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Contemporary Music Score Collection

Title
Axon

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Publication Date
2020

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A x o n

Ben Rieke

2020

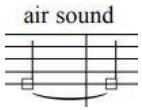
This score is in concert pitch.

Instrumentation

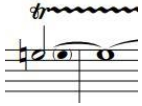
- Flute
- Bb Clarinet (mvmt. 1), doubling Bass Clarinet (mvmt. 2, 3)
- Percussion
  - Drum kit (mvmt. 1, 3)
    - Crash cymbal
    - Suspended cymbal
    - Hi hat
    - Snare
    - 2 toms (1 mid, 1 low)
    - Kick drum
  - 5 Temple blocks (mvmt. 1)
  - Crotales (mvmt. 1, 2)
  - Tam-tam (mvmt. 2)
- Violin
- Cello
- Synthesizer

Performance notes

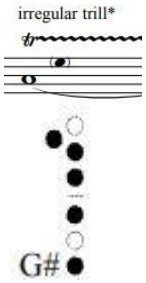
Flute, Clarinet-



- Indicates an unpitched air tone with the corresponding fingering



- Indicates a timbral trill by using alternate fingerings. If no alternate fingerings exist, double tongue instead. In the context of mvmt. 2, trills should be relatively slow (around eighth note duration, in free time).



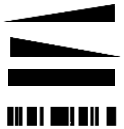
- Oscillate between indicated notes at an irregular rate. All notes should fall anywhere within the range of an eighth note to a 32nd note. Take breaths as needed.

- There is a single bass clarinet multiphonic in mvmt. 3 with this fingering.

Violin, Cello

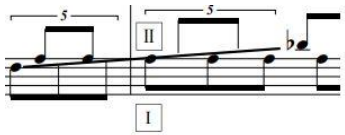
Sul pont and s.p. indicate sul ponticello.

Scratch tones produced by bow overpressure are indicated by a black bar over the staff as follows-



- Increasing scratch tone
- Decreasing scratch tone
- Sustained scratch tone
- Irregular scratch tone (Use pressure to intermittently start and stop bow

Roman numerals are given in boxes to indicate strings in the cases of glissandi or the following types of passages present in mvmt. 2-



Here, when alternating between two strings where one is open and another is changing pitch during a glissando, Roman numerals indicate when the orientation of the strings change for clarity (i.e. when the glissando overtakes the open string in pitch). Such passages are marked sempre legato and are to be slurred, changing bows as needed.

Synthesizer-

The synthesizer player should read from the score, which contains notation for the keyboard and for the parameters to be controlled.

Some specifications for the synthesizer-

- The timbre should be a saw wave.
- The keys must be sensitive to velocity. Volume is controlled by a master volume fader as well as by pressing the keys according to the given dynamics in the keyboard staff.
- The pitch range of the synthesizer part begins on a C below the bass clef and extends up for roughly 5 octaves. An octave key may be used to access the full range, but at least a 48-key size keyboard is recommended for convenience.
- A sustain pedal is necessary to sustain certain notes to allow for the control of multiple parameters at a time. Notation for depressing and releasing the pedal is the same as for piano.
- The synthesizer must be 16-voice polyphonic.

Synthesizer (cont.)

Individual staves are given for the relative positions of faders below the music. Below are the parameters and their descriptions at various levels-

- Attack - instant attack at 0%, very long (10+ sec.) attack at 100. 50% should be roughly 2 sec.
- Release - instant release at 0%, similarly long release at 100 and 50.

For most synthesizers, attack and release operate on an exponential scale- i.e. the difference between 0 and 50% is much greater than 50 and 100, etc.

- Low-pass filter - Starting at full spectrum of sound at 100%, cutting off higher frequencies until no sound at 0%.
- Hi-pass filter - Starting at full spectrum of sound at 0%, cutting off lower frequencies until no sound at 100%.
- Resonance - Increasing emphasis of higher partials from 0 to 100%. Should be bound to low-pass filter.
- LFO- low-frequency oscillator. Should be bound to low-pass filter to control oscillation of frequency from no oscillation at 0%, to approximately vibrato speed at 50, to indiscriminant buzz at 100.
- Pitch bend - No modification of pitch at 50%, every 25% represents a half step. (For example, 0% brings down pitch by a whole step, 62.5% brings pitch up by quarter tone, etc.
- Master volume- "Standard volume" should be achieved at 40%. This should be loud enough to roughly match with dynamics of the rest of the ensemble, or about as loud as a piano. Note that there is a large space to grow louder. 100% volume, achieved at the end of the piece, should be extremely loud.

A good way to test if parameters are set up correctly is to test out the final two pages of the last movement. The sound should begin from nothing on an F#, with the filtering on upper frequencies being slowly relaxed until the full sound is heard. Then, the LFO should increase until the timbre becomes a strong buzz. Increasing the resonance should obscure the fundamental to the point of the timbre becoming noise. The pitch and volume should be raised up until the end of the passage, where the sound should cut off instantly from extremely loud to nothing.

The control of parameters is notated below the keyboard staff. Every time a fader must be slid up or down, the beginning and ending positions of the fader corresponding to the parameter of its staff are clearly indicated. When the timing is tied to the rhythmic durations in the keyboard staves it is marked with a dotted line drawn between them and the parameter staves. In situations during rests where the faders should be set up for the next entrance these dotted lines are not given.

There are analog synths that can fit all of the above criteria for performance (Prophet Rev2 16 voice, etc). Digital synths controlled by a suitable MIDI controller are also an option. A patch for the digital synthesizer Massive is given at the following link -

https://www.dropbox.com/s/drbb2uvp7sv5rzy/Axon%20template.nmsv?dl=0

For performances using Massive, faders on the controller should be bound to the 8 orange filters in the bottom right corner of the synthesizer. A space is left for pitch bend as most MIDI controllers have that capability.
The synthesizer should be connected to an amplifier. The locations for the keyboard and amplifier are found on the next page.

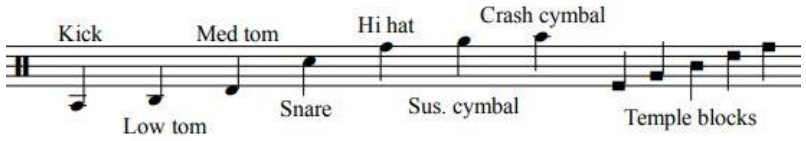
General performance notes

- Dotted lines indicate state changes (sul pont. to norm in strings, air sound to norm. in winds, etc.).
- All glissandi should be instant and continuous.
- Decrescendi that terminate in a rest should be played to nothing.
- Brackets indicate the extension of a technique for a long as the bracket extends.
- The *pf* dynamic indicates a brief "ducking out" of the sound followed by an immediate return to forte.

Percussion

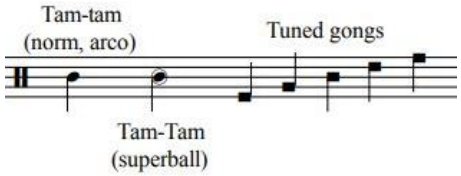
The first key below is shared between mvmt. 1 and 3, and the second one is for mvmt. 2 only.

Movements 1 and 3



The temple blocks are only used in the first movement. Sticks should be used for the kit. Medium rubber mallets should be used for temple blocks.

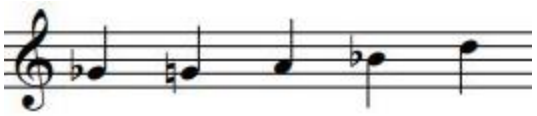
Movement 2



The tam-tam should be played with a very soft beater or with a cello/bass bow when indicated "arco". There are also passages indicated to be played with superball mallets.

The 5 tuned gongs are to be played with soft yarn mallets. The pitch collection of the gongs is left up to the performer's discretion due to their generally limited availability, but it is preferable to be as close as possible to a baritone range pentatonic collection like the one below-

Crotales are called for in both the first and second movements and are only played arco with a cello/bass bow. The pitch collection is given below-



Only the Gb is called for in the first movement. The full set is needed in the second. By removing the Gb and placing it near the drum set during the first movement, it is recommended that the performer sit at the drum kit during the first and third movements and stand during the second.

Other percussion notes

- Immediately dampen sound

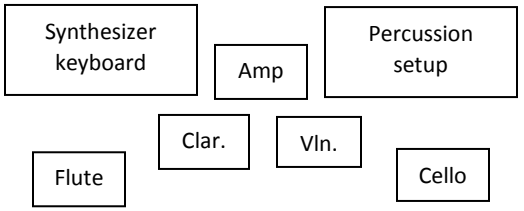
- Snare rimshot. When rimshots continue for an extended period of time, they will be indicated above the notehead with r.s. and cancelled out by norm when a normal snare hit is called for again.

- "Bow" the tam-tam with the superball mallets in a circular motion until the bracket terminates.

All hi-hat passages are to be played closed.

Setup

The following setup is recommended. The percussionist must be relatively close to the synthesizer amp for the ending gesture of the piece.

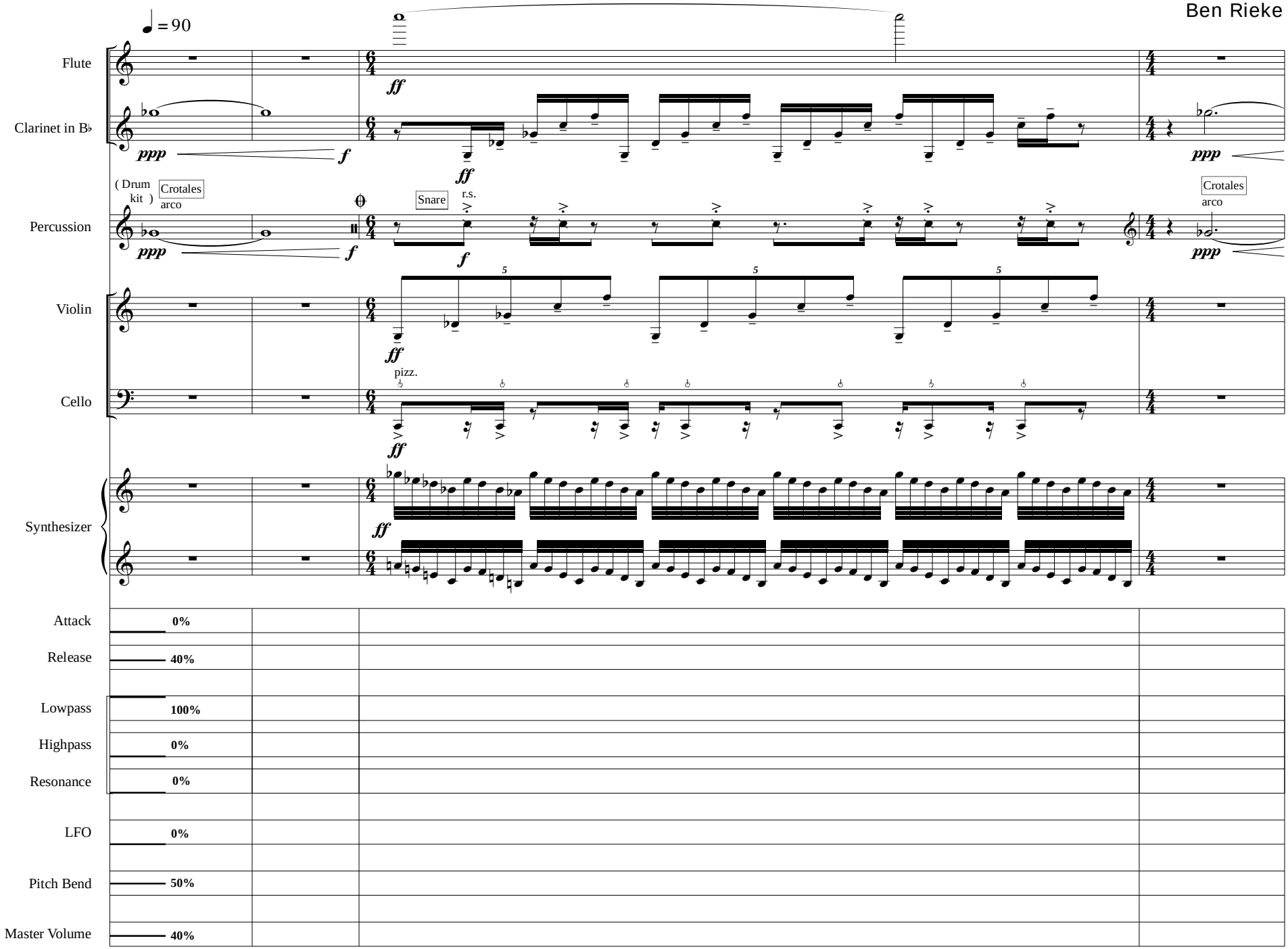


Score in C

Axon

I. Interference

Ben Rieke



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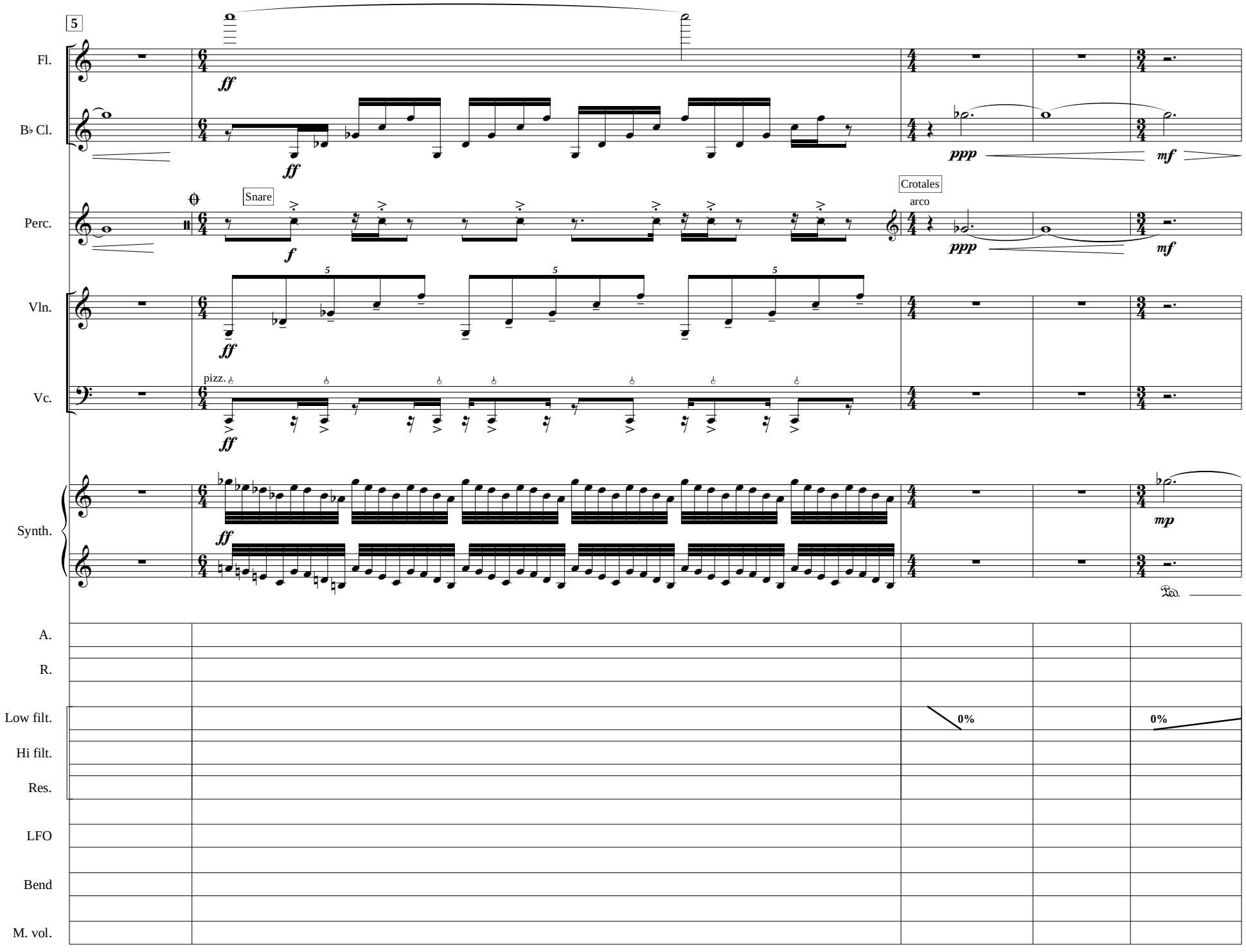
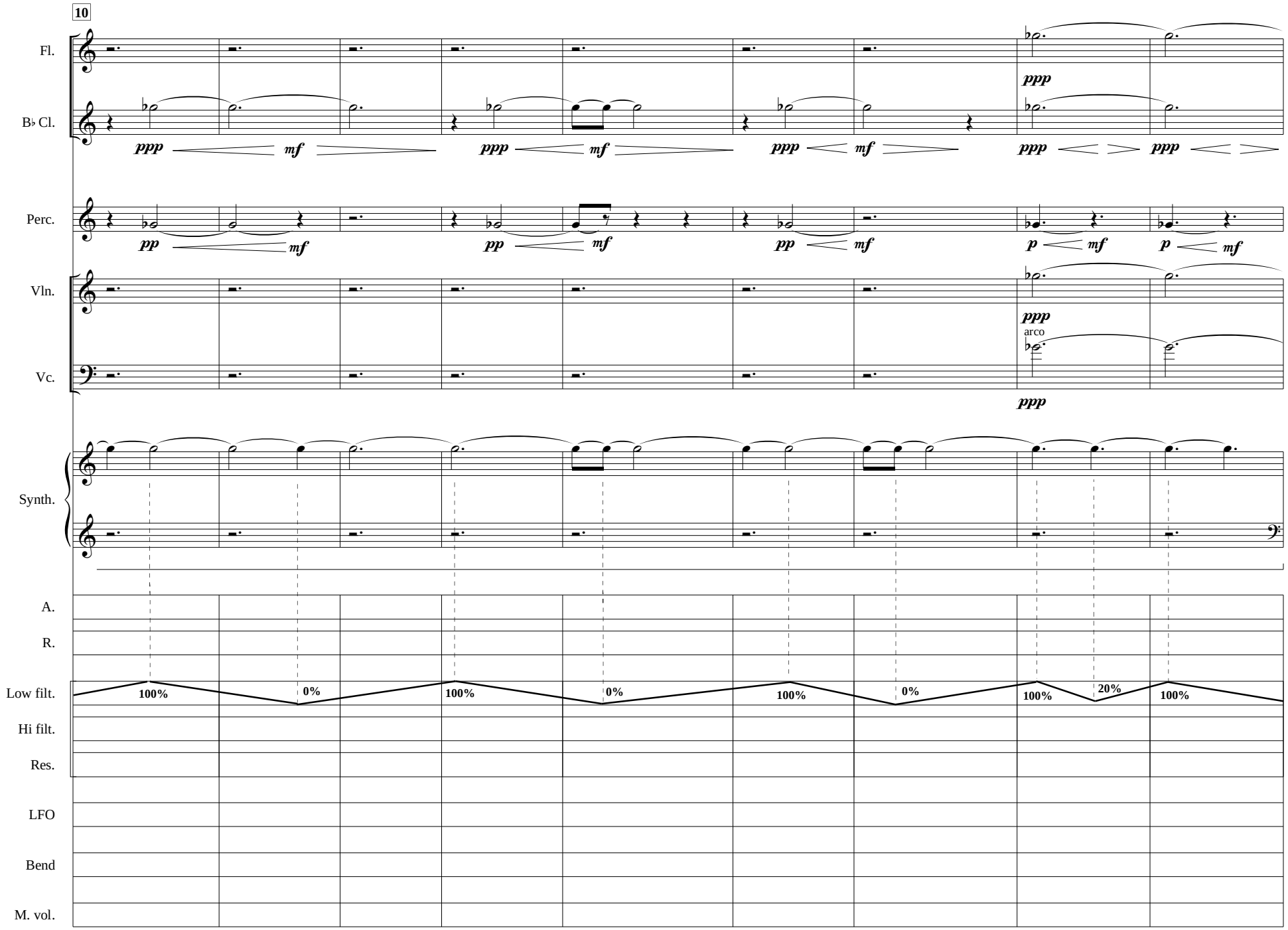
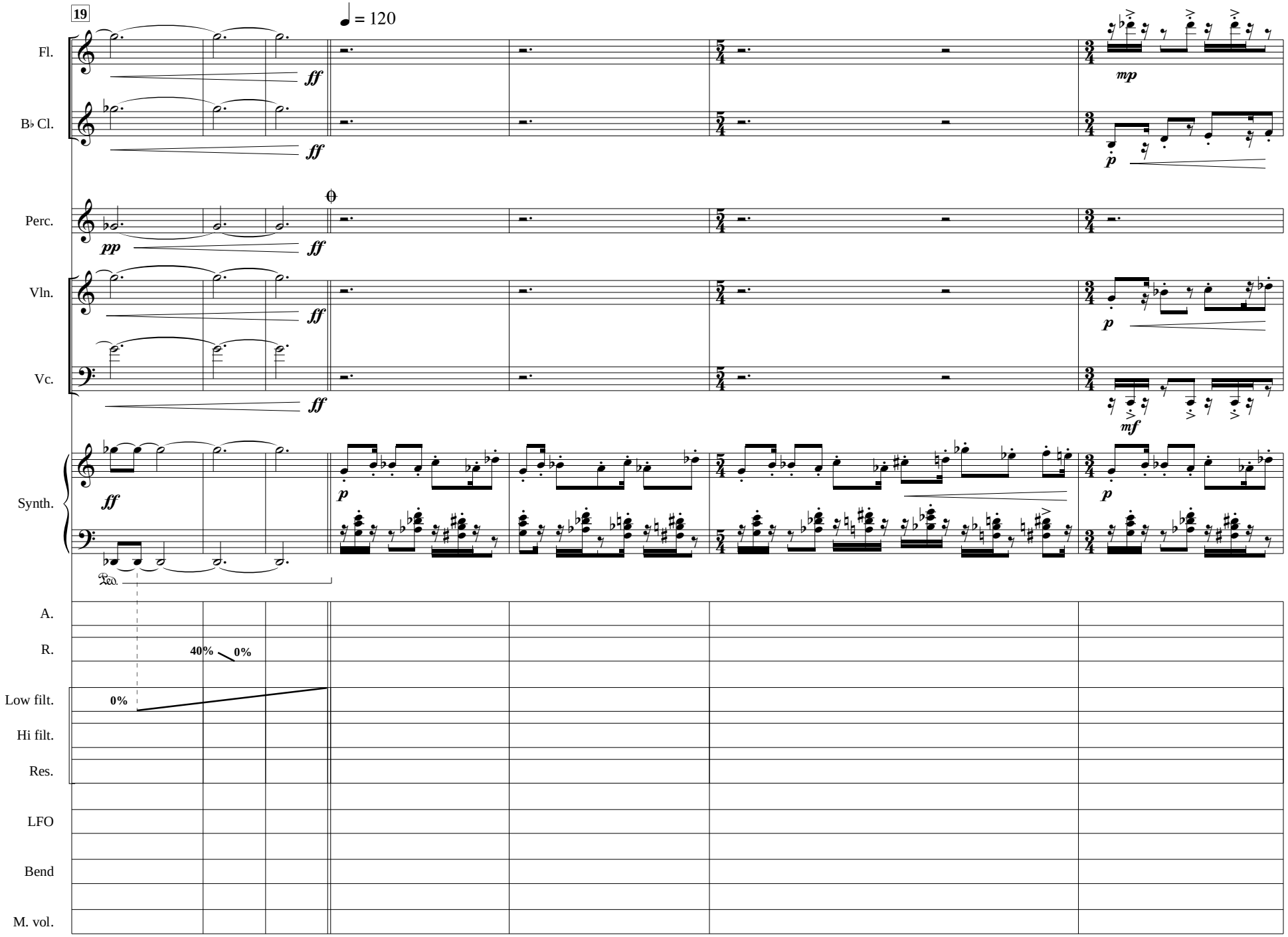
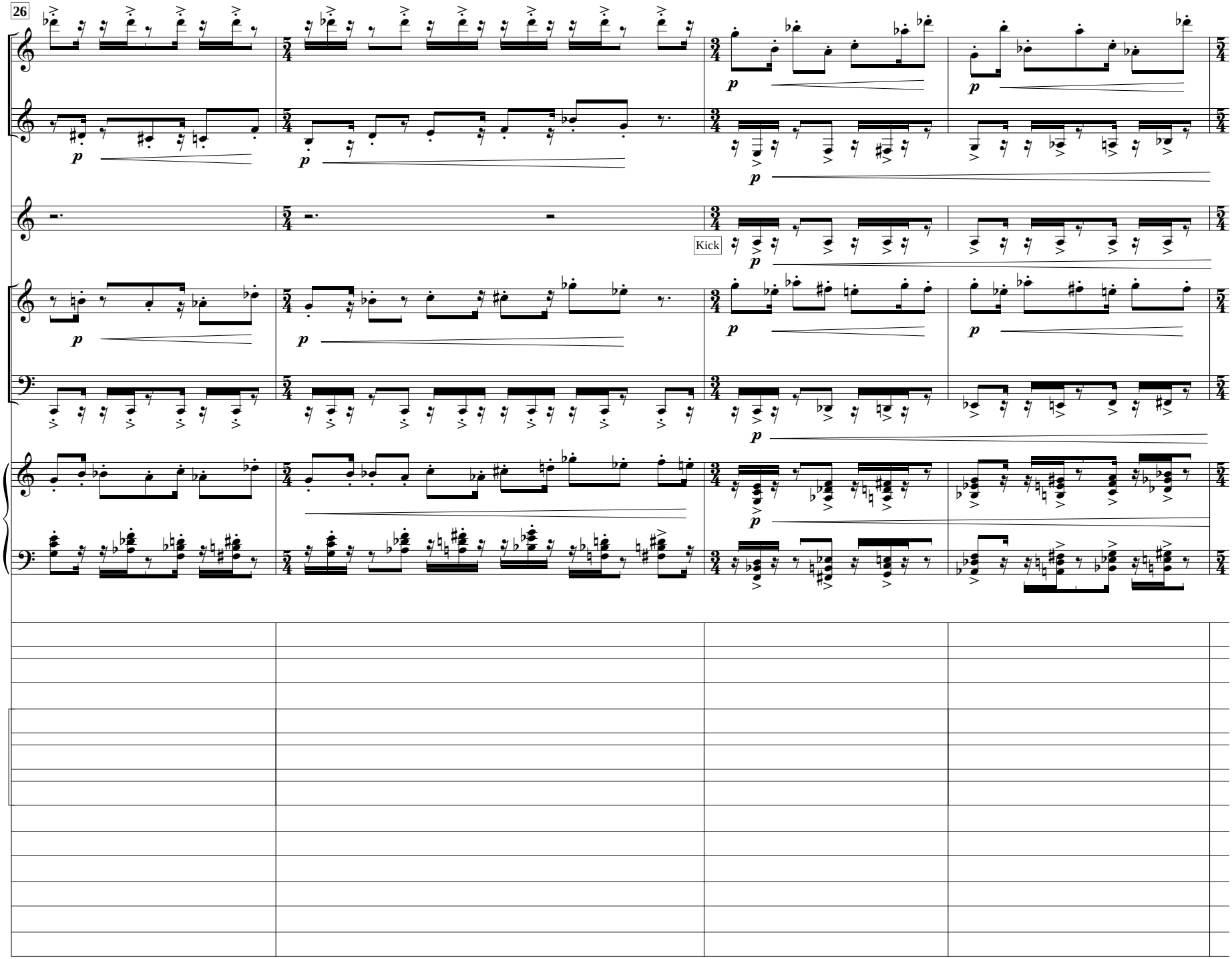
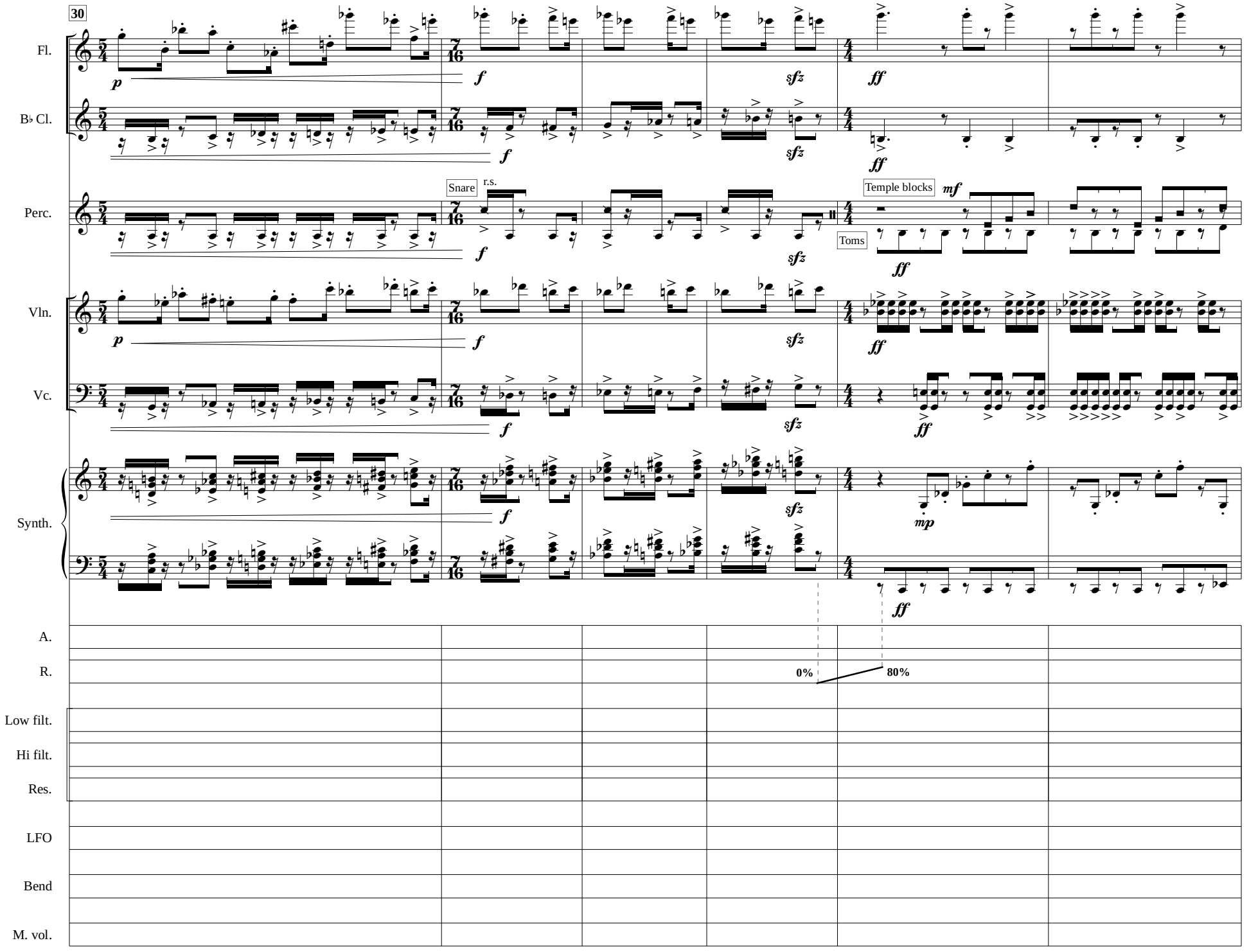
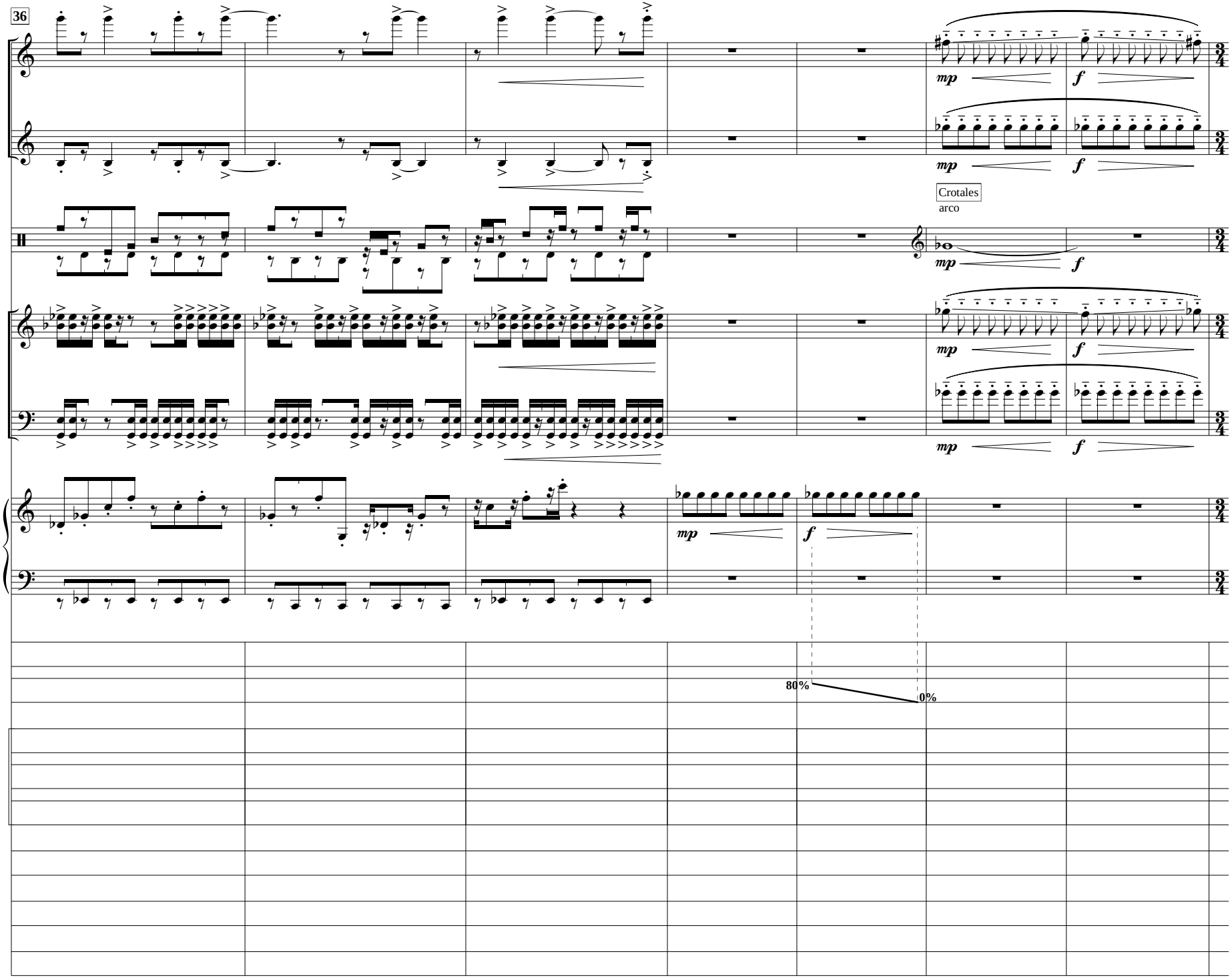

5
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
ff
ppp
mf
Snare
f
Crotales
arco
pizz.
mp
0%
0%


10
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
ppp
mf
pp
p
arco
100%
0%
20%


19
♩ = 120
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
ff
pp
mp
p
mf
40%
0%
0%


26
Fl.
B♭ Cl.
Perc.
Kick
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


30
Fl.
B♭ Cl.
Perc.
Snare
r.s.
Temple blocks
Toms
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
80%


36
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
mp
f
Crotales
arco
80%
0%

43

Fl.

B♭ Cl.

Perc.

Temple blocks

Kick

Vln.

Vc.

Synth.

A.

R.

Low filt.

100%

70%

Hi filt.

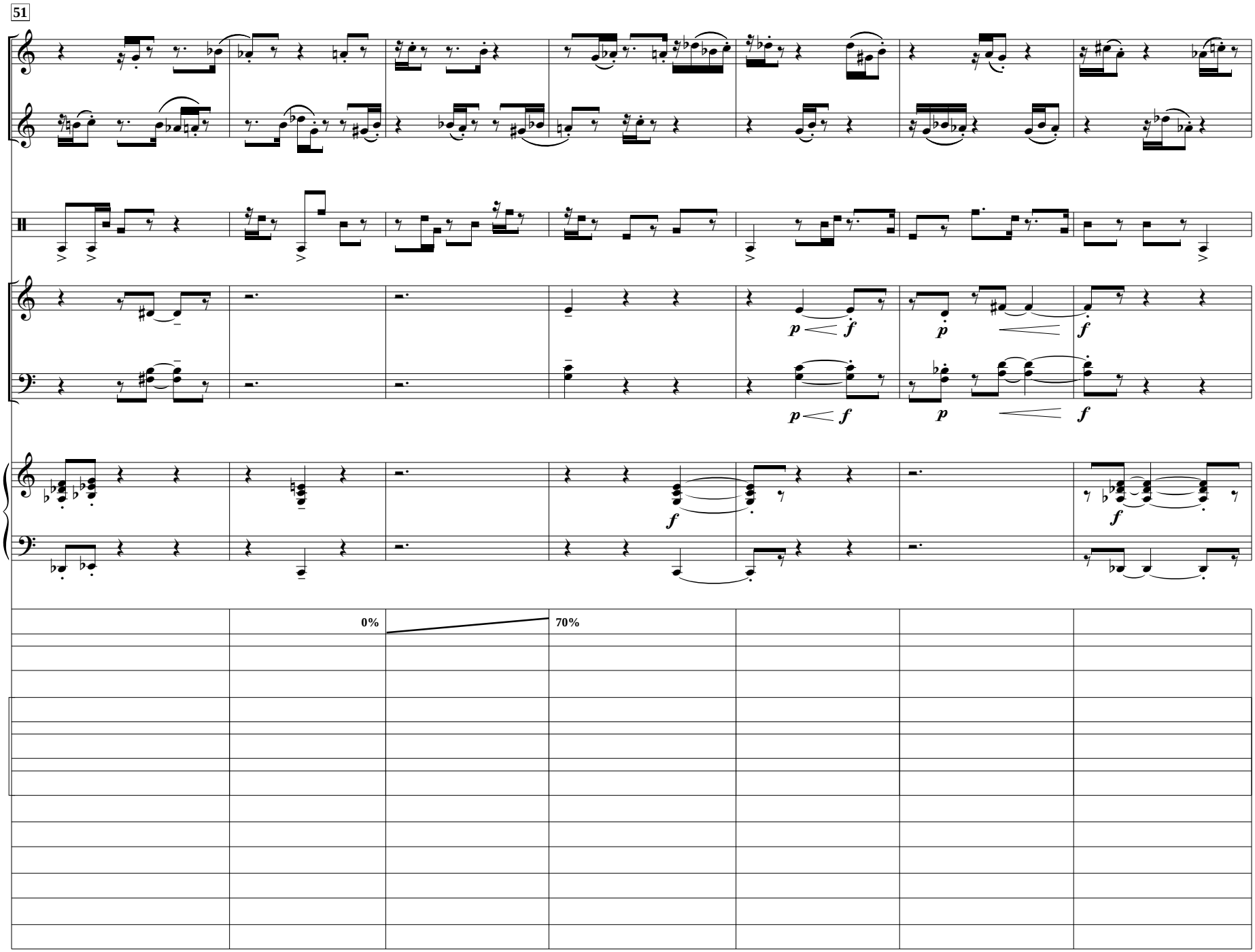
Res.

