

A.

(Public program notes for the composition):

### Entropic Twilights

#### Entropic Twilights 36'43"

A tape composition in three movements:

1. Twilight's Nomadic Desire 15'00"
2. Twilight's Sleep 6'42"
3. Twilight's Ritual Incantations 14'52"

by Paul Dolden, 1997 – 2002

Entropic Twilights is inspired by the concept of twilight, a time between states. I use it as a metaphor for our own time, situated between millennia. The constantly changing density, tempos and moods of the first part, Twilight's Nomadic Desire, suggest a state of impatience or anticipation. Twilight's Sleep, a medical term used to describe the morphine-induced semi-consciousness experienced by birthing mothers, evokes a slow and dreamlike state of transformation. Opening on a metric modulation to a fast tempo, the final section, Twilight's Ritual Incantations, surges forward towards the new. The closing ritard brings the piece back to a calm, reflective state.

Although there was great anxiety about the passing of the millennium, I chose to compose a work which is joyful and optimistic. It is a response to the philosophical perception that the postmodern world is drained of substance, meaning, value and difference. Resembling a state of entropy, everything is flattened in the postmodern world. (Imagine the typical music listener's library: a shelf loaded with CD's spanning centuries of music history.) This is the basis for Entropic Twilights: engaging popular and formal music writing techniques in an entropic manner – as equal resources.

Entropic Twilights jumbles together commonplace musical sounds (recorded individually in my studio) such as distorted guitars; drum kits; multiple choirs of voices; large orchestras of brass, wind, reed and string instruments; percussion instruments from around the world; Gamelan orchestra instruments; as well as tams, saucpans, cooking pots, metal poles, plates and wheel rims. For this piece I make them sing in sweet, sometimes ironic tonal melodies, dissonant textures, jazz grooves, hard-driving rock beats, world rhythms and complex polyrhythms. Combined through excessive multi-tracking, these materials implode from within and take on new identities beyond their worn out historical meanings.

Twilight's Nomadic Desire was commissioned by ACREQ.

Twilight's Sleep was commissioned by New Adventures in Sound.

Twilight's Ritual Incantations was commissioned by RESEAUX.

Thanks to The Canada Council for the Arts, and the Conseil des art et des lettres du Québec.

The entire work was premiered at the Borderlines festival In Malmo Sweden in April 2005. Mr. Dolden was the international guest composer for this event.

The composition appears on the composer's solo CD entitled: Délires de Plaisirs. This Cd was published in 2005 on the label= empreintes DIGITALes.

Revised version of 2010.

Movements #1 and #2 were shortened. In addition instrumentation was changed in several sections, which this score notates.

$\frac{1}{4}$  tone bends were added to some longer note values. Many of these areas are notated in this score with: (—)

The revised version of 2010 is currently not available on a commercial recording. This revised version is available from the composer or the Canadian music Centre.

B.

Revised Version done in 2010.

Listener's Score for:

Entropic Twilights

Paul Dolden

1997-2002

- Opening comments.....Pages A-F  
Part one: Twilight's Nomadic Desire.....Pages 1-55  
Part two: Twilight's Sleep.....Pages 56-68  
Part three: Twilight's Ritual Incantations....Pages 69-104

Paul Dolden  
Born 1956, Ottawa, Canada

Paul Dolden begins his career at age 16 as a professional electric guitarist, violinist and cellist. Excited by the possibilities offered by recording technologies, Paul Dolden turns to contemporary modes of production and dissemination in the creation of his music. At age 29, he wins the first of a string of European awards that establish him as a composer. Now the winner of over twenty international awards, Paul Dolden's music is performed in Europe and North America to wildly enthusiastic audiences.

In a career spanning over twenty five years, Paul Dolden has perfected his unique approach to audio technology, using it as a platform from which to launch or capture otherwise impossible musical performances. In this way, he makes his computer behave like a new, virtual orchestra and manipulates it with as much sensitivity as he would a traditional one. His compositions are characterised by a maximalist aesthetic in which hundreds of digitally recorded instrumental and vocal performances are combined in multiple layers.

Paul Dolden's music has been described as the "missing link" between jazz and rock and the high-brow concert tradition. Critics have called it "music for the information age, enlisting noise, complexity and beauty in its quest for excess," and characterised it as "apocalyptic hyper-modernism."

The early works employ a unified approach to timbral and harmonic variation. Under the influence of post-modernism, Paul Dolden's concerns have shifted to include the juxtaposition and superimposition of disparate musical styles evident throughout the *Resonance Cycle* of works (1992-96). Always working to surpass himself, with the *Twilight Cycle* of recent years Paul Dolden boldly investigates the forbidden fruit of contemporary new music—melody and dance rhythms.

### . 2010 Revision and Remastering of Work

In 2010 I revised and remastered the work. The work was reduced from its original length of 49' to 36'43", by removing entire sections. I felt that these removed sections obscured the overall shape or arch of each movement. In addition I had concluded that many of these omitted sections were either too involved in just harmonic variation or solos. Both of these elements obscured the melodic focus of the work.

The original version was over compressed and had too much bass. I have greatly reduced both these problems to produce a more dynamic and "musical" mix, which has more mid range. The mid range is where the melodic work mainly speaks in most musical textures. This dramatic change in the mix I blame on the fact that I spent more time on "Entropic Twilights" than any other work and I had lost its original inspiration. Normally I am able to keep a focus for a work for 2 to 3 years. All my major electroacoustic works before and since "Entropic Twilights" have taken 2 to 3 years. But five years became too long to keep a focus. The exaggerated compression and bass of the original master was because in the last two years of production I had fallen under the spell of "techno", "heavy metal", and what is called "Intelligent Dance Music". All three of these music genres have a pronounced bass spectrum and heavy compression. When I originally composed Entropic Twilights I did not have this type of spectral energy in my mind. Indeed if anything I originally wanted "Entropic Twilights" to have an almost child-like simplicity and lightness. Never again will I spend five years on a project!!!!

The original recording of percussion instruments was not well done. I had used the wrong kind of microphones and mic pre-amp. The new percussion recordings blend better with the melodic voices. In addition my ideas on groove have greatly changed. Up to and including "Entropic Twilights" I treated percussion ensembles in the same way as my melodic groups. In short each ensemble or group often had its own tempo. After twenty years of knocking my head against this wall I have to admit that we are not able to track dense polyrhythmic inharmonic percussion groups as easily as dense polyrhythmic harmonic based musical instruments. Therefore in this

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new version of Entropic Twilights there is only one tempo for the percussion instruments. However what I found in a later work called "Who Has the Biggest Sound" is to take my various groups of polyrhythmic melodic voices and quantize them to the groove which is usually at a different tempo. In other words the notated rhythms of the melodic voices were slightly shifted rhythmically to time align with the groove or rhythmic pattern of the percussion instruments. In short I took lines that were in different tempos and quantized them to the one rhythm pattern of the percussion instruments. This quantization of the melodic voices occurs from pages 14 to 24 and from pages 79 to 93. This quantization process results in making my sonic world have a more "ensemble" or unified sound as opposed to the sensation of different orchestras each at a different tempo and in a different room.

In the new revised version I added  $\frac{1}{4}$  tones to add more "spice" to this triadic music. One of my observations coming out of "Who Has The Biggest Sound" was that simple harmonies are the most fun to distort with micro tonality. In short microtonal clusters, tend to still sound like clusters more or less. However the major triad is so ingrained in our brains that detuning notes of it is very noticeable and creates new sensations.

### Entropic Twilights - the Composition

#### Entropic Twilights

is divided into three parts: 1) Twilight's Nomadic Desire - 2) Twilight's Sleep - and 3) Twilight's Ritual Incantations. The three parts are essentially fast-slow-fast, with the first movement fluctuating between slow and fast, though predominantly quick paced.

The work is inspired by the concept of twilight, a time between states. I use it as a metaphor for our own time, situated between millenia. The constantly changing density, tempos and moods of the first part, Twilight's Nomadic Desire, suggest a state of impatience or anticipation. Twilight Sleep, a medical term used to describe the morphine induced semi-consciousness that birthing mothers experience, evokes a slow dreamlike state of transformation. After its opening metric modulation to a fast tempo, the final section, Twilight's Ritual Incantations surges forward towards the new. The closing ritard brings the entire piece back to a calm and reflective state.

The work is a major departure from my previous tape compositions in that my main emphasis is melodic rather than harmonic/textural. Entropic Twilights is based on four fairly sweet diatonic melodies which are labelled in the score M1, M2, M3, M4.

(All four melodies are written in the key of C. The Roman numerals refer to the scale degree on which the harmony was most often created).

These melodies appear in monophonic, homophonic and polyphonic arrangements. In each of these three stylistic classifications, one, two, three or all four melodies might be used at the same time. In order to produce more dissonant angular lines, the melodies are transposed or mutated through eleven different synthetic scales.

Overtone	
Lydian Minor	
Major Locrian	
Leading Whole Tone	
Enigmantic	
Double Harmonic	
Neopolitan Major	
Neopolitan Minor	
Super Locrian	
Oriental	
Hungarian Major	

(All synthetic scales are written in C, in other words starting on C note. To "mutate" a melody using a synthetic scale you simply follow the new altered scale degrees. For example in melody one the first phrase are notes c-g-b-c-e or: 1-5-7-1-3. This melody mutated into the Overtone Scale would be: c-g-b flat-c-e. Likewise in the Lydian minor scale the B note would also be flattened. In the Major Locrian scale a 1-5-7-1-3 would be: c-g flat-b flat-c-e).

E.

The various techniques I am using for the "foreground" or melodic voices are: polyrhythmic imitation (where the same melody occurs in different tempos at the same time); phasing (a melody, combined with itself, goes slowly in and out of phase through the use of slight accelerandoes and ritards), imitative counterpoint (the use of the same thematic material in all of the voices); and free counterpoint (the use of different melodies in different voices). In contrast to these techniques which control multiple independent voices, there are sections where unisons move in parallel or contrary motion. (With the exception of the opening pages of the score, this melodic or "foreground" work is always in the upper staves.) Beyond the potential beauty of a good melody, the melodic emphasis in this new solo tape piece will provide its structural coherence, for a melody can be identified even though distorted in a great many ways.

Unlike my previous use of forty-note chords or microtonal tuning systems involving hundreds of frequencies or notes, the "mid-ground" or accompaniment in Entropic Twilights is usually restricted to four-part harmony. (Note: The unique sounding harmonies created by the synthetic scales are notated in the score by using the concise harmonic language of modern jazz chord symbols.) I use this smaller sized harmony to ensure that the melodic work projects clearly. It also allows me to create a sense of modulation and harmonic rhythm which gives this work its forward momentum, propelling the listener through the duration of the piece.

#### Technological aspects of the composition

Over the years, I have developed a unique approach to composition, using audio technology as a platform from which to launch or capture otherwise impossible musical performances. In this way, I make my computer behave like a new, virtual orchestra and manipulate it with as much sensitivity as I would a traditional one. Once completed, Entropic Twilights will introduce listeners to the musical world that my most recent research is making possible.

By experimenting for the last three years with technological innovations in the Hard Disk environment, I have been able to refine some older working ideas and develop new techniques which are re-informing my musical language. For example, one of my new recording-editing techniques, explained on pages 56 and 79 of the score, allows me to produce extremely rapid continuous musical lines of 8-16 notes per second from a single instrument. Based on techniques that I originally developed in Veils, the Hard Disk environment also offers me the possibility of greater precision and complexity in orchestration. For example, I can effect changes in orchestration in the virtual environment through complex timbral transformations (explained more fully on page 77 of the score).

For Entropic Twilights I have developed another and more significant unique orchestration technique which will produce the defining sound of this piece. This new sound is created by fusing harmonic and inharmonic sound sources. By digitally pitch-shifting various inharmonic sound sources which have a strong "hum" or sense of fundamental pitch along with their various inharmonic partials into our 12-tone tuning system, I have created sample libraries of orchestras with ranges of four to seven octaves. These orchestras consist of various metal poles, tams, gongs, nipple gongs, metal wheel rims, saucepans, bowls, bells and all the Gamelan orchestra instruments. In addition I have made sample libraries of Timpani, Bass drums, piano harmonics, plucked piano strings, and rubbed glass. These can be used in long melodic lines without the need to retune them.

In the score these inharmonic sound sources occur alone and doubled with voice, orchestral and plectrum string instruments. Their combination will produce a sound with a definite sense of pitch and an "inharmonic glow". In part two, *Twilight's Sleep*, all the attacks will be removed from the inharmonic sounds, producing an even greater fusion of harmonic and inharmonic sound sources. Parts which appear diatonic or tonal in the score will in fact have this new fused sound, providing a fresh musical experience for the listener.

These new ideas are a continuation of my 20 years work in multitrack composition. They represent my own personal attempt to combine the richness of the interpretive musical tradition with the possibilities offered by new audio recording technologies. This concern has its origins perhaps in Glenn Gould's belief that the recording studio could be used to enhance a musical performance and by implication to expand musical language. My own work is contextualized by Gould's philosophical musings on the subject and by the larger Canadian tradition of interrogating the relationship between art and technology (i.e., Marshall McLuhan, Arthur Kroker, etc.). This question is even more relevant today than it was in Gould's time. Our experience of music is mediated by technology almost to the point of saturation. Most of us listen to music by way of speakers. The concert hall tradition competes with radio, television, film and the home stereo for its shrinking share of the audience at the same time that audio recording capabilities continue to expand. Like Gould, I find it imperative to embrace the creative potential that this situation presents.

F,

Abbreviations for instrument names are standard:

Picc=Piccolo, Fl=flute

Ob=Oboe, E.H.=English Horn, BSN=Bassoon, CBSN=Contra Bassoon

Cl=Clarinet, BCl=Bass Clarinet

Sop Sx=Soprano Sax, Al Sx=Alto Sax, Ten Sx(or TSx)=Tenor Sax, Br Sx=Baritone Sax

Tpt=Trumpet, TrB or BTrb=Bass Trombone, FrHrn=French Horn, Tub=Tuba.

Vln=Violin, Vla=Viola, Vc=Cello, D.B.=Double Bass

Guit.or Gtr=Acoustic Guitar, El. Gtr=Electric guitar. Sit=Sitar

Vib=Vibraphone, Mar=Marimba, Timp=Timpani

Pno=Piano

All hand percussion instruments, about 15 instruments, are given full names.

