



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 H. Hegarty

<http://www.Jimhegarty.com/time.html>

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 tree
- 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 multi-stem format. The instruments and their parts are as follows:

- Flute:** Rests throughout the piece.
- Clarinet:** Rests throughout the piece.
- Violin:** Rests until measure 5, then plays a half note G4 (marked *f*) and a half note A4 (marked *v*) in measures 6 and 7.
- Cello:** Rests throughout the piece.
- Organ:** Plays a sustained chord in the bass register (G2, B1, D2) with a *mp* dynamic, marked with a slur and a fermata.
- Piano:** Rests throughout the piece.
- Percussion:** Labeled "1 or 2 Bass Drums", playing a rhythmic pattern of eighth notes starting in measure 1 with a *f* dynamic.
- Synth 1:** Labeled "Kontour Monsun (primary)", rests throughout.
- Synth 2:** Labeled "Kontour Resonant Sweep", rests throughout.
- Synth 3:** Labeled "Kontour Octa Sweeping", rests throughout.
- Sampler 1:** Labeled "Kinetic Metal Diamagnetic Cymbal", rests throughout.
- Sampler 2:** Labeled "Kinetic Metal Underground Ventilation", rests throughout.
- Sampler 3:** Labeled "Kontakt ClockJHKontakt", plays a half note G2 (marked *f*) in measures 1, 3, 5, and 7.
- Bass:** Rests throughout the piece.

Andante (♩ = c. 88)

8

Fl.

Cl.

Vl.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

ff

f

v

A

15

Fl.

Cl.

Vl.

Vc.

ff *mf* *f*

15

Org.

15

Pn.

15

Perc.

ff

A

15

S1

S2

S3

Sp1

Sp2

Sp3

Bs.

ff

A

22

Fl.

Cl.

Vl.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

ff

29

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

mf

f

mf

f

mf

mf

mf

mf

37

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

f *mf* *ff* *f*

B

Fl.

Cl.

Vi.

Vc.

45

Org.

45

Pn.

45

Perc

S1

S2

S3

Sp1

Sp2

Sp 3

Bs.

B

53

Fl.

Cl.

Vi.

Vc.

Org.

Pn.

Perc

53

pp

S1

mp

S2

S3

Sp1

mp

mf

Sp2

Sp3

53

Bs.

61
Fl.
Cl.
Vi.
Vc.

61
Org.

61
Pn.

61
Perc

61
S1

S2

S3

Sp1

Sp2

Sp3

61
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.

D

80

Org.

mp *mf*

80

Pn.

80

Perc

Marimba

mf

80

S1

f

S2

mf

S3

Sp1

Sp2

Sp3

D

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*

This musical score page, titled "No. 4: Until" and numbered "13", contains the following parts and markings:

- Flute (Fl.):** Part 1, starting at measure 97. Includes a boxed "E" marking above the staff.
- Clarinet (Cl.):** Part 1, starting at measure 97. Dynamic markings *mf* and *f* are present.
- Violin (Vl.):** Part 1, starting at measure 97. Dynamic markings *mf* and *f* are present.
- Viola (Vc.):** Part 1, starting at measure 97. Dynamic markings *mf* and *f* are present.
- Organ (Org.):** Part 1, starting at measure 97. Dynamic markings *mf* and *f* are present.
- Piano (Pn.):** Part 1, starting at measure 97.
- Percussion (Perc):** Part 1, starting at measure 97. Includes a boxed "E" marking above the staff and a dynamic marking *mf*.
- String 1 (S1):** Part 1, starting at measure 97. Dynamic marking *mf* is present.
- String 2 (S2):** Part 1, starting at measure 97. Dynamic marking *mf* is present.
- String 3 (S3):** Part 1, starting at measure 97.
- String 1 (Sp1):** Part 1, starting at measure 97.
- String 2 (Sp2):** Part 1, starting at measure 97.
- String 3 (Sp3):** Part 1, starting at measure 97.
- Bass (Bs.):** Part 1, starting at measure 97. Includes a boxed "E" marking below the staff and a dynamic marking *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

mp

mf

f

mf

f

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

Fl. *mp*

Cl. *mp*

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

Vc. *mp*

128 *mp* *mf* *mp*

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

I

Fl.
Cl.
Vi.
Vc.

