



# Mark Anthony Galang

Arrangeur, Compositeur

Philippines, Paranaque

## A propos de l'artiste

Mark A. Galang (born 1980) is a freelance composer, arranger, transcriptionist, studio musician and website content/blog writer who composes and arranges music for various purposes, whether it's for his own personal enjoyment or for other individuals and organizations. Mark has worked with various individuals such as Darren Michaels (<http://www.d-star.co.uk>) and Australian singer-songwriter Emi Waterson. Mark works as a freelance arranger and transcriber for MSE Music Services (a leading musician and entertainment provider in the Philippines). Through his association with MSE, he also had the privilege of working as a transcriber/copyist for veteran music director, pianist and arranger Romy San Mateo.

Mark's educational background is diverse, having earned a Bachelor of Science Degree in Occupational Therapy as well as being a board passer during the August 2004 Occupational Therapy Licensure Exams by the PRC. While earning his bachelor's degree, he has also made great lengths to earn education and training as a musician. Mark has been playing piano and guitar since his childhood, and has played in various relatively unknown bands such as Jacob's Ladder, a Christian music/progressive rock band from Malate, Manila.

After spending t... (la suite en ligne)

**Site Internet:** <http://www.sterilium.tk>

## A propos de la pièce



<b>Titre:</b>	In Search of Utopia [Opus No. 04]
<b>Compositeur:</b>	Galang, Mark Anthony
<b>Arrangeur:</b>	Galang, Mark Anthony
<b>Licence:</b>	Copyright 2008 by Mark Anthony A. Galang
<b>Editeur:</b>	Galang, Mark Anthony
<b>Instrumentation:</b>	Synthétiseur et Orchestre
<b>Style:</b>	Classique moderne

## Mark Anthony Galang sur [free-scores.com](http://www.free-scores.com)

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# **In Search of Utopia**

**For Synthesizer and Orchestra**

Mark Anthony A. Galang

*For my wife, my son, and all people who are looking towards a brighter tomorrow despite  
the dystopia of today.*

## **INSTRUMENTATION (Reference pitch A = 442 Hz):**

### **SOLOIST:**

- Main Synthesizer (88 keys, capable of pitch manipulation via pitch bend and/or ribbon controller, tuned to A = 442 Hz, equipped with damper/switch pedal for legato phrasing)
- Support Synthesizer (capable of sequencing, with harpsichord patch, tuned to A = 442 Hz) or Sequencer (with harpsichord patch, tuned to A = 442 Hz)

### **ORCHESTRA:**

#### Woodwinds:

- Piccolo (1)
- Flutes (2)
- Oboe (1)
- Cor Anglais (1)
- Clarinets in Bb (2)
- Bassoons (2)

#### Brass:

- Horns in F (4)
- Trumpets in Eb (3)
- Trombones (2)
- Bass Trombone (1)
- Tuba (1)

#### Percussionist 1:

- Timpani

#### Percussionist 2/Drummer:

- Drum Set: Snare, Kick Bass Drum (with single or double pedal beater) 2 High Tom-Toms, 1 Middle Tom-Tom, 1 Low Tom-Tom, 1 High Floor Tom, 1 Low Floor Tom, Hi-Hat Cymbal, Crash Cymbal, Ride Cymbal, Splash Cymbal, Chinese Cymbal.
- Crotales (2 Octaves)

#### Percussionist 3:

- Snare Drum
- Tom-toms (6, high to low)
- Bongos (high and low)
- Congas (high and low)
- High and Low Agogo
- High and Low Timbales
- Triangle
- Suspended Crash Cymbal
- Woodblocks (5, from low to high)
- Crotales
- Chromatic Dulcimer
- Xylorimba

#### Percussionist 4:

- Bongos (high and low)
- Congas (high and low)
- Tambourine
- Cowbell
- Suspended Crash Cymbal
- Temple Blocks (5, from low to high)
- Glockenspiel
- Xylophone
- Vibraphone
- Tubular Bells

