

Mountain Language

for Alphorn, Cowbells and Electronics

1998

revised 2000

Preview File Only

James Wood

James Wood

Mountain Language (1996 - 98, revised 2000)

Commissioned by IRCAM

Musical Assistant: Carl Faia

Instrumentation:

Alphorn (in F)

Cowbells (and rainstick)

Electronics (triggered by MIDI-keyboard player)

Duration: 25 minutes approx.

First performance: Académie d'Été, IRCAM, 20 June, 1998

Solistes de l'EIC -

Benny Sluchin (alphorn); Michel Cerutti (cowbells) - directed by the composer

Acknowledgements

I am grateful to John Kenny, who recorded the alphorn samples which provided the basis for all the alphorn resyntheses used in the work, and for his help and advice regarding alphorn technique.

I would like to thank Carl Faia for his work and sustained help throughout the eighteen months of production and realization of Mountain Language.

Principal electronic requirements

3 Alesis DM5 MIDI-interfaces for cowbells (total 27 inputs - 1 output)

2 EMU e-64 Samplers, each with 64Mbytes RAM, and each with its own media storage device (Jaz, Zip or MO Drive)

Power Mac G3 with multi-channel Sound Card/Interface (eg MOTU 2408) - 8 outputs needed

Additional 9th output (via an additional 2408) sends click-track to percussionist's headphones, as well as to light-boxes for alphorn player and keyboard player

Max MSP Software

Master Keyboard

Max Patch and soundfiles, as well as Sampler Disks available from the composer, together with the performing material

Amplification

4 microphones for cowbells

1 close-microphone for alphorn, opened and closed by alphorn player via a balanced line footpedal

2 microphones for rainstick

Reverb unit for alphorn close-mic, levels to be constantly controlled by sound engineer

8 Loudspeakers with appropriate amplifiers

2 Bass Bins

Mixing Desk

Inputs: 2 from e-64.1 (from e64 Main Outputs)

8 from e-64.2 (from e64 Main and Sub Outputs)

8 from computer

1 from computer click-track

4 from cowbells

1 from alphorn close-mic

2 from rainstick

Total: 26 inputs maximum

Outputs: 8 to loudspeakers

Aux: 3 to click (headphones and 2 lightboxes)

2 to bass bins

1 or 2 to alphorn fold-back

Possible mixed-down foldback for alphorn

Percussionist may need a mix of some or all of the audio from the computer and the samplers, as well as the click track, sent to his headphones

MIDI Lighting Desk

The lighting is controlled from the keyboard (via MIDI) as an integral part of the Max patch. However the work can be performed without lighting if necessary.

MIDI setup

MIDI-cowbells

27 bells

pickup on each bell feeds 27 inputs of 3 x Alesis DM5

(each DM5 has 12 inputs, hence all 12 inputs are used on DM5#1 and #2, and the DM5#3 uses just 3 inputs)

3 MIDI OUTs to MIDI MERGE#1 (3->1) INs (situated by the bells)

MIDI MERGE#1 OUT to MIDI LINE DRIVER SEND

MIDI LINE DRIVER RECEIVE (situated by the samplers/desk) to MIDI MERGE#2 (input#1)

[input#2 will come from the Mac, see below]

MIDI MERGE#2 OUT to MIDI THRU IN

MIDI THRU OUT#1 to E62#1 IN

MIDI THRU OUT#2 to E64#2 IN

DM5 Settings

The relationship between the exact position of the pickup on each bell and the Gain setting in the DM5 is extremely critical and delicate. In order for each cowbell to sound well, the pickup should be placed as far as possible from the lip of the bell, thus allowing it to resonate. However, the further from the lip of the bell the pickup is placed, the less energy is sent to the DM5, and therefore the higher the required gain setting. The precise position of the pickup on each bell will depend on the nature of the bell that is used, and consequently so will the associated gain settings. The table on page 8 shows the approximate positions of the pickups used on the composer's own set of bells, plus the associated DM5 settings. Blank spaces are provided to keep track of inevitable variations from this as demanded by different bells. The other parameters (Xtalk, VCrv, Decay and Noise) should be found to be satisfactory in most cases.

Keyboard/Mac

MIDI OUT to Roland USB MIDI interface IN

Roland USB MIDI interface OUT to MIDI MERGE#2 (input2)

(see above - this will allow Preset changes triggered by the keyboard player to reach the samplers)

Roland USB OUT to Mac USB IN

Speaker setup

1	2	
8		3
7		4
6	5	

Care should be taken to ensure that the speakers surround the audience at equal azimuths.

The ideal is speaker 1 22.5° left of centre stage, speaker 2 22.5° right of centre stage, and then continuing round in a clockwise direction at 45° intervals. The distance of each speaker from the centre point of the hall should be as equal as possible. If the hall is very long, speakers 3, 4, 7 and 8 may need to be delayed by an appropriate amount.

Audio setup

2 outs from E64#1 to front speakers (1 & 2)

4 cowbells mics to front speakers (1 & 2)

2 rainstick mics to front speakers (1 & 2)

(stereo image of rainstick needs to be preserved, hence the 2 mics)

1 alphorn close-mic to front speakers (1 & 2)

1 Roland balanced line footpedal (for alphorn player to open and close mic)

8 outs from E64#2 to speakers 1 - 8 as follows:

MAIN L -> sp1

MAIN R -> sp2

SUB 1 L -> sp3 (possibly+sp2)

SUB 1 R -> sp4 (possibly+sp5)

SUB 2 L -> sp5

SUB 2 R -> sp6

SUB 3 L -> sp7 (possibly+sp6)

SUB 3 R -> sp8 (possibly+sp1)

8 outs from Mac (MOTU 2408) to speakers 1 - 8 as follows:

out1 -> sp1

out2 -> sp2

out3 -> sp3

out4 -> sp4

out5 -> sp5

out6 -> sp6

out7 -> sp7

out8 -> sp8

click-track (channel 9) from Mac (second MOTU 2408) to aux 1 (percussionist headphones), aux 2 (alphorn lightbox) and aux 3 (keyboard player's lightbox) - note that output levels of each aux may need to be different/independent.

General Notes

Microtones

↑	Eighth-tone sharp
↓	Eighth-tone flat
↑↓	Quarter-tone sharp
↑↓↑	Three-eighth-tone sharp
↑↓↑↓	Five-eighth-tone sharp
↑↓↑↓↑	Three-quarter-tone sharp

H⁷ Hauptstimme

Performance Logistics

Mountain Language needs a large space, with a large stage area, in order that the alphorn can be positioned at some distance from the audience. For example, if a traditional orchestral stage is used, the alphorn player should be at the back of the stage, in the position normally occupied by the percussion or even the chorus. Only in this way can a satisfactory balance be achieved between the live alphorn and the computer sounds. The cowbells, however, can be placed near the front of the stage. The performers are coordinated by a click-track, which is sent to the alphorn via a light-box and to the percussionist via headphones. The keyboard player should be positioned in the centre of the hall, next to the sound desk. The keyboard player triggers all the soundfiles from the computer together with their associated click-tracks, as well as the sampler preset changes and the lighting desk preset changes (if lighting is used in the performance). The keyboard player should also be fed the click track via an additional lightbox.

The electronic sounds come from two different sources:

- 1) Two EMU e-64 samplers are triggered by the cowbells (via the 3 DM5s).
 e-64.1 (not notated in the score) sounds always in rhythmic unison with the cowbells. The sounds (stereo) should be fed through speakers 1 and 2, and possibly also to speakers 8 and 3 for a wider stereo spread.
 The cowbells themselves should be (slightly) amplified, and similarly fed to the same speakers, so that their sounds blend and balance perfectly with the sounds of e64.1. The intention is to achieve a composite timbre, where the sound of the cowbells is embedded in the sound of the e64.1 sounds.
 e-64.2 plays sequences (of between just 2 or 3 notes and longer sequences of up to 7 or 8 seconds) modelled on birdsong. These sounds (also stereo) should be fed through all 8 outputs (MAIN, SUB 1, SUB 2, SUB 3) and distributed to all 8 speakers around the Hall. The technical set-up page shows which outputs should go to which speakers.
- 2) All the other sounds are triggered directly from the computer by a Master Keyboard, via a Max Patch run on a Power Mac G3. These sounds are all spatialised (see Map of Peaks on page 7) and therefore are all multi-channel files. Consequently the Power Mac should be equipped with a multi-channel sound card and interface (such as MOTU 2408) with at least 8 analog outputs. The click-track is sent from the computer via an additional 9th channel, which will require an additional 2408 or equivalent. The computer not only plays the spatialised sounds, but also triggers the Preset changes in the samplers, and the lighting desk. The MIDI should therefore be set up accordingly (See page 3).

Lighting

The performers should have lit music stands, since the lighting plan (contained in the central Max Patch) involves certain lighting effects which are potentially disturbing to the performers.




Loading of e64 Samplers

Both of the e64s need to be reloaded during the piece. This should happen around bar 100, as soon as the previous passage of birdsong has finished. It takes about one minute to load 64Mbytes from a Jaz Drive, and there is a gap of about 2 minutes between bar 100 and the next e64/cowbell entry in bar 121. Although this margin should be fairly safe, the technician charged with this responsibility should be ready to re-load as soon as possible after bar 100. Once the Banks have reloaded, they will automatically be ready with the first Preset of the second Bank (I:000) so no further action will be needed. Alternatively, if two e1Vs (each with 128Mbytes RAM) are available, then both Banks can be loaded at the same time, making reloading unnecessary.

