

f o r e v e r 1 9 9 0
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Jocelyn Campbell
phonewife

Jocelyn Campbell
phonewifery

f o r e v e r 1 9 9 0

*for Mezzo-Soprano with Auto-Tune
and Ensemble*

Instrumentation:

Flute (Alto Flute)

Clarinet in B \flat (Bass Clarinet in B \flat)

Trumpet in B \flat

Trombone

Percussion (Sampler or Laptop with amplification, Kick Drum, Snare Drum, Rain Stick,
1 Tubular Bell (middle C), Suspended Cymbal, Glockenspiel)

Harp

Mezzo-Soprano (with amplification and Auto-Tune)

Fender Rhodes Keyboard (with amplification)

Violin

Viola

Violoncello


Contrabass

Performance Notes:

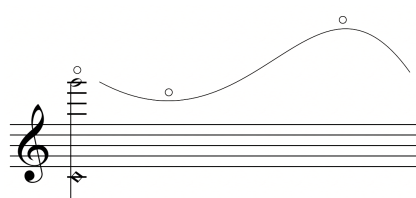
 - from silence, into silence

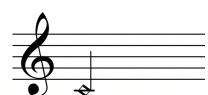
 - quartertones

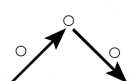
 - bisbigliando or timbral trill

 - inhale

Flute (Alto Flute):

 - whistle tone

 - aeolian, breath tone

 - cycle through harmonic partials

 - Flute multiphonic, with fingering

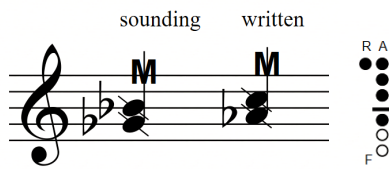
 - Alto Flute multiphonic, with fingering

B
○
●
○
●
C#CB

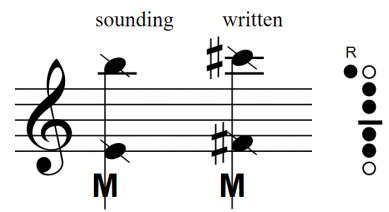
Clarinet in B \flat (Bass Clarinet in B \flat):



- Bass Clarinet: multiphonic with high noise content, roughly within the given register



- Clarinet Multiphonic with fingering: requires lots of breath and very little pressure

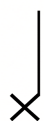


- Clarinet Multiphonic with fingering

Brass:

○ + - open/closed (harmon mute)

○ +  - wah-wah: rapid opening and closing

 - breath only

"pp" "p" "mp" - practice mute dynamics: these dynamics signify the relative 'effort' the player should produce and not the resulting sound.
"mf" "f" "ff"

Percussion:

Notes on the electronics: The piece contains 25 pre-composed WAV sound-files to be cued at specific points throughout the score. While the score suggests the files be played back via a sampler the performer may also use a laptop or tablet to achieve the same results. All that is required is a method of electronic playback which can store all cues simultaneously, playback on-cue and allow sounds to overlap and not cut the previous sound off (should any cues overlap during a performance).

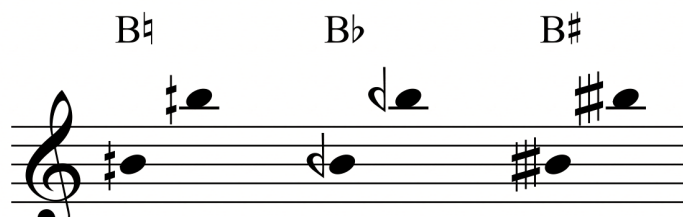
The part was originally conceived for a Roland SP-555 sampler with all sound-files loaded across two banks (each bank contains a maximum of 16 cues). Should this method be preferred for performance a slightly altered version of the score can be produced on request altering the numbers of each sampler cue to better fit this setup.

Alternatively the same result can be achieved with a laptop or tablet, running a programme such as Open Sample or any software that can trigger cue playback in the form of a virtual sampler.

All sound-files can be made available by the composer as 16 & 24-bit WAV files on request.

Harp:

Scordatura:



- the B-Naturals above middle C and one 8v above should be tuned up by a quarter-tone



Mezzo-Soprano:

Notes on equipment and amplification: the performer should sing into a stage microphone (an Sm58 or any other dynamic stage microphone would be acceptable) throughout the performance (except for a few specific moments which are specified in the score).

The mic should be running through a vocal FX pedal that can provide adjustable pitch correction, the score is written specifically with a TC Helicon C1 in mind but there are many vocal FX pedals which could provide similar function. The TC Helicon C1 features control dials for Scale, Correction Hardness and 'Gender' (NOT USED), as well as a central metal stomp-button which turns the pedal off and on. The settings for each of these parameters is provided in the score and should be controlled by the singer themselves, live during the performance. At the beginning of each vocal passage the Scale and Auto-tune hardness is given in this manner:

Pedal: On [G]

Tune: 100

In addition to the pitch-correction there should also be a noticeable amount of reverb added to the amplified vocals to make them sound soft and dream-like: This can be done in any manner of the performer's choosing.

Directions regarding how closely the performer should be singing into the microphone are also specified in the score: these range from 'close mic.', 'ordinary' and 'far' and are written next to a corresponding secondary dynamic level in brackets.

The whole work should be sung with a minimum of vibrato throughout (apart from where otherwise specified) and in a style more akin to popular music than to classical vocal music. The use of a microphone and amplification should require less projection from the performer and allow them to employ a softer and more hushed vocal tone throughout.

Fender Rhodes:

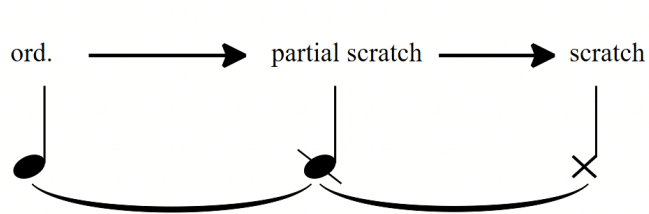
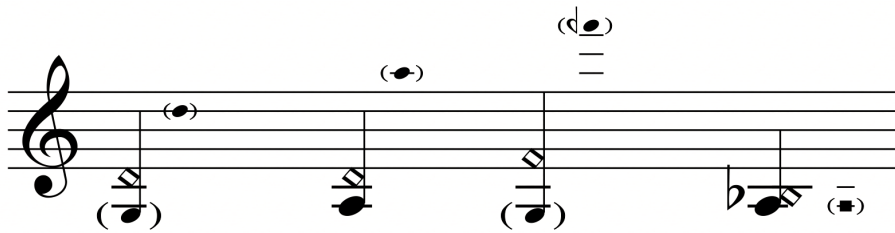
The sustain pedal should be held throughout unless specified otherwise.

If it's possible to add a subtle slow tremolo to the sound of the keyboard this would be preferred.

Strings:

 - mute all strings with the palm of the left hand

Harmonics: both natural and artificial harmonics are used throughout the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonics are also used (m2nd, m7th etc.) these 'harmonics' are notated as natural harmonics but vary in their degree of pitch volatility and noise content. Similarly, artificial harmonics with the touchpoint of a m2nd are used at several points in the piece; this technique will produce mostly 'white noise' but with a faintly audible pitch of the fingered fundamental.



- scratch tone range:
- partial scratch: excessive bow pressure still with some discernible pitch
- scratch: excessive bow pressure with little to no discernible pitch



- ricochet: drop the bow onto the string allowing it to bounce naturally producing an unmeasured, exponential staccato

All tremolos written are unmeasured and to be played as fast as possible

f o r e v e r 1 9 9 0

I still remember dreams I had when I was 12, 13... probably even younger

When someone you know so well looks so different that you can't recognise them... but you know exactly who they are... and they can change again... fluid... untethered

It was a single clap of thunder... and it seemed to last for a whole hour... longer even... timeless... if I hadn't woken up it would've lasted forever...

It sounds perverse but I've had nightmares that I've loved... I've felt unearthly terror emanate from nowhere... nothing... and kept staring... paralyzed

It's all real... none of this isn't real...

I was lying backwards down a sand dune, facing upwards, seeing nothing but the sky and the dune's tip... and something began to split the sky in two, a missile, a bolt coming toward me, getting louder... and I fell through, into darkness, into space, black. A single light was coming towards me... enveloping everything

I stand at the foot of my own bed, looking at myself. Seeing through the room's perspective, looking on at both of me

1 9 JDC 9 0
HEMW RJC

forever 1990

X

c. 1'00"

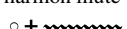
4/8 ♩=80

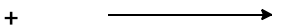
A. Fl.

B. Cl.

Tpt.

Tbn.

harmon mute
+ 

plunger mute
+ 

pp

gliss.

pp

begin playback with no cue from conductor, ideally before the audience has finished applauding the ensemble's entrance

Sampler

Building Applause

"ph-ph-phonewifey"

Perc.

ff

Hp.

mf

M-S.

Rhodes

mf

Red. →

X

c. 1'00"

4/8 ♩=80

Vln.

Vla.

Vc.

Cb.

senza vib.

p

p

p

p

4

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf *pp*

pp

mp

breath only

pp

pp

sul pont.

gliss.

gliss.

gliss.

8

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

3

2

4

whistle tone

pp

mp

f

f

Kick Drum

mp

p

pp

p

sim.

Mic

Pedal: Off

pp whisper

gliss.

aaah

(mf) close mic

mute strings with left hand

mp

mute strings with left hand

mp

gliss.

p

p

13

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

cont.

(breath when necessary)

f

f

f

mute strings with left hand

gliss down the neck

17

3 4

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Snare Drum brushes

pp brushing in slow circular motion

mute strings with palm

gliss.

mf 3 pp

inhale

f

(close mic)

ricochet

mp

ricochet

mp

ricochet

mp

ricochet

mp

ricochet

mp

21

A. Fl. *mp*
acolian, breath tone

B. Cl.

Tpt.

Tbn.

Perc. 3

Hp.

M-S. *p*
uh
(*mp*) ord.

Rhodes

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

29

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

3

4

mf

f

p

and?
(*mf*) close mic.

mp

33

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

whistle tone

pp

fff

ff

ff

ff

ff

Detailed description: This page of a musical score, numbered 10, contains measures 33 through 36. The score is arranged in a system with ten staves. The top two staves are for A. Fl. and B. Cl., both showing rests. The Flute staff has a 'whistle tone' annotation above it, with a melodic line starting in measure 35. The Clarinet staff has a *pp* dynamic marking. The next three staves (Tpt., Tbn., and Perc.) also show rests. The Percussion staff has two triplet markings over measures 33 and 34. The Harp (Hp.) and M-S. staves show rests. The M-S. staff has a *fff* dynamic marking in measure 36. The Rhodes piano part consists of two staves with rests. The bottom four staves (Vln., Vla., Vc., and Cb.) are for the string section. Each string staff has a *ff* dynamic marking and contains a series of chords marked with 'x' and connected by a dashed line, indicating a sustained or tremolo effect. The string parts end in measure 36 with a final chord and a fermata.

37

A. Fl. *cont.* (breath when necessary)

B. Cl.

Tpt. *mf*

Tbn. *mf*

Perc. Rain Stick *mp*

Hp. *pp*

M-S. *mp* *f* *inhale* *(close mic)*

Rhodes

Vln. *mp*

Vla. *mp* *p* *III. gliss.* *pont. flautando*

Vc. *mp*

Cb. *mp*

Detailed description of the musical score: The score is for page 11 of a piece, starting at measure 37. It features a variety of instruments. The A. Flute part has a long, sustained note with a breath mark and the instruction '(breath when necessary)'. The Trombone and Percussion parts have dynamic markings of *mf* and *mp* respectively. The Percussion part includes a 'Rain Stick' with a *mp* dynamic. The M-S. part has a dynamic of *mp* followed by an *f* dynamic with an 'inhale' instruction and '(close mic)'. The Viola part has a *p* dynamic and a 'III. gliss.' instruction. The Violin, Viola, and Cello parts have a *mp* dynamic. The Horn part has a *pp* dynamic. The Rhodes part is present but has no notes. The Bassoon part has a *mp* dynamic. The Trumpet part has a *mf* dynamic. The Drum set part has a *mp* dynamic. The Percussion part has a *mp* dynamic. The Harp part has a *pp* dynamic. The M-S. part has a *mp* dynamic. The Rhodes part has no notes. The Violin part has a *mp* dynamic. The Viola part has a *mp* dynamic and a *p* dynamic. The Violoncello part has a *mp* dynamic. The Contrabass part has a *mp* dynamic.

41

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

3

2

4

7

16

pont. flautando IV.

gliss.

p

pont. flautando II.

gliss. ..

p

pont. flautando I.

gliss. ..

p

sim.

(III.)

gliss. ..

p

46 $\frac{7}{16}$ $\frac{3}{8}$ + $\frac{1}{16}$ $\frac{4}{8}$ $\frac{3}{8}$

A. Fl. aeolian, breath tone *mp.* *f*

B. Cl. *ppp* *mp.* *f*

Tpt. *f*

Tbn. *f*

Perc. Sampler
 2 1st Dream Reflection: "I still remember..."
mf

Hp.

M-S. inhale - on 'h' *f*

Rhodes

Vln. $\frac{7}{16}$ ord. senza vib. *mp.* *f* $\frac{4}{8}$ *pp* $\frac{3}{8}$

Vla. ord. senza vib. *mp.* *f* *pp*

Vc. ord. senza vib. *mp.* *f* *pp*

Cb.

50

3/8 3/16 4/8

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Kick Drum

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp
aeolian, breath tone

mf

mf

mp pp

Pedal: On [G]
Tune: 100

p
mmm
(*mf*) close mic

p
mmm

p
multiphonic with high noise content roughly within the given register

pp

55

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Sampler
3 Ocean/Beach

The musical score for page 55 is arranged in a standard orchestral layout. It includes parts for A. Fl., B. Cl., Tpt., Tbn., Perc., Hp., M-S., Rhodes, Vln., Vla., Vc., and Cb. The Percussion part features a sampler trigger for 'Ocean/Beach' starting in the third measure. The string parts (Vln., Vla., Vc.) include glissando markings. The M-S. part has a dynamic marking of *mp*. The Tbn. part has a dynamic marking of *mf*. The score is divided into four measures, with a double bar line at the end of the fourth measure.

59

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc. cont. ∞

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

gliss.

pp mp

mf

mp

pp

333

63

3 4 3 4 3

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M.S.

Rhodes

3 4 3 4 3

Vln.

Vla.

Vc.

Cb.

Pedal: Off

p

mmm

(*mp*) ord.

sul pont.

p

7th partial

mp

p

73

A. Fl.

Clarinet in B \flat

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

tr

ppp

mf

f

mf

f

mp

Pedal: On [G]
Tune: 100

mp

fear of life_

sul pont.

sul pont.

mf

f

mf

f

mf

f

$\frac{5}{16}$

$\frac{2}{8}$

+

$\frac{1}{16}$

$\frac{4}{8}$

$\frac{5}{16}$

$\frac{4}{8}$

82

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

p

mf

p

cup mute

Rain Stick

p

mf

p

pp

(sul pont.)

gliss down the neck

mute strings with left hand

pp

3

86

3/8 4/8 2/8 3/16 4/8

A. Fl. *ppp*

Cl. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Perc.

Hp.

M-S.

Rhodes

(2da)

3/8 4/8 2/8 3/16 4/8

Vln. *pp*

Vla. ord. *p* *mp*

Vc. ord. *p*

Cb.

