



Ryan Vigil

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Waterville, ME

INSTRUMENTATION

2 Piccolos
Flute
2 Oboes
English Horn (written in F)
2 Clarinets (written in B-flat)
Bass Clarinet (written in B-flat, sounding a major 9th below)
2 Bassoons
Contrabassoon
4 Horns (written in F)
2 Trumpets (C)
2 Trombones
Bass Trombone
Tuba
4 Percussionists: Player 1 – vibraphone (medium mallets), muted woodblock (wood mallets), shaker;
Player 2 – glockenspiel, crotales (bowed), snare drum (brushes), shaker;
Player 3 – large tom-tom, small tom-tom, small tamborim (drumsticks), very small tam-tam, very small cymbal,
very small triangle (triangle beaters, also plays cymbal with brushes), shaker;
Player 4 – small bass drum, medium tom-tom, medium, tamborim (drumsticks), small tam-tam, small cymbal,
small triangle (triangle beaters), shaker;
Piano
Harp
Strings

GENERAL NOTES

The conductor should use a stopwatch, or some other silent timekeeper. A series of rehearsal numbers throughout the score serve as cues, to coordinate the instruments. These will be indicated in brackets in the discussion which follows.

With the exception of the chorales in Sections A and B (which rise to *mp*), the highest dynamic is *piano*. Special attention should be paid to dynamics.

All instruments should play without vibrato. Special attention should be devoted to obtaining a delicate, uninflected sound.

Strings and Brass instruments play with mutes throughout.

Accidentals and Intonation: accidentals do not carry at all. No intonational distinction should be made according to the accidental employed: all notes should be played as near as possible to the exact center of the pitch indicated (e.g., there should be no distinction between F-sharp and G-flat, etc.).

OVERVIEW OF FORM

The piece begins with a 30-second Introduction [1-2].

Next, a long section (Section A) consists of the steady accumulation and dissipation of parts [2-26].

Next, a Central Section consists of most of the players playing an assortment of shakers, interrupted by a short passage for percussion and strings [27-35].

Next, another long section (Section B) differs from the first only in the order of accumulation and dissipation [36-60].

The piece concludes with a 30-second Coda [60-64].

ABOUT THE NOTATION

In the Introduction and Coda:  Indicates humming on a random, steady pitch. Each individual should pick a pitch and hold it regardless of what others are humming

In Sections A and B, the woodwinds, brass, percussion, piano, and harp should execute their parts according to the following rhythmic principles:

 A note lasting 8-12 seconds	 A rest lasting 8-12 seconds
 A note lasting 4-8 seconds	 A rest lasting 4-8 seconds
 A note lasting 1-4 seconds	 A rest lasting 1-4 seconds
 A note at mm. 60-120	 A short rest, a breath
 A note at mm. 120-240	
 A note > mm. 240	

Unless separated by a rest, notes should be played as smoothly as possible; however, the player may make any necessary adjustments to accommodate breathing and other technical considerations.

In Sections A and B, the string parts are written in traditional rhythmic notation without barlines (there should be no sense of meter – i.e., a hierarchy of beats). Unlike the other instruments, players within each individual string section should play together – the principle player should act as a “leader” in this respect.

The chorale passages in Sections A and B [13-17] and [47-51] should be closely coordinated to insure that all instruments breath together, and carry out the dynamics in concert.

In the Central Section: at [27-28] and [34-35]  Indicates the activation of a shaker as explained below and on page 19 of the score;
at [29-33]  Indicates a “rustling” in the percussion as indicated in the score.

In the Central Section: at [31] the strings produce the muted sound described below and in the score – note that all sections except the basses are divisi.

Depending on context, a whole-note rest enclosed in parentheses or a blank staff both indicate tacet.

DETAILED DESCRIPTION OF FORM

With the exception of the beginning, middle, and end, for most of the piece most of the players (all but Cl. 2, Bsn. 2, Hns. 2-4, Trp. 2, and Bs. Trb.) play an individual “refrain” which is clearly cued and repeated as necessary until an equally clear cut-off. These players should play with complete rhythmic independence. The “refrains” are generally deployed in three-member groupings.

Introduction [1-2]

From 0:00-0:30 [1-2] everyone except the pianist hums a random (non-coordinated), steady pitch, starting in silence and gradually increasing to a *piano*. Staggered breathing should be employed.

Section A [2-26]

At 0:30 [2], the humming stops at the same time that the piano begins playing her/his “refrain.” The vibraphone and harp join at 0:35 [3] and 0:40 [4], respectively.

The remaining instruments (except those noted above) join in the following order:

At:

1:20 [5]– Clarinet 1, Horn 1, Violas (Group 2);
1:45 [6]– Bass Clarinet, Trombone 1, Cellos (Group 3);
1:55 [7]– Piccolo 1, Glockenspiel (Pr. 2), Violins 1 (Group 4);
2:25 [8]– English Horn, Bassoon 1, Trombone 2 (group 5);
2:35 [9]– Piccolo 2, Flute, Trumpet 1 (Group 6);
3:00 [10]– Contrabassoon, Tuba, Double Basses (Group 7);
3:20 [11]– Oboe 1, Oboe 2, Violins 2 (Group 8);
3:55 [12]– Percussion 3, Percussion 4 (Group 9).

Next, the remaining instruments play a coordinated chorale beginning at 4:05 [13-17].

Next, the “refrains” are cut-off in reverse order at the following times:

5:45 [18]– Group 9;
6:10 [19]– Group 8;
6:20 [20]– Group 7;
6:55 [21]– Group 6;
7:10 [22]– Group 5;
7:55 [23]– Group 4;
8:00 [24]– Group 3;
8:30 [25]– Group 2;
9:10 [26]– Group 1 (Vibraphone, Piano, Harp).

Central Section [27-35]

From 9:25 [27] to 9:50 [28] all instruments except the strings play shakers: as many different shakers as possible (maracas, caxixi, etc., as well as improvised instruments [e.g., beads in a coffee can]) should be distributed amongst the players indicated. The players should steadily activate these instruments, very softly.

From 9:58 [29] to 10:10 [30] the percussionists play. At 10:12 and 10:15 [31] the strings produce a muted sound obtained by plucking the strings while lightly touching a tritone above the nut. From 10:18 [32] to 10:37 [33] the percussionists play again.

From 10:45 [34] to 11:25 [35] all instruments except the strings again play shakers.

Section B [36-60]

Same procedure as Section A, but the groups enter and cut-off in a different order:

Group 1 plays from 11:40-11:50 [36-38] to 21:05 [60];
Group 9 plays from 12:15 [39] to 19:30 [59];
Group 5 plays from 12:45 [40] to 19:05 [58];
Group 7 plays from 12:55 [41] to 18:50 [57];
Group 8 plays from 13:20 [42] to 18:30 [56];
Group 2 plays from 13:40 [43] to 17:55 [55];
Group 3 plays from 14:10 [44] to 17:30 [54];
Group 6 plays from 14:25 [45] to 17:20 [53];
Group 4 plays from 14:45 [46] to 16:55 [52];

The remaining instruments play their chorale starting at 15:15 [47-51].

Coda [60-64]

As the Introduction elides with Section A, Section B elides with the Coda:

At 21:05 [60] Group 1 stops playing at the same time that all the players except for percussion, piano, and harp hum on a random pitch, starting *piano* and gradually fading to nothing (at 21:35 [64]). Between 21:20 and 21:29 [61-63] the percussion and piano provide a final “comment,” referring to the string gesture from the Central Section.

Transposed Score

1 cue: all except piano

cut-off: 2 cue: all except piano 30" piano

Picc. 1 ~~humans a random note (steady pitch)~~

Picc. 2 ~~humans a random note (steady pitch)~~ P

Fl. ~~humans a random note (steady pitch)~~ P

Ob. 1 ~~humans a random note (steady pitch)~~ P

Ob. 2 ~~humans a random note (steady pitch)~~ P

E.H. ~~humans a random note (steady pitch)~~ P

Cl. 1 ~~humans a random note (steady pitch)~~ P

Cl. 2 ~~humans a random note (steady pitch)~~ P

Bs. Cl. ~~humans a random note (steady pitch)~~ P

Bsn. 1 ~~humans a random note (steady pitch)~~ P

Bsn. 2 ~~humans a random note (steady pitch)~~ P

Cbn. ~~humans a random note (steady pitch)~~ P

30"

Hrn. 1 ~~humans a random note (steady pitch)~~ P

Hrn. 2 ~~humans a random note (steady pitch)~~ P

Hrn. 3 ~~humans a random note (steady pitch)~~ P

Hrn. 4 ~~humans a random note (steady pitch)~~ P

Trp. 1 ~~humans a random note (steady pitch)~~ P

Trp. 2 ~~humans a random note (steady pitch)~~ P

Trb. 1 ~~humans a random note (steady pitch)~~ P

Trb. 2 ~~humans a random note (steady pitch)~~ P

Bs. Trb. ~~humans a random note (steady pitch)~~ P

Tba. ~~humans a random note (steady pitch)~~ P

30"

Prc. 1 ~~humans a random note (steady pitch)~~ P

Prc. 2 ~~humans a random note (steady pitch)~~ P

Prc. 3 ~~humans a random note (steady pitch)~~ P

Prc. 4 ~~humans a random note (steady pitch)~~ P

30"

