

Bred In Stillness

Text by Emma Delarosa

Music by Sam Dvorin

CHILD

The juvenile mind swirls around all that's fresh –
Caught in waves that
Squeeze the neck in strain,
Indulging in kinetic fantasy.

Confined to compact walls,
My feet hurdle with potential,
Moving with silent mastery.
And if "the walls don't tell,
None will."

I'm left to dream, to wander in my thoughts, to remain
An observer at the window sill.
My ambitions, trapped
In a glass cage of dreadful humidity;
And "You, unsuspecting, feel for me
Almost a loneliness."

But sensations assure me
There's thunder in my ears and insects crawling up my side.
There's a room, promising safety by
Smothering growth.
"Bliss is but bliss, and breath but breath!"
Movement I can feel but cannot see.
So for now, I watch them run in animations.

SHEPHERD

Through Green, a body, White, stirs.

What choices,

Abundant as waves!

“What liberty

A loosened spirit brings!”

I, learning to swallow envy,

Leave it to simmer.

Bubble in heat – to marinate in desire.

An impious green desire.

In another life, I’d be God’s appointed observer,

A shepherd is but a defensive leader of people. I’d be

In a position of grand nobility.

In place of scepter, I hold my staff

“For heaven is a different thing”

But here, I stand, I watch,

A witness to life’s whims, waves, and tides.

Should I remove my envy from the flame?

Should I mind the monotony?

“I should fail, what poverty!”

I become privy to delicate particulars.

The ingredients of existence that others

Can’t bother to detect

This is why I am God’s appointed observer.

I can see the waves in dense layers of wool:

languid movement, clear upon my inspection.

Feel the wind’s heartbeat in summer’s pulse,

Taste the changes in the grass as

Spring’s Nectar washes over March

I learn to swallow envy

Simmer, swallow

I stand again

FALLING

Once, we sanctioned transparency.
I admired your passion.
I indulged your promises to
Explore vast canyons –

But those canyons were craters.
Ragged, suffocating.
You left me stranded
In places unthinkable to you.

Yet, as I fall,
“I shall forget the drop of anguish
That scalds me now, that scalds me now.”

I’ve found myself in tepid water,
Sinking into stillness.
I focus on movement.
Dreaming of currents that could twist my legs.
Contort, squeeze, inflate pressure into my chest
Until a final, clear inhale.

The water is still,
My body creates first tide,
I swim to the nearest shore.
Smashing rocks together in an attempt
To ignite your fervor.
Where has it gone?

“A wounded deer leaps highest,”
“T is but the ecstasy of death,”

I find myself in thrashing water.
High tide.
The current recedes far back into its body,
But instead of detonation,
We meet silence.
Disturbed stillness.

RISING

Staring up from the canyon,
“In the scarlet prison”
I extend my arms to the gallows in hopes
Of rising
To hover over

I want to escape,
But I find myself
Running in place,
Sentenced to stagnation
of my own volition.

Sand weighs down my feet
An anchor sits on my chest.
Face down on the mattress.
I can't breathe and I'm sick.

But still
“If I couldn't thank you,
Being just asleep,
You will know I'm trying”

Reaching up again,
The opportunity has escaped me.
I've slipped down rocks, tumbled down cliffs,
Carefully and willingly to see what
Might await at the peak.
Now I've met its barren nature – its dry nothingness.
I'm afraid there's no way down.

“Within my reach!
I could have touched!”
My fingernails crumble the solid walls of sediment.
I extend my arms to the water below

FISHERMAN

To indulge in ancient pastimes;
To carry on rituals of sitting and waiting,
To succumb to mother nature's suspense.
These are important to me
The pole, material in my grasp,
Gives me strength

I've never minded tranquility;
We are both virtuous.
What should we do to remedy our position stuck in
Constant chaos other than savor the passing with
Patience in heart, rod in hand.

Whether for survival, commerce, or in my case,
Quiet, we all yield to those things out of our control.
I seek stillness.
I beg for its hush to whisper
In my ear, telling me to revel in its serenity.
To admire its poise. To absorb its grace.

"With will to choose or to reject.
I choose"

Why should I force myself into movement;
To exist at the whims of the forces of the unnatural?

I've found myself in water,
Powerless before what will follow
There's thunder in my ears
And waves crawl up my side.

"I like a look of agony,
Because I know it's true;
Men do not sham convulsion,
Nor simulate a throe.
The eyes glaze once, and that is death.
Impossible to feign
The beads upon the forehead
By homely anguish strung."

WOMAN

It's a hum – a drone – that quietly vows my fate.
Sonorous, it follows clearly from the present.
It is nothing but bone –

I'm clinging.
These fingers
Grasp to bouquets of red
I can't wrap my hands around yet.

Perhaps I've done this before,
And have been doing so
I turn around and see myself
“And then I said softly”

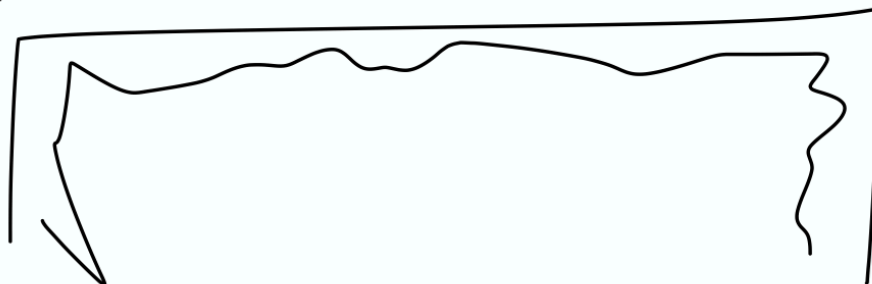
Maybe I've never known stillness before.
Moments of riptides, dry plummet, and restless witnessing
Compile into a painting of my existence.
But no half-drunk glass of wine in still life,
A green glow in a worn corner.

“How well I knew the light before!
I could not see it now.”

