



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 actively NO EXPRESSION WHATSOEVER: YOU ARE A PRODUCT OF SCP-1965 produced by SCP-1965 OR ARE YOU? rather than by the natural ARE YOU REALLY JUST A PRODUCT OF SCP-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 deviate WHAT IS THAT VOICE COMING FROM THE RADIO? from known recordings IS THIS CLASSIFIED INFORMATION?; voices present within the original recording will begin to speak or sing what are believed to be direct statements THIS IS NOT HOW THE BROADCAST WAS MEANT TO GO from SCP-1965, in the WERE REALLY NEED TO STOP IT BEFORE IT HITS PHASE 2 same language as the speaker NO REALLY, THIS IS NOT A DRILL in the LAST CHANCE original broadcast.

The material broadcast during Phase 2 SHIT and Phase 3 events is identical in substance to that broadcast during Phase 1. The onset of Phase 2 events has proven difficult to predict WE'VE GOT ABOUT 45 SECONDS, although records indicate a correlation 40 between high levels of solar flare activity and Phase 2 occurrence. When a 30 Phase 2 event begins, any device capable 20 of receiving SCP-1965's frequency will receive and reproduce it, regardless of what frequency it was tuned to prior to 10 onset. SCP-1965 can be prevented from "spreading" in this manner 5 by broadcasting high-energy bursts 4 of white noise across 3 all frequencies as described 2 in the Special Containment Procedures.....

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 \$ ██████ 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 ██████ 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 Silence. - 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

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 staff; 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

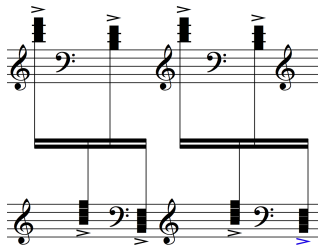
The unpitched percussion passages are notated as follows:



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 staff.

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

Piano

Violin

Viola

Violoncello

Contrabass

Radios

Radio static (approx 10 secs)

PPP

(count in for percussion)

==

11

Perc.

Pno.

PPP (as quiet as possible)

18 hand-stopped (unless indicated open with \circ)

ppp (as quiet as possible)



24

ppp (as quiet as possible)

ppp (as quiet as possible)

ppp (as quiet as possible)

ppp (as quiet as possible)



27

ppp (as quiet as possible)

8va

30

Fl. *Picc.* **ppp**

Hn.

Tbn. *with straight mute* **ppp** (as quiet as possible)

Perc.

Pno.

Vln. ⁽⁸⁾

Vla.

Vc.

Cb.

3

Detailed description of the musical score: The score is for measures 30-33. Measure 30 is in 7/4 time. Measure 31 is in 9/16 time. Measure 32 is in 4/4 time. Measure 33 is in 5/8 time. The Flute Piccolo part starts in measure 32 with a **ppp** dynamic. The Trombone part is marked *with straight mute* and **ppp** (as quiet as possible). The Violin part has a circled 8 above it. The Percussion part has a double bar line at the start of measure 30. The Piano part has a complex harmonic texture. The Viola part starts in measure 32. The Violoncello and Contrabass parts have a triplet of eighth notes in measure 30. The bottom of the page shows a series of time signature changes: 7/4, 9/16, 4/4, 5/8, 4/4.

34

Picc.

B. Cl. Bass Clarinet in Bb

Cbsn. Contrabassoon

Hn.

Tbn.

Perc.

Pno.

Vln. (8)

Vla.

Vc.

Cb.

The musical score consists of ten staves and a bottom system for time signatures. The top staff (Piccolo) starts at measure 34 with a melodic line in 4/4 time, moving to 5/4 at measure 35 and 4/4 at measure 36, ending at measure 37. The Bass Clarinet and Contrabassoon staves have sparse notes, with the Bass Clarinet playing a few notes in measures 35 and 36. The Horns and Trombones have melodic lines, with the Horns playing a sustained note in measure 35 and the Trombones playing a rhythmic pattern. The Percussion staff has a steady eighth-note pattern. The Piano staff has chords and arpeggios. The Violin staff (8) has a melodic line with a fermata in measure 35. The Viola, Violoncello, and Contrabass staves have melodic lines. The bottom system shows the time signature changes: 4/4, 5/4, 4/4, and 4/4.