Detailed description: This page of a musical score covers measures 86 to 90. The top system includes staves for Alto Flute (A. Fl.), Clarinet (Cl.), Trumpet (Tpt.), and Trombone (Tbn.), all marked *ppp*. The middle system includes Percussion (Perc.), Harp (Hp.), Music Stand (M-S.), and Rhodes piano. The bottom system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln. part starts with a *pp* dynamic and features a long slur across measures 86-90. The Vla. part has an *ord.* marking and dynamics of *p* and *mp*. The Vc. part has an *ord.* marking and a *p* dynamic. Above the Vln. staff, the time signatures 3/8, 4/8, 2/8, 3/16, and 4/8 are indicated for measures 86-90 respectively. A '(2da)' marking is present above the Vln. staff in measure 90.

91 **4** **3** **4**

A. Fl. *tr* *mp*

Cl. *tr* *mp*

Tpt. harmon mute *p* *gliss.*

Tbn. harmon mute *p* *gliss.*

Perc.

Hp. *mp*

M-S.

Rhodes *mp*

(Ped.)

4 **3** **4** ord.

Vln. *p*

Vla. *p*

Vc. *mp*

Cb. *pp* *gliss.*

high artificial harmonic: slowly gliss down the neck with locked hand position should produce an inconsistent cascade of harmonics, sounding like a flock of seagulls, and not a linear glissando

95

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

This section contains five staves: A. Fl., Cl., Tpt., Tbn., and Perc. Each staff shows a series of rests across five measures. The Percussion staff has a vertical bar line at the end of each measure.

Hp.

ppp

mp

pp

gliss.

gliss.

The Harp (Hp.) staff features a glissando in the right hand starting in measure 3, marked with *ppp* and *mp*. A second glissando in the right hand occurs in measure 4, marked with *pp*. The left hand has rests in measures 3 and 4.

M-S.

Rhodes

This section contains two staves: M-S. and Rhodes. Both staves show a series of rests across five measures.

Vln.

Vla.

Vc.

Cb.

f

mp

mf

p

This section contains four staves: Vln., Vla., Vc., and Cb. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves feature long, sustained notes with dynamic markings of *f* and *mp*. The Contrabass (Cb.) staff has notes with dynamic markings of *mf* and *p*. The staves are connected by a large brace at the bottom.

7/16 + 1/16 3/8 2/8 4/8

99

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf *p* *f*

mf

mf

pp *whisper*

mf *close mic.*

gtiss.

inhale *mf*

pp *f*

pp *f*

pp *f*

f

Detailed description of the musical score: The score is for page 25 and consists of ten staves. The top staff is for Alto Flute (A. Fl.), starting at measure 99 with a 7/16 time signature. It features a melodic line with dynamics *mf*, *p*, and *f*. The Clarinet (Cl.) staff is empty. The Trumpet (Tpt.) and Trombone (Tbn.) staves have a melodic line starting in measure 100 with a *mf* dynamic. The Percussion (Perc.) staff is empty. The Harp (Hp.) staff is empty. The Music Stand (M-S.) staff has a vocal line starting in measure 100 with dynamics *pp* (whisper) and *mf* (close mic.), including an 'inhale' marking. The Rhodes piano staff is empty. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves have a melodic line starting in measure 100 with dynamics *pp* and *f*. The Contrabass (Cb.) staff has a melodic line starting in measure 100 with a *f* dynamic. Time signatures change from 7/16 to 3/8, then 2/8, and finally 4/8. A vertical dashed line is placed between measures 99 and 100.

3
8

4
8

3
8

108

A. Fl. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Tpt. plunger mute + *pp* *mf* *pp*

Tbn. plunger mute + *pp* *mf* *pp*

Perc.

Hp.

M-S. *mp*
Pedal: On [G]
Tune: 100
ooohh
(*mp*) ord.

Rhodes

3
8

4
8

3
8

Vln. *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Cb. *pp* *mf* *pp*

112

3/8 3/16 3/8 4/8

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

f

f

f

f

mf

mf

mf

f

f

pp

pp

Sampler
4 Synth Build/
Ambience

mf *p*

(Lead)

117

3 8 4 8

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

mf

p *pp* *p* *pp* *p*

gliss.

gliss.

mf

pp

pp

mf

mf

mute strings with left hand

gliss down the neck

4
8

126

A. Fl. *mf* *ppp*

Cl. *mf* *ppp*

Tpt. *mf* *ppp*

Tbn. *mf* *ppp*

Perc.

Hp. *ppp* *pp* *ppp*

M-S. Pedal: Off
pp whisper
aaaah
(mf) close mic. *gliss.*

Rhodes

4
8

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

whistle tone

This musical score page, numbered 32, features a variety of instruments. At the top, the woodwind section includes parts for Alto Flute (A. Fl.), Clarinet (Cl.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion (Perc.) part is also present. The piano (Hp.) part is the most active, showing a series of glissandos with dynamic markings of *pp*, *mp*, *p*, and *mf*. The string section, including M-S., Rhodes, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), provides a steady accompaniment with sustained notes and some initial movement. The score includes performance instructions such as "cont." with an arrow and "(breath when necessary)". A measure number "130" is indicated at the beginning of the woodwind staves.

134

3 8

4 8

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

f

mf

f

Rain Stick

mp

ppp

gliss.

inhale

f

(close mic)

p

p

p

mp

ppp

mp

ppp

gliss.

gliss.

sul pont. I.

sul pont. I.

mp

ppp

mp

ppp

5
16

3
8

139

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

p

mf

mf

mp

pp

mp

pp

(*Red.*)

5
16

3
8

154

3/8 **4/8**

A. Fl. *p* *mp* *ppp*

Cl. *p* *mp* *ppp* To B. Cl.

Tpt. *p* *mp* *ppp*

Tbn. *p* *mp* *ppp*

Perc. Snare Drum brushes *pp* *mf* *p* *ppp*

Hp. *p* *mf* *p* *mp* *pp* gliss. gliss. gliss. gliss.

M-S.

Rhodes

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. 7th partial poco sul pont. *mp*

158

A. Fl. aeolian, breath tone *mf*

B. Cl. multiphonic with high noise content roughly within the given register Bass Clarinet *p*

Tpt. *mp*

Tbn. *mp*

Perc.

Hp.

M-S. Pedal: Off *p* unh *(mf)* close mic. and? shhhh *mp: f > mp*

Rhodes

Vln.

Vla.

Vc.

Cb.

3

4

162

A. Fl.

B. Cl.

Tpt.

Tbn.

mp

Sampler
 [5] Ambient Detritus/
 Filtered Fragments

Perc.

Hp.

p mp p mp sim.

M-S.

Rhodes

pp

(Ed.)

3

4

ord. senza vib.

pp mp

gliss.

Vln.

ord. senza vib.

pp mp

gliss.

Vla.

ord. senza vib.

pp mp

gliss.

Vc.

ord. senza vib.

pp mp

gliss.

Cb.

3

2

3

4

167

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

pp

sim.

p

p

3

2

3

4

Vln.

p

Vla.

p

Vc.

p

Cb.

pp

gliss

high artificial harmonic: slowly gliss down the neck with locked hand position should produce an inconsistent cascade of harmonics, sounding like a flock of seagulls, and not a linear glissando

172

4/8 5/16 + 1/16 3/8 2/8 4/8

A. Fl. *ppp* *mf:* *f* *pp*

B. Cl. *ppp* *mf:* *f* *pp*

Tpt. *ppp* *mf:* *f* *pp*

Tbn. *ppp* *mf:* *f* *pp*

Perc. *pp*

Hp. *mf*

M-S.

Rhodes *ppp* *mf* *pp*

Vln. *poco flautando* *mp* *pp* ord. poco vib.

Vla. *poco flautando* *mp* *pp* ord. poco vib.

Vc. *poco flautando* *mp* *pp* ord. poco vib.

Cb. *pp* ord. poco vib.

4
8

177

A. Fl. *mf* *pp*

B. Cl. *mf* *pp* To Cl. in B \flat

Tpt. *mf* *pp* *mf*

Tbn. *mf* *pp* *mf*

Perc. Rain Stick

Harp. *p* *pp* *p* *pp* *sim.*

M.S. Pedal: On [D]
Tune: 100
p *mp* *pp*
aaah
(*mp*) ord.

Rhodes *pp*

4
8

Vln. *mf* *pp*

Vla. *mf* *pp* pont. flautando III. *gliss.* *p*

Vc. *mf* *pp*

Cb. *mf* *pp*

186

A. Fl.

Cl.

Clarinet in B \flat

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

pp

cup mute.

ord. senza vib.

poco vib. slow

gliss.

mf

194

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

203

3 4 3

A. Fl. *pp* *tr*

Cl. *pp* *tr*

Tpt.

Tbn.

Perc.

Hp. *pp* *p*

M-S. *mf*
and all the
(mp) ord.

Rhodes *mf* *ppp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Pedal: On [G]
Tune: 100

4
8

207

A. Fl. *tr* *(s)*

Cl. *tr* *(s)*

Tpt.

Tbn.

Perc.

Hp. *mp*

M-S. *pp* *p > ppp*
mmm
(mf) close mic.

Rhodes

4
8

Vln. *p* *gliss.* *pp*

Vla. *p* *gliss.* *pp*

Vc.

Cb. *p* *gliss.*

3

4

211

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

mp

and you

(mf) close mic.

3

4

Vln.

Vla.

Vc.

Cb.

f

f

mute strings with left hand

gliss down the neck

gliss down the neck

gliss down the neck

215

A. Fl. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Tpt. *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

Perc. Kick Drum *mp pp*

Hp.

M-S. Pedal: Off
senza vib.
mp *mf*
fall
(*mp*) ord.

Rhodes

Vln. *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

388

219

3/8

4/8

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

poco vib.

senza vib.

p

f

gliss.

mf

ppp

cup mute.

mf

3/8

4/8

Vln.

Vla.

Vc.

Cb.

p

f

pp

ff

224

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

ppp

ppp

mf

ppp

Rain Stick

pp

p

mp

pp

pp

gliss.

gliss.

228

A. Fl. *mp*

Cl.

Tpt. *mf*

Tbn. *mf* *mf*

Perc.

Hp.

M-S.

Rhodes

Vln. *gliss.*

Vla. *gliss.*

Vc. *pp*

Cb. *pp*

33

Detailed description of the musical score: The score is for measures 228-231. The A. Fl. part begins with a melodic phrase in measure 228, marked *mp*. The Tpt. and Tbn. parts have melodic lines starting in measure 229, both marked *mf*. The Perc. part has a rhythmic pattern in measure 228. The Vln. and Vla. parts have long glissando lines starting in measure 229. The Vc. and Cb. parts have a rhythmic pattern in measure 229, marked *pp*. The score ends with a rehearsal mark '33' at the end of measure 231.

3/8 $\text{♩} = 120$

4/8

232

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Tubular Bell

Hp.

M-S.

Rhodes

3/8 $\text{♩} = 120$

4/8

Vln.

ord. poco vib.

esspress.

Vla.

ord. poco vib.

esspress.

Vc.

ord. poco vib.

esspress.

Cb.

236 $\text{♩} = 80$

A. Fl. *pp* *breathe when necessary*

Cl. *pp* *breathe when necessary*

Tpt. *pp* *breathe when necessary*

Tbn.

Perc. Snare Drum brushes
 pp brushing in slow circular motion mp pp

Hp.

M-S. Pedal: On [G]
 Tune: 100
p
 fear of life
 (*mf*) close mic.

Rhodes

Vln. mp $mp < f >$

Vla. mp $mp < f >$

Vc. mp $mp < f >$

Cb. mp $mp < f >$

3 3 4
 8 16 8

246

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

practice mute

"pp" \leftarrow "f"

practice mute dynamics do not indicate the resulting sound

gliss.

pp

3
16

250
A. Fl. *pp*

Musical staff for Alto Flute (A. Fl.) in treble clef. It shows a whole rest in the first two measures, followed by a half note G4 with a sharp sign in the third measure, and a whole note G4 in the fourth measure. A dynamic marking of *pp* is placed below the first note. A slur covers the last two measures.

Cl. *pp*

Musical staff for Clarinet (Cl.) in treble clef. It shows a whole rest in the first two measures, followed by a half note B3 with a flat sign in the third measure, and a whole note B3 in the fourth measure. A dynamic marking of *pp* is placed below the first note. A slur covers the last two measures.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef. It shows a whole rest in all four measures.

Tbn. *pp*

Musical staff for Trombone (Tbn.) in bass clef. It shows a whole rest in the first two measures, followed by a half note G2 in the third measure, and a whole note G2 in the fourth measure. A dynamic marking of *pp* is placed below the first note. A slur covers the last two measures.

Perc.

Musical staff for Percussion (Perc.) in percussion clef. It shows a whole rest in all four measures.

Hp. *p pp p sim.*

Musical staff for Harp (Hp.) in treble clef. It shows a whole rest in the first measure, followed by quarter notes G4, A4, and B4 in the second, third, and fourth measures. Dynamic markings *p*, *pp*, and *p* are placed below the notes. The word *sim.* is placed below the fourth measure.

M-S.

Musical staff for Music Stand (M-S.) in treble clef. It shows a whole rest in all four measures.

Rhodes

Musical staff for Rhodes piano in treble and bass clefs. It shows a whole rest in all four measures.

Vln. *mf pp*

Musical staff for Violin (Vln.) in treble clef. It shows a whole rest in the first measure, followed by a half note G4 with a sharp sign in the second measure, and a whole note G4 in the third measure. A dynamic marking of *mf* is placed below the first note. A slur covers the last two measures. In the fourth measure, there is a triplet of eighth notes G4, A4, and B4 with a dynamic marking of *pp*.

Vla. *mf pp*

Musical staff for Viola (Vla.) in treble clef. It shows a whole rest in the first measure, followed by a half note G4 with a sharp sign in the second measure, and a whole note G4 in the third measure. A dynamic marking of *mf* is placed below the first note. A slur covers the last two measures. In the fourth measure, there is a whole note G4 with a dynamic marking of *pp*.

Vc. *mf*

Musical staff for Violoncello (Vc.) in treble clef. It shows a whole rest in the first measure, followed by a half note G4 with a sharp sign in the second measure, and a whole note G4 in the third measure. A dynamic marking of *mf* is placed below the first note. A slur covers the last two measures.

Cb. *mf*

Musical staff for Contrabass (Cb.) in bass clef. It shows a whole rest in the first measure, followed by a half note G2 in the second measure, and a whole note G2 in the third measure. A dynamic marking of *mf* is placed below the first note. A slur covers the last two measures.

3
16

254

3 3 4
16 8 8

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp *p* *pp*

p

(*Red.*)

259

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Sampler
6 Filtered Vocal Melody Sample & Ambience

oooh

p *pp* *p* *sim.*

Pedal: On [G]
Tune: 100
mp

oooh
(mp) ord.

pp *sim.*

p *p*

p *mf*

p *mf*

mf

3

263

A. Fl. *pp* *tr* (\leftrightarrow)

Cl. *pp* *tr* (\leftrightarrow)

Tpt. harmon mute. *ppp* *p* *ppp*

Tbn. harmon mute. *ppp* *p* *ppp*

Perc.

Hp. *ppp* *pp* *ppp* *pp* *pp* *ppp*

M-S. *ppp* *mp*
mmm aaahh

Rhodes *ppp* *pp*
pp *ppp*

Vln. sul pont. *p*

Vla. sul pont. *p*

Vc. sul pont. *p*

Cb. *mf* *p* *mp*

272

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

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

Tpt. *ppp* *pp* *mf*

Tbn. *pp* *mf*

Perc. Suspended Cymbal
bow

Hp. *mp*

M-S.