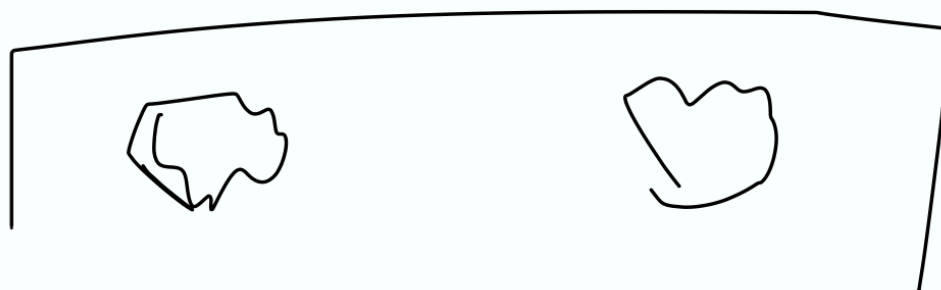
At the end, I find myself in still water, But
It is nothing to fear or gnash teeth over,
It's never once been still –
It's an escape, Something to confront at a later date.
“And the children no further question.
And only the waves reply.”

Once I find it, I am prepared to grasp stillness
In my palm. To hold it true for the first time.
I focus on movement.
We meet silence.

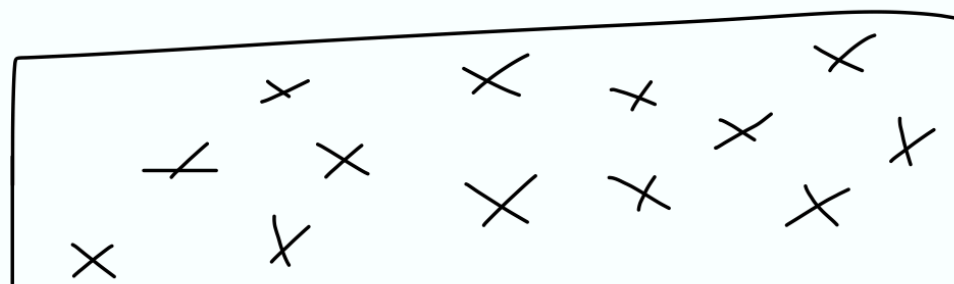
Around the walls (I-III)



In two distinct groups (IV - VI)



Isolated (VII - IX)



Score in C

Runtime approx 25 min

♩=108

I. Promenade

5

4/4 3/4 4/4

Clarinet in B \flat

fff shrill, cracking
let multiphonic move around
cresc. and decresc. adlib

Bassoon

fff shrill, cracking
let multiphonic move around
cresc. and decresc. adlib

Horn in F

let pitch bend when changing mute
if mute not specified, use hand

f growl, shrill
cresc. and decresc. adlib

Trombone

harmon mute no stem

f growl, shrill
cresc. and decresc. adlib

Tuba

f growl, shrill
cresc. and decresc. adlib

Percussion

Can with metal bits

ff

Can with metal bits

Electric Organ

Can with metal bits

ff

Tape

1. Clicks 2. Feedback loop

3. Clicks

Violoncello I

fff extremely harsh
cresc. and decresc. adlib

Violoncello II

fff extremely harsh
cresc. and decresc. adlib

Double Bass

fff like a warm glow
cresc. and decresc. adlib

molto vibrato, molto sul pont
speed of change of pressure adlib

molto vibrato

[illegible]

11

5/4

4/4

slow slight vibrato

7

Cl.

Bsn.

Hn.

Tbn.

Tba.

out-loud steady white noise

Shhhh

ppp

Perc.

G#4 bell

ff

Vibraphone

G#4 bell

E. Org.

G#4 bell

ff

Can with metal bits

Tape

6. Mouth sounds

7. Clicks

Vc.

warm vibrato

5/4

4/4

ppp stabile

p

Vc.

sul pont non-vibrato

sul tasto

ppp limping forward

p

p

p

p

Db.

sul pont

sul tasto

p

limping forward

mf

mf

ppp

(quickly touch other fingers like a tremolo while glissing)

Cl.

fff shrill, cracking
let multiphonic move around
cresc. and decresc. adlib

Bsn.

fff shrill, cracking
let multiphonic move around
cresc. and decresc. adlib

Hn.

barely breaking into the texture
pp

Tbn.

Tba.

Vib.

bowed
alum. foil on key
f possibile

E. Org.

8. Low cut of Feedback Loop (just high static)
Low talking
Singing in the market

Tape

Vc.

molto vibrato, molto sul pont
fff extremely harsh
cresc. and decresc. adlib

Vc.

molto vibrato, molto sul pont
fff extremely harsh
cresc. and decresc. adlib

Db.

molto vibrato
fff like a warm glow
cresc. and decresc. adlib

23

Cl.

Bsn.

Hn.

Tbn.

Tba.

Vib.

E. Org.

Tape

Vc.

Vc.

Db.

3/4

4/4

9

(fff)

(fff)

barely breaking into the texture

<pp>

barely breaking into the texture

<pp>

move from a perfect blend to extremely bold and brassy

p

mp

synth bass

(fff)

(fff)

(fff)

31

5/4 4/4

Cl.

Bsn.

Hn.

Tbn.

Tba.

Vib.

E. Org.

Tape

Vc.

Vc.

Db.

move from a perfect blend to extremely bold and brassy

plunger mute

sim.

sim.

sim.

sim.

ppp

mf

f

p

f

ff

pp

p

9. White noise static

(fff)

38 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. *very warm*
p possibile

Bsn.

Hn. *sim.* *growl*
ppp *f*

Tbn. *growl* *mute off* *mutter indistinctly*
pp *f* *p* *less dense*

Tba. *growl* *mutter indistinctly*
mf *fff* *p* *less dense*

Vib. *Can with metal bits*
< ff

E. Org. *Can with metal bits*

Tape 10. Clicks 11. Clicks Low Talking 12. Clicks 13. Wind Ring Down Final Feedback

Vc. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
push bow hair into back of cello
cracking sound to match electronics
extremely sparse

Vc. *col legno tratto sul tasto*
p possibile *n*

Db. *sul tasto warm vibrato solo*
p espress. *mp*

attaca

II. A Young Child

12

1 $\frac{4}{4}$ $\text{♩} = 74$ $\frac{5}{4}$ $\frac{3}{4}$

Cl.

Bsn.

Hn.

Tbn. extremely sparse

Tba. extremely sparse

Speaker

Perc.

E. Org.

Tape 14. Clicks 15. Clicks

Vc. *ppp*

Vc.

