

Voice(s) high
(sopr. mezzo. contralto, countertenor, recitant, child)
it has to be amplified

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

- You can start from the beginning, or from the end, in this case you can invert the words, interchange or use other words from any mesostic by John Cage

 = very fast breathing

 = fast

, = normal
* =

* = stay on the consonant

Voice(s) low
(baritone, bass, recitant)
it has to be amplified

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

Voice: **Jo-ohn Cage** **ffff** **me-e-sos-tic** **fff** **si-i-lence** **ff** **wor-ds(s)** **f** **col-la-bo-ra-tion** **mf** **in-de-ter-mi-nan-cy** **mp**

e sim. **d i m i n u e n d o** **(-)**

i in - ve - en - tion **p ----->** **cons* - te - illa - tion,** **pp** **speech *** **chan - ges*** **ppp**

(bell like) **chance,*** **(ppp) ----->** **Zen*** **mu - - - - -** **u - - - - -** **sic*** **or D.C.**

pppp

- You can start from the beginning, or from the end, in this case you may invert the words, interchange or use other words from any mesostic by John Cage

↗ = very fast breathing

↖ = fast

• = normal

* = stay on the consonant

Piccolo(s)

First Symphony 'Ek'
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Salvador Torré

$\text{♩} = 60$

*as fast and
as loud
as possible* → *p o c o a p o c o r i t a r d a n d o*

Picc.

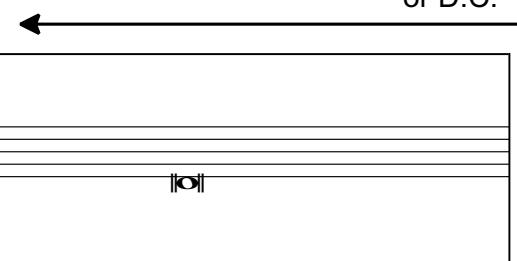
() () e d i m i n u e n d o

, , sim.

p pp ppp

(wistle tone)

or D.C.



ppp

pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

= very fast breathing

= fast

= normal

Flute 2

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible →

Flute

Flute 2

as fast and as loud as possible →

♩ = very fast breathing (pause)
 ♩ = fast (pause)
 ♩ = normal (pause)

or D.C.

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

♩ = very fast breathing (pause)

♩ = fast (pause)

♩ = normal (pause)

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Alto flute

First Symphony 'Ek'
1 - Constellatio I.D.A
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Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Alto flute

ffff *fff* *ff* *f* *mf* *mp*

ossia 8va. bassa

e d i m i n u e n d o

(♩) (♩) ossia 15va. bassa , , sim.

p pp ppp

or D.C.

ppp pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

↗ very fast breathing
↗ fast
↗ normal

Oboes 1 & 2

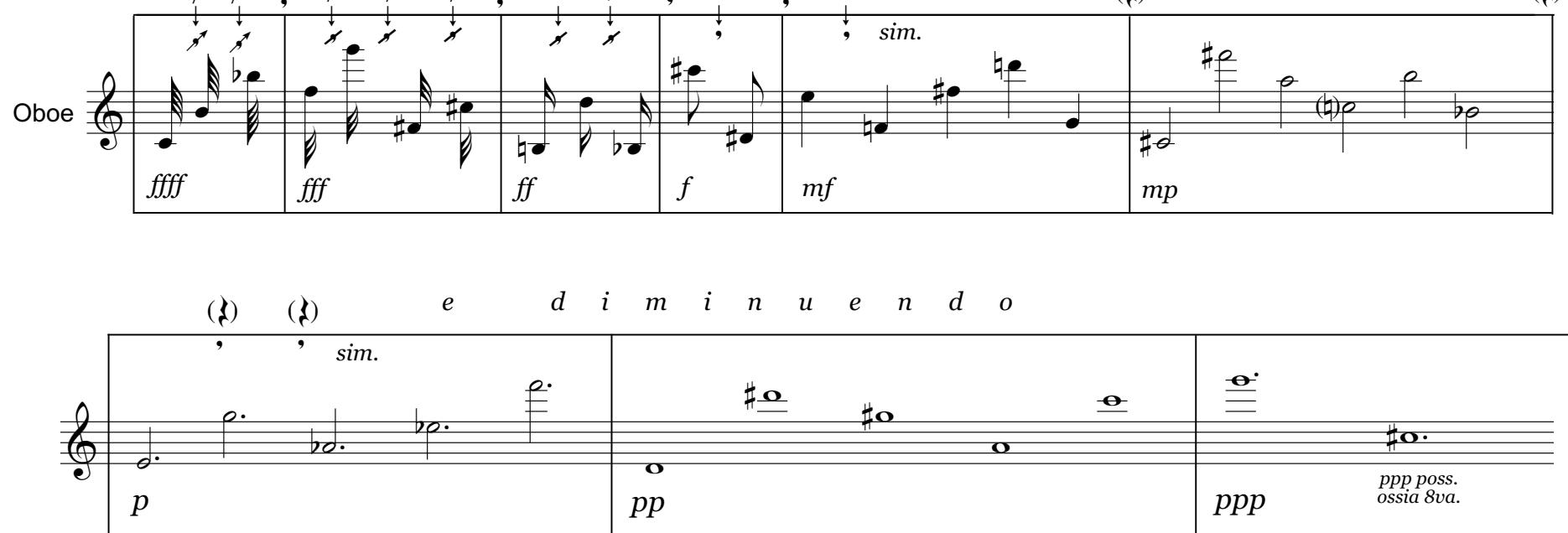
First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Oboe 