Musical score for Flute (Fl.), Clarinet (Cl.), Violin (Vi.), and Viola (Vc.). The Flute and Clarinet parts are mostly rests. The Violin and Viola parts feature melodic lines with dynamics markings of *f*, *mf*, and *mp*.

Org.

Musical score for Organ (Org.). The score consists of chords in both staves with dynamics markings of *f*, *mf*, and *mp*.

Pn.

Musical score for Piano (Pn.). The part consists of rests.

Perc

Musical score for Percussion (Perc.). The part consists of rests.

I

S1
S2
S3
Sp1
Sp2
Sp3

Musical score for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), and three Soprano parts (Sp1, Sp2, Sp3). S1 has melodic lines with dynamics markings of *mf* and *f*. S3 has sustained chords with dynamics markings of *f* and *dim.* Sp2 has chords with dynamics marking of *mp*.

Bs.

Musical score for Bassoon (Bs.). The part features melodic lines with dynamics markings of *f* and *mp*.

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)

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute**: Treble clef, 4/4 time.
- Clarinet**: Treble clef, 4/4 time.
- Violin**: Treble clef, 4/4 time.
- Cello**: Bass clef, 4/4 time.
- Organ**: Treble and Bass clefs, 4/4 time.
- Piano**: Treble and Bass clefs, 4/4 time.
- Percussion**: Bass clef, 4/4 time.
- Perc. 2 Optional**: Bass clef, 4/4 time.
- Synth 1**: Bass clef, 4/4 time. Includes the instruction "Kontour Resonant Sweep".
- Synth 2**: Treble clef, 4/4 time. Includes the instruction "Kontour Octa Sweeping".
- Sampler 1**: Bass clef, 4/4 time. Includes the instruction "Kinetic Metal ClockChime&NoiseJH".
- Sampler 2**: Bass clef, 4/4 time. Includes the instruction "Kontakt ClockJHKontakt2".
- Bass**: Bass clef, 4/4 time.

The score features dynamic markings such as *mf*, *f*, *mp*, and *dim.* across the lower sections. The tempo is marked as **Moderato** with a metronome marking of ♩ = c. 108.

Moderato (♩ = c. 108)

12

Fl

Clar

VI

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

trem.

mp

mf

pizz.

dim.

Light swell of overdrive distortion

dim.

mp

dim.

A

Fl

Clar

Vl

Vc

p

dim.

f

Org

p

cresc.

Pn

Perc

Perc2

A

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

B

49

Fl

Clar

mf

f

VI

mp

cresc.

mf

Vc

f

mf

49

Org

mp

mf

49

Pn

49

Perc

High & Low
Finger Cymbals

49

Perc2

49

S1

S2

Sp1

Sp2

49

Bs

C

Fl

Clar

Vi

Vc

Org

mf

Pn

Perc

mp

Perc2

C

S1

S2

mf

Vary distortion across 8m.phrases

Sp1

Sp2

Bs

C

65
Fl

Clar

Vl

Vc arco

65 *f*

Org

65

Pn

Perc

65

Perc2

65

S1

S2 *f*

Sp1

Sp2

65

Bs

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

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 rests. The Violin (Vl) and Viola (Vc) parts are active, with dynamic markings of *ff* (fortissimo) and *f* (forte). The Organ (Org) part consists of sustained chords. The Piano (Pn) part has a melodic line starting at measure 85 with a *f* dynamic, ending with the instruction *cont. sim.* (continua simul). The Percussion (Perc) part features a steady eighth-note pattern. Percussion 2 (Perc2) is silent. The String section (S1, S2, Sp1, Sp2, Bs) provides harmonic support with sustained chords. The score is in the key of D major and begins at measure 85.

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 the page. The Violin (Vl) and Viola (Vc) staves show melodic lines with slurs and dynamic markings of *ff* (fortissimo) in the latter half. The Organ (Org) part consists of sustained chords in the bass register. The Piano (Pn) part features a rhythmic pattern of eighth notes 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 Stems 1 (S1) and 2 (S2), which play sustained chords with a *cresc.* (crescendo) marking. The Solo Percussion (Sp1, Sp2) and Bass (Bs) staves are also silent.

F

Fl

Clar

Vl

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

F

Musical staves for Flute (Fl), Clarinet (Clar), Violin (Vl), and Viola (Vc). All staves are empty with a flat sign in the key signature.

