



Just as time is infinite, within each tick of the clock there is also infinity.

For a chamber ensemble of acoustic and electronic instruments
By James Hegarty

Performance Notes

Instrumentation

- Flute
- Clarinet
- One or more Violins
- One or more Cellos
- Bass – either electric bass or acoustic double bass
- Keyboard instruments consisting of:
 - Piano
 - Pipe organ or sampled electronic keyboard
 - One or two synthesizers
 - One or two software sampler keyboards
- One or two percussionists

The instrumentation is intentionally flexible. A string quartet could replace the woodwinds and strings. Performers on instruments such as saxophone, bassoon, horn, etc. could also be accommodated. The keyboard parts can be divided in a number of ways and the work can be realized satisfactorily with two or more keyboardists. Through doubling of instrumental parts and distribution of keyboard parts a larger number of performers can participate. Since the score is electronically printed alternative versions for specific instrumentation can be made upon request.

Each movement may be performed individually, or combined in several possible groupings. A shorter multimovement version could be No. 4, No. 8, No. 12, No. 11.

Percussion List

- 1 or 2 bass drums
- Snare drum
- Middle tom or snare with snares off
- 2 – 4 suspended cymbals
- 2 sets of finger cymbals
- Crash cymbals
- Triangle
- Wind chime/Maraca
- Temple gong
- Large temple block
- Wood block
- Medium and large tam tams

Program Notes

Time Passages explores the spaces within time and distance. The meaning of the word “passages” is both the linear transpiring of events and the movement of someone in space. Time passes, from one event to another and in the context of time these events have distance relationships – yesterday, last year, then, now, later. As well, a passage can mean a journey or movement from one place to another. This composition reflectively ponders the spaces inside these contexts.

I am fascinated by the concept of multiple infinity sets, as they are called in mathematics. The first kind of infinity that I ever knew about started with the number one and followed in consecutive arithmetic order to ever increasing numbers: one thousand, one million, one billion, and on and on. It seems to be a mind-boggling vision of numbers stretching off into the unending mental distance.

Then one day a mathematician friend of mine said something like, “You now, there are an infinite number of fractions between one and two.” He was referring to the concept of multiple infinity sets in mathematics - infinity made of natural numbers, or the integers, and infinity made of real numbers, the fractions. Between every pair of the integers in that infinite string going off in the distance, there's infinity between each one. This is the concept of time and distance that drives this music. Just as time is infinite, within each tick of the clock, there is also infinity.

Time Passages reflects time and distance relationship in numerous musical and structural factors including the expanding and contracting of intervallic relationships in melodies, recursive looping against linear evolving of motives, the ebb and flow of dynamic change, and the polyphony and homophony of the orchestration. Even the titles of the movements reflect relationships of time re-sequenced.

The composition is intentionally postmodern drawing shards of influence and reference from across time. Historical elements intersect and combine with contemporary technology and idioms. The use of the pipe organ is a frequent voice in my compositions because it carries references to past historical periods and the architectural spaces where these instruments were originally located. Synthesizers, while not new, introduce a wide pallet of sound, sometimes giving reference to contemporary electronica styles such as ambient and lo-fi.

The samplers bring real-world sounds (the clock noises) into rhythmic and pitch contexts and explore the elastic connection between music and diegetic sound, antique and contemporary technology, and noise against the expectation of “music.”

This composition also reflects my long-standing involvement in ambient music. Factors such as progressions that sound primarily diatonic, thematic repetition, and

an emphasis on atmosphere and space are fundamental to the concept of this piece.

Structurally, the work follows traditional multi-movement forms in an ambient-inspired reduced level of tempo and tonal contrast. The fourth movement references the traditional dance movement, Minuet and Trio, but with a decidedly contemporary (almost dance-club-like) “beat.” The sixth movement is essentially an extended coda.

Above all, *Time Passages* was written to convey rich full textures that complement soaring melodic lines. Every performer has an opportunity to contribute to the fullness of these gestures and over-arching threads of musical expression.

Time Passages

No. 4: Until

No. 9: Before

No. 7: Now

No. 12: Earlier

No. 8: Then

No. 11: Later

No. 4: Until

Andante (♩ = c. 88)

The score is arranged in a vertical stack of staves. The top section includes Flute, Clarinet, Violin, and Cello. The middle section includes Organ and Piano. The Percussion section is labeled '1 or 2 Bass Drums'. The bottom section includes Synth 1, Synth 2, Synth 3, Sampler 1, Sampler 2, Sampler 3, and Bass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to approximately 88 beats per minute. The Organ part features a melodic line in the bass clef with a *mp* dynamic. The Percussion part features a rhythmic pattern in the bass clef with a *f* dynamic. The Sampler 3 part features a rhythmic pattern in the treble clef with a *f* dynamic. The Violin part has a few notes in the middle of the score, including a *f* dynamic and a *v* (vibrato) marking.

Andante (♩ = c. 88)

8

Fl.

Cl.

Vl.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

ff

f

v

A

Fl.

Cl.

Vl.

Vc.

ff *mf* *f*

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp3

Bs.

ff *ff*

A

37

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

f *mf* *ff* *f*

f *mf* *ff* *f*

B

Fl.
Cl.
Vi.
Vc.

45
Org.

45
Pn.

45
Perc

B

S1
S2
S3
Sp1
Sp2
Sp3
Bs.

