WILLIAM TRACHSEL

IMPERILED SEA

for chamber orchestra
with fixed media

[c. 12' 00"]

2019

for the Indiana University Chamber Orchestra

INSTRUMENTATION

2 Flutes (2nd doubling piccolo)
2 Oboes
2 Clarinets in Bb
Bassoon
Contrabassoon

2 Horns
2 Trumpets in C
Tenor Trombone
Bass Trombone

Percussion 1:
Anvil, Chimes (F#4 only), Crotales (B4 only),
Suspended Cymbal, Vibraphone

Percussion 2:
Bass Drum, Bamboo Chimes, Large Shell Chimes, Log Drum,
Small Shell Chimes, Suspended Cymbal, Tam - Tam

Piano

Harp

Violin I
Violin II
Viola
Violoncello
Double Bass

Fixed Media (triggered by a performer)

Score in C (with standard octave transpositions)

ON FIXED MEDIA

Notes for the Performer and the Conductor

“Imperiled Sea” uses custom-designed software built in Max/MSP to create a flexible realization of the fixed media in real time during performance. Each of the 60 cues is mapped to a specific MIDI note. The electronics performer triggers each cue by pressing the corresponding key on a MIDI keyboard. Cues are not touch sensitive, and keys do NOT need to be held down for the duration of the cue. Once a key is pressed, the cue will play until it is finished, or until it is silenced by a later cue. For this reason, rhythmic precision should be the principal concern of the electronics performer. While precision is important, many of the cues are textural in nature, and do not contain discrete rhythms or pitches. This provides the conductor with a high degree of flexibility. There is no click track for “Imperiled Sea.” Throughout most of the piece, the electronics performer can simply follow the conductor like any other member of the ensemble. There are two exceptions.

Cues 14-25 (mm. 88-101), and **Cues 44-58** (mm. 249-263) are rhythmically active, and precise integration of this electronic material into the orchestra is essential to the success of the piece. The fixed media has a small amount of flexibility, but the active nature of the material requires that these two sections be performed very close to the written tempo. The fixed media contains audible discrete rhythms (notated in the score as cues in the Max/MSP staff), that the conductor should use as a checkpoint to ensure the correct tempo. For example, the descending 16th note “thunks” in m. 249 serve both to provide the tempo for m. 250, and as an audible cue for when the downbeat of m. 250 should occur. The descending thunks continue in m. 250, but as 8th notes rather than 16ths.

While cues occur in numerical order during the piece (with one exception), the software does not necessitate that cues are triggered in order. Any cue may be played at any time.There is no limit to the number of times a cue may be triggered while the software is operating. If a key is pressed, the cue will play. If that cue is already playing, it will continue to play, and another copy of the cue will begin to play at the same time. The software contains a very brief lockout period after each new MIDI message is received in order to prevent double triggering, however care should be taken to avoid pressing keys more than once, and to avoid pressing any keys by accident. While note accuracy is favorable in most performance situations, it is even more important for the electronics performer. Playing an incorrect key could result in a bombastic electronic impact while the orchestra is playing soft, delicate music! The reverse scenario is also possible.

Pressing “space bar” on the laptop will immediately silence/stop playback of all fixed media. This is useful during rehearsal, and an important failsafe in the unlikely event of some sort of sonic emergency.

