

Christopher Stark

with video by Andrew Lucia

VELOCITY MEADOWS

F I V E D R E A M E P I S O D E S

for solo oboe, chamber winds, electronics & video

(2015)

Full Score

S O M M E R S O P U B L I S H I N G

INSTRUMENTATION

Piccolo
Flute
English Horn
Bassoon
Clarinet in B-flat
Bass Clarinet in B-flat
Alto Saxophone in E-flat

Trumpet in B-flat (with straight mute)
2 Horns in F (with straight mute)
Tenor Trombone (with straight mute)
Tuba (with straight mute)

Solo Oboe

Electronics & Video (available from the composer and video artist – see contact information below)

Harp

Piano

Timpani

Percussion (4 players)

Player 1: Vibraphone, Small Suspended Cymbal

Player 2: Tam-tam (or Gong), Bass Drum, Snare Drum, Glockenspiel

Player 3: Tam-tam (or Gong), Crotales, Hi-Hat, Chimes (shared with Perc. 4)

Player 4: Tam-tam (or Gong), Marimba, Small & Large Suspended Cymbals, Chimes (shared with Perc. 4)

COMMISSION CONSORTIUM

* University of Montana – James Smart, conductor; Jennifer Gookin Cavanaugh, oboe
Arizona State University – Gary Hill, conductor; Martin Schuring, oboe
Central Washington University – Larry Gookin, conductor; Jennifer Gookin Cavanaugh, oboe
Cornell University – James Spinazzola, conductor; Emily DiAngelo, oboe
Michigan State University – Kevin Sedatole, conductor; Jan Eberle, oboe
Montana State University – Nathan Stark, conductor; Beth Antonopoulos, oboe
Oregon State University – Christopher Chapman, conductor; Fred Korman, oboe
St. Cloud State – Catherine Bushman, conductor; Heather Peyton, oboe
The College of New Jersey – David Vickerman, conductor; Kathleen Mitchell, soprano sax
University of British Columbia – Robert Taylor, conductor; Beth Orson, oboe
University of Georgia – Cynthia Johnston Turner, conductor; Reid Messich, oboe
University of Kansas – Paul Popiel, conductor; Margaret Marco, oboe
University of Puget Sound – Gerard Morris, conductor; Dan Williams, oboe
Western Washington University – Chris Bianco, conductor; Jennifer Weeks, oboe

* commission organizers

SCORE IN C

with the usual octave transpositions

DURATION

11 minutes 30 seconds

CONTACT INFORMATION

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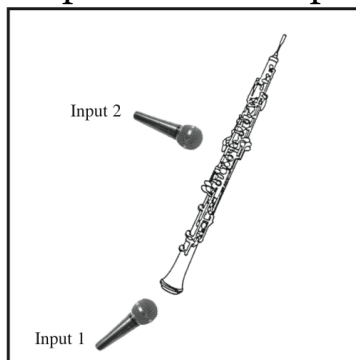
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PERFORMANCE NOTES

- *r-cresc.* means to play the crescendo exponentially (bell-shaped) rather than linearly (smooth), the name is short for “reverse crescendo,” which is taken from the envelope a reversed cymbal crash creates
- this piece requires that each individual performer play like a soloist, many of the musical textures rely heavily on long sustained pitches that are staggered throughout the ensemble, at the apex of each individual performers’ crescendo, they are the most important person in the ensemble, and should play out at that moment
- if the oboe is being covered by the volume of the ensemble, then use the mics for reinforcement

AUDIO: ELECTRONIC REQUIREMENTS & INSTRUCTIONS

- Laptop with Max/MSP 7 Software (download at www.cycling74.com; you can run the patch without purchasing the software, you just won’t be able to edit it, which is fine)
- Audio interface with two microphone inputs (with preamps) and two line outputs
- Two powered speakers, placed to the left and right of the ensemble
- Mixer
- Two microphones (preferably dynamic – Shure SM58 – to reduce the possibility of feedback)
- Audio cables and stands for the speakers and mics
- The oboe microphones should be setup like this to capture the sound above and below the break:



- Cues are triggered on the laptop keyboard and will playback when the keys are depressed
- The space bar will kill the audio at any time
- The electronics should be performed with rhythmic precision and musicality

VIDEO: ELECTRONIC REQUIREMENTS & INSTRUCTIONS

- A *separate* laptop with Max 7 Software (Preferred minimum: Intel i7 Quad Core processor)
- Professional projector suitable to the space of the performance (video files are HD 1280 x 720)
- HDMI or DVI cables and adapters for connecting the laptop to the projector
- Cues are triggered on the laptop keyboard and will advance when the keys are depressed
- The space bar will stop the video at any time

PROGRAM NOTE

Velocity Meadows is an eleven-minute concertino for solo oboe, chamber winds, electronics, and video. I was asked to compose this piece by oboist Jennifer Gookin Cavanaugh and conductor James Smart who both teach at the University of Montana where I studied as an undergraduate. I themed the piece around western landscapes because of the geographical connection to the commissioners, and the title is taken from a poem by the recently deceased American poet Mark Strand. For me, the title perfectly encapsulates the sound image I have in my head of western Montana: landscapes that bustle with natural life and kinetic energy, set in stark relief to intimidatingly large expanses of glacially carved geologic formations. In Strand’s poem, he impressionistically describes an eerie dream-like pastorelle, which immediately repositioned me into one of my recurring dreams: it is dusk, and I am standing behind my childhood home in Montana as an ominous red light glows on the other side of the snow-capped Mission Mountains from the east. The concept of dreaming inspired the form and content of the work, and it is constructed out of a series of five short surrealist episodes. I combined different influences and inspirations within each episode with complete disregard for whether they belonged together or not—a technique I first encountered during my studies with Montana-based composer, David Maslanka. The experimental video adds yet another dimension to the ambience of the work—made by designer and artist Andrew Lucia, and it is my hope that through the combination of these different elements the work will, perhaps unknowingly, express the time and place in which we live and dream.

–Christopher Stark

VELOCITY MEADOWS

FIVE DREAM EPISODES
for solo oboe, chamber winds, electronics & video

Video by Andrew Lucia

Music by Christopher Stark

I. Waves with Spectra

Ambient, seamless, dynamically exact, with extreme blend ♩ = 80

1 2 3 4 5 6 7 8

Piccolo

Flute

English Horn

Bassoon

B♭ Clarinet

Bass Clarinet

Alto Sax
senza vib.
pp

B♭ Trumpet

F Horn 1

F Horn 2

Trombone
con sord.

Tuba
con sord.
ppp

SOLO OBOE
ppp
1 delay on oboe mics
mp
pp

Audio Cues
LAPTOP 1
1 when the conductor lifts hands
2 starts I.mov
*SPACE BAR WILL STOP THE AUDIO OUTPUT (FOR REHEARSAL PURPOSES)

Video Cues
LAPTOP 2
*SPACE BAR WILL STOP THE VIDEO OUTPUT (FOR REHEARSAL PURPOSES)

Harp
ff l.v.

Piano
ff l.v.
sempre
soft mallets

Timpani
p l.v.
VIBRAPHONE
medium yarn mallets

Percussion 1
p l.v.
sempre
BASS DRUM
B.D. mallet
TAM-TAM
(or GONG)
soft mallets

Percussion 2
p l.v.
TAM-TAM
(or GONG)
soft mallets
ppp
p l.v.

Percussion 3
TAM-TAM
(or GONG)
soft mallets
ppp
p l.v.

Percussion 4
ppp
p l.v.

amplified sempre, use distance from mics to balance throughout the piece (in general, the closer to the mics the better)
tremolo as fast as poss.

