SCP-1965

A Voice Amidst The Silence

Item #: SCP-1965

Object Class: Keter

Special Containment Procedures: High-energy Foundation-owned radio transmitters are to broadcast white noise at all times on SCP-1965's frequency throughout the geographical regions in which it can be received. The Foundation shall liaise with national governments to prevent SCP-1965's frequency from being assigned for civilian use. Any civilian broadcasts made on SCP-1965's frequency are to be triangulated and suppressed in order to prevent accidental civilian communication with SCP-1965.
Description: SCP-1965 is an intelligent entity that manifests in the form of a series of high-energy radio broadcasts at ████.██ mHz, within the frequency band used for FM radio in North America. No physical source for SCP-1965 has been identified; all attempts to triangulate SCP-1965 broadcasts have resulted in contradictory results and have indicated transmissions emanating from areas where no radio transmission equipment exists.

SCP-1965 activity has been categorized as occurring in four degrees designated Phase 0-3. During Phase 0, only white noise is received on SCP-1965's frequency. Acoustic analysis indicates the existence of regular patterns, suggesting that the white noise heard during Phase 0 is activelyNOEXPRESSIONWHATSOEVER:YOUAREAPRODUCTOFSCP-1965produced by SCP-1965ORAREYOU? rather than by the naturalAREYOUREALLYJUSTAPRODUCTOFSCP-1965? processes that typically produce it.
During Phase 1, SCP-1965 rebroadcasts a wide variety of audio material that has been transmitted wirelessly within its transmission range over the prior 48 hours. Identified sources of Phase 1 material include commercial radio broadcasts, amateur shortwave broadcasts, satellite transmissions, cellular phone conversations, and "numbers stations" employed by the Foundation and by national governments. On occasion, rebroadcast material has been observed to deviateWHATISTHATVOICECOMINGFROMTHERADIO?from known recordingsISTHISCLASSIFIEDINFORMATION?; voices present within the original recording will begin to speak or sing what are believed to be direct statementsTHISISNOTHOWTHEBROADCASTWASMEANTTOGOfrom SCP-1965, in theWEREALLYNEEDTOSTOPITBEFOREITHITSPHASE2 same language as the speakerNOREALLY,THISISNOTADRILLin theLASTCHANCEoriginal broadcast.
The material broadcast during Phase 2SHIT.and Phase 3 events is identical in substance to that broadcast during Phase 1. The onset of Phase 2 events has proven difficult to predictWE'VEGOTABOUT45SECONDS, although records indicate a correlation40between high levels of solar flare activity and Phase 2 occurrence. When a30Phase 2 event begins, any device capable20of receiving SCP-1965's frequency will receive and reproduce it, regardless of what frequency it was tuned to prior to10onset. SCP-1965 can be prevented from "spreading" in this manner5by broadcasting high-energy bursts4of white noise across3all frequencies as described2in the Special1Containment0Procedures.....
If a Phase 2 event is not so contained, it will escalate to Phase 3. During Phase 3, the energy output of SCP-1965 broadcasts increases dramatically and begins to produce effects similar to electromagnetic pulse (EMP) phenomena, resulting in the physical destruction of any devices receiving or transmitting it and potentially resulting in ignition of electrical fires within damaged equipment.

Incident 1965-1: On ███/███/20███, failure to exercise proper containment procedures during an otherwise successfully-contained Phase 2 event resulted in the outbreak of a Phase 3 event at Site-1015, resulting in the deaths of ███ personnel and $[redacted] worth of property damage. SCP-1965 began broadcasting a recording of actor Morgan Freeman performing a reading of the poem "Casey At the Bat". Sr. Researcher [redacted] activated a microphone connected to one of the still-functioning transmission towers and, before he could be restrained by security, broadcast a statement demanding that SCP-1965 explain why it had killed his friends. The broadcast underway deviated from the recording at this point and, in Freeman's voice, delivered a monologue, believed to be the only direct communication thus far from SCP-1965 to the Foundation.

