

Microclimate I: Snow and Instability
For percussion, double bass, alto flute and acousmatic sound

Duration: 17'15
Natasha Barrett 1998



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Microclimate I: Snow and Instability

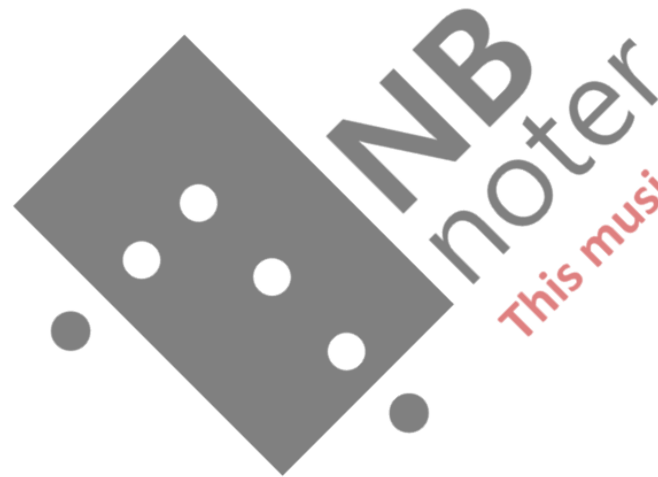
For percussion, double bass, alto flute and acousmatic sound

'Snow and Instability' is the first in a series of works entitled 'microclimates'. Each work is structurally balanced, not in a symmetrical sense, but through the 'life' of one articulation resulting in a subsequent and counterbalancing reaction. In this work, such existence occurs in the underlying macro-organisation – only apparent over the long-term structure – while the immediacy of the acoustic instruments articulates the surface 'ecology' (the performance of which is facilitated by the live triggering of sound material).

Through the process of composition, the beauty and violence of a natural landscape is concentrated into the 'microclimate' of the work - forming a new 'organisational space' yet reflecting, in acoustic form, the natural world and psychological source inspiration.

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Commissioned by the International Association for Computer Music. Compositional work carried out at NoTAM.



Performance Instructions

About the work

1. The conventional tape part is divided into 27 separate sound files, triggered live by the instrumentalists as they perform the material in the score. This is designed to assist the performers in playing together with the acousmatic material and allow them more freedom in timing and live phrasing.
2. The sound files vary in length and are designed such that they overlap from between two to 50 seconds. However, the performers should exercise only subtle timing freedom - as if the trigger points are flexible joints. In this way, the pre-prepared material is controlled by the composer, while the 'joints', which occur at points of low structural importance or where rubato would normally be inhibited by an inflexible tape part, allow the performers to achieve significant timing freedom effective on a global structural level. Where the material requires only general synchronisation, the performers can achieve further freedom, knowing that the next 'duration' of material will begin when they decide. This method of arranging the acousmatic material should also simplify the learning process: the vague anticipation of events, indecision over the timing of quiet 'tape' entries, and ambiguities over the high point of a climatic surge, are reduced by the performers' more accurate judgement over the current location in the score.
3. Despite this triggering method, it is nevertheless vital for the performers to learn the acousmatic material such that they are not only able to anticipate the next articulation, but to also interact musically with the highly gestural nature and dynamic range of the composition as a whole.
4. Live effects are used for subtle effect as a means of blending the live and acousmatic material in the performance space.

Playing with the material

1. Very little instrumental phrasing is indicated in the score. Often each phrase grows out of or blends with the acousmatic material. This is most prominent during the first half of the work and is evident while listening and reading through the score.
2. The graphic score provides a visual guide to the acousmatic material. It is however only one interpretation and performers will find it useful to add their own memory aids.
3. The notated tempo changes from $\text{♩} = 60$ to $\text{♩} = 180$. During passages of $\text{♩} = 60$ the material should be performed in character with the acousmatic part, while maintaining a realistic interpretation of the rhythmic notation. During passages of $\text{♩} = 180$, the material should be performed in strict time, independent of the activity on the acousmatic part.
4. Synchronisation guides are indicated by vertical marks (see notation guide) and point to areas where the performers should be particularly aware of their articulation timing in relation to the acousmatic part.
5. A CD is provided for rehearsal purposes, containing a version of the complete 'tape' part, followed by the individual sound files triggered in performance. This CD is not for final performance.

General Notation

1. Description of score layout

One page contains two systems, each 15 seconds long. All notation is time proportional to this scheme.

The following extract shows examples of:

- (a) Graphic score
- (b) Trigger point
- (c) Other synchronisation indications
- (d) Instrumental parts
- (e) Tempo changes
- (f) Live effects

2. Triggering method in more detail:

- (i) Activation of each sound file is achieved by either a conductor or the flautist sharply pressing a footswitch. A message is then sent via a MIDI interface to the computer. (See figure 1 for technical specifications). Performance contact should be maintained with the person triggering the sound files.
 - (ii) Some sound files begin with silence. This is to make triggering easier in areas of dense notation.
 - (iii) Each performer should 'trace' all synchronisation points (marked with (b) above) downwards to their specific part such that areas of important synchronisation are readily visible.
3. In addition to normal instrumental terms, other word descriptions are used to further indicate performance style.
 4. Performers should be aware how their sound quality works with the acousmatic part. Although changes in instrument articulation are notated, these should only be used as a guide to the timbral subtleties articulated in performance with the acousmatic part.

