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Mirando al' Bosco

Privind (un) Hieronymus Bosch

Poem pentru mediu electronic concertant

live electronics: 4 interpreți la claviaturi și un DJ

București, mai 2023

Mirando al' Bosco

„Privind (un) Hieronymus Bosch”

Poem pentru mediu electronic concertant (**live electronics**: 4 interpreți la claviaturi și 1 DJ)

Ineditul periplu sonor de față circumscrică proiecția audibilă a noianului de gânduri și stări sufletești pe care mi le-a cauzat contemplarea tripticului *Grădina deliciilor*, lucrare religioasă (creștină) de secol XV a pictorului olandez Hieronymus Bosch — **Bosco** cum îl numesc spaniolii, și cum erau etichetate cele trei panouri de stejar în camera muzeului din Prado unde le-am întâlnit.

- ⚠️ Asamblarea și configurarea echipamentelor electronice (laptop-uri, interfețe de sunet, claviaturi și comutatoare MIDI, mixere, etc.), ca și instalarea și configurarea celor patru instanțe ale sintetizatorului virtual Absynth nu fac obiectul acestei prezentări; ele fac obiectul unei documentații separate, care va fi livrată din timp, când, și unde este necesară, împreună cu toate dependințele electronice (de ex., fișierele WAV cu secvențele preînregistrate).**
- ⚠️ În multe cazuri, sunetele notate în partitură reprezintă strict înălțimea pe claviatură și momentul în timp în care clapa trebuie acționată de interpret. În general, sonoritatea și/sau ritmul obținute sunt foarte diferite, iar uneori nu sunt raportabile în niciun fel la partitura notată. Rezultanta sonoră este doar circumstanțial legată de ceea ce se poate observa în partitură, fiind practic imposibilă formularea oricărei păreri despre piesă prin simpla studiere a partiturii. Mai mult, această muzică este iremediabil legată de instrumentul pentru care a fost scrisă, redarea ei pe orice alt instrument producând, practic, alt opus.**

Armonia

Piesa este intens armonică, însă nu într-un înțeles încetătenit al termenului. Ea este *armonică*, prin aceea că bogăția frecvențelor ce sunt emise simultan este, pur și simplu, copleșitoare. Însă această bogăție provine din sortimentul de anvelope sonore implicate mai mult decât din combinarea unor sonorități acordice bazate pe structura de 12 sunete egal-temperate (a nu se înțelege că o atare preocupare lipsește din economia piesei).

Cel mai corect enunț ar fi, probabil, că piesa face uz de o sincronicitate sonoră construită în jurul sistemului egal-temperat bazat pe ciclul cvintelor și pe suprapunerea de terțe, însă cu vaste și frecvențe incursiuni microtonale și spectrale. În afara acestor incursiuni, piesa face uz de ceva ce s-ar putea numi o armonie tonala non-funcțională, de politonalitate și de sunete străine de acord (v. Messiaen). În fine, la acestea se adaugă o clară filiație jazistică, ce aduce în prim-plan o predilecție pentru sonorități mărite, micșorate, septime mari, și acorduri cu cvarta „în suspensie” (în această ordine de preferință).

Scriitura

În lipsa unei cutume sau tradiții în acest sens, scriitura din știma sintetizatorului este, în principiu, organistică (cu importanța diferență că sintetizatorului i se pot ataşa una sau mai multe pedale de sostenuto, lucru de care, în genere, o orgă clasnică nu dispune). Ca și în muzica pentru orgă, notațiile dinamice nu și-au găsit rostul nici aici (majoritatea sunetelor folosite neavând paliere de amplitudine), singura dinamizare a unui sunet deja emis fiind accesibilă prin manevrarea unui *MIDI continuous controller*.

Bogăția intrinsecă a anvelopelor sonore utilizate, multe construite în jurul unei logici de sunete partie inarmonice — cazurile extreme au fost notate în partitură prin "boabe de notă" speciale —, au făcut impracticabilă o scriitură acordică sofisticată; la fel, faptul că multe dintre ele prezintă o evoluție proprie în plan intonațional a limitat drastic libertatea de mișcare melodică; în fine, pentru a rămâne cumva fără opțiuni, detenta uriașă a majorității timbrurilor folosite le-a descalificat din start pentru orice speță de agilitate ritmică, astfel încât, concret, partitura se organizează în jurul unui expozițional de pedale și armonii placate, cu doar pasagere irumperi melodico-ritmice.

Structura

Deși *Mirando al' Bosco* nu-și propune în niciun fel să se constituie într-o dramatizare a imaginilor înfățișate pe panourile tripticului lui Hieronymus Bosch, piesa mea reține mare parte din grotescul, bizareria și frenezia alienantă înfățișate acolo.

Piesa se constituie din patru secvențe clar definite, de lungimi progresive, totalizând aproximativ 26 de minute. Cele patru părți poartă nume latine, și rezonează – prin semantica muzicală pe care o degajă – cu cele patru suprafețe pictate ale tripticului lui Bosch:

I. In principio („La început”), 02:37;

Coresponde verso-ului panourilor laterale (vizibil când tripticul este închis: o reprezentare naivă a ceea ce ar putea constitui ziua a doua a Creației). Reprezintă o scurtă tatonare a unor lumi muzicale posibile, o încercare de a identifica principalele sonorități luminoase și întunecate cu care să se construiască ulterior.