Gam Pots (or Gamelan Pots)=the Bonangs of the orchestra—that is the double rows of inverted kettles suspended on crossed cords, with nipples and made of metal.

Gam Tam (or Gamelan Tams)=are the large hanging gongs, with nipples

El.Bs.=electric bass

Kit Dr=kit drums, the standard configuration of kick drum, snare drum, high hat, mounted toms, floor toms and various cymbals.

Sop Rec=Soprano Recorder Al Rec=Alto Recorder Ten Rec=Tenor Recorder.

Other instruments used included:

Dul=dulcimer, Banjo, Pno Pluck=pianoplucked with a guitar pick, Voice=Soprano, Alto, Tenor, Bass. Glass=wine glasses filled with different amounts of water producing desired pitchs.

Fingersnap=all the performers of Entropic Twilights snap their fingers to the notated rhythm-part starts on page 90.

Pno harm=piano harmonics—a finger is touching the first node point on the piano while string is plucked with guitar pick

Notation shows the sounding pitchs. sit=sitar.

Gam Vibes=Gamelan vibes—the instruments of the orchestra which are thinner, flat pieces of metal suspended with rope above resonating tubes.

Boy Sop.=Boy soprano

In addition numerous instruments were created with sampling. For example numerous inharmonic instruments of one family were retuned to fit into our 12-tone equal tempered system. Normally an instrument did not have to be pitch shifted more than a whole tone or 200 cents. Here is a description of the instrument families that were created in this manner. In the above lists the instruments that were created by sampling include: timpani, Gam Pots, Gam vibes, Gam Tam. (note in previous works such as L'ivresse de la vitesse, or the Walls of Jericho I did not re-tune the instruments as I have done in this work). Other sampling instruments include:

Bs Drum=Bass Drum. large bass drum

nipple gongs=were around 1 foot in diameter with a nipple in centre.

Gold Plates=were about 6 inches in diameter made from copper.

3 types of Bells or: High Bells=small bells

Liberty Bell=larger bell with desired pitchs.

Low Poles=these poles were about 8 to 5 feet in length. Thick metal, about 1 to 3 inches in diameter.

High Poles=various were thin metal poles from about 2 feet to 2 inches in length.

Bowls=a set of cooking bowls

Wheel Rims=various wheel rims from cars

Saucepans=various kitchen saucpans used for cooking.

Bender Gongs=various bender gongs which were pitch shifted.

Tubular bells=same as orchestral instrument.

(C score)

Entropic Twilights  
Twilight's Nomadic Desire

$\text{J}=66.6$

4 Tuba  $\text{J}=50$  Melodically, sweetly, vocal manner  
1 Bassoon  $\text{J}=50$  Melodically, sweetly, vocal manner  
8 Piccolo  
Numbers are pairs of flats  
In a stilt manner

8 Clarinets  $\text{pp}$   
Rub Glass  $\text{PPP}$   
8va  
High Polos  
Bell  
Liberty Bell  
Gold Plate  
Gam J.bcs  
Gam Tam  
L8va  
Bass Drum  
Snare Drums  
Tubular Bell  
Wheel Rim  
Nc pizz  
A (M1)  $\text{J}=50$   
H D.B.  
L8va  
D11

Entropic Twilights  
Twilight's Nomadic Desire

$\text{J}=66.6$

$\frac{3}{4}$

10

$\text{J}=14 \text{ tone pend S2}$

Accidentals apply only to the notes they precede except in the case of repeated notes.  
All instruments written at sounding pitch, including Double Bass, piccolo etc.



4 4 20 3 4 4 25 = 118.5 (3)

Picc sp: 3 4 4 25 = 118.5 (3)

C1 sp: 3 4 4 25 = 118.5 (3)

Glass sp: 3 4 4 25 = 118.5 (3)

gva 15ua 3 types 3 4 4 25 = 118.5 (3)

High Bells 3 types 3 4 4 25 = 118.5 (3)

Liberty Bell 3 4 4 25 = 118.5 (3)

Gold Plates 3 4 4 25 = 118.5 (3)

Gamelan Vibes 3 4 4 25 = 118.5 (3)

Gamelan Toms 3 4 4 25 = 118.5 (3)

Bass Drum 3 4 4 25 = 118.5 (3)

Sanc Pan 3 4 4 25 = 118.5 (3)

Tubular Bell 3 4 4 25 = 118.5 (3)

Wheel Rim 3 4 4 25 = 118.5 (3)

Vc pizz 3 4 4 25 = 118.5 (3)

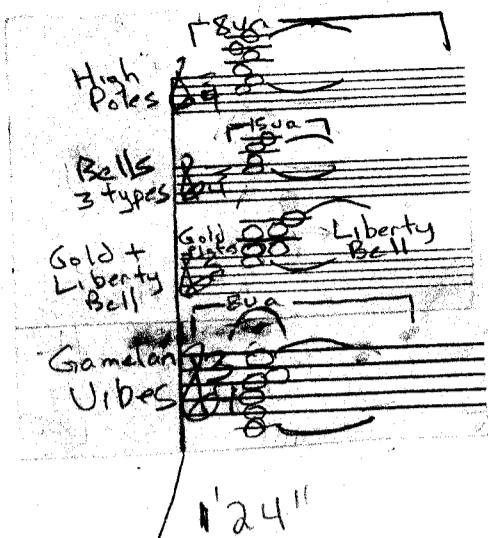
Tuba 3 4 4 25 = 118.5 (3)

CBSN 3 4 4 25 = 118.5 (3)

D.B. 3 4 4 25 = 118.5 (3)

Lgva 3 4 4 25 = 118.5 (3)

122.85" 32



The decay portion of these metal sounds looped to create a sustain sound over page 4+5. Slow fade out after 1'40"

1'24"

Each gtr full rich distortion

Rubato. Freely bend notes, add slides, trills etc.  
Rova - sempre →

A hand-drawn musical score for guitars Ghi and Gtr2. The score consists of two staves. The top staff is labeled "Ghi" and the bottom staff is labeled "Gtr2". Both staves have "M2" written above them. The music features various notes and rests. Above the notes, there are several markings: "Rubato. Freely bend notes, add slides, trills etc.", "Rova - sempre →", "slide", and "Bend". The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

1'24"

A hand-drawn musical score for sustained harmonies. It includes staves for Tubas (D.B. + Tuba), Ucs (Bb Voice + Tuba), and Ula Tenor (Fr Hrn). The score shows sustained notes with fermatas. The bassoon part has a "Tuba" label below it. The tuba part has a "Tuba" label above it. The tenor part has a "Ula Tenor Fr Hrn" label above it. The bassoon part has a "Ula Tenor Fr Hrn" label below it. The bassoon part also has a "P" dynamic marking.

Sustain harmonies fade in slowly,  
Each instrument sustains until  
Same instrument starts on page 6

(5)

Gtr 1

Gtr 2

trun

A

3 New Distorted El Gtr  
parts trill or ascending G7  
to next page

1'45"

First note of  
Un, picc, + bells  
of page 6  
played backwards,

( $\lambda = 59.25$ )

(6)

3  
4

50

4  
4

The Boy Soprano starts on middle C. Boy does not sing in bars 50-51

3 Electric Guitars = each with distortion. Gtr 1 starts on C below middle C (123Hz)  
Gtr 2 starts on middle C. Gtr 3 starts octave above middle C  
The 3 el gtrs. only play during notes that have  
brackets and are marked "el gtrs"

3 El. Gtr  
Boy Soprano  
Bells  
4 Picc  
Pno Pluck  
High Notes

8 French  
Horn.

8 Tuba

8 Tenor

8 Bass  
Voice

8 Ula  
(mute)

8 UG  
(mute)

8 CBSN

8 Tuba

8 D.B.

A handwritten musical score for orchestra and choir. The score consists of ten staves. From top to bottom: 1) Three electric guitars (labeled 'el gtrs') with distortion, starting on notes below, at, and above middle C. 2) Boy Soprano (not singing). 3) Bells. 4) Four piccolo players (pno pluck) playing high notes. 5) French Horn. 6) Tuba. 7) Tenor. 8) Bass Voice. 9) Ula (mute). 10) UG (mute). 11) CBSN. 12) Tuba. 13) Double Bass (D.B.). The score includes various dynamics like forte, piano, and mezzo-forte, and performance instructions like 'melodically' and 'in a still manner'. Measure 50 ends with a repeat sign and begins a new section starting at measure 51.

158"

(7)

4

15va [55]

Uln Picc Pluck Polos

Fr Hrn

Tuba

Tenors

Bs voice

Ula

Vc

CBSN

Tuba

D.B.

L8ua

2'32.27"

This is a handwritten musical score page, likely page 7, featuring ten staves of music. The staves are labeled from left to right: Uln, Picc, Pluck, Polos; Fr, Hrn; Tuba; Tenors; Bs voice; Ula; Vc; CBSN; Tuba; D.B. The score begins with a dynamic instruction '15va' and a tempo marking '(55)'. The music consists of measures of notes and rests, with some notes having slurs and stems. The time signature is indicated as '4'. The page number '7' is circled in the top right corner. The bottom of the page features two additional labels: '2'32.27"' and 'L8ua'.

Voice

Strings

8

M4 Major  
IC7

Between 2'30" and 2'58" each stave of music starts at a different moment.  
The first two bars of written music on each stave is repeated until 2'58"

IV F7

 $\text{J}=94.8$ 

Melodically, Rhythmic, with forward motion

4 Cl  
4 Fl  
4 Gam  
Vibes

HTpt  
4 Bb  
Soprano  
4 Uln pizz

$\text{J}=82.95$  Melodically, Rhythmic, with forward motion  $\text{pp}$

4 Fr Hrn  
4 Tenor  
4 Gam  
Vibes

$\text{J}=71.1$  Melodically, Rhythmic, with forward motion  $\text{pp mm}$

4 BCl  
4 Bass Voice  
4 Vcl pizz

$\text{J}=59.25$  Melodically, Rhythmic, with forward motion  $\text{pp mm}$

$\text{pp mm}$

(over)

Bowls

Saucepans

Vc pizz

Piano

Harmonics

Bender Gong

$\text{J}=44.43$

Nipple Gong

$\text{J}=44.43$

Gold & Black Tam

$\text{J}=44.43$

Many Finger Snaps

$\text{J}=44.43$

(57) (Bar numbers follow the slowest tempo of the four tempos at the top of the page)

Many Finger Snaps

$2'30" = 59.25$

Finger Snaps Fade out

(9)

II D-7

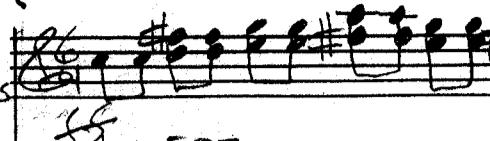
-  $\lambda = 79$  (all parts)



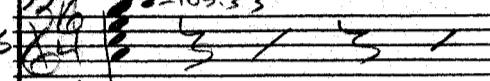
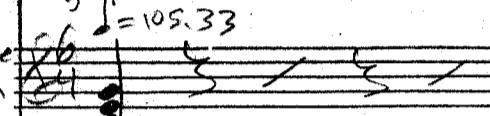
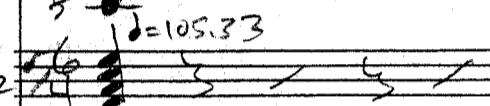
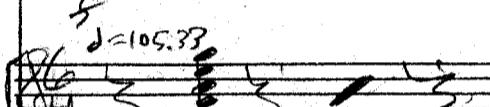
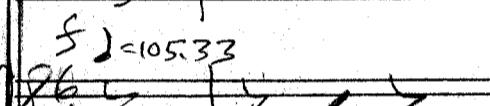
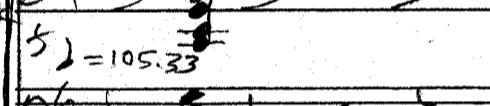
一一

~~71A-7~~

$$J=105.33 \text{ (all parts)}$$

Ob  
 Fl  
 Jb  

  
 Tpt  
 Alto  
 Vln  
 Pizz  
 Vcl  
 TSX  
 Mar  

  
 Tuba  
 Bass  
 Pizz  

  
 Bowls  

  
 Spt  
 Pan  

  
 Vcl  
 Pizz  

  
 Pro  
 Harm  

  

  


II 07

(12)

**(C overtone)** (J=105.33)

M1 I C7

D7 II

E-7b5 III

12

3 4 5 2 4

Fl F# Fl

Fl vln

P mf 1/4 tone bands P

Voices octave lower until Bar #82

Db Fl 4Vln Sf

Tpt Alto Alto Carco Sf ah

Vc TSX 4Tend Sf ah

Bass Vc (Carco) Sf ah

Bowls Sf

Sauze Pan Sf

Vc pizz. Sf

Fno harm. Sf

Bender Gong Sf P

Nipple Gong Sf

Gold Tam Sf P

Boss Tam Sf

Gam Tam Sf

Lava

Bass Drum Lava

75

4'04"

Enigmatic (C D E F# G# A# B)  
II A# C E G#

I C+7

(13)

6 16 tone bends

The score consists of 12 staves of music. The first 10 staves represent the orchestra, with parts for Oboe (Ob), Flute (Fl), Violin (Vln), Alto (Alt), Trombone (Tbn), Tenor (Ten), Bassoon (Bsns), Double Bass (Vc), Viola (Vcl), and Cello (Vcl). The last two staves represent the percussion section, with parts for Gong (Gong), Nipple Gong (Nipple Gong), Tam Tam (Tam), Bass Tam Tam (Bass Tam), Gram Tam Tam (Gram Tam), and Bass Drum (Bass Drum). The music is in common time (indicated by '4') and includes various dynamics such as 'p' (piano), 'mf' (mezzo-forte), and 'f' (fortissimo). The score also includes performance instructions like 'ah' and 'L8va'. The right side of the page contains handwritten markings for '8va', '8vb', and '8va 8vb' with arrows indicating pitch shifts. The bottom right corner features a large '4' above '24'' and the text 'Percussion instruments of pg 14 start'.