(♩) (♩) e d i m i n u e n d o

' sim.

p *pp* *ppp poss. ossia 8va.*

or D.C. ←

(ppp) *pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

 = very fast breathing (pause)

 = fast (pause)

 = normal (pause)

English Horn

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

- You can start from the beginning or from the end
 - inside each box every time you play, exchange the notes

- ↗ very fast breathing
- ↖ fast
- , normal

Clarinets in B \flat 1 & 2

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

Clarinet in B_b

Performance Instructions:

- Tempo:** ♩ = 60
- Dynamic:** *as fast and as loud as possible*
- Phrasing:** *p o c o a p o c o r i t a r d a n d o*
- Articulation:** The vocal line consists of short, accented notes and rests, indicated by vertical arrows pointing down from the vocal line.
- Dynamic Markings:** fffff, fff, ff, f, mf, mp
- Text:** , sim.

(\emptyset) (\emptyset) e d i m i n u e n d o

or D.C.

(ppp)

pppp

- You can start from the beginning or from the end
 - inside each box every time you play, exchange the notes

↗ = very fast breathing (pause)

 = very fast bre

, = normal (pause)

Bass Clarinet (in B \flat , Contrabass in B \flat)

First Symphony 'Ek' **1 - Constellatio I.D.A** (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)(♩), (♩)(♩)(♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩)

Bass Clarinet in B♭

e d i m i n u e n d o

' sim.

p

pp

or D.C.

(ppp)

pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

 = very fast breathing (pause)

 = very fast bre
 = fast (pause)

• = fast (pause)
' = normal (pause)

Saxophone(s)
 (Alto, Baritone, Soprano, Contrabass in Eb
 Tenor, Soprano, Bass in Bb)

First Symphony 'Ek'
 1 - Constellatio I.D.A
 (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) →

p o c o a p o c o r i t a r d a n d o

Saxophone(s)

ffff fff ossia 8va. bassa ff f mf mp

() () e d i m i n u e n d o

, , sim.

p pp ppp

or D.C.

(ppp) pppp

- You can start from the beginning or from the end
 - inside each box every time you play, exchange the notes

↗ = very fast breathing

↖ = fast

↙ = normal

Bassoons 1 & 2

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

(*)* (*)* *e di mi ni u e n d o*
, , sim.

Bassoon Part 2:

- Measure 11: Sustained note at **p**.
- Measure 12: Sustained note at **pp**.
- Measure 13: Sustained note at **ppp**.
 Performance instruction: *ossia 8va.*
posse poss.

Bassoon part:

Measure 11: Bass clef, key signature of one sharp, dynamic *ppp*. Measures 11-12: Bass clef, key signature of one sharp, dynamic *pppp*. Rehearsal mark **111**. Measure 12 ends with a double bar line and a repeat arrow pointing left, labeled **or D.C.**

- You can start from the beginning or from the end
 - inside each box every time you play, exchange the notes

↗ = very fast breathing (pause)

— very fast break
— fast (pause)

, = normal (pause)

Contrabassoon(s)

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

♩ = 60

as fast and
as loud
as possible

→ p o c o a p o c o r i t a r d a n d o

(♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩) (♩)(♩)(♩)

Contra-
bassoon

Contra-bassoon part showing a series of notes with dynamic markings: fffff, fff, ff, f, mf, mp. The notes are grouped by vertical bars, with some notes having arrows pointing downwards and others having arrows pointing to the right.

