

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

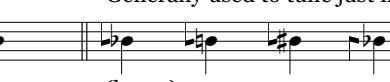
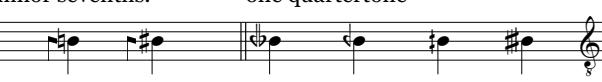
General notes:

- 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

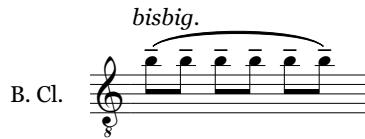
I use three microtonal accidentals from Helmholtz-Ellis Just Intonation notation to indicate deviations from equal-tempered tuning.
(www.marcsabat.com/pdfs/notation.pdf if you'd like to learn more)

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

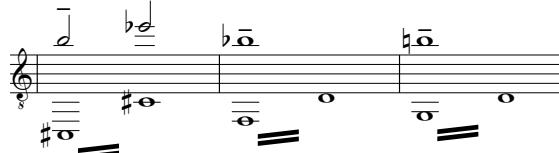
Normal accidentals function as normal.	5-limit intervals raise/lower a pitch by 10-15c. Generally used to tune just major thirds.	7-limit intervals raise/lower a pitch by 30-40c. Generally used to tune just minor sevenths.	11-limit intervals raise/lower a pitch by one quartertone
			

Clarinet / Bass Clarinet Multiphonics and Extended Techniques

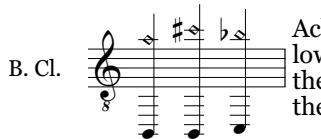
Clarinet multiphonics and extended techniques were drawn from two sources - Harry Sparaay's wonderful book "The Bass Clarinet: A Personal History" and Heather Roche's fantastic website - www.heatherroche.net.

Bisbigliando (B. Cl.)

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

Multiphonic Trills (B. Cl.)

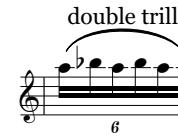
This effect is realized by playing a trill with the index finger of the left hand, and bringing out the higher overtones by increasing the lip pressure on the reed. The sounding effect is always very quiet, and should be perceived mostly as the low trill with the upper harmonic sneaking out on offbeat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

Bsn. (sounding)

Bsn. (played)

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)

Perc.

Thai gongs small pots bottles big pots

floor tom F4 B4 F5 B5 C6 D6 A#7 D8 E8 A3 Ab4

kick rack tom

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:

Vln. (sounding)

Vln. (played)

I II III IV

<2> <3> <4> <5>

<2> <3> <4> <6> <7>

<2> <3> <4> <5> <6> <7>

<2> <3> <4> <5> <6> <7>

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:

Cb. (sounding)

Cb. (played)

I II III IV

<2> <3> <4> <5> <6> <7>

<3> <4> <5> <6> <7> <8> <9> <10> <11>

<4> <5> <6> <7> <8> <9> <10> <11>

<4> <5> <6> <7>

episodic memory (learning to hurt)

Commissioned by Justus Schlichting for Exceptet

i. new muscles

$\text{♩} = 144 / \text{♩} = 96$

Score in C

Brendon Randall-Myers

Bass Clarinet in B♭

10-15c sharp from bass

p *pp*

Bassoon

bisbigliando

p

Trumpet in C

harmon mute + stem in - articulations under slur w/ l.h.
simile

pp

Trombone

31c flat from bcl - create audible beating at roughly 8th note triplet speed
harmon mute w/ stem in

pp *ppp*

Percussion

hold gong in air, l.v. until m.65

pp *pp*

Violin

sul tasto, senza vib

pp

Double Bass

<5>
very smooth, one bow if possible

pp *p* *pp*

Score in C

episodic memory (learning to hurt)

6

B. Cl.

simile

pp — *p*

Bsn.

simile - articulations under slur w/ key change

mp — *p*

C Tpt.

mf — *pp*

come sopra

pp — *pp*

Tbn.

simile

pp — *ppp*

Perc.

p — *pp*

Perc.

simile l.v. until m65

Vln.

mp — *p* — *pp*

Db.

simile

pp — *p*

episodic memory (learning to hurt)

7

19

This musical score page contains seven staves of music for various instruments. The instruments and their parts are as follows:

- B. Cl.**: Bass Clarinet, playing eighth-note patterns in 9/8 time. Dynamics: **pp**, **p**, **mp**, **pp**.
- Bsn.**: Bassoon, playing sixteenth-note patterns in 9/8 time. Dynamics: **p**, **mp**, **pp**. A *come sopra* instruction is placed above the staff.
- C Tpt.**: C Trumpet, playing eighth-note patterns in 9/8 time. Dynamics: **mf**, **pp**.
- Tbn.**: Bassoon (Tuba), playing quarter notes in 9/8 time. Dynamics: **p**.
- Perc.**: Percussion, playing eighth-note patterns in 9/8 time. Dynamics: **pp**, **p**, **pp**.
- Vln.**: Violin, playing eighth-note patterns in 9/8 time. Dynamics: **pp**, **mp**, **pp**.
- D. b.**: Double Bass (Double Bassoon), playing eighth-note patterns in 9/8 time. Dynamics: **pp**, **ppp**.

The score includes measure lines and bar numbers. Measure 19 begins with a bass clarinet entry, followed by the bassoon, then the trumpet, and finally the double bass. The bassoon has a melodic line with dynamic markings **p**, **mp**, and **pp**, with a *come sopra* instruction. The trumpet and bassoon provide harmonic support with sustained notes and rhythmic patterns. The double bass provides a strong bass line with sustained notes and rhythmic patterns. The percussion adds rhythmic complexity with eighth-note patterns. The violin provides a melodic line with eighth-note patterns. The overall mood is somber and contemplative, fitting the title "episodic memory (learning to hurt)".

episodic memory (learning to hurt)

8

① *bisbigliando*

simile - articulations under slur w/ key change

B. Cl. *p*

Bsn.

C Tpt. *pp*

Tbn. *pp* *ppp*

Perc.

Perc. *pp*

Vln. *pp*

D. B. *pp* *p*

episodic memory (learning to hurt)

9

32

B. Cl.

come sopra

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

D. B.

32

come sopra

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

D. B.

episodic memory (learning to hurt)

10

38

A musical score page showing seven staves of music. The instruments are: Bass Clarinet (B. Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is in common time (indicated by '8'). Measure 38 begins with a measure of rest followed by measures of 9/8, 6/8, 5/8, and 5/8. The Bass Clarinet and Bassoon play eighth-note patterns. The C Trumpet and Trombone play sixteenth-note patterns. The Percussion and Double Bass provide rhythmic support. Dynamics include *p*, *mp*, *mf*, *pp*, and *p*. Measure 39 starts with a measure of rest followed by measures of 9/8, 6/8, 5/8, and 5/8. The Bassoon and Double Bass play eighth-note patterns. The Violin and Double Bass play sixteenth-note patterns. The Percussion and Double Bass provide rhythmic support. Dynamics include *pp*, *mp*, and *pp*.

44

(2)

B. Cl. 3 8 3 3 3 8 3 3 3 8 -

Bsn. 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

C Tpt. 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

Tbn. 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

Perc. 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

Perc. 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

Vln. 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

Db. on the string simile 9 8 - 7 8 - 5 8 - 9 8 - 6 8 -

episodic memory (learning to hurt)

12

50

B. Cl.

Bsn. **p**

C Tpt. **pp**

Tbn. **pp** **ppp**

Perc.

Perc.

Vln. **pp**

Db. *come sopra* **pp** **p**

This musical score page shows a section of a piece for orchestra and percussion. The score is divided into seven staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are Bassoon (Bsn.), Clarinet (B. Cl.), Trombone (Tbn.), Trumpet (C Tpt.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is numbered 50 at the top left. Various dynamics are indicated throughout the score, such as **p** (piano), **pp** (ppiano), **ppp** (pppiano), and **pp** (ppiano) for the Bassoon and Trombone parts. The Double Bass part includes a dynamic instruction *come sopra*. The score consists of several measures of music, with each measure containing multiple vertical stems representing different voices or parts for each instrument. Measures are separated by vertical bar lines, and the music is divided into measures by horizontal bar lines. Measure numbers are placed above the first note of each measure. The bassoon part has eighth-note patterns with grace notes. The clarinet part has sixteenth-note patterns. The trumpet part has eighth-note patterns. The bassoon part has eighth-note patterns. The percussion parts include sustained notes and eighth-note patterns. The violin part has eighth-note patterns. The double bass part has eighth-note patterns with grace notes.

episodic memory (learning to hurt)

13

56

This musical score page contains seven staves of music for orchestra and percussion. The instruments listed from top to bottom are: Bass Clarinet (B. Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is in common time (indicated by '9') throughout the measures shown. Measure 56 begins with a rest followed by a six-measure section of rests. The first measure of music starts at the beginning of measure 56. The Bass Clarinet has a sixteenth-note pattern starting with a dynamic of *p*. The Bassoon follows with a similar sixteenth-note pattern starting with *p*, then *mp*, and finally *p*. The C Trumpet plays eighth-note patterns starting with *mf*, then *p*, and finally *pp*. The Trombone has a sixteenth-note pattern starting with *p*. The Percussion instruments play eighth-note patterns starting with *p*, then *pp*, and finally *p*. The Violin has a sixteenth-note pattern starting with *pp*, then *mp*, and finally *pp*. The Double Bass has a sixteenth-note pattern starting with *pp*, then *p*.

episodic memory (learning to hurt)

14

63

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

put gong down

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

ppp

p

pp *mp* *pp*

pp *ppp*

69

B. Cl.

(tongued here and anywhere repeated notes aren't slurred together)

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

pp
mf

pp
mf

ppp

pp
mp
mf
p

pp
mp
pp
mf

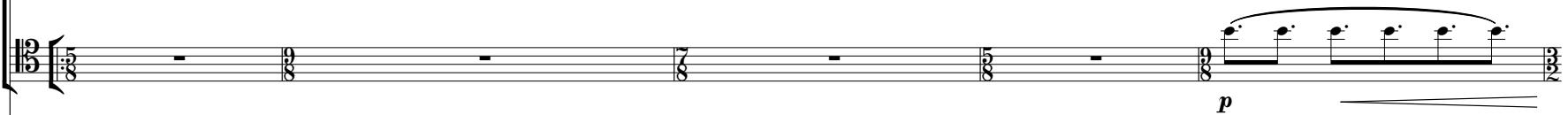
pp
mf

mp
ppp
mf

episodic memory (learning to hurt)

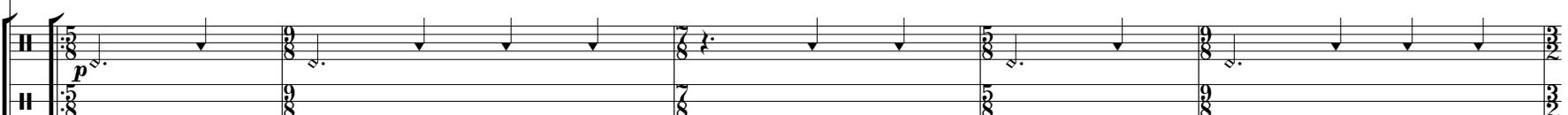
16

B. Cl. 

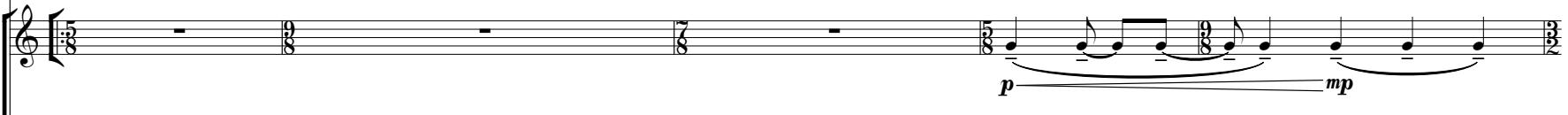
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

D. B. 

harmon/hand come sopra

harmon mute + stem in - articulations under slur w/ l.h.

simile

episodic memory (learning to hurt)

17

81

This musical score page contains seven staves of music for orchestra and percussion. The instruments are: Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Double Bass (Db.), and Bass Clarinet (B. Cl.). The key signature is A major (no sharps or flats). The time signature starts at 3/2 and changes to 5/8, then 3/2, then 7/8, then 3/2, then 5/8, and finally 3/2 again. The bassoon (Bsn.) has a dynamic marking of *mp* followed by *p*. The trumpet (C Tpt.) has a dynamic marking of *pp*. The trombone (Tbn.) has dynamic markings of *come sopra*, *ppp*, and *pp*. The percussion (Perc.) and double bass (Db.) both have dynamic markings of *p* followed by *pp*. The violin (Vln.) has dynamic markings of *p* and *pp*. The double bass (Db.) has dynamic markings of *p* and *pp*.

episodic memory (learning to hurt)

18

Musical score page 18, system 86. The score includes parts for Bassoon (Bsn.), Bass Clarinet (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The music consists of six staves. The first staff (B. Cl.) shows eighth-note patterns with dynamic markings *p*, *mp*, and *p*. The second staff (Bsn.) shows eighth-note patterns with dynamic markings *p*, *mp*, and *p*. The third staff (C Tpt.) shows eighth-note patterns with dynamic markings *pp*, *mf*, and *pp*. The fourth staff (Tbn.) shows eighth-note patterns with dynamic markings *ppp* and *ppp*. The fifth staff (Perc.) shows vertical strokes with dynamic markings *p*, *mp*, and *pp*. The sixth staff (Vln.) shows eighth-note patterns with dynamic markings *p*, *mp*, and *pp*. The seventh staff (Db.) shows eighth-note patterns with dynamic markings *pp*, *p*, and *pp*.

Musical score page 4, measures 91-92. The score includes parts for Bassoon (Bsn.), Clarinet (C. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). Measure 91 starts with Bsn. playing eighth-note pairs with dynamic *p*, followed by C. Cl. with sixteenth-note patterns and dynamic *mp*. Measures 92 begin with C Tpt. playing eighth-note pairs with dynamic *pp*, followed by Tbn. with eighth-note pairs and dynamic *ppp*. The score concludes with Vln. and Db. playing eighth-note pairs with dynamic *p*.

episodic memory (learning to hurt)

20

97

B. Cl.

simile

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

pp mp p ppp

pp p pp p

pp mp pp p

pp p pp pp

episodic memory (learning to hurt)

21

5
103

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

109

B. Cl. *tongued*

Bsn. *p* *f*

C Tpt. (tongued here and anywhere repeated notes aren't slurred together) *p* *f*

Tbn. (tongued here and anywhere repeated notes aren't slurred together) *p* *ppp* *f*

Perc.

Perc. *f*

Vln. *f*

D. B. *p* *f*

(6)

B. Cl. 116 *f* (tongued) *p* *mp* *pp* *bisbig.*

Bsn. *f* *p* *mp* *pp* *bisbig.*

C Tpt. 31c flat - finger F and lip it down
<7> of bcl G *f* *pp* *pp* *mf* (l.h.)