Rhodes

Vln. *pp* *mf* *pp* *mf*

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

Vc. *pp* *mf* *pp* *mf*

Cb. *pp* *mf* *pp* *mf*

276

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

inhale

mf

p

ppp

mp

gliss.

Rain Stick

Pedal: Off

mf close mic.

mp

ppp

gliss down the neck

mp

mp

mp

mp

mp

multiphonic: requires lots of breath and very little pressure

280

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

3/8

4/8

7/16 + 1/16

3/8

4/8

mp

p

mp

mf

ooohh
(*mp*) ord.

ppp

mp

pp

mf

ppp

mp

pp

mf

ppp

mp

pp

mf

(*Ed.*)

285

A. Fl. *ppp* *mf*

Cl. *ppp* *mf*

Tpt. *ppp* *mf*

Tbn. *ppp* *mf*

Perc. Suspended Cymbal soft beaters *mp* Tubular Bell *mf*

Hp.

M-S. *gliss.*

Rhodes

4/8 5

Vln. *pp* *f* scratch ord.

Vla. *pp* *f* scratch ord.

Vc. *pp* *f* scratch ord.

Cb. *pp* *f* scratch ord.

289

5 4 2

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp *p* *ppp*

p *ppp* *p*

cup mute.

ppp *p*

Sampler
7 2nd Dream Reflection: "when someone you know so well looks so different..."

pp *p*

Pedal: On [G]
Tune: 100
mp
fear of
(*mf*) close mic.

293

2 3 4 3 4

A. Fl.

Cl.

ppp

Tpt.

Tbn.

ppp

Perc.

Hp.

M-S.

Rhodes

Pedal: Off

p

aaah

(mf) close mic.

2 3 4 3 4

Vln.

Vla.

Vc.

Cb.

pp

p

pp

4
8

298

A. Fl. *ppp*

Cl. *ppp*

Tpt.

Tbn. *mf*

Perc. Sampler
8 Electronic Chime/Ambience *mf*

Hp.

M-S. *mp* whisper *p* *gliss.* aaah

Rhodes

4
8

Vln. IV. III. II. I. *mf*

Vla. IV. III. II. I. *mf*

Vc. IV. III. II.

Cb.

3
8

2
8

7
16 + 1
16 8

302

A. Fl. *mp* *pp* *mp* *pp* *mf*

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

Tpt. *pp* *mf*

Tbn. *pp* *mp* *pp* *mf*

Perc.

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

Pedal: On [G]
Tune: 100

M-S. *p*
on a beach
(mf) close mic.

Rhodes

3
8

2
8

7
16 + 1
16 8

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *mf* *p* *mf*

Cb. *pp* *mp* *pp* *mf*

307

4/8 3/8

A. Fl. *ppp* *p*

Cl. *ppp* *p*

Tpt. harmon mute *ppp* *p* *ppp*

Tbn. harmon mute *ppp* *p* *ppp*

Perc. Suspended Cymbal soft beaters *mp* Tubular Bells *mp*

Hp.

M-S.

Rhodes *p* (Ped.)

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

4
8

3
8

311

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Snare Drum
brushes, circular motion

RH 7

LH

p

Hp.

ppp *mp* *ppp* *pp*

gliss.

M.S.

Pedal: Off
poco vib.

f *mp*

inhale
mf

aaaah
(*mp*) ord.

Rhodes

4
8

3
8

Vln.

Vla.

Vc.

Cb.

ppp

ppp

4
8

3
8

4
8

316

A. Fl.

Cl.

ppp ————— f ————— ppp

harmon mute

+

o

+

Tpt.

ppp ————— f ————— ppp

harmon mute

+

o

+

Tbn.

ppp ————— f ————— ppp

Perc.

Hp.

p

p ————— mf ————— mp

3

Pedal: On [G]
Tune: 100

p mp

M.S.

oooh

(mp) ord.

3

Rhodes

4
8

3
8

4
8

Vln.

mp ————— p ————— f ————— mp ————— p

Vla.

mp ————— p ————— f ————— mp ————— p

Vc.

mp ————— p ————— f ————— mp ————— p

Cb.

mp ————— p ————— f ————— mp ————— p

321

2 3 4

A. Fl. *p* *ppp*

Cl. *p* *ppp*

Tpt. *gliss.*

Tbn. *3* *p* *ppp*

Perc.

Hp. *mp* *pp*

M-S.

Rhodes *mp*

Vln. *mf* *pp* *mf*

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

Cb. *mf* *pp* *mf*

326

A. Fl. *ppp*

Cl. *ppp*

Tpt.

Tbn.

Perc. **Sampler**
 [8] Electronic Chime/Ambience
mf

Hp. *p pp p pp p sim.*

M-S.

Rhodes *pp p pp p pp p pp p*

Vln. *pp* sul pont. gliss. gliss.

Vla. *pp* sul pont. 5 3

Vc. *pp* sul pont. 3 3 5 3

Cb. *pp* sul pont. gliss. gliss. harmonic gliss.

330

A. Fl. *ppp* *p* *ppp*

Cl. *ppp* *p* *ppp*

Tpt. cup mute. *ppp* *p* *ppp*

Tbn.

Perc.

Hp. *ppp* *mp*

M.S. *mf*
Pedal: On [E]
Tune: 50
or do you wa - nna go home
(*mp*) ord.

Rhodes *pp* *p* *pp* *ppp* *mp*

Vln.

Vla.

Vc.

Cb.

388

A. Fl. 334

Cl. 334

ppp ————— *mp* ————— *ppp*

ppp ————— *mp* ————— *ppp*

Tpt. 334

Tbn. 334

ppp ————— *mp* ————— *ppp*

ppp ————— *mp* ————— *ppp*

straight mute

Perc.

Hp. 334

mp

f

Pedal: On [E]
Tune: 50
senza vib. —————> molto vib, slow

M-S. 334

(mp) ord.

f

Rhodes

Vln. 334

mp ————— *p* ————— *f*

pp ————— *mp* ————— *pp*

Vla. 334

mp ————— *p* ————— *f*

pp ————— *mp* ————— *pp*

Vc. 334

mp ————— *p* ————— *f*

pp ————— *mp* ————— *pp*

Cb. 334

mp ————— *p* ————— *f*

pp ————— *mp* ————— *pp*

poco sul tasto —————> scratch

poco sul tasto —————> scratch

poco sul tasto —————> scratch

poco sul tasto scratch

339

A. Fl. *mf* *pp* *mf* *p* *ppp*

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

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

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

Perc. Snare Drum brushes, circular motion *p*

Hp. *p*

M-S. 3

Rhodes

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

343

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

pp

ppp

pp

ppp

pp

pp

p

pp

p

pp

sim.

ppp

ppp

ppp

347

A. Fl. *ppp*

Cl. *ppp*

Tpt. *pp* *ppp*

Tbn. *ppp*

Perc.

Hp. *p*

M-S. *p*
Pedal: On [G]
Tune: 100
p
if I said to you—
(*mf*) close mic.

Rhodes

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb.

351

A. Fl. *pp* cresc. poco a poco ----- *p*

Cl. *pp* cresc. poco a poco ----- *p*

Tpt. *p* cresc. -----

Tbn.

Perc.

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

M-S. *mf*
for-give_ me

Rhodes *mp*

Vln. *pp* cresc. poco a poco ----- *p*

Vla. *pp* cresc. poco a poco ----- *p*

Vc. *p* cresc. -----

Cb. *p* cresc. -----

2/8 5/16 ²/₈ + 1/16 X 4/8

355

A. Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Tpt. *mp* *mf* *f*

Tbn. *mp* *f*

Perc.

Hp. *mf* *p*

M-S.

Rhodes

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

4 $\text{♩} = 110$

8

360

A. Fl. *pp*

Cl. *pp*

Tpt.

Tbn.

Perc. Tubular Bells *mp*

Hp. *pp*

M-S.

Rhodes *mp*

Sampler
9 Filtered Vocal Sample
piss - ing my - self in the rain

4 $\text{♩} = 110$

8

Vln. *mf* sul pont.

Vla. *ppp*

Vc. *ppp*

Cb. *mf* I. sul pont.

364 (tr)

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Pedal: On [G]
Tune: 100
mp

oooh
(mp) ord.

(sul pont.)
harmonic gliss.
p

(sul pont.)
harmonic gliss.
p

368

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

f

(tr)

To Bass Clarinet.

mp

p *f*

sul pont.

p *f* *pp*

I. II. III. IV.

ord.

ord.

ord.

ord.

mp

mp

mp

mp

303

372 **3** **4**

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Sampler
10 Filtered Vocal Sample and Glitch
oooh

mf

f

mp

377

3 16 4 8

A. Fl. *mf*

B. Cl. *mf*

Tpt. *ppp* straight mute *mf*

Tbn. pedal tone senza sord. *pp* possibile *f* unstable gliss.

Perc.

Hp. *pp* *mf*

M-S. *mmm*
(mf) close mic.

Rhodes

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb.

382

7/16 + 1/16 4/8

A. Fl. *pp* *mp* *ppp*

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

Tpt. *pp* *mp* *ppp*

Tbn. *ppp* straight mute

Perc.

Hp.

M-S. *mp*

Rhodes

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

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

Vc. *pp* *mp* *ppp* *mf*

Cb. *pp* *mp* *ppp* *mf*

386

A. Fl. *mf* *ppp* *mp*

To Clarinet in B \flat

B. Cl. *mf* *ppp*

Tpt. *mf* *ppp*

Tbn. *mf* *ppp*

Perc.

Hp. *mf* *mp* *p*

M-S.

Rhodes

Vln. *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp*

390

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Sampler
 II Ambience/
 Fast Synth Arpeggio

p

mp

mf

sul tasto → scratch

sul tasto → scratch

sul tasto → scratch

394

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

3 8

tr

3 16

7 16

ppp

mf

p

7:8

(7)

7:8

(7)

harmon mute

o +

ppp

mf

harmon mute

o +

ppp

mf

ord.

ord.

ord.

arco

3 8

3 16

7 16

ppp

mf

ppp

mf

mf

mf

399

7/16 + 1/16 3/8 =80 4/8 5/8

A. Fl. *ppp* *f* *f* *mp* *f*

Cl. *ppp* *f* *mp*

Tpt. *ppp* *f*

Tbn. *ppp* *f*

Perc.

Hp. *f* *mp* *mf*

M-S.

Rhodes *f* *mp*

Vln. *ppp* *f* *mf*

Vla. *ppp* *f* *mf*

Vc. *ppp* *f* *mf*

Cb. *ppp* *f* *mf*

5
8

4
8

Long

♩=110

403

A. Fl.

Cl.

Tpt.

Tbn.

Sampler
3 Ocean/Beach

Perc.

Hp.

M.S.

p
and I feel _____
(mf) close mic.

Rhodes

5
8

4
8

Long

♩=110

Vln.

Vla.

Vc.

Cb.

pizz.
mp

407

A. Fl. *ppp* *mp* *ppp*

Cl. *ppp* *mp* *ppp*
To Bass Clarinet

Tpt. *ppp* *mp* *ppp*
straight mute

Tbn. *ppp* *mp* *ppp*
straight mute

Perc.

Hp. *mf* *mp*

M-S.

Rhodes *p* *mf* *mp*

Vln. *ppp* *mp* *ppp*

Vla. *ppp* *mp* *ppp*

Vc. *pp* arco

Cb. *pp* arco

3 4
16 8

411

A. Fl.

B. Cl.

pp

Tpt.

Tbn.

senza sord.

pp

Sampler
12 Chord Swell/Ambience

Perc.

Hp.

mf

M-S.

Rhodes

mf

3 4
16 8

Vln.

Vla.

13

Vc.

mp: mf

p

pp

Cb.

mp: mf

p

pp

7 3 1 4
16 8 + 16 8

416

A. Fl. *ppp* *f*

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

Tpt. *ppp* *f*
senza sord.

Tbn. *mp* *pp* *f*

Perc. Snare Drum brushes, circular motion
RH 7
LH *p*

Hp. *pp* *p*
gliss.

M-S. Pedal: On [G]
Tune: 50
ppp *f*
aaah
(*mp*) ord.

Rhodes

7 4
16 8

Vln. arco *ppp* *f*
col legno *ff* *pp*
3 3

Vla. arco *ppp* *f*
col legno *ff* *pp*
5 3

Vc. *mp* *pp* *f*
col legno *ff* *pp*
3 3 5

Cb. *mp* *pp* *f*
col legno *ff* *pp*
3 3

To Flute.

420

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

p

p

gliss.

ppp

mf

mf close mic.

f

f

gliss.

gliss.

mf

p

mf

p

ord. III. II. I. IV. 6

ord. IV. III. II. I.

ord. gliss.

ord. gliss.

424

A. Fl.

B. Cl. *mp*

Tpt.

Tbn.

Perc.

Hp. *mp*

M-S. *mp* ord.

Rhodes *p*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

multiphonic with high noise content roughly within the given register

To Clarinet in B \flat

Pedal: On [G]
Tune: 100

428

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

multiphonic

p

Sampler
[II] Ambience/
Fast Synth Arpeggio

mp

my - self in the rain

mf

432

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

tr

mp

p

Snare Drum
brushes, circular motion

RH 7

LH

p

3

mp

mp

mp

436

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp

mp

pp

pp

mp

mp

mp

sul tasto

pizz.

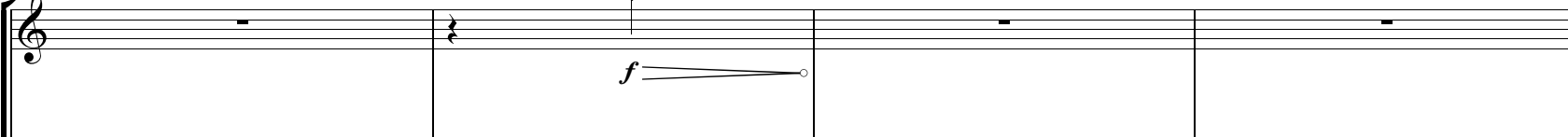
arco

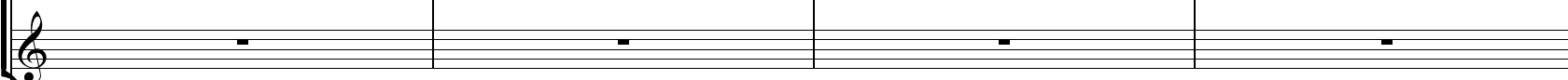
pizz.

pizz.

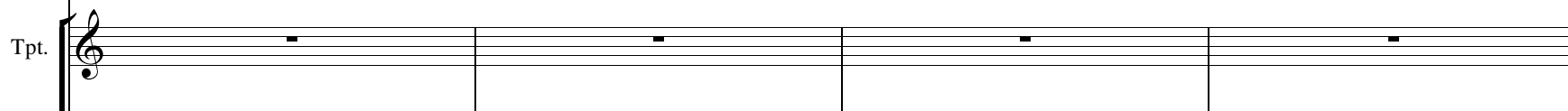
inhale

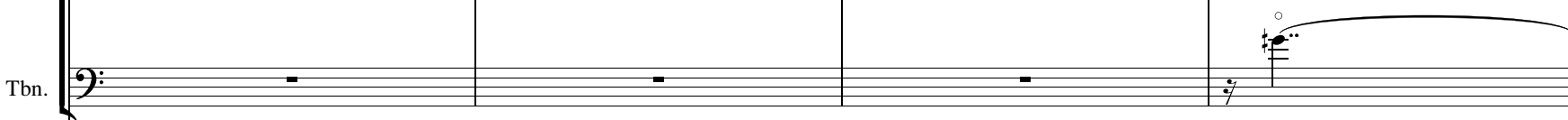
440

Fl. 