Birdsong Notation

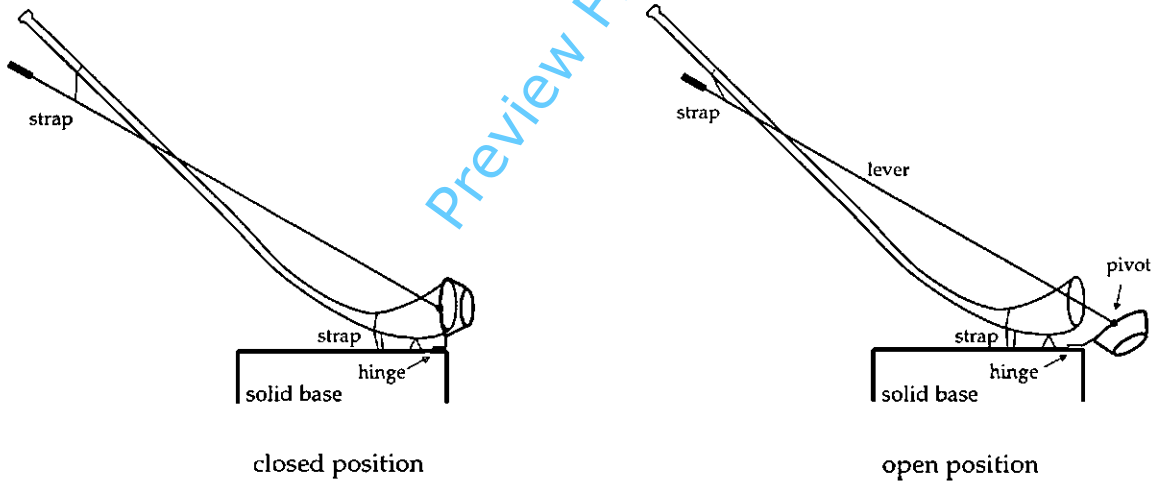
Because of the complexity of the birdsong (e64.2), this is notated only approximately in the score. My priority has been to indicate as accurately as possible the start and stop points of each fragment, as well as its contour. Wherever possible I have included accidentals (to the nearest eighth-tone), but often (in the case of extremely fast passages) these have been omitted in order to preserve a more comprehensible 'overview' of the main rhythmic progression of the score.

Notes for Alphorn

-  rr flutter-tongue
-  inhalation
-  exhalation
- ph sustain 'ph' sound with vocal cavity shaped as for vowel 'i'
- [i]
- ss sustain 'ss' sound with vocal cavity shaped as for vowel 'o'
- [o]
- ss as above, with vocal cavity changing gradually from vowel 'i' to vowel 'o'
- [i]=====[o]

Mute

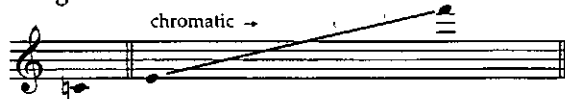
If possible a kind of plunger mute should be constructed, whose shape and material can be determined by experiment. In order for the player to be able to operate (open and close) the mute from his playing position, this mute will need to be connected to a lever mechanism such as the one envisaged below:



- o open
- o half-closed
- + closed
- o====+ gradual change from open to closed

Notes for Cowbells

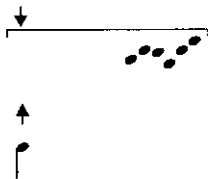
Range:



The chromatic set should be mounted horizontally, in the normal manner, but the low C3 should be hung vertically in a convenient position above the low end of the keyboard

The cowbells trigger 2 EMU e64 Samplers. MIDI pick-ups are attached to each bell, and fed to the samplers via the DM5 modules. e64.1 plays harmonics extracted from samples of cowbells, churchbells and alphorn arranged non-linearly in many different permutations. The permutations change constantly (with each change of Preset). Whilst these sounds mix together with the live (slightly amplified) cowbells to create many composite timbres of great complexity, they are always in rhythmic unison with the cowbells, and for this reason are not notated in the score.

e64.2, however, consists of sequences modelled on birdsong - these sequences range in length between two or three notes, and longer sequences lasting several seconds. Because of the complexity of the birdsong this is notated only approximately in the score. My priority has been to indicate as accurately as possible the start and stop points of each fragment, as well as its contour. Whenever possible I have included accidentals (to the nearest eighth-tone), but often these have been omitted in order to preserve a more comprehensible 'overview' of the main rhythmic progression in the score.



The upward arrow from the cowbell note indicates the trigger notes in the cowbells part. The downward arrow directly above it indicates the start of the sequence that is triggered. The bracket shows the start and stop point of each sequence. Often (as in this case) there is a delay between the trigger point and the start of the audible sequence - this delay can range between a few milliseconds up to 7 or 8 seconds - these delays are built in to the sampler presets, and the gap between the arrow and the start of the notes shows approximately how much delay to expect in each case.

Mallets

The main problem that will affect the choice of mallets is that much of the music requires extremely light, delicate playing, even in quite fast passages. For this reason light rubber mallets (such as Musser M3 and M4) are suggested. The composer has found a combination of these to be quite successful. For example:

Outside right:	M4
Inside right:	M3
Left (both):	M3

For passages marked 'brilliant' a harder, even plastic, mallet could be used for the outside right, with M4s for the others. For the final section (bar 196 onwards) a softer, wound mallet will be needed for the outside left - the composer recommends a Musser M16 for this. Beware of using mallets that are too heavy, as is the case with most vibraphone mallets. Also needed is a small wooden dowel - 2 cm thick and 22cm long - this is used (by the right hand) for very short tremolandi inside the bell. Occasionally this is used (non trem) on the lip of the bell. It is important that this dowel be of ordinary ramin or softwood, and should not be lacquered or varnished, in order to produce a rather mellow sound.

Tails-up, tails-down, small notes

Throughout most of the score, the main rhythms are notated in large notes, (tails up). These main rhythms are ornamented by the small notes (tails down). With one or two exceptions (eg bars 30 and 65) the small notes have no official value, and can be fitted around the main notes with a certain degree of freedom. Small notes usually colour or ornament the preceding main note. In this case the small notes can be played at any point during the value of the preceding note. If the small notes follow a rest, then they should be played within the duration of that rest. Often this means that the small notes can be very slightly separated from their preceding main note. The performer should try to vary the temporal relationship between main note and small notes as each musical context suggests. The small notes need not always be played very fast, especially when they are marked 'pp'. The dynamic of the small notes is generally at least one degree below that of the main notes around it, unless specifically marked otherwise.

Rainstick

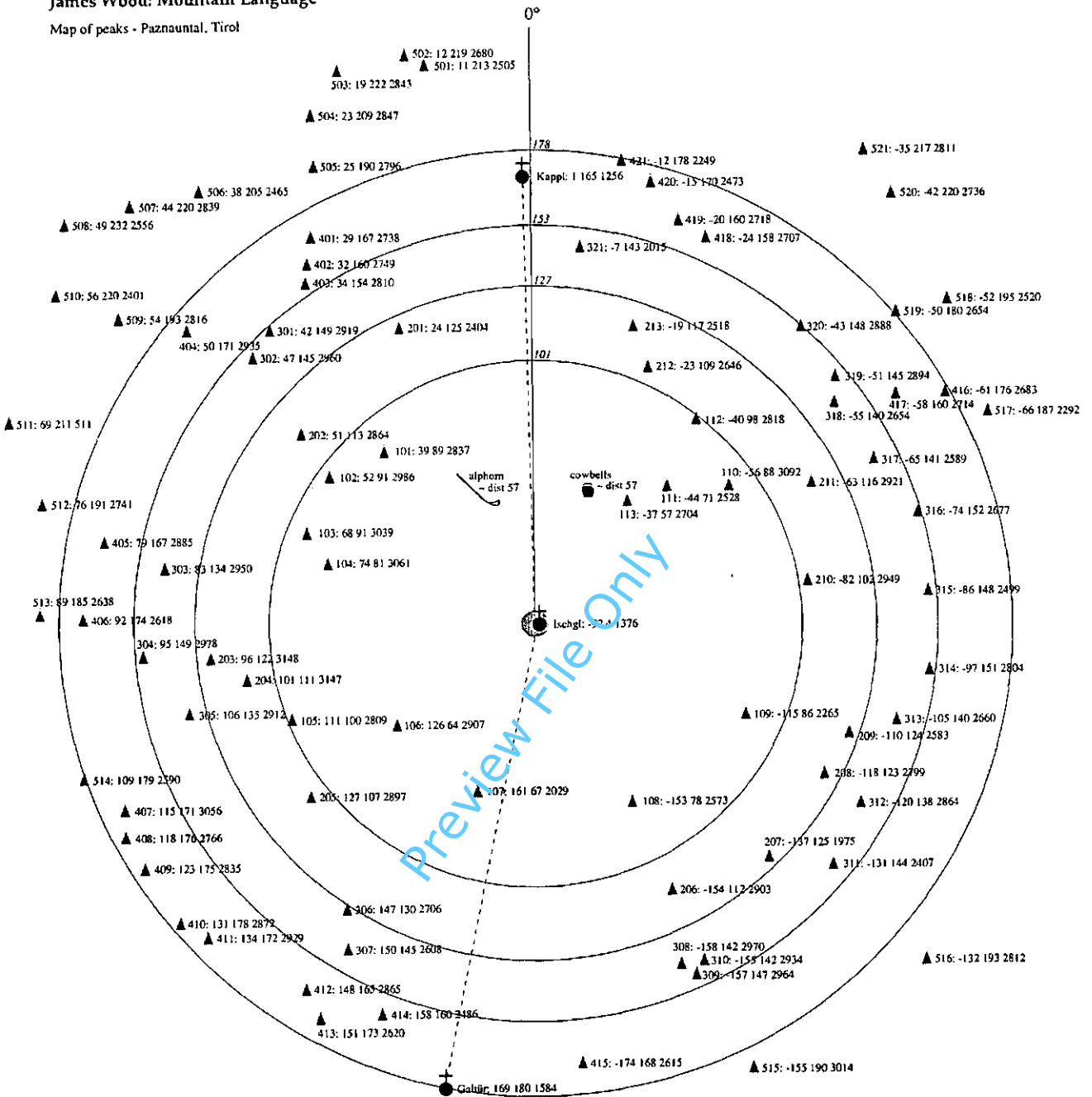
A rainstick (either bamboo or cactus) is required to initiate the central 'rain' section (from bar 105). The length of the rainstick should be such that it is possible to play the duration notated (about 28") with one single movement.

