Sand

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for Electronic Virtual Ensemble
and Exploration Interface

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Score Purpose: The score was written mainly to facilitate my entry of all notes into note-lists, with a minimum of errors and mistakes. Any given event is multi-dimensional (the dimensions including pitch-class, register, start-time, end-time, timbre/attack-mode, stereo position, loudness, noisiness, and whether-or-not-its-a-virtual-drone. these different ways of layering events in the music can be teased apart using the listener interface to the work, available on the website. The arrangement of the score helped me sort the notes into their proper categories. It should also aid score-readers in examining the structural logic of the piece.

Arrangement: The score is divided into 3 groups or instruments, each of which is further divided into 6 registers. A 4th group shows the onsets of *musique concrète* sounds, as well as numerical or textual descriptors of those sounds. A 5th group shows the Drone pitch (or chord) that is happening at a given time.

Tuning: Most of the work is tuned in 19-equal-divisions-of-the-octave (19-edo). The exceptions to this are the "drone" group, which usually consists of a pitch, harmonized with Just Intonation above it, or, a chord, or an inharmonic sound (as in the "Armageddon chord" sections 7-11, etc.). (In fact the sequence of drone pitches itself is a 19-edo row that slowly unfolds over the course of the whole piece.)

19-edo is written in standard diatonic notation, but unlike in 12-edo, the sharps and flats are (usually) *not* enharmonically equivalent. To wit, here are the pitch-classes of 19-edo:

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
C	C#	Db	D	D#	Eb	E	E#/ Fb	F	F#	Gb	G	G#	Ab	A	A#	Bb	B	B#/ Cb

Colored Ink: The astute reader will notice some notes in the score written in blue ink. These are "virtual drone" pitches. The idea here is that then Drone Tone(s) (in the 4th, drone group on the score), can contribute pitches from its overtone series (or inharmonic partials in the case of the "Armageddon chord"—see for example SEC 10 Measure 6 in the Wave group) to the counterpoint in the 3 main groups. These become analogous to quasi-pedal-tones in, say, a solo violin piece by JS Bach.

Rhythm: The rhythm in the piece was composed using a fairly straightforward interpretation of Milton Babbitt's time-point system (as first described in his 1962 article "Twelve Tone Rhythmic Structure and the Electronic Medium", and as more fully described in Andrew Mead's book *The Music of Milton Babbitt*), albeit in 19-edo, not in 12-edo. Hence, every measure is a measure of 19/16. Since the score is not for human performance, I do not bother writing rests or even exact durations. You will see light vertical lines drawn down through some of the noteheads through the staves to the bottom of the score page, where you will see a series of numbers . . .these are the time-points that are being articulated. As with Babbitt's technique, frequently I have various tuplets strung between the time points. Also, each of these time-points is associated with a dynamic (loudness) level.

Temporal structure and sections: The piece is divided into 72 sections. You will see indications over the score, e.g. "SEC. 7", which indicate the section #. These correspond to sections in the listener interface. You will also see indications like "PART 15" or "P 15" at the top of the score —-this is an indicator of what partition the music is composing-out at that point. "Partition" refers to pitch structure similar to Babbitt's "all-partition array". Some of the sections, for example nos. 4, 14, 21, etc, are "drone-only sections" where the Drone Group takes over the texture in various ways. Thus they are frequently Just Intonation tuned sections, but not always (SEC 21 is a good example of an exception). You can find the partition-array for the piece on my website.

re-Realization: Composers or other interested parties are welcome to make their own realizations of the piece. The composer is happy to provide "note lists" of all of the ~18000 notes that make up the whole work. These are in a LISP list-based format, which can probably be converted to other formats fairly easily.

More information: More information about this piece can be found in my dissertation paper. It, and the listener-exploration interface, can be found online on my website.

PART. 0
SEC. 0

0 1 2 3 3

5
4
3
wave
2
1
0

ppp
<p>
ppp
Eb F
D D#
B#
F + Eb
p
ppp
Ppp
p
6:10 s

5
4
3
piano
2
1
0

p
ppp
G#
ppp
p
ppp
4. #
4:5
ppp
ppp
p
p
ppp

5
4
3
filter
2
1
0

p
ppp

4-5
concrete
2-3
0-1

DEE
p

drone

fppp

6 11 1 4 7 12 3 8 12 15 5 10 13 18
p ppp p p ppp ppp p p ppp ppp p ppp ppp p

4 5 6 7

wave

piano

filter

concrete

drone

13

PART. 2

SEC. 1

8

1

wave

12:19

TREMOLO

5:6

3

5:7

3:7

piano

TREM.

NOISY: ø

filter

GLISS

NON-GLISS

NOISY: 5-7

N: 5-7

concrete

drone

2 3 4

wave

piano

filter

concrete

drone

NOISY: 1 2 3 4 5

N: 1-3 N: 3-5 N: 6-7

TREM. NASTY GLISS. ATT

3 6 7 10 3 6 7 12 16 1 2 9 13 17

5 6

wave

piano

filter

concrete

drone

NOISY:

TREM.

NASTY

VIBRATO

TREM → ORD

VIB → TREM → ORD

GLISS.

(NOISY: 5)

1 2 4 14 0 2 4 18 0 3 6 13 16

1 2 3

wave

piano

filt

conc 2-3

drone BEACHES

0 3 6 9 16 3 6 8 9 12 14 16 1 2 8 12 14

PART. 5

wave

piano

tilt

conc 2-3

drone

BEACHES

wave

G
ppp
(SPAT)
mp
1
2
SOFT ATTACK
E
ppp
p
mf
f
ppp
<f>
ppp
<mp>
<f>

piano

mp
NASTY
p
mp
2
mp
mp
VIB
NASTY
p
mf
TREM

filt

p
THIN
mf
(2)
WIDE
f
(2)
THIN
ppp
mf
THIN
fff
2 1 0
4
mf
f

conc 2-3

AGITATED
3:6
mf
NOISY – (6-7)
mf

drone

BEACHES

1 2 7 8 14 1 2 7 8 17 1 2 7 8 17
mp mf f ppp mp p mf f ppp mp p mf f

3 4 5

wave

AT TREM VIB W.VIB NASTY

mf 5

mp mf f <mp> <p> <mf

piano

f

mp mf 2 TREM NASTY

filt

ppp ppp

THIN WIDE WIDEST

mf 4 <f>

WIDE

mp

4-5

conc 2-3

0-1

NOISINESS: 5 6 7 7 6 5

ppp mp mf p p f mp

drone

MORE BEACHES

mf pp

1 2 7 8 17 1 2 7 8 17 1 2 5 7 10 17 18

ppp mp p mf f ppp mp p mf f ppp mp mf p f mp

6 7 8

wave

TREM. NASTY TREM. 4:5 MED. → WIDE THIN MED. → THIN NOISY : 6 NOISY : 5 7 5 4 3 2

piano

fift

4-5

conc 2-3

drone

10

SEC. 4

5
4
3
wave
2
1
0

B, D, E#

mf

mf

mf

mf

mp

mf

5
4
3
piano
2
1
0

ppp

ppp

ppp

ppp

5
4
3
filt
2
1
0

4-5
conc
2-3
0-1

drone

(BEACHES CONT.)

4 5 11 17 8 4
ppp mf p f mp ppp

1

2

wave

piano

filt

conc
2-3

drone

TREM NASTY

VIB.

TREM

WIDE VIB.

NASTY

(D# NON-SPAT)

4:7

NASTY TREMOLO

5:6

5:7

6:7

WIDE

THIN

WIDTH: 1

2 WIDTH

CUTOFF

11 18 45 11 17 18 1 2 5 6 7 14

ff mf f mp ff ppp mf f mf mp f ff ppp

3 4

TREM. NASTY VIB WIDE VIB GLISS WIDE-VIB

wave

NASTY VIB. TREM. NASTY TREM. VIB. 4:3 4:6 3:5 5:7

piano

WIDE MEDIUM THIN WIDE

fift

STONE AGIT "STONE" (NO SPAT)

6:7 conc

drone

BEACH

2 5 6 12 14 15 0 2 5 6 8 10 13 0 2 3 8 9 16

1 2 3

wave

NASTY mp

TREM. f

TREMOLO f

ppp mp f

mp

NASTY ppp

mf NASTY ppp

p f

DH # SHORT mf 5:9

mf 5:9 mf 5:9 mf 5:9

piano

VIB. mf

TREM. ff

A# mf

ppp ff

NON-SPAT ppp mp

mf 5:9

BARTOK p mf

TREM f mf

(fp) ff

mp

VIB f

NASTY ppp mp

WIDE

THIN D#

mf

filt

WIDE

THIN

GLISS. VIB.