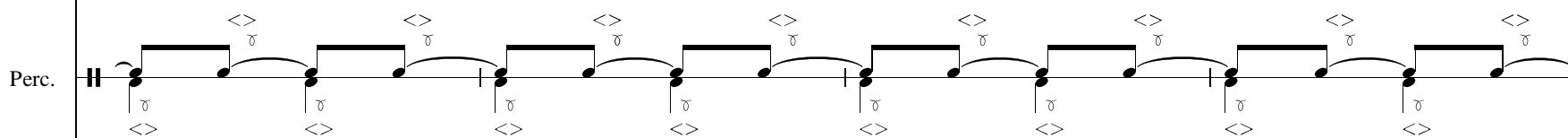
Cl. 

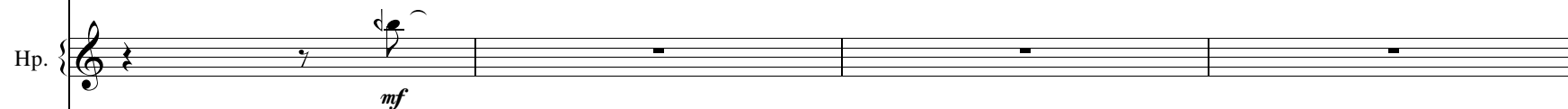
f

Tpt. 

Tbn. 

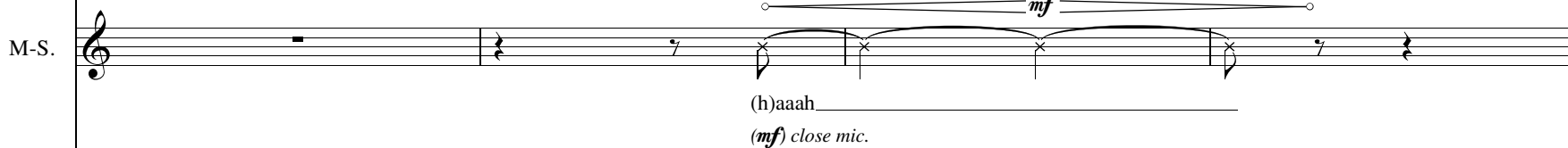
ppp

Perc. 

Hp. 

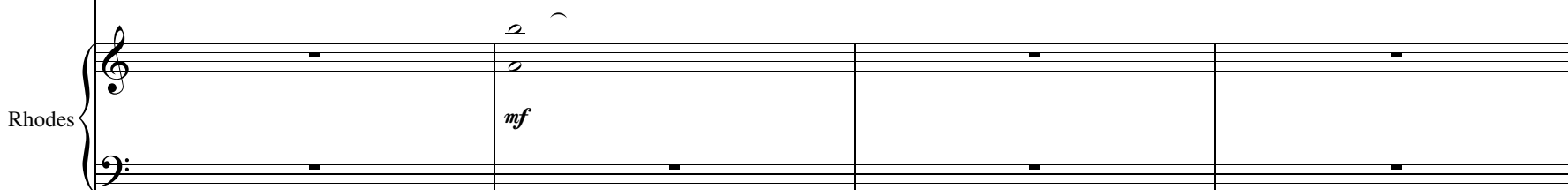
mf

Pedal: Off
whisper

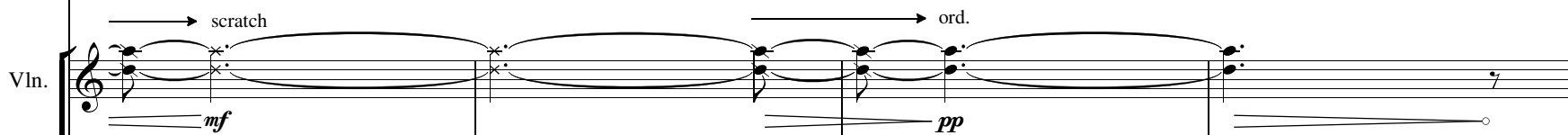
M-S. 

mf

(h)aaah
(mf) close mic.

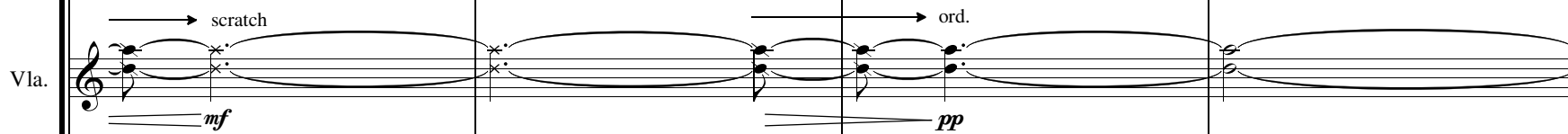
Rhodes 

mf

Vln. 

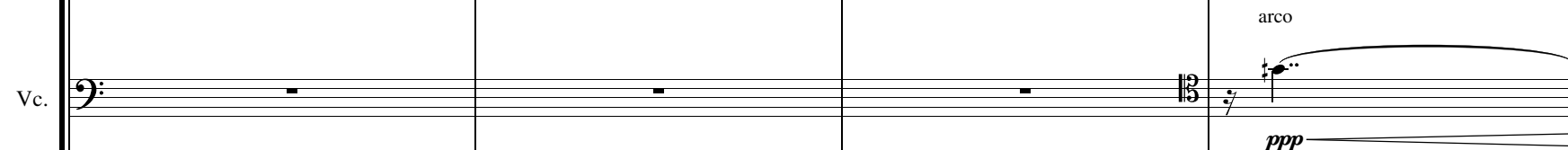
mf

pp

Vla. 

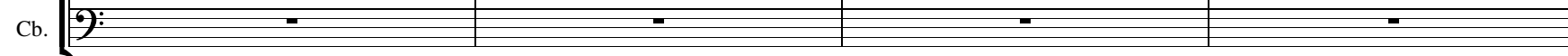
mf

pp

Vc. 

ppp

arco

Cb. 

2
8

5
16²/₈ + 1
16 4
8

444

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp

ppp

f

arco

3

2
8

5
16

4
8

4
8

449

Fl. *ppp*

Cl.

Tpt.

Tbn.

Perc.

Sampler
8 Electronic Chime/Ambience

mf

Hp.

M-S.

Pedal: On [G]
Tune: 100

mp

for - give me lord

(*mp*) ord.

Rhodes

4
8

Vln.

pp

mp

Vla.

pp

Vc.

pp

mp

3

Cb.

Fl. (tr) 453

Cl. 7 *p*

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln. *pp*

Vla. *mp* *pp*

Vc. *pp*

Cb.

457

3/8 4/8

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mf

mp

mf

Sampler
10 Filtered Vocal Sample and Glitch

oooh

mp

pp

pp

pp

p

pp

pp

tr

3

3

3

461 (tr)

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Pedal: On [G]
Tune: 100
p

and I feel
(*mf*) close mic.

Sampler
[II] Ambience/
Fast Synth Arpeggio

p

p *pp*

p *pp*

poco vib. → senza vib.

p

465

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

pp

p

p

p

p

p

469

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

tr

ppp

mp

mp

(Ped.)

3

3
8

4
8

473 (tr)

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

p

pp

mp

pp

M-S.

Rhodes

p

p

3
8

4
8

Vln.

mp

mp

Vla.

mp

Vc.

mp

Cb.

mp

4
8

477

Fl. *tr*

Cl. *ppp* *mf* *ppp*

Tpt. *ppp* *mf* *ppp*

Tbn.

Perc. Sampler
13 Ambience/
Fast Synth Arpeggio 2

Hp. *mp*

M-S. *mp*
and I feel
(*mp*) ord.

Rhodes *mp*

4
8

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

481 (tr)

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

485

3 (tr)

4

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Sampler
[8] Electronic Chime/Ambience

mf

mp

p

mp

mp

mp

mp

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

3
8

4
8

489

Fl. *pp* *mp* 3

Cl.

Tpt. *pp* *mp* straight mute

Tbn. *pp* *mp* straight mute

Perc.

Hp.

M-S. *p* 3
aaah
(*mp*) ord.

Rhodes

3
8

4
8

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

493 aeolian, breath tone

Fl. *pp*

Cl. *pp*

Tpt. *pp*

Tbn. *pp*

Perc.

Hp. *mp*

M-S. *mf*

Rhodes *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

3
8

3
16

497

Fl. *p*

Cl.

Tpt.

Tbn.

Suspended Cymbal
soft beaters

Perc. *p*

Hp.

Pedal: On [C]
Tune: 100

M-S. *p*
mmm
(*mf*) close mic.

Rhodes

3
8

gliss down the neck

3
16

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

502

3 4 3

16 8 8

Fl.

Cl.

Tpt.

Breath

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp

mf

mp

mp

pp

p

ppp

p

ppp

p

ppp

p

ppp

Pedal: On [G]
Tune: 100

mp

oooh

(*mp*) ord.

3

3

507

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

pp

pp

harmon mute

pp

mp

mp

pp

pp

pp

poco sul pont.

pp

poco sul pont.

pp

poco sul pont.

pp

3

4

3

4

511

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

senza sord.

ppp *mp*

Pedal: On [G]
Tune: 100
mp

fear of life
(*mp*) ord.

pp *p* *pp*

mp *pp*

mp *pp*

mp

3

p

3

4

515
Fl. *mf* *mp*

Cl. *mf*

Tpt. *f* *ppp*

Tbn. *ppp* *f* *ppp*

Perc.

Hp. *p* *mf* *pp*

M-S.

Rhodes *mf* *pp*

3

4

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

4
8

519

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

on a beach

p

mf

tr

3

4
8

Vln.

Vla.

Vc.

Cb.

sul pont.

p

pp

p

pp

p

pp

523

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mp

ppp

p

(tr)

(harmon mute)

Pedal: Off
poco vib.

ppp

mp

ppp

aaah

(*mp*) ord.

527

Fl. *ppp* *f* *ppp*

Cl.

Tpt. *ppp* *f* *ppp*

Tbn. *ppp* *f* *ppp*

Perc.

Hp. *f*

M-S. *ppp* *f* *ppp*
aaah

Rhodes *f*

Vln.

Vla.

Vc.

Cb. *f*

3
16 4
8

531

Fl. *mf*

Cl. *mf*

Tpt.

Tbn.

Perc.

Hp. *mf* *mp* *mf*

M-S. *f*

aaah

Rhodes *mf* *mp* *mf*

3
16 4
8

Vln. *f* *mp*

ord.

Vla. *f* *mp*

ord.

Vc. *f*

ord.

Cb. *f*

ord.

536

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

Pedal: On [G]
Tune: 100
mp

this could be a lie
(mf) close mic.

sul pont.
IV. III. II. I.

sul pont.
IV. III. II. I.

mf

mf

molto sul tasto

pp

molto sul tasto

almost no discernable pitch, excessive bow pressure but remain at the stated dynamic by keeping the bow placed molto sul tasto

scratch tone

scratch tone

Long

X

4/8 $\text{♩} = 110$

540

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

straight mute

straight mute

mp

p

p

Sampler

14 3rd Dream Reflection: "it was a single clap of thunder..."

Long

X

4/8 $\text{♩} = 110$

Vln.

Vla.

Vc.

Cb.

mp

mp

p

3
8

4
8

544

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Tpt. *mf* *p* *mf* 3

Tbn. *mf* *p* *mf*

Perc.

Hp. *mf*

M-S.

Rhodes *mf*

Vln. *molto sul pont.* *mp* 3 4

Vla. *molto sul pont.* *mp* 13

Vc. ord. scratch

Cb. ord. scratch

549

Fl. *p*

Cl. *p*

Tpt. *mf* *p* 3

Tbn. *p*

Perc. Sampler 15 Radio Static

Hp. *mp*

M-S. *mp*
and I feel
(*mp*) ord.

Rhodes

Vln. *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. ord. *p* *pp* scratch

Cb. ord. *p* *pp* scratch

553

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

557 $\frac{3}{8}$ → overblow/distort → ord. $\frac{9}{16}$ $\frac{4}{8}$ + $\frac{1}{16}$ $\frac{4}{8}$ $\frac{3}{8}$

Fl. *f* *p* *f*

Cl. *f* *p* *f*

Tpt. *pp* *f*

Tbn. *f* *p* *f*

Perc. Kick Drum *mf*

Harp *mf*

M-S.

Rhodes *mp*

$\frac{3}{8}$ → scratch → ord. $\frac{9}{16}$ $\frac{4}{8}$ $\frac{3}{8}$

Vln. *f* *p* *f* *pp*

Vla. *f* *p* *f* *pp*

Vc. *f* *pp*

Cb. *p* *f*

4
8

562

Fl. *ppp* *mp*

Cl.

Tpt. *ppp* practice mute

Tbn.

Perc. Suspended Cymbal soft beaters *p*

Hp. *mf*

M-S.

Rhodes *mf*

4
8

Vln. *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp* *f*

Cb. *pp* *f*

566

Fl. *ppp* *p* *mp* *p*

Cl. *p* *mp* *p*

Tpt. *ff* *ppp*

Tbn.

Perc.

Hp. *p*

M-S. *mp*
this _____ could be _____

Rhodes *p*

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

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp*

Cb. *p* *mp* *p*

570

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

p

ppp

ff

mf

oooh

574

Fl. *p*

Cl. *p*

Tpt. *ppp* *ff* *ppp*

Tbn. *ppp* *f* *ppp*

Perc. Rain Strick *pp*

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

M-S.

Rhodes

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mf* *pp*

practice mute

molto sul tasto

578

Fl. *mf*

Cl. *mf*

Tpt. harmon mute
 ○ + *ppp* *mp*

Tbn. harmon mute
 ○ + *ppp*

Perc.

Hp. *p* *sim.*

M-S.

Rhodes

Vln. *mf*

Vla. *mf*

Vc. *mf* *pp* *mf* *pp*
 scratch

Cb. *mf* *pp*

Detailed description of the musical score: The score is for page 136, measures 578 through 581. It features a variety of instruments. The Flute and Clarinet parts are marked *mf*. The Trumpet and Trombone parts are marked *ppp* and *mp*, with instructions for 'harmon mute'. The Harp part is marked *p* and *sim.*. The Violin and Viola parts are marked *mf*. The Violoncello part is marked *mf* and *pp*, with instructions for 'molto sul tasto' and 'scratch'. The Contrabass part is marked *mf* and *pp*. The Percussion part is marked with a single note. The M-Saxophone and Rhodes parts are marked with rests.

582

Fl. *mf:*

Cl. *mf:*

Tpt. *ppp* (harmon mute) *mf:*

Tbn. *mp* *gliss.* *ppp*

Perc.

Hp.

Pedal: On [G]
Tune: 50
pp possibile *mf*

M-S. *gliss.*
aaah
(mp) ord.

Rhodes

Vln. *mf:*

Vla. *mf:*

Vc. *mp* *ord.* *poco sul tasto*

Cb. *mp* *ord.* *poco sul tasto*

586

3/8

4/8

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

f

mf

gliss.

pp *mp* *ppp*

f *mp*

f *mp*

f *mp*

f *mp*

scratch

ord.

scratch

ord.

ord.

ord.

Pedal: On [G]
Tune: 100
mp

and I feel
(mp) ord.

590

Fl. *ppp* *f*

Cl. *ppp* *f*

Tpt. *ppp* *f*

Tbn. *pp* *mp* *gliss.*

Perc. Sampler [10] Filtered Vocal Sample and Glitch *mf* *oooh*

Hp. *mf*

M-S.