Tbn. *f* *p* *mp* *ppp* (l.h.)

Perc. *f* *pp*

Vln. *f* *p* *pp*

Db. *f* *p*

episodic memory (learning to hurt)

123

B. Cl. *come sopra*

Bsn. *come sopra*

C Tpt.

Tbn.

Perc.

Vln. -30-50c flat - should be audibly flatter than tpt note

D. B.

This musical score page contains six staves. The top staff is for Bassoon (B. Cl.), which starts with a rest and then plays eighth-note patterns in 6/8, 3/2, and 4/4 time signatures. The second staff is for Bassoon (Bsn.), featuring sixteenth-note patterns in 6/8, 3/2, and 4/4 time. The third staff is for C Trumpet (C Tpt.), showing eighth-note patterns in 6/8, 3/2, and 4/4 time. The fourth staff is for Trombone (Tbn.), with eighth-note patterns in 6/8, 3/2, and 4/4 time. The fifth staff is for Percussion (Perc.), with eighth-note patterns in 6/8, 3/2, and 4/4 time. The bottom staff is for Violin (Vln.) and Double Bass (D. B.). The Vln. staff has dynamics p, pp, and p, and includes a note instruction: "-30-50c flat - should be audibly flatter than tpt note". The D. B. staff has dynamics p and pp.

Musical score for orchestra and percussion, page 7, measures 130-131.

B. Cl. (Bass Clarinet) plays eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **p**.

Bsn. (Bassoon) plays eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **mp**, and finally eighth-note patterns in 6/8 time, dynamic **pp**.

C Tpt. (C Trumpet) plays eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **pp**, and finally eighth-note patterns in 6/8 time, dynamic **mf**.

Tbn. (Double Bass) plays eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **p**, and finally eighth-note patterns in 6/8 time, dynamic **mp**, **ppp**.

Perc. (Percussion) consists of two staves. The first staff uses a bass drum and cymbals, playing eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **pp**. The second staff uses a snare drum and high-hat, playing eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **p**.

Vln. (Violin) plays eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **p**, **pp**, and finally eighth-note patterns in 6/8 time, dynamic **pp**.

D. B. (Double Bass) plays eighth-note patterns in 3/4 time, dynamic **f**, followed by sixteenth-note patterns in 6/8 time, dynamic **p**.

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 137. The score includes parts for Bassoon (Bsn.), Clarinet in B-flat (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Double Bass (Db.), and Bassoon (Bsn.). The score consists of eight staves. The B. Cl. and Bsn. staves begin with rests, followed by rhythmic patterns of eighth and sixteenth notes. The C Tpt. staff features eighth-note patterns. The Tbn. staff has sustained notes. The Perc. and Perc. staves show rhythmic patterns. The Vln. staff includes dynamic markings like p , pp , and $-30c$. The Db. staff concludes with a dynamic f .

episodic memory (learning to hurt)

27

144

B. Cl.

(8) **4x**

ff *p* *f*

Bsn.

ff *pp* *f*

C Tpt.

ff *f* *p* *p* *f*

Tbn.

f *f* *p* *f*

Perc.

mf *f* *pp* *f*

Vln.

f *f* *p* *#f* *#f* *#f* *#f*

D. b.

ff *mp* *<4>* *<5>* *<6>* *<7>* *<8>* *<9>* *<10>* *<11>* *<12>*

episodic memory (learning to hurt)

28

149

B. Cl. *ff* *p* *f*

Bsn. *pp* *f*

C Tpt. *f* *p* *p* *f*

Tbn. *f* *p* *f*

Perc. *f* *pp* *f*

Vln. *f* *3* *p* *f*

D. b. *ff* *mp* <4> <5> <6> <7> <8> <9> <10> <11> *f*

episodic memory (learning to hurt)

29

153

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 9, measures 158-160.

B. Cl. (Bass Clarinet) plays eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **f**, **p**, **pp**.

Bsn. (Bassoon) plays eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **f**, **p**.

C Tpt. (C Trumpet) plays eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **f**, **pp**.

Tbn. (Tuba) plays eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **f**, **p**, **pp**.

Perc. (Percussion) and **Perc.** (Percussion) play eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **pp**.

Vln. (Violin) plays eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **f**, **p**.

D. b. (Double Bass) plays eighth-note patterns in measures 158-159, followed by a rest in measure 160. Dynamics: **ff**, **pp**, **p**.

Musical score for orchestra and percussion, page 163. The score includes parts for Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Double Bass (Db.). The music consists of two systems of measures. Measure 1 starts with Bassoon and C Trumpet in forte (f) with sixteenth-note patterns. Measure 2 begins with a dynamic change to piano (p). Measure 3 starts with Bassoon and C Trumpet in pianississimo (pp). Measures 4-5 show various instruments playing eighth-note patterns. Measures 6-7 continue with eighth-note patterns. Measures 8-9 conclude with eighth-note patterns. Measures 10-11 begin with a dynamic change to forte (f). Measures 12-13 continue with eighth-note patterns. Measures 14-15 conclude with eighth-note patterns.

episodic memory (learning to hurt)

Musical score for orchestra and piano, page 167. The score includes parts for Bassoon (Bsn.), C Tpt. (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The music features various rhythmic patterns and dynamics like **f**, **p**, and **pp**.

The score consists of eight staves:

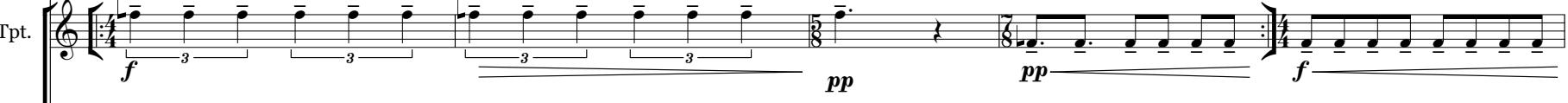
- B. Cl.**: Bassoon part, mostly rests with some eighth-note patterns.
- Bsn.**: Bassoon part, featuring eighth-note patterns with a dynamic of **f**.
- C Tpt.**: C Trumpet part, featuring eighth-note patterns with a dynamic of **f**.
- Tbn.**: Trombone part, featuring eighth-note patterns with a dynamic of **f**.
- Perc.**: Percussion part, featuring eighth-note patterns with a dynamic of **f**.
- Vln.**: Violin part, featuring sixteenth-note patterns with a dynamic of **f**.
- Db.**: Double Bass part, featuring eighth-note patterns with a dynamic of **ff**.

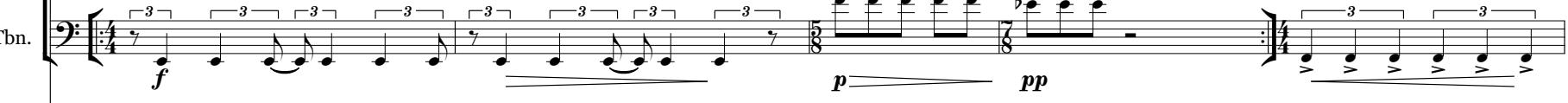
Dynamics and performance instructions include **f**, **p**, **pp**, and measures with a tempo of $\frac{3}{8}$ and $\frac{5}{8}$.

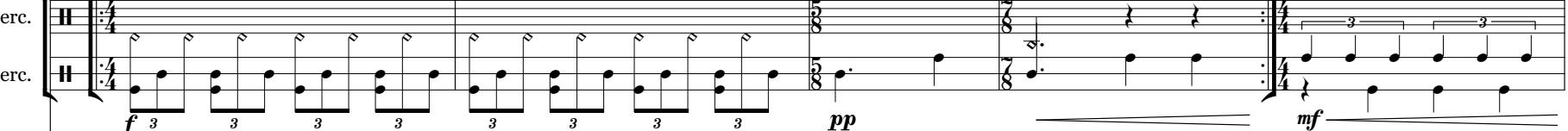
10 **3x**

B. Cl. 

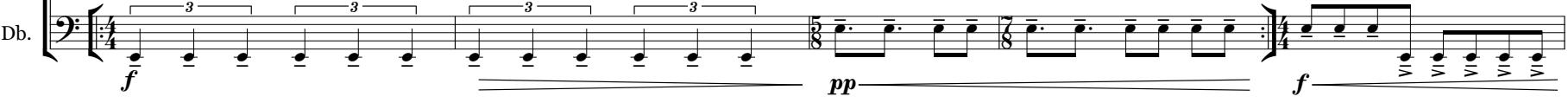
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

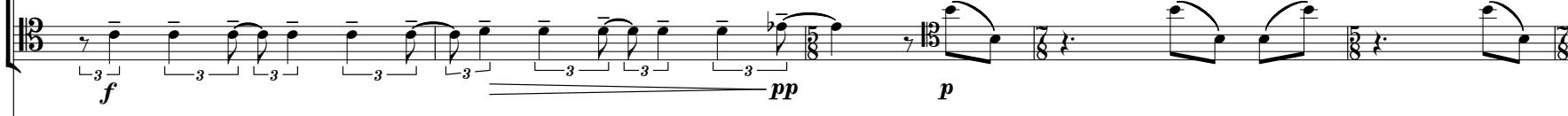
D. B. 

episodic memory (learning to hurt)

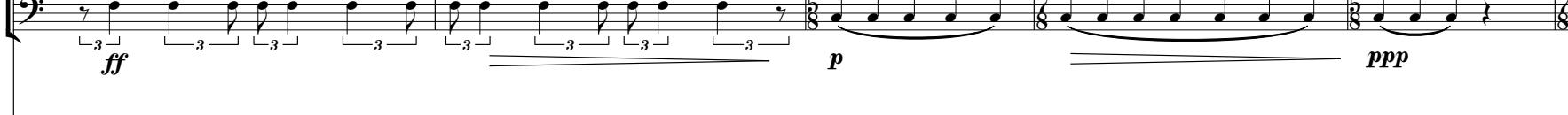
34

(11)

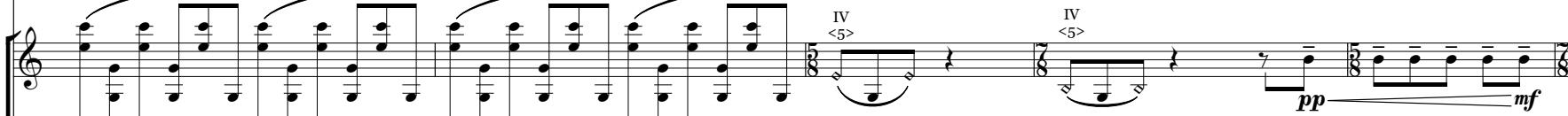
B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. B. 

182

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Dbl.

poco espressivo

^{<4>} IV

pp pp pp

mf mf mf

f pp

episodic memory (learning to hurt)

36

188

This musical score page contains eight staves of music for various instruments. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet): Plays eighth-note patterns in 7/8 time. Dynamics: *mp*, *pp*, *pp*.
- Bsn. (Bassoon): Plays sixteenth-note patterns in 7/8 time. Dynamics: *p*.
- C Tpt. (C Trumpet): Plays eighth-note patterns in 7/8 time. Dynamics: *pp*, *mp*, *pp*.
- Tbn. (Bassoon): Plays eighth-note patterns in 7/8 time. Dynamics: *pp*.
- Perc. (Percussion): Plays eighth-note patterns in 7/8 time.
- Perc. (Percussion): Plays eighth-note patterns in 7/8 time.
- Vln. (Violin): Plays eighth-note patterns in 7/8 time. Dynamics: *p*.
- D. b. (Double Bass): Plays eighth-note patterns in 7/8 time.

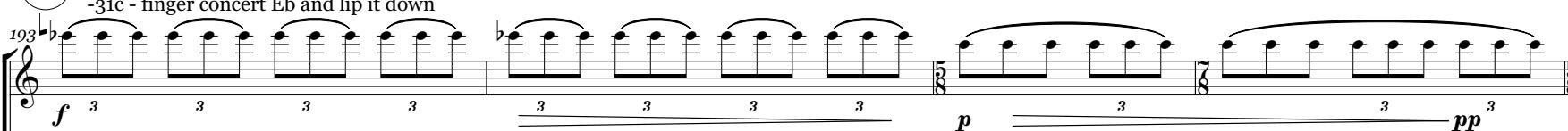
The score includes measure numbers and time signatures throughout the page.

episodic memory (learning to hurt)

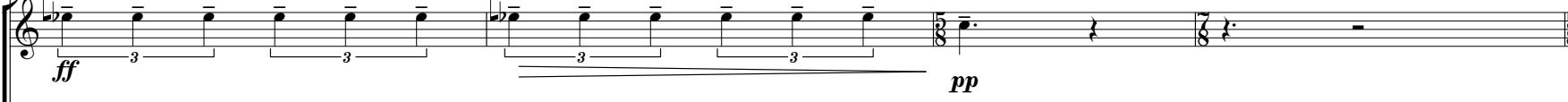
37

12

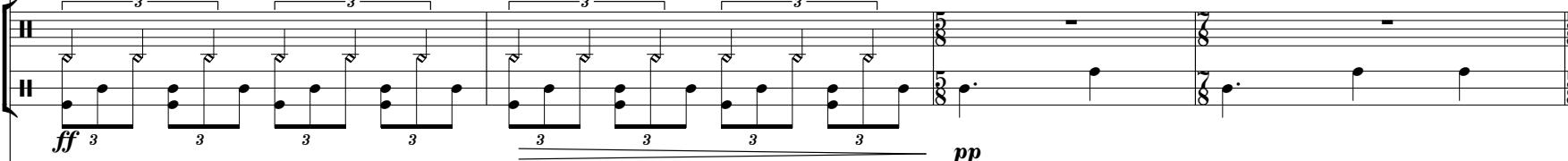
-31c - finger concert Eb and lip it down

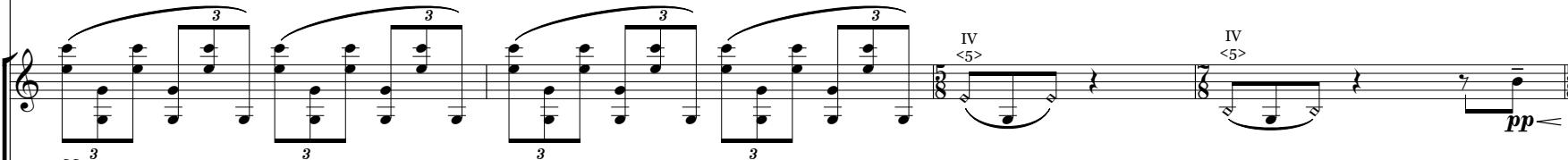
B. Cl. 