LFO

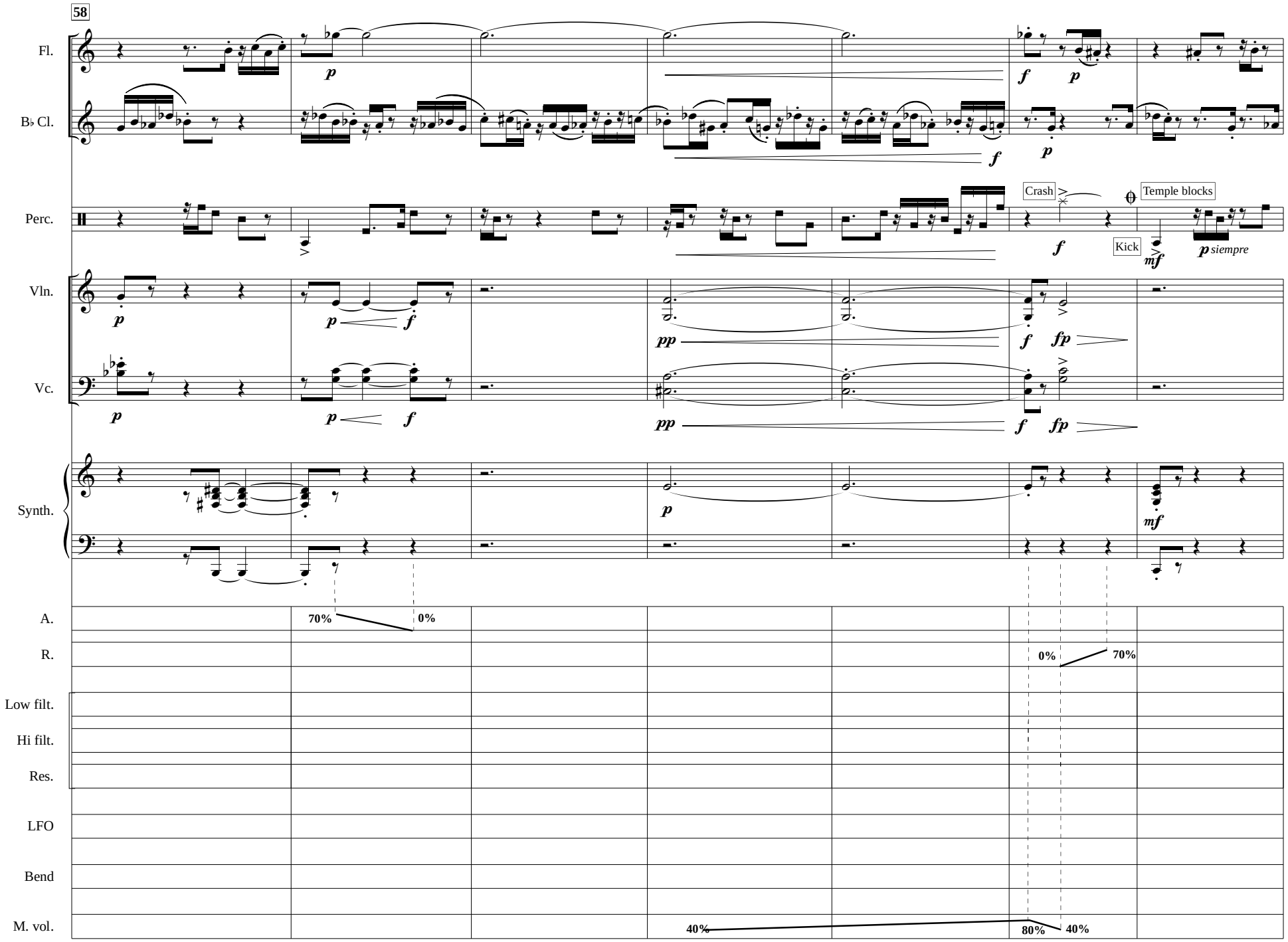
Bend

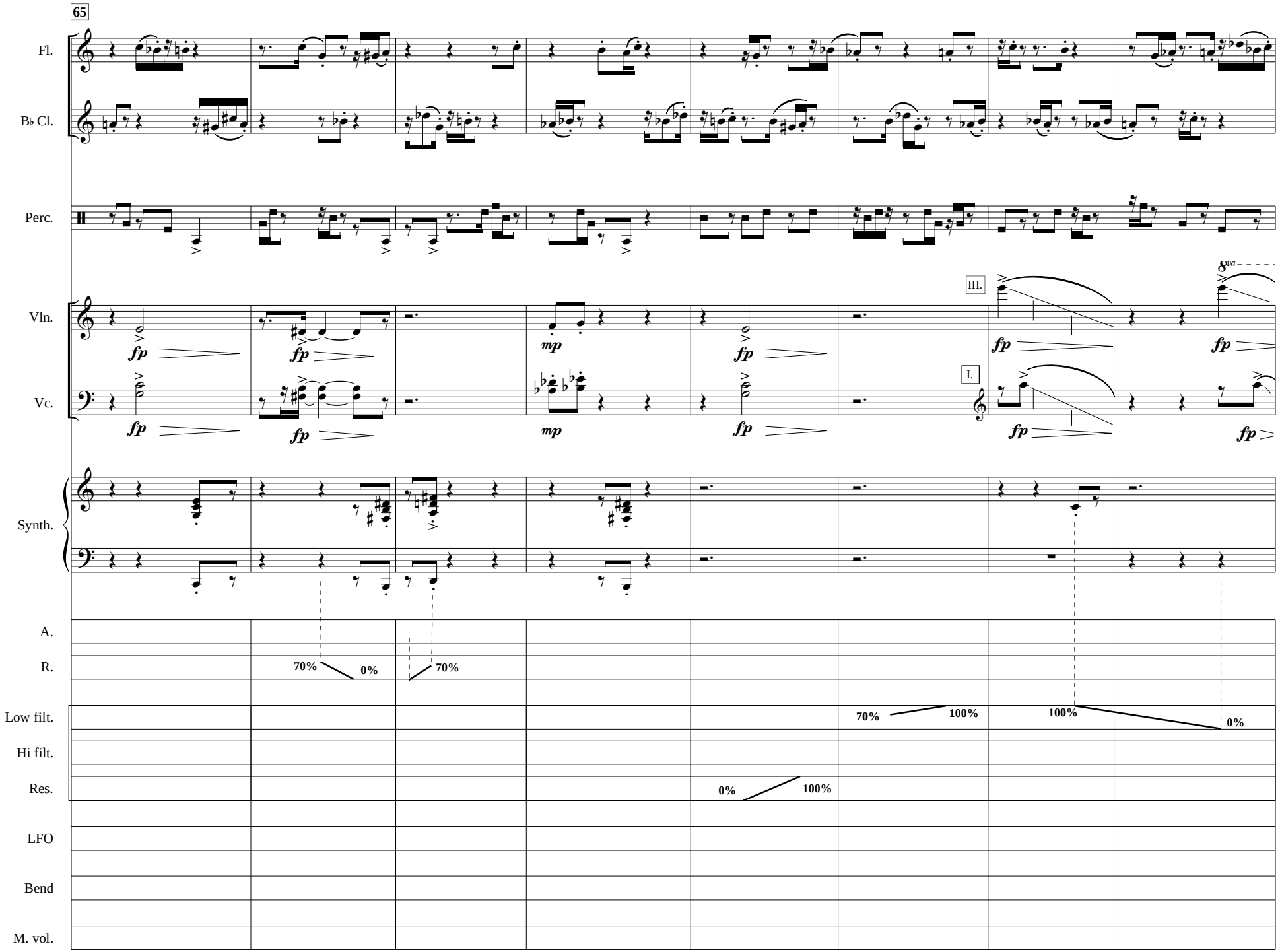
M. vol.

f *mp* *p* *mf* *siempre* sim.


51
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
70%

58


Fl.
B♭ Cl.
Perc.
Crash
Temple blocks
Kick
mf
p siempre
Vln.
Vc.
pp
fp
Synth.
A.
70%
0%
R.
0%
70%
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
40%
80%
40%


65
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
III.
I.
8va
fp
mp
70%
0%
100%

73

Fl.

B♭ Cl.

Perc.

Sus. cymbal soft mallets

Vln.

Vc.

II.

III.

IV.

Synth.

A.

R.

Low filt.

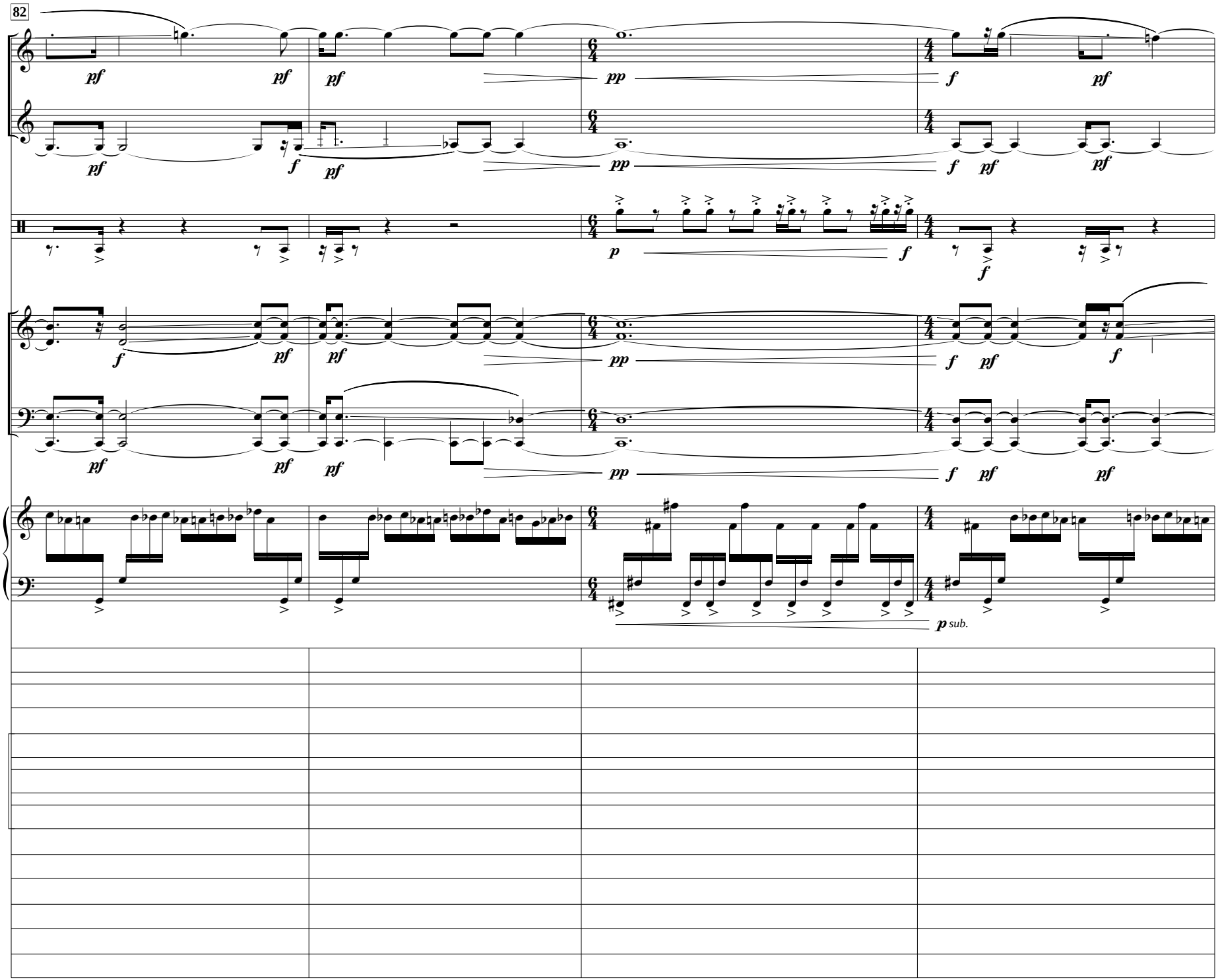
Hi filt.

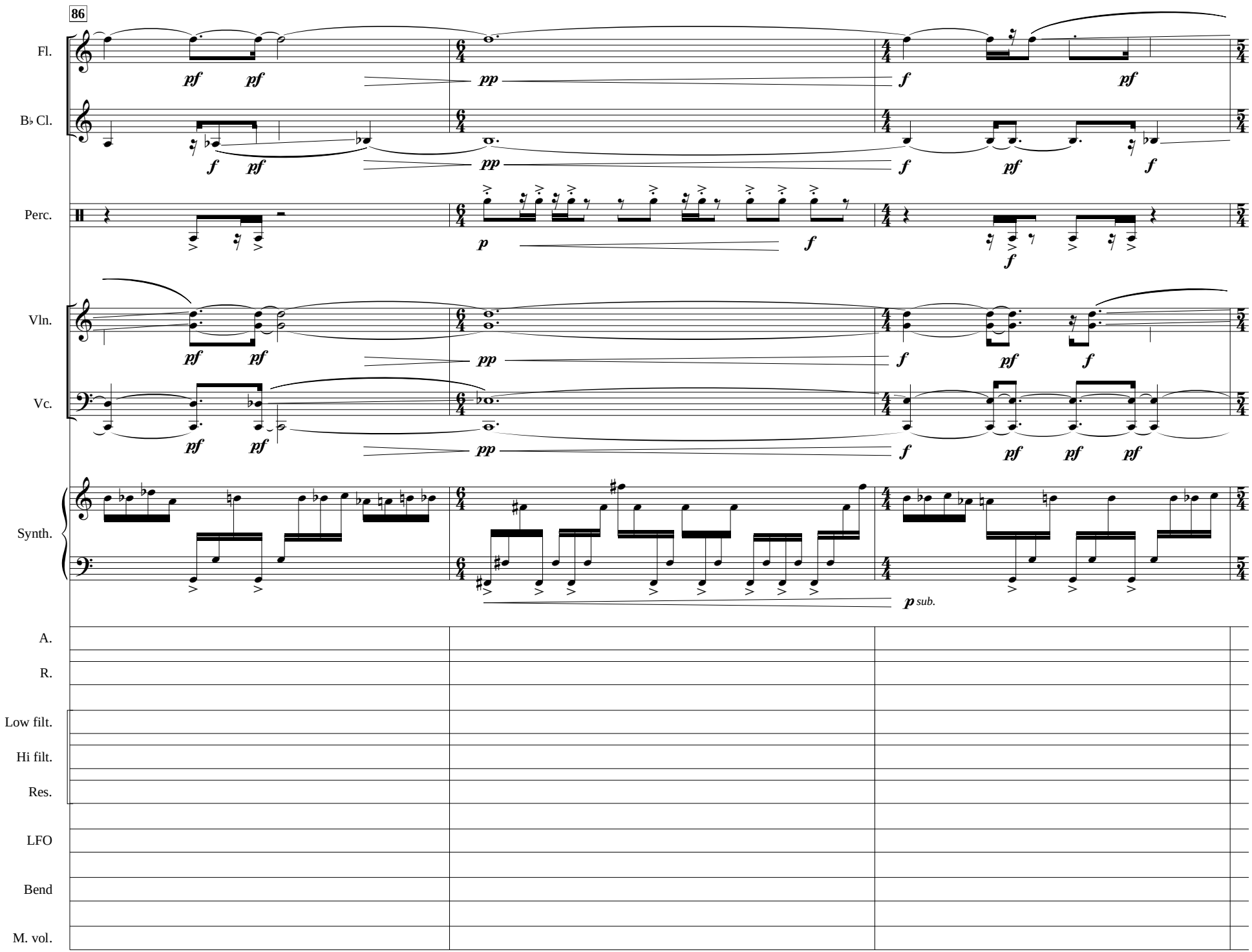
Res.

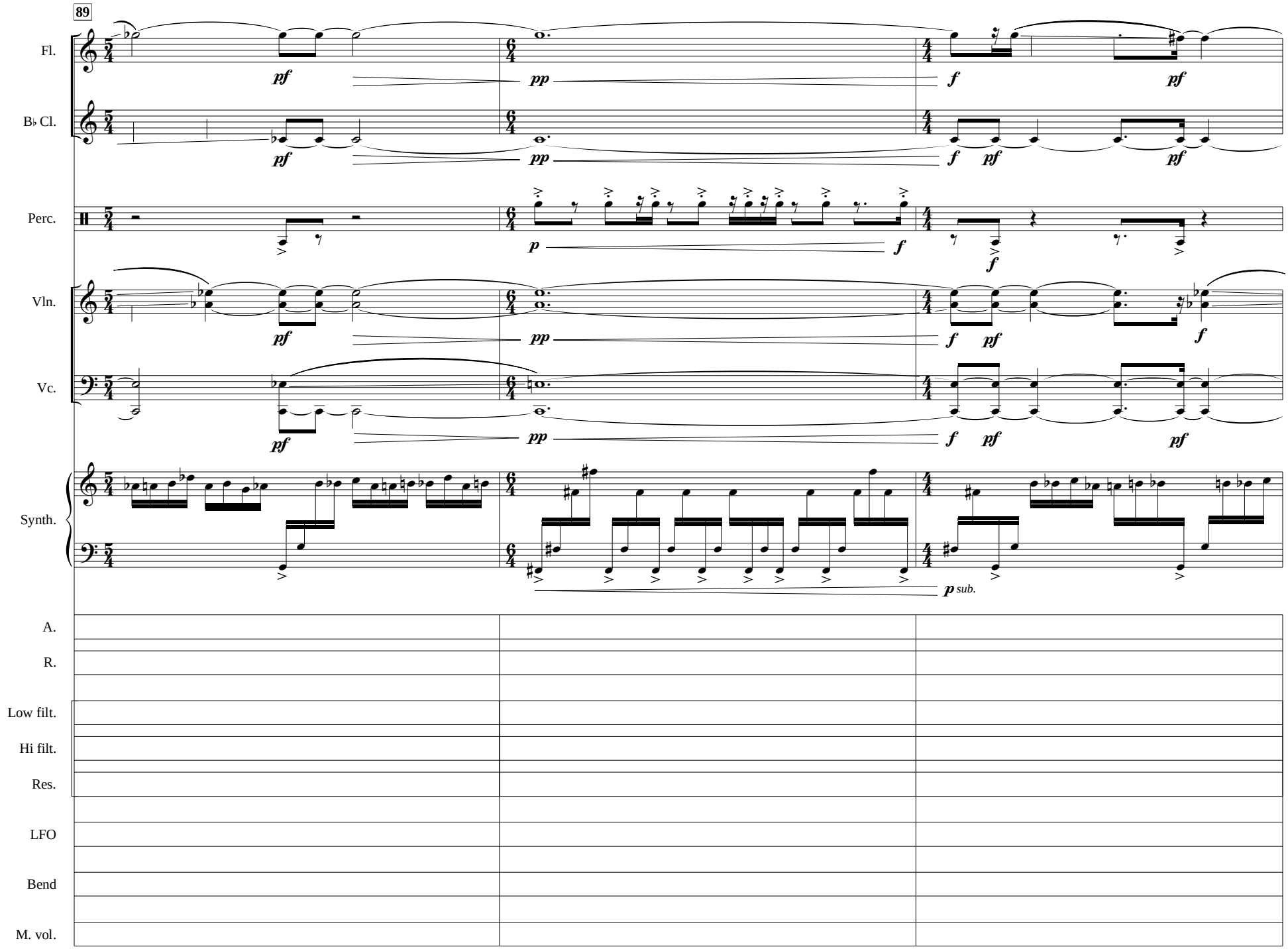
LFO

Bend

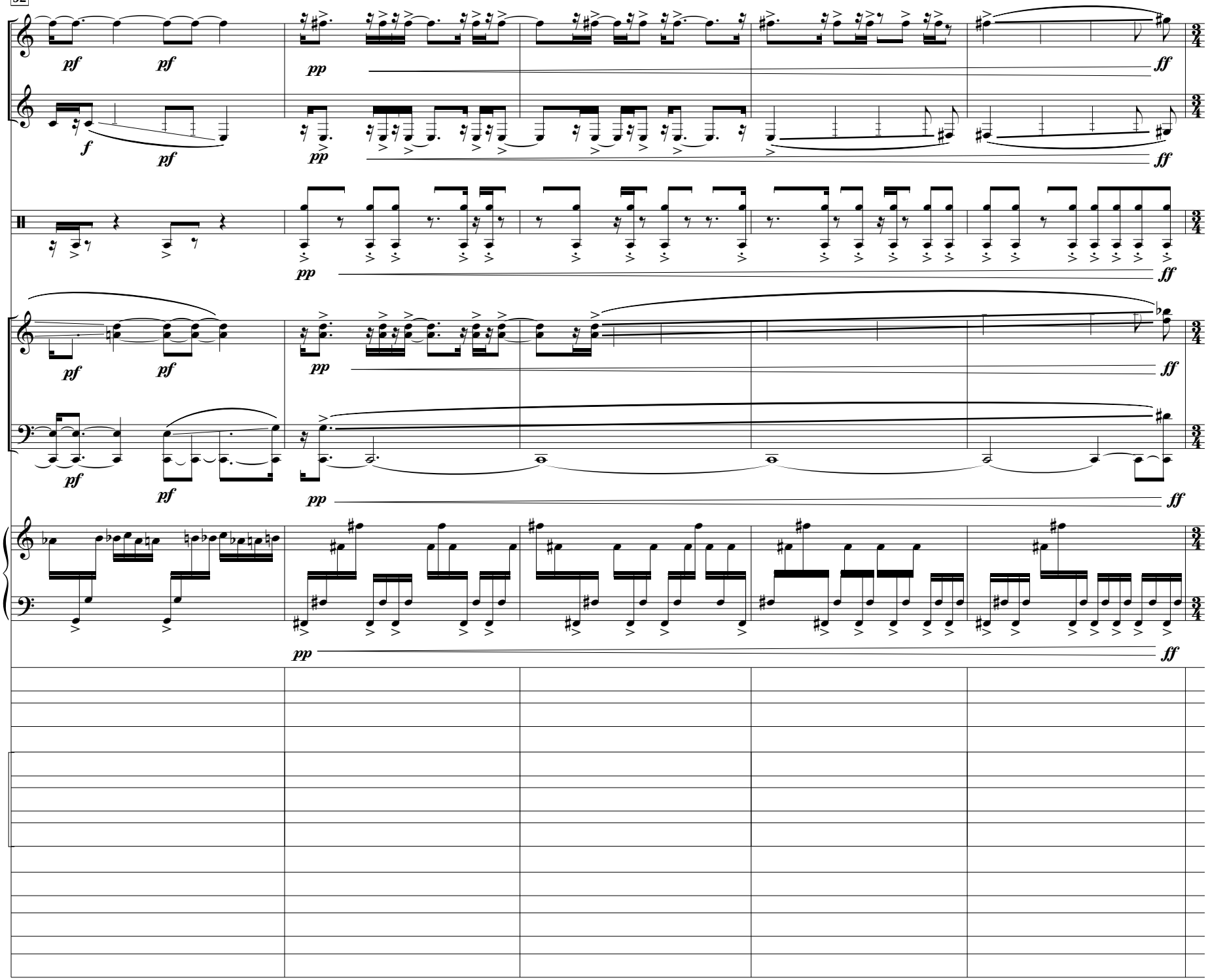
M. vol.

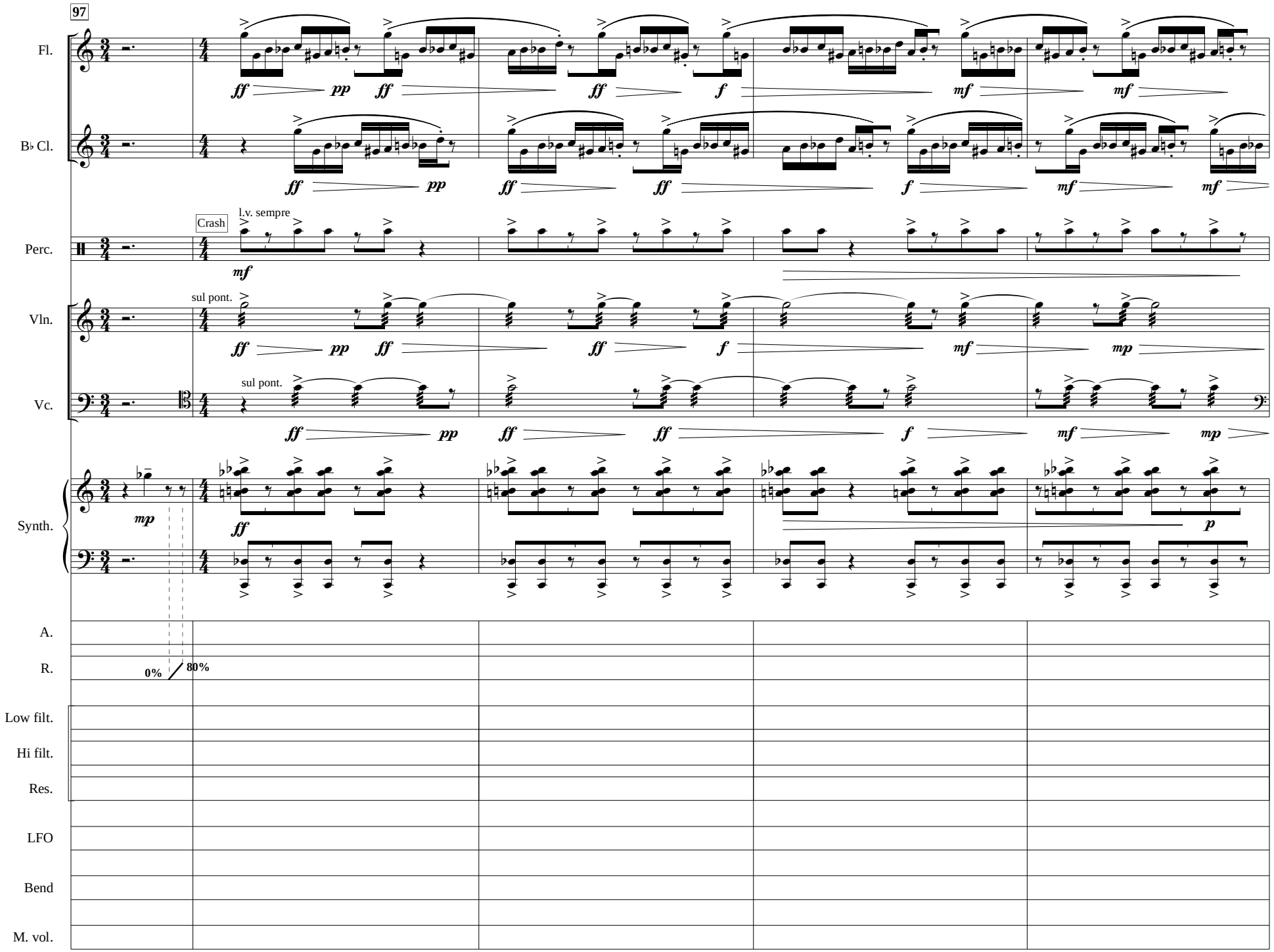

82
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
pf
pp
f
p
sub.

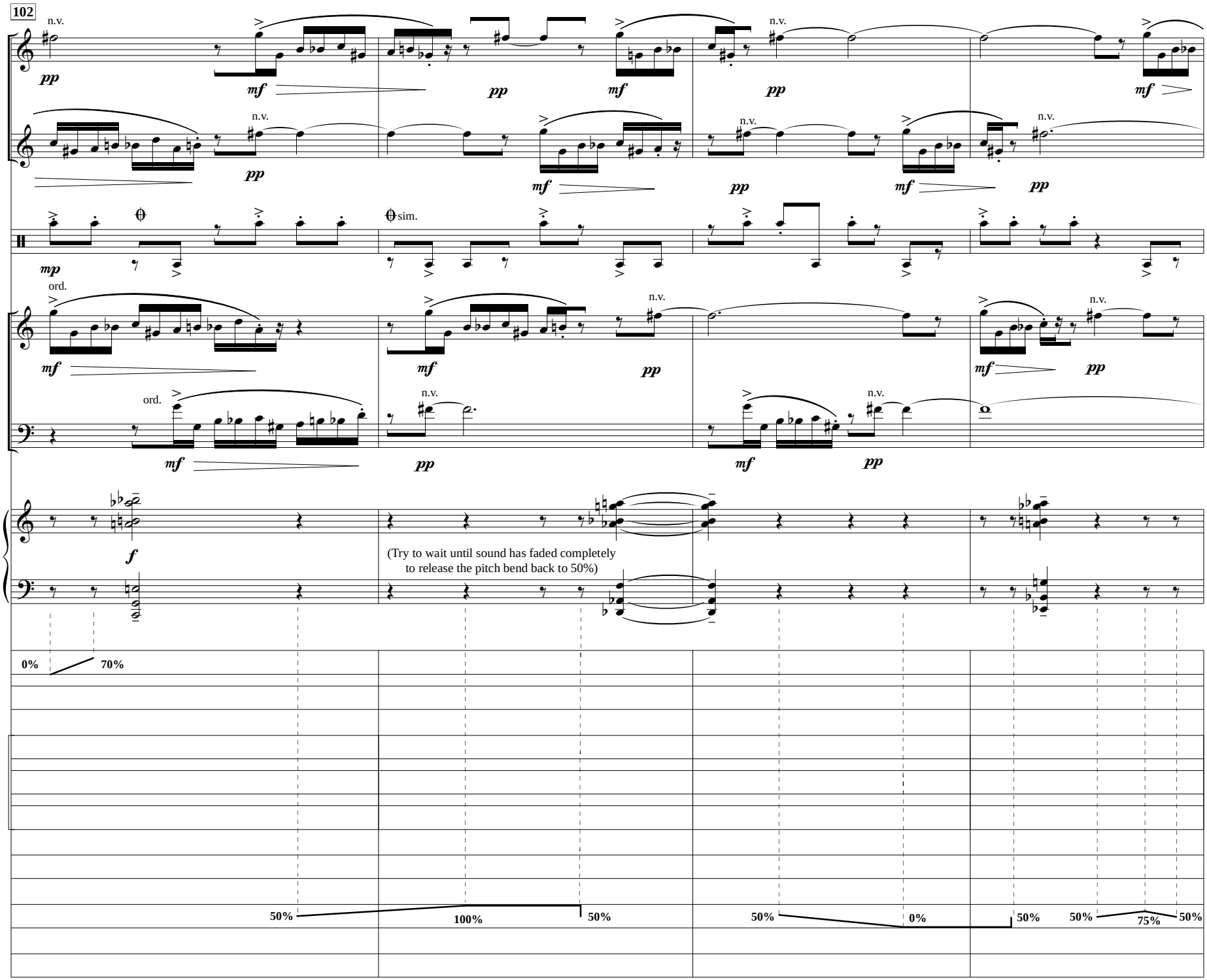

86
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
pf pf
pp
f pf
p
f
sub.

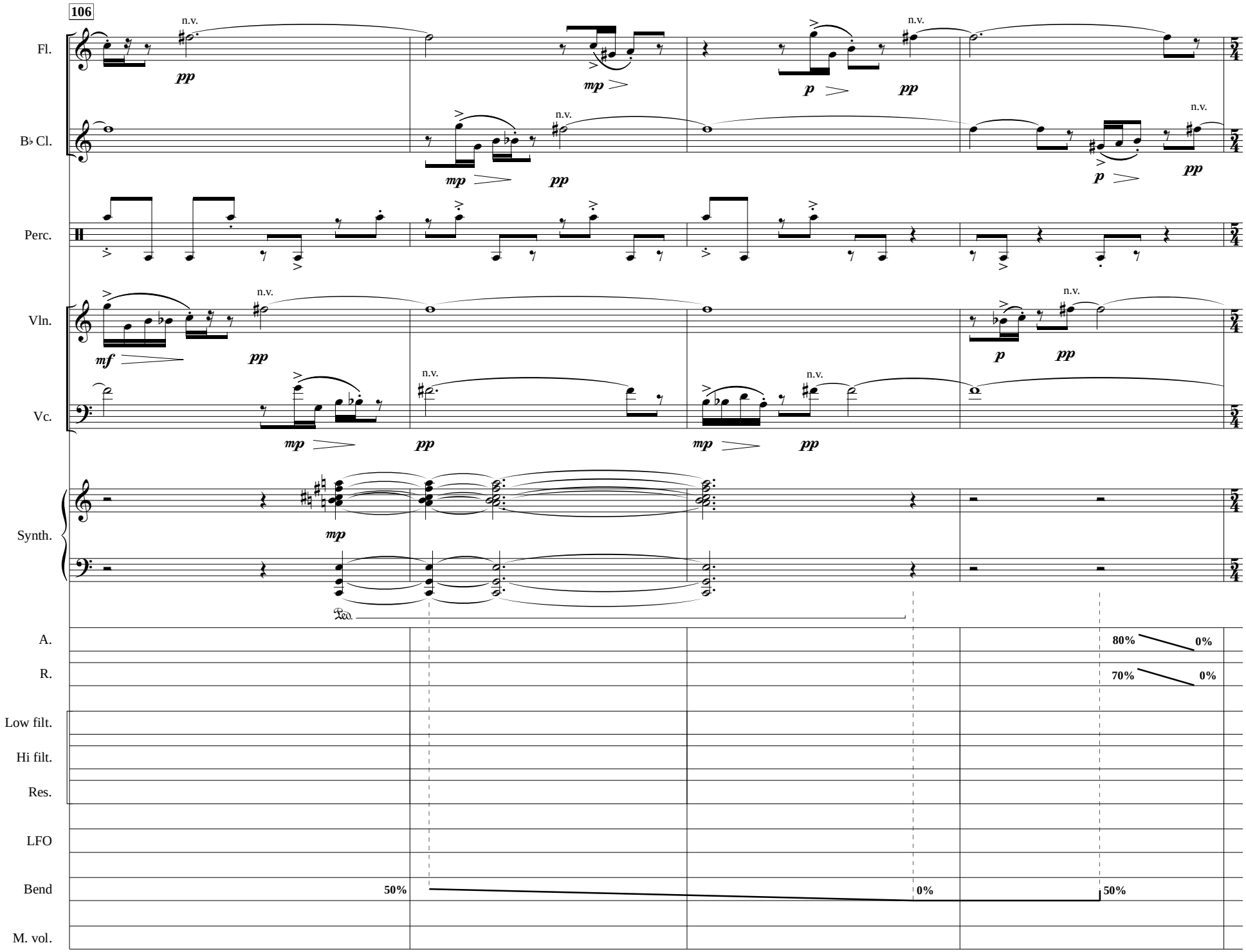

89
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
pf
pp
f
p
sub.

92


Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
pf
f
pp
ff


97
Fl.
B♭ Cl.
Crash
l.v. sempre
Perc.
sul pont.
Vln.
sul pont.
Vc.
Synth.
A.
R.
0%
80%
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


102
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
n.v.
sim.
ord.
(Try to wait until sound has faded completely to release the pitch bend back to 50%)
0%
70%
50%
100%
50%
50%
0%
50%
50%
75%
50%


106
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
n.v.
pp
mp
p
mf
80%
0%
70%
0%
50%
0%
50%

110

Fl.

B♭ Cl.

Perc.

Vln.

Vc.

Synth.

A.

R.

Low filt.

Hi filt.

Res.

LFO

Bend

M. vol.

n.v.

p *pp*

mp

p

mp

mf

p siempre

sul pont.

p

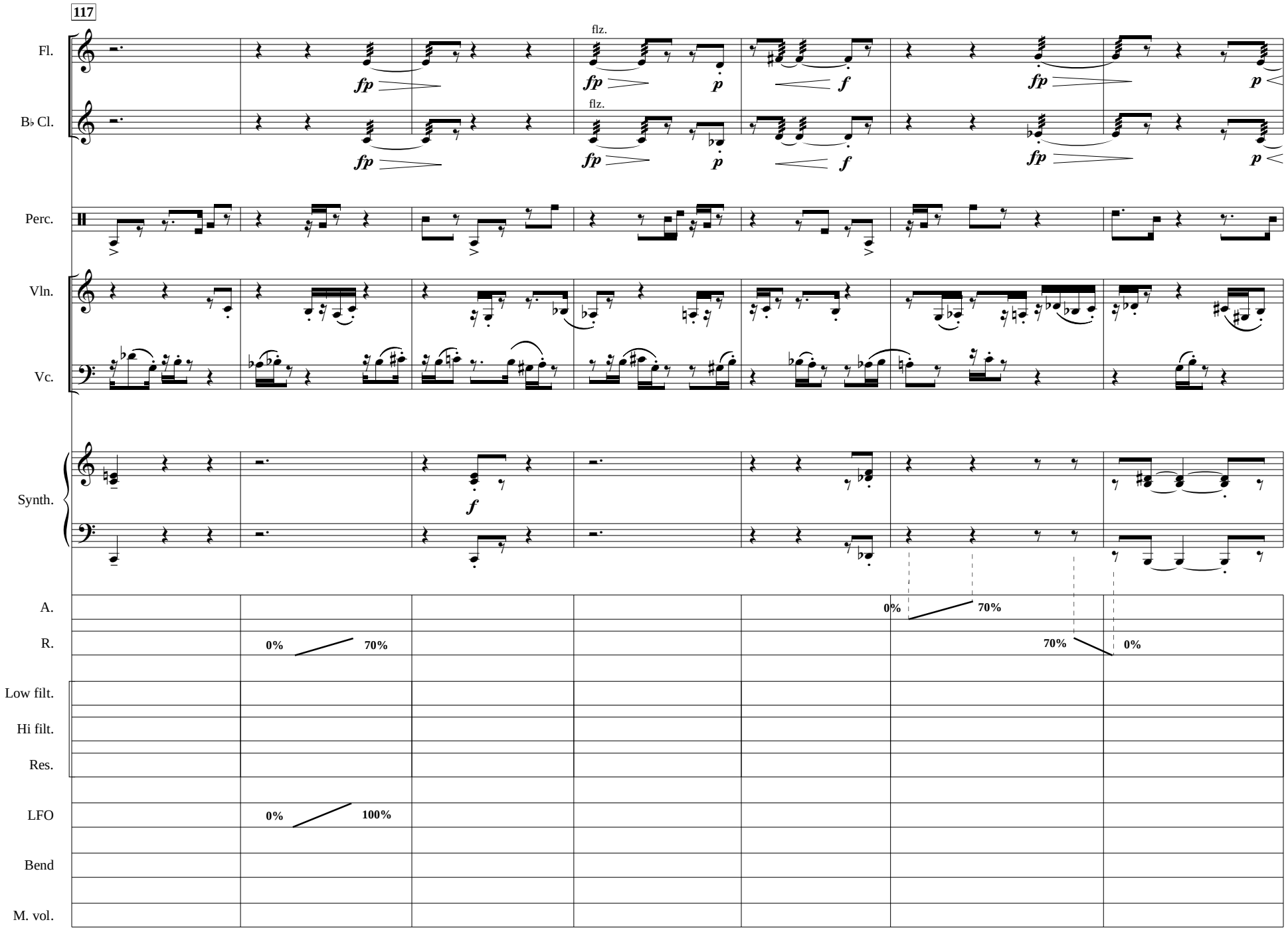
sul pont.

