



EDGAR BARROSO  
**SPECIATIONS**

I. ALLOPATRIC

II. SYMPATRIC

MINIATURES FOR  
CHAMBER ORCHESTRA

# I. ALLOPATRIC

♩ = 80

Edgar Barroso  
Cambridge, MA 30.04.2009

1

5

This musical score is for the piece "I. ALLOPATRIC" by Edgar Barroso. It is written in 4/4 time with a tempo of 80 beats per minute. The score is divided into two main sections, marked with "1" and "5".

**Woodwinds:** Flute (2 parts), Oboe (2 parts), Clarinet in Bb (2 parts), Bassoon (2 parts), Horn in F (2 parts), Trumpet in Bb (2 parts), Trombone (2 parts), and Bass Trombone. The woodwinds play a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *f*. The horns and trumpets play a sustained note with dynamics from *ppp* to *ff*.

**Brass:** Trumpet in Bb, Trombone, and Bass Trombone. They play a sustained note with dynamics from *ppp* to *ff*.

**Percussion:** Timpani, Bass Drum, and Tam Tam. The Tam Tam plays a rhythmic pattern of eighth notes with dynamics from *fff* to *f*. The Bass Drum plays a rhythmic pattern of eighth notes with dynamics from *fff* to *f*. The Timpani plays a rhythmic pattern of eighth notes with dynamics from *mp* to *f*.

**Piano:** The piano part features a complex rhythmic pattern with glissandos and dynamics from *fff* to *f*. The score includes instructions like "Inside the Instrument" and "Gliss".

**Strings:** Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a sustained note with dynamics from *fff* to *f*. The score includes instructions like "Non Vibrato / Sul pont".

**Other:** The score includes instructions like "Stomp the floor with feet" and "Right foot / Left foot" for the woodwinds. The score also includes dynamics like *ppp*, *ff*, *mp*, *f*, and *subito*.





rall. . . . .

This page of a musical score contains the following elements:

- Instrumentation:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion (Perc.), Snare, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.).
- Musical Notation:** The score includes complex rhythmic patterns, trills (tr), glissandos (Gliss), and various dynamic markings such as *ff*, *mf*, *p*, and *f*. It also features articulation marks like accents and slurs.
- Performance Instructions:** Specific directions include "col legno battuto" (striking with the wood of the bow), "sul pont." (sul ponticello), and "ord." (ordine).
- Tempo/Tempo Change:** A "rall." (rallentando) instruction is present at the top right of the page.
- Page Structure:** The page is divided into two systems, with measures 23 and 25 clearly marked at the beginning of their respective staves.

# II. SYMPATRIC

1

♩ = 40

The score is for the piece "II. SYMPATRIC" in C major. It begins with a tempo marking of ♩ = 40. The instrumentation includes:

- Flute (two staves)
- Clarinet in B♭ (two staves)
- Bass Drum
- Tam Tam
- Vibraphone (with an *arco* instruction and *mf* dynamic)
- Harp
- Violin 1a
- Violin 1b
- Violin 1c
- Violin 1d
- Violin 1e
- Violin 1f
- Violin 2a
- Violin 2b
- Violin 2c
- Violin 2d
- Violin 2e
- Violin 2f
- Viola 1
- Viola 2
- Viola 3
- Viola 4
- Violoncello 1
- Violoncello 2
- Violoncello 3
- Violoncello 4
- Double Bass 1
- Double Bass 2

The string section is heavily marked with *sul pont.* (sul ponticello) and various dynamic levels: *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The woodwinds and percussion are mostly silent in this section.

This musical score is for a symphony orchestra, spanning measures 5 and 8. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Bass Drum.
- Strings:** Violin I (Vln. 1a-1f), Violin II (Vln. 2a-2f), Viola (Vla. 1-4), Violoncello (Vc. 1-4), and Double Bass (Db. 1-2).
- Percussion:** Tam Tam, Vibraphone (Vib.), and Harp (Hp.).

