

Víctor González

We fade away

for orchestra

2 Flutes + Piccolo

2 Oboes

2 Clarinets in B $\flat$ + Bass Clarinet

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Tenor trombones

1 Tuba

1 Percussionist

- Glockenspiel

- Suspended cymbal with chain and bow

- Woodblocks

- Rain stick

1 Timpani (superball and cymbal)

1 Electric guitar

Violins I

Violins II

Violas

Violoncellos

Contrabasses

CONCERT PITCH

We fade away

CONCERT PITCH

Víctor González

4/4 Lento (ca. ♩ = 45)

Flute 1/2

Oboe 1/2

Clarinet in B♭ 1/2

Bassoon 1/2

Horn in F 1/2

Trumpet in C 1/2

Trombone 1/2

Tuba

Percussion + Glockenspiel

Timpani

Electric Guitar

Violin I

Violin II

Viola

Violoncello

Contrabass

produce G# harmonic while rubbing superball

superball

(f)

(f)

Above line = bridge
Middle line = pickups
Below line = neck

pick scrape with delay

(delayed sound)

mp

pp

pp

pp

pp

MSP

MST

MSP

MST

pp

p

p

p

p

3
4 Andante (ca. ♩ = 90)

7

Picc. *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mf* 3

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf* 3

Bsn. *mf* a 2

Hn. I. sord. *mp*

Tpt. I. *f* 5

Tbn. *mp* a 2, straight mute

Glock. *p* *mf*

Timp. *f* hard mallets

Gtr.

Vln. I *mp* *mf* accel. trem. 6

Vln. I *mp* *mf* accel. trem. 3

Vln. II *mp* *mf* accel. trem.

Vln. II *mp* *mf* accel. trem.

Vla. *mp* *mf* accel. trem.

Vc. *mf* accel. trem. 5

Vc. *mf* accel. trem. 6

Cb. *mf* accel. trem.

ORD

best multiphonic matching the C harmonic series;
alternative/detuned sounds are fine

26

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

f

pp

frullato

sord.

straight mute

Glockenspiel

ORD

5

3

6

a 2

a 2 - straight mute

[illegible]

A3 $\frac{4}{4}$ Lento (ca. $\text{♩} = 45$)

Fl. *I.* *p* To Piccolo

Ob. (I.) *molto vib.* *molto rubato* *frullato* *tr* *tr* *mf* *pp*

Cl. *I.* *ff*

Bsn. *I. frullato* *molto vib.* *pp* *mf* *3* *pp*

Hn. *I. sord.* *pp*

Tpt. *I. sord.* *molto rubato* *mf* *3*

Tbn.

Tba.

Timp. *place cymbal reversed on low timpani, soft mallets* *l.v.* *Ped. tuning* *mp* *mp* *l.v.*

Gtr. *slight delay, slight overdrive* *static noise: bring some electronic device (such as a mobile phone) close to the pickups* *if the noise is not loud enough to be perceived or no electronic devices at hand, repeat pick scrape from A1* *p* *p* *mp (= Cl.)*

Vln. I

Vln. II *pp* *pp*

Vla. *arco* *pp*

Vc. *solo* *pp* *mf* *p*

Cb. *p*

3
4 Andante (ca. ♩ = 90)

Picc. ⁴⁵ Piccolo

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *f* *l.v.* *Ped. tuning* *arco* *a 2* *I. sord.* *senza sord.* *straight mute*

50

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f* *mp* *mp*

Hn. *f* sord. *pp* *mf* *p*

Tpt. I. *f* II. *mf* *mp*

Tbn. *f* II.

Tba.

Perc.

Timp. *f* *mf*

Gtr. palm mute *f*

Vln. I *f*

Vln. II *f*

Vla. *f* div.

Vc. *f*

Cb. *f*

54

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

a 2

Hn.

I. senza sord.

Tpt.

I. *mp*

II. *f*

Tbn.

I. *f*

Tba.

Perc.

Timp.

mf

f

Gtr.

mf

f

chorus, delay, let ring

⑤ ④ ③ ②

Vln. I

pizz. *mp*

II arco

Vln. II

pizz. *mp*

II arco

pizz. *mp*

arco

Vla.

pizz. *mp*

Vc.

pizz. *mp*

pizz. *mp*

pizz. *mp*

Cb.

pizz. *mp*

D1

4

4

Lento (ca. $\text{♩} = 45$)

11

Measure 58: Fl. I and II enter with a half note G4 (sharp). Fl. I has a dynamic of *pp*. Fl. II has a dynamic of *f*. Cl. 1 and 2 have a dynamic of *f*. Bsn. has a dynamic of *f*. Hn. has a dynamic of *f*. Tpt. has a dynamic of *f*. Tbn. has a dynamic of *f*. Tba. has a dynamic of *f*. Perc. has a dynamic of *f*. Timp. has a dynamic of *f*. Gtr. has a dynamic of *f*. Vln. I and II have a dynamic of *f*. Vla. has a dynamic of *f*. Vc. has a dynamic of *f*. Cb. has a dynamic of *f*.