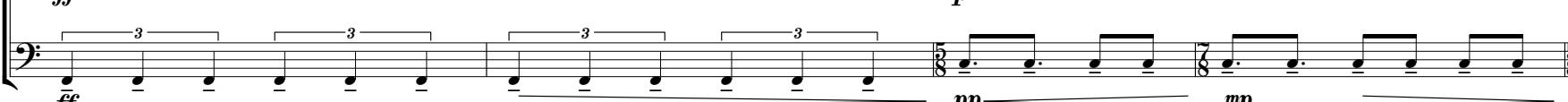
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. B. 

episodic memory (learning to hurt)

38

197

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

D. B.

pp³

poco espressivo

f

mf

pp

mf

pp

p

mf

pp

episodic memory (learning to hurt)

39

203

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

Musical score page 13, measures 208-225. The score includes parts for Bassoon (Bsn.), Bass Clarinet (B. Cl.), Trombone (Tbn.), C Trumpet (C Tpt.), Percussion (Perc.), Violin (Vln.), Double Bass (Db.), and Bassoon (Bsn.). Measure 208 starts with B. Cl. playing eighth-note patterns in 7/8 time. Measures 209-210 show Bsn. and B. Cl. playing eighth-note patterns in 5/8 and 3/8 time. Measures 211-212 show Bsn. and B. Cl. playing eighth-note patterns in 4/4 time. Measures 213-214 show Bsn. and B. Cl. playing eighth-note patterns in 7/8 time. Measures 215-216 show Bsn. and B. Cl. playing eighth-note patterns in 5/8 time. Measures 217-218 show Bsn. and B. Cl. playing eighth-note patterns in 3/8 time. Measures 219-220 show Bsn. and B. Cl. playing eighth-note patterns in 4/4 time. Measures 221-222 show Bsn. and B. Cl. playing eighth-note patterns in 7/8 time. Measures 223-224 show Bsn. and B. Cl. playing eighth-note patterns in 5/8 time. Measures 225 end with Bsn. and B. Cl. playing eighth-note patterns in 3/8 time.

214

B. Cl. *p* 3 3 *pp*³

Bsn. *p*

C Tpt. *pp*

Tbn. *p* *ppp*

Perc. *pp*

Vln. IV <5> IV <5> *pp* *mf* *pp* *p* *poco espressivo*

D. b. *pp* *mp* *p* *pp*

episodic memory (learning to hurt)

42

220

B. Cl.

Bsn. *mf*

C Tpt. *mf* *pp* *pp* *mp* *pp* *f*

Tbn. *mp* *pp*

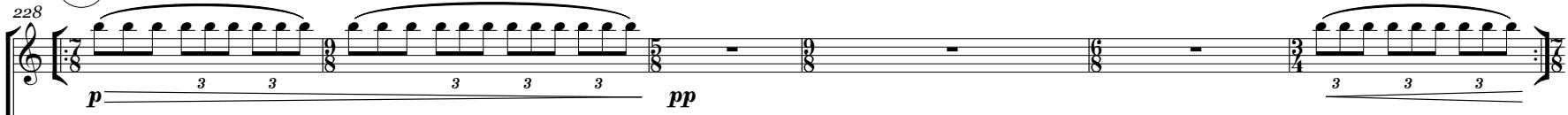
Perc. *p* *pp*

Vln. *mf* *pp* *p*

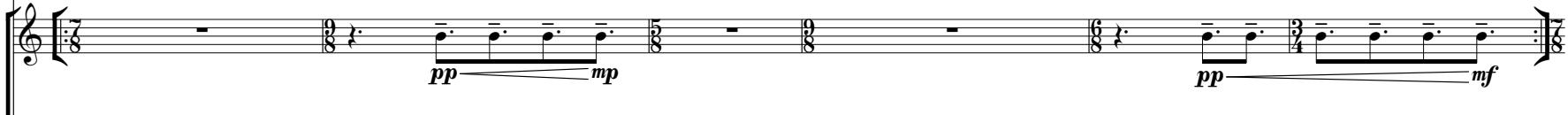
Db. *f* *pp* ^{<4>}IV

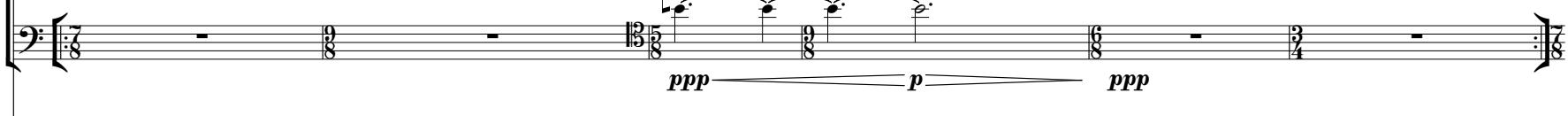
14 **3x**

228

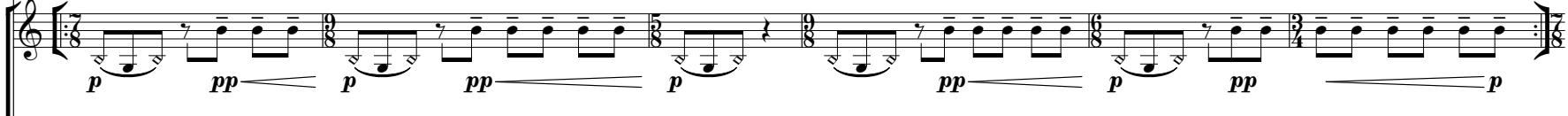
B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. B. 

episodic memory (learning to hurt)

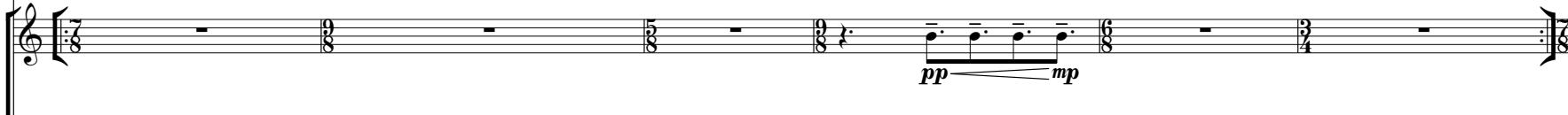
44

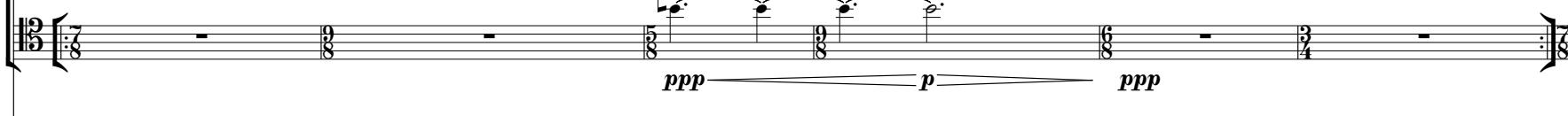
15 **4x**

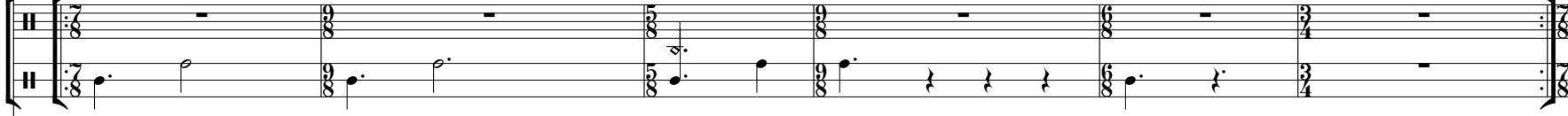
234

B. Cl. 

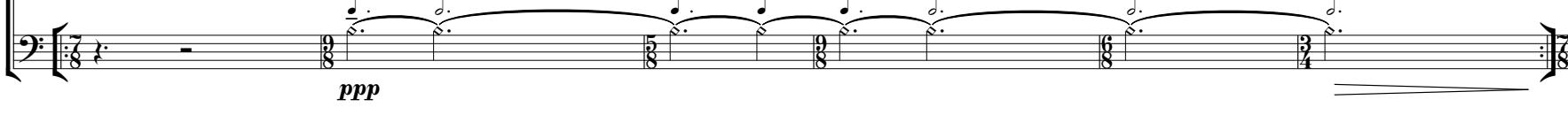
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

Db. 

16 **4x**

B. Cl. 240 last time to Bb Cl.

Bsn. *p* 3 3 3 3 3 *pp*

C Tpt. *ppp* — *p* — *ppp*

Tbn. *ppp* — *p* —

Perc. *ff*

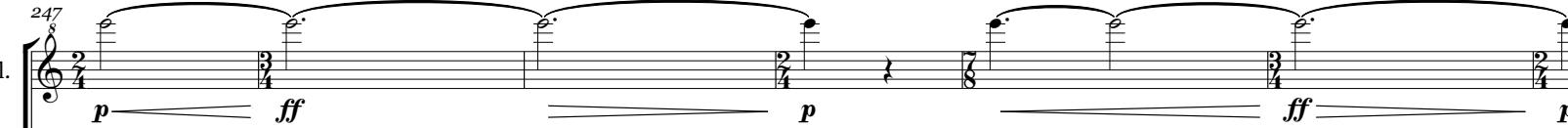
Vln. *ff*

Db. *ppp*

17 ii. all in your head

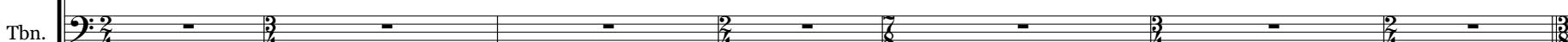
$\text{♩} = 172$

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

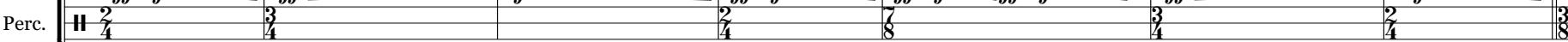
Cl. 

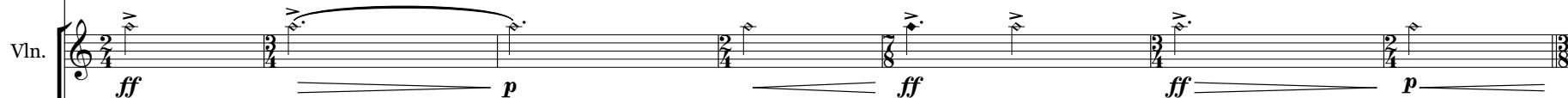
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

Db. 

harmon out

harmon out

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

episodic memory (learning to hurt)

47

18

254

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

48

19 3x

259

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

Musical score page 20, measures 264-265. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). Measure 264 starts with a dynamic of *p* for the Clarinet, followed by *ff* and *p*. The Bassoon and Trombone have rests. Measures 265 begin with a dynamic of *p*, followed by *ff* and *p*. The Percussion and Violin parts feature rhythmic patterns of eighth and sixteenth notes. The Double Bass has rests.

episodic memory (learning to hurt)

50

268

A musical score page showing parts for Clarinet (Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is in common time, with measures grouped by a double bar line. Measure 1 starts with a dynamic of *p*, followed by *ff*, then *p*. Measures 2 and 3 start with *p*, followed by *ff*, then *p*. Measures 4 and 5 start with *p*, followed by *ff*, then *p*. The Percussion parts feature rhythmic patterns with dynamics *ff* and *mf*. The Violin part has dynamics *ff* and *p*.

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

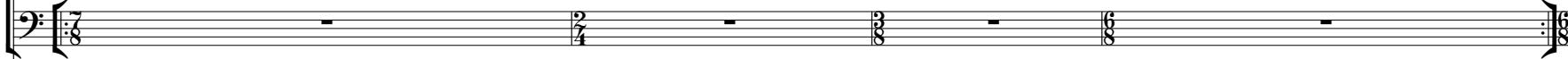
episodic memory (learning to hurt)

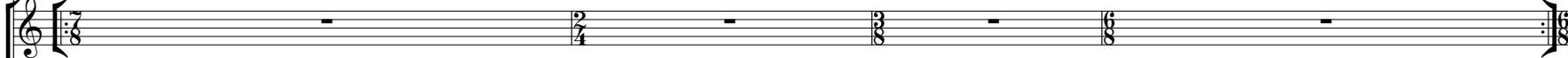
51

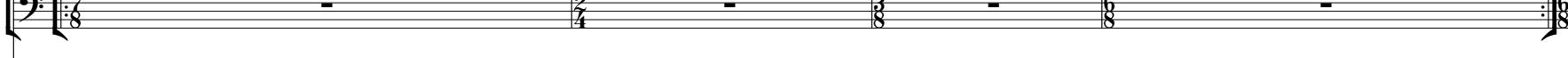
21 5x

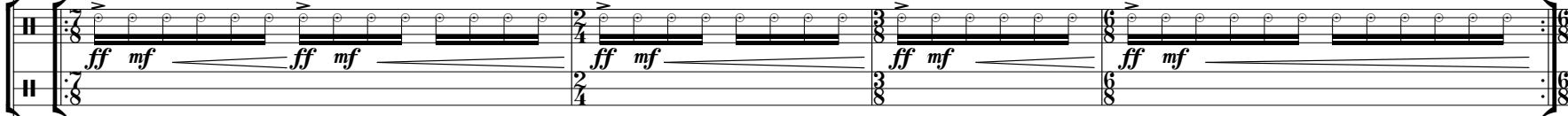
272

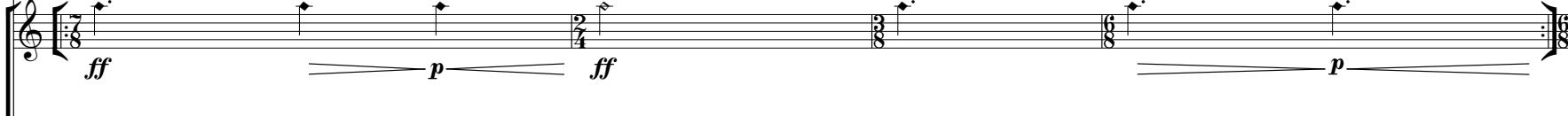
Cl. 

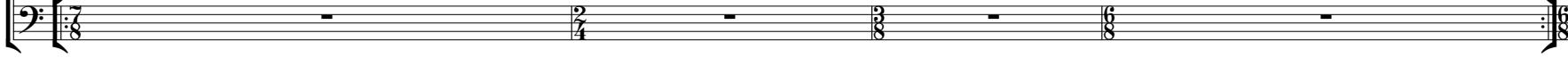
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

Db. 

episodic memory (learning to hurt)

Musical score page 276, rehearsal mark 22, 4x. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), C Tpt. (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score features a dynamic section with *p*, *ff*, and *p*. The Violin part includes markings *-31c*, *D simile -31c until reh 25*, and *p*. The Double Bass part has a dynamic marking *p*.

