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WHEN THE GROUND SHAKES

for mezzo-soprano, baritone, & 15 instruments

by

James May

B.Mus., The College of Wooster, 2016

B.A., The College of Wooster, 2016

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2018

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A Thesis approved on

May 3, 2018

by the following Thesis Committee

Thesis Director – Steve Rouse

Krzysztof Wołek

Kimcherie Lloyd

DEDICATION

When the Ground Shakes is dedicated to the victims of gun-violence; in schools and on streets, at home and away, victims we've learned to know and victims we never will.

ACKNOWLEDGMENTS

First and foremost, to Dr. Steve Rouse; for your unending patience and guidance in both the development of this work and in my development as a composer over the last year and a half; for your comments, advice, encouragement, and conversation, and for the countless opportunities you have provided me or supported me in pursuing —

To Dr. Krzysztof Wolek and Prof. Kimcherie Lloyd; for reading my thesis, challenging my conceptions of music, introducing me to new modes of thought, providing platforms for my work, and always being ready to grab a beer —

To my other professors and mentors: Allison Ogden, Lisa Wong, Jack Gallagher, Abby Shupe, John Phippen, Peter Mowrey, Caroline Ehman, Matt Ertz, Greg Slawson, John Ritz, Christopher Brody, Mark Yeary, and Kent Hatteberg; for sharing your love and deep knowledge of music with me —

To my classmates and colleagues, especially Cullynn Murphy, D. Carter, Alex Enyart, and everybody who has ever agreed or been forced to perform my music; for friendship, conversation, support, and absurd humor —

To Mickey; for your constant friendship and excitement, and for your beautiful words —

To Charlotte; for bringing the best of Wooster to Louisville —

To Sarah; for your love, comfort, companionship, knowledge, passion, and understanding —

To my parents and siblings for your love, support, and visits; to my friends from Pittsburgh, Wooster, and abroad; and to the memory of Brigid “Dee” Joyce and Molly Bennett —

— thank you.

PROGRAM NOTE

In the spring of 2017, I approached friend and writer Mickey Osthimer about collaborating on text for a song cycle. I was concerned about questions of identity, especially in America—why and how do certain ideologies lay “claim” to American values? Are protesters less representative of our values than police or government? More? Why do we ignore certain sub-communities, uphold others, and mourn or empathize with them accordingly?

What emerged from our discussions was a series of poems and prose selections about community, identity, memory, and trauma. Some of the text deals with childhood and nostalgia, while we culled other excerpts from previous essays Mickey had written for a literature blog. In total, they depict a portrait of how we build identity in childhood, and how that identity splinters in the face of violence—specifically, gun violence.

Over the course of the composition process, this topic grew ever-more relevant. While writing, the number of American school shootings since 2013 surged past 300. Among those was the 2018 Marjory Stoneman Douglass High School shooting in Parkland, FL, which gave rise to the #MarchForOurLives campaign and the public protest of high school students.
(<https://everytownresearch.org>)

Simultaneously, America faced and continues to face an epidemic of unarmed or legally armed people of color dying in police custody or after police shootings, including Stephon Clark, killed during the revision process of this piece. The groundswell of protest against this recurring trend extends back to the 2013 trial of George Zimmerman in the shooting death of Trayvon Martin, and the 2014 shooting death of Michael Brown at the hands of Ferguson, MO police officer Darren Wilson—respectively, these events gave birth and support to the ongoing #BlackLivesMatter movement, addressing another face of gun violence in America.
(<https://blacklivesmatter.com>)

And, of course, neither of these contemporary histories necessarily address the often ignored gun deaths that occur every day in America, and the ineffective policies that permit for these situations. In the 37 days after the Parkland massacre, 73 teens died from shootings or gun-related injury around the country.
(https://www.huffingtonpost.com/entry/teens-killed-since-parkland_us_5ab54cd5e4b0decad049d34c)

When the Ground Shakes does not propose a solution to America’s epidemic of gun violence, an issue deeply affected by public policy, the prison-industrial complex, our scapegoating and misunderstanding of mental illness, and racism. It offers, I hope, a glimpse into the mental and physical anguish of losing friends and family to such circumstances. It is a memorial to Americans—especially people of color, Native, queer/gender non-conforming, and mentally disabled citizens—who are disproportionately affected by gun violence. It is a challenge to the narrative of masculinity that drives white men to commit mass atrocity, a challenge to the policies and cultures that have allowed for or perpetuated indiscriminate community gun violence, and a challenge to Americans to find creative and complex solutions to protect each other.

Duration // c. 30’

- I. 291 – [6’25”]
- II. Palisade – [4’47”]
- III. Silent Day – [5’35”]
- IV. Violence – [4’20”]
- V. 22 (17.04.16) – [9’15”]

Contact // j.may.2394@live.com

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TEXT

by Mickey Osthimer

I. 291

I remember...

scattering neon-shadowed children slice through food stand veins, peel lemon slivers between naïf teeth, mud-caked feet tremble nimble when the ground shakes

it rained leading up to that
the river grew to the lake and back

the old home ashed out, labyrinth walls
ground down
throughout the fair, your sheet cape
repels flames from foes for friends you meet
on that road
(it goes and goes)

fresh-squeezed, summer tint, popped away

click
click

no trace, no beat
no palm crease nor baby feet
marks how it came to this
(the storm makes the mud release)

II. *Palisade**

Violence ensued upon each other cycles back onto the faulting, failing, incriminating treatment of our one true home.

III. *Silent Day*

strong heart pulled a string from the sky
and climbed to catch a star
ma became the nearest sun
he'd return with morning light

young blood cast a hook in the park
in the pond to catch a cloud
soft grass played like a sea-wide trap
for his eyes could see too far

clear mind knew of a blue above
and became its hidden shade
I'll be back soon, he said to them all
for it's you I'll always love

captain, the way?
capturing smoke
silent house
on a silent day

IV. *Violence**

Violence will ensue where it can be bred.

V. 22 (17.04.16)

the stand lights dim, shadows lost within their wits
I don't remember the smoke

those going home replaced by next morning's mortal reminder
I don't remember the blood

every autumn passing wraps those remained to the vessel
of the once named, now eternally nestled
I don't remember the shots

pop
pop
pop

I never heard the shots
I won't remember remembering you after

*excerpts taken from posts originally published on Ploughshares literary blog, now out of copyright.

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INSTRUMENTATION

(Amplification of ensemble permitted—if available—but not required.)

Flute

B \flat Clarinet (doubling E \flat Clarinet, B \flat Bass Clarinet)

Tenor Saxophone (doubling Alto Saxophone)

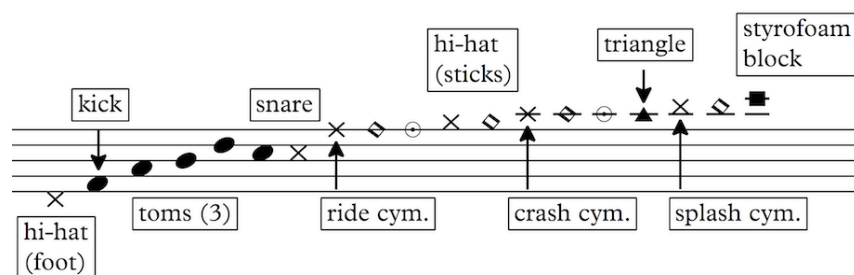
French Horn (mute)

C Trumpet (harmon, straight, cup mutes)

Bass Trombone (harmon mute)

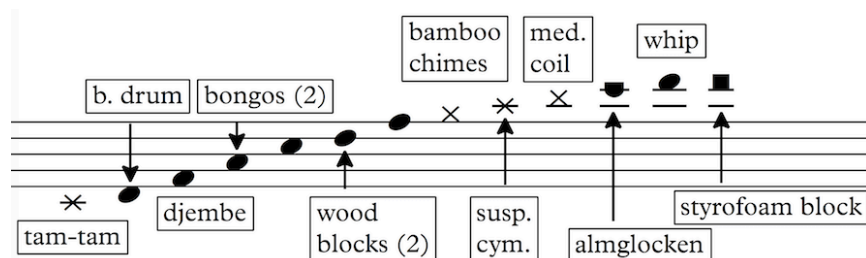
Percussion 1: Drum Set [kick drum, 3 toms (floor, mid, hi), snare, hi-hat, 3 cymbals (ride, crash, splash), triangle]

Triangle beater, superball mallet, and cello/double bass bow required.



Percussion 2: Multi set-up [vibraphone, glockenspiel, tuned Thai gongs (F4, F#4, G4, A4 – substitute vibraphone if specific pitches unavailable), tam-tam, bass drum, djembe, bongos (low, mid), woodblocks (low, mid), bamboo chimes, susp. cymbal, medium coil, single almglocken (C#4 or D4 preferred), whip, styrofoam block]

Triangle beater, superball mallet, and cello/double bass bow required.



Electric Guitar, Drop-D Tuning: [DADGBE]

(volume, tuning, distortion, fuzz, overdrive, chorus, delay pedals)

Piano

Mezzo-soprano

Baritone

Violin 1

Violin 2

Viola

Violoncello

Double Bass


Number of string players not specified. May be played one-on-a-part or with small sections (e.g. 4-4-3-3-2, 4-3-3-2-1). If amplified, one-on-a-part.

PERFORMANCE NOTES

GENERAL

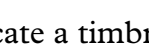
Extended techniques are additionally explained in-score on first appearance.

All *glissandi* begin immediately and are continuous.

 Hairpins with open circles indicate growing from/decaying to nothing.


Dynamics in quotation marks (“*p*”) indicate physical force required for technique, **not** necessarily resulting volume.

All trill accidentals reference the pitch a letter name above the written note.

Bisbigliando trills (bisb. ) indicate a timbral trill on the same pitch.

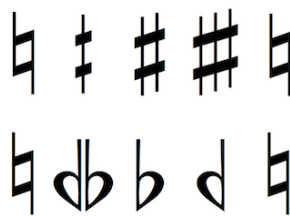
Arrows indicate a gradual change from one technique to another (i.e. ord. → m.s.p.).

Altered noteheads indicate different techniques and remain consistent throughout the piece.


 Arrow noteheads (except for flute, inverted arrow) indicate unspecified extreme register pitch.


All accidentals (including quarter-tones) hold through the bar, only cancelled by a barline or another accidental. Occasional courtesy accidentals are included.


Ascending pitch order of accidentals, including quarter-tones:




Three-beam tremolos are always unmeasured, in all instruments.


 Feathered beams indicate gradual speeding up/slowing down of tempo over given time.

 Groups of small eighth- or sixteenth-notes with a grace-note slash should be performed very quickly, out of time. Sixteenth-note groups have more urgency than eighth-note groups.

 Aleatoric boxed or repeated notation indicates continuous, repeated activity for the duration of the horizontal line, out of time with the rest of ensemble.

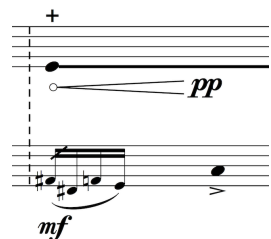
 “Wavy” sixteenth-note beaming indicates an out of time gesture that occurs within a specific time period; quasi-rubato.