Db. *pp* *ppp*

Cue 1

The juvenile mind swirls around
all that's fresh – Caught in waves
that Squeeze the neck in strain,
Indulging in kinetic fantasy.

4 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

16. Clicks

17. Clicks

mutter indistinctly

pp

Cue 2

Confined to compact walls,
My feet hurdle with potential,
Moving with silent mastery.
And if "the walls don't tell,
None will."

slightly less sparse

14

7 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

knock wood with knuckles of a fist
very sparse, match texture of electronics

sempre ppp

18. Clicks

19. Clicks
Ring Down

slightly less sparse

fade out density

col legno jete
on muted strings
let each drop
ricochet fully

p

col legno
tratto

p

Cue 3

I'm left to dream, to wander in my thoughts,
to remain An observer at the window sill.
My ambitions, trapped
In a glass cage of dreadful humidity;

pp

pp

pp

pp

pp

10 **4/4** 15

Cl. *p* *mp* *p*

Bsn. *p*

Hn. face left, then turn 180 while playing *p* *f*

Tbn. face left, then turn 180 while playing *mp* *f*

Tba. *p* *f* *p*

Speaker

Perc. less sparse quite busy get sparser *f* *sempre ppp*

E. Org.

Tape 20. Street ambiance 21. Truck leadup 22. Truck fadeout

Vc. **4/4** col legno jete on muted strings
let each drop ricochet fully
like a ticking clock *ppp* *pp* *p* *f*

Vc. like a ticking clock *ppp* *pp* *p* *f*

Db. solo *p* *p* *n* *ppp*

3 2 3 2 2 3 2 2 3 2 3 2 2 3 2 2 3 2

16

knock wall behind you with knuckles of a fist
very sparse, match texture of electronics

16

Cl. *ppp*

Bsn. *ppp* mutter indistinctly *pp-*

Hn. mutter indistinctly *pp>*

Tbn. mutter indistinctly *pp-* mutter indistinctly *pp-*

Tba. mutter indistinctly *pp-*

Speaker

Perc. sparser

E. Org.

Tape 23. Clock Ticking

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

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

Db. *n*

Cl.

Bsn.

Hn.

Tbn.

Tba.

knock wall behind you with knuckles of a fist
very sparse, match texture of electronics

ppp

Cue 3

And "You, unsuspecting, feel for me Almost a loneliness."
But sensations assure me, There's thunder in my ears and insects crawling up my side.
There's a room, promising safety by Smothering growth. "Bliss is but bliss, and breath but breath!"
Movement I can feel but cannot see. So for now, I watch them run in animations.

Speaker

Perc.

E. Org.

24. Clicks
Sheppard Flickers

cue: "I can feel but cannot see"

25. Low talking

Vc.

knock wall behind you with knuckles of a fist
very sparse, match texture of electronics

ppp

Vc.

Db.

Cl. busier

Bsn. 1B2
p possibile

Hn. *pp* cresc.
face left, then turn 180 while playing
repeat figure, each time slightly varying exact tempo

Tbn. *pp* cresc.

Tba.

Speaker

Perc. less sparse busy

E. Org.

Tape 26. Truck Leadup

Vc.

Vc.

Db. *pppp* murmuring *ppp*

25 19

Cl. more $\frac{3}{4}$ get sparser until end $\frac{4}{4}$

Bsn. growling like an engine

Hn. f pp

Tbn. f pp

Tba. connecting the space ppp p pp

Speaker

Perc. (stop suddenly) f

E. Org. shepherd synth

Tape 27. Truck Exit

Vc. very slow vibrato like a distant whistle coming in and out of focus ppp p pp

Vc. ppp pp

Db. pp p pp

attaca

III. Shepherd

20

1 $\text{♩} = 102$ $\frac{3}{4}$ $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

GO97

extremely thin

slow bisbigliando

p possibile *p* *f*

harmon mute no stem cover opening with hand

pp

ppp *p*

Drop drum stick on snare (let ricochet)

28. Cresc. into feedback

gradually transition to overpressure

ppp *pppp* *ppp*

ppp *pppp* *ppp*

gradually transition to overpressure

ppp *pppp* *p*

gradually transition to overpressure

7

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

fff

fast bisbigliando

slow bisbigliando

no bisbigliando

ppp

f

pppp

f

pppp

29. Clicks w/ delay

ffff decresc.

p

pp

fff decresc.

f decresc.

ppp

*pp airy, smooth
like a cloud rolling over a hill*

Cl. *pp* *>*

Bsn.

Hn. *p*

Tbn.

Tba.

Cue 4

Through Green, a body, White, stirs. What choices,
Abundant as waves! "What liberty A loosened spirit brings!"

Speaker

Perc.

E. Org. *rubato*

Tape 30. Low synths white noise 31. Drone build Clicks

Vc. *col lengo tratto rubato free bow* *trill between harmonic and normal pressure*

Vc. *pp airy, smooth like a cloud rolling over a hill* *col lengo tratto rubato free bow* *pp* *pp airy, smooth like a cloud rolling over a hill*

Db.

Cl.

Bsn.

pp airy, smooth
like a cloud rolling over a hill

Hn.

Tbn.

Tba.

solo

pp *espress.*
cresc and decresc *adlib*

Cue 5

I, learning to swallow envy, Leave it to simmer.
Bubble in heat – to marinate in desire. An impious green desire.

Speaker

Perc.

E. Org.

32. Drone build

Tape

Vc.

Vc.

Db.

pp airy, smooth
like a cloud rolling over a hill

24

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

pp

mp

mf

fp

ppp

mp

bisbigliando

33. Animal sounds

fp

f

3/4

4/4

Marimba

29 (still airy)

Cl. *fp*

Bsn. *fp* *pp*

Hn.

Tbn.

Tba. *mp*

Speaker

Mar. *ppp*
very soft mallets
fade in and out of each note, creating soft clouds

E. Org.

Tape 34. High Synth Melody 35. Low synths Drone build

Vc. *pp* *p*

Vc. *p*

Db.