4' 24"

Percussion  
instruments  
of pg 14  
start

## M1 Enigmatic

Between 4'33" and 4'55" the first two bars of written music on each stave is repeated.

Percussion instruments playing Brazilian rhythm called Frevo at tempo=105.33 until page 18. The melodic lines on the top four staves are quantized to this groove. Therefore the parts are not straight quarter notes. In other words the quarter note melodies in the 157.99, 140.49, 122.88 and 105.33 tempos are quantized or notes shifted to match the Brazilian groove at 105.33

Instruments of Brazilian groove= 2 Sourdo, 3 Tambourines, Reko, Guiro, 2 Cymbals, 2 snares.

1 Double Bass=notes of harmony,

4'33"

Between 4'33" and 4'55" the first two bars of written music on each stave is repeated

(E6±)

IU F#7±11

15

*J=118.49*

Gam Pots  
High Poles  
Pnd Pluck

Vibes  
Bowls  
Dulcimer

*J=118.49*

Marimba  
Wheel Rims  
Banjo

*J=118.49*

Ac Gt (cs)  
Low Poles  
Sitar

Tpt

Tpt  
(cup mute)

Fr Hrn

Fr Hrn  
(stopped)

Trb

Trb  
cup  
mute

Coriental (C D E F G A B) Between 5'13" and 5'53" the last 4 bars of each stave are repeated.

The same 12 melodic instruments (Gam Pots to Sitar) on pg 92-95 and pg 94-95 are also used. These parts are the bars of 6/4 looped: 57 57 57 etc.

(16)

( $\text{J}=118.49$ )

During these repeats, the high pitched melody on page 116-117 is used.  
(Melody played on violins, piccolo, Piano Pluck, High Poles, High Bells)

( $\text{J}=138.23$ )

( $\text{J}=157.98$ )

( $\text{J}=177.73$ )

I - C#11  
II - C#17  
III - E F# A# C#  
 $\text{J}=88.86$

High pitched melody from page 94 starts at 5'32"

$\text{J}=160$

Brass parts begin at 5'42"

Tpt  
Tpt w/mute  
Fr Hrn  
Fr Hrn (stopped)  
Trb  
Trb w/mute

( $\text{J}=118.49$ )  
( $\text{J}=118.49$ )

Starting at 5'07" the melodic material of pg 73-75 starts.

Only page 73 notation given here.

All melodic lines of page 73-75 are quantized to Brazilian groove.

These lines end at 5'29"

B double harmonic (B, C, D#, E, F#, G, A#)

I = B7

$\text{J}=146.25$

Gam Pots  
High Poles  
Piano Pluck

( $\text{J}=135$ )

4 Vibes  
Bowls  
Banjo  
All vibraphone parts play both notes

( $\text{J}=123.75$ )

4 Marimba  
Wheel  
Dulcimer  
All marimba parts play both notes

( $\text{J}=112.5$ )

Ac. Gtr  
Low Bells  
Sitar

IV - E-7/9

Major  
I B♭ X  
Pno  
Pots  
Potsy

(J=118) IV F7

Gan Pots  
High Poles  
Pluck

Vibes  
Bowls  
Dulcimer

J=118.49

Marimba  
Wheel Rim  
Banjo

Ac Gtr  
Low Poles  
Sitar

J=118.49

J=118.49

Tpt

Tpt w/mute

Fr Hrn

Fr Hrn (stopped)

Trb

Trb mute

$\text{d} = 118.49$  |  $B^b$  major |  $\# G7$

Tpt |  $\text{Bb}$  |  $E^b$  |  $B$

Tpt w/mute |  $\text{F}$  |  $\text{G}$  |  $\text{A}$

Fr Hrn |  $\text{C}$  |  $\text{D}$  |  $\text{E}$

Fr Hrn (stopped) |  $\text{F}$  |  $\text{G}$  |  $\text{A}$

Trb |  $\text{Bb}$  |  $\text{C}$  |  $\text{D}$

Trb mute |  $\text{E}$  |  $\text{F}$  |  $\text{G}$

Timp |  $\text{A}$  |  $\text{B}$  |  $\text{C}$

Timp |  $\text{D}$  |  $\text{E}$  |  $\text{F}$

Bass |  $\text{G}$  |  $\text{A}$  |  $\text{B}$

Bass |  $\text{C}$  |  $\text{D}$  |  $\text{E}$

Conga Bata |  $\text{F}$  |  $\text{G}$  |  $\text{A}$

Timbal |  $\text{Bb}$  |  $\text{C}$  |  $\text{D}$

Poles |  $\text{E}$  |  $\text{F}$  |  $\text{G}$

Bells |  $\text{A}$  |  $\text{B}$  |  $\text{C}$

Maracas Shakers |  $\text{D}$  |  $\text{E}$  |  $\text{F}$

Guiro Castanets |  $\text{G}$  |  $\text{A}$  |  $\text{B}$

C-13      D-13      EX IF 7

This is a handwritten musical score for an orchestra and various percussion instruments. The score is organized into four systems of five staves each. The instruments listed on the left are: Tpt (Trumpet), Tpt w/mute, Fr Hrn (French Horn), Fr Hrn (stopped), Trb (Trombone), Trb w/mute, Timp (Timpani), Timp, Bass, Bass, Conga/Bata, Timbales, Poles, Bells, Maracas/Stakers, and Guiro/Casterets.

The score includes dynamic markings such as  $p$ ,  $ppp$ ,  $mf$ ,  $f$ , and  $ff$ . Specific performance instructions like "Drum rolls" and tempo markings like  $\text{d}=78.99$  are also present. The first system ends with a rehearsal mark [110].

## B Double Harmonic (Bb C D E F G A)

(20)

I Bb7

M3

J=154.03

Melodically, Rhythmic, sense of forward motion

IV E<sup>b</sup>-74 Violin  
4 Clarinet  
Gm Pts

J=142.18

Melodically, Rhythmic, sense of forward motion

f T(ice)

J=130.33

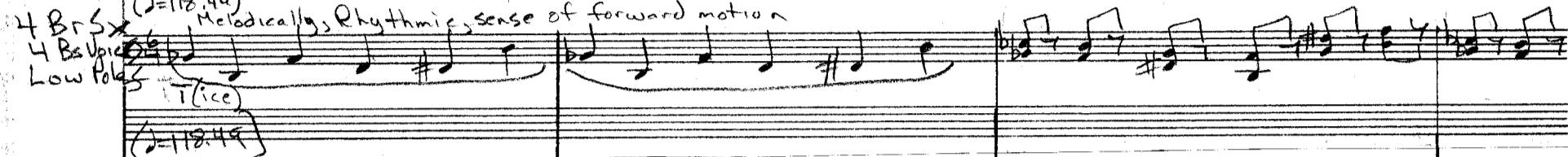
Melodically, Rhythmic, sense of forward motion

f T(ice)

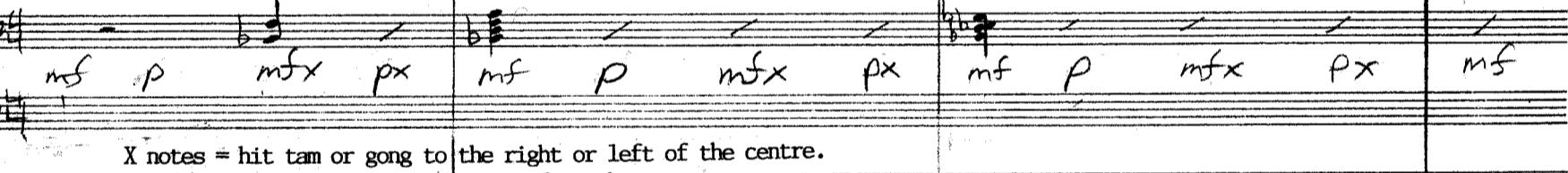
(J=118.49)

Melodically, Rhythmic, sense of forward motion

(J=118.49)

Bender  
GongNipple  
GongGold +  
Black  
Tom

(J=78.99)

All bars  
are  
incomplete  
and are  
continued  
on the  
next  
page

Page 20 to 23 has a Samba groove or rhythm. (Samba de Parido.)

All the top 4 melodic staves are quantized to this groove,

which is at tempo Of= 118.49. Instruments of samba:

2 Taiko drums in sync with double bass playing harmonies (page 20 and 21 electric bass used). 3 Cowbells, 5 Claves, 2 Conga Sets, 1 Dunun Drum.

6'19.5"

(21)

I B<sup>b</sup>7      II B7

*ah*

*ah b-*

*ah*

$\lambda = 88.86$

*p mfx px*       $\begin{matrix} mfx \\ \lambda = 88.86 \end{matrix}$  *p*      *mf mfx p*      *mf mfx p*      *mf mfx p*

*p mfx px*       $\begin{matrix} mfx \\ \lambda = 88.86 \end{matrix}$  *p*      *mf mfx p*      *mf mfx p*      *mf mfx p*

14

14

B Neopolitan Major (B C D E F# G# A#)

I B-7 173.30

II F# 7# 11

22

A handwritten musical score for string quartet (Violin 1, Violin 2, Cello, Bass) on five staves. The score includes dynamic markings like 'f' (forte), 'ff' (double forte), and 'p' (piano). The first staff has handwritten lyrics: 'Gam Pato' and 'Gam Pato'. Measure 16 starts with a forte dynamic. Measure 17 begins with a piano dynamic. The score concludes with a final dynamic marking.

$\text{quarter note} = 159.97$

Soprano X  
Soprano  
Tuba Bell

VII

VIII

A handwritten musical score for brass instruments. The title 'Jazz 6.6' is at the top left. The score consists of two staves. The first staff starts with a forte dynamic and includes markings for 'Trb', 'Tenor', and 'Gam Vibes'. The second staff begins with a forte dynamic and includes markings for 'Trb' and 'Gam Vibes'. Both staves feature eighth-note patterns with various slurs and grace notes.

A handwritten musical score for BarSox. The tempo is marked as  $J=133.31$ . The score consists of four measures of music on a single staff. The first measure starts with a sharp sign over the staff, followed by a note with a vertical bar line through it. The second measure starts with a sharp sign over the staff, followed by a note with a vertical bar line through it. The third measure starts with a sharp sign over the staff, followed by a note with a vertical bar line through it. The fourth measure starts with a sharp sign over the staff, followed by a note with a vertical bar line through it.

All  
bars  
are  
incomplete  
and are  
continued  
on the  
next  
page.

$\text{♩} = 88.87$

Bender Gong

Nipple Gong

Gold + Black Tam

Samba groove now at  $\text{d}=133.31$

6'39.5"

(23)

I B-7      II C+7

ah

$\text{J} = 133.31$

P mf x px      mf mf x p px

P mf x px      mf mf x p px

$\text{J}=150$  (all parts)

~~Fl~~ ~~#~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gan Pot~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Upr C~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gan Pot~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Sop Sx~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Sop~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Tub Bass~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~er (ear)~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Trb~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Tenor~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gan Vibes~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gan Vibes~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~er (ear)~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Br Sax~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Bs Voice~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Low Notes~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~er (ear)~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

$\text{J}=150$

~~Arco~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Vln~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Arco~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Vln~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Arco~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Vc~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Arco~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Vc~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~D.B.~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Arco~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~L'Exa Sempre~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

$\text{J}=150$

~~Bender~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gong~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Nipple~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gong~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Gold~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

~~Tam~~ ~~z~~ ~~z~~ ~~z~~ ~~z~~

$\text{J}=150$

(24)



II Enigmatic 3<sup>III</sup>  
 C# F# A# C 4 E6+11 4 Double  
 All scales until page 32 on C. i.e. C Enigmatic, C Double Harmonic, C Neopolitan major, etc.  
 3<sup>III</sup> 4 E-6 3<sup>III</sup> 4 Neopolitan  
 3<sup>IV</sup> 4 D#-7 3<sup>IV</sup> 4 F7 (26)

4 Pk 4 Uv  
 4 Cl 4 Uv  
 2X time these voices performing

4 Flute 4 Soprano  
 4 Sop S 4 TP  
 2X these voices performing.  
**138**

4 Als 4 Flute  
 4 Horn 4 Br  
 4 Trbd  
 2X these voices performing

Aggressively, Melodically  
 Aggressively, Melodically  
 Aggressively, Melodically  
 Aggressively, Melodically

4 Ob 4 Soprano  
 4 Alto  
 4 Bass 4 Uc  
 7'19"-IX

7'19" - 7'46" = bars 138-149 are repeated. Notated melodic voices come in one at a time. Two drum kits and two electric bass parts playing the same rock beat pattern. At 7'46" two electric guitar rhythm parts start. Drums, bass & guitar maintain the same tempo of  $\text{J}=150$ . After bar 156 (page 28) the melodic voices begin the rhythmic phasing patterns notated.

7'19"-IX

**140**

**145**

Hungarian Maya 3<sup>III</sup>  
II D#<sup>0</sup> 4 EGBbD# 3<sup>IV</sup>  
8 F#7b5 4 D#<sup>0</sup> (M) II

3<sup>III</sup>  
III 4 EGBbD# 5  
8

4 II D7  
Overture

3<sup>III</sup>  
4 E-7b5 5  
8

(27)

4 Picc  
4 Uln

4 Cl  
4 Uln

F1  
Sop Rec

Sop Sx  
Tpt

A1 Sx  
Flageolet  
Korn

Br Sx  
Trb

Oboe  
Soprano

E.H.  
Alto

Bsn  
Bass Voice  
Uc

Pno  
Pluck

Gam  
Vibes

Dulcimer

Marimba

Acoustic  
Guitar

Sitar

Banjo

(Chord  
Voicing)

8va Aggressively, Melodicatly  
Picc written at sounding pitch

F1  
Sop Rec

Sop Sx  
Tpt

A1 Sx  
Flageolet  
Korn

Br Sx  
Trb

Oboe  
Soprano

E.H.  
Alto

Bsn  
Bass Voice  
Uc

Pno  
Pluck

Gam  
Vibes

Dulcimer

Marimba

Acoustic  
Guitar

Sitar

Banjo

(Chord  
Voicing)

During repetition the notation does not show the "phase relationship" or counterpoint between the staves. During the repetition the phase relationships move farther apart until page 31.

(150)

(This notation system in effect until bar #193 on page 30)

Notation shows the top & bottom note of a nine note chord. See stave below Banjo part for the other notes in the chord.

