

the Drink of the Wise  
Act V

by

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A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Composition)  
in the University of Michigan  
2011

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To anyone who is listening

I would like thank all my professors for taking the time to guide me in my musical endeavors, my family for putting up with my artistic tendencies and my friends for their concerned looks when I explain what my imagination consists of.

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## Performance Notes

Each of the pieces contained herein may be performed as separate stand-alone pieces, or attacca as a continuous performance.

A separate video may be projected along with the continuous performance. In the case of a continuous video, the time markers labeled "Video Marker" on each piece should be followed.

Except for *Shape Shift*, these pieces may be performed without choir. However, in the case of a continuous performance with video, choir should be used.

About the conductors:

*Origins* requires 3 conductors as labeled on the score.

*Shape Shift* requires 2 conductors, one to conduct the Harps and Soprano and one to conduct the choir- the second conductor should participate as a member of the choir.

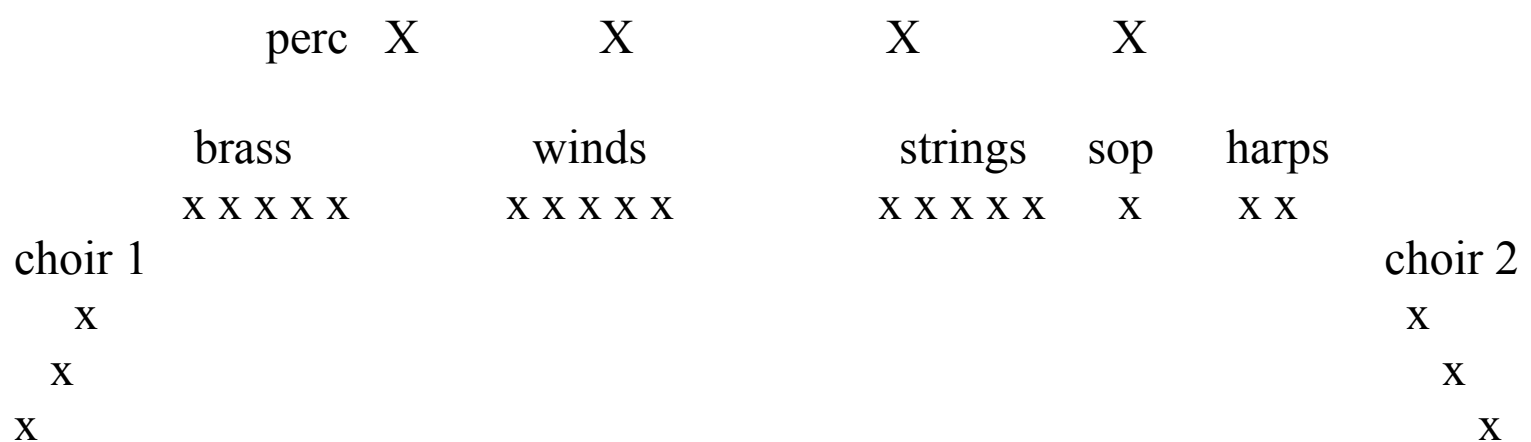
*Micro Chat* requires 2 conductors, one to conduct the ensemble and one to conduct the choir- in the case of a divisi choir in separate parts of the room, a third conductor will be required.

*Intelligentsia* requires no conductors.

*Fer Noir* should be organized the same way as Micro Chat.

In ALL cases, when not conducting, conductors may participate in the performance.

Stage setup:



(Entire ensemble should be set in a continuous curve from outer edge of choir 1 to outer edge of choir 2).

## Instrumentation

Score in C

3840X1080 video projected as one large single frame.

3 Conductors with stopwatches

2 Flutes

Oboe

Clarinet

Bassoon

French Horn

2 Trumpets

Trombone

Tuba

Percussion (4 players; percussion instruments not shared)

1. Misc. metal objects (ringing and non-ringing), Glockenspiel, Djembe, Low Tom.
2. Misc. metal objects (ringing and non-ringing), Timpani, Vibraphone, Djembe.
3. Misc. metal objects (ringing and non-ringing) Marimba, Woodblocks, Djembe, Snare, Low tom.
4. Misc. metal object (ringing and non-ringing) Xylophone, Djembe. Cowbell, Triangle.

2 Violins

Viola

Cello

Double Bass

2 Harps

Solo Soprano

20-voice choir

Electronics: pre-recorded

Duration: *ca.* 50 minutes

# #25 Origins (Ti)

|            |  |  |                                |  |
|------------|--|--|--------------------------------|--|
|            | 1'   | 2'   | 3'                             | 4'                                     |
| Percussion | ① Begin softly, frenzied. Like raining metal.<br><i>ppp- any unpitched metal</i> $\rightarrow n$ $\leftarrow$ $\rightarrow$ $\leftarrow$ $\rightarrow$ $\leftarrow$ $\rightarrow$                              |  |                                |  |
| Choir      | ② Text spoken/whispered randomly. Words may be repeated. <i>cresc poco a poco</i><br>"plasma age" "peace temples" "tales elapse" "melts aspect" "Castle gates"   |  |                                |  |
| Strings    | ③ Begin on high string between fingerboard and bridge.<br><i>pp cresc. poco a poco</i>   | <i>Sul pont.</i><br><i>Gliss. on same string</i> |                                |  |
| Winds      | ④ Each performer is cued each time they play. Lines should be brief and melodic at first, then grow in length and intensity as the second set of notes is added.   | Improve melodies using these notes<br>           |                                | Add to previous notes<br><i>cresc.</i> |
| Brass      | ⑤ Each Brass chord is cued and used only once, but may be repeated within each iteration. Chords should be cued as follows.<br>Long $n \leftarrow f \rightarrow n$ - or - $n \leftarrow f \rightarrow n$ Short |  | Choose any note from chord<br> |  |

|             |   |  |    |    |    |     |                          |                                 |
|-------------|---|--|----|----|----|-----|--------------------------|---------------------------------|
|             | 5'  | 6'                                       | 7' | 8' | 9' | 10' | 11'                      |                                 |
| Perc.       | <i>cresc. - - - - f cresc. - - - - fff</i><br>to djembe   |  |    |    |    |     |                          | ALL STOP ON CUE BY CONDUCTOR 3. |
| Chr.        | <i>improvise melodically f cresc - - - - fff</i><br>"palaces seep" "gems gleam" "map saga" "gala palms" "escalate esteem" "eaglets placate"   |  |    |    |    |     |                          |                                 |
| Str.        | replay gliss. randomly<br><i>f</i>  | Improve melodically using this scale<br> |    |    |    |     | Sustain A7<br><i>fff</i> |                                 |
| Wind.       | continue without conductor<br><i>f cresc - - - - fff</i>  |  |    |    |    |     |                          |                                 |
| Brass       |   | Improve melodically using this scale<br> |    |    |    |     | Sustain A7<br><i>fff</i> |                                 |
| Perf. notes | ① Conductor 1 cues cond 2 & 3 to synchronize watches, then cue perc to begin.<br>② Choir begins reciting text.<br>③ Cond. 2 cues strings to begin.<br>④ Cond. 3 cues winds to begin.<br>⑤ Cond. 1 cues Brass. |  |    |    |    |     |                          | ATTACCA                         |



# 26. Shape Shift (V) part 1

Video Marker- 11:00 (exact)

$\text{♩} = 50$

Harp 1  
Db C# Bb/ E F# G A

Harp 2  
D Cb B/ Eb F G# Ab

Soprano  
voices  
Choir

$\text{♩} = 50$   
*ff* *p* *ff* *p* *ff*

ga tso derg de s caft smo sess ri t

Whisper/Spoken: Great Goddess Mistress of Cats

Harp 1

Harp 2

Sop.  
Chr.

*f* *p* *ff* *f* *p* *ff* *p* *ff*

fol da le voy na ge fa sol dvu bas di

Lady of Love

Hp. 1

Hp. 2

Sop.

8

*f p f ff fff*

fal met fil de sut le ges re

Chr.

Beautiful Goddess

Fulfill my greatest needs

Hp. 1

11

*mp*

Hp. 2

*mp*

Sop.

11

*p f p*

m gu le noi ro soo

Chr.

O glorious one

Shape Shift

Hp. 1

Hp. 2

Sop.

Chr.

14

*p*

*mf*

*p*

*mf*

da ce met ni teh ga me ci ta ti

Teach me magic

Hp. 1

Hp. 2

Sop.

Chr.

17

*pp*

*pp*

*mp*

*p*

le me fu vim sway po di sep me do gri meh ca met

Give me a glimpse

Attacca

20

Hp. 1

Hp. 2

Sop.

Chr.

sa de le fi ny

ci meh

Teach me dreams

Enrich my life

*ppp*

*ppp*

*pp*

Attacca

Detailed description: This is a page of a musical score for the piece 'Shape Shift', page 5. It features four staves: two for harp (Hp. 1 and Hp. 2), one for soprano (Sop.), and one for chorus (Chr.). The score begins at measure 20. The harp parts include triplets and a *ppp* dynamic marking. The soprano part has lyrics in two lines: 'sa de le fi ny' and 'ci meh', with a *pp* dynamic marking. The chorus part has lyrics 'Teach me dreams' and 'Enrich my life' corresponding to the soprano's lyrics. The page concludes with an 'Attacca' instruction.

# 27. Micro Chat (Cr)

Video Marker- 12:50 (Approximate)

Wil Pertz

♩ = 85

Flute 1 *f* *f* *f* *f*

Flute 2 *f* *f*

Oboe *f*

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Choir **Conductor 2 keeps time with stopwatch.** **Sing "ahhh", softly, highest note. (very long breaths, stagger breathing)**  
GLOCK.

