Episodic Memory (learning to hurt)

for Soldier's Tale Ensemble

Brendon Randall-Myers

Copyright 2018 Stick House Music (ASCAP)

81 Monitor St, Apt 4L
Brooklyn, NY 11222
(909) 575-7445
brendon.randallmyers@gmail.com
www.brendonrandallmyers.com

Episodic Memory (learning to hurt)

for Soldier's Tale Ensemble

Brendon Randall-Myers

Commissioned by Justus Schlichting for Exceptet

Program Note

Episodic Memory (learning to hurt) is a large piece of music that reflects the way our brains process trauma.

Episodic memory - the neurological phenomena that is the piece's namesake - is a person's unique memory of a specific event. It's also the kind of memory we use to learn from mistakes. For example, when was a kid I burned my hand on a stove; thereafter I remember that burning my hand hurts like hell and I should avoid doing so in the future. Episodic memory is what enables that learning.

This is not a piece about me burning my hand on a stove. It does, however, deal with the material and neurological aftereffects of mistakes - inflicting and receiving pain and consequences - and the choice we have in the face of this pain to either grow and change, or simply make worse versions of the same mistake in the future.

Musically, the piece grows out of subtly shifting polyrhythms that emerge from the psychoacoustic effects of microtonal inflections of a single pitch. These rhythms are gradually picked up by the ensemble, transformed and focused. A breaking point is reached, after which they have to rebuild themselves, gathering together in a huge, oscillating mass of sound.

The piece is in three sections:

i. new muscles
ii. all in your head
iii. correction / contraction

Episodic Memory (learning to hurt) was commissioned by Justus Schlichting for Exceptet, and premiered February 8, 2018, at Roulette Intermedium in Brooklyn, NY.

Duration: ca. 30'

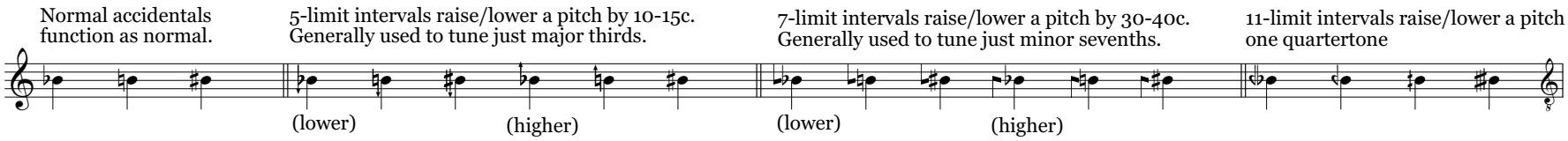
Instrumentation:
Bass clarinet in Bb (doubling Clarinet in Bb); bassoon; trumpet in C (doubling piccolo trumpet); trombone; percussion (see below); violin; double bass

Performance Notes

General notes:
- All instruments should be miked and amplified for balance.
- Repeats indicate total numbers of times to play a cell - 3x means play the material in repeats a total of three times.

Microtonal accidentals
I use three microtonal accidentals from Helmholtz-Ellis Just Intonation notation to indicate deviations from equal-tempered tuning. (www.marcsabat.com/pdfs/notation.pdf if you'd like to learn more)

Here's how this notation (slightly adapted here) works in practice:

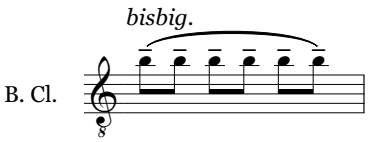


Copyright 2018 Stick House Music (ASCAP)
www.brendonrandallmyers.com

Clarinet / Bass Clarinet Multiphonics and Extended Techniques

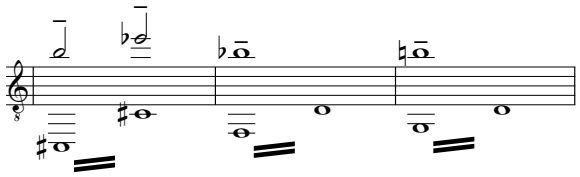
Clarinet multiphonics and extended techniques were drawn from two sources - Harry Sparnaay's wonderful book "The Bass Clarinet: A Personal History" and Heather Roche's fantastic website - www.heatherroche.net.

Bisbigliando (B. Cl.)



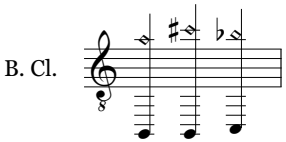
Switch between two viable fingerings for a note that create a timbral/overtone change.

Multiphonic Trills (B. Cl.)



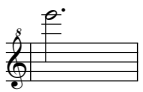
This effect is realized by playing a trill with the index finger of the left hand, and bringing out the higher overtones by increasing the lip pressure on the reed. The sounding effect is always very quiet, and should be perceived mostly as the low trill with the upper harmonic sneaking out on offbeat sixteenth notes.

Spectral Multiphonics (B. Cl.)



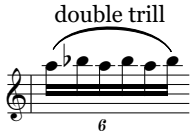
Achieved by overblowing low notes and playing with the amount of space in the embouchure.

Altissimo fingerings (Cl.)



The second section of the piece asks for a concert E7. This note tends to break up and speak as a messy D7 when played at the dynamics requested. Let this happen and make something gestural out of it.

Double trills (Cl.)



Produced via rapid alteration of one key with a finger of each hand

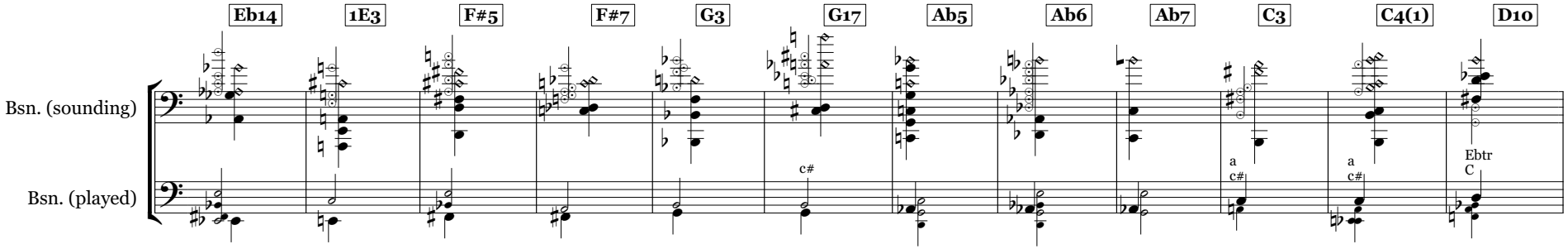
Bassoon Extended Techniques and Multiphonics

This piece makes extensive use of *bisbigliando,* or timbral trills - basically just switching between two viable fingerings for a note that create a timbral / overtone change. I understand these fingerings vary pretty widely instrument to instrument, and I've left it up to the player to figure out what works best for their particular instrument.

Multiphonics were largely taken from Leslie Ross's excellent website - http://www.leslieross.net/multiphonics.html - which uses a kind of tablature notation. This notation works as follows:

- The large note on the staff designates the base fingering (to be read in bass clef) which is used as foundation fingering for the multiphonic.
- The small shaded note corresponds to the tone-hole or key that is to be added to the base fingering.
- The small empty note corresponds to the tone-hole or key that is to be removed from the base fingering.
- Register and wing keys are noted by their key name above the staff (c#, a, c &d) as are trill keys (C#^{tr}, Eb^{tr}).

Most of these base multiphonic fingerings should work reasonably well on most instruments. However, I also ask for timbral trills on most of these multiphonics. The idea is the same as bisbigliando - a resonant key is added/removed to the base fingering to create a significant change in pitch/overtone content. As before, since these trills (and even some of the base fingerings) speak very differently (or just don't work) on different instruments, I leave most of the specifics to the individual player's discretion.

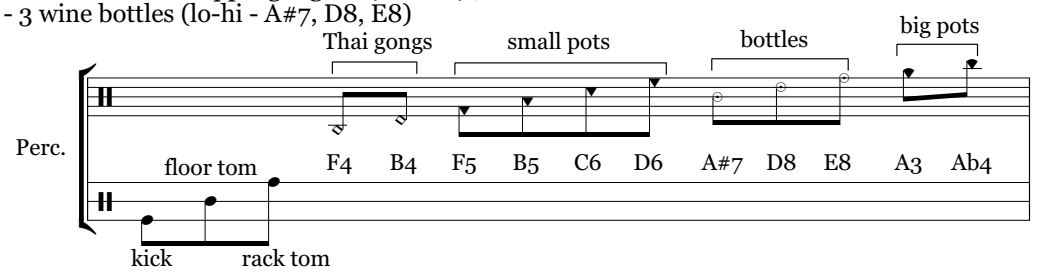


Percussion Instrumentation, Setup, and Key

Drums: Kick, floor tom, rack tom

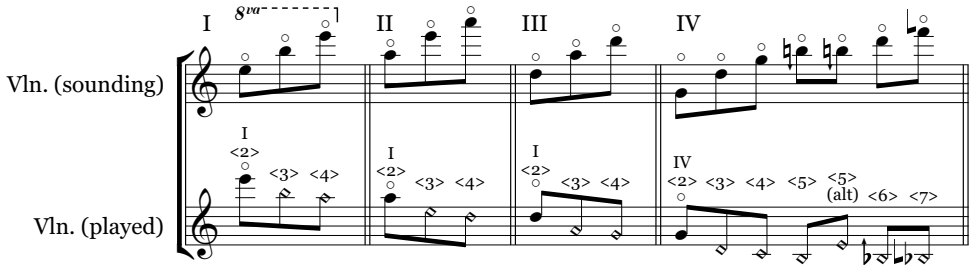
Large trap table set up over the kick with the following instruments:

- 2 larger flowerpots (1 [lower] should be mainly A3 w/ prominent m7; 2 [higher] should be Ab4 + rich higher partials, ideally prominent m7)
- 4 small flowerpots (lo-hi - F5, B5, C6, D6
- 2 mid-size thai nipple gongs (B4 and F4), set flat
- 3 wine bottles (lo-hi - A#7, D8, E8)



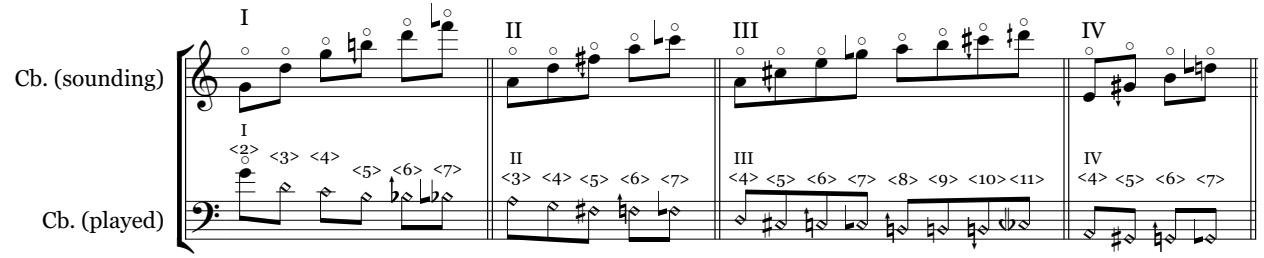
Violin Harmonics

Violin harmonics are only written in terms of fingered pitch in both the score and parts. Below is the complete table of all harmonics used in the piece, organized by string and partial number:



Double Bass Harmonics

Double bass harmonics are only written in terms of fingered pitch in both the score and parts. Below is the complete table of all harmonics used in the piece, organized by string and partial number:



episodic memory (learning to hurt)

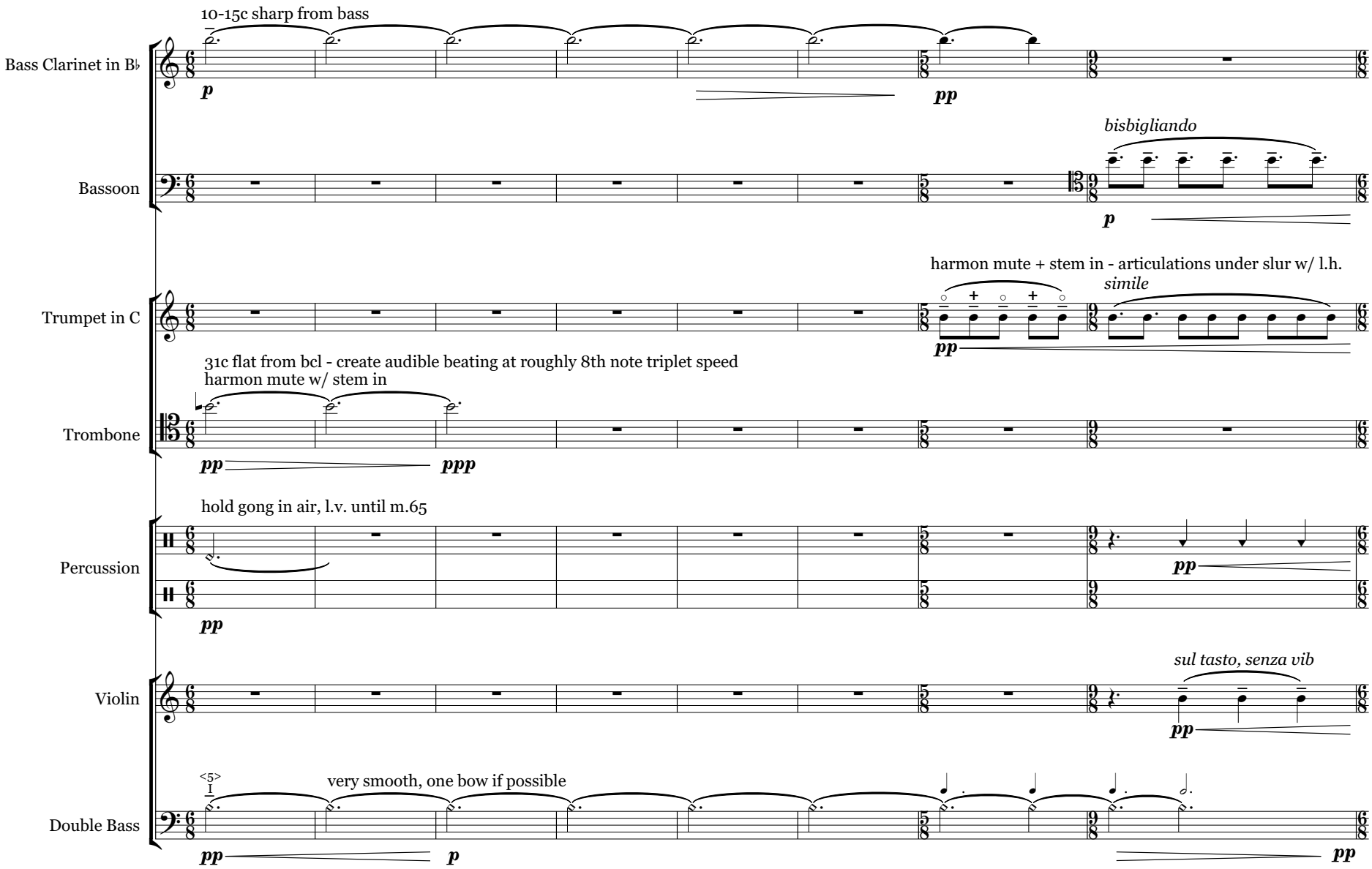
Commissioned by Justus Schlichting for Exceptet

i. new muscles

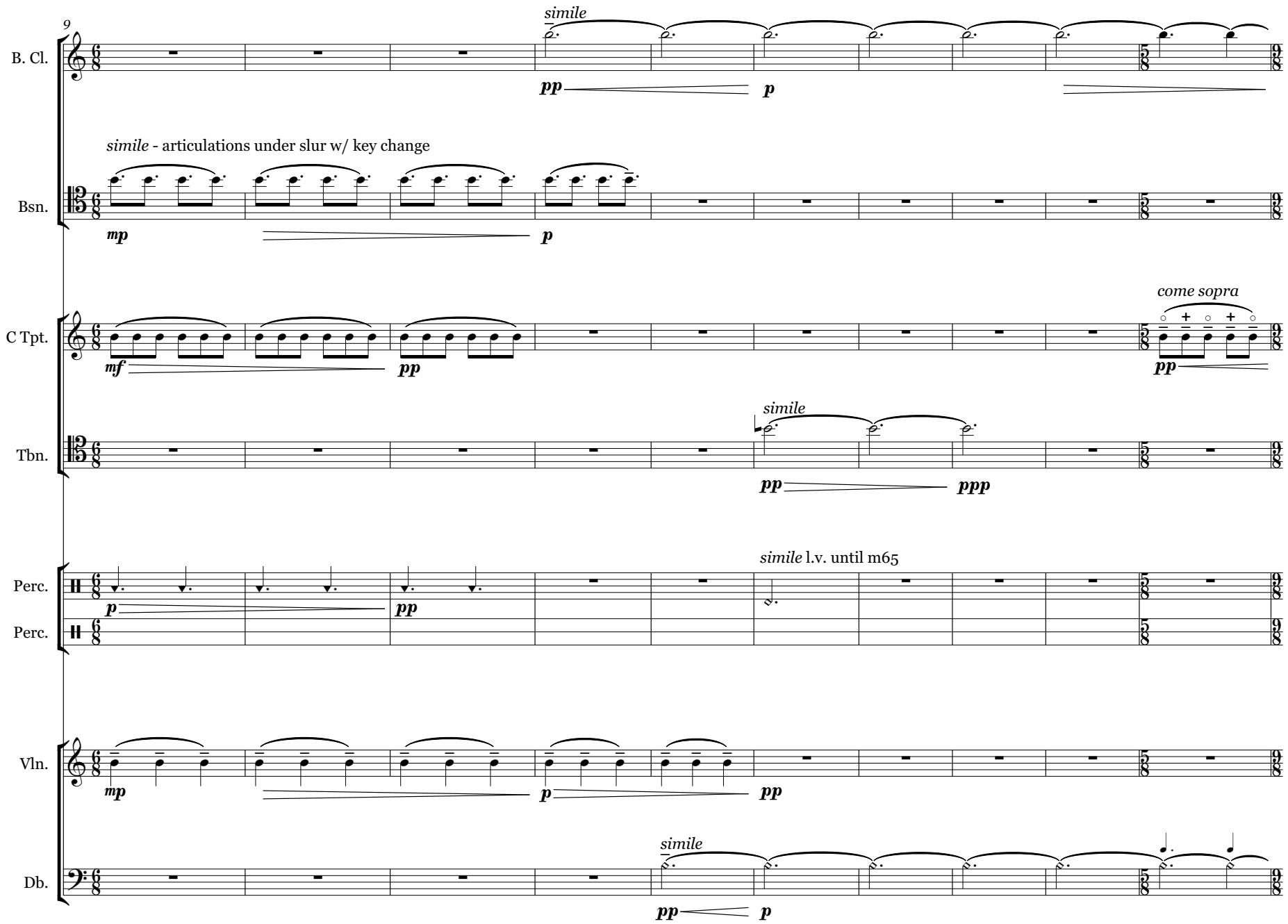
♩=144 / ♩.=96

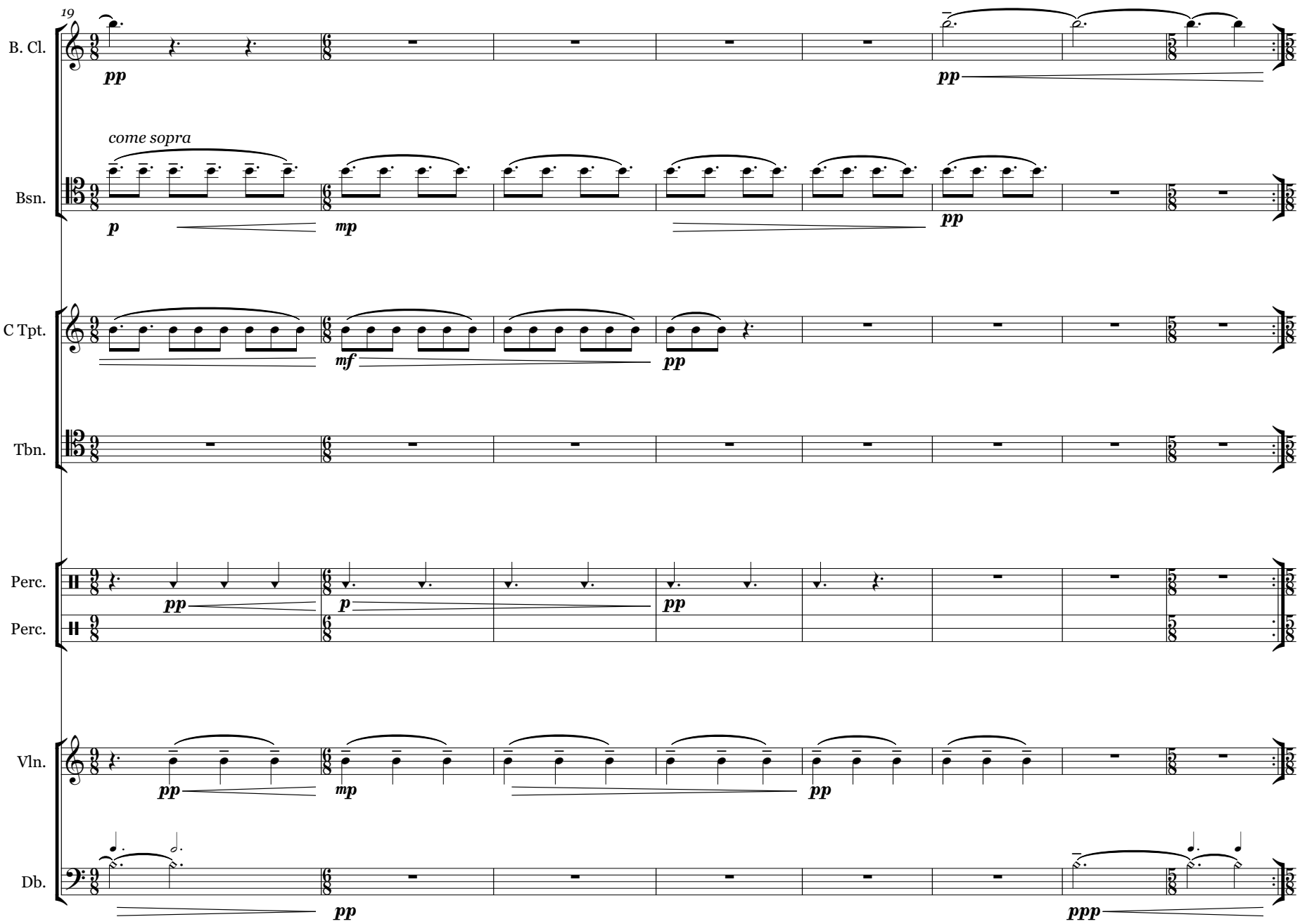
Score in C

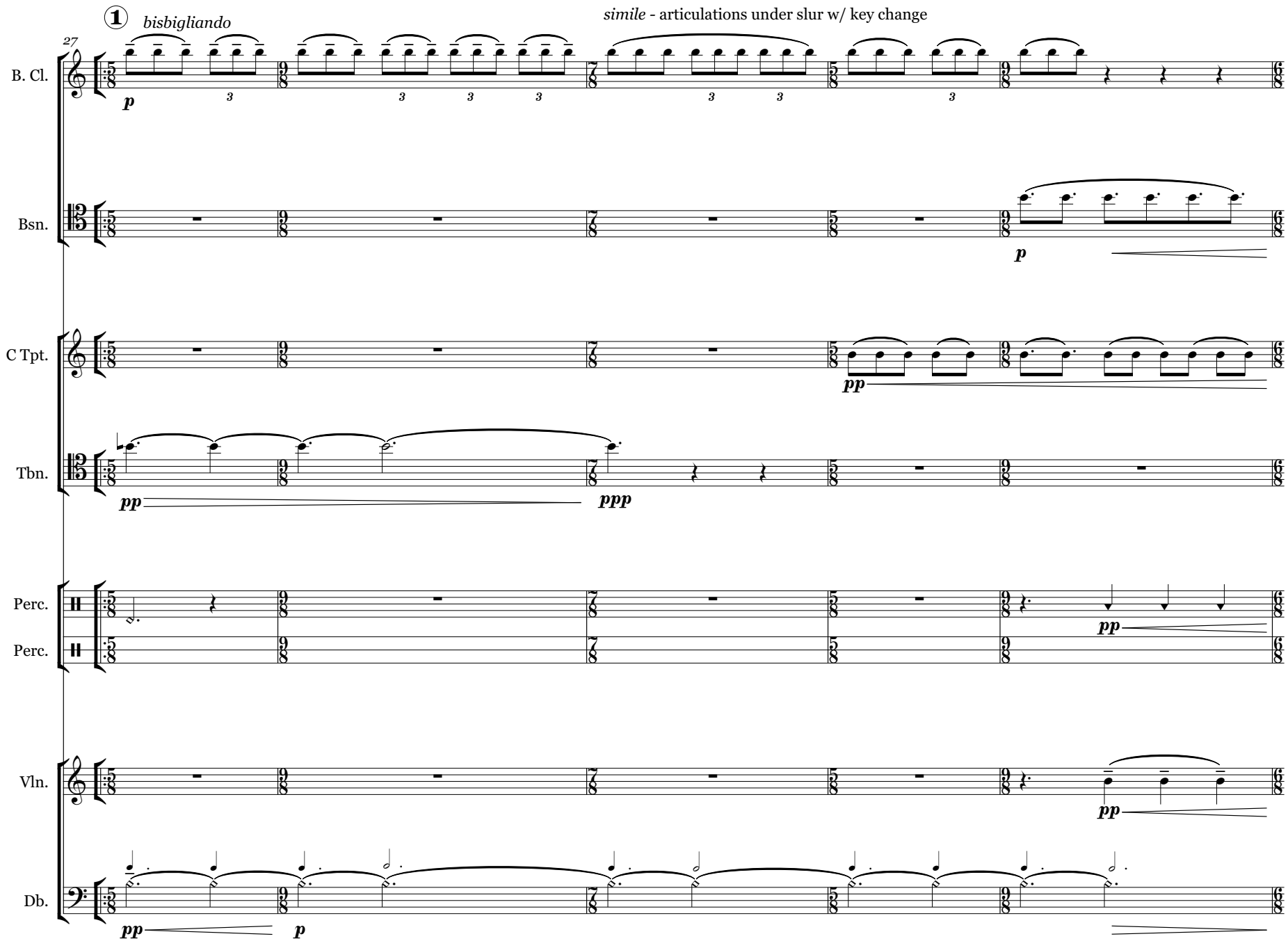
Brendon Randall-Myers

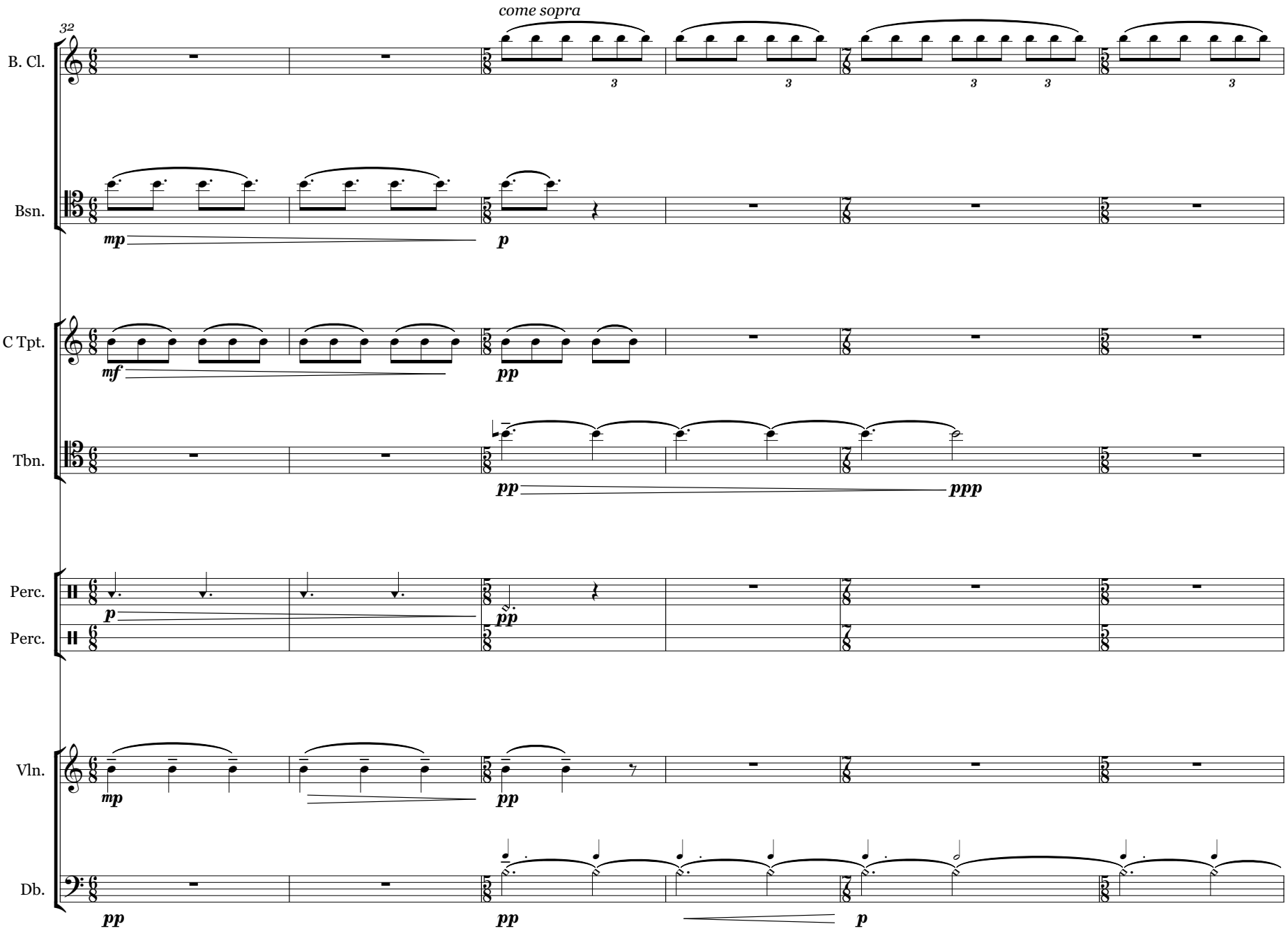


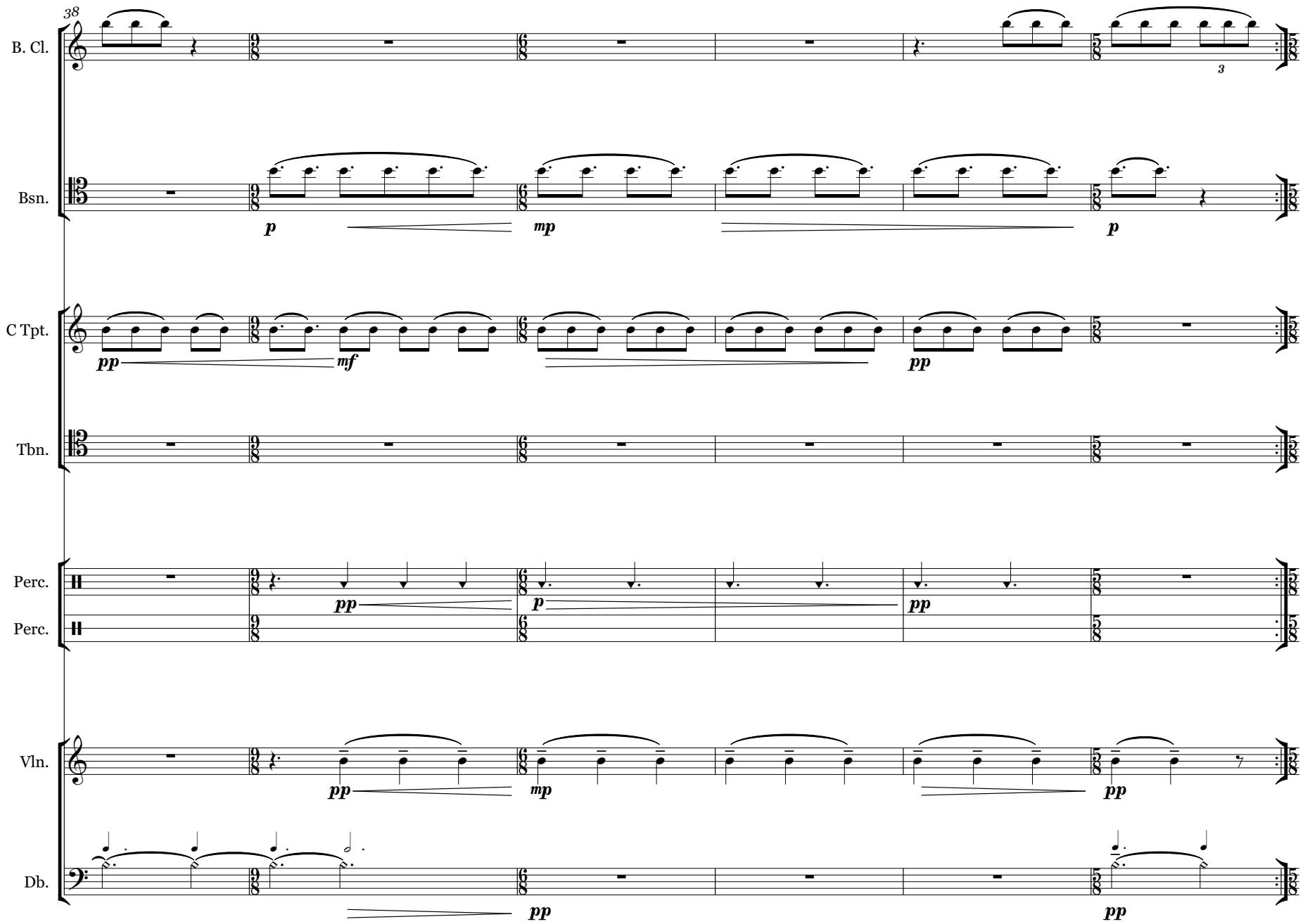
Copyright 2018 Stick House Music (ASCAP)
www.brendonrandallmyers.com

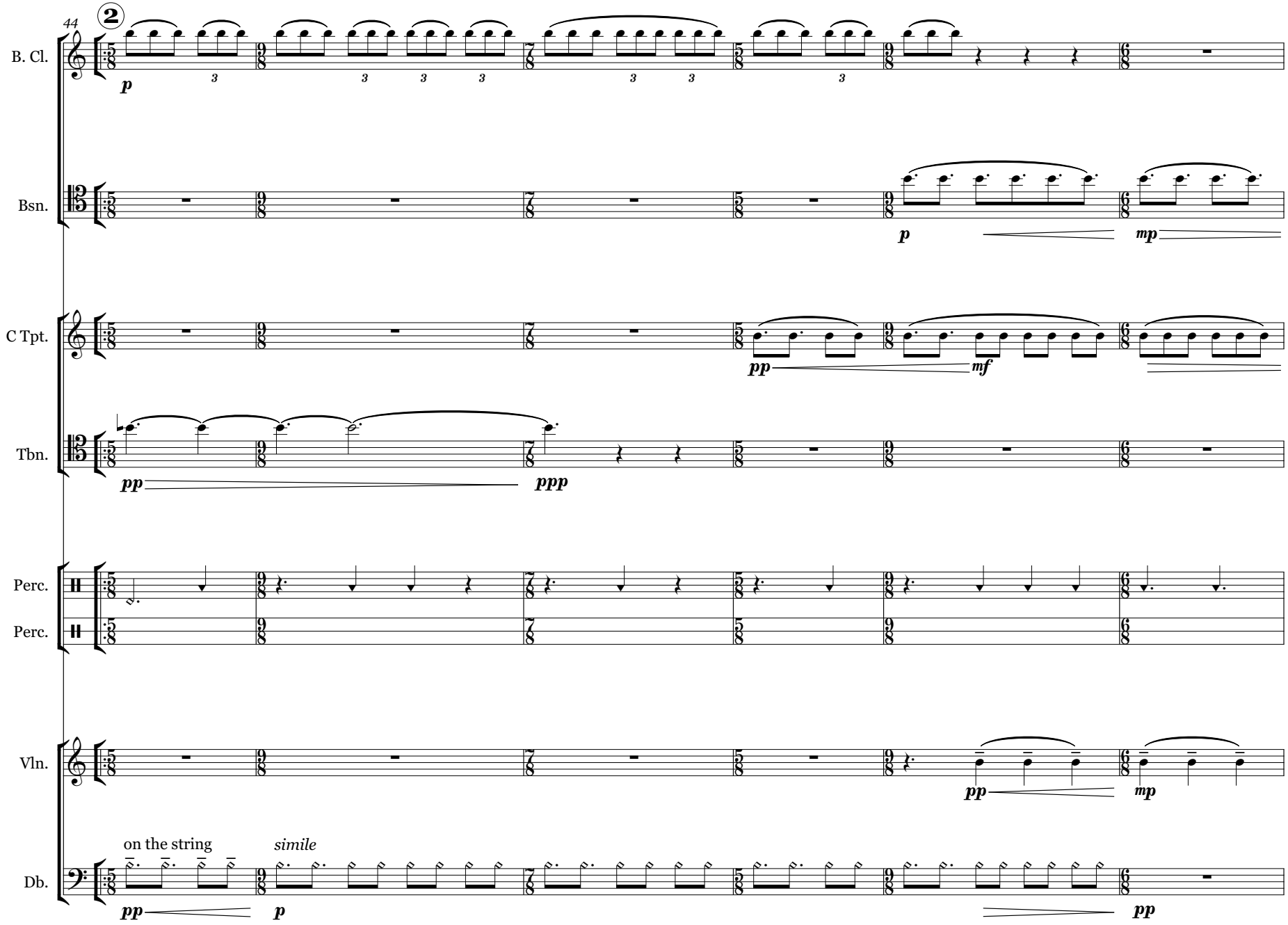

9
B. Cl.
simile
pp
p
Bsn.
simile - articulations under slur w/ key change
mp
p
C Tpt.
mf
pp
come sopra
pp
Tbn.
simile
pp
ppp
Perc.
Perc.
p
pp
simile l.v. until m65
Vln.
mp
p
pp
Db.
simile
pp
p

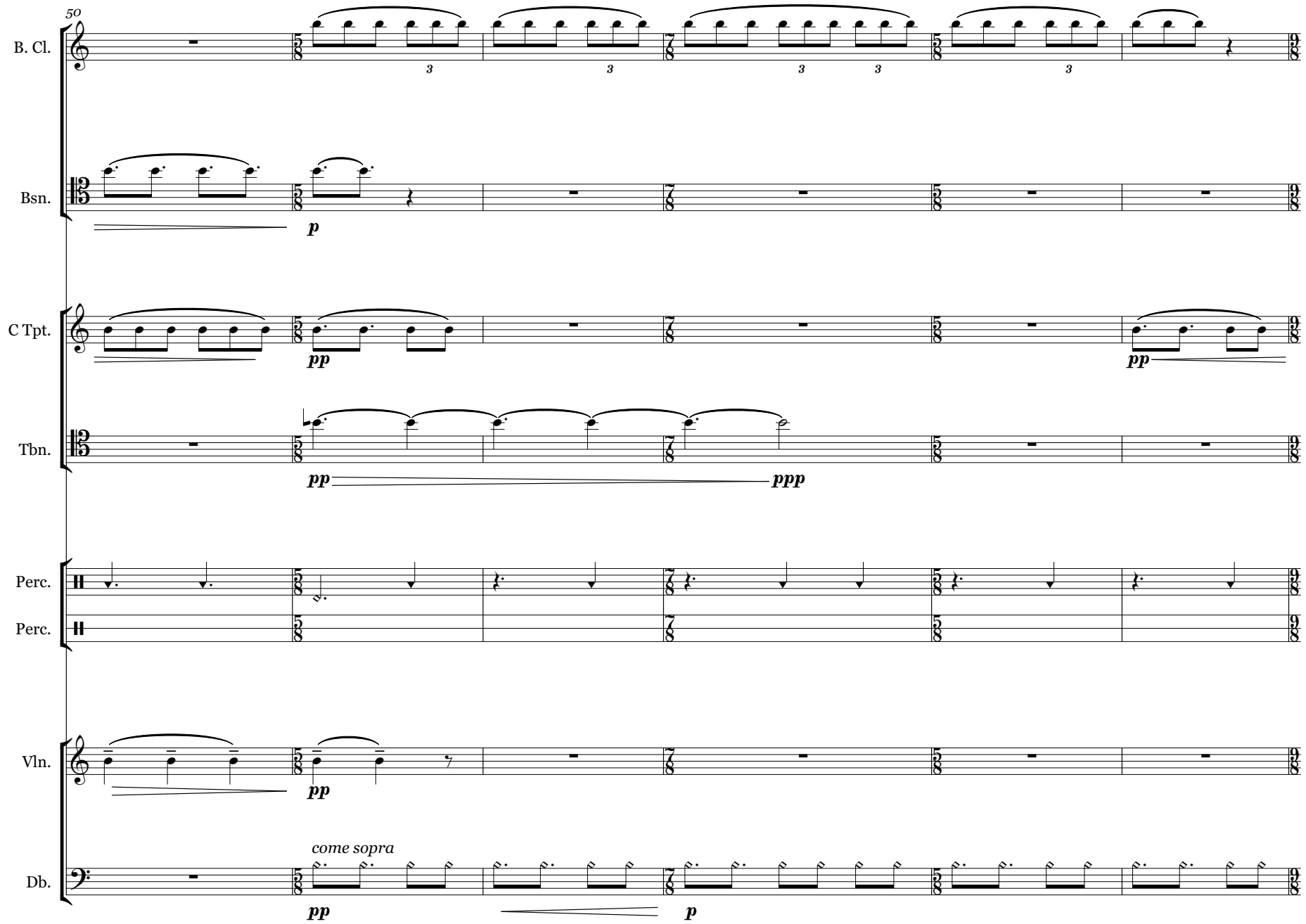

19
B. Cl.
pp
pp
come sopra
Bsn.
p
mp
pp
C Tpt.
mf
pp
Tbn.
Perc.
pp
p
pp
Perc.
Vln.
pp
mp
pp
Db.
pp
ppp

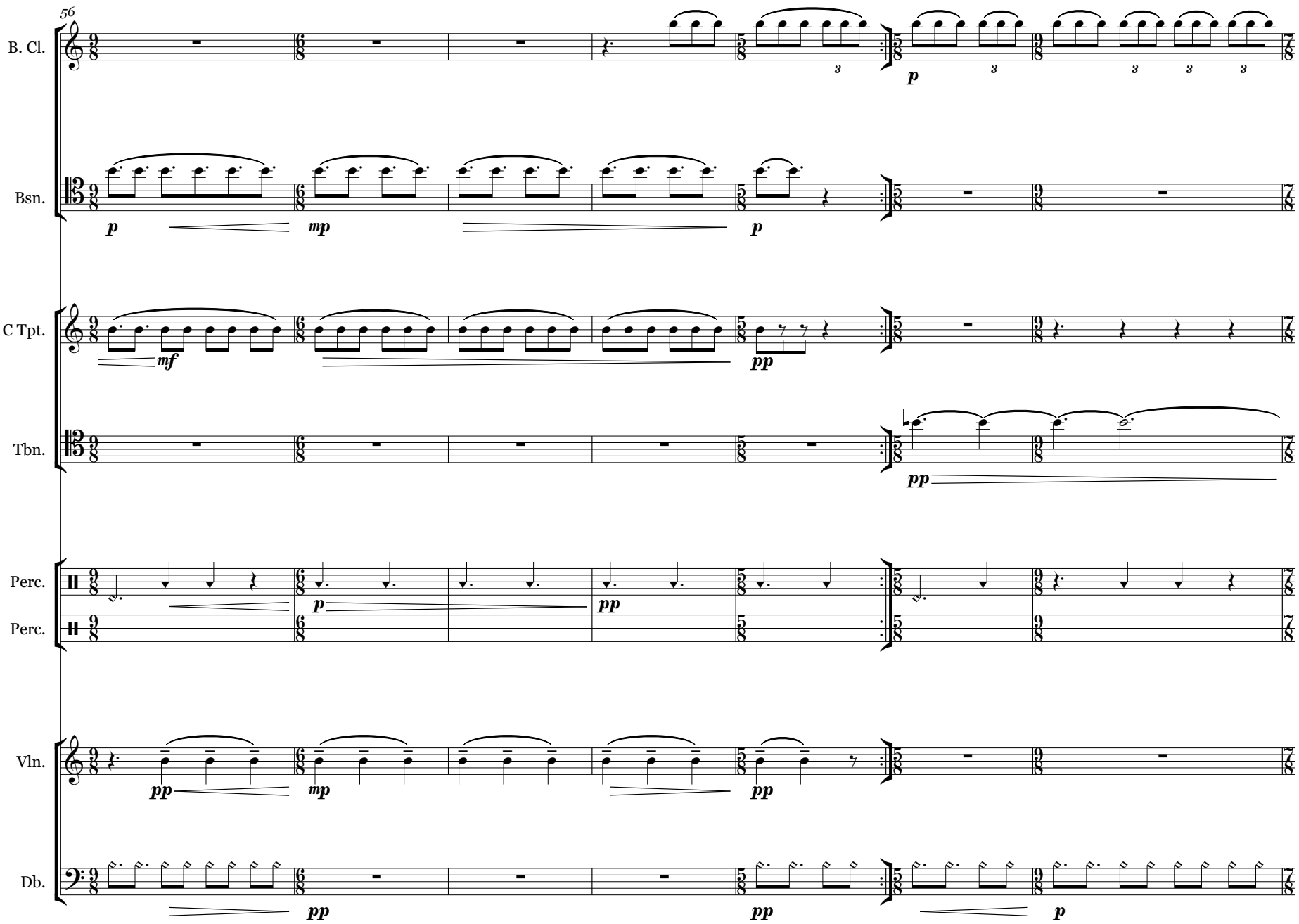

27
1
bisbigliando
simile - articulations under slur w/ key change
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
pp
ppp

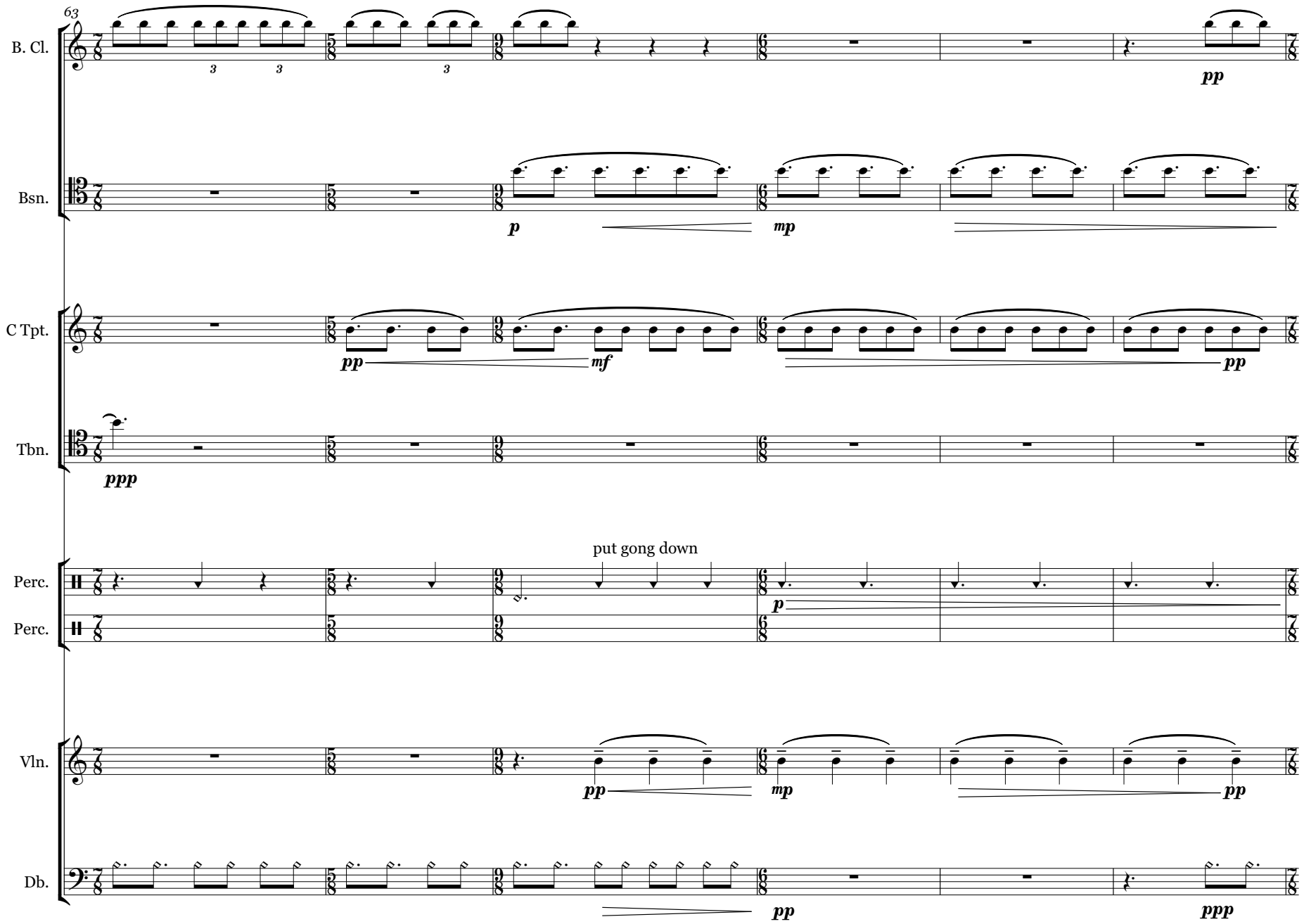

32
come sopra
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
mp
p
mf
pp
ppp

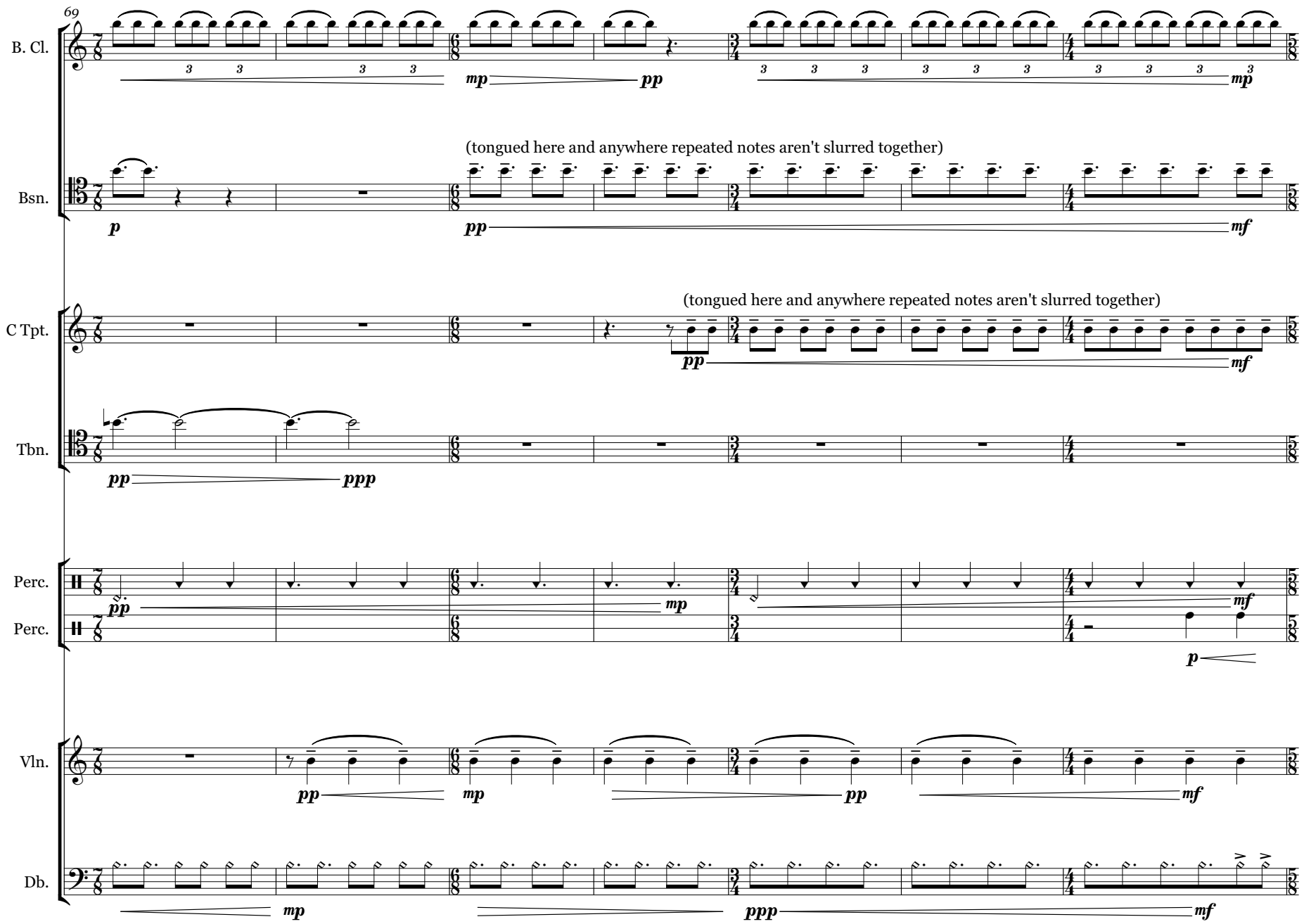

38
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
mp
p
pp
mf
pp
pp
p
pp
pp
mp
pp
pp
pp
3

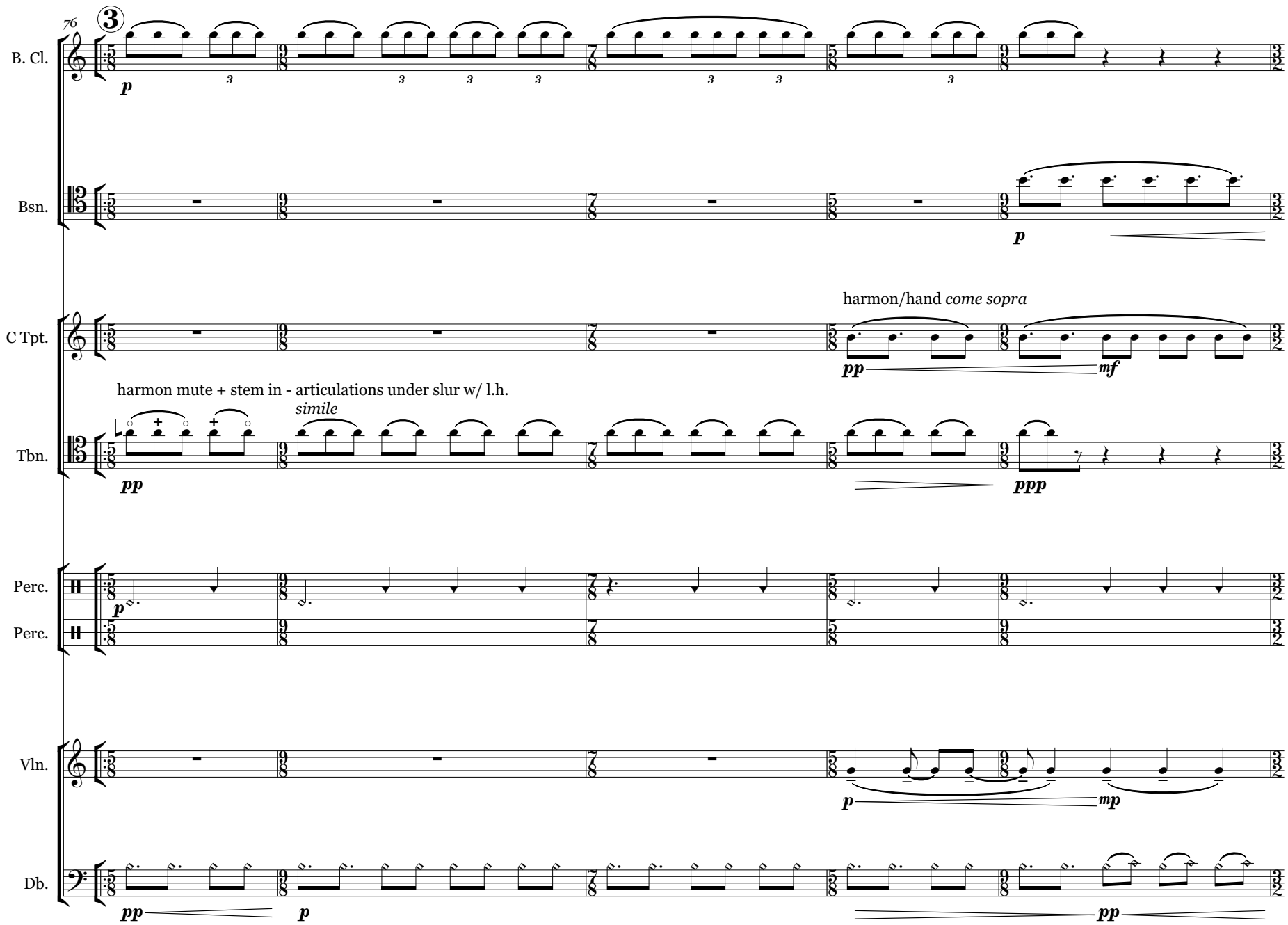

44
2
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
on the string
simile

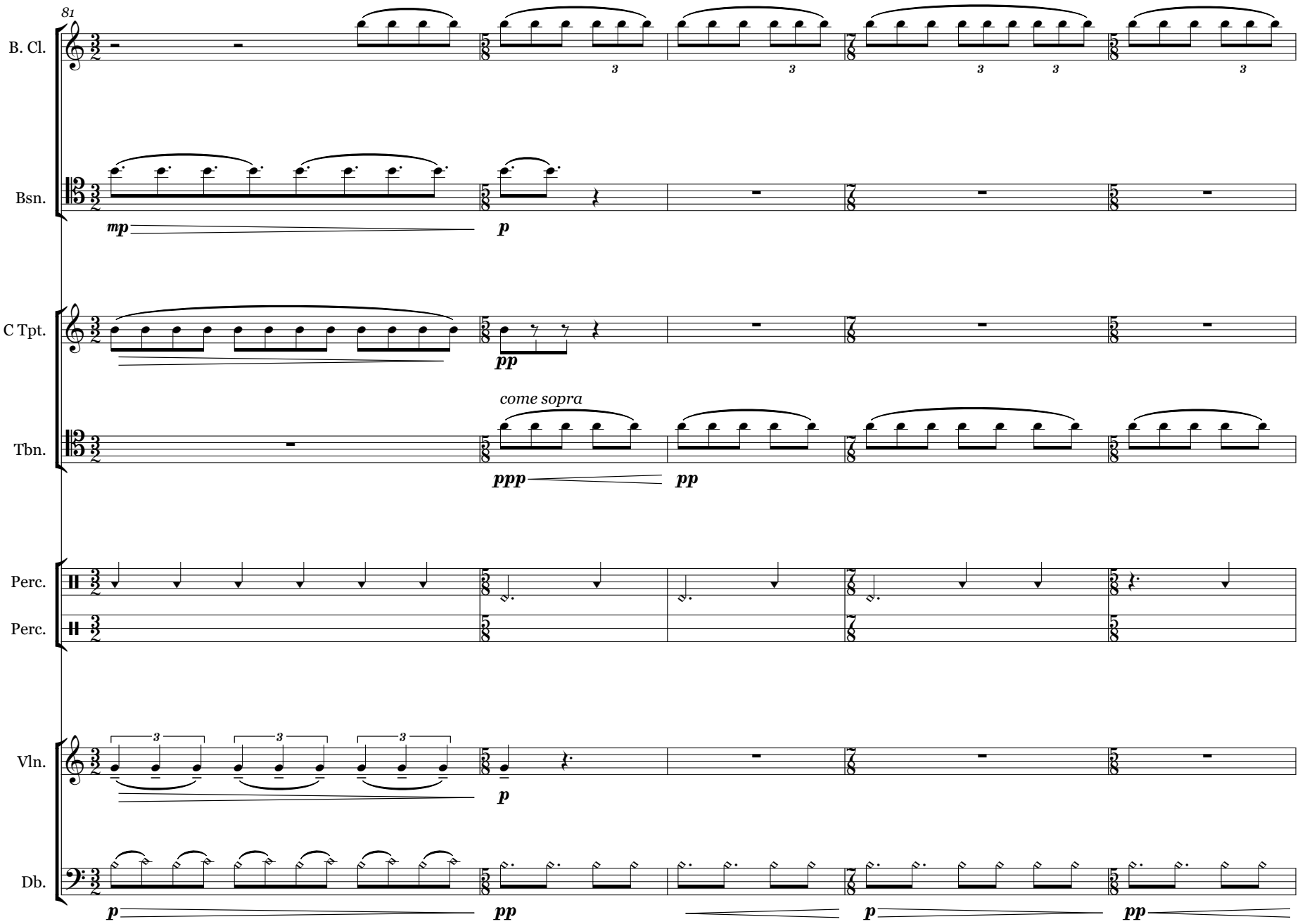

50
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
pp
pp
pp
ppp
pp
come sopra
pp
p

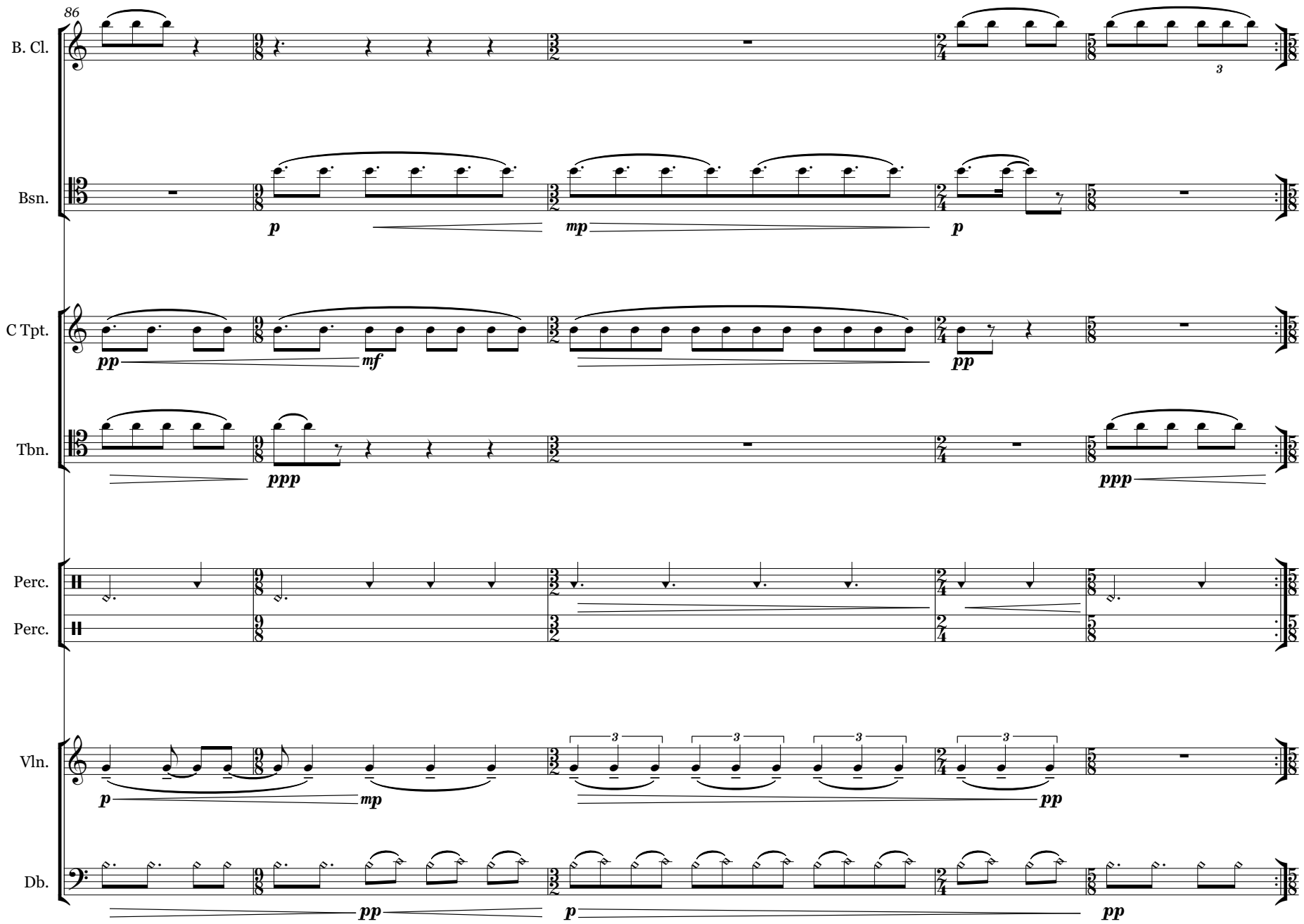

56
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
mp
p
mf
pp
pp
p
pp
pp
mp
pp
pp
pp
p

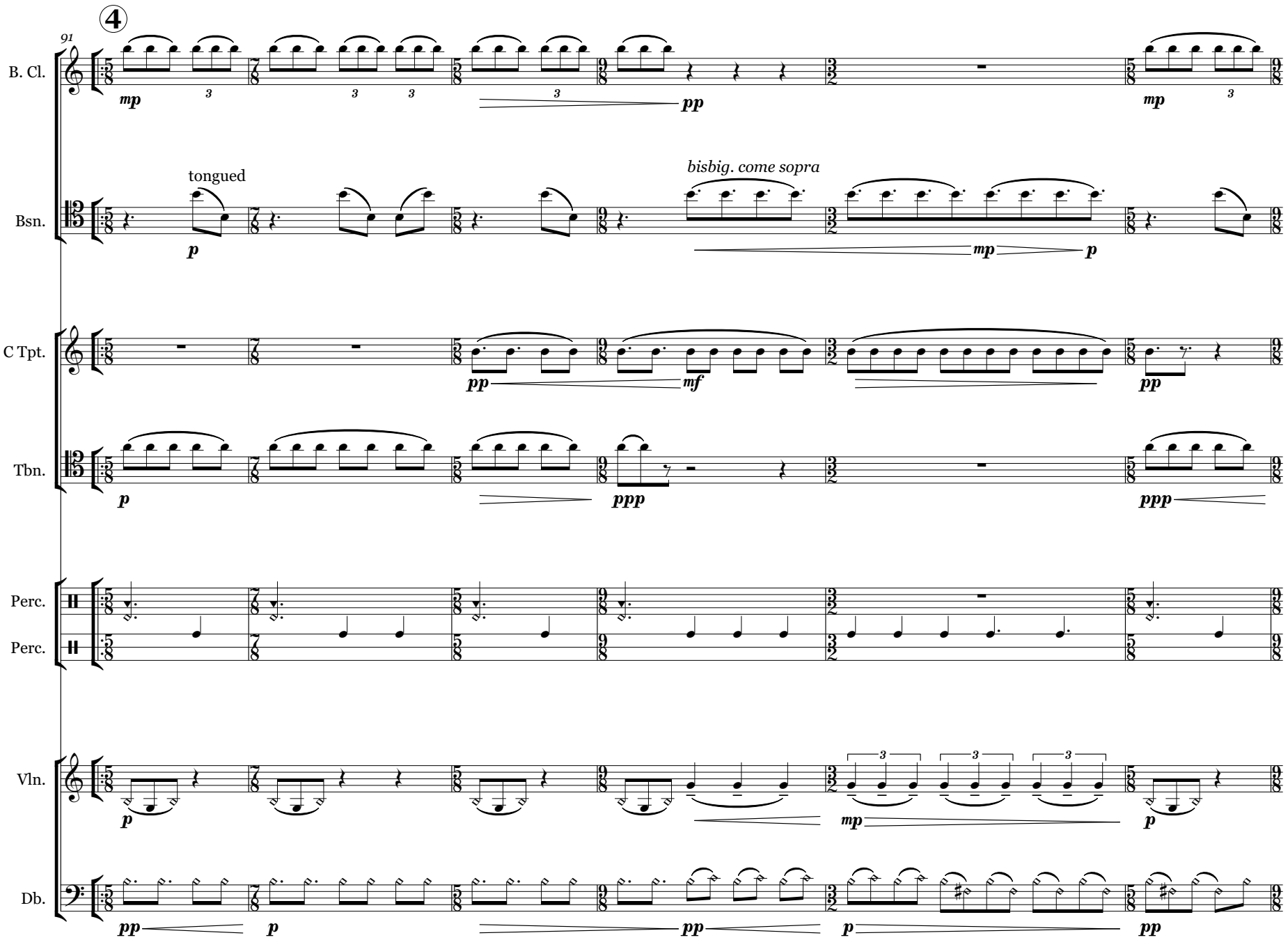

63
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
put gong down
pp
p
mp
mf
ppp