ALL THIN – ACC-TEN-FSWP

VIB. ppp

6:9

(fp) ff

f mf

VIB.

(3:6) GLISS. VIB.

f E

ff

VIB. ppp ff

4:3 WIDTH 2-3

f

mf

4-5

conc 2-3

STONE ppp

ff

drone

0 3 5 8 14 17 18 2 4 5 8 13 2 4 5 8 9 12

mf mp ff f mf mf ppp ppp mp ff f mf ppp mp ff f mf mf

SEC.7

4 5 0

wave

piano

WIDE

THIN (1-0)

WIDE

fift

conc

drone

"STONE" "CRUNCH" "STONE" "CRUNCH"

(BLECH, GLASS)

CUT

(ARMAGEDDON CHORD)

2 4 5 7 8 10 15 1 5 6 8 11 16 5 8 9 13

1 2 3

5
4
3
wave
2
1
0

5
4
3
piano
2
1
0

5
4
3
fill
2
1
0

4-5
conc
2-3
0-1

drone

SHORT
GLASS, STONE
BLECH, CRUNCH
HARD ATTACKS
SHORT SHORT
SOFT ATT.
BLECH, CRUNCH,
SCRAPE
CRUNCH,
BLECH
HARD ATTACK
(RANDOM ARMAGEDDON INTERJECTS)
ARMAGEDDON-CHORD WAVES

3 6 10 15 1 4 15 17 12 14
ff ff f f ff ff f ff f ff

4 5 0

5 4 3 wave 2 1 0

F
ppp

5 4 3 piano 2 1 0

ppp

5 4 3 flt 2 1 0

HARD ATTACK ALL
SAME SOUNDS
GLASS, STONE
AGITATED SUDDEN CUT-OFF
STONE CUT
WATER

4-5 conc 2-3 Perc

f ff ff f ff mp mp p

STONE CUT
p

drone

0 7 18 2 7 11 16 2 7 11 16
ff f ff f f ff mp mp ppp p

1 2 3

wave

piano

filt

conc

drone

HARD STONE ATTACKS

STONE

WATER

ARMAGEDDON WAVE

4 5 6 9 12 17 0

4

5

SEC. 9

wave

piano

(NON-SPAT)

filt

SHORT, 1 BANG, STONE

GLASS

-WATER

STONE

SHORT, HARD ATTACK, 1 BANG →

4-5

conc

2-3

drone

(ARMAGEDDON CHORD)

1 2 3

wave

piano

filt

4-5

conc

2-3

drone

E# LONGER.

4 7 10 11 16 7 10 11 16 2 5 6 10 16

4 5 6

(NON-STAT)

wave

piano

filt

4-5

conc 2-3

1-2

drone

soft-attack

1 5 6 13 1 5 6 13 15 0 6 8 12

PART. 10

SEC 10

wave

piano

filt

conc

drone

2 3 4

wave

piano

tilt

conc

drone

3 8 11 18 0 6 8 14 17 0 5 9 12 13

mf ff p ppp mf p ff ppp ppp mf mf p ppp ff

5 6 7

wave

piano

fift

4-5

conc

2-3

1-2

drone

TREM.

P. 11
SEC. II

8

wave

piano

fiit

conc

drone

(CARM CHORD BURSTS)

Ab POT-RYT

Bb POT-RHYTHM

4 7 9 16 3 9 16 4 7 12 17

2 3 4

wave

piano

filt

conc

drone

mp mf p f ff mp

(SOFT-ATT)

(F# NON-SPAT)

DIFFERENTIATE LINES VIA STEREO POSITION

G♭ POT A♭ POT MH.BOWLSLAP L.FAN.PANS B.FS.PAN.ORUNS

CONT. SIMILE

4 9 17 34 7 9 17 2 10 17

5 6 0

(SOFT-ATTACK)

wave

piano

drone

(OVERLAP)

(SIMILE)

CONT. SIMILE

1 2 3

wave

4 4

piano

1

filt

4-5

conc

2-3

0-1

drone

CONT. SIMILE

4 5 6

wave

ALL OBOES

<p

<mf

piano

5:9

7:7

mp

f

mf

2

1

8:17

8:24

3

5

filt

mp 8:7

6:7

T-E

Eb POT-RYTS

C-D-Eb-F

conc

Eb-A

Gb POT-RYT

drone

3 11 18 8 14 0

p mp f mf f ff

P. 13
SEC 13

1

2

32

wave

piano

3:8

2:5

filt

SEC. 13. BELL1. AIFF

4-5

conc
2-3

SEC. 13. BELL1. P. AIFF

0-1

drone

0 3 5 8 9 18 4 7 9 13 14 17 2 6 11 12 15

3

5

wave

piano

filt

4-5

conc 2-3

0-1

drone

SEC.13.BELL2.MP.AIFF

SEC.13.BELL2.AIFF

ATF

1 2 10 11 16 2 10 13 14 16 18 8 11 15 16

6

8

wave

piano

4-5

conc

2-3

0-1

drone

(ARMAGEDDON)

1 6 9 16 17 3 16 17 0 5 17

mp f f p mp f f mp f f mp

9

10

SEC 14

wave

piano

filt

conc

drone

(NON-ARMAGEDDON)

T-E

0 1 2

5 4 3 wave 2 1 0

LEFT
CENTER
CENTER
CENTER
RIGHT

5 4 3 piano 2 1 0

5 4 3 filter 2 1 0

4-5 concrete 2-3 0-1

drone

3 4 5

wave

piano

filter

concrete

drone

OBOE CLAR CBASSOON

CLUSTER: A#, G#, Gb, F# E#

PIANO CLUSTER

RANDOM, SHORT

SEC16

0 1 2

5
4
3
wave
2
1
0

CLAR
CBASSOON
13:11
5:8
12:11
7:8

A,B,B#,D

5
4
3
piano
2
1
0

5:8
9:8
5:8
7:8

5
4
3
filter
2
1
0

13:11
12:11
7:8

PIANO CLUSTER
PIANO CLUSTERS

4-5
concrete
2-3
0-1

1 9 12 16 1 4 12 16 4 12 16

drone

wave

piano

filter

concrete

drone

SEC.17

wave

piano

filter

concrete

drone

RANDOM CONC.

2 11 12 18 2 6 9 11 14 1 9 14 17

ff f mf ppp ff ff mf f f ff mf f ff

2 3 4

5 4 3 wave 2 1 0

TIMBRE DISTORTION →

5 4 3 piano 2 1 0

TIMBRE DISTORTION →

5 4 3 filter 2 1 0

4-5 concrete 2-3 0-1

drone

3 9 10 13 14 0 4 8 10 11 13 14 5 10 13 14

4-5

5 6 7

5

4

3
wave

2

1

0

0-1

5

4

3
piano

2

1

0

2-3

5

4

3
filter

2

1

0

4-5

concrete
2-3

0-1

drone

4 5 13 16 0 3 5 11 13 14 17 1 5 6 13 14

SEC 18

wave

piano

filter

concrete
2-3

0-1

drone

ELL FILT

ELL

ATF

Low
AGITATIONS

2 8 10 18 2 7 8 12 18 2 8 9 15 18
p mf ff f p ff mf ff f p mf ff ff f

3 4 5

5
4
3
wave
2
1
0

mp

f f

ff

5
4
3
piano
2
1
0

f f mf

mf ff

5
4
3
filter
2
1
0

LOW-MID → MID → HI

ff

STOP

SHORT: AGITATIONS

4-5
concrete
2-3
0-1

mp mf f mp f mf

AGITATED

mf ff ppp mp f mf ff

drone

2 14 17 18 8 15 3 5 6 9 11 12 16 18

mp mf mp/ff ppp mp f mf f mf ff

6 7 0

5
4
3
wave
2
1
0

TREM VIBRATO ff f ppp ff

5
4
3
piano
2
1
0

ff mf NASTY TREM. ff f f

5
4
3
filter
2
1
0

ELL mf mf (NOISY 2 1 0 ATF AT fff ppp AT ELL ff

4-5
concrete
2-3
0-1

METAL AGITATIONS mp f mp f f HARD-ATT SHORT ff AGIT. ppp mp f mf HARD ATT. SHORT ff

drone

ARMAGEDDON CHORD

1 4 7 10 13 18 0 5 10 13 18 5 8 10 13 18
mp f f mf pp mp ppp f mf ff f f ppp ff mf

1 2 3

wave

TREMOLO

piano

TREM

NASTY

filter

TREM.