280 23 4x

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

This musical score page features seven staves of music for orchestra and percussion. The top staff is for Clarinet (Cl.), followed by Bassoon (Bsn.), Cornet/Trombone (C Tpt./Tbn.), two Percussion instruments (Perc.), Violin (Vln.), and Double Bass (Db.). The score is marked with dynamic changes: *p*, *ff*, and *mf*. Measure numbers 280 and 23 are indicated at the top left, along with a '4x' repeat sign. The bassoon has a sustained note across measures. The violins play eighth-note patterns. The double bass has a sustained note across measures. The percussion parts show various rhythmic patterns, including eighth-note groups and sixteenth-note patterns.

episodic memory (learning to hurt)

54

24 **4x**

Cl. *p* *ff* *p*

Bsn. *p*

C Tpt. *p*

Tbn. *p*

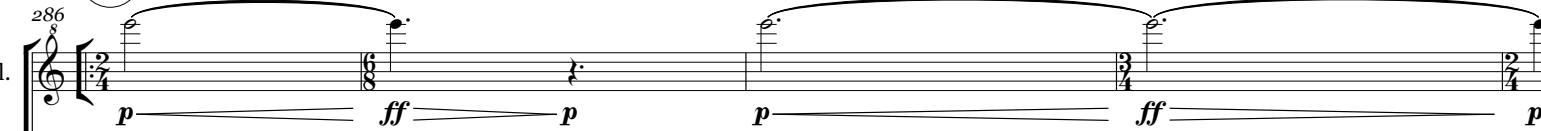
Perc. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

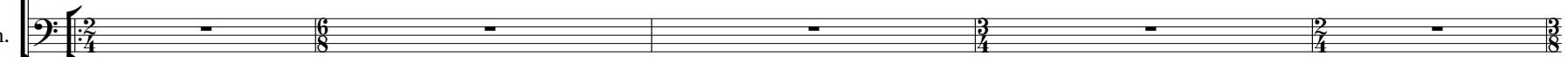
Vln. *ff* doesn't have to be this note, just little fluctuations
arco I around the highest natural harmonics you can get to speak

Db. *pp* *mf*

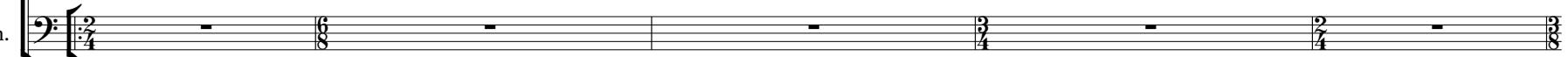
25

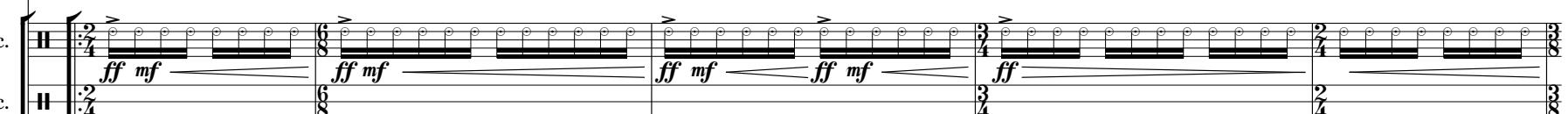
286

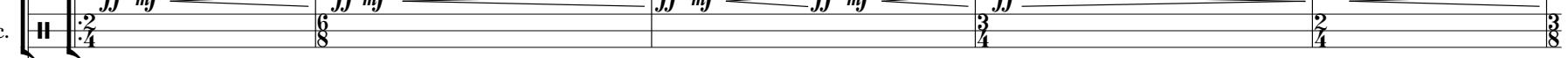
Cl. 

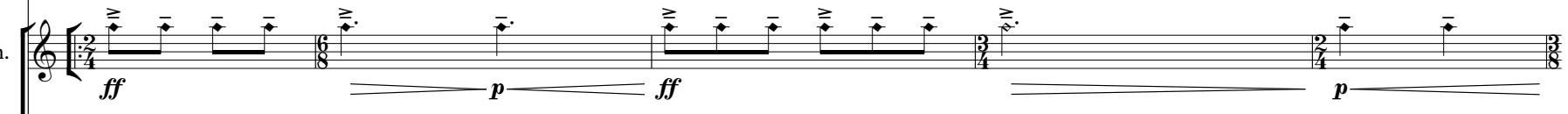
Bsn. 

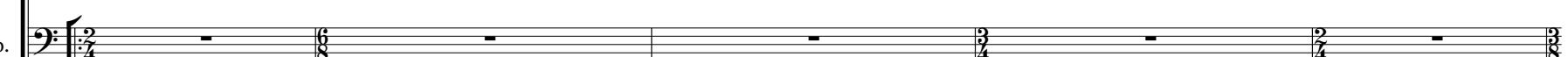
C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

D. 

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 291. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Cornet/Piccolo Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Violin (Vln.). The score shows measures 1 through 4. The Clarinet and Bassoon play eighth-note patterns. The Cornet/Piccolo Trumpet and Trombone are silent. The Percussion part consists of two staves: the top staff uses open circles for eighth notes and the bottom staff uses solid black bars for eighth notes. The Violin plays sixteenth-note patterns. The Double Bass (Db.) is silent.

episodic memory (learning to hurt)

57

(26) 4x

Cl. 295 *ff* — *p* — *p* — *ff* — *ff* — *p* — *p* — *ff*

Bsn. — — — — — — — —

C Tpt. (no harmon) *p* — *ff* — *p* — *p* — *ff* — *p* — *p* — *ff*

Tbn. — — — — — — — —

Perc. *ff mf* — *ff mf*

Perc. — — — — — — — —

Vln. all Ds -31c come sopra until reh. 33 *ff* — — *p* — *ff* — — *p* — —

Db. play these however you need to artificial harmonics are fine *p* — *ff* — *p* — *p* — *ff* — *p*

episodic memory (learning to hurt)

299 **3x**

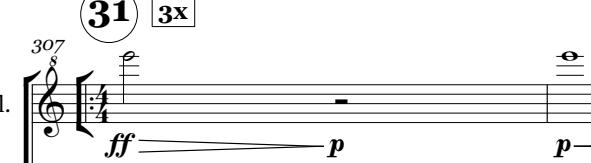
28 **4x**

This musical score page contains seven staves. The top staff is for Clarinet (Cl.) in G major, 6/8 time, dynamic ff. The second staff is for Bassoon (Bsn.) in G major, 6/8 time, dynamic p. The third staff is for C Tpt. in G major, 6/8 time, dynamic p, with a performance instruction <7> of bass. The fourth staff is for Trombone (Tbn.) in G major, 6/8 time, dynamic p. The fifth staff is for Percussion 1 (Perc. 1) in G major, 6/8 time, dynamic ff mf. The sixth staff is for Percussion 2 (Perc. 2) in G major, 6/8 time, dynamic ff mf. The bottom staff is for Violin (Vln.) in G major, 6/8 time, dynamic ff, with dynamic markings p and ff. The Double Bass (Db.) staff at the bottom is in G major, 6/8 time, dynamic p, with dynamic markings ff and p.

episodic memory (learning to hurt)

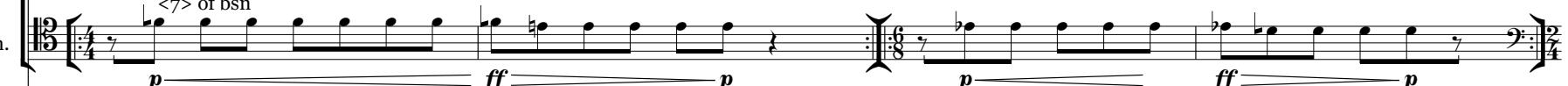
60

(31) 3x

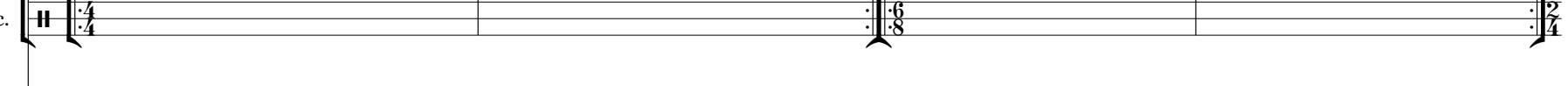
Cl. 

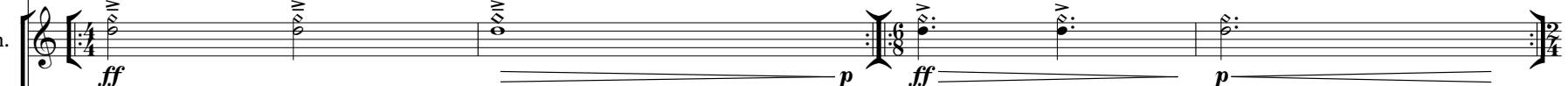
Bsn. 

C Tpt. 

Tbn. 

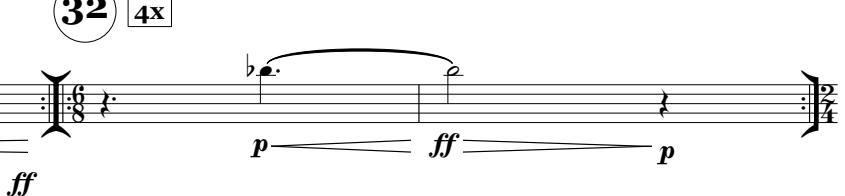
Perc. 

Perc. 

Vln. 

Db. 

(32) 4x

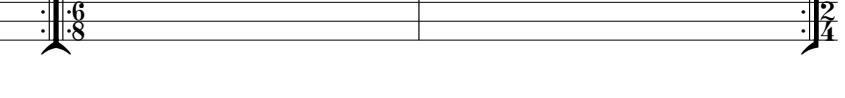
Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

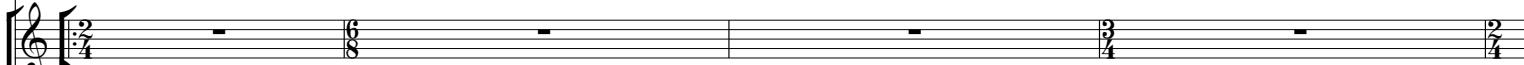
Vln. 

Db. 

(33)

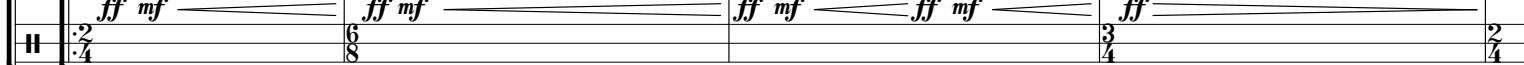
Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

Db. 

episodic memory (learning to hurt)

62

316

Cl. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Bsn. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

C Tpt. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Tbn. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Perc. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Perc. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Vln. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Db. $\frac{3}{8}$ | $\frac{6}{8}$ | $\frac{5}{8}$ | $\frac{4}{4}$ | $\frac{3}{4}$

ff | *p* | *ff* | *p*

ff | *p* | *ppp* | *p* | *ppp*

do whatever you need on
2x to make this transition

34

320

Cl.

Bsn. *fff*

C Tpt.

Tbn. *fff*

Perc.

Perc. *fff*

Vln. *fff* 3 3 3 3

Db. *fff*

loco double trill

-31c

episodic memory (learning to hurt)

64

35

325

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

simile

episodic memory (learning to hurt)

65

36

A musical score for orchestra and percussion. The score consists of eight staves. From top to bottom: Clarinet (Cl.) in G clef, Bassoon (Bsn.) in F clef, C Trumpet (C Tpt.) in G clef, Trombone (Tbn.) in F clef, Percussion 1 (Perc.) with two staves, Percussion 2 (Perc. 2) with two staves, Violin (Vln.) in G clef, and Double Bass (Db.) in F clef. Measure 36 begins with a dynamic of 330 . The Clarinet and C Trumpet play eighth-note patterns of six groups. The Bassoon and Trombone provide harmonic support with sustained notes. The Percussion parts feature rhythmic patterns involving eighth and sixteenth notes. The Violin plays eighth-note patterns of three groups. The Double Bass provides a steady bass line.

episodic memory (learning to hurt)

66

334

37

A musical score for orchestra and percussion. The score consists of eight staves. From top to bottom: Clarinet (Cl.) in G major, Bassoon (Bsn.) in C major, C Trumpet (C Tpt.) in G major, Trombone (Tbn.) in C major, Percussion 1 (Perc.) in G major, Percussion 2 (Perc.) in G major, Violin (Vln.) in G major, and Double Bass (Db.) in C major. Measure 37 begins with a melodic line from the Clarinet and C Trumpet, followed by sustained notes from Bassoon and Trombone. The Percussion parts feature rhythmic patterns. The Violin and Double Bass provide harmonic support with sustained notes.

episodic memory (learning to hurt)

67

338

A musical score for orchestra and percussion. The score consists of eight staves. From top to bottom: Clarinet (Cl.) in treble clef, Bassoon (Bsn.) in bass clef, C Trumpet (C Tpt.) in treble clef, Trombone (Tbn.) in bass clef, Percussion 1 (Perc.) with a snare drum symbol, Percussion 2 (Perc.) with a bass drum symbol, Violin (Vln.) in treble clef, and Double Bass (Db.) in bass clef. The time signature changes from 4/4 to 3/4 at the end of the measure. Dynamics include dynamic markings above and below the staff, such as '6' over sixteenth-note patterns, 'p' (pianissimo), and 'ff' (fortissimo). Measure 338 begins with a rest for the first four measures. The strings play eighth-note patterns. The brass and woodwind entries start with sixteenth-note patterns. The percussion parts are prominent, with the snare drum and bass drum providing rhythmic drive. The score ends with a dynamic 'f' followed by a fermata.

episodic memory (learning to hurt)

68

38 4x

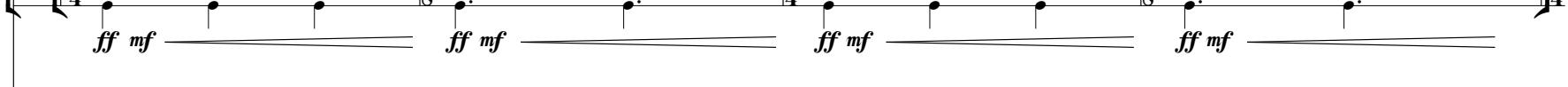
Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

Db. 