9 10 11 12 13 14 15

Picc. — — — — — — —

Fl. — — — — — *senza vib.* — — — — —
ppp ————— *mf* —————

E.H. — — — — — — —

Bsn. — — — — — — —

Cl. — — — — — *ppp* —————

B. Cl. — — — — — *ppp* ————— *mp* —————

Sax. — — — — — *ppp* —————

Tpt. — — — — — *ppp* ————— *mf* ————— *ppp* —————

Hn. 1 *pp* ————— *mf* ————— *ppp* —————

Hn. 2 — — — — — *ppp* ————— *mf* —————

Tbn. — — — — — *ppp* ————— *mf* —————

Tba. — — — — — *ppp* ————— *mp* ————— *ppp* —————

SOLO OBOE — — — — — *mf* ————— *pp* ————— *ppp* —————

Hp. *ff l.v.* — — — — — — —

Pno. *ff l.v.* — — — — — — —

Timp. — — — — — *p l.v.* —————

Perc. 1 — — — — — *p l.v.* —————

Perc. 2 *p l.v.* ————— TAM/GONG ————— *ppp* ————— *p l.v.* —————

Perc. 3 — — — — — *ppp* ————— *p l.v.* —————

Perc. 4 — — — — — *ppp* ————— *p l.v.* —————

16 17 18 19

Picc. -

Fl. *ppp*

E.H. *pp* senza vib. *mf*

Bsn. *pp* *mf*

Cl. *pp* *mf*

B. Cl. *ppp* *pp*

Sax. (senza vib.) *pp*

Tpt. -

Hn. 1 *pp*

Hn. 2 *ppp*

Tbn. *ppp* *ppp*

Tba. *ppp* *mp*

SOLO OBOE *mf*

Hp. *ff l.v.*

Pno. *ff l.v.*

Timp. *p l.v.*

Perc. 1 *p l.v.*

Perc. 2 [BASS DRUM] *p l.v.* [TAM/GONG] *ppp*

Perc. 3 *ppp*

Perc. 4 *ppp*

Detailed description of the musical score: This page contains measures 16 through 19 of a symphonic score. The woodwind section includes Piccolo (Picc.), Flute (Fl.), English Horn (E.H.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Saxophone (Sax.). The brass section includes Trumpet (Tpt.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone (Tbn.), and Tuba (Tba.). The string section consists of Solo Oboe, Harp (Hp.), Piano (Pno.), and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2) with Bass Drum and Tam/Gong, Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). Dynamics range from *ppp* (pianississimo) to *ff l.v.* (fortissimo *l.v.*). Performance instructions like 'senza vib.' (without vibrato) are present for several instruments.

Picc. -

Fl. -

E.H. *ppp*

Bsn. *ppp*

Cl. *ppp*

B. Cl. *mf*

Sax. *mf*

Tpt. -

Hn. 1 *mf*

Hn. 2 *pp* *mf*

Tbn. *mp* *ppp* *pp*

Tba. *ppp* *ppp*

SOLO OBOE *pp* *ppp* (play F if C won't speak)

Hp. *ff l.v.*

Pno. *ff l.v.*

Timp. (three mallets) *p l.v.*

Perc. 1 *p l.v.*

Perc. 2 *p l.v.* BASS DRUM *p l.v.*

Perc. 3 *p l.v.*

Perc. 4 *p l.v.* *ppp*

24 25 26 27

Picc. -

Fl. *pp* *con vib.* *f*

E.H. *pp* *con vib.* *f*

Bsn. *pp* *con vib.* *f*

Cl. *pp* *con vib.* *f*

B. Cl. *ppp* *pp* *f*

Sax. *ppp* *pp* *con vib.* *f*

Tpt. *pp* *f*

Hn. 1 *ppp* *pp* *f*

Hn. 2 *ppp* *pp*

Tbn. *f*

Tba. *mf* *ppp*

SOLO OBOE *f* *pp*

Hp. -

Pno. -

Timp. -

Perc. 1 -

Perc. 2 TAM/GONG *ppp*

Perc. 3 *ppp* *p l.v.*

Perc. 4 *p l.v.*

28 29 30 31 32 33

Picc. —

Fl. *ppp* *pp* *mp*

E.H. *ppp*

Bsn. *ppp*

Cl. *ppp* *pp*

B. Cl. *ppp*

Sax. *ppp* *pp* *mp*

Tpt. *ppp*

Hn. 1 *ppp*

Hn. 2 *f* *ppp*

Tbn. *ppp* *ppp* *mp*

Tba. *mp* *ppp* mute out

SOLO OBOE *ppp* *mp*

Hp. —

Pno. —

Timp. —

Perc. 1 *pp* *mp* arco

Perc. 2 *p l.v.* *ppp*

Perc. 3 *ppp* *p l.v.*

Perc. 4 *ppp* *p l.v.*

34 35 36 37 38 39

Picc. -

Fl. *ppp*

E.H. -

Bsn. -

Cl. *mp* *ppp*

B. Cl. *pp*

Sax. *ppp* *pp*

Tpt. *pp* *ffp* *ppp*

Hn. 1 *pp* *ffp* *ppp* *pp*

Hn. 2 *pp* *ff* *pp*

Tbn. *ppp* *pp* senza sord.

Tba. *pp* senza sord.

SOLO OBOE *pp* *f* *ppp*

Hp. *fffz*

Pno. *fffz*

Timp. *ff*

Perc. 1 *pp* *mp* *pp* *fff*

Perc. 2 *p l.v.* *ff l.v.* BASS DRUM

Perc. 3 *ff l.v.* scrape with metal beater

Perc. 4 *ff l.v.* scrape with metal beater

40 41 42

Picc. *pp* *f*

Fl. *pp*

E.H. *pp* *f*

Bsn. *pp* *f*

Cl. *pp* *f*

B. Cl. *f* *ppp*

Sax. *f*

Tpt. *pp*

Hn. 1 *f*

Hn. 2 *f*

Tbn. *f* *ppp*

Tba. *f* *ppp*

SOLO OBOE *f*

Hp. *pp* *f* *ppp*

Pno. *pp* *f* *ppp*
balance with harp
(∞ sempre)

Timp.

Perc. 1 *pp* *f*
balance with harp
soft mallets
(∞ sempre)

Perc. 2

Perc. 3

Perc. 4

43 44 45

Picc. *ppp*

Fl. *f* *ppp*

E.H. *ppp* *pp*

Bsn. *ppp*

Cl. *ppp* *pp*

B. Cl. *pp*

Sax. *ppp* *pp*

Tpt. *mf* *ppp*

Hn. 1 *ppp* *pp*

Hn. 2 *ppp* *pp*

Tbn. *pp*

Tba. *pp*

SOLO OBOE *ppp* *pp*

Hp. *f* *pp*

Pno. *ppp* *f*

Timp. *f*

Perc. 1 *ppp*

Perc. 2 *f l.v.*

Perc. 3

Perc. 4

Detailed description of the musical score: This page contains the musical notation for measures 43, 44, and 45. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows: Piccolo (Picc.) plays a melodic line in measure 43, marked *ppp*. Flute (Fl.) plays a melodic line starting in measure 43, marked *f*, and continues through measure 45, marked *ppp*. English Horn (E.H.) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *pp*. Bassoon (Bsn.) plays a melodic line starting in measure 43, marked *ppp*. Clarinet (Cl.) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *pp*. Bass Clarinet (B. Cl.) plays a melodic line starting in measure 44, marked *pp*. Saxophone (Sax.) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *pp*. Trumpet (Tpt.) plays a melodic line starting in measure 43, marked *mf*, and continues through measure 45, marked *ppp*. Horn 1 (Hn. 1) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *pp*. Horn 2 (Hn. 2) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *pp*. Trombone (Tbn.) plays a melodic line starting in measure 44, marked *pp*. Tuba (Tba.) plays a melodic line starting in measure 44, marked *pp*. Solo Oboe (SOLO OBOE) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *pp*. Harp (Hp.) plays a melodic line starting in measure 44, marked *f*, and continues through measure 45, marked *pp*. Piano (Pno.) plays a melodic line starting in measure 43, marked *ppp*, and continues through measure 45, marked *f*. Timpani (Timp.) plays a melodic line starting in measure 44, marked *f*. Percussion 1 (Perc. 1) plays a melodic line starting in measure 43, marked *ppp*. Percussion 2 (Perc. 2) plays a melodic line starting in measure 44, marked *f l.v.*. Percussion 3 (Perc. 3) and Percussion 4 (Perc. 4) are listed but have no notation on this page.