II. Hortus conclusus („Grădină închisă”), 06:45;

Este corespondent cu panoul stâng al tripticului (o reprezentare a Paradisului, cu trei personaje în prim-plan: Hristos – a Cărui prezență în respectivul context se explică, teologic, prin preexistența Sa treimică – și Adam și Eva, înainte de cădere). Partitura muzicală este construită în jurul unei permanente pendulări între armonie egal-temperată și structuri spectrale/microtonale, la care se adaugă o strategie minimalist-dezvoltătoare pe palierul melodic, unde se conturează în principal o speță de micro-travaliu tematic – se urmărește identificarea și rafinarea unui material-sursă, pentru utilizare ulterioară. Acestora li se adaugă o bogată componentă de *musique concrète* – emanația sonoră a unui paradis aviar și acvatic. Per ansamblu, o muzică blândă și luminoasă, dar și ușor tristă, ca o premoniție a căderii.

III. Bacchus et Mars („Băhus și Marte”), 08:11;

Este (discutabil) secțiunea principală a lucrării. Corespunde panoului central al tripticului (o orgie generalizată și contagioasă), și face uz de un expozeu de figuri retorice culese din teoria barocă a afectelor, aruncate, nu fără indecență, într-un tărâm impropriu, ce frizează zona comercială/pop a muzicii electronice. În plan melodico-ritmic, elementele tematice identificate anterior sunt antamate cu aplomb dar fără succes în sensul împlinirii lor – frenezia unei *zbateri sterile*, ce își caută finalitatea în ea însăși (negăsindu-și-o, firește). Este, de asemenea, singura secțiune a lucrării care face uz de secvențe preînregistrate (*loops*). Materialul acestor secvențe îmi aparține în totalitate, și vine să completeze posibilitățile orchestrale (restrânse) ale celor patru instrumentiști, cu un influx de complexitate polifonică și prospetime timbrală. De asemenea, materialul tematic al piesei „circulă” între partitura interpretată pe scenă și muzica de pe „bandă”, în sensul că, în toate cele patru secvențe preînregistrate se concretizează evoluția hipnotică și flamboiantă a unui motiv sugerat anterior în partitura sintetizatorului. Semantica muzicală ce se desprinde evoluează de la nostrim și antrenant până la războinic, violent și morbid.

IV. „Ex morte vita nascitur” („Din moarte se naște viață”), 08:48;

Face, în principiu, referire la panoul drept al tripticului pictat de Bosch (o metaforă bizară și alienantă a Infernului, incluzând aspecte scabroase și pornografice) – însă muzica mea urmărește mai degrabă ideea unei *proiecții* a Infernului, sau Infernul *ca finalitate nefirească a omului*: un coral chinuit își caută drumul, din tenebre, către lumină și inefabil, progresând de la armonii intens disonante către consonanță ultimă, și de la incertitudine melodiciă către o simplitate de cânt gregorian – și având, pe tot acest parcurs, de ținut piept unui număr de sonorități aspre/inarmonice. Ca și cum, într-un fel de răsturnare escatologică, flagrant opunându-se atrocităților zugrăvite de Bosch, și mult mai apropiat de esența creștinismului, „infernul” meu își trădează în cele din urmă finalitatea, eliberându-l pe păcătos grație jertfei Răscumpărătorului. Ideea de *salvare* sau *restaurare*, de *nou paradise posibil* este susținută și de reiterarea anumitor elemente din primele două secțiuni ale piesei.

Instrumentatia

La modul ideal, piesa ar trebui redată de cinci execuțanți: patru organiști, evoluând, fiecare, pe câte o claviatură proprie, conectată la o instanță separată a sintetizatorului **Absynth**, plus un DJ care să pornească/oprească secvențele preînregistrate, să asigure în permanență echilibrul corect de nivel al celor cinci surse de sunet, și să adauge efecte *live* programului mixat final.

În situații cu totul exceptionale, partitura ar putea fi redată – cu semnificativ mai multă dificultate – și de doar doi instrumentiști (fiecare operând simultan/alternativ două claviaturi). Cei doi vor trebui să redea, fiecare, câte două știmate simultan – instrucțiunile CC64 (de susținere a sunetului) notate în partitură pot ajuta la acest lucru. O asemenea abordare nu vine fără compromisuri, cum ar fi, de pildă, acela că organiștii nu vor mai putea manevra controalele MIDI de *Modulation* sau *Wheel* – deci, expresivitatea interpretării va avea de suferit – dar este posibil.

Alte consideratii

Critica de artă interpretează în general această lucrare plastică într-un sens moralizator: *survenită pe fondul păcatului originar, decăderea spirituală a omului – concretizată printr-un abandon total în beția simțurilor și în plăcerile unei existențe pur biologice – conduc inevitabil spre damnare, moarte sufletească și infern*. Însă, indiferent (și independent) de orice exgeză posibilă și probabilă a respectivei compozitii, rămâne – ineluctabil – contactul direct al privitorului cu imaginile pictate, și trăirile contradictorii pe care acest raport nemijlocit îl le furnizează. Asta deoarece tripticul lui Bosch nu este doar foarte interpretabil din punct de vedere escatologic – *cum se face că, într-un opus religios creștin, sacrificiul lui Hristos nu joacă niciun rol, și omenirea coboară neabătută, prin păcat, în iad?* – ci este chiar de-a dreptul discutabil, și anume în însăși presupusa sa finalitate moralizatoare: întâi, pentru că frenezia, detaliul și inventivitatea elucubrantă cu care este zugrăvită beția panorgiastică din panoul central te fac să te întrebi dacă autorul chiar condamnă decadența sau mai degrabă o recomandă; apoi, pentru că grotescul, și umorul de filiație scabros-obscenă care se relevă la o atentă inspecție a panoului din dreapta (*Infernul*) te fac să te întrebi care va fi fost, realmente, poziția pictorului față de „chinurile veșnice”, și cât de mult le va fi luat în serios.