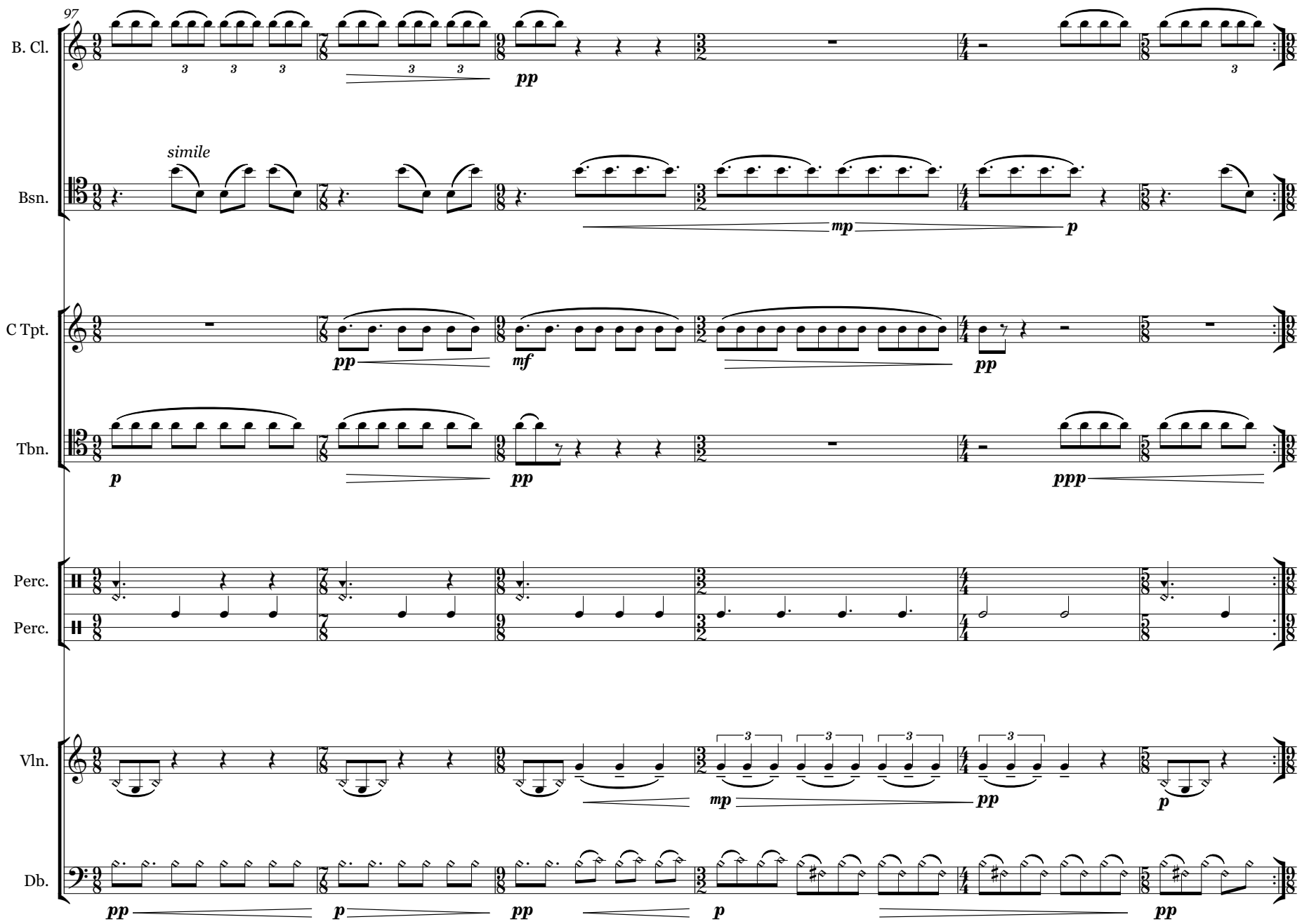

69
B. Cl.
mp
pp
mp
Bsn.
(tongued here and anywhere repeated notes aren't slurred together)
p
pp
mf
C Tpt.
(tongued here and anywhere repeated notes aren't slurred together)
pp
mf
Tbn.
pp
ppp
Perc.
Perc.
pp
mp
mf
p
Vln.
pp
mp
pp
mf
Db.
mp
ppp
mf

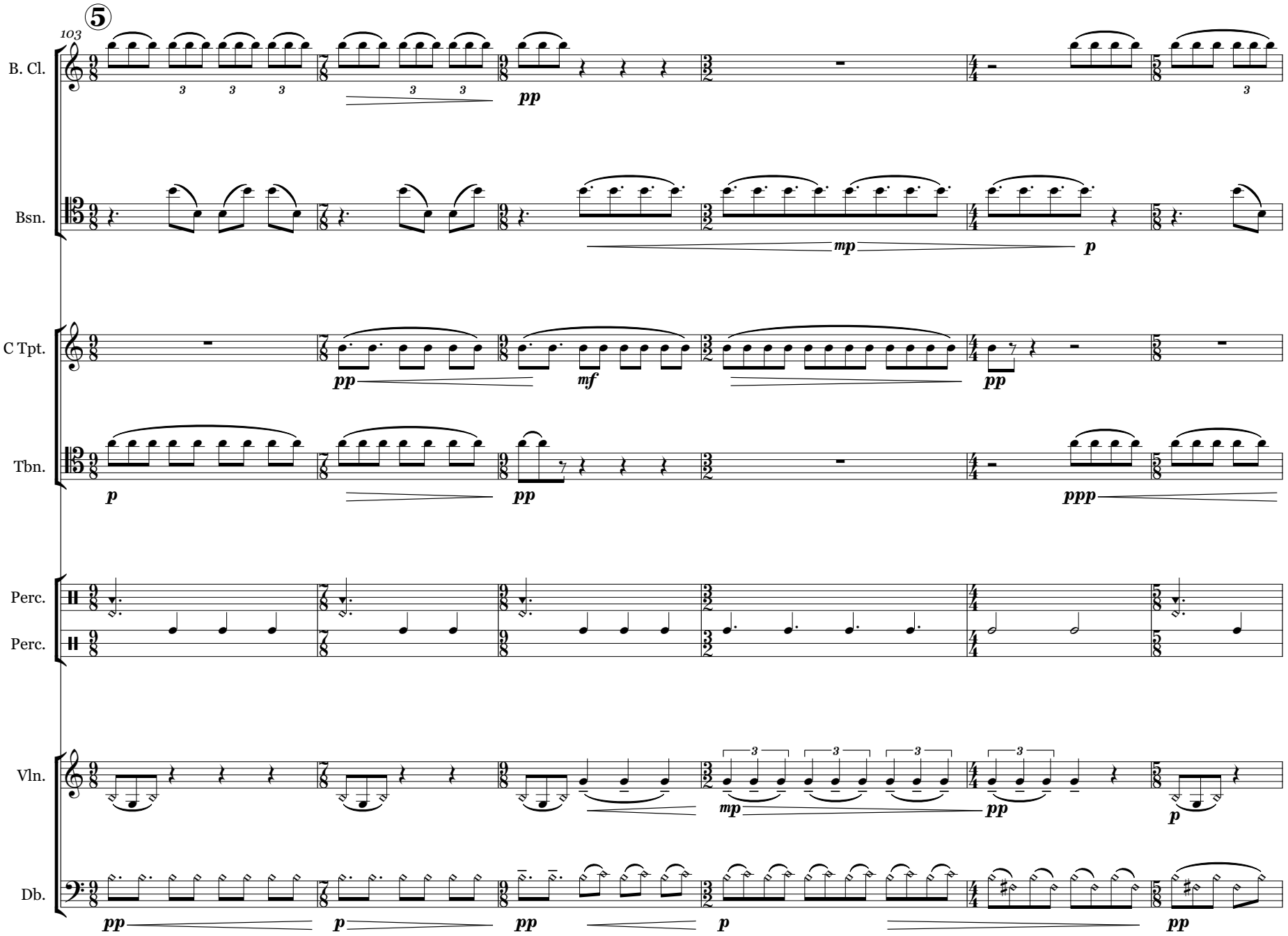

76
3
B. Cl.
p
Bsn.
p
C Tpt.
harmon/hand come sopra
pp
mf
harmon mute + stem in - articulations under slur w/ l.h.
simile
Tbn.
pp
ppp
Perc.
p
Perc.
Vln.
p
mp
Db.
pp
p
pp

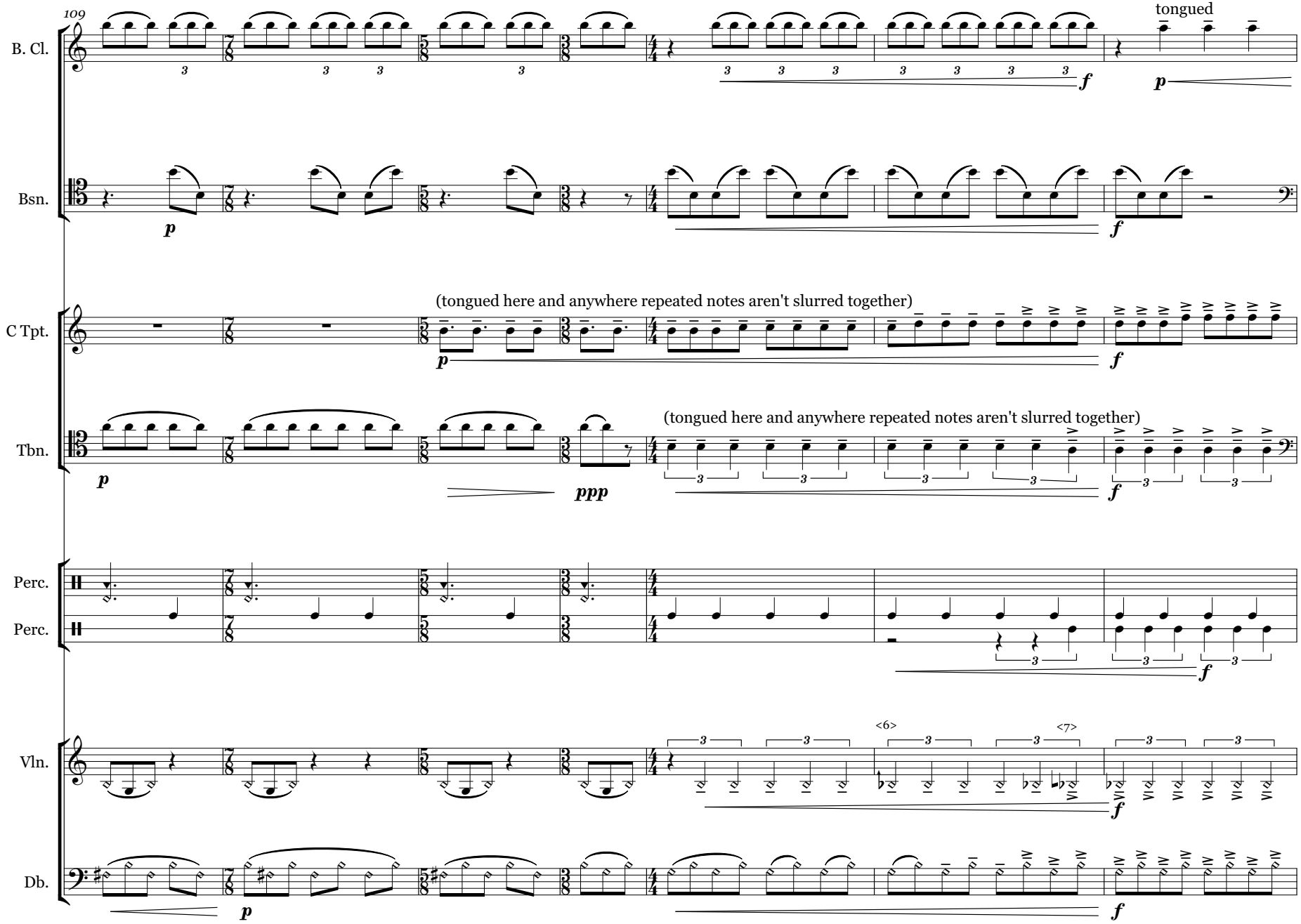

81
B. Cl.
Bsn.
mp
p
C Tpt.
pp
come sopra
Tbn.
ppp
pp
Perc.
Perc.
Vln.
p
Db.
p
pp
p
pp

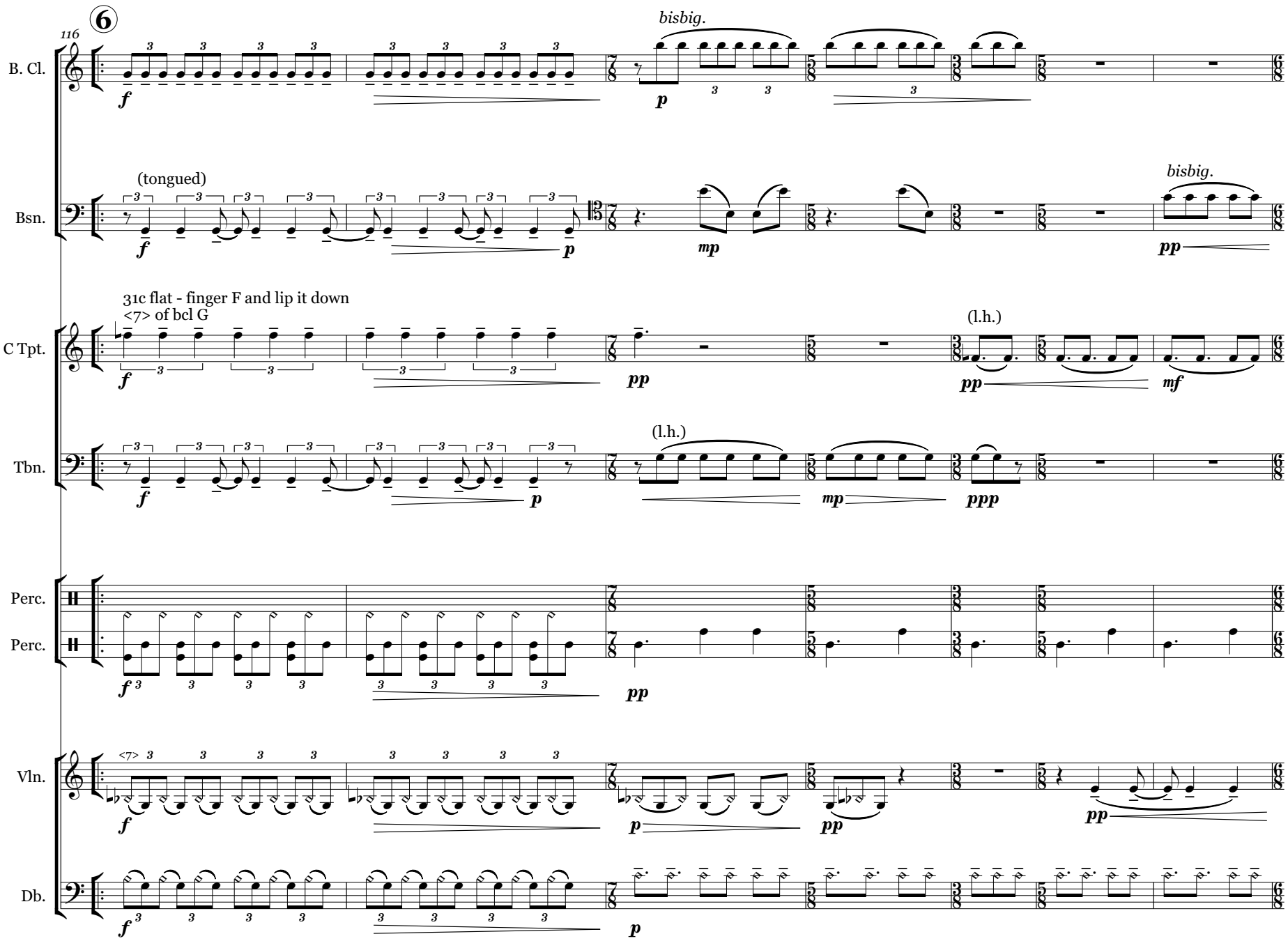

86
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
mp
p
pp
mf
pp
ppp
ppp
p
mp
pp
pp
p
pp

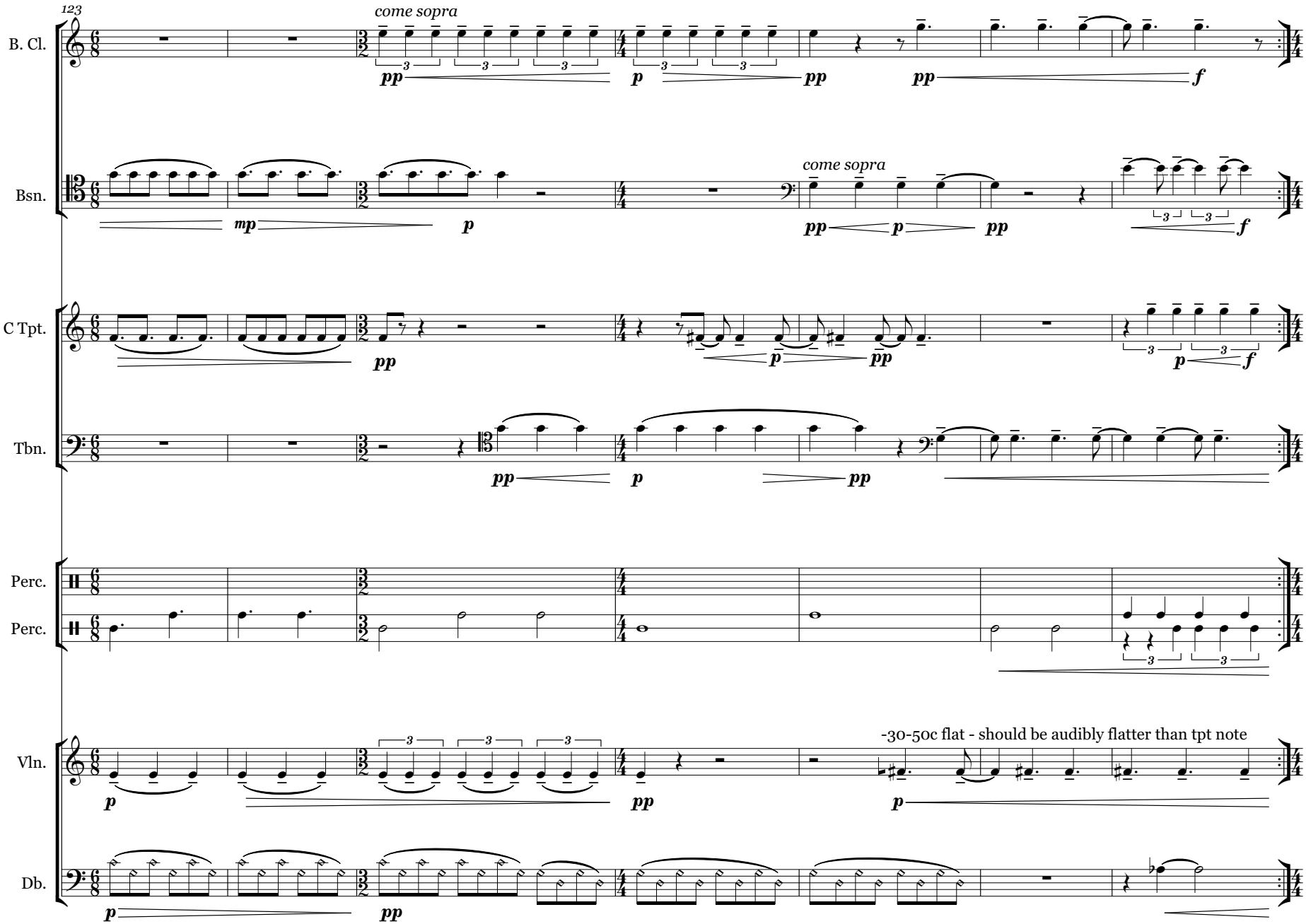

4
91
B. Cl.
mp
pp
mp
Bsn.
tongued
p
bisbig. come sopra
mp
p
C Tpt.
pp
mf
pp
Tbn.
p
ppp
ppp
Perc.
Perc.
Vln.
p
mp
p
Db.
pp
p
pp
p
pp

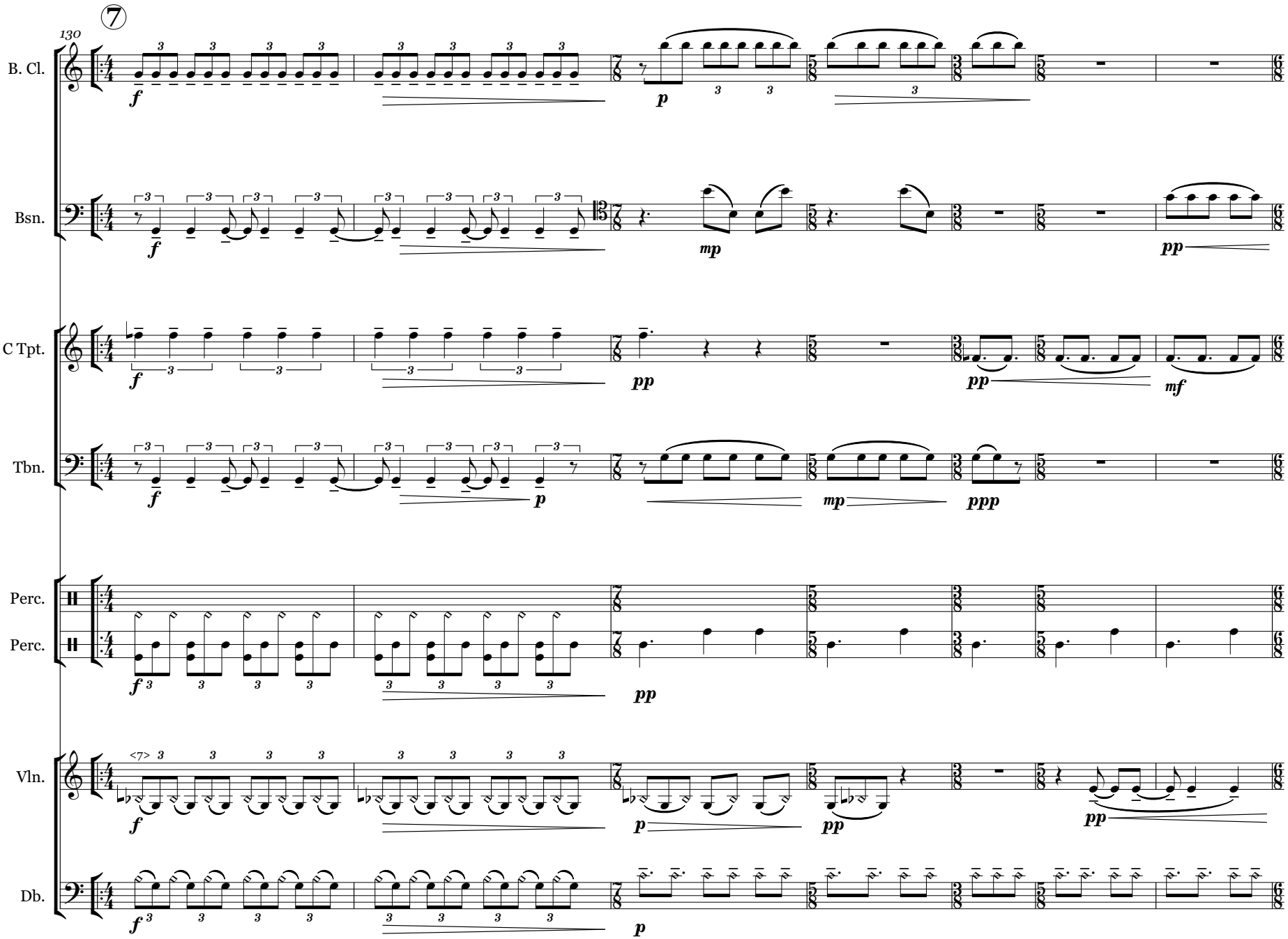

97
B. Cl.
Bsn.
simile
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
pp
mp
p
mf
ppp

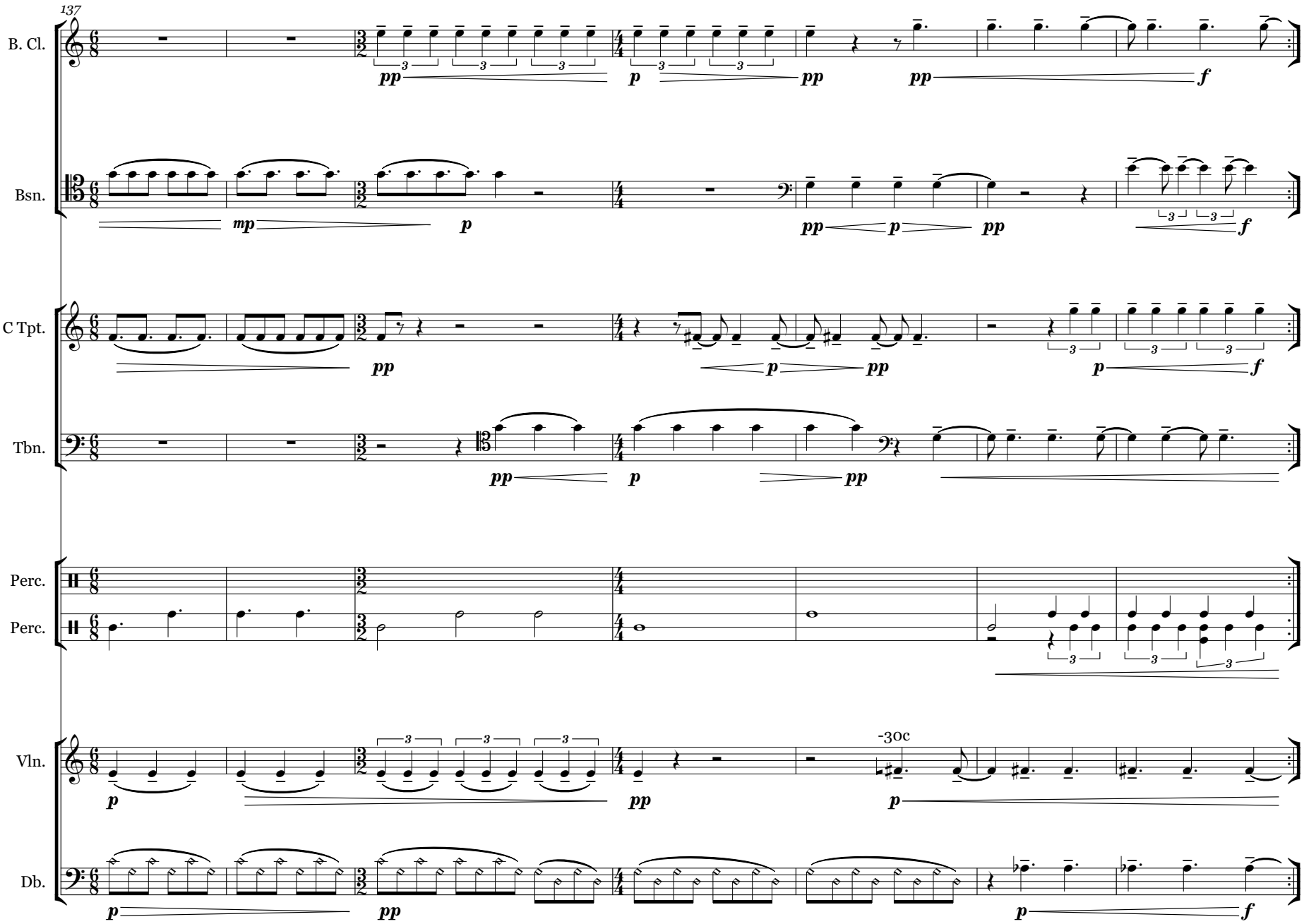

5
103
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
pp
mp
p
mf
ppp

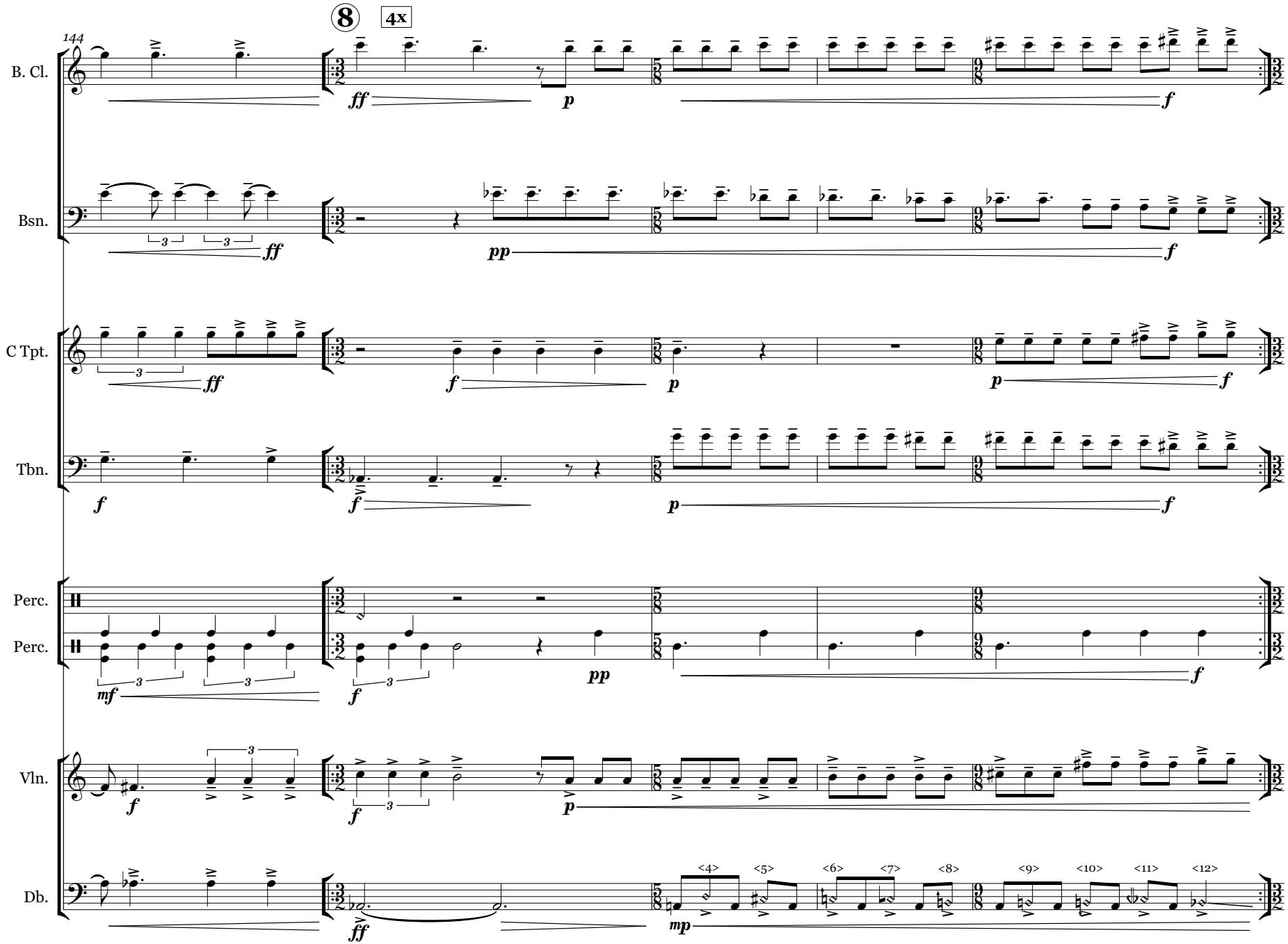

109
B. Cl.
tongued
Bsn.
C Tpt.
(tongued here and anywhere repeated notes aren't slurred together)
Tbn.
(tongued here and anywhere repeated notes aren't slurred together)
Perc.
Perc.
Vln.
<6>
<7>
Db.

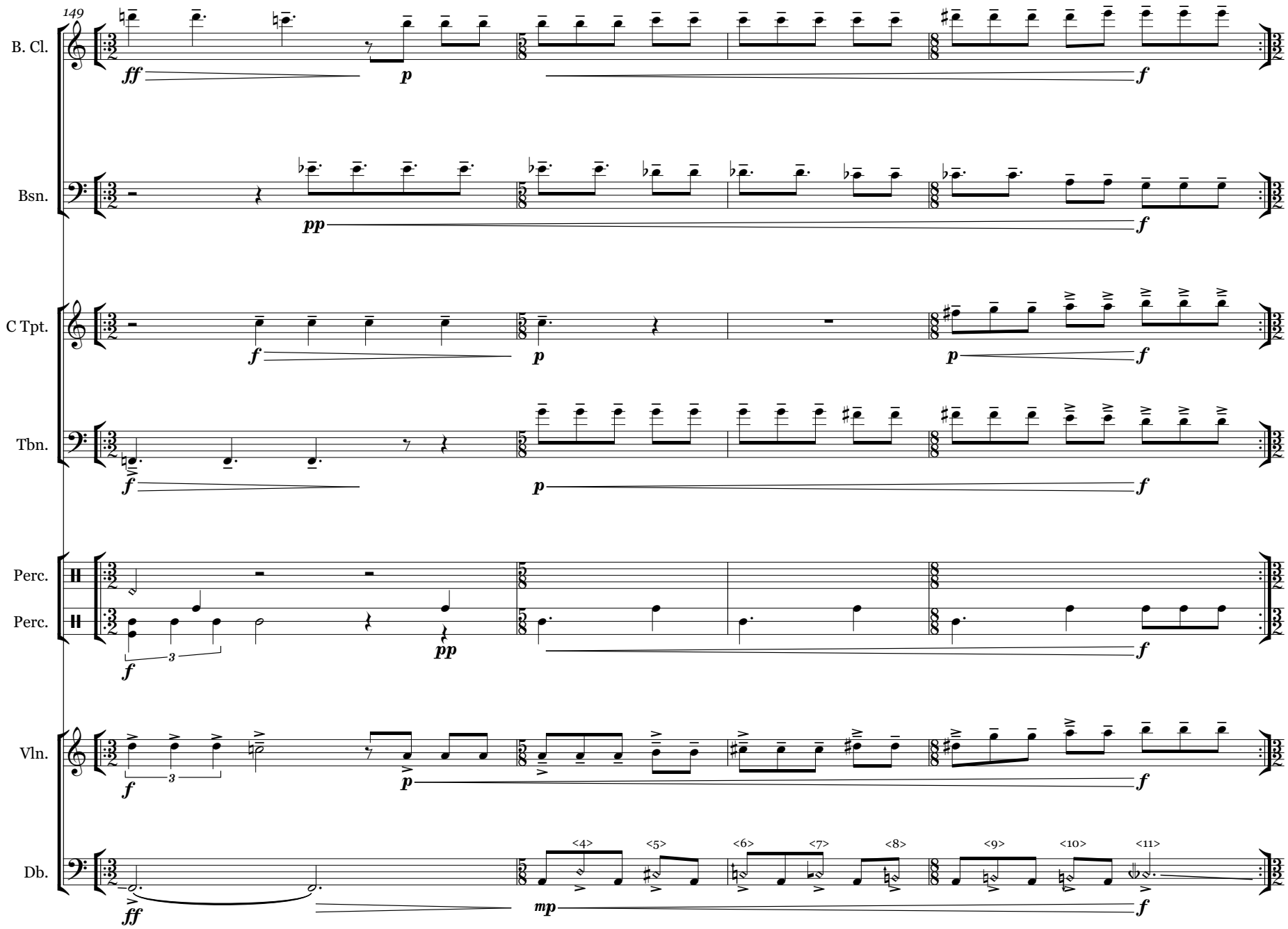

6
116
B. Cl.
bisbig.
Bsn.
(tongued)
bisbig.
31c flat - finger F and lip it down
<7> of bcl G
C Tpt.
(l.h.)
Tbn.
(l.h.)
Perc.
Perc.
Vln.
<7>
Db.

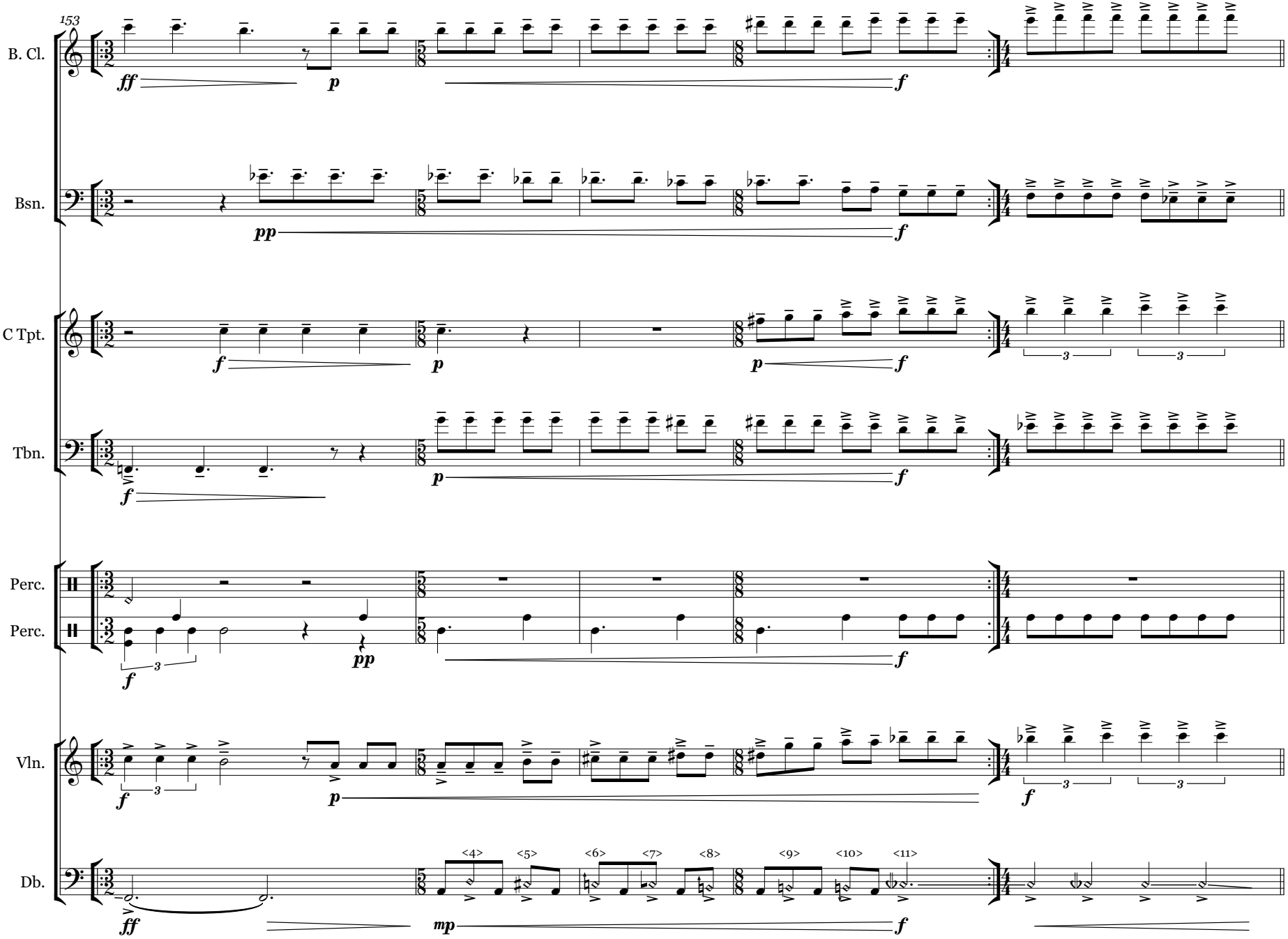

123
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
come sopra
come sopra
-30-50c flat - should be audibly flatter than tpt note

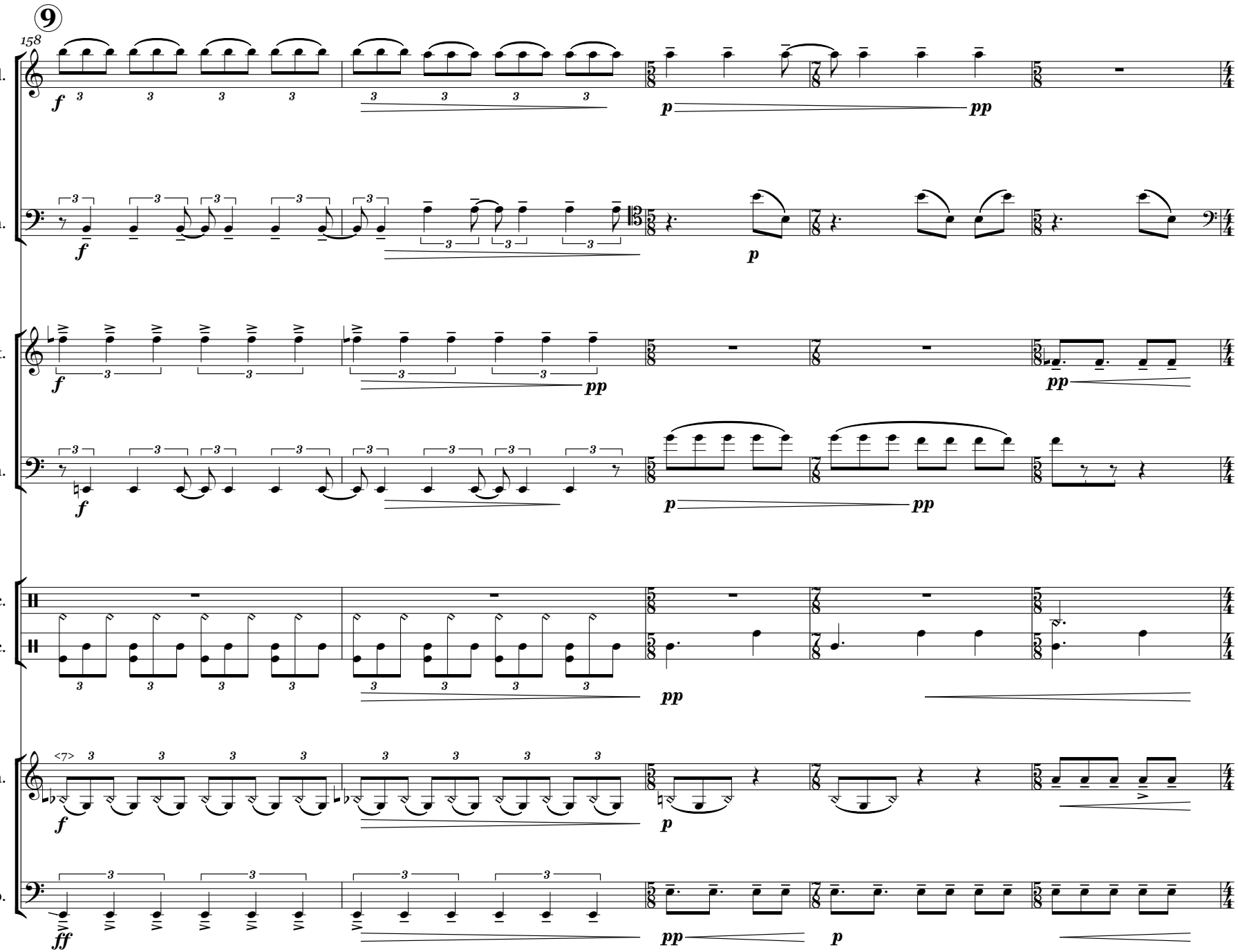

130
7
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<7>
f
p
mp
pp
mf
ppp

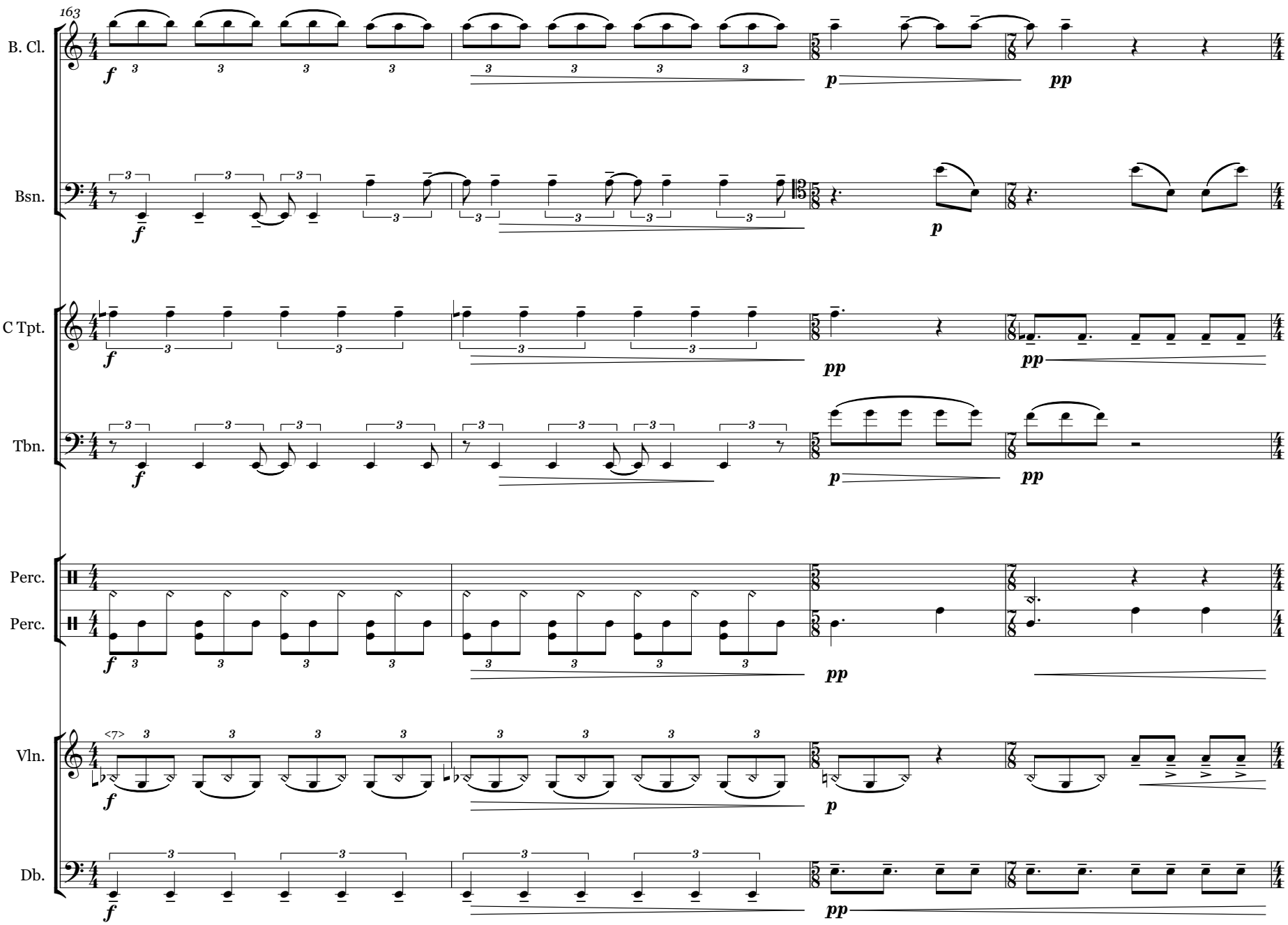

137
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
-30c

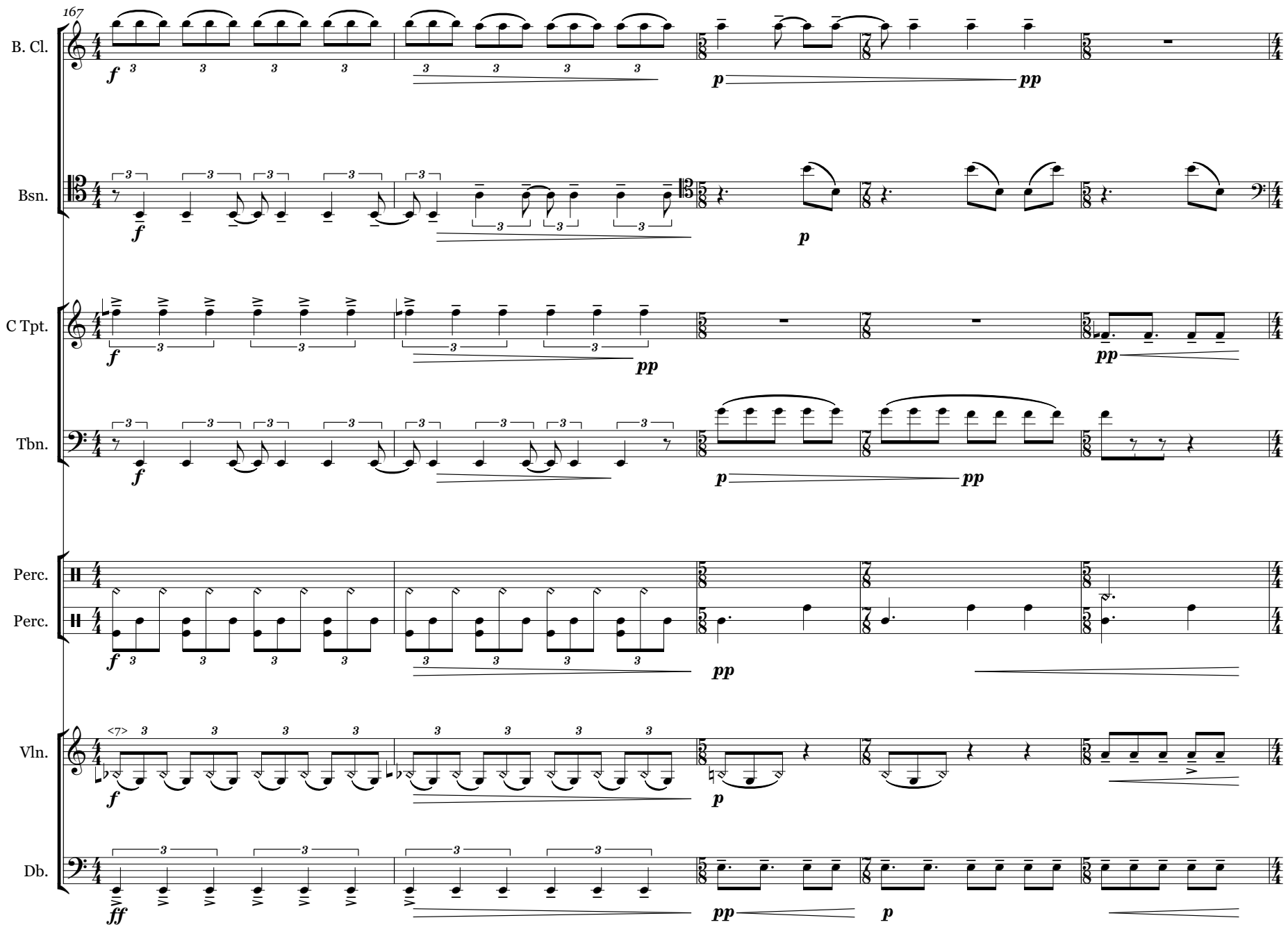

144
8
4x
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ff
p
f
pp
mf
mp

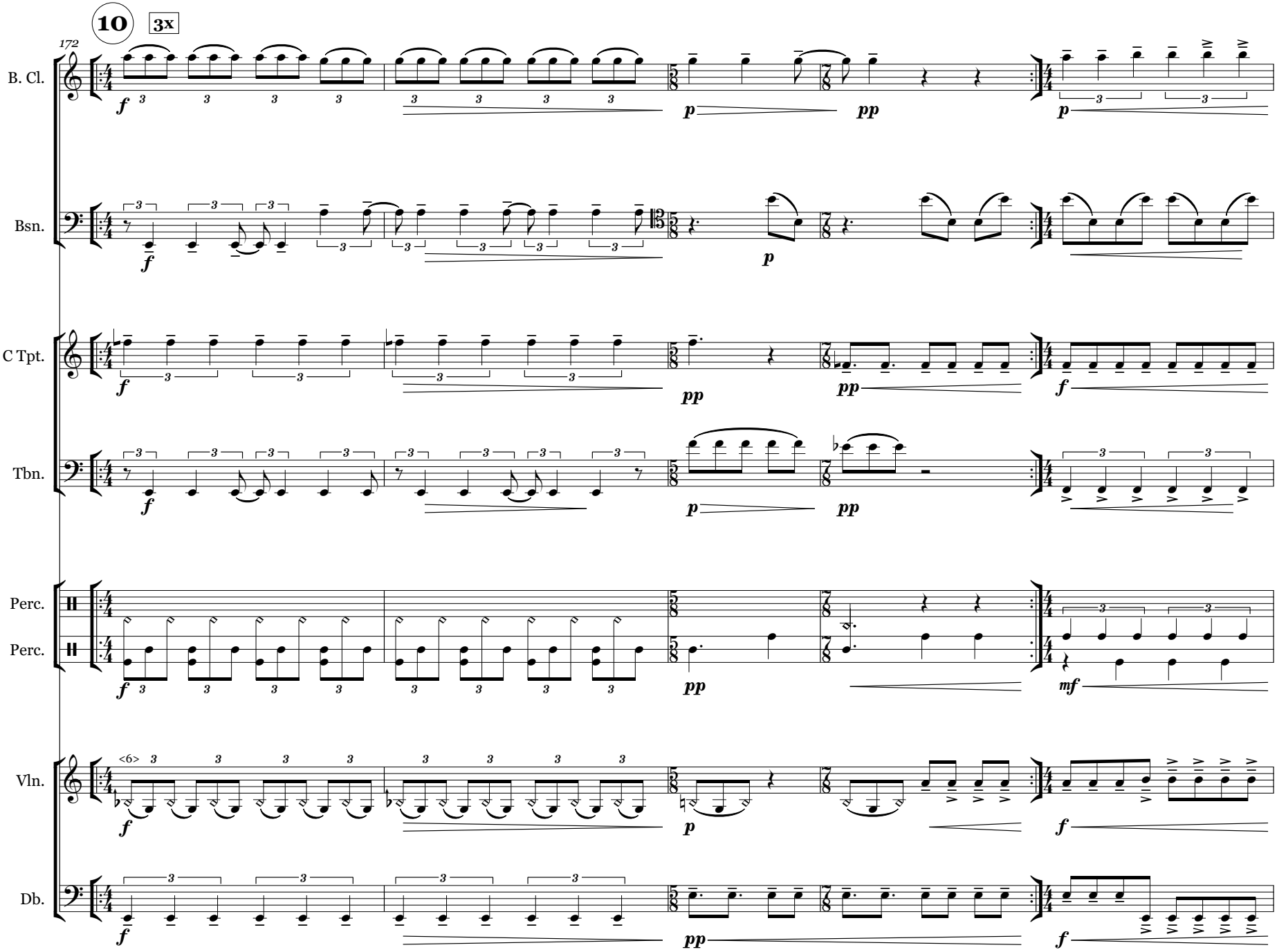

149
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ff
p
f
pp
mp
<4>
<5>
<6>
<7>
<8>
<9>
<10>
<11>

