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ILINX

For percussionist and visiting musicians and dancers

(2014)

Ilinx is a fifty minute long composition in six episodes for solo percussionist and changing ensemble of musicians and dancers. The setup of the percussion instruments is changing for each episode according to specific floor plans and diagrams, and poses constant ergonomic challenges for the percussionist. The score cannot be performed without much movement of the percussionist: running, walking in circles, crawling, jumping and swirling. Gestures in *Ilinx* are made equally of sound and movement, but it is not a dance or a theatrical work, only an exaggeration of the motions percussionists do.

The six episodes are seamlessly tied one to the other and subtitled *Edges, Intimate Things, Metallophone Nest, Pitches, Frontal Variations* and *Ending*. The subtitles represent the general topic of the episodes, yet they are not disclosed to the audience. In each episode the percussionist concentrates on a particular musical topic or theme and uses instruments of different timbre groups. Each episode presents different relations to space, different trajectories or axes of movement across the venue in varying velocity and manner, and a different attitude towards the audience. Meanwhile, the other musicians and dancers perform a parallel, seemingly disconnected set of short cues, never synchronized in tempo with the percussion part and absolutely unmindful and disregarding of the space, the audience and especially of the percussionist. The ensemble offers a contrasted musical and performative reality to that of the percussionist.

Performers

| | | |
|------------------|----------------------|-------------|
| Percussion | Accordion | Vocalists: |
| Flute | Piano | Soprano |
| Tenor saxophone | Synthesizer/Keyboard | Alto |
| Violin | | Tenor |
| Cello | | Baritone |
| Trombone | | |
| Soprano recorder | | Two dancers |

Percussion instruments

Bass drum, 3 wood blocks on rack, claves, African claves, jaw Harp, sheets of paper, dry leaves, small pouch, tiny bell, beads chain, wrist bells, 2 finger cymbals, small shaker, stationary castanets, small bell ("High Bell")*, 9 metal pipes in different pitches, 10 Alpenglocken in different pitches, agogo, metal spiral, hand bells, shells, foot bells, tubular bells, medium-small gong, medium gong, crotales, vibraphone, 2 smooth cobbles, frame drum, rain-stick, wind chimes, suspended triangle, metal bowl, large gong

Cymbals: ride 1, ride 2, crash 1, crash 2, splash, China

Tom-toms: high, medium-high, low-medium, low, floor 1, floor 2

Rototoms: high, medium, low

Mallets: standard drum sticks (2 pairs), medium-hard mallets (2 pairs), single large bass drum soft mallet, pair of soft bass drum mallets, triangle wand,

* The small bell is hanged at the top of the tripod (see p. 92), and should preferably be of a special, attractive design.

Additional equipment

1. Simple shoulder cloth bag
2. Instrument stand for claves
3. Music stands: no more than 4 for the percussion, preferably none, 5 stands at storage room (see room plan, p. 93), 6 stands in passage room, 1 for keyboard (total: 16-12)
4. Stool for cello, behind the piano
5. Stool for frame drum, stored under the piano
6. Rain-stick stand or a tall basket for diagonal position
7. Sheets of paper (see specifications in page 106)

Locations of beaters at the beginning of the performance

1. Hard mallets on clave stand
2. Hard mallets inside tripod (to be used later also for episode 4 and for the bowl of episode 6)
3. Pair and single soft large mallets near bass drum
4. Large gong mallet attached to the gong frame
5. Drum sticks by wood blocks
6. Drum sticks on piano (for episode 5)

Special stage design and objects

1. Ten-foot truncated tripod with poles held together near the top and rungs at about half the height and $\frac{3}{4}$ the height to hang bells and metal pipes. A small bell is hung at the top so that the percussionist cannot reach it with a drum stick. If the tripod is too low for that, add an extension to one of the poles. The High Bell inside the tripod should be hung on a hook; the hook should be tied to a fishing string that can be rolled easily in order to pull down the bell at the end of episode 3.

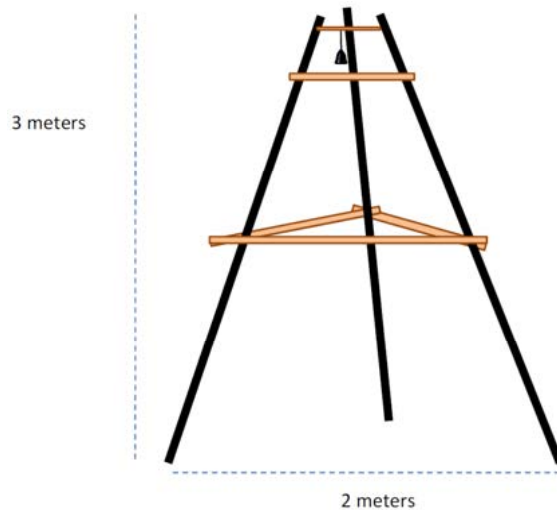


Figure 1. Tripod, view from side, high bell

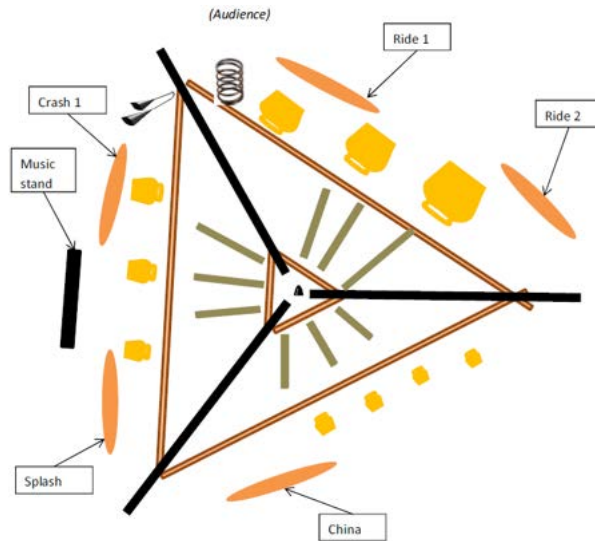
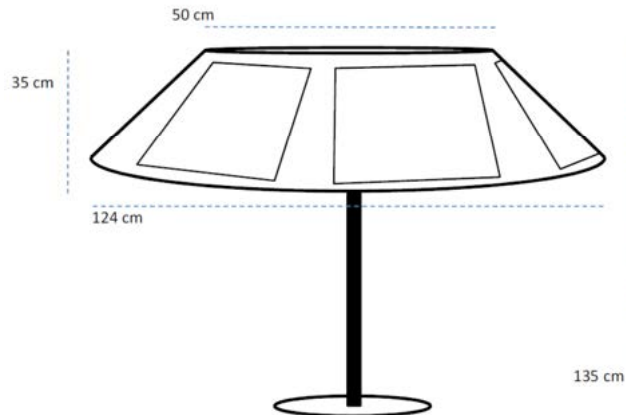


Figure 2. Tripod, view from above and location of metal pipes, bells, cymbals, agogo and large spiral spring

2. Truncated cone to attach the percussion parts of episode 4



3. 3 partitions to cover the backstage entrances and the keyboard player. The partitions should preferably be white and simple.

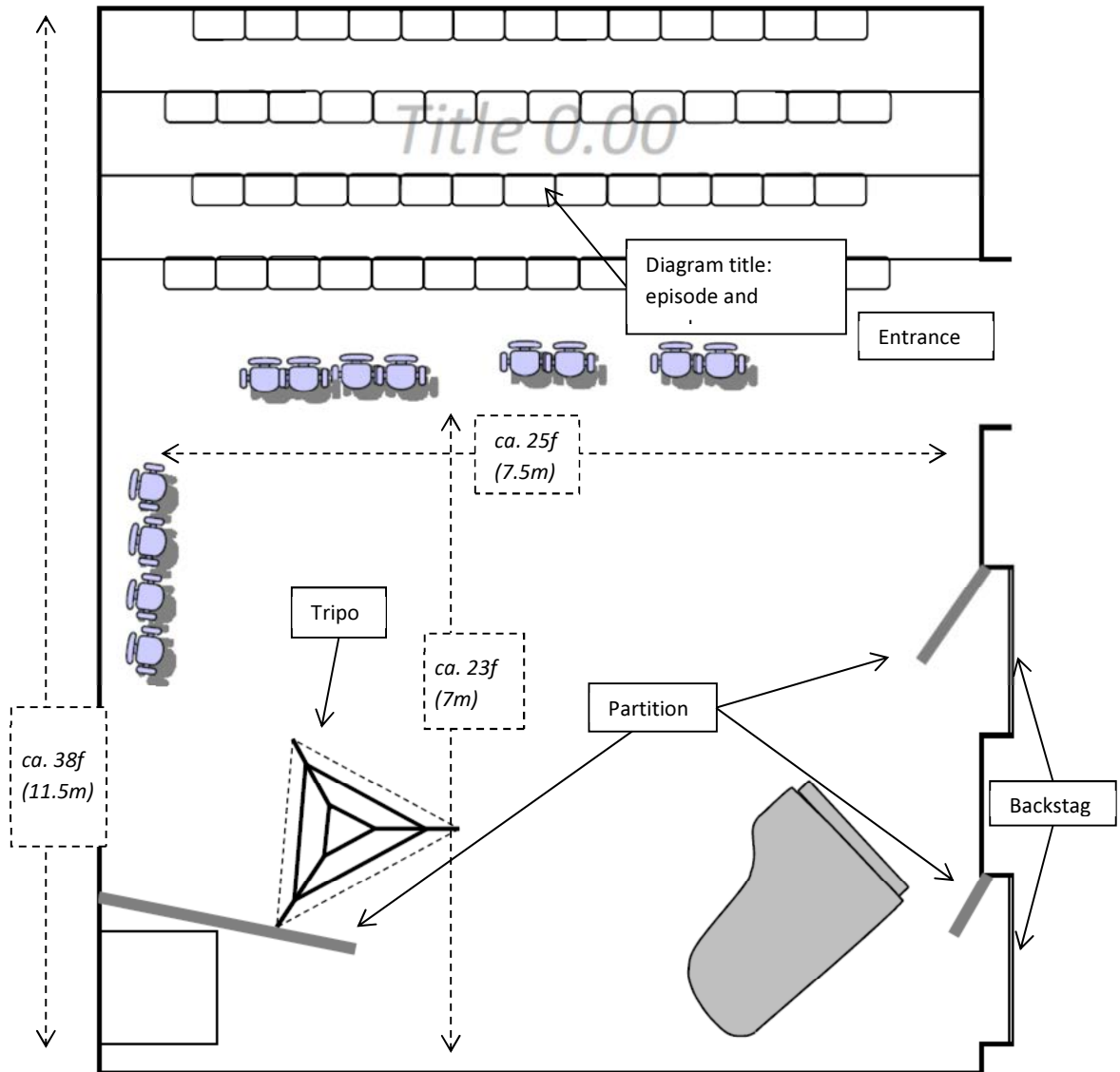
Room plan

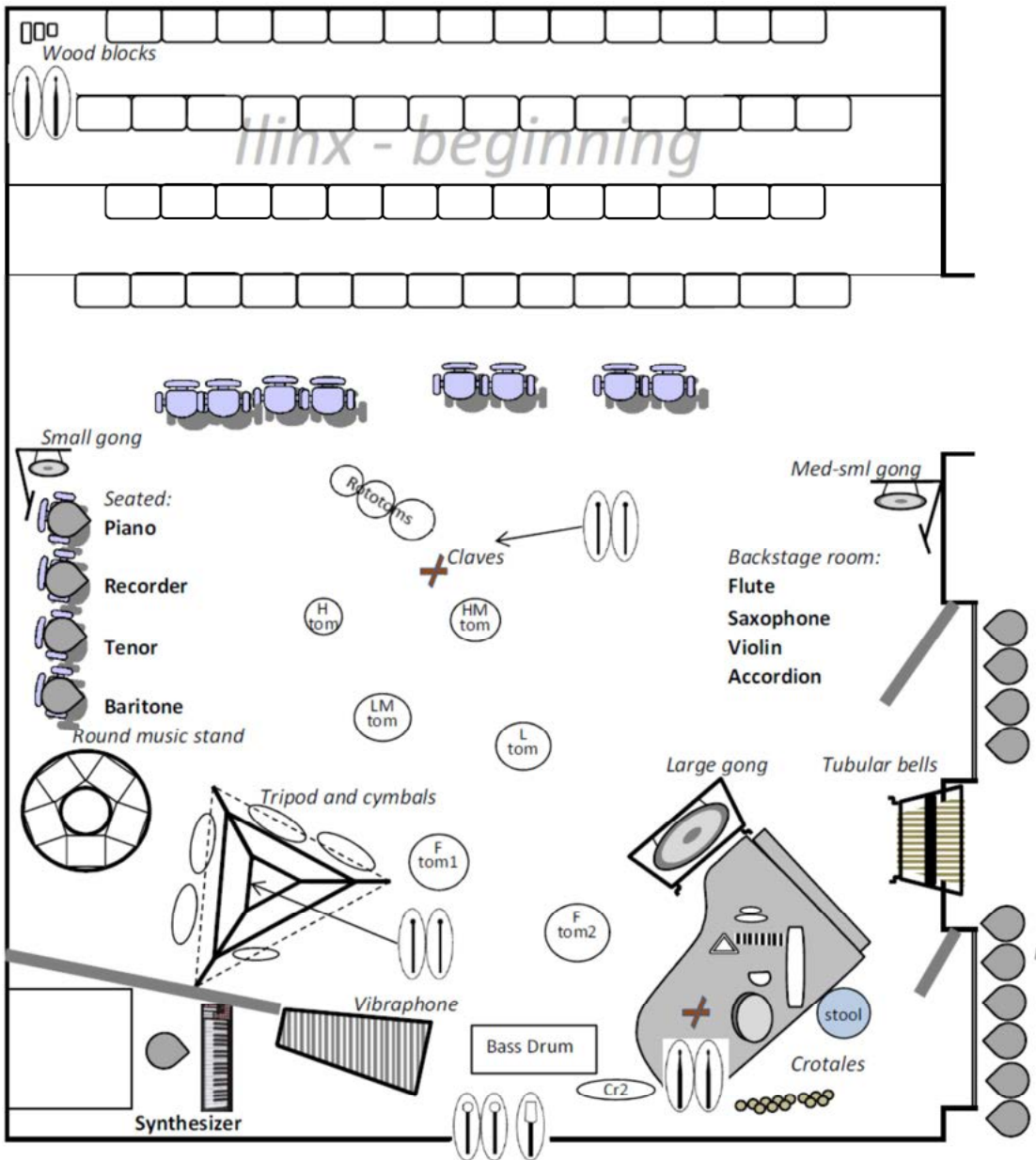
This version is designed for the performance studio (room 131) at the music department in the University of California Santa Cruz. The work may be performed in other venues of these characteristics:

1. Stage area should be at least 25 feet wide and 23 feet deep
2. Stage area and audience should be at somewhat the same level, and there should be easy access of the performers to areas around or behind the audience area

3. There should be either backstage room or a partitioned area on-stage large enough to accommodate about twelve musicians
4. The main entrance to the venue should be within easy access to the performers

The score should, however, be accommodated to the different proportions.