During the repetition the plucked strings, Marimba, Gam Vibes and Marimba start

(150)

Piano Pluck to Banjo parts do not occur the first time with the drums, bass and electric guitar.

(Chord  
Voicings)

7'46"

8'26"(ax)

During the repetition (8'26" to 9'08") the drums, bass, & el gtrs tacit

8va

Picc. Vln.      Accel sempre →

S. Vln.

F1 Rec.      Accel sempre →

Sop. Sx. + Pft.

A1Sx Fluct-horn

Br. Sx. Trb.

Ob. Sop.

F1 Ht.

Bass. Jc.

Pro. Pluck

Gam. Vibes

Dulcimer

Marimba

Ac. Gtr.

Sitar

Banjo

(Chord voicings)

These chords ax only

4 3 5 4 3 5 4 3 5 8



Picc. Buh  
Sop. GJn

accel sempre →

accel sempre →

For the repeat marks: go back to page 27. The notation does not show the new "phase relationships" or counterpoint between the staves the second time through the structure. These new phase relationships are similar to the relationships noted on this page with the staves slowly moving further apart.

Alto Flute  
Bass Trbd

accel sempre →

Db Sop  
F.H. Alto  
Bass Cc  
Double Harmonic  
Pno Pluck  
Gam Jibes  
Dulcimer  
Marimba  
Ac. Gtr  
Sitar  
Banjo  
(Chord Voicings)

ah  
ou  
Engraving  
Leading Whole Tone

I-75      I-80      I-80      I-80      I-80      I-80      I-80

$2x = 14$  tones added to wind/brass parts.

9'10"=drum fills start. Electric bass and electric guitar sustain tones. To straight rock feel on page 32.

9'17"-Drums, bass, gtr = time keeping

II D  
 flava  
 fl  
 Picc fl  
 Vln  
 Cl  
 Vln  
 F  
 Sop  
 Sop  
 Tpt  
 Trb  
 Trb  
 Br Trb  
 Trb  
 Ob  
 Gopr  
 Fl  
 Gtr  
 Ben  
 Pgg

II E<sup>7</sup>  
 IA  
 I B major  
 3

9:43" - 9:52"

9'43"-9'52"=  
Drum fills.

2010 Revised/Remastered Version=page 33-42 of original score removed.  
In other words, the old page 43 is now page 33. 5'12" of music removed.

During this section all the notated melodic work is performed on various gamelan orchestras, tuned tams, struck glass and wind chimes. The notated melodic work was raised or lowered by octave(s) to fit into the range of these percussion instruments. For example the written CBSN part is raised 3,4, and 5 octaves to be performed on various glass orchestras.

The first time through this structure only these percussion instruments are sounding. The notated brass, wind and voice parts come in one at a time starting at 10'02".

The second time through the notated structure (starting at 10'45") the percussion instruments are tacit. The percussion instruments come in one at a time starting at 11'05".

$\text{J}=160$

4BrSx  
4Bass  
Voice  
 $\text{J}=160$

B major

4CBSN  
4Bsn

4Tpt  
4Alto  
Voice

4Trb  
4Bcl  
4Tenors

BrSx  
Bass  
Voice

CBSN  
L8va

4 ( $\downarrow = 160$ )

M2

HPicc

HFl

H

4 Sopranos

4 Sop

4 C1

4 Alto

4 C1

B major

M3

HTpt

HTpt

4 Alto  
Voice

HTpt

4 BCl

4 Tenor

Bass  
Voice

CBSN

Bsn

8va

8va

Melodically

Melodically

Melodically

Melodically

Melodically

Melodically

34

$\uparrow$   
2x starts here  
10'45"-2x starts

$\uparrow$   
2x starts here  
 $10'45'' - 2x$  starts

8va

2x these 3 staves start here

F major  
III-B7/6

4

accel to  $\text{d}=170$

8va

Picc

F

accel to  $\text{d}=165$

Sop Sx  
Soprano

Alsx  
C1

Chorus  
II-F#7/6

Tet  
Tpto  
Tenor

Trb  
R2

Brsx  
Bass  
Voice

Gbsv  
Bsn  
Lvc

35

2x - these 3 staves start here

E major  
I-Eb7

rit to  $\text{d}=160$

8va

8

8

8, rit to  $\text{d}=160$

8

8

(E major)

F-7

C-9

Eb7

F-7

C-9

8

7

7

7

7

7

7

2x Start here

**36**

**Picc** **b** ♫ **p**

**Fl** **b** ♫ **p**

**Soprano** **b** ♫ **p**

**Sopf** **p**

**C1** **p**

**A1sx** **b** ♫ **d**

**C1** **b** ♫ **d**

**F major**

**G** **p**

**J=160**

**E7/6**

**Tpt** **d** **p**

**Alto** **d** **p**

**Trb** **p**

**Bcl** **p**

**Tenor** **p**

**BrSx** **p**

**Bass** **p**

**Voice** **p**

**BrSx** **p**

**Voice, BrSx** **p**

**BSN** **p**

**CBNA** **p**

**BSN** **p**

**L88a** **p**

**CBNA** **p**

**BSN, D.B.** **p**

**10' 10"-IX**

**10' 57"-2X**

8va

Fractopolitan minor F G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C D E  
G<sup>b</sup>7

8va

$\text{J}=160$  (all parts)

(36)

$\text{F}^{\text{8va}}$

Picc:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

F1:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

Soprano:  $\text{J}=160$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

SopX:  $c\text{l}:$   $c\text{l}:$   $c\text{l}:$   $c\text{l}:$   $c\text{l}:$   $c\text{l}:$   $c\text{l}:$   $c\text{l}:$

Altsx:  $b\text{f}:$   $c\text{l}:$   $b\text{f}:$   $c\text{l}:$   $b\text{f}:$   $c\text{l}:$   $b\text{f}:$   $c\text{l}:$

Altsx:  $b\text{f}:$   $c\text{l}:$   $b\text{f}:$   $c\text{l}:$   $b\text{f}:$   $c\text{l}:$   $b\text{f}:$   $c\text{l}:$

Exposition Minor - C  $\text{D}^{\text{b}} \text{E}^{\text{b}} \text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$

Tpt:  $\text{C}^{\text{-7}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$

Alt:  $\text{C}^{\text{-7}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$

Tb:  $\text{C}^{\text{-7}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$

Tenor:  $\text{C}^{\text{-7}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$   $\text{F}$   $\text{G}^{\text{A}} \text{B}^{\text{C}}$   $\text{D}^{\text{b}} \text{E}^{\text{b}}$

Bass:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

Bass Voice:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

CBSN:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

Bsn:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

$10'24''-\text{IX}$   
 $11'10''-\text{aX}$

$\text{F}^{\text{8va}}$

Picc:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

F1:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

Soprano:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

SopX:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

Altsx:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

Altsx:  $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$   $b\text{f}:$

( $\text{C}^{\text{-7}} \text{D}^{\text{b}} \text{E}^{\text{b}} \text{F} \text{G} \text{A}^{\text{b}} \text{B}$ )  $\text{C}^{\text{-7}}$   $\text{A}^{\text{b}} \text{7}$   $\text{E}^{\text{b}} \text{major}$   $\text{G}^{\text{-7}}$   $\text{A}^{\text{b}} \text{7}$

$\text{L}^{\text{8va}}$

(39)

accel. to  $\text{d}=180$   
-8va

Picc:  $\text{B}_{\text{b}}\text{d}:$   $\gamma$   $\text{b}\text{p}$   $\text{b}\text{d}:$   $\gamma$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$

F1:  $\text{B}_{\text{b}}\text{d}:$   $\gamma$   $\text{b}\text{p}$   $\text{b}\text{d}:$   $\gamma$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$

Soprano: accel to  $\text{d}=170$   
Sop. Sx:  $\text{b}\text{d}:$   $\text{b}\text{p}$   $\text{b}\text{p}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$

Alto:  $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$

$\text{E}^{\flat}\text{ major - E}\text{F}^{\flat}\text{ G A B B}^{\flat}\text{ C D}$   
 $\text{A}\text{D}7/6$   $\text{G-7}$   $\text{E}^{\flat}7$   $\text{G-7}$

Tpt:  $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{d}:$

Tuba:  $\text{b}\text{p}$   $\text{b}\text{d}:$   $\text{b}\text{d}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$

Bass:  $\text{b}\text{d}:$   $\text{b}\text{p}$   $\text{b}\text{p}:$   $\text{b}\text{d}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$

Bassoon:  $\text{b}\text{d}:$   $\text{b}\text{p}$   $\text{b}\text{d}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$   $\text{b}\text{p}:$

ritard to  $\delta=160$   
 8va

Repeat from 3rd beat bar #299

rit to  $\delta=160$   
 38

Tacit for 4 beats. Then repeat from 3rd beat bar #300

$E^b$  7 G neopolitan Major - G A $b$  B $b$  C D E F $\#$   
 $G^f$  A $b^f$  7

Tacit for 14 beats. Then repeat from bar 303

7  
 accel to  $\delta=160$   
 7

Repeat from 3rd beat bar #306

$\text{J}=160$  (all parts)

(40)

8va  
Picc  
Fl  
Soprano  
Sopfx  
Altsx  
GAB B<sup>b</sup>C D E F<sup>#</sup> (Geopolitan Maya)  
E=7b5 G=7 E=7b5 G=7  
Apt  
Tb  
Tenor  
Brsk  
Bass  
Cbsn  
Bsn  
Lgvo

11'30"

8va  
Picc  
Fl  
Soprano  
Sopfx  
Altsx  
E=7  
Gpelog-G A<sup>b</sup>B<sup>b</sup>D E<sup>b</sup>  
(j(just))  
Tpt  
Bcl  
Trb  
Lgvo

11'39"

(41)

8va

Picc

F1

Soprano  
Sop Sx  
C1

Alto  
Alto  
C

G Kumoi - GAB<sup>b</sup>DE  
ee(equal)

Tpt  
Alto

Trp  
Tenor

Bass  
Bass  
U.10

Cbsn  
Bsn

8va

15va

Picc  
8va  
8va

8va

B7#II

ah

11'45"

$J=160$

CBSN 

L80a  
11'58"

(F major) (d=160) G-7

Percussively, Melodically  
ke(kept) ke ke

4 Alto Nipple Gong  
Saucepans

Nipple Gong = plmf f.

Scrapepans = p f.

4 Tenor Gold + Black Wheel Rim

Wheel Rim = pf mf f.

G + B Tam = pl mf f.

4 Bass Voice Gam Tam  
Low Tone

Low Tone + Gam Tam = pl f.

4 Marimba

Bsn

Bsn CBSN

CBSN L80a → *Sus sempre* →

Gam Vibes

$M1$

$M2$

$A-7$

$M3$

$M4$

$12'00.5"$

G-7  
Percussively, Melodically  
ke(kept) ke

C7

4 Soprano Bendar Gong  
Wheel Rim

Wheel Rim = p f.  
Bendar Gong = pl mf f.

Alto Nipple Pans

Ten. Tam Rim

Bass Tam Pole

Marimba

Bsn

Bsn CBSN

Gam Vibes

$M1$

$M2$

$M3$

$M4$

*jul(just)* *ju ju* *ju-ja* *bp*

44

B6/4

g(give)

G#-7(E major)

Sop/Bsn  
Rim

Alto  
Nipple  
Pans

Ten  
Tam  
Rim

Bass  
Tam  
Pole

Mar-  
imb

Bsn

Bsn  
CBSN

Gram  
Vibes

$d=160$

$d=168$  ...  
 $d=168$  ...

sh(shoe) sh

chi(chief) chi

chi(chief) chi

chi

chi

... rit to  $d=160$  ...

Sop  
Bsn  
Rim

Alto  
Nipple  
Pans

Ten  
Tam  
Rim

Bass  
Tam  
Pole

Mar-  
imb

Bsn

Bsn  
CBSN

(45)

4 4 ch(chief) ch ch

Sop  
Bendir  
Rim

Alto  
Middle  
Pans

Ten  
Tamtam  
Kimb

Bass  
Tamtam  
Pole

Mar-  
imba

Bsn

Bsn  
CBSN

Gam  
Vibes

1238

3 3 3 3 3

ke(kept) su(sust) gi(give) sh(shoe) ch(chief)

Sop  
Bendir  
Rim

Alto  
Middle  
Pans

Ten  
Tamtam  
Kimb

Bass  
Tamtam  
Pole

Mar-  
imba

Bsn

Bsn  
CBSN

Gam  
Vibes

L8va sempre —

46

4 4 E major  
(J=160)

Sop  
Bend  
Rim  
 Alto  
Nipple  
Pain  
 Ten  
Jamb  
Rim  
 Bass  
Jamb  
Pole  
 Mar  
-hab  
 Bsn  
 Bsn  
CBSN  
 Loua semper  
 Gram  
Vib  
 Vc  
 Vcl  
OB.  
 Percusively  
 (A) M  
 wheel  
Rim  
 Wheel  
Rim

This instrument timbre order repeats every two beats  
 1) Pro Pluck + DP p122 2) CBSN  
 3) DBarco + Bartok p122 4) Tuba

12'54" - 1x

13'27" - 2x

Note: B1, C1, C2 begin in the same place the second time through structure.

II-F#-7

(C2) Low Notes (f+ff)

Instrument order repeats every two beats

(B1) Percussively

P. P. B. Tuba  
P. B. B. S. N.  
P. B. B. S. N.

(A)

L8va sempre -

Gam Pot

f(f+p)

Gam Pot

#f(f+p)

Bowls

f(f+p)

Saucer Pans

s(f+p)

Wheel Rim

#f(f+p)

Wheel Rim

#f(f+p)

Gam Pots, Bowls, Saucerpans, Wheel Rims 2X only

English Horn/Bassoon  
f straight mute  
Un muted Bassoon part

f

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

XIII

XIV

XV

XVI

XVII

XVIII

XVIX

XX

XXI

XXII

XXIII

XXIV

XXV

XXVI

XXVII

XXVIII

XXIX

XXX

XXXI

XXXII

XXXIII

XXXIV

XXXV

XXXVI

XXXVII

XXXVIII

XXXIX

XXXX

XXXXI

XXXXII

XXXXIII

XXXXIV

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XXXXXIII

XXXXXIV

XXXXXV

XXXXXVI

XXXXXVII

G#, A, B, C#, D#, E, G

G#-7 (G# neopolitan minor)

1) Cl + Vibes

2) Uln

3) Ob + Marimba

4) Alto Rec + Fl

F#G, A, B, C#, D, F

F#-7 (F# neopolitan minor)

+2 3 4 5 6 7

US 3 4 5 6 7

US 3 4 5 6 7

(48)

D2

1) Cl + Dulcimer 2) Uln pont 3) Ssx + Gm Vibes 4) Tpt

F#G, A, B, C#, D, F  
F#-7 (F# neopolitan minor)  
+2 3 4 5 6 7  
US 3 4 5 6 7  
SS Percussively  
SS Percussively

C1  
1) HAlsx + Dulcimer 2) 4 Tab plunger 3) Vc Bb 4) HFt Htrn  
pizz.