Musical staves for Organ (Org). Both staves are empty with a flat sign in the key signature.

Musical staves for Piano (Pn). The right hand has a melodic line starting at measure 105, and the left hand has a bass line of whole notes. The dynamic marking *subito p* is present.

Musical staff for Percussion (Perc). It features a series of notes with a slur and a "Sus. Cym. scrapes & rolls" instruction. The dynamic marking *subito p* is present.

Musical staff for Percussion 2 (Perc2). The staff is empty with a flat sign in the key signature.

F

Musical staves for Strings (S1, S2, Sp1, Sp2, Bs). The first string staff (S1) is empty. The second string staff (S2) has a chordal texture. The third string staff (Sp1) is empty. The fourth string staff (Sp2) has a melodic line. The bass staff (Bs) is empty. The dynamic marking *subito p* is present.

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 a wavy, undulating contour.

G

Fl

Clar

Vi

Vc

f

f

f

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

f

Simulate echo/delay efx with dynamics

Vary filter sweeps per chord

Cont. modulating dynamics & distortion

S2

subito f

Sp1

Sp2

Bs

f

G

This musical score page, titled "No. 9: Before" and numbered "17", features a multi-staff arrangement. The instruments and their parts are as follows:

- Fl (Flute):** Treble clef, key signature of one sharp (F#). Measures 126-131. Dynamics: *ff* (measures 126-127), *f* (measures 128-131).
- Clar (Clarinet):** Treble clef, key signature of one sharp (F#). Measures 126-131. Dynamics: *ff* (measures 126-127), *f* (measures 128-131).
- Vi (Violin):** Treble clef, key signature of one sharp (F#). Measures 126-131. Dynamics: *ff* (measures 126-127), *f* (measures 128-131).
- Vc (Viola):** Bass clef, key signature of one sharp (F#). Measures 126-131. Dynamics: *ff* (measures 126-127), *f* (measures 128-131).
- Org (Organ):** Treble and Bass clefs, key signature of one sharp (F#). Measures 126-131. Features sustained chords and arpeggiated figures.
- Pn (Piano):** Treble and Bass clefs, key signature of one sharp (F#). Measures 126-131. Treble part has a continuous sixteenth-note pattern; bass part has sustained notes.
- Perc (Percussion):** Bass clef, key signature of one sharp (F#). Measures 126-131. Features a single note in measure 128.
- Perc2 (Percussion 2):** Bass clef, key signature of one sharp (F#). Measures 126-131. Features a continuous sixteenth-note pattern.
- S1 (Saxophone 1):** Treble clef, key signature of one sharp (F#). Measures 126-131. Features sustained chords.
- S2 (Saxophone 2):** Treble clef, key signature of one sharp (F#). Measures 126-131. Features sustained chords.
- Sp1 (Soprano Saxophone):** Bass clef, key signature of one sharp (F#). Measures 126-131. Features sustained notes.
- Sp2 (Soprano Saxophone):** Bass clef, key signature of one sharp (F#). Measures 126-131. Features sustained notes.
- Bs (Bass):** Bass clef, key signature of one sharp (F#). Measures 126-131. Features a steady eighth-note pattern.

This musical score page, numbered 18, is titled "No. 9: Before" and covers measures 133 through 139. The score is arranged for a full orchestra and includes the following instruments:

- Flute (Fl):** Treble clef, playing a melodic line with slurs and dynamic markings of *ff* and *f*.
- Clarinet (Clar):** Treble clef, playing a melodic line with slurs and dynamic markings of *ff* and *f*.
- Violin (Vl):** Treble clef, playing a melodic line with slurs and dynamic markings of *ff* and *f*.
- Viola (Vc):** Bass clef, playing a melodic line with slurs and dynamic markings of *ff* and *f*.
- Organ (Org):** Treble and Bass clefs, playing sustained chords with slurs.
- Piano (Pn):** Treble and Bass clefs, featuring a rhythmic pattern of eighth notes in the right hand and sustained notes in the left hand.
- Percussion (Perc):** Bass clef, playing a melodic line with slurs.
- Percussion 2 (Perc2):** Bass clef, playing a steady eighth-note rhythmic pattern.
- String 1 (S1):** Bass clef, playing sustained chords with slurs.
- String 2 (S2):** Treble clef, playing sustained chords with slurs.
- String 1 (Sp1):** Bass clef, playing sustained notes.
- String 2 (Sp2):** Bass clef, playing sustained notes.
- Bass (Bs):** Bass clef, playing a melodic line with slurs.

