

**UCLA**  
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**Title**

Constellations

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**Author**

O'Halloran, Emma

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Constellations  
for  
amplified soprano & chamber ensemble

Emma O'Halloran  
2018

Full score in C

Commissioned by National Sawdust



## **Instrumentation**

Flute

Clarinet in B flat

Percussion (Vibraphone, Kick Drum)

Piano

Soprano

Violin

Violoncello

Fixed Electronic Playback

## **Notation and Accidentals (general)**

Where accidentals – including microtonal accidents – occur, they last through the bar unless otherwise corrected. They are immediately cancelled in succeeding bars unless re-applied.

A diminuendo at the end of a phrase where it is not accompanied by any dynamic simply means **fade out**.

Similarly, a crescendo at the beginning of a phrase, where it is not accompanied by any dynamic marking, means **fade in**.

## **Specific Instructions**

### **For the conductor**

The electronic playback part is fixed, and will require the conductor to have an in-ear click track. The click track will play two bars before the piece begins, and the time code in the score is marked accordingly (e.g. – measure 1 begins at 0:04)

### **Flute**

Pitched air sound denotes colored air sounds with no normal flute tone.

Hollow tone: use an alternate fingering to produce the pitch, it should result in a hollow timbre.

### **Piano**

At rehearsal section B, the player is asked to play inside the piano, striking certain pitches with a mallet. A rubber mallet is preferable, and it will require some practice as the player needs to silently depress the key before striking the string.

Note: depending on the piano, it may not be possible to strike certain strings – in this case, the player may transpose the notated pitch down an octave.

### **Strings**

s.p. denotes sul pont, i.e. – play towards the bridge

A dashed horizontal line denotes a gradual transition

## **Text**

Once I sprayed the ocean to the stars

Now a stranger here below  
An empty tale, a morning flower  
Only a part, but not the whole  
Rewritten by the hour

Growing up is losing your illusions

All the pieces that were pulled apart  
They don't fit like they should anymore  
Constellations form around my bones  
And these fires  
Have piled up chains of mountains  
These fires burn.



# Constellations

Emma O'Halloran (2018)

♩ = 120

Flute pitched air sound

Clarinet in B♭ *mf*

Kick Drum

Vibraphone bowed, let ring + decay naturally *mf*

Piano *mf*  
Ped.

Soprano

Violin (always let notes ring) pizz. *mf*

Violoncello (always let notes ring) pizz. *mf*

♩ = 120

Tape vocal samples

0:04



5

flz.

*p*

Vib.

Pno.

sul pont  
arco

*pp*

Vc.

Tape

9

Fl.

Cl. *flz.* *p* *ord.* *mf*

Vib. *mf*

Pno.

Vln. *mf* *pp*

Vc.

Tape

Detailed description: This page of a musical score, numbered 9, features seven staves. The Flute (Fl.) staff is mostly silent with rests. The Clarinet (Cl.) staff begins with a *p* dynamic, playing a *flz.* (flautissimo) effect with a tremolo-like texture, then transitions to a *mf* dynamic with a *ord.* (ordine) effect. The Vibraphone (Vib.) staff has a *mf* dynamic and plays a sustained note with a tremolo effect. The Piano (Pno.) staff plays a rhythmic accompaniment of eighth notes. The Violin (Vln.) staff starts with a *mf* dynamic and a long note, then fades to *pp* (pianissimo). The Viola (Vc.) staff has a few notes in the second measure. The Tape staff at the bottom consists of a series of 'x' marks, likely representing a percussive or rhythmic element.

13

Fl. *p* *f* pitched air sound

Cl.

Vib. *mf*

Pno. *8va*

Vln. *p* bowing is light, buoyant sul pont

Vc. art. harm. arco *mf*

Tape

17

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

Tape

*p*

*flz.*

*8va*

ord.

bowing is light, buoyant  
sul pont - - - - - ord.

hollow tone

21

Fl.

*p*

Cl.

ord.  
mimic sound of the bowed vibes

*p*

Vib.

*p*

Pno.

8va

8va

Ped.

Vln.

*mf*

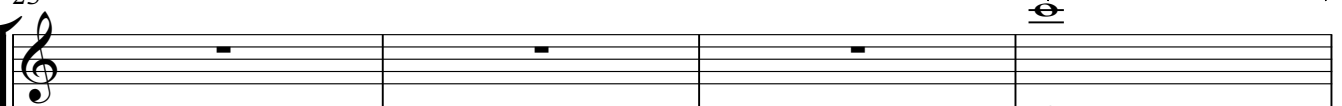
Vc.