Percussion

- Instrumentation:
- 3 x cymbals
 - 3 x gongs (pitches D, G#, C, diameters no more than 30cm; in the score laid out top=D, middle=G#, bottom=C).
 - 3 x Tibetan singing bowls (pitches G, Bflat, A; in the score laid out top=G, middle=Bflat, bottom=A)
 - 2 x temple blocks
 - Indian chime, cow bell, heavy rusty object
 - Bongo
 - 3 x toms
 - Bass drum

In the score these instruments are laid out in the following manner:

Hit cymbal in centre to avoid lengthy noise sustain

Dampened hit

Single 'swish' style scrape

Single 'swish' style scrape dampened

Textured swish style scrape

Stop sound

Let sound sustain

'Wet and rub' on bass drum skin



Hard beater



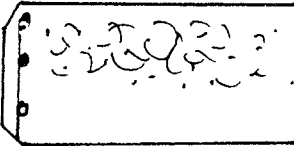
Soft beater



Brushes



Free texture on indicated instruments



Other points:

- (a) Gongs rest against dampening cushions to prevent lengthy resonance
- (b) The bass drum is always hit with a soft beater
- (c) The percussionist should vary articulation to provide suitable timbres appropriate to the acousmatic part
- (d) Percussionist should be careful of his dynamic range such that subtleties are not lost and that loud instruments are not too dominating.
- (e) Selected instruments will be more closely amplified.
- (f) Chime and bass drum need to always maintain clarity.
- (g) In larger or less intimate performance spaces it may, in some passages, be necessary to substitute brushes for beaters.

Live Effects

- (i) Live effects are used to assist combination of live and acousmatic material.
- (ii) Effects changes are controlled by the person responsible for the sound mix at the mixing desk.
- (iii) An approximate effects level is indicated in the score. However, the final performance mix should be determined at the venue.

A	Panning	0.5 seconds left/right.
B	Reverberation	large hall algorithm, rt=4 seconds.
C	Delay	left channel=333ms right channel=222ms

Technical requirements

- (h) Power Macintosh
- (ii) Audio Media or equivalent sound card
- (iii) Hard disk with 500Mb of free space
- (iv) Footswitch (such as a keyboard pedal or effects patch change pedal)
- (v) Switch to MIDI converter (such as the NoTAM MIDI box or the foot switch input to an effects unit)
- (vi) Macintosh MIDI interface
- (vii) Effects unit to provide reverb, delays and panning such as a Lexicon. In performance it is easier to use two effects unit: one to provide reverb and a second to provide the other effects. This will make it easier for the person controlling the mixing desk to change fluently between different effects indicated in the score.
- (viii) Four or more loud speakers for concert sound playback.
- (ix) Microphones for instrument amplification.



Alto Flute

Hard jet whistle

Soft jet whistle

Air noise quality to note

Move seamlessly between note and noise

Breathing directly into (as opposed to across) the air hole

'Breathy' noise texture

Key click. - *ARTICULATION WITH BREATH-PITCH SOUND. NOT SOLO KEY CLICK.*

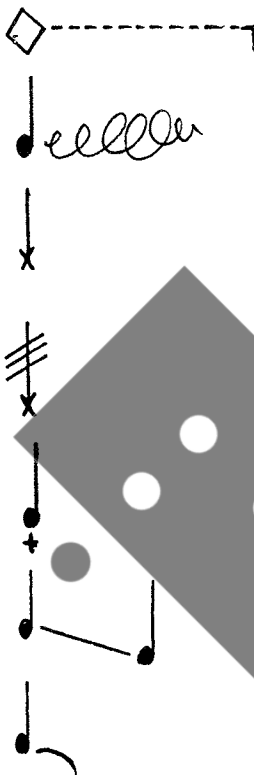
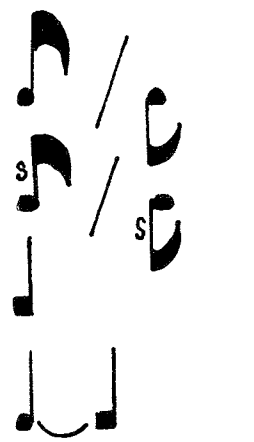
Tremolo key clicks (across many keys but maintain the written pitch as the central pitch plane)
AS ABOVE FOR BREATH-PITCH SOUND.

Explosive vocal articulation (e.g. 'k', 't', 'p')

Glissandi (lip glissandi preferable)

Bend note quarter tone

The flautist will need to practice vocal microphone techniques: moving closer to the microphones when playing quieter effects such as key clicks, whistle tones and when breathing directly into the head joint.



Double Bass

Col legno attack

Bow col legno

'Bow bounce' col legno

Tremolo col legno

Note stopped with left hand at half pressure

Bow behind bridge

Glissandi

Glissandi with chaotic motion

Glissandi over rest, where the rest indication is to aid the glissandi. Sound production should not cease, only become very relaxed or quiet