46 47 48

Picc. *pp* *mf*

Fl. *pp* *mf*

E.H. *mf* *ppp*

Bsn. *pp* *mf*

Cl. *mf* *ppp*

B. Cl. *mf* *ppp*

Sax. *mf*

Tpt. *pp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf* *ppp*

Tba. *mf* *ppp*

SOLO OBOE *mf* *ppp*

Hp. *mf* *ppp*

Pno. *pp* *mf* *ppp*

Timp.

Perc. 1 *pp* *mf* *ppp*

Perc. 2

Perc. 3

Perc. 4

49 50 51

Picc. *ppp* *pp*

Fl. *ppp* *pp*

E.H. *pp* *mp*

Bsn. *ppp* *pp*

Cl. *pp* *pp* *mp*

B. Cl. *pp* *mp*

Sax. *ppp* *pp* *mp*

Tpt. *ppp* *pp*

Hn. 1 *ppp* *pp*

Hn. 2 *ppp* *pp*

Tbn. *pp* *mp*

Tba. *pp* *mp*

SOLO OBOE *pp* *mp*

Hp. *mf* *pp* *mp*

Pno. *mf* *pp* *mp*

Timp. *mf*

Perc. 1 *pp*

Perc. 2 *mf l.v.*

Perc. 3

Perc. 4

52 53 54 55

Picc. *mp* *ppp*

Fl. *mp* *ppp*

E.H. *ppp*

Bsn. *mp* *ppp*

Cl. *mp* *ppp*

B. Cl. *ppp* *pp*

Sax. *ppp*

Tpt. *mp* *ppp* *ppp* *ppp* *mute in*

Hn. 1 *mf* *ppp* *pp*

Hn. 2 *mp* *ppp* *pp*

Tbn. *ppp* *pp*

Tba. *ppp* *pp*

SOLO OBOE *ppp* *pp*

Audio Cues

B-flat minor pulse, fade in

ppp *cresc.*

3 crossfades II.mov

Video Cues

Hp. *ppp* *p*

Pno. *ppp* *p*

Timp. *p*

Perc. 1 *mp* *ppp*

Perc. 2 *p l.v.*

Perc. 3

Perc. 4

56 57 58 59 60 61

Picc. -

Fl. -

E.H. -

Bsn. -

Cl. -

B. Cl. *p* *ppp*

Sax. -

Tpt. -

Hn. 1 *p* *ppp* mute in

Hn. 2 *p* *ppp*

Tbn. *p* *ppp* mute in

Tba. *p* *ppp*

SOLO OBOE *p* *ppp* 3 oboe delay off

Audio Cues

B-flat minor pulse, continued
(cresc.)

Hp. -

Pno. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

II. Pulse with Collapsing Phrases and Echoes

Metronomic ♩ = 80

62 63 64 65 66 67 68

Picc. *pp* *mf* *pp* *mf* *ppp* *pp* *mf* *pp*

Fl. *pp* *mf* *pp* *mf* *ppp* *pp* *mf* *pp* *mf*

E.H. *sfz*

Bsn. *sfz*

Cl. *pp* *mf* *ppp* *r-cresc.* *sfz* *pp* *mf* *ppp*

B. Cl. *sfz*

Sax. *ppp* *sfz*

Tpt. *f* con sord., like an echo *ppp* mute out *ppp* senza sord. *r-cresc.*

Hn. 1 *f* con sord., like an echo *ppp* mute out

Hn. 2 (not muted) *sfz*

Tbn. *f* con sord., like an echo *ppp* mute out *ppp* senza sord. *r-cresc.*

Tba. *pp* *mf* *p* *mf* *ppp* *pp* *mf* *p* *mf*

SOLO OBOE *pp* *mf* *p* *mf* *ppp* *pp* *mf* *p* *mf*

B-flat minor pulse, continued *mf*

Hp. *sfz secco*

Pno. *sfz secco*

Timp.