#### Strings:

- Electric Guitar (1) (Tuning: Eb, Ab, Db, Gb, Bb, Eb. Equipped with Floyd Rose or similar bridge capable of simulating wide glissandi e.g “divebomb”)
- Electric Bass (1) (Tuning: Bb, Eb, Ab, Db, Gb, B)
- Harp (1)
- 1st Violin (1 to 5)
- 2nd Violin (1 to 5)
- Viola (1 to 5)
- Violoncello (1 to 3)
- Contrabass (1 to 2) (Tuning: C, G, D, A, octave lower than violoncello)

## PERFORMANCE NOTES

### A. GENERAL

- Tempo marks are to be played approximate to the metronome values indicated in the score.
- Subjective “mood” or “feeling” indicators beside tempo markings are indicative of how the section should sound like e.g. “lively” or “in a festive manner.” Interpretation is left up to the discretion of the conductor/orchestra.

### B. NOTES FOR SPECIFIC INSTRUMENTS

#### SOLOIST (Synthesizer):

- A great deal of freedom in performing the piece is provided for the soloist.
- Sections marked as “Obligato” are to be played as notated. When “Obligato” is encountered at the beginning of a bar, that bar and succeeding parts are to be played (generally) as notated.
- Sections marked as “Ad Lib.” may be improvised instead of played as notated. When “Ad Lib.” is encountered at the beginning of a bar, that bar and the succeeding bars are to be improvised. The soloist has the option of either playing “Ad Lib.” passages as notated or as improvised lines either original improvised lines or improvised lines based on notated suggestions (improvisation though is highly encouraged by the composer).

Example:

A musical staff in 4/4 time, starting at 00:00:00:00. The first bar is marked with a circled 'Ad Lib' and a bracketed '1'. The second bar is marked with a circled 'Obligato' and a bracketed '8'. The staff continues with a melodic line. A circled '1' is at the end of the staff.

- Glissando – If glissando markings are encountered, these are to be played in a smooth fashion via the use of pitch bend control (either joystick, pitch bend wheel, or ribbon controller, whatever is necessary to accomplish notated part).

Example:

A musical staff in 4/4 time, starting at 00:00:00:00. The first bar is marked with a circled glissando symbol and a bracketed '1'. The staff continues with a melodic line. A circled '1' is at the end of the staff.

- Patch assignment/changes – Patch/sound assignment/change commands for the synthesizers are marked as underlined text near the staff where the sound assignment should take effect.

Examples:

A series of musical staves in 4/4 time, starting at 00:00:00:00. The first staff has two circled patch assignments: 'Slow Synth: FX 01 (Rain)' and 'Slow Synth: FX 01 (Rain)'. The second staff has a circled patch assignment: 'Fast Synth: Lead 02 (Saw)' and 'Ad lib'. The third staff has a circled patch assignment: 'Fast Synth: Lead 02 (Saw)'. The fourth staff has a circled patch assignment: 'Fast Synth: Lead 03 (Calliope)'. The fifth staff has a circled patch assignment: 'Fast Synth: Lead 02 (Saw)'. The staves include various tempo markings and mood indicators: '♩ = 140 In a festive manner', '♩ = 110 Lively - In high spirits', and 'ff'. A circled '1' is at the end of the first staff.

- *Sequenced* – This is an instruction for use of the support synthesizer (bars 179 to 215). Sections to be played by the support synthesizer are to be sequenced prior to performance and will be played automatically (like a player piano).

**ORCHESTRA:**

**1. Woodwinds**

- Play as notated.
- Tremolo – Play tremolo markings as notated.
- Glissando – Play notes chromatically as fast as possible.

Example:

00:00:00:00 = 70 Moderately slow 00:00:03:12 ①

- Trills – Play in half-steps

Example:

Notated as Played as ①

- Multiple Parts/Chords – Occurs in flutes, clarinets, and bassoons; to be divided appropriately among performers unless marked otherwise (e.g. 1<sup>st</sup> flute only).

**2. Brass**

- Play as notated
- Glissando – Play chromatically (refer to woodwind example above) except trombones.
- Trombone glissando – All trombones (including bass trombone) will play glissandi smoothly.

