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THE LAST STRAW

For Mixed Ensemble and Electronics

by

Nicholas Hall
B.A. Music, Western Kentucky University, 2011

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
for the Degree of

Master of Music
in Electronic Music Composition

School of Music
University of Louisville
Louisville, KY

May 2022

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For Mixed Ensemble and Electronics

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A Thesis approved on
May 5, 2022
by the following Thesis Committee

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John Ritz

Rebecca Jemian

ACKNOWLEDGEMENTS

I would like to thank everyone who put up with me while I was in process of completing this thesis. I would especially like to thank Dr. Wolek for all the various techniques I've learned and for patiently working with me as I drifted in and out fulfilling this process.

ABSTRACT

THE LAST STRAW

NICHOLAS HALL

MAY 5, 2022

The Last Straw was composed for mixed ensemble and electronics. The main idea behind this piece is twofold: a) the treatment of the pitches, articulations, and dynamics shared between instruments and how they propagate out of phase closely resembles what I would have programmed on various standalone synthesizer, and b) the processing itself is treated how I would manipulate various parameters on said synthesizers to achieve different sonic modulations. All instruments are amplified through a 4.1 sound system (4 loudspeakers and subwoofer) which is setup in a circle (see the **performance layout** page viii). Through processing via Max/MSP, the sound sources projecting from the speakers are smoothly panned in a circle (ambisonics), as if the sound is going around and round at various point in the piece. All instruments are also processed through effects (delay, reverb, and flange) which are treated as separately panned sources. The Max/MSP patch can be viewed from the following link,

<https://louisville.box.com/s/4q8o4vqauqvzpkmlm34wxkwt9872z4m5>. The file containing the complete contents for the patch is labeled “Master_Patch v.6maxpat”.

The piece consists of three sections (A' - B' - C') which seamlessly elide together. The pitch framework underlying the A' and B' sections derives from the E minor

pentatonic scale with a minor second in place of the third (F instead of G – E, F, A, B, D). The A' section centers around the last 4 notes of that scale, not to resolve down to E until the B' section. This resolve is even more reinforced by the crystal bowls, which do not strike or sustain an E until the latter half of the B' section. As well as an almost agonizingly slow tonal shift occurring from A' to B', the desolate and droning sound world of the A' section (*I. Seemingly without meter*) is disrupted by rhythmic density at the beginning of the B' section (*II. Slow but chaotic*). There is intense interplay between segments of the B' section, as if to both harmonically and rhythmically eclipse and converge back into phase (*III. Coming back into phase* → *IV. Slowly going out of phase*) and depart into turbulent chaos (*V. Terminally out of phase*). The B' section ends with all pitch material shifted upwards in some cases many octaves, and rhythmically in less murky waters (*VI. Somewhat resolved*). The last segment of the B' section elides with C', and the tonal kaleidoscope is turned to G minor territory. Though it is a subtle transition, it is a jarring refreshment that propels the relentless tonal and rhythmic turbulence with sharply bowed open strings, dynamically enveloping woodwinds, and challenging hemiolas (*VII. Forcing change*). The rhythms in the post-minimalist C' section are representative of a well-engineered machine with the internal hemiolas of 3/4 over 4/4 over 7/16 and phrasal hemiolas of 3, 4, and 6 churning and hinting at a drastic forthcoming change of scenery and things coming to a head (*VIII. Mechanistic* → *IX. With certitude*). This change brings about a more rhythmically and tonally straight-forward setting which fades away softly with what I hope leaves a sense of melancholia for any listener of the piece.

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INSTRUMENTATION

Violin

Flute

Viola

Oboe

Violoncello

Bb Clarinet

Double Bass

Bassoon

Crystal Bowls (E4, F4 & 5, G4, B4, C5, Db5)

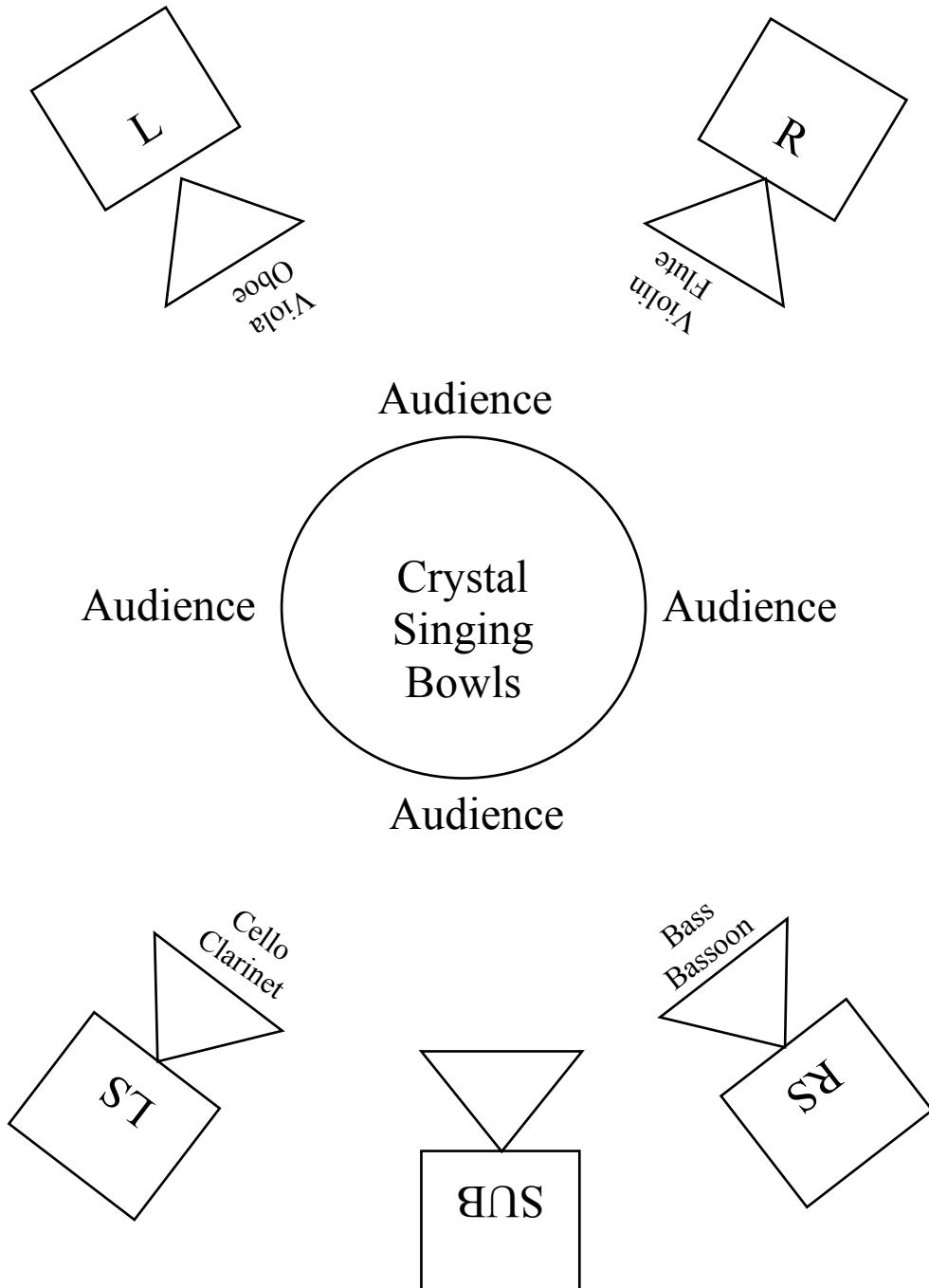
NOTES

- transition from one technique to another (i.e. from sul tasto to sul Ponticello).
- ↔≡ increase or decrease tremolo speed.
- ÷ lightly grab the rim of the crystal bowl(s) with the thumb and index finger.
-  increase or decrease the range of pitch vibrato.
- ▲ execute with air.
-  rub a suede mallet around the circumference of the bowl, achieving a sustained sound.
-  strike the bowl with a soft mallet.

Ca. 27-28 minutes

Transposing Score.

PERFORMANCE LAYOUT



The Last Straw

I. Seemingly without meter ($\text{♩} = \text{ca. } 40$)

Violin

Flute

Viola

Oboe

Cello

Clarinet in B \flat

Double Bass

Bassoon

Cristal Bowls

Electronics

s.t. ——————> s.p. ——————

pp —————— f ——————

s.t.
n.v. —————— wavy line ——————

pp —————— f ——————

pp —————— f ——————

s.t.
n.v. —————— wavy line —————— n.v.

pp —————— f —————— p ——————

pp —————— f ——————

s.t.
n.v. —————— wavy line ——————

pp —————— f ——————

suede mallet —————— sim. ——————

pp —————— f —————— p ——————

pp —————— f ——————

6

Vln. *p*

Fl. *p*

Vla. *n.v.*

Ob. *>p*

Vc. *s.p.*

B♭ Cl. *>p*

D.B. *p*

Bsn.

C.B. *mf*

El. **H**

s.t.

pp

s.t.

pp *sfz* *pp*

pp

s.p.

pp *f*

pp

s.p. *s.t.*

pp *f*

pp *f*

pp

II

Vln. Fl. Vla. Ob. Vc. Bb Cl. D.B. Bsn. C.B. El.

s.p. → s.t. Flz. pp → f

f → p sffz → p f → f

f → p f → p

f → p

f → p

ord. → p

f → p

f → f

(1) *Alternating delay/reverb

15

Vln. (Violin) has sustained notes with a dynamic of **f**. A bracket above the notes indicates **s.p.** (sforzando piano).

Fl. (Flute) has a sustained note with a dynamic of **p**.

Vla. (Cello) has sustained notes with dynamics **pp**, **f**, and **p**. The first two notes are labeled **s.t.** and **n.v.** (sustained tone, not vocal). The last note is labeled **n.v.**

Ob. (Oboe) has sustained notes with dynamics **pp**, **f**, and **p**. The first two notes are labeled **s.t.** and **n.v.**

Vc. (Double Bass) has sustained notes with dynamics **pp**, **f**, and **p**. The first two notes are labeled **s.t.** and **n.v.**

B \flat Cl. (Bassoon) has sustained notes with dynamics **pp**, **f**, and **p**.

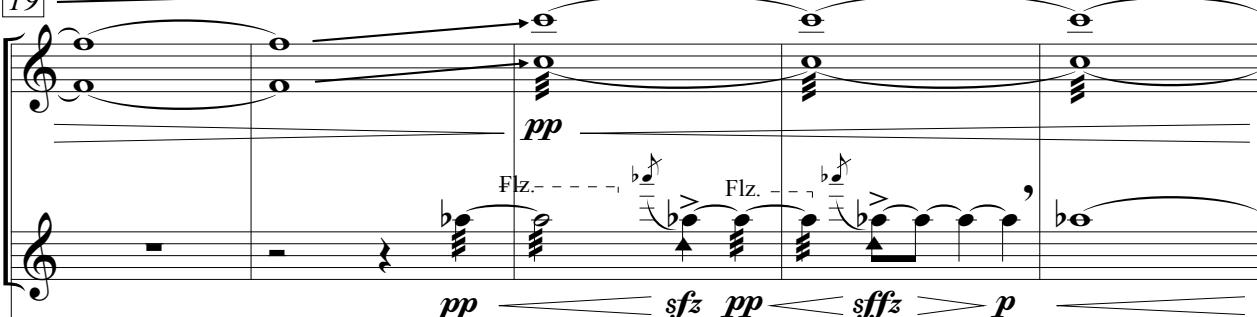
D.B. (Double Bassoon) has sustained notes with dynamics **pp**, **f**, and **p**. The first two notes are labeled **s.t.** and **n.v.**

Bsn. (Bassoon) has sustained notes with dynamics **pp**, **f**, and **p**. The third note is marked with a triplet bracket and a dynamic of **p**.

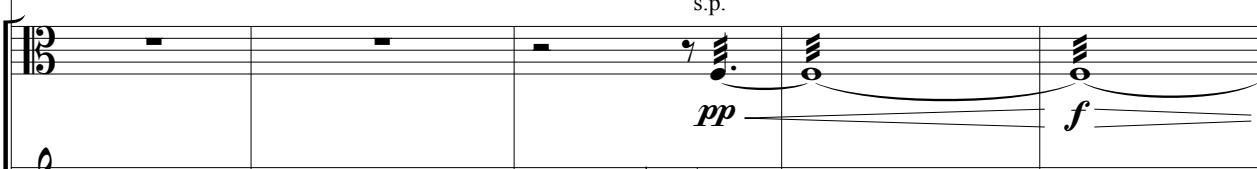
C.B. (Cello) has sustained notes with a dynamic of **mf** followed by **pp**.

El. (Electric Bass) has sustained notes with a dynamic of **pp**.

19 → s.t.

Vln. 

Fl.

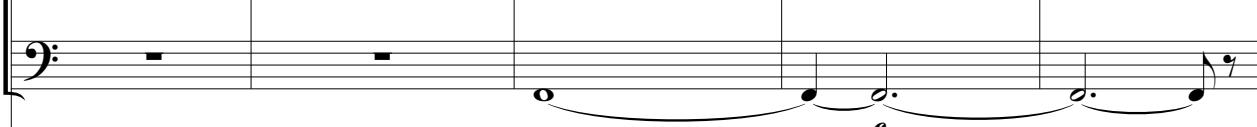
Vla. 

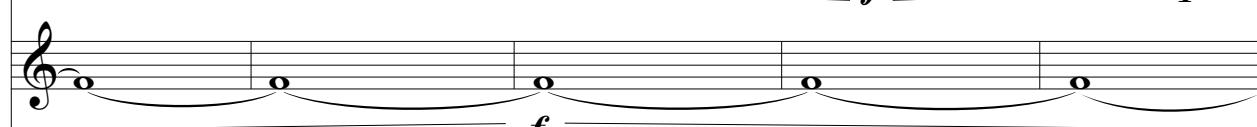
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

24 → s.p.

Vln. *f*

Fl. *f* 3 *p*

Vla. *s.t. n.v.*

Ob. *p* *pp* *f*

Vc. *s.t. n.v.*

Bb Cl. *>p* *pp* *f*

D.B. *p* *pp* *f*

Bsn. *pp*

C.B. *mf* *pp*

El. **H**

29 s.t. → s.p.

Vln. *pp* *f*

Fl. *p* *sffz p* *sffz p* *f*

Vla. n.v. *p* *pp*

Ob. *p* *pp*

Vc. n.v. *f* *p* *pp*

B♭ Cl. *p* *pp*

D.B. n.v. *p* *pp*

Bsn. *f* *p* *pp*

C.B. *f* *pp*

El. **H**

34

Vln. Fl. Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

s.t.

pp

pp

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f

This musical score page contains eight staves of music for an orchestra and an electric guitar. The staves are labeled from top to bottom: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (Bsn.), Double Bass (D.B.), Clarinet (B♭ Cl.), and Bassoon (Bsn.). The electric guitar part is labeled 'El.' at the bottom. Measure 34 begins with sustained notes on the first two beats. On the third beat, the Violin and Flute play eighth-note patterns, while the Cello, Oboe, and Bassoon play sixteenth-note patterns. The bassoon continues its sixteenth-note pattern through the end of the measure. Dynamic markings include 'f' (fortissimo) and 'p' (pianissimo). The electric guitar part consists of a single sustained note throughout the measure. A 's.t.' (sustained tone) instruction is present above the Violin staff. Measure 34 concludes with sustained notes on the last two beats.

39

Vln. *s.p.*

Fl. *pp* *s fz* *pp* *s ffz* *p*

Vla. *s.t.* *pp* *f* *p*

Ob. *pp* *f* *p*

Vc. *s.t.* *pp* *f* *p*

B_b Cl. *pp* *f* *p*

D.B. *s.t.* *pp* *f* *p*

Bsn. *pp* *f* *p*

C.B. *f* *pp*

El.

43

Vln. s.t.

Fl. *pp*

Flz. *f*

Vla. s.p.

Ob. *pp*

Vc. s.p. *pp* *f*

B♭ Cl. *pp*

D.B. s.p. *pp* *f*

Bsn. *pp* *f*

C.B. *f*

El.

47

Vln. Flz. ord.

Fl. *p* *f* *p*

Vla. *f* *p*

Ob. *f* *p*

Vc. *p*

B♭ Cl. *f* *p*

D.B. *p*

Bsn. *p*

C.B. *mf* >

El. **H**

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Double Bass (D.B.), Cello (Vc.), Bass Clarinet (B♭ Cl.), and Trombone (C.B.). The score begins at measure 47. The Violin and Flute staves feature sustained notes with grace notes and dynamic markings (p, f, p) corresponding to the measures. The Oboe and Bassoon staves show rhythmic patterns with dynamic markings (f, p). The Double Bass and Cello staves are mostly silent. The Bass Clarinet and Trombone staves also have sustained notes with grace notes and dynamic markings (f, p). The final staff, Electric Bass (El.), shows a single note with a dynamic marking of **H**. A performance instruction 'ord.' is placed above the Violin staff, and a dynamic marking 'mf' with a crescendo arrow is placed above the Trombone staff.

51

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

s.p. → s.t. →

p → *f*

f

p → *f*

ord.

f

ord.

p

f → *sp* → *f*

f → *sp* → *f*

pp

54

Vln. s.p. → s.t.  

Fl.  

Vla.   

Ob.   

Vc.     

B♭ Cl.     

D.B.    

Bsn.   

C.B.   

El.  

suede mallet

(2) *Slowly rotating ambisonics (C)

57

Vln. *pp* Flz.

Fl. *pp*

Vla.

Ob. *f* *pp*

Vc. *p*

B♭ Cl. *f* *pp*

D.B. *p* *f* *pp*

Bsn. *f* *p* sim.

C.B. *f*

El.

60

ord.

Vln. *p* *f* *mp*

Fl. *f* *pp*

Vla. *p* *f* *mp*

Ob.

Vc. *f* *p*

B♭ Cl.

D.B. s.t. *p* *f* s.p.

Bsn.

C.B.

El.

63

Vln. *f* *p*

Fl.

Vla. *f* *p*

Ob.

Vc.

B♭ Cl. *p* *p*

D.B. s.t. → s.p. → ord. *p* *f* *pp*

Bsn.

C.B. *mf* *pp*

El.

69

Vln. Fl. Vla. Ob. Bb Cl. D.B. Bsn. C.B. El.

s.p. *f* *p*

s.p. *f*

s.p. *f*

p

p

pp *f*

72

Vln. ord.

Fl. *p* — *f* — *p*

Vla. *p*

Ob. *p* — *f* — *p*

Vc. *p*

B♭ Cl. *f* — *p*

D.B. *p*

Bsn. *f* — *p*

C.B. > *mf* — *ff* — *mf*

El. ||

76

Vln. *f* *mp* *f* *p*

Fl. *f*

Vla. *s.t.*
n.v. *pp* *f*

Ob. *pp* *f*

Vc. *s.t.*
n.v. *pp* *f* *p*

B. Cl. *pp* *f*

D. B. *s.t.*
n.v. *pp* *f*

Bsn. *pp* *f* *p*

C. B. *pp*

El. **H**

80

Vln.

Fl.

Vla. n.v.

Ob. >p

Vc. s.p.

B♭ Cl. >p

D.B. p

Bsn. pp

C.B.

El. //

85

Vln. Fl.

Vla. Ob.

Vc. B. Cl.

D. B. Bsn.

C. B.

El.

s.p.

p

f **p**

f **p**

f **p**

→ s.t. → ord.

p

f

pp **f**

90

Vln.

Fl.

Vla. s.p.

Ob. pp f p

Vc. s.p. pp f p

B♭ Cl. pp f p

D.B. s.p. pp f p

Bsn. pp f p

C.B. p

El.

94

Vln. *f*

Fl. *p* *sffz p* *sffz p* *f*

Vla.

Ob.

Vcl. *s.t.* *p* *f*

Bb Cl.

D.B.

Bsn. *p*

C.B. *f* *mp* *ff*

El.

98

Vln. *ppp*

Fl. *pp*

Vla. *pp*

Ob.

Vc. *pp*

B♭ Cl.

D.B.

Bsn. *f* *pp*

C.B. *pp*

El.

II. Slow but chaotic ($\text{♩} = \text{ca. } 60$)

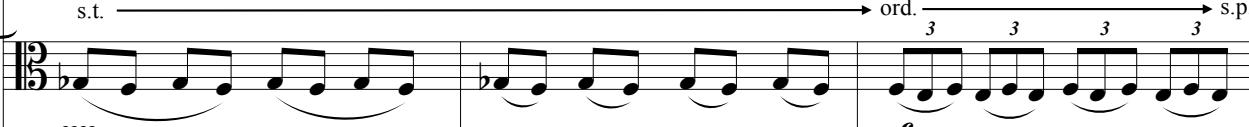
Score for orchestra and electronics (Section II):

- Vln.**: Dynamics: p , f . Performance instruction: *s.t. → ord.*
- Fl.**: Dynamics: pp .
- Vla.**: Dynamics: p , f . Performance instruction: *s.t. → s.p. 3 3 3 3*.
- Ob.**: Dynamics: p , f , p .
- Vc.**: Dynamics: p , f . Performance instruction: *s.t. → ord.*
- Bb Cl.**: Dynamics: p , f .
- D.B.**: Dynamics: p , f . Performance instruction: *s.t. → s.p.*
- Bsn.**: Dynamics: ppp , f .
- C.B.**: Dynamics: None.
- El.**: Dynamics: None. Note: (3) * Short delay time with longer feedback.

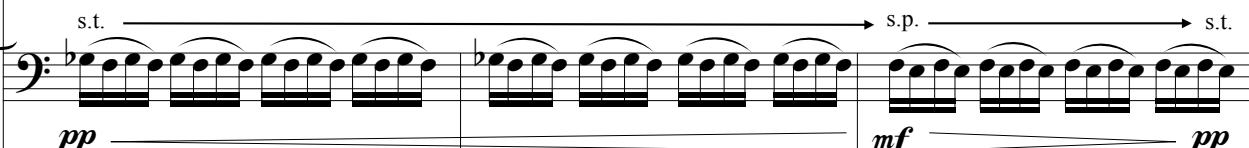
105 s.t. → s.p. → s.t.