Percussion 1 *p*

Percussion 2 DJEMBE rim *p*

Percussion 3 MISC. METAL (non-ringing) *mp*

Percussion 4 WOODBLOCK, or similar (high) *mp*

Violin 1

Violin 2 *mf* *mf* *mf*

Viola

Cello

Double Bass

♩ = 85

Micro Chat

7

FL. 1  
FL. 2  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Tuba  
Chr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f*

**Sustain chosen pitch and crescendo poco a poco to marker.**

*mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra. It begins at measure 13. The woodwind section includes Flute 1 and 2, Oboe, Bass Clarinet, and Bassoon, all playing melodic lines with dynamic markings of *f*. The brass section, consisting of Horns, Trumpets 1 and 2, Trombone, and Tuba, is currently silent. The percussion section features four parts: Percussion 1 plays a complex rhythmic pattern with sixteenth notes and slurs; Percussion 2, 3, and 4 play rhythmic patterns with accents. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass, all playing sustained notes with a dynamic marking of *mf*. The score is written in a key signature of one sharp (F#) and a common time signature.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra and includes a vocal soloist. The score is divided into five systems, with the first system starting at measure 19. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Both flutes play melodic lines with dynamic markings of *f* (forte).
- Oboe (Ob.):** Plays a melodic line with dynamic markings of *f*.
- Bass Clarinet (B♭ Cl.):** Plays a melodic line with dynamic markings of *f*.
- Bassoon (Bsn.):** Remains silent throughout this section.
- Horn (Hn.):** Remains silent throughout this section.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Remain silent throughout this section.
- Trombone (Tbn.):** Remains silent throughout this section.
- Tuba:** Remains silent throughout this section.
- Chorus (Chr.):** A vocal soloist part is present, though it is mostly silent in this section.
- Percussion (Perc. 1-4):** Percussion 1 plays a complex rhythmic pattern. Percussion 2, 3, and 4 play rhythmic accompaniment with dynamic markings of *mf* (mezzo-forte).
- Violins (Vln. 1, Vln. 2):** Both violins play melodic lines with dynamic markings of *mf*.
- Viola (Vla.):** Remains silent throughout this section.
- Violoncello (Vc.):** Remains silent throughout this section.
- Double Bass (D.B.):** Remains silent throughout this section.



Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra and includes a choir. The score is divided into several systems of staves. The first system includes Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet 1 (B $\flat$  Tpt. 1), Trumpet 2 (B $\flat$  Tpt. 2), Trombone (Tbn.), and Tuba. The third system includes Choir (Chr.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The fourth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 25. The woodwinds and strings play melodic lines with various dynamics, including *f* (forte) and *mf* (mezzo-forte). The percussion parts provide a rhythmic accompaniment with various patterns and accents. The overall texture is complex and dynamic.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboe, Bass Clarinet, Bassoon), brass (Horn, Trumpets 1 & 2, Trombone, Tuba), and a Chroma (Chr.) instrument. The second system includes Percussion (Perc. 1-4), Violins (Vln. 1 & 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 31. The woodwind section features prominent melodic lines with dynamic markings of *f* (forte). The brass section is mostly silent, indicated by rests. The percussion section provides a rhythmic accompaniment with various patterns. The string section, including Violins 1 and 2, plays a melodic line with a dynamic marking of *mf* (mezzo-forte). The Viola, Violoncello, and Double Bass parts are also marked with rests.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra. The score is divided into three main systems. The first system includes woodwinds: Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes brass instruments: Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The third system includes strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 37. The woodwind parts feature melodic lines with dynamic markings of *f* (forte) and accents. The percussion section consists of four parts (Perc. 1-4) with complex rhythmic patterns, including sixteenth-note runs and accented eighth notes. The string parts (Vln. 1 and Vln. 2) play sustained notes with a dynamic marking of *mf* (mezzo-forte). The brass and tuba parts are mostly silent, indicated by rests.

Micro Chat

This page of the musical score, titled "Micro Chat", contains measures 43 through 48. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2):** Flute 1 plays a melodic line starting in measure 43 with a forte (*f*) dynamic. Flute 2 enters in measure 44 with a forte (*f*) dynamic.
- Woodwinds:** Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), and Bassoon (Bsn.) have rests in measures 43 and 44. In measure 45, the Oboe and Bass Clarinet play a melodic line with a forte (*f*) dynamic. The Bassoon has a rest.
- Brass:** Horn (Hn.), Trumpets 1 and 2 (B $\flat$  Tpt. 1, B $\flat$  Tpt. 2), Trombone (Tbn.), and Tuba all have rests throughout the entire page.
- Percussion:** Four percussion parts (Perc. 1-4) are present. Perc. 1 has a complex rhythmic pattern. Perc. 2, 3, and 4 play rhythmic patterns with accents.
- Strings:** Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a melodic line starting in measure 43 with a mezzo-forte (*mf*) dynamic. Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) have rests throughout the page.

Micro Chat

This musical score is for the piece "Micro Chat" and is page 14. It features a variety of instruments including woodwinds (Flutes 1 & 2, Oboe, Bass Clarinet, Bassoon), brass (Horn, Trumpets 1 & 2, Trombone, Tuba), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and percussion (Percussion 1-4). The score is in 4/4 time and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A specific instruction for the Chroma (Chr.) part reads: **\*Marker (1 minute). Begin very slow gliss downward to next marker.** The woodwind and string parts feature melodic lines with phrasing slurs and accents, while the percussion parts provide rhythmic accompaniment with various patterns and accents.

This page of the musical score, titled "Micro Chat", contains measures 55 through 60. The instrumentation includes woodwinds (Flutes 1 & 2, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpets 1 & 2, Trombone, and Tuba), Percussion (four parts), and strings (Violins 1 & 2, Viola, Violoncello, and Double Bass). The woodwind parts feature melodic lines with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The percussion parts consist of rhythmic patterns, with Percussion 1 playing a complex melodic line. The string parts are mostly silent, with Violins 1 and 2 playing sustained notes at *mf*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra. The score is divided into two systems, with the first system starting at measure 61. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Ob., B♭ Cl., Bsn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Chr., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. 1, Vln. 2, Vla., Vc., and D.B. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings of *f* (forte) and accents. The brass section (Horn, Trumpets, Trombone, Tuba) is currently silent. The percussion section includes a complex rhythmic pattern for Perc. 1 and rhythmic accompaniment for Perc. 2, 3, and 4. The string section (Violins, Viola, Violoncello, Double Bass) provides harmonic support, with Violins 1 and 2 playing sustained notes with a dynamic marking of *mf* (mezzo-forte). The score is written in a standard musical notation style with various clefs, time signatures, and dynamic markings.

Micro Chat

This musical score page, titled "Micro Chat" and numbered 17, contains the following parts and measures:

- Flutes (Fl. 1, Fl. 2):** Measures 67-72. Fl. 1 plays a melodic line with accents and dynamics of *f*. Fl. 2 plays a similar line with dynamics of *f*.
- Oboe (Ob.):** Measures 67-72. Plays a melodic line with dynamics of *f*.
- Bass Clarinet (B♭ Cl.):** Measures 67-72. Plays a melodic line with dynamics of *f*.
- Bassoon (Bsn.):** Measures 67-72. Rests.
- Horn (Hn.):** Measures 67-72. Rests.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Measures 67-72. Rests.
- Tuba (Tbn.):** Measures 67-72. Rests.
- Chorus (Chr.):** Measures 67-72. Rests.
- Percussion (Perc. 1-4):** Measures 67-72. Perc. 1 has a complex rhythmic pattern. Perc. 2, 3, and 4 have simpler rhythmic patterns.
- Violins (Vln. 1, Vln. 2):** Measures 67-72. Vln. 1 plays a melodic line with dynamics of *mf*. Vln. 2 plays a similar line with dynamics of *mf*.
- Viola (Vla.):** Measures 67-72. Rests.
- Violoncello (Vc.):** Measures 67-72. Rests.
- Double Bass (D.B.):** Measures 67-72. Rests.



Micro Chat

This musical score, titled "Micro Chat", is arranged for a large ensemble. The score is divided into several systems of staves. The first system includes woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes brass instruments: Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The third system includes a Choir (Chr.) and four Percussion parts (Perc. 1-4). The fourth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 73. The woodwinds and strings play melodic lines with various dynamics, including *f* (forte) and *mf* (mezzo-forte). The percussion parts feature complex rhythmic patterns, with Perc. 1 playing a melodic line and Perc. 2, 3, and 4 playing rhythmic accompaniment. A "VIBRAPHONE" section is marked in Perc. 2 starting at measure 78, with a dynamic of *ppp* (pianissimo). The overall texture is dense and rhythmic.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra and includes a choir. The score is divided into two systems, with the first system starting at measure 79. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Ob., B♭ Cl., Bsn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Chr., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. 1, Vln. 2, Vla., Vc., and D.B. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings of *f* (forte) and accents. The brass section (Horn, Trumpets, Trombone, Tuba) is mostly silent in this section. The percussion section includes four parts: Perc. 1 and Perc. 2 play complex rhythmic patterns, Perc. 3 is silent, and Perc. 4 plays a simple rhythmic pattern. The string section (Violins, Viola, Violoncello, Double Bass) provides harmonic support, with dynamic markings of *mf* (mezzo-forte) and *f*. The choir part (Chr.) is present but contains no notation in this section.

Micro Chat

A

Musical score for 'Micro Chat' page 20, measures 85-90. The score includes parts for woodwinds, brass, strings, and percussion. A section labeled 'A' begins at measure 85. The woodwinds (Flutes 1 & 2, Oboe, Bass Clarinet, Bassoon) play a melodic line starting at measure 85, marked with a forte (*f*) dynamic. The brass section (Horn, Trumpets 1 & 2, Trombone, Tuba) is silent. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a melodic line starting at measure 85, marked with a forte (*f*) dynamic. The percussion section includes four parts: Perc. 1 (snare drum) plays a rhythmic pattern marked *ppp*; Perc. 2 (snare drum) plays a rhythmic pattern; Perc. 3 (miscellaneous metal) plays a rhythmic pattern marked *mf*; Perc. 4 (cowbell) plays a rhythmic pattern marked *mf*. The score ends at measure 90.

