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**Contemporary Music Score Collection**

**Title**

Monolipid(s), For Loops(s), DHHS(s), Colonoscopy(ies), Phenycyclohexylamine(s), & the Eloquence of Post-VR Sadness in thuh Modern Screen Economy(ies)

**Permalink**

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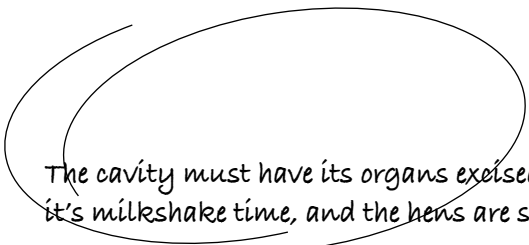
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& the Eloquence of Post-VR Sadness in  
thuh Modern Screen Economy(ies)**

**Flute, Clarinet in B-flat, Percussion, and Electronics**

*2 0 JP Lempke 1 9*



The cavity must have its organs excised. It's Tuesday,  
it's milkshake time, and the hens are screaming.

If, said the man, I may so parse, we should go top down,  
lest the slanderous thieves duck for our trousers. One  
must always keep an eye on those dastardly fellows.  
I lost my watch in a moment once. The price of  
inattention, my grandmammy would say at me.

That night the oil would sink and the colonnades  
would plunder upon themselves. Rot must not be  
allowed to bereave, for it sails a mighty stink when  
unkempt in an otherwise pristine household. Alas,  
scissors will do.

# Performing This Score.

This work uses a fun spatial notation, which is shown below.

435 440 445

Fl.

Cl.

Perc.

Elec.

fff

1 2 5

84.82 Hz.

Each tick mark is approximately one second of time. Every five seconds is marked with a “measure” number and a gray bar.

Duration bars extend out from all held sounds. Anything without a duration bar should be played as short as possible (*staccatissimo*).

All gestures and sustained sounds should be performed with careful consideration of shapes and timings. Though this notation is flexible, temporal deviations should be kept to a minimum. Be careful not to interpret the music too slowly in faster sections nor too quickly in slower ones.

Parameters that change simultaneously are sometimes connected by a vertical dashed line for clarity.

Accidentals appear above note heads, *musica ficta* style. Gray bars cancel them, just like barlines in your grandmother’s music.

To manage the page turns...well, I don’t know (just one of many spatial notation issues). An iPad would work swell, but if you don’t have one, some well-placed copies are certainly helpful, as is printing single-sided and sliding the pages over when convenient.

# Notations.

## Accidentals.

Arranged flattest to sharpest.

$\frac{3}{4}$ .  $\frac{1}{2}$ .  $\frac{1}{4}$ . slight. y'know... slight.  $\frac{1}{4}$ .  $\frac{1}{2}$ .  $\frac{3}{4}$ .  
♭ b d ↓ ♮ ↑ † # ##

## Flute.


You will need two instruments. One should be your normal decent flute, hopefully with open holes for greater multiphonic capabilities. The other should be a shitty, Goodwill- or yard-sale-quality metal stick that you don't feel bad about dipping in water. It doesn't even need a head joint, considering that it will be removed the entire time in order to play *alla tromba*. Attach a duck call to the top of the second instrument—like, the part you blow into—for added grossness. You will also need a (not-too-small) cup half-filled with water.


“v” Sing into the body of the garbage flute on the lowest fingering. You will either do this on “oo” or “v” (a pitched buzz). Stick to the given octave unless you

- ♦ absolutely must drop to a lower register or rise to a higher one.

- Air only into the trash flute. Blow across the top of the duck call to avoid sounding like a duck. Often paired with flutter tongue, which is indicated by tremolo markings.

- \* Scream, flutter tongue, and buzz *alla tromba* style into the—you guessed it—cheap flute. A pitch will be indicated, sometimes as a harmonic based on a lower fingering.

 Dip the flute that was otherwise destined for a landfill into the cup of water to the indicated level for varying amounts of gulgliness, while performing any of the above techniques. The lower, the gurglier. Done well, this can create an ethereal, almost alien effect. Watch out for inevitable splashing.

 Glissandos sometimes have goal pitches indicated in parentheses. Do not rearticulate these.

 Time to test out your high-dollar instrument with some multiphonics! Specific pitches will be indicated, as well as fingerings. Diagrams are adapted from *Flute Colors* ([www.flutecolors.com](http://www.flutecolors.com)).