Vln. 

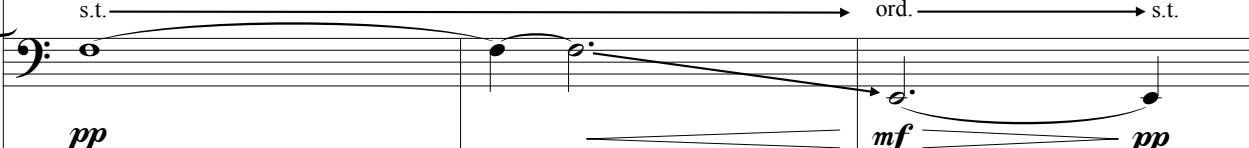
Fl. 

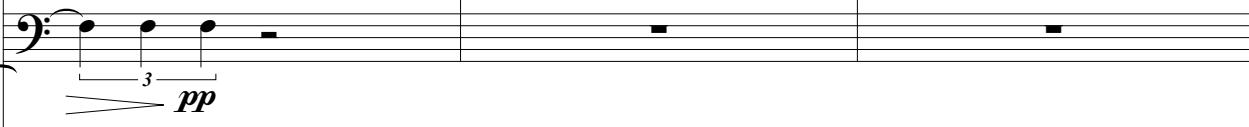
Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

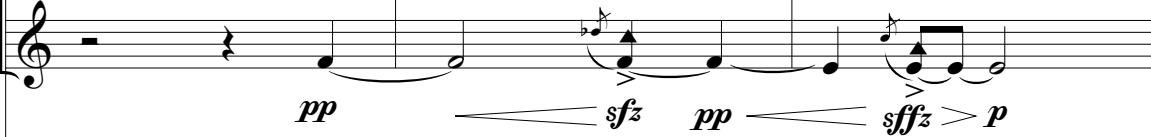
C.B. 

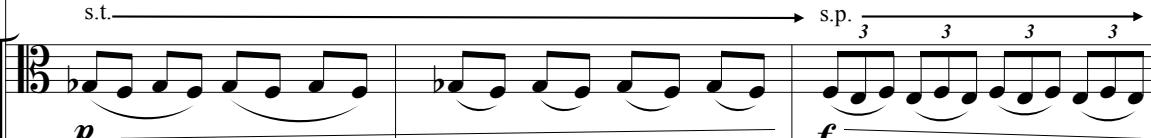
El. 

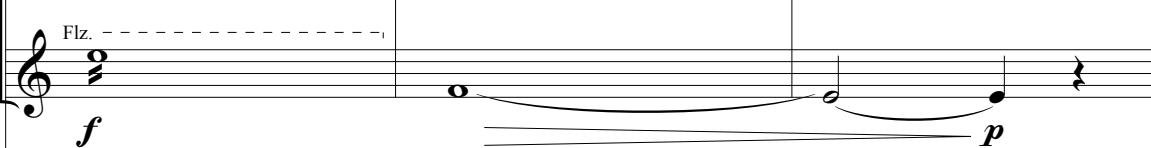
108

s.t. → ord. →

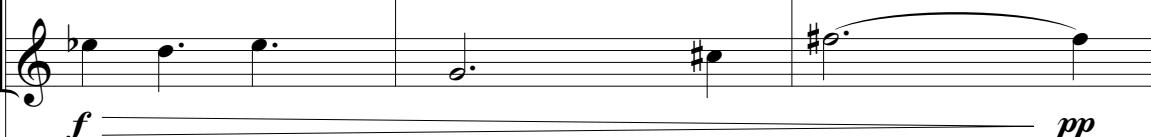
Vln. 

Fl. 

Vla. 

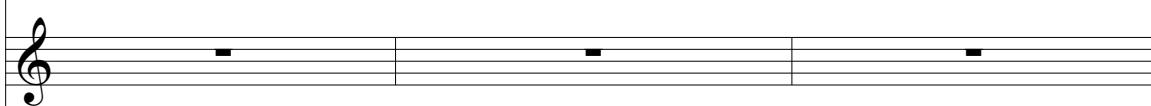
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

Vln.

III s.t. → s.p. → s.t.

Fl.

Flz. f

Vla.

s.t. → ord. $\begin{smallmatrix} 3 \\ 3 \\ 3 \end{smallmatrix}$ → s.p.

Ob.

pp mf pp

Vc.

s.t. → s.p. → s.t.

B♭ Cl.

pp mf pp

D.B.

s.t. → ord. → s.t.

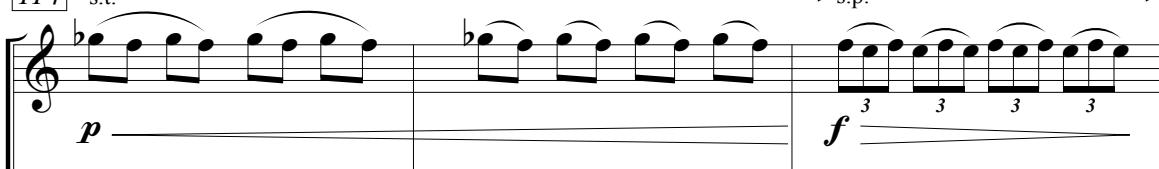
Bsn.

pp

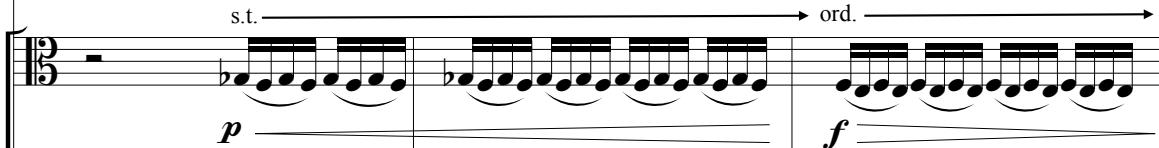
C.B.

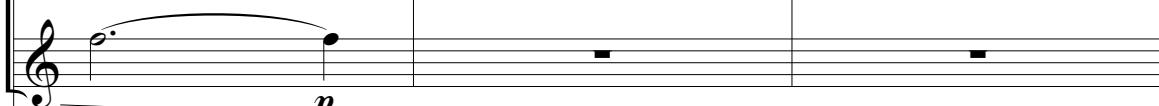
El.

114 s.t. → s.p. →

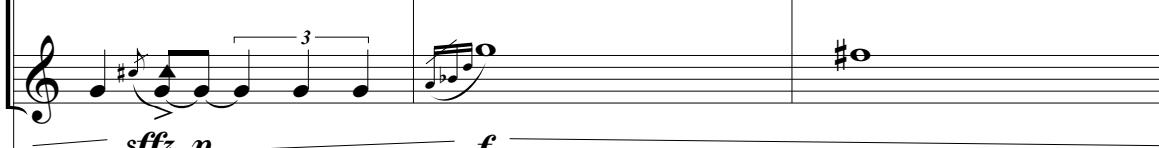
Vln. 

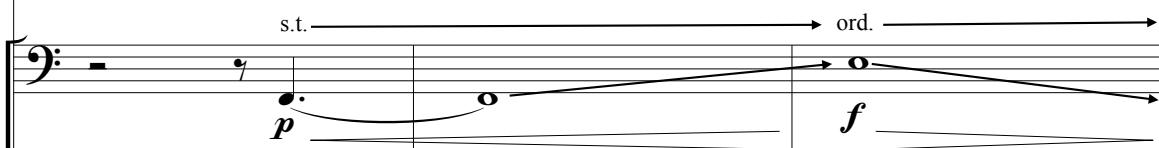
Fl. 

Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

117 s.t. → ord.

Vln. *pp* 3 3 3 *f*

Fl. Flz. *mp* → *f*

Vla. s.t. → ord. *pp* *f*

Ob. — *p* → *f*

Vc. s.t. → ord. *pp* *f*

B♭ Cl. *pp* → *f*

D.B. s.t. → ord. *pp* *f*

Bsn. *pp* → *f*

C.B. —

El. —

120

Vln. s.t. *sfsz mp* *sfsz mp*

Fl.

Vla. s.t. *sfsz mp* *mf*

Ob.

Vc. s.t. *mp* *mf*

B♭ Cl.

D.B. s.t. *pp* *mf* *pp*

Bsn.

C.B.

El. ||

123

Vln. *s.p.*

Fl. *mf* *mp*

Vla. *sffz mp* *mf* *ord.* *s.p.* *ord.* *s.p.*

Ob. *sffz mp* *mf*

Vc. *pp* *mf* *s.p.* *sffz mp* *mf*

B♭ Cl. *p* *mf* *p* *mf*

D.B. *mf* *pp* *s.t.* *mf*

Bsn. *3* *3*

C.B. *mp* *mf* *mp* *mf*

El. *4* *Ambisonics-strings (CC), woodwinds (C)

126

Vln. *mf* *mp* *mf* *p*

Fl. *mf* *sffz mp* *mf* *sffz mp*

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

Ob. *sffz mp* *mf*

Vc. *sffz mp* *mf* *p*

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

D.B. *pp* *mf* *pp*

Bsn. *mf* *mf* *mf*

C.B.

El.

129

Vln. Fl. Ob. Vcl. B^b Cl. D.B. Bsn. C.B. El.

s.t. $\overbrace{\text{3}}^{\text{3}} \overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$

ff

mf

sffz mp

ff

pp

mf

sffz mp

ff

mf

sffz mp

ff

mf

ff

s.p.

mp < mf

mp < mf

mp $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$

ff

mf

pp

ff

3

mp $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$

ff

s.p.

mf

pp

ff

3

ff

ff

ff

ff

132 s.p.

Vln. *p*

Fl.

Vla. *p*

Ob.

Vc. *pp* s.t. *pp*

B♭ Cl.

D.B. *p*

Bsn.

C.B.

El.

A musical score page for orchestra and electric guitar. The score is divided into six systems by instrument. The first system starts with a dynamic *p* and includes parts for Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Double Bass (Vc.), Bassoon (B♭ Cl.), and Double Bassoon (D.B.). The second system starts with a dynamic *p* and includes parts for Bassoon (Bsn.) and Double Bassoon (D.B.). The third system starts with a dynamic *p* and includes parts for Double Bassoon (D.B.) and Double Bassoon (D.B.). The fourth system starts with a dynamic *p* and includes parts for Double Bassoon (D.B.) and Double Bassoon (D.B.). The fifth system starts with a dynamic *p* and includes parts for Double Bassoon (D.B.) and Double Bassoon (D.B.). The sixth system starts with a dynamic *p* and includes parts for Double Bassoon (D.B.) and Double Bassoon (D.B.). The score concludes with a single electric guitar (El.) part.

135

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

mp

s.t.

mf

pp

s.p.

138

Vln. *s.t.*

Fl. *mp*

Vla. *s.t.*

Ob. *pp*

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

Bb Cl. *sfz* *sp* *mf*

D.B.

Bsn. *pp* *sfz* *pp* *sfz* *pp*

C.B.

El. 5 *Ambisonics-woodwinds (CC)
strings (C)

141

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

144

Vln. *s.p.* *mp*

Fl. *mp* *mf* *mp*

Vla. *s.p.* *mp*

Ob. *pp* *mf* *pp*

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

B. Cl. *sfz* *sp* *mf* *>p* *<sfz* *sp* *mf*

D.B. *ø* *ø* *ø* *ø* *ø* *ø*

Bsn. *sp* *<sfz* *sp* *<sfz* *sp* *<sfz* *sp* *pp* *f* *sp* *<sfz* *sp* *<sfz* *sp* *<*

C. B. —

El. —

147

Vln. *p* *mf*

Fl. *mf* *mp* *p* *mf* *p* *sffz* *sp*

Vla. *p*

Ob. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

B♭ Cl. *p* *mf* *sp* *mf* *p* *mf* *p*

D.B.

Bsn. *sffz* *pp* *f* *sp* *f* *sp* *f* *sp* *f* *pp* *f*

C.B.

El.

s.t. 

Flz. 

s.t. 

s.p. 

s.t. 

150

Vln.

Fl.

Vla.

Ob.

Vc.

B. Cl.

D.B.

Bsn.

C.B.

El.

mf

sffz

p

pp

mf

p

ord.

pizz.

p

f

p

mf

p

sp

f

sp

f

sp

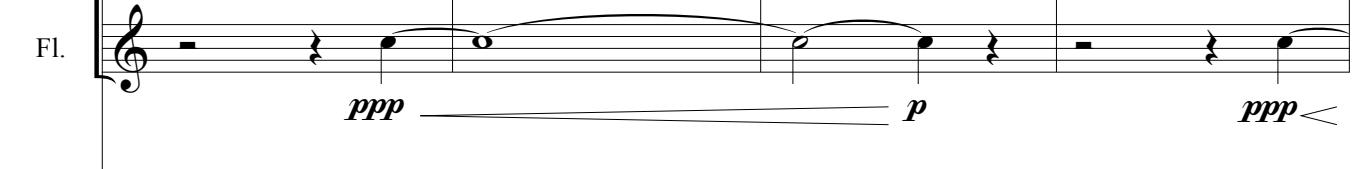
f

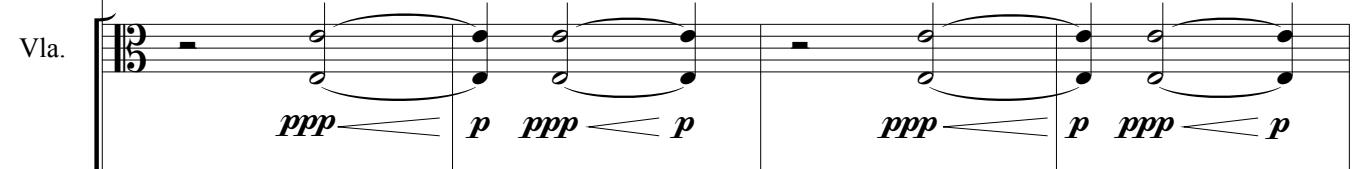
p

III. Coming back into phase (♩ = ca. 70)

m.s.t.

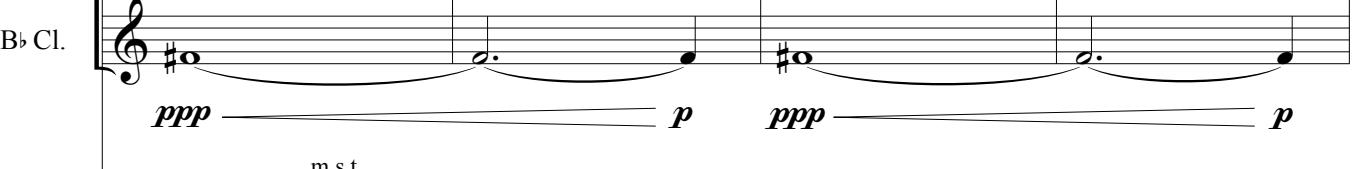
Vln. 

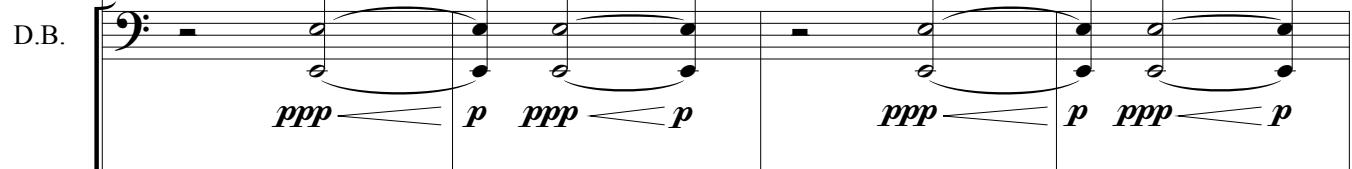
Fl. 

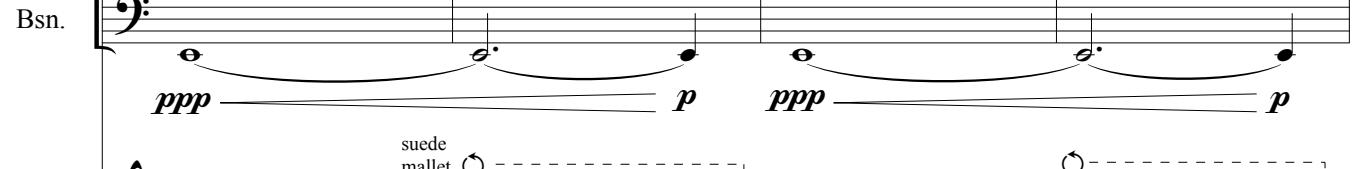
Vla. 

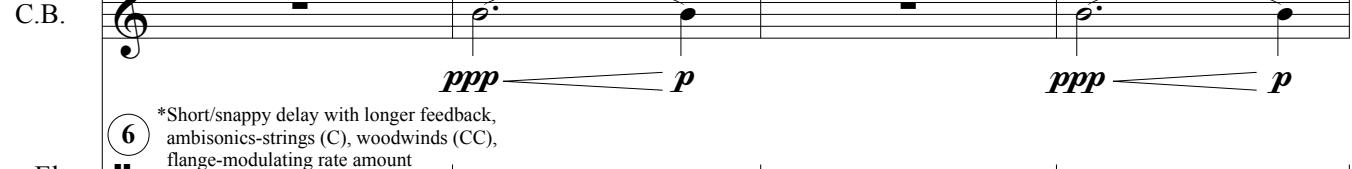
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

⑥ *Short/snappy delay with longer feedback,
ambisonics-strings (C), woodwinds (CC),
flange-modulating rate amount

156

Vln. Fl. Vla. Ob. Vc. Bb Cl. D.B. Bsn. C.B. El.

p *ppp* < *p* *ppp* < *mf* *ppp* < *mf* *ppp*

s.t. *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf*

p *ppp*

p *ppp*

s.t. *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf*

ppp — *mf* *ppp* — *mf*

ppp < *mf* *ppp* < *mf* *ppp* < *mf*

ppp — *mf* *ppp* — *mf*

Sim. *ppp* < *mf* *ppp* < *mf*

160

Vln. *mf* *ppp* *mf*

Fl. *p* *ppp* *p*

Vla. *ord.*
- *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Ob. *mf* *ppp* *p*

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

B_b Cl. *ppp* *p* *ppp* *p*

D.B. *ord.*
- *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Bsn. *ppp* *p* *ppp* *p*

C.B. - *ppp* *p* - *ppp* *p*

El. -

164

Vln.

Fl.

Vla.

Ob.

Vc.

B. Cl.

D.B.

Bsn.

C.B.

El.

168

Vln. *f* *pp* *f* *pp* *mp* *pp* *mp* *pp*

s.p.

Fl. *f* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Ob. *f* *pp*

Vc. *f* *pp* *f* *pp* *mp* *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp* *mp*

D.B. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Bsn. *pp* *mp* *pp* *mp*

C.B. *pp* *mp* *pp* *mp*

El. *pp*

172

Vln. *mp pp < mp*

Fl. *p mf p < mf*

Vla. *p mf p < mf*

Ob. *p mf*

Vc. *mp pp < mp*

Bb Cl. *p mf*

D.B. *p mf p < mf*

Bsn. *p mf*

C.B. *p mf*

El.

ord.

176

Vln. m.s.p.

Fl. Flz. - - - - -

Vla. m.s.p.

Ob. - - - - -

Vc. m.s.p.

B♭ Cl. - - - - -

D.B. m.s.p.

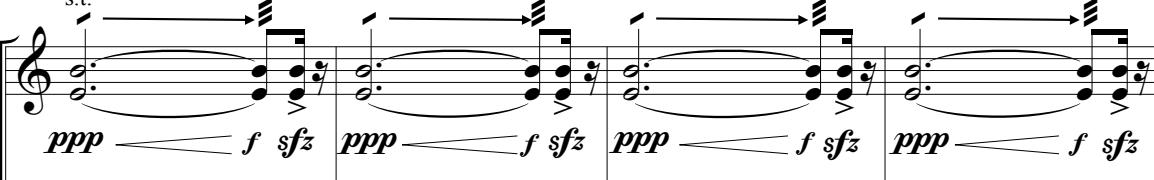
Bsn. - - - - -

C.B. - - - - -

El. - - - - -

IV. Slowly going out of phase (♩ = ca. 65)

s.t.

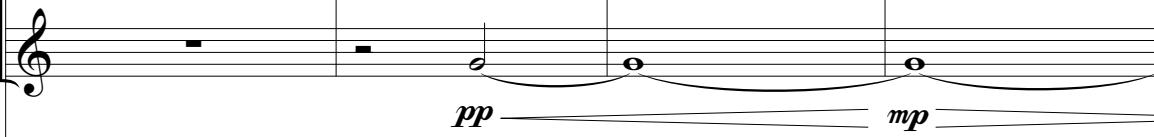
Vln. 

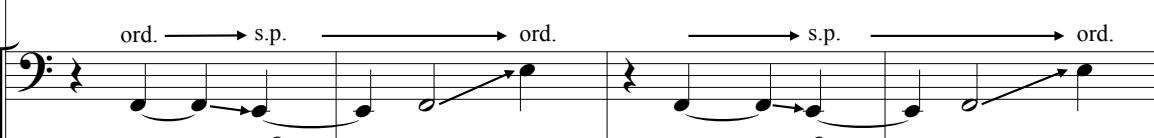
Fl. 

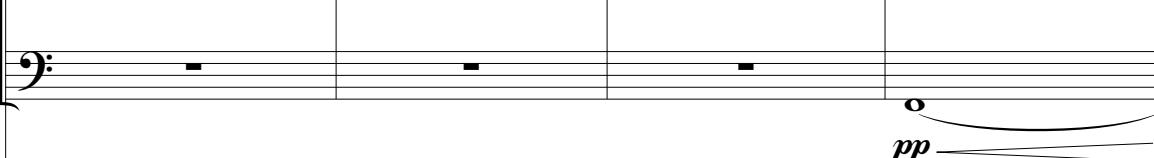
Vla. 

