

Into the Bends of Time and Musical Forces in Jazz: Group Interaction and Double-time in “My Foolish Heart” as performed by the Bill Evans Trio with Scott LaFaro and Paul Motian.

by

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Dissertation submitted in partial fulfillment of
the requirements for the degree of Doctor
of Philosophy in the Department of
Music in the Graduate School
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ABSTRACT

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ABSTRACT

Into the Bends of Time is a 40-minute work in seven movements for a large chamber orchestra with electronics, utilizing real-time computer-assisted processing of music performed by live musicians. The piece explores various combinations of interactive relationships between players and electronics, ranging from relatively basic processing effects to musical gestures achieved through stages of computer analysis, in which resulting sounds are crafted according to parameters of the incoming musical material. Additionally, some elements of interaction are multi-dimensional, in that they rely on the participation of two or more performers fulfilling distinct roles in the interactive process with the computer in order to generate musical material. Through processes of controlled randomness, several electronic effects induce elements of chance into their realization so that no two performances of this work are exactly alike. The piece gets its name from the notion that real-time computer-assisted processing, in which sound pressure waves are transduced into electrical energy, converted to digital data, artfully modified, converted back into electrical energy and transduced into sound waves, represents a “bending” of time.

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JAMIE KEESECKER

INTO THE BENDS OF TIME

for large chamber ensemble with electronics

Full Score

INSTRUMENTATION

Flute (doubling Alto Flute and Piccolo)

Clarinet (doubling Bass Clarinet)

Tenor Saxophone (doubling Soprano Saxophone)

Horn

Percussion

Indefinite pitch:

- Woodblocks (2 differing pitches)
- Triangle
- Tam-Tam
- Tom-Toms (2 differing pitches)
- Large Bass Drum

Definite pitch:

- Marimba (lowest note: G²)
- Vibraphone
- Xylophone
- Glockenspiel
- Crotales (2 octaves)

Piano (doubling Celesta)

Electronic processing

Violin (doubling Guitar)

Viola

Cello

Double Bass

Score is in C. Octave-transposing instruments are transposed.

PERFORMANCE NOTES

Note on Electronics Used in Live Performance:

The realization of the piece requires that most instruments are individually mic'ed and fed into a multi-channel audio interface. An array of four speakers should be placed on the stage according to the stage diagram below. An additional mono output is needed, to be sent to the guitar amplifier on stage (for movement VII). Electronic effects are written in the SuperCollider programming environment, and are adaptable to whatever interface devices are available for performance. An independent electronics operator is highly recommended. Files containing the electronic patches are available from the composer upon request.

Suggested stage diagram

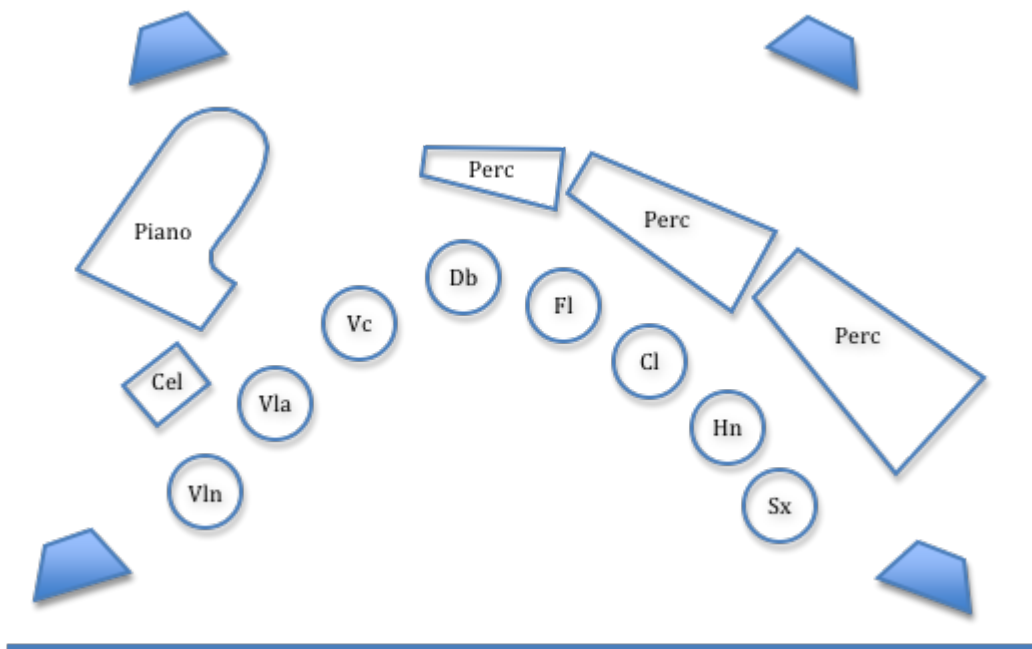


Figure 1: Suggested stage diagram

Note on the two-channel recording:

Into the Bends of Time was recorded on April 21, 2015 in Baldwin Auditorium at Duke University. The musicians were:

Alex Sopp, Flutes

Hideaki Aomori, Clarinets

Susan Fancher, Saxophones

C.J. Camerieri, Horn

Cameron Britt, Percussion

Michael Trinastic, Piano & Celesta

Rob Moose, Violin & Electric Guitar

Nadia Sirota, Viola

Andrea Lee, Cello

John V. Brown, Double Bass

Verena Mösenbichler-Bryant, Conductor

Rick Nelson, Recording Engineer

The stereo recording of the work approximates the placement of the four-channel speaker array through panning, a sample delay on the rear pair ($\approx 5\text{ms}$), and additional reverb applied to the rear speaker pair. The mixing and mastering were accomplished over many months in post-production using careful splicing, crossfading, and flex-time techniques in Logic Pro X. Effects were rendered using SuperCollider 3.6.5, and multichannel outputs were routed into Logic Pro using Soundflowerbed v1.6.6. The stereo recording is available for listening at:

<https://soundcloud.com/jamie-keesecker/sets/into-the-bends-of-time>

Notes on Processing of Each Movement:

I. Breakout

At various points throughout the movement, auto-harmonization is applied to two pairs of instruments. The Bass Clarinet and Tenor Saxophone function as one pair; the Viola and Cello make up the other. Within each pair, one instrument is harmonized to an “empty seventh chord” pitch set, [0,7,10]¹, while the other is harmonized as a major 6/4 triad, [0,5,9]². (B. Cl. and Vc. are harmonized with the empty seventh chord; T. Sx. and Vla. are harmonized with the 6/4 triad.) In all cases, the harmonies are built up on top of the pitches played by the respective instruments, so that the notes performed acoustically coincide with the lowest notes of each trichord.

The points at which harmonization occurs are notated in the score with dotted brackets under the Electronics staves and the staves of the parts being harmonized. The inputs to the synth are gated and must be assigned to an interface control operated by an independent electronics operator or one of the performers.

The [0,7,10] set is panned to the left speaker pair, while the [0,5,9] set is panned to the right speaker pair. When a new onset is detected in one of the instruments, its panning position along the front-to-back axis of its respective speaker pair is randomly assigned a new value, creating a sense of spatial depth

¹ [0,7,10] is [0,2,5] in prime form according to Allen Forte's *The Structure of Atonal Music* (New Haven: Yale University Press, 1973).

² [0,5,9] is [0,4,7] in normal form, [0,3,7] in prime form in Forte's list.

based on rhythmic activity. In this sense, the harmonized gestures give the impression of “breaking out” of the texture.

II. Parallel Existence

This movement uses a percussion-triggered flute harmonizer, a multi-dimensional synth. The flautist uses a midi pedal according to the pedaling notated in the Flute part. When the melodic line ascends to certain sustained notes, the pedal is depressed, which activates the computer to record a short sample of the sustained note. The buffered sample is enveloped and looped on an inaudible bus. It is superimposed with an offset version of the looped, enveloped sample, creating a secondary vibrato effect on an infinitely sustaining line. The silently sustained bus is harmonized according to an input array.

The computer then listens for an onset from the Triangle. When it detects an onset, the harmonized Flute chord is sounded, accompanied by a swirling low-frequency noise sweep. Individual voices of the Flute harmony are punctuated with small randomized gaps, which are sent to a delay line. The resultant effect is a sustained texture with granular holes, which are followed by individual grains of sound.

Additionally, there is a tracking phase vocoder effect on the sound of the Triangle. It is sampled into a buffer upon a new onset detection (similar to the sampling process used on the Flute), and played back three times, alternating between normal and reversed playback of the buffer. Parameters of the

tracking phase vocoder effect and delay times of the buffer playback are refreshed upon detection of a new onset.

The Flute harmony is sustained until the flautist releases the midi pedal, allowing the performers to control the flow of the performance. Changes in harmony are notated in the score as “H-1”, “H-2”, etc. and should be assigned to a midi controller operated by an independent user.

III. Broken Things

An electronic interlude of approximately 50 seconds in duration occurs during the fermata in the measure before rehearsal letter L. The downbeat of the previous measure, m. 119 is sampled and bussed into four different groups: (1) Winds (Fl., T. Sx., Hn.) and Xylophone, (2) Upper three strings (Vln., Vla., Vc.), (3) sustained basses (B. Cl., Pno.), and (4) Double bass.

Each group is subjected to a different electronic process, simultaneously mixed to create multiple layers of musical activity:

(1) Winds and Xyl. are combined and the spectrum is frozen using an FFT process. Selected bins (corresponding to fundamental frequencies) are highlighted, while all others are filtered out. The resulting sonority is applied to a series of staccato impulses in a repeating rhythmic profile based on a rhythm found throughout the movement:



Figure 2: Rhythmic gesture found throughout movement III

The rhythm is repeated in two channels, but one channel contains an extra 16th note in its repeating pattern, so the alignment of the two channels is constantly shifting.

- (2) High strings are subjected to a similar process. All frequency bins other than those corresponding with odd harmonics are filtered out. The chord is repeated according to the same rhythmic pattern as the winds and xyl. group, but is gradually sped up over approximately 20 seconds until achieving a percussive stream of noisy attacks roughly resembling repeated 16th notes. This layer of the texture is maintained longer than the others, sustained at varying volume levels until Rehearsal Q.
- (3) The sustained basses are sampled into a longer buffer and played back using an FFT process that allows the sample to be scrubbed through extremely slowly (similar to a spectral freeze). Individual bins are arpeggiated according to pre-programmed and randomly configured arpeggiation patterns in sequence.
- (4) The double bass sample is likewise lengthened by an FFT process that scrubs through the buffer slowly. The sample is played twice. The first time, it is chopped up by a “waveloss” process that drops a given

number of consecutive zero-crossings from the audio signal. The second time it is played as a timestretched sample with no waveloss attenuation.

IV. Divergence

This movement makes extensive use of an FFT-based random comb filtering combined with a waveloss process that drops a given number of consecutive zero-crossings from an incoming audio signal. When activated, the computer listens for onsets above a variable threshold. A detected onset causes an FFT filter to zero-out all but one bin chosen at random, then accumulate new bins in a random ordering until the sound is completely present. This is then subject to the waveloss process. Since the arrangement of zero-crossings changes with spectral content, as new bins are faded in, the rate of “tremolo” created by the waveloss process changes accordingly. The signal flow is represented in the following figure:

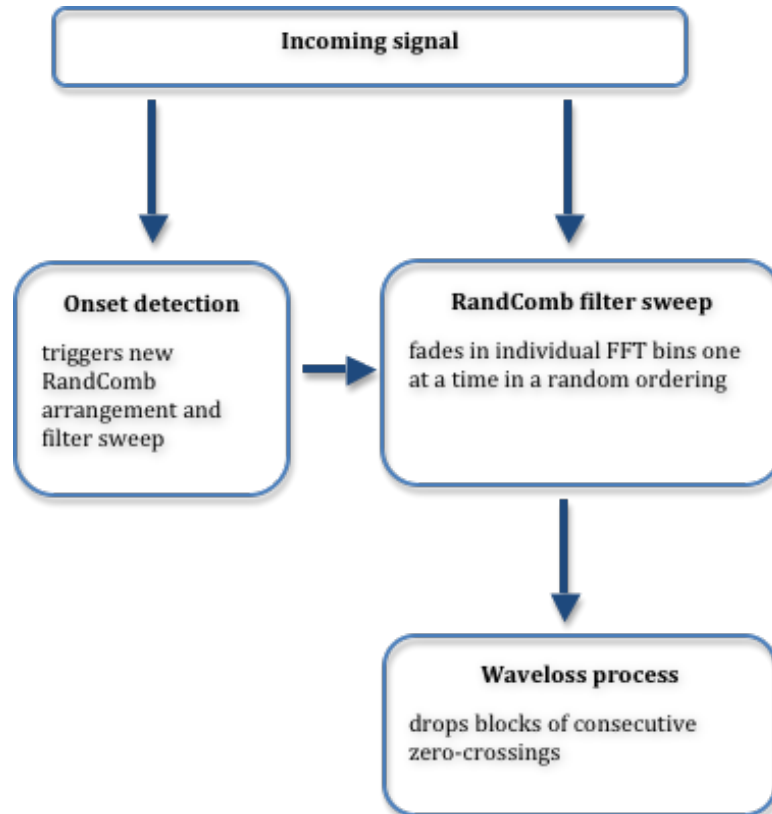


Figure 3: Signal flow of the "waveloss sweep effect"

Since the detection of a new onset causes the gesture to be reset, the variable onset threshold is set low for soft applications of the synth (e.g., the Cello and Double Bass harmonics at reh. G through reh. H, and set higher when used in louder sections (e.g., Vibes and Celesta at reh. O).

This effect is notated as "waveloss sweep effect" in the score, above the staff of each instrument upon which it is implemented. It occurs in three sections of the movement: (1) on the muted Piano gestures from the beginning until reh. B, (2) on the Cello and Double Bass harmonics from reh. G to two mm. after reh. H, and (3) on the Vibraphone and Celesta from reh. N to the end of the movement.

Additionally, the first five measures of reh. F use an “electric tremolo” effect, which consists of just the waveloss process by itself, in the winds and Double Bass. This is notated with an appropriately labelled dotted bracket beneath the corresponding staves.

V. Eat the Damage

At several points throughout the movement, the computer listens for a pair of onsets occurring within a given window of time from a specific instrument. Upon detection of a pair of onsets, the computer responds with an auto-gesture based on the tempo provided by the performer. The auto-gestures fall into one of two groups, synthesized gestures, which use an Atari chipset emulator to generate material; and real-time processing gestures, which sample the second of the two notes that triggered the onset detection, and use the sampled note to generate material.

The synthesized gestures use a first-order Markov chain on a pre-programmed set of available pitches to determine the exact pitches of each gesture. A process of controlled randomness selects from a predetermined set of short rhythmic fragments, which are then assembled into a single gesture. There are two types of synthesized gestures:

- (1) A percussive, “chippy” descending gesture triggered by the Xylophone (occurring in mm. 89-80, mm. 103-104, mm. 118-119, and mm. 130-131), and

(2) two-voice “grooves” triggered by the Saxophone, each two measures in duration, that step through a repeating cycle of pitches (occurring in mm. 69-70, mm. 77-78, mm. 95-96, and mm. 97-98)

The real-time gestures use a similar process of controlled randomness to trigger playback of the sampled note into a stream of notes assigned to a rhythmic profile. Each triggered note is transposed according to random selection process based on a given input array of possible transposition levels. There are two different types of real-time processing gestures:

- (1) solo gestures, in which a single instrument is sampled, and
- (2) combination gestures, in which notes from two instruments are independently sampled and subjected to different processes that are combined into a single polyphonic gesture.

Solo gestures occur in the Flute (mm. 65-66, mm. 68-69, and mm. 76-77) and Horn (mm. 66-67, mm. 75-76;, mm. 92-93, mm. 106-107, mm. 131-132, mm. 133-134, and mm. 135-136). Combination gestures occur at five points when the Flute and Bass Clarinet play in conjunction (mm. 90-91, mm. 104-105, mm. 131-132, and mm. 133-134). In each instance, the Flute is shaped into a gesture similar to the output of the solo gesture process, while the Bass Clarinet cycles through a pattern of 16th notes that outline a minor 7th sonority [0, 10, 15]. In both types of real-time gestures, as new notes are triggered, they are more heavily treated with effects to make them sound like artificially created sounds, so that each

gesture is imbued with a motion from a natural instrument timbre to a more synthetic sound.

In the Percussion part, the Toms are treated with a bitcrushed ringing filter. The specific frequencies of the filter peaks are organized into four-voice harmonies, as noted in the score above the Electronics staves. There are three different harmonic possibilities, an E7#5, (reh. E and reh. Q), Em11 (m. 93), and Dm9 (m. 172). The parameters of the bitcrushing phase, which occurs after the ringing filter in the signal flow, are randomly determined based when the computer detects onsets above a variable threshold. Additionally, a separate onset detector, set to a higher threshold, triggers the harmony of the ringing filter to alternate between an upper and lower octave. Consequently, soft drum strokes induce no change to the effect, medium strokes trigger a change of bitcrushing parameters, and loud strokes induced both a change to the bitcrushing parameters and an octave jump of the ringing filter harmony.

Lastly, the end of the movement utilizes a buffered spectral freeze and fade-in gesture across all instruments of the ensemble. In measure 206 (bar before reh. Q), the downbeat of each instrument is sampled. The chord in the Piano is immediately crossfaded to a spectral freeze and overlaid with a fade-in (approximately 20 seconds in duration) to a spectral freeze for each sampled note of the other instruments of the ensemble. The downbeat of m. 215 (the bar before reh. R) releases the sustained notes, and the process is repeated for a subset of the ensemble (T. Sx., Vla., Vc., and Db) in a similar but subtler effect over approximately 12 seconds.

VI. Echoes In the Current

Pitch-constant, time-variable delay lines are applied to the Alto Flute and Viola throughout most of this movement. An operator must continuously tap the tempo in order for the effect to proceed normally. Two taps within a given window of time initiate the delay process. (The conductor must begin the movement with two preparatory beats, with which the electronics operator must sync the first two taps). If the computer determines a subsequent beat to be longer than the previous beat, the delayed signal is crossfaded from a direct, buffered representation of the signal to an FFT buffer, where an exponential slowdown approaching a spectral freeze sustains the signal until receiving a new tempo tap, at which point the delayed signal is quickly crossfaded back to a direct representation of the delayed signal. If the period between taps exceeds the duration of two full beats, a subsequent tap initiates an enveloped release of the sustained sound.