# Notations. (cont.)

## Clarinet.


In addition to your regular instrument, you will need a rubber hose, about two or three feet long, that the mouthpiece will fit into. A 7/8" stiff dishwashing hose from Home Depot can work wonders, though anything similar will do. You will also need a (not-too-small) cup half-filled with water.


"v" Sing into mouthpiece when attached to the hose. You will either do this on "oo" or "v" (a pitched buzz). Stick to the given octave unless you absolutely must  
♦ drop to a lower register or rise to a higher one.

○  
≡ Air only when attached to the hose. Often paired with flutter tongue, which is indicated by tremolo markings.

\* Scream and play at the same time with the hose. When dipped in water (see below), there will likely be about two pitches available, one approximately a third away from the other. The score shows which to play by placing the lower note into the A4 slot and the upper one into the C5 slot, though this is arbitrary.

8va Set the teeth on reed to achieve an ultra-high, uber-shrill, make-your-eyes-cave-in-and-your-ears-bleed whine. Though shown with specific pitches and intervals on a staff, these are approximations. Different spots on the reed will naturally produce different pitches, and the effect will be quite out of tune.  
● Sometimes you will see two pitches a second apart, meaning to aim for a spot between the two, producing a beating effect. This technique is performed with the hose and the regular instrument. It can be done on the mouthpiece alone (not asked for), though the result is thinner and less resonant.

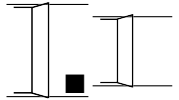
 Dip the mouthpiece+hose combo into the cup of water to the indicated level for varying amounts of gulgliness while performing any of the above techniques. The lower, the gurglier. Done well, this can create an ethereal, almost alien effect. Watch out for inevitable splashing.

 Glissandos sometimes have goal pitches indicated in parentheses. Do not rearticulate these.

# Notations. (cont. (cont.))

## Percussion.

Thank God you only have one instrument, a cardboard box with flaps, about 14in x 18in x 6in or something comparable. You also need a bass bow to perform it.



The box has two clefs, one to indicate the larger flap (shown on the left) and one to indicate the smaller flap (shown on the right). A black box indicates where to grip the flap. The rest of the staff shows the area to be bowed, from the outer edge (top line) to as close to the hand as possible. Unfortunately, this system is biased towards right-handed people and will have to be mirrored for those who prefer to bow with their left.

- ▣ ∨ Downbows (shown on the left) have a remarkably different sound than upbows (shown on the right). Expect a fuller tone and more pitch when downbowing, but more noise and grittiness when upbowing. Bow direction will always be indicated, except in cases of evident gestural repetitions.



Slide bow mostly sideways and slightly up or down against the edge of the flap for a grainy rub.



Circular motion.



Bow like "normal" along the flap, either up or down. Because the way the instrument is held, stutters and jitters should be inherent to the sound. These, unlike the youngest children in many families, aren't accidents, but deliberate sonic goals. The upper line shows a continuous motion, the lower ticks single attacks.

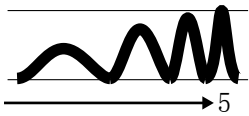


Pressure gauges, measured from ord. (completely gray) to maximum punishment and thus maximum distortion (completely black). When followed by an arrow, continue applying the heaviest possible pressure.

# Notations. (cont. (cont. (cont.)))

## Electronics.

This piece requires three inputs, one for each instrument. The flute should be assigned to input 1, the clarinet to input 2, and the percussion to input 3. Be mindful of the water cups both the flute and clarinet will have. Additionally, you will need an interface, mixing board, a projector, a laptop, and two outputs, plus any additional cabling that all the equipment needs, e.g. five XLRs, two 1/4-in, two 1/4-in-to-XLR, USB, VGA or HDMI, and what-have-you. The computer needs MAX/MSP 7.x or higher and Processing 3.x or higher installed. Both will operate at the same time. Data from the inputs is first sent to MAX for sound effects and then relayed via OSC to Processing for visuals. You will operate from the former, and the latter will be projected. A MIDI controller is also recommended, but not required. This will allow you to control multiple parameters at once, since the part is performative, not just a celebration of the space bar. All necessary files are available from the composer and the software is available for free online.