Preset changes

Preset changes are indicated by the numbers in the boxes (as distinct from the section numbers which are much larger numbers in boxes) - these preset changes will be made automatically by the keyboard player, and do not have to be made by the percussionist during performance. They are included in the part in case the percussionist should want to work alone with the samplers.

James Wood: Mountain Language

Map of peaks - Paznauntal, Tirol



Zone 1: 13 peaks (101 - 113) - distance range: 57 - 100
 Zone 2: 13 peaks (201 - 213) - distance range: 102 - 125
 Zone 3: 21 peaks (301 - 321) - distance range: 130 - 152
 Zone 4: 21 peaks (401 - 421) - distance range: 154 - 178
 Zone 5: 21 peaks (501 - 521) - distance range: 179 - 232

Numbers represent: peak number - azimuth - distance - altitude

Lowest altitude (Kappl bell) = 1256
 therefore 1256 = 0 elevation
 thus altitude - 1256 = elevation

The spatialisation in Mountain Language has been modelled on the geographical location of 89 mountain peaks surrounding a central reference point, the village of Ischgl, Paznauntal, Tirol.

DM5 settings

Blank spaces in Gain and Pickup position have been left for user variations

DM5 in	Trigger	Gain	VCrv	Xtalk	Decay	Noise	Pickup position
1.01	60/C3	85	5	50	99	45	
1.02	64/E3	93	5	50	99	45	
1.03	65/F3	78	5	60	99	45	
1.04	66/F#3	99	5	50	99	45	
1.05	67/G3	76	5	50	99	45	
1.06	68/G#3	78	4	50	99	45	
1.07	69/A3	74	4	50	99	45	
1.08	70/A#3	85	4	50	99	45	
1.09	71/B3	76	4	50	99	45	
1.10	72/C4	89	4	50	99	45	
1.11	73/C#4	79	4	50	99	45	
1.12	74/D4	94	4	50	99	45	
2.01	75/D#4	85	4	50	99	45	
2.02	76/E4	85	4	50	99	45	
2.03	77/F4	85	4	50	99	45	
2.04	78/F#4	79	4	50	99	45	
2.05	79/G4	84	4	50	99	45	
2.06	80/G#4	85	4	50	99	45	
2.07	81/A4	85	4	50	99	45	
2.08	82/A#4	59	4	50	99	45	
2.09	83/B4	68	4	50	99	45	
2.10	84/C5	79	4	50	99	45	
2.11	85/C#5	79	4	50	99	45	
2.12	86/D5	65	4	50	99	45	
3.01	87/D#5	85	4	50	99	45	
3.02	88/E5	99	4	50	99	45	
3.03	89/F5	99	4	50	99	45	

ideal position



List of keyboard triggers

P-1 **P-2**

Soundfiles

ML-01 clik-01 ML-02 clik-02 ML-03 clik-03 ML-04 clik-04 ML-05 clik-05

Bank I

L-1 L-2 L-3 L-4

000 001 002 003 004 005 006 007 008 009

Sampler and Lighting Presets

P-3 **P-4**

ML-06 clik-06 ML-07 clik-07 ML-08 clik-08 ML-09 clik-09

010 011 012 L-5 013 014 015 016 017 018 019 020 021 L-6 022 023 024 025 026

P-5 **P-6**

ML-10 clik-10 ML-11 clik-11 ML-12 clik-12 ML-13 clik-13

Bank II

Message: L-7 Reload Samplers!

027 028 000 001 002 003 004 005 006 007 008 009 010 L-8 011 012 013 014

P-7 **P-8**

ML-14 clik-14 ML-15 clik-15 ML-16 clik-16 ML-17 clik-17

015 016 017 018 019 020 L-9 021 022 023 024 025 L-10 026 027 028 029 030 031 L-11 032

P-9 **P-10**

ML-18 clik-18 ML-19 clik-19 ML-20 clik-20

033 034 035 L-12 036 L-13 L-14 L-15

to John Kenny

Mountain Language

2000 version

James Wood

1 ♩ = 25
close-mic OPEN
reverb OPEN

Alphorn

Keyboard triggers
ML-01
clik-01

Breath

Aeolian pipes

Wind

close-mic CLOSED

1 L-1 trigger L-1 a few seconds before starting

L-2

♩ = 25 ♩ = 26 ♩ = 27 ♩ = 28 ♩ = 29 ♩ = 30 ♩ = 31 ♩ = 32 ♩ = 33 ♩ = 34

6 [sord]

alphan

[P-2]

kbd

breath

aeolian

wind

R-1

R-2

E-2

E-3

E-4

E-5

PPPP PPPP P PPP PPPP

PPPP PPPP PPPP PPPP PPPP PPPP PPPP PPPP PPPP PPPP

11 [sord] $\text{♩} = 35$ $\text{♩} = 36$ $\text{♩} = 38$ $\text{♩} = 40$ $\text{♩} = 42$ $\text{♩} = 44$

alphorn *pp* sub-pedal [open] close-mic OPEN reverb OPEN [u] [ø] *ppp* close-mic CLOSED

kbd [P-1] L-3 ↑

breath

acolian

wind

R-1 *pp*

R-2 *pp*

E-2

E-3 *pppp* *ppppp*

E-4 *pppp*

E-5 *pppp*

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2

♩ = 46 sempre accel.

♩ = 47

♩ = 48

♩ = 49

♩ = 50

♩ = 51

alphorn

f *f* *mp* *p* *f*

[sord]

terraced dynamics - (no dim on each note)

kbd

aeolian

wind

R-1

mf *mf* *p* *p* *nat.* *mp*

R-2

mp *mf* *mp* *p*

R-3

mf 8.....

E-2

fp *ppp*

E-3

ppp *pppp*

E-4

ppp 8.....

E-5

8..... *ppp*

21

♩ = 52 ♩ = 53 ♩ = 54 ♩ = 55 ♩ = 56 ♩ = 57 ♩ = 58 ♩ = 59

alhorn

poco f *mp* *p*

terraced dynamics - (no dim on each note)

[P-2]

L-4

kbd

aeolian

wind

R-1

pp *ppp* *mf* (*mf*)

R-2

mf *mp*

R-3

poco f *pppp* *pppp* nat.

E-3

pppp

E-4

pppp

E-5

pppp

3

♩ = 60 senza accel.

Score for various instruments and effects:

- c-64.2:** Musical notation with dynamics *f*.
- c-bells:** Musical notation with dynamics *p* and *mp leggiero*. Includes a box labeled [000].
- alphorn:** Musical notation with dynamics *f* and *mf*. Includes performance instructions: "close-mic OPEN", "reverber CLOSED", and "close-mic CLOSED". Includes phonemes: "t-kch krr k p" and "mp (extempore phonemes)".
- kbd:** Musical notation with dynamics *ML-02* and *clik-02*. Includes boxes labeled [P-2], [000], and [001].
- aeolian:** Musical notation.
- wind:** Musical notation.
- R-1:** Musical notation with dynamics *f*.
- E-3:** Musical notation with dynamics *pppp*.
- E-4:** Musical notation with dynamics *pppp*.
- E-5:** Musical notation with dynamics *loud, but distant* and *pppp*.

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(approx pitches only)
(shakuhachi)

c-64.2

[001]
poco *f*
mp *f*
poco f 3 3 *p*
p *pp* *f*

alphon

[P-2]
kbd

R-1

R-2
f *f*

R-3
f *f*

E-1
pp

E-2
pp

E-3
pp

E-4
pp

E-5
pp

31 (approx pitches only)

e-64.2

c-bells

alphorn

kbd

R-1

R-2

E-2

E-3

E-4

E-5

ML-03
clik-03

002

003

f *mf* *p* *pp* *mf* *p* (*quasi echo*) *f*

f *mf* *mp* *ppp*

PPP 8.....