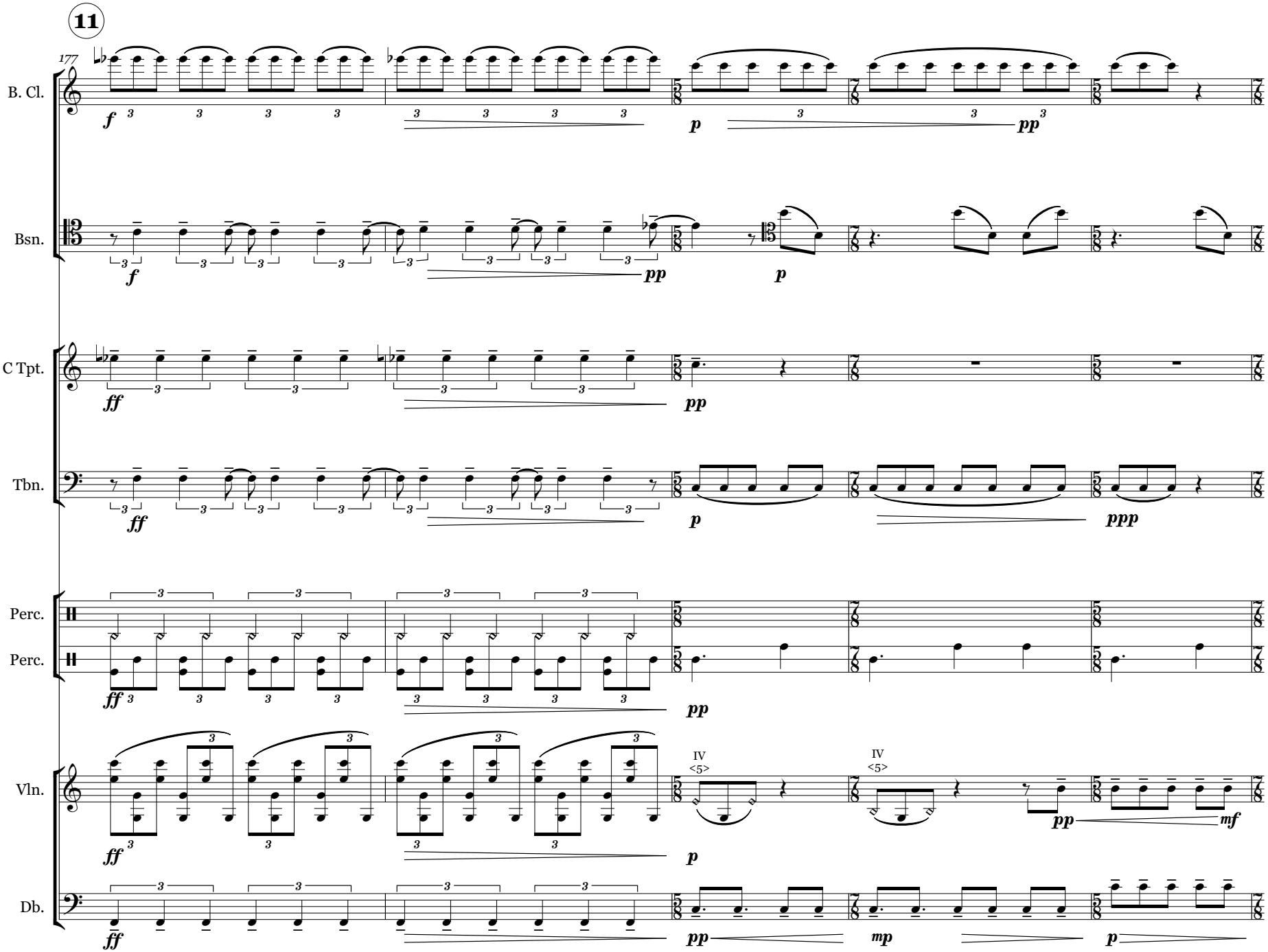

153
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

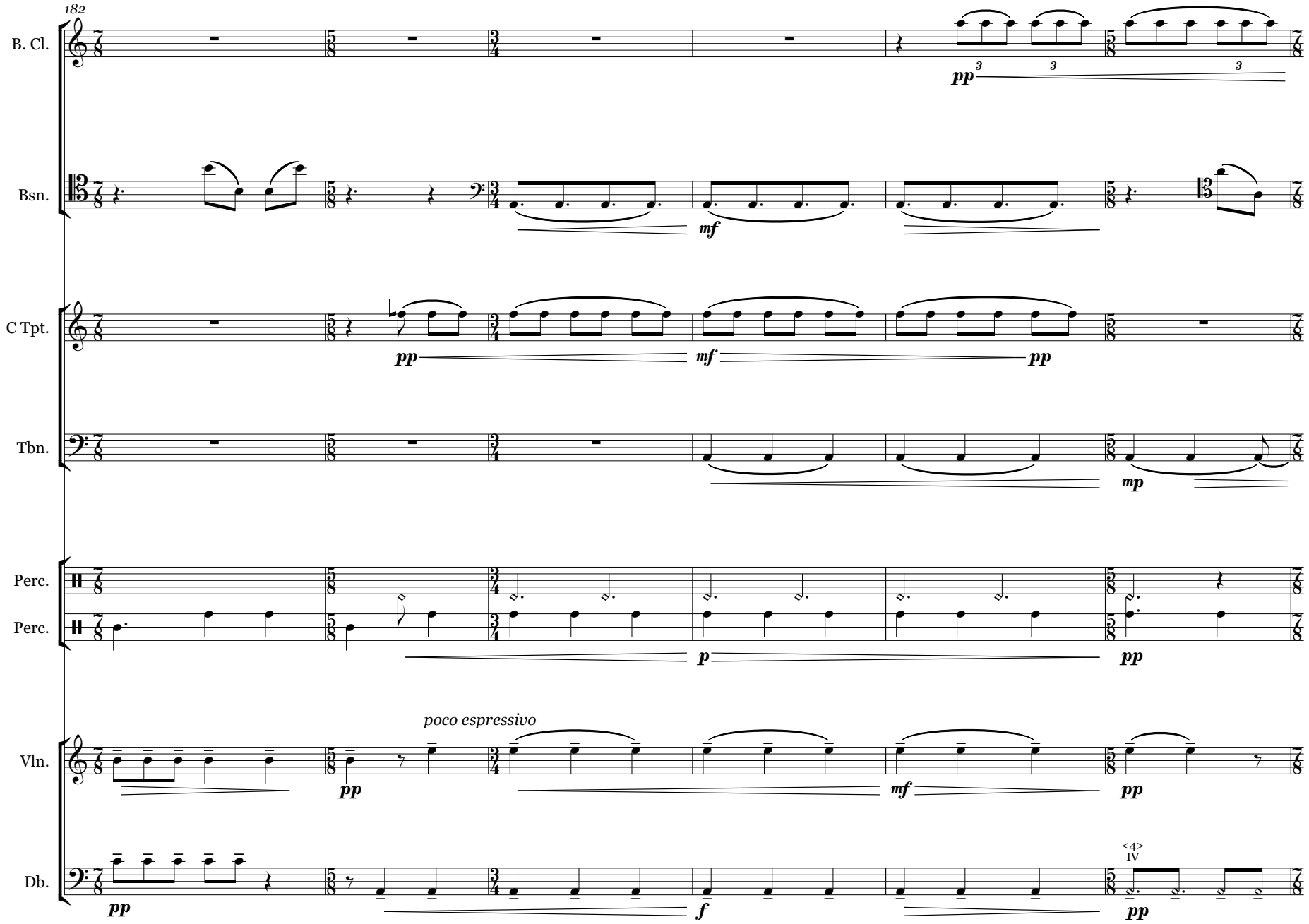

9
158
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

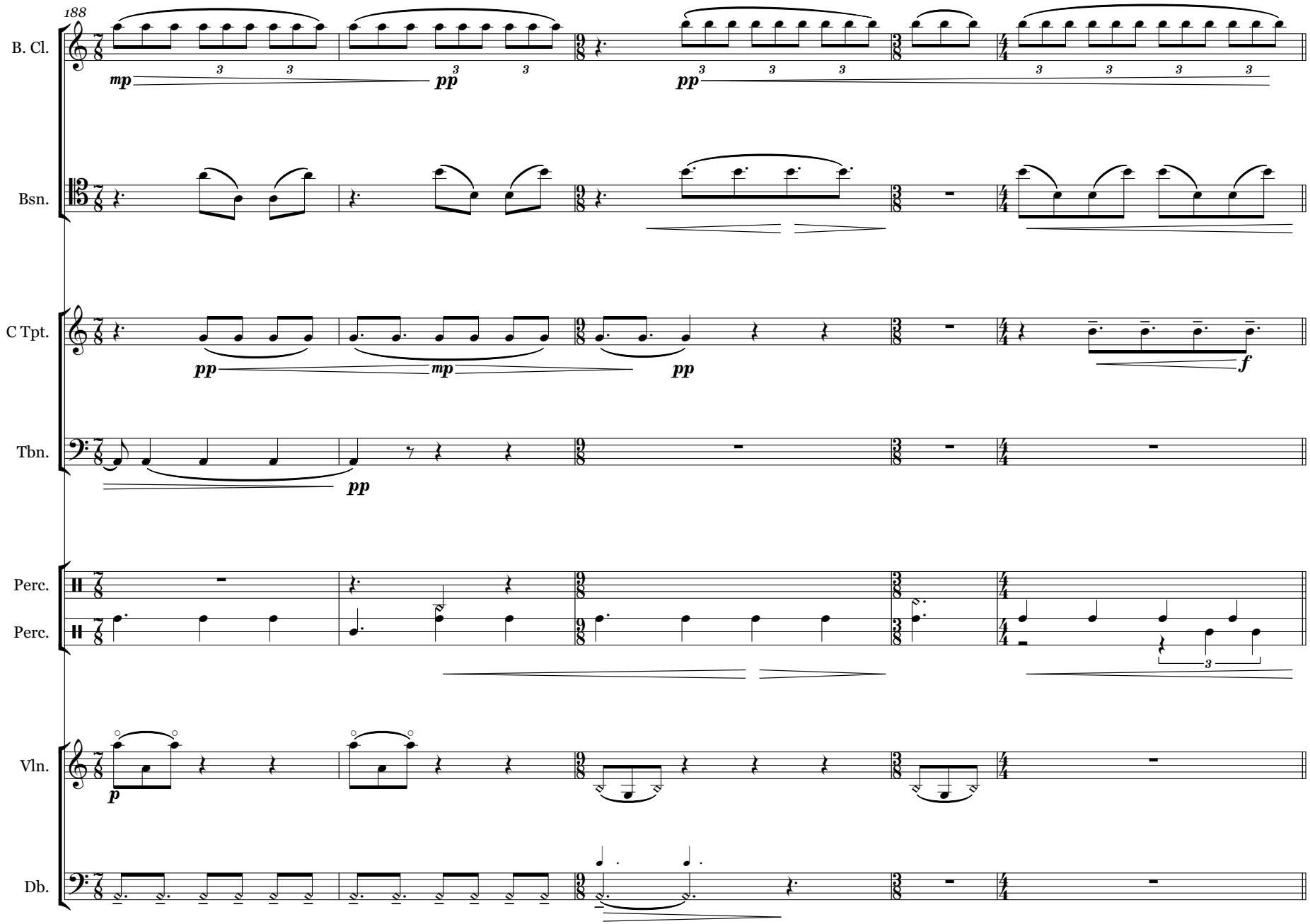

163
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
f
p
pp

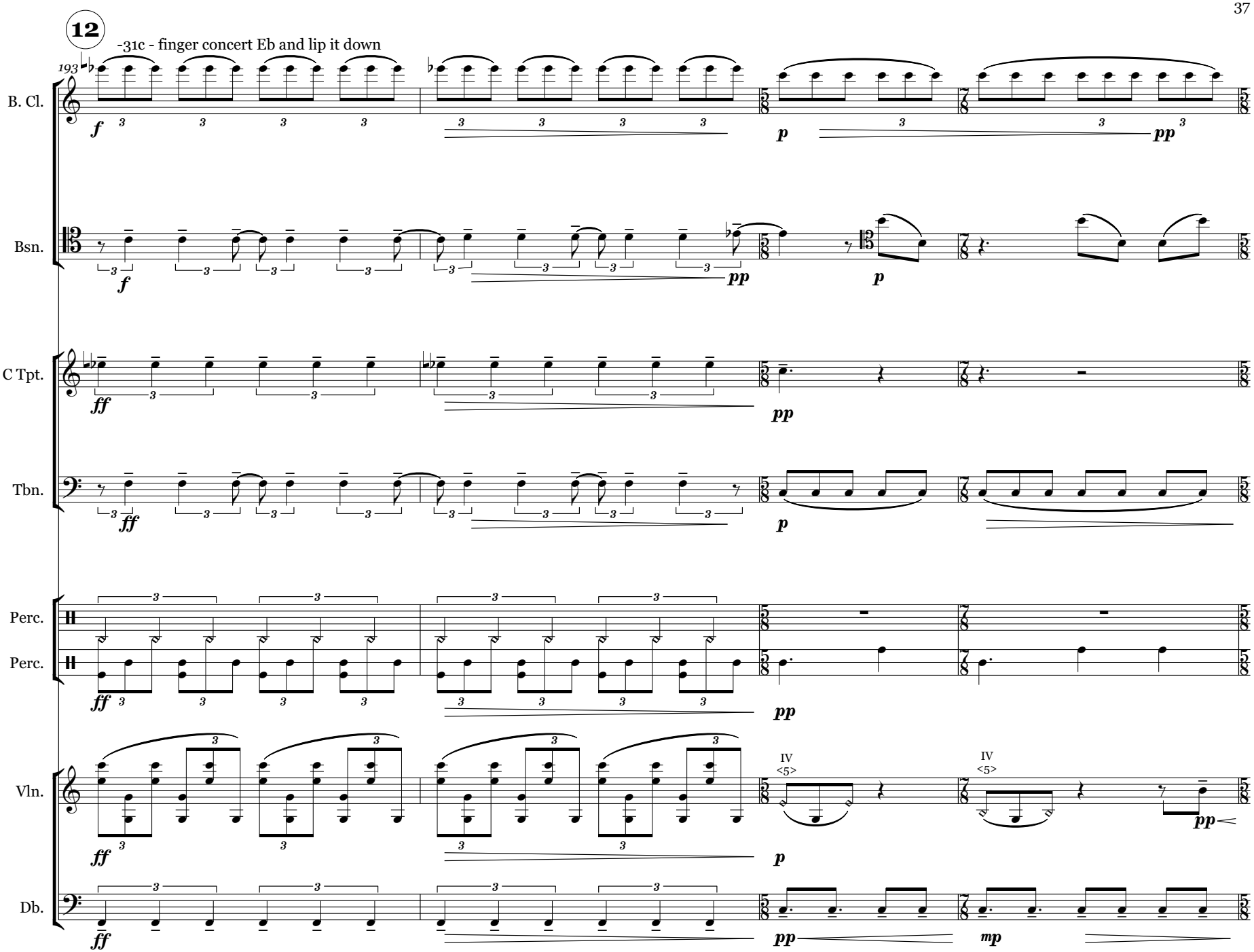

167
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

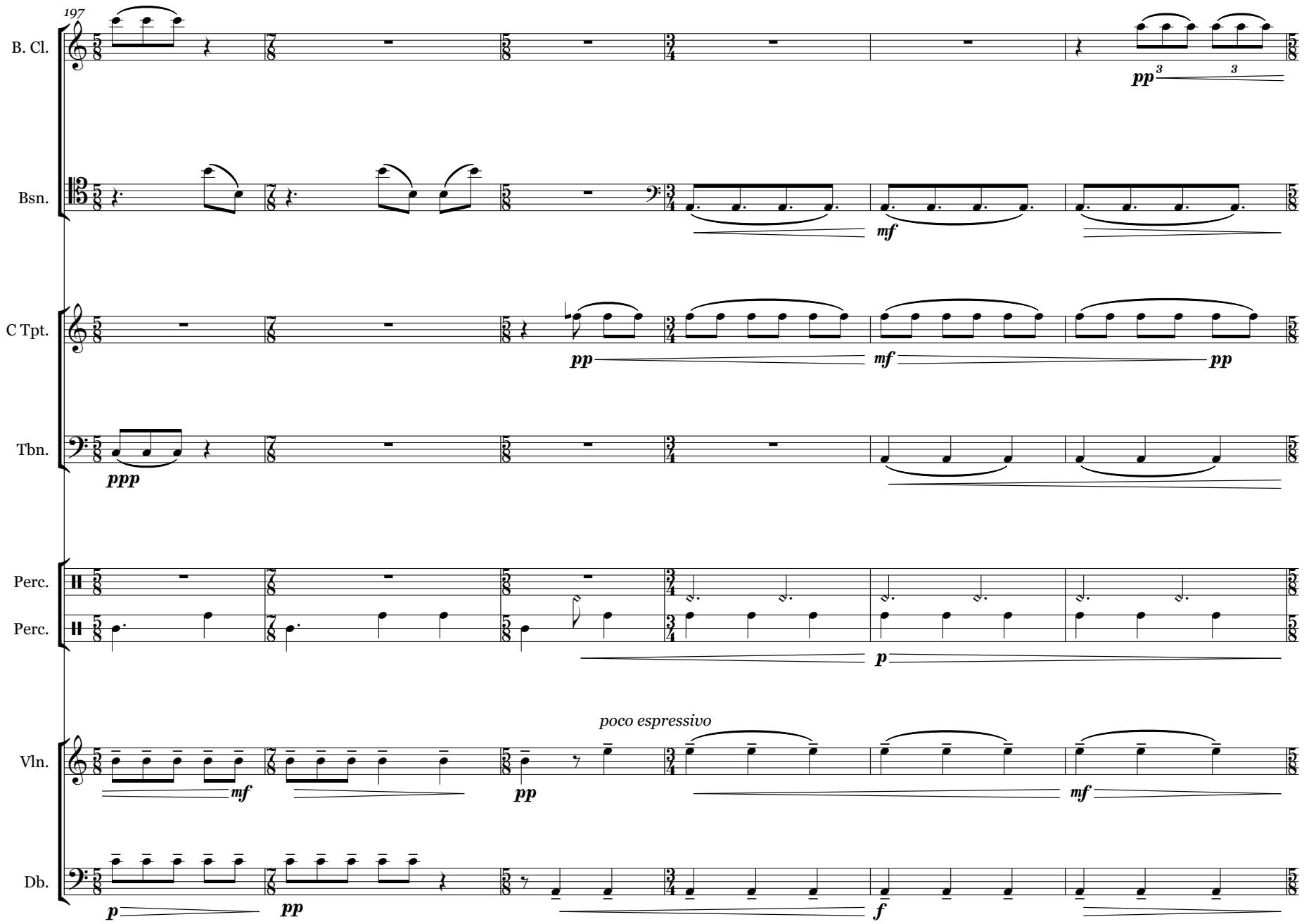

10
3x
172
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

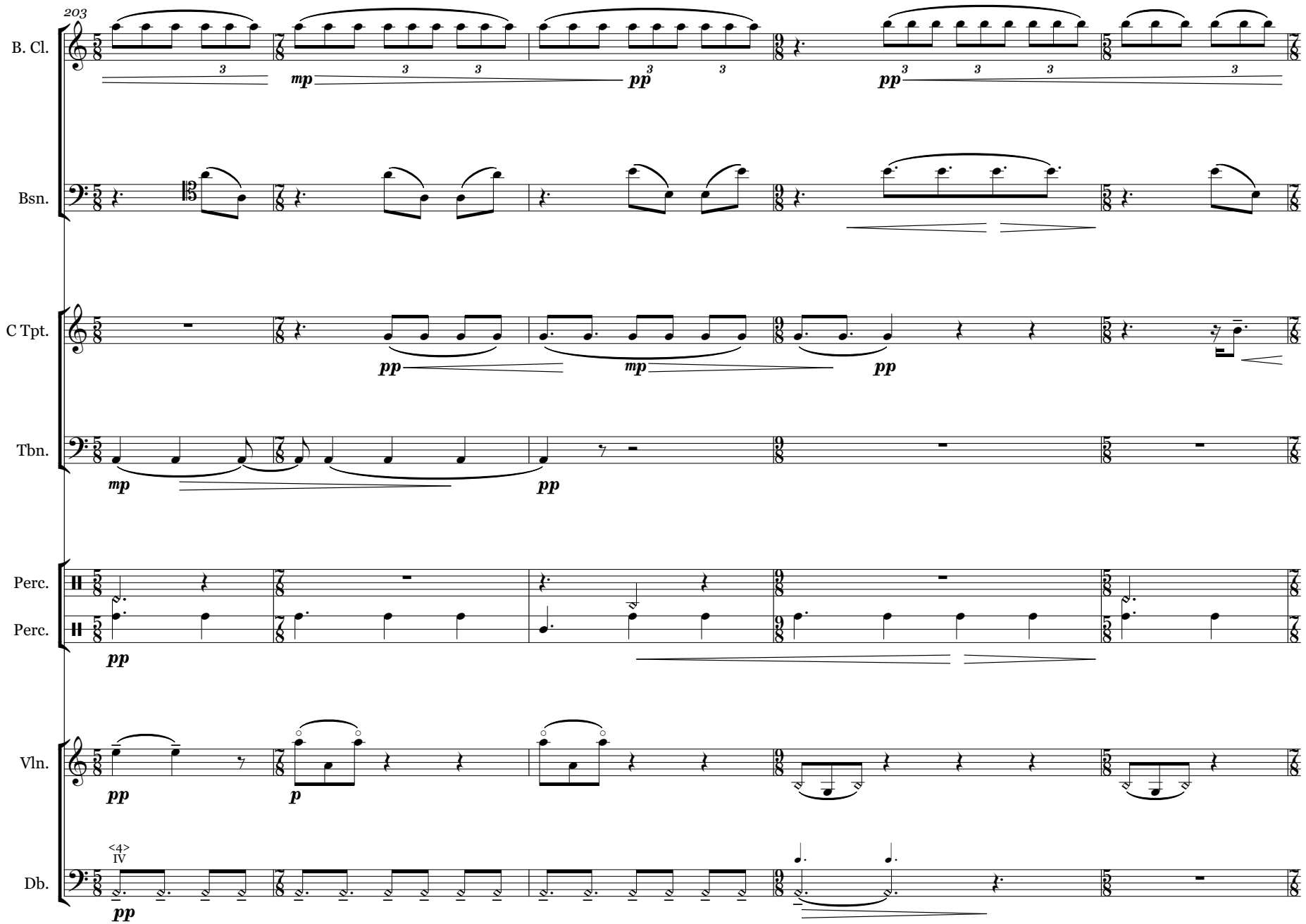

11
177
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
IV
<5>
IV
<5>

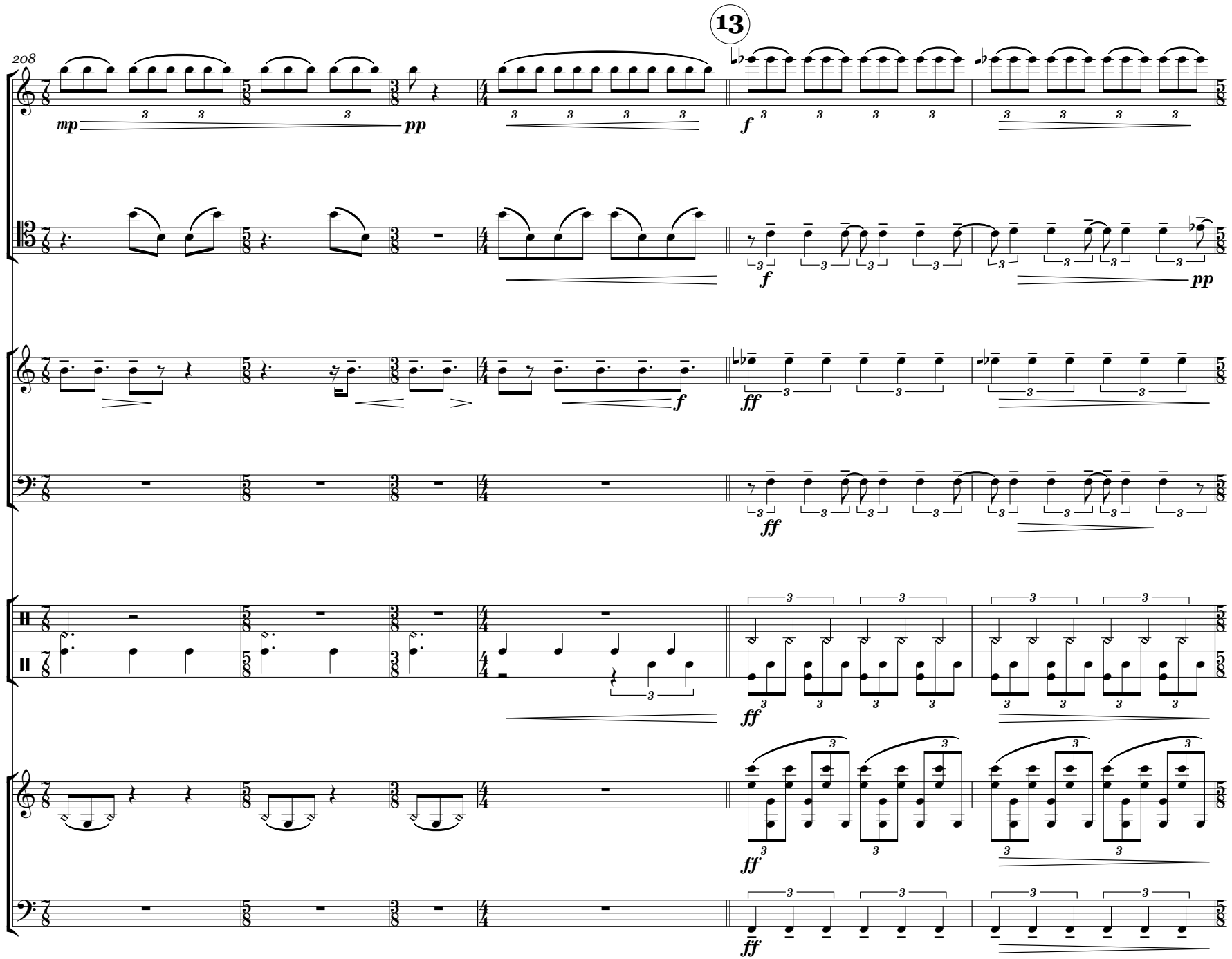

182
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
poco espressivo
<4>
IV

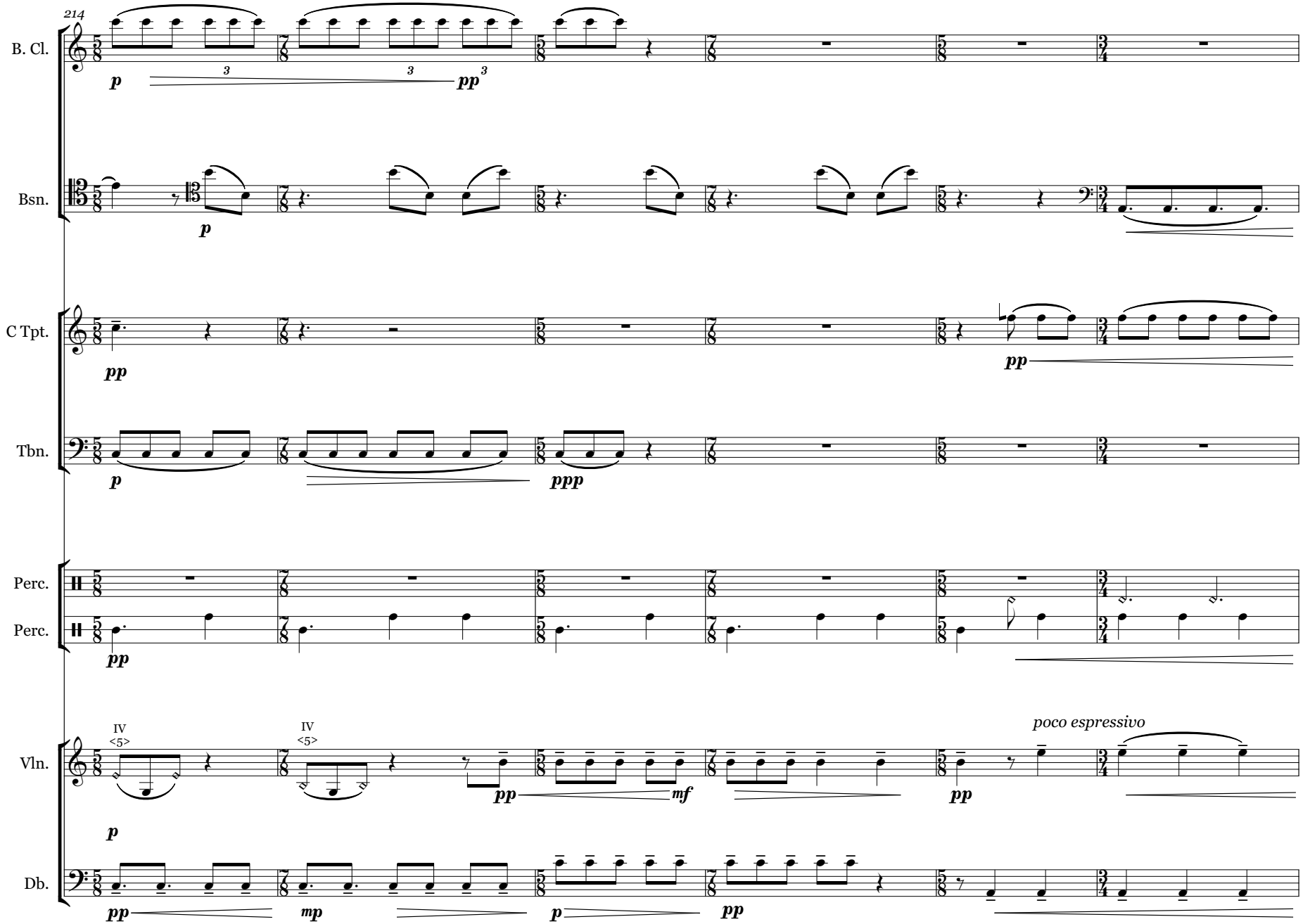

188
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

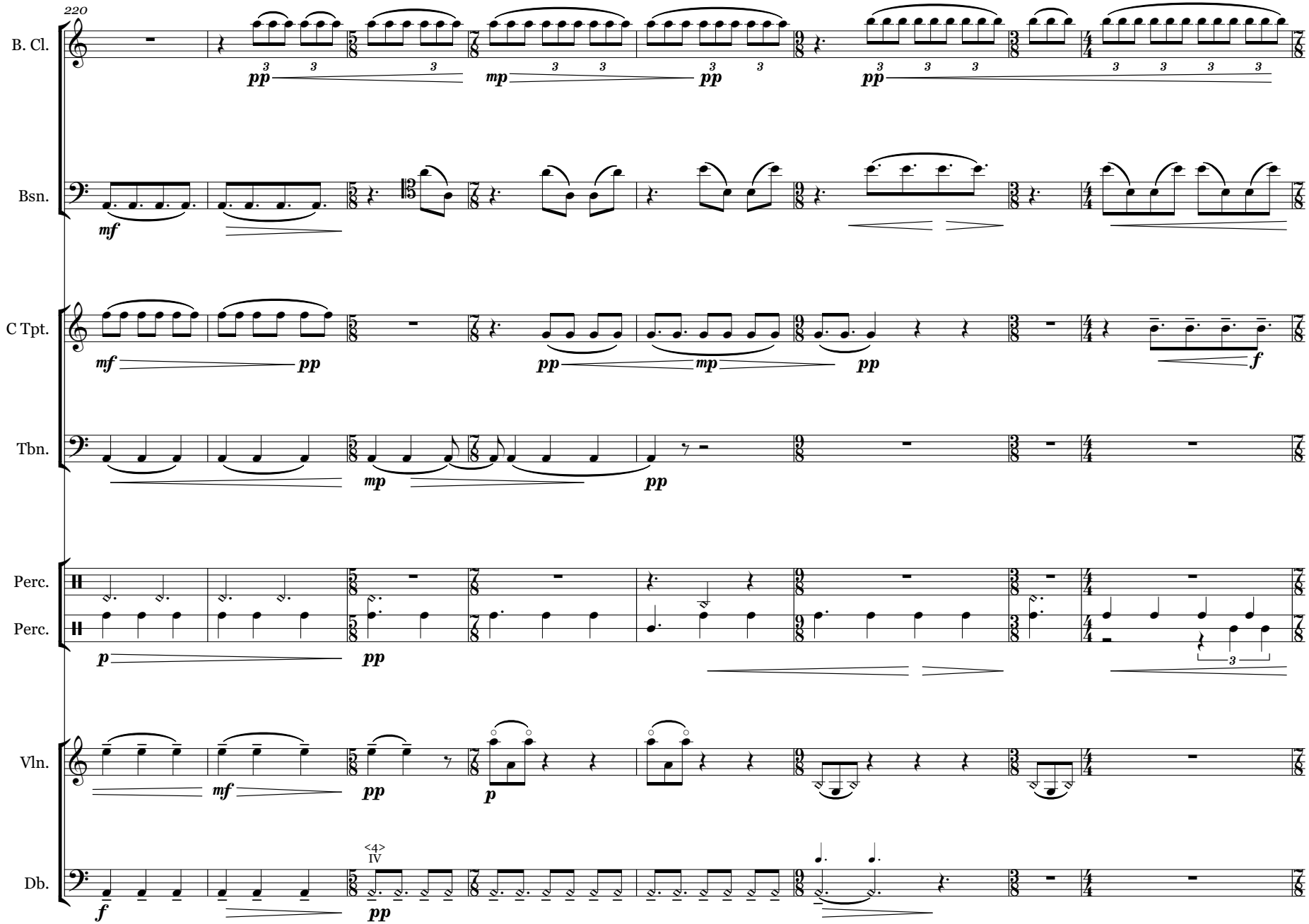

12
-31c - finger concert Eb and lip it down
193
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
IV
<5>
IV
<5>

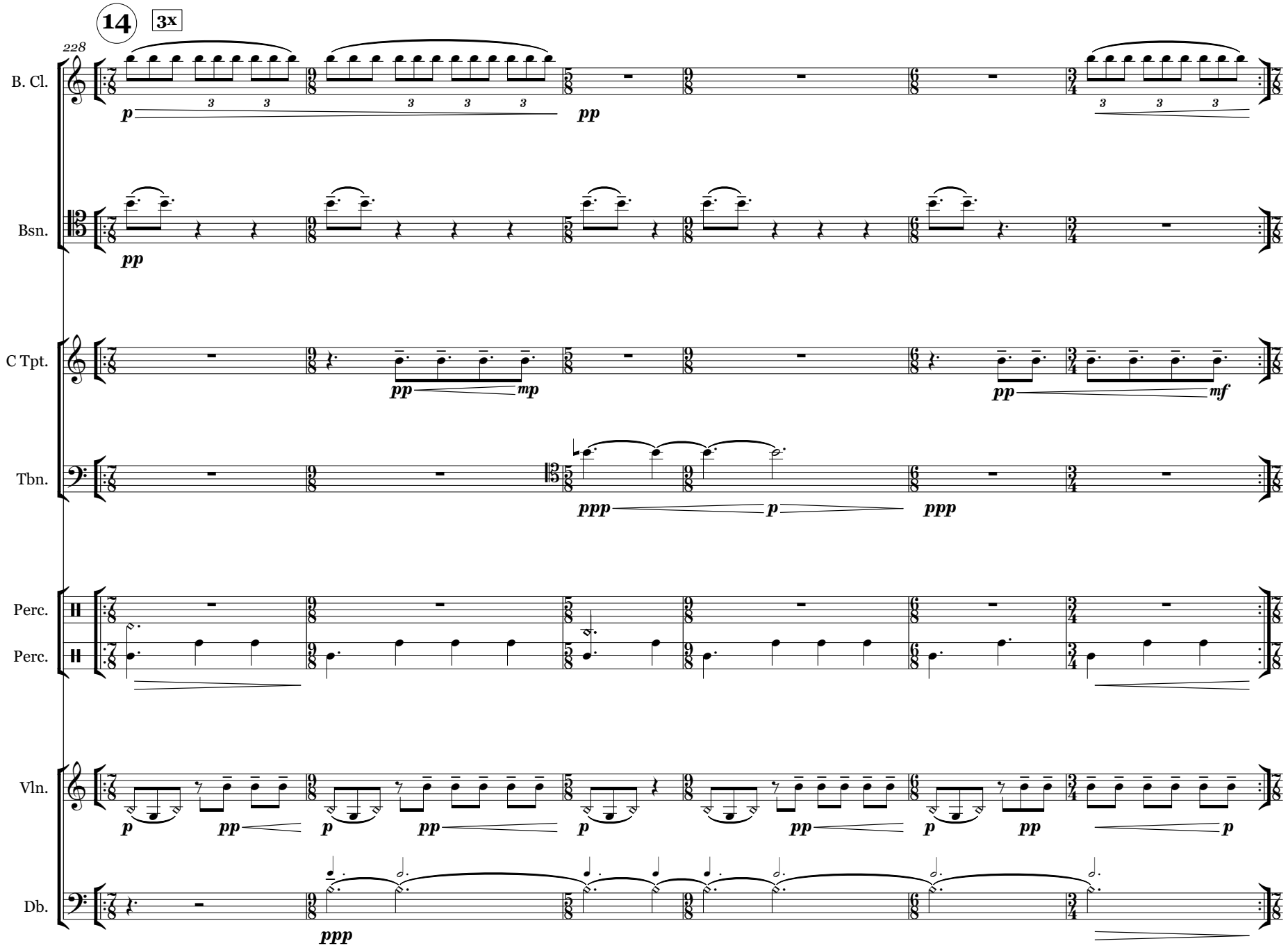

197
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
poco espressivo

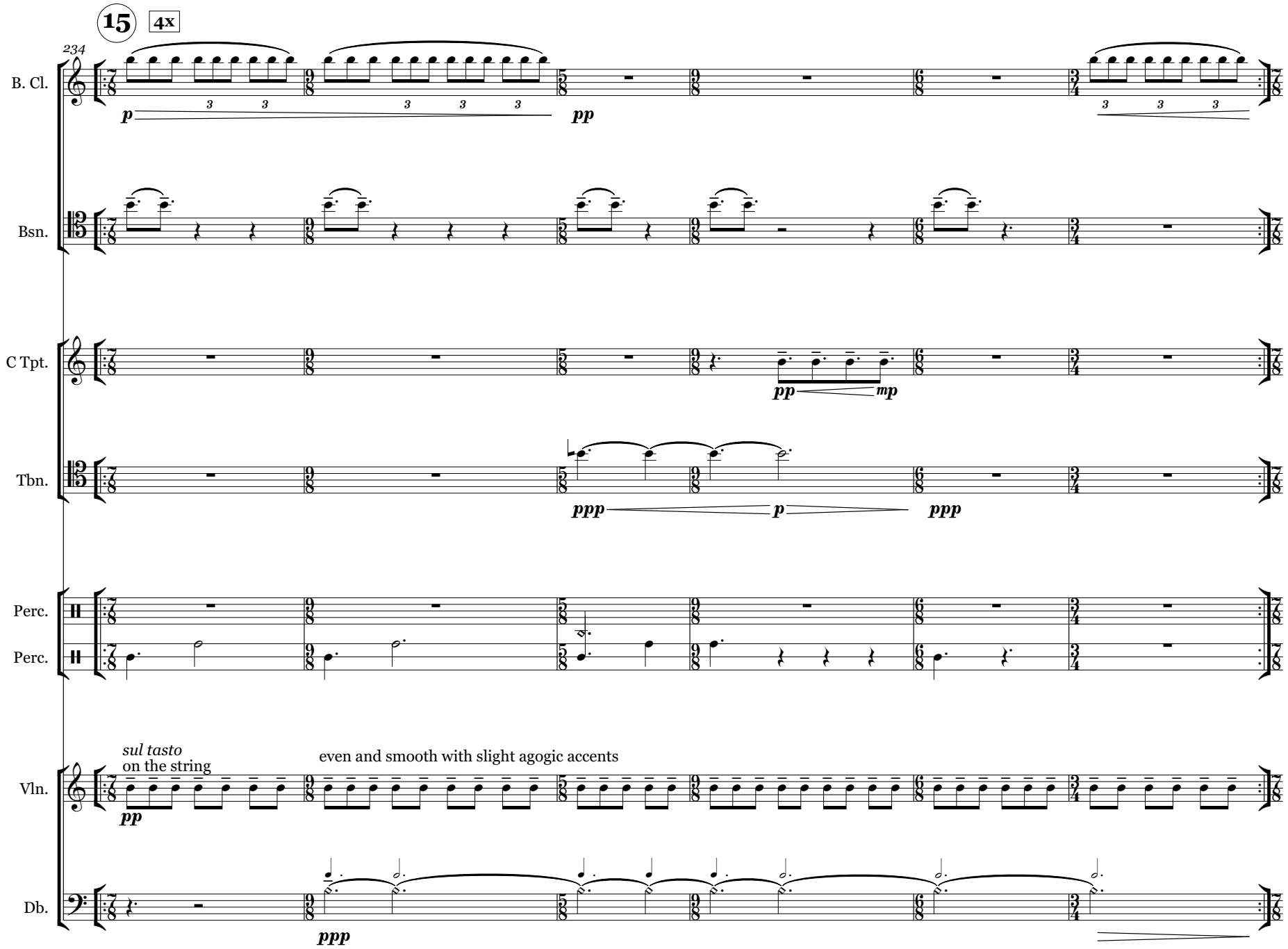

203
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<4>
IV

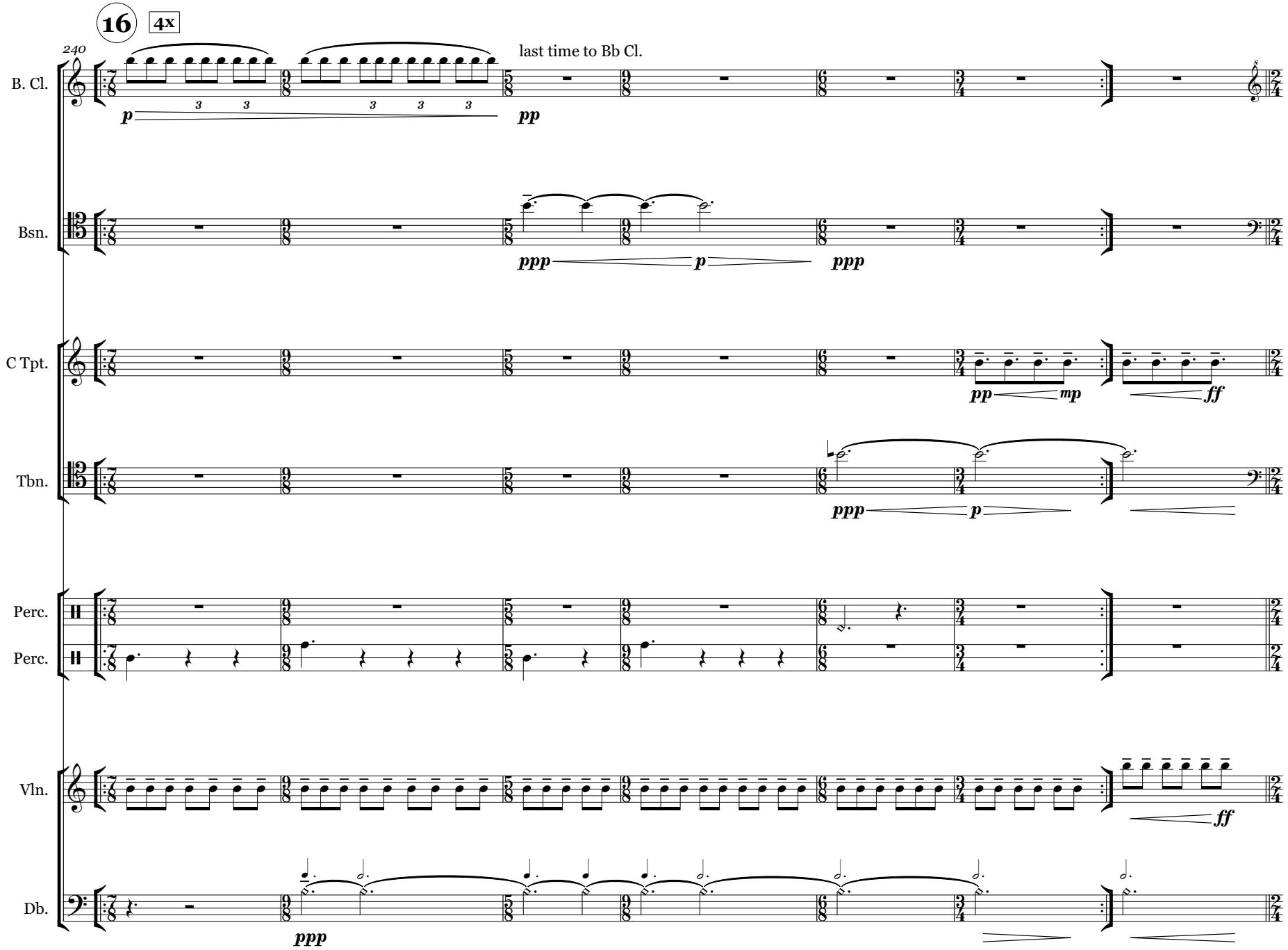

13
208
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
mp
pp
f
ff


214
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
IV
<5>
IV
<5>
poco espressivo


220
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<4>
IV


14
3x
228
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.


15
4x
234
B. Cl.
p
pp
Bsn.
C Tpt.
pp
mp
Tbn.
ppp
p
ppp
Perc.
Perc.
sul tasto
on the string
even and smooth with slight agogic accents
Vln.
pp
Db.
ppp


16
4x
240
last time to Bb Cl.
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
pp
ppp
mp
ff

17 **ii. all in your head**

♩=172

note that 8va clef - concert E7 in unison w/ vln

247

Cl.

Bsn.

harmon out

C Tpt.

harmon out

Tbn.

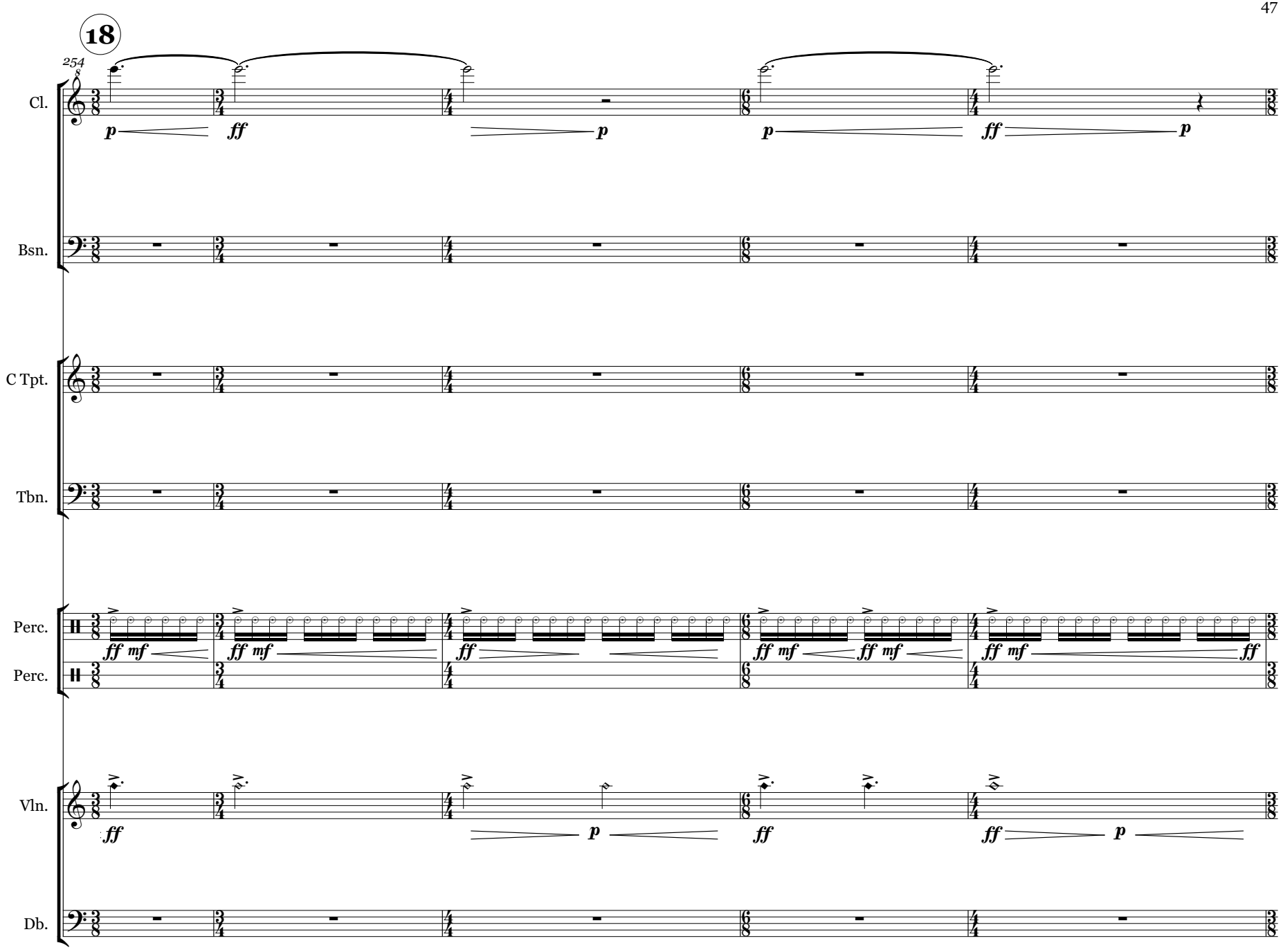
Perc.

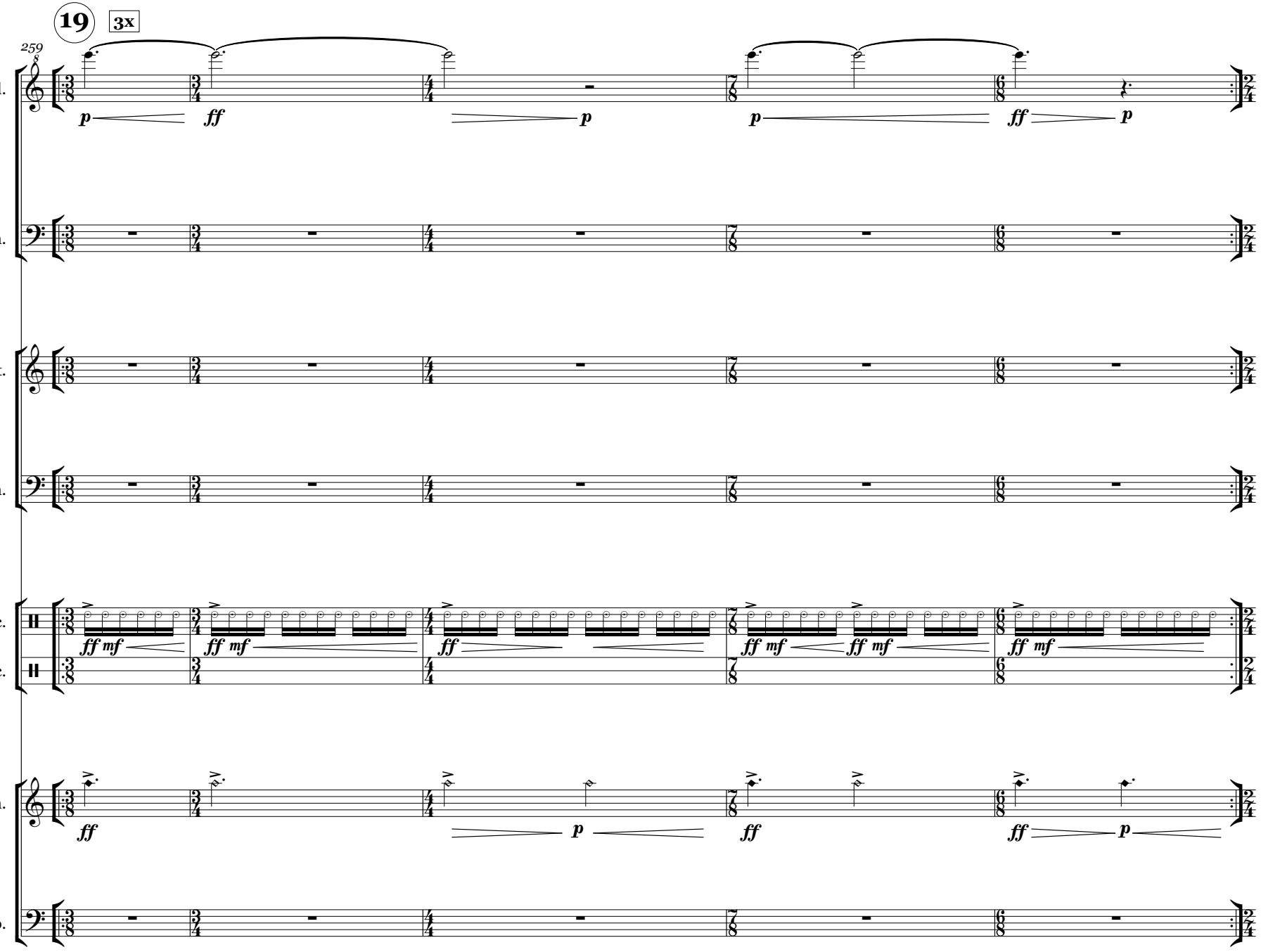
Perc.

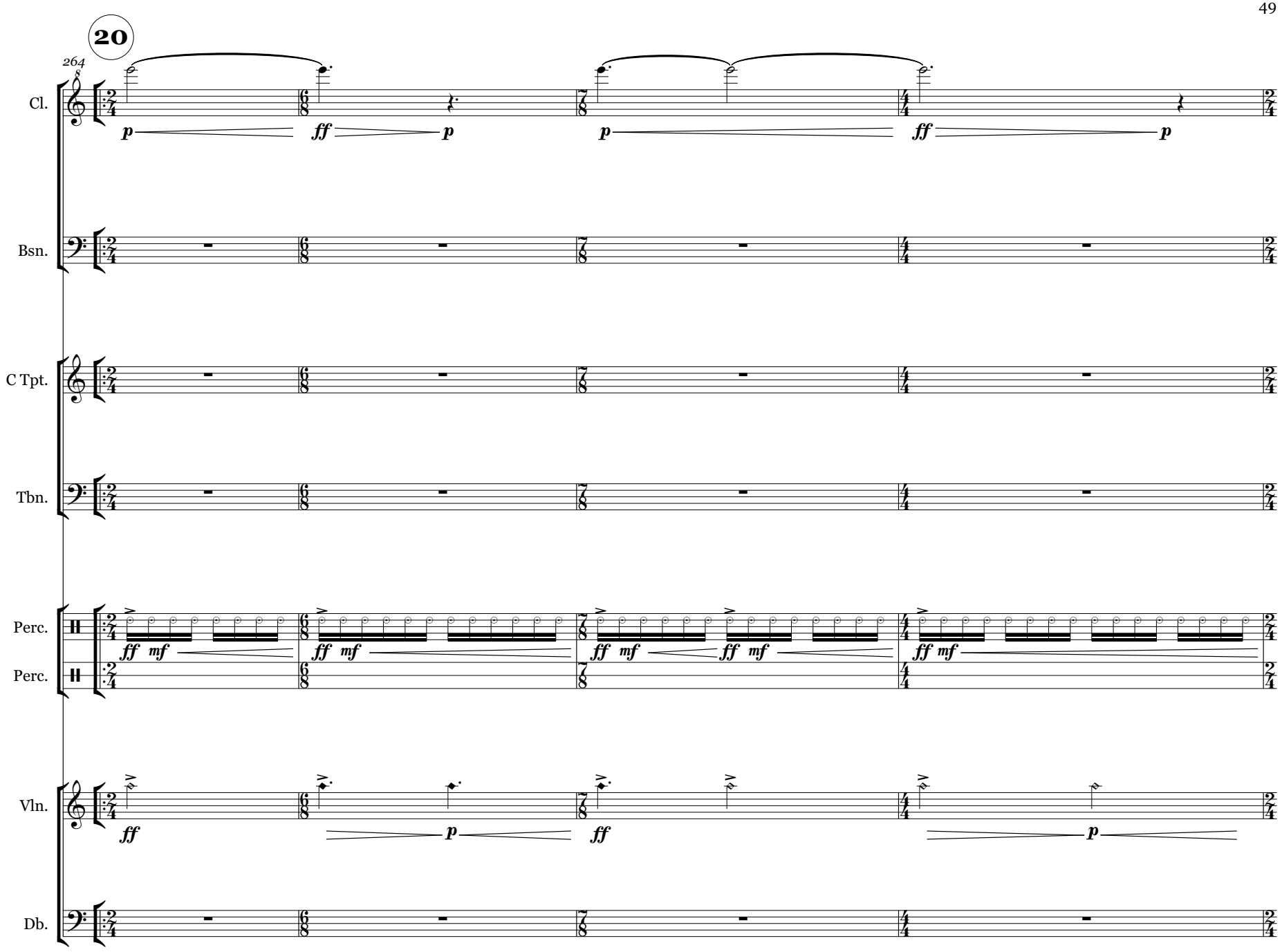
all notes full duration, as resonant and forceful as you can make them. bow as much as needed to sustain longer notes for full value

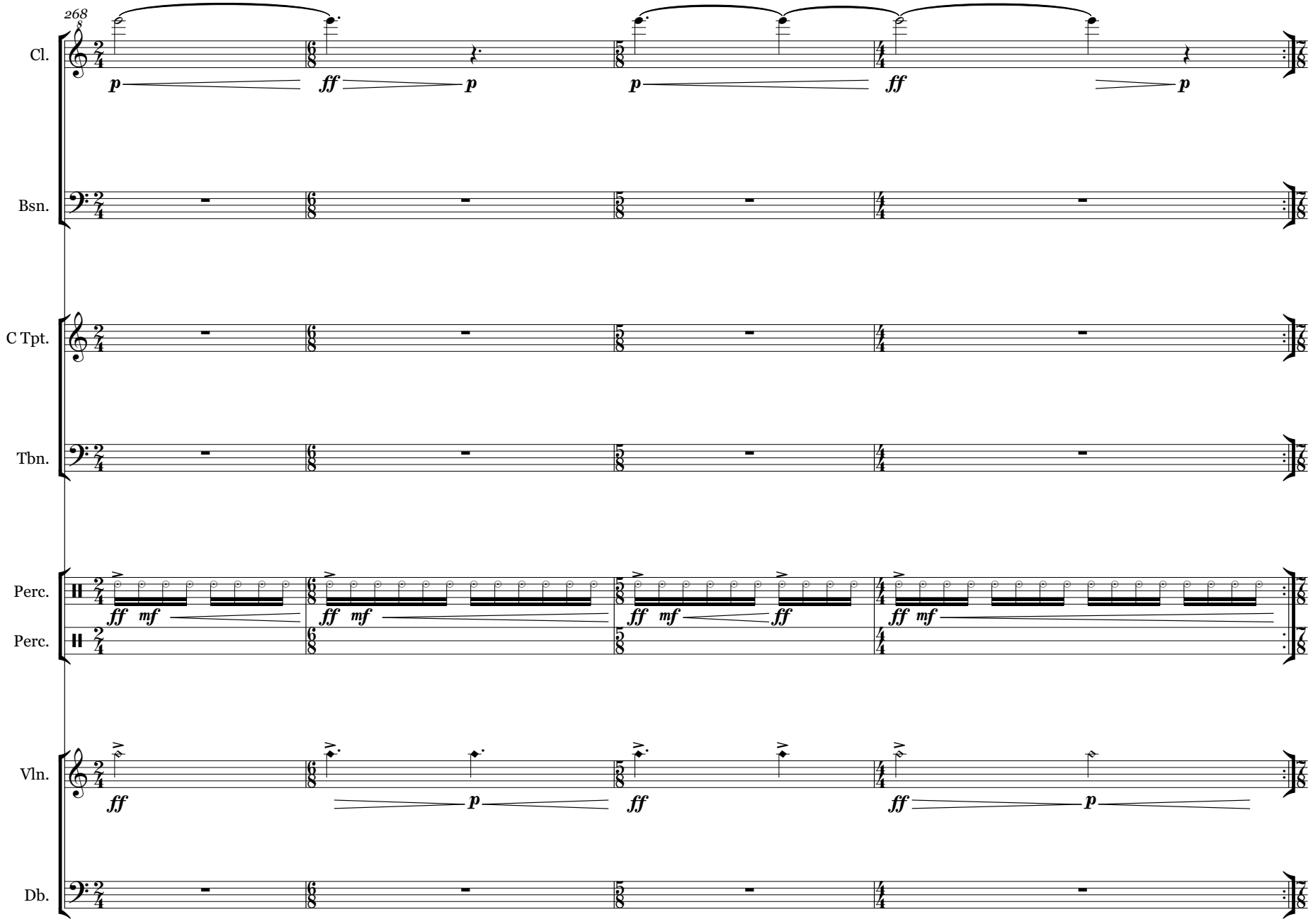
Vln.

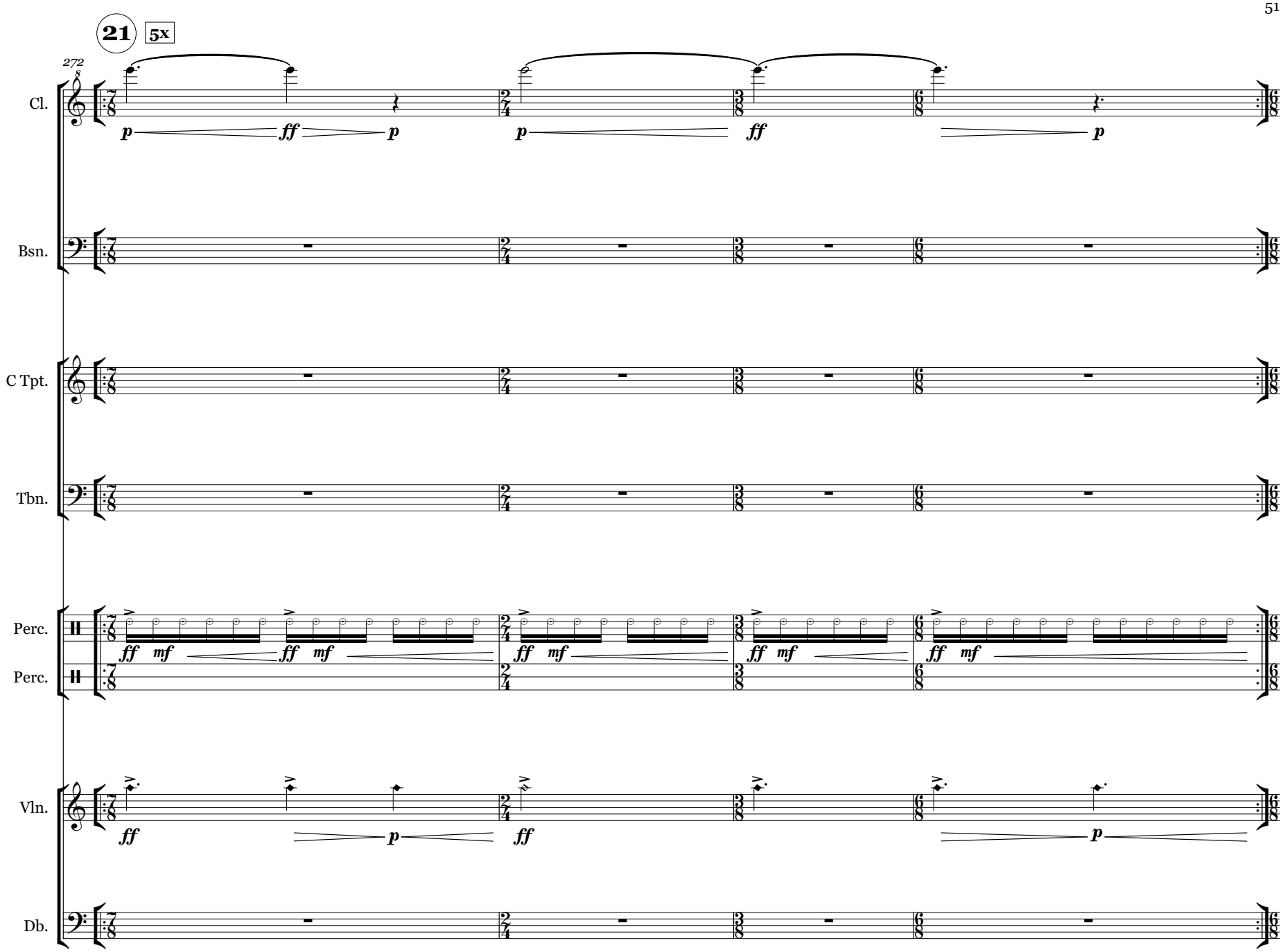
Db.

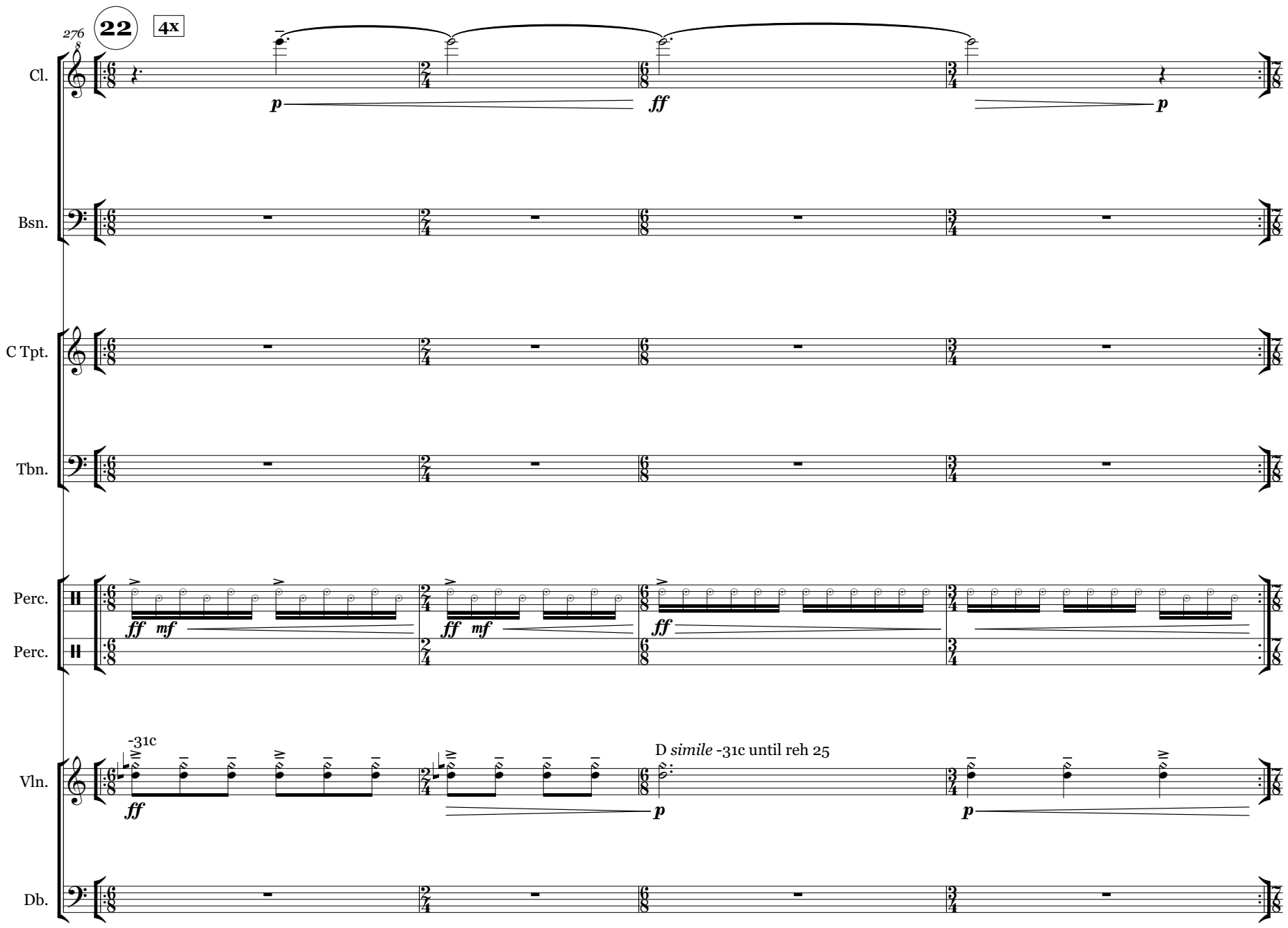

18
254
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

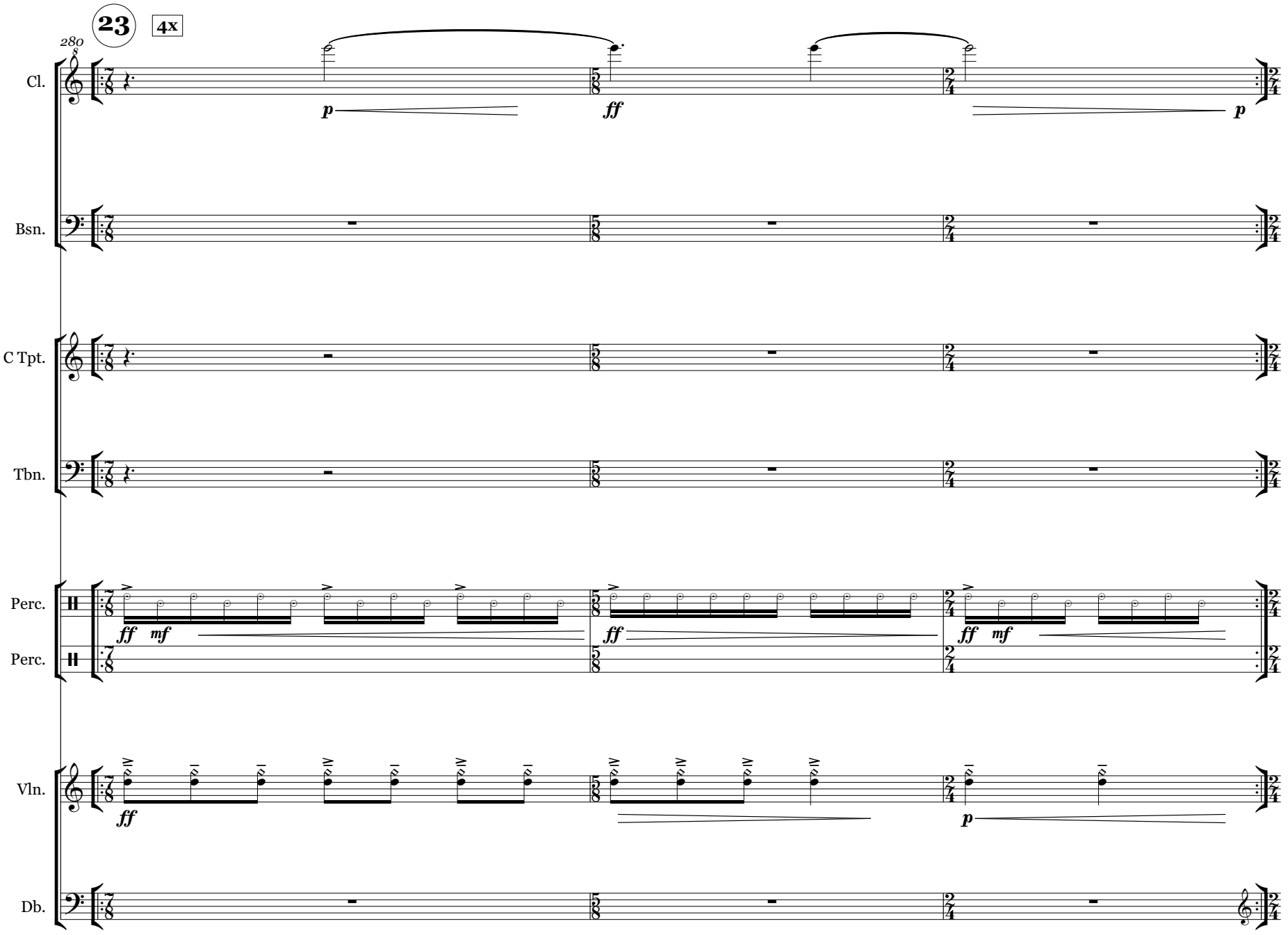

19
3x
259
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

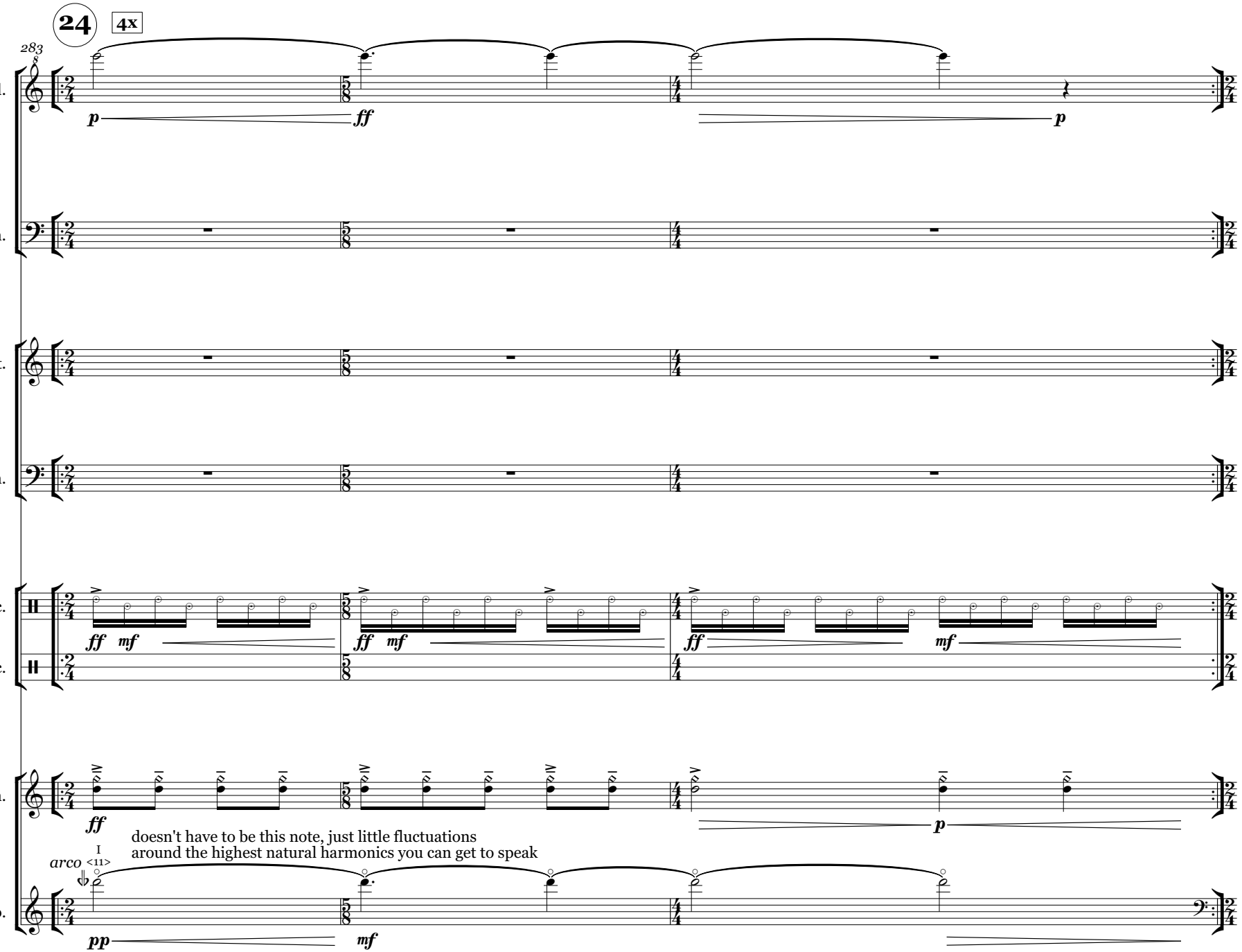

20
264
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

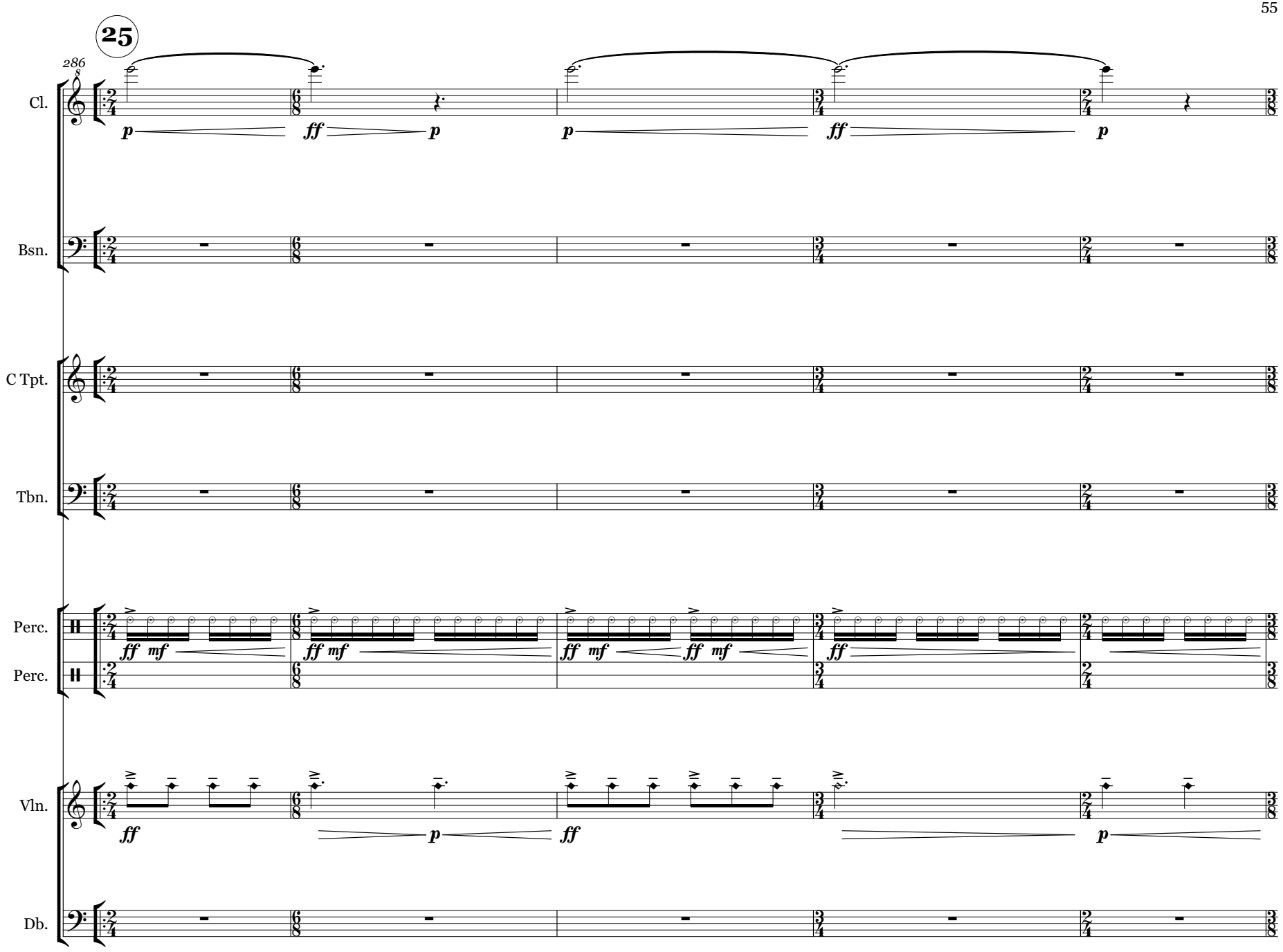

268
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

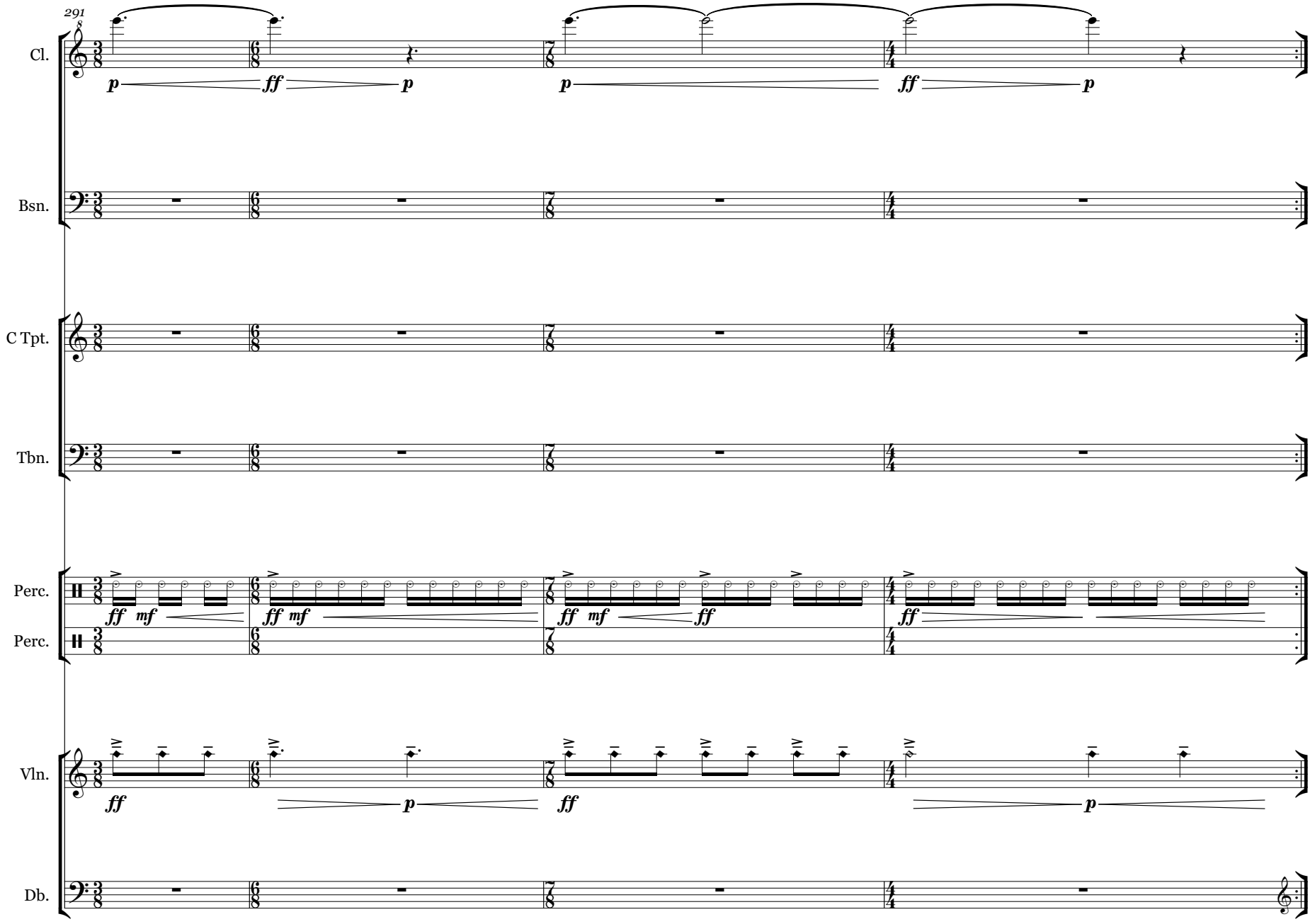

21
5x
272
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
ff
mf

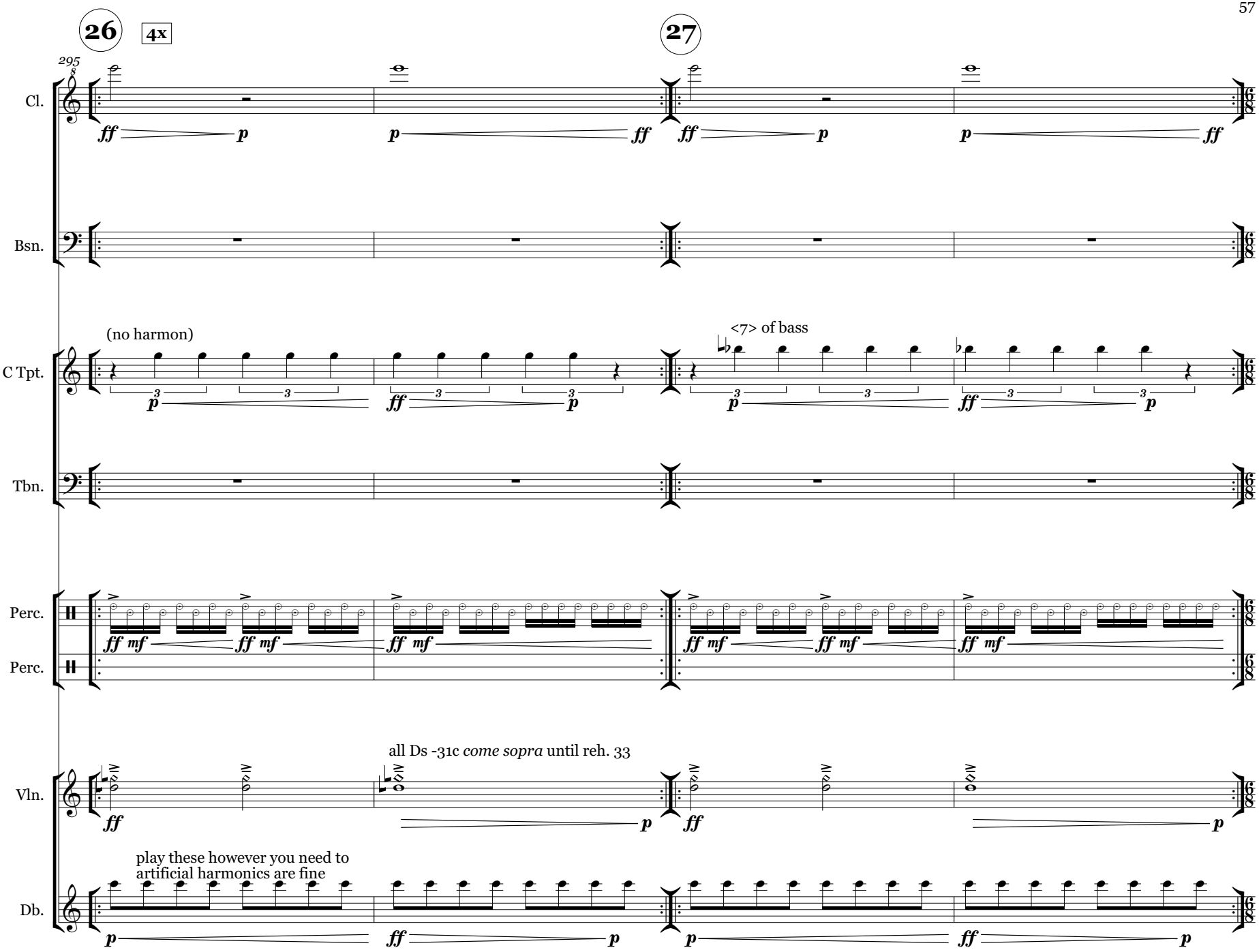

276
22
4x
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
-31c
D simile -31c until reh 25

