

# **Velvet Algorithms**

for 12 instruments and electronics  
(2022)

Edmund Campion

**Score**

## Velvet Algorithms Instrumentation

Flute  
Oboe  
Clarinet in Bb  
Horn in F  
Bassoon

Percussion I  
2 suspended cymbals (recommended 4", 18" no crash)  
1 log drum (higher) with two tongues

Percussion II  
2 suspended cymbals (recommended 16", 20" no crash)  
1 log drum (lower) with two tongues

2 Violins (with special col legno bow at Part I)  
1 Viola (with special col legno bow at Part I)  
1 Cello (with special col legno bow at Part I)  
1 Double Bass

Percussion I, II (shared instruments)  
1 5-octave marimba  
1 standard vibraphone

### Performance Notes:

Accidentals hold through the bar line as in traditional notation but apply only in the octave in which they appear. Courtesy accidentals are sometimes provided.

Trills are normally one half-step above the notated pitch unless specifically calling for the one whole-step above the notated pitch.

### Velvet Algorithms Technical Rider and Instructions

Equipment: One laptop computer running Max/MSP (software provided by composer), one pedal trigger, one multi-channel audio interface, 4-loudspeakers placed in front of the ensemble and sitting on the stage (not mounted) directed to audience.

Speakers should be placed at a wide distance across the front of the stage and in front of the ensemble to emphasize the quad channel spatial mixing. Electronics are only employed in Part III of the piece from M. 185 to the end.

The full ensemble must be amplified. Each member of the string quartet must have individual microphones, preferable one attached to the instrument for greater isolation. Mixing of the 4 strings in the quartet is as follows:

Violin I (hard right), Violin II (hard left), Cello (middle left), Viola (middle right)

Other instruments are reinforced and mixed throughout the four speakers for live performance  
Light reverb can be added.

Oboe (without reed) in Section III plays at MF level and should well amplified with dedicated microphone where possible.

(Note: As there is no real-time component or special processing in the Max/MSP patch, other solutions can be organized to launch the 4-channel pre-mixed soundfiles.)

## Velvet Algorithms Program Note

All my music refers to shattered and dreamlike narratives of one sort or another. These post-modern gestures have appeared in my music since I began composing. Listeners attend to music from all sides and with all levels of prior experience, so I compose in a semiotic labyrinth, both sound and sign and always kaleidoscopic. Unlike Berlioz who is referred to in the first part of the piece, I don't tell a story in sound, I offer a deeply layered platform of sound where the omni-narratives are at the surface for a listener to attend to or not. Someone might ignore the sonic signposts and just be attending to the performance and sound itself. A new music insider can attend to other clues or breadcrumbs -- a number of personal greetings or inside humor.

The dream that inspired the Velvet Algorithms concerns a person who takes up composing music in the time of AI. This composer is seriously influenced by the AI-made music. At some point they accept the AI as the teacher and eventually forget that the AI has taught them.

My experience in life has been that when given new technologies or foundational changes in the conditions of life on the planet, humans flip their view of life and quickly adapt to another state of reality. These human state changes have been happening much faster in my lifetime and they always come with a new vocabulary and a new world-view. The old world is quickly overturned and new justification for our continued ignorance and greed is implanted. This process has become very tiring for me, and sad.

Although Velvet Algorithms is pure fantasy and not created by an AI, it is created with computer assisted techniques although thoroughly shaped by my human hand. My hope is that it is ART, that it invites a listener to visit my mind and how I experience our human "UMWELT" -- a brief few moments where we might share and not share many similarities.



# Velvet Algorithms

Edmund Campion

## (PART I) Petite marche funèbre ♩ = 90

Flute

Oboe

Clarinet in B $\flat$   
*mf*  
non vib.

Horn in F  
*mf*  
non vib.

Bassoon  
*mf*

## (PART I) Petite marche funèbre ♩ = 90

Suspended Cymbals  
Log Drum (high)

Percussion I

Vibraphone/  
Marimba  
(treble)

Suspended Cymbals  
Log Drum (low)

Percussion II

Vibraphone/  
Marimba  
(bass)

## (PART I) Petite marche funèbre ♩ = 90 c.l.b. (wood only, use special bow as needed) mechanical and even throughout

Violin I  
*p* sempre non espressivo  
c.l.b. (wood only, use special bow as needed)  
mechanical and even throughout

Violin II  
*p* sempre non espressivo  
c.l.b. (wood only, use special bow as needed)  
mechanical and even throughout

Viola  
*p* sempre non espressivo  
c.l.b. (wood only, use special bow as needed)  
mechanical and even throughout

Cello  
*p* sempre non espressivo  
arco  
m.s.p.

Double Bass  
*mf*

(technical note: each instrument in the string quartet requires a separate microphone with each directed to one of the four loud speakers on the stage in front of the ensemble. Violin I hard right, Violin II hard left, Cello center left, Viola center right)

# Velvet Algorithms

**3**

Fl. *non vib.*

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Vib.

**3**

Vln. I

Vln. II

Vla.

Vc.

D.B. *non vib.*

5

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

5

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Vib.

5

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Vib.

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

4.

# Velvet Algorithms

## Drammatico

7

Fl. *sffz* *sffp* *sffz*

Ob. *sffz* *sffp* *sffz*

B♭ Cl. *sffz* *sffp* *sffz*

Hn. *sffp* *sffz* *sffp*

Bsn. *sffp* *sffz* *sffp*

vib. ord.

3

## Drammatico

7

Sus. Cym. L. Dr. (high) Perc. I

Vib. *pp* *sempre*

Vibraphone (One Instrument, Two Players) soft mallets

Sus. Cym. L. Dr. (low) Perc. II

Vib. *pp* *sempre* *pedal down through m. 24*

## Drammatico

7

Vln. I *mp* *sempre non espr, meccanico.*

Vln. II *mp* *sempre non espr, meccanico.*

Vla. *mp* *sempre non espr, meccanico.*

Vc. *mp* *sempre non espr, meccanico.*

D.B. *sffp* *sffz* *sffp*

vib. ord.

3

6



9

Musical score for woodwinds. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is divided into two measures. The Flute, Oboe, and Bass Clarinet parts feature a melodic line starting with a half note, followed by a triplet of eighth notes. The Horn and Bassoon parts have a similar melodic line. Dynamics include *sfpp* and *sfz*. There are also accents and slurs over the notes.

9

Musical score for percussion. The instruments are Suspended Cymbal (Sus. Cym.), Snare Drum (L. Dr. (high) and Perc. I), and Vibraphone (Vib.). The score is divided into two measures. The Vibraphone part has a melodic line with a triplet of eighth notes. The Snare Drum part has a rhythmic pattern. Dynamics include *sfz* and *sfpp*. There are also accents and slurs over the notes.

9

Musical score for strings. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two measures. The Violin I and II parts have a melodic line with a triplet of eighth notes. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts have a similar melodic line. Dynamics include *sfz* and *sfpp*. There are also accents and slurs over the notes.

Velvet Algorithms

11

Fl. *sfpp*

Ob. *sfpp*

B $\flat$  Cl. *sfpp*

Hn. *sfz*

Bsn. *sfz*

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

(*eco.*)

11

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfz*

13

Fl. *sfpp* *sfpp* *ffz* *sfpp*

Ob. *sfpp* *sfpp* *ffz* *sfpp*

B♭ Cl. *sfpp* *sfpp* *ffz* *sfpp*

Hn. *sfpp* *sfpp* *ffz* *sfpp*

Bsn. *sfpp* *sfpp* *ffz* *sfpp*

13

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

13

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *sfpp* *ffz* *sfpp*

Velvet Algorithms

15

Fl. *sfpp* *sfpp* *sfpp* *sfpp*

Ob. *sfpp* *sfpp* *sfpp* *sfpp*

B♭ Cl. *sfpp* *sfpp* *sfpp* *sfpp*

Hn. *sfpp* *sfpp* *sfpp* *sfpp*

Bsn. *sfpp* *sfpp* *sfpp* *sfpp*

15

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

(*scd.*)

15

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *sfpp* *sfpp* *sfpp*

17

Fl. *sfpp* *sfpp* *sfpp* *sfpp*

Ob. *sfpp* *sfpp* *sfpp* *sfpp*

B $\flat$  Cl. *sfpp* *sfpp* *sfpp* *sfpp*

Hn. *sfpp* *sfpp* *sfpp* *sfpp*

Bsn. *sfpp* *sfpp* *sfpp* *sfpp*

17

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

(*Rec.*)

17

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *sfpp* *sfpp* *sfpp*

Velvet Algorithms

19

Fl. *ffz* *sfpp* *ffz sfz*

Ob. *ffz* *sfpp* *ffz sfz*

B♭ Cl. *ffz* *sfpp* *ffz sfz*

Hn. *sfpp* *ffz* *ffz sfpp*

Bsn. *sfpp* *ffz* *ffz sfpp*

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

(Reo.)

19

Vln. I *sfpp* *ffz* *ffz sfpp*

Vln. II

Vla.

Vc.

D.B.

21

Fl. *sfpp* *sfz* *sfpp* *sfpp*

Ob. *sfpp* *sfz* *sfpp* *sfpp*

B♭ Cl. *sfpp* *sfz* *sfpp* *sfpp*

Hn. *sfz* *sfpp* *sfz* *sfpp*

Bsn. *sfz* *sfpp* *sfz* *sfpp*

21

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

(*eco.*)

21

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *sfpp* *sfz* *sfpp*

Velvet Algorithms

23

Fl. *sfz* *sfpp* *sfz*

Ob. *sfz* *sfpp* *sfz*

B $\flat$  Cl. *sfz* *sfpp* *sfz*

Hn. *sfpp* *sfz* *sfpp*

Bsn. *sfpp* *sfz* *sfpp*

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib. to medium mallets

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib. to medium mallets  
(Reo.)

