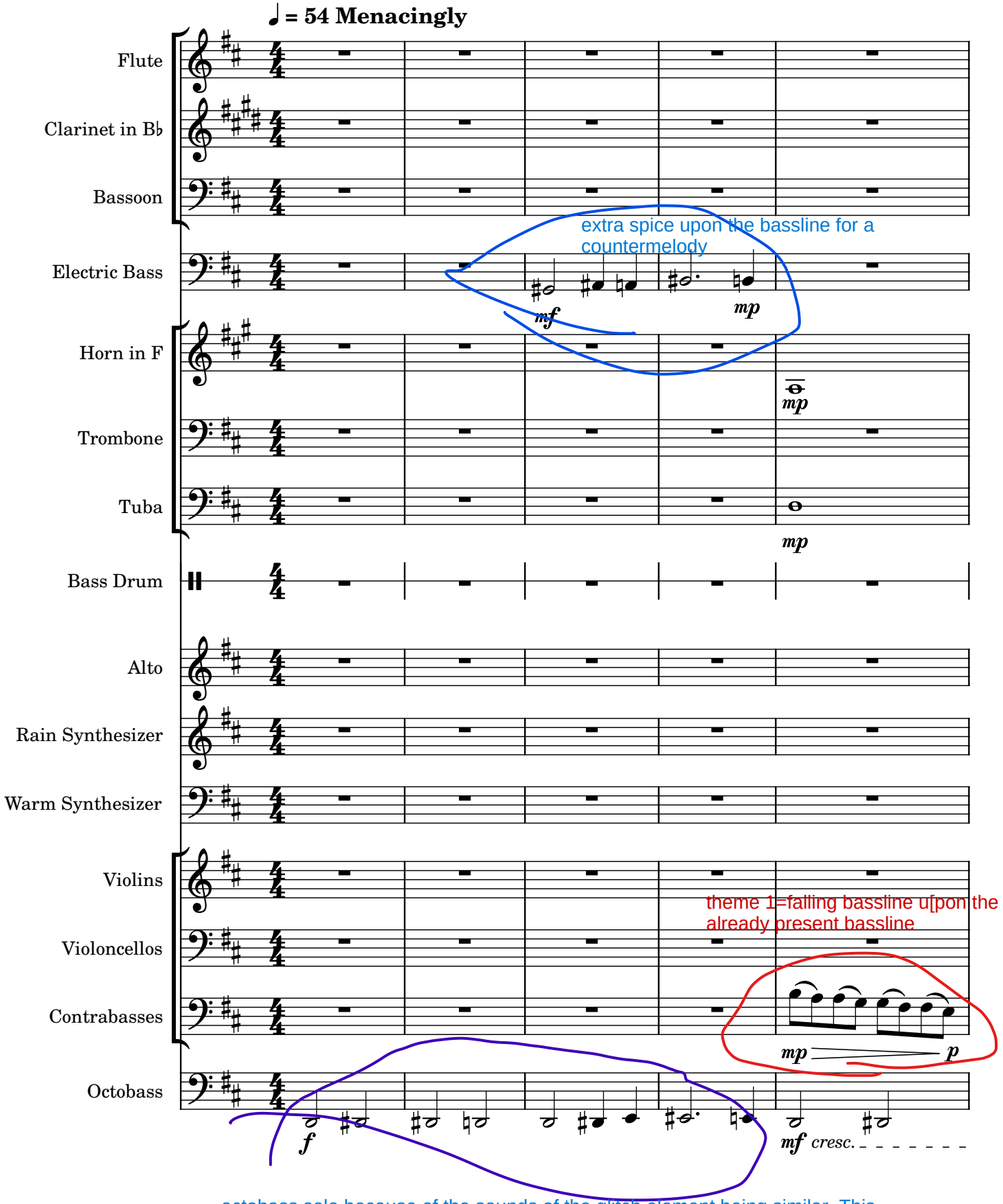
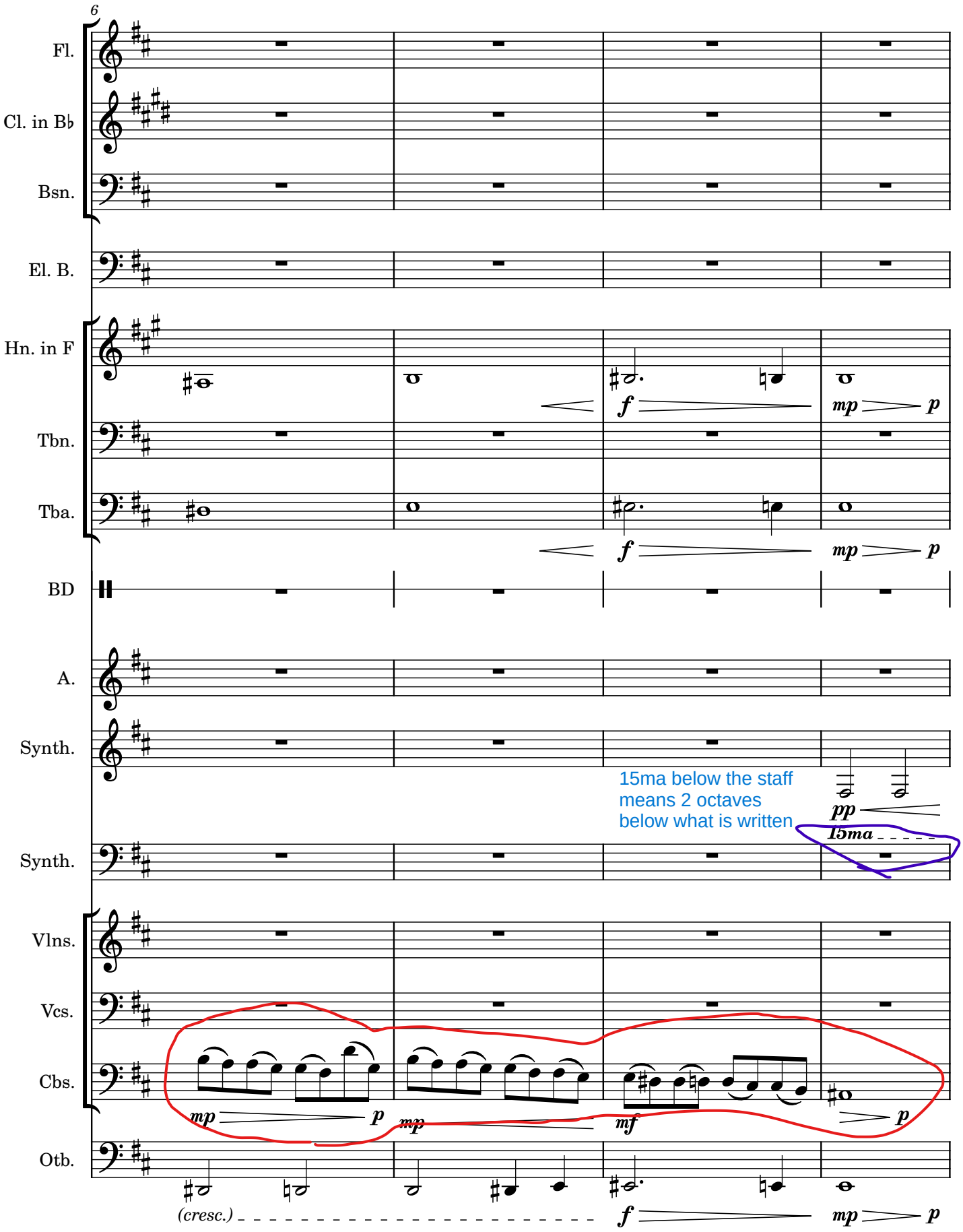
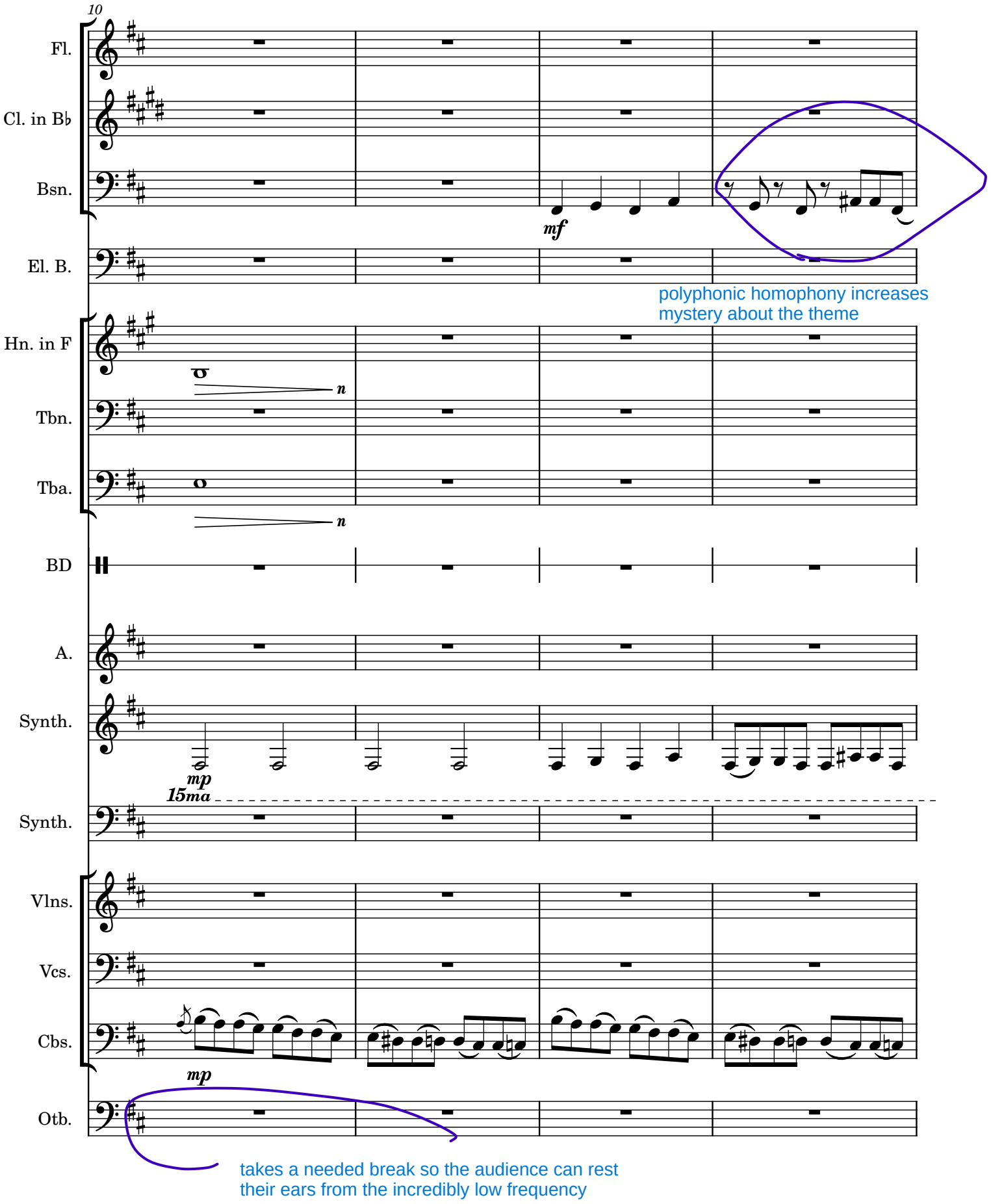
Glitch