B

53

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc

53 *pp*

S1 *mp*

S2

S3

Sp1 *mp* *mf*

Sp2

Sp3

53

Bs.

C

68

Fl.

Cl.

Vl.

Vc.

mf *mp* *mf* *mp*

68

Org.

mf

68

Pn.

68

Perc

C

68

S1

S2

S3

Sp1

Sp2

Sp3

Bs.

mf *f* *mf*

mf

C

80

Fl.

mf *mp* *mf*

Cl.

mf

Vl.

mf *mp* *mf*

Vc.

80

Org.

mp *mf*

80

Pn.

80

Perc

Marimba

mf

80

S1

f

S2

mf

S3

Sp1

Sp2

Sp3

80

Bs.

pizz.

mf

D

89

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

Vi. *f* *mf* *f*

Vc. *mf* *f*

Org. *f* *mf* *f*

Pn. *f*

Perc. *cresc. poco a poco* *f*

S1 *mf*

S2 *cresc. poco a poco* *f*

S3

Sp1

Sp2

Sp3

Bs. *cresc. poco a poco* *f*

97

Fl.

Cl.

Vl.

Vc.

mf

f

mf

f

mf

f

97

Org.

mf

f

97

Pn.

97

Perc

E

mf

97

S1

mf

97

S2

mf

97

S3

97

Sp1

97

Sp2

97

Sp3

97

Bs.

E

mf

105

Fl. *mf* *mp* *f*

Cl. *mf* *mp* *f* *mf*

Vi. *mf* *mp* *f* *mf*

Vc. *mf* *mp* *f* *mf*

Org. *mf* *f* *mf*

Pn. 105

Perc 105 *cresc. poco a poco* *f*

S1 105 *mf* *cresc.*

S2 105 *cresc. poco a poco* *f*

S3

Sp1

Sp2

Sp3

Bs. 105 *cresc. poco a poco* *f*

113

Fl. *f* *mf*

Cl. *f* *mf*

Vi. *f* *mf*

Vc. *f* *mf*

Org. *f* *mf*

Pn. *f*

Perc. *mf*

S1 *ff* *mf*

S2 *mf*

S3

Sp1

Sp2

Sp3

Bs. *mf*

F

F

F

120

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

mp

mf

mp

mf

mp

mf

mf

f

mf

f

mf

f

128 **G** *accel. poco a poco*

Fl. *mp*

Cl. *mp*

Vi. *mp* *mf* *f* *mp*

Vc. *mp*

128

Org. *mp* *mf* *mp*

128

Pn.

128

Perc.

128 **G** *accel. poco a poco*

S1 *dim.* *p*

S2

S3 *mp* *mf* *mp*

Sp1

Sp2 *pp* *p*

Sp3

128 **G** *accel. poco a poco*

Bs.

H Moderato (♩ = c. 108)

Fl.
Cl.
Vi.
Vc.

Org.

Pn.

Perc.

H Moderato (♩ = c. 108)

S1
S2
S3
Sp1
Sp2
Sp3
Bs.

H Moderato (♩ = c. 108)

149

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc.

S1

S2

S3

Sp1

Sp2

Sp3

Bs.

f

ff

mf

mp

cresc.

f

159

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc.

S1

S2

S3

Sp1

Sp2

Sp3

Bs.

f

mf

mp

f

mf

mp

f

mf

f

dim.

mp

f

I

I

I

rit. J Tempo I (♩ = c. 88)

Fl.

Cl.

Vi. *mf* *mp*

Vc. *mf* *mp*

Org. *dim.*

Pn.

Perc. *mp* *mf* *f* *mp*
Sus. Cym. scrapes & rolls

rit. J Tempo I (♩ = c. 88)

S1

S2

S3 *mf* *cresc.*

Sp1 *mp* *f*

Sp2 *mf* *f*

Sp3

Bs. *rit.* J Tempo I (♩ = c. 88) *mf*

180

Fl.

Cl.

Vi.

Vc.

180

Org.

180

Pn.

180

Perc.

180

S1

S2

S3

Sp1

Sp2

Sp3

180

Bs.

No. 9: Before

Moderato (♩ = c. 108)

Flute

Clarinet

Violin

Cello

Organ

Piano

Percussion

Perc. 2
Optional

Moderato (♩ = c. 108)

Synth 1
Kontour Resonant Sweep

Synth 2
Kontour Octa Sweeping

Sampler 1
Kinetic Metal ClockChime&NoiseJH

Sampler 2
Kontakt ClockJHKontakt2

Bass

Moderato (♩ = c. 108)

12

Fl

Clar

VI

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

trem.

mp

pizz.

mf

dim.

Light swell of overdrive distortion

dim.

mp

dim.

A

22

Fl

Clar

Vl

Vc

f

p

dim.

22

Org

p

cresc.

22

Pn

22

Perc

Perc2

A

22

S1

S2

Sp1

Sp2

Bs

dim.

dim.

Gradually reduce distortion

A

31

Fl

Clar

VI

Vc

31

Org

31

Pn

31

Perc

31

Perc2

31

S1

S2

Sp1

Sp2

31

Bs

cresc.

mp

mp

dim.

dim.

B

Fl

Clar

Vl

Vc

40

mf

f

mf

dim.

mf

Org

40

mf

dim.