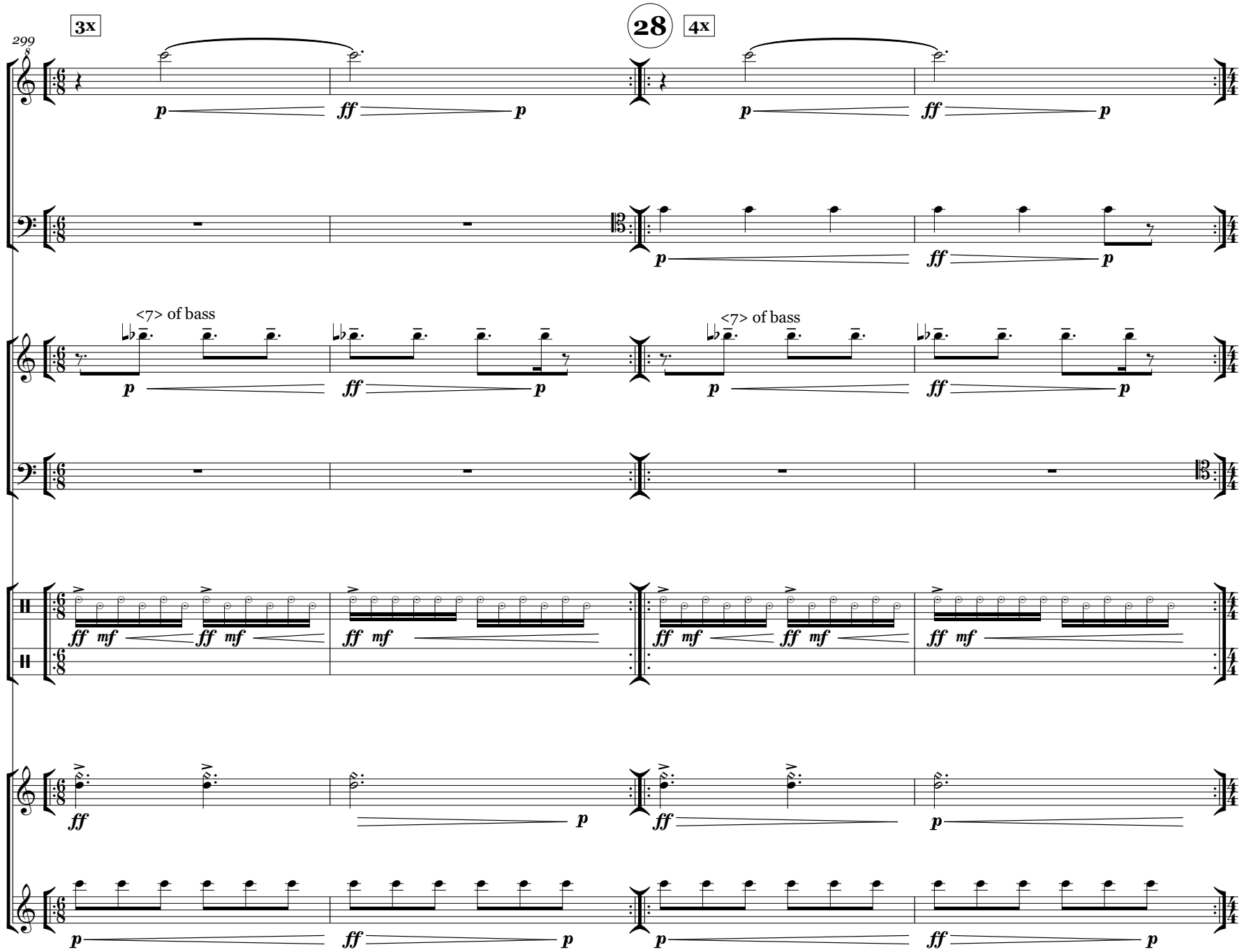

23
4x
280
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
ff
p
ff
mf
ff
ff
mf
ff
p

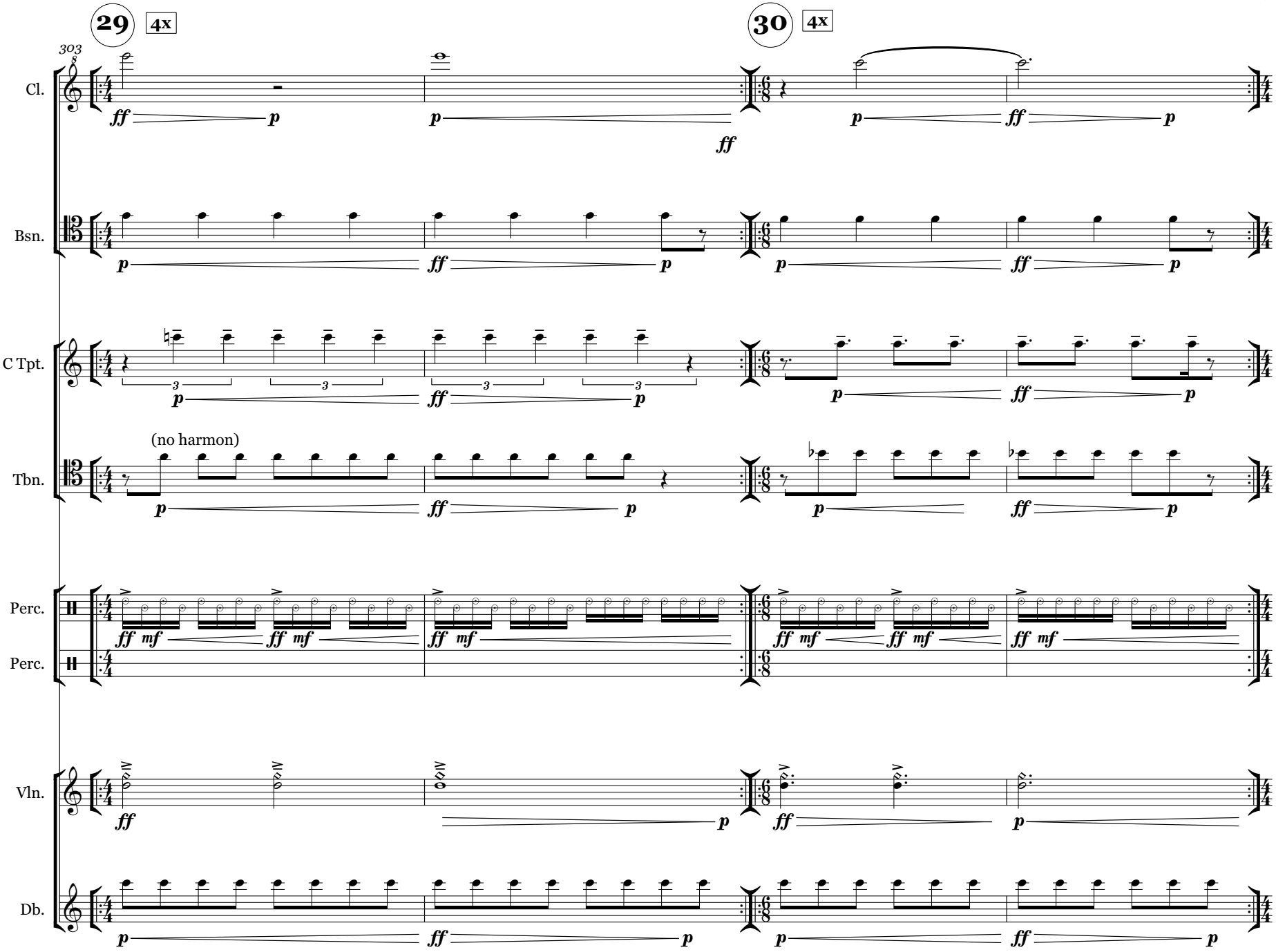

24
4x
283
Cl.
p
ff
p
Bsn.
C Tpt.
Tbn.
Perc.
ff mf
ff mf
ff
mf
Perc.
Vln.
ff
p
doesn't have to be this note, just little fluctuations
around the highest natural harmonics you can get to speak
arco
I
<11>
Db.
pp
mf

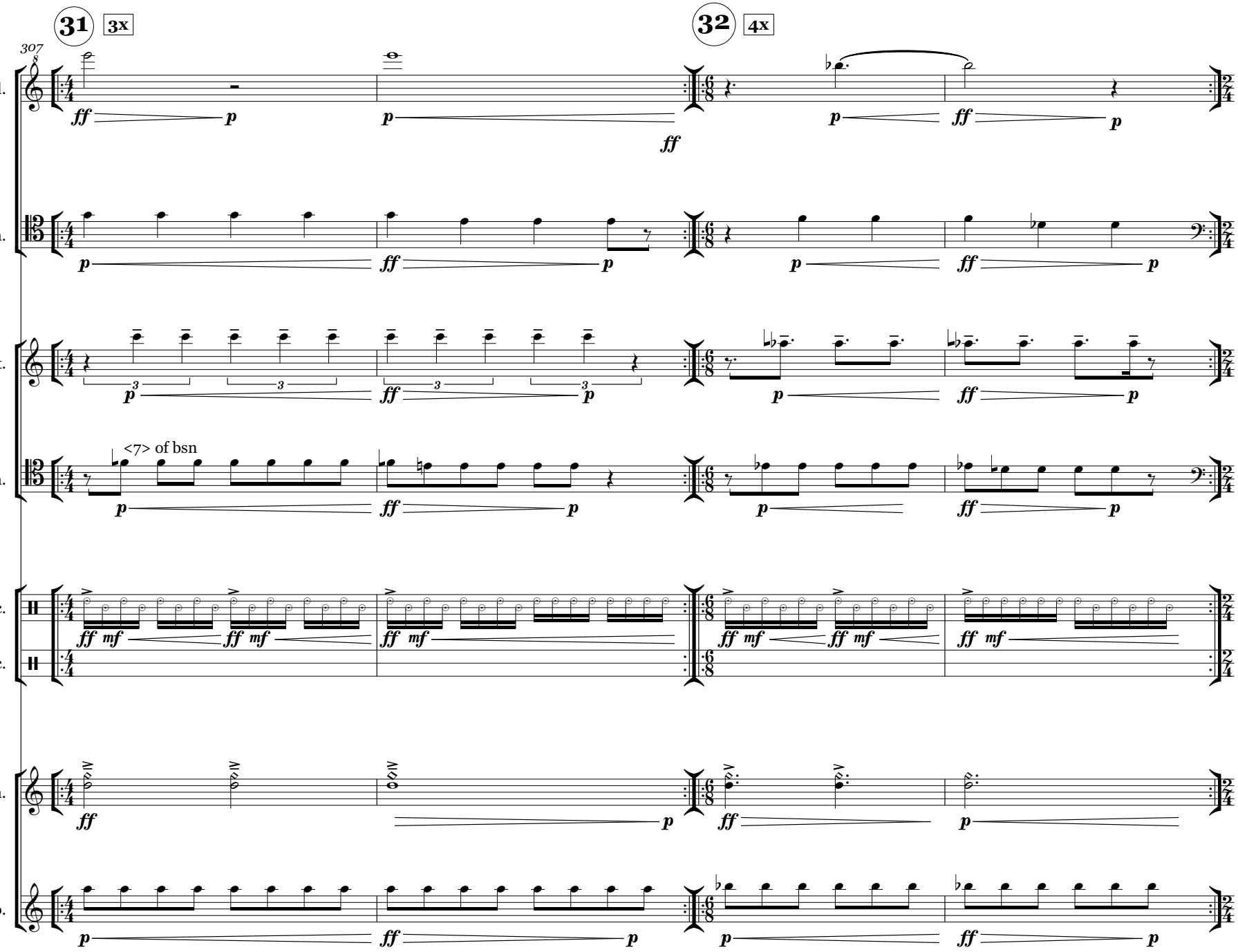

25
286
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

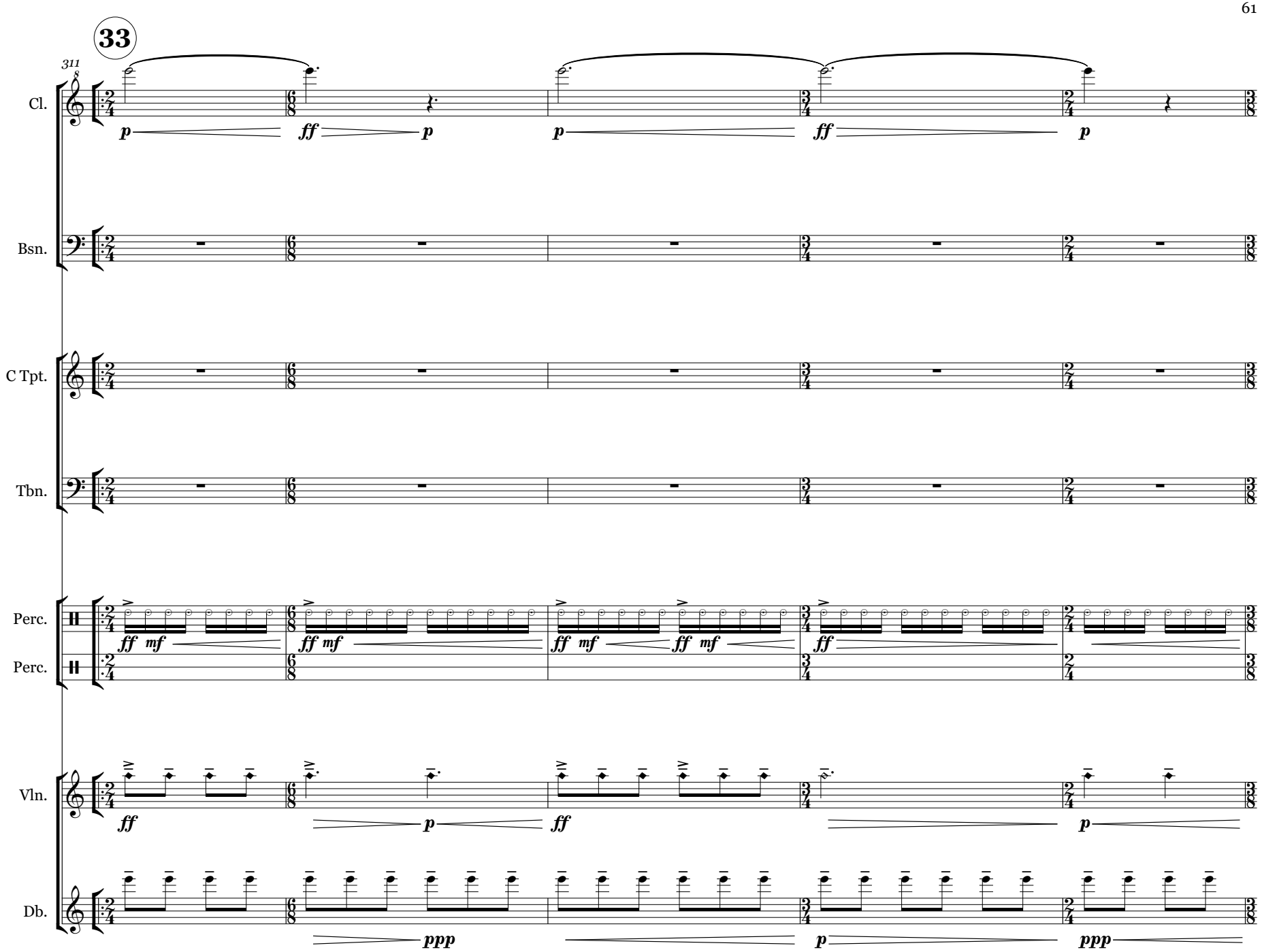

291
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

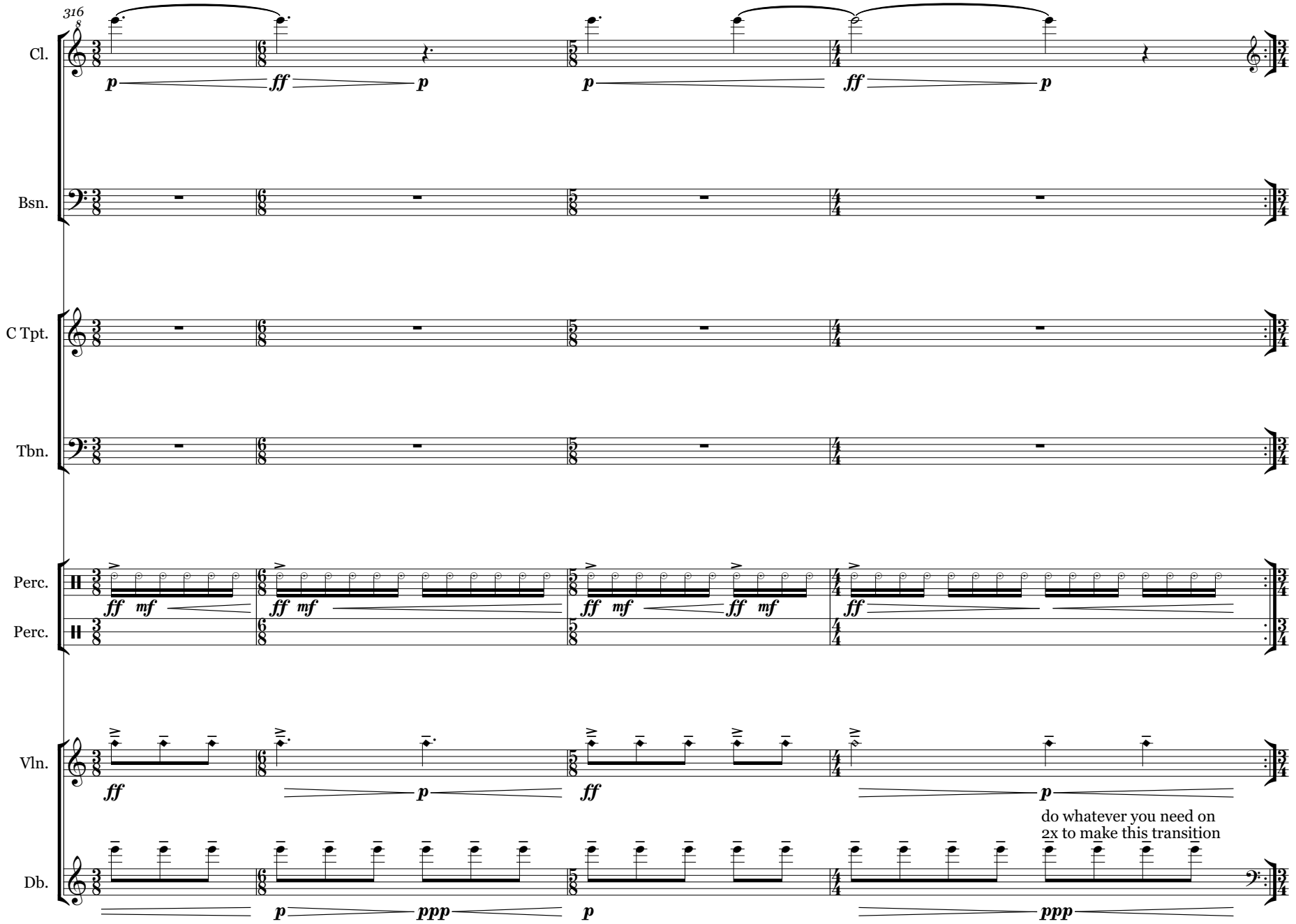

26
4x
27
295
Cl.
Bsn.
(no harmon)
<7> of bass
C Tpt.
Tbn.
Perc.
Perc.
all Ds -31c *come sopra* until reh. 33
Vln.
play these however you need to
artificial harmonics are fine
Db.

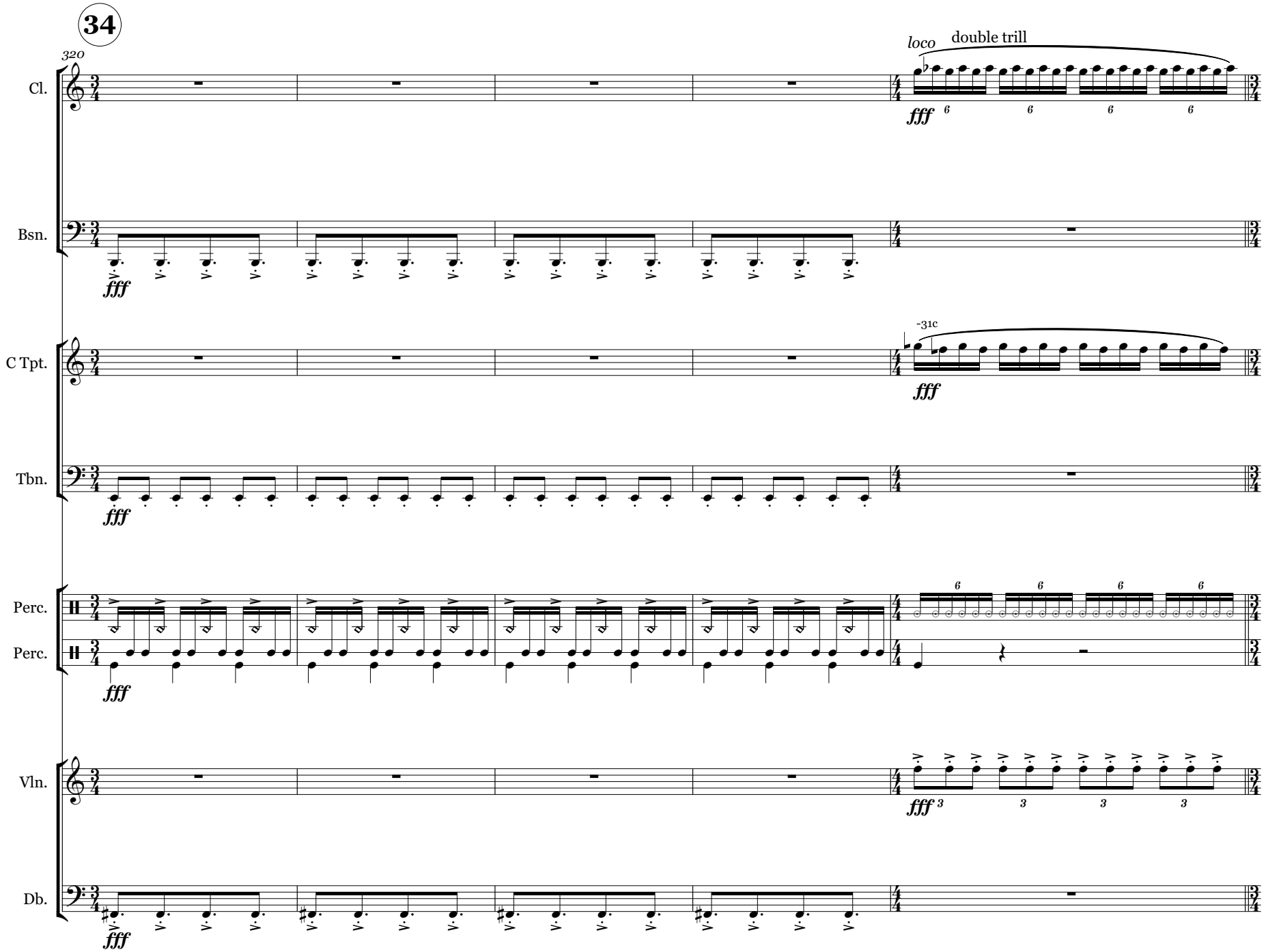

3x
299
28
4x
Cl.
Bsn.
C Tpt.
<7> of bass
<7> of bass
Tbn.
Perc.
Perc.
Vln.
Db.

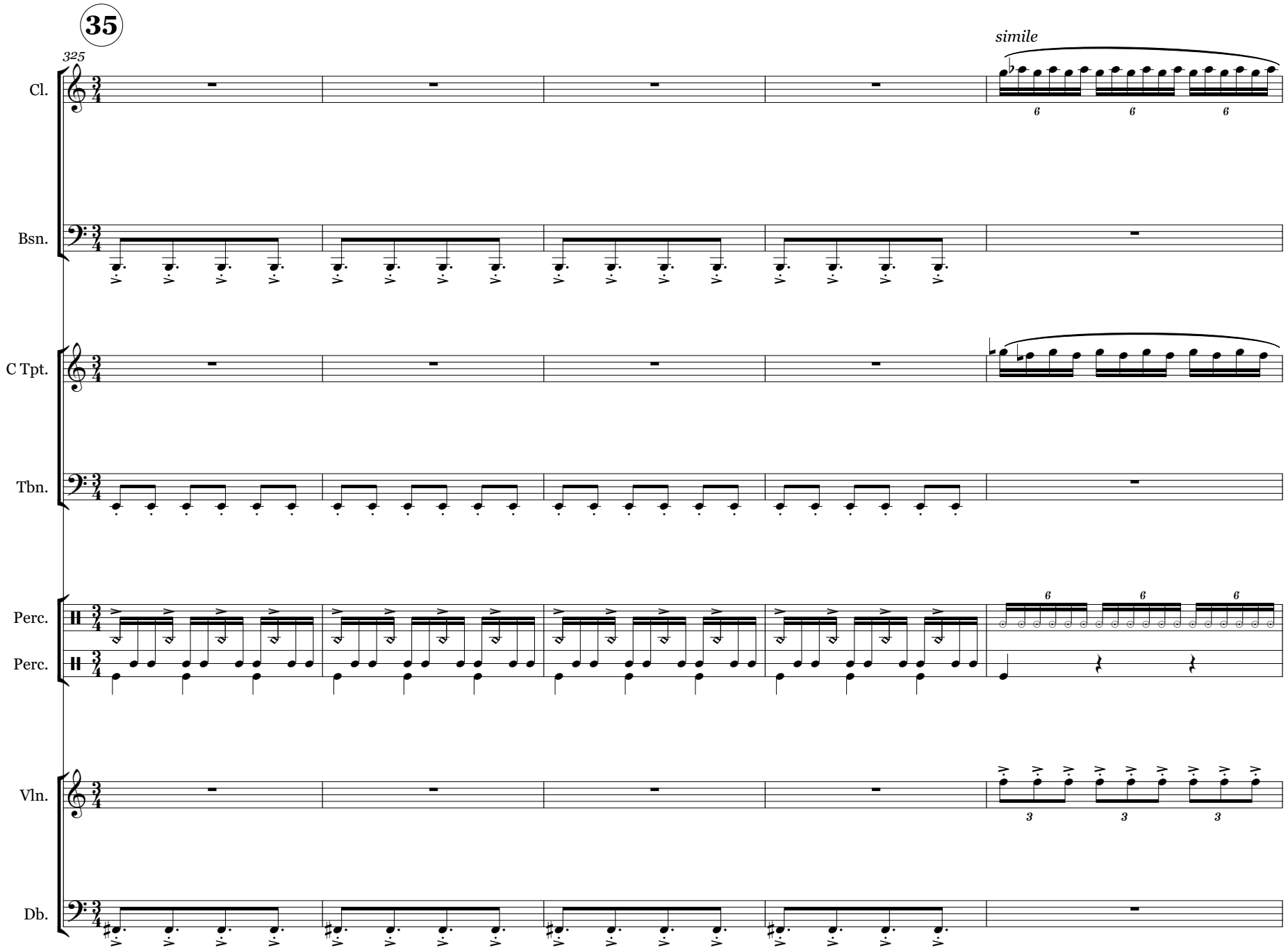

29
4x
30
4x
303
Cl.
Bsn.
C Tpt.
(no harmon)
Tbn.
Perc.
Perc.
Vln.
Db.

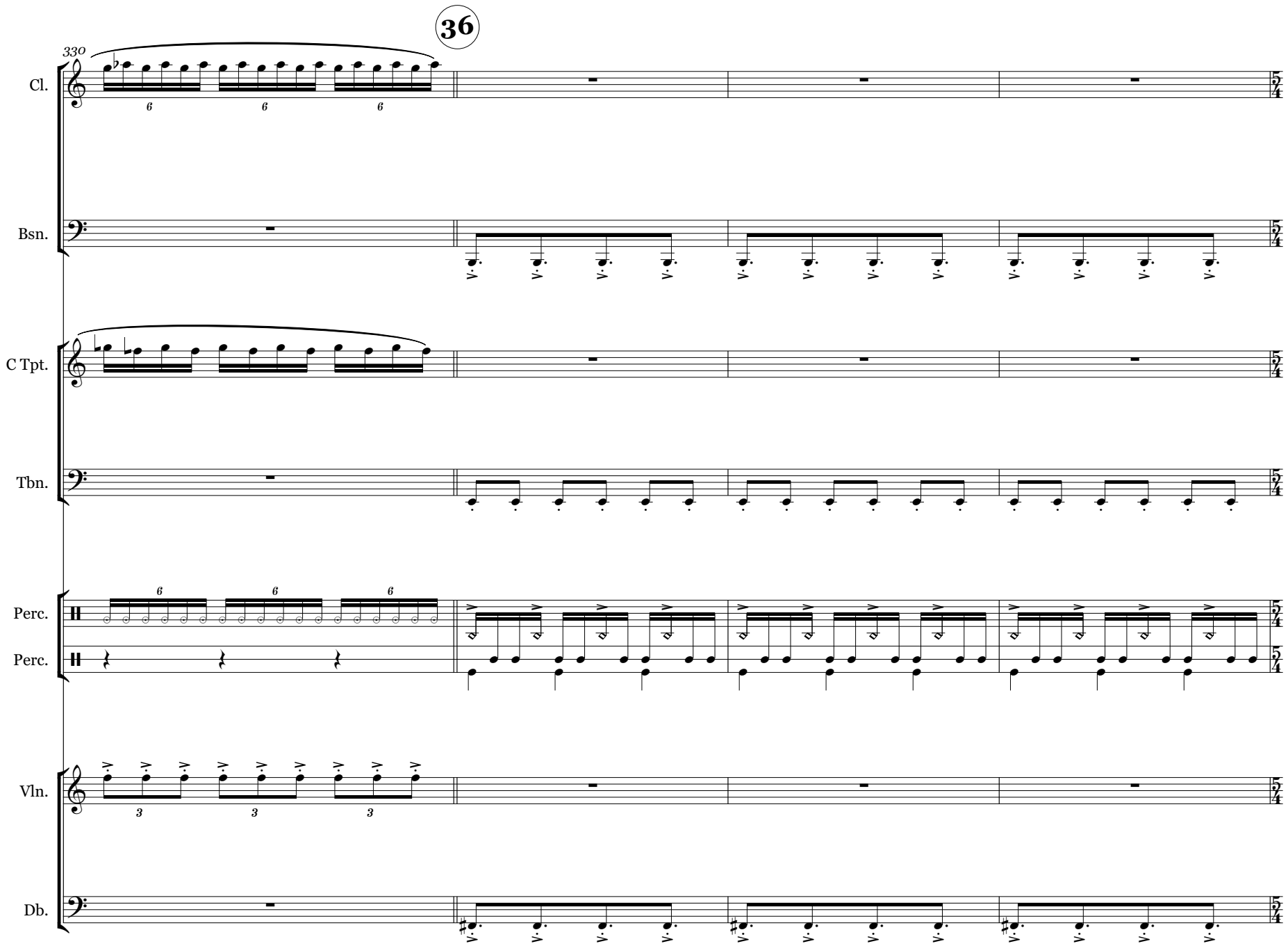

31
3x
32
4x
307
Cl.
Bsn.
C Tpt.
Tbn.
<7> of bsn
Perc.
Perc.
Vln.
Db.

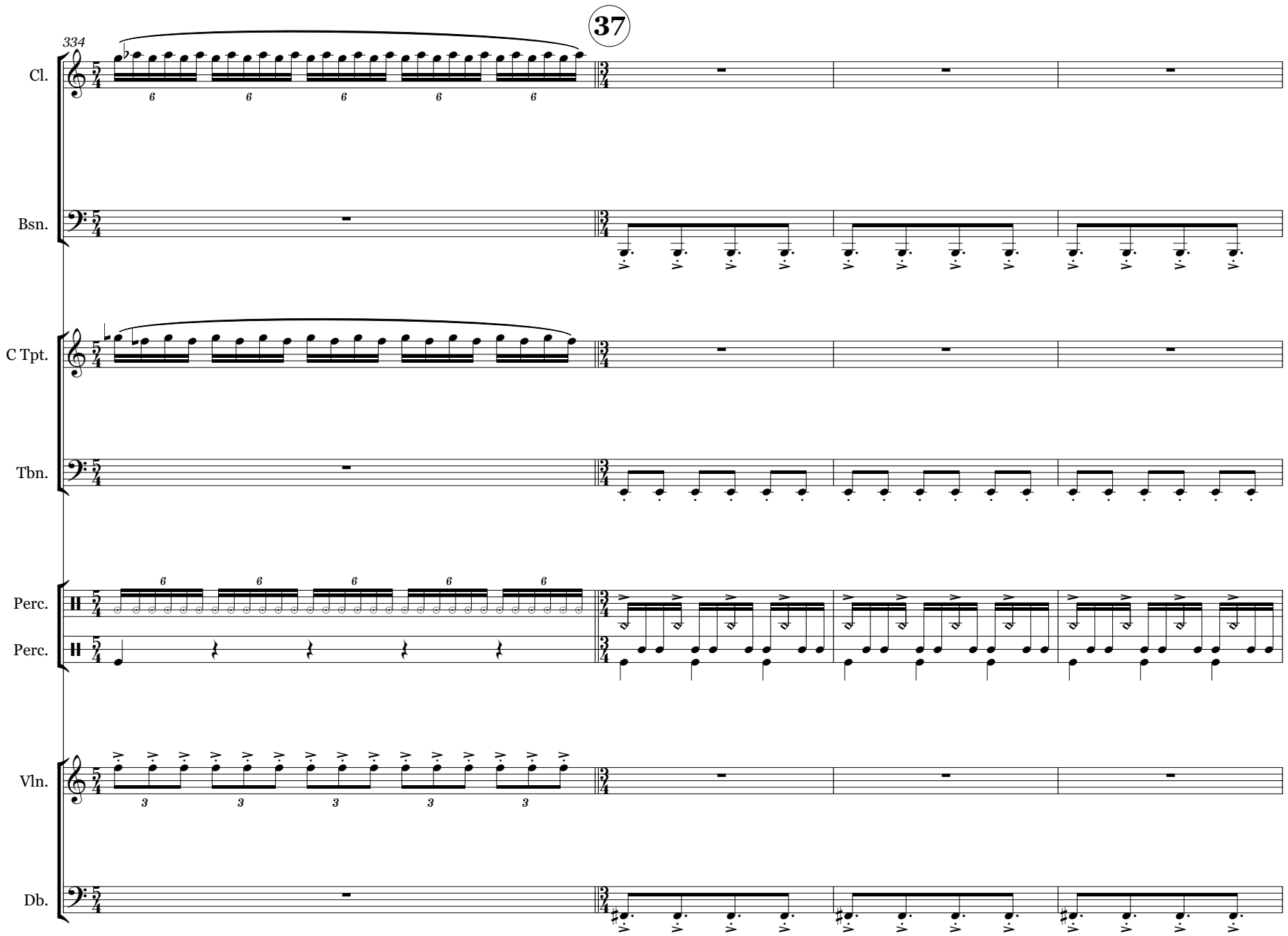

33
311
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
ff
p
p
ff
p
ff mf
ff mf
ff mf
ff mf
ff
ff
p
ff
p
ppp
p
ppp

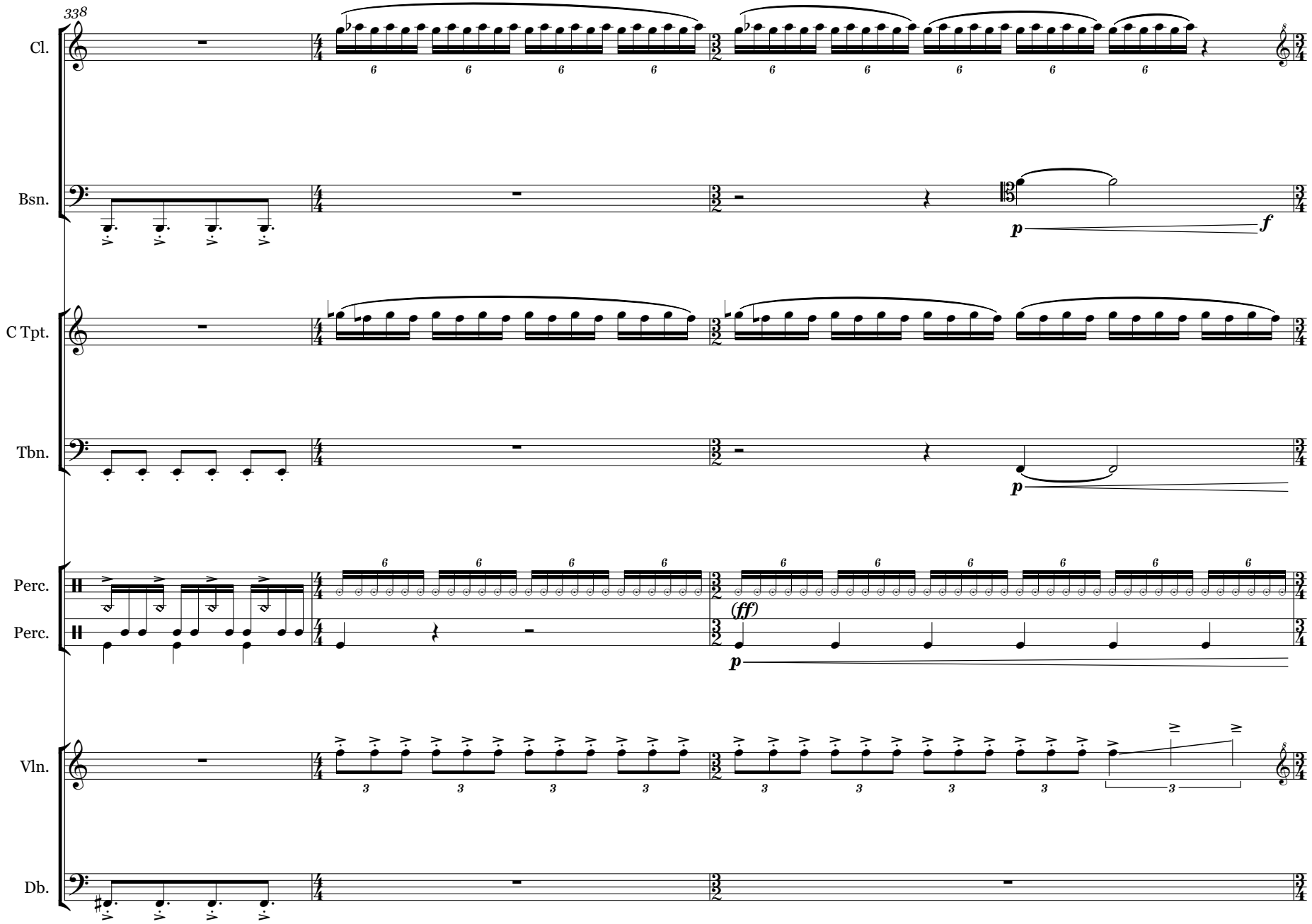

316
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
do whatever you need on
2x to make this transition

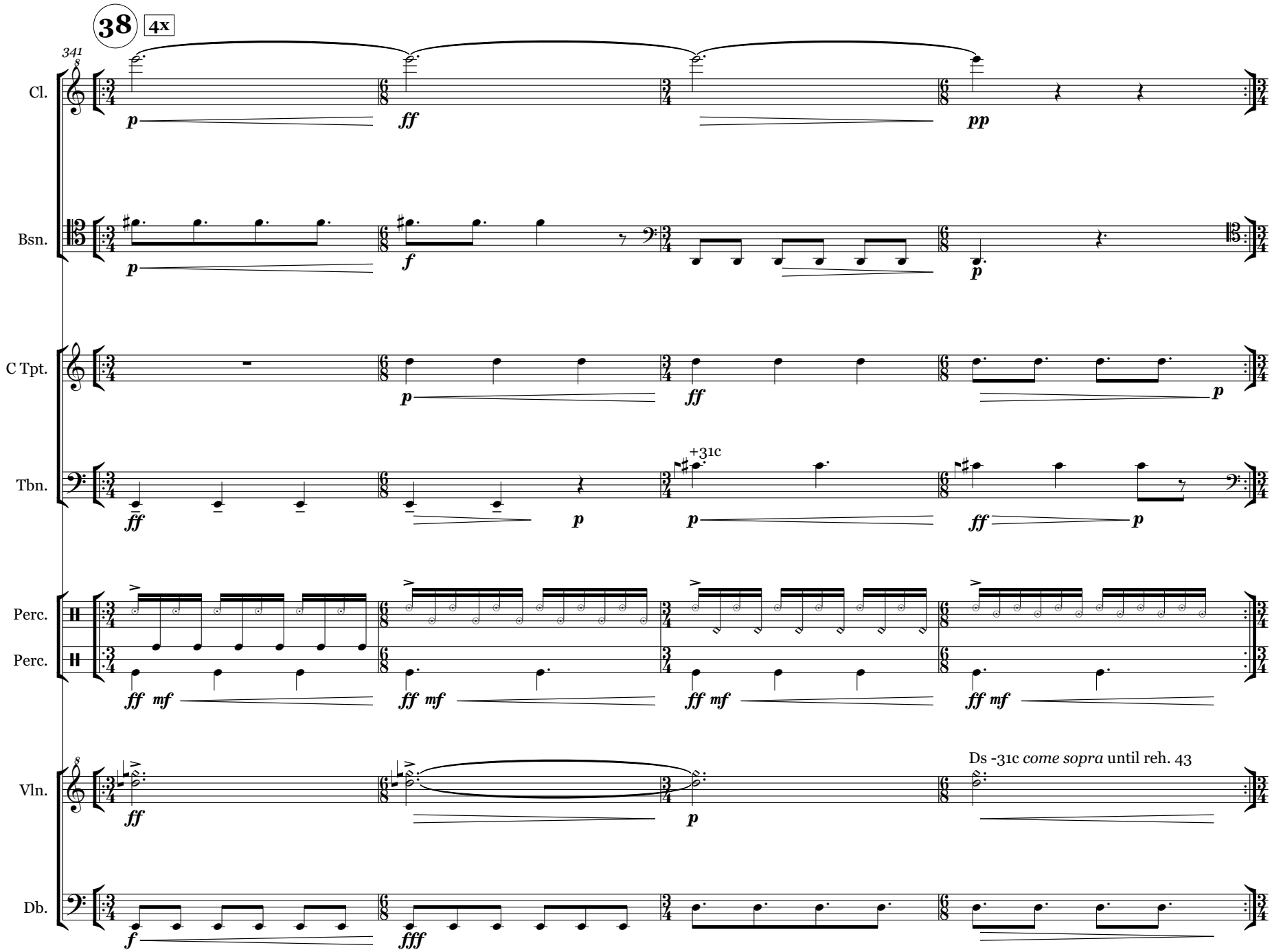

34
320
Cl.
loco
double trill
fff
Bsn.
fff
C Tpt.
-31c
fff
Tbn.
fff
Perc.
Perc.
fff
Vln.
fff
Db.
fff

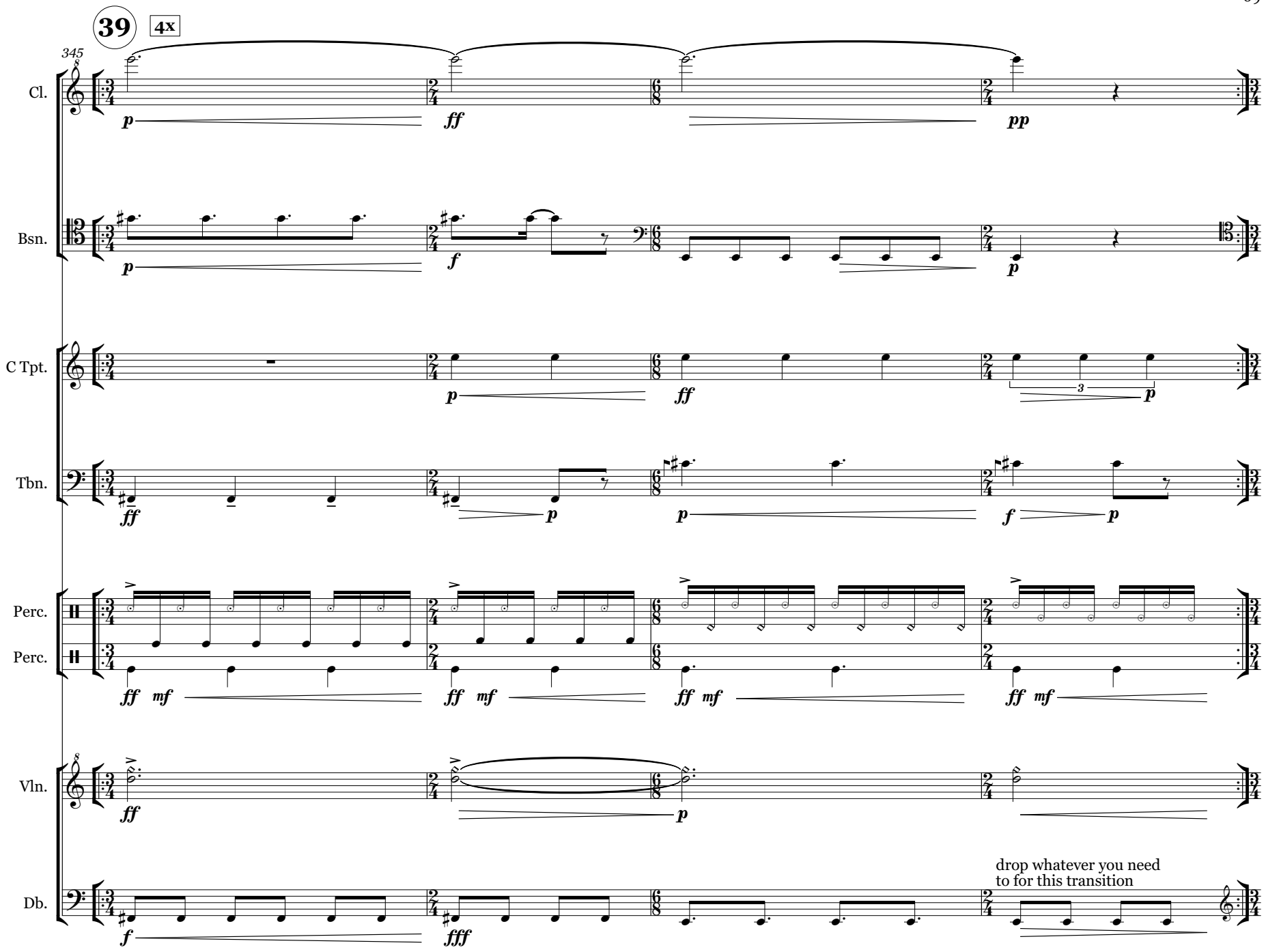

35
325
simile
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

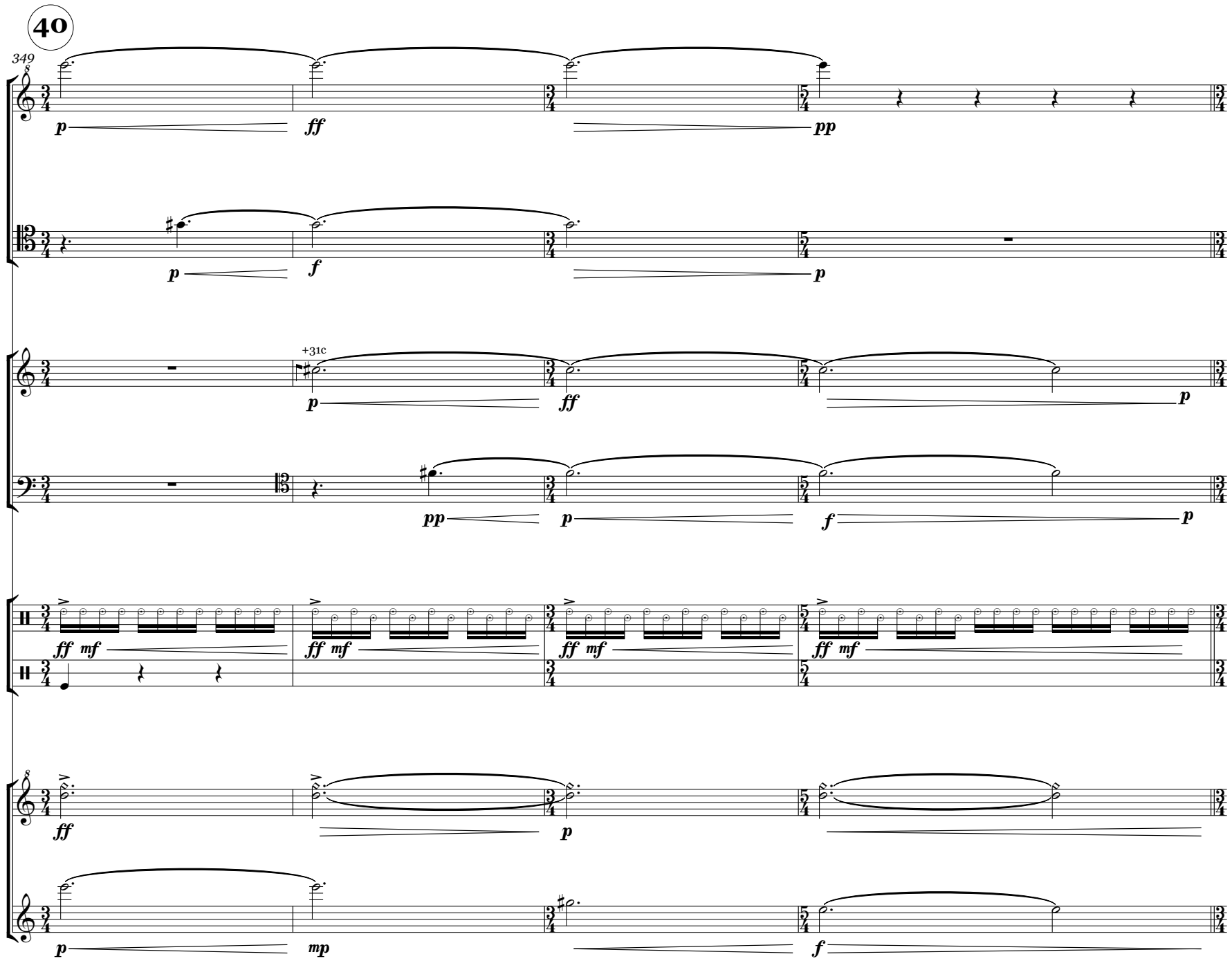

36
330
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

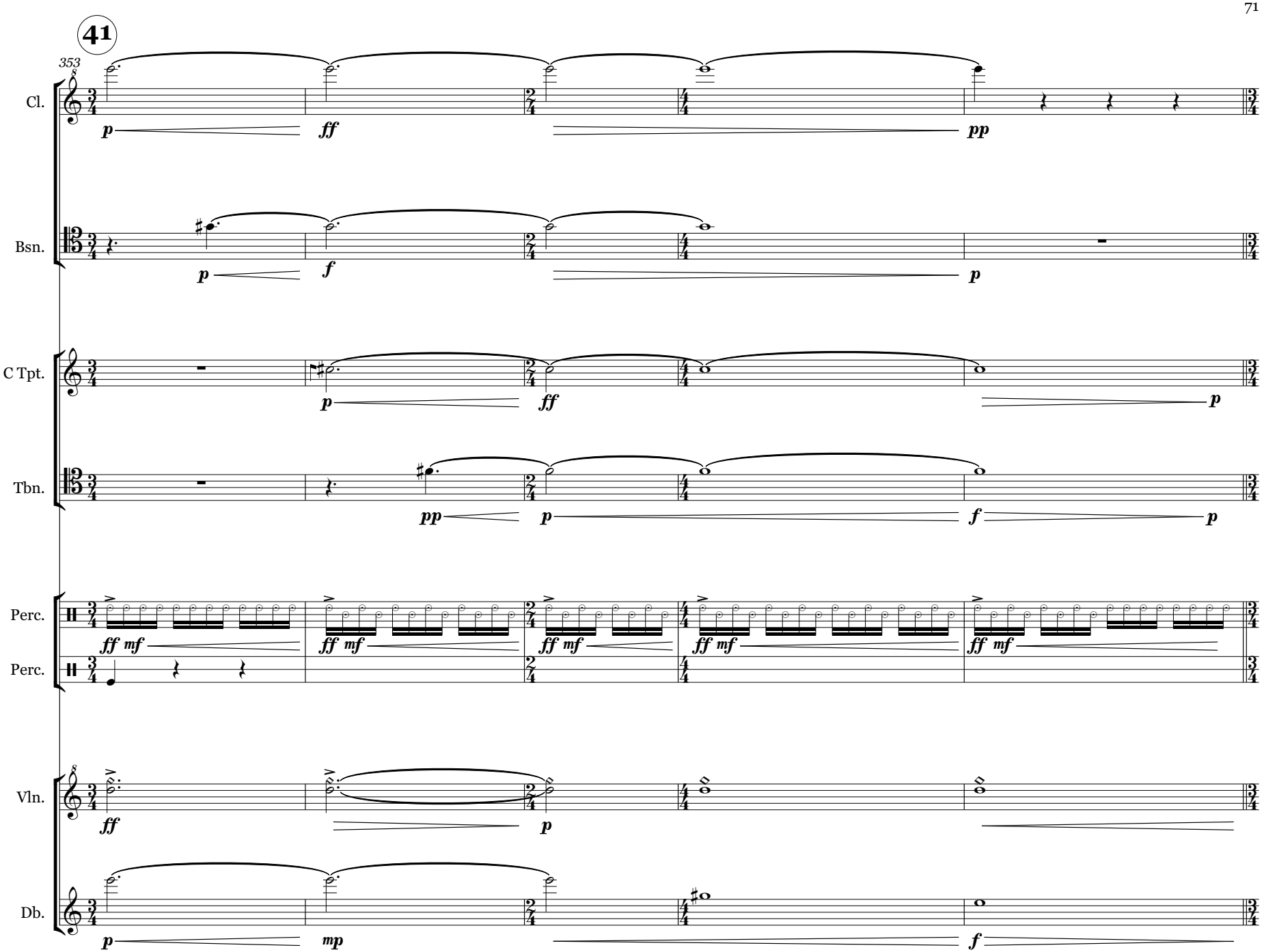

37
334
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

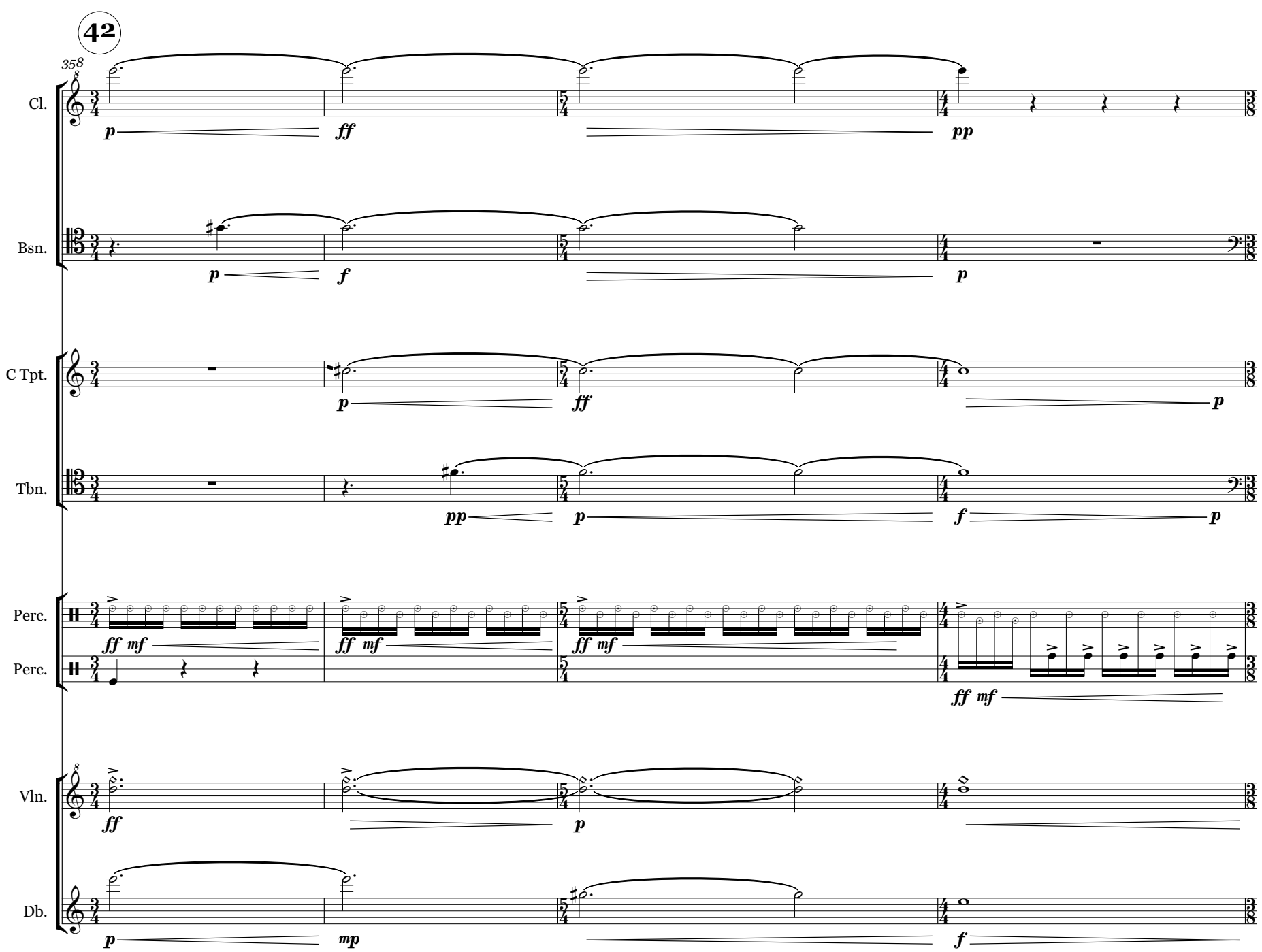

338
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
f
(ff)

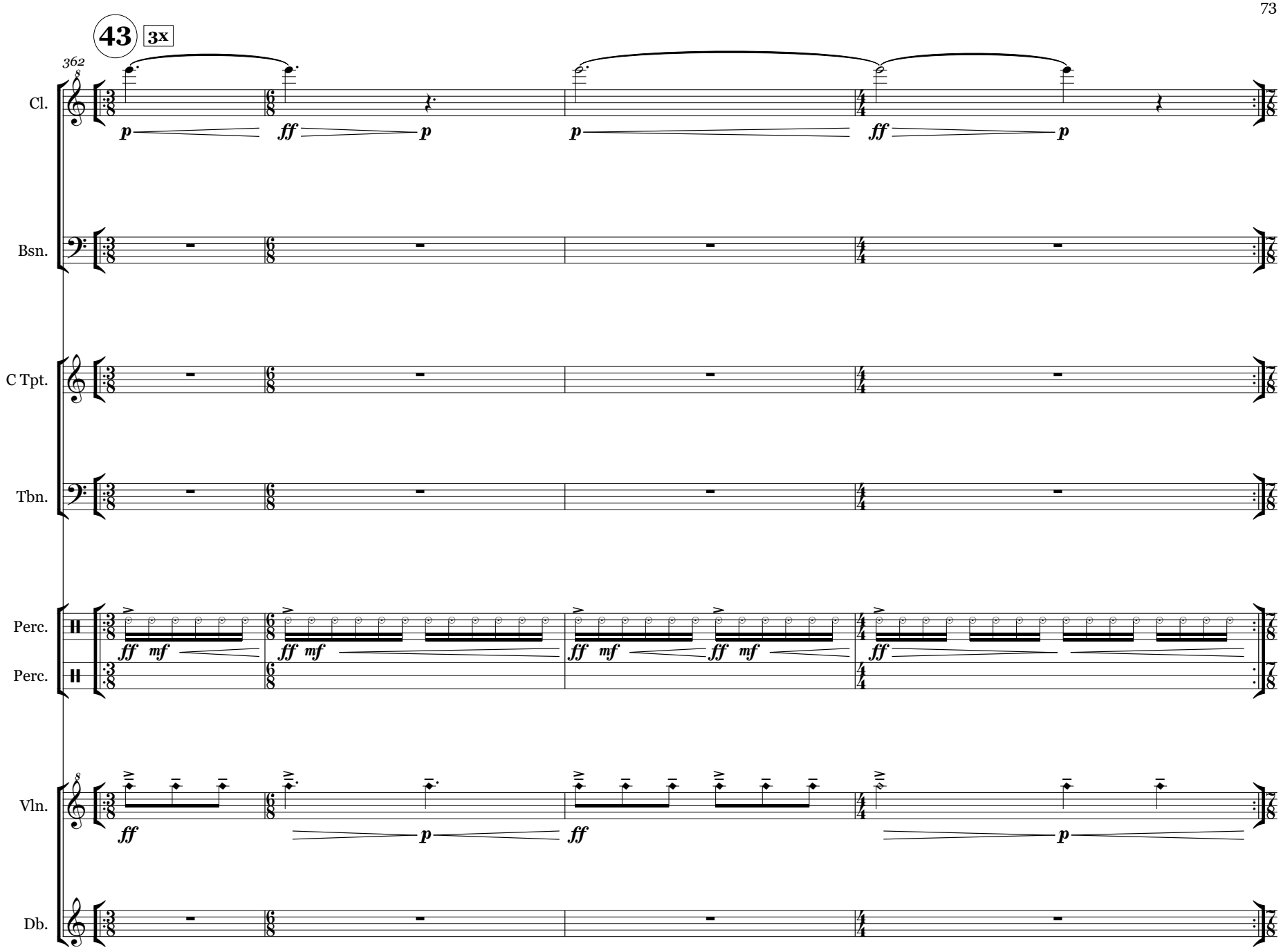

38
4x
341
Cl.
Bsn.
C Tpt.
Tbn.
+31c
Perc.
Perc.
Vln.
Ds -31c come sopra until reh. 43
Db.