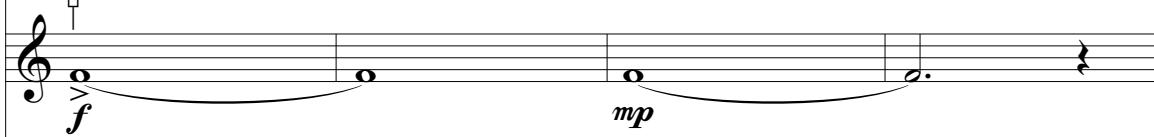
Ob. 

Vc. 

B. Cl. 

D.B. 

Bsn. 

C.B. 

El. 

*C.B. modulated delay time/feedback

184

Vln. s.p. $\xrightarrow{\text{f}} \text{sfz}$ $\xrightarrow{\text{f}} \text{sfz}$ $\xrightarrow{\text{f}} \text{sfz}$ $\xrightarrow{\text{f}} \text{sfz}$

Fl. $\text{pp} \xrightarrow{\text{f}} \text{p} \text{pp}$

Vla. $\text{p} \xrightarrow{\text{mf}} \text{p} \text{pp} \xrightarrow{\text{f}} \text{pp}$

Ob. $\text{p} \text{pp} \xrightarrow{\text{f}}$

Vc. ord. $\xrightarrow{\text{s.p.}}$ ord. $\xrightarrow{\text{s.p.}}$ ord.

B♭ Cl. $\text{>p} \text{pp} \xrightarrow{\text{f}} \text{p}$

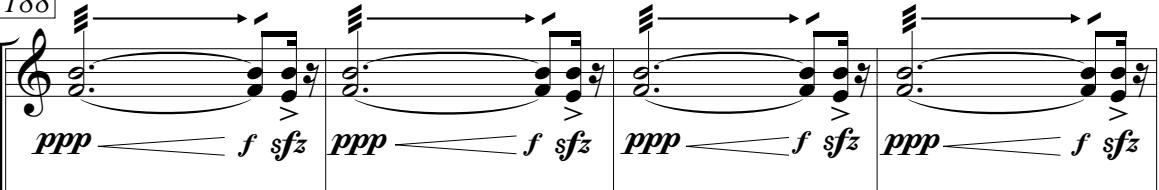
D.B. ord. $\xrightarrow{\text{s.p.}}$ ord. $\xrightarrow{\text{s.p.}}$ ord.

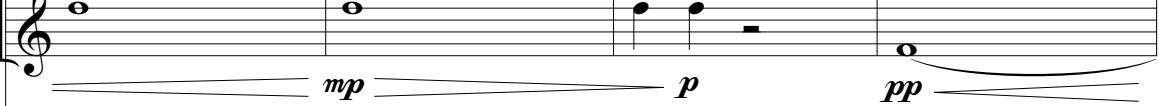
Bsn. $\text{mp} \xrightarrow{\text{p}} \text{pp} \xrightarrow{\text{f}}$

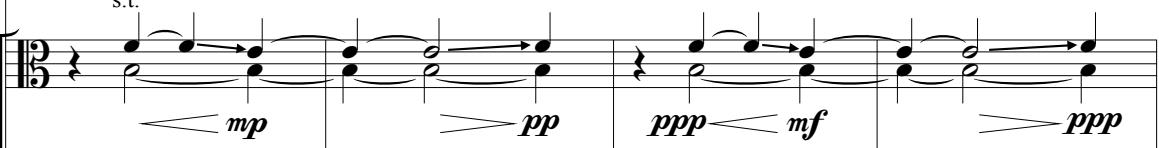
C.B. $f \xrightarrow{\text{mp}}$

El. H

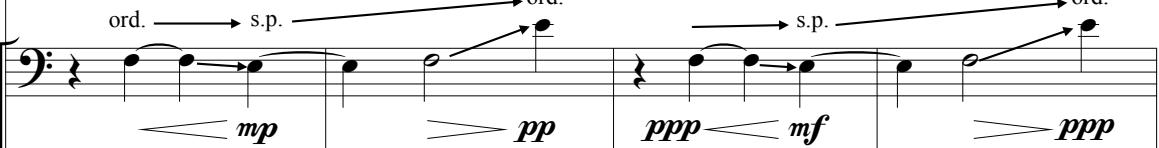
188 s.t.

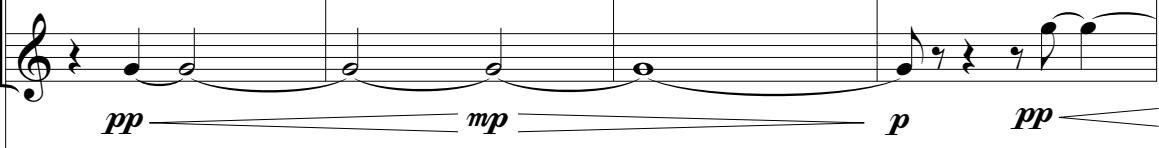
Vln. 

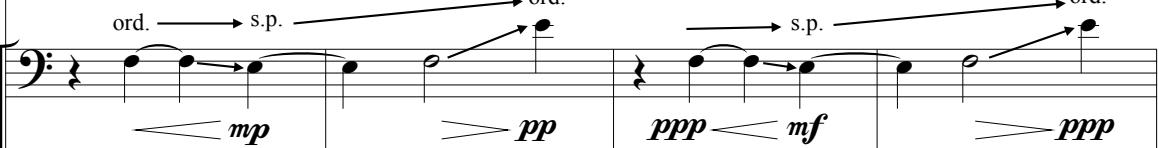
Fl. 

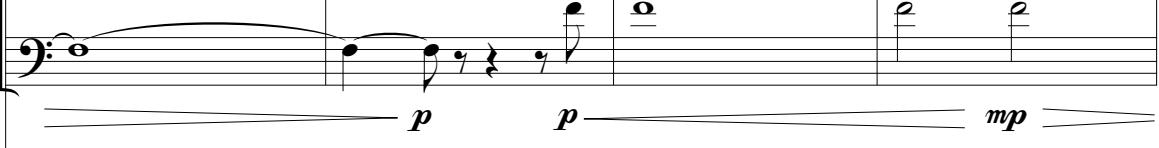
Vla. 

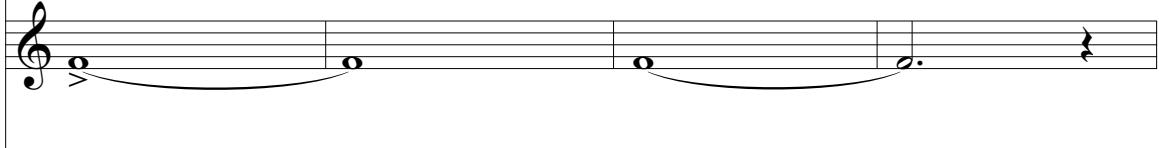
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

192 s.p.

Vln. Fl. Vla. Ob. Vc. B_b Cl. D.B. Bsn. C.B. El.

p *pp* *f* *sfz* *ppp* *f* *sfz* *ppp* *f* *sfz* *ppp* *f* *sfz*

f *p* *pp* *mf*

pp *mp* *pp* *ppp* *mf* *ppp*

pp *mf* *mf* *p*

ord. → s.p. → ord. → s.p. → ord.

pp *mp* *pp* *ppp* *mf* *ppp*

mf *p* *pp*

ord. → s.p. → ord. → s.p. → ord.

pp *mp* *pp* *ppp* *mf* *ppp*

p *pp* *mf*

p *pp* *mf*

196 ord.

Vln. *p*

Fl. *p* *pp*

Vla. *p* *mf* *p*

Ob. *pp* *f*

Vc. s.p. *p*

B♭ Cl. *f* *p*

D.B. s.t. *p*

Bsn. *p* *pp* *f*

C.B.

El. 8 *Ambisonics modulating grain amount

198

Vln.

Fl.

Vla. s.p.
3 3 3 3 3 3 3 3

Ob. pp mf pp

Vc.

Bb Cl. pp mp

D.B.

Bsn. p

C.B.

El.

200

Vln.

Fl. *p* *pp*

Vla. ord. *p* *mf* *p*

Ob. *mp*

Vc. *mp*

B♭ Cl. *p* *pp* <

D.B. *mp*

Bsn. *pp* *mp*

C.B.

El. ||

This musical score page contains eight staves of music for an orchestra and an electric guitar. The tempo is marked '200'. The instruments listed are Violin (Vln.), Flute (Fl.), Cello/Violoncello (Vla.), Oboe (Ob.), Double Bass (Vc.), Bassoon (B♭ Cl.), Double Bassoon (D.B.), Bass Clarinet (Bsn.), Cello/Bass (C.B.), and Electric guitar (El.). The Electric guitar part consists of a single sustained note. The other instruments play various rhythmic patterns and dynamics, such as 'p' (piano), 'pp' (pianissimo), 'mf' (mezzo-forte), and 'mp' (mezzo-piano). Measure lines divide the music into measures, and bar lines divide measures into smaller units. Articulation marks like dots and dashes are also present on the notes.

202

Vln.

Fl.

s.p.

Vla.

pp

mf

pp

Ob.

p

pp

Vc.

Bb Cl.

f

D.B.

Bsn.

p

C.B.

El.

204

Vln. *p*

Fl. *f* *p*

Vla. *p* *mf* *p*

Ob. *f* *p*

Vc. *mf*

Bb Cl. *p*

D.B. *mf*

Bsn. *p*

C.B.

El.

ord.

Measure 1: Vln. plays eighth-note pairs (3 groups of 3). Fl. rests. Vla. eighth-note pairs (3 groups of 3). Ob. eighth-note pairs (3 groups of 3). Vc. eighth-note pairs (3 groups of 3). Bb Cl. eighth-note pairs (3 groups of 3). D.B. eighth-note pairs (3 groups of 3). Bsn. rests. C.B. eighth-note pairs (3 groups of 3). El. rests.

Measure 2: Vln. eighth-note pairs (3 groups of 3) with a sharp. Fl. eighth-note pairs (3 groups of 3). Vla. eighth-note pairs (3 groups of 3). Ob. eighth-note pairs (3 groups of 3). Vc. eighth-note pairs (3 groups of 3). Bb Cl. eighth-note pairs (3 groups of 3). D.B. eighth-note pairs (3 groups of 3). Bsn. eighth-note pairs (3 groups of 3). C.B. eighth-note pairs (3 groups of 3). El. rests.

206

Vln. Fl. Vla. Ob. Vc. Bb Cl. D.B. Bsn. C.B. El.

208

Vln. *p*

Fl. *f* *pp*

Vla. *s.t.*

Ob. *f* *pp*

Vc. *f* *s.t.*

B♭ Cl. *f*

D.B. *f*

Bsn. *f*

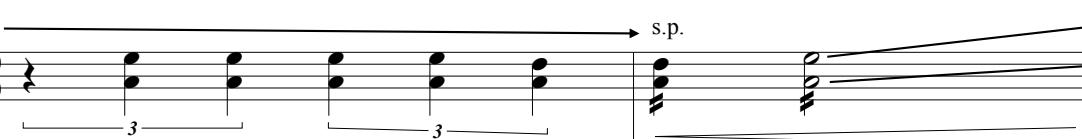
C.B.

El.

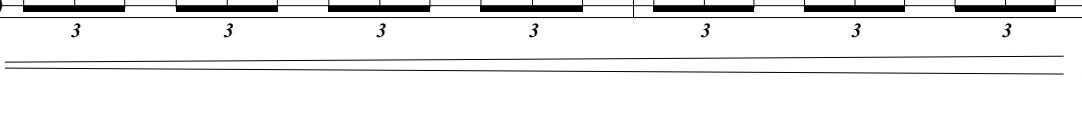
This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Viola (Vla.), Oboe (Ob.), Cello (Vc.), Bassoon (B♭ Cl.), Double Bass (D.B.), and Double Bassoon (Bsn.). The score is numbered 208 at the top left. Dynamic markings are present in various staves: 'p' (piano) for Violin and Flute; 'f' (fortissimo) for Flute, Oboe, and Bassoon; 'pp' (pianissimo) for Flute, Oboe, and Double Bass; 's.t.' (sustaining tenuto) for Violin, Viola, Cello, and Double Bassoon; and '3' (a triplet marking) under groups of three notes in the Violin, Viola, Oboe, and Double Bassoon staves. The bassoon staff also features a grace note pattern. The cello and double bassoon staves show melodic lines with slurs and grace notes. The double bassoon staff concludes with a single vertical bar line.

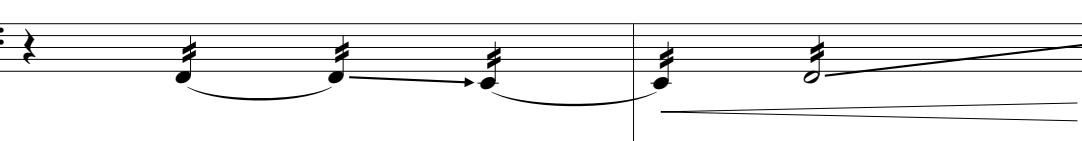
210

Vln. 

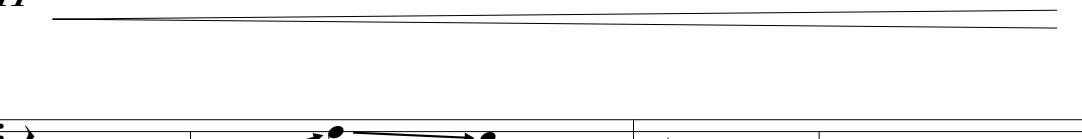
Fl. 

Vla. 

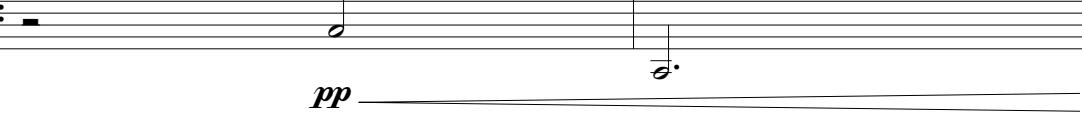
Ob. 

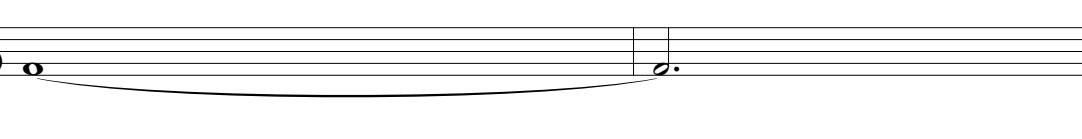
Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

V. Terminally out of phase ($\text{♩} = \text{ca. } 70$)

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

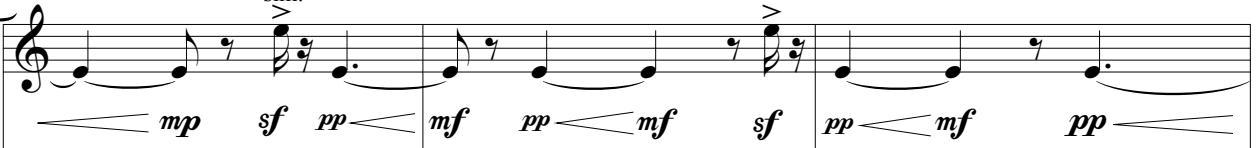
C.B.

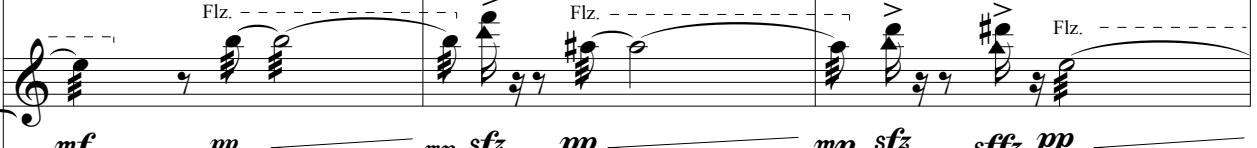
El.

Footnote: ⑨ *Ambisonics-very slow rotation
C.B.-long delay time and feedback

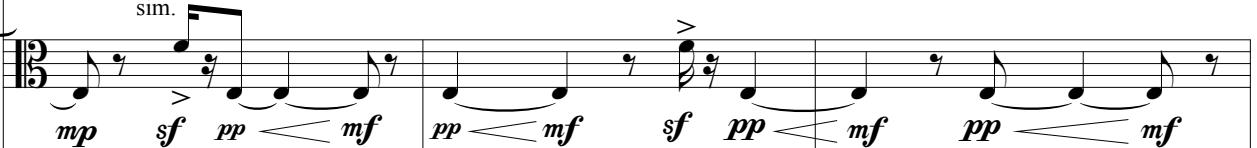
215

sim.

Vln. 

Fl. 

Flz. ----->

Vla. 

Ob. 

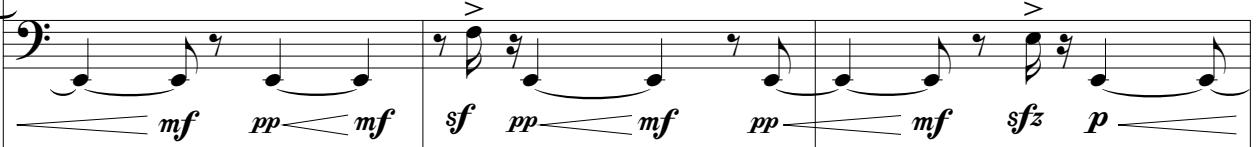
Flz. ----->

sim.

Vc. 

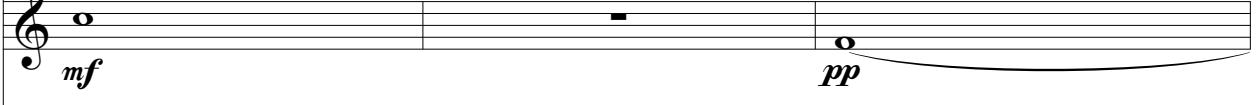
B♭ Cl. 

Flz. ----->

D.B. 

Bsn. 

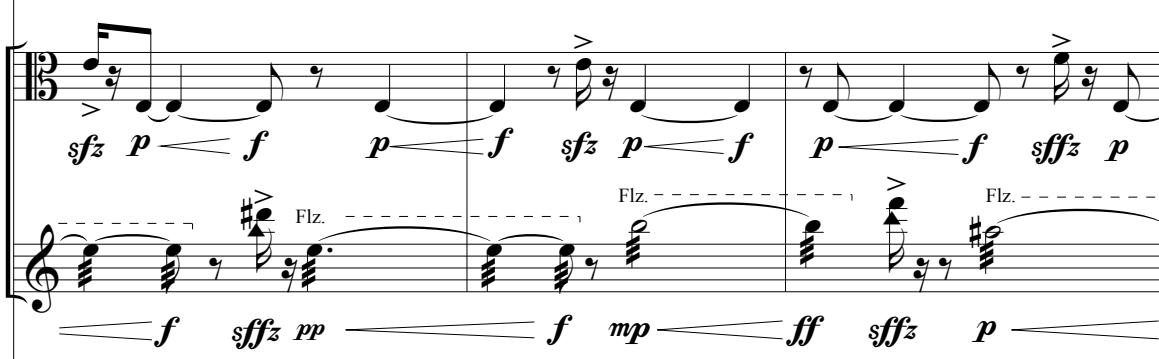
Flz. ----->

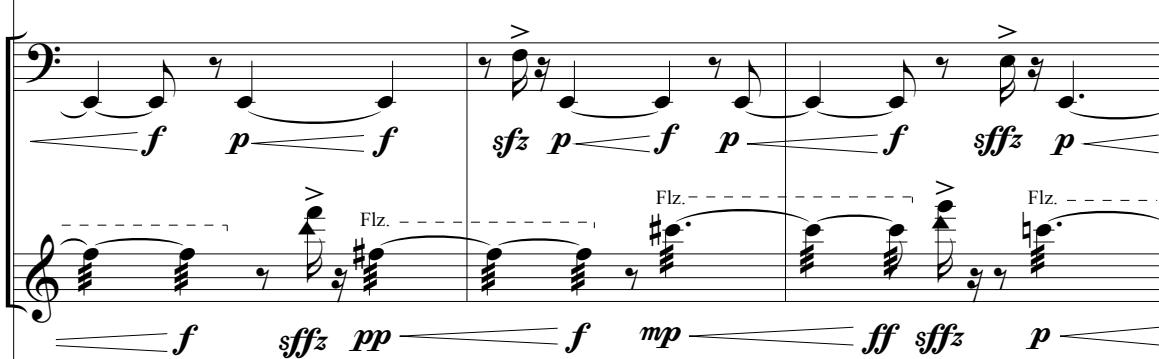
C.B. 