Examples:

00:00:00:00 00:00:02:20 00:00:05:11 ①  
00:00:08:02 00:00:10:23 00:00:15:17 00:00:18:08  
*mp* *mf* *ff*

- Multiple Parts/Chords – Occurs in trumpets, horns, and trombones (except bass trombone); to be divided appropriately among performers unless marked otherwise (e.g. 1<sup>st</sup> trumpet only).

### 3. Unpitched Percussion/Drums:

- Unpitched Drum/Percussion Notation:

- Drum fills/rolls may either be played as notated or be improvised (e.g drum fills at the end of the phrase) as long as it fits the overall impression of the section; otherwise, all other parts are to be played as notated

Example:

- Choice of beaters is left up to the discretion of the performers.

### 4. Pitched Percussion

- Play as notated.
- Choice of beaters is left up to the discretion of the performers.

### 5. Electric Guitar:

- Tuning: Eb2, Ab2, Db3, Gb3, Bb3, Eb4
- Play as notated.
- “Divebomb” Glissando – To be performed with artificial harmonics plus glissando with the aid of a whammy bar/whammy bridge

Example:

- Artificial Harmonics – Notated at the sounding pitch with a diamond-shaped head
- Wide Vibrato – To be performed with a whammy bar.

Examples of artificial harmonics and wide vibrato:

- Distorted – Play passages with distortion/overdrive effect. To be played from the indicated bar and throughout subsequent measures until indicated otherwise.

- Clean – Play passages with a clean tone/timbre. To be played from the indicated bar and throughout subsequent measures until indicated otherwise.
- Muted – Play passages with a clean tone/timbre but in a muffled/muted manner using the right and/or left hand. To be played from the indicated bar and throughout subsequent measures until indicated otherwise.

#### 6. Six-stringed bass

- Tuning: Bb0, Eb1, Ab1, Db2, Gb2 B2
- Play as notated.
- Glissando: To be performed by sliding from one note to another.

Example:

- Wide Glissando: To be performed by sliding from one note to another plus the application of a whammy pedal (e.g. Digitech).

Example:

#### 7. Harp

- Play as notated.
- Arpeggiated chords – Arrows indicated the direction of the arpeggiation.

Example:

#### 8. Strings

- Play as notated.
- Techniques indicated (e.g. pizz., arco) are standard and should be played as such.
- Glissando markings – Play smoothly, sliding from the first sounding note to the terminal note.

Example:

- Contrabass tuning: C1, G1, D2, A2







00:00:16:00

00:00:18:19

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Glock., E. Gtr., Bass, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. A rehearsal mark '7' is located at the beginning of the Piccolo part. A dynamic marking of *8<sup>ma</sup>* is present above the Harp part. The page includes timecode markers at 00:00:16:00 and 00:00:18:19.

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Glock.  
E. Gr.  
Bass  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

00:00:26:19

00:00:29:09

This page contains a full orchestral score for measures 26:19 to 29:09. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., Bsn., Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Dr., Perc., Glock., Tub. B., E. Gtr., Bass, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Piccolo and Flute parts feature complex, rapid passages with many accidentals. The woodwinds and brass parts provide harmonic support with various rhythmic patterns. The strings play a steady, rhythmic accompaniment. The percussion section includes a complex drum pattern and a glockenspiel part. The harp part features arpeggiated chords. The string parts are written in a consistent rhythmic pattern, with the cellos and double basses playing a more active role than the violins.

00:00:32:00

00:00:34:19

00:00:36:27

00:00:39:05

$\text{♩} = 120$  Fast, with suspense and surprise

This musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/8. The tempo is marked as  $\text{♩} = 120$  and the mood is "Fast, with suspense and surprise".

The instruments included are:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. A. (Clarinet in A)
- Cl. (Clarinet in B-flat)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Tenor Trombone)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Dr. (Drum)
- W. Bl. (Woodblock)
- Xylor. (Xylophone)
- T. Bl. (Trombone)
- Vib. (Vibraphone)
- Tub. B. (Tubular Bell)
- E. Gtr. (Electric Guitar)
- Bass
- Hp. (Harp)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *tr* (trill) and *clean*. The score is divided into measures, with time stamps indicating the duration of each section.