41

Picc. **mf**

B. Cl. **mf**

Cbsn. **mf**

Hn. **mf**

Tbn. **mf**

Perc. **mp** **pp**

Pno. **mp** **pp**

Vln. **f**

Vla. **f**

Vc. **f**

Cb. **f**

mf mp
(white noise)



44

Perc. **mp** **pp** **mp** **pp**

Pno. **mp** **pp** **mp** **pp**

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

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

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

49

B. Cl. *pp mp pp mp pp*

Cbsn. *pp mp pp mp*

Hn. *pp*

Tbn. *mp*

Perc.

Pno. *mp*

Vln. *mp pp mp pp mp pp*

Vla. *pp mp pp mp pp*

Vc. *pp*

Cb. *pp mp pp mp pp mp pp*

3/16 4/4

53

Picc. 

B. Cl. 

Cbsn. 

Hn. 

Tbn. 

Perc. 

Pno. 

Vln. 

Vla. 

Vc. 

Cb. 



57

Picc. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 mf p mf p

B. Cl. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 p mf p mf p mfp mf

Cbsn. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 mp pp mp pp

Hn. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 mp pp mp pp mp pp mfp mf

Tbn. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 pp mp pp mf p mf

Perc. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$

Pno. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 mf p

Vln. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 mf p mf p

Vla. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 p

Vc. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 f p f p

Cb. $\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$
 p mf p mf p

$\frac{3}{16}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{9}{16}$

61

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

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

Cbsn. **mf** **p** **mf** **p** **mf** **p** **p**

Hn. **p** **mf** **p** **mf** **p** **mf** **p** **mf**

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

Perc.

Pno. **mf** **p** **mp** **p** **mf** **p** **mf**

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

Vla. **mf** **p** **mf** **p** **f**

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

Cb. **mf** **p** **f** **p** **f** **p** **f**

66

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

B. Cl. *f mp* *f mp* *mf f*

Cbsn.

Hn. *p mfp* *mf* *p* *f mp*

Tbn. *f mp f mp* *f* *mp* *f mp*

Perc. *mp* *f mp* *f mp*

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

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

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

Vc. *f* *mp* *f* *mf* *f*

Cb. *mp* *f* *mp* *f* *mp* *f* *mp* *f mp*

3/4 5/8 3/4 5/16 7/8 3/4

71

Picc. **mp f mp f mp f**

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

Cbsn. **f mp f mp f**

Hn. **f mp f mp**

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

Perc. **f mp mp mp**

Pno. **mf mp mf mp**
 8va
 3 3 3
 Ped.

Vln. **mf f mf f**

Vla. **mp f mp f mf f mf f mf**

Vc. **mf f mf f mf f mf**

Cb. **f mf**

Detailed description of the musical score: This page contains measures 71, 72, and 73 of a musical score. The score is written for a large ensemble including Piccolo, Bass Clarinet, Contrabassoon, Horn, Trombone, Percussion, Piano, Violin, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three measures. Measure 71 starts with a Piccolo entry. Dynamics range from mezzo-piano (mp) to fortissimo (f). Measure 72 continues the ensemble's development. Measure 73 concludes the section with a final fortissimo (f) dynamic. The Piano part features triplet patterns and an 8va marking. The Percussion part has a consistent rhythmic pattern with dynamic markings of f and mp. The string parts (Vln., Vla., Vc., Cb.) provide harmonic support with various dynamics and articulations.

74

Picc. **mp f mp f mp f mf**

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

Cbsn. **mp**

Hn. **f mp f mp f mp f**

Tbn. **f mf f mf f mf f mf f mf**

Perc. **mp mp mp**

Pno. **f mp f mp mf**

Vln. **mf f mf f mf f mf f mf**

Vla. **f mf f mf f mf mf f**

Vc. **f mf f mf f mf f mf**

Cb. **f mf f mf f mf f mf**

15 16

78

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

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

Cbsn. **f** **mf** **f** **mf** **f** **mf**

Hn. **mf** **f** **mf** **f** **mf** **f**

Tbn. **f** **mf** **f**

Perc.