23

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *sfz* *sfpp*



Angular

Velvet Algorithms

25

Fl. *sfp* *sfz* *sfp* *sfz* *sfp* *sfz* *sfz* *sfp* *sfz* *sfz* *sfz*

Ob. *sfp* *sfz* *sfp* *sfz* *sfp* *sfz* *sfz* *sfp* *sfz* *sfz* *sfz*

B♭ Cl. *sfp* *sfz* *sfp* *sfz* *sfp* *sfz* *sfz* *sfp* *sfz* *sfz* *sfz*

Hn. *sfz* *sfp* *sfz* *sfz* *sfz* *sfz* *sfp* *sfz* *sfz* *sfz* *sfp*

Bsn. *sfz* *sfp* *sfz* *sfz* *sfz* *sfz* *sfp* *sfz* *sfz* *sfz* *sfp*

25 Angular

Sus. Cym. L. Dr. (high) Perc. I *mf*

Sus. Cym. L. Dr. (low) Perc. II *mf* pedal as needed

25 Angular

Vln. I *sfz* *sfp* *sfz* *sfz* *sfz*

Vln. II *sfz* *sfp* *sfz* *sfz* *sfz*

Vla. *sfz* *sfp* *sfz* *sfz* *sfz*

Vc. *sfz* *sfp* *sfz* *sfz* *sfz*

D.B. *sfz* *sfp* *sfz* *sfz* *sfz*

Velvet Algorithms

27

Fl.

*sfpp* *sffz* *sffz* *sfpp* *sffz* *sfpp* *sffz* *sfpp* *sffz*

Ob.

*sfpp* *sffz* *sffz* *sfpp* *sffz* *sfpp* *sffz* *sfpp* *sffz*

B♭ Cl.

*sfpp* *sffz* *sffz* *sfpp* *sffz* *sfpp* *sffz* *sfpp* *sffz*

Hn.

*sffz* *sfpp* *sffz* *sffz* *sfpp* *sffz* *sffz* *sffz* *sfpp*

Bsn.

*sffz* *sfpp* *sffz* *sffz* *sfpp* *sffz* *sffz* *sffz* *sfpp*

27

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sffz* *sfpp* *sffz* *sffz* *sfpp* *sffz* *sffz* *sffz* *sfpp*

29

Fl. *sfpp sfz sfz sfpp sfz sfz sfpp sfz sfpp sfpp sfpp*

Ob. *sfpp sfz sfz sfpp sfz sfz sfpp sfz sfz sfpp sfpp*

B♭ Cl. *sfpp sfz sfz sfpp sfz sfz sfpp sfz sfz sfpp sfpp*

Hn. *sfz sfz sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfpp*

Bsn. *sfz sfz sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfpp*

29

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

29

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfz sfz sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfpp*

**31** **Flowing**

The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.), all playing a rhythmic pattern of eighth notes with triplets and accents, marked *ff*. The second system includes Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr. (high)), Percussion I (Perc. I), Vibraphone (Vib.), Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr. (low)), Percussion II (Perc. II), and Vibraphone (Vib.), with the vibraphone playing the same rhythmic pattern as the woodwinds, also marked *ff*. The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The violins and viola play a melodic line with triplets and sixths, marked *mp sempre*. The cello and double bass play a rhythmic pattern with triplets and sixths, marked *ff*. The time signature changes from 4/4 to 2/4 and then to 3/4.

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Vib.  
*ff*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Vib.  
*ff*

Vln. I  
*mp sempre*

Vln. II  
*mp sempre*

Vla.  
*mp sempre*

Vc.  
*mp sempre*

D.B.  
*ff*

33

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

33

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 36

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

35 36

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*p* *lv. sempre*

*p* *lv. sempre*  
*Scd.*

*f*

Detailed description of the musical score: The score is for measures 35 and 36 of 'Velvet Algorithms'. It features a woodwind section (Flute, Oboe, Bass Clarinet, Horn, Bassoon) with complex rhythmic patterns including triplets and sixteenth notes. Percussion includes Suspended Cymbal, Low Drum (high and low), and Vibraphone. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with various textures, including sixteenth-note runs and triplets. Dynamics range from forte (f) to piano (p). Performance instructions include 'lv. sempre' (always) and 'Scd.' (second ending).

37

Fl.  
Ob.  
B♭ Cl.  
Hn.  
Bsn.

37

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Vib.  
Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Vib.  
(*sc.*)

37

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Velvet Algorithms

39

Fl. *sfz sfz sfpp sfpp*

Ob. *sfz sfz sfz sfz sfpp sfpp*

B♭ Cl. *sfz sfz sfpp sfpp*

Hn. *sfpp sfpp sfz sfpp sfz*

Bsn. *sfpp sfpp sfz sfpp sfpp sfz*

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Vib.

Sus. Cym.  
L. Dr. (low)  
Perc. II  
Vib. *(Reo.)*

39

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp sfpp sfz sfpp sfpp sfz*



41 42

Fl. *sffz sffz sffz* *sfpp* *sffz sfpp*

Ob. *sffz sffz sffz* *sfpp* *sffz sfpp*

B♭ Cl. *sffz sffz sffz* *sfpp* *sffz sfpp*

Hn. *sffz sfpp sfpp* *sffz* *sfpp sffz*

Bsn. *sffz sfpp sfpp* *sffz* *sfpp sffz*

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.  
(*cco.*)

Vln. I 41 42

Vln. II

Vla.

Vc.

D.B. *sffz sfpp sfpp* *sffz* *sfpp sffz*

Velvet Algorithms

43

Fl.

*sfz sfz sfpp sfpp sfz sfpp*

Ob.

*sfz sfz sfpp sfpp sfz sfpp*

B♭ Cl.

*sfz sfz sfpp sfpp sfz sfpp*

Hn.

*sfz sfpp sfz sfz sfz sfz sfpp sfz*

Bsn.

*sfz sfpp sfz sfz sfz sfz sfpp sfz*

43

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

(*cco.*)

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz sfpp sfz sfz sfz sfz sfpp sfz*

45

Fl. *sfz sfz sfpp sfz sfpp sfz sfz sfpp*

Ob. *sfz sfz sfpp sfz sfpp sfz sfz sfpp*

B♭ Cl. *sfz sfz sfpp sfz sfpp sfz sfz sfpp*

Hn. *sfz sfpp sfz sfpp sfz sfpp sfz sfpp*

Bsn. *sfz sfpp sfz sfpp sfz sfpp sfz sfpp*

45

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Vib.

Sus. Cym.  
L. Dr. (low)  
Perc. II  
Vib.

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz sfpp sfz sfpp sfz sfpp sfz sfpp*

Velvet Algorithms

The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The second system includes Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr. (high)), Percussion I (Perc. I), and Vibraphone (Vib.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 47 and 48 are indicated by boxed numbers. Dynamic markings such as *sffz*, *sfpp*, and *sfpp* are present throughout the woodwind and string parts. The woodwinds play a melodic line with various articulations. The strings play a rhythmic accompaniment with triplets and sixteenth-note patterns. The percussion parts include a vibraphone solo in measure 48 and a low drum part in measure 48.

49

Fl.

*sfz sfpp sfz sfz sfpp sfz sfz sfpp*

Ob.

*sfz sfpp sfz sfz sfpp sfz sfz sfpp*

B♭ Cl.

*sfz sfpp sfz sfz sfpp sfz sfz sfpp*

Hn.

*sfpp sfpp sfz sfpp sfz sfpp sfz sfpp*

Bsn.

*sfpp sfpp sfz sfpp sfz sfpp sfz sfpp*

49

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.  
(*Reo.*)

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfpp sfpp sfz sfpp sfz sfpp sfz sfpp*

Velvet Algorithms

51

Fl.

*sfz sfpp sfz sfpp sfz sfz sfz sfz sfpp*

Ob.

*sfz sfpp sfz sfpp sfz sfz sfz sfz sfpp*

B♭ Cl.

*sfz sfpp sfz sfpp sfz sfz sfz sfz sfpp*

Hn.

*sfpp sfz sfpp sfz sfz sfz sfpp sfz*

Bsn.

*sfpp sfz sfpp sfz sfz sfz sfpp sfz*

51

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

51

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfpp sfz sfpp sfz sfz sfz sfpp sfz*

53 54

Fl. *sffz* *sffz* *sfpp* *sfpp* *sffz* *sffz*

Ob. *sffz* *sffz* *sfpp* *sfpp* *sffz* *sffz*

B $\flat$  Cl. *sffz* *sffz* *sfpp* *sfpp* *sffz* *sffz*

Hn. *sfpp* *sfpp* *sffz* *sffz* *sffz* *sfpp*

Bsn. *sfpp* *sfpp* *sffz* *sffz* *sffz* *sfpp*

Sus. Cym. L. Dr. (high) Perc. I Vib. *sffz* *sffz* *sffz* *sffz* *sffz* *sfpp*

Sus. Cym. L. Dr. (low) Perc. II Vib. *sffz* *sffz* *sffz* *sffz* *sffz* *sfpp*

(*sc.*)

53 54

Vln. I *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vln. II *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

D.B. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Velvet Algorithms

55

Fl.

*sfp* *sfz* *sfp* *sfz* *sfz* *sfz* *sfp* *sfz* *sfp* *sfz* *sfp* *sfp*

Ob.

*sfp* *sfz* *sfp* *sfz* *sfz* *sfz* *sfp* *sfz* *sfp* *sfz* *sfp* *sfp*

B♭ Cl.

*sfp* *sfz* *sfp* *sfz* *sfz* *sfz* *sfp* *sfz* *sfp* *sfz* *sfp* *sfp*

Hn.