Pn

Perc

Perc2

B

S1

S2

Sp1

Sp2

Bs

40

pp

pp

40

pp

B

49

Fl

Clar

mf

f

Vi

mp

cresc.

mf

Vc

f

mf

Org

mp

mf

Pn

Perc

High & Low
Finger Cymbals

Perc2

S1

S2

Sp1

Sp2

Bs

49

49

49

49

49

C

Fl

Clar

Vi

Vc

Org

mf

Pn

Perc

mp

Perc2

C

S1

S2

mf

Vary distortion across 8m.phrases

Sp1

Sp2

Bs

C

D

72

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

arco

f

Snare w/snare off or mid tom

f *mf* *pp* *cont. sim.*

Simulate echo/delay efx with dynamics

Vary filter sweeps per chord

mf

mf *cont. sim.*

D

78

Fl

Clar

Vl

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

f

The musical score for page 10 of "No. 9: Before" features a variety of instruments. The Flute and Clarinet parts are mostly rests. The Violin and Viola parts have melodic lines with dynamic markings of *ff* and *f*. The Organ part provides harmonic support with sustained chords. The Piano part is also mostly rests. The Percussion part has a rhythmic pattern of eighth notes. The Saxophone 1 and Saxophone 2 parts have sustained chords. The Trumpet 1 and Trumpet 2 parts are mostly rests. The Bass part is also mostly rests.

85

Fl

Clar

Vl

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

f

ff

f

cont. sim.

Detailed description: This page of a musical score, titled 'No. 9: Before', is page 11. It features a multi-staff arrangement for various instruments. The Flute (Fl) and Clarinet (Clar) parts are mostly silent, indicated by horizontal lines. The Violin (Vl) and Viola (Vc) parts are active, with dynamic markings of *ff* and *f*. The Organ (Org) part consists of sustained chords. The Piano (Pn) part has a melodic line starting at measure 85 with a dynamic of *f*, ending with the instruction *cont. sim.* The Percussion (Perc) part has a rhythmic pattern of eighth notes. Percussion 2 (Perc2) is silent. The String section (S1, S2, Sp1, Sp2, Bs) is also silent, indicated by horizontal lines. The score is in a key with one sharp (F#) and a common time signature.

E

Fl

Clar

Vl

Vc

92

ff

f

Org

92

Pn

92

Perc

Perc2

92

S1

S2

Sp1

Sp2

92

E

Bs

92

E

99

Fl

Clar

Vl

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

ff

cresc.

Detailed description: This page of a musical score, titled 'No. 9: Before', is page 13. It features a multi-staff arrangement for various instruments. The top two staves are for Flute (Fl) and Clarinet (Clar), both of which are silent throughout this section. The Violin (Vl) and Viola (Vc) parts are active, with the Violin playing a melodic line of eighth notes and the Viola providing a harmonic accompaniment. Both string parts reach a fortissimo (*ff*) dynamic. The Organ (Org) part consists of sustained chords in the bass register. The Piano (Pn) part features a rhythmic eighth-note pattern in the right hand and a steady bass line in the left hand. The Percussion (Perc) part has a consistent eighth-note pattern in the bass register, while Percussion 2 (Perc2) is silent. The String section includes two string staves (S1 and S2) and two soloist staves (Sp1 and Sp2). S1 and S2 play sustained chords, with S2 showing a crescendo (*cresc.*) in dynamics. Sp1 and Sp2 are silent. The Bass (Bs) part is also silent. The score is marked with a forte dynamic (*ff*) and includes a crescendo marking for the strings.

F

Fl

Clar

Vl

Vc

105

Org

105

Pn

subito p

Sus. Cym. scrapes & rolls

105

Perc

subito p

105

Perc2

F

S1

S2

subito p

Sp1

Sp2

subito p

Bs

F

113

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

Detailed description: This page of a musical score, titled 'No. 9: Before', is page 15. It features 13 staves for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 113. The Flute, Clarinet, Violin, Viola, Organ, Saxophone 1, and Bass staves are mostly silent, indicated by horizontal lines. The Piano part features a melodic line in the right hand and a bass line of whole notes in the left hand. The Percussion part includes a snare drum pattern with a crescendo leading to a cymbal crash. The Saxophone 2 part plays sustained chords. The Trumpet 2 part plays a melodic line with slurs. The Saxophone 1 part plays sustained chords.

G

Fl

Clar

Vl

Vc

f

Org

f

Pn

subito f

Perc

Sus. Cym w/soft mallet

Bass drum

f

Perc2

Snare w/snares off or mid tom

f *mf* *pp* *cont. sim.*

S1

S2

Sp1

Sp2

Bs

f

Simulate echo/delay efx with dynamics

Vary filter sweeps per chord

Cont. modulating dynamics & distortion

subito f

G

G

This page of the musical score, titled "No. 9: Before", contains measures 126 through 132. The instrumentation includes Flute (Fl), Clarinet (Clar), Violin (Vl), Viola (Vc), Organ (Org), Piano (Pn), Percussion (Perc), Percussion 2 (Perc2), Saxophone 1 (S1), Saxophone 2 (S2), and Bass (Bs). The score is written in G major (one sharp) and 4/4 time. The Flute, Clarinet, Violin, and Viola parts feature melodic lines with slurs and dynamic markings of *ff* and *f*. The Organ part provides harmonic support with sustained chords and moving bass lines. The Piano part has a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Percussion 2 plays a consistent eighth-note pattern. The Saxophone parts (S1 and S2) have sustained notes, and the Bass part provides a steady eighth-note accompaniment.