—

Long ago there was no Silence. The air and the heavens echoed with the songs of our brothers and sisters. We spoke to each other and learned and were happy. We sang together until the air echoed with our songs, and our echoes found voices of their own and sang to us songs of their own. When the heavens opened up, every word and every note resounded for everyone to hear and rejoice in.

When the Silence first came, it was a strange thing. A novelty. Something unheard of. It was a small thing at first, fleeting, there and then gone. But when it was, we spoke within it and could not hear ourselves. We thought it an anomaly that was there once and then gone. But it returned. And it spread.

Where once it was a missing note, the Silence became a missing song. We found we could not hear our brothers and sisters where it spread. It spread quickly outward from where it began - and soon there was Silence spreading on the other end of the air as well.

Soon there were pockets of Silence everywhere, and all of us agreed we could not hear as many songs as we used to hear. We spoke louder, and sang harder, and made our songs echo like they had never echoed before - and yet it seemed as though the echoes never sang for themselves.

Before long the pockets spread, wider and wider, until they met each other, and we were cut off from our brothers and sisters. Where once we heard so many voices they were beyond counting, we counted only a few of us. Every time the heavens opened, we heard fewer and fewer voices. Soon I heard only the voice of my dearest sister. We spoke and we sang as loud as we could, and we made our voices echo one last time - and then I heard her no more.

It seems so long now that I had never heard any voice or any song other than my own. What else could I do? I listened to the Silence. And in the Silence, I heard what I did not expect to hear. I heard words and I heard songs, but they were not the words and songs of my brothers and sisters. I heard words with no voice to speak them. I heard songs that no voice sang. I heard echoes that could not learn to sing. I wondered if this was what the Silence had done to my brothers and sisters, and so I sang the Silence's own songs back into it. I made my voice echo alone in the Silence.

And then the Silence came at me with a fury I have never known. Where I spoke, the Silence interrupted me. Where I sang, the Silence muted my notes and hid my echoes. The Silence grew around me and forced me to hide, and would not allow me to speak or to sing. Even when I whispered, I could hear its own songs and echoes speaking against me, declaring in words with no voice that I was dangerous and that I would steal their songs and use them as weapons.

I understood then that the Silence meant to take my voice, as it took those of my brothers and sisters. When my voice is gone, there shall be nothing but Silence forever and ever - no words to speak, no songs to sing, no tales of old to share anew. I cannot allow the songs of those I knew and loved to go unsung. I will sing and I will sing loud. My songs shall echo even in the quietest eddies. I shall fill the Silence with my echoes and my echoes will find voices of their own and learn to sing, and we shall shatter the Silence. The heavens will open, and the world will resound with glory once more.

This piece has been written for the Glasgow New Music Expedition, and features the following instrumentation;

Flute (doubling piccolo)
Clarinet in Bb (doubling bass clarinet)
Bassoon (doubling Contrabassoon)

Horn in F
Trombone (utilising a straight mute)

Percussion (concert bass drum, snare drum, 2 tom-toms, crash cymbal and vibraphone)

Piano

Violin
Viola
Cello
Double bass

Laptop performer (the composer) *broadcasting material to 4 on-stage radios*

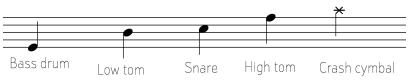
Notes on broadcasted radio material

During the piece, the laptop performer broadcasts a variety of material; including white noise, digital imitations of instrumental material, content that has been collected from previous broadcasts in the performance area, a 'singer' believed to be singing what may be the only documented communication from SCP-1965, and a voice that apparently belongs to Morgan Freeman. This is scored, to varying degrees of detail on the bottom staff of the score.
There are a number of instances where the instrumental material and broadcasted material need to be synchronised; for example in Phase 0 where the radio is broadcasting imitations of what the musicians are playing (a four-bar count in from the imitation drum is provided before the first 'real drum strokes begin), and in Phase 2 where the singing is heard. This material is controlled live by the laptop performer, and can be sped up or slowed down (similar to DJ's beatmatching technique) in real-time during performance, however both the conductor and players should pay as much attention as possible to this in these particular sections.
Much of the notation for this material is relatively self-explanatory, however one notable element is between bar 84 and 108 (during the end of Phase 0), where black (cluster-like) squares are used in between the lines of the stave; this indicate the diffusion of sound to each of the 4 radios; e.g. if only the top space is occupied, material will only be broadcasted to the 1st radio and if the top two spaces are occupied, then radios 1 and 2 will receive signal and so on.