Unmetered Notation

 Unmetered notation passages are indicated with a prolation symbol in place of a time signature.

Bars are separated with dotted barlines—each bar is given a total duration in seconds (i.e. **10**”).


Events within the bar occur approximately in relation to the total time of the bar.

 Sustained pitches/activity are indicated with horizontal lines.
Events occurring once are indicated as a group of beamed notes or as stemless noteheads.

WOODWINDS


All quarter-tones should be fingered.

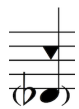
Multiphonic fingerings for specified chords are provided in-score.

 Wedge noteheads indicate a slap-tongue on the given pitch.

Flute

Specified consonants are indicated with IPA symbols (i.e., [d]).

 Square noteheads indicate air sound with no tone while fingering the given pitch.



Inverted arrow noteheads indicate a tongue ram, with sounding pitch in parenthesis.

Overblowing indicated with 1) solid beamed lines from the fundamental to desired register, or 2) a high multiphonic. In each case, the coloristic effect is more important than specific pitches.




Whistle tones are always given over a specific fundamental and indicated with jagged line. Constantly fluctuate randomly and quickly through overtones.

Clarinet

 Square noteheads indicate toneless air sound while fingering given pitch.

Multiphonics indicated with “M” on the stem, but unspecified pitch, are spectral multiphonics on the root pitch. Finger the pitch normally and adjust jaw and throat positions to generate multiphonic. Visit <https://heatherroche.net/2016/09/26/spectral-multiphonics-bb-and-bass/> for more information.


Saxophone

 X-noteheads indicate key-clicks.

Three-beam tremolo indicates growling.

BRASS

All quarter-tones should be fingered. Microtones indicated as specific partial should **not** be adjusted for tuning.

 Dotted-circle noteheads indicate hitting the mouthpiece (removed) with palm, creating a percussive pop.


Horn

A significant number of horn microtones come from the harmonic series, where ^o7 indicates the seventh partial of the overtone series. This will always be a slightly flattened minor 7th + 2 octaves above the fundamental.

Trumpet

+ and ^o indicate covering/uncovering the harmon mute with hand.

Trombone

 Wedge noteheads indicate a slap-tongue on the given pitch.




A jagged wave indicates to “shake” the pitch slightly, with slide, for given duration.


PERCUSSION


Noteheads

X-noteheads always indicate a frame hit (drum), a normal hit (cymbal), or a closed hit (hi-hat). Diamond noteheads indicate hitting at the bell (cymbal), or an open hit (hi-hat).

 Dotted circle noteheads (cymbal) indicate holding the stick perpendicular to the blade of the cymbal and hitting against the side. Creates a bell-like tone.

Modifications

 Noteheads with a loop above indicate a circular rubbing motion (i.e. brushes rubbing on snare drum, activating a cymbal by rubbing top of blade instead of hitting, etc.)

 A notehead with a diagonal arrow (cymbal) indicates scraping from bell to edge with triangle beater or stick.



Small noteheads in parenthesis indicate shadow hits, played extremely softly to fill in the pattern.

ELECTRIC GUITAR

Type and brand of guitar, amp, and pedals are left to performer discretion—however, tone should be warm and even throughout range and colors. Tube amplification preferred over solid state, Humbucker or double-coil pickups preferred over single coil.

Guitar tuned to Drop-D [DADGBE] throughout, and further de-tuned in movement V. Pitches in full score are written **where they sound**—fingering adjustments for lowest string are necessary. Tablature is occasionally included to facilitate fingerings.



Dashed hairpins indicate volume manipulation with the volume pedal or volume knob.



“z” on the stem indicates pick scraping of different kinds. Pitches given should be fingered.

Staccato dots indicate palm mute.

Pedal changes are indicated with \pm [pedal].

Harmonics are indicated as diamond noteheads at the **fingered** pitch, with guitar string included.

“+” over a note indicates a tap without plucking the string, used by both hands.

Bends are indicated with angled braces connecting beginning and end pitches.

PIANO



X-noteheads indicate percussive knocking on various parts of the piano.



Square noteheads indicate pitches depressed silently and/or held with *Sostenuto* pedal.



Dashed arrows with a crescent above indicate to scrape that piano string inside the piano with coin or fingernail, away from the dampers.



A small circle above a notehead indicates harmonics inside the piano, struck at the given pitch. The desired overtone is sometimes specified.



+ “+” indicates muting the pitch inside the piano, behind the dampers. Pitch should be heard.



Crescent over a noteheads—accompanied with “pizz.”—indicates plucking that string (or group of strings) inside the piano with fingernail.



Silently depressed pitches accompanied by circle and a trill line indicate to rub the hand (left or right) over those strings inside the piano, while the keys are held down, for the given duration.

VOICES

In both parts, it is preferred that the vocal tone and style remain simple throughout.

IPA indications are used frequently throughout to indicate 1) isolated consonant sounds, 2) isolated vowel sounds, 3) metered ending consonants, 4) other effects. Shadow vowels or unvoiced consonants are indicated with X-noteheads, when specified. Otherwise, sing normally.



Headless stems indicate either a repetition of the previous sound, or a general pitch contour.



A three-line staff is occasionally used. This indicates a general pitch range, from high (top line) to low (bottom line). Pitches sung in these passages should be exaggerated, and need not conform to the other singer (if applicable) or pitch content of the ensemble.

(it goes and goes)

“z” over a note/through a stem indicates growl or vocal fry. Singers should approach this technique healthily within their mechanism—in general, the sought effect is a noisy distortion of the pitch.



Arrows through a stem, pointing left, indicate an audible inhale.

Baritone

Noteheads with an open circle above indicate falsetto tone production.

STRINGS

Abbreviations:

(m.)s.p. – (molto) sul ponticello

(m.)s.t. – (molto) sul tasto

flaut. – flautando

ord. – ordinario; cancels previous playing instruction

Harmonics are mostly indicated with diamond noteheads at the **fingered** pitch, clarified with string number.



Square noteheads indicate dampening the strings with the left hand and bowing.



Should produce distorted, airy noise.



Square noteheads with a fall-off indicate to dampen high on the fingerboard, then quickly swipe down while bowing. The strings should remain dampened throughout the motion.



X-noteheads indicate to bow directly on the bridge, producing airy noise.



Circles indicate circular bowing. Bow continuously in circles, moving from m.s.p. to m.s.t. and back. Do not lose contact when moving between locations. Creates a pulsing tone with intermittent airy bow noise.



Dashes indicate knocking on the body of the instrument with knuckles/fist.



Rounded wedges indicate to perform given action *behind* the bridge on the given string.



Headless stems with a thick line through the top indicate bowing directly on the tailpiece, producing a hum.

Cello & Double Bass



Notes with an "M" through stem indicate a multiphonic, explained in-score. The given note is an approximation of the finger location, played like a standard harmonic. Strive for distinct pitches more than noise; vary bow position and pressure to maximize partials. For more information, including fingering charts and demonstrations, visit: <http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds.html>

When the Ground Shakes

I. 291

Text by Mickey Ostheimer

James May

Distant and hazy

wait until distinct tones
audible from Tam-Tam-
at least 7"-10"

10" 7" 10" 5" 10"

Flute
B♭ Clarinet
Tenor Saxophone
F Horn
C Trumpet
Bass Trombone
Drum Set
Percussion
Electric Guitar
Piano
Mezzo-soprano
Baritone
Violin 1
Violin 2
Viola
Violoncello
Double Bass

remove mouthpiece
begin when cl. multiphonic audible
repeatedly speak text below directly into instrument, quickly and clearly with normal speaking voice—follow contour of line for pitch variation
Mud-caked feet tremble nimble when the ground shakes. The swaying tire swing cut the breeze like peeling lemon slivers from between old teeth, supplied by Strawberry Festival lemonade stands this mid-August to come.
mp
pp extremely distant
arco
sticks
mp
Tam-tam
soft beaters
ppp
begin at absolutely no volume
grow until distinct tones emerge
maintain level, avoid "washy" noise
fuzz
strum when cl. multiphonic audible
with vol. knob/pedal
sim. throughout
hit knuckle against soundboard inside pno. anytime before next bar
scrape string with fingernail or coin
keep depressed
both depressed
release anytime after Ped. depressed
pp

♩ = 66 **♩ = 66**

7 8 9 **10"** 10 continue, timing of changes approximate 11 12 13

Fl. pause

B♭ Cl. continue, timing of changes approximate *mf*

Ten. Sax. pause

Hn. *pp* *p* flz. ord.

C Tpt. harmon stem out with hand *mp* *mf* *p* lazily cover and uncover harmon, out of time

Bs. Tbn. *pp* *f* Speak text below directly into instrument. Follow contour of line for pitch variation. Speak quickly and clearly with normal speaking voice. Repeat as necessary.

Dr. continuously rub hand on membrane *pp sub.* *mf* *mp*

Perc. finger chord, strike body of guitar with fist *mf* *mp* *ppp* dynamics indicate accumulation of sound

E. Gtr. dampen *mf* *mp* fist *ppp*

Pno. resonating pitches *p* *f* depress silently *mf* as before *p*

M-S.

Bar.

***strings:** dampen strings, bow slowly, vary pressure, only airy noise/scratching

♩ = 66 **♩ = 66**

7 8 9 **10"** 10 11 12 13

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

14 15 = 54 16 17 Murky (♩ = 76)

Fl. *mf*

Bb Cl. *pp* *fff*

Ten. Sax. attach mouthpiece

Hn. *ff* *fpp* flz.

C Tpt. *p* *p*

Bs. Tbn. *ff* *p* *p*

Dr. *pp sub.* *f* *pp*

Perc. Bamboo Chimes *p* Coil rapidly scrape end of mallet along coil *f*

E. Gtr. *mp* *ff* *p*

Pno. *mp* *p* *fff* *pp*

M-S. *pp* *mp* *mf airy*

Bar. *pp* *mp* *mf* *ff*

Vln. 1 *ppp senza vib.* *mf*

Vln. 2 *ppp senza vib.*

Vla. *ppp senza vib.*

Vc. *ppp senza vib.* *fff* *mp*

Db. *ppp senza vib.* *fff* *mp*

finger pitches; quickly rub r.h. on strings from fretboard to bridge *tr* l.h. only; do not restrike

inside piano with flesh of finger *mp* resonating pitches *p* play quickly, repeating any order *pp*

8th *Sost.* 8th *Ed.*

m.s.p.

18 19 20

Fl. *mf*

B♭ Cl. *mf* bisb. (timbral trill)

Ten. Sax. *mf*

Hn. ord. *pp* *ff* *fpp*

C Tpt. *p*

Bs. Tbn. *ff* *fp* *p* *f* *fp*

Dr. *f* *pp*

Perc. med-soft mallets *f* Susp. Cym. Djembe *f* mallet stick *f* mallet head *p* *pp*

E. Gtr. *fff* *mf* as before, but from bridge to fretboard z: rapidly scrape pick back and forth on strings between fretboard and nearest pickup

Pno. *pp* *fff* *pp* as before

M-S. *ff* *mf* → [n] [i] ... neon... a - - - dow - - - ... shadowed...