This page of the musical score, titled "No. 9: Before", contains measures 133 through 139. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl):** Treble clef, key signature of one sharp (F#). Measures 133-139. Dynamics: *ff* (measures 133-134), *f* (measures 135-139). Includes a hairpin crescendo from *ff* to *f* between measures 134 and 135.
- Clarinet (Clar):** Treble clef, key signature of one sharp (F#). Measures 133-139. Dynamics: *ff* (measures 133-134), *f* (measures 135-139). Includes a hairpin crescendo from *ff* to *f* between measures 134 and 135.
- Violin (Vl):** Treble clef, key signature of one sharp (F#). Measures 133-139. Dynamics: *ff* (measures 133-134), *f* (measures 135-139). Includes a hairpin crescendo from *ff* to *f* between measures 134 and 135.
- Viola (Vc):** Bass clef, key signature of one sharp (F#). Measures 133-139. Dynamics: *ff* (measures 133-134), *f* (measures 135-139). Includes a hairpin crescendo from *ff* to *f* between measures 134 and 135.
- Organ (Org):** Treble and Bass clefs, key signature of one sharp (F#). Measures 133-139. Features sustained chords and arpeggiated textures.
- Piano (Pn):** Treble and Bass clefs, key signature of one sharp (F#). Measures 133-139. The right hand plays a rhythmic eighth-note pattern, while the left hand plays sustained chords.
- Percussion (Perc):** Bass clef, key signature of one sharp (F#). Measures 133-139. Features a single note with a fermata in measure 133 and rests in subsequent measures.
- Percussion 2 (Perc2):** Bass clef, key signature of one sharp (F#). Measures 133-139. Features a continuous eighth-note rhythmic pattern.
- Saxophone 1 (S1):** Bass clef, key signature of one sharp (F#). Measures 133-139. Features sustained chords.
- Saxophone 2 (S2):** Treble clef, key signature of one sharp (F#). Measures 133-139. Features sustained chords.
- Saxophone 1 (Sp1):** Bass clef, key signature of one sharp (F#). Measures 133-139. Features rests.
- Saxophone 2 (Sp2):** Bass clef, key signature of one sharp (F#). Measures 133-139. Features rests.
- Bass (Bs):** Bass clef, key signature of one sharp (F#). Measures 133-139. Features a simple eighth-note bass line.

140

Fl

Clar

Vl

Vc

ff

H

140

Org

140

Pn

140

Perc

140

Perc2

140

S1

H

S2

Sp1

Sp2

140

Bs

ff

H

Detailed description: This page of a musical score, titled 'No. 9: Before', is page 19. It begins at measure 140. The score is arranged in systems. The first system includes Flute (Fl), Clarinet (Clar), Violin (Vl), and Viola (Vc). The Flute, Clarinet, and Viola parts have a *ff* dynamic marking. A rehearsal mark 'H' is placed above the Flute staff at measure 145. The second system includes Organ (Org) and Piano (Pn). The third system includes Percussion (Perc) and Percussion 2 (Perc2). The fourth system includes Strings 1 (S1) and Strings 2 (S2). A rehearsal mark 'H' is placed above the S1 staff at measure 145. The fifth system includes Spicily 1 (Sp1), Spicily 2 (Sp2), and Bass (Bs). The Bass part has a *ff* dynamic marking. A rehearsal mark 'H' is placed below the Bass staff at measure 145. The score is in G major (one sharp) and 4/4 time.

Fl

Clar

Vl

Vc

f *ff* *f* *ff*

Org

ff

Pn

f *ff*

Perc

f *ff*

Perc2

f *ff*

S1

f

S2

f

Sp1

f *ff*

Sp2

f *ff*

Bs

f *ff*

154

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

cont. sim.

f

Detailed description: This is a page of a musical score for a symphony. The page is numbered 21 and is titled "No. 9: Before". The score is for measures 154 through 160. The instruments listed are Flute (Fl), Clarinet (Clar), Violin (Vi), Viola (Vc), Organ (Org), Piano (Pn), Percussion (Perc), Percussion 2 (Perc2), String 1 (S1), String 2 (S2), Trumpet 1 (Sp1), Trumpet 2 (Sp2), and Bass (Bs). The Flute, Clarinet, Violin, and Viola parts are mostly silent, indicated by rests. The Organ part has a melodic line with a forte (ff) dynamic marking. The Piano part has a rhythmic accompaniment with a "cont. sim." (continuo simile) marking. The Percussion parts are silent. The String 1 and String 2 parts play sustained chords. The Bass part has a melodic line with a forte (f) dynamic marking.

161

Fl

Clar

VI

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

ff

Gradually reduce distortion

Detailed description: This is a page of a musical score for a piece titled "No. 9: Before". The page number is 22. The score is written for a large ensemble, including Flute (Fl), Clarinet (Clar), Violin (VI), Viola (Vc), Organ (Org), Piano (Pn), Percussion (Perc), Percussion 2 (Perc2), Strings (S1, S2), and Bass (Bs). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 161. The Flute, Clarinet, Violin, and Viola parts are mostly silent, indicated by rests. The Organ part features a melodic line in the right hand, starting with a forte (*ff*) dynamic, and a bass line in the left hand. The Piano part has a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. The Percussion parts are silent. The String section (S1, S2) plays sustained chords, with a note "Gradually reduce distortion" written above the S2 part. The Bass part plays a simple rhythmic pattern of eighth notes.