The delayed signals travel along a “figure-8” path across the speaker arrangement. Panning from one node of to the next occurs over the duration of the previous beat (as indicated by tempo taps). The figure below demonstrates this pattern:

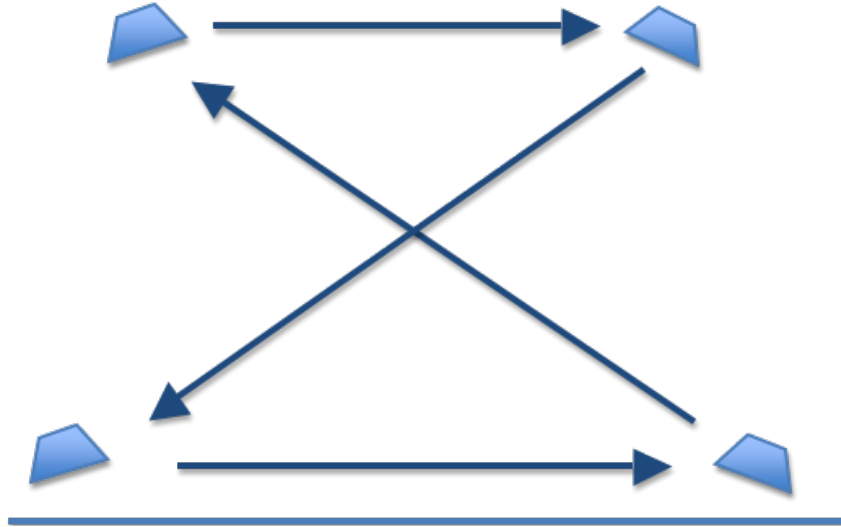


Figure 4: "Figure-8" panning pattern

The Alto Flute and Viola travel this "figure-8" path in opposite directions. The perceived distance of the rear speaker pair is exaggerated by the use of reduced volume and increased reverb. The resulting effect is one of the delayed signals occasionally coming into and out of focus, at times emerging from the ensemble texture, and other times being buried within it.

A pitch-dependent auto-harmonizer is used on the Tenor Saxophone throughout the movement. A pitch-tracking stage determines what note is being played and adjusts the auto-harmonization according to a set pre-programmed harmonic possibilities based on the recognition of specific pitches. Latency in the process creates a portamento effect reminiscent of a homophonic choral texture.

VII. Over the Long Arc

This movement uses a rhythmic chopping effect on the Electric Guitar signal. Unlike the Guitar part in movement V, in which the Guitar and amplifier

function as an acoustic instrument, for this movement the Guitar's signal should be sent directly to the computer, and the fifth mono output from the audio interface should be sent to the guitar amp. That is, the Guitar should not be audible except through the chopping effect.

The guitarist must tap a midi pedal upon the articulation of a new chord. This triggers the computer to record a brief sample into a buffer. The sample is enveloped and overlaid with an out-of-phase version of itself (similar to the process used in the Flute-Percussion effect in movement II). The Guitar signal is crossfaded from the live input to this sustained version and subsequently chopped into a stream of 16th notes (with a slight emphasis on every fourth note), allowing the chopping effect to be infinitely sustained until the guitarist taps the pedal again (or until the effect is released by the electronics operator). Additionally, a tap of the pedal initiates a panning spread. The sound of the chopped Guitar initially emanates from the amplifier on stage, then gradually spreads out to the quadraphonic speaker array, giving each chord a "blossoming" effect. Upon each new pedal tap, the sound is again limited to just the Guitar amp, and the panning spread is repeated.

INTO THE BENDS OF TIME

I. Breakout

II. Parallel Existence

III. Broken Things

IV. Divergence

V. Eat the Damage

VI. Echoes in the Current

VII. Over the Long Arc

INTO THE BENDS OF TIME

I. Breakout

Lively (♩ = 126) A

Flute

Bass Clarinet

Tenor Saxophone

Horn

Lively (♩ = 126) A

Percussion
Woodblocks
Marimba

Piano

Electronics

Lively (♩ = 126) A

Violin

Viola

Cello

Double Bass

p

mf

pizz.

p

I. Breakout

7

Fl.

B. Cl.

T. Sx.

Hn.

Perc.

Pno.

Elec.

Vln.

Vla.

Vc.

D.B.

B

Woodblocks

Marimba

f

mp

f

mf

f

mf

f

mp

f

mf

8va

auto-harmony:
reeds and strings
(for & vla harmony)

f

(bc. clar & vc harmony)

f

f

arco

mf

f

mf

f

pizz.

mf

arco

f

pizz.

mf

arco

f

pizz.

mf

mf

f

mp

f

mf

I. Breakout

The musical score for "I. Breakout" is a multi-staff orchestral arrangement. It begins at measure 12. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a rest, then enters in measure 12 with a melodic line, marked *mp* and *f*.
- B. Cl. (Bass Clarinet):** Enters in measure 12 with a melodic line, marked *mp* and *f*.
- T. Sx. (Tenor Saxophone):** Enters in measure 12 with a melodic line, marked *mp* and *f*.
- Hn. (Horn):** Enters in measure 12 with a melodic line, marked *mf* and *f*.
- Mar. (Maracas):** Features a rhythmic pattern. The top staff is marked with *f*, *mp*, *mp*, and *mf*. The bottom staff is marked with *mp* and *f*. Specific techniques like "Woodblocks" and "Marimba" are indicated above the staff.
- Pno. (Piano):** Features a rhythmic accompaniment. The top staff is marked with *f* and *mf*. The bottom staff is marked with *mp* and *f*.
- Elec. (Electric Bass):** Provides a steady bass line, marked with *mp* and *f*.
- Vin. (Violin):** Starts with *arco* and *f*, then switches to *pizz.* (pizzicato) with *mf*, and returns to *arco* with *f* and *mp*.
- Vla. (Viola):** Starts with *arco* and *f*, then switches to *pizz.* with *mf*, and returns to *arco* with *f* and *mp*.
- Ve. (Violoncello):** Starts with *arco* and *f*, then switches to *pizz.* with *mf*, and returns to *arco* with *f* and *mp*.
- D.B. (Double Bass):** Provides a steady bass line, marked with *f*, *mp*, *mf*, *f*, *mp*, and *f*.

I. Breakout

17 **C**

Fl.

B. Cl.

T. Sx.

Hn.

Perc.

Pno.

Elec.

Vln.

Vla.

Ve.

D.B.

Woodblocks

Marimba

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

p *mf* *mf* *p*

p *mp* *mf* *p*

p *mp* *mf* *p*

I. Breakout

D

FL.

B. Cl.

T. Sx.

Hn.

22

p *mf* *mp* *p* *mp* *mf*

p *mf* *mp* *p* *mp* *fp*

p *mf* *p*

Musical score for Flute (FL.), Bass Clarinet (B. Cl.), Saxophone (T. Sx.), and Horns (Hn.). The Flute part has rests. The Bass Clarinet, Saxophone, and Horns parts feature melodic lines with dynamic markings: *p*, *mf*, *mp*, and *fp*.

D

Mar.

Pno.

Elec.

22

p *mf* *mp* *p* *mp* *mf*

p *mf* *mp* *p*

p *mp* *mf*

Musical score for Maracas (Mar.), Piano (Pno.), and Electric Bass (Elec.). The Maracas part has rests. The Piano part features chords with dynamic markings: *p*, *mf*, *mp*, and *p*. The Electric Bass part has rests.

D

Vln.

Vla.

Vc.

D.B.

22

p *mf* *mp*

mf *p* *mp* *fp*

mf *p* *mp* *mf*

p *mf*

Musical score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin part has rests. The Viola part has dynamic markings: *mf*, *p*, *mp*, and *fp*. The Violoncello part has dynamic markings: *mf*, *p*, *mp*, and *mf*. The Double Bass part has dynamic markings: *p* and *mf*.

I. Breakout

27

Fl.

B. Cl.

T. Sx.

Hn.

Mar.

Pno.

Elec.

Vin.

Vla.

Ve.

D.B.

mf *f* *mp* *fp* *f*

f *mp* *f*

f *mp* *fp* *f*

fp *f*

mp *f* *mp* *f*

mp *f*

f

f *p* *f* *f*

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

mf *f*

I. Breakout

E

Fl. *p*

B. Cl. *p* *mp*

T. Sx. *p* *mp*

Hn. 31

E

Perc. *p* Woodblocks *p* *mf*

Pno. 31 *mp* *mf*

Elec. *p* *mf*

E

Vln. *pizz.* *p*

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

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

D.B.

I. Breakout

Musical score for "I. Breakout" featuring various instruments. The score is divided into systems. The first system includes Flute (Fl.), Bass Clarinet (B. Cl.), and Tenor Saxophone (T. Sax.). The second system includes Percussion (Perc.), Piano (Pno.), and Electric Bass (Elec.). The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key markings and dynamics include:

- Flute: *p*, **F**
- Bass Clarinet: *mf*
- Tenor Saxophone: *mf*
- Percussion: *p*, **F**
- Piano: *mp*, *8va*
- Violin: *arco*, *p*, **F**
- Viola: *p*, *p*
- Violoncello: *p*

I. Breakout

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

- Fl. (Flute):** Starts at measure 40 with a rest, then enters with a melodic line at measure 41, marked *mf*.
- B. Cl. (Bass Clarinet):** Enters at measure 40 with a rhythmic pattern, marked *mp*. It has a rest at measure 41 and re-enters at measure 42, marked *mp*, and again at measure 43, marked *p*.
- T. Sx. (Tenor Saxophone):** Enters at measure 40 with a rhythmic pattern, marked *mp*. It has a rest at measure 41 and re-enters at measure 42, marked *mp*, and again at measure 43, marked *p*.
- Hn. (Horn):** Enters at measure 40 with a rest, then at measure 41 with a melodic line, marked *p*. It continues with a melodic line through measure 43, marked *mf* at measure 42 and *p* at measure 43.
- Perc. (Percussion):** Enters at measure 40 with a rhythmic pattern, marked *mf*.
- Pno. (Piano):** Enters at measure 40 with a melodic line, marked *mp*. It has a rest at measure 41 and re-enters at measure 42, marked *mp*.
- Elec. (Electric Bass):** Enters at measure 40 with a rhythmic pattern, marked *mp*. It has a rest at measure 41 and re-enters at measure 42, marked *mf*.
- Vln. (Violin):** Enters at measure 40 with a rest, then at measure 41 with a melodic line, marked *mp*. It continues with a melodic line through measure 43, marked *p* at measure 42 and *mf* at measure 43.
- Vla. (Viola):** Enters at measure 40 with a rhythmic pattern, marked *mp*. It has a rest at measure 41 and re-enters at measure 42, marked *p*, and again at measure 43, marked *mf*.
- Vc. (Violoncello):** Enters at measure 40 with a rhythmic pattern, marked *mp*. It has a rest at measure 41 and re-enters at measure 42, marked *p*, and again at measure 43, marked *mf*.
- D.B. (Double Bass):** Enters at measure 40 with a rest, then at measure 41 with a rhythmic pattern, marked *p*. It continues with a rhythmic pattern through measure 43, marked *mf* at measure 42 and *p* at measure 43.

The score includes dynamic markings (*mp*, *mf*, *p*) and articulation marks such as slurs and accents. Some staves have rests at the beginning of the section.

I. Breakout

The musical score for "I. Breakout" is arranged for a large ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 41 with a dynamic of *mp*, reaching *f* by measure 42. A section marked **G** begins at measure 43.
- B. Cl. (Bass Clarinet):** Starts at measure 41 with a dynamic of *f*. A section marked **G** begins at measure 43.
- T. Sx. (Trombone):** Starts at measure 41 with a dynamic of *f*. A section marked **G** begins at measure 43.
- Hn. (Horn):** Remains silent throughout this section.
- Mar. (Maracas):** Starts at measure 41 with a dynamic of *mp*, reaching *f* by measure 42. A section marked **G** begins at measure 43, with a "Woodblocks" instruction above the staff.
- Pno. (Piano):** Remains silent until measure 44, where it plays a short phrase with a dynamic of *mf*. A *g⁰⁰* marking is present below the staff.
- Elec. (Electric Guitar):** Starts at measure 41 with a dynamic of *p*, reaching *f* by measure 42. A section marked **G** begins at measure 43.
- Vln. (Violin):** Starts at measure 41 with a dynamic of *f*. A section marked **G** begins at measure 43.
- Vla. (Viola):** Starts at measure 41 with a dynamic of *p*, reaching *f* by measure 42. A section marked **G** begins at measure 43.
- Vc. (Violoncello):** Starts at measure 41 with a dynamic of *f*. A section marked **G** begins at measure 43.
- D.B. (Double Bass):** Starts at measure 41 with a dynamic of *mp*, reaching *f* by measure 42. A section marked **G** begins at measure 43.

I. Breakout

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

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

T. Sax. *mp* *mf* *f* *mf* *p*

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

Perc. *mp*

Pno.

reeds only

Elec. *mp* *mf* *f* *mf* *p*

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

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

Ve. *mp* *mf* *f* *mf* *p*

D.B. *mp*

I. Breakout

53

Fl. *f* *mf*

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

T. Sx. *f* *mf* *mp* *p*

Hn. *f*

Mar. *mf* *p*

Pno. *mf* *mp*

Elec. *f* *p*

Vln. *f* *mf*

Vla. *f* *mp* *mf*

Ve. *f* *mp* *mf*

D.B. *mf*

reeds and strings

I. Breakout

The musical score for "I. Breakout" is arranged for a large ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, measures 57-60. Includes a rehearsal mark **H** above measure 60.
- B. Cl. (Bass Clarinet):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*, *f*.
- T. Sx. (Trombone):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*, *f*.
- Hn. (Horn):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*.
- Mar. (Maracas):** Part 1, measures 57-60. Includes a **Woodblocks** section starting at measure 59. Dynamic markings: *ff*, *f*, *mp*, *f*.
- Pno. (Piano):** Part 1, measures 57-60. Dynamic markings: *f*, *8va*.
- Elec. (Electric Bass):** Part 1, measures 57-60. Dynamic marking: *ff*.
- Vln. (Violin):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*. Includes a rehearsal mark **H** above measure 60 and the instruction *arco*.
- Vla. (Viola):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*. Includes the instruction *arco*.
- Vc. (Violoncello):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*.
- D.B. (Double Bass):** Part 1, measures 57-60. Dynamic markings: *ff*, *f*, *f*.

I. Breakout

61

Fl. *mf* *ff*

B. Cl. *mp* *mf* *ff* *p* *mp*

T. Sax. *mp* *mf* *ff* *p* *mp*

Hn. *mf* *ff* *p*

Mar. *mf* *mf* *ff*

Pno. *mf* *ff* *mp*
sc

Elec. *mp* *mf*

Vin. *mf* *mf* *ff* *pizz.* *mp*

Vla. *mf* *mf* *ff* *p* *mp*

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

D.B. *mf* *mf* *f* *ff* *mp*

Detailed description: This page of a musical score, titled 'I. Breakout', contains ten staves of music for various instruments. The staves are arranged vertically from top to bottom: Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), Electric Bass (Elec.), Violin (Vin.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is written in 4/4 time and features a dynamic range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes various articulations such as *pizz.* (pizzicato) and *arco* (arco), and dynamic markings like *f* (forte) and *p* (piano). A rehearsal mark '61' is placed at the beginning of the first staff. The bottom of the page features the page number '38'.

II. Parallel Existence

Freely (♩ = 72)

Flute

Electronics

Percussion
Triangle
Tan-Tam

Piano

A

Fl.

Elec.

Perc.

Pno.

II. Parallel Existence

Musical score for measures 12-15. The score is divided into four staves: Flute (Fl.), Electric Guitar (Elec.), Percussion (Perc.), and Piano (Pno.).

- Flute (Fl.):** Measures 12-15. Dynamics: *p*, *pp*, *pp*, *mp*. Includes a box labeled 'B' above measure 13 and a 'Ped.' marking below measure 15.
- Electric Guitar (Elec.):** Measures 12-15. Dynamics: *ppp*, *p*. Includes a box labeled 'H-3' above measure 15.
- Percussion (Perc.):** Measures 12-15. Includes 'Tam-Tam' and 'Triangle' markings above measures 13 and 15 respectively. A 'L.V.' marking is present above measure 13.
- Piano (Pno.):** Measures 12-15. Dynamics: *f*, *mp*, *f*. Includes 'Ped.' markings below measures 12 and 15.

Musical score for measures 18-21. The score is divided into four staves: Flute (Fl.), Electric Guitar (Elec.), Percussion (Perc.), and Piano (Pno.).

- Flute (Fl.):** Measures 18-21. Dynamics: *ppp*, *p*, *mf*, *mp*. Includes a box labeled 'C' above measure 18 and a 'Ped.' marking below measure 20.
- Electric Guitar (Elec.):** Measures 18-21. Dynamics: *ppp*.
- Percussion (Perc.):** Measures 18-21. Includes 'Tam-Tam' and 'Triangle' markings above measures 18 and 20 respectively.
- Piano (Pno.):** Measures 18-21. Dynamics: *mp*, *p*, *f*, *mp*. Includes 'Ped.' markings below measures 18 and 21.

II. Parallel Existence

23 **D**

Fl. *mf* *mp* *mp*

Elec. [H-4] [H-5]

Perc. **D**

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

E

Fl. *f* *p*

Elec. [H-6]

Perc. **E**

Pno. *f*

III. Broken Things

Score in C

Jamie Keesecker

Quirky and Light ♩ = 76 A

Flute *pp*

Bass Clarinet

Soprano Saxophone *pp*

Horn

Quirky and Light ♩ = 76 A

Marimba *mp* *p* *mf* *p* *f* *p* *mp* *p*

Piano

Quirky and Light ♩ = 76 A

Violin *mp* *mp* *mp* *sim.*

Viola

Cello *pizz.* *mp* *p* *mf* *p* *f* *p* *mp* *p*

Double Bass

III. Broken Things

Musical score for "III. Broken Things" featuring the following instruments and parts:

- Fl. (Flute):** Part 7, measures 1-4. Dynamics: *p*, *pp*, *p*. Includes a trill in measure 2 and a box labeled "B" above measure 4.
- B. Cl. (Bass Clarinet):** Part 7, measures 1-4. Rested.
- S. Sx. (Saxophone):** Part 7, measures 1-4. Dynamics: *p*, *pp*, *p*. Includes a trill in measure 2.
- Hn. (Horn):** Part 7, measures 1-4. Rested.
- Mar. (Maracas):** Part 7, measures 1-4. Dynamics: *mp*, *p*, *mf*, *p*, *f*, *p*, *mp*, *p*. Includes a box labeled "B" above measure 4.
- Pno. (Piano):** Part 7, measures 1-4. Rested.
- Vln. (Violin):** Part 7, measures 1-4. Dynamics: *mp*, *mp*, *mp*, *mp*, *sim.*. Includes a box labeled "B" above measure 4.
- Vla. (Viola):** Part 7, measures 1-4. Rested.
- Vc. (Violoncello):** Part 7, measures 1-4. Dynamics: *mp*, *p*, *mf*, *p*, *f*, *p*, *mp*, *p*. Includes a *pizz.* marking in measure 1.
- D.B. (Double Bass):** Part 7, measures 1-4. Rested.