NOISY

+TREMOLO

concrete

AGITATIONS

AGITATION

drone

ARMAGEDDON

very SHORT HARMONIC

4 5 6

NASTY TREM. NASTY

wave

piano

TREMOLO NORM. TREMOLO NASTY

TREM. VIBRATO NASTY

filter

NOISY-3 NOISY 2

4-5

2

0-1

AGITS

SHORT

drone

ARMAGEDDON

3 12 14 17 18 7 11 15 17 1 6 11 15

SEC 2Q

0 1 2

5
4
3
wave
2
1
0

TREM. TREM TREM TREM

f mf 4 mf ff 22 14 f mf 6:5 ff

4:5 5: f ppp TREM mf 2-3

5
4
3
piano
2
1
0

4 TREM. TREM TREM. mf ppp mf

4:5 f ppp 4-5 1 3 mf

5
4
3
filter
2
1
0

3 2 1 0 ELL 5 f 1 AT 4 f ff ppp ff 0-1

4:5 f ppp 7:8 ppp NOISY -1 mf LONGER LONGEST LONGER

4-5
concrete
0-1

3 mf mf

NOISY, AGITS

NOISY, HI LOW MID ppp ppp mf

drone

ARMAGEDDON

6 15 16 2 7 15 16 2 7 15
f mf ff f ppp mf ff f ppp mf

SEC 21

SEC 22

0

1

5
4
3
wave
2
1
0

18

NASTY

ppp

5
4
3
piano
2
1
0

18

ppp

8:11

10:11

mp

8:11

p

P-GLISS

5
4
3
filter
2
1
0

18

ppp p mp P-GLISS P-GLISS

8:11

P-GLISSES P-GLISS P-GLISS P-GLISS

mf p mp mf p

mf

4-5
3
concrete
2
1
0-1

ARMAGEDDON

WINDY

drone

"GREY SKY"

ø mf

ø mf

pp

pppp

F

ppp p mp ppp p mp

3 7 15 2 7 12

2 3 4

5 4 3 wave 2 1 0

ppp ppp

2:11

p mp

ppp

5 4 3 piano 2 1 0

TREM. TREM.

mp mp

p

3:10

4 3 2

p

5 4

mp mp

nf mf p mp

p

5:6

mp

5

P-GLISS PG-LISS P-GLISS

mp

3:10

4:3

5 4 3 filter 2 1 0

GLISS P-GLISS

mf p

3:10

mp mf

1

mp P-GLISS p

4

ppp p P-GLISS mp

P-GLISS

mp

3:10

ppp

F# MAJOR RANDOM, SOFT

4-5 concrete 2-3 0-1

ppp mp

2

p

0 2 7 13 2 4 7 13 16 1 2 7 14

mf ppp p mp ppp mf p mp mp mf ppp p mp

drone

7 11

b mb

5 0 1

0,5

1,4

wave

piano

filter

concrete

drone

TREMOLO

P-GLISS

GLISS

RANDOM, SOFT, NOISY

RANDOM, SOFT

SHORT

(NOISIER)

NOISY 2

2 3 4

wave

3:5 6:5 5:4 TREMOLO → NASTY

mf p mp mp mp mf ppp p

TREMOLO

ppp

mp

piano

3 mf

2-3 6:7

mp

mp

p

3:7

mp

TREMOLO VIBRATO NASTY

ppp mp ppp

filter

P-GLISS mf

P-GLISS

mf

NOISY 3

p

RANDOM SORT

mp

ppp mp

4:7

NOISY

mp

ppp p mp

(SOMETIMES NOT NOISY)

p

ppp

ppp

concrete

2 3 7 10 17 2 7 9 12 17 2 7 16

ppp mf p mp mf ppp p mp mp mf ppp p ppp

drone

P22 II (cont)

SEC24

5 0 1

5
4
3
wave
2
1
0

2-

5
4
3
piano
2
1
0

5
4
3
filter
2
1
0

2-

4-5
concrete
0-1

SNUM 126

drone

USE LONGER DRIVEWAY SOUNDS, ETC.

0 3 7 18 34 78 1 78 11 14 17

wave

piano

filter

concrete

drone

NASTY

NASTY TREMOLO

TREMOLO

VIBRATO

NOISY 1-3

NOISY 0

NOISY 2

NOISY 2- 0 -1 -2

NOISY 4 - 5

CLEAR

SECTS

5

wave

piano

filter

4-5

concrete

0-1

drone

(LEGATO)

NASTY

NOISY

ATF

SHORT

(E# CONC?)

Eb CONC.

1 2 3 4

wave

piano

filter

concrete

drone

4 5 6

wave

piano

filter

4-5

concrete

drone

RANDOM

NOT LONG

SHORT

F, A, C

LOW, AGITATED

SEC 26

0 1 2

wave

piano

filter

concrete

drone

wave

piano

filter

4-5

concrete

0-1

drone

RANDOM
(SHORT OR LONG)

RANDOM

RANDOM SHORT

6 7 8

NASTY

wave

piano

filter

NOT LONG

NOISY

drone

SEC 27

NASTY

PURE

PURE

1-4

VIBRATO

VIBRATO

5-0

NOISY 3

2-3

NOISY

NOISY 4

LOUD: 6-7 5-6 3-4

HARD: 5-6 3-4 2-3
NOISY: 3-4 2-3 1-2

AG: 2-3 1-2 4-5
R: 1-2 4-5 6-7

LOUD:	2-3	4-5	1-2	5-6	6-7	3-4	2-3	4-5	1-2	5-6	6-7
HARD:	4-5	1-2	5-6	6-7	3-4	2-3	4-5	1-2	5-6	6-7	3-4
NOISY:	1-2	5-6	6-7	3-4	2-3	4-5	1-2	5-6	6-7	3-4	2-3
AG:	5-6	6-7	3-4	2-3	4-5	1-2	5-6	6-7	3-4	2-3	4-5
R:	6-7	3-4	2-3	4-5	1-2	5-6	6-7	3-4	2-3	4-5	1-2

HARMONIC

NOISY

SHORT

3 4 5

5
4
3
wave
2
1
0

5
4
3
piano
2
1
0

5
4
3
filter
2
1
0

LOUD: 2-3 1-2 4-5
HARD: 1-2 4-5 6-7
NOISY: 4-5 6-7 5-6

AGIT: 6-7 5-6 3-4
REG: 5-6 3-4 2-3

LOUD: 1-2 4-5 6-7 2-3 5-6 3-4 1-2 1-2 6-7 5-6 2-3 3-4 2-3 5-6 1-2 1-2 4-5 6-7 6-7 3-4

N: 4-5 6-7 2-3 5-6 3-4 1-2 6-7 6-7 5-6 2-3 3-4 1-2 5-6 1-2 4-5 4-5 6-7 3-4 3-4 2-3
HARD: 6-7 2-3 5-6 3-4 1-2 4-5 5-6 5-6 2-3 3-4 1-2 6-7 1-2 4-5 6-7 6-7 3-4 2-3 2-3 5-6

AG: 2-3 5-6 3-4 1-2 4-5 6-7 2-3 3-4 3-4 1-2 6-7 5-6 4-5 6-7 3-4 3-4 2-3 5-6 5-6 1-2
R: 5-6 3-4 1-2 4-5 6-7 2-3 3-4 3-4 1-2 6-7 5-6 2-3 6-7 3-4 2-3 2-3 5-6 1-2 1-2 4-5

4-5
concrete
2
0-1

SHORT
SHORT

2 5 7 10 16 17 18 5 8 10 14 16 18 0 1 3 6 7 10 13 18
p ppp mf ff p f mp ppp ppp ff f p mp p f ppp ppp mf ff ff mp

drone

OR NO DRONE?