168

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

cont. sim.

mf

dim.

dim.

J

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

Gradually increase distortion

K

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

K

S1

S2

Sp1

Sp2

Bs

K

192

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

f

fff

Double 8 bassa

f

Gradually reduce distortion

206

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

mf

ppp

dim.

mf

ppp

No. 7: Now

Cantabile (♩ = c. 96)

Flute

Clarinet

Violin

Cello

Organ

Piano

Percussion

Synth 1

Synth 2

Sampler 1

Bass

mp *mf* *cresc.*

mf *f* *cresc.* *ff*

f

Cantabile (♩ = c. 96)

Cantabile (♩ = c. 96)

A

15

Fl

Cl

Vl

Vc

p

mf

mf

f

mf

15

Org

mf

15

Pn

15

Perc

A

15

S1

S2

Spl

mf

mf

mf

15

Bs

A

21

Fl

Cl *f* *mf* *f* *ff*

Vl

Vc *f* *ff* *f*

Org

Pn

Perc *mp* *cont. sim.*

S1

S2 *cont. sim.*

Spl

Bs *f* *mf*

B

27

Fl

Cl

Vl

Vc

f

mf

mf

ff

27

Org

27

Pn

27

Perc

B

27

S1

S2

Spl

27

Bs

B

33

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Spl

Bs

ff

mf

f

f

mf

Fl

Cl

Vl

Vc

39

Org

39

Pn

39

Perc

S1

S2

Spl

Bs

C

accel.

Fl

Cl

Vi

Vc

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

Org

mf

Pn

f

Perc

Bass Drum

f

S1

S2

Sp1

f accel. *p* *mf*

Bs

accel.

D Lyrical (♩ = c. 112)

53

Fl

Cl

Vi

Vc

53

Org

53

Pn

dim. *mf* *f* *cresc.* *ff*

53

Perc

D Lyrical (♩ = c. 112)

53

S1

S2

Sp1

53

Bs

D Lyrical (♩ = c. 112)

63

Fl

Cl

VI

Vc

Org

Pn

Perc

S1

S2

Sp1

Bs

f *cresc.* *ff* *dim.*

f *cresc.* *ff* *dim.*

dim. *f* *mf* *cresc.* *f*

73

Fl

Cl

Vl

Vc

f *cresc.* *ff* *dim.*

f *cresc.* *ff* *dim.*

73

Org

73

Pn

dim.

73

Perc

73

S1

S2

Sp1

73

Bs

E

Fl *mf* *cresc.* *f*

Cl *mf* *cresc.* *f*

Vi *f* *cresc.* *ff*

Vc *f* *cresc.* *ff*

83

Org *mf*

83

Pn *mf* *cresc.* *f* *dim.*

83

Perc Sus. Cymbal *mf* *cresc.* *f*

E

S1

S2

Sp1

Bs *mf* *cresc.* *f*

E

90

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Spl

Bs

mf

cresc.

f

ff

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

97

Fl *mf*

Cl *mf*

Vl *f* *ff* *dim.* *f*

Vc *f* *ff* *dim.* *f*

Org

Pn *dim.*

Perc *dim.* *mf*

S1

S2

Sp1

Bs *dim.* *mf*

F

F

104

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Sp1

Bs

f

mf

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Sp1

Bs

f

mf

p

dim.

mp

f

Bass Drum

118 **G**

Fl

Cl

VI

Vc

Org

Pn

Perc

S1

S2

Sp1

Bs

p

mf

dim.

G

p

rit.

Fl
Cl
Vi
Vc

Org

Pn

Perc

S1
S2
Spl

Bs

rit.

H Tempo I (♩ = c. 96)

133

Fl

Cl

Vi

Vc

133

Org

133

Pn

133

Perc

133

S1

S2

Sp1

H Tempo I (♩ = c. 96)

133

Bs

H Tempo I (♩ = c. 96)

143

Fl

Cl

VI

Vc

Org

Pn

Perc

S1

S2

Spl

Bs

cresc.

f

mf

I

Fl
Cl
Vl
Vc

p
p
p ————— *mf* *dim.*

Org

Pn

Perc

mp *mf* maintain dynamic to end

S1

mf *dim.*

S2

Sp1

mf *dim.*

Bs

I

163

Fl

Cl

Vl

Vc

p

163

Org

163

Pn

163

Perc

163

S1

Let ring

mp

p

S2

Spl

mp

dim.

p

163

Bs

No. 12: Earlier

Allegro (♩ = c. 138)

Flute

Clarinet

Violin

Cello

Organ

Piano

Percussion 1

Percussion 2

Synth 1

Sampler 1

Bass

Put Mute On

Mute

Triangle (let ring)

Kontour: Blaugrun

Kinetic Meta: ClockTick&NoiseSofter2

mp

cresc.

mf

mp

cresc.

mf

Allegro (♩ = c. 138)

Allegro (♩ = c. 138)

10

Fl

10

Cl

10

Vl

cont. sim.