Fast, short glissandi up/down away from note

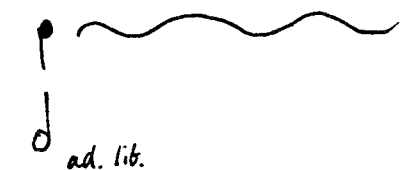
Harmonic

Bend note quarter tone

Free bow texture

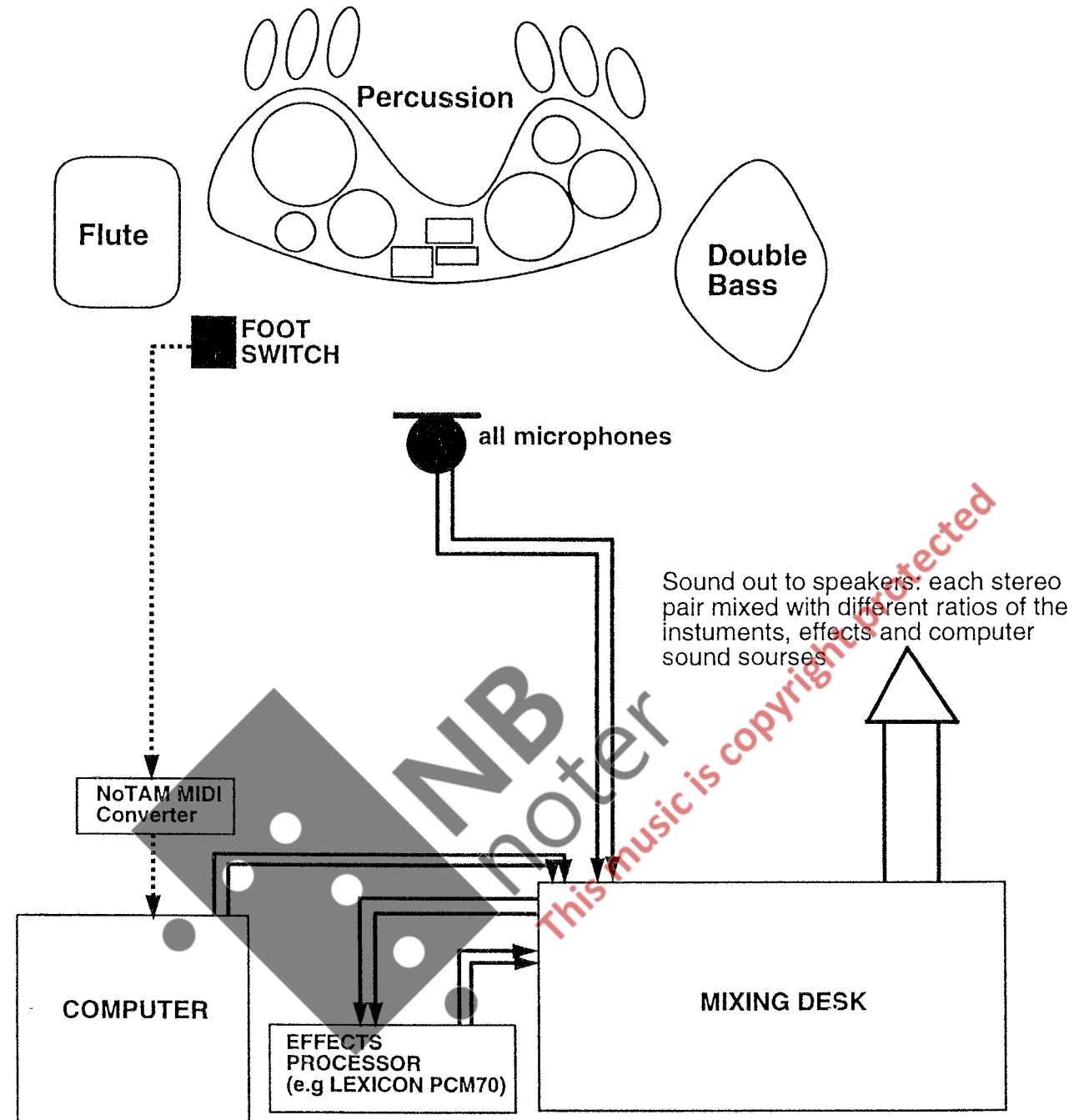
Motion between sul pont and sul tasto

Depending on the microphone positioning, the double bass player may need to 'tilt' the instrument closer to the microphones during quieter col legno textures.



NOTE: ALL ACCIDENTALS ARE VALID FOR WHOLE BARS. BAR LINE CANCELS THE ACCIDENTAL.

Performance set-up for 'Snow&Instability'



..... = Direction of MIDI messages
 ————— = Direction of audio signal

Natasha Barrett July 1998



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71

rit.

FLUTE $\text{♩} = 60$

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

72

ppp *mp pp*
very light (with tape)

molto sul pont *ppp* *mp pp*
very light (with tape)

tr

73

FLUTE $0'15$ $\text{♩} = 180$ $\text{♩} = 60$

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

mp *f* *p subito* *accel.*

mp *f* *p subito* *tratto*

molto sul pont *f* *mp* *p*

mp *p* *mf*

RM

3 *3* *3* *3* *3*

0'30

FLUTE *mf* *p* *mf* *p*

DOUBLE BASS *f* *p* *mp* *molto sul pont.*

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS *f* *mp*

FL. T/BD

LIVE EFFECTS

Handwritten sketches above the staff show a melodic line with a tempo change to $\text{♩} = 60$ and a dynamic change to mf at $\text{♩} = 180$.