P.27
SEC. 28

wave

ff NASTY mf 5

2:13

G# mp NASTY 3 mp

F# Bb

3 3 3

mf ff

ff mp mf

piano

4:3 p

2-3

0-1

filter

LOUD: 1-3 5-6 5-6 1-2 4-5 1-2 6-7 3-4

N : 5-6 1-2 1-2 4-5 6-7 4-5 3-4 2-3

HARD : 1-2 4-5 4-5 6-7 3-4 6-7 2-3 5-6

AGIT : 4-5 6-7 6-7 3-4 2-3 3-4 5-6 1-2

REGISTER : 6-7 3-4 3-4 2-3 5-6 2-3 1-2 4-5

p 2:3

NOISY 2 2:7 mp

NOISY: 2 ff

mp

4

concrete

SNORT

(NOISY)

mf

SNUM 33

SNUM 50 (3.0")

0 1 4 6 7 11 13 18 0 3 4 13 16 1 8 16

P f f fff mf fff fff mp ff mf mp p ff mp mf ff

drone

2

3

4

TREMOLO

wave

piano

filter

NOISY 2

A-T

ATF

(SNUM 50)

SNUM 33

SNUM 233 (1.8")

SNUM 512

SNUM 63

SNUM 511

SNUM 510

SNUM: 333 334 333

(D# NON-SPAT)

concrete

drone

5
1
wave
piano
filter
concrete
drone
NASTY
ORD
TREMOLO
TREM
DRONE
NON-DRONE
NOISY: 1
NOISY: 2
NOISY: 3
TENUTO-
ACC.-TEN.
ATF
HARD-ATTACK
SNUM 50
SNUM 63
SNUM 39
SNUM 35

2 mp 8:7 8:9 LEGATO ppp 4:7 TREMOLO mp

3 TREMOLO mp

4 TREMOLO p 8:7 3 TREMOLO TREMOLO NASTY mp 8:9 ppp

TREMOLO mp 5

TREMOLO SEMPRE

wave

5 7:9 ppp TREMOLO mp 5:7 p 2 mp TREMOLO TREMOLO p 3 p 4 4:9 mp

piano

2 TREMOLO mp TREMOLO p TREMOLO

NOISY: 2 3 ATF mp ppp

5 NOISY: 2 ppp 2 ppp NOISY: 2 1 ATF T-E (F) p (D) mp 3 4 5

filter

NOISY: 2 1 mp ppp ATF p

(CRESC) SNUM 35

4-5

SNUM 100 ppp mp 2

concrete

2-3

0-1

7 ppp 10 p 17 mp 7 ppp 10 p 17 mp 7 ppp 10 p 17 mp

drone

SEC. 30

P. 29

SEC. 31

67

wave

piano

filter

concrete

drone

TREMOLO

NASTY

TREM

ORD

ORD.

(TREM.)

SIMILE

(NON-SPAT)

ATF

NOISY: 2

NOISY: 2–1

CRESC

NOISY: 1

NOISY: 3

T-E

SNUM 302

SNUM 424

PVOC'D STONES +SCRAPES

(ppp)

1 2 3

5
4
3
wave
2
1
0

NASTY TREMOLO mf mf TREMOLO mf 5 mf

TREMOLO 4 mf mp NASTY

(ORD) mf E B F A NASTY p

4 mf mp

TREMOLO p 5 NASTY mp

NASTY mp G A mp mp E G TREMOLO p p

4

3
piano
2
1
0

mf mf (fp) NASTY p p

5
4
3
filter
2
1
0

NOISY: 2 1 1 2

(CRESC) mf A mp mf NOISY ATF mp

SNUM 20 mf

4-5
concrete
2-3
0-1

(SNUM 424)

1 mf 10 mp 14 p 1 mf 10 mp 14 p SNUM 354 1 mf 10 mp 13 mp 14 p 17 p

drone

SEC. 32

P. 30

4

0

1

5

4

3

wave

2

1

0

NASTY
3

TREMOLO

TREMOLO
(NON-NASTY)

NASTY

NASTY
(OCCASIONAL TREMOLO)

NASTY
(OCCASIONAL TREMOLO)

5

4

3

piano

2

1

0

TREMOLO

mp ORD

NOISY: 5—4 3

MOSTLY
VERY NOISY.
GLISS (OR A-T, Φ, FP, ATF

5

4

3

filter

2

1

0

NOISY 4 — 3—2 — 1 — 0
AT ATF

ATF

SCRAPE

4-5

concrete

2-3

0-1

SNUM 467

SNUM 525

SNUM 548

SNUM 526

SCRAPE

(SNUM 354)

1 9 17 1 5 8 17 18 1 3 4 6 3 17 18
mf mp p mf mp mp p f mf mp ff mp mp p f

drone

(NO DRONE)

2

3

P.31

wave

piano

filter

concrete

drone

NASTY

TREMOLO

TREM

NON-SPAT

ORD.

TREM.

NOISY

NOISY, GLISS

SCRAPE

SCRAPE -371

SCRAPE -178

SCRAPE 370

525-RATCHET 353

SNUM 467

SNUM 368

(NO DRONE)

SEC. 33

P. 32

TREMOLO

(NON-SPAT)

ORD.

NASTY

VIB.

(B4)(TREM)

TREM

NOISY

ATF

GLISS

wave

piano

filter

drone

concrete 2-3

concrete 4-5

concrete 0-1

#484-VOICE

#335-VOICE

#338

#12

#474-VOICE

#322-VOICE

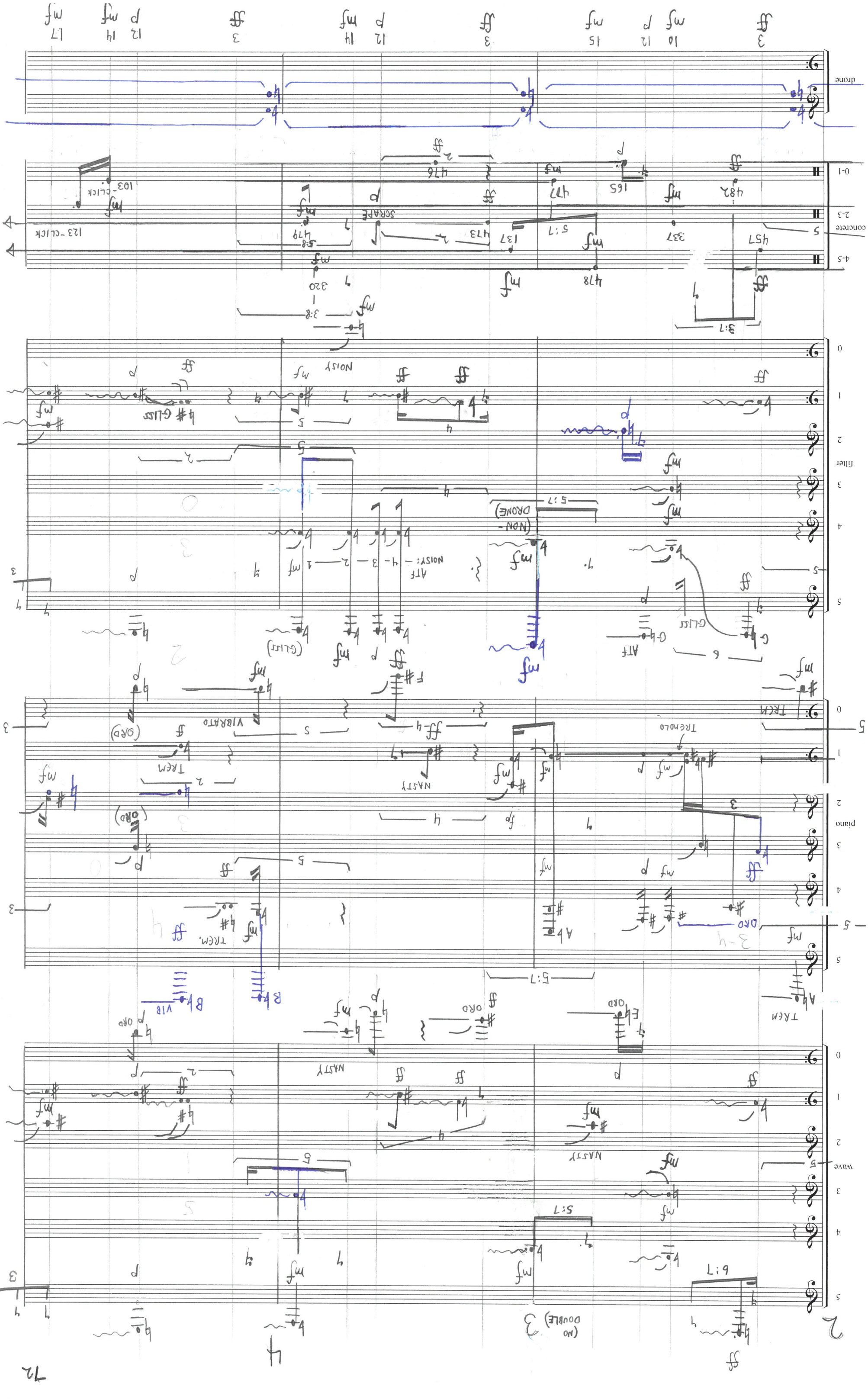
VOICE 203

104-SCRAPE

124-SCRAPE

186-SCRAPE

480-VOICE


drone
concrete
filter
piano
wave
drone
filter
piano
wave

0
1
2
NON-SPAT
VIBRATO
TREMOLO
ORD. BUT VERY SHORT
ORD.
ATF
wave
piano
filter
concrete
drone
NOISY
483
136
284
475
481
161
441
465
356
347
469

wave

VERY SHORT DURS (MELODY)

NASTY

CLAR

piano

TREMOLO

ORD.