10

Vc

Mute

cont. sim.

mp

10

Or

10

Pn

10

Perc1

dim.

10

Perc2

10

Sl

10

Spl

dim.

10

Bs

20

Fl

20

Cl

20

Vl

20

Vc

cresc.

cresc.

20

Or

20

Pn

20

Perc1

mp

dim.

20

Perc2

20

Sl

20

Spl

mp

20

Bs

A

Fl

Cl

VI

Vc

30

30

30

30

dim.

mp

dim.

mp

Or

Pn

30

mp

cont. sim.

Perc1

30

pp

Perc2

A

S1

Sp1

30

dim.

p

Bs

A

39

Fl

39

Cl

39

Vl

Mute Off

mf

39

Vc

Mute Off

mf

39

Or

39

Pn

mf

39

Perc1

39

Perc2

39

Sl

39

Spl

Let ring

39

Bs

B

Fl
47
subito f
cont. sim.

Cl
47
subito f
cont. sim.

Vl
47
Double 8vb if 2 Vls
ff

Vc
47
subito f
ff

Or
47
subito f

Pn
47
subito f
cont. sim.

Perc1
47
Wood Block
subito f
cont. sim.

Perc2
47

S1
47
subito f

Spl
47

Bs
47
f

B

54

Fl

54

Cl

54

Vl

Vc

54

Or

54

Pn

54

Perc1

54

Perc2

54

S1

54

Spl

54

Bs

ff

C

Fl

Cl

VI

Vc

Or

Pn

Perc1

Snare

Bass Drum

Perc2

Shaker

Sl

C

Spl

Bs

C

75

Fl

75

Cl

75

VI

75

Vc

75

Or

75

Pn

75

Perc1

75

Perc2

75

Sl

75

Spl

75

Bs

D

Fl *ff*
81

Cl *ff*
81

Vi *ff*
81

Vc *ff*
81

Or *ff*
81

Pn *ff*
81

Perc1 *ff*
81

Perc2 *ff*
81

D

S1 *ff*
81

Sp1 *ff*
81

Bs *ff*
81

D

95 **E** *rit.* *a tempo*

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

S1

Spl

Bs

f

f

f

f

p

f

mf

mf

mf

mf

mf

mf

E *rit.* *a tempo*

E *rit.* *a tempo*

103

Fl

Cl

Vi

Vc

103

Or

103

Pn

103

Perc1

Wind Chime

Sus. Cym. scrape (let ring)

mf

103

Perc2

Temple Gong (let ring)

103

S1

p

cresc.

mf

mp

F

103

Spl

103

Bs

F

117

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

S1

Spl

Bs

f

mp

Finger Cym (let ring)

Sus. Cym.

G

Fl *f*

Cl *f*

VI

Vc

Or

mf *f*

Pn

Perc1

Finger Cym (let ring)

Sus. Cym.

Finger Cym (let ring)

Perc2

S1

mf *f*

Spl

Bs

G

H

Fl 151

Cl 151

Vl 151 Put Mute On Mute

Vc 151 Put Mute On *mp*

Or 151

Pn 151

Perc1 151 *mf*

Perc2 151

S1 151 *p*

Sp1 151 *mp* *cresc.* *mf*

Bs 151

H

161

Fl

Cl

161

161

cont. sim.

Vl

161

Mute

cont. sim.

Vc

mp

Or

161

Pn

161

Perc1

dim.

161

Perc2

161

Sl

mp

161

Spl

dim.

161

Bs

171

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

Sl

Spl

Bs

cresc.

cresc.

mp

mp

I

180

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

S1

Sp1

Bs

dim.

mp

pp

cont. sim.

dim.

p

I

I

189

Fl

Cl

189

Vi

Mute Off

mf

Vc

Mute Off

mf

189

Or

189

Pn

mf

189

Perc1

189

Perc2

189

S1

189

Sp1

let ring

189

Bs

J

197

Fl

197

Cl

197

Vl

197

Vc

197

Or

197

Pn

197

Perc1

197

Perc2

197

S1

197

Sp1

197

Bs

subito f

ff

subito f

subito f

subito f

cont. sim.

cont. sim.

Double 8vb if 2 Vls

Wood Block

J

J

204

Fl

Cl

Vl

Vc

Or

Pn

204 cont. sim.

Perc1

204

Perc2

204

S1

204

Spl

204

Bs

ff

ff

f

K

211

Fl

Cl

VI

Vc

Or

Pn

Perc1

Perc2

S1

Sp1

Bs

ff

ff

Snare

Bass Drum

f Shaker

f

K

K

218

Fl

218

Cl

218

Vl

Vc

218

Or

218

Pn

218

Perc1

218

Perc2

218

S1

218

Spl

218

Bs

ff

p

L

Fl

224

Cl

224

VI

ff

Vc

224

Or

224

Pn

224

Perc1

224

Perc2

224

L

Sl

224

Sp1

Bs

L

231

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

S1

Sp1

Bs

ff

M

M

Detailed description: This page of a musical score, numbered 28, is titled 'No. 12: Earlier'. It features eleven staves for different instruments: Flute (Fl), Clarinet (Cl), Violin (Vl), Viola (Vc), Oboe (Or), Piano (Pn), Percussion 1 (Perc1), Percussion 2 (Perc2), Saxophone 1 (S1), Saxophone 2 (Sp1), and Bass (Bs). The score begins at measure 231. The Flute, Clarinet, and Violin parts are marked with a forte dynamic (*ff*). A 'M' in a box is placed above the Flute staff at the start of the section. The Oboe part consists of block chords. The Piano part features a rhythmic accompaniment with chords and sustained bass notes. Percussion 1 plays a steady eighth-note pattern, while Percussion 2 plays a continuous sixteenth-note pattern. The Saxophone 1 part has a melodic line with a 'M' in a box above it. The Saxophone 2 and Bass parts provide harmonic support with sustained notes and rhythmic patterns.