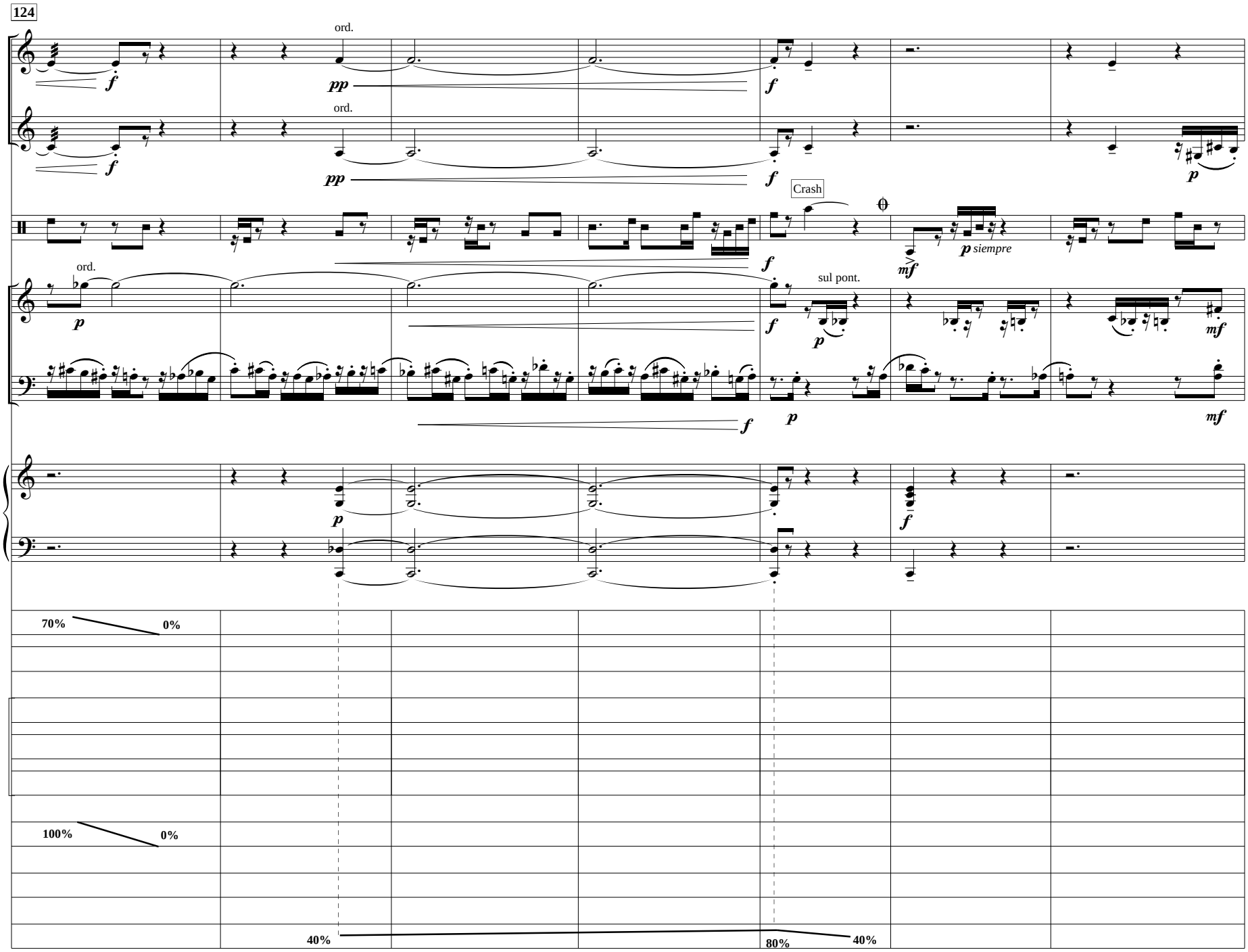
p

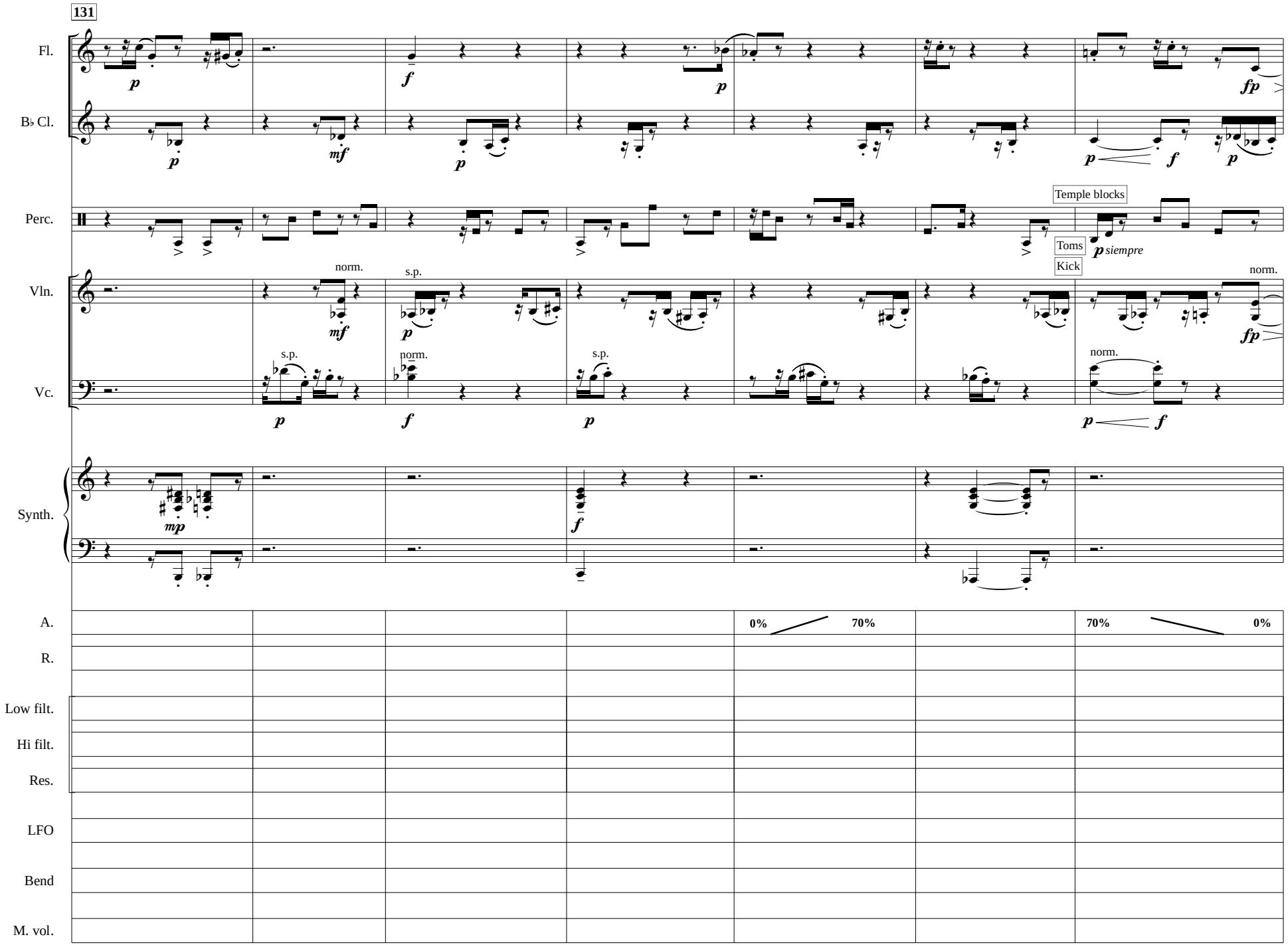
mp

100% 80%

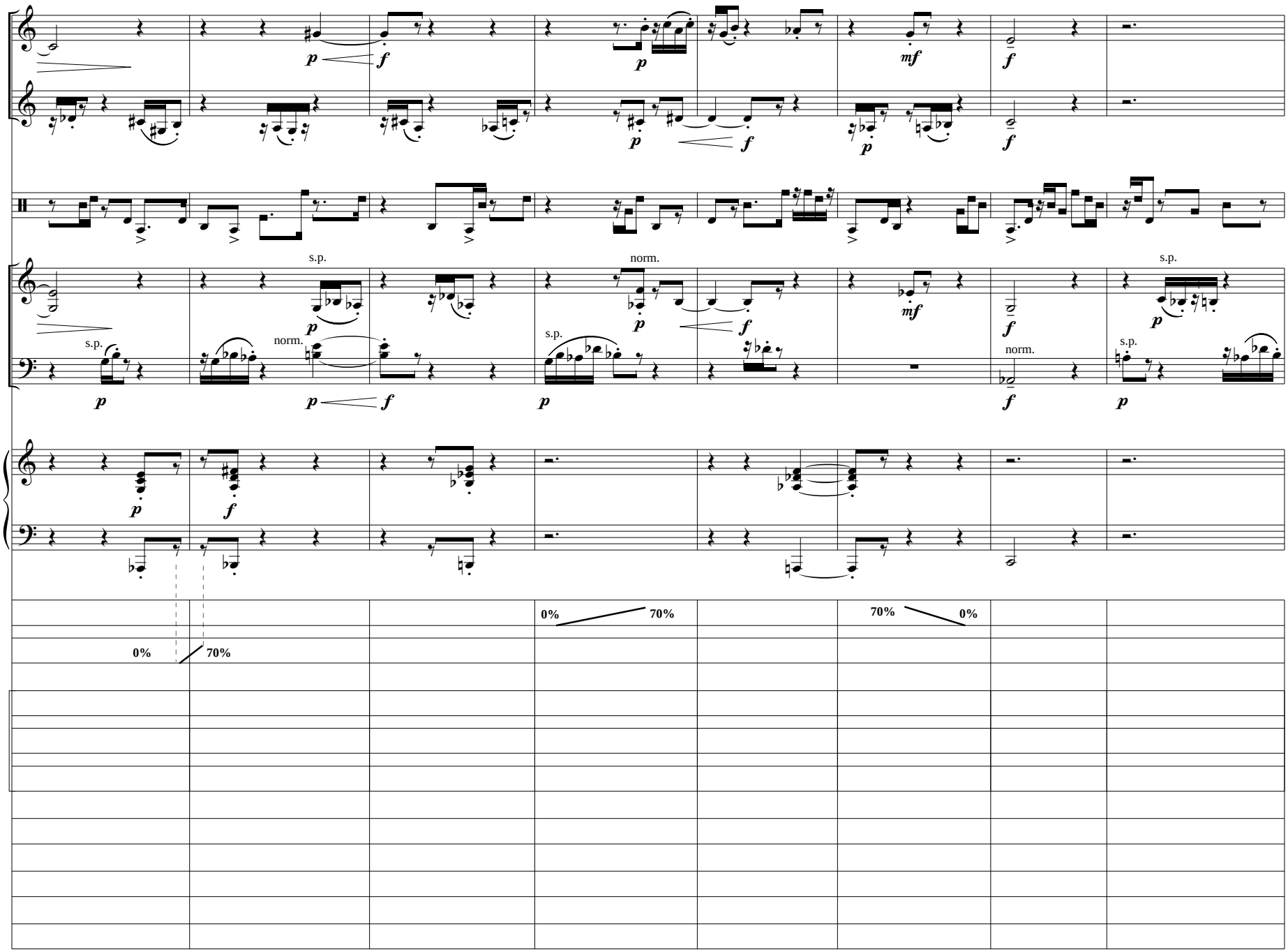
0% 20%

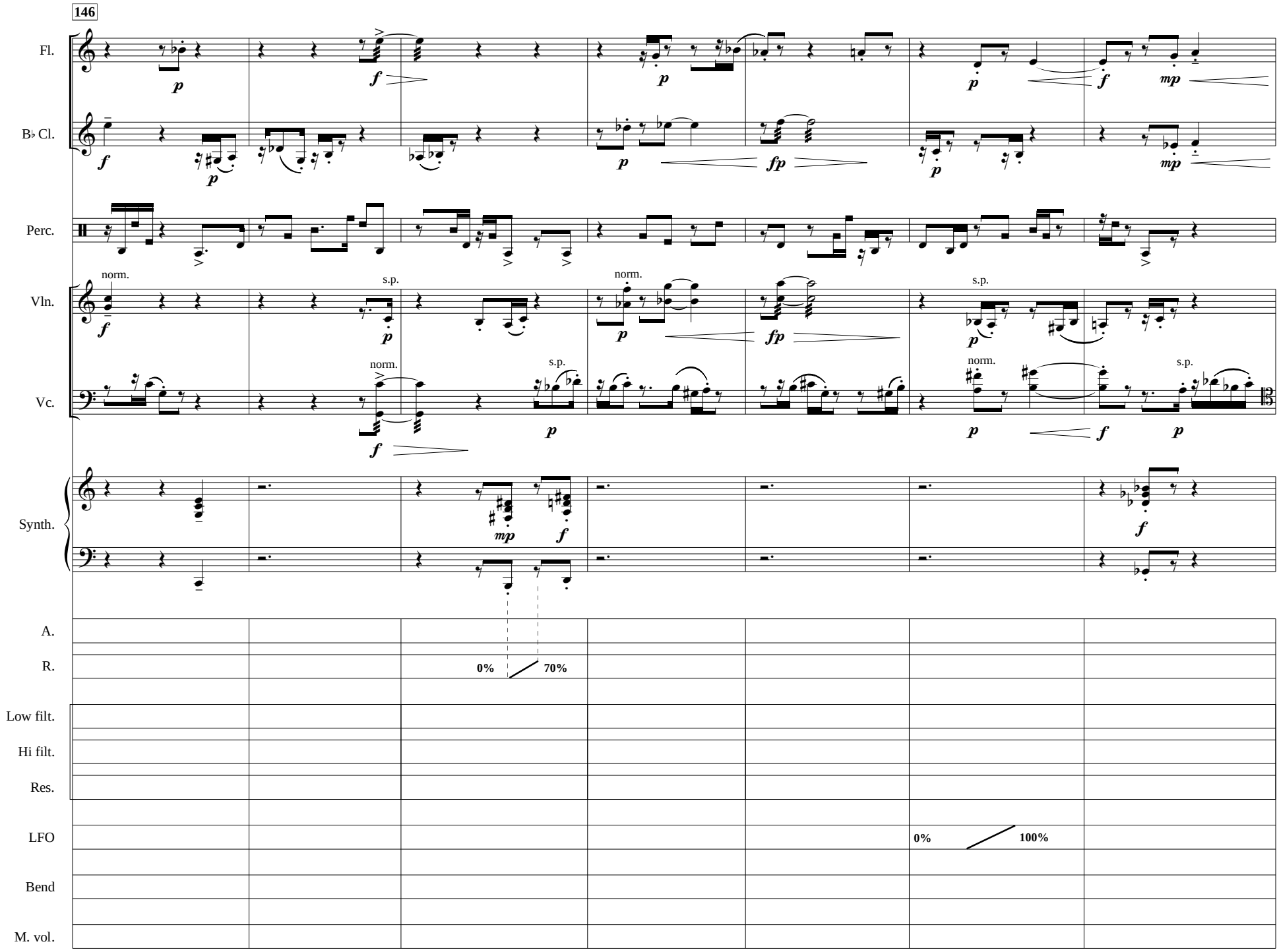

117
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
flz.
fp
p
f
0%
70%
100%


124
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
ord.
pp
f
p
mf
Crash
sul pont.
p siempre
70%
0%
100%
0%
40%
80%
40%

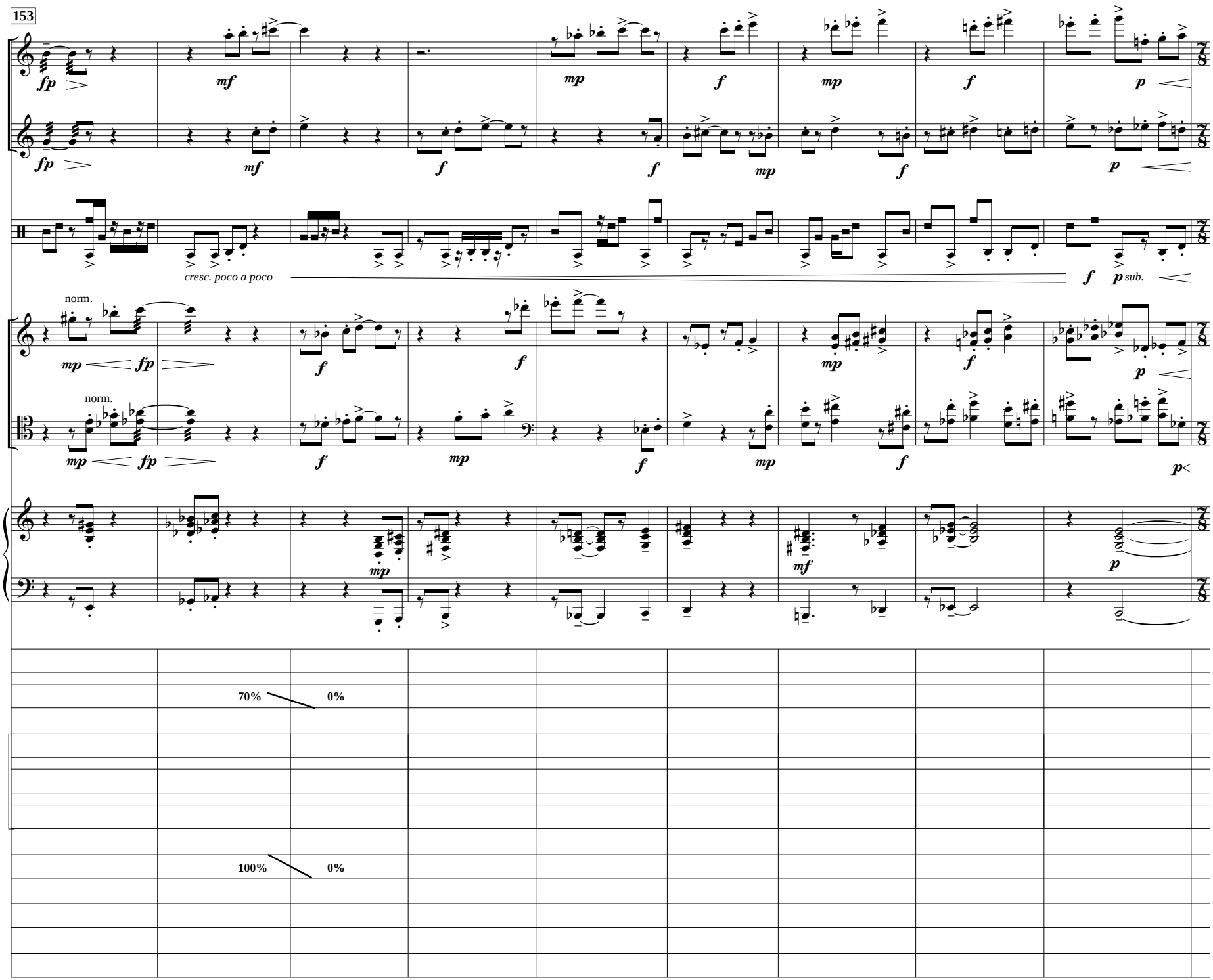

131
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Temple blocks
Toms
Kick
siempre
norm.
s.p.
0%
70%
70%
0%

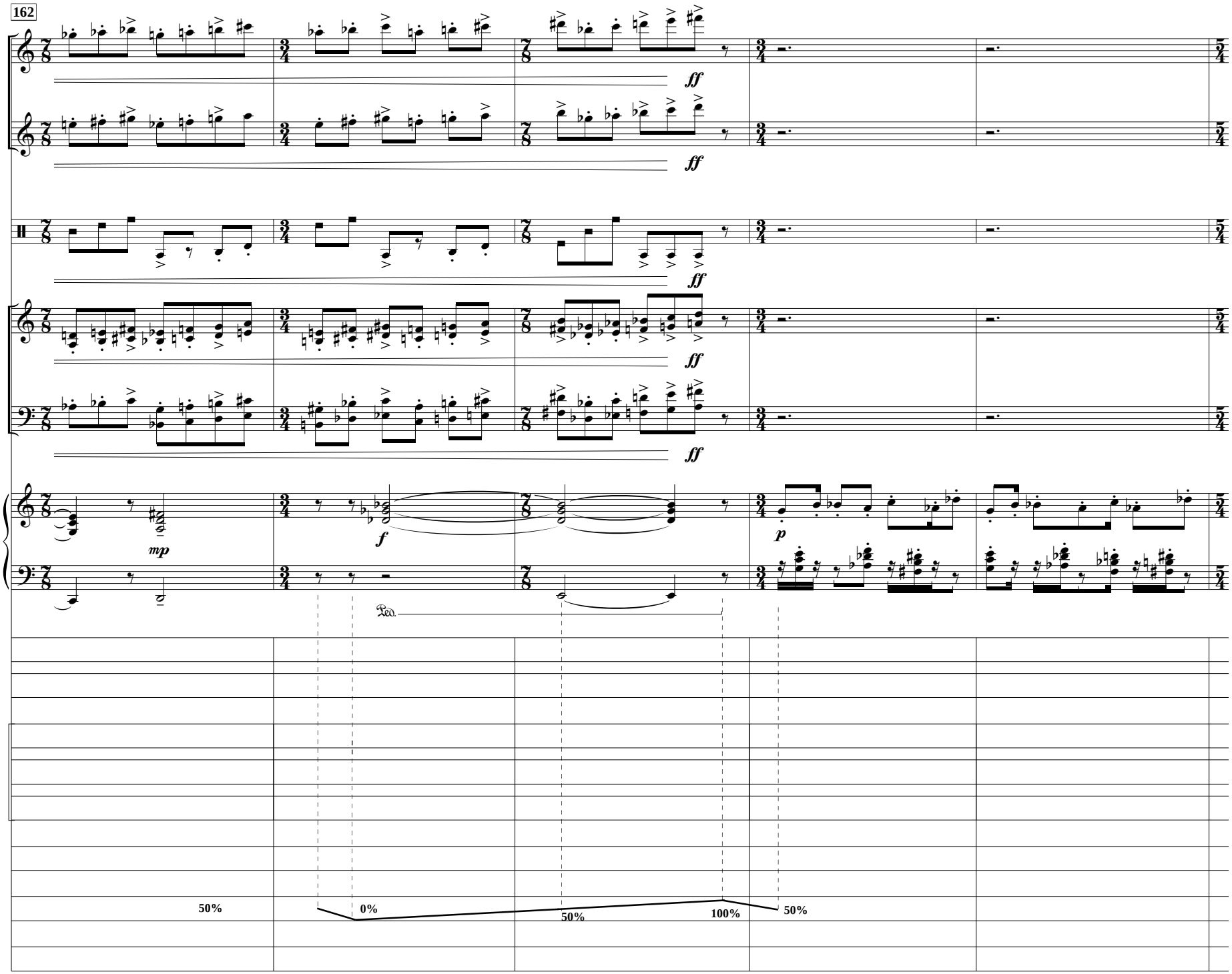
138


Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
s.p.
norm.
0%
70%

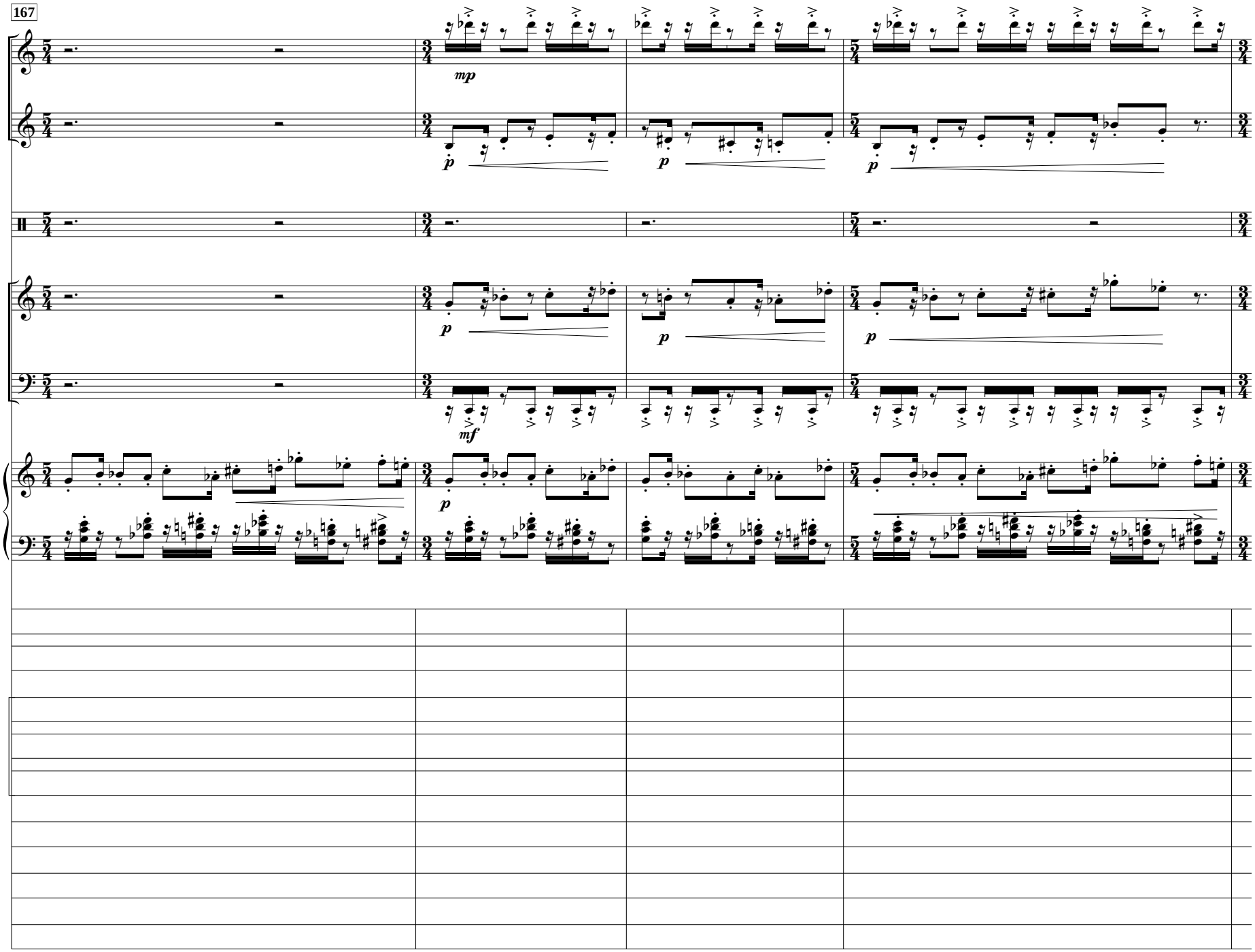

146
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
norm.
s.p.
0%
70%
100%

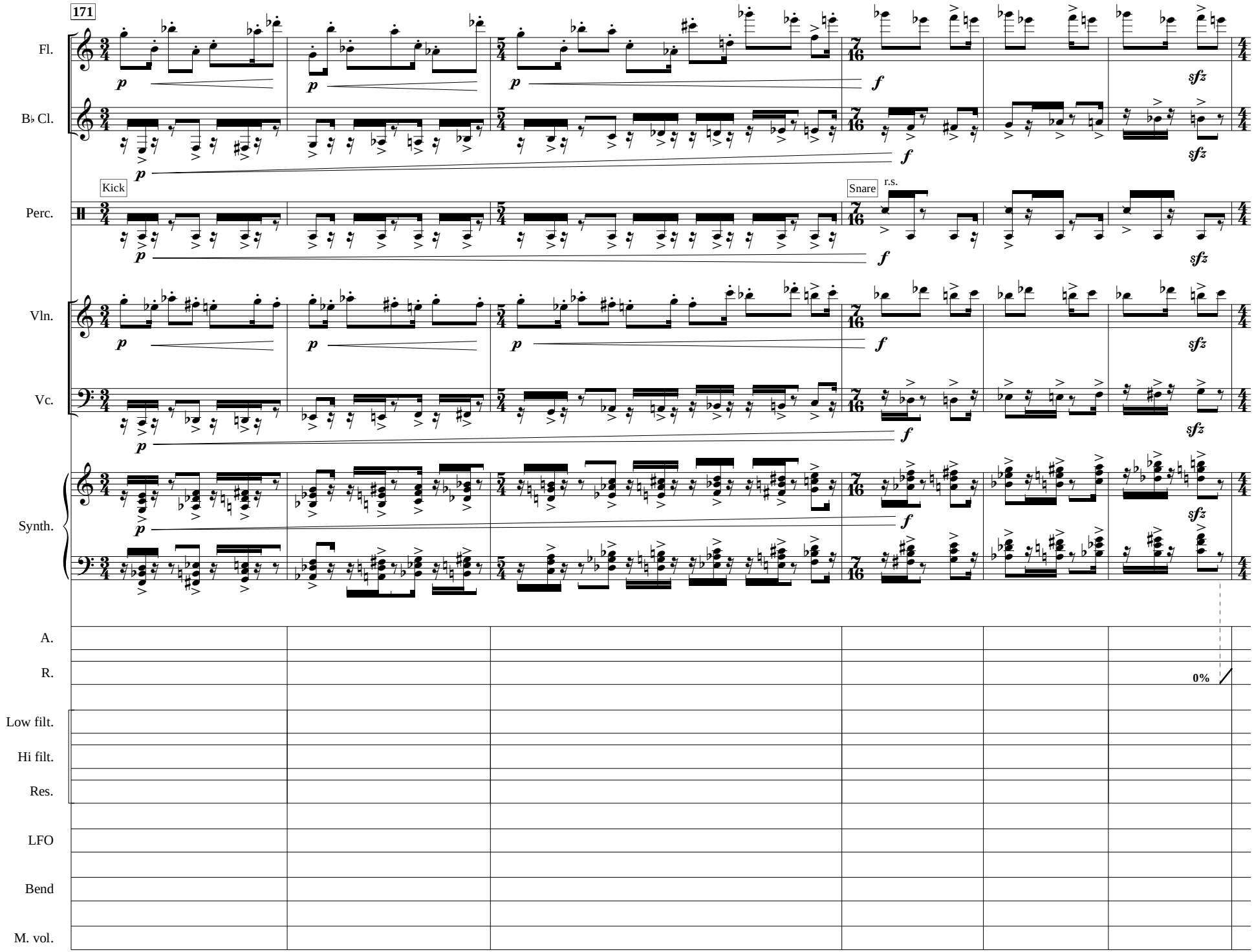
153

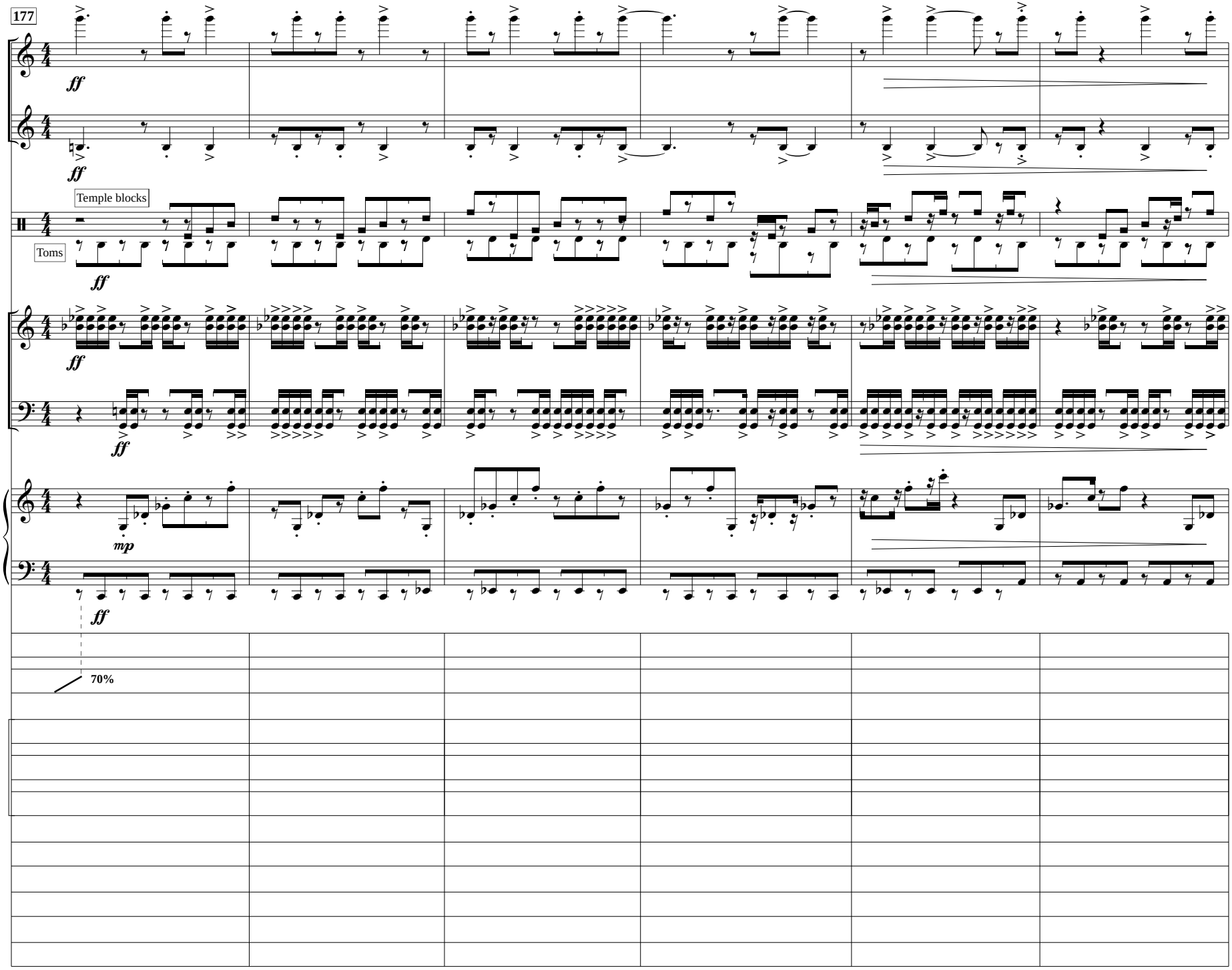

Fl.
B♭ Cl.
Perc.
cresc. poco a poco
Vln.
norm.
Vc.
norm.
Synth.
A.
R.
70%
0%
Low filt.
Hi filt.
Res.
LFO
100%
0%
Bend
M. vol.