Pno. ~~humans a random note (steady pitch)~~ P

PIANO

per each chord

Hp. ~~humans a random note (steady pitch)~~ P

30"

Vln. 1 ~~humans a random note (steady pitch)~~ P

Vln. 2 ~~humans a random note (steady pitch)~~ P

Vla. ~~humans a random note (steady pitch)~~ P

Vc. ~~humans a random note (steady pitch)~~ P

Cb. ~~humans a random note (steady pitch)~~ P

*) Transposed Score

cut-off:
all except
piano

2 cue: piano
30"

3 cue: vibs.
35"

4 cue: harp
40"

30"

30"

VIBRAPHONE

35"
med. mallets

PIANO

HARP

non arp.
w. sempre

30"

40"

5 cue: cl.1, hn.1, vlns
1'20"

1'30"

CLARINET 1

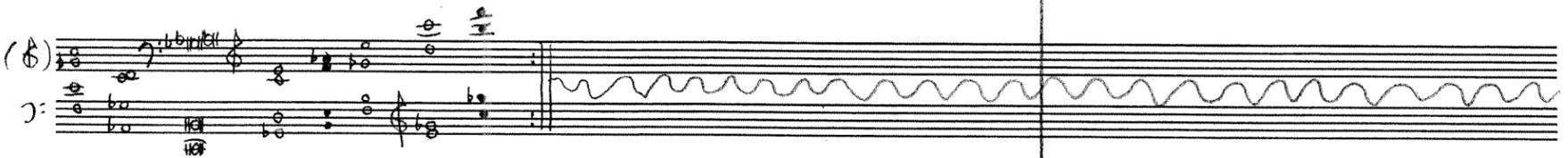
n.v. sempre



1'20"

Horn 1

n.v., sempre
con sord. (sempre)



1'20"

con sord. (sempre)

VIOLAS

n.v. sempre



6 cue: bscl., trb. I, vc.
1'45"

7 cue: picc. 1, glock., vln. 1
1'55"

Picc. 1

n.v. sempre

(F) Musical staff with notes and rests.

Bass Clarinet

n.v. sempre

1'45"

(F) Musical staff with notes and rests.

Trombone 1

1'45"

n.v. sempre
con sord. (sempre)

Glockenspiel

1'55"

Violin 1

1'55"

♩=54
con sord. (sempre)
n.v. sempre

(B) Musical staff with notes and rests.

Cellos

♩=120
con sord. (sempre)

n.v. sempre

1'45"

8 encl: E.H., bsn. I, trb. 2
2'25"

(6) Musical staff with notes and rests.

(8) Musical staff with notes and rests. Includes a box labeled "English Horn" and the instruction "nu. sempre".

(6) Musical staff with notes and rests. Includes a box labeled "Bassoon 1" and the instruction "nu. sempre".

(6) Musical staff with notes and rests.

(7) Musical staff with notes and rests. Includes a box labeled "Trombone 2" and the instruction "nu. sempre".

(6) Musical staff with notes and rests.

(6) Musical staff with notes and rests.

(6) Musical staff with notes and rests.

(8) Musical staff with notes and rests.

(7) Musical staff with notes and rests.

10 cue: cbsn., tba., cb.

3'

11 cue: ob. 1, ob. 2, vln. 2

3'20"

(♩)

(♩)

Oboe 1

Oboe 2

(♩)

(1B)

Contrabassoon

(♩)

(♩)

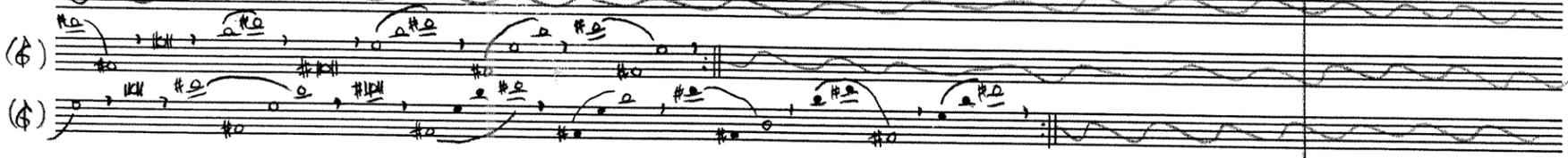
Tuba

(♩)

(♩)

Violins 2

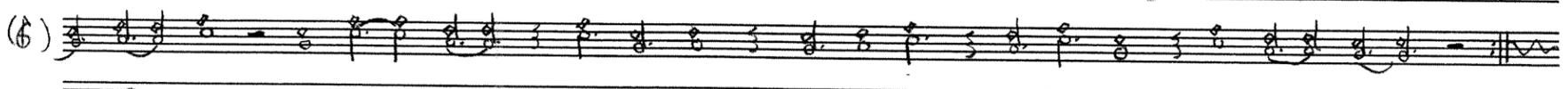
Double Basses

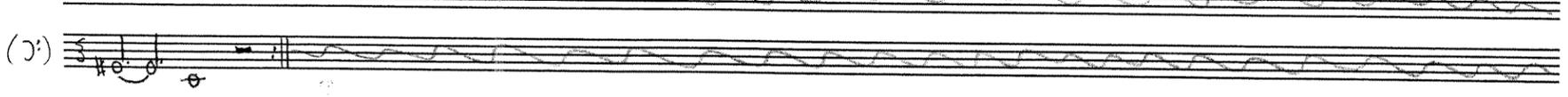
(6) 

percussion
Key:
played with: drum sticks triangle beaters

large tom-tom	small tom-tom	small tambourine	very small tam tam	very small cymbal	very small triangle
small bass drum	med. tom-tom	med. tambourine	small tam tam	small cymbal	small triangle

Percussion 3
Percussion 4
p lv, sempre
p lv, sempre
↑
3/55''

(6) 

(3) 

cl. 2, bsn. 2,
hns 2-4, trp. 2,
bs. trb.

cue: [13]

4'5"

4'17"

[14]

4'27"

Musical staves for woodwinds and brass instruments, mostly containing wavy lines representing sound or breath.

Clarinete 2
n.v., sempre

Basson 2
n.v., sempre

Horn 2
n.v., sempre
con sord. (sempre)

Horn 3
n.v., sempre
con sord. (sempre)

Horn 4
n.v., sempre
con sord. (sempre)

Trumpet 2
n.v., sempre
con sord. (sempre)

Bass Trombone
n.v., sempre
con sord. (sempre)

↑
4'5"

Musical staves with handwritten notation, including notes, rests, and dynamic markings.

4'38"

4'48"

mp

o

(F) (a)

mp

o

(C) (ba)

mp

#o

(F) (a)

mp

o

(F) (a)

mp

#o

(F) (ba)

mp

o

(F) (a)

mp

bo

(C) (a)

mp

o

(II) 

(II) 

5'1" mp 5'10" 6 5'19" mp

Handwritten musical score for the first system, consisting of ten staves. The top staff has dynamic markings *mp* and *mp* with slanted lines. The staves below contain rhythmic patterns, likely representing a piano accompaniment or a specific instrument's part.

(A) (a) *mp* *mp*

Handwritten musical score for the second system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(B) (a) *mp* *mp*

Handwritten musical score for the third system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(C) (a) *mp* *mp*

Handwritten musical score for the fourth system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(C) (b) *mp* *mp*

Handwritten musical score for the fifth system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(C) (c) *mp* *mp*

Handwritten musical score for the sixth system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(D) (a) *mp* *mp*

Handwritten musical score for the seventh system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(E) (a) *mp* *mp*

Handwritten musical score for the eighth system, starting with a treble clef and a key signature of one sharp. It includes dynamic markings *mp* and *mp* and a circled note.

(1) (1)

Handwritten musical score for the ninth system, featuring a treble clef, a key signature of one sharp, and a melodic line with notes and rests.

Handwritten musical score for the tenth system, consisting of ten staves with rhythmic patterns.

Handwritten musical score for the eleventh system, consisting of ten staves with rhythmic patterns.

Handwritten musical score for the twelfth system, consisting of ten staves with rhythmic patterns.

Handwritten musical score for the thirteenth system, consisting of ten staves with rhythmic patterns.

Handwritten musical score for the fourteenth system, consisting of ten staves with rhythmic patterns.

17 cut-off: cl. 2, bsn. 2, hrs. 2-4,
trp. 2, bs. trb.

