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Shaping Time in Music: Explorations in Localised Temporalities: A Portfolio of Compositions with Accompanying Commentaries

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DARYN DAWSON-JONES

CÆLITUM (2019)

For Chamber Ensemble and Tape

Duration: 19 Minutes

Full Score



CÆLITUM

Duration: 19'

Instrumentation

2 Flutes
2 Clarinets in B♭

Percussion 1

Timpani
Crotales
Vibraphone
Glockenspiel
[Bow/Superball]

Percussion 2

Timpani
Crotales
Vibraphone
Glockenspiel
[Bow/Superball]

Violin 1
Violin 2
Violin 3
Violin 4
Viola 1
Viola 2
Cello 1
Cello 2
Double bass

Performance Directions

The score is composed using a notational system purposefully void of meter and rhythm. As such, dashed lines on the vertical axis present the on-going time of the piece in 5-second increments. Straight lines that follow a pitched note indicate that a pitch is to be sustained for the specific length of time. Consequently, horizontal and vertical lines are used in tandem to show the length that a note will be sustained for, in seconds. Each performer is to be considered an individual within the autonomous musical structure. As a result, any attempts by conductor or performer at implying an inherent “purpose” for those moments within the piece for which two instrument enter together, should be avoided; instruments are not composed to interact with one another in any “duet-like” idiom or style.

Instead, each instrument was conceived to have a different timbral/ textural characteristic at each entry. This could be from dynamic changes such as shifts in volume/intensity or physical changes such as placement of the bow for string instruments, or amount of air used within woodwind instruments etc. These technical instructions are clearly marked above each part in the score. The resulting/desired sound world is that of a shimmering surface, whereby each instrument’s changing timbre and texture blends and merges with the timbres of other instruments.

Conductor Notes

The conductor has a specific role in the piece. They are to be used as a timekeeper, and perform with a watch or stopwatch that shows the interval of a second. They are to indicate the players each five-second interval with an upbeat on the fourth and downbeat on the fifth. They are also to maintain the level of dynamics in the work. This does not mean actively conducting, in a traditional sense, but rather to guide the individual parts from being too loud or quiet. This will involve establishing a universal dynamic for ***pp***. This can be shaped in rehearsals. There is a 10 second consideration notated into the score for the use of tape. During sections of tape only, there is no need to conduct the 5-second intervals; it should recommence when the material returns.

Woodwind Notes

The notation for the woodwind is relatively standard practice with cross noteheads being used to depict a pitch that has an airy quality. The amount of air involved should be at a level where the pitch is still clearly defined and not pitchless. Vibrato and non-vibrato are defined as “vib.” and “n.v.” respectively.

Percussion Notes

Both percussion players will make use of a bow and a superball. For any sustained “let ring” entries on the vibraphone, the initial note(s) are to be struck and then the sustain pedal is to be held for the desired length. The pedal should be released in a way that fades out the pitch. This is to avoid any abrupt ending of entries and negate any undesirable mechanical starts/stops in the piece.

String Notes

Notation of the string is standard practice. Due to the many layers of techniques that a string player can perform at once, the shorthand versions have been used. These are as follows:

p.v. – poco vibrato	c.l.- col legno (tratto)	m.s.t. – molto sul tasto	s.p. – sul ponticello
n.v. – non vibrato	p.s.t. – poco sul tasto	ord. – ordinary	m.s.p. – molto sul ponticello
m.v. – molto vibrato	s.t. – sul tasto	p.s.p. – poco sul ponticello	

All pitches are to be played on the open string unless indicated otherwise by roman numerals.

Glissandi are to be performed in a smooth linear manner. This linearity will have to be judged based no the length of the individual glissando in question.

General Notes

The musical parts are conceived as units of self-containment. This means that the overall work is the sum of its individual parts. With this in mind, there is a need to shape the material to avoid a mechanical stopping of each part. This is best described as a gentle form of “ringing out”. For the string instruments and percussion that use bowing, it will be a subtle “l.v.” from lifting the bow. For the woodwind instruments, it will be a small diminuendo from moving the instrument away from the face.

Rests in the music will be indicated within boxes marked “G.P.” (general pause) and indicate the length of rest in seconds.

The tape is the sound of a ticking clock. It is a continuous track that need not be started or stopped, just muted. This will be noted on the bottom stave at the desired locations within the music.

Arrowheads have been used for clarity to indicate that a note will be held over the page.

CÆLITUM

For Chamber Ensemble (2019)

The musical score consists of two pages. The left page shows a staff for each instrument: Flute 1, Flute 2, Clarinet 1 in B♭, Clarinet 2 in B♭, Percussion 1 (Timpani, Crotales, Vibraphone), Percussion 2 (Timpani, Crotales, Glockenspiel), Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Bass, and Tape. The right page begins at a vertical dashed line labeled 'START' with an upward arrow. It features a staff for Flute 1, Flute 2, Clarinet 1 in B♭, Clarinet 2 in B♭, Percussion 1 (Timpani, Crotales, Vibraphone), Percussion 2 (Timpani, Crotales, Glockenspiel), Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Bass, and Tape. Above the staff for Tape, there is a vertical timeline with numerical markings: 0'05", 0'10", and 0'15".

0'10" n.v.
Fl. 1 pppp
Fl. 2
Cl. 1 n.v.
Cl. 2
Perc. 1 vibraphone l.v.*
Perc. 2 f5 crotale w/bow
Vln. 1 n.v. sul tasto
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Clo. 1
Clo. 2
Bs.
Tape

0'15"
Fl. 2 pppp
Cl. 2 vib.
Perc. 1
Perc. 2 sim.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Clo. 1
Clo. 2
Bs.

0'20"
Fl. 1
Cl. 1
Cl. 2 vib.
Perc. 1
Perc. 2 sim.
Vln. 1 m.v. sul tasto, c.l.
Vln. 2 p.v. sul tasto, c.l.
Vln. 3 p.v., sul tasto
Vln. 4 n.v. sul pont.
Vla. 1 n.v. ord.
Vla. 2 p.v., poco sul tasto, c.l.
Clo. 1 m.v., poco sul tasto, c.l.
Clo. 2 n.v., sul tasto
Bs. n.v., sul pont.

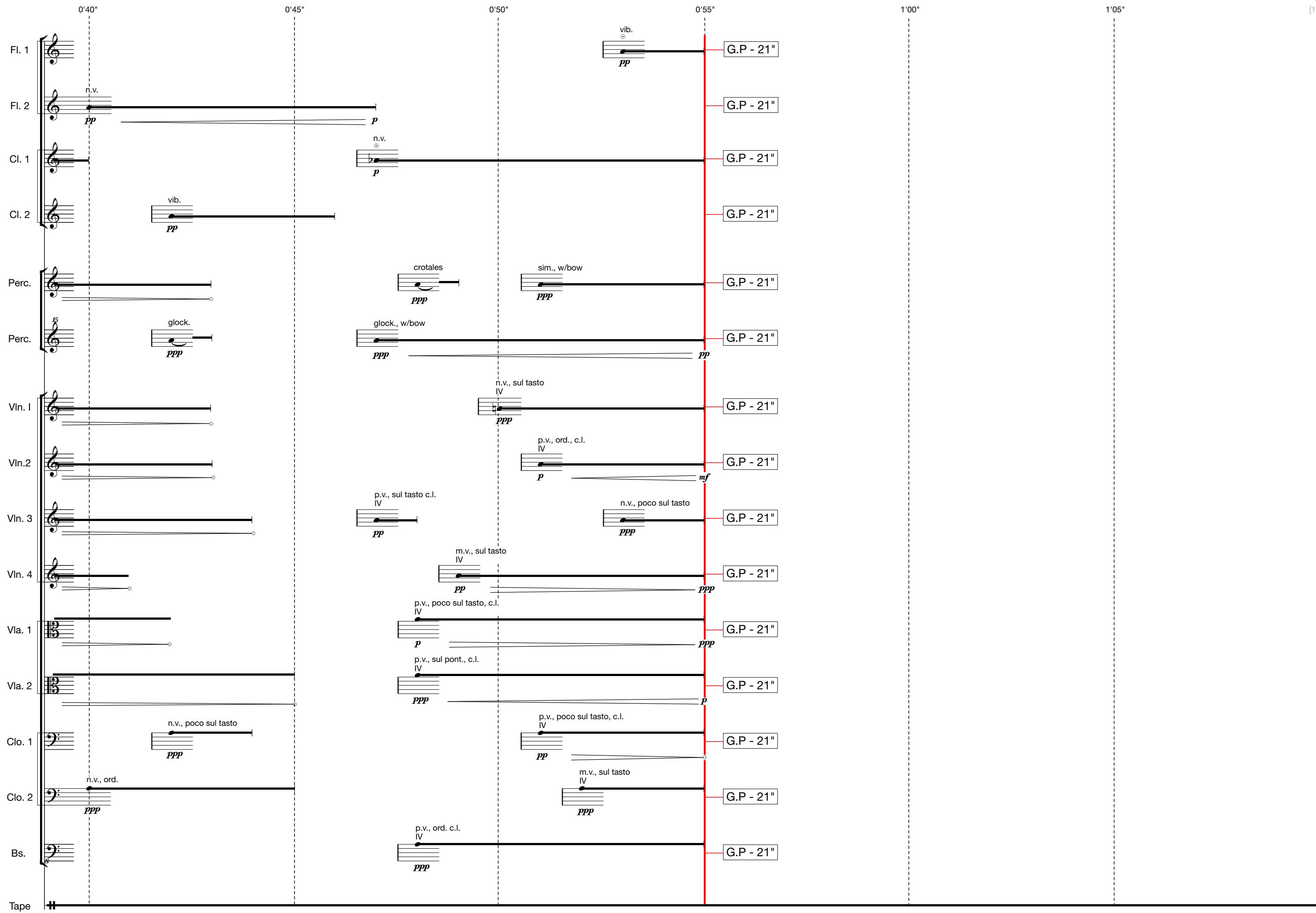
0'25"
Fl. 1
Cl. 1 n.v.
Cl. 2 vib. w/bow
Perc. 1
Perc. 2 sim.
Vln. 1 n.v. ord.
Vln. 2 p.v., poco sul tasto, c.l.
Vln. 3 p.v., ord., c.l.
Vln. 4 n.v., sul tasto
Vla. 1 m.v., sul tasto, c.l.
Vla. 2 p.v., poco sul tasto, c.l.
Clo. 1 m.v., poco sul tasto, c.l.
Clo. 2 n.v., sul tasto
Bs. m.v., ord.
Tape

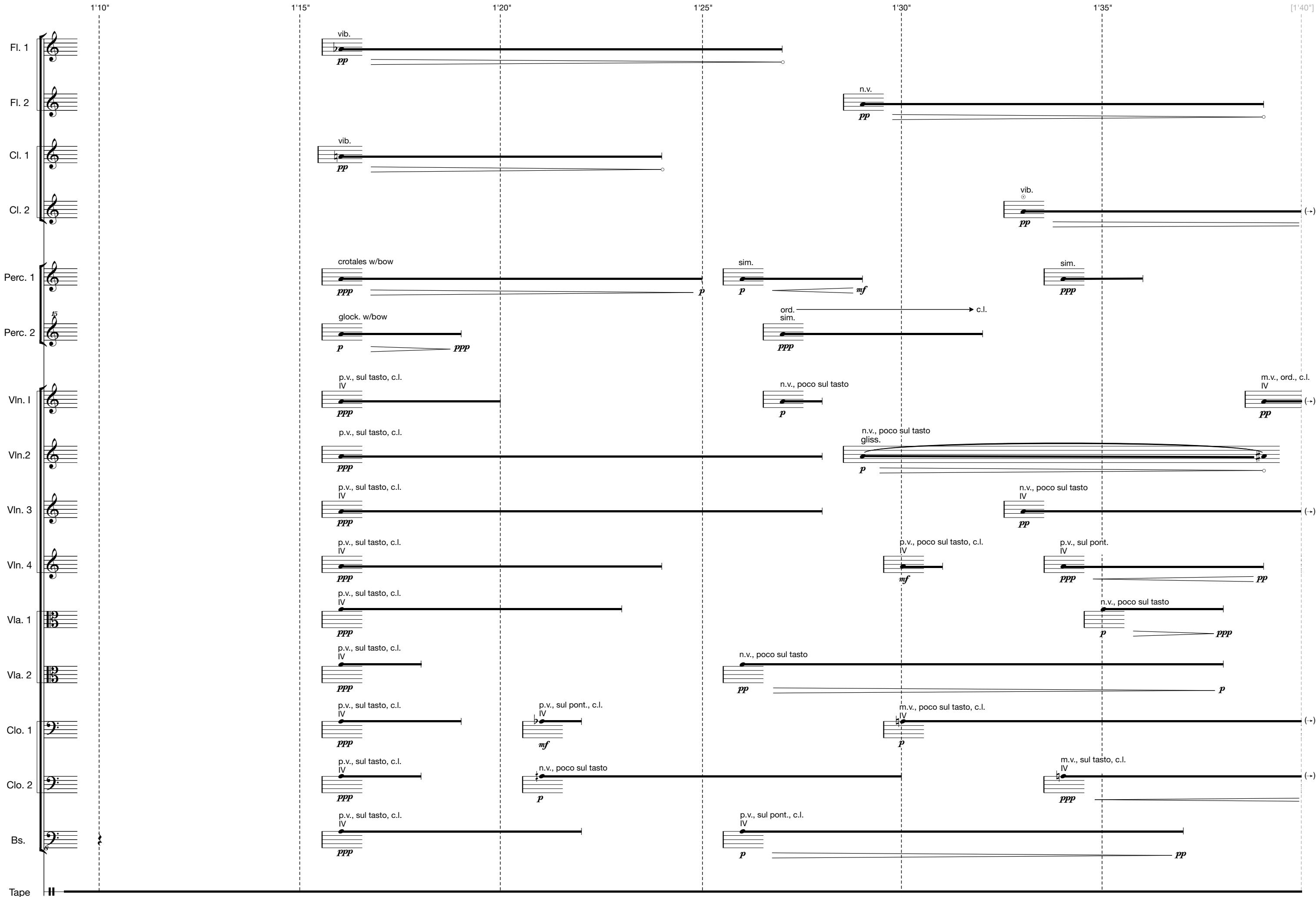
0'30"
Fl. 1
Cl. 1 vib.
Cl. 2
Perc. 1
Perc. 2 sim.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Clo. 1
Clo. 2
Bs.
Tape