The score is written in G major (one sharp) and 4/4 time. The dynamic markings *ff* (fortissimo) and *f* (forte) are used to indicate the intensity of the music. Slurs are used to group notes and indicate phrasing. The page number 133 is marked at the beginning of each system.

This musical score page, titled "No. 9: Before" and numbered "19", contains the following parts and markings:

- Flute (Fl):** Treble clef, key signature of one sharp (F#). Starts at measure 140. Features a hairpin crescendo and a rehearsal mark **H** above the staff.
- Clarinet (Clar):** Treble clef, key signature of one sharp (F#). Starts at measure 140. Features a hairpin crescendo and a dynamic marking **ff**.
- Violin (Vl):** Treble clef, key signature of one sharp (F#). Starts at measure 140. Features a hairpin crescendo and a dynamic marking **ff**.
- Viola (Vc):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features a hairpin crescendo and a dynamic marking **ff**.
- Organ (Org):** Treble and Bass clefs, key signature of one sharp (F#). Starts at measure 140. Features sustained chords with a hairpin crescendo.
- Piano (Pn):** Treble and Bass clefs, key signature of one sharp (F#). Starts at measure 140. The right hand has a rapid sixteenth-note pattern, while the left hand has sustained bass notes.
- Percussion (Perc):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features a single note with a hairpin crescendo.
- Percussion 2 (Perc2):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features a continuous sixteenth-note rhythmic pattern.
- String 1 (S1):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features sustained chords with a hairpin crescendo and a rehearsal mark **H** above the staff.
- String 2 (S2):** Treble clef, key signature of one sharp (F#). Starts at measure 140. Features sustained chords with a hairpin crescendo.
- String 1 (Sp1):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features sustained bass notes.
- String 2 (Sp2):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features sustained bass notes.
- Bass (Bs):** Bass clef, key signature of one sharp (F#). Starts at measure 140. Features a steady eighth-note pattern. Includes a dynamic marking **ff** and a rehearsal mark **H** below the staff.

Fl

Clar

Vl

Vc

f *ff* *f* *ff*

Org

ff

Pn

ff

Perc

ff

Perc2

ff

S1

f

S2

f

Sp1

f

Sp2

f

Bs

f

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

Vl

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

ff

Gradually reduce distortion

Detailed description: This page of a musical score, numbered 22, is titled 'No. 9: Before'. It features a multi-staff arrangement for various instruments. The top four staves are for Flute (Fl), Clarinet (Clar), Violin (Vl), and Viola (Vc), all of which are currently silent, indicated by horizontal lines. The Organ part (Org) begins at measure 161 with a melody in the right hand and a bass line in the left hand, marked with a forte (*ff*) dynamic. The Piano (Pn) part features a rhythmic pattern of eighth notes in the right hand and dotted quarter notes in the left hand. Percussion parts (Perc and Perc2) are also silent. The String section (S1, S2, Sp1, Sp2) and Bass (Bs) parts are active. S1 and S2 play sustained chords with a 'Gradually reduce distortion' instruction above S2. Sp1 and Sp2 are silent. The Bass part (Bs) plays a simple melodic line. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4.

168

Fl

Clar

Vi

Vc

Org

Pn

Perc

Perc2

S1

S2

Sp1

Sp2

Bs

ff

cont. sim.

mf

dim.

dim.

Detailed description: This page of a musical score, titled 'No. 9: Before', is page 23. It features a multi-staff arrangement. The top four staves (Flute, Clarinet, Violin, and Viola) are mostly empty, with only measure 168 marked. The Organ part begins in measure 168 with a forte (*ff*) dynamic, playing a melodic line with slurs. The Piano part starts with a rhythmic pattern in the right hand and a bass line in the left hand, marked 'cont. sim.' (continua similia). Percussion parts (Perc and Perc2) are also empty. The string section (S1, S2, Sp1, Sp2, Bs) has a more active role. S1 and S2 play sustained chords with slurs, with S2 starting at a mezzo-forte (*mf*) dynamic and then marking 'dim.' (diminuendo). The Bass (Bs) part plays a low, sustained line, also marked '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

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)