In tripod:
 Hand bells
 Shells
 Feet bells

On piano:
 African Claves, Bowl, Rainstick,
 Frame drum, triangle, wind chimes
 Bag with instruments and papers
 Wind chimes, triangle
 Under piano: Stool



Passage room:
 Cello
 Trombone
 Alto
 Soprano
 Dancer 1 & 2

Technical Instructions

1. The cloth bag should contain the following items: jaw Harp, sheets of paper, dry leaves, small pouch, tiny bell, beads chain, wrist bells, 2 finger cymbals and dice. The bag should be installed behind the partition at the lower left side of the floor plan
2. Four ensemble members sit on the right side of stage. They leave their seats at the end of episode 1 and move according to routes prescribed by the score
3. The sustain pedals of the vibraphone and the tubular bells should be set into pressed position

Performance Instructions

General

1. Unless indicated otherwise, performers should not assume theatrical behavior but only concentrate on performing the scored music. The composition ends with all performers leave the hall and there should not be any formal ending to the performance.
2. The score should not necessarily be memorized, although playing from memory would be beneficial. The percussion parts should be placed in restricted number of locations.
3. Some passages entail swift, virtuosic and even frantic movement. The movement instruction is either “*follow*”, or not indicated at all. It is understood that at times the scored music might not be successfully executed.
4. The text whispered in the second episode is a random selection of short texts by Malcolm de Chazal. The text is printed both in a concentrated format on two pages, and also on single pages: one poem on each page. The single poems are, however in a font too large to fit a single page (see specifications), hence only several words will be printed and only fragments of the poem appear. The performer whispers poems either to individual audience members or to a small group of close by audience:
 - a. Choose one of these single pages
 - b. Finds the poem in the concentrated format
 - c. Read the poem from the concentrated format
 - d. After reading hand over the single page, with the fragmented poem to the audience member to whom you whispered (if whispered to a group, hand over to one of them)
5. Cymbals are never choked unless indicated otherwise


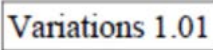
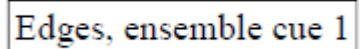
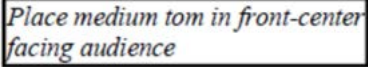
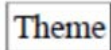
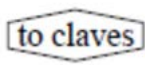
Visiting performers

1. At the beginning of the performance the performers are located as in floor plan








2. The ensemble members should totally disregard the audience and the percussionist
3. Unless indicated otherwise, ensemble members should always return to their original location backstage after completing activity in the stage zone.
4. Recorder player should have the instrument ready to play but preferably hidden from audience
5. Backstage rooms should be comfortable to sit at
6. Synthesizer and keyboard player should be hidden from audience
7. For each cue in the score of the ensemble there is an excerpt from the percussion part and an arrow pointing at the beginning. Entrances need not be absolutely precise.
8. Conducting and cues are the responsibility of various members of the ensemble. The inscription CONDUCTOR is marked above the staff of the responsible member for each cue
9. When in the venue, ensemble members should absolutely avoid any sign of communication with the percussionist and the audience or acknowledgement of their existence. All activity should be reduced to the minimum necessary. Except for the last cue, music should be either memorized or read from parts set in indistinctive locations:
 - a. Tucked to the walls: cue 8 (episode 2) flute, violin, saxophone, trombone, cello
 - b. For the last cue musicians should enter with a music stand, and set it at the location indicated by the score
10. A stool should be prepared in front of the passage room for the cellist
11. Locations for performers' parts:
 - a. Copies of the full score and a performance outline should be located in the two backstage rooms
 - b. All piano parts should be prepared to play on the piano rack
 - c. Parts for alto in cues 7, 10, 18 and 19 should be placed on the closed piano lid
 - d. Parts for the instrumentalists in cues 11 and 12 should be tucked to the backstage doors




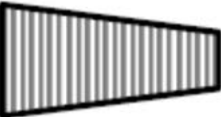








Legend



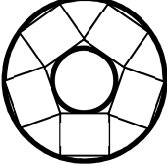



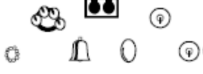
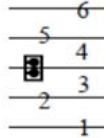
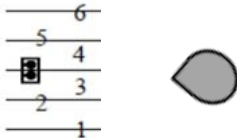
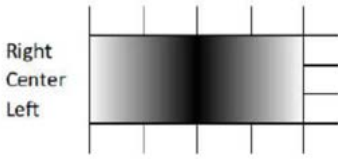
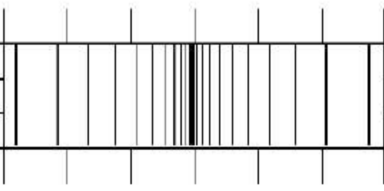
Verbal and numerical instructions

| Example | Format | Meaning |
|---|---|---|
|  | Number in circle | Rehearsal numbers for percussionist |
|  | Plain font text and number in rectangle | Reference to a room-plan of the same number |
|  | Plain font text and number in rectangle | Ensemble cue number |
|  | Italic font text | Action instruction. Usually these actions are not restricted by beat or time. |
|  | Plain font text in rectangle | Rehearsal mark |
|  | Text in hexagon | Go to the indicated location and/or instrument |

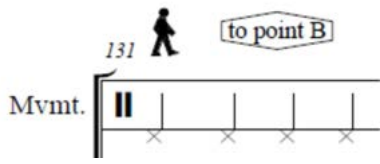












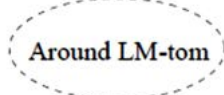
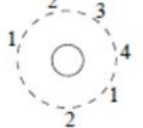
Signs and symbols







| Sign | Meaning | Comment |
|---|---------------------------|---|
|  | performer | The tip indicates the direction of the face |
|  | Instruments for episode 2 | Beads, wrist bells, stationary castanets, tiny bell, egg/shaker, two finger cymbals |
|  | Cymbal | |
|  | Tomtom | |
|  | Wood blocks | |
|  | Rototoms | High, medium, low |
|  | Small gong | Suspended on a high stand |




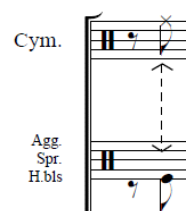
| | | |
|---|-------------------------------|---------------------------|
|  | Large gong | |
|  | Claves | |
|  | Tubular bells | |
|  | Vibraphone | |
|  | Crotales | |
|  | Frame drum | |
|  | Rain-stick | |
|  | Wind chimes | Suspended on a high stand |
|  | Two smooth cobble stones | |
|  | Metal bowl | |
|  | Triangle | Suspended on a high stand |
|  | Route of performer's movement | |

| | | |
|---|--|---|
|  | Relocate an instrument | |
|  | Music stand | |
|  | Round music stand | Episode 4 |
|  | Pouch full with dry leaves | |
|  | Dry leaf | |
|  | Tiny bell | |
|  | Arrangement of small instruments in episode II | The arrangement changes constantly and indicated every few measures |
|  | Small instrument game clef | <p>The clef represents the array of six locations and a stationary pair of castanets as they are represented on the staff. In reality the percussionist faces locations 3,4 and the castanets thus:</p>  |
|  | (Episode II) Percussionist conducts audience | The vertical lines stand for the right, center and left sections of the audience. Darker color denotes louder sound. |
|  | (Episode II) Percussionist conducts audience | Accelerated and decelerated single sounds |



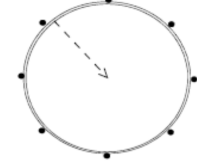
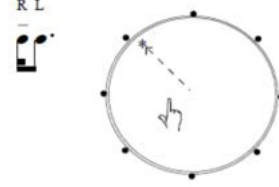
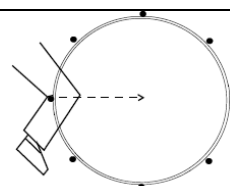


Notation





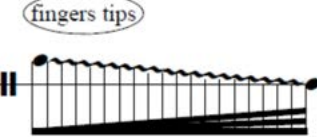



| Sign | Meaning | Comment |
|---|--|--|
| (S) | As softly as possible, preferably silently | |
|  | X note-heads notation on "Movement" staff | Move in rhythm according to indication (in this example: walk) |
|  | Stand still at location | May appear above the last step of a walk or a run |
|  | Walk | |
|  | Bow | |
|  | Stand beside drum | |
|  | Run | |
|  | Jump | |
|  | Walk backwards | |
|  | Walk with instrument | |
|  | Sit on floor | |
|  | Alternate between walking and leaning towards audience | |
|  | Change direction | |
|  | Dashed circle, arrow | Move in circle |
|  | Dashed circle, instruction | Move in circle according to instruction |
|  | Dashed circle around object, numbers | Move in circle around object according to indicated steps. Counting refers in this example to the beats in the measure |

| | | |
|---|--|--|
|  | Whisper | |
| Abbreviations: | Cymbals | |
| Ch | China | |
| Sp | Splash | |
| Cr | Crash | |
| R | Ride | |
| | Tom-toms | |
| H | High | |
| HM | High-medium | |
| LM | Low-medium | |
| L | Low | |
| F | Floor | |
|  | Indefinite number of the rhythmic value in the denominator | In this example: indefinite number of eighths |
|  | Lay down instrument/mallet | These signs appear only when the action of laying or picking up the instrument has rhythmic significance |
|  | Pick up instrument/mallet | These signs appear only when the action of laying or picking up the instrument has rhythmic significance |
|  | Interchange locations of instruments | The first two notes denote picking instruments up and the second pair indicate laying them down |
|  | (Episode II) Pick up instruments and play them one against the other | |



| | | |
|---|---|---|
|  | Play on music stand | |
|  | Specific instrument note-head and the inscription "back" | Play on the back of the instrument |
|  | Diamond shaped empty note-head | Silent note |
|  | Vertical double headed arrow between two notes of different instruments | Beat one instrument with the other. In this example beat cymbal with hand bells |





Bass drum

| | | |
|---|--|---|
|  | Beat and retain beater on skin to choke resonance | |
|  | Scrape skin | |
|  | Advance with beating/muffling according to the arrow | |
|  | Scrape skin with right hand finger Beat the drum at the point indicated by asterisk | |
|  | Muffle with knee | In this example the knee muffles while advancing towards the center of the membrane |
|  | Flat hand | |
|  | Scrape with thumb | |


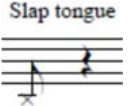

| | | |
|---|--|--|
|  | Tap with index finger | |
|  | Snap finger | Index or middle finger, held by thumb and released powerfully |
|  | Beat with hand and then raise arm to the air | As if propagating the sound |
|  | Beating advances on the skin | Example: beater retained on skin to muffle resonance in eighth notes, beginning at center of skin, advancing to the edge |
|  | | Example: finger tips play accelerated notes, beginning at edge of skin, advancing to the center |
|  | Crumple paper | |
|  | Inserted music (music or directions appear in the box) | Arrow points to the approximate beginning point. The inserted music is not synchronized to the main score. |
|  | Inserted music, no box: same as above, but the inserted music appears later in the score | |

Mallets

| | | |
|---|------------|--|
|  | Mallet | |
|  | drum stick | |

| | | |
|---|---------------------------------|-----------------------------------|
|  | Bass drum large and soft mallet | Should always remain by bass drum |
|  | Claves | |
| (hold)  | Hold beaters without playing | |
|  | Soft mallet | Should always remain by bass drum |

Ensemble cues score

| | | |
|---|--|--|
|  | The note to which the arrow point is on the beat | |
| Slap tongue  Scratch  | X or slash note-heads: Extended techniques | If there is no verbal indication use previous technique |
| Abbreviations of percussion cues: B.Dr., BD = bass drum Act. = actions Shls. = shells F.Bls. = foot bells | | Cym. = cymbal A.Cl. = African claves F.Dr. = frame drum Rstk. = rainstick |

Instruments and playing techniques

Frame drum

Strokes:

1. Pa (Ka) – center of drum, 4 fingers of dominant hand hitting and stopping the vibrations
2. Doom – side of drum, thumb of dominant hand
3. Tek (Tak) – side of drum, ring finger of dominant hand
4. Ke (Ka) – side of drum, ring finger of holding hand

Jaw harp

The jaw harp should preferably be made of bamboo and not be too loud.

Tied notes: single pluck with multiple mouth movements

Technical Specifications

Printed sheets of paper

- Font: Aparajita (or similar), size 146
- Paper size: Letter or A4
- Paper color: brown/light-brown

Text

The texts in episode II

Malcolm de Chazal, from *Sens-Plastique* (1945) and *Sens Magique* (1957), translated by Patricia Terry. Surrealist Painters and Poets, an Anthology. Edited by Mary Ann Cows. MIT Press. Cambridge, MA; London, 2001

A bicycle rolls on the road.
The road is the third wheel
Rolling the other two.

The eye
Is a one-actor
Theater.

The road
Runs
In both directions
That's why
It stands still.

The water says to the wave,
"You are swallowing me."
"How could I?"
Replied the wave,
"I am your mouth."

Absolute
Mastery
Of the body
Comes only in death.

"Take me
Naked"
The flower said
To the sun,
"Before
Night
Closes
My thighs"

The dew
Said to the sun,
"Do you see me?"
"No," said the sun.
"I am your eyes."

"I'll never
Be
Old"
Said the man
"I have hope."

The noise,
bit off bits of itself
And left
Its teeth
Among
The keys
Of the piano.

With their peaks
Two mountains
Were touching a cloud.
For an instant
The cloud felt
Topsy-turvy
Unable to find
Its head.

Emptiness
Has no
Way
Out.

She wore
Her smile
Pinned
To her teeth.

When the fine
Seized the branch
The branch gave way
And the flower
Stuck its head out
To see what was going on.

If light unfurled
Its peacock tail
There would be
No room
For life.

Light
Dressed
For the afternoon
Went
To play golf
With the holes.

Fanning yourself?
Not so.
The fan's in the wind's hand
That's why
You feel cool.

Sugar
Doesn't know
What it tastes like.
Someone
Tasting it
Gives sugar
A taste of sugar.

The lake
This morning
After
A bad
Night
Got into
Its tub
To relax.

"I've gone all the way around
The Earth,"
One man said.
"Poor fellow
And all that time
You haven't progressed
Half an inch
In your body."

A stone
Hears its heart beat
Only
In the rain.

The wave
Out of its depth
On the shore
Went down.

The pupil
Turned the eyes
The iris followed
The white of the eye
Delayed
Just long enough
Friend
for you
To slip into the face
Of the one you love.

The circle
Is an alibi
For the center
And the center
Is a pretext
For the circle.

He was
In such a hurry
To get to life
That it
Let him go.

"I love you,"
The woman said.
"Be careful,"
Said her lover,
"Don't love me
Too much
Or you'll come back
To yourself
Love is round."

The quickest route
From ourselves
To ourselves
Is the Universe.

She anchored
Her hips
In his eyes
And brought him
To port.

"One and one
Make two"
Said the mathematician.
What's that
To God and the zero?

Blue
Always has
An idea
Up its sleeve.

The car
Will never
Attain
The speed
Of the road.

Cut water
As much as you like
Never
Will you find
The skeleton.
The skeleton of wind
In life itself.

Night
Is a rimless
Hole.

Texts sung by the ensemble

Sappho, from *Sappho: a new translation*, translated by Mary Barnard, Berkeley: University of California Press, 1958.

You may forget but
let me tell you
this: someone in
some future time
will think of us

Federico García Lorca, from "ciudad sin sueño (Nocturno del Brooklyn Bridge)", *Poeta en Nueva York; Tierra y luna*, edición crítica de Eutimio Martín. Barcelona: Ariel, 1981.

"No duerme nadie por el cielo. Nadie, nadie.
No duerme nadie."