*sfz* *sfp* *sfp* *sfz* *sfz* *sfz* *sfp* *sfp* *sfp* *sfz* *sfp* *sfz*

Bsn.

*sfz* *sfp* *sfp* *sfz* *sfz* *sfz* *sfp* *sfp* *sfp* *sfz* *sfp* *sfz*

55

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

(*sc*)

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz* *sfp* *sfp* *sfz* *sfz* *sfz* *sfp* *sfp* *sfz* *sfp* *sfz*



57

Fl. *sfz sfz sfpp sfz sfpp sfz sfz sfz sfz sfpp sfz sfpp*

Ob. *sfz sfz sfpp sfz sfpp sfz sfz sfz sfz sfpp sfz sfpp*

B♭ Cl. *sfz sfz sfpp sfz sfpp sfz sfz sfz sfz sfpp sfz sfpp*

Hn. *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

Bsn. *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

Sus. Cym. L. Dr. (high) Perc. I Vib.

Sus. Cym. L. Dr. (low) Perc. II Vib.

57

Vln. I *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

Vln. II *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

Vla. *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

Vc. *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

D.B. *sfpp sfz sfz sfpp sfz sfz sfz sfpp sfz sfz sfz*

Velvet Algorithms

59 60

Fl. *sffz sfpp sfpp sffz sfpp sffz sfpp*

Ob. *sffz sfpp sfpp sffz sfpp sffz sfpp*

B♭ Cl. *sffz sfpp sfpp sffz sfpp sffz sfpp*

Hn. *sffz sfpp sffz sfpp sffz sfpp sffz*

Bsn. *sffz sfpp sffz sfpp sffz sfpp sffz*

Sus. Cym. L. Dr. (high) Perc. I Vib. *sffz sfpp sffz sfpp sffz sfpp sffz*

Sus. Cym. L. Dr. (low) Perc. II Vib. *sffz sfpp sffz sfpp sffz sfpp sffz*

Vln. I *sffz sfpp sffz sfpp sffz sfpp sffz*

Vln. II *sffz sfpp sffz sfpp sffz sfpp sffz*

Vla. *sffz sfpp sffz sfpp sffz sfpp sffz*

Vc. *sffz sfpp sffz sfpp sffz sfpp sffz*

D.B. *sffz sfpp sffz sfpp sffz sfpp sffz*

61

Fl. *sfz sfz sfz sfz sfpp sfz sfpp sfz sfpp*

Ob. *sfz sfz sfz sfz sfpp sfz sfpp sfz sfpp*

B♭ Cl. *sfz sfz sfz sfz sfpp sfz sfpp sfz sfpp*

Hn. *sfz sfpp sfz sfz sfz sfpp sfz sfpp sfz*

Bsn. *sfz sfpp sfz sfz sfz sfpp sfz sfpp sfz*

61

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

(*sc.*)

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz sfpp sfz sfz sfz sfpp sfz sfpp sfz*

63

Fl.

*sfz sfz sfz sfpp sfz sfz sfz sfpp sfz sfz*

Ob.

*sfz sfz sfz sfpp sfz sfz sfpp sfz sfz sfz*

B♭ Cl.

*sfz sfz sfpp sfpp sfz sfz sfpp sfpp sfz sfz*

Hn.

*sfpp sfz sfpp sfz sfpp sfz sfpp sfz sfz sfz sfpp*

Bsn.

*sfpp sfz sfpp sfz sfpp sfz sfpp sfz sfz sfz sfpp*

63

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

(*arco*)

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfpp sfz sfpp sfz sfpp sfz sfpp sfz sfz sfz sfpp*

65 66

Fl. *sfz sfpp sfz sfpp sfpp sfz*

Ob. *sfz sfpp sfz sfpp sfpp sfz*

B♭ Cl. *sfz sfpp sfz sfpp sfz sfpp*

Hn. *sfz sfz sfpp sfz sfz sfpp*

Bsn. *sfz sfz sfpp sfz sfpp sfpp*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Vib.

65 66

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfz sfz sfpp sfz sfpp sfpp*

67

Fl.

*sfz sfpp sfz sfpp sfz sfpp sfz sfpp*

Ob.

*sfz sfpp sfz sfpp sfz sfpp sfz sfpp*

B♭ Cl.

*sfz sfpp sfz sfz sfpp sfpp sfpp sfpp*

Hn.

*sfz sfpp sfz sfz sfpp sfpp sfpp sfpp*

Bsn.

*sfz sfz sfz sfpp sfz sfpp sfz*

67

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

(~~20~~)

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz sfz sfz sfpp sfpp sfz sfpp sfz*

69

Fl. *sfpp* *sffz* *sfpp* *sfpp* *sffz* *sfpp* *sffz* *sffz*

Ob. *sffz* *sffz* *sfpp* *sfpp* *sffz* *sfpp* *sffz* *sffz*

B♭ Cl. *sffz* *sfpp* *sfpp* *sffz* *sffz* *sfpp*

Hn. *sfpp* *sfpp* *sfpp* *sffz* *sfpp* *sfpp* *sffz* *sffz* *sfpp*

Bsn. *sfpp* *sfpp* *sffz* *sfpp* *sfpp* *sffz* *sffz* *sfpp*

69

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

69

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

69

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *sfpp* *sffz* *sfpp* *sfpp* *sffz* *sfpp* *sffz* *sfpp*

Velvet Algorithms

71 72

Fl. *sfpp* *sffz* *sfpp* *sfpp*

Ob. *sfpp* *sffz* *sfpp* *sfpp*

B♭ Cl. *sfpp* *sffz* *sfpp* *sffz*

Hn. *sfpp* *sfpp* *sfpp* *sffz*

Bsn. *sffz* *sfpp* *sffz* *sfpp*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Vib.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Vib.

71 72

Vln. I *sfpp* *sffz* *sfpp* *sfpp*

Vln. II *sfpp* *sffz* *sfpp* *sfpp*

Vla. *sfpp* *sffz* *sfpp* *sfpp*

Vc. *sfpp* *sffz* *sfpp* *sfpp*

D.B. *sffz* *sfpp* *sffz* *sfpp*



73

Fl. *sffz* *sffz sfpp* *sfpp sfpp sffz*

Ob. *sffz* *sffz sfpp* *sfpp sfpp sffz*

B♭ Cl. *sfpp* *sffz sfpp* *sffz sfpp sfpp*

Hn. *sfpp* *sffz sfpp* *sffz sfpp sfpp*

Bsn. *sfpp* *sffz sffz* *sfpp sfpp sffz*

73

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

73

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.

73

Vln. I *sfpp* *sffz sffz* *sfpp sfpp sfpp*

Vln. II *sfpp* *sffz sffz* *sfpp sfpp sfpp*

Vla. *sfpp* *sffz sffz* *sfpp sfpp sfpp*

Vc. *sfpp* *sffz sffz* *sfpp sfpp sfpp*

D.B. *sfpp* *sffz sffz* *sfpp sfpp sfpp*

Velvet Algorithms

75

Fl.

*sfpp sfpp sffz sfpp sfpp sfpp sfpp*

Ob.

*sfpp sfpp sffz sfpp sfpp sfpp sfpp*

B♭ Cl.

*sfpp sffz sfpp sfpp sfpp sfpp sfpp*

Hn.

*sfpp sffz sfpp sfpp sfpp sfpp sfpp*

Bsn.

*sffz sfpp sfpp sfpp sfpp sfpp sffz sfpp*

Sus. Cym.  
L. Dr.  
(high)

Perc. I

Vib.

Sus. Cym.  
L. Dr.  
(low)

Perc. II

Vib.

(*sc.*)

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sffz sfpp sfpp sfpp sfpp sfpp sffz sfpp*

77

Fl. *sfz* *ff*

Ob. *sfz* *ff*

B $\flat$  Cl. *sfpp* *ff*

Hn. *sfpp* *ff*

Bsn. *sfpp* *ff*

77

Sus. Cym.  
L. Dr.  
(high)

Perc. I  
Vib.

77

Sus. Cym.  
L. Dr.  
(low)

Perc. II  
Vib.  
(*cco.*)

77

Vln. I

Vln. II

Vla.

Vc.

D.B. *sfpp* *ff*

Velvet Algorithms

79

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Sus. Cym.

L. Dr. (high)

Perc. I

Vib.

Sus. Cym.

L. Dr. (low)

Perc. II

Vib.

79

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz sfpp*

*sfz*

*ff*

*sfz sfpp*

*sfz*

*ff*

*sfz sfpp*

*sfz sfz*

*sfz*

*ff*

*sfz sfz*

*sfz*

*ff*

*sfz sfz*

*sfz*

*ff*

*sfz sfz*

*sfz*

*ff*

*sfz sfz*

*sfz*

*ff*

Velvet Algorithms

81

Fl.

*sffz* *ff*

Ob.

*sffz* *ff*

B♭ Cl.

*sffz* *ff*

Hn.

*sffz* *ff*

Bsn.

*sffz* *ff*

ftz.

ftz.

ord.

81

Sus. Cym.

L. Dr. (high)

Perc. I

Vib.

81

Sus. Cym.

L. Dr. (low)

Perc. II

Vib.

(*See.*)

81

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sffz* *ff*

Velvet Algorithms

83

Fl. *ff* *ffz.*

Ob. *ff* *ord.*

B♭ Cl. *ff* *ord.*

Hn. *ff* *ord.*

Bsn. *ff* *ffz.*

Sus. Cym. L. Dr. (high) Perc. I Vib. *ff*

Sus. Cym. L. Dr. (low) Perc. II Vib. *ff*

(*Reo.*)

83

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

85

ord.