PPP

PPP

4

This musical score page contains the following parts and markings:

- e-64.2:** Starts at measure 34. Includes a triplet of eighth notes in the second measure.
- c-bells:** Dynamics include *f*, *mp*, *p*, *f*, *p*, *p*, and *p delicato*. Includes a box labeled "004".
- alphorn:** Dynamics include *mf*, *f*, and *mf*. Includes the instruction "terraced dynamics (no dim. on each note)" and a marking "[sord] p (quasi echo)".
- kbd:** Includes the marking "[P-2]" and "ML-04 clik-04". A box labeled "004" is present above the staff.
- aeolian:** No musical notation.
- wind:** No musical notation.
- R-1:** Dynamics include *p*, *pp*, *mf*, and *mf*. Includes triplet markings.
- R-2:** Dynamics include *mp* and *p*.
- R-3:** Dynamics include *ppp*. Includes triplet markings.
- E-2:** Dynamics include *pppp*.
- E-3:** Dynamics include *ppp*. Includes triplet markings and a marking "8."
- E-4:** Dynamics include *p* and *ppp*. Includes triplet markings.
- E-5:** Dynamics include *ppp*.

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e-64.2

c-bells

alphon

kbd

aeolian

wind

R-1

R-2

R-3

R-4

E-1

E-2

E-3

E-4

E-5

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c-64.2

c-bells *pp* [008] *p dolce, risorante, calmo*

alphon *mf mp p mp p* [sord]

kbd [P-2] [008]

R-1

R-2 (8)..... *pp* *pppp*

R-3 (8)..... *pp*

E-1 *ppp* *pppp*

E-2

E-3 (*pppp*) (*pppp*) 8.....

E-4 *pppp* 8..... (*pppp*) 8.....

E-5 *pppp* 8..... (*pppp*)

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This musical score page contains the following parts and markings:

- c-64.2:** Two staves with a dynamic marking of *f* and a measure number of 46.
- c-bells:** One staff with dynamic markings *mf*, *p*, *pp*, *ppp*, *mp*, and *f*. Includes measure numbers 009 and 010.
- alphorn:** One staff with a dynamic marking of *p*.
- kbd:** One staff with dynamic markings *p* and *pp*. Includes measure numbers 009 and 010, and the text "ML-06 clik-06".
- R-1, R-2, R-3:** Three staves with dynamic markings of *f*.
- E-1, E-2, E-3, E-4, E-5:** Five staves with dynamic markings of *pppp*.

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

6

This musical score page contains the following parts and markings:

- Top Staff:** A series of notes with dynamic markings *f* and *pp*.
- e-64.2:** A melodic line with dynamic markings *mf*, *p*, *mp*, *f*, *pp*, and *mf*.
- c-bells:** A melodic line with dynamic markings *mf*, *p*, *mp*, *f*, *pp*, and *mf*.
- alphon:** A melodic line with dynamic markings *p* and *pp*.
- kbd:** A keyboard part with a dynamic marking *[P-3]* and a measure number **011**.
- R-1 to R-4:** A group of four staves with dynamic markings *mf*, *pp*, and *poco mf*.
- E-1 to E-6:** A group of six staves with dynamic markings *ppp* and *pppp*.

Additional markings include measure numbers **011** and **011** in boxes, and various articulation marks such as accents and slurs.

Preview File Only

52

e-64.2

c-bells

pp sempre

mf

mf

mf

mf

mf

mp

[012]

alphorn

[sord]

pp dolce

kbd

[P-3]

[012]

R-2

pp

pp

R-3

pp

pp

R-4

(mf)

pp

pp

E-1

pppp

E-2

(pppp) 8.

E-3

pppp

E-4

pppp

E-5

pppp

(8).....

E-6

pppp

Preview File Only

7

This musical score page, labeled with rehearsal mark 7, contains the following parts and markings:

- c-64.2:** Two staves with dynamic markings *p* and *mf*.
- c-bells:** A staff with dynamic markings *poco f*, *p*, *f*, *mf*, *p*, *mp*, and *pp*. It includes rehearsal marks 013 and 014.
- alphorn:** A staff with a dynamic marking of *mf* and the instruction "loopen".
- kbd:** A staff with rehearsal marks 013 and 014, and the instruction "ML-07 clik-07".
- R-1 to R-4:** Four staves with dynamic markings *mp* and *f*.
- E-1 to E-6:** Six staves with dynamic markings *pppp*. Staves E-2 and E-5 include circled numbers 6 and 8 respectively.

This page contains a musical score for a percussion ensemble, starting at measure 58. The score is divided into several parts:

- e-64.2:** The top staff, featuring a melodic line with accents and slurs.
- c-bells:** The second staff, containing rhythmic patterns with dynamic markings such as *pp*, *mp*, *p*, *ppp*, and *f brillante*. It includes rehearsal marks **015** and **016**.
- alphorn:** The third staff, which is currently empty.
- kbd:** The keyboard part, starting with a **[P-3]** marking and featuring rehearsal marks **015** and **016**.
- R-1 to R-4:** Four snare drum parts, each with its own staff. They feature complex rhythmic patterns, including triplets and quintuplets, with dynamic markings like *poco f* and *mp*.
- E-1 to E-5:** Five tom-tom parts, each with its own staff. They provide a rhythmic foundation with dynamic markings such as *ppp*, *pp*, and *pppp*.

A large diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

8

This musical score is for a percussion ensemble, featuring the following instruments and parts:

- c-64.2**: Cymalom, marked *6/8* at the beginning.
- c-bells**: Conga bells, with dynamic markings *mp*, *pp*, *mf*, *p*, and *mp*. Includes the instruction "not too fast".
- kbd**: Keyboard, marked *[P-3]*. Includes the notes "ML-08" and "clik-08".
- R-1 to R-4**: Four different types of rattles, with dynamic markings *f*, *p*, and *poco f*.
- E-1 to E-6**: Six different types of shakers, with dynamic markings *pppp*, *ppp*, *p*, and *mf*.

The score is divided into three measures. A large bracket at the top spans the first two measures. A blue watermark "Preview File Only" is oriented diagonally across the center of the page.

9

The musical score is organized into systems. The first system includes the c-64.2 (cymbals) and c-bells parts. The second system includes the kbd (keyboard) part. The third system includes the R-1 through R-4 (snare, tom, tom, and bass drum) parts. The fourth system includes the E-1 through E-5 (hi-hat, snare, tom, tom, and bass drum) parts. The score features various musical notations such as dynamics (p, mp, f, ppp), articulation (accents), and performance instructions like "gently...". A large blue watermark "Preview File Only" is overlaid diagonally across the middle of the page.

67

c-64.2

c-bells

p delicato

018

f sub.

p

kbd

[P-3]

018

R-1

R-2

R-3

E-1

E-2

E-3

ppp

E-4

ppp

E-5

ppp

ppp

Preview File Only

Detailed description: This is a page of a musical score for percussion instruments. It features ten staves, each labeled on the left. The top two staves are for 'c-64.2' and 'c-bells'. The 'c-bells' staff includes dynamic markings like 'p delicato', 'f sub.', and 'p', and a measure number '018' in a box. The 'kbd' staff has a bracketed measure number '[P-3]' and another boxed '018'. The three 'R' staves (R-1, R-2, R-3) show complex rhythmic patterns with dynamic markings like 'f' and '5'. The five 'E' staves (E-1 to E-5) are mostly empty, with some notes and 'ppp' markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

69

e-64.2

e-bells

[P-3] [P-4]

kbd

R-1

R-2

R-3

R-4

E-1

E-2

E-3

E-4

E-5

E-6

pp *(p)* *p* *mf* *f* *f* *ff* *ppp* *pp* *pp*

Preview File Only

10

$\text{♩} = 63$

This musical score page contains measures 71 through 80. The instruments are arranged as follows:

- c-64.2**: Cymals, measures 71-80.
- c-bells**: Cymbal bells, measures 71-80. Includes dynamic markings *pp*, *mp delicato*, and *p*. A rehearsal mark **019** is placed above measure 75.
- kbd**: Keyboard, measures 71-80. Includes a rehearsal mark **019** above measure 75 and a performance instruction *[P-4]* above measure 71.
- R-1 to R-6**: Six different snare drum parts, measures 71-80. Includes dynamic markings *f* and *ff*.
- E-1 to E-5**: Five different tom-tom parts, measures 71-80. Includes dynamic markings *pp*.

A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

This musical score page contains the following parts and markings:

- e-64.2:** Electronic drum part with various rhythmic patterns and accents.
- e-bells:** Electronic bell part with dynamics *mp leggiero, dancing...*, *p*, *mf*, *poco mf*, *poco f*, *p*, and *mf*. Includes rehearsal marks **020** and **021**.
- kbd:** Keyboard part with rehearsal mark **[P-4]** and **020**.
- R-1 to R-6:** Six strings parts with dynamics *f* and *pp*.
- E-1 to E-5:** Five electronic parts with dynamics *pp* and *(pp)*.

Rehearsal marks **020** and **021** are placed at the beginning of the e-bells and kbd staves respectively. A large blue watermark "PREVIEW FILE ONLY" is oriented diagonally across the center of the page.