(♩) (♩)

e d i m i n u e n d o

, , sim.

Contra-bassoon part showing dynamics: p, pp, ppp. The instruction "ossia 8va." is written near the end of the third measure.

or D.C.



Contra-bassoon part showing dynamics: ppp, pppp. The instruction "b ||| b |||" is written above the first measure, and "b ||| b |||" is written above the second measure.

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

↗ = very fast breathing (pause)

↖ = fast (pause)

↙ = normal (pause)

Horn(s) in F-B♭ I & III

First Symphony 'Ek' **1 - Constellatio I.D.A** (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

() () e d i m i n u e n d o

, , sim.

p

pp poss. ossia 8va.

ppp

or D.C.

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

 = very fast breathing (pause)

 = very fast break

, = normal (pause)

Horn(s) in F-B♭
II & IV

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

Horn

p poss. ossia 8va.

sim.

fffff *fff* *ff* *f* *mf* *mp*

() *()* *e* *d i m i n u e n d o*

p poss. ossia 8va.

sim.

p *pp* *ppp* *ppp poss. ossia 8va.*

or D.C.



ppp *pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

= very fast breathing

= fast

= normal

Trumpet(s)
In C. Bb. D. A. F. D. and Eb.
Bass Bb. Eb., Cornet Bb. Eb.
Flugelhorn

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible →

p o c o a p o c o r i t a r d a n d o

Trumpet

e d i m i n u e n d o

sim.

p pp #
pp poss. ossia 8va.

or D.C.

←

(ppp) pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

↗ = very fast breathing (pause)

↖ = fast (pause)

, = normal (pause)

Tenor Trombones 1 & 2

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and
as loud
as possible →

p o c o a p o c o r i t a r d a n d o

(\downarrow) (\downarrow)

Trombones

ffff fff ff f mf mp

(\downarrow) (\downarrow) e d i m i n u e n d o

, , sim.

p pp ppp

or D.C.

ppp pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

\nearrow = very fast breathing (pause)

\nearrow = fast (pause)

, = normal (pause)

Bass Trombones

First Symphony 'Ek' **1 - Constellatio I.D.A** (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

Musical score for soprano vocal line, featuring three measures of vocalizing. The vocal line consists of sustained notes on the first three ledger lines below middle C, with each note receiving a single vertical bar line. The vocalizations are labeled with the letters 'e', 'd', 'i', 'm', 'i', 'n', 'u', 'e', 'n', 'd', and 'o' above the notes. The dynamic marking 'sim.' is placed between the first two notes. The first measure is marked with a piano dynamic 'p' below the staff. The second measure is marked with a pianissimo dynamic 'pp' below the staff. The third measure is marked with a pianississimo dynamic 'ppp' below the staff. The vocal line begins with a half note on the first ledger line, followed by quarter notes on the second and third ledger lines.

or D.C.

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

 = very fast breathing (pause)

 = fast (pause)

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Percussion Set 1

Tam-tam, Gongs,
Cymbals: Suspended, Chinese,
Crotales

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

(a Cage on Schönberg, Varese, Boulez)

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

allways L.V.

Percussion Set 1

Instrumentation and Dynamics:

- Top staff: (percussion symbols) → *p o c o a p o c o r i t a r d a n d o*
- Middle staff: (percussion symbols) → *l.v. 5 Gongs Crotales (metal stick) Gong (metal stick) sim. (metal stick) Gong (soft stick)*
- Bottom staff: *ffff (colla parte)*, *fff*, *ff*, *f*, *mf*, *mp*
- Labels below middle staff:
 - Tam-tam ord.
 - Chinese Cymb. side of the stick Edge
 - Sus. Cymb. side of the stick Edge
 - Bow
 - Sus. Cymb. Edge ord.
 - Chinese Cymb. ord.
 - T-tam
 - S.Cym.
 - Ch.Cym.
- Bottom staff: *e d i m i n u e n d o*
- Labels below bottom staff:
 - Triangle wood stick, ord.
 - Sus. Cymb.
 - Tam-tam
 - Chinese
 - Gong
 - Crotales arco
 - (arco) →
 - Sus. Cymb.
 - Chinese Cymb.
- Bottom staff dynamics: *p*, *pp*, *ppp*
- Bottom staff labels: *l.v.*, *l.v.*, *l.v.*
- Bottom staff dynamics: *(ppp)*, *pppp*
- Bottom staff labels: Tam-tam, Chinese Cymb., Tam-tam