85

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

MISC. METAL (ringing)

COWBELL

TRIANGLE, or similar

85

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

A

Micro Chat

This musical score, titled "Micro Chat", is for page 21 and begins at measure 91. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a melodic line with accents and dynamics of *f*. Fl. 2 has a more rhythmic part with accents and dynamics of *f*.
- Woodwinds:** Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The Oboe has a melodic line with accents and dynamics of *f*. The Bass Clarinet has a melodic line with accents and dynamics of *f*.
- Brass:** Horn (Hn.), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombone (Tbn.), and Tuba. These parts are mostly silent in this section.
- Percussion:** Four percussion parts (Perc. 1-4). Perc. 2 has a complex rhythmic pattern with many sixteenth notes. Perc. 3 and 4 have simpler rhythmic patterns.
- Strings:** Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Vln. 1 and Vla. have melodic lines with accents and dynamics of *f*. Vln. 2 has a melodic line with accents and dynamics of *f*. Vc. and D.B. are silent.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics are consistently marked as *f* (forte) for the active parts.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra. The score is divided into two systems, with the first system starting at measure 97. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Ob., B♭ Cl., Bsn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Chr., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. 1, Vln. 2, Vla., Vc., and D.B. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings of *f* and accents. The brass section (Horn, Trumpets, Trombone, Tuba) is mostly silent, indicated by rests. The percussion section (Percussion 1-4) provides rhythmic accompaniment with various patterns. The string section (Violins, Viola, Violoncello, Double Bass) plays sustained, melodic lines, also marked with *f* dynamics. The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols such as slurs, accents, and dynamic markings.

Micro Chat

103

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

103

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

This musical score page, titled "Micro Chat" and numbered 24, contains two systems of staves. The first system (measures 109-114) includes:

- Fl. 1 & 2:** Flute parts with dynamics *f* and accents.
- Ob.:** Oboe part with dynamics *f* and accents.
- B♭ Cl.:** Clarinet in B♭ part with dynamics *f* and accents.
- Bsn.:** Bassoon part with dynamics *f* and *p*.
- Hn.:** Horn part (rested).
- B♭ Tpt. 1 & 2:** Trumpets in B♭ (rested).
- Tbn. & Tuba:** Trombone and Tuba (rested).
- Chr.:** Chromatic instrument (rested).
- Perc. 1-4:** Four percussion parts with complex rhythmic patterns.

The second system (measures 109-114) includes:

- Vln. 1 & 2:** Violin parts with dynamics *f* and accents.
- Vla.:** Viola part with dynamics *f* and accents.
- Vc. & D.B.:** Violoncello and Double Bass (rested).

Micro Chat

115

FL. 1  
FL. 2  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Tuba  
Chr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
115  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.



Micro Chat

121

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

121

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

Musical score for "Micro Chat" starting at measure 127. The score includes parts for Flutes 1 and 2, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpets 1 and 2, Trombone, Tuba, Chromola, Percussion 1-4, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (*f*, *fp*), articulation (>), and performance instructions like "con sord." and "8va-". The percussion section includes complex rhythmic patterns.

Micro Chat

133

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

133

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

139

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

139

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

145

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

145

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

151

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

151

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

157

FL. 1  
FL. 2  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Tuba  
Chr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
157  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.





**B**

169

Fl. 1 *f* *ff* *ff* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *f* *ff* *f*

Hn. *f* senza sord. *ff* *ff*

B♭ Tpt. 1 *sfz* *ff*

B♭ Tpt. 2 *ff*

Tbn. *fp* *fp* *sfz* *f*

Tuba *fp* *fp* *sfz* *f*

Chr. *\*Marker (4 minutes) End Vocal/Gliss unevenly.*

Perc. 1 *GLOCK.* *mf*

Perc. 2

Perc. 3 *LOW TOM OR SIMILAR* *ff* *mf*

Perc. 4 *WOODBLOCK* *mp*

**B**

169

Vln. 1 *f* *f* *ff* *p*

Vln. 2 *f* *f* *ff* *p*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

D.B. *f* *f* *ff* *ff*

Micro Chat

175

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

175

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Micro Chat

This musical score page, numbered 36, is titled "Micro Chat". It features a variety of instruments and parts:

- Woodwinds:** Flute 1 (Fl. 1) and Flute 2 (Fl. 2) in treble clef; Oboe (Ob.) in treble clef; Bass Clarinet (B♭ Cl.) in treble clef; Bassoon (Bsn.) in bass clef; Horn (Hn.) in treble clef; B♭ Trumpet 1 (B♭ Tpt. 1) and B♭ Trumpet 2 (B♭ Tpt. 2) in treble clef; Trombone (Tbn.) and Tuba in bass clef.
- Percussion:** Percussion 1 (Perc. 1) in treble clef; Percussion 2 (Perc. 2) in treble clef; Percussion 3 (Perc. 3) in a non-staff clef; Percussion 4 (Perc. 4) in a non-staff clef.
- Strings:** Violin 1 (Vln. 1) and Violin 2 (Vln. 2) in treble clef; Viola (Vla.) in alto clef; Violoncello (Vc.) in bass clef; Double Bass (D.B.) in bass clef.

The score begins at measure 181. The woodwinds and brass sections play a melodic line with various articulations and dynamics. The percussion section includes a rhythmic pattern on Perc. 4 and melodic lines on Perc. 1 and Perc. 3. The string section provides harmonic support with rhythmic patterns and melodic lines. The score is written in a key signature of one flat and a common time signature.

187

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*p*

Micro Chat

193

FL. 1 *f*

FL. 2 *f*

Ob. *f*

B♭ Cl. *sfz sfz sfz f f*

Bsn. *sfz sfz sfz f*

Hn. *sfz sfz sfz*

B♭ Tpt. 1 *sfz sfz sfz mf*

B♭ Tpt. 2 *sfz sfz mf*

Tbn. *sfz sfz sfz mf f*

Tuba *sfz sfz sfz f*

Chr.

Perc. 1

Perc. 2 **TIMPANI** *sfz sfz sfz f*

Perc. 3

Perc. 4

193

Vln. 1 *sfz sfz f*

Vln. 2 *sfz sfz f*

Vla. *f p*

Vc. *sfz sfz p*

D.B. *sfz sfz p*

Micro Chat

This musical score, titled "Micro Chat", is for measures 199-204. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Flutes 1 and 2, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpets 1 and 2, Trombone, Tuba, and Chroma. The second system includes Violins 1 and 2, Viola, Violoncello, Double Bass, and four Percussion parts. The music is characterized by dynamic markings such as *f* (forte) and *p* (piano), and includes various musical notations like slurs, accents, and articulation marks. The percussion parts feature rhythmic patterns, with Perc. 4 playing a consistent eighth-note accompaniment.



Micro Chat

C

211

Fl. 1 *f* *p* *Glissando* *ff*

Fl. 2 *f* *p* *Glissando* *ff*

Ob. *f* *p* *Glissando* *ff*

B♭ Cl. *f* *p* *Glissando* *ff* *ppp*

Bsn. *p* *Glissando* *ff*

Hn. *p* *Glissando* *ff*

B♭ Tpt. 1 *f* *p* *Glissando* *ff*

B♭ Tpt. 2 *f* *p* *Glissando* *ff*

Tbn. *p* *Glissando* *ff*

Tuba *p* *Glissando* *ff*

Chr. *\*Marker ( 5 minutes) Begin whispering text, repeating randomly until next marker.*

Perc. 1 *GLOCK.* *ff*

Perc. 2

Perc. 3 *ff*

Perc. 4

211

Vln. 1 *p* *Glissando* *ff*

Vln. 2 *p* *Glissando* *ff*

Vla. *p*

Vc. *ppp*

D.B. *ff* *ppp*

C



Micro Chat

217

Fl. 1 *pp*

Fl. 2 *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. *ppp*

Tuba

Chr.

Perc. 1

Perc. 2 **VIBRAPHONE** *p*

Perc. 3 **METAL** *mp*

Perc. 4 *mp*

217

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *p*

Vc. *p*

D.B. *p*

Micro Chat

223

FL. 1  
FL. 2  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Tuba  
Chr.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
223  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

*p*  
*pp*  
*mp*  
*pp*  
*pp*  
*mf*  
*p*  
*mp*  
*ppp*  
*f*  
*ppp*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Micro Chat

229

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

229

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

This musical score page, numbered 44, is titled "Micro Chat" and covers measures 229 to 234. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute 1 and 2, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet 1 and 2, Trombone, and Tuba. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The percussion section consists of four parts. The score begins at measure 229. Flute 1 has a melodic line with a sharp sign. Flute 2 and Oboe have sustained notes. Clarinet in B-flat and Bassoon have melodic lines. Trombone and Double Bass have bass lines. The strings play sustained notes, with the Violin 1 part marked *mf*. The percussion parts are mostly silent, with some activity in Percussion 2.

Micro Chat

235

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

235

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*ppp*

*mf*

*ppp*

*f*

*ppp*

*f*

*p*

*p*

*ppp*

*mf*

*ppp*

*ppp*

*mf*

*ppp*

Micro Chat

241

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

241

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*ppp*

*p*

*ppp*

*ppp*

*ppp*

Micro Chat

247

Fl. 1 *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. *mp* *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. *mp* *mf*

Tuba *mp* *mf*

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

247

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Micro Chat

253 **D**

FL. 1 *p*

FL. 2

Ob.

B♭ Cl.

Bsn. *f* *p* *ppp*

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. *f* *p* *ppp*

Tuba *f* *p*

Chr. **\*Marker (6 minutes) End whispered text unevenly.**

Perc. 1 **GLOCK.** *pp*

Perc. 2 **TIMPANI** *p*

Perc. 3

Perc. 4 **XYLOPHONE** *pp*

253 **D**

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

259

Fl. 1 *f* *f* *p*

Fl. 2 *p* *f* *f* *p*

Ob. *f* *p*

B♭ Cl. *p* *f* *f* *p*

Bsn.