B2  
1) 4 Bb + Ac Gtr 2) Ue pont 3) 4 Tsx + Gm Vibes 4) 9 Trb

SS Percussively

B1

A  
msa sempre -

Sop  
Soprano

Soprano

Bows

Sax - piano

Wheel Rim

Wheel Rim

Soprano

Alto

Tenor

Bass

2X Voice starts on page 51.

Ke(kept)

Percussively

Ke(kept)

Ke(kept)

Ke(kept)

Ke(kept)

13'09"-1X

13'42"-2X

F# G A Bb C D E

F#0-7 (F# Super Locrian)

B,C,D#,E,F,G#,A

B7#11 (B oriental)

=220

(49)

D2

D1

C2

C1

B2

B1

A

Gam Pot

Gam Pot

Bowl

Saucer

Pans

Wheel Rim

Wheel Rim

Sopr

Alt

Tenor

Bass

J=220

J=200

J=200

J=180

J=180

J=180

J=180

gi (give)

gi (give)

gi (give)

gi (give)

E Hungarian Major

E7#9 (E, G, A $\flat$ , B $\flat$ , B, C $\sharp$ , D)

A overtone

A7#11 (A, B, C $\sharp$ , D $\sharp$ , E, F $\sharp$ , G)

(50)

Handwritten musical score for orchestra and choir. The score is divided into two main sections by vertical lines. The left section is in E Hungarian Major (E7#9) and the right section is in A overtone (A7#11). The score includes parts for various instruments and voices, with specific dynamics and performance instructions.

**Left Section (E Hungarian Major):**

- String Section:** D2, D1, C2, C1, B2, B1.
- Woodwind Section:** A (melody line).
- Percussion:** Gran. (granular patterns), Sop. (shoe), Snr. (snare), Bowls, Souce pars, Rims, Rims.
- Voice:** L'vavasempre.

**Right Section (A overtone):**

- String Section:** D2, D1, C2, C1, B2, B1.
- Wind Section:** A (melody line).
- Percussion:** sh(shoe), ch(chief).
- Voice:** Sop., Alto, Tenor, Bass, Tarn.

13' 18"-1X  
13' 51"-2X

D (D major)

$\text{J} = 220$

For the repeat marks: go back to page 46. Each stave begins again at the same place on page 47-48

G

(G major)

$\text{J} = 160$

51

The musical score consists of two systems of music. The first system (measures 1-10) starts in D major (D2, D1) and transitions to G major (G2, G1). It includes parts for D2, D1, C2, C1, B2, B1, and A. The second system (measures 11-20) starts in G major (G2) and continues in G major. It includes parts for Guit. Pto., Guit. Pft., Bowls, Sanc. pan., R. viens, R. viens, Sopr., Alto, Tenor, and Bass. The vocal parts (Sopr., Alto, Tenor, Bass) have lyrics written below the staff: 'ju(just)', 'ju', 'ke(kept)', 'ke'; 'ju(just)', 'ju', 'ke(kept)', 'ke'; 'ju(just)', 'ju', 'ke(kept)', 'ke'; and 'ju(just)', 'ju', 'ke(kept)', 'ke' respectively.

13'24"-VX

13'57"-2X

$\text{J}=160$  (all parts)  
G7

(major)

52

A handwritten musical score page featuring ten staves of music. The first two staves are blank. The third staff begins with a tempo marking  $\text{J}=160$ . The fourth staff contains a single note with a fermata. The fifth staff has a dynamic instruction *L'aura sempre*. The sixth through tenth staves show rhythmic patterns of eighth and sixteenth notes. The page is divided into measures by vertical bar lines.

Drum fills start

A continuation of the musical score from page 52. It features ten staves. The first five staves are blank. The sixth staff begins with a dynamic *ke*, followed by a series of eighth-note patterns. The seventh staff begins with *ke*, followed by a series of eighth-note patterns. The eighth staff begins with *ke*, followed by a series of eighth-note patterns. The ninth staff begins with *ke*, followed by a series of eighth-note patterns. The tenth staff begins with *ke*, followed by a series of eighth-note patterns. The page is divided into measures by vertical bar lines.

Melodically, Vocal-like

M1

II-Dm

III-E<sup>m</sup>Vlns  
Flutes  
Clarinet  
Gan Jiles

Alto Recorder

Melodically, Vocal-like

Tpt, Tpt w/mute

Ukles

Dulcimer

Oboe &amp;

Banjo

Sop. Sx

Gam Vibes

Entha

Alg. X

Alto Hn

Marimba

AC Gtr

Pno Pluck

Poles

Trbs

NC

Bcl

Sstar

BSN

TSX

Br BSX

28

BSX

D. B.

Propstick

Tuba

CBSN

Lg. A sempre

Gam Pot

Gam Pot

Bowl

Sauce Pan

Rims

Rims

C1

Drums, electric guitar,  
 electric bass to  
 time keeping.  
 (Funky-Rock)

Soprano

sh(shoe) sh

Alto

sh(shoe) sh

Tenor

sh(shoe)

Bass Voice

IV-F

V-G 54

Eva

Eva sempre —

A handwritten musical score page featuring six systems of music. The top system consists of six staves for woodwind instruments (Flute, Clarinet, Bassoon, Oboe, Horn, Trombone) and includes dynamic markings like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{pp}$ . The second system contains six staves for brass instruments (Tuba, Trombone, Trombone, Trombone, Trombone, Trombone). The third system features six staves for strings (Violin 1, Violin 2, Cello, Double Bass, Double Bass, Double Bass). The fourth system has six staves for woodwinds (Flute, Clarinet, Bassoon, Oboe, Horn, Trombone). The fifth system contains six staves for brass instruments (Tuba, Trombone, Trombone, Trombone, Trombone, Trombone). The sixth system has six staves for strings (Violin 1, Violin 2, Cello, Double Bass, Double Bass, Double Bass). The score is divided by vertical bar lines and includes a section of eighth-note patterns in the middle of the page.

## I-D major

I-C  
Sua  
Sticks  
Gibes  
Alto Rec  
Tubes  
Dobro  
Sop.  
F.H.  
Flar  
Acotr  
Poles  
Trob  
Rec  
Ran  
Tsx  
Brsx  
D.B.  
Pro plus  
Cbsn  
Sua sempre -  
Gam Pot  
Gam Pot  
Bow  
Sauc  
Rim  
Rim

55

I-D major

End of Twilight's Nomadic Desire

14'33"

14'36" - 15'00"  
 Sustain Guitar  
 Chord, Fade out  
 8" of silence before next movement.

Entropic Twilights  
Part two!  
Twilight's Sleep

56

M1 Melodically  $\lambda = 50$   
(D major mm)

4 Boy Soprano  
Rounded Glass  
O''

II-Em  
oo(ooze)

III-F#m  
ah

5

SII-Bm  
I-D7  
IV-G7  
II-A9  
I-D619

Boy Soprano  
Glass  
12 Flutes  
PPP 22.8"

$\frac{1}{4}$  tones added to some Flute & Glass parts

Bender Bowls  
Saucepans  
G+B Tam/Gam Vibes  
Low Pole/Gon Tam

M2 D619  
VI-B-13

Bowl+Nipple Gong  
G+B Tam+Gam Tam  
Low Pole  
14 C1  
14 Bcl  
PPP  
10 Eb  
10 Bsn  
10

Saucepans start  
Low Pole start

I-A13 (A major)

40.8"

Throughout Part two: "Twilight's Sleep", all the pitched percussion-metal-tam instruments have their initial attacks removed. A quick fade in occurs after the initial attack into the steady state of the sound. Therefore one only hears the spectrum of the inharmonic sound without the attack. The notation indicates where the initial attack would occur in time. Therefore one hears the sound a little bit after the notated beat. The instruments for which this technique was used include: Bass Drums, Nipple Gongs, Gold Plates, High pitched Bells, Liberty Bell, Gold & Black Tam (G&B Tam), Low Poles, High Poles, Bowls, Wheel Rims, Saucepans, Gamelan-Vibes instruments, Gamelan Tam-Tams, Gamelan Pots, Bender Gongs, Bass Tam, and Tublar Bells.

For all instruments the notes were played softly. For G&B Tam, Bender Gongs, Nipple Gongs and Gold Plate: the instruments were struck in their center and also on the side producing a sound which has a weaker fundamental and more inharmonic partials.

M4

Bender Nipple Bowls Saucepan G+B Tam Gam Tam Low Pole Gam Ultra Low Pole

E major (Saucepans octave lower)

Bender Gong start #2 M3 Gam Vibes start #2

III-C#-13 II-B9 I-F#7#9 II-C#EAC

F# Hungarian Major (F# A Bb C D# E b F)

Ob EH Bsn 8 Flugel-horn 12 French Horn 8 Tuba

Clarinets Bass Clarinets

On this page all sustained harmonies are written horizontally rather than vertically in order to easily identify which notes are tied together.

57.6"

1'06"

M3

Bender Nipple Bowls Saucepans G+B Tam Gam Tam Low Pole Gam Vibes

C# harmonic minor I-C#-719

II-F#-13 III-A#-13

D major II-A9 I-D7

Ob English Horn Bassoon

ca. 4"

C1 EH Bsn

Flugel horn

French Horn

Tuba

1'20.4"

58

Picc  
 Pole  
 Pots  
 (Bell)

Trec  
 Bowls  
 Saucers  
 (Gold Plate)

wheel  
 Rims  
 Poles  
 (Tubular)

Bender

Nipple

G+B  
 Tam

Gam  
 Tam

Low Gam  
 Tam

L 8va →

C7-C Leading whole Tone  
 C D E F# G# A# B

E7#II - E overtone  
 E F# G# A# B C# D

G#-7b5-G# Super Locrian  
 G# A B C D E F#

35

8va

Picc  
Pole  
Pots  
(Bell)

TRec  
Bowls

C Wheel  
Kim  
Poles  
(Tubular)

Bender

Nipple

G+B Tam

Gam Tam

Low Gam Tam

**F7(#9#11)**  
**F Hungarian Major**

**D-7 (D Neopolitan Major)**  
**D, E, F, G, A, B, C#**

Bass Tam is top note

L8va

2'20"

8va

Picc  
Pole  
Pots  
(Bell)

TRec  
Bowls

C Wheel Kim Poles  
(Tubular)

Bender

Nipple

G+B Tam

Gam Tam

Low Gam Tam

6 Flutes  
Melodically

PPP

6 Bass Recorder  
Bowls  
Saucepans  
Gold Plate

6 Fr Hrn  
Wheel Kim  
Low Pole  
Bowls

C1  
Rims  
Poles  
(Tubular)  
(Pno)

D-Pelog  
D, E, F, A, B

D-7 D (Neopolitan minor)  
D, E, F, G, A, B, C

D-7 (Neopolitan Major)  
D, E, F, G, A, B, G

2'39"

2'49"

L8va

In the  
top  
staves  
of  
music  
the  
bars  
are  
cont-  
-inued  
on the  
next  
page.

(61)

Picc       $J=56.25$        $\text{L} \frac{8}{8} \text{va-sempre}$

F1       $J=59.37$        $\text{L} \frac{8}{8} \text{va-sempre}$

Ten Rec       $J=62.5$

Bass Rec       $J=65.62$

Fr Hrn       $J=68.75$

Bcl

Bender

Nipple

Gtr B Tam

Gam Tam

+ Gam Tam

$C7(C\text{ major})$

$C-7$

$B^b_7(B^b\text{ major})$

$B^b-7$

$Eb^9$   
 $(Ab\text{ major})$

$L \frac{8}{8} \text{va}$

$3'27''$

$3\frac{3}{4}7''$

$\frac{4}{4}$   $\text{d}=100$  (all parts)  
Ab major

M2

IV Db

(62)

$\sharp B^b m$

Picc      Picc  
 $\text{d}=100$       Gam Pots  
 F1      Flutes  
 $\text{d}=100$       Gam Pots  
 Ten Rec      Perc  
 $\text{d}=100$       Bowls  
 Bass Rec      Bs Rec  
 $\text{d}=100$       Saucepans  
 Fr Hrn      Tubular Bells  
 $\text{d}=100$       (saucepans - one octave lower)  
 Bcl      Ftrn  
 $\text{d}=100$       wheel rims  
 Bender      Bcl  
 $\text{d}=100$       Low Pots  
 Nippler      -  
 G+B Tam      -  
 $\text{d}=100$   
 Gm Tam      -  
 Bass      -  
 Tam      Bass Tam  
 $\text{d}=100$       L'vna  
 4 Soprano      -  
 4 Boy Soprano      -  
 4 Tenor      -  
 H Bass Voice      -  
 $\text{d}=100$

3'51"

3'46.5"

(J=100)

Ab7#II Ab7#II

Ab7#II (A<sup>b</sup> Overture)  
Ab, B<sup>b</sup>, C, D, E<sup>b</sup>, F, G<sup>b</sup>

63

A handwritten musical score for orchestra and choir. The score consists of multiple staves, each with a unique name:

- Picc (Piccolo)
- F1 (Flute 1)
- Ten Rec (Tenor Recorder)
- Bass Rec (Bass Recorder)
- Fr Trnn (French Horn)
- Bcl (Bassoon)
- Brdr (Bassoon)
- Nipple
- Gtr B Tam (Guitar/Bass Drum)
- Gm Tam (Gong/Tam-Tam)
- Bass Tam (Bass Drum)
- Sop (Soprano)
- Boy Soprano
- Tenor
- Bass

The score includes various musical markings such as dynamics (e.g., f, p), articulations (e.g., staccato dots, slurs), and performance instructions (e.g., "Pizz", "Tremolo", "Fretless", "Whirling"). The tempo is marked as J=100 at the beginning, and later sections are marked with tempos J=137.5 and J=150. The page number 63 is circled in the top right corner.