00:00:41:12

00:00:43:19

00:00:45:27

00:00:48:05

Fl. *mp*

C. A. *mp*

Cl. *mf*

Bsn. *mf*

Hn. *p*

Tpt. *p f* 1st trumpet only *mf*

Tbn. *p f* *gliss.* *mp*

B. Tbn. *p f* *gliss.* *mp*

Tba. *f* *mf*

Timp. *mp*

Dr. *mp*

Xylor. *f* *mp*

Xyl. *f*

Vib. *p f* *mp*

E. Gtr. *mp*

Bass *mp*

Hp. *mp*

Vln. I *pizz.* *f* *arco* *mp*

Vln. II *pizz.* *f* *arco* *mp*

Vla. *pizz.* *f*

Vc. *pizz.* *f* *mp*

Cb. *pizz.* *f*





00:00:57:05

00:00:59:12

00:01:01:19

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *p* *mf* *f*

C. A. *p* *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f*

Tpt. *f* *f*

Tbn. *mf* *gliss.* *f*

B. Tbn. *mf* *gliss.* *f*

Tba. *f*

Timp. *mf* *f*

Dr. *mf* *f*

Xylor. *p* *mf* *f*

Xyl. *p*

Vib. *mf* *f*

E. Gtr. *mf* *f*

Bass *mf* *f*

Hp. *p* *mf* *mf* *f*

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *arco* *p* *mf* *f*

Cb. *arco* *p* *f*



00:01:10:19 30 00:01:12:27 00:01:15:05 rit.

Picc. *f* *f* *mp*

Fl. *f* *f* *mp*

Ob. *f* *f* *mp*

C. A. *f* *f* *mp*

Cl. *f* *f* *mp*

Bsn. *f* *f* *mp*

Hn. *f* *f* *mp*

Tpt. *f* *f* *mp*

Tbn. *f* *f* *mp*

B. Tbn. *f* *f* *mp*

Tba. *f* *f* *mp*

Timp. *f* *f* *mp*

Dr. *f* *f* *mp*

Xylor. *f* *f* *mp*

Vib. *f* *f* *mp*

Main Syn. *f* *f* *mp*

Hp. *f* *f* *mp*

Vln. I *f* *f* *mp*

Vln. II *f* *f* *mp*

Vla. *f* *f* *mp*

Vc. *f* *f* *mp*

Cb. *f* *f* *mp*

00:01:17:21 = 110 Lively, In high spirits 00:01:19:27 00:01:22:02 00:01:24:08 00:01:26:13

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Dr. *f*

Perc. *f*

Vib. *f*

E. Gtr. *f* distorted

Bass *f*

Main Syn. *f*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

00:01:28:19      00:01:30:24      00:01:33:00      00:01:35:05

38

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Dr. Perc. Xyl. Vib. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:01:37:11      00:01:39:16      00:01:41:21      00:01:43:27      00:01:46:02

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
E. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Xyl.  
E. Gtr.  
Bass  
Main Syn.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

00:01:48:08

00:01:50:13

00:01:52:19

00:01:54:24

00:01:57:00

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Dr.  
Perc.  
Xyl.  
E. Gtr.  
Bass  
Main Syn.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The image shows a page of a musical score for orchestra and strings, covering measures 47 to 50. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Drums (Dr.), Percussion (Perc.), Xylophone (Xyl.), Electric Guitar (E. Gtr.), Bass, Main Synthesizer (Main Syn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. The page number 15 is in the top right corner. The page is watermarked with 'free-scores.com' at the bottom center.

