



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 NOEXPRESSIONWHATSOEVERYOUAREAPRODUCTOFSscp-1965 produced by SCP-1965 O RAREYOU? 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 WE 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 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 between high levels of solar flare activity and Phase 2 occurrence. When a Phase 2 event begins, any device capable of receiving SCP-1965's frequency will receive and reproduce it, regardless of what frequency it was tuned to prior to onset. SCP-1965 can be prevented from "spreading" in this manner by broadcasting high-energy bursts of white noise across all frequencies as described 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 voices 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

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

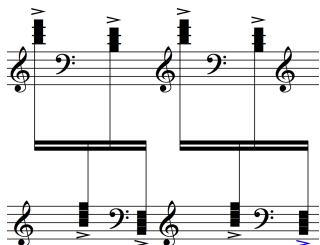
The unpitched percussion passages are notated as follows:



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

$\text{♩} = 85$

Flute (doubling Piccolo)

Clarinet in Bb (doubling Bass clarinet)

Bassoon (doubling Contrabassoon)

Horn in F

Trombone

Unpitched percussion

Piano

Violin

Viola

Violoncello

Contrabass

Radio static (approx 10 secs)

Count in for percussion

Radios

The score consists of ten staves. The first nine staves represent different instruments: Flute (doubling Piccolo), Clarinet in Bb (doubling Bass clarinet), Bassoon (doubling Contrabassoon), Horn in F, Trombone, Unpitched percussion, Piano, Violin, Viola, and Violoncello. The tenth staff is labeled 'Radios'. The first nine staves begin with a tempo marking of $\text{♩} = 85$. The 'Radios' staff begins with a count-in section where each measure contains an 'x' mark above the staff and a 'f' symbol below it, followed by a long black bar indicating silence.



11

Perc.

Pno.

PPP (as quiet as possible)

This section begins at measure 11. It features two staves: 'Perc.' and 'Pno.'. The 'Perc.' staff has a rhythmic pattern of eighth and sixteenth notes. The 'Pno.' staff has a series of eighth-note chords. A dynamic instruction 'PPP (as quiet as possible)' is placed between the two staves. The section concludes with a double bar line.

18

Hn. hand-stopped (unless indicated open with \circ)

Perc.

Pno.

ppp (as quiet as possible)

=

24

Hn.

Perc.

Pno.

Vla.

Vc.

Cb.

ppp (as quiet as possible)

=

27

Hn.

Perc.

Pno.

Vln.

Vla.

ppp (as quiet as possible)

Fl. 30

Hn.

Tbn.

Perc.

Pno.

Vln. (8)

Vla.

Vc.

Cb.

Piccolo
ppp

with straight mute
ppp (as quiet as possible)

3

Musical score page 4, measures 34-35. The score includes parts for Picc., B. Cl., Cbsn., Hn., Tbn., Perc., Pno., Vln., Vla., Vc., and Cb. Measure 34 starts with a forte dynamic in 4/4 time. The Picc. has a sustained note. The B. Cl. and Cbsn. play eighth-note patterns. The Hn. and Tbn. play eighth-note patterns. The Perc. and Pno. provide harmonic support. Measure 35 begins with a change in instrumentation, featuring the Bass Clarinet in Bb and Contrabassoon. The Bass Clarinet plays eighth-note patterns, while the Contrabassoon provides harmonic support. The Cbsn. and Hn. continue their eighth-note patterns. The Tbn. and Perc. provide harmonic support. The Pno. has a sustained note. The Vln. and Vla. enter in measure 35, playing eighth-note patterns. The Vc. and Cb. provide harmonic support. The score concludes with a final section for the Vln., Vla., Vc., and Cb. in 15/16 time.

38

Picc. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

B. Cl. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Cbsn. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Hn. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Tbn. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Perc. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Pno. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Vln. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

Cb. $\begin{smallmatrix} \text{15} \\ \text{16} \end{smallmatrix}$

3

15

三

44

Perc.

Pno.

Vln.

Vc.

Cb.

49

B. Cl. Cbsn. Hn. Tbn.

Perc. Pno.

Vln. Vla. Vc. Cb.

7

This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments are: Bass Clarinet (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is divided into two measures, numbered 49 and 50. Measure 49 begins with a rest for the Bass Clarinet and Bassoon. The Horn and Trombone play eighth-note patterns. The Percussion and Piano provide harmonic support. Measure 50 continues with similar patterns, with the addition of the Violin, Viola, and Cello entering with eighth-note patterns. The Double Bass provides a steady bass line throughout both measures. Dynamic markings such as 'pp' (pianissimo) and 'mp' (mezzo-pianissimo) are used to indicate volume levels. Time signatures change frequently, including 3, 16, and 4. Measure 50 concludes with a final dynamic marking of 'pp' for the Double Bass.

53

Musical score for orchestra and piano, page 16. The score includes parts for Picc., B. Cl., Cbsn., Hn., Tbn., Perc., Pno., Vln., Vla., Vcl., and Cb. The score shows various musical staves with corresponding dynamics (e.g., mp, pp, p, mf) and time signatures (e.g., 4/4, 3/8, 16/16). The piano part is shown in the bottom right corner.

Musical score for orchestra and piano, page 57, measures 57-59. The score includes parts for Picc., B. Cl., Cbsn., Hn., Tbn., Perc., Phno., Vln., Vla., Vcl., and Cb. The instrumentation is as follows:

- Picc.**: Measures 57-59. Dynamics: **mf**, **p**, **mf**, **p**.
- B. Cl.**: Measures 57-59. Dynamics: **p**, **mf**, **p**, **mf**, **p**, **mf**.
- Cbsn.**: Measures 57-59. Dynamics: **mp**, **pp**, **mp**, **pp**, **mp**, **pp**.
- Hn.**: Measures 57-59. Dynamics: **mp pp**, **mp**, **pp mp**, **pp**, **mp pp**, **pp**, **mp pp**, **mf**.
- Tbn.**: Measures 57-59. Dynamics: **pp**, **mp**, **pp**, **mf**, **p**, **mf**.
- Perc.**: Measures 57-59. Dynamics: **pp**, **mp**, **pp**, **mf**, **p**, **mf**.
- Phno.**: Measures 57-59. Dynamics: **mf**, **p**.
- Vln.**: Measures 57-59. Dynamics: **mf**, **p**, **mf**, **p**.
- Vla.**: Measures 57-59. Dynamics: **p**.
- Vcl.**: Measures 57-59. Dynamics: **f**, **p**, **f**, **p**.
- Cb.**: Measures 57-59. Dynamics: **p**, **mf**, **p**, **mf**, **p**.