4'01.5"

4'11"

60

IV-DEAbC (Ab Lydian minor)  
AbBbCD EbEGb

II-Bb-7bs  
(Ab major Locrian)  
AbBbCD DbDEGb

I-Ab7#11  
M1

64

II-EGAD  
(Ab Enigmatic)  
AbACD EFG#

Picc

F1

Ter Rec

Bass Rec

Fr Hrn

Bcl

Bender

Nipple

G+f Tam

Gam Tam

Low Gram

416''

423''

A melodic minor  
A, B, C, D, E, F, G<sup>#</sup>

(65)

III-C6

I-A-7

C major

II-G7

This page contains a musical score for various instruments and voices across four staves. The instruments listed on the left are Picc., Flute, Treble, Bassoon, F Horn, Bcl, Bass (J=100), Bassoon, Nipple, G+p Tam, Gram Tam, Gam Tam, and Picc. The score is divided into four measures. Measure 1 (III-C6) includes dynamics like >150, 8va, and 15va. Measure 2 (I-A-7) includes dynamics like 162.5, 150a, and 162.5. Measure 3 (C major) includes dynamics like 62.5, 62.5, and 62.5. Measure 4 (II-G7) includes dynamics like 175, 175, and 175. The vocal parts include Soprano 6, Boy Soprano 6, and Tenor 6.

This page continues the musical score from the previous page. It features three vocal parts: Soprano 6, Boy Soprano 6, and Tenor 6. The vocal parts are shown in six-measure sections. The first section starts at J=75 with dynamics oo(002e) and P. The second section starts at J=62.5 with dynamics ah. The third section starts at J=62.5 with dynamics ah. The fourth section starts at J=62.5 with dynamics ah. The vocal parts are supported by a harmonic bass line. The page is numbered 75 at the bottom center.

66

J-G

$$I = C$$

Picc J=50  
 Fl J=50  
 Ten Rec J=50  
 Bass Rec J=50  
 Fr Hrn J=50  
 Bcl J=50  
 Bender J=50  
 Nippler J=50  
 Gt + B Tam J=50  
 Giam Tam J=50  
 Gom Tam J=50  
 Sop. J=50  
 Bay Sop. J=50  
 Knor J=50

II III IV V I  
 D-7 E-7 F7 G7 C

80

4'52"

(♩=50)

4 I-C

IV-F7

II-G7

I-C7

67

Bender  
Nipple  
Bowls  
Saucepans

G+B Tam  
Gam Tam  
Low Pole  
Gam Vibes

Fr Hrn

Bcl

Tuba

Tenor

Bass  
Voice

67

68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85

5' 12.5"

4 III-E7  
(Saucepans same octave)

4 II-G7

3 4 I-C7 C C+G 4

Bender  
Nipple  
Bowls  
Saucepans

G+B Tam  
Gam Tam  
Low Pole  
Gam Vibes

Soprano  
Voice

Aptos  
Voice

Tenor

Bass

85 86 87 88 89 90 91 92 93 94 95

Rubbed Glass

5' 32"

90

5' 46"

95

5' 57"

$\frac{3}{4}$  ( $\text{J}=50$ )

**68**

**4** **4**

**I-C** **IV-F7** **II-G7** **VII-B-7<sup>b5</sup>** **I-C7** **III-E7**

**Boy Soprano** **oo(ooze)** **ah**

**Glass**

**Soprano**

**Alto**

**Tenor**

**Bass** **P.**

**100** **6'21"**

**6'02"**

**III-B-7<sup>b5</sup>** **I-C7**

**Boy Soprano** **ah**

**Glass**

**6'30.5"**

End of part two:  
Twilight's Sleep

Reverb ring off lasts until 6'42"  
Proceed directly to next movement.

C major

I-C7

 $\text{J}=87.5$ 

M4

4.0b  
4. Vibes

Melodically, with forward motion.

## Entropic Twilights

## Part Three: Twilight's Ritual Incantations

IV-F7#11

69

4 C1  
H. Bass  
Soprano  
4th pizz $\text{J}=75$  Melodically, with forward motion mm

PP (each voice part plays it in turn)

cresc poco a poco . . . . .

4 Bsn  
4th pizz  
4 M $\text{J}=60.5$  Melodically, with forward motion mm

PP (each man has 2 parts, one at a time)

cresc poco a poco . . . . .

4 Tuba  
4 Bass  
voice  
4 Vcl pizz $\text{J}=50$  Melodically, with forward motion mm

(over)

cresc poco a poco . . . . .

Various  
fingersnaps $\text{J}=50$ 

Numerous performers doing the fingersnapping

Bowls

PP cresc poco a poco . . . . .

Saucepans

PP cresc poco a poco . . . . .

Vcl  
pizz

PP cresc poco a poco . . . . .

Pno  
Harm.

PP cresc poco a poco . . . . .

Use piano pluck during cresc. and f parts

 $\text{J}=66.6$ 

X notes hit tam or gong to the right or left of the centre. Sound has a weaker sense of pitch.

Bender

P P X P P X P P X P P X

Nipple

P P X P P X P P X P P X

G+B  
Tam

P P X P P X P P X P P X

0"

M2 I = C7  
 J = 75 (all parts) II - G9  
 H-C7  
 70

28.8"

M1 C Enigmatic (C, D, E, F#, G#, A#, B)

I - C + 7

II - C# F# A# C

III - E G + h

J = 112.5 Melodically with forward motion

48

10

71

$\text{J}=112.5$  - all parts

IV - F# 7# 11

12

A handwritten musical score page consisting of eight staves of music. The score is divided into measures by vertical bar lines. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure 1 starts with a treble clef, a key signature of one sharp, and a tempo of  $\text{J}=112.5$ . Measure 2 begins with a bass clef and a key signature of two sharps. Measures 3 and 4 start with a treble clef and a key signature of three sharps. Measures 5 through 8 start with a bass clef and a key signature of four sharps. Measure 9 starts with a treble clef and a key signature of five sharps. Measures 10 and 11 start with a bass clef and a key signature of six sharps. Measures 12 and 13 start with a treble clef and a key signature of seven sharps. Measure 14 starts with a bass clef and a key signature of eight sharps. Measure 15 starts with a treble clef and a key signature of nine sharps. Measure 16 starts with a bass clef and a key signature of ten sharps. Measure 17 starts with a treble clef and a key signature of eleven sharps. Measure 18 starts with a bass clef and a key signature of twelve sharps. Measure 19 starts with a treble clef and a key signature of thirteen sharps. Measure 20 starts with a bass clef and a key signature of fourteen sharps. Measure 21 starts with a treble clef and a key signature of fifteen sharps. Measure 22 starts with a bass clef and a key signature of sixteen sharps. Measure 23 starts with a treble clef and a key signature of seventeen sharps. Measure 24 starts with a bass clef and a key signature of eighteen sharps. Measure 25 starts with a treble clef and a key signature of nineteen sharps. Measure 26 starts with a bass clef and a key signature of twenty sharps. Measure 27 starts with a treble clef and a key signature of twenty-one sharps. Measure 28 starts with a bass clef and a key signature of twenty-two sharps. Measure 29 starts with a treble clef and a key signature of twenty-three sharps. Measure 30 starts with a bass clef and a key signature of twenty-four sharps. Measure 31 starts with a treble clef and a key signature of twenty-five sharps. Measure 32 starts with a bass clef and a key signature of twenty-six sharps. Measure 33 starts with a treble clef and a key signature of twenty-seven sharps. Measure 34 starts with a bass clef and a key signature of twenty-eight sharps. Measure 35 starts with a treble clef and a key signature of twenty-nine sharps. Measure 36 starts with a bass clef and a key signature of thirty sharps. Measure 37 starts with a treble clef and a key signature of thirty-one sharps. Measure 38 starts with a bass clef and a key signature of thirty-two sharps. Measure 39 starts with a treble clef and a key signature of thirty-three sharps. Measure 40 starts with a bass clef and a key signature of thirty-four sharps. Measure 41 starts with a treble clef and a key signature of thirty-five sharps. Measure 42 starts with a bass clef and a key signature of thirty-six sharps. Measure 43 starts with a treble clef and a key signature of thirty-seven sharps. Measure 44 starts with a bass clef and a key signature of thirty-eight sharps. Measure 45 starts with a treble clef and a key signature of thirty-nine sharps. Measure 46 starts with a bass clef and a key signature of forty sharps. Measure 47 starts with a treble clef and a key signature of forty-one sharps. Measure 48 starts with a bass clef and a key signature of forty-two sharps. Measure 49 starts with a treble clef and a key signature of forty-three sharps. Measure 50 starts with a bass clef and a key signature of forty-four sharps. Measure 51 starts with a treble clef and a key signature of forty-five sharps. Measure 52 starts with a bass clef and a key signature of forty-six sharps. Measure 53 starts with a treble clef and a key signature of forty-seven sharps. Measure 54 starts with a bass clef and a key signature of forty-eight sharps. Measure 55 starts with a treble clef and a key signature of forty-nine sharps. Measure 56 starts with a bass clef and a key signature of fifty sharps. Measure 57 starts with a treble clef and a key signature of fifty-one sharps. Measure 58 starts with a bass clef and a key signature of fifty-two sharps. Measure 59 starts with a treble clef and a key signature of fifty-three sharps. Measure 60 starts with a bass clef and a key signature of fifty-four sharps. Measure 61 starts with a treble clef and a key signature of fifty-five sharps. Measure 62 starts with a bass clef and a key signature of fifty-six sharps. Measure 63 starts with a treble clef and a key signature of fifty-seven sharps. Measure 64 starts with a bass clef and a key signature of fifty-eight sharps. Measure 65 starts with a treble clef and a key signature of fifty-nine sharps. Measure 66 starts with a bass clef and a key signature of六十 sharps.

(15)

1'07"

## B double harmonic (B, C, D#, E, F#, G, A#)

I = B7

J = 146.25

IV - E-7/9

(73)

Gam. Pot  
High Pdles  
Pro Pluck

J = 135

H. Vibes  
Dowls  
Banjo

All vibes part play both notes

J = 123.75

4 Marimba  
Wheel  
Rim  
Dulcimer

All marimba parts play both notes

J = 112.5

Ac. Gtr.  
Low Pole  
Sitar

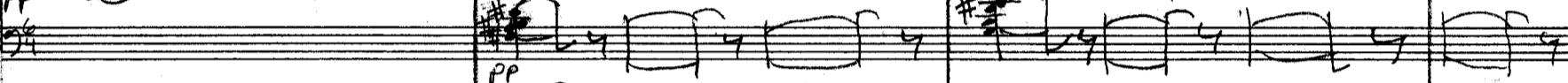
All bars  
are  
incomplete  
and are  
continued  
on the  
next  
page

J = 112.5

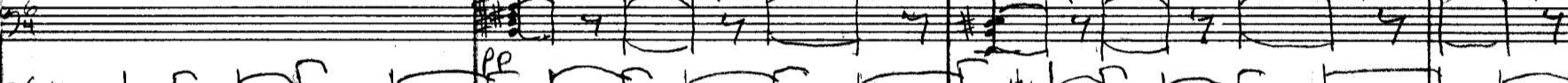
8 Ob



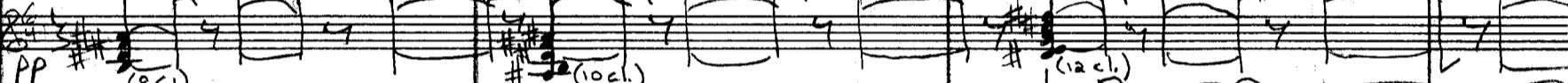
8 Eng. Horn



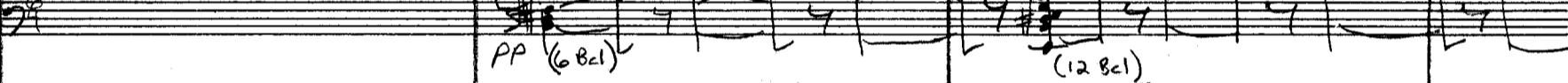
8 Bsn



12 Cl



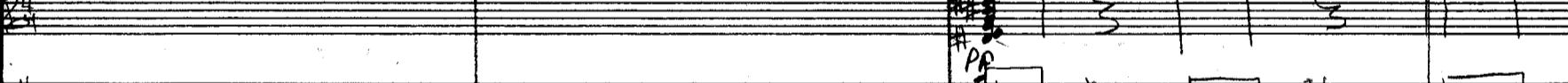
12 Bcl



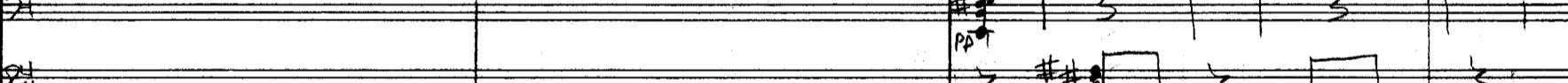
Empty stems indicates repetition of the same chord.

J = 75

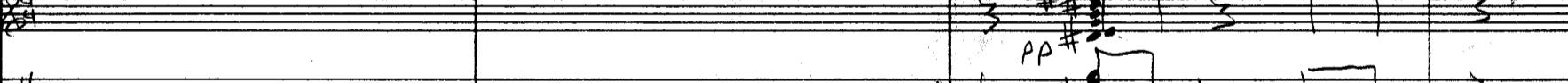
Uln



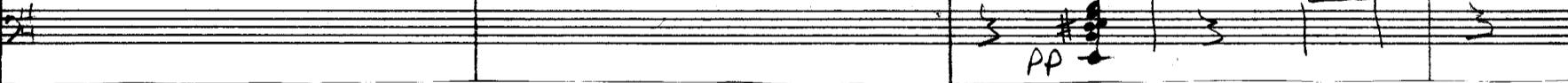
Uk



Uln w/mute



Uc w/mute



15.7"

20

I - B7

II - C7(#+11)

Handwritten musical score for two staves. The top staff is in I - B7 key signature (two sharps) and the bottom staff is in II - C7(#+11) key signature (one sharp). The score consists of six measures. Measure 1 starts with a forte dynamic. Measures 2-3 show a descending melodic line. Measure 4 is a rest. Measures 5-6 feature eighth-note patterns with crescendo markings ("cresc poco a poco") placed above each measure.