TECHNICAL NOTES

TECHNICAL REQUIREMENTS

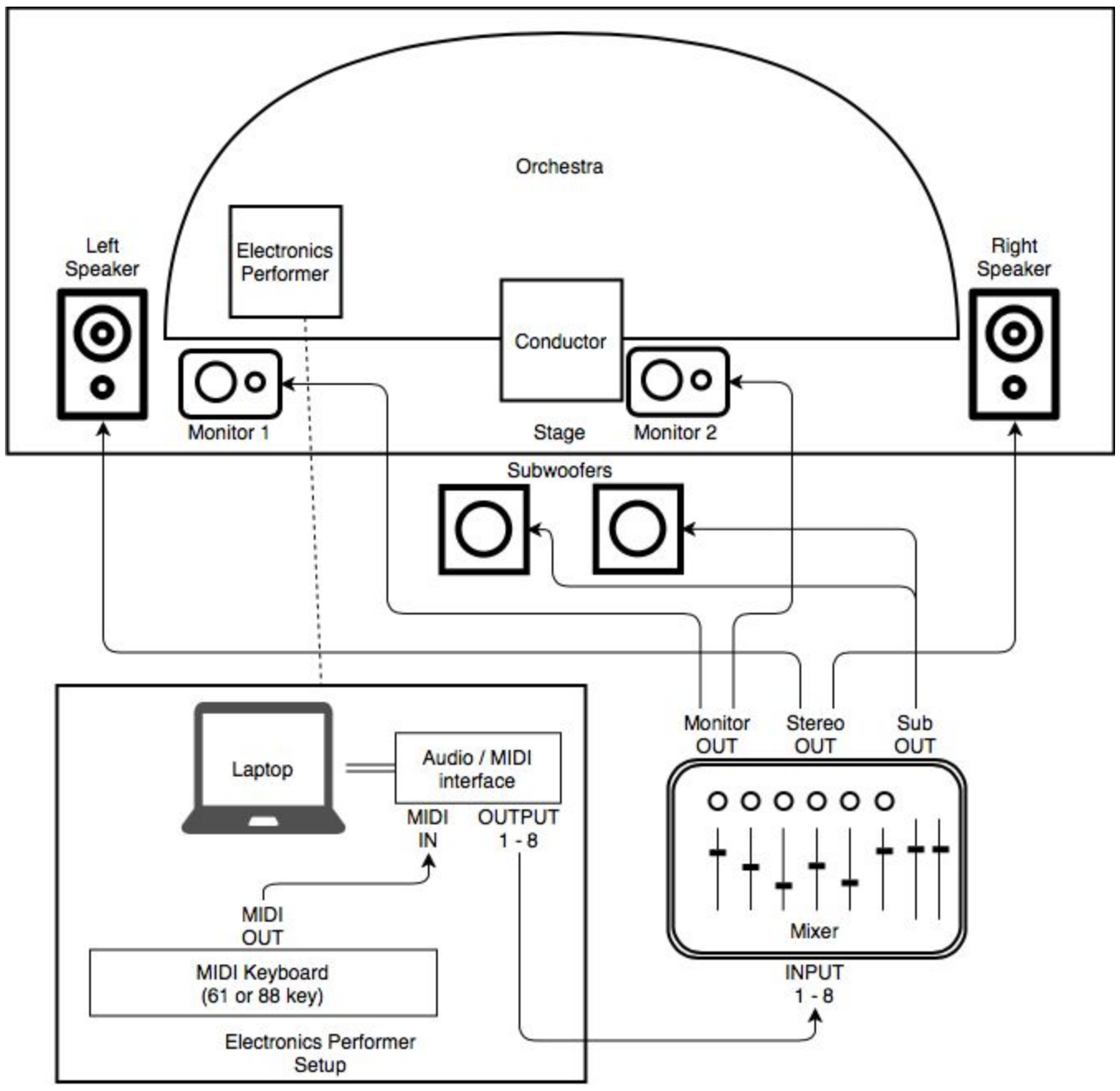
- Macbook or Windows laptop with the recommended system requirements for Max 8, or better
- Max 8
- Audio/MIDI interface with at least 8 analog outputs
- MIDI keyboard controller (61 or 88 keys)
  * middle C = MIDI note 60, or key-mapping of cues will be incorrect.
- PA System -- mixing console, 2 loudspeakers, 1 subwoofer (although 2 subwoofers are preferable), 2 stage monitors.
  * Additional stereo pairs of loudspeakers may be added to suit the needs of the performance venue.

The fixed media is divided into three stereo layers, for a total of 6 channels. These layers exist for the purpose of mixing during live performance, and should be mixed down to a single stereo mix in the hall. It is important for the mixing engineer to be familiar enough with the fixed media and the score to make informed decisions about balance in real time. The Max patch also provides a mono monitor mix of all fixed media. This may run through the mixing console for use in the stage monitors, or a separate monitor mix may be created at the mixing console. While it would be ideal to use the full concert technical setup for all rehearsals, the logistics of doing so may make this an impractical and unrealistic goal. If it is necessary to rehearse without the full concert setup, the monitor signal may be run through an audio interface, or directly from the laptop headphones output into a keyboard amp.