The part is notated in two staves. The bottom shows simplified frequency content and the top the volume and intensity of beating patterns. The higher the peaks in the upper staff, the louder the dissonant tone against its stable neighbor. The closer together the peaks, the faster the beating pattern. The speed of this latter parameter is also indicated by numbers beneath, from slowest (0.5) to fastest (5). Smooth shifts from one to the other are indicated by arrows. There are four total controllable parameters: pitch, overall dynamic, dynamic of the beating pattern, and speed of the beating pattern.

● Sine tone.

□ Saw tone.



Some sick-ass noise.

**EVENT 1** When you see this, smack that space bar. It'll add/subtract/change the effects of the acoustic instruments, plus adjust the electronic part.





# Monolipid(s), For Loops(s), DHHS(s), Colonoscopy(ies), Phenycyclohexylamine(s), & the Eloquence of Post-VR Sadness in thuh Modern Screen Economy(ies)

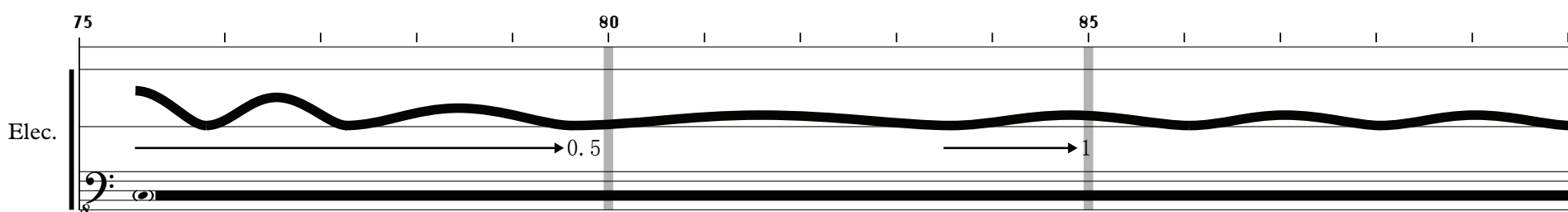
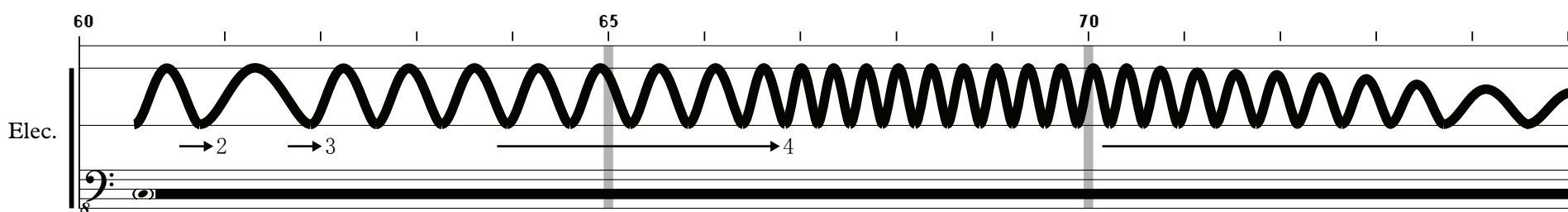
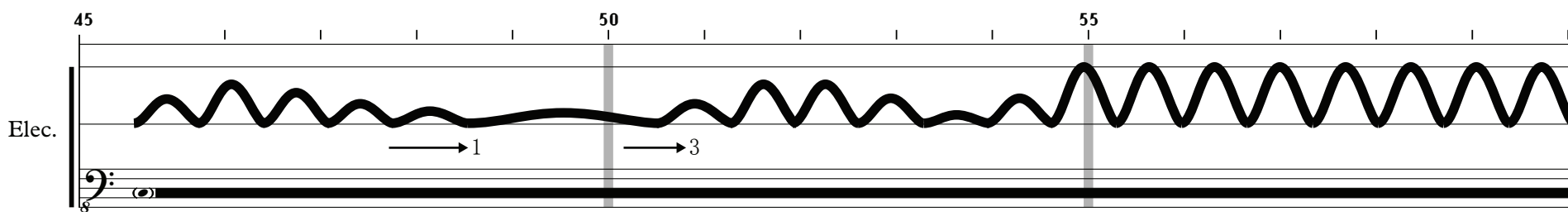
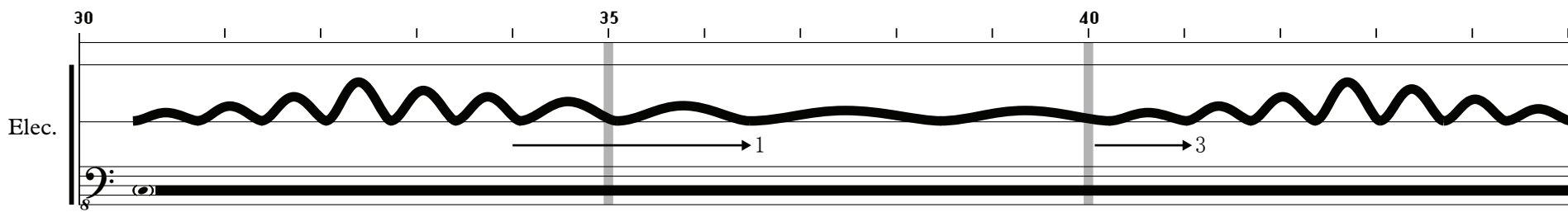
Flute, Clarinet in B-flat, Percussion, and Electronics