18 cut-off: prc 3, prc 4

5'32"

5'45"

(♩) (♯)

(♩) (♯)

5'32"

(♩) (♯)

(♩) (♯)

(♩) (♯)

(♩) (♯)

(♩) (♯)

↑
5'32"

prc 3

prc 4 > stop playing, and stop the sound, at 5'45"

19 cut-off: ob. 1, ob. 2, vln. 2
6'10"

20 cut-off: cbsn., tbn., cb.
6'20"

The image shows a page of handwritten musical notation. It consists of approximately 24 horizontal staves. Two vertical lines are drawn across the page, indicating cut-off points for various instruments. The first vertical line is at the 6'10" mark, and the second is at the 6'20" mark. The notation on the staves is mostly scribbled or wavy lines, suggesting a specific sound or texture. The following table summarizes the instrument cut-off points indicated by the vertical lines:

Instrument	Cut-off Time
oboe 1	6'10"
oboe 2	6'10"
vln. 2	6'10"
contra.	6'20"
tuba	6'20"
bass	6'20"

21 cut-off: picc. 2, fl., trp. 1
6'55"

picc. 2
flute > stop playing at 6'55"

trp. 1 - stop playing at 6'55"

2a cut-off: E.H., bsn. 1, trb. 2
7'10"

E.H. - stop playing at 7'10"

bsn. 1 - stop playing at 7'10"

trb. 2 - stop playing at 7'10"

23 cut-off: picc. 1, glock., vln. 1

7'50"

picc. 1 - stop playing at 7'50"

24 cut-off:

8' bsc. 1, trb. 1, vc.

The image shows a handwritten musical score on a page with multiple staves. A vertical line is drawn across the staves at the 7'50" mark. The score is divided into two sections by this line. The top section contains staves for Piccolo 1, Glockenspiel, and Violin 1. The bottom section contains staves for Bassoon 1, Trombone 1, and Viola. The notation consists of wavy lines representing sound or performance instructions. There are several annotations on the right side of the staves, including 'stop playing' and 'stop the sound' with arrows pointing to specific points in the score.

stop playing (bsc. 1)

stop playing (trb. 1)

glock. - stop playing, and stop the sound at 7'50"

vln. 1 - stop playing at 7'50"

stop playing (callo)

24 cut-off: bscel., trb. 1, vcl.
8'

cut-off: 25
cl. 1, hn. 1, vln 8'30"

Musical score for Clarinet 1 (cl. 1). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'30\"

bscel. - stop playing

Musical score for Bass Cello (bscel.). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'

stop playing
hn. 1 playing

Musical score for Horn 1 (hn. 1). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'30\"

trb. 1 - stop playing

Musical score for Trumpet 1 (trb. 1). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'

Musical score for Violin (vln.). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'30\"

Musical score for Viola (vln.). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'30\"

Musical score for Cello (cello). The staff shows a continuous, wavy line representing a sustained sound. At the end of the staff, there is a circled 'X' with the text "stop playing" written above it. An arrow points from the circled 'X' to the time signature "8'30\"

25 | cut-off: cl. 1, hn. 1, vla.

8'30"

cl. 1 - stop playing

→ (■)

↑

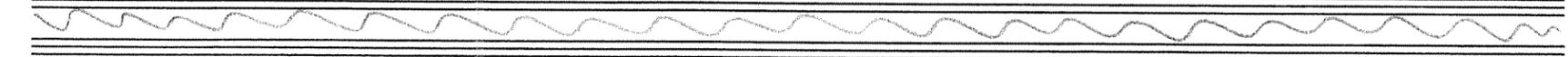
8'30"

hn. 1 - stop playing

→ (■)

↑

8'30"



vla. - stop playing

→ (■)

↑

8'30"

26 cut-off: vib., piano, harp
9'10"

27 * cue: all except strings
9'25"

Musical score for measures 26-33. It consists of 12 staves, each labeled 'shaker' and marked with 'PPP' (pianissimo). The notation shows rhythmic patterns of shaker sounds. A vertical line at 9'10" indicates a cut-off for vib., piano, and harp.

Musical score for measures 34-41. It consists of 8 staves, each labeled 'shaker' and marked with 'PPP'. The notation continues with rhythmic shaker patterns. A vertical line at 9'25" is present.

Musical score for measures 42-45. It consists of 4 staves, each labeled 'shaker' and marked with 'PPP'. A vertical line at 9'25" is present.

vib. - stop playing, and stop the sound (1st ped.) at 9'10"

piano - stop playing, and stop the sound (1st ped.) at 9'10"

harp - stop playing, and stop the sound at 9'10"

Musical score for measures 46-49. It consists of 2 staves, each labeled 'shaker' and marked with 'PPP'. A vertical line at 9'25" is present.

Four empty musical staves at the bottom of the page.

* As many different kinds of shakers as possible (maracas, caixi, etc., as well as improvised instruments [e.g., beads in a coffee can, etc.]) should be distributed amongst the players indicated. The players should steadily activate these instruments, very softly, for the indicated durations.

cutross:
all except
strings

28
9'50"

29 cue: ppc
9'58"

9'50"

9'50"

9'58"

muted woodblock with wood mallets

scrape snare drum with brushes PPP

scrape symbol with brushes PPP

bass drum PPP

9'50"

9'58"

↑
9'50"

cut-off:
prc.

30

10'10"

31

10'12"

10'15"

32

10'18"

cue: prc.

cue:
strings

The score consists of multiple staves. Vertical lines mark time points: 10'10", 10'12", 10'15", and 10'18". At 10'10", there are four staves with wavy lines and a small horizontal bar. At 10'18", there are four staves with wavy lines and a circled 'X' symbol, each preceded by the dynamic marking (PPP).

10'10"

10'18"

10'12"

10'15"

(con sord.)

pizz. div. #

[#]

(con sord.)

pizz. div. #

[#]

(con sord.)

PPP #

[#]

(con sord.)

pizz. div. #

[#]

(con sord.)

PPP #

[#]

pizz. #

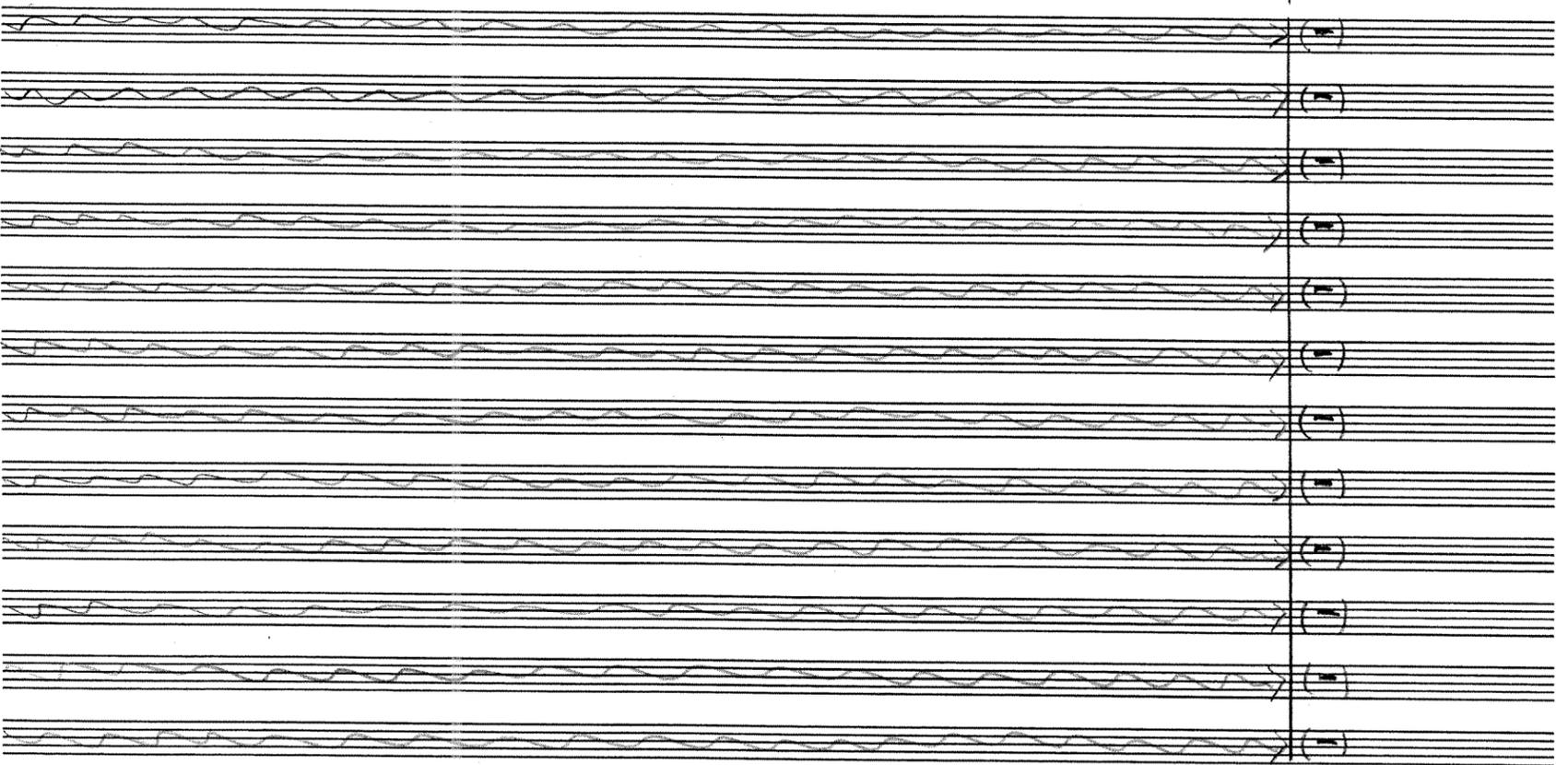
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*) At 10'12" and 10'15": all strings pluck indicated open strings while lightly touching a tritone above - produces muted sound