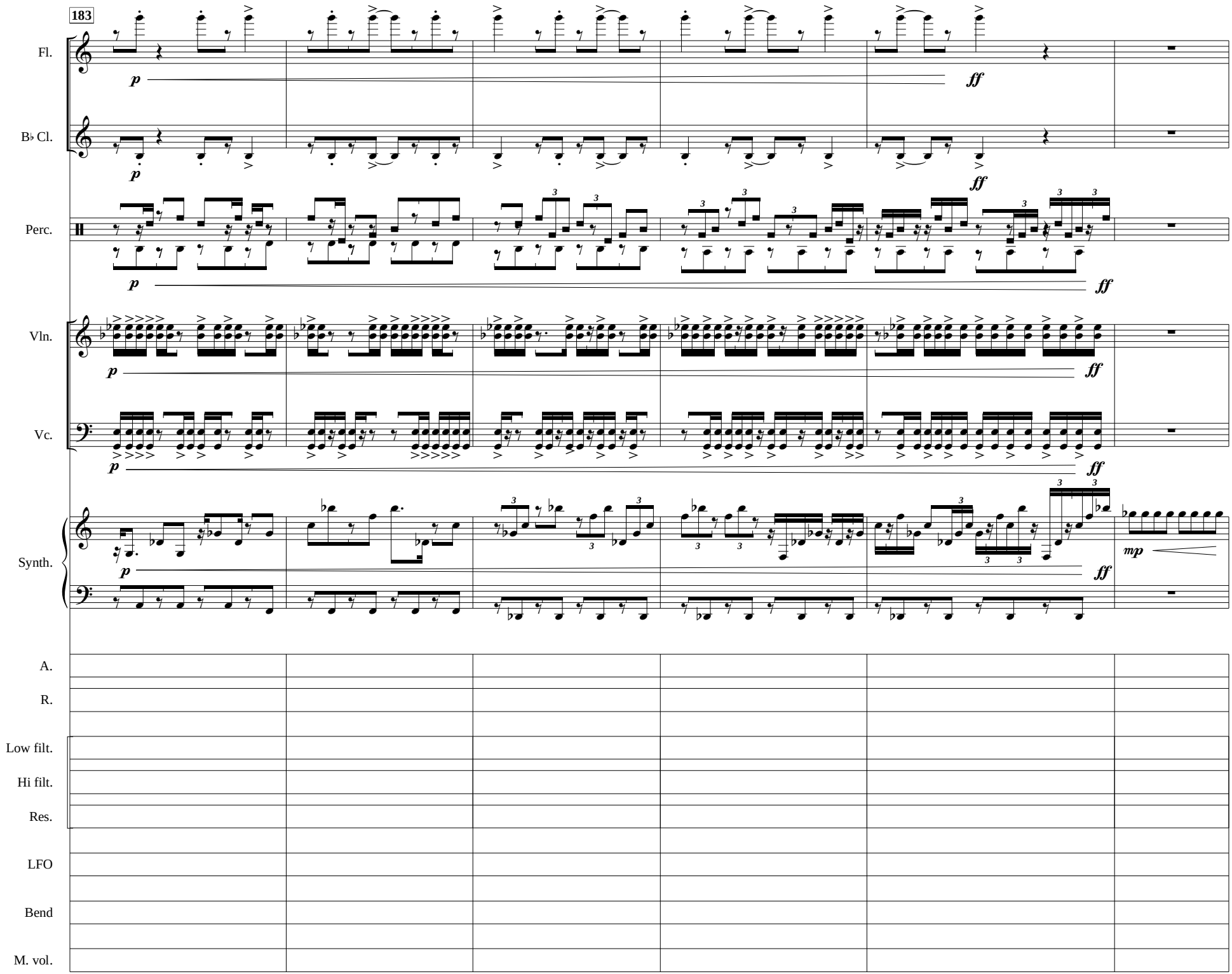

162
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
ff
mp
f
p
Ped.
50%
0%
50%
100%
50%

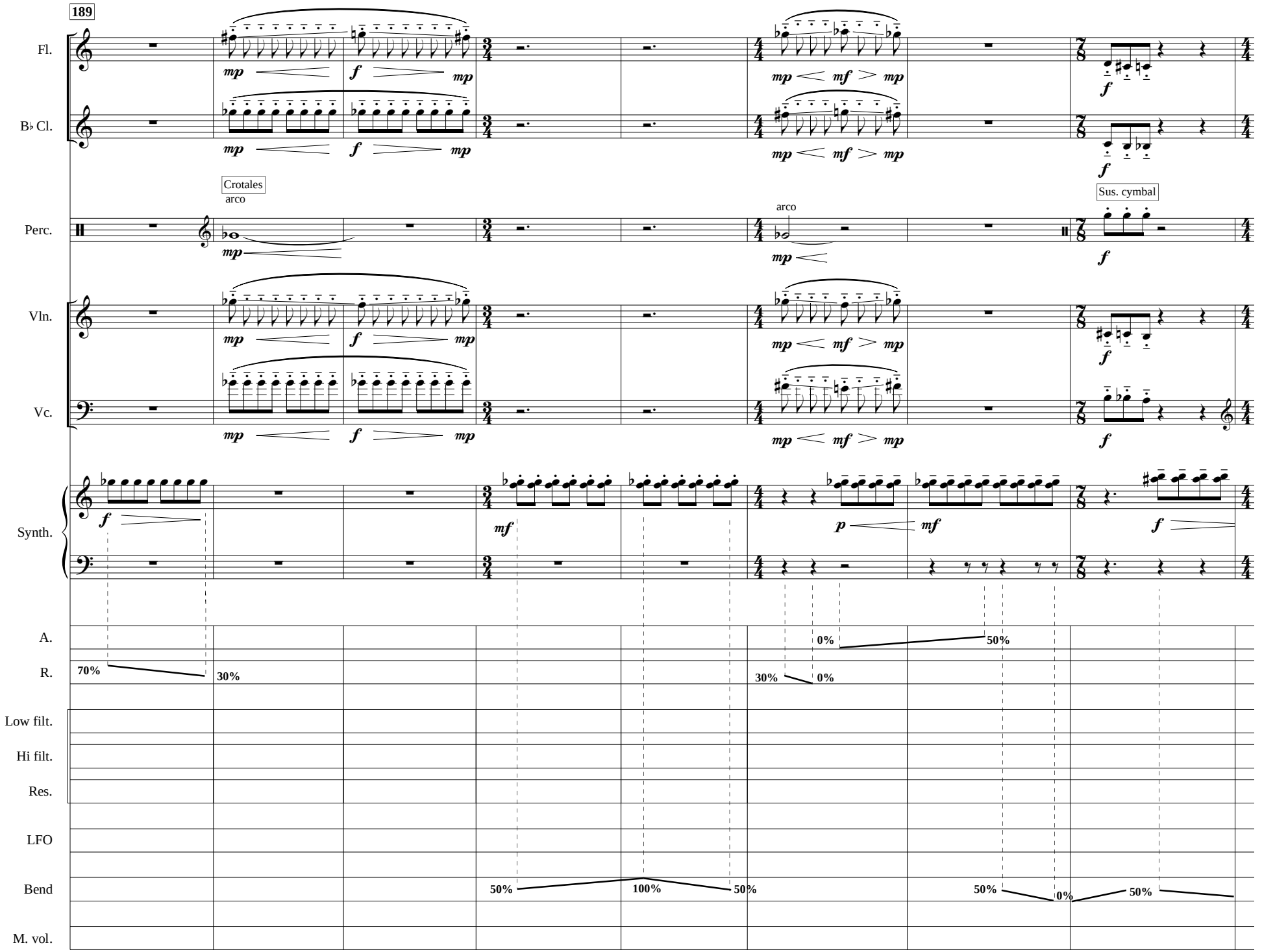
167

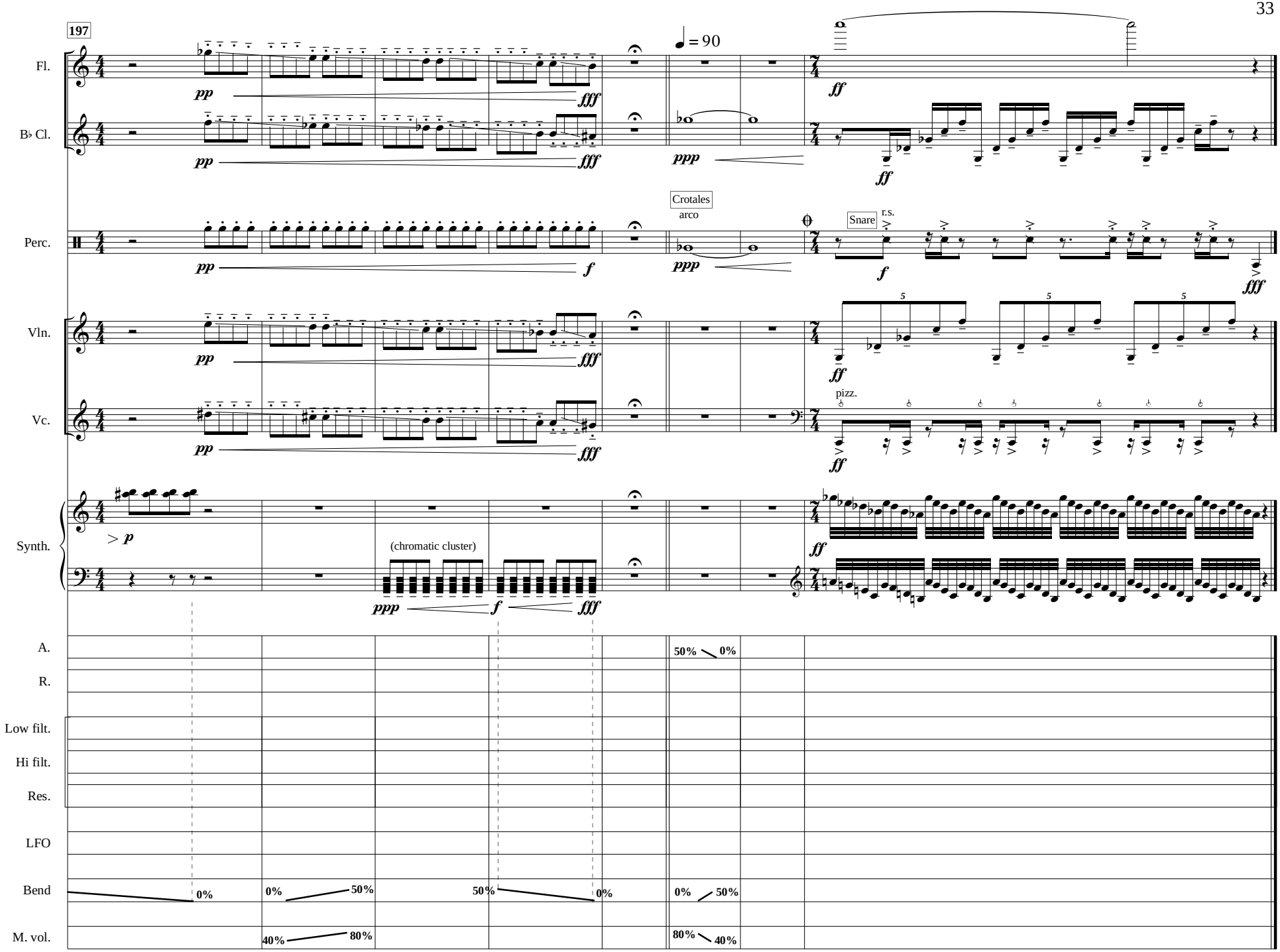

Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
mp
p
mf


171
Fl.
B♭ Cl.
Kick
Perc.
Snare
r.s.
Vln.
Vc.
Synth.
A.
R.
0%
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.

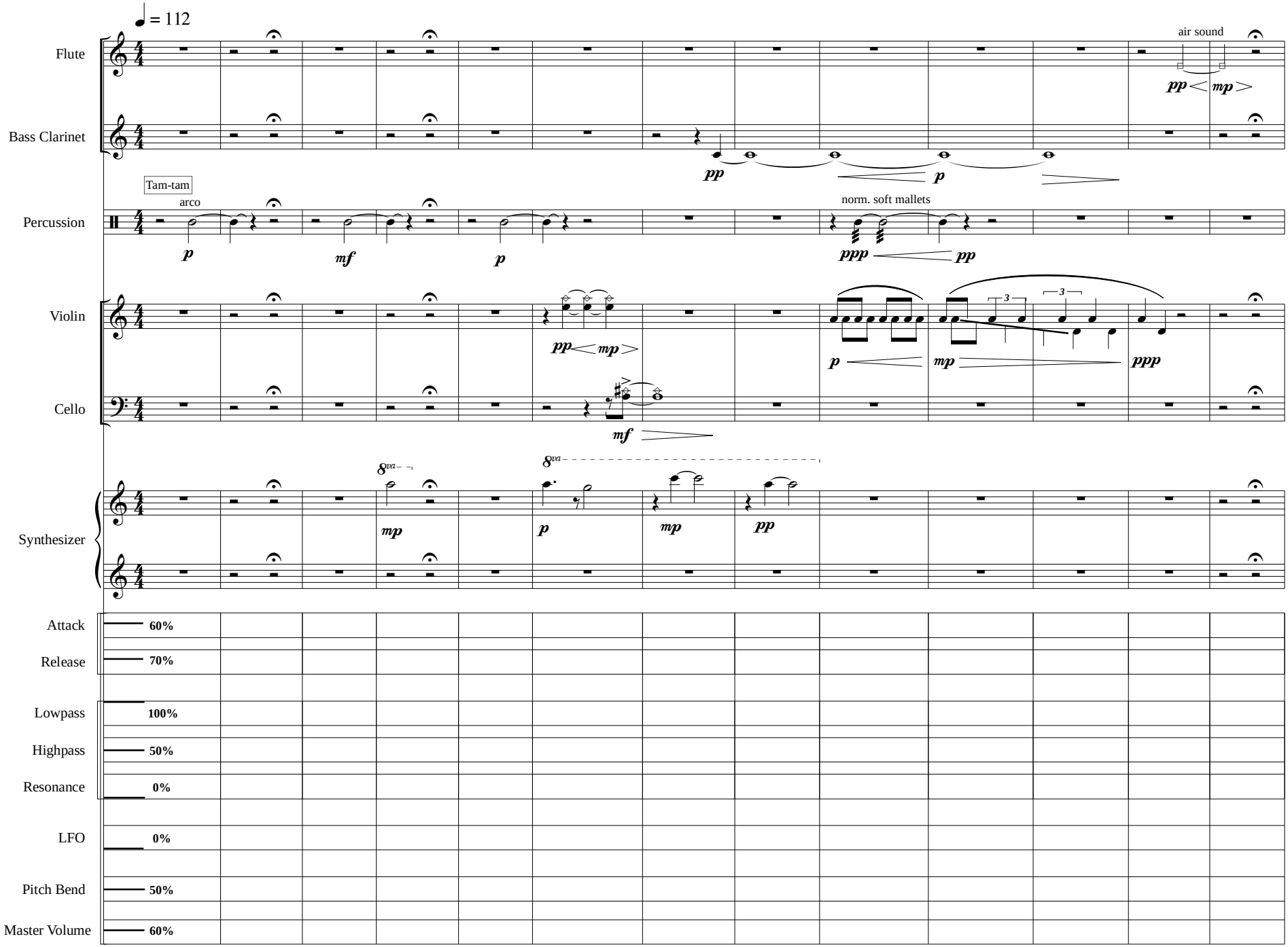

177
Fl.
B♭ Cl.
Temple blocks
Perc.
Toms
Vln.
Vc.
Synth.
A.
R.
70%
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.

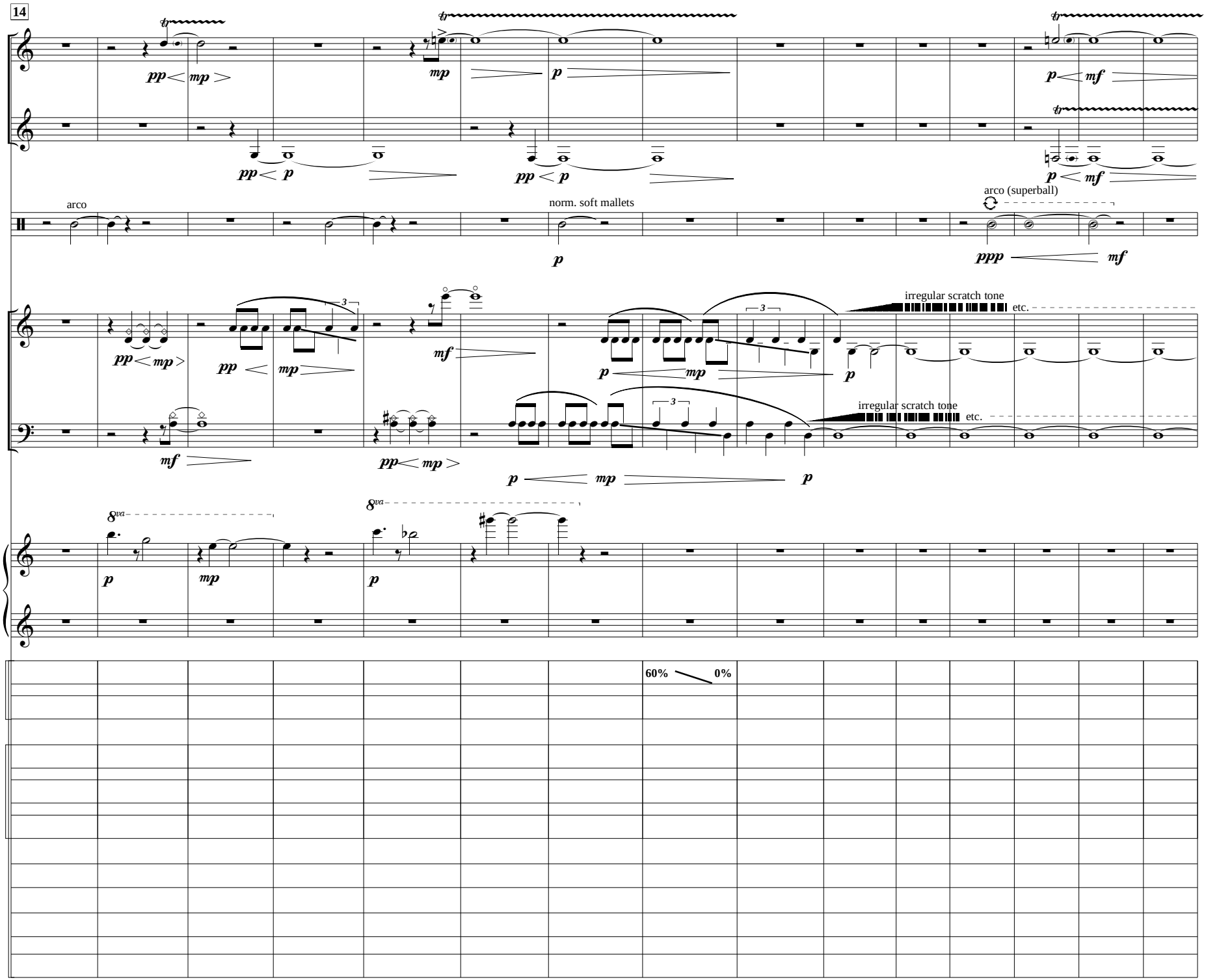

183
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
p
ff
mp

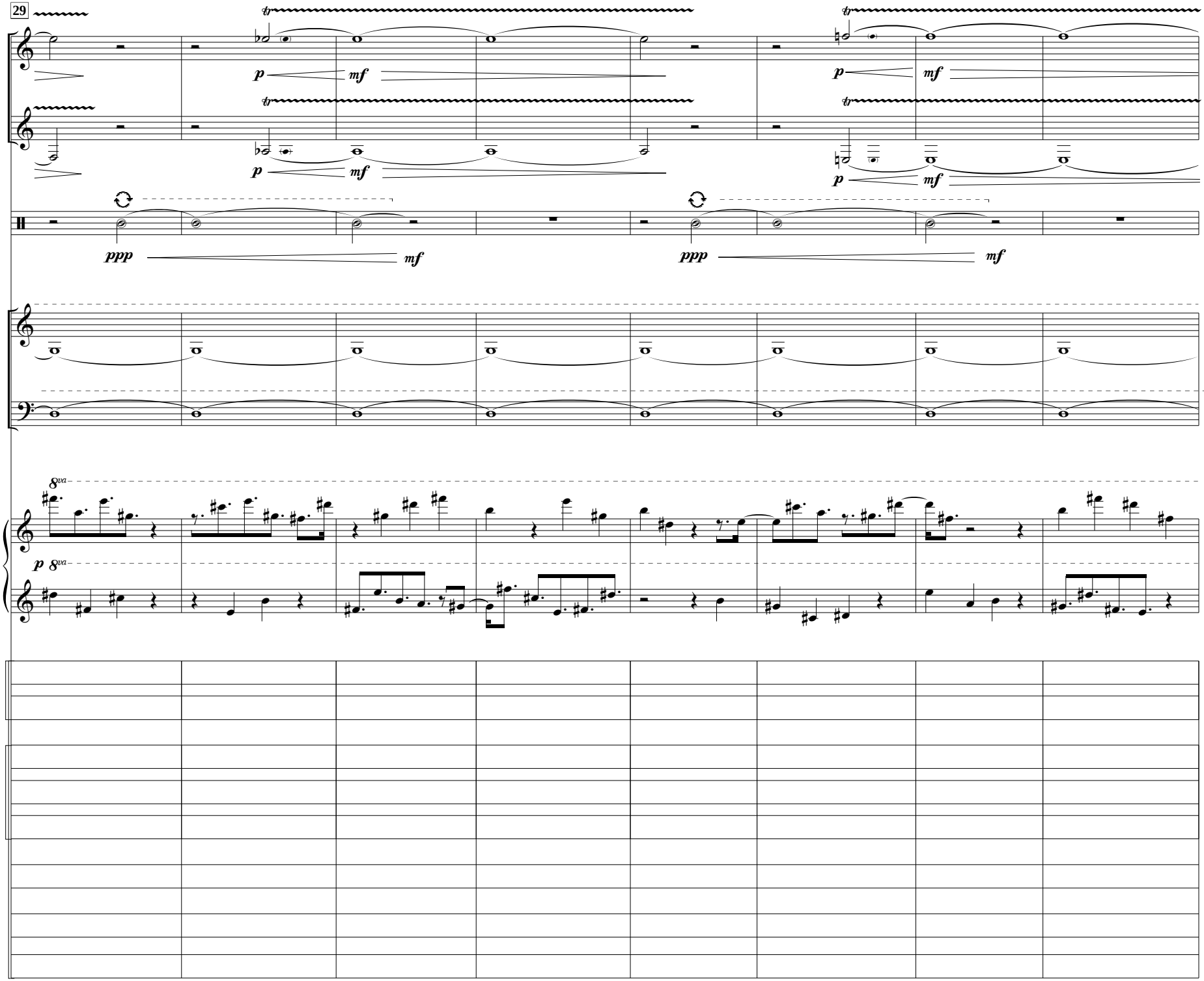

189
Fl.
B♭ Cl.
Crotales
arco
Perc.
arco
Sus. cymbal
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
70%
30%
0%
50%
30%
0%
50%
100%
50%
50%
0%
50%

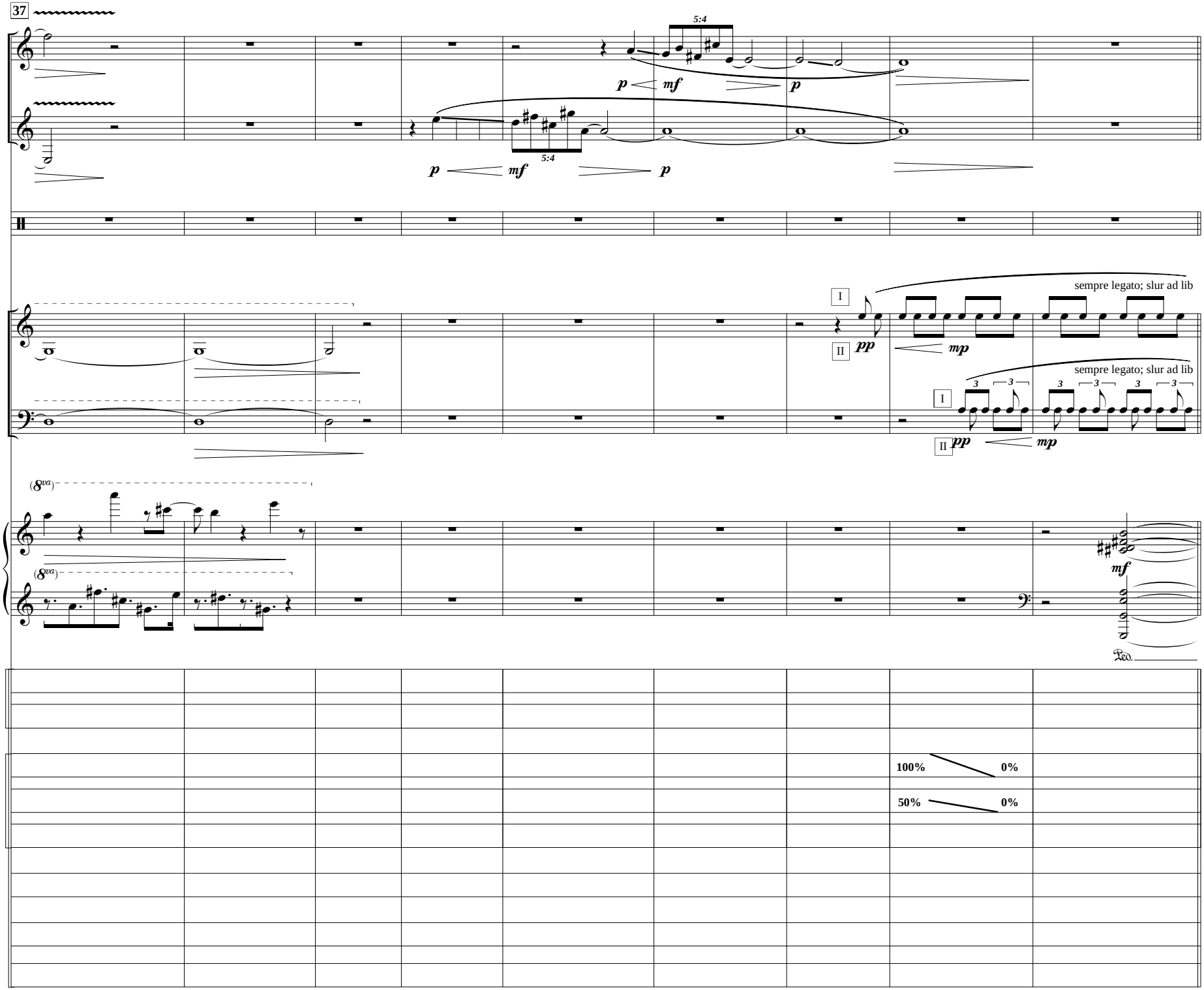

197
Fl.
B♭ Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
♩ = 90
pp
fff
ppp
ff
f
Crotales
arco
Snare
r.s.
fff
pizz.
> p
(chromatic cluster)
50% 0%
0%
0% 50%
50% 0%
0% 50%
40% 80%
80% 40%

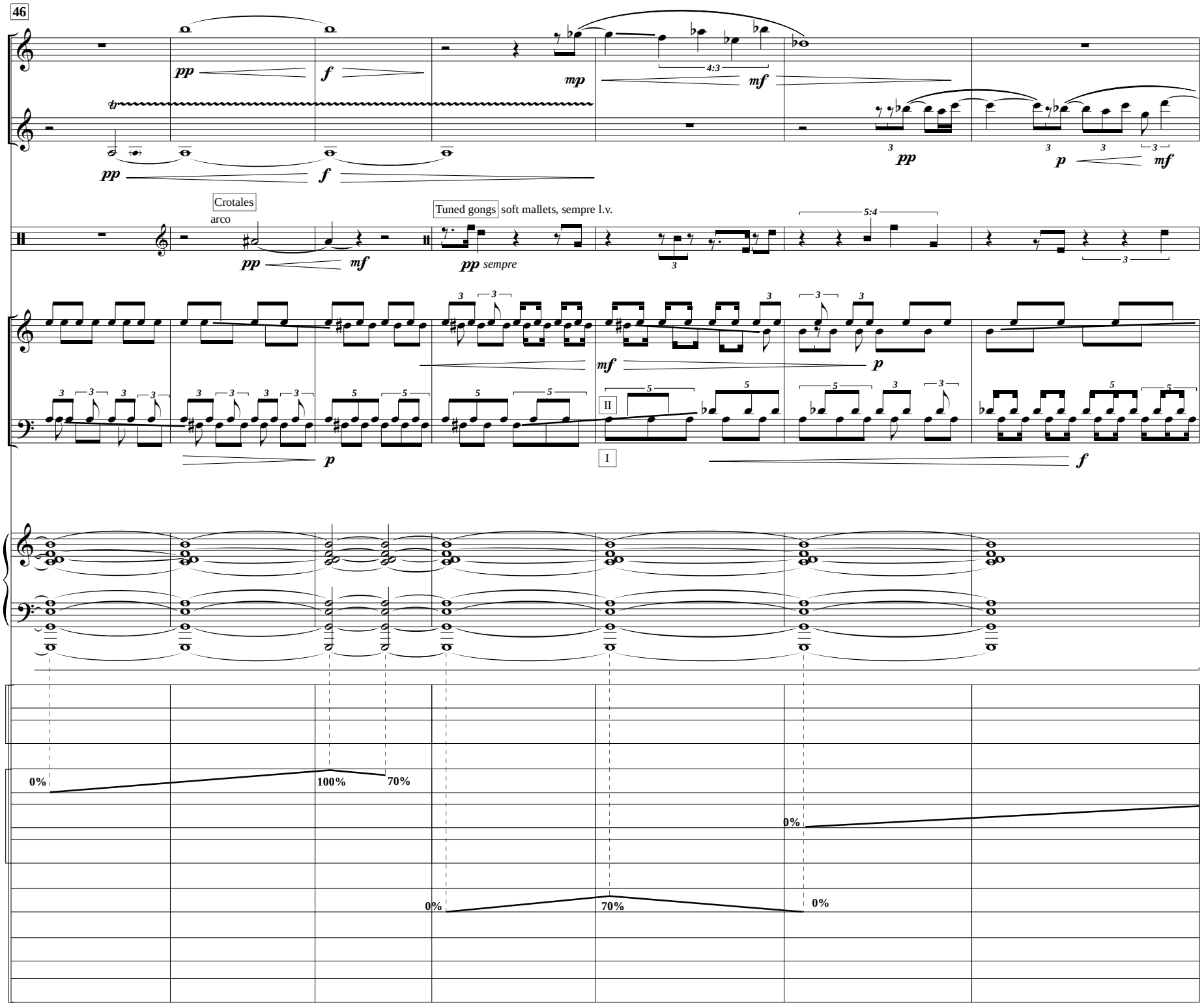
II. Static Sky

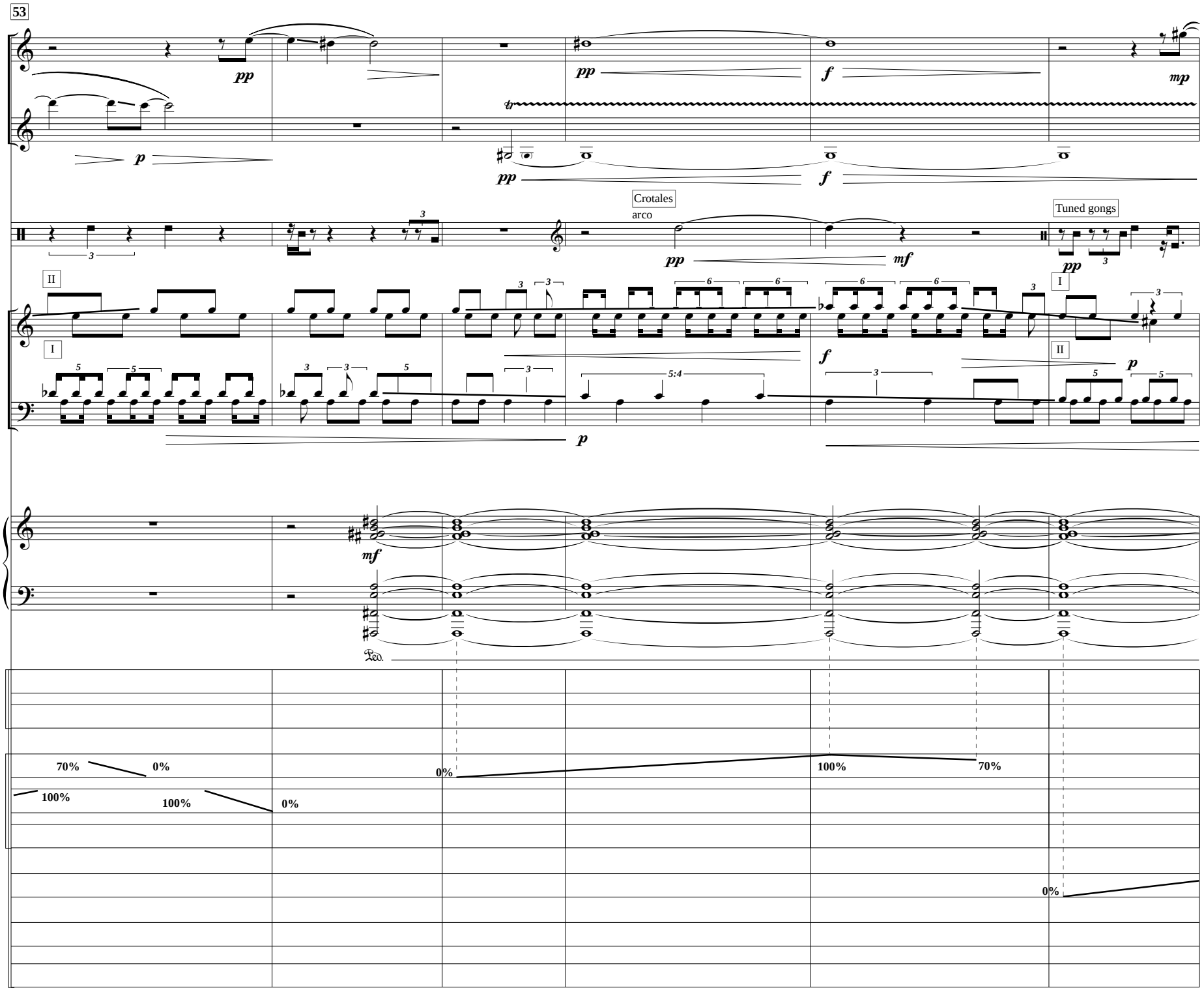


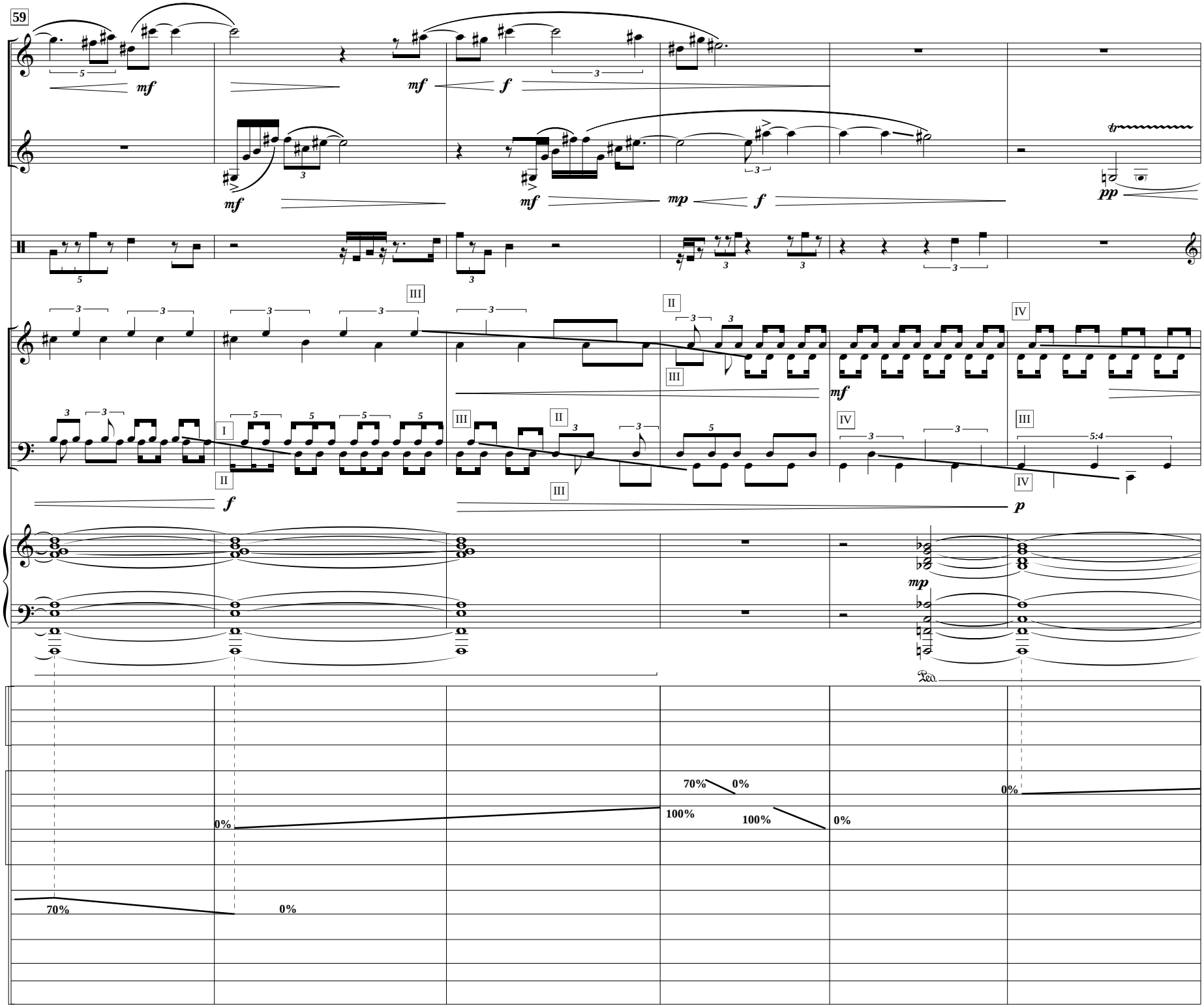

14
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
arco
norm. soft mallets
arco (superball)
irregular scratch tone
etc.
irregular scratch tone
etc.
8va
8va
60%
0%