Or D.C. ←

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

 = very fast breathing
 = fast
 = normal

Percussion Set - 2
BassDrum, 4 Toms, Bongos,

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible *l.v.* *p o c o a p o c o r i t a r d a n d o*

Percussion Set - 2

Bass drum 4 Toms B.drum Toms bongos side of the sticks Bass drum *mf* *sim.* Toms Bass drum *mp* Toms trem.?

e *d i m i n u e n d o* *over rings ----->*

sim.

p *pp* *ppp*

or D.C.

BassDrum ord. trem.

ppp *ppp* *ppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

= very fast breathing
 = fast
 = normal

Tam-tam

First Symphony 'Ek' **1 - Constellatio I.D.A** (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

Interchange beaters

L.H.:
big double mallet
knitting needle

R.H.
Metal beater
knitting needle
glass of water

$\text{♩} = 60$

as fast and as loud as possible

p o c o a p o c o r i t a r d a n d o

Tam-tam

ffff *fff* *ff* *f* *mf* *mp*

(1) (2) e d i m i n u e n d o

, , sim.

glass of water

p pp ppp

or D.C.

ppp pppp

- You can start from the beginning or from the end
 - inside each box every time you play, exchange the notes

Timpani (3)
high 23" medium 26" low 29"

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and l.v.
as loud
as possible → p o c o a p o c o r i t a r d a n d o

gradually gliss
either three
timpani in relays

Timpani

$\text{♩} = 60$

(♩) (♩) e d i m i n u e n d o

sim.

p pp ppp

or D.C.

C B non gliss A B C

ppp $pppp$

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Piano
and or Harpsichord(s)
or Celesta(s) (in proper octaves)

First Symphony 'Ek'
1 - **Constellatio I.D.A**
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible →

Keyboard

Keyboard: *crom.* *ffff* *fff* *ff* *f* *mf* *mp* *8vb* *(mp)* →

(♩) (♩) sim. e d i m i n u e n d o

approximately from here, or later,
iterations of the notes can be played
from time to time on a very discrete,
slow, rarely and nonsynchronous way.

p pp 8vb ppp

or D.C.

(ppp) pppp

- each hand is independent, they may match or not
- You can start from the beginning or from the end, inside each box every time you play, exchange the notes

♩ = very fast pause ♩ = fast pause ♩ = normal pause etc.

Marimba Low C

First Symphony 'Ek' **1 - Constellatio I.D.A** (a Cosa en Schöberg, Verano, Boulez)

Salvador Torré

(\emptyset) (\emptyset) $_{sim}$ e d i m i n u e n d o

approximately from here, or later, iterations of the notes can be played from time to time on a very discrete, slow, rarely and nonsynchronous way

The musical score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *pp*. The third measure starts with a dynamic *ppp*. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The notes have various accidentals: sharps (#), flats (b), and naturals (o). Some notes have dots above them, indicating they are to be played later or with iteration. The music is set in common time.

or D.C.

Musical score for piano. The left hand starts with a forte dynamic (f) on the first measure. The right hand follows with a series of eighth-note chords. The score includes dynamic markings (ppp), fingerings, and various rests and note heads.

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Vibraphone

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

- You can start from the beginning or from the end
 - inside each box every time you play, exchange the notes
 - in each two-notes chords, you can play both or only one of them

Guitar(s)

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible →

6th. in D

Guitar

distord
l.v.
ffff

noise
fff

harm
ff

pizz Bartok (noisy)
f

flanger
mf

sim.
wah
mp

(*)* (*)* e d i m i n u e n d o

(other) sim. articulation an end of the note with pedal (softer effect)

p pp #o. or D.C.