3/4

33

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

ppp airy, smooth
like a cloud rolling over a hill

mf

mp

pp

f

p

36. Low synths
Drone build

pp

p

37

Cl. *ppp* *mf* *p*

Bsn. *p* *p*

Hn. *ppp* *p*

Tbn. *p*

Tba. *p*

Speaker

Mar. *p*

E. Org. *p*

Tape

Vc. *fp* *fp*

Vc. *fp*

Db. *mf*

3/4 4/4

Detailed description of the musical score: The score is for a symphony orchestra and other instruments. It is divided into three main systems. The first system includes Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The second system includes Speaker, Maracas (Mar.), and Electric Organ (E. Org.). The third system includes Tape, Violoncello (Vc.), and Double Bass (Db.). The score is written in 3/4 and 4/4 time signatures. Dynamics include ppp, p, mf, and fp. The score is numbered 37 at the beginning of the first system.

40 $\frac{4}{4}$ $\frac{3}{4}$

Cl. p n pp

Bsn. mf n pp

Hn. n a distant call

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc. $\frac{4}{4}$ $\frac{3}{4}$ transition to harmonic pressure pp p

Vc.

Db. p

Detailed description of the musical score: The score is for page 28, measures 40 through 44. It features a variety of instruments and a speaker. The Clarinet (Cl.) part starts in measure 40 with a melodic line, marked *p*, then rests, and ends in measure 44 with a *pp* note. The Bassoon (Bsn.) part has a *mf* melodic line in measure 40, rests, and a *pp* note in measure 44. The Horn (Hn.) part has a *n* melodic line in measure 40 and a 'a distant call' in measure 44. The Trombone (Tbn.) and Tuba (Tba.) parts are silent. The Speaker part is a simple horizontal line. The Maracas (Mar.) part has a rhythmic pattern in measure 40 and a cluster in measure 44. The Electric Organ (E. Org.) part has a melodic line in measure 40 and sustained chords in measures 41-44. The Tape part is a simple horizontal line. The Violoncello (Vc.) part has a melodic line in measure 40, rests, and a 'transition to harmonic pressure' in measure 44, marked *pp* and *p*. The other Violoncello (Vc.) part has sustained chords in measure 40. The Double Bass (Db.) part has a *p* melodic line in measure 40 and rests. The time signature changes from 4/4 to 3/4 at measure 44.

45 $\frac{3}{4}$ $\frac{4}{4}$

Cl. $\frac{3}{4}$ $\frac{4}{4}$

Bsn. $\frac{3}{4}$ $\frac{4}{4}$ p mp p mf

Hn. ppp

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc. $\frac{3}{4}$ $\frac{4}{4}$ p

Vc.

Db. p pp

48

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

5/4

4/4

p

mf

fp

pp

mp

pp

37. Low synths
Drone build

mf

f

p

fp

f

ffp

f

51 31

Cl. *mp* *ppp* 3/4 4/4

Bsn.

Hn.

Tbn.

Tba. *ppp*

Cue 6 In another life, I'd be God's appointed observer,
A shepherd is but a defensive leader of people. I'd be In a position of grand nobility.
In place of scepter, I hold my staff "For heaven is a different thing"

Speaker

Mar.

E. Org.

Tape

Vc. 3/4 4/4

Vc. *pp*

Db. *ppp*

This musical score page, numbered 51 (with a 31 in the top right), contains staves for Cl., Bsn., Hn., Tbn., Tba., Speaker, Mar., E. Org., Tape, Vc., Vc., and Db. The Cl. part begins with a melody in 3/4 time, marked *mp*, which then changes to 4/4 time and is marked *ppp*. The Bsn. part has a rhythmic accompaniment. The Tba. part has a melodic line marked *ppp*. The Speaker part has a cue for Cue 6, which is a vocal line with lyrics. The Mar. part has a rhythmic accompaniment. The E. Org. part has a melodic line. The Tape part is empty. The Vc. part has a melodic line in 3/4 time, which then changes to 4/4 time. The Vc. part has a melodic line marked *pp*. The Db. part has a melodic line marked *ppp*.

56

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

p

bisbigliando

p

p

mf

38. Clicks w/ delay feedback

transition to harmonic pressure

mf

p

p

ppp

p

3/4

2/4

4/4

3/4

2/4

4/4

62 $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

bisbigliando

p

mp

39. Ending Feedback Loop

tr

p

f

fp

f

fp

fp

f

fp

f

fp

f

fp

very airy, unstable vibrato
slowly fade to nothingness
after completely silent move to position 2

Cl.

ppp

Bsn.

move to position 2

Hn.

move to position 2

Tbn.

move to position 2

Tba.

move to position 2

Cue 7



But here, I stand, I watch, A witness to life's whims, waves, and tides.
Should I remove my envy from the flame? Should I mind the monotony?
If "I should fail, what poverty!"

Speaker

I become privy to delicate particulars. The ingredients of existence that others Can't bother to detect
This is why I am God's appointed observer. I can see the waves in dense layers of wool:
languid movement, clear upon my inspection. Feel the wind's heartbeat in summer's pulse,
Taste the changes in the grass as Spring's Nectar washes over March I learn to swallow envy

Mar.

move to position 2
turn snares on

E. Org.

move to position 2

Tape

40. Clicks w/ delay feedback

Vc.

very airy, unstable
slowly fade to nothingness
after completely silent move to position 2

Vc.

very airy, unstable
slowly fade to nothingness
after completely silent move to position 2

Db.

very airy, unstable
slowly fade to nothingness
after completely silent move to position 2

♩=60

steady, but distant
with a regular slow pulse
should phase with bassoon

IV. Promenade

1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Cl. $p < > < > < >$ *cresc poco a poco*

Bsn. $p < > < > < >$ *cresc poco a poco*

Hn.

Tbn. extremely airy like static cup mute *ppp dolce* *p* *ppp*

Tba. extremely airy flickering *ppp dolce* *ppp*

Speaker

Perc. Can with metal bits *ff* *ff* *ff*

E. Org. Low synth

Tape 41. Clicks Low Cut of Feedback Loop 42. Clicks 43. Clicks

Vc. $\frac{4}{4}$ arco muted $\frac{3}{4}$ extremely airy flickering *ppp dolce* $\frac{4}{4}$ *p* *ppp* $\frac{5}{4}$ $\frac{4}{4}$

Vc. arco muted *ppp dolce* *p* *ppp*

Db. arco molto sul tasto *pp* *ppp*

rebow at will, heavy sound

36

6 $\frac{4}{4}$ continue to pulse (and phase)

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

mp

mf

mp

mf

steady, but distant

pp
cresc. poco a poco

p

ppp

more stable

pp
cresc. poco a poco

p decresc. poco a poco

44. Trail Off

p

ppp

p

ppp

accent rebows

molto sul pont

f

ff

attaca

♩=60

V. Falling

1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cl. *f* decresc poco a poco *p* *pp* *ppp*

Bsn. *f* decresc poco a poco *p* *pp* *ppp*

Hn. *p* *mp* *n*

Tbn. *pp* *n* face horn down

Tba. *pp* *ppp* *n*

Speaker

Perc.