Musical score for orchestra and piano, page 61. The score consists of ten staves. From top to bottom: Picc. (Piccolo) in treble clef, 9/16 time, dynamic mf; B. Cl. (Bassoon) in bass clef, 9/16 time, dynamic p, mf; Cbsn. (Cimbasso) in bass clef, 9/16 time, dynamic mf, p; Hn. (Horn) in treble clef, 9/16 time, dynamic p, mf, p, mf, p; Tbn. (Tuba) in bass clef, 9/16 time, dynamic p, mf; Perc. (Percussion) in common time, dynamic p, mf; Pno. (Piano) in treble clef, 9/16 time, dynamic mf, p, mp, p; Vln. (Violin) in treble clef, 9/16 time, dynamic p, mf; Vla. (Viola) in bass clef, 9/16 time, dynamic mf, p; Vc. (Cello) in bass clef, 9/16 time, dynamic f, p; Cb. (Double Bass) in bass clef, 9/16 time, dynamic mf, p. The score shows various dynamics (mf, p, mp, f) and time signatures (9/16, 4/4, 3/8, 3/4).

66

Picc. p

B. Cl. $f\ mp$

Cbsn.

Hn. $p\ mfp$

Tbn. $f\ mp\ f\ mp$

Perc. $mp\ f\ mp$

Pno. $mp\ p\ mp$

Vln. $f\ mp\ mp\ f$

Vla. $p\ f\ mp\ f$

Vc. $f\ mp\ f\ mf\ f$

Cb. $mp\ f\ mp\ mp\ f\ mp$

11

71

Picc. *mp f mp f mp f*

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

Cbsn. *f mp f mp f mp f*

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

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

Perc. *f mp mp mp mp mp*

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

Vln. *-* *mf f mf f*

Vla. *mp f mp f 3 f mf f mf f*

Vc. *mf f mf f*

Cb. *f - mf*

74

Picc. *mp f mp* 15
f mp f mf 16

B. Cl. *mf* 15
f mf f mf 16

Cbsn. *mp* 15
f 16

Hn. *f mp* 15
f mp f 16
mp f 15
f 16

Tbn. *f mf f mf f* 15
mf f mf f 16
f 16

Perc. *mp* 15
mp 16
mp 15
mp 16

Pno. *f mp* 15
f mp 16
mf 15
mf 16

Vln. *mf* 15
f mf 16
f mf 15
f mf 16
f mf 15
f mf 16

Vla. *f* 15
f mf 16
f mf 15
f mf 16
mf f 15
f 16

Vc. *f* 15
mf 16
f 15
mf 16
f 15
mf 16

Cb. *f mf* 15
f 16
mf 15
f 16
f mf f 15
mf 16

3 15
16

78

Picc. $\begin{array}{c} \text{Piccolo} \\ \text{Treble Clef} \\ \text{15/16 Time} \end{array}$

B. Cl. $\begin{array}{c} \text{Bass Clarinet} \\ \text{Bass Clef} \\ \text{15/16 Time} \end{array}$

Cbsn. $\begin{array}{c} \text{Cello} \\ \text{Bass Clef} \\ \text{15/16 Time} \end{array}$

Hn. $\begin{array}{c} \text{Horn} \\ \text{Treble Clef} \\ \text{15/16 Time} \end{array}$

Tbn. $\begin{array}{c} \text{Tuba} \\ \text{Bass Clef} \\ \text{15/16 Time} \end{array}$

Perc. $\begin{array}{c} \text{Percussion} \\ \text{15/16 Time} \end{array}$

Pno. $\begin{array}{c} \text{Piano} \\ \text{Treble Clef} \\ \text{15/16 Time} \end{array}$

Vln. $\begin{array}{c} \text{Violin} \\ \text{Treble Clef} \\ \text{15/16 Time} \end{array}$

Vla. $\begin{array}{c} \text{Viola} \\ \text{Bass Clef} \\ \text{15/16 Time} \end{array}$

Vc. $\begin{array}{c} \text{Cello} \\ \text{Bass Clef} \\ \text{15/16 Time} \end{array}$

Cb. $\begin{array}{c} \text{Double Bass} \\ \text{Bass Clef} \\ \text{15/16 Time} \end{array}$

$\begin{array}{c} \text{15} \\ \text{16} \end{array}$

16

To Fl.

To Cl.

Clarinet in B \flat

To Bsn.

leave open

Perc.

Pno.

Vln.

Vc.

Cb.

White noise

Instruments

Musical score page 88, featuring parts for Clarinet (Cl.), Bassoon (Bassoon), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Cb.), and Double Bass (D.B.). The score includes dynamic markings such as **p**, **f**, **ff**, **mp**, **fff**, **fp**, and **mf**. Measure numbers 5 and 8 are indicated. The piano part features a dynamic range from **p** to **fff**, with performance instructions like "3" and "Ped.".

92

Picc. -

Flute

Cl.

Bsn.

Hn. $p \rightarrow f$ $p \rightarrow f$ p $mf \rightarrow f$

Perc. fff mf $\text{fff} \rightarrow mf$

Pno. fff f f fff fff fff

Vln.

Vla.

Vc.

Cb.

ff fp ff

Musical score page 96, featuring parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The score includes dynamic markings such as **ff**, **f**, **p**, **mp**, **mf**, **fff**, **ped.**, and **fp**. Measures 1-3 show woodwind entries. Measure 4 features a piano section with dynamic changes. Measures 5-7 show strings and bassoon entries. Measure 8 concludes with a bassoon dynamic of **ff**.

A detailed musical score page for orchestra and piano, page 99. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The music consists of six systems of staves. Measure 1 starts with Flute, Clarinet, and Bassoon playing eighth-note patterns. Measure 2 adds Horn and Trombone. Measure 3 introduces Percussion. Measure 4 features a dynamic section with piano dynamics (p, mp, mf, f) and piano markings (ff, fff). Measures 5-6 show complex piano chords and bassoon entries. Measures 7-8 feature violin, viola, cello, and bass parts. Measure 9 concludes with a dynamic ff. Measure 10 begins with piano chords and bassoon entries. Measure 11 ends with a dynamic ff.