**Key Performance Instructions:**

- Flute:** "Over Blow" and "Air Sound" markings are present in measures 5 and 8. Dynamics range from *pp* to *f*.
- Clarinet:** "tr" (trills) and "3:2" (triplets) are indicated. Dynamics range from *pp* to *mf*.
- Bass Drum:** "Soft mallet" instruction. Dynamics range from *p* to *mf*.
- Tam Tam:** "Rub the instrument in a circular manner with a coin" instruction. Dynamics range from *p* to *mf*.
- Vibraphone:** "l.v." (left hand) and "gliss." (glissando) markings. Dynamics range from *mf* to *ff*.
- Violins:** Extensive use of "gliss." and "Ricochet" markings. Dynamics range from *ppp* to *ff*.
- Violas:** "gliss." and "Ricochet" markings. Dynamics range from *pp* to *ff*.
- Violoncello/Double Bass:** Dynamics range from *pp* to *mf*.

**Dynamic Markings:** *pp*, *ppp*, *p*, *mp*, *mf*, *f*, *ff*.

**Other Markings:** *gliss.*, *Ricochet*, *tr*, *3:2*, *l.v.*, *Ord.*



This musical score page contains measures 13 and 15. The instruments and their parts are as follows:

- Flutes (Fl.):** Two staves. Measure 13 starts with *mf*. Measure 15 starts with *pp* and ends with *f*.
- Clarinets (Cl.):** Two staves. Measure 13 starts with *f*. Measure 15 starts with *pp* and ends with *f*.
- Bass Drum:** One staff. Measure 13 starts with *mf* and ends with *p*. Measure 15 has a *lv.* (livelid) marking.
- Tam Tam:** One staff. Measure 13 starts with *mf* and ends with *p*. Measure 15 has a *lv.* (livelid) marking.
- Vibraphone (Vib.):** One staff. Measure 15 starts with *arco* and *mf*.
- Harp (Hp.):** Two staves. Measure 15 starts with *arco*.
- Violins (Vln.):** Ten staves (1a-1f, 2a-2f). Measure 13 starts with *fff*. Measure 15 starts with *pp* and ends with *f*.
- Violas (Vla.):** Four staves (1-4). Measure 13 starts with *fff*. Measure 15 starts with *pp* and ends with *f*.
- Cellos (Vc.):** Four staves (1-4). Measure 13 starts with *fff*. Measure 15 starts with *pp* and ends with *f*.
- Double Basses (Db.):** Two staves (1-2). Measure 13 starts with *fff*. Measure 15 starts with *pp* and ends with *f*.



# I. ALLOPATRIC

Flute 2

Edgar Barroso  
Cambridge, MA 30.04.2009

Flute

♩ = 80

1

5

Stomp the floor with feet

Right foot

Left foot

Ord. Flute

*ff* *p* *f* subito

8

11

3

*pp* *ff* *fff*

16

2

Over Blow

subito

20

*mp* *f*

2

23

25

3:2

*mf* *ff* *p* *ff* *fff*

rall. . . .

*fff* Stomp the floor with feet

# I. ALLOPATRIC

Oboe 1

Edgar Barroso  
Cambridge, MA 30.04.2009

Oboe

♩ = 80 [1]

Stomp the floor with feet

Right foot

Left foot

5

ff

p

f subito

Ord.  
Oboe

8

3

11

pp

ff

fff

16

2

subito

20

3

mf

f

(tr)

24

tr

25

p

ff

fff

Stomp the floor with feet

rall. . . . .

\* Play as fast as possible a comfortable arpeggio to reach the highest/loudest note possible

# I. ALLOPATRIC

Oboe 2

Edgar Barroso  
Cambridge, MA 30.04.2009

Oboe  $\text{♩} = 80$  1

Stomp the floor with feet

Right foot

Left foot

5

*ff* *p* *f*  
subito

Ord.  
Oboe

Ob. 8

3

*pp* *ff* *fff*

tr

15

Ob. 16

2

tr

subito

20

3

*ppp* *ff*

Ob. 23

25

tr

*ppp* *ff* *ppp* *ff*

rall. .