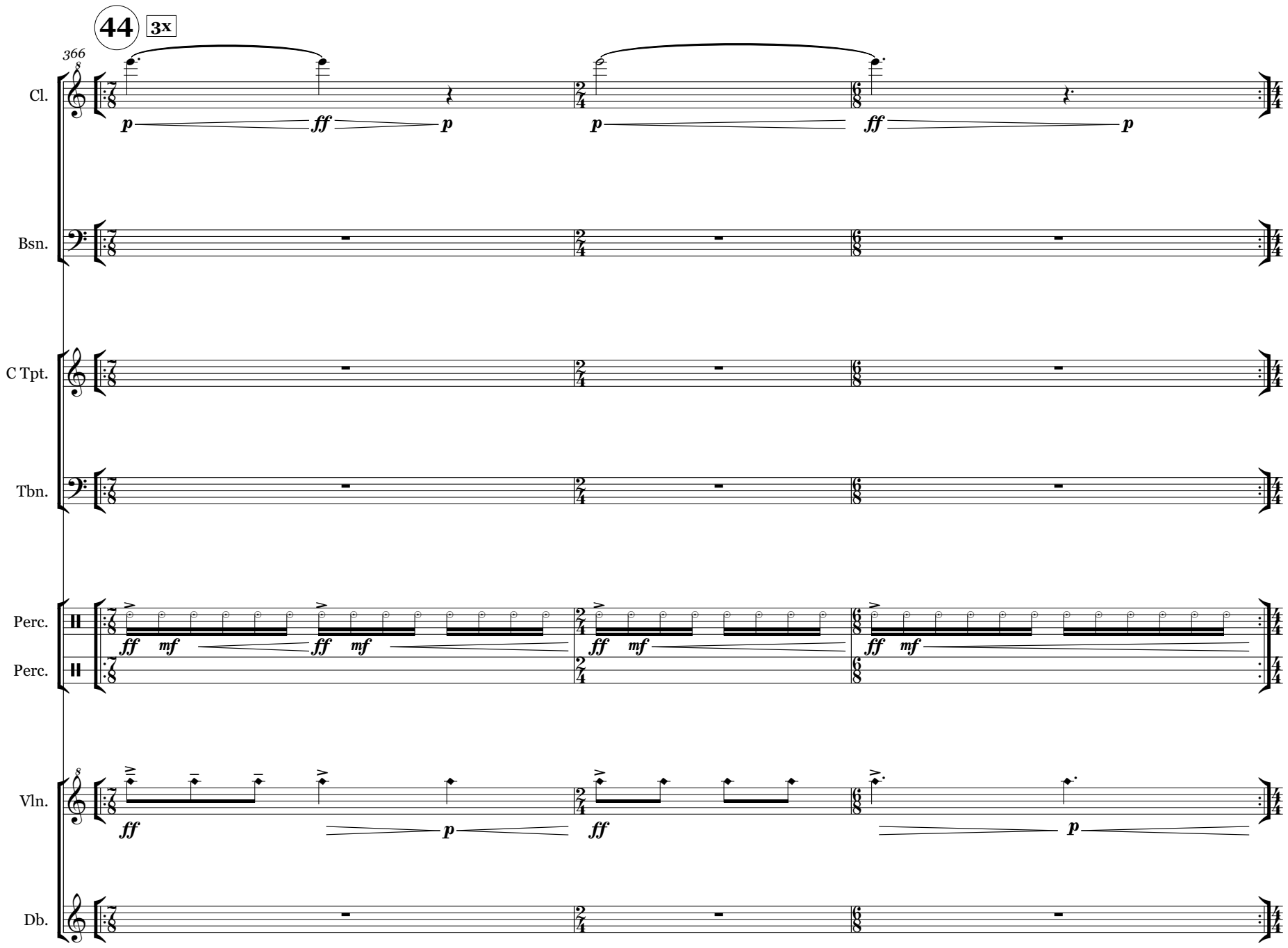

39
4x
345
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
drop whatever you need
to for this transition

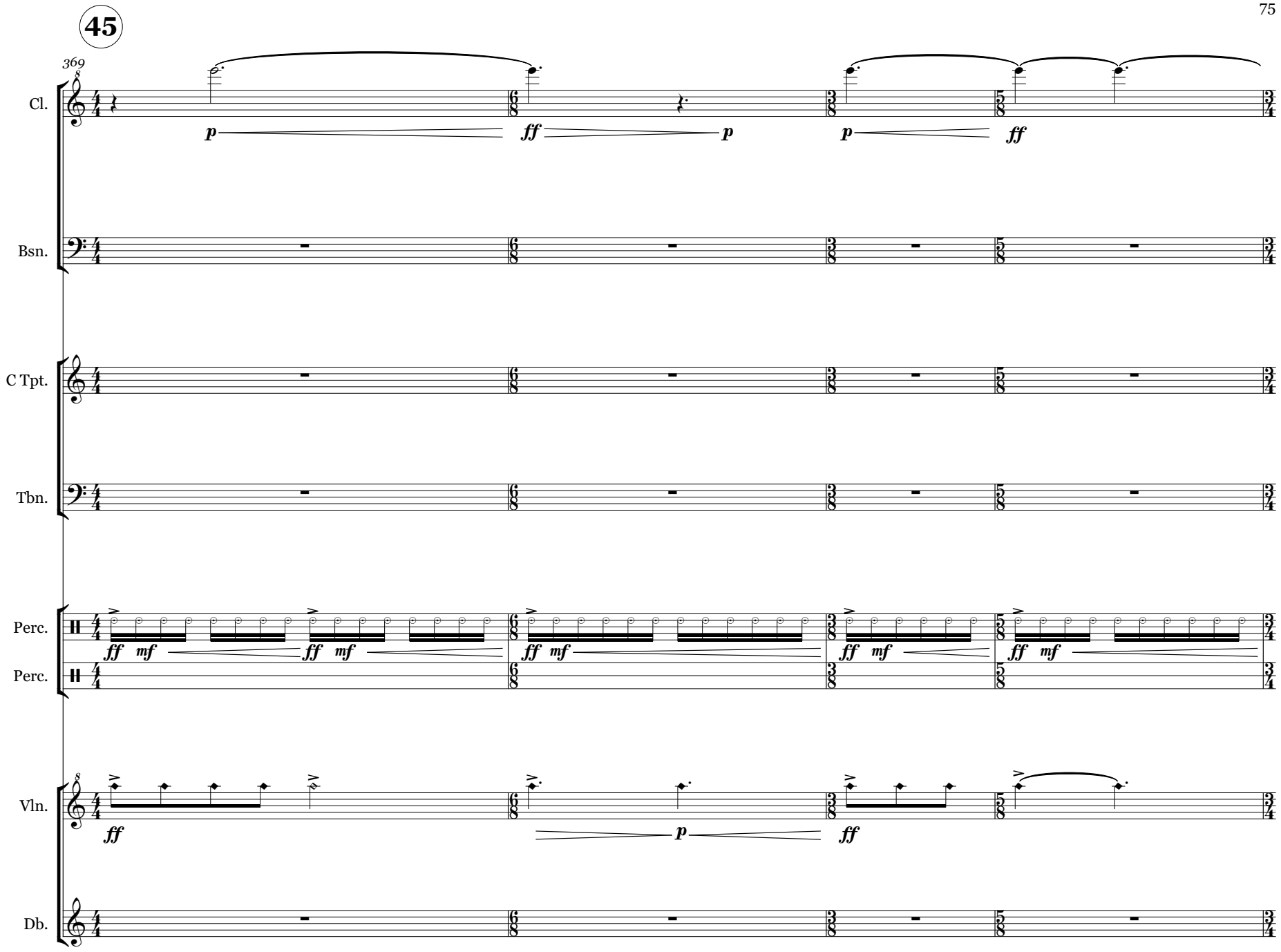

40
349
Cl.
Bsn.
C Tpt.
+31c
Tbn.
Perc.
Perc.
Vln.
Db.

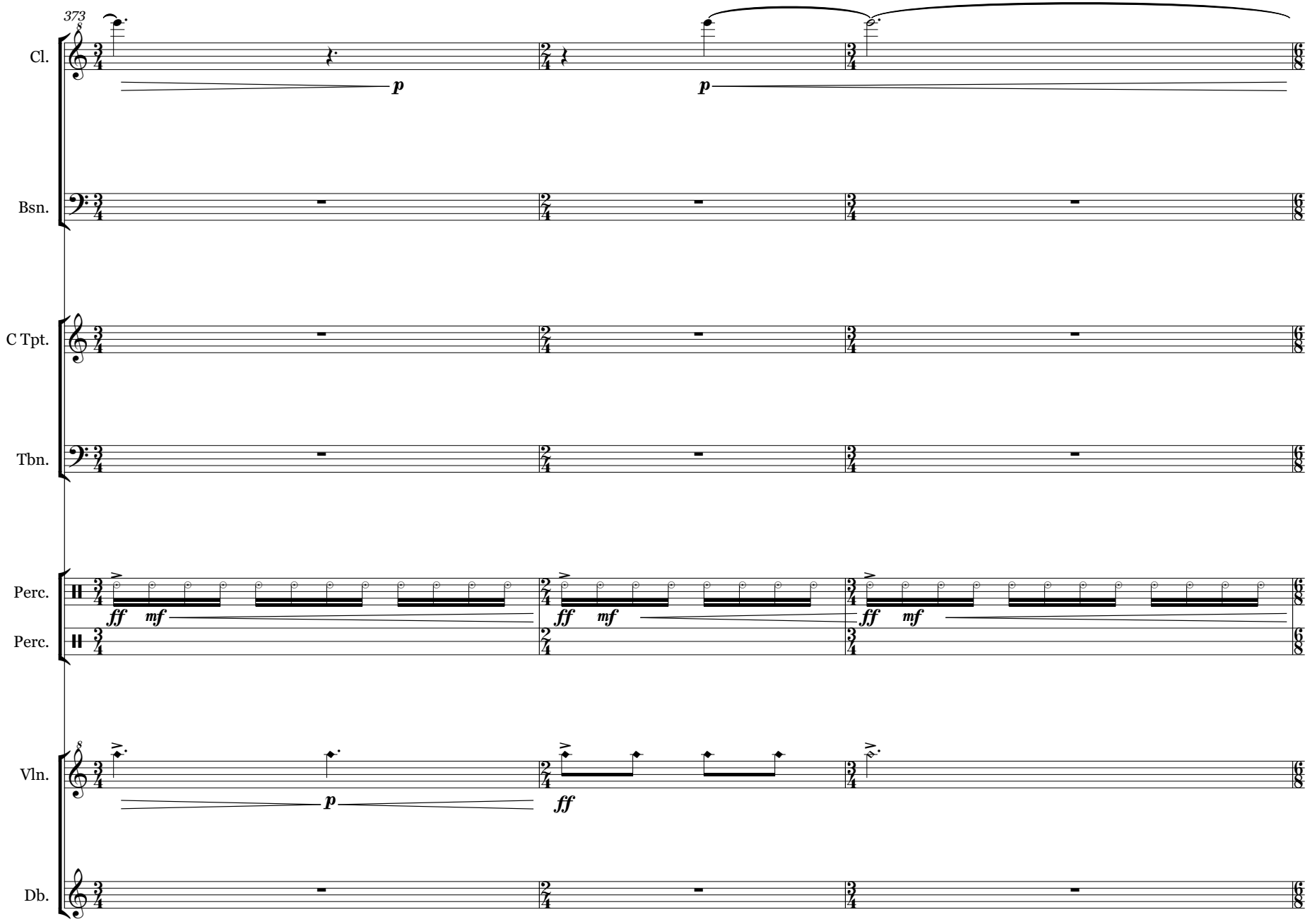

41
353
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

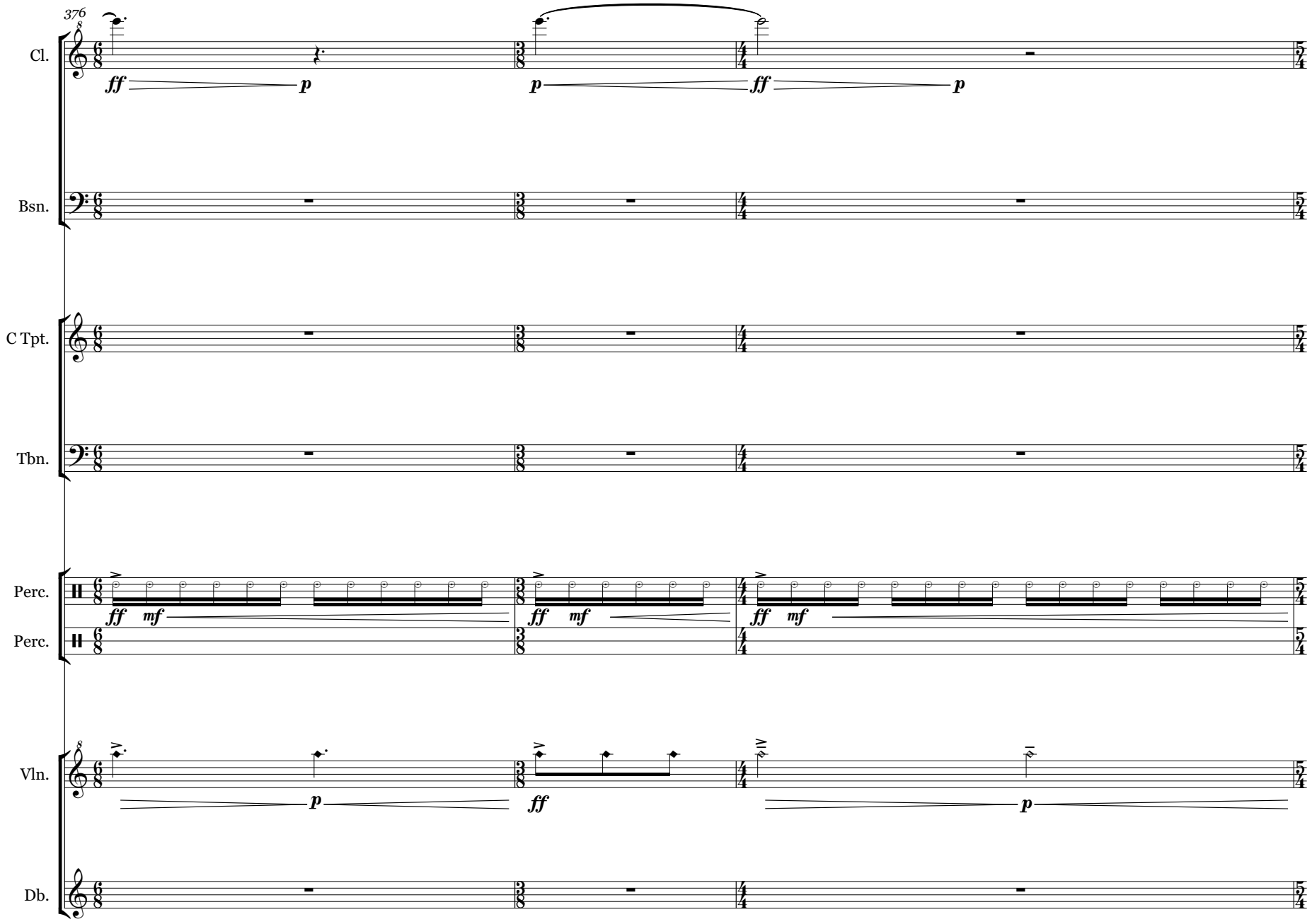

42
358
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

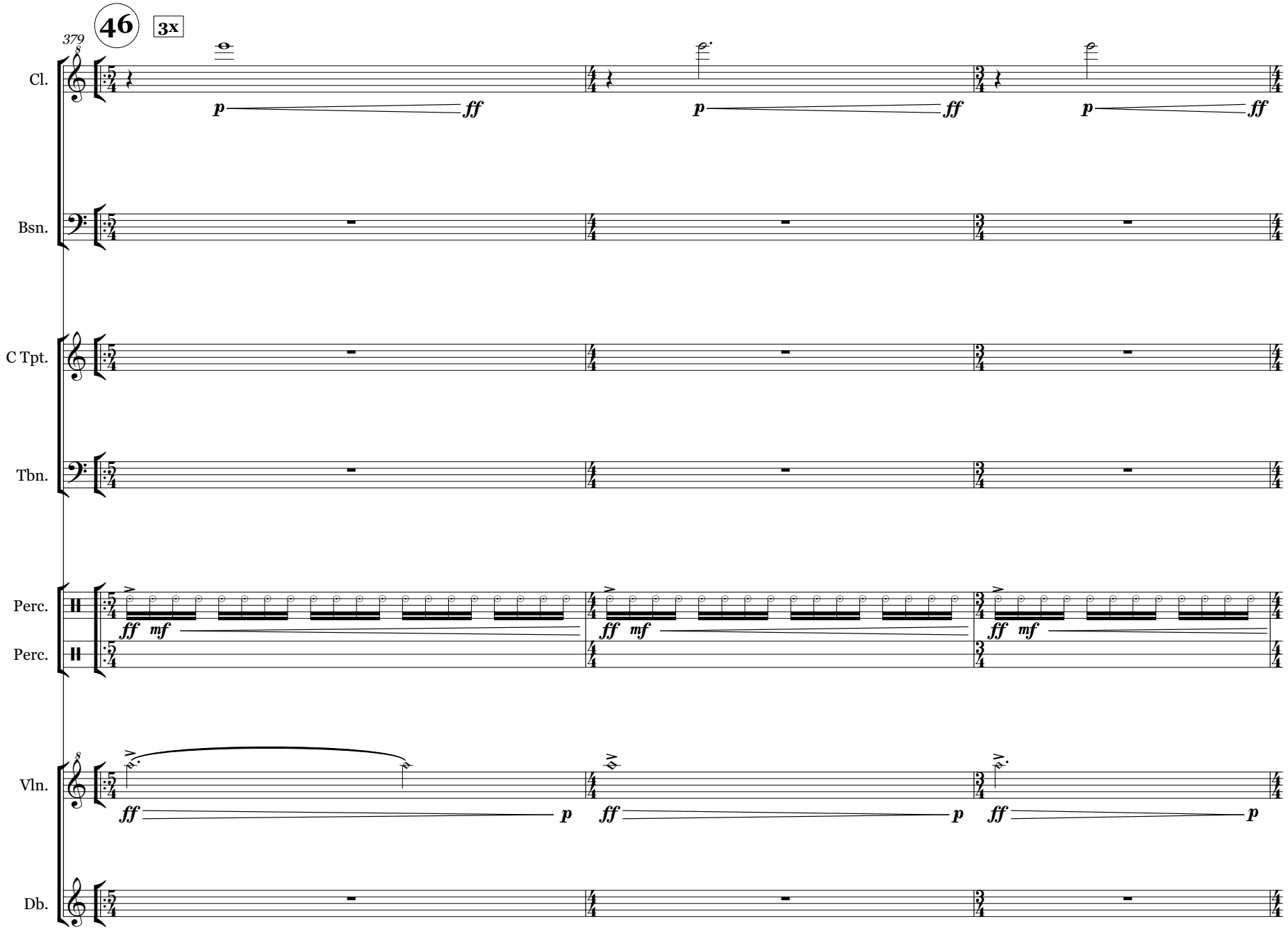

43
3x
362
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

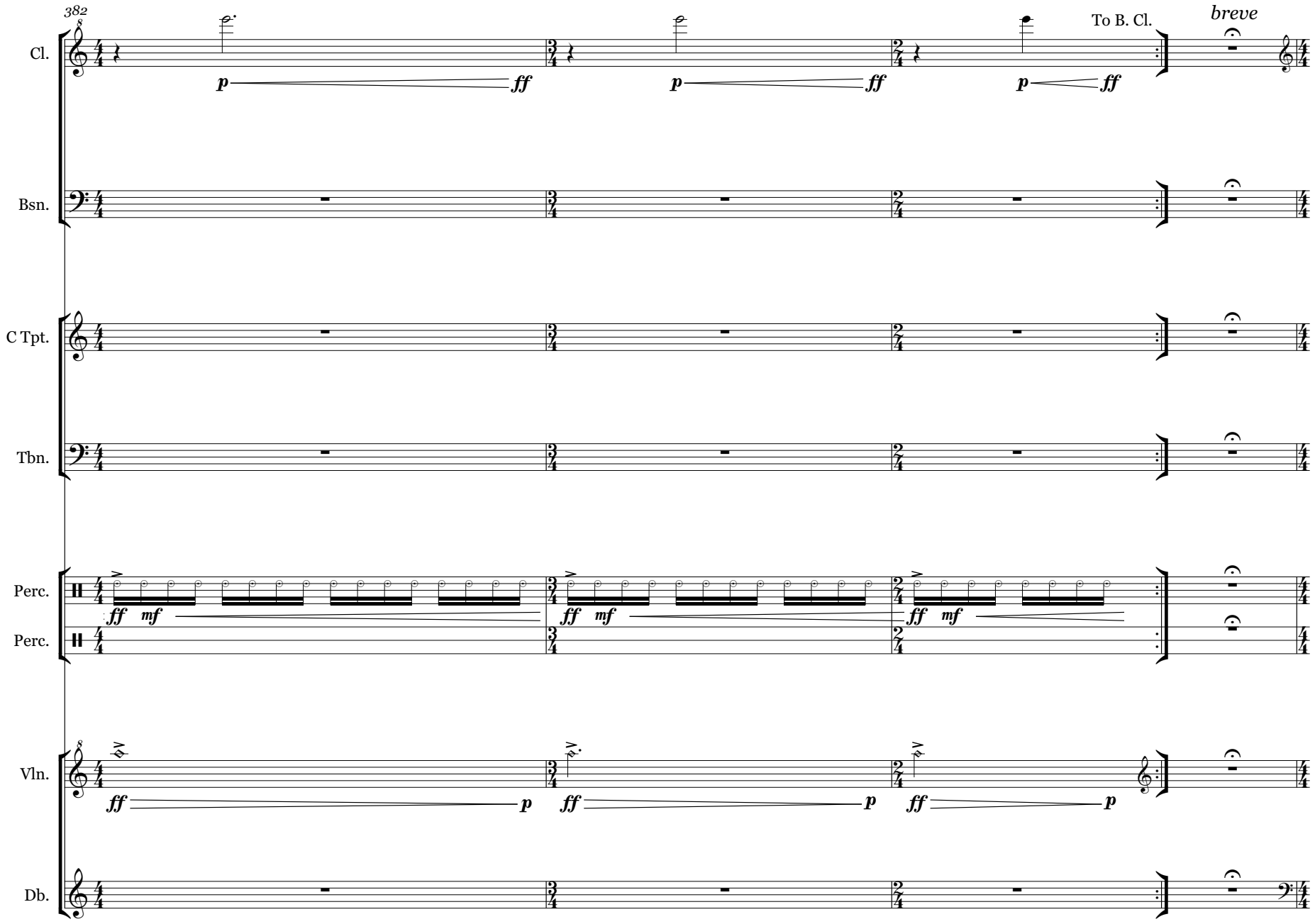

44
3x
366
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.


45
369
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
ff
p
p
ff
ff mf
ff mf
ff mf
ff mf
ff
p
ff


373
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
p
ff
mf
ff
mf
ff
mf
p
ff


376
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ff
p
mf


46
3x
379
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
ff
mf


382
Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
To B. Cl.
breve
p
ff
mf

47 **iii. correction/contraction**

♩=120

386

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

solo, very free and gestural

<4>
<7>

<5>
<7>

<4>
<7>

<5>
<7>

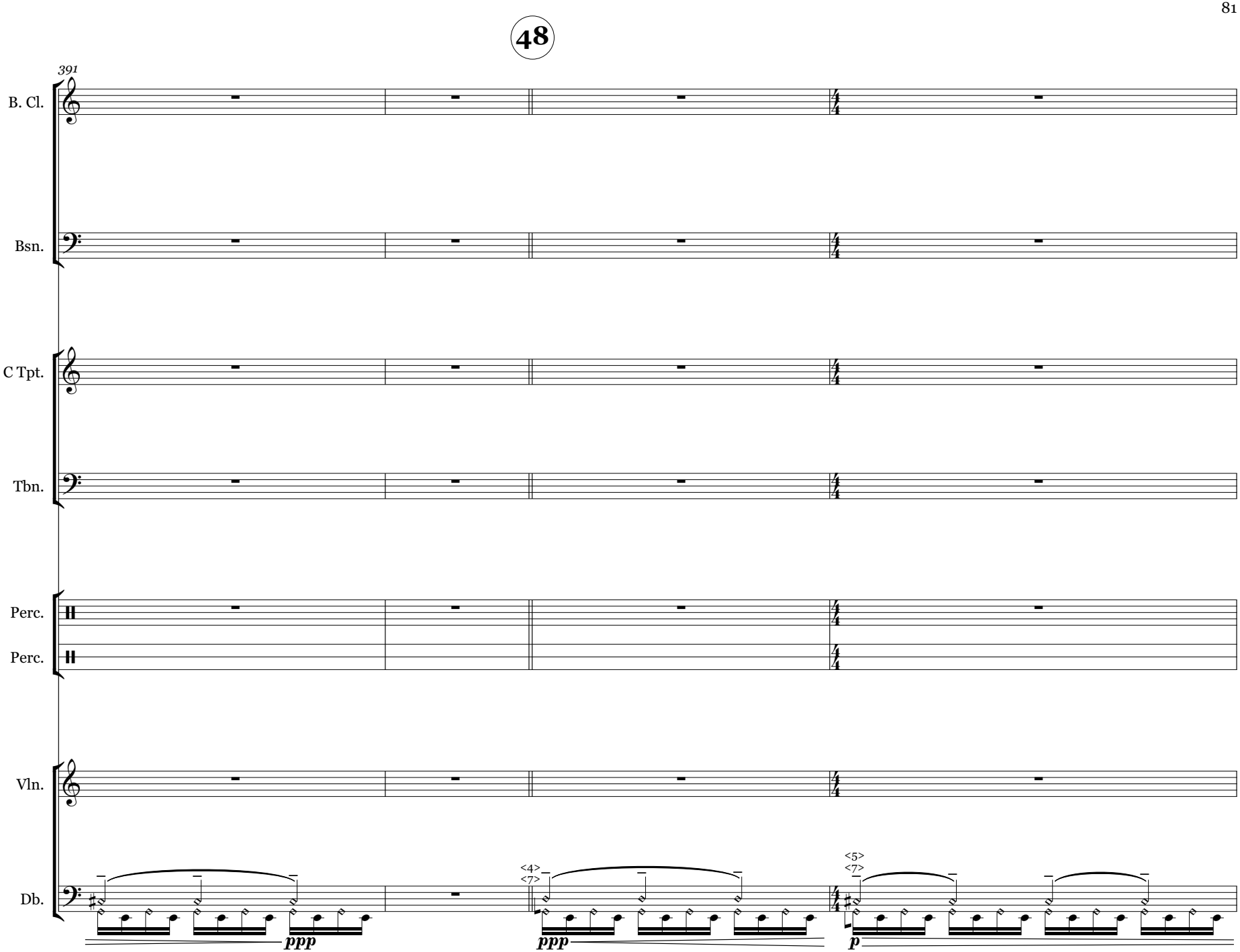
ppp

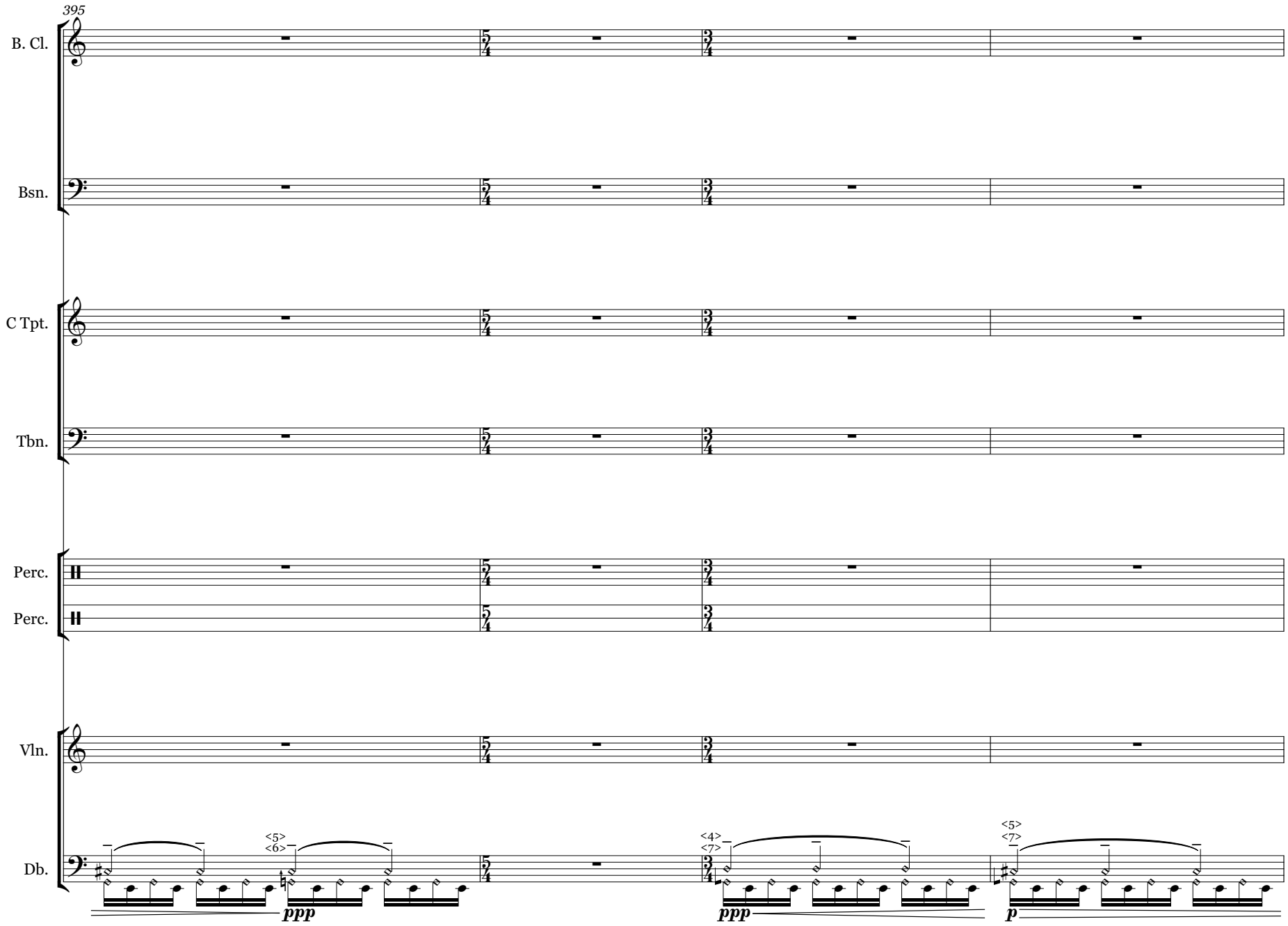
p

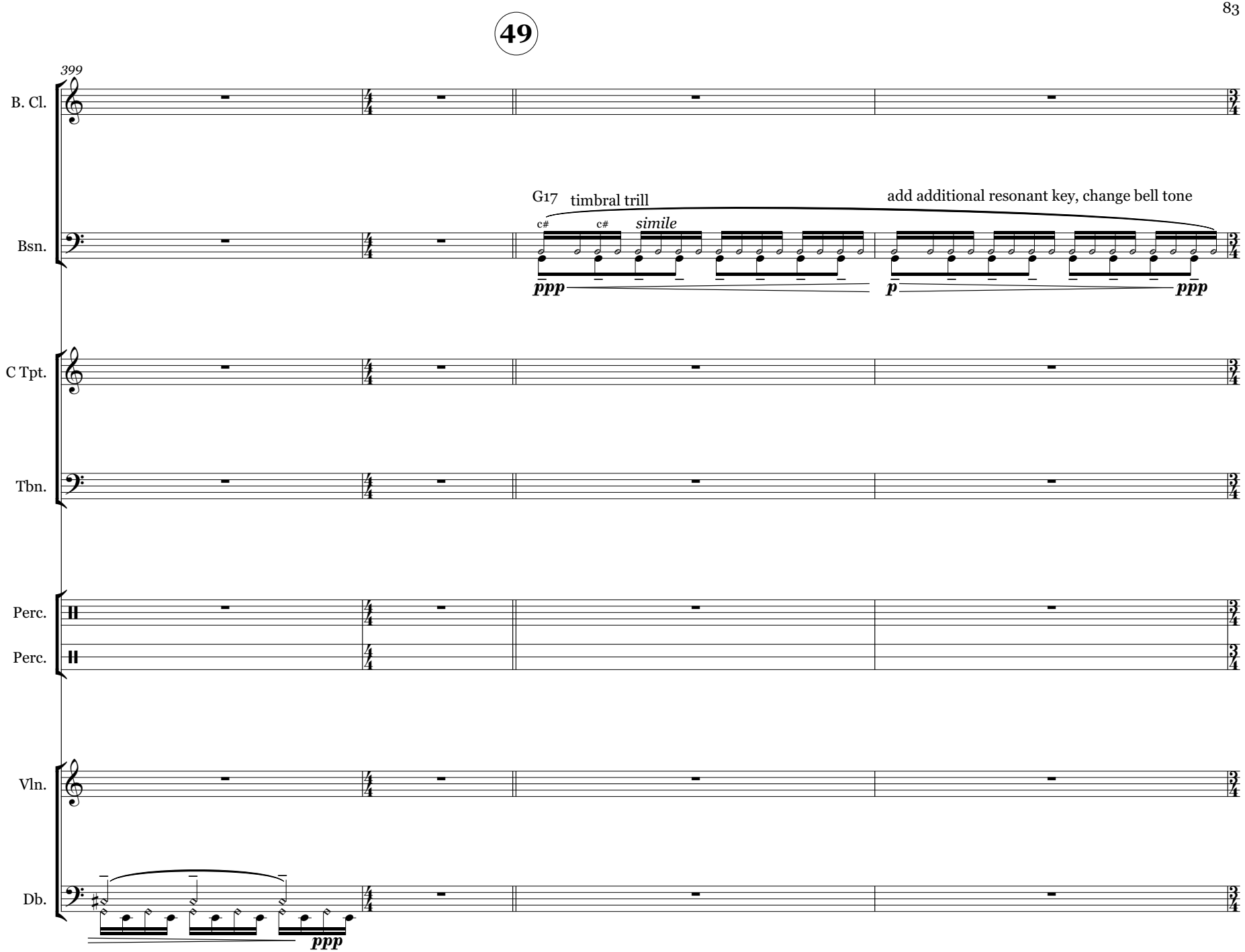
ppp

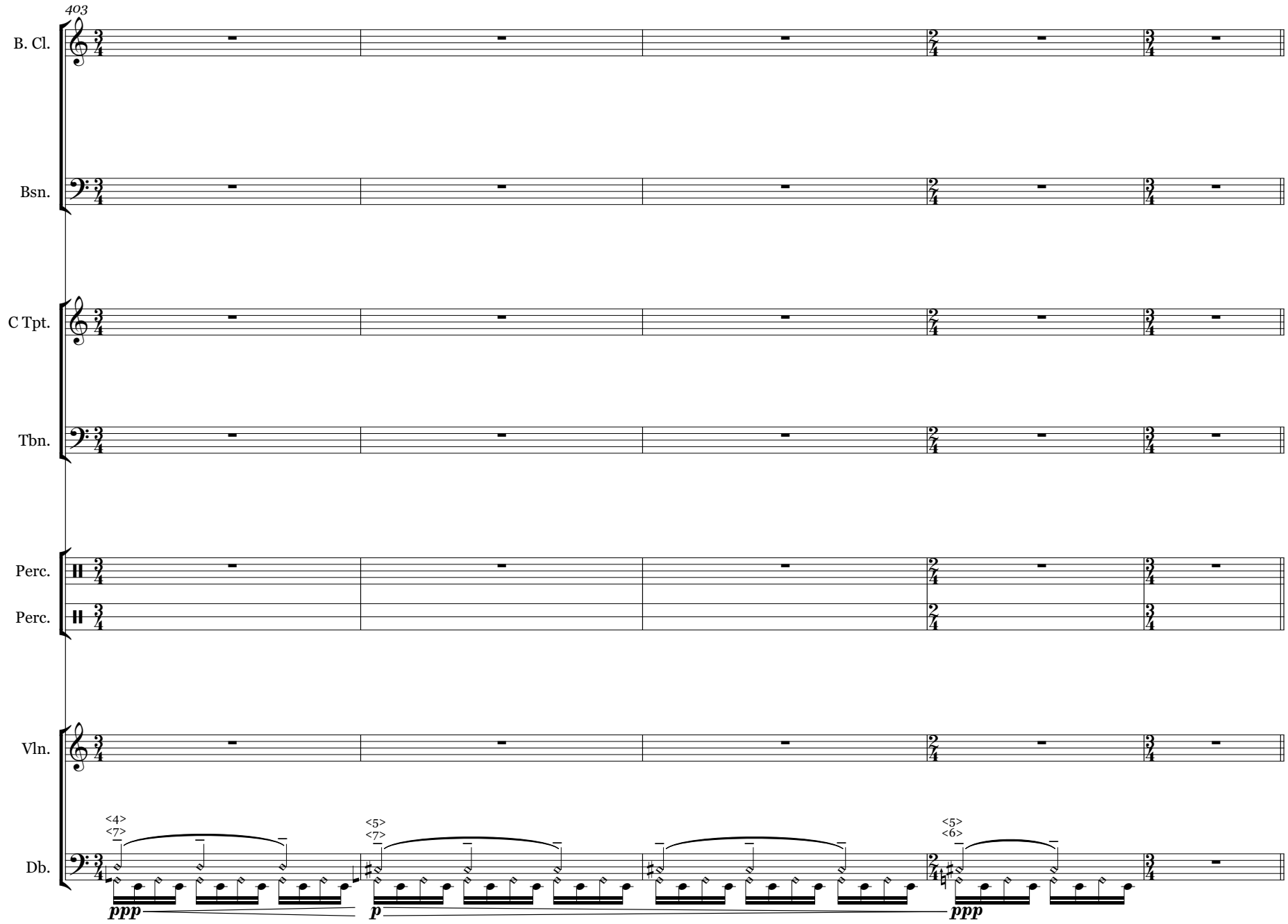
ppp

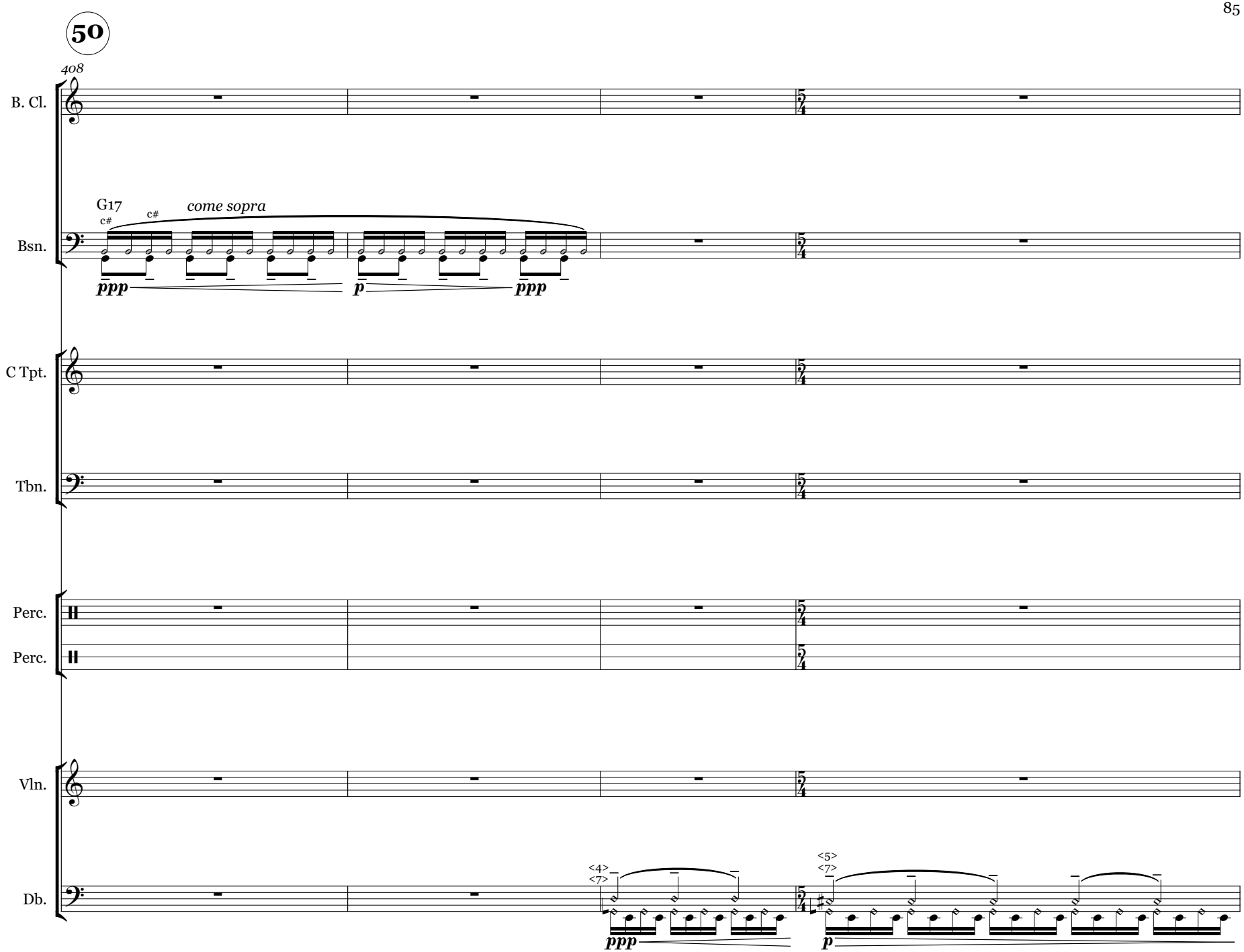
p

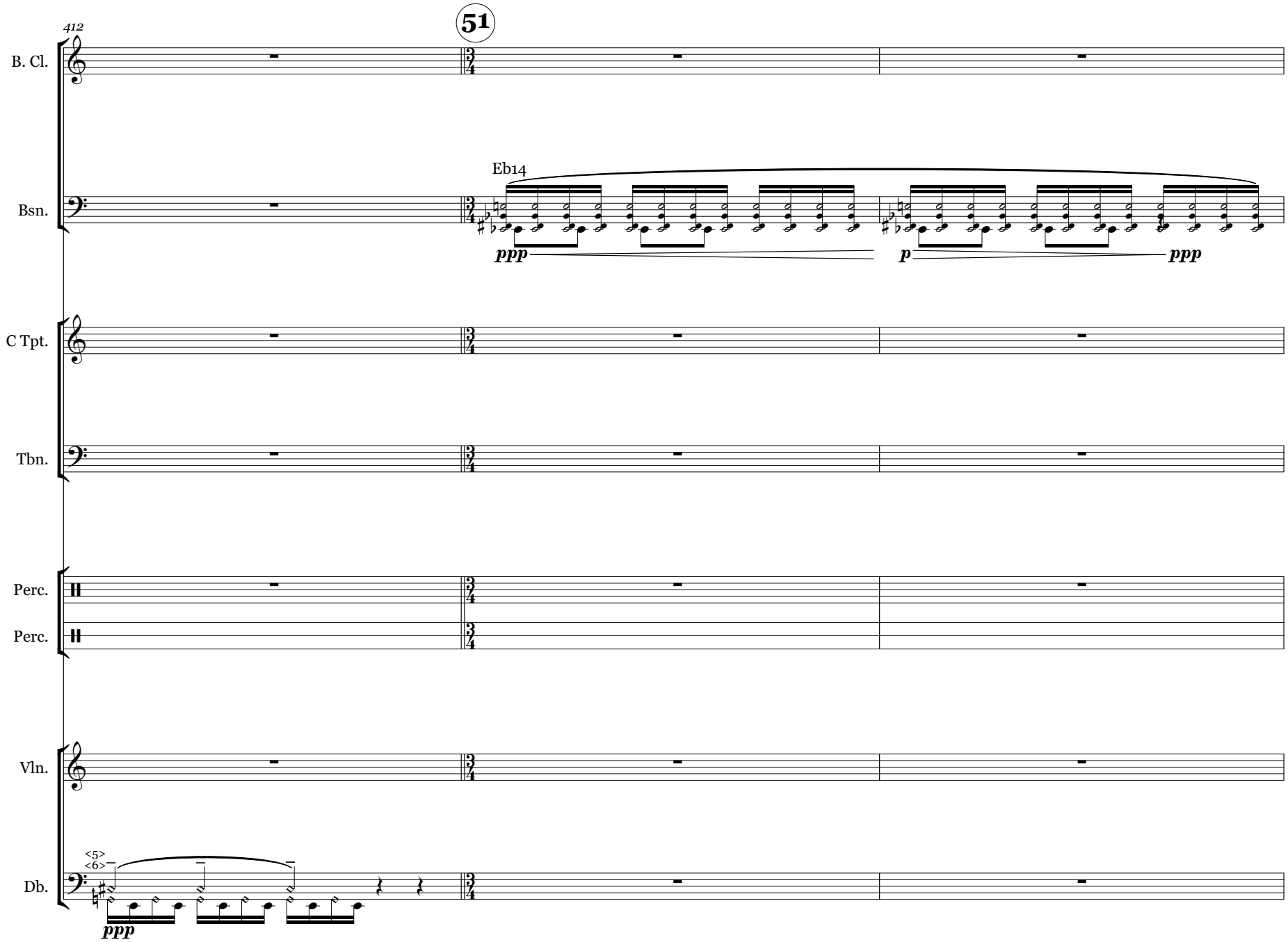

48
391
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
<4>
<7>
ppp
<5>
<7>
p

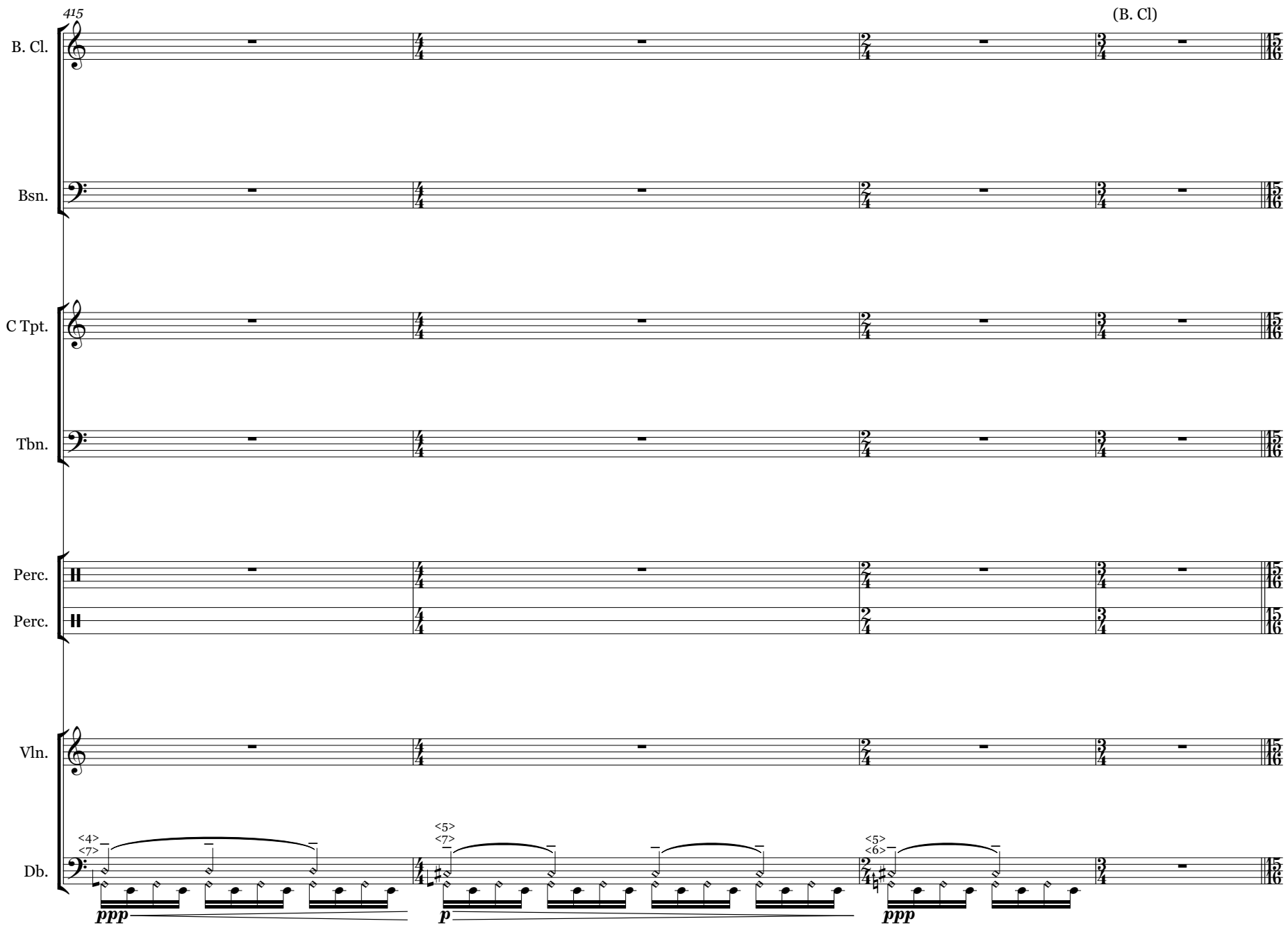

395
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<5>
<6>
ppp
<4>
<7>
ppp
<5>
<7>
p

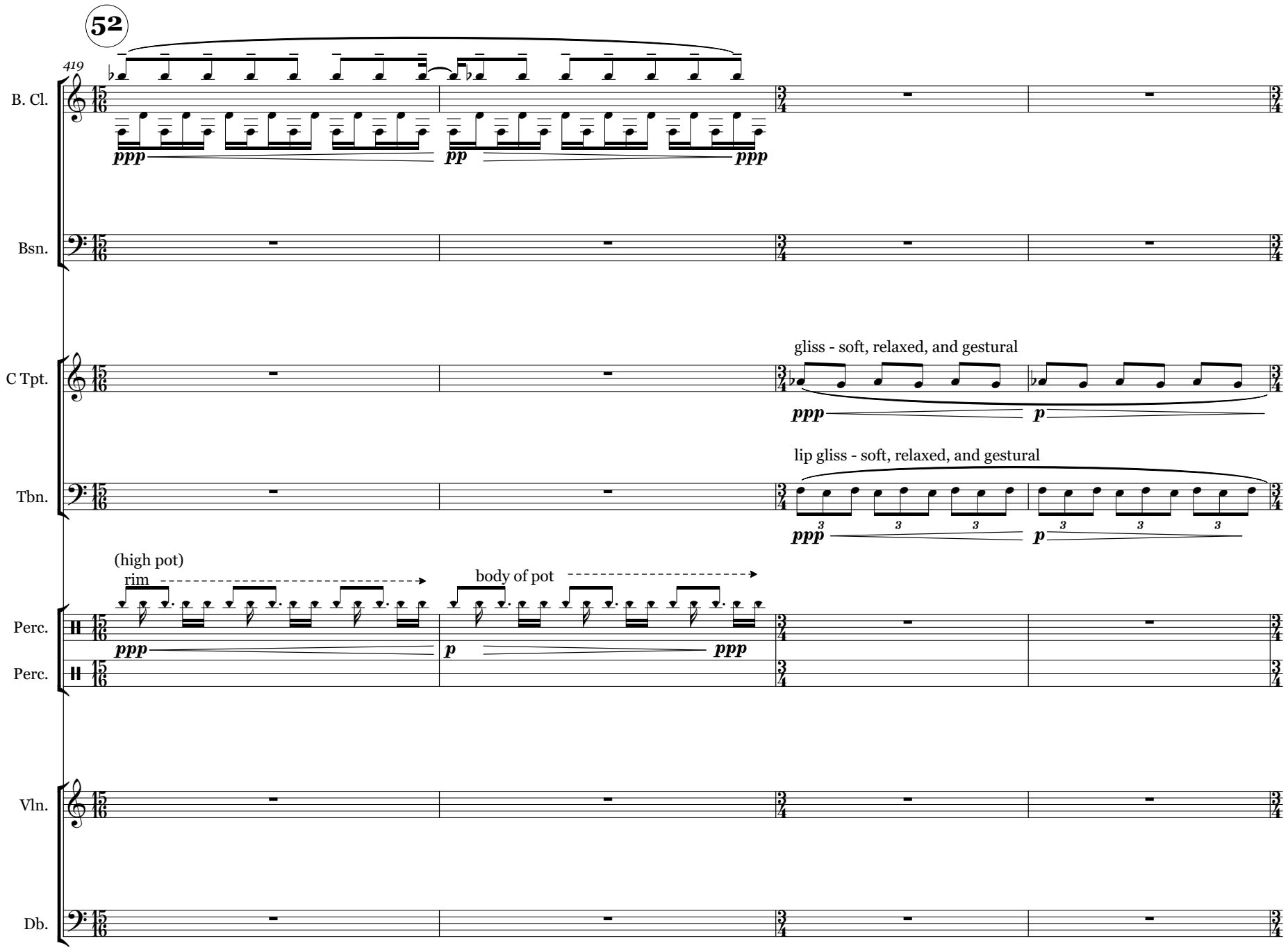

49
399
B. Cl.
Bsn.
G17 timbral trill
add additional resonant key, change bell tone
c#
c#
simile
ppp
p
ppp
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp

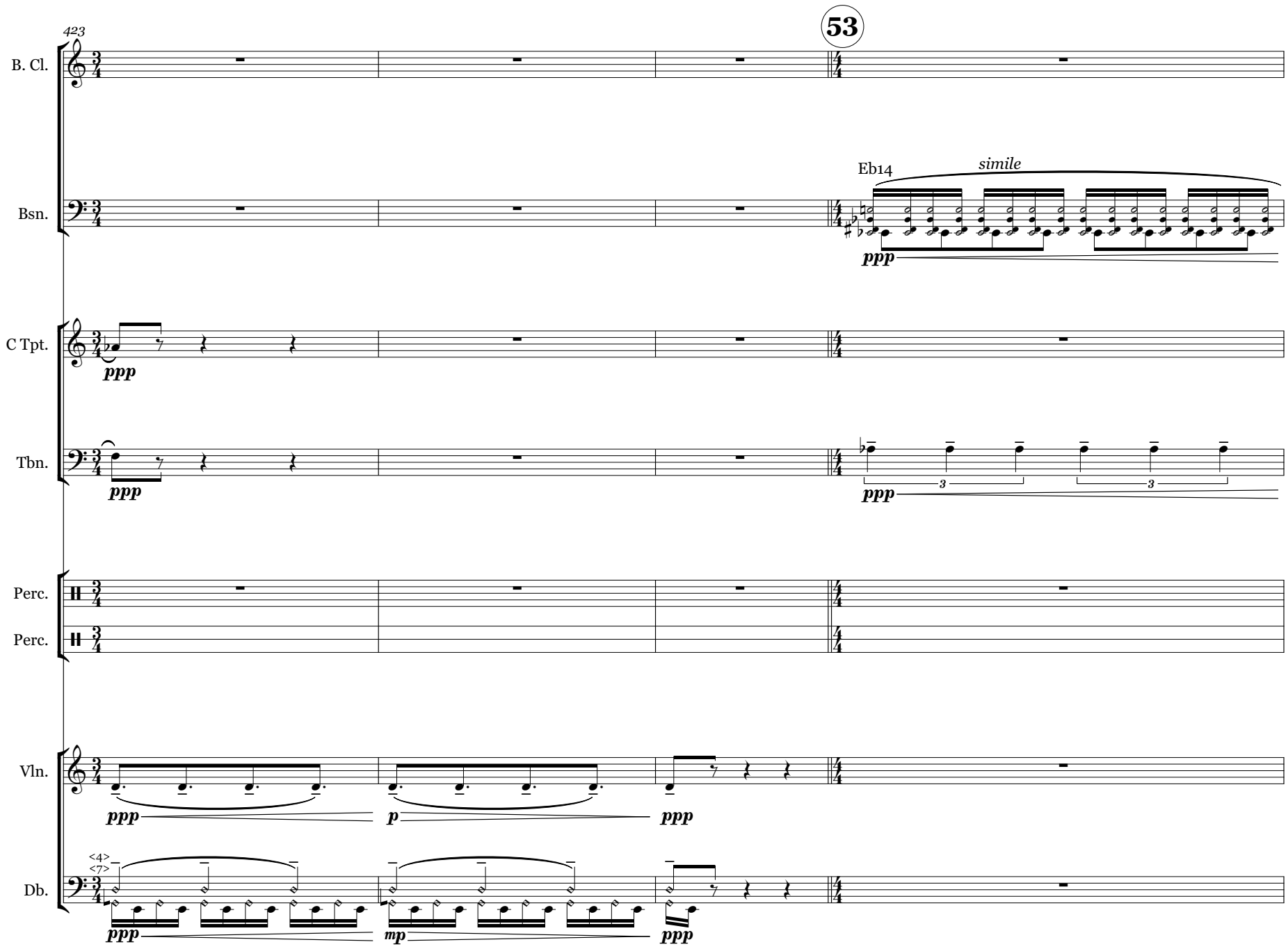

403
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<4>
<7>
<5>
<7>
<5>
<6>
ppp
p
ppp

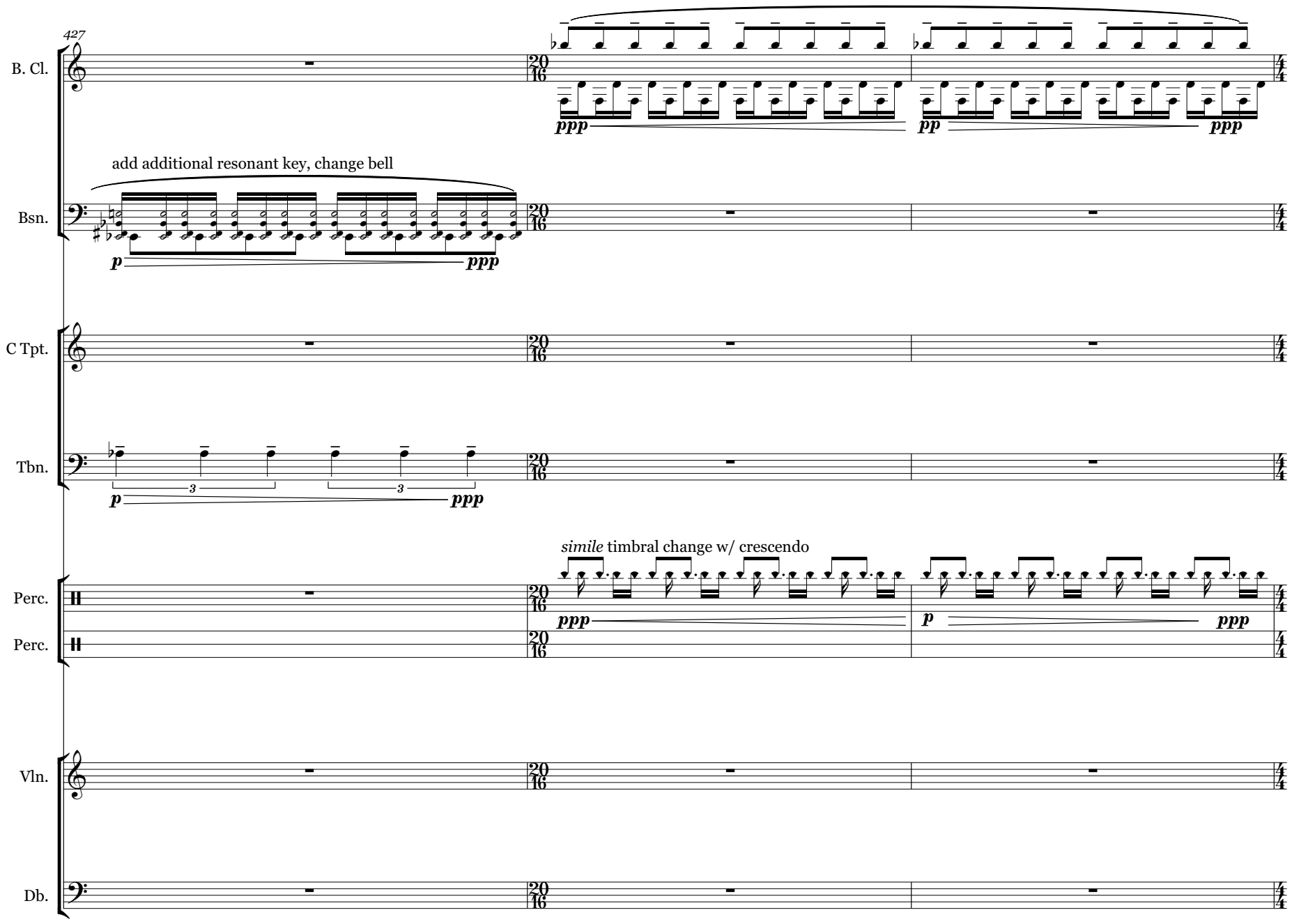

50
408
B. Cl.
G17
c#
c#
come sopra
Bsn.
ppp
p
ppp
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<4>
<7>
<5>
<7>
ppp
p

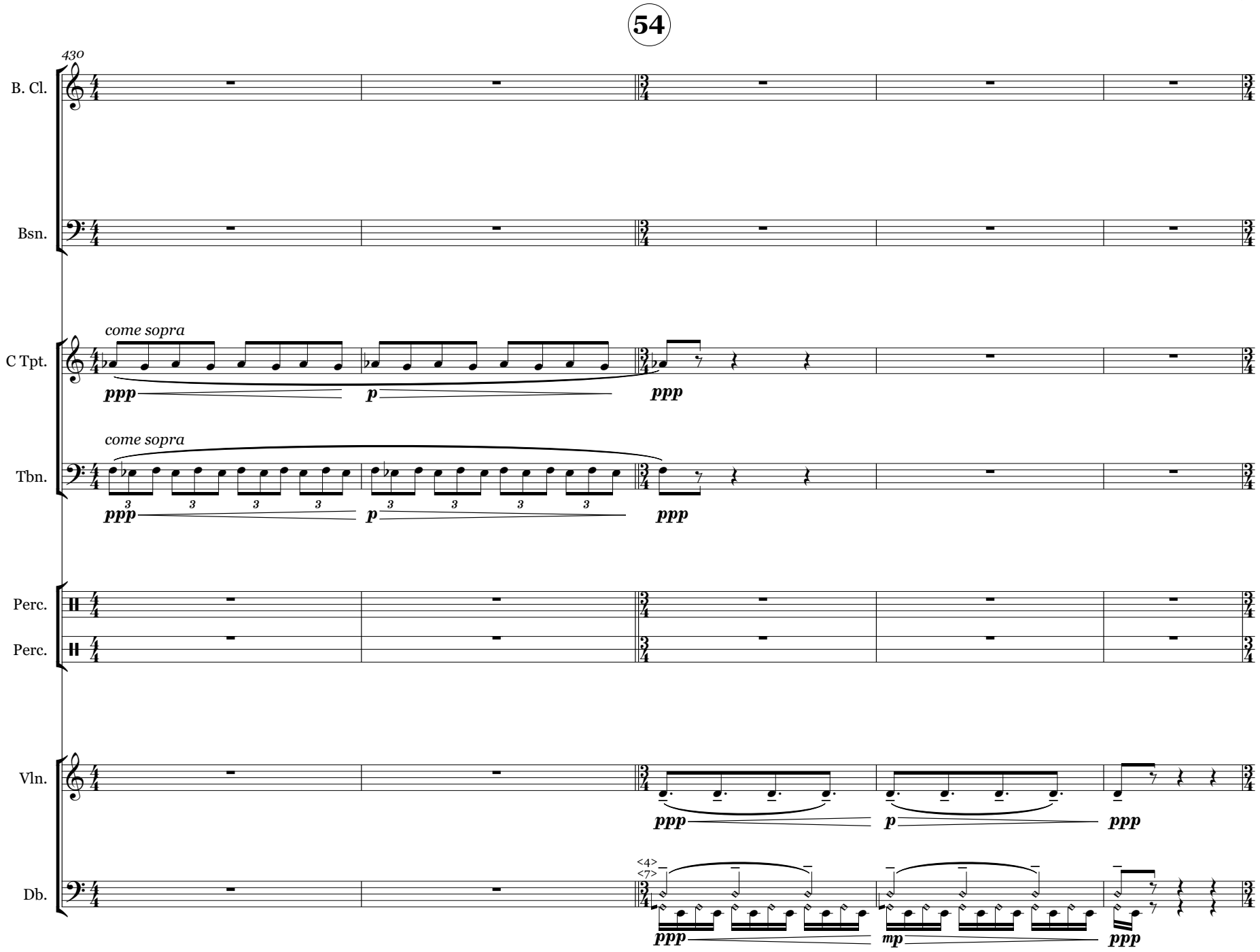

412
51
B. Cl.
Bsn.
Eb14
ppp
p
ppp
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<5>
<6>
ppp

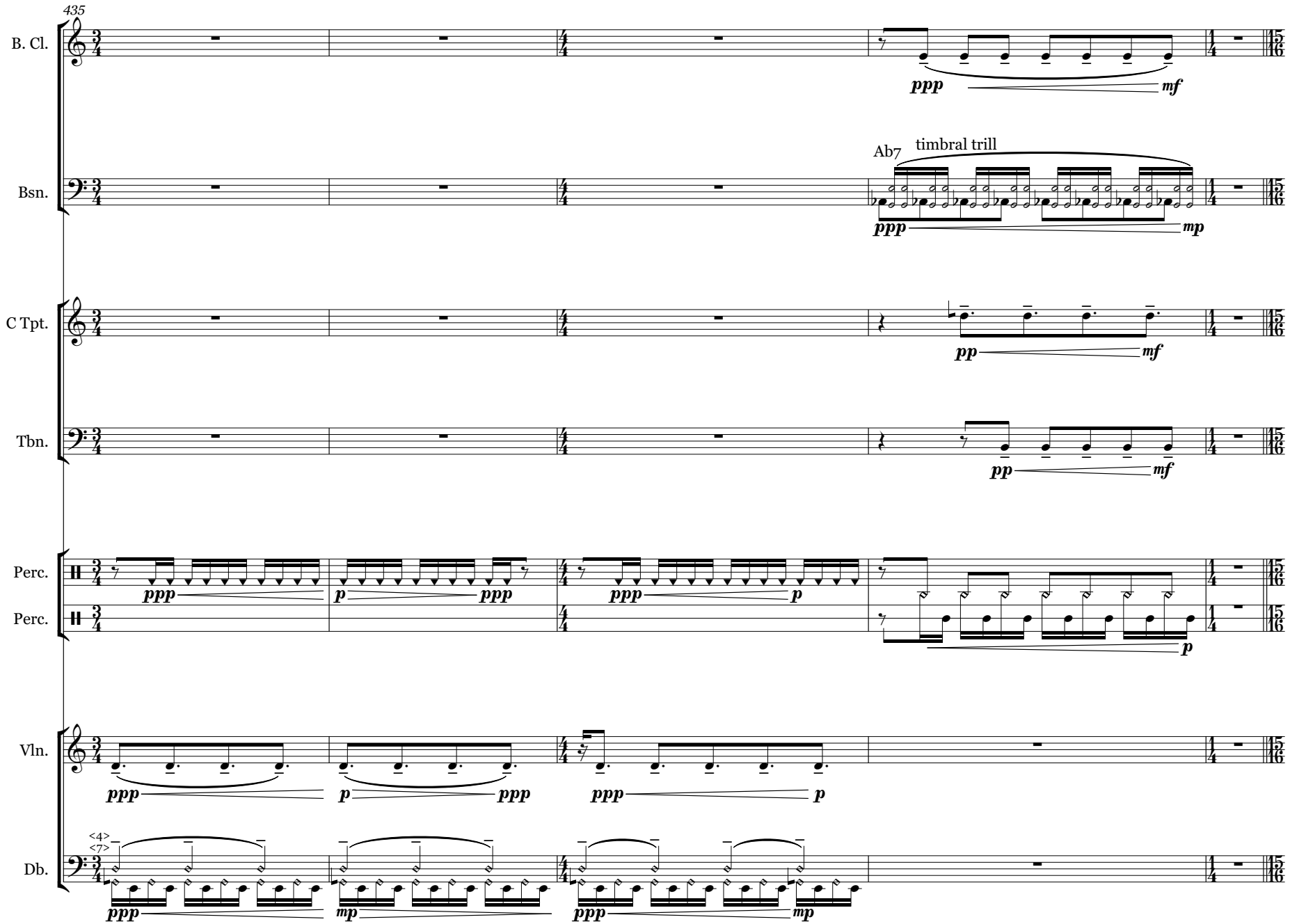

415
(B. Cl)
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
<4>
<7>
ppp
<5>
<7>
p
<5>
<6>
ppp

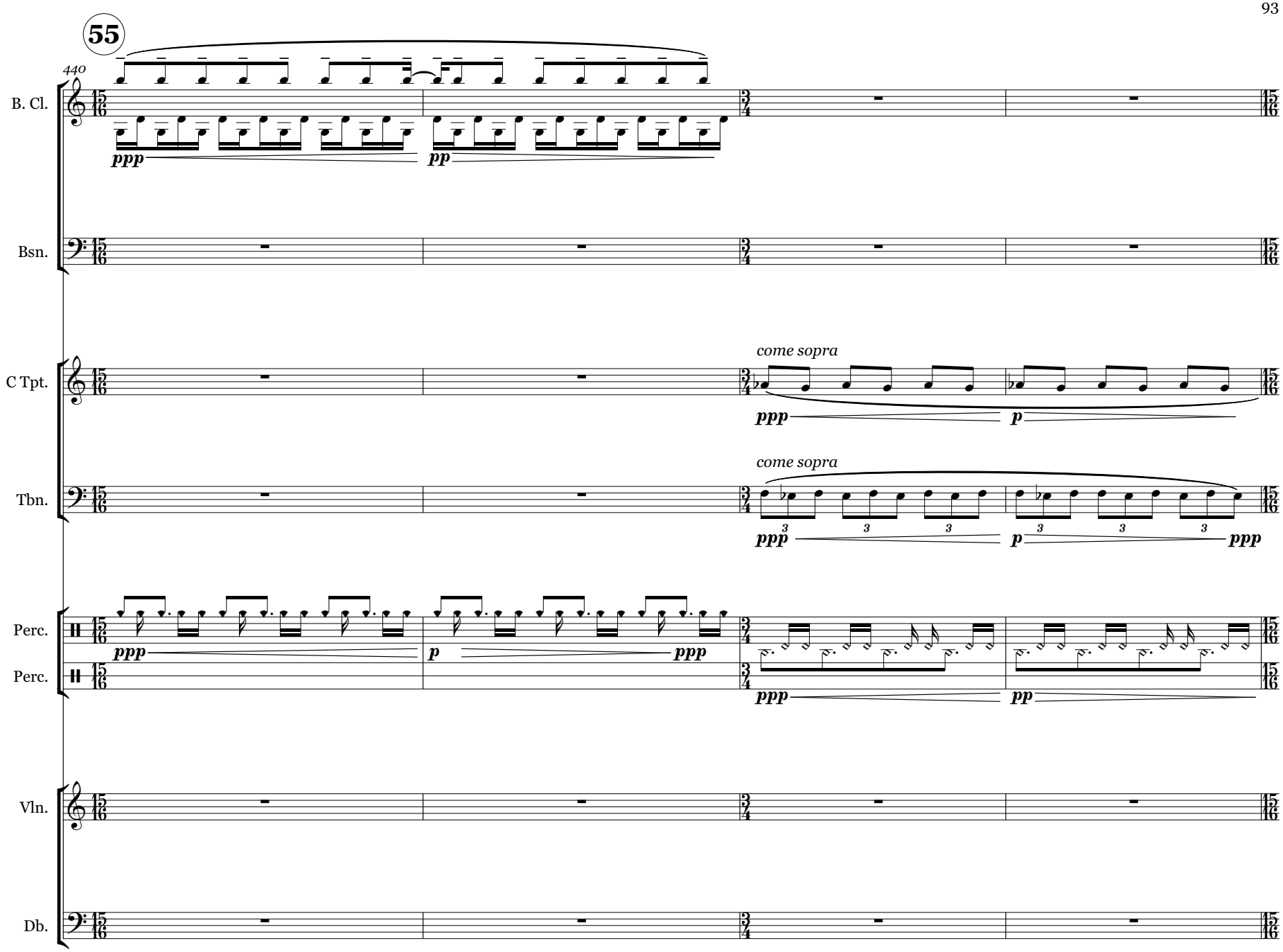

52
419
B. Cl.
ppp
pp
ppp
Bsn.
C Tpt.
gliss - soft, relaxed, and gestural
ppp
p
Tbn.
lip gliss - soft, relaxed, and gestural
ppp
p
(high pot)
rim
body of pot
Perc.
ppp
p
ppp
Perc.
Vln.
Db.

