

**UCLA**

**Contemporary Music Score Collection**

**Title**

Choices

**Permalink**

<https://escholarship.org/uc/item/5qv9z14q>

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**Publication Date**

2020

**JOSE VELIZ**

**Choices**

*Interactive piece  
for orchestra & audience*

*Audience participation through real time voting using smartphones*

*April 2019*

## INSTRUMENTATION

### Presentation Part

Flute/Piccolo

Oboe

Clarinet in Bb/Clarinet in Eb

Bassoon/Contrabassoon

Trumpet in C 1 & 2

Horn in F 1 & 2

Trombone 1 & 2

Tuba

Drumset

Percussion

(Glockenspiel, Xylophone, Timpani)

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

**DURATION:** 12-22+ min. (dependent on audience)

\*Fixed duration can be achieved by eliminating certain questions

# Choices

## *Program Notes*

*Choices* is part of a series of interactive pieces with the purpose of giving audience members the opportunity to be a part of the music while it's taking place, and to create a unique experience that can never be recreated with the same collective imagination. To get a better idea of how it looks/works visit [josevelizmusic.com/interactive](http://josevelizmusic.com/interactive)

**Performance reference at:**

**[josevelizmusic.com/choices](http://josevelizmusic.com/choices)**

**Conductor resources, technology requirements, and further instructions can be found on page 36.**

**A consultation to explain in detail all of the necessary information for performance can be requested at [josep.veliz@gmail.com](mailto:josep.veliz@gmail.com)**

# Choices

Jose Veliz

Wait for answer  
Then give appropriate hand sign to begin  
Instrument selected play, the others rest until cued to play

Give hand sign that corresponds to answer.  
\*Do this for all Xs with words "Adding" or "Loading"

Adding

1 WWs 2 brass 3 perc 4 pno 5 stngs →



Lighthearted ♩=106

Q1

PP

4/4



Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in C

Horn in F

Trombone

Tuba

Drum Set

Glockenspiel

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Musical score for various instruments including Flute, Oboe, Clarinet in Bb, Bassoon, Trumpet in C, Horn in F, Trombone, Tuba, Drum Set, Glockenspiel, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 106. It includes dynamic markings like *p* and *pp*, and performance instructions such as *Q1*, *Adding*, *Red.*, *pizz*, and *simile*. The score is divided into measures 1 through 8.

2

3

4

5

6

7

8

# A REPEAT SECTION 5X

Q2,3,4,5

Adding (5th time for solo at the bottom of next section)

Cue for chosen section to play line 1

(Once section joins it repeats on same line.  
If cued again, section moves to line 2)



PP ~~X~~ ~~X~~

Fl. *p*

Cl. *p*

Bsn. *p*

C Tpt. 2. mute *mp* *mp* *simile*

Hn. 1. mute *mp* *mp* *simile*

Tbn. 1. mute *mp* *mp* *simile*

Dr. Brushes (brush R.H., stick L.H.) Swing 8's Join *p* ad lib (no kick)

Pno. *p* [5x]

Vln. I pizz *p*

Vln. II pizz *p*

Vla. pizz *p*

Vc. pizz *p*

Cb. pizz *p*

9 10 11 12 13 14 15 16

Cue for chosen section to change to line 2 if already playing line 1

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. Open *p*

Dr. *p* more fills

Pno. *p* again

Vln. I arco *p* *simile*

Vln. II arco *p* *simile*

Vla. arco *p*

Vc. arco *p* *simile*

Db. arco *p* *simile*

9 10 11 12 *simile* 13 14 15 16

# B

Answer



PP

Fl.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 18 19 20 21 22 23 24

Fl.

Ob. simile

Cl.

Bsn.

Hn.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

17 18 19 20 21 22 23 24

# SOLO

Fl. solo *mf*

C Tpt. 1. solo

Pno. *mf*

Vln. I solo

17 18 19 20 21 22 23 24





PP

Fl. *mf*

Cl. *mf*

Bsn. *mf*

C Tpt. *mf*

Hn. *mf*

Tbn. *mf*

*simile*

Dr. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

Dr. *mf*

Pno. *mf*

25 26 27 28 29 30 31 32

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

25 26 27 28 29 30 31 32

Fl. *mf*

C Tpt. *mf*

Pno. *mf*

Vln. I *mf*

25 26 27 28 29 30 31 32

Q8

Loading

PP  

1 BRIGHT 2 WARM 3 DARK →

Fl. *mf*

Cl. *mf*

Bsn.

C Tpt.

Hn.

Tbn.

Dr.

Pno.

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb. *mf*

33 34 35 36 37 38 39 40

1 BRIGHT 2 WARM 3 DARK →

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Dr. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* (arco)

Vc. *mf*

Db. *mf*

33 34 35 36 37 38 39 40

*mf* (staccato)

# D

Answer

## BRIGHT



PP

To Picc.

Picc.

mf

To Eb Cl.

Clarinet in Eb

mf

triangle

mf

glockenspiel (hard mallets)

mf

Pno.

mf

Vln. I

mf

Vln. II

mf

Cb.

41 42 43 44 45 46 47 48

## WARM



Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

mf

41 42 43 44 45 46 47 48

## DARK



C Tpt.

open

mf

Hn.

mf

Tbn.

mf

Tba.

mf

Perc.

mf

Vla.

mf

Vc.

mf

Db.

mf

41 42 43 44 45 46 47 48

PP

Picc.

Ob.

E♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Dr.

Glock.

Pno.

Vln. I

Vln. II

49 50 51 52 53 54 55 56

Vln. I

Vln. II

Vla.

Vc.

Db.

49 50 51 52 53 54 55 56

Bsn.

Contrabassoon

Dr.

Perc.

Pno.

Vc.

Db.

49 50 51 52 53 54 55 56

PP

Picc.

Ob.

E♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Tba.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

57 58 *mf* 59 60 61 62 *p* 63

Vln. I

Vln. II

Vla.

Vc.

Db.

57 58 *mf* 59 *p* 60 61 62 63

Cbsn.

Hn.

Tbn.

Tba.

Perc.

Vla.

Vc.

Db.

57 58 59 60 61 62 63

Q9

PP

Picc. *To Fl.*

Ob.

E♭ Cl. *To B♭ Cl.*

Bsn.

C Tpt.

Hn.

Tbn.

Tba.

Dr.

Glock. *To Timp.*

Pno.

Vln. I

Vln. II

Vla.

Vc. *arco*

64 65 66 67 68 69

Vln. I

Vln. II

Vla.

Vc.

Db.

64 65 66 67 68 69

Cbsn.

64 65 66 67 68 69

C Tpt.

Hn.

Tbn.

Tba.

64 65 66 67 68 69

Perc.

64 65 66 67 68 69

Vln. I

Vln. II

Vla.

Vc.

Db.

64 65 66 67 68 69



1 STILL 2 FLOW →

PP

Picc. Flute *mf*

E♭ Cl. Clarinet in B♭ *mf*

Bsn. *mf*

Dr. *mf*

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. pizz *mf*

Cb.