Ds -31c come sopra until reh. 43

episodic memory (learning to hurt)

69

39 4x

Cl. $\frac{3}{4}$ 345 p ff p

Bsn. $\frac{3}{4}$ p f p

C Tpt. $\frac{3}{4}$ p ff p

Tbn. $\frac{3}{4}$ ff p p f p

Perc. $\frac{3}{4}$ ff mf p ff mf p ff mf p ff mf p

Vln. $\frac{3}{4}$ ff p

Db. $\frac{3}{4}$ f fff

drop whatever you need
to for this transition

episodic memory (learning to hurt)

70

40

Cl. 349 *p* *ff* *pp*

Bsn. *p* *f* *p*

C Tpt. +31c *p* *ff* *p*

Tbn. *pp* *p* *f* *p*

Perc. *ff mf* *ff mf* *ff mf* *ff mf*

Perc. *p* *p* *p* *p*

Vln. *ff* *p*

Db. *p* *mp* *f*

episodic memory (learning to hurt)

71

41

Cl. 353 *p ff pp*

Bsn. *p f p*

C Tpt. *p ff p*

Tbn. *pp p f p*

Perc. *ff mf ff mf ff mf ff mf ff mf*

Perc. *p*

Vln. *ff p*

D. b. *p mp f*

episodic memory (learning to hurt)

72

42

358

Cl. *p* *ff* *pp*

Bsn. *p* *f* *p*

C Tpt. *p* *ff* *p*

Tbn. *pp* *p* *f* *p*

Perc. *ff mf* *ff mf* *ff mf* *ff mf*

Perc. *p* *p* *p* *ff mf*

Vln. *ff* *p*

D. *p* *mp* *f*

43 3x

Cl. 362 $\frac{8}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

Bsn. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

C Tpt. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

Tbn. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

Perc. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

Vln. $\frac{8}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

D. $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{8}{8}$

episodic memory (learning to hurt)

74

44 3x

366

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

This musical score page shows a sequence of measures for various instruments. At the top left, the number '44' is circled, followed by '3x'. The tempo '366' is indicated above the first measure. The instrumentation includes Clarinet (Cl.), Bassoon (Bsn.), Cornet/Cornophone (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Double Bass (Db.), and Violin (Vln.). The score consists of six systems of music, each with a different time signature: 7/8, 2/4, 6/8, 7/8, 2/4, and 6/8. The Clarinet and Bassoon play sustained notes in the first system. The Clarinet plays eighth-note patterns in the second system. The Clarinet, Bassoon, and Cornet play eighth-note patterns in the third system. The Clarinet and Bassoon play eighth-note patterns in the fourth system. The Clarinet and Bassoon play eighth-note patterns in the fifth system. The Violin plays eighth-note patterns in the sixth system. Measure numbers 1 through 6 are written above the staff lines to indicate the progression of the piece.

episodic memory (learning to hurt)

76

Musical score for orchestra and percussion, page 76, measures 373-380.

The score consists of seven staves:

- Cl.**: Clarinet in G major, 3/4 time. Dynamics: *p*, *p*. Measure 373: grace note, fermata. Measure 374: fermata. Measure 375: fermata. Measure 376: fermata. Measure 377: fermata. Measure 378: fermata. Measure 379: fermata. Measure 380: fermata.
- Bsn.**: Bassoon in F major, 3/4 time. Measures 373-380: rests.
- C Tpt.**: C trumpet in G major, 3/4 time. Measures 373-380: rests.
- Tbn.**: Bassoon in F major, 3/4 time. Measures 373-380: rests.
- Perc.**: Percussion 1 (Maracas). Measures 373-380: eighth-note patterns. Dynamics: *ff*, *mf*.
- Perc.**: Percussion 2 (Shakers). Measures 373-380: eighth-note patterns. Dynamics: *ff*, *mf*.
- Vln.**: Violin in G major, 3/4 time. Dynamics: *p*, *ff*. Measure 373: grace note, fermata. Measure 374: fermata. Measure 375: fermata. Measure 376: fermata. Measure 377: fermata. Measure 378: fermata. Measure 379: fermata. Measure 380: fermata.
- Db.**: Double bass in G major, 3/4 time. Measures 373-380: rests.

Measure 380 concludes with a long fermata over all staves.

episodic memory (learning to hurt)

77

376

A musical score page showing six staves of music. The top staff is for Clarinet (Cl.), followed by Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), two Percussion (Perc.) instruments, and Violin (Vln.). The bottom staff is for Double Bass (Db.). The score is in common time (indicated by '8'). Measure 1 starts with a dynamic of ***ff***, followed by ***p***. Measure 2 starts with ***p***, followed by ***ff***, then ***p***. Measures 3 and 4 are mostly rests. Measure 5 starts with ***ff***, followed by ***mf***. Measure 6 starts with ***ff***, followed by ***mf***. Measure 7 starts with ***ff***, followed by ***mf***. Measure 8 starts with ***ff***, followed by ***p***. Measure 9 starts with ***p***.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

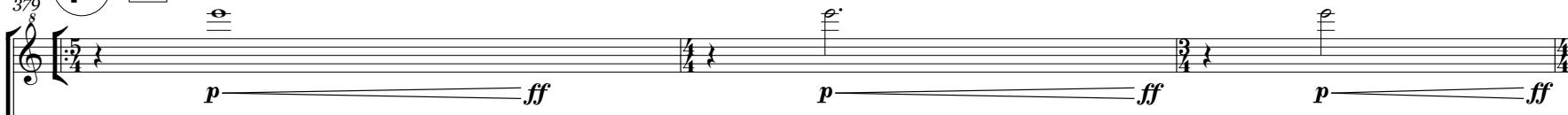
Vln.

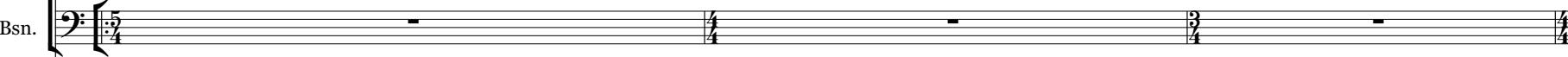
Db.

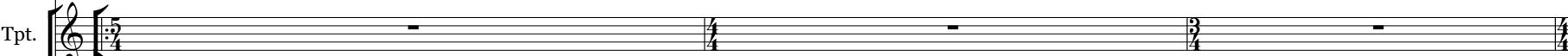
episodic memory (learning to hurt)

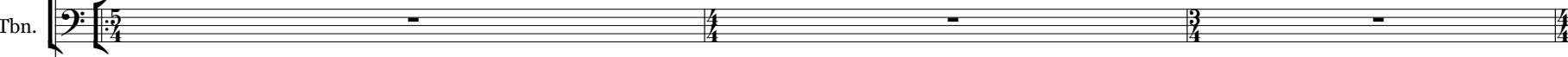
78

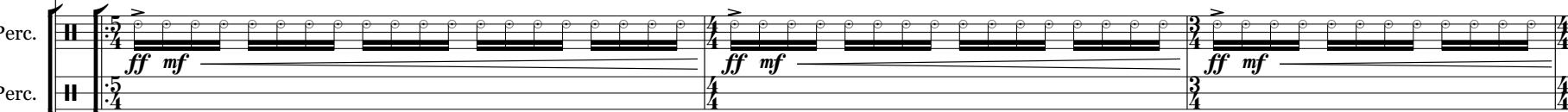
379 **46** **3x**

Cl. 

Bsn. 

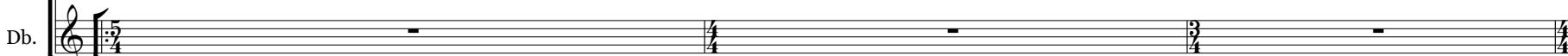
C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

Db. 

382

Cl. *p* ff *p* ff *p* ff To B. Cl. *breve*

Bsn. -

C Tpt. -

Tbn. -

Perc. *ff mf* - *ff mf* - *ff mf* -

Perc. -

Vln. *ff* - *p ff* - *p ff* - *p*

D. -

47 iii. correction/contraction
386
=120

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

<4> solo, very free and gestural

<7>

<5>

<7>

<4>

<7>

<5>

<7>

ppp

p

ppp

ppp

48

391

The musical score page 48 features seven staves. From top to bottom: Bassoon (Bsn.), Clarinet (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), and Violin (Vln.). The Double Bass (Db.) staff at the bottom has a unique rhythmic pattern with sixteenth-note heads and stems. Measure 1 consists of rests. Measures 2-3 show eighth-note patterns in common time. Measure 4 begins with a measure repeat sign. Measures 5-6 show eighth-note patterns. Measure 7 starts with a sharp key signature, followed by a measure repeat sign. Measures 8-9 show eighth-note patterns. Measure 10 ends with a double bar line.

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

Musical score for orchestra and piano, page 395. The score includes parts for Bassoon (Bsn.), Clarinet (C. Cl.), C Tpt., Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Double Bass (Db.), and Piano. The piano part features sustained notes and rhythmic patterns with dynamic markings like *ppp* and *p*.

49

B. Cl. 399

Bsn. G17 timbral trill add additional resonant key, change bell tone
c# c# simile
ppp ppp

C Tpt.

Tbn.

Perc.

Perc.

Vln.

D. b. *ppp*

episodic memory (learning to hurt)

84

403

The musical score consists of seven staves. From top to bottom: Bass Clarinet (B. Cl.) in treble clef, Bassoon (Bsn.) in bass clef, C Trumpet (C Tpt.) in treble clef, Trombone (Tbn.) in bass clef, Percussion 1 (Perc. 1) in common time, Percussion 2 (Perc. 2) in common time, Violin (Vln.) in treble clef, and Double Bass (Db.) in bass clef. The score is in common time throughout. Measures 1-3 show rests for all instruments. Measures 4-5 show rests for most instruments except the Double Bass, which plays eighth-note patterns. Measure 6 shows rests for all instruments again. Measure 7 begins with a dynamic of *p*, followed by four measures of eighth-note patterns on the Double Bass, labeled with measure numbers <4>, <5>, <6>, and <7>. The patterns consist of eighth-note pairs connected by horizontal beams.

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

50

408

B. Cl.

Bsn. G17 c# come sopra
*p*pp *p* *pp*

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db. <4> <7> <5> <7>

ppp p

This musical score page contains eight staves. From top to bottom: Bass Clarinet (B. Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The page is numbered '50' in a circle at the top left. The tempo is marked '408'. The Bassoon part has a melodic line with specific dynamics: 'ppp', 'p', and 'pp'. The Double Bass part features rhythmic patterns with dynamics 'ppp' and 'p'. Measure numbers '408' and '50' are also present at the top left.

episodic memory (learning to hurt)

86

412

51

B. Cl.

Bsn. Eb14 *ppp p ppp*

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db. <5> <6> *ppp*

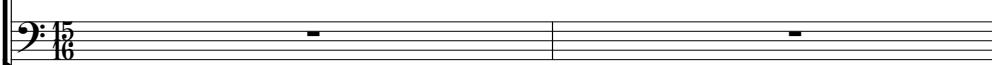
This musical score page contains six staves of music. The top staff is for Bass Clarinet (B. Cl.), which is silent. The second staff is for Bassoon (Bsn.), featuring a melodic line in the key of Eb14. The third staff is for C Trumpet (C Tpt.), which is silent. The fourth staff is for Trombone (Tbn.), which is silent. The fifth staff is for Percussion (Perc.), which is silent. The sixth staff is for Double Bass (Db.), featuring a rhythmic pattern. The score is numbered 412 at the top left and 51 in a circle at the top center. The bassoon's Eb14 melody consists of eighth-note chords. The double bassoon's rhythmic pattern includes sixteenth-note groups. Dynamics are indicated below the bassoon and double bassoon staves.

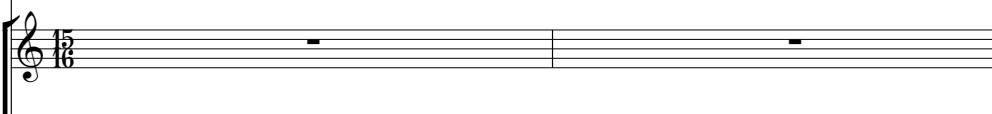
episodic memory (learning to hurt)

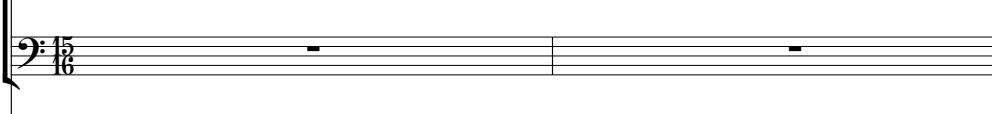
88

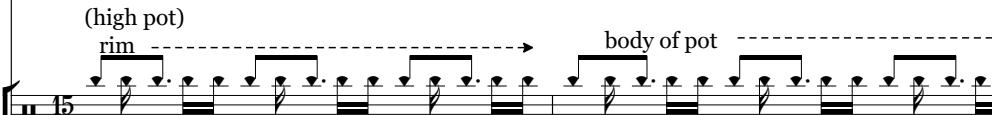
52

B. Cl. 

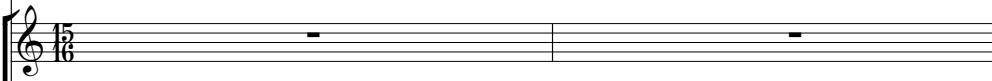
Bsn. 

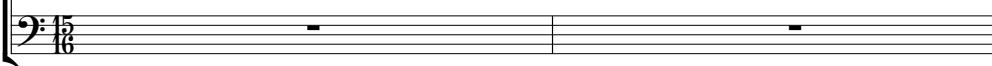
C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

D. B. 

gliss - soft, relaxed, and gestural

lip gliss - soft, relaxed, and gestural

(high pot)
rim → body of pot →

423

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

53

Eb14 *simile*

ppp

ppp

ppp

p

ppp

ppp

ppp

episodic memory (learning to hurt)

90

427

B. Cl.

20
16

add additional resonant key, change bell

Bsn.

C Tpt.

Tbn.

simile timbral change w/ crescendo

Perc.

Perc.

Vln.

Db.

20
16

20
16

20
16

20
16

20
16

20
16

54

430

B. Cl.

Bsn.

C Tpt. *come sopra*
ppp *p* *ppp*

Tbn. *come sopra*
ppp *p* *ppp*

Perc.

Perc.

Vln. *ppp* *p* *ppp*

D. b. *<4>* *<7>* *ppp* *mp* *ppp*

The musical score page 54 features six staves of music. The first two staves are for Bassoon (Bsn.) and Bass Clarinet (B. Cl.), both in treble clef and common time (indicated by a '4'). The third staff is for C Trumpet (C Tpt.) in treble clef, with dynamics *ppp*, *p*, and *ppp*. The fourth staff is for Trombone (Tbn.) in bass clef, with dynamics *ppp*, *p*, and *ppp*. The fifth staff is for Percussion (Perc.) in treble clef, and the sixth staff is for another Percussion part in bass clef, both in common time. The seventh staff is for Violin (Vln.) in treble clef, with dynamics *ppp*, *p*, and *ppp*. The eighth staff is for Double Bass (D. b.) in bass clef, with dynamics *<4>*, *<7>*, *ppp*, *mp*, and *ppp*. The score includes performance instructions like "come sopra". Measure numbers 1 through 10 are present above the staves, and measure 11 begins with a vertical bar line. The page number 54 is enclosed in a circle at the top right.

episodic memory (learning to hurt)

92

435

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D. b.