0'45

FLUTE *p* *mp* *p* *tr b* *p* *mf*

DOUBLE BASS *molto stac.* *p* *mp* *with tape* *p* *mp*

CYM

GONGS

BOWLS

TBLOCKS

MISC

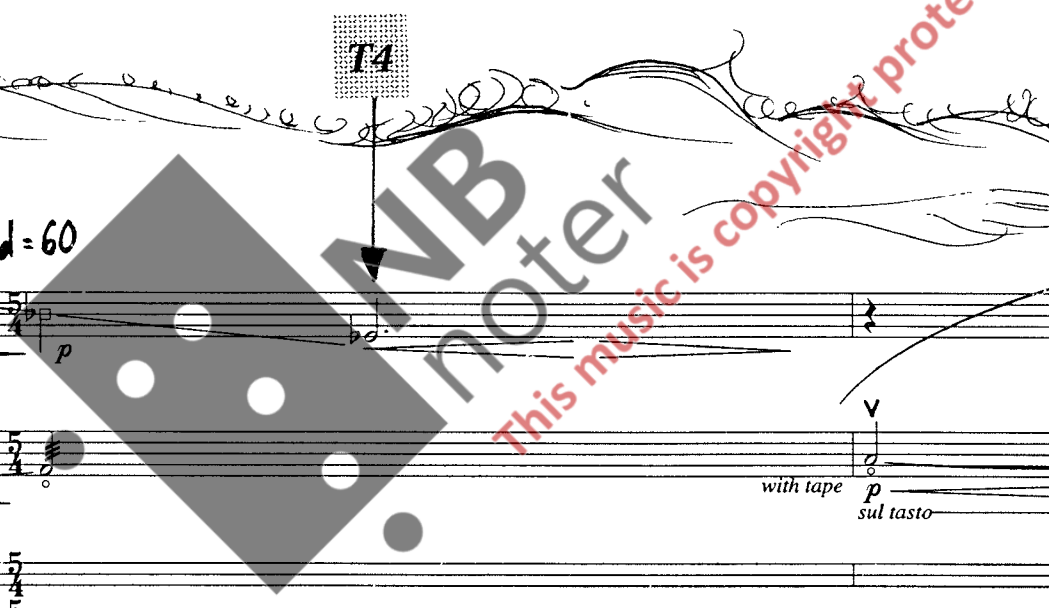
BONGO

TOMS

FL. T/BD *pp*

LIVE EFFECTS

*Handwritten sketches above the staff show a melodic line with a tempo change to $\text{♩} = 60$ and a dynamic change to *pp* at $\text{♩} = 180$. A box labeled 'T4' is present above the staff.*



1'00

75
♩ = 180

♩ = 60

FLUTE 13

DOUBLE BASS 13

CYM 13

GONGS 13

BOWLS 13

TBLOCKS 13

MISC 13

BONGO 13

TOMS 13

FL./BD 13

LIVE EFFECTS A CONT. plus B CONT.

p *with tape* *molto stac.* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

tratto *with tape* *battuto* *molto stac.* *mf* *p* *mf*

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

II

1'15

♩ = 180

FLUTE 16

DOUBLE BASS 16

CYM 16

GONGS 16

BOWLS 16

TBLOCKS 16

MISC 16

BONGO 16

TOMS 16

FL./BD 16

LIVE EFFECTS A OFF MAX B CONT.

mp *f*

very gestural *sul pont sfz* *sul tasto* *sul pont* *sfz* *mp subito*

(KEEP HIGH NOTES CLEAR)

f *sfz* *3* *ls* *3* *ls*

1'30

16

Hand-drawn musical sketches at the top of the page, showing melodic lines and dynamics. Below the sketches is the score for measures 19-21. The instruments and their parts are:

- FLUTE:** Treble clef, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *p* (piano), *f* (forte).
- DOUBLE BASS:** Bass clef, 4/4 time. Measure 19: *mf* (mezzo-forte). Measure 20: *mp* (mezzo-piano), *II* (second ending). Measure 21: *mf* (mezzo-forte), *f* (forte).
- CYM:** Cymbal, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *p* (piano), *mf* (mezzo-forte).
- GONGS:** Gong, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *arco* (arco), *p* (piano), *mf* (mezzo-forte).
- BOWLS:** Bowls, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *mf* (mezzo-forte).
- TBLOCKS:** Tom-toms, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *mf* (mezzo-forte).
- MISC:** Miscellaneous, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *mp* (mezzo-piano).
- BONGO:** Bongo, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *mp* (mezzo-piano).
- TOMS:** Tom, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *mp* (mezzo-piano).
- FL.T/BD:** Flute/Triple Bass Drum, 4/4 time. Measure 19: rest. Measure 20: rest. Measure 21: *mp* (mezzo-piano).

LIVE EFFECTS: B CONT

1'45

60

Hand-drawn musical sketches at the top of the second page, showing melodic lines and dynamics. Below the sketches is the score for measures 22-24. The instruments and their parts are:

- FLUTE:** Treble clef, 4/4 time. Measure 22: *p* (piano). Measure 23: *mp* (mezzo-piano). Measure 24: *mp* (mezzo-piano), *f* (forte).
- DOUBLE BASS:** Bass clef, 4/4 time. Measure 22: *molto sul tasto* (molto sul tasto). Measure 23: *f* (forte). Measure 24: *mf* (mezzo-forte), *II* (second ending).
- CYM:** Cymbal, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *NAT* (natural).
- GONGS:** Gong, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).
- BOWLS:** Bowls, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).
- TBLOCKS:** Tom-toms, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).
- MISC:** Miscellaneous, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).
- BONGO:** Bongo, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).
- TOMS:** Tom, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).
- FL.T/BD:** Flute/Triple Bass Drum, 4/4 time. Measure 22: rest. Measure 23: rest. Measure 24: *p* (piano).

LIVE EFFECTS: CONT.