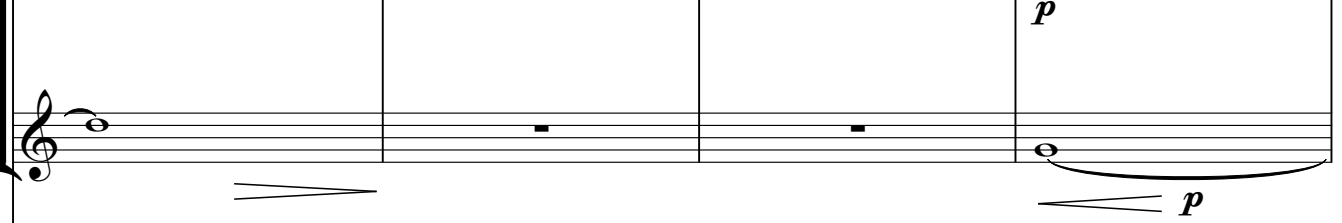
*mf*

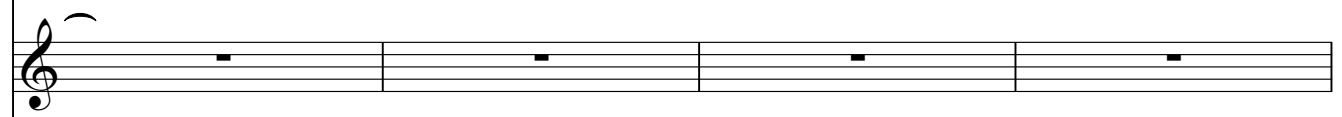
Tape

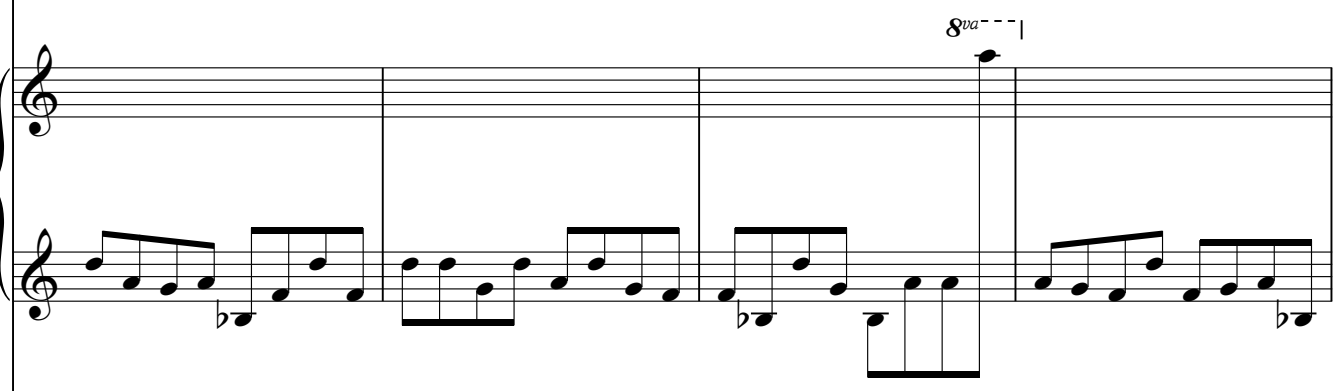
A series of rhythmic markings on a staff, consisting of vertical lines and 'x' marks, representing a tape-based rhythmic pattern.

25

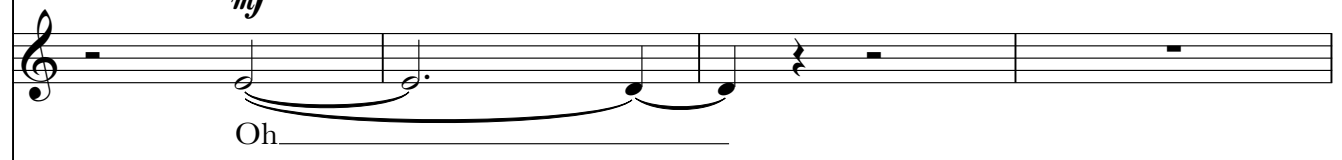
Fl. 

Cl. 

Vib. 

Pno. 


bittersweet, hazy, nostalgic  
*mf*

S. 