Ilinx I (Edges)

Percussion:

3 Wood blocks, claves, bass drum

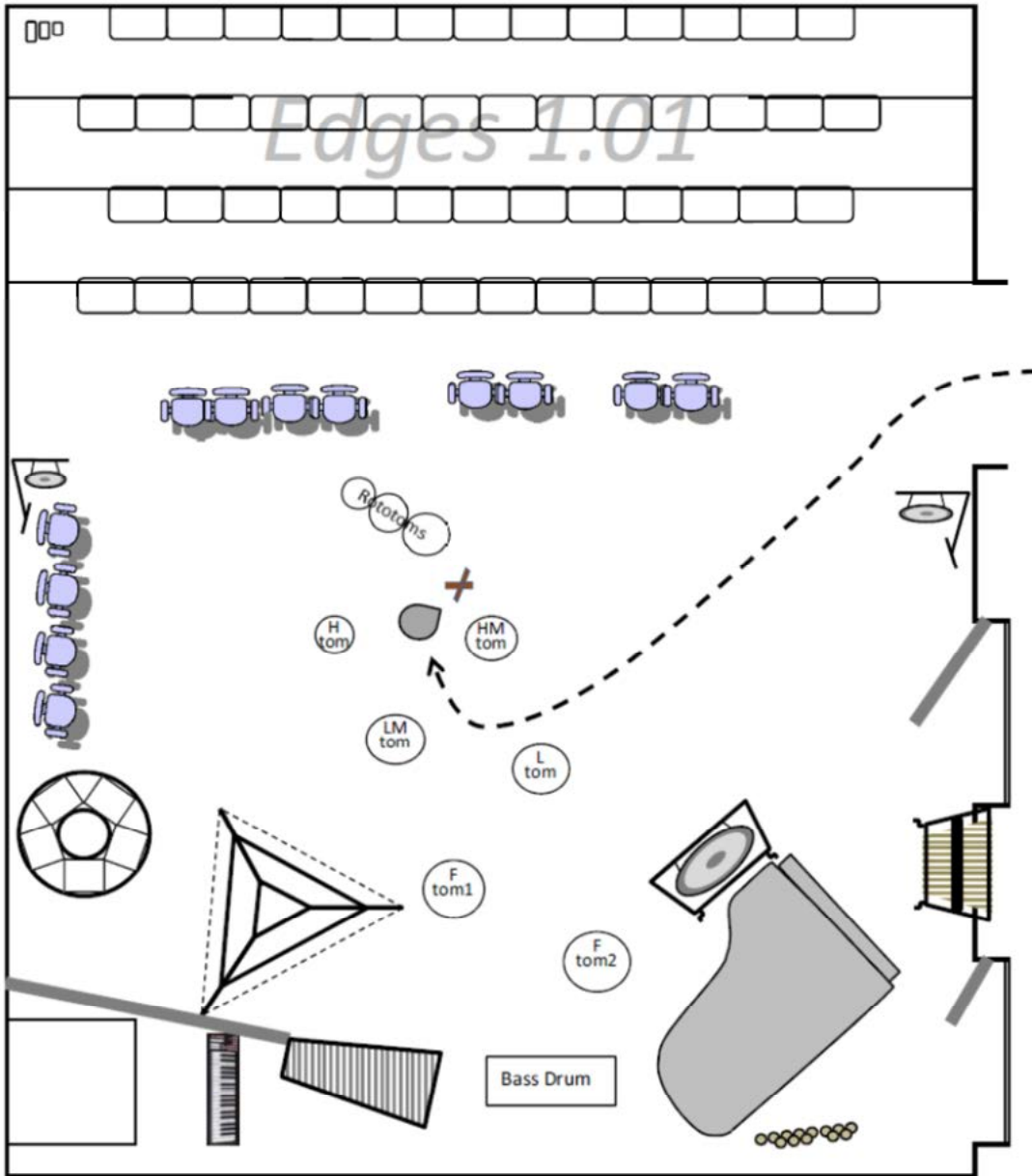
Tom-toms: H, HM, LM, L, F1, F2

Rototoms: H, M, L

Beaters: sticks, hard mallets, single large soft mallet

Ensemble:

flute, violin, T. Sax, trombone, cello, synth, piano, recorder



♩ = 104

① Edges 1.01

3 Wood blocks

Claves

Bass Drum

[1] n (to claves stand)

[2] mp (Claves on stand)

[2] ff (to wood blocks)

②

③ (to bass-drum)

f

f

[1. Indefinite number of the rhythmic value in the denominator]
 [2. lay instrument down]

④

W-bl.

Clvs.

(retain mallets)

mf

ff

(5) [3]

⑤

11. (to claves)

Hand claves to nearest audience member

(to wood blocks)

ff

[3. As softly as possible, preferably silently]

⑥

W-bl.

Clvs.

R-toms:

Toms

B. Dr.

pp

[5]

⑦

⑧

17. (to bass-drum)

ff

(to wood blocks)

(to wood blocks)


pp



[5]

Distances { H }
 { L }

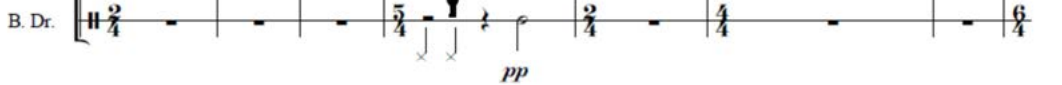
Toms { LM1 LM2 }
 { F1 F2 }

Ilinx I (Edges)

18  (to bass-drum)


R-toms:  *f* *p* *pp* *ff*  (to wood blocks)

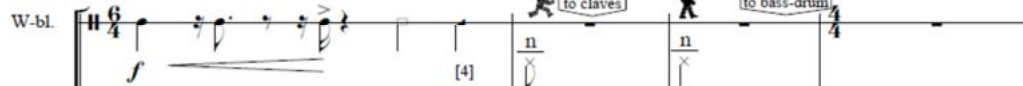

Toms



B. Dr.  *pp*



19 20 21 22 23

9

10  (hold)


W-bl.  *f* [4]  (to claves)



Clvs.  *ff dim pp*  (to bass-drum)


B. Dr.  

11 12

[4. Pick up instrument/mallet]

13  (to claves stand)

Clvs.  *pp cresc. ff* 

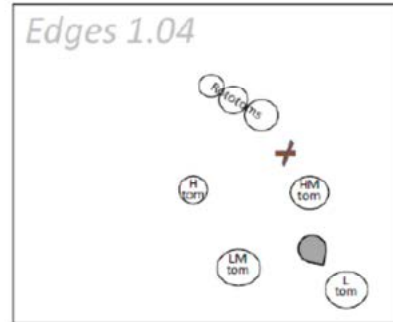
R-toms:  *ff* *mf* *mp*

Toms

29 31 32 33

Ilinx I (Edges)

Improvisation: toms and rototoms
 Instruction: the lower the drum - the slower and softer the playing
 Experiment with different relations between drums
 End in front of claves stand



[1. Playing gesture with no sound] [2. Always leave bass mallets near bass drum]

Ilinx I (Edges)

Edges 1.07

52. 53. 54. 55. 56. 57. Edges 1.09

W-bl.

R-toms:

Toms

B. Dr.

sticks in air

p

f

pp

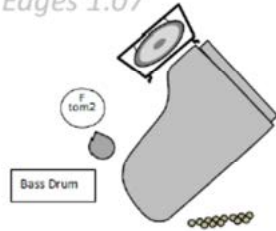
muffle

n

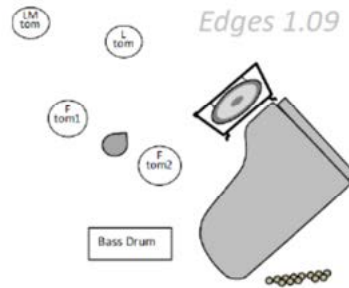
dectively

(to F-Tom)

Edges 1.07



Edges 1.09



16

R-toms:

Toms

59. 60. 61. 62. 63. 64. 65.

p cresc.

f

f

linx I (Edges)

Edges 2.01

17 Claves to left side
Hi tom to rototoms

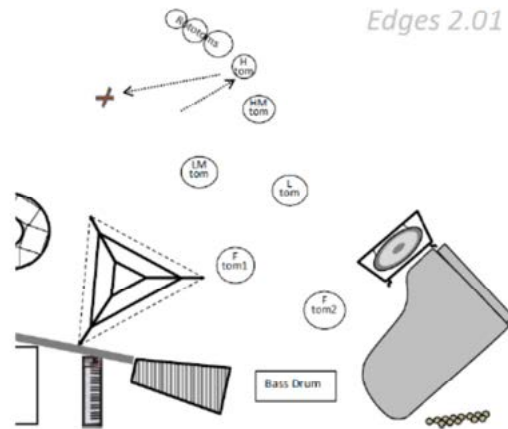
W-bl.

R-toms:

Toms

66 67 68 69 70

(sticks, unless indicated otherwise)



18 73 19 20 76

W-bl.

Clvs.

R-toms:

Toms

(follow)

f

mf > *pp* < *ff*

(hold) to claves

to nearest audience

Hand claves to nearest audience member

Ilinx I (Edges)

77. 21 22 to bass-drum 23 81. 82. 83.

W-bl.

Clvs.

R-toms:

Toms

B. Dr.

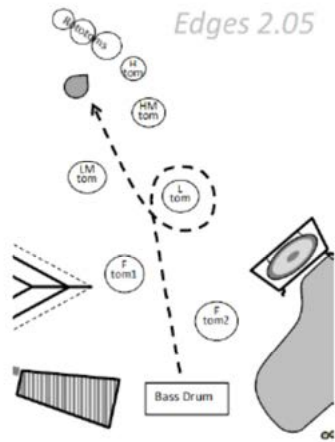
Edges 2.05 Around L-tom

84. 85. 24 87. 88. Rim Rim

R-toms:

Toms

mf pp *mf pp* *mf p cresc.* *mf mp*



Ilinx I (Edges)

Edges 3.01

89. 90. 25 92. 26 to claves

W-bl.

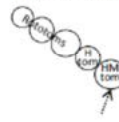
R-toms: HM-tom to H-tom
L-tom to LM-tom
F-tom1 to F-tom2

Toms

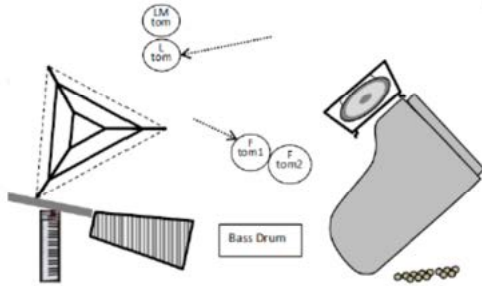
~(follow)~

f

3



Edges 3.01



Ilinx I (Edges)

27

Hand claves to nearest audience member

Edges 4.01

1. LM-tom to HM-tom
2. F-tom1 to form an equilateral triangle with L-tom and F-tom2

W-bl.

Clvs.

mf

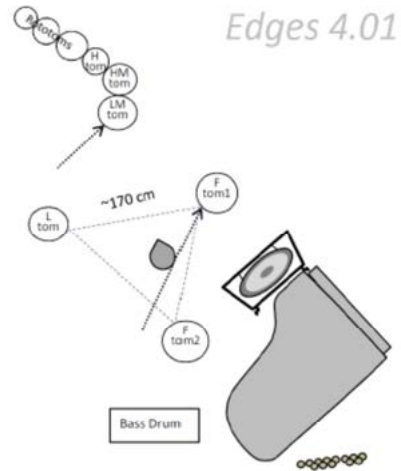
ff

95.

96.

9

9



$\text{♩} = \text{♩} (\text{♩} = 104)$

97.

R-toms:

Toms

mf

p

R L R R L L R R L R L

(alternate hands)

R-toms:

Toms

pp

p

R L L R L R L L L R R

(alternate hands)

108.

R-toms:

Toms

pp

B. Dr.

pp

R L L L L L L L L L

linx I (Edges)

116. R
 R-toms:
 Toms:

122. 123. 124. 125. 126. 127. R
 W-bl.
 R-toms:
 Toms:

28 fingers tips [1] (simile)
 B. Dr.
 [1. Staccato indicate beating and retaining beater/hand on skin to choke resonance]

p mf p [2]
 130. 131. B. Dr.
 [2. Scrape with thumb]

Ilinx I (Edges)

B. Dr. ¹³²

p *mf* *p*
p (*p*) *mp* < *mf* > *mp* < *f* > *f*

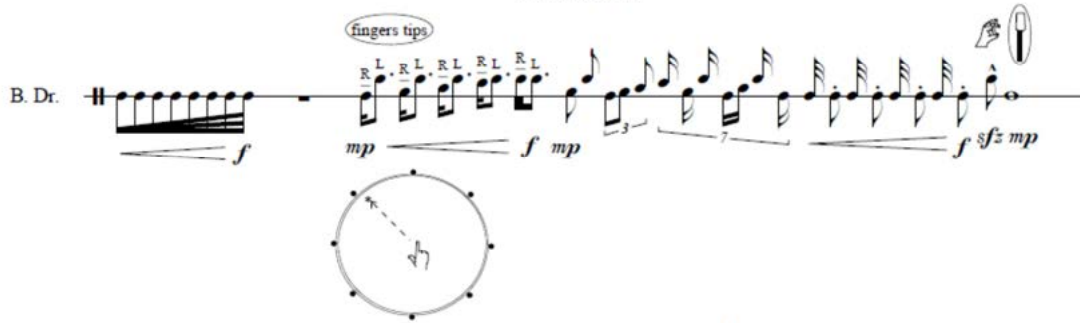
Edges, ensemble cue 1

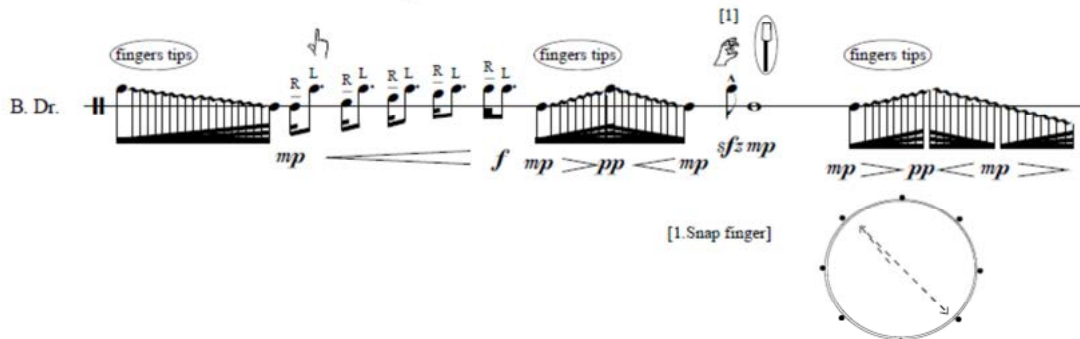
Violin
 Tenor Sax
 Trombone
 Cello
 Synthesizer

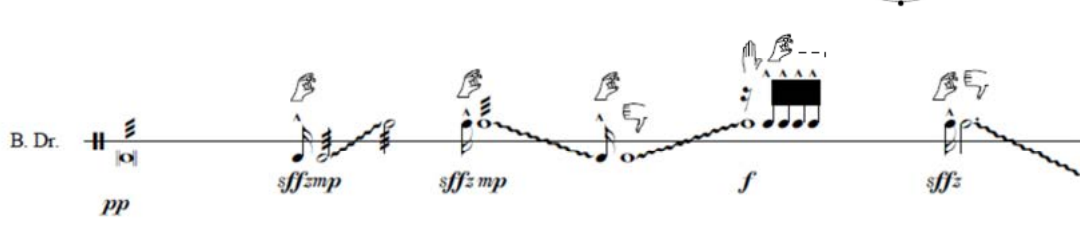
B. Dr.