Musical score page 103 featuring ten staves of music for various instruments. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Bassoon (Bsn.):** Playing eighth-note patterns.
- Horn (Hn.):** Playing eighth-note patterns with dynamic markings: p , mf , f .
- Trombone (Tbn.):** Playing eighth-note patterns with dynamic markings: mp , f , mf , f .
- Percussion (Perc.):** Playing eighth-note patterns with dynamic **fff**.
- Piano (Pno.):** Playing eighth-note patterns with dynamic **ff**. The piano part includes a dynamic **fff** and a pedal marking **Ped.**
- Violin (Vln.):** Playing sixteenth-note patterns.
- Viola (Vla.):** Playing eighth-note patterns.
- Cello (Vc.):** Playing eighth-note patterns.
- Bass (Cb.):** Playing eighth-note patterns.

The score is set in common time (indicated by a '4') and measures 103. The piano part includes a dynamic **fp** at the beginning of the first measure and a dynamic **ff** at the end of the third measure.

PHASE 1

♩ = 90

106

Fl.

Cl.

Bsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

To Vib.

Ped.

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?
Vibrphone

p

pp

Ped.

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.

Pno.

Radios

- ment of all and Blake de-spised co-ver off the ball when dust lif-tened 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



144

Cl.

Vib.

Pno.

Vla.

Vc.

Radios

a lus - ty yell It rum-bled through

151

Cl. - - - - - | **p** - - - - - | **mp** - - - - - | **f** - - - - -

Vib. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Pno. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Vla. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Vc. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Radios - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

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

157

Cl. - - - - - | - - - - - | - - - - - | **p** - - - - -

Vib. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Pno. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Vla. - - - - - | **f** - - - - - | **p** - - - - - | **mf** - - - - - | **p** - - - - -

Vc. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Radios - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

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

162

Cl. - - - - - | **f** - - - - - | **ff** - - - - - | **p** - - - - -

Vib. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Pno. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Vln. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Vla. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Vc. - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

Radios - - - - - | - - - - - | - - - - - | - - - - - | - - - - -

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

IS THIS CLASSIFIED INFORMATION?

Fl.

Cl.

Bsn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radio

=

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

172

Cl.

Bsn.

Vib.

Pno.

Vln.

Vla.

Radio

place_ pride Ca - sey smile on Ca-sey's face the cheers no stran

THIS IS NOT HOW THIS BROADCAST WAS MEANT TO GO

177

Fl. ff mp ff mp ff
Cl. ff mp ff mp ff
Bsn. 3 mf mp ff 3 pp
Hn. p ff pp
Tbn. p ff 3 pp
Vib.
Pno.
Vln. p ff pp
Vla. mp ff pp
Vc. mp p ff pp
Cb. p ff pp
Radios

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

182

Fl. *mp* 5 *mf* *f* 5 *p*

Cl. *p*

Bsn. *mp* 5 *mf* *mp* 3

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

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

Vib. *mp* 5 *mf* *f* 5 *mp*

Pno. *p* *#f* *p* *#f* *p* 3

Vln. 5 *f* *p* *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 3 wri -

186

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

ff
mf
f
p
ff
f
p
mf
f
p
mf
f
p
mf
f
p
mf
f
p
pp
mf
f
p
mf
f
p
mf
f
p
mf
f
p
ff
f
f
pp
mf
f
p
mf
f
p
mf
f
p
mf
f
p
Start shuffling effect (mix = 10%)
Gradually increase mix to 50%
thing ground de - fi-ance Ca-sey's eye a sneecurled Ca-sey's lip now lea - ther sphere

191

This musical score page contains six systems of music, each with multiple staves for different instruments. The instruments include Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Cello (Vcl.), and Radios.

Flute (Fl.): The first system shows the flute playing eighth-note patterns. Dynamics include **mp**, **ff**, and **mp**.

Clarinet (Cl.): The second system shows the clarinet playing eighth-note patterns.

Bassoon (Bsn.): The third system shows the bassoon playing quarter-note patterns.

Horn (Hn.): The fourth system shows the horn playing eighth-note patterns. Dynamics include **mp** and **f**.

Trombone (Tbn.): The fifth system shows the trombone playing eighth-note patterns.

Vibraphone (Vib.): The sixth system shows the vibraphone playing eighth-note patterns. Dynamics include **ff**, **f**, **mf**, and **3**.

Piano (Pno.): The seventh system shows the piano playing eighth-note patterns. Dynamics include **3**, **3**, **mf**, and **3**.

Violin (Vln.): The eighth system shows the violin playing eighth-note patterns. Dynamics include **p**, **mp**, **ff**, and **mp**.

Cello (Vcl.): The ninth system shows the cello playing eighth-note patterns. Dynamics include **f**, **p**, and **mf**.

Radios: The tenth system shows the radios playing eighth-note patterns.

Text at the bottom:

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

194

Fl. **ff**

Cl. **ff** 3 **f**

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

Hn. **p**

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

Vib. **mp** 3 **f** **ff**

Pno. **f** **ff** 3 **mp** **f** 3 **ff**

Vln. **ff** 3 **mp** 3

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

Vc. **ff** 3 **mp** 3

Cb. **f** 3 **mp**

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

197

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

mp 3 f ff 3 5 8 3 3 3

fp

ff

p

f

3

mp

ff

3

mp

f

mp

ff

3

mp

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

a stern and distant shore KILL HIM shouted some - one like - ly killed

205

Fl. *f*
Cl. *mf* *p*
Bsn. *f* *ff* *mf* *mp*

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

Vib. *fp* *ff* *mf*

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

Vln. *f* *ff* *mp*
Vla. *ff* *mp*
Vc. *ff* *mp*
Cb. *ff* *mp*

Radio. *(shuffling continues)*
had not Ca - sey raised with a smilef Chris-tian KILL THE UM - PIRE

209

Fl. ff mf

Cl. ff mf

Bsn. mf

Hn.

Tbn. f

Vib. f ff f

Pno. ff ff f

Vln. f

Vla. ff mp f ff f

Vc. ff mp f

Cb. ff =mp f

Radios

KILL HIM

NO REALLY, THIS IS NOT A DRILL

35

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

219

Fl.

Cl.

Bsn.

Hn.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

p

p

p

p

p

mp

mp

mp

mp

LAST CHANCE

37

223

Fl. ff

Cl. ff

Bsn. ff

Hn.

Tbn. ff > p ff 3 p ff ff p ff

Vib.

Pno.

