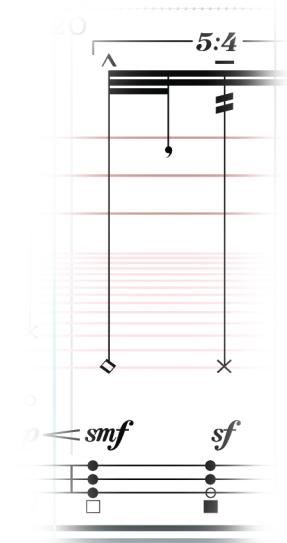
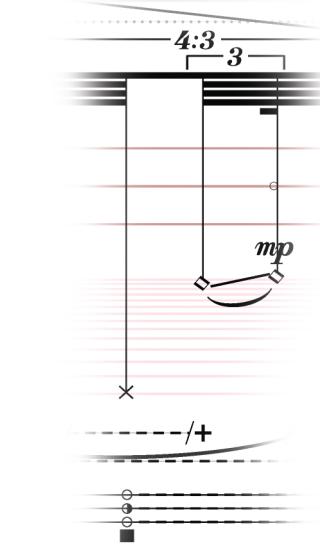
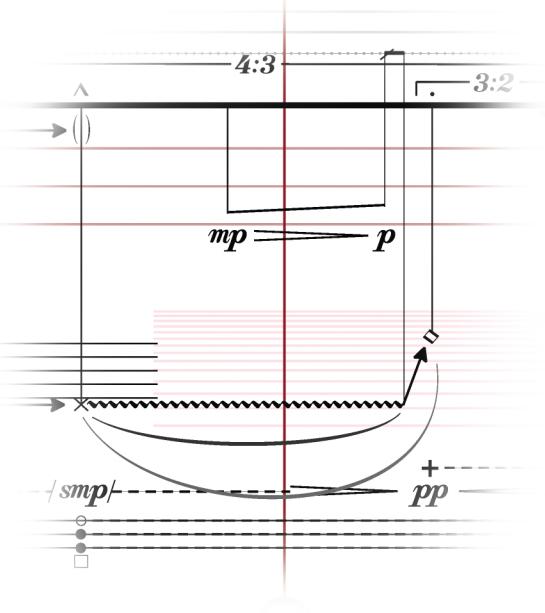
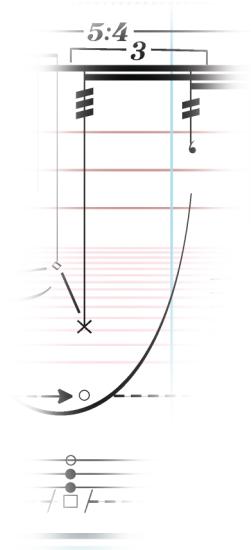
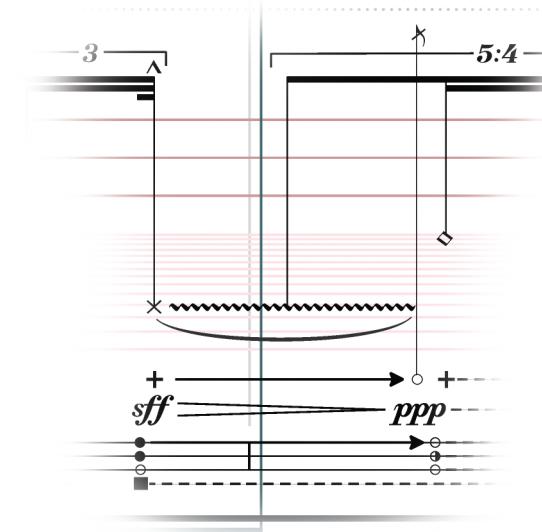
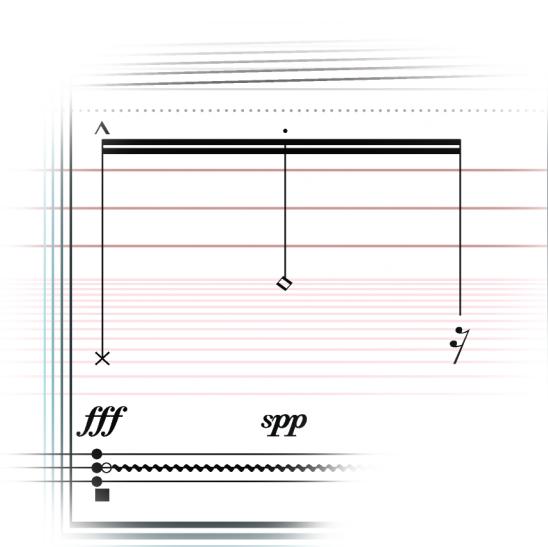