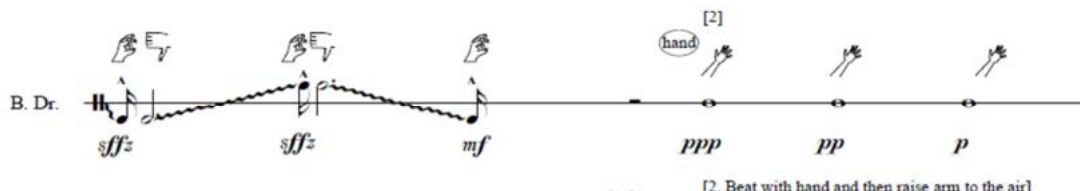
mp *f* *p* *f* *mp* *ff* *pp*

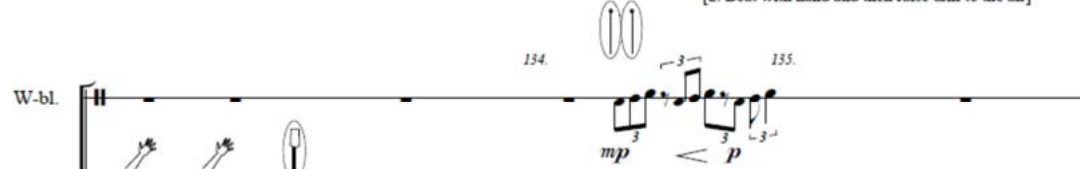
Ilinx I (Edges)


B. Dr. 

B. Dr. 

B. Dr. 

B. Dr. 

W-bl. 

B. Dr. 

linx I (Edges)

136. 137. 138. 139.

W-bl.

R-toms:

Toms

mp *p* *mf*

Sticks on floor

29 (retain mallets) 30

141. 143. 144.

R-toms:

Toms

B. Dr.

p *mf*

Edges, ensemble cue 2

mp *f pp* *p*

f pp *< ff >*

p

p

p

p

pp

31 32

147. 148. 149.

R-toms:

Toms

B. Dr.

mf *f* *p* *f*

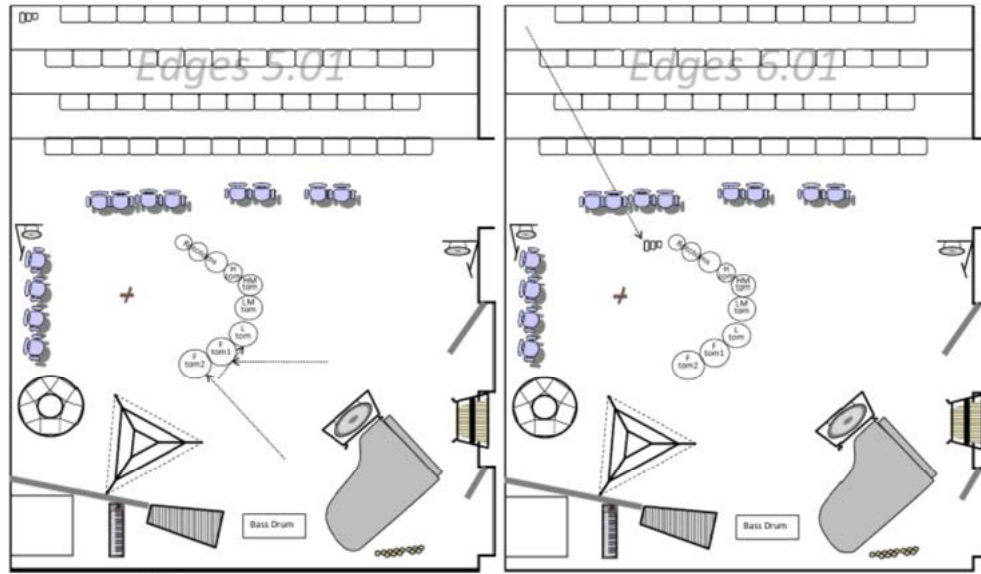
Ilinx I (Edges)

Edges 5.01 L-tom, F-tom1, F-tom2 to final position

Edges 6.01 Wood blocks to final position

33 151 152 153 154 34 156 157 158 159

B. Dr. *f* *f*



160 161 162

R-toms:

Toms

B. Dr.

p *f*

166 167 168

W-bl.

R-toms:

Toms

Ilinx I (Edges)

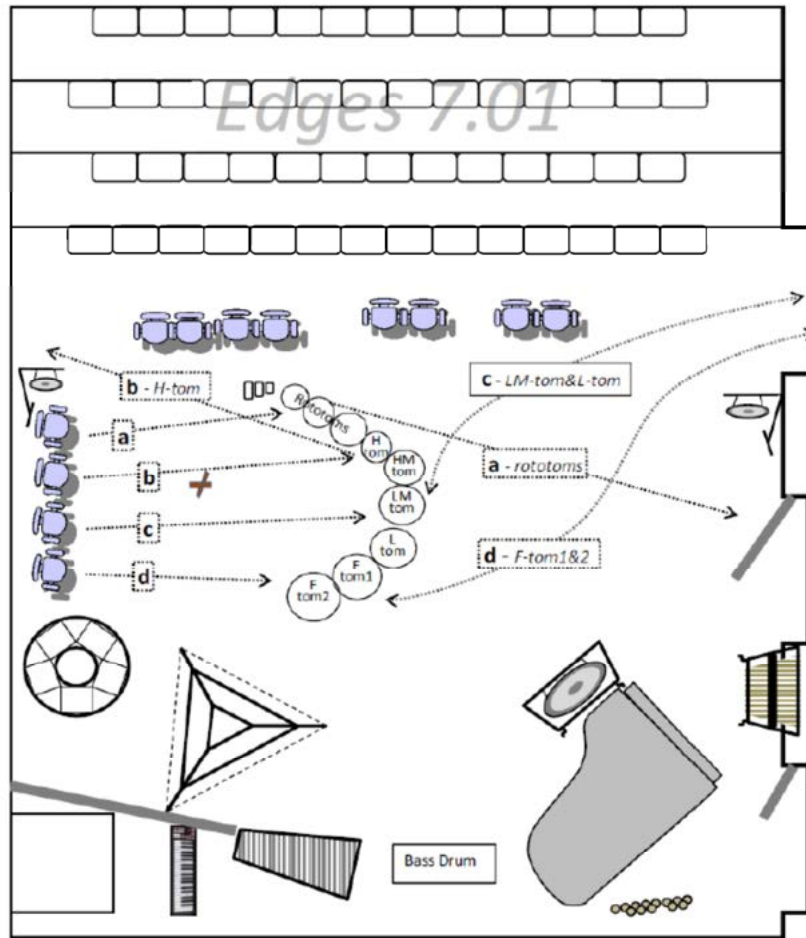
169. 170. 171. 172. 173. 174. 175. 176. 177.

W-bl.

4 F.Adce.

B. Dr.

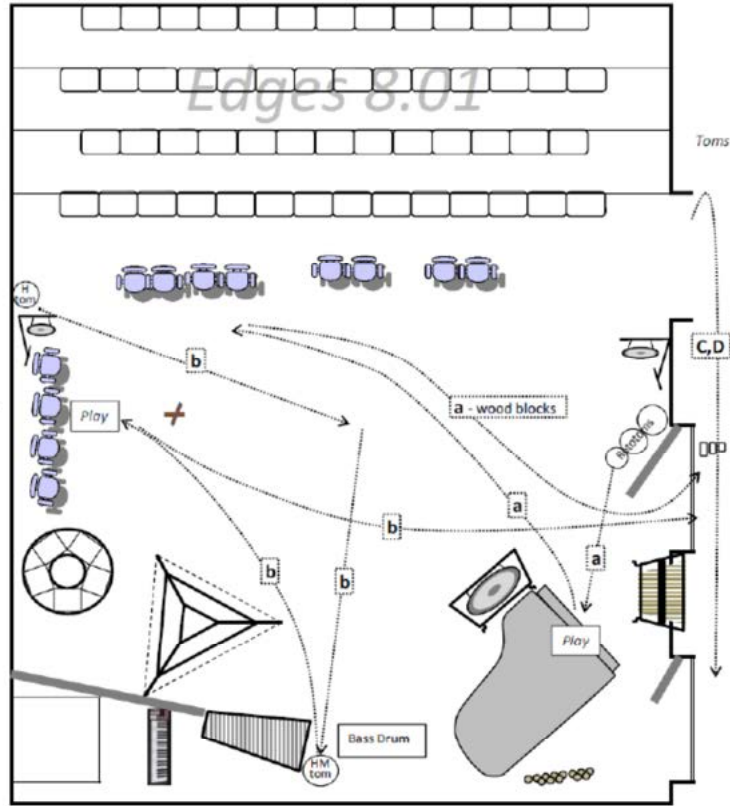
pp




Ilinx I (Edges)

178. 179. 180.

B. Dr. 



S. Rec. 

Pno. 

Ilinx II (Intimate things)

Percussion: simple shoulder cloth bag containing a jaw Harp, sheets of paper, dry leaves, small pouch, tiny bell, beads chain, wrist bells, 2 finger cymbals, small shaker, stationary castanets
claves, bass drum

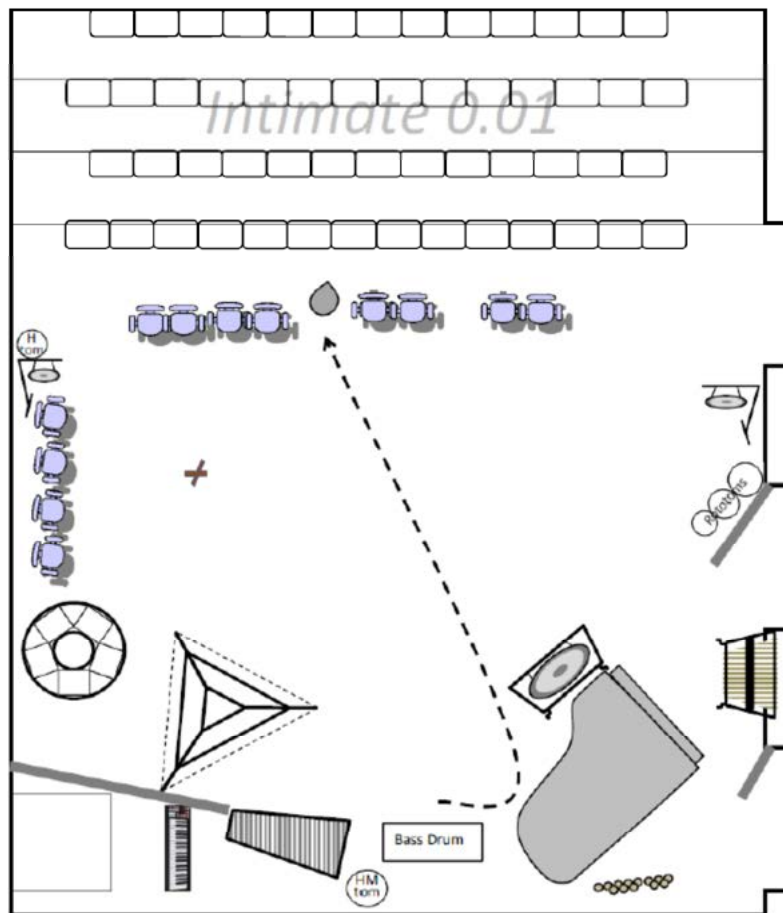
Mallets: 2 soft, 1 large soft

Ensemble: 2 dancers, voc: SATB, piano, flute, violin, sax, trombone, cello, recorder, accordion

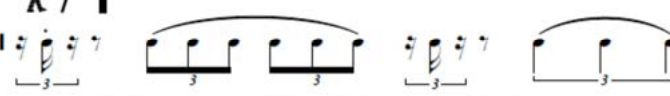
The percussionist carries a shoulder cloth bag from under the piano, approaches audience and communicates to them soft sounds and small and light objects taken from the bag.

Instructions:

1. Approach audience in random order, trying to eventually interact with all members of audience
2. Keep a light movement, do not obtrude yourself upon audience and try to avoid physical contact
3. When passing sheets of paper, reach out to remote audience by passing it to them via neighboring audience members
4. Do not use voice except prescribed whispered texts in the score
5. When audience cooperation is required, use minimal body gestures to express desired action and avoid explicit directions to audience.





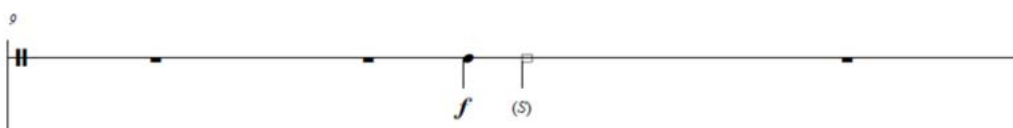
♩ = ca.70 Freely [1.]


Jaw Harp ||  ? -





[1. Alternate between walking and leaning towards audience]

(Whisper. See comment regarding text)

JH. ||  -  -

Clv. ||  -

JH. ||  -






Act. ||     [to bass-drum]

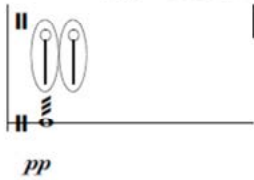
Crumple single leaves, whisper and ring a tiny bell very close to to the ears of individual audience members

Hand pouch very gently to audience
Let it pass between audience or take it back and hand to someone else and then take it back

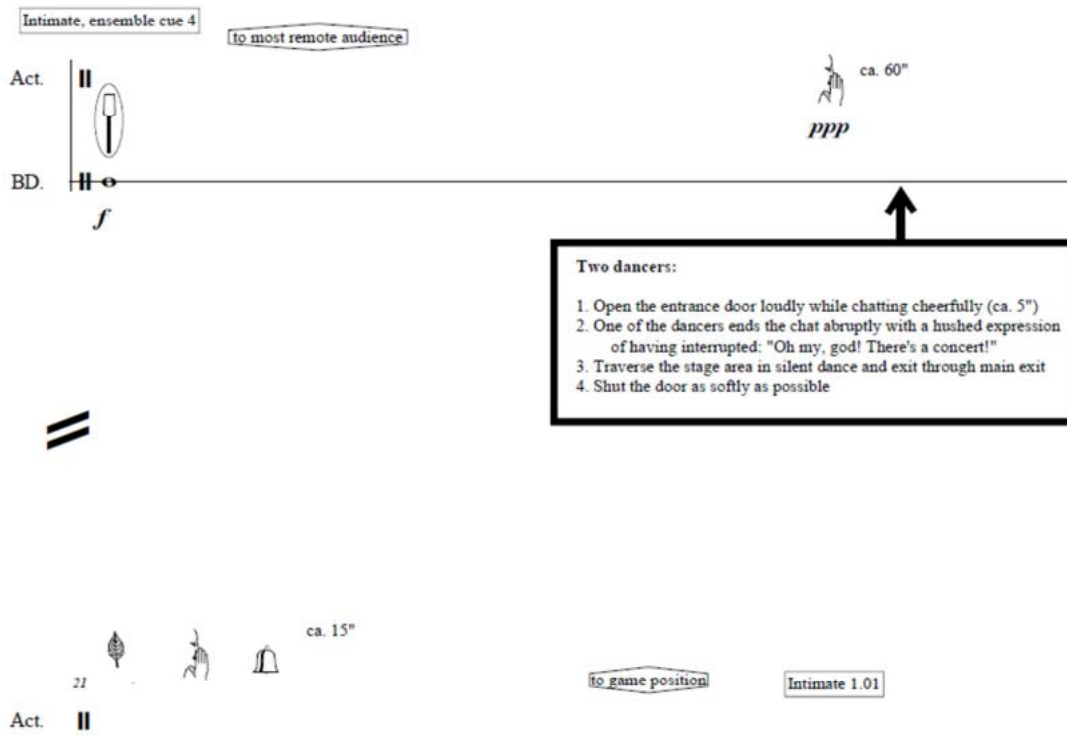
Crumple lightly to produce sound without crunching the leaves

Repeat ad lib, ca. 2 minutes
No specific order of actions

Act. ||  [to audience] ||    ||  [to bass-drum]

BD. ||  *pp*

Ilinx II (Intimate things)



Ilinx II (Intimate things)

34

Intimate, ensemble cues 5-10

Ensemble enters: cues 5-10

39

Game - follow rules, repeat until the speed is too high for the performer to play, but not until the ensemble has performed its last visit.

