



luscinia

for orchestra and live electronics

tina tallon
2017

commissioned by the La Jolla Symphony
Steven Schick, artistic director

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epigraph:

every poem here.
is an unwrite.
of all that has been written in me without. permission.

-Nayyirah Waheed, from *salt*

luscinia

for orchestra and live electronics

duration: 10.5'

INSTRUMENTATION

Bass Flute*

Piccolo*

Flute

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

2 Percussion:

Percussion 1: Vibraphone, Crotales (high octave), 3 cymbals (low, med., high), bird call

Percussion 2: Bowl of 6mm bells, snare drum, bass drum, bird call

Harp

Strings:

3-way Violin I divisi (1st desk, 2nd desk, all other desks)

3-way Violin II divisi (1st desk, 2nd desk, all other desks)

2-way Viola divisi (1st desk, all other desks)

Cello

Contrabass

Live electronics (8 channels of input, spatialized quadrophonic output)

MICROPHONE CHANNEL LISTING:

Channels 1-2: Main stereo pair

Channel 3: Principal Contrabass (or whichever player will play the solo bass part)

Channel 4: Principal Violin I

Channel 5: Bass flute

Channel 6: Percussion 1

Channel 7: Percussion 2

Channel 8: Harp

Please see technical addendum for more details information, software explanation, and troubleshooting instructions.

*Note: the bass flute has an extended solo section and should be performed by the flutist most adept at playing the bass flute (assumed to be Flute 1, which is why it is listed first). The piccolo also has an extended solo, and should be performed by the player most adept at playing the piccolo (assumed to be Flute 2).

NOTES TO PERFORMERS

GENERAL

All trills are to be a 1/2-step unless otherwise noted (the other option is usually “timbral” (sometimes notated with an “o” above the trill if space is particularly limited)).

All accidentals hold for the entirety of the measure unless canceled by a different accidental.

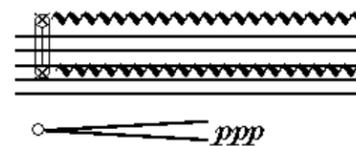
In places where noteheads do not provide information about duration, the number of beats appear above the note in question in parentheses.

In general, the piece is very, very quiet. The vast majority of the sounds should have a brittle, strained quality about them.

INSTRUMENT-SPECIFIC NOTES

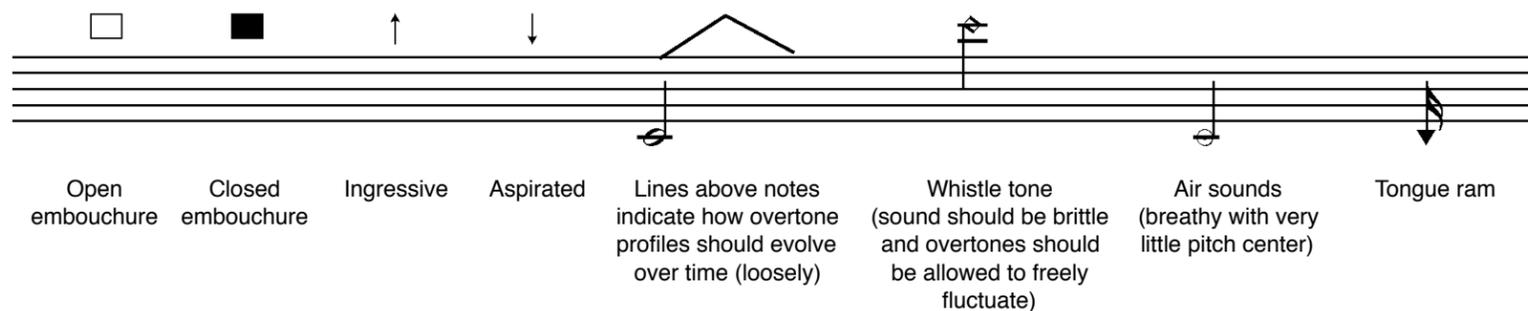
Harp:

Wavy lines extending from notes indicate that one should quickly and gently rub the string (either with their thumb and forefinger for one note, or with their palm for a cluster, as shown).