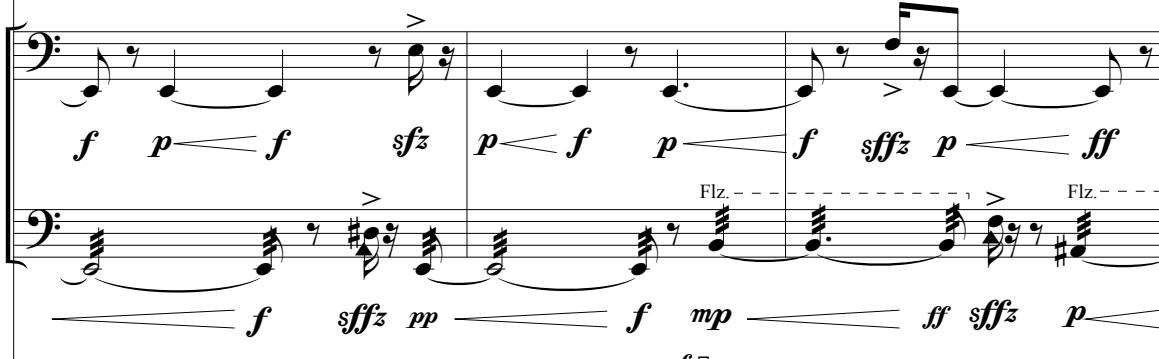
suede mallet ○

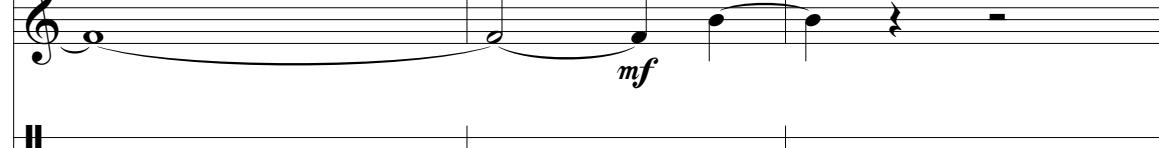
218

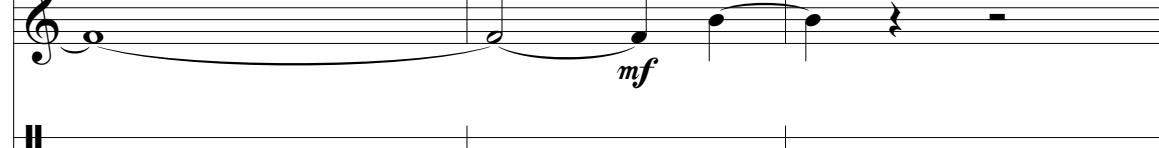
Vln. 

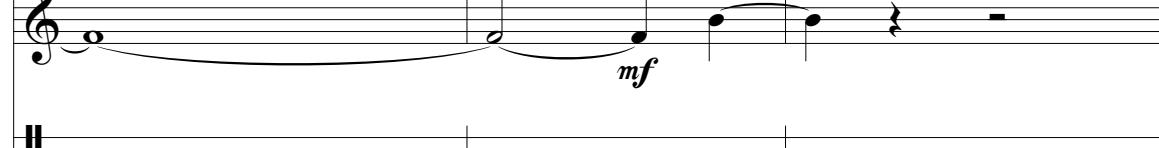
Fl. 

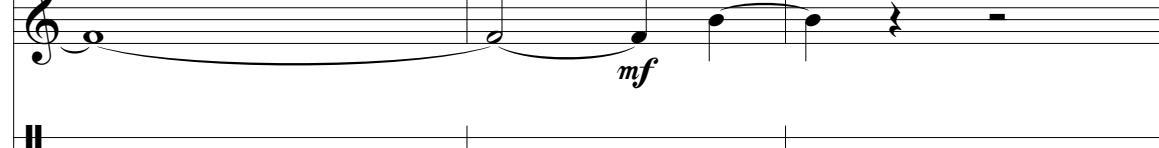
Vla. 

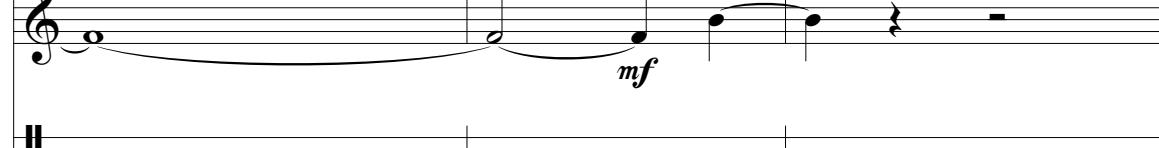
Ob. 

Vc. 

B. Cl. 

D.B. 

C.B. 

El. 

221

Vln. *sffz p ff p ff sffz p ff p ff p ff p*

Fl. *f sffz pp mp pp mp*

Vla. *ff p ff sffz p ff p ff p ff p*

Ob. *f sffz pp mp pp pp*

Vc. *ff p ff sffz p ff p ff p ff p*

B♭ Cl. *f sffz pp mp pp pp*

D.B. *p ff sffz p ff p ff p ff p*

Bsn. *f sffz pp mp pp*

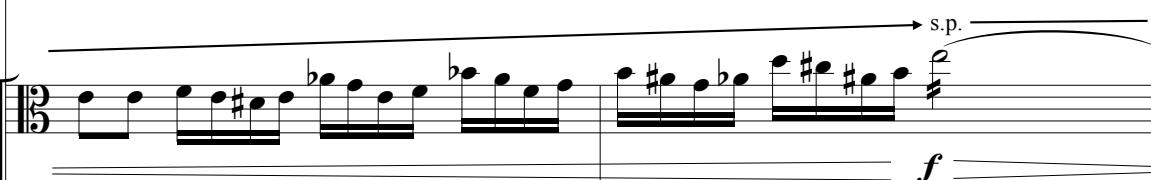
C.B. *mp mf mp*

El.

224

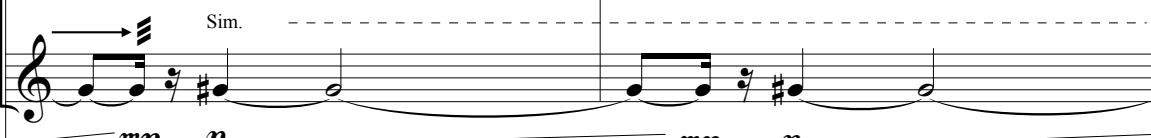
Vln. 

Fl. 

Vla. 

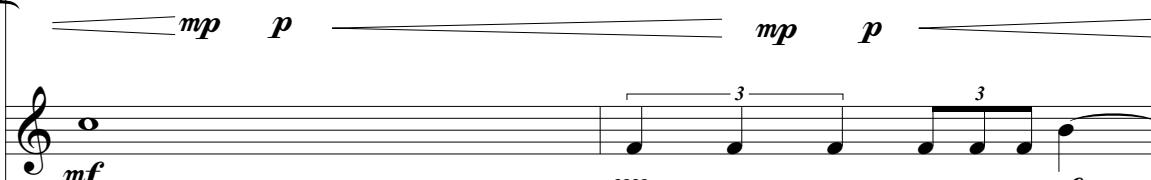
Ob. 

Vc. 

B, Cl. 

D.B. 

Bsn. 

C.B. 

El. 

(10) *Ambisonics-slow speed, high grain amount

226

Vln. *s.t.* *mp* *p*

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

Vla. *s.t.* *mp* *p*

Ob. *mp* *p* *mf* *p*

Vc. *s.t.* *mp* *p*

B♭ Cl. *mp* *p* *mf* *p*

D.B. *s.t.* *mp* *p*

Bsn. *mp* *p* *mf* *p*

C.B. *f* *3* *3* *3* *p*

El. **II**

230

Vln. >*p* *mf*

Fl. *mp* *f* *mf* *ff*

Vla. *mf* *mp*

Ob. *f* *mp* *f* *mf*

Vc. *mf* *mp*

B_b Cl. *f* *mp* *f* *mf*

D.B. *mf* *mp*

Bsn. *f* *mp* *f* *mf*

C.B. -

El. -

s.t. Sim.

232

Vln. Vcl. D.B. C.B. El.

Fl. Ob. Bsn.

Vla. Bb Cl.

ff mf ff f

f mp

ff mf ff f

f mp

ff mf ff f

234

Vln. Fl. Vla. Ob. Vc. B_b Cl. D.B. Bsn. C.B. El.

mp ————— *f* —————

pp ————— *mp* *pp* ————— *mp*

fff *pp* ————— *mp* *pp* ————— *mp*

f ————— *mf* —————

fff *pp* ————— *mp* *pp* —————

f ————— *mf* —————

pp ————— *mp* *pp* —————

fff *pp* ————— *mp* *pp* —————

f ————— *mf* —————

pp ————— *mp* *pp* —————

fff *pp* ————— *mp* *pp* —————

pp ————— *mp* *pp* —————

236

Vln. *mf* *ff*

Fl. *p* *mf* *p* *mf* *p* *f* *p*

Vla. *ff* *mf*

Ob. *p* *mf* *p* *mf* *p* *f*

Vc. *ff* *mf*

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

D.B. *ff* *mf*

Bsn. <*mp* *p* *mf* *p* *mf* *p* *f*

C.B. - -

El. ||

238

Vln. *mf* *ff*

Fl. *f* *mp* *f* *mp* *f*

Vla. *ff* *mf*

Ob. *p* *f* *mp* *f* *mp* *f*

Vc. *ff* *mf*

B. Cl. *p* *f* *mp* *f* *mp*

D. B. *ff* *mf*

Bsn. *p* *f* *mp* *f* *mp*

C. B.

El.

240

Vln. *mf* *fff*

Fl. *mp* *ff* *mp* *ff* *mf* *ff* *f*

Vla.

Ob. *mp* *ff* *mp* *ff* *mf* *ff*

Vc.

Bb Cl. *f* *mp* *ff* *mp* *ff* *mf* *ff*

D.B.

Bsn. *f* *mp* *ff* *mp* *ff* *mf*

C.B.

El.

242

Vln. *8va* ord.

Fl. *sp* *mf* *8va*

Fl. *fff* *pp*

Vla. *8va* ord.

Ob. *fff* *p* *mf*

Ob. *f* *fff* *pp*

Vc. *8va* ord.

Vc. *fff* *p* *mf*

B♭ Cl. *f* *fff* *pp*

D.B. *fff* *p* *mf*

Bsn. *ff* *f* *fff*

C.B. suede mallet *pp* *mf*

El.

VI. Somewhat resolved (\downarrow = ca. 60)

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

(11) *Ambisonics
slowest speed/low grain amount
heavy reverb saturation

11 *Ambisonics
slowest speed/low grain amount
heavy reverb saturation

248

Vln.

Fl.

Vla.

Ob.

Vc.

B_b Cl.

D.B.

Bsn.

C.B.

El.

252

Vln. *ppp* *pp* *pppp*

Fl. *mp* *pp* *p*

Vla. *ppp* *pp* *pppp*

Ob. *mp* *pp* *p*

Vc. *ppp* *pp* *pppp*

B♭ Cl. *mp* *pp* *p*

D.B. *ppp* *pp* *pppp*

Bsn. *pp* *mp* *pp* *p*

C.B. *pp* *pppp*

El. **II**

VII. Forcing change ($\text{♩} = \text{ca. } 72$)

Vln. $\text{♩} = \text{ca. } 72$

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El. (12) *Heavy reverb saturation, long delay feedback

258

Vln. *ppp* <*mp* *ppp* <*mp* *pp* <*mf* *pp* <*mf*

Fl.

Vla. *ppp* <*mp* *ppp* <*mp*

Ob.

Vc. s.t. > > > > >

B♭ Cl.

D.B. *ppp* *p* *pp*

m.s.t. 8^{va}

Bsn.

C.B.

El.

260

Vln. m.s.t. → ord. m.s.t. → s.p. ord. → s.p. → m.s.p.

pp <*mf* *pp* <*mf* *pp* <*mf* *pp* <*mf*

Fl. → *pp* <*mf*

Vla. *pp* <*mp* *pp* <*mp* *pp* <*mf* *pp* <*mf*

Ob. - → *pp* <*mf*

Vc. → s.p. → s.t.

mf → *pp*

Bb Cl. → *pp* <*mf*

D.B. → s.t. → ord. → m.s.t.

mp *mf* → *pp*

Bsn. → *pp* <*mf*

C.B. -

El. -

262

Vln. *s.p.* *s.t.* *ord.* *s.s.p.* *s.t.* *ord.* *s.p.* *s.t.* *ord.* *m.s.p.* *s.t.* *ord.* *s.p.*

sfz *pp* <*p* *sfz* *pp* <*mp* *sfz* *p* <*mp* *sfz* *p* <*f*

Fl. *p* <*mf*

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

Ob. *p* <*mf*

Vc. *m.s.t.* *m.s.p.* *f*

B♭ Cl. *p* <*mf*

D.B. *s.t.* *ord.* *mp* *p* *mf* *p* <*mf*

Bsn. *p* <*mf*

C.B.

El.

264

Vln. *m.s.p.* s.t. *s.p.* *m.s.p.* s.t. *m.s.p.* m.s.t. *ord.*

sfz *mp* <*mf* *sfz* *mp* <*f* *sfz* *pp* <*mf*

Fl.

Vla. *ord.* *s.p.* *m.s.p.* *s.p.* s.t. *ord.* *s.p.* *m.s.t.* *ord.*

pp <*mf* *pp* <*mf* *sfz* *pp* <*p* *sfz* *pp* <*mp*

Ob.

Vc. *m.s.t.* *s.t.* *m.s.t.* → *s.t.* *m.s.t.* → *s.t.* *m.s.t.* → *s.t.*

p *mp* *p* < *mp* *p* < *mp*

B♭ Cl.

D.B. *s.p.* → *s.t.* *f* *p* *mf* *mp*

Bsn.

C.B.

El.

266

Vln. s.t. → s.p. ord. → s.p. m.s.p. m.s.p. m.s.p. m.s.p.

Fl. - *p* <*f*

Vla. s.p. s.t. → ord. s.t. → s.p. s.t. → s.p. s.t. → s.p. s.t. → s.p.

Ob. - *p* <*f*

Vc. s.t. → ord. s.t. → ord. ord. → s.p. ord. → s.p. s.p. → m.s.p. s.p. →

Bb Cl. - *p* <*f*

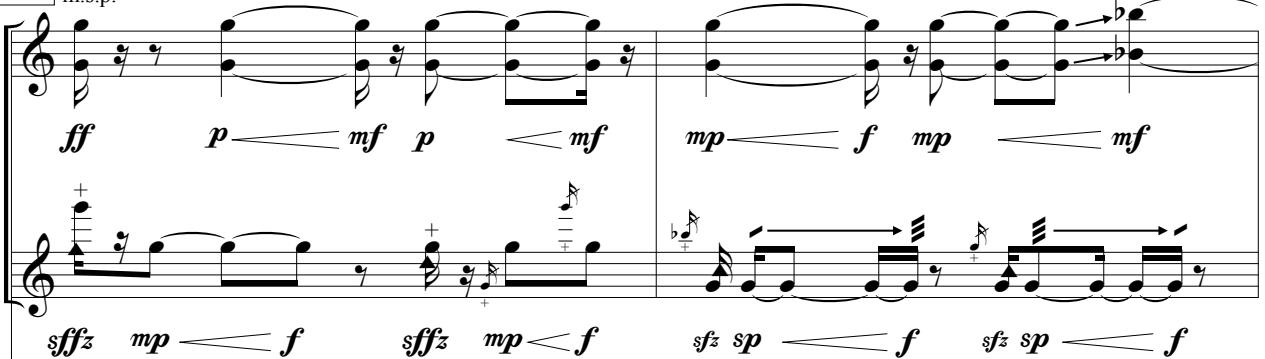
D.B. → ord. → s.p. →

Bsn. - *p* <*f*

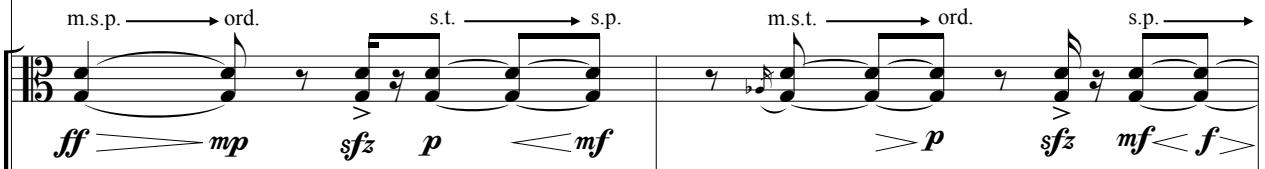
C.B. -

El. -

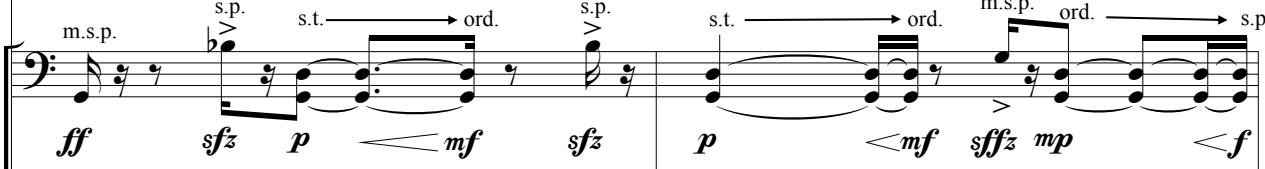
268 m.s.p. m.s.t. → s.t. m.s.t. → s.t. m.s.t. → ord. → s.p. →

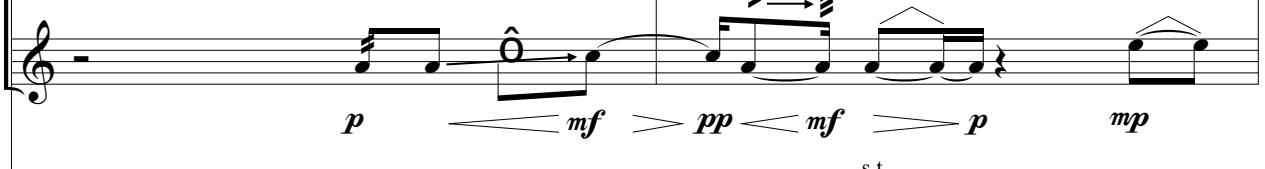
Vln. 

Fl.

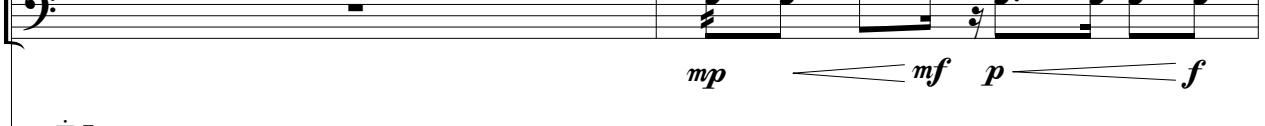
Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

270 m.s.p. → s.p. → ord. → s.t. → m.s.t.

Vln. *f ff >mf f >mf >mp mf >p mf >mp >p*

Fl. *sffz p <mf sffz p <mf sfz sp <f sfz f >mf >p*

Vla. *s.t. m.s.p. → ord. s.t. → s.p. ord. → m.s.t.*
mp ff >mf sfz mp <f >mp mf <f >mf >p

Ob. *sffz mp <f sffz mp <f sfz sp <f sfz f <= p*

Vc. *m.s.p. ord. → s.p. s.p. s.t. → m.s.p. ord. s.p. → m.s.t.*
sffz mp <f sfz mp <= mf sfz f >mf >p

B♭ Cl. *<mf p <= f sp <= f <= p*

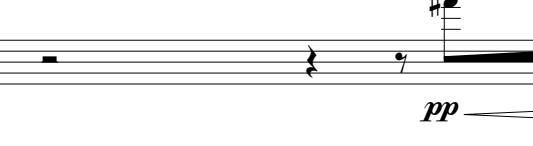
D.B. *ord. s.p. m.s.p. pizz.*
f ff f <= p

Bsn. *p <mf >pp <mf <= p*

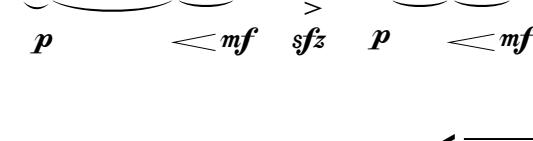
C.B. *pp <mf <= mp >p*

El. *||*

272

Vln. ord. m.s.t.  ord. m.s.t. 

Fl. - 

Vla. m.s.t. 

Ob. - 

Vc. -

B♭ Cl. -

D.B. -

Bsn. -

C.B. -

El. -

(14) *Short delay time/long feedback. small sized reverb

274

Vln. ord. m.s.t. $\text{d}.$ o → s.t. ord. m.s.t. $\text{d}.$ o → ord.

*s*f *pp* → *mp* *s*f*z* *p* → *mf*

Fl. - p → *mf*

Vla. m.s.t. → s.t. ord. m.s.t. → s.t. m.s.t. → ord. m.s.t. → ord.

pp < *mp* *sf* *pp* < *mp* *p* < *mf* *s*f*z* *p* < *mf*

Ob. - p → *mf*

Vc. m.s.t. p *pp* < *pp* < *p* s.t. p *pp* < *p* < *mp*

B♭ Cl. - p → *mf*

D.B. -

Bsn. -

C.B. -

El. -

276

Vln. s.t. $\text{d}.$ d ord. s.t. $\text{d}.$ d s.p. s.t. $\text{d}.$ d s.p.

Fl. sffz mp f sfz p mf

Fl. mp f

Vla. s.t. d ord. s.t. d ord. s.t. d s.p. ord. s.t. d s.p.

Vla. mp $<f$ $sffz$ mp $<f$ p $<mf$ sfz p $<mf$

Ob. mp f

Vc. ord. p $<mp$ mp $<mf$ mp $<mf$ $<f$

B♭ Cl. mp f

D.B. ord. $m.s.t.$ $s.t.$ ord. $s.t.$ $ord.$ ord. $s.p.$ ord. $s.p.$ $m.s.p.$

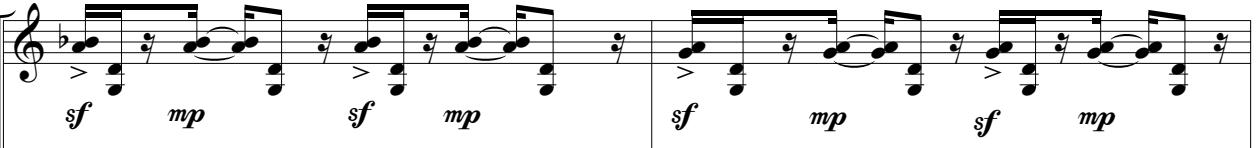
D.B. fz pp $<p$ sf p $<mp$ sfz mp $<mf$ $sffz$ mf $<f$

Bsn. mp f

C.B. -

El. -

280 s.t.