70 71 72 73 74 75 76 77 78

1 STILL 2 FLOW →

Vln. I

Vln. II

Vla.

Vc.

Db.

70 71 72 73 74 75 76 77 78

1 STILL 3 FLOW (DARK) →

Vln. I

Vln. II

Vla.

Vc.

Db.

70 71 72 73 74 75 76 77 78

Answer

X

STILL



PP

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Vc. *p*

Cb. *p*

79 80 81 82 83 84 85

FLOW (Più mosso)



Hp. *p*

Pno. *p*

Vc. *p espress*

Db. *p espress*

79 80 81 82 83 84 85

FLOW (DARK) (Più mosso)



Cbsn. *p espress.*

Hp. *pp*

Pno. *pp*

Db. *p espress.*

79 80 81 82 83 84 85



PP

Fl.

Ob.

Cl.

Bsn.

Vc.

Cb.

86 87 88 89 90 91 92

Fl.

Cl.

Hn.

Hp.

Pno.

Vla.

Vc.

Db.

86 87 88 89 90 91 92

*pp*

*pp*

1.

*p*

*p* *espress*

pizz

Cbsn.

Hp.

Pno.

Vla.

Vc.

Db.

86 87 88 89 90 91 92

*pp*

*pp*

PP

Fl.

Ob.

Cl.

Bsn.

Vc.

Cb.

Musical score for measures 93-98. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violin, Cello) are shown. The woodwinds play sustained notes with long breath marks. The strings play sustained notes with long bow marks. The dynamic is marked 'PP' (pianissimo).

93 94 95 96 97 98

Fl.

Cl.

Hn.

Hp.

Pno.

Vla.

Vc.

Db.

Musical score for measures 93-98. The woodwind section (Flute, Clarinet, Horn) and string section (Violin, Viola, Cello, Double Bass) are shown. The woodwinds play melodic lines with slurs. The strings play sustained notes with long bow marks. The dynamic is marked 'PP' (pianissimo).

93 94 95 96 97 98

Cbsn.

Hn.

Tbn.

Tba.

Hp.

Pno.

Vla.

Vc.

Db.

cresc.

mf

mp

p

mf

mf

Musical score for measures 93-98. The woodwind section (Coborn, Horn, Trombone, Tuba) and string section (Harp, Piano, Viola, Cello, Double Bass) are shown. The woodwinds play sustained notes with long breath marks. The strings play sustained notes with long bow marks. The dynamic is marked 'PP' (pianissimo).

PP

Fl.

Ob.

Cl.

Bsn.

Vc.

Cb.

99 100 101 102 103

Fl.

Cl.

Hn.

(Continue resting on line 1)

Hp.

Pno.

Vla.

Vc.

Db.

99 100 101 102 103

Cbsn.

Hn.

Tbn.

Tba.

(Continue resting on line 1)

(Continue resting on line 1)

Hp.

Pno.

Vla.

Vc.

Db.

99 100 101 102 103

Q10



PP

1 Timpani *p* 3 3 3 3 3 3 3 3 To Xyl.

Pno. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

104 105 106 107 108 109 110 111 112 113

Fl. *p*

Cl.

Dr. *p*

Hp.

Pno.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db. *arco*

104 105 106 107 108 109 110 111 112 113

Cbsn. To Bsn.

Hp.

Pno. *mp*

Vc.

Db.

104 105 106 107 108 109 110 111 112 113

Repeat or continue

**F**

Q11

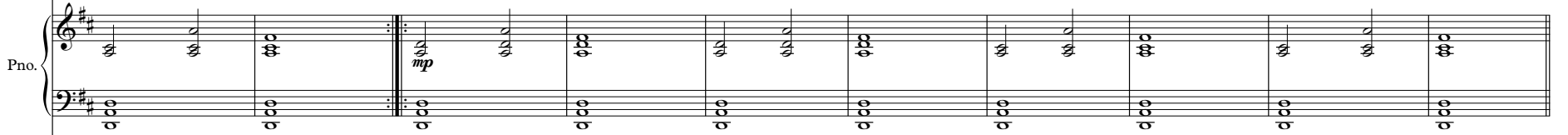
Adding

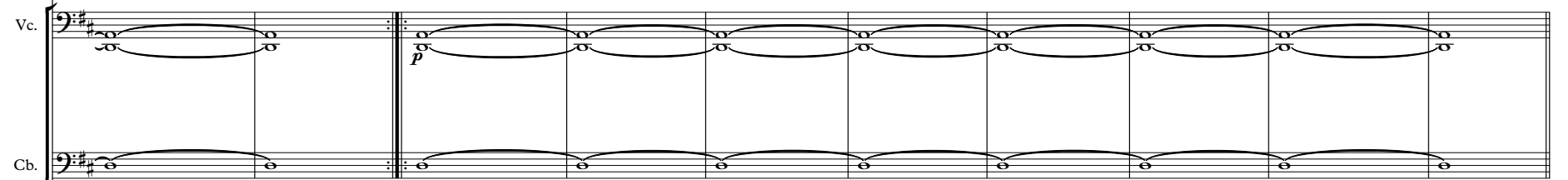
PP   

**REPEAT** (back to rehearsal C)

**CONTINUE**

**1 PLAYFUL 2 STRICT** →

Pno. 

Vc. 

114 115 *p* 116 117 118 119 120 121 122 123



**REPEAT** (back to rehearsal C)

**CONTINUE**

**1 PLAYFUL 2 STRICT** →

Fl. 

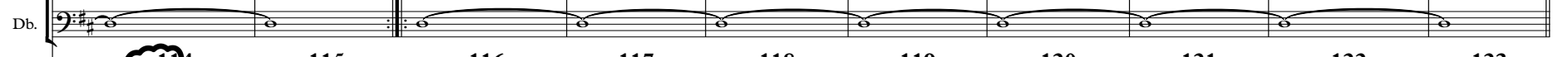
Dr.  (to drumsticks)

Vln. I 

Vln. II 

Vla. 

Vc. 

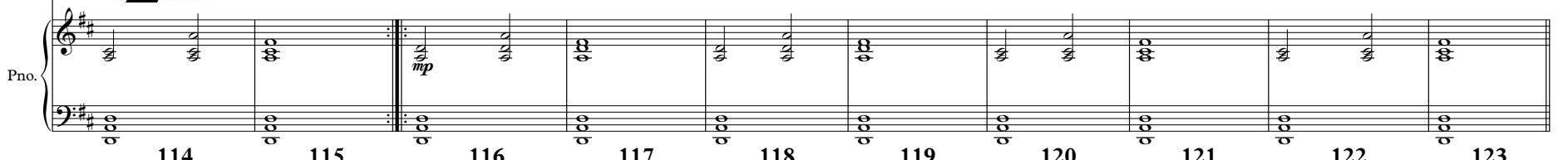
Db. 



**REPEAT** (back to rehearsal C)

**CONTINUE**

**1 PLAYFUL 2 STRICT** →

Pno. 