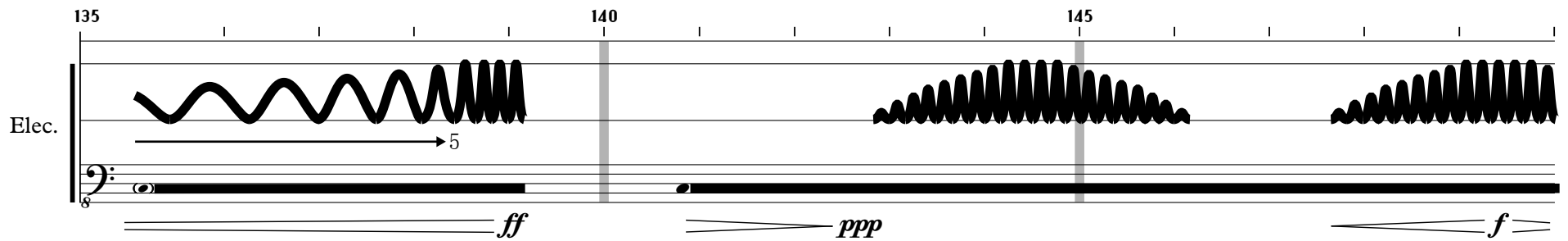
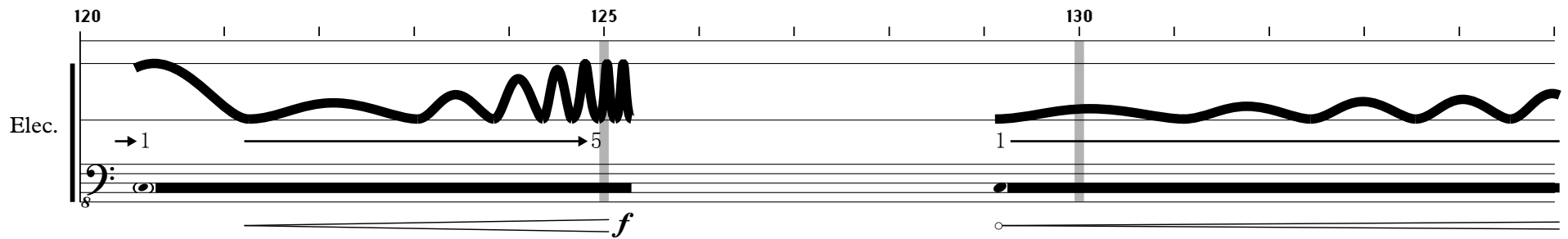
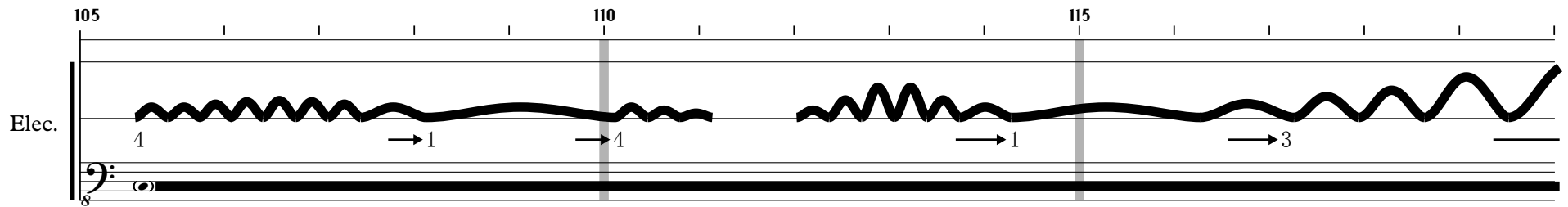
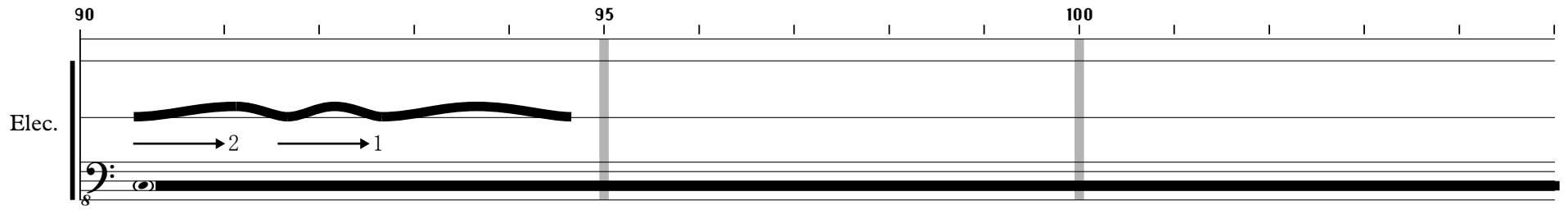
JP Lempke