75

c-64.2

c-bells

alphorn

[P-4]

kbd

ML-09
clik-09

R-1

R-2

R-3

R-4

R-5

R-6

E-1

E-2

E-3

E-4

E-5

(pp)

pp

mf ↑

p

poco mf ↑

mp

poco f p

mf ↑

mf

f

f

f

f

f

f

pp

p

p

p

p

pp

pp

11

$\text{♩} = 50$ subito

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- c-64.2**: Two staves with complex rhythmic patterns, including sixteenth-note runs and rests.
- c-bells**: A single staff with notes marked *mf*, *f*, and *pp*. It includes a triplet of eighth notes and a dynamic marking of *sub f molto, brillante...*.
- alphon**: A single staff with notes marked *f* and *poco f*. It features a triplet of eighth notes.
- kbd**: A single staff with notes marked *[P-4]*, *L-6*, and *022*.
- R-1, R-2, R-3, R-4**: Four staves for snare drums. R-1 has a note marked *f*. R-2 has a note marked *mp*. R-4 has a note marked *f*.
- E-1, E-2, E-3, E-4, E-5**: Five staves for cymbals. E-1 has a note marked *ppp*. E-2 has a note marked *ppp*. E-3 has a note marked *ppp*. E-4 has a note marked *ppp*. E-5 has a note marked *ppp*.

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

ritardando ♩ = 49 ♩ = 48 ♩ = 47

The musical score is arranged in a vertical stack of staves. At the top, the tempo is marked 'ritardando' with a sequence of quarter notes: ♩ = 49, ♩ = 48, and ♩ = 47. The instruments and their parts are as follows:

- c-64.2**: A single staff with a melodic line.
- c-bells**: A staff with a melodic line, marked *mp delicato*, *pp*, *ppp*, and *ppp delicatissimo*. It includes a rehearsal mark **023** and a triplet of eighth notes.
- alphorn**: A staff with a melodic line, marked *p (quasi echo)*, *mf*, *p*, and *p*. It includes performance instructions *[sord]* and *[open]*.
- kbd**: A staff with a few notes, marked *[P-4]* and *[P-4]*. It includes a rehearsal mark **023** with an upward-pointing arrow.
- R-1 to R-6**: Six snare drum staves with rhythmic patterns, marked *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. They include triplet markings.
- E-1 to E-5**: Five tom-tom staves with rhythmic patterns, marked *pppp*, *pppp*, and *pppp*. They include triplet markings.

A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

12

$\text{♩} = 46$

e-64.2

c-bells

alphorn

kbd

R-1

R-2

R-3

R-6

E-1

E-2

E-3

E-4

E-5

E-6

Preview File Only

85

e-64.2

c-bells

025

mellora
(softer rubber mallets)

p

026

p sempre

alphom

o a o i é u o u i

kbd

[P-4]

025

026

[P-5]

R-1

ppp

R-2

ppp

R-3

ppp

E-1

pppp

E-2

pppp

E-3

E-4

E-5

ppp

E-6

pppp

(8).....

Preview File Only

13

This musical score page, rehearsal mark 13, contains the following staves and annotations:

- e-64.2:** Two staves with musical notation and dynamic markings.
- e-bells:** Musical notation with a boxed rehearsal mark **027** and dynamic markings.
- alphorn:** Musical notation with lyrics *a o* and *o a u a*, and dynamic markings *ppp* and *pp*.
- kbd:** Musical notation with a boxed rehearsal mark **027**, dynamic marking *[P-5]*, and performance instructions *ML-10* and *clik-10*.
- R-1, R-2, R-3:** Musical notation with dynamic markings *ppp*.
- E-1, E-2, E-4:** Musical notation with dynamic markings *(pppp)*.
- E-5:** Musical notation with dynamic marking *(p)* and *pppp*.
- E-6:** Musical notation with dynamic marking *pppp*.

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

91

c-64.2

c-bells

alphon

ie o u i o a i e o a i o e a i e

[P-5]

kbd

R-1

R-2

R-3

E-1

E-2

E-4

E-5

E-6

(8)

ppp

pppp

This musical score page contains the following staves and markings:

- c-64.2:** Staff with a treble clef and a key signature of one sharp (F#). It begins at measure 94 and features a melodic line with a fermata at the end.
- c-bells:** Staff with a treble clef and a key signature of one sharp. It contains triplet markings and a box labeled "028" with an upward-pointing arrow.
- alphom:** Staff with a bass clef, containing a few notes and a "u" marking below the staff.
- kbd:** Staff with a treble clef and a key signature of one sharp. It includes a box labeled "[P-5]" and another box labeled "028" with an upward-pointing arrow. The text "ML-11" and "clik-11" is written to the right of the staff.
- R-1, R-2, R-3:** Three staves with bass clefs, each containing melodic lines with various articulations and phrasing.
- E-1, E-2, E-4, E-5, E-6:** Five staves with bass clefs, containing melodic lines. E-5 includes a marking "(8)....." and E-6 includes a marking "(loco)".

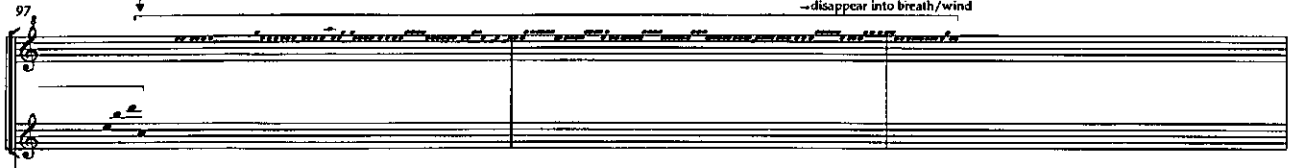
A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

14

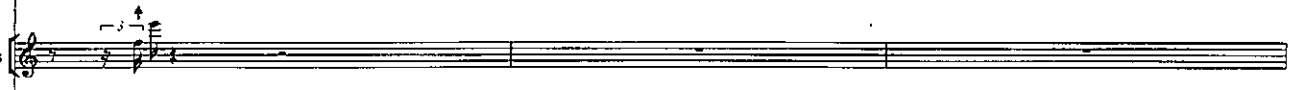
$\text{♩} = 40$

—disappear into breath/wind

e-64.2




c-bells



alphorn

close-mic OPEN
reverb OPEN

ph [ò] mp



kbd

[P-5] L-7

Message: Reload Samplers!



misc

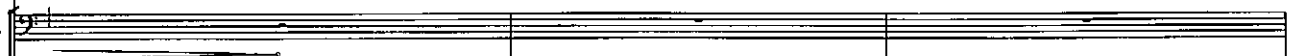
Scb-066 Scb-067



wind

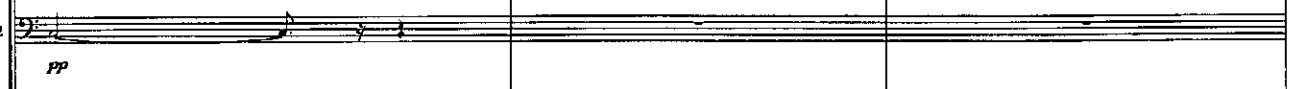


R-1



R-2

pp



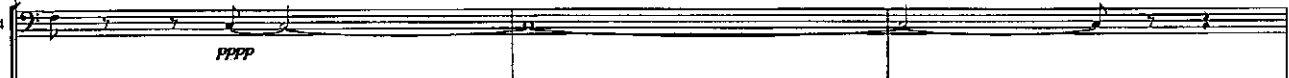
R-3

pp



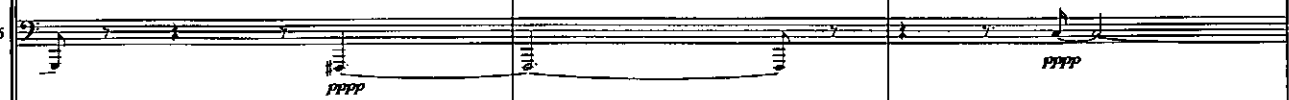
E-4

pppp



E-5

pppp



E-6

pppp



Preview File Only

100 c-64.1: load Bank 2
c-64.2: load Bank 2 → rainstick

c-bells

alphorn

kbd [P-5]

misc

wind

E-4

E-5

pppp

Preview File Only

103 rainstick

c-bells

alphorn

kbd [P-5]

wind

E-6

pppp

From here until bar 115 the reverb level will need to be constantly changed - the more articulated the rhythms the less reverb should be used, but keep raising the reverb level again for the long notes, especially at the ends of each phrase

ph (é) ph (i) ph (u) tchl k'kh (ü) kh (u)

mp *mf*

106

c-bells

sost.

alphon

ph [ø]

pp

ss [ø]

p

kbd [P-5]

misc

Sch-068

Sch-069

Sch-070

wind

rain

Rainstick-01: 508

202

sost.

Preview File Only

109

$\text{♩} = 44$

$\text{♩} = 46$

$\text{♩} = 48$

c-bells

→ cowbells

alphon

kh [ø]

mp

ss [i] [ü]

p

poco

ph [i] [u]

molto

rr [i] [é]

f sost

kbd [P-5]

wind

rain

Rainstick-02: 508

207

516

202

sost.

♩ = 50

♩ = 52

*marcato
(detached)*

disappear into breath

112

alphon

tkhk ph sh ss ph sh ss

[u] [i] [u] [u] [i] [u] [i] [u] [u] [i]

f *ff* *mf*

kbd [P-5]

breath

wind

rain

207 516

Rainstick-03: 508 202

sost.

Preview File Only

♩ = 54

♩ = 56

close-mic
CLOSED

115

alphon

kbd [P-5]

breath

wind

rain

207 516

Rainstick-04: 508 202

mp

sost.