III. Broken Things

Musical score for "III. Broken Things" featuring the following instruments and parts:

- Fl. (Flute):** Measures 13-16, 17-20. Includes a first ending bracket over measures 15-16.
- B. Cl. (Bass Clarinet):** Measures 13-16, 17-20. Includes a *mp* dynamic marking in measure 19.
- S. Sx. (Saxophone):** Measures 13-16, 17-20. Includes a first ending bracket over measures 15-16.
- Hn. (Horn):** Measures 13-16, 17-20. Includes a *p* dynamic marking and a "muted" instruction in measure 19.
- Mar. (Maracas):** Measures 13-16, 17-20. Includes a *delta* instruction and dynamic markings: *mp*, *p*, *mf*, *p*, *f*, *p*, *mp*, *p*.
- Pno. (Piano):** Measures 13-16, 17-20. (Empty staves).
- Vln. (Violin):** Measures 13-16, 17-20. Includes a *sim.* instruction and dynamic markings: *mp*, *mp*.
- Vla. (Viola):** Measures 13-16, 17-20. Includes a *mp* dynamic marking in measure 19.
- Ve. (Violoncello):** Measures 13-16, 17-20. Includes dynamic markings: *mp*, *p*, *mf*, *p*, *f*, *p*, *mp*, *p*.
- D.B. (Double Bass):** Measures 13-16, 17-20. Includes a *mp* dynamic marking in measure 19.

III. Broken Things

The musical score is for the piece "III. Broken Things" and consists of ten staves. The time signature is 3/4, with a 2/4 section in the middle of each staff. A rehearsal mark 'C' is placed at the beginning of the 2/4 section. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a rest, then plays a melodic line in the 2/4 section, marked *p*.
- B. Cl. (Bass Clarinet):** Plays a rhythmic pattern in the first 3/4 section, then rests.
- S. Sx. (Saxophone):** Plays a melodic line in the 2/4 section, marked *p*.
- Hn. (Horn):** Plays a melodic line in the first 3/4 section, then rests.
- Mar. (Maracas):** Plays a rhythmic pattern in the 2/4 section, marked *p*, *pp*, *mp*, *pp*, *mf*, *pp*, *p*, and *pp*.
- Pno. (Piano):** Remains silent throughout the piece.
- Vin. (Violin):** Plays a rhythmic pattern in the 2/4 section, marked *p*, *pp*, *p*, and *pp*. A *sim.* (sustained) marking is present in the final 3/4 section.
- Vla. (Viola):** Plays a rhythmic pattern in the first 3/4 section, then rests.
- Vc. (Violoncello):** Plays a melodic line in the 2/4 section, marked *p*, *pp*, *mp*, *pp*, *mf*, *pp*, *p*, and *pp*.
- D.B. (Double Bass):** Plays a rhythmic pattern in the first 3/4 section, then rests.

III. Broken Things

The musical score is for the piece "III. Broken Things" and spans measures 24 to 31. It features the following instruments and parts:

- Flute (Fl.):** Measures 24-31. Starts with a *p* dynamic. Includes a boxed "D" above measure 24 and a triplet in measure 28.
- Bass Clarinet (B. Cl.):** Measures 24-31. Remains silent until measure 31, where it plays a *p* dynamic.
- Saxophone (S. Sx.):** Measures 24-31. Starts with a *p* dynamic. Includes a triplet in measure 28.
- Horn (Hn.):** Measures 24-31. Remains silent until measure 31, where it plays a *p* dynamic.
- Maracas (Mar.):** Measures 24-31. Starts with a boxed "D" above measure 24. Dynamics include *p*, *pp*, *mp*, *pp*, *mf*, *pp*, *p*, and *pp*. A dotted line above the staff indicates a continuation of the pattern.
- Piano (Pno.):** Measures 24-31. Remains silent throughout.
- Violin (Vln.):** Measures 24-31. Starts with a boxed "D" above measure 24. Dynamics include *p*, *p*, and *sim.* (sustained).
- Viola (Vla.):** Measures 24-31. Remains silent until measure 31, where it plays a *p* dynamic.
- Violoncello (Vc.):** Measures 24-31. Dynamics include *p*, *pp*, *mp*, *pp*, *mf*, *pp*, *p*, and *pp*.
- Double Bass (D.B.):** Measures 24-31. Remains silent throughout.

III. Broken Things

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 31 with a rest. Re-enters at measure 34 with a half note, marked *pp*.
- B. Cl. (Bass Clarinet):** Plays a rhythmic pattern of eighth notes from measure 31 to 34, marked *mp*. Ends with a whole note rest at measure 35.
- S. Sx. (Saxophone):** Plays a melodic line with a triplet of eighth notes at measure 32, marked *mp*. Ends with a half note at measure 35, marked *pp*.
- Hn. (Horn):** Plays a half note at measure 31, marked *mp*. Ends with a whole note rest at measure 35.
- Mar. (Maracas):** Starts at measure 31 with a rest. Re-enters at measure 34 with a rhythmic pattern, marked *mf* and *p mp*. A *8va* marking is present above the staff.
- Pno. (Piano):** Starts at measure 31 with a rest. Re-enters at measure 34 with a rhythmic pattern, marked *mf* and *p mp*. A *secco, detached* marking is present above the staff.
- Vln. (Violin):** Starts at measure 31 with a rest. Re-enters at measure 34 with a half note, marked *pp*.
- Vla. (Viola):** Plays a rhythmic pattern of eighth notes from measure 31 to 34, marked *pp* and *mp*. Ends with a whole note rest at measure 35, marked *pp*.
- Vc. (Violoncello):** Starts at measure 31 with a rest. Re-enters at measure 34 with a half note, marked *p* and *mp*. A *arco* marking is present above the staff. Ends with a whole note rest at measure 35, marked *pp*.
- D.B. (Double Bass):** Plays a rhythmic pattern of eighth notes from measure 31 to 34, marked *p* and *mp*. Ends with a whole note rest at measure 35.

The score includes dynamic markings (*pp*, *mp*, *mf*, *p*), articulation (*secco, detached*), and performance instructions (*arco*, *8va*). A rehearsal mark 'E' is placed above the first staff at measure 34. The time signature changes from 3/4 to 4/4 at measure 34.

III. Broken Things

The musical score for "III. Broken Things" is arranged for a chamber ensemble. It begins at measure 36. The Flute (Fl.), Bass Clarinet (B. Cl.), and Saxophone (S. Sx.) parts feature melodic lines with triplets and slurs. The Horn (Hn.) part has a rest until measure 39, followed by a melodic line starting with an "open" instruction, marked *p* and *mp*. The Maracas (Mar.) part has a rhythmic pattern marked *mf*. The Piano (Pno.) part has a complex rhythmic accompaniment marked *mf*. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts provide harmonic support with slurs and triplets. The score is in 4/4 time and includes dynamic markings such as *mp* and *mf*.

III. Broken Things

Musical score for "III. Broken Things" in 4/4 time. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Saxophone (S. Sx.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 40-42 are shown. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance markings include *pizz.* (pizzicato) for the Double Bass and *mf* for the Flute, Bass Clarinet, Saxophone, Horn, Maracas, Violin, Viola, Violoncello, and Double Bass. The Piano part features complex rhythmic patterns with accents.

III. Broken Things

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Starts at measure 43 with a whole rest. At measure 9, it begins a melodic line with a dynamic marking of *p* (piano). A fermata is placed over the final note of the line.
- B. Cl. (Bass Clarinet):** Starts at measure 43 with a whole rest. At measure 9, it begins a rhythmic accompaniment of eighth notes with a dynamic marking of *p*.
- S. Sx. (Saxophone):** Starts at measure 43 with a whole rest. At measure 9, it begins a rhythmic accompaniment of eighth notes with a dynamic marking of *p*.
- Hn. (Horn):** Starts at measure 43 with a melodic phrase. It remains silent from measure 9 onwards.
- Mar. (Maracas):** Starts at measure 43 with a rhythmic pattern. It remains silent from measure 9 onwards.
- Pno. (Piano):** Starts at measure 43 with a melodic phrase. It remains silent from measure 9 onwards.
- Vln. (Violin):** Starts at measure 43 with a whole rest. It remains silent from measure 9 onwards.
- Vla. (Viola):** Starts at measure 43 with a whole rest. It remains silent from measure 9 onwards.
- Vc. (Violoncello):** Starts at measure 43 with a whole rest. It remains silent from measure 9 onwards.
- D.B. (Double Bass):** Starts at measure 43 with a melodic phrase. It remains silent from measure 9 onwards.

Rehearsal marks are indicated by a box containing the letter 'F' above measures 9 and 16 in the Flute, Bass Clarinet, Saxophone, and Double Bass staves.

III. Broken Things

48

Fl. *p* **G**

B. Cl. *mp* *p*

S. Sx. *p*

Hn. muted *p*

Mar. *p* *p* **G**

Pno. *p*

Vln. *p* sul pont. *mp* *pp* **G**

Vla. *p* sul pont. *mp* *pp*

Vc. *p* sul pont. *mp* *pp*

D.B.

Detailed description: This is a page of a musical score for the piece 'III. Broken Things'. The score is arranged in a standard orchestral format with ten staves. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Saxophone (S. Sx.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music begins at measure 48. The Flute part features a melodic line with a dynamic marking of *p* and a 'G' chord symbol above it. The Bass Clarinet and Saxophone parts have a rhythmic accompaniment with dynamics of *mp* and *p*. The Horn part is marked 'muted' and *p*. The Maracas part has a simple rhythmic pattern with dynamics of *p* and *p*, and a 'G' chord symbol above it. The Piano part provides harmonic support with chords and a dynamic of *p*. The Violin, Viola, and Violoncello parts are marked 'sul pont.' and have dynamics of *p*, *mp*, and *pp*. The Double Bass part is mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

III. Broken Things

55

Fl.

B. Cl.

S. Sax. to Tenor Sax.

Hn.

Mar.

Pno.

8

Vln. *mp* sul pont. *mf* sul pont. *mp*

Vla. *mp* sul pont. *mf* sul pont. *mp*

Vc. *mf* sul pont. *mp*

D.B.

Detailed description: This is a page of a musical score for a piece titled "III. Broken Things". The score is arranged for a large ensemble. The top section includes Flute (Fl.), Bass Clarinet (B. Cl.), and Soprano Saxophone (S. Sax.), with a note for the S. Sax. to switch to Tenor Saxophone. Below these are Horn (Hn.), Maracas (Mar.), and Piano (Pno.). The bottom section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, B. Clarinet, and Soprano Saxophone parts feature intricate melodic lines with many accidentals. The Violin, Viola, and Violoncello parts are marked with dynamics like *mp* and *mf*, and include "sul pont." (sul ponticello) markings. The Double Bass part is mostly silent. The score is divided into measures by vertical bar lines, with a measure number "55" at the beginning of the first staff.

III. Broken Things

61

Fl.

B. Cl.

S. Sx.

Hn. *mp* open

Mar. *p*

Pno. *p*

Vln. *p* *pp* ord.

Vla. *p* *pp* ord.

Ve. *p* *pp* ord.

D.B.

Detailed description: This page of a musical score, titled 'III. Broken Things', contains measures 61 through 64. The score is arranged for a chamber ensemble. The Flute, B. Clarinet, and Soprano Saxophone parts are mostly silent, indicated by rests. The Horn part begins in measure 63 with a melodic line starting on a whole note, marked *mp* and 'open'. The Maracas part starts in measure 61 with a rhythmic pattern, marked *p*. The Piano part features a complex texture with chords and moving lines in both hands, marked *p*. The Violin, Viola, and Violoncello parts have melodic lines with dynamics ranging from *p* to *pp*, and include 'ord.' (ordine) markings. The Double Bass part is silent throughout the measures shown.

III. Broken Things

68

Fl.

B. Cl.

S. Sax.

Hn.

Mar.

Pno.

Vln.

Vla.

Ve.

D.B.

p

mp

p

pp

mp

pizz.

H

H

H

Detailed description: This page of a musical score, titled 'III. Broken Things', contains measures 68 through 75. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Ve.), and Double Bass (D.B.). The Flute, Bass Clarinet, and Soprano Saxophone staves are mostly empty, with a boxed 'H' above measure 75. The Horn staff has a melodic line starting in measure 74, marked *p* and *mp*. The Maracas staff has a rhythmic accompaniment of eighth notes. The Piano staff has a complex accompaniment with chords and moving lines, marked *p*. The Violin and Viola staves have melodic lines with long slurs, marked *p* and *pp*. The Cello staff has a bass line with some pizzicato markings, marked *mp*. The Double Bass staff is mostly empty. There are three boxed 'H' symbols above measures 75, 76, and 77.

III. Broken Things

76

Fl.

B. Cl.

S. Sax.

Hn.

Mar.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

p

mp

pizz.

mp

(pizz.)

arco

p

mp

Detailed description: This page of a musical score, titled 'III. Broken Things', contains measures 76 through 82. The score is arranged in a system with ten staves. From top to bottom, the staves are for Flute (Fl.), Bass Clarinet (B. Cl.), Saxophone (S. Sax.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The Flute, Bass Clarinet, and Saxophone staves are mostly empty, indicating rests. The Horn staff has a short melodic phrase in measure 76. The Maracas staff provides a rhythmic accompaniment with a steady pulse. The Piano part is complex, featuring intricate chordal textures and melodic lines in both hands, with dynamic markings of *p* and *mp*. The Violin and Viola parts have melodic lines with *mp* dynamics. The Cello part includes *pizz.* (pizzicato) markings and *mp* dynamics. The Double Bass part has a simple bass line with *mp* dynamics. The Violin staff also includes an *arco* marking in measure 82. The overall mood is somber and reflective, consistent with the title 'Broken Things'.

III. Broken Things

The musical score is divided into two systems. The first system includes Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Tenor Sax.), and Horn (Hn.). The Flute part begins with a first ending bracket labeled 'I' and a dynamic marking of *p*. The Bass Clarinet and Tenor Saxophone parts start with a dynamic marking of *pp*. The Horn part is silent. The second system includes Maracas (Mar.), Piano (Pno.), Violin (Vin.), Viola (Vla.), Cello (Ve.), and Double Bass (D.B.). The Maracas part has a first ending bracket labeled 'I' and a dynamic marking of *p*, with a note 'to Xylophone' above it. The Piano part has a dynamic marking of *p* and includes a 'Ped.' (pedal) marking. The Violin, Viola, and Cello parts have a dynamic marking of *mf*, while the Double Bass part has a dynamic marking of *p*. The score is written in a key signature of one flat and a 4/4 time signature.

III. Broken Things

J
(← ♩ = ♩ →) ♩ = 101.3

The score is divided into three systems, each starting with a boxed 'J' and a tempo marking '(← ♩ = ♩ →) ♩ = 101.3'.
System 1:
- Flute (Fl.): Starts with a dynamic of *p* and crescendos to *f*.
- Bass Clarinet (B. Cl.): Starts with *p* and crescendos to *mf*.
- Trombone (T. Sx.): Remains silent until the end of the system where it plays *mf*.
- Horn (Hn.): Starts with *p* and crescendos to *mf*.
System 2:
- Xylophone (Xyl.): Starts with *mf*.
- Piano (Pno.): Starts with *mf* and is marked 'secco, detached'.
System 3:
- Violin (Vln.): Starts with *f*, then *mf* and *f*, and ends with *mf*.
- Viola (Vla.): Starts with *f*, then *mf* and *f*, and ends with *mf*.
- Violoncello (Vc.): Starts with *f*, then *mf* and *f*, and ends with *mf*.
- Double Bass (D.B.): Starts with *mf* and *f*, then *mp* and *f*, and ends with *mf*. The final measure is marked 'arco'.

III. Broken Things

102

Fl. *p* *f*

B. Cl. *p* *mf* *p* *mf*

T. Sx.

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

Xyl. *mf*

Pno. *mf*

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

D.B. *p* *f* *mp* *f*

Detailed description: This is a page of a musical score for the piece 'III. Broken Things'. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), Bass Clarinet (B. Cl.), Trombone (T. Sx.), Horn (Hn.), Xylophone (Xyl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The page begins at measure 102. The Flute part has a melodic line starting with a dynamic of *p* and moving to *f*. The Bass Clarinet has a rhythmic accompaniment with dynamics *p*, *mf*, *p*, and *mf*. The Trombone part is mostly rests. The Horn part has a melodic line with dynamics *p*, *mf*, *p*, and *mf*. The Xylophone has a rhythmic pattern with a dynamic of *mf*. The Piano part has a rhythmic accompaniment with a dynamic of *mf*. The Violin, Viola, and Violoncello parts have melodic lines with dynamics *f*, *mf*, and *f*. The Double Bass part has a rhythmic accompaniment with dynamics *p*, *f*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

III. Broken Things

K

Fl. *f*

B. Cl. *mf* *p* *mf* *p* *mf* *p* *mf*

T. Sx. *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. ¹⁰⁷ *mf* *p* *mf* *p* *mf* *p* *mf*

K

Xyl. *f* *8va*

Pno. *f*

K

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

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

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

D.B. *mf* *p* *f* *p* *f* *p* *f*

Detailed description: This page of a musical score for 'III. Broken Things' contains three systems of staves. The first system includes Flute (Fl.), Bass Clarinet (B. Cl.), Trombone (T. Sx.), and Horn (Hn.). The second system includes Xylophone (Xyl.) and Piano (Pno.). The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Each staff contains musical notation with dynamic markings such as *mf*, *f*, *p*, and *mp*. A key signature change is indicated by a box labeled 'K' at the beginning of each system. The Flute part features a melodic line with accents and dynamic changes. The Bass Clarinet and Trombone parts have rhythmic patterns with dynamic shifts. The Horn part includes a measure marked '107'. The Xylophone part has a melodic line with an *8va* marking. The Piano part provides harmonic support with chords and arpeggios. The string quartet (Violin, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment with dynamic changes.

III. Broken Things

113

Fl. *ff*

B. Cl. *p* *mf*

T. Sx. *p* *mf*

Hn. *p* *mf*

Xyl. ^(8^{va}) 113

Pno. *f* 8^{va}

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

D.B. *p* *f* *p* *f*

Detailed description: This page of a musical score, titled 'III. Broken Things', contains ten staves of music. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Saxophone (T. Sx.), Horn (Hn.), Xylophone (Xyl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 113. The Flute part features a melodic line with accents and a dynamic shift to fortissimo (ff) in the final measure. The Bass Clarinet and Saxophone parts play a similar melodic line, with dynamics ranging from piano (p) to mezzo-forte (mf). The Horn part provides a harmonic accompaniment with dynamics from p to mf. The Xylophone part, marked with an octave sign (8^{va}), plays a rhythmic pattern. The Piano part features a complex texture with a forte (f) dynamic. The Violin, Viola, and Violoncello parts play a melodic line with dynamics from mezzo-piano (mp) to fortissimo (ff). The Double Bass part provides a rhythmic foundation with dynamics from piano (p) to forte (f).