♩ = ca. 70 and accelerate with each round

44

Throw dice:

The resulting numbers indicate locations
 The instruments presently in these locations are the chosen pair for this round
 The chosen pair should eventually be located adjacently
 If the dice show the same number (1&1, 2&2, etc.), play the rhythm in the following repeated measure and throw dice again.

Play only if dice show the same number:

Castanet

Chosen instrument

46

Make 4 spontaneously chosen relocations

Ensure that after these 4 relocations the instruments in the chosen locations do not end up in adjacent locations
 The beat must be kept: relocation = 2/4
 (pick instruments = 1/4, lay instrument in new location = 1/4)

Make relocations so that the instruments at the two chosen locations be placed in adjacent locations
 Make as little or many relocations as you wish
 Keep the same beat

48

Play the chosen instruments in the following rhythm:


Ilinx II (Intimate things)

50 6
5 4
2 3
1

Play the castanets according to the following rule:

D.S. ||

The castanets' part represents musically the instruments and their location.

Each finger cymbal is represented with the following pattern: 

Each other instrument is represented with an eighth note.

Thus, for example, if the setup is: 

1. Beads (eighth note)
2. Egg (eighth note)
3. Finger cymbal 1 (eighth note and 1/16 triplet)
4. Finger cymbal 2 (eighth note and 1/16 triplet)
5. Wrist bells (eighth note)
6. Bell (eighth note)

They will be represented by the castanets in the following rhythm:



Ilinx II (Intimate things)

Intimate, ensemble cue 5

♩ = ca. 72

The musical score consists of nine staves, each with a dynamic marking and a 10-second duration indicator. The vocal parts (Soprano, Alto, Tenor, Bass) and the Flute part are marked with *ppp*, *mf*, and *mp*. The Violin, Trombone, and Violoncello parts are marked with *ppp*, *mf*, and *mp*. The Flute part is marked with *ppp*, *mf*, and *mp*, and includes the instruction "Very accurate length, no decay".

S
ppp *mf* *mp* 10"

A
ppp *mf* *mp* 10"

T
ppp *mf* *mp* 10"

B
ppp *mf* *mp* 10"

Fl.
ppp *mf* *mp* Very accurate length, no decay 10"

Vln.
ppp *mf* *mp* Very accurate length, no decay 10"

T. Sx.
ppp *mf* *mp* Very accurate length, no decay 10"

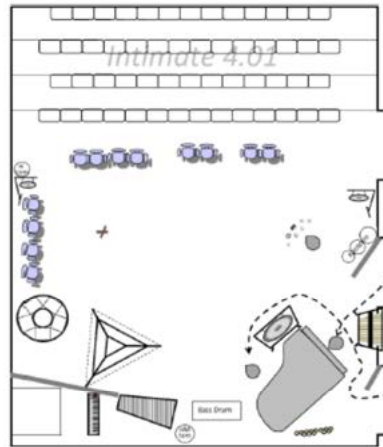
Vc.
ppp *mf* *mp* 10"

Ilinx II (Intimate things)

Intimate, ensemble cue 6
♩ = ca. 56, ca. 14"

The musical score consists of five staves: Flute (Fl.), Violin (Vln.), Trombone (Tbn.), Violoncello (Vc.), and Synth. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked as ♩ = ca. 56, ca. 14". The score begins with a rehearsal mark 55. Each staff starts with a dynamic marking of *p* (piano). The Flute, Violin, Trombone, and Violoncello parts feature melodic lines with various articulations, including slurs and accents. The Synth part provides harmonic support with sustained chords. The score concludes with a 3" rehearsal mark.

Ilinx II (Intimate things)



Intimate, ensemble cue 7

Intimate 4.01

To performance location **Allegro moderato, molto espressivo** ($\text{♩} = \text{ca. } 114, \text{ ca. } 14''$)

mp espress. mf

A No duer - me na - die por el cie - lo

To performance location

Pno. *mp espress. mf p*

3rd 3rd 5th

==

62 *p poco rit. mp*

A na - die no duer - me na - die

Pno. *p*

3rd

Ilinx II (Intimate things)

Intimate, ensemble cue 8 Intimate 7.01

Fl. *to point B* ♩ = ca. 72 Exact synchronization with other instruments is not crucial

Vln. *to point D* Exact synchronization with other instruments is not crucial

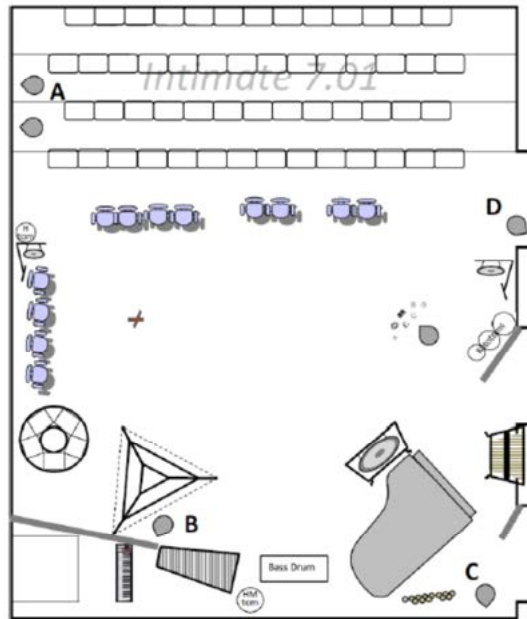
T. Sx. *to point A*

Tbn. *to point A*

Vc. *to point C* Exact synchronization with other instruments is not crucial

10" 5" 10" 5" 10" 5" 10" 5" 10" 5"

p *p* *p*



Ilinx II (Intimate things)

Fl.

Vln.

T. Sx.

Tbn.

Vc.

76

Exact synchronization with other instruments is not crucial

pp Exact synchronization with other instruments is not crucial

pp

Intimate, ensemble cue 9

Moderato $\text{♩} = 120$

Soprano Recorder

mp

Accordion

mp

7

S. Rec.

7

Acc.

11

S. Rec.

11

Acc.

Ilinx II (Intimate things)

Intimate, ensemble cue 10

Allegro moderato, molto espressivo (♩ = ca. 114, ca. 12'')

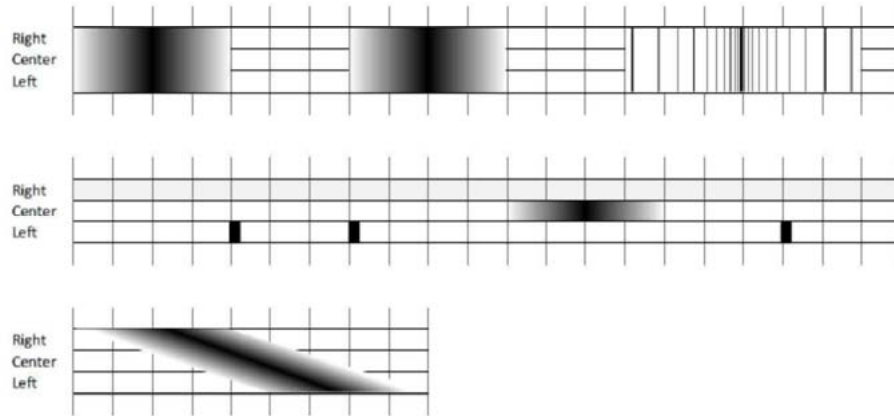
The musical score consists of two systems. The first system (measures 84-87) features a vocal line (A) and piano accompaniment (Pno.). The vocal line has the lyrics "No duer - me na - - - die por el mun - do na die" and includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line. The second system (measures 88-91) features a vocal line (A) and piano accompaniment (Pno.). The vocal line has the lyrics "no duer me na - - - - - die" and includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line. The score includes dynamic markings *p* and *mp*, and rehearsal marks 84, 88, and 91. There are also some decorative symbols like a double bar line and a star-like symbol.

Ilinx II (Intimate things)

| = 60bpm

21

- Act. **||**
1. Collect instruments back into bag
 2. Approach audience and disperse some more pieces of paper
 3. Stand in front of audience
 4. Take a sheet of paper out of bag
 5. Look intently at audience and extend your arm forward, holding the paper in front of you to express the will for audience participation
 6. Gesture audience to hold their sheets of paper and shaking them according to your conducting:
 7. Use body gesture to conduct audience:



8. Collect the papers back from the audience. Do not insist on collecting all the sheets.

Ilinx III (Metallophone nest)

Percussion: Small bell, metal pipes, Alpenglocken, Cymbals, agogo, metal spiral, hand bells, castanets, rattle
 sheets of paper, shells, foot bells

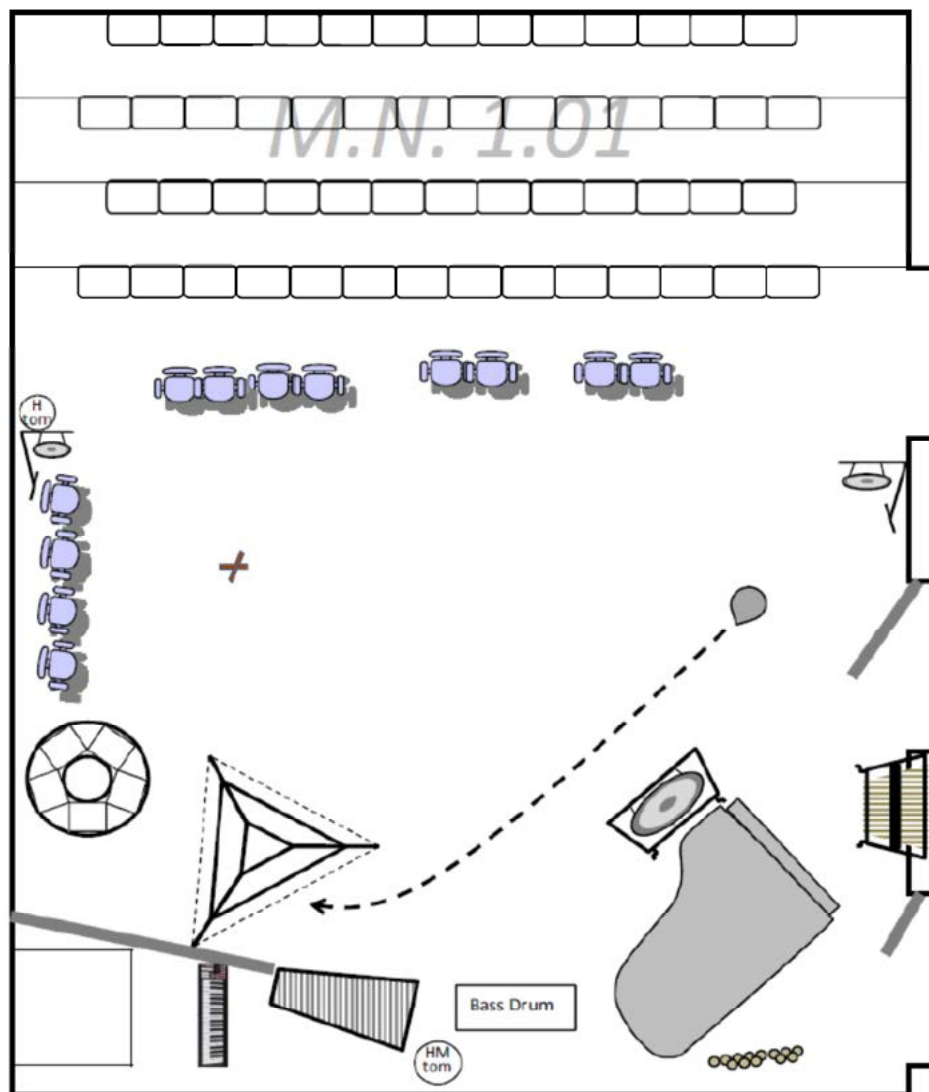
Cymbals: R1, R2, Cr1, Sp, Ch

Metal pipes: 9, in different pitches

Alpenglocken: D4, F4, G4, A4, B4, C5, D5, E5, F5, A5

Beaters: hard mallets

Ensemble: soprano, sax, trombone, cello, accordion,
 synthesizer,



Slowly, with deliberation
 Use crumpled papers to make rattle noise as you advance: crumple, rub on floor and one another etc. Make sure to bring all pieces of paper with you into the nest. Once in the nest, take off bag and take castanets out. Keep producing paper noise all that while.

Retain bag on shoulder
 When entering the tripod, put the bag aside

M.N. 1.01

Repeat 12 times
 Gradually speed up the process

2. into metallophone nest

Paper

Metallophone, ensemble cue 11

After 20"

M.N. 2.01

Sezza vibrato
mp
 You may for - get

p *mf*

S
 but let me tell you this: some - one in some

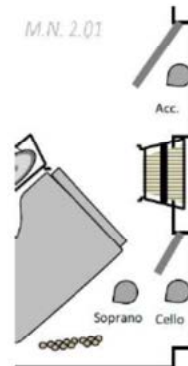
Vc.
f *mp*

Acc.
mf

S
 fu - nae time will think of us

Vc.
mf *mp*

Acc.
mf



$\text{♩} = 104$

Metallophone nest

3. 4. 5. 6. 7. 8. 9. 10.

Ppr.

Shls.
 F.Bls.

pp *mf* *mp*

Ilinx III (Metallophone nest)

11. 12. 13. 14. 15. 16. 17. 18.

Cym.

Arg. Spr. Cst. H.bls.

Ppr.

Shls.

F.Bls.

f

Wrap shells around left foot

mp

Hand bells

M.N. 3.01

Metallophone, ensemble cue 12

Metallophone nest 3.01

$\text{♩} = 08.84$

Senza vibrato

mp

S

You may fir get some

T. Sx.

p

Tbn.

p

Ve.

p *mf* *f*

Synth.

mp

S

our will think of us

T. Sx.

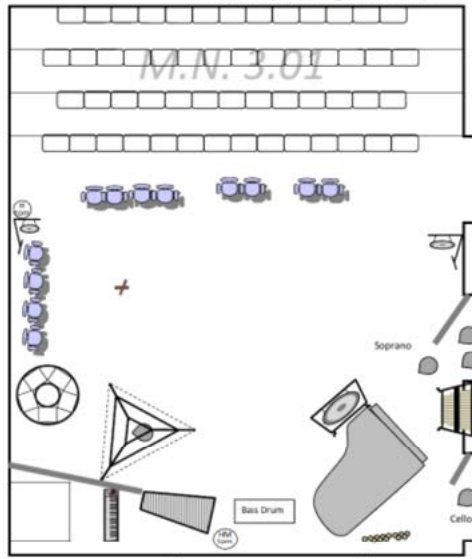
Tbn.

Ve.

mp *mf* *mp*

Synth.

Ilinx III (Metallophone nest)



19. 20. 21. 22. 23. 24.

Cym.

Agg.
Spr.
Cst.
H.bls

Shls.
F.Bls.

mp

f

p

Castanets

3

3

3

mp

25. 26. 27. 28. 29. 30.

Bls.

Cym.