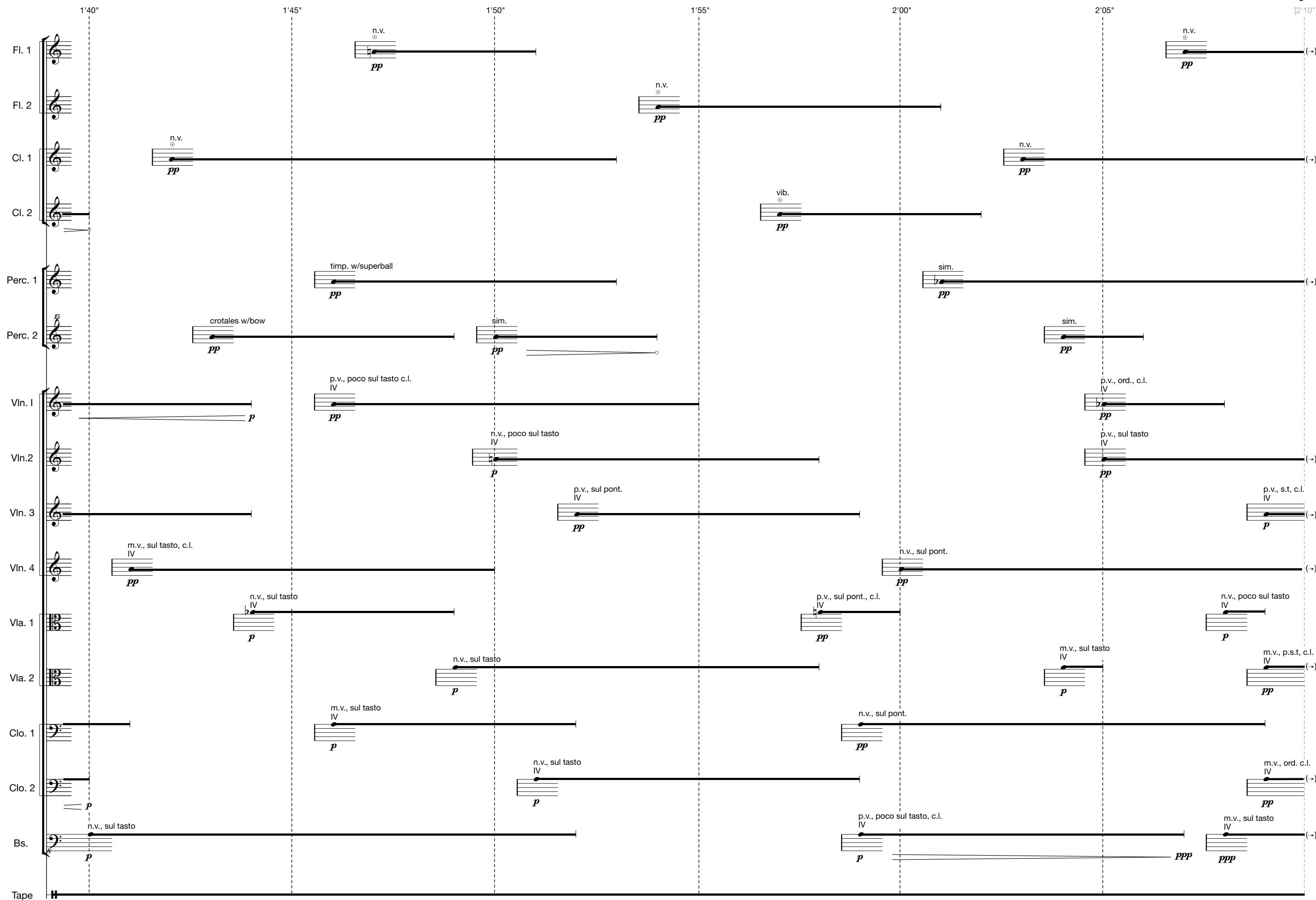
0'35"
Fl. 1
Cl. 1
Cl. 2
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Clo. 1
Clo. 2
Bs.
Tape

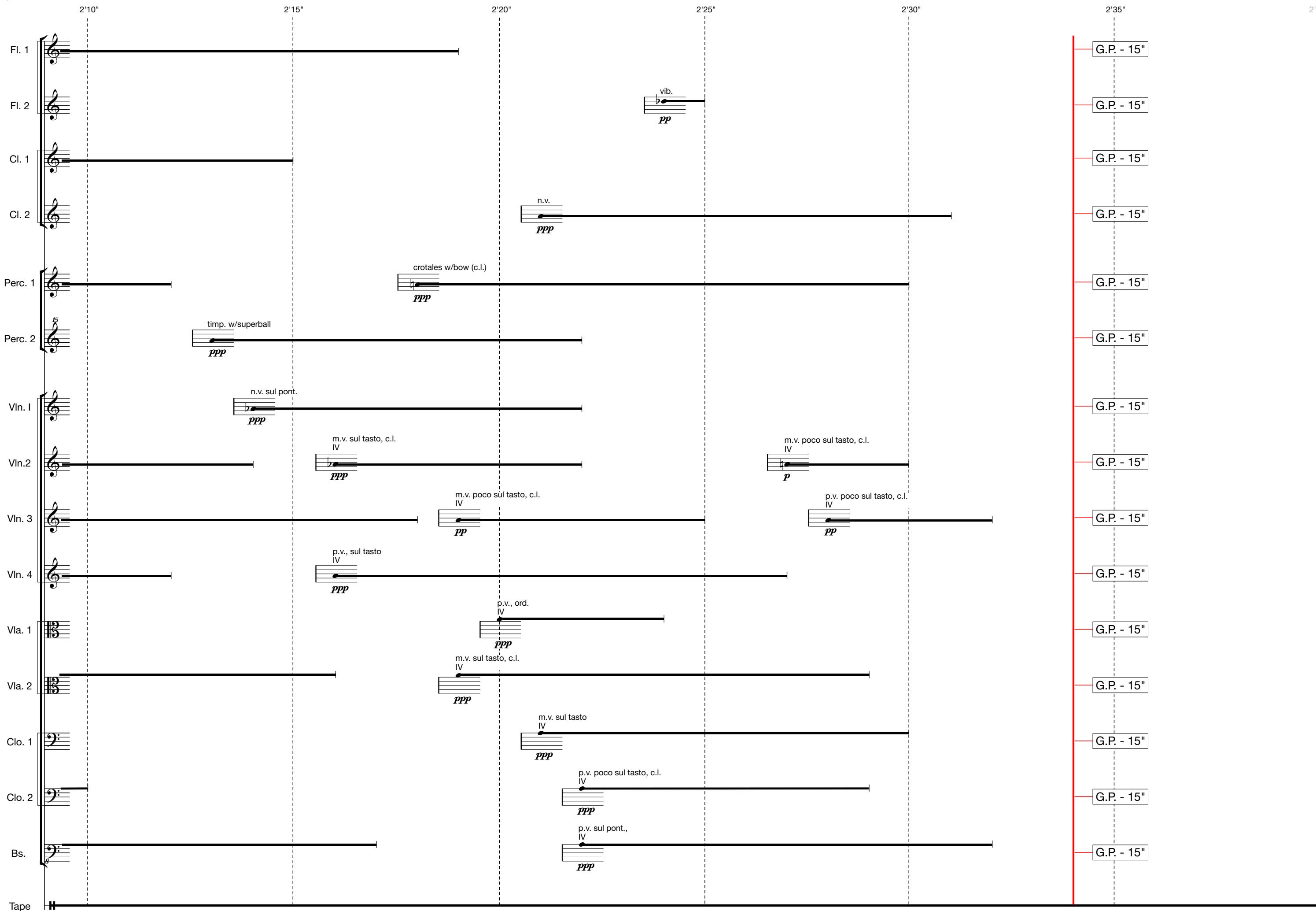
[0'40"]

*let pedal ring out until end of cell









This figure displays a musical score for G.P. - 10, consisting of 15 staves of music. The instruments listed on the left are Fl. 1, Fl. 2, Cl. 1, Cl. 2, Perc. 1, Perc. 2, Vln. I, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Clo. 1, Clo. 2, Bs., and Tape. The score is divided into five sections by vertical dashed lines, each ending with a red bar labeled "G.P. - 10".

- Fl. 1:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Fl. 2:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Cl. 1:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Cl. 2:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Perc. 1:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Perc. 2:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Vln. I:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Vln. 2:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Vln. 3:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Vln. 4:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Vla. 1:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Vla. 2:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Clo. 1:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Clo. 2:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Bs.:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .
- Tape:** Dynamics: p , pp . Section 1: 2'40". Section 2: 2'50", dynamics p , pp . Section 3: 2'55", dynamics p , pp . Section 4: 3'00", dynamics p , pp .

3'10"

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc. 1
Perc. 2
Vln. I
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Clo. 1
Clo. 2
Bs.
Tape

3'15"

n.v.
vib.

3'20"

vib.
sim.

3'25"

vib.
crot. w/bow (c.l.)

3'30"

n.v.
vibr. w/bow

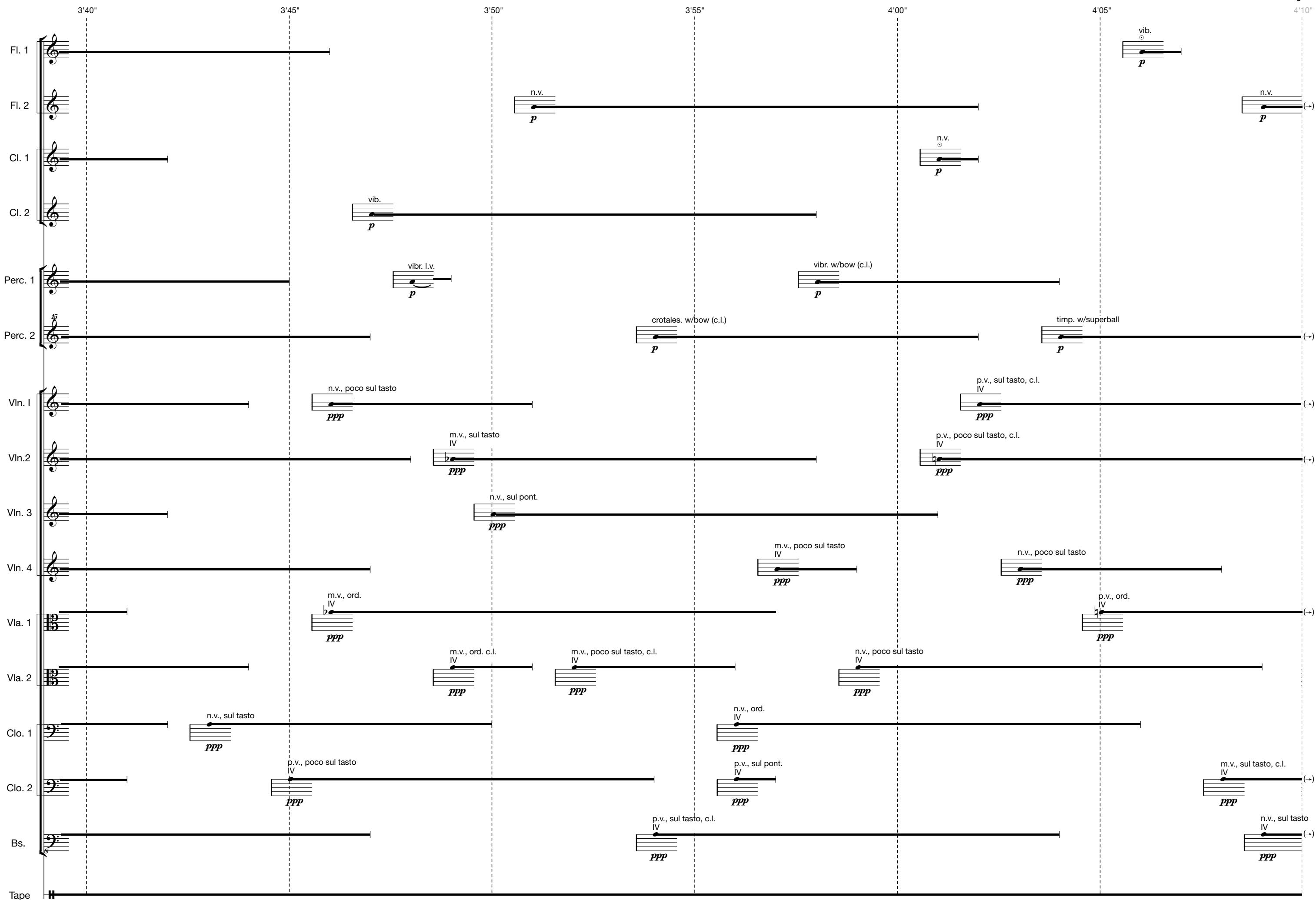
3'35"