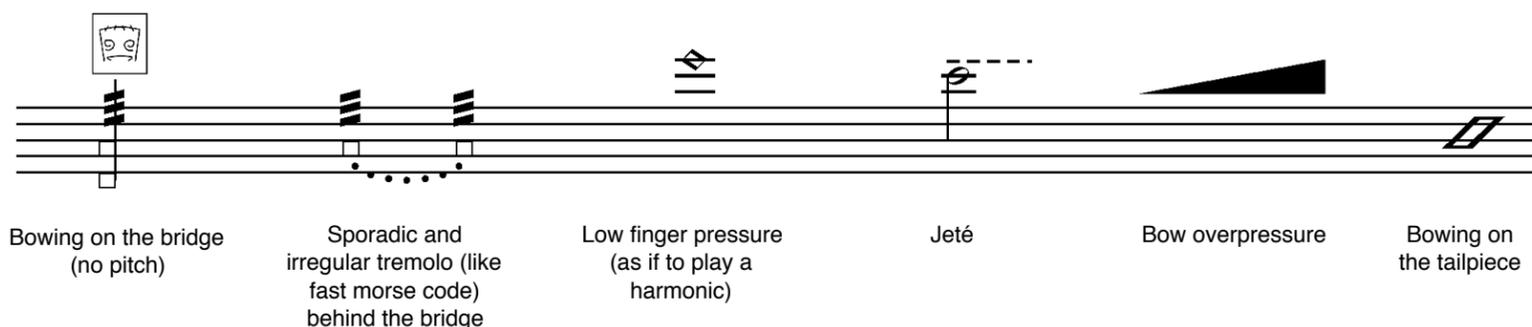


A demonstration can be found here: <http://sites.siba.fi/en/web/harpnotation/manual/sliding-sounds/rubbing-strings>

Winds and Brass:



Strings:



Any pitches written with a diamond notehead need not be exact; because of the breathy nature of the sounds (which are often found during glissandi), a pitch center will not always be discernible and thus a general ballpark frequency is adequate.

For the violins and viola, the string writing is split into either two or three parts. In instances where one of the lines in the divisi is marked “solo” and the line below has a part that is not solo, the inner chair of the desk can play one of the other parts on the lines below.

PROGAM NOTE FOR LUSCINIA

“luscinia” is the genus portion of the scientific name for the common nightingale, *Luscinia megarhynchos*. Nightingales are small birds found primarily throughout Europe and Asia, and are known for their highly varied song, which is often sung at night. They have been referenced throughout literature, music, and visual art for centuries, though perhaps one of the nightingale’s most well-known appearances is in the tale of Philomel, found in Ovid’s *Metamorphoses*. Ovid writes of a young woman who is raped by her brother-in-law, Tereus, who then cuts out her tongue to prevent her from identifying him as the perpetrator. Unable to speak, she weaves a tapestry depicting her assault and sends it to her sister Procne, who hatches a plan to exact revenge. After discovering this plan, Tereus chases Procne and Philomel into the forest, where they escape by being turned into birds - Procne into a swallow, and Philomel into a nightingale. For many artists, the nightingale’s song has often had melancholy connotations, presumably due in some part to Ovid’s story; however, in a somewhat cruelly ironic twist, modern ornithologists have found that it is usually only the male nightingale that actually sings (as is the case with many species of birds).

This piece incorporates live electronic processing, which involves both the generation of new sounds in response to the orchestra and live modification of what the orchestra is playing. This allows for the seamless integration of the acoustic and electronic elements of the piece, and in some cases, they may be indistinguishable. One of the most important aspects of the processing of the orchestra allows for the production of vocal sounds using the spectral profiles of the music that the orchestra is playing. In this way, the orchestra is able to give voice to those who have historically been silenced. In fact, *luscinia* is, most of all, a meditation on silence (albeit not a peaceful, pastoral one).

Anyone who has paid attention to the news as of late knows that we are currently experiencing a watershed moment with respect to societal conversations surrounding sexual assault. Though I began work on this piece many months prior to the Harvey Weinstein investigation (and the many others that have followed), I hope that someday soon, situations such as the impetus for this piece will no longer be commonplace. While many composers hope that their music stays relevant long after its premiere, I can say with certainty that I sincerely hope that this piece does not. It is time for change, and it is time for action.

I am immensely grateful to all of the people who contributed their stories to the electronic component of this piece, and to Maestro Schick and the orchestra for their trust and adventurousness in bringing it off of the page. I am also grateful to the Nee family for supporting this commission (and emerging composers in general), and for their belief in the importance of the creation of new music.