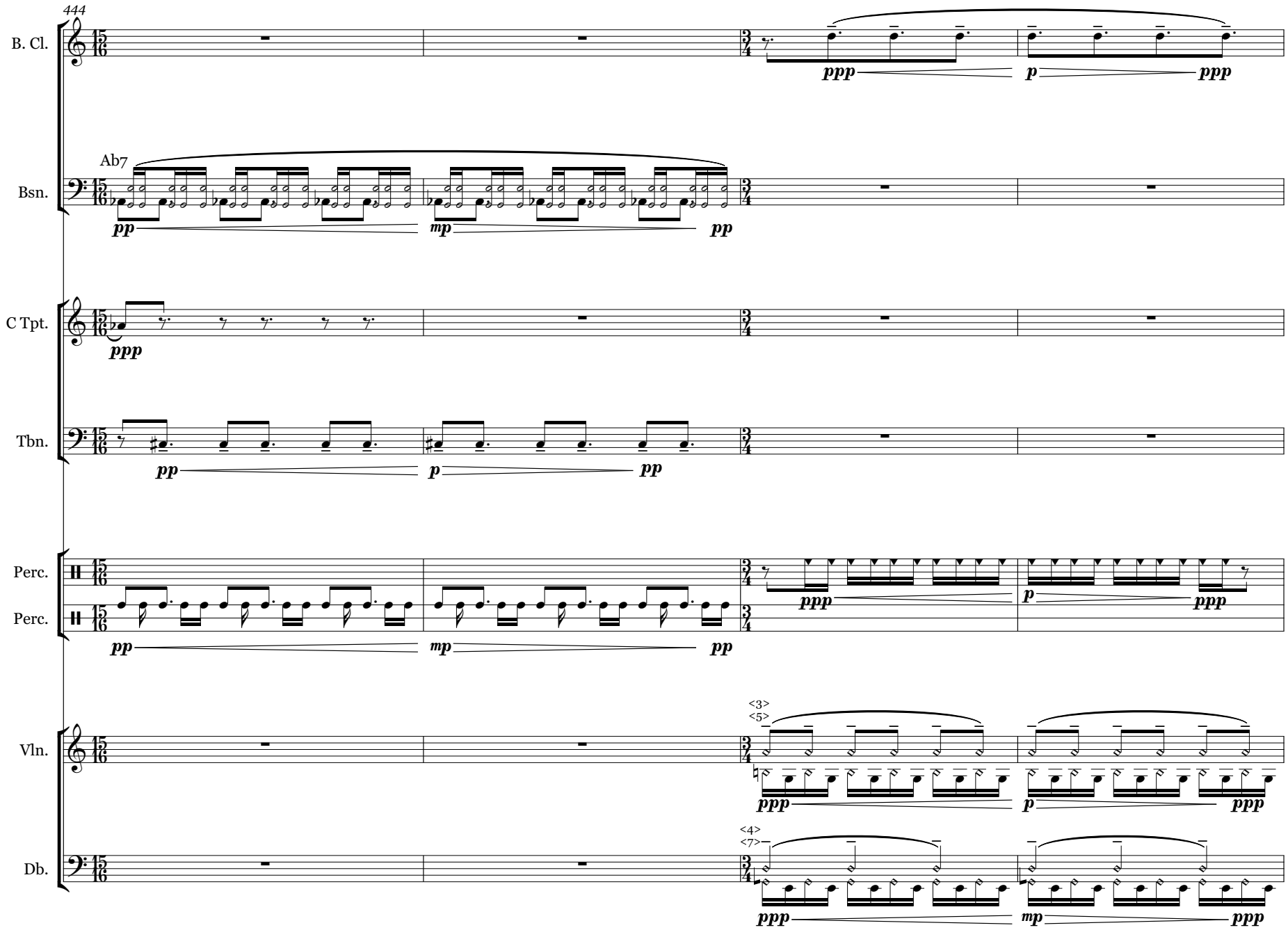

423
53
B. Cl.
Bsn.
Eb14
simile
ppp
C Tpt.
ppp
Tbn.
ppp
3
3
ppp
Perc.
Perc.
Vln.
ppp
p
ppp
Db.
<4>
<7>
ppp
mp
ppp

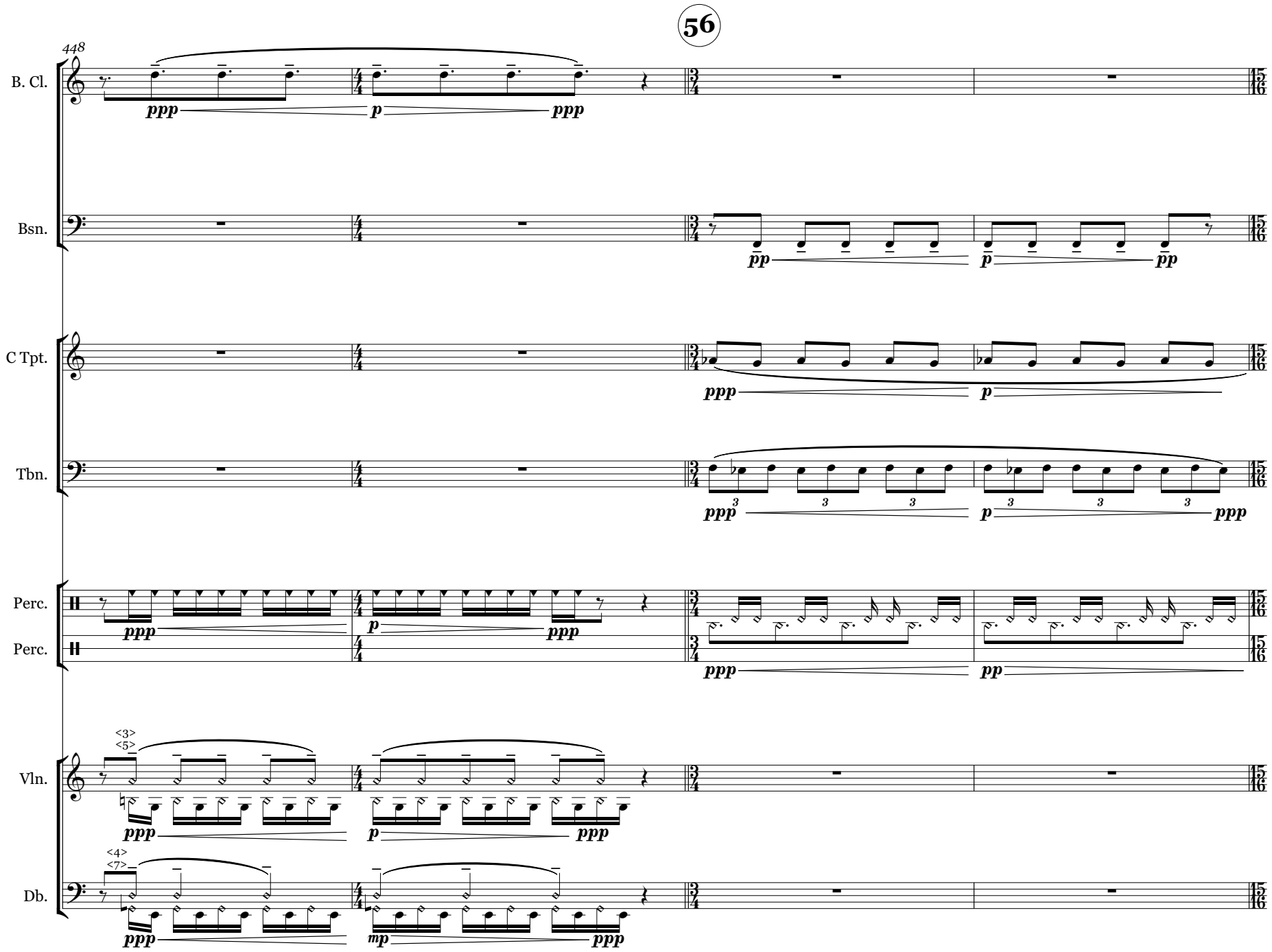

427
B. Cl.
ppp
pp
ppp
add additional resonant key, change bell
Bsn.
p
ppp
C Tpt.
Tbn.
3
3
p
ppp
simile timbral change w/ crescendo
Perc.
Perc.
ppp
p
ppp
Vln.
Db.

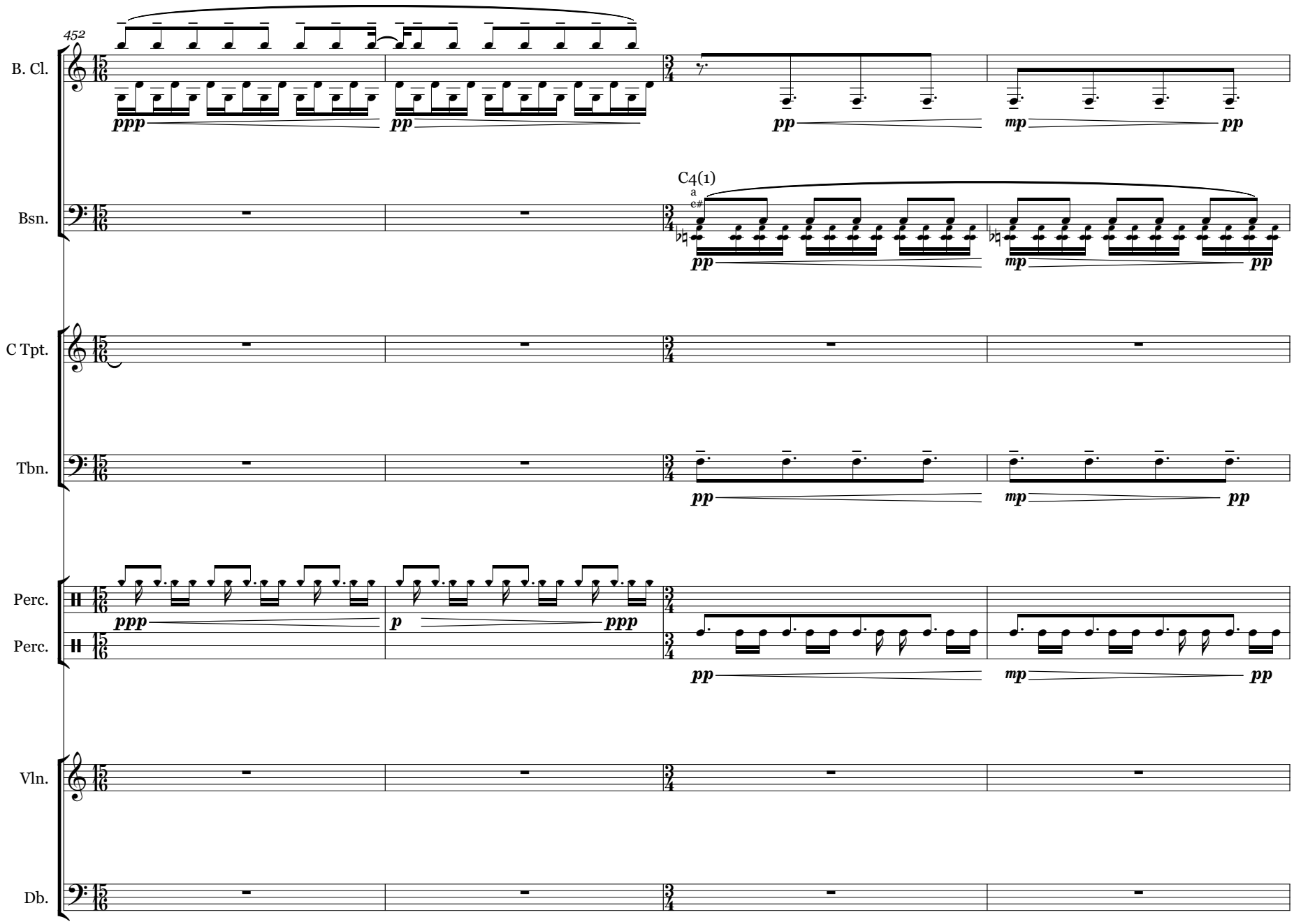

54
430
B. Cl.
Bsn.
C Tpt.
come sopra
ppp
p
ppp
Tbn.
come sopra
ppp
p
ppp
Perc.
Perc.
Vln.
ppp
p
ppp
Db.
<4>
<7>
ppp
mp
ppp

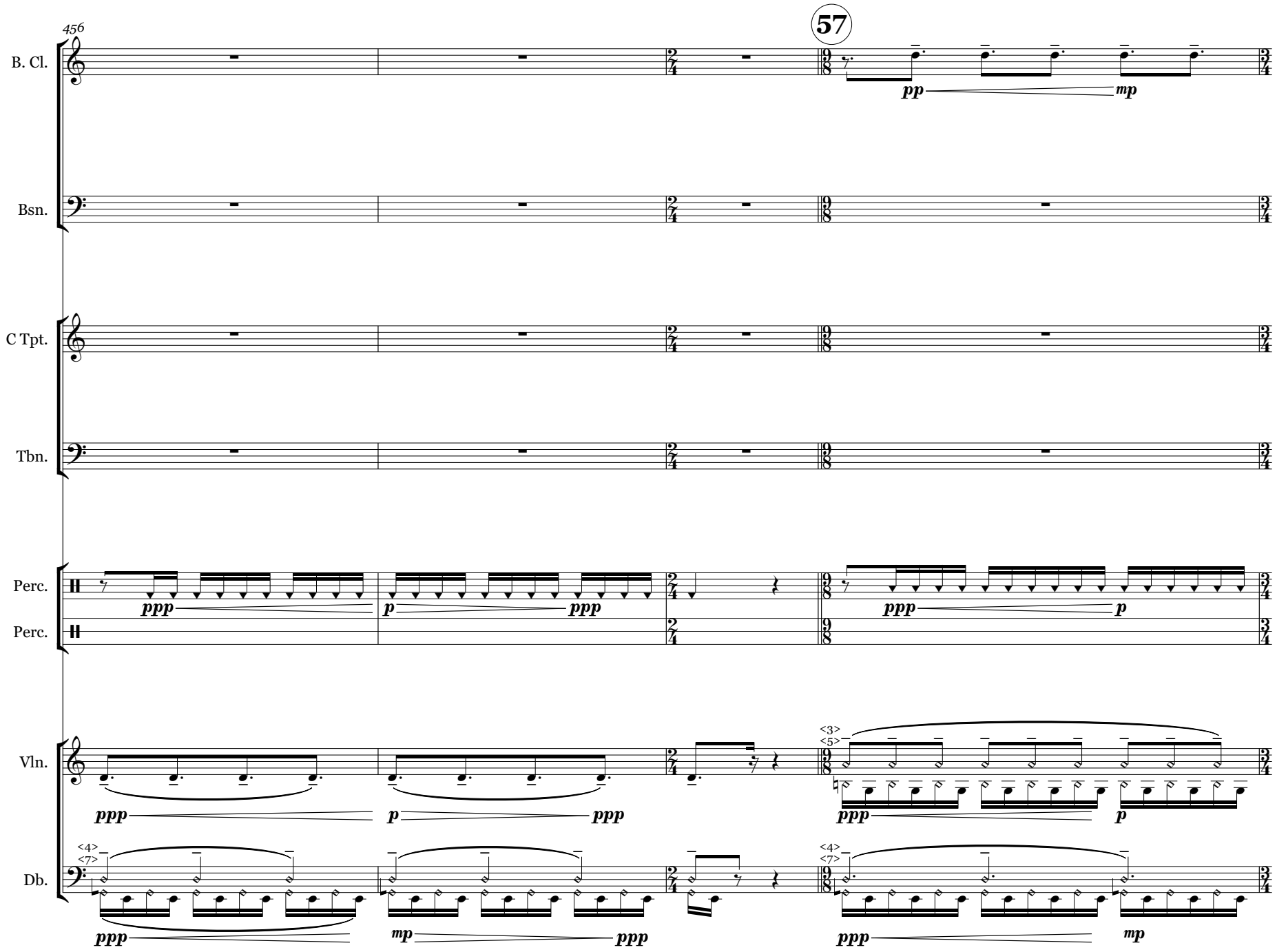

435
B. Cl.
ppp
mf
Ab7
timbral trill
Bsn.
ppp
mp
C Tpt.
pp
mf
Tbn.
pp
mf
Perc.
Perc.
ppp
p
ppp
ppp
p
p
Vln.
ppp
p
ppp
ppp
p
Db.
<4>
<7>
ppp
mp
ppp
mp

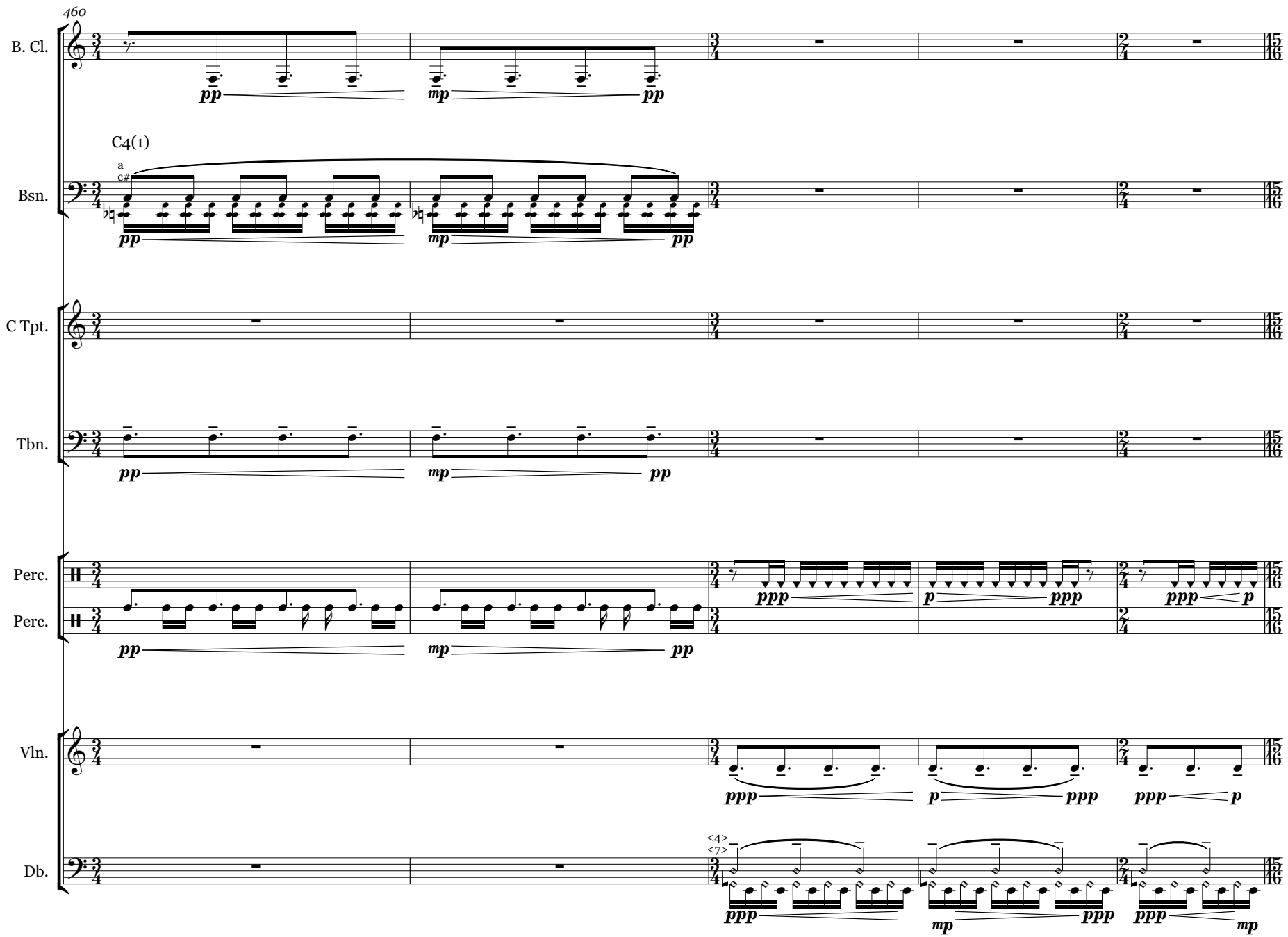

55
440
B. Cl.
ppp
pp
Bsn.
C Tpt.
come sopra
ppp
p
Tbn.
come sopra
ppp
p
ppp
Perc.
ppp
p
ppp
Perc.
ppp
pp
Vln.
Db.

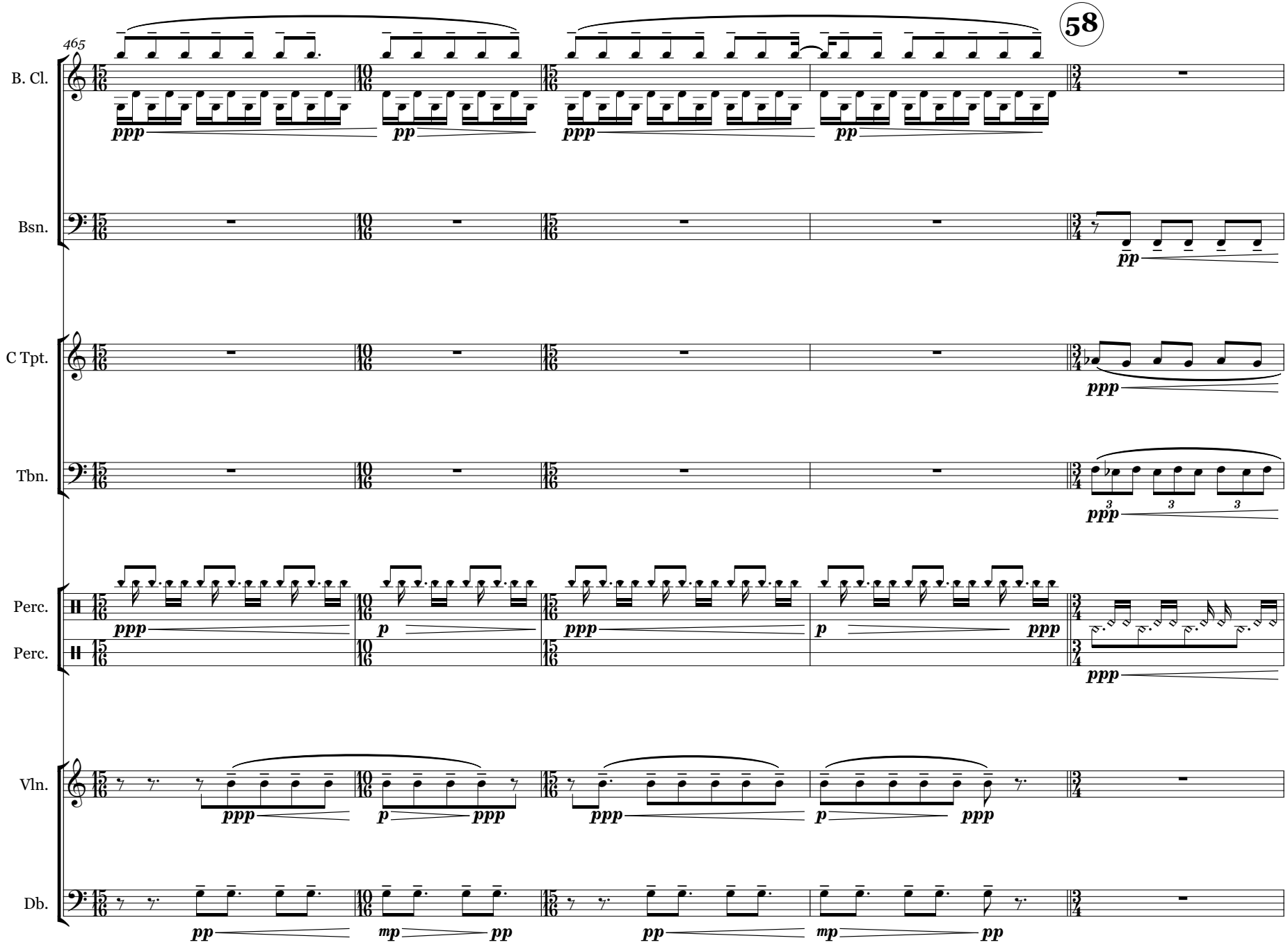

444
B. Cl.
Ab7
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
p
pp
mp
<3>
<5>
<4>
<7>

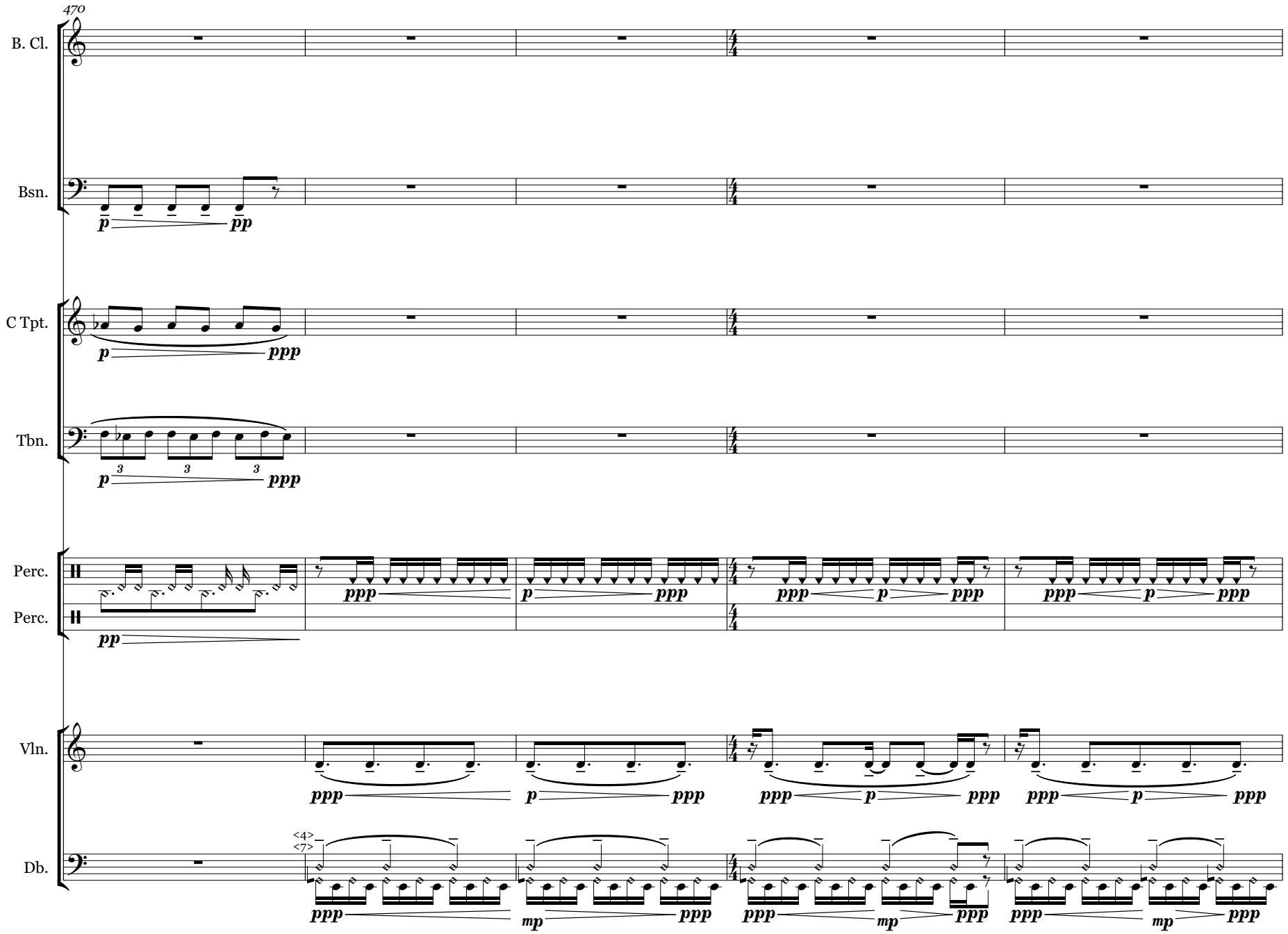

56
448
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
p
ppp
pp
p
pp
ppp
p
ppp
ppp
pp
<3>
<5>
<4>
<7>
ppp
p
ppp
ppp
mp
ppp

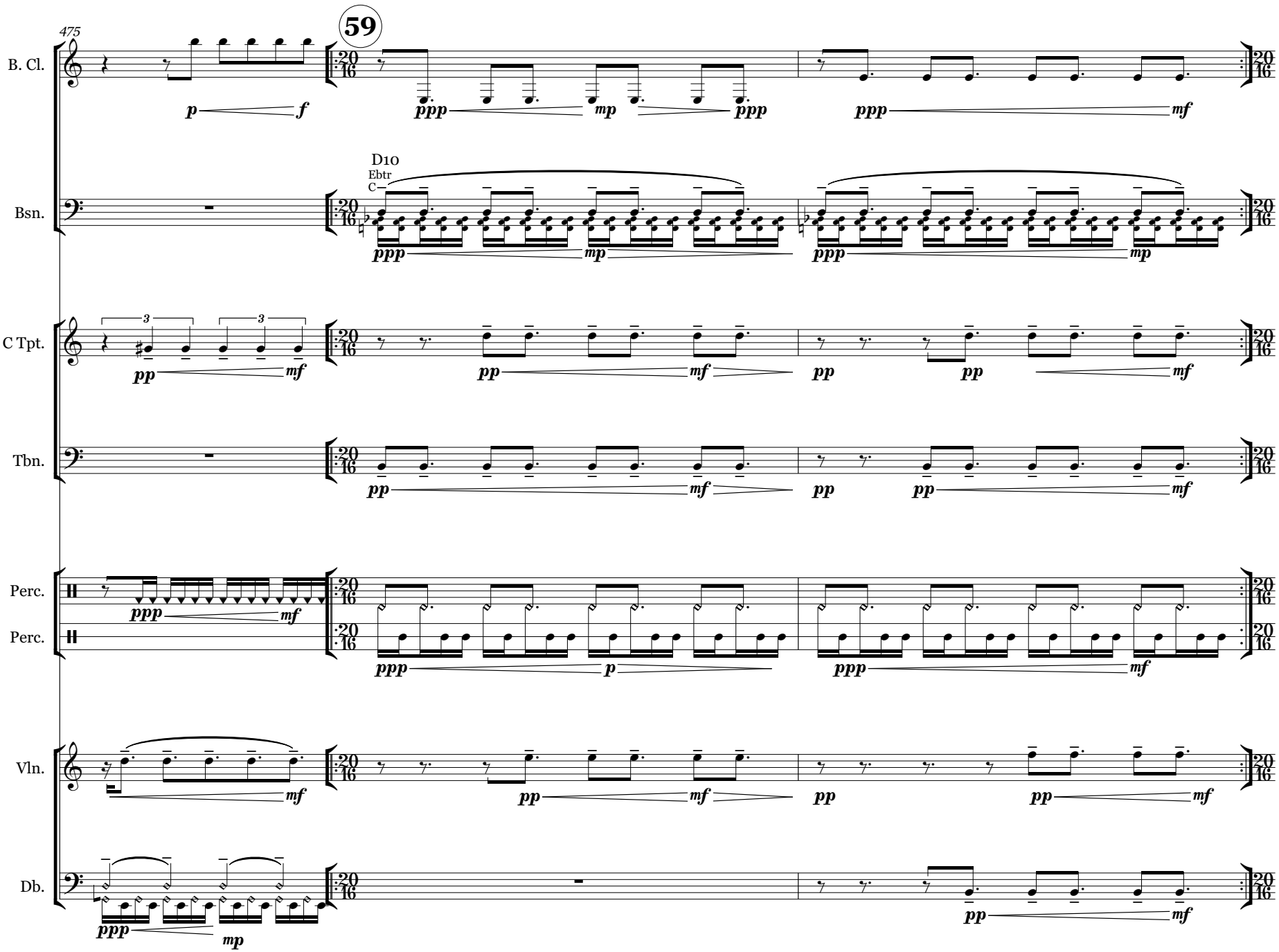

452
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
C4(1)
a
e#
ppp
pp
mp
p

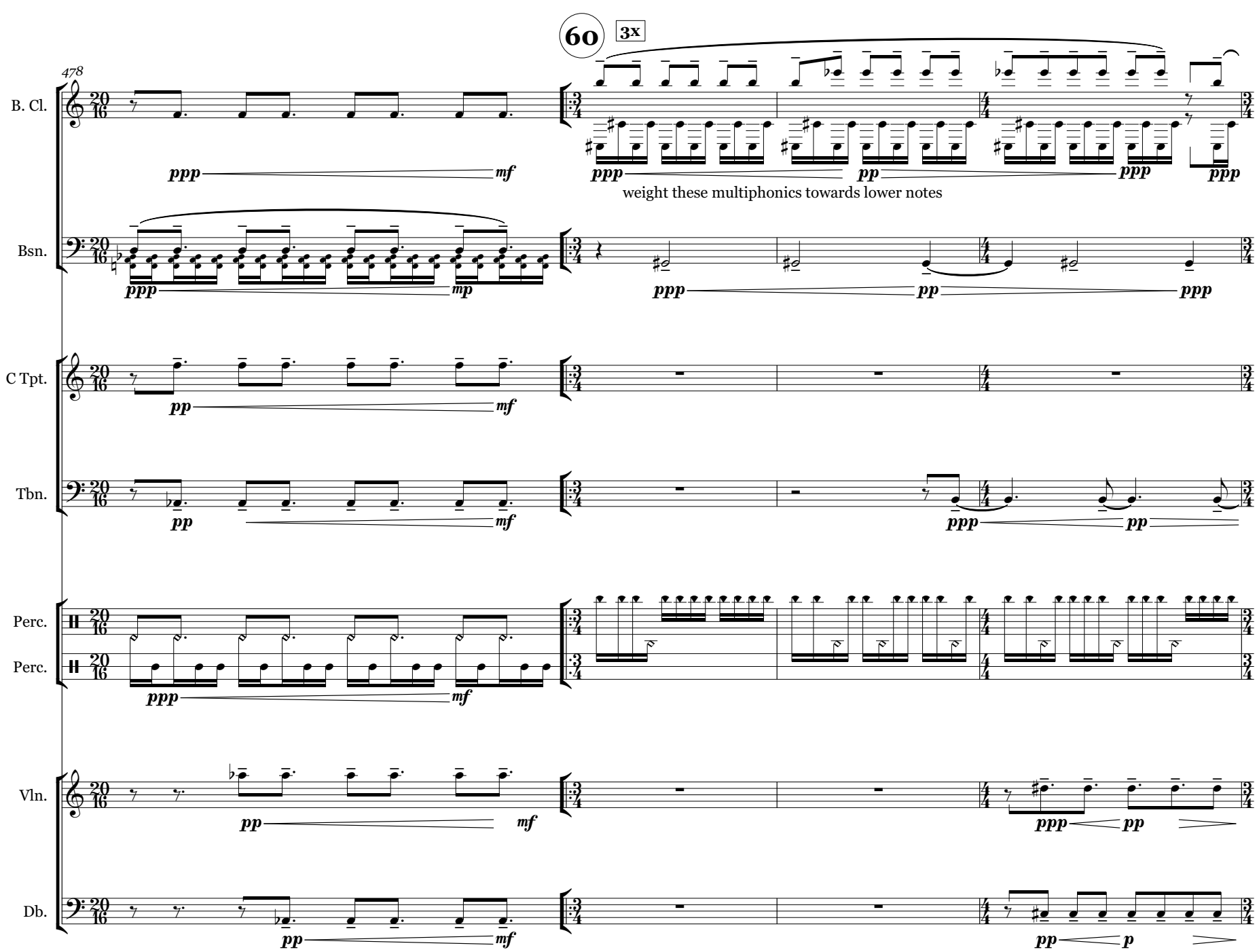

456
57
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
pp
mp
ppp
p
<3>
<5>
<4>
<7>

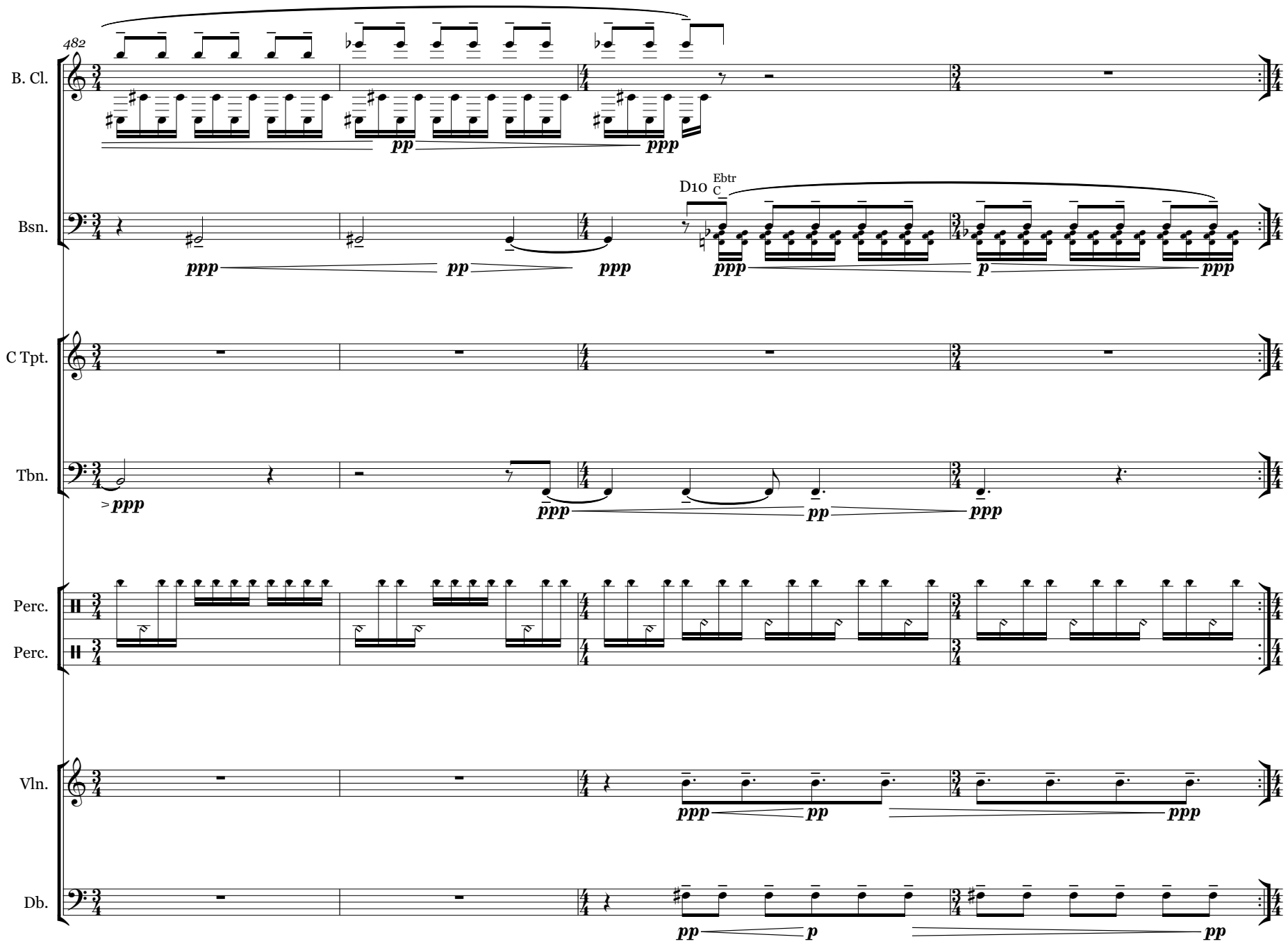

460
B. Cl.
pp
mp
pp
C4(1)
a
c#
Bsn.
pp
mp
pp
C Tpt.
Tbn.
pp
mp
pp
Perc.
Perc.
pp
mp
pp
ppp
p
ppp
ppp
p
Vln.
ppp
p
ppp
ppp
p
<4>
<7>
Db.
ppp
mp
ppp
ppp
mp

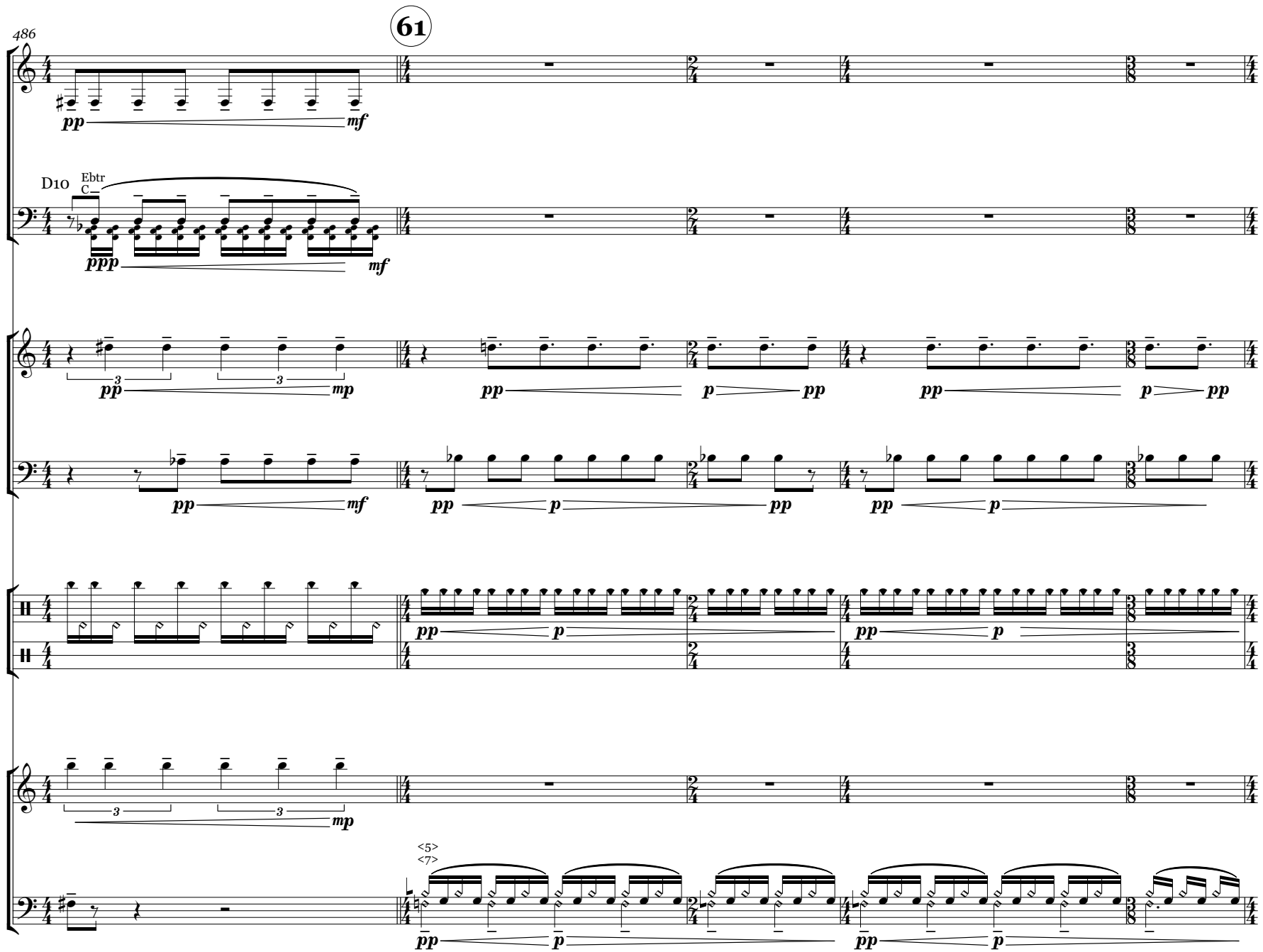

465
58
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
pp
p
mp

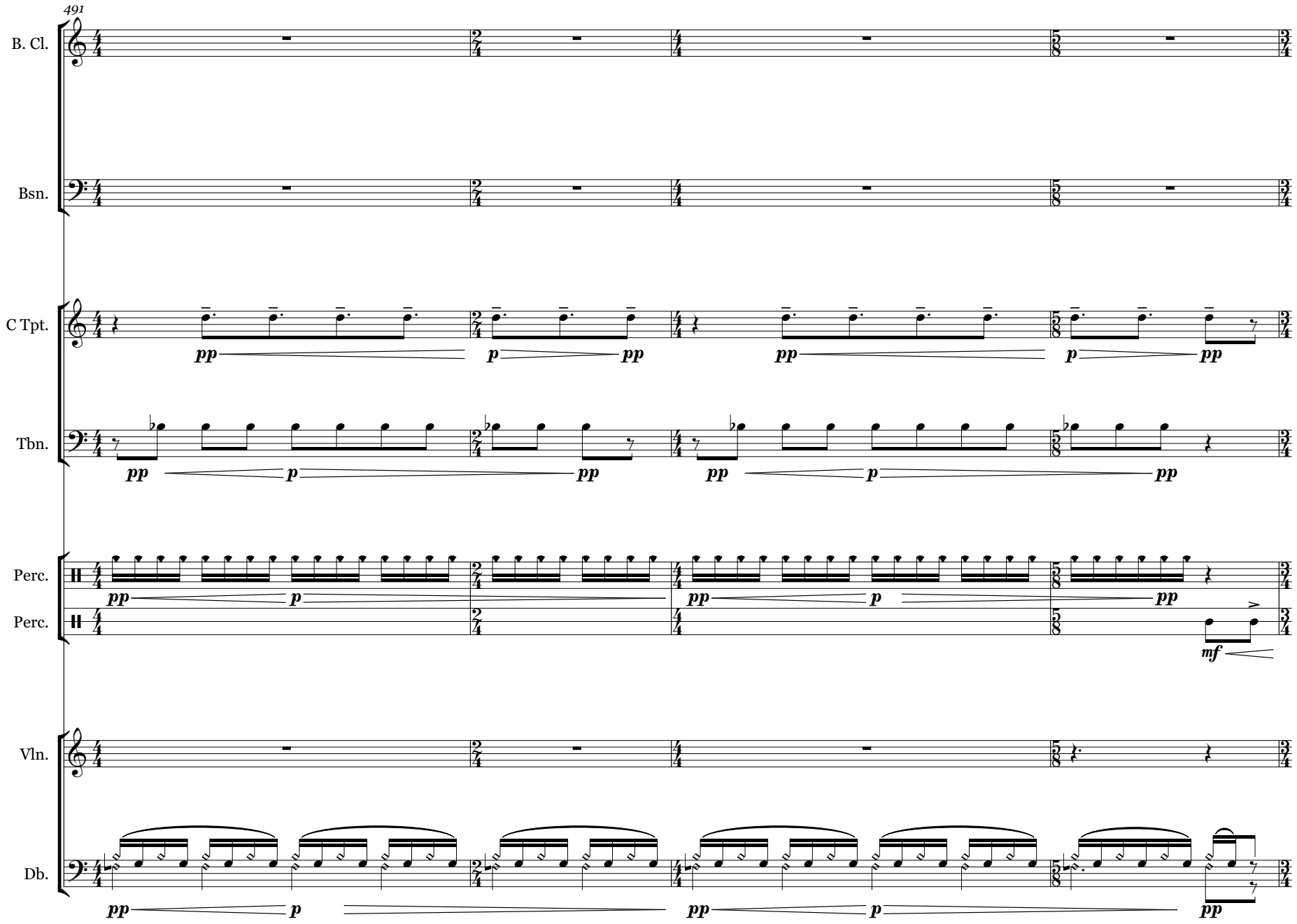

470
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
p
pp
ppp
mp
3
<4>
<7>

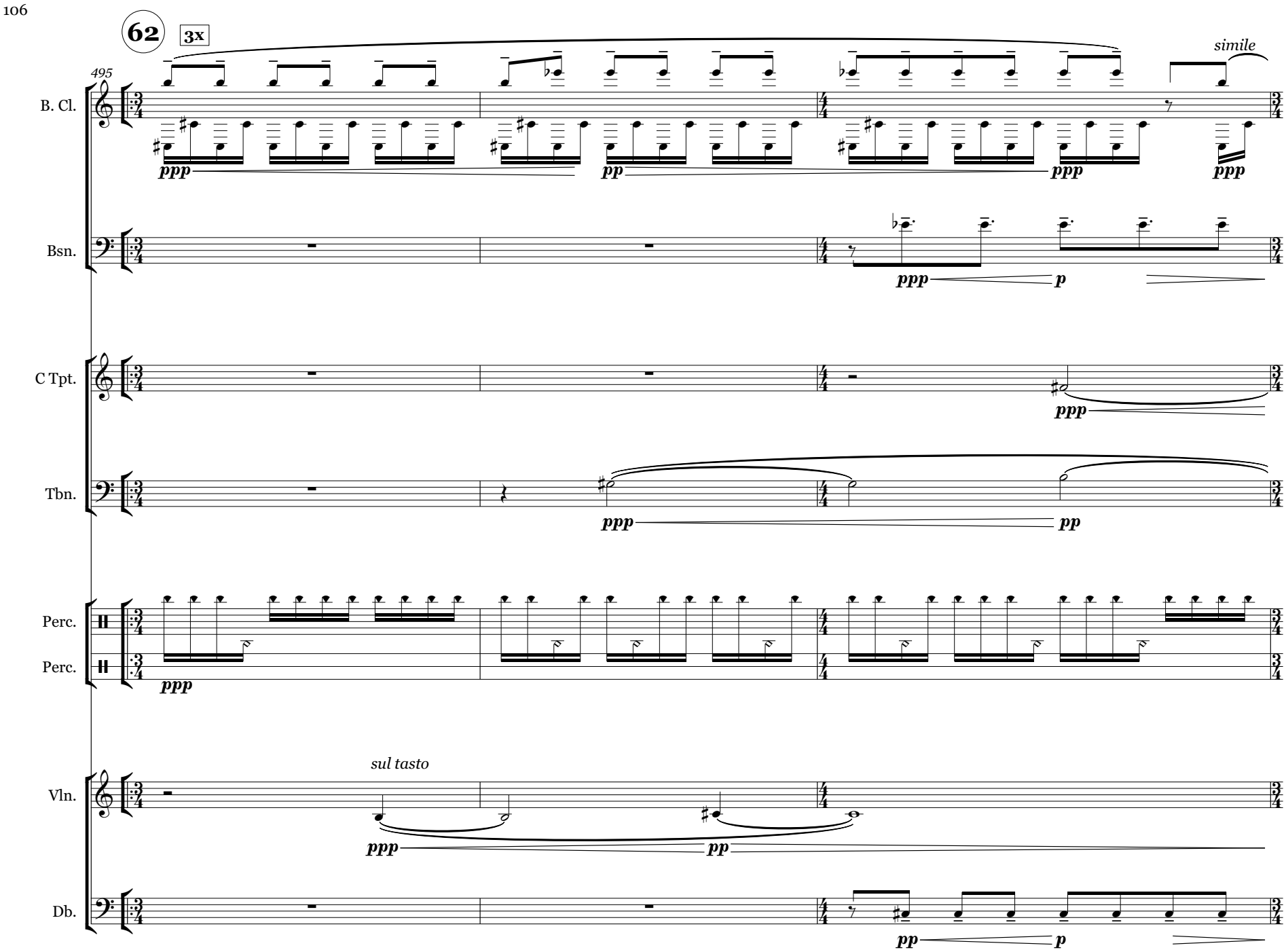

475
59
B. Cl.
Bsn.
D10
Ebtr
C
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

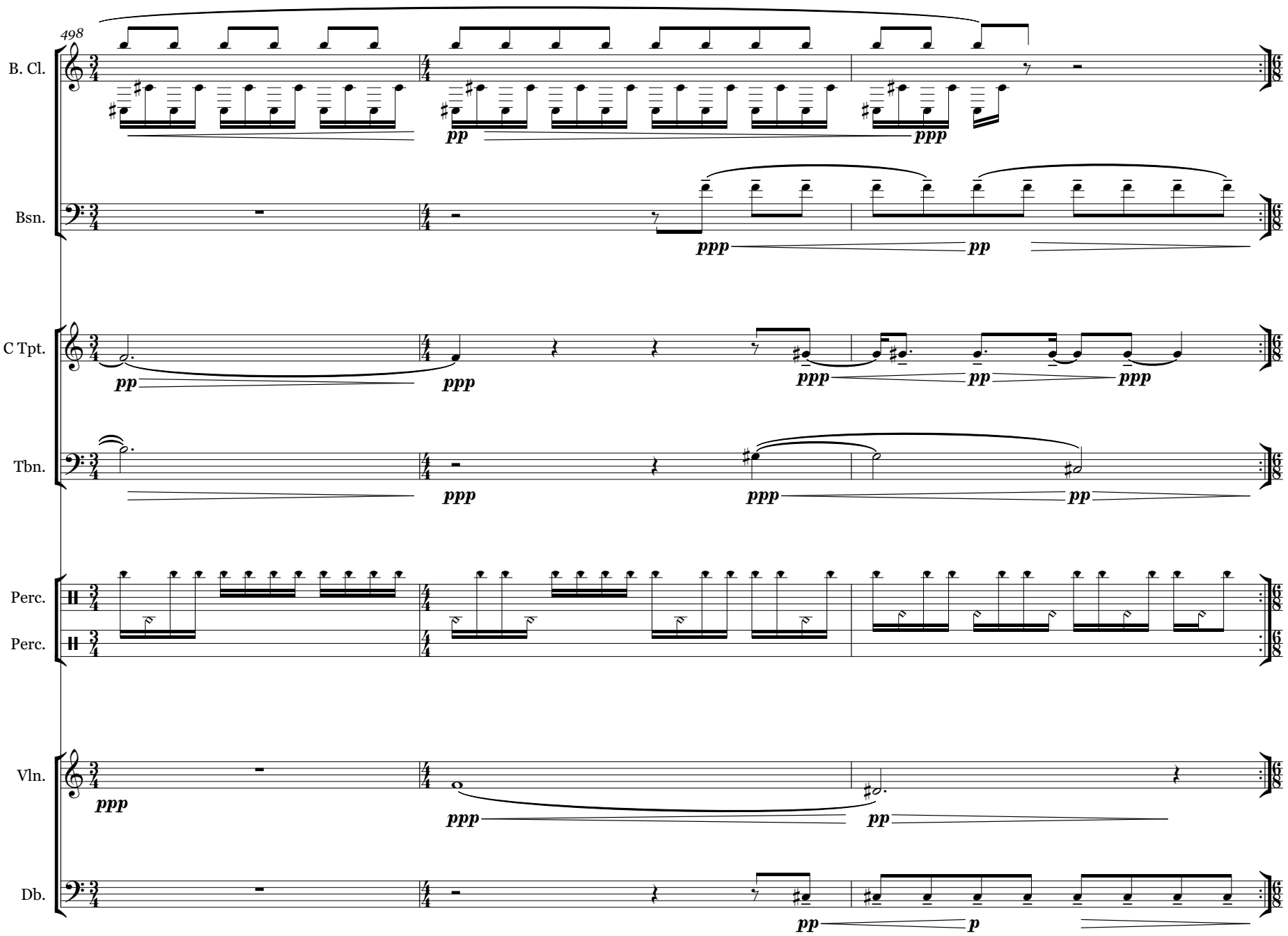

60
3x
478
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
mf
pp
mp
weight these multiphonics towards lower notes
p

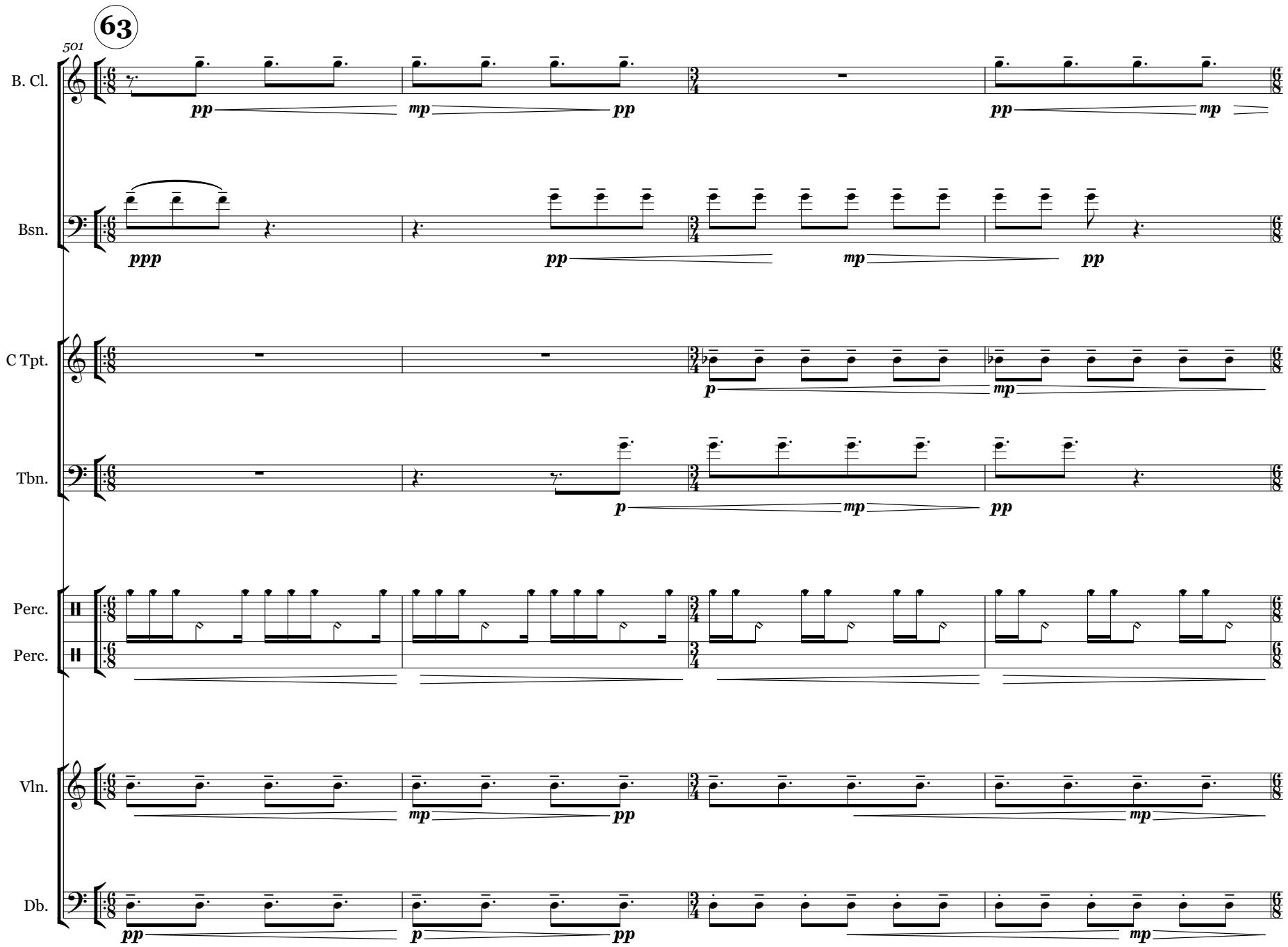

482
B. Cl.
pp
ppp
Bsn.
D10
Ebtr
C
ppp
pp
ppp
ppp
p
ppp
C Tpt.
Tbn.
ppp
ppp
pp
ppp
Perc.
Perc.
Vln.
ppp
pp
ppp
Db.
pp
p
pp

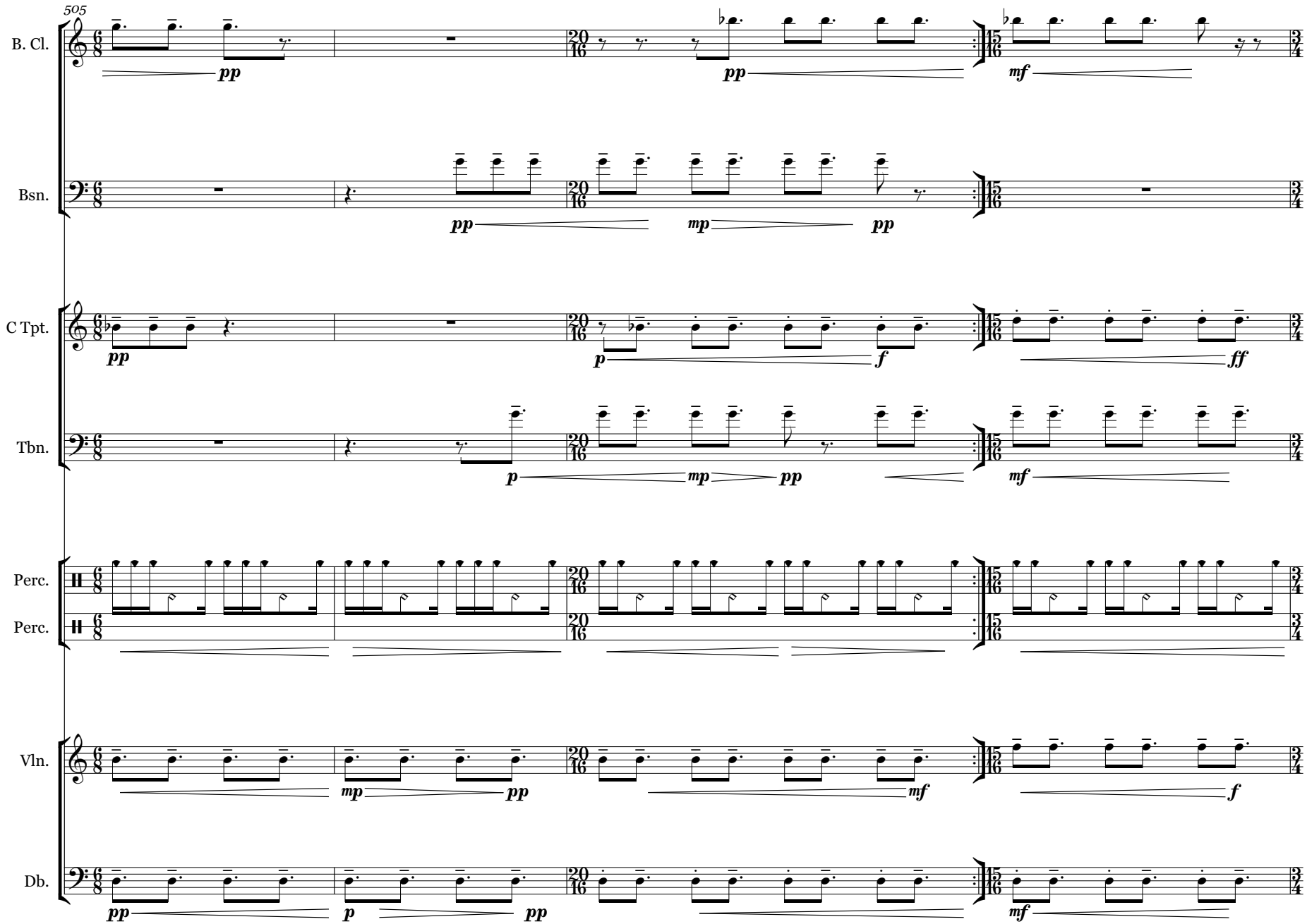

61
486
B. Cl.
pp
mf
D10
Ebtr
C
Bsn.
ppp
mf
C Tpt.
3
pp
mp
pp
p
pp
pp
p
pp
Tbn.
pp
mf
pp
p
pp
pp
p
Perc.
Perc.
pp
p
pp
p
Vln.
3
3
mp
<5>
<7>
Db.
pp
p
pp
p