114 115 116 117 118 119 120 121 122 123

Answer

Q12

PP  

**PLAYFUL**   
**(Poco meno mosso)**



Fl. *mf* *p* *mp* *p* *mp*

Ob. *mf*

Cl. *p* *mp* *p* *mp* *mf*

Bsn. *p*

C Tpt. *mf* *pp* *mp* *harmon mute*

Hn. *pp* *mp*

Dr. *mp*

Vln. I *p* (swing)

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

124 125 126 127 128 129 130 131 132 133

**STRICT** 



Ob. *mf*

Cl. *mf*

Bsn. (bssn.) *mf*

Dr. *mf* 4 8

Pno.

Vc. *mf*

Db. *mf*

124 125 126 127 128 129 130 131 132 133

PP

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Dr.

Xylophone (swing)

I

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

134 135 136 137 138 139 140 141

Fl.

Ob.

Cl.

Bsn.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

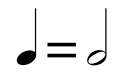
Db.

134 135 136 137 138 139 140 141

Detailed description of the musical score: This page contains two systems of a musical score for measures 134 through 141. The first system includes parts for Piccolo (PP), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Horn (Hn.), Drum (Dr.), Xylophone (swing), Bassoon I (I), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Drum (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as triplets, dynamics (p, mf, pp, mp, a2), and articulation (pizz). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 134 through 141 are printed below the staves.





**H** 



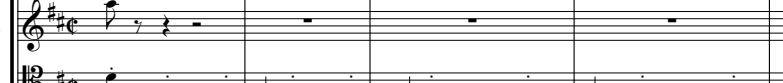

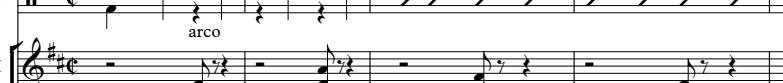

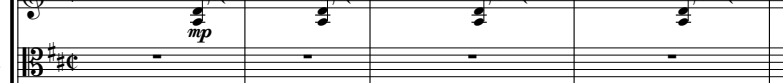



Answer



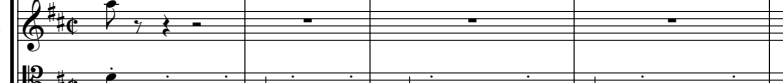

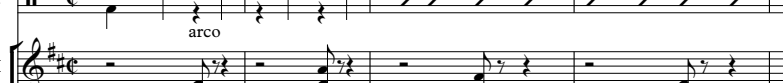

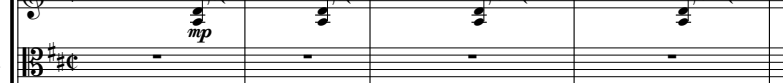



# FASTER (PLAYFUL) (continue swing )



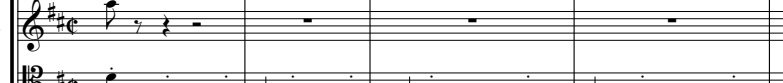

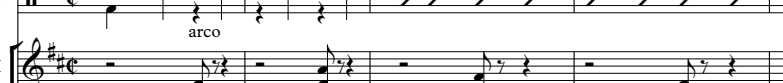

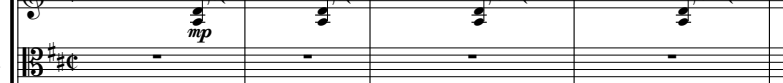



To Picc.



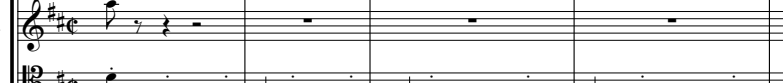

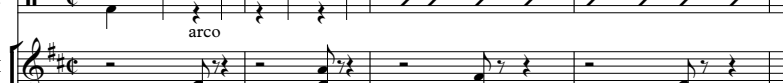

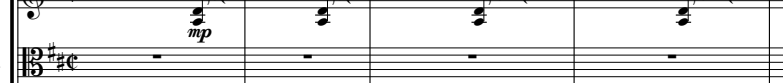







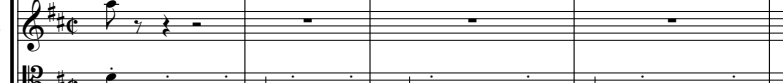

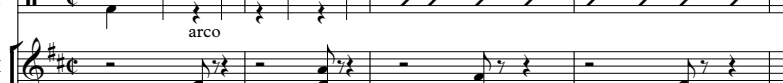

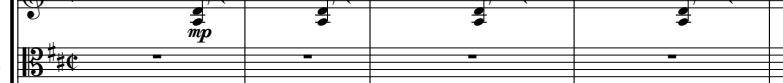



PP



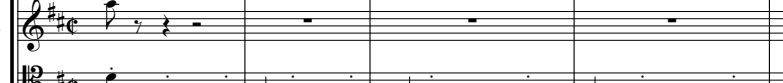

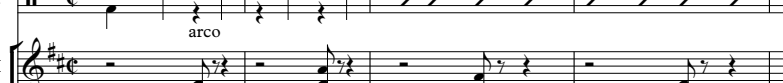

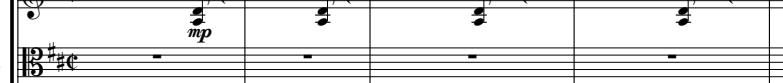



Fl.          



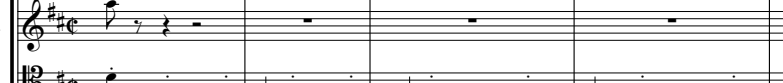

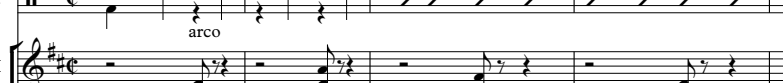

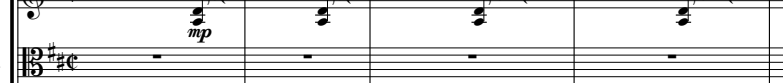



Ob.          



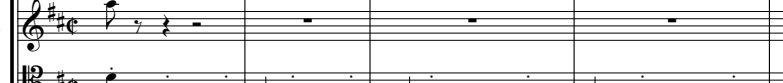

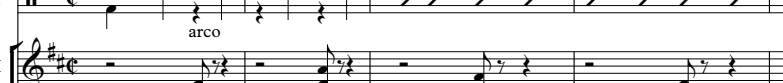

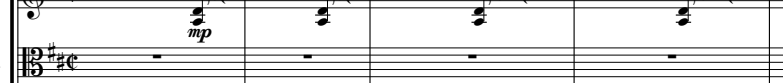



Cl.          