Perc. 1 *arco* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Perc. 2

Perc. 3 CROTALES *arco* *pp* *mf* *pp*

Perc. 4 MARIMBA *hard mallets, like an echo* *sfz* *ppp*

69 70 71 72 73

Picc. *mf* *ppp* *pp* *mf* *pp*

Fl. *ppp* *pp* *mf* *pp* *mf*

E.H. like an echo *f* *ppp* *f* *ppp*

Bsn. like an echo *f* *ppp* *f* *ppp*

Cl. *pp* *mf* *ppp*

B. Cl. *mf* *ppp* *ffz*

Sax. like an echo *f* *ppp* *f* *ppp*

Tpt. *ffz* *ppp* *ffz* *ppp*

Hn. 1 *ffz* *ppp* *ffz* *ppp*

Hn. 2 *ffz* *ppp* *ffz* *ppp*

Tbn. *ffz* *pp* *mf* *ppp*

Tba. *pp* *mf* *ppp*

SOLO OBOE *ppp* *mf* *fp* *mf* *p* *ppp*

4 g minor pulse, crossfade 5 e minor pulse, crossfade

Audio Cues *ppp* *mf* *ppp*

Hp. *ffz simile* *mf* *f* *ppp*

Pno. *ffz simile* *mf* *f* *ppp* *ffz*

Timp. like an echo *p* *ppp*

Perc. 1 [BASS DRUM] dampen, like an echo *pp* *mf*

Perc. 2 *p* *ppp*

Perc. 3 *mf* *pp* *mf* *pp*

Perc. 4 *ffz* *ppp* *ffz* *ppp*

74 75 76 77 78

Picc. *mf* *ppp* *mf* *pp* *mf* *ppp*

Fl. *ppp* *mf* *ppp* *mf* *f*

E.H. *ffz* *ppp* *mf* *ppp* *f*

Bsn. *ppp* *ffz* *ppp* *f* *ppp*

Cl. *mf* *pp* *mf* *ppp* *mf* *f*

B. Cl. *ffz* *pp* *f* *ppp*

Sax. *ffz* *pp* *f* *ppp*

Tpt. *f* *ppp* *ffpp*

Hn. 1 *f* *ppp* *ppp*

Hn. 2 *f* *ppp*

Tbn. *ppp* *ffz*

Tba. *pp* *mf* *ppp*

SOLO OBOE *pp* *mf* *p* *mf* *ppp* *f* *ffp*

Audio Cues **6** e-flat7 pulse, crossfade **7** a minor pulse, crossfade

Hp. *ffz secco* *f* *ff*

Pno. *ffz secco* *mf* *f*

Timp. *simile* *p* *ppp* *p* *ppp*

Perc. 1 *pp* *mf* *pp* *mf* *mf* *f*

Perc. 2 *simile* *p* *ppp* *p* *ppp*

Perc. 3 *mf* *pp* *mf* *pp* *mf*

Perc. 4 *ffz* *ppp*

79 80 81 82

Picc. *pp* *f* *ppp*

Fl. *ppp*

E.H. *ppp* *f* *ppp*

Bsn. *ffz* *pp*

Cl. *ppp* *f*

B. Cl. *f* *ppp* r-cresc. *ppp* *ffz* r-cresc.

Sax. *f* *ppp* *ppp* *ffz*

Tpt. *mf* *p* *mp* *ppp* *f*

Hn. 1 *ffz* senza sord. *ffp* *mf* *p*

Hn. 2 *ffz* con sord. *f*

Tbn. *f* *ppp* *f* *ppp*

Tba. *pp* *mf* *ppp*

SOLO OBOE *ppp* *f* *ff* *ffp*

Audio Cues *ppp* *mf* *ppp*

Hp. *ppp* *f* *ff* *ppp*

Pno. *ppp*

Timp. *p* *ppp*

Perc. 1 *ppp* *f*

Perc. 2 *p* *ppp*

Perc. 3 *pp* *mf* *pp* *mf*

Perc. 4 *ffz* *ppp* *ffz* *ppp*

8 f-sharp minor pulse, crossfade

B

83

84

85

Picc. *f* *ppp*

Fl. *ppp* *f* *ppp*

E.H. *f* *ppp*

Bsn. *ff* *ppp* *pp* *mp* *pp*

Cl. *ppp* *f* *ppp*

B. Cl. *pp* *mp* *pp*

Sax. *pp* *mp* *pp*

Tpt. *ppp* *pp* *mp* *ppp*

Hn. 1 *mp* *ppp* *pp* *mp* *ppp*

Hn. 2 *ppp* *pp* *mp* *ppp*

Tbn. *pp* *mp* *ppp*

Tba. *pp* *mp* *pp* *pp*

SOLO OBOE *ppp* *ff* *mf* *fff* *f*

Audio Cues *ppp* *mf*

Hp. *ff* *ppp* *fff* sub.

Pno. *ppp* *ff* *ppp*

Timp. *p* *ppp* *p* *ppp*

Perc. 1 *ppp* *ff* *ppp*

Perc. 2 *p* *ppp*
[HI-HAT (loosen clutch so hats lay naturally)]
Rutes

Perc. 3 *ppp* *p* (random accents ad lib., like the elec. pulse)

Perc. 4 *p* (random accents ad lib., like the elec. pulse) *mp* *pp* *p simile*

9 e-flat minor pulse, no crossfade

LARGE AND SMALL SUSPENDED CYMBALS [MARIMBA]

86 87 88

Picc. *ff* *ppp* *ff* *ppp* *ff* *ppp*

Fl. *ff* *ppp* *ff* *ppp* *ff* *ppp*

E.H. *pp* *mp* *pp*

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

Cl. *ff* *ppp* *ff* *ppp* *ff* *ppp*

B. Cl. *pp* *mp* *pp* *pp*

Sax. *pp* *mp* *pp*

Tpt. *pp* *mp* *ppp* *pp* *mp* *ppp*

Hn. 1 *pp* *mp* *ppp* *pp* *mp* *ppp*

Hn. 2 *pp* *mp* *ppp* *pp* *mp* *ppp*

Tbn. *pp* *mp* *ppp* *pp* *mp* *ppp*

Tba. *mp* *pp* *pp* *mp* *pp*

SOLO OBOE *ff* *f* *ff* *f* *ff* *ppp*
like an echo

Audio Cues **Q** d7 pulse **W** a-flat minor pulse

Hrp. *ffz* *ffz* *ffz* *ffz*

Pno. *ffz* *ppp* *ffz* *ppp* *ffz* *ppp* *ffz* *ppp* *ffz* *ppp*

Timp. *p* *ppp* *p* *ppp*

Perc. 1 *ff* *ppp* *pp* *ppp*

Perc. 2 *p* *ppp* *p* *ppp*

Perc. 3

Perc. 4 *mp* *pp* *p simile* *mp* *pp* *p simile*

SUS. CYM. MAR. SUS. CYM. MAR.

89 90 91

Picc. *ff* *ppp*

Fl. *ff* *ppp*

E.H. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Cl. *ff*

B. Cl. *mp* *pp* *pp* *mp* *pp*

Sax. *pp* *mp* *pp* *pp*

Tpt. *pp* *mf* *ppp*

Hn. 1 *pp* *mf* *ppp*

Hn. 2 *pp* *mf* *ppp*

Tbn. *pp* *mf* *ppp*

Tba. *pp* *mp* *pp*

SOLO OBOE *ff* *ffp* *f*

Audio Cues

Hp. *ff* *ppp* *ffz*

Pno. *ff* *ppp* *ffz*

Timp. *mf* *ppp*

Perc. 1 *ff* *ppp*

Perc. 2 *mf* *ppp*

Perc. 3 *mf*

Perc. 4 *mf* *pp* *mf simile*

E f minor pulse

[SUS. CYM.] [MAR.]

92 93 94

Picc. *ff* 3

Fl. *ff* 6 *ppp* *ff* 6 *ppp* *ff* 6 *ppp*

E.H. *pp* *mp* *pp*

Bsn. *pp* *mf* *pp*

Cl. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

B. Cl. *pp* *mf* *pp*

Sax. *mp* *pp* *pp*

Tpt. *pp* *mf* *ppp* *pp* *mf* *pp*

Hn. 1 *pp* *mf* *ppp* *pp* *mf* *pp*

Hn. 2 *pp* *mf* *ppp* *pp* *mf* *pp*

Tbn. *pp* *mf* *ppp* *pp* *mf* *pp*

Tba. *pp* *mf* *pp*

SOLO OBOE *ff* 6 3 6 3 *ppp*

Audio Cues **R** d minor pulse **T** d-flat7 pulse

Hp. *ffz*

Pno. *ffz* 3 *ppp* *ffz* 3 *ppp* *ffz* 3 *ppp* *ffz* 3 *ppp*

Timp. *p* *ppp* *p* *ppp*

Perc. 1 *ff* 3

Perc. 2 *p* *ppp* *p* *ppp*

Perc. 3

Perc. 4 **SUS. CYM.** **MAR.** **SUS. CYM.** *mf* 3 *pp* *mf simile* *mf* 3 *pp*

95 96 97

Picc. *ppp* *f*

Fl. *ff* *ppp* *f*

E.H. *pp* *f* *pp* *pp*

Bsn. *pp* *f* *pp*

Cl. *ff* *ppp*

B. Cl. *pp* *f* *pp*

Sax. *f* *pp* *pp* *f* *pp*

Tpt. *f* *ppp* *pp* *f* *ppp* *pp*

Hn. 1 *f* *ppp* *pp* *f* *ppp* *pp*

Hn. 2 *f* *ppp* *pp* *f* *ppp* *pp*

Tbn. *f* *ppp* *pp* *f* *ppp* *pp*

Tba. *pp* *f* *pp*

SOLO OBOE *ff*

Audio Cues **Y** g minor pulse **U** e minor pulse

Hp. *ff* *ppp*

Pno. *ff* *ppp*

Timp. *f* *ppp* *f* *ppp*

Perc. 1 *ff* *ppp*

Perc. 2 *f* *ppp* *f* *ppp*

Perc. 3 *f*

Perc. 4 *f* *pp* *f simile* *f* *pp* *f simile*

[SUS. CYM.] [MAR.] [SUS. CYM.] [MAR.]