Oh

Vln. 

Vc. 

Tape 

29

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

ord.

*mf*

*mf*

*p*

*mf*

pick up mallets

struck

*8va*

Once \_\_\_\_\_ I \_\_\_\_\_

33

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

*mf*

*mf*

8va<sup>---</sup>

8va<sup>-</sup>

Once

I

3



A

37

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

*mf*

*mf*

*f*

8va

8va

(can slide to the D)

Oh

vox samples continue...

A

41

K.D. *f*

Vib.

Pno.

S. *f* with clarity

Once I \_\_\_\_\_ I sprayed the o - cean to the stars

Vln. *ff* *pp* *f*

Vc. *ff*

hammered dulcimer in tape echoes piano

kick

Tape

bass

soft, synthy (blend with cl)

45

Fl. *mf*

Cl. *mf*

soft, synthy (blend with fl)

Pno.

Ped.

S.

Once I

Vln.

*pp* ————— *f*

*pp* ————— *f*

Vc.

*pp* ————— *f*

Tape

49

K.D. *f*

Pno.

S.  
Once I \_\_\_\_\_ I sprayed the o - cean to the stars..

Vln. *ff* *pp* *f*

Vc. *ff* *f*

Tape

53

Cl. *mf*

K.D.

Vib. bowed, let ring + decay naturally *mf*

Pno.

Ped.

S. I

Vln. *pp* *f*

Vc. *pp* *f*

bringing in delay on vocal samples

Tape

57 pick up mallet

Pno.

S. *mf*  
Once I \_\_\_\_\_ I sprayed the

Tape



60 pitched air sound

Fl. *f*

S. o - cean to the stars \_\_\_\_\_

Vln. *ppp* ★

Vc. *ppp* ★

Tape

vocal samples start to fade out

**B**

hollow tone

64

Fl.

Cl.

*p*

*f*  $\triangleright$  *p*

Vib.

*p*

Vln.

pizz.

*ppp*

*f*  $\triangleright$  *p*

Vc.

*ppp*

Dulcimer becomes main element in playback.  
 Note: pitches are approximate - they denote a continuation of the piano melody,  
 but have a delay effect so it is difficult to pick out individual pitches...

**B**

Tape

69 17

Fl. pitched air sound

Vib.

Pno. String Piano - strike with mallet

Vc. col legno battuto

Tape

73

Fl. hollow tone

Cl. 3

Vib.

Pno.

Vln. 3

Vc.

Tape



77 pitched air sound

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

Tape

77 pitched air sound

Fl. *f* *p*

Cl. *p* *f* *p* *f*

Vib. bow down, pick up mallets

Pno.

Vln. *f* *p* *f* *p*

Vc.

Tape



84

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

Tape

The musical score consists of seven staves. The Flute staff (Fl.) has a whole rest in measure 84, followed by a half note in measure 85 with a dynamic marking of *f*, and a half note in measure 86 with a dynamic marking of *p*. The Clarinet staff (Cl.) has a triplet of eighth notes in measure 84 with dynamics *f* and *p*, a triplet of eighth notes in measure 85 with dynamics *f* and *p*, and a triplet of eighth notes in measure 86 with a dynamic marking of *f*. The Vibraphone staff (Vib.) has a continuous eighth-note pattern. The Piano staff (Pno.) has a whole note in measure 84, a whole rest in measure 85, and a whole note in measure 86. The Violin staff (Vln.) has a triplet of eighth notes in measure 84 with dynamics *p*, *f*, and *p*, a triplet of eighth notes in measure 85 with dynamics *f* and *p*, and a whole note in measure 86 with a dynamic marking of *p*. The Viola staff (Vc.) has a whole note in measure 84, a whole rest in measure 85, and a whole note in measure 86. The Tape staff has a rhythmic pattern of eighth notes with 'x' marks above them, and a dynamic marking of *b*x in measure 85.

87

Fl. *mf* flz.

Cl. *p* *f* *p* *f* *p*

Vib.

Vln. *f* *p* *f* *p* art. harm. arco

Vc. *mf*

Tape

90

Fl. *p*

Vib.

S. *mp* lost...  
now a stran - ger here

Vc. *p*

Tape

93

Vib.

S.

be - low

Tape



95

Fl.

hollow tone

*p*

Vib.

delicately

Pno.

*mf* *p*

Vc.

*mf*

Tape

97

Fl.

Cl.

Vib.