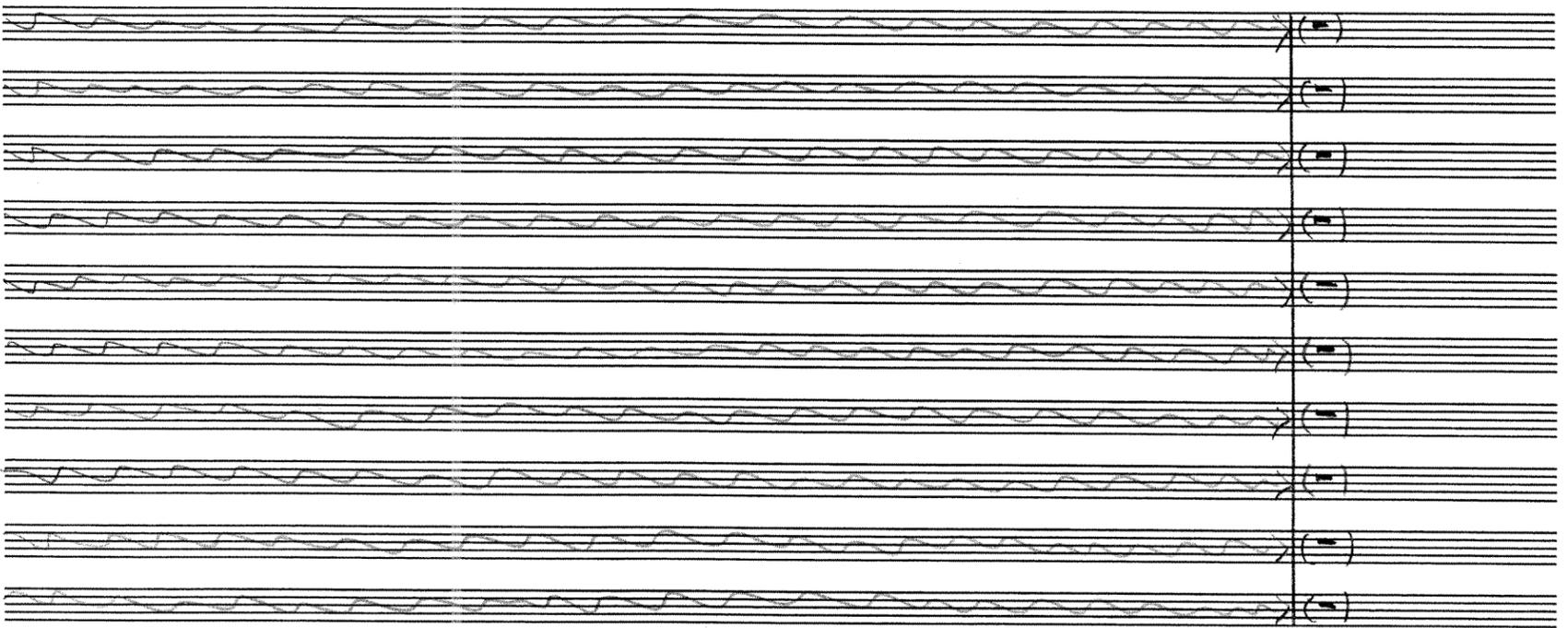
cut-off:
all except
strings

35

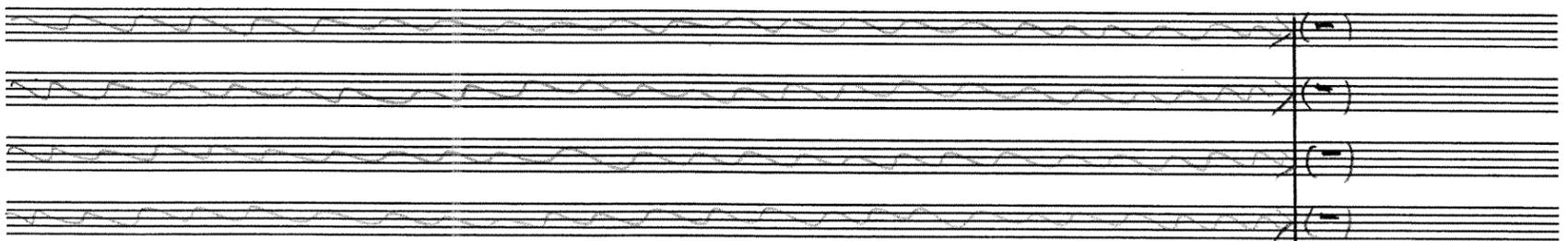
11'25"



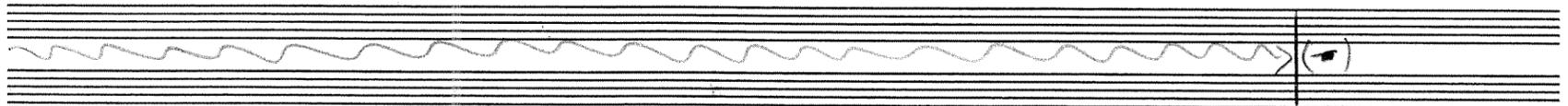
11'25"



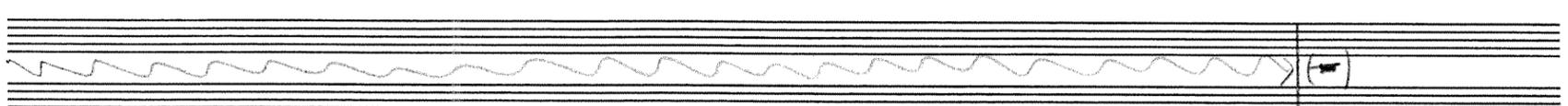
11'25"



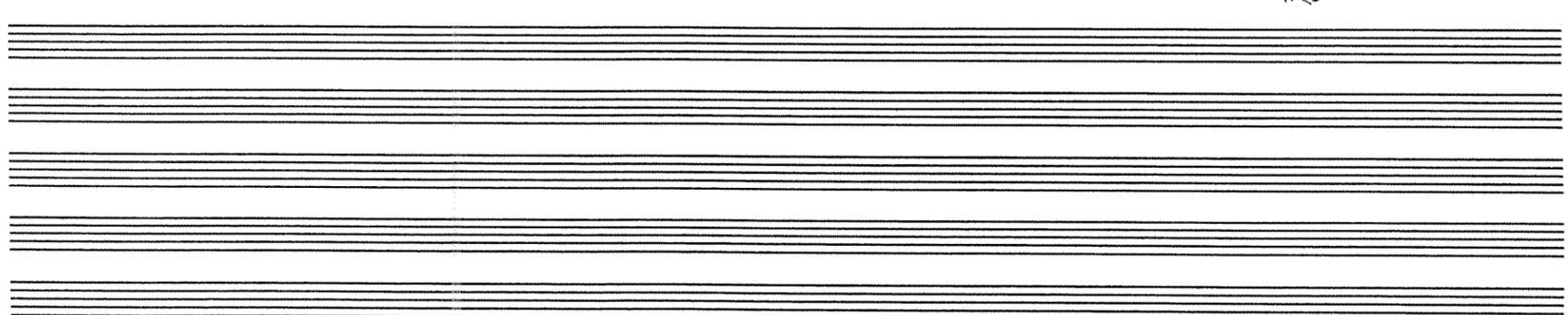
11'25"



11'25"



↑
11'25"



36 cue: pno.
11'40"

37 cue: viba
11'45"

38 cue: harp
11'50"

VIBRAPHONE

11'45"
↓
(med. mallets)

PIANO

11'40"

HARP

non arp. sample

11'50"
↑
i.v. sample bkl

The musical score is written on a series of staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with various notes and rests. Below this, there are two staves for drums and percussion. The first of these is a bass clef staff with a key signature of one flat and a 3/4 time signature. It contains a rhythmic pattern with notes and rests. The second is a bass clef staff with a key signature of one flat and a 3/4 time signature, containing a rhythmic pattern with notes and rests. There are several annotations and markings throughout the score, including a vertical line at the top, a wavy line at the bottom, and various drumstick and tri. beater markings. A key signature is indicated as 'Key: Bb'. There are also markings for 'drumsticks' and 'tri. beater'. A box labeled 'Percussion 3' is present, and another box labeled 'Percussion 4' is present. A vertical line is drawn at the top of the page, and a wavy line is drawn at the bottom of the page. The page number '39' is in a box at the top, and 'cue: ppc. 3, ppc. 4' and '12/15"' are written next to it. The page number '35' is circled at the bottom right.