17

2'00

FLUTE 25 *pp* *molto stac.* *mf* *mp* *mf*

DOUBLE BASS 25 *pp* *tratto* *battuto* *mp*

CYM 25

GONGS 25

BOWLS 25

TBLOCKS 25 *p* *mf* *p* *mf* *p*

MISC 25

BONGO 25

TOMS 25

FL.T/BD 25

LIVE EFFECTS **C**

2'15

FLUTE 28 *f* *mp* *f* *mp*

DOUBLE BASS 28 *f* *mp* *f* *mp* *p*

CYM 28

GONGS 28 *FREE*

BOWLS 28

TBLOCKS 28 *ACCEL* *7 RM* *p*

MISC 28

BONGO 28

TOMS 28

FL.T/BD 28

LIVE EFFECTS *C MAX* *C (dim)* *C OFF*

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Handwritten notation above staff 1

2'30

31

FLUTE

31

DOUBLE BASS

sul pont battuto *p*

31

CYM

31

GONGS

31

BOWLS

31

TBLOCKS

31

MISC

31

BONGO

31

TOMS

5

FL./T/BD

LIVE EFFECTS

Handwritten notation above staff 1

2'45

34

FLUTE

with tape pp

34

DOUBLE BASS

with tape pp *sotto voce pp* *ppp*

34

CYM

34

GONGS

34

BOWLS

34

TBLOCKS

34

MISC

34

BONGO

34

TOMS

4

FL./T/BD

LIVE EFFECTS

B *CONT.*

3'00

79

FLUTE

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

ff

mp

with tape

sul pont

A

3'15

40

180

FLUTE

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

ff

mf molto stac.

sfz

surging

p

surging tratto p

pp

RM

mp

pp

A cont.

-7-

Handwritten musical notation at the top of the page, including rhythmic patterns and melodic lines.

3'30

$\downarrow = 60 \uparrow$

Musical score for measures 43-45. Instruments include FLUTE, DOUBLE BASS, CYM, GONGS, BOWLS, TBLOCKS, MISC, BONGO, TOMS, and FL.T/BD. Dynamics include *p*, *mf*, and *pp* (very light). Includes a section labeled "LIVE EFFECTS A CONT.".

Handwritten musical notation at the top of the second system, including rhythmic patterns and melodic lines.

3'45

Musical score for measures 46-48. Instruments include FLUTE, DOUBLE BASS, CYM, GONGS, BOWLS, TBLOCKS, MISC, BONGO, TOMS, and FL.T/BD. Dynamics include *p*, *mp*, and *mf*. Includes a section labeled "LIVE EFFECTS".

Handwritten musical sketches and notes at the top of the page, including a large, flowing line of notation and various scribbles.

4'00

Musical score for the first system, starting at 4:00. The score includes staves for FLUTE, DOUBLE BASS, CYM, GONGS, BOWLS, TBLOCKS, MISC, BONGO, TOMS, and FL./T/BD. The FLUTE staff has dynamics *ff* (very gestural), *mf*, and *f*. The DOUBLE BASS staff has dynamics *f*, *ff* (very gestural), *sul pont*, and *sul tasto*. The TBLOCKS staff has a *molto* marking. The BONGO staff has a *ts* marking. The FL./T/BD staff has a *sfz* marking. The LIVE EFFECTS section below the staves is marked with "A off" and "B".

4'15

Musical score for the second system, starting at 4:15. The score includes staves for FLUTE, DOUBLE BASS, CYM, GONGS, BOWLS, TBLOCKS, MISC, BONGO, TOMS, and FL./T/BD. The FLUTE staff has a *p* dynamic. The DOUBLE BASS staff has dynamics *mf*, *p*, *mp*, *p subito*, and *pizz*. The TBLOCKS staff has dynamics *p*, *mf*, and *mp*. The BONGO staff has a *ts* marking. The LIVE EFFECTS section below the staves is marked with "B FADE" and "B OFF".

4'30

FLUTE 55 $\text{♩} = 180$ $\text{♩} = 60$ *mp* *sfz*

DOUBLE BASS 55 *mp*

CYM 55

GONGS 55

BOWLS 55

TBLOCKS 55

MISC 55

BONGO 55

TOMS 55

FL.T/BD 55 *p very light* *f* *p* *mf*

LIVE EFFECTS

T12

4'45

FLUTE 58 *p* *mp* *f* *molto stac.* *f* *p* *(gong sound)*

DOUBLE BASS 58 *mp* *f* *mp* *molto stac.* *f* *p* *sul tasto* *sul pont*

CYM 58

GONGS 58 *arco*

BOWLS 58

TBLOCKS 58

MISC 58

BONGO 58

TOMS 58

FL.T/BD 58

LIVE EFFECTS *C CONT*

5'00

FLUTE 61

DOUBLE BASS 61

CYM 61

GONGS 61

BOWLS 61

TBLOCKS 61

MISC 61

BONGO 61

TOMS 61

FL./BD 61

LIVE EFFECTS C CONT. C+B NAT mp f C+B OFF

5'15

FLUTE 64

DOUBLE BASS 64

CYM 64

GONGS 64

BOWLS 64

TBLOCKS 64

MISC 64

BONGO 64

TOMS 64

FL./BD 64

LIVE EFFECTS

THE LARGE ARTICULATION OCCURS 2-SECONDS AFTER T13 IS TRIGGERED

molto sul pont pp mp

pp sfz accel rit

5'30

FLUTE 67

DOUBLE BASS 67

CYM 67

GONGS 67

BOWLS 67

TBLOCKS 67

MISC 67

BONGO 67

TOMS 67

FL.T/BD 67

LIVE EFFECTS

f *mf* *pizz* *pizz sfz*

whistle tones

T14

5'45

FLUTE 70

DOUBLE BASS 70

CYM 70

GONGS 70

BOWLS 70

TBLOCKS 70

MISC 70

BONGO 70

TOMS 70

FL.T/BD 70

LIVE EFFECTS

mp *f* *sfz* *trb* *sfz* *arco sfz mp* *f* *sfz* *sul pont* *f* *sul tasto* *very gestural with tape* *mp*