Bar. *mf* airy *ff* [i] on [ə] [ʃ] [æ]

Vln. 1 *pp* *ff*

Vln. 2 *mp* *ff*

Vla. *mp* *ff*

Vc. *fff* *p sub.* *fff* *mp*

Db. *fff* *p sub.* *fff* *mp*

21 22 23

Fl. *p airy* 5 5

B♭ Cl. *mf*

Ten. Sax. (timbral trill) bisb. *mf*

Hn. 3 *mp* flz. ord. *pp*

C Tpt. *p* 5 3

Bs. Tbn. *mp*

Dr. 3 3 5 5 5 3 3 3

Perc. low & hi bongo *p* 5 *pp*

E. Gtr.

Pno.

M-S. - - - - [d] through food-stand veins, peel lem- sliv- bet-ween teeth
 ...children slice through foodstand veins, peel lemon slivers between naif teeth...

Bar. *mf* 5 5 5 5
 Child-ren slice through peel -mon -vers naif

Vln. 1 22 *p*

Vln. 2 *p*

Vla. m.s.p. *mf*

Vc.

Db.

24 25 26

Fl. *ff* *fp* *fp*

B♭ Cl. *ff* *fp*

Ten. Sax. *mf* lip bend

Hn. *f* *pp*

C Tpt. *f* *mp*

Bs. Tbn. *ff* *p* *ff* *p*

Dr. *f* *f* *p sub.* *f* *pp*

Perc. *pp* *mp* *f*

E. Gtr. heavy p.m. then release *ff* feedback *fluctuate between pp & mf - occasionally f, never louder*

Pno. *fff* *pp* 8th *ped.*

M-S. change pitches, med. speed quasi-vibrato

Bar. [f]

Vln. 1 pizz. *ff* arco *fp* *fp*

Vln. 2 pizz. *ff* arco *fp*

Vla. pizz. *ff* arco *f* *mf*

Vc. *fff* *p sub.* *3*

Db. *fff* *p sub.* *5*

27 28 29

Fl. *mp* overblow

B♭ Cl. *mp* bisb.

Ten. Sax. *mp* breathy *mf*

Hn.

C Tpt. *p*

Bs. Tbn. *mf* *p*

Dr. *mf* *p* sub.

Perc. *f*

E. Gtr. *p* + overdrive

Pno. *p* *fff* *pp* *(pp)*

M-S. *p* *mf* mud ...mud-caked... [d] [f]

Bar. [k] caked

Vln. 1 *f*

Vln. 2 *ff* *mf*

Vla. *ff* *f*

Vc.

Db.

33 Distant, again (♩ = 54)

Fl. 34 35 36 37 38 39

B♭ Cl. *p*

Ten. Sax. *f* *pp* 3 3 3 3 *pp*

Hn. *f*

C Tpt. cup mute *pp* 3 3 3 3 *pp*

Bs. Tbn. *f*

Dr. *f* *p* 3 *mp* *p* 3 (foot) 7 7 5 3

Perc. *pp*

E. Gtr. repeatedly hit guitar body below bridge hard enough to maintain *pp* dynamic

Pno. *mp* 5 3 3 5 3

M-S. *mp* 3 3 3 3 It rained lead-ing up to that the riv

Bar. *mp* 3 3 3 3 It rained lead-ing up to that the riv

33 Distant, again (♩ = 54)

Vln. 1 flaut. (on bridge) (flaut.) 34 35 36 37 38 39 II *mp* "mf" *mp* "mf" *mp*

Vln. 2 flaut. I (on bridge) (flaut.) m.s.p. tr *mp* "mf" *mp* "mf" *mp*

Vla. s.t. flaut. I bow on bridge (flaut.) *mp* "mf" *mp* *mp* "mf"

Vc. flaut. I bow on bridge (flaut.) *mp* "mf" *mp* *mp* "mf" *mp*

Db. s.t. *ff* *mp*

43 Driving, declamatory (♩ = 152)

40 41 42 44 45 46 47 48

Fl. *fp* *fp*

B♭ Cl. *p* *fp* *fp*

Ten. Sax. 3

Hn. *fpp* *fpp* *fpp*

C Tpt. *fpp* *fpp*

Bs. Tbn. *f* *p*

Dr. *mp* *mp* *p* *fp* *f* *fp* *fp*

Perc. med-soft mallets low w.b. hi w.b. low bongo hi bongo *f* *p sub.* *p*

E. Gtr. *mf*

Pno. *fp*

M-S. *ff*
- er grew to the lake and back. the old ashed lab - 'rinth walls ground down

Bar. *ff*
- er grew to the lake and back. home out, lab - 'rinth walls ground down

43 Driving, declamatory (♩ = 152)

40 41 42 44 45 46 47 48

Vln. 1 *mp* *mp* *fp* *fp*

Vln. 2 *mp* *mf* *fp* *fp* *fp*

Vla. *mf* *fp* *ff*

Vc. *mp* *mf* *f* *fp* *fp*

Db. *f* *f* *p sub.*

flaut. *mp*

m.s.p. *tr*

ord. *fp*

ord. *fp*

ord. *ff*

pizz. *f* *fp* *fp*

pizz. *f* *fp*

(♩ = 76)

49 50 51 52 53 54 55

Fl. *fp* *pp* *f* *f* *p* *mf* *p*

E♭ Cl. *fp* *p* *ff*

Ten. Sax. *mp* *ff* *p* *ff*

Hn. *pp* *f* *fpp* *mp*

C Tpt. *pp* *f* *pp* (open)

Bs. Tbn. *p*

Dr. *p* *f* *fp* *p* *f p sub.* *3*

Perc. *f* *p* *f sub.* *p* *f pp sub.* *3*

E. Gtr. *f*

Pno. *f*

M-S. *f but subdued* *ff*
 through - out the fair your sheet re - pels for

Bar. *f but subdued* *ff*
 through - out the fair cape_ flames_ for

Vln. 1 *p* *f* *fp* *p* *f*

Vln. 2 *p* *ff* *p* *f* *p* *f*

Vla. *p* *f* *fp* *fp*

Vc. *p* *ff* *fp*

Db. *f* *pizz.* *arco* *f* *p sub.*

(♩ = 76)

(♩ = 152)

Musical score for measures 56-63. The score includes parts for Flute (Fl.), E♭ Clarinet (Eb Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), C Trumpet (CTpt.), Bass Trombone (Bs. Tbn.), Drums (Dr.), Percussion (Perc.), Electric Guitar (E. Gtr.), Piano (Pno.), Male Soprano (M-S.), and Baritone (Bar.). The tempo is marked as ♩ = 152. The key signature has one sharp (F#). The time signature is 4/8. The score features various dynamics such as *f*, *fp*, *pp*, *p*, and *f*. The vocalists have lyrics: "friends you meet on that road".

(♩ = 152)

Musical score for measures 56-63, featuring string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The tempo is marked as ♩ = 152. The key signature has one sharp (F#). The time signature is 4/8. The score features various dynamics such as *ff*, *p*, *ff*, *fp*, *f*, *fff*, *gritty*, *fp*, *f*, and *p sub.*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The Double Bass part includes the instruction "to soft rubber mallets".

72 73 74 75 76 77 78 79 80

Fl.

E♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Vib.

E. Gtr.

Pno.

M-S.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp < f

f

pp

f

mp

f

pp f

f

ff p

ff p

ff p

pp

f

pp

f sub.

f

mp

mp

mp

fff

mp

fff

mp

fff

quarter-tones produced by adjusting tuning slide
alternate fingering should be used, if needed

Percussion

+ dist. - dist. + dist. - dist. + dist. - dist.

sum - mer tint

popped a - way

sum - mer tint

popped a - way

III V

I V

♩ = 108 84 Dissipating (♩ = 54)

81 82 83 85 86

Fl. *fff abrasive* *mf* speak text below as at opening, moving freely between pitches

E♭ Cl. *fff abrasive* *pp legato*

Alto Sax. *fff abrasive* *p very breathy*

Hn. *ff abrasive* open *pp*

C Tpt. *ff abrasive*

Bs. Tbn. *ff abrasive* *mf* speak text below as at opening, now freely changing positions

Dr. *fff* Whip *pp*

Perc. *ff* *p*

E. Gtr. *ff* + dist. - dist. - overdrive (fuzz) *pp*

Pno. *ff* *pp*

M-S. *p* no trace, _____ no_

Bar. *p* no trace, _____ no_

♩ = 108 84 Dissipating (♩ = 54)

81 82 83 85 86

Vln. 1 *fff abrasive* full bows arco flaut. 7 *pp* pizz. *p*

Vln. 2 *fff abrasive* full bows pizz. *p* arco flaut. 3 *pp* 6 pizz. *p*

Vla. *fff abrasive* full bows pizz. *p* arco flaut. 7 *pp*

Vc. *fff abrasive* *p sub.*

Db. *fff abrasive* *p sub.*

91 92 93 94 95 96 97

Fl. *pp*

Bb Cl. *pp*

Ten. Sax. *pp*

Hn. *mp*

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr. *pp* *mp*

Pno.

M-S. *p airy, with fry*

Bar. *p airy, with fry*

marked how it came to this (the storm makes the mud re-lease)

91 92 93 94 95 96 97

Vln. 1 *mf* *pp* *pp airy*

Vln. 2 *pp*

Vla. *pp*

Vc.

Db.

m.s.p. mostly bow sound

arco

flaut.

lots of bow sound, tone should pop out intermittently

*strings: as before, only scratching bow noise

II. Palisade

Flickering (senza misura)

7" 5" 6" 3" 6" 4"

Flute *pp* [d] *mp* *f* fast as possible, 1x only

B♭ Clarinet *f* fast as possible, 1x only *mf* sim. *p* fast as possible, 1x only

Tenor Saxophone *pp* *mp* bisb. lip bend *f* fast as possible, 1x only

F Horn *f* fast as possible, 1x only *pp* *mp*

C Trumpet *f* open fast as possible, 1x only *mf* sim. *fp* harmon (stem in) hand (+ ♯) arco

Bass Trombone

Drum Set *mf* *f*

Percussion soft rubber fast as possible, 1x only *f* *mf* *pp* *f* *p* arco
Vibraphone motor slow (soft rubber) sim. *f* *p*
clean +delay

Electric Guitar *pp* fast as possible, 1x only *15^{mas}*

Piano *f una corda* *mp*

Mezzo-soprano

Baritone

Flickering (senza misura)

7" 5" 6" 3" 6" 4"

Violin 1 *f* fast as possible, 1x only *mf* sim. *f* pizz. behind bridge *p* m.s.t.