Agg.
Spr.
Cst.
H.bls

Shls.
F.Bls.

p

f

pp

mf

pp

f

p

Spiral

Agogo

3

6

Ilinx III (Metallophone nest)

♩ = 116

31. 32. 33. 34. 35. 36.

Bls.

Cym.

Agg. Spr. Cst. H. bls.

f *mp* *p* *mp* *mp*

bell

37. 38. 39. 40. 41.

Bls.

Cym.

Agg. Spr. Cst. H. bls.

mf *p* *mf* *pp* *f* *mp*

42. 43. 44. 45.

M.Pps.

Bls.

Cym.

Agg. Spr. Cst. H. bls.

Shls. F. Bls.

ff *f*

Ilinx III (Metallophone nest)

The score is divided into three systems, each with a tempo and dynamic marking:

- System 1 (Measures 46-48):** Tempo is $\sim 30''$ (Lightly). Measures 46-48 are marked *(free)*. Diagrams above the staves show the mallets' positions: at measure 46, the mallets are close together; at measure 47, they are further apart ($\sim 20''$); at measure 48, they are very close together (*More rigorously*).
- System 2 (Measures 49-51):** Tempo is $\text{♩} = 86$. Measure 49 is a whole rest. Measures 50-51 contain rhythmic patterns for M.Pps., Bls., and Cym.
- System 3 (Measures 52-57):** Tempo is $\text{♩} = 116$. Measures 52-54 feature *mf* dynamics for M.Pps., Bls., and Cym. Measures 55-57 feature *p* dynamics for Agg. Spr. Cat. H. bls. and Shls. F. Bls.

The instruments listed on the left are: Bls., Cym., Agg. Spr. Cat. H. bls., M.Pps., HB, and Shls. F. Bls.

Ilinx III (Metallophone nest)

58. 59. 60. 61. 62. 63.

M.Pps.
Bls.
Cym.

64. 65. 66. 67. 68. 69.

HB
M.Pps.
Bls.
Cym.
Agg.
Spr.
Ct.
H.bl.
Shls.
F.Bls.

mf
mf
mf
p

70. 71. 72.

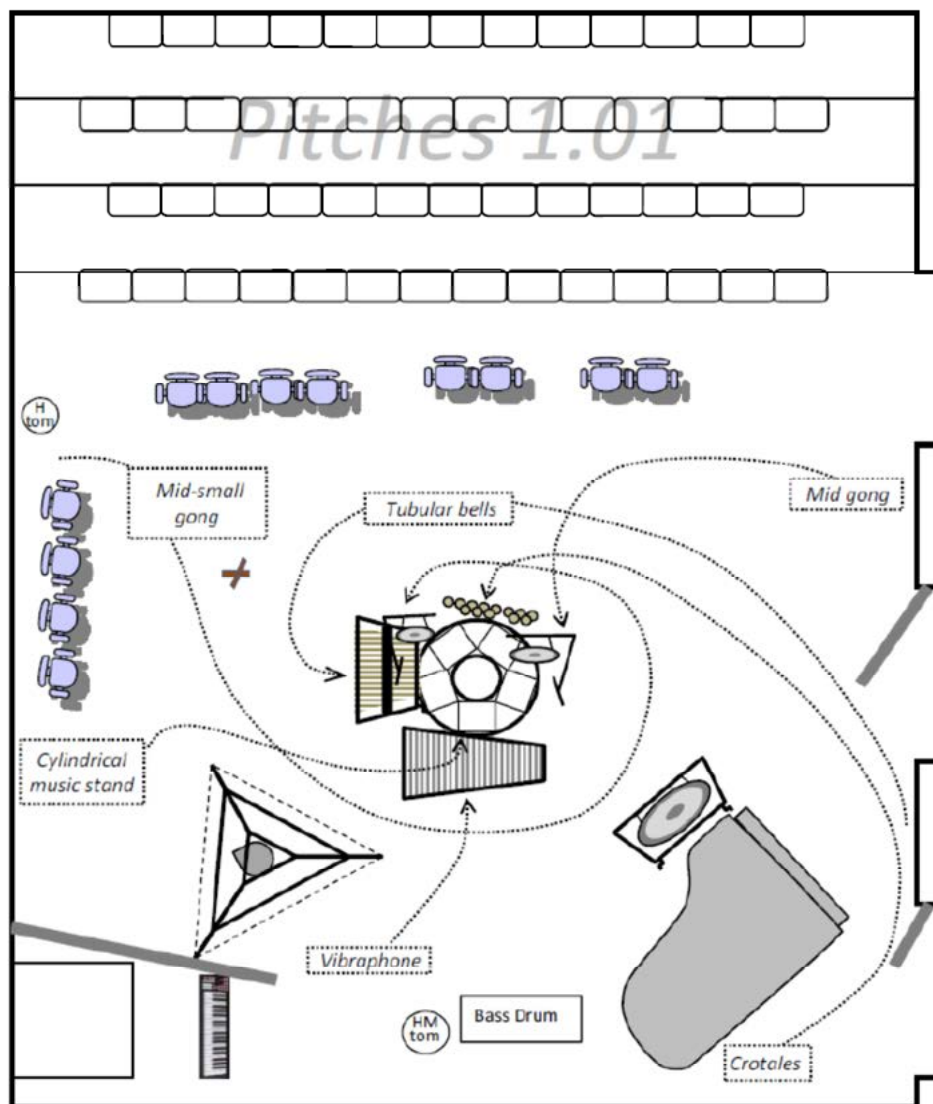
M.Pps.
Bls.
Cym.

Ilinx IV (Pitches)

Percussion: triangle, tubular bells, medium-small gong, medium gong, crotales, vibraphone

Beaters: hard mallets

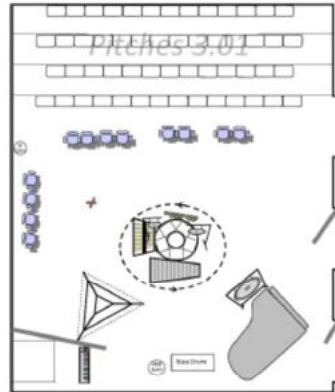
Ensemble: voc: SATB, flute, violin, sax, trombone, cello, piano, synthesizer



Relocation is done by the following performers:

Tubular bells - soprano; Crotales - tenor; vibes - bass; med-gong - piano; med-small-gong - recorder; cyl. music stand - accordion

Ilinx IV (Pitches)



♩ = 72

① [1.]

②

Prc. *mp* *pp* *mp* *pp* *p*

(Vibes) (Med-gong) (Crot.) (M.s.-gong) (Tub.-bls.) (*simile*)

[1. Ring bell until cue]

③

④ Normale

B

Prc. *p* *mf* *p* *pp*

Pitches, ensemble cue 3

♩ = c. 68

Slop tongue

Flute *f* Scratch Squeak *f*

Violin *p* < *f*

Tenor Sax Slop tongue *f*

Trombone *f* Tongue flapping *f*


Cello *mf* Scratch Squeak *f* Squeak under the bridge *p* < *f*

Ilinx IV (Pitches)

⑤


Prc. 

⑦


Prc. 


♩ = c. 68

Fl. 


Vln. 

I. Sx. 


Tbn. 

Vc. 

⑨

Prc. 

Ilinx IV (Pitches)

10  $\text{♩} = 72$ 11

Prc. *mp* *mf* Pitches, ensemble cue 5 *mp* *mp* *mf* *p* ↑

$\text{♩} = \text{c. } 68$
Tap

Vln. *p*

Vc. Tap *mp*

12 13

Prc. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

14 $\text{♩} = 120$ rit. poco a poco

Prc. *mf* *mp* ↑

Pitches, ensemble cue 6

$\text{♩} = \text{c. } 120$
Slap tongue

Fl. *mf*

T. Sx. Key slaps *f*

Tbn. Smack moothpiece with hand *mp*

mp Half whispered consonants

S
s m n n s m f ch r tm w l

A
mp Half whispered consonants
s m n n s m f ch r tm w l

T
mp Half whispered consonants
s m n n s m f ch r tm w l

B
mp Half whispered consonants
s m n n s m f ch r tm w l

Fl.
3 3

Vln.
Tap on all strings
mp 5:3 5:2 10:3

Sx.
3
Tongue flapping

Γbn.
3

Vc.
Tap on all strings
mp 5:3 5:2 10:3

S
th n k v s

A
th n k v s

T
th n k v s

B
th n k v s

Fl.
white noise
Slap tongue

Sx.
Slap tongue 5:2 5:2

Γbn.
Slap tongue 5:2 5:2 5:2
mp


Ilinx IV (Pitches)


22 23


Prc. 

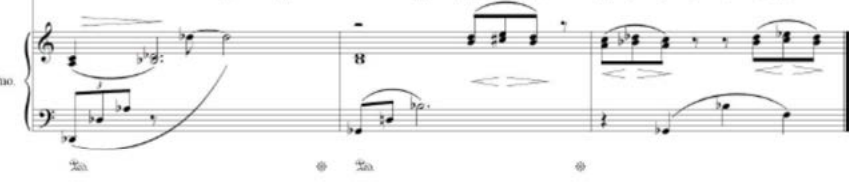
Pitches, ensemble cue 9

Perform in pantomime (in total silence),
very expressively and with attention to timing


A. 

Pno. 

A. 

Pno. 

24 25

Prc. 

$\text{♩} = 100$

Prc. 

26

Prc. 

27

Prc. 

Ilinx IV (Pitches)

28 

Prc. 

29 

30 *accel.*  Repeat several times in increasing tempo
As fast as possible without losing control

31  **Very fast** ($\text{♩} = \text{ca. } 140$)
Don't let technique hinder the flow, if it does, replace 16th notes passages with glissandi

Prc. 

ff

32 

rit. e dim.

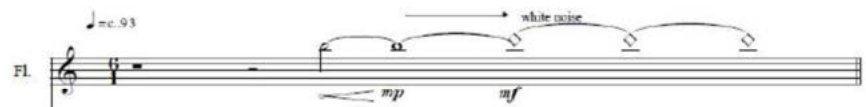
33 


34 


Pitches, ensemble cue 10


mp


$\text{♩} = \text{c. } 93$

Fl.  white noise

Vln.  white noise


T. Sx.  white noise


Vc.  white noise

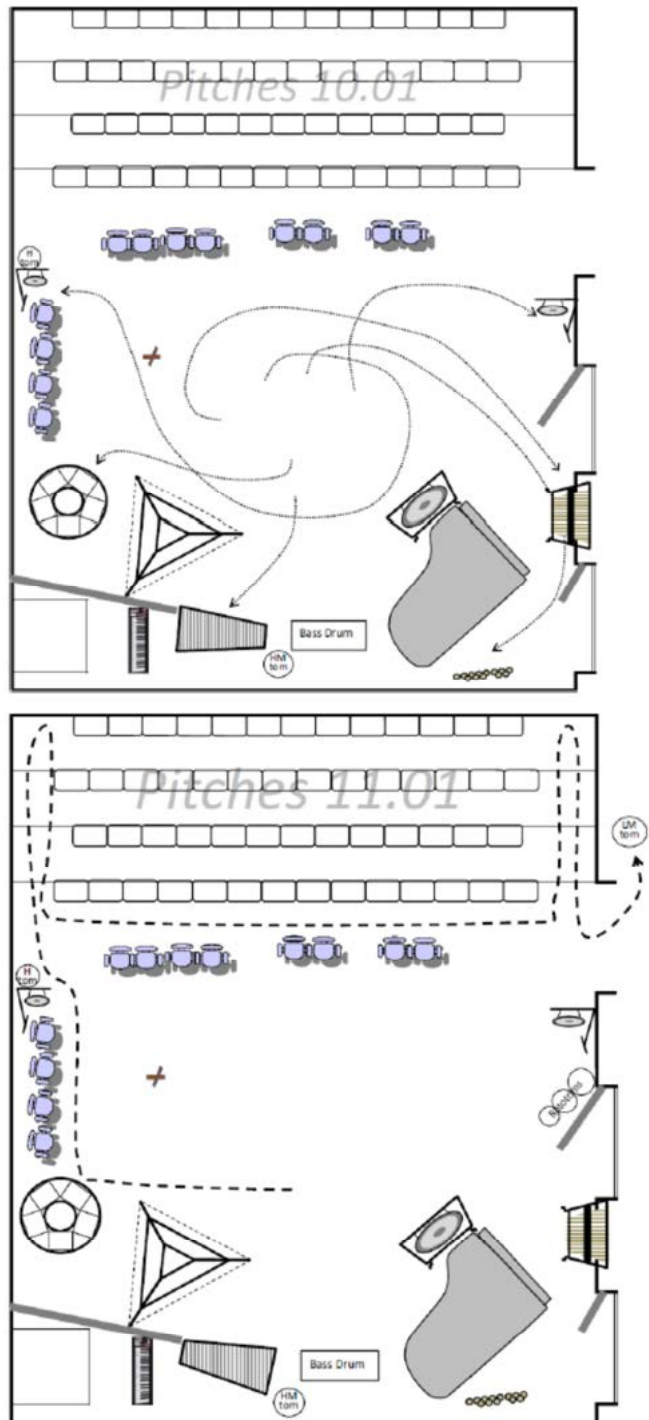
Synth.  white noise

Ilinx IV (Pitches)

Pitches 10.01, 11.01

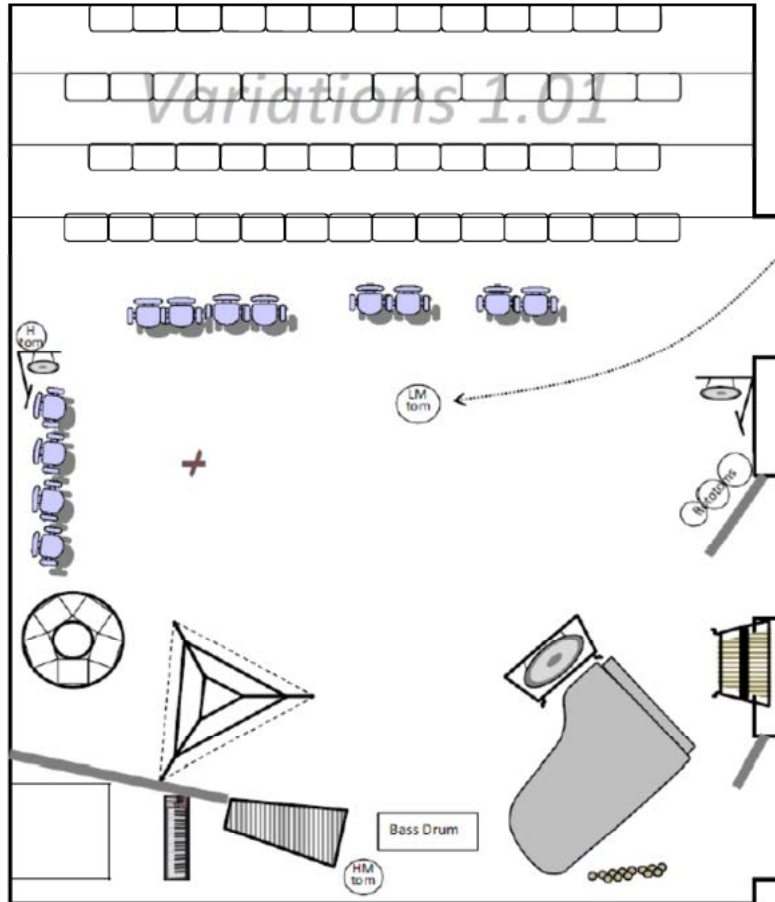
Pr. 