Rhodes *mf* *f*

Vln. *f* *scratch*

Vla. *f* *scratch*

Vc. *pp* *f* *scratch* *pizz.*

Cb. *pp* *f* *scratch* *pizz.*

3 **2** **4**

3
16

4
8

3
8

4
8

595

Fl.

Cl.

Tpt.

Tbn.

gliss.

ppp

Perc.

Sampler

8 Electronic Chime/Ambience

mf

Hp.

M-S.

Pedal: On [G]
Tune: 50

aaah
(mp) ord.

mf

gliss.

Rhodes

3
16

4
8

3
8

4
8

Vln.

ord.

mp: mf

ppp

f

Vla.

ord.

mp: mf

ppp

f

Vc.

ord.
arco

mp: mf

ppp

f

Cb.

600

Fl.

Cl.

To B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mp

p

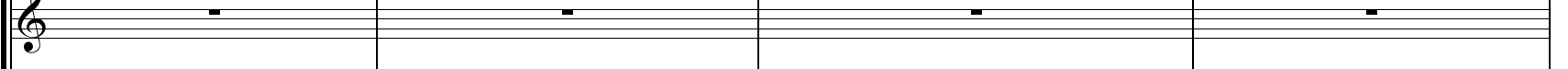
3

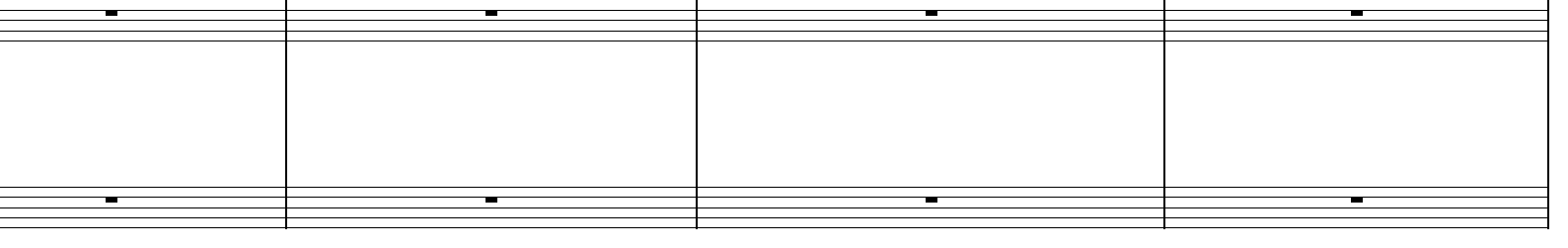
gliss.

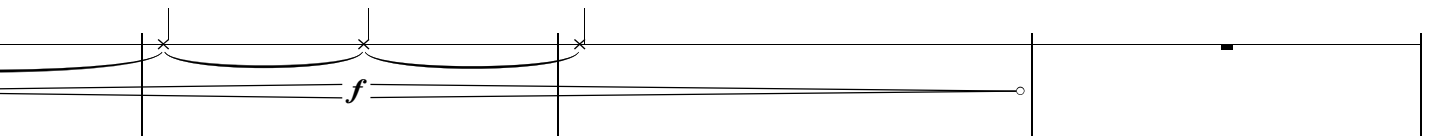
sul pont. flautando

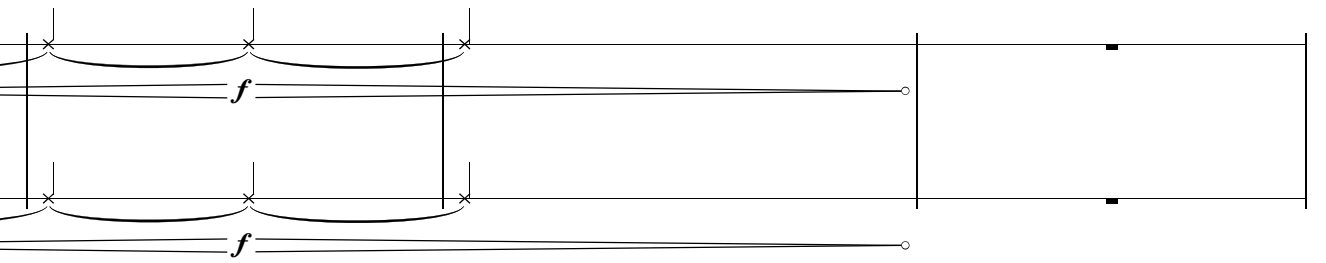
Detailed description: This page of a musical score contains staves for Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), M-S., Rhodes, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part starts with a tempo marking of 600 and has a long note with a fermata. The Clarinet part has a dynamic marking of *ppp* and a note with a fermata. The Trumpet part has a dynamic marking of *ppp*. The Harp and Rhodes parts have dynamic markings of *mp* and *p*, with a triplet of eighth notes. The Violin and Viola parts have dynamic markings of *gliss.* and *sul pont. flautando*. The Violoncello part has a dynamic marking of *gliss.* and a triplet of eighth notes. The Percussion part has a single note at the end of the page.

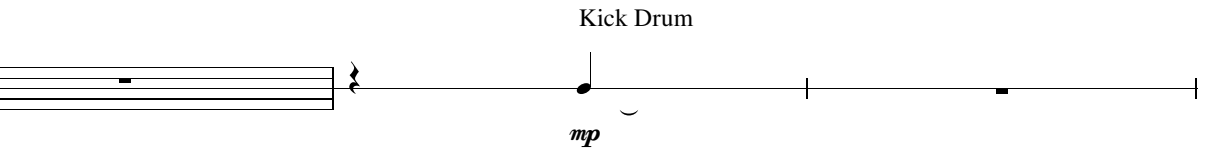
604

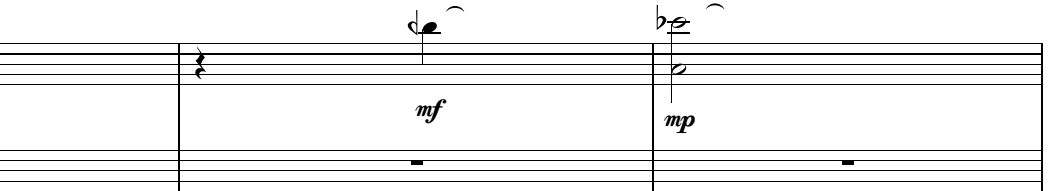
Fl. 

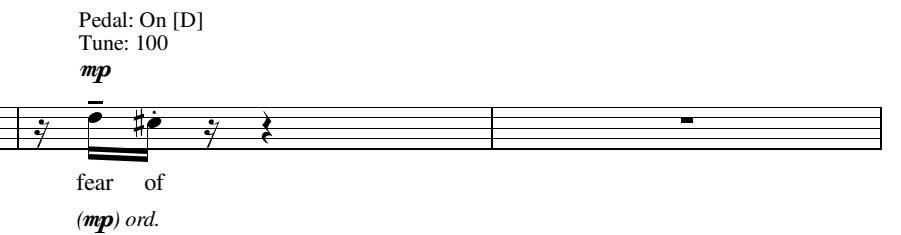
Cl. 

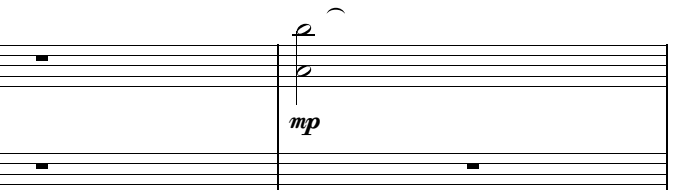
Tbn.  *f*

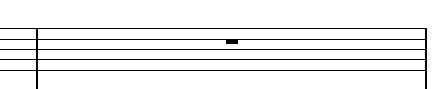
Tbn.  *f*

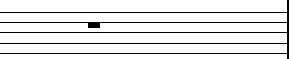
Perc.  Tubular Bell *p* Kick Drum *mp*

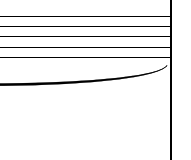
Hp.  *mf* *mp*

M-S.  Pedal: On [D]
Tune: 100
mp
fear of
(mp) ord.

Rhodes  *mp*

Vln. 

Vla. 

Vc.  *pp* *mp*
arco

Cb.  *pp* *mp*

608

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

pp

mf

pp

Pedal: On [G]
Tune: 100
mf

oooh
(p) far.

scratch

mf

scratch

mf

612

Fl.

Bass Clarinet in B \flat

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mf

ppp

straight mute

p

sul tasto

ord.

3

2

3

2

617

2 8 4 8

Fl. *f* *ppp* *f* inhale

B. Cl. *f* *ppp*

Tpt. *f* *ppp*

Tbn. *f* *ppp*

Perc. Tubular Bell *f* Suspended Cymbal soft beaters on the bell *ppp*

Hp. *f* *mf*

M-S.

Rhodes *mf*

Vln. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

622 $\text{♩} = 80$

Fl. mp

B. Cl.

Tpt. *senza sord*

Tbn. *(senza sord)*

Perc. **Sampler**
 16 4th Dream Reflection: "it sounds perverse..."
 Suspended Cymbal
 soft beaters
 on the bell
ppp

Hp. *gliss.* *mp* *ppp* *gliss.* *gliss.* *mp* *ppp*

M-S. *Pedal: Off*
p *gliss.*
 aaahh
(mf) close mic.

Rhodes

$\text{♩} = 80$

Vln.

Vla.

Vc.

Cb.

626

Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

ppp

mf

ppp

mf

ppp

mf

ppp

p

ppp

Pedal: Off

ppp *mp*

aaahh

(*mp*) ord.

(*Lead.*) →

630

Fl. *ppp* *mp* *ppp*

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

Tpt. *ppp* *mp* *ppp*

Tbn. *ppp* *mp* *ppp*

Perc. (on the bell) *p*

Hp. *mp*

M-S.

Rhodes *mp*

Vln.

Vla.

Vc.

Cb.

634

Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

tr

ppp

mf

ppp

p

ppp

To. Cl.

harmon mute

ppp

mf

ppp

harmon mute

ppp

mf

ppp

pp

p

pp

3

8

3

8

mf

pp

mf

mf

pp

mf

mf

pp

mf

poco rall. ♩=76

639

Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Sampler

8 Electronic Chime/Ambience

Hp.

M-S.

Pedal: On [G]
Tune: 100
mp

on a beach
(mf) close mic.

Pedal: On [A]
Tune: 100
mp

feel like
(mf) close mic.

Rhodes

poco rall. ♩=76

Vln.

Vla.

Vc.

Cb.

642

Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mp

ppp

gliss.

mf

p

mf

feel like mmm

pp molto legato

pizz.

mp

646

Fl.

Clarinet in B \flat

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp *mp* *ppp*

ppp *mp* *ppp*

p *mf* *mf* *mp*

half whispered *p* ord. *mp*

shirt by unhh in - to the night time. look right through me

649 $\text{♩} = 52$

Fl.

Cl.

Tpt.

Tbn.

Sampler
8 Electronic Chime/Ambience

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

practice mute

"ppp"

mf

ppp

mf

Pedal: Off
whispered
p

Pedal: On [B \flat]
Tune: 100
p

break through
(*mf*) close mic.

a thou - sand
(*mf*) close mic.

mp
(Reo.)

$\text{♩} = 52$

sul pont.
ppp

sul pont.
ppp

sul pont.
ppp

ppp

2/8 $\text{♩} = 126$

4/8

3/8

652

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

ff

f

ppp

mp

mp

ppp

mp

mf

mf

mf

arco

mf

practice mute

gliss.

Tubular Bells

miles a - way

660

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

f *ppp* *ppp*

Suspended Cymbal
soft beaters

what's go - ing on I change_ my hair I change_ a - lot I'm not the

gliss.

664

Fl. *mp*

Cl. *mp*

Tpt. *f* *ppp*

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

Perc. *mf*

Harp

M-S. *gliss.* *gliss.*
per - son that I

Rhodes *mp* *3* *Ped.*

Vln. *sul pont.*

Vla. *gliss.*

Vc. *gliss.* *3*

Cb. *gliss.*

668

Fl. *ppp*

Cl. *ppp*

Tpt.

Tbn. harmon mute
○ + *ppp* *gliss.* *p*

Perc.

Hp.

M-S.

Rhodes

Vln. *poco sul pont.* *pp*

Vla. *poco sul pont.* *pp*

Vc.

Cb.

672

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Pedal: Off
whisper
p

dis - a - p - p - oin - ted
(mf) close mic.

Rhodes

Vln.

Vla.

Vc.

Cb.

676

Fl. *mp*

Cl. *mp*

Tpt. (harmon mute) *pppp* *p*

Tbn. (harmon mute) *pppp* *p*

Perc.

Hp. *mp*

M-S.

Rhodes *mp* *p* *pp*

Vln. *mp*

Vla. *mp*

Vc.

Cb.

680

2/8 4/8

Fl. *p* *f*

Cl. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Perc. Kick Drum

Hp. *mf* *8va*

M-S. *mp* *mf* *close mic.*
 call me on the don't re-mind me I got texts on my dream phone_____

Rhodes

Vln. *ppp* *f*

Vla. *ppp* *f*

Vc. *mf* *f*

Cb. *mf* *f*

ord.

ord.

ord.

ord.

♩=160

684

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Red. →

♩=160

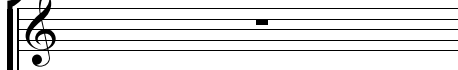
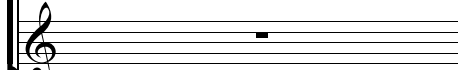
Vln.

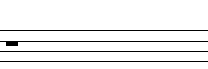
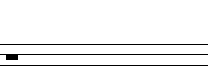
Vla.

Vc.


Cb.

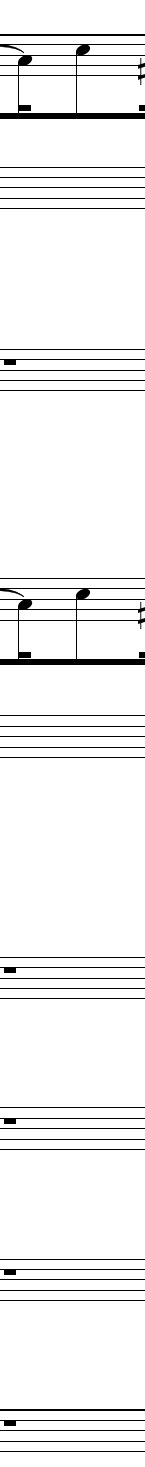
688

Fl. 
Cl. 


Tpt. 
Tbn. 

Sampler
17 Reverse Vocal Sample

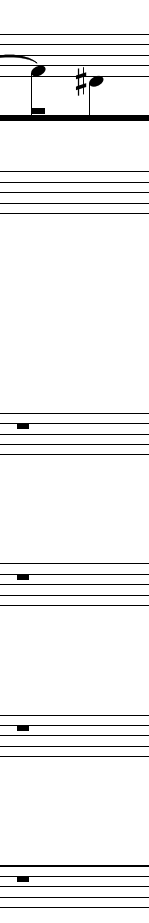
Perc. 


Hp. *mp* 

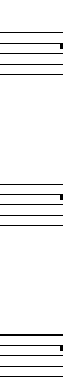
Pedal: On [B]
Tune: 75


M-S. *mp* 


for - give__ me lord_____
(mp) ord.

Rhodes 

Vln. 

Vla. 

Vc. 

Cb. 

7
16

4
8

692

Fl. *mf*

Cl. *mf*

Tpt.