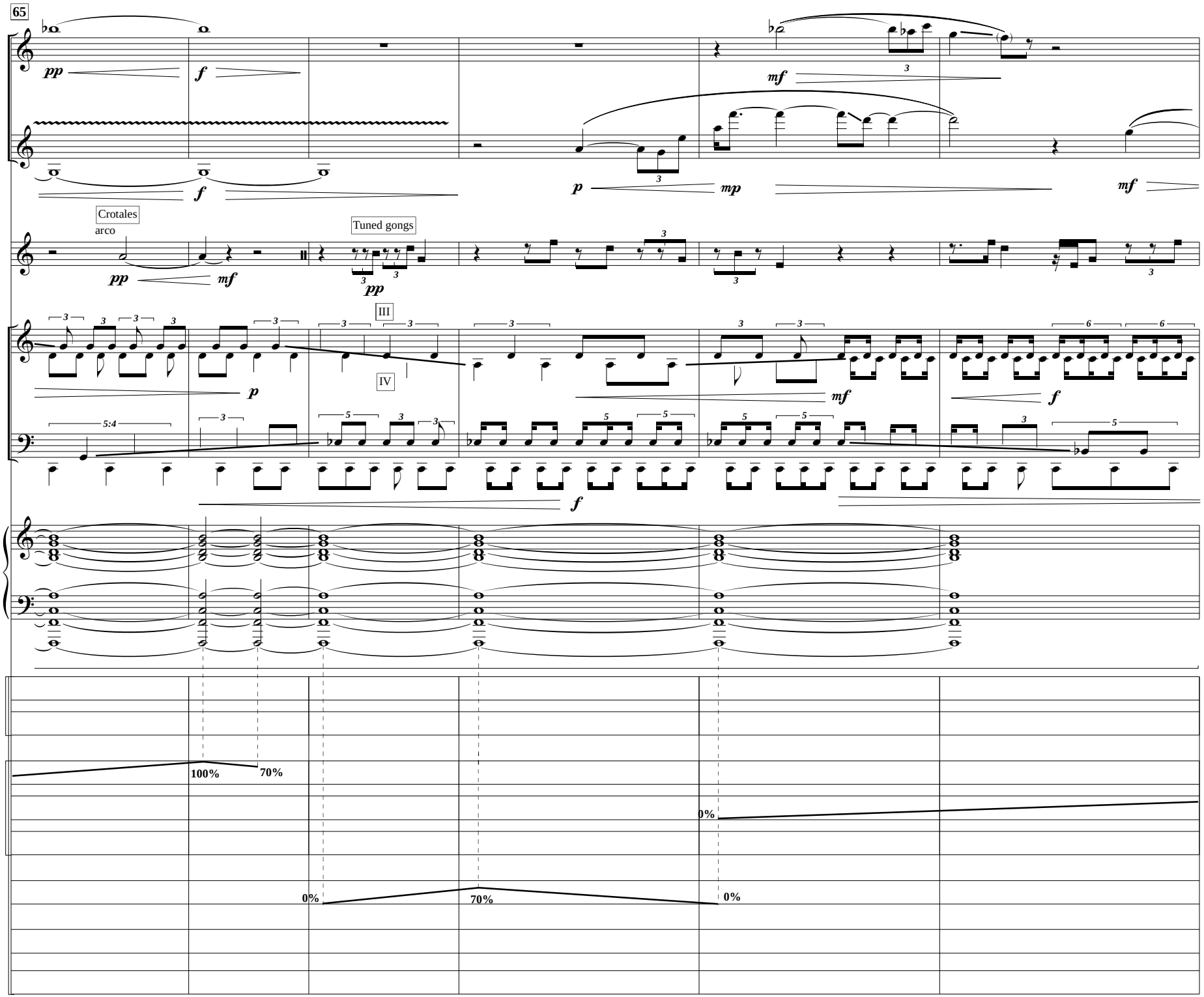

29
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
tr
p
mf
ppp
8va

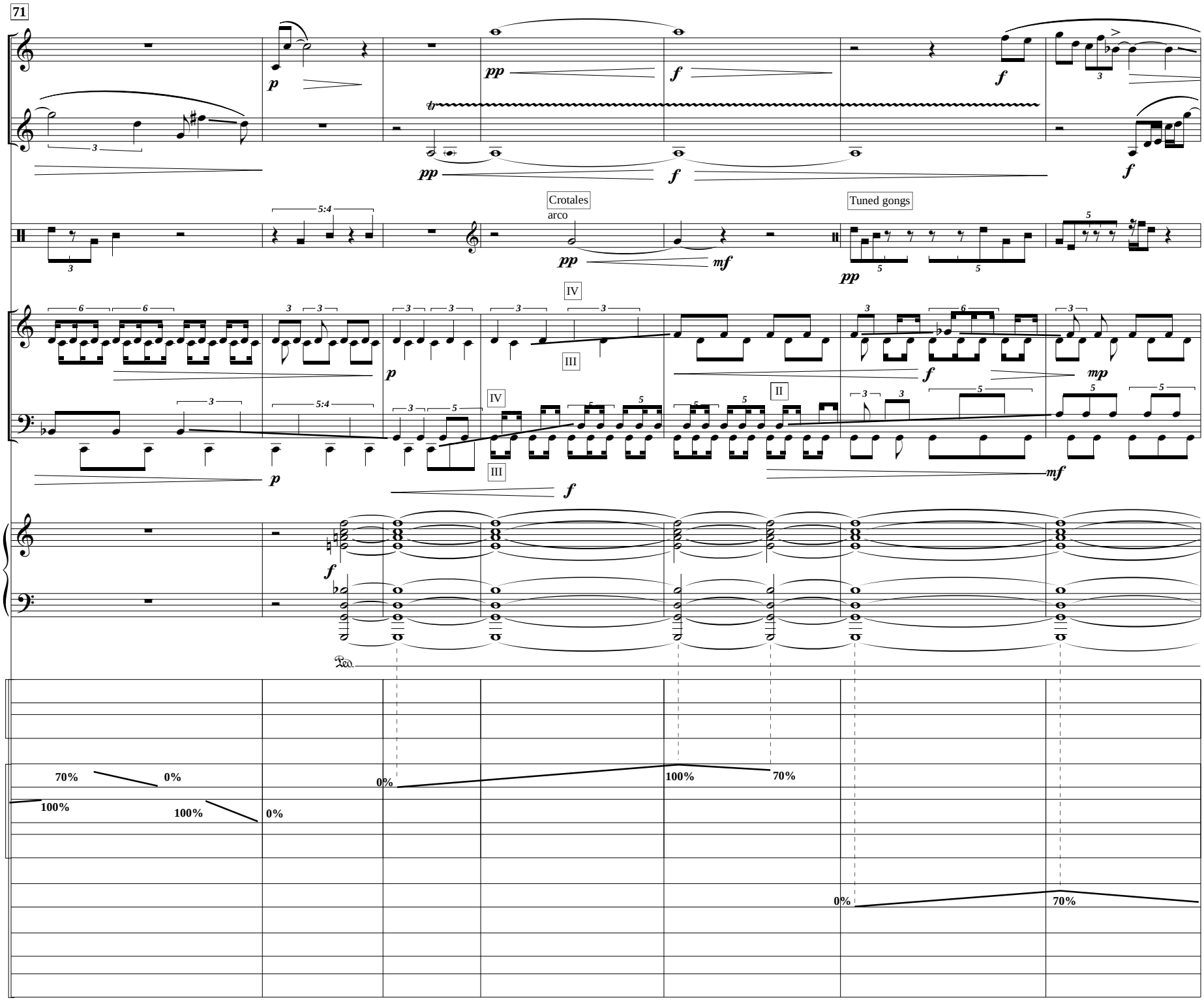

37
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
5:4
5:4
p
mf
p
p
mf
p
I
II
pp
mp
sempre legato; slur ad lib
sempre legato; slur ad lib
I
II
pp
mp
(8va)
(8va)
mf
Ped.
100%
0%
50%
0%

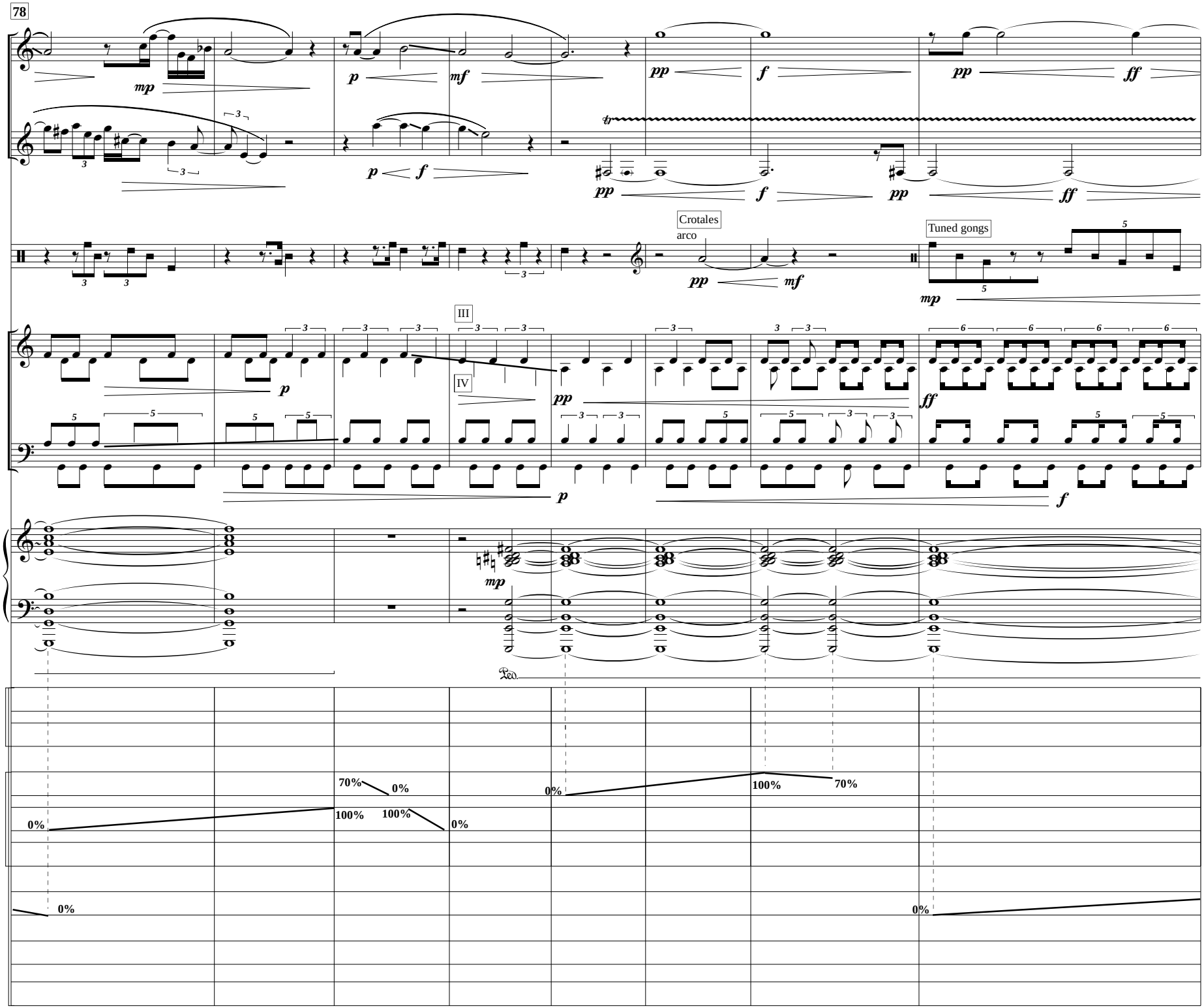

46
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Crotales
arco
Tuned gongs
soft mallets, sempre l.v.
sempre
4:3
5:4
I
II
0%
100%
70%

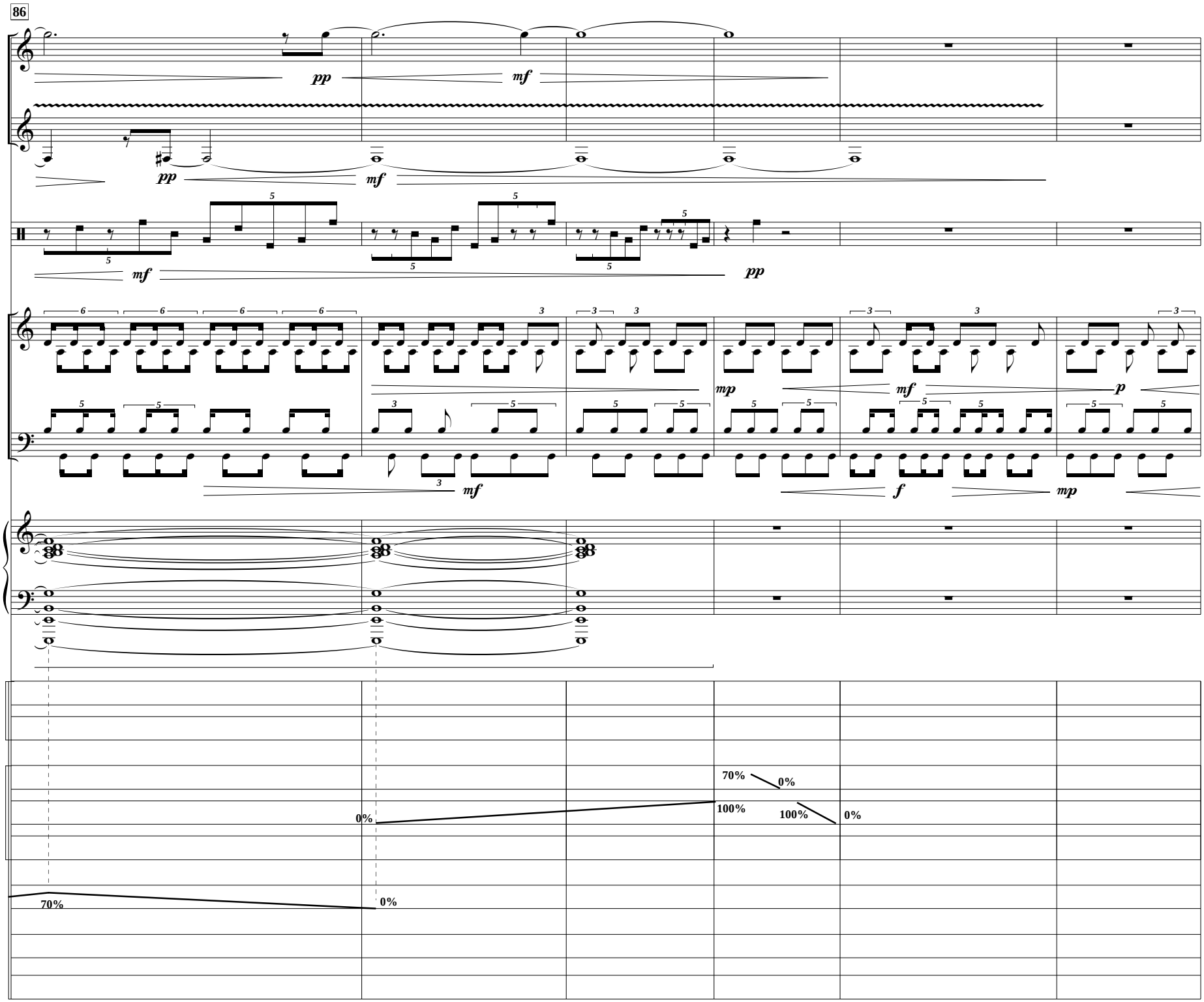

53
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Crotales
arco
Tuned gongs
70%
0%
100%
0%
100%
70%
0%

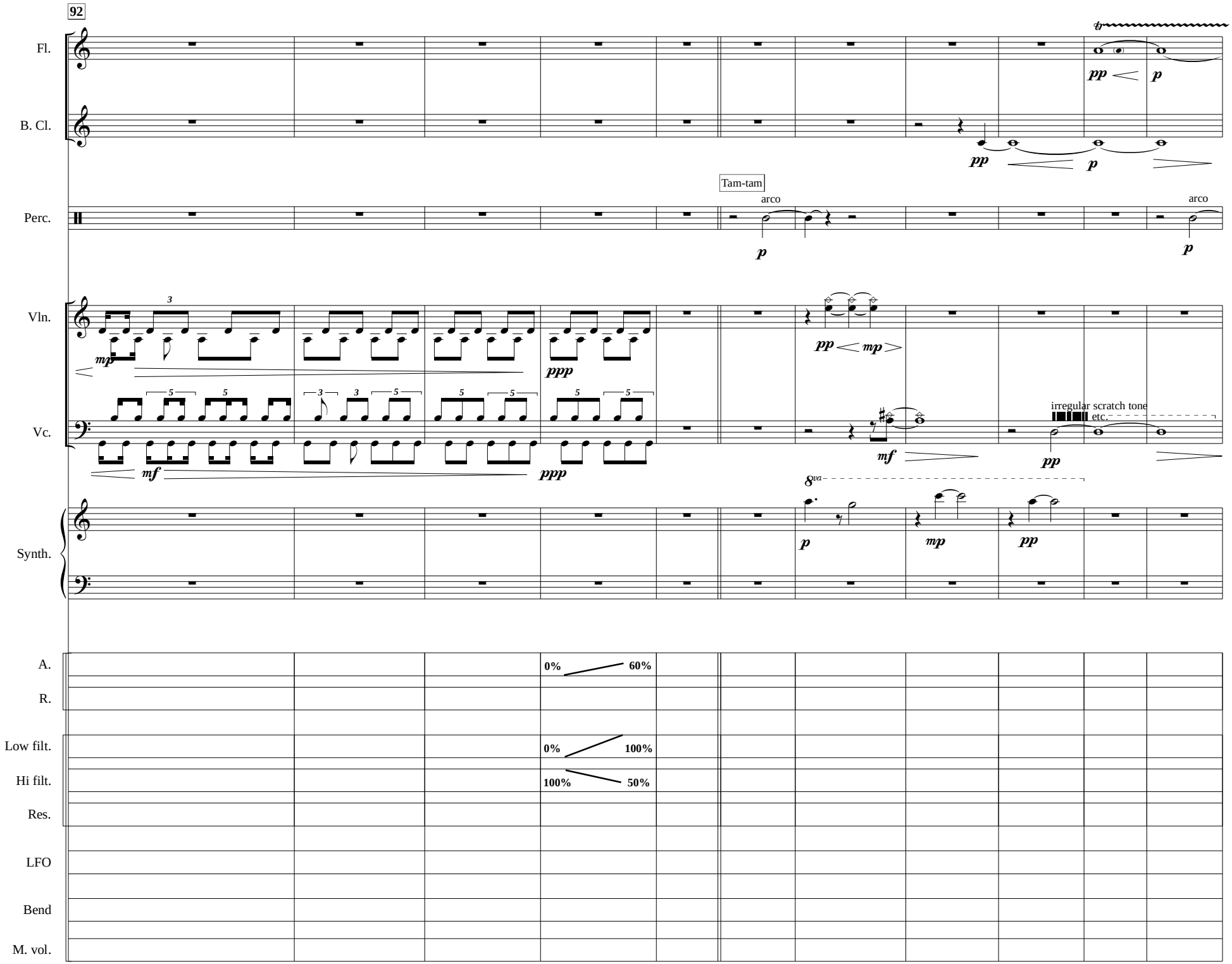

59
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
mf
f
mp
pp
p
tr
Ped.
70%
0%
100%

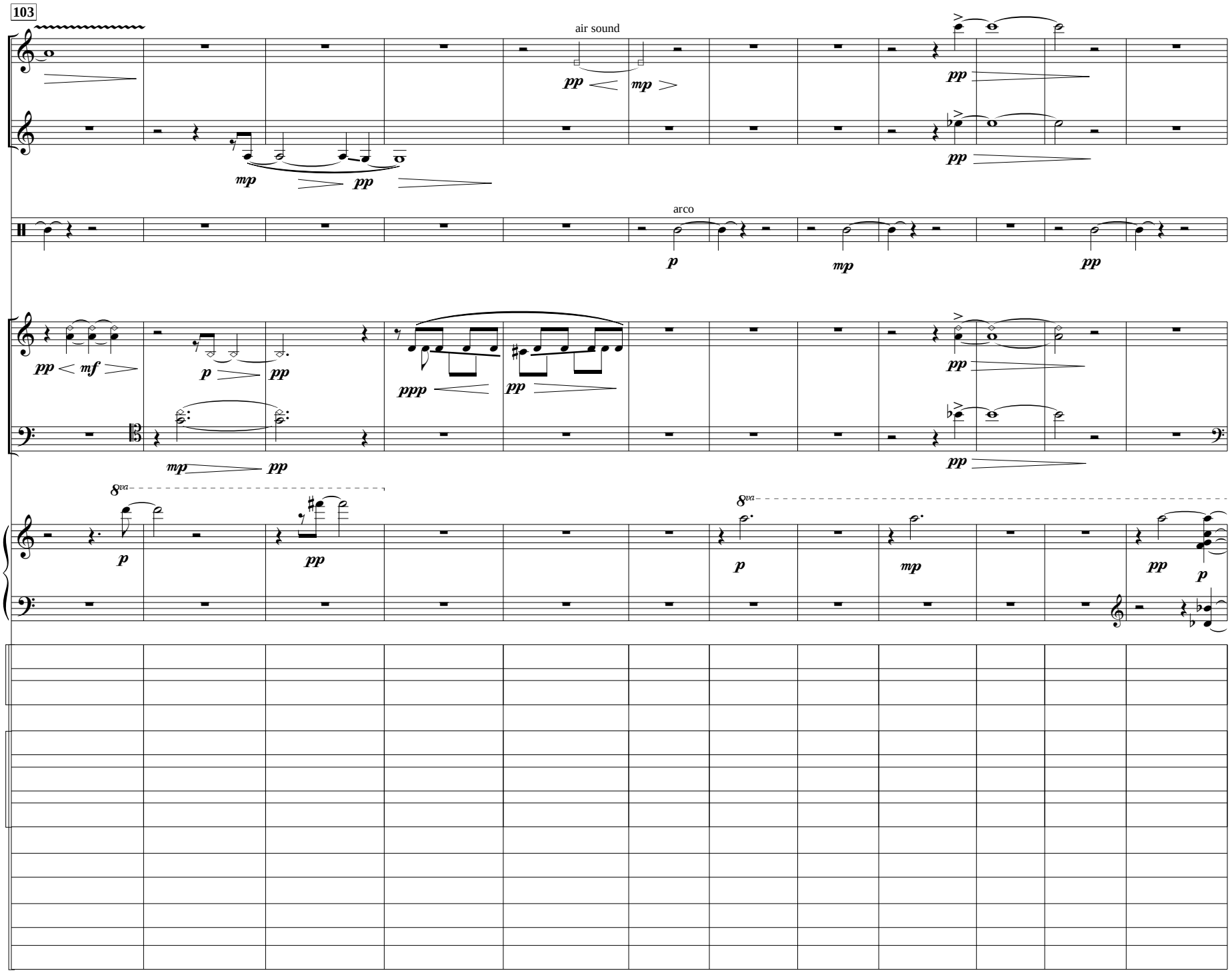

65
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Crotales
arco
Tuned gongs
III
IV
pp
f
mf
p
mp
5:4
100%
70%
0%
70%
0%

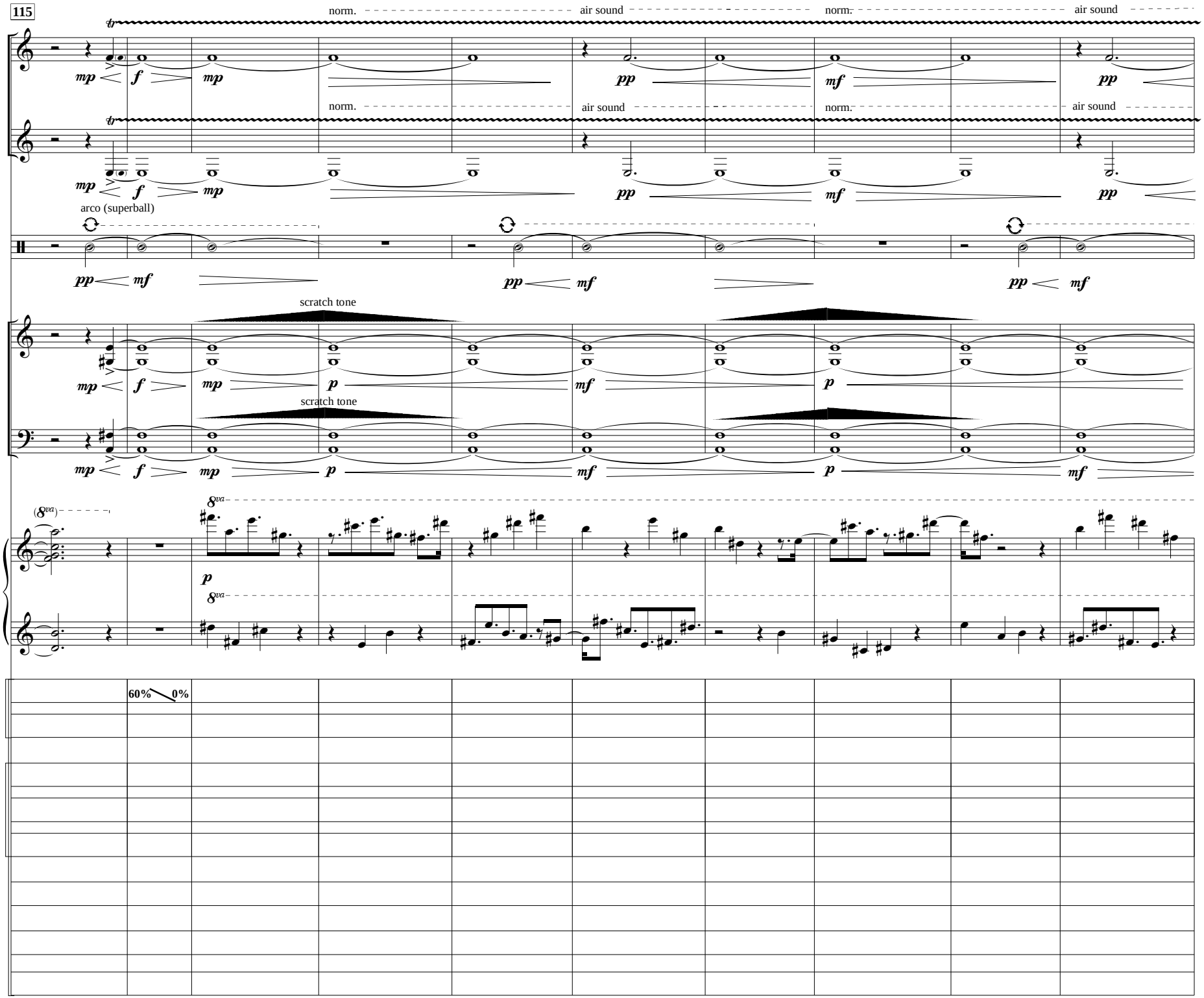

71
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Crotales
arco
Tuned gongs
IV
III
II
70%
0%
100%
0%
100%
70%
100%
0%
0%
70%

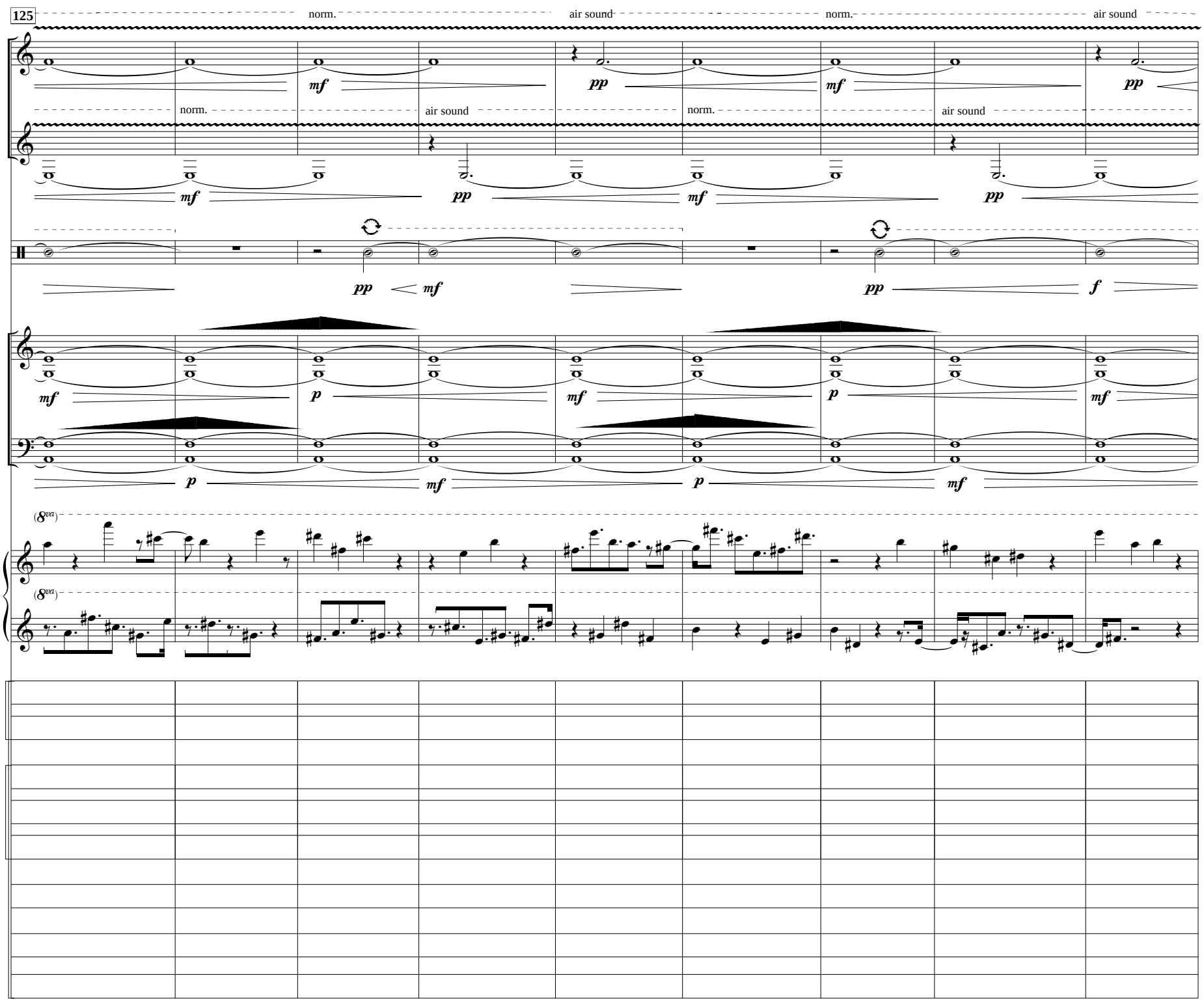

78
Fl.
B. Cl.
Perc.
Crotales
arco
Tuned gongs
Vln.
Vc.
III
IV
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
70%
100%

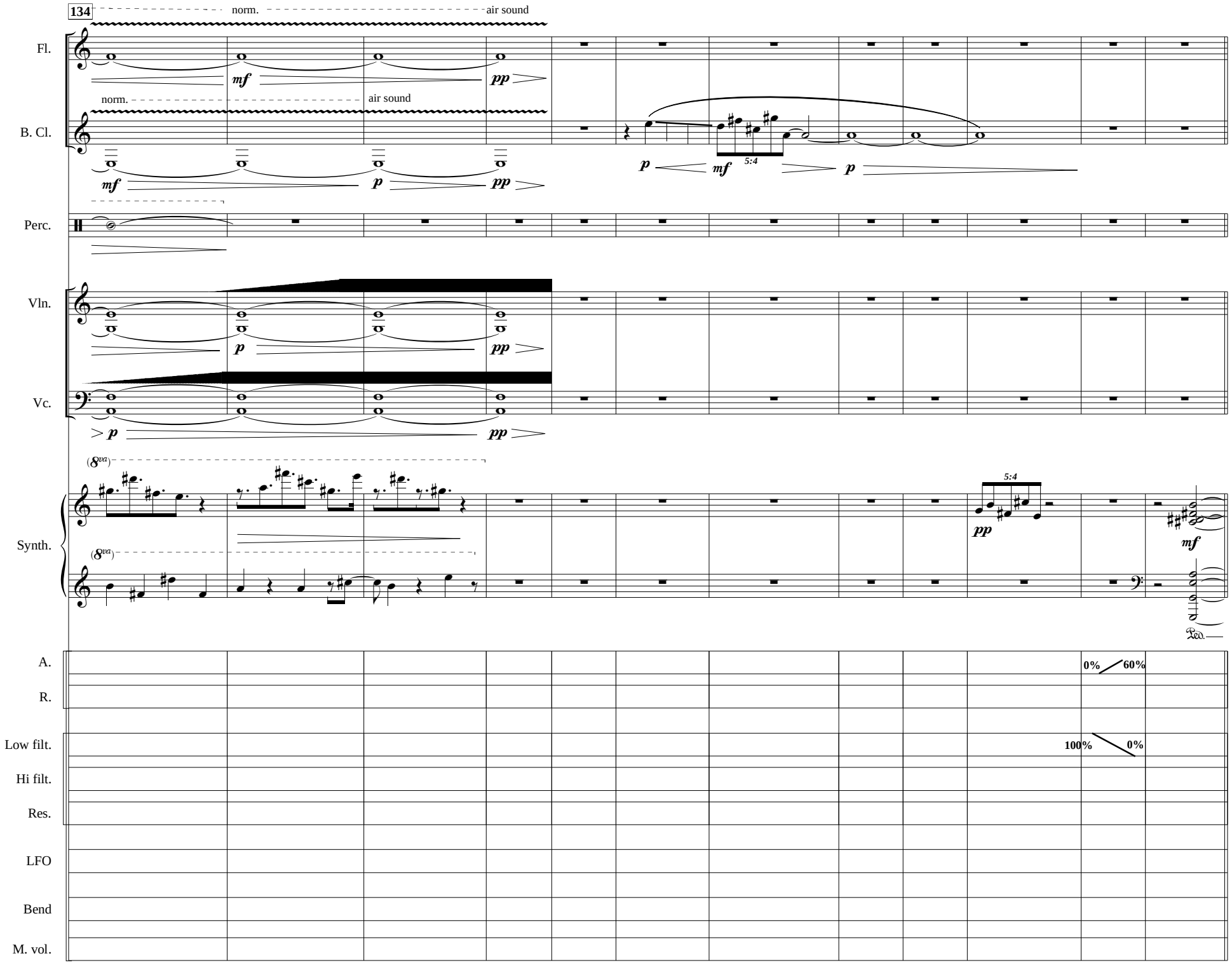

86
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
pp
mf
pp
mf
mf
pp
mp
mf
p
mf
f
mp
70%
0%
0%
100%
100%
0%
70%
0%


92
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
tr
pp
p
Tam-tam
arco
mp
ppp
mf
irregular scratch tone
etc.
8va
0%
60%
100%
50%


103
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
air sound
arco
8va
8va


115
norm.
air sound
norm.
air sound
Fl.
B. Cl.
arco (superball)
Perc.
scratch tone
Vln.
Vc.
Synth.
A.
R.
60%
0%
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


125
norm.
air sound
norm.
air sound
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


134
norm.
air sound
Fl.
mf
pp
norm.
air sound
B. Cl.
mf
p
pp
p
mf
5:4
p
Perc.
Vln.
p
pp
Vc.
p
pp
(8va)
(8va)
Synth.
5:4
pp
mf
Ped.
A.
R.
0%
60%
Low filt.
Hi filt.
Res.
100%
0%
LFO
Bend
M. vol.

146

Fl.

B. Cl.

Perc.

Crotales
arco

Tuned gongs

Vln.

sempre legato; slur ad lib

Vc.

sempre legato; slur ad lib

II

I

Synth.

A.

R.

Low filt.

0% 100% 70%

Hi filt.

0%

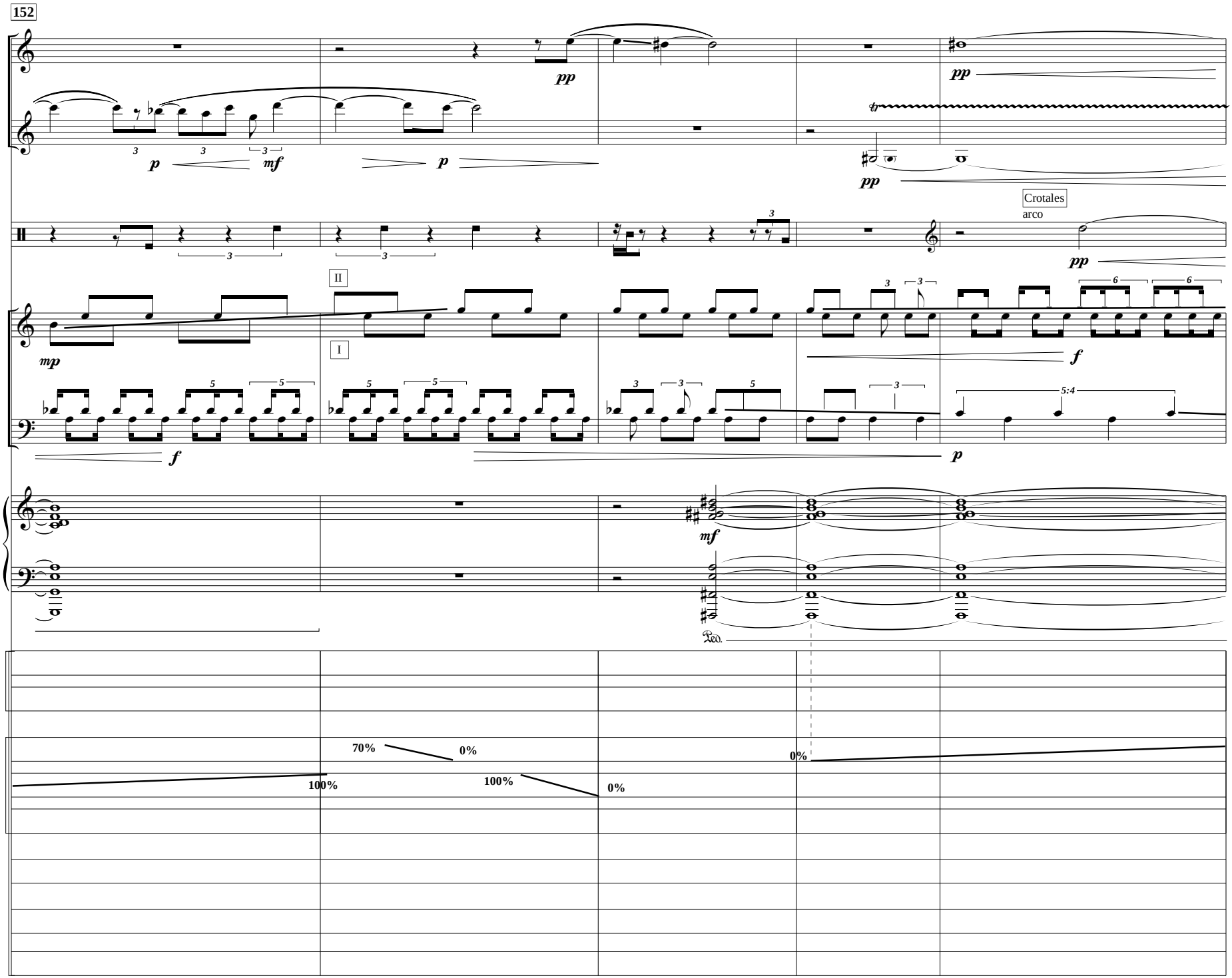
Res.