SIGNAL ROUTING FROM MAX TO THE AUDIO INTERFACE

Channel 1 -- Mono monitor mix
Channel 2 -- empty
Channel 3 -- Fixed Media: LAYER 1 LEFT
Channel 4 -- Fixed Media: LAYER 1 RIGHT
Channel 5 -- Fixed Media: LAYER 2 LEFT
Channel 6 -- Fixed Media: LAYER 2 RIGHT
Channel 7 -- Fixed Media: LAYER 3 LEFT
Channel 8 -- Fixed Media: LAYER 3 RIGHT

SUGGESTED TECHNICAL SETUP



PROGRAM NOTE

I am among the countless people who find inspiration in the sea. We stand in awe of its vastness, transfixed by its beauty, and fearful of its power. We are captivated by the mysteries hidden beneath its surface. The sea is at once capable of yielding ferocity and tranquility. We find spiritual awakening in communion with the ocean. We hold such deep reverence for our planet's great bodies of water, yet the sum total of human interaction with them has put the seas in peril.

This work is a contemplation of the seemingly paradoxical relationship between humanity and the oceans. It is both a lament for the sea and an alarm bell – a call to action. Overfishing, reckless offshore drilling accidents, toxic industrial runoff, excessive carbon emissions, overproduction and poor waste management of disposable plastics, these have been our contributions to the seas. We have polluted ocean waters and ravaged marine ecosystems. The natural, thriving state of the sea has become increasingly disfigured by our influence. Almost as if in retaliation, rising ocean temperatures increase the frequency and severity of devastating coastal flooding and catastrophic weather events. Thus, as we continue to threaten the sea, we threaten our own existence. This is unsustainable.

"Imperiled Sea" is scored for chamber orchestra with fixed media. The fixed media serves to expand the sonic landscape beyond that which it is possible to create with acoustic instruments alone. Rather than relying on a click track, "Imperiled Sea" uses custom-designed software built in Max/MSP to create a flexible realization of the fixed media in real time during performance. Each of the electronic sound events is individually triggered by a dedicated electronics performer. The fixed media was chiefly prepared using RTcmix, a musical programming language. Many of the sounds originated as recordings of water in various forms. Samples from this source material have been distorted through digital manipulation into abstractions of their former selves. Additional sonic events were generated by subjecting recordings of other physical sound sources to a series of complex computer processes involving temporal and frequency manipulation, convolution, and spectral delay, thereby creating "watery" textures artificially. During performance, the electronic and acoustic sounds merge to create an immersive, augmented sonic experience.

A collection of oceanic imagery informs the musical language of "Imperiled Sea." The movements, sounds, sights, and physical sensations of water are reflected in instrumental and electronic gestures. The piece begins with a tumultuous fanfare. Multiple layers of disjointed motivic material fit together, while swells and bursts of sound churn in the background. This creates a disorienting sensation, as if one were caught in the currents of surging waves. The next section is marked by a sense of urgency. Waves of quickly repeating pitches emerge from one another as if tides spilling across the shore. Numerous layers of sound undergo extreme dynamic changes, generating crossfades between various pitches and timbres. Discrete voices smear together, creating the impression of larger musical ideas bending dramatically between different notes and colors, alluding to the refraction that smears and bends light as it moves through a rippling watery surface. This material gradually intensifies, building to a climactic wave of violence. As the crushing force of this wave subsides, the music drifts aimlessly out to sea, sinking into the barren depths below.

The middle third of "Imperiled Sea" offers a subdued contrast to the more aggressive outer sections. Layers of endless arpeggiation in multiple rhythmic subdivisions combine to form a murky wash of harmony. Swirls of overlapping scalar fragments mix together, evoking bubbly, rippling gestures. Flowing thematic lines drift over the surface of these watery textures, while additional smearing techniques continue to blend various timbres together. There is a searching quality in the music. While it may hope to find peace, it ultimately discovers the desolation of a suffocating ocean.

- William Trachsel, March 2020

Score in C

for the Indiana University Chamber Orchestra

IMPERILED SEA

William Trachsel

7

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
Anvil hard mallet
Sus. Cym soft mallet
Pc. 2
Bass Drum
Pn.
Hp.
1st desk Vn. I others
1st desk Vn. II others
Va.
Vc.
DB.
Max.