2

*fff* Stomp the floor with feet

# I. ALLOPATRIC

Clarinet Bb 1

Edgar Barroso  
Cambridge, MA 30.04.2009

Clarinet in Bb

♩ = 80

1

5

Right foot

Left foot

*ff*

*p*

*f subito*

Ord.  
Clarinet in Bb

8

3

11

*pp*

*tr*

*tr*

15

*ff*

*fff*

16

2

*tr*

*subito*

20

3

*ppp*

*ff*

23

25

*tr*

*tr*

*ppp*

*ff*

*ppp*

*ff*

*fff* Stomp the floor with feet

rall. . . . .

\* Play as fast as possible a comfortable arpeggio to reach te highest/loudest note possible

# I. ALLOPATRIC

TRANSPPOSED

Clarinet 2

Edgar Barroso  
Cambridge, MA 30.04.2009

Clarinet in B $\flat$   $\text{♩} = 80$  [1] **2** **5** Stomp the floor with feet Ord. Clarinet in B $\flat$

Right foot  
Left foot  
*ff* *p* *f* subito

Cl. [8] **3** **15**

*pp* *ff* *fff*

Cl. [16] **2** **20** **3** *subito*

*ppp* *ff* *mp*

Cl. [24] **25** *rall.* *fff* Stomp the floor with the feet

*fff* Stomp the floor with the feet

\* Play as fast as possible a comfortable arpeggio to reach the highest/loudest note possible

# I. ALLOPATRIC

## Bassoon 1

Edgar Barroso  
Cambridge, MA 30.04.2009

1  $\text{♩} = 80$

Bassoon

Stomp the floor with feet

Right foot

Left foot

5

Ord. Bassoon

*ff* *p* *f subito*

8

Bsn.

3

*pp* *ff* *fff*

15

16

Bsn.

2

*ppp* *ff*

subito

20

3

23

Bsn.

*mf* *ff* *fff*

25

rall.

Stomp the floor with feet

\* Play as fast as possible a comfortable arpeggio to reach te highest/loudest note possible

# I. ALLOPATRIC

## Bassoon 2

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 80 [1] 2 5 Ord.  
Bassoon

Stomp the floor with feet

Right foot

Left foot

*ff* *p* *f*  
*subito*

8 3 tr tr tr 3:2 tr tr tr 15

*pp* *ff* *fff*

16 2 tr subito 20 3

*ppp* *ff*

23 tr tr 25 rall. . . .

*p* *mf* *ff* *fff* Stomp the floor with feet

\* Play as fast as possible a comfortable arpeggio to reach the highest/loudest note possible

# I. ALLOPATRIC

Horn 1

TRANSPOSED

Edgar Barroso  
Cambridge, MA 30.04.2009

Horn in F  $\text{♩} = 80$

1 *con sord. sempre* *subito* 5 **3** *con sord.* 10 *subito*

*ppp*  $\longleftarrow$  *ff* *ppp*  $\longleftarrow$  *ff*

Hn. 11 **2** *close*  $\longrightarrow$  *open* *c-o c-o c-o c-o* 15

*pp*  $\longleftarrow$  *f* *ff*  $\longleftarrow$  *p*  $\longleftarrow$  *f* *p*

*3:2*

Hn. 18 *f* *p*  $\longleftarrow$  *f* 20 *ord. con sord.* Horn in F *mf*  $\longleftarrow$  *f*

*Stomp the floor with feet*

Hn. 23 *mf*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *f* 25 *Gliss* *fff* *Stomp the floor with feet* *rall.*

# I. ALLOPATRIC

TRANSPPOSED

Horn 2

Edgar Barroso  
Cambridge, MA 30.04.2009

Horn in F

1  $\text{♩} = 80$  con sord. sempre *subito* 5 4 10 *subito* 2

*ppp*  $\longleftarrow$  *ff* *ppp*  $\longleftarrow$  *ff*

Hn.