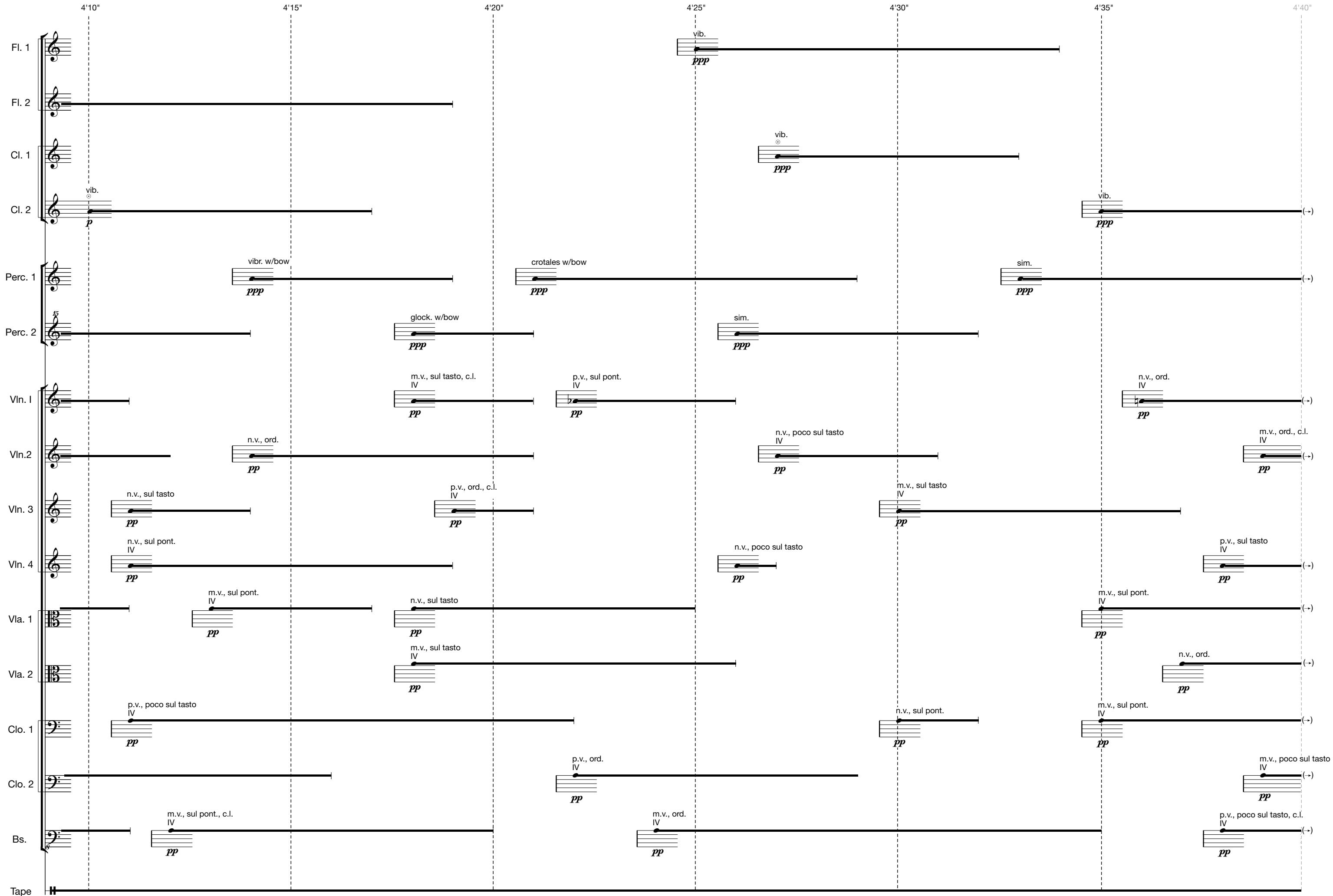
G.P. - 3" (-)
G.P. - 3" (-)

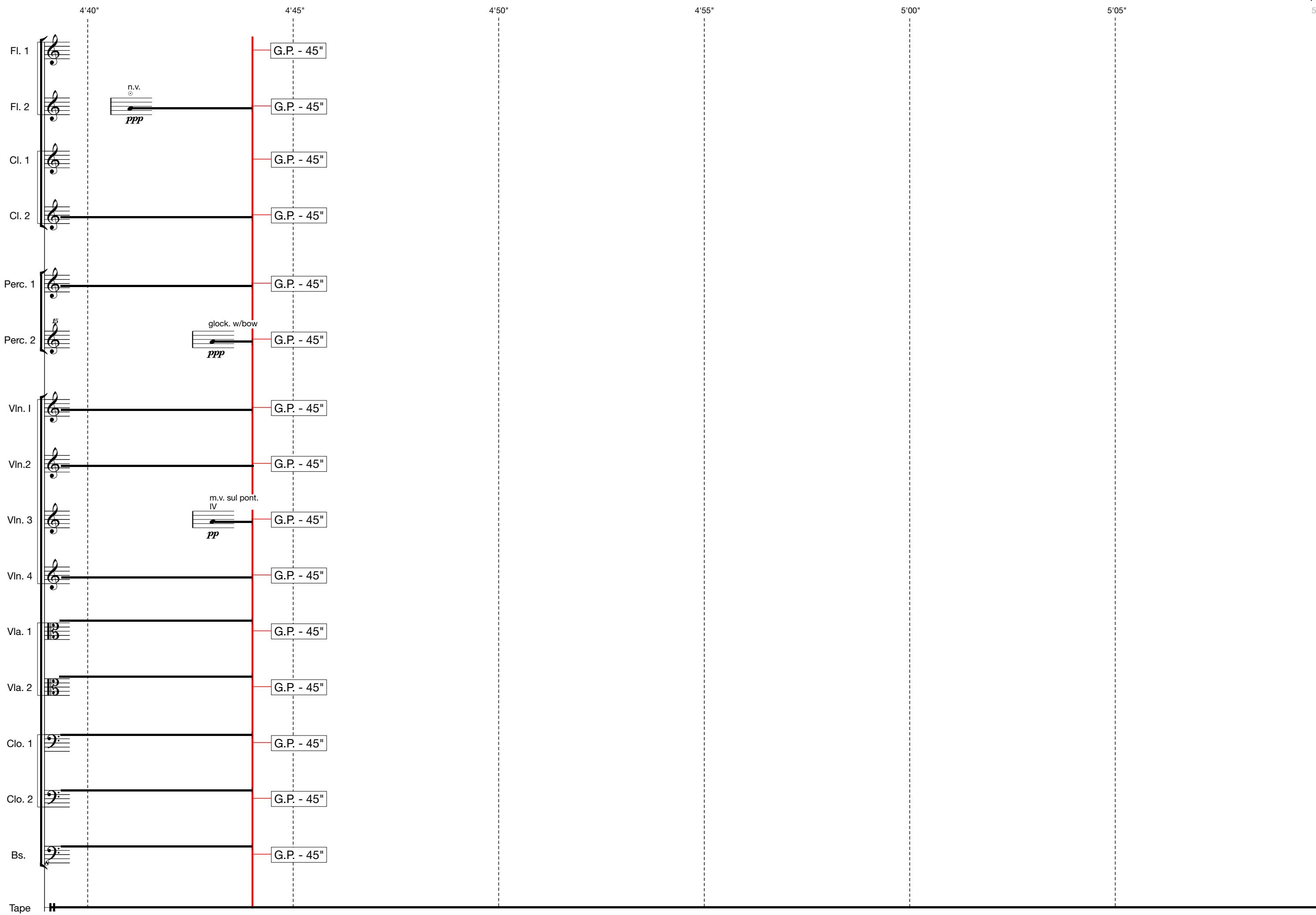
3'40"

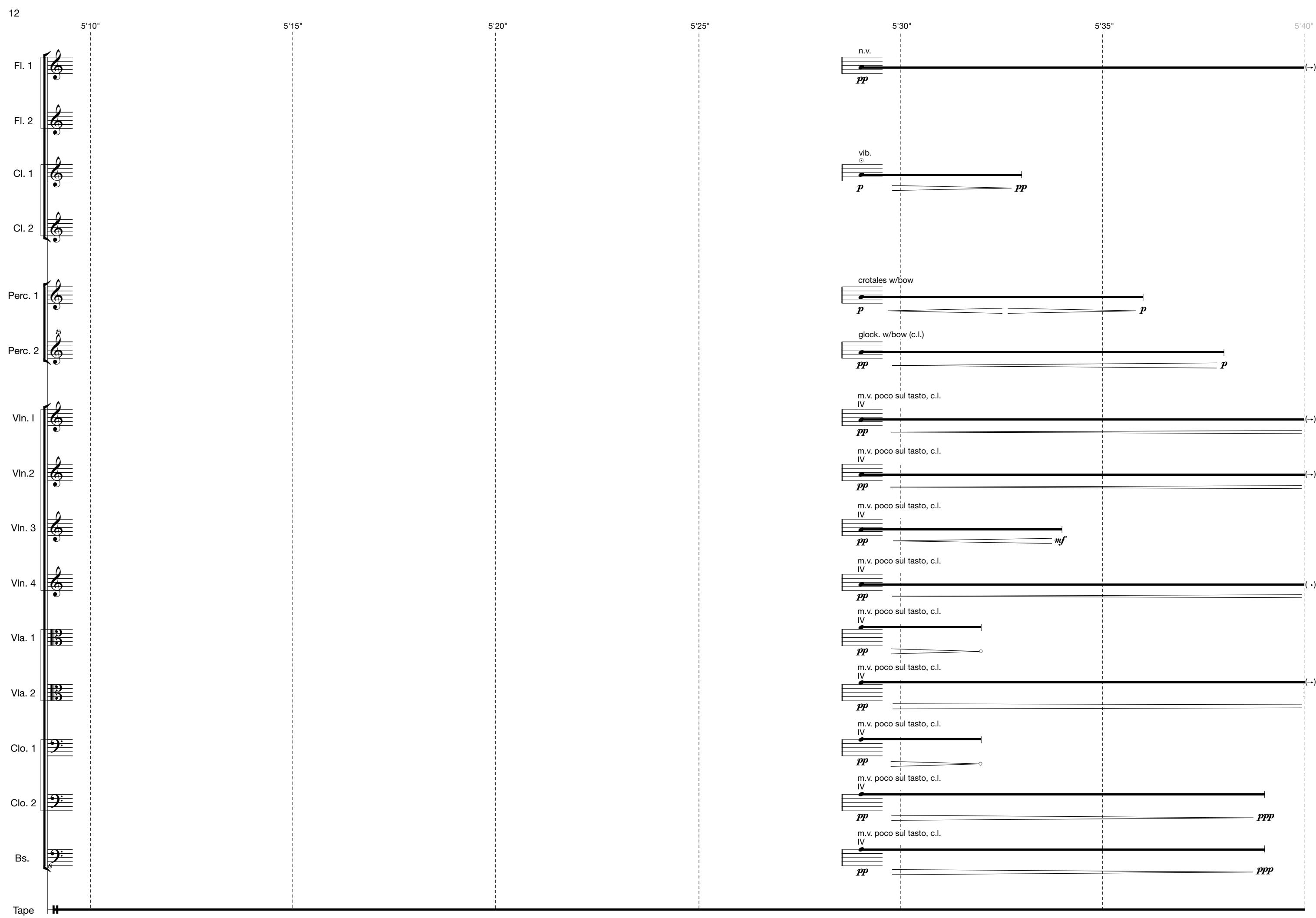
vib.
glock. w/bow
glock. w/bow (c.l.)
p.v., sul pont., c.l.
p.v., sul pont., c.l.