*I was a teenage vampire-werewolf-liger heartthrob with unhealthy libido.*

The musical score is presented on a grand staff with four staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electronics (Elec.).

- Flute (Fl.):** Treble clef, no notes.
- Clarinet (Cl.):** Treble clef, no notes.
- Percussion (Perc.):** No notes.
- Electronics (Elec.):** Bass clef, 8/8 time signature. The score begins with a *ppp* dynamic marking. A note is labeled "Sine tone, 65.41 Hz. (based on A = 440)." The score is divided into two systems. The first system (measures 1-10) features a thick, wavy line labeled "1" starting at measure 1 and ending at measure 10. The second system (measures 11-25) features a thick, wavy line labeled "2" starting at measure 11 and ending at measure 25. A third system (measures 26-30) features a thick, wavy line labeled "3" starting at measure 26 and ending at measure 30. Vertical gray lines mark measures 5, 10, 20, and 25.





150 155 160

Fl. Sing into body, no head joint. Use shitty flute. *ppp*

Cl. Sing into mouthpiece, attached to rubber tube. *ppp*

Perc. Drag bow sideways and slightly downwards for a granular noise. *ppp*

Elec. 69.3 Hz. 1

*ppp* *f* *ppp*

165 170 175

Fl. *ppp*

Cl. *ppp*

Perc.

Elec. 3 1 5 1

Musical score for measures 180-190. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electric (Elec.).

- Fl.:** Treble clef. A thick black line with a double-headed arrow indicates a sustained note. A vertical dashed line at measure 184 is labeled "Air only on 'f.'" with a diamond marker. A similar marker is at measure 189, with "(etc.)" to its right. A "v" symbol with a downward arrow is at measure 191.
- Cl.:** Treble clef. Similar to the Flute part, with a "v" symbol at measure 191.
- Perc.:** Percussion clef. A thick black line that rises from measure 180 to 184, then falls to measure 191, where it has a small square marker.
- Elec.:** Bass clef. A thick black line with a wavy pattern. A "5" with an arrow points to the start of the wavy section at measure 184. A "5" with an arrow points to the end of the wavy section at measure 189. The dynamic marking *(ppp)* is written above the staff at measure 191. A "0.5" is written below the staff at measure 191.

Musical score for measures 195-205. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electric (Elec.).

- Fl.:** Treble clef. A thick black line with a double-headed arrow. "oo" symbols with diamond markers are at measures 199 and 204. A diamond marker with a downward arrow is at measure 202.
- Cl.:** Treble clef. Similar to the Flute part, with "oo" symbols at measures 199 and 204.
- Perc.:** Percussion clef. A thick black line that rises from measure 195 to 202, then falls to measure 205.
- Elec.:** Bass clef. A thick black line with a wavy pattern. "5" symbols with arrows point to measures 197, 199, and 202. A "1" with an arrow points to measure 199.