III. Nostalgic Slow Dance with Rewind

Simple, steady, not slower ♩ = 60

98 99 100 101 102

Picc. *fff* *n!!*

Fl. *fff* *n!!*

E.H. *f* *pp* *fff* *n!!*

Bsn. *pp* *fff* *n!!*

Cl. *fpp*

B. Cl. *fpp* senza vib. con vib.

Sax. *fpp*

Tpt. *f* *mf* *ff* *fff* *n!!*

Hn. 1 *f* *mf* *ff* *fff* *n!!*

Hn. 2 *f* *mf* *ff* *fff* *n!!*

Tbn. *f* *mf* *ff* *fff* *n!!*

Tba. *pp* *ff* *fff* *n!!*

SOLO OBOE *fff* *n!!*

Audio Cues **i** c-sharp minor pulse **O** c overtone arpeggio **P** record player crackle

Video Cues **4** fade out **5** starts IIIa.mov

Hp. *gliss.* *n!!* *p legato*

Pno. *fff* *n!!* *pp legato* (harp should be slightly louder)

Timp. *f* *ppp* *ffp* *fff* *n!!*

Perc. 1 *fff* *fff* *n!!* SNARE DRUM (snare off) wire brushes, swirl, like a jazz ballad

Perc. 2 *f* *ppp* *ffp* *fff* *n!!* *pp sempre*

Perc. 3 *ff* *n!!*

Perc. 4 **SUS. CYM.** *f* *pp* *ff sub.* *n!!*

103 104 105 106

Picc. - - - - -

Fl. - - - - -

E.H. - - - - -

Bsn. - - - - -

Cl. *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp*

Sax. *p* *pp* *p* *pp*

Tpt. - - - - -

Hn. 1 - - - - -

Hn. 2 - - - - -

Tbn. - - - - -

Tba. - - - - -

SOLO OBOE - - - - -

Hp. *mp* *p* *mp* *pp*

Pno. *p* *pp* *p* *pp*

Timp. - - - - -

Perc. 1 - - - - -

Perc. 2 simile

Perc. 3 - - - - -

Perc. 4 - - - - -

107 108 109 110

Picc. - - - -

Fl. - - - -

E.H. - - - -

Bsn. - - - - *pp* - - - - *p* - - - - *pp* - - - -

Cl. *p* - - - - *pp* - - - - *p* - - - - *pp* - - - -

B. Cl. *p* - - - - *pp* - - - - *p* - - - - *pp* - - - -

Sax. *p* - - - - *pp* - - - - *p* - - - - *pp* - - - -

Tpt. - - - -

Hn. 1 - - - -

Hn. 2 - - - -

Tbn. - - - -

Tba. - - - -

SOLO OBOE - - - -

Hp. *mp* - - - - *p* - - - - *mp* - - - - *pp* - - - -

Pno. *p* - - - - *pp* - - - - *p* - - - - *pp* - - - -

Timp. - - - -

Perc. 1 - - - -

Perc. 2 - - - -

Perc. 3 - - - -

Perc. 4 - - - -

111 112 113 114 116 117

Picc. *fff* *n!!*

Fl. *fff* *n!!*

E.H. *ff* *fff n!!*

Bsn. *p* *ff* *fff n!!*

Cl. *p* *fpp*

B. Cl. *p* *fpp*
senza vib.

Sax. *p* *fpp*

Tpt. *r-cresc. sempre* *n < f* *ff* *fff n!!*

Hn. 1 *r-cresc. sempre* *n < f* *ff* *fff n!!*

Hn. 2 *r-cresc. sempre* *n < f* *ff* *fff n!!*

Tbn. *r-cresc. sempre* *n < f* *ff* *fff n!!*

Tba. *r-cresc. sempre* *n < f* *ff* *fff n!!*

SOLO OBOE *n < f* *ff* *fff n!!*

Audio Cues **A** rewind sound effect **S** stops audio **O** c overtone arpeggio

Video Cues **6** starts IIIimid.mov (rewind effect) **SB** stops video
SPACE BAR

Hp. *mp* *gliss.* *n!!*

Pno. *p* *fff* *n!!*

Timp. *fff* *fff n!!*

Perc. 1 *ff* *fff n!!*
BASS DRUM
bass drum mallet

Perc. 2 *ffp* *fff* *n!!*

Perc. 3 *ff* *n!!*

Perc. 4 *ff sub.* *3* *n!!*

Musical score for measures 118-121, featuring various instruments and performance instructions.

Measures 118-121:

- Picc., Fl., E.H., Bsn., Tpt., Hn. 1, Hn. 2, Tbn., Tba.:** Mute in at measure 118.
- Cl., B. Cl., Sax.:** *p* at measure 118, *pp* at measure 121. Saxophone includes *con vib.* instruction.
- SOLO OBOE:** *pp* at measure 118, *p* at measure 121. Includes *dolce* instruction and a "record player crackle" effect (P).
- Audio Cues:** Cue 7 starts IIIb.mov at measure 118.
- Video Cues:** Cue 7 starts IIIb.mov at measure 118.
- Hp.:** *p legato* at measure 118, *mp* at measure 120, *p* at measure 121. Includes sixteenth-note patterns with "6" fingerings.
- Pno.:** *pp legato* at measure 118, *p* at measure 120, *pp* at measure 121. Includes *sesto* and sixteenth-note patterns with "6" fingerings. Instruction: (harp should be slightly louder).
- Perc. 1:** Includes *SMALL SUSPENDED CYMBAL* with *soft yarn mallets*. Dynamics: *pp < p*.
- Perc. 2:** *pp sempre* with *simile* instruction.
- Perc. 3:** *pp sempre* with snare drum (snare off) and wire brushes, swirl.

122 123 124 125

Picc. - - - -

Fl. - - - -

E.H. - - - -

Bsn. - - - - *pp*

Cl. *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp*

Sax. *p* *pp* *p* *pp*

Tpt. - - - -

Hn. 1 - - - -

Hn. 2 - - - -

Tbn. - - - -

Tba. - - - -

SOLO OBOE *mp* *pp* *mp* *pp*

Hp. *mp* *pp* *mp* *pp*

Pno. *p* *pp* *p* *pp*

Timp. - - - -

Perc. 1 *pp* < *p* *pp* < *p*

Perc. 2

Perc. 3

Perc. 4

C

126

127

128

129

Picc. *p* *mf*

Fl. *p* *mf*

E.H. *pp*

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

Cl. *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp*

Sax. *p* *pp* *p* *pp*

Tpt.

Hn. 1

Hn. 2

Tbn. *pp* con sord.

Tba. *pp* con sord.

SOLO OBOE *ppp* *p* *mf*

Hp. *mp* *pp* *mp* *pp*

Pno. *p* *pp* *p* *pp*

Timp.