NASTY

TREM

TREMOLO

SHORT

filter

ATF (MELODY)

ATF

ATF

NOISY:

ATF →

drone

concrete

252 - SILVER KLINK

4 8 9 12 13 17 6 12 13 17 6 10 12 14 17

p mp p mf mp f p mf mp f p mp mf mp f

3

5

WIDE GLISS

TREMOLO

wave

piano

ORD.

TREMOLO

filter

(GLISS.)

NOISY: 2 — 1 — 0

ATF

GLISS

A-T

250 -KLINK

77 -KLINK

272 -KLINK

103

252 -KLINK

284

concrete

drone

wave

piano

filter

4-5
concrete
2-3
0-1

drone

3 4 5

wave

piano

filter

VIBRATO

NOISY: 2

GLISS

concrete

(215)

NOISY

drone

0 1 2

wave
piano
filter
concrete
drone

11:13 12 11:13 2-3 4:5 11:13 7 5 6:13 2-3 5:6 NOISY: 2 4-5 2-3 0-1

0 2 5 18 0 5 18 5 18

3 4 5

wave

piano

TREMOLO

filter

ATF

4-5

concrete

2-3

0-1

drone

ATT. HARDNESS (5): 2 4 3 0 1
NOISE (7): 1 2 4 3 0
AGITATION (9): 0 1 2 4 3
REGISTER (11): 3 0 1 2 4

6 7 8

5
4
3
wave
2
1
0

5
4
3
piano
2
1
0

5
4
3
filter
2
1
0

ATT. HARD. (5): 1 2 0 3 3 1 4 4 0 4 2 3 3 1 4 1 0 3 4 2 0
NOISE (7): 3 4 2 0 0 3 1 1 4 1 0 2 2 3 2 4 1 0 2 3 0
AGIT. (9): 0 1 4 2 2 0 3 3 1 3 4 0 0 2 3 2 4 1 3 0 0
REG. (11): 2 3 1 4 4 2 0 2 3 2 1 4 4 0 0 3 2 4 0 1 0

4-5
concrete
2-3
0-1

f ppp p f mp ppp mf p f p mp f
mf p f mp ppp p f ppp mf p f ppp

1 7 9 10 13 15 17 2 3 5 6 8 11 15 16 18 0 3 12 15 18

drone

0 1 2

5
4
3
wave
2
1
0

G D ff
ff
7:6
5
D# ff
ff
3:5 f
Dc# ff
5:6
mp
G mp
mp
5:6
ff f
mp
2:5 f
ff
mf ff
ff mf
f
TREM.
mf
5:6
ff ff

5
4
3
piano
2
1
0

ATF
CRESC
T-E
5
ff f
T-E
3:5 f
T-E
ff
2 4:7
mf f mp
5:6
ff mf
T-E
ff
mp

5
4
3
filter
2
1
0

4-5
concrete
2-3
0-1

drone

0 12 18 0 3 8 13 16 17 0 5 6 11 17
mp ff f mp mf ff ff ff mf mp f mp ff mf

3 4 5

TRUMPET LINE

TREM.

wave

piano

filter

concrete

drone

SHORT

SHORT

(SHORT)

(REGISTER: 2 4 5 3)

ATF

T-E

1 5 6 9 11 14 1 2 4 7 10 15 4 7 10 15 18

PART 38

SEC 39

83

wave

piano

filter

concrete

drone

REGISTER: 1 7 5 3

E
B
A
G

1 2 3

5
4
3
wave
2
1
0

ppp

ff 2:5 mf

4

5:8 ppp

mp mf

12 23

mf

ff 2:5 mf

ppp 2:5

mf

2

Db

3

Eb Db

Fb mf

5
4
3
piano
2
1
0

ff 4:5

2

5:8 ppp

mp mf

4

45 2:5

mf mf

ppp mf

5
4
3
filter
2
1
0

ATF ATF mf

Bb Cb

Cb 3

4:5 ff T-E

AT mp AT

mp mf

5:8

mp ppp

ATF

Cb

mf

2:5

ATF

mf

ATF 0

(SIMILAR SHORT SOUNDS)

REGISTER: 2 6 3 6 4 7 4

2:4

2 6 4 7 1 4

2 3

4-5
concrete
2-3
0-1

ff 5:6 ff

ppp 2:5

ppp 3:4

mf 5:8

mp ff

mf 3:5 F

drone

0 2 3 9 14 17 2 10 12 13 2 4 7 8 11 16

ppp mp ppp ff mf ppp mp mf ppp mf mp ff ppp mf mf mf

PART 39

SEC 40

4 5 0

5
4
3
wave
2
1
0

2-3 mf (NON-SPAT) f mf 5:11 ff 3:5 mf 0-3 f mf

C♭ ff C♭ ff A♭ ff E♭ f

5
4
3
piano
2
1
0

2-3 ff 3:5 mf mf 1-2-4-5 (NON-SPAT) ff f mf

5
4
3
filter
2
1
0

4:11 mf mf NOISY: 0 3 f f mf 4:5 ff sf ff f mf f NOISY, AGIT.

6 3 2
2 6 7

4-5
3:5
concrete
2-3
0-1

mf mp ff 3 mf mf PIANO ARMAG. CHORD mf 2:9 F

drone

ARMAGEDDON CHORD

2 4 7 12 4 7 12 2 9 12
mp ff ff mf f ff mf ff f mf

1 2 3

wave

3:4 4:3 3:4 10

piano

10:12

filter

KINDA SHORT HARMONIC NOISY AGIT.

concrete

15 18

drone

(ARM.)

2 5 9 12 5 9 12 56 10 12 18

4 5 6

wave

piano

filter

concrete

drone

3-EVENT OSTINATI

11:14

8:14

TREM.

(NON-SPAT)

HARMONIC

(ARM)

T-E

10 12 15 10 12 14 15 1 11 12 16

SEC 41

0 1 2

wave

5:12 ff 3:4 mf f

fp ff mf f

(NON-SPAT) mf

WIDE - VIBRATO ff f

8VA LOWER

piano

3:4 f mf

7: f

VIB. ff mf f

filter

5:12 ff

3:4 mf

ATF AT T-E

ATF 3:4 mf f

3:4 f

concrete

HARMONIC ff

SHORT REGISTER 1 3 5 7 10:9 ff

SHORT 4:9 ff

KINDA SHORT ff

drone

(ARM.)