Detailed description: This is a page from a musical score for orchestra and tape. It features 15 staves, each with a different instrument: Flute 1, Flute 2, Clarinet 1, Clarinet 2, Percussion 1, Percussion 2, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Bass, and Tape. The score is organized into time segments separated by vertical dashed lines. Each segment includes specific performance instructions such as dynamics (pp, p, pp), articulations (n.v., vib., sim.), and specific techniques (glock. w/bow, crot. w/bow). Some segments also include tape loops indicated by red lines labeled 'G.P. - 3" (-)'. The instruments are grouped into sections based on these time segments, with some instruments appearing in multiple sections. The score is written in a clear, professional style with standard musical notation and text annotations.



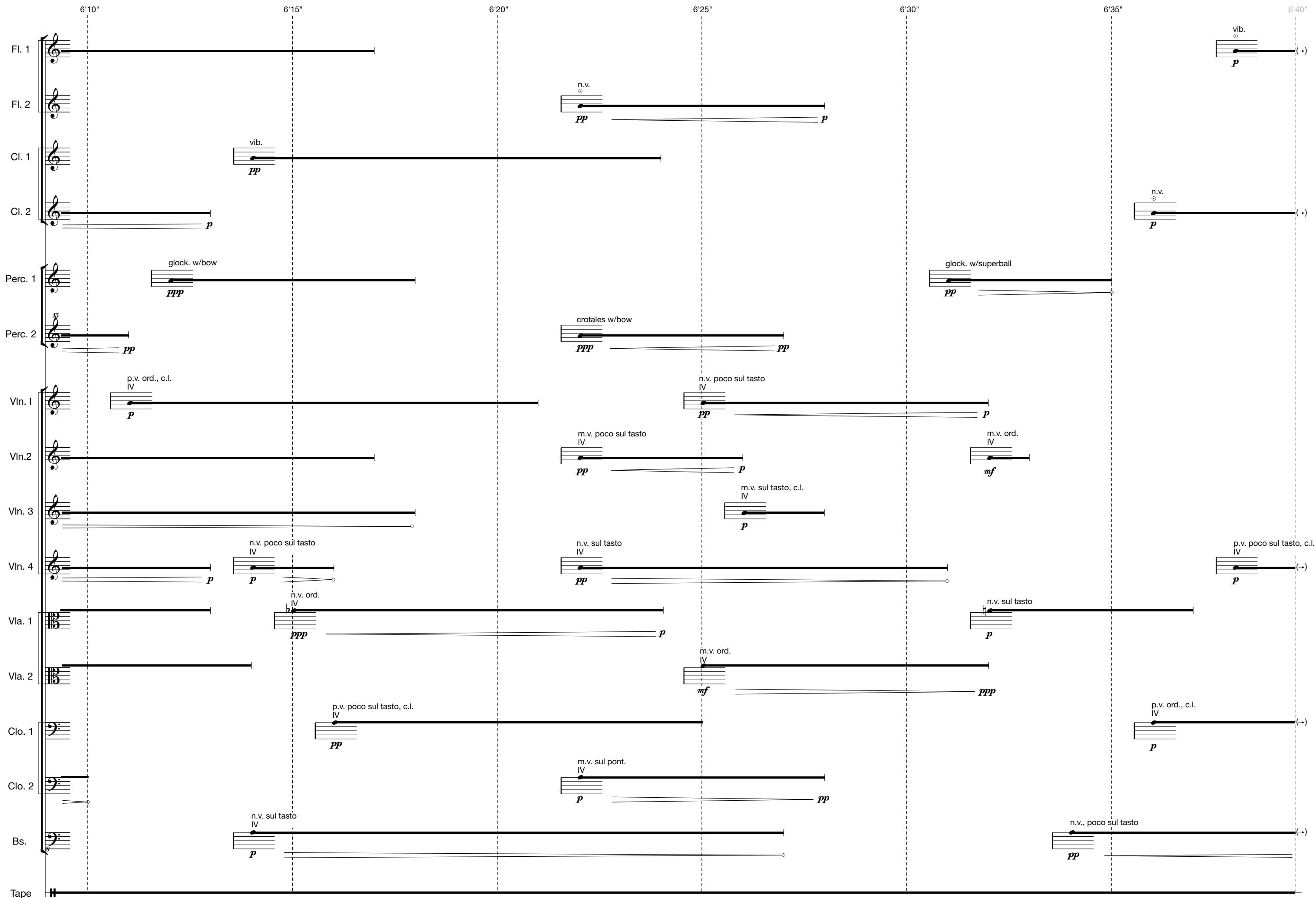


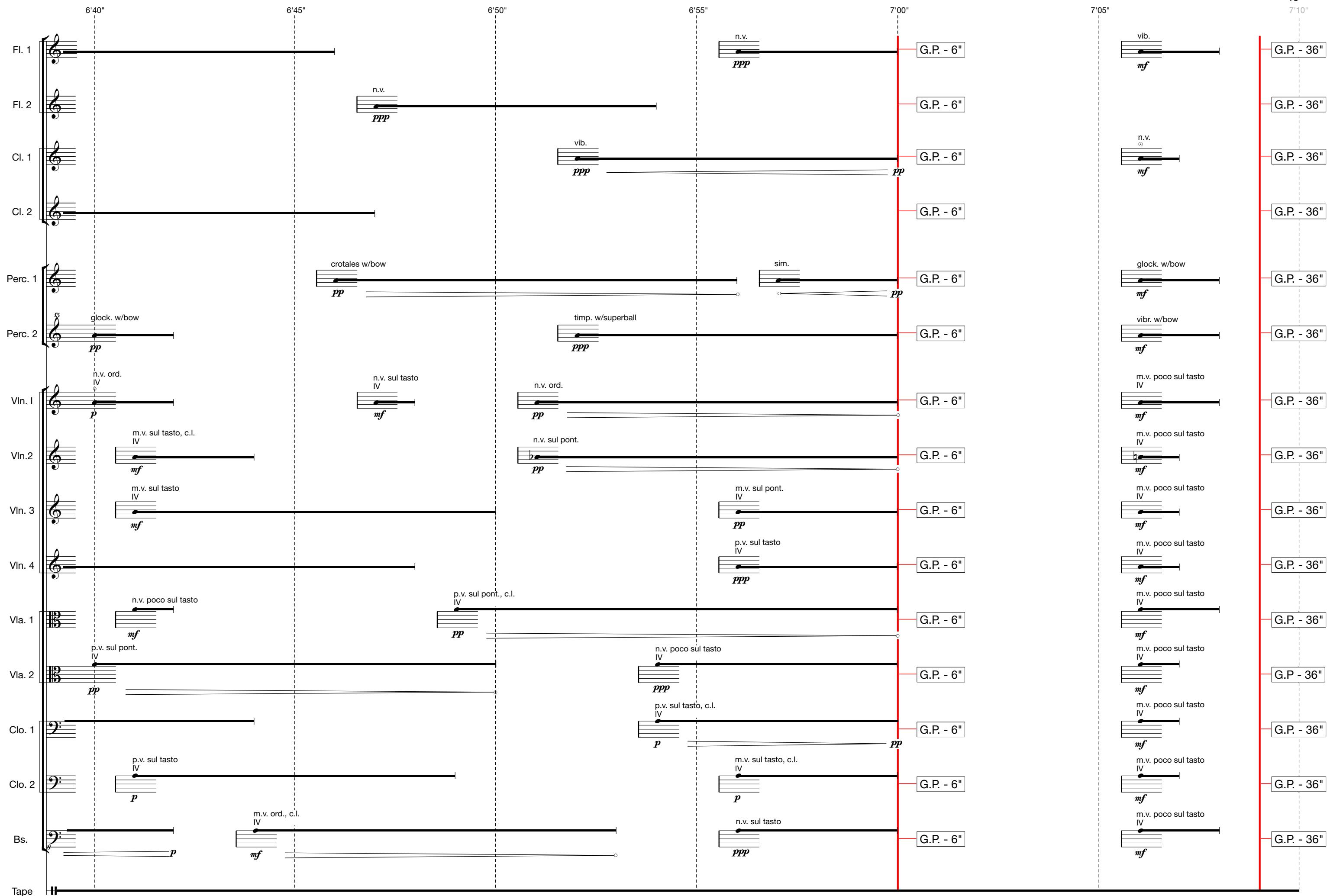


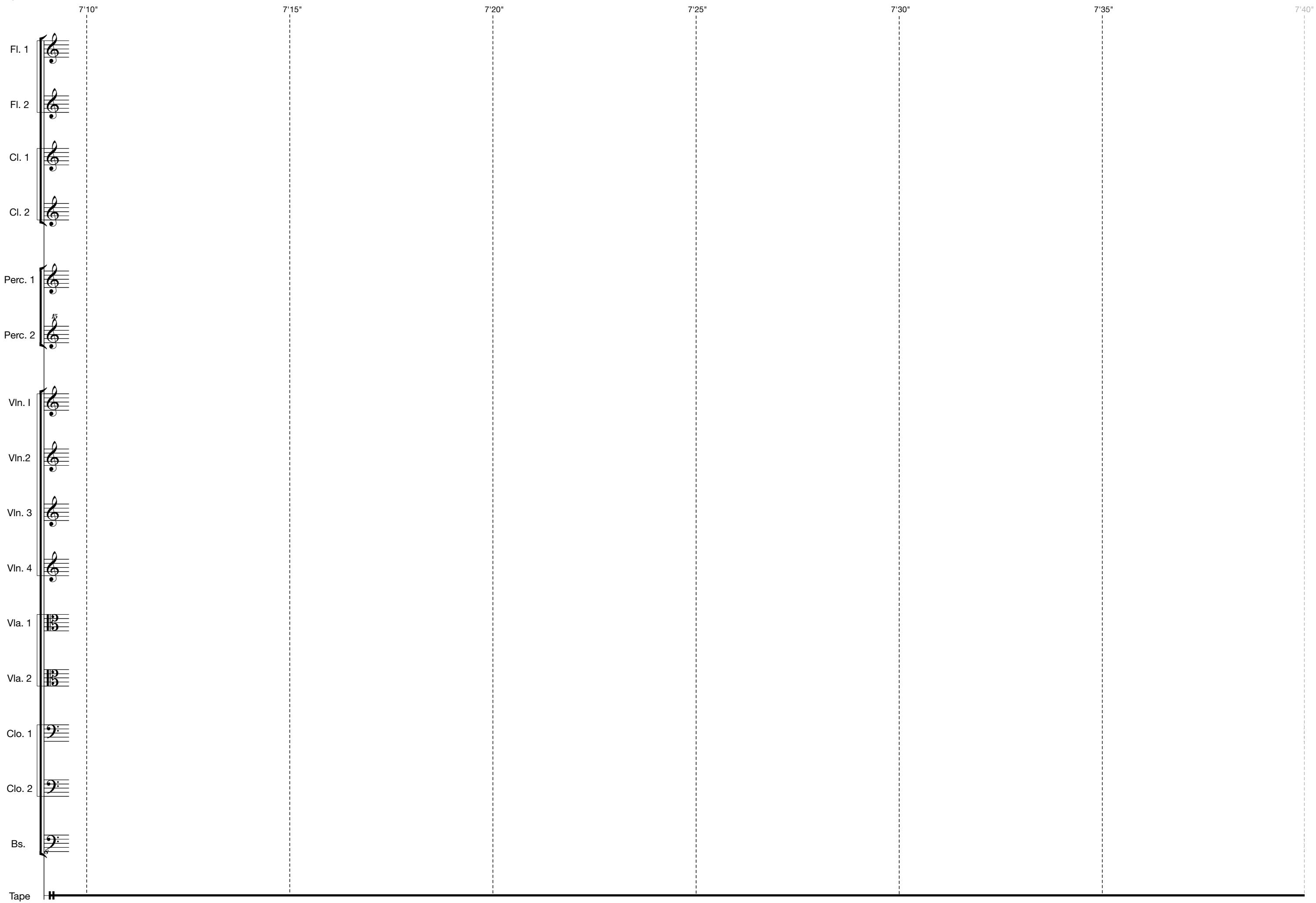


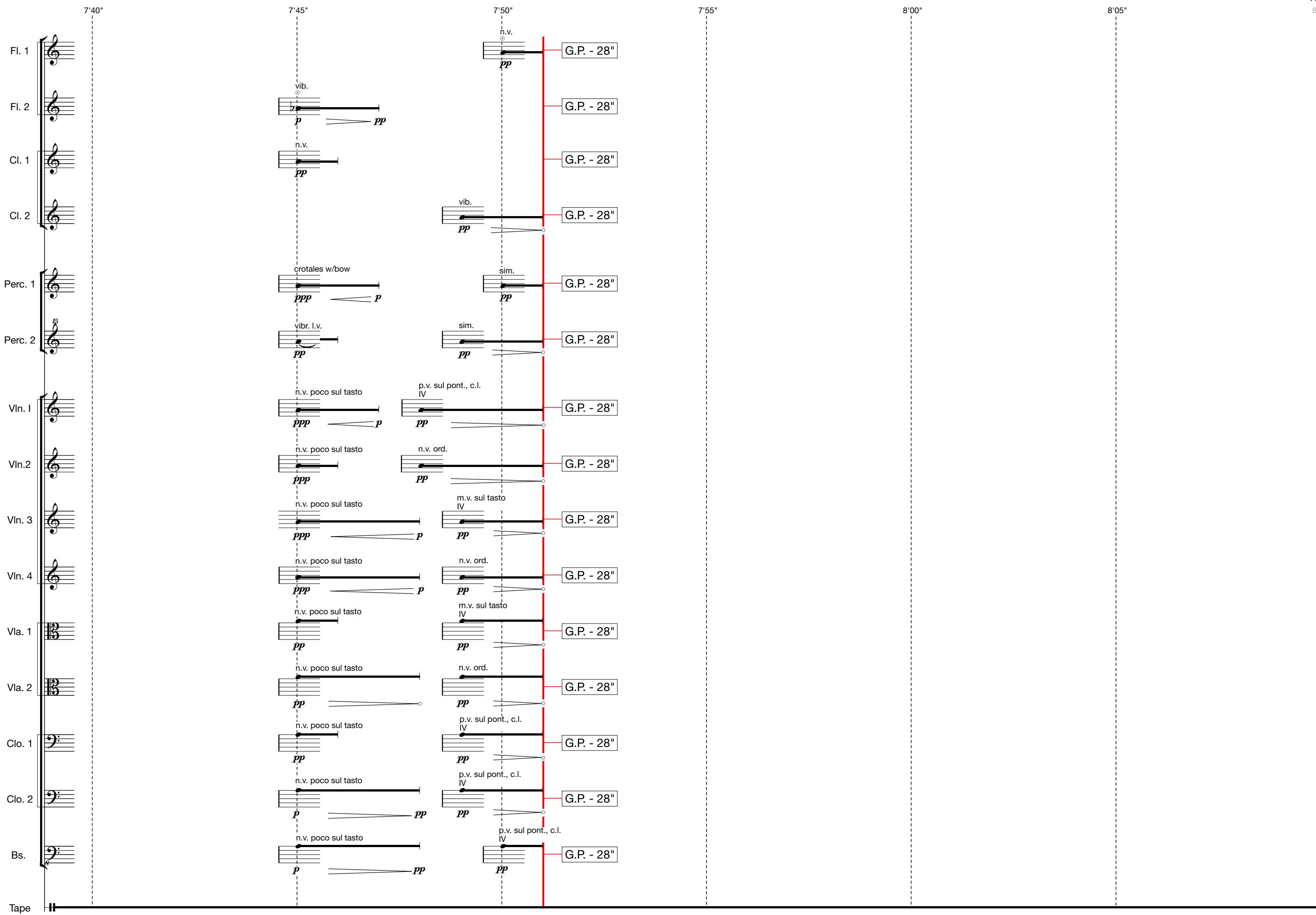
This figure shows a musical score for page 13, spanning from measure 5'40" to 6'10". The score is organized into 15 staves, each representing a different instrument or voice. Vertical dashed lines indicate measure boundaries.

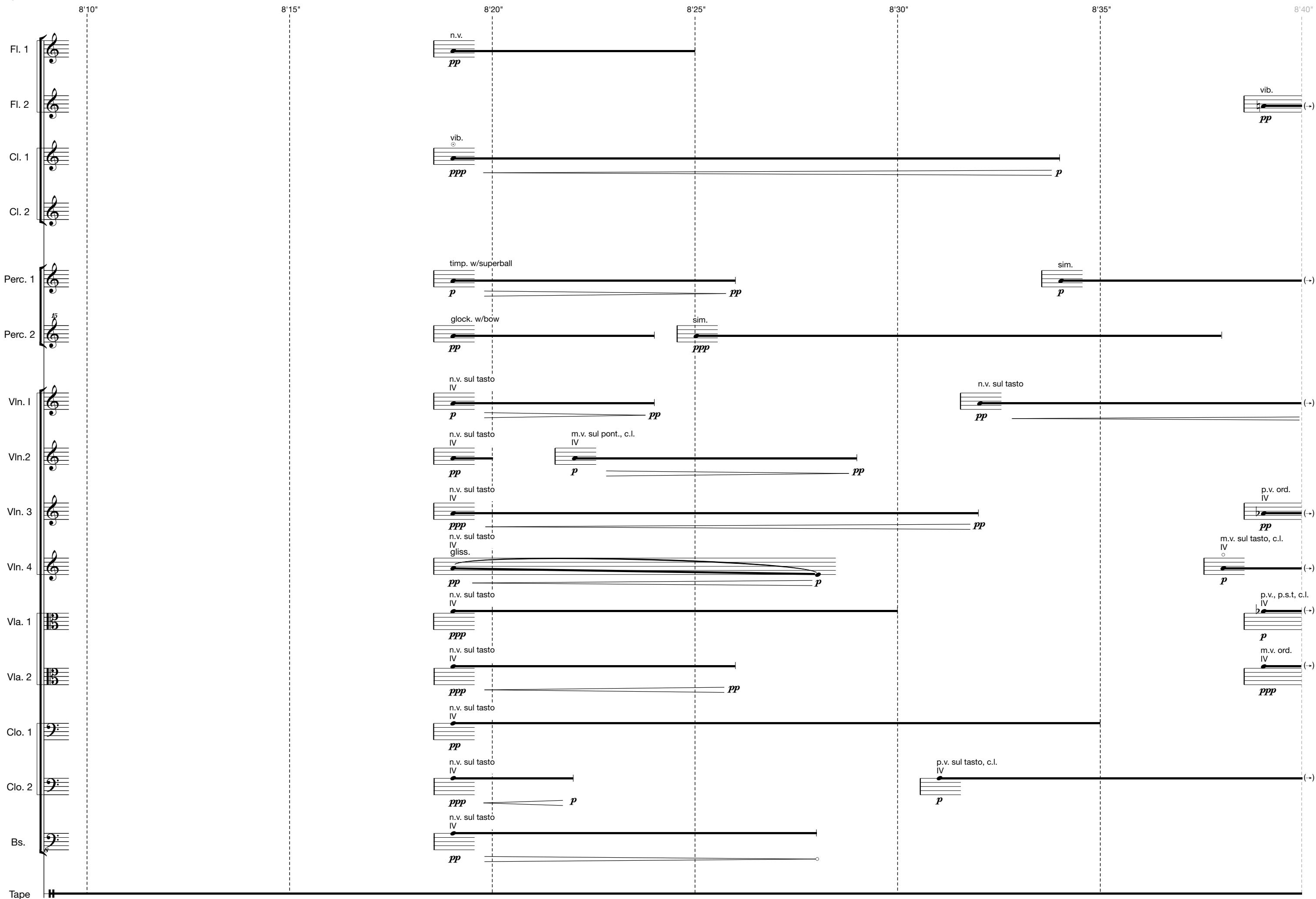
- Fl. 1:** Dynamics: *mf*. Measure 5'40": *mf*.
- Fl. 2:** Measure 5'45": *p*.
- Ci. 1:** Dynamics: *p*. Measure 5'50": *n.v.*
- Ci. 2:** Dynamics: *mf*. Measure 5'40": *vib.*