$\text{♩} = 180$

6'00

(prominent pitch material)

FLUTE
73
sfz f

DOUBLE BASS
73
f molto vibrato pp sfz f molto sul tasto

CYM
73

GONGS
73 arco p

BOWLS
73

TBLOCKS
73

MISC
73

BONGO
73

TOMS
73

FL.T/BD
73

LIVE EFFECTS

A+B CONT.

6'15

FLUTE
76
=60

DOUBLE BASS
76
molto sul pont

CYM
76

GONGS
76

BOWLS
76

TBLOCKS
76

MISC
76

BONGO
76

TOMS
76

FL.T/BD
76

LIVE EFFECTS

A+B CONT.

115

6'30

FLUTE 79

DOUBLE BASS 79

CYM 79

GONGS 79

BOWLS 79

TBLOCKS 79

MISC 79

BONGO 79

TOMS 79

FL.T/BD 79

LIVE EFFECTS B+C CONT.

sfz

battuto

tr

sfz

mp

mp

mf

mp

mf

6'45

FLUTE 82

DOUBLE BASS 82

CYM 82

GONGS 82

BOWLS 82

TBLOCKS 82

MISC 82

BONGO 82

TOMS 82

FL.T/BD 82

LIVE EFFECTS

with tape

p

with tape

p

arco

f

NAT

mp

f

mp

f

mp

(care not to be too loud)

sul pont

sul tasto

7'30

FLUTE 91 *p* *f* *ff*

DOUBLE BASS 91 *p* *f* *ad lib. texture* *ff*

CYM 91

GONGS 91

BOWLS 91

TBLOCKS 91

MISC 91 7 7 7 } 7. RM } COW BELL

BONGO 91

TOMS 91

FL./T/BD 91 *sfz* *sfz* *sfz* *molto*

LIVE EFFECTS INCREASE B (L CONSTANT).

7'45

FLUTE 94 *ff* *mp*

DOUBLE BASS 94 *sul pont* *ff* *mp*

CYM 94

GONGS 94

BOWLS 94

TBLOCKS 94

MISC 94

BONGO 94 *sfz*

TOMS 94

FL./T/BD 94

LIVE EFFECTS

8'00

whistle tones

FLUTE *p* *pp*

DOUBLE BASS *p* *pp*

CYM 97

GONGS 97

BOWLS 97

TBLOCKS 97

MISC 97

BONGO 97

TOMS 97

FL.T/BD

LIVE EFFECTS *CONT B.*

8'15

T16

FLUTE 100

DOUBLE BASS 100

CYM 100

GONGS 100

BOWLS 100

TBLOCKS 100

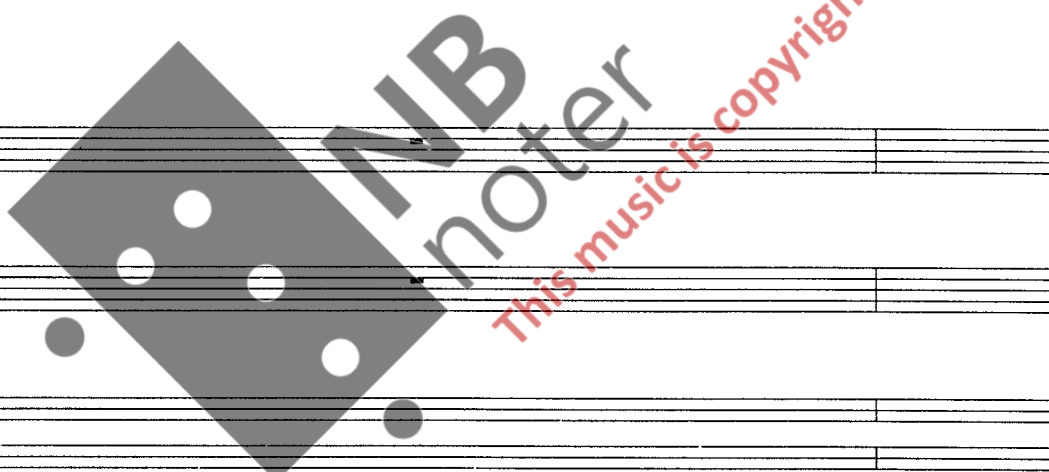
MISC 100

BONGO 100

TOMS 100

FL.T/BD

LIVE EFFECTS



8'30

Handwritten musical notation at the top of the page.

103

FLUTE

103

DOUBLE BASS

103

CYM

103

GONGS

103

BOWLS

103

TBLOCKS

103

MISC

103

BONGO

103

TOMS

103

FL.T/BD

pp

battuto

pp

B FADE

B (LOW)

8'45

Handwritten musical notation at the top of the page.