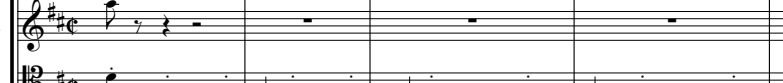

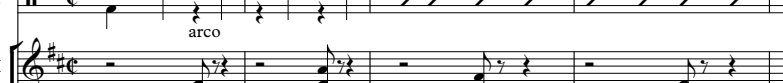

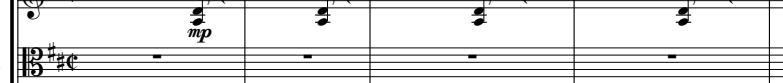



Bsn.          



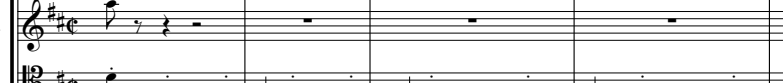

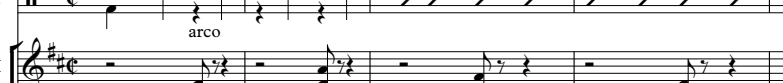

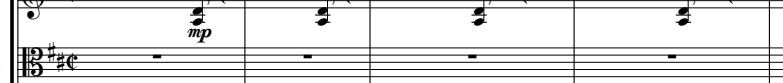



Dr.          

Vln. I          

Vln. II          

Vla.          

Vc.          

Cb.          

149 150 151 152 153 154 155 156 157 158

# SLOWER (PLAYFUL)



Fl.          

Ob.          

Bsn.          

C Tpt.          

Tbn.          

Dr.          

Vln. I          

Vln. II          

Vla.          

Vc.          

Db.          

149 150 151 152 153 154 155 156 157 158

# FASTER (STRICT)



Fl.         

Ob.         

Cl.         

Bsn.         

Dr.         

Pno.         

Vln. I         

Vln. II         

Vla.         


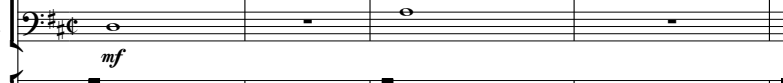

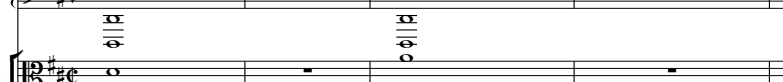
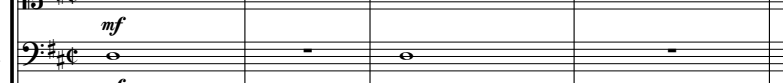


Vc.         


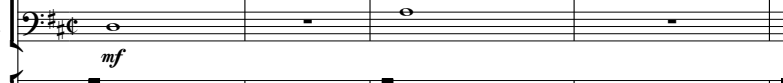

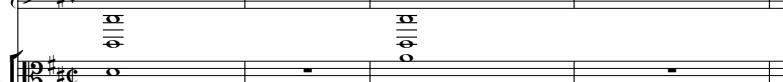
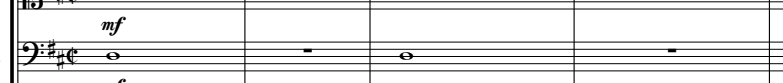


Db.         


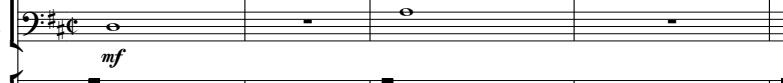

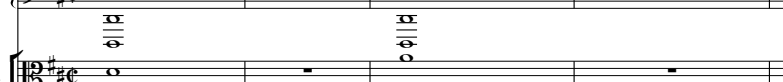
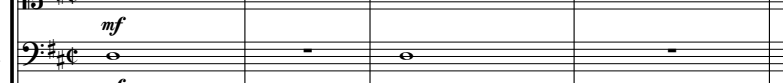


149 150 151 152 153 154 155 156 157 158


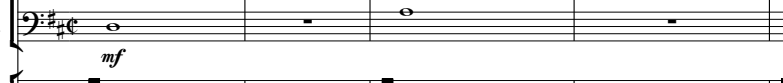

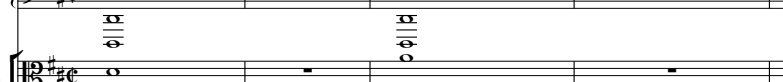
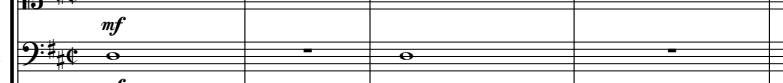


# SLOWER (STRICT)


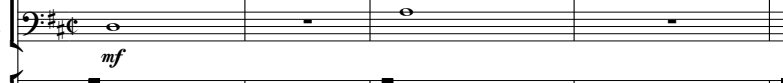

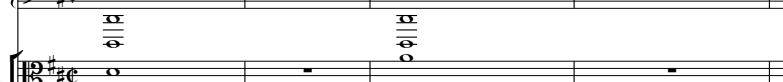
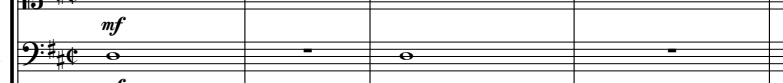





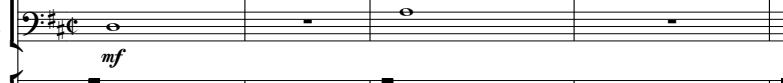

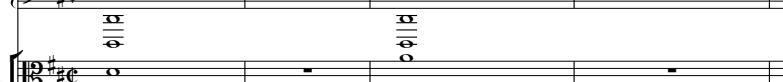
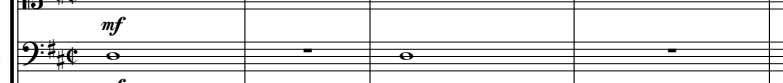


Cl.       


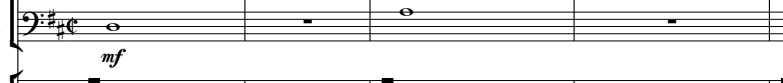

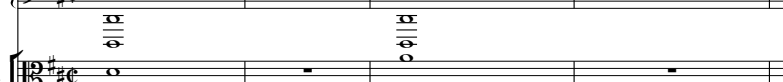
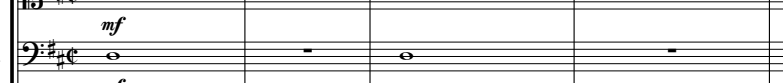


Bsn.       

Dr.       

Pno.       

Vla.       

Vc.       

Db.       

149 150 151 152 153 154 155 156 157 158

PP

Fl.

Ob.

Cl.

Bsn.

C.Tpt.

Hn.

Tbn.

Tba.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

*p* *f* *mf* *pp* *ppizz* *arco* *open* *solo ad lib*

159 160 161 162 163 164 165 166 167 168

Fl.

Ob.

Cl.

Bsn.

C.Tpt.

Hn.

Tbn.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

159 160 161 162 163 164 165 166 167 168

Fl.

Ob.

Cl.

C.Tpt.

Hn.