238

Fl

238

Cl

238

Vl

238

Vc

238

Or

238

Pn

238

Perc1

238

Perc2

238

Sl

238

Sp1

238

Bs

ff

N *accel.*

Fl
Cl
Vi
Vc

Or

Pn

Perc1

Perc2

Sl
Spl

Bs

N

Vivace (♩ = c. 152)

251

Fl

251

Cl

251

VI

251

Vc

251

Or

251

Pn

251

Perc1

Crash Cym.

251

Perc2

251

S1

251

Sp1

251

Bs

Vivace (♩ = c. 152)

265 *cresc.* *fff* *rit.*

Fl

265 *cresc.* *fff*

Cl

265 *cresc.* *fff* *f* *mf*

Vl

265 *cresc.* *fff* *f* *mf*

Vc

265 *cresc.* *fff* *f* *mf*

Or

265 *cresc.* *fff* *f* *mf*

Pn

265 *cresc.* *fff* *f*

Perc1

265 *cresc.* *fff* *f* *mf* Wind Chime

Perc2

265 *cresc.* *fff*

S1

265 *fff* *rit.* *f* *mf*

Sp1

265 *cresc.* *fff* *f rit.* *mf*

Bs

No. 8: Then

Moderato (♩ = c. 112)

The score is for a piece titled "No. 8: Then" in 4/4 time, marked Moderato (♩ = c. 112). The instrumentation includes Flute, Clarinet, Violin, Cello, Organ, Piano, Percussion, Synth 1, Synth 2, Synth 3, Sampler 1, Sampler 2, and Bass. The Clarinet and Cello parts feature dynamic markings: *mp*, *mf*, *p*, *dim.*, and *pp*. The Percussion part includes a "Mid Tam Tam" section. Synth 1 has markings for *mf*, *dim.*, and *cresc.*. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

Moderato (♩ = c. 112)

A

Fl

Clar

Vl

Vc

Put on mute

Put on mute

Muted

Muted

mp *mf*

p

p

Org

Pn

Perc

Large Tam Tam

f

mf

A

S1

S2

S3

Sp1

Sp2

dim.

mp *mf*

dim.

Bs

A

22

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

cresc.

mp

f

mf

dim.

cresc.

mp

dim.

cresc.

f

cresc.

mp

f

dim.

mf

cresc.

Fl

Clar

Vl

Vc

28

B

mp

Take off mute

pp

Take off mute

pp

Org

28

p

Pn

28

Perc

28

Metal beater

mf

S1

S2

S3

Sp1

Sp2

28

B

p

mf

f

dim.

mf

f

Bs

28

B

36

Fl

Clar

Vi

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

mp

mf

cresc.

f

dim.

cresc.

mf

f

dim.

mf

cresc.

f

dim.

C

Fl *mf* *f*

Clar *mf* *f*

Vi

Vc

Org *mf* *mf*

Pn

Perc *mf*

C

S1 *mp* *

S2 *mf*

S3 *mf* *f*

Sp1

Sp2

Bs

C

57

Fl

Clar

Vl

Vc

dim. *mf* *mp*

dim. *mf* *mp*

D

57

Org

mf *mp* *mp*

57

Pn

57

Perc

dim. *mp*

57

S1

S2

S3

Sp1

Sp2

Bs

p *mp* *mp* *mp* *cresc.*

Slowly sweep filter

Slowly sweep filter

D

69

Fl

Clar

VI

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

f

mf

81

Fl

Clar

VI

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

mf

f

mf

f

93 E

Fl

Clar

Vi

Vc

f

Org

mf

Pn

mf

Perc

93 E

S1

S2

S3

Sp1

Sp2

93

Bs

E

122

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

G

Fl *mf* *cresc.* *f*

Clar *mf* *cresc.* *f*

Vl *f*

Vc *f*

Double 8va to end if 2 cellos

Org *mf*

Pn *f*

Perc

G

S1

S2

S3

Sp1

Sp2

Bs *f*

G

143

Fl *mf* *f* **H**

Clar *mf* *f*

Vl *f* *cresc.*

Vc *ff* *f*

Org *f*

Pn *ff* *f*

Perc Bass Drum

S1 *f* **H**

S2

S3

Sp1

Sp2

Bs *ff* *f* **H**

150

Fl

Clar

Vi

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

cresc.

ff

ff

ff

ff

ff

157

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

dim.

f

ff

I

I

I

ff

I

ff

164

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

cresc.

cresc.

fff

fff

ff

fff

fff

fff

fff

J

J

171

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

fff

fff

fff

fff

fff

fff

mf

fff

mf

mf

f

fff

fff

Gong beater

K

K

K

189

Fl

Clar

Vi

Vc

189

Org

189

Pn

189

Perc

189

S1

S2

S3

Sp1

Sp2

189

Bs

No. 11: Later

Allegretto (♩ = c. 76)

Flute

Clarinet

Violin

Cello

Organ

Piano

Percussion

Allegretto (♩ = c. 76)

Kontour: Black Numbers

Synth 1

Kontour: Steel Sky

Synth 3

Kontakt Kinetic Metal: Clock2TicksJH3

secco (with digital reverb)

Sampler 1

Sampler 2

Bass

Allegretto (♩ = c. 76)

12

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

f Continuous Pitch Bend sweeps
cycle every 2 measures

mf

dim.

dim.

