

# Glitch

Markus Smith

For Hybrid Orchestra  
From the story series: "Glitch"

♩ = 54 Menacingly

Flute

Clarinet in Bb

Bassoon

Electric Bass

Horn in F

Trombone

Tuba

Bass Drum

Alto

Rain Synthesizer

Warm Synthesizer

Violins

Violoncellos

Contrabasses

Octobass

extra spice upon the bassline for a countermelody

theme 1 = falling bassline upon the already present bassline

octobass solo because of the sounds of the glitch element being similar. This also sets the mood for the piece as wonderously dark

*mf* *mp* *mp* *f* *mf cresc.* *p*

6

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlins.

Vcs.

Cbs.

Otb.

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

*(cresc.)* *f* *mp* *p*

15ma below the staff means 2 octaves below what is written

*pp* *15ma*

10

Fl.

Cl. in Bb

Bsn.

mf

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

mp

15ma

Synth.

Vlms.

Vcs.

Cbs.

mp

Otb.

polyphonic homophony increases mystery about the theme

takes a needed break so the audience can rest their ears from the incredibly low frequency

now melody to flute to add new sound

This musical score page features ten staves for various instruments: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Electric Bass (El. B.), Horn in F (Hn. in F), Trombone (Tbn.), Tuba (Tba.), Basso Drum (BD), Alto Saxophone (A.), Synth., Synthesizer (Synth.), Violins (Vlns.), Violas (Vcs.), Contrabass (Cbs.), and Oboe (Otb.). The score is in 4/4 time and the key signature has two sharps (F# and C#). The flute part (measures 14-17) is circled in purple, with the annotation "now melody to flute to add new sound" pointing to it. The bassoon part (measures 14-17) is also circled in purple, with the annotation "light tonguing" pointing to it. The Alto Saxophone part (measures 14-17) is circled in purple, with the annotation "focus more on even rise and fall than perfect notes" pointing to it. Dynamics include *mp*, *mf*, *n*, and *p*. Performance instructions include "15ma" for the synth parts and "3" for triplets. The page number "4" is in the top left corner.

homophony for the tease of the 'glitch semitone'

18

The image shows a musical score for a symphony orchestra, starting at measure 18. A purple arc highlights a melodic line that begins in the Flute (Fl.) staff, moves to the Bass Drum (BD) staff, and then returns to the Flute staff. The score includes staves for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Euphonium in Bb (El. B.), Horn in F (Hn. in F), Trombone (Tbn.), Tuba (Tba.), Bass Drum (BD), Trumpet (A.), Synthetizer (Synth.), Violins (Vlns.), Violas (Vcs.), Cello (Cbs.), and Double Bass (Otb.). Dynamics include *f*, *mf*, *mp*, and *p*. The key signature has two sharps (F# and C#).

restate of the 'glitch semitone' but in lower octave because of the mixing of this idea and the low frequency beginning

Musical score for a symphony orchestra, starting at measure 23. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Euphonium (El. B.), Horn in F (Hn. in F), Trombone (Tbn.), Tuba (Tba.), Bass Drum (BD), Trumpet (A.), Synthetizer (Synth.), Violin (Vlns.), Viola (Vcs.), Cello (Cbs.), and Double Bass (Otb.). The key signature is two sharps (F# and C#), and the time signature is 3/4. Dynamics include *ff*, *f*, *p*, *mp*, and *f*. A purple circle highlights a specific melodic line in the Flute, Clarinet, and Bassoon parts. A blue annotation 'again with the polyphonic homophony' is placed near the Horn and Trombone parts.

again with the polyphonic homophony

and now, finally, the build-up to this moment, the glitch element's leitmotif, using an adapted, retrograded version of the 'glitch semitone'

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Cl. in Bb (Clarinet in B-flat)
- Bsn. (Bassoon)
- El. B. (Euphonium)
- Hn. in F (Horn in F)
- Tbn. (Trumpet)
- Tba. (Tuba)
- BD (Bass Drum)
- A. (Alto Saxophone)
- Synth. (Synthesizer) - Treble Clef
- Synth. (Synthesizer) - Bass Clef
- Vlins. (Violins)
- Vcs. (Violas)
- Cbs. (Cellos)
- Otb. (Double Bass)

Key features of the score include:

- A purple oval highlighting a melodic line in the Flute, Clarinet in B-flat, and Bassoon staves across the first two measures.
- A purple oval highlighting a rhythmic pattern in the Bass Drum and Tuba staves in the third measure.
- Dynamics markings: *mf* (mezzo-forte) in the Euphonium staff, and *p* (piano), *mf*, and *f* (forte) in the Bass Drum staff.
- A blue annotation pointing to the Synth. (Bass Clef) staff: "remember this rhythmic idea? It's from Rizshite Chant. This must mean that there is a correlation between this and that theme".