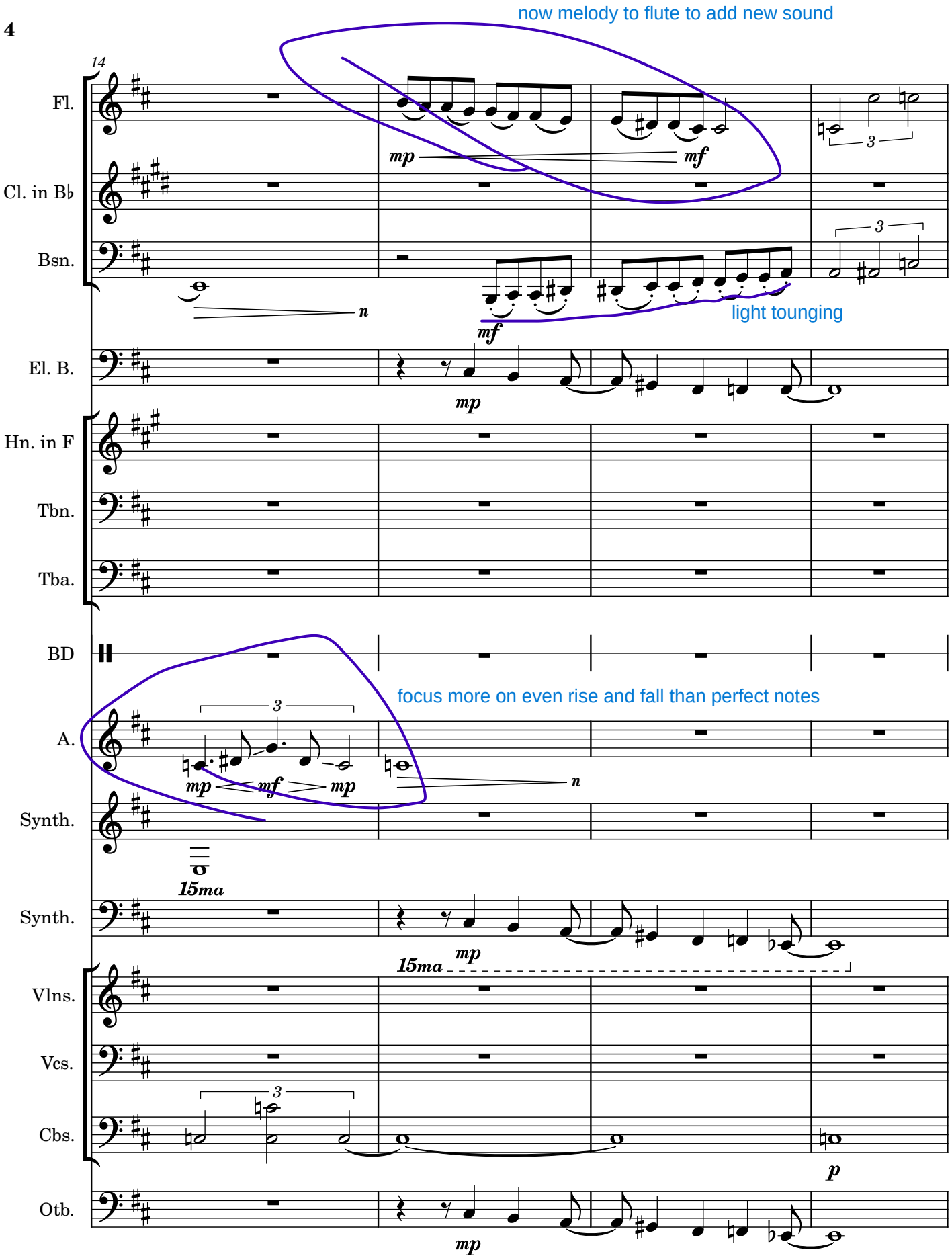
Markus Smith

For Hybrid Orchestra
From the story series: "Glitch"

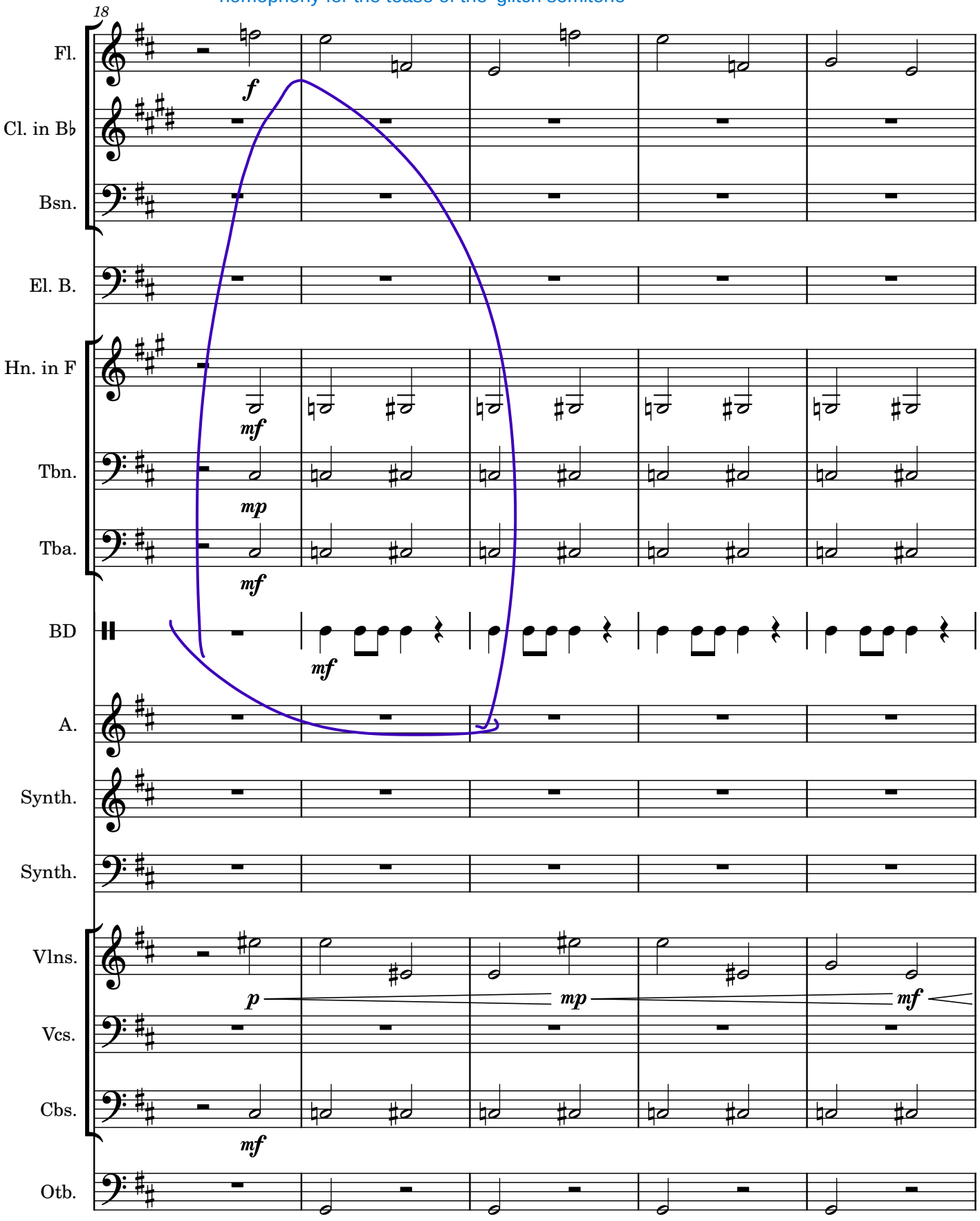


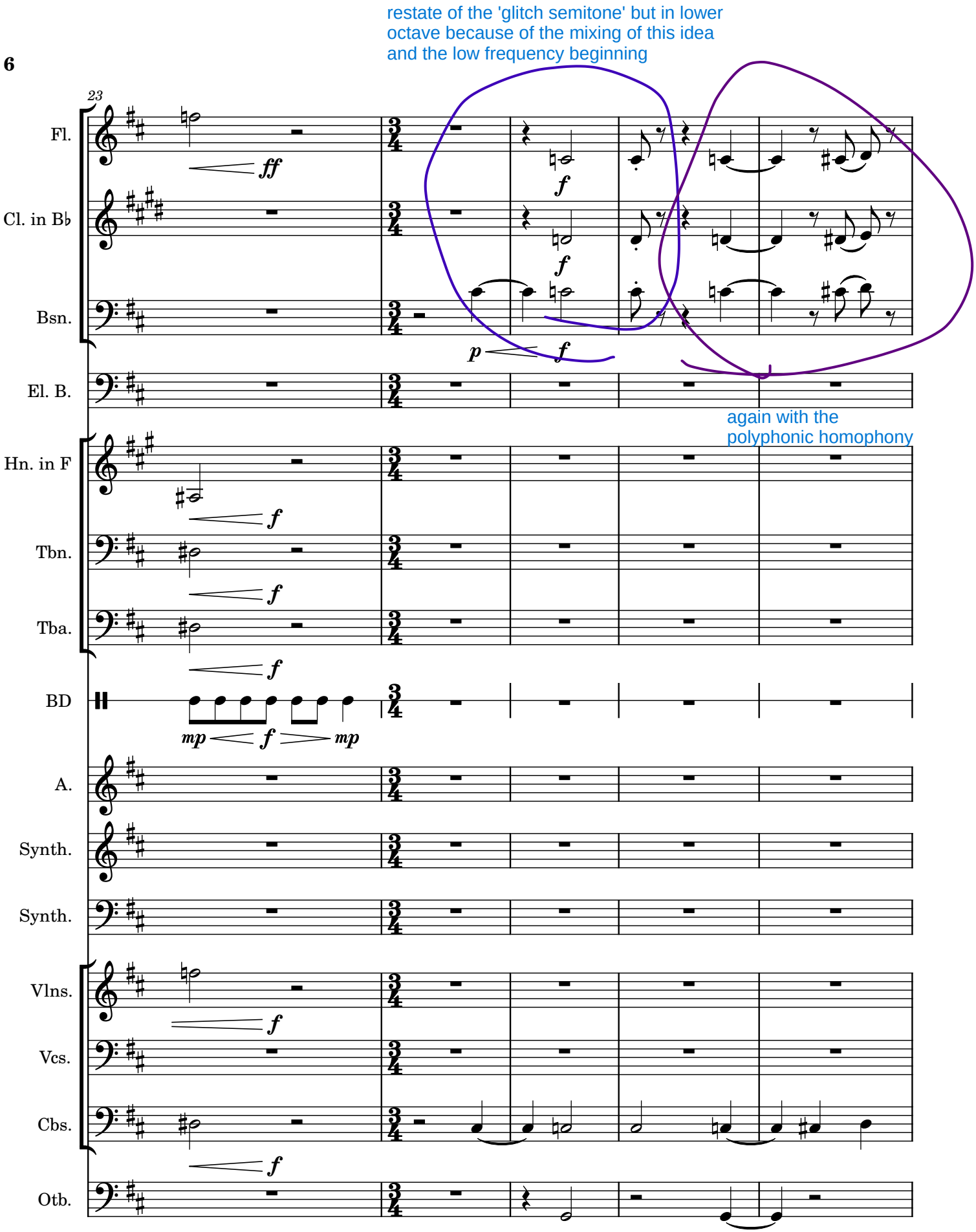

6
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
15ma below the staff
means 2 octaves
below what is written
(cresc.)