106

FLUTE

106

DOUBLE BASS

106

CYM

106

GONGS

106

BOWLS

106

TBLOCKS

106

MISC

106

BONGO

106

TOMS

106

FL.T/BD

17

9'00

FLUTE 109

DOUBLE BASS 109

CYM 109

GONGS 109

BOWLS 109

TBLOCKS 109

MISC 109

BONGO 109

TOMS 109

FL.T/BD 109

CONT 6

9'15

FLUTE 112

DOUBLE BASS 112

CYM 112

GONGS 112

BOWLS 112

TBLOCKS 112

MISC 112

BONGO 112

TOMS 112

FL.T/BD 112

pizz mp

f

arco sul pont

with tape

p

Tape 9'30

Flute 115

Double bass 115

Cym 115

Gongs 115

Bowls 115

TBlocks 115

Misc 115

Bongo 115

Toms 115

Fl./T/Bd. 115

Live effects

(LOW BELL)

mp ("PUSH" EACH ARTICULATION GENTLY)

mp pizz arco battuto

(MYSTERIOUSLY)

COW BELL ON TOM

mp

CONT. D: (LOW)

Tape 9'45

Flute 116

Double bass 118

Cym 118

Gongs 118

Bowls 118

TBlocks 118

Misc 118

Bongo 118

Toms 118

Fl./T/Bd. 118

Live effects

sim

10'00

T19

FLUTE

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

mp

p

mp

tr

arco

mp

battuto

pizz.

10'15

FLUTE

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

p

f

mf

mp

molto stac.

arco

mp

molto stac.

Handwritten musical notation at the top of the page, including a large, flowing line of notes and some smaller annotations.

Tape 10'30

Musical score for the 10'30 mark. It includes staves for Flute, Double bass, and various percussion instruments (Cym, Gongs, Bwls, TBlocks, Misc, Bongo, Toms, Fl.T/Bd.). The Flute staff has a treble clef and contains notes with various dynamics and articulations. The Double bass staff has a bass clef and includes a triplet of notes. Percussion staves show rhythmic patterns with stems and flags. A large watermark 'NB noter' is overlaid on the score.

Handwritten musical notation at the top of the second page, similar to the first page, with a large, flowing line of notes.

Tape 10'45

Musical score for the 10'45 mark. It includes staves for Flute, Double bass, and various percussion instruments (Cym, Gongs, Bwls, TBlocks, Misc, Bongo, Toms, Fl.T/Bd.). The Flute staff has a treble clef and contains notes with various dynamics and articulations. The Double bass staff has a bass clef and includes a triplet of notes. Percussion staves show rhythmic patterns with stems and flags. A large watermark 'NB noter' is overlaid on the score.

B OFF

Handwritten musical notation at the top of the page, including a treble clef, notes, and a box labeled 'T21' with an arrow pointing to a specific measure.

Tape 11'00

$\text{♩} = 180$

Musical score for measures 133-135. Instruments include Flute, Double bass, Cym, Gongs, Bows, TBlocks, Misc, Bongo, Toms, Fl./T/Bd., and Live effects. Performance instructions include *ff subito*, *accented*, *f*, *mp*, *molto stac.*, *battuto p*, *sub Pont*, and *ff subito tr*. A handwritten note *C cont.* is present in the Live effects staff.

Tape 11'15

Musical score for measures 136-138. Instruments include Flute, Double bass, Cym, Gongs, Bows, TBlocks, Misc, Bongo, Toms, Fl./T/Bd., and Live effects. Performance instructions include *sfz*, *mp*, *molto*, and *(mp)*. A handwritten note *6* is above measure 136.

11'30

Tape *d=60*

139

Flute *p* *f* *mp* *ff*

Double bass

Cym

Gongs

Bowls

TBlocks

Misc

Bongo

Toms

Fl.T/Bd.

Live effects *C cont.*

Tape 11'45

142

Flute *mp* *molto* *mp* *molto* *mp* *molto* *ff*

Double bass

Cym

Gongs

Bowls

TBlocks

Misc

Bongo

Toms

Fl.T/Bd.

Live effects

Handwritten musical notation at the top of the page, consisting of a series of rhythmic symbols and notes.

Tape 12'00



145

Flute

145

Double bass

145

Cym

145

Gongs

145

Bowls

145

TBlocks

145

Misc

145

Bongo

145

Toms

145

Fl.T/Bd.

mp

p

Live effects cont C

Musical score for the 12'00 section, featuring multiple staves for various instruments. The score includes dynamic markings such as *pp*, *mp*, and *p*. A large watermark is present over the score.

Handwritten musical notation at the top of the second section, similar to the first section.

Tape 12'15



148

Flute

148

Double bass

148

Cym

148

Gongs

148

Bowls

148

TBlocks

148

Misc

148

Bongo

148

Toms

148

Fl.T/Bd.

CHIME

mp

p

Live effects cont C Plus B

Musical score for the 12'15 section, featuring multiple staves for various instruments. The score includes dynamic markings such as *mp* and *p*. A large watermark is present over the score.

12'30

Tape

Flute

Double bass

Cym

Gongs

Bowls

TBlocks

Misc

Bongo

Toms

Fl.T/Bd.

Live effects

151

f *accented*

molto

p

pp

sfz

f sul tasto

sul pont

sul tasto

pp

MAX B + C

B + C OFF

12'45

Tape

Flute

Double bass

Cym

Gongs

Bowls

TBlocks

Misc

Bongo

Toms

Fl.T/Bd.