Ab7 timbral trill

ppp *mf*

ppp *mp*

pp *mf*

pp *mf*

ppp *p* *ppp* *p* *ppp* *p* *p*

ppp *p* *ppp* *p*

ppp *mp* *ppp* *mp*

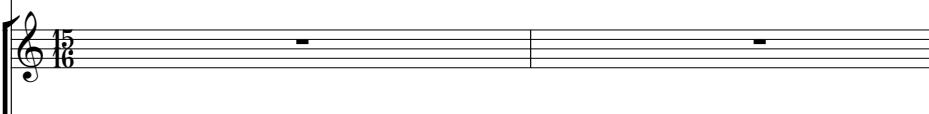
episodic memory (learning to hurt)

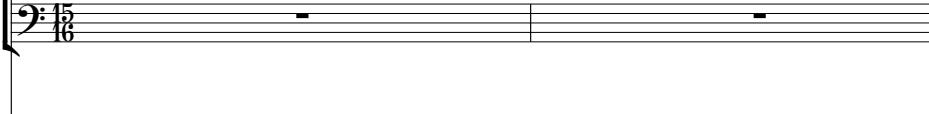
93

55

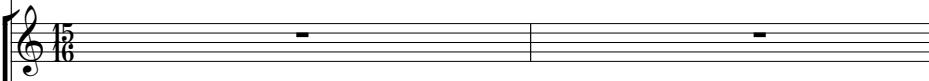
B. Cl. 440  3/4 - - 15/16

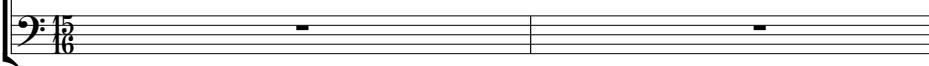
Bsn.  3/4 - - 15/16

C Tpt.  come sopra 3/4 - - 15/16

Tbn.  come sopra 3/4 - - 15/16

Perc.  3/4 - - 15/16

Vln.  3/4 - - 15/16

D. B.  3/4 - - 15/16

episodic memory (learning to hurt)

94

444

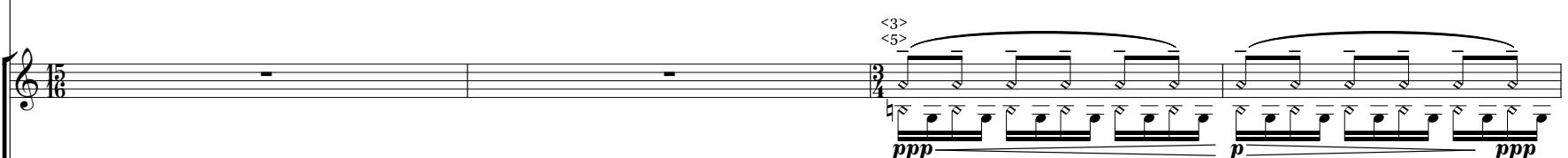
B. Cl. 

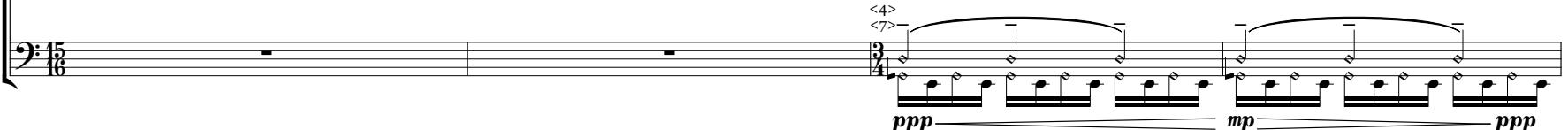
Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

Db. 

56

448

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

Measure 56 starts with Bass Clarinet (B. Cl.) playing eighth-note pairs at dynamic *ppp*. The key signature changes from G major to A major. Bassoon (Bsn.) follows with eighth-note pairs at *p*, then *ppp*. C Trumpet (C Tpt.) enters with eighth-note pairs at *ppp*, followed by Trombone (Tbn.) with eighth-note pairs at *ppp*. Percussion (Perc.) and Percussion II (Perc.) play eighth-note patterns at *ppp*. Violin (Vln.) and Double Bass (Db.) enter with eighth-note pairs at *ppp*, followed by *p*, and then *ppp*. The score concludes with a dynamic of *pp*.

episodic memory (learning to hurt)

96

452

This musical score page contains seven staves of music for various instruments. The instruments are: Bass Clarinet (B. Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The key signature is A major (two sharps). The time signature changes between 12/16, 3/4, and 2/4. Dynamics are indicated by dynamic markings such as *pp*, *p*, and *mp*. The bass clarinet and bassoon play eighth-note patterns. The trumpet and trombone play sustained notes. The percussion instruments play rhythmic patterns. The violin and double bass are silent. Measure 452 starts with a 12/16 section for the bass clarinet and bassoon, followed by a 3/4 section where the bassoon plays a sustained note. The 12/16 section returns, and then the 3/4 section continues. The bassoon has a melodic line labeled *C4(1)* with a specific dynamic marking *pp* under the first sixteenth note. The bassoon's part ends with a fermata over the last sixteenth note of the measure. The 3/4 section concludes with a final dynamic marking *pp*.

Musical score page 57, measures 456-57. The score includes parts for B. Cl., Bsn., C Tpt., Tbn., Perc., Vln., and Db. Measure 456 ends with a fermata over the bassoon part. Measure 457 begins with a dynamic of pp for the brass instruments (B. Cl., Bsn., C Tpt., Tbn.) and woodwind instruments (Perc., Vln., Db.). The brass instruments play eighth-note patterns, while the woodwinds play sixteenth-note patterns. Measures 458-459 show the brass instruments continuing their eighth-note patterns at pp , and the woodwinds continuing their sixteenth-note patterns at p . Measures 460-461 show the brass instruments continuing their eighth-note patterns at pp , and the woodwinds continuing their sixteenth-note patterns at p . Measures 462-463 show the brass instruments continuing their eighth-note patterns at pp , and the woodwinds continuing their sixteenth-note patterns at p . Measures 464-465 show the brass instruments continuing their eighth-note patterns at pp , and the woodwinds continuing their sixteenth-note patterns at p .

episodic memory (learning to hurt)

98

460

B. Cl.

C4(1)

Bsn.

a

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

99

58

This musical score page contains eight staves of music for various instruments. The instruments and their parts are:

- B. Cl.**: Bassoon (measures 465-468), Clarinet (measures 469-472), Trombone (measures 473-476), Bass Clarinet (measures 477-480).
- Bsn.**: Bassoon (measures 465-472, 477-480).
- C Tpt.**: C Trumpet (measures 465-472, 477-480).
- Tbn.**: Trombone (measures 465-472, 477-480).
- Perc.**: Percussion (measures 465-472, 477-480).
- Vln.**: Violin (measures 465-472, 477-480).
- Db.**: Double Bass (measures 465-472, 477-480).

The score includes dynamic markings such as *ppp*, *p*, *mp*, and *pp*. Measure numbers 465 through 480 are indicated above the staves. Measure 480 concludes with a fermata over the bassoon's note.

episodic memory (learning to hurt)

100

470

B. Cl.

Bsn. $\begin{array}{c} \text{p} \\ \hline \text{pp} \end{array}$

C Tpt. $\begin{array}{c} p \\ \hline \text{ppp} \end{array}$

Tbn. $\begin{array}{c} p \\ \hline \text{3} \end{array}$ $\begin{array}{c} p \\ \hline \text{3} \end{array}$ $\begin{array}{c} p \\ \hline \text{3} \end{array}$ $\begin{array}{c} \text{ppp} \\ \hline \end{array}$

Perc. $\begin{array}{c} \text{ppp} \\ \hline \text{p} \end{array}$ $\begin{array}{c} \text{p} \\ \hline \text{ppp} \end{array}$

Perc. $\begin{array}{c} \text{pp} \\ \hline \end{array}$

Vln. $\begin{array}{c} \text{ppp} \\ \hline \end{array}$ $\begin{array}{c} \text{p} \\ \hline \text{ppp} \end{array}$ $\begin{array}{c} \text{ppp} \\ \hline \end{array}$ $\begin{array}{c} \text{p} \\ \hline \text{ppp} \end{array}$ $\begin{array}{c} \text{ppp} \\ \hline \end{array}$ $\begin{array}{c} \text{p} \\ \hline \text{ppp} \end{array}$

Db. $\begin{array}{c} \text{ppp} \\ \hline \end{array}$ $\begin{array}{c} \text{mp} \\ \hline \text{ppp} \end{array}$ $\begin{array}{c} \text{ppp} \\ \hline \end{array}$ $\begin{array}{c} \text{mp} \\ \hline \text{ppp} \end{array}$ $\begin{array}{c} \text{ppp} \\ \hline \end{array}$ $\begin{array}{c} \text{mp} \\ \hline \text{ppp} \end{array}$

475

B. Cl. **59**

Bsn. D10 Ebtr C

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

102

478

B. Cl. $\frac{20}{16}$ **60** [3x] weight these multiphonics towards lower notes

Bsn. $\frac{20}{16}$ $\frac{3}{4}$

C Tpt. $\frac{20}{16}$ $\frac{3}{4}$

Tbn. $\frac{20}{16}$ $\frac{3}{4}$

Perc. $\frac{20}{16}$ $\frac{3}{4}$

Perc. $\frac{20}{16}$ $\frac{3}{4}$

Vln. $\frac{20}{16}$ $\frac{3}{4}$

D. B. $\frac{20}{16}$ $\frac{3}{4}$

episodic memory (learning to hurt)

103

482

This musical score page contains six staves of music for orchestra and percussion. The instruments are: Bassoon (Bsn.), Clarinet in B-flat (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Violin (Vln.). The Double Bass (Db.) is also present but has no visible notes in this specific measure. The score is in common time (indicated by '4') and includes measures in 3/4 and 2/4 time. The bassoon (Bsn.) and double bass (Db.) play eighth-note patterns. The clarinet (B. Cl.) and trumpet (C Tpt.) are silent. The trombone (Tbn.) plays eighth-note patterns with dynamics ranging from >ppp to ppp. The percussion (Perc.) and double bass (Db.) provide rhythmic support with sustained notes and eighth-note patterns. The violin (Vln.) has a single eighth-note at the end of the measure. Measure 482 concludes with a repeat sign and a colon, indicating a section of the piece.

B. Cl.

Bsn. D10 Ebtr C

C Tpt.

Tbn. >ppp ppp pp pp

Perc.

Perc.

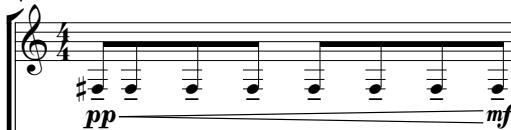
Vln. ppp pp ppp

Db. pp p pp

episodic memory (learning to hurt)

104

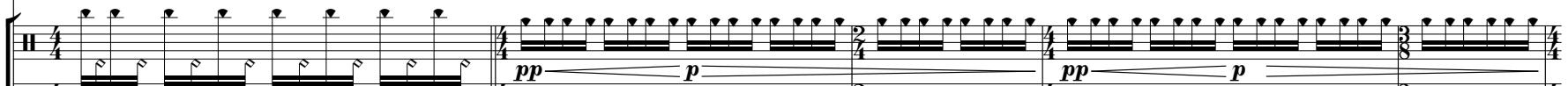
486 (61)

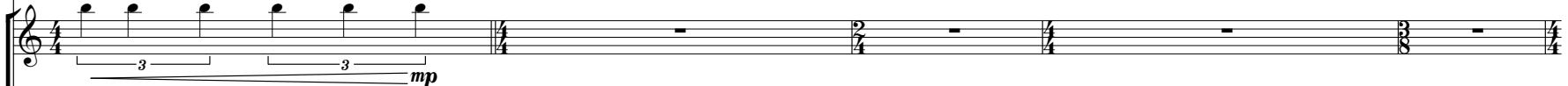
B. Cl. 

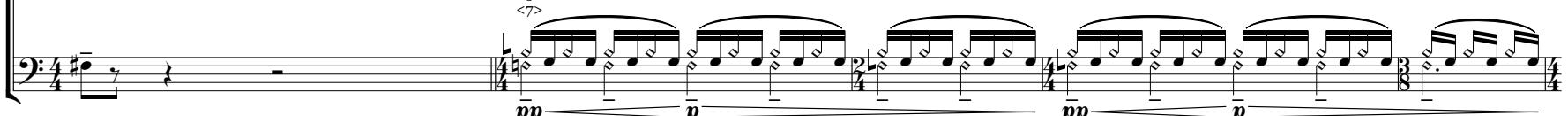
D10 Ebtr C 

C Tpt. 

Tbn. 

Perc. 

Vln. 

Db. 

episodic memory (learning to hurt)

105

491

This musical score page contains eight staves of music for various instruments. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet): An empty staff with a treble clef and a key signature of one sharp.
- Bsn. (Bassoon): An empty staff with a bass clef and a key signature of one sharp.
- C Tpt. (C Trumpet): A staff with a treble clef, playing eighth-note patterns. Dynamics: pp , p , pp , pp , p , pp .
- Tbn. (Tuba): A staff with a bass clef, playing eighth-note patterns. Dynamics: pp , p , pp , pp , p , pp .
- Perc. (Percussion): Two staves for percussion. The top staff shows sixteenth-note patterns. Dynamics: pp , p , pp , p , pp . The bottom staff shows eighth-note patterns. Dynamics: p , pp , pp , p , pp , p , pp , mf .
- Vln. (Violin): An empty staff with a treble clef and a key signature of one sharp.
- D. b. (Double Bass): A staff with a bass clef, playing eighth-note patterns. Dynamics: pp , p , pp , p , pp .

The score includes time signature changes throughout the measures. Measure 491 consists of six measures of music, ending with a repeat sign and a three-measure rest.

episodic memory (learning to hurt)

106

(62) 3x

495

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

Db.

sul tasto

simile

episodic memory (learning to hurt)

107

498

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

Dbl.

episodic memory (learning to hurt)

108

501 **63**

B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. B. 