-6



-5

Music score for page -5, featuring six systems of musical notation:

- System 1:** Time signature 5:4. Includes dynamic markings *spp*, *p*, *mf*, and *p*. Performance instruction: *wavy line*.
- System 2:** Time signature 5:3. Includes dynamic marking *sp* and performance instruction: *wavy line*.
- System 3:** Time signature 5:4. Includes dynamic marking *pp* and performance instruction: *wavy line*.
- System 4:** Time signature 5:4. Includes dynamic marking *off horn*, *n*, *sp*, and *pp*. Performance instruction: *wavy line*.
- System 5:** Time signature 5:4. Includes dynamic marking *p* and performance instruction: *wavy line*.
- System 6:** Time signature 2:3. Includes dynamic markings *mp*, *p*, and *pp*. Performance instruction: *wavy line*.

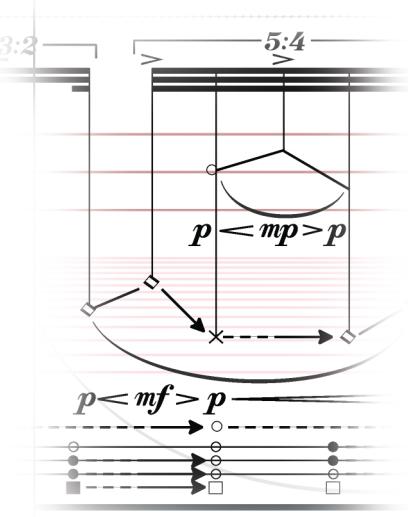
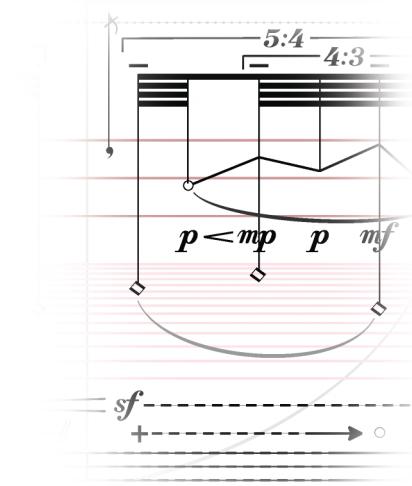
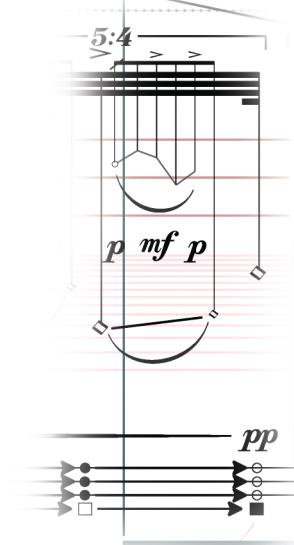
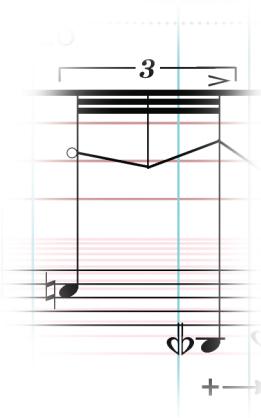
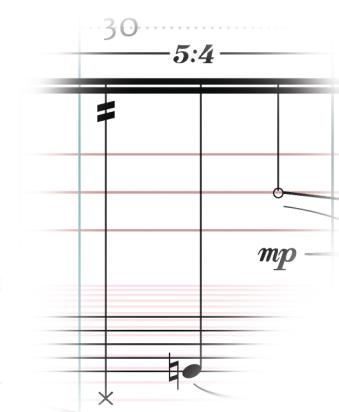
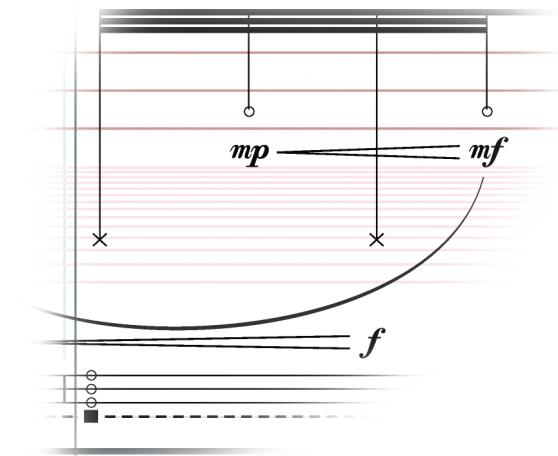
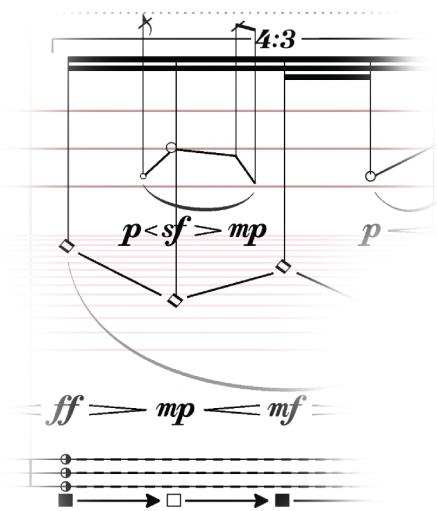
-4