Violin 2 *f* fast as possible, 1x only *mf* sim. *f* pizz. behind bridge

Viola *f* fast as possible, 1x only *mf* sim. knock once on body of instrument with knuckles *mf*

Violoncello *mf* knock once on body of instrument with knuckles *mf*

Double Bass *mf* knock once on body of instrument with knuckles *fp* m.s.p. III

7 4" 7" 5" 2" 5" 5"

Fl. *p* lip bend *pp*

Bb Cl. bisb. *fp* *f* lip bend *pp*

Ten. Sax. *p*

Hn. *p*

C Tpt. *mp* harmon (stem out) *fp* *mp* *pp*

Bs. Tbn. *pp* *p*

Dr. *f*

Perc. Percussion soft beater *pp* hit once, let rattle *mf* scrape to edge triangle beater *mf*

E. Gtr. *mp* *ppp*

Pno. *mf* *p* *ppp* 8th

M-S. *ppp* *mp* *f* *pp* *sfz* *mf*

[v] [a] [a] [l] [ə] [ss] (u)

("Violence...") (...ensued...)

Bar. *pp* *sfz* *mp* *mf*

[ss] (ə) [n] [u]

Vln. 1 arco, m.s.p. *pp* *f*

Vln. 2 III arco *p* m.s.p. *sfz* m.s.p. *mf*

Vla. II arco *p* s.t. *pp*

Vc. s.t. *pp*

Db. bow tailpiece *f*

Abrasive (♩ = 100) 14 senza misura

7" 7" 4" 2" 10"

13 15 16 17 18

Fl. *f sub.* 9 *p* *fp*

B♭ Cl. *f sub.* 7 *mp* *fp*

Ten. Sax. *f* 5 *pp sub.* *fp*

Hn. *fp* 7° *p* 7°

C Tpt. (harmon) *pp* *mp* *pp*

Bs. Tbn. *fpp* *fpp*

Dr. *p* *f* *p*

Perc. *f* *mf*

E. Gtr. +dist. *f sub.* -dist. *pp sub.* ② -fuzz +overdrive *f* ④ heavy palm mute, l.v. *mf*

Pno. *f* sounding pitch harmonic inside piano *f*

Vocals: *ff* [ə] *mp* [a] → [n] *f* [i] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʌ]

...u(pon)... ... (u)pon... ...each... ...other...

Bar. *sfz* [d] *f* [pa] *p* *f* *p* *f sub.* [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ] [ʧ]

Abrasive (♩ = 100) 14 senza misura

7" 7" 4" 2" 10"

13 15 16 17 18

Vln. 1 *ff* *p*

Vln. 2 *ff* 9 *mf* *f*

Vla. *p* (port.) *mf*

Vc. *s.p.* *pp* *mf*

Db. *p* *fff* *pizz.* *f* *mf*

M: multiphonic see front matter

Abrasive (♩ = 100) senza misura Abrasive (♩ = 100)

5" 20 21 6" 22 2" 23 (overblow) 24

Fl. *ff* *sfz* 3 *sfz*

B♭ Cl.

Ten. Sax.

Hn. *mf* cup mute random high pitches, airy tone *f* sim.

C Tpt.

Bs. Tbn.

Dr. *f* 3

Perc. *p* Vibraphone slow motor *mp* fast motor

E. Gtr. *f* +dist. dampen [n] dampen

Pno. *ff* 3

M-S. *p* cy - cles back

Bar. *p* cy - cles back

20 Abrasive (♩ = 100) senza misura Abrasive (♩ = 100)

5" 20 21 6" 22 2" 23 24

Vln. 1 *ff*

Vln. 2 *ff* ord. 9 5

Vla. *ff*

Vc. *ff* ord. 5 5

Db. *ff* arco 7 3

26 senza misura

7" 10" 6" 10"

25 27 28 29 (timbral trill) bisb.

Fl. *ff* *p*

B♭ Cl. *ff* *f*

Ten. Sax. *ff*

Hn. *f* *p*

C Tpt. *f* (cup)

Bs. Tbn. (harmon) *p*

Dr. *mf*

Vib. Percussion soft beater *p* *mp* *pp*
gently activate, then let rattle
Vibraphone motor slow soft rubber

E. Gtr. dampen *f* [n] *pp*
-dist. -overdrive +fuzz
♩ = c. 66

Pno. *ff* *mf*

M-S. [a] [n] (...onto...)

Bar. [n] [tu]

26 senza misura

7" 10" 6" 10"

25 27 28 29

Vln. 1 pizz. arco *p*

Vln. 2 pizz. arco, s.t. *p*

Vla. pizz. *mf*

Vc. pizz. *mf*

Db. pizz. *p*
arco, behind bridge slightly slower than guitar pulse
♩ = c. 58

35 Abrasive (♩ = 100)

Fl. *f* 36 37 38

B♭ Cl. *f* *fff*

Ten. Sax. *fff* *f* *fff*

Hn. *mf*

C Tpt. *mf*

Bs. Tbn. *mf*

Dr. *mf*

Perc. *mf*

E. Gtr. *mf*

E. Gtr. *mf* +dist.

Pno. *f*

fff nearly yelling
 faul ting faul-ting fail - ing fault-ing fault - ing fault-ing fault - ing fail - ing

fff nearly yelling
 faul ting faul-ting in - crim - i - nat - ing fail - ing

35 Abrasive (♩ = 100)

Vln. 1 *ff* ric. 36 37 38 *fff*

Vln. 2 *ff* ric. *fff*

Vla. (arco) *ff*

Vc. *ff*

Db. *ff*

39 40 41 42

Fl. *sfz* *sfz* *sfz*

Bb Cl. *f* *fff* *f*

Ten. Sax. *f* *fff*

Hn. *f*

C Tpt. *f*

Bs. Tbn. *f*

Dr. *f*

Perc. *f*

E. Gtr. *f*

E. Gtr. *f*

Pno. *f*

ric. *fff* *fff* *fff*

Vln. 1 *fff*

Vln. 2 *fff* *fff* *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

wild
in - crim - i - nat - - ing faul-ting

fault - - - - ing faul-ting

43 44 45 flz.

Fl. *fff*

B♭ Cl. *fff*

Ten. Sax. *f* 3

Hn. *ff* *f*

C Tpt. *f*

Bs. Tbn.

Dr. 3 3 3 5 6

Perc. *p sub.* *f*

E. Gtr. 7 7 7 11 11 12 12 12 12 12 12

E. Gtr. 3 3 3 5 6 +delay

Pno. 3 3 6

fail-ing in - crim - i - nat - ing treat - - - -

fail-ing fail - ing treat - - - -

43 44 45

Vln. 1

Vln. 2

Vla. 3

Vc.

Db.

47 senza misura

7" 5" 6" 5" 6" 8"

46 48 49 50 51 52

Fl. ord. *p* [t]

B♭ Cl. ord. *p* bisb. *fp*

Ten. Sax. *p*

Hn. *pp* *mp*

C Tpt. *pp*

Bs. Tbn. harmon (stem in) *p*

Dr. brush (one hand) with brush with stick *p* continue sparse hits, vary articulation

Perc. Vibraphone arco motor slow *p* Percussion soft mallets *p*

E. Gtr. -dist. (overdrive) (delay) *p sub.* +fuzz -delay (overdrive) dampen strings with l.h. rub r.h. on strings over pickups vary speed and direction *pp*

Pno. *f una corda* *mf* *mf* *p* any harmonic

M-S. non dim. - ment [t] [Λ] *mp* *fp* as before [a] [u] [ə]

Bar. non dim. - ment [t] (...of... ...our... *pp* *sfz* [v] (ə) [w]→[Λ]→[w]→[Λ] continuously open/close from consonant to vowel

47 senza misura

7" 5" 6" 5" 6" 8"

46 48 49 50 51 52

Vln. 1 pizz. *mf*

Vln. 2 pizz. *mf*

Vla. IV m.s.p. *p sub.* arco flaut. *pp legato* bow sound → flaut.

Vc. bow tailpiece *mf*

Db. bow tailpiece *mf*

III. Silent Day

Nostalgically (♩ = 54)

The score is for the piece "III. Silent Day" and is marked "Nostalgically" with a tempo of ♩ = 54. The music is in 4/4 time and consists of 8 measures. The instrumentation includes:

- Flute:** Measures 2 and 6 feature a melodic line starting with a trill (tr♯) and a dynamic marking of *p*.
- B♭ Clarinet:** Remains silent throughout the piece.
- Alto Saxophone:** Measures 2 and 6 feature a melodic line with a dynamic marking of *mp* and the instruction "breathy".
- F Horn:** Remains silent throughout the piece.
- C Trumpet:** Remains silent throughout the piece.
- Bass Trombone:** Remains silent throughout the piece.
- Drum Set:** Measures 2 and 6 feature a rhythmic pattern with a dynamic marking of *p* and the instruction "brushes".
- Glockenspiel:** Measures 2 and 6 feature a rhythmic pattern with a dynamic marking of *pp* and the instruction "med-soft mallets".
- Electric Guitar:** Measures 2 and 6 feature a melodic line with a dynamic marking of *p* and the instruction "overdrive l.v. sempre".
- Piano:** Measures 2 and 6 feature a melodic line with a dynamic marking of *mp* and the instruction "pizz. Rev. ad lib.".
- Mezzo-soprano:** Measures 2 and 6 feature a vocal line with a dynamic marking of *mp* and the lyrics "strong heart" and "pulled a".
- Violin 1:** Measures 2 and 6 feature a melodic line with a dynamic marking of *pp* and the instruction "m.s.p.".
- Violin 2:** Measures 2 and 6 feature a melodic line with a dynamic marking of *pp* and the instruction "m.s.p.".
- Viola:** Measures 2 and 6 feature a melodic line with a dynamic marking of *p* and the instruction "s.t.".
- Violoncello:** Measures 2 and 6 feature a melodic line with a dynamic marking of *p* and the instruction "s.t.".
- Double Bass:** Remains silent throughout the piece.

9 10 11 12 13 14 15 16 cont.

Fl. *p* *mp* *mf* whistle tones, random

B♭ Cl. *mp* *tr#*

Alto Sax. *mp* *pp* *mp* *mp 5* (breathy) *tr#*

Hn.

C Tpt.

Bs. Tbn.

Dr. *mp* *p* *pp*

Glock. *p* *mf* Percussion

E. Gtr. *mp*

Pno. (pizz.) *mp* *mp una corda* gently rub fingers in circles over strings, lots of noise w/ faint pitch
mp [n] Depress silently

M-S. *mf* *p* *mf espress.*
 string from the sky and climbed to catch a star

9 10 11 12 13 14 15 16

Vln. 1 *mp* harm. gliss on II timing approximate s.p.

Vln. 2 *mp* harm. gliss on II timing approximate s.p.

Vla. *mf* flaut. *pp* To

Vc. *mf* *pp* II To

Db. *mf* s.t. random harm. gliss. on II *p*

17 18 19 20 21 22 23 24

Fl.

B♭ Cl.