Vln. ff mp ff ff

Vla. ff mp ff ff

Vc. ff mp ff ff

Cb. ff mp ff ff

LAST CHANCE

= 90

Cut off shuffling

Cut off radio montage

Radios

PHASE 2

 $\text{♩} = 110$

230 SHIT.

Fl. \downarrow
Cl. \downarrow
Bsn. \downarrow
Hn. \downarrow
Tbn. \downarrow
Vib. mf
Pno. mf
Vln. \downarrow
Vla. \downarrow
Vc. \downarrow
Cb. pizz.
Radios
White noise blasts



234

Vib.
Pno.
Cb.
Radios

WE'VE GOT ABOUT 45 SECONDS

238

Bass Clarinet in Bb mp

Contrabassoon mp

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

Measure 30:

- Flute: Dynamic **f**, measure 30.
- Bassoon: Measure 30.
- Cello: Measure 30.
- Horn: Measure 30.
- Trombone: Measure 30.
- Vibraphone: Measure 30.
- Piano: Measure 30.
- Cello: Measure 30.
- Radios: Measure 30.

Measure 31:

- Flute: Dynamic **mf**, measure 31.
- Bassoon: Dynamic **p**, measure 31.
- Cello: Measure 31.
- Horn: Dynamic **mf**, measure 31.
- Trombone: Dynamic **p**, measure 31.
- Vibraphone: Measure 31.
- Piano: Measure 31.
- Cello: Measure 31.
- Radios: Measure 31.

Measure 32:

- Flute: Measure 32.
- Bassoon: Measure 32.
- Cello: Measure 32.
- Horn: Measure 32.
- Trombone: Measure 32.
- Vibraphone: Measure 32.
- Piano: Measure 32.
- Cello: Measure 32.
- Radios: Measure 32.

2

Musical score for orchestra and piano, page 250. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Cello (Cb.), and Radios. The piano part features a dynamic marking ***mf***.

253 20

Fl. mp
B. Cl. mp
Cbsn. mp
Hn. mp
Tbn. mp
Vib.
Pno. *p* *f* *mf*
Ped.

Cb.
Radios

257 10

Fl. *mf*
B. Cl. *mf*
Cbsn. *mf*
Hn. *mf*
Tbn. *mf*
Vib.
Pno. *f* *mf*
Ped.

Cb.
Radios *fff* *ff*

5 4 3

Fl. *p* *mf* *f*
B. Cl. *p* *mf* *f*
Cbsn. *p* *mf* *f*
Hn. *p* *mf* *f*
Tbn. *p* *mf* *f*
Vib.
Pno. *8vb* *p* *f* *mf*
Ped.

Cb.
Radios *fff* *ff*

PHASE 3

 = 115 THAT'S IT.

fff

11

4

1

fff

mp

4

1

mp

Unpitched percussion

To Perc.

66

8va-

PP

三

111

b

1

1

111

4

1

1

100

arcc

Radios

268

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

(8)

Musical score for orchestra and piano, page 272. The score includes parts for Flute (Fl.), Bassoon (B. Cbn.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Radios. The score consists of four systems of music. The first system features woodwind entries with dynamic markings like f , p , and ff . The second system introduces a rhythmic pattern in the bassoon and a sustained note in the flute. The third system continues with woodwind patterns and includes a dynamic instruction ff . The fourth system concludes with a dynamic ff . The piano part is prominent in the lower half of the score, providing harmonic support. The violin and cello play eighth-note patterns throughout the score.

Musical score page 276, featuring parts for Flute (Fl.), Bassoon (B. Cl.), Cello (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vcl.), and Bass (Cb.). The score includes dynamic markings such as f , p , mf , and ff . Measures 1-4 show woodwind entries with sustained notes and grace notes. Measures 5-8 feature sustained bassoon notes with grace notes. Measures 9-12 show woodwind entries. Measures 13-16 show sustained bassoon notes with grace notes. Measures 17-20 show woodwind entries. Measures 21-24 show sustained bassoon notes with grace notes. Measures 25-28 show woodwind entries. Measures 29-32 show sustained bassoon notes with grace notes. Measures 33-36 show woodwind entries. Measures 37-40 show sustained bassoon notes with grace notes. Measures 41-44 show woodwind entries. Measures 45-48 show sustained bassoon notes with grace notes. Measures 49-52 show woodwind entries. Measures 53-56 show sustained bassoon notes with grace notes. Measures 57-60 show woodwind entries. Measures 61-64 show sustained bassoon notes with grace notes. Measures 65-68 show woodwind entries. Measures 69-72 show sustained bassoon notes with grace notes. Measures 73-76 show woodwind entries. Measures 77-80 show sustained bassoon notes with grace notes. Measures 81-84 show woodwind entries. Measures 85-88 show sustained bassoon notes with grace notes. Measures 89-92 show woodwind entries. Measures 93-96 show sustained bassoon notes with grace notes. Measures 97-100 show woodwind entries. Measures 101-104 show sustained bassoon notes with grace notes. Measures 105-108 show woodwind entries. Measures 109-112 show sustained bassoon notes with grace notes. Measures 113-116 show woodwind entries. Measures 117-120 show sustained bassoon notes with grace notes. Measures 121-124 show woodwind entries. Measures 125-128 show sustained bassoon notes with grace notes. Measures 129-132 show woodwind entries. Measures 133-136 show sustained bassoon notes with grace notes. Measures 137-140 show woodwind entries. Measures 141-144 show sustained bassoon notes with grace notes. Measures 145-148 show woodwind entries. Measures 149-152 show sustained bassoon notes with grace notes. Measures 153-156 show woodwind entries. Measures 157-160 show sustained bassoon notes with grace notes. Measures 161-164 show woodwind entries. Measures 165-168 show sustained bassoon notes with grace notes. Measures 169-172 show woodwind entries. Measures 173-176 show sustained bassoon notes with grace notes. Measures 177-180 show woodwind entries. Measures 181-184 show sustained bassoon notes with grace notes. Measures 185-188 show woodwind entries. Measures 189-192 show sustained bassoon notes with grace notes. Measures 193-196 show woodwind entries. Measures 197-200 show sustained bassoon notes with grace notes. Measures 201-204 show woodwind entries. Measures 205-208 show sustained bassoon notes with grace notes. Measures 209-212 show woodwind entries. Measures 213-216 show sustained bassoon notes with grace notes. Measures 217-220 show woodwind entries. Measures 221-224 show sustained bassoon notes with grace notes. Measures 225-228 show woodwind entries. Measures 229-232 show sustained bassoon notes with grace notes. Measures 233-236 show woodwind entries. Measures 237-240 show sustained bassoon notes with grace notes. Measures 241-244 show woodwind entries. Measures 245-248 show sustained bassoon notes with grace notes. Measures 249-252 show woodwind entries. Measures 253-256 show sustained bassoon notes with grace notes. Measures 257-260 show woodwind entries. Measures 261-264 show sustained bassoon notes with grace notes. Measures 265-268 show woodwind entries. Measures 269-272 show sustained bassoon notes with grace notes. Measures 273-276 show woodwind entries.