În ceea ce mă privește, m-am folosit de decadența la care Bosch aparent se dedă fără rețineri în panoul său central ca de un pretext viabil pentru o similară plonjare – posibil periculoasă, și destul de discutabilă – într-o zonă a *decadenței* (sau *derizoriului*) *muzical*. Echivalența de bază operată la nivelul hermeneutic general al piesei mele, deci, ar fi: *beția simțurilor „egal” muzică pop/jazz/de divertisment*. Asemenei personajelor lui Bosch, care își îngăduie a se deda fără rețineri la cele mai elementare plăceri, și partitura mea cocheteară din plin cu zone mai puțin „înalte” ale muzicii, assimilând cu entuziasm elemente din zonele *pop, rock, lounge, trance*, muzică de film și, firește, ceva *easy jazz* – și face asta fără niciun pic de teamă vizavi de *infernul* (muzical) pe care acest cumplit „dezmat” îl-ar putea dezlașțui în cele din urmă. Dintr-o atare perspectivă, devine interpretabil inclusiv în ce măsură mai pot susține despre *Mirando al' Bosco* că este „musica seria”, un opus serios, de muzică cultă – pentru că, iată, faptul că declanșatorul ei îl-a constituit o lucrare plastică principal religioasă, și al cărei mobil va fi fost, tot principal, moralizator, a devenit brusc insuficient. Nu mă voi lansa într-o apologie, dar poate ar ajuta să spun că piesa mea nu face în fapt decât să fie fidelă, *in spiritu*, sursei sale picturale – la a cărei privire (oricine cunoaște respectiva creație poate confirma) – este dificil să nu schițezi căcar un zâmbet: combinația de frenetic, grotesc și bizar de pe lemn este greu de asimilat într-o cheie sobră, indiferent ceea ce *Bosco* va fi intenționat, *originalmente*.

I.

PrChg:00
Alien Surfacesphere

light
Synth. I
CH: 1

dark
Synth. IV
CH: 4

PrChg:05
Abstract Bells

5

00:00.0 00:04.3 00:08.6 00:12.9 00:17.1 3

light
Synth. I
CH: 1

PrChg:08
Corallix

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

11

00:21.4 00:25.7 00:30.0 00:34.3 00:38.6 00:42.9

light
Synth. I
CH: 1

12 13 14 15 16 17

play
Synth. III
CH: 3

00:47.1 00:51.4 00:55.7 01:00.0 01:04.3 01:08.6

18 19 20 21 22 23

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

01:12.9 01:17.1 01:21.4 01:25.7 01:29.10 01:34.3

24 25 26 27 28

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

01:38.6 01:42.9 01:47.1 01:51.4 01:55.7

29 30 31 32 33

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

01:59.10 02:04.3 02:08.6 02:12.9 02:17.1

II.

15^{ma}

rhythm
Synth. II
CH: 2

34 35 36 37 38 39

PrChg:06

Accompany-Piano

play
Synth. III
CH: 3

PrChg:06

Mystic Voiceverbpad

dark
Synth. IV
CH: 4

02:21.4 02:25.7 02:29.10 02:34.3 02:38.6 02:42.9

PrChg:07

Water Clock Music

(15^{ma})

rhythm
Synth. II
CH: 2

40

41

42

43

play
Synth. III
CH: 3

CC64:
127

dark
Synth. IV
CH: 4

02:47.1 02:51.4 02:55.7 02:59.10

light
Synth. I
CH: 1

PrChg:09

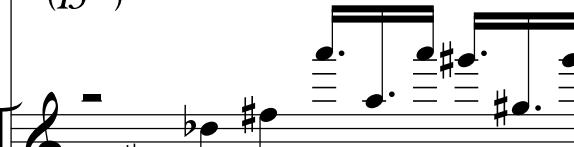
Birdland

44

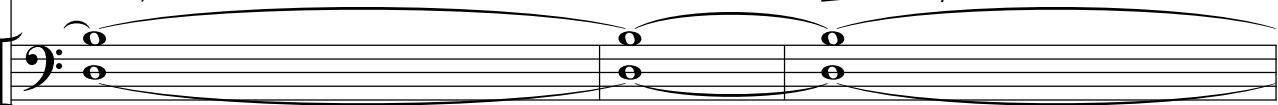
45

46

rhythm
Synth. II
CH: 2



play
Synth. III
CH: 3



dark
Synth. IV
CH: 4



light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

47 48 49

03:17.1 03:21.4 03:25.7

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

50 51 52 53

03:29.10 03:34.3 03:38.6 03:42.9

light
Synth. I
CH: 1

54 55 56 57

rhythm
Synth. II
CH: 2

15^{ma}

play
Synth. III
CH: 3

CC64:
0 CC64:
127 CC64:
0 CC64:
127

dark
Synth. IV
CH: 4

03:47.1 03:51.4 03:55.7 03:59.10

light
Synth. I
CH: 1

58 59 60

(15^{ma})

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

CC64:
0

dark
Synth. IV
CH: 4

04:04.3 04:08.6 04:12.9

61 62 63 64

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

(15^{ma})

CC64:
127

04:17.1 04:21.4 04:25.7 04:29.10

65 66

light
Synth. I
CH: 1

(15^{ma})

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

04:34.3 04:38.6

67 68 69

light
Synth. I
CH: 1

(15^{ma})

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

CC64:
0

04:42.9 04:47.1 04:51.4

70 71 72 73

light
Synth. I
CH: 1

8va

CC64:
0 CC64:
127

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

CC64:
127

CC64:
0 CC64:
127

04:55.7 04:59.10 05:04.3 05:08.6

74 75 76 77 78

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

15^{ma}

CC64: 0 CC64: 127

8^{va}

05:12.9 05:17.1 05:21.4 05:25.7 05:29.10

79 80 81

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

(15^{ma})