31

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

*mp* < *f*

*mf*

*mp* < *f*

*mf* < *f*

*mp* < *f*

*mp* < *f*

*mf* < *f*

*mp* *f* < *mp* *mf*

*mp* < *f*

*mf* < *f*

*mp* < *f*

*mf* < *f*

*f* *mf*

inverted idea of Glitch's leitmotif  
as transition into his leitmotif

and now also and more importantly, finally, the build-up to this moment, Glitch's leitmotif, using an adapted, retrograded version of the 'glitch semitone'



35

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlins.

Vcs.

Cbs.

Otb.

*8va*

*15ma*

*ff*

*p* *<* *mf*

*mf* *ff*

HUGE moment, an almost replica repeat of the glitch semitone under Glitch's leitmotif reflects his origin and is a foreshadow into the future of the story

so fast to that the synth player can easily follow the tempo and not have to read hemi-semi-quavers

**♩ = 170 Otherworldly**

41

Fl.

Cl. in B $\flat$

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

15ma

8va

15ma

15ma

done for a bit of faster-paced action so that the whole piece doesn't slug, despite being such a powerful theme

47

Fl.

Cl. in B $\flat$

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

15ma

8va

15ma

Detailed description: This is a page of a musical score, page 47, numbered 11 in the top right corner. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Flute (Fl.), Clarinet in B-flat (Cl. in B $\flat$ ), Bassoon (Bsn.), Euphonium (El. B.), Horn in F (Hn. in F), Trombone (Tbn.), Tubas (Tba.), Drums (BD), Trumpet (A.), Synthesizer (Synth.), another Synthesizer (Synth.), Violins (Vlms.), Viola (Vcs.), Cello (Cbs.), and Double Bass (Otb.). The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time. The Flute, Clarinet, Bassoon, Horn, Trombone, Tubas, and Drums staves contain rests. The Euphonium staff has a whole note chord in the first measure, which changes to a different chord in the subsequent measures. The Trumpet staff has a whole note chord in the first measure, followed by a melodic line in the second measure, and then whole notes in the remaining measures. The Synthesizer staves have a melodic line in the first staff, with '15ma' (15th harmonic) markings. The second staff has rests, with '8va' and '15ma' markings indicating octave transpositions. The Violins, Viola, Cello, and Double Bass staves contain whole note chords that change in the second measure and remain constant thereafter.

52

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

8va

15ma

♩ = 80 Driven

57

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

*mp* < *f*

*mf* < *f*

*mf*

8va

3

3

3

3

3

3

3

3

3

theme 2: the end of this idea reminisces about the end of 'Glitch's leitmotif'









69

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlins.

Vcs.

Cbs.

Otb.

*mp < f*

*mp < f*

*mp < f*

*15ma*

*p <*

72

Fl. *mp* < *f* *mf* < *f*

Cl. in Bb *mp* < *f* *mf* < *f*

Bsn.

El. B. 3 3

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms. *mp* < *f* *mf* < *f*

Vcs. *mp* < *f*

Cbs. 3 3 3

Otb. *ff*

75

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

*mf* < *f*

*mp* < *f*

*mf* < *f*

78

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

*mf*

3

3

3

3

3

epic slow duo to lead back into his leitmotif

84

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlins.

Vcs.

Cbs.

Otb.



♩ = 60 Lonely

97

Fl. *holy*

Cl. in Bb *holy* *f*

Bsn. *holy* *mp sotto voce*

El. B.

Hn. in F *holy*

Tbn. *holy*

Tba. *holy*

BD

A. *holy*

Synth.

Synth.

Vlns.

Vcs.

Cbs. *holy*

Otb. *holy* *mp dark* *p*

'lonely' leitmotif that will be used for other themes as well

104

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

*mp sotto voce*

*pp*

*p sotto voce*

*p sotto voce*

*sotto voce*

*pp*

*p*

please don't play it like the march you want to. It must be mysterious



108

Fl.

Cl. in Bb

Bsn.

El. B.

Hn. in F

Tbn.

Tba.

BD

A.

Synth.

Synth.

Vlms.

Vcs.

Cbs.

Otb.

*ppp*

*pp*

*ppp*

*mp*

*p dark*

15ma

3

take over the peace, this is the end of the age