Tbn.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *f* *open* *mf* *open* *f*

159 160 161 162 163 164 165 166 167 168

Fl.

Ob.

Cl.

Bsn.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *mf*

159 160 161 162 163 164 165 166 167 168

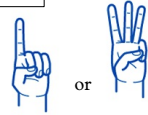
# CONTINUE IN SAME LINE UNTIL L →

# I

PP **X** Adding **X** Q 11 Q 12

\*Instruments join based on audience response. If picked section plays as written, otherwise rests. Once a section is picked it should continue to play until rehearsal L

1 OBOE 2 VIOLINS 3 BOTH →



Cl. *p* Oboe *mp*

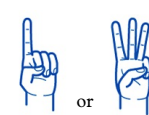
Dr. *p* Violin I *mp*  
Violin II *mp*

Cb. *p* 169 170 171 172 173 174 175 176 177 178 179 180 181 182

*cresc. poco a poco*

\*arrows indicate instruments continues to repeat the same 12 bars until rehearsal L

1 OBOE 2 VIOLINS 3 BOTH →



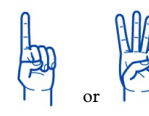
Cl. *p* Oboe *mp*

Dr. *p* Violin I *mp*  
Violin II *mp*

Db. *p* 169 170 171 172 173 174 175 176 177 178 179 180 181 182

*cresc. poco a poco*

1 OBOE 2 VIOLINS 3 BOTH →



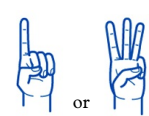
Dr. *p* Oboe *mp*

Pno. *p* Violin I *mp*  
Violin II *mp*

Db. *p* 169 170 171 172 173 174 175 176 177 178 179 180 181 182

*cresc. poco a poco*

1 OBOE 2 VIOLINS 3 BOTH →



Cl. *p* Oboe *mp*

Dr. *p* Violin I *mp*  
Violin II *mp*

Db. *p* 169 170 171 172 173 174 175 176 177 178 179 180 181 182

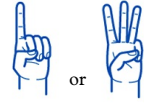
*cresc. poco a poco*

Adding

Q13



1 WWs 2 STRINGS 3 BOTH →



Piccolo

Bassoon

Viola

Violoncello

Piccolo

Bassoon

Viola

Violoncello

Piccolo

Clarinet in Bb

Bassoon

Viola

Violoncello

Piccolo

Bassoon

Viola

Violoncello

Db.

PP

Ob. *cresc. poco a poco*

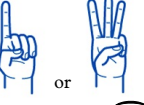
Dr. 16 20 24 *mf*

Vln. I *cresc. poco a poco* *simile*

Vln. II *cresc. poco a poco* *simile*

183 184 185 186 187 188 189 190 191 192 193 194

1 WWs 2 STRINGS 3 BOTH →



Ob. *cresc. poco a poco*

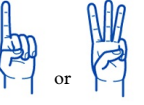
Cl. *cresc. poco a poco*

Vln. I *cresc. poco a poco* *simile*

Vln. II *cresc. poco a poco* *simile*

183 184 185 186 187 188 189 190 191 192 193 194

1 WWs 2 STRINGS 3 BOTH →



Ob.

Cl. in Bb

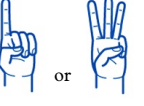
Bassoon

Vln. I

Vln. II

183 184 185 186 187 188 189 190 191 192 193 194

1 WWs 2 STRINGS 3 BOTH →



Ob.

Cl. *mp*

Bassoon

Vln. I

Vln. II

183 184 185 186 187 188 189 190 191 192 193 194

Adding

(doors)

PP

Picc. *simile*

Dr.

Vla. *simile*

Vc.

Picc. *simile*

Bsn. *simile*

C Tpt. *fp*

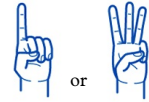
Hn. *fp*

Tbn. *fp*

Tba. *fp*

Xyl. *mf*

1 BRASS 2 PERC 3 BOTH →



Dr.

Vla. *simile*

Vc.

Picc. *simile*

Bsn. *simile*

C Tpt. *fp*

Hn. *fp*

Tbn. *fp*

Tba. *fp*

Xyl. *mf*

195 196 197 198 199 200 201 202 203 204 205 206

1 BRASS 2 PERC 3 BOTH →



Vla.

Vc.

Picc.

Cl.

Bsn.

C Tpt. *mf*

Hn. *mf*

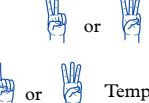
Tbn. *mf*

Tba. *mf*

Xylophone *mf*

195 196 197 198 199 200 201 202 203 204 205 206

1 BRASS 2 PERC 3 BOTH →



Vla.

Vc.

Picc.

Ob.

Cl.

Bsn.

C Tpt. *mf*

Temple Blocks *mf*

195 196 197 198 199 200 201 202 203 204 205 206

1 BRASS 2 PERC 3 BOTH →



Vln. I

Vln. II

Vla.

Vc.

Db.

C Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Tba. *mf*

Timpani *mf*

195 196 197 198 199 200 201 202 203 204 205 206

PP

Picc.

Clarinet in Bb

C Tpt.

Hn.

Tbn.

Tba.

Xyl.

207 208 209 210 211 212 213 214 215 216

*mf* *fp* *mf* *fp*

Piccolo

C Tpt.

Hn.

Tbn.

Tba.

Xyl.

207 208 209 210 211 212 213 214 215 216

C Tpt.

Hn.

Tbn.

Tba.

*mf* *mf*

Perc.

207 208 209 210 211 212 213 214 215 216

To Timp.

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

207 208 209 210 211 212 213 214 215 216

# EVERYONE PLAYS

## L



REPEAT (back to rehearsal F)



CONTINUE

### Straight $\text{♩} = \text{♩}$

Repeat or continue

Q14

PP  $\text{X}$

Picc. *f* *dim.* *mp*

Ob. *f* *dim.* *mp*

Cl. *f* *dim.*

Bsn. *f* *dim.*

C Tpt. *f* *dim.* *mp*

Hn. *f* *dim.*

Tbn. *f*

Tba. *f*

Dr. *f* *dim.* *mp*

Xyl.

Pno. *f* *dim.* *mf*

Vln. I *f staccato* *dim.*

Vln. II *f staccato* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

Contrabass

217 218 219 220 221 222 223 224

M

1 ROMANTIC 2 AGGRESSIVE →

PP **X** Q15 **X** Loading To Fl. **p**

Picc. *mp*

Ob. *p*

Cl. *mp*

Bsn. *mp*

C Tpt.

Hn.

Tbn.

Tba.

Dr.

Xyl.

Vln. I *mp staccato*

Vln. II *mp staccato*

Vla. *mp* *p*

Vc. *mp staccato*

Cb. *mp*

225 226 227 228 229 230 231 232



PP

# ROMANTIC

Vla.

Vc.

Cb.

solo

*p* *espress.*

tutti gli altri

*p*

*p*

233

234

235

236

237

238

# AGGRESSIVE

Fl.