280

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Detailed description: This is a page from a musical score. The top section (measures 1-7) features woodwind and brass instruments (Flute, Bassoon, Cello, Horn, Trombone) with sustained notes and rhythmic patterns. The middle section (measures 8-14) features the Piano and Percussion, with the Piano playing eighth-note chords. The bottom section (measures 15-21) features strings (Violin, Viola, Cello, Double Bass) and Radios, with the Double Bass providing a steady bass line. Dynamics include **mp**, **p**, and **f**. Measure numbers 280 and 8 are present at the beginning of their respective sections.

Musical score page 285 featuring multiple staves for various instruments:

- Fl.**: Flute part, mostly rests with some eighth-note patterns.
- B. Cl.**: Bassoon part, includes dynamic markings **fff** and a measure number **3**.
- Cbsn.**: Cello part, includes dynamic markings **fff** and a measure number **3**.
- Hn.**: Horn part, includes slurs and grace notes.
- Tbn.**: Trombone part, includes slurs and grace notes.
- Perc.**: Percussion part, includes sixteenth-note patterns.
- Pno.**: Piano part, includes dynamic markings **fff** and a measure number **3**.
- Vln.**: Violin part, includes dynamic marking **ff** and performance instruction **8va**.
- Vla.**: Viola part, includes slurs and grace notes.
- Vc.**: Cello part, includes dynamic marking **fff** and a measure number **3**.
- Cb.**: Double Bass part, includes dynamic marking **fff**.
- Radios**: Radios part, indicated by a single note on each staff.

Musical score page 289 featuring ten staves of music. The instruments are:

- Fl. (Flute)
- B. Cl. (Bassoon)
- Cbsn. (Cello)
- Hn. (Horn)
- Tbn. (Trombone)
- Perc. (Percussion)
- Pno. (Piano)
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)

The score includes dynamic markings such as p (piano), f (fortissimo), and ff (fortississimo). Measure numbers 289 and 290 are indicated at the top. The piano part shows a melodic line with grace notes and sixteenth-note patterns. The string section provides harmonic support with sustained notes and rhythmic patterns.

Musical score page 293 featuring ten staves of music for various instruments. The instruments include Flute (Fl.), Bassoon (B. Cl.), Cello (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The score consists of four measures of music, with measure 1 starting at the beginning of the page. Measure 1 contains eighth-note patterns for Flute, Bassoon, Cello, Horn, Trombone, and Percussion. Measures 2-4 feature sixteenth-note patterns for all instruments. Measure 5 begins with a melodic line for Violin, followed by measures 6-8 where the Violin and other instruments play sixteenth-note patterns. Measure 9 concludes the page.

Musical score page 30, system 298. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pho.), Violin (Vln.), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), and Radios. The score features a mix of melodic and harmonic lines across the staves, with various dynamics and articulations. Measure 298 consists of four measures of music.

Musical score page 51, measures 302-308. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Cello (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Radios. Measure 302: Flute, Bassoon, Cello play eighth-note patterns. Measure 303: Bassoon, Cello play eighth-note patterns. Measure 304: Bassoon, Cello play eighth-note patterns. Measure 305: Bassoon, Cello play eighth-note patterns. Measure 306: Bassoon, Cello play eighth-note patterns. Measure 307: Bassoon, Cello play eighth-note patterns. Measure 308: Bassoon, Cello play eighth-note patterns.

Musical score page 307 featuring ten staves of music for various instruments. The instruments include Flute (Fl.), Bassoon (B. Cl.), Cello (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Radios. The score consists of three measures. Measure 1: Flute plays eighth-note pairs, Bassoon has a sustained note with a dynamic of **fff**, Cello has eighth-note pairs, Horn has eighth-note pairs, Trombone has eighth-note pairs, Percussion has eighth-note pairs, Piano has eighth-note pairs, Violin has eighth-note pairs, Viola has eighth-note pairs, Cello has eighth-note pairs, and Radios play sustained notes. Measure 2: Flute plays eighth-note pairs, Bassoon has eighth-note pairs, Cello has eighth-note pairs, Horn has eighth-note pairs, Trombone has eighth-note pairs, Percussion has eighth-note pairs, Piano has eighth-note pairs, Violin has eighth-note pairs, Viola has eighth-note pairs, Cello has eighth-note pairs, and Radios play sustained notes. Measure 3: Flute plays eighth-note pairs, Bassoon has eighth-note pairs, Cello has eighth-note pairs, Horn has eighth-note pairs, Trombone has eighth-note pairs, Percussion has eighth-note pairs, Piano has eighth-note pairs, Violin has eighth-note pairs, Viola has eighth-note pairs, Cello has eighth-note pairs, and Radios play sustained notes.

310 *8va* 1

This musical score page contains eight staves of music for various instruments. The top section includes parts for Flute (Fl.), Bassoon (Cbsn.), Bassoon (B. Cl.), Trombone (Tbn.), Horn (Hn.), Percussion (Perc.), and Piano (Pno.). The bottom section includes parts for Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Radios. The score is numbered 310 and includes dynamic markings such as *8va* and performance instructions like '1' and '3'. The piano part features complex chords and arpeggiated patterns.