III. Broken Things

Musical score for "III. Broken Things" featuring the following instruments:

- Fl. (Flute): Measures 125-130. Includes a triplet of eighth notes marked *pp*.
- B. Cl. (Bass Clarinet): Measures 125-130. Includes a triplet of eighth notes marked *pp*.
- S. Sax. (Saxophone): Measures 125-130. Includes a triplet of eighth notes marked *p*.
- Hn. (Horn): Measures 125-130. Includes a triplet of eighth notes marked *pp*.
- Xyl. (Xylophone): Measures 125-130. Includes a triplet of eighth notes marked *p*.
- Cel. (Celesta): Measures 125-130. Includes a triplet of eighth notes marked *p* and a sixteenth-note triplet marked *pp*. Pedal markings are present.
- Vln. (Violin): Measures 125-130. Includes a triplet of eighth notes marked *pp*.
- Vla. (Viola): Measures 125-130. Includes a triplet of eighth notes marked *pp*.
- Vc. (Violoncello): Measures 125-130. Includes a triplet of eighth notes marked *pp*.
- D.B. (Double Bass): Measures 125-130. Includes a triplet of eighth notes marked *pp*.

III. Broken Things

Musical score for "III. Broken Things". The score is arranged in a system with ten staves. A rehearsal mark "M" is placed above the first staff at measure 132. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 132-134. Starts with a *pp* dynamic. Includes a triplet of eighth notes.
- B. Cl. (Bass Clarinet):** Measures 132-134. Starts with a *pp* dynamic. Features a long, sustained note.
- S. Sx. (Saxophone):** Measures 132-134. Starts with a *pp* dynamic. Features a long, sustained note.
- Hn. (Horn):** Measures 132-134. Starts with a *pp* dynamic. Includes a triplet of eighth notes.
- Vib. (Vibraphone):** Measures 132-134. Consists of a steady eighth-note accompaniment.
- Cel. (Cello):** Measures 132-134. Starts with a *p* dynamic. Features a sixteenth-note figure with a pedal point.
- Vln. (Violin):** Measures 132-134. Starts with a *pp* dynamic. Includes triplets and a long, sustained note.
- Vla. (Viola):** Measures 132-134. Starts with a *pp* dynamic. Includes a triplet of eighth notes.
- Vc. (Violoncello):** Measures 132-134. Remains silent.
- D.B. (Double Bass):** Measures 132-134. Remains silent.

III. Broken Things

Musical score for "III. Broken Things" featuring various instruments. The score is divided into systems, with a boxed "N" marking a specific section. The instruments listed are Flute (Fl.), Bass Clarinet (B. Cl.), Saxophone (S. Sx.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Cel.), Violoncello Pedal (Ped.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score includes dynamic markings such as *pp*, *ppp*, and *p*. It also features articulation marks like accents and slurs, and performance instructions like "Ped." for the cello. The piece is marked with a boxed "N" in the upper right of the first system and the middle of the second system.

III. Broken Things

Musical score for "III. Broken Things" featuring the following instruments: Fl. (Flute), B. Cl. (Bass Clarinet), S. Sx. (Saxophone), Hn. (Horn), Vib. (Vibraphone), Cel. (Celeste), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is marked with measure numbers 145 and includes dynamic markings such as *pp*, *ppp*, and *p*. It features various musical notations including triplets, slurs, and pedaling instructions for the Celeste.

III. Broken Things

151

o

Fl. *pp* *ppp* *pp*

B. Cl. *pp*

S. Sax. *pp* *p*

Hn. *pp* *pp*

151

o

Vib. *pp*

Cel. *p* *pp*

Ped. Ped.

151

o

Vln. *ppp* *pp*

Vla. *pp* *ppp* *pp*

Vc.

D.B.

Detailed description: This page of a musical score, titled 'III. Broken Things', contains measures 151 through 154. The score is arranged for a woodwind and string ensemble. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B. Cl.), Saxophone (S. Sax.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Cello (Cel.), and Double Bass (D.B.). The Flute part begins with a circled 'o' above measure 151, followed by a triplet of eighth notes marked *pp*, a half note, and another triplet of eighth notes marked *ppp*. The Bass Clarinet part has a triplet of eighth notes marked *pp*. The Saxophone part has a half note marked *pp* and a half note marked *p*. The Horn part has a triplet of eighth notes marked *pp* and another triplet marked *pp*. The Violin part has a circled 'o' above measure 151, followed by a triplet of eighth notes marked *ppp*, a half note, and another triplet marked *pp*. The Viola part has a triplet of eighth notes marked *pp*, a half note, and two triplets marked *ppp* and *pp*. The Cello part has a half note marked *p* and a half note marked *pp*. Pedal markings (Ped.) are present under the Cello part. The Double Bass part is mostly silent.

III. Broken Things

The musical score is arranged in a system with the following instruments and parts:

- Fl. (Flute):** Starts at measure 158 with a *pp* dynamic. A dynamic change to *p* occurs at measure 163.
- B. Cl. (Bass Clarinet):** Features triplet patterns with *pp* dynamics.
- S. Sax. (Saxophone):** Includes a dynamic change from *pp* to *p* at measure 163.
- Hn. (Horn):** Features a triplet pattern with *pp* dynamics.
- Vib. (Vibraphone):** Provides a steady rhythmic accompaniment.
- Cel. (Cello):** Features a sixteenth-note triplet pattern with *p* dynamics and a *Ped.* (pedal) marking.
- Vln. (Violin):** Features a triplet pattern with *pp* dynamics.
- Vla. (Viola):** Features a triplet pattern with *pp* dynamics.
- Vc. (Violoncello):** Features a triplet pattern with *pp* dynamics.
- D.B. (Double Bass):** Features a triplet pattern with *pp* dynamics.

A dynamic change box containing the letter **P** is placed above the Flute staff at measure 163. The score includes various musical notations such as triplets, slurs, and dynamic markings.

III. Broken Things

Q

Fl. *pp* *p* *pp*

B. Cl. *pp* *p* *pp*

S. Sax. *pp* *p* *pp*

Hn. ¹⁷² *pp* *p* *pp*

Q

Vib. *p* *pp*

Cel. *p* *pp*

Ped.

Q

Vln. *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vcl. *pp* *p* *pp*

D.B. *pp* *p* *pp*

IV. Divergence

Score in C

Jamie Keesecker

Slow, floating (♩ = 56)

Flute *pp* *p*

Clarinet in B♭

Tenor Sax

Horn in F

Slow, floating (♩ = 56)

very soft mallets

Marimba *pp* *pp* *pp* *pp*

Vibraphone

waviness sweep effect on piano

Dampen end of string with palm

Piano *pp*

Ped.

Slow, floating (♩ = 56)

con sord. *pp* *pp*

sul tasto

Violin

Viola *pp* *pp*

Cello *p*

Double Bass *p*

IV. Divergence

A

Fl. *pp* *ppp*

B. Cl. *ppp* *ppp*

T. Sx.

Hn.

Vib. *pp* *pp* *pp*

Pno. θ Ped.

A

ord. *p* *p* *pp* *pp* *pp* *p*

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

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

Vc. *p*

D.B. *p*

Detailed description: This page contains three systems of musical notation for the piece 'IV. Divergence'. The first system includes Flute (Fl.), B♭ Clarinet (B. Cl.), Tuba (T. Sx.), and Horn (Hn.). The Flute part begins with a melodic line marked *pp* and *ppp*. The B♭ Clarinet part has a similar melodic line marked *ppp*. The second system includes Vibraphone (Vib.) and Piano (Pno.). The Vibraphone part has a melodic line marked *pp*. The Piano part has a single note marked with the Greek letter θ and a pedal point. The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin part has a melodic line marked *p* and *pp*. The Viola part has a melodic line marked *p* and *pp*. The Violoncello part has a melodic line marked *p*. The Double Bass part has a melodic line marked *p*. The section is marked with a box containing the letter 'A' at the beginning of each system.

IV. Divergence

The musical score is divided into two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sx.), and Horn (Hn.). The second system includes Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key features of the score include:

- Flute (Fl.):** Starts at measure 13 with a **B** section marker. The music begins with a *p* dynamic and features a melodic line with slurs and accents.
- Vibraphone (Vib.):** Also starts at measure 13 with a **B** section marker and a *pp* dynamic. It includes a **Marimba** section marker. The part consists of rhythmic patterns with slurs.
- Piano (Pno.):** Features a melodic line with slurs and accents, starting at measure 13.
- Violin (Vln.):** Starts at measure 13 with a **B** section marker. The part includes dynamics *pp*, *p*, and *p*, along with slurs and accents.
- Viola (Vla.):** Features a complex rhythmic pattern with triplets and slurs. Dynamics include *pp* and *p*. A *senza sord.* instruction is present.
- Violoncello (Vc.):** Features a melodic line with slurs and accents.
- Double Bass (D.B.):** Features a rhythmic line with slurs and accents.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** Rests throughout the section.
- B♭ Cl. (B♭ Clarinet):** Features a melodic line starting at measure 24 with dynamics *p*, *mp*, and *p*. It includes a triplet of eighth notes and a triplet of quarter notes.
- T. Sx. (Trombone):** Rests throughout the section.
- Hn. (Horn):** Features a sustained note starting at measure 24 with dynamic *p*.
- Vib. (Vibraphone):** Rests throughout the section.
- Pno. (Piano):** Rests throughout the section.
- Vln. (Violin):** Features a melodic line starting at measure 24 with dynamics *mf*, *mp*, and *p*. It includes a triplet of eighth notes.
- Vla. (Viola):** Features a melodic line starting at measure 24 with dynamics *mf*, *p*, *pp*, and *p*. It includes a triplet of eighth notes.
- Vec. (Violoncello):** Features a melodic line starting at measure 24 with dynamics *mf*, *p*, and *p*. It includes a triplet of eighth notes.
- D.B. (Double Bass):** Features a melodic line starting at measure 24 with dynamics *mf*, *p*, *pp*, and *p*. It includes a triplet of eighth notes.

A section marker **D** is placed above the Flute staff at measure 24 and above the Violin staff at measure 28.

IV. Divergence

29

Fl. *pp*

B. Cl. *mp* *mf*

T. Sx. *pp*

Hn. *pp* mute

Vib.

Pno.

Vln. *mp* *mf*

Vla. *mp*

Vc. *mp*

D.B. *mp*

E

E

E

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into two systems. The first system includes Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sx.), and Horn (Hn.). The Flute part has a dynamic marking of *pp*. The Bass Clarinet part starts with *mp* and moves to *mf*. The Tenor Saxophone part has a dynamic marking of *pp*. The Horn part has a dynamic marking of *pp* and a 'mute' instruction. The second system includes Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin part has dynamic markings of *mp* and *mf*. The Viola, Violoncello, and Double Bass parts all have a dynamic marking of *mp*. There are three boxed 'E' markings above the staves, one above the Flute staff in the first system, one above the Vibraphone staff in the second system, and one above the Violin staff in the second system. The page number '29' is written at the beginning of the first system.

IV. Divergence

33

Fl.

B♭ Cl.

T. Sx.

Hn.

Vib.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

ppp *f*

ppp *f*

timbral trill with alternate fingering

ppp *f*

mp

pp *p* *pp*

p *f*

p *f*

p *f*

p *f*

Detailed description: This page of a musical score, titled 'IV. Divergence', contains staves for eleven instruments. The Flute (Fl.) part begins at measure 33 with a long note that transitions from *ppp* to *f* in the final measure. The B♭ Clarinet (B♭ Cl.) and Trombone (T. Sx.) parts also feature long notes with a *mp* dynamic. The Horn (Hn.) part includes a 'timbral trill with alternate fingering' marked *ppp* to *f*. The Violin (Vln.) part is highly active, starting with a *mp* dynamic and moving through *pp* and *p* to *pp* in the final measure. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts provide harmonic support with various textures, including triplets and chords, with dynamics ranging from *p* to *f*.

IV. Divergence

F

Fl. *mp* *pp mp* *pp mp* *pp* *mp*

B♭ Cl. *f* *p* *f*

T. Sax. *mp* *pp mp* *pp mp* *pp* *mp*

Hn. *mp* *pp mp* *pp mp* *pp* *mp*

F

Vib. *f* *p* *f*

Pno. *f* *p* *mf* *pp* *f*

F

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

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

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

D.B. *f* *p* *mf* *pp* *f*

Elec. tremolo

IV. Divergence

43

Fl. *p* *pp*

B♭ Cl. *mp* *p*

T. Sx. *p* *pp*

Hn. *p* *pp*

Vib.

Pno.

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p* *pp*

D.B. *mp* *pp*

G

G

G

waveloss sweep effect on Vc.

waveloss sweep effect on D.B.

IV. Divergence

50

Fl. *ppp* *pp* *ppp*

B♭ Cl. *ppp*

T. Sx.

Hn.

Vib. *ppp*

Pno.

Vln. *pp* *pp*

Vla. *p*

Ve.

D.B.

Detailed description: This page of a musical score, titled 'IV. Divergence', contains measures 50 through 56. The score is arranged in a standard orchestral format with eight staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are the most active, with the Flute playing a melodic line marked *ppp* and *pp*, and the Clarinet playing a similar line marked *ppp*. The Trombone (T. Sx.) and Horn (Hn.) parts are mostly silent. The Violin (Vln.) part has a melodic line marked *pp*. The Viola (Vla.) part has a single note marked *p*. The Cello (Ve.) and Double Bass (D.B.) parts provide a harmonic foundation with sustained notes.

IV. Divergence

62

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

B. Cl. *p* *mf*

T. Sx.

Hn.

62

Vib.

Pno.

62

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *mp* *p*

Detailed description: This page of a musical score, titled 'IV. Divergence', contains staves for Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sx.), Horn (Hn.), Viola (Vla.), Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). The score is divided into two measures, both starting at measure 62. The Flute part features a sixteenth-note triplet in the first measure (*mp*) and a dynamic shift to *pp* in the second measure, with further changes to *mp* and *p*. The Bass Clarinet part has a *p* dynamic in the first measure and *mf* in the second, with triplet markings. The Viola, Violin, Cello, and Double Bass parts show dynamic changes from *p* to *mp* between the two measures. The Horn and Tenor Saxophone parts are silent. The Piano part has some activity in the first measure but is mostly silent in the second.

IV. Divergence

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** Measures 67-70. Dynamics: *p*, *f*, *mp*, *p*. Includes a first ending bracket labeled '1' over measures 70-71.
- B♭ Cl. (B♭ Clarinet):** Measures 67-70. Dynamics: *p*, *f*, *mp*, *p*. Includes a first ending bracket labeled '1' over measures 70-71.
- T. Sx. (Trumpet):** Measures 67-70. Dynamics: *p*, *f*. Includes a first ending bracket labeled '1' over measures 70-71.
- Hn. (Horn):** Measures 67-70. Dynamics: *p*, *f*. Includes a first ending bracket labeled '1' over measures 70-71.
- Vib. (Vibraphone):** Measures 67-70. Dynamics: *mf*. Includes a first ending bracket labeled '1' over measures 70-71.
- Pno. (Piano):** Measures 67-70. Dynamics: *mf*, *p*. Includes a first ending bracket labeled '1' over measures 70-71. A 'Celesta' marking is present above the right hand in measure 70.
- Vln. (Violin):** Measures 67-70. Dynamics: *p*, *f*, *ff*. Includes a first ending bracket labeled '1' over measures 70-71.
- Vla. (Viola):** Measures 67-70. Dynamics: *p*, *f*, *ff*. Includes a first ending bracket labeled '1' over measures 70-71.
- Vc. (Cello):** Measures 67-70. Dynamics: *p*, *f*, *ff*. Includes a first ending bracket labeled '1' over measures 70-71.
- D.B. (Double Bass):** Measures 67-70. Dynamics: *p*, *f*, *ff*. Includes a first ending bracket labeled '1' over measures 70-71.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. It consists of ten staves, each representing a different instrument. The score is divided into three measures, with a measure number of 70 at the beginning of each staff. The instruments and their parts are as follows:

- Fl. (Flute):** Features intricate sixteenth-note passages with dynamic markings of *mp*, *f*, *p*, and *mp*.
- B♭ Cl. (B♭ Clarinet):** Mirrors the flute's complexity with similar sixteenth-note patterns and dynamics of *mf*, *f*, *p*, and *mf*.
- T. Sx. (Trombone):** Remains mostly silent, with a few notes in the third measure, marked *p* and *f*.
- Hn. (Horn):** Plays a simple melodic line with dynamics of *mp*, *f*, *p*, and *f*.
- Vib. (Vibraphone):** Plays a rhythmic pattern of eighth notes with dynamics of *p* and *mf*.
- Cel. (Cello):** Features a complex sixteenth-note texture with dynamics of *p*, *mf*, and *p*.
- Vln. (Violin):** Plays a sustained melodic line with dynamics of *mp* and *f*.
- Vla. (Viola):** Mirrors the violin's line with dynamics of *mp* and *f*.
- Vc. (Violoncello):** Mirrors the violin's line with dynamics of *mp* and *f*.
- D.B. (Double Bass):** Plays a simple melodic line with dynamics of *p* and *f*.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. The score is divided into two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sx.), Horn (Hn.), Vibraphone (Vib.), and Cello (Cel.). The second system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in 3/4 time with a key signature of one flat (B♭). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, often with slurs and accents. Dynamic markings such as *f*, *p*, *mp*, and *mf* are used throughout to indicate volume changes. The Flute and Clarinet parts are particularly active, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Cello and Double Bass parts provide a steady bass line, while the Violin, Viola, and Violoncello parts play a rhythmic accompaniment. The Vibraphone part is more melodic and features a prominent triplet pattern. The Horn part is mostly silent, with a few notes in the second system. The overall texture is dense and intricate, with a focus on rhythmic precision and dynamic contrast.

IV. Divergence

75

Fl. *f* *p* *mp*

B♭ Cl. *f* *p* *mf*

T. Sx. *p* *ff*

Hn. *f* *ff*

Vib. *mp*

Cel. *p* *mf*

Vln. *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

D.B. *p* *ff*

Detailed description: This page of a musical score, titled 'IV. Divergence', contains staves for eleven instruments. The score is divided into two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trombone (T. Sx.), Horn (Hn.), Vibraphone (Vib.), Cello (Cel.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music features complex rhythmic patterns with triplets and sextuplets, often marked with accents. Dynamic markings such as *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. The key signature has two flats, and the time signature is 4/4.