Alto Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp breathy

p

pp *p*

straight mute

pp *p*

p

mf

p breathy

full tone

mf

pp *p*

mp

Glockenspiel

p

hammer-on with l.h.
do not strike with r.h.

ord.

r.h. tap

mf

p

p

p

ma be-came the near-est sun he'd re - turn with morn-ing light

s.t.

ord.

mf 5 *mp*

III harm. gliss

25

Fl. *mp*

B♭ Cl. *mp* *p* *tr#*

Alto Sax. *p* *mf* *p*

Hn. *pp* *p*

C Tpt. *mp*

Bs. Tbn. *p* *legato*

Dr. *mp* *pp*

Glock. *mp*

E. Gtr. *p* *mf* *p* *pp* *s.t.*

Pno. *mf tre corde* *mp*

M-S. *mp*
young blood

25

Vln. 1 *mf* *m.s.p.* *s.t.* *p* *I*

Vln. 2 *mf* *s.t.* *p* *II*

Vla. *mf* *s.t.* *p*

Vc. *mf* *ord.* *p*

Db. *mf* *ord.* *s.t.* *III* *p*

40 41 42 43 44 45

w.t. *cont.* *cont.* *rit.*

Fl. *mf*

B♭ Cl.

Alto Sax. *pp* *breathy* *mp* *p*

Hn.

C Tpt.

Bs. Tbn.

Dr. *pp* *mf*

Glock.

E. Gtr. (chorus) (overdrive) *p* *pp*

Pno.

M.-S. *p* *wistful*

— grass played like a sea - wide trap for his eyes — could see — too far —

harm. gliss on II. timing approximate s.p.

Vln. 1 *mf* *rit.* *bow on bridge*

Vln. 2

Vla. *p*

Vc.

Db.

46 Urgently (♩ = c. 72)

Fl. *ff*

B♭ Bass Clarinet *p* — *f*

Alto Sax. *mf* passionately

Hn. *p* — *f* *fp*

C Tpt. *fp* *mf*

Bs. Tbn. *p* — *mp* *mf*

Dr. *f* *pp* *sub.* *mf* *p*

Perc. *p* — *f* *mp*

E. Gtr. *f* *pp*

Pno. *p* — *f* *f* *release* *(Sost.)*

M.S. *f* passionately

clear mind knew of a blue a - bove

46 Urgently (♩ = c. 72)

Vln. 1 *f* *mp*

Vln. 2 *f* *arco* *m.s.p.*

Vla. *f* *arco* *m.s.p.*

Vc. *f* *pizz.*

Db. *f* *pizz.*

pizz. *arco* *flaut.* *as fast as possible*

50 51 52 53

Fl.

Bs. Cl. *slap tongue* *ff*

Alto Sax. *ff* *mf* *tr* *ff*

Hn. *fp* *f sempre*

C Tpt. *pp* *fp*

Bs. Tbn. *mp* *f*

Dr. *f* *p sub.* *mf*

Vib. *mp*

E. Gtr. - chorus *ff dry* + chorus *pp* - chorus *ff dry*

Pno. *f* (Sost.) →

M-S. *ff*
and be - came its hid - den shade

Vln. 1 (flaut.) *mp*

Vln. 2

Vla.

Vc.

Db.

54 55 56 57

Fl. *ff*

Bs. Cl. *ff*

Alto Sax. *ff* *mf*

Hn. *fp* *fp* *fp*

C Tpt. *f* *sempre* *fp* *f* *p*

Bs. Tbn. *mp*

Dr. *p sub.* *mf p sub.*

Vib. *p* *mp senza Led.*

E. Gtr. *p sub.* *p* *cresc.*

Pno.

M.S. I'll be back soon he said to them

Vln. 1 *mf* *ord.* *flaut.* *mp*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *arco* *mf* *f* *pizz.*

Db. *f*

62 63 64 65 66 bisb.

Fl. *fz.* *p sub.* *ord.* *mf* *mp*

Bs. Cl.

Alto Sax. *f* *mf* *bisb.*

Hn. *fp* *f p sub.* *f*

C Tpt. *f p sub.* *f*

Bs. Tbn. *p* *f* *p*

Dr. *p* *f p sub.* *f* *p* *pp*

Vib. Percussion *arco* *p* *mf* *ord.* *pp*

E. Gtr. *+ chorus* *p* *mf*

Pno. *ff* *mf* *pp* *(Sost.)* *Ped.*

M-S. *ff*
for it's you I'll al-ways love.

Vln. 1 *m.s.p.* *ord.* *mf* *II*

Vln. 2

Vla.

Vc.

Db.

67 Calmly (♩ = 54)

Fl. *fff pp* *ppp pp* *ppp pp* *ppp pp* *ppp mp*

B♭ Cl. *pp* *ppp pp* *ppp pp*

Alto Sax. *ff* *pp* *mp* *ppp pp*

Hn. *ppp pp* *ppp pp* *ppp pp*

C Tpt. *p* *ppp pp* *ppp pp* *ppp pp*

Bs. Tbn. *f* *pp*

Dr. *f*

Perc. *f* Glockenspiel *p*

E. Gtr. *p*

Pno. *f* *mp una corda*

M-S. *mf delicately*

cap - tain, the way? — cap - tur - ing smoke — si - lent house.

67 Calmly (♩ = 54)

Vln. 1 *fpp*

Vln. 2 *fpp*

Vla. *fpp*

Vc. *fpp*

Db. *fpp*

Musical score for measures 75-79. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (Bs. Tbn.), Drums (Dr.), Glockenspiel (Glock.), Electric Guitar (E. Gtr.), Piano (Pno.), and Musician's Score (M-S.).

Measures 75-79 are marked with dynamic markings: *pp*, *ppp*, *p*, *mf*, *mp*, and *ppp*. The M-S. part includes the lyrics: "on a si - - - lent day".

Violin parts (Vln. 1, Vln. 2) and other string parts (Vla., Vc., Db.) are also present, with Vln. 2 marked with Roman numerals II, III, and II.

80 81 82 83 84 85

Fl. *pp* *p* *ppp* *p* "mp" w.t.

Bb Cl. *p* *ppp* *p*

Alto Sax. *ppp* *p*

Hn. *ppp* *p*

C Tpt. *p* *ppp* *p*

Bs. Tbn.

Dr.

Glock.

E. Gtr. 3 3

Pno. ...Sost.

M-S.

80 81 82 83 84 85

Vln. 1 *mp*

Vln. 2 *mp* III II

Vla. *mp*

Vc. *mp*

Db. *mp*

5'35"

IV. Violence

Menacing (♩ = 80)

The score is divided into two systems. The first system includes:

- Flute:** Starts at measure 2, plays a half note chord at measure 3 (*mf*), and continues with a half note chord at measure 4.
- B♭ Bass Clarinet:** Starts at measure 2, plays a half note chord at measure 3 (*f*), and continues with a half note chord at measure 4.
- Tenor Saxophone:** Starts at measure 2, plays a half note chord at measure 3 (*pp*), and continues with a half note chord at measure 4.
- F Horn:** Starts at measure 2, plays a half note chord at measure 3 (*pp*), and continues with a half note chord at measure 4.
- C Trumpet:** Starts at measure 2, plays a half note chord at measure 3 (*f*), and continues with a half note chord at measure 4.
- Bass Trombone:** Starts at measure 2, plays a half note chord at measure 3 (*f*), and continues with a half note chord at measure 4.
- Drum Set:** Starts at measure 2, plays a half note chord at measure 3 (*p*), and continues with a half note chord at measure 4.
- Vibraphone:** Starts at measure 2, plays a half note chord at measure 3 (*pp*), and continues with a half note chord at measure 4.
- Electric Guitar:** Starts at measure 2, plays a half note chord at measure 3 (*p*), and continues with a half note chord at measure 4.
- Piano:** Starts at measure 2, plays a half note chord at measure 3 (*pp*), and continues with a half note chord at measure 4.
- Baritone:** Starts at measure 2, plays a half note chord at measure 3 (*mf*), and continues with a half note chord at measure 4.

The second system includes:

- Violin 1:** Starts at measure 2, plays a half note chord at measure 3 (*p*), and continues with a half note chord at measure 4.
- Violin 2:** Starts at measure 2, plays a half note chord at measure 3 (*p*), and continues with a half note chord at measure 4.
- Viola:** Starts at measure 2, plays a half note chord at measure 3 (*mf*), and continues with a half note chord at measure 4.
- Violoncello:** Starts at measure 2, plays a half note chord at measure 3 (*mf*), and continues with a half note chord at measure 4.
- Double Bass:** Starts at measure 2, plays a half note chord at measure 3 (*mf*), and continues with a half note chord at measure 4.

Additional performance instructions include: *flz. air only*, *remove mouthpiece*, *hit mouthpiece with palm*, *insert mouthpiece*, *cup mute*, *remove mouthpiece*, *drag superball mallet over harp along interior bend of piano - produces low groan*, *motor off med. rubber*, *fuzz*, *s.t.*, *bow tailpiece*, and *continue bowing in time*.

15 16 17 18 19 20

Fl. *f* w.t. *f* w.t., switch randomly between fundamentals, breathe when needed

Bs. Cl. *fp* *fp*

Ten. Sax. *fp* *fp*

Hn. *mf* *mf* *pp*

C Tpt. *pp* *mf* *pp* *mf* *pp*

Bs. Tbn. *mf* *mf*

Dr. *p*

Vib. *mf* *pp sub.* *mf*

E. Gtr. *mf* *pp sub.* *mf* *pp sub.*

Pno. *f* *pp sub.* *f* *pp sub.*

Bar. *5* — it can be — bred.

Vln. 1 *f* *mp* *f sub.* *mp*

Vln. 2 *f* *mp* *f sub.* *mp*

Vla. *f* *f* *mf*

Vc. *f* *f*

Db. *f* *f*

21

Fl. 22 23 24 25 *tongue ram*

Bs. Cl. *pp* *p* *mp*

Ten. Sax. *p*

Hn. *p*

C Tpt. *p*

Bs. Tbn. *pp* *p*

Dr.

Vib. *arco motor slow* *mf* *Ped.*

E. Gtr.

Pno.

Bar. *mf* *vio* *lence* *vio*

21

Vln. 1 22 23 24 25

Vln. 2

Vla.

Vc. *s.t.* *p* *s.t.* *p* *pizz.*

Db. *s.t.* *p* *s.t.* *p* *pizz.*

if B-foot
unavailable

26 27 28 29 30

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Vib.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf*

mf *pp* *mf*

mf

arco *mf* *mf*

motor fast ord.

Δ Ped. until full decay, or m. 33

mp *p*

free harm. gliss on II
continue bowing eighth notes.

II

- lence will en - sue where it can be

8^{va}

3 5

34

31 32 33

Fl. *f* 6 6 6 6 6

Bs. Cl.

Ten. Sax. *p* *fff*

Hn.

C Tpt. *pp*

Bs. Tbn.

Dr. *f* extremely shrill

Vib. Percussion *p* *f* arco

E. Gtr. *f*

Pno. *ff*

Bar. bred.

31 32 33 34

Vln. 1 *ff* m.s.p.

Vln. 2 *ff* m.s.p.

Vla. *ff* m.s.p.