8^{va}

CC64: 0 CC64: 127

CC64: 0 CC64: 127

CC64: 127

CC64: 0 CC64: 127

05:34.3 05:38.6 05:42.9

82 83 84

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

(8va) *15^{ma}*

CC64: 0 CC64: 127

05:47.1 05:51.4 05:55.7

85 86 87

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

(15^{ma}) CC64: 0 CC64: 127 *15^{ma}*

CC64: 0 CC64: 127 CC64: 0 CC64: 127

05:59.10 06:04.3 06:08.6

88 89 90 91 92

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

06:12.9 06:17.1 06:21.4 06:25.7 06:29.10

93 94 95 96 97

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

06:34.3 06:38.6 06:42.9 06:47.1 06:51.4

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

98 99 100 101 102

06:55.7 06:59.10 07:04.3 07:08.6 07:12.9

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

103 104 105 106 107

07:17.1 07:21.4 07:25.7 07:29.10 07:34.3

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

108 109 110 111 112

07:38.6 07:42.9 07:47.1 07:51.4 07:55.7

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

113 114 115 116 117 118

07:59.10 08:04.3 08:08.6 08:12.9 08:17.1 08:21.4

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

119 120 121 122 123 124

08:25.7 08:29.10 08:34.3 08:38.6 08:42.9 08:47.1

dark
Synth. IV
CH: 4

125 126 127 128 129 130

08:51.4 08:55.7 08:59.10 09:04.3 09:08.6 09:12.9

III.
light
Synth. I
CH: 1

play
Synth. III
CH: 3

131 132 133 134

09:17.1 09:19.6 09:22.1 09:24.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

135 136 137

09:27.1 09:29.6 09:32.1

138 139

light
Synth. I
CH: 1

play
Synth. III
CH: 3

09:34.6 09:37.1

140 141

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

PrChg:00
Bacchantes In the Forest

CC64:
127

play
Synth. III
CH: 3

09:39.6 09:42.1

142 143 144

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

09:44.6 09:47.1 09:49.6

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

<img alt="Musical score for four synthesizers across three staves. Staff 1: Synth. I (bass), Synth. II (bass). Staff 2: Synth. III (treble). Staff 3: Synth. IV (bass). Measures 145-146 show Synth. I and II playing eighth-note patterns. Measure 147 shows Synth. I and II. Measure 148 shows Synth. II. Measure 149 shows Synth. I and II. Measure 150 shows Synth. I and II. Measure 151 shows Synth. III. Measure 152 shows Synth. III. Measure 153 shows Synth. III. Measure 154 shows Synth. IV. Measure 155 shows Synth. IV. Measure 156 shows Synth. IV. Measure 157 shows Synth. IV. Measure 158 shows Synth. IV. Measure 159 shows Synth. IV. Measure 160 shows Synth. IV. Measure 161 shows Synth. IV. Measure 162 shows Synth. IV. Measure 163 shows Synth. IV. Measure 164 shows Synth. IV. Measure 165 shows Synth. IV. Measure 166 shows Synth. IV. Measure 167 shows Synth. IV. Measure 168 shows Synth. IV. Measure 169 shows Synth. IV. Measure 170 shows Synth. IV. Measure 171 shows Synth. IV. Measure 172 shows Synth. IV. Measure 173 shows Synth. IV. Measure 174 shows Synth. IV. Measure 175 shows Synth. IV. Measure 176 shows Synth. IV. Measure 177 shows Synth. IV. Measure 178 shows Synth. IV. Measure 179 shows Synth. IV. Measure 180 shows Synth. IV. Measure 181 shows Synth. IV. Measure 182 shows Synth. IV. Measure 183 shows Synth. IV. Measure 184 shows Synth. IV. Measure 185 shows Synth. IV. Measure 186 shows Synth. IV. Measure 187 shows Synth. IV. Measure 188 shows Synth. IV. Measure 189 shows Synth. IV. Measure 190 shows Synth. IV. Measure 191 shows Synth. IV. Measure 192 shows Synth. IV. Measure 193 shows Synth. IV. Measure 194 shows Synth. IV. Measure 195 shows Synth. IV. Measure 196 shows Synth. IV. Measure 197 shows Synth. IV. Measure 198 shows Synth. IV. Measure 199 shows Synth. IV. Measure 200 shows Synth. IV. Measure 201 shows Synth. IV. Measure 202 shows Synth. IV. Measure 203 shows Synth. IV. Measure 204 shows Synth. IV. Measure 205 shows Synth. IV. 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145 146

09:52.1 09:54.6

147 148 149 150

CC64: 0

PrChg:09 Friendly Atmosphere

151 152 153

PrChg:02 Another World

PrChg:05 Iced Piano

10:07.1 10:09.6 10:12.1

10:04.6

CC64: 127

Mirando al' Bosco – Poem pentru mediu electronic concertant – © 2023. Claudiu Iacob