Midi-rain-01:

16

$\text{♩} = 58$

$\text{♩} = 59$

$\text{♩} = 60$

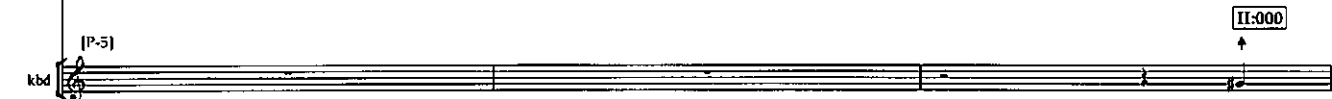
c-bells



kbd

[P-5]

II:000



breath

p

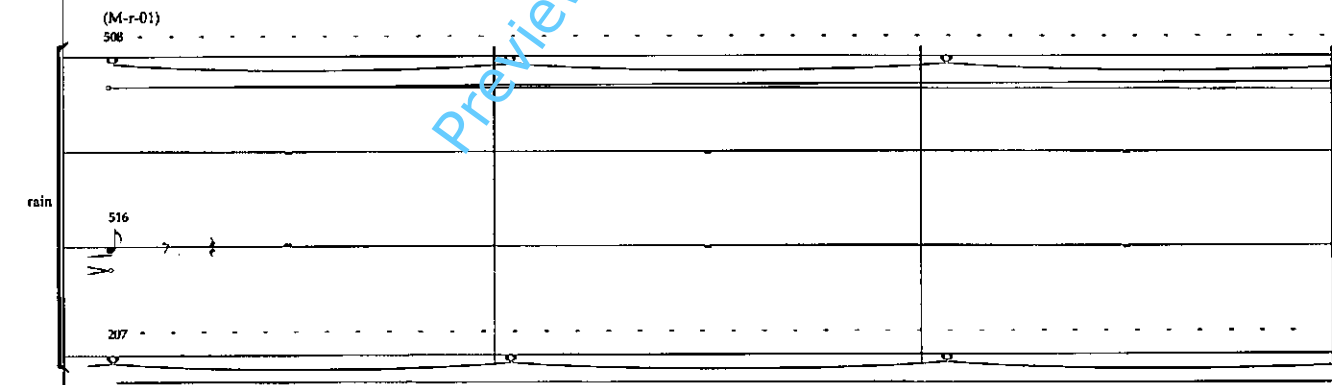


rain

(M-r-01)
508

516

207



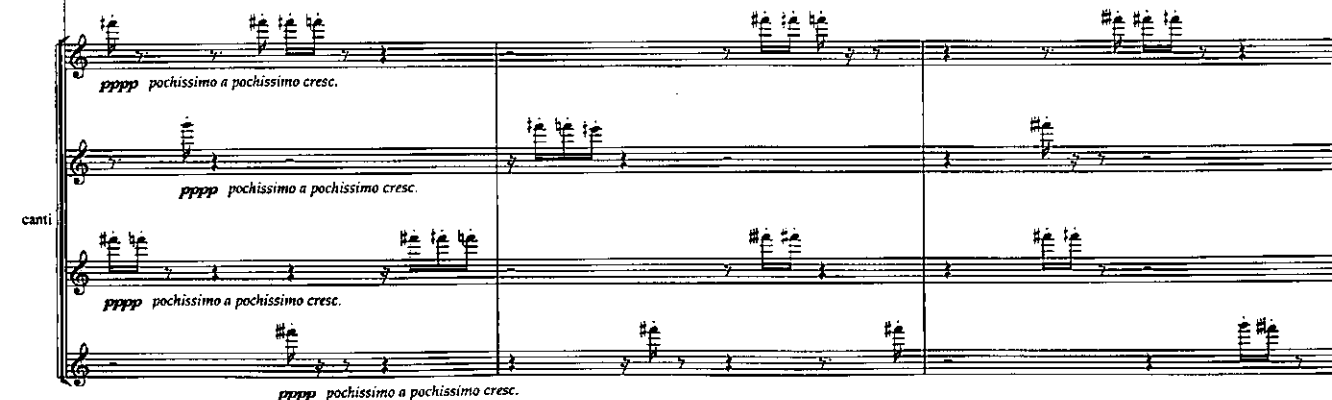
canti

pppp pochissimo a pochissimo cresc.

pppp pochissimo a pochissimo cresc.

pppp pochissimo a pochissimo cresc.

pppp pochissimo a pochissimo cresc.



II:000

♩ = 61

♩ = 62

121

delicatissimo

c-bells

Musical staff for c-bells, starting at measure 121. The staff contains a melodic line with various rhythmic values and accidentals. A *pppp* dynamic marking is present below the staff.

pppp

At first cowbells should blend with the rain sounds, entering almost imperceptibly - once the sound is established in the texture, very gradually emerge out of it, becoming more and more characterful and dance-like.

[P-5]

kbd

Musical staff for keyboard, showing a series of horizontal lines representing sustained notes or chords.

breath

Musical staff for breath, featuring a melodic line with a *p* dynamic marking. The staff is divided into two sections by a vertical line.

Preview File Only

202

sost.

Midi-rain-02:

508

Midi-rain-03:

516

rain

Musical staff for rain, divided into three measures. The first measure contains a melodic line with a *sost.* dynamic marking and a *Midi-rain-02:* label. The second measure is empty. The third measure contains a *Midi-rain-03:* label.

canti

Musical staff for cantata, consisting of four staves. Each staff contains a melodic line with various rhythmic values and accidentals.

17

♩ = 65

♩ = 66

c-64.2

c-bells

pppp *ppp pochissimo cresc.*

II:001

kbd

[P-5]

II:001

breath

mp *pp* *p*

rain

516

207

202

sost.

canti

ppp pochiss. cresc. sempre

ppp pochiss. cresc. sempre

ppp pochiss. cresc. sempre

ppp pochiss. cresc. sempre

Preview File Only

♩ = 67

♩ = 68

130

e-64.2

c-bells

kbd

breath

rain

canti

Preview File Only

The musical score is arranged in a vertical stack of systems. The top system is for 'e-64.2', showing a series of chords with downward-pointing stems. The second system is for 'c-bells', featuring a melodic line with triplets and dynamic markings 'pp' and 'poco p'. The third system is for 'kbd', with a few notes and a dynamic marking 'mp sosti.'. The fourth system is for 'breath', showing a sustained line with a dynamic marking 'mp sosti.'. The fifth system is for 'rain', consisting of a series of horizontal lines with small circles. The bottom system is for 'canti', showing a complex melodic line with many notes and accidentals. A large blue watermark 'Preview File Only' is oriented diagonally across the middle of the page.

♩ = 69

♩ = 70

133

c-64.2

c-bells

pochiss. cresc.

[P-5]

II:003

breath

(mp)

rain

516

207

canti

The image shows a page of a musical score for multiple instruments. At the top, there are two tempo markings: ♩ = 69 and ♩ = 70. The score is divided into several systems. The first system includes staves for c-64.2 (two staves), c-bells (one staff), and kbd (one staff). The c-bells staff has a dynamic marking 'pochiss. cresc.' and a rehearsal mark 'II:003'. The kbd staff has a rehearsal mark '[P-5]' and 'II:003'. The second system includes a 'breath' staff with a dynamic marking '(mp)'. The third system includes a 'rain' staff with two parts, one starting at measure 516 and another at 207. The fourth system includes a 'canti' section with four staves. A large blue watermark 'Preview File Only' is overlaid diagonally across the middle of the page. The page number '49' is in the top right corner.

139

18

♩ = 74 ♩ = 75 ♩ = 76 (senza accel.)

c-64.2

c-bells

II:005 II:006

sub. p mp poco mf p

[P-6] II:005 II:006

kbd

breath

p poco mf

rain

516

canti

p cresc. sempre

p cresc. sempre

p cresc. sempre

p cresc. sempre

142

e-64.2

c bells

mp p mf sub. p

[P-6]

[II:007]

breath

rain

canti

This musical score page contains six staves. The top staff is for 'e-64.2' and the second for 'c bells', both with dynamic markings of *mp*, *p*, *mf*, and *sub. p*. The third staff is for 'kbd' with a performance instruction '[P-6]' and a rehearsal mark '[II:007]'. The fourth staff is for 'breath' with a performance line. The fifth staff is for 'rain' and is currently empty. The bottom staff is for 'canti' and contains complex musical notation. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

145

e-64.2

c-bells

[P-6]

kbd

breath

mp sost.

mp cresc. sempre

canti

mp cresc. sempre

mp cresc. sempre

mp cresc. sempre

mp cresc. sempre

II:008

sub. p

mp

Preview File Only

148

e-64.2

c-bells

kbd

breath

canti

mf

p

mp

mf

p

mf cresc.