314

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

<img alt="A page of musical notation for orchestra and piano, starting at measure 314. The score includes parts for Flute, Bassoon, Cello, Horn, Trombone, Percussion, Piano, Violin, Viola, Cello, Double Bass, and Radios. The piano part is shown in two staves. Measures 314-315 show woodwind entries. Measures 316-317 show brass and woodwind entries. Measures 318-319 show brass entries. Measures 320-321 show woodwind entries. Measures 322-323 show brass entries. Measures 324-325 show woodwind entries. Measures 326-327 show brass entries. Measures 328-329 show woodwind entries. Measures 330-331 show brass entries. Measures 332-333 show woodwind entries. Measures 334-335 show brass entries. Measures 336-337 show woodwind entries. Measures 338-339 show brass entries. Measures 340-341 show woodwind entries. Measures 342-343 show brass entries. Measures 344-345 show woodwind entries. Measures 346-347 show brass entries. Measures 348-349 show woodwind entries. Measures 350-351 show brass entries. Measures 352-353 show woodwind entries. Measures 354-355 show brass entries. Measures 356-357 show woodwind entries. Measures 358-359 show brass entries. Measures 360-361 show woodwind entries. Measures 362-363 show brass entries. Measures 364-365 show woodwind entries. Measures 366-367 show brass entries. Measures 368-369 show woodwind entries. Measures 370-371 show brass entries. Measures 372-373 show woodwind entries. Measures 374-375 show brass entries. Measures 376-377 show woodwind entries. Measures 378-379 show brass entries. Measures 380-381 show woodwind entries. Measures 382-383 show brass entries. Measures 384-385 show woodwind entries. Measures 386-387 show brass entries. Measures 388-389 show woodwind entries. Measures 390-391 show brass entries. Measures 392-393 show woodwind entries. Measures 394-395 show brass entries. Measures 396-397 show woodwind entries. Measures 398-399 show brass entries. Measures 400-401 show woodwind entries. Measures 402-403 show brass entries. Measures 404-405 show woodwind entries. Measures 406-407 show brass entries. Measures 408-409 show woodwind entries. Measures 410-411 show brass entries. Measures 412-413 show woodwind entries. Measures 414-415 show brass entries. Measures 416-417 show woodwind entries. Measures 418-419 show brass entries. Measures 420-421 show woodwind entries. Measures 422-423 show brass entries. Measures 424-425 show woodwind entries. Measures 426-427 show brass entries. Measures 428-429 show woodwind entries. Measures 430-431 show brass entries. Measures 432-433 show woodwind entries. Measures 434-435 show brass entries. Measures 436-437 show woodwind entries. Measures 438-439 show brass entries. Measures 440-441 show woodwind entries. Measures 442-443 show brass entries. Measures 444-445 show woodwind entries. Measures 446-447 show brass entries. Measures 448-449 show woodwind entries. Measures 450-451 show brass entries. Measures 452-453 show woodwind entries. Measures 454-455 show brass entries. Measures 456-457 show woodwind entries. Measures 458-459 show brass entries. Measures 460-461 show woodwind entries. Measures 462-463 show brass entries. Measures 464-465 show woodwind entries. Measures 466-467 show brass entries. Measures 468-469 show woodwind entries. Measures 470-471 show brass entries. Measures 472-473 show woodwind entries. Measures 474-475 show brass entries. Measures 476-477 show woodwind entries. Measures 478-479 show brass entries. Measures 480-481 show woodwind entries. Measures 482-483 show brass entries. Measures 484-485 show woodwind entries. Measures 486-487 show brass entries. Measures 488-489 show woodwind entries. Measures 490-491 show brass entries. Measures 492-493 show woodwind entries. Measures 494-495 show brass entries. Measures 496-497 show woodwind entries. Measures 498-499 show brass entries. Measures 500-501 show woodwind entries. Measures 502-503 show brass entries. Measures 504-505 show woodwind entries. Measures 506-507 show brass entries. Measures 508-509 show woodwind entries. Measures 510-511 show brass entries. Measures 512-513 show woodwind entries. Measures 514-515 show brass entries. Measures 516-517 show woodwind entries. Measures 518-519 show brass entries. Measures 520-521 show woodwind entries. Measures 522-523 show brass entries. Measures 524-525 show woodwind entries. Measures 526-527 show brass entries. Measures 528-529 show woodwind entries. Measures 530-531 show brass entries. Measures 532-533 show woodwind entries. Measures 534-535 show brass entries. Measures 536-537 show woodwind entries. Measures 538-539 show brass entries. Measures 540-541 show woodwind entries. Measures 542-543 show brass entries. Measures 544-545 show woodwind entries. Measures 546-547 show brass entries. Measures 548-549 show woodwind entries. Measures 550-551 show brass entries. Measures 552-553 show woodwind entries. Measures 554-555 show brass entries. Measures 556-557 show woodwind entries. Measures 558-559 show brass entries. Measures 560-561 show woodwind entries. Measures 562-563 show brass entries. Measures 564-565 show woodwind entries. Measures 566-567 show brass entries. Measures 568-569 show woodwind entries. Measures 570-571 show brass entries. Measures 572-573 show woodwind entries. Measures 574-575 show brass entries. Measures 576-577 show woodwind entries. Measures 578-579 show brass entries. Measures 580-581 show woodwind entries. Measures 582-583 show brass entries. Measures 584-585 show woodwind entries. Measures 586-587 show brass entries. Measures 588-589 show woodwind entries. Measures 590-591 show brass entries. Measures 592-593 show woodwind entries. Measures 594-595 show brass entries. Measures 596-597 show woodwind entries. Measures 598-599 show brass entries. Measures 600-601 show woodwind entries. Measures 602-603 show brass entries. Measures 604-605 show woodwind entries. Measures 606-607 show brass entries. Measures 608-609 show woodwind entries. Measures 610-611 show brass entries. Measures 612-613 show woodwind entries. Measures 614-615 show brass entries. Measures 616-617 show woodwind entries. Measures 618-619 show brass entries. Measures 620-621 show woodwind entries. Measures 622-623 show brass entries. Measures 624-625 show woodwind entries. Measures 626-627 show brass entries. Measures 628-629 show woodwind entries. Measures 630-631 show brass entries. Measures 632-633 show woodwind entries. Measures 634-635 show brass entries. Measures 636-637 show woodwind entries. Measures 638-639 show brass entries. Measures 640-641 show woodwind entries. Measures 642-643 show brass entries. Measures 644-645 show woodwind entries. Measures 646-647 show brass entries. Measures 648-649 show woodwind entries. Measures 650-651 show brass entries. Measures 652-653 show woodwind entries. Measures 654-655 show brass entries. Measures 656-657 show woodwind entries. Measures 658-659 show brass entries. Measures 660-661 show woodwind entries. Measures 662-663 show brass entries. Measures 664-665 show woodwind entries. Measures 666-667 show brass entries. Measures 668-669 show woodwind entries. Measures 670-671 show brass entries. Measures 672-673 show woodwind entries. Measures 674-675 show brass entries. Measures 676-677 show woodwind entries. Measures 678-679 show brass entries. Measures 680-681 show woodwind entries. Measures 682-683 show brass entries. Measures 684-685 show woodwind entries. Measures 686-687 show brass entries. Measures 688-689 show woodwind entries. Measures 690-691 show brass entries. Measures 692-693 show woodwind entries. Measures 694-695 show brass entries. Measures 696-697 show woodwind entries. Measures 698-699 show brass entries. Measures 700-701 show woodwind entries. Measures 702-703 show brass entries. Measures 704-705 show woodwind entries. Measures 706-707 show brass entries. Measures 708-709 show woodwind entries. Measures 710-711 show brass entries. Measures 712-713 show woodwind entries. Measures 714-715 show brass entries. Measures 716-717 show woodwind entries. Measures 718-719 show brass entries. Measures 720-721 show woodwind entries. Measures 722-723 show brass entries. Measures 724-725 show woodwind entries. Measures 726-727 show brass entries. Measures 728-729 show woodwind entries. Measures 730-731 show brass entries. Measures 732-733 show woodwind entries. Measures 734-735 show brass entries. Measures 736-737 show woodwind entries. Measures 738-739 show brass entries. Measures 740-741 show woodwind entries. Measures 742-743 show brass entries. Measures 744-745 show woodwind entries. Measures 746-747 show brass entries. Measures 748-749 show woodwind entries. 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Measures 800-801 show woodwind entries. Measures 802-803 show brass entries. Measures 804-805 show woodwind entries. Measures 806-807 show brass entries. Measures 808-809 show woodwind entries. Measures 810-811 show brass entries. Measures 812-813 show woodwind entries. Measures 814-815 show brass entries. Measures 816-817 show woodwind entries. Measures 818-819 show brass entries. Measures 820-821 show woodwind entries. Measures 822-823 show brass entries. Measures 824-825 show woodwind entries. Measures 826-827 show brass entries. Measures 828-829 show woodwind entries. Measures 830-831 show brass entries. Measures 832-833 show woodwind entries. Measures 834-835 show brass entries. Measures 836-837 show woodwind entries. Measures 838-839 show brass entries. Measures 840-841 show woodwind entries. Measures 842-843 show brass entries. Measures 844-845 show woodwind entries. Measures 846-847 show brass entries. Measures 848-849 show woodwind entries. Measures 850-851 show brass entries. Measures 852-853 show woodwind entries. Measures 854-855 show brass entries. Measures 856-857 show woodwind entries. Measures 858-859 show brass entries. Measures 860-861 show woodwind entries. Measures 862-863 show brass entries. Measures 864-865 show woodwind entries. Measures 866-867 show brass entries. Measures 868-869 show woodwind entries. Measures 870-871 show brass entries. Measures 872-873 show woodwind entries. Measures 874-875 show brass entries. Measures 876-877 show woodwind entries. Measures 878-879 show brass entries. Measures 880-881 show woodwind entries. Measures 882-883 show brass entries. Measures 884-885 show woodwind entries. Measures 886-887 show brass entries. Measures 888-889 show woodwind entries. Measures 890-891 show brass entries. Measures 892-893 show woodwind entries. Measures 894-895 show brass entries. Measures 896-897 show woodwind entries. Measures 898-899 show brass entries. Measures 900-901 show woodwind entries. Measures 902-903 show brass entries. Measures 904-905 show woodwind entries. Measures 906-907 show brass entries. Measures 908-909 show woodwind entries. Measures 910-911 show brass entries. Measures 912-913 show woodwind entries. Measures 914-915 show brass entries. Measures 916-917 show woodwind entries. Measures 918-919 show brass entries. Measures 920-921 show woodwind entries. Measures 922-923 show brass entries. Measures 924-925 show woodwind entries. Measures 926-927 show brass entries. Measures 928-929 show woodwind entries. Measures 930-931 show brass entries. Measures 932-933 show woodwind entries. Measures 934-935 show brass entries. Measures 936-937 show woodwind entries. Measures 938-939 show brass entries. Measures 940-941 show woodwind entries. Measures 942-943 show brass entries. Measures 944-945 show woodwind entries. Measures 946-947 show brass entries. Measures 948-949 show woodwind entries. Measures 950-951 show brass entries. Measures 952-953 show woodwind entries. Measures 954-955 show brass entries. Measures 956-957 show woodwind entries. Measures 958-959 show brass entries. Measures 960-961 show woodwind entries. Measures 962-963 show brass entries. Measures 964-965 show woodwind entries. Measures 966-967 show brass entries. Measures 968-969 show woodwind entries. Measures 970-971 show brass entries. Measures 972-973 show woodwind entries. Measures 974-975 show brass entries. Measures 976-977 show woodwind entries. Measures 978-979 show brass entries. Measures 980-981 show woodwind entries. Measures 982-983 show brass entries. Measures 984-985 show woodwind entries. Measures 986-987 show brass entries. Measures 988-989 show woodwind entries. Measures 990-991 show brass entries. Measures 992-993 show woodwind entries. Measures 994-995 show brass entries. Measures 996-997 show woodwind entries. Measures 998-999 show brass entries. Measures 999-1000 show woodwind entries.</p>