14

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
Pc. 2
Pn.
Hp.
1st desk Vn. I others
1st desk Vn. II others
Va.
Vc.
DB.
Max.

soli
nasty
Anvil
to Chime
Chime
solo
Tam-tam
gliss.

21

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
Pc. 2
Pn.
Hp.
1st desk Vn. I
others
1st desk Vn. II
others
Va.
Vc.
DB.
Max.

Anvil
To Vib.
B.D.
To Sus. Cym.
gliss.
(unis.)

25

30 **Fixed Media Solo (16")**

Fl. 1

Picc. To Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2 open

Trb.

Btrb.

Pc. 1

Pc. 2

Pn.

Hp.

25 unis.

Vn. I

1st desk Vn. II

others

Va.

Vc.

DB.

Fixed Media Solo (16")

Cue 1

Max.

Deep bass hit at 14".
Cue bar 31 two seconds after bass hit,
before rumble fades completely.

31 ♩ = 92

Fl. 1
Picc.
Flute
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

3/4

Hn. 1 2
a2
(1/2 stopped)
gliss.
Tp. 1
harmon mute, stem in
Tp. 2
harmon mute, stem in
Trb.
Btrb.

Vib.
Vibraphone
hard cord mallets
Pc. 2
Sus. Cym.
bowed
small shell chimes
Pn.
Hp.
l.v.

3/4 ♩ = 92
pizz.
arco
Vn. I
Vn. II
unis.
Va.
Vc.
DB.

Max.
Cue 2
active watery, background texture
Cue 3
"bowed metallic" screech

38

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

Hn. 1 2
Tp. 1
Tp. 2
Trb.
Btrb.

Vib.
Pc. 2
bamboo chimes
Pn.
Hp.

* X indicates mallet dampening

38

Vn. I
Vn. II
Va.
Vc.
DB.

sul pont.
ord.
sul pont.
ord. off the string

Cue 4
Max.
shell wind chimes with spectral delay

46

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I
Vn. II
Va.
Vc.
DB.
Max.

a2
gliss.
sul tasto
sul pont.
ord.
unis.
pizz.
(wind chimes)
l.v.
Cue 5
splash with spectral delay

48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1

Tp. 2

Trb.

Btrb.

Vib.

Pc. 2

Pn.

Hp.

48

Vn. I

Vn. II

Va.

Vc.

DB.

Max.

echoing

1/2 closed

brassy

straight mute

ord.

div. ord.

full note value, echoing

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I
Vn. II
Va.
Vc.
DB.
Max.

echoing
large shell chimes
bamboo chimes
full note value, echoing
ord.
unis.
underwater "clang"
Cue 6
Cue 7

57

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

Hn. 1 2
Tp. 1
Tp. 2
Trb.
Btrb.

Vib.
Pc. 2

Pn.

Hp.

57

Vn. I
Vn. II
Va.
Vc.
DB.

Max.

Cue 8

granular/spectral atmosphere

pizz.

arco

61

62

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1

Tp. 2

Trb.

Btrb.

Vib.

Pc. 2

Sus. Cym. bowed

Pn.

Hp.

61

Vn. I

full note value, echoing

div.

sul tasto

Vn. II

(unis.)

div.

ord.

Va.

Vc.

DB.

pizz.

Cue 9

Cue 10

Cue 11

Max.

"submerged splash"

dripping bamboo

"bowed metallic" screech

66

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1
Hn. 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I div.
Vn. II div.
Va.
Vc.
DB.
Max.

gliss.
sul pont.
(ord.)
ord.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1
Hn. 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
log drum yarn mallet
Pc. 2
Pn.
Hp.
l.v.
72
Vn. I div.
ord.
Vn. II div.
ord.
Va.
Vc.
DB.
Cue 12
Max.
"submerged thunk"

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1
Hn. 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I div.
Vn. II div.
Va.
Vc.
DB.
Max.

76

80

81

Fl. 1

Fl. 2

Piccolo

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

(a2)

Hn. 1 2

Tp. 1

Tp. 2

Trb.

open

Btrb.

Vib.

Pc. 2

Pn.

Hp.

80

Vn. I div.

Vn. II div.

Va.

Vc.

arco

DB.

Cue 13

Max.

shimmer

85

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I div.
Vn. II div.
Va.
Vc.
DB.
Max.

open

gliss.