- Perc. 1:** Dynamics: *p*. Measure 5'50": *temp. w/superball*.
- Perc. 2:** Dynamics: *p*. Measure 5'45": *crotales w/bow*.
- Vln. I:** Measure 5'40": *p*.
- Vln. 2:** Measure 5'40": *p*.
- Vln. 3:** Dynamics: *ppp*. Measure 5'45": *n.v. poco sul tasto*.
- Vln. 4:** Dynamics: *mf*. Measure 5'40": *p*.
- Vla. 1:** Dynamics: *p*. Measure 5'45": *p.v. poco sul tasto, c.l.*
- Vla. 2:** Measure 5'40": *p*.
- Clo. 1:** Dynamics: *p*. Measure 5'45": *n.v. sul tasto*.
- Clo. 2:** Measure 5'40": *p*.
- Bs.:** Dynamics: *p*. Measure 5'40": *p.v. sul pont.*
- Tape:** Measure 5'40": *p*.
- Fl. 1:** Measure 6'00": *p*.
- Fl. 2:** Measure 6'05": *n.v.*
- Ci. 1:** Measure 6'05": *p*.
- Ci. 2:** Measure 6'05": *ppp*.
- Perc. 1:** Measure 6'05": *vibr. w/superball*.
- Perc. 2:** Measure 6'05": *p*.
- Vln. I:** Measure 6'05": *p*.
- Vln. 2:** Measure 6'05": *p*.
- Vln. 3:** Measure 6'05": *p*.
- Vln. 4:** Measure 6'05": *p*.
- Vla. 1:** Measure 6'05": *p*.
- Vla. 2:** Measure 6'05": *p*.
- Clo. 1:** Measure 6'05": *p*.
- Clo. 2:** Measure 6'05": *p*.
- Bs.:** Measure 6'05": *pp*.
- Tape:** Measure 6'05": *p*.











Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

Vln. I

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Clo. 1

Clo. 2

Bs.

Tape

8'40"

8'45"

8'50"

8'55"

9'00"

9'05"

9'10"

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc. 1
Perc. 2
Vln. I
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Cto. 1
Cto. 2
Bs.
Tape

9'10"
9'15"
9'20"
9'25"
9'30"
9'35"
9'40"