74

25

1'33"

M4 C Hungarian Major (C D# E F# G A B<sup>b</sup>)  
I = C7#11

IV - F#-7b5

*J=160*

Gam. Pot. High Pot. Propluck  
Vibes Bowls Banjo  
Marimba Wheel Dulcimer  
Ac. Gtr. Lapole Sitar

*J=176*

*J=192*

*J=205*

*J=160*

75

*J=160*

Ob. PP  
E.H.  
Bsn.  
Cl. (8 cl.) PP  
Bcl. PP (8 Bcl)  
(4 Bsn.) (8 Bsn.) (12 Bcl)

*J=106.66*

Vln. Vcl. Vln. with mato  
Vcl. with mato

1'37"

I-C7#11

III-E, G, B<sup>b</sup>, D<sup>#</sup>

76

Musical score page showing measures 76-77 of a piece. The score consists of six staves, likely for a brass quintet. The key signature changes from I-C7#11 to III-E, G, B<sup>b</sup>, D<sup>#</sup>. Measure 76 starts with a dynamic instruction 'cresc poco a poco' followed by a measure of eighth-note chords. Measure 77 begins with a tempo marking of 160 BPM, followed by another 'cresc poco a poco' instruction.

Measures 76-77 of the musical score. The score is written on six staves, likely for a brass quintet. The key signature changes from I-C7#11 to III-E, G, B<sup>b</sup>, D<sup>#</sup>. Measure 76 starts with a dynamic instruction 'cresc poco a poco' followed by a measure of eighth-note chords. Measure 77 begins with a tempo marking of 160 BPM, followed by another 'cresc poco a poco' instruction.

## C Hungarian Major

III-E G B<sup>b</sup> D<sup>#</sup>  
J=160 (all parts)

IV-F<sup>#</sup>-7bs  
II-G-7A5

VII-A-7

II-G-7A5

77

Starting on page 97 a new notation is used to indicate gradual changes in orchestration. This notation system is used for the rest of the composition. For example, below the first stave, in the first bar, on page 97 we see:

Oboe      ~~Poles~~      ~~Vln pizz~~  
 Etr      ~~Pno Pluck~~      ~~Dulcimer~~

At the end of the system we see: \*

This means that over the duration of six bars the four instruments play the same passage at the marked dynamic of forte. In the mix the Poles and Pno Pluck are turned from full volume to 1/2 over six bars.(i.e. > ) At the same time the Vln pizz and Dulcimer are brought from 1/2 up to full volume over the duration of the same six bars.(i.e. < )

The \* in bar #51 notates where this timbral transformation ends.

35

152"

204"

Continental

4 (3=160) Hard Driving, Rhythmic 5 16

Gam Pot High Pole Pro Pluck Poles Pro Pluck Uln pizz Dulcimer

Vibes Banjo Vibes Banjo Tubular Bells Sitar

Mambas Wheel Dulcimer Wheel Rim Banjo Gram Vibes

Ac Gtr Low Pole Sitar Sitar Pro Pluck Uc pizz 5D

Gam Pot Uln pizz Dulcimer Gam Vibes Dulcimer Marimba

Bowls Tubular Sitar Bowls Sitar Sancapac Ac Gtr

Marimba Banjo Gam Vibes Marimba Uc-coll tango Gam Vibes Dulcimer

Ac Gtr Pro Pluck Uc pizz Ac Gtr Pro Pluck Sitar Low Pole 55

C major Locrian 9 16 C Lydian minor 16

Uln pizz Gam Vibes Marimba Uln pizz Gam Vibes Pro pluck Uln Bartok pizz

Tubular Sancapac Ac Gtr Tubular Gam Pot Sitar

Banjo Uc-tango Dulcimer Banjo Gam Vibes Ac Gtr

Uc pizz Sitar Low Pole Uc pizz Uc Bartok pizz Pro Pluck 60

Continents 11 16 C major 16

Marimba Uln-Bartok Pro pluck Marimba High Pole Uln pizz

Gam Pot Sitar Sancapac Sitar Dulcimer Sancapac Tubular Bell

Gam Vibes Ac Gtr Uc-tango Uc-tango Low Note Banjo

Uc-Bartok Pro Pluck Low Pole Uc-Bartok Uc pizz Pro Pluck Sitar 65 10-2x 237

78

32

Between 2'38" & 2'50" repeat the last bar of page 78. Instruments removed one at a time. Congas of this page are introduced. From 2'52"-3'14" the instruments playing 16th notes listed below come in one at a time. Until page 83 these parts are quantized to Latin rhythms. In other words, the written 16ths are not straight 16ths but each note has been slightly shifted in time to match the Latin rhythms. These Latin rhythms are performed on: 6 Conga, 4 Timbale, 4 Guiro, 3 Shakers, 2 Cowbells and 4 Claves. The first Latin groove is Bembe, at bar 89 (1X) the feel changes to Bomba and finally changes at bar 97 (2X) to Rhumba Columbia.

Until page 110, for the 12 parts involving steady 16th notes, the bar lines are not in their correct location when 3 tempos are used. This was done in order to reduce the number of score pages. It is always easy to establish the relationship between the 3 tempos. For example on page 110, tempos of 160, 120, & 200 are in a ratio of 4:3:5. In other words, the equivalent time of 4 bars at a tempo of 160, is 3 bars at 120 and 5 bars at 200.

A new notation symbol is introduced on the next page. On the 10th stave (the 6th stave from the top which has written music in it) and at the 5th bar appearing on the page we see:  
Ob ~~X~~ Cl. On the following page at the end of the 3rd bar we see: \*

This means that over the duration of 6 bars the two instruments play the same passage at the marked dynamic of forte. In the mix the oboe is turned from its full volume to one-half of its initial volume over six bars.(i.e. >Ob). At the same time the clarinet is brought from one half of its final volume to its full volume over the same six bars.(i.e. <Cl ). The \* at the end of these six bars always marks where this timbral transformation ends.

Until page 87 all parts involving sixteenth notes were broken down between four different takes or recordings in order to achieve the notated velocities. For each take the performer played only one note per beat, on the sound of the beat. (Notated as  $\text{N}^{\text{4}}$  at a dynamic of forte). For each bar, take 1 consisted of playing notes #1,5,9,13, take 2 notes #2,6,10,14, take #3 notes #3,7,11 and take #4 notes #4,8,12. After all four takes were recorded, take 2 was moved forward in time equivalent to 1/4 of a beat. Take 3 was moved forward equivalent to the duration of 1/2 a beat and take 4 moved forward 3/4 of a beat.

Until page 87, the parts consisting of 16th notes were extremely compressed and gated. This produces a very short detached note which makes the orchestral instruments seem as percussive as the percussion instruments. In addition it creates the effect of an orchestra of coffee percolators or the sound of a pinball arcade. At least this pinball arcade is organized into grooves, tonalities and polyrhythms!



(A-7) (90)

Soprano Tpt  
Tpt-straight  
Alto Tpt  
Tpt-harm

IX-voice still doubled with sax

Tenor Tcb  
Tcb-harmon

Bass Tcb  
Tcb-harmon

Latin Rhythm

1x only  
2x only

(A melodic minor)  
IV-D7#II

D lydian minor-D E F# G# A Bb C  
I-D7#II (81)

M3 gi(give) gi gi gi  
M4 gi(give) gi gi gi

Voices begin again doubled by brass instrumentation

For the top four lines of music: when the music is an interval or two notes, 4 parts on the top note and two parts on the lower note.

C1

Bcl

Dukimer

Pno pluck

Vln point

Vcl + D.B. point

Gam Vibes

El. Gtr  
El. Bass

Wheel Rim  
Saucepans

Low Pole

Banjo

Vcl + D.B.  
pizz

D Lydian Minor or:  
B♭ Leading Whole Tone - B♭ C D E F♯ G♯ A

I or II - B♭ + 7

B♭? - B♭ C♯ D E F♯ G A  
I - B♭ + 7

100

IV - F♯ - 7

82

A handwritten musical score for a vocal part (indicated by 'gi') with brass instrumentation. The score consists of two systems of music. The first system starts with a key signature of B♭ major (two flats) and a time signature of common time (indicated by '1'). The vocal line includes slurs and grace notes. The brass instrumentation consists of three parts: one part in B♭ major with a key signature of one flat, another in B♭ major with a key signature of one sharp, and a third in B♭ major with a key signature of one sharp. The second system begins with a key signature of one sharp and a time signature of common time (indicated by '1'). The vocal line continues with slurs and grace notes, accompanied by the brass instrumentation.

2X: Voice doubled with brass instrumentation is tacit.

Latin  
Rhythm

## Rumba Columbia (2x)

A handwritten musical score for 'Rumba Columbia (2x)' featuring Latin rhythms. The score is organized into four systems, each consisting of four measures. The tempo is indicated as L = 133.33 for the first three systems and L = 186.66 for the fourth system. The music is written on five-line staves with various note heads and stems. The first three systems show a consistent pattern of eighth and sixteenth notes. The fourth system shows a more complex rhythmic pattern with sixteenth-note figures. The score concludes with a tempo marking of 1 X = 4'00" and 2 X = 4'12".

C# neopolitan minor  
C# D E F# G# A C  
IV - F# - 7

Soprano  
Tpt  
Tpt straight mute  
Alto  
Tpt  
Tpt-harm mute

Tenor  
Trb  
Trb-harm  
Bass  
Trb  
Trb-harm mute

Latin Rhythm

105

I-C#-7

sh(shoe)

ch(chief)

p cresc poco a poco  
sh(shoe)

ch(chief)

p cresc poco a poco  
sh(shoe)

C# double harmonic  
C# D F F# G# A C  
I - C# - 7

ke(kept)

ju(just)

ke(kept)

C# major  
I - C# 7

III

III-A#-7 (Bb-7)

G# melodic minor - G# A# B C# D# F G  
II - A#-7 (Bb-7)

84

A handwritten musical score for a vocal ensemble and string orchestra. The score consists of four systems of music. The first system shows parts for Soprano, Alto, Tenor, and Bass, each with specific dynamic markings like 'sh' (staccato) and 'sh(shoe)'). The second system continues the vocal parts. The third system introduces 'M1' and 'M2' sections for Tenor and Bass. The fourth system concludes the vocal parts. The score is written on five-line staves with various clefs and key signatures.

Voces doubled by string orchestra is tacit 2X

95=240 (Jazz feel)

82X=714  
All drum patterns in swing jazz groove. Therefore at a tempo of 240 the triplet swing feel is equal to 16ths at 160. All 16th parts quantized to this jazz groove. This page preceded by 3 bars of 9/8 drum fills.

Drums = 2 snares, 2 Hi Hats, 2 ride cymbals, 2 sets of Toms, 3 Kick Drums  
Various crash, splash and accent cymbals.

A handwritten musical score for a variety of instruments, organized into ten staves. From top to bottom, the staves are: Sop. Sx, Alt. Sx, T. Sx, CBRN, Sitar, Uc Col. Teng, Tpt. Fr. Trns, Trb. Tuba, Gms Pots, El Gtr. El Bass, Marimba, Pno Harmonica, Tuba Low Pole, Uct Di. B. pizz., and Uct Di. B. pizz. Each staff contains three measures of music, primarily consisting of sixteenth-note patterns. Some staves include tempo markings like 'J=106.66' or dynamics like '8va'. The score is written on five-line staves with various clefs and key signatures.

4'40"-1X

5'14.5"-2X



125 I-D<sup>b</sup>7  
fi fi sc(se)  
bd bd

130 se  
bd  
se

M3 se  
se

I-B7#11  
Soprano S+Soprano Saxs  
se  
se

K Alto + Alto Saxes  
se  
se

2 Voices Start  
se  
se

M3 se  
se

Tenor + Tenor Sax  
se  
se

Bass + Br Sx #  
se  
se

86

Drums | | | 7 d=240  
4  
5'37"-(2x) drums to rolls until 5'49" →

5'37"-2x

5'4911

F Pentatonic  
(F G A C D)

Soprano  
Sop SX

Alto  
Alto SX

Tenor  
Ten SX

Bass  
Brs SX

Drums

140

87

Drums continue until  
end of page 93.

Uln arco

Va arco

Lgva

Pro Pluck

Uc Col-Teng

Lbuc

Piccolo Flute

Trb Tuba

Gam Pot

El Gtr  
El Bass

Marimba

Pro Pluck

High Pote

Uct D.B.  
pizz

p Subito

cresc poco a poco

601"

88

Handwritten musical score for a piece involving multiple voices (F8va, 2, 3, 4, 5, 6, 7, 8va) and various dynamics (pp, f, ff). The score consists of 12 staves, each with a unique rhythmic pattern. The patterns are as follows:

- Stave 1 (F8va):** A continuous sequence of eighth-note pairs (two groups of four notes each).
- Stave 2:** A continuous sequence of eighth-note pairs.
- Stave 3:** A continuous sequence of eighth-note pairs.
- Stave 4:** A continuous sequence of eighth-note pairs.
- Stave 5:** A continuous sequence of eighth-note pairs.
- Stave 6:** A continuous sequence of eighth-note pairs.
- Stave 7:** A continuous sequence of eighth-note pairs.
- Stave 8 (8va):** A continuous sequence of eighth-note pairs.
- Stave 9:** A continuous sequence of eighth-note pairs.
- Stave 10:** A continuous sequence of eighth-note pairs.
- Stave 11:** A continuous sequence of eighth-note pairs.
- Stave 12:** A continuous sequence of eighth-note pairs.

Annotations include "2x only" markings above certain staves and dynamic markings such as "ff" (fortissimo), "f" (forte), and "pp" (pianissimo) throughout the score.