IV. Divergence

J

Fl. *f* *mp* *p*

B♭ Cl. *f* *mp* *p*

T. Sx. *p* *ff*

Hn. *p* *mp* *ff*

J

Vib. *p* *mp*

Cel. *mp* *p* *mf*

J

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *ff*

D.B. *p* *ff*

IV. Divergence

80

Fl. *mf* *f* *p*

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

T. Sax. *p* *ff* *p*

Hn. *mp* *ff mp*

Vib. *mf*

Cel. *f* *mf*

Vln. *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *p* *ff* *p*

D.B. *p* *ff* *p*

K

K

K

IV. Divergence

This musical score, titled "IV. Divergence", is arranged for a chamber ensemble. The score is divided into two systems, with a measure number of 82 at the beginning of the first system. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1 (top staff) starts with a *mf* dynamic and features complex rhythmic patterns with triplets and sixteenth notes. Part 2 (bottom staff) is more melodic, starting with a *mp* dynamic.
- B. Cl. (B♭ Clarinet):** Part 1 (top staff) mirrors the Flute's complexity with *mf* dynamics. Part 2 (bottom staff) is melodic with a *mp* dynamic.
- T. Sx. (Trombone):** Part 1 (top staff) has a *mf* dynamic. Part 2 (bottom staff) is melodic with a *mp* dynamic.
- Hn. (Horn):** Part 1 (top staff) has a *mf* dynamic. Part 2 (bottom staff) is melodic with a *mp* dynamic.
- Vib. (Vibraphone):** Part 1 (top staff) has a *f* dynamic. Part 2 (bottom staff) has a *mp* dynamic.
- Cel. (Cello):** Part 1 (top staff) has a *f* dynamic. Part 2 (bottom staff) has a *mp* dynamic.
- Vln. (Violin):** Part 1 (top staff) has a *mf* dynamic. Part 2 (bottom staff) has a *mp* dynamic.
- Vla. (Viola):** Part 1 (top staff) has a *mf* dynamic. Part 2 (bottom staff) has a *mp* dynamic.
- Vc. (Violoncello):** Part 1 (top staff) has a *mf* dynamic. Part 2 (bottom staff) has a *mp* dynamic.
- D.B. (Double Bass):** Part 1 (top staff) has a *mf* dynamic. Part 2 (bottom staff) has a *mp* dynamic.

The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings (*mf*, *mp*, *f*). The key signature is one flat (B♭), and the time signature is 4/4.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. It features ten staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax.), Horn (Hn.), Vibraphone (Vib.), Cello (Cel.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two systems. The first system covers measures 84 to 86, and the second system covers measures 87 to 89. The time signature is 2/4, and the key signature has one flat (B♭). The dynamic marking *mp* (mezzo-piano) is indicated for most parts. The Flute, B♭ Clarinet, Tenor Saxophone, and Violin parts feature prominent triplet patterns. The Cello part has a complex rhythmic pattern with many triplets. The Horn part has a simple melodic line. The Vibraphone part has a rhythmic pattern with a triplet. The Viola, Violoncello, and Double Bass parts have simple melodic lines. The score includes various musical notations such as slurs, ties, and dynamic markings.

IV. Divergence

L

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
mp \leftarrow *f* \rightarrow *p*

B \flat Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
mp \leftarrow *f* \rightarrow *p*

T. Sx. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

L

Vib. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cel. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

L

Vln. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
pp \leftarrow *f* \rightarrow

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
pp \leftarrow *f* \rightarrow

Vcl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
pp \leftarrow *f* \rightarrow

D.B. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
f

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. It begins at measure 90, where the Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Trombone (T. Sx.) parts enter with a piano (*p*) dynamic. The Flute and Horn (Hn.) parts feature a triplet of eighth notes in the second measure, with dynamics ranging from mezzo-piano (*mp*) to pianissimo (*pp*). The Violin (Vin.), Viola (Vla.), and Violoncello (Vc.) parts enter with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. The Double Bass (D.B.) part enters with a forte (*f*) dynamic, playing a simple bass line. The score is divided into three measures, with a key signature change from 2/4 to 4/4 in the second measure. The Flute, B♭ Clarinet, and Trombone parts conclude in the third measure with a final note.

IV. Divergence

Musical score for "IV. Divergence" featuring the following instruments and dynamics:

- Fl.:** *mp* to *f*
- B♭ Cl.:** *p* to *f*, *mp* to *f*
- T. Sx.:** *p* to *f*, *mp* to *f*, *mf*
- Hn.:** *mf*
- Vib.:** *f*
- Cel.:** *f*
- Vln.:** *mp*, *f*, *mp*, *f*
- Vla.:** *mp*, *f*, *mp*, *f*
- Ve.:** *mp*, *f*, *mp*, *f*
- D.B.:** *mp*, *f*

The score is divided into three systems, each marked with a circled "M" above the first measure of the system. The first system includes Flute, B♭ Clarinet, Tuba, and Horn. The second system includes Vibraphone and Cymbal. The third system includes Violin, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped in sixths and triplets. Dynamic markings range from piano (*p*) to fortissimo (*f*).

IV. Divergence

This musical score, titled "IV. Divergence", is a multi-staff orchestral piece. It begins at measure 96. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sx.), Horn (Hn.), Vibraphone (Vib.), Cello (Cel.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute, B♭ Clarinet, and Tenor Saxophone parts feature prominent triplet patterns. The Horn part has a sparse, rhythmic accompaniment. The Vibraphone part consists of a steady eighth-note pattern. The Cello part features a complex, rhythmic accompaniment with triplets and a dynamic marking of *mf*. The Violin, Viola, and Violoncello parts play a dense, rhythmic accompaniment of sixteenth notes with a dynamic marking of *mf*. The Double Bass part has a sparse, rhythmic accompaniment. The score is divided into three systems, each containing three measures. The first system starts at measure 96, the second at measure 102, and the third at measure 108. The score ends at measure 114.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *mp* dynamic, playing a melodic line with triplets. A box labeled "N" is placed above the staff in the third measure. The dynamic changes to *p* in the final measure.
- B♭ Clarinet (B♭ Cl.):** Remains silent until the third measure, where it enters with a *p* dynamic.
- Tenor Saxophone (T. Sax.):** Plays a sustained note with a *p* dynamic throughout the piece.
- Horn (Hn.):** Plays a sustained note with a *p* dynamic. A "mute" instruction is written above the staff in the third measure.
- Vibraphone (Vib.):** Starts with a *mf* dynamic. A box labeled "N" is placed above the staff in the third measure, with a note "waveless sweep effect on Vib." written to its right. The dynamic changes to *p* in the final measure.
- Cello (Cel.):** Starts with a *mp* dynamic. A box labeled "N" is placed above the staff in the third measure, with a note "waveless sweep effect on Cel." written to its right. The dynamic changes to *p* in the final measure.
- Violin (Vln.):** Plays a sixteenth-note pattern with a *p* dynamic, then *mf*, and back to *p* in the final measure. A box labeled "N" is placed above the staff in the third measure.
- Viola (Vla.):** Plays a sixteenth-note pattern with a *p* dynamic, then *mf*, and back to *p* in the final measure.
- Violoncello (Vc.):** Plays a sixteenth-note pattern with a *p* dynamic, then *mf*, and back to *p* in the final measure.
- Double Bass (D.B.):** Plays a sustained note with a *p* dynamic, then *mf*, and back to *p* in the final measure.

IV. Divergence

Musical score for "IV. Divergence" featuring woodwinds, strings, and percussion. The score is divided into three measures. The woodwind section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax.), and Horn (Hn.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Vibraphone (Vib.) and Cymbal (Cel.). The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and articulation marks like slurs and accents. The woodwinds play melodic lines with triplets and slurs. The strings play a rhythmic accompaniment with sixteenth-note patterns. The percussion provides a steady accompaniment with slurs and accents.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. It consists of ten staves, each representing a different instrument. The score is divided into three measures, with measure numbers 105, 106, and 107 indicated at the beginning of each measure. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 105-107. Dynamics: *p* to *mp*. Includes triplets and an "open" marking.
- B♭ Cl. (B-flat Clarinet):** Measures 105-107. Dynamics: *p* to *mp*. Includes triplets.
- T. Sx. (Tenor Saxophone):** Measures 105-107. Dynamics: *mp*. Includes triplets.
- Hn. (Horn):** Measures 105-107. Dynamics: *p* to *mp*. Includes triplets and an "open" marking.
- Vib. (Vibraphone):** Measures 105-107. Dynamics: *mp* to *pp*. Includes triplets.
- Cel. (Cello):** Measures 105-107. Dynamics: *pp* to *p*. Includes triplets.
- Vln. (Violin):** Measures 105-107. Dynamics: *mp* to *p*. Includes sixteenth-note patterns with sixteenth rests.
- Vla. (Viola):** Measures 105-107. Dynamics: *mp* to *p*. Includes sixteenth-note patterns with sixteenth rests.
- Vc. (Violoncello):** Measures 105-107. Dynamics: *mp* to *p*. Includes sixteenth-note patterns with sixteenth rests.
- D.B. (Double Bass):** Measures 105-107. Dynamics: *mp* to *p*. Includes sixteenth-note patterns with sixteenth rests.

IV. Divergence

The musical score is divided into three systems, each marked with a circled 'O' above the first measure of the system. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Tenor Saxophone (T. Sx.), all playing a melodic line starting at measure 108 with a *mf* dynamic. The Horn (Hn.) part begins in measure 110 with a *mf* dynamic. The second system features Vibraphone (Vib.) and Cello (Cel.), both playing a melodic line with triplets and a *f* dynamic. The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all playing a rhythmic pattern of sixteenth notes with a *f* dynamic. The D.B. part includes a *pizz.* instruction in measure 110.

IV. Divergence

III

Fl. *p* *pp*

B. Cl. *p*

T. Sx. *p*

Hn. *p*

Vib. *p*

Cel. *p*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p*

Detailed description: This page of a musical score, titled 'IV. Divergence', features ten staves for various instruments. The Flute (Fl.) part begins with a rest, followed by a melodic line starting in the second measure with a dynamic of *p*, which then softens to *pp*. The Clarinet (B. Cl.), Saxophone (T. Sx.), and Horn (Hn.) parts also have rests in the first measure, with their entries in the second measure marked *p*. The Vibraphone (Vib.) and Cello (Cel.) parts play a rhythmic pattern of eighth notes with triplets, marked *p*. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts play a complex, fast-moving sixteenth-note texture, with the Vln. and Vc. parts marked *p* and *pp*. The Double Bass (D.B.) part provides a steady bass line, marked *p*. The score is marked with a 'III' at the beginning of the first measure.

IV. Divergence

The musical score for "IV. Divergence" is arranged for a chamber ensemble. The score is divided into two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trombone (T. Sx.), Horn (Hn.), and Vibraphone (Vib.). The second system includes Violin (Vln.), Viola (Vla.), Violoncello (Ve.), and Double Bass (D.B.).

The Flute part begins at measure 114 with a *p* dynamic. It features a melodic line with a triplet of eighth notes in the second measure. The B♭ Clarinet part also starts at measure 114 with a *p* dynamic and mirrors the flute's melodic line. The Trombone part enters at measure 114 with a *pp* dynamic, playing a rhythmic pattern of eighth notes. The Horn part enters at measure 114 with a *mp* dynamic, playing a rhythmic pattern of eighth notes. The Vibraphone part enters at measure 114 with a *p* dynamic, playing a sustained chord. The Cello and Double Bass parts are silent until measure 116, where they enter with a *p* dynamic, playing a rhythmic pattern of eighth notes. The Violin, Viola, and Violoncello parts enter at measure 114 with a *p* dynamic, playing a rhythmic pattern of eighth notes.

IV. Divergence

The musical score is divided into three systems, each marked with a boxed 'P' at the top. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax.), and Horn (Hn.). The Flute part features a melodic line with dynamics *p*, *mp*, *p*, and *pp*. The Clarinet and Saxophone parts are mostly silent, with the Saxophone playing a few notes. The Horn part is marked 'mute' and plays a few notes. The second system includes Violin (Vib.), Violoncello (Cel.), and Double Bass (D.B.). The Violin and Cello parts play a melodic line with dynamics *mp* and *p*. The Double Bass part plays a rhythmic pattern with dynamics *mp*, *p*, *p*, and *pp*. The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin and Viola parts play a complex rhythmic pattern with dynamics *mp*, *pp*, and *p*. The Cello part plays a similar pattern with dynamics *mp*, *pp*, and *p*. The Double Bass part plays a rhythmic pattern with dynamics *mp*, *p*, *p*, and *pp*, and includes markings for 'arco' and 'pizz.'.

IV. Divergence

Musical score for "IV. Divergence" featuring the following instruments and parts:

- Fl. (Flute):** Starts at measure 120 with a sixteenth-note run. Dynamics: *ppp*, *p*, *pp*.
- B♭ Cl. (Clarinet):** Starts at measure 120 with a triplet. Dynamics: *mp*, *p*, *pp*.
- T. Sx. (Saxophone):** Starts at measure 120 with a half note. Dynamics: *pp*.
- Hn. (Horn):** Starts at measure 120 with a half note. Dynamics: *pp*.
- Vib. (Vibraphone):** Starts at measure 120 with a half note. Dynamics: *mp*, *p*.
- Cel. (Cello):** Starts at measure 120 with a half note. Dynamics: *mp*, *p*.
- Vln. (Violin):** Starts at measure 120 with a half note. Dynamics: *pp*, *p*.
- Vla. (Viola):** Starts at measure 120 with a sixteenth-note run. Dynamics: *pp*, *pp*, *p*, *pp*.
- Ve. (Violoncello):** Starts at measure 120 with a sixteenth-note run. Dynamics: *pp*, *pp*, *p*, *pp*. Includes *pizz.* and *arco* markings.
- D.B. (Double Bass):** Starts at measure 120 with a half note. Dynamics: *p*, *pp*, *p*, *pp*, *pp*.

IV. Divergence

Musical score for "IV. Divergence" featuring the following instruments and parts:

- Fl.:** Flute part starting at measure 123, marked *pp* and *p*.
- B. Cl.:** B♭ Clarinet part starting at measure 123, marked *p* and *pp*.
- T. Sx.:** Trumpet part, mostly silent.
- Hn.:** Horn part starting at measure 123, marked *pp*.
- Vib.:** Vibraphone part, mostly silent.
- Cel.:** Cello part, mostly silent.
- Vln.:** Violin part starting at measure 123, marked *pp*, with a *port.* (portando) marking.
- Vla.:** Viola part starting at measure 123, marked *p*, *pp*, and *ppp*.
- Vc.:** Violoncello part starting at measure 123, marked *p*, *pp*, and *ppp*.
- D.B.:** Double Bass part starting at measure 123, marked *p* and *pp*, with *pizz.* (pizzicato) and *arco* markings.

IV. Divergence

Musical score for "IV. Divergence" featuring the following instruments and parts:

- Fl. (Flute):** Starts at measure 126 with a triplet of eighth notes, followed by a long note with a hairpin crescendo leading to a *pp* dynamic. A second *pp* dynamic is marked at the end of the section.
- B♭ Cl. (B-flat Clarinet):** Features a long note with a hairpin crescendo leading to a *pp* dynamic.
- T. Sax. (Tenor Saxophone):** Features a long note with a hairpin crescendo leading to a *pp* dynamic.
- Hn. (Horn):** Features a long note with a hairpin crescendo leading to a *pp* dynamic.
- Vib. (Vibraphone):** Features a long note with a hairpin crescendo leading to a *pp* dynamic. Includes a box annotation: "waveloss sweep effect off".
- Cel. (Cello):** Features a long note with a hairpin crescendo leading to a *pp* dynamic. Includes a box annotation: "waveloss sweep effect off".
- Vln. (Violin):** Features a long note with a hairpin crescendo leading to a *pp* dynamic.
- Vla. (Viola):** Features a triplet of eighth notes with a hairpin crescendo leading to a *ppp* dynamic.
- Vc. (Violoncello):** Features a triplet of eighth notes with a hairpin crescendo leading to a *ppp* dynamic.
- D.B. (Double Bass):** Features a long note with a hairpin crescendo leading to a *pp* dynamic.

V. Eat the Damage

7

Fl. *f mp f*

B. Cl. *f mp f*

T. Sax. *f mp f*

Hn. *f mp f mp p*

Xyl. *f* to Vibraphone

Pno. *f mp*

E. Gtr. *f mp*

Elec.

Vla. *f mf mp p*

Vc. *f mf mp p*

D.B. *f mf*

Detailed description: This is a page of a musical score for the piece 'V. Eat the Damage'. The score is arranged in a standard orchestral format with 12 staves. The instruments are: Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Horn (Hn.), Xylophone (Xyl.), Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (Elec.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in 3/4 time and consists of 7 measures. The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). The Flute part starts with a *f* dynamic, then moves to *mp*, and back to *f*. The Bass Clarinet and Tenor Saxophone parts also feature *f*, *mp*, and *f* dynamics. The Horn part starts with *f*, then *mp*, *f*, *mp*, and *p*. The Xylophone part starts with *f* and has a 'to Vibraphone' instruction. The Piano part has *f* and *mp* dynamics. The Electric Guitar part has *f* and *mp* dynamics. The Electric Bass part is mostly silent. The Viola part has *f*, *mf*, *mp*, and *p* dynamics. The Violoncello part has *f*, *mf*, *mp*, and *p* dynamics. The Double Bass part has *f* and *mf* dynamics.

V. Eat the Damage

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 14 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 15, 16, and 17.
- B. Cl. (Bass Clarinet):** Starts at measure 15 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 16 and 17.
- T. Sx. (Tenor Saxophone):** Starts at measure 15 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 16 and 17.
- Hn. (Horn):** Starts at measure 15 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 16 and 17.
- Vib. (Vibraphone):** Starts at measure 15 with a *mp* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 16 and 17.
- Pno. (Piano):** Starts at measure 14 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 15, 16, and 17.
- E. Gr. (Electric Guitar):** Starts at measure 15 with a *mp* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 16 and 17.
- Elec. (Electric Bass):** No part is written for this instrument.
- Vla. (Viola):** Starts at measure 14 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 15, 16, and 17.
- Vc. (Violoncello):** Starts at measure 14 with a *p* dynamic. A box labeled 'A' is above the first measure. The part continues through measures 15, 16, and 17.
- D.B. (Double Bass):** No part is written for this instrument.

The score includes dynamic markings (*p*, *mp*, *mf*) and a box labeled 'A' indicating a specific section or measure. The time signature changes from 2/4 to 3/4 and back to 2/4.

V. Eat the Damage

20

Fl. *mp* *mf*

B. Cl. *mp*

T. Sx. *mp*

Hn. *mp* *mf*

Vib. *mf* Ped.

Pno. *f*

E. Gtr. *mp*

Elec.

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. arco *mf*

Detailed description: This page of a musical score, titled 'V. Eat the Damage', contains ten staves of music. The score is written in 2/4 time and features a variety of instruments. The Flute (Fl.) part begins with a melodic line in the first measure, marked *mp*, and continues with a similar line in the second measure, also marked *mp*. In the third measure, the Flute is silent, and in the fourth measure, it plays a melodic line marked *mf*. The Bass Clarinet (B. Cl.) and Trombone (T. Sx.) parts enter in the second measure with a rhythmic pattern of eighth notes, marked *mp*. The Horn (Hn.) part also enters in the second measure with a similar rhythmic pattern, marked *mp*. The Vibraphone (Vib.) part features a melodic line in the first measure, marked *mf*, and continues with a similar line in the second measure, also marked *mf*. The Piano (Pno.) part enters in the third measure with a melodic line marked *f*. The Electric Guitar (E. Gtr.) part enters in the second measure with a melodic line marked *mp*. The Electric Bass (Elec.) part is silent throughout. The Viola (Vla.) part enters in the second measure with a rhythmic pattern marked *mp*. The Violoncello (Vc.) part enters in the second measure with a rhythmic pattern marked *mp*. The Double Bass (D.B.) part enters in the second measure with a rhythmic pattern marked *mp*. The score concludes in the fourth measure with a melodic line marked *mf*. The page number 109 is centered at the bottom.