505

B. Cl. $\begin{array}{c} \text{Bassoon} \\ \text{Bassoon} \end{array}$

Bsn. $\begin{array}{c} \text{Bassoon} \\ \text{Bassoon} \end{array}$

C Tpt. $\begin{array}{c} \text{C Trumpet} \\ \text{C Trumpet} \end{array}$

Tbn. $\begin{array}{c} \text{Tuba} \\ \text{Tuba} \end{array}$

Perc. $\begin{array}{c} \text{Percussion} \\ \text{Percussion} \end{array}$

Vln. $\begin{array}{c} \text{Violin} \\ \text{Violin} \end{array}$

D. B. $\begin{array}{c} \text{Double Bass} \\ \text{Double Bass} \end{array}$

Measure 1: B. Cl. (pp), Bsn. (pp), C Tpt. (pp), Tbn. (p), Perc. (p), Vln. (mp), D. B. (pp). Measure 2: Bsn. (pp), C Tpt. (p), Tbn. (mp), Perc. (pp), Vln. (pp), D. B. (pp). Measure 3: Bsn. (pp), C Tpt. (f), Tbn. (pp), Perc. (mf), Vln. (mf), D. B. (mf). Measure 4: Bsn. (pp), C Tpt. (ff), Tbn. (mf), Perc. (mf), Vln. (f), D. B. (mf).

episodic memory (learning to hurt)

110

509

64

This musical score page contains seven staves of music for orchestra and percussion. The instruments listed are Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is set in common time (indicated by '3/4'). Measure 64 begins with the Bassoon and C Trumpet playing eighth-note patterns in 3/4 time. The Trombone and Double Bass remain silent. The Percussion instruments play eighth-note patterns in 3/4 time. Measure 65 starts with the Bassoon and C Trumpet in 3/4 time. The Trombone and Double Bass enter with eighth-note patterns in 3/4 time. The Percussion instruments continue their eighth-note patterns. Measure 66 begins with the Bassoon and C Trumpet in 3/4 time. The Trombone and Double Bass play eighth-note patterns in 3/4 time. The Percussion instruments play eighth-note patterns. Measure 67 begins with the Bassoon and C Trumpet in 3/4 time. The Trombone and Double Bass play eighth-note patterns in 3/4 time. The Percussion instruments play eighth-note patterns. Measure 68 begins with the Bassoon and C Trumpet in 3/4 time. The Trombone and Double Bass play eighth-note patterns in 3/4 time. The Percussion instruments play eighth-note patterns. Measure 69 begins with the Bassoon and C Trumpet in 3/4 time. The Trombone and Double Bass play eighth-note patterns in 3/4 time. The Percussion instruments play eighth-note patterns. Measure 70 begins with the Bassoon and C Trumpet in 3/4 time. The Trombone and Double Bass play eighth-note patterns in 3/4 time. The Percussion instruments play eighth-note patterns.

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

111

513

This musical score page features seven staves of music for various instruments. The instruments listed from top to bottom are: Bassoon (B. Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is set in common time (indicated by '4' or '3') and includes measures in both major and minor keys. Measure 513 begins with a melodic line in B. Cl. and Bsn., followed by a sustained note in C Tpt. Measures 514-515 show a rhythmic pattern in Tbn. and Vln. Measures 516-517 feature a sustained note in Db. Measure 518 concludes with a melodic line in Vln. The score includes dynamic markings such as *p*, *pp*, and *mp*.

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 65, measures 516-517.

B. Cl. (Measures 516-517): The bassoon part consists of eighth-note patterns. In measure 516, it starts with a sixteenth-note pattern followed by eighth-note pairs. In measure 517, it continues with eighth-note pairs. Dynamics: ppp , pp , ppp , ppp .

Bsn. (Measures 516-517): The bassoon part is silent.

C Tpt. (Measures 516-517): The cornet part is silent.

Tbn. (Measures 516-517): The tuba part is silent.

Perc. (Measures 516-517): The first percussion part consists of eighth-note patterns. In measure 516, it starts with a sixteenth-note pattern followed by eighth-note pairs. In measure 517, it continues with eighth-note pairs. Dynamics: ppp .

Perc. (Measures 516-517): The second percussion part consists of eighth-note patterns. In measure 516, it starts with a sixteenth-note pattern followed by eighth-note pairs. In measure 517, it continues with eighth-note pairs. Dynamics: ppp .

Vln. (Measures 516-517): The violin part consists of eighth-note patterns. In measure 516, it starts with a sixteenth-note pattern followed by eighth-note pairs. In measure 517, it continues with eighth-note pairs. Dynamics: ppp , pp .

D. B. (Measures 516-517): The double bass part consists of eighth-note patterns. In measure 516, it starts with a sixteenth-note pattern followed by eighth-note pairs. In measure 517, it continues with eighth-note pairs. Dynamics: pp , p .

episodic memory (learning to hurt)

113

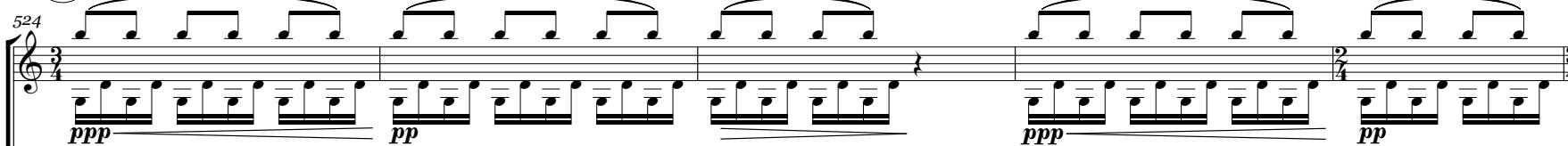
520

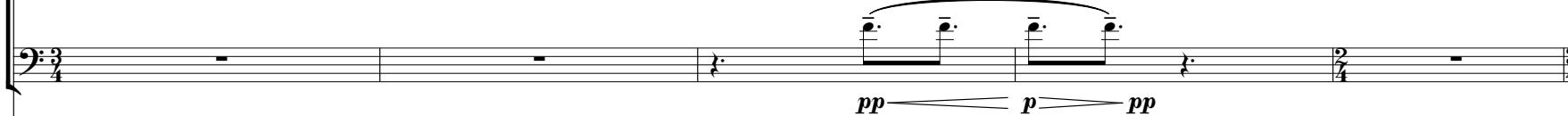
This musical score page contains seven staves of music for various instruments. The instruments listed from top to bottom are: Bassoon (B. Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is set in common time (indicated by a '4' or '3') and includes measures in both major and minor keys. Measure 520 begins with the Bassoon (B. Cl.) playing eighth-note chords in a major key. The Bassoon (Bsn.) follows with eighth-note chords in a minor key. The C Trumpet (C Tpt.) and Trombone (Tbn.) remain silent. The Percussion (Perc.) and Percussion (Perc.) play eighth-note patterns. The Violin (Vln.) enters with eighth-note chords in a minor key. The Double Bass (Db.) plays eighth-note chords in a minor key. Dynamics are indicated throughout the score, such as *p* (pianissimo), *pp* (pianississimo), and *mp* (mezzo-pianissimo). Measure 521 continues with similar patterns, with the Bassoon (Bsn.) and Double Bass (Db.) providing harmonic support while the other instruments provide rhythmic patterns.

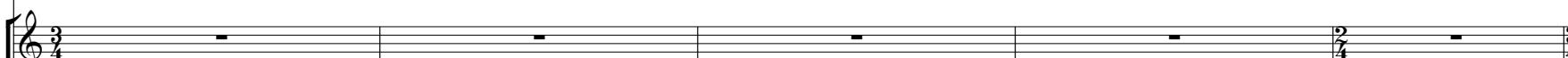
episodic memory (learning to hurt)

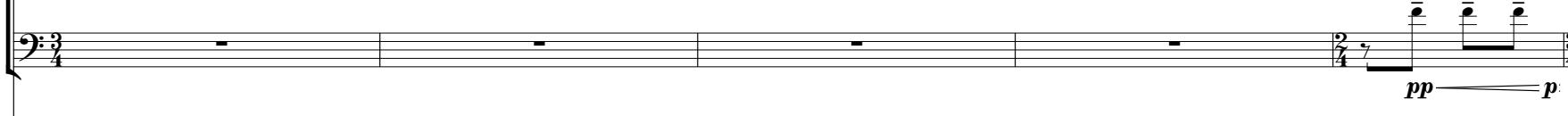
114

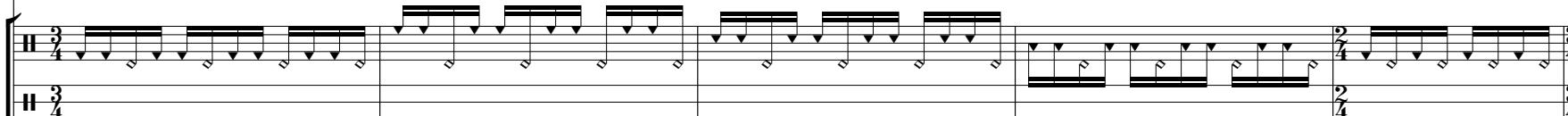
66

B. Cl. 524 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

Db. 

episodic memory (learning to hurt)

115

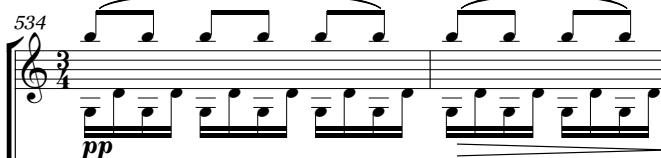
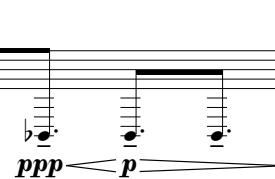
529

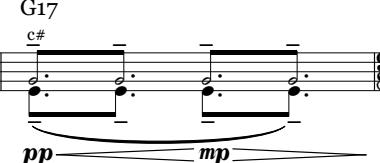
This musical score page features seven staves of music for various instruments, with a eighth staff left blank. The instruments are: Bassoon (Bsn.), Clarinet in B-flat (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The score is set in common time (indicated by '3/4' or '4/4') and includes measures 529 through 535. The vocal line 'episodic memory (learning to hurt)' is placed above the first measure. Measure 529 starts with a dynamic of p for the bassoon and pp for the clarinet. Measures 530-531 show the bassoon playing sustained notes at p and pp dynamics. Measures 532-533 show the bassoon playing sustained notes at pp and p dynamics. Measures 534-535 show the bassoon playing sustained notes at p and pp dynamics. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The double bass maintains a steady bass line throughout the section.

episodic memory (learning to hurt)

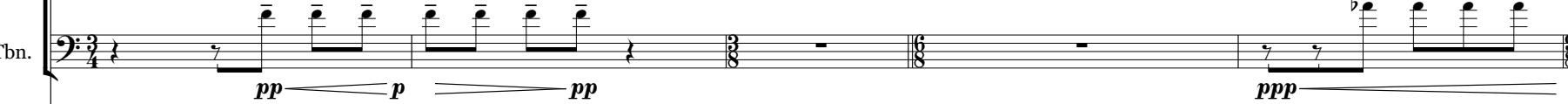
116

534

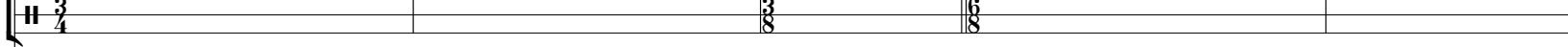
B. Cl.  (67) 

Bsn.  G17 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

D. b. 

539

B. Cl.

Bsn. G17 c#

C Tpt.

Tbn. p ppp

Perc.

Perc. 9/8

Vln. p pp pp pp

Db. pp p p

episodic memory (learning to hurt)

118

68

B. Cl. *544* *ppp* — *mp*

Bsn. *G17* *pp* — *mf*

C Tpt. *p* — *mf*

Tbn. *ppp* — *mf*

Perc. *mf* *ppp*

Vln. *pp* — *mf* *ppp* — *p*

D. B. *mf* *pp* — *p*

episodic memory (learning to hurt)

119

548

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

120

(69) 3x

B. Cl. 553

Bsn. 554

C Tpt. 555

Tbn. 556

Perc. 557

Perc. 558

Vln. 559

D. B. 560

B. Cl. 561

Bsn. 562

C Tpt. 563

Tbn. 564

Perc. 565

Perc. 566

Vln. 567

D. B. 568

B. Cl. 569

Bsn. 570

C Tpt. 571

Tbn. 572

Perc. 573

Perc. 574

Vln. 575

D. B. 576

B. Cl. 577

Bsn. 578

C Tpt. 579

Tbn. 580

Perc. 581

Perc. 582

Vln. 583

D. B. 584

B. Cl. 585

Bsn. 586

C Tpt. 587

Tbn. 588

Perc. 589

Perc. 590

Vln. 591

D. B. 592

B. Cl. 593

Bsn. 594

C Tpt. 595

Tbn. 596

Perc. 597

Perc. 598

Vln. 599

D. B. 600

episodic memory (learning to hurt)

121

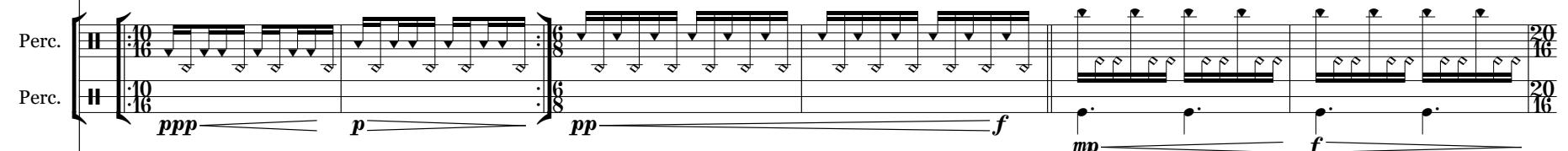
70 3x

B. Cl. 557 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

Db. 

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 16, measures 563-572.

The score includes parts for Bassoon (Bsn.), Clarinet (B. Cl.), C Trumpet (C Tpt.), Double Bass (Db.), Percussion (Perc.), Trombone (Tbn.), Violin (Vln.), and Bassoon (Bsn.).

Measure 563: B. Cl. plays eighth-note patterns. Bsn. plays sixteenth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 564: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 565: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 566: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 567: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 568: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 569: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 570: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 571: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

Measure 572: B. Cl. and Bsn. play eighth-note patterns. C Tpt. and Tbn. play eighth-note patterns. Percussion and Db. play eighth-note patterns.

567

72

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

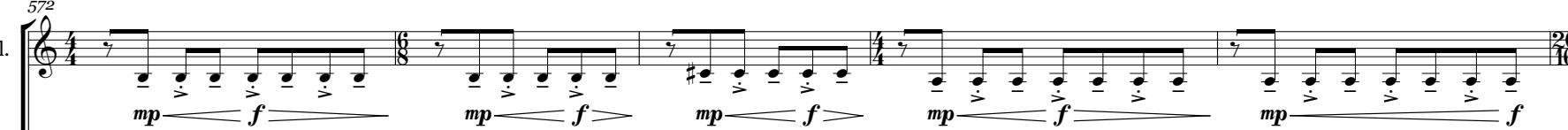
Db.

20 21 22 23 24

episodic memory (learning to hurt)

124

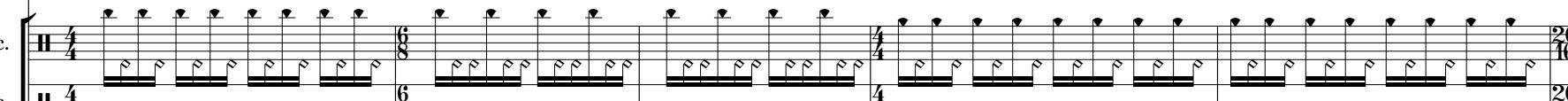
572

B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. B. 