13 close  $\longrightarrow$  open c-o c-o c-o c-o 15

*pp*  $\longleftarrow$  *f* *ff*  $\longleftarrow$  *mf* *p*

Hn.

18 3:2 Left Right 20 ord. con sord.

*f* *p*  $\longleftarrow$  *f* *p*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *f*

Hn.

23 Gliss. *tr* 25 *fff* Stomp the floor with feet

*mf*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *ff*

# I. ALLOPATRIC

TRANSPosed

Trumpet 1

Edgar Barroso  
Cambridge, MA 30.04.2009

Trumpet in B $\flat$

$\text{♩} = 80$  1 *con sord.* *subito* 5 4 *ppp* *ff* *ppp* *ff*

Tpt.

10 *subito* 3 *p* *f* *mf* 15 *p*

Tpt.

18 *f* *p* *f* 20 *mf* *f*

20  
ord.  
Trumpet in B $\flat$

Stomp the floor with feet

Tpt.

23 *mp* *ff* 25 *fff* Stomp the floor with feet

rall. . . . .

# I. ALLOPATRIC

TRANSPPOSED

Trumpet 2

Edgar Barroso  
Cambridge, MA 30.04.2009

Trumpet in B $\flat$

$\text{♩} = 80$  [1] con sord. sempre subito 5 4

*ppp*  $\longleftarrow$  *ff*

Tpt.

[9] 10 subito 3 harmonic-gliss 15 *ppp*  $\longleftarrow$  *ff* *p*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *mp* *p*

Tpt.

[17] 3:2 Stomp the floor with feet 20 ord. Trumpet in B $\flat$  *f* *p*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *f*

Tpt.

[23] tr 3:2 25 *mp*  $\longleftarrow$  *ff* *fff* Stomp the floor with feet rall. . . . .

# I. ALLOPATRIC

## Trombone 1

Edgar Barroso  
Cambridge, MA 30.04.2009

Trombone

♩ = 80 [1] con sord. sempre subito 5 3 con sord.

*ppp*  $\longleftarrow$  *ff* *ppp*  $\longleftarrow$  *ff*

Tbn.

10 subito 2 con sord. harmonic-gliss 15 *p* *mf* *mp* *p*

*p*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *mp* *p*

Tbn.

18 3:2 Stomp the floor with feet 20 ord. con sord. Trombone *f* *p*  $\longleftarrow$  *f* *p*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *f*

Tbn.

22 Gliss 25 *mp* *f* *mf*  $\longleftarrow$  *ff* *fff* Stomp the floor with feet rall. 2

# I. ALLOPATRIC

## Bass Trombone

Edgar Barroso  
Cambridge, MA 30.04.2009

1

$\text{♩} = 80$  con sord. sempre subito

5 4 10 4

Bass Trombone

*ppp*  $\triangleleft$  *ff* *ppp*  $\triangleleft$  *ff*

14

harmonic-gliss 15

3:2

B. Tbn.

*p*  $\triangleleft$  *f* *mf*  $\triangleleft$  *mp* *p*  $\triangleleft$  *f* *p*  $\triangleleft$  *f* *p*  $\triangleleft$  *f* *p*  $\triangleleft$  *f*

19

Stomp the floor with feet

20 ord. con sord. Bass Trombone

Gliss

B. Tbn.

*mf*  $\triangleleft$  *f* *f*  $\triangleleft$  *mf*  $\triangleleft$  *f*

24

3:2 25

3:2

rall. . . .