Vc. *p* *ff* arco

Db. *ff* arco IV

35 w.t. cont. 36 37 38 39

Fl. *mf*

Bs. Cl.

Ten. Sax. *p*
change fingering every beat
① ② ① ② ① ② ① ②

Hn. *pp*

CTpt.

Bs. Tbn. *pp*
harmon

Dr.

Perc. *p* styrofoam block arco *f*

E. Gtr.

Pno.

Bar.

Vln. 1 *p sub.* ord.

Vln. 2 *p sub.* ord.

Vla. *p sub.* ord.

Vc.

Db.

42 43 44 45 46

Fl. *f*

Bs. Cl. *f*

Ten. Sax. *f*

Hn. *f*

C Tpt. *f* open

Bs. Tbn. *f*

Dr. *f*

Perc. *p*

E. Gtr.

Pno. *p sub. & sempre* *(ff) sempre*

Bar. *f* close to "I" vio - - [] -

42 43 44 45 46

Vln. 1 *ff p sub.* *ff p sub.* sim.

Vln. 2 *ff p sub.* *ff p sub.* sim.

Vla. *ff p sub.* *ff p sub.* sim.

Vc. *ff*

Db. *ff*

47 48 49 50 51 52

Fl. *mp*

Bs. Cl.

Ten. Sax. *f*

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr. dampen strings with l.h.; rub r.h. fingers on strings over pickups sweeping sound *p* cont. quickly, still with flesh of r.h. fingers *f* furious

Pno.

Bar. - ence [v] - - [v] - - io - - lence [sə]

Vln. 1

Vln. 2

Vla.

Vc. m.s.p. *mf* dry

Db.

58 59 60 61 62 63 64 65

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

key-clicks, any
"mf"

harmon stem out
+
pp
hit mouthpiece with palm
"mp"

lence

(on bridge)
f

(on bridge)
f

66 67 68 69 70 71

Fl. *pp*

Bs. Cl. only air *mf*

Ten. Sax.

Hn. hit mouthpiece with palm *p* insert mouthpiece

C Tpt.

Bs. Tbn. insert mouthpiece

Dr.

Perc. *ppp*

E. Gtr.

Pno. *pp* *15^{ma}*

Bar. *ff desperate* 3 vio - - lence

Vln. 1 *pp*

Vln. 2 *p* arco I

Vla. arco III *p*

Vc.

Db.

72 *ff* erratic and aggressive

Bs. Cl. *ff*

Ten. Sax. growl on sustains *f* erratic and aggressive

Hn. *f*

C Tpt. open *f*

Bs. Tbn. lowest loud note *f*

Dr. *f*

Perc. sticks *f*

E. Gtr. distortion fuzz *ff*

Pno. *ff*

Bar.

72 *fff* erratic and aggressive

73

Vln. 1 wild gliss. up and down fingerboard - never stop/aim for definite pitch timing approximate m.s.p. dist. *fff* erratic and aggressive

Vln. 2 *fff* erratic and aggressive

Vla. *fff* erratic and aggressive

Vc. *fff* erratic and aggressive

Db. M: multiphonic see front matter *fff* erratic and aggressive

77 78 79

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno.

Bar.

Detailed description: This block contains the musical score for measures 77, 78, and 79 for a variety of instruments. The Flute part features complex rhythmic patterns with triplets and quintuplets. The Bass Clarinet and Horn parts have simpler melodic lines. The Tenor Saxophone part includes a section with a tremolo effect. The Trumpet and Bass Trombone parts play rhythmic patterns. The Drums and Percussion parts provide a steady accompaniment. The Electric Guitar and Piano parts play chords and arpeggios. The Baritone part has a few notes at the end of measure 79.

will en-

77 78 79

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 77, 78, and 79 for the string section. Violin 1 and Violin 2 parts feature melodic lines with accents and triplets. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts play a steady accompaniment. The score includes dynamic markings such as *p sub.* and *ff*.

79

p sub.

p sub.

80 81 82 83

Fl.

Bs. Cl.

Ten. Sax.

Hn.

C Tpt. straight mute

Bs. Tbn.

Dr. *f* *pp* *f* *pp* *f* *p* *pp*

Perc. sticks or hard mallet *f* *p - f* *mp*

E. Gtr.

Pno. *p* *cresc.*

Bar. - - sue - - - - - where it

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *fff*

Vc. *fff*

Db. *fff*

84 85 86 87

Fl. *ff* 6

Bs. Cl.

Ten. Sax. *pp* 3 *f* 5 5

Hn.

C Tpt. *f* open 3

Bs. Tbn. *f*

Dr. *f* 5

Perc. *ff* more erratic hit all once, l.v.

E. Gtr. *ff*

Pno. *ff* 5

Bar. can be bred

Vln. 1 5

Vln. 2 5

Vla. distorted, very noisy *fff*

Vc. distorted, very noisy *fff*

Db. distorted, very noisy *fff*

attacca

88

Fl. *fff* *p sub.*

Bs. Cl. *fff*

Ten. Sax. *fff*

Hn. *rip* *ff*

C Tpt. *ff*

Bs. Tbn. *ff*

Dr. dampen

Perc. *hard mallet* *f* *ff* dampen

E. Gtr. dampen

Pno.

Bar.

88

Vln. 1 *fff* *p sub.*

Vln. 2 *fff* *p sub.*

Vla. *fff* *p sub.*

Vc. *fff* dampen

Db. dampen

attacca
4'20"

V. 22 (17.04.16)

Foreboding (♩ = 80)

The score is divided into two systems. The first system includes:

- Flute:** Melodic line with dynamics *p* and fingerings 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.
- B♭ Clarinet:** Rested.
- Alto Saxophone:** Rested.
- F Horn:** Rested.
- C Trumpet:** Rested.
- Bass Trombone:** Rested.
- Drum Set:** Includes instructions "scrape from bell to edge", "brushes", and "p".
- Percussion:** Includes instructions "(foot)" and "3".
- Electric Guitar:** Includes instruction "clean + chorus" and dynamic *mp*.
- Piano:** Includes instruction "depress silently" and "Sost... (until m. 38)".
- Mezzo-soprano:** Rested.
- Baritone:** Rested.

The second system includes:

- Violin I:** Melodic line with dynamics *p* and fingerings 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.
- Violin II:** Melodic line with dynamics *p*.
- Viola:** Melodic line with dynamics *p* and a triplet of 3.
- Violoncello:** Rested.
- Double Bass:** Rested.

14 15 16 17 18 19 20 21

Fl. *p*

B♭ Cl.

Alto Sax. *p*

Hn. *pp*

C Tpt.

Bs. Tbn. *pp*

Dr. *pp* *mp* *p*

Perc.

E. Gtr. *mp* *mp* *mp* *mp* *mf*

Pno. *p legato, una corda*

M-S. *mp* *pp* *pp*

Bar.

The stand lights dim, shad-

14 15 16 17 18 19 20 21

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

Db. *pizz.* *p*

22 23 24 25 26 27 28 29

Fl. *p*

Bb Cl. *p*

Alto Sax. *mp* 3

Hn. *pp* *pp*

C Tpt.

Bs. Tbn. *p*

Dr. 3 (foot) *pp* *p*

Perc. *ppp*

E. Gtr. *mp* +delay (chorus)

Pno. *mp* 3

M-S. *f* 3 3 3 5 *p* *p timid* 3 5
- ows lost with - in their wits I don't re - mem - ber the smoke.

Bar.

Vln. I 22 23 set mute 24 25 26 (con sord.) 27 28 29 pizz. *mp* *p*

Vln. II set mute (con sord.) *mp* *pp*

Vla. set mute (con sord.) *mp* *pp*

Vc. pizz. *p* *pp* arco s.t.

Db. *p* arco s.t.

30 31 32 33

Fl. *mp* 5 5 3

B♭ Cl. *p*

Alto Sax.

Hn. *p* *pp* 7

C Tpt. straight mute rapidly changing pitches, follow basic contour *p*

Bs. Tbn. *p*

Dr. yarn mallet sticks *mp* *p* 3 *p*

Perc. soft beater *pp* soft mallet *mp*

E. Gtr. *p*

Pno. inside piano with flesh of finger *p* resonating pitches *pp* tre corde 7 7 7
(Sost.) Ped.

M-S.

Bar.

Vln. I 30 arco senza sord. m.s.p. dampen strings w/ l.h. continue bowing *mp* "mp"

Vln. II senza sord. m.s.p. *mp*

Vla.

Vc. ord. *mp* 3

Db. ord. *mp* 3

34 35 36 flz.

Fl. *mp* 5 5

B♭ Cl. *mp*

Alto Sax. *mp* 5 5 *mp* breathy

Hn. *mp*

C Tpt.

Bs. Tbn. *pp*

Dr. *pp* *mp*

Perc. triangle beater *f*

E. Gtr.

Pno. (Ped.) →

M-S.

Bar.

Vln. I 34 35 36

Vln. II dampen strings w/ l.h. continue bowing *mp*

Vla. senza sord. m.s.p. *mp*

Vc. *p* *mp* 6 6 6 6 dampen strings with l.h. 6

Db. *p* *m.s.p.* III

Fl. *p* *ord.* *mf*

B♭ Cl. *p* *mf*

Alto Sax. *p* *mf*

Hn. *mf*

C Tpt. *mf* open

Bs. Tbn. *mf*

Dr. *pp* *p* *p* *mp* (foot)

Glock. *p*

E. Gtr. *pp* -overdrive +delay (chorus)

Pno. *mf* *ad. ad lib.*

M-S.

Bar. *p*
morn - ing's mor - tal_ re - mind-er.

Vln. I *p* *mf* *p* *mf* III IV

Vln. II *mf* *p* *mf* *mf*

Vla. *mf* *p* *mf* *p* *mf* 5

Vc. *mf*

Db. *mf*

55 w.t. 56 cont. 57 58 59 60 61 62

Fl. *p*

Bb Cl. *f* *pp*

Alto Sax. *f*

Hn.

C Tpt.

Bs. Tbn.

Dr. *f* *p*

Glock. Thai Gongs (Vib. if specific pitches unavailable) *p l.v. sempre*

E. Gtr. *f* (chorus) (delay) *pp*

Pno. *f* *p*

M-S.

Bar. *p timid* 3 5
I don't re - mem - ber the blood.