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

*ff*

85

Sus. Cym.

L. Dr. (high)

Perc. I

Vib.

85

Sus. Cym.

L. Dr. (low)

Perc. II

Vib.

(*leo.*)

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

change to normal bow

Velvet Algorithms

87

Fl. *ftz.* *sfpp*

Ob. *ftz.* *sfpp*

B $\flat$  Cl. *sfpp*

Hn. *sfpp*

Bsn. *ftz.* *sfpp*

Sus. Cym. L. Dr. (high) Perc. I *to Marimba*

Sus. Cym. L. Dr. (low) Perc. II *to Marimba*  
(set pedal to let vibrate)

87

Vln. I *change to normal bow*

Vln. II *change to normal bow*

Vla.

Vc.

D.B. *sfpp*



90 (PART II)

89

Fl. *sfz*

Ob. *fp*

B♭ Cl. *p* *f* *p* *ftz.* *p*

Hn. *f* *p* *fp*

Bsn. *p* *f* *p*

*cuivré* → *ord.*

90 (PART II)

89

Sus. Cym. L. Dr. (high) Perc. I

Mrb. Marimba (One Instrument, Two Players)

Sus. Cym. L. Dr. (low) Perc. II

Mrb. Marimba (One Instrument, Two Players)

90 (PART II)

89 change to normal bow

Vln. I

Vln. II *arco* *m.s.p.* *fp*

Vla.

Vc. *arco* *m.s.p.* *fp*

D.B. *m.s.p.* *ord. m.s.p.* *poco sfp* *fp*

Velvet Algorithms

91

Fl. *sfz* *sfz* *fp*

Ob. *ftz.* *fp* *ord.* *fp* *fp* *ftz.*

B♭ Cl. *f* *p* *ord.* *fp* *ftz.* *ord.* *p*

Hn. *fp* *fp*

Bsn. *p* *f* *p* *f* *p* *f* *p* *f*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb. *mp*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb. *mp*

91 *arco* *m.s.p.* *ord. m.s.p.* *ord. m.s.p.* *ord.*

Vln. I *fp* *fp* *fp*

Vln. II *ord. m.s.p.* *ord. m.s.p.* *ord. m.s.p.* *ord.* *m.s.p.* *ord. m.s.p.* *ord.* *fp* *fp*

Vla. *arco* *ord.* *m.s.p. ord.* *m.s.p.* *ord.* *m.s.p.*

Vc. *ord. m.s.p.* *fp* *ord. m.s.p.* *ord.*

D.B. *ord. m.s.p.* *ord. m.s.p.* *ord. m.s.p.* *fp* *fp* *fp*

93

Fl. *fp* *fp* *fp*

Ob. *ord.* *fp* *fp*

B♭ Cl. *ftz.* *ord.* *ftz.* *ord.*  
*f* *p* *fp* *p* *f* *p* *fp* *p*

Hn. *ord.* *fp* *ftz.* *ord.* *fp* *fp*

Bsn. *p* *f* *p* *f* *p* *f*

Sus. Cym.  
L. Dr. (high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr. (low)  
Perc. II

Mrb.

93

Vln. I *c.l.b.* *mf* *arco* *m.s.p.* *fp*

Vln. II *c.l.b.* *mf* *fp* *ord. m.s.p.* *fp*

Vla. *c.l.b.* *mf* *fp* *fp* *fp* *fp* *ord.* *m.s.p. ord.* *m.s.p. ord.*

Vc. *c.l.b.* *mf* *fp* *fp* *fp* *fp* *ord. m.s.p.* *ord. m.s.p.*

D.B. *ord. m.s.p.* *ord.* *m.s.p.* *ord. m.s.p.* *fp* *fp*

Velvet Algorithms

95

Fl. *fp* *sfz* *sfz* non vib.

Ob. *fp* *fp* *fp* ord. non vib.

B $\flat$  Cl. *f* *p* *fp* *p* *n* *p* *n* ftz.

Hn. *fp* *p* *fp* ord.

Bsn. *p* *f* *p*

Sus. Cym. L. Dr. (high) Perc. I Mrb.

Sus. Cym. L. Dr. (low) Perc. II Mrb.

95

Vln. I *fp* *fp* *fp* ord. m.s.p. ord. m.s.p. ord. m.s.p.

Vln. II *fp* *fp* *fp* *fp* ord. m.s.p. ord. m.s.p. ord.

Vla. *fp* *fp* m.s.p. ord. m.s.p. ord.

Vc. *fp* *fp* ord. m.s.p. ord. m.s.p. ord.

D.B. *fp* *fp* ord. m.s.p. ord. m.s.p. ord.

97

Fl. *fp* *f* *p* *f*

Ob. *fp* *fp* *fp*

B♭ Cl. *p* *n* *p*

Hn. *fp* *fp*

Bsn. *mf*

97

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

97 → ord. pizz.

Vln. I *mf*

Vln. II *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

D.B. *fp* *fp* *fp* *fp* *fp*

Velvet Algorithms

99

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz fp* *p* *sfzp* *p* *f*

*ftz.* *ord.* *non vib.* *vib. ord.* *ftz.* *fp*

*n* *p* *n* *p*

*ftz.* *ord.* *ftz.* *n* *p* *ord.* *fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.*

*ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.*

*ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.*

*ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.*

101

Fl. *p* *f* *p* *f* *ftz.* *ord.*

Ob. *fp* *non vib. ord.*

B♭ Cl. *n* *p* *n* *mf* *aeolian*

Hn. *fp* *ord.* *mf*

Bsn.

101

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

101

Vln. I *fp* *arco* *fp*

Vln. II *fp* *fp* *fp* *fp*

Vla. *fp* *f solo, espr.*

Vc. *fp* *fp* *fp*

D.B. *fp* *fp* *fp* *fp*

*m.s.p.* *ord. m.s.p.* *ord.* *m.s.p.* *ord. m.s.p.*

*m.s.p.* *ord.* *m.s.p.* *ord. m.s.p.* *ord. m.s.p.* *ord.*

Velvet Algorithms

103

Fl. *f* *p* *ftz.*

Ob. *fp* *fp* *sfz* *fp*

B $\flat$  Cl. *mf* *p* *mf* *p* *aeolian*

Hn. *fp*

Bsn.

103

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

103

Vln. I *mf* *pizz.*

Vln. II *fp*

Vla.

Vc. *fp* *ord.*

D.B. *mf* *pizz.*



105

Fl. *f* *ftz.* *p* *ord.* *f* *p*

Ob. *sfz* *fp* *ord. vib. ftz.* *fp* *non vib. ord.* *sfz*

B♭ Cl. *aeolian* *sim.*

Hn. *ftz.* *fp* *ord.* *f*

Bsn.

105

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

105

Vln. I

Vln. II *pizz.* *mf* *arco* *f*

Vla. *pizz.* *mf* *(end solo)*

Vc. *pizz.* *mf*

D.B. *(pizz.)*

## Velvet Algorithms

107

Fl. *sfz* *f* *p* *f* *p* *ftz.* *ord.* *ftz.*

Ob. *sfz* *fp* *sfz* *sfz* *fp*

B♭ Cl. *slap* *sfz* *mf* *aeolian*

Hn. *ftz.* *fp* *ord.* *f* *ftz.* *fp*

Bsn. *fp*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

107

Vln. I *arco* *mf*

Vln. II *m.s.p.* *ord. m.s.p.* *f* *f* *f* *f*

Vla. *(pizz.)* *sfz* *sfz*

Vc. *(pizz.)* *sfz* *sfz*

D.B. *(pizz.)* *sfz* *sfz*

Velvet Algorithms

109

Fl. *ord.*

Ob. *sfz*

B $\flat$  Cl. *slap + sfz ord.*

Hn. *f*

Bsn. *fp fp f*

109

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

109

Vln. I *ord. m.s.p.*

Vln. II *fp*

Vla. *arco*

Vc. *sfz fp pizz. arco sfz pizz. sfz*

D.B. *sfz sfz fp sfz*

111

Fl. *f* *p*

Ob. *sfz* *fp* *sfz mf*

B♭ Cl. aeolian *mf* slap + *sfz* aeolian *mf* slap + *sfz*

Hn. ftz. *fp* ord. *f* ftz. *fp* ord. *f*

Bsn. *fp* *f* *f*

111

Sus. Cym. L. Dr. (high) Perc. I

Mrb. *mf*

Sus. Cym. L. Dr. (low) Perc. II

Mrb. *mf*

111

Vln. I *fp*

Vln. II ord. m.s.p. *fp* ord. m.s.p. *fp* ord. m.s.p. *fp* ord.

Vla. *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz*

D.B. *sfz* *sfz*

113

ord.

Fl. *sfz* *sfz* *f*

Ob. *lip gliss.* *mf* *lip gliss.*

B♭ Cl. *ftz.* *fp* *slap* *ftz.* *slap* *fp* *sfz* *sfz*

Hn. *pp* *mf* *fp* *fp*

Bsn.

113

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

113

Vln. I *fp* *fp* *fp* *m.s.p.*

Vln. II (ord.) *fp* *fp* *fp* *m.s.p.*

Vla. *arco* *fp* *pizz.* *mf* *arco*

Vc. *arco* *fp* *pizz.* *mf* *arco* *fp*

D.B. (pizz.) *fp* *arco, m.s.p.* *fp* *fp* *ord.* *fp*

Velvet Algorithms

115

Fl. *p sfz* *sfz* *f* *p* *sfz*

Ob. *lip gliss.* *mf*

B♭ Cl. *ftz.* *fp* *slap +* *sfz*

Hn. *fp* *mf* *fp* *mp*

Bsn.