2

B. Tbn.

*ff* *fff* Stomp the floor with feet

# I. ALLOPATRIC

Timpani - Percussion

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 80 [1] 5 3

Timpani

Bass Drum

Tam Tam

Temple block (lowest)

*fff* *mp* *f*

Detailed description: This block contains the first five measures of the score. The top staff is for Timpani, the middle for Bass Drum, and the bottom for Tam Tam. The tempo is marked as quarter note = 80. Measure 1 has a first ending bracket. Measure 5 has a measure rest. Measure 6 has a three-measure rest. The Bass Drum part features a *fff* dynamic in measure 4, a temple block in measure 5, and a crescendo from *mp* to *f* in measure 6. The Tam Tam part has *fff* dynamics in measures 2, 3, and 5.

10 2 15 Woodblocks

Timp.

Snare

Tam Tam

Woodblocks

Bongoes

*fff* *p* *ff* *p*

cords stretched

Detailed description: This block contains measures 10 through 15. The top staff is for Timp., the middle for Snare, and the bottom for Tam Tam. Measure 10 has a first ending bracket. Measure 11 has a two-measure rest. Measure 12 has a first ending bracket. Measure 13 has a *p* dynamic. Measure 14 has a *ff* dynamic. Measure 15 has a *p* dynamic. The Timp. part has a crescendo from *p* to *ff* in measure 14 and a decrescendo to *p* in measure 15. The Snare part has a two-measure rest in measure 11. The Tam Tam part has a *fff* dynamic in measure 10. Woodblocks and Bongoes are introduced in measure 16.

Woodblocks.

Snare

Perc.

rall. . . . .

Woodblocks.

Snare

Perc.

# I. ALLOPATRIC

Piano

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 80

1

Inside the Instrument

Piano

Gliss

Ped.

*fff*

*8vb*

5

Inside the Instrument

Pno.

Normal Keyboard

Inside the Instrument

Gliss

Ped.

*f*

*fff*

*p*

*8vb*

8

10

1.v.

2

2

15



# I. ALLOPATRIC

Violin 1

Edgar Barroso  
Cambridge, MA 30.04.2009

Violin I

$\text{♩} = 80$  [1] 2 5 Non Vibrato / Sul pont

*ff* *p* *f*

Vln. I

Gliss back and forth until you reach the next note ord. 10

*ff* *p* *f* subito

Vln. I

Sul Pont 14 subito 15 *ppp* *ff* *fff* sul pont. *f* Gliss *ff*

Vln. I

19 *fff* 20 *mp* *f* *p* *ff* *p* *ff* gliss. gliss. 3:2

Vln. I

22 *p* *fp* *f* *p* *p* *f* *p* *f* ord.

Vln. I

25 sul pont. *p* *fff* Stomp the floor with feet col legno battuto *ppp* *p* rall.

# I. ALLOPATRIC

## Violin 2

Edgar Barroso  
Cambridge, MA 30.04.2009

Violin II  $\text{♩} = 80$  [1] **2** *sul pont.*  
*p*  $\text{—}$   $\text{—}$   $\text{—}$  *f*

Vln. II 8 *ord.* *R* *L* *ord.* *Stomp the floor with feet*  
*fff*  $\text{—}$   $\text{—}$   $\text{—}$  *p* *f*  
*subito*

Vln. II 14 *Sul Pont* [15] *subito* *sul pont.* *Gliss*  
*ppp*  $\text{—}$   $\text{—}$   $\text{—}$  *fff* *f*  $\text{—}$   $\text{—}$   $\text{—}$  *fff*

Vln. II 19 [20] *tr* *tr* *tr* *tr* *gliss.* *gliss.* *3:2*  
*fff* *mp*  $\text{—}$   $\text{—}$   $\text{—}$  *f* *p*  $\text{—}$   $\text{—}$   $\text{—}$  *ff* *p*  $\text{—}$   $\text{—}$   $\text{—}$  *ff*

Vln. II 22 [3:2] *tr* *tr* *tr* *tr* *ord.*  
*p*  $\text{—}$   $\text{—}$   $\text{—}$  *f* *p*  $\text{—}$   $\text{—}$   $\text{—}$  *f*

Vln. II 25 [27] *sul pont.* *col legno battuto* *rall.*  
*p*  $\text{—}$   $\text{—}$   $\text{—}$  *fff* *Stomp the floor with feet* *ppp*  $\text{—}$   $\text{—}$   $\text{—}$  *p*

# I. ALLOPATRIC

Viola

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 80 [1] 2 5 Sul Pont

Viola

[8] Gliss back and forth until you reach the next note ord. 10 Stomp the floor with feet ord.