E. Org.

Tape 45. Whispers Ring Down

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *f* *molto sul pont* *ppp* *mute off* *metallic molto sul pont solo rubato* *pp* *pp* *pp* *pp*

Vc. *f* *molto sul pont* *ppp* *mute off*

Db. decresc poco a poco

[illegible]

11 39

Cl. *ppp* *ppp* *pp* *pp*

Bsn. *pp* *pp* *pp*

Hn. *pp*

Tbn. whisper indistinctly
blend into electronics

Tba. *pp*

Speaker

Perc.

E. Org.

Tape

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

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

Db. metallic
molto sul pont *p* *p*

[illegible]

20

Cl. *pp* *pp*

Bsn. *pp* *pp* *pp*

Hn. *ppp*

Tbn. *ppp*

Tba.

Speaker

Perc. like little waves

E. Org.

Tape 49. Guitar Flickers

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

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

Db. *pp* *pp* *pp* *pp*

25 $\frac{3}{4}$ $\frac{4}{4}$ warm slow vibrato

Cl. pp pp

Bsn. pp pp pp pp

Hn. pp n

Tbn. ppp n

Tba.

Speaker

Perc.

E. Org.

Tape 50. Whispers Ring Down

Vc. $\frac{3}{4}$ $\frac{4}{4}$ pp p p p p

Vc. p p p p p p

Db. p p p

30

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

pp

Cue 8

I've found myself in tepid water, Sinking into stillness.
I focus on movement. Dreaming of currents that could twist my legs.
Contort, squeeze, inflate pressure into my chest Until a final, clear inhale.

51. Ring

cue: "inflate pressure into my chest"

52. Whispers
Ring Down
White Noise
Pink Noise
Low Notes

pp

n

43
4/4

40

Cl. *pp* *pp* *pp* *pp* *pp*

Bsn. *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *ppp*

Tbn. *p*

Tba.

Speaker

Perc.

E. Org.

Tape

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

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

Db. *p* *p* *p* *p* *p* *p* *p* *mp* *mp* *mp*

3/4

45 $\frac{3}{4}$ $\frac{4}{4}$

Cl. *pp* *pp* *pp*

Bsn. *pp*

Hn. *p* *mf* (facing audience)

Tbn. *mp* *mf* (facing audience)

Tba. *p* *mf* (facing audience)

Speaker

Perc. *very slowly fade into B, then fade in A#
a warm cloud*

Timpani *ppp* *ppp*

E. Org.

Tape

Vc. $\frac{3}{4}$ $\frac{4}{4}$ *mp* *mp* *mf* *mf* *mf* *f* *f*

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

Db. *mp* *mf*

48

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Timp.

E. Org.

Tape

Vc.

Vc.

Db.

53. Post Build Low Notes
Post Build Reverb Trail

pp

pp

n

n

n

p

(ppp)

f

pp

f

pp

f

pp stabile

very airy solo rubato

very airy solo rubato

2/4

4/4

2/4

4/4

54

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Cue 10

“A wounded deer leaps highest, 'T is but the ecstasy of death,” I find myself in thrashing water.
High tide. The current recedes far back into its body,
But instead of detonation, We meet silence. Disturbed stillness.

Timp.

E. Org.

54. Last Synth Loop

Tape

Vc.

Vc.

Db.

molto
sul pont

ord

3
4

4
4

very airy
fade in and out
of the cloud

49

4

4

ppp

p

(ppp)

p

(ppp)

58 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. pp ppp

Bsn.

Hn.

Tbn.

Tba.

Speaker

Timp. p pp *decresc poco a poco*

E. Org.

Tape

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc.

Db. \rightarrow molto sul pont \rightarrow ord

63

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Timp.

E. Org.

Tape

Vc.

Vc.

Db.

pp *ppp* *pp* *ppp*

n

molto sul pont *ord*

3/4 4/4

51

attaca

VI. Rising

52

♩ = 80 accel poco a poco

1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. pp n

Bsn.

Hn.

Tbn.

Tba.

Speaker

Marimba
extremely hard mallets
let things ring
entire section is rubato
sharp biting
 f brutal

Timp.

E. Org.

55. Quiet Whispers

Tape

Vc. n

Vc. n

col legno battuto harsh
 ff brutal

Db.

(don't overpower)
exact rhythm/placement
is not important
like paint splattering
 f

mp

6 $\frac{3}{4}$ $\frac{4}{4}$

Cl. 

Bsn. 

Hn. 

Tbn. 

Tba. 

(don't overpower)
exact rhythm/ placement
is not important
like paint splattering

f

Cue 11  Staring up from the canyon, "In the scarlet prison"
I extend my arms to the gallows in hopes Of rising, To hover over

Speaker 

Mar. 

E. Org. 

Tape 

Vc. $\frac{3}{4}$ $\frac{4}{4}$ 

col legno battuto

ff brutal

Vc. 

mp 

ff brutal

arco

Db. 

ff **f** **fp** **fp**

11

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

2/4

4/4

2/4

4/4

Piano 8va down

pizz

ff

arco

fp

col legno battuto

3

arco

ppp

3

f

f

fp

15 $\text{♩} = 92$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Cue 12

 I want to escape, But I find myself Running in place,
 Sentenced to stagnation of my own volition.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

56. Quiet Whispers

col legno battuto arco

pizz **ff**

f **fp**

[illegible]

28 5 4 57 4 4

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

57. Fade in of MIDI Piano

Vc.

Vc.

Db.

fp

pizz

arco

pizz

arco

31 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar. To Vib.