Pno. *8va*

Vln. **f**

Vla. **mf** **f** **mf** **f** **mf** **f**

Vc. **f** **f** **mf** **f** **mf** **f** **mf** **f**

Cb. **f** **mf** **f** **mf** **f** **mf** **f** **mf**

Detailed description of the musical score: This page contains measures 78, 79, and 80 of a musical score. The score is for a full orchestra and piano. The key signature has one flat (B-flat major or D minor), and the time signature is 15/16. The Piccolo part (treble clef) plays a rhythmic pattern of eighth notes with dynamics **f**, **mf**, **f**, **mf**, **f**. The Bass Clarinet (bass clef) and Bassoon (bass clef) parts play similar patterns with dynamics **f**, **mf**, **f**. The Horns (treble clef) play a melodic line with dynamics **mf**, **f**. The Trombones (bass clef) play a melodic line with dynamics **f**, **mf**, **f**. The Percussion part has a simple rhythmic accompaniment. The Piano part (grand staff) features a melodic line in the right hand with an *8va* marking and a sustained bass line in the left hand. The Violins (treble clef) play a melodic line with dynamics **f**. The Violas (alto clef) play a melodic line with dynamics **mf**, **f**. The Violoncellos (bass clef) and Contrabasses (bass clef) play a melodic line with dynamics **f**, **f**, **mf**, **f**, **mf**, **f**.

ARE YOU REALLY JUST A PRODUCT OF SCP-1965?

16

♩ = 100

84

Picc. *f*

To Fl.

B. Cl. *f*

Clarinet in Bb

Cbsn. *f*

To Bsn.

Hn. *f*

leave open

Tbn. *f*

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

Pno. *f*

ff

Red.

Vln. *f*

Vc. *f*

Cb. *f*

White noise

Instruments

fp *ff* *fp* *ff* *fp* *ff*

88

Cl.

Cbsn.

Hn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Bassoon

ff p ff mp ff mp

f fff ff f

Red. 3 Red.

fp ff fp ff fp

Flute

This page of a musical score contains measures 92 through 95. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 92-93 are silent. In measure 94, it plays a melodic line starting with a half note G4, followed by eighth notes. Measure 95 continues with eighth notes.
- Cl. (Clarinet):** Measures 92-93 are silent. In measure 94, it plays a melodic line starting with a half note G4, followed by eighth notes. Measure 95 continues with eighth notes.
- Bsn. (Bassoon):** Measures 92-93 are silent. In measure 94, it plays a melodic line starting with a half note G3, followed by eighth notes. Measure 95 continues with eighth notes.
- Hn. (Horn):** Measures 92-93 are silent. In measure 94, it plays a melodic line starting with a half note G3, followed by eighth notes. Measure 95 continues with eighth notes.
- Perc. (Percussion):** Measures 92-93 are silent. In measure 94, it plays a rhythmic pattern of eighth notes. In measure 95, it plays a melodic line of eighth notes.
- Pno. (Piano):** Measures 92-93 are silent. In measure 94, it plays a complex texture with chords and triplets. Measure 95 continues with chords and triplets.
- Vln. (Violin):** Measures 92-93 are silent. In measure 94, it plays a melodic line of eighth notes. Measure 95 continues with eighth notes.
- Vla. (Viola):** Measures 92-93 are silent. In measure 94, it plays a melodic line of eighth notes. Measure 95 continues with eighth notes.
- Vc. (Violoncello):** Measures 92-93 are silent. In measure 94, it plays a melodic line of eighth notes. Measure 95 continues with eighth notes.
- Cb. (Cello):** Measures 92-93 are silent. In measure 94, it plays a melodic line of eighth notes. Measure 95 continues with eighth notes.
- Conductor's Part:** Located at the bottom, it features a rhythmic pattern of eighth notes in measures 92-93 and 95, with a fermata in measure 94. Dynamics include *ff* and *fp*.

96

Fl.