*dotted slur indicates that the preceding cue is "silenced" by the following cue

89

90 ♩= 100

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Bass Drum
Pn.
Hp.

89

♩= 100

Vn. I
Vn. II
Va.
Vc.
DB.
Max.

unis.

Cue 15
(metal)
deep impact
(thunk)
Cue 16
swell
Cue 17
metal chatter
Cue 18
swell
Cue 19
drips
Cue 20
descending swell
Cue 21
thunks

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I
Vn. II
Va.
Vc.
DB.
Max.

rit.

(B.D.)

(unis)

div.

Cue 22
Cue 23
Cue 24
Cue 25

swell
metal scrape / fast rising pings
big swell
Biggest Hit

103

104 ♩ = 72

Fl. 1 — pp

Picc. — pp

Ob. 1 — pp

Ob. 2 — pp

Cl. 1 — pp

Cl. 2 — pp

Bn. — pp

Cbn.

Hn. 1 2

Tp. 1 2

Trb.

Btrb.

Vib.

Pc. 2

Pn. — p cresc. poco a poco

Hp.

103

♩ = 72

Vn. I div. — mp dim. poco a poco — pp

Vn. II div. — mp dim. poco a poco — pp

Va. — mp dim. poco a poco — pp

Vc. — pp

DB.

Cue 26

Cue 26 automatically sustains. Performer may release key at any time.

Max. — p ambient "lowpass" surf

109

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

Hn. 1 2
Tp. 1 2
Trb.
Btrb.

Vib.
Pc. 2

Pn.

Hp.

109

Vn. I
Vn. II
Va.
Vc.
DB.

Max.

unis. con sord.
con sord.
legatto

115

Fl. 1

Picc.

To Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

Trb.

Btrb.

Vib.

Pc. 2

Pn.

Hp.

115

Vn. I div.

Vn. II div.

Va. div.

Vc.

DB.

Max.

119

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I
Vn. II div.
Va. div.
Vc.
DB.
Max.

Flute

unis. senza sord.
legato
legato (con sord.)
legato (con sord.)

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

Trb.

Btrb.

Vib.

Pc. 2

Pn.

Hp.

121

Vn. I

Vn. II

unis.

Va.

Vc.

DB.

Cue 27

silent cue. triggers slow fade of cue 26

Max.

124

poco rit.

125 ♩ = 66

Fl. 1

Fl. 2

To Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

Trb.

Btrb.

Vib.

Pc. 2

Pn.

Hp.

l.v.

124

poco rit.

♩ = 66

Vn. I

Vn. II

unis. senza sord.

Va.

legato

Vc.

legato

DB.

Max.

rit. ♩ = 42 | 130 | ♩ = 60

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I div.
Vn. II
Va.
Vc.
DB.
Max.

Piccolo
To Fl.
bamboo chimes
large shell chimes
l.v.
solo
(only insides)
gliss.
div.
drone (C)
Cue 28
Cue 29
Cue 30
Cue 31

137 ♩ = 42 **138** ♩ = 84

Fl. 1
savor each note
half breath, half pitch
Picc.
Ob. 1
Sneak into clarinet sound and "emerge."
Savor each note
Ob. 2
Cl. 1
Savor each note
Cl. 2
Bn.
Cbn.
Hn. 1 2
a2 blow air, no pitch
Tp. 1 2
Trb.
blow air, no pitch
Btrb.
blow air, no pitch
Crot.
Crotales bowed
To Vib.
Vibes bowed
bowed
struck
Pc. 2
small shell chimes
sparse
sparse
full
sparse
bamboo chimes
bamboo "sneaks" into texture
Pn.
Hp.
137 ♩ = 42 ♩ = 84
Vn. I
solo sul tasto
sul E
Vn. II
solo, senza sord. sul tasto
Va.
solo, sul tasto
Vc.
solo
DB.
Max.
Cue 32
cross-fade to "B"
Cue 33
cross-fade to full harmonic pad with ambient water samples

146

Fl. 1
breath
pitch
breath
mf
ord.
mf 6
mp

Picc.
Flute
mp
full tone
breath
mf
ord.
tr
p
mf 6

Ob. 1
mf
3
f
f
mf
f

Ob. 2
f
f
mf

Cl. 1
3
f
f
f

Cl. 2
sotto voce *echoing flute*
sotto voce *echoing flute*
mf
mp 5
pp
mp

Bn.
p
p

Cbn.