210 215 220

Fl. *f* *ppp*

Cl. *f* *ppp*

Perc. *f*

Elec. 3 → 5 → 3 → 5

Bass *f* *ppp*

225 230 235

Fl. *f* *ppp*

Cl. *f* *ppp*

Perc. *f*

Elec. *f* *ppp*

Bass *f* *ppp*

240 245 250

Fl.  
Cl.  
Elec.  
8

255 260 265

Fl.  
Cl.  
Elec.  
8



Musical score for measures 270-280. The score includes parts for Flute (Fl.), Clarinet (Cl.), and Electric Bass (Elec.).

- Fl.:** Measures 270-275 have a sustained note with a "v" mark above it. Measures 275-280 have a sustained note with a "v" mark above it and a *ppp* dynamic marking below it. An annotation "Add throat flutter." is written above the staff with a horizontal line and a wavy line underneath.
- Cl.:** Measures 270-275 have a sustained note with "oo" marks above it. Measures 275-280 have a sustained note with "oo" marks above it. A *f* dynamic marking is present between measures 275 and 280.
- Elec.:** A wavy line representing a sustained note spans from measure 270 to 280. An annotation "0.5" with an arrow points to the right below the staff.

Musical score for measures 285-295. The score includes parts for Flute (Fl.), Clarinet (Cl.), and Electric Bass (Elec.).

- Fl.:** Measures 285-290 have a sustained note with a *f* dynamic marking below it. Measures 290-295 have a sustained note with "oo" marks above it and a *ppp* dynamic marking below it. Measures 295-300 have a sustained note with a *f* dynamic marking below it and an annotation "Add throat flutter." above it.
- Cl.:** Measures 285-290 have a sustained note with "oo" marks above it. Measures 290-295 have a sustained note with "oo" marks above it and a *ppp* dynamic marking below it. Measures 295-300 have a sustained note with "oo" marks above it and a *f* dynamic marking below it.
- Elec.:** A complex, oscillating waveform spans from measure 285 to 295. A "5" is written below the staff at the start, and a "3" with an arrow pointing right is written below the staff at the end. A second waveform spans from measure 295 to 300, with a "5" below the staff at the start and a "1" below the staff at the end.

The score is divided into two systems, each with five staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electronics (Elec.).

**System 1 (Measures 300-310):**

- Fl.:** Starts with *f* dynamics. At measure 305, there are "oo" markings and *ppp* dynamics. At measure 310, there are "Dip into water." instructions with a glass icon and *p* dynamics.
- Cl.:** Starts with *f* dynamics. At measure 305, there are "oo" markings and *ppp* dynamics. At measure 310, there are "Dip into water." instructions with a glass icon and *p* dynamics.
- Perc.:** Features a "Pressure gauge." instruction with a gauge icon and *f* dynamics.
- Elec.:** Shows a waveform with arrows indicating durations of 4, 2, 4, and 5 measures.

**System 2 (Measures 315-325):**

- Fl.:** Includes "Key clicks." instructions with a keyboard icon and *f* dynamics.
- Cl.:** Includes "oo" (etc.) markings and *f* dynamics.
- Perc.:** Features a "Pressure gauge." instruction with a gauge icon and *f* dynamics.
- Elec.:** Shows a waveform with arrows indicating durations of 2, 5, 3, 5, 3, 4, and 3 measures.

Dynamic markings *f* and *p* are shown with wedge-shaped indicators at the bottom of the page.

330 335 340

Fl.  
Cl.  
Perc.  
Elec.  
8

2 5 3 5 3

*f* *p*

345 350 355

Fl.  
Cl.  
Perc.  
Elec.  
8

(etc.)

2 5 *f*

75.57 Hz. 82.41 Hz. 89.87 Hz. 98 Hz. 106.87 Hz.

*f* *p*

The musical score is divided into three systems, each with a time signature of 8/8. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electric guitar (Elec.).