Pno.

S.

Vc.

Tape

*p*

*mf* *p*

now a stran -

99

Vib.

S.

Tape

ger here \_\_\_\_\_ be- low \_\_\_\_\_

24

hollow tone

102

Fl.

Vib.

Pno.

8<sup>vb</sup>

p

arco  
no vib.

Vln.

Vc.

Tape

105

Cl.

Vib.

Pno.

S.

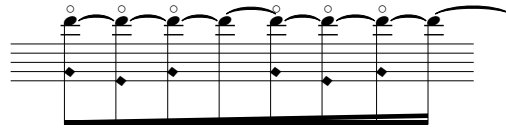
Vln.

Tape

an em - pty tale, a morn - ing flow'\_\_\_\_\_

Detailed description: This is a page of a musical score, page 25, starting at measure 105. The score is arranged in a system with six staves. From top to bottom, the staves are: Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Tape. The Clarinet staff begins with a treble clef and a fermata. The Vibraphone staff has a treble clef and contains a melodic line with eighth and quarter notes. The Piano staff has a grand staff (treble and bass clefs) and contains a block chord in the first measure. The Soprano staff has a treble clef and contains the vocal line with lyrics: "an em - pty tale, a morn - ing flow'\_\_\_\_\_". The Violin staff begins with a treble clef and a fermata. The Tape staff has a treble clef and contains a rhythmic pattern of eighth notes marked with 'x'.





shimmering  
unmeasured timbral trill

Fl. *p*

Vib.

Pno. *mf* *p*

S. *r*

Vc. *mf*

Tape



unmeasured timbral trill

112

Fl.

Cl.

Vib.

mallets down, pick up bow

Pno.

8<sup>vb</sup>... |  
*p*

S.

now a stran - ger here be low

Tape

116

Fl.

Cl.

Vib.

Pno.

S.

Tape

*p*

*mf*

*p*

*mf*

*p*

*8vb*

bowed, let ring + decay naturally

an em - pty tale, a morn-ing flow' - r

Detailed description: This page of a musical score, numbered 116, features six staves. The Flute (Fl.) staff has a treble clef and a whole rest in the first measure, followed by a dynamic marking of *p* and a hairpin indicating a crescendo. The Clarinet (Cl.) staff has a treble clef and a whole note in the first measure, followed by a dynamic marking of *p* and a hairpin indicating a crescendo. The Violin (Vib.) staff has a treble clef and a whole rest in the first measure, followed by a dynamic marking of *p* and a hairpin indicating a crescendo. The Piano (Pno.) staff has a bass clef and contains a triplet of eighth notes in the first measure (*mf*), a dynamic marking of *p*, and another triplet of eighth notes in the fourth measure (*mf*). The Singer (S.) staff has a treble clef and a whole rest in the first measure, followed by a melodic line with lyrics: "an em - pty tale, a morn-ing flow' - r". The Tape staff has a treble clef and contains a series of rhythmic patterns marked with 'x' and 'bx'.

120

Pno. *p* *mf* *p*

S. *p* *8<sup>vb</sup>* *p*

Vc. *mf* *p*

Tape

on-ly a



124

Fl. hollow tone *p*

Cl. *p*

Pno. *p* *mf* *p*

S. *p* *bass* *ppp*

Tape

part but not the whole now a stran-ger here

129 pitched air sound

Fl.

S.

Tape

mf

be low

Re-writ-ten by the hour

p

32

**D**

135

Cl.

K.D.

Vib.

Pno.

ord. ----->

Vln.

Vc.

**D** dulcimer (with delay)

4:32 15mb ----- pulsing sine bass

138

Fl.

Cl.

K.D.

Vib.

Pno.

Vln.

Vc.

Tape

*mf*

*ff*

s.p.

ord.

s.p.

ord.