PrChg:05
ID Repeat

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

154 155 156

10:14.6 10:17.1 10:19.6 CC64:
0

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

157 158 159

10:22.1 10:24.6 10:27.1 CC64:
127

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

160 162

10:29.6 10:32.1 10:34.6 CC64:
0 CC64:
127

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

163 164 165

10:37.1 10:39.6 10:42.1

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

166 167 168 169

10:44.6 10:47.1 10:49.6 10:52.1

CC64:
127 CC64:
0 CC64:
127 CC64:
0

170 171

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

10:54.6 10:57.1

CC64:
127

light
Synth. I
CH: 1

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

172 173 174

CC64:
127 CC64:
127 CC64:
127

10:59.6 11:02.1 11:04.6

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

175 176 177

CC64:
127 CC64:
127 CC64:
127

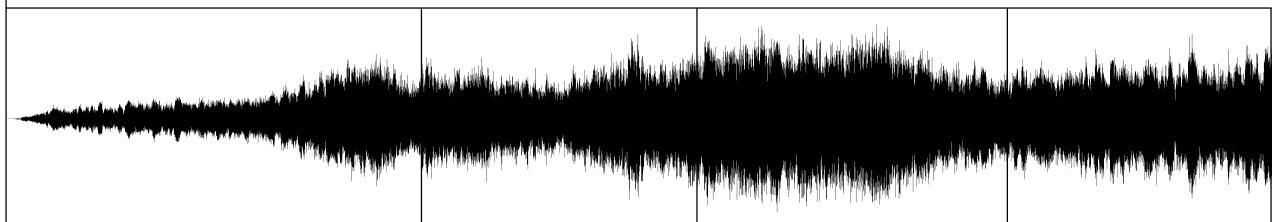
11:07.1 11:09.6 11:12.1

$\text{♩} = 80$

light
Synth. I
CH: 1

Musical score for Synth. I CH: 1. The score shows measures 179 and 181. The tempo is indicated as $\text{♩} = 80$. The score uses a treble clef and includes dynamic markings like '3' and 'light'. The notes are primarily eighth notes.

Audio Loop:
mab-loop-1.wav



11:14.6

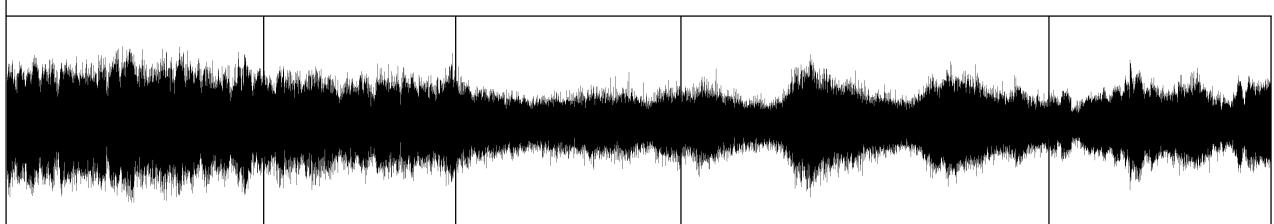
11:17.6

11:20.6

11:23.6

light
Synth. I
CH: 1

Musical score for Synth. I CH: 1. The score shows measures 182 through 186. The tempo is indicated as $\text{♩} = 80$. The score uses a bass clef and includes dynamic markings like '3' and 'light'. The notes are primarily quarter notes and eighth notes.



11:26.6

11:29.6

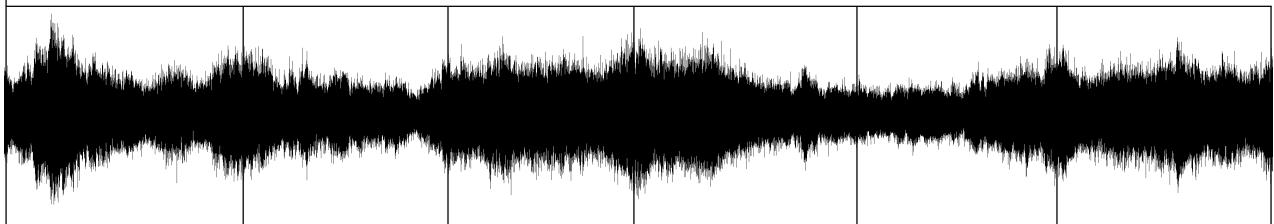
11:32.6

11:35.6

11:38.6

light
Synth. I
CH: 1

Musical score for Synth. I CH: 1. The score shows measures 187 through 192. The tempo is indicated as $\text{♩} = 80$. The score uses a treble and bass clef and includes dynamic markings like '3' and 'light'. The notes are primarily eighth notes and sixteenth notes.



11:41.6

11:44.6

11:47.6

11:50.6

11:53.6

11:56.6

light
Synth. I
CH: 1

193 194 195 196 197

Prerecorded Audio

11:59.6 12:02.6 12:05.6 12:08.6 12:11.6

light
Synth. I
CH: 1

198 199 200 201 202 203

dark
Synth. IV
CH: 4

PrChg:05
Abstract Bells

Prerecorded Audio

-- silence --

12:14.6 12:17.6 12:20.6 12:23.6 12:26.6 12:29.6

light
Synth. I
CH: 1

204 205 206 207 208 209 210

Prerecorded Audio

-- silence --

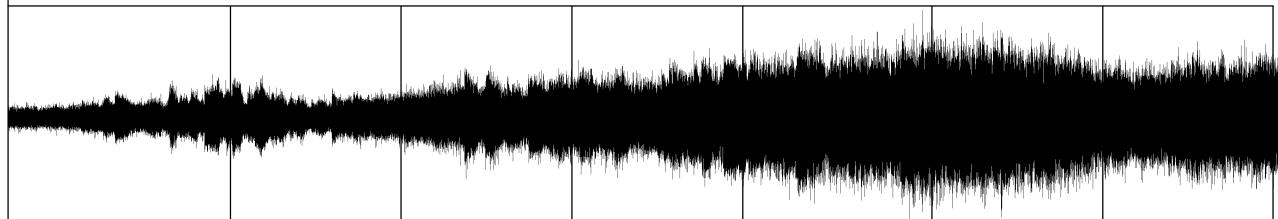
12:32.6 12:35.6 12:38.6 12:41.6 12:44.6 12:47.6 12:50.6