E. Org.

Tape 58. Quiet Whispers

Vc. pizz f arco p $\frac{3}{4}$ $\frac{4}{4}$

Vc. f

Db. f

♩ = 102

59

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn. $ppp \leftarrow p$

Hr. muted face horn to ground $pppp$

Tbn. face horn to ground cup mute ppp

Tba. mute (if possible) $ppp \leftarrow p$ $pppp$ $ppp =$

Cue 13



Sand weighs down my feet An anchor sits on my chest. Face down on the mattress.
I can't breathe and I'm sick. But still "If I couldn't thank you, Being just asleep,
You will know I'm trying"

Speaker

Vibraphone

no pedal, soft mallets

Mar.

E. Org.

59. Bell Reverb

Tape

Vc.

dolce p

pizz

Vc.

pizz

dolce p

arco

Db.

dolce p

44

Cl. $\frac{3}{4}$ $\frac{4}{4}$

Bsn. ppp p ppp n ppp

Hn. $pppp$

Tbn. ppp

Tba. p $pppp$

Speaker

Vib. Marimba

E. Org.

Tape

Vc. $brutal$ $arco$ mf $\frac{3}{4}$ $\frac{4}{4}$

Vc. $brutal$ fp pp

Db. $brutal$ $pizz$ $arco$ pp

Reaching up again, The opportunity has escaped me. I've slipped down rocks, tumbled down cliffs,
Carefully and willingly to see what Might await at the peak.
Now I've met its barren nature – its dry nothingness. I'm afraid there's no way down.

49

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

Vc.

Vc.

Db.

2/4 4/4

p *ppp* *n*

whisper indistinctly
blend into electronics

whisper indistinctly
blend into electronics

ppp *p* *pppp*

bowed

p

60. Quiet Whispers

2/4 4/4

n

♩ = 112

reverb of far bells
warm, slow vibrato3
4

55

Cl.

pppp cresc. poco a poco

Bsn.

Hn.

Tbn.

Tba.

reverb of far bells
warm, slow vibrato

pppp cresc. poco a poco

Speaker

Mar.

ord

f cresc poco a poco

E. Org.

61. Fade in of MIDI Piano

Tape

Vc.

clb

ff

Vc.

clb

ff

pizz

clb

Db.

clb

ff

3
4

59

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

Bsn. *ppp* reverb of far bells warm, slow vibrato *pppp cresc. poco a poco*

Hn. *pppp cresc. poco a poco* reverb of far bells warm, slow vibrato *ppp*

Tbn. *pppp cresc. poco a poco*

Tba.

Speaker

Mar.

E. Org.

Tape

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

Vc. arco *p* *p* arco *p*

Db. *p*

64

65

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Mar.

E. Org.

Tape

62. Country Song

Vc.

Vc.

Db.

ppp

ppp

ff

p

fp

p

f

p

fp

arco

arco

arco

pizz

70 *pp* *decresc.* suddenly frozen in time

Cl.

pp *decresc.* suddenly frozen in time

Bsn.

pp *decresc.* suddenly frozen in time

Hn.

pp *decresc.* suddenly frozen in time

Tbn.

pp *decresc.* suddenly frozen in time

Tba.

pp *decresc.* suddenly frozen in time

Cue 14 ↓

Speaker "Within my reach! I could have touched!"
My fingernails crumble the solid walls of sediment.
I extend my arms to the water below

Mar. Vibraphone

E. Org.

Tape 63. Whispers

Vc.

Vc.

Db. *pp* *decresc.*

♩ = 108

reverb of far bells
warm, slow vibrato, more ghostly than before

3

4

4

4

Cl.

ppp cresc. poco a poco

Bsn.

n

Hn.

mute off

Tbn.

n

Tba.

n

Speaker

Vib.

no pedal
semi hard mallets

3

pp cresc. poco a poco

E. Org.

Tape

64. Bell Reverb

Vc.

3

4

4

4

clb

ff

Vc.

clb

ff

arco

p

pizz

Db.

ff

78

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Vib.

E. Org.

Tape

Vc.

Vc.

Db.

reverb of far bells
warm, slow vibrato

ppp cresc. poco a poco

reverb of far bells
warm, slow vibrato

ppp cresc. poco a poco

reverb of far bells
warm, slow vibrato

ppp cresc. poco a poco

65. Fade in of MIDI Piano

pizz

arco

pizz

arco

pp

p

82 $\frac{3}{4}$ $\frac{4}{4}$

Cl. pp

Bsn. pp

Hn. pp

Tbn. pp

Tba. reverb of far bells
warm, slow vibrato ppp cresc. poco a poco pp

Speaker

Vib. an echo f p pp cresc. poco a poco 5

E. Org.

66. Whispers

Tape

Vc. $\frac{3}{4}$ $\frac{4}{4}$ arco p pizz f clb

Vc. f clb

Db. f

87 $\frac{3}{4}$ $\frac{4}{4}$ = 120

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tbn. *mp*

Tba. *mp*

Speaker

Vib. *mf* *p cresc*

E. Org.

Tape

Vc. (as high as possible) $\frac{3}{4}$ $\frac{4}{4}$ pizz

Vc. *ff* *f*

Db. arco solo *f espress.* *fp*

This musical score is for a scene from the movie 'The Day After Tomorrow'. It features a large ensemble of instruments, including a brass and woodwind section, vibraphone, electric organ, tape, and strings. The score is divided into three measures, with a key signature change from C major to B-flat major at the beginning of the second measure. The tempo is marked 'Andante'.

Brass and Woodwind Section:

- Cl. (Clarinet):** Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure.
- Bsn. (Bassoon):** Plays a sustained note in the first measure, then a sustained note in the second measure, and a sustained note in the third measure.
- Hn. (Horn):** Plays a sustained note in the first measure, then a sustained note in the second measure, and a melodic line in the third measure.
- Tbn. (Trumpet):** Plays a sustained note in the first measure, then a sustained note in the second measure, and a sustained note in the third measure.
- Tba. (Tuba):** Plays a sustained note in the first measure, then a sustained note in the second measure, and a sustained note in the third measure.