*15<sup>mb</sup>*

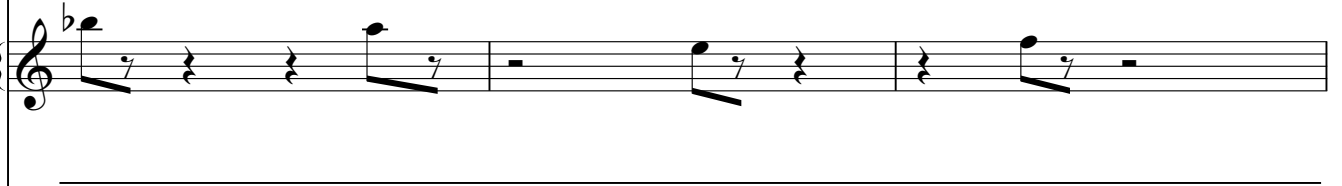
pulsing sine bass

*gliss.*







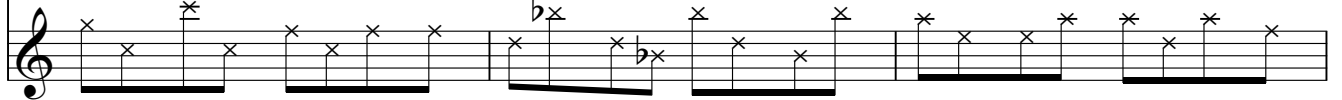
144  
 Vib. 

Pno. 

S.   
 — is lo - sing your — il - lu - - sions,

Vln. 

Vc. 

Tape 

147

Fl. *mf*

Cl.

Vib.

Pno.

S.  
Growing up \_\_\_\_\_ is lo - sing your \_\_\_\_\_ il - lu -

Vln.

Vc.

Tape

*gliss.*

Detailed description: This page of a musical score covers measures 147 to 150. The Flute part (Fl.) begins with a dynamic marking of *mf* and features a glissando (gliss.) across measures 148 and 149. The Clarinet (Cl.) part has rests in measures 147 and 148, followed by a rhythmic pattern in measure 150. The Vibraphone (Vib.) part plays a continuous eighth-note pattern. The Piano (Pno.) part has a sparse, rhythmic accompaniment. The Saxophone (S.) part has lyrics: "Growing up \_\_\_\_\_ is lo - sing your \_\_\_\_\_ il - lu -". The Violin (Vln.) and Viola (Vc.) parts play a steady eighth-note accompaniment. The Tape part uses 'x' marks to indicate specific rhythmic or pitch events.

150

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

sions, Once I sprayed the

ord. -----

ord. -----

15<sup>mb</sup> ----- pulsing sine bass

153

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

*mf*

o - cean to the stars \_\_\_\_\_ Grow - ing up

-----> s.p. ord.

-----> s.p. ord.

*b*x x x x x x x x x x *b*x x x

aim to bend down to the G,  
it's fine if it doesn't get there!

156 *gliss.*

Vib.

Pno.

S.  
is lo - sing

Vln.  
keep bowing light & buoyant

Vc.

Tape

Detailed description: This page of a musical score, numbered 156, features seven staves. The Flute (Fl.) staff at the top has a long glissando line starting at measure 156, with a note above it. The Vibraphone (Vib.) staff has a rhythmic pattern of eighth notes. The Piano (Pno.) staff has a sparse pattern of notes with rests. The Singer (S.) staff has the lyrics 'is lo - sing' under a melodic line. The Violin (Vln.) staff has a steady eighth-note accompaniment, with the instruction 'keep bowing light & buoyant' above it. The Viola (Vc.) staff has a similar eighth-note accompaniment. The Tape staff at the bottom has a sequence of notes marked with 'x' and some with a flat symbol.

40 **E**

Fl. <sup>159</sup>  
*f*

Cl.  
*f*

K.D.  
*ff*

Vib.  
*ff*  
Ped.

Vln.  
*f*

Vc.  
*f*  
keep bowing light & buoyant

**E** dusty retro synth  
(bending out of tune)

Tape

5:20 <sup>15<sup>mb</sup></sup> pulsing sine bass

161

Fl.

Cl.

Vln.

Vc.

Detailed description: This system contains the first two measures of a musical score. It features four staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a melodic line in measure 161, which continues into measure 162. The Clarinet part has a rest in measure 161 and enters in measure 162 with a melodic line. The Violin and Viola parts play a rhythmic accompaniment of eighth notes throughout both measures. The key signature has one flat, and the time signature is 4/4.



163

Fl.

Cl.

Vln.

Vc.

dulcimer

Tape

Detailed description: This system contains the next two measures of the musical score. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Tape. The Flute part continues its melodic line from the previous system. The Clarinet part has a rest in measure 163 and enters in measure 164 with a melodic line. The Violin and Viola parts continue their rhythmic accompaniment. The Tape part is marked with 'x' symbols, indicating a specific rhythmic pattern. A box labeled 'dulcimer' is placed above the Tape staff. The key signature and time signature remain the same as in the previous system.