The image shows a page of musical notation for a multi-instrument ensemble, likely a brass band or orchestra. The notation is divided into six systems, each with its own unique characteristics:

- System 1:** Features a 5:4 time signature. Dynamics include *smf* (soft forte) and *p* (piano). Performance instructions include a curved line and a circled 'x'.
- System 2:** Features a 5:4 time signature. Dynamics include *p* (piano), *sf* (sforzando), and *pp* (pianissimo).
- System 3:** Features a 4:3 time signature. Dynamics include *mp* (mezzo-forte).
- System 4:** Features a 5:4 time signature. Dynamics include *p*, *mf* (mezzo-forte), and *pp*. A performance instruction *(off horn)* is present.
- System 5:** Features a 3:2 time signature. Dynamics include *p*, *smf* (soft mezzo-forte), and *f* (fortissimo).
- System 6:** Features a 3:2 time signature. Dynamics include *mf* (mezzo-forte), *sff* (sforzando fortissimo), and *p*.

Other markings include tempo indications like '72' and various slurs, grace notes, and dynamic hairpins.

-3



-2

5:4 3:2

3

"m"
p

pp

4:3

f
m
p
mf
ff
pp
sf

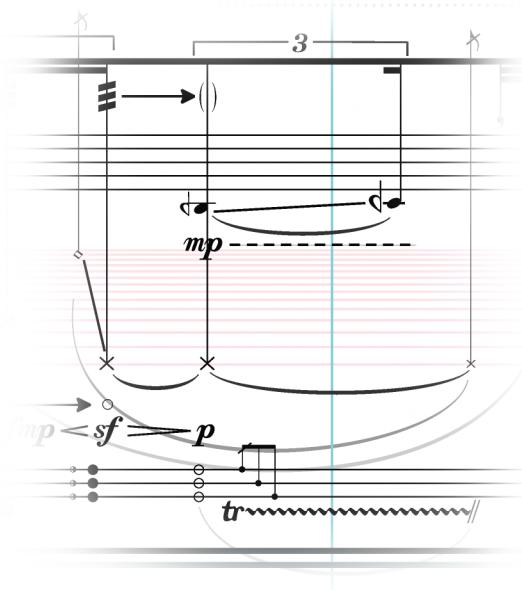
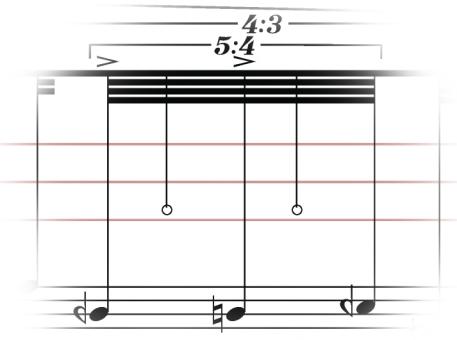
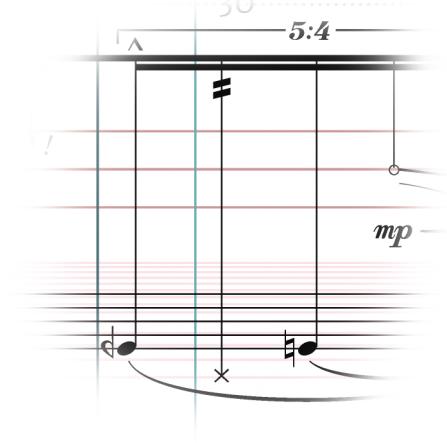
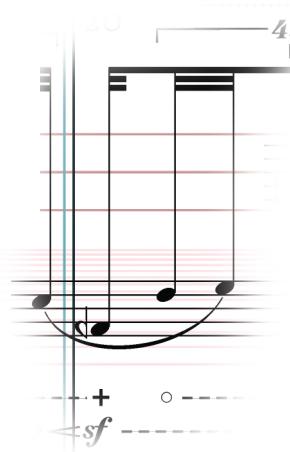
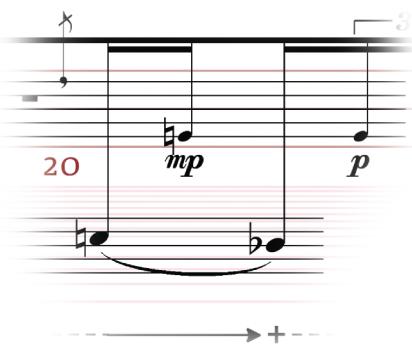
5:6 4:3