Vln. I 55 56 57 58 59 60 61 62
ff *pizz.* *p* *f* *p*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pizz.* *mp*

Db. *ff* *pizz.* *mp*

This musical score page covers measures 63 through 68. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 67-68 feature a melodic line with triplets and accents, marked *fp*.
- B♭ Clarinet (B♭ Cl.):** Measures 66-68 feature a melodic line with triplets, marked *p*.
- Alto Saxophone (Alto Sax.):** Measures 63-66 feature a melodic line with triplets, marked *p*.
- Horn (Hn.):** Measures 67-68 feature a melodic line with accents, marked *pp*.
- Cornet/Trombone (C Tpt.):** Measures 63-66 feature a melodic line with a cup mute, marked *mp*. Measures 67-68 feature a melodic line, marked *p*.
- Bass Trombone (Bs. Tbn.):** Measures 63-68 feature a melodic line.
- Drum (Dr.):** Measures 63-68 feature a rhythmic pattern with triplets, marked *p* and *pp*.
- Tam-tam (T. Gng.):** Measures 63-68 feature a melodic line with triplets.
- Electric Guitar (E. Gtr.):** Measures 63-68 feature a melodic line with triplets.
- Piano (Pno.):** Measures 63-68 feature a complex accompaniment with triplets and accents, marked *pp*.
- Musical Saw (M.S.):** Measures 67-68 feature a melodic line, marked *pp*.
- Baritone (Bar.):** Measures 67-68 feature a melodic line, marked *pp*.
- Violin I (Vln. I):** Measures 63-68 feature a melodic line with *arco* and *m.s.p.* markings, marked *p* and *fp*.
- Violin II (Vln. II):** Measures 63-68 feature a melodic line with *pizz.* markings, marked *f* and *p*.
- Viola (Vla.):** Measures 63-68 feature a melodic line with *m.s.p.* and *dampen strings with l.h.* markings, marked *p*.
- Violoncello (Vc.):** Measures 63-68 feature a melodic line with *(pizz.)IV* and *arco* markings, marked *fp*.
- Double Bass (Db.):** Measures 63-68 feature a melodic line with *(pizz.)* markings, marked *p*.

69 70 71 72 73

Fl. *pp*

Bb Cl. *p*

Alto Sax. *pp*

Hn.

C Tpt.

Bs. Tbn.

Dr. *p* *mp*

T. Gng.

E. Gtr. *pp*
-delay
+overdrive
(chorus)

Pno. *pp*

M.S. *mf*
- 'ry au - tumn pass - - - ing

Bar. *mf*
- 'ry au - tumn pass - - - ing

Vln. I *pp* *mp* *pp* *mp* *p*
ord. → m.s.p. *s.t.*

Vln. II *mp* *s.t.*

Vla. *pizz.* *f p sub.* *f sub.* *p*

Vc. *pizz.* *III* *arco* *p* *m.s.p.* dampen strings with l.h. *6*

Db. *p*

78 79 80 81

Fl. *mp*

Bb Cl. *mp*

Alto Sax. *mp* *p*

Hn. *pp* *mf* *fpp*

C Tpt. *pp* *mf* *p sub.*

Bs. Tbn. *p*

Dr. *mf* *p*

Perc. *pp* *pp* *mp*

E. Gtr. *mp*

Pno. *f* *mp*

M-S. *mf* *f* *mp*

Bar. *mf* *f* *mp*

Vln. I *p* *f* *p* *f*

Vln. II *mf* *f* *mf* *f* *p* *f*

Vla. *mf* *pp* *mf* *pp*

Vc. *mf* *f* *mp*

Db. *mf* *p*

-sel of the once named, now e - ter - nal - ly

-sel of the once named, now e - ter - nal - ly

pizz. *f* *p* *f*

pizz. *f* *p* *f*

m.s.p.

m.s.p.

tr.

m.s.p.

82 83 84

Fl. *mp* ord. 5

B♭ Cl.

Alto Sax. 3

Hn.

C Tpt. open *mp*

Bs. Tbn.

Dr. 3 3 3 3 3 3 3 3 3 3 3 3

Perc. *p* 3 *mf* 5

E. Gtr. ③

Pno. 5 5 3 3 3 3 *f* 3 3

M.S. nes tled.

Bar. nes tled.

Vln. I *mf* arco

Vln. II *p* *mf* 3 3 3 arco

Vla. *mp* 3 3 *mf* 5

Vc. I *pp* *mf* → m.s.p. V *mp*

Db. arco *mp*

85

Fl. *ff* flz. ord. flz. ord. flz. ord. *f*

Bs. Cl. *ff* *mp* spectral multiphonic *ff*

Alto Sax. *ff* *mp* *ff*

Hn. *fp* *ff* *mp* *mp* *ff* *p*

C Tpt. *f* *mp* *f* st. mute

Bs. Tbn. *f* *ff* *p* *ff*

Dr. *f* *mp* *ff* *mp* *ff*

Perc. *ff* *ff*

E. Gtr. *f* +distortion (overdrive) scrape fingernail or pick on strings toward bridge release *p* *f*

Pno. *ff* *mf* *fff* *p* *ff*
Ped. sempre

M.S.

Bar. *f*

85

Vln. I *ff* m.s.p. *fff* *fff* 87 pizz. *fff* 88 pizz. *fff*

Vln. II *ff* m.s.p. *fff* *fff* pizz. *fff*

Vla. *ff* m.s.p. *fff* *fff* pizz. *fff*

Vc. *ff* bow freely move continuously between m.s.p. & ord. *mp* *ff* 3

Db. *ff* bow freely move continuously between m.s.p. & ord. *mp* *ff* 3

89 90 91 92 93

Fl. *tr* overblow 3 *ff* *fff*

Bs. Cl. *p* *ff* (spectral)

Alto Sax. *tr* *mf* 3 *p*

Hn. *f* *fp* 3 7 *mp* *p*

C Tpt. *open* 7 *mp* *f* *p*

Bs. Tbn. *p* *ff*

Dr. *p* *ff* *mp* *ppp* *p*

Perc. *ff*

E. Gtr. *ff*

Pno. *p* *ff* release *mp* 6

M-S. *mf* 3 I don't re - mem - ber

Bar. *mf* 3 I don't re - mem - ber

Vln. I *arco* 6 *mp* *fff* *mp* *fff* *p* IV → m.s.p. → s.t.

Vln. II *arco* 6 *mp* *fff* *mp* *fff* *p* IV → m.s.p. → s.t.

Vla. *arco* 6 *mp* *fff* *mp* *fff* *p* IV → m.s.p. → s.t.

Vc. *p* *ff* *p*

Db. *p* *ff* *p*

94 95 96 97 **rit.**

Fl. *mp* *ff*

Bs. Cl. *mp* *ff*

Alto Sax. *mp* *ff*

Hn. *mp*

C Tpt. *p* *mp* 5

Bs. Tbn. *mf*

Dr. *pp*

Perc. med beaters *pp*

E. Gtr. *mf* with tuning knob

Pno. *mp cresc.* *ad lib.* 5 6 *ped.*

M-S. *ff* the shots.

Bar. *ff* the shots.

Vln. I 94 95 harm. gliss 96 97 **rit.**

Vln. II harm. gliss

Vla. harm. gliss

Vc.

Db.

98 Broadly (♩ = 69)

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Eb Clarinet (Eb Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), C Trumpet (C Tpt.), Bass Trombone (Bs. Tbn.), Drums (Dr.), Percussion (Perc.), Electric Guitar (E. Gtr.), and Piano (Pno.). The music is marked 'Broadly' with a tempo of 69 beats per minute. The score features various dynamics such as *ff*, *f*, *mp*, and *mf*, along with articulation like accents and slurs. The piano part includes complex chords and textures. The woodwinds and brass parts have melodic lines with some triplets and sixteenth-note patterns. The percussion part includes a specific instruction: 'end of beater or sticks'.

98 Broadly (♩ = 69)

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is marked 'Broadly' with a tempo of 69 beats per minute. The strings play a rhythmic accompaniment with triplets and slurs. The dynamics are primarily *ff*. The score includes various articulations and phrasing marks.

This page of a musical score, numbered 81, covers measures 101 to 103. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature changes from 4/4 to 3/4 at measure 103. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 101-103, featuring sixteenth-note runs and slurs. Measure numbers 101, 102, and 103 are indicated above the staff.
- E♭ Cl. (E-flat Clarinet):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *fff* and *ff*.
- Alto Sax. (Alto Saxophone):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *ff*, *mf*, and *fff*.
- Hn. (Horn):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *f*, *mp*, and *f*.
- C Tpt. (C Trumpet):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Bs. Tbn. (Bass Trombone):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Dr. (Drums):** Measures 101-103, featuring a complex rhythmic pattern with dynamic markings of *mp* and *ff*.
- Perc. (Percussion):** Measures 101-103, playing a rhythmic accompaniment with dynamic markings of *mp* and *ff*.
- E. Gtr. (Electric Guitar):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Pno. (Piano):** Measures 101-103, playing a complex accompaniment with slurs and dynamic markings of *mp* and *f*.
- M-S. (Music Stand):** Measures 101-103, empty.
- Bar. (Baritone):** Measures 101-103, empty.
- Vln. I (Violin I):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Vln. II (Violin II):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Vla. (Viola):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Vc. (Violoncello):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.
- Db. (Double Bass):** Measures 101-103, playing a melodic line with slurs and dynamic markings of *mp* and *f*.

104 105 106

Fl. 5 6 5 6 6

E♭ Cl. 3 *mf* *fff* *mf* *ff* 5

Alto Sax. *mf* *ff* 5 *mf* *fff*

Hn. 5 5 °7 3 *f*

C Tpt. *f* *mp* *mp* 7 *f* 3 *ff*

Bs. Tbn. 3

Dr. 5 6 3

Perc. 5 3

E. Gtr. slide with l.h. do not strike d.b. 3

Pno. 7 3 3 3

M.S.

Bar.

Vln. I 104 105 106 5 3

Vln. II 5 5 5

Vla. 5 3

Vc. 5 3 3 3

Db. 3

110 111 112

Fl. *mf* *fff* *ff* *mf* *ff*

E♭ Cl. *mf* *fff* *ff* *mf* *ff*

Alto Sax. *mf* *fff* *ff* *mf* *ff*

Hn. *mp* *mf* *ff* *mf* *ff*

C Tpt. *mf* *ff* *mf* *ff* *mf*

Bs. Tbn.

Dr.

Perc.

E. Gtr.

Pno. *cresc.*

M-S.

Bar.

Vln. I *mf* *fff* *ff* *mf* *ff*

Vln. II *mf* *fff* *ff* *mf* *ff*

Vla. *mf* *fff* *ff* *mf* *ff* *distorted, very noisy*

Vc. *mf* *fff* *ff* *mf* *ff* *distorted, very noisy*

Db. *mf* *fff* *ff* *mf* *ff* *distorted, very noisy*

This musical score page, numbered 85, covers measures 113 and 114. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flute (Fl.):** Measures 113 and 114 feature sixteenth-note runs with slurs and fingerings (6, 7).
- E♭ Clarinet (Eb Cl.):** Similar sixteenth-note runs with slurs and fingerings (7, 3).
- Alto Saxophone (Alto Sax.):** Features eighth-note patterns with slurs and fingerings (5).
- Horn (Hn.):** Dynamic markings of *mf* and *ff* are used for its part.
- Trumpet (C Tpt.):** Dynamic markings of *ff* and *mf* are present.
- Trombone (Bs. Tbn.):** Features a *ff* dynamic marking.
- Drums (Dr.):** Shows a rhythmic pattern with accents and triplets.
- Percussion (Perc.):** Indicated by a dash, suggesting no part for this instrument.
- Electric Guitar (E. Gtr.):** Features a *ff* dynamic marking.
- Piano (Pno.):** Features complex textures with triplets and *fff* dynamics.
- M-S. (Mandolin/Sitar):** Indicated by a dash.
- Baritone (Bar.):** Indicated by a dash.
- Violin I (Vln. I):** Features sixteenth-note runs with slurs and fingerings (5).
- Violin II (Vln. II):** Features sixteenth-note runs with slurs and fingerings (5).
- Viola (Vla.):** Features a rhythmic accompaniment with accents.
- Violoncello (Vc.):** Features a rhythmic accompaniment with accents.
- Double Bass (Db.):** Features a rhythmic accompaniment with accents.