9

Fl

f *mf* *f*

Cl

Vl

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

Vc

Org

mf

Pn

Perc

S1

f *mp*

S2

Spl

Bs

A

15

Fl

Cl

Vl

Vc

p

mf

f

mf

15

Org

15

Pn

15

Perc

A

15

S1

S2

Spl

mf

mf

15

Bs

A

21

Fl

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

Vl

Vc *f* *ff* *f*

Org

Pn

Perc *mp* *cont. sim.*

Low Temple Block

S1

S2 *cont. sim.*

Spl

Bs *f* *mf*

B

27

Fl

Cl

Vl

Vc

f

mf

mf

ff

Org

27

Pn

27

Perc

B

27

S1

S2

Spl

mf

ff

B

27

Bs

33

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Spl

Bs

ff

mf

f

f

mf

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Spl

Bs

C

mf

ff

ff

mf

39

39

39

C

C

accel.

Fl

Cl

Vi

Vc

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

Org

mf

Pn

f

Perc

Bass Drum

f accel.

S1

S2

Sp1

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

73

Org

73

Pn

73

Perc

73

S1

S2

Spl

73

Bs

f

cresc.

ff

dim.

f

cresc.

ff

dim.

dim.

E

Fl *mf* *cresc.* *f*

Cl *mf* *cresc.* *f*

Vl *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

Spl

Bs *dim.* *mf*

F

F

104

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Sp1

Bs

f

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.

p

mf

dim.

G

p

rit.

Fl

Cl

Vi

Vc

Org

Pn

Perc

S1

S2

Sp1

Bs

rit.

H Tempo I (♩ = c. 96)

133

Fl

Cl

Vi

Vc

133

Org

133

Pn

133

Perc

133

H Tempo I (♩ = c. 96)

S1

S2

Sp1

133

Bs

H Tempo I (♩ = c. 96)

143

Fl

Cl

Vl

Vc

Org

Pn

Perc

S1

S2

Spl

Bs

cresc.

f

mf

I

Fl

Cl

Vi

Vc

p

p

p *mf* *dim.*

Org

Pn

Perc

mp maintain dynamic to end

S1

mf *dim.*

S2

Sp1

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

20

Or

20

Pn

20

Perc1

20

Perc2

20

Sl

20

Spl

20

Bs

cresc.

cresc.

mp

dim.

mp

A

Fl

Cl

VI

Vc

dim.

mp

dim.

mp

Or

Pn

mp

cont. sim.

Perc1

pp

Perc2

A

S1

Sp1

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

Cl

VI

Vc

Or

Pn

Perc1

Perc2

Sl

Sp1

Bs

subito f

cont. sim.

Double 8vb if 2 Vls

ff

Wood Block

subito f

f

B

f

54

Fl

54

Cl

54

Vl

Vc

54

Or

54

Pn

54

Perc1

54

Perc2

54

S1

54

Spl

54

Bs

ff

p

C

Fl

Cl

VI

Vc

Or

Pn

Perc1

Snare

Bass Drum

Perc2

f Shaker

S1

f

C

Spl

Bs

C

68

Fl

Cl

VI

Vc

Or

Pn

Perc1

Perc2

Sl

Sp1

Bs

ff

ff

75

Fl

75

Cl

75

VI

75

Vc

75

Or

75

Pn

75

Perc1

75

Perc2

75

Sl

75

Sp1

75

Bs

D

Fl *ff*
Cl *ff*
Vi *ff*
Vc *ff*

Or

Pn

Perc1

Perc2

D

S1
Sp1

Bs

D

88

Fl

88

Cl

88

VI

88

Vc

88

Or

88

Pn

88

Perc1

88

Perc2

88

Sl

88

Sp1

88

Bs

ff

88

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

E *rit.* *a tempo*

E *rit.* *mf* *a tempo*

F

Fl

Cl

Vi

Vc

Or

Pn

Perc1

Wind Chime

Sus. Cym. scrape (let ring)

mf

Perc2

Temple Gong (let ring)

S1

p

cresc.

mf

F

Spl

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

140

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

Sl

Spl

Bs

mf

mf

mf

dim.

p

Triangle (let ring)

mp

cresc.

mf

dim.

mp

dim.

mf

dim.

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

Vl

Vc

Or

Pn

Perc1

Perc2

Sl

Spl

Bs

cont. sim.