42 165 pull head joint out slightly to detune by a quartertone

Fl.

Cl. pull head joint out slightly to detune by a quartertone

Vln.

Vc.

Tape

Detuned unison with the violin, it's the same as the previous 8 bars but pitched a quartertone flat

167

Fl.

Cl.

K.D.

Vib.

Ped.

Vln.

Vc.

Tape

15<sup>mb</sup> pulsing sine bass

169

Fl.

Cl.

Vln.

Vc.

Tape



171

Fl.

Cl.

Vln.

Vc.

173

Fl.

Cl.

Vln.

Vc.



175

Fl.

Cl.

Vib.

Vln.

Vc.

Tape

*f*

*Ped.*

(bending out of tune)

dusty retro synth

178

Fl.

Cl.

Vln.

Vc.

*gliss.*



180

Fl.

Cl.

Vln.

Vc.

*gliss.*

*gliss.*

182

Fl. *p* readjust headjoint

Cl. *p* readjust headjoint

Vln. *p*

Vc. *ppp* simple analog synth fades in

Tape *p*

184

Vln. *p*

Tape *p*

186

Vln. *ppp*

Vc. *ppp*

Tape *ppp*

188

Vln.

Vc.

Tape

*p*



**F** soft, delicate, electronic  
use pedal at own discretion

190

Vib.

Vln.

Vc.

Tape

*mf*

**F** vocal samples enter...

6:24

48

192

Vib.

Vln.

Vc.

Tape

15<sup>mb</sup>

pulsing sine bass

194

Fl.

Vib.

Pno.

Vln.

Vc.

Tape

mf

8<sup>vb</sup>

mf

196

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

Tape

*mf*

*p*

*8<sup>va</sup>-----|*

*8<sup>vb</sup>-----|*

Detailed description: This page of a musical score covers measures 196 and 197. The Flute (Fl.) and Clarinet (Cl.) parts feature a melodic line starting with a half note G#4 in measure 196, which is tied to a half note G#4 in measure 197. The Flute part includes a dynamic marking of *p* and a hairpin indicating a decrease in volume. The Clarinet part includes a dynamic marking of *mf* and a hairpin indicating an increase in volume. The Vibraphone (Vib.) part has a rest in measure 196 and a sixteenth-note pattern in measure 197. The Piano (Pno.) part has a rest in measure 196 and a sixteenth-note pattern in measure 197, with an *8<sup>va</sup>* marking above the staff in measure 196 and an *8<sup>vb</sup>* marking below the staff in measure 197. The Violin (Vln.) and Viola (Vc.) parts play a continuous sixteenth-note pattern in both measures. The Tape part has a whole note chord of G#4 and G#5 in measure 196, and a whole note chord of G#4 and G#5 in measure 197.



50

G

198

Vib.

growing up is also giving zero fucks, embody that!

*mf*

S.

All the pie -

Vln.

Vc.

Tape

G

6:40

15<sup>mb</sup>

pulsing sine bass

Tape

200

Vib.

S.

ces that

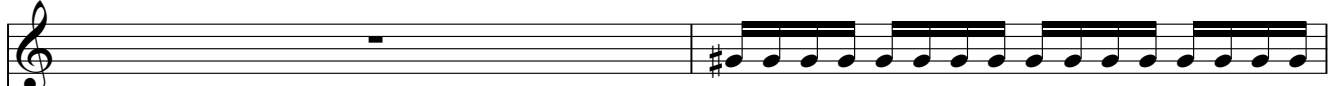
were pulled a - part,


Vln.

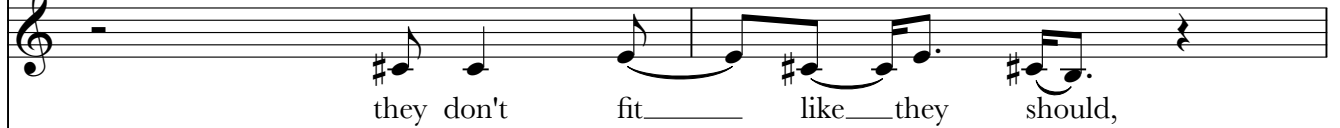
Vc.


Tape


202

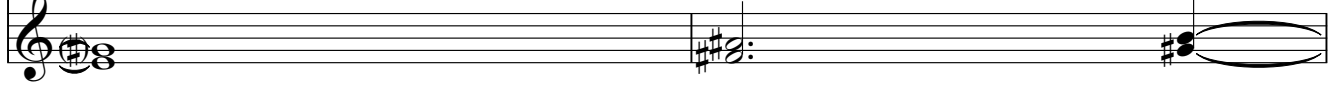
Vib. 