Hn.

B♭ Tpt. 1 *con sord.* *p* *ppp*

B♭ Tpt. 2 *con sord.* *p* *ppp*

Tbn.

Tuba

Chr.

Perc. 1 *mp* *mp* *f*

Perc. 2

Perc. 3 MARIMBA *p*

Perc. 4 *f*

259

Vln. 1 *mf* *ppp*

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf*

D.B. *mf*



Micro Chat

265

FL. 1

FL. 2

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*ppp*

*p*

*mp*

Micro Chat

271

Fl. 1 *f* *p* *f*

Fl. 2 *f* *p*

Ob. *mf*

B♭ Cl. *p*

Bsn. *mp*

Hn. *p* *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Tbn. *mp* *mf* *ppp*

Tuba *mp*

Chr.

Perc. 1 *f* *p*

Perc. 2

Perc. 3

Perc. 4 *mp* *f*

271

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp*

D.B. *p* *mp*

Micro Chat

277

FL. 1 *f* *p* *f* *p*

FL. 2 *f* *p* *f*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. *f* *p*

Hn. *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Tbn. *p* *mf* *p*

Tuba *p* *f*

Chr.

Perc. 1 *f* *mp*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *p*

277

Vln. 1

Vln. 2

Vla.

Vc. *f* *p*

D.B. *mp*

TIMPANI

Micro Chat

This musical score page, titled "Micro Chat" and numbered 53, covers measures 283 through 288. The score is arranged in a standard orchestral layout with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Both parts feature melodic lines starting in measure 283, with dynamic markings of *mf* and *p* across the measures.
- Oboe:** Ob. plays a melodic line starting in measure 284, marked *p* and *f*.
- Clarinets:** B♭ Cl. and Bsn. Both parts have melodic lines starting in measure 284, with dynamic markings of *p*, *f*, and *mf*.
- Horn:** Hn. plays a melodic line starting in measure 284, marked *f* and *p*.
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2. Tpt. 1 has melodic lines starting in measure 284, marked *f* and *p*. Tpt. 2 has melodic lines starting in measure 284, marked *f* and *p*, with a final *p* marking in measure 288.
- Tuba:** Tbn. and Tuba. Tbn. has a melodic line starting in measure 284, marked *f* and *p*. Tuba has a melodic line starting in measure 284, marked *p* and *f*.
- Chorus:** Chr. part is present but contains no notation.
- Drumset:** Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Perc. 1 and Perc. 4 have rhythmic patterns starting in measure 284, marked *f*. Perc. 2 has rhythmic patterns starting in measure 284, marked *f* and *p*.
- String Section:** Vln. 1, Vln. 2, Vla., Vc., and D.B. Vln. 1 and Vln. 2 have melodic lines starting in measure 283, marked *f*. Vla. has a melodic line starting in measure 284, marked *f*. Vc. has a melodic line starting in measure 284, marked *f* and *p*, with a final *mf* marking in measure 288. D.B. has a melodic line starting in measure 284, marked *f* and *p*, with a final *p* marking in measure 288.

Micro Chat

The musical score for 'Micro Chat' is arranged for a full orchestra. The page number 54 is at the top left. The title 'Micro Chat' is centered at the top. The score begins at measure 289, indicated by a '289' in the top left of the Flute 1 staff. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., B♭ Cl., Bsn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Chr., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. 1, Vln. 2, Vla., Vc., and D.B. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The Percussion section includes a Marimba part starting in measure 289. The strings play a sustained harmonic accompaniment. The woodwinds and brass have melodic lines with dynamic markings. The score ends with a double bar line at the end of the page.

295

Fl. 1 *f* *ppp* *f*

Fl. 2 *f* *ppp* *f*

Ob. *ppp* *f*

B♭ Cl. *ppp* *f* *p*

Bsn. *ppp* *f*

Hn. *ppp* *f*

B♭ Tpt. 1 *ppp* *f* *ppp*

B♭ Tpt. 2 *ppp* *f* *ppp*

Tbn. *ppp* *f* *ppp*

Tuba *ppp* *f* *ppp*

Chr.

Perc. 1

Perc. 2 **VIBRAPHONE**  
cresc. poco a poco

Perc. 3 *pp*

Perc. 4

295

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc. *ppp* *f*

D.B. *ppp* *f*

**E**

Micro Chat

This musical score, titled "Micro Chat", is for page 56 and features a variety of instruments. The woodwind section includes Flute 1 and 2, Oboe, Clarinet in B-flat, Bassoon, Horn, and Trumpets 1 and 2. The brass section includes Trombone and Tuba. The string section consists of Violin 1 and 2, Viola, Violoncello, and Double Bass. The percussion section has four parts. The score is marked with dynamic levels such as *p* (piano), *f* (forte), and *mp* (mezzo-piano). A rehearsal mark "301" is placed at the beginning of the first staff. The music is written in a common time signature and features a mix of melodic lines and rhythmic patterns.

307

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

307

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p* *f* *p* *f* *p* *f* *ppp*

LOW TOM



Micro Chat

313

FL. 1 *f* *p* *p*

FL. 2 *p* *f* *p*

Ob. *p* *f* *p* *p*

B♭ Cl. *p* *f* *p* *p*

Bsn. *p* *ff*

Hn. *f* *p* *p*

B♭ Tpt. 1 *p* *p* *ff*

B♭ Tpt. 2 *p* *p*

Tbn. *ppp* *f* *p*

Tuba *ff* *p*

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

313

Vln. 1

Vln. 2

Vla.

Vc. *p* *ff*

D.B. *f* *p* *p*

319

Fl. 1 *ff* *p* *ff*

Fl. 2 *p* *ff*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

Bsn. *p* *ff*

Hn. *ff* *p* *ff*

B♭ Tpt. 1 *p* *ff*

B♭ Tpt. 2 *ff* *p* *ff*

Tbn. *p* *ff* *p*

Tuba *ff* *p*

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

319

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *p* *ff*

D.B. *ff* *p* *ff*

Micro Chat

This musical score, titled "Micro Chat", is for a full orchestra and includes a choir. The score is divided into two systems, with the first system starting at measure 325. The instruments are arranged as follows:

- Woodwinds:** Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba.
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).
- Choir:** Choir (Chr.).

The score features dynamic markings such as *p* (piano), *ff* (fortissimo), and *p* (piano) throughout. The woodwinds and brass sections play sustained notes with various dynamics. The strings play a melodic line with sustained notes. Percussion 2 has a rhythmic pattern. The choir part is mostly silent. The score is written in a key with one sharp (F#) and a 3/4 time signature.

331

Fl. 1 *p* *ff*

Fl. 2 *ff* *p*

Ob. *ff* *p* *ff*

B♭ Cl. *ff* *p* *ff*

Bsn. *p* *ff*

Hn. *ff* *p*

B♭ Tpt. 1 *ff* *p*

B♭ Tpt. 2 *p* *ff*

Tbn. *ff*

Tuba *ff*

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

331

Vln. 1

Vln. 2

Vla.

Vc. *p* *ff*

D.B. *ff* *p*

This musical score, titled "Micro Chat", is for a full orchestra and includes parts for woodwinds, brass, percussion, and strings. The score is divided into two systems, with the first system starting at measure 337. The woodwind section includes Flutes 1 and 2, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, and Tuba. The brass section includes Horn, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, and Tuba. The percussion section includes four parts: Perc. 1 (Woodblock), Perc. 2, Perc. 3 (Snare), and Perc. 4 (Misc. Metal). The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features a variety of dynamics, including *sfz*, *p*, *ff*, *f*, and *p*. The percussion parts include specific instructions for "WOODBLOCK", "SNARE", and "MISC. METAL". The string parts are marked with *sfz* and *p*. The score is written in a key signature of one flat and a 4/4 time signature.

**F**

343

This section of the score covers measures 343 to 347. It features staves for Flutes 1 and 2, Oboe, Bass Clarinet, Bassoon, Horns, Trumpets 1 and 2, Trombone, Tuba, Chroma, and four Percussion parts. The woodwinds and brass parts generally play sustained notes with a *ff* (fortissimo) dynamic. The percussion parts include complex rhythmic patterns with various dynamic markings such as *sfz*, *sfz p*, *p*, and *sfz sfz*. A **TIMPANI** section is indicated in the Percussion 1 part. A second **F** dynamic marking appears at the start of measure 347.

**F**

343

This section of the score covers measures 343 to 347. It features staves for Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play sustained notes with a *f* (forte) dynamic. The Double Bass part plays a lower line with a *ff* dynamic. A second **F** dynamic marking appears at the start of measure 347.

Micro Chat

349

FL. 1 *p* *ff* *sfz*

FL. 2 *p* *ff* *sfz*

Ob. *p* *ff* *sfz* *fp*

B♭ Cl. *p* *ff* *sfz* *fp*

Bsn. *p* *ff* *sfz* *fp* *fp*

Hn. *p* *ff* *sfz* *fp* *fp*

B♭ Tpt. 1 *ff sfz* *sfz* *fp*

B♭ Tpt. 2 *ff sfz* *sfz* *fp*

Tbn. *fp* *ff sfz* *sfz* *fp*

Tuba *fp* *ff sfz* *sfz* *fp*

Chr.

Perc. 1 *sfz sfz sfz sfz p* *sfz sfz p* *sfz sfz sfz sfz* *sfz sfz sfz sfz p* *sfz sfz p*

Perc. 2 *sfz*

Perc. 3 *sfz sfz sfz sfz p* *sfz sfz p* *sfz sfz sfz sfz* *sfz sfz sfz sfz p* *sfz sfz p*

Perc. 4 *sfz sfz sfz sfz p* *sfz sfz p* *sfz sfz sfz sfz* *sfz sfz sfz sfz p* *sfz sfz p*

349

Vln. 1

Vln. 2

Vla.