Hn. 1 2
(air)
mf

Tp. 1 2

Trb.
(air)
mf

Btrb.
(air)
mf

Vib.
struck
bowed
struck
3
mf
mp
mp

Pc. 2
(wind chimes)
full
sparse
l.v.
full
sparse
l.v.
mf
p
l.v.
mf
mp
p

Pn.
p
mp
mf
3
mp

Hp.
mf
mp
mf
mp

146

Vn. I (solo)
(solo)
p
p
mp

Vn. II (solo)
(solo)
p
sul pont.
mf

Va. (solo)
(solo)
mp

Vc. (solo)
(solo) sul tasto
mp
mp

DB.

Max.
cue 33 sustains until cue 34,
even while cues 31and 32 are repeated.
Cue 31 (again)
Cue 32 (again)
DO NOT RE-TRIGGER CUE 33

155

159

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

ord.

sotto voce

ord.

Bn.

Cbn.

1. ord.

Hn. 1

Tp. 1 2

Trb.

Btrb.

Vib.

l.v. sempre

Pc. 2

large shell chimes

full sparse

sparse full

large shells stay sparse

(still full)

l.v.

Pn.

Hp.

l.v.

l.v. sempre

155

(solo)
sul E

solo Vn. I

others

con sord.

(solo)

Vn. II

tutti con sord.

tutti con sord.
ord.

(solo) molto sul pont.

Va.

(solo)

Vc.

DB.

Cue 34 long cross-fade from cue 33 to a higher pad with water

Max.

163

rit.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

Hn. 1
Tp. 1
Trb.
Btrb.

cup mute 1.

Vib.
Pc. 2

sparse
l.v.
(wind chimes)

Pn.
Hp.

163

rit.

solo Vn. I
others
Vn. II
Va.
Vc.
DB.

(sul E)
(tr)
sul C
tutti legato

Max.

Cue 35 drone fades, water continues

171 ♩ = 72

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.

♩ = 72

tutti, div.
con sord.

stagger bow changes

div. (con sord.)

stagger bow changes

Vn. I
Vn. II
Va.
Vc.
DB.

legato

Max.

176

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

3/4 4/4

Hn. 1 2
Tp. 1 2
Trb.
Btrb.

Vib.
Pc. 2

Pn.
Hp.

176

Vn. I
Vn. II
Va. div.
Vc.
DB.

senza sord.
senza sord.

Max.

180

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

Trb.

Btrb.

Vib.

Pc. 2

Pn.

Hp.

Vn. I

unis. senza sord. legato

Vn. II

unis. senza sord. legato

Va.

unis. legato

Vc.

legato

DB.

Max.

Water gradually fades automatically. No action required.

183

Fl. 1

Fl. 2

To Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

Trb.

Btrb.

Vib.

Pc. 2

Pn.

Hp.

183

Vn. I

Vn. II

Va.

Vc.

DB.

Max.

187

188

Fl. 1

Fl. 2

Piccolo

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

get straight mute

open

metal straight mute

Trb.

Btrb.

To Chime

Vib.

Sus Cym. soft mallets

Pc. 2

Pn.

Hp.

l.v.

187

Vn. I

Vn. II

Va.

legato

Vc.

legato

DB.

Max.

192

♩ = 120 194

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
1st desk Vn. I
others
1st desk Vn. II
others
Va.
Vc.
DB.
Max.

brassy

Chime

Tam-tam

Bass Drum

gliss.

l.v.

div.

Cue 36

"submerged thunk"

(others)

(1st desk)

199

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
Anvil
hard mallet
Pc. 2
(Tam-tam)
Pn.
Hp.
l.v.
1st desk Vn. I
others
1st desk Vn. II
others
Va.
Vc.
DB.
Max.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
Pc. 2
Pn.
Hp.
1st desk Vn. I
others
1st desk Vn. II
others
Va.
Vc.
DB.
Max.

gliss.
Sus. Cym soft mallet
Anvil hard mallet
To Vib.
(B.D.)
To Sus. Cym.
to harmon
l.v.
Cue 37
bamboo grains and spectral delay

214

215 ♩= 92

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

a2

gliss.