10
Fl.
Cl. in B♭
Bsn.
mf
El. B.
polyphonic homophony increases
mystery about the theme
Hn. in F
n
Tbn.
Tba.
n
BD
A.
Synth.
mp
15ma
Synth.
Vlns.
Vcs.
Cbs.
mp
Otb.
takes a needed break so the audience can rest
their ears from the incredibly low frequency

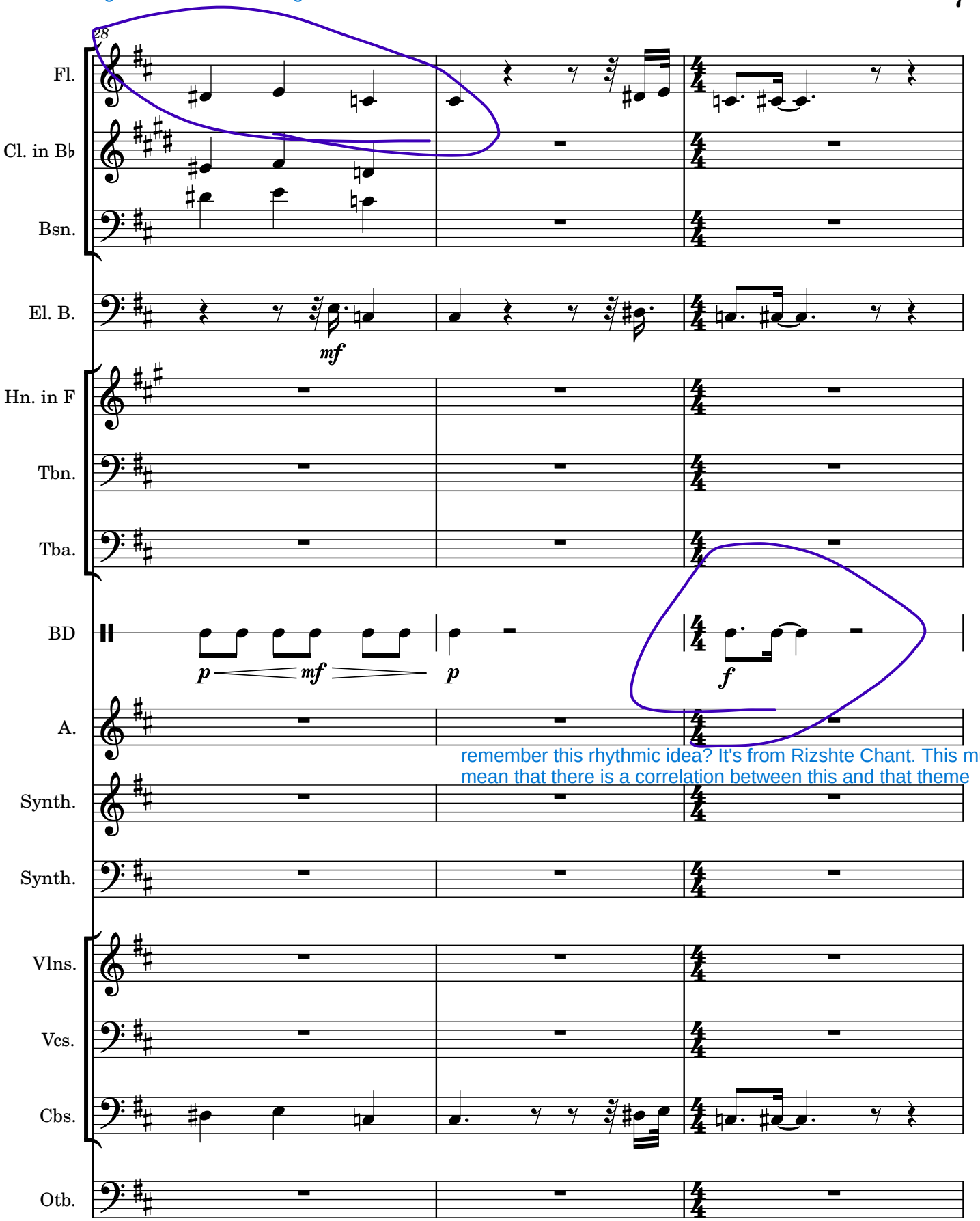

now melody to flute to add new sound
light tounging
focus more on even rise and fall than perfect notes
14
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
mp
mf
n
15ma
p

homophony for the tease of the 'glitch semitone'

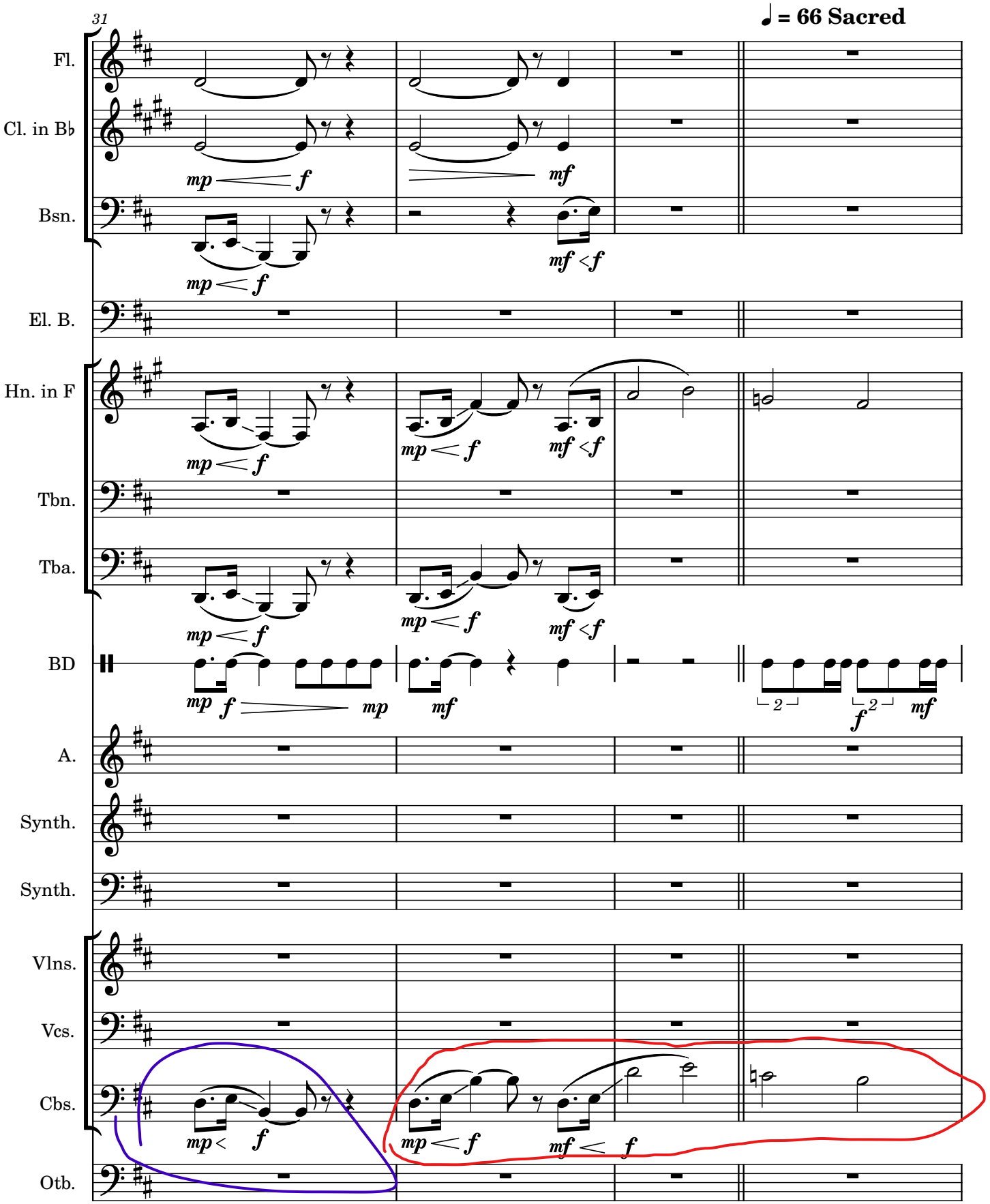



restate of the 'glitch semitone' but in lower octave because of the mixing of this idea and the low frequency beginning
again with the polyphonic homophony
23
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
ff
f
p
mp

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

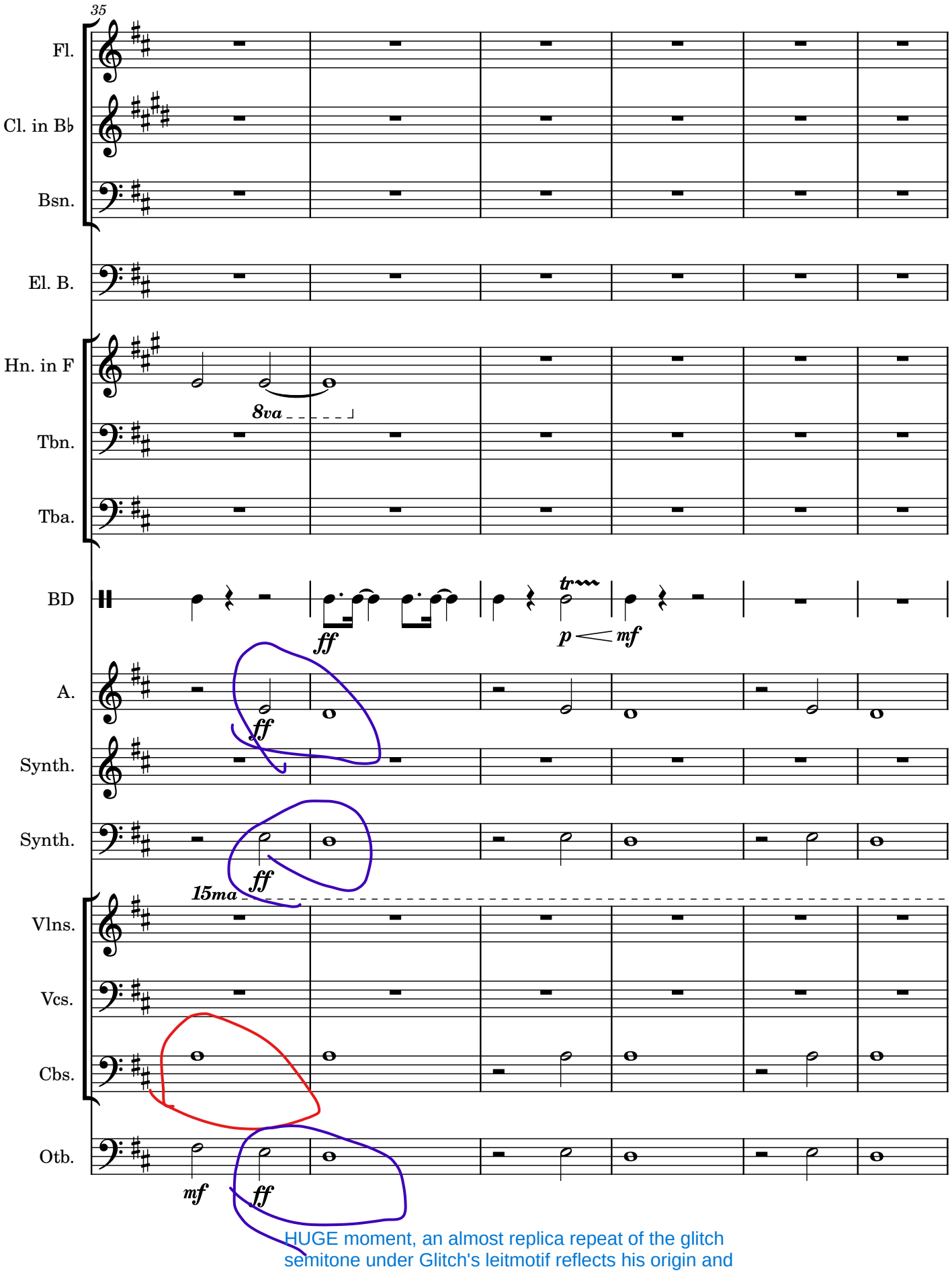


remember this rhythmic idea? It's from Rizshte Chant. This must mean that there is a correlation between this and that theme