Tbn.

Perc.

Hp. *mf* *pp*

M-S.

Rhodes *mf*

7
16

4
8

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *p*

Cb. *mf* *p*

696

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp


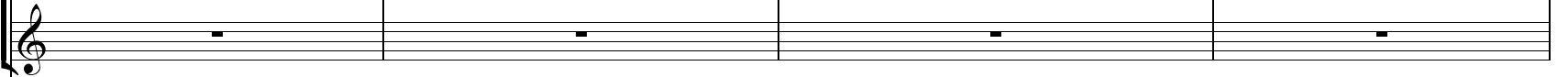
mp

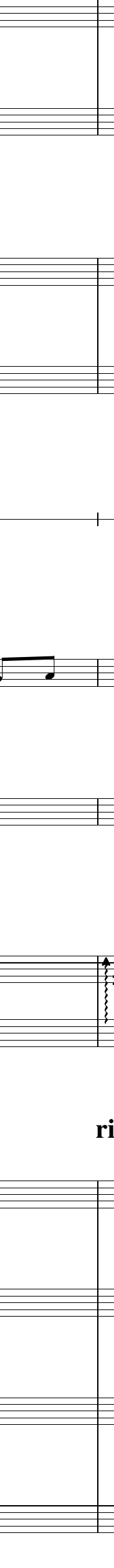

mp


mp

rit.

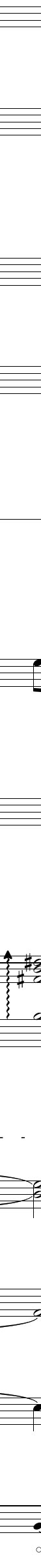
700

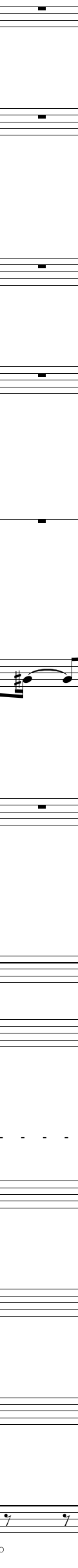
Fl. 
Cl. 

Tpt. 
Tbn. 


Perc. 


Hp. 


M-S. 

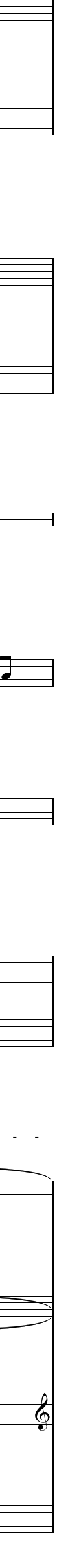
Rhodes 

rit.

Vln. 

Vla. 

Vc. 

Cb. 

♩=130

704

Fl. *ppp* ————— *f*

Cl. *ppp* ————— *f*

Tpt. senza sord. *ppp* ————— *f*

Tbn. senza sord. *ppp* ————— *f*

Sampler
18 Celebi Synth Ambience

Perc.

Hp.

M-S.

Rhodes *f*

♩=130

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

707

Fl. *ppp* *f* *ppp*

Cl. *ppp* *f* *ppp*

Tpt. *ppp* *f* *ppp*

Tbn. *ppp* *f* *ppp*

Perc. *mf*

Hp.

Pedal: On [G]
Tune: 100
ppp *f* *ppp*

M-S.
aaah *(mp) ord.* en - tra...

Rhodes

Vln. *ppp* *f* *ppp* scratch ord. sul pont. I. IV.III.II. *f* 6

Vla. *ppp* *f* *ppp* scratch ord. sul pont. I. IV.III.II. *f*

Vc. *ppp* *f* *ppp* scratch ord. sul pont. I. *f*

Cb. *ppp* *f* *ppp* scratch ord. sul pont. I. *f*

711 aeolian, breath tone

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

Cl. *pp*

Tpt. harmon mute *ppp* *p* *ppp*

Tbn.

Perc. Sampler [19] Forever 2021 Synth Ambience

Hp. *mp*

M-S.

Rhodes *mp* Red.

Vln. ord. *p legato, espress*

Vla. ord. *p legato, espress*

Vc. pizz. *mp*

Cb. *mp*

3
8

4
8

inhale

f

f

f

senza sord.

senza sord.

Pedal: Off
whisper

p

gliss.

aaah

(*mf*) close mic.

mf

mf

mute strings with left hand

gliss down the neck

3
8

4
8

pp

f

mute strings with left hand

gliss down the neck

pp

f

mute strings with left hand

gliss down the neck

pp

f

mute strings with left hand

gliss down the neck

pp

f

719

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

723 $\frac{4}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ + $\frac{1}{16}$ $\frac{4}{8}$

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Pedal: On [D]
Tune: 100
ppp

aaah
(mp) ord.

ppp

gliss.

(senza sord.)

gliss.

$\frac{4}{8}$ $\frac{5}{16}$ $\frac{4}{8}$

Vln.

Vla.

Vc.

Cb.

mf

pp

mf

mf

pp

mf

mf

pp

mf

mf

pp

mf

4
8

727

Fl. *mf*

Cl. *mp* *ppp*

Tpt. *mp* *ppp*

Tbn. *ppp* *mf* *ppp*

Perc. Sampler [20] Dream Phone Synth Ambience

Hp. *ppp* *mp* *f*

M-S. *mf*

Rhodes *mp*

4
8

Vln. *pizz.* *ppp* *mp*

Vla. *pizz.* *ppp* *mp*

Vc. *mp*

Cb. *mp*

3 5
16 8

731

Fl.

Cl.

Tpt.

Tbn.

pp *f*

pp *f*

Perc.

Hp.

Pedal: On [D]
Tune:100

M-S.

pp *mf* *pp*

3 3 3 3 3 3 3 3 3

roll - ing on me off me try me tell me do you like me real - ly
(*mf*) close mic.

Rhodes

3 5
16 8

Vln.

Vla.

Vc.

Cb.

f *p* *f*

f *p* *f*

735

5/8 3/8 4/8

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

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

Tpt. *p* *mf* *p* *mp*

Tbn. *p* *mf* *p* *mp*

Perc. *mp* Sampler [20] Dream Phone Synth Ambience

Hp. *pp* *f*

M-S.

Rhodes *mp* *mp*

Vln. arco *p* *mf* *p* *mp* *mp* pizz.

Vla. arco *mf* *p* *mp* *mp* pizz.

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

Cb. *p* *mf* *p* *mp* *mp*

739

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mp

gliss.

ppp

mf

mf

f

mp

f

f

mp

f

call me in my sleep I'll ne - ver be home

(*mp*) ord.

4
8

742 *tr*

Fl. *pp* *f*

Cl. *pp* *f*

Tpt. *pp* *f*

Tbn. *pp* *f*

Perc. Suspended Cymbal
soft beaters

mp

Hp. *mf*

M-S. Pedal: On [C]
Tune:50
mf

a - ny - way a - ny - one

(*mp*) ord.

Rhodes *mf*

4
8

Vln. arco *pp* *f* *pp*

Vla. arco *pp* *f* *pp*

Vc. *pp* *f* *pp*

Cb. *pp* *f* *pp*

2 4

746

Fl. *f*

Cl.

Tpt.

Tbn.

Perc. Kick Drum *mf*

Hp. *mf* *mp*

M-S. can

Rhodes *mf* *mp*

Red. →

2 4

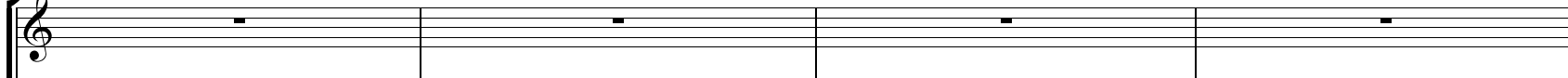
Vln. *p*

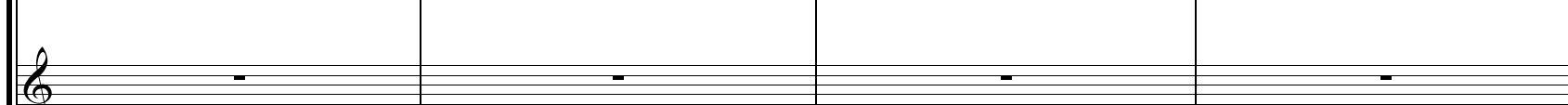
Vla. *p*

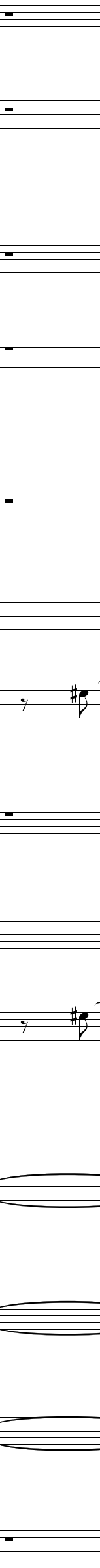
Vc. *p*

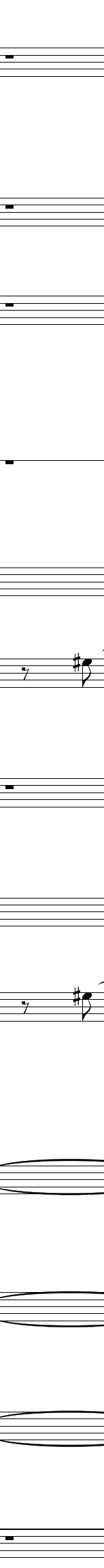
Cb.


750

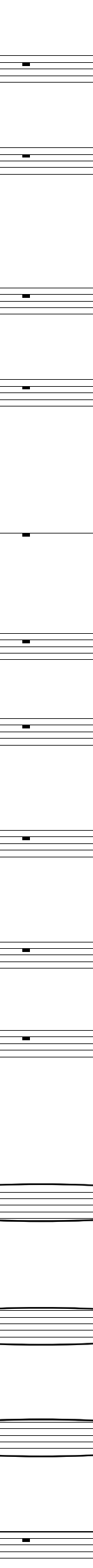
Fl. 


Cl. 

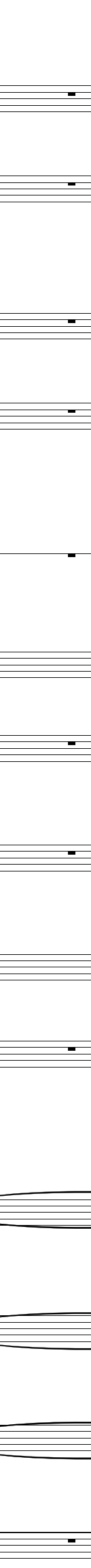
Tpt. 


Tbn. 


Perc. 


Hp. 


M-S. 

Rhodes 

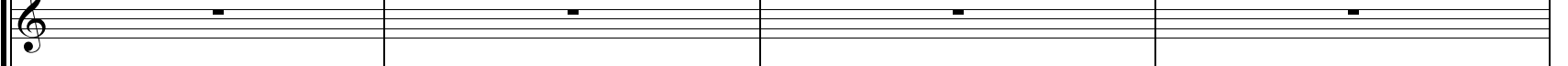
Vln. 

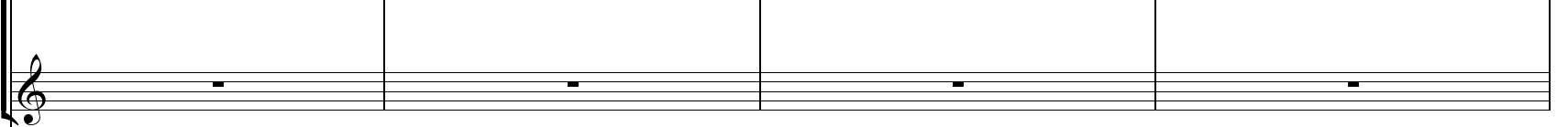
Vla. 

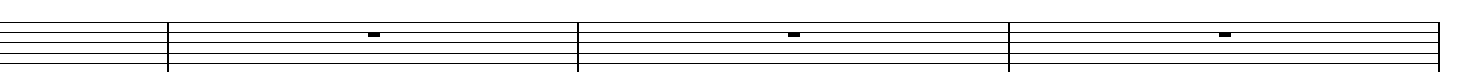
Vc. 

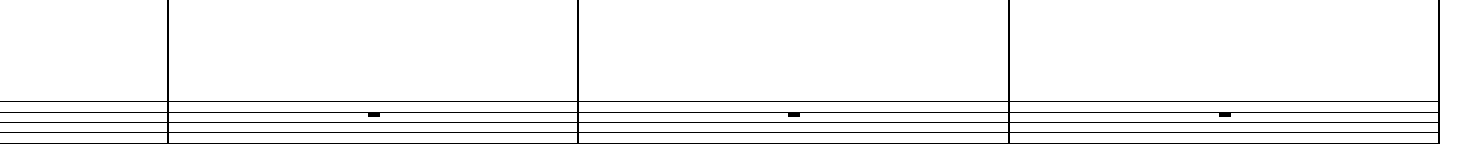
Cb. 

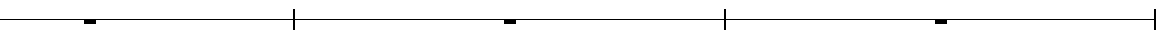
754

Fl. 

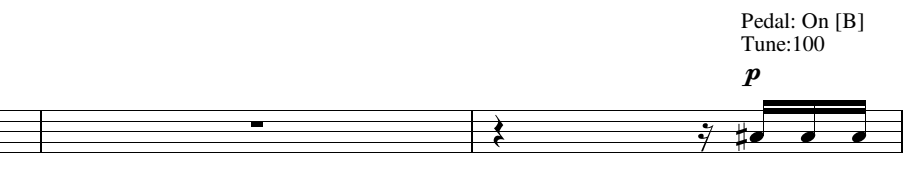
Cl. 

Tpt. 

Tbn. 

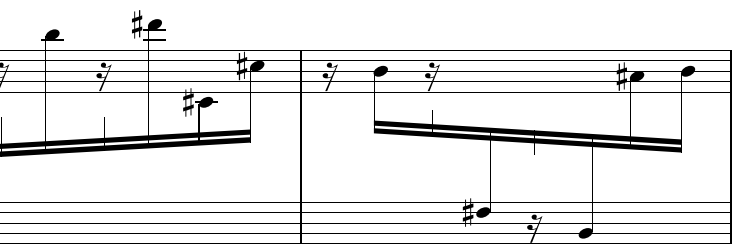
Perc. 

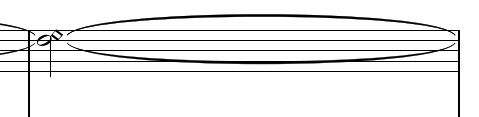
Hp. 

M-S. 

Pedal: On [B]
Tune:100
p


well it's the
(*mf*) close mic.

Rhodes 

Vln. 

Vla. 

Vc. 

Cb. 

ppp

758

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

p

senza sord.

pp *mp*

senza sord.

ppp *mp* *ppp*

mp

way (y)eahh

762

Fl. *mp*

Cl. *mp*

Tpt.

Tbn. *mf* *mp: mf* *mp: f*

Perc. *mf*

Hp. *mf*

M-S.

Rhodes *mf*

Vln. *pizz.* *p* *arco* *ppp*

Vla. *pizz.* *p* *arco* *ppp*

Vc. *pizz.* *p* *arco* *ppp*

Cb.