[P-61]

11:009

11:009

p

poco mf cresc. sempre

poco mf cresc. sempre

poco mf cresc. sempre

poco mf cresc. sempre

poco mf cresc. sempre

Preview File Only

Detailed description: This page of a musical score contains five systems of staves. The first system, labeled 'e-64.2', consists of two staves with musical notation and dynamic markings. The second system, 'c-bells', has a single staff with notes, rests, and dynamics including 'mf', 'p', 'mp', 'mf', 'p', and 'mf cresc.'. It includes a rehearsal mark '11:009'. The third system, 'kbd', has a single staff with a rehearsal mark '[P-61]' and '11:009'. The fourth system, 'breath', has a single staff with a dynamic marking 'p'. The fifth system, 'canti', consists of four staves with complex rhythmic patterns and the instruction 'poco mf cresc. sempre' repeated on each staff. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

c-64.2

Musical score for c-64.2, featuring two staves with complex rhythmic patterns and melodic lines. A measure number '150' is indicated at the beginning of the first staff.

c-bells

Musical score for c-bells, featuring a single staff with rhythmic patterns and melodic lines. A measure number '11:010' is indicated at the end of the staff.

kbd

Musical score for kbd, featuring a single staff with a few notes. A measure number '11:010' is indicated above the staff.

breath

Musical score for breath, featuring a single staff with a few notes and a long horizontal line indicating a sustained breath.

canti

Musical score for canti, featuring four staves with complex rhythmic patterns and melodic lines. The score includes dynamic markings such as 'mf cresc. sempre' and 'f'.

19

152

e-64.2

c-bells

alphon

kbd

breath

aeolian

wind

canti

R-3

R-4

R-5

R-6

brillante

f molto

close-mic OPEN
reverb CLOSED

close-mic
CLOSED!!

ph
[rr]
*f*sub.

tchk tchi ph ph ph

[e] [i] [ü] [u] [é]

f

[P-6]

L-8

p

bass shak

ff

PWU1

poco f

-to

ff

ff

ff

ff

ff

ff

ff

ff

Preview File Only

154

e-64.2

c-bells

aliphorn

close-mic
OPEN

reverb

reverb
CLOSED

ph [il] ph [ü] ph [u] ii kph [i] [ü] ph [u] ph [é] tchi krr [u]

ff sub. dissolve into 'blizzard' (aeol) and breath ff

[P-6]
II: 011

kbd

breath

aeolian

wind

sirens: poco f

sirens

R-1

R-2

R-3

R-4

R-5

R-6

(8).....

(8).....

Preview File Only

157

c-64.2

c-bells

II: 011

brilliante

f melto

mp

alphorn

tchi ph sh

[i] [u] [i]

ph [i]

[improvised phonemes]

close-mic CLOSED

kbd

[P-6]

misc

shak-bird-01

breath

mf

acolian

wind filters

wind

ff

p

mp

mp

sirens

R-1

R-2

R-6

159

e-64.2

c-bells

II: 012

close-mic OPEN
reverb CLOSED

alphorn

f *p* *mf* *f* sh [i] ph [u] rr [ö] [extempore phonemes] tchi ka *ff*

[P-6]

II: 012

kbd

ML-12
clik-12

misc

shak-bird-02

breath

acolian

bass shak *ff*

wind

PW02 *poco f* *f* *ff*

sirens

R-1 *p*

R-2 *p*

R-5 *ff*

R-6 *ff*

E-5 *p*

E-6 *p*

Preview File Only

167

e-64.2

c-bells

alphorn

close-mic
CLOSED

ph [ø] ph [i] extempore phonemes rr [u] tchik [i] ku

ff f sfz

[P-6]

kbd

misc shak-bird-03 (passes to cowbells)

breath

acolian

wind

sirens

R-1 dissolve into Morphe-01

Morphe-01 (passes to shak-bird →)

R-2 mf

R-6

E-5

E-6

164

c-64.2

c-bells

alphorn
f
p (quasi echo)
 [sord]
 [open]
 close-mic OPEN - reverb very slightly open
mp *f* *p* *mp*
 h [i] h [u]

kbd
 [P-6]
 ML-13
 clik-13

breath
mp

acolian
ff

wind
 P1W03
poco f
ff

sirens
 (8).....
 (8).....
 (8).....
 (8).....

R-1
p
p
mp

R-2
mp
p
p
mp

R-3
mp
p

R-4
mp
marc
mp
marc

R-5
f

R-6
f
 8.....

E-4
p
p

E-5
marc
 8.....
mp

E-6
 8.....
marc

Preview File Only

167

e-64.2

c-bells

II:013

p *delicato!* *f* *sub.* *p*

pp

reverb CLOSED

h [i] [u] s s s rr tcha
 = [i] [u] [i] extempore phonemes [u] [a]
 < *f* *mp* *mp* *f* *sfz*

[P-6]

II:013

shak-bird-04

breath

mf

acolian

wind

ff > < *mf* *f*

sirens

R-1

R-2

R-3

R-4

E-4

Morphe-02

shak-bird-04

p *mf*

E-5

E-6

22

170

e-64.2

c-bells

pp p mp f mp

II:014

alphorn

close-mic
CLOSED

sh ph (sost.)
[i] [u]
f sub. f

[P-6]

kbd

II:014

neolian

wind

ff

PWDA

poco f

sirens

(8)

R-1

poco mf f

R-2

poco mf

R-5

(loco)
mf f

R-6

f

E-1

p

E-2

p

E-5

(loco)
mp

E-6

f

Preview File Only

23

176

c-64.2

c-bells

II:015

mp

alphon

[P-7]

II:015

kbd

ML-14
clik-14

misc

aeolian

wind

PW05
poco f

sirens

(8)

(8')

(8'')

R-5

mf

R-6

s. f

E-5

E-6

Preview File Only

179

c-64.2

c-bells

II: 016 *f* *mp* *pp* *f* *mp* II: 017

alphorn

close-mic OPEN close-mic CLOSED close-mic OPEN

molto *ff* *sub p* *f* *ph* *ph* *extempore* *p* *ph* *sub f*
 [i] [ü] phonemes phonemes

[P-7] II: 016 II: 017

kbd

misc

shak-bird-07

aeolian

wind

ff *ff*

sirens

R-1

R-2

R-3

R-5

R-6

(8).....

E-5

E-6

mp *pp lontano*

Morphe-04

p lontano *pp lontano*

pp lontano

pp lontano

pp lontano

pp lontano

182

c-64.2

c-bells

mp **II:018** *pp* *mp*

alphorn

close-mic
CLOSED

ph [a] ph [u] tchūka...
ppp ppp ppp

extempore...
poco *mf*

[P-7]

kbd

II:018

misc

shak-bird-08

seolian

wind

mf

sirens

R-1

shak-bird-08

mf

R-2

E-5

E-6

Preview File Only

24

This page contains the musical score for rehearsal mark 24. The score is organized into several systems of staves:

- c-64.2:** Two staves of music.
- c-bells:** A single staff with dynamic markings *pp*, *mf*, *f brillante*, and *mp*. It includes a section labeled **II:019**.
- alphorn:** A single staff with dynamic markings *f*, *sfz*, and *f sub.*. It includes a section labeled **II:019**. Above the staff, there are instructions: "close-mic OPEN", "reverb", "dissolve into breath", "reverb CLOSED", and "close-mic CLOSED". Below the staff, there are phonetic notations: "ph [u]", "sh [a]", and "[o]".
- kbd:** A single staff with the instruction "[P-7]" and "ML-15 clik-15". It includes a section labeled **II:019**.
- misc:** A single staff with two sections labeled "shak-bird-09" and "shak-bird-10".
- breath:** A single staff.
- aeolian:** A single staff with dynamic marking *ff*.
- wind:** A single staff with dynamic marking *f* and the instruction "PW06 poco f".
- sirens:** A system of four staves, each with a circled number (8) at the beginning.
- R-1, R-5, R-6:** A system of three staves with dynamic markings *mp*, *f*, and *f*.
- E-1, E-5:** A system of two staves with dynamic markings *pp* and *p*.

A large diagonal watermark "Preview File Only" is overlaid across the center of the page.

25

189

e-64.2

c-bells

poco

poco f

mp

poco f

f

mf

p

11:020

alphon

f

f

f

[P-7]

kbd

11:020

misc

shak-bird-11

breath

mf

aeolian

ff

ff

wind

ff

PW07

sirens

(8)

(8)

(8)

(8)

R-1

ff

poco f

R-2

f

poco f

R-3

f

R-6

ff

E-2

p

E-3

mp

E-6

poco mf

Preview File Only

191

c-64.2

c-bells

alphorn

kbd

misc

breath

aeolian

wind

sirens

R-1

R-2

R-3

R-4

ff *mp* *f brillante* *(mp)* *ff*

close-mic OPEN close-mic CLOSED

[P-7]

shak-bird-12

Morphe-05 → shak-bird-12

poco f *poco f* *poco f* *f molto*

ff *mp* *f* *mf* *f* *ff* *(sost.)*

s *ph* *sh* *ph* *sh* *ph* *sh*

[i] *[o]* *[ü]* *[u]* *[i]* *[u]* *[i]*

shak-bird-12

Morphe-05 → shak-bird-12

poco f *poco f* *poco f* *f molto*

26

193

e-64.2

c-bells

II:021

ff

mp

[P-7]

L-9

II:021

ML-16

clik-16

kbd

misc

aeolian

mf sost.

wind

canti

mf

sirens

(8)

R-1

ff

R-2

ff

R-3

ff

R-4

ff

Preview File Only

27

$\text{♩} = 72$

195

e-64.2

c-bells

[P-7]

kbd

canti

R-1

R-2

R-3

R-4

II:022

poco f leggiero

LH

LH

LH

LH

RH changes mallets whilst LH plays

Mallets from here:
 Tails up: all with the left hand - still the medium rubber (M3) mallets for now
 Tails down: right hand - short trem (4 or 5 notes) inside the bell -
 with special wooden dowel (c 2cm thick, 22cm long) - always light and delicate