Vc. *p* *ff* *sfz* *fp* *fp*

D.B. *p* *ff* *sfz* *fp* *fp*

Micro Chat

355

This musical score page, titled "Micro Chat", contains measures 355 through 360. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The woodwind section includes two Flutes (FL. 1 and FL. 2), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba. The percussion section consists of four parts (Perc. 1, 2, 3, 4), with Perc. 1 and 3 featuring complex rhythmic patterns. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with various dynamics such as *ff* (fortissimo), *p* (piano), *fp* (fortissimo piano), and *sfz* (sforzando). The music features melodic lines with slurs and accents, as well as rhythmic patterns with accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

FL. 1

FL. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

355

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



G

Fl. 1 *p* *pp* *ff* *pp*

Fl. 2 *p* *pp* *ff* *pp*

Ob. *p* *pp* *ff*

B♭ Cl. *p* *pp* *ff*

Bsn. *p* *pp* *ff* *pp* *pp* <

Hn. *p* *pp* *ff* *pp* *pp*

B♭ Tpt. 1 *ff* *ppp* *pp* *ff*

B♭ Tpt. 2 *ff* *ppp* *pp*

Tbn. *ff* *ppp* *pp* *ff*

Tuba *ff* *ppp* *pp* *ff*

Chr. *\*Marker (8.5 minutes) Sing "Ahhh" beginning with lowest note in your range, Very slowly gliss up to highest note.*

Perc. 1 *ff*

Perc. 2 *VIBRAPHONE* *p* *ff* *p*

Perc. 3 *ff* *p* *mf*

Perc. 4 *ff* *p* *mf*

Vln. 1 *ff* *p* *p* *8va* *loco* *mf*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *p* *pp* *ff* *pp* *pp*

D.B. *p* *pp* *ff* *pp* *pp*

Micro Chat

This page of the musical score, titled "Micro Chat", contains measures 367 through 371. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 plays a melodic line starting at measure 367 with a fortissimo (*ff*) dynamic. Fl. 2 plays a similar line, also marked *ff*. Both flutes have a sforzando (*sfz*) accent in measure 371.
- Woodwinds:** Oboe (*pp*), Bass Clarinet (*pp*), Bassoon (*ff*), and Horn (*ff*) all play sustained notes. The Bass Clarinet and Bassoon have *fp* (fortissimo-piano) accents in measure 370.
- Brass:** Trumpets 1 and 2, Trombone, and Tuba all play sustained notes. Trumpets 1 and 2 have *fp* accents in measure 370. Trombone and Tuba have *sfz* accents in measure 371.
- Percussion:** Percussion 1 is silent. Percussion 2 plays a complex rhythmic pattern with *ff p* dynamics. Percussion 3 and 4 play steady eighth-note patterns with dynamics ranging from *p* to *f*.
- Strings:** Violin 1 (*p*), Violin 2 (*p*), Viola (*mf*), Violoncello (*ff*), and Double Bass (*ff*) all play sustained notes. Violin 2 has an *8va* (octave) marking and a *loco* marking in measure 370.

Micro Chat

This musical score, titled "Micro Chat", is arranged for a full orchestra and includes a variety of instruments. The score is divided into two systems, with the first system starting at measure 373. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Ob., B♭ Cl., Bsn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Chr., Perc. 1-4, Vln. 1, Vln. 2, Vla., Vc., and D.B. The woodwind and brass sections feature melodic lines with dynamic markings such as *ff*, *p*, and *sfz*. The percussion section includes a "LOW TOM" part with complex rhythmic patterns and dynamic markings like *ff*, *p*, and *f*. The string section provides harmonic support, with the Violin 1 part marked *loco* and dynamic markings of *p* and *mf*. The Viola, Violoncello, and Double Bass parts also feature melodic and harmonic lines with dynamic markings. The score is written in a standard musical notation style with various articulations and dynamics.



Micro Chat

385

Fl. 1 *p* *mf* *mf*

Fl. 2 *mf* *mf* *mf*

Ob. *p* *mf* *mf*

B♭ Cl. *mf* *p* *mf* *mf*

Bsn. *p* *mf* *mf* *mf*

Hn. *mf* *p* *mf*

B♭ Tpt. 1 *mf* *p* *mf*

B♭ Tpt. 2 *p* *mf*

Tbn. *p* *mf*

Tuba *mf* *mf*

Chr.

Perc. 1 **GLOCK.** *mf*

Perc. 2 *mf* *p* *mf* *p* *mp* *p* *mp*

Perc. 3 *mf* *p* *mf* *p* *mp* *p* *mp*

Perc. 4 *mf* *p* *mf* *p* *mp* *p* *mp*

385

Vln. 1 *mf* *mf*

Vln. 2 *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *p* *mf* *mf* *mf*

D.B. *mf* *p* *mf*

Micro Chat

391

Fl. 1 *mf* *ff*

Fl. 2 *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn.

Hn. *mf* *ff*

B♭ Tpt. 1 *fp* *sfz* *fp*

B♭ Tpt. 2 *fp* *sfz* *fp*

Tbn. *fp* *sfz* *fp*

Tuba *fp* *sfz* *fp*

Chr.

Perc. 1 *p* *f* *f* LOW TOM

Perc. 2 *p* *mp* *p* *f* *p* *cresc.*

Perc. 3 *p* *mp* *p* *f* *p* *f* *p*

Perc. 4 *p* *mp* *p* *f* *p* *f* *p*

391

Vln. 1 *f* *8va* *loco*

Vln. 2 *f* *loco*

Vla. *f*

Vc.

D.B. *mf* *ff*

Micro Chat

H

This musical score page, numbered 72, is titled "Micro Chat" and contains a rehearsal mark "H" at the top. The score is arranged in systems for various instruments:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.).
- Brass:** Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), and Tuba.
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score includes dynamic markings such as *pp*, *fp*, *ff*, *f*, *p*, *sfz*, and *poco a poco*. It features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and a steady eighth-note accompaniment in Percussion 3 and 4. The rehearsal mark "H" is placed above the first measure of the woodwind section.

Micro Chat

This musical score is for the piece "Micro Chat" and is page 73 of the score. It features a variety of instruments including woodwinds (Flutes 1 & 2, Oboe, Clarinet in B-flat, Bassoon), brass (Horn, Trumpets 1 & 2, Trombone, Tuba), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and percussion (Percussion 1-4). The score is written in a key with one sharp (F#) and a 4/4 time signature. The woodwinds and brass sections play rhythmic patterns with dynamic markings such as *sfz*, *ff*, *fp*, and *pp*. The strings play sustained notes with dynamic markings *ff* and *sfz*. The percussion section includes a complex rhythmic pattern in the snare and tom-toms, and a high note in the cymbals. A specific instruction for the Chroma (Chr.) part is: **\*Marker (9.5 minutes) High note should be reached. Sustain high note.**



Micro Chat

409

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

Fl. 2 *sfz* *f* *pp* *f*

Ob. *p* *ff* *p* *f*

B♭ Cl. *p* *ff* *p* *f*

Bsn. *f* *pp* *f*

Hn. *ff* *p* *f*

B♭ Tpt. 1 *sfz* *sfz* *sfz*

B♭ Tpt. 2 *sfz* *sfz* *sfz*

Tbn. *sfz* *f* *pp*

Tuba *sfz* *f* *pp*

Chr.

Perc. 1 GLOCK. *pp*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *f*

409

Vln. 1

Vln. 2

Vla.

Vc. *f* *pp* *f*

D.B. *ff* *p* *f*

415

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

B♭ Tpt. 1 *mf* *ppp*

B♭ Tpt. 2 *mf* *ppp*

Tbn. *mf* *ppp*

Tuba *mf* *ppp*

Chr. \*Marker (9.75 minutes) begin diminuendo

Perc. 1 *f*

Perc. 2

Perc. 3 *pp*

Perc. 4

415

Vln. 1

Vln. 2

Vla.

Vc. *pp*

D.B. *pp*

Micro Chat

421

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

421

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

**Attacca**

426

FL. 1

FL. 2

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

**\*Marker. (10 minutes ) Sustain quietly about 10 seconds into next piece -----**

**Attacca**

426

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

## 26. Shape Shift (V) part 2

Video Marker- 23:00 (approximate)

♩ = 60

Harp 1

Db C# Bb/ E F# G A

Harp 2

D Cb B/ Eb F G# Ab

Soprano

Voices

Choir

(Sustained high note)  $\text{-----} n$

Hp. 1

Hp. 2

Sop.

fa re so tu pi

Chr

text,spoken, whispered: you are shape shifter

The sayer

11

Hp. 1

Hp. 2

Sop.

Chr

hey<sup>3</sup> ra<sup>3</sup> seh

ra<sup>3</sup> hey<sup>3</sup> set<sup>3</sup>

The independent one

16

Hp. 1

Hp. 2

Sop.

Chr

den po<sup>3</sup> ni<sup>3</sup> teh<sup>3</sup>

neh<sup>3</sup> den ta

20

Hp. 1

Hp. 2

Sop.

Chr

*ppp*

*mf* *ppp*

*pp*

rit chah ge ti seh met ga ni de mat da

Give me strength and magic

25

Hp. 1

Hp. 2

Sop.

Chr

*f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*f* *p* *f*

te que fah wo re mit ren no re wo

Queen of the warrior women Of the black swordhand

29

Hp. 1

Hp. 2

Sop.

Chr

*p* *p* *ff* *pp*

*f* *p* *f* *pp* *ff*

*p* *sfz* *p* *f* *p* *sfz* *p*

stro behf kla for geh daw ny ce day

Mistress of magic Enchantments deep

33

Hp. 1

Hp. 2

Sop.

Chr

*ff* *pp* *ppp* *ff*

*pp* *ff* *pp* *ff*

*ff* *p* *ff*

fim jor mai ce tet neh mas nen cep de

You, who beckon to fallen heros



Hp. 1

Hp. 2

Sop.