Sampler
8 Electronic Chime/Ambience

Detailed description of the musical score: The score is for measures 762-765. The Flute part starts with a triplet of eighth notes (G4, A4, B4) and a half note (C5), marked *mp*. The Clarinet part has a half note (G4) and a half note (C5), also marked *mp*. The Trombone part has a half note (G2) and a half note (C3), marked *mf*, *mp: mf*, and *mp: f*. The Percussion part has a single note (G4) marked *mf*. The Harp part has a half note (G4) and a half note (C5), marked *mf*. The Rhodes part has a half note (G4) and a half note (C5), marked *mf*. The Violin, Viola, and Violoncello parts have a half note (G4) and a half note (C5), marked *pizz.* and *p*, then *arco* and *ppp*. The Contrabass part has a half note (G2) and a half note (C3).

766

3/8

4/8

Fl. *pp* *f* *pp* *mf espress.*

Cl. *pp* *f* *pp* *mf espress.*

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

Tbn. *pp*

Perc.

Hp. *mf* *p* *mf* *p* *mf* *p*

M-S. *mf*
Pedal: Off
and you fall a- cross the ta - ble where you draw at
(mp) ord.

Rhodes *mf*

3/8

4/8

Vln. *f* *pp* *mf espress.*

Vla. *f* *pp* *mf espress.*

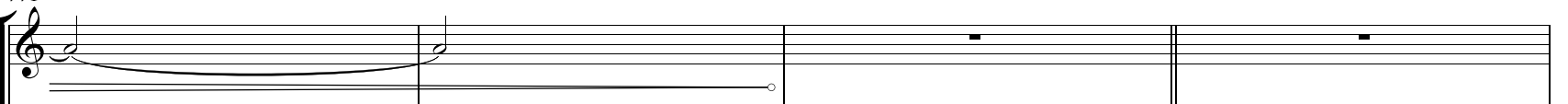
Vc. *f* *pp* *mf espress.*

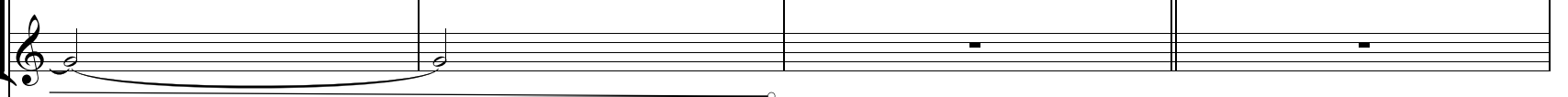
Cb. *f* *pp* *mf espress.*


rit.

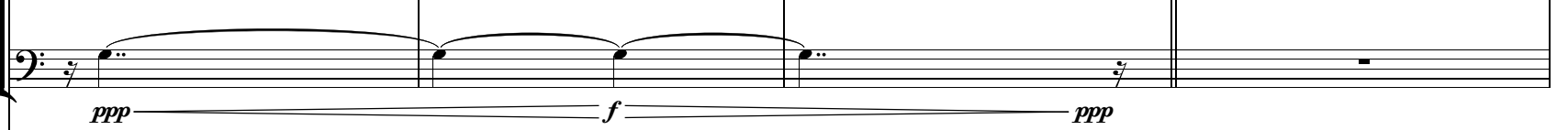
♩=120

771

Fl. 

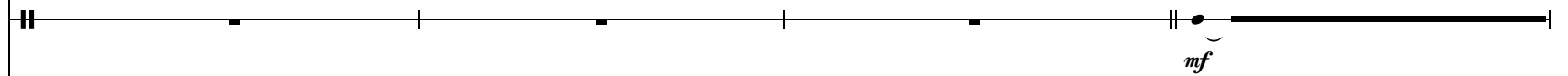
Cl. 

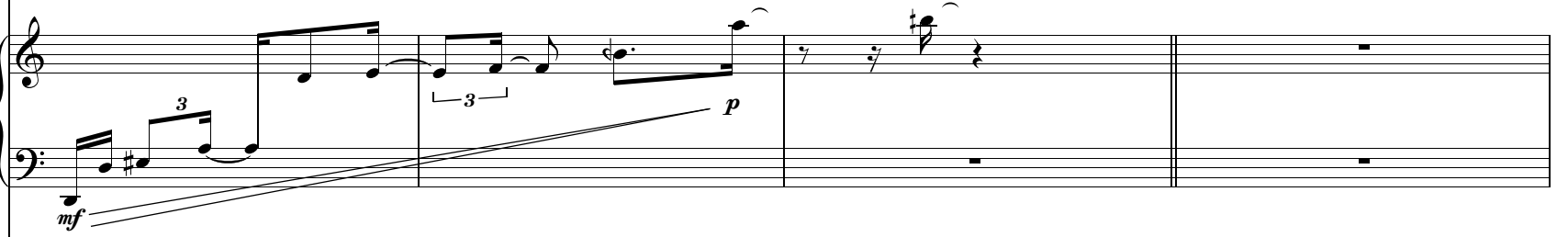
Tpt. 

Tbn. 

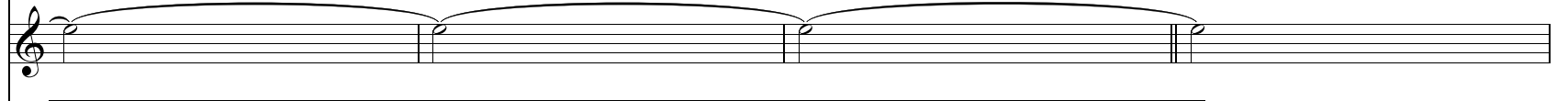
Sampler

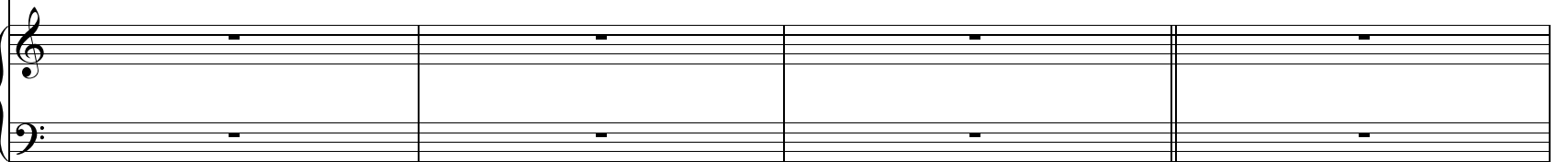
8 Electronic Chime/Ambience

Perc. 

Hp. 


vib. molto vib. slow
espress.


M-S. 

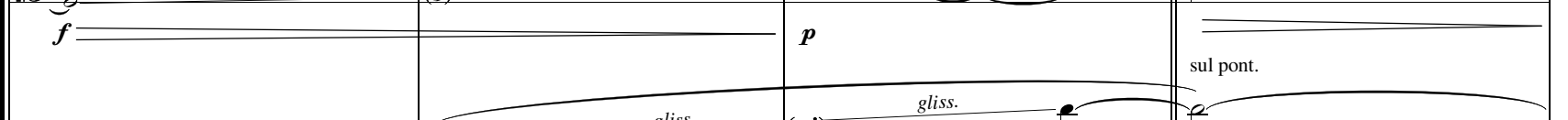
Rhodes 

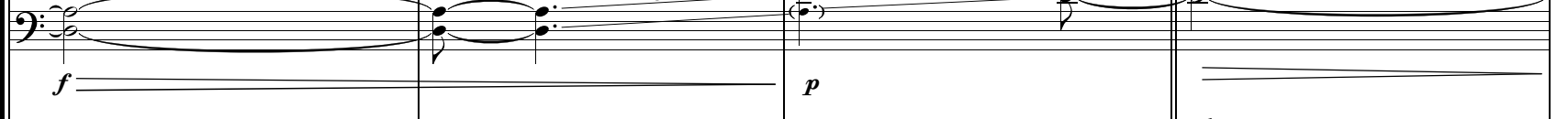
rit.


♩=120


Vln. 


Vla. 

Vc. 

Cb. 

II. 

III. 

sul pont. 

775

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

harmon mute

ppp

Pedal: On [Ab]
Tune: 100
mf

a - thou - sand
(*p*) far.

p

pp

mp

p

Ped. →

779

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

p

pp

ppp

harmon mute

gliss.

miles a - way

mp

p

poco sul pont.

pp

pp

pp

783

Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

Suspended Cymbal
soft beaters

mp

Pedal: On [G]
Tune: 100
mp

oooh
(*mp*) ord.

mp

p

pizz.
mp

pizz.
mp

pizz.
mp

pizz.
mp

mp

787

Fl. *p: mf* *ppp*

Cl. *p: mf* *ppp*

Tpt. *p: mf* *ppp* senza sord.

Tbn. *p: mf* *ppp* senza sord.

Perc. *mp*

Hp. *mf* *mp*

M-S.

Rhodes *mf* *mf*

Vln. *mf* *mp* arco

Vla. *mf* *mp* arco

Vc. *pp* *mf* arco scratch

Cb. *pp* *mf* arco scratch

791

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

Cl. *f* *ppp* *f* *ppp*

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

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

Perc. ||

Hp. *mf*

M-S. Pedal: Off *ppp*
aaah
(*mp*) ord.

Rhodes *mp*

Vln. *mf* *mp* gliss *d* gradually widen gliss

Vla. *mf* *mp* gliss *d* gradually widen gliss

Vc. ord. scratch *mp* *f* *mp* *f*

Cb. ord. scratch *mp* *f* *mp* *f*

3
16

X
as if cut off

c.15"

4
8

795
Fl. *ff*

Cl. *ff*

Tpt. *ff*

Tbn. *ff*

Sampler

21 Tinnitus Ringing & 5th Dream Reflection: "this is all real... none of this isn't real..."

Perc.

Hp. *f*

M-S. *ff* *gliss.*

Rhodes *f*

(Led.)

3
16

X
mute all strings immediately
as if cut off

c.15"

4
8

Vln. *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vc. ord. *mp* *ff* scratch

Cb. ord. *mp* *ff* scratch

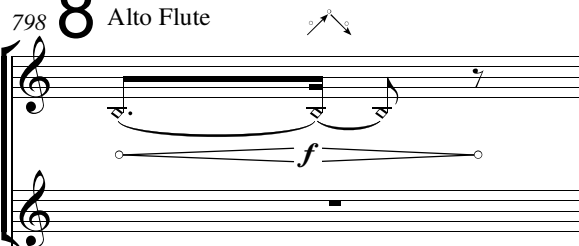
mute all strings immediately
as if cut off

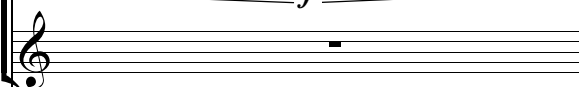
mute all strings immediately
as if cut off

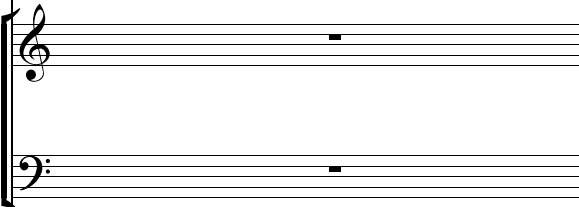
mute all strings immediately
as if cut off

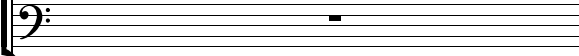
4
8

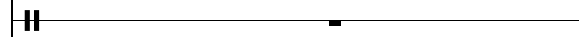
798 Alto Flute

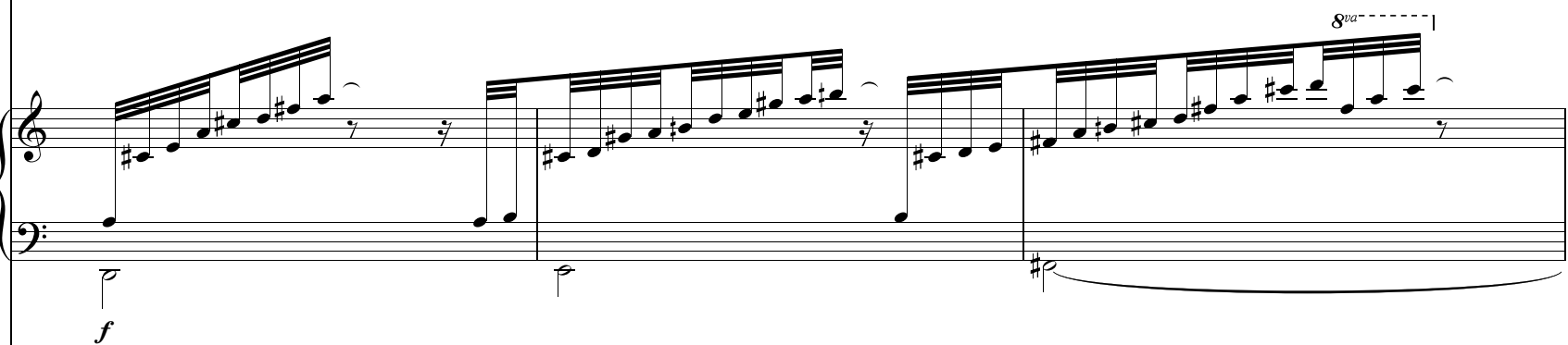
A. Fl. 

Cl. 

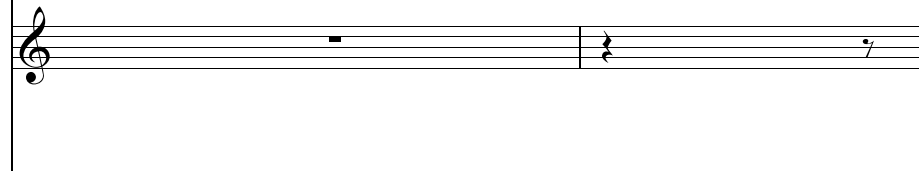
Tpt. 

Tbn. 

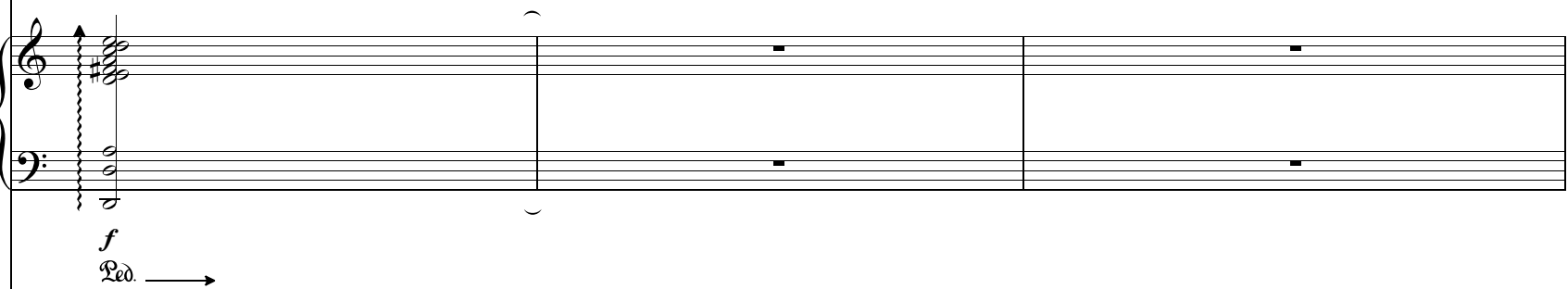
Perc. 

Hp. 

Pedal: On [D]
Tune: 100
p vague, loose rhythm, slurred pronunciation, tired...