light
Synth. I
CH: 1

211 212 213 214 215 216 217

PrChg:01

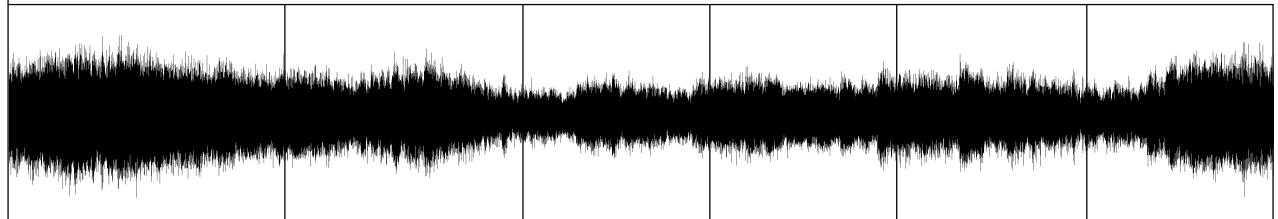
Blue Sun

Audio Loop:
mab-loop-2.wavPrerecorded
Audio

12:53.6 12:56.6 12:59.6 13:02.6 13:05.6 13:08.6 13:11.6

light
Synth. I
CH: 1

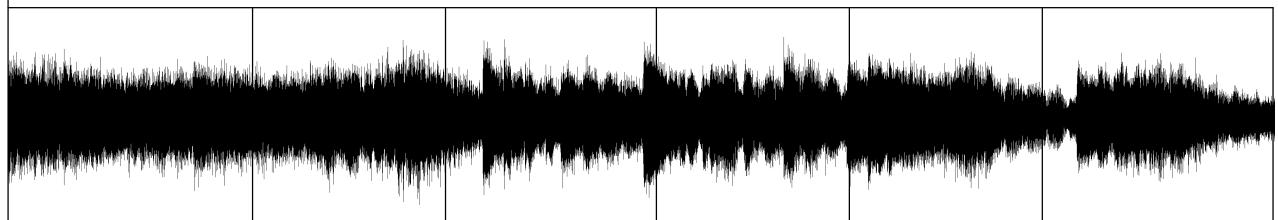
218 219 220 221 222 223

Prerecorded
Audio

13:14.6 13:17.6 13:20.6 13:23.6 13:26.6 13:29.6

light
Synth. I
CH: 1

224 225 226 227 228 229

Prerecorded
Audio

13:32.6 13:35.6 13:38.6 13:41.6 13:44.6 13:47.6

light
Synth. I
CH: 1

Prerecorded Audio

230 231 232 233

13:50.6 13:53.6 13:56.6 13:59.6

dark
Synth. IV
CH: 4

CC64:
127

234 235 236 237 238

14:02.6 14:05.6 14:08.6 14:11.6 14:14.6

-- silence --

239 240 241 242 243

light
Synth. I
CH: 1

play
Synth. III
CH: 3

Audio Loop:
mab-loop-3.wav

Prerecorded
Audio

-- silence --

14:17.6 14:20.6 14:23.6 14:26.6 14:29.6

244 245

play
Synth. III
CH: 3

Prerecorded
Audio

LH

CC64:
127 CC64:
0 CC64:
127 CC64:
0

14:32.6 14:35.6

8va

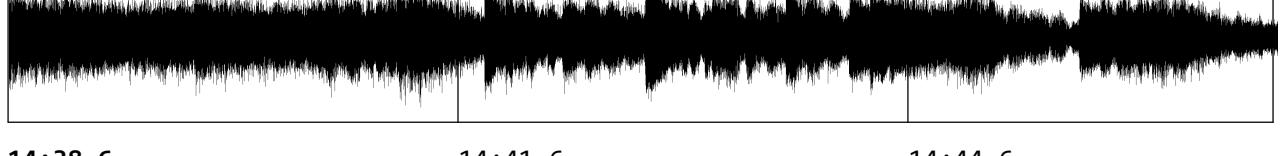
play
Synth. III
CH: 3

LH, etc.

246 247 248

CC64:
127 CC64:
127 CC64:
127

Prerecorded
Audio



play
Synth. III
CH: 3

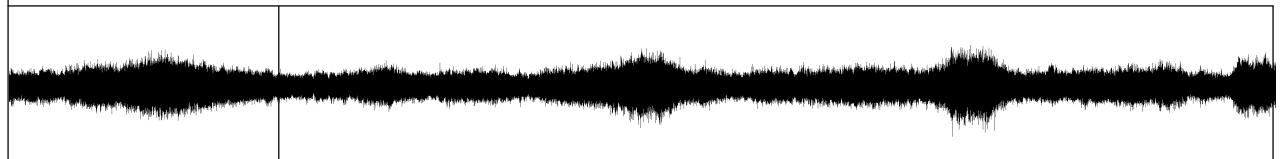
15^{ma}

249 250

8va

CC64:
127 CC64:
127

Prerecorded
Audio



play
Synth. III
CH: 3

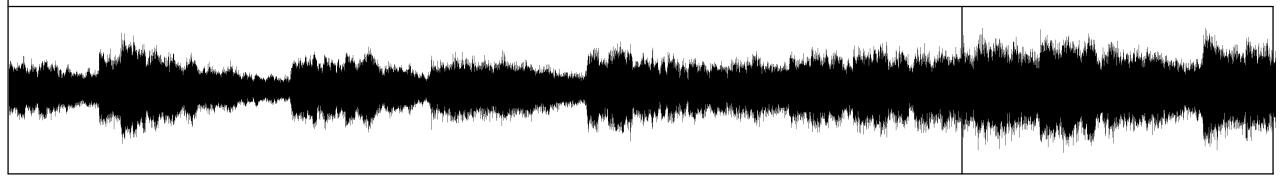
(15^{ma})

251 252

(8va)