Tp. 1

Tp. 2

harmon mute, stem in

Trb.

Btrb.

Vibraphone

Pc. 1

Sus Cym

bowed

bamboo chimes

Pc. 2

Pn.

Hp.

214

♩= 92

Vn. I

unis.

Vn. II

unis.

Va.

Vc.

unis.

DB.

Cue 38

"bowed metallic" screech

Max.

220

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1
Hn. 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I
Vn. II
Va.
Vc.
DB.
Max.

unis.
gliss.
harmon mute, stem in
half closed
straight mute
brassy
div.
pizz
large shell chimes
l.v.
log drum
yarn mallet
Cue 39
Cue 40
"submerged splash and shimmer"
"submerged thunk and spectral dripping"

224

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1
Hn. 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.

224

Vn. I
Vn. II
Va.
Vc.
DB.
Max.

echoing
unis.
pizz.
ord.
sul pont.
arco

229

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1

Tp. 2

Trb.

Btrb.

straight mute

Vib.

Pc. 2

Pn.

Hp.

229

Vn. I

Vn. II

Va.

Vc.

DB.

Max.

arco

ord.

div.

pizz.

echoing

Cue 41

bamboo w/ spectral delay

233

234

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1

Tp. 2

Trb.

Btrb.

Vib.

Tam-tam

Pc. 2

Pn.

Hp.

l.v.

233

Vn. I

unis.

div.

Vn. II

div.

unis.

Va.

arco

Vc.

DB.

Cue 42

Max.

metallic shimmer

238

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.

Hn. 1 2
Tp. 1
Tp. 2
Trb.
Btrb.

Vib.
Pc. 2

Pn.

Hp.

238

Vn. I
Vn. II
Va.
Vc.
DB.

Max.

a2
To Anvil
div.
unis.

242

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1
Tp. 2
Trb.
Btrb.
Vib.
Pc. 2
Pn.
Hp.
Vn. I div.
Vn. II div.
Va.
Vc.
DB.
Max.

Cue 43

"high shimmer"

247

𝅗𝅥 = 50, Follow Fixed Media

250 ♩ = 100

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn.

Cbn.

Hn. 1 2

Tp. 1 2

open

Trb.

Btrb.

Anvil

Vib.

Bass Drum

Pc. 2

Pn.

Hp.

247

𝅗𝅥 = 50, Follow Fixed Media

♩ = 100

Vn. I

(outsides)

unis.

ord. sul pont.

Vn. II

Va.

Vc.

DB.

Cue 44

Cue 45

Cue 46

Cue 47

Max.

swell

thunks

deep impact

(metal)

swell

metal chatter

(thunks)

253

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
(Anvil)
Pc. 2
(B.D.)
Pn.
Hp.

253

Vn. I
Vn. II
Va.
Vc.
DB.
Max.
unis.
div.
Cue 48
Cue 49
Cue 50
Cue 51
Cue 52
Cue 53
swell
drips
descending swell
thunks
swell and metal chatter

258

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn.
Cbn.
Hn. 1 2
Tp. 1 2
Trb.
Btrb.
Pc. 1
Pc. 2
Pn.
Hp.
Vn. I
Vn. II
Va.
Vc.
DB.
Max.

Cue 54
Cue 55
Cue 56
Cue 57

hit and rising pings
"submerged thunk"
swell
metal scrape /shimmer

263 ♩ = 66

266 **Restrained**

Cbn. *fff* *p*

Trb. *fff* *p*

Btrb. *fff* *p*

(Anvil)

Pc. 1 *ff*

(B.D.)

Pc. 2 *ff*

Pn. *fff*

263 ♩ = 66

Restrained

Vn. I sul tasto (4) (8)

Vn. II sul tasto (4) (8)

Va. sul tasto (4) (8)

Vc. *fff* *p* div. sul tasto (4) (8)

DB. *fff* *p* sul tasto (4) (8)

Cue 58 Cue 59

Max. *fff* Biggest Hit and decay *mp* pure, undulating pad, with watery textures (4) (8)

Fixed Media Fades
Hold until silent

274

Vn. I (12)

Vn. II (12)

Va. (12)

Vc. (12)

DB. (12)

Cue 60

Max. (12) silent cue triggers fade *fade out*