Musical score page 318 featuring ten staves of music for various instruments. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Cello (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Radios. The music consists of three measures. Measure 1: Flute, Bassoon, Cello play eighth-note patterns. Measure 2: Horn, Trombone play eighth-note patterns; Percussion and Piano provide rhythmic support. Measure 3: Violin, Viola, Cello play eighth-note patterns; Double Bass provides bassline. Various dynamics like *mp*, *fff*, and *8va* are indicated throughout.

321

Fl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Radios

Musical score page 325 featuring ten staves of music for various instruments. The instruments include Flute (Fl.), Bassoon (Cbsn.), Clarinet (B. Cl.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Bass (Cb.), and Radios. The score consists of four measures. Measure 1: Flute plays eighth-note pairs, Bassoon plays eighth-note pairs, Clarinet plays eighth-note pairs, Trombone plays eighth-note pairs, Percussion plays eighth-note pairs, Piano plays eighth-note pairs, Violin plays eighth-note pairs, Viola plays eighth-note pairs, Cello plays eighth-note pairs, and Bass plays eighth-note pairs. Measure 2: Flute rests, Bassoon rests, Clarinet plays eighth-note pairs, Trombone rests, Percussion rests, Piano rests, Violin rests, Viola rests, Cello rests, and Bass rests. Measure 3: Flute rests, Bassoon rests, Clarinet rests, Trombone rests, Percussion rests, Piano rests, Violin rests, Viola rests, Cello rests, and Bass rests. Measure 4: Flute rests, Bassoon rests, Clarinet rests, Trombone rests, Percussion rests, Piano rests, Violin rests, Viola rests, Cello rests, and Bass rests.