Perc. 1 *pp* *p* *pp* *p*

Perc. 2

Perc. 3

Perc. 4 *ppp* TAM-TAM
tam-tam
mallet

Picc. *ppp*

Fl. *ppp*

E.H. *mf* *pp* *mp*

Bsn. *mf* *pp* *mp*

Cl. *mf* *pp* *mp*

B. Cl. *mf* *pp* *mp*

Sax. *mf* *pp* *mp*

Tpt. *con sord.* *pp* *mf* *ppp*

Hn. 1 *con sord.* *pp* *mf* *ppp*

Hn. 2 *con sord.* *pp* *mf* *ppp*

Tbn. *mf* *ppp*

Tba. *mf* *ppp*

SOLO OBOE

Hp. *f* *pp* *mf*

Pno. *mf* *pp* *mp*

Timp. *soft mallets* *pp* *mp*

Perc. 1 *pp* *p* *pp*

Perc. 2

Perc. 3

Perc. 4 *p*

Picc. *mf*

Fl. *mf*

E.H. *pp* *mf* *pp* *mf*

Bsn. *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *mf*

B. Cl. *pp* *mf* *pp* *mf*

Sax. *pp* *mf* *pp* *mf*

Tpt. *pp* *mf* *ppp* *pp* *mf*

Hn. 1 *pp* *mf* *ppp* *pp* *mf* *ppp*

Hn. 2 *pp* *mf* *ppp* *pp* *mp* *ppp*

Tbn. *pp* *mf* *ppp* *pp* *mf* *ppp*

Tba. *pp* *mp* *ppp* *pp* *mf* *ppp*

SOLO OBOE *ppp* *mf*

Hp. *pp* *f* *pp* *f*

Pno. *pp* *mf* *pp* *mf*

Timp. *pp* *mf* *mf*

Perc. 1 *p* *pp* *p* *pp*

Perc. 2

Perc. 3

Perc. 4 *ppp* *p*

137 138 139

Picc. *f* *f* *mf*

Fl. *f* *f* *mf*

E.H. *pp* *f* *mf*

Bsn. *pp* *f* *mf*

Cl. *pp* *f* *mf*

B. Cl. *pp* *f* *mf*

Sax. *pp* *f* *mf*

Tpt. *ppp* *pp* *f* *ppp* *mute out* *senza sord.*

Hn. 1 *pp* *f* *ppp* *mute out* *senza sord.*

Hn. 2 *pp* *f* *ppp* *mute out* *senza sord.*

Tbn. *pp* *f* *ppp* *senza sord.*

Tba. *pp* *f* *ppp* *senza sord.*

SOLO OBOE *f*

Video Cues *8* crossfades IV.mov

Hp. *pp* *ff* *mf*

Pno. *pp* *f* *mf*

Timp. *pp* *f* *mf*

Perc. 1 *p* *pp*

Perc. 2 *pp*

Perc. 3 *ppp*

Perc. 4 *ppp* *p* *ppp*

IV. Stippled Canon with Bells
Precise, dynamic ♩ = 104 (minimum)

140 141 142 143 144 145

Picc. *fff* *f*

Fl. *fff* *f*

E.H. *fff* *p* *f* *p*

Bsn. *fff* *p* *f* *p* *f*

Cl. *fff* *p* *f* *p* *f* *p*

B. Cl. *fff* *p* *f* *p* *f* *p*

Sax. *fff* *p* *f* *p* *f* *p*

Tpt. *fff* *p* *f* *p*

Hn. 1 *fff* *pp* *mf* *pp*

Hn. 2 *fff* *ppp* *pp*

Tbn. *fff* *pp* *mf*

Tba. *fff*

SOLO OBOE *fff* *fp* *mf*
timbre trill, use low B \flat key

Audio Cues **D** stops record player crackle sound effect **F** delay on oboe mics

Hp. *fff* l.v. *fff* l.v.

Pno. *fff* l.v. *fff* l.v.

Timp. *ff* **VIBES** hard plastic mallets

Perc. 1 *ff* *fff* l.v. **GLOCKENSPIEL**

Perc. 2 *ff* *fff* l.v. brass mallets

Perc. 3 *ff* *fff* l.v. **CROTALES** metal mallets

Perc. 4 *ff* *fff* l.v.

Picc. *f*

Fl. *f*

E.H. *f p f p f p*

Bsn. *p f p f p f*

Cl. *f p f p f p*

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

Sax. *f p f p f p*

Tpt. *f p f p f p*

Hn. 1 *mf pp mf*

Hn. 2 *mf pp mf*

Tbn. *pp mf pp*

Tba.

SOLO OBOE *p mf ppp fp mf*
 simile, low C# key
 low E# key

Hp. *fff l.v.*

Pno. *fff l.v. svr*

Timp.

Perc. 1 *fff l.v.*

Perc. 2 *fff l.v.*

Perc. 3 *fff l.v.*

Perc. 4 H

152 153 154 155 156 157

Picc. *f*

Fl. *f p f p f*

E.H. *f p f p f p*

Bsn. *p f p mf*

Cl. *f p f p f p*

B. Cl. *p f p mf*

Sax. *f p f p f p*

Tpt. *f p f p f p*

Hn. 1 *pp mf pp*

Hn. 2 *pp mf pp*

Tbn. *mf pp mf*

Tba.

SOLO OBOE *p mf ppp fp mf p*
 low C key *tr* low B key *tr* low B key *tr*

Hp. *fff l.v.*

Pno. *fff l.v. loco*

Timp.

Perc. 1 *fff l.v.*

Perc. 2 *fff l.v.*

Perc. 3 *fff l.v.*

Perc. 4

158 159 160 161 162

Picc. *f* *f* *f*

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

E.H. *f* *p* *f* *p*

Bsn. *pp* *mf* *pp*

Cl. *f* *p* *f* *p*

B. Cl. *pp* *mf*

Sax. *f* *p* *f* *p* *f*

Tpt. *f* *p* *f* *p* *f*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp* *mf*

Tbn. *pp* *mf*

Tba. -

SOLO OBOE *f* *fp* *mf* *p* *fp* *mf* *p*

Hp. *fff l.v.* *fff l.v.* *fff l.v.*

Pno. *fff l.v.* *fff l.v. loco* *fff l.v.*

Timp. -

Perc. 1 *fff l.v.* *p* *mf* *p*

Perc. 2 *fff l.v.* *fff l.v.* *fff l.v.*

Perc. 3 *fff l.v.* *fff l.v.* *fff l.v.*

Perc. 4 *p* *mf* *p* *mf*

MARIMBA medium yarn mallets

low B key

medium yarn mallets

163 164 165 166 167 168

Picc. *f* *f* *f*

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

E.H. *f* *p* *f* *p* *f* *p*

Bsn. *mf* *pp*

Cl. *f* *p* *f* *p* *f* *p*

B. Cl. *pp* *mf* *pp*

Sax. *p* *f* *p* *f* *p*

Tpt. *p* *f* *p* *f* *p*

Hn. 1 *mf* *pp*

Hn. 2 *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

Tba.

SOLO OBOE *fp* *mf* *p* *fp* *mf* *p* *fp*

low B key

Audio Cues **G** reverse cymbal sample

r-cresc.

n *ff*

Hp. *fff l.v.* *fff l.v.* *fff l.v.*

Pno. *fff l.v.* *fff l.v. loco* *fff l.v.*

Timp.

Perc. 1 *mf* *p* *mf* *p*

Perc. 2 *fff l.v.* *fff l.v.* *fff l.v.*

Perc. 3 *fff l.v.* *fff l.v.* *fff l.v.*

Perc. 4 *p* *mf* *p* *mf* *p*

170 171 172

Picc. *ff poss.*

Fl. *ff poss.*

E.H. *ff bell-like*

Bsn. *ff bell-like*

Cl. *ff bell-like*

B. Cl. *ff bell-like*

Sax. *ff bell-like*

Tpt. *ff bell-like*

Hn. 1 *ff bell-like*

Hn. 2 *ff bell-like*

Tbn. *ff bell-like*

Tba. *ff bell-like*

SOLO OBOE *ff^z*

Hp. *gliss.*
ff poss.

Pno. *ff bell-like*

Timp. *ff bell-like*

Perc. 1 *f sempre*

Perc. 2 *f l.v. sempre*

Perc. 3 *f l.v. sempre*

Perc. 4 *ff^z*

173 174 175 176 177

Picc. *ffp* *pp* *p* *f*

Fl. *ffp* *pp* *p* *f*

E.H. *fp* *ffp* *pp* *p*

Bsn. *f* *fp* *fff*

Cl. *fp* *fff* *p* *f* *p*

B. Cl. *f* *fp* *fff* *p* *mf*

Sax. *fp* *fff* *p* *mf*

Tpt. *fp* *fff* *p*

Hn. 1 *fp* *fff*

Hn. 2 *fp* *fff*

Tbn. *f* *fp* *fff*

Tba. *f* *fp* *fff*

SOLO OBOE *fp* *f* *p*

Audio Cues **H** clear delay buffers on oboe mics

Hp. *ffz*

Pno. *ffz*

Timp. *f* *f*

Perc. 1 *ffz* *p* *f*
^... sempre

Perc. 2

Perc. 3

Perc. 4 **CHIMES**
rawhide mallet
f l.v.

178 179 180 181 182 183

Picc. *p* *mf* *p*

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

E.H. *f* *p* *f* *p* *f*

Bsn.

Cl. *f* *p* *f* *p*

B. Cl. *p* *mf* *p*

Sax. *p* *mf* *p*

Tpt. *mf* *p* *mf*

Hn. 1

Hn. 2

Tbn.