00:01:58:19      00:02:00:08      00:02:02:13      00:02:04:19      00:02:06:24      00:02:09:00      00:02:11:05

Picc.   
Fl.   
Ob.   
C. A.   
Cl.   
Bsn.   
Hn.   
Tpt.   
Tbn.   
B. Tbn.   
Tba.   
Timp.   
Dr.   
Perc.   
Vib.   
E. Gtr.   
Bass   
Main Syn.   
Hp.   
Vln. I   
Vln. II   
Vla.   
Vc.   
Cb.   
free-scores.com



00:02:13:11                      00:02:15:24                      00:02:18:00                      00:02:20:05

59

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Croc. Perc. Xyl. E. Gtr. Bass Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

Fast Synth: Lead 01 (Square)

gliss. Distorted w/bar

00:02:22:11                      00:02:24:16                      00:02:26:21                      00:02:28:27

63

Dr. Perc. E. Gtr. Bass Main Syn.

Ad Lib.

00:02:31:02 00:02:33:08 00:02:35:13 00:02:37:19

Dr. Perc. E. Gtr. Bass Main Syn.

00:02:39:24 00:02:42:00 00:02:44:05 00:02:46:02 00:02:48:00

Dr. Perc. T. Bl. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.

*mp*

00:02:49:27 00:02:51:24 00:02:53:21 00:02:55:19

Dr. Perc. Xylor. T. Bl. Xyl. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.

*mp* *Obligato*

00:02:57:16 00:03:00:04 00:03:01:23 00:03:03:28 00:03:06:04

80

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Xylor.

Xyl.

Vib.

E. Gr.

Bass

Main Syn.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

Slow Synth: FX 01 (Rain)

f

00:03:08:09      00:03:10:15      00:03:12:20      00:03:14:26      00:03:17:09 = 70 Moderately slow

Picc. *ff* gliss.

Fl. *ff* gliss.

Ob. *ff* gliss.

C. A. *ff* gliss.

Cl. *ff* gliss.

Bsn. *ff* gliss.

Hn. *ff* gliss.

Tpt. *ff* gliss.

Tbn. *ff* gliss.

B. Tbn. *ff* gliss.

Tba. *ff*

Timp.

Dr. *ff*

Perc.

Xyl.

Vib.

E. Gtr. *ff* gliss.

Bass *ff* gliss.

Main Syn.

Hp. *ff*

Vln. I *ff* gliss.

Vln. II *ff* gliss.

Vla. *ff* gliss.

Vc. *ff* gliss.

Cb. *ff* pizz. gliss.



00:03:55:01 00:03:58:14 00:04:01:14

100

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Dr.

Perc.

W. Bl.

E. Gtr.

Bass

Cb.

distorted



00:04:04:14 00:04:07:14 00:04:10:40 In a festive manner

103

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Dr.

Perc.

Perc.

E. Gtr.

Bass

Main Syn.

Cb.

clean

Obligato

ff

Fast Synth. Lead 03 (Calliope)

free-scores.com

00:04:12:05 00:04:13:26 00:04:15:18 00:04:17:09

106

Dr. Perc. Perc. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.



00:04:19:01 00:04:20:22 00:04:22:14 00:04:24:05

110

Ob. C. A. Cl. Dr. Perc. Perc. E. Gtr. Bass Main Syn. Vln. I Vln. II Vla. Vc. Cb.

00:04:25:26      00:04:27:18      00:04:29:09      00:04:31:01 = 110 Lively, In high spirits

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Dr.  
Perc.  
Perc.  
E. Gtr.  
Bass  
Main Syn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fast Synth: Lead 02 (Saw)



00:04:33:14

00:04:35:28

00:04:38:03

00:04:40:09

00:04:42:14

118

Picc.  
 Fl.  
 Ob.  
 C. A.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Perc.  
 Perc.  
 Xyl.  
 E. Gtr.  
 Bass  
 Main Syn.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Slow Synth: FX 01 (Rain)  
 Fast Synth: Lead 02 (Saw)  
 arco

00:04:44:20

00:04:46:25

00:04:49:01

00:04:51:06

This page contains a musical score for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horn in F (Hn.), Trumpet in D (Tpt.), Trombone in B-flat (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Drums (Dr.), and Percussion (Perc.).
- Keyboard:** Xylophone (Xyl.), Electric Guitar (E. Gtr.), and Bass.
- Other:** Main Synthesizer (Main Syn.) and Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures, with time stamps at the top of each measure. The notation includes various rhythmic values, accidentals, and articulation marks. A rehearsal mark '123' is present at the beginning of the first measure.