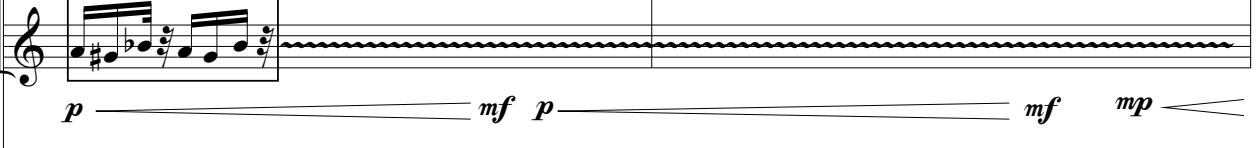
Vln. 

Fl. 

Vla. 

Ob. 

Vc. 

B♭ Cl. 

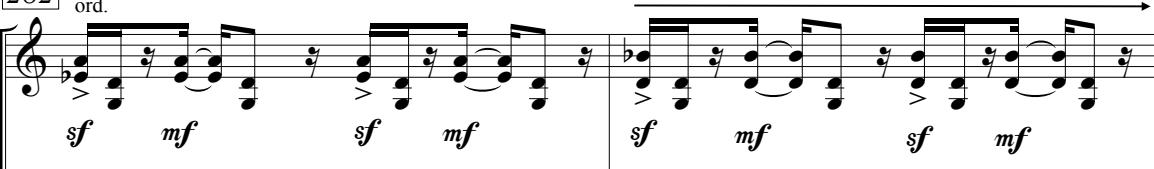
D.B. 

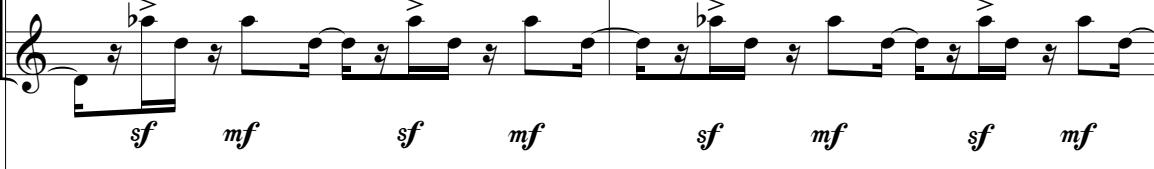
Bsn. 

C.B. 

El. 

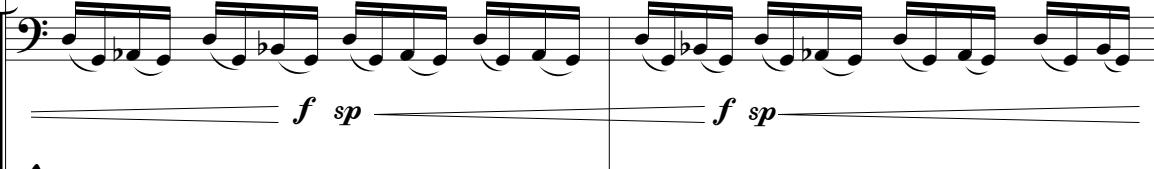
282 ord.

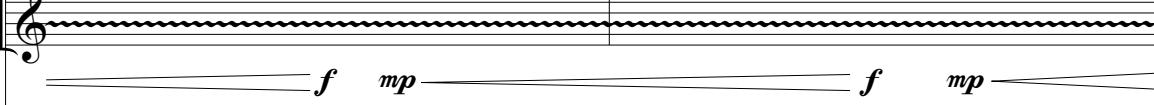
Vln. 

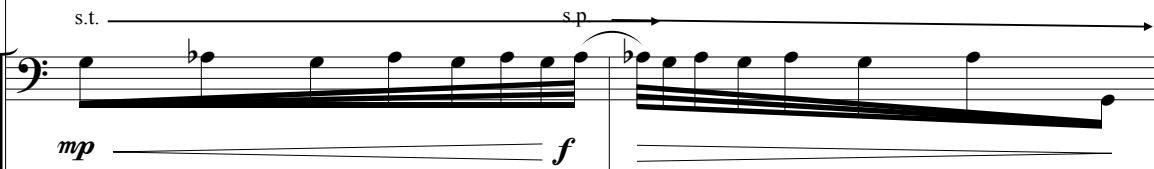
Fl. 

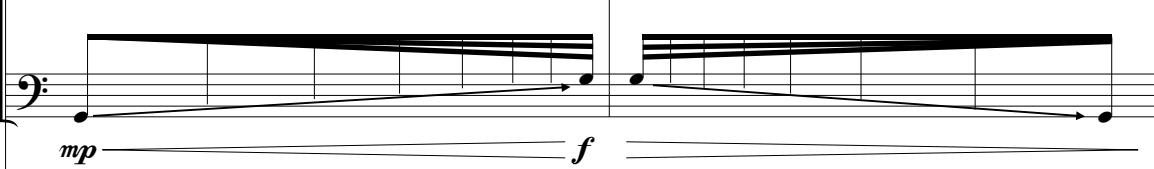
Vla. 

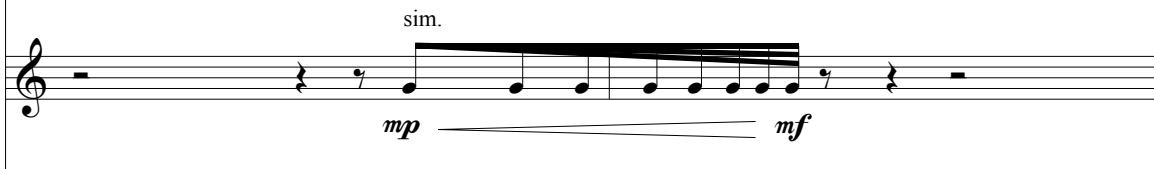
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

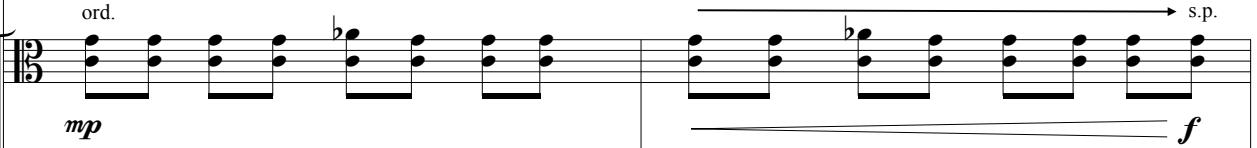
El. 

284

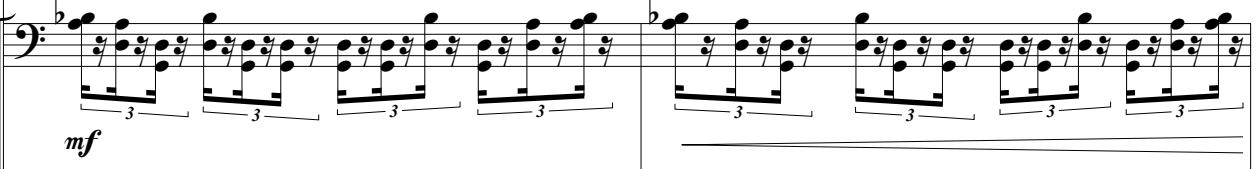
s.p.

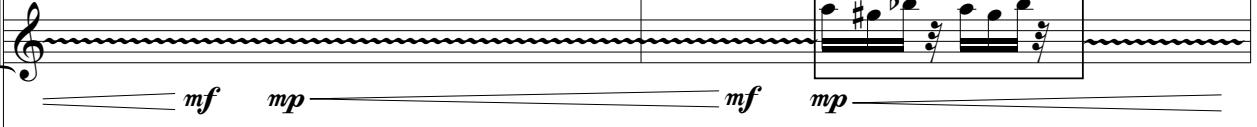
Vln. 

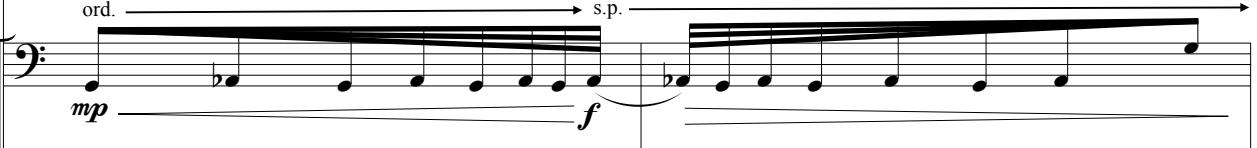
Fl. 

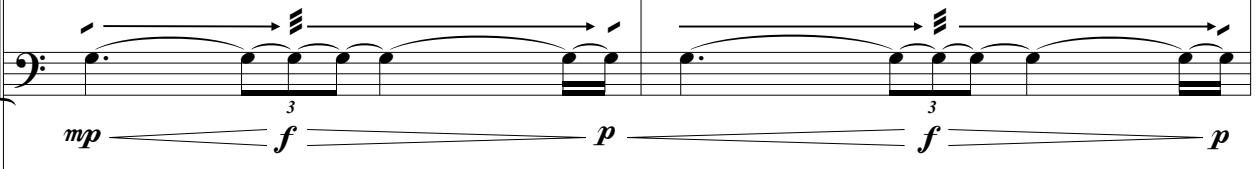
Vla. 

Ob. 

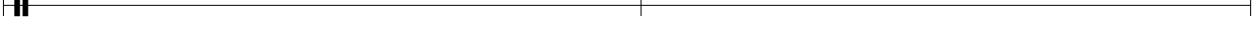
Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

286

Vln. m.s.p.
f *sfp* *f* *sfp* *sfpz* *ff* *sfpz* *ff*

Fl. *sfp* *f* *sfp* *f* *sfpz* *ff* *sfpz* *ff*

Vla. → m.s.p.
mf *ff*

Ob. *sfp* *f* *sfp* *f* *sfpz* *ff* *sfpz* *ff*

Vc. → m.s.p.
ff

B♭ Cl. *f* *mf* *ff* *mf* *ff*

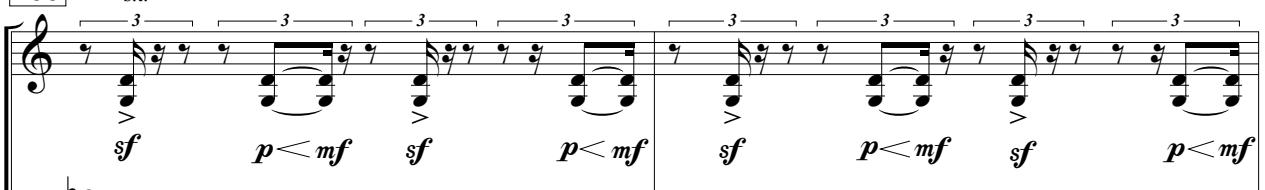
D.B. ord. → m.s.p.
mf *ff*

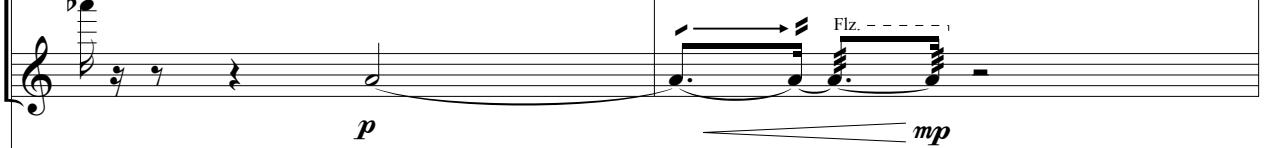
Bsn. Sim. *ff* *p* *ff* *p*

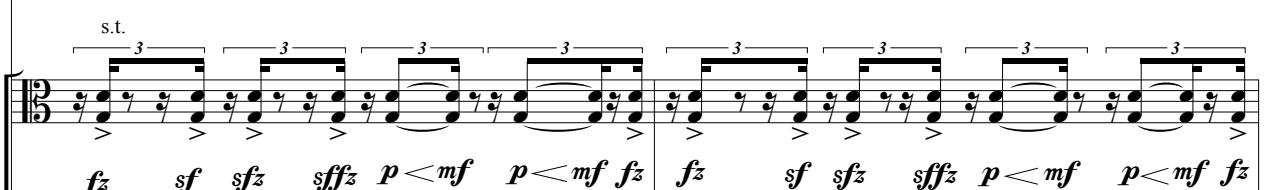
C.B. sim.
mp *f*

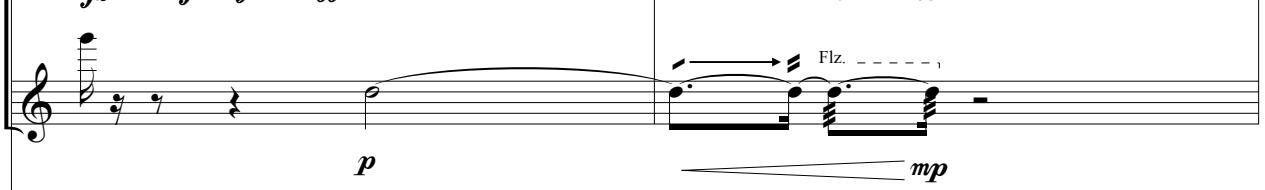
El.

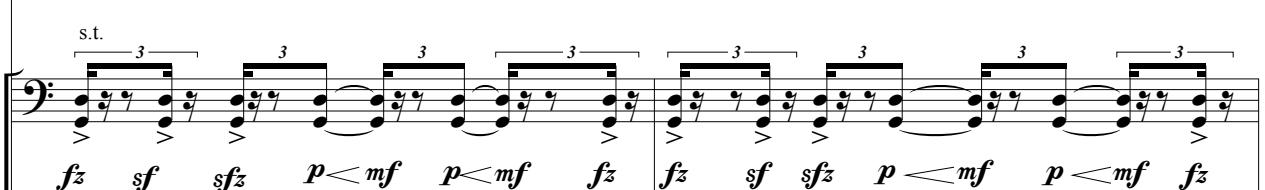
288 s.t.

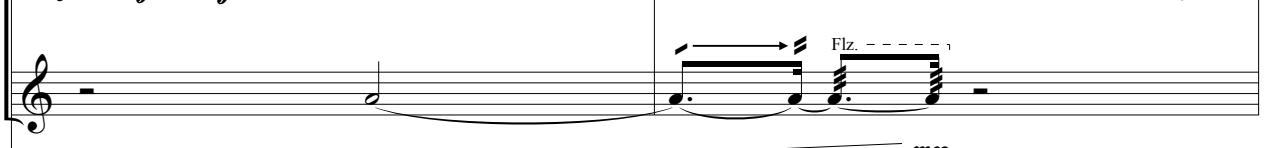
Vln. 

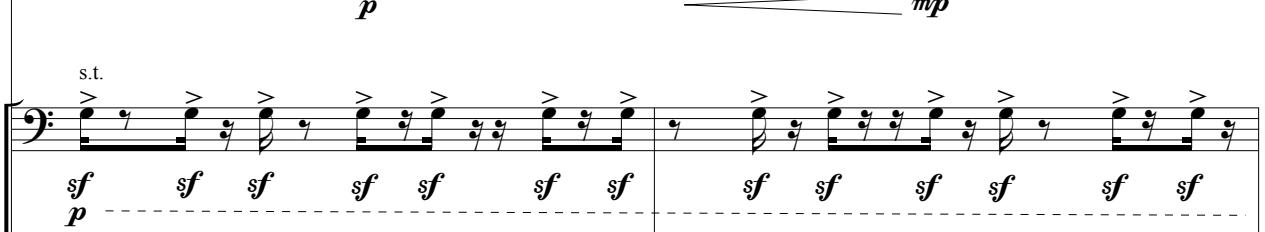
Fl. 

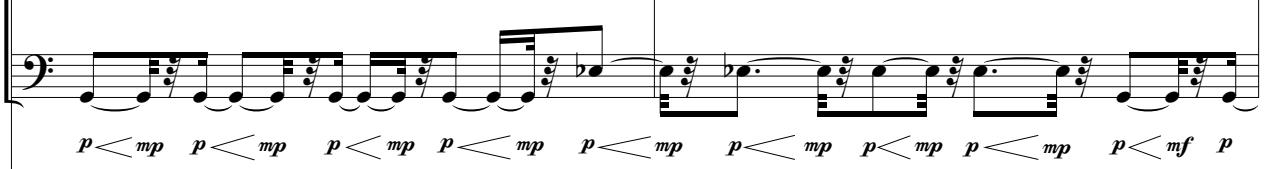
Vla. 

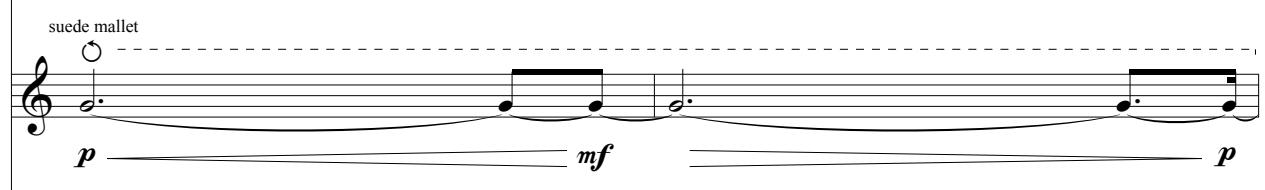
Ob. 

Vc. 

B♭ Cl. 

D.B. 

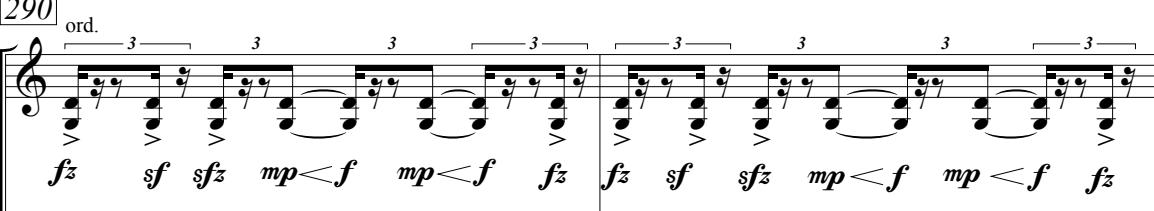
Bsn. 

C.B. 

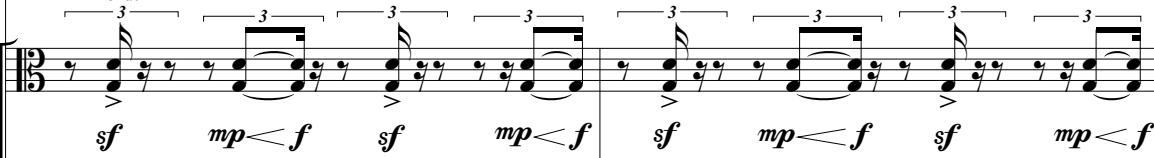
El. 

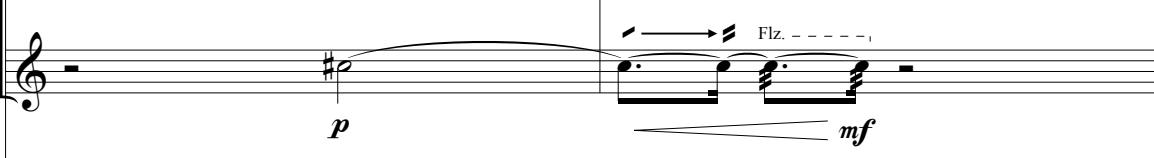
suede mallet

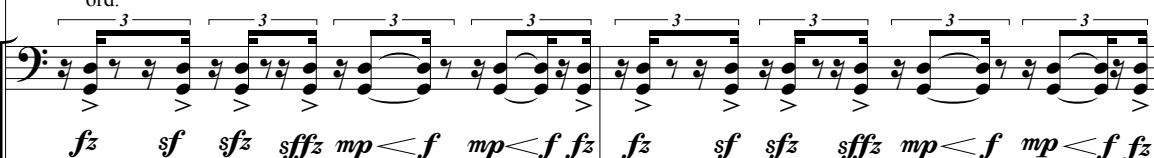
290 ord.

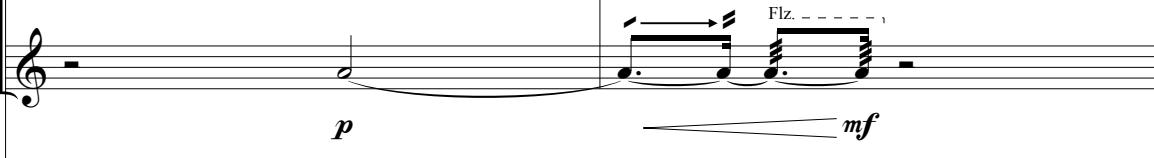
Vln. 

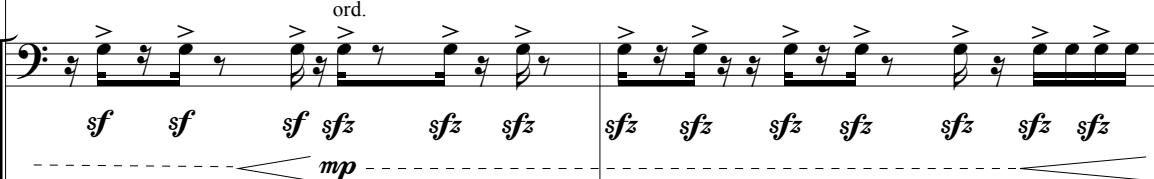
Fl. 