(*ppp*) #o. ||#o. ||

ppp

- You can start from the beginning or from the end
 - inside each box, change the effect, exchange the notes.
 - the effects are only a guide

Harps

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

as fast and as loud as possible →

as fast and as loud as possible →

Harps

'plaqué' bouth hands

ffff fff ff f mf mp 8va--- (mp) →

(;) (;) sim. e d i m i n u e n d o

approximately from here, or later, iterations of the notes can be played from time to time on a very discrete, slow, rarely and nonsynchronous way.

or D.C.

- each hand is independent, they may match or not
- You can start from the beginning or from the end, inside each box every time you play, exchange the notes

↗ = very fast pause
↖ = fast
• = normal

Violins I. 1 - 2

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Violins

The musical score for Violins I. 1-2 consists of two staves. The top staff shows a rhythmic pattern starting with sixteenth-note pairs (two eighth-note heads per pair), followed by sustained notes. The dynamics range from *ffff* to *mp*. The bottom staff shows sustained notes with dynamics *p*, *pp*, and *ppp*.

(♩) (♩) sim. e d i m i n u e n d o

This section continues the sustained notes from the previous staff. It includes dynamics *p*, *pp*, and *ppp*.

or D.C.

This section concludes with sustained notes. The first measure ends with *(ppp)*. The second measure begins with *pppp*.

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins I. 3 - 4

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩)(♩)(♩) (♩)(♩)(♩) (♩) (♩)(♩)(♩)(♩) (♩)(♩)(♩)(♩)(♩)(♩) (♩)(♩)(♩)(♩)(♩)(♩) (♩)

Violins

sim.

(♩) (♩) sim. e d i m i n u e n d o

p pp ppp

or D.C.

(ppp) pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins I. 5 - 6

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) → *p o c o a p o c o r i t a r d a n d o*

Violins

sim.

ffff *fff* *ff* *f* *mf* *mp*

sim.

e d i m i n u e n d o

p *pp* *ppp*

or D.C.

(ppp) *pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins I. 7 - 8

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Violin

ffff *fff* *ff* *f* *mf* *sim.* *mp*

(♩) (♩) sim. e d i m i n u e n d o

p pp ppp

or D.C. ←

(ppp) *pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins I. 9 - 10

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) → *p o c o a p o c o r i t a r d a n d o*

(♩)

Violins

ffff *fff* *ff* *f* *mf* *sim.* *mp*

(♩) sim. (♩) e d i m i n u e n d o

p pp ppp

or D.C.

(ppp) *pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins I. 11 - 12

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

*as fast and
as loud
as possible* → $p \quad o \quad c \quad o \quad a \quad p \quad o \quad c \quad o \quad r \quad i \quad t \quad a \quad r \quad d \quad a \quad n \quad d \quad o$

Violin

ffff fff ff f sim. mf mp

e d i m i n u e n d o

sim. # #. pp

or D.C.

(ppp) pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins I. 13 - 14

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\bullet = 60$

(as fast and
as loud
as possible)

1

v o c o a p o c o r i t a r d a n d o

Violin

($\{ \}$) ($\{ \}$) *sim*

e *d* *i* *m* *i* *n* *u* *e* *n* *d* *c*

A musical score page showing measures 11 and 12 of Beethoven's Violin Concerto. The score is for Violin (top) and Piano (bottom). Measure 11 starts with a dynamic of *p*. The violin part consists of eighth-note pairs and sixteenth-note patterns. The piano part features sustained notes with various dynamics: *p*, *pp*, and *ppp*. Measure 12 continues with similar patterns, maintaining the dynamic levels established in measure 11.

or D.C.

(*ppp*)

pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Violins II. 1 - 2

First Symphony 'EK'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez..)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Violins

ffff *fff* *ff* *f* *mf* *sim.* *mp*

(♩) (♩) sim. e d i m i n u e n d o

p pp ppp

or D.C. ←

(ppp) *pppp*

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violins II. 3 - 4

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Violins

ffff *fff* *ff* *f* *mf* *sim.* *mp*

(♩) (♩) sim. e d i m i n u e n d o

#o. #o. o. o. p pp #o #o o. o. ppp

or D.C. ←

(ppp) #o. o. #o. #o. pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

First Symphony 'Ek'
1 - Constellatio I.D.A
 (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and
as loud
as possible) → *p o c o a p o c o r i t a r d a n d o*

Violins

sim.

e d i m i n u e n d o

p pp ppp

or D.C.