Other Instruments:

- Speaker:** A line indicating the location of the speaker.
- Vib. (Vibraphone):** Plays a melodic line in the first measure, then a melodic line in the second measure, and a melodic line in the third measure.
- E. Org. (Electric Organ):** Plays a melodic line in the first measure, then a melodic line in the second measure, and a melodic line in the third measure.
- Tape:** A line indicating the location of the tape.
- Vc. (Violin):** Plays a melodic line in the first measure, then a melodic line in the second measure, and a melodic line in the third measure.
- Vc. (Viola):** Plays a melodic line in the first measure, then a melodic line in the second measure, and a melodic line in the third measure.
- Db. (Double Bass):** Plays a melodic line in the first measure, then a melodic line in the second measure, and a melodic line in the third measure.

Performance Notes:

- 67. Fade in of MIDI Piano:** A note indicating the start of a MIDI piano fade-in.
- murmuring:** A note indicating the start of a murmuring effect.
- ppp:** A note indicating the start of a pianissimo effect.

93 $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Vib.

E. Org.

Tape

Vc.

Vc.

Db.

mf

n

n

n

n

messy

ff

68. Country Song

messy

fff

fff

fp

ff

fp

n

72

97

hum quietly to the song being played
while moving to position 3
once song finishes, continue humming but start to fade out
fade out after song should last about 30 seconds

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Vib.

E. Org.

Tape

Vc.

Vc.

Db.

hold pedal so sound can fade

♩=108

cresc into each phrase
with a sharp cutoff at the end
should mimic sound
of something in reverse

VII. Promenade

73

1

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

p stabile

Can with metal bits

ff

Reverse Synth (up 8va)

ff

69. Clicks

70. Feedback
Sirens
Ringing

71. Clicks

arco

< f < f < f

f

sim.

sim.

sim.

sim.

*arco solo
like a meditation
remain present*

4/4 5/4 4/4 2/4 5/4 4/4

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

72. Clicks

ff

fp stabile

76

17

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

fp stabile

21 2/4 3/4 4/4 77

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

73. Clicks

Vc.

Vc.

Db.

n

attaca

VIII. Fisherman

$\text{♩} = 50$

slow vibrato

1

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

mute if possible

simple, somber

pppp

pp

74. Ring Down

75. Reverb Tail Ring Down

mute on

mute on

mute on

simple, somber

ppp

p

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

9 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Cl. *thin, like waves building* *ppp* *pppp*

Bsn.

Hn.

Tbn.

Tba. *pp* *mp*

Speaker

Perc.

E. Org.

Tape 76. Siren 77. Reverb Tail Ring Down

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *pp* *pp*

Vc. *pp*

Db. *p* *pp* *p*

15

Cl.

Bsn.

Hn.

Tbn.

Tba.

shhhh through mouthpiece

n

Cue 15 To indulge in ancient pastimes; To carry on rituals of sitting and waiting,
To succumb to mother nature's suspense, These are important to me.
The pole, material in my grasp, Gives me strength

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

n

n

4
4

4
4

n

17 4/4 5/4 4/4 81

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

thin, like waves building

pp

ppp

pppp

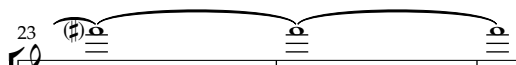
organ

78. Siren Ring Waves

slight overpressure

p

f

23 

Cl. *p*

Bsn.

Hn.

Tbn. *p* *ppp*

Tba.

Cue 15  I've never minded tranquility; We are both virtuous.
What should we do to remedy our position stuck in
Constant chaos other than savor the passing with Patience in heart, rod in hand.

Speaker

Perc. *p* more waves

E. Org.

Tape 79. Reverb Tail
Ring Down
Waves 80. Siren

Vc. *mf* *p* *ppp cresc. poco a poco*

Vc.

Db. ord. *mp*

3/4

29 $\frac{3}{4}$ $\frac{4}{4}$

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

even more waves

mf

ffpp

move to overpressure

less and less pitch

harsh noise

33

Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn.

Hn.

Tbn.

Tba. warm vibrato *ppp* *p* *mp*

Speaker

Cue 16

Whether for survival, commerce, or in my case, Quiet, we all yield to those things out of our control.
 I seek stillness. I beg for its hush to whisper In my ear, telling me to revel in its serenity.
 To admire its poise. To absorb its grace.
 "With will to choose or to reject. I choose" to listen
 Why should I force myself into movement;
 To exist at the whims of the forces of the unnatural?

Perc. Soft mallet on ride cymbal roll
 cresc. and decresc. adlib mimicing wave sounds
 (still follow general dynamics shown)
pp

E. Org. like a meditation

Tape 81. Pink Noise

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. *ppp* *n* *ppp* *mp* *p* *mf*

Db. *ppp* *f* *f*

42

Cl.

pp

mf

3/4 4/4

Bsn.

pp

Hn.

Tbn.

mp

Tba.

p

mf

Speaker

Perc.

p

E. Org.

82. Siren

83. Singing in the Market

Tape

Vc.

p

slowly move bow to sul pont

3/4 4/4

f

molto sul pont

Vc.

slowly move bow to sul pont

f

molto sul pont

Db.

slowly move bow to sul pont

f

molto sul pont

51

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

2
4

4
4

3
4

4
4

8va

pp

thin,
like waves building
muted

pp

pp

pp

cross fade to bass drum
(decresc ride while bringing in bass)

fp

pp

Soft mallet on bass drum roll
cresc. and decresc. adlib
mimicing wave sounds
(still follow general dynamics shown)

84. Waves

molto sul pont

sul tasto (move to pont)

sul tasto (move to pont)

sul tasto (move to pont)

[illegible]

(8)

64

Cl. *pp* *n*

Bsn. *mf* *n*

Hn. *pp* *n*

Tbn. *pp* *n*

Tba. *pp* *n*

Cue 17

Speaker

Perc.