Vla.

[14] Sul Pont 15 subito sul pont. Gliss

Vla.

[19] 20 gliss. gliss. 3:2

Vla.

[22] tr tr 3:2 tr

Vla.

25 (tr) col legno battuto rall.

Vla.

Stomp the floor with feet

# I. ALLOPATRIC

## Violoncello

Edgar Barroso  
Cambridge, MA 30.04.2009

Violoncello

$\text{♩} = 80$  [1]

2 5

*ff* *p* *f*

Vc.

[8] Gliss back and forth until you reach the next note

10 ord.

Stomp the floor with feet

ord.

*ff* *p* *f* subito

Vc.

[14] Sul Pont *tr* 15 subito

*ppp* *ff*

*fff* *f* *ff*

sul pont. *tr* Gliss

Vc.

[19] 20

*fff* *p* *ff* *p* *ff*

gliss. gliss. 3:2

Vc.

[22] ord.

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

Vc.

25 sul pont. *p*

col legno battuto *ppp* *p* *rall.*

*fff* Stomp the floor with feet

*fff* Stomp the floor with feet

# I. ALLOPATRIC

Double Bass

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 80

1

2

5

Double Bass

*fff* *p* *f*

8

Gliss back and forth until you reach the next note

ord.

R L

Stomp the floor with feet

ord.

Db.

*fff* *p* *f*  
subito

14

Sul Pont

15

subito

Db.

*ppp* *fff* *fff*

18

sul pont.

Gliss

20

3:2

Db.

*f* *ff* *fff* *p* *ff* *p* *ff*

22

ord.

sul pont.

Db.

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

25

col legno battuto

rall.

Db.

*p* *fff* *ppp* *p*

*fff* Stomp the floor with feet

# II. SYMPATRIC

Flute 1

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Flute 1 staff with a whole rest for 4 measures.

Flute 1 staff starting at measure 5. Measure 5 has a whole rest with a dynamic marking of *pp*. Measure 6 has a half note with a dynamic marking of *mf*. Measure 7 has a half note with a dynamic marking of *f*. The staff ends with a series of notes and rests. Annotations include "Over Blow" and "Air Sound" with arrows pointing to specific notes.

Flute 1 staff starting at measure 9. Measure 9 has a quarter note with a dynamic marking of *pp*. Measure 10 has a quarter note with a dynamic marking of *mp*. Measure 11 has a quarter note with a dynamic marking of *mp*. Measure 12 has a quarter note with a dynamic marking of *mp*. Annotations include "Ord." and "Over Blow" with arrows pointing to specific notes.

Flute 1 staff starting at measure 12. Measure 12 has a whole rest with a dynamic marking of *pp*. Measure 13 has a half note with a dynamic marking of *pp*. Measure 14 has a half note with a dynamic marking of *pp*. Measure 15 has a whole rest with a dynamic marking of *f*. The staff ends with a whole note with a dynamic marking of *f*. A final annotation "1'42.0''" is located at the bottom right of the page.

Flute 2

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

4

Flute

Fl. 5

Fl. 9

Fl. 13

# II. SYMPATRIC

Clarinet Bb 1 - Transposed

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

4

Clarinet in Bb

Cl.

5

*pp* *mf*

Cl.

9

*pp* *mf*

Cl.

13

*f* *pp* *f*

1'42.0"

Clarinet 2 - Transposed

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

4

Clarinet in B $\flat$

5

Cl.

9

Cl.

13

Cl.