0 12 16 3 12 16 3 12 13 17

ff mf f ff mf f ff mf f ff

wave

piano

filter

concrete

drone

0-1 "MELODY"
4-5 "CHORDS"
2-3 "DRUMS"

SEC. 42

6 7 0

5
4
3
wave
2
1
0

0-1

ppp 6:9 ff

3:4 ff mf

Db 5:7 ppp ff mf

4-5

4 mf

5

5
4
3
piano
2
1
0

0-1

mf 7:9

ppp 6:9 ff

TREM. mf ppp mf

4-5

4 mf

ff mf 5:7 ppp

5 mf

5
4
3
filter
2
1
0

mf 6:9 ff

ff 3:4 mf

ff mf

ppp

ff ppp

2

REGISTER 7 2 2 7 2 2 7

SAME SIMILAR 8:9

AGITATIONS 7 2 7 7 2 7 7

(SAME AS BEFORE 8:9

SHORT, RANDOM 7 2 7

NOISY REGISTER 5-7 5:8

6-7 1-3 6-7 1-3 1-3 SHORT 6:7 3:4

4-5
concrete
2-3
0-1

mf 4 mf mf ppp

drone

(ARM)

2 11 12 2 11 12 16 5 12 16

mf ppp ff mf ppp ff mf

1 2 3

5 4 3 wave 2 1 0

NASTY

ff mf 5:11 f

mf

3:10 f

5 4 3 piano 2 1 0

NASTY

mf 4: ? (mf)

ff

mf

(2)

mf

3:10 f

5 4 3 filter 2 1 0

T-E:

mf

mf

AT:

NOISY: 5 3 1 0

5:11 f

mf

ATF:

ff 1

mf cresc

ppp

SOFT ATTACK
NOISY 6-7

5:11 f

mf

KINDA
SHORT
MEDIUM HARMONIC

mf

NOISY: 5 3

3:10 f

ppp mf

ppp NOISY
SOFT-ATTACK

3:10 f

4-5 concrete 2-3 0-1

drone

(NON-ARM.)

7 13 7 13 18 5 8 18

ff mf ff mf mf ppp ppp mf

4 5 6

wave

ppp (ff) ff

mf NASTY

3:7

ppp

piano

mf ppp

mf NASTY

3:7

ppp NASTY

mf

ppp ORD

NOISY: 1 3

3:7

mf

filter

ppp

4:9 mf

mf

NOISY: ff cresc.

4-5 4

concrete

SHORT, NOISY

mf

NOISY, SOFT-ATTACK

ppp

2

EXTREMELY SHORT

mf

drone

3 7 15 3 6 15 0 1 4

ppp ff mf ppp ppp mf mf ppp ppp

SEC 43

PART 43
SEC 44

0

1

OBOE

TREM.

CLAR

TREMOLO

5:6

wave

piano

filter

concrete

drone

NATURES
RAINS

ATF

T-E

TREMOLO

TREM

ETC.

ETC.

OBOE

CLAR

NON-TREM

TREMOLO

TREM

T-E

GLISS

ATF

wave

piano

filter

concrete

drone

OBOE
CLAR
NON-TREM
TREM.
TREMOLO
(ATF)
(CRESC-DECRESC)
ATF
(NON-SPAT)
T-E
DOUBLE STEREO 0/5
SOFT EVERYTHING

1 2 3

wave

CLAR

OBOE

CLAR

TREMOLO

TREM

2:7

piano

TREM

TREM

TREM

(NON-TREM)

ATF

ATF

ATF

filter

TREM

TREM.

TREM

ATF

4-5

concrete

2-3

0-1

6 11 12 3 5 8 12 0 3 7 10 15 18

drone

(REVERBED QUOTATION FROM SANDS I)

4 5

OBOE

CLAR

wave

CLAR

OBOE

NON-TREM.

piano

NON-TREM

NON-TREM

filter

ATF

TREMOLO

T-E

TREMOLO

concrete

SOFT EVERYTHING

drone

MORNING QUOTE FROM SANDS I

BEACH MORN, DOVES, ETC.

0 1 2

5 4 3 wave 2 1 0

CLAR mp mp
CLAR mp p
CLAR mp p
CLAR f p
B B
ORD.
OBOE G B mf mp
OBOE p
CLAR f
OBOE mf mp
CLAR mp mp f
OBOE mp
C BASSOON mp f
mf

5 4 3 piano 2 1 0

mp mp f
mp ORD. p mp mp f
TREMOLO TREMOLO mp p
TREMOLO mp
TREMOLO f ff
NON-TREM. mf
mf mp mf f

A A mf mp f

5 4 3 filter 2 1 0

T-E mp mp f
T-E p
T-E f
ff mf
ATF
ATF

F A C 3

4-5 concrete 2-3 0-1

f
mf MED. LONG AGITATED
mf

drone

1 4 6 10 17 6 7 8 12 13 18 2 3 5 11 12 14 16
mp mp p mp f p mp mf mp f f f ff mf mf mp mf f

3 4 SEC 48 0

wave
OBOE
CLAR
OBOE
CBASSOON
OBOE
CLAR
CBASSOON + BASS-CLAR
fp OBOE OBOE
BASS-CLAR
BASS-CLAR
TREMOLO TREM

piano
NON-TREM NON-TREM
TREMOLO TREM
fp T-E

filter
T-E T-E ATF T-E

1 ATTACK
HARD ATTACKS

concrete

drone
0 3 9 15 6 10 11 14 1 4 9 12

1 2 3

wave

OBOE CLAR 5:8 mf ff

OBOE 4:7 ff

OBOE CLAR D# A# 9:8 p

C BASSOON

OBOE A# D# CLAR ff p ff

OBOE 4:9

OBOE OBOE

BASS-CLAR BASS-CLAR

piano

NON-TREM TREM 5:8 mf ff

(NON-SPAT) NON-TREM (NON-SPAT) 4:7 ff

G# E# G# NON-TREM TREM p

NON-TREM TREM. ff

TREM TREM 4:9 p ff

filter

T-E mf A# ATF 5:8 mf

T-E ATF 4:7 ff

ATF 9:8 p

T-E ATF ATF 2:9

ATF

concrete

SHORT ff

drone

0 7 15 18 3 5 13 16 2 8 17

ff mf ff ff ppp p ff ff ff p fff

PART. 45

SEC 49

wave

piano

filter

concrete

drone

2

3

wave

piano

filter

concrete

drone

NOISYNESS:

NOISY: 1

NOISY:

CRESC

TREM.

0-1

2-3

4-5

3:5

5:6

2:5

3:7

5:9

1-2 2-3 3-4 4-5 6-7 6-7

3 4 12 15 1 3 12 15 0 3 6 12 16

p f mf mp f p mf mp mp p f mp mf

wave

NASTY

NASTY

piano

NASTY

TREM.

ORD.

NASTY

filter

NOISY:

(NON-SPAT)

NOISINESS: 7 6 5 4 3 2 1

concrete

HARD, SHORT

SOFT-ATTACK

HARD

drone

2 3 5 8 12 18 3 8 12 18 3 8 12 18

mp p f f mf mp p f mf mp p f mf mp

P. 47 SEC. 51

TREM.

wave

piano

filter

concrete

drone

NOISY: 2 1 1 0

NOISY, AGITATED

SHORT

wave
piano
filter
concrete
drone
4-5
2-3
0-1

ARMAGEDDON CHORD

4 5 0

5
4
3
wave
2
1
0

fp mf f 7 mf p (f) 5 3 f mf 2 mf mf mf 4 mf p f D# C4 mf 3 4. 7 7 4 p 3 p p 0-3 Db4

5
4
3
piano
2
1
0

f mf 5 3 f 7 3 mf 5 mf E# D# F# E4 f 4. mf p 6 5 A4 Bb D4 A# C f 3 1-4 2-3

5
4
3
filter
2
1
0

f mf 5 3 f 7 3 mf f 6 mf 6 f D# C4 3 p 0-1 2-5 p

4-5
concrete
2-3
7
0-1

p ppp 5:6 3 mf p ppp ppp 7 mf p p ppp f mf 6:7 SOFT-ATTACK p ppp p ppp

REGISTER: 2-3 ——— 4-5-7-8

drone

2 3 11 15 2 3 5 6 9 14 0 1 3 9 16
ppp f mf p ppp f ppp mf mf p p ppp f mf p

wave

piano

filter

HARD ATTACK

concrete

(ARMAG.)

drone

P.50

SEC. 53

wave

piano

filter

concrete

drone

PIANO CLUSTER

SHORT HARD

DOOR CREAK #41

WAVE

wave

piano

filter

concrete

drone

TREM

PNO CLUS.

PIANO CLUSTER

P.C.

DRONE

NON DRONE

NON-SPAT

BAD RADIO

(ARMAGED.)

SEC. 55

wave

piano

filter

concrete

drone

(ARMAGED.)