-Tina Tallon

Iuscinia

tina tallon (2017)

♩ = 100

2 3 4 5 6 7

Flute 1 (Bass Flute) *Bass Flute*

Flute 2 (Piccolo) *Piccolo*

Flute 3

Oboe 1

Oboe 2

English Horn

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Trumpet 1 in C

Trumpet 2 in C

Trumpet 3 in C

Trombone 1

Trombone 2

Trombone 3

Tuba

Percussion 1

Percussion 2

Harp

♩ = 100

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Live Electronics

Solo

f

p

1 -begin high-pitched undulating sines
-begin static swells

Note: because electronics are completely live, the waveform is only a rough approximation of what may actually be heard.

8 9 10 11 12 13

Fl. 1 *pp* *f f f pp*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Hp.

gently and quickly rub string with thumb and index finger
p

Vln. I *Solo* *p*

Vln. II *Solo* *p* *Solo* *p* *Solo* *p*

Vla. *Solo* *p* *Solo* *p*

Vc. *Solo* *p*

Cb. *p* *f*

L. E. *2* -begin convolving bass with vocal fry
3 -begin pitch-detected sine reinforcement

A

14 15 16 17 18 19 20 21

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Perc. 2
Hp.

Crotales (re-bow as needed)
Bowl of Bells

gently and quickly rub palm of hand up and down on strings

A

Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

Solo
Solo (three beats)
Solo

sporadic irregular tremolo, like very fast morse code

mp mf p

B

22 23 24 25 26 27 28 29

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

(breathe as needed; stagger with picc.)

pppp

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Hp.

mf *ppp*

mf *sub* *pp*

(begin increasing frequency of interjections (as in m.23) until C)

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

behind bridge, sul D Solo,

p *sub* *pppp*

mf

5

3

5

3

③ -begin convolving stereo pair with whispers
-stop convolving bass with vocal fry

L. E.

This page of a musical score covers measures 37 through 46. The instrumentation includes:

- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2)
- English Horn (Eng. Hn.)
- Clarinets (Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contrabassoon (Cbsn.)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (C Tpt. 1, 2, 3)
- Trombones (Tbn. 1, 2, 3)
- Tuba (Tba.)
- Percussion (Perc. 1, 2)
- Harp (Hp.)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)
- Electronic Elements (L. E.)

Key musical features include:

- Measures 37-46: Flutes 1, 2, and 3 play a melodic line with slurs and ties. Clarinets 1 and 2, and Bass Clarinet play a rhythmic accompaniment with slurs and ties. Bassoons 1 and 2, and Contrabassoon play a similar rhythmic accompaniment. Horns 1, 2, 3, and 4 are mostly silent, with Horn 2 playing a short phrase in measure 45. Trumpets 1, 2, and 3, and Trombones 1, 2, and 3 play a melodic line with slurs and ties. Tuba is silent. Percussion 1 and 2 play a rhythmic accompaniment with slurs and ties. Harp plays a rhythmic accompaniment with slurs and ties. Violins I and II play a melodic line with slurs and ties. Viola plays a melodic line with slurs and ties. Violoncello and Double Bass play a melodic line with slurs and ties. Electronic Elements (L. E.) play a rhythmic accompaniment with slurs and ties.
- Measures 37-46: Flutes 1, 2, and 3 play a melodic line with slurs and ties. Clarinets 1 and 2, and Bass Clarinet play a rhythmic accompaniment with slurs and ties. Bassoons 1 and 2, and Contrabassoon play a similar rhythmic accompaniment. Horns 1, 2, 3, and 4 are mostly silent, with Horn 2 playing a short phrase in measure 45. Trumpets 1, 2, and 3, and Trombones 1, 2, and 3 play a melodic line with slurs and ties. Tuba is silent. Percussion 1 and 2 play a rhythmic accompaniment with slurs and ties. Harp plays a rhythmic accompaniment with slurs and ties. Violins I and II play a melodic line with slurs and ties. Viola plays a melodic line with slurs and ties. Violoncello and Double Bass play a melodic line with slurs and ties. Electronic Elements (L. E.) play a rhythmic accompaniment with slurs and ties.

Dynamic markings include *ppp*, *pp*, *p*, *mf*, *f*, and *mp*.