3:2

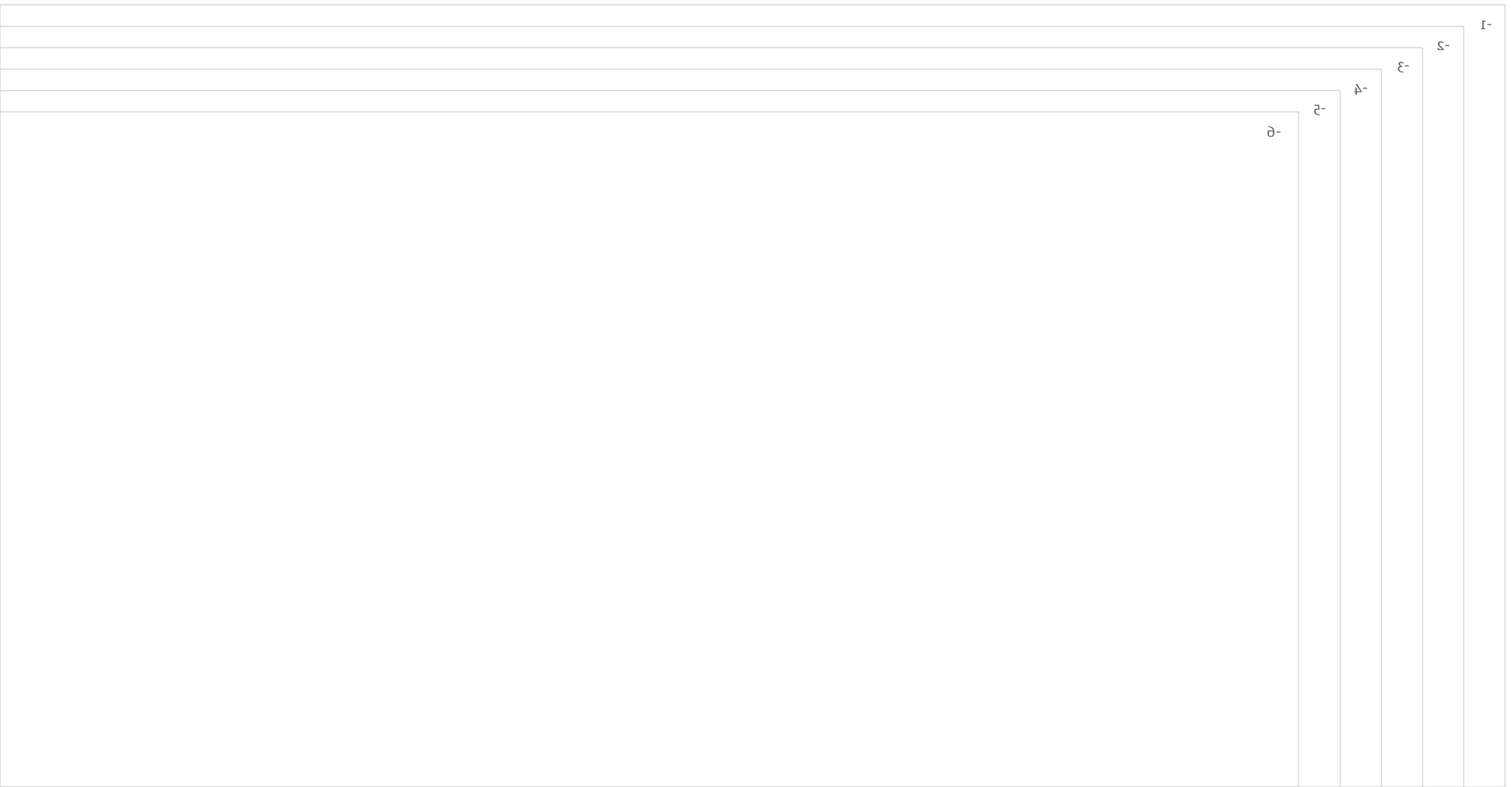
m

5:4

-1



\emptyset



a cold surrogate, a penance-play

whereby the score shall be read nonlinearly, emphasizing the idiosyncrasies and redundancies of [repeated] materia under temporal duress. whereby beginning in the center of the score, you will progress along its molar surface toward its leftmost limit, then you will return to the center and proceed through its molecular strata toward the rightmost limit. whereby your electronic and visual synchronicity will be variable, pending your fermate choices and fluctuations in velocity. whereby your phrasing, while obedient to the continuum of strong and brittle visual slurs, shall take aprescriptive physicality cues as their primary informants -- whether pleasurable or brutalizing.

X_____ [Y/N] X_____ [mm/dd/yyyy]