Ob.

Cl.

Bsn.

Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Contrabass

*f*

233

234

235

236

237

238







PP

1 ORCHESTRA (ROMANTIC) 2 PIANO (ROMANTIC) →

musical score for strings (Vln. I, Vln. II, Vla., Vc., Cb.) with performance markings: *unis*, *accel.*, *rit.*, *p*, *cresc.*, *f*. Measure numbers 246-253 are indicated at the bottom.

3 ORCHESTRA (AGGRESSIVE) 4 PIANO (AGGRESSIVE) →

musical score for woodwinds (Fl., Ob., Cl., Bsn.), brass (C Tpt., Hn., Tbn., Tba.), percussion (Dr., Timp.), and piano (Pno.) with performance markings: *ff*, *3*. Measure numbers 246-253 are indicated at the bottom.

O

Answer

# ORCHESTRA (ROMANTIC)

## a Tempo



Flute *ff* *espress.*

Ob. *ff* *espress.*

Cl. *f*

Bsn. *f*

C.Tpt. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Dr. *p* *f*

Timpani *mf* *f* *p* *f*

Hp. *p* *f* *placc.*

Vln. I *ff* *espress.*

Vln. II *ff* *espress.*

Vla. *ff* *f*

Vc. *f* *legato*

Cb. *f*

254 255 256 257 258 259 260 261 262

# PIANO (ROMANTIC)



Pno. *p* *espress.* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Db.

254 255 256 257 258 259 260 261 262

# ORCHESTRA (AGGRESSIVE)



Picc. *ff*

Ob. *f*

Cl. *f*

Bsn. *f*

C.Tpt. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Dr. *Concert bass drum* *ff*

Timpani *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

254 255 256 257 258 259 260 261 262

# PIANO (AGGRESSIVE)



Pno. *ff* *simile*

254 255 256 257 258 259 260 261 262

This page of a musical score covers measures 263 through 267. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba (Tba.), Drums (Dr.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Piccolo (Picc.), and Piano (Pno.).

The score is divided into two systems. The first system (measures 263-267) features a complex woodwind and string texture. The Flute and Oboe parts have long, sustained notes. The Clarinet and Bassoon parts play triplet patterns. The Horns and Trombones provide harmonic support. The Piano part has a rhythmic accompaniment with triplets. Dynamics include *p* and *mf*. The second system (measures 263-267) features a more active woodwind and string texture. The Piccolo, Oboe, Clarinet, and Bassoon parts have more rhythmic activity. The Horns and Trombones play sustained notes. The Drums and Timpani have a more active role. The Piano part has a more complex accompaniment with triplets. Dynamics include *f*. The score concludes with a *rit.* marking and a *gliss.* on the Flute in measure 267.

PP

CONTINUE ON LINE 1 →

*rit.*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

268 *mf* 269 270 *p* 271 *espress.* 272

Pno.

268 269 270 271 272

CONTINUE ON LINE 1 →

*rit.*

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Tba.

Dr.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

268 269 270 271 272

CONTINUE ON LINE 2 →

Pno.

268 269 270 271 272

CONTINUE ON LINE 2 →

**P**

Q17

Repeat or continue



**REPEAT** (back to rehearsal M)

**CONTINUE**

**a Tempo**



PP

Fl. *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

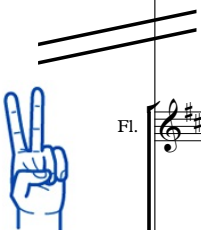
Cb.

273 274 275 276 277 278 279 280



**REPEAT** (back to rehearsal M)

**CONTINUE**



Fl.

Ob. *p*

Cl. *p*

Timp. *p*

Pno.

Vla.

Vc.

Db.

273 274 275 276 277 278 279 280

remove sections  
with appropriate hand cue


Q

Q18

Removing

PP

EVERYONE PLAYS

repeat indefinitely,  
until all removed  
\*when removed inst. should  
play downbeat of m.299 as a 



FL. *p*

Cl. *p*

Bsn. *p*



Dr. *p*



Pno. *p*



Vln. I *pizz* *p*

Vln. II *pizz* *p*

Vla. *pizz* *p*

Vc. *pizz* *p*

Cb. *pizz* *p*



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<i>Program Notes, How it Works</i>	37
<i>Notes to Conductor</i>	38
<i>Annotated Score Samples</i>	40
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<i>Annotated Part Sample</i>	44

# Choices

## *Program Notes*

*Choices* is part of a series of interactive pieces with the purpose of giving audience members the opportunity to be a part of the music while it's taking place, and to create a unique experience that can never be recreated with the same collective imagination. To get a better idea of how it looks/works visit [josevelizmusic.com/interactive](http://josevelizmusic.com/interactive)

## *How it Works*

*Choices* makes use of the live voting application *Poll Everywhere* in conjunction with a presentation software (preferably *Keynote*, but *PowerPoint* is also an option) to let the audience vote on what should happen next in the music as it's happening. An individual, which will be referred to as the presenter, is in charge of controlling the presentation, which is shown through a projection or screens for the audiences to look at the questions and answers. The presentation is linked with the live voting software so that as audience members see the questions they can use their cellphones to vote and decide what should happen. The presenter is in charge of following the provided part and do the following:

- Change/select questions at the appropriate time
- Based on the visual representation of the answers, select the appropriate answer to be shown at the moment dictated by the part

More information about how the mechanisms work, and the responsibilities of the presenter can be found in the *Computer and Presenter Part Explanation* document. This can be found inside the performance material folder alongside with the performance slides.

Additional information/explanations can be requested to [josep.veliz@gmail.com](mailto:josep.veliz@gmail.com)

## *Notes to Conductor*

The following notes are shown and further explained in pages ix-x, with annotated samples from the score. Notes are as follows:

- Score is laid out to show multiple possible score lines on top of each other. A score line is the full score for one of the multiple answers chosen by the audience. The score line followed will be denoted by the audience choice shown projected. (E.g. if projection shows audience picked *Bright* then you'd show the proper hand sign and follow the score line under that title)
- Each of the score lines will be separated by large *caesura* marks on the left margin of the score. These lines can be referred to the musicians as lines 1-4 according to their position from top to bottom. \*Musicians' parts will have multiple lines that correspond to each of the orchestral lines in the score (see *Annotated Sample Part* –page xiii for more info)
- Large boxed text is used to label what each of the score lines corresponds to, and when they have an arrow at the end they serve as warning indicators about upcoming shifts of scores based on audience choices.
- Large “X” marks on presentation part indicate the moment in which slides projected will change to show the following question or answer.
  - “X” on the presentation part with the word “Adding” on top show the exact moment in which the audience answer will be projected, and at that moment you should show the hand sign to the musicians so they know what score line to move to at the rehearsal mark
- Hand gestures shown to the left of the margin are the gestures that should be shown to the performers to indicate which line of score they should be playing.
  - **Exceptions:** beginning, rehearsal marks I-K, and rehearsal mark Q