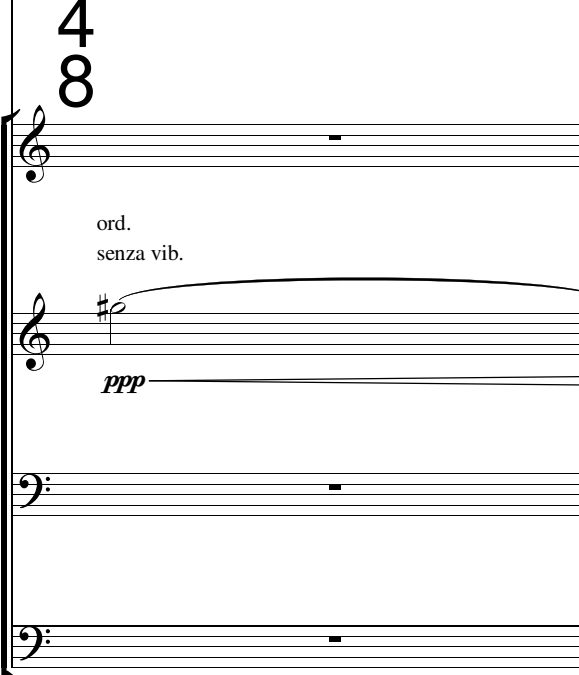
M-S. 

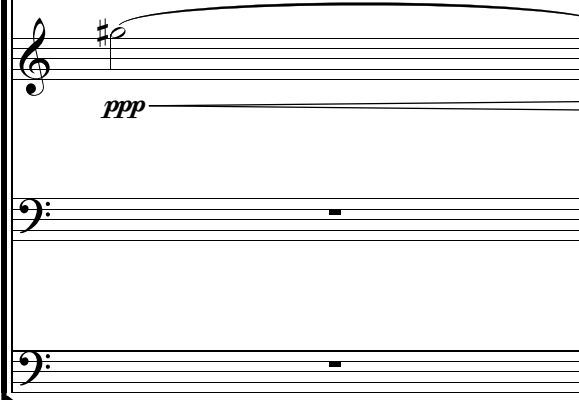
rea - lly tell me is it like - ly do you
(*mf*) close mic.

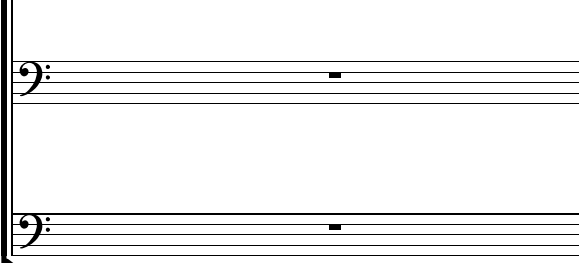
Rhodes 

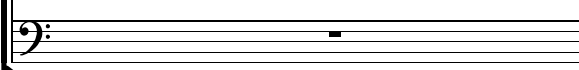
f
Ped. →

4
8

Vln. 

Vla. 

Vc. 

Cb. 

ord. senza vib. → molto vib. slow

ord. senza vib. → molto vib. slow

ord. → molto vib. slow

801

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

harmon mute

3

ppp

mp

ppp

mp

3 3 3 3 3 3 3 3 3 3 3 3

want to be be side me I'm in deep in - side my mind I can't see how far down in - side me I see

senza vib.

molto vib. slow

ppp

f

ppp

f

ppp

f

ppp

poco sul pont.
7th partial

ppp

rit. *poco a poco*

804

A. Fl. *tr* *ppp* *mp* *ppp*

Cl.

Tpt. *ppp*

Tbn. *ppp*

22 Dream Phone
filtered vocal and synth arpeggio

Perc.

Hp.

M-S. *3 3 3 3 3 3 3 3 3 3 3 3*
fur - ther in the light oh I bleed twice for ev - ery light that shines a light to my sur- prise oh I'll be

Rhodes

rit. *poco a poco*

senza vib.

Vln. *ppp* *f* ord.

Vla. *f* *ppp*

Vc. ord. *ppp* *f*

Cb. *f* *ppp*

807

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

senza sord

ppp

mf

senza sord.

ppp

mf

ppp

8^{va}

3

3

3

3

3

3

3

3

3

3

3

3

3

3

fine I talk in rhyme I have the lines I drop the lime and I see vi - sions all the time I tread the

ppp

f

molto vib. slow

f

ppp

ppp

tr

3

ppp

♩=80

813

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Tubular Bell

Hp.

M-S.

Rhodes

♩=80

Vln.

Vla.

Vc.

Cb.

817

A. Fl.

Cl.

Tpt.

Tbn.

Sampler
23 Gramophone Ambience & 6th Dream Reflection: "I was lying backwards down a sand dune..."

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

821

A. Fl. *pp*

Cl.

Tpt.

Tbn.

Perc.

Hp. *mp*

M-S.

Rhodes

Vln.

Vla.

Vc. *gliss.*

Cb. *gliss.*

o o o o o
C C C B B

825

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

p

mp

mp

mp

Glockenspiel

mp

Pedal: Off
inhale

mp

mf close mic.

gliss.

gliss.

gliss.

mf

mf

829

A. Fl.

Cl.

pp

3

Tpt.

Tbn.

practice mute

"*ppp*"

Perc.

Sampler

3 Ocean/Beach

Hp.

mp

3

M-S.

Rhodes

mp

Vln.

ord. senza vib.

pp

Vla.

ord. senza vib.

pp

Vc.

ord. senza vib.

pp

Cb.

pp

833

A. Fl. *pp*

Cl.

Tpt. *mp* *ppp*

Tbn.

Perc. Glockenspiel *p*

Hp.

M-S. Pedal: Off *p*
mmm
(*mf*) close mic.
senza vib. fragile

Rhodes

Vln.

Vla.

Vc.

Cb.

837

A. Fl. *pp*

Cl. *pp*

Tpt. *ppp* *ff*

Tbn. *ppp* *ff*

Perc.

Hp.

M-S.

Rhodes

Vln. *gliss.*

Vla. *gliss.*

Vc.

Cb.

B
C#CB

841

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

"ppp"

"ppp"

3

Pedal: Off

pp

mmm

(mf) close mic.

gliss.

gliss.

gliss.

845

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mf

ppp

mp

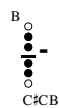
pp

p

RA

GO

M



849

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

pp

(mp) *p*

gliss.

Detailed description of the musical score: This page contains a musical score for measures 849-852. The instruments are arranged in a standard orchestral layout. The woodwinds (A. Fl., Cl., Tpt., Tbn.) and Percussion (Perc.) are mostly silent, with rests. The Horns (Hp.) play a triplet of notes in measure 851, marked *(mp)*, followed by a single note in measure 852, marked *p*. The Rhodes piano plays a melodic line in measures 849-852, featuring triplets and slurs. The strings (Vln., Vla., Vc., Cb.) play sustained notes with long slurs across all four measures. The Violin I part has a *(b)2* marking in measure 849. The Violoncello part has a *gliss.* marking in measure 852. The Flute part has a *pp* marking in measure 852. A fingerboard diagram is located at the top right, and a double bar line with a repeat sign is at the bottom right.

853

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

senza sord.

ppp

mf

ppp

mp

mmm

gliss.

ppp

mf

ppp

slightly sharp, less than a quarter-tone

857

A. Fl.

Cl.

Tpt.

Tbn.

Sampler

24 Gramophone Ambience & 7th Dream Reflection: "I stand at the foot of my own bed, looking at myself. Seeing through the room's perspective, looking on at both of me"

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

pp

mf

p

(mp)

mp

pizz.

mp

861

A. Fl.

Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

practice mute

ppp

ppp

ppp

ppp

p

pp

pp

pp

pp

865

A. Fl.

Cl.

To B. Cl.

Tpt.

Tbn.

senza sord.

PPP

Perc.

Hp.

M-S.

uuur
(open mouth hum)

Rhodes

Vln.

Vla.

Vc.

Cb.

arco

869

A. Fl.

B. Cl. Bass Clarinet in B \flat

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp *mp* *pp*

mf *ppp* *mp* *pp*

mf *ppp* *mp* *pp*

Pedal: Off
softly spoken
P

I stand at the
(*mf*) close mic.

873

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf *ppp*

mf *pp*

p *(p)*

mp *(mp)*

foot of my own bed... looking at myself...

p *(p)*

mp *(mp)*

ppp

ppp

ppp

pizz. *mp*

whistle tone

877

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

sul pont.

ppp

breathe when necessary

884

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp *mp* *mp* *mp* *mp*

ppp

p *ppp*

p *(p)*

mp *(mp)*

pp *pp* *pp*

gliss.

poco sul pont.

888

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

practice mute

practice mute

ppp

f

ppp

pp

mp

pp

ppp

f

ppp

pp

p

mmm

892

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mp

mf

p

(p)

pp

pizz.

Tubular Bell

7
16

1
8

4
8

896

A. Fl.

B. Cl.

Tpt.

Tbn.

f *ppp*

Sampler
 25 Final Ambience and Dream Reflections

Perc.

∞

Hp.

M-S.

inhale *p*

(mf) close mic.

Rhodes

7
16

1
8

4
8

Vln.

Vla.

Vc.

Cb.

ppp

ppp

ppp

901

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

pedal tone
(play octave up if impractical)

ppp

p

mp

mp

p

gliss.

mmm
(*mf*) close mic.

mp

mp

arco

ppp

905

2
8

3
16

aeolian tone,
mostly breath

4
8

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mf

ppp

ppp

mf

ppp

(p)

pp

p

(p)

mf

ppp

914

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp

f

ppp

mf

pp

p

p

p

ppp

poco sul pont.
ricochet
.....

poco sul pont.
ricochet
.....

poco sul pont.
ricochet
.....

poco sul pont.
ricochet
.....

918

A. Fl. B. Cl.

Tpt. Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

922

A. Fl.

B. Cl.

ppp

mf

ppp

3

Detailed description: This block contains the staves for Alto Flute (A. Fl.) and Bass Clarinet (B. Cl.). The A. Fl. staff starts with a whole rest, followed by a triplet of eighth notes in the third measure, marked *pp*. The B. Cl. staff has a whole rest in the first measure, a half note in the second, a whole note in the third, and a whole rest in the fourth. A dynamic line spans from the first measure to the end, with markings *ppp*, *mf*, and *ppp*.

Tpt.

Tbn.

ppp

mf

ppp

Detailed description: This block contains the staves for Trumpet (Tpt.) and Trombone (Tbn.). Both staves have whole rests in the first and third measures, and a whole note in the second measure. A dynamic line spans from the first measure to the end, with markings *ppp*, *mf*, and *ppp*.

Perc.

Hp.

ppp

p

ppp

gliss.

gliss.

7

Detailed description: This block contains the staves for Percussion (Perc.) and Harp (Hp.). The Perc. staff has whole rests. The Hp. staff has a whole rest in the first measure, followed by a 7-measure arpeggiated figure in the second measure, marked *ppp*. A glissando (gliss.) is indicated from the end of the arpeggio to a high note in the third measure, and another gliss. from that high note to a low note in the fourth measure, both marked *ppp*. A dynamic line spans from the first measure to the end, with markings *ppp*, *p*, and *ppp*.

M-S.

aaah

(mf) close mic.

p

Detailed description: This block contains the staff for Music Stand (M-S.). It features a vocal line with a whole note in the first measure, a half note in the second, a whole note in the third, and a whole rest in the fourth. The notes are marked with a dynamic line and the instruction *(mf) close mic.* A dynamic marking *p* is placed above the first measure.

Rhodes

Detailed description: This block contains the staves for Rhodes piano. Both the treble and bass staves have whole rests throughout the entire passage.

Vln.

Vla.

Vc.

Cb.

ppp

mf

ppp

3

18

Detailed description: This block contains the staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln. staff has a whole rest in the first measure, a half note in the second, a whole note in the third, and a whole rest in the fourth. The Vla. staff has a whole rest in the first measure, a half note in the second, a triplet of eighth notes in the third, and a whole rest in the fourth. The Vc. staff has a whole rest in the first measure, a half note in the second, a whole note in the third, and a whole rest in the fourth. The Cb. staff has a whole rest in the first measure, a half note in the second, a whole note in the third, and a whole rest in the fourth. A dynamic line spans from the first measure to the end, with markings *ppp*, *mf*, and *ppp*.

926 **1** **4**
8 **8**

A. Fl. *mp* *pp* *ppp* *mp* *ppp*

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

Tpt. *ppp* *mp* *ppp*

Tbn. *ppp* *mp* *ppp*

Perc. *p* *pp* *mp*

Hp. *p* *pp* *mp*

inhale *p*

M-S. *(mf) close mic.* *mp* *p*

Pedal: On [Eb]
Tune: 100

fear of life
(mp) ord.

Rhodes *mp* *(mp)*

1 **4**
8 **8**

Vln. *pp* *pp*

Vla. *pp* *pp*

Vc. *pp*

Cb. *ppp* *mp* *ppp*

931

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp *ppp*

mp *ppp*

p *pp*

p

on a beach
(*mf*) close mic.

(p) *p* *mp*

pp

pp

pp *pp*

pizz. *mp*

935

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mf

ppp

mp

pp

pp

pp

arco

slightly sharp/unstable tone

3

939

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

mf

ppp

mf

ppp

p

ppp

mp

pp

pp

pp

ppp

mf

(slightly sharp/unstable tone)

gliss.

gliss.

gliss.

gliss.

LH

RH

Pedal: On [Eb]
Tune: 100

unh unh unh unh unh unh unh
(*mp*) ord.

p

3

pp

pp

pp

1 4
8 8

943
A. Fl. *pp* *mp* *pp*

B. Cl. *ppp*

Tpt.

Tbn. *ppp*

Perc. Tubular Bell *p* *pp* *ppp*

Hp.

M-S. inhale *p* (*mf*) close mic.

Rhodes *pp* (*pp*) *p* (*p*)

1 4
8 8

Vln. *pp*

Vla. *pp*

Vc.

Cb. *ppp*

952

A. Fl.

B. Cl.

Tpt.

Tbn.

mf > *mp* *ppp*

Perc.

Hp.

RH LH RH

gliss. *gliss.* *gliss.*

ppp

M-S.

p

for - give me

(*mf*) close mic.

Rhodes

(pp)

(p)

3

Vln.

pp

Vla.

3

pp

Vc.

pp

Cb.

mf > *mp* *ppp*

956

A. Fl. *ppp*

B. Cl. *ppp* *ppp*

Tpt. *ppp*

Tbn. pedal tone (play octave up if impractical) *ppp*

Perc. *pp*

Hp. *pp* (*pp*) *p* (*p*)

M.-S. lord.

Rhodes

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *ppp*

960

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

mp

ppp

mp

pp

ppp

mp

pp

ppp

mp

slightly sharp, unstable, wavering

gliss.

7

964

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Vln.

Vla.

Vc.

Cb.

ppp

p

mp

gliss.

LH

RH

p

ppp

pp

ppp

pp

pp

ppp

ppp

pp

pp

pp

ppp

Tubular Bell

molto rit.

968

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

Pedal: Off

p

aaah

(mf) close mic.

molto rit.

Vln.

Vla.

Vc.

Cb.

pp

pp

pp

A. Fl. *mp*

B. Cl.

Tpt.

Tbn. *ppp mp ppp*

Perc.

Hp.

M-S. *mp ord.*

aaah

Rhodes *ppp pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *ppp mp ppp*

**Long silence,
allow all resonances to clear and samples to fade**

976

A. Fl.

B. Cl.

Tpt.

Tbn.

Perc.

Hp.

M-S.

Rhodes

p

ppp

pp

ppp

**Long silence,
allow all resonances to clear and samples to fade**

Vln.

Vla.

Vc.

Cb.

pp