Measure 59: Fl. I and II have a dynamic of *pp*. Fl. I has a dynamic of *f*. Fl. II has a dynamic of *f*. Cl. 1 and 2 have a dynamic of *f*. Bsn. has a dynamic of *f*. Hn. has a dynamic of *f*. Tpt. has a dynamic of *f*. Tbn. has a dynamic of *f*. Tba. has a dynamic of *f*. Perc. has a dynamic of *f*. Timp. has a dynamic of *f*. Gtr. has a dynamic of *f*. Vln. I and II have a dynamic of *f*. Vla. has a dynamic of *f*. Vc. has a dynamic of *f*. Cb. has a dynamic of *f*.

Measure 60: Fl. I and II have a dynamic of *pp*. Fl. I has a dynamic of *f*. Fl. II has a dynamic of *f*. Cl. 1 and 2 have a dynamic of *f*. Bsn. has a dynamic of *f*. Hn. has a dynamic of *f*. Tpt. has a dynamic of *f*. Tbn. has a dynamic of *f*. Tba. has a dynamic of *f*. Perc. has a dynamic of *f*. Timp. has a dynamic of *f*. Gtr. has a dynamic of *f*. Vln. I and II have a dynamic of *f*. Vla. has a dynamic of *f*. Vc. has a dynamic of *f*. Cb. has a dynamic of *f*.

Measure 61: Fl. I and II have a dynamic of *pp*. Fl. I has a dynamic of *f*. Fl. II has a dynamic of *f*. Cl. 1 and 2 have a dynamic of *f*. Bsn. has a dynamic of *f*. Hn. has a dynamic of *f*. Tpt. has a dynamic of *f*. Tbn. has a dynamic of *f*. Tba. has a dynamic of *f*. Perc. has a dynamic of *f*. Timp. has a dynamic of *f*. Gtr. has a dynamic of *f*. Vln. I and II have a dynamic of *f*. Vla. has a dynamic of *f*. Vc. has a dynamic of *f*. Cb. has a dynamic of *f*.

Piccolo

68

Picc. *p* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mp* *mp*

Ob. 2 *p* *mp*

Cl. 1 *mp*

Cl. 2

Bsn. (II.) *p* I. *mp*

Hn. I. sord. *mp*

Tpt.

Tbn. I. straight mute *mp*

Tba.

Perc. l.v. *mp* l.v. To Glock. *mp*

Timp. *f*

Gtr. pick scrape, delay
try to match the notes with the scrape sound
p delayed sound

Vln. I arco *p* arco

Vln. II *mp* *mp*

Vla. *mp*

73

Picc. *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *f fpp* *ff* *p* multiphonic with B $\flat$ predominance

Cl. 1 *f* *p* *mp*

Cl. 2 *mp* *mp*

Bsn. 1 *p*

Bsn. 2 *p* *mp*

Hn. 1 *p*

Hn. 2 sord. *mp*

Tpt. I. *f*

Tbn. I. *p*

Tba.

Glock. l.v. *mf*

Timp. *f* l.v. *f*

Gtr. ① ② *p*

Vln. I pizz. *f* arco *p* senza vibrato *mp*

Vln. II *p* *p* *mp*

Vla. pizz. *f*

Vc. pizz. arco *p* *p*

Cb. pizz. *f*

78

Picc. *p* *mp*

Fl. 2 *mp* *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *f* *p* *mp*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2

Tpt. *f*

Tbn. I. *mp*

Tba.

Perc. Wood Blocks *f*

Timp. *f*

Gtr.

Vln. I *mp* poco vibrato, sul tasto decel. trem

Vln. II *mp* poco vibrato, sul tasto vibrato, sul tasto *mf*

Vla. pizz. *f* arco *mf* vibrato, sul tasto

Vc. *mp*

Cb. pizz. *f*

82

Fl. 1 *mp* *mf* *mp* *f*

Fl. 2 *mp* *mf* *mp*

Ob. 1 *mp* *mf* *mp* *f* *mp* *f*

Ob. 2 *mp* *f* *mp* *f*

Cl. 1 *mp* *mf* *f* *mp* *f* *mp* *f*

B. Cl. *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf*

Hn. (I.) II. *mf*

Tpt.

Tbn. I. *mf*

Tba. *pp* *mf*

Perc. *mf*

Timp. *p* *mp*

Gtr. *p* pick scrape, delay

Vln. I vibrato, sul tasto accel. vib. *mf* sul ponticello *mf* *f* *mf*

Vln. II sul ponticello *mp* *mf* *mf* *f* sul ponticello *mf* *f*

Vla. pizz. *f*

Vc. *mf*

Cb. pizz. *f*

multiphonic with E $\flat$ predominance

[illegible]

90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn. I.

Tbn. II.