- In these sections hand gestures are used to indicate when instruments should begin or stop playing their corresponding part \*For clarification refer to *Choices Guide Sheet* – page xii
- When taking repeats musicians are instructed on their parts to play a specific line when going back. Refer to *Choices Guide Sheet* for more info.
- For ease of readability, the score hides instrument staves when the instruments are resting
- For beginning and ending of piece, instrument sections will be added/taken out based on what the audience wants. In the beginning, every instrument section that hasn't been added will continue to rest until instructed otherwise, or until rehearsal mark D
  - Whenever an instrument section is picked in rehearsal mark A, the section will join in score line 1
  - If instrument section is picked while they are playing in rehearsal mark A, the section will change into score line 2
- Additional information or explanations can be requested at [josep.veliz@gmail.com](mailto:josep.veliz@gmail.com)

# Annotated Score Sample 1

**D**

Rehearsal mark: used whenever a new audience choice takes place

**BRIGHT**

Boxed text identifies what answer the score line below shows. In this example audience picked between bright, warm or dark

Hand signs on the left show both:

- Hand sign that should be shown to musicians a couple bars before
- The number of the score line (line 1)

Red line marks the score line (the full score for a specific answer choice)

**WARM**

Caesura mark shows divide between different score lines

**DARK**

Measure numbers help show division between score lines

The score includes parts for:  
 PP (Percussion)  
 FL (Flute)  
 Ob (Oboe)  
 CL (Clarinet)  
 Bsn. (Bassoon)  
 Dr. (Drum)  
 Ck. (Cymbal)  
 Pno. (Piano)  
 Vln. I (Violin I)  
 Vln. II (Violin II)  
 Vla. (Viola)  
 Vc. (Violoncello)  
 Db. (Double Bass)  
 C.Tpt. (Cornet/Trombone)  
 Hn. (Horn)  
 Tbn. (Trombone)  
 Tba. (Tuba)  
 Perc. (Percussion)  
 Vla. (Viola)  
 Vc. (Violoncello)  
 Db. (Double Bass)

Annotations include:  
 - A red vertical line on the left side of the score.  
 - A hand sign (index finger up) pointing to the first staff.  
 - A hand sign (two fingers up) pointing to the 'WARM' section.  
 - A hand sign (three fingers up) pointing to the 'DARK' section.  
 - Measure numbers 41, 42, 43, 44, 45, 46, 47, 48 are placed below the staves.

# Annotated Score Sample 2

**F**

\*If repeat go to 41 Slide 56

Adding

X on the presenter part with the word "adding" on top is the moment in which the audience final choice is shown. At this moment look at presentation and give appropriate hand sign to musicians

1 PLAYFUL 2 STRICT →

Hand signs used to show musicians whether to continue or take the repeat.

Boxed text with arrow at end gives you a warning about which score line to move to depending on what the audience decides. Normally 2 bars ahead of change. Make sure to indicate with a hand sign to musicians once answer is shown. \*Note that in some scenarios the numbers in the boxes will be different in each of the score lines. Make sure to look at the numbers right above the score line followed at any given moment.

1 PLAYFUL 2 STRICT →

REPEAT

CONTINUE

REPEAT

CONTINUE

1 PLAYFUL 2 STRICT →

REPEAT

CONTINUE

1 PLAYFUL 2 STRICT →

116 117 118 119 120 121 122 123 124 125

116 117 118 119 120 121 122 123 124 125

PP Pno. Vc. Cb. Fl. Dr. Vln. I Vln. II Vla. Vc. Db. Pno.

(to drumsticks)

The image displays a musical score for a concert band or orchestra, annotated with conductor's cues. The score includes parts for Piano (PP), Piano (Pno.), Violin (Vc.), Contrabass (Cb.), Flute (Fl.), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two systems, with measures 116-121 in the first and 116-125 in the second. A vertical line separates the two systems at measure 118. Hand signs for 'REPEAT' (a hand with the index finger pointing up) and 'CONTINUE' (a hand with the index finger pointing down) are shown on the left side of the score. Boxed text with arrows, such as '1 PLAYFUL 2 STRICT →', is placed above the score lines. A large 'F' in a box is at the top left. A callout box explains that an 'X' on the presenter part indicates the moment for the audience's final choice. Another callout explains that boxed text with arrows provides a warning about which score line to move to. A third callout notes that numbers in boxes may vary across score lines. The score includes dynamic markings like 'mp' and 'p'.

## *Technology*

This piece requires the use of the live voting application *Poll Everywhere* controlled by an individual during the performance. The performance requires a the following:

- Computer with presentation software (*Keynote* preferable but *PowerPoint* option available)
- A projector or large screens visible to audience
- Good internet and/or phone signal
- not necessary but helpful – additional screen monitors for conductor and musicians

Parts provided which are meant for the individual running the computer

- Computer and Presenter Part Explanation
- Performance slides

## *Choices Guide Sheet*

The following guide sheet can be found under the performance materials folder of the shared drive. This guide sheet is directed for the musicians of the orchestra and should be given to them to understand what happens at each section of the piece. Guide sheet is available in the parts folder.

## Choices Guide Sheet

Rehearsal Mark	Instructions
<b>Beginning</b>	Flute piano or violins begin playing on hand cue. Section that is not chosen rests until next section
<b>A</b>	WWs, brass, pro, perc., or strings added on hand cue. If not chosen rest until cued. <b>REPEAT THIS SECTION 5 TIMES TOTAL</b> (this includes repeats when you are resting). Once you begin playing continue on the same line unless cued again, which then you'd switch lines
<b>B</b>	Fl, tpt, pno, or violin solo on hand cue. Everyone else continue playing on the same line
<b>C</b>	No changes, continue on same line. Go back here if repeat taken
<b>D</b>	Bright (1), warm (2), or dark (3) on hand cue (If resting before this point, join in on appropriate line)
<b>E</b>	Static (1), flow (2), <b>dark</b> flow (3) on hand cue
<b>F</b>	Right before F take repeat (back to C) or continue on same line, depending on hand cue. If repeat taken WWs, perc, pno go to line 1; brass and strings go to line 2.
<b>G</b>	Playful (1), or strict (2) on hand cue
<b>H</b>	Faster: playful (1), strict (2) Slower: playful (3), strict (4) on hand cue
	From I through L continue in the same line you were playing at H (*Clarinet, perc 1 and pno not affected by hand cues)
<b>I</b>	Oboe and/or violins play on hand cue. If one of the 2 hand signs on your music is not shown rest until next rehearsal mark. NOTE: <b>ONCE YOU START PLAYING CONTINUE PLAYING UNTIL L</b>
<b>J</b>	WWs and/or strings play on hand cue. If one of the 2 hand signs on your music is not shown rest until next rehearsal mark. NOTE: <b>ONCE YOU START PLAYING CONTINUE PLAYING UNTIL L</b>
<b>K</b>	Brass and/or perc 2 play on hand cue. If one of the 2 hand signs on your music is not shown rest until next rehearsal mark. NOTE: <b>ONCE YOU START PLAYING CONTINUE PLAYING UNTIL L</b>
<b>L</b>	EVERYONE PLAY LINE 1
<b>M</b>	Right before M take repeat (back to F line 1) or continue on same line, depending on hand cue
<b>N</b>	Romantic (1), or aggressive (2) on hand cue
<b>O</b>	Full orchestra continues with hand cues (1) or (2). Cues (3) or (4) is piano solo (3 being romantic and 4 being aggressive)
<b>P</b>	If previously playing line (1) or (3) continue in line (1). If playing line (2) or (4) continue in line (2)
<b>Q</b>	Right before Q take repeat (back to M) or continue on same line, depending on hand cue. Repeat Q indefinitely until your section is cued to stop with hand cue. (NOTE: <b>PLAY DOWNBEAT OF Q WHEN STOPPED</b> ). Sections will be removed one by one until one is left and then that last section is cued to stop, the piece ends.