40 cue: E.H., Gsn. 1, Trb. 2
12'45"

41 cue: Gsn., Trb., <6.
12'55"

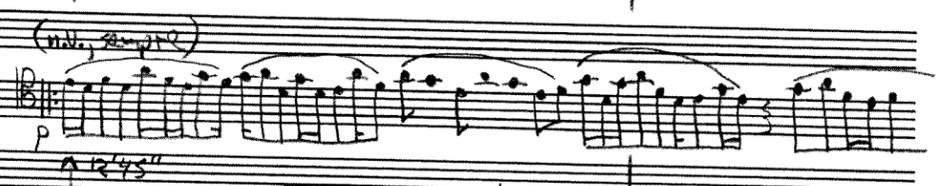
English Horn

(nw, sample)
p



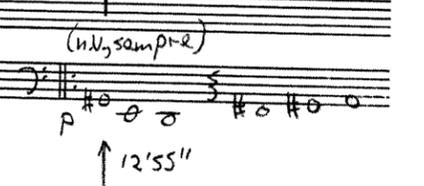
Bassoon 1

(nw, sample)
p



Contrabassoon

(nw, sample)
p #0 0 0 #0 #0 0



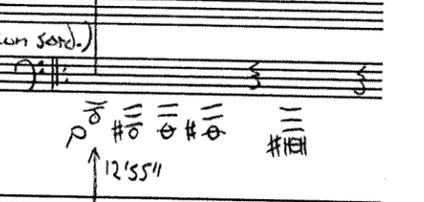
Trombone 2

(nw, sample) (can sample)
p



Tube

(can sample)
p #0 #0 #0 #0 #0



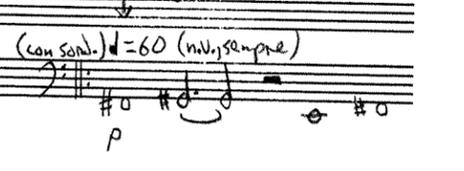
(I) 

(II) 

(arco)

Double Bass

(can sample) = 60 (nw, sample)
p #0 #0 #0 #0



42 cue: ob. 1, ob. 2, vln. 2
13'20"

13'20"

(n.v., sample) *Ob. 1*
(n.v., sample) *Ob. 2*

(6)

(18)

(7)

(9)

(10)

(11)

(12)

(13)

(14)

(vln. unis.)
(n.v., sample) *Violins 2* *d=54*

13'20"

(15)

43 cue: cl.1, hn.1, vla.
13'40"

Handwritten musical notation for Clarinet 1. The staff is in treble clef with a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *p* and *fz*. Above the staff, there are handwritten notes: "Clarinete 1" and "(u.v. sample)".

13'40"

13'40"

Handwritten musical notation for Horn 1. The staff is in treble clef with a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings such as *p*. Above the staff, there are handwritten notes: "Horn 1", "(can send)", and "(u.v. sample)".

Handwritten musical notation for VIOLAS. The staff is in bass clef with a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings such as *p*. Above the staff, there are handwritten notes: "VIOLAS", "(area, misc)", and "(can send) (u.v. sample)".

13'40"

44 cue: bsc. 2, tr. 1, vc.
14'10"

45 cue: picc. 2, fl., trp. 1
14'25"

Handwritten musical score for woodwinds and strings. The score is organized into systems with cues and time markers.

- System 1 (Measures 44-45):**
 - Picc. 2:** (mv, sempre)
 - Flute:** (mv, sempre) *p*
- System 2 (Measures 46-47):**
 - Bass Clarinet:** (mv, sempre) *p*
- System 3 (Measures 48-49):**
 - Trumpet 1:** (whisper mute) (mv, sempre) *p*
 - Trumpet 1:** (con sord.) (mv, sempre) *p*
- System 4 (Measures 50-51):**
 - Cellos:** (con sord.) *p*
 - Cellos:** (con sord.) (mv, sempre)

Time markers: 14'10" and 14'25" are indicated with arrows pointing to specific measures. The score includes various musical notations such as notes, rests, and dynamic markings.

46 cue: picc. 1, glock., vln. 1
14'45"

Piccato 1
(n.v., sempre)

Handwritten musical notation for Piccolo 1, including a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The notation features a series of eighth notes with stems pointing up, followed by a melodic line with various note values and rests.

Empty musical staves for the Piccolo 1 part, consisting of a treble clef staff and a bass clef staff.

Handwritten musical notation for Violins 1, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The notation consists of a continuous eighth-note pattern.

Empty musical staves for the Violins 1 part, consisting of a treble clef staff and a bass clef staff.

Handwritten musical notation for Glockenspiel, including a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The notation shows a melodic line with various note values and rests.

Empty musical staves for the Glockenspiel part, consisting of a treble clef staff and a bass clef staff.

Glockenspiel

14'45"

(arco, vln. 1)

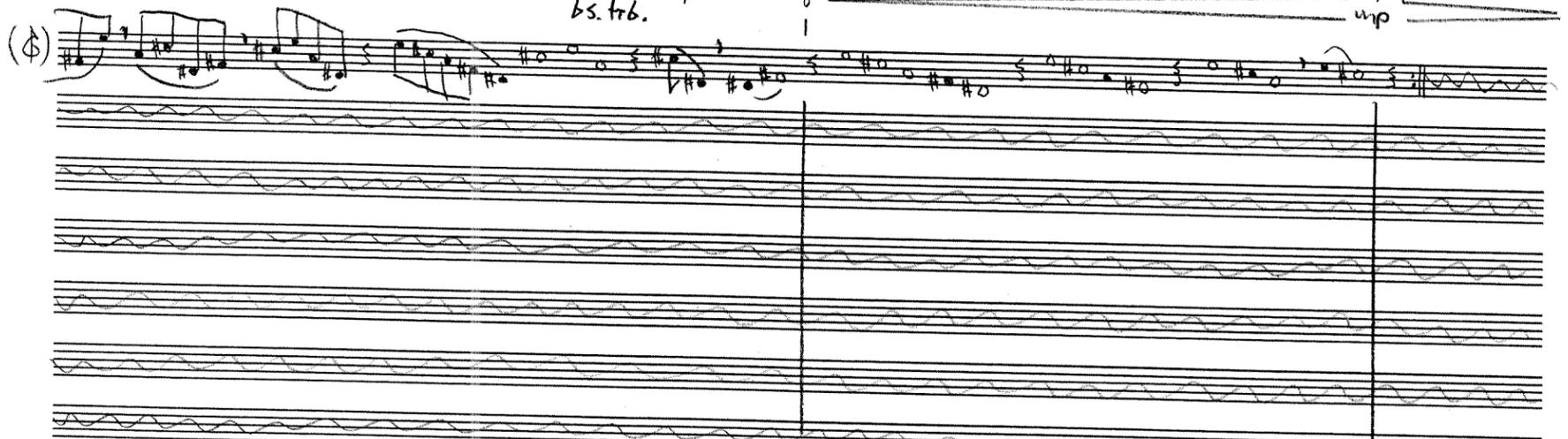
Violins 1

Handwritten musical notation for Violins 1, including a treble clef, a key signature of one sharp (F#), a tempo marking of *♩ = 54*, and a dynamic marking of *p*. The notation features a series of eighth notes with stems pointing up.

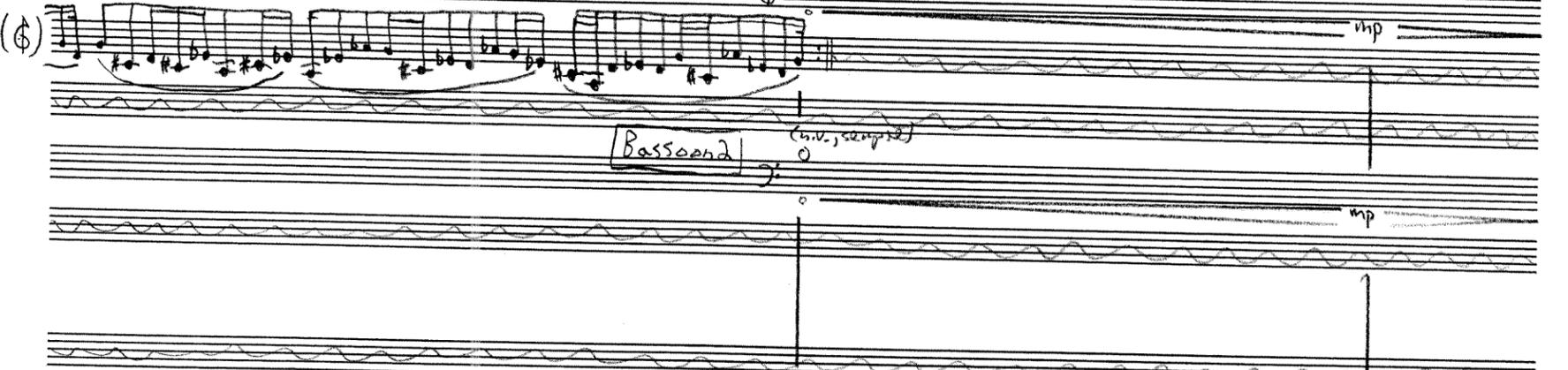
Empty musical staves for the Violins 1 part, consisting of a treble clef staff and a bass clef staff.

cue: 47
15'15"
cl. 2, bsn. 2,
hns. 2-4, trp. 2,
bs. trb.