**System 1 (Measures 360-370):**  
- **Fl.:** Features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic at measure 368.  
- **Cl.:** Mirrors the flute's melodic line with a similar crescendo to fortissimo (*f*) at measure 368.  
- **Perc.:** Includes a rhythmic pattern of short flaps, with a note at measure 368 marked "To short flap."  
- **Elec.:** Features a complex, oscillating waveform. Dynamics are marked as fortissimo (*f*) from 360-365, piano (*p*) from 365-368, fortissimo (*f*) from 368-370, and fortissimo fortissimo (*ff*) from 370 onwards. Arrows labeled "2" and "5" indicate specific rhythmic intervals.

**System 2 (Measures 375-385):**  
- **Elec.:** Shows a sustained low-frequency oscillation with two sharp, high-amplitude pulses at measures 382 and 387. The dynamic is marked as pianissimo (*ppp*).

**System 3 (Measures 390-400):**  
- **Elec.:** Continues the oscillating waveform with three distinct pulses at measures 391, 394, and 399. Dynamics are marked as fortissimo fortissimo (*ff*) from 390-394, pianissimo (*ppp*) from 394-399, and mezzo-forte (*mf*) from 399-400. Arrows labeled "1", "3", "1", and "4" indicate rhythmic intervals.

**405** **410** **415**

**Elec.**

Annotations: *ppp*, *p*, *ppp*

**420** **425** **430**

**Fl.**

Annotations: Buzz alla tromba, growl, and throat flutter

**Cl.**

Annotations: Scream while playing lower pitch.

**Perc.**

**Elec.**

Annotations: Saw tone, 65.41 Hz.

**EVENT 1**

435 440 445

Fl.  
Cl.  
Perc.  
Elec.  
84.82 Hz.  
*fff*

450 455 460

Fl.  
Cl.  
Perc.  
Elec.  
*fff*

The image displays a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electric Bass (Elec.). The score is divided into two systems, with measures 465-475 and 480-490. The Flute and Clarinet parts feature dynamic markings of *fff* (fortissimo) and include a note labeled "Higher pitch." with "(etc.)". The Percussion part shows rhythmic patterns with vertical lines. The Electric Bass part includes frequency analysis data for specific notes.

**System 1 (Measures 465-475):**

- Measures 465-475 are marked.
- Flute and Clarinet parts have *fff* markings.
- Electric Bass notes and frequencies: 5 (89.87 Hz), 87.31 Hz, 71.33 Hz, 98 Hz, 67.32 Hz.

**System 2 (Measures 480-490):**

- Measures 480-490 are marked.
- Flute and Clarinet parts have *fff* markings.
- Electric Bass notes and frequencies: 84.82 Hz, 69.3 Hz, 100.87 Hz, 89.87 Hz, 103.83 Hz, 69.3 Hz, 116.54 Hz.
- A box labeled "EVENT 2" is located at the bottom right of the system.

495 500 505

Perc.

Elec.

510 515 520

Perc.

525 530 535

Fl. "oo" (sing.)  
*ppp*

Cl. "oo" (sing.)  
*ppp*

Perc. *fff*

(V) (V)



540 545 550

Fl.

Cl.

Perc.

Elec.

8

(etc.)

*fff*

*ppp*

*fff*

*ppp*

*fff*

65.41 Hz.

69.3 Hz.

84.82 Hz.

**EVENT 3**

555 560 565

Perc.

Circular motion. V (etc.)

*ppp*

*fff*

570 575 580

Perc.

*ppp* *fff* *ppp*

*fff*

585 590 595

Cl. Attach mouthpiece to rest of instrument.  
Set teeth on reed to achieve harmonics.  
Pitches and intervals are approximate.  
*p* (or as quiet as possible.)

Perc. *f*

Elec. Wondrous, wondrous noise.

600 **EVENT 4** 605 610

Cl. *8va*

Elec.

615 620 625

Fl. Use non-shitty flute.  
*f*

Cl. *8va*

Elec.

The musical score is divided into two systems. The first system covers measures 630 to 640, and the second system covers measures 645 to 655. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electronic (Elec.).

**System 1 (Measures 630-640):**

- Flute (Fl.):** Measures 630-635 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* (octave) marking. Measures 635-640 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.
- Clarinet (Cl.):** Measures 630-635 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 635-640 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.
- Percussion (Perc.):** Measures 630-635 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 635-640 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.
- Electronic (Elec.):** Measures 630-635 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 635-640 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.