L80a  
6/10/11

89

Musical score for orchestra and piano (P. 22) showing measures 89-91. The score includes parts for Uhn arco, Vc arco, Pro Pluck, Vcl Cof Tengo, Piccolo Flute, Trb Tuba, Gamp Pot, El. Gr El. Bass, Marimba, Pro Pluck, High Poles, and Uc P. 22. The tempo is indicated as  $\text{J}=133.33$  for measures 89-90 and  $\text{J}=186.66$  for measure 91.

6'18"

(90)

A handwritten musical score for a six-part ensemble (string quartet and two woodwind parts). The score consists of ten staves, each with a key signature of one sharp (F#) and a common time signature. The parts are labeled as follows: first violin (1.vln), second violin (2.vln), viola (vla), cello (cel), first flute (1.flute), and second flute (2.flute). The music is divided into measures by vertical bar lines. Measure 1 shows the first violin playing eighth-note chords. Measures 2-3 show the first violin playing eighth-note chords, while the other parts play eighth-note patterns. Measures 4-5 show the first violin playing eighth-note chords, while the other parts play eighth-note patterns. Measures 6-7 show the first violin playing eighth-note chords, while the other parts play eighth-note patterns. Measures 8-9 show the first violin playing eighth-note chords, while the other parts play eighth-note patterns. Measures 10-11 show the first violin playing eighth-note chords, while the other parts play eighth-note patterns.

91

9

A handwritten musical score consisting of 11 staves, each representing a different instrument. The instruments listed from top to bottom are: Uln arco, Uc arco, Pro pluck, Vcl tambo, Picc Flute, Trb Tuba, Gm Pof, El. Gtr El. Bass, Marimba, Pro pluck, and Uc + D.B. pizz. Each staff has five horizontal lines for notation. The first staff (Uln arco) has a tempo marking of 8va. The second staff (Uc arco) has a tempo marking of 9. The third staff (Pro pluck) has a tempo marking of 15va. The fourth staff (Vcl tambo) has a tempo marking of 9. The fifth staff (Picc Flute) has tempo markings of 15va and d=160. The sixth staff (Trb Tuba) has a tempo marking of d=160. The seventh staff (Gm Pof) has a tempo marking of 160. The eighth staff (El. Gtr El. Bass) has a tempo marking of 160. The ninth staff (Marimba) has a tempo marking of 160. The tenth staff (Pro pluck) has a tempo marking of d=160. The eleventh staff (Uc + D.B. pizz) has a tempo marking of 160.

6'35"

F Kumoi  
(F G A $\flat$  C D) (♩=160)

92

4 Soprano, 4 Sop Sax  
4 Alto  
4 Alto Sax  
(All melodies in  
pentatonic mode)  
4 Tenor  
4 Tenor Sax  
4 Bass Voice, 4 Br.Sx.  
6+4 Hh. drums facit

F pelog  
(F G $\flat$  A $\flat$  C D)

C major Locrian  
(C D E F G $\flat$  A $\flat$  B $\flat$ )  
IV-F-7

[145]

Sop  
Sop Sax  
Alto  
Alto Sax  
Tenor  
Ten Sax  
Baritone  
Sax  
Bass Voice  
6' 47.5" Drums start, swing 4/4 ♩=320

VII-B $\flat$ 7

D $\flat$  major  
II-A $\flat$ 7

G $\flat$  overtone  
(G $\flat$  A $\flat$  B $\flat$  C D $\flat$  E $\flat$  F D)  
I-G $\flat$ ♯11

[M2]

[155]

Soprano  
Sop Sax  
Alto  
Alto Sx  
Tenor  
Ten Sx  
Bass  
Br Sx  
6' 58"

93

E major  
 II - B<sup>7</sup>  
 A overtone  
 (ABC# D# EF# G)  
 I - A7#II  
 (G)  
 C major  
 II - G7

I-C

**165**

Soprano    ke(kept)    ke(just)    ju gi(give)    gi sh(shoe)

Sup Sx    *(pp)*    *p*    *d.*    *p*    *p*

Alto    ke(kept)    ke(just)    ju gi(give)    gi sh(shoe)

Alt Sx    *p*    *d.*    *d.*    *p*

Tenor    ke(kept)    ke(just)    ju gi(give)    gi sh(shoe)

Ten Sx    *p*    *p*    *p*    *p*

Bass    ke(kept)    ke(just)    ju gi(give)    gi sh(shoe)

Br Sx    *p*    *d.*    *d.*    *p*

720"

$2X - Fr Hrn = F$   
note of next  
page starts  
Repeat  
6 beat note

Melody = 4 Piccolo, 2 Rubbed Glass & 2 Rubbed Glass lower than notation.  
 Microtonal inflection/variation on melody performed on:  
 Dizi (Chinesse flute), 2 Erhu (Indian arco string),  
 2 Yali Tambur (Indian arco string).

♩=160

Fouertone  
 (FGA B C D E♭)  
 [M4] I-F7 278

III-B7b5

Melody: *mp*

Hindg. Horn 8  
*still manner*  
*pp*

H Flugelhorn 8  
*still manner*  
*pp*

H Fag. 2  
*still manner*  
*pp*

7'41.5" 7'46"

B-7b5b9  
 [282] 15ua

II-C-7/9

II C-7/13/b9

I-F13#11

Melody

Flugel-horn  
 -all 8 and  
 4 new Flute  
 (5th+6th notes)  
 Fr Hrn  
 -all 8  
 and 2  
 new Fr Hrn  
 on 5th note

Flugel-horn → 12 Clarinet

Fag. → 10 Bass Clarinet

This notation explained on page 7

7'56.5"

F Hungarian Major  
 FG# A B C D E♭  
 I-F13#9#11

On this page all sustained harmonies are written horizontally rather than vertically in order to easily identify which notes are tied together.

Melody 15ua

D-7b9

VI-D-13b9#11

means that all notes are sustained throughout the new bar

C1 12 Oboe

Bcl 10 Bsn

8'10"

D pelog - D E  $\flat$  F A B  $\flat$   
 D - b g b [3]

Melody  
ob  
Bsn

D Kumoi - DEFAB  
 D-9/13

300

ob > Vln

Bsn > Vc

8'22"

D Pentatonic - D F G A C  
 D-7/11

Melody  
Vln  
Vc

\*

\*

8'33"

Dizi and Erhu only

Moua

(Melody only)

Dizi only

Pg 96 starts

8'40"

8'58"

J=80

B<sup>b</sup>7#11(stagger breath)  
flutter or tremolo sempre

10 Piccolo

10 Flute

B<sup>b</sup>7#11115u + f12  
mp cresc poco a poco  
sva  
flutter or tremolo sempre (stagger breath)

8'58"

Timpani

cresc poco a poco  
(niente)

[315]

E Hungarian Major (E G A<sup>b</sup> B<sup>b</sup> B C<sup>#</sup> D)  
IV-B<sup>b</sup>-7b5 III-D<sup>b</sup>-7 I-E

[320]

II-G<sup>d</sup>III-A<sup>b</sup>BDG

(M) Expressively, Melodically

4Ssx  
4Tp  
4Distorted  
El.Gtr

4A1sx  
4Frtrn  
4Distorted  
El.Gtr

4Br.Sx  
4Trb  
4Distorted  
El.Gtr.

Picc

Fl

Tim.

[320]

II-G<sup>d</sup>III-A<sup>b</sup>BDG

(M) Expressively, Melodically

fff

(97)

II - D<sup>b</sup>-7

Handwritten musical score page 97, featuring ten staves of music for various instruments. The score includes parts for SSx Tpt Gtr, Alsx Fr Th Gtr, Bx Sx Trb Gtr, Picc, Fl, Vln, Vcl, D.B., Timpani, and Sitar. The music consists of four measures of music, with measure 4 ending on a double bar line. The score includes dynamic markings such as > and >>, articulation marks like 'bop', and performance instructions like 'tremolo sempre' and 'pont...'. There are also specific notes and rests indicated by boxes. A circled '97' is at the top right, and a circled '937" is at the bottom left.

SSx Tpt Gtr

Alsx Fr Th Gtr

Bx Sx Trb Gtr

Picc

Fl

Vln

Vcl

D.B.

Timpani

Sitar

937"

(98)

C#-7 E6th

SSx  
Tpt  
Gtr

A1sx  
Friction  
Gtr

BnSx  
Trb  
Gtr

F1+  
U1+

Jc

Jc

D.B.

Timpani

Sitar

no flutter  
no tremolo

no tremolo

no tremolo

no tremolo

no rolls

no tremolo

1007"

9'58"

$\text{J}=160$

(99)

[M1] I=C7  
Melodically  
ah

II-F7

IV=G9

4 Bsn, 4 Bassoon, 4 Tuba, 4 Cbsn, 4 Lgve-Tuba

10'13"

404

[M3] Melodically

Alsx, C1

4 Alsx, 4 C1, 4 Brsx, 4 Bcl, 4 Trb, 4 Bsn, Voice, Cbsn, Tuba, Lgve-Tuba

10'22"

413

I=C7

3 II-F7

5 8

3 IV-G9

5 8

4 8

[M1] Melodically ah

4 Flute, 4 Vln, 4 Soprano, 4 SopSx, 4 Oboe, 4 Hpt, 4 Fr. Horn, Alsx+C1, Brsx, Bcl, Trb, Bsn, Voice, Cbsn, Tuba, Lgve-Tuba

10'30"

I=C7

3 II-D9

5 8

3 IV-G-7/9 5 8

4 8

114 tones

C overtone (C, D, E, F#, G, A, B)

Fl+Vln, Soprano, SopSx, Ob+Tpt, Fr. Horn, Alsx, Brsx, Bcl, Bsn, Voice, Cbsn, Tuba, Lgve-Tuba

10'39"

Bossa Nova rhythm starts. Bossa rhythm remains at  $\text{J}=160$  throughout section.  
Bossa performed on: 1 Sordu, 1 Bass drum, 4 Tambourines, 4 Shakers,  
4 Claves, 2 Cabasa

C Lydian Minor (C D E F<sup>#</sup> G A<sup>b</sup> B<sup>b</sup>)

100

4 II - D7#II      3 II - G-7      5      3 VII A<sup>b</sup>+7/9 5

Flute Soprano Sx  
Ob/Tpt Fr Hrn  
Alto Sx  
Bsn Voice CBSN  
Tuba

1047.5"      1047.5"

C Leading Whole Tono - C D E F<sup>#</sup> G<sup>#</sup> A<sup>#</sup> B

4 III - E<sup>7</sup>      3 VII - A<sup>#</sup> C E G<sup>#</sup> 5      3 VII - B-7(b9) 5

1056"      1056"

C Enigmatik - C D<sup>b</sup> E F<sup>#</sup> G<sup>#</sup> A<sup>#</sup> B

4 IV - F<sup>#</sup>7#II      3 VII - B C<sup>#</sup> F<sup>#</sup> A<sup>#</sup> 5      3 H - C+7/9 5

Soprano Sx  
Fr Hrn Fvc

105"      105"

114 tones

$\frac{5}{8}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

114

115

116

117

118

$\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{8}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

114 tones

$\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{8}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

1123" 1134"

Fln  
Soprano  
SopSx

Tpt  
Vc  
Fr. Horn

AlsX+Cl  
Bsn  
Tuba

Bsn  
Cbsn  
Tuba

$\frac{4}{4}$  I-C  
Percussively, Melodically

M1 FLUN

M2, SopSx, Sop  
Percussively  
Melodically

M3 AlsX, Cl

M4 Bsn, Bb, Trb

M5 Voice  
Bsn, Bb, Tuba

I-F .

V-G

1143"

[Fl  
Soprano  
Sop Sax] G9 G7 C 8va D ah-mm  
 [Ob  
Tpt  
Ugtrn  
Frtrn] Sfpp D# A# B#  
 [Altsax  
Brx  
Trb] Sfpp F# E# D#  
 [Bsn Vc, Voice  
GBSN  
D.B.  
Tuba] Sfpp ah-mm  
 11:55" Percussion roll

Rit poco a poco . . . . .

4

I-C  
Percussively, Melodically

M1

Fl, Ula  
Sop Sx, Sop  
Percussively  
Melodically  
Db, Tpt

M4

Water Drums  
Percussively Melodically  
Altx, Cl

M2

Bsk, Bcl, Trb  
Percussively, Melodically

M1

Voice  
Bsn,  
CBSN, Tuba  
Percussion ends.  
12'09"

IV-F

V-G

Rit poco a poco . . . . .

4  
 I-C  
 Percussively, Melodically  
 Fl, Tuba  
 Percussively, Melodically  
 SopX, Sop  
 Percussively, Melodically  
 Ob, Tpt  
 Percussively, Melodically  
 Alts, Cl  
 Bass, Bcl, Trb  
 Percussively, Melodically  
 Voice  
 Bsn,  
 BSN, Tuba

Boy Soprano

12'40"

hit poco a poco . . . . .  $\text{d}=50$

M1

M2

M3

M4

$d=50$

hit poco a poco . . . . .

3

1/4 tones

13'00"

13'09"

13'27"

X notes = hit tam or gong to the right or left of the centre.  
Sound has a weaker sense of pitch.

M3 4  $\text{d}=50$  I-D D7 II-B-7 oo(ooze) III-A9 ah IV-G7 i(ice) V-F#-7

Boy Soprano mm Melodically

Nipp Gong P Tams between brackets, tacit

Border Gong P px P px P px P px (continue the same timbre order)

Gt B Bass Tam (Fr Horn harmony - continues for 3 bars)

Gm Tam P px P px P px P px (continue the same timbre order)

80

13'36.5"

13'56"

Harmonies, or chords, also performed on Tpt, FrHrn, Tuba. Very soft sustain timbre.

VII-C#-7b5 II-F-7 II-A7 I-D7 D

Boy Soprano: *oo*  
*ah*  
*oo*  
*mm*

Nipple Gong  
 Bender Gong  
 GtB Tam + Bass Tam  
 Gam Tam

Hold note for about 15<sup>th</sup>  
 Create fade out in mix with  
 fade out of Tams + Gongs

or All Gongs +  
 Tams ring off  
 for a maximum  
 of 20" or

14'05" L Gua  
 517  
 14'24.5" L Gua  
 14'52"

## End of Part Three; Twilight's Ritual Incantations

and  
end of entire 3 part composition;

## Entropic Twilights