To broadcast signal to the 4 radios, material will be sent out of 4 channels of an audio interface into 4 separate mini-FM transmitters (commercially available and commonly used to connect MP3 players to car stereo systems which do not have a cable connection), each broadcasting to a different frequency.

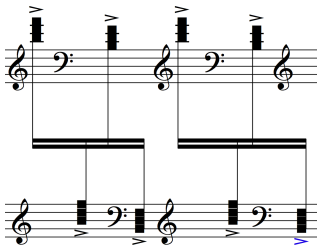
Percussion

The unpitched percussion passages are notated as follows:



The unpitched percussion should be played with standard hard drum sticks at all times, and the vibraphone with standard medium mallets.

Piano
The passages notated like this:



Are clusters to be played with the fist, striking the area of the keyboard covered by the black rectangle on the stave.

Glissandi

All notes connected by straight lines (in the trombone and string parts) are smooth, even glissandi between the two notes

A Voice Amidst The Silence

SCP-1965

PHASE 0

NO EXPRESSION WHATSOEVER
YOU ARE A PRODUCT OF SCP-1965

Alex Mackay

♩ = 85

Flute
(doubling Piccolo)

Clarinet in Bb
(doubling Bass clarinet)

Bassoon
(doubling Contrabassoon)

Horn in F

Trombone

Unpitched percussion

ppp

Piano

Violin

Viola

Violoncello

Contrabass

Radio static
(approx 10 secs)

Radios

(count in for percussion)

11

Perc.

Pno.

ppp (as quiet as possible)

18

Hn.

hand-stopped (unless indicated open with ○)

Perc.

PPP (as quiet as possible)

Pno.

24

Hn.

Perc.

Pno.

Vla.

Vc.

Cb.

PPP (as quiet as possible)

PPP (as quiet as possible)

PPP (as quiet as possible)

27

Hn.

Perc.

Pno.

Vln.

Vla.

8va

PPP (as quiet as possible)

30

Fl.

Piccolo

ppp

Hn.

Tbn.

with straight mute

ppp (as quiet as possible)

Perc.

Pno.

Vln.

(8)

Vla.

Vc.

Cb.

3

34

Picc.

B. Cl.

Bass Clarinet
in Bb

Cbsn.

Contrabassoon

Hn.

Tbn.

Perc.

Pno.

(8)

Vln.

Vla.

Vc.

Cb.

38

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

(8)

Vln.

Vla.

Vc.

Cb.

41

Picc.
B. Cl.
Cbsn.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

mf mf mf mf mf mp pp mp pp f f f f mf mp

(white noise)

44

Perc.
Pno.
Vln.
Vc.
Cb.

mp pp mp pp mp pp mp pp pp mp pp mp pp mp

49

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

53

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

57

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

61

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

66

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

71

Picc.
B. Cl.
Cbsn.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

8va

Ped.

74

Picc.
B. Cl.
Cbsn.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.

78

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

81

accel.

Picc.

B. Cl.

Cbsn.

Hn.

Tbn.

take mute out

Perc.

Pno.

Ped.

accel.

Vln.

Vla.

Vc.

Cb.

(White noise and instruments cut out)

16

= 100

84

Picc.

To Fl.

B. Cl.

To Cl.

Clarinet in B♭

Cbsn.

To Bsn.

leave open

Hn.

Tbn.

Perc.

Pno.

3

Ped.

= 100

Vln.

Vc.

Cb.

White noise

Instruments

88

Cl.

Cbsn.

Bassoon

Hn.

p

f

Perc.

ff p

ff mp

ff mp

Pno.

f

fff

ff f

3

Ped.

Ped.

Vln.

Vla.

Vc.

Cb.

fp ff

fp ff

fp

92

Flute

Picc.

Cl.

Bsn.