00:05:43:20 00:05:47:03 00:05:50:16 00:05:53:28 00:05:57:11 00:06:00:24

Fl. 142 flutes 1 and 2

Cl.

Hn. 4<sup>th</sup> horn only

Crot.

Crot.

Glock.

Vib.

Main Syn. Slow Synth. FX 07 (Echoes)

Hp.

00:06:04:07 00:06:07:20 00:06:11:03 00:06:14:16 00:06:17:28

Fl. 148

Cl.

Hn.

Dr.

Crot.

Crot.

Dulc.

Vib.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:06:21:11 00:06:24:24 00:06:28:07 00:06:31:20 00:06:35:03

153

Dr.

Dulc.

Vib.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:06:38:16 00:06:41:28 00:06:45:11 00:06:48:24 00:06:52:07

158

Dr.

*mp*

Dulc.

Vib.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:06:55:20

00:06:59:03

00:07:02:16

00:07:05:28

00:07:09:11  $\text{♩} = 100$  Moderate

163

Picc. *mf*

Fl.

Ob.

C. A. *mf*

Cl.

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn. *mf*

B. Tbn.

Tba. *mf*

Dr. *mp*

Crot. *mf*

Dulc. *mf*

Glock. *mf*

Vib.

E. Gtr. *mf* clean

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:07:11:14      00:07:13:17      00:07:15:20      00:07:17:23      00:07:19:26      00:07:21:29

168

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Croc. Dulc. Glock. E. Gtr. Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.





00:07:51:11      00:07:53:14      00:07:55:17      00:07:57:20      00:07:59:23      00:08:01:26

187

Ob.

C. A.

Cl.

Bsn.

Dr.

W. Bl.

Dulc.

Vib.

Main Syn.

Sup. Syn.

Vln. I

Vln. II

Vla.

*mf*

*mf*

00:08:03:29      00:08:06:02      00:08:08:05      00:08:10:08      00:08:12:11      00:08:14:14

193

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Dr.

Dulc.

Vib.

Main Syn.

Sup. Syn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

199

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Dr. *mf*

Dulc. *mf*

Glock. *mf*

Vib. *mf*

E. Gtr. *mf*

Bass *mf*

Main Syn. *mf*

Sup. Syn. *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

00:08:31:08      00:08:33:11      00:08:35:14      00:08:37:17      00:08:39:20      00:08:41:23

206

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Dr. Dulc. Vib. E. Gtr. Bass Main Syn. Sup. Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.



00:08:53:13

00:08:54:18

00:08:55:23

00:08:57:13

217

Picc.

Fl.

Ob.

C. A.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Tub. B.

E. Gr.

Bass

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:08:59:03

00:09:00:23

00:09:02:13

227

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Xylor.

Xyl.

E. Gtr.

Bass

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:09:04:13  
224

00:09:06:23

00:09:09:03

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Xylor.

Tub. B.

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:09:10:13 227 00:09:11:23 00:09:13:03 00:09:14:13

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Xylor. Xyl. Tub. B. Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.



00:09:15:23 00:09:17:03 00:09:18:13 00:09:19:23  $\text{♩} = 110$  00:09:21:29 00:09:24:04

237

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Vib.

E. Gtr.

Bass

Main Syn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Distorted

Pad 03 (Polysynth)

Pad 03 (Polysynth)

00:09:26:10      00:09:28:15      00:09:30:21      00:09:32:26      00:09:34:15      00:09:36:04

237

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Xyl. Vib. E. Gr. Bass

Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:09:38:10      00:09:40:15      00:09:42:21      00:09:44:10

243

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Perc. Dulc. Xyl. Vib. E. Gr. Bass. Main Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

00:09:45:29      00:09:47:10      00:09:48:21      00:09:50:18      00:09:52:23

247

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Dr. Dulc. Vib. E. Gtr. Bass

Main Syn. Sup. Syn. Hp. Vln. I Vln. II Vla. Vc. Cb.

Ad Lib.  
Fast Synth: Lead 02 (Saw)