Tba.

SOLO OBOE *f* *p* *f* *p* *f*

Hp.

Pno.

Timp.

Perc. 1 *p* *f* *p* *f* *p*

Perc. 2

Perc. 3

Perc. 4 *p* *f* *p* *f* *p*

MARIMBA
medium yarn mallets

184 185 186 187 188 189

Picc. *mf* *p*

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

E.H. *p* *f* *p* *f* *p* *f*

Bsn. *fp* *mf* *pp*

Cl. *f* *p* *f* *p* *f* *p*

B. Cl. *mf* *p* *mf*

Sax. *mf* *p* *mf*

Tpt. *p* *fp* *mf*

Hn. 1 *fp* *mf*

Hn. 2 *fp* *mf* *pp*

Tbn. *fp* *mf* *pp*

Tba. *fp* *mf* *pp*

SOLO OBOE *p* *f* *p* *f* *p*

Hp. *ff* *ppp* *l.v.*

Pno. *ff* *ppp*

Timp. *f*

Perc. 1 *f* *p* *f* *p* *f* *p*

Perc. 2

Perc. 3 CHIMES rawhide mallet *f l.v.*

Perc. 4 *f* *p* *f* *p* *f* *p*

190 191 192 193 194 195

Picc. *mf* *p* *mf* *p*

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

E.H. *p* *f* *p* *f* *p*

Bsn. *fp* *mf* *pp*

Cl. *f* *p* *f* *p* *f*

B. Cl. *p* *fp* *mf*

Sax. *p* *fp* *mf*

Tpt. *pp* *fp* *mf* *pp*

Hn. 1 *pp* *fp* *mf* *pp*

Hn. 2 *fp* *mf*

Tbn. *fp* *mf*

Tba. *fp* *mf* *pp*

SOLO OBOE *f* *p* *f* *p* *p* *f* *p*

Hp. *simile* *ffz* *ppp* *l.v.*

Pno. *simile* *ffz* *ppp*

Timp. *f*

Perc. 1 *f* *p* *f* *p* *p* *f*

Perc. 2

Perc. 3 *f l.v.*

Perc. 4 *f* *p* *f* *p* *f*

196 197 198 199 200 201

Picc. *mf* *p* *f* *p*

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

E.H. *fp* *ff*

Bsn. *fp* *ff*

Cl. *p* *f* *p* *f* *p*

B. Cl. *pp* *fp* *ff*

Sax. *pp* *fp* *ff*

Tpt. *fp* *ff*

Hn. 1 *fp* *ff*

Hn. 2 *pp* *fp* *ff*

Tbn. *pp* *fp* *ff*

Tba. *fp* *ff*

SOLO OBOE *f* *p* *f*

Hp. *fffz* *l.v.* *p* *f* *p*

Pno. *fffz* *p* *f* *p* *f*
Λ... sempre

Timp. *f*

Perc. 1 *p* *f* *p* *f* *p*

Perc. 2 *p* *f*

Perc. 3 *f l.v.* *p*

Perc. 4 *p* *f*

CROTALES
plastic mallets

202 203 204 205 206 207

Picc. *f* *p*

Fl. *f* *p* *f*

E.H. *fp* *ff*

Bsn. *fp* *ff*

Cl. *f* *p* *f* *p*

B. Cl. *fp* *ff*

Sax. *fp* *ff*

Tpt. *fp* *ff*

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Tbn. *fp* *ff*

Tba. *fp* *ff*

SOLO OBOE

B "Major" Multiphonic

E "Major" Multiphonic

J 8vb harmonizer and delay on oboe mics

Audio Cues

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

Pno. *p* *f* *p* *f* *p* *f*

Timp. *f*

Perc. 1 *f* *p* *f* *p* *f* *p*

Perc. 2 *p* *f* *p* *f* *p* *f*

Perc. 3 *f* *p* *f* *p* *f* *p*

Perc. 4 *p* *f* *p* *f* *p* *f*

208 209 210 211 212 213

Picc. *f* *p* *f* *p*

Fl. *p* *f* *p*

E.H. *fp* *ff*

Bsn. *fp* *ff*

Cl. *f* *p* *f*

B. Cl. *fp* *ff*

Sax. *fp* *ff*

Tpt. *fp* *ff*

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Tbn. *fp* *ff*

Tba. *fp* *ff*

SOLO OBOE *mf* *p* *p* *mf*

B "Major" Multiphonic

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

Pno. *p* *f* *p* *f* *p* *f*

Timp. *f*

Perc. 1 *f* *p* *f* *p* *f* *p*

Perc. 2 *p* *f* *p* *f* *p* *f*

Perc. 3 *f* *p* *f* *p* *f* *p*

Perc. 4 *p* *f* *p* *f* *p* *f*

V. Velocity Meadows

With intensity ♩ = 112

214 215 216 217 218

Picc. *f* *p* *ff* *f sempre*

Fl. *f* *p* *ff* *f sempre* 6 6 6

E.H. *f sempre*

Bsn. *fffz reedy*

Cl. *p* *ff* *f sempre* 3 3 3

B. Cl. *fffz reedy*

Sax. *f sempre*

Tpt. *pp* *ff* *pp* *fff brassy* r-cresc.

Hn. 1 *pp* *fff brassy*

Hn. 2 *pp* *fff brassy*

Tbn. *fffz brassy*

Tba. *fffz brassy*

SOLO OBOE *p* *ff* **K** 8vb harmonizer off (delay still on)

Audio Cues

Video Cues **9** crossfades Va.mov

Hp. *f* *p* *ff*

Pno. *p* *f* *p* *fff*

Timp. *ff* *f* *ff*

Perc. 1 *f* *p* *ff* *ff*

Perc. 2 *p* *ff*

Perc. 3 *f* *p* *ffpp*

Perc. 4 *p* *ff*

Picc. *fff* reedy

Fl. *fff* reedy

E.H. *fff* reedy

Bsn. *fff* reedy

Cl. *fff* reedy

B. Cl. *fff* reedy

Sax. *fff* reedy

Tpt. *pp* *fff* brassy *pp*

Hn. 1 *pp* *fff* brassy *pp*

Hn. 2 *pp* *fff* brassy *pp*

Tbn. *fff* brassy

Tba. *fff* brassy

SOLO OBOE *p*

Hp. *fff*

Pno.

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4

Detailed description of the musical score: This page contains the musical notation for measures 219, 220, and 221. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Piccolo, Flute, English Horn, Bassoon, Clarinet, Bass Clarinet, Saxophone) is marked with *fff* reedy. The brass section (Trumpet, Horn 1 & 2, Trombone, Tuba) features dynamic markings of *pp* and *fff* brassy. The strings (Solo Oboe, Harp, Piano) and percussion (Timpani, Percussion 1-4) are also clearly notated. The score includes various musical symbols such as notes, rests, slurs, and dynamic markings.

222

223

224

Picc. *mf* *mf* *mf*

Fl. *mf* *mf* *mf*

E.H. *mf* *mf* *mf*

Bsn. *mf* *fffz reedy* *mf*

Cl. *mf* *mf* *mf*

B. Cl. *mf* *fffz reedy* *mf*

Sax. *mf* *mf* *mf*

Tpt. *fff brassy* *pp* *fff brassy*

Hn. 1 *fff brassy* *pp* *fff brassy*

Hn. 2 *fff brassy* *pp* *fff brassy*

Tbn. *mf* *fffz brassy* *mf*

Tba. *mf* *fffz brassy* *mf*

SOLO OBOE *f* *p* *f*

Hp. *f*

Pno. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4

Picc. *ffpp* *fff* *pp* *pp*

Fl. *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

E.H.

Bsn. *ffpp* *fff* *pp* *pp*

Cl. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

B. Cl. *ffpp* *fff* *pp* *pp*

Sax.