Live effects

154

p

pp

(NAT.)

p

pp

13'00

Tape

Handwritten musical notation at the top of the page, including a large wavy line and some illegible text.

157

Flute

157

Double bass

157

Cym

157

Gongs

157

Bowls

157

TBlocks

157

Misc

157

Bongo

157

Toms

157

Fl.T/Bd.

mf

molto stac.

13'15

Tape

Handwritten musical notation at the top of the page, including a large wavy line and some illegible text.

160

Flute

160

Double bass

160

Cym

160

Gongs

160

Bowls

160

TBlocks

160

Misc

160

Bongo

160

Toms

160

Fl.T/Bd.

mf

(SIGH)

Tape 13'30

163

Flute

Double bass

163

Cym

163

Gongs

163

Bowls

163

TBlocks

163

Misc

163

Bongo

163

Toms

163

Fl.T/Bd.

163

Live effects

Tape 13'45

166

Flute

166

Double bass

166

Cym

166

Gongs

166

Bowls

166

TBlocks

166

Misc

166

Bongo

166

Toms

166

Fl.T/Bd.

166

Live effects

accented molto stac.

mf

ff

FRAGMENTED AND PUNCTUATING

sub part

FRAGMENTED AND PUNCTUATING

accented molto stac.

sfz

sim.

pp

RM

MAX B+C cont.

(Handwritten scribbles) (SUBSIDE)

Tape

14'00

Flute

Double bass

Cym

Gongs

Bowls

TBlocks

Misc

Bongo

Toms

Fl.T/Bd.

B+C cont.

14'15

(Handwritten scribbles)

Tape

Flute

Double bass

Cym

Gongs

Bowls

TBlocks

Misc

Bongo

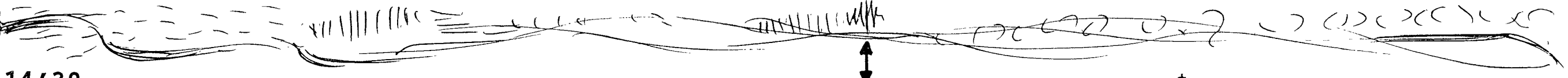
Toms

Fl.T/Bd.

B+C fade B+C OFF



Tape **14'30**



175

Flute

175 ALL SENSITIVELY PLACED

Double bass

175 ALL SENSITIVELY PLACED

175

Cym

175

Gongs

175

Bowls

175

TBlocks

175

Misc

175 ALL SENSITIVELY PLACED

175

Bongo

175

Toms

175

Fl.T/Bd.

Live effects

NAT.

Tape **14'45**



178

Flute

178

Double bass

178

Cym

178

Gongs

178

Bowls

178

TBlocks

178

Misc

178

Bongo

178

Toms

178

Fl.T/Bd.

Live effects

molto stac.

mp

pp

pp

15'00

FLUTE

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

15'15

FLUTE

DOUBLE BASS

CYM

GONGS

BOWLS

TBLOCKS

MISC

BONGO

TOMS

FL.T/BD

LIVE EFFECTS

Handwritten musical notation at the top of the page, including wavy lines and rhythmic markings.

Tape 15'30

Musical score for the 15'30 section, featuring multiple staves for instruments: Flute, Double bass, Cym, Gongs, Bwls, TBlocks, Misc, Bongo, Toms, Fl.T/Bd., and Live effects. The score includes measures 187 through 194. A box labeled '124' is present above the Flute staff. The Misc staff contains a dynamic marking 'p'.

Handwritten musical notation at the top of the second section, including wavy lines and rhythmic markings.

Tape 15'45

Musical score for the 15'45 section, featuring multiple staves for instruments: Flute, Double bass, Cym, Gongs, Bwls, TBlocks, Misc, Bongo, Toms, Fl.T/Bd., and Live effects. The score includes measures 190 through 199. The Double bass staff includes performance instructions: *tratto*, *battuto*, *tratto*, and *battuto*. The Misc staff contains a triplet marking '3'.

125

16'00

Tape

Flute 193

Double bass 193

Cym 193

Gongs 193

Bowls 193

TBlocks 193

Misc 193

Bongo 193

Toms 193

Fl.T/Bd. 193

Live effects

molto stac.

pp

pp sul pont

molto stac.

16'15

Tape

Flute 196

Double bass 196

Cym 196

Gongs 196

Bowls 196

TBlocks 196

Misc 196

Bongo 196

Toms 196

Fl.T/Bd. 196

Live effects

mp

pp

P

pp

LH Pizz

P

pp

16'30

Tape

199

Flute

199

Double bass

199

Cym

199

Gongs

199

Bowls

199

TBlocks

199

Misc

199

Bongo

199

Toms

199

Fl.T/Bd.

199

Live effects

126

16'45

Tape

202

Flute

202

Double bass

202

Cym

202

Gongs

202

Bowls

202

TBlocks

202

Misc

202

Bongo

202

Toms

202

Fl.T/Bd.

202

Live effects

Tape

Flute 205

Double bass 205

Cym 205

Gongs 205

Bowls 205

TBlocks 205

Misc 205 CHINE

Bongo 205 (pp)

Toms 205

Fl.T/Bd. 205

Live effects

Tape

Flute 208

Double bass 208

Cym 208

Gongs 208

Bowls 208

TBlocks 208

Misc 208

Bongo 208

Toms 208

Fl.T/Bd. 208

Live effects