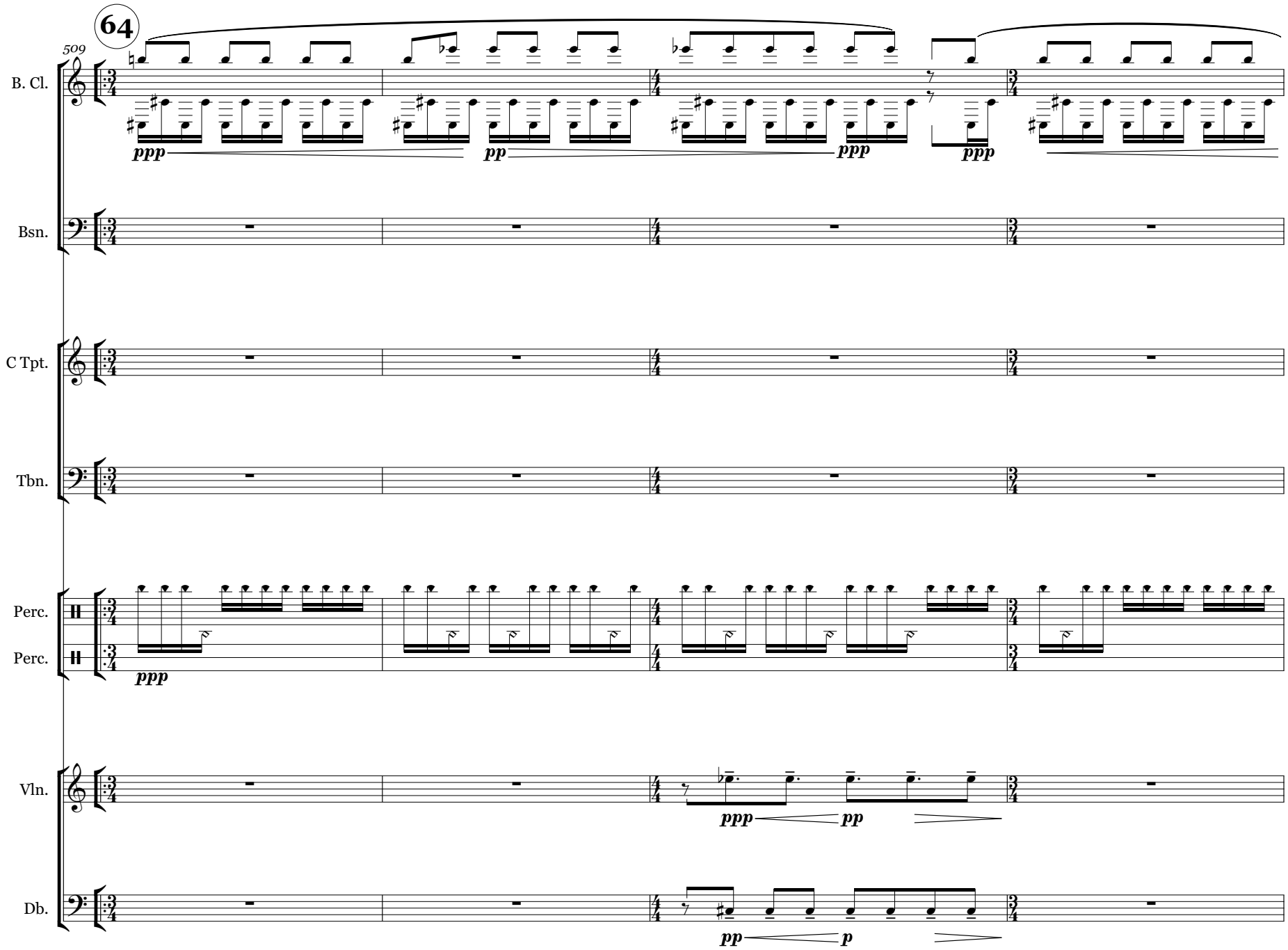

491
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
pp
p
mf

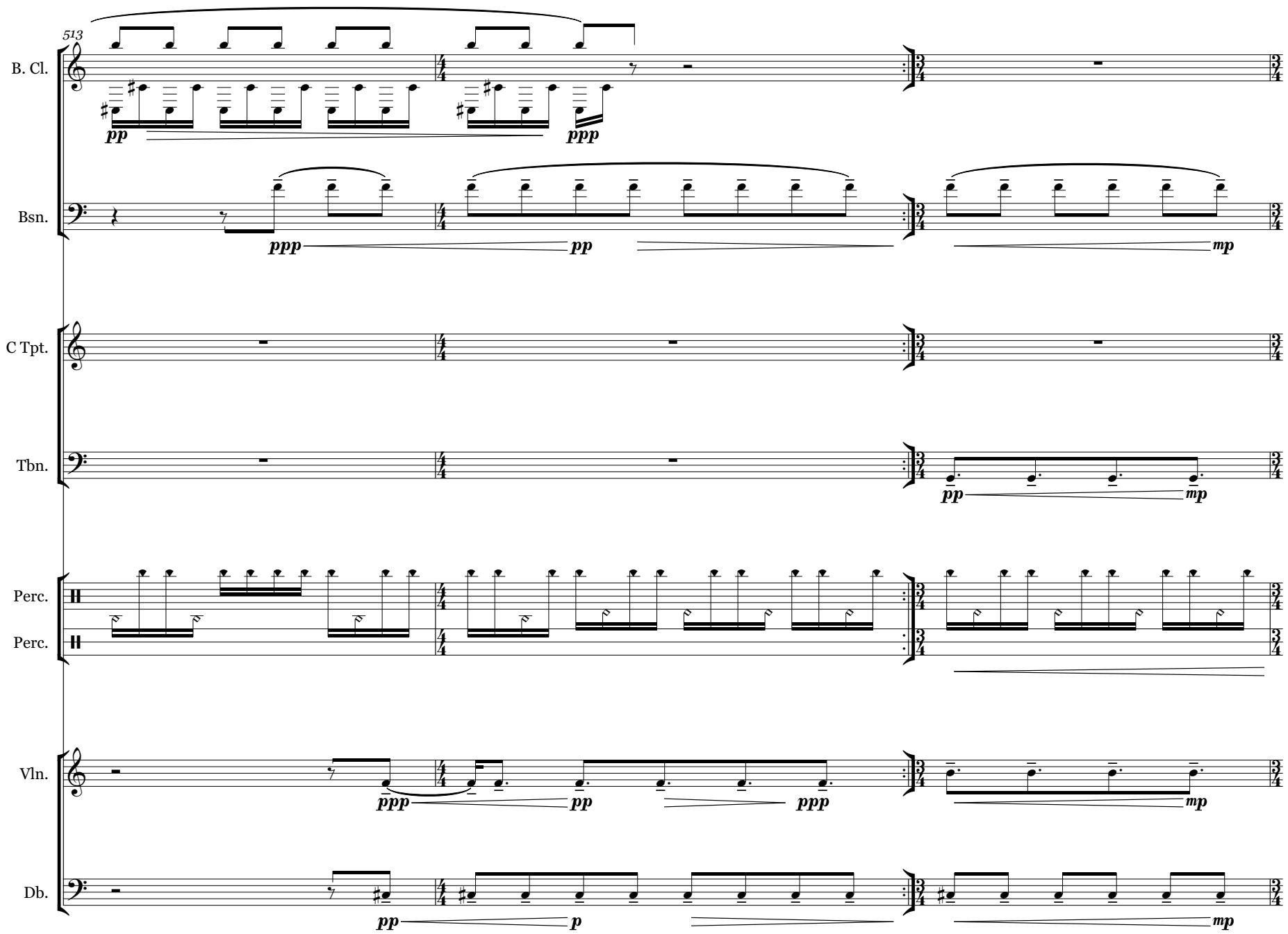

62
3x
495
simile
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
sul tasto
ppp
pp
p

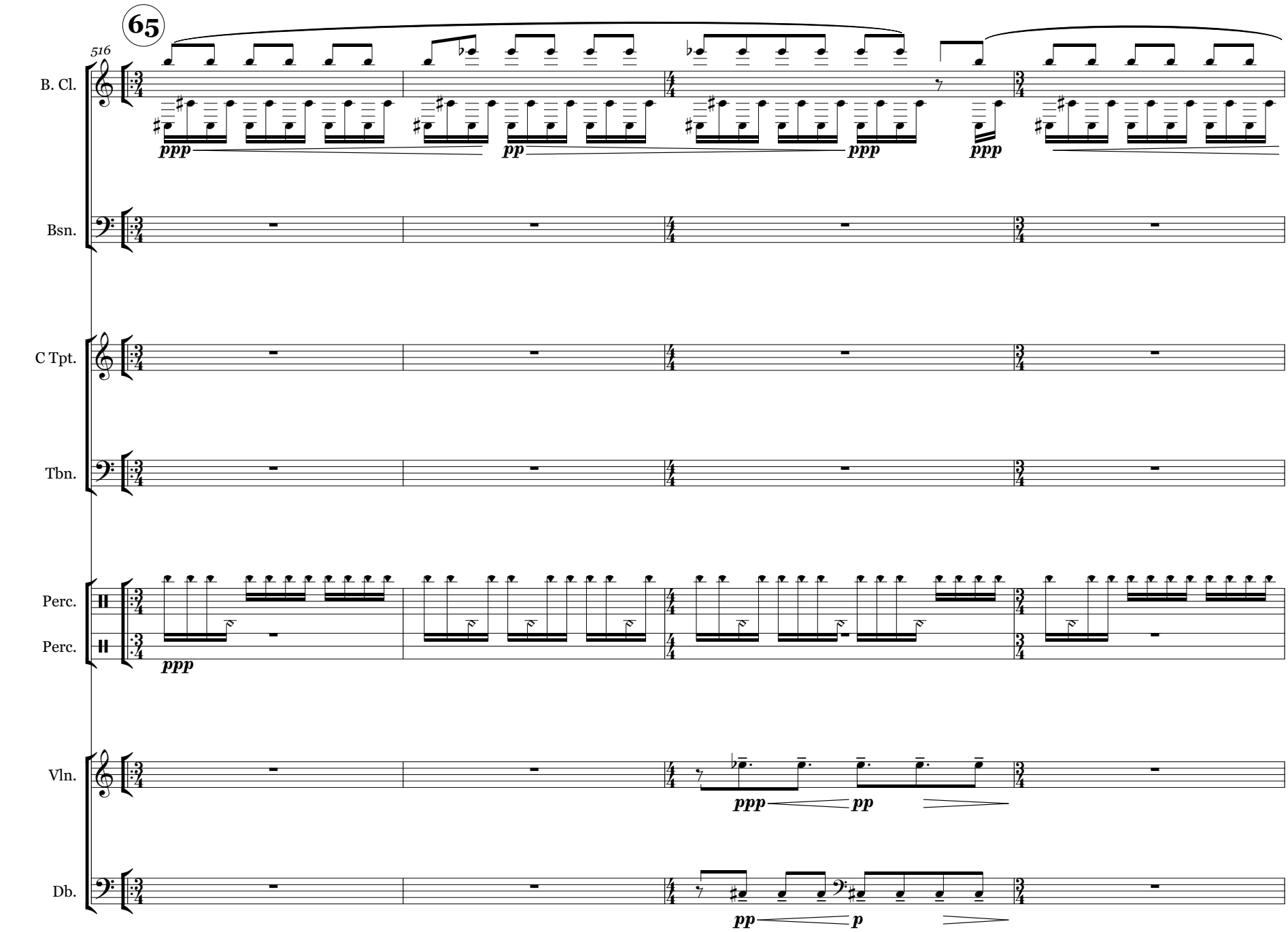

498
B. Cl.
pp
ppp
Bsn.
ppp
pp
C Tpt.
pp
ppp
ppp
pp
ppp
Tbn.
ppp
ppp
pp
Perc.
Perc.
Vln.
ppp
ppp
pp
Db.
pp
p

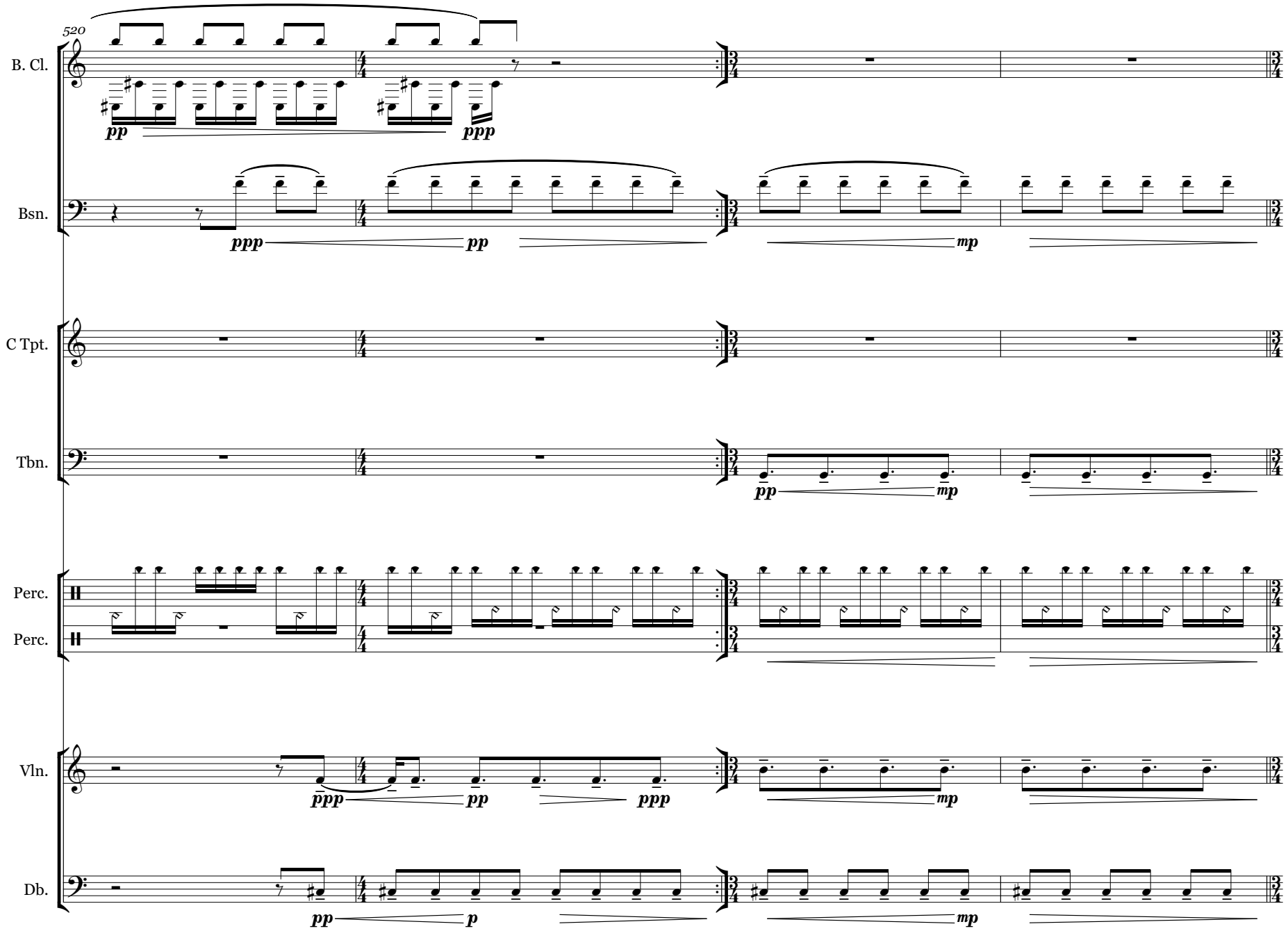

63
501
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
pp
mp
p

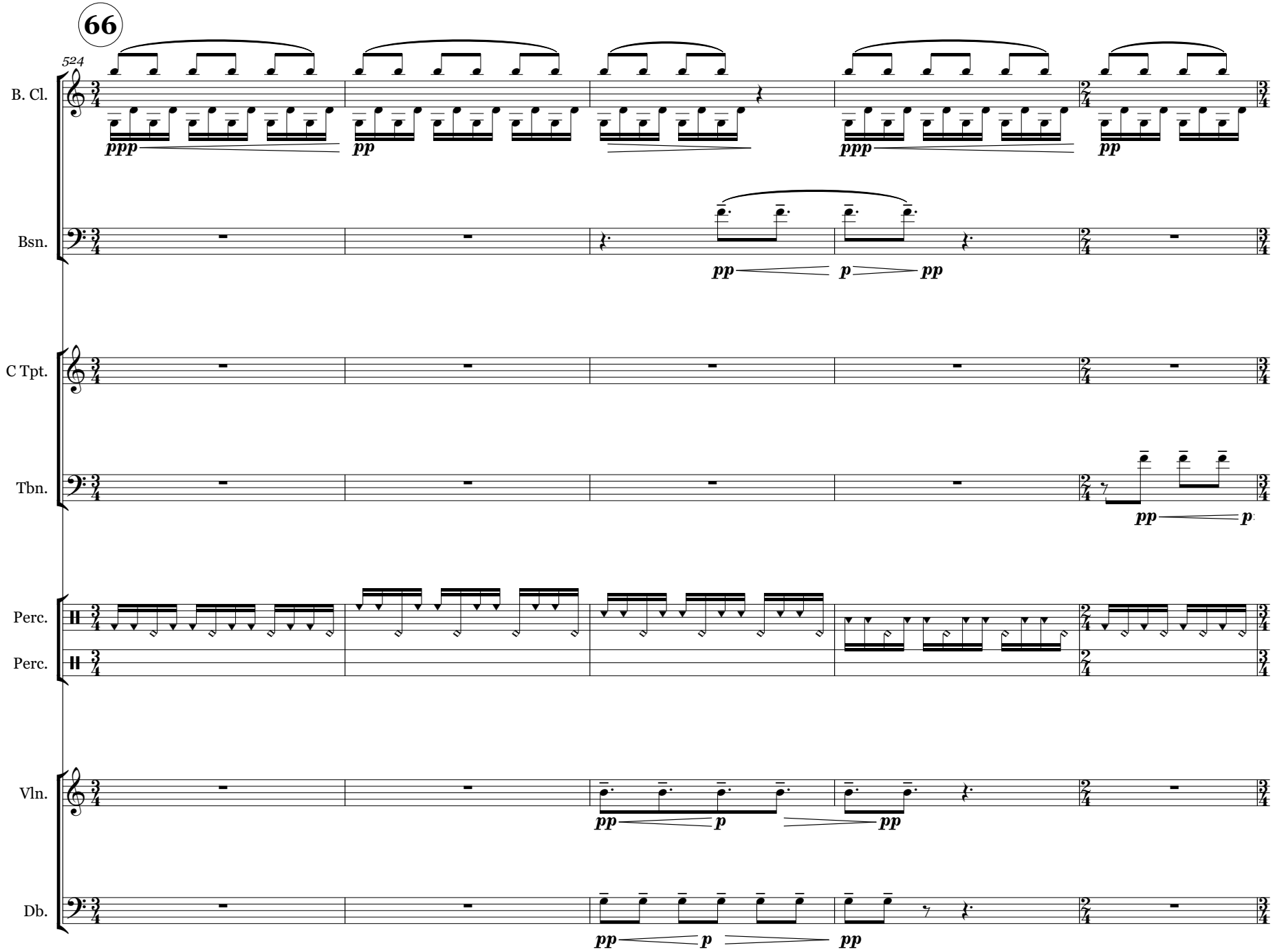

505
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

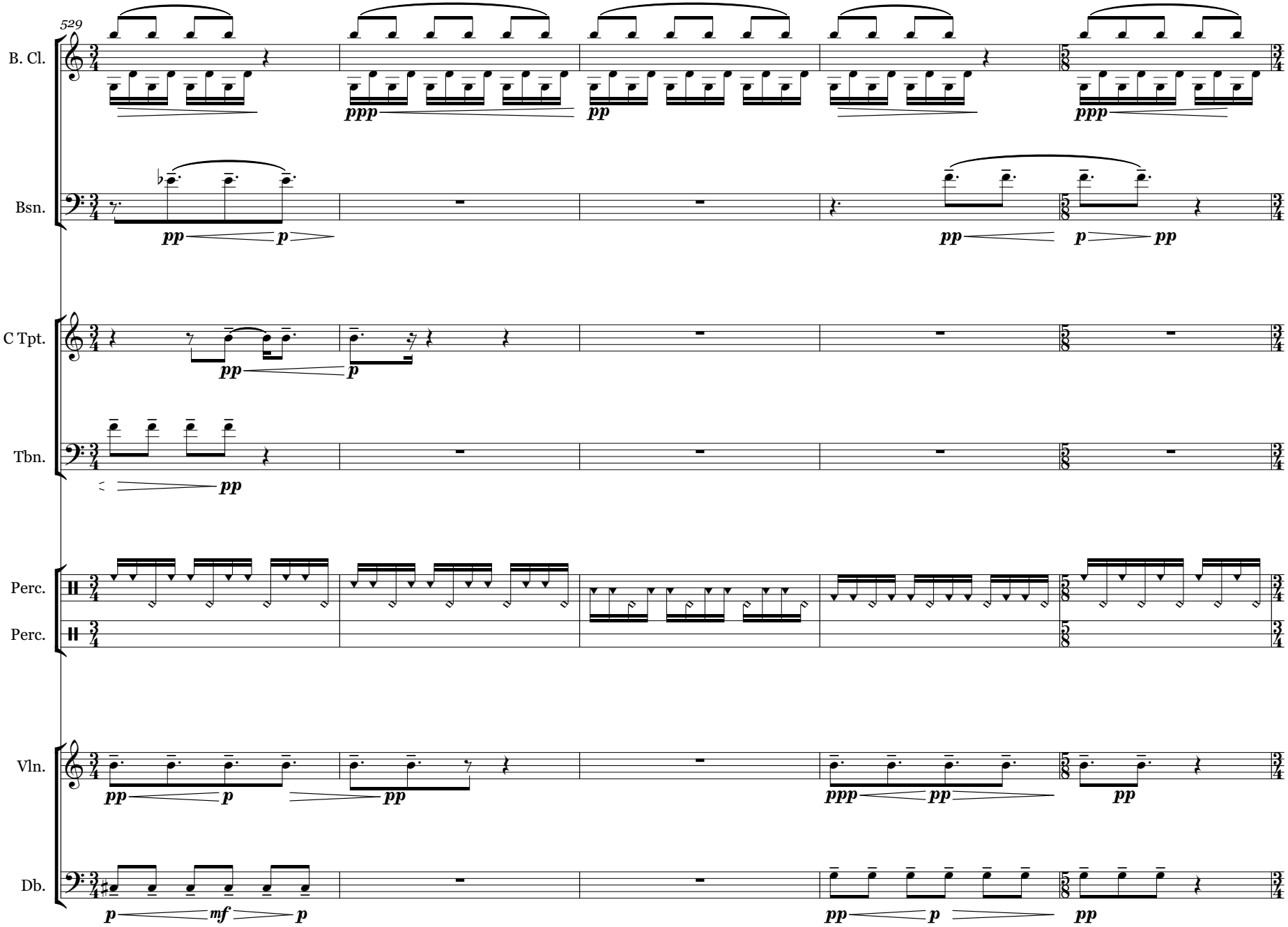

64
509
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
pp
ppp
ppp
ppp
ppp
pp
pp
p

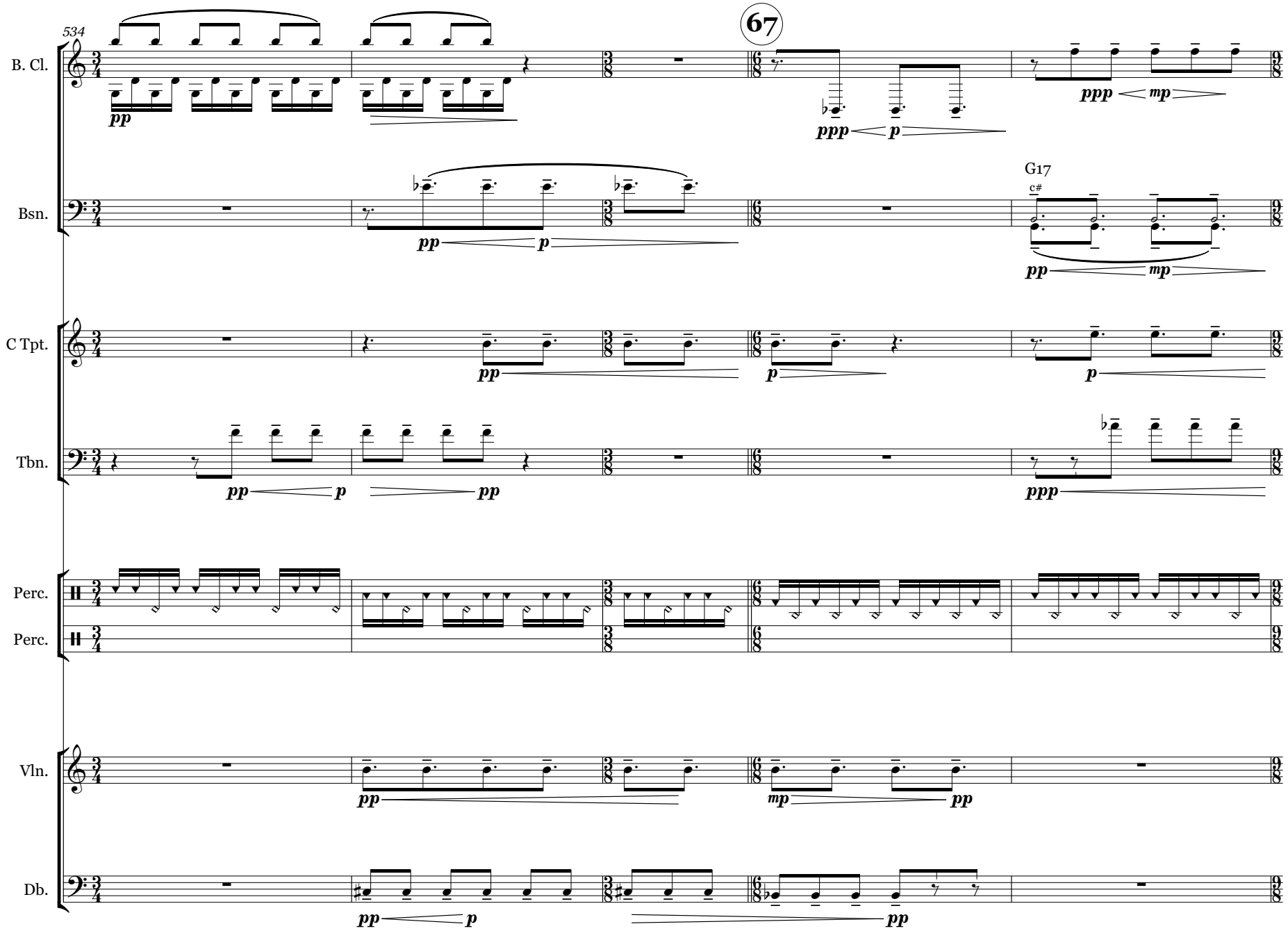

513
B. Cl.
pp
ppp
Bsn.
ppp
pp
mp
C Tpt.
Tbn.
pp
mp
Perc.
Perc.
Vln.
ppp
pp
ppp
mp
Db.
pp
p
mp

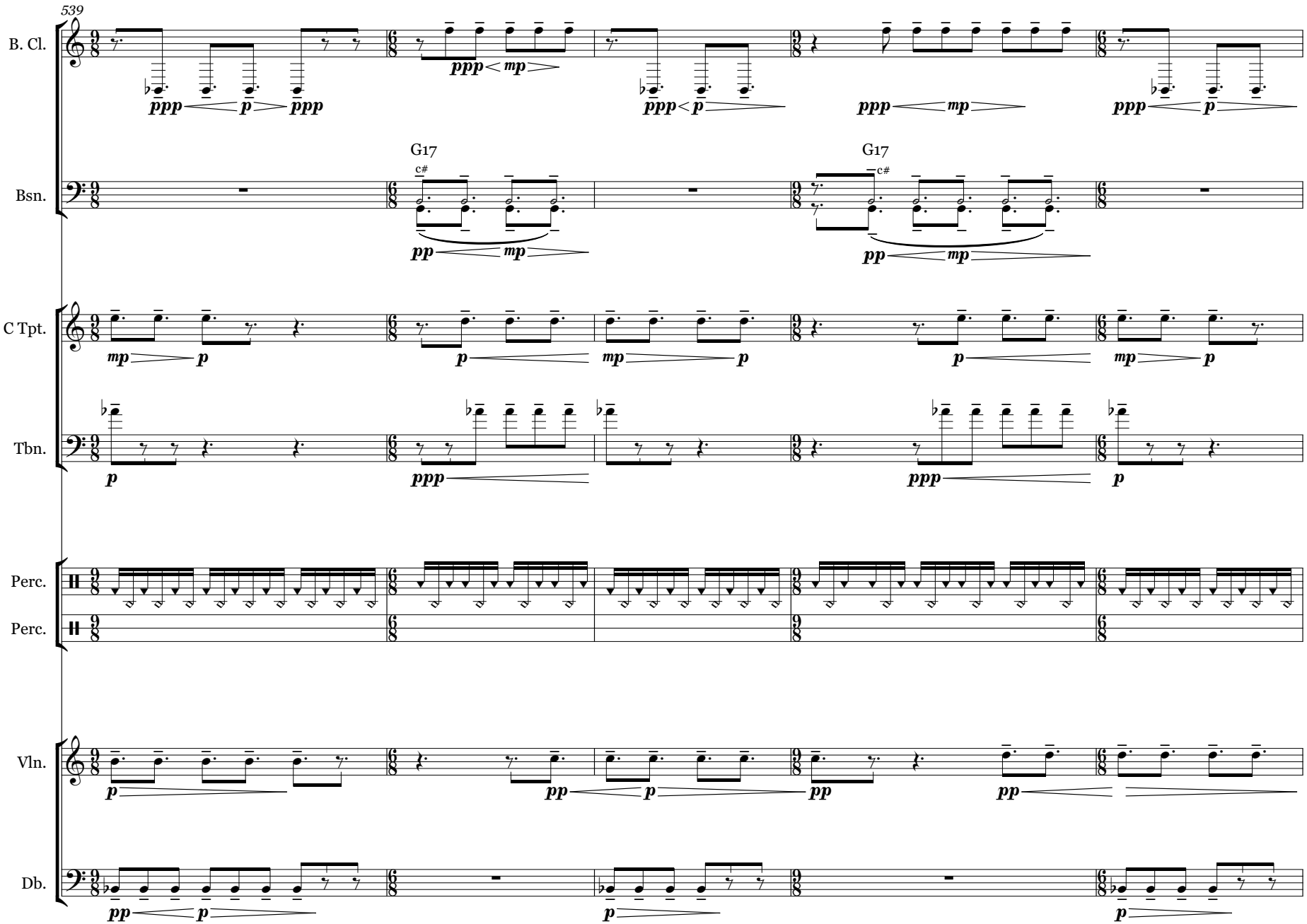

65
516
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
pp
ppp
ppp
ppp
ppp
pp
pp
p

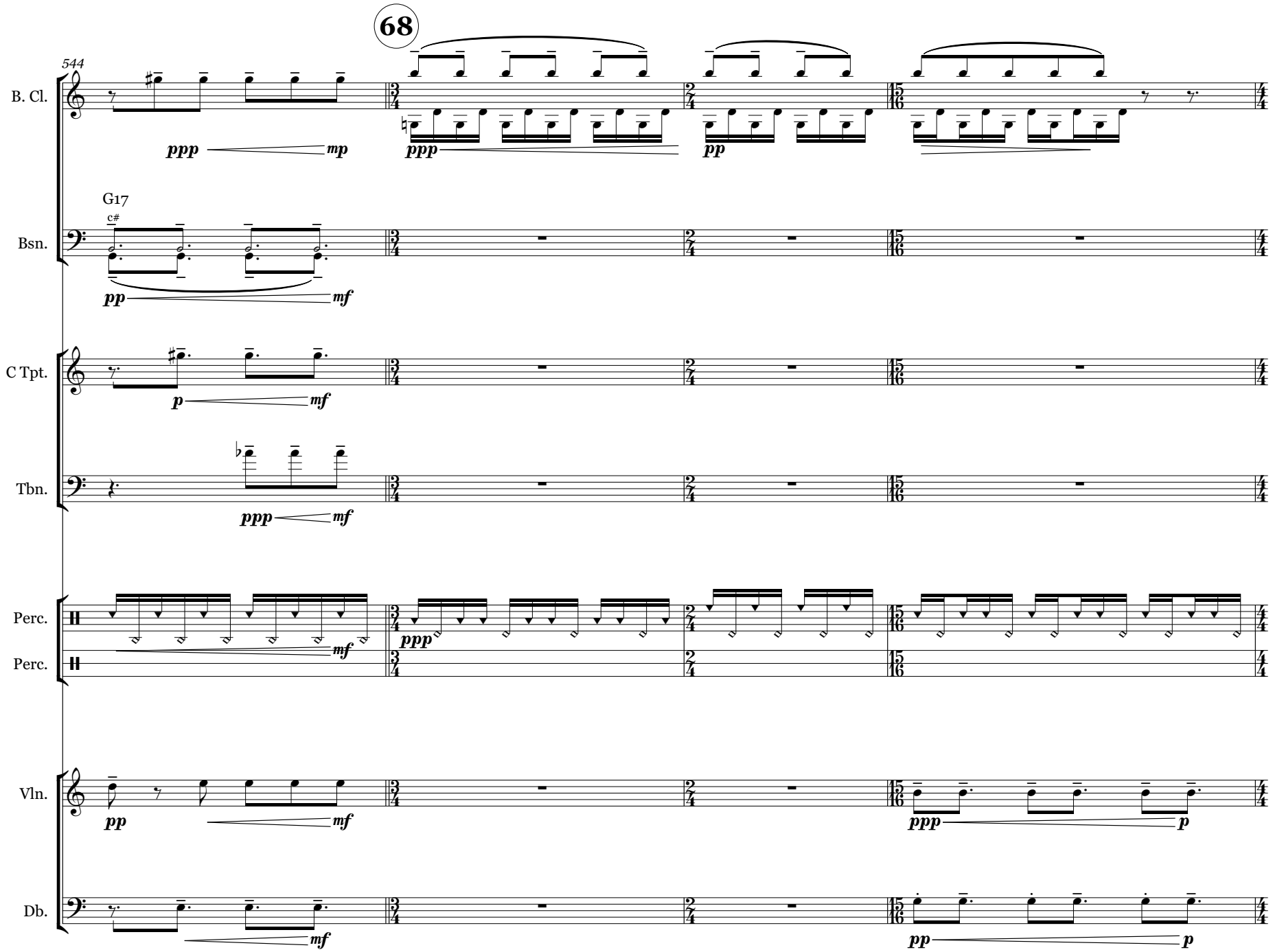

520
B. Cl.
pp
ppp
Bsn.
ppp
pp
mp
C Tpt.
Tbn.
pp
mp
Perc.
Perc.
Vln.
ppp
pp
ppp
mp
Db.
pp
p
mp

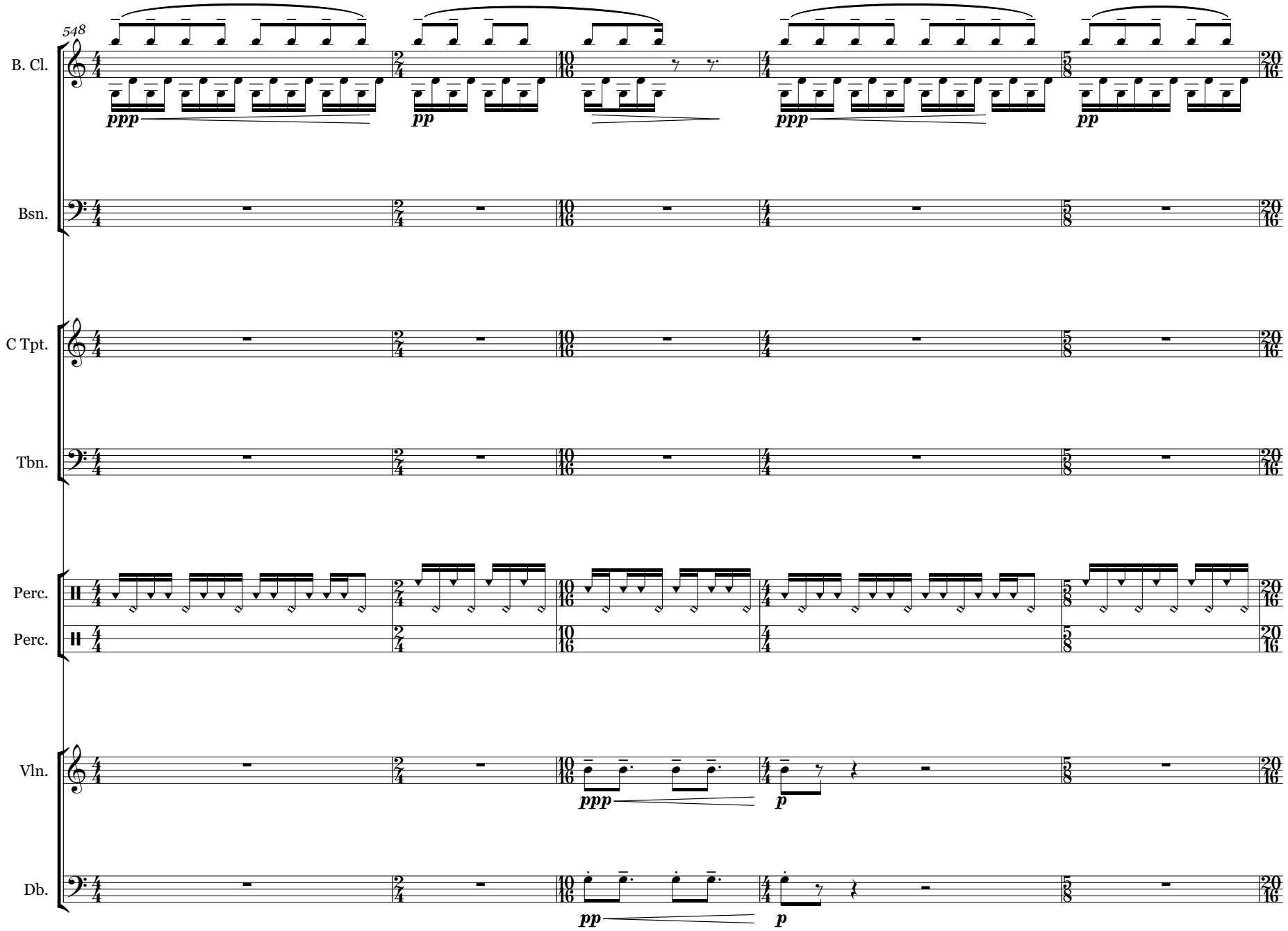

66
524
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
pp
p

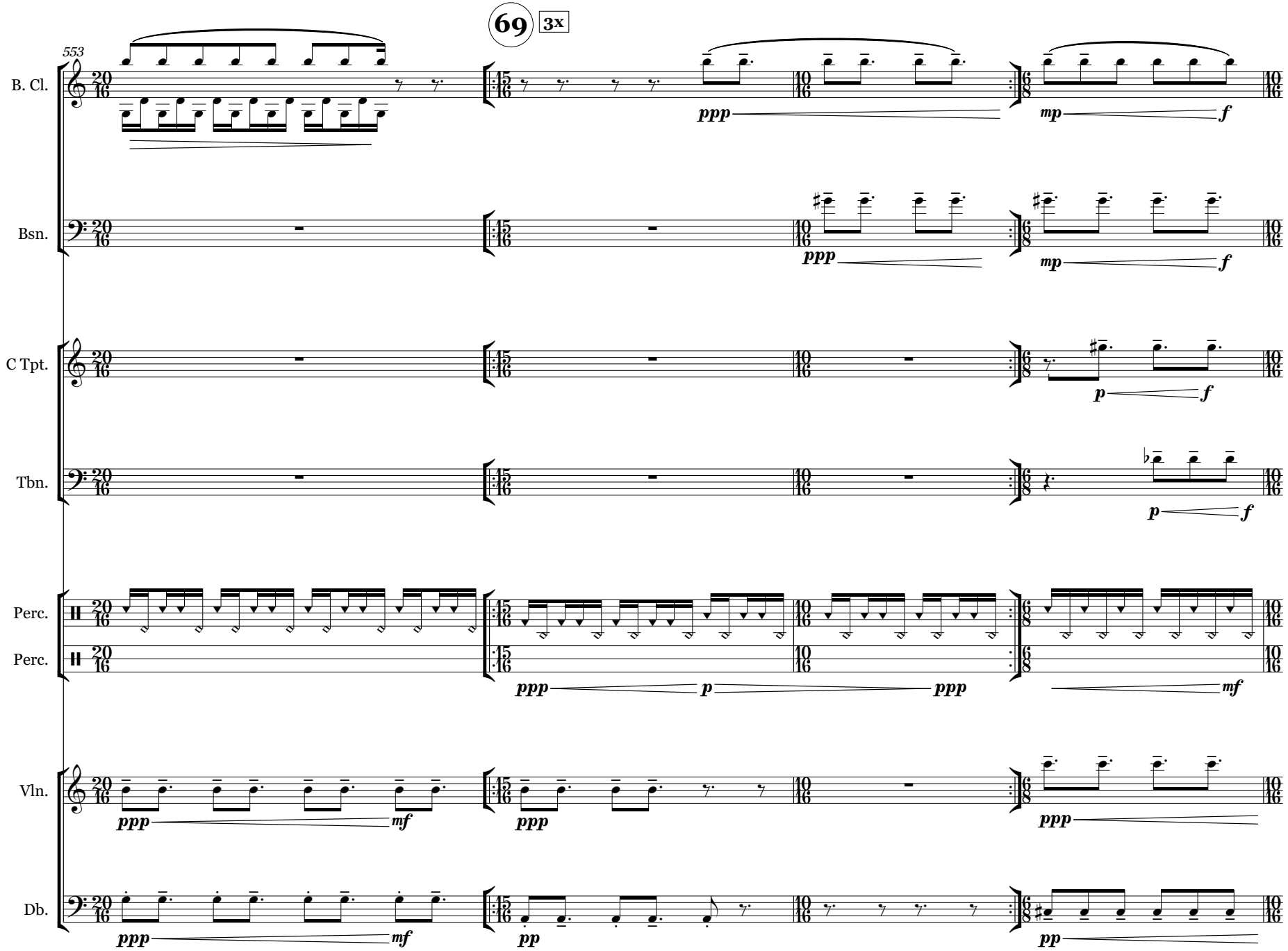

529
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

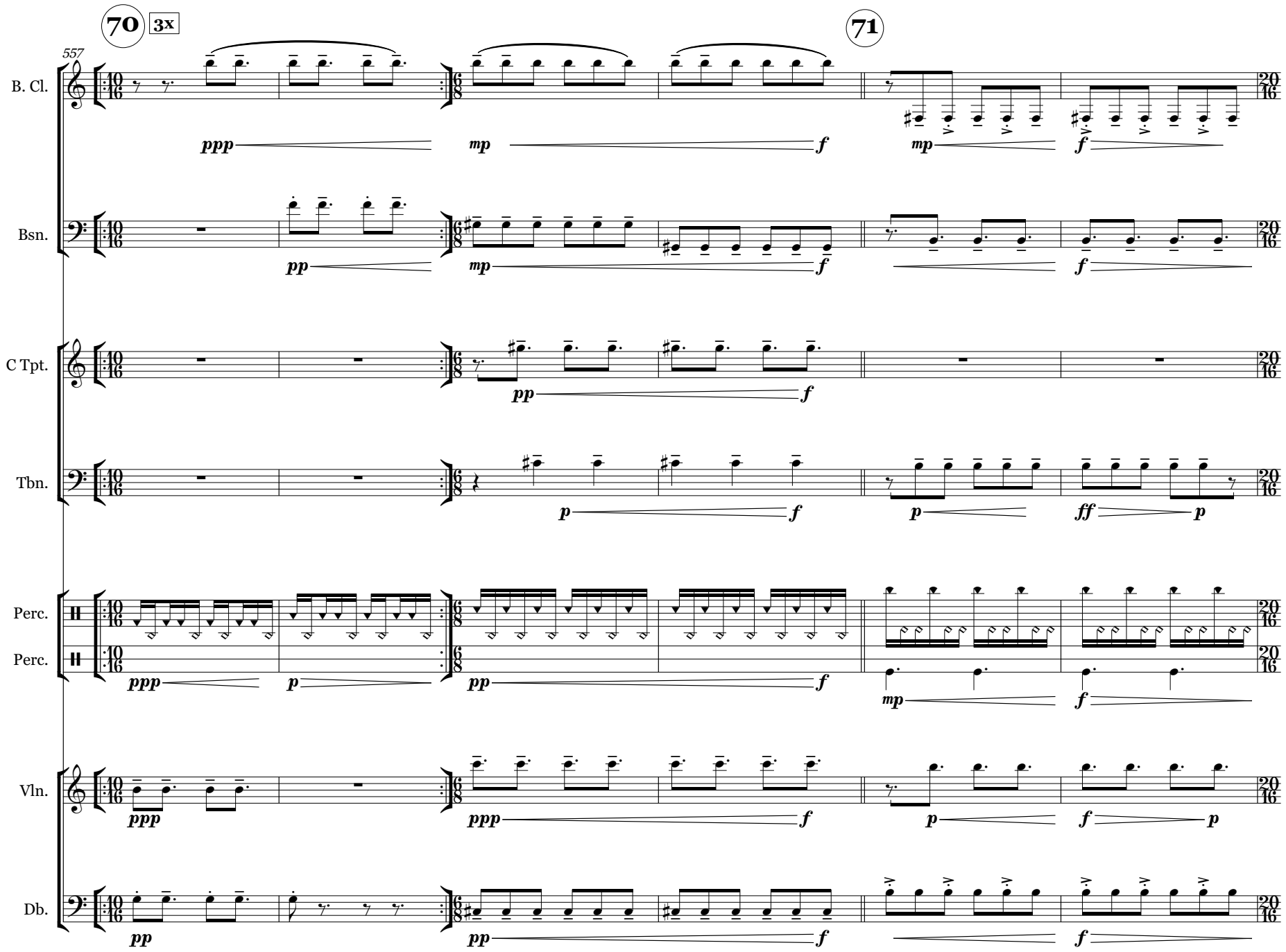

534
67
B. Cl.
Bsn.
G17
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

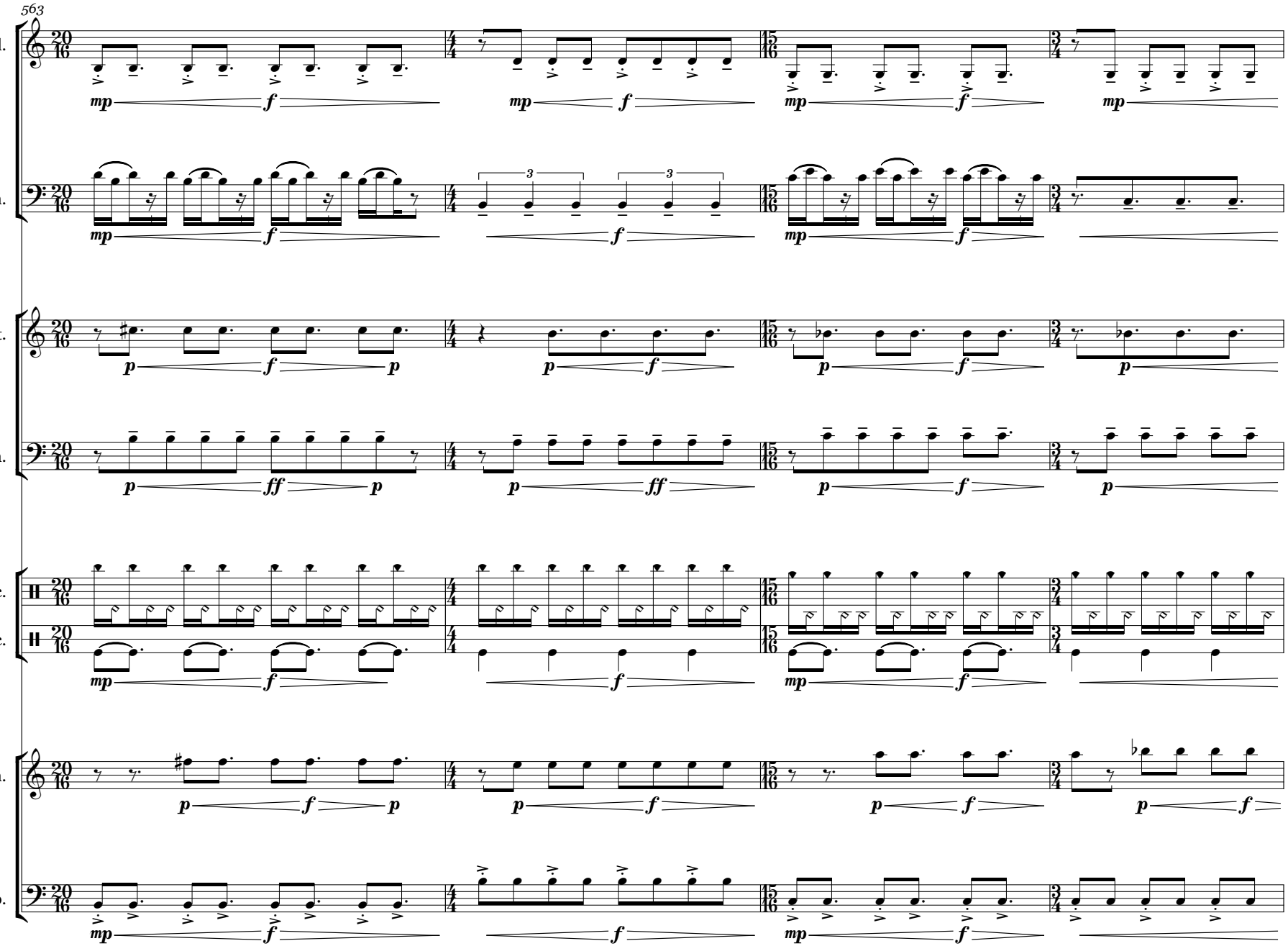

539
B. Cl.
Bsn.
G17
G17
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

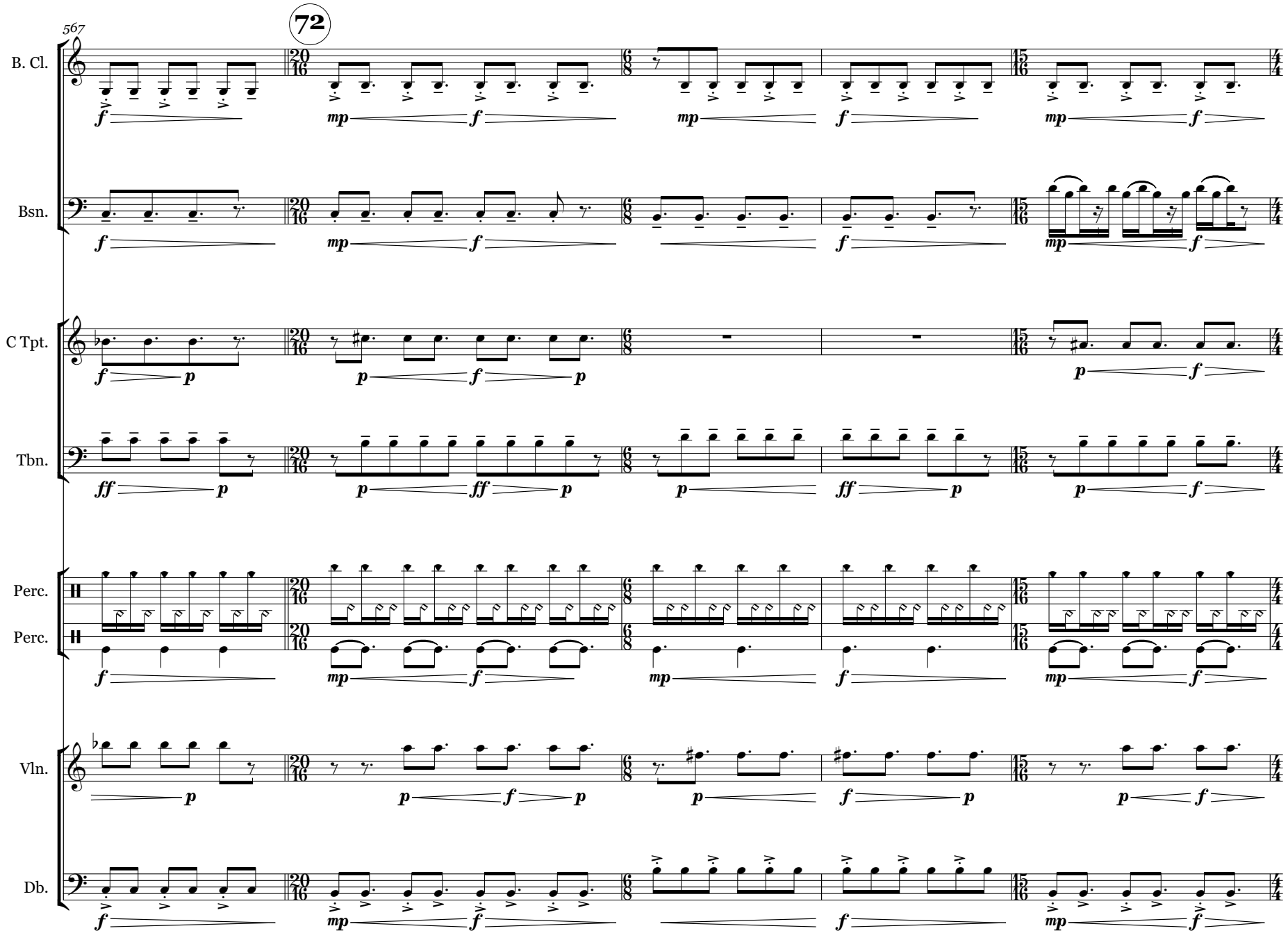

68
544
B. Cl.
ppp
mp
ppp
pp
G17
c#
Bsn.
pp
mf
C Tpt.
p
mf
Tbn.
ppp
mf
Perc.
mf
ppp
Perc.
Vln.
pp
mf
ppp
p
Db.
mf
pp
p