FILTERED SQUARE-DANCE MUSIC, CONTRA DANCES, ALLEY-CAT, VA REEL

SEC 56
P.52

111

1

2

wave

piano

filter

concrete

#545 -LOW PIANO

drone

13 14
ff f

8 10 11 14
p ff f

6 10 14 17
p ff f ppp

3 4 5

legato

(NOT SPAT)

wave

piano

filter

NOISY 2

HARD, SHORT

SAME SOUNDS
1 2 1

HARD, SHORT

4-5

concrete
2-3

0-1

drone

wave
piano
filter
concrete
drone

TREMOLO
NASTY
NOISY 1
(SCRAPES)
257
310 (CAN BANG)
479 (MEG QUOTE)

3 4 5

NASTY TREMOLO

wave

piano

filter

NOISY 3 ATF

NOISY 4-2 5 3 5

NOISY: 3 NOISY: 4 NOISY: 2 NOISY: 1

4-5

concrete 2-3

0-1

SHORT LONGER

drone

wave

piano

filter

concrete

drone

TREM.

MTRMP

HORN

NASTY

TREMOLO

VIBRATO

SHORT

(SOFT-ATTACK)

NOISY: 4

NOISY: Ø

NOISY: 2

NOISY: 5

3 4 5

wave

NASTY

piano

TREMOLO ORD. TREMOLO

filter

SHORTEN SHORT, HARD TREMOLO SOFT ATTACK

concrete

NOISY (SHORT) SOFT ATTACK SOFT ATT.

drone

4 6 7 13 14 15 2 6 12 13 14 2 5 11 12 13 14

SEC. 59

wave

piano

filter

concrete

drone

ORD.

ATF

NOISY

NOISY Ø

NOISY:

AGIT.

2 3 4

wave

mf NASTY mf ff

mp

VIB TREM NASTY f 4

mp NASTY ff

piano

mf

4-5

mp 5 f

3 mf

NOISY: 0-1-2-3-4-5

G# f 5 ff

filter

mf

NOISY: 2 ff

NOISY: ø — 7 — 6 — 5 — 2 — 1 — ø

mf

concrete

4

mp f ff mf mp (NOISY) ff mp 3 f HARD, SHORT 7 LOW ff mf

MEDIUM AGITATION

drone

1 mp 8 f 12 mf 14 ff 17 mf 1 mp 8 f 14 ff 17 mf 1 mp 8 f 14 ff 17 mf

0 1 2

wave

piano

filter

concrete

drone

NASTY

NOISY: 4–5

HARD (5): 5 1 ø 4 3 | 2 3 2 1 4 ø 5
NOISE (7): 3 5 1 ø 4 | 3 5 3 2 1 4 ø
AGITATION (9): 4 3 5 1 ø | 5 ø 5 3 2 1 4
REGISTER (11): ø 4 3 5 1 | ø 4 ø 5 3 2 1

HARD ATTACK

LONG, AGITATED

NOISY: 0 – 3 – 5 – 7

HIGH, METAL

1 8 14 17 | 8 10 11 14 15 | 6 8 9 10 12 14 16
mp f ff mf | p ppp f mf ff | f p f ppp ff mf mp

3 4 5

5
4
3
wave
2
1
0

mf f f f ff

5
4
3
piano
2
1
0

mf f f f f

4
3
filter
2
1
0

f

ATF

HARD (5): 3 2 4 1 Ø 5 5 2 2 3 4 1 Ø Ø 4 Ø Ø 3 1 Ø
NOISE (7): 5 3 2 4 1 Ø Ø 5 5 2 3 4 1 1 2 1 1 5 4 1
AGITATION (9) Ø 5 3 2 4 1 1 Ø Ø 5 2 3 4 2 5 2 2 1 3 4
REGISTER (11): 1 Ø 5 3 2 4 4 1 1 Ø 5 2 3 5 1 5 5 2 5 3

4-5
concrete
2-3
0-1

p mf p mp ppp
f ppp ff mp mf f f ppp f mf f f ff ff mp

drone

5 8 10 12 14 16 0 1 4 8 10 12 16 18 0 2 7 10 16 17
f p ppp ff mf mp mf f f p ppp ff mp f mf f f ppp mp ff

wave
piano
filter
drone
HARD NOISE
AGITATION
REGISTER
concrete

PART. 58

3 5

wave

piano

filter

concrete

drone

NASTY

SHORT

NOISY: 4-5 6-7

4-5 0-1 2-3 0-1 4-5 2-3 0-1 4-5

5 13 17 18 5 8 17 18 2 8 12 15

SEC. 62

6 0 1

5:9

mp mf ppp ppp mp ppp

2-3 2-3

mf 7:6

wave

mp 4-5 mf mf mf mf 4-5 2-3

LEGATO LEGATO 6:7

piano

ff mf mf mp ff

ppp ppp

filter

mp mp

ff

concrete 4-5 2-3 0-1

mp ppp ff mp ppp

drone

2 8 9 18 2 6 8 18 2 6 7 11 18

mf ppp mp ff mf mp ppp ff mf mp mf mp ff

2 3 4

wave

piano

filter

NON-SPAT

4-5

concrete

2-3

0-1

drone

CRICKETS
NIGHTSCAPES

3 4 10 18 8 13 17 18 8 13 17 18

SEC 63

5 6 0

wave

piano

filter

drone

4-5

concrete

2-3

0-1

1 8 12 13 18 1 3 7 13 1 3 4 9 13

1

2

wave

piano

filt

4-5

conc

2-3

0-1

drone

CRICKETS
NIGHTSCAPES

SUDDENLY
SUSPEND

TWILIGHT
STARS
ORION

0 3 5 6 10 13 14 2 13 14

PART 60
SEC 65

0 1 2

5
4
3
wave
2
1
0

3-5

0-2

0-2

5
4
3
piano
2
1
0

3-5

5
4
3
filter
2
1
0

4-5
concrete
2-3
0-1

drone

2 3 13 14 2 3 11 13 16 2 3 13 15

3 4 5

wave

p mp ppp

piano

TREMOLO mp

filter

p mp 3 ppp ppp ppp

4-5

concrete

2-3

0-1

drone

4 8 18 34 9 12 18 7 13 16

p mp ppp mp p p p ppp p ppp ppp

PART 61

SEC. 66

6 7 9

5
4
3
wave
2
1
0

mp ppp

mp p

ff

5
4
3
piano
2
1
0

mp

mp p

3

ff

5
4
3
filter
2
1
0

mp

3

ppp

5

ff

"CHORD": < 1 ATTACK, ANY DUR

NOISY: 1 1 1 2:9

RANDOM

4-5
concrete
2-3
0-1

5:4

p ppp

mp

5

p

mp p p

drone

(pppp)

3 7 10 14 3 6 14 3 6 15 17

mp p p ppp ppp mp p ppp mp p ff mp

1 2 3

5 4 3 wave 2 1 0

p ppp ff

TREM.

Fb

p

5 4 3 piano 2 1 0

3:4 F

ff

ff

5 4 3 filter 2 1 0

mpp

mp

p

ATF

ff

RANDOM CHORD RANDOM CHORD CHORD RAND CHORD R C C R

4-5 concrete 2-3 0-1

3:10 F

p mf p ff mp mf ppp f ff

NOISY: 2 2 3 4 5 6

drone

12 5 15 0 3 8 10 13 16 0 3 8 10 13 16

mp p p ff p p mf ppp f ff mp p mf ppp f ff

PART 61 II (CONC)
SEC 67

4 0 1

5
4
3
wave
2
1
0

mf
mf

5 4

5
4
3
piano
2
1
0

mp

B

G

5
4
3
filter
2
1
0

mp
f
f

LOUD 4: 3-4 2-3 1-2 4-5 5-6 6-7 2-3
HARD 5: 2-3 1-2 4-5 5-6 6-7 3-4 3-4
NOISY 7: 1-2 4-5 5-6 6-7 3-4 2-3 4-5
AGIT 9: 4-5 5-6 6-7 3-4 2-3 1-2 1-2
REG: 11: 5-6 6-7 3-4 2-3 1-2 4-5 6-7

3-4 4-5 1-2 6-7 5-6 2-3
4-5 1-2 6-7 5-6 2-3 3-4
1-2 6-7 5-6 2-3 3-4 4-5
6-7 5-6 2-3 3-4 4-5 1-2
5-6 2-3 3-4 4-5 1-2 6-7

4-5
concrete
2-3
0-1

p
3:5
p
f
ff
NOISY: 7
ppp
f
mp
p
ppp
mf
f
ff
p
mp
fff
mf
p

drone
mp

0 3 8 10 13 16 0 3 6 8 13 16 17 5 8 9 11 13 17
mp p mf ppp f ff mp p ppp mf f ff p mp mf ppp ff f p