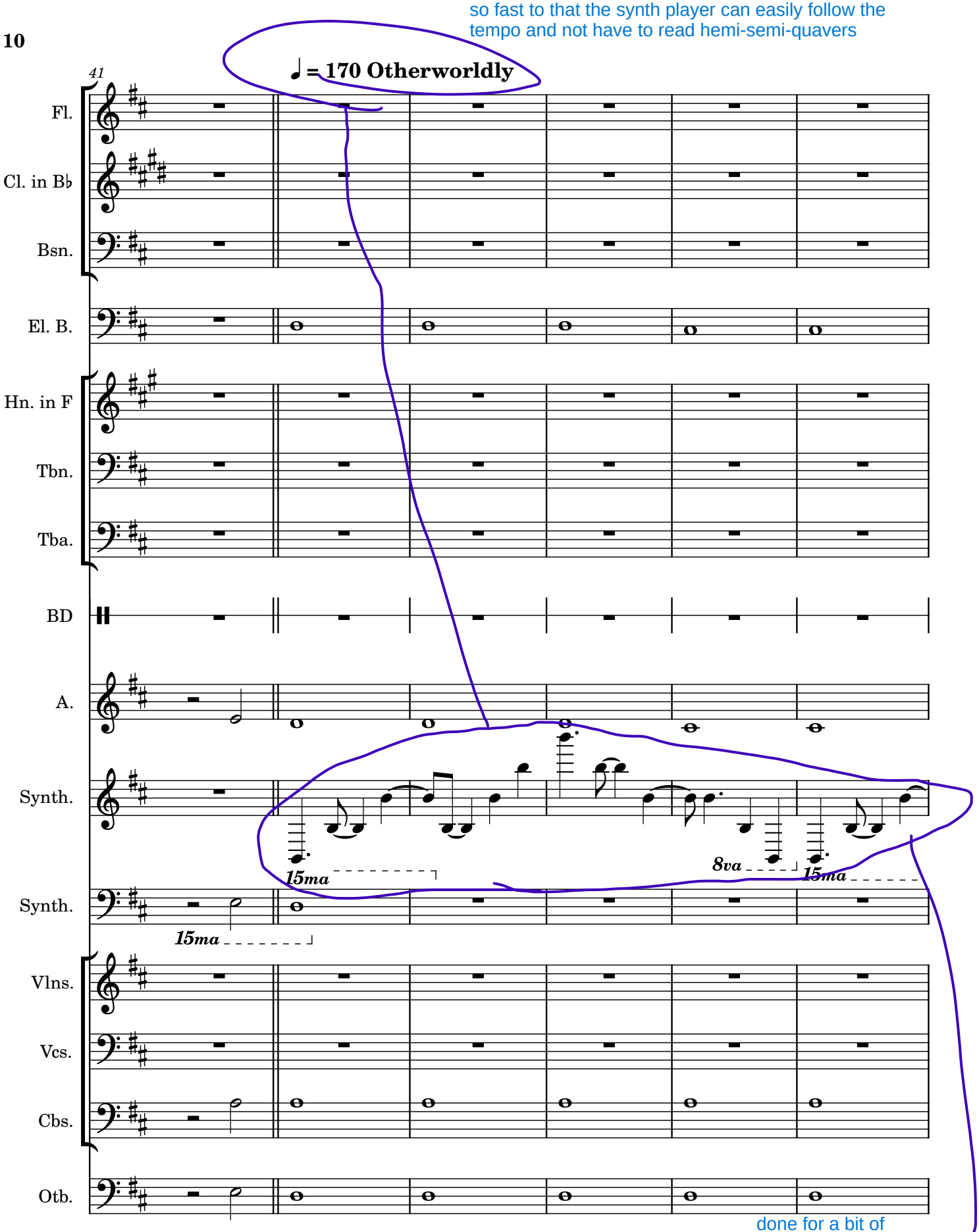


inverted idea of Glitch's leitmotif as transition into his leitmotif

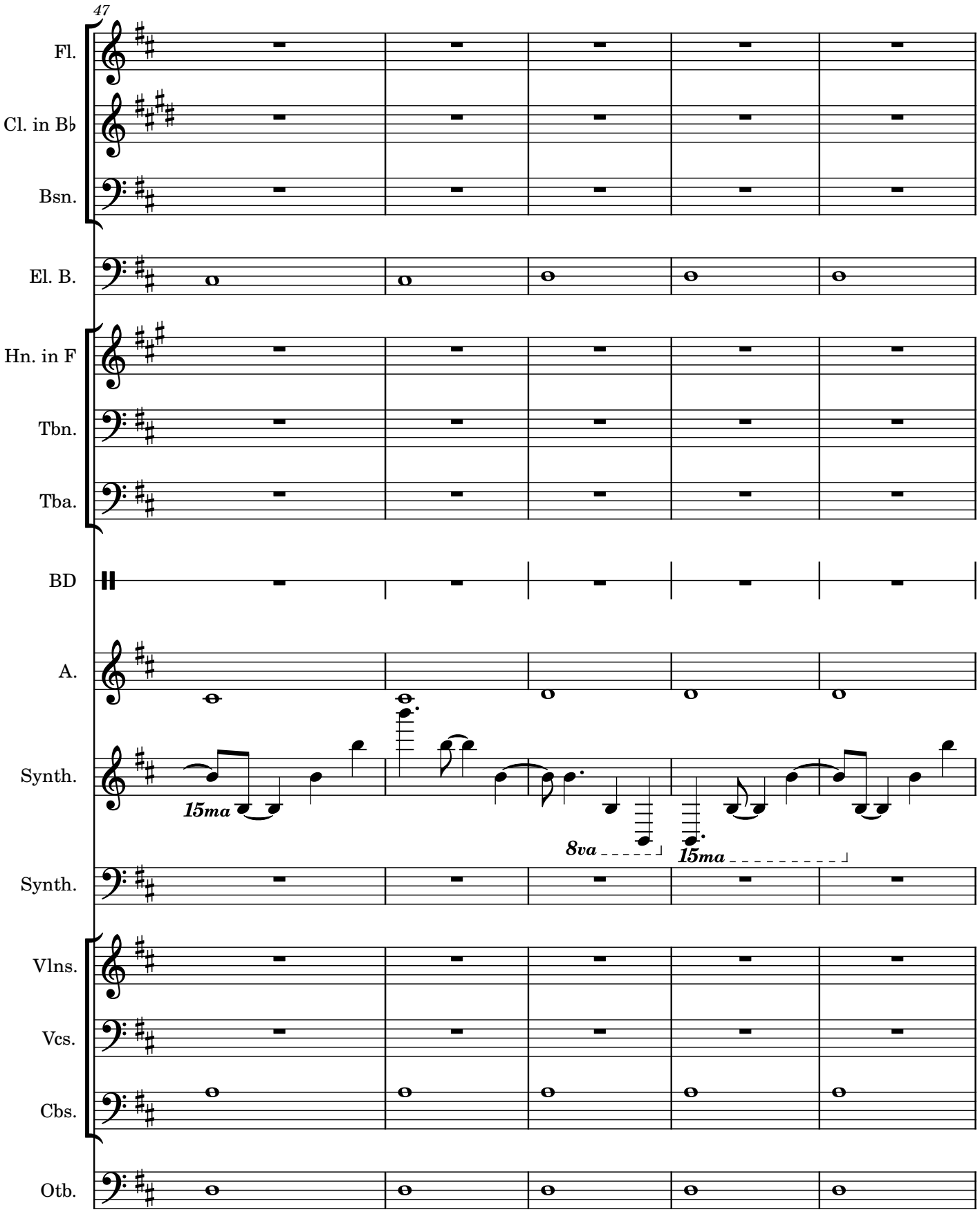
and now also and more importantly, finally, the build-up to this moment, Glitch's leitmotif, using an adapted, retrograded version of the 'glitch semitone'

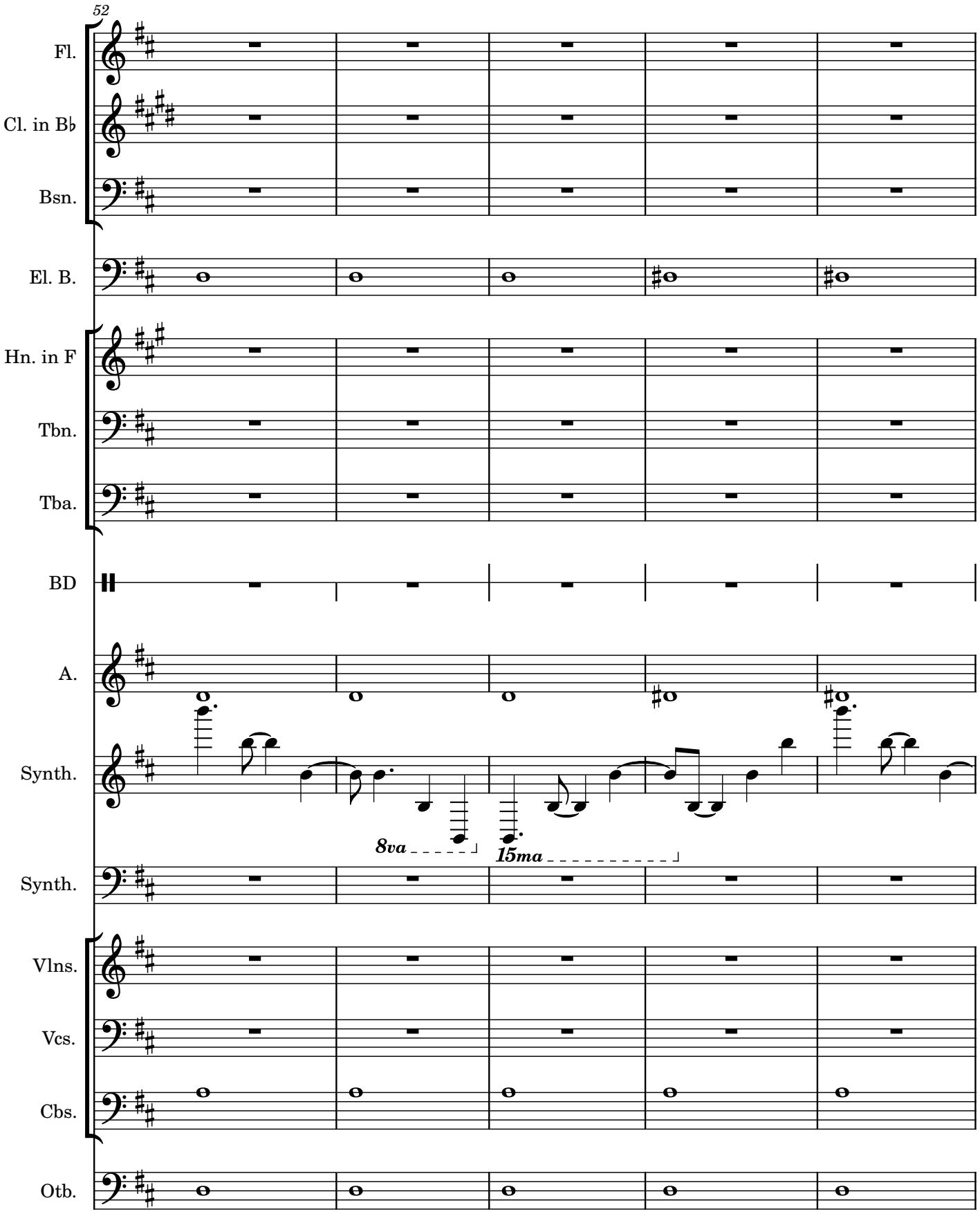

35
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
8va
Tbn.
Tba.
BD
ff
tr
p
mf
A.
ff
Synth.
Synth.
ff
15ma
Vlns.
Vcs.
Cbs.
Otb.
mf
ff
HUGE moment, an almost replica repeat of the glitch semitone under Glitch's leitmotif reflects his origin and is a foreshadow into the future of the story