1'42.0"

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

$\text{♩} = 40$

Bass Drum

Tam Tam

Vibraphone

arco

*mf*



5

Bass Drum

Tam Tam

Vib. (Vibraphone)

Soft mallet

Rub the instrument in a circular manner with a coin

*p*

*mf*

l.v.

2

9

Bass Drum

Tam Tam

Vib.

Soft mallet 

*p* *mf*

*p* *mf*

l.v.



13

Bass Drum

Tam Tam

Vib.

*mf* *p*

*mf* *p*

l.v.

arco

*mf*

1'44.9"

Harp

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Harp

4

4

Hp.

5

3

3

*gliss.*

*l.v.*

*mp*

*ff*

*gliss.*

*l.v.*

Hp.

9

*gliss.*

*l.v.*

*mp*

*gliss.*

*l.v.*

7

7

1'42.0"

# II. SYMPATRIC

Violin 1a

Edgar Barroso  
Cambridge, MA 30.04.2009

$\text{♩} = 40$   
sul pont. (sempre)

Violin 1a

*pp* *p*

Vln. 1a

*ppp* *f*

*gliss.* *gliss.* *gliss.* *gliss.*

3:2

Vln. 1a

*mf* *f* *mf* *f*

*gliss.* *gliss.* *gliss.* *gliss.*

Vln. 1a

*pp*

*gliss.* *gliss.* *gliss.* *gliss.*

3:2

Vln. 1a

*fff* *pp* *f*

1'42.0"

Violin-1b

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40 sul pont.

Violin 1b

5

Vln. 1b

8

Vln. 1b

10

Vln. 1b

13

Vln. 1b

# II. SYMPATRIC

Violin 1c

Edgar Barroso  
Cambridge, MA 30.04.2009

Violin 1c

$\text{♩} = 40$

sul pont.

*ppp* *mp*

Vln. 1c

5

*pp* *mp* *mf*

Vln. 1c

8

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

Vln. 1c

11

*gliss.*

Vln. 1c

13

*fff* *pp* *f*

# II. SYMPATRIC

Violin 1d

Edgar Barroso  
Cambridge, MA 30.04.2009

$\text{♩} = 40$

sul pont.

Violin 1d

*mp* *p*

Vln. 1d

5

*ppp* *mf*

Vln. 1d

8

Ricochet

*ff*

Vln. 1d

10

ord.

*pp*

Vln. 1d

13

*fff* *pp* *f*

# II. SYMPATRIC

Violin 1e

Edgar Barroso  
Cambridge, MA 30.04.2009

Violin 1e

$\text{♩} = 40$

sul pont.

*pp*

Vln. 1e

5

*f*

3:2

*gliss.*

*mf*

Ricochet

Vln. 1e

8

*ff*

*gliss.*

Vln. 1e

10

*pp*

3:2

*gliss.*

Vln. 1e

13

*fff*

*pp*

*f*

*tr*

Violin 1f

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Violin 1f

sul pont.  $\flat$   $\text{fermata}$   $\text{mp}$   $\text{pp}$

Vln. 1f

5  $\flat$   $\text{gliss.}$   $\text{mf}$  Ricochet  $\text{gliss.}$

Vln. 1f

8  $\text{ff}$

Vln. 1f

10  $\text{pp}$   $\text{gliss.}$

Vln. 1f

12  $\text{gliss.}$   $\text{tr}$   $\text{fff}$   $\text{pp}$   $\text{f}$   $\text{fermata}$

Violin 2a

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

sul pont.

Violin 2a

*p* *pp*

3:2 gliss.

Ricochet

7

gliss.

Vln. 2a

*mf* *ff*

9

Vln. 2a

*mf* *ff*

11

3:2

gliss.

Vln. 2a

*pp* gliss.

13

tr

fff

pp

f

Vln. 2a

*fff* *pp* *f*

# II. SYMPATRIC

Violin 2b

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Violin 2b

sul pont.

Vln. 2b

4

ppp p pp gliss.