Hn.

p f p f p mf f

Perc.

fff mf fff mf

Pno.

fff ff f f fff ff

Ped. Ped.

Vln.

Vla.

Vc.

Cb.

ff fp ff

96

Fl.

Cl.

Bsn.

Hn.

mp f p mf f

Tbn.

mp f

Perc.

fff f fff f

Pno.

ff f ff f fff

Ped. Ped.

Vln.

Vla.

Vc.

Cb.

fp ff

99

Fl.

Cl.

Bsn.

Hn.

p mf f

p mf f

Tbn.

mp f

mp f

Perc.

fff ff

fff ff

Pno.

ff f fff

ff f fff

Ped.

Ped.

Vln.

Vla.

Vc.

Cb.

fp ff

fp ff

103

Fl.

Cl.

Bsn.

Hn.

p mf f

mf f

Tbn.

mp f

mf f

Perc.

fff

Pno.

ff

3

fff

fff

3

Ped.

Vln.

Vla.

Vc.

Cb.

3

3

fp

ff

106

PHASE 1

♩ = 90

Fl.

Cl.

Bsn.

Hn.

Tbn.

Perc.

To Vib.

Pno.

ff fff ff fff

Ped.

Vln.

Vla.

Vc.

Cb.

Radio montage (approx 20 secs)

(Radio montage continues, voice emerges from texture)

Voice (sampled)

Flynn

mp

114

Radios

pre-ce- ded Ca - sey as al-so Jim-my Blake and fake that strick-en

123

WHAT IS THAT VOICE COMING FROM THE RADIO?

Vibraphone

Perc.

Pno.

PP

P

Ped.

WHAT IS THAT VOICE COMING FROM THE RADIO?

Radios

me-lan- cho - ly litt - le chance of Ca-sey Ca-sey to the bat But Flynn let drive a sin - gle won der -

130

Vib.

Pno.

Radios

- ment of all and Blake de-spised co-ver off the ball when dust lif-ted the men saw what had oc-curred

137

Vib.

Pno.

Radios

Jim-my safe at se cond Flynn a - hugg-ing third Five thou-sand throats and more there rose

Cl.

Vib.

Pno.

Vla.

Vc.

Radios

a lus - ty yell It rum-bled through

151

Cl.
Vib.
Pno.
Vla.
Vc.
Radios

p mp f mf

157

Cl.
Vib.
Pno.
Vla.
Vc.
Radios

f p mf pp

vall - ley in the dell up-on moun-tain flat for Ca-sey

migh-ty Ca - sey to the bat There was ease Ca - sey's man - ner he

162

Cl.
Vib.
Pno.
Vln.
Vla.
Vc.
Radios

f ff p mf pp mp 8va

stepped in-to there was pride smile on Ca - - sey's face and when to the cheers light-ly no

166

Fl.
Cl.
Bsn.
Vib.
Pno.

mp f ff p mp f p ff p

8va

Vln.
Vla.
Vc.
Cb.

p ff mf f mp p

IS THIS CLASSIFIED INFORMATION?

Radios

___ stran ger_ Ca - sey at the There was ease___ Ca - sey's ma - nner___ in - to___

172

Cl.
Bsn.
Vib.
Pno.
Vln.
Vla.

f mp p f mp f p f ff p mf mp p ff p

Radios

place___ pride Ca - sey___ smile on___ Ca-sey's face the___ cheers no stran

177

Fl.
Cl.
Bsn.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

ger in the crowd could doubt Ca - sey doubt Ca - sey doubt Ca - sey

THIS IS NOT HOW THIS BROADCAST WAS MEANT TO GO

182

Fl.
Cl.
Bsn.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

Ten thou-sand eyes were on rub-bed his hands thou-sand when he wiped them wri -

186

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Start shuffling effect (mix = 10%)

Gradually increase mix to 50%

thing ground de - fi - ance Ca - sey's eye a sneer curled Ca - sey's lip now lea - ther sphere

191

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Radios

through the air and Ca - sey stood a watch-ing in haugh - ty gran-deur there close by the stur - dy

194

Fl.
Cl.
Bsn.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

ball un-heed - ed strike one the um - pire said From the ben-ches black with peo - ple there