115

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

115

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp*

Vla. *pizz.* *arco* *fp* *pizz.* *mf*

Vc. *fp* *mf* *pizz.*

D.B. *fp* *fp* *fp* *m.s.p.*

117

Fl. *mf* *p*

Ob. *lip gliss.*

B♭ Cl. *ftz.* *fp* *slap + sfz*

Hn. *f* *fp* *fp* *p*

Bsn. *mf*

117

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

117

Vln. I *fp* *ord.* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp*

Vla. *sfz* *sfz* *sfz* *arco*

Vc. *ord.*

D.B. *fp*

Velvet Algorithms

119

Fl. *mf*

Ob.

B♭ Cl. *ord.*  
*sfz* *mf* *mf*

Hn. *f*

Bsn.

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr. (low)  
Perc. II  
Mrb.

119

Vln. I *mf*

Vln. II *ord.*  
*mf*

Vla. *arco, m.s.p.*  
*sfz* *fp* (m.s.p.)

Vc. *fp* (m.s.p.)

D.B. *fp* (m.s.p.) *fp* *fp* *fp*



121

Fl. *fp* *f*

Ob.

B♭ Cl. *mf*

Hn. *p* *p*

Bsn.

Detailed description: This system contains five staves for woodwinds. The Flute staff starts with a treble clef and a 3/4 time signature. It features a melodic line with a dynamic marking of *fp* (fortissimo piano) and a crescendo leading to *f* (fortissimo). The Oboe staff has a treble clef and contains a few notes. The B♭ Clarinet staff has a treble clef and contains a few notes with a dynamic marking of *mf* (mezzo-forte). The Horn staff has a treble clef and contains a few notes with a dynamic marking of *p* (piano). The Bassoon staff has a bass clef and contains a few notes with a dynamic marking of *p* (piano). There are rests in the Oboe and Bassoon staves for the second measure.

121

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr. (low)  
Perc. II  
Mrb.

Detailed description: This system contains two sets of percussion staves. The first set includes Suspended Cymbal, Snare Drum (high), Percussion I, and Maracas. The second set includes Suspended Cymbal, Snare Drum (low), Percussion II, and Maracas. All staves in this system contain rests for the duration of the two measures.

121

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc. *fp* *fp* *fp* *fp*

D.B. *fp* *fp* *fp*

Detailed description: This system contains five staves for strings. The Violin I staff has a treble clef and contains a melodic line. The Violin II staff has a treble clef and contains a melodic line. The Viola staff has an alto clef and contains a melodic line with a dynamic marking of *mf* (mezzo-forte) and a *pizz.* (pizzicato) marking. The Violoncello staff has a bass clef and contains a melodic line with four dynamic markings of *fp* (fortissimo piano). The Double Bass staff has a bass clef and contains a melodic line with three dynamic markings of *fp* (fortissimo piano).

Velvet Algorithms

123

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Sus. Cym.

L. Dr. (high)

Perc. I

Mrb.

Sus. Cym. (low)

L. Dr. (low)

Perc. II

Mrb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*p*

*mf*

*mf*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

125

Fl. *p* non vib. *f* *p* *f* *p*  
Ob. *f* *p* lip gliss.  
B♭ Cl. *p* *f* *p* *f* *p*  
Hn. *f* *fp* *fp*  
Bsn.

125

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Mrb.  
Sus. Cym.  
L. Dr. (low)  
Perc. II  
Mrb.

125

Vln. I ord. *fp* *fp* *fp* → m.s.p. ord. → m.s.p. ord.  
Vln. II ord. *fp* *fp* *fp* *fp* *fp* → m.s.p. ord. → m.s.p. ord. → m.s.p. ord.  
Vla. arco ord. *fp* *fp* → m.s.p. ord.  
Vc. *fp* *fp* *fp* *fp*  
D.B. pizz. *mp*

Velvet Algorithms

127

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

127

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p*

*fp*

*fp* *fp* *fp* *fp*

*fp* *fp*

*fp*

*fp* *fp* *fp*

*fp*

129

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part features a melodic line with dynamic markings of *p* and *f* and a *lip gliss.* instruction. The Oboe part has a melodic line with a *lip gliss.* instruction. The Bass Clarinet part has a melodic line with dynamic markings of *f* and *p*. The Horn part has a melodic line with a dynamic marking of *fp*. The Bassoon part has a melodic line with a dynamic marking of *fp*.

129

Musical score for percussion instruments. The instruments listed are Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr. (high)), Percussion I (Perc. I), Maracas (Mrb.), Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr. (low)), Percussion II (Perc. II), and Maracas (Mrb.). The percussion parts are mostly silent, indicated by a horizontal line across the staves.

129

Musical score for strings and double bass. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I part has a melodic line with dynamic markings of *fp* and *m.s.p. ord.* instructions. The Violin II part has a melodic line with dynamic markings of *fp* and *m.s.p. ord.* instructions. The Viola part has a melodic line with dynamic markings of *fp* and *m.s.p. ord.* instructions. The Violoncello part has a melodic line with dynamic markings of *fp* and *m.s.p. ord.* instructions. The Double Bass part has a melodic line with dynamic markings of *fp* and *m.s.p. ord.* instructions.

## Velvet Algorithms

131

Fl. *f* *ftz.* *ord.*

Ob. *fp* *lip gliss.*

B♭ Cl. *p* *f* *p* *f* *p*

Hn. *fp*

Bsn. *fp* *fp* *fp* *fp*

131

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

131

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

131

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp* *f solo, espr.*

Vc. *ord.* *fp* *fp*

D.B. *(pizz.)* *mf*

133

Fl. *ftz.* *fp* *ord.* *fp* *ftz.* *fp* *ord.* *fp*

Ob. *lip gliss.* *fp* *vib. ord.* *ftz.* *fp* *fp* *fp* *fp*

B♭ Cl. *f* *ftz.* *fp* *fp* *fp*

Hn.

Bsn. *fp* *fp*

133

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

133

Vln. I *fp* *fp* *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Vc. *fp* *fp* *fp*

D.B.

Velvet Algorithms

135

Fl. *fp* *ftz.* *f* *p* *fp* *ftz.*

Ob. *fp* *non vib.* *mf* *lip gliss.*

B♭ Cl. *fp* *fp* *ord.* *p* *f*

Hn. *fp*

Bsn. *fp* *fp*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb. *3*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb. *3* *p*

135

Vln. I *fp* *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp*

Vla. *fp*

Vc. *fp* *fp*

D.B.



137

Fl. *fp* *fp* *fp* *fp* ord. ftz.

Ob. vib. ord. ftz. ord. ftz. ord. *fp* *sfz* *fp* *sfz*

B♭ Cl. *fp* *fp* *fp* *fp*

Hn. cuivré → ord. *f* *mp* *f* *mp*

Bsn.

137

Sus. Cym.  
L. Dr. (high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr. (low)  
Perc. II

Mrb. *mf*

137

Vln. I *fp* *fp* *fp* *fp* m.s.p. → ord. (ord.)

Vln. II *fp* *fp* *fp* ord. → m.s.p. ord. → m.s.p. ord. → m.s.p.

Vla. *fp* *fp* *fp*

Vc. m.s.p. (m.s.p.) *fp* *fp* *fp* *fp*

D.B.

Velvet Algorithms

139

Fl. *ord.* *fp* *ftz.* *fp* *ord.* *fp*

Ob. *ftz.* *fp* *ord.* *sfz*

B♭ Cl. *fp* *fp* *fp* *fp*

Hn. *cuivré* *ord.* *cuivré* *ord.* *cuivré*  
*f* *mp* *f* *mp* *f*

Bsn.

139

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

139

Vln. I *m.s.p.* *ord.* *fp* *ord.* *fp*

Vln. II *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.*  
*fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp*

D.B.

141

Musical score for woodwinds and brass instruments. The score is divided into two measures. The Flute (Fl.) part starts with a fermata and a wavy line above the staff, followed by a note with a *fp* dynamic and a *ftz.* marking. The Oboe (Ob.) part has a *ftz.* marking, a note with *ord.* and *sfz* dynamics, and a second measure with *fp* and *sfz* dynamics. The Clarinet in B-flat (Cl.) part has a *fp* dynamic. The Horn (Hn.) part has a *mp* dynamic with a *ord.* marking, and a second measure with *f* and *mp* dynamics and a *cuivré* marking. The Bassoon (Bsn.) part is silent.

141

Musical score for percussion instruments. The top part includes Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr.), and Percussion I (Perc. I), all of which are silent. The Maracas (Mrb.) part has a rhythmic pattern in the first measure and a more complex pattern in the second measure. The bottom part includes another set of Sus. Cym., L. Dr., and Perc. II, all silent. The Maracas (Mrb.) part has a rhythmic pattern with a triplet of eighth notes in the first measure and a similar pattern in the second measure.

141

Musical score for strings and double bass. The Violin I (Vln. I) part has a melodic line with *fp* dynamics and *ord.* markings, with *m.s.p.* markings above the staff. The Violin II (Vln. II) part has a rhythmic pattern with *fp* dynamics and *ord.* markings, with *m.s.p.* markings above the staff. The Viola (Vla.) part has a rhythmic pattern with *fp* dynamics and *ord.* markings. The Violoncello (Vc.) part has a harmonic accompaniment with *fp* dynamics and *ord.* markings. The Double Bass (D.B.) part has a rhythmic pattern.

## Velvet Algorithms

**143**

Fl. *key slaps*  
*sfz p* *sfz p* *sfz p*

Ob.  
*fp* *fp* *fp*

B♭ Cl.  
*fp* *fp* *fp* *fp*

Hn.  
*ftz.* *f* *ord.* *p* *sfz* *ftz.* *f*

Bsn.  
*fp* *fp* *fp*

**143**

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr. (low)  
Perc. II  
Mrb.