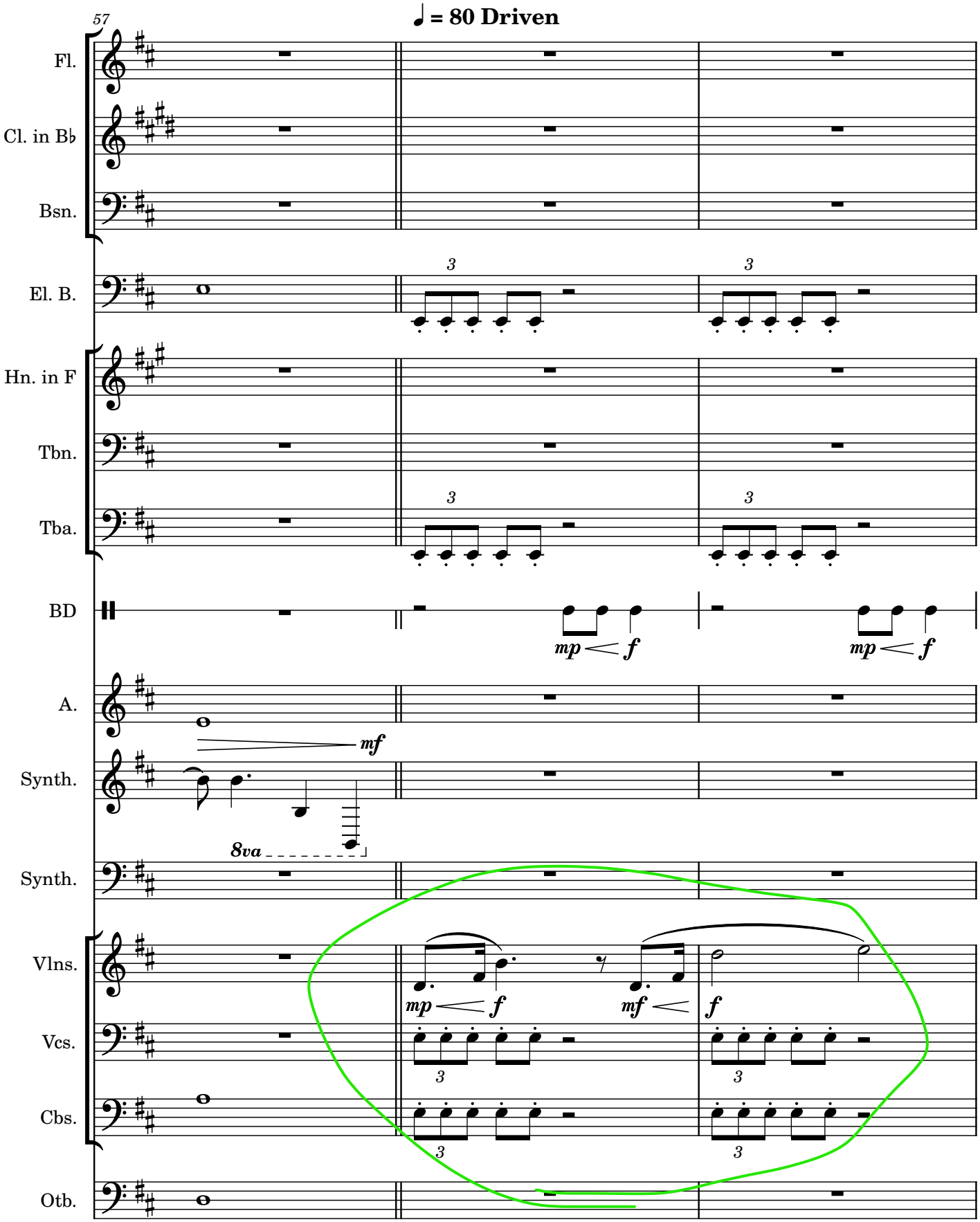
so fast to that the synth player can easily follow the tempo and not have to read hemi-semi-quavers



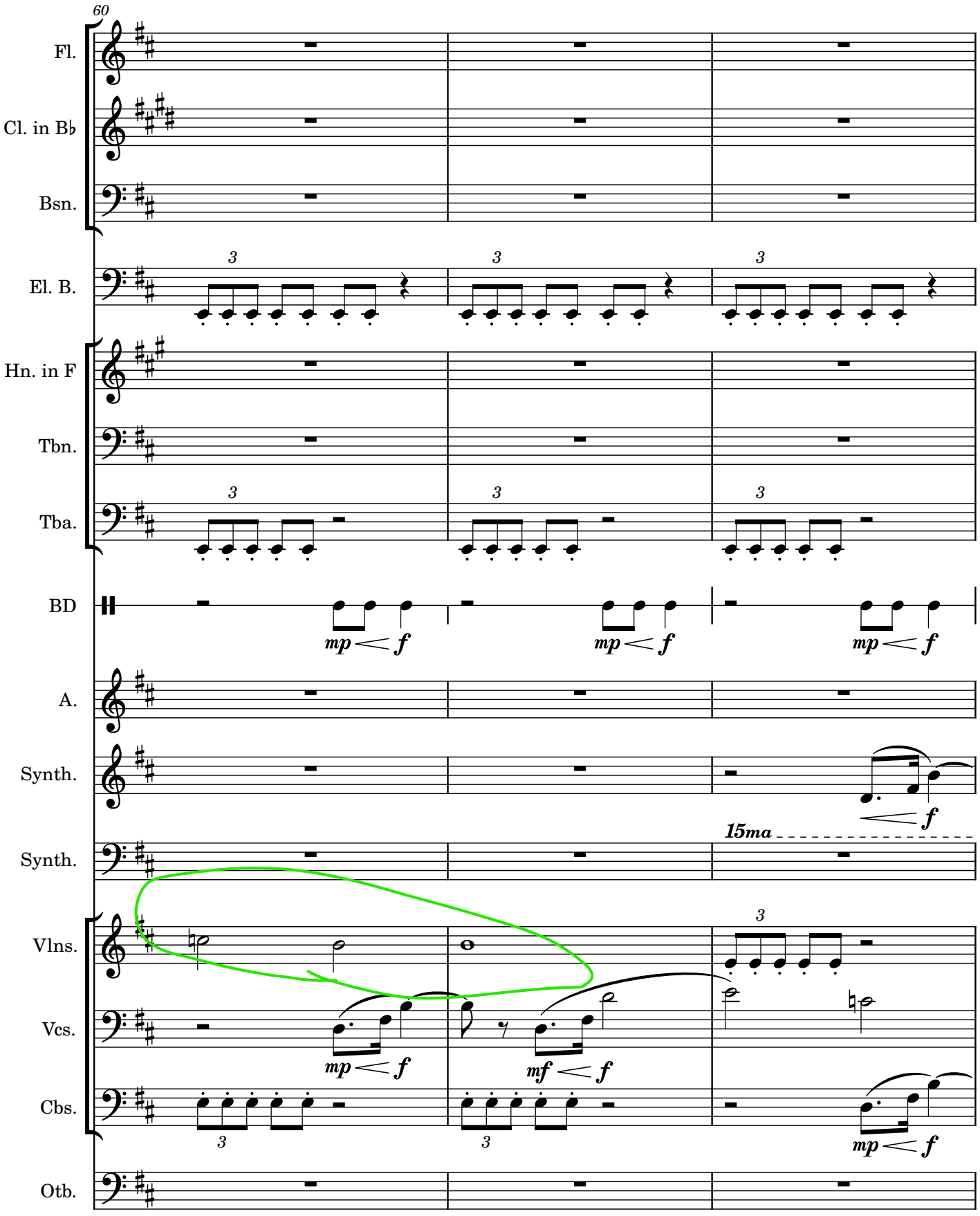
done for a bit of faster-paced action so that the whole piece doesn't slug, despite being such a powerful theme

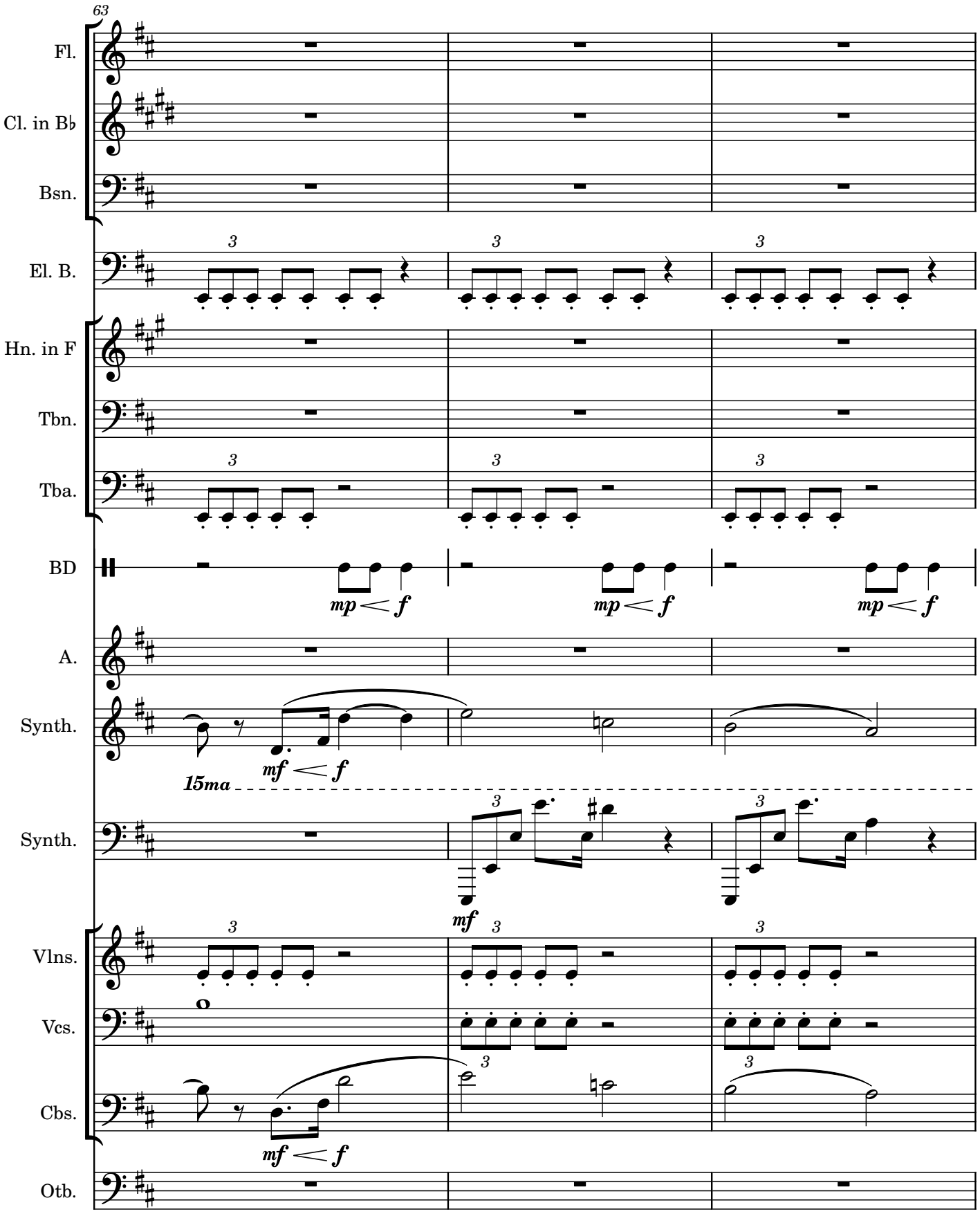

47
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
15ma
8va
15ma
Synth.
Vlns.
Vcs.
Cbs.
Otb.