15'27"
mp

(♩) 

Clarinet (conv. sample)

(♩) 

Bassoon (conv. sample)

Horn 2 (can. sample) (conv. sample)

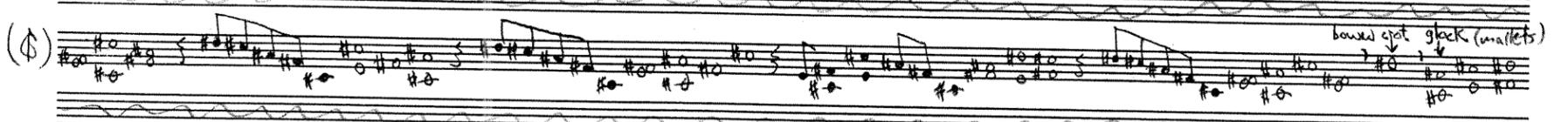
Horn 3 (can. sample) (conv. sample)

Horn 4 (can. sample) (conv. sample)

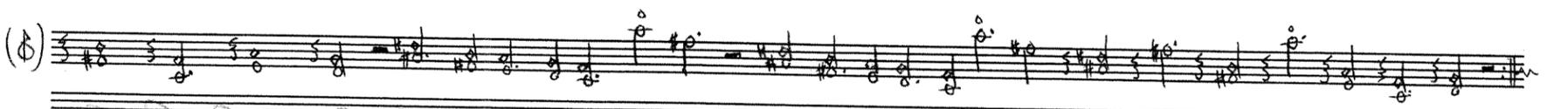
Trumpet (can. sample) (conv. sample)

Bass Trombone (can. sample) (conv. sample)

15'15"

(♩) 

bowed crot gluck (maracas)

(♩) 

48
15'37"

15'48"

49
15'58"

loop/crot. (back to glock for repeat)

16'11"

16'20"

16'29"

Handwritten musical score consisting of multiple systems of staves. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The score is marked with a mezzo-piano (*mp*) dynamic. Vertical lines indicate time points corresponding to the handwritten time stamps: 16'11", 16'20", and 16'29". The notation includes various rhythmic patterns and melodic lines across several staves in each system.

A series of empty musical staves at the bottom of the page. Some staves contain faint, light-colored scribbles or ghosting of notes, likely from the reverse side of the paper or a previous page.

cut-off: cl. 2, bsn. 2, 51
hns. 2-4,
trp. 2, b. trb.
16'42"

52 cut-off: picc. 1,
16'55" glock.,
vln. 1

↓ Picc. 1 - stop playing

↑
16'42"

↓ glock. - stop playing at 16'55"

↓ Vlns. 1 - stop playing at 16'55"

cut-off: 53
picc. 2, fl.,
trp. 1
17'20"

cut-off: 54
Bsn.,
trg. 1, vc.
17'30"

The image shows a page of handwritten musical notation. It consists of approximately 25 horizontal staves. The notation is a series of wavy lines, likely representing a specific sound or effect. A vertical line runs down the page, with arrows pointing to specific staves. At the top, there are two boxes containing the numbers 53 and 54, with text indicating cut-off times and instrument groups. On the right side, there are several annotations with arrows pointing to specific staves, indicating when certain instruments stop playing.

Picc. 2 - stop playing at 17'20"
Flute - stop playing at 17'20"

Bsn. -
stop
playing
at 17'30"

Trp. 1 - stop playing at 17'20"

Trg. 1 -
stop
playing
at 17'30"

cello -
stop
playing
at 17'30"

54 cut-off: Dscel., trb. 1, vc.

17'30"

55 cut-off: cl. 1, hn. 1, vla.

17'55"

Dscel. - stop playing at 17'30"

cl. 1 - stop playing

17'55"

17'55"

horn 1 - stop playing

Trb. 1 - stop playing at 17'30"

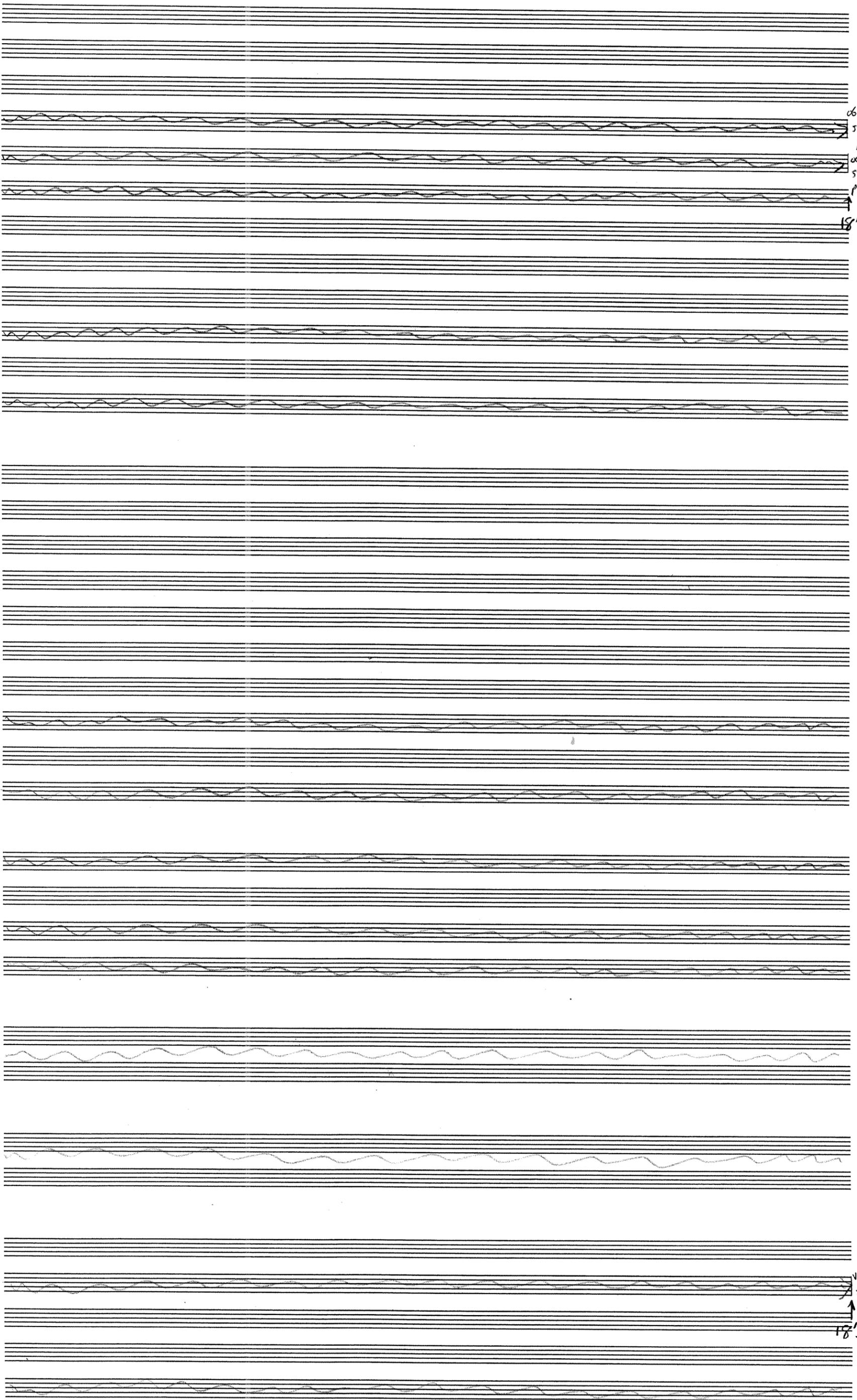
17'55"

vla - stop playing

cello - stop playing at 17'30"

cutoff:
obs. 1+2,
vln. 2

56
18'30"



ob. 1 -
stop
playing
ob. 2 -
stop
playing
18'30"

vln. 2 -
stop
playing
18'30"

56 cut-off: obs. 1+2, vln-2
18'30"

57 cut-off: cbsu., tba., cb
18'50"

Ob. 1 - stop playing

Ob. 2 - stop playing

↑
18'30"

contra - stop playing

↑ 18'50"

tuba - stop playing

↑ 18'50"