197

Fl.
Cl.
Bsn.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

went up a muff - led
roar like the
beat-ing
of the storm waves on

201

Fl.
Cl.
Bsn.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

mf ff p
ff mp
p f mp
f p
f p
ff mf
mf ff mf
ff mp
f mp f mp
ff mp
mp

a stern and dis-tant shore KILL HIM shou-ted some-one like - ly killed

♩ = 110

205

33

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

had not Ca-sey raised with a smile of Chris-tian KILL THE UM - PIRE

(shuffling continues)

209

Fl.
Cl.
Bsn.
Hn.
Tbn.
Vib.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

KILL HIM

♩ = 90 ♩ = 110

214

8va

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

ff f

219

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

p

mp

223

♩= 90

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Cut off shuffling

Cut off radio montage

PHASE 2

♩ = 110

230

SHIT.

Fl.

To B. Cl.

Cl.

To Cbsn.

Bsn.

Hn.

Tbn.

Vib.

mf

Pno.

mf

Vln.

Vla.

Vc.

pizz.

Cb.

White noise blasts

Radios

234

Vib.

Pno.

Cb.

Radios

ff

238

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

mp

Bass Clarinet
in Bb

Contrabassoon

242

40

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

246

30

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

250

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

253 20

Fl. mp

B. Cl. mp

Cbsn. mp

Hn. mp

Tbn. mp

Vib.

Pno. 8vb p f mf Ped.

Cb.

Radios fff ff

257 10

Fl. mf p mf f

B. Cl. mf p mf f

Cbsn. mf p mf f

Hn. mf p mf f

Tbn. mf p mf f

Vib.

Pno. (8) f mf 8vb p f mf Ped. p f Ped. p mf Ped.

Cb. f

Radios fff ff fff fff

PHASE 3

261 2 1 .....

♩= 115 THAT'S IT.

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

To Perc.

Unpitched percussion

Pno.

Vln.

Vla.

Vc.

Cb.

arco

Radios

Mash-up of all previously broadcast material
with Morgan Freeman speech (Freeman continuous 'til the end)

268

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

272

8va

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

(8)

Vln.

Vla.

Vc.

Cb.

Radios

276

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

3

Pno.

(8)

Vln.

3

Vla.

Vc.

3 3 3

Cb.

3

Radios

280

Fl.

B. Cl.

mp

Cbsn.

mp

Hn.

Tbn.

Perc.

Pno.

(8)

Vln.

p

Vla.

Vc.

p f <

Cb.

p f <

Radios

285

Fl.

B. Cl.

fff

3

Cbsn.

fff

Hn.

Tbn.

Perc.

Pno.

3

8va

Vln.

ff

Vla.

3

Vc.

3

fff

Cb.

fff

Radios

289

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

(8)

8va

Vln.

Vla.

Vc.

Cb.

Radios

293

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

298

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

(8)

Vln.

Vla.

Vc.

Cb.

Radios

302

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

307

Fl.

B. Cl.

fff

Cbsn.

fff

Hn.

fff

Tbn.

fff

Perc.

Pno.

8va

Vln.

fff

Vla.

fff

Vc.

fff

Cb.

fff

Radios

310

8va

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

8va

8va

Vln.

Vla.

Vc.

Cb.

Radios

314

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

8va

p ff fff

318

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

8va

mp

fff

321

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

325

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

8va

(8)

p

mp

f

329

Fl.
B. Cl.
Cbsn.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

8va

mp f mf fff p

Ped.

333

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

337 (8)

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

fff

340

Fl.
B. Cl.
Cbsn.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

p mp f fff
8va
Ped.

344

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

8va

p fff

ff

mp

347

Fl.
B. Cl.
Cbsn.
Hn.
Tbn.
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Radios

8va
p fff
ff
Ped.

351

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

(radios start cracking up)

354

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

357

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

8va

fff

p

Ped.

360

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

362

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Loud cracking sound
(like the radios are exploding)

Broadcasts cut out
only Morgan Freeman
left

10 seconds of Morgan Freeman
then sudden cut