n.v.
p
pp

glock. w/bow
pp
ppp

vibr. w/bow
pp

n.v. sul pont., c.l.
p

p.v. sul pont., c.l.
IV
p
pp

m.v. sul pont.
IV
p

n.v. poco sul tasto
IV
p

p.v. poco sul tasto, c.l.
IV
p

n.v. sul tasto
p

p.v. ord.
IV
pp

m.v. sul tasto
pp
p

m.v. ord.
IV
p
p.v. sul tasto
IV
pp

n.v. sul pont.
IV
p

p.v. sul tasto
IV
pp

n.v. sul tasto
IV
p

p.v. ord.
IV
pp

m.v. ord., c.l.
IV
p

sim.
p

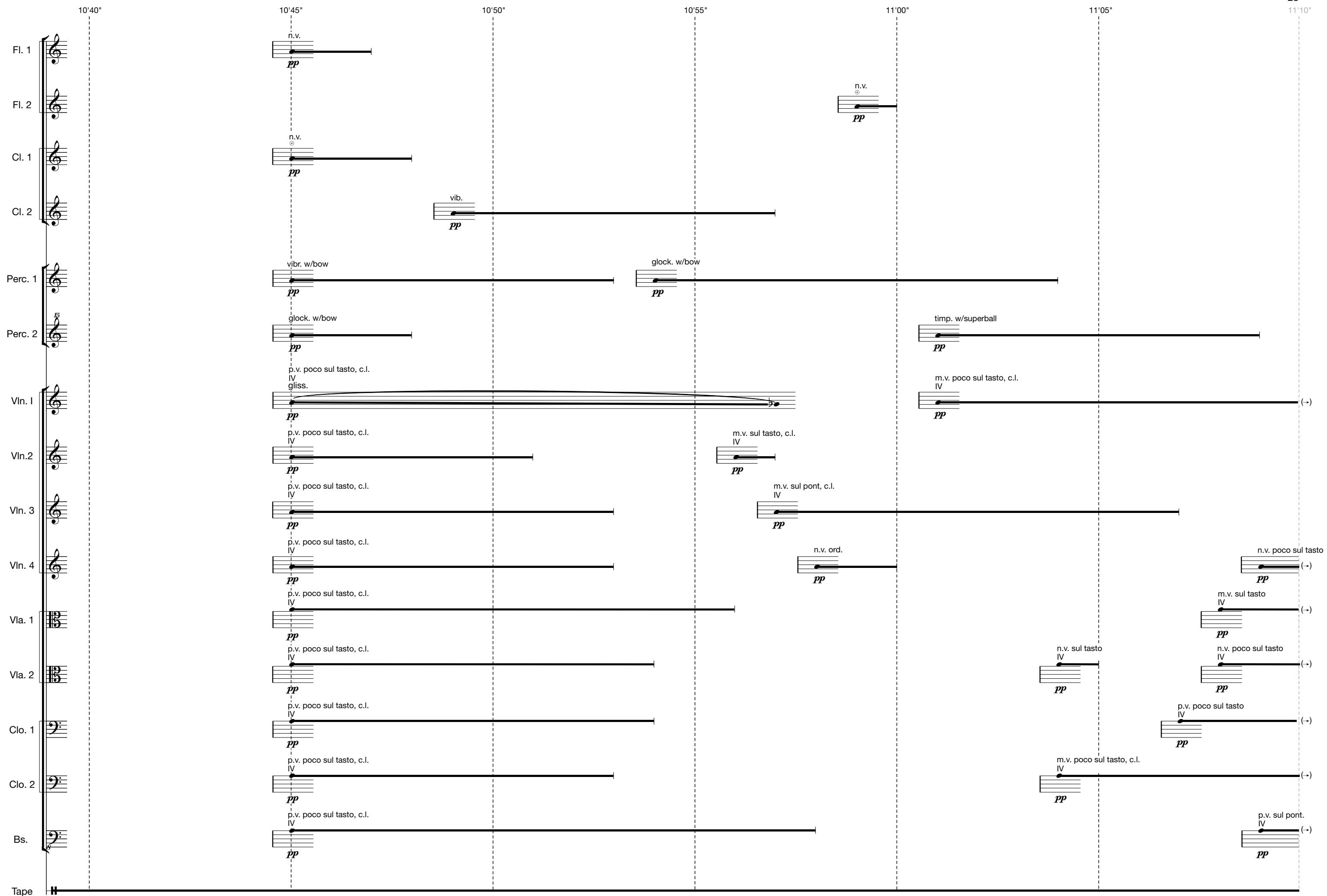
n.v.
p

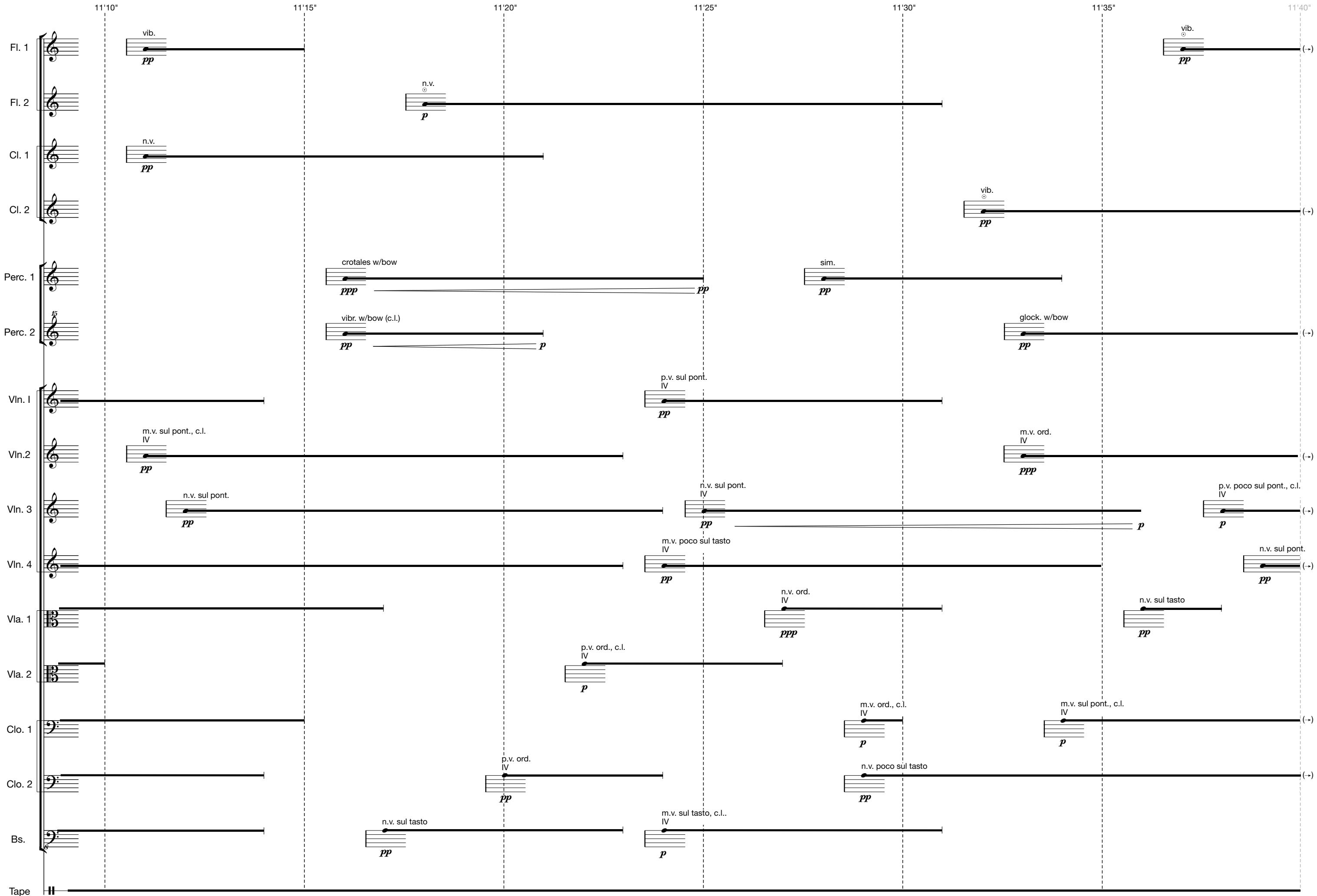
(-)

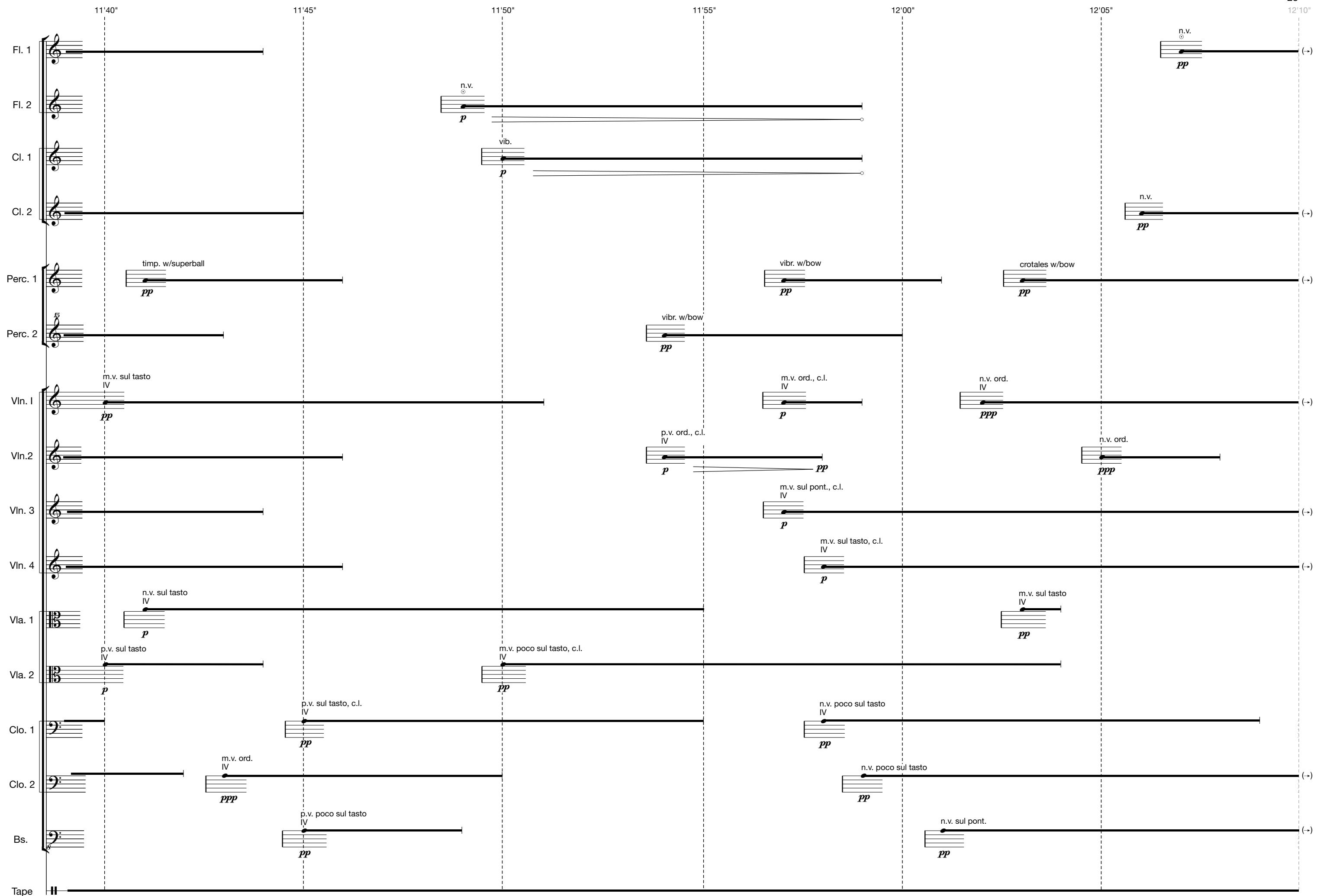
Measure times: 9'40", 9'45", 9'50", 9'55", 10'00", 10'05", 10'10"

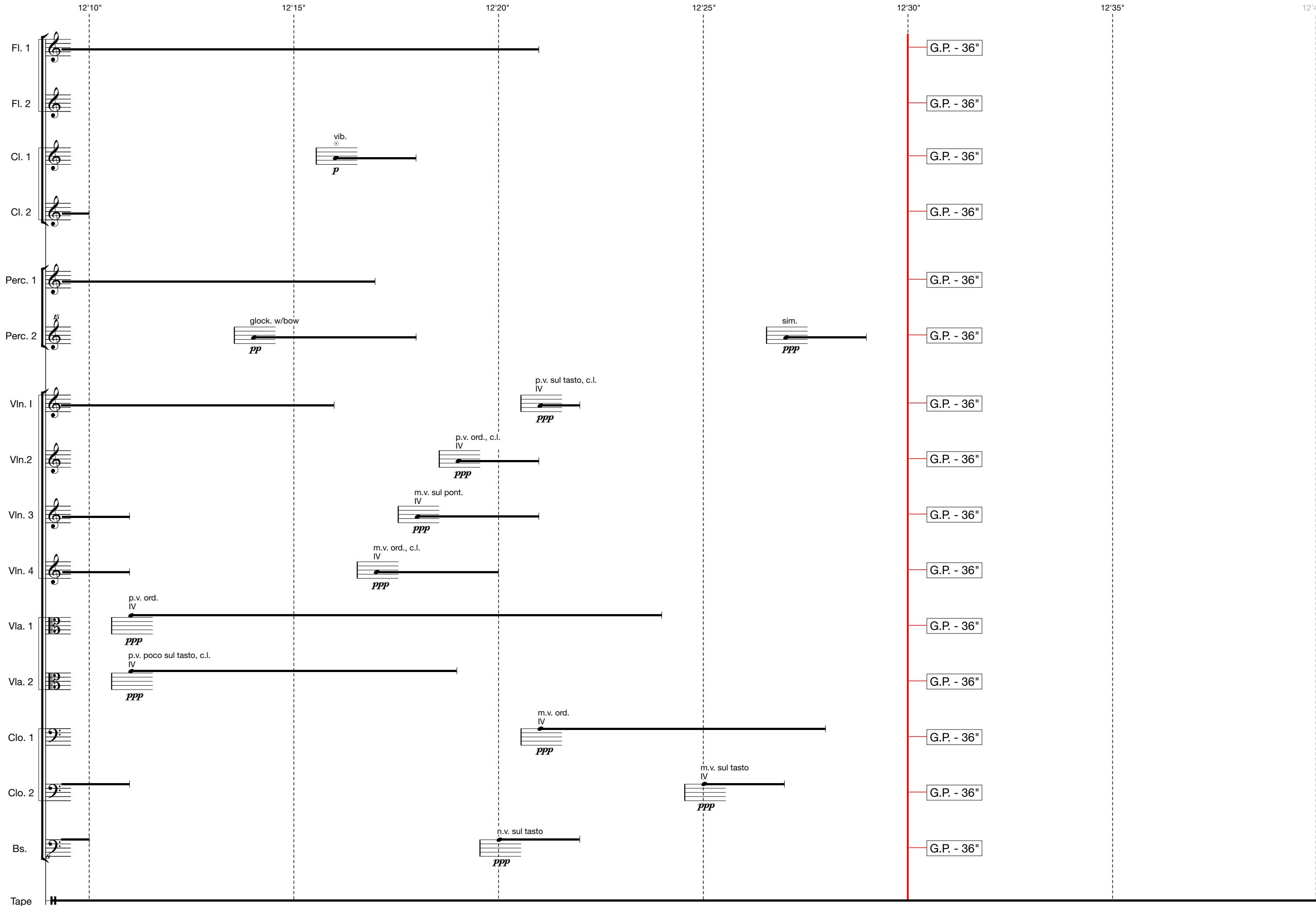
Instrumental parts:

- Flute 1:** Flute 1 (G clef) has a single note at 9'40", followed by a sustained note from 9'45" to 10'00" with dynamics pp and n.v.
- Flute 2:** Flute 2 (G clef) has a sustained note from 9'45" to 10'00" with dynamics pp and p.
- Clarinet 1:** Clarinet 1 (G clef) has a sustained note from 9'45" to 10'00" with dynamics p.
- Clarinet 2:** Clarinet 2 (G clef) has a sustained note from 9'40" to 9'45" with dynamics ff, followed by a sustained note from 9'50" to 10'00" with dynamics vibr. w/bow and ppp.
- Percussion 1:** Percussion 1 (G clef) has a sustained note from 9'40" to 9'45" with dynamics ff, followed by a sustained note from 9'50" to 10'00" with dynamics vibr. w/bow and ppp.
- Percussion 2:** Percussion 2 (G clef) has a sustained note from 9'40" to 9'45" with dynamics ff, followed by a sustained note from 9'45" to 10'00" with dynamics vibr. w/bow and pp.
- Violin 1:** Violin 1 (G clef) has a sustained note from 9'40" to 9'45" with dynamics ff, followed by a sustained note from 9'50" to 10'00" with dynamics m.v. sul tasto IV and pp.
- Violin 2:** Violin 2 (G clef) has a sustained note from 9'40" to 9'45" with dynamics ff, followed by a sustained note from 9'45" to 10'00" with dynamics p.
- Violin 3:** Violin 3 (G clef) has a sustained note from 9'40" to 9'45" with dynamics m.v. sul tasto IV and p, followed by a sustained note from 9'50" to 10'00" with dynamics pp.
- Violin 4:** Violin 4 (G clef) has a sustained note from 9'40" to 9'45" with dynamics m.v. sul pont., c.l. IV and p, followed by a sustained note from 9'50" to 10'00" with dynamics pp.
- Viola 1:** Viola 1 (C clef) has a sustained note from 9'40" to 9'45" with dynamics pp and n.v. sul pont., followed by a sustained note from 9'50" to 10'00" with dynamics p.
- Viola 2:** Viola 2 (C clef) has a sustained note from 9'40" to 9'45" with dynamics m.v. poco sul tasto, c.l. IV and pp, followed by a sustained note from 9'50" to 10'00" with dynamics pp.
- Cello 1:** Cello 1 (F clef) has a sustained note from 9'40" to 9'45" with dynamics m.v. poco sul tasto, c.l. IV and pp, followed by a sustained note from 9'50" to 10'00" with dynamics pp.
- Cello 2:** Cello 2 (F clef) has a sustained note from 9'40" to 9'45" with dynamics pp, followed by a sustained note from 9'50" to 10'00" with dynamics pp.
- Bass:** Bass (F clef) has a sustained note from 9'40" to 9'45" with dynamics pp, followed by a sustained note from 9'50" to 10'00" with dynamics m.v. poco sul tasto IV and pp.
- Tape:** Tape (MIDI channel 10) has a sustained note from 9'40" to 10'10" with dynamics pp.



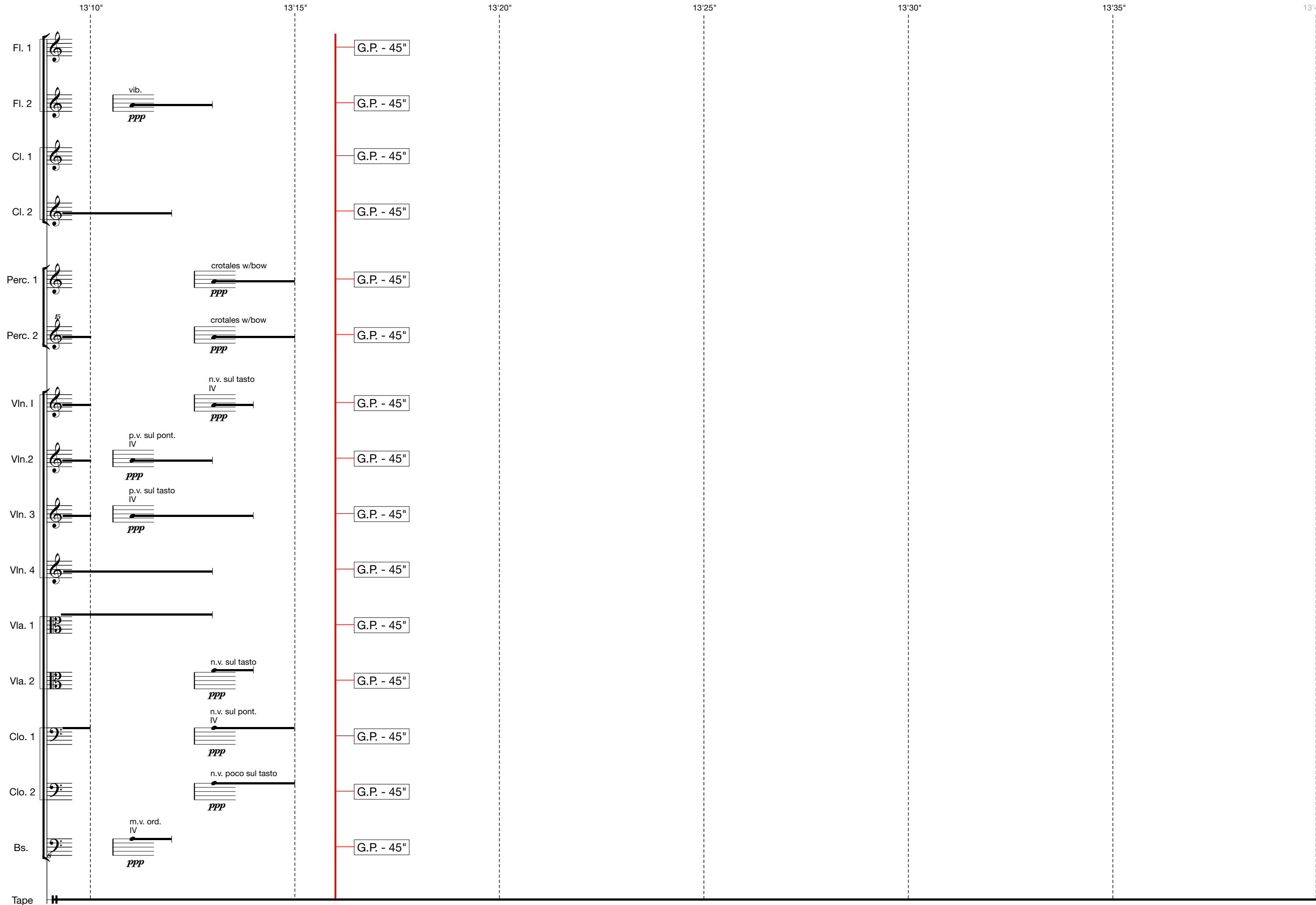






This figure displays a musical score timeline from 12'40" to 13'10". The vertical axis lists the instruments, and the horizontal axis shows the time progression with vertical dashed lines marking specific moments.

- Fl. 1:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Fl. 2:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Cl. 1:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Cl. 2:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Perc. 1:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Perc. 2:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Vln. I:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Vln. 2:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Vln. 3:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Vln. 4:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Vla. 1:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Vla. 2:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Clo. 1:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Clo. 2:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Bs.:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest
- Tape:** Starts at 12'40" with a single note, followed by a rest until 12'50".
 - 12'40": Single note
 - 12'45": Rest
 - 12'50": Rest
 - 12'55": Rest
 - 13'00": Rest
 - 13'05": Rest
 - 13'10": Rest



13'40"

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2 *f*

Vln. I

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Clo. 1

Clo. 2

Bs.

Tape

13'45"

13'50"

13'55"

14'00"