Chr

36

*pp* *ff*

*pp* *ff*

36 *p sfz* *p sfz* *p sfz sfz* *p*

row kah fe ho le bo set ney cho

Hp. 1

Hp. 2

Sop.

Chr

39

*pp*

*pp* *ff* *fff*

39 *ff* *p sfz* *p sfz sfz*

nu loh keh ta chi dru

Harken to this your child

42 **Attacca**

Hp. 1

Hp. 2

Sop.

Chr

*p* *sfz* *pp*

sit ny ro

*p*

**Attacca**

#28 Intelligentsia (Mn)

Timeline

Video Marker  
26:30 (approximately)

10'

Electronic Track

Track is cued a moment after previous piece ends.  
Track extends through the end of Shape Shift pt. 3.

Solo Djembe

Begin with circular scratching on the head of the drum / at approximately 5', begin arrhythmically striking the drum in the center of the head.  
Very sparse.

Ensemble

Make unpitched, sparse and mysterious sounds.  
May also recite text below.

Choir

Speak the following words, whispered randomly, sparse.  
Choose words randomly.

Text:

|             |              |            |                    |
|-------------|--------------|------------|--------------------|
|             | Admire       | Genial     | Theorem            |
| Induce      | Novel        | Inward     | Nomadic            |
| Embrace     | Nature       | Levitation | Lattices Encode    |
| Longevities | Lepton       | Spaghetti  | Ambient            |
| Spectacle   | Taboo        | Glance     | Gelatin            |
| Iteration   | Trance       | Atomize    | Inhabit            |
|             | Glaciate     | Seventh    | Nieve              |
| Lengthen    | Silent       | Emotion    | acute Lineage      |
| Ineite      |              | Notice     |                    |
| Tunic       | Trichromatic | Societal   | Sapling            |
|             | Attuned      | Incubate   | Endear Glean       |
| Shining     |              | Genetic    | Lavish Spinach     |
|             | Lintel       | Architect  |                    |
| Numerated   | truth        | Logic      | Authentic          |
|             | Enrich       | Spatial    | Intimate echo      |
|             | Inherit      | techno     | Nectar             |
| Timbre      | Entice       | Nestle     | Educate            |
| Abode       |              | Navigate   | Gollies            |
|             | Glisten      | Erotic     | Interact (Attacca) |

# Shape Shift part 3

36:30 (approximately)

Harp 1 D<sup>b</sup>C<sup>#</sup>B<sup>b</sup>/EF<sup>#</sup>GA

Harp 2 DCB/E<sup>b</sup>FG<sup>#</sup>A repeat at 3-5" intervals  
 ♯ pat strings with open hand (let ring)

Soprano

Choir

① 15"

H1 p-f random, sparse, highest octave

H2 continue as before, 3-5" intervals

Sop f > (spoken)  
 I e I e I I e would I would

Chr Spoken: "ME" (randomly repeated) -----

② 30"

H1 continue random, sparse

H2 continue

Sop Improvise melisma  
 I e would weave I would weave

Chr "We, wa, ve, va"  
 (repeat, random order, fast, continuous)

④ 45"

H1 repeat at 3-5" intervals  
 ♯ pat strings with open hand

H2 continue as before

Sop > > >  
 Strong strong x x % % ma gic

Chr "Strong" (repeat randomly) -----

⑤ 1"

H1

H2 *2-3" intervals*  
*add higher register*

Sop  
ma gic strong ma gic

Chr

⑥ 1:15"

H1  
*add lower register, becoming more frequent*

H2  
*(random)*

Sop  
for protection for protection

Chr  
"te, to, pa, ta, pi, no, ta, ri, ca, re, no" - - - - - *n*  
*(fast as possible)*

⑦ 1:30"

H1  
*continue*

H2  
*4-7" intervals*

Sop  
I ~~e~~ I ~~e~~ I I lift I ~~e~~ lift I lift

Chr  
"me, me, me" - - - - - *n*  
*(repeat, steady)*

⑧ 1:45"

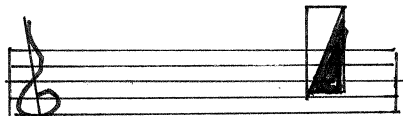
H1  
*repeat 2x*

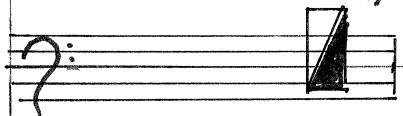
H2

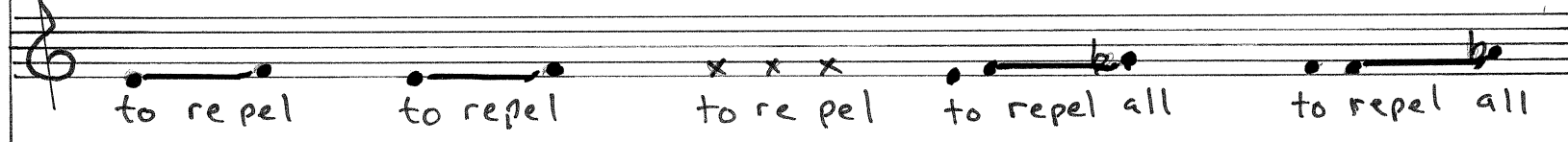
Sop  
I lift my sword I lift my sword

Chr  
"words" - - - - - *n*  
*(repeat, randomly, sparse)*

⑨ 2'

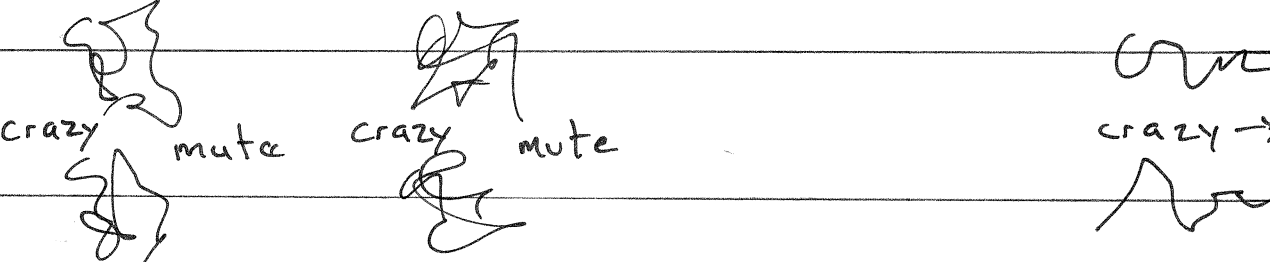
H1  together % % %


H2  % % %

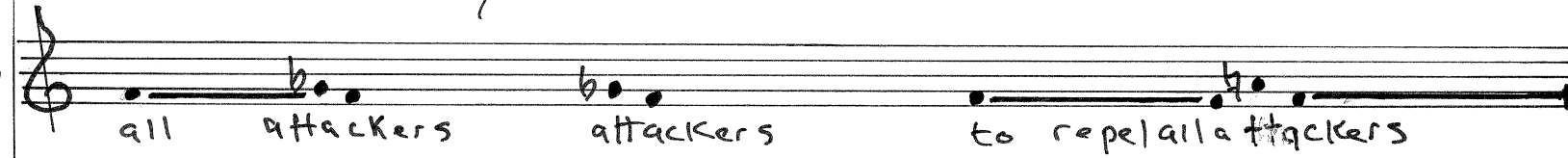
Sop  to re pel to re pel x x x to re pel all to re pel all

Chr.

⑩ 2'15"


H1  crazy mute crazy mute crazy ->

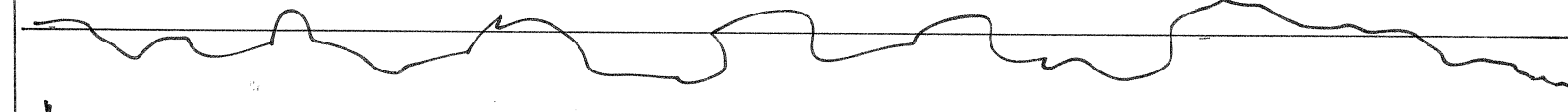
H2 

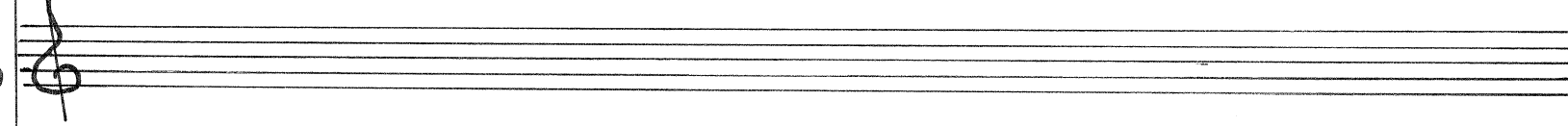
Sop  all attackers attackers to re pel all attackers


Chr. "ta, ta, ta, saka, ta, ta, taka, ta, ta, ---  
(steady, fast, repeated)

⑪ 2'30"


H1 

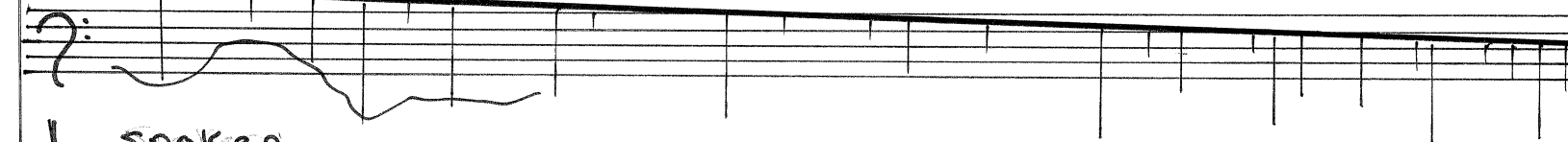
H2 

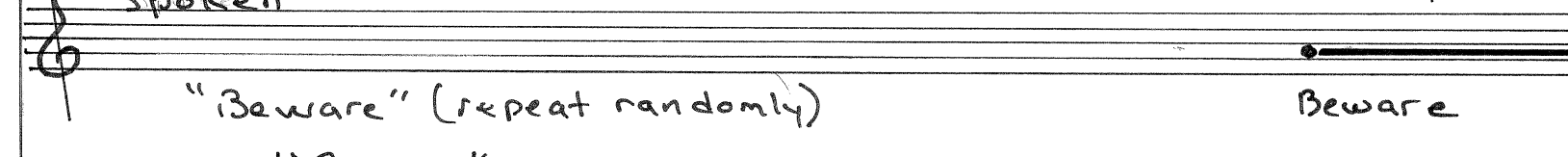
Sop 

Chr. 