(*ppp*) *pppp* (*h*) h

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

(a Sage on Schlossberg, Varese, Bodensee)

$\text{♩} = 60$

(as fast and
as loud
as possible) → *p o c o a p o c o r i t a r d a n d o*

(♩)

↓ ↓

Violins

fffff fff ff f mf sim. mp

Musical score for soprano voice and piano. The vocal part consists of lyrics: "(i) sim. e d i m i n u e n d o". The piano part includes dynamic markings *p*, *pp*, and *ppp*. The vocal line features various vocal techniques like grace notes, slurs, and sustained notes.

Musical score for the first system:

- Staff 1: Treble clef, key signature of one sharp. Dynamics: (ppp) at the beginning, followed by three eighth notes with dynamics $\# \text{ ||| }$, ||| , and $(\sharp) \text{ ||| }$.
- Staff 2: Bass clef, key signature of one sharp. Dynamics: $pppp$.

- You can start from the beginning or from the end
 - exchange the notes inside each box every time you play

Violins II. 9 - 10

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) → p o c o a p o c o r i t a r d a n d o

(♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) sim.

Violins

fffff fff ff f mf mp

(♩) (♩) sim. e d i m i n u e n d o

p pp ppp

or D.C.

(ppp) pppp

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violins II. 11 - 12

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

*as fast and
as loud
as possible* →

p o c o a p o c o r i t a r d a n d o

(♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) sim.

Violins

ffff fff ff f mf mp

(♩) (♩) sim. e d i m i n u e n d o

p pp ppp

or D.C.

(ppp) pppp

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violas 1 - 2

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) → p o c o a p o c o r i t a r d a n d o

Violas

(as fast and as loud as possible) → p o c o a p o c o r i t a r d a n d o

sim. e d i m i n u e n d o

(p) ppp

or D.C.

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violas 5 - 6

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Violas

ffff *fff* *ff* *f* *mf* *sim.* *mp*

e d i m i n u e n d o

(♩) (♩) sim.

p pp (♩) #o (♩) #o ppp

or D.C.

o. b.o. #o. ||#o. (ppp) #o. ||#o. pppp

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Viola 7 - 8

First Symphony 'Ek'

1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

*as fast and
as loud
as possible*

$p \ o \ c \ o \ a \ p \ o \ c \ o \ r \ i \ t \ a \ r \ d \ a \ n \ d \ o$

(γ) (γ)

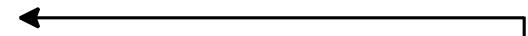
Violas

A musical score for the Violas. The score consists of six measures. Measure 1: Four eighth-note pairs, dynamic *ffff*. Measure 2: Three eighth-note pairs, dynamic *fff*. Measure 3: Two eighth-note pairs, dynamic *ff*. Measure 4: One eighth-note pair, dynamic *f*. Measure 5: Two eighth-note pairs, dynamic *mf*. Measure 6: Three eighth-note pairs, dynamic *mp*. Measures 7-12 are indicated by a bracket labeled "sim.". The score uses a bass clef and includes various accidentals like sharps and flats.

(γ) (γ) sim. $e \ d \ i \ m \ i \ n \ u \ e \ n \ d \ o$

A musical score for the Violas. The score consists of three measures. Measure 1: Two eighth notes, dynamic *p*. Measure 2: Two eighth notes, dynamic *pp*. Measure 3: Two eighth notes, dynamic *ppp*. The score uses a bass clef and includes various accidentals like sharps and flats.

or D.C.



A musical score for the Violas. The score consists of two measures. Measure 1: Two eighth notes, dynamic *(ppp)*. Measure 2: Four eighth notes, dynamic *pppp*. The score uses a bass clef and includes various accidentals like sharps and flats.

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violas 9 - 10

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez...)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) →

Violas

(as fast and as loud as possible) →

sim.

(p) sim. e d i m i n u e n d o

p pp ppp

pppp

or D.C.

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violoncellos 1 - 2

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

(♩) (♩)

Violoncellos

ff^{ffff} fff ff f mf sim. mp

(♩) (♩) sim. e d i m i n u e n d o

(♩) (♩)

p pp ppp

or D.C.