Pno. 

S. 

Vln. 

Vc. 

Tape 



204

Vib. 

Pno. 

S. 

Vln. 

Vc. 

Tape 

206

Fl.

Fl. *mf*

Vib.

Pno.

Pno. *8va* *8vb*

S.

S. *3*  
an - y - more. All the pie -

Vln.

Vln. gradually getting louder...

Vc.

Vc. gradually getting louder...

Tape

Tape *15mb* pulsing sine bass

208

Fl.

Cl.

Vib.

S.

Vln.

Vc.

Tape

*mf*

*p*

*Ped.*

- ces that were pulled a - part

210

Cl. *p*

Vib. *Ped.*

Pno. *8<sup>vb</sup>*

S.  
they don't fit like they should,

Vln.

Vc.

Tape

212

Pno. 

S. 

Vln. 

Vc. 

Tape 

8<sup>va</sup>

7

they don't fit like they should

15<sup>mb</sup>

pulsing sine bass



214

Vib. 

Pno. 

S. 

Vln. 

Vc. 

Tape 

without pedal

8<sup>va</sup>

7

3

an - y - more. All the pie -

getting louder still...

*mf*

*mf*

216

Cl.

*f*

Vib.

S.

- ces that were pulled a - part,

Vln.

Vc.

Tape

pulsing sine bass

15mb

218

Fl. *f* *p* 3

Cl. *p* *f* 3

Vib.

S. they don't fit like they should,

Vln.

Vc.

Tape



220

Fl. *f*  $\longleftarrow$   $\longrightarrow$  *p*

The flute staff shows a sequence of eighth notes starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. A triplet of eighth notes is indicated with a bracket and the number 3.

Cl. *p*  $\longleftarrow$   $\longrightarrow$  *f*  $\longleftarrow$   $\longrightarrow$  *p*

The clarinet staff features a piano (*p*) dynamic at the start, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo back to piano (*p*). A triplet of eighth notes is indicated with a bracket and the number 3.

Vib. *f*  $\longleftarrow$   $\longrightarrow$  *p*

The vibraphone part consists of a rhythmic pattern of eighth notes with a dynamic range from forte (*f*) to piano (*p*).

S. they don't fit \_\_\_\_\_ like \_\_\_\_\_ they should

The soprano staff contains the vocal line with the lyrics: "they don't fit \_\_\_\_\_ like \_\_\_\_\_ they should".

Vln. *f*  $\longleftarrow$   $\longrightarrow$  *p*

The violin part features a rhythmic pattern of eighth notes with a dynamic range from forte (*f*) to piano (*p*).

Vc. *f*  $\longleftarrow$   $\longrightarrow$  *p*

The violoncello part features a rhythmic pattern of eighth notes with a dynamic range from forte (*f*) to piano (*p*).

Tape *f*  $\longleftarrow$   $\longrightarrow$  *p*

The tape part features a rhythmic pattern of eighth notes with a dynamic range from forte (*f*) to piano (*p*).

pulsing sine bass 15<sup>mb</sup>

222

Fl. *f* *p*

Cl. *f*

Vib. *f*

Pno. *f* 8<sup>va</sup>

S. *f*  
an - y - more,

Vln. *f*

Vc. *f*

Tape (15)



226

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

an - - - y - - more,

8<sup>vb</sup>

228

Cl.

Vib.

mallets down, pick up bow

S.

Vln.

*ff*

Vc.

*ff*

Tape

pulsing sine bass 15<sup>mb</sup>-----|

231

Fl. *flz.*  
*mf*

Cl. *f*  $\triangleright$  *p*

Pno. *8va*  
*p*  
*ped.*

S. *joyful, fierce*  
*mf*

Con-stel-la - tions form a-round my bones, and these

Vln. *pizz.*  
*mf*

Vc. *art. harm.*  
*mf*  $\triangleright$  *p*

Tape

235

ord.  
harmonic

Fl.

Cl.

*mp*

*pp*

bowed, let ring + decay naturally

Vib.

*mf*

(8)

Pno.

S.

fires, \_\_\_\_\_ and these fires, \_\_\_\_\_ Con-stel-la - tions form

Vln.

*f* > *p*

*mf*

Vc.