V. Eat the Damage

Musical score for "V. Eat the Damage". The score is arranged in three systems, each containing staves for different instruments. The key signature is one flat (B-flat), and the time signature changes from 2/4 to 3/4. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). A section labeled "B" is indicated by a box above the staff at the beginning of the second system and above the Viola staff in the third system. The instruments are: Fl. (Flute), B. Cl. (Bass Clarinet), T. Sx. (Trombone), Hn. (Horn), Vib. (Vibraphone), Pno. (Piano), E.Gtr. (Electric Guitar), Elec. (Electric Bass), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score shows various musical notations including notes, rests, and articulation marks.

V. Eat the Damage

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** Flute, measure 37.
- B. Cl.:** Bass Clarinet, starting at measure 37 with dynamics *p* and *mp*.
- T. Sx.:** Tenor Saxophone, starting at measure 37 with dynamic *p*.
- Hn.:** Horn, starting at measure 37.
- Vib.:** Vibraphone, starting at measure 37 with dynamic *mp* and a Pedal line.
- Pno.:** Piano, starting at measure 37 with dynamic *mp* and an *ord.* (order) marking.
- E.Gtr.:** Electric Guitar, starting at measure 37 with dynamic *mp*.
- Elec.:** Electronics, starting at measure 37.
- Vla.:** Viola, starting at measure 37 with dynamics *mf* and *mp*.
- Vc.:** Violoncello, starting at measure 37 with dynamics *mf* and *mp*.
- D.B.:** Double Bass, starting at measure 37 with dynamics *mf* and *mp*.

Section markers 'C' are present above the Flute, Vibraphone, and Viola staves.

V. Eat the Damage

43

Fl.

B. Cl.

T. Sx.

Hn.

Vib.

Pno.

E.Gr.

Elec.

Vla.

Vc.

D.B.

mp *mf*

mp *mf*

mp *mf*

open

mp *mf*

mf *mp* *mf*

Ped.

15^{me}

mp

mp

V. Eat the Damage

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 49 with *mf*. Dynamic changes to *mp* at measure 51, *p* at measure 52, and *p* at measure 54. A dynamic marking *p* is also present at measure 55.
- B. Cl. (Bass Clarinet):** Starts at measure 49 with *mf*. Dynamic changes to *mp* at measure 51, and *p* at measure 52 and 54.
- T. Sax. (Tenor Saxophone):** Starts at measure 49 with *mf*. Dynamic changes to *mp* at measure 51, and *p* at measure 52 and 54.
- Hn. (Horn):** Starts at measure 49 with *mf*. Dynamic changes to *p* at measure 51, and *p* at measure 52 and 54. A dynamic marking *mp* is present at measure 55.
- Vib. (Vibraphone):** Starts at measure 54 with *mp*. Dynamic changes to *mf* at measure 55. A *Ped.* marking is present below the staff.
- Pno. (Piano):** Starts at measure 54 with *mp*. A *15^{ms}* marking is present above the staff.
- E. Gr. (Electric Guitar):** Starts at measure 54 with *mp*.
- Elec. (Electric Bass):** No musical notation is present on this staff.
- Vla. (Viola):** Starts at measure 49 with *p*. Dynamic changes to *mp* at measure 51, *p* at measure 52, and *mp* at measure 54.
- Vc. (Violoncello):** Starts at measure 49 with *p*. Dynamic changes to *mp* at measure 51, *p* at measure 52, and *mp* at measure 54.
- D.B. (Double Bass):** Starts at measure 49 with *mp*.

The score includes a section labeled 'D' in a box, which begins at measure 54 and continues through measure 55. The time signature changes from 2/4 to 3/4 at measure 54. The key signature has one sharp (F#).

V. Eat the Damage

55

Fl. *mf*

B. Cl. *mf*

T. Sax. *mf*

Hn. *mf* *mp*

Vib. *mp* Ped. *mf*

Pno. *mp* 15 *mf*

E. Gtr. *mf*

Elec.

Vla. *mf* *f* *mf*

Ve. *mf* *f* *mf*

D.B. *mf*

Detailed description: This page of a musical score, numbered 115, is titled 'V. Eat the Damage'. It features a multi-instrument ensemble. The score begins at measure 55. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts start with a mezzo-forte (*mf*) dynamic. The Tenor Saxophone (T. Sax.) also plays at *mf*. The Horn (Hn.) part starts at *mf* and transitions to mezzo-piano (*mp*) later in the section. The Vibraphone (Vib.) part enters with a mezzo-piano (*mp*) dynamic and includes a 'Ped.' (pedal) marking. The Piano (Pno.) part has a mezzo-piano (*mp*) dynamic and a '15' marking above a specific passage. The Electric Guitar (E. Gtr.) part starts at *mf*. The Viola (Vla.) part starts at *mf*, reaches a fortissimo (*f*) dynamic, and then returns to *mf*. The Violoncello (Ve.) part starts at *mf*, reaches *f*, and returns to *mf*. The Double Bass (D.B.) part starts at *mf*. The Electric Bass (Elec.) part is present but contains no notation. The score is written in a key signature of one flat and a 4/4 time signature.

V. Eat the Damage

60

Fl. *f* **E**

B. Cl. *f* *p*

T. Sax. *f*

Hn. *f*

Vib. *mf* **E** Tom-Toms

Pno.

E. Gtr. *f* *mf* *f*

Elec. [7 ringing filter chords triggered by Tom-toms]

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

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

D.B. *mf* *f* arco

Detailed description: This is a page of a musical score for the piece 'V. Eat the Damage'. The score is arranged for a large ensemble including Flute (Fl.), Clarinet (B. Cl.), Saxophone (T. Sax.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (Elec.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in 2/4 time, with a key signature of one sharp (F#). The score is divided into measures, with a section starting at measure 60. A rehearsal mark 'E' is placed above the Flute staff at the beginning of measure 60. The Flute part features a melodic line with slurs and dynamic markings of *f* and *p*. The Clarinet and Saxophone parts have similar rhythmic patterns. The Horn part is mostly sustained notes. The Vibraphone part has a short melodic phrase marked *mf* and is labeled 'Tom-Toms'. The Piano part is mostly rests. The Electric Guitar part has a driving bass line with slurs and dynamic markings of *f*, *mf*, and *f*. The Electric Bass part has a similar bass line. The Viola and Violoncello parts have melodic lines with slurs and dynamic markings of *f*, *mf*, *f*, and *p*. The Double Bass part has a bass line with slurs and dynamic markings of *mf* and *f*, and is marked 'arco'. A box in the Electric Bass staff contains the text '[7 ringing filter chords triggered by Tom-toms]'. The score ends with a double bar line.

V. Eat the Damage

66

Fl.

B. Cl.

T. Sx.

Hn.

Perc.

Pno.

E. Gtr.

Elec.

Vla.

Vc.

D. B.

f

p

f

mf

to Xyl.

Xylophone

mf

mf

mf

Chip-tune gestures triggered by fl. in appoco, pithos

electronic gestures triggered by perc. response, pithos & rhythm

f

p

f

pizz.

mf

V. Eat the Damage

The musical score is for the piece "V. Eat the Damage" and is arranged for a jazz ensemble. The score is written in 3/4 time and includes a key signature of one sharp (F#). A rehearsal mark "F" is placed at the beginning of the first system. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- B. Cl. (Bass Clarinet):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- T. Sx. (Tenor Saxophone):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- Hn. (Horn):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- Perc. (Percussion):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- Pno. (Piano):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- E. Gtr. (Electric Guitar):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*. A "palm mute" instruction is present in the second system.
- Elec. (Electric Bass):** Part 1 (81) starts with a melodic line in the right hand, marked *p*. Part 2 (81) continues the melodic line, marked *mp* and *p*.
- Vla. (Violin):** Part 1 (81) starts with a melodic line in the right hand, marked *mf*. Part 2 (81) continues the melodic line, marked *mp*.
- Vc. (Violoncello):** Part 1 (81) starts with a melodic line in the right hand, marked *mf*. Part 2 (81) continues the melodic line, marked *mp*.
- D.B. (Double Bass):** Part 1 (81) starts with a melodic line in the right hand, marked *f*. Part 2 (81) continues the melodic line, marked *mf* and *mp*.

V. Eat the Damage

88

Fl. *mp*

B. Cl. *mp*

T. Sax.

Hn. *mp*

Perc. Xylophone to Tom-Toms Tom-Toms *mp* *8va*

Pno. *mf*

E.Gtr. ord.

Elec. [Clip-tape gestures triggered by xyl (approx. pitches)] [Clip-tape gestures triggered by fl. hn (approx. pitches)] [Em11 ringing filter chords triggered by Tom-toms]

Vla.

Vc.

D.B.

V. Eat the Damage

H

Fl. *f* to B \flat Clarinet

B. Cl. *p* *mp*

T. Sx. *p* *mp* *mf* *p*

Hn. ¹⁰⁹ *p* *mp* *p*

Xyl.

Pno. ¹⁰⁹ *mp* *mf* *f*

E. Gr. ¹⁰⁹ *mf* *f*

Elec.

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

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

D.B.

Detailed description: This page of a musical score is for the section 'V. Eat the Damage'. It features a variety of instruments including Flute, Bass Clarinet, Trombone, Horn, Piano, Electric Guitar, Viola, Cello, and Double Bass. The score is divided into three systems, each starting with a rehearsal mark 'H'. The first system includes Flute, Bass Clarinet, Trombone, and Horn. The second system includes Xylophone, Piano, and Electric Guitar. The third system includes Viola, Cello, and Double Bass. The music is written in 3/4 time and includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like 'arco' for the strings and 'to B \flat Clarinet' for the Flute. Rehearsal marks are numbered 109.

V. Eat the Damage

Musical score for "V. Eat the Damage" featuring various instruments. The score is divided into systems for Flute (Fl.), B♭ Clarinet (B♭ Clarinet), Tenor Saxophone (T. Sax.), Horn (Hn.), Xylophone (Xyl.), Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (Elec.), Viola (Vla.), and Violoncello (Ve.).

Key markings and dynamics include:

- Fl.: *mp*, *mf*
- B♭ Clarinet: *mp*, *f*
- T. Sax.: *mf*, *mp*, *f*
- Hn.: *mf*, *mp*, *f*
- Xyl.: *f*
- Pno.: *mf*
- E. Gtr.: *mf*, *f*
- Elec.: *f*
- Vla.: *f*
- Ve.: *f*
- D.B.: *mf* (pizz)

Other markings include a box for "Chip-tone gesture (triggered by xyl. (approx. pitches))" and a measure number "114" at the start of several staves.

V. Eat the Damage

I

Fl. *p* *mf*

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

T. Sax.

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

I

Xyl. *mf*

Pno. *mp* *mp*

E. Gtr. *p* *p* *mf*

substitute and/or simplify voicings if necessary
A7 Ab6 C7 B13

Elec.

I

Vla. *pizz.* *mp* *mf*

Vc. *pizz.* *mp* *mf*

D.B. *mp* *mf*

V. Eat the Damage

The musical score is for the piece "V. Eat the Damage" and spans measures 129 to 133. The score is written for a large ensemble of instruments. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes the following parts:

- Fl. (Flute):** Starts at measure 129 with a forte (*f*) dynamic, playing a melodic line. It transitions to mezzo-piano (*mp*) in measure 131. A rehearsal mark **J** is placed above the staff at the beginning of measure 131.
- Cl. (Clarinet):** Mirrors the flute's melodic line, also starting at *f* and moving to *mp* in measure 131.
- T. Sx. (Trombone):** Plays a rhythmic accompaniment, starting at *p* (piano) in measure 131.
- Hn. (Horn):** Enters in measure 131 with a mezzo-piano (*mp*) dynamic.
- Glock. (Glockenspiel):** Features a "to Xyl." (to Xylophone) instruction in measure 130 and a "Xylophone" instruction in measure 131. It plays a rhythmic pattern at a mezzo-forte (*mf*) dynamic.
- Pno. (Piano):** Provides harmonic support, starting at *f* and moving to *mf* in measure 131. It includes a *8va* (octave up) marking in measure 132.
- E.Gtr. (Electric Guitar):** Plays chords, with specific voicings labeled: F13, F9, and Em9. It starts at *f* and moves to *mf* in measure 131.
- Elec. (Electric Bass):** Features a "Chip-tune gesture triggered by xyl. (approx. pitches)" instruction in measure 131, playing a rhythmic pattern.
- Vla. (Viola):** Starts at *f* in measure 129, playing an arpeggiated accompaniment. It moves to *mf* in measure 131. A rehearsal mark **J** is placed above the staff at the beginning of measure 131. The instruction "arco" is present in measures 129 and 130, and "pizz." (pizzicato) is present in measure 131.
- Vc. (Violoncello):** Mirrors the viola's part, starting at *f* and moving to *mf* in measure 131. It also includes "arco" and "pizz." instructions.
- D.B. (Double Bass):** Provides a steady rhythmic foundation, starting at *f* and moving to *mf* in measure 131.

V. Eat the Damage

Musical score for "V. Eat the Damage" featuring the following instruments and dynamics:

- Fl. (Flute):** Starts at measure 135 with a *p* dynamic. Features a complex melodic line with many sixteenth notes.
- Cl. (Clarinet):** Starts at measure 135 with a *p* dynamic. Features a melodic line with some rests.
- T. Sx. (Tenor Saxophone):** Starts at measure 135 with a *mf* dynamic. Features a melodic line with some rests.
- Hn. (Horn):** Starts at measure 135 with a *p* dynamic. Features a melodic line with some rests.
- Xyl. (Xylophone):** Starts at measure 135 with a *f* dynamic. Features a rhythmic pattern of eighth notes.
- Pno. (Piano):** Starts at measure 135 with a *f* dynamic. Features a complex accompaniment with many sixteenth notes and some rests.
- E. Gr. (Electric Guitar):** Starts at measure 135 with a *mf* dynamic. Features a rhythmic pattern of eighth notes.
- Elec. (Electric Bass):** Starts at measure 135 with a *f* dynamic. Features a rhythmic pattern of eighth notes.
- Vla. (Viola):** Starts at measure 135 with a *f* dynamic. Features a rhythmic pattern of eighth notes.
- Vc. (Violin):** Starts at measure 135 with a *f* dynamic. Features a rhythmic pattern of eighth notes.
- D.B. (Double Bass):** Starts at measure 135 with a *f* dynamic. Features a rhythmic pattern of eighth notes.

The score is in 3/4 time and includes various dynamics such as *p*, *mf*, *f*, and *mp*. It also includes performance instructions like *arco* for the strings.

V. Eat the Damage

141

Fl. *p* *mp*

Cl. *p* *mp* to Bass Clarinet

T. Sx. *p* *mp*

Hn. *p* *mp*

Perc. Woodblock *mp*

Pno. *mp* *mp*

E.Gtr. *f*

Elec.

Vla. *f* *mp* pizz.

Vc. *f* *mp* pizz.

D.B. *mp*

V. Eat the Damage

147 **K**

Fl. $\frac{12}{16}$ *p*

B. Cl. *p* Bass Clarinet

T. Sx. *p*

Hn. *p*

Perc. *p* **K** Tom-Toms *mp* Vibraphone

Pno. *p* *mp*

E.Gtr. *p*

Elec.

Vla. *p* arco

Ve. *p* arco

D.B.

V. Eat the Damage

The musical score is arranged in a system with the following instruments and parts:

- Fl.**: Flute, marked with a first ending bracket (158) and a box containing the letter 'L'.
- B. Cl.**: Bass Clarinet, marked with a first ending bracket (158) and a box containing the letter 'L'. Includes a dynamic marking of *p*.
- T. Sax.**: Tenor Saxophone, marked with a first ending bracket (158) and a box containing the letter 'L'.
- Hn.**: Horn, marked with a first ending bracket (158) and a box containing the letter 'L'.
- Vib.**: Vibraphone, marked with a first ending bracket (158) and a box containing the letter 'L'.
- Pno.**: Piano, marked with a first ending bracket (158) and a box containing the letter 'L'.
- E. Gtr.**: Electric Guitar, marked with a first ending bracket (158) and a box containing the letter 'L'.
- Elec.**: Electric Bass, marked with a first ending bracket (158) and a box containing the letter 'L'.
- Vla.**: Viola, marked with a first ending bracket (158) and a box containing the letter 'L'.
- Vc.**: Violin, marked with a first ending bracket (158) and a box containing the letter 'L'.
- D.B.**: Double Bass, marked with a first ending bracket (158) and a box containing the letter 'L'.

The score consists of four measures per instrument. The first ending bracket (158) spans the first two measures of each part. The box containing the letter 'L' is positioned above the first ending bracket for each instrument.

V. Eat the Damage

Musical score for "V. Eat the Damage". The score is arranged for a jazz ensemble and includes the following instruments and parts:

- Fl. (Flute):** Starts at measure 162 with a *p* dynamic.
- B. Cl. (Bass Clarinet):** Starts at measure 162 with a *mp* dynamic, then *p*.
- T. Sx. (Tenor Saxophone):** Starts at measure 162 with a *mp* dynamic, then *p*.
- Hn. (Horn):** Starts at measure 165 with a *p* dynamic.
- Vib. (Vibraphone):** Starts at measure 162 with a *p* dynamic.
- Pno. (Piano):** Starts at measure 162 with a *p* dynamic.
- E. Gtr. (Electric Guitar):** Starts at measure 165 with a *p* dynamic.
- Elec. (Electric Bass):** Starts at measure 162 with a *mp* dynamic, then *p*.
- Vla. (Viola):** Starts at measure 162 with a *mp* dynamic, then *p*.
- Vc. (Violin):** Starts at measure 162 with a *mp* dynamic, then *p*.
- D.B. (Double Bass):** Starts at measure 162 with a *mp* dynamic, then *p*.

V. Eat the Damage

173

Fl. *pp*

B. Cl. *p*

T. Sx. *p*

Hn. *p*

Perc. *p* *p* *p*
Vibraphone (omit if change not possible)
Tom-Toms

Pno. *p* *p*

E. Gtr.

Elec.

Vla. *pp* (sul pont.)

Vc. *pp* (sul pont.)

D.B.

V. Eat the Damage

178

Fl. *pp* 12/16

B. Cl. *p* 12/16

T. Sax. *p* 12/16

Hn. *p* 12/16

Perc. *p* 12/16

Pno. *p* 12/16

E.Gtr. *p* 12/16

Elec. 12/16

Vla. *p* 12/16

Ve. *p* 12/16

D.B. *p* 12/16

Detailed description: This is a page of a musical score for the piece 'V. Eat the Damage'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Bassoon (B. Cl.), Tenor Saxophone (T. Sax.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Electric Guitar (E.Gtr.), Electric Bass (Elec.), Viola (Vla.), Violoncello (Ve.), and Double Bass (D.B.). The music is in 12/16 time. The page number 178 is indicated at the top left of the first staff. Dynamics such as *pp* and *p* are used throughout. The score is divided into measures, with the first measure of each system starting at measure 178. The right side of the page shows measure numbers 12 and 16 for each system.