CC64:
127 CC64:
127

Prerecorded
Audio

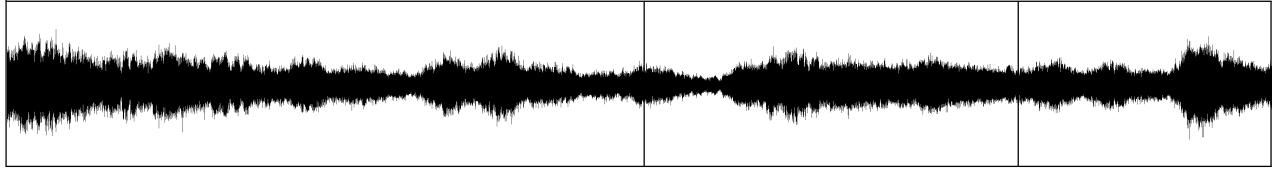


play
Synth. III
CH: 3

15^{ma}-

253 254 255

Prerecorded
Audio



14:59.6

15:02.6

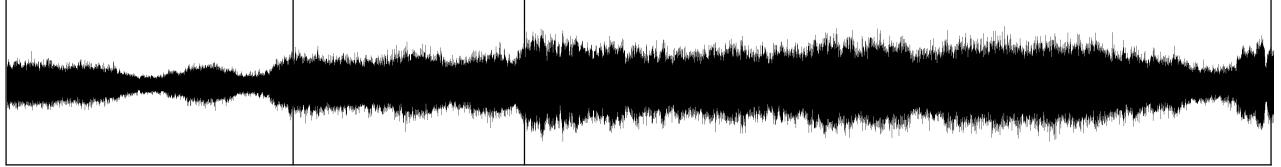
15:05.6

play
Synth. III
CH: 3

(15^{ma}) - - - - -

256 257 258

Prerecorded
Audio



15:08.6

15:11.6

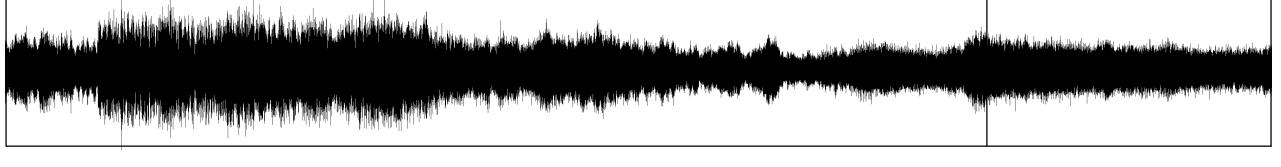
15:14.6

play
Synth. III
CH: 3

(8^{va}) - - - - -

259 260

Prerecorded
Audio



15:17.6

15:20.6

261

PrChg:04
 Aerial

263

light
Synth. I
CH: 1

play
Synth. III
CH: 3

Prerecorded
Audio

(8va)

CC64:
127

15:23.6 15:26.6 15:29.6

264 265 266 267

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

PrChg:04
 Alien Birdpatch

-- silence --

15:32.6 15:35.6 15:38.6 15:41.6

268 269 270 271 272 273

light
Synth. I
CH: 1

dark
Synth. IV
CH: 4

Audio Loop:
mab-loop-4.wav

Prerecorded Audio

15:44.6 15:47.6 15:50.6 15:53.6 15:56.6 15:59.6

274 275 276 277 278 279

light
Synth. I
CH: 1

dark
Synth. IV
CH: 4

Prerecorded Audio

16:02.6 16:05.6 16:08.6 16:11.6 16:14.6 16:17.6

PrChg:09
Ethereal Cloudpad

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

Prerecorded Audio

280 281 282 283 285

16:20.6 16:23.6 16:26.6 16:29.6 16:32.6 16:35.6

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

Prerecorded Audio

286 287 288 289 290 291

16:38.6 16:41.6 16:44.6 16:47.6 16:50.6 16:53.6

PrChg:01
Bodran Drum

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

292 293 294 295 296 297 298

16:56.6 16:59.6 17:02.6 17:05.6 17:08.6 17:11.6 17:14.6

dark
Synth. IV
CH: 4

PrChg:01
Nebulous Futures

IV.