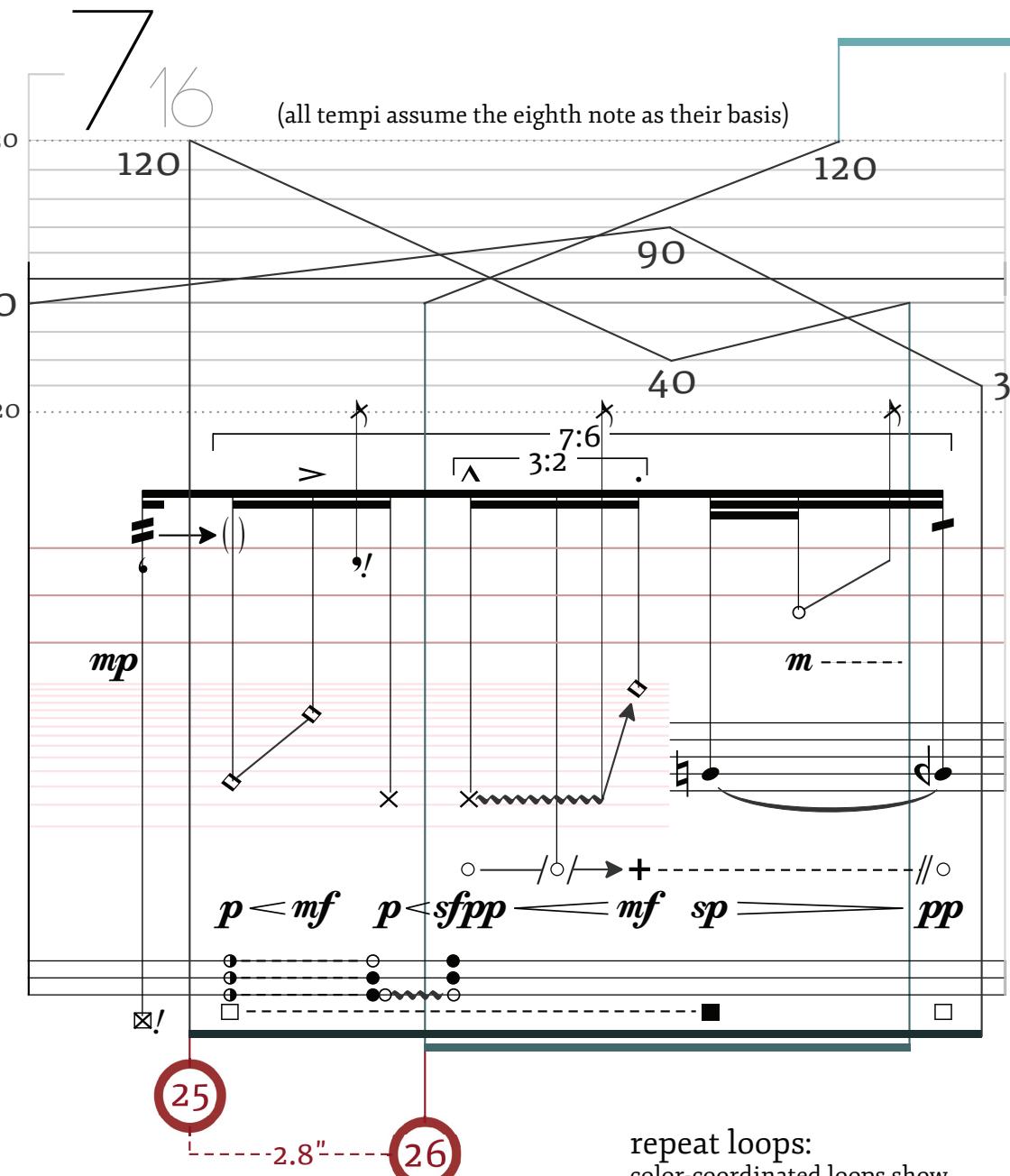
tempo graph/rhythm:
start/end points should be strictly observed; transitions may be linear or logarithmic at the service of individual and broad rhythmic phrasing, and any emergent metric modulations/equivalencies should be emphasized when found.

voice graph:
covering the extremities of individual performer range, vocal passages may exist as independent, interruptive, or collaborative passages with the embouchure component. unless otherwise notated, all vocalizations are to be made through the horn with a neutral vowel formant similar to that of the embouchure.

harmonic graph:
with register modified by pipe length, this graph shows extremes of embouchure. diamonds indicate standard buzzing and harmonic rips/slides; x noteheads show breath sounds filtered accordingly by pipe length.

pipe length:
fingering functions primarily as a determination of pipe length, with open-, closed-, and half-valve variants that change harmonic spectra and focus.

bell knock:
x'ed boxes signify loud, metallic articulations with the right hand.



electronic triggers:
numbers correspond to markers in electronic track, as displayed in the patch. durations in seconds indicate automatic transitions - critical sync points for performance.

repeat loops:
color-coordinated loops show instantaneous repeats within or between systems, bracketing their associated tempo curves. repeated materials typically operate from darkest to lightest color, and may be drastically distorted in timbre, inertia, affect, and perceived fidelity at temporal extremes.

jumps:
color-coordinated beams above materials show either delayed (depending on fermate) or instantaneous jumps to the next node of origin on the tempo graph, and may occasionally cross systems, system breaks, or page breaks.

fluttertongue:
bars indicate three levels of intensity, parenthesis return to ord.