E. Org.

85. Flickering Waves

Tape

Vc. *pp* *ord* *n* *3/4* mute off *4/4*

Vc. *pp* *ord* *n* *4/4* mute off

Db. *pp* *ord* *n* *4/4* mute off

pp *n*

68 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 89

Cl. *pppp*
cresc. and descresc. ad lib *p*

Bsn. *pppp*
cresc. and descresc. ad lib *p*

Hn. + slowly unmute until end of section
pppp
cresc. and descresc. ad lib *p*

Tbn. *pppp*
cresc. and descresc. ad lib *p*

Tba. *pppp*
cresc. and descresc. ad lib *p*

"I like a look of agony,
Because I know it's true;
Men do not sham convulsion,
Nor simulate a throe.
The eyes glaze once, and that is death.
Impossible to feign
The beads upon the forehead
By homely anguish strung." (repeat until end of section)

Cue 18

Speaker One hand soft mallet on ride cymbal roll
One hand soft mallet bass drum roll
cresc. and decresc. adlib mimicing wave sounds
(still follow general dynamics shown)

Perc. *pppp* cresc. poco a poco *p*

E. Org.

86. Singing Ring 87. Hunting 88. Guitar Flicker

Tape

Vc. $\frac{4}{4}$ sul tasto $\frac{3}{4}$ $\frac{4}{4}$ ord
pppp
cresc. and descresc. ad lib sul tasto *p*

Vc. ord
pppp
cresc. and descresc. ad lib sul tasto *p*

Db. ord
pppp
cresc. and descresc. ad lib *p*

attaca

IX. Woman

♩=100 deaccel poco a poco

1

Cl. *sim.* *ff decresc. poco a poco* GO75

Bsn. *sim.* *ff decresc. poco a poco*

Hn. *sim.*

Tbn. *sim.*

Tba. *sim.* *f decresc. poco a poco*

Speaker

Perc. Add bits of metal on string to bass drum
get a lot crazier

E. Org.

Tape 89. Woman Noise

Vc. extremely accented bowing (approx.) *fff decresc. poco a poco*

Vc. (approx.) *fff decresc. poco a poco*

Db. *fff decresc. poco a poco*

3/4

3/4

slight pulsing (throughout entire section)
like a warm vibrato
keep pulse consistent and
on a different tempo than those around

92

5

3/4

4/4

GO107

GO1

Cl.

Bsn.

G2

Hn.

Tbn.

Tba.

Speaker

Perc.

start to calm down

f

E. Org.

Tape

Vc.

(approx.)

ff

Vc.

(approx.)

Db.

f decresc.
poco a poco

93

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

f

mp

p

n

f decresc.
poco a poco

mp

more and more sparse

mp

90. Harp 1

start to accent less

(decresc.
poco a poco)

fff

(approx.)

fff

(decresc.
poco a poco)

fff

(decresc.
poco a poco)

2/4

4/4

2/4

4/4

17

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

pp

mp

n

p

pp

f

mf

ff

tacet al fine

continue pulsing

91. Guitar Clicks

fade in each note (no more accents)

3/4 4/4 2/4

26

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

Bsn.

Hn.

Tbn.

Tba. *pp* *p possibile*

Speaker

Perc.

E. Org.

Tape 92. Guitar Flicker 93. Delay Feedback

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (decresc. poco a poco) *p*

Vc. (decresc. poco a poco)

Db. *f* (decresc. poco a poco) *mp*

96 36

Cl. $\frac{3}{4}$ $\frac{4}{4}$ *pp*

Bsn.

Hn.

Tbn.

Tba. *tacet al fine* *n*

Speaker

Perc. *pppp* *n* *tacet al fine*

E. Org.

94. Harp 2

Tape

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *ppp*

Vc.

Db. *p*

The musical score is for a piece titled "The Hum" by John Adams. It is a large ensemble work featuring a variety of instruments and a speaker. The score is written in 4/4 time, with a tempo marking of 4♩ = 90. The key signature is one sharp (F#), indicating D major or B minor. The score is divided into measures, with measure numbers 47 and 97 indicated. The instruments and parts include:

- Cl.** (Clarinet): Features a melodic line starting at measure 47, marked *sempre ppp* (pianissimo). It includes a triplet of eighth notes and a section labeled "continue pulsing".
- Bsn.** (Bassoon): Remains silent throughout the visible measures.
- Hn.** (Horn): Remains silent throughout the visible measures.
- Tbn.** (Trumpet): Remains silent throughout the visible measures.
- Tba.** (Tuba): Remains silent throughout the visible measures.
- Speaker**: A vocal part that begins at measure 19, indicated by a "Cue 19" arrow. The lyrics are: "It's a hum – a drone – that quietly vows my fate. Sonorous, it follows clearly from the present. It is nothing but bone – I'm clinging. These fingers Grasp to bouquets of red I can't wrap my hands around yet. Perhaps I've done this before, And have been doing so I turn around and see myself 'And then I said softly'".
- Perc.** (Percussion): Remains silent throughout the visible measures.
- E. Org.** (Electric Organ): Provides a harmonic foundation with sustained chords and moving lines in both hands.
- Tape**: Remains silent throughout the visible measures.
- Vc.** (Violoncello): Features a melodic line with a "slow transition to harmonic pressure" and a section marked "tacet al fine".
- Vc.** (Violoncello): Features a melodic line with a "slow transition to harmonic pressure" and a section marked "tacet al fine".
- Db.** (Double Bass): Features a melodic line with a "slow transition to harmonic pressure" and a section marked "tacet al fine".

The score includes various musical notations such as triplets, slurs, and dynamic markings like *ppp* and *n* (normal). The overall mood is somber and reflective, as suggested by the lyrics and the instrumentation.

58

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

2
4

4
4

2
4

4
4

Maybe I've never known stillness before. Moments of riptides, dry plummet, and restless witnessing
Compile into a painting of my existence. But no half-drunk glass of wine in still life, A green glow in a worn corner.

"How well I knew the light before! I could not see it now."
At the end, I find myself in still water, But It is nothing to fear or gnash teeth over,
It's never once been still – It's an escape, Something to confront at a later date.
"And the children no further question. And only the waves reply."

D#

71

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

Vc.

Vc.

Db.

$\text{♩} = 72$
tacet al fine

3
4

4
4

3
4

4
4

3
4

4
4

Once I find it, I am prepared to grasp stillness
In my palm. To hold it true for the first time.
I focus on movement.
We meet silence.

ppp

slow transition to
harmonic pressure

n

100

81

4/4

4/4

Cl.

Bsn.

Hn.

Tbn.

Tba.

Speaker

Perc.

E. Org.

Tape

95. Harp
End Fanfare

96. Harp
End Fanfare

4/4

4/4

Vc.

Vc.

Db.