300 302 303 305 306

17:17.6 17:20.6 17:26.6 17:29.6 17:35.6 17:38.6

dark
Synth. IV
CH: 4

307 308 309 310 311 312

17:41.6 17:44.6 17:47.6 17:50.6 17:53.6 17:56.6

play
Synth. III
CH: 3

PrChg:04
Have A Nice Day

$\flat\flat:$ 313 8 $\sharp\sharp:$ 314

315 $\flat\flat:$ 316 8 317

318

dark
Synth. IV
CH: 4

CC64:
127

CC64:
0

17:59.6 18:02.6 18:05.6 18:08.6 18:11.6 18:14.6

light
Synth. I
CH: 1

PrChg:03
Bells-and-Tines

319

320

321

322

323

324

play
Synth. III
CH: 3

18:17.6 18:20.6 18:23.6 18:26.6 18:29.6 18:32.6

dark
Synth. IV
CH: 4

18:17.6 18:20.6 18:23.6 18:26.6 18:29.6 18:32.6

325 326 327 328 329 330

light
Synth. I
CH: 1

CC64:
127

CC64:
0

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

18:35.6 18:38.6 18:41.6 18:44.6 18:47.6 18:50.6

331 332 333 334 335 336

light
Synth. I
CH: 1

CC64:
127

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

18:53.6 18:56.6 18:59.6 19:02.6 19:05.6 19:08.6

337 338 339 340 341 342

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

PrChg:03
Dark Sewer

CC64:
127

19:11.6 19:14.6 19:17.6 19:20.6 19:23.6 19:26.6

343 344 345 346 347 348 349

play
Synth. III
CH: 3

PrChg:07
Analog Voices

CC64:
0

19:29.6 19:32.6 19:35.6 19:38.6 19:41.6 19:44.6 19:47.6

dark
Synth. IV
CH: 4

PrChg:08
Event Horizon

light
Synth. I
CH: 1

351 352 353 354 355

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

19:50.6 19:53.6 19:56.6 19:59.6 20:02.6 20:05.6

light
Synth. I
CH: 1

356 357 358 359 360

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

CC64:
127 CC64:
0 CC64:
127 CC64:
0

PrChg:06
Dimension Hole

dark
Synth. IV
CH: 4

20:08.6 20:11.6 20:14.6 20:17.6 20:20.6

b ♮ 8

light
Synth. I
CH: 1

361 363 364 365

play
Synth. III
CH: 3

CC64:
127 CC64:
0

dark
Synth. IV
CH: 4

CC64:
127 CC64:
0

20:23.6 20:26.6 20:29.6 20:32.6 20:35.6

light
Synth. I
CH: 1

366 367 369 370

PrChg:06
Am I Still Here

rhythm
Synth. II
CH: 2

play
Synth. III
CH: 3

PrChg:02
Opalescent Humidity

dark
Synth. IV
CH: 4

20:38.6 20:41.6 20:44.6 20:47.6 20:50.6

371 372 373 374 375

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

20:53.6 20:56.6 20:59.6 21:02.6 21:05.6

376 377 378 379 380

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

21:08.6 21:11.6 21:14.6 21:17.6 21:20.6

381 382 383 384 385

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

21:23.6 21:26.6 21:29.6 21:32.6 21:35.6

CC64:
127

PrChg:04
Have A Nice Day

PrChg:05
Avionics

light
Synth. I
CH: 1

386 387

CC64: 0 CC64: 127

dark
Synth. IV
CH: 4

21:38.6 21:41.6

light
Synth. I
CH: 1

388 389 390 391

CC64: 0

play
Synth. III
CH: 3

PrChg: 00
Deep Blue

dark
Synth. IV
CH: 4

PrChg: 07
Water Clock Music

21:44.6 21:47.6 21:50.6 21:53.6

CC64: 0 CC64: 127

392 393 394

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

21:56.6 21:59.6 22:02.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

22:05.6 22:08.6 22:11.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

398 399

22:14.6 22:17.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

400 401 402

CC64: 127

22:20.6 22:23.6 22:26.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

403 404 405 406 407

accel.
80 → 240

CC64:
127

CC64:
127

MiP:4
Maximum Instantaneous Polyphony

CC64:
127

22:29.6 22:32.6 22:35.6 22:38.6 22:41.6

light
Synth. I
CH: 1

dark
Synth. IV
CH: 4

408 409 410 411 412

a tempo

PrChg:09
Birdland

CC64:
127

22:44.6 22:47.6 22:50.6 22:53.6 22:56.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

413 414 415 416 417 418

PrChg:01
Forest Organ With Bird

MiP:0
Maximum Instantaneous Polyphony

22:59.6 23:02.6 23:05.6 23:08.6 23:11.6 23:14.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

419 420 421 422 423 424

LH

PrChg:03
Dark Sewer

CC64:
127

8va

23:17.6 23:20.6 23:23.6 23:26.6 23:29.6 23:32.6

light
Synth. I
CH: 1

425 426 427 428 429 430

play
Synth. III
CH: 3

425 426 427 428 429 430

dark
Synth. IV
CH: 4

425 426 427 428 429 430

(8va)

23:35.6 23:38.6 23:41.6 23:44.6 23:47.6 23:50.6

light
Synth. I
CH: 1

431 432 433 434 435 436 437

play
Synth. III
CH: 3

431 432 433 434 435 436 437

dark
Synth. IV
CH: 4

431 432 433 434 435 436 437

(8va)

23:53.6 23:56.6 23:59.6 24:02.6 24:05.6 24:08.6 24:11.6

play
Synth. III
CH: 3

438 439 440 441 442 443

PrChg:09
Ethereal Cloupad

dark
Synth. IV
CH: 4

438 439 440 441 442 443

(8va)

24:14.6 24:17.6 24:20.6 24:23.6 24:26.6 24:29.6

PrChg:00
Alien Surfacesphere

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

444 447 448 449

CC64: 127
CC64: 0

24:32.6 24:35.6 24:38.6 24:41.6 24:44.6 24:47.6

light
Synth. I
CH: 1

play
Synth. III
CH: 3

dark
Synth. IV
CH: 4

450 451 452 453 454

CC64: 0
CC64: 127
CC64: 0
CC64: 127

24:50.6 24:53.6 24:56.6 24:59.6 25:02.6

PrChg:05
Abstract Bells

455 457 458 459

light
Synth. I
CH: 1

CC64:
0

play
Synth. III
CH: 3

CC64:
127

CC64:
0

dark
Synth. IV
CH: 4

25:05.6 25:08.6 25:11.6 25:14.6 25:17.6

460 461 462 463 464 465

light
Synth. I
CH: 1

CC64:
127

CC64:
0

play
Synth. III
CH: 3

CC64:
127

CC64:
0

25:20.6 25:23.6 25:26.6 25:29.6 25:32.6 25:35.6

light
Synth. I
CH: 1

466 467 468 469 470 471

play
Synth. III
CH: 3

CC64:
127

dark
Synth. IV
CH: 4

25:38.6 25:41.6 25:44.6 25:47.6 25:50.6 25:53.6

dark
Synth. IV
CH: 4

472 473 474 475 476

25:56.6 25:59.6 26:02.6 26:05.6 26:08.6