2 3 4

5
4
3
wave
2
1
0

5
4
3
piano
2
1
0

5
4
3
filter
2
1
0

(4) LOUD: 3-4 1-2 6-7 5-6 2-3 5-6 2-3 3-4 1-2 4-5 6-7 5-6 2-3 3-4 1-2 4-5 6-7 5-6 4-5 1-2 6-7 1-2 6-7 5-6
(5) HARD: 1-2 6-7 5-6 2-3 3-4 5-6 1-2 4-5 6-7 2-3 5-6 3-4 1-2 4-5 6-7 2-3 3-4 1-2 5-6 2-3 3-4 4-5
(7) NOISY: 6-7 5-6 2-3 3-4 1-2 3-4 4-5 6-7 2-3 5-6 3-4 1-2 4-5 6-7 1-2 6-7 5-6 2-3 3-4 4-5
(9) AGIT: 5-6 2-3 3-4 1-2 1-2 4-5 1-2 6-7 5-6 3-4 1-2 6-7 6-7 5-6 2-3 3-4 4-5 1-2
(11) REG: 2-3 3-4 1-2 6-7 4-5 6-7 4-5 2-3

4-5
concrete
2-3
0-1

RANDOM
RANDOM
(SHORT DUR

drone

2 4 11 13 17 18 1 2 7 8 14 18 2 8 12 14 15
mp ppp ff f p f p mp ppp mf ff f mp mf ppp ff f

PART 62
SEC 68

wave

piano

G.P.

filter

concrete

drone

NOISY 1
T-E

USE ALL AIRPLANE FILES

(BOAT HUM)

2 3 4

wave

7:10

mp

mf

piano

(DOUBLE)

6:7

mp mf mf fff

ppp

mp

mf

mf

#27

ppp

#102

ppp

filt

conc

drone

B♭

6 8 15 18 2 5 8 0 3 8

mf ppp mp – mp mf mf ppp mf mf ppp

5 6 7

wave

piano

filt

conc

drone

mf mf mf mf mf mp ppp ppp ppp

8 17 1 8 13 8 14

ppp mf mf ppp mp ppp mf

8 9 10

wave
piano
filt
conc
drone

3:4

T-E

8 11 8 16 1 14 15 18

SEC. 69

wave

piano

filter

concrete

drone

SHORT

ANY LENGTH

4 5 6 7 8

wave 5 4 3 2 1 0

p mp p

piano 5 4 3 2 1 0

mp p mf p mp p

1 3

filter 5 4 3 2 1 0

2 mf p S p

drone 4-5 2-3 0-1

concrete

ff SHORT ff ff ff

6 11 14 18 10 14 18 7 11 14 18 12 14 18 9 11 14 18

ff mp p mf ff p mf ff mp p mf ff p mf ff mp p mf

wave
piano
filter
concrete
drone

5 6 7 8 9

wave

piano

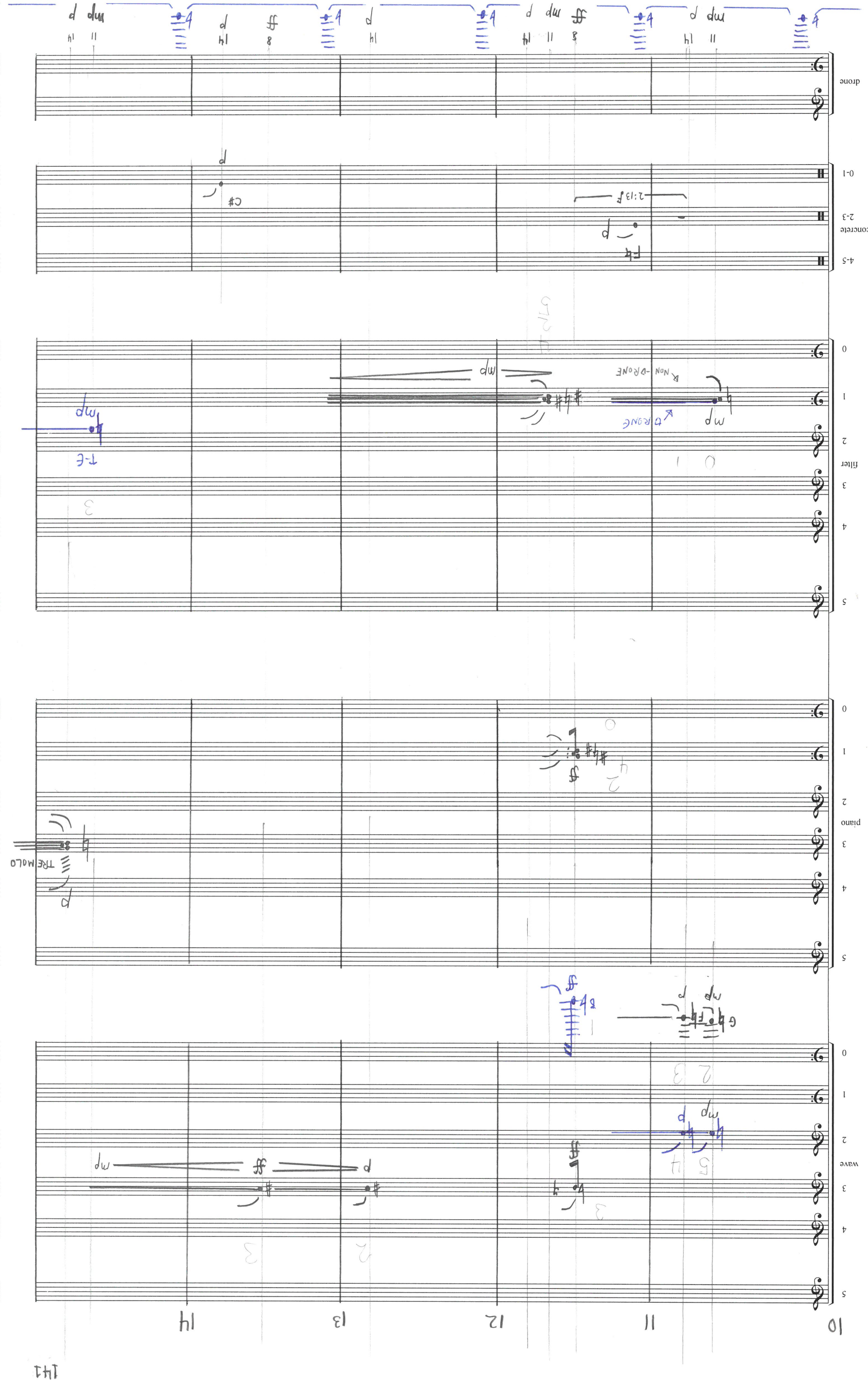
filter

T-E

SHORT

concrete

drone


drone
0-1
concrete
2-3
4-5
filter
piano
wave
TREMOLO
NON-DRONE
DRONE

SEC. 71

15 0 1 2 3

5
4
3
wave
2
1
0

p (p)

5
4
3
piano
2
1
0

3

5
4
3
filter
2
1
0

2 4

mp p ATF p

F4

AIRPLANE (#102)

4-5
concrete
2-3
0-1

drone

14 14 11 14 14
p p mp p p

PART. 65

4 5 6 7 8

wave

piano

filter

concrete

drone

9 10 11 12 13

5
4
3
wave
2
1
0

mp

mp p

p

2 4

5
4
3
piano
2
1
0

5
4
3
filter
2
1
0

mp p p p mp p

5/2 4 10 3 10 5

SHORT

4-5
concrete
2-3
0-1

f f

drone

B mp 10 16 mp p 10 16 mp p 01 10 16 17 mp f 6 16 mp 6 16 mp p

SEC. 72

0 1 2 3 4

5
4
3
wave
2
1
0

mp p

G 1 3

mp mp p

5
4
3
piano
2
1
0

5
4
3
filter
(G1) 2
1
0

4 0 4 1 4 5 1 4 5 1 4 0

p p p p

4-5
concrete
2-3
0-1

SHORT

f

drone

B 3 6 15 6 15 6 9 15 9 15 4 15

f mp p mp p mp mp p mp p mp p

5 6 7 8 9

wave

mp p

5

p mp p

piano

filter

(Eb Fb Db)

ATF

mp p

drone

B

10 11 12 13 14 15

5
4
3
wave
2
1
0

5
4
3
piano
2
1
0

5
4
3
filter
2
1
0

4-5
concrete
2-3
0-1

drone