*mf*

Tape

240

flz.

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape



244

pitched air sound

Fl.

Musical staff for Flute (Fl.) in treble clef. It shows a whole rest in the first two measures, followed by a half note G#4 in the third measure marked *f*, and a whole note G#4 in the fourth measure. A slur covers the notes in the third and fourth measures. The text "pitched air sound" is positioned above the staff.

Cl.

Musical staff for Clarinet (Cl.) in treble clef. It shows a whole rest in the first three measures, followed by a half note G#4 in the fourth measure marked *mp*. A slur covers the notes in the third and fourth measures. The text "flz." is written above the note in the fourth measure.

Vib.

Musical staff for Vibraphone (Vib.) in treble clef. It shows a whole note G#4 in the first measure, followed by a whole note G#4 in the second measure, a whole note G#4 in the third measure, and a whole note G#4 in the fourth measure. A slur covers all four notes.

S.

Musical staff for Soprano (S.) in treble clef. It shows a whole rest in the first measure, followed by a quarter note G#4 in the second measure, a quarter note G4 in the third measure, a quarter note G#4 in the fourth measure, a quarter note G4 in the fifth measure, a quarter note G#4 in the sixth measure, a quarter note G4 in the seventh measure, and a whole note G#4 in the eighth measure. A slur covers the notes from the second measure to the eighth measure. The lyrics "and these fires have piled up chains" are written below the notes.

Vln.

Musical staff for Violin (Vln.) in treble clef. It shows a whole rest in the first two measures, followed by a triplet of quarter notes G#4, G4, and G#4 in the third measure marked *f*, and a quarter note G#4 in the fourth measure marked *mf*. A slur covers the notes in the third and fourth measures. A hairpin indicates a dynamic change from *f* to *p* over the triplet.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It shows a whole rest in the first measure, followed by a whole note G#3 in the second measure, a whole note G#3 in the third measure, a whole note G#3 in the fourth measure, and a whole note G#3 in the fifth measure. A slur covers all four notes. A hairpin indicates a dynamic change from *mf* to *p* over the last two measures.

vocal samples re-enter

Tape

Musical staff for Tape in treble clef. It shows a whole rest in the first measure, followed by a whole note G#4 in the second measure, a whole note G#4 in the third measure, a whole note G#4 in the fourth measure, and a whole note G#4 in the fifth measure. A slur covers all four notes. There are 'x' marks above the notes in the fourth and fifth measures, indicating where vocal samples re-enter.

248

Fl. *flz.*

Cl. *mp*

Vib. *mf*

Pno. *8va*  
*ped. p*

S. and these fires\_\_\_\_\_ have

Vln. *f* *p*

Vc. *mf*

Tape

253

pitched air sound

ord.

Fl. *f* *mf*

Cl. *p* *mf*

Vib. *mf*

Pno.

S. piled up chains and these

Vln. *f* *p* arco s.p. *p*

Vc. *p* *mf*

Tape

Detailed description: This page of a musical score covers measures 68 to 72. The Flute part begins with a dynamic of *f* and a 'pitched air sound' instruction, transitioning to *mf* in measure 70. The Clarinet plays a soft *p* note in measure 68, with a *mf* note appearing in measure 72. The Vibraphone has a *mf* dynamic in measure 70. The Piano part features a dotted eighth note in measure 68. The Singer's vocal line includes the lyrics 'piled up chains' and 'and these'. The Violin part starts with a dynamic range from *f* to *p* in measure 68, and includes an 'arco s.p.' instruction and a *p* dynamic in measure 72. The Viola part has a *p* dynamic in measure 70 and a *mf* dynamic in measure 71. The Tape part consists of a series of chords and notes across the measures.

258

Fl.

Cl.

Vib.

S.

fires\_\_\_\_\_ have piled up\_ chains\_ of moun tains\_\_\_\_\_

Vln.

Vc.

*mf*

*p*

*p*

Tape

263

Fl.

Cl.

Vib.

Pno.

S.

Vln.

Vc.

Tape

*f* *p* *f* *p* *mf*

*mf*

*p*

*mp*

with a quiet fire

these fires,

*ppp*

*ppp*

gradually fading out...

★ vary position of harmonic finger to bring out as many different harmonics as possible.

gradually fading out...

269 pitched air sound

Fl.

*mf*

Pno.

S.

*p*

these fires, burn.

Vln.

*ppp*

Vc.

*ppp*

Tape