RH *mp*

II:022

Preview File Only

197

c-64.2

c-bells

kbd

[P-7]

II:023

II:023

canti

R-1

R-2

R-3

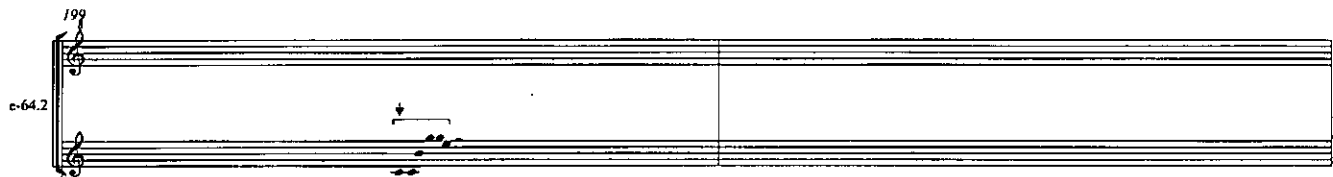
R-4

This musical score page contains measures 197 through 200. The staves are arranged vertically as follows: c-64.2 (two staves), c-bells (one staff), kbd (one staff), canti (four staves), and R-1 through R-4 (four staves). The c-bells staff includes a box labeled 'II:023' with an upward-pointing arrow. The kbd staff includes a box labeled 'II:023' with an upward-pointing arrow. The canti section consists of four staves of vocal or instrumental lines. The R-1 through R-4 staves contain complex rhythmic patterns with many notes beamed together. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

28

199

c-64.2



c-bells

mf leggiero

mp



[P-7]

[P-8]

kbd



Canti: poco marcato...
sempre *mf*

canti



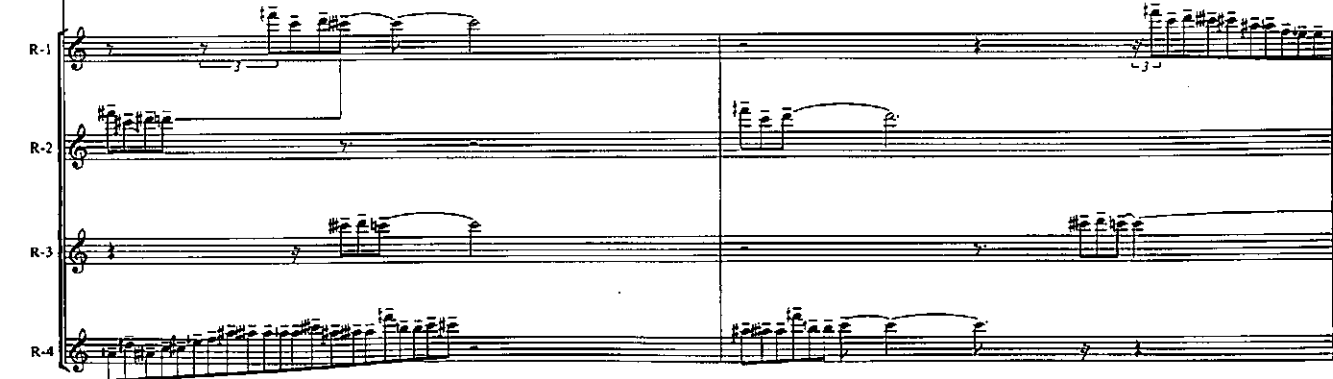
Responses: meno *ff*

R-1

R-2

R-3

R-4



20/

e-64.2

c-bells

[P-8]

kbd

canti

R-1

R-2

R-3

R-4

II:024

II:024

(non trem - on the lip)

7.4

The musical score is arranged in a system with multiple staves. At the top left, the page number '20/' is indicated. The staves are labeled as follows: 'e-64.2' (electronic percussion), 'c-bells' (cymbals), 'kbd' (keyboard), and 'canti' (vocal parts). The vocal parts are further divided into four staves labeled 'R-1', 'R-2', 'R-3', and 'R-4'. The score contains various musical notations, including notes, rests, and dynamic markings. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page. Specific markings include 'II:024' in a box, '[P-8]', and '(non trem - on the lip)'. The number '7.4' appears below several vocal staves.

♩ = 69

203

c-64.2

c-bells

[P-8]

kbd

II:025

sub. pp

p

mp

f

(sost)

mf

poco f

poco mf

mf

II:025

MI-17

MI-17

Canti: poco legato...

7:4

7:4

7:4

7:4

R-1

R-2

R-3

R-4

205

c-64.2

c-bells

mf sempre
mp

[P-8]

L-10

canti

7:4

7:4

7:4

sirens

R-1

R-2

R-3

R-4

E-1

pppp

E-2

pppp

The musical score for page 77, measures 205-210, is presented in a multi-staff format. The instruments and parts are as follows:

- c-64.2:** Two staves with various musical notations, including slurs and accents.
- c-bells:** A single staff with notes and rests, marked with *mf sempre* and *mp*.
- kbd:** A single staff with a few notes, marked with *[P-8]* and *L-10*.
- canti:** Four staves of vocal lines, with some measures marked *7:4*.
- sirens:** Two staves with notes and rests.
- R-1, R-2, R-3, R-4:** Four staves of rhythmic or melodic patterns.
- E-1, E-2:** Two staves in the bass clef, both marked *pppp*.

A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

29

$\text{♩} = 66$

This musical score page, rehearsal mark 29, is set at a tempo of 66 quarter notes per minute. It features the following parts and markings:

- c-64.2:** Percussion part with various rhythmic patterns and accents.
- c-bells:** Percussion part with dynamics including *poco*, *leggiere mp*, *p*, and *pp*. It includes a section marked **II:026**.
- kbd:** Keyboard part with a section marked **[P-8]** and **II:026**.
- canti:** Vocal parts with the instruction *Canti: poco mf* and repeated rhythmic figures marked *7.4*.
- sirens:** Part with the instruction *p sost.*
- R-1 to R-4:** Responses marked *Responses: f*, featuring complex rhythmic patterns.
- E-1 and E-2:** Parts with the dynamic marking *pppp*.

A large diagonal watermark reading "Preview File Only" is overlaid on the score.

30

$\text{♩} = 63$

209

e-64.2

c-bells

[P-8]

kbd

canti

sirens

R-1

R-2

R-3

R-4

E-1

E-2

mf

mp

mf

poco f

poco mf

[II:027]

[II:027]

mf

p

p sost.

Responses: sempre f

7.4

6

3

3

213

c-64.2

c-bells

[P-8]

kbd

canti

sirens

R-1

R-2

R-3

R-4

E-1

E-2

mp

p

poco f

p

poco mf

pppp

pppp

The musical score for page 81, measures 213-214, features several instrumental and vocal parts. The *c-64.2* part begins with a melodic line in measure 213, followed by a more complex rhythmic pattern in measure 214. The *c-bells* part provides a rhythmic accompaniment with dynamic markings of *mp*, *p*, *poco f*, *p*, and *poco mf*. The *kbd* part is marked with a rehearsal sign *[P-8]*. The *canti* part consists of vocal lines with triplets and sixteenth notes. The *sirens* part features a melodic line with a trill-like effect. The *R-1* through *R-4* parts are rhythmic accompaniments with various note values and rests. The *E-1* and *E-2* parts are marked with *pppp* dynamics. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

31

(♩ = 63 sempre)

215

e-64.2

c-bells

kbd

canti

sirens

R-1

R-2

R-3

R-4

E-1

E-2

II:028

II:028

[P-8]

Canti: mp

cheerful... mf

RH

pppp

pppp

pp

mp

p

mp

mp

p

p sost.

Responses: poco f

Preview File Only

217

e-64.2

c-bells

piu delicato... *mp* RH RH (poco tenuto) *p* *mp*

with the shaft of the wooden dowel (RH)
on the 'lip' of the bells

LH: put down outside rubber mallet and replace it with one light wound mallet (eg M16)

LH (still tails up) - use the wound (M16) outside mallet for the notes marked:
other LH notes - use the inside rubber mallet (M3)
RH (still tails down) - continue to use the wooden dowel

[P-8]

kbd

canti

sirens

p sosti.

R-1

R-2

R-3

R-4

E-1

E-2

E-3

pppp

pppp

pppp

pppp

pppp

Preview File Only

This musical score page contains the following parts and markings:

- c-64.2:** Two staves with musical notation and dynamic markings.
- c-bells:** One staff with musical notation, dynamic markings (*mf*, *mp*, *p*), and a rehearsal mark **II:029**.
- kbd:** One staff with a rehearsal mark **I:P-81** and a time signature change to **II:029**.
- canti:** Two staves with musical notation and phrasing slurs.
- sirens:** Two staves with musical notation and a **p sost.** marking.
- R-1, R-2, R-3, R-4:** Four staves of rhythmic patterns.
- E-1, E-2, E-3:** Three staves with musical notation and **pppp** dynamic markings.

A large diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

32

$\text{♩} = 60$

e-64.2

c-bells

RH on the lip

mf *mp* *p* *P* *pp* *pp* *pp*

II:030

kbd

[P-8]

II:030

canti

Canti: *poco mp*

5

sirens

p sost.

R-1

R-2

R-3

R-4

Responses: *mf poco a poco piu legato*

delicato

E-1

E-2

E-3

pppp

pppp

pppp

Preview File Only