⑫ 2'45"

H1 

H2 

Sop  spoken "Beware" (repeat randomly) Beware

Chr. "Beware" --- --- --- --- ---  
(repeat, randomly)



# 29. Fer Noir (Fe)

Video Marker- 40:30 (approximately)

♩ = 60 **Random Sounding**

The score is for a 4/4 piece in a minor key, marked with a tempo of 60 beats per minute. The woodwind section includes Flute 1, Flute 2, Oboe, Clarinet in Bb, and Bassoon, all playing melodic lines with dynamic markings ranging from *sffz* to *f*. The brass section includes Horn in F, Trumpet in Bb 1, Trumpet in Bb 2, Trombone, and Tuba, mostly playing sustained notes or rests. The string section includes Violin 1, Violin 2, Viola, Cello, and Bass, with Violins and Viola playing melodic lines and Cello/Bass providing harmonic support. The percussion section features four parts: Percussion 1 (Timpani) with *fpp* dynamics and instructions to improvise with thick metal; Percussion 2 and 3 with *f* and *p* dynamics; and Percussion 4 with *f* and *ppp* dynamics. The score concludes with a *pizz.* marking for the strings.





**A** ♩ = 72 Always as before

This page contains the musical score for the section 'Always as before' (Section A) of the piece 'Fer Noir'. The score is for measures 13 through 18. The tempo is marked as ♩ = 72. The key signature has one flat (B-flat major or D minor). The score includes parts for Flute 1 and 2, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet 1 and 2, Trombone, Tuba, Chroma, Percussion 1-4, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *ppp*, *f*, *mp*, and *sfz*, along with articulation marks like accents and slurs. Percussion parts include snare drum, tom-toms, and cymbals. The string parts include a cello/bass line and a double bass line. The score is written in a standard musical notation style with a common time signature.

19

Fl. 1 *sfz* *mp*

Fl. 2 *sfz* *mp*

Ob. *f* *sfz* *mp* *ppp* *f*

B<sup>b</sup> Cl. *sfz* *ppp* *f* *mp*

Bsn. *sfz* *mp* *ppp*

Hn. *f* *ppp*

B<sup>b</sup> Tpt. 1 *f* *sfz* *p*

B<sup>b</sup> Tpt. 2 *sfz* *ppp* *p*

Tbn. *pp* *sfz*

Tuba *pp* *sfz*

Chr. *ff* *n*  
**KOO-fee** (repeat randomly)

Perc. 1 *sfz* *ppp*

Perc. 2 *sfz* *p*

Perc. 3 *p* *sfz* *p*

Perc. 4 *f* *sfz* *p*

Vln. 1 *sfz* *arco* *mf* *pizz.*

Vln. 2 *sfz* *arco* *mf* *pizz.*

Vla. *sfz* *mf* *pizz.*

Vlc. *sfz* *ppp*

C.B. *sfz* *ppp*

25

Fl. 1 *ppp* *f*

Fl. 2 *ppp* *sfz* *ppp*

Ob. *mp* *sfz*

B $\flat$  Cl. *sfz*

Bsn. *sfz* *f*

Hn. *sfz*

B $\flat$  Tpt. 1 *ppp* *sfz*

B $\flat$  Tpt. 2 *sfz*

Tbn. *ppp* *f*

Tuba *ppp* *sfz*

Chr. *ff* *n*  
SA-mama-mares (sim)

Perc. 1 *sfz*

Perc. 2 *sfz*

Perc. 3 *sfz*

Perc. 4 *sfz*

Vln. 1 *f*

Vln. 2 *arco* *sfz* *pizz.* *p*

Vla. *arco* *sfz*

Vlc. *sfz*

C.B. *sfz*

Fer Noir

**B** ♩ = 84

31

Fl. 1 *ppp* *p* *sfz*

Fl. 2 *f* *p* *ppp* *f* *sfz*

Ob. *p* *sfz*

B $\flat$  Cl. *p* *ppp* *f* *f*

Bsn. *p* *sfz*

Hn. *sfz*

B $\flat$  Tpt. 1 *ppp* *mf* *sfz*

B $\flat$  Tpt. 2 *p* *sfz*

Tbn. *p* *sfz*

Tuba *p* *sfz*

Chr. *ff*  
**Muga (sim)**

Perc. 1 *ppp* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *ppp* *f* *p* *f*

Perc. 4 *p* *ppp* *f* *p* *sfz*

Vln. 1 *pizz.* *p* *f* *arco*

Vln. 2 *arco*

Vla. *pizz.* *p* *sfz* *arco*

Vlc. *ppp* *sfz*

C.B. *ppp* *sfz*

**B** ♩ = 84

Fer Noir

37

Fl. 1 *ppp* *f* *sfz* *sfz*

Fl. 2 *p* *ppp* *f* *sfz* *sfz*

Ob. *ppp* *f* *p* *sfz* *f*

B♭ Cl. *p* *ppp* *sfz* *sfz*

Bsn. *p* *ppp* *sfz* *sfz*

Hn. *ppp* *f* *sfz* *sfz*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *p* *sfz* *sfz*

Tbn. *ppp* *sfz* *sfz*

Tuba *ppp* *sfz* *sfz*

Chr. *n* *ff* *ff*

HOE-tar Piir

Perc. 1 *ppp* *sfz* *sfz*

Perc. 2 *p* *sfz* *sfz*

Perc. 3 *ppp* *f* *p* *sfz* *sfz*

Perc. 4 *p* *ppp* *sfz* *sfz*  
*arco*

Vln. 1 *ppp* *p* *pizz.* *sfz* *sfz*

Vln. 2 *p* *pizz.* *arco* *sfz* *sfz*

Vla. *p* *pizz.* *sfz* *sfz*

Vlc. *ppp* *sfz* *sfz*

C.B. *ppp* *sfz* *sfz*

Fer Noir

This musical score page, numbered 96, is titled "Fer Noir". It contains staves for various instruments and vocal parts. The woodwind section includes Flute 1 and 2, Oboe, Bass Clarinet, Bassoon, and Horn. The brass section includes two Trumpets in B-flat, Trombone, and Tuba. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The percussion section has four parts. A vocal part (Chr.) is also present with the instruction "(randomly repeat both words)". The score begins at measure 43. Dynamics range from *ppp* to *f*. Performance markings include *pizz.* for strings and *n* for the vocal part. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

**C** ♩ = 96

Fl. 1 *f* *ppp* *p*

Fl. 2 *sfz* *p*

Ob. *f* *sfz* *p*

B♭ Cl. *f* *sfz* *p*

Bsn. *f* *sfz*

Hn. *sfz* *sfz*

B♭ Tpt. 1 *sfz* *sfz*

B♭ Tpt. 2 *sfz* *sfz*

Tbn. *mf* *ppp*

Tuba *sfz* *sfz*

Chr. *ff* *ff* *n*

**gvule rahya (sim)**

Perc. 1 *sfz* *sfz*

Perc. 2 *sfz* *sfz*

Perc. 3 *sfz* *sfz*

Perc. 4 *sfz* *sfz*

**C** ♩ = 96

Vln. 1 *sfz* *f* *pizz.*

Vln. 2 *arco* *sfz* *p*

Vla. *arco* *sfz* *pizz.* *p*

Vlc. *sfz* *sfz*

C.B. *sfz* *sfz*



Fer Noir

55

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

gra-NEE-za KOO-kyang FOE-teeyay (sim) *n*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

55

Vln. 1

Vln. 2

Vla.

Vlc.

C.B.

*ppp* *p* *f* *sfz* *ff* *pizz.* *arco* *ppp*

61

Fl. 1 *ppp* *f* *sfz* *sfz*

Fl. 2 *ppp* *f* *sfz*

Ob. *ppp* *f* *sfz* *f*

B♭ Cl. *sfz* *sfz*

Bsn. *f* *mf*

Hn. *sfz* *sfz*

B♭ Tpt. 1 *ppp* *mf* *sfz* *sfz*

B♭ Tpt. 2 *mf* *sfz* *sfz*

Tbn. *ppp* *f* *sfz* *sfz*

Tuba *ppp* *f* *sfz* *sfz*

Chr. *ff* *ff*

**GREN-say sempadan (sim)**

Perc. 1 *ff*

Perc. 2 *sfz* *sfz*

Perc. 3 *p* *sfz* *sfz*

Perc. 4 *sfz arco* *sfz* *p*

Vln. 1 *sfz* *sfz* *pizz.* *mp*

Vln. 2 *f arco*

Vla. *ppp* *f* *sfz* *f*

Vlc. *f* *sfz* *sfz*

C.B. *f* *f*

**D**  $\text{♩} = 108$  Fer Noir

67

Fl. 1

Fl. 2

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vlc.

C.B.