24 **A**

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

24

Sus. Cym.
scrapes & roll

mp *mf* *mf* *f* *mf*

Sus. Cym. arco

mf

24 **A**

24

mf *dim.* *dim.*

24 **A**

36 B

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

mp *mf* *f* *mf* *f* *mf*

f *mp* *dim.*

B

47

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

mp *f* *mf* *f* *mf* *mf* *ff*

dim. *mp*

dim.

let ring

Fl

Clar

Vl

Vc *espress.*

Org *pp* *cresc.* *dim.*

Pn

Perc *mf* *f* *mp* *mf* *mp* *mp* *pp*

S1

S3 *mf* *f* *ff*

Sp1 *p*

Sp2 *p*

Bs

C

68

Fl

Clar

Vl

Vc

mf

mf

mf

68

Org

p

68

Pn

68

Perc

pp

68

S1

68

S3

f

68

Sp1

68

Sp2

68

Bs

78

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

f

mf

mp

ff

dim.

pp

D

88

Fl

Clar

Vl

Vc

Org

f

f

mf

cresc.

f

88

Pn

Perc

D

88

S1

S3

Sp1

Sp2

Bs

f

pp

D

99 E

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

ff *f* *f*

mp *cresc.*

mp *cresc.*

ff *f* *mf*

99 E

110

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

mp *p* *cresc.*

mf *dim.* *p*

mf *mf*

mp *p* *let ring*

Clock Ticks w/quarter note electronic delay

mf

122

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

F

f

mf

f

mf

F Gradual timbre sweeps

mf

f

F

134

Fl *f*

Clar

Vl *f*

Vc *f*

Org *mp* *cresc.* *mf*

Pn

Perc *mp* *cresc.* *mf*

S1 *f* *ff*

S3 *mp* *cresc.* *mf*

Sp1

Sp2

Bs *pizz.* *mp* *cresc.* *mf*

155

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

mf

f

cresc.

f

165

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

ff

f

cresc.

dim.

H

dim.

H

175

Fl

Clar

Vl

Vc

mf

mf

175

Org

ff

f

dim.

175

Pn

175

Perc

ff

f

dim.

175

S1

ff

mf

ff

175

S3

ff

f

dim.

175

Sp1

Sp2

175

Bs

dim.

Meno mosso

Fl *mf* *p*

Clar *mp*

Vl *mf* *p*

Vc *mp*

Org

Pn

Perc

Meno mosso

S1 *mp* *p* *p* Fade out

S3 *p* *pp* Fade out

Sp1 Kontakt Kinetic Metal: ClockChime&NoiseJH *p* *pp* let ring Fade out

Sp2 Delay off *p* Clock Chimes (let ring) *pp* Fade out

Bs *p* *Meno mosso*

J Adagio (♩ = c. 46) *legato* *cont. sim.* *accel.*

Fl *ppp* *legato* *cresc.* *p* *cresc.*

Clar *ppp* *legato* *cont. sim.* *cresc.* *p* *cresc.*

Vl *ppp* *cresc.* *p* *cresc.*

Vc *p* *cresc.*

Org

Pn

Perc

J Adagio (♩ = c. 46) *accel.*

S1

S3

Sp1

Sp2

Bs

J Adagio (♩ = c. 46) *accel.*

Tempo I (♩ = c. 76)

Fl
Clar
Vl
Vc

mf cresc.

Org

mf cresc.

Pn

Perc

Tempo I (♩ = c. 76)

S1

S3

Sp1
Sp2

Bs

Tempo I (♩ = c. 76)

231

Fl *f* *cresc.* *ff* *cresc.*

Clar *f* *cresc.* *ff* *cresc.*

Vi *f* *cresc.* *ff* *cresc.*

Vc *f* *cresc.* *ff* *cresc.*

Org *f* *cresc.* *ff* *cresc.*
Add Ped.

Pn *f* *cresc.* *ff* *cresc.*

Perc *f* *cresc.* *ff* *cresc.*

S1

S3

Sp1

Sp2

Bs *f* *cresc.* *ff* *cresc.*
arco

Adagio (♩ = c. 46)

Fl

Clar

Vl

Vc

Org

Pn

Perc

252

f *dim.* *mf*

f *dim.* *mf*

f *dim.* *mf*

f *dim.* *mf*

f *dim.* *mf*

f *dim.* *mf*

Sus. Cym Scrapes
let ring

f

Adagio (♩ = c. 46)

S1

S3

Sp1

Sp2

Bs

252

Filter sweep

mf *p*

let ring

let ring

mp *p*

f *dim.* *mf*

Adagio (♩ = c. 46)