**143** *non vib.*

Vln. I *fp* *fp* *fp* *fp* *fp*

Vln. II *non vib.* *fp* *fp* *fp* *fp*

Vla. *pizz.* *mf* *(end solo)*

Vc. *ord.* *fp*

D.B.

145

Musical score for woodwinds and strings, measures 145-146. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Measure 145: *sfz p*. Measure 146: *sfz p*.
- Ob.:** Measure 145: *fp*. Measure 146: *fp*.
- B♭ Cl.:** Measure 145: *fp* to *f*. Measure 146: *p*.
- Hn.:** Measure 145: *mp* *ord.* *sfz*. Measure 146: *ord.* *ftz.* *f*.
- Bsn.:** Measure 145: *fp*. Measure 146: *fp* *fp* *fp*.

145

Musical score for percussion, measures 145-146. The score includes parts for Suspended Cymbal (Sus. Cym.), Left Drum (L. Dr.), Percussion I (Perc. I), Maracas (Mrb.), Suspended Cymbal (low) (Sus. Cym. L. Dr. (low)), Percussion II (Perc. II), and Maracas (low) (Mrb.).

- Sus. Cym. L. Dr. (high) Perc. I Mrb.:** Measure 145: *fp*. Measure 146: *fp*.
- Sus. Cym. L. Dr. (low) Perc. II Mrb.:** Measure 145: *fp*. Measure 146: *fp*.

145

Musical score for strings, measures 145-146. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Measure 145: *fp*. Measure 146: *fp* *fp*.
- Vln. II:** Measure 145: *fp* *fp*. Measure 146: *fp*.
- Vla.:** Measure 145: *fp*. Measure 146: *fp*.
- Vc.:** Measure 145: *fp* *fp*. Measure 146: *fp* *fp* *fp*.
- D.B.:** Measure 145: *fp*. Measure 146: *fp*.

147

Fl. *sfz p* *sfz p sfz p*

Ob. *fp* *fp* *fp* *fp*

B $\flat$  Cl. *f*

Hn. *ord. mp sfz* *ftz. f* *mp sfz* *ftz. f mp*

Bsn. *fp* *fp* *fp*

147

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

147

Vln. I *fp* *fp*

Vln. II *fp*

Vla.

Vc. *fp* *fp* *fp*

D.B.

149

Fl. *sfz p* *sfz p* *sfz p* *sfz p*

Ob. *f solo, espr.*

B♭ Cl. *ftz.* *fp* *ord.* *fp* *ftz.* *fp*

Hn.

Bsn. *fp*

149

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf* *p*

149 m.s.p.

Vln. I *fp* *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp* *fp*

Vla.

Vc. *pizz.*

D.B.

**151**

Fl. *sfz p* *ord.* *sfz p* *sfz p*

Ob. *ord.*

B♭ Cl. *fp* *ftz.* *ord.* *fp fp*

Hn.

Bsn. *fp* *fp* *fp*

**151**

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

**151**

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp fp* *ord.* *fp*

Vla.

Vc.

D.B.



153

Fl. *sfz p sfz p*

Ob. *(end solo)*

B $\flat$  Cl. *ftz. fp ord. f fp ftz. fp ord. fp*

Hn.

Bsn. *fp fp mf*

153

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb. *mf*

153

Vln. I *ord. fp*

Vln. II *m.s.p. fp*

Vla.

Vc.

D.B.

Velvet Algorithms

155

Fl. *ord.*  
*f solo, espr.*

Ob. *fp*

B♭ Cl. *fp sfz*

Hn. *p f*

Bsn. *molto vib.*  
*mf mf*

155

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

155

Vln. I *(ord.)*  
*mf*

Vln. II *ord.*  
*mf*

Vla.

Vc.

D.B.

157

Musical score for woodwinds and strings, measures 157-158. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Measures 157-158. Dynamics: *ftz.*, *ord.*, *ftz.*, *ord.*
- Ob.:** Measures 157-158. Dynamics: *fp*
- B♭ Cl.:** Measures 157-158. Dynamics: *fp*, *sfz*, *fp*, *sfz*
- Hn.:** Measures 157-158. Dynamics: *p*
- Bsn.:** Measures 157-158. Dynamics: *mf*

157

Musical score for percussion, measures 157-158. The score includes parts for Suspended Cymbal (Sus. Cym.), Low Drum (L. Dr.), Percussion I (Perc. I), Maracas (Mrb.), Suspended Cymbal (low) (Sus. Cym. (low)), Percussion II (Perc. II), and Maracas (low) (Mrb. (low)).

- Sus. Cym., L. Dr. (high), Perc. I, Mrb.:** Measures 157-158. Dynamics: *p*
- Sus. Cym. (low), Perc. II, Mrb. (low):** Measures 157-158. Dynamics: *p*

157

Musical score for strings, measures 157-158. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Measures 157-158. Dynamics: *mf*
- Vln. II:** Measures 157-158. Dynamics: *mf*
- Vla.:** Measures 157-158. Dynamics: *mf*
- Vc.:** Measures 157-158. Dynamics: *mf*
- D.B.:** Measures 157-158. Dynamics: *mf*

Velvet Algorithms

159

Fl. *ftz.* *ord.* *3* (end solo)

Ob.

B♭ Cl. *fp* *sfz* *fp* *ftz.*

Hn. *f*

Bsn. *mf*

159

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb. *mf*

159

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *mf*

159

Vln. I

Vln. II

Vla.

Vc. *arco* *fp* *fp*

D.B. *arco* *fp*

161

Fl. *f* *sfz* *fp* *sfz* *fp*

Ob. *fp* *fp*

B♭ Cl. *mf* *mf*

Hn. *p* *f*

Bsn.

161

Sus. Cym.  
L. Dr. (high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr. (low)  
Perc. II  
Mrb.

161

Vln. I *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla.

Vc. *fp* *fp*

D.B. *fp* *fp* *fp* *fp*

Velvet Algorithms

163

Fl. *sfz* *fp* *f solo, espr.*

Ob. *fp*

B♭ Cl. *mf*

Hn. *p*

Bsn.

163

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

163

Vln. I *fp* *fp* ord. m.s.p. ord.

Vln. II *fp* *fp* m.s.p. ord. m.s.p. ord.

Vla.

Vc. *fp* *fp* *fp* *fp*

D.B. *fp* *fp*

165

Musical score for woodwinds. Flute (Fl.) has a melodic line with a trill and a triplet. Oboe (Ob.) has a melodic line with trills and accents. Bass Clarinet (B♭ Cl.) has a melodic line with accents and a sforzando. Horn (Hn.) has a sustained note. Bassoon (Bsn.) is silent.

165

Musical score for percussion. Suspended Cymbal (Sus. Cym.), Snare Drum (L. Dr. (high)), and Percussion I (Perc. I) are silent. Maracas (Mrb.) are silent.

165

Musical score for strings. Violin I (Vln. I) and Violin II (Vln. II) have melodic lines with accents and dynamic markings. Viola (Vla.) has a melodic line. Violoncello (Vc.) and Double Bass (D.B.) have melodic lines with accents and dynamic markings. Above the Violin I staff, there are markings for *ord. m.s.p.* and *m.s.p. ord.*.

## Velvet Algorithms

167

Fl. *ftz.* *ord.* *(end solo)* *sfz* *fp*

Ob. *fp* *sfz* *fp*

B♭ Cl. *fp* *f fp* *fp* *sfz* *sfz*

Hn.

Bsn. *ord. vib.* *flz.* *ord.* *ftz.* *fp*

167

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb. *mf*

167

(ord.)  
Vln. I *fp* *fp* *fp* *fp*

ord.  
Vln. II *fp* *fp* *fp* *fp*  
*arco*

Vla. *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp* *fp*

D.B. *fp* *fp* *fp* *fp* *fp*



169

Musical score for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is divided into two measures. The Flute part features a melodic line with dynamics *sfz* and *fp*. The Oboe part has a melodic line with a *fp* dynamic. The Bass Clarinet part has a melodic line with a *f solo* dynamic. The Horn part is silent. The Bassoon part has a melodic line with dynamics *ord.*, *ftz.*, and *sfz*.

169

Musical score for Percussion, including Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr.), and Maracas (Mrb.). The score is divided into two measures. The Percussion I part includes Sus. Cym., L. Dr. (high), and Mrb. The Percussion II part includes Sus. Cym., L. Dr. (low), and Mrb. All parts are silent.

169

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two measures. The Violin I and Violin II parts feature melodic lines with a *fp* dynamic. The Viola part features a melodic line with a *fp* dynamic. The Violoncello part features a melodic line with a *fp* dynamic. The Double Bass part features a melodic line with a *fp* dynamic.

171

Fl. *sfz* *fp*

Ob. *sfz* *fp* *sfz* *fp*

B♭ Cl.

Hn.

Bsn. *ftz.* *ord.* *ftz.*  
*fp* *sfz* *fp*

171

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

171

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

D.B. *fp*

Detailed description: This page of a musical score, numbered 86, is titled 'Velvet Algorithms'. It contains three systems of staves, each starting at measure 171. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a *sfz* dynamic and a slur over a quarter note, followed by a *fp* dynamic and a half note. The Oboe part has a *sfz* dynamic and a slur over a quarter note, followed by a *fp* dynamic and a half note, then another *sfz* dynamic and a quarter note, and finally a *fp* dynamic and a half note. The Bassoon part has a *fp* dynamic and a slur over a quarter note, followed by an *ord.* dynamic and a quarter note, and finally a *fp* dynamic and a half note. The second system includes Suspended Cymbal (Sus. Cym.), Low Drum (L. Dr.), Percussion I (Perc. I), and Maracas (Mrb.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and II parts have a *fp* dynamic and a slur over a quarter note, followed by a *fp* dynamic and a half note, and finally a *fp* dynamic and a quarter note. The Viola part has a *fp* dynamic and a slur over a quarter note, followed by a *fp* dynamic and a half note, and finally a *fp* dynamic and a quarter note. The Violoncello part has a *fp* dynamic and a slur over a quarter note, followed by a *fp* dynamic and a half note, and finally a *fp* dynamic and a quarter note. The Double Bass part has a *fp* dynamic and a slur over a quarter note, followed by a *fp* dynamic and a half note, and finally a *fp* dynamic and a quarter note.