vib. *o*
ppp ————— *pp*

n.v.
ppp ————— *pp*

vibr. w/bow
ppp ————— *pp*

crotales w/bow
ppp ————— *p*

p.v. poco sul tasto
IV
pp ————— *p*

p.v. poco sul tasto
IV
pp ————— *p*

p.v. poco sul tasto
IV
pp ————— *p*

n.v. poco sul tasto
IV
p ————— *o*

p.v. poco sul tasto
IV
pp ————— *p*

p.v. poco sul tasto
IV
pp ————— *p*

n.v. ord.
p ————— *o*

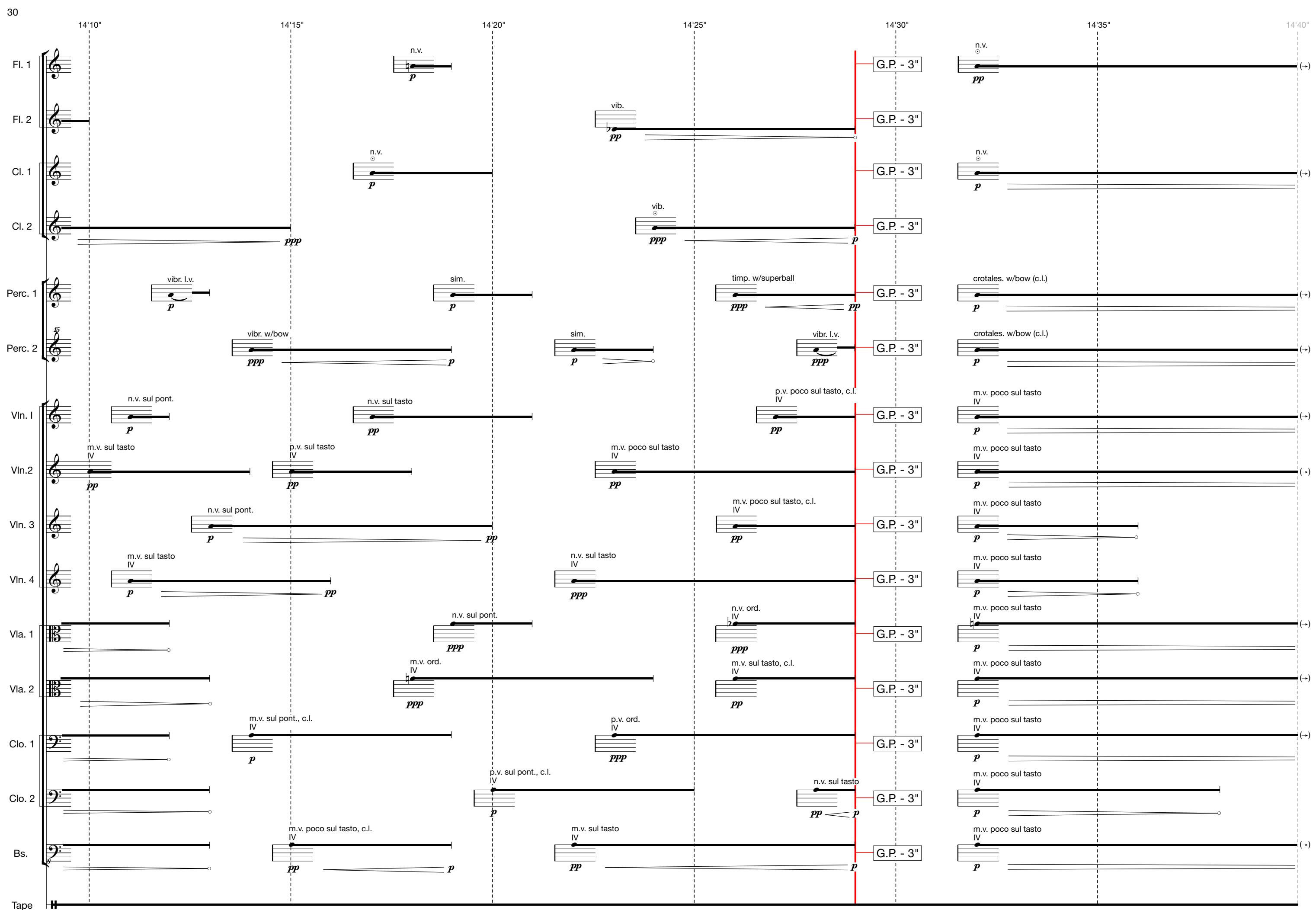
p.v. ord., c.l.
IV
p ————— *(→)*

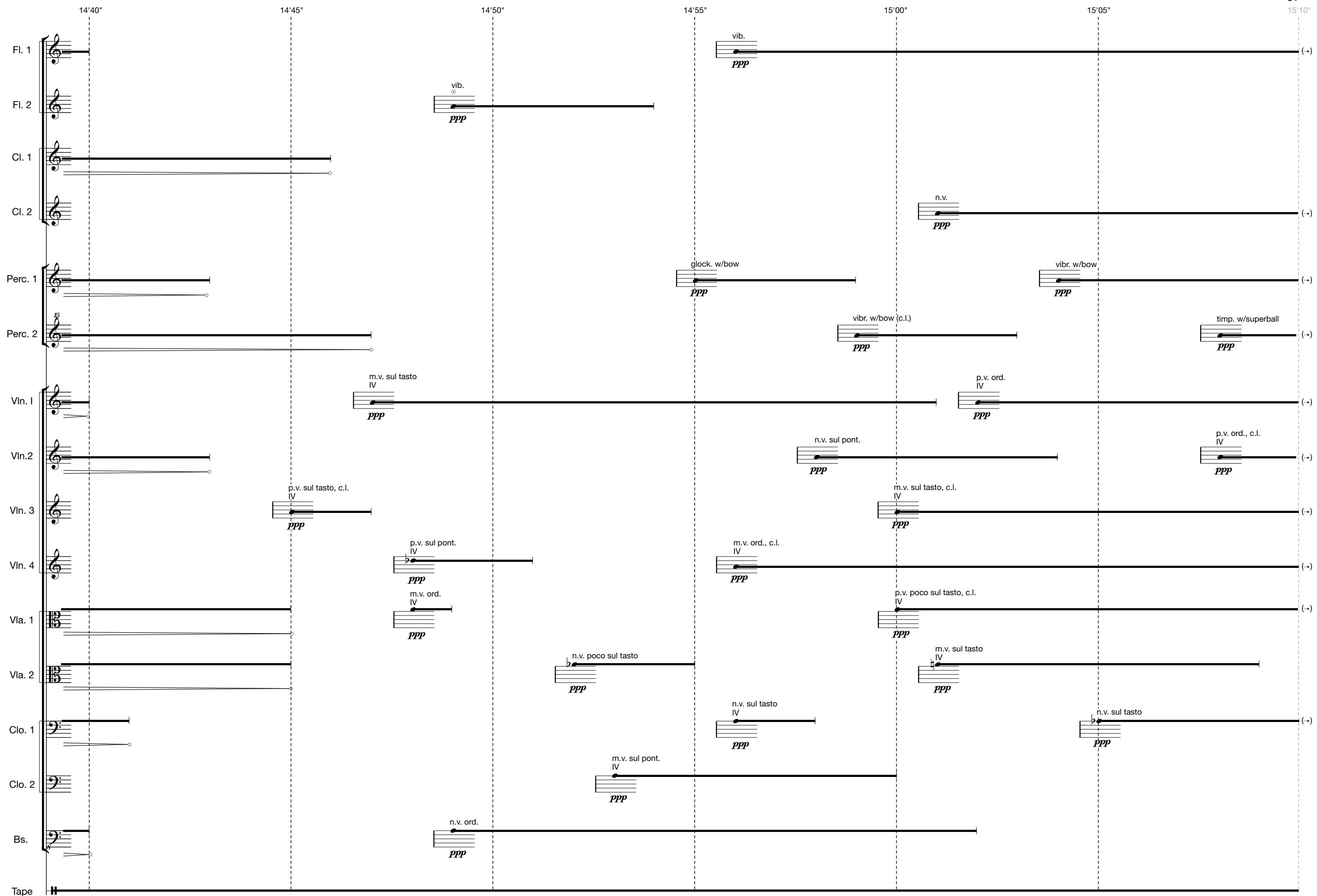
n.v. P.S.T., c.l.
p ————— *(→)*

m.v. ord., c.l.
p ————— *(→)*

p.v. poco sul tasto, c.l.
IV
p ————— *(→)*

p.v. sul tasto, c.l.
IV
p ————— *(→)*





Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

Vln. I

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Clo. 1

Clo. 2

Bs.

Tape

vib. (→)

pp

n.v.

pp

vibr. w/bow

pp

vib.

pp

crotales w/bow

ppp

sim.

pp

sim.

pp

n.v. poco sul tasto
IV

pp

m.v. sul pont.
IV

p

n.v. poco sul tasto
IV

pp

p.v. sul pont.
IV

pp

m.v. sul tasto, c.l.
IV

p

n.v. ord.

pp

m.v. sul pont., c.l.
IV

p

p.v. sul tasto, c.l.
IV

p

n.v. ord.

pp

m.v. sul tasto
IV

pp

n.v. sul pont.

p

n.v. sul tasto
IV

pp

p.v. poco sul tasto
IV

pp

p.v. ord.
IV

ppp

pp

n.v. sul tasto
IV

pp

p.v. poco sul tasto, c.l.
IV

p

m.v. poco sul tasto
IV

pp

p

15'40"

15'45"

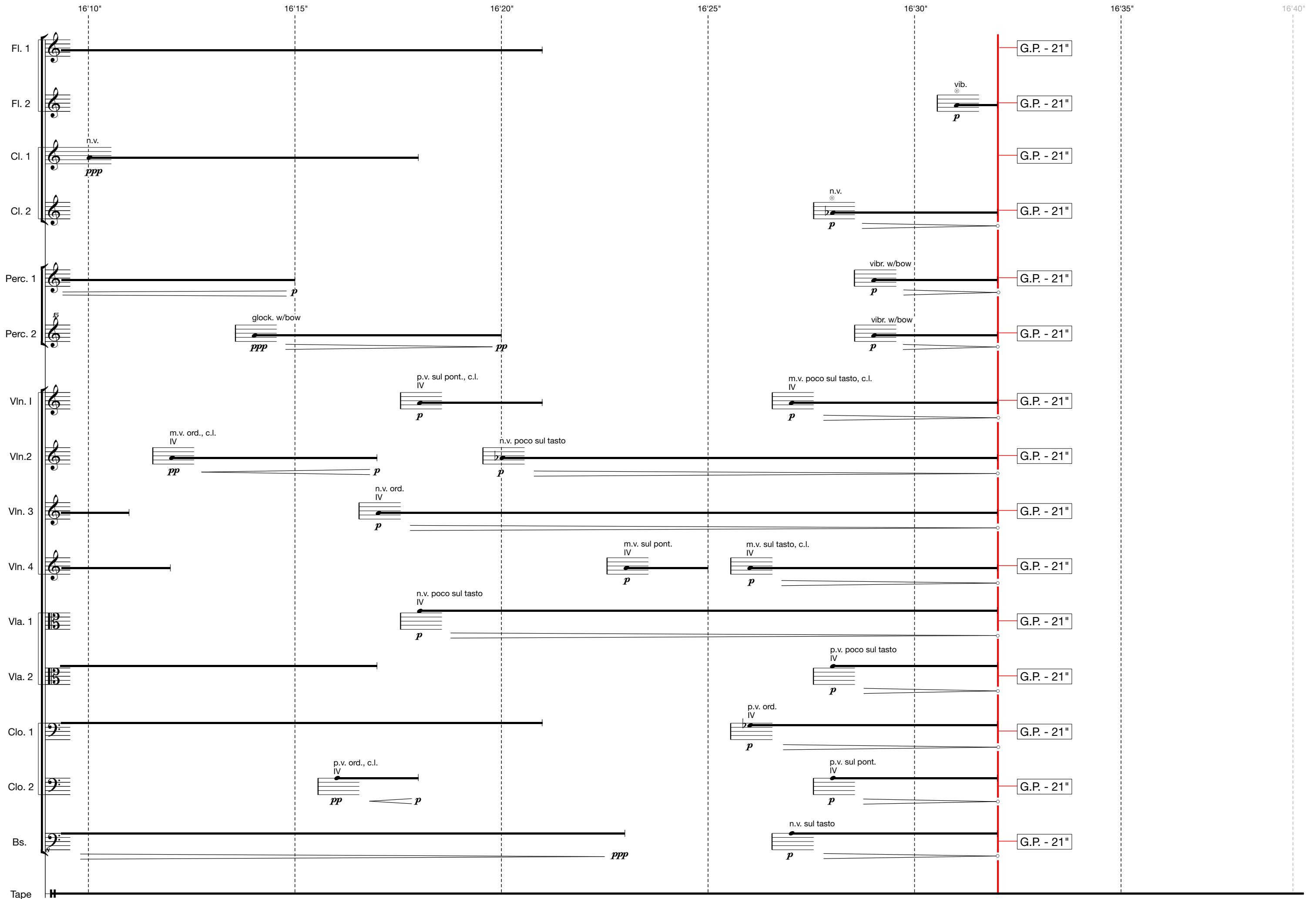
15'50"

15'55"

16'00"

16'05"

16'10"



16'40"

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

Vln. I

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Clo. 1

Clo. 2

Bs.

Tape

16'45"

16'50"

vib. *p* G.P - 15"

vibr. *p* G.P - 15"

vibr. *p* G.P - 15"

m.v. sul pont. IV G.P - 15"

m.v. ord. IV

n.v. (-)

p

crotal. w/bow (-)

ppp

glock. w/bow (-)

ppp

m.v. ord. IV

ppp

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc. 1
Perc. 2
Vln. I
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Clo. 1
Clo. 2
Bs.
Tape

17'10"
17'15"
17'20"
17'25"
17'30"
17'35"
17'40"

Instructions and Dynamics:

- Flute 1:** *pp* at 17'10", *vib.* *p* at 17'15", *n.v.* *pp* at 17'20", *n.v.* *pp* at 17'25", *pp* at 17'30", *vib.* *pp* at 17'35".
- Flute 2:** *pp* at 17'10", *vib.* *p* at 17'15", *vibr. w/bow* *pp* at 17'20", *pp* at 17'25", *pp* at 17'30", *vib.* *pp* at 17'35".
- Clarinet 1:** *pp* at 17'10", *crotales w/bow* *p* at 17'15", *n.v. sul pont.* *pp* at 17'20", *m.v. poco sul tasto, c.l.* *p* at 17'25", *p.v. ord., c.l.* *p* at 17'30", *n.v. sul tasto* *pp* at 17'35".
- Clarinet 2:** *pp* at 17'10", *crotales w/bow* *p* at 17'15", *n.v. sul pont.* *pp* at 17'20", *m.v. sul tasto, c.l.* *p* at 17'25", *p.v. ord.* *pp* at 17'30", *n.v. poco sul tasto* *pp* at 17'35".
- Percussion 1:** *pp* at 17'10", *crotales w/bow* *p* at 17'15", *vibr. w/bow* *pp* at 17'20", *pp* at 17'25", *pp* at 17'30", *timp. w/superball* *pp* at 17'35".
- Percussion 2:** *p* at 17'10", *pp* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".
- Violin 1:** *pp* at 17'10", *n.v. sul pont.* *pp* at 17'15", *m.v. poco sul tasto, c.l.* *p* at 17'20", *p.v. ord., c.l.* *p* at 17'25", *p* at 17'30", *n.v. sul tasto* *pp* at 17'35".
- Violin 2:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".
- Violin 3:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".
- Violin 4:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".
- Viola 1:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *pp* at 17'35".
- Viola 2:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".
- Cello 1:** *pp* at 17'10", *n.v. ord.* *pp* at 17'15", *p* at 17'20", *n.v. sul tasto* *pp* at 17'25", *n.v. sul tasto* *pp* at 17'30", *m.v. poco sul tasto* *pp* at 17'35".
- Cello 2:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *p* at 17'25", *pp* at 17'30", *m.v. ord., c.l.* *p* at 17'35".
- Bass:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".
- Tape:** *pp* at 17'10", *p* at 17'15", *p* at 17'20", *pp* at 17'25", *p* at 17'30", *p* at 17'35".

This figure displays a musical score timeline across six measures, from 18'10" to 18'40". The score is organized into multiple staves, each representing a different instrument or tape channel. Vertical dashed lines indicate specific time points: 18'15", 18'20", 18'25", 18'30", and 18'35".

- Fl. 1:** Dynamics: *ppp*. Performance: n.v.
- Fl. 2:** Dynamics: *ppp*. Performance: n.v.
- Cl. 1:** Dynamics: *ppp*. Performance: n.v.
- Cl. 2:** Dynamics: *ppp*. Performance: vib.
- Perc. 1:** Dynamics: *ppp*. Performance: crotales w/bow.
- Perc. 2:** Dynamics: *ppp*. Performance: vibr. w/bow.
- Vln. I:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Vln. 2:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Vln. 3:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Vln. 4:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Vla. 1:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Vla. 2:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Clo. 1:** Dynamics: *ppp*. Performance: m.v. ord., c.l. IV.
- Clo. 2:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Bs.:** Dynamics: *ppp*. Performance: p.v. sul pont. IV.
- Tape:** Dynamics: *ppp*. Performance: n.v. (at 18'10"), vib. (at 18'30"), n.v. (at 18'35").

18'40"

Fl. 1

Fl. 2 n.v.

Cl. 1

Cl. 2

Perc. 1 sim.

Perc. 2 f5

Vln. I

Vln. 2

Vln. 3

Vln. 4 p.v. poco sul tasto, c.l.
IV

Vla. 1

Vla. 2

Clo. 1 n.v. sul tasto
IV

Clo. 2 m.v. ord., c.l.
IV

Bs. ppp

Tape ppp

18'45"

G.P. - 28"

18'50"

18'55"

19'00"

19'05"

19'10"

Fine