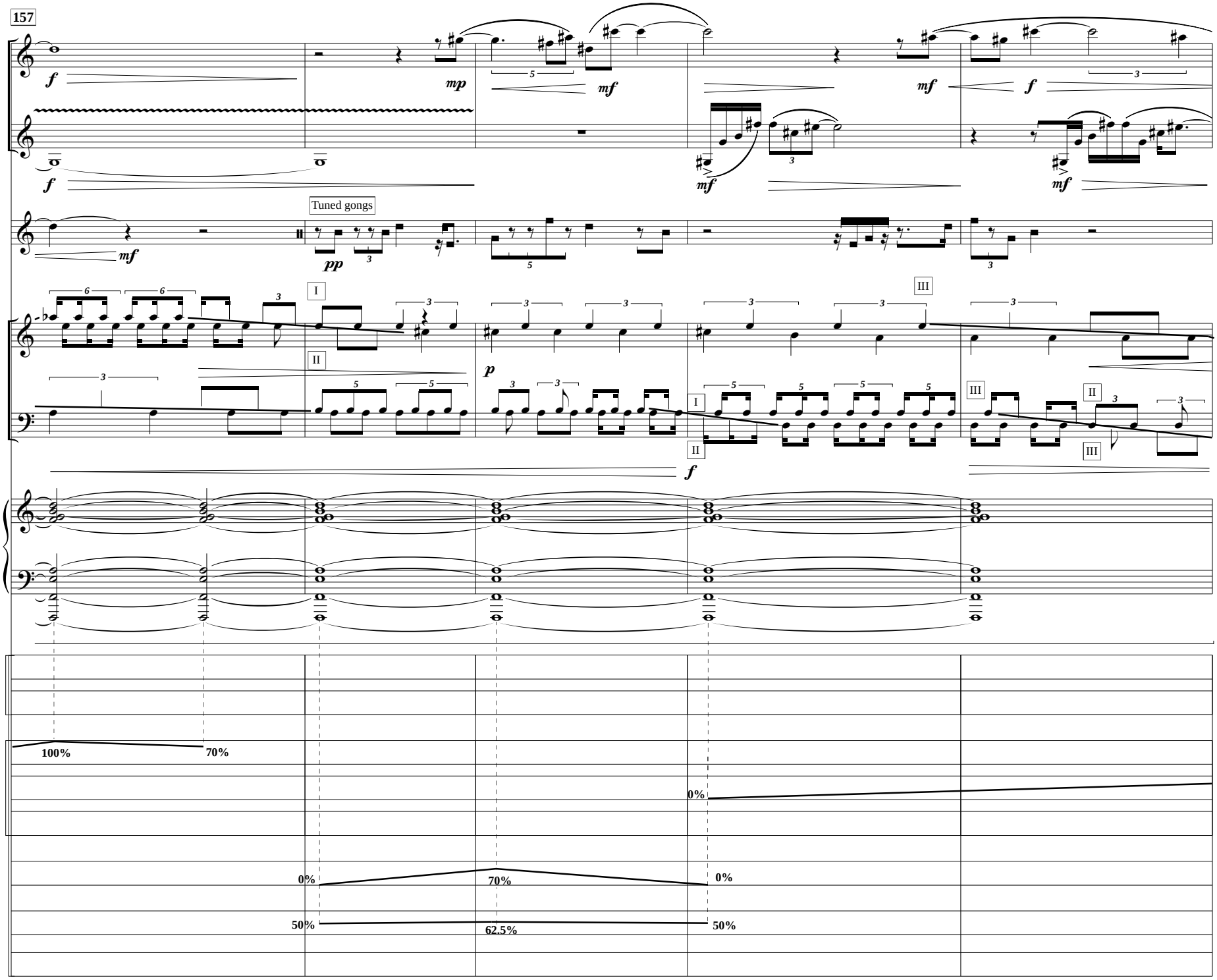
LFO

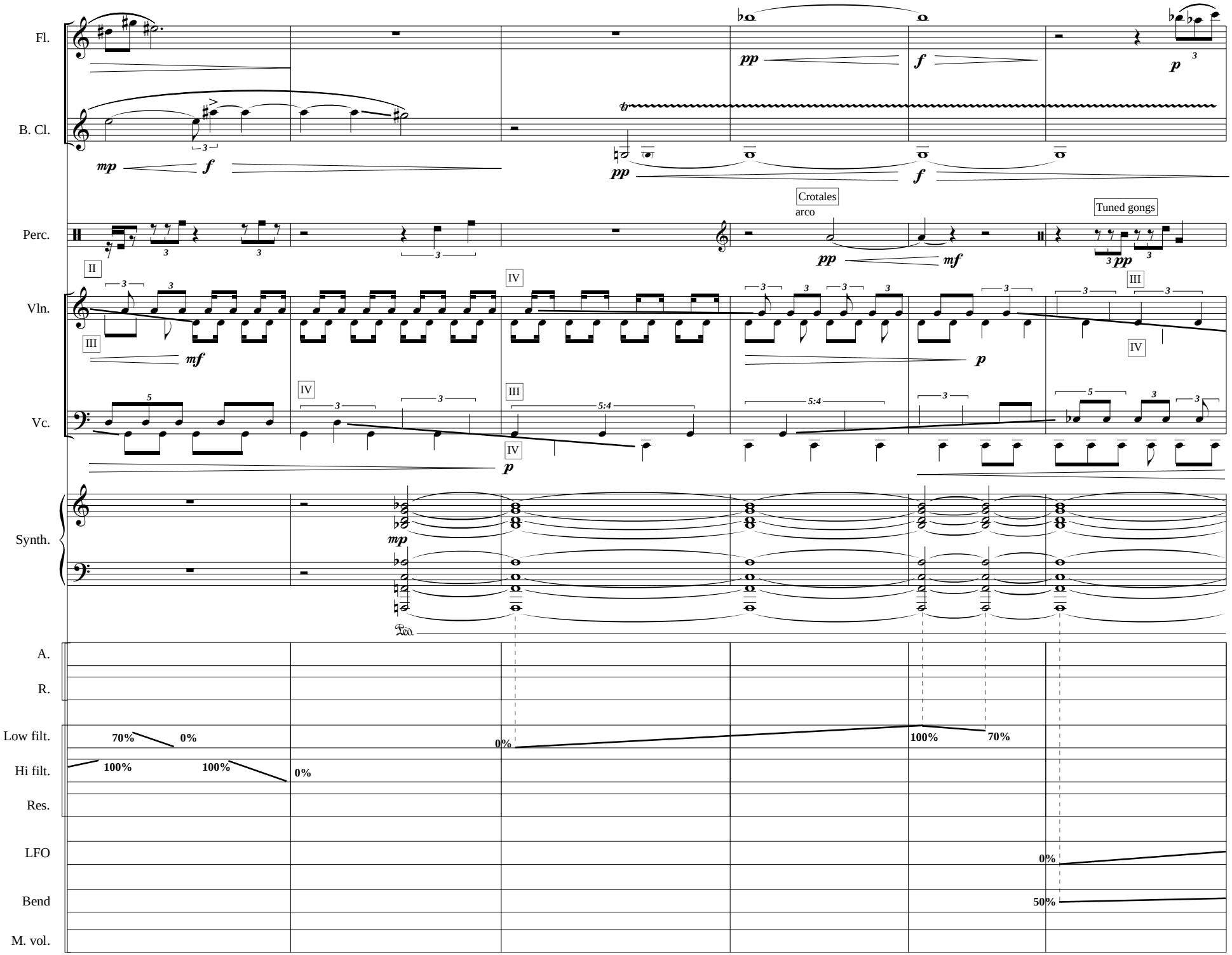
0% 70% 0%

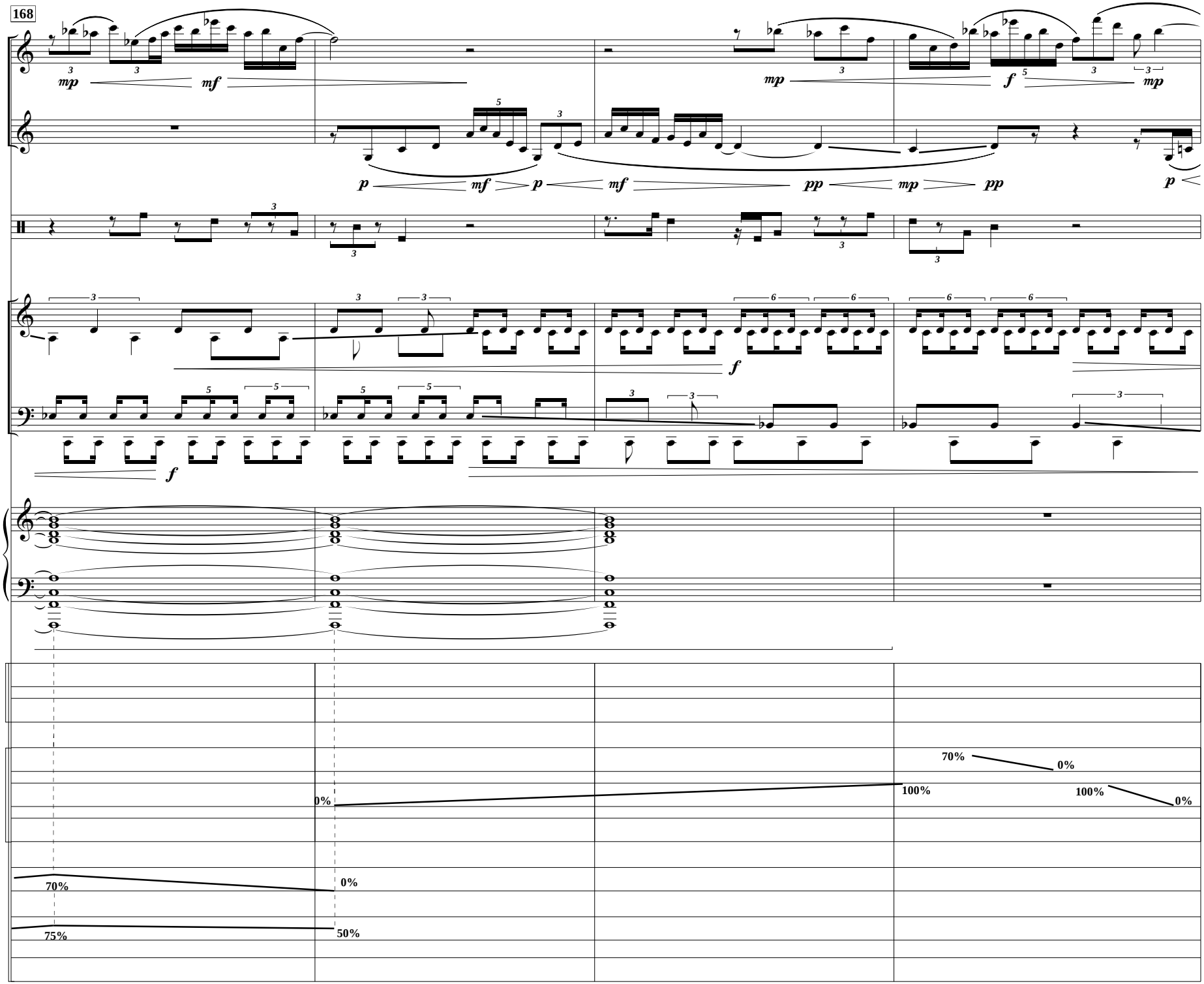
Bend

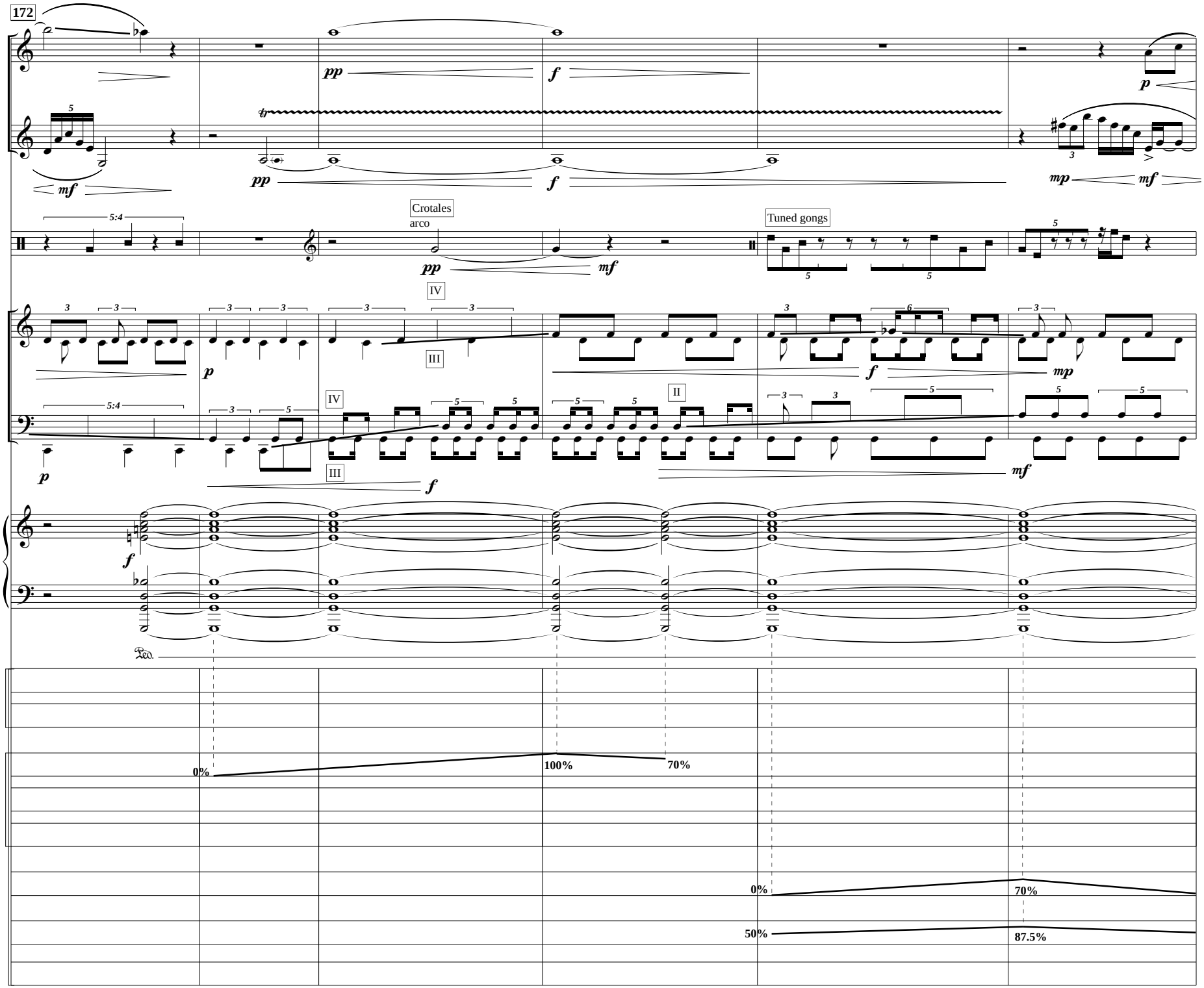
M. vol.

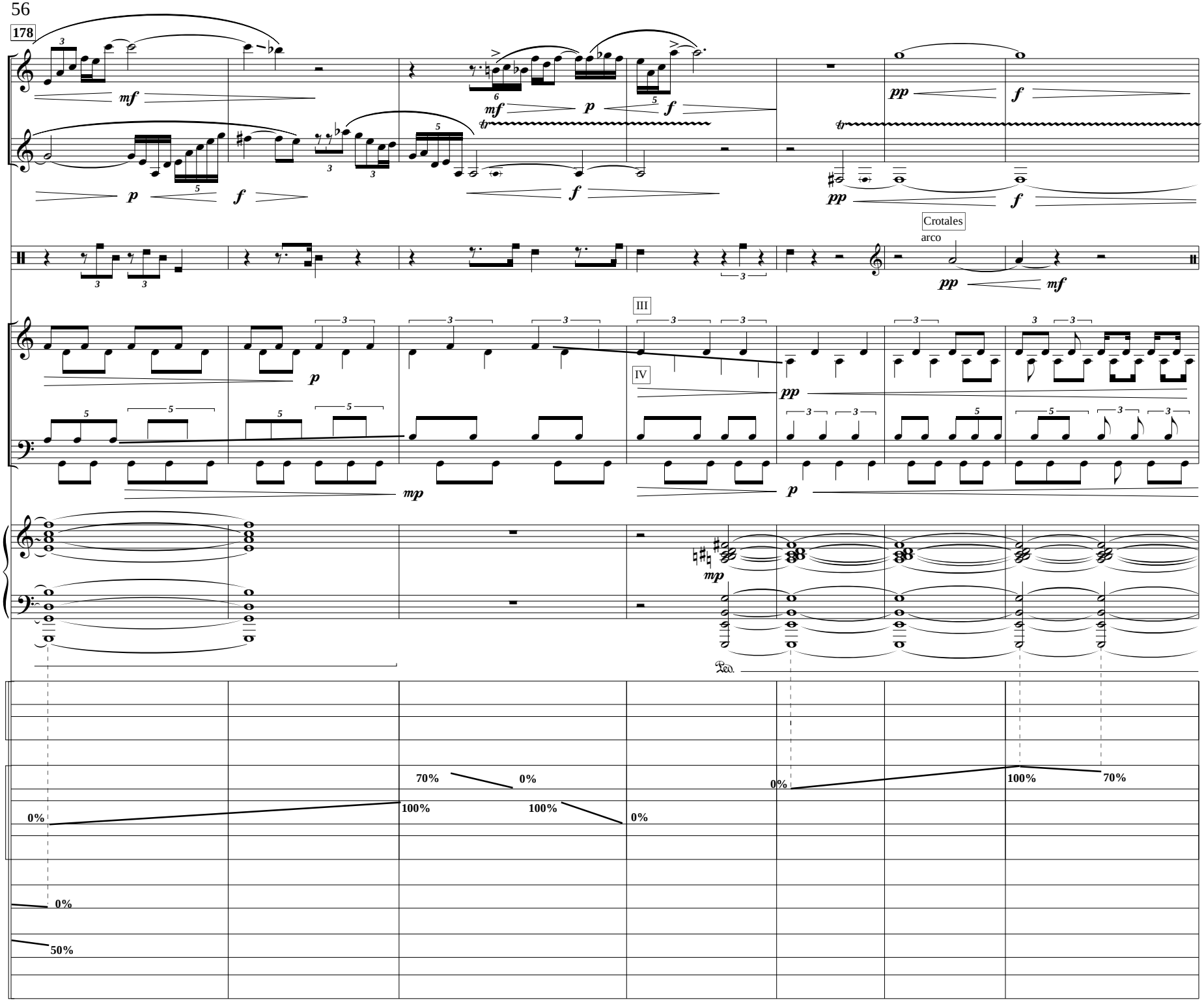

152
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
pp
p
mf
tr
Crotales
arco
II
I
mp
f
5:4
Ped.
70%
0%
100%
100%
0%
0%

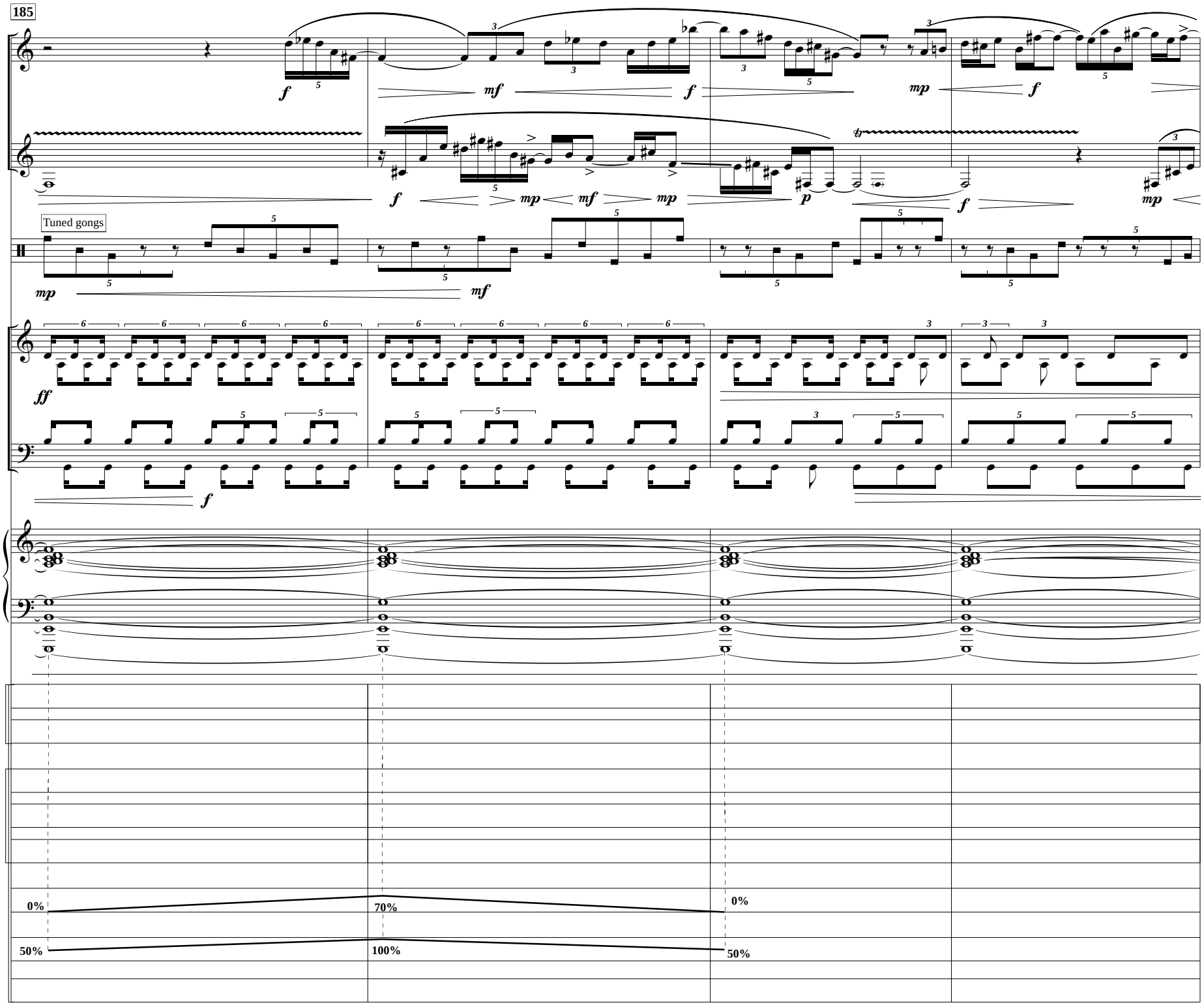

157
Fl.
B. Cl.
Perc.
Tuned gongs
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
100%
70%
0%
0%
70%
0%
50%
62.5%
50%

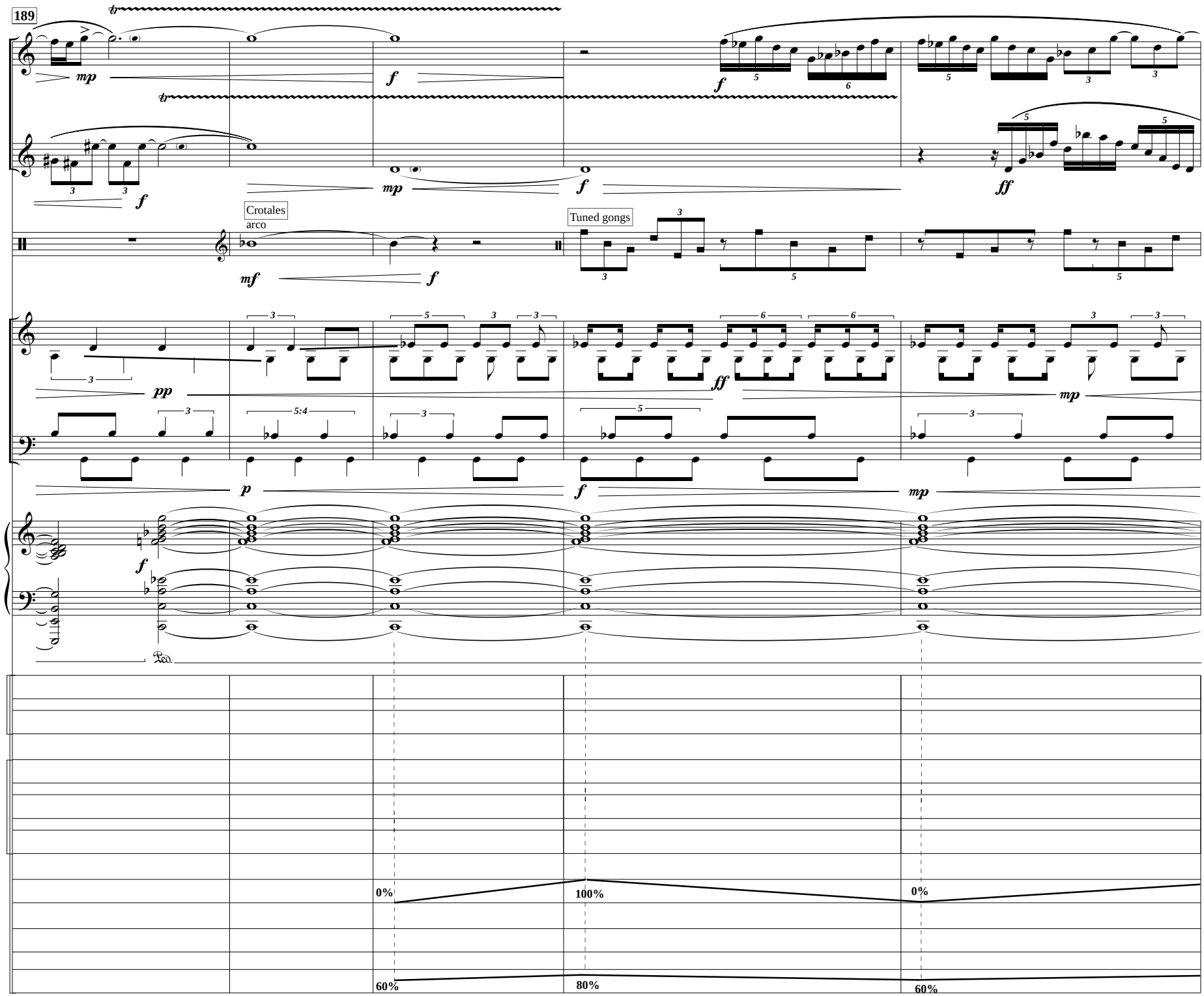

Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Crotales
arco
Tuned gongs
70%
0%
100%
100%
0%
0%
100%
70%
0%
50%

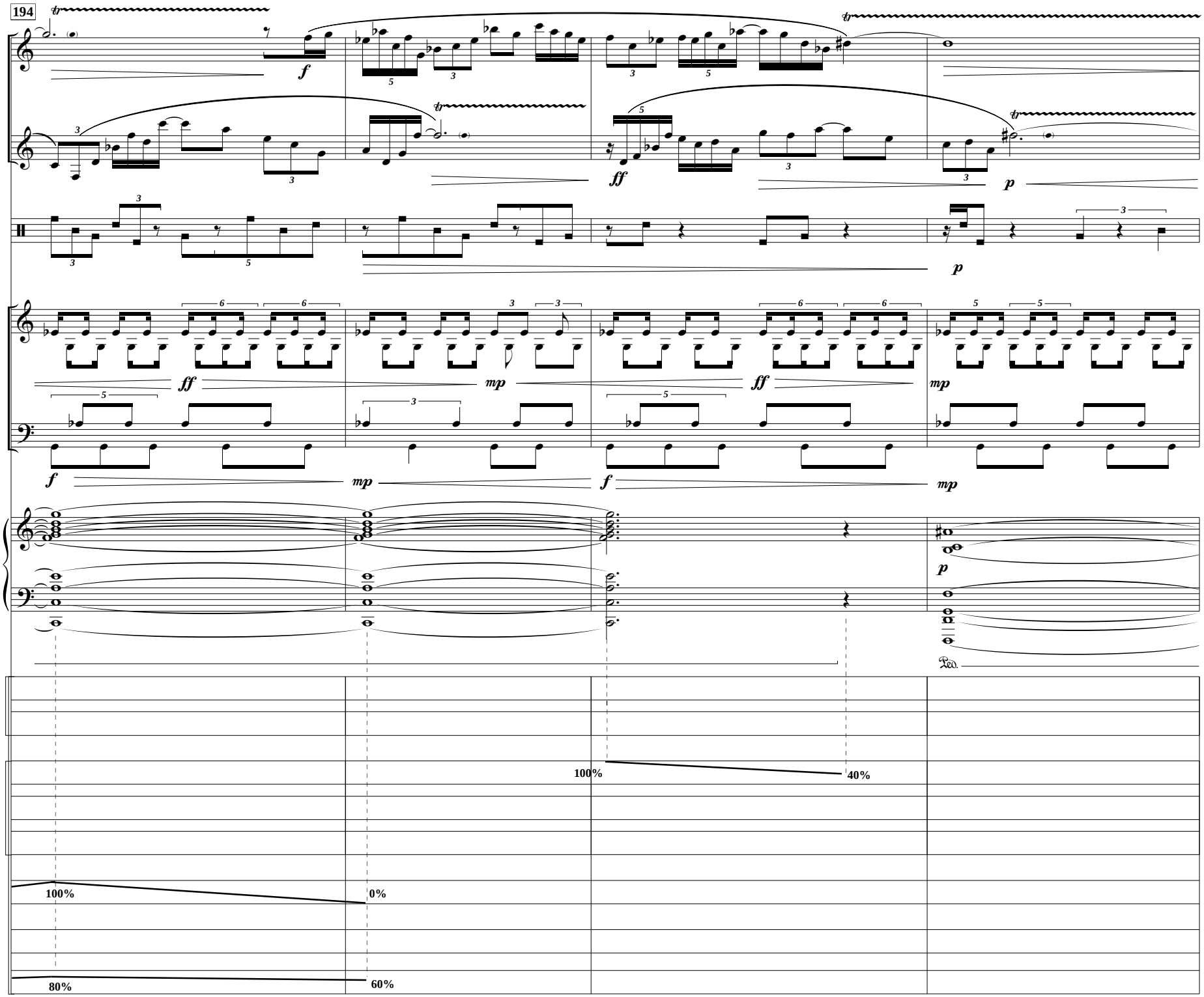

168
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
mp
mf
p
pp
f
70%
0%
100%
75%
50%


172
Fl.
B. Cl.
Perc.
Crotales
arco
Tuned gongs
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
100%
70%
0%
70%
50%
87.5%

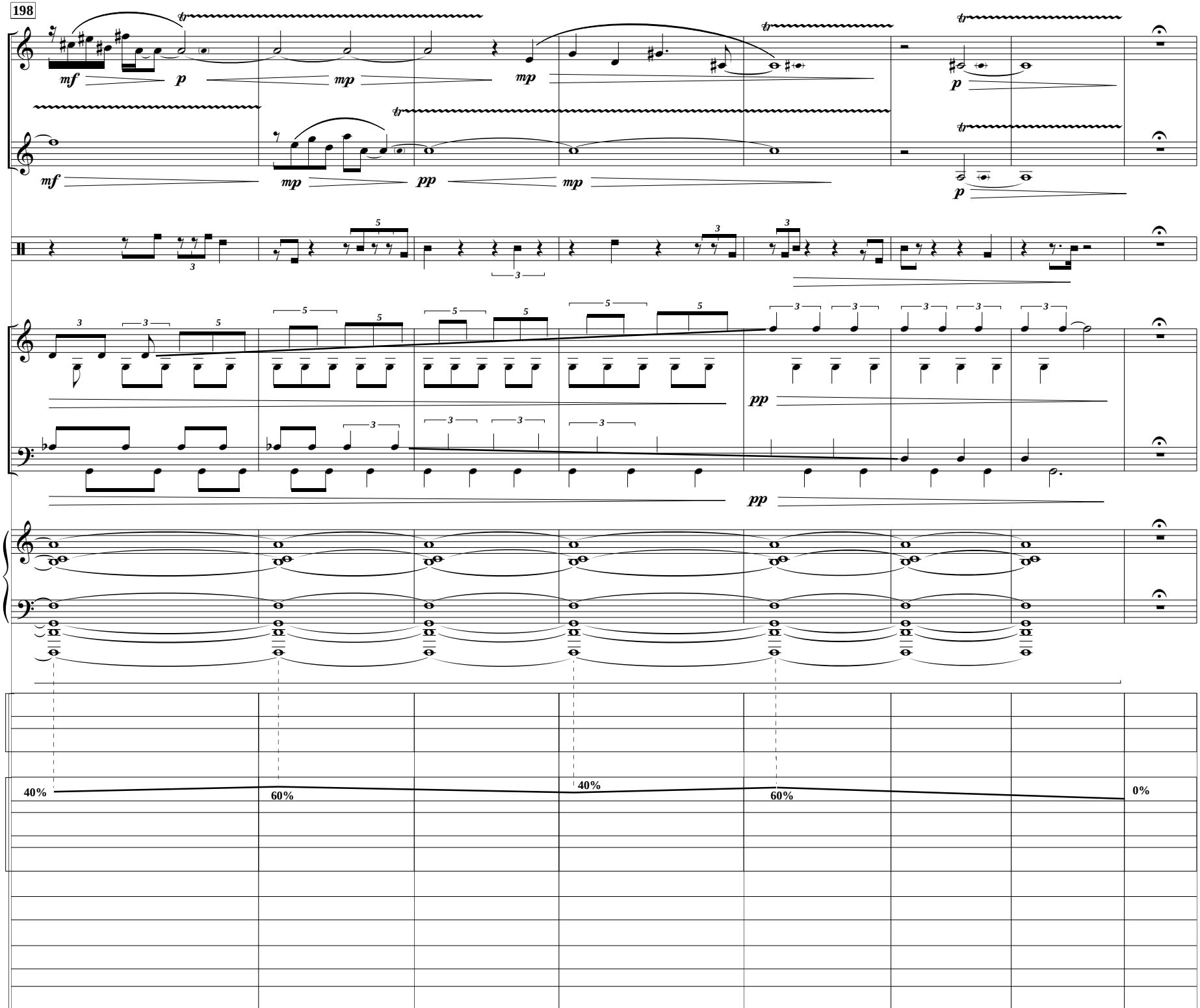

178
Fl.
B. Cl.
Perc.
Crotales
arco
III
IV
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
70%
0%
100%
100%
0%
0%
100%
70%
0%
50%

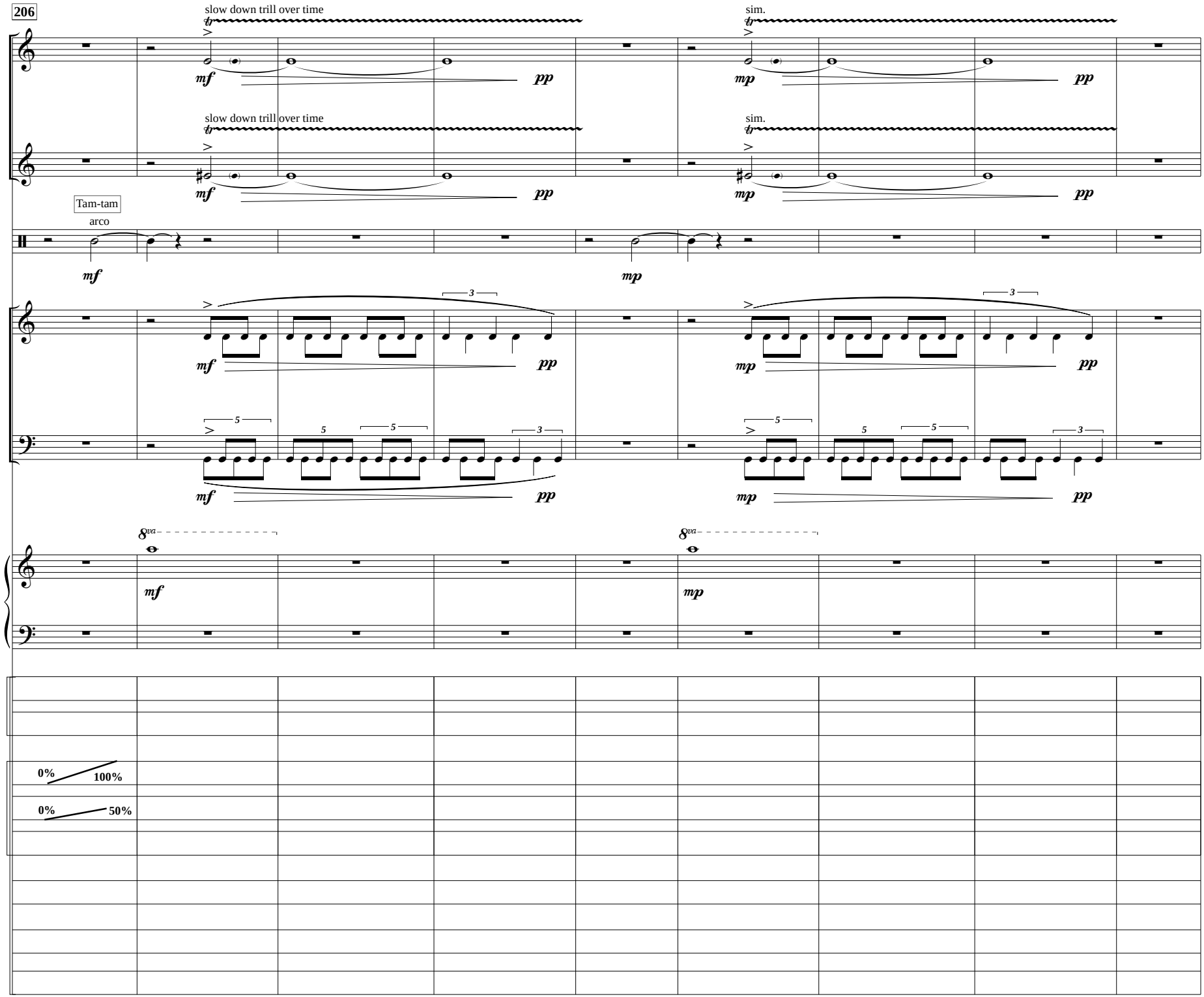

185
Fl.
B. Cl.
Tuned gongs
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
70%
0%
50%
100%
50%


189
Fl.
B. Cl.
Crotales
arco
Tuned gongs
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
0%
100%
0%
60%
80%
60%


194
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
100%
40%
100%
0%
80%
60%

198


Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
mf
p
mp
pp
tr
40%
60%
40%
60%
0%


206
slow down trill over time
sim.
Fl.
B. Cl.
Tam-tam
arco
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
0%
100%
Hi filt.
0%
50%
Res.
LFO
Bend
M. vol.

215

Fl.

half air sound

air sound

B. Cl.

half air sound

air sound

Perc.

Vln.

semi scratch tone

full scratch tone

Vc.

semi scratch tone

full scratch tone

irregular scratch tone

etc.

Synth.

8va

A.

R.

Low filt.

Hi filt.

Res.