miscellany:
arrows indicate timbral/physical transitions; dotted lines indicate stasis; half- and full-caesuras show momentary interruptions and terminations, respectively; oscillating lines show rapid alternations between indicated states. exclamation points signify maximum effort in a physical gesture. commas and inverse commas designate inhales/exhales, performed audibly but undramatically.

stopping schema:
open and stopped indicators obey standard stasis/transition conventions; ord. when no symbol present.

a cold surrogate, a penance-play

Jordan Kusel

commissioned by Mathew James 2014-2015

38 the stir of preparations,
rehearsing towards an optimistic whole

5 16

7 16

120

120

4 8

2 8

9 16

9 16

7 16

2 8

7 16

1

2 — c. 4.2"

3

4 — c. 6.8"

smf — p
pp — mf
sp — pp
smf — smp — p
smf — p — /smf — pp
smf — pp
smf — pp

pp < mp
fp < smf — pp — +smf — -smf — sf
p < smf — pp smf — pp smf
p < m — /
p < sf — p < smf

(off horn)
"n"
sp = pp

2

160
72
60

28

5:4

"m"

p < **sf** — **p**

28

90
72

5:4

p — **sfs** — **p**

38

75
72

3

p

sm — **smp**

sfm

spp

sfp — **sf** — **p**

p

5:4

3

5:4

3

5:4

3

150
144
120

5

170
164
132
120
123

5:16

m — **p**

3:2

p

38

164

sfmp — **mf**

3:2

p

38

(rubato dip)

f — **smp**

4:3 — **3:2**

(off horn)

3:2

pp — **mf**

6

c. 5.2"

28

160

716

4:3 3:2

mp → *p*

smp → *pp*

pp → *pp*

pp → *p* → *smf* → *pp*

48

144 80

5:4 3:2 5:4

72

60

516

160

60

3:2

4:3

sm → *ppp*

38

144 128 <7"

9:8 2:3

sfmp → *p* → *smf* → *smf* → *tr* → *m* → *(p)*

38

38

64

Measures 5-16: The score shows two staves. The top staff has a treble clef and a key signature of one sharp. It features a 5:16 time signature. The bottom staff has a bass clef and a key signature of one sharp. It features a 4:16 time signature. The tempo is 60 BPM. The dynamic is *ppp*. Measure 5 includes performance instructions: *mp*, *p*, *<smf*, and *+*. Measure 6 includes *fff*, *ff*, and *ff*. Measures 7-16 include *fff*, *ff*, and *ff*.

Measures 38-44: The score shows two staves. The top staff has a treble clef and a key signature of one sharp. It features a 3:8 time signature. The bottom staff has a bass clef and a key signature of one sharp. It features a 4:4 time signature. The tempo is 128 BPM. The dynamic is *pp*. Measure 38 includes *sf*, *p*, *sfm*, and *sp*. Measure 39 includes *fff*, *ff*, and *ff*. Measure 40 includes *fff*, *ff*, and *ff*. Measure 41 includes *fff*, *ff*, and *ff*. Measure 42 includes *fff*, *ff*, and *ff*. Measure 43 includes *fff*, *ff*, and *ff*. Measure 44 includes *fff*, *ff*, and *ff*.

This figure shows two pages of a musical score, numbered 11 and 12, with a continuous timeline from measure 11 to 12.

Page 11:

- Measure 11:** The score begins with a dynamic of **pp**. It features two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staff has a tempo of **4/16** and a pitch level of 88. The bottom staff has a tempo of **2/16** and a pitch level of 72. The music includes various dynamics: **p**, **mp**, **p**, **mf**, **p**, **sf**, **sfp**, **smp**, and **ppp**. There are also performance instructions like **p < mf > p** and **p < mp > p**.
- Measure 12:** The score continues with a dynamic of **pp**. The top staff has a tempo of **4/16** and a pitch level of 72. The bottom staff has a tempo of **2/16** and a pitch level of 72. Dynamics include **p**, **mf**, **p**, **ppp**, **smf**, and **sff**. A note in the bottom staff is marked with **!!(with electronics)**.