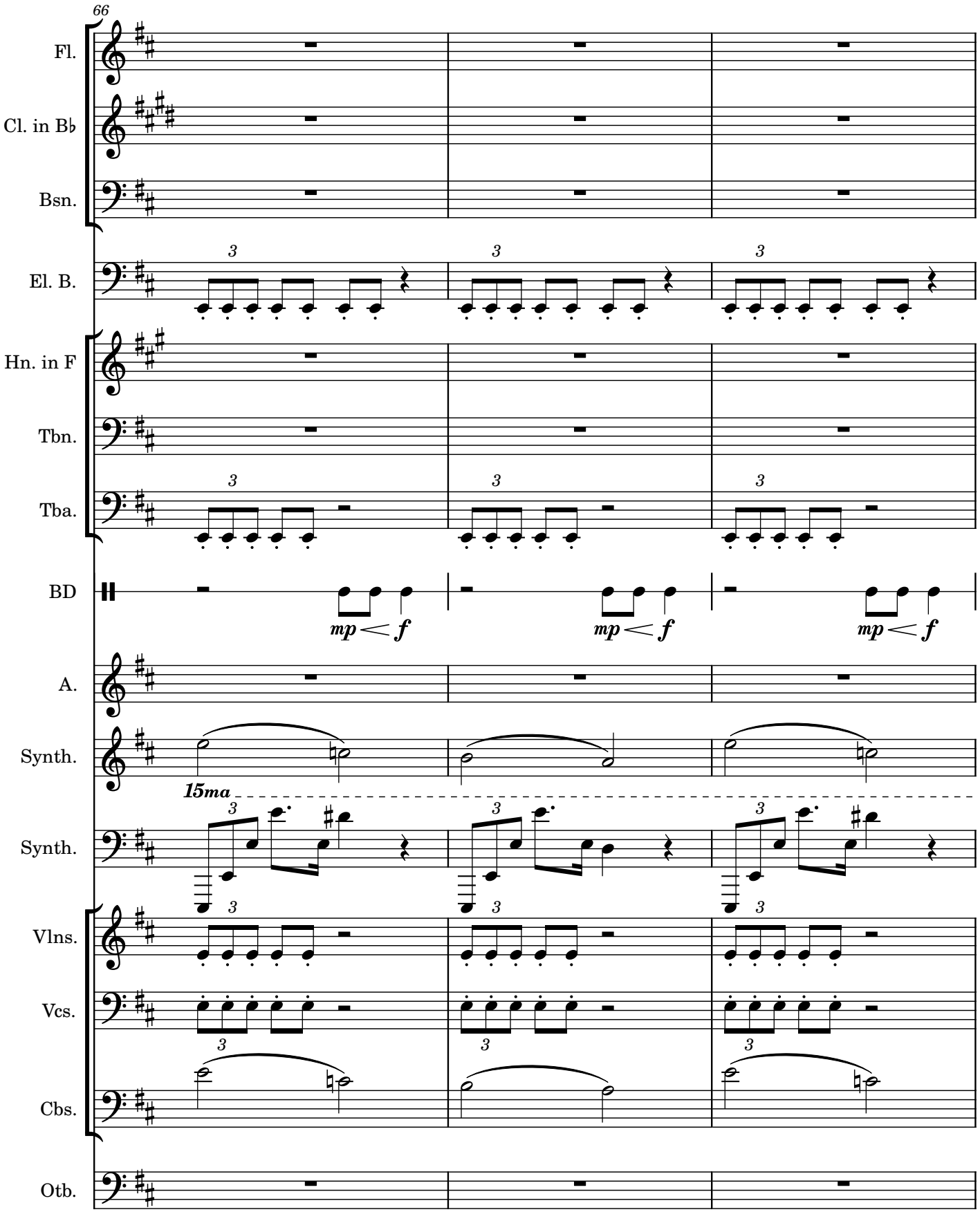

52
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
8va
15ma
Synth.
Vlns.
Vcs.
Cbs.
Otb.

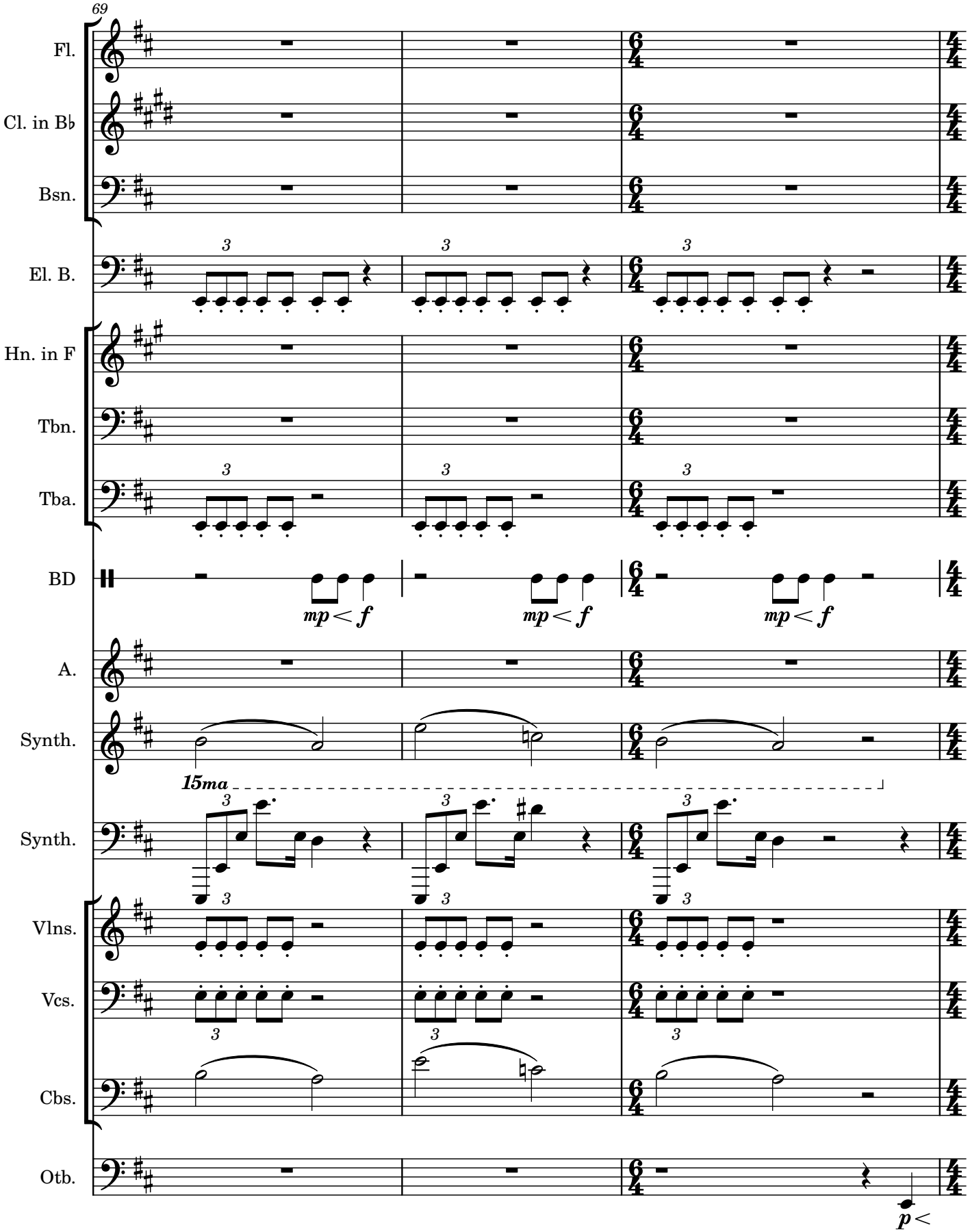


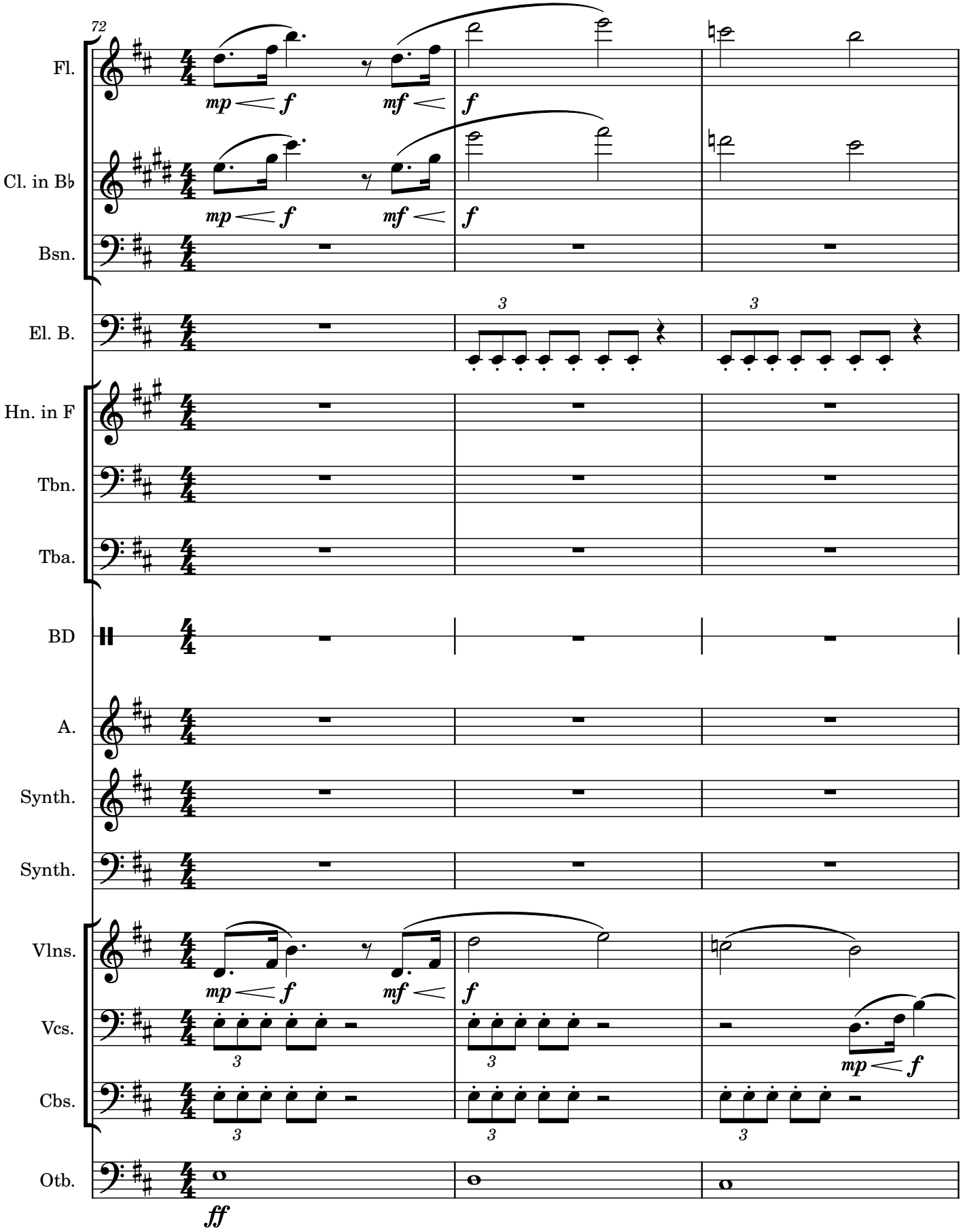
theme 2: the end of this idea reminisces about the end of 'Glitch's leitmotif'