(ppp) *pppp*

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violoncellos 3 - 4

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

(as fast and as loud as possible) →

p o c o a p o c o r i t a r d a n d o

(♩) (♩)

sim.

ffff *fff* *ff* *f* *mf* *mp*

Violoncellos

(♩) (♩) sim. e d i m i n u e n d o

p pp ppp

or D.C.

(ppp) *pppp* *(♩) ♫*

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Violoncellos 5 - 6

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

*as fast and
as loud
as possible* →

p o c o a p o c o r i t a r d a n d o

(♩) (♩)

Violoncellos

The musical score for Violoncellos 5-6 consists of two staves. The top staff shows a rhythmic pattern starting with a sixteenth note followed by a sustained eighth note, with dynamic markings fffff, fff, ff, f, mf, and mp. The bottom staff shows sustained notes with dynamics p, pp, #o., and ppp.

(♩) (♩) sim. e d i m i n u e n d o

The continuation of the musical score for Violoncellos 5-6 shows sustained notes with dynamics p, pp, #o., and ppp. A bracket indicates that the section can start from the beginning or from the end, and exchange the notes inside each box every time you play.

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

First Symphony 'Ek'
1 - Constellatio I.D.A
 (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

*as fast and
as loud
as possible* → *p o c o a p o c o r i t a r d a n d o*

Violoncellos

(l) (l) sim. e d i m i n u e n d o

or D.C.

(ppp)

pppp

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Contrabasses 1 - 2

First Symphony 'Ek'
1 - Constellatio I.D.A
(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

as fast and as loud as possible → *p o c o a p o c o r i t a r d a n d o*

Contrabasses

fff fff ff f mf mp

() () sim. e d i m i n u e n d o

p pp ppp

or D.C.

(ppp) pppp

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

Contrebasses 3 - 4

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

Musical score for bassoon part 2, measures 1-3:

- Measure 1: Dynamics *p*. Includes two grace notes above the staff.
- Measure 2: Dynamics *pp*.
- Measure 3: Dynamics *ppp*.

Lyrics: *sim.*, *e*, *d i m i n u e n d o*

Musical score for bassoon section:

- Measure 1: Bass clef, key signature of one sharp (F#), dynamic (ppp). The first note has a circled dot above it and three vertical lines below it.
- Measure 2: Dynamic (ppp) followed by a measure repeat sign (double bar line with dots).
- Measure 3: Dynamic (ppp) followed by a measure repeat sign (double bar line with dots).

- You can start from the beginning or from the end
- exchange the notes inside each box every time you play

Contrabasses 5 - 6

First Symphony 'Ek' 1 - Constellatio I.D.A (a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

Musical score for Contrabasses. The score consists of two staves. The top staff shows a vocal line with lyrics: "as fast and as loud as possible", followed by a series of short notes with dynamic markings: *p*, *o*, *c*, *o*, *a*, *p*, *o*, *c*, *o*, *r*, *i*, *t*, *a*, *r*, *d*, *a*, *n*, *d*, *o*. The bottom staff is for Contrabasses, featuring sixteenth-note patterns with various dynamics: *ffff*, *fff*, *ff*, *f*, *mf*, and *mp*. The score includes a tempo marking of $\text{♩} = 60$ and a performance instruction "sim.".

(\emptyset) (\emptyset) *sim.* e d i m i n u e n d o

A musical score for a bassoon. The score consists of three measures. Measure 1 starts with a dynamic *p*. The notes are: a whole note with a stem up, a half note with a sharp sign, a whole note with a stem down, a half note with a stem up, and a half note with a sharp sign. Measure 2 starts with a dynamic *pp*. The notes are: a whole note with a stem up, a half note with a sharp sign, a half note with a sharp sign, and a half note with a sharp sign. Measure 3 starts with a dynamic *ppp*. The notes are: a whole note with a stem up, a half note with a sharp sign, and a half note with a sharp sign.

or D.C.

Musical score for bassoon, measures 1-2. The score consists of two staves. The left staff begins with a dynamic of *(ppp)*. The first measure ends with a period (.) above the staff. The second measure begins with a dynamic of *pppp*. The right staff begins with a dynamic of *pppp*, followed by a sharp sign (♯) over a double bar line, indicating a key change.

- You can start from the beginning or from the end
 - exchange the notes inside each box every time you play