Cl.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

mp f p mf f

fff f

fff f

ff f

ff f

mp f

fp ff

Detailed description: This page of a musical score covers measures 96, 97, and 98. The score is for a full orchestra. The woodwinds (Flute, Clarinet, Bassoon, Horn, Trombone) and strings (Violin, Viola, Violoncello, Contrabass) play melodic lines with various articulations and dynamics. The Percussion part features rhythmic patterns with accents and dynamic markings. The Piano part includes complex textures with triplets and pedaling. The score is written in 4/4 time and includes dynamic markings such as *mp*, *f*, *p*, *mf*, *fff*, and *fp*. Measure numbers 96, 97, and 98 are indicated at the beginning of their respective staves.

PHASE 1

22

♩ = 90

106

Fl.

Cl.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

To Vib.

ff

fff

ff

fff

Red.

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

Perc.

Pno.

Radios

WHAT IS THAT VOICE COMING FROM THE RADIO?

Vibraphone

P

Red.

WHAT IS THAT VOICE COMING FROM THE RADIO?

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. *mp*

Pno. *mp*

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. *p*, *mf*, *f*

Pno. *p*, *mf*, *f*

Radios

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



144

Cl. *p*, *mp*, *f*

Vib. *mp*, *mf*, *p*

Pno. *mp*, *mf*, *p*

Vla. *pp*

Vc. *p*

Radios

a lus - ty yell It rum-bled through

151

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

Vib.

Pno.

Vla.

Vc.

Radios **mf**

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

157

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

Vib.

Pno.

Vla. **f** **p** **mf** **p**

Vc.

Radios **f** **pp**

migh-ty Ca - sey_ to_ the_ bat There was ease Ca - sey's_ man - ner he_

162

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

Vib. **mf** **pp** **f**

Pno. **mf** **f**

Vln. **f** **ff**

Vla. **f** **mp**

Vc. **f** **ff**

Radios **f** **ff**

stepped in-to there was pride smile_ on Ca - - sey's_ face and when_ to_ the_ cheers light-ly no

IS THIS CLASSIFIED INFORMATION?

166

Fl.

Cl.

Bsn.

Vib.

Pno.

mp

f

ff

p

mp

f

p

ff

p

8va

IS THIS CLASSIFIED INFORMATION?

Vln.

Vla.

Vc.

Cb.

Radios

stran ger_ Ca - sey at the There was ease_ Ca - sey's ma - nner_ in - to_

p

ff

ff

mf

f

mp

p

172

Cl.

Bsn.

Vib.

Pno.

Vln.

Vla.

Radios

place_ pride Ca - sey_ smile on_ Ca-sey's face the_ cheers no stran

p

f

mp

f

p

f

mp

f

mp

f

mp

f

mp

177

Fl. **ff** **mp** **ff** **mp** **ff**

Cl. **ff** **mp** **ff** **mp** **f** **pp**

Bsn. **mf** **mp** **ff** **pp**

Hn. **p** **ff** **pp**

Tbn. **p** **ff** **pp**

Vib. **f**

Pno. **ff** **f** **f**

Vln. **p** **ff** **ff** **pp**

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

Vc. **mp** **p** **ff** **pp**

Cb. **p** **p** **ff** **pp**

Radios

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

182

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

Cl. *p*

Bsn. *mp* *mf* *mp*

Hn. *pp* *p* *pp* *mf* *f*

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

Vib. *mp* *mf* *f* *mp*

Pno.

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

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

Vc. *mp* *f* *mp*

Cb.

Radios

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

186

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

Cl. *f* *p*

Bsn. *mf* *f* *mp*

Hn. *pp* *mf* *p* *mf* *mp* *p*

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

Vib. *f* *mp* *f* *p* *mp*

Pno.

Vln. *ffp* *ff* *f* *pp*

Vla. *mf* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *mf* *p* *mf* *f* *p*

Cb. *mf* *f*

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. **mp** **ff** **mp**

Cl.

Bsn.

Hn. **mp** **f**

Tbn.