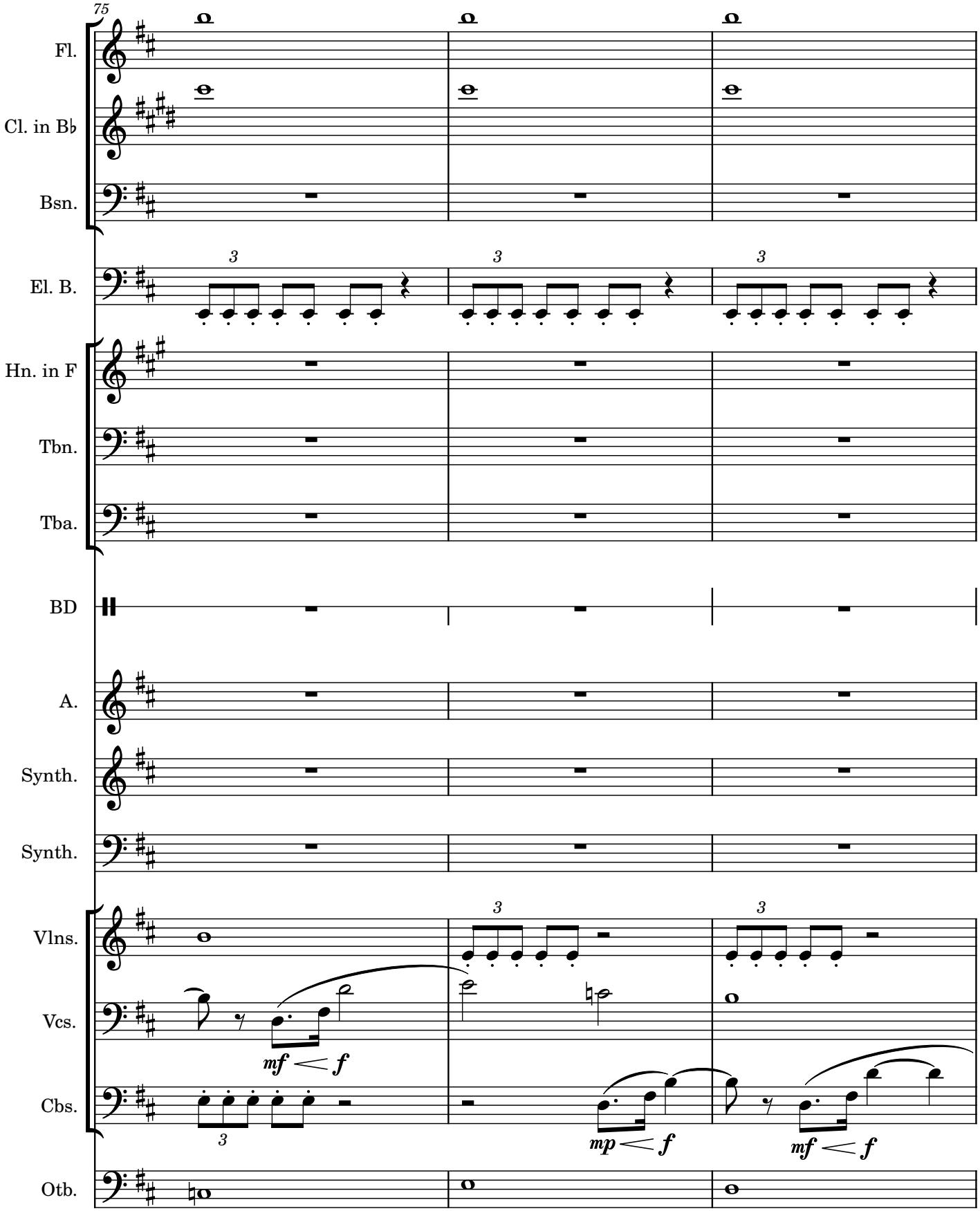

60
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
3
mp < f
mf < f
15ma
f

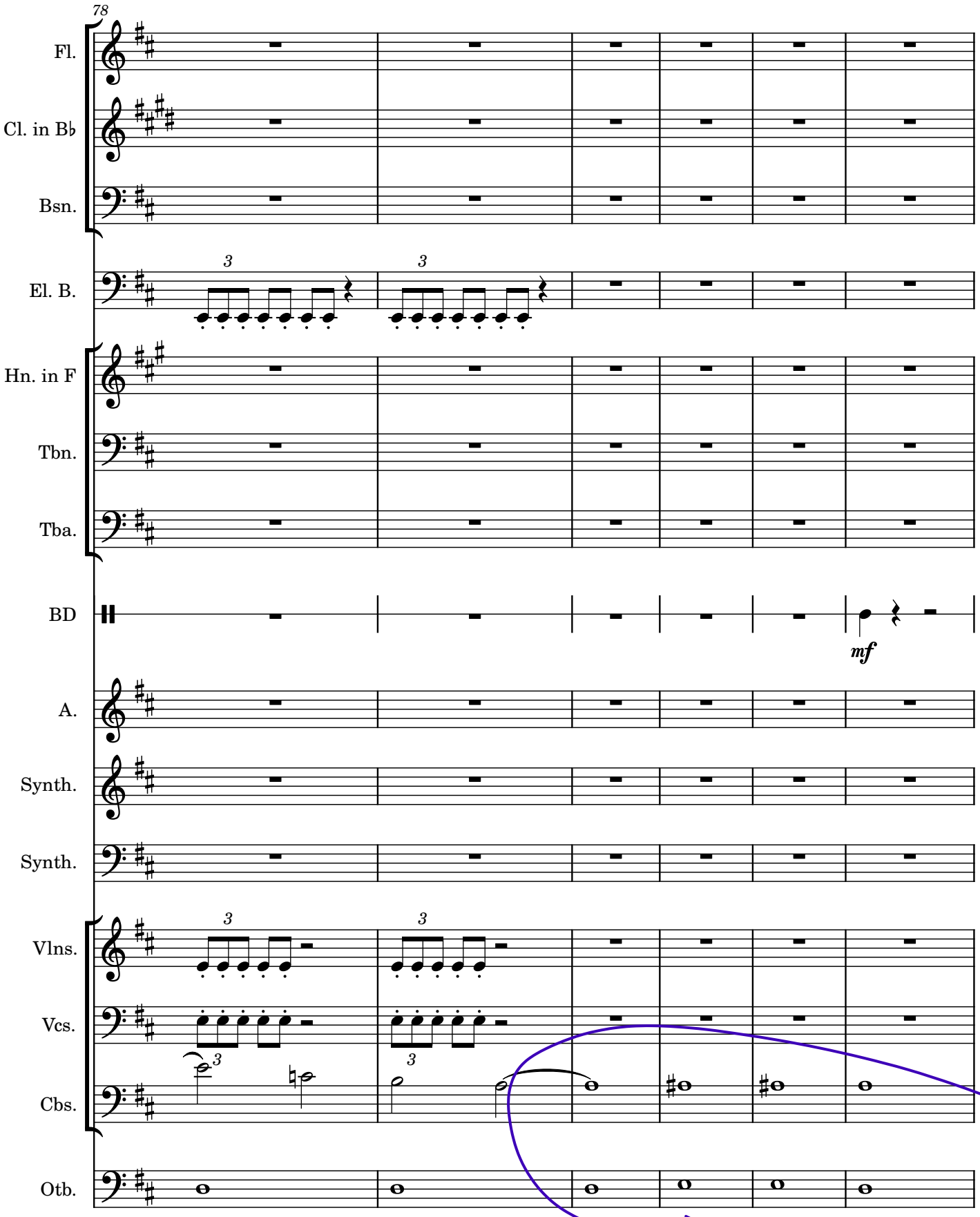

63
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
15ma
Synth.
Vlns.
Vcs.
Cbs.
Otb.
mp < f
mf < f
mf

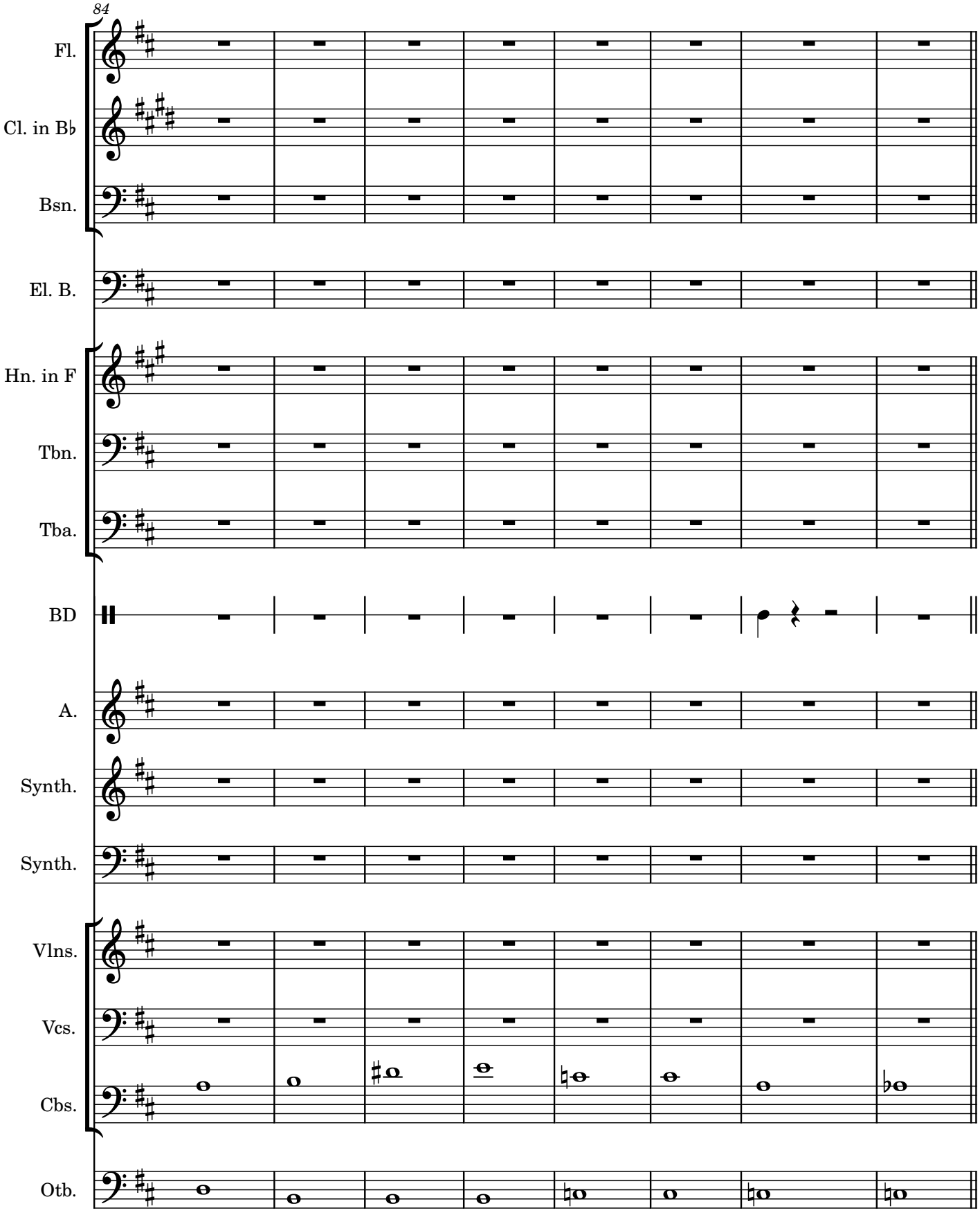

66
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
mp < f
mp < f
mp < f
A.
Synth.
15ma
Synth.
Vlns.
Vcs.
Cbs.
Otb.