 Slowly
Leave mallets on the music stand



Ilinx V (Frontal variations)

Percussion:
 Toms: F1, L, LM, HM
 Cymbals: R1, R2, Cr1, Cr2, Sp, Ch
 Claves
 Beaters: drum sticks



Variations 1.01

Place LM tom in front-center facing audience



Movement



Face audience

Bow emphatically
 Expect applause

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Ilinx V (Frontal variations)

Theme ♩ = 128

Mvmt. 

D.S. 

Tomz 

Cymbals 

Var. 1 ♩ = 128

Mvmt. 

D.S. 

Var. 2 ♩ = 160

Mvmt. 

D.S. 

Var. 3 ♩ = 128

D.S. 

D.S. 

Ilinx V (Frontal variations)

Mvmt. Bow lightly
Expect applause

D.S. Add floor-tom on left
Place a music stand with relevant score in front of performer

p elegantly

Var. 4 Moderato ♩ = 72 sticks in air

D.S. *mp* *p* *mf* *mp*

D.S. *pp* *mf* *p* *pp* *mp* *p*

place ride 1 on left

Var. 5

D.S. *mf* *p* *mf* *p*

molto rit.

D.S. *mf* *p* *mp*

choke

D.S. *mf* *mf* *pp* *p*

Place HM-tom on right

Var. 6 ♩ = 102

D.S. *mp* *mf* *p* *pp*

Ilinx V (Frontal variations)

50 *p* < *p* < *p* *f* bell

53 *p* *f* bell

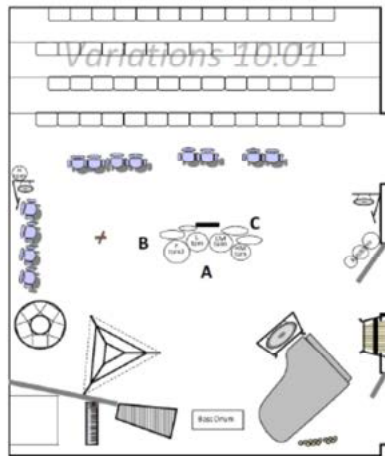
56 *p* Place splash left to toad

Var. 8

59 *mf* *mp* *mp* bell

62 *f* *p* bell Place ride-2 left above floor-tom Place crash left above LM-tom

Ilinx V (Frontal variations)



Variations 10.01

Var. 10

$\text{♩} = 60$

65 *back back back back back back back*

D.S.

pp Apply barely visible motions

71 *to point B to point C to point B to point A*

Mvmt.

D.S. *back back back back back*

Var. 11

$\text{♩} = 136$

76 *choke*

D.S.

mf mp ff p

80 *bell choke*

D.S.

p pp mp

84 *bell*

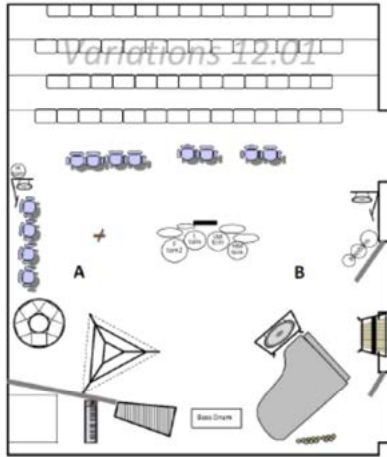
D.S.

f ff p

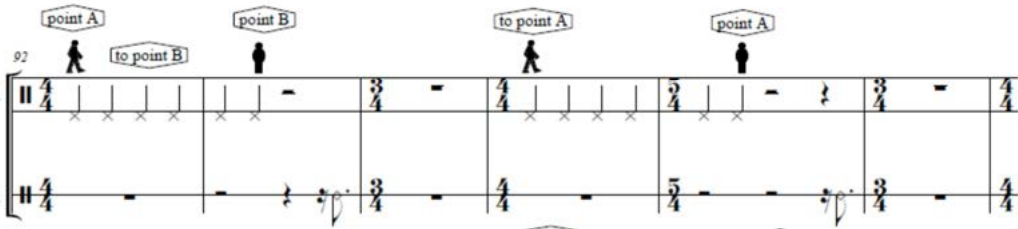
Ilinx V (Frontal variations)

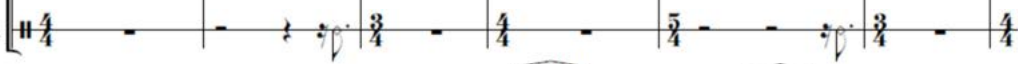
88

D.S. 

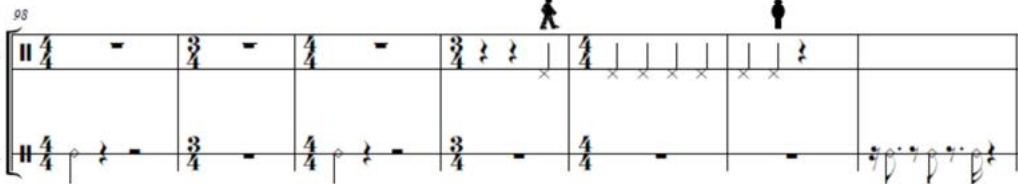



92

Mvmt. 

Clv. 

98

Mvmt. 

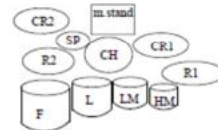
Clv. 

105

Clv. 

mf

Place clave on music stand
Place crash-2 above ride-2 and splash
Place china cymbal in center
Raise music stand above china,
obstructing performer's view from audience



Ilinx V (Frontal variations)

Var. 13

♩ = 128

bell bell bell

109 D.S. *pp* *p* *f* *p* *ff* *p*

115 D.S. *f* *p* *ff* *p*

117 D.S. *ff* *p* *f* *mp*

120 D.S. *ff* *mp* *fmp*

125 D.S. *ff* *mp* *mp* *fmp* *ff* *mp*

126 D.S. *fmp* *fmp* *fmp* *f* *mp* *ff* *mp*

129 D.S. *fmp* *fff* *mp* *fmp* *ff* *mp* *fmp* *fmp*

132 D.S. *fmp* *f* *mp* *fff* *mp* *f* *ff*

135 D.S. *mpfmp* *fmp* *fmp* *f*

138 D.S.

141 D.S. *f* *2*

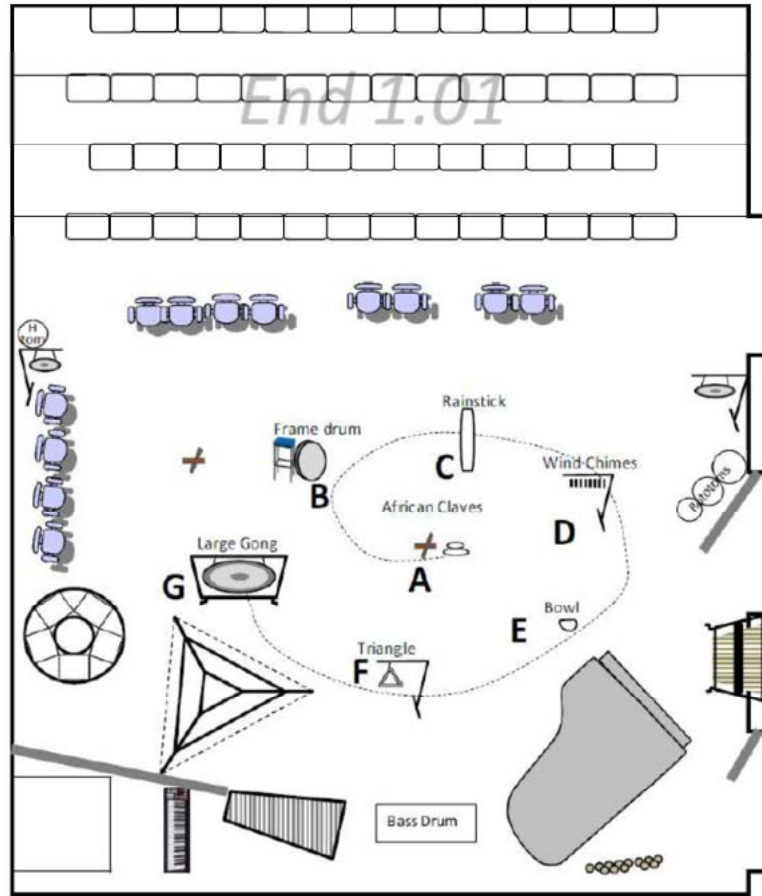
145 D.S. *f* *2* *cresc.* *ff*

Ilinx VI (Ending)

Percussion: 2 smooth cobbles, African claves, frame drum, rainstick, wind chimes, suspended triangle, metal bowl, large gong

Beaters: triangle wand, single hard mallet for bowl, large soft mallet for gong

Ensemble: voc: SATB, flute, violin, T.sax, trombone, cello, piano, synth



End 1.01 Arrange percussion instruments and mallets from point G to point A



Contemplatively

Movement



Ensemble members move instruments from previous episode to the side of the room or to backstage

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Ilinx VI (Ending)

2. *mp*
 3.
 4.
 5.
 6.
 7. *p*
 8. *p subito cresc.*
 9.
 10.
 11.
 12.
 13.
 14.
 15. *f*
 16. *cresc.*
 17.
 18.
 19. *mf*
 20.
 21. *mp*
 22. *p*
 23.
 24.
 25. *f*
 26.
 27. *ff*
 28.
 29.
 30.
 31. *p*
 32. *ff*
 33. *p*
 34. *f*
 35. *mp*
 36.

End, ensemble cue 21

Adagio ♩ = 58

S *mf*
 A *mf*
 T *mf*
 B *mf*
 Vln *pp*
 T. Six *pp*

Ilinx VI (Ending)

F. Dr. 72. 73. 74. 75. 76. 78.

Rns.

End, ensemble cue 22

♩ = c. 60

Vla. *mp* < *ff*

T. Sr. *mp* < *ff*

T. ba. *mp* < *ff*

Vc. *mp* < *ff*

F. Dr. 79. 80. 81. 82. 83. 84.

Rns.

F. Dr. 85. 86. 87. 88. 89.

Rns.

Repeat until rainstick is silent

F. Dr. 90. 91. 92. 93. 94.

Rns.

Ilinx VI (Ending)

95. 96. 97. 98. 99.

F.Dr. *f* *p* *mf* *p*

Rns.

100. **to D** 101. 102. 103. **C** 104. 105. **B** 106.

Mvt.

F.Dr. *f* *p* *mf* *p* *f* *mp* Lean frame drum on stool

Rns.

W-chs. *f* fast

Detailed description: The score is divided into two systems. The first system (measures 95-99) features a Frame Drum (F.Dr.) part with complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings of *f*, *p*, *mf*, and *p*. The Rns. part consists of a simple bass line with long notes. The second system (measures 100-106) includes a Mvt. part with a sequence of notes and rests, some marked with 'x' and a stick icon. The F.Dr. part continues with rhythmic patterns and dynamics, including a 'fast' marking and a 'Lean frame drum on stool' instruction. The Rns. part continues with its bass line. The W-chs. part has a few notes with a 'fast' marking and a dynamic of *f*.

Ilinx VI (Ending)

107. **C** 109. **D** 110. to **B** 111. **B** 112. 113. 114. **A** 115. **B**

Mvt. ||

Cbbs. *mf*

F.Dr. *f* (S)

Rns. *slow*

W-chs.

End, ensemble cue 23 ↑ End 2.01

End 2.01 CONDUCTOR KE

pp < *mf* *mp*

S (solo) *pp* < *mf* *mp*

A (solo) *pp* < *mf* *mp*

T (solo) *pp* < *mf* *mp*

B (solo) *pp* < *mf* *mp*

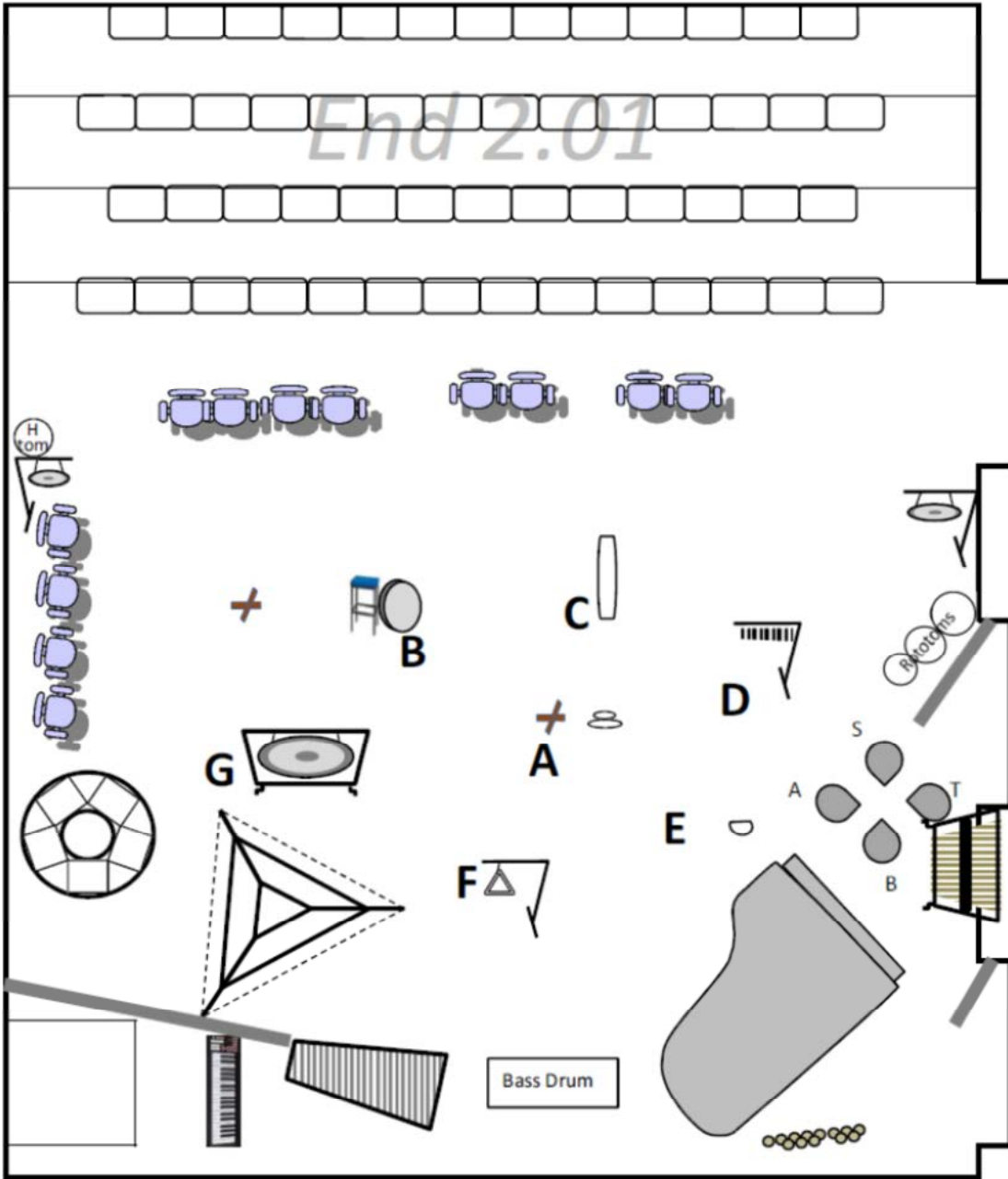
TI *pp* < *mf* *mp*

Vln *pp* < *mf* *mp*

7. Str. *pp* < *mf* *mp*

Tbn *pp* < *mf* *mp*

Vc. *pp* < *mf* *mp*



Ilinx VI (Ending)

$\text{♩} = 152$

116. **A** 117. 118. **B** 119. 120. **to D** 121. **D** 122. 123. **E**

Mvt.