C

47 48 49 50 51 52 53 54 55

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Hp.

to snare

Snare Drum

to cymbals

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

ppp

f

pp

5

- convolve stereo pair with whispered text
- fade sine reinforcement
- begin harp pitchshifted delays
- begin glitchy whispers and inhalations

L. E.

56 57 58 59 60 61 62 63

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Perc. 2
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

⑥ -fade in sine reinforcement
-end harp pitchshifted delays
-begin delayed, filtered 8vb copy of convolution



72 73 74 75 76 77

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

This page of a musical score covers measures 72 through 77. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes three flutes (FL. 1-3), two oboes (Ob. 1-2), an English horn (Eng. Hn.), two clarinets (Cl. 1-2), a bass clarinet (B. Cl.), two bassoons (Bsn. 1-2), and a contrabassoon (Cbsn.). The brass section consists of four horns (Hn. 1-4), three trumpets (C Tpt. 1-3), three trombones (Tbn. 1-3), and a tuba (Tba.). The percussion section includes two percussionists (Perc. 1 and Perc. 2) and a harp (Hp.). The string section is represented by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A live recording track (L. E.) is positioned at the bottom of the page. The time signature is 5/4, and the key signature is one sharp (F#). The score shows various musical notations, including rests, dynamics (p), and articulation marks. Percussion 2 has a complex rhythmic pattern with triplets and accents. The strings play sustained notes with some movement in the second and third measures. The live recording track shows a dense waveform across the entire duration.

78 79 80 81 82 83 84 85 86

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Perc. 2
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

⑧ -convolve stereo pair with vocal fry
-end Perc. 2 convolution
-begin sine reinforcement

L. E.

87 88 89 90 91 92 93 94

Fl. 1 *sub pp* *mf* *pp* *ppp* *f* *sub pp* *mf* *pp* *f* *sub*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Hp.

E ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

9 -begin 8vb B. fl conv. with whispered text
 -begin 8vb Perc. 2 & Cb conv. with spoken text
 -end delayed conv.

L. E.

95 96 97 98 99 100

FL. 1 *mp* *ppp* *f* *f* *sub* *pp* *ppp* *f* *p* *mf* *pp* *f*

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2 *ppp*
 [Bass Drum] *S*
 rub superball mallet around drumhead to draw out harmonics

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb. *S*
Solo

L. E.

114 115 116 117 118 119

Fl. 1 *sub pp* *mf* *pp*

Fl. 2 *p* *mf*

Fl. 3 *p* *ppp*

Ob. 1

Ob. 2

Eng. Hn. *p* *pp* *tr* *mp*

Cl. 1 *tr* *pp*

Cl. 2 *tr* *pp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Hp.

Vln. I *mf* *mp* *pp*

Vln. II *p* *ppp* *p* *pp* *pp*

Vla. *p* *ppp* *SP* *p* *ppp* *sul A* *mp* *pp*

Vc.

Cb.



120 121 122 123 124 125 126

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

127 128 129 130 131

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

to low cymbal
Low Cymbal
do not accent final stroke
do not accent final stroke
Tutti

This page of a musical score covers measures 127 through 131. The instrumentation includes Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Percussion 1 and 2, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a common time signature. Measures 127-130 show a complex texture with many instruments playing sustained notes and moving lines. Measure 131 features a prominent timbral effect in the woodwinds and strings, with a 'Tutti' marking. The percussion part includes a 'Low Cymbal' section with specific performance instructions. The bottom of the page features a large, dense waveform visualization for the 'L. E.' (Low End) channel.

H

132 133 134 135 136 137 138

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.

H

senza sord
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

139 140 141 142 143

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

144 145 146 147 148 149 150

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

13 -decrease squelch, filter stereo pair conv.
-fade from composite vocal convolution to just speech
-begin fade on sine reinforcement