Vln. 2b

7 Ricochet mf ff

Vln. 2b

9 ff

Vln. 2b

11 pp fff pp f

tr

Violin 2c

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

Violin 2c

$\text{♩} = 40$

sul pont.

*pp*

Vln. 2c

5

*f*

3:2

gliss.

Ricochet

*mf*

Vln. 2c

8

*ff*

Vln. 2c

10

3:2

gliss.

*pp*

Vln. 2c

13

*fff*

*pp*

*f*

Violin 2d

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

Violin 2d  $\text{♩} = 40$

sul pont. *mp*

Vln. 2d

5 *pp* *mf* gliss. Ricochet

Vln. 2d

8 *ff*

Vln. 2d

10 *pp* gliss.

Vln. 2d

13 *fff* *pp*

Violin 2e

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

sul pont.

Violin 2e

mp

Vln. 2e

5

3:2

gliss.

gliss.

Ricochet

ppp

mf

Vln. 2e

8

ff

Vln. 2e

10

3:2

gliss.

gliss.

pp

Vln. 2e

13

tr

fff

pp

Violin 2f

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

$\text{♩} = 40$

Violin 2f *sul pont.* *mp*

5 *mf* *gliss.* *gliss.* *3:2* *3:2* Ricochet

8 *ff*

10 *pp* *gliss.* *gliss.* *3:2* *3:2*

13 *fff* *pp*

# II. SYMPATRIC

Viola 1

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Viola 1

sul pont.

*mp*

Vla. 1

*pp* *f* *p* *f*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

3:2

Vla. 1

*p* *mf* *pp*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

3:2

Vla. 1

*fff* *pp*

*tr*

# II. SYMPATRIC

Viola 2

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Viola 2

sul pont.

*pp*

Vla. 2

*f* *pp* *mf* *f*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

3:2

Vla. 2

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

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

3:2

Vla. 2

*fff* *pp* *f* *pp*

*tr*

Viola 3

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

$\text{♩} = 40$

sul pont.

Viola 3

gliss. *ppp* *mp*

Vla. 3

6 *f* *p* *mf* gliss. gliss. gliss. gliss. gliss.

Vla. 3

9 *p* *f* *pp* gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vla. 3

13 *fff* *pp* *f*

# II. SYMPATRIC

Viola 4

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

sul pont.

Viola 4

1 2 3 4

Vla. 4

5 6 7 8

Vla. 4

9 10 11 12

Vla. 4

13 14 15 16

Violoncello 1

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Violoncello 1

sul pont.

*mp* *pp*

Vc. 1

5

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

Vc. 1

9

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

Vc. 1

13

*fff* *pp* *f*

1'42.0"

Violoncello 2

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Violoncello 2

sul pont.

Vc. 2

5

Vc. 2

9

Vc. 2

13

tr

Violoncello 3

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

Violoncello 3

$\text{♩} = 40$

sul pont.

*mp* *p*

Vc. 3

5

*pp* *mp*

Vc. 3

9

*p* *f*

Vc. 3

13

*tr*

*fff* *pp* *f*

# II. SYMPATRIC

Violoncello 4

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40

Violoncello 4

sul pont.

ppp mp

Vc. 4

5

pp mf p mp pp

Vc. 4

9

mf pp f mf

Vc. 4

13

tr

fff pp f f

1'42.0"

# II. SYMPATRIC

Double Bass 1

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40      sul pont.

Double Bass 1

*p*      *ppp*      *mp*

5

Db. 1

*pp*      *mf*      *pp*      *mp*

9

Db. 1

*p*      *mf*      *pp*      *mf*

13

Db. 1

*fff*      *pp*      *f*

Double Bass 2

# II. SYMPATRIC

Edgar Barroso  
Cambridge, MA 30.04.2009

♩ = 40  
sul pont.

Double Bass 2

pp p p

5

Db. 2

pp mf p

9

Db. 2

pp mp mf

13

Db. 2

fff pp f

1'42.0"