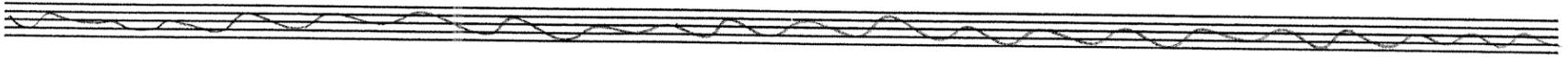
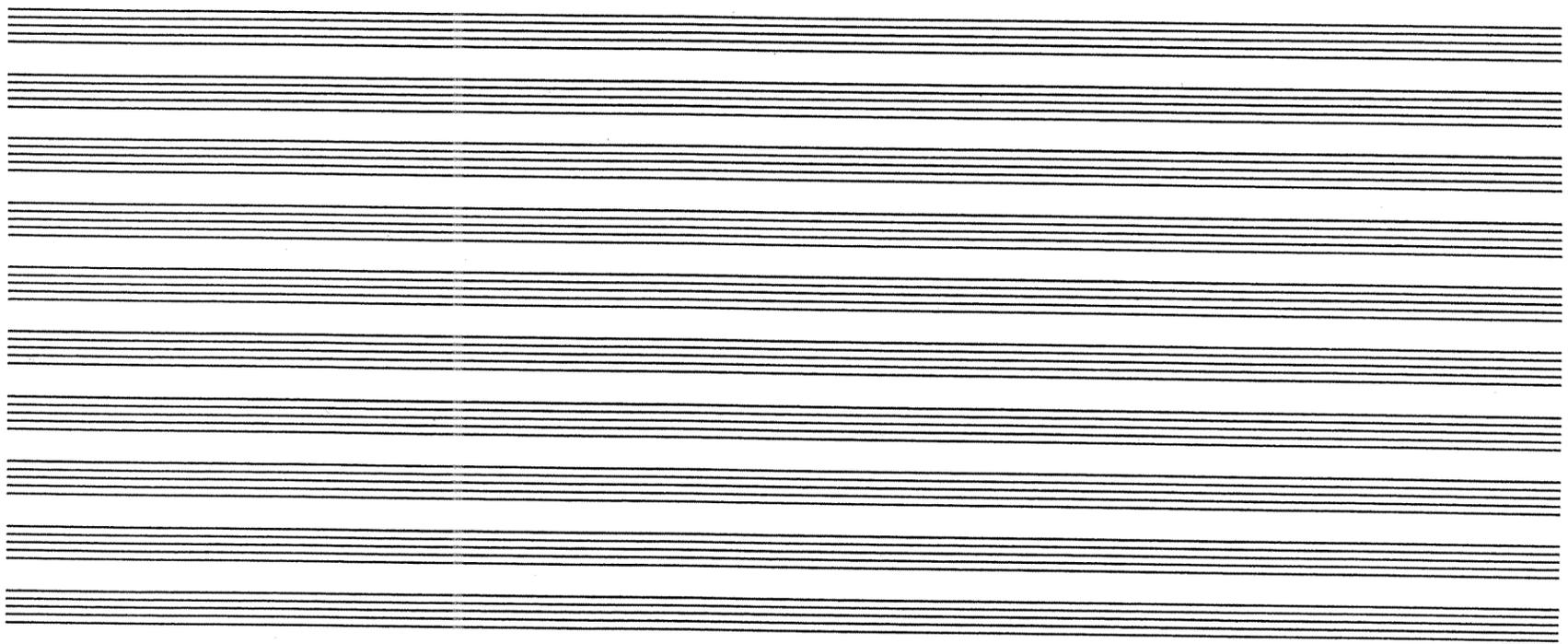
vln. 2 - stop playing

↑
18'30"

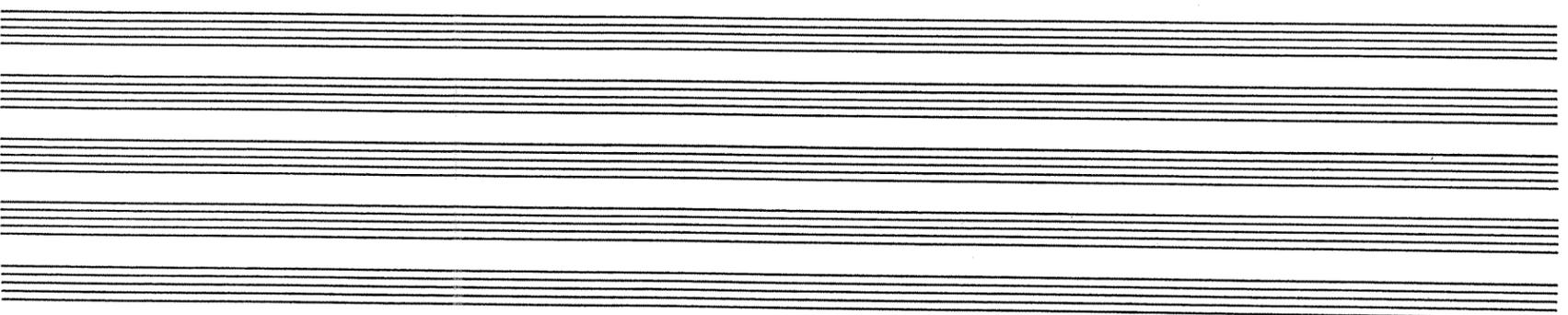
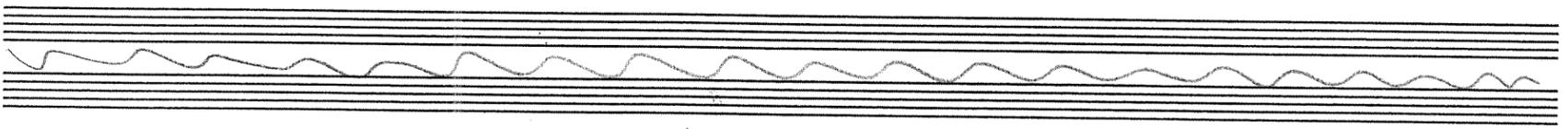
bassoon - stop playing

↑
18'50"

59 cut-off: pnc 3+4
19'30"



pnc.3
pnc.4 } stop playing and stop the sound at 19'30"



Cut-off: vb., pho., hp. 21'5" 60 cue: all except prc, pho, and hp.

61 ← (percussion) → 63
 21'20" 21'22" 21'25" 21'28" 21'29"

Picc. 1 | 21'5" | ~~hummer a random note (steady pitch)~~
 Picc. 2 P
 Flute P
 Ob. 1 P
 Ob. 2 P
 E.H. P
 Cl. 1 P
 Cl. 2 P
 Bsn. P
 Bsn. 1 P
 Bsn. 2 P
 Cbn. P

62 (plano)

Hrn. 1 | 21'5" | ~~hummer a random note (steady pitch)~~
 Hrn. 2 P
 Hrn. 3 P
 Hrn. 4 P
 Trp. 1 P
 Trp. 2 P
 Trb. 1 P
 Trb. 2 P
 Bs. Trb. P
 Tbn. P

21'5" |
 vibrate - stop playing and stop the sound (lift ped) muted wood block w/ wood mallets
 Prc. 2 scrape snare w/ brushes PPP
 Prc. 3 scrape cymb. w/ brushes PPP
 Prc. 4 bass drum PPP