159 160 161 162 163 164 165 166

FL. 1 6/4 4/4

FL. 2 6/4 4/4

FL. 3 6/4 4/4

Ob. 1 6/4 4/4

Ob. 2 6/4 4/4

Eng. Hn. 6/4 4/4

Cl. 1 *pp* 6/4 4/4

Cl. 2 6/4 4/4

B. Cl. 6/4 4/4

Bsn. 1 6/4 4/4

Bsn. 2 6/4 4/4

Cbsn. 6/4 4/4

Hn. 1 6/4 4/4

Hn. 2 6/4 4/4

Hn. 3 6/4 4/4

Hn. 4 6/4 4/4

C Tpt. 1 6/4 4/4

C Tpt. 2 6/4 4/4

C Tpt. 3 6/4 4/4

Tbn. 1 6/4 4/4

Tbn. 2 6/4 4/4

Tbn. 3 6/4 4/4

Tba. 6/4 4/4

Perc. 1 6/4 4/4

Perc. 2 6/4 4/4

Hp. 6/4 4/4

Vln. I *mf* *p* 6/4 4/4

Vln. II *mf* *p* 6/4 4/4

Vla. *mf* *p* 6/4 4/4

Vc. *pp* 6/4 4/4

Cb. 6/4 4/4

L. E. 6/4 4/4

167 168 169 170 171 172 173

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

J ♩ = 60

174 175 176 177 178 179

Fl. 1 on the edge of audibility, such that some notes won't even speak

Fl. 2 *pppp* *sub pppp* *pp* *pppp*

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1 [Bird Call] *p* (approx. rhythmic density)

Perc. 2 [Bird Call] *p* (approx. rhythmic density)

Hp.

J ♩ = 60

Solo *p* *mp* *sub pp* *p* *mp* *mf* *sub p*

Vln. I Solo *pp* *8va*

Vln. II Solo *ppp* *sub ppp* *pp* *8va*

Vla.

Vc.

Cb.

14 -begin Violin I, Perc. 1&2, Picc conv. with nightingale call and whispers
-end stereo pair conv.



180 181 182 183 184 185

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2 (to bass drum)
Hp.
Vin. I
Vin. II
Vla.
Vc.
Cb.
L. E.

This page of a musical score covers measures 180 through 185. The instrumentation includes woodwinds (Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba), Percussion (Percussion 1 and 2, and Harp), Strings (Violins I and II, Viola, Violoncello, and Contrabass), and a Live Electronics (L.E.) track. The score is written in a common time signature with a key signature of one sharp (F#). The woodwind parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings play sustained chords and moving lines, with dynamic markings such as *mf*, *p*, *ppp*, *sub ppp*, and *div.* (divisi). The percussion parts consist of rhythmic patterns on two different sets of drums. The L.E. track shows a complex waveform, likely representing a processed or synthesized sound. The page number '26' is located in the top left corner.

K ♩ = 72

186 187 188 189 190 191 192

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.

8^{va} *ppp*

Vibraphone (motor on)

Bass Drum

p

K ♩ = 72

Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp

15 -end Violin I, Perc. 1&2 conv. with nightingale call and whispers
 -begin stereo pair conv. with composite vocal sounds

L. E.

193 194 195 196 197

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vin. I
Vin. II
Vla.
Vc.
Cb.
L. E.

This page of a musical score covers measures 193 to 197. The instrumentation includes Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Percussion 1-2, Harp, Violins I-2, Viola, Violoncello, and Contrabass. The score features various musical notations such as triplets, slurs, and dynamic markings including *ppp*, *p*, *f*, *sub mf*, and *mp*. A large bracket spans the bottom of the woodwind and brass sections, and another large bracket spans the bottom of the string section. A large waveform graphic is visible at the bottom of the page, likely representing a digital audio recording.

198 199 200 201 202 203 204

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

(to bird call)

16 -end Picc. conv. with nightingale call and whispers

205 206 207 208 209 210 211 212 213

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) and brass section (Horns, Trumpets, Trombones, and Tuba) are the primary focus, with dynamic markings such as *ppp*, *p*, and *mp* indicating soft and mezzo-piano dynamics. The percussion section (Percussion 1 and 2, Harp) and string section (Violins I and II, Viola, Violoncello, and Contrabass) provide accompaniment. A large, continuous slur is present across the bottom of the score, encompassing the string parts and the L. E. (Left Ear) channel. The L. E. channel at the bottom shows a waveform, likely representing a stereo mix or a specific channel's audio output.

L ♩ = 52

214 215 216 217 218 219 220 221

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Perc. 2
Hp.

L ♩ = 52

Vln. I
Vln. II
Vla.
Vc.
Cb.

17

- end stereo pair conv.
- begin static swells
- begin pitchshifted harp delay
- begin 8vb harp conv. with vocal fry
- begin Markov-chained sine reinforcement

L. E.

222 223 224 225 226 227 228 229 Hold until electroics fade

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
L. E.

Solo sul D, behind bridge
ppp

pppp

ppp