Vib. **ff** **f** **mf**

Pno. **f** **mf**

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

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

Vc. **mf**

Radios

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

194

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

Cl. **ff** **f** **mp**

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

Hn. **p**

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

Vib. **mp** **f** **ff**

Pno. **f** **ff** **mp**

Vln. **ff** **mp**

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

Vc. **ff** **mp**

Cb. **f** **mp**

Radios

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

197

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

Cl. **ff** **mp**

Bsn. **fp** **ff**

Hn. **f** **p**

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

Vib. **mp** **ff** **mp** **f** **mp**

Pno. **f** **ff** **f**

Vln. **ff** **mp** **ff** **mp**

Vla. **ff** **ff** **mp**

Vc. **mf** **mp** **mf** **f** **ff**

Cb. **f** **ff** **mp**

Radios

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

201

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

Cl. **ff** **mp**

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

Hn. **f** **p**

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

Vib. **ff** **mf**

Pno. **mf** **ff** **mf**

Vln. **ff** **mp**

Vla. **f** **mp** **ff** **mp** **f** **mp**

Vc. **mp** **ff** **mp**

Cb. **ff** **mp**

Radios

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

205

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

Cl. **mf** **f** **ff** **mf**

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

Hn. **f** **p**

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

Vib. **fp** **ff** **mf**

Pno. **f** **mf** **ff** **mf**

Vln. **ff** **mp**

Vla. **ff** **mp**

Vc. **ff** **mp**

Cb. **ff** **mp**

Radios (shuffling continues)

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

209

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

Cl. **ff** **mf** **mp**

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

Hn. **f**

Tbn. **f**

Vib. **f** **ff** **f**

Pno.

Vln. **f**

Vla. **ff** **mp** **f** **ff** **f**

Vc. **ff** **mp** **f** **ff** **f**

Cb. **ff** **mp** **f** **ff** **f**

Radios

NO REALLY, THIS IS NOT A DRILL

214 $\text{♩} = 90$ $\text{♩} = 110$ 8^{va}

Fl. **ff**

Cl. **ff**

Bsn. **ff**

Hn. **ff**

Tbn. **ff**

Vib. **ff** **f**

Pno. **ff** **f**

Vln. **ff**

Vla. **ff**

Vc. **ff**

Cb. **ff**

Radios

KILL THE UM PIRE

219

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Fl. part: Measure 219 has a long note with a flat. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **p**.

Cl. part: Measure 219 has a long note with a sharp. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **p**.

Bsn. part: Measure 219 has a long note with a flat. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **p**.

Hn. part: Measure 219 has a long note. Measure 220 has notes with VI fingerings. Measure 221 has a dynamic marking of **p**.

Tbn. part: Measure 219 has a long note. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **p**.

Vib. part: Active rhythmic pattern throughout all three measures.

Pno. part: Active rhythmic pattern throughout all three measures.

Vln. part: Measure 219 has a long note with a sharp. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **mp**.

Vla. part: Measure 219 has a long note with a sharp. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **mp**.

Vc. part: Measure 219 has a long note with a sharp. Measure 220 has notes with IV fingerings. Measure 221 has a dynamic marking of **mp**.

Cb. part: Measure 219 has a long note with a sharp. Measure 220 has notes with V fingerings. Measure 221 has a dynamic marking of **mp**.

Radios: A wavy line indicating a radio effect across all three measures.

PHASE 2

♩ = 110

SHIT.

230

Fl. *bv*

Cl. *To B. Cl.* *bv*

Bsn. *To Cbsn.* *bv*

Hn.

Tbn.

Vib. *mf*

Pno. *mf*

Vln.

Vla.

Vc.

Cb. *pizz.*

Radios *White noise blasts*



Vib. 234

Pno.

Cb.

Radios *ff*

WE'VE GOT ABOUT 45 SECONDS

238

Fl.

Bass Clarinet in Bb **mp**

Cl.

Contrabassoon **mp**

Bsn. **mp**

Hn. **mp**

Tbn. **mp**

Vib.

Pno.

Cb.

Radios



242

40

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

246 30

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

p *f* *mf* *p* *f*

Ped. *Ped.*

250

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Vib.

Pno.

Cb.

Radios

mf

253 20

Fl. **mp**

B. Cl. **mp**

Cbsn. **mp**

Hn. **mp**

Tbn. **mp**

Vib.

Pno.

Cb.

Radios

8^{vb}
p **f** **mf**

Ped.

8^{vb}
p

Ped.

fff **ff**

257 10

Fl. **mf**

B. Cl. **mf**

Cbsn. **mf**

Hn. **mf**

Tbn. **mf**

Vib.

Pno.

Cb.