Tpt. *pp* *ff* *pp*

Hn. 1 *pp* *ff* *pp*

Hn. 2 *pp* *ff* *pp*

Tbn. *fffz* *pp* *pp*

Tba. *fffz* *pp* *pp*

SOLO OBOE *p* *f* *pp*

Hp.

Pno.

Timp. *f* *pp*

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4 *pp*

LRG. SUS. CYM.
medium yarn mallets

228 229 230 231 232

Picc. *ff*

Fl. *ff*

E.H. *ff*

Bsn. *ff*

Cl. *ff*

B. Cl. *ff*

Sax. *ff*

Tpt. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *ff*

Tba. *ff*

SOLO OBOE *fp* *f*
 0 crossfades Vb.mov

Video Cues

Hp. *mf sempre*

Pno. *mf sempre*

Timp. *f* *mp* *ppp* like an echo

Perc. 1

Perc. 2 BASS DRUM bass drum mallet like an echo *mp* *ppp*

Perc. 3

Perc. 4 *f*

233 234 235 236

Picc.

Fl.

E.H.

Bsn.

Cl.

B. Cl.

Sax.

Tpt.

Hn. 1

Hn. 2

Tbn.

Tba.

SOLO OBOE

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

237 238 239 240 241 242

Picc. *p*

Fl. *p*

E.H. *p*

Bsn. *p* *f*

Cl. *p*

B. Cl. *p* *f*

Sax. *p*

Tpt. *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

SOLO OBOE *ff*
 timbre trill, low B♭ key
tr

Hp. *fff*

Pno. *fff*

Timp. *mp* *ppp*

Perc. 1 *mp* *ppp*

Perc. 2 *mp* *ppp* *mf*

Perc. 3 *mf*
 TAM-TAM
 tam-tam mallet

Perc. 4 *pp* *mf*
 SM. SUS. CYM.
 medium yarn mallets

243 244 245 246

Picc. *p* *f* *pp*

Fl. *p* *f* *pp* *p*

E.H. *f* *pp* *p* *f*

Bsn. *pp* *p* *f*

Cl. *f* *pp* *p*

B. Cl. *pp* *p* *f*

Sax. *f* *pp* *p*

Tpt. *f* *pp* *p*

Hn. 1 *pp* *p* *f*

Hn. 2 *pp* *p* *f*

Tbn. *pp* *p* *f*

Tba. *pp* *p* *f*

SOLO OBOE

Hp.

Pno.

Timp.

Perc. 1 *p* *f* *pp*

Perc. 2

Perc. 3

Perc. 4

Picc. *p* *f* *pp* *p*

Fl. *f* *pp* *p*

E.H. *pp* *p*

Bsn. *pp* *p* *f*

Cl. *f* *pp* *p*

B. Cl. *pp* *p* *f*

Sax. *f* *pp* *p* *f*

Tpt. *f* *pp* *p* *f*

Hn. 1 *pp* *p* *f*

Hn. 2 *pp* *p* *f*

Tbn. *pp* *p* *f*

Tba. *pp* *p* *f*

SOLO OBOE

Hp.

Pno.

Timp.

Perc. 1 *p* *f* *pp* *p*

Perc. 2

Perc. 3

Perc. 4

Detailed description of the musical score: This page contains the musical notation for measures 247, 248, and 249 of a symphonic work. The score is arranged in a standard orchestral format with multiple staves. The Piccolo part features a melodic line with dynamic markings of *p*, *f*, *pp*, and *p*. The Flute part has a melodic line with dynamics *f*, *pp*, and *p*. The English Horn, Bassoon, Clarinet, Bass Clarinet, Saxophone, Trumpet, Horns 1 & 2, Trombone, and Tuba parts all have melodic lines with various dynamics including *pp*, *p*, *f*, and *f*. The Solo Oboe, Harp, and Piano parts are mostly silent. The Percussion section includes a snare drum (Perc. 1) with a complex rhythmic pattern of sixteenth notes, and three other percussion parts (Perc. 2, 3, 4) which are silent.

250 251 252 253

Picc. *f* *pp* *p*

Fl. *f* *pp* *p*

E.H. *f* *pp* *p* *f*

Bsn. *pp* *ffp* *f* *pp*

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

B. Cl. *pp* *p* *f* *pp*

Sax. *pp* *p* *f*

Tpt. *pp* *p* *f*

Hn. 1 *pp* *p* *f* *pp*

Hn. 2 *pp* *p* *f* *pp*

Tbn. *pp* *p* *f* *pp*

Tba. *pp* *p* *f* *pp*

SOLO OBOE *p*

Hp.

Pno.

Timp.

Perc. 1 *f* *pp* *p*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

254 255 256 257 258

Picc. *f* *pp* *p* *mf* *pp*

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

E.H. *pp* *p* *mf* *pp*

Bsn. *p* *mf* *pp* *p*

Cl. *pp* *p* *mf* *pp*

B. Cl. *p* *mf* *pp* *p*

Sax. *pp* *p* *mf* *pp* *p*

Tpt. *pp* *p* *mf* *pp* *p*

Hn. 1 *p* *mf* *pp* *p* *mf*

Hn. 2 *p* *mf* *pp* *p* *mf*

Tbn. *p* *mf* *pp* *p* *mf*

Tba. - - - - -

SOLO OBOE *mf* *p* *mf* *p* *mf* *p* *mf*

Hp. - - - - -

Pno. - - - - -

Timp. - - - - -

Perc. 1 *f* *pp*

Perc. 2 - - - - -

Perc. 3 - - - - -

Perc. 4 - - - - -

Detailed description: This page of a musical score covers measures 254 through 258. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, English Horn, Bassoon, Clarinet, Bass Clarinet, and Saxophone. The brass section includes Trumpet, Horns 1 and 2, Trombone, and Tuba. The string section includes Solo Oboe, Harp, and Piano. The percussion section includes Timpani and four different Percussion instruments. The score is written in a common time signature. Dynamics are indicated by letters: *f* (forte), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The Piccolo part starts with a rapid sixteenth-note run in measure 254, while other instruments have more melodic lines. The Solo Oboe part has a distinct melodic line with dynamic changes. The percussion parts provide rhythmic support, with Perc. 1 playing a complex pattern in measure 254.

259 260 261 262 263

Picc. *p* *mf* *pp* *p* *mf*

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

E.H. *p* *mf* *pp* *p* *mf*

Bsn. *mf* *pp* *p* *mf* *pp*

Cl. *p* *mf* *pp* *p* *mf*

B. Cl. *mf* *pp* *p* *mf* *pp*

Sax. *mf* *pp* *p* *mf* *pp*

Tpt. *mf* *pp* *p* *mf* *pp*

Hn. 1 *pp* *p* *mf* *pp* *p*

Hn. 2 *pp* *p* *mf* *pp* *p*

Tbn. *pp* *p* *mf* *pp* *p*

Tba. - - - - -

SOLO OBOE *p* *mf* *p* *mf* *p* *mf* *p*

Hp. - - - - -

Pno. - - - - -

Timp. - - - - -

Perc. 1 - - - - -

Perc. 2 - - - - -

Perc. 3 - - - - -

Perc. 4 - - - - -

264 265 266 267 268 269 270

Picc. *pp* *p* *mf* *pp*

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

E.H. *pp* *p* *mf* *pp*

Bsn. *p* *mf* *pp*

Cl. *pp* *p* *mf* *pp*

B. Cl. *p* *mf* *pp*

Sax. *p* *mf* *pp*

Tpt. *p* *mf* *pp*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

Tbn. *mf* *pp*

Tba.

SOLO OBOE *mf* *p* *mf* *p* *mf* *pp*

Audio Cues **L** fade out oboe delay

Video Cues **Q** fade out

Hp. *p* *morendo*

Pno. *p* *morendo*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4