Tba.

Perc.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

no mute

sul ponticello

ord.

m.v.

mf

f

3

3

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Perc.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clarinet

Glockenspiel quick change, skip as few notes as possible

no mute

ord.

ord.

div. sul ponticello

sul ponticello

sul ponticello

This page of the musical score is for measures 98 through 100. The instrumentation includes:

- Flutes (Fl. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Oboes (Ob. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Clarinets (Cl. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Bassoons (Bsn. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Horns (Hn. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *f* dynamic.
- Trumpets (Tpt. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *f* dynamic.
- Trombones (Tbn. 1, 2):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *f* dynamic.
- Tuba (Tba.):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Glockenspiel (Glock.):** Measure 98 has a *f* dynamic. Measures 99 and 100 have a *p* dynamic.
- Timpani (Timp.):** Measure 98 has a *fp* dynamic. Measures 99 and 100 have a *p* dynamic.
- Guitar (Gtr.):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Violins I (Vln. I):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Violins II (Vln. II):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Viola (Vla.):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Violoncello (Vc.):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.
- Contrabass (Cb.):** Measure 98 has a *ff* dynamic. Measures 99 and 100 have a *p* dynamic.

The score includes various dynamic markings (*ff*, *p*, *mp*, *f*, *ppp*) and articulation markings (*pppizz.*, *senza sord.*). The tempo is marked *Allegretto* and the time signature is 3/4.

molto rit.

102

8 7 4 4

Fl. 1 *mp*

Fl. 2 *p mp*

Ob. 1 *mp*

Ob. 2 *p mp*

Cl. 1 *mp*

Cl. 2. *p mp*

Bsn. 1

Bsn. 2

Hn. 1 *f pp*

Hn. 2 *f pp*

Tpt. 1 *pp f 3 pp*

Tpt. 2 *pp f 3 pp*

Tbn. 1 *pp*

Tbn. 2 *f 3 pp*

Tba.

Glock.

Timp. *mf*

Gtr. *mf*

Vln. I *p arco*

Vln. II *p arco*

Vla. *p arco*

Vc. *mp*

Cb. *f*

E2

2

2

Lento (ca. $\text{♩} = 42$)

106

Fl. 1

mp

Fl. 2

mp

Ob. 1

mp

Ob. 2

mp

Cl. 1

mp

Cl. 2.

mp

Bsn. 1

f

Bsn. 2

f

Hn. 1

f

Hn. 2

f

Tpt. 1

f

Tpt. 2

f

Tbn. 1

f

Tbn. 2

f

Tba.

Glock.

f

Timp.

f
 mf

Gtr.

f ($\leq Tpt$)

Vln. I

mp
sul ponticello

Vln. II

mp
sul ponticello

Vla.

mp

Vc.

Cb.

To B. Cl.

To W.B.

III.

[illegible]

118

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

W.B.

Glock.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

mp

hard mallets

slight dist.

f (<= Tpt)

arco sul ponticello

sul ponticello

arco MST

arco MST

pizz.

pizz.

l.v.

124

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Glock.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

mp

p.m

open

MSP

MST

arco

E5

130

Fl. 1 *f* air sound *mf* air sound *mf* air sound *mf* seco

Fl. 2 *f* air sound *mf* air sound *mf* air sound *mf*

Ob. 1 *f* air sound *mf* air sound *mf* air sound *mf*

Ob. 2 *f* air sound *mf* air sound *mf* air sound *mf*

Cl. 1 *f* air sound *mf* air sound *mf* air sound *mf*

B. Cl. *f* air sound *mf* air sound *mf* air sound *mf*

Bsn. 1 *f* air sound *mf* air sound *mf* air sound *mf*

Bsn. 2 *f* air sound *mf* air sound *mf* air sound *mf*

Hn. 1 *f* air sound *mf* air sound *mf* air sound *mf*

Hn. 2 *f* air sound *mf* air sound *mf* air sound *mf*

Tpt. 1 *f* air sound *mf* air sound *mf* air sound *mf*

Tpt. 2 *f* air sound *mf* air sound *mf* air sound *mf*

Tbn. 1 *f* air sound *mf* air sound *mf* air sound *mf*

Tbn. 2 *f* air sound *mf* air sound *mf* air sound *mf*

Tba. *f* air sound *mf* air sound *mf* air sound *mf*

Rain Stick (low) *mf*

Timp. *f*

Gtr. unplug guitar without making any noise grab guitar jack with hand to generate static noise *p* (background noise but clearly noticeable)

Vln. I *f* scratch *pp* tonlos *mf* tonlos *mf*

Vln. II *f* scratch *pp* tonlos *mf* tonlos *mf*

Vla. *f* scratch *pp* tonlos *mf* scratch *pp*

Vc. *f* tonlos *mf* tonlos *mf* tonlos *mf*

Cb. *f* scratch *pp* tonlos *mf* tonlos *mf*

Open your eyes, ...