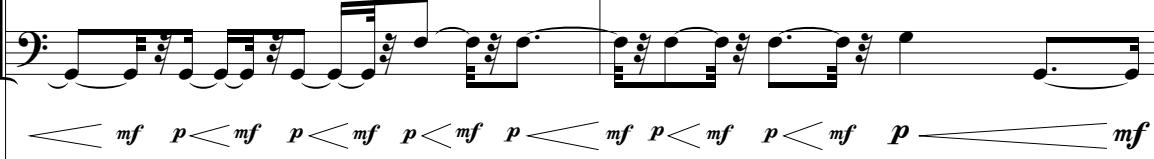
Vla. 

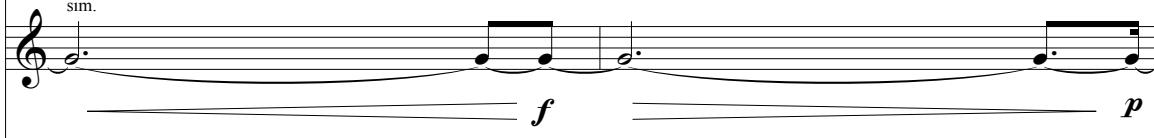
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

294 m.s.p.

Vln. Flz. - - - -

Fl. ff

m.s.p.

Vla. fz sf sfz sffz mf ff

Ob. ff

m.s.p.

Vc. fz sf sfz mf ff mf ff

B♭ Cl. ff

D.B. sf sf sfz sfz sfz sfz sfz sffz sffz
<f *<ff*

Bsn. *<ff p < ff ff*

C.B. ff

El. ff

C.B. ff

El. ff

296

Vln. s.t.

Fl.

Vla. s.t.

Ob.

Vc. s.t.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

15 *Ambisonics- strings slowly (C).
C.B. high grain amount (C=>CC), woodwinds fast (CC)

298 ord.

Vln. Flz. - - - - *p* *mf*

Fl. - - - - *mf*

Vla. Flz. - - - -

Ob. - - - - *mp* *f*

Vc. Flz. - - - -

B♭ Cl. - - - - *mp* *f*

D.B. *mf* - - - -

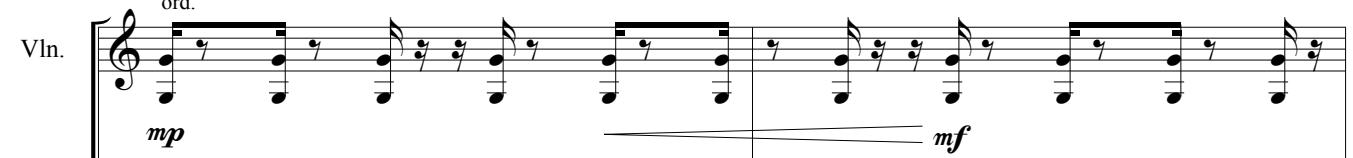
Bsn. *f* - - - -

C.B. *f* *mp*

El. ||

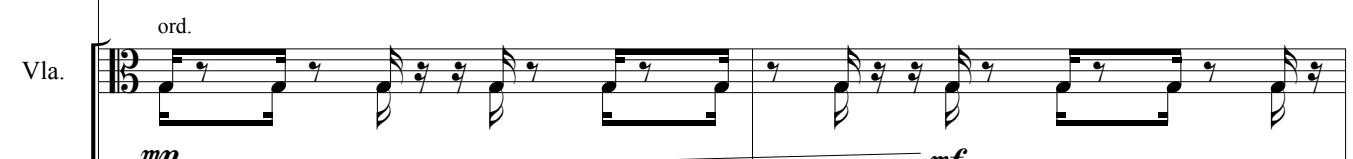
VIII. Mechanistic ($\text{♩}=\text{ca. } 78$)

ord.

Vln. 

Fl. 

ord.

Vla. 

Ob. 

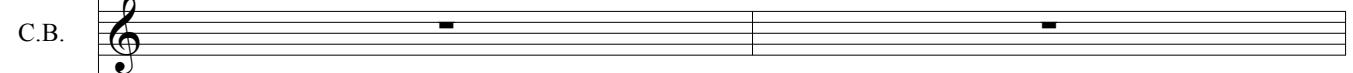
ord.

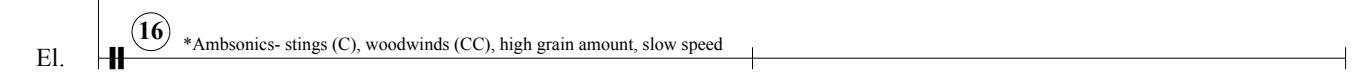
Vc. 

B♭ Cl. 

ord. 

Bsn. 

C.B. 

El. 

(16) *Ambsonics- stings (C), woodwinds (CC), high grain amount, slow speed

306

s.t.

mp

mp

s.t.

mp

s.p.

mf

mp

ord.

308

Vln.

Fl.

Vla.

Ob.

Vc.

B_b Cl.

D.B.

Bsn.

C.B.

El.

mf

p

s.t.

mf

s.p.

310 s.p.

Vln. *mp* *mf*

Fl. *mf*

Vla. s.p. *mp* *mf*

Ob. *mf*

Vc. → s.p. > *mp* *mf*

B♭ Cl. *mf*

D.B. → ord. → s.t. *mp* *p*

Bsn. *mf*

C.B.

El.

312

Vln.

Fl.

Vla.

Ob.

Vc.

B. Cl.

D.B.

Bsn.

C.B.

El.

ord.

mp

f

ord.

mp

f

ord.

mp

f

s.p.

mf

f

314

Vln. *mf*

Fl.

Vla. *mf*

Ob.

Vc. *mf*

B♭ Cl.

D.B. *mp* ord. *p* s.t.

Bsn.

C.B.

El.

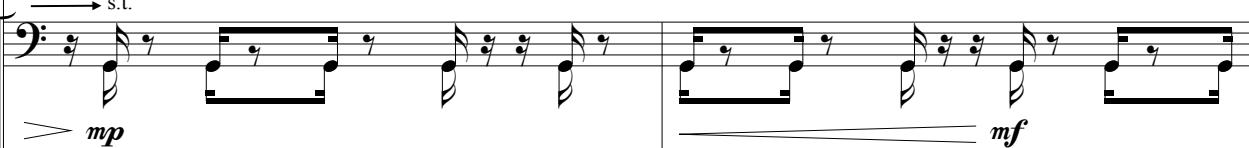
316 s.t.

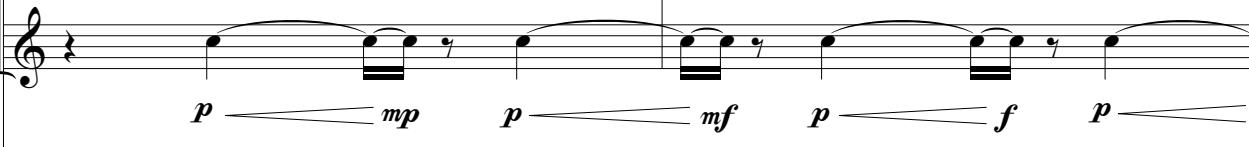
Vln. 

Fl. 

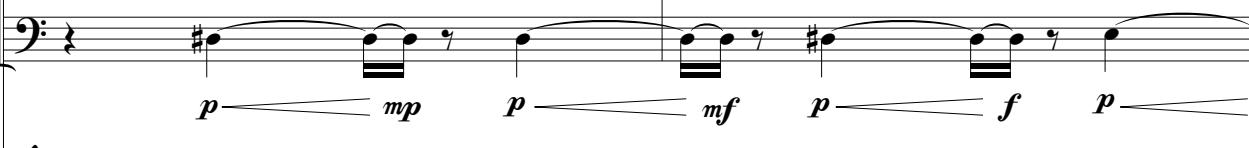
Vla. s.t. 

Ob. 

Vc. → s.t. 

B♭ Cl. 

D.B. → s.p. → ord. 

Bsn. 

C.B. 

El. 

318

Vln. *p* — *mf* *p* — *f* *p* — *mp* *p* — *mf*

Fl. *s.p.*

Vla. *mp*

Ob. *p* — *mf* *p* — *f* *p* — *mp* *p* — *mf*

Vc. *mp*

B♭ Cl. *mp* *p* — *mf* *p* — *f* *p* — *mp* *p* —

D.B. *p* — *s.t.* — *s.p.* — *mf* —

Bsn. *mp* *p* — *mf* *p* — *f* *p* — *mp* *p* —

C.B. —

El. —

320

Vln. *mf*

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

Vla. *mf*

Ob. *p* *f* *mp* *mf* *f*

Vc. *mf*

B_b Cl. *mf* *f* *mp* *mf* *f*

D.B. *mp* *ord.*

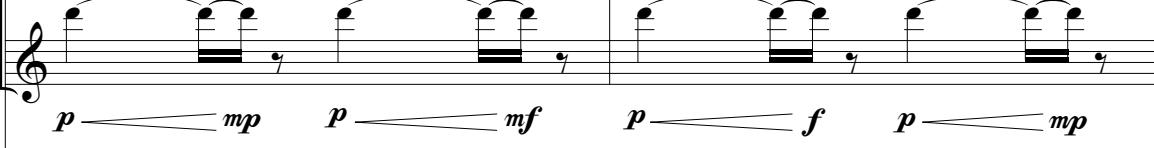
Bsn. *mf* *f* *mp* *mf* *f*

C.B. -

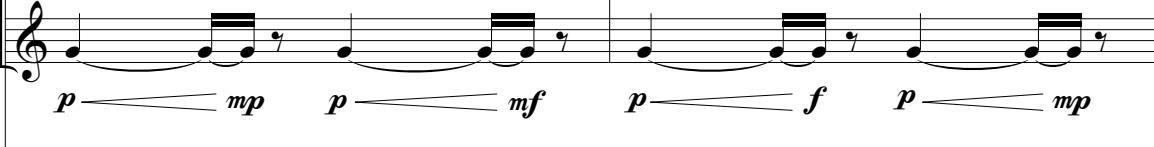
El. -

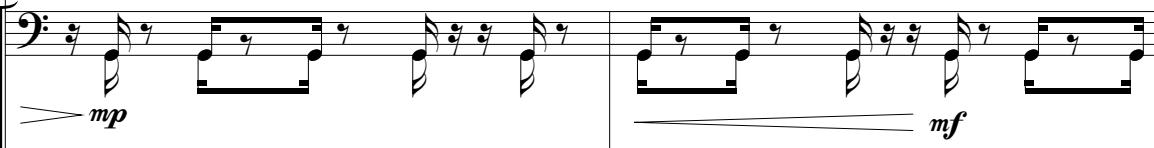
322 ord.

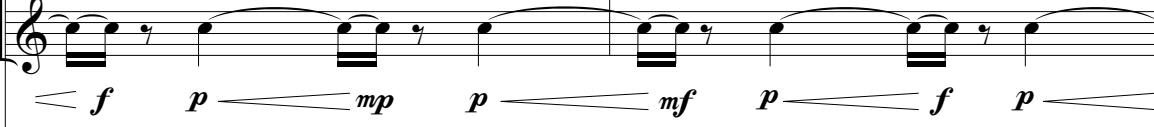
Vln. 

Fl. 

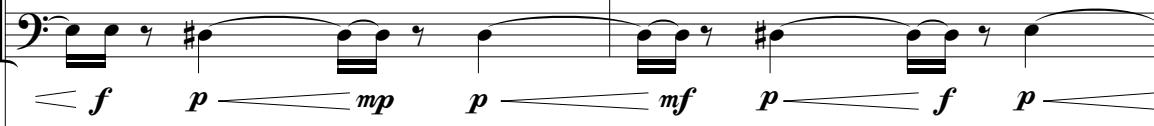
Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

324

Vln. s.t. *mp*

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

Vla. s.t. *mp*

Ob. *p* *mf* *p* *f* *p* *mp* *p* *mf*

Vc. s.t. *mp*

B♭ Cl. *mp* *p* *mf* *p* *f* *p* *mp* *p*

D.B. → ord. → s.t. *mp* *p*

Bsn. *mp* *p* *mf* *p* *f* *p* *mp* *p*

C.B.

El.

326

Vln. *mf*

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

Vla. *mf*

Ob. *p* *f* *p* *mp* *p* *mf* *p* *f*

Vc. *mf*

B♭ Cl. *mf* *p* *f* *p* *mp* *p* *mf* *p* *f*

D.B. → s.p. → ord. *mf* *mp*

Bsn. *mf* *p* *f* *p* *mp* *p* *mf* *p* *f*

C.B.

El.

328 s.p.

Vln. *mp* *mf*

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

Vla. *mp* *mf*

Ob. *p* *mp* *mf* *f* *mp*

Vc. → s.p. *> mp* *mf*

B♭ Cl. *=f* *p* *mp* *mf* *f* *p*

D.B. → s.t. → s.p. *p* *mf*

Bsn. *=f* *p* *mp* *mf* *f* *p*

C.B.

El.

330

Vln. *ord.*
mp *mf*

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

Vla. *ord.*
mp *mf*

Ob. *p* *mf* *p* *f* *mp*

Vc. *ord.*
mp *mf*

B♭ Cl. *< mp* *p* *mf* *p < f* *mp*

D.B. *ord.*
mp *mf*

Bsn. *< mp* *p* *mf* *p < f* *mp*

C.B. *÷* *mp*

El.

332

Vln.

Fl.

Vla.

Ob.

Vc.

B_b Cl.

D.B.

Bsn.

C.B.

El.

m.s.t. → m.s.p. →

f

mp

f

334 m.s.t.

Vln. *mf* *f*

Fl.

m.s.t.

Vla. *mf* *f*

Ob.

→ m.s.t.

Vc. > *mp* *f*

B♭ Cl.

→ ord. → m.s.t. →

D.B. *mf* *mp*

Bsn.

C.B.

El.

336

This musical score page contains eight staves of music for various instruments, starting at measure 336. The instruments are: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (Bsn.), Double Bass (D.B.), Double Bass (C.B.), and Electric Bass (El.). The score includes dynamic markings such as *m.s.p.* (measured soft point), *mf* (mezzo-forte), *f* (forte), and *ord.* (ordinary). Measure 336 begins with eighth-note patterns on the Vln., Fl., Vla., Ob., and Bsn. staves. The C.B. staff has sixteenth-note patterns. The D.B. staff has eighth-note patterns. Measure 337 continues with similar patterns, with the Vln. and Fl. staves transitioning to a more sustained eighth-note pattern. Measures 338 and 339 show the continuation of these patterns, with the Vln. and Fl. staves reaching a crescendo towards the end of the section. The C.B. staff maintains its sixteenth-note pattern throughout. The D.B. staff shows a transition from eighth-note patterns to a sustained eighth-note pattern. The El. staff is present but silent throughout the entire section.

Vln.

Fl.

Vla.

Ob.

Vc.

B_b Cl.

D.B.

Bsn.

C.B.

El.

m.s.p.

mf

f

ord.

mf

338

Vln. *f*

Fl. *mf*

Vla. *f*

Ob. *mf*

Vc. *f*

B♭ Cl. *mf*

D.B. *m.s.t.* *mp*

Bsn. *mf*

C.B. *mf*

El.

340 ord.

Vln. *mf*

Fl.

Vla. *mf*

Ob.

Vc. → ord. *mf*

B♭ Cl.

D.B. → m.s.p. → ord. *f* *mf*

Bsn.

C.B. > > > >

El. ||

This musical score page contains eight staves of music for various instruments. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Viola (Vla.), Oboe (Ob.), Cello (Vc.), Bassoon (Bsn.), Double Bass (D.B.), and Clarinet/Bass Clarinet (B♭ Cl.). The music is in common time. Measure 340 begins with a dynamic of *mf* for the Violin and Flute. The Viola and Oboe follow with a sustained note. The Cello begins its entry with a dynamic of *mf*, followed by a dynamic of *f*. The Bassoon and Double Bass enter with a dynamic of *f*, followed by *mf*. The Clarinet/Bass Clarinet provides harmonic support with sustained notes. The page concludes with a bass clef and a double bar line.

342

Vln.

Fl.

Vla.

Ob.

Vc.

B_b Cl.

D.B.

Bsn.

C.B.

El.

m.s.t.

mf

mp

f

m.s.p.

344

Vln. *f*

Fl. *f*

Vla. *f*

Ob. *f*

Vc. *f*

B_b Cl. *f*

D.B. *mf* *mp*

Bsn. *f*

C.B. *f*

El.

346 m.s.p.

Vln. *mf* *f*

F1. > >

m.s.p.

Vla. *mf* *f*

Ob. > > >

→ m.s.p.

Vc. *mf* *f*

B♭ Cl. > > >

→ m.s.p. → ord.

D.B. *f* *mf*

Bsn. > > > >

C.B. > > > > >

El. ||

348

Vln. Fl. Vla. Ob. Vc. B_b Cl. D. B. Bsn. C. B. El.

ord. *mf* *f*

ord. *mf* *f*

ord. *mf* *f*

m.s.t. *mp*

> > >

> > >

> > >

> > >

||

350

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

ff

ff

ff

m.s.p.

ord.

f

mf

f

354

Vln.

Fl.

Vla.

Ob.

Vc.

B \flat Cl.

D.B.

Bsn.

C.B.

El.

m.s.p.

f

ord.

f

mf

m.s.t.

356

This musical score page contains eight staves of music for various instruments, starting at measure 356 and continuing to the end of the page (m.s.p.). The instruments are: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (B. Cl.), Double Bass (D.B.), Bassoon (Bsn.), and Electric Bass (El.). The score includes dynamic markings such as **ff** (fortissimo) and **m.s.p.** (measures separated by a period). Measures 356-360 show the strings and woodwind parts. Measures 361-365 show the strings and woodwind parts again. Measures 366-370 show the strings and woodwind parts. Measures 371-375 show the strings and woodwind parts. Measures 376-380 show the strings and woodwind parts. Measures 381-385 show the strings and woodwind parts. Measures 386-390 show the strings and woodwind parts. Measures 391-395 show the strings and woodwind parts. Measures 396-400 show the strings and woodwind parts. Measures 401-405 show the strings and woodwind parts. Measures 406-410 show the strings and woodwind parts. Measures 411-415 show the strings and woodwind parts. Measures 416-420 show the strings and woodwind parts. Measures 421-425 show the strings and woodwind parts. Measures 426-430 show the strings and woodwind parts. Measures 431-435 show the strings and woodwind parts. Measures 436-440 show the strings and woodwind parts. Measures 441-445 show the strings and woodwind parts. Measures 446-450 show the strings and woodwind parts. Measures 451-455 show the strings and woodwind parts. Measures 456-460 show the strings and woodwind parts. Measures 461-465 show the strings and woodwind parts. Measures 466-470 show the strings and woodwind parts. Measures 471-475 show the strings and woodwind parts. Measures 476-480 show the strings and woodwind parts. Measures 481-485 show the strings and woodwind parts. Measures 486-490 show the strings and woodwind parts. Measures 491-495 show the strings and woodwind parts. Measures 496-500 show the strings and woodwind parts. Measures 501-505 show the strings and woodwind parts. Measures 506-510 show the strings and woodwind parts. Measures 511-515 show the strings and woodwind parts. Measures 516-520 show the strings and woodwind parts. Measures 521-525 show the strings and woodwind parts. Measures 526-530 show the strings and woodwind parts. Measures 531-535 show the strings and woodwind parts. Measures 536-540 show the strings and woodwind parts. Measures 541-545 show the strings and woodwind parts. Measures 546-550 show the strings and woodwind parts. Measures 551-555 show the strings and woodwind parts. Measures 556-560 show the strings and woodwind parts. Measures 561-565 show the strings and woodwind parts. Measures 566-570 show the strings and woodwind parts. Measures 571-575 show the strings and woodwind parts. Measures 576-580 show the strings and woodwind parts. Measures 581-585 show the strings and woodwind parts. Measures 586-590 show the strings and woodwind parts. Measures 591-595 show the strings and woodwind parts. Measures 596-598 show the electric bass part.

358 ord.

Vln. *f* → m.s.p. *fff* $\frac{7}{16}$

Fl. *p* → *fff* $\frac{7}{16}$

Vla. ord. *f* → m.s.p. *fff* $\frac{7}{16}$

Ob. *p* → *fff* $\frac{7}{16}$

Vc. → ord. *>f* → m.s.p. *fff* $\frac{7}{16}$

B♭ Cl. *p* → *fff* $\frac{7}{16}$

D.B. → ord. *>f* → m.s.p. *fff* $\frac{7}{16}$

Bsn. *p* → *fff* $\frac{7}{16}$

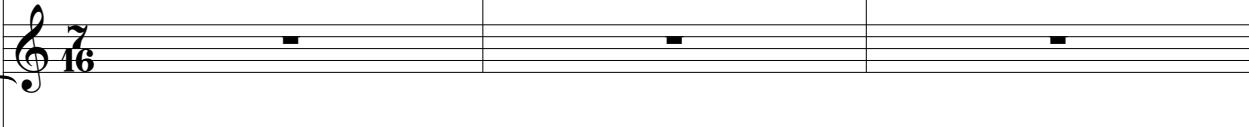
C.B. *sp* → *fff* $\frac{7}{16}$

El. $\frac{7}{16}$

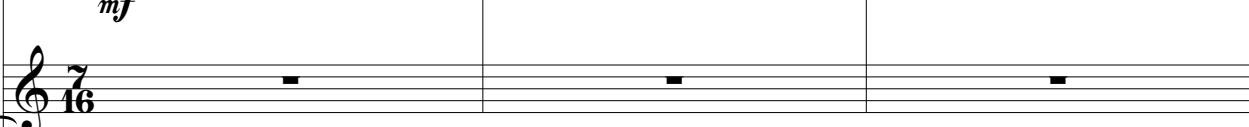
IX. With certitude ($\text{♪} = \text{ca. } 154$)

s.t.

Vln. 