LFO

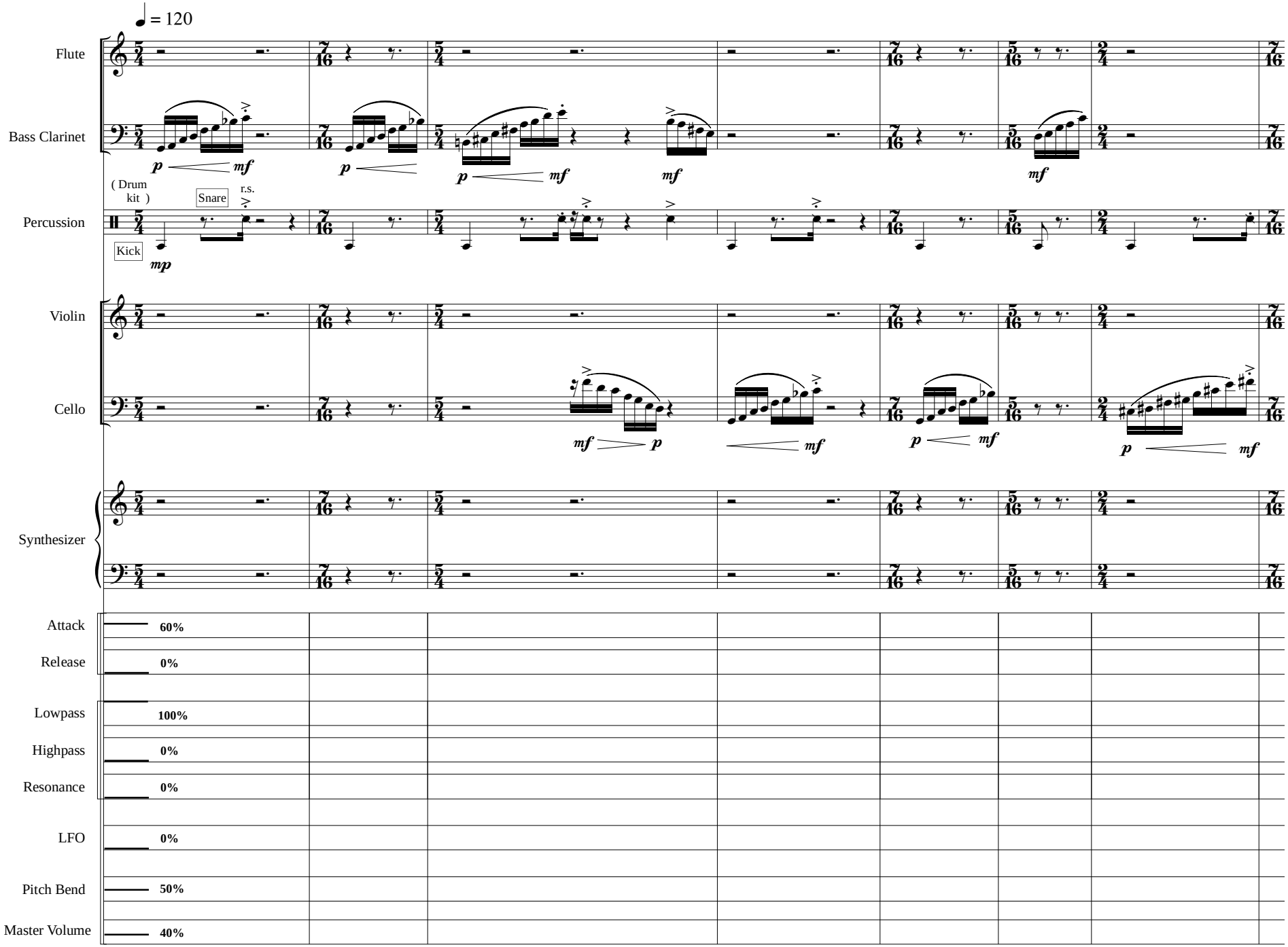
Bend

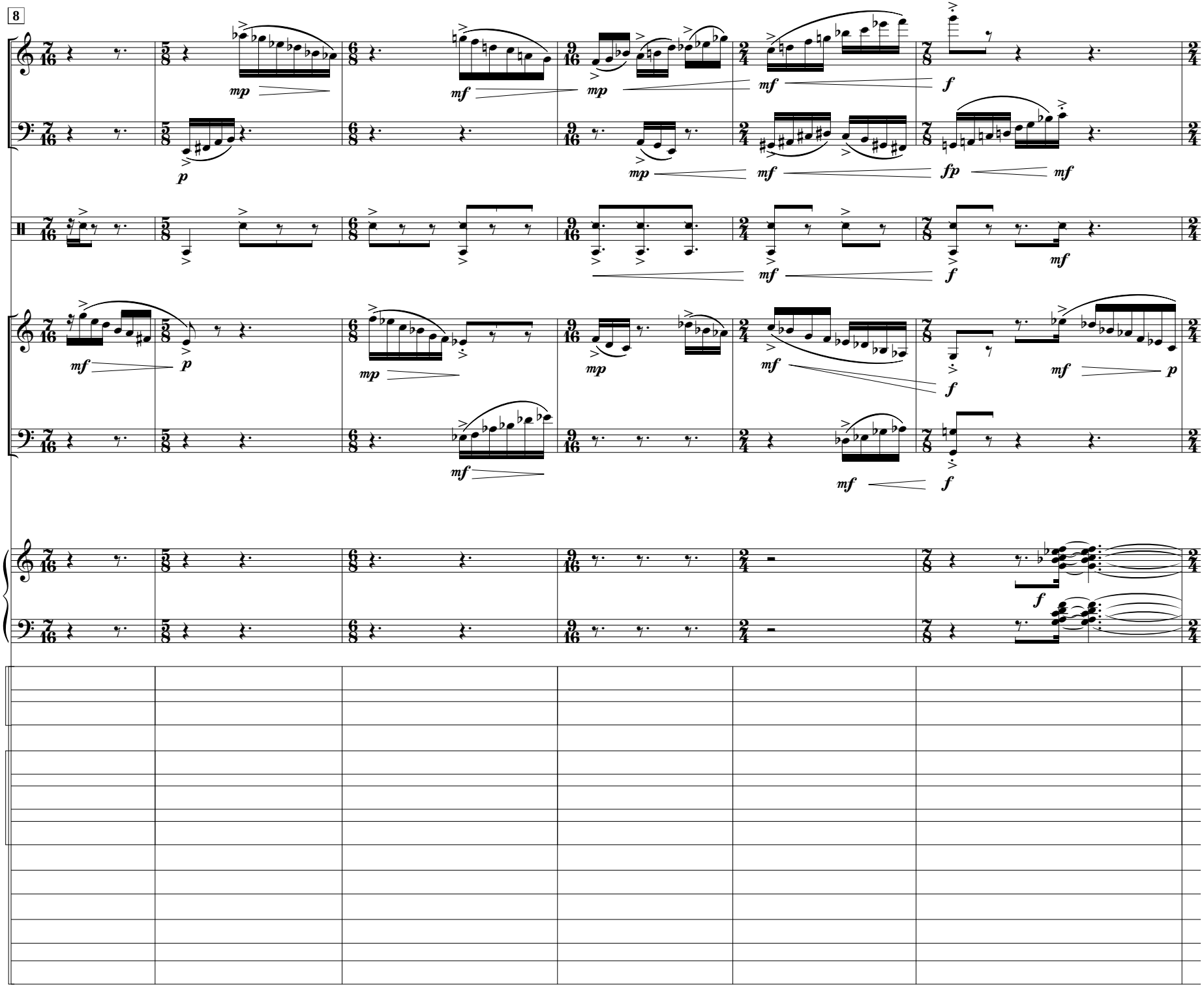
50%

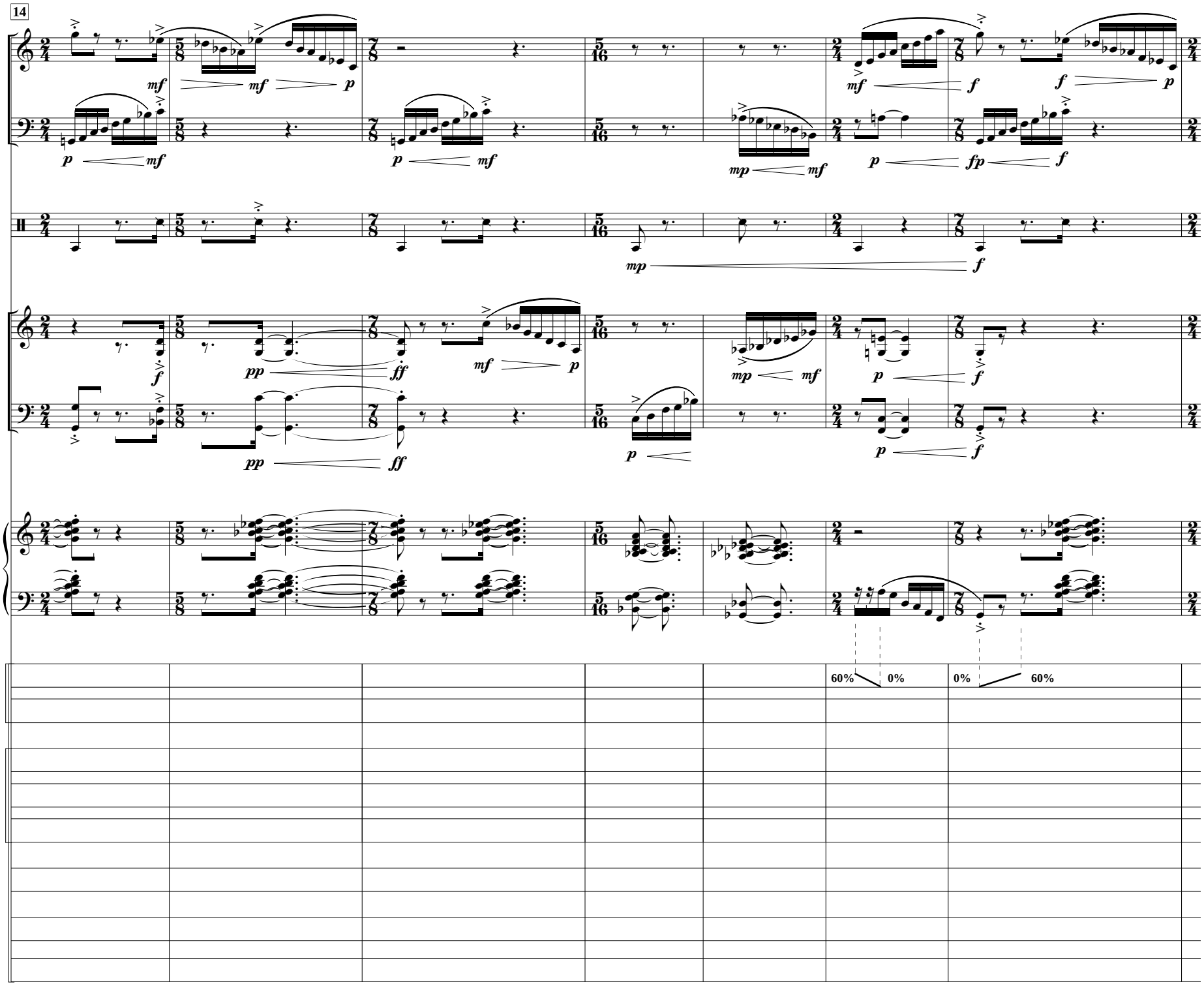
25%

M. vol.

III. Axon


♩ = 120
Flute
Bass Clarinet
(Drum kit)
Snare
r.s.
Percussion
Kick
Violin
Cello
Synthesizer
Attack
60%
Release
0%
Lowpass
100%
Highpass
0%
Resonance
0%
LFO
0%
Pitch Bend
50%
Master Volume
40%


8
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


14
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
60%
0%
0%
60%

21

Fl.

B. Cl.

Perc.

Vln.

Vc.

Synth.

A.

R.

Low filt.

Hi filt.

Res.

LFO

Bend

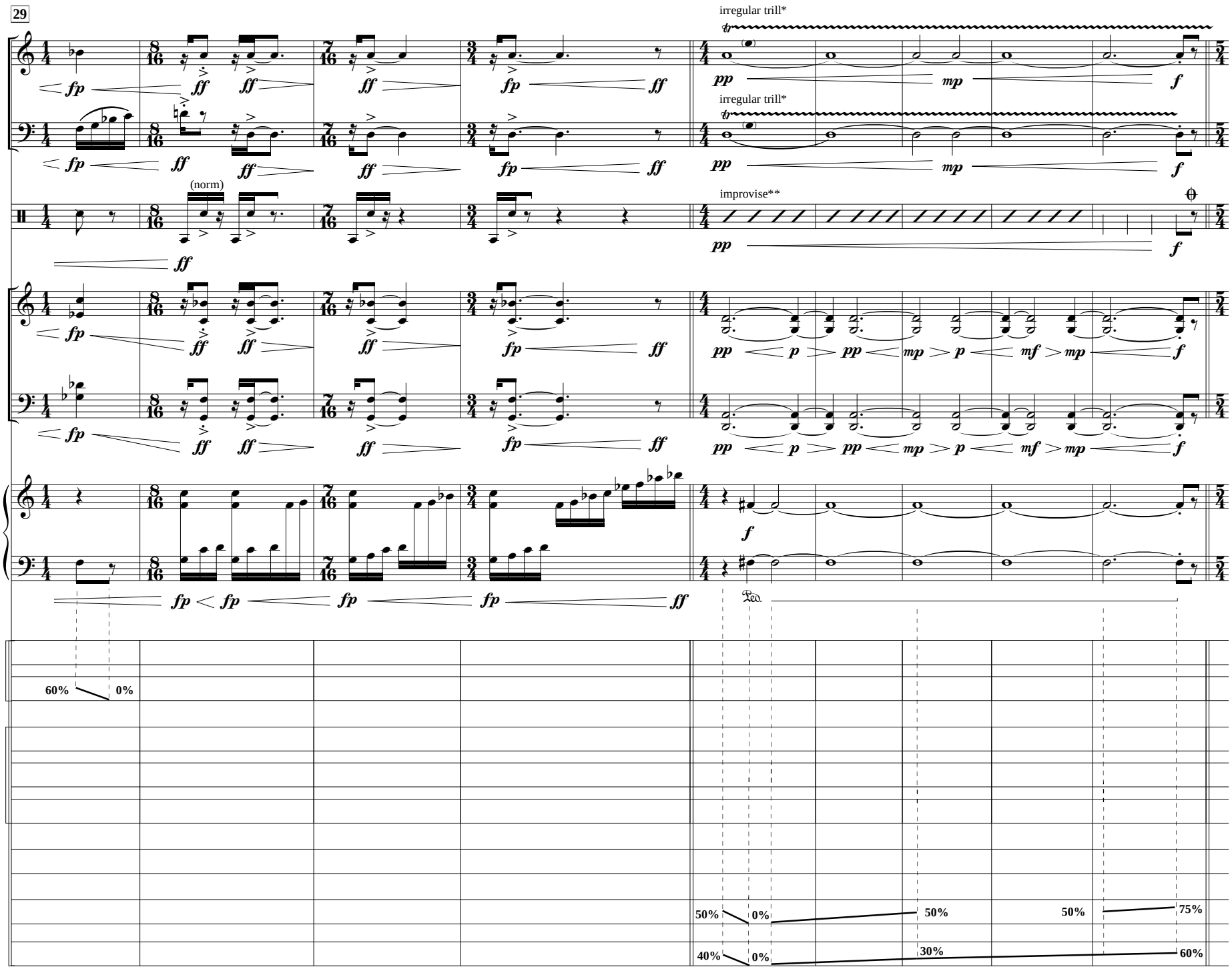
M. vol.

60%

0%

0%

60%



*Oscillate between the indicated notes at an irregular rate. All notes should fall anywhere within the range of an eighth note to a 32nd note. Take breaths as needed.

**Improvise rapid fills in free time. Activity level should roughly correlate with dynamics. Rhythmically, figures should be loose without sacrificing speed or intensity. The headless stems in the last measure of the improvised section only serve to indicate when to cut off with the ensemble.

38

Fl.

B. Cl.

Perc.

Vln.

Vc.

Synth.

sim.

A.

R.

0% 60%

Low filt.

Hi filt.

Res.

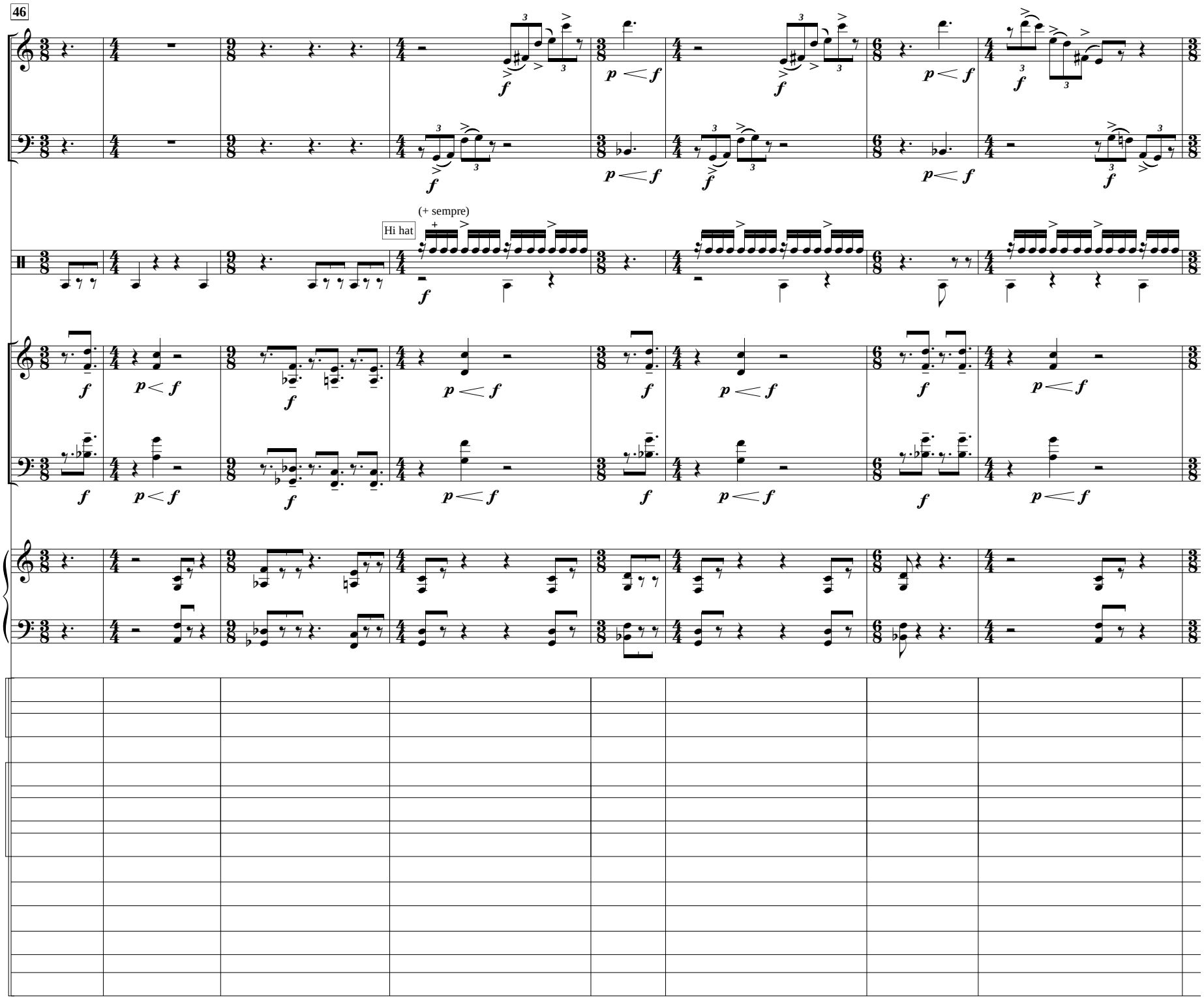
LFO

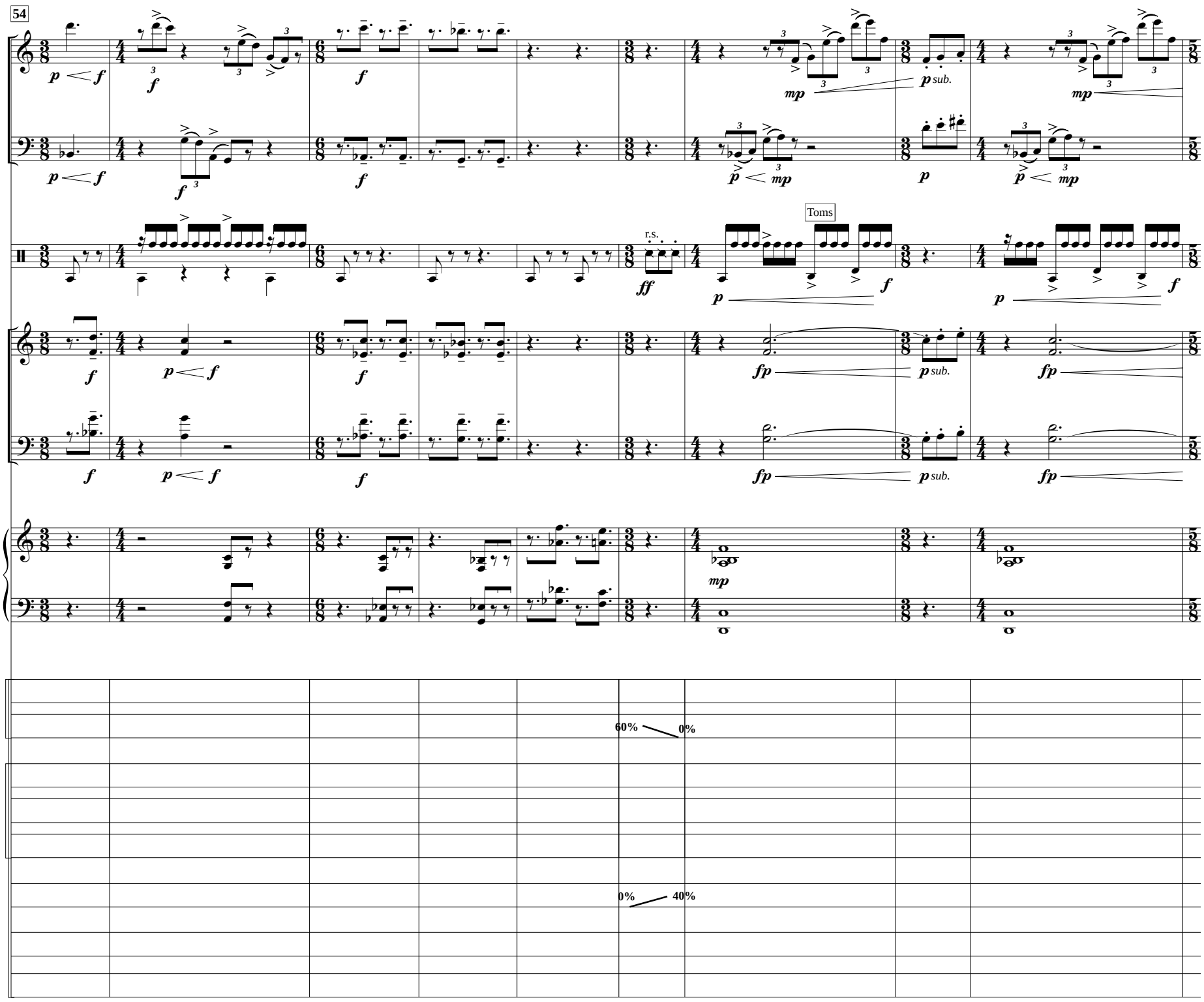
Bend

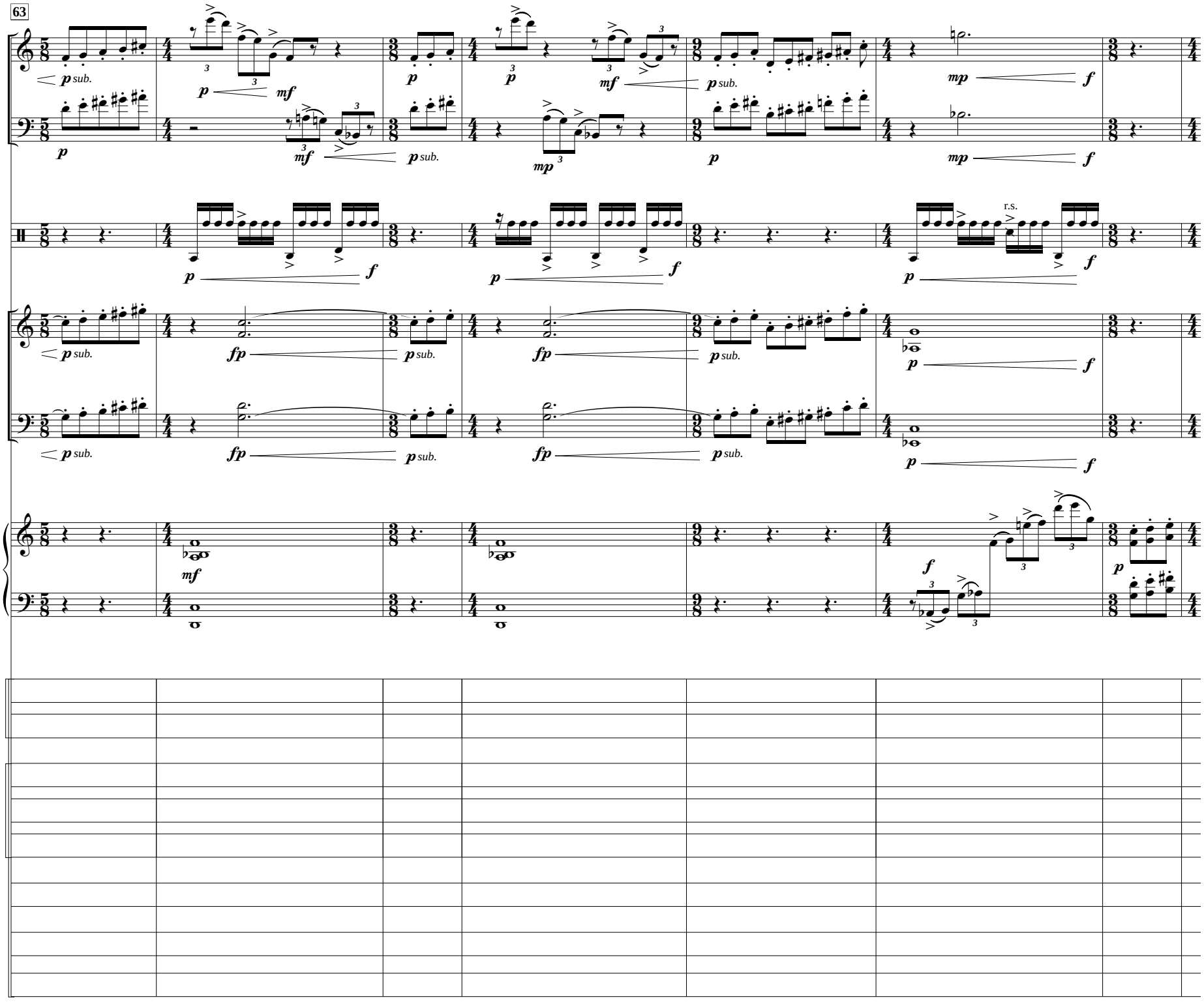
50%

M. vol.

40%


46
Fl.
B. Cl.
Perc.
Hi hat
(+ sempre)
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


54
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
Toms
r.s.
sub.
60%
0%
0%
40%


63
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
r.s.

70

Fl.

B. Cl.

Perc.

r.s.

Crash

Vln.

Vc.

Synth.

A.

R.

Low filt.

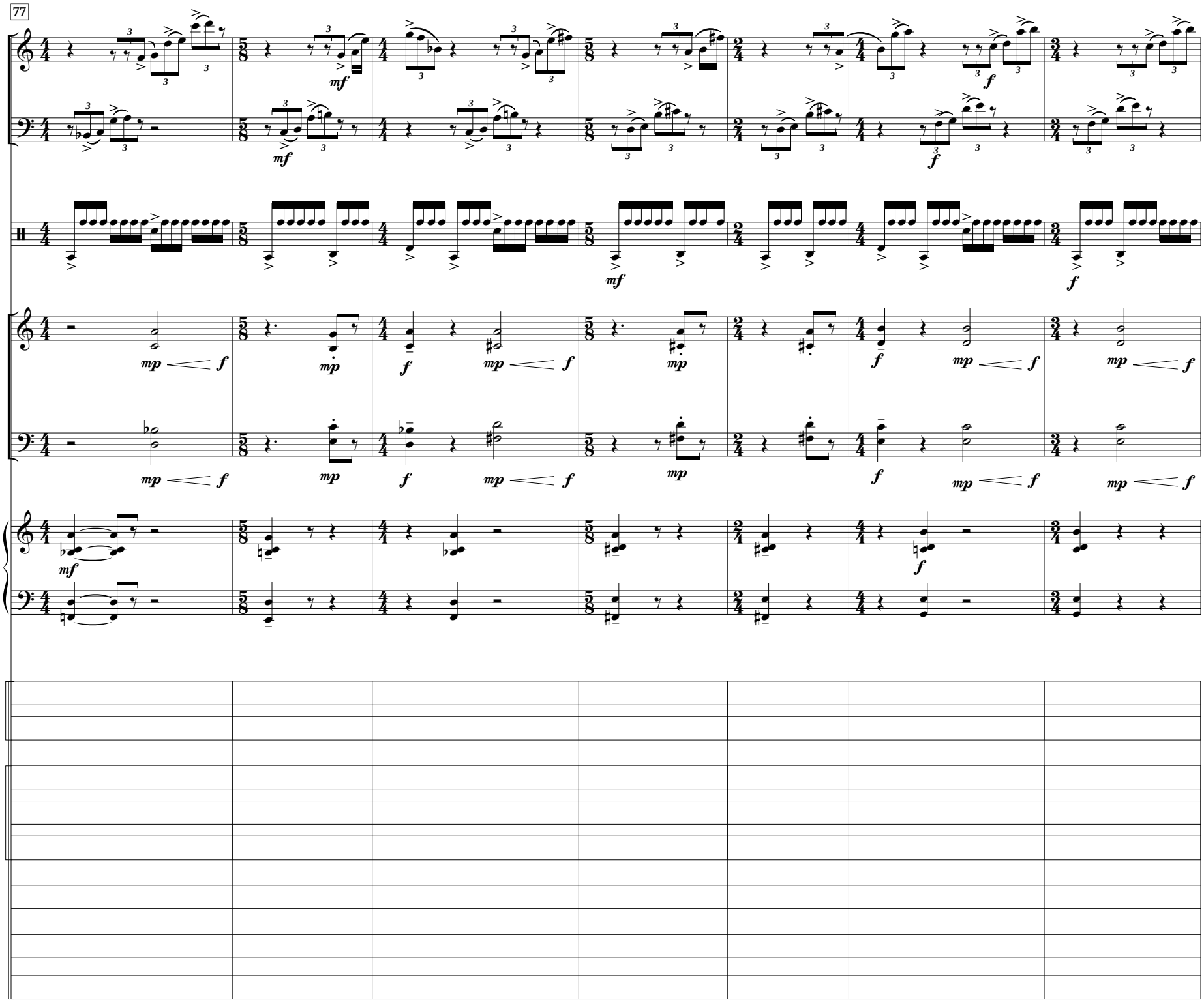
Hi filt.

Res.

LFO

Bend

M. vol.


77
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.

84

Fl.

B. Cl.

Perc.

Vln.

Vc.

Synth.

A.

R.

Low filt.

Hi filt.

Res.

LFO

Bend

M. vol.

irregular trill

irregular trill

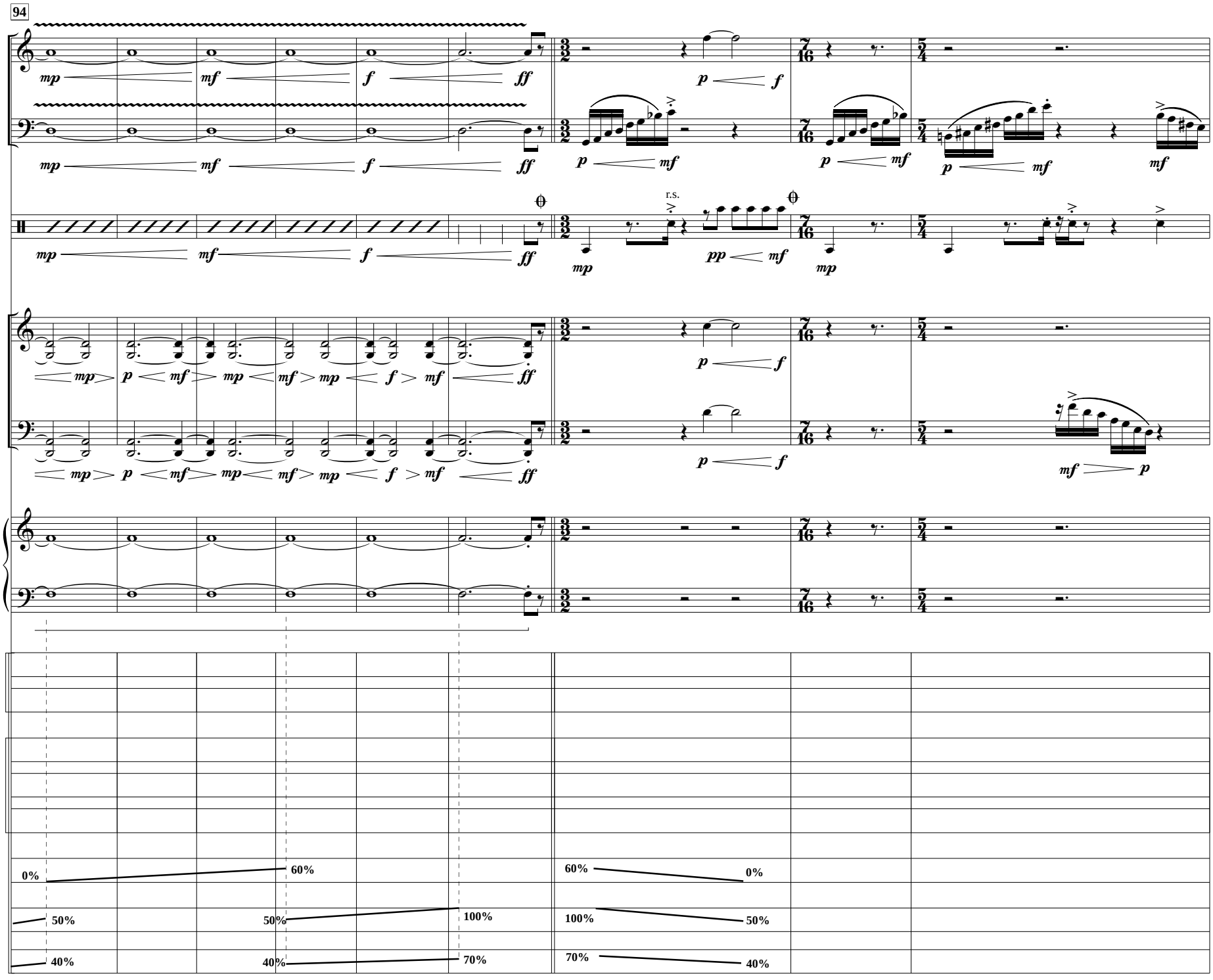
improvise, as before

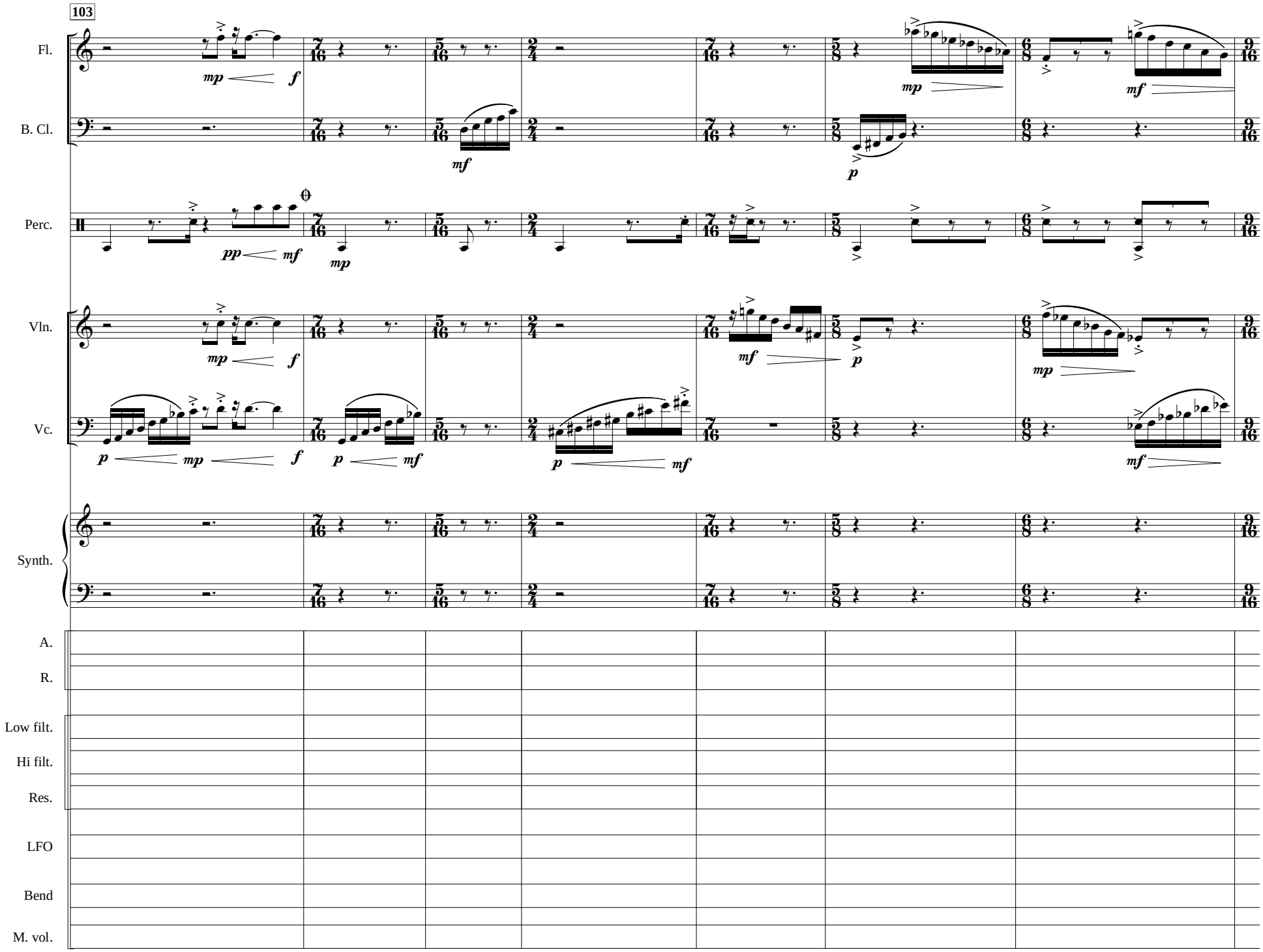
50%

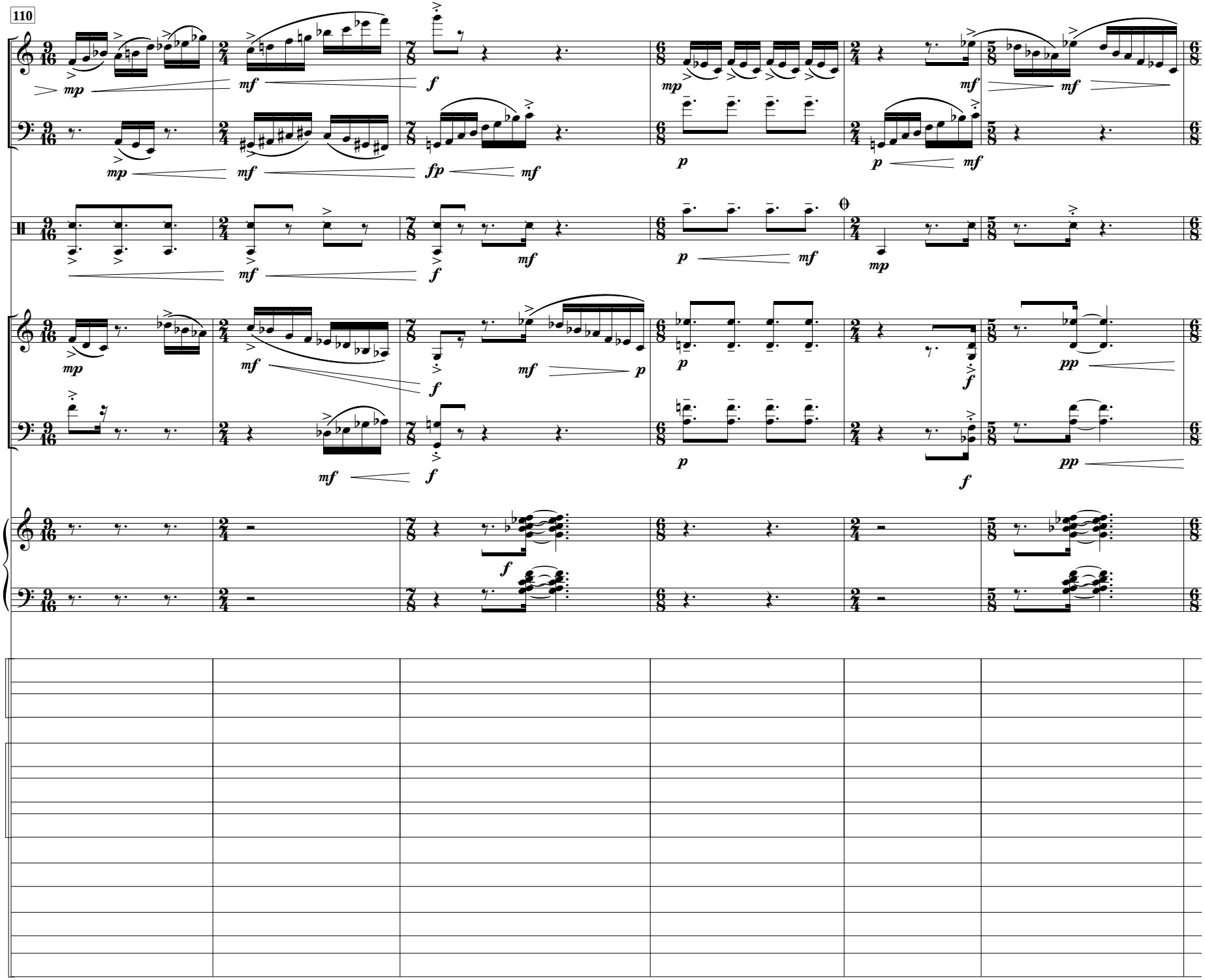
0%

40%

0%


94
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
r.s.
0%
60%
50%
100%
40%
70%


103
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


110
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.