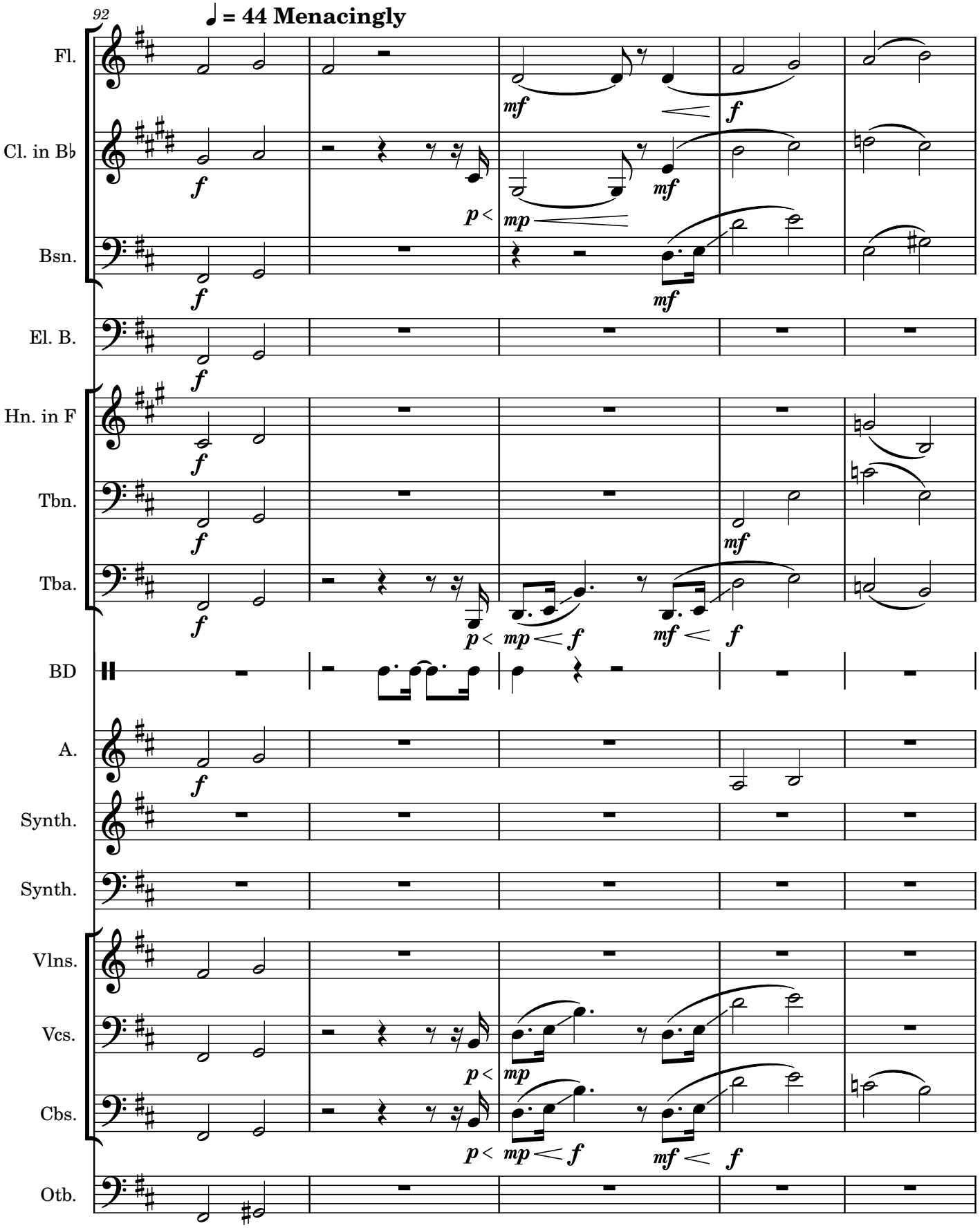

69
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
mp < f
mp < f
mp < f
A.
Synth.
15ma
Synth.
Vlns.
Vcs.
Cbs.
Otb.
p <


72
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
mp
f
mf
ff
3


75
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
3
mf < f
mp < f
mf < f


78
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
mf
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
epic slow duo to lead back into his leitmotif


84
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.


92
♩ = 44 Menacingly
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.

soft until the end where glitches
steal the sotto voce peace

97

♩ = 60 Lonely

Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.

holy

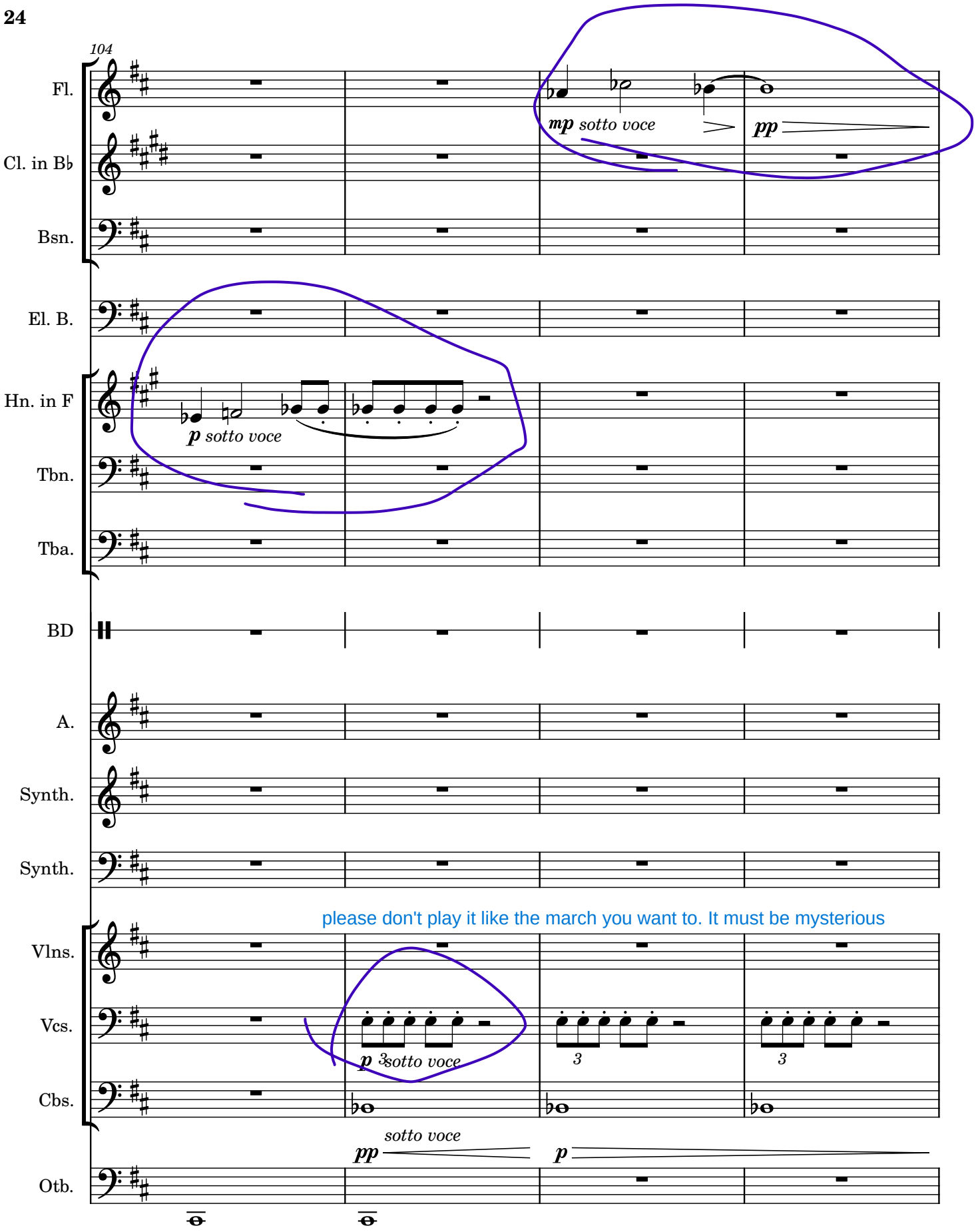
f

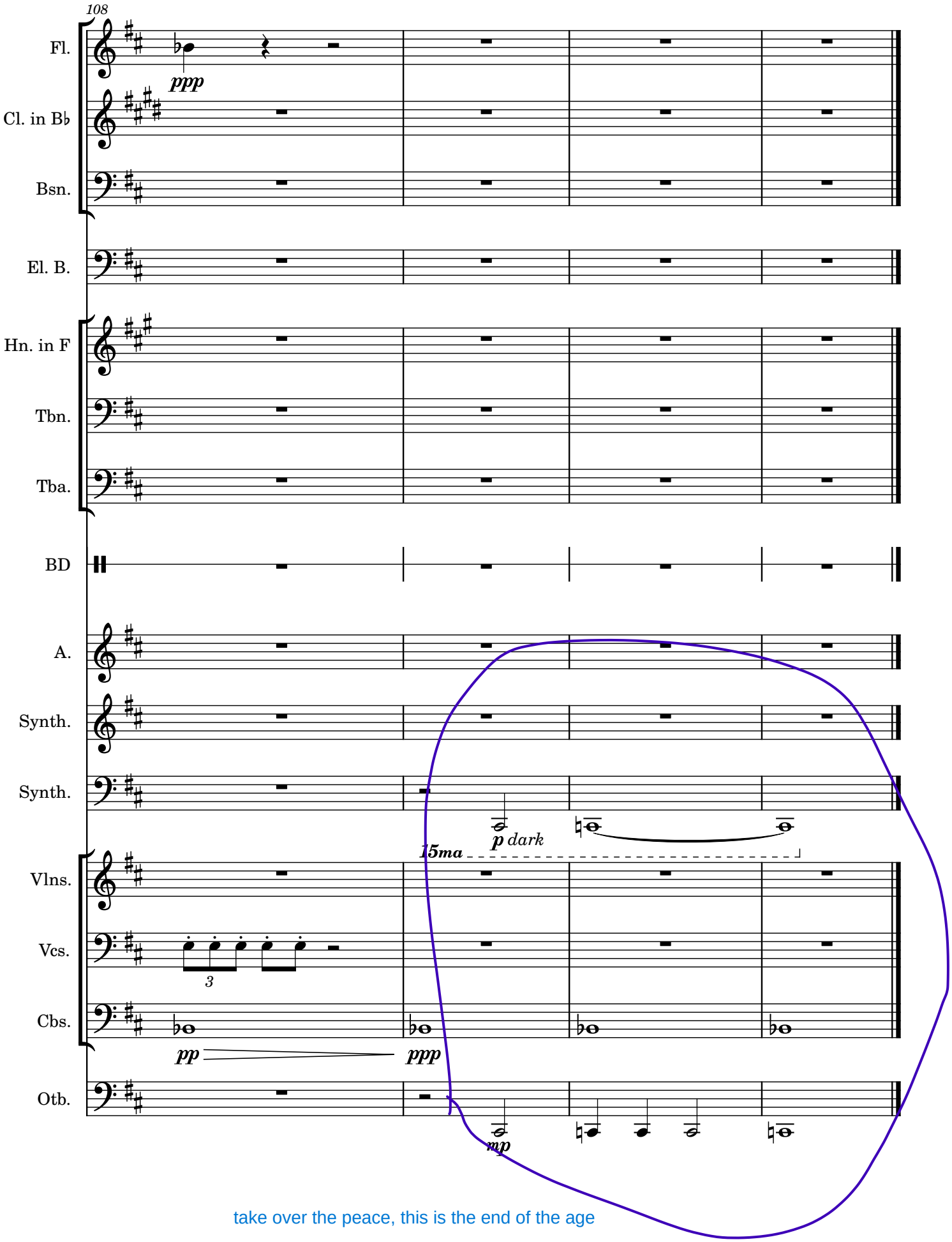
mp sotto voce

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

mp dark

p


104
Fl.
Cl. in B♭
Bsn.
El. B.
Hn. in F
Tbn.
Tba.
BD
A.
Synth.
Synth.
Vlns.
Vcs.
Cbs.
Otb.
mp sotto voce
pp
p sotto voce
please don't play it like the march you want to. It must be mysterious
p sotto voce
3
3
3
sotto voce
pp
p



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