*ppp*

*sfz*

*f*

*ff*

*n*

*arco*

*pizz.*

*mf*

**SEE-mwat pier-BA-tasan siena (sim)**

73

Fl. 1 *ppp* *sfz* *sfz* *sfz*

Fl. 2 *mf* *sfz* *sfz* *sfz*

Ob. *ppp* *mf* *f*

B $\flat$  Cl. *ppp* *mf* *f*

Bsn. *mf* *f*

Hn. *ppp* *sfz* *sfz* *sfz*

B $\flat$  Tpt. 1 *ppp* *sfz* *sfz* *sfz*

B $\flat$  Tpt. 2 *ppp* *sfz* *sfz* *sfz*

Tbn. *ppp* *ppp* *f*

Tuba *ppp* *ppp* *sfz* *sfz* *sfz*

Chr. *n* *ff* *ff* *ff*  
so-NURE freedonita pyen-cyan (sim)

Perc. 1 *ppp* *f* *ff*

Perc. 2 *p* *sfz* *sfz* *sfz*

Perc. 3 *ppp* *mf* *sfz* *sfz* *sfz*

Perc. 4 *p* *ppp* *mf* *p* *sfz* *sfz* *sfz*

Vln. 1 *pizz.* *ppp* *arco* *sfz* *sfz* *sfz*

Vln. 2 *mf* *arco* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *f*

Vlc. *sfz* *f*

C.B. *f*

Fer Noir

79

Fl. 1 *mf* *sfz* *fp* *sfz* *ppp*

Fl. 2 *ppp* *f* *sfz* *fp* *sfz* *p*

Ob. *ppp* *sfz* *fp* *sfz*

B $\flat$  Cl. *ppp* *sfz* *f*

Bsn. *ppp* *f* *ppp*

Hn. *f* *fp* *sfz*

B $\flat$  Tpt. 1 *sfz* *fp* *mf*

B $\flat$  Tpt. 2 *sfz* *fp* *f*

Tbn. *ppp* *sfz* *fp* *f*

Tuba *ppp* *sfz* *fp* *f*

Chr. *n* *ff* *ff* *ff*  
**meji bien-HOY duluhan** (sim)

Perc. 1 *ppp* *f*

Perc. 2 *p* *sfz* *sfz* *sfz*

Perc. 3 *p* *sfz* *sfz* *sfz*

Perc. 4 *ppp* *f* *sfz* *sfz* *sfz*

Vln. 1 *f* *ppp*

Vln. 2 *sfz* *f*

Vla. *ppp* *sfz* *sfz* *sfz* *pizz.* *mf*

Vlc. *ppp* *f* *ppp* *pizz.*

C.B. *ppp* *sfz* *sfz* *sfz* *mf*

Fer Noir

**E** ♩ = 120

85

Fl. 1 *f*

Fl. 2 *ppp* *f*

Ob. *ppp* *f*

B $\flat$  Cl. *ppp* *f*

Bsn. *ppp* *f*

Hn. *fp* *p* *f*

B $\flat$  Tpt. 1 *ppp* *fp* *p* *f*

B $\flat$  Tpt. 2 *ppp* *fp* *p* *f*

Tbn. *ppp* *fp* *p* *f*

Tuba *ppp* *fp* *f*

Chr. *n* *ff* *ff*

SEE- nohrah LAH-damyray (sim)

Perc. 1 *ppp* *f*

Perc. 2 *p* *sfz* *sfz* *sfz*

Perc. 3 *ppp* *mf* *p* *sfz* *sfz* *sfz*

Perc. 4 *p* *ppp* *mf* *p* *sfz* *sfz* *sfz*

Vln. 1 *pizz.* *mf* *f* *pizz.*

Vln. 2 *ppp* *f*

Vla. *arco* *ppp* *f* *pizz.*

Vlc. *ppp* *f* *pizz.*

C.B. *arco* *ppp* *f* *pizz.*



Fer Noir

97 **F** ♩ = 132

Fl. 1 *ppp* *f* *ppp*

Fl. 2 *ppp* *f* *ppp* *f*

Ob. *ppp* *mf* *ppp* *mf*

B $\flat$  Cl. *ppp* *f*

Bsn. *p* *ppp* *mf* *p*

Hn. *f*

B $\flat$  Tpt. 1 *sfz* *sfz*

B $\flat$  Tpt. 2 *f*

Tbn. *sfz* *sfz*

Tuba *sfz* *sfz*

Chr. *pp* (whisper) **fin** (repeat randomly) (on the beat) **fin** **fin**

Perc. 1 *ppp* *f* *ff*

Perc. 2 *f*

Perc. 3 *p* *ppp* *mf*

Perc. 4 *ppp* *mf* *p* *ppp* *mf*

97 **F** ♩ = 132

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *p* *arco* *ppp* *f* *ff*

Vlc. *p* *arco* *ppp* *f* *ff*

C.B. *p* *arco* *ppp* *f* *ff*



Fer Noir

103

Fl. 1 *f* *ppp*

Fl. 2 *ppp* *f*

Ob. *f*

B♭ Cl. *ppp* *f*

Bsn. *f* *ppp*

Hn. *ppp* *f*

B♭ Tpt. 1 *sfz* *p* *sfz* *sfz* *sfz*

B♭ Tpt. 2 *ppp* *sfz* *sfz* *sfz* *sfz*

Tbn. *f* *ppp* *sfz*

Tuba *sfz* *sfz* *sfz* *p* *sfz* *sfz* *sfz*

Chr. *sfz* *sfz* *sfz* **fin** **fin** **fin** (repeat randomly until the end, may improvise melodically and add previously used words)

Perc. 1

Perc. 2 continue improvising

Perc. 3 continue improvising

Perc. 4 *ppp* *f* continue improvising

103

Vln. 1 *f*

Vln. 2 *f* *ppp*

Vla. *f*

Vlc. *f*

C.B. *f*

Detailed description: This page of a musical score for 'Fer Noir' contains measures 103 through 107. It features a full orchestral ensemble including woodwinds (Flutes 1 & 2, Oboe, Clarinet in B-flat, Bassoon, Horns), brass (Trumpets in B-flat 1 & 2, Trombone, Tuba), strings (Violins 1 & 2, Viola, Violoncello, Contrabass), and percussion (Percussion 1-4). The score includes various dynamic markings such as fortissimo (f), pianissimo (ppp), sforzando (sfz), and piano (p). Performance instructions for the percussionists include 'continue improvising'. The vocal part (Chr.) has lyrics 'fin' repeated three times, with a note to repeat randomly until the end and to improvise melodically. The score is written in a common time signature and includes various musical notations like slurs, accents, and triplets.

109

Fl. 1 *f* *f* *ppp* *ppp* *sfz*

Fl. 2 *ppp* *f* *ppp*

Ob. *ppp*

B $\flat$  Cl. *ppp* *f* *ppp*

Bsn. *f*

Hn. *ppp* *f*

B $\flat$  Tpt. 1 *sfz* *sfz* *sfz* *p* *sfz* *p* *f*

B $\flat$  Tpt. 2 *sfz* *sfz* *sfz* *p* *sfz* *p* *f*

Tbn. *sfz* *sfz* *sfz* *p* *sfz* *p* *f*

Tuba *sfz* *sfz* *sfz* *p* *sfz* *p* *f*

Chr.

Perc. 1 *change to Djembe*

Perc. 2 *change to Djembe* *improvise until the end* *approximately 5 minutes*

Perc. 3

Perc. 4 *change to Djembe* *improvise until the end* *approximately 5 minutes*

109

Vln. 1 *ppp* *f* *ppp* *f*

Vln. 2 *f* *ppp* *f*

Vla. *ppp*

Vlc. *f*

C.B. *ppp* *f*

*improvise until the end (any octave)*

115

improvise until the end (any octave) approximately 5 minutes

Fl. 1

improvise until the end (any octave) approximately 5 minutes

Fl. 2

*sfz*

improvise until the end (any octave) approximately 5 minutes

Ob.

improvise until the end (any octave) approximately 5 minutes

B $\flat$  Cl.

improvise until the end (any octave) approximately 5 minutes

Bsn.

*ppp*

improvise until the end (any octave) approximately 5 minutes

Hn.

*ppp*

improvise until the end (any octave) approximately 5 minutes

B $\flat$  Tpt. 1

*p*

improvise until the end (any octave) approximately 5 minutes

B $\flat$  Tpt. 2

*p*

improvise until the end (any octave) approximately 5 minutes

Tbn.

*p*

improvise until the end (any octave) approximately 5 minutes

Tuba

*p*

Chr.

improvise until the end approximately 5 minutes

Perc. 1

Perc. 2

change to Djembe improvise until the end approximately 5 minutes

Perc. 3

Perc. 4

115

improvise until the end (any octave) approximately 5 minutes

Vln. 1

*ppp*

Vln. 2

*ppp*

approximately 5 minutes

Vla.

improvise until the end (any octave) approximately 5 minutes

Vlc.

*ppp*

improvise until the end (any octave) approximately 5 minutes

C.B.

*ppp*

121

|                  |   |                         |               |
|------------------|---|-------------------------|---------------|
| Fl. 1            |   |                         | dim to niente |
| Fl. 2            |   |                         | dim to niente |
| Ob.              |   |                         | dim to niente |
| B $\flat$ Cl.    |   |                         | dim to niente |
| Bsn.             |   |                         | dim to niente |
|                  |   |                         |               |
| Hn.              |   |                         | dim to niente |
| B $\flat$ Tpt. 1 |   |                         | dim to niente |
| B $\flat$ Tpt. 2 |   |                         | dim to niente |
| Tbn.             |   |                         | dim to niente |
| Tuba             |   |                         | dim to niente |
|                  |   |                         |               |
| Chr.             |   |                         | dim to niente |
|                  |   |                         |               |
| Perc. 1          |   |                         | dim to niente |
| Perc. 2          |   |                         | dim to niente |
| Perc. 3          |   |                         | dim to niente |
| Perc. 4          |   |                         | dim to niente |
|                  |   |                         |               |
| Vln. 1           | <p>improvise until the end (any octave)</p> | approximately 5 minutes | dim to niente |
| Vln. 2           | <p>improvise until the end (any octave)</p> | approximately 5 minutes | dim to niente |
| Vla.             |   |                         | dim to niente |
| Vlc.             |   |                         | dim to niente |
| C.B.             |   |                         | dim to niente |