Performance Instructions:

- Measure 11:** Includes **p < mf > p**, **p < mp > p**, **p < mp > p**, **sf**, **sfp**, **smp**, **ppp**, and **c. 5.2"**.
- Measure 12:** Includes **!!(with electronics)**.

4.5.8 5¹⁶ 28 38 48

c. 3"

ff - // **p**

"m" **p**

ff=p

sf=p **sf=mp** **smf>p**

sf=p **sf=mp** **f** - //

13 - c. 4.1" - 14 - c. 2.8" - 16 - 17 - 18 - 3.16 - 15 - 16

4.5.8 3.16 25.16

c. 7.8"

120 60 40 120 60 40 0 < 17"

"m" **mp**

ff

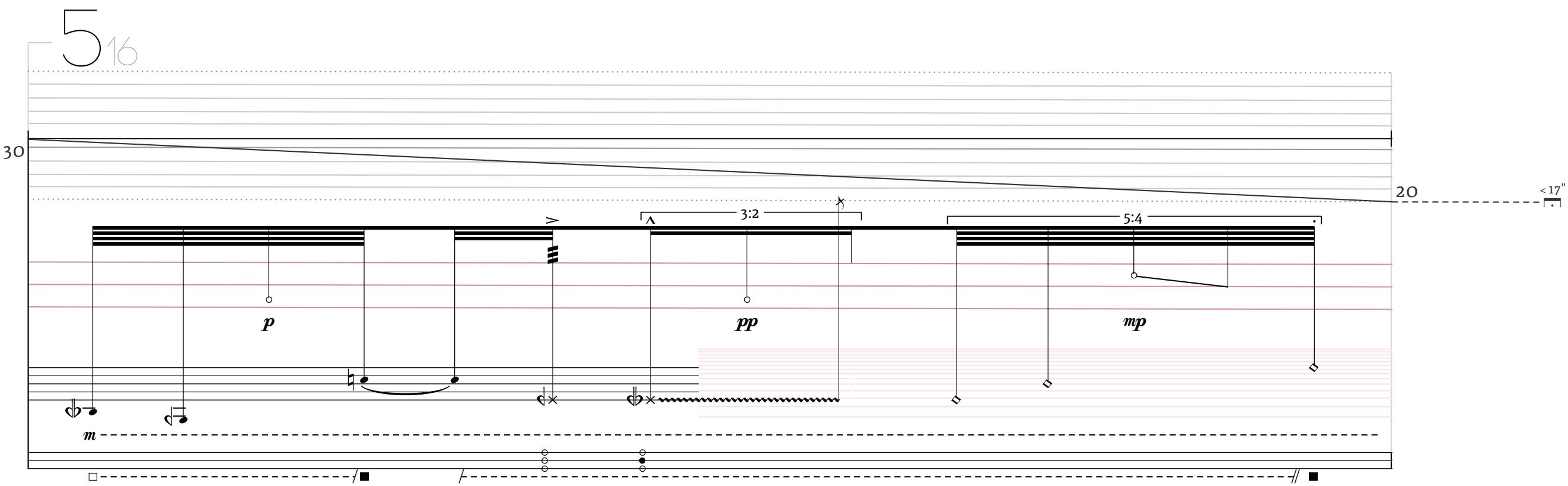
mf

f - // **ff=** **ff=** **p < sf >** **mf = ff = mp = mf = p**

mf = ff = mp = mf = p

smf = **pp**

19 - 20



4 16

40

30

30

30

3:2 5:4 3:2

5:4 3:2

p mf p

p mf p

m

pp

5 16

40

30

30

30

30

5:4 3:2

4:3 3:2

3:2

5:4

4:3

p sf

p smf

sf

mp

pp

c. 2.5"

< 7"

< 16"

< 2"

6 16

60

40

30

20

5:6 4:3

m

p

p

mp

pp

smf

pp

f

mf sff

(off horn)

p

sf

pp

3 16

120

128

2 16

120

30

40

20

3:2

m

p

mp

p

p smf

p sf

pp

f

mf sff

m

p

pp

smf

pp

f

mf sff