116

Fl.

B. Cl.

Perc.

Vln.

Vc.

Synth.

A.

R.

Low filt.

Hi filt.

Res.

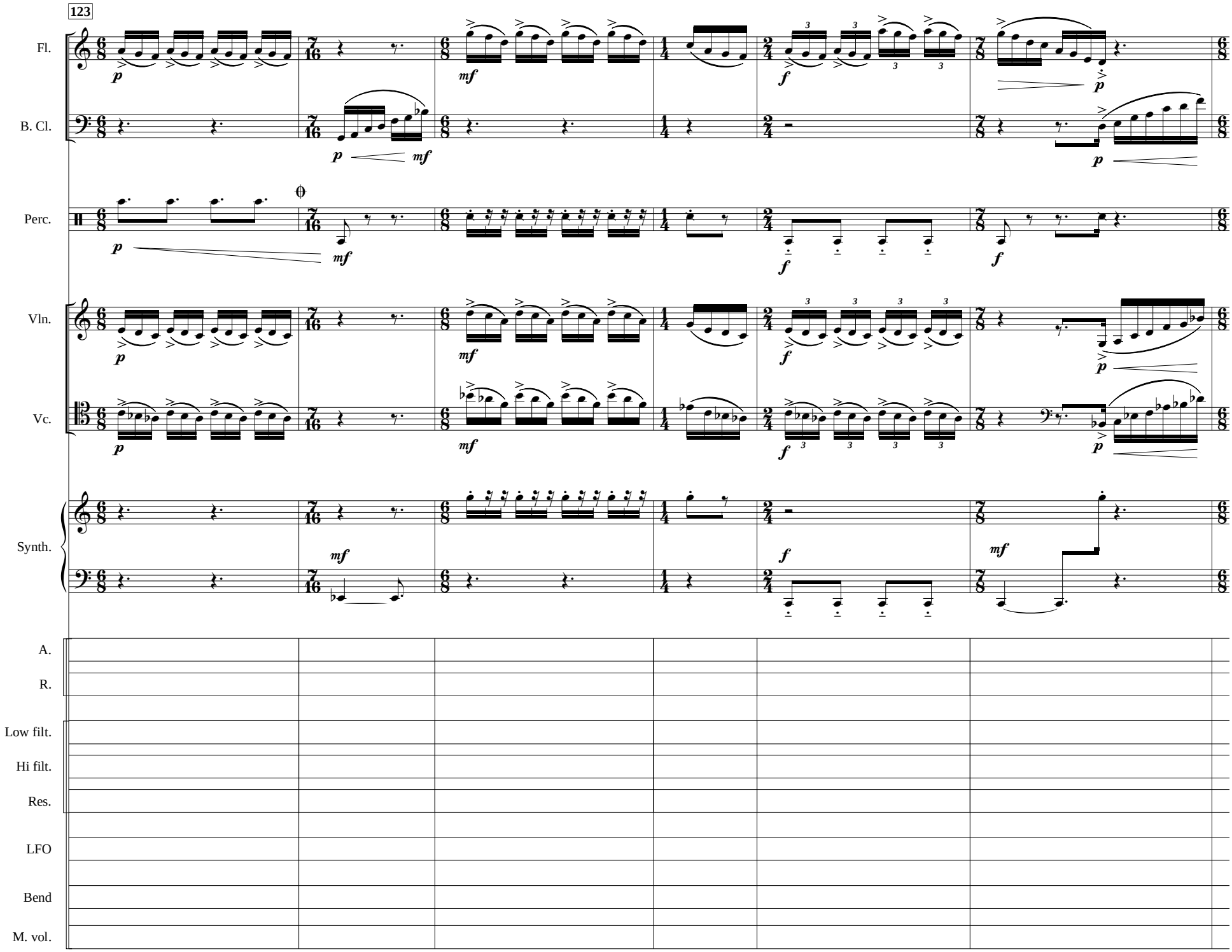
LFO

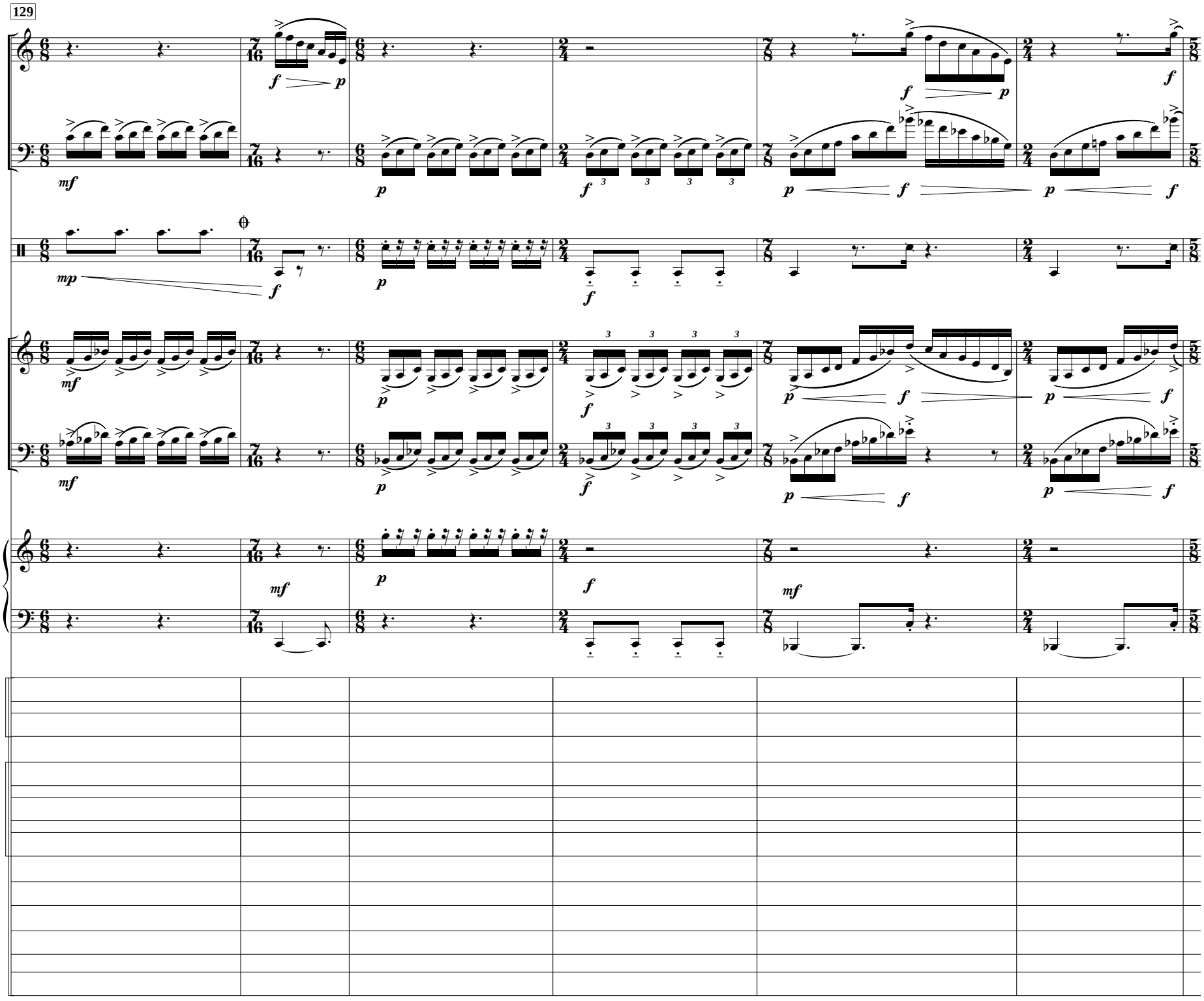
Bend

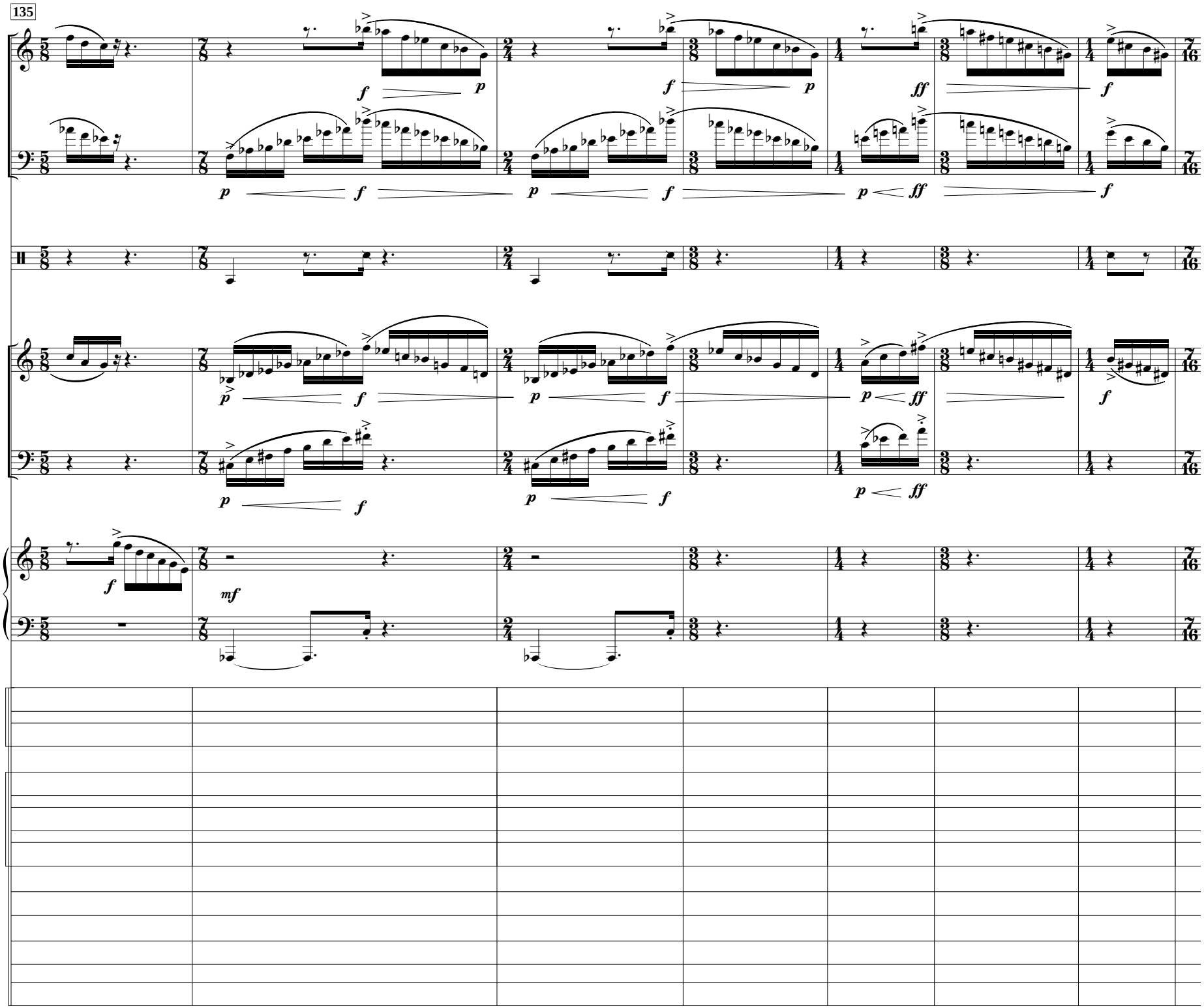
M. vol.

60%

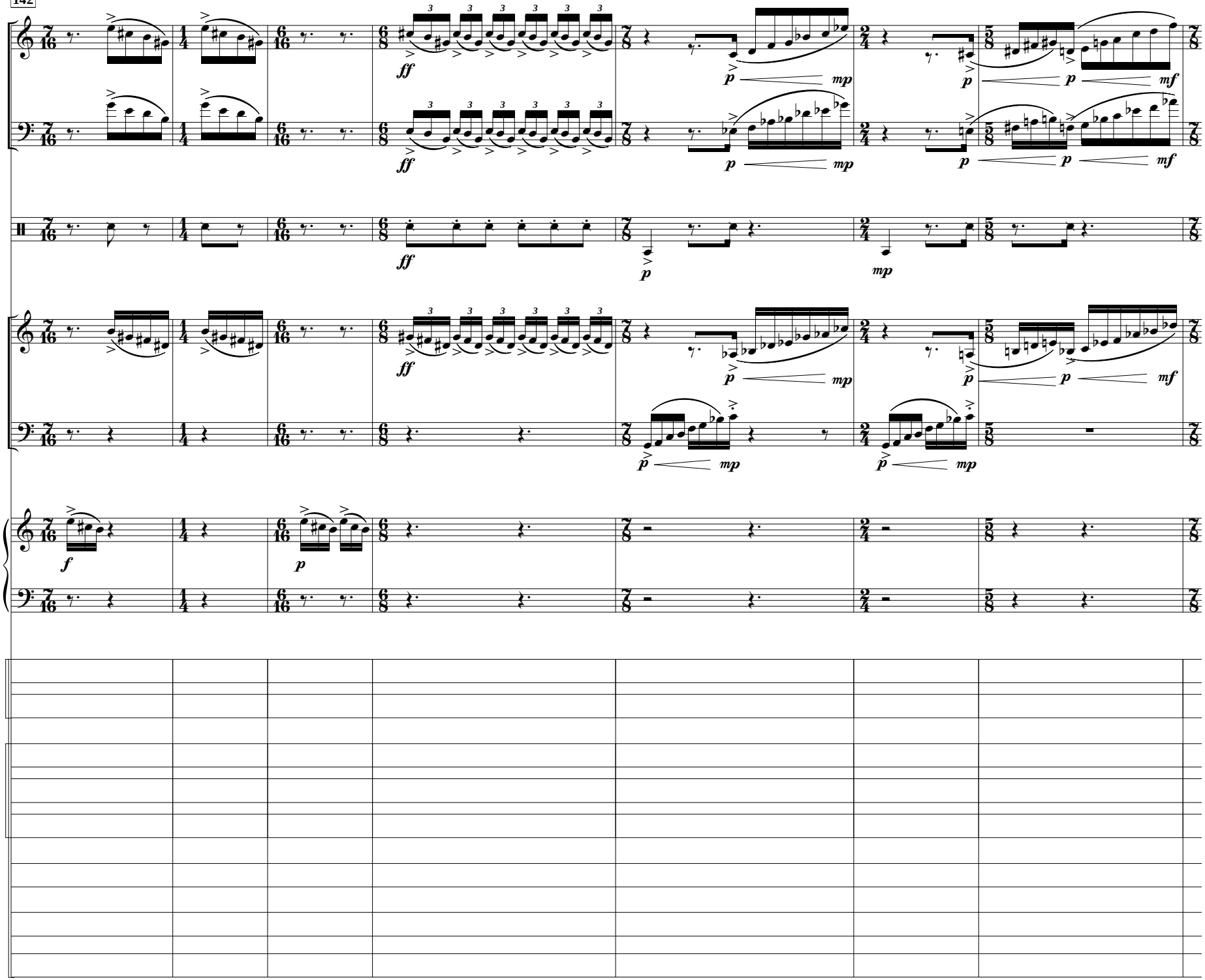
0%

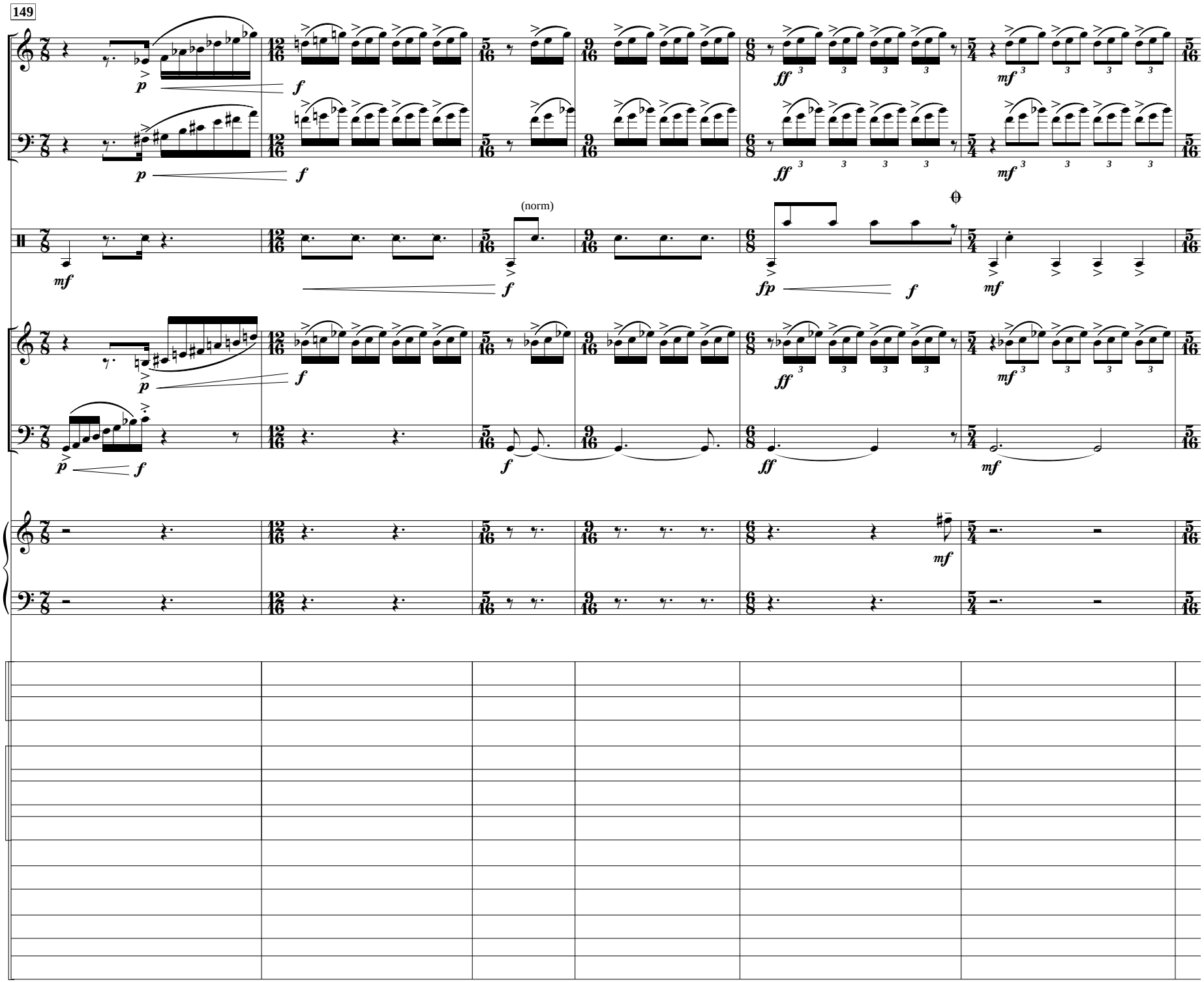

123
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.


129
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.

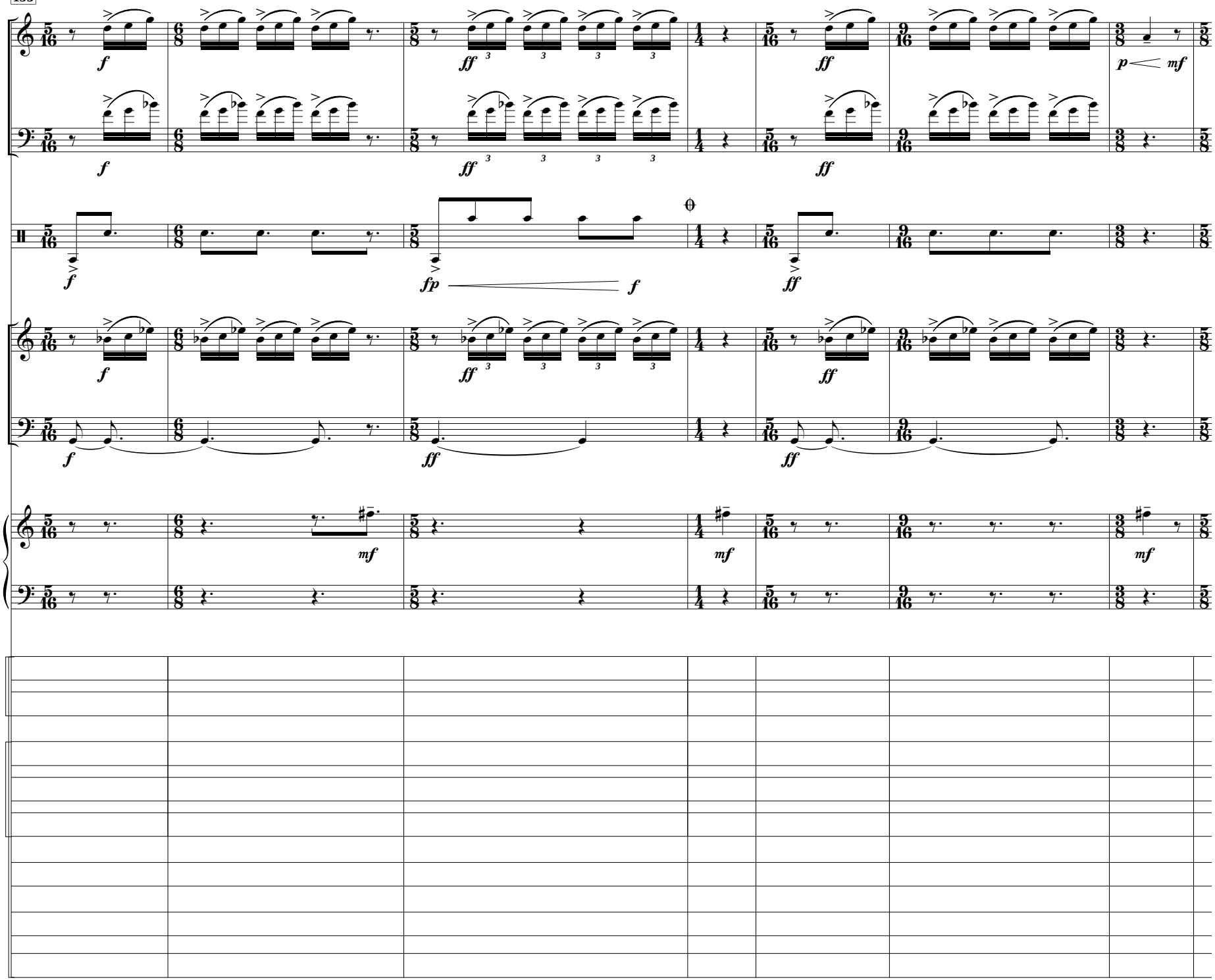

135
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.

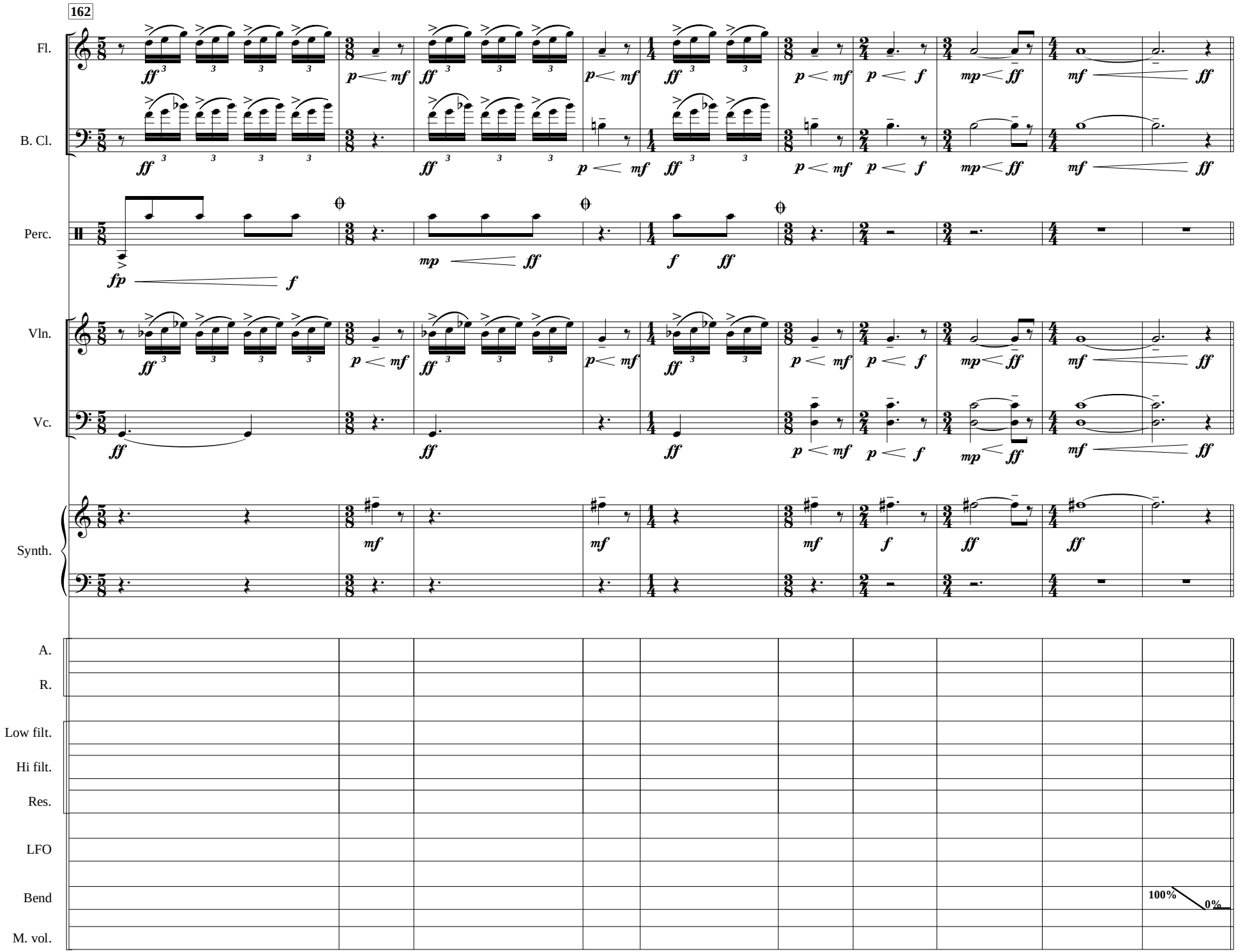
142

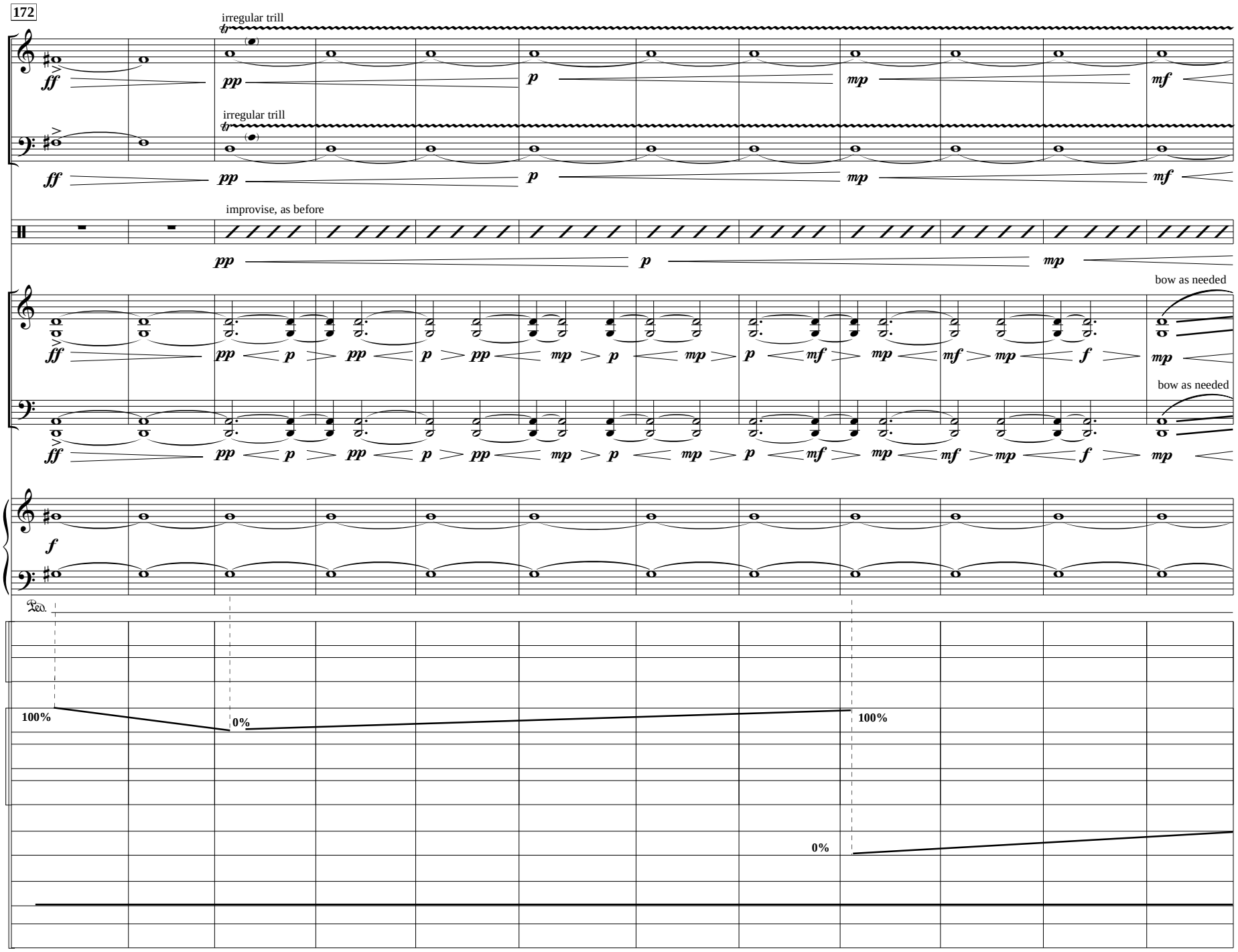


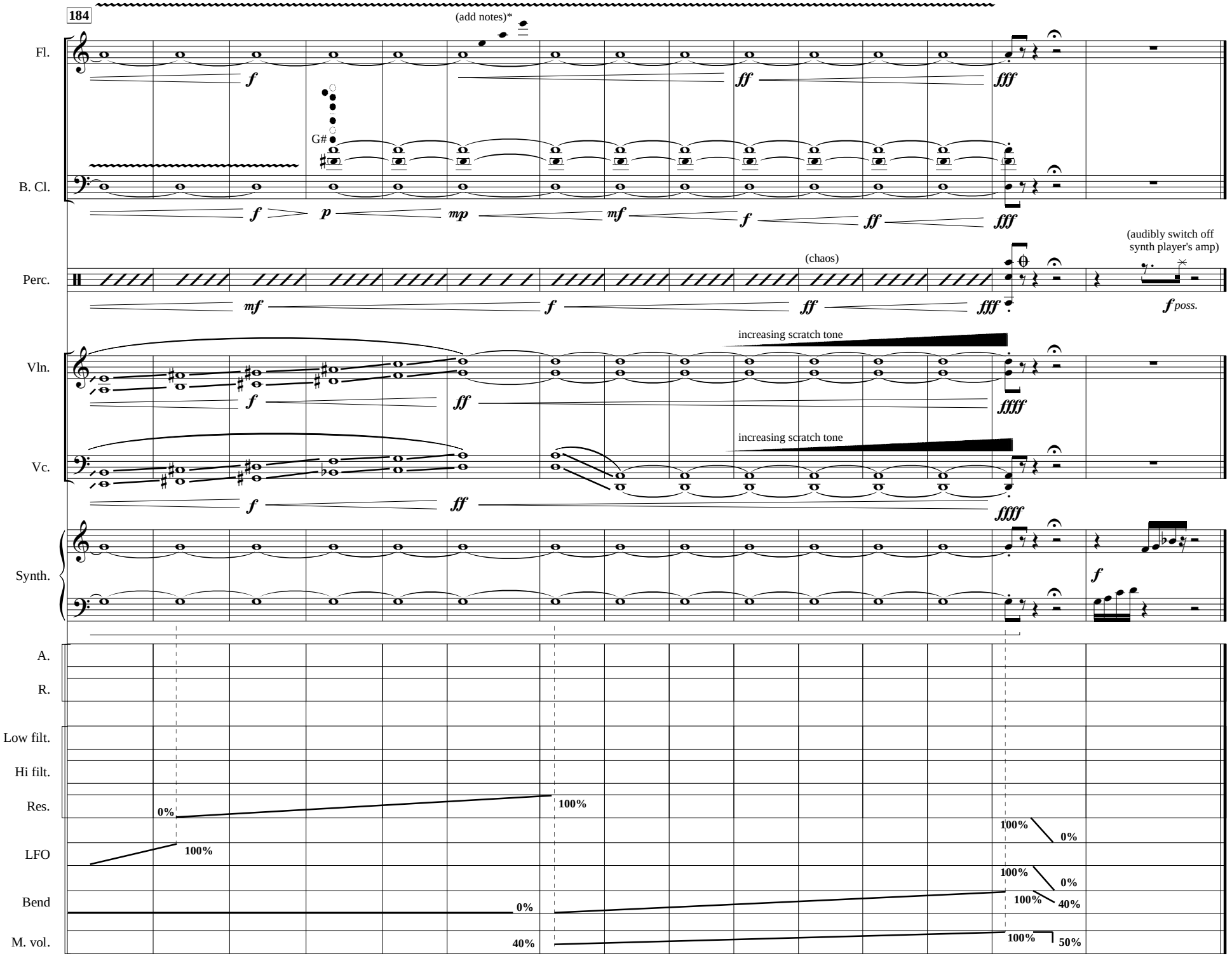

149
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
(norm)

155




162
Fl.
B. Cl.
Perc.
Vln.
Vc.
Synth.
A.
R.
Low filt.
Hi filt.
Res.
LFO
Bend
M. vol.
100%
0%


172
Fl.
irregular trill
ff
pp
p
mp
mf
B. Cl.
irregular trill
ff
pp
p
mp
mf
Perc.
improvise, as before
pp
p
mp
Vln.
bow as needed
ff
pp
p
mp
mf
f
Vc.
bow as needed
ff
pp
p
mp
mf
f
Synth.
f
Ped.
A.
R.
Low filt.
100%
0%
100%
Hi filt.
Res.
LFO
0%
Bend
M. vol.



*continue rapidly and irregularly switching between notes as before, but extend the collection to all indicated pitches.