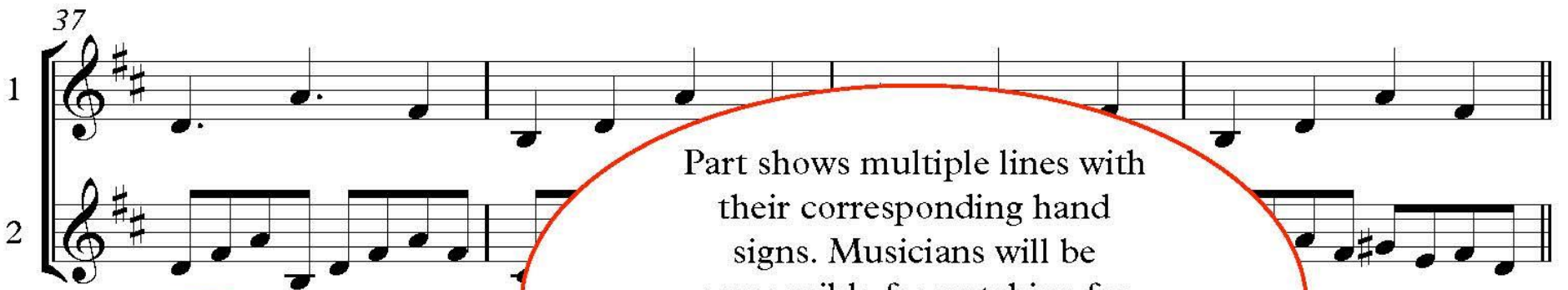


# Annotated Part Sample

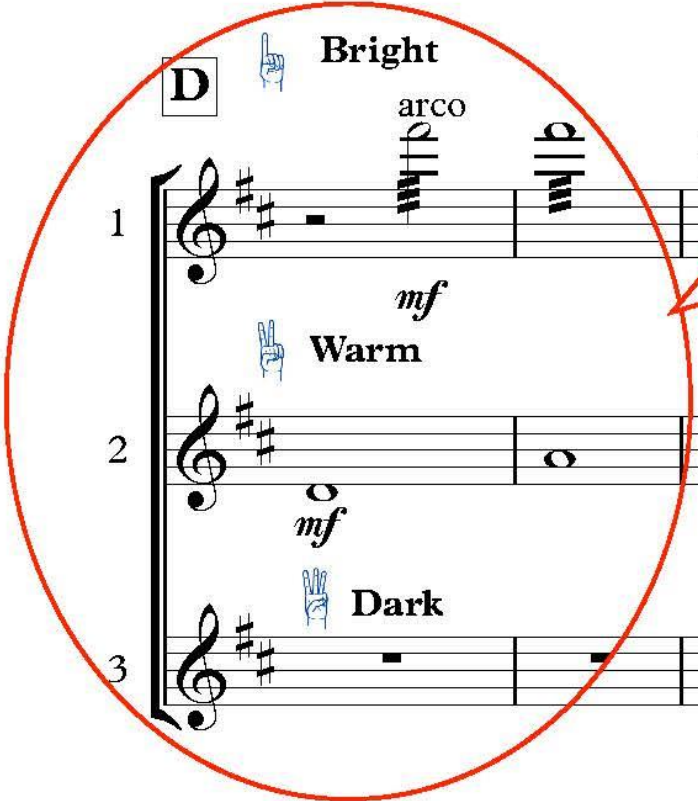
4

Violin I

37

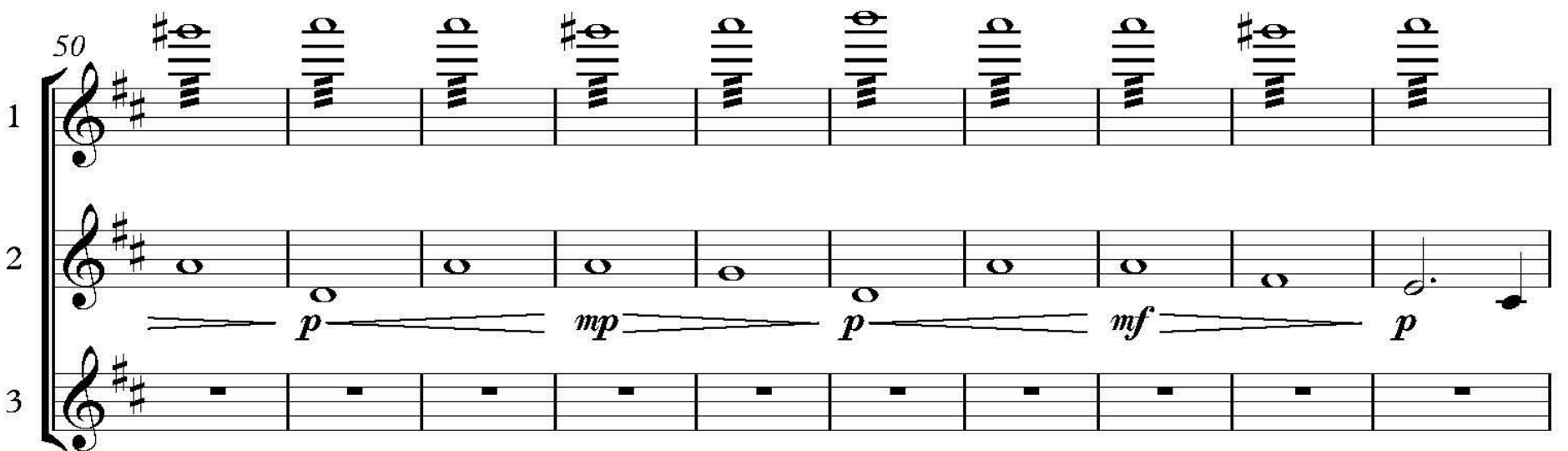


Part shows multiple lines with their corresponding hand signs. Musicians will be responsible for watching for hand sign given by conductor a couple bars before rehearsal mark, and change line accordingly



**Bright**  
arco  
*mf* Warm  
Dark

50



60