173 *ftz.* *ord.* *ftz.* *ord.*  
*fp* *sfz* *fp* *sfz*

*non vib.* *lip gliss.*  
*fp* *mf*

*ftz.* *ord.*  
*sfz* (*end solo*) *fp* *sfz*

*ftz.* *ord.*  
*fp* *sfz*

173  
Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb. *mf*

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb. *mf*

173 *m.s.p.* *(m.s.p.)*  
*fp* *fp* *fp*

*m.s.p.* *(m.s.p.)*  
*fp* *fp* *fp*

*m.s.p.* *(m.s.p.)*  
*fp* *fp* *fp*

*m.s.p.* *(m.s.p.)*  
*fp* *fp*

*m.s.p.* *(m.s.p.)*  
*fp*

Velvet Algorithms

176

Fl. *ftz.* *f* *p* *sfz* *ord.*

Ob. *lip gliss.* *fp* *mf* *lip gliss.*

B♭ Cl. *ftz.* *ord.* *sfz* *fp* *ftz.*

Hn. *ord.* *sfz* *ftz.* *fp*

Bsn. *sfz* *fp* *ftz.*

176

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

176

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp*

Vc. *fp* *fp* *fp*

D.B. *fp* *fp* *fp*

179

Fl. *f* *fp* *ord.* *ftz.*

Ob. *fp* *mf* *ord.* *ftz.* *lip gliss.*

B♭ Cl. *ord.* *sfz* *fp* *ftz.*

Hn. *ord.* *sfz* *fp* *ord.* *sfz*

Bsn. *ord.* *sfz*

179

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

179

Vln. I *fp*

Vln. II *fp*

Vla. *fp* *fp* *fp*

Vc. *fp* *fp*

D.B. *fp* *fp* *fp*

Velvet Algorithms

182

Fl. *f* *ftz.* *p*

Ob. *mf* *fp* *to reed off*

B♭ Cl. *fp* *ord.* *p*

Hn. *fp* *ord.* *p*

Bsn. *fp* *ord.* *ftz.* *fp*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla. *fp* *fp*

Vc. *fp* *fp*

D.B. *fp*

185 (PART III)

Fl.  
Ob.  
B♭ Cl.  
Hn.  
Bsn.

pp f mp pp

185 (PART III)

Sus. Cym. L. Dr. (high) Perc. I  
Mrb.  
2 Suspended Cymbals (4"/20") soft mallets  
l.v. sempre  
p sempre  
2 Suspended Cymbals (16"/18") soft mallets  
pp p p sempre  
Mrb.  
⊗ (elec. cue #1)  
p sempre

185 (PART III)

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

ord.  
f pf pf p f pf  
ord.  
f pf pf  
ord.  
f pf pf  
ord.  
p f p  
ord.  
f p f

188

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

188

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

188

Vln. I

Vln. II

Vla.

Vc.

D.B.



191 192

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

191 192

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *p*

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p*

*f* *p*

$\otimes$  (elec. cue #2)

194

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

194

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

194

Vln. I

Vln. II

Vla.

Vc.

D.B.

197

198

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

reed off, breath only  
ftz.

ftz. sim.

*mf* well-amplified

*p* *f* *p* *p*

197

198

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

*pp* *p*

*p*

⊗ (elec. cue #3)

197

198

Vln. I

Vln. II

Vla.

Vc.

D.B.

m.s.p.

*p* *f* *p* *f*

*pf* *p* *f* *p* *f* *pf*

*pf* *p* *f* *pf*

*f* *p*

*p* *f*

200

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

200

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

200

Vln. I

Vln. II

Vla.

Vc.

D.B.

203

Fl. aeolian → ord. aeolian → ord. aeolian → ord. aeolian

Ob. inhale = v mf

B♭ Cl. f p f

Hn.

Bsn.

203

Sus. Cym. L. Dr. (high) Perc. I pp p

Mrb.

Sus. Cym. L. Dr. (low) Perc. II p

Mrb.

⊗ (elec. cue #4)

203

Vln. I ord. f pf pf pf

Vln. II f pf pf pf

Vla. f p f pf

Vc. f p

D.B. p f p f

Velvet Algorithms

206

ord. aeolian ord. aeolian ord.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

206

Vln. I

Vln. II

Vla.

Vc.

D.B.

209

Fl. *f* *p* *f* *p* *f* *p* *f* *p* *f*

Ob. *v* *tongue ram* + + + + 3 + + + + +

B♭ Cl. *f* *pf* *p* *f*

Hn.

Bsn. *reed off* (helicopter effect with rapid tongue on bocal) 5 5 5 5 5 *p* *p*

209

Sus. Cym. L. Dr. (high) Perc. I *pp* *p*

Mrb.

Sus. Cym. L. Dr. (low) Perc. II *p*

Mrb. *(elec. cue #5)* *p* *p*

209

Vln. I *f* *pf* *pf* *pf*

Vln. II *f* *p* *f* *pf*

Vla. *f* *pf* *pf*

Vc. *p* *f*

D.B. *p* *f* *p*

Velvet Algorithms

212

Fl. *ord.* *aeolian* *ord.* *aeolian*

Ob.

B♭ Cl.

Hn.

Bsn.

212

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

212

Vln. I

Vln. II

Vla.

Vc.

D.B.



215

216

Fl. *ord.* *aeolian* *ord.* *aeolian* *ord.*

Ob. *v* *v* *exhale* *v* *v*

B♭ Cl. *aeolian* *p* *mf*

Hn. *mf*

Bsn. *p* *5* *5*

215

216

Sus. Cym. *p* *p* *p*

L. Dr. (high) *(higher tongue)* *(outside lower tongue)* *(rim of logdrum)*

Perc. I *p* *p*

Mrb. *p* *p*

Sus. Cym. *pp* *p* *p*

L. Dr. (low) *(lower tongue)* *(outside lower tongue)*

Perc. II *pp* *p* *p*

Mrb. *⊗ (elec. cue #6)*

215

216

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

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

Vla. *f* *p* *f p*

Vc. *p* *f* *p f*

D.B. *p* *f*

**218**

Fl. *f* *p* *f* *p* *f*

Ob.

B♭ Cl.

Hn.

Bsn. *p*

Sus. Cym.  
L. Dr. (high)  
Perc. I

Mrb.

Sus. Cym.  
(rim of logdrum)  
(higher tongue)

L. Dr. (low)  
Perc. II

Mrb.

**218**

Vln. I *fp* *fp*

Vln. II *p f* *p f*

Vla. *fp* *fp* *f p*

Vc. *p f* *p f* *p f* *p f*

D.B. *p* *f* *p* *f*

221

ord. 222

aeolian (sempre)

Fl. *p* *mf*

Ob. *v* *^*

B♭ Cl. *ord.* *p* *f* *p* *p*

Hn.

Bsn. *reed on* *p*

221

222

Sus. Cym. L. Dr. (high) Perc. I *pp* *p*

Mrb.

Sus. Cym. L. Dr. (low) Perc. II *p*

Mrb.

*∞ (elec. cue #7)*

221

222

Vln. I *fp* *f* *p* *fp* *fp* *f*

Vln. II *pf* *p* *fp* *fp*

Vla. *fp* *f* *p* *fp* *fp*

Vc. *p* *f* *p*

D.B. *p* *f* *pf*

224

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

224

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

224

Vln. I

Vln. II

Vla.

Vc.

D.B.

227

Fl. *key slaps*  
*mf*

Ob. *tongue ram*

B♭ Cl. *p p f p p*

Hn.

Bsn.

227

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
*pp p p*

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

⊗ (elec. cue #8)

227

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

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

Vla. *p f p f p f p*

Vc. *p f p f p f*

D.B. *p f p f p f p*

The score is divided into three systems, each containing measures 230 and 232. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 230-232 with various articulations and dynamics.
- Oboe (Ob.):** Measures 230-232, including a *ftz.* ("te") marking in measure 232.
- B♭ Clarinet (B♭ Cl.):** Measures 230-232 with dynamic markings *f*, *p*, and *f*.
- Horn (Hn.):** Measures 230-232, mostly silent.
- Bassoon (Bsn.):** Measures 230-232, mostly silent.
- Percussion (Perc.):** Includes Suspended Cymbal (Sus. Cym.), Snare Drum (L. Dr. (high)), Percussion I (Perc. I), and Snare Drum (L. Dr. (low)), Percussion II (Perc. II). Measure 232 includes a *pp* marking and an electric cue (#9).
- Violin I (Vln. I):** Measures 230-232 with dynamic markings *f* and *p*.
- Violin II (Vln. II):** Measures 230-232 with dynamic markings *f* and *p*.
- Viola (Vla.):** Measures 230-232 with dynamic markings *f* and *p*.
- Violoncello (Vc.):** Measures 230-232 with dynamic markings *p*, *f*, and *f*.
- Double Bass (D.B.):** Measures 230-232 with dynamic markings *f*, *p*, and *f*.

233

Fl.

Ob. *ftz.* "te" *ftz.* "te" "te" *ftz.* "te" *ftz.* "te" "te" *ftz.* "te" *ftz.* "te"

B♭ Cl. *p* *p* *f* *p* *p*

Hn.