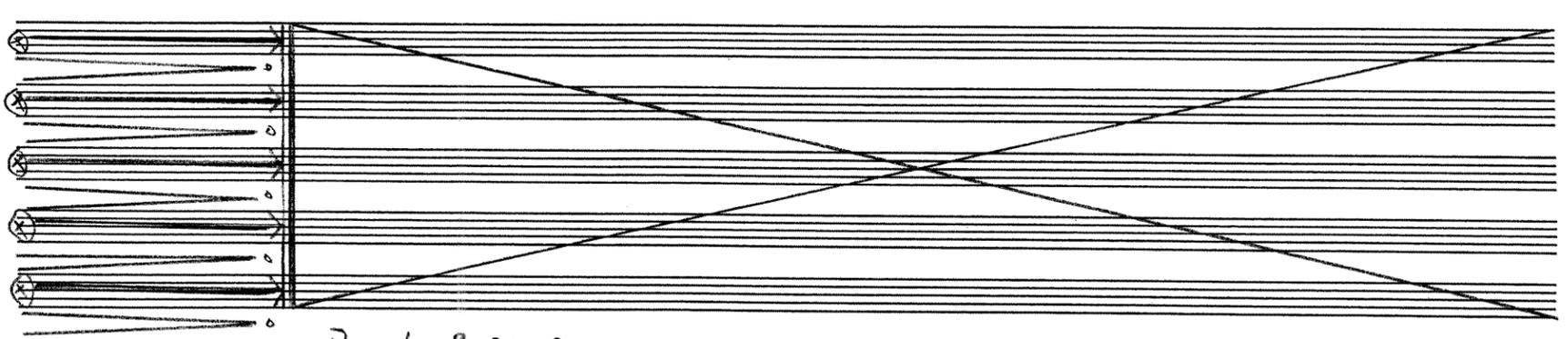
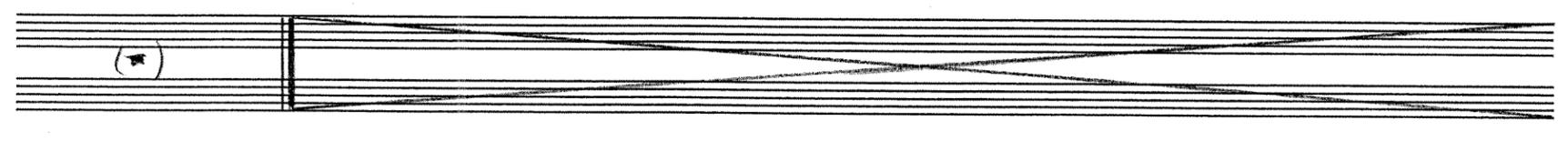
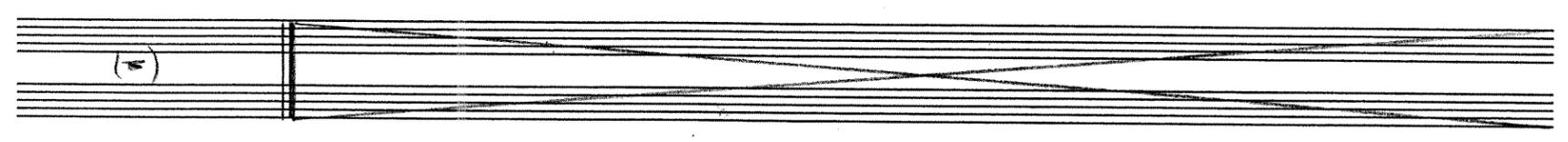
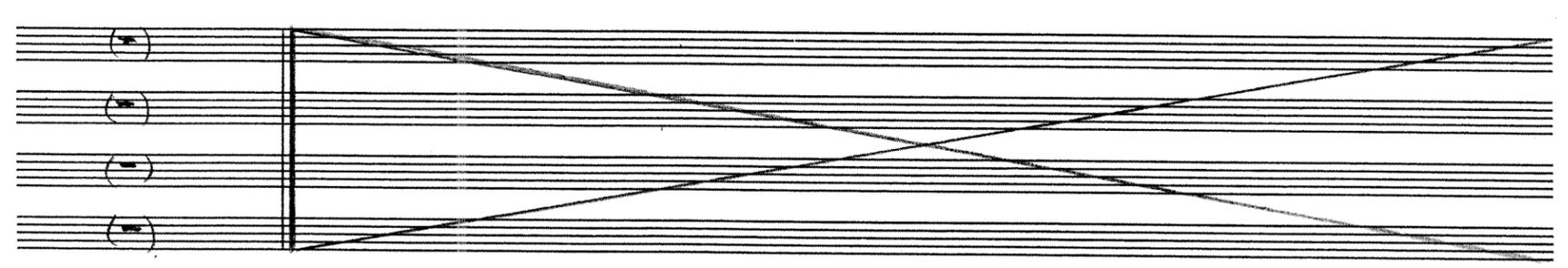
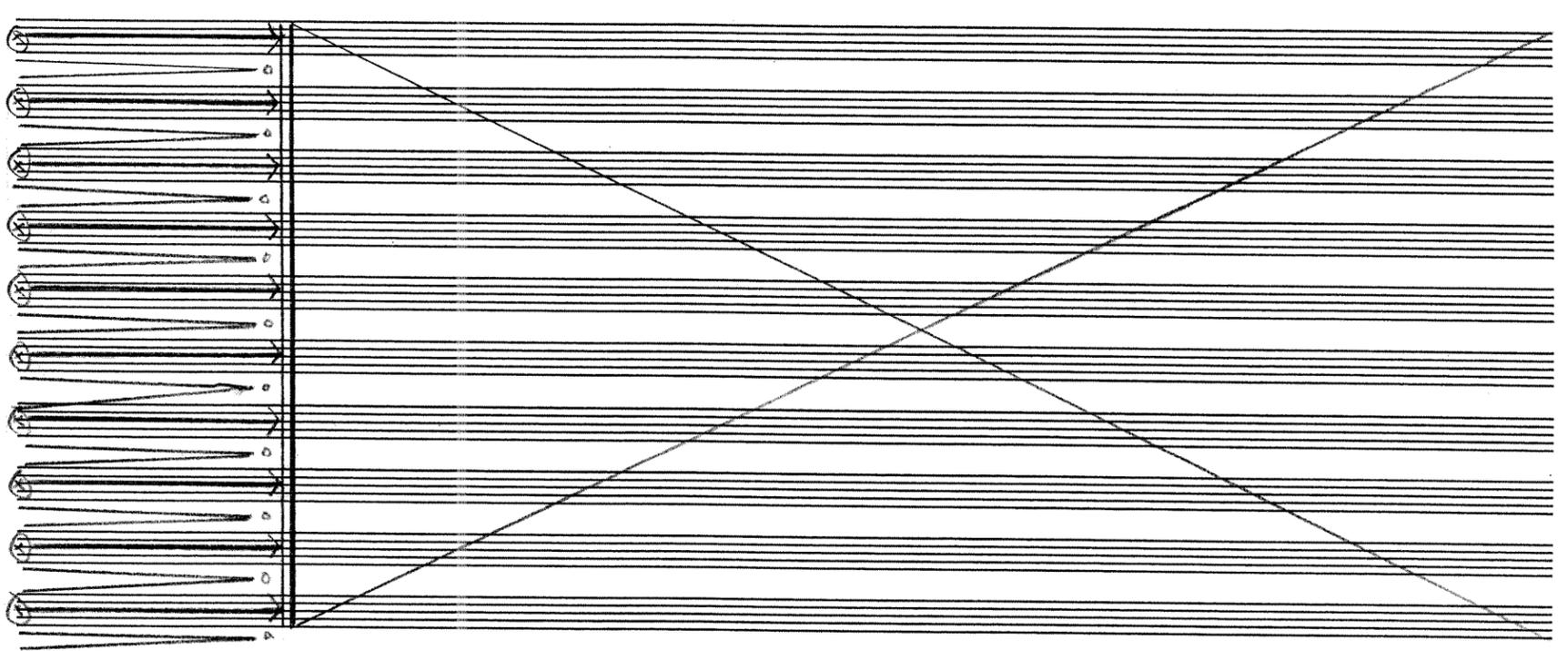
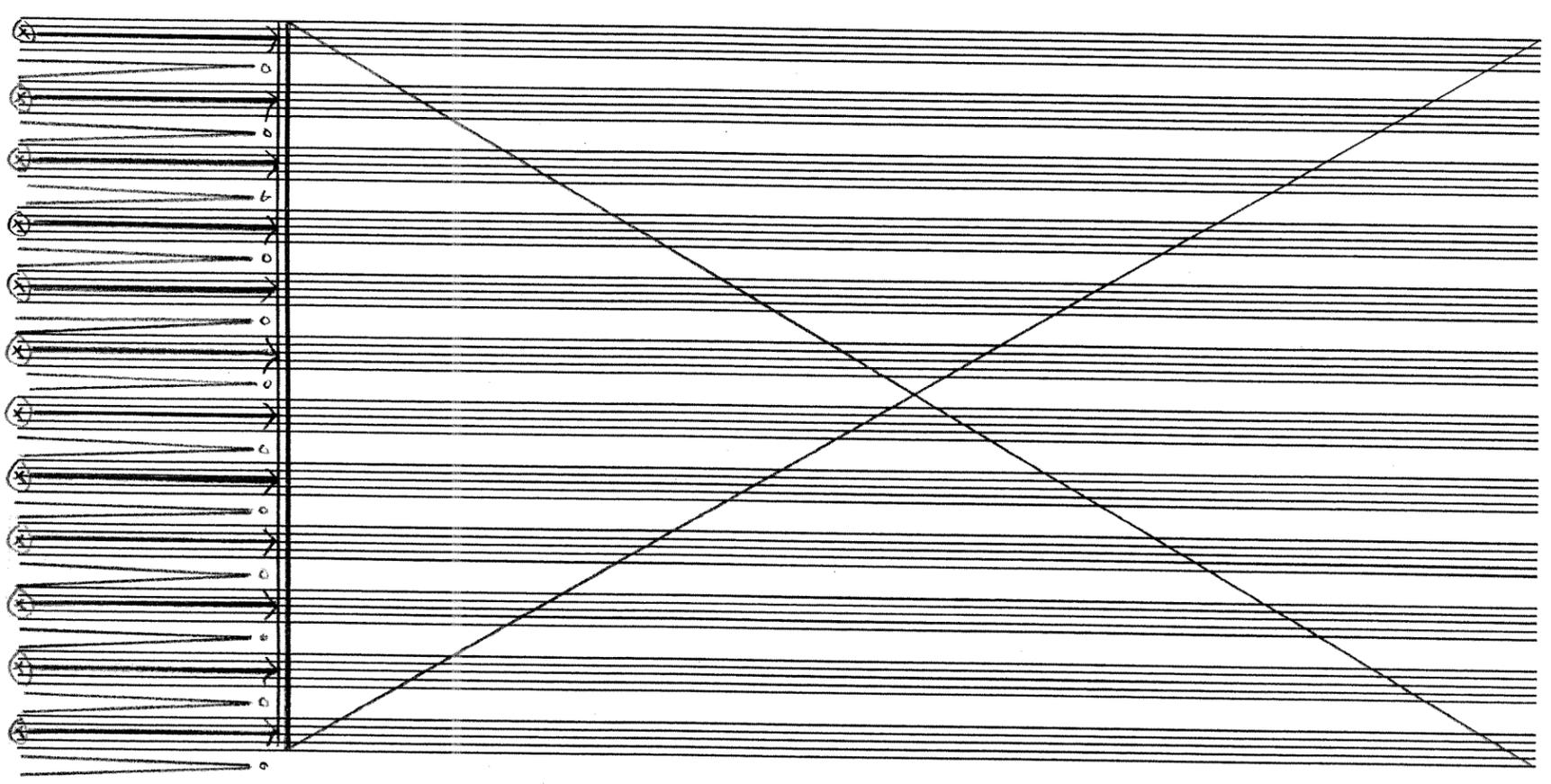
21'5" |
 piano - stop playing and stop the sound (lift ped)
 pp (una sostenuta)
 ped.

21'5" |
 harp - stop playing and stop the sound

Vlns. 1 | 21'5" | ~~hummer a random note (steady pitch)~~
 Vlns. 2 P
 Vla. P
 Vcl. P
 Cb. P

21'5"

64 cut-off: all except prc, pno, and hp.
21'35"



42

December 9, 2008
Waterville, ME