Radios

p **mf** **f**

p **mf** **f**

p **mf** **f**

p **f** **p** **mf**

f **mf**

8^{vb} **p** **f** **mf**

Ped. *Ped.* *Ped.*

fff **ff** **fff** **fff**

PHASE 3

42

261 2 1

♩ = 115 THAT'S IT.

Fl. **mp** **fff** 3

B. Cl. **mp** **fff**

Cbsn. **mp** **fff**

Hn. **mp** **fff**

Tbn. **mp** **fff**

Vib. To Perc. Unpitched percussion **fff** 3

Pno. **fff**

Vln. **pp** **mp** **pp** **fff** *8va*

Vla. **pp** **mp** **pp** **fff** 3

Vc. **pp** **mp** **pp** **fff** 3

Cb. arco **pp** **mp** **pp** **fff** 3

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

This musical score page contains measures 268 through 271. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, playing eighth-note patterns with slurs.
- Bass Clarinet (B. Cl.):** Bass clef, playing eighth-note patterns with slurs and a triplet in measure 268.
- Contrabassoon (Cbsn.):** Bass clef, playing a sustained, low-register line.
- Horn (Hn.):** Treble clef, playing a melodic line with slurs and a fermata in measure 271.
- Trombone (Tbn.):** Bass clef, playing eighth-note patterns with slurs and a triplet in measure 269.
- Percussion (Perc.):** Drum set notation, featuring a steady eighth-note pattern with a triplet in measure 271.
- Piano (Pno.):** Grand staff (treble and bass clefs), playing a complex accompaniment with slurs and a fermata in measure 271.
- Violin (Vln.):** Treble clef, playing a sixteenth-note pattern with slurs and triplets in measures 269 and 271.
- Viola (Vla.):** Alto clef, playing eighth-note patterns with slurs and a triplet in measure 269.
- Violoncello (Vc.):** Bass clef, playing eighth-note patterns with slurs and triplets in measures 269 and 271.
- Double Bass (Cb.):** Bass clef, playing eighth-note patterns with slurs and triplets in measures 270 and 271.
- Radios:** A section at the bottom of the page with empty staves.

272

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

This page of a musical score contains measures 272 through 275. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins at measure 272 with a melodic line. The Bass Clarinet and Contrabassoon parts have a similar melodic contour. The Horn and Trombone parts provide harmonic support with sustained notes and some melodic movement. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The Piano part has a complex texture with many beamed notes. The Violin part has a fast, rhythmic pattern with triplets. The Viola and Violoncello parts have a similar rhythmic pattern. The Contrabass part has a steady, rhythmic accompaniment. The score includes various musical notations such as slurs, ties, and triplets. A dashed line above the Flute staff indicates a repeat or continuation. The page number 44 is in the top left corner, and the measure number 272 is at the beginning of the first staff.

276

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

This page of a musical score contains measures 276 through 279. The instruments are arranged as follows from top to bottom: Flute (Fl.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, slurs, and articulation marks. Measure 276 starts with a treble clef and a key signature of one flat. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The piano part features complex chordal textures. The string section includes a violin part with a trill-like figure and a cello part with a triplet pattern. The contrabass part also features a triplet. The percussion part has a steady rhythm with some syncopation. The piano part has a dense texture with many notes. The woodwinds have more sparse parts with some slurs. The overall texture is rich and complex.

280

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

mp

mp

p

p *f*

p *f*

289

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln. ⁽⁸⁾

Vla.

Vc.

Cb.