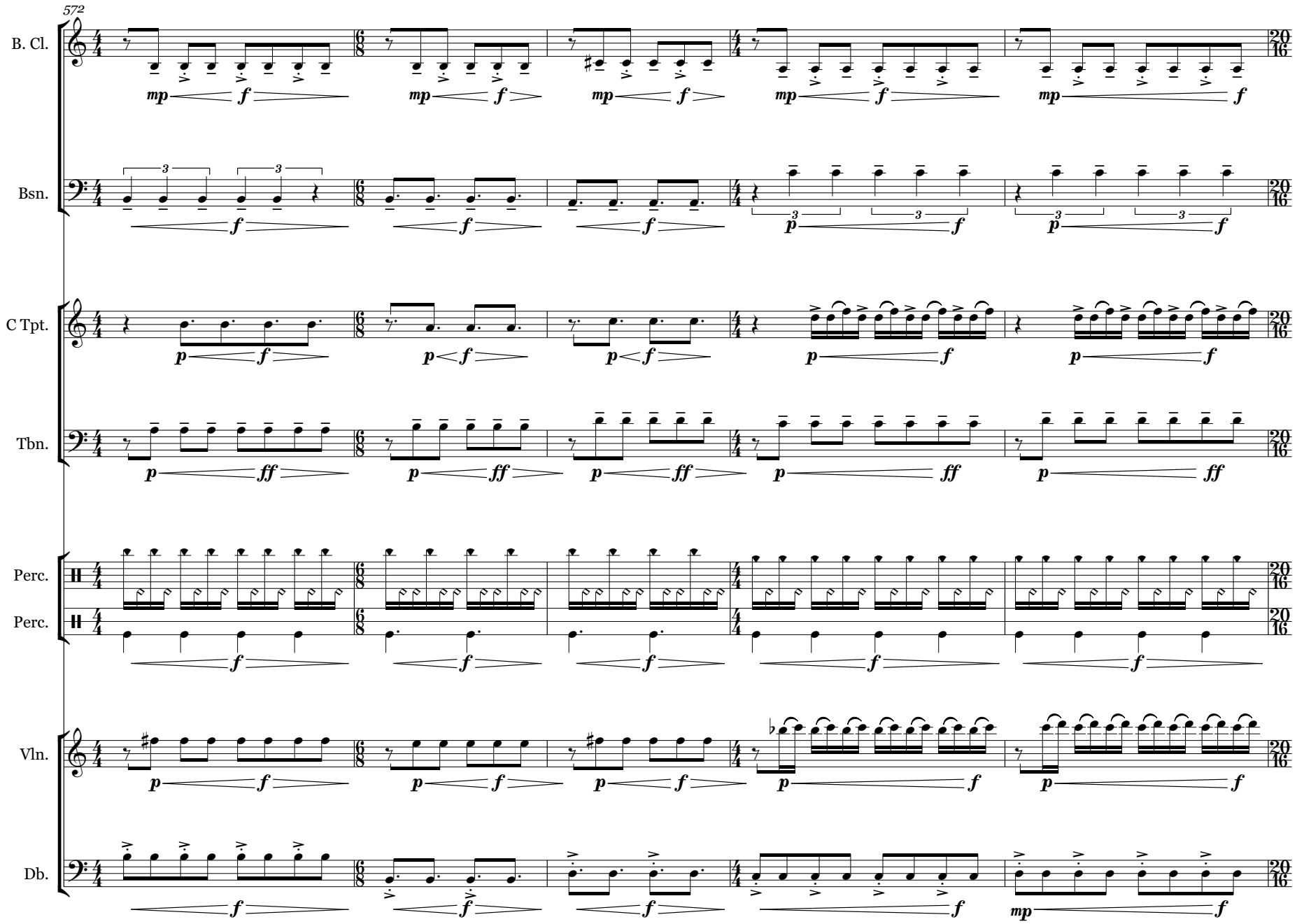

548
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
pp
ppp
pp
ppp
p
pp
p

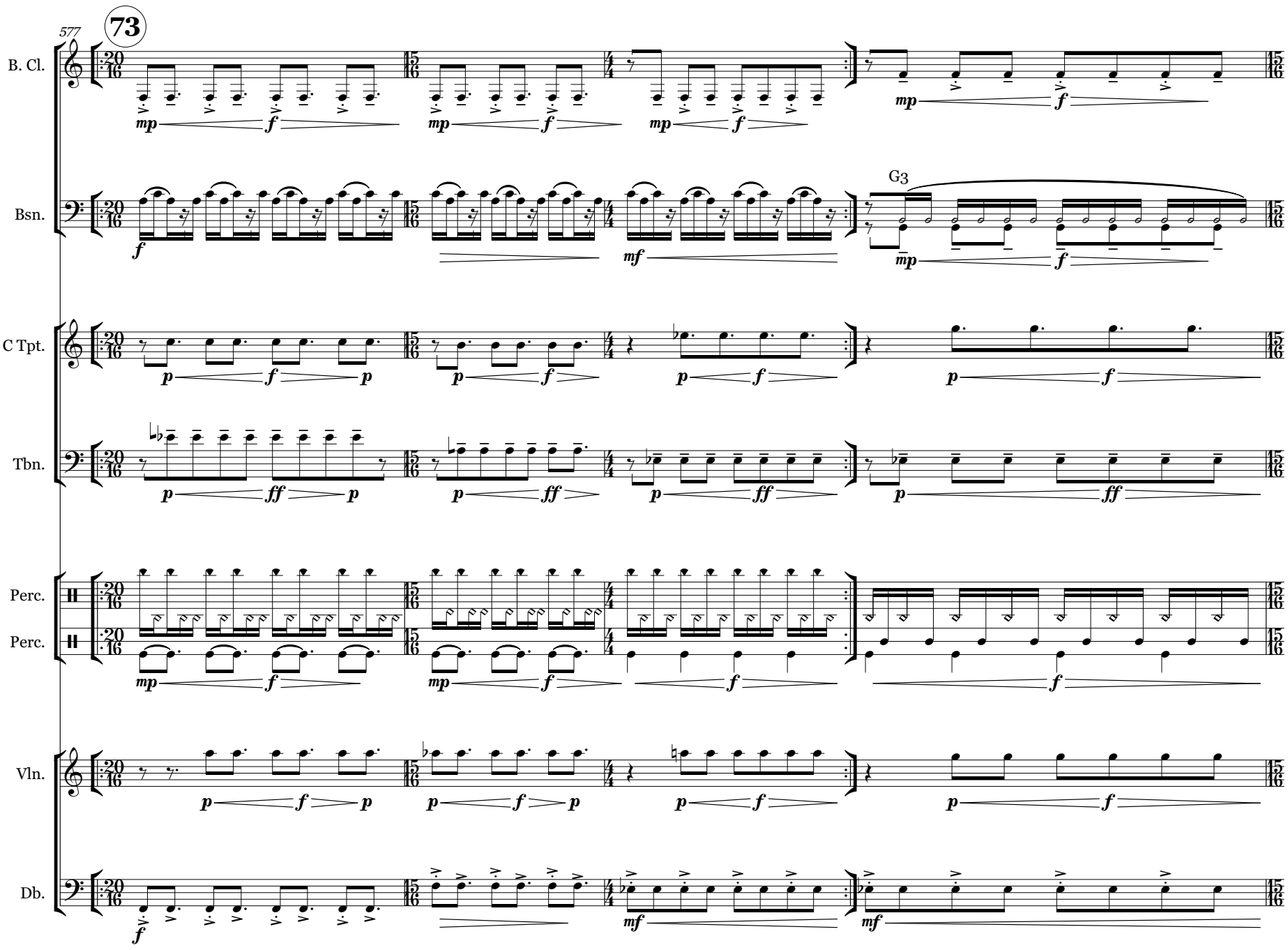

69
3x
553
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ppp
mp
f
p
mf
pp

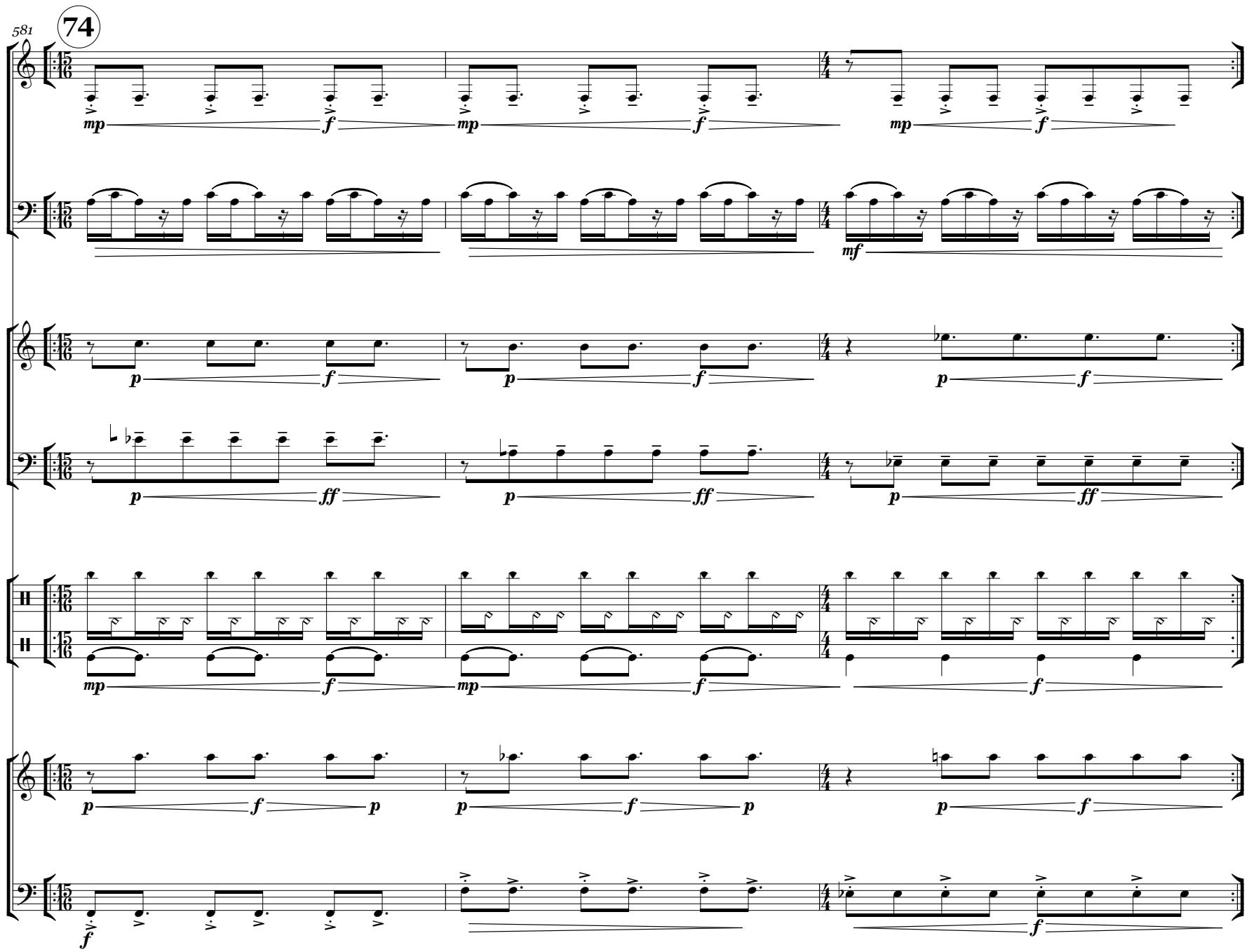

70
3x
71
557
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

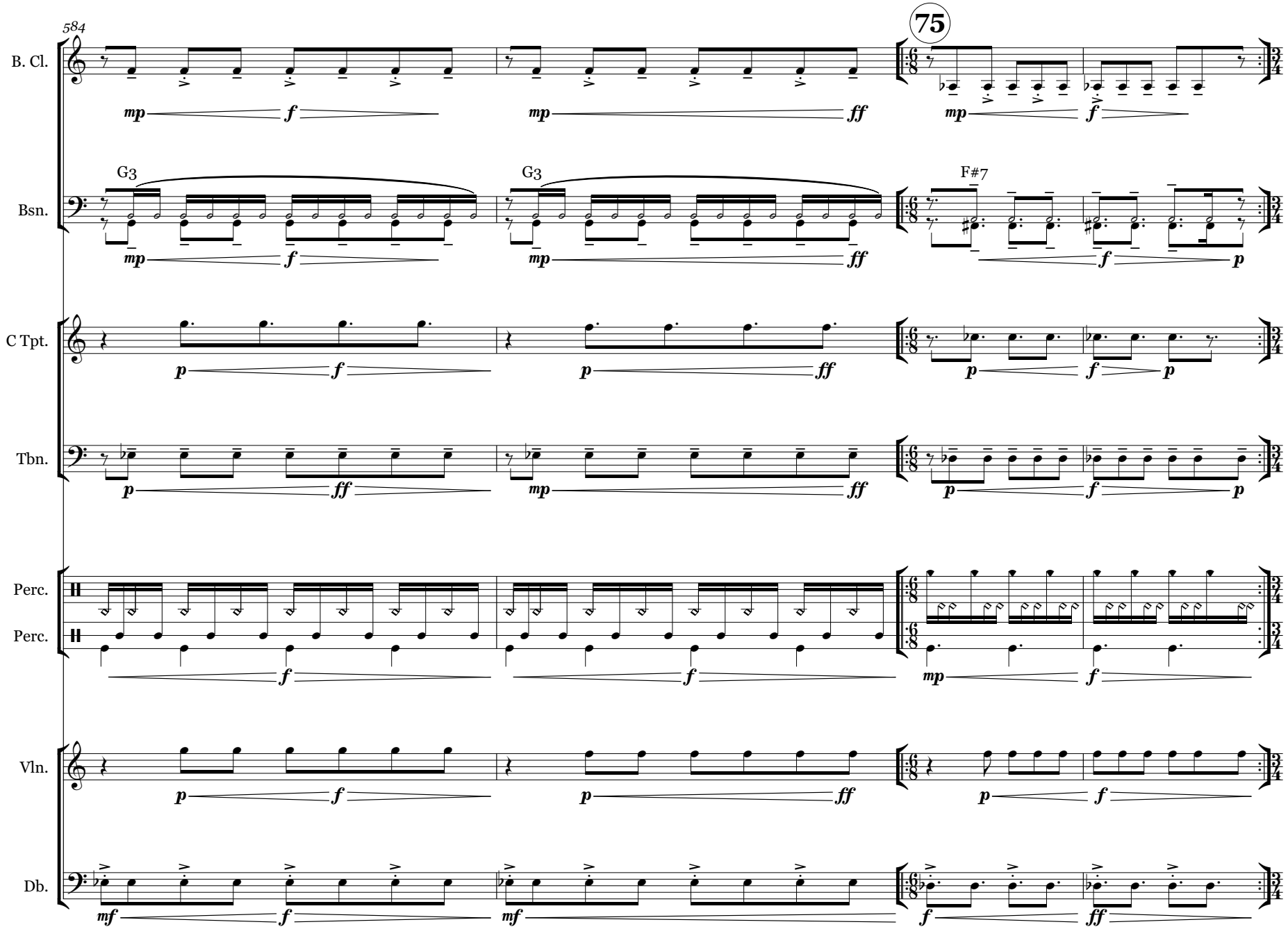

563
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

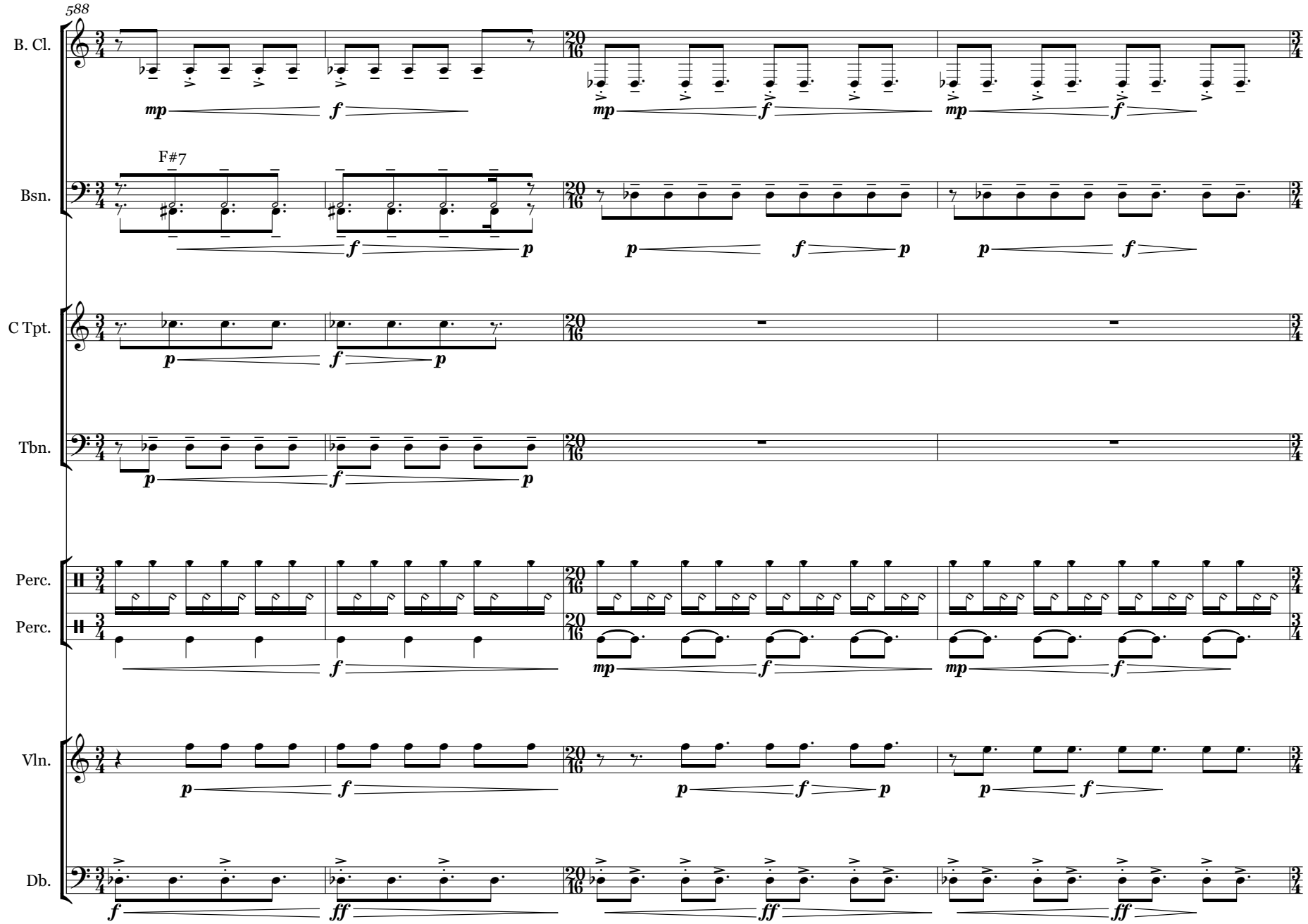

567
72
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

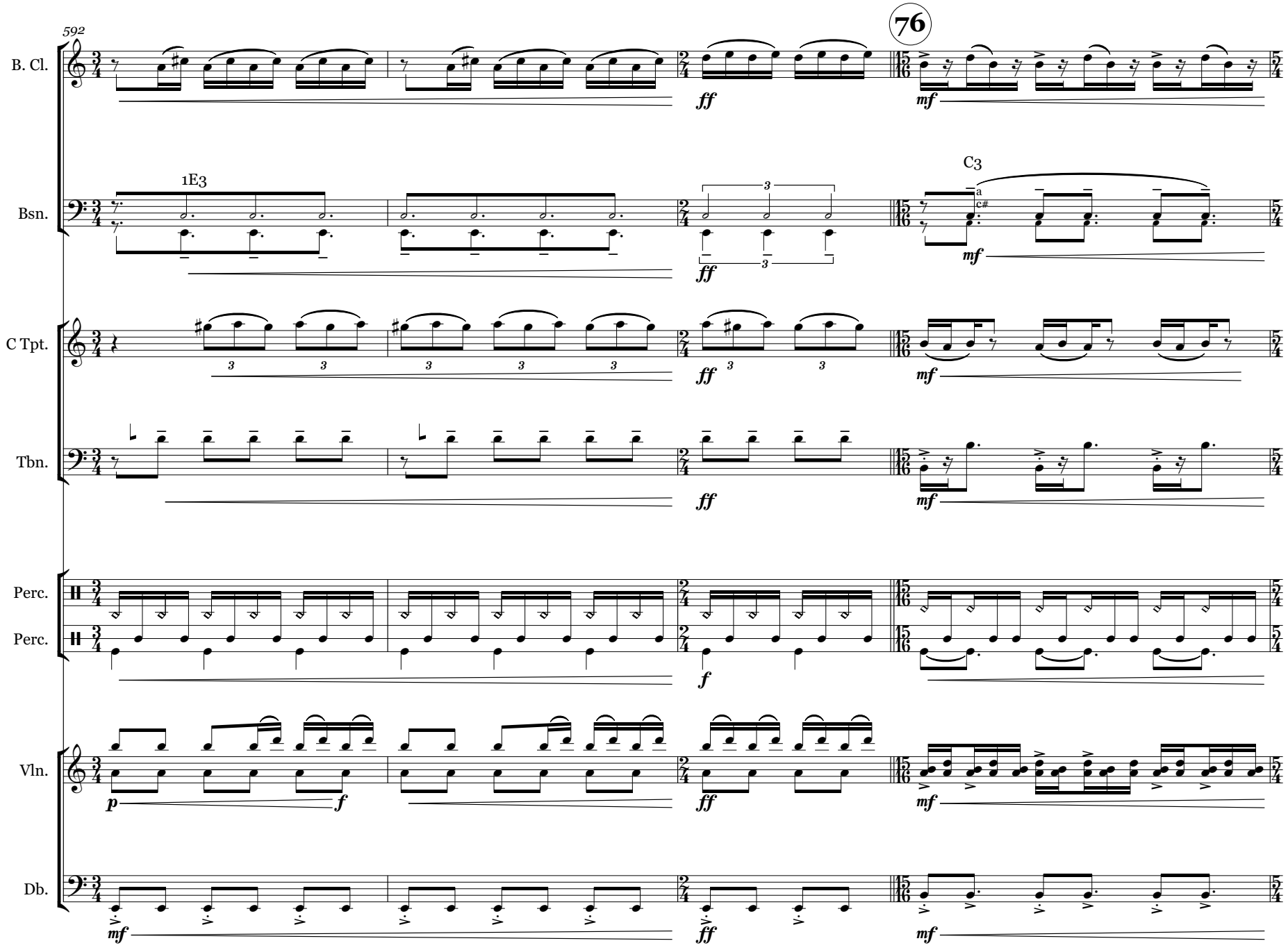

572
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

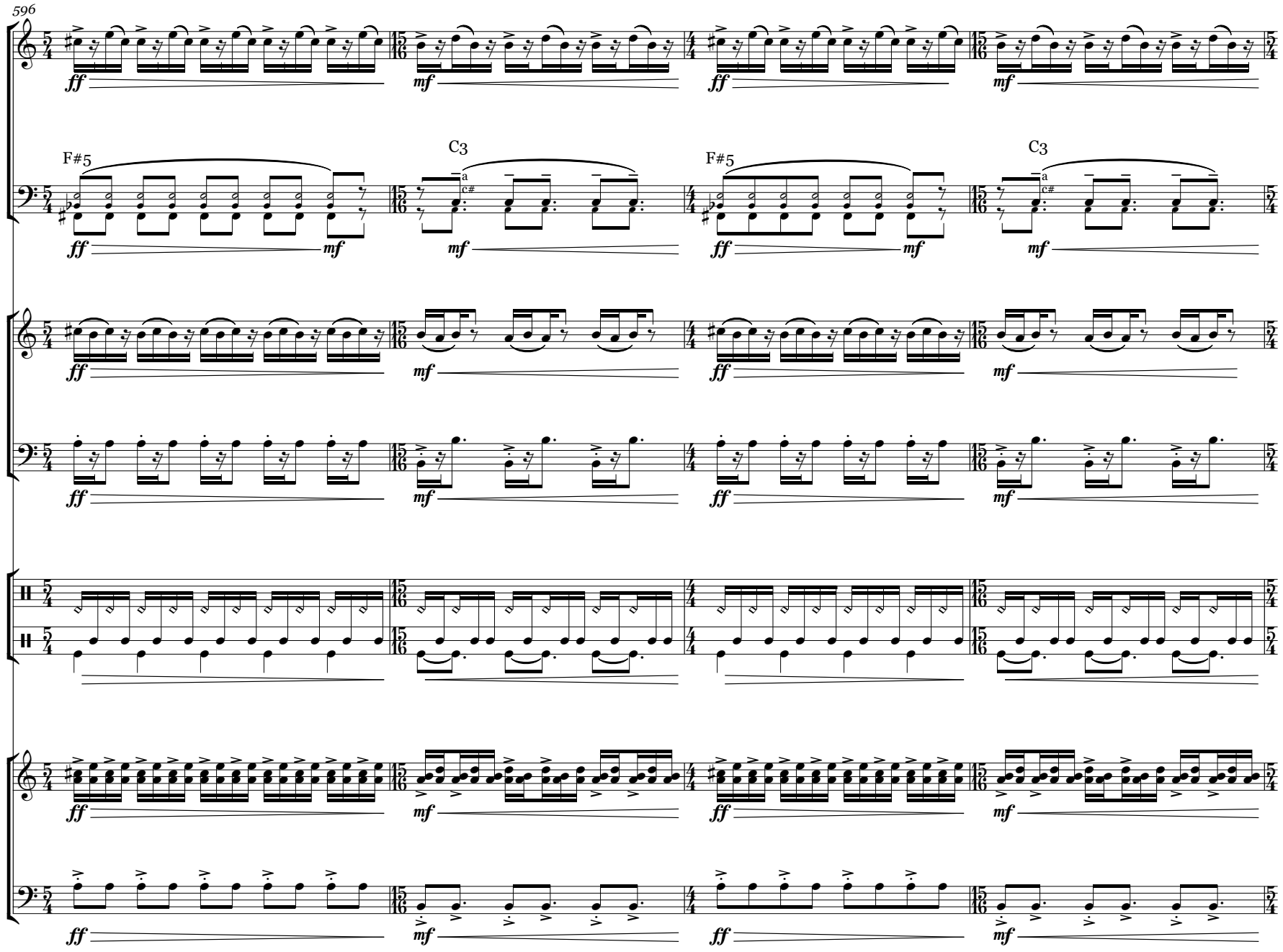

577
73
B. Cl.
Bsn.
G3
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

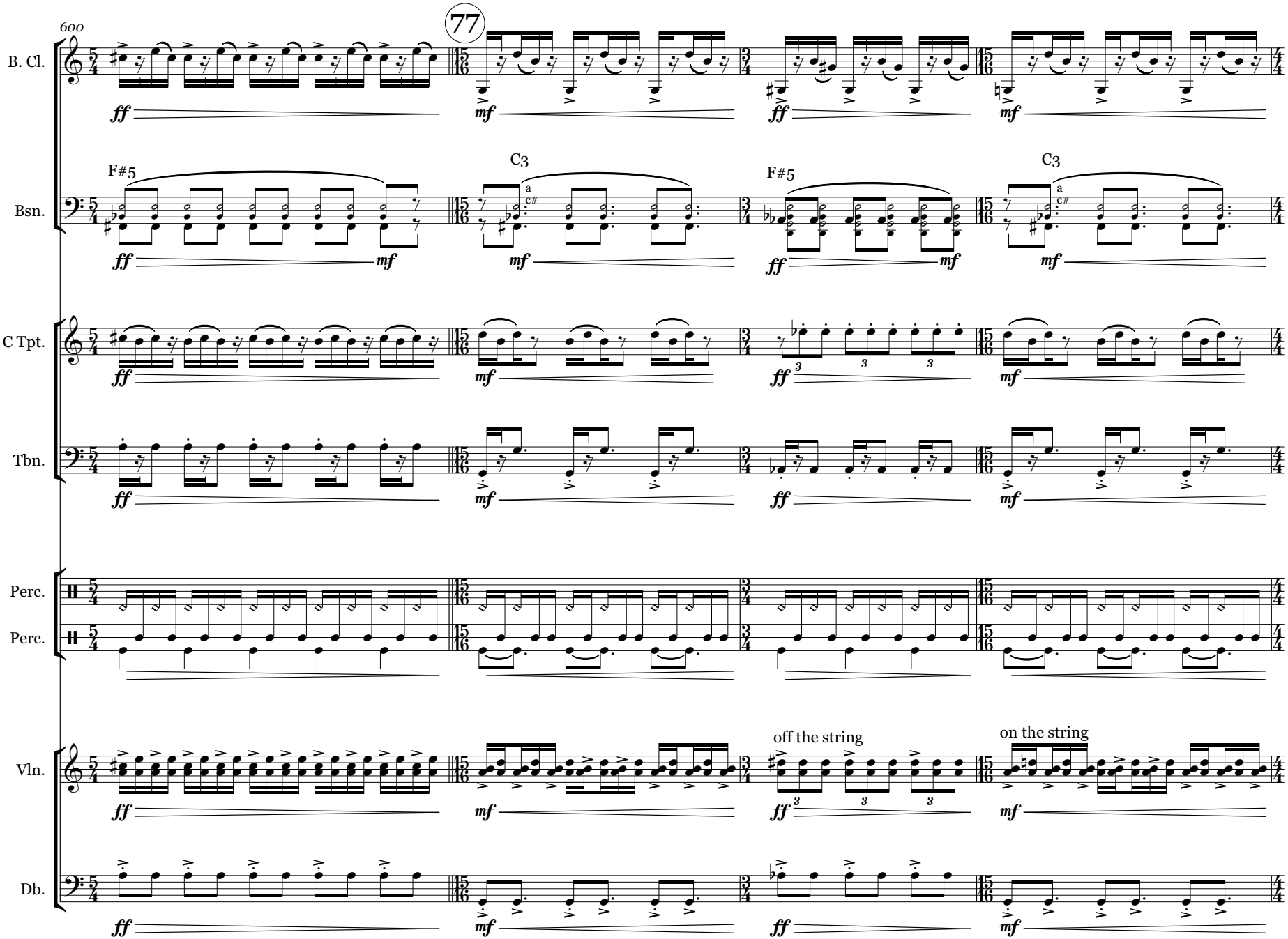

581
74
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

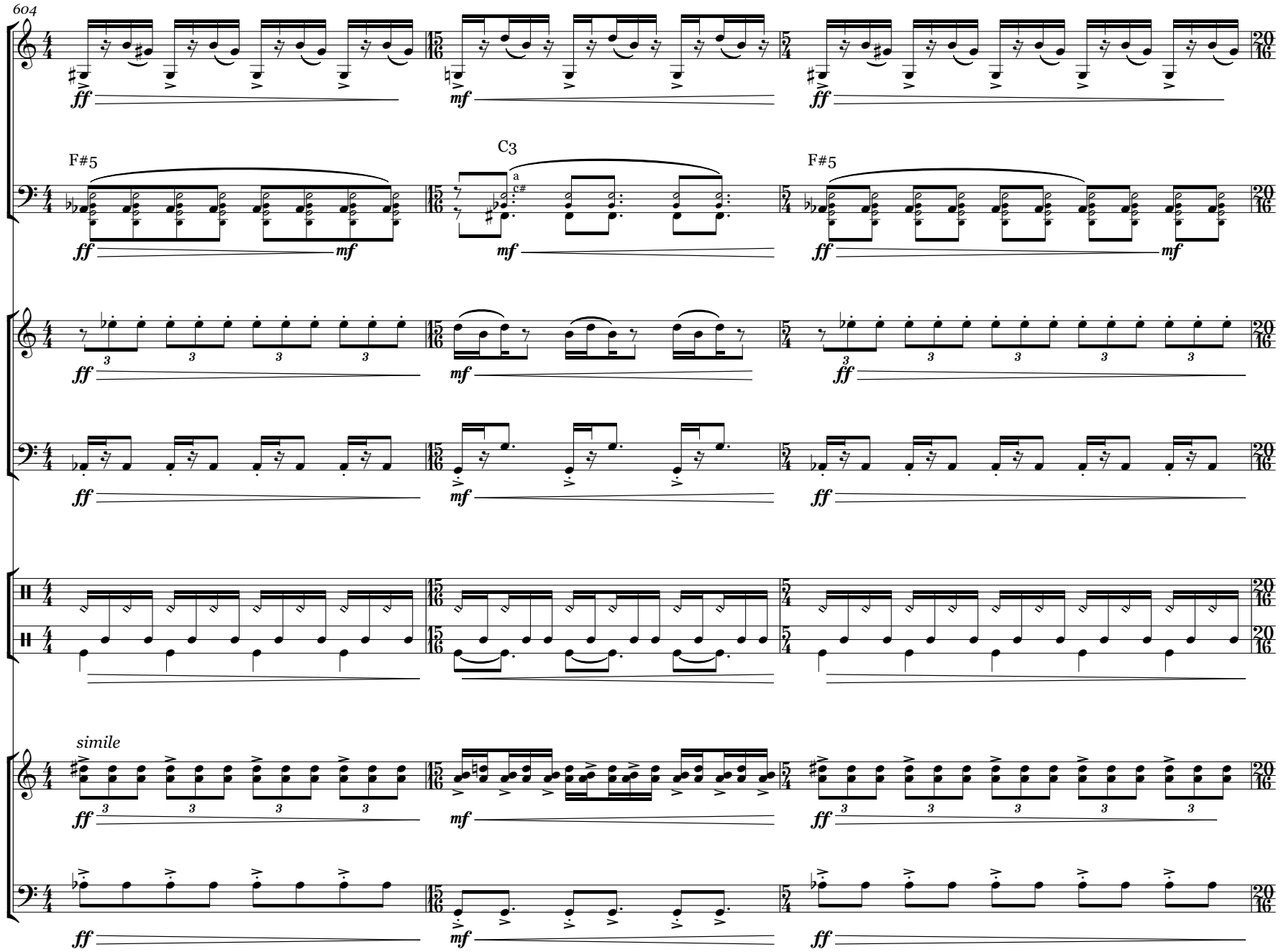

584
75
B. Cl.
Bsn.
G3
G3
F#7
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

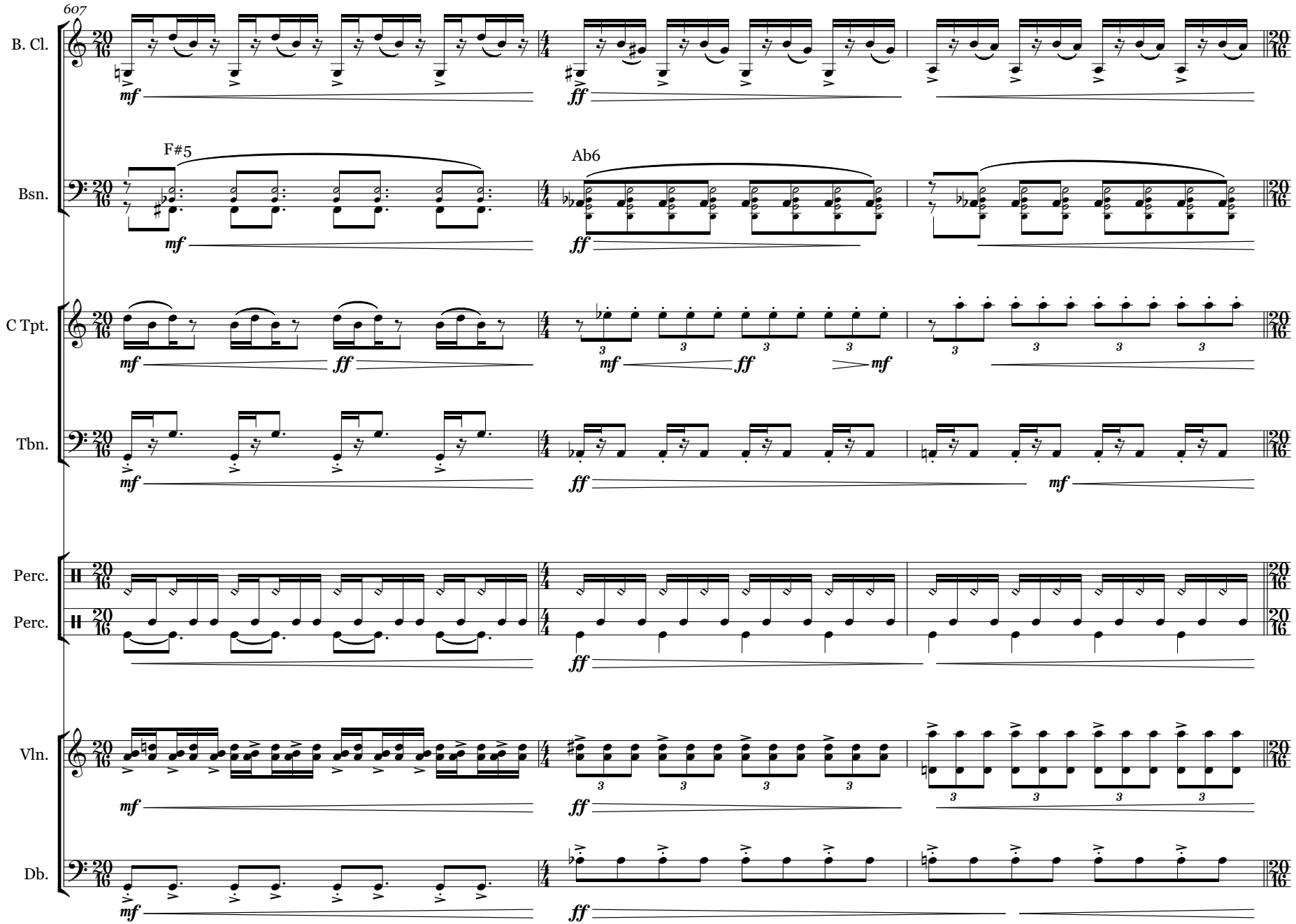

588
B. Cl.
Bsn.
F#7
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.

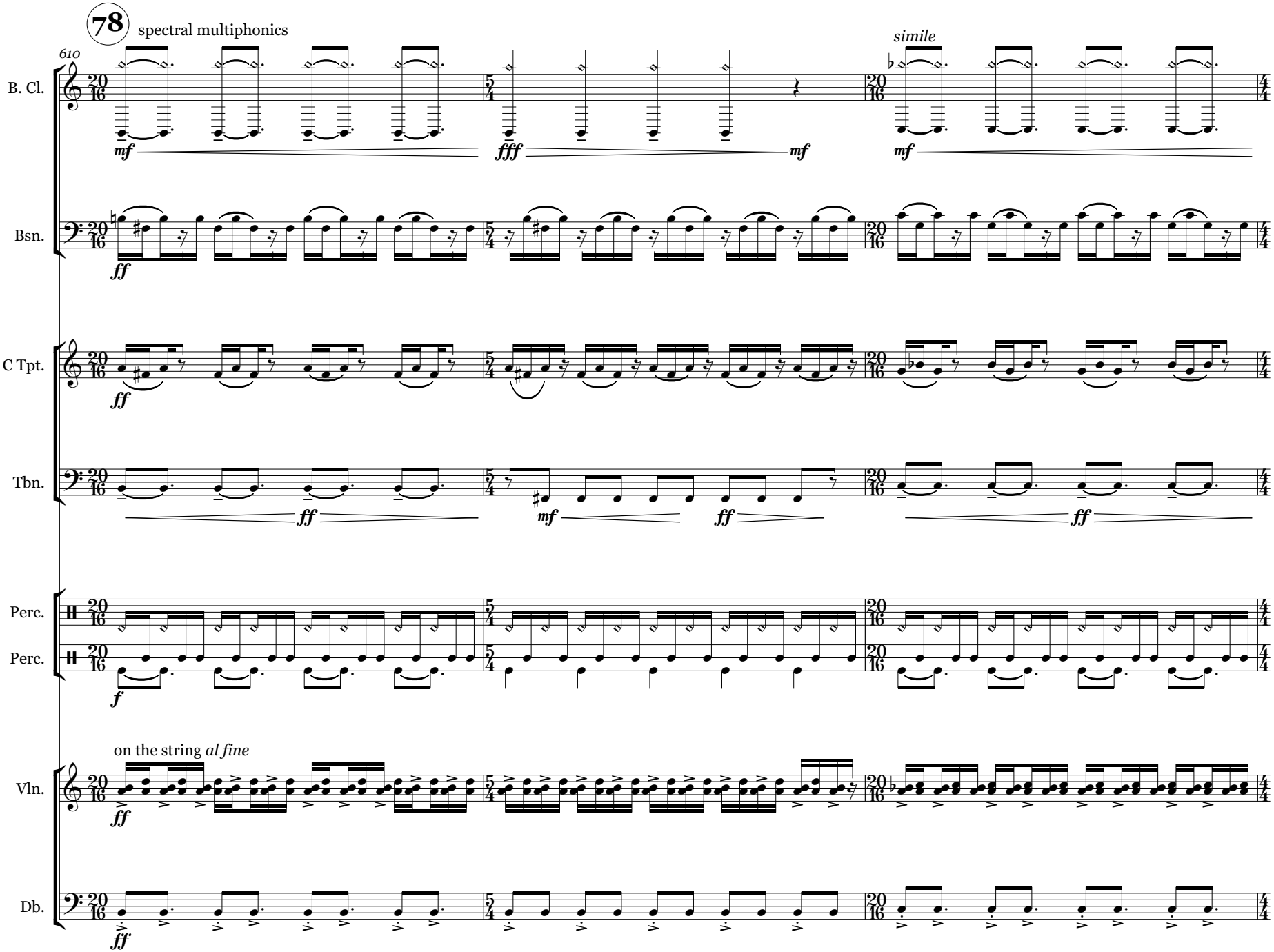

592
76
B. Cl.
Bsn.
1E3
C3
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
ff
mf
f
p

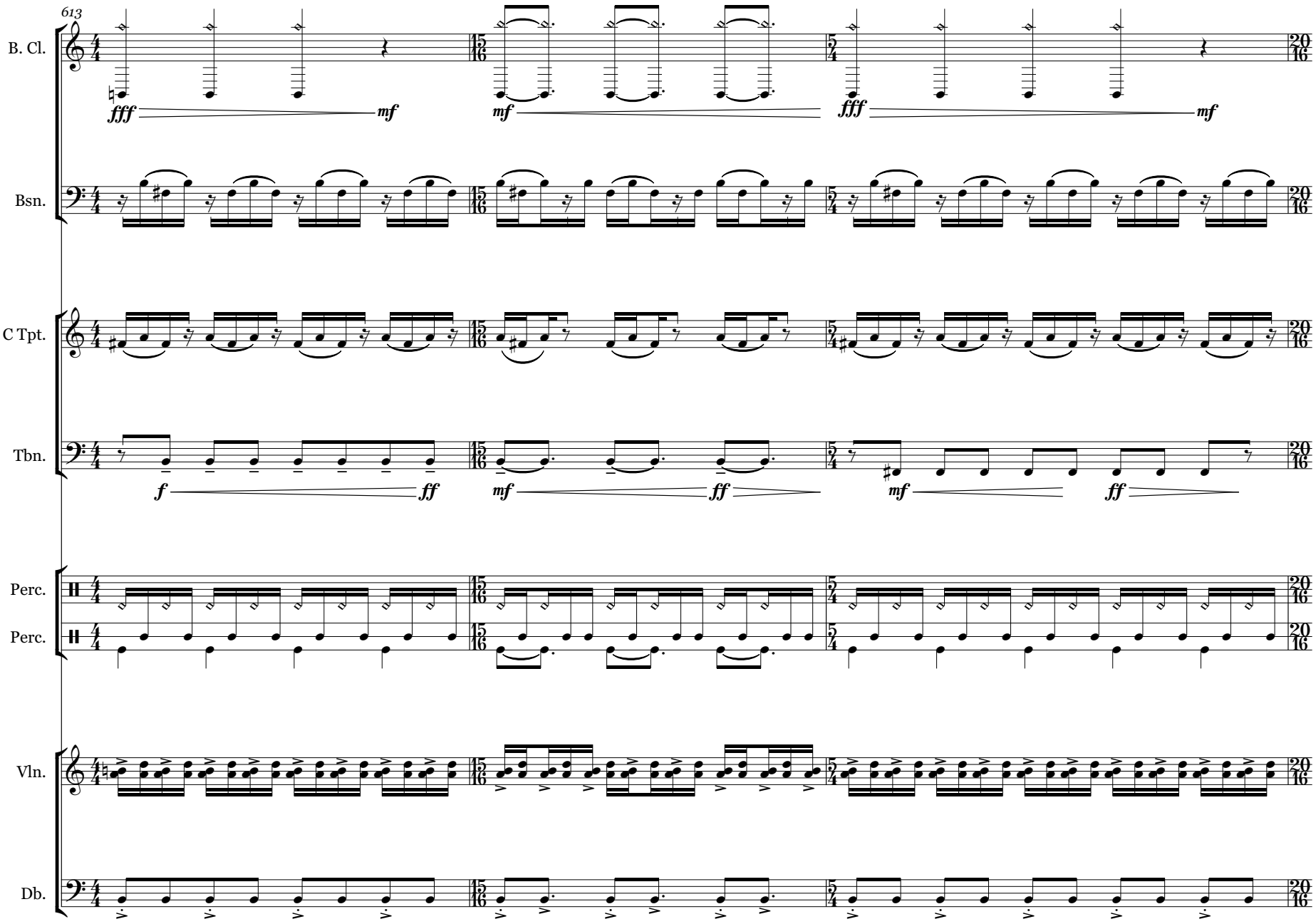

596
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
F#5
C3
F#5
C3
ff
mf

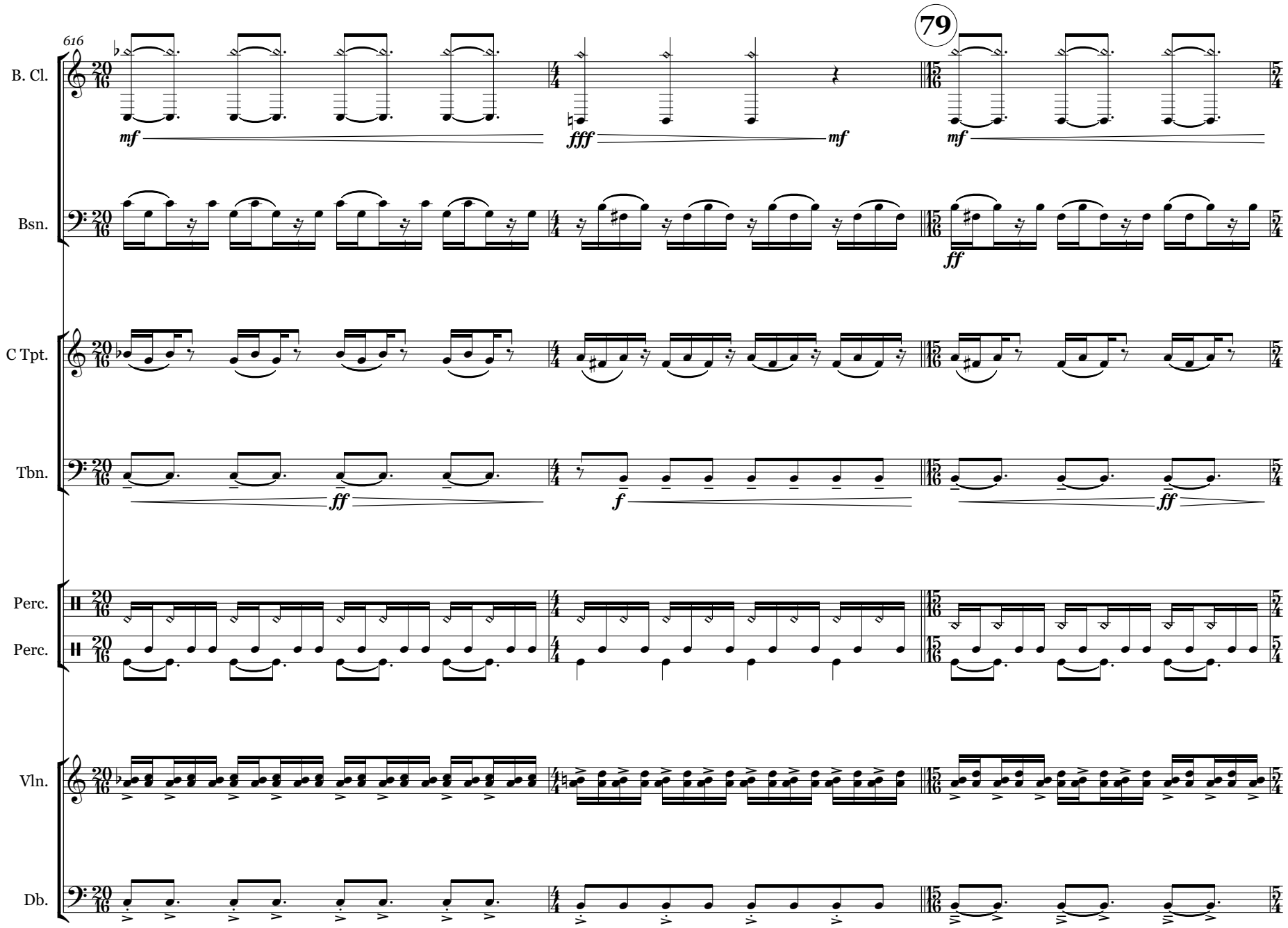

600
77
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
F#5
C3
F#5
C3
off the string
on the string
ff
mf

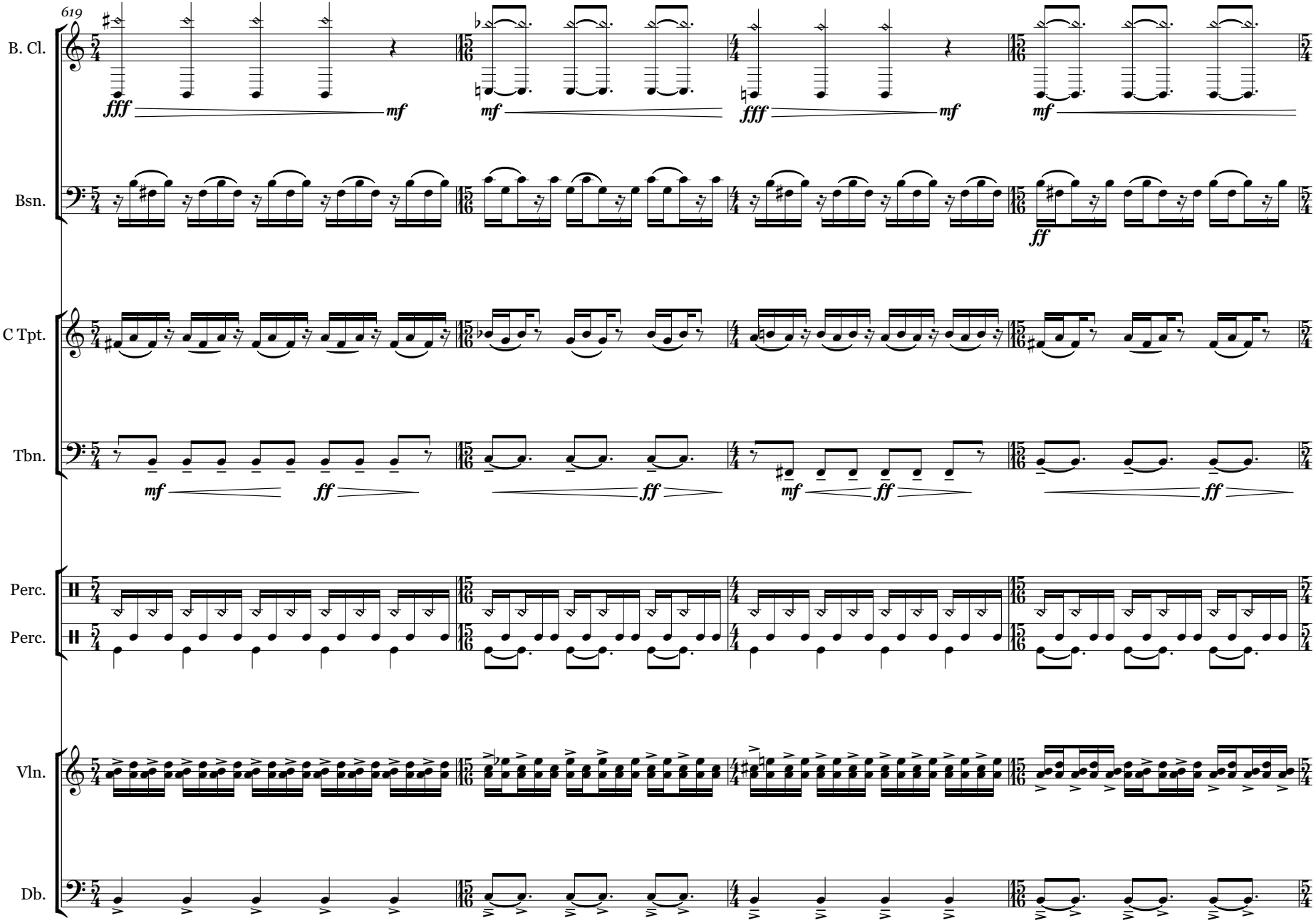

604
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
F#5
C3
F#5
simile
ff
mf
ff

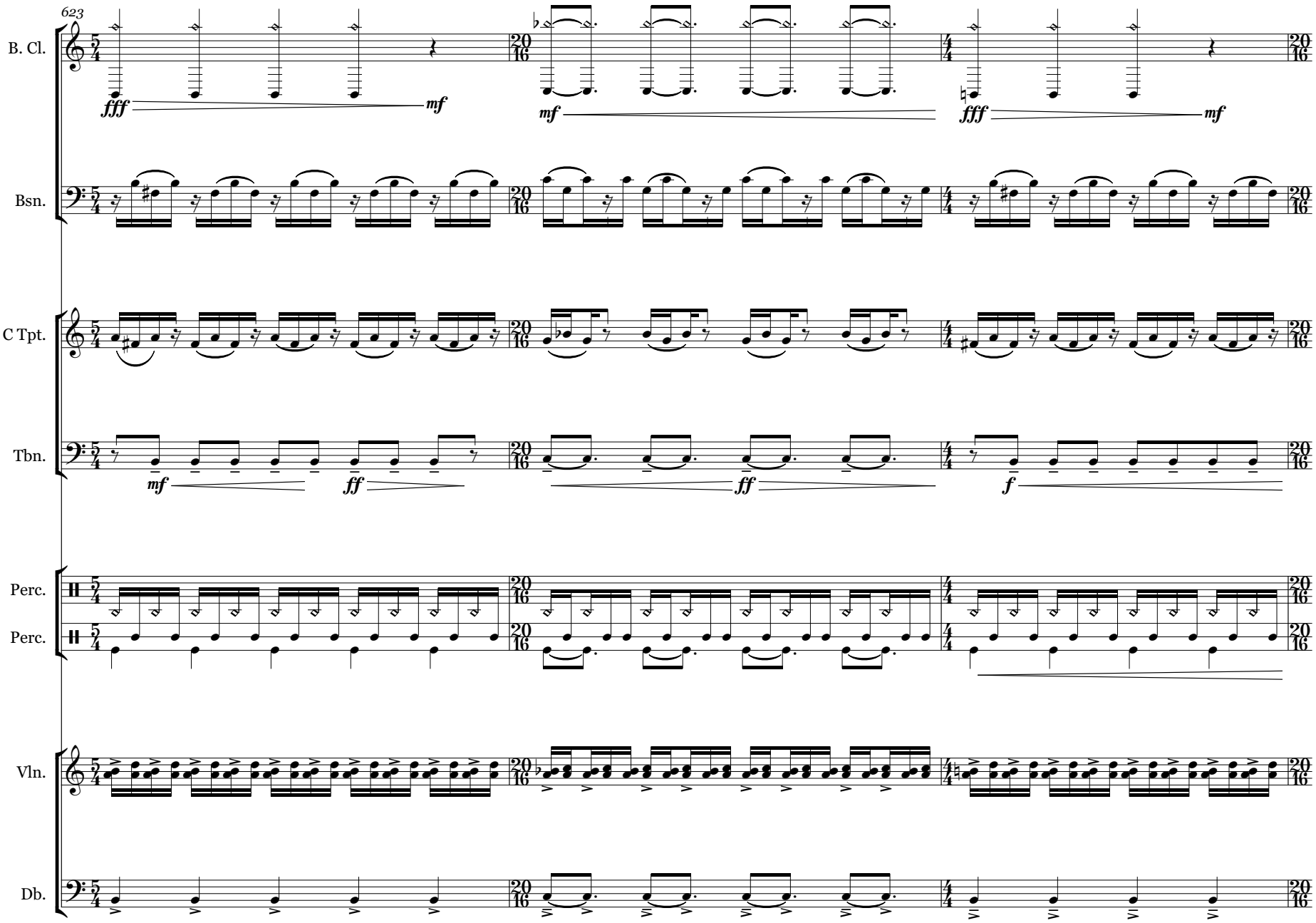

607
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
F#5
Ab6
mf
ff
mf

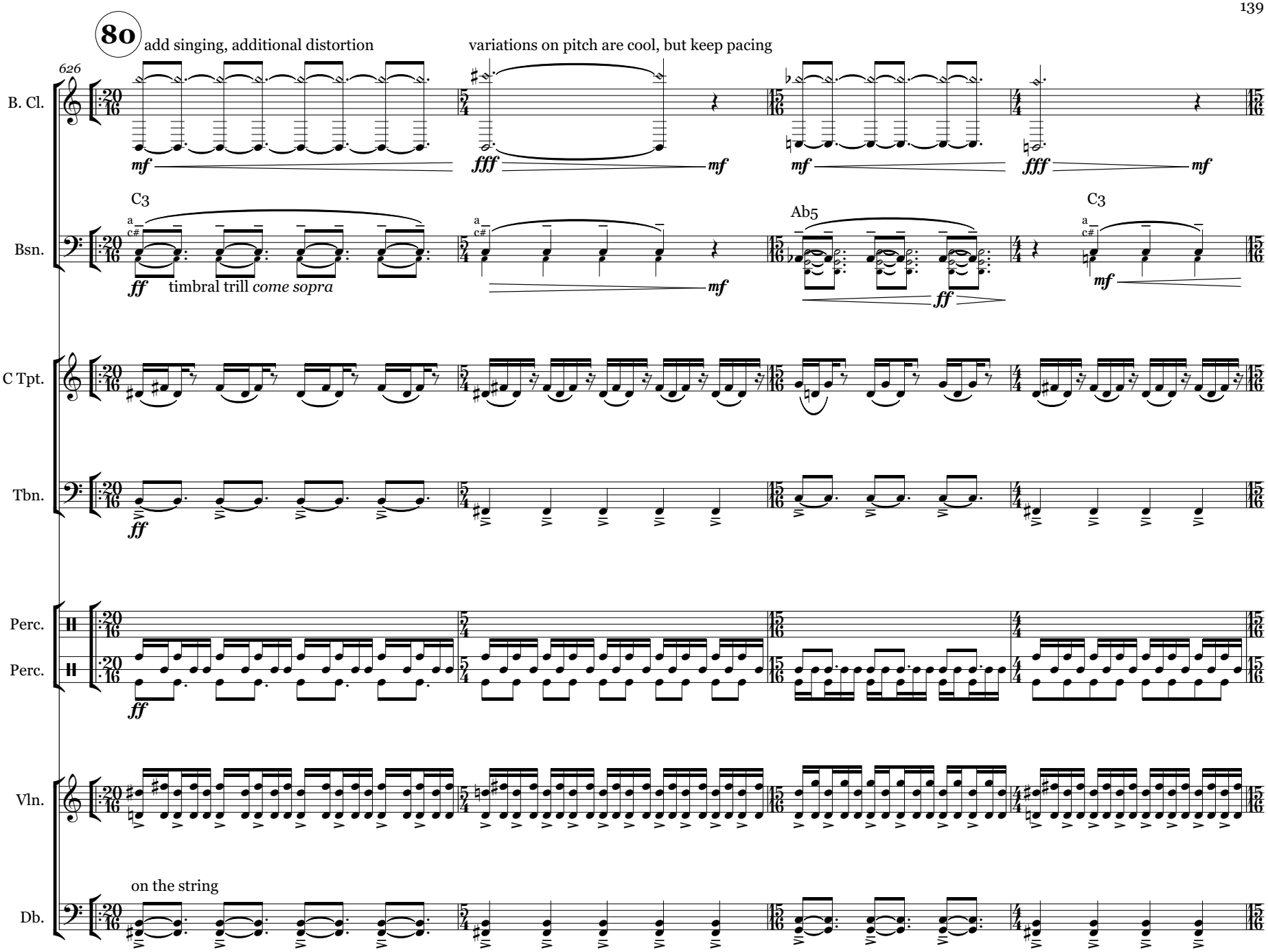

78
spectral multiphonics
610
simile
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
on the string al fine
Vln.
Db.

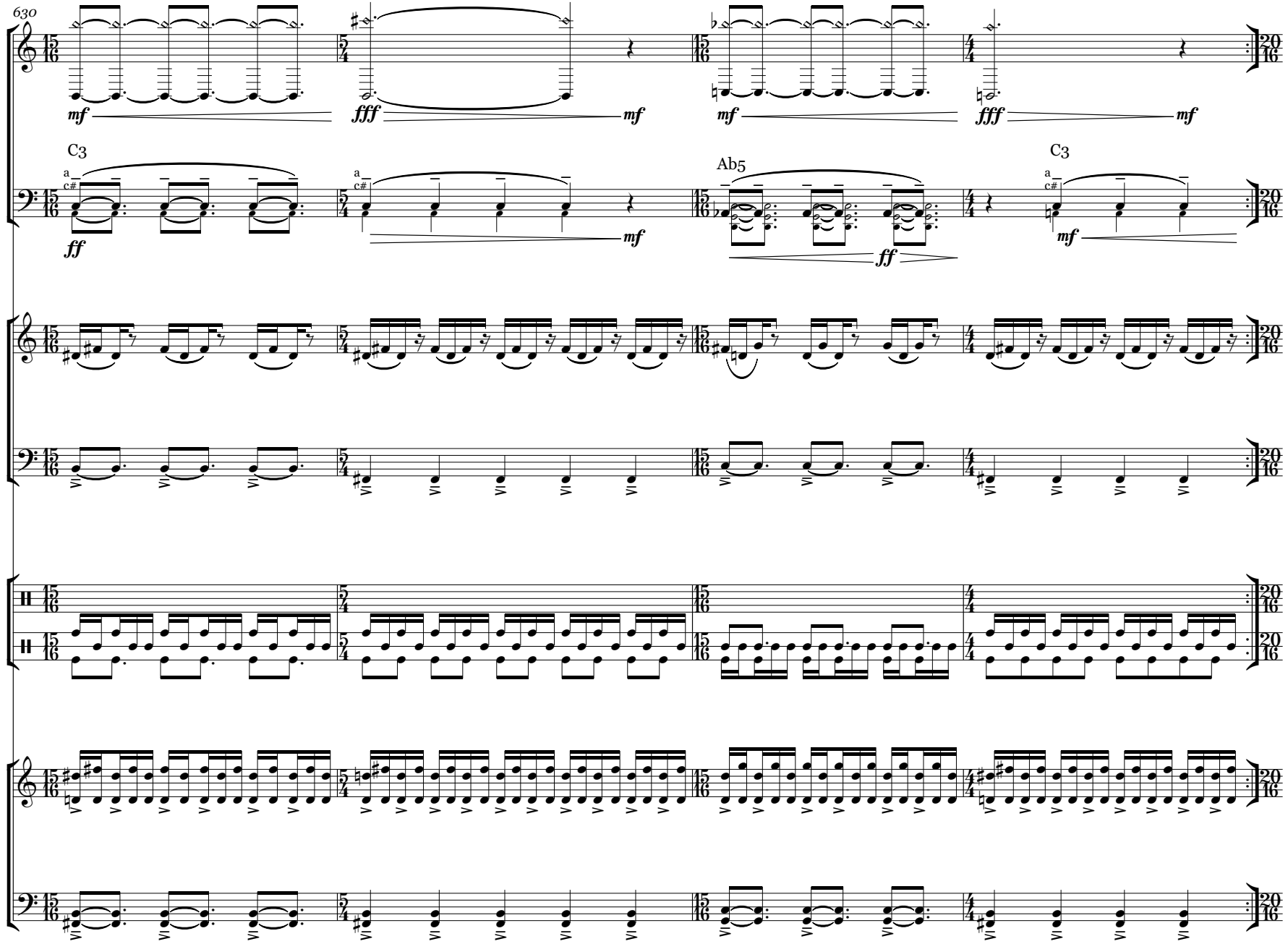

613
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
fff
mf
mf
fff
mf
f
ff
mf
ff
mf
ff


616
79
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
mf
fff
mf
mf
ff
ff
f
ff


619
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.


623
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
fff
mf
mf
fff
mf
mf
ff
ff
f


80
add singing, additional distortion
variations on pitch are cool, but keep pacing
626
B. Cl.
mf
fff
mf
mf
fff
mf
Bsn.
C3
ff
timbral trill come sopra
mf
Ab5
ff
C3
mf
C Tpt.
Tbn.
ff
Perc.
Perc.
ff
Vln.
Db.
on the string


630
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
mf
fff
ff
C3
Ab5

81

getting gnarlier

634

B. Cl.

Bsn.

C3

Ab5

C3

C Tpt.

Tbn.

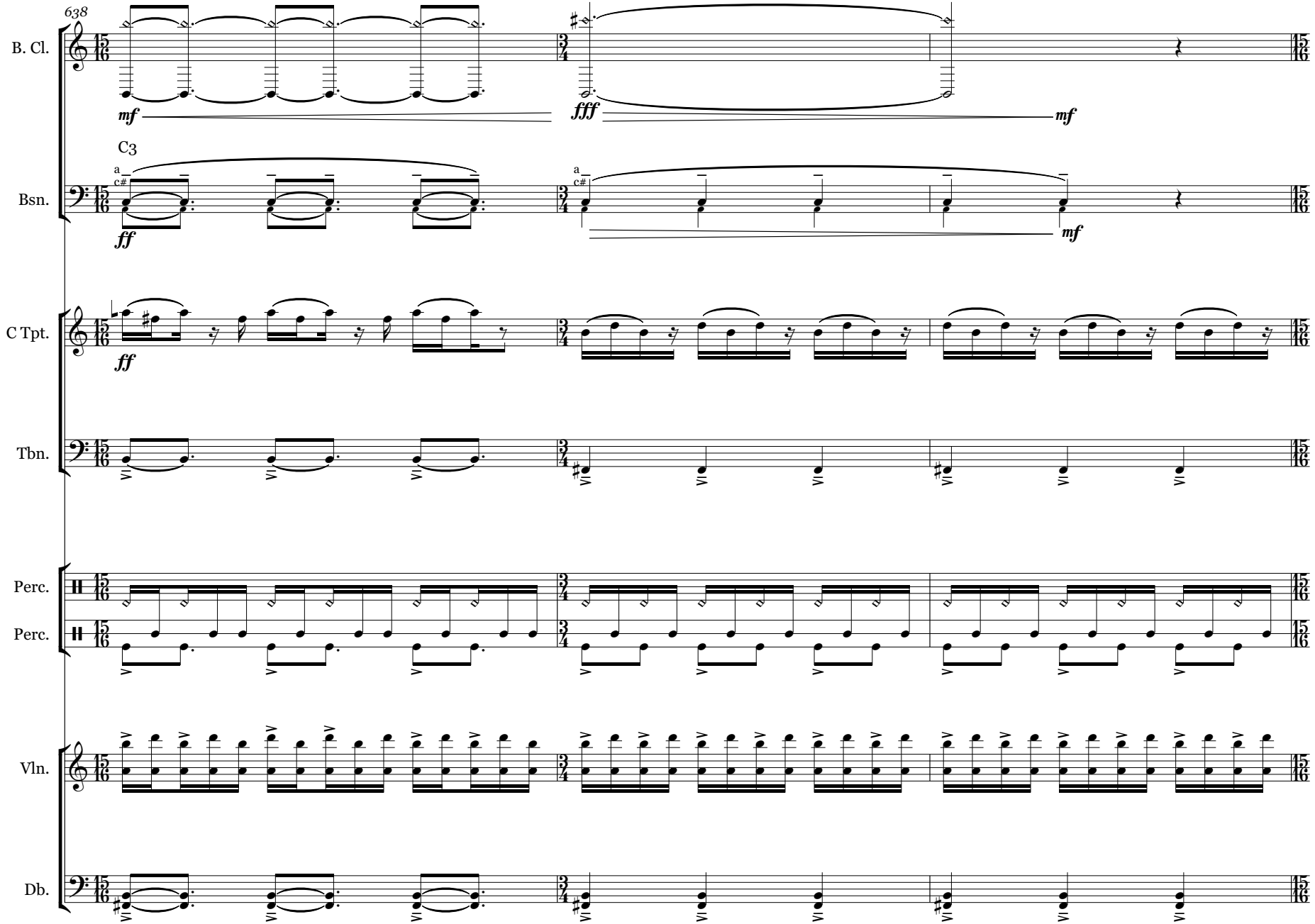
Perc.

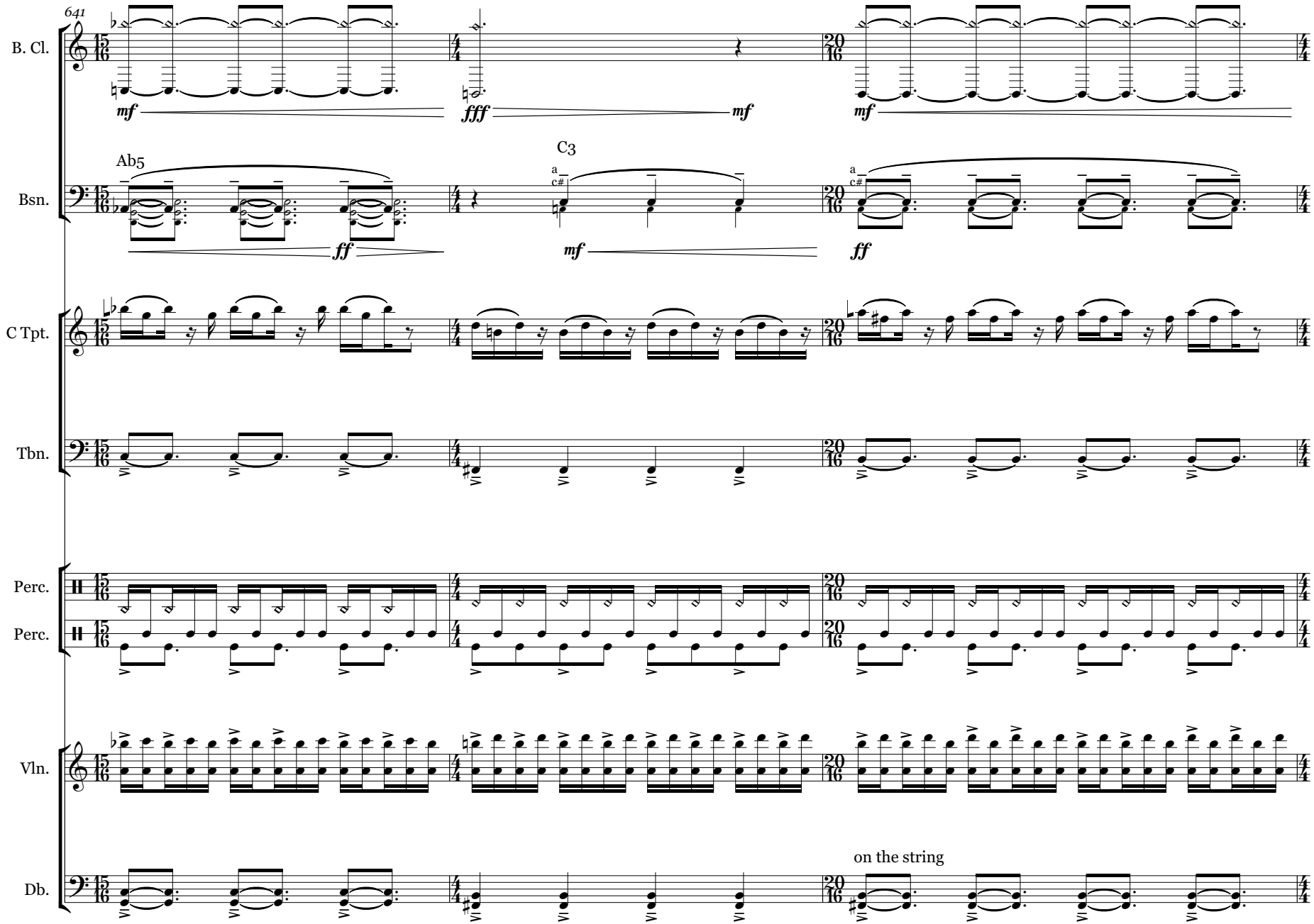
Perc.

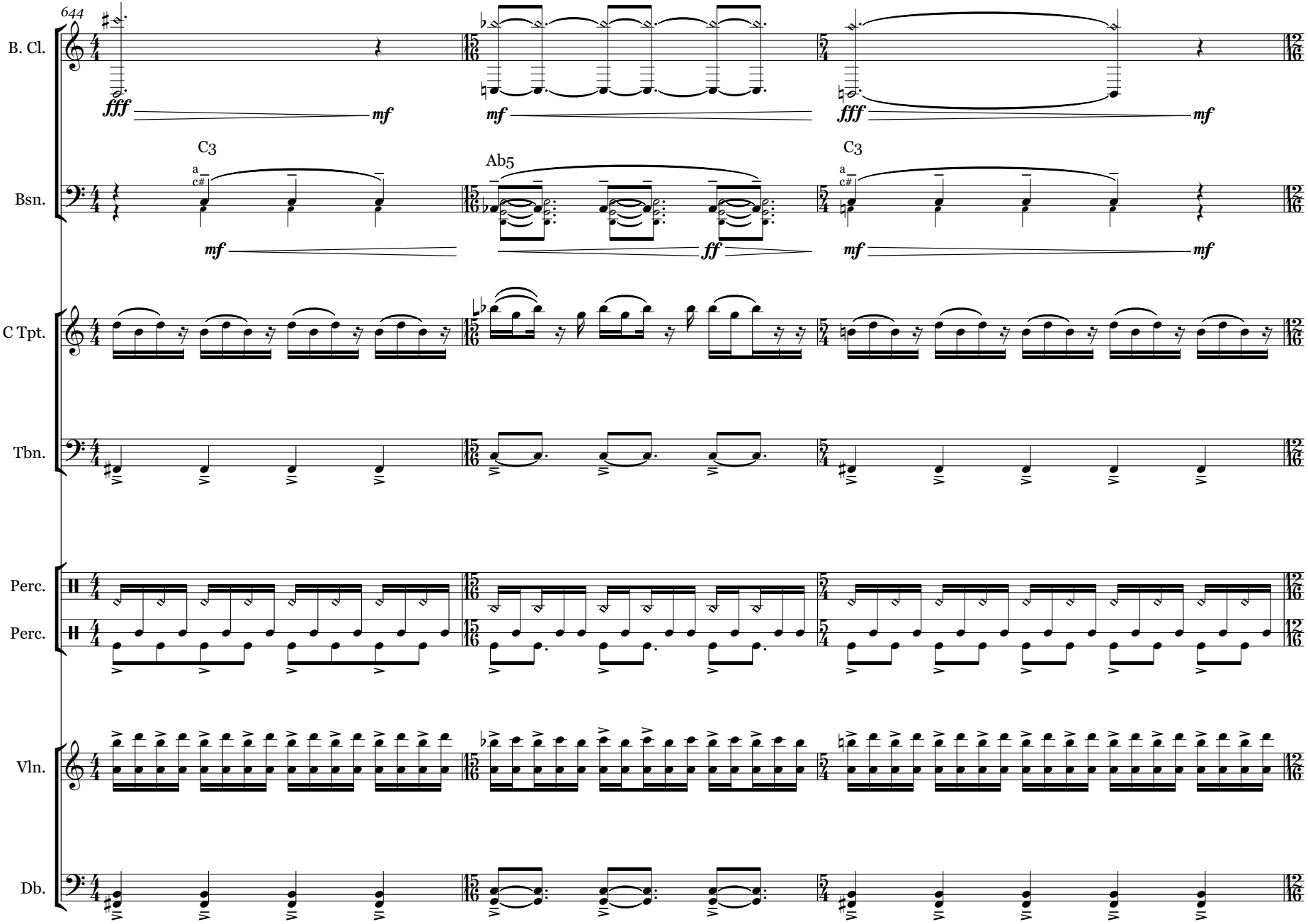
Vln.

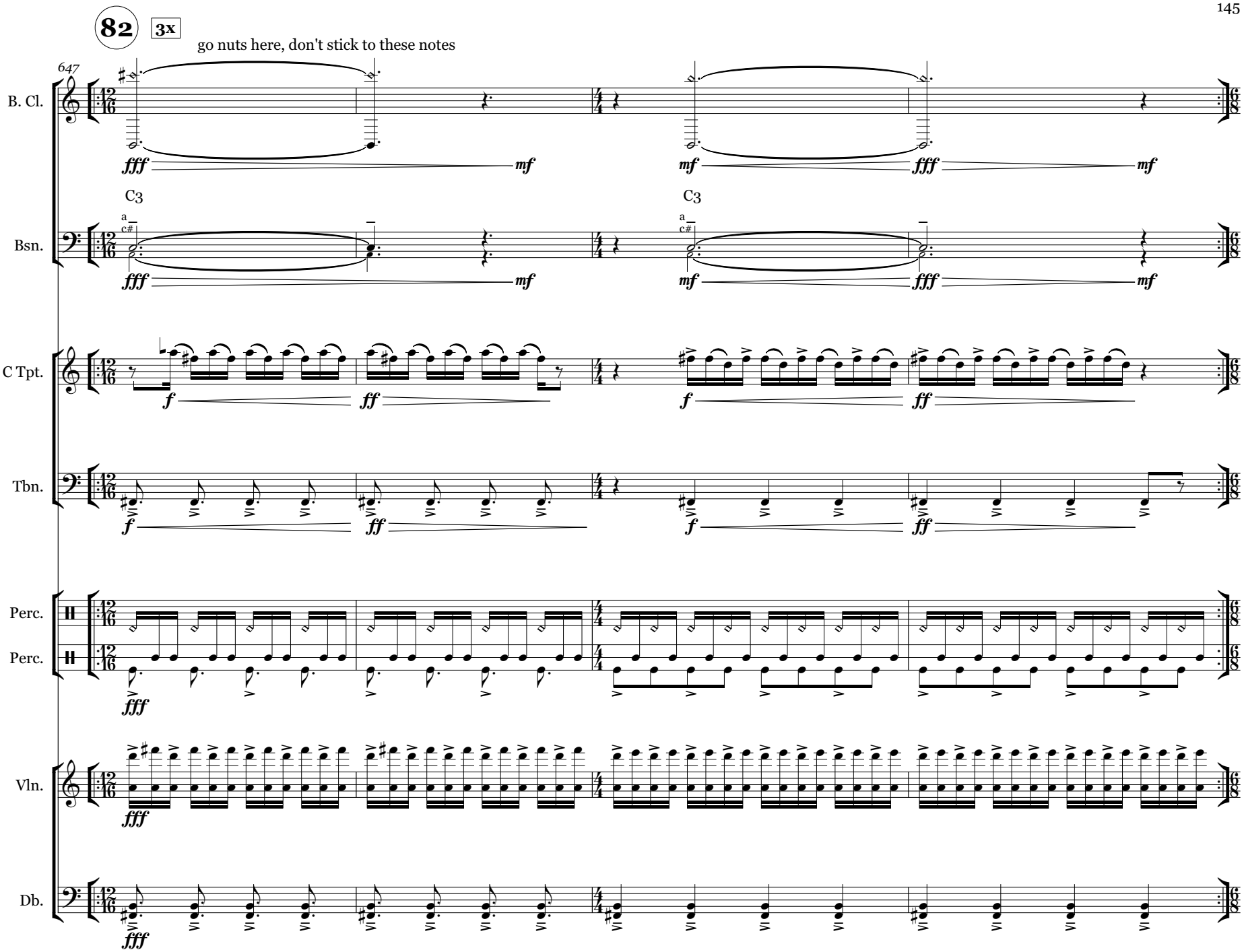
Db.

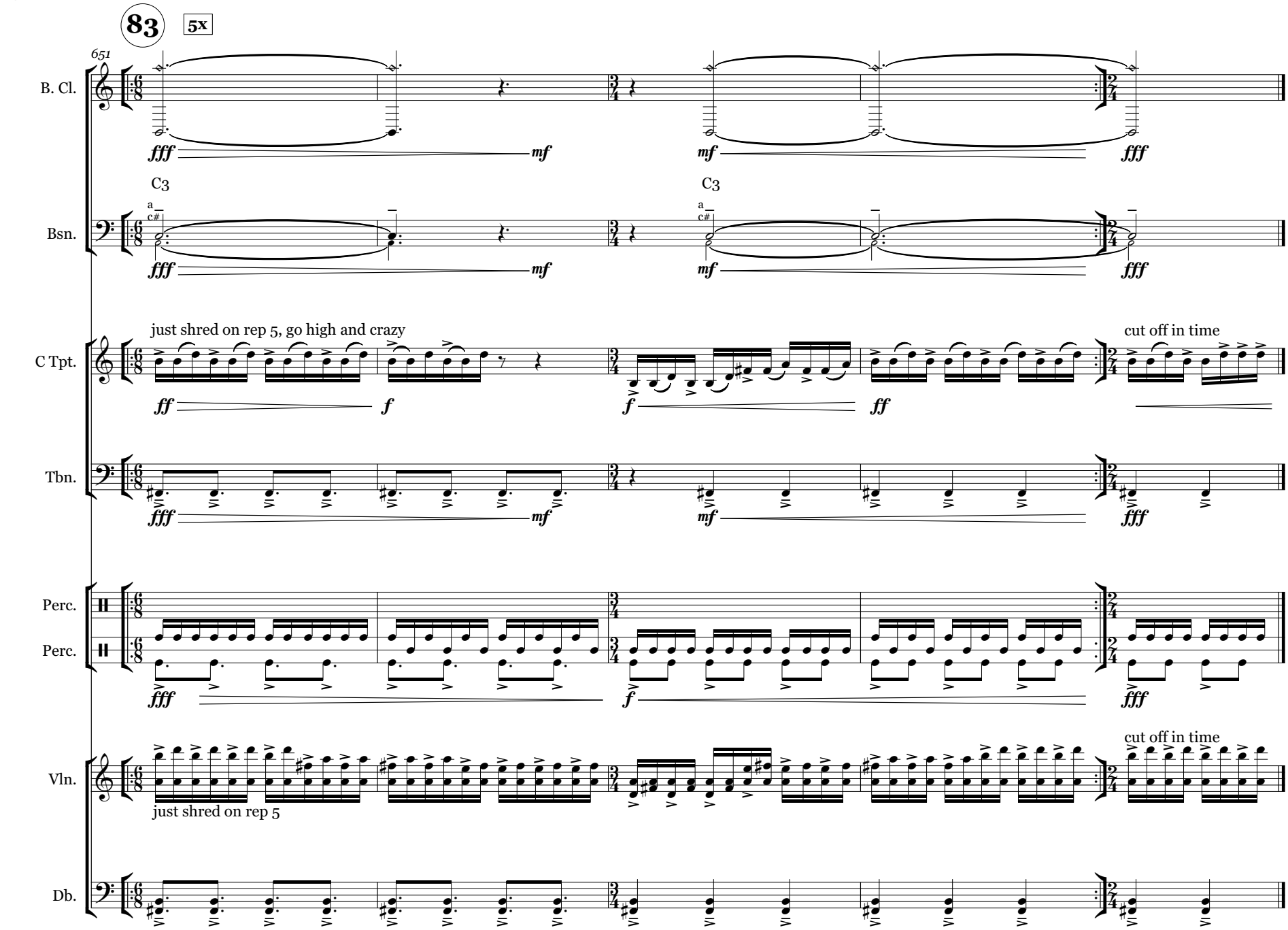
on the string


638
B. Cl.
mf
fff
mf
C3
Bsn.
ff
mf
C Tpt.
ff
Tbn.
Perc.
Perc.
Vln.
Db.


641
B. Cl.
mf
fff
mf
mf
Ab5
C3
Bsn.
ff
mf
ff
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
on the string


644
B. Cl.
fff
mf
mf
fff
mf
Bsn.
C3
Ab5
C3
mf
ff
mf
mf
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.


82
3x
go nuts here, don't stick to these notes
647
B. Cl.
Bsn.
C Tpt.
Tbn.
Perc.
Perc.
Vln.
Db.
C3
C3
fff
mf
f
ff


83
5x
651
B. Cl.
fff
mf
mf
fff
C3
C3
Bsn.
fff
mf
mf
fff
just shred on rep 5, go high and crazy
cut off in time
C Tpt.
ff
f
f
ff
Tbn.
fff
mf
mf
fff
Perc.
Perc.
fff
f
fff
cut off in time
Vln.
just shred on rep 5
Db.