Mute

mp

cont. sim.

dim.

mp

dim.

171

Fl

Cl

Vl

Vc

Or

Pn

Perc1

Perc2

Sl

Sp1

Bs

cresc.

mp

mp

I

180

Fl

180

Cl

180

Vl

180

Vc

dim.

mp

dim.

mp

180

Or

180

Pn

mp

cont. sim.

180

Perc1

dim.

pp

180

Perc2

180

S1

mp

180

Sp1

dim.

p

180

Bs

I

189

Fl

Cl

VI

Vc

Or

Pn

Perc1

Perc2

S1

Sp1

Bs

Mute Off

mf

mf

mf

let ring

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

cont. sim.

subito f

cont. sim.

ff

Double 8vb if 2 Vls

subito f

subito f

cont. sim.

Wood Block

subito f

subito f

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

211

Cl

211

VI

ff

Vc

ff

211

Or

211

Pn

211

Perc1

Snare

Bass Drum

211

Perc2

f Shaker

211

S1

f

K

211

Sp1

211

Bs

K

218

Fl

218

Cl

218

Vl

Vc

218

Or

218

Pn

218

Perc1

218

Perc2

218

Sl

218

Spl

218

Bs

ff

p

L

Fl

Cl

224

Vi

224

ff

Vc

224

Or

224

Pn

224

Perc1

224

Perc2

224

L

Sl

224

Sp1

224

Bs

L

M

Fl

Cl

Vi

Vc

Or

Pn

Perc1

Perc2

M

S1

Sp1

M

Bs

238

Fl

238

Cl

238

Vl

238

Vc

238

Or

238

Pn

238

Perc1

238

Perc2

238

Sl

238

Spl

238

Bs

ff

N *accel.*

Fl

Cl

Vi

Vc

Or

Pn

Perc1

Perc2

Sl

Spl

Bs

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)

258

Fl

Cl

VI

Vc

Or

Pn

Perc1

Perc2

S1

Sp1

Bs

ff

cresc.

0

0

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 *f* *mf* *rit.*

Sp1

265 *f* *mf* *rit.*

Bs

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

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 includes specific patch names for Synth 1 ("Absynth 5: CarltonHillJHchamberNo8"), Synth 2 ("Alchemy: Pad Atmospheric Phenomenon"), Synth 3 ("Absynth 5: Blue Sun"), Sampler 1 ("Kontakt: ClockJHKontakt"), and Sampler 2 ("Kontakt Kinetic Metal: ClockTick&NoiseSofter2").

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

dim.

S2

mp *mf* *dim.*

S3

Sp1

Sp2

Bs

A

22

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

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

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 D

Fl *dim.* *mf* *mp*

Clar *dim.* *mf* *mp*

Vl

Vc

57 *mf* *mp* *mp*

Org

57

Pn

57 *dim.* *mp*

Perc

57 D

S1

S2 *p* *mp* Slowly sweep filter

S3 *mp* Slowly sweep filter

Sp1

Sp2 *mp* *cresc.*

Bs

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

This musical score page, numbered 11, is for the section 'No. 8: Then'. It contains the following parts and markings:

- Flute (Fl):** Part starting at measure 105. A box with the letter 'F' is located in the upper right of this staff.
- Clarinet (Clar):** Part starting at measure 105.
- Violin (Vl):** Part starting at measure 105. Includes the instruction 'Cont. sim.' and a dynamic marking of *f*.
- Viola (Vc):** Part starting at measure 105. Includes dynamic markings of *ff* and *f*.
- Organ (Org):** Part starting at measure 105. Includes dynamic markings of *f* and *mf*.
- Piano (Pn):** Part starting at measure 105. Includes dynamic markings of *f*, *mf*, and *f*.
- Percussion (Perc):** Part starting at measure 105.
- String 1 (S1):** Part starting at measure 105. A box with the letter 'F' is located in the upper right of this staff.
- String 2 (S2):** Part starting at measure 105.
- String 3 (S3):** Part starting at measure 105.
- String 4 (Sp1):** Part starting at measure 105.
- String 5 (Sp2):** Part starting at measure 105.
- Bass (Bs):** Part starting at measure 105. A box with the letter 'F' is located in the lower right of this staff.

115

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

122

Fl

Clar

Vi

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

ff

f

ff

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

136

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

dim.

dim.