329

Fl. *mf* *fff*

B. Cl. *mp* *f*

Cbsn. *mp* *fff*

Hn. *mf* *fff*

Tbn. *mp* *f* *fff*

Perc. *p* *mf* *fff*

Pno. *mp* *fff* *p* *ff*

Vln. *mp* *f*

Vla. *mp* *f*

Vc. *mf* *f*

Cb. *mf* *f* *fff*

Radios *p* *fff*

333 8va 1 8va 1 8va

Fl. B. Cl. Cbsn.

Hn. Tbn.

Perc. Pno.

Vln. Vla. Vc. Cb.

Radios

Detailed description: This is a page from a musical score. The top section contains staves for Flute, Bassoon, Bassoon/Cello, Horn, Trombone, Percussion, and Piano. The bottom section contains staves for Violin, Viola, Cello, Double Bass, and Radios. The music is in 2/4 time. Measure 333 starts with a dynamic of 8va. The first measure for Flute has a dynamic of p. The second measure for Bassoon has a dynamic of p. The third measure for Bassoon/Cello has a dynamic of p. The fourth measure for Horn has a dynamic of p. The fifth measure for Trombone has a dynamic of p. The sixth measure for Percussion has a dynamic of p. The seventh measure for Piano has a dynamic of mp. The eighth measure for Violin has a dynamic of p. The ninth measure for Viola has a dynamic of p. The tenth measure for Cello has a dynamic of p. The eleventh measure for Double Bass has a dynamic of p. The Radios part is shown as a single horizontal line.

337 (8)

This musical score page contains six systems of music, each with multiple staves. The instruments included are Flute (Fl.), Bassoon (Cbsn.), Clarinet (B. Cl.), Trombone (Tbn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Bass (Cb.), and Radios. The score is in common time, with dynamic markings such as **fff** (fortissimo) and **8va-** (octave up). Measure numbers 1 through 3 are indicated above the staves. The piano part features a dynamic section starting at measure 3 with **fff**, followed by eighth-note patterns. The strings and woodwind parts also have dynamic sections starting at measure 3 with **fff**. The bassoon and clarinet parts have dynamic sections starting at measure 3 with **fff**. The violin and viola parts have dynamic sections starting at measure 3 with **fff**. The cello and bass parts have dynamic sections starting at measure 3 with **fff**. The radios part has a dynamic section starting at measure 3 with **fff**.

340

Fl. p 3 fff

B. Cl. p 5 fff

Cbsn. p 3 3 5 fff

Hn. p 3 fff

Tbn. mp fff

Perc. p fff p

Pno. mp f 4 fff Ped.

Vln. p 3 fff

Vla. p fff

Vc. p fff

Cb. p fff

Radios p fff

Musical score for orchestra and piano, page 10, measures 344-351.

Measure 344: Flute (Fl.) plays eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) play eighth-note patterns in 5/8 time. Trombone (Tbn.) plays eighth-note patterns in 3/8 time. Percussion (Perc.) plays eighth-note patterns in 2/4 time. Piano (Pno.) plays eighth-note patterns in 4/4 time.

Measure 345: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

Measure 346: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

Measure 347: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

Measure 348: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

Measure 349: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

Measure 350: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

Measure 351: Flute (Fl.) continues eighth-note patterns in 3/8 time. Bassoon (B. Cl.) and Cello (Cbsn.) continue eighth-note patterns in 5/8 time. Trombone (Tbn.) continues eighth-note patterns in 3/8 time. Percussion (Perc.) continues eighth-note patterns in 2/4 time. Piano (Pno.) continues eighth-note patterns in 4/4 time.

347 8va - 1

Fl. 8va - 1

B. Cl. 5

Cbsn. 5 5 5

Hn. 3 3 3 3

Tbn. 5 5 5

Perc. ff p fff

Pno. 4 4 Ped. Ped.

Vln. 5 p fff

Vla. 3 p fff

Vc. p fff

Cb. 3 p fff

Radios

Fl. *p* ff 3 8va 3 8va 3

B. Cl. *p* ff 5

Cbsn. 5 *p* ff

Hn. *p* ff 3

Tbn. *p* ff

Perc. *p* ff fff

Pno. *p* ff 3 8va 3 8va 3

Vln. *p* ff 8va

Vla. *p* ff

Vc. *p* ff

Cb. *p* ff 3 3 3 3

(radios start cracking up) Radios *p* fff

Fl. 354 8va 1 3 8va 1 3 8va 1 3

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Pno. 8va 5 8va 3

Vln. (8) bō bō bō

Vla. 13

Vc.

Cb. 3 3 3 3

Radios

Musical score for orchestra and piano, page 357. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Radios. The score features a variety of musical markings including dynamics (e.g., $\text{f}ff$, p , ed.), articulations (e.g., pizz. , sfz. , sf), and performance instructions (e.g., 3 , 8va , ed.). The piano part shows complex harmonic progressions with many sharps and flats. The strings provide harmonic support with sustained notes and rhythmic patterns.

360 (8) 1 3 8va 1 3 8va

Fl. B. Cl. Cbsn. Hn. Tbn. Perc. Pno.

Vln. Vla. Vc. Cb. Radios

This musical score page contains ten staves of music. The top section (measures 360-361) includes parts for Flute (Fl.), Bassoon (B. Cl.), Bassoon (Cbsn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.). The piano part features a basso continuo line with sustained notes and harmonic changes. Measure 360 starts with a forte dynamic (fff) followed by a piano dynamic (p). Measure 361 begins with a piano dynamic (p) followed by a forte dynamic (fff). The bottom section (measures 362-363) includes parts for Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Radios. The violins play eighth-note patterns with slurs. The violas, cellos, and double basses provide harmonic support with sustained notes and rhythmic patterns. The Radios part consists of simple horizontal lines. Measure 362 starts with a dynamic instruction '3' under the bassoon and cello staves. Measure 363 starts with a dynamic instruction '3' under the double bass staff.