Radios

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Detailed description of the musical score: This page contains measures 298 through 301 of a musical score. The score is written for a large ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 298-301. Starts with a quarter rest, followed by eighth notes, and ends with a quarter rest.
- Bass Clarinet (B. Cl.):** Measures 298-301. Features a melodic line with slurs and ties, including a half note in measure 299.
- Contrabassoon (Cbsn.):** Measures 298-301. Plays a low, sustained line with a slur across measures 298 and 299, followed by eighth notes.
- Horn (Hn.):** Measures 298-301. Features a melodic line with slurs and ties, including a half note in measure 299.
- Trombone (Tbn.):** Measures 298-301. Features a melodic line with slurs and ties, including a half note in measure 299.
- Percussion (Perc.):** Measures 298-301. Features a rhythmic pattern with triplets in measures 299 and 301.
- Piano (Pno.):** Measures 298-301. Features a complex accompaniment with slurs and ties in both staves.
- Violin (Vln.):** Measures 298-301. Features a melodic line with slurs and ties, including a triplet in measure 298 and a slur across measures 299 and 300.
- Viola (Vla.):** Measures 298-301. Features a melodic line with slurs and ties, including a slur across measures 299 and 300.
- Violoncello (Vc.):** Measures 298-301. Features a melodic line with slurs and ties, including a slur across measures 299 and 300.
- Contrabass (Cb.):** Measures 298-301. Features a melodic line with slurs and ties, including triplets in measures 299 and 301.
- Radios:** Measures 298-301. A blank staff with a 4/4 time signature.

302

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

mp ff mp f

mp ff mp f

p f mp

p f mp

p f mp

p mf mp f

p mf f

p mf f

7/8 3/4 3/4 4/4

307

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

This page contains the musical score for measures 307, 308, and 309. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The dynamic marking **fff** (fortissimo) is present in the woodwind and string parts. The score includes various musical notations such as slurs, ties, and triplets. A first ending bracket is present in the Violin part, starting at measure 308 and ending at measure 309. The Percussion part features a complex rhythmic pattern with accents and slurs. The Piano part provides harmonic support with chords and arpeggios. The strings play a melodic line with slurs and ties. The woodwinds have melodic lines with slurs and triplets. The brass parts have melodic lines with slurs and ties. The Contrabass part has a melodic line with slurs and ties. The Radios part is empty.

310 *8^{ma}*

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Detailed description of the musical score: This page contains measures 310 through 313 of a musical score. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute (Fl.), Bass Clarinet (B. Cl.), Contrabass (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 310 with a dynamic marking of *8^{ma}*. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. There are several instances of triplets marked with a '3' and a bracket. The key signature changes from one sharp (F#) to one flat (Bb) between measures 311 and 312. The time signature is 4/4. The score concludes at measure 313. The 'Radios' part at the bottom consists of a single staff with a solid line, indicating a sustained or silent part.

314

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

p **ff** **fff**

Detailed description of the musical score: This page contains measures 314 through 317 of a symphonic work. The instrumentation includes Flute (Fl.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time. Measure 314 begins with a key signature of one flat (B-flat major/D minor). In measure 315, the key signature changes to two flats (B-flat major/C minor). The dynamics are marked as piano (p) at the start of measure 314, fortissimo (ff) at the start of measure 315, and fortissimo fortissimo (fff) at the start of measure 316. The Flute part features a melodic line with slurs and accents, including a triplet in measure 315. The Bass Clarinet and Contrabassoon parts have long slurs across measures 314 and 315. The Horn and Trombone parts also feature slurs and accents. The Percussion part has a rhythmic pattern with accents and slurs. The Piano part has a complex texture with many slurs and accents. The Violin, Viola, Violoncello, and Contrabass parts have various rhythmic and melodic lines, with some triplets in the Cb. part. The Radios part shows the key signature changes and dynamic markings.

321

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Detailed description of the musical score: The score is for page 56, starting at measure 321. It is in 4/4 time with a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout. The Flute part (Fl.) begins with a melodic line in measure 321. The Bass Clarinet (B. Cl.) and Contrabassoon (Cbsn.) parts feature a triplet of eighth notes in measure 322. The Horn (Hn.) and Trombone (Tbn.) parts also have triplet markings. The Percussion (Perc.) part has a rhythmic pattern with accents. The Piano (Pno.) part has a complex texture with triplets and an 8va marking. The Violin (Vln.) part has a melodic line with triplets and an 8va marking. The Viola (Vla.) part has a rhythmic pattern with triplets. The Violoncello (Vc.) and Contrabass (Cb.) parts have melodic lines with triplets. The Radios part is empty.

325

Fl. *p*

B. Cl. *mp* *f*

Cbsn. *mp* *f*

Hn. *mp*

Tbn.

Perc.