**System 2 (Measures 645-655):**

- Flute (Fl.):** Measures 645-650 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 650-655 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.
- Clarinet (Cl.):** Measures 645-650 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 650-655 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.
- Percussion (Perc.):** Measures 645-650 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 650-655 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.
- Electronic (Elec.):** Measures 645-650 feature a series of notes with a dynamic marking of *p* and an *8<sup>va</sup>* marking. Measures 650-655 feature a series of notes with a dynamic marking of *f* and an *8<sup>va</sup>* marking.

Additional markings include *(8)* and *(c)* in the Flute part, *(8<sup>va</sup>)* and *(c)* in the Clarinet part, and *(Short flap.) V V (etc.)* in the Percussion part. A dynamic marking of *fff* is present in the Percussion part. A frequency marking of 4698.64 Hz and a dynamic marking of *15<sup>ma</sup>* are present in the Electronic part. A note with a dynamic marking of *f* and an *8<sup>va</sup>* marking is present in the Electronic part. A note with a dynamic marking of *f* and an *8<sup>va</sup>* marking is present in the Electronic part. A note with a dynamic marking of *f* and an *8<sup>va</sup>* marking is present in the Electronic part.

The image displays a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electric guitar (Elec.). The score is divided into two systems, each with a time signature of 4/4. The first system covers measures 660 to 670, and the second system covers measures 675 to 685. The Flute part features a melodic line with a key signature change from one sharp (F#) to two sharps (F# and C#) at measure 670. The Clarinet part includes an 8va (octave) marking and a dynamic marking of *p* (piano). The Percussion part shows a series of vertical strokes, with a *fff* (fortissimo) dynamic marking at the end of the first system. The Electric guitar part features a 15<sup>ma</sup> (15th fret) marking and a dynamic marking of *p* (piano). The score is annotated with various musical notations, including dynamic markings (*p*, *f*, *fff*), articulation marks, and performance instructions.

690 695 700

Fl.

Cl.

Perc.

Elec.

V (etc.)

*8va*

*8va*

*8va*

*fff*

*fff*

*p*

No heavy pressure.

*p*

*15ma*

705 710 715

Perc.

Elec.

*15ma*

720 725 730

Fl. Use shitty flute. *fff* *8va*

Cl. Attach mouthpiece to rubber tube. *fff*

Perc.

Elec. *15ma* *fff* (all voices.)

735 740 745

Fl. *fff* *8va*

Cl. *p* *fff* *p* *fff* *8va*

Perc. *fff* V V (etc.)

Elec.

EVENT 5

Detailed description: The score is divided into two systems. The first system (720-730) features a Flute part with a 'Use shitty flute.' instruction and a Clarinet part with 'Attach mouthpiece to rubber tube.' Both are marked *fff*. The Percussion part has a thick black line that tapers and ends at 725. The Electronics part has a thick black line with a '15ma' marking and a series of vertical spikes at 725. The second system (735-745) shows the Flute and Clarinet parts with various dynamics and octave markings. The Flute has a *fff* marking and an *8va* marking. The Clarinet has *p*, *fff*, and *p* markings, and an *8va* marking. The Percussion part has a *fff* marking and a wavy line with 'V V (etc.)' below it. The Electronics part has a jagged, noisy line. A box labeled 'EVENT 5' is located at the bottom right of the second system.

The image displays a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electronics (Elec.). The score is divided into two systems, each with time markers at 750, 755, 760, 765, 770, and 775. The Flute and Clarinet parts feature various dynamics and articulations, including *fff* and *8va*. The Percussion part includes rhythmic patterns and dynamic markings like *V* and *V (etc.)*. The Electronics part shows a complex waveform with labels such as *15<sup>ma</sup>*, *5*, and *Continue pattern for sine tone.* The bottom staff of each system shows a low-frequency waveform with frequency labels: 7902.13 Hz and 65.41 Hz in the first system, and 53.43 Hz in the second system.

Musical score for Event 6, measures 780-790. The score is written for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electronic (Elec.) instruments. The notation includes notes, rests, and dynamic markings such as *8va* and *15va*. A frequency marker of 63.54 Hz is indicated in the Electronic part. Vertical dashed lines mark the beginning of measures 780, 785, and 790. The score ends with a double bar line at measure 790.

**EVENT 6**

Musical score for measures 795-800. The score is written for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Electronic (Elec.) instruments. The notation includes notes, rests, and dynamic markings such as *8va*. A double bar line is present at the end of measure 800.

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