V. Eat the Damage

N

Fl. *p*

B. Cl. *p* *mp*

T. Sx. *p* *mp*

Hn. *p* *mp*

Perc. *mp* (Marimba)

Pno. *mp*

E. Gtr. *p* *mp*

Elec.

N

Vla. *ord.* *p*

Vc. *ord.* *p*

D.B.

Detailed description: This page of a musical score, numbered 137, contains three systems of staves. The first system includes Flute (Fl.), Bass Clarinet (B. Cl.), Trombone (T. Sx.), and Horn (Hn.), all in 12/16 time. The Flute part features a continuous sixteenth-note pattern starting at measure 182, marked *p*. The Bass Clarinet, Trombone, and Horn parts have more sparse, rhythmic entries, with dynamics ranging from *p* to *mp*. The second system includes Percussion (Perc.), Piano (Pno.), and Electric Guitar (E. Gtr.). The Percussion part features a Marimba solo starting at measure 187, marked *mp*. The Piano part provides harmonic support with chords and some melodic lines, also marked *mp*. The Electric Guitar part has a similar sparse, rhythmic pattern, marked *p* and *mp*. The third system includes Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Viola and Violoncello parts feature a continuous sixteenth-note pattern, marked *ord.* and *p*. The Double Bass part has a sparse, rhythmic pattern, marked *p*. The Electric Guitar (Elec.) part is empty.

V. Eat the Damage

187

Fl. *p* *mp*

B. Cl. *mf*

T. Sx. *mf*

Hn. *mf*

Mar. *mf*

Pno. *mf*

E.Gr. *mf*

Elec.

Vla. *p* *mp*

Vc. *p* *mp*

D.B.

Detailed description: This page of a musical score, numbered 138, is titled 'V. Eat the Damage'. It contains ten staves of music for various instruments. The Flute (Fl.) staff begins at measure 187 with a dynamic of *p* (piano), which increases to *mp* (mezzo-piano) by the second measure. The Bass Clarinet (B. Cl.), Trombone (T. Sx.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), and Electric Guitar (E.Gr.) staves all have a dynamic of *mf* (mezzo-forte) starting at measure 187. The Viola (Vla.) and Violoncello (Vc.) staves begin with a dynamic of *p* and increase to *mp* by the second measure. The Double Bass (D.B.) staff has a dynamic of *p* at the start. The Electric Guitar (Elec.) staff is empty. The score includes various musical notations such as notes, rests, and dynamic markings.

V. Eat the Damage

191

Fl. *mf* **O**

B. Cl.

T. Sax.

Hn. *mp*

Mar. *mp* *mf* **O**

Pno.

E. Gtr.

Elec.

Vla. *mf* **O** *mp*

Vc. *mf* *mp*

D.B. *mf*

Detailed description: This page of a musical score, titled 'V. Eat the Damage', contains staves for various instruments. The Flute (Fl.) part begins at measure 191 with a dynamic marking of *mf* and a circled 'O' above the staff. The Bass Clarinet (B. Cl.) and Saxophone (T. Sax.) parts follow. The Horn (Hn.) part starts at measure 191 with a dynamic marking of *mp*. The Maracas (Mar.) part features a dynamic marking of *mp* and a circled 'O' above the staff, with a dashed line indicating a breath mark. The Piano (Pno.) part is shown in grand staff notation. The Electric Guitar (E. Gtr.) part begins at measure 191. The Electric Bass (Elec.) part is shown in grand staff notation. The Viola (Vla.) part starts at measure 191 with a dynamic marking of *mf* and a circled 'O' above the staff, with a dynamic marking of *mp* later in the measure. The Violoncello (Vc.) part begins at measure 191 with a dynamic marking of *mf* and a dynamic marking of *mp* later in the measure. The Double Bass (D.B.) part starts at measure 191 with a dynamic marking of *mf*.

V. Eat the Damage

Musical score for "V. Eat the Damage" featuring the following instruments and parts:

- Fl. (Flute):** Starts at measure 155. Dynamics include *mf* and *p*. A **P** (Percussion) symbol is present above the staff at measure 16.
- B. Cl. (Bass Clarinet):** Starts at measure 155. Dynamics include *mp*.
- T. Sx. (Trombone):** Starts at measure 155. Dynamics include *mp*.
- Hn. (Horn):** Starts at measure 155.
- Mar. (Maracas):** Starts at measure 155. A **P** (Percussion) symbol is present above the staff at measure 16.
- Pno. (Piano):** Starts at measure 155. Dynamics include *mf*.
- E. Gtr. (Electric Guitar):** Starts at measure 155. Dynamics include *p*.
- Elec. (Electric Bass):** Starts at measure 155.
- Vla. (Viola):** Starts at measure 155. Dynamics include *mf*, *f*, and *mf*. A **P** (Percussion) symbol is present above the staff at measure 16.
- Vc. (Violoncello):** Starts at measure 155. Dynamics include *mf*, *f*, and *mf*.
- D.B. (Double Bass):** Starts at measure 155.

V. Eat the Damage

Musical score for "V. Eat the Damage". The score is arranged for a large ensemble and includes the following instruments and parts:

- Fl. (Flute):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- B. Cl. (Bass Clarinet):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- T. Sx. (Trombone):** Part 199, measures 9-16. Dynamics: *mp*, *mf*.
- Hn. (Horn):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- Mar. (Maracas):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- Pno. (Piano):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- E. Gtr. (Electric Guitar):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- Elec. (Electric Bass):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- Vla. (Viola):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- Vc. (Violin):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*.
- D.B. (Double Bass):** Part 199, measures 9-16. Dynamics: *mp*, *mf*, *f*. Includes an *arco* marking.

V. Eat the Damage

203

Fl. *ff* **Q**

B. Cl. *f*

T. Sax. *f*

Hn. *ff*

Mar. *p* to Crotales

Pno.

E. Gtr. *f*

Elec. **Q** [F7 ringing filter choirs (suggested by Tanzi-sons)]

Vla. *ff* **Q** *p*

Vc. *ff* *p*

D.B. *p*

6 9 12

16 16 16 16

V. Eat the Damage

209

Fl. *pp* *ff*

B. Cl. *pp* *ff*

T. Sx. *pp* *ff*

Hn. *pp* *ff*

Perc. *p* *mp* *f*
Crotales Tom-Toms

Pno. *pp* *ff*

E.Gtr. *pp* *ff*

Elec. *pp*
E7 ringing filter chords (triggered by Tom-toms)
piano spectral effects

Vla. *pp* *ff*

Ve. *pp* *ff*

D.B. *pp* *ff*

Detailed description: This is a page of a musical score for the piece 'V. Eat the Damage'. The score is arranged in a vertical stack of staves. At the top, the number '209' is written. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sx.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Electric Guitar (E.Gtr.), Electric Bass (Elec.), Viola (Vla.), Violoncello (Ve.), and Double Bass (D.B.). The percussion staff includes specific parts for 'Crotales' and 'Tom-Toms'. Dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), and *ff* (fortissimo) are placed throughout the score to indicate volume changes. Performance instructions are provided in boxes: 'E7 ringing filter chords (triggered by Tom-toms)' and 'piano spectral effects'. The score features various musical notations including notes, rests, slurs, and ties.

V. Eat the Damage

R

Fl. *mp*

B. Cl.

T. Sx.

Hn. ²¹⁶

Perc. *p* to Xyl.

Pno. ²¹⁶

E.Gtr. ²¹⁶

Elec. ²¹⁶

R

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

V. Eat the Damage

Musical score for "V. Eat the Damage" featuring the following instruments and parts:

- Fl.:** Flute part with dynamics *pp* and *p*.
- B. Cl.:** Bass Clarinet part with dynamics *p*.
- T. Sx.:** Trombone part with dynamics *p*.
- Hn.:** Horn part with dynamics *p*.
- Perc.:** Percussion part (Xylophone) with dynamics *pp* and *p*.
- Pno.:** Piano part with dynamics *p* and *mp*.
- E. Gtr.:** Electric Guitar part with dynamics *p*.
- Elec.:** Electric Bass part.
- Vla.:** Viola part with dynamics *p*, *pizz.*, *mp*, and *p*.
- Ve.:** Violoncello part with dynamics *p*, *pizz.*, *mp*, and *p*.
- D.B.:** Double Bass part with dynamics *mp* and *p*.

VI. Echoes in the Current

A

A. Fl. *p*

B. Cl.

T. Sx.

Hn. *pp*

A

Perc.

Pno.

Fl. Del. *p*

Vla. Del. *pp* *p*

A

Vln.

Vla. *pp* *p*

Vc. *pp*

D.B. *pp*

VI. Echoes in the Current

8

A. Fl. *p*

B. Cl.

T. Sax.

Hn. *pp*

Perc. *pp* L.V. to Marimba

Pno.

Fl. Del. *p*

Vla. Del. *p*

Vln.

Vla. *p*

Vc. *pp*

D.B. *pp*

Detailed description: This is a page of a musical score for a piece titled "VI. Echoes in the Current". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: A. Fl. (Alto Flute), B. Cl. (Bass Clarinet), T. Sax. (Tenor Saxophone), Hn. (Horn), Perc. (Percussion), Pno. (Piano), Fl. Del. (Flute/Dulciana), Vla. Del. (Viola/Dulciana), Vln. (Violin), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). The score is divided into three measures. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The tempo and dynamics are indicated by markings such as *pp* (pianissimo) and *p* (piano). The Percussion part includes a marking "L.V. to Marimba" in the second measure. The Flute/Dulciana and Viola/Dulciana parts have a *p* marking in the third measure. The Cello and Double Bass parts have a *pp* marking in the second measure. The score features various musical notations including triplets, slurs, and dynamic markings.

VI. Echoes in the Current

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- A. Fl.**: Flute I, starting with a *mp* dynamic and ending with *pp*.
- B. Cl.**: Bass Clarinet, starting with *p* and moving to *mf*.
- T. Sx.**: Tenor Saxophone, mostly silent.
- Hn.**: Horn, starting with *p* and moving to *mf*.
- Mar.**: Marimba, starting with *mf* and moving to *p*.
- Pno.**: Piano, starting with *mp* and moving to *mf*.
- Fl. Del.**: Flute Duet, starting with *mp* and moving to *mf*.
- Vla. Del.**: Viola Duet, starting with *mp* and moving to *mf*.
- Vln.**: Violin, starting with *p* and moving to *mf* and *ppp*. Includes a trill with the instruction "reduce trill speed w/ decresc.".
- Vla.**: Viola, starting with *mp* and moving to *mf*.
- Vc.**: Violoncello, starting with *pp* and moving to *p*, *mf*, and *ppp*. Includes a trill with the instruction "reduce trill speed w/ decresc.".
- D.B.**: Double Bass, starting with *pp* and moving to *p*, *mf*, and *mf*.

The score is divided into four measures. The first measure is in 3/4 time, and the second is in 4/4. The final two measures are in 2/4 time. Dynamics are indicated by *pp*, *p*, *mp*, *mf*, and *ppp*. Performance instructions include "reduce trill speed w/ decresc." for the trills in the Violin and Violoncello parts.

VI. Echoes in the Current

B

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

B. Cl. *p*

T. Sx. *p* *pp*

Hn. *p*

B

Mar.

Pno. *mf* *8va* *to Celesta*

Fl. Del. *pp* *p* *mp* *p*

Vla. Del. *p* *mf* *p* *mp*

T. Sx. Harm. *p* *pp*

B

Vln. *p* *mf* *pizz.* *mf*

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

Vc. *p* *mf* *pizz.* *mf*

D.B. *pizz.* *mf*

VI. Echoes in the Current

Musical score for VI. Echoes in the Current, measures 18-20. The score is in 4/4 time and features the following instruments and parts:

- A. Fl.**: Measures 18-20 with dynamics *p* and *mp*. Includes triplets and a sextuplet.
- B. Cl.**: Rests in all measures.
- T. Sx.**: Measures 18-20 with dynamics *p*.
- Hn.**: Rests in all measures.
- Mar.**: Rests in all measures.
- Cel.**: Measures 18-20 with dynamics *p*. Includes a *Celesta* marking in measure 20.
- Fl. Del.**: Measures 18-20 with dynamics *p* and *mp*.
- Vla. Del.**: Measures 18-20 with dynamics *p* and *mp*.
- T. Sx. Harm.**: Measures 18-20 with dynamics *p*.
- Vln.**: Measures 18-20 with dynamics *ppp* and *pp*. Includes an *arco* marking in measure 20.
- Vla.**: Measures 18-20 with dynamics *p* and *mp*.
- Vc.**: Rests in all measures.
- D.B.**: Rests in all measures.

VI. Echoes in the Current

C

A. Fl. *pp*

B. Cl. *pp* *mf*

T. Sax. *p*

Hn. *p* *mf*

Mar. *mf* *mp*

Cel. *mf* *p* *Celesta*

Fl. Del. *pp*

T. Sax. Ham. *p*

Vln. *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *p* *arco* *mf* *pizz.* *mf*

D.B. *mf* *pizz.* *mf*

VI. Echoes in the Current

25 **D**

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

B. Cl. *p* *pp* *p* *pp*

T. Sx. *p* *pp*

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

Mar. *mf* *mp* *mp* *p*

Cel. *pp* *p*

T. Sx. Harm. *pp*

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

Vla. *f*

Vc. *f* *arco* *pp* *p*

D.B. *f*

Detailed description: This page of a musical score, titled 'VI. Echoes in the Current', contains measures 25 through 28. The score is for a large ensemble and includes parts for A. Flute, B. Clarinet, T. Saxophone, Horn, Maracas, Cello, T. Saxophone/Harmonica, Violin, Viola, Violoncello, and Double Bass. A rehearsal mark 'D' is placed above measure 25. The music is in 4/4 time. The Flute, Clarinet, and Horn parts feature melodic lines with dynamic markings of *p*, *pp*, and *p*. The Maracas part consists of rhythmic patterns with dynamics *mf*, *mp*, and *p*. The Cello part has a melodic line starting in measure 25 with dynamics *pp* and *p*. The Violin, Viola, Violoncello, and Double Bass parts provide harmonic support, with the Violin and Double Bass starting at *f* and moving to *p* or *pp* later in the section. The T. Saxophone/Harmonica part has a melodic line with dynamics *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

VI. Echoes in the Current

28

A. Fl. *p* *mf* *p* *p*

B. Cl. *pp*

T. Sx. *p*

Hn. 28

Mar. *p*

Cel. *pp* *pp*

Fl. Del. *p* *mf* *p*

Vla. Del. *p* *mp* *mp* *mf* *p*

T. Sx. Harm. *p*

Vln. *pp* *mp*

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

Vc. *pp*

D.B. 28

VI. Echoes in the Current

35

A. Fl. *pp*

B. Cl.

T. Sax. *pp*

Hn. *mp* *pp*

Mar. *p* *8va*

Cel. *p*

Fl. Del. *pp*

Vla. Del. *mp* *p* *pp*

T. Sax. Ham. *pp*

Vln. *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

D.B.

Detailed description: This page of a musical score, titled 'VI. Echoes in the Current', contains 13 staves of music. The score is written in 2/4 time and features a variety of instruments. The first staff is for Alto Flute (A. Fl.), which begins with a measure of rest and then plays a melodic line starting at measure 35, marked *pp*. The Bass Clarinet (B. Cl.) and Tenor Saxophone (T. Sax.) parts are mostly rests, with the T. Sax. playing a few notes in measure 35, also marked *pp*. The Horn (Hn.) part starts at measure 35 with a melodic line, marked *mp* and *pp*. The Maracas (Mar.) part has a rhythmic pattern starting at measure 35, marked *p*, with an *8va* marking above it. The Cello (Cel.) part has a melodic line starting at measure 35, marked *p*. The Flute (Fl. Del.) part has a melodic line starting at measure 35, marked *pp*. The Viola (Vla. Del.) part has a melodic line starting at measure 35, marked *mp*, *p*, and *pp*. The Trumpet (T. Sax. Ham.) part has a melodic line starting at measure 35, marked *pp*. The Violin (Vln.) part has a melodic line starting at measure 35, marked *mp*, *p*, and *pp*. The Viola (Vla.) part has a melodic line starting at measure 35, marked *mp*, *p*, and *pp*. The Violoncello (Vc.) part has a melodic line starting at measure 35, marked *mp*, *p*, and *pp*. The Double Bass (D.B.) part is mostly rests.

VI. Echoes in the Current

F

A. Fl. 
B. Cl. 
T. Sx. 
Hn. ³⁸ 
F

Mar. 
Cel. ³⁹ 
Fl. Del. ³⁹ 
Vla. Del. 
F

Vln. 
Vla. 
Vc. 
D.B. 

VI. Echoes in the Current

G

A. Fl. *p* *mp*

B. Cl. *pp* *p* *pp* *p* *pp*

T. Sx.

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

G

Perc. Bass Drum L.V. *pp*

Pno. *mp* *pp*

Fl. Del. *p* *mp*

Vla. Del. *pp* *p* *mp*

G

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

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

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

D.B. *pp* *p* *pp* *mp*

VI. Echoes in the Current

Musical score for VI. Echoes in the Current, measures 47-50. The score is arranged in a system with ten staves. The instruments and their parts are:

- A. Fl.**: Treble clef, starting with a rest, then playing a melodic line with triplets and slurs. Dynamics: *p*.
- B. Cl.**: Bass clef, starting with a rest, then playing a melodic line with slurs. Dynamics: *pp*, *p*, *pp*.
- T. Sx.**: Treble clef, rests throughout.
- Hn.**: Treble clef, starting with a rest, then playing a melodic line with slurs. Dynamics: *pp*, *p*.
- Perc.**: Percussion line with rests and a final note.
- Pno.**: Grand piano, rests throughout.
- Fl. Del.**: Treble clef, playing a rhythmic pattern with slurs. Dynamics: *p*.
- Vla. Del.**: Bass clef, playing a rhythmic pattern with slurs. Dynamics: *pp*, *p*.
- Vln.**: Treble clef, playing a melodic line with slurs and triplets. Dynamics: *pp*, *p*.
- Vla.**: Bass clef, playing a rhythmic pattern with slurs. Dynamics: *p*.
- Vc.**: Bass clef, playing a melodic line with slurs and triplets. Dynamics: *pp*, *p*.
- D.B.**: Bass clef, rests throughout. Dynamics: *pp*.

VII. Over the Long Arc

6

Picc. $\frac{2}{4}$ $\frac{3}{4}$

B. Cl. pp p mf p mf p

T. Sx. pp p mf p mf p

Hn. p mf p p mf p

Mar. $\frac{2}{4}$ $\frac{3}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$

E. Gtr. $\frac{2}{4}$ $\frac{3}{4}$

Elec. $\frac{2}{4}$ $\frac{3}{4}$

Vla. p mf p p mf p

Vc. p mf p p mf p

D.B. p mf p p mf p

VII. Over the Long Arc

A

Picc. *mp* *mf*

B. Cl. *p* *mf* *p*

T. Sx. *pp* *p* *mf* *p*

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

Mar.