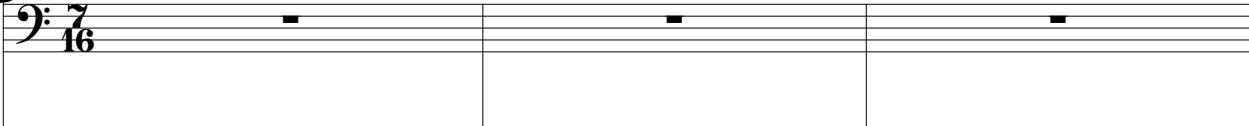
Fl. 

Vla. 

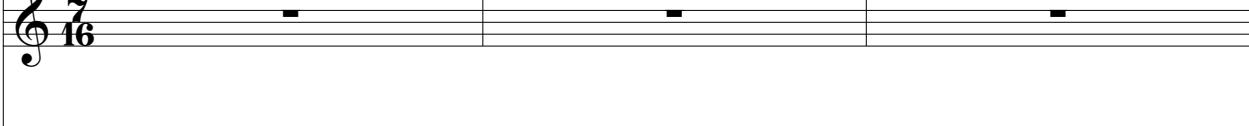
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

*Short delay time and feedback
heavy reverb saturation

363 → s.p. →

Vln. ♯ ↗ p ↗

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

This musical score page contains eight staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (Bsn.), Double Bass (D.B.), Clarinet (C.B.), and Electric guitar (El.). The score is numbered 363 at the beginning of the first staff. A dynamic marking 's.p.' (sforzando piano) is placed above the first staff, followed by a horizontal arrow pointing right. Below this, a dynamic marking 'p' (piano) is placed under the first staff. The Violin staff contains eighth-note patterns. The Flute, Oboe, Bassoon, Double Bass, Clarinet, and Electric guitar staves are mostly blank, indicating sustained notes or rests. The Cello staff contains eighth-note chords. Measure 363 ends with a long休止符 (rest) for all instruments.

366 ord.

Vln. *mf*

Fl. *pp*

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

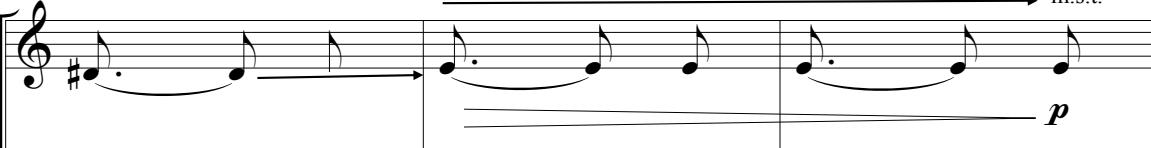
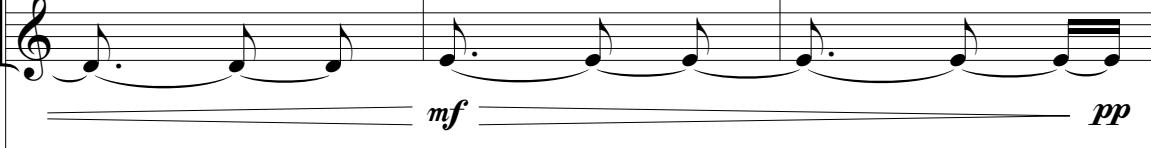
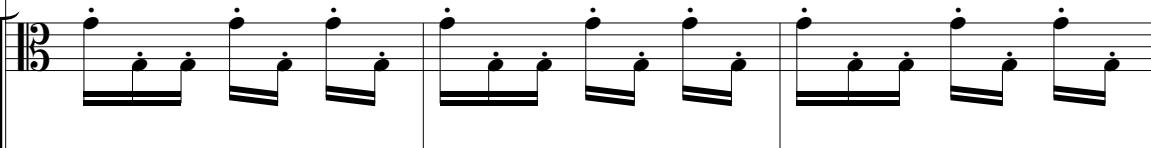
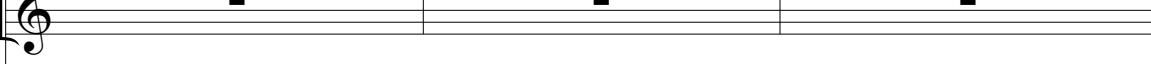
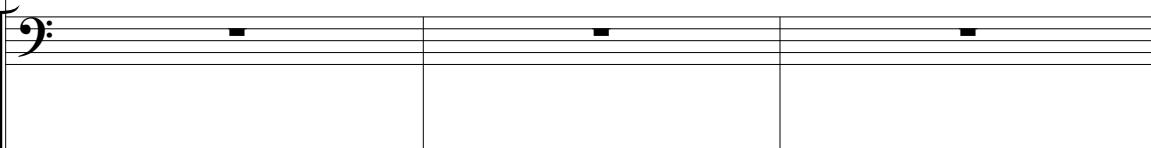
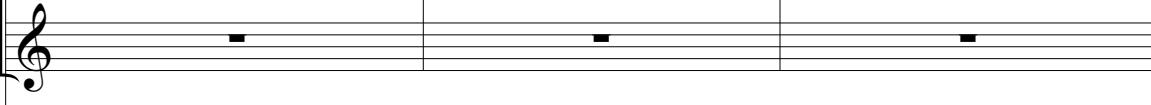
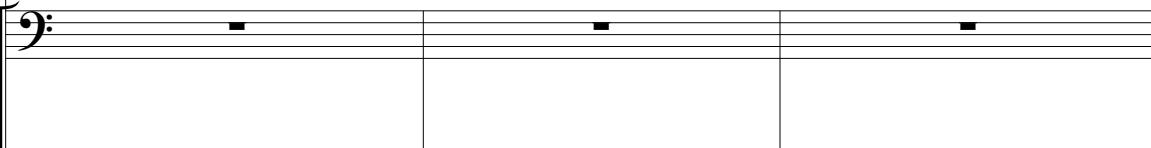
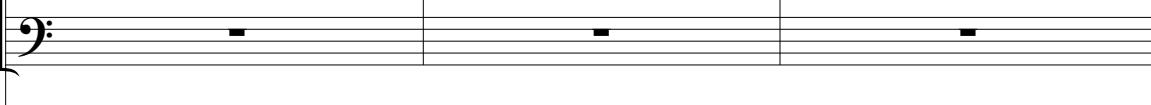
Bsn.

C.B.

El.

This musical score page contains eight staves of music for an orchestra and an electric guitar. The instrumentation listed from top to bottom is: Violin (Vln.), Flute (Fl.), Cello (Vc.), Oboe (Ob.), Double Bass (D.B.), Bassoon (Bsn.), Trombone (C.B.), and Electric guitar (El.). The score is numbered 366 and includes the performance instruction "ord.". The Violin and Flute parts are active, while the other instruments provide harmonic support. The electric guitar part is unique in that it uses vertical bars to indicate sustained notes or chords. The music is in common time.

369

Vln. 
Fl. 
Vla. 
Ob. 
Vc. 
B♭ Cl. 
D.B. 
Bsn. 
C.B. 
El. 

m.s.t.

p

mf

pp

375 → s.p. →

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

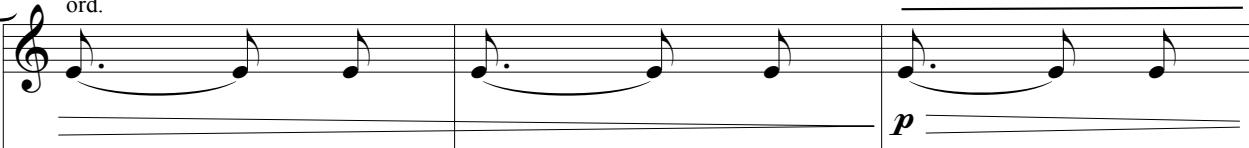
Bsn.

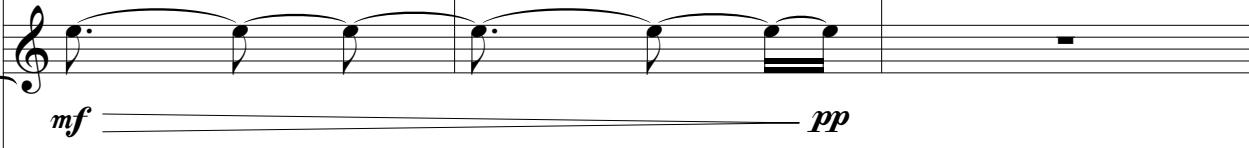
C.B.

El.

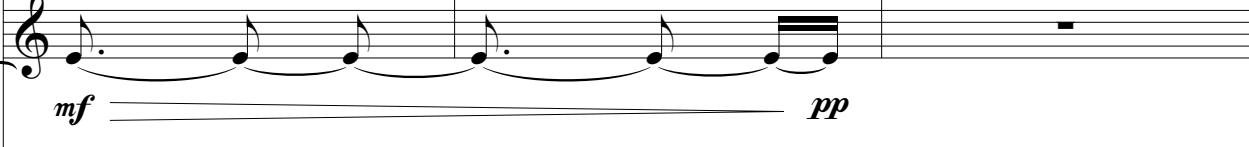
This musical score page shows a section starting at measure 375. The score is for an orchestra and electric guitar. The instrumentation listed on the left is Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Double Bass (Vc.), Bass Clarinet (B♭ Cl.), Trombone (D.B.), Bassoon (Bsn.), and Electric guitar (El.). The Violin, Flute, and Cello parts are active, playing eighth-note patterns. The Bassoon, Double Bass, Clarinet, Trombone, and Bassoon parts are silent, indicated by a dash (-). The Electric guitar part is also silent. The music is in common time, and the key signature changes between measures. Measure 375 starts with a dynamic instruction 's.p.' followed by a repeat sign. Measures 376 and 377 show the continuation of the eighth-note patterns for the active instruments.

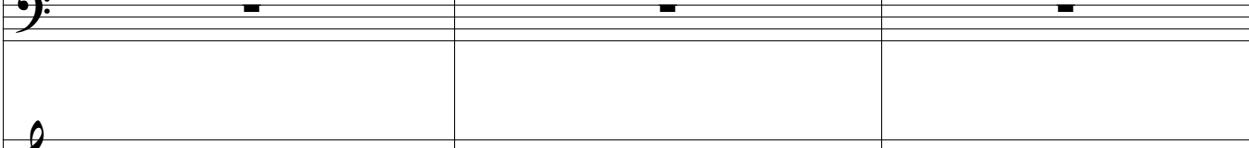
378 ord.

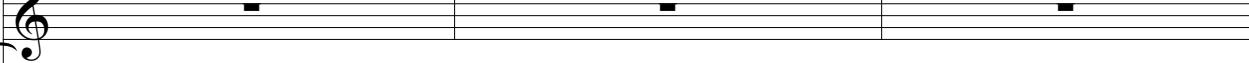
Vln. 

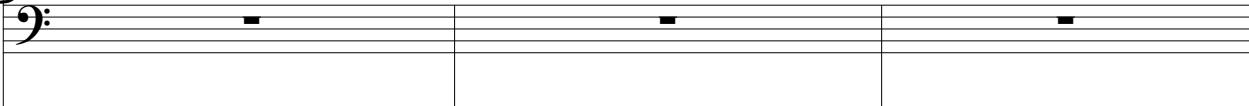
Fl. 

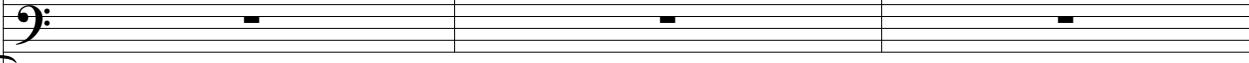
Vla. 

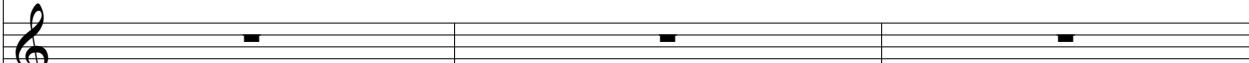
Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

381

Vln. Fl.

m.s.t.

pp

Vla. Ob.

s.t.

Vc. B♭ Cl.

Bsn. C.B.

D.B.

El.

This musical score page contains eight staves of music for an orchestra and an electric guitar. The measures are numbered 381. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (Bsn.), Double Bass (D.B.), Bass Clarinet (B♭ Cl.), and Electric guitar (El.). The Violin and Cello staves have musical notation, while the other staves are blank. The Violin's first measure consists of eighth-note pairs with grace notes, followed by six eighth notes. The dynamic marking 'pp' is placed below the Violin staff. The Flute staff is entirely blank. The Cello staff shows a rhythmic pattern of eighth-note pairs. The Oboe, Bassoon, Double Bass, Bass Clarinet, and Electric guitar staves are all blank. Measures 381 and 382 are separated by a vertical bar line, and a repeat sign is located at the end of measure 381.

384

Vln. s.p.

Fl. **p**

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

387

Vln. Fl. Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

ord.

mf

pp

s.t.

pp

390

A musical score for orchestra and electric guitar. The score consists of nine staves. From top to bottom: Violin (Vln.) playing eighth-note patterns; Flute (Fl.) playing eighth-note patterns; Cello/Bassoon (Vla.) playing sixteenth-note patterns in 12/8 time; Oboe (Ob.) playing eighth-note patterns; Double Bass (Vc.) playing eighth-note patterns; Bassoon/Cello (B♭ Cl.) silent; Double Bass (D.B.) silent; Bassoon (Bsn.) silent; Cello/Bassoon (C.B.) silent; Electric guitar (El.) silent. Measure lines are present at the end of each measure, and dynamic markings *mf* are placed under the Flute and Oboe staves.

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

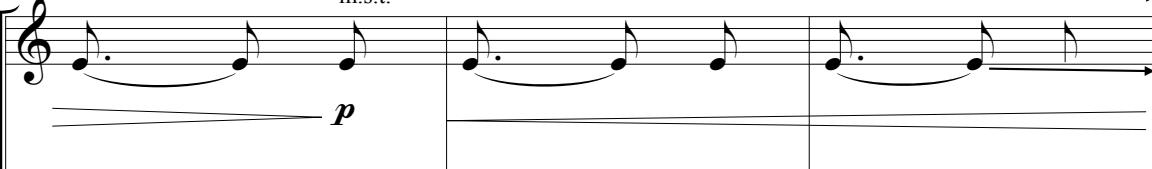
D.B.

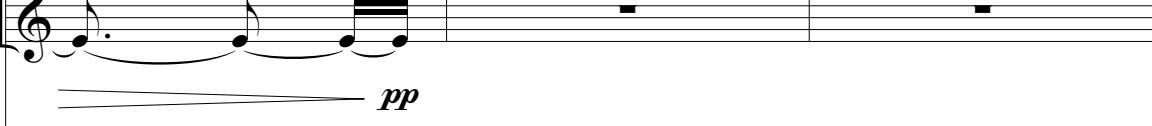
Bsn.

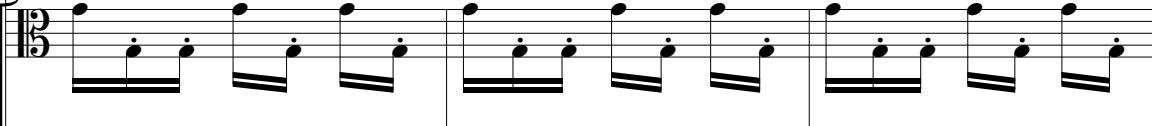
C.B.

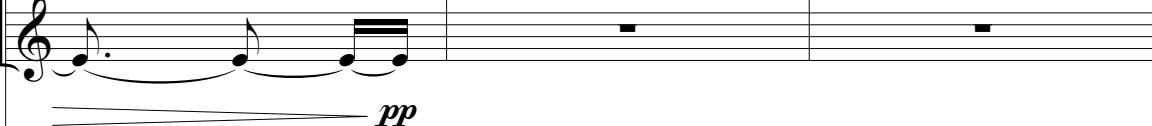
El.

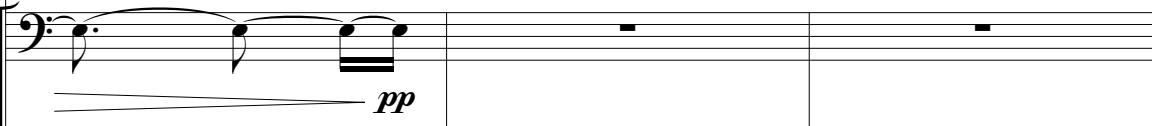
393 → m.s.t. →

Vln. 

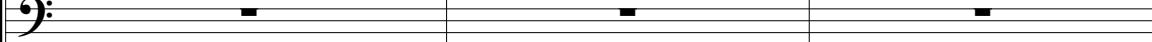
Fl. 

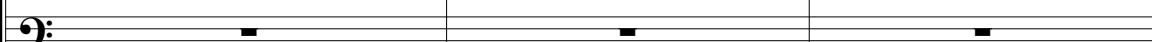
Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

396 ord. → s.p.

Vln. *mf*

Fl. *pp*

Vla.

Ob. *pp*

Vc. *pp*

B♭ Cl. *pp*

D.B. *pp*

Bsn. *pp*

C.B. suede mallet *pp* sim.

El.

399 → ord.

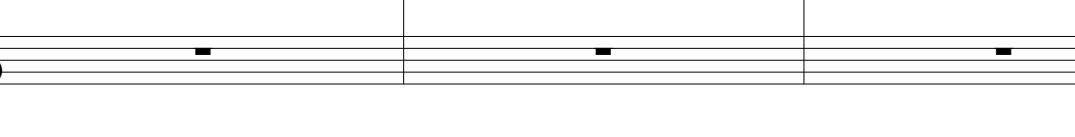
Vln. Fl. Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

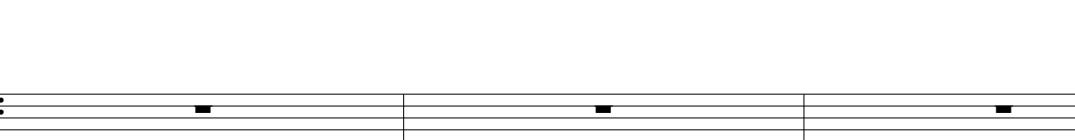
The musical score consists of ten staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Viola (Vla.), Oboe (Ob.), Cello (Vc.), Bassoon (B♭ Cl.), Double Bass (D.B.), Clarinet (C.B.), and Electric guitar (El.). The score is numbered 399 at the beginning of the first staff. A bracket labeled "ord." spans across all staves. The music is divided into measures by vertical bar lines. Within each measure, there are horizontal bar lines indicating rhythmic subdivisions. The dynamics are marked as "mf" (mezzo-forte) and "pp" (pianissimo). The electric guitar part (El.) is represented by a single vertical bar line with a double bar symbol at the beginning.

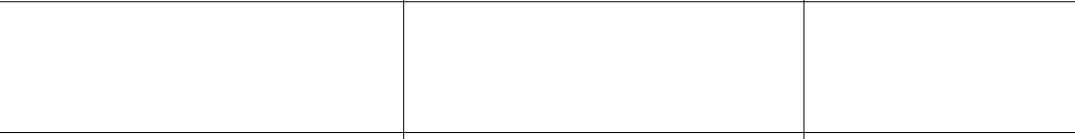
402 s.t. → m.s.t.

Vln. 

Fl. 

Vla. 

Ob. 

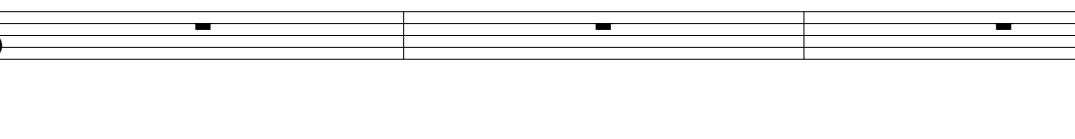
Vc. 

B♭ Cl. 

D.B. 

Bsn. 

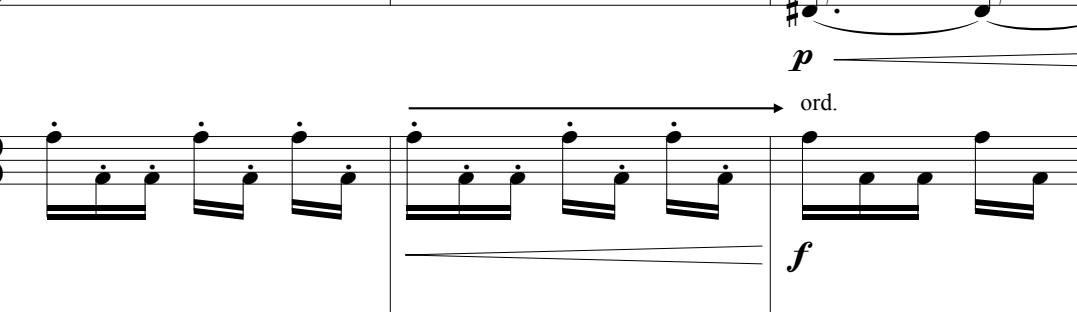
C.B. 

El. 