Bsn.

233

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

233

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

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

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

D.B. *p* *f* *p* *f* *p* *f*

Velvet Algorithms

236 237 key slaps

Fl. *mf*

Ob. *ftz.* *mf* in *v* + *v* *out* *v* *v*

B♭ Cl. *f*

Hn. *mf* ord. *cuivré* ord. (ord.)

Bsn.

Sus. Cym. L. Dr. (high) Perc. I *p*

Mrb. *mf*

Sus. Cym. L. Dr. (low) Perc. II *mf* (elec. cue #10) *mf*

Vln. I *f*

Vln. II *f* *f* *pf* *pf*

Vla. *p* *f* *pf*

Vc. *p* *fp* *fp*

D.B. *p* *p* *f* *p* *fp* *fp*



239 241

Fl. *ord.*  
*p*

Ob. *air to tongue ram*  
*mf*

B♭ Cl.

Hn. *cuivré*

Bsn. *vib. ord.*  
*p*

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb. *(elec. cue #11)*

239 241

Vln. I *f*

Vln. II *pf pf p f pf*

Vla. *pf pf pf pf*

Vc. *<fp fp fp f*

D.B. *fp fp f*

242

Fl. *f p p f*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf*

Bsn. *f p p f*

Sus. Cym. L. Dr. (high) Perc. I

Mrb.

Sus. Cym. L. Dr. (low) Perc. II

Mrb.

242

Vln. I *pf pf pf pf*

Vln. II *pf pf pf pf*

Vla. *pf pf pf pf*

Vc. *p f*

D.B.

Detailed description: This page of a musical score contains three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The second system includes Suspended Cymbal (Sus. Cym.), Snare Drum (L. Dr.), Percussion I (Perc. I), and Maracas (Mrb.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time and features dynamic markings such as *f*, *p*, *mf*, and *pf*. The score includes various musical notations like slurs, accents, and triplets.

245

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Sus. Cym.

L. Dr. (high)

Perc. I

Mrb.

Sus. Cym.

L. Dr. (low)

Perc. II

Mrb.

⊗ (elec. cue #12)

245

245

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *f* *p* *f*

*ppp* *p*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

248 250

Fl. *f* *p* *mf* key slaps

Ob. out in

B♭ Cl. *p* *f* *f*

Hn.

Bsn.

Sus. Cym. L. Dr. (high) Perc. I *pp* *p*

Mrb.

Sus. Cym. L. Dr. (low) Perc. II

Mrb. (elec. cue #13)

248 250

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

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

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

D.B. *p* *f* *p* *f*

251

Fl.  
Ob.  
B♭ Cl.  
Hn.  
Bsn.

*p* *f* *p* *f* *f*

^ v ^ v ^ v

Detailed description: This system contains five staves for woodwinds. The Flute staff has a treble clef and contains notes with accents and breath marks. The Oboe staff has a treble clef and contains notes with accents and breath marks. The Bass Clarinet staff has a treble clef and contains notes with dynamic markings *p*, *f*, *p*, *f*, and *f*. The Horn and Bassoon staves have treble and bass clefs respectively and contain notes with dynamic markings.

251

Sus. Cym.  
L. Dr.  
(high)  
Perc. I  
Mrb.  
Sus. Cym.  
L. Dr.  
(low)  
Perc. II  
Mrb.

Detailed description: This system contains three staves for percussion. The top staff is for Suspended Cymbal, Snare Drum (high), and Percussion I, with notes marked with an 'x' for cymbal. The middle staff is for Maracas. The bottom staff is for Suspended Cymbal, Snare Drum (low), and Percussion II, with notes marked with an 'x' for cymbal.

251

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*f* *p* *f* *p* *f* *p* *f*

pizz.

Detailed description: This system contains five staves for strings. Violin I and Violin II staves have treble clefs and contain notes with dynamic markings *f*, *p*, and *f*. Viola and Violoncello staves have alto and bass clefs respectively and contain notes with dynamic markings *p*, *f*, *p*, and *f*. The Double Bass staff has a bass clef and contains notes with a *pizz.* marking.

# Velvet Algorithms

254 255

Fl. *mf* aeolian → ord. key slaps aeolian key slaps aeolian key slaps

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Hn. *p* *f* *p*

Bsn.

Sus. Cym. L. Dr. (high) Perc. I *mp* *p*

Mrb. *mf* *pp*

Sus. Cym. L. Dr. (low) Perc. II *mp* *pp* *p*

Mrb. ⌘ (elec. cue #14)

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

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

Vla. *p* *f* *p*

Vc. *p* *f*

D.B. *p* *f* *p* arco

257

Fl. aeolian —————> ord. key slaps aeolian —————> ord. key slaps

Ob. reed on

B♭ Cl.

Hn. *f* *p* *f*

Bsn.

257

Sus. Cym.  
L. Dr.  
(high)  
Perc. I

Mrb.

Sus. Cym.  
L. Dr.  
(low)  
Perc. II

Mrb.

257

Vln. I

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

Vla. *f* *p* *f*

Vc. *p* *f* *p* *f*

D.B. *f* *p* *f*

Velvet Algorithms

260

261 ord.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Sus. Cym.

L. Dr. (high)

Perc. I

Mrb.

Sus. Cym.

L. Dr. (low)

Perc. II

Mrb.

260

261

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp*

*ord.*

*fp*

*ord.*

*fp*

*ord.*

*p*

*fp*

*fp*

*fp*

*pp*

*p* very slowly and smoothly move across the surface of the log drum freely while making the tremelo

*pp*

*p* very slowly and smoothly move across the surface of the log drum freely while making the tremelo

*(elec. cue #15)*

*p*

*f*

*fp*

*fp*

*fp*

*fp*

*p*

*f*

*fp*

*fp*

*fp*

*p*

*f*

*fp*

*fp*

*fp*



263

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is divided into three measures. The Flute, Oboe, and Bassoon parts feature melodic lines with slurs and accents, marked *fp*. The Clarinet part has a more rhythmic, dotted-note pattern. The Horn part has a simple melodic line with a sharp sign in the second measure. The Bassoon part has a melodic line with a sharp sign in the second measure.

263

Musical score for Percussion, including Suspended Cymbal (Sus. Cym.), Large Drum (L. Dr.), and Maracas (Mrb.). The score is divided into three measures. The Sus. Cym. and L. Dr. parts feature a wavy, tremolo-like pattern. The Mrb. part has a simple rhythmic pattern. The Perc. II part has a simple rhythmic pattern.

263

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures. The Vln. I part has a melodic line with slurs and accents, marked *fp*. The Vln. II part has a rhythmic pattern with slurs and accents, marked *fp*. The Vla. part has a rhythmic pattern with slurs and accents, marked *fp*. The Vc. part has a rhythmic pattern with slurs and accents, marked *fp*. The D.B. part has a rhythmic pattern with slurs and accents, marked *fp*.

Velvet Algorithms

268

266

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

*f*

*f*

*f*

*fp*

*f*

*f*

266

268

Sus. Cym.

L. Dr. (high)

Perc. I

Mrb.

Sus. Cym. (low)

L. Dr. (low)

Perc. II

Mrb.

*p*

*p*

266

268

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

269

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *p* *f*

Bsn. *f*

Detailed description: This system contains five staves for woodwind instruments. The Flute (Fl.) and Oboe (Ob.) parts begin with a dynamic marking of *f* and play a melodic line with a slur. The Bass Clarinet (B♭ Cl.) part also starts with *f* and plays a similar melodic line. The Horn (Hn.) part starts with a dynamic marking of *p* and plays a rhythmic accompaniment, transitioning to *f* in the third measure. The Bassoon (Bsn.) part starts with *f* and plays a melodic line with a slur.

269

Sus. Cym. *cresc. poco a poco*

L. Dr. (high)

Perc. I

Mrb.

Sus. Cym. *cresc. poco a poco*

L. Dr. (low)

Perc. II

Mrb.

⊗ (elec. cue #16)

Detailed description: This system contains six staves for percussion. The top two staves are for Suspended Cymbal (Sus. Cym.) and Drums (L. Dr. high), both marked with *cresc. poco a poco*. The next two staves are for Maracas (Mrb.) and Drums (L. Dr. low), both marked with *cresc. poco a poco*. The bottom two staves are for Percussion I (Perc. I) and Percussion II (Perc. II), both marked with *cresc. poco a poco*. A symbol ⊗ (elec. cue #16) is located below the Perc. II staff.

269

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *fp* *f*

Detailed description: This system contains five staves for string instruments. The Violin I (Vln. I) and Violin II (Vln. II) parts both start with a dynamic marking of *f* and play a sustained melodic line. The Viola (Vla.) part also starts with *f* and plays a sustained melodic line. The Violoncello (Vc.) part starts with *f* and plays a sustained melodic line. The Double Bass (D.B.) part starts with a dynamic marking of *fp* and plays a rhythmic accompaniment, transitioning to *f* in the third measure.

Velvet Algorithms

272

Fl. *fff* (silencio)

Ob. *fff* (silencio)

B♭ Cl. *mp* *fff* (silencio)

Hn. *mf* *fff* (silencio)

Bsn. *ff* *f* *fff* (silencio)

Sus. Cym. L. Dr. (high) Perc. I *(cresc.)* *f* (silencio)

Mrb. (silencio)

Sus. Cym. L. Dr. (low) Perc. II *(cresc.)* *f* (silencio)

Mrb. (silencio)

Vln. I *ff* *fff* (silencio)

Vln. II *ff* *fff* (silencio)

Vla. *ff* *fff* (silencio)

Vc. *ff* *fff* (silencio)

D.B. *ff* *fff* (silencio)