This page of a musical score covers measures 121 through 129. The instruments and parts are as follows:

- Flute (Fl.):** Measures 121-122, then rests. Measures 128-129 with *pp* dynamic.
- B♭ Bass Clarinet (Bs. Cl.):** Measures 121-122 with a triplet of eighth notes and *p* dynamic.
- Tenor Saxophone (Ten. Sax.):** Measures 123-127 with a sustained note and *p* dynamic.
- Horn (Hn.):** Measures 125-127 with a sustained note and *pp* dynamic.
- Trumpet (C Tpt.):** Measures 121-122 with triplets and *p* dynamic; measures 126-127 with a sustained note and *pp* dynamic.
- Bass Trombone (Bs. Tbn.):** Measures 125-127 with a sustained note and *pp* dynamic.
- Percussion (Perc.):** Includes bass drum with soft beater (*p*), and tam-tam arco (*pp*) with end of mallets.
- Vibraphone (Vib.):** Measures 121-122 with triplets and *p* dynamic; measures 125-127 with motor slow arco and *p* dynamic.
- Electric Guitar (E. Gtr.):** Measures 121-122 with *pp* and - dist. [fuzz]; measures 123-127 with *pp* and triplets.
- Piano (Pno.):** Measures 121-122 with *p* and triplets; measures 123-127 with *p* and triplets.
- Middle Saxophone (M-S.) and Baritone Saxophone (Bar.):** Rests throughout.
- Violin I (Vln. I):** Measures 121-122 with *mf* and dampen strings even slower bow; measures 128-129 with *pp* and ord, full tone.
- Violin II (Vln. II):** Measures 121-122 with *mp* and fast bow (airy); measures 123-127 with *pp* and slow bow (noisy); measures 128-129 with *pp* and senza vib.
- Viola (Vla.):** Measures 121-122 with *pp* and *mp*; measures 123-127 with *pp* and senza vib.
- Violoncello (Vc.):** Measures 121-122 with *mp* and slow bow (noisy); measures 123-127 with *p* and fast bow (airy); measures 128-129 with stop circular bowing.
- Double Bass (Db.):** Measures 121-122 with *p* and III ord.

131

Speak text below at med. speed, alternating between pitches—pause 3"-4" between repetitions.

130 132 133 134 135 136 137 138 139 140

Fl. Let whistle tones escape at end of decrescendo. *mp* Mud-caked feet tremble nimble when the ground shakes.

Bs. Cl. *pp*

Ten. Sax. slower than before *pp*

Hn. mute *pp* *mp* *pp* *mp*

C Tpt. *pp*

Bs. Tbn. Speak text below at med. speed, alternating between positions—pause 2"-4" between repetitions. *mp* Mud-caked feet tremble nimble when the ground shakes.

Perc. bamboo chimes *p* med-soft rubber coil almglocken *p*

Vib. Percussion wool beaters *ppp* cresc. until tone emerges, as in mvt. I

E. Gtr. not quite *al niente* leave buzzing sound *pp* *p* mute, then release finger to let overtones ring

Pno. as before *mf* any harmonics *p*

M-S. *pp* I ne - - ver heard the shots.

Bar. *pp* I ne - - ver heard the shots.

131

130 131 132 133 134 135 136 137 138 139 140

Vln. I

Vln. II

Vla.

Vc.

Db. pizz. *pp* arco II *pp* harm.

141 142 143 144 145 146 147 148 149

Fl. *pp* bisb.

Bs. Cl. *p*

Ten. Sax. (tr)

Hn. normal q.t. *pp*

C Tpt. remove mouthpiece *mf* 3 insert mouthpiece

Bs. Tbn.

Perc. *p*

E. Gtr. *ppp* 3

Pno. as before *mf*

M-S. *pp* 3 I won't re - mem - ber re - mem - b'ring you af - ter.

Bar. *pp* 3 I won't re - mem - ber re - mem - b'ring you af - ter.

Vln. I alternate normal/slow bow speeds until m. 151 slow bow creates airy, pitch-less noise

Vln. II

Vla.

Vc.

Db.

150 151 152 153 154 155 156 157

Fl. *p* *pp*

Bs. Cl. *pp*

Ten. Sax. *pp*

Hn. (mute) *pp*

C Tpt. *pp* lazily cover and uncover harmon, out of time *pp*

Bs. Tbn. *pp*

Perc. soft beater *pp* arco *pp* *p* Vibraphone arco *ppp* *pp* *Lead. al fine*

Perc.

E. Gtr. *pp* fade away naturally *p* feedback

Pno. *mp una corda* *pp* "mp" "mf"

M-S.

Bar.

150 151 152 153 154 155 156 157

Vln. I fast bow (airy) *mp* slow (noisy) fast 3 slow

Vln. II become slower in transitions between m.s.p. and s.t. - effect is less tone, more bow noise completely dampen strings continue circular bowing "mf" become slower in transitions between m.s.p. and s.t. - effect is less tone, more bow noise

Vla. (on bridge) "mf"

Vc. *pizz.*

Db. *p* "mf"

w.t.  cont.

158 159 160 161 162 163 164 165 166 167

Fl. *p*

less steady air flow

becoming sparser; erratic pulsing

Bs. Cl.

Ten. Sax.

Hn.

C Tpt.

Bs. Tbn.

Vib. arco *ppp* *pp* arco *ppp* *pp*

Perc. *ppppp*

E. Gtr.

Pno. sparser... sparser... one hit per measure

M-S.

Bar.

Vln. I

Vln. II

Vla. *mf*

completely dampen strings continue circular bowing

become slower in transitions between m.s.p. and s.t. - effect is less tone, more bow noise

completely dampen strings continue circular bowing

Vc. *mf*

Db. *mp* *p*

9'15" Louisville, KY

CURRICULUM VITAE

JAMES MAY

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Education

University of Louisville, May 2018

- M.M. Composition

The College of Wooster, 16 May 2016, *summa cum laude*

- B.Mus. Theory & Composition; B.A. English

Training

Composition

- Steve Rouse, University of Louisville, 2016 – present.
- Jack Gallagher, The College of Wooster, 2013 – 2016.
- Federico Garcia-De Castro, 2011-2012.

Conducting

- Orchestral, Kimcherie Lloyd, University of Louisville, 2016 – 2018.
- Choral and Orchestral, Lisa Wong, The College of Wooster, 2015 - 2016.

Compositions and Performances (selected)

When the Ground Shakes, mezzo-soprano, baritone, chamber orchestra (2018) [30:00].

Sculpture V, string quartet (2017) [6:00].

- Performed 10 & 15 November 2017, 11 February 2018, Aion String Quartet.

Redacted, piano (2017) [7:00].

- Performed on 90.5 WUOL Classical Louisville, 7 August 2017, and 11 August 2017, Renate Rohlfing.

Sculpture IV, flute, viola, guitar, percussion (2017) [6:00].

- Performed 2 November 2017, University of Louisville graduate students.

Lensing, full orchestra (2017) [1:30].

- Performed 28 January 2018, University of Louisville Orchestra, Kimcherie Lloyd, director.

Sixteen Dead Men, text by Dora Sigerson Shorter, bassoon, English horn, tenor, piano (2017) [4:30].

- Performed 15 November 2017, Dylon Crain tenor, Katherine Evans E. horn, Jackie Royce bassoon, Elliot Eckel piano.

Mni Wiconi, text by Zitkála-Šá, Pierrot Ensemble plus percussion (2017) [8:30].

- Performed 15 April 2017, Alex Enyart, conductor.

The Garden, text by H.D., unaccompanied SATB chorus (2016) [3:45].

- Performed by San Francisco Choral Artists, 19 – 26 March 2017, Magen Solomon, director.

Waves, chamber orchestra (2016) [5:00].

- Performed 23 April 2016 by musicians from the College of Wooster, James May, director.

Sea Gods, text by H.D., extended song for solo soprano and piano (2016) [11:00].

- Performed 23 April 2016 by Abigail Shupe, soprano, James May, piano

In Passing, text by Rabindranath Tagore, three poems for unaccompanied SATB chorus (2014) [10:00].

- Performed 23 April 2016 by musicians from the College of Wooster, Lauren Vanden Broeck, soprano, James May, director.

Masterclasses, Festivals, Conferences

Composition

- Bent Sørensen, April 2018.
- Anthony Cheung (University of Chicago), Aug. 2017.
- David Dzubay (Indiana University), Nov. 2017.
- Michael Fiday (CCM), June 2017.
- Andrew Norman (USC), April 2017.
- Carlos Sanchez-Gutierrez (Eastman Conservatory), Nov. 2016.

Conducting

- Andrea Vela (Loja Symphony Orchestra), Feb. 2018.
- Robert Porco (Cleveland Orchestra Chorus), April 2016.
- New Music on the Point**, Composer Participant, June 2018.
- The Loretto Project**, Composer Fellow, Aug. 2017.
- Charlotte New Music Festival**, Composer, June 2017.
- New Music Gathering**, performer, AmiEnsemble, 2018.
- New Music Gathering**, attendee, 2017.

Awards and Honors (selected)

George J. Mitchell Scholarship 2018-19, award recipient.

- Funding study at University College Cork for the 2018-19 academic year.

San Francisco Choral Artists New Voices Project 2016, co-first prize winner for *The Garden*.

Bomhard Fellowship, University of Louisville, 2016 – present.

Composer's Circle, featured composer, July 2016, October 2016.

Fulbright Undergraduate Summer Study Institute Grant, Belfast, Northern Ireland, 2013.

- Queen's University, Belfast, *Understanding Ireland: Northern Perspectives*.

Pi Kappa Lambda Music Honor Society, inducted spring 2016.

Phi Beta Kappa National Honor Society, inducted spring 2015.

Sigma Tau Delta English Honor Society, inducted spring 2015

Professional Presentations (selected)

- “Old Sounds and New Noises: Decoding Classical Music,” Central Catholic High School, Pittsburgh, PA, 13 March 2018.
- “Dealing with Text in Contemporary Classical Music,” University of Louisville GSRRRC, 2 March 2018.
- “Thoughts on Composing,” University of Louisville MUS100 Guest Lecture, December 2018.
- “Dealing with Influence,” University of Louisville Composition Seminar, October 2018.
- “Electronic Music: An Early History and Synthesis Demonstration,” The College of Wooster, April 2016.
- “Joyce’s Musical Doublespeak,” The College of Wooster I.S. Symposium, April 2016.