Cbbs.

Af.Cl.

F.Dr.

W-chs.

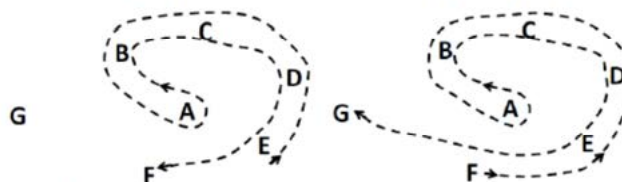
For each point repeat these actions:

1. Pick claves
2. Run and beat claves with every step
3. Put down claves loudly
4. Pick next instrument/beater
5. Play instrument - a single note
6. Lay down instrument, preferably loudly

[All activity should be done rhythmically in quarter notes]

Route: EDCBABCDE

Route: FEDCBABCDEF



124. 125. 126.

Mvt.

Af.Cl.

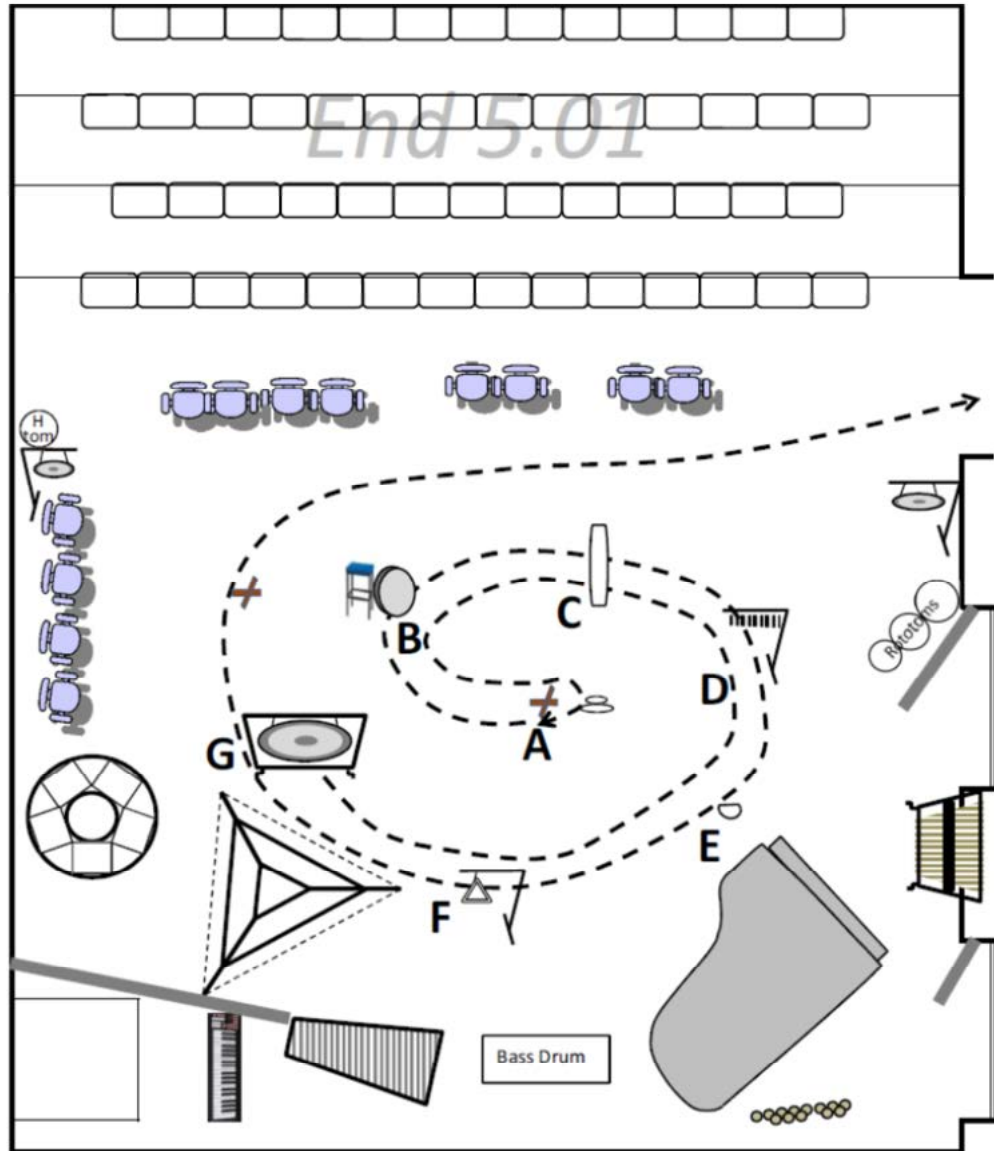
Trgl.

Ilinx VI (Ending)

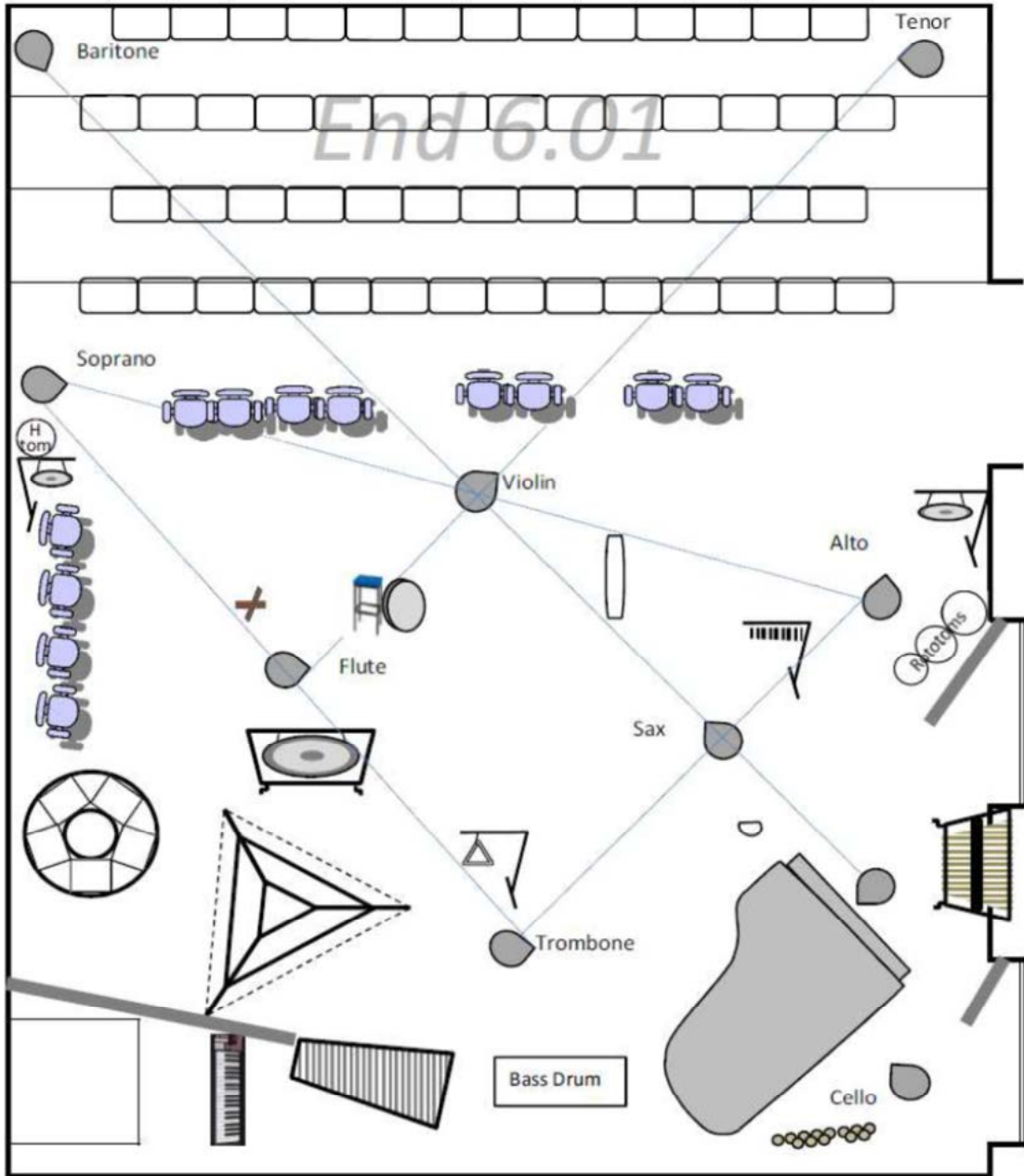
127.

Mvt. II

~(run, play)~



Ilinx VI (Ending)



End, ensemble cue 24

Ilinx VI (Ending)

♩ = 56

129.

130.

131.

132.

133.

134.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- L-Gng.** (Lyra Gong): Starts with a *ff* dynamic, playing a single note at measure 129.
- S.** (Soprano): Enters at measure 132 with a vocal line, marked *mp*.
- A.** (Alto): Enters at measure 132 with a vocal line, marked *mp*, including the vocalization "(oh)".
- T.** (Tenor): Enters at measure 132 with a vocal line, marked *mp*, including the vocalization "(oh)".
- B.** (Bass): Enters at measure 132 with a vocal line, marked *mp*, including the vocalization "(oh)".
- Fl.** (Flute): Enters at measure 132 with a melodic line, marked *mp*, including the vocalization "Oh)".
- Vln.** (Violin): Enters at measure 132 with a melodic line, marked *mf*.
- T. Sx.** (Trumpet in E-flat): Enters at measure 132 with a melodic line, marked *mf*.
- Tbn.** (Trombone): Enters at measure 132 with a melodic line, marked *mf*.
- Vc.** (Violoncello): Enters at measure 132 with a melodic line, marked *mf*.
- Pno.** (Piano): Enters at measure 132 with a melodic line, marked *p* in the first half and *mp* in the second half. A note at measure 133 is marked *p < f*.
- Syn.** (Synthesizer): Enters at measure 132 with a melodic line, marked *mp*.

Performance instructions include: "Begin playing only when all performers take their places" for the piano part, and various dynamic markings (*ff*, *mp*, *mf*, *p*, *p < f*) and articulations (accents, slurs, triplets) throughout the score.

Ilinx VI (Ending)

135. 136. 137. 138. 139. 140.

S
A
T
B
Fl.
Vln.
T. Sx.
Tbn.
Vc.
Pno.
Syn.

mf
p
f

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, followed by the woodwinds (Flute, Trombone), strings (Violin, Violoncello), and piano. The synthesizer part is at the bottom. The score includes measures 135 through 140. The vocal parts have lyrics in a non-Latin script. The instrumental parts include various dynamics and articulations.

Ilinx VI (Ending)

141 142 143 144 145

S. *mp cresc. poco a poco*

A. *mp cresc. poco a poco*

T. *mp cresc. poco a poco*

B. *mp cresc. poco a poco*

Fl. *mp cresc. poco a poco*

Vln. *mp cresc. poco a poco*

T. Sx. *mp cresc. poco a poco*

Tbn. *mf* *mf* *pizz.* *mp cresc. poco a poco*

Vc. *mf* *mp cresc. poco a poco*

Pno. *mp* *mf* *mp cresc. poco a poco*

Syn. *mf*

Ilinx VI (Ending)

146 147 148 149 150

S *ff*

A *ff*

T *ff*

B *ff*

Fl. *ff*

Vln. *ff*

T. Sx. *ff*

Tbn. *ff*

Vc. arco pizz. arco *ff*

Pno. *f*

Syn. *ff*

Ilinx VI (Ending)

The musical score for "Ilinx VI (Ending)" consists of the following parts and measures:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Measures 151, 152, and 153. The vocal lines are primarily sustained notes with some triplet markings in measure 153.
- Flute (Fl.):** Measures 151, 152, and 153. Features intricate melodic lines with triplets and slurs.
- Violin (Vln.):** Measures 151, 152, and 153. Includes slurs and triplet markings.
- Trumpet (T. Sx.):** Measures 151, 152, and 153. Features rhythmic patterns and triplet markings.
- Trombone (Tbn.):** Measures 151, 152, and 153. Includes slurs and triplet markings.
- Violoncello (Vc.):** Measures 151, 152, and 153. Features melodic lines with slurs and triplet markings.
- Piano (Pno.):** Measures 151, 152, and 153. Includes complex chordal textures and triplet markings.
- Synthesizer (Syn.):** Measures 151, 152, and 153. Shows sustained notes and rests.

Ilinx VI (Ending)

154 155 156 157 158

Soprano (S): *mp*

Alto (A): *mp*

Tenor (T): *mp*

Bass (B): *mp*

Flute (Fl): *f*

Violin (Vln): *f*, *mp*

Trumpet (T. Sx): *f*, *mp*

Trombone (Tbn): *mp*

Violoncello (Vc): *pizz.*, *arco*, *mp*, *ff*, *mp*

Piano (Pno): *mp*

Synthesizer (Syn):

Ilinx VI (Ending)

159 160 161 162 163 164

S *p* *f* *mp* hand clap

A *p* *f* *mp* hand clap

T *p* *f* hand clap

B *p* *f* hand clap

Fl. *p*

Vln. *p* *mp*

T. Sx. *p* *mp*

Tbn. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

Syn. *p*

Detailed description: This is a page of a musical score for the piece 'Ilinx VI (Ending)'. It features ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, with lyrics and performance markings such as 'hand clap' and dynamic changes from *p* to *f* to *mp*. The instrumental parts include Flute (Fl.), Violin (Vln.), Trombone (Tbn.), Violoncello (Vc.), Piano (Pno.), and Synthesizer (Syn.). The piano part has a complex texture with sixteenth-note patterns and a dynamic marking of *p*. The synthesizer part provides a harmonic accompaniment with a dynamic marking of *p*. The score is numbered 159 through 164, with measures 164 and 165 containing 'hand clap' instructions.

Ilinx VI (Ending)

165 166 167 168

S *f* *mp* *ff* ah

A *f* *mp* *ff* ah

T *f* *mp* *ff* ah

B *f* *mp* *ff* ah

Fl. *fp* *fp*

Vln. *fp* *fp*

T. Sx. *fp* *fp*

Tbn. *fp* *fp*

Vc. *fp* *fp*

Pno. *mp*

Detailed description: This is a page of a musical score for the piece 'Ilinx VI (Ending)'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and six instrumental parts (Flute, Violin, Trumpet, Trombone, Violoncello, and Piano). The vocal parts have lyrics 'ah' and dynamic markings *f*, *mp*, and *ff*. The instrumental parts have dynamic markings *fp* and *mp*. The score is in 3/4 time and consists of 168 measures. The vocal parts are in the upper staves, and the instrumental parts are in the lower staves. The piano part is in the bottom staff.

Ilinx VI (Ending)

169 *p* 170 171 172 173

S. 2) Once baritone disappears
Leave hall through exit
Do not come back

A. 9) Once tenor disappears
Leave hall through exit
Do not come back

T. 8) Once sax disappears
Leave hall through exit
Do not come back

B. 1) Leave hall through exit
Do not come back

Fl. 4) Once trombone disappears
Leave hall through exit
Do not come back

Vln. 6) Once piano disappears
Leave hall through exit
Do not come back

T. Sx. 7) Once violin disappears
Leave hall through exit
Do not come back

Tbn. 3) Once soprano disappears
Leave hall through exit
Do not come back

Vc. 10) Once alto disappears
Leave hall through passage
Do not come back

Pno. 5) Once flute disappears
Leave hall through passage
Do not come back

Syn.