Pno. *8va*

Vln. *p*

Vla. *p*

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

Cb. *p* *f* *mp* *f*

Radios

329

Fl. *mf* *fff*

B. Cl. *mp* *f* *fff*

Cbsn. *mp* *f* *fff*

Hn. *mf* *fff*

Tbn. *mp* *f* *fff*

Perc. *p* *mf* *fff*

Pno. *mp* *fff*

Vln. *mp* *f* *fff*

Vla. *mp* *f* *fff*

Vc. *mf* *f* *fff*

Cb. *mf* *f* *fff*

Radios *p* *fff*

8^{va}

340

Fl. *p* *fff*

B. Cl. *p* *fff*

Cbsn. *p* *fff*

Hn. *p* *fff*

Tbn. *mp* *fff*

Perc. *p* *fff* *p*

Pno. *mp* *f* *fff* *Red.*

Vln. *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

Cb. *p* *fff*

Radios *p* *fff*

Detailed description of the musical score: The score is for page 61, starting at measure 340. It features a variety of instruments and their parts. The Flute part begins with a triplet of eighth notes, followed by a melodic line with slurs and accents. The Bass Clarinet and Contrabassoon parts have similar rhythmic patterns. The Horn part has a melodic line with slurs. The Trombone part has a melodic line with slurs and accents. The Percussion part has a rhythmic pattern with accents. The Piano part has a complex melodic line with slurs and accents. The Violin, Viola, Violoncello, and Contrabass parts have melodic lines with slurs and accents. The Radios part has a rhythmic pattern with accents. The dynamics range from piano (p) to fortissimo (fff). The score includes various musical notations such as slurs, accents, and dynamic markings.

344

Fl. *p* *fff* *8va*

B. Cl. *p* *fff*

Cbsn. *p* *fff*

Hn. *p* *fff*

Tbn. *p* *fff*

Perc. *ff* *p* *fff* *p*

Pno. *mp* *fff* *8va*

Vln. *p* *fff*

Vla. *f* *fff*

Vc. *p* *fff*

Cb. *p* *fff*

Radios *p* *fff*

347 *8va*

Fl. *p* *fff* *3*

B. Cl. *5*

Cbsn. *5*

Hn. *3* *p* *fff*

Tbn. *p* *fff*

Perc. *ff* *p* *fff*

Pno. *Red.* *8va*

Vln. *5* *p* *fff* *8va*

Vla. *3* *p* *fff*

Vc. *p* *fff*

Cb. *p* *fff* *3*

Radios *p* *fff*

354

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Detailed description: This page of a musical score covers measures 354, 355, and 356. The Flute part (Fl.) features a melodic line with triplets and eighth-note patterns, marked with *8va* and *3*. The Clarinet (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), and Trombone (Tbn.) parts provide harmonic support with similar rhythmic motifs. The Percussion (Perc.) part has a steady, rhythmic accompaniment. The Piano (Pno.) part includes chords and bass lines, with *8va* markings and a *5* in the left hand. The Violin (Vln.) part has a long, sustained note with a glissando effect. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts follow the lower woodwind lines. The Radios part is empty.

360 (8)

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Detailed description of the musical score: This page contains measures 360 through 367 of a musical score. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with triplets and eighth-note patterns. A first ending bracket spans measures 360-361, and a second ending bracket spans measures 364-365. Both endings conclude with an 8-measure rest.
- Clarinet (B. Cl.):** Provides a steady accompaniment with eighth-note patterns.
- Saxophone (Cbsn.):** Similar to the clarinet, with eighth-note accompaniment.
- Horn (Hn.):** Accompaniment with eighth-note patterns.
- Trumpet (Tbn.):** Accompaniment with eighth-note patterns.
- Percussion (Perc.):** Features a rhythmic pattern of eighth notes with dynamic markings of **fff** and **p**.
- Piano (Pno.):** The right hand has chords and triplets, while the left hand has sustained chords.
- Violin (Vln.):** Plays a single note with a dynamic marking of **b^o.** and a hairpin indicating a gradual decrease in volume.
- Viola (Vla.):** Accompaniment with eighth-note patterns.
- Violoncello (Vc.):** Accompaniment with eighth-note patterns.
- Contrabass (Cb.):** Accompaniment with eighth-note patterns, including triplets.
- Radios:** A section at the bottom of the page with a solid line and a dashed line.