577 (73)

B. Cl.

Bsn. f mf mp f

C Tpt. p f p f p f

Tbn. p ff p p ff p ff

Perc. mp f mp f f

Vln. p f p p f

Db. f mf mf

G₃

episodic memory (learning to hurt)

126

581 (74)

This musical score page contains eight staves of music for various instruments. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet): The first staff shows a continuous eighth-note pattern. Dynamics: mp , f , mp , f , mp , f .
- Bsn. (Bassoon): The second staff shows a continuous eighth-note pattern. Dynamics: mf .
- C Tpt. (C Trumpet): The third staff shows a continuous eighth-note pattern. Dynamics: p , f , p , f .
- Tbn. (Bassoon): The fourth staff shows a continuous eighth-note pattern. Dynamics: p , ff , p , ff , p , ff .
- Perc. (Percussion): The fifth staff shows a continuous eighth-note pattern. Dynamics: mp , f , mp , f .
- Perc. (Percussion): The sixth staff shows a continuous eighth-note pattern. Dynamics: p , f .
- Vln. (Violin): The seventh staff shows a continuous eighth-note pattern. Dynamics: p , f , p , f , p , f .
- D. B. (Double Bass): The eighth staff shows a continuous eighth-note pattern. Dynamics: f .

The score is in common time (indicated by '4') throughout the measures shown. Measure numbers 581 and 74 are circled at the top left. The bassoon part in measure 581 includes a dynamic marking 'v.'.

584

B. Cl.

(75)

G3 G3 F#7

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 588. The score includes parts for Bassoon (Bsn.), Clarinet (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Double Bass (Db.), and a second Percussion part (Perc.). The key signature is F#7. The time signature changes between 3/4 and 20/16. Dynamics include *p*, *f*, *mp*, *ff*, and *ff*. The score features sustained notes with grace notes and various rhythmic patterns.

episodic memory (learning to hurt)

129

592

B. Cl.

Bsn. 1E3

C Tpt.

Tbn.

Perc.

Perc.

Vln.

D. B.

76

C₃

p

ff

mf

ff

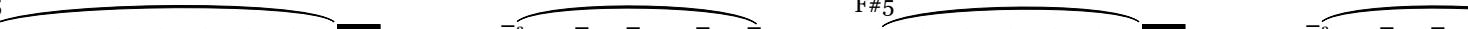
mf

ff

mf

episodic memory (learning to hurt)

596

B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. B. 

episodic memory (learning to hurt)

132

604

B. Cl.

F#5 C3 F#5

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

simile

Vln.

Db.

Musical score for orchestra and percussion, page 607, measures 20-21.

B. Cl. (Bassoon) plays eighth-note patterns in 16th-note groups. Dynamics: *mf*, *ff*.

Bsn. (Bassoon) plays sustained notes in *F#5* and *Ab6*. Dynamics: *mf*, *ff*.

C Tpt. (C Trumpet) plays eighth-note patterns. Dynamics: *mf*, *ff*, *mf*.

Tbn. (Tuba) plays eighth-note patterns. Dynamics: *mf*, *ff*, *mf*.

Perc. (Percussion) and **Perc.** (Percussion) play eighth-note patterns. Dynamics: *ff*.

Vln. (Violin) plays sixteenth-note patterns. Dynamics: *mf*, *ff*.

D. B. (Double Bass) plays eighth-note patterns. Dynamics: *mf*, *ff*.

episodic memory (learning to hurt)

134

(78) spectral multiphonics

B. Cl. $\frac{20}{16}$ *mf* $\frac{ff}{fff}$ *mf* *mf*

Bsn. $\frac{20}{16}$ *ff*

C Tpt. $\frac{20}{16}$ *ff*

Tbn. $\frac{20}{16}$ *ff* *mf* *ff* *ff*

Perc. $\frac{20}{16}$

Perc. $\frac{20}{16}$ *f*

Vln. $\frac{20}{16}$ *ff* *on the string al fine*

D. b. $\frac{20}{16}$ *ff*

simile

episodic memory (learning to hurt)

135

613

B. Cl. The bassoon part consists of six measures. It starts with a dynamic of ***fff***, followed by a measure of ***mf***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

Bsn. The bassoon part consists of six measures. It starts with a dynamic of ***fff***, followed by a measure of ***mf***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

C Tpt. The C trumpet part consists of six measures. It starts with a dynamic of ***fff***, followed by a measure of ***mf***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

Tbn. The trombone part consists of six measures. It starts with a dynamic of ***f***, followed by a measure of ***ff***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

Perc. The percussion part consists of six measures. It starts with a dynamic of ***fff***, followed by a measure of ***mf***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

Vln. The violin part consists of six measures. It starts with a dynamic of ***fff***, followed by a measure of ***mf***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

Db. The double bass part consists of six measures. It starts with a dynamic of ***fff***, followed by a measure of ***mf***. Measures 15 and 16 show eighth-note patterns with grace notes. Measure 17 is a repeat of the first measure. Measure 18 is a repeat of the second measure. Measures 19 and 20 are eighth-note patterns.

episodic memory (learning to hurt)

136

616

B. Cl. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$ mf fff mf **79** mf

Bsn. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$ ff

C Tpt. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$

Tbn. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$ ff f ff

Perc. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$

Perc. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$

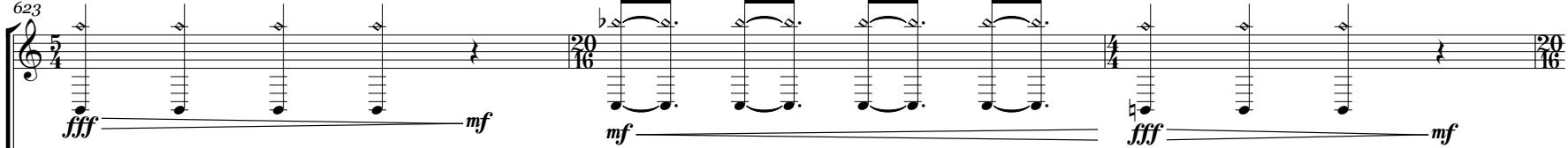
Vln. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$

D. b. $\begin{smallmatrix} 20 \\ 16 \end{smallmatrix}$

episodic memory (learning to hurt)

138

623

B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Vln. 

D. 

139

80 add singing, additional distortion

vibrato

B. Cl. $\begin{array}{c} 626 \\ \boxed{20} \\ \text{mf} \end{array}$

C3

Bsn. $\begin{array}{c} \text{a} \\ \text{c}\# \\ \boxed{20} \\ \text{ff} \end{array}$ timbral trill come sopra

Ab5

C Tpt. $\begin{array}{c} \text{a} \\ \text{c}\# \\ \boxed{20} \\ \text{ff} \end{array}$

Tbn. $\begin{array}{c} \text{ff} \\ \boxed{20} \\ \text{ff} \end{array}$

Perc.

Perc. $\begin{array}{c} \boxed{20} \\ \boxed{16} \\ \text{ff} \end{array}$

Vln. $\begin{array}{c} \boxed{20} \\ \boxed{16} \\ \text{ff} \end{array}$

Db. $\begin{array}{c} \text{on the string} \\ \boxed{20} \\ \boxed{16} \\ \text{ff} \end{array}$

variations on pitch are cool, but keep pacing

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 20, measures 630-720.

The score consists of six staves:

- B. Cl.**: Plays eighth-note patterns. Dynamics: mf , fff , mf , mf , fff , mf .
- Bsn.**: Plays sustained notes. Dynamics: ff , mf , ff , mf .
- C Tpt.**: Plays eighth-note patterns.
- Tbn.**: Plays sustained notes.
- Perc.**: Plays eighth-note patterns.
- Vln.**: Plays eighth-note patterns.
- D. B.**: Plays sustained notes.

Measure 630 starts with **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measure 631 begins with **C Tpt.** in $\frac{15}{16}$ time. Measures 632-633 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 634-635 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 636-637 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measures 638-639 show **C Tpt.** and **Tbn.** in $\frac{15}{16}$ time. Measures 640-641 show **Perc.** and **Vln.** in $\frac{15}{16}$ time. Measures 642-643 show **D. B.** and **Bsn.** in $\frac{15}{16}$ time. Measures 644-645 show **B. Cl.** and **C Tpt.** in $\frac{15}{16}$ time. Measures 646-647 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 648-649 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 650-651 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measures 652-653 show **C Tpt.** and **Tbn.** in $\frac{15}{16}$ time. Measures 654-655 show **Perc.** and **Vln.** in $\frac{15}{16}$ time. Measures 656-657 show **D. B.** and **Bsn.** in $\frac{15}{16}$ time. Measures 658-659 show **B. Cl.** and **C Tpt.** in $\frac{15}{16}$ time. Measures 660-661 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 662-663 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 664-665 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measures 666-667 show **C Tpt.** and **Tbn.** in $\frac{15}{16}$ time. Measures 668-669 show **Perc.** and **Vln.** in $\frac{15}{16}$ time. Measures 670-671 show **D. B.** and **Bsn.** in $\frac{15}{16}$ time. Measures 672-673 show **B. Cl.** and **C Tpt.** in $\frac{15}{16}$ time. Measures 674-675 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 676-677 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 678-679 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measures 680-681 show **C Tpt.** and **Tbn.** in $\frac{15}{16}$ time. Measures 682-683 show **Perc.** and **Vln.** in $\frac{15}{16}$ time. Measures 684-685 show **D. B.** and **Bsn.** in $\frac{15}{16}$ time. Measures 686-687 show **B. Cl.** and **C Tpt.** in $\frac{15}{16}$ time. Measures 688-689 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 690-691 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 692-693 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measures 694-695 show **C Tpt.** and **Tbn.** in $\frac{15}{16}$ time. Measures 696-697 show **Perc.** and **Vln.** in $\frac{15}{16}$ time. Measures 698-699 show **D. B.** and **Bsn.** in $\frac{15}{16}$ time. Measures 700-701 show **B. Cl.** and **C Tpt.** in $\frac{15}{16}$ time. Measures 702-703 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 704-705 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 706-707 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time. Measures 708-709 show **C Tpt.** and **Tbn.** in $\frac{15}{16}$ time. Measures 710-711 show **Perc.** and **Vln.** in $\frac{15}{16}$ time. Measures 712-713 show **D. B.** and **Bsn.** in $\frac{15}{16}$ time. Measures 714-715 show **B. Cl.** and **C Tpt.** in $\frac{15}{16}$ time. Measures 716-717 show **Tbn.** and **Perc.** in $\frac{15}{16}$ time. Measures 718-719 show **Vln.** and **D. B.** in $\frac{15}{16}$ time. Measures 720-721 show **B. Cl.** and **Bsn.** in $\frac{15}{16}$ time.

81

getting gnarlier

Musical score for orchestra and percussion, page 15. The score includes parts for Bassoon (Bsn.), Bass Clarinet (B. Cl.), C Trumpet (C Tpt.), Double Bass (Db.), Percussion (Perc., Perc.), Trombone (Tbn.), Violin (Vln.), and Bassoon (Bsn.). The score consists of six systems of music. The first system features B. Cl. and Bsn. playing eighth-note patterns. The second system shows Bsn. playing sustained notes. The third system has Bsn. and Perc. playing eighth-note patterns. The fourth system features C Tpt. playing sixteenth-note patterns. The fifth system shows Tbn. playing eighth-note patterns. The sixth system features Vln. playing sixteenth-note patterns. Dynamics include *mf*, *fff*, and *ff*. Measure numbers 634, 20, 16, 15, and 16 are indicated.

episodic memory (learning to hurt)

Musical score for orchestra and percussion, page 15, measures 638-640.

B. Cl. (Bassoon) plays eighth-note patterns in 15/16 time. Dynamics: *mf*, *fff*, *mf*.

C3 (C3) plays eighth-note patterns in 15/16 time. Dynamics: *ff*, *mf*.

Bsn. (Bassoon) plays eighth-note patterns in 15/16 time. Dynamics: *a*, *c#*, *a*, *c#*.

C Tpt. (C Trumpet) plays eighth-note patterns in 15/16 time. Dynamics: *ff*.

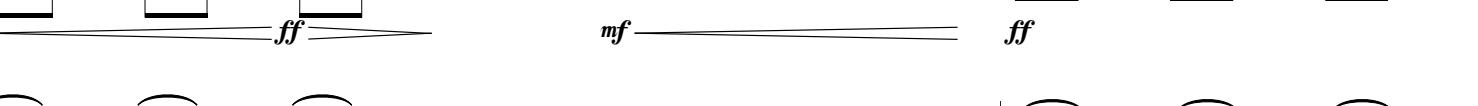
Tbn. (Tuba) plays eighth-note patterns in 15/16 time. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

Perc. (Percussion) and **Perc.** (Percussion) play eighth-note patterns in 15/16 time. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

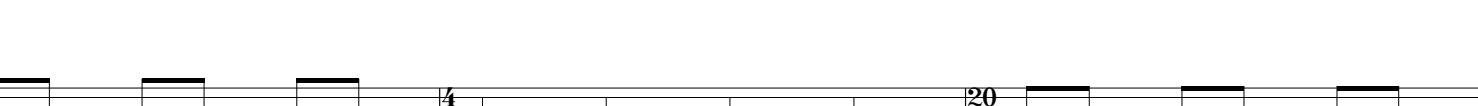
Vln. (Violin) plays eighth-note patterns in 15/16 time. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

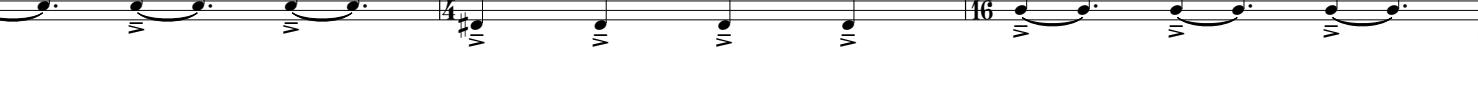
D. B. (Double Bass) plays eighth-note patterns in 15/16 time. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

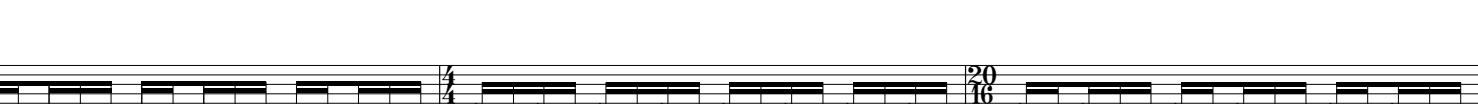
B. Cl. 

Bsn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vln. 

Db. 

episodic memory (learning to hurt)

144

644

B. Cl. *fff* *mf*

Bsn. C3 *mf*

C Tpt. *ff* *mf*

Tbn. *w* *w* *w* *w*

Perc. *v* *v* *v* *v*

Perc. *v* *v* *v* *v*

Vln. *v* *v* *v* *v*

D. B. *v* *v* *v* *v*

82

3x

go nuts here, don't stick to these notes

647

B. Cl.

C3

Bsn.

C Tpt.

Tbn.

Perc.

Perc.

Vln.

Db.

episodic memory (learning to hurt)

146

83 **5x**

B. Cl. 651

Bsn. C3

C Tpt.

Tbn.

Perc.

Vln.

D. B.

just shred on rep 5, go high and crazy

cut off in time

just shred on rep 5