Pno.

E.Gtr.

Elec.

Vla. *p* *mf* *p*

Ve. *p* *mf* *p*

D.B. *p* *mf* *p*

VII. Over the Long Arc

Musical score for VII. Over the Long Arc, measures 16-19. The score is arranged in a system with ten staves. The instruments are: Picc., B. Cl., T. Sx., Hn., Mar., Pno., E. Gtr., Elec., Vla., Vc., and D.B. The score is divided into four measures, with time signatures 2/4 and 3/4. Dynamics include *pp*, *p*, *mp*, *mf*, and *p*. The Picc. part has a melodic line starting in measure 16. The B. Cl. part has a rhythmic accompaniment. The T. Sx. part has a rhythmic accompaniment. The Hn. part has a rhythmic accompaniment. The Mar. part is silent. The Pno. part is silent. The E. Gtr. part is silent. The Elec. part is silent. The Vla. part has a melodic line starting in measure 16. The Vc. part has a rhythmic accompaniment. The D.B. part has a rhythmic accompaniment.

VII. Over the Long Arc

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 21. It features melodic lines with triplets and dynamic markings of *p*, *mp*, and *p*. A section marker **B** is placed above the staff.
- B. Cl.**: Bass Clarinet, starting at measure 21. It plays a rhythmic pattern of eighth notes with a *pp* dynamic marking.
- T. Sx.**: Trombone, starting at measure 21. It plays a rhythmic pattern of eighth notes with dynamic markings of *pp*, *p*, *pp*, and *ppp*.
- Hn.**: Horn, starting at measure 21. It is mostly silent, with rests in all measures.
- Mar.**: Marimba, starting at measure 21. It plays a rhythmic pattern of eighth notes with dynamic markings of *p*, *mf*, and *p*. A section marker **B** is placed above the staff, and the word "Marimba" is written above the first measure.
- Pno.**: Piano, starting at measure 21. It features melodic lines with triplets and dynamic markings of *mp*, *mf*, and *mp*.
- E.Gtr.**: Electric Guitar, starting at measure 21. It is mostly silent, with rests in all measures.
- Elec.**: Electric Bass, starting at measure 21. It is mostly silent, with rests in all measures.
- Vla.**: Viola, starting at measure 21. It plays a rhythmic pattern of eighth notes with a *pizz.* (pizzicato) marking and dynamic markings of *p*, *mf*, and *p*. A section marker **B** is placed above the staff.
- Vc.**: Violin, starting at measure 21. It plays a rhythmic pattern of eighth notes with a *pizz.* marking and dynamic markings of *p*, *mf*, and *p*.
- D.B.**: Double Bass, starting at measure 21. It is mostly silent, with rests in all measures.

The score is written in 2/4 time, with some measures in 3/4 time. The key signature has one flat (B-flat). The section marker **B** appears in three locations: above the Piccolo staff, above the Marimba staff, and above the Viola staff.

VII. Over the Long Arc

Musical score for VII. Over the Long Arc, featuring Piccolo, Bass Clarinet, Tenor Saxophone, Horn, Maracas, Piano, Electric Guitar, Viola, Violoncello, and Double Bass. The score is in 2/4 time, with a 3/4 section starting at measure 35. Dynamics include *p*, *pp*, *mf*, *mp*, and *pizz.*

26

Picc. *p* *pp* *p* *pp*

B. Cl.

T. Sax. *ppp* *pp* *p* *pp*

Hn. *pp* *p*

Mar. *mf* *p*

Pno. *mp* *mf* *mp*

E. Gtr.

Elec.

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *pizz.* *mp*

VII. Over the Long Arc

31 **C**

Picc. *f* *mp* *mf*

B. Cl. *pp* *p* *mf* *p* *mf* *p*

T. Sx. *p* *mf* *p* *p* *mf* *p*

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

31 **C**

Mar. *f*

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

E. Gtr.

Elec.

31 **C**

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

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

D.B. *f* *p* *mf* *p* *p* *mf* *p*

VII. Over the Long Arc

The musical score for "VII. Over the Long Arc" is arranged for a large ensemble. The score is divided into measures 36, 37, 38, 39, and 40. The time signature changes from 2/4 to 3/4 at measure 39. The instruments and their parts are as follows:

- Picc.**: Measures 36-37 are silent. Measure 38 has a *mp* dynamic. Measure 39 is silent. Measure 40 has a *mf* dynamic.
- B. Cl.**: Measures 36-37 have a *pp* dynamic. Measures 38-39 have a *p* dynamic. Measure 40 has a *p* dynamic.
- T. Sx.**: Measures 36-37 have a *p* dynamic. Measures 38-39 have a *mf* dynamic. Measure 40 has a *p* dynamic.
- Hn.**: Measures 36-37 have a *pp* dynamic. Measures 38-39 have a *p* dynamic. Measure 40 has a *p* dynamic.
- Mar.**: Measures 36-37 are silent. Measures 38-39 are silent. Measure 40 is silent.
- Pno.**: Measures 36-37 have a *mp* dynamic. Measures 38-39 have a *mf* dynamic. Measure 40 has a *mf* dynamic.
- E. Gtr.**: Measures 36-37 are silent. Measures 38-39 are silent. Measure 40 is silent.
- Elec.**: Measures 36-37 are silent. Measures 38-39 are silent. Measure 40 is silent.
- Vla.**: Measures 36-37 are silent. Measure 38 has a *p* dynamic. Measures 39-40 have a *p* dynamic.
- Vc.**: Measures 36-37 are silent. Measure 38 has a *p* dynamic. Measures 39-40 have a *p* dynamic.
- D.B.**: Measures 36-37 are silent. Measures 38-39 have a *p* dynamic. Measure 40 has a *p* dynamic.

VII. Over the Long Arc

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.**: Piccolo, starting at rehearsal mark 41. It features melodic lines with triplets and dynamic markings of *p*, *mp*, and *p*.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment of sixteenth notes with dynamic markings of *pp*, *p*, and *ppp*.
- T. Sx.**: Trombone, which is silent throughout this section.
- Hn.**: Horn, playing a rhythmic accompaniment of sixteenth notes with a dynamic marking of *pp*.
- Mar.**: Maracas, playing a steady rhythmic pattern with dynamic markings of *p*, *mf*, and *p*.
- Pno.**: Piano, featuring a complex accompaniment with dynamic markings of *mp*, *mf*, and *mp*.
- E.Gtr.**: Electric Guitar, which is silent throughout this section.
- Elec.**: Electric Bass, which is silent throughout this section.
- Vla.**: Viola, playing a rhythmic accompaniment of eighth notes with dynamic markings of *p*, *mf*, and *p*. It includes a *pizz.* (pizzicato) marking.
- Ve.**: Violoncello, playing a rhythmic accompaniment of eighth notes with dynamic markings of *p*, *mf*, and *p*. It includes a *pizz.* (pizzicato) marking.
- D.B.**: Double Bass, which is silent throughout this section.

The score is divided into two systems, each starting with a rehearsal mark 'D' in a box. The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature has one flat (B-flat).

VII. Over the Long Arc

46

Picc. *p* *pp* *p* *pp*

B. Cl. *ppp* *pp* *p* *pp*

T. Sx.

Hn. *pp* *p*

Mar. *mf* *p*

Pno. *mp* *mf* *mp*

E.Gtr.

Elec.

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *pizz.* *mp*

Detailed description: This page of a musical score, titled 'VII. Over the Long Arc', contains ten staves for various instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Bass Clarinet (B. Cl.), Saxophone (T. Sx.), Horn (Hn.), Maracas (Mar.), Piano (Pno.), Electric Guitar (E.Gtr.), and Electric Bass (Elec.). The second system includes Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in 2/4 time, with a key signature of one flat (B-flat). The score begins at measure 46. The Piccolo part features triplet eighth notes with dynamics *p* and *pp*. The Bass Clarinet part has sixteenth-note patterns with dynamics *ppp* and *pp*. The Horn part has a melodic line with dynamics *pp* and *p*. The Maracas part consists of a steady eighth-note pattern with dynamics *mf* and *p*. The Piano part has a complex texture with dynamics *mp* and *mf*. The Viola part has a rhythmic pattern of eighth notes with dynamics *mf* and *p*. The Violoncello part has a similar rhythmic pattern with dynamics *mf* and *p*. The Double Bass part has a melodic line with dynamics *pizz.* and *mp*. The score concludes at measure 50, which is marked with a 3/4 time signature.

VII. Over the Long Arc

The musical score is arranged in a standard orchestral layout with 12 staves. The key signature has one flat (B-flat) and the time signature is 2/4. A rehearsal mark 'E' is placed above the first measure of the Piccolo staff. The score includes various dynamics such as *f*, *pp*, *mp*, *p*, *mf*, and *ppp*. Performance instructions include 'arco' for the strings and 'chopped guitar' for the electric guitar. A section for the Maracas is labeled 'to Vibraphone' and 'Vibraphone'. The score concludes with a double bar line and repeat dots.

51

Picc. *f* *mp*

B. Cl. *pp* *mp* *p* *mf* *p*

T. Sx. *pp* *mp* *p* *mf* *p*

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

51

Mar. *f* *p* *mf* *mf*

to Vibraphone Vibraphone

Pno. *f* *mp*

51

E. Gtr. *mf*

Guitar

51

Elec. *p* *ppp* *p* *ppp*

chopped guitar

51

Vla. *f* *mp* *pp*

arco

Vc. *f* *mp* *pp*

arco

D.B. *f*

VII. Over the Long Arc

Musical score for VII. Over the Long Arc, measures 56-60. The score is written for a large ensemble with the following parts: Picc., B. Cl., T. Sx., Hn., Vib., Pno., E.Gtr., Elec., Vla., Vc., and D.B. The time signature is 2/4, with a 3/4 measure at the beginning of each system. The key signature has one flat (B-flat). The score includes various dynamics such as *p*, *mf*, *mp*, *pp*, and *ppp*, along with articulation marks like accents and slurs. The Picc. part features a melodic line starting in measure 57. The B. Cl. and T. Sx. parts play a rhythmic pattern of eighth notes. The Hn. part plays a sustained chord. The Vib. part plays a melodic line. The Pno. part provides harmonic support with chords and arpeggios. The E.Gtr. part plays a sustained chord. The Elec. part plays a rhythmic pattern of eighth notes. The Vla. and Vc. parts play a melodic line. The D.B. part is silent.

VII. Over the Long Arc

61

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p mf *p* *p* mf *p*

T. Sx. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p mf *p* *p* mf *p*

Hn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p mf *p* *p* mf *p*

Vib. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mp

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

E.Gtr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Elec. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p *pp* *p* *ppp*

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p *p* *mf*

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
p *p* *mf*

D.B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

VII. Over the Long Arc

F

Picc. *pp* *ppp* *p*

B. Cl. *p* *mf* *p* *p* *mf* *p*

T. Sx. *p* *mf* *p* *p* *mf* *p*

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

F

Vib. *mp* *mf*

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

E. Gtr. *mf*

Elec. *p* *ppp* *p* *ppp* *p* *ppp*

F

Vla. *mp* *pp* *mf*

Vc. *mp* *pp* *mf*

D.B. *arco* *p* *mf* *p* *p* *mf* *p*

VII. Over the Long Arc

Musical score for VII. Over the Long Arc, measures 71-74. The score is arranged in a system with ten staves: Picc., B. Cl., T. Sx., Hn., Vib., Pno., E. Gr., Elec., Vla., and Vc. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *pp*, *p*, *mf*, *mp*, and *ppp*. The Picc. part features a melodic line with a *pp* dynamic at the start and end. The B. Cl. and T. Sx. parts play a similar melodic line with *p* and *mf* dynamics. The Hn. part plays a lower melodic line with *p* and *mf* dynamics. The Vib. part plays a melodic line with *mp* and *mf* dynamics. The Pno. part features a complex texture with *mp* and *mf* dynamics. The E. Gr. part plays a sustained chord with *ppp* dynamics. The Elec. part plays a rhythmic accompaniment with *ppp* dynamics. The Vla. and Vc. parts play a melodic line with *pp*, *mp*, and *mf* dynamics. The D.B. part plays a melodic line with *p* and *mf* dynamics.

VII. Over the Long Arc

Picc. *sf* *p*
 B. Cl. *p*
 T. Sx.
 Hn. *sf* *p*
 Vib. *sf* *p*
 Pno.
 E. Gtr. *sf*
 Elec. *sf*
 Vla. *mf* *mp* *mf* *mp* *p*
 Vc. *mf* *mp* *mf* *mp* *p*
 D.B.

The score is written for a 12-piece ensemble. The time signature changes from 3/4 to 2/4 and back to 3/4. The Piccolo (Picc.) and Clarinet in Bass (B. Cl.) parts feature melodic lines with dynamics ranging from *p* to *sf*. The Horn (Hn.) and Vibraphone (Vib.) parts also have melodic lines with *sf* and *p* markings. The Electric Guitar (E. Gtr.) and Electric Bass (Elec.) parts provide harmonic support with sustained chords and a rhythmic pattern. The Violin (Vla.) and Violoncello (Vc.) parts play melodic lines with dynamics *mf*, *mp*, and *p*. The Piano (Pno.) and Double Bass (D.B.) parts are mostly silent.

VII. Over the Long Arc

This musical score is for the piece "VII. Over the Long Arc" and is arranged for a large ensemble. The score is written in 3/4 time and consists of 84 measures. A rehearsal mark 'H' is placed above the first measure of the Piccolo, Horn, and Viola parts. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 87. Dynamics: *mf*, *mp*, *mf*.
- B. Cl.**: Bass Clarinet, starting at measure 87. Dynamics: *mf*.
- T. Sx.**: Trombone, starting at measure 87. Dynamics: *mf*.
- Hn.**: Horn, starting at measure 87. Dynamics: *mf*.
- Vib.**: Vibraphone, starting at measure 87. Dynamics: *mf*.
- Pno.**: Piano, starting at measure 87. Dynamics: *f*.
- E. Gtr.**: Electric Guitar, starting at measure 87.
- Elec.**: Electric Bass, starting at measure 87.
- Vla.**: Viola, starting at measure 87. Dynamics: *mf*, *mp*, *f*, *p*, *mp*.
- Ve.**: Violoncello, starting at measure 87. Dynamics: *mf*, *mp*, *f*, *p*, *mp*, *p*.
- D.B.**: Double Bass, starting at measure 87. Dynamics: *mf*, *f*, *p*, *mp*, *p*. Includes markings for *pizz.* and *arco*.

VII. Over the Long Arc

92

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mp*

T. Sx. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ muted *p*

Vib. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *p* Ped.

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

E.Gtr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Elec. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *p* *mp* *p* *pp* *p* *mp*

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *p* *mp* *p* *pp* *p* *mp* *p*

D.B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *p* *mp* *p* *p* *mp* *p*

VII. Over the Long Arc

Musical score for VII. Over the Long Arc, measures 97-100. The score is in 2/4 time and features a key signature of one flat (B-flat). The instruments and their parts are:

- Picc.**: Piccolo, rests throughout.
- B. Cl.**: Bass Clarinet, rests in measures 97-98, then plays a melodic line starting in measure 99 with a *mp* dynamic.
- T. Sx.**: Tenor Saxophone, rests throughout.
- Hn.**: Horn, rests in measures 97-98, then plays a melodic line starting in measure 99 with a *p* dynamic.
- Vib.**: Vibraphone, rests in measures 97-98, then plays chords in measure 99 with a *p* dynamic. Pedal markings are present.
- Pno.**: Piano, rests throughout.
- E.Gtr.**: Electric Guitar, rests throughout.
- Elec.**: Electric Bass, rests throughout.
- Vla.**: Viola, plays a rhythmic pattern of eighth notes with dynamics *p*, *mp*, *p*, and *pp*.
- Vc.**: Violin, plays a rhythmic pattern of eighth notes with dynamics *p*, *mp*, *p*, and *pp*.
- D.B.**: Double Bass, plays a rhythmic pattern of eighth notes with dynamics *p*, *mp*, and *p*.

Measures 97 and 98 are marked with a 3/4 time signature. Measures 99 and 100 are marked with a 2/4 time signature. A first ending bracket labeled 'I' spans measures 99 and 100 for the B. Cl., Hn., and Vla. parts.

VII. Over the Long Arc

102

Picc. p pp

B. Cl. p

T. Sx. p

Hn. p

Vib. mp p p Ped. Ped.

Pno.

E.Gtr.

Elec.

Vla. p mp p mp p pp

Vc. p mp p p mp p pp

D.B. p mp p p mp p

VII. Over the Long Arc

107

Picc.

B. Cl. *p*

T. Sx. *pp*

Hn. *pp*

Vib. *pp* Ped. Hold Ped. to end

Pno.

E.Gtr.

Elec.

Vla. *mp* *p* *pp* *flautando* *pp* *p* *pp*

Vc. *p* *mp* *p* *pp* *p* *pp* *flautando* *pp* *p* *pp* *pp*

D.B. *p* *mp* *p* *flautando* *pp* *p* *pp*

J

VII. Over the Long Arc

Musical score for "VII. Over the Long Arc". The score is arranged in a system with 11 staves. The instruments are: Picc., B. Cl., T. Sax., Hn., Vib., Pno., E. Gtr., Elec., Vla., Vc., and D.B. The score is divided into two parts: 2/4 and 3/4. The 2/4 part consists of two measures, and the 3/4 part consists of three measures. The Picc., B. Cl., T. Sax., Hn., Pno., E. Gtr., and Elec. parts are mostly silent, with some rests. The Vib. part has some notes in the 2/4 part. The Vla., Vc., and D.B. parts have a rhythmic pattern of eighth notes. Dynamics include *pp*, *p*, and *ppp*. The score is marked with *pp* and *p* dynamics, with some *ppp* dynamics in the 3/4 part. The score is marked with *pp*, *p*, and *ppp* dynamics. The score is marked with *pp*, *p*, and *ppp* dynamics. The score is marked with *pp*, *p*, and *ppp* dynamics.

VII. Over the Long Arc

117

Picc.

B. Cl.

T. Sax.

Hn.

Vib.

Pno.

E. Gtr.

Elec.

Vla.

Vi.

D.B.

pp *p* *pp* *ppp* *pp* *p* *pp* *ppp*

pp *ppp* *pp* *p* *pp* *ppp* *pp* *p* *pp* *ppp*

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

pp *p* *pp*

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BIOGRAPHY

Jamie Keesecker was born in Toledo, Ohio. He received a Bachelor of Music degree from the University of Arizona in 2006, where he studied composition with Daniel Asia and Pamela Decker. He received a Master of Music degree from the University of Oregon in 2009, where he studied with Robert Kyr and David Crumb. In the Fall of 2009, he matriculated to Duke University as a James B. Duke fellow, studying composition with Stephen Jaffe, Scott Lindroth, and John Supko. In 2011 he received a Master of Arts from Duke University.