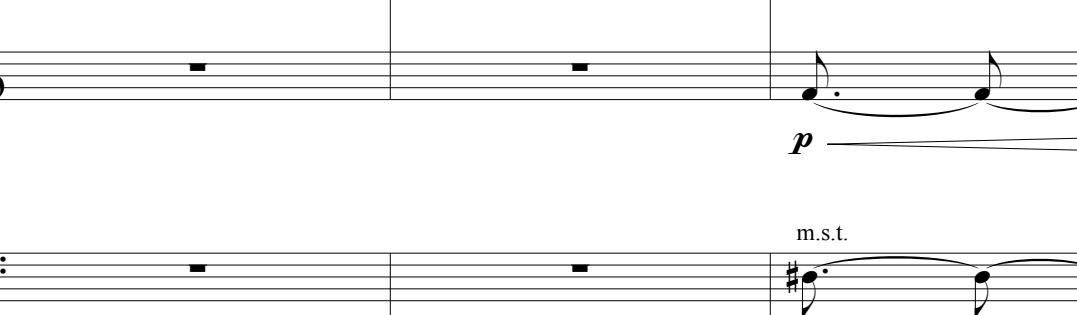
405

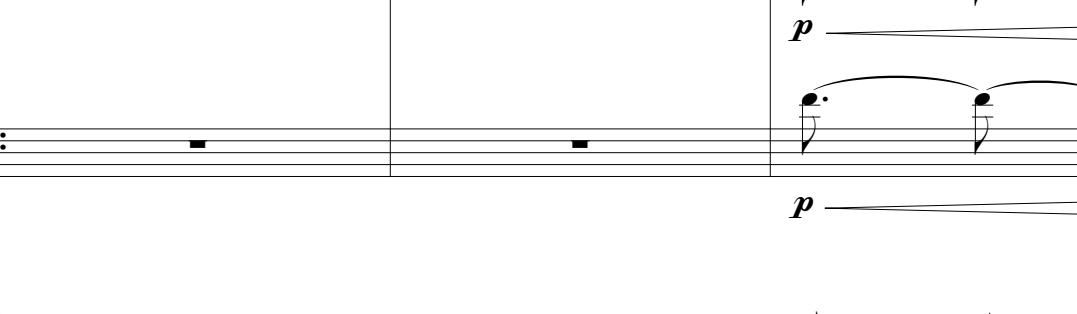
A musical score for orchestra and electric guitar. The score consists of eight staves. From top to bottom: Violin (Vln.), Flute (Fl.), Cello/Bassoon (Vla./Ob.), Double Bass (Vc.), Bassoon (B♭ Cl.), Double Bass (D.B.), Bassoon (Bsn.), and Electric guitar (El.). The score is divided into three measures by vertical bar lines. Measure 1: Vln. plays eighth notes (A, G, F#), Fl. rests, Vla. and Ob. play sixteenth-note patterns (F#-E-D-C-B-A-G), Vc. rests, B♭ Cl. rests, D.B. rests, Bsn. rests, and El. rests. Measure 2: Vln. plays eighth notes (G, F#, E, D), Fl. rests, Vla. and Ob. play sixteenth-note patterns (F#-E-D-C-B-A-G), Vc. rests, B♭ Cl. rests, D.B. rests, Bsn. rests, and El. rests. Measure 3: Vln. plays eighth notes (F#, E, D, C), Fl. rests, Vla. and Ob. play sixteenth-note patterns (F#-E-D-C-B-A-G), Vc. rests, B♭ Cl. rests, D.B. rests, Bsn. rests, and El. rests.

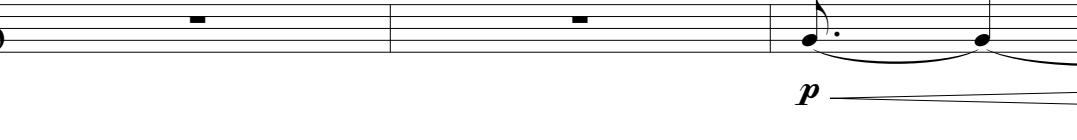
408 ord.

Vln. 

Fl. 

Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn.

C.B.

El.

411

s.p.

Vln.

Fl.

Vla.

Ob.

Vc.

B♭ Cl.

D.B.

Bsn.

C.B.

El.

This musical score page contains eight staves of music. The instruments listed from top to bottom are: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (B♭ Cl.), Double Bass (D.B.), Clarinet (C.B.), and Electric guitar (El.). The score is numbered 411 at the top left. A dynamic instruction 's.p.' (sforzando piano) is placed above the first three staves. The Electric guitar part is represented by two vertical bars on the staff line.

414

Vln.

Fl.

f

s.t.

Vla.

Ob.

f

p

Vc.

B♭ Cl.

f

p

D.B.

f

p

Bsn.

f

p

C.B.

f

p

El.

This musical score page contains eight staves of music for an orchestra and an electric guitar. The staves are: Violin (Vln.), Flute (Fl.), Bassoon (Bsn.), Double Bass (D.B.), Cello (C.B.), Bass Clarinet (B♭ Cl.), Oboe (Ob.), and Viola (Vla.). The score is numbered 414 at the top left. A section of the score is labeled "s.t." (sustained tone) with an arrow pointing to the right. The dynamics shown are **f** (fortissimo) and **p** (pianissimo). The electric guitar (El.) part is indicated by two vertical bars at the bottom. The music consists of measures separated by vertical bar lines, with some measures grouped by double bar lines. The bassoon staff has a unique rhythmic pattern of eighth-note pairs. The double bass and cello both play sustained notes across several measures. The electric guitar part is represented by two short vertical bars, likely indicating a sustained note or a specific effect.

417

A musical score for orchestra and electric guitar. The score consists of eight staves. From top to bottom: Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Bassoon (B. Cl.), Double Bass (D.B.), Bassoon (Bsn.), Cello (C.B.), and Electric guitar (El.). The score is divided into measures by vertical bar lines. Measure 1: Violin plays eighth-note pairs. Measure 2: Flute and Oboe play eighth-note pairs, marked **p**. Measure 3: Cello and Bassoon play eighth-note pairs. Measure 4: Flute and Oboe play eighth-note pairs, marked **p**. Measure 5: Double Bass and Bassoon play eighth-note pairs, marked **p**. Measure 6: Double Bass plays eighth-note pairs, marked **p**, followed by a dynamic instruction "s.t.". Measure 7: Bassoon and Cello play eighth-note pairs, marked **p**. Measure 8: Cello plays eighth-note pairs, marked **p**. Measure 9: Electric guitar (El.) has a single note.

420 s.p.

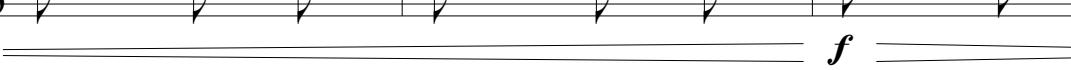
Vln. 

Fl. 

Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

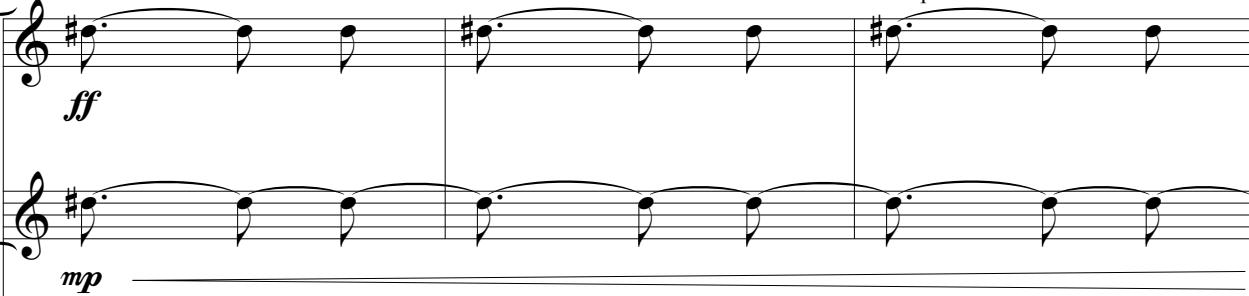
C.B. 

El. 

423

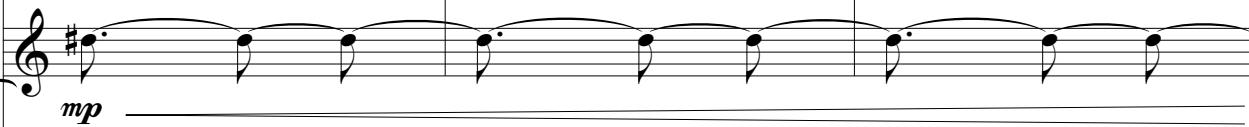
Vln. Fl. Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

426 m.s.t. → m.s.p.

Vln. 

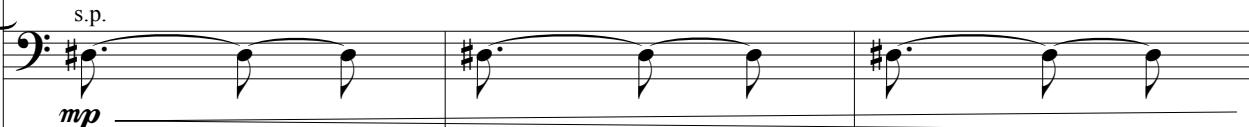
Fl. 

Vla. 

Ob. 

Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

429

Vln.

Fl.

Vla.

Ob.

Vc.

B. Cl.

D. B.

Bsn.

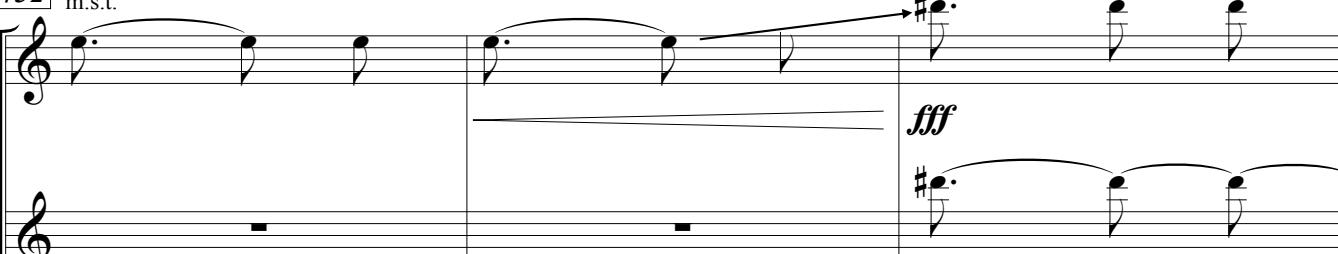
C. B.

El.

ff

mp

432 m.s.t.

Vln. 

Fl. 

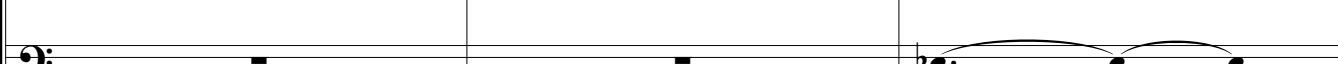
Vla. 
m.s.p.

Ob. 

Vc. 
m.s.p.

B♭ Cl. 

D.B. 
m.s.p.

Bsn. 

C.B. 
m.s.p.

El. 

435 → m.s.p. →

Vln.

Fl.

Vla.

Ob.

Vc. →

B♭ Cl.

D.B. →

Bsn.

C.B.

El.

This musical score page contains eight staves of music for an orchestra and an electric guitar. The measures shown are numbered 435. The instrumentation includes Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Double Bass (Vc.), Bass Clarinet (B♭ Cl.), Trombone (D.B.), Bassoon (Bsn.), and Electric guitar (El.). The Violin, Flute, and Cello play sustained notes with grace marks. The Bassoon and Double Bass provide harmonic support with sustained notes. The Clarinet and Trombone play rhythmic patterns. The Electric guitar enters with a sustained note at the end of the measure. The score is written in a standard musical notation style with five-line staves and includes dynamic markings like 'm.s.p.' (mezzo-forte) and measure numbers.

438

Vln. Fl. m.s.t.

Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

fff pp

ord.

fff

ord.

fff

fff

fff

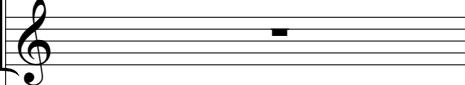
fff

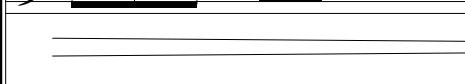
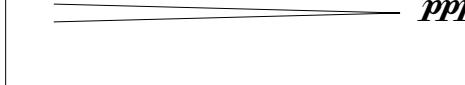
fff

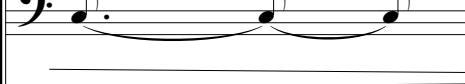
II

This musical score page contains eight staves of musical notation for an orchestra and an electric guitar. The instruments listed are Violin (Vln.), Flute (Fl.), Cello (Vla.), Oboe (Ob.), Double Bass (Vc.), Bassoon (B♭ Cl.), Double Bass (D.B.), Bassoon (Bsn.), Clarinet (C.B.), and Electric guitar (El.). The score is numbered 438 in the top left corner. The first two staves show the Violin and Flute playing eighth-note patterns with grace notes, leading to a dynamic change from *fff* to *pp*. The subsequent staves show the Cello, Oboe, Double Bass, Bassoon, Double Bass, Bassoon, Clarinet, and Electric guitar all playing eighth-note patterns at a dynamic of *fff*. The bassoon part includes a dynamic marking "ord." (ordinario). The electric guitar part consists of two vertical bars. The music is divided into measures by vertical bar lines, and the overall style suggests a dramatic or expressive section of the piece.

441

Vln. 
Fl. 

Vla. 
Ob. 
Vc. 
B♭ Cl. 

D.B. 
Bsn. 

C.B. 
El. 

ppp

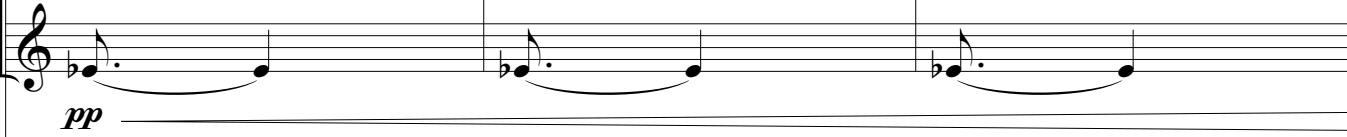
p

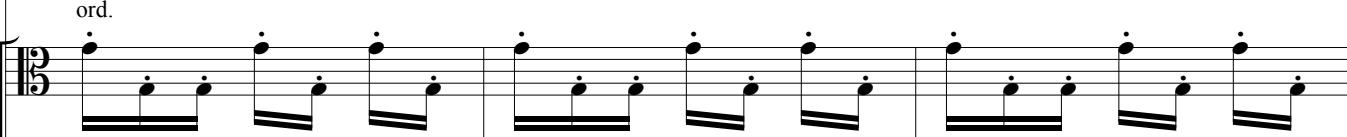
pppp

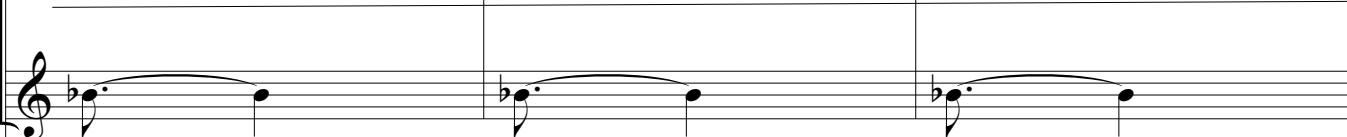
ppp

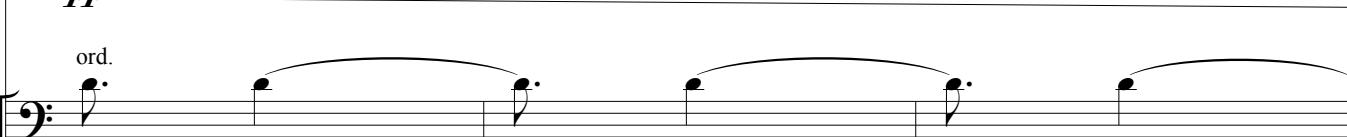
444 ord.

Vln. 

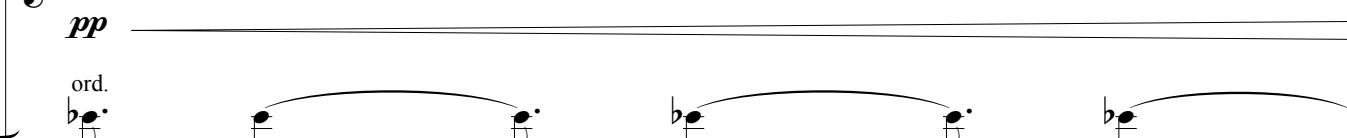
Fl. 

Vla. 

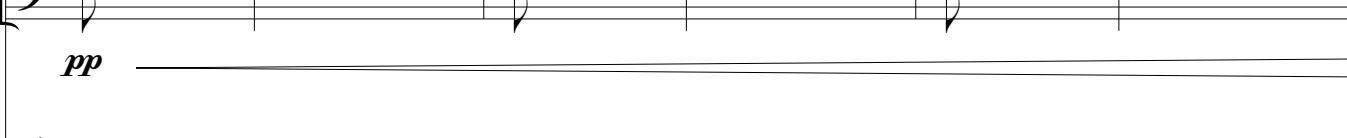
Ob. 

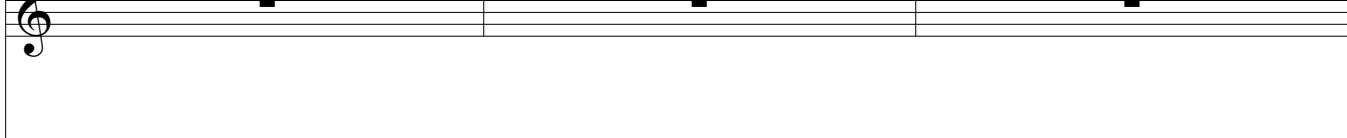
Vc. 

B♭ Cl. 

D.B. 

Bsn. 

C.B. 

El. 

447

Vln. Fl. Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

Violin: Playing sustained notes with grace marks. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Flute: Playing sustained notes with grace marks. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Cello: Playing eighth-note patterns. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Oboe: Playing sustained notes with grace marks. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Double Bass: Playing sustained notes with grace marks. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Bassoon: Playing eighth-note patterns. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Cello/Bass: Playing eighth-note patterns. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

Cello: Playing eighth-note patterns. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

El.: Playing eighth-note patterns. Dynamic: **mf**. Sustaining tone (s.t.) indicated by a bracket over the first four measures.

450

Vln. Fl. Vla. Ob. Vc. B♭ Cl. D.B. Bsn. C.B. El.

ord. ppp ord. ppp ord. ppp ord. ppp ord. ppp ord. ppp ord. ppp

453

Vln.

Fl.

Vla.

Ob.

Vc.

Bb Cl.

D.B.

Bsn.

C.B.

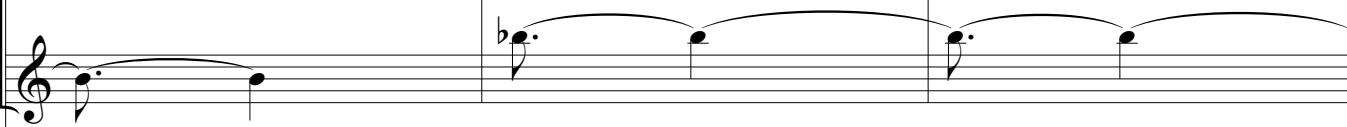
El.

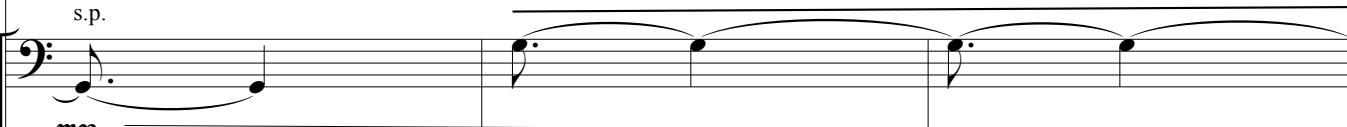
456 s.p.

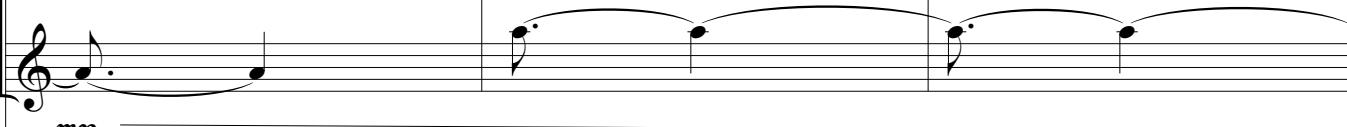
Vln. 

Fl. 

Vla. 

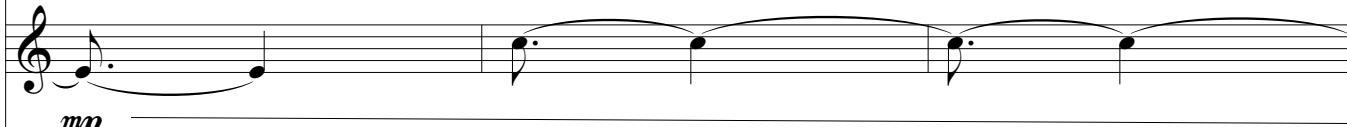
Ob. 

Vc. 

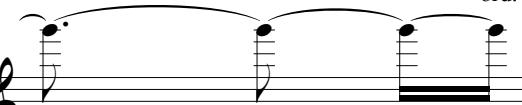
B♭ Cl. 

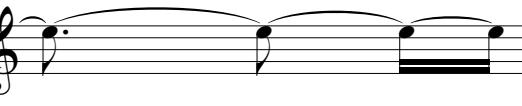
D.B. 

Bsn. 

C.B. 

El. 

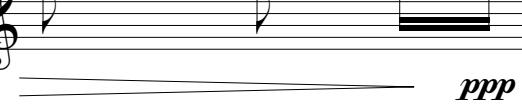
Vln.  → ord. 
ppp

Fl.  → ord. 
ppp

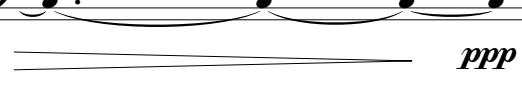
Vla.  → ord. 
pp *sf*

Ob.  → ord. 
ppp

Vc.  → ord. 
ppp

B♭ Cl.  → ord. 
ppp

D.B.  → ord. 
ppp

Bsn.  → ord. 
ppp

C.B.  → ord. 
ppp

El.  → ord. 
(19) *Delay/Reverb Trailing Off

CURRICULUM VITAE

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