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

The musical score for page 18, titled "No. 8: Then", features the following instruments and parts:

- Flute (Fl):** Melodic line with sixteenth-note patterns, starting at measure 157. A first ending bracket labeled "I" spans measures 161-163.
- Clarinet (Clar):** Melodic line with sixteenth-note patterns, starting at measure 157. A first ending bracket labeled "I" spans measures 161-163.
- Violin (Vl):** Accompaniment with chords, starting at measure 157. Dynamic markings: *dim.* (measures 157-158), *f* (measures 159-160), *ff* (measures 161-163).
- Viola (Vc):** Accompaniment with chords, starting at measure 157. Dynamic markings: *dim.* (measures 157-158), *f* (measures 159-160), *ff* (measures 161-163).
- Organ (Org):** Accompaniment with sustained chords, starting at measure 157.
- Piano (Pn):** Accompaniment with chords, starting at measure 157. Dynamic marking: *ff* (measures 161-163).
- Percussion (Perc):** Rhythmic accompaniment with eighth notes, starting at measure 157.
- Strings:** S1, S2, S3, Sp1, Sp2, and Bass (Bs) parts, mostly consisting of sustained chords or rests.

Dynamic markings and performance instructions include *dim.*, *f*, and *ff*. A first ending bracket labeled "I" is present in the Flute and Clarinet parts, and another "I" is located below the Bass line at the end of the page.

164

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

cresc.

cresc.

fff

fff

ff

fff

fff

fff

fff

fff

J

J

J

This musical score page, numbered 20, is titled "No. 8: Then". It contains the following parts and markings:

- Flute (Fl):** Starts at measure 171 with a series of eighth-note runs. A rehearsal mark **K** is placed above the staff at the beginning of the section.
- Clarinet (Clar):** Mirrors the flute's eighth-note runs.
- Violin (Vl):** Provides harmonic support with sustained chords and a few moving lines.
- Viola (Vc):** Provides harmonic support with sustained chords.
- Organ:** Features sustained chords in the upper register and a moving bass line. Dynamic markings include *fff* and *mf*.
- Piano (Pn):** Features chords in the right hand and a moving bass line. Dynamic marking includes *fff*.
- Percussion (Perc):** Features a steady eighth-note pattern. A "Gong beater" instruction is present in the later measures. Dynamic markings include *fff* and *mf*.
- Vocals:** S1, S2, S3, Sp1, Sp2, and Bs parts are present but mostly contain rests.

179

Fl

Clar

Vl

Vc

179

Org

179

Pn

179

Perc

179

S1

179

S2

179

S3

179

Sp1

179

Sp2

179

Bs

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

Allegretto (♩ = c. 76)

Bass

12

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

f Continuous Pitch Bend sweeps cycle every 2 measures *dim.*

mf *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*

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

Vi

Vc

mf

mf

mf

68

Org

p

68

Pn

68

Perc

pp

68

S1

68

S3

f

68

Sp1

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

88

Pn

Perc

D

88

S1

S3

Sp1

Sp2

Bs

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

Vi

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*

145

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S2

S3

Sp1

Sp2

Bs

G

f

cresc.

f

mf

f

f

G

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

S3

Sp1

Sp2

Bs

ff

f

cresc.

dim.

H

dim.

H

175

Fl

Clar

Vl

Vc

mf

mf

Org

ff

f

dim.

Pn

Perc

ff

f

dim.

S1

ff

mf

ff

S2

S3

ff

f

dim.

Sp1

Sp2

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 let ring

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.*

207

Org

207

Pn

207

Perc

J Adagio (♩ = c. 46) *accel.*

S1

207

S3

207

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

241

Fl

Clar

Vl

Vc

Org

Pn

Perc

S1

S3

Sp1

Sp2

Bs

fff *dim.* *ff* *dim.*

fff *dim.* *ff* *dim.*

fff *dim.* *ff* *dim.*

fff *dim.* *ff* *dim.*

fff *dim.* *ff* *dim.*

fff *dim.* *ff* *dim.*

Sus. Cym. roll

fff *dim.* *ff* *dim.*

K *rit.*

fff *dim.* *ff* *rit.* *dim.*

K

Adagio (♩ = c. 46)

Fl

Clar

Vi

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

mp *p*

f *dim.* *mf*

Adagio (♩ = c. 46)

