

③ I think dynamics could be faster overall

① arco forgotten ② all compressive incl. the same

③ missing perc. mallet indications

3b do we add a special key or just leave indication?

CCCM

development phase 1
revision 1

Percussion

Violin

Violoncello

Contrabass

the beginning $\text{♩} = 96$

Bell Tree ①

Percussion Bass Drum fff arco ② (fff) fff arco ③

Violin fff arco, msp ③
pizz arco ②
5

Violoncello fff pizz arco ①
IV (C string transposed down to A)
fff pizz arco ③
IV

Contrabass fff pizz arco ②
IV

start brushing rapidly and go up the drum as you slow down

③ staying consistent with brushing on perc.
 ④ more consistent dynamics

⑤ bind the stems

⑥ indicate II that it's a lower string

3

Perc. #

Vln.

Vc.

Cb.

Perc. fff (fff) fff (fff) **③**

Vln. arco **②** arco pizz II I sfff sempre

Vc. pizz **①** arco msp **②** pizz **⑤** **⑥** sfff sempre

Cb. pizz arco **②** pizz arco **④** pizz II I sfff sempre

⑨ **⑩**

- ⑦ Insert 3/4 bar to give more time for string pizz to link in of perc. To change mallets
- ⑧ → change staff spacing so that notes are ON the line
- ⑨ add a 1/16 note / ⑩ erase a 1/16 note
- ⑪ erase quintuplet

5 $\frac{3}{4}$ Small coil spring (E)

rit. ----- $\text{♩} = 64$

⑫ 1f too much (everybody else has fff)

align ⑭ correct overlap

⑬

⑭ insert a bar

3/4

B.D.

Perc.

Vln.

Vc.

Cb.

♩ = 96

Bass Drum

Vln.

Vc.

Cb.

Handwritten annotations: Blue arrows and circles pointing to specific notes and dynamics. Includes circled numbers 13, 14, and 15. A dashed line connects the Bass Drum staff to the string staves.

15 missing dynamics 16 delete the unnecessary ♯ sign

9

Perc. ||

Vln.

Vc.

Cb.

poco accel. ----- ♪ = 108

Bass Drum

Vln.

Vc.

Cb.

mf

arco

pp

flautando sempre, airy ghost sound

fff

ppp

arco flautando sempre airy ghost sound

fff

pizz arco, msp

fff

pizz

gliss.

ppp

fff

fff

pizz arco

p

flautando sempre airy ghost sound

ppp

3

11

Perc.

Vln.

Vc.

Cb.

Bass Drum

Metal Blade let the foil rattle

Small coil spring

Vln.

Vc.

Cb.

The musical score is written in 6/4 time. The Percussion part is a single staff with a double bar line and a sharp sign. The Bass Drum part is a single staff with a double bar line and a sharp sign. The Violin, Viola, and Cello parts are written in treble clef with a 3/4 time signature. The Violin part includes a dynamic marking of *pp* and a triplet of eighth notes. The Viola and Cello parts include dynamic markings of *p* and *ppp*. The Bass Drum part includes dynamic markings of *pp*, *mp*, and *pp*. The score is divided into two systems by a vertical line. The first system covers measures 1-4, and the second system covers measures 5-8. The score ends with a double bar line and a 4/4 time signature.

(17) tempo change / (18) change $\frac{3}{2} \rightarrow \frac{6}{4}$ / (19) erase

13

Perc.
Vln.
Vc.
Cb.

molto rall. -----

Bass Drum
mf ppp ffr p ffr B.T. B.D. *poco accel.* -----

Wood-blocks

Vln.
mp msp ffr ffr ffr ffr ffr

Vc.
ast ppp msp vib mf ppp pizz arco pizz arco pizz arco

Cb.
mp pp ffr p p ffr mp pizz

Handwritten annotations:
- Blue circles around measures 17, 18, and 19.
- Blue scribbles and arrows in measures 17-19.
- Blue circled numbers 17, 18, and 19.
- Blue circled number 13 with an arrow pointing to a measure.
- Blue circled number 21 with an arrow pointing to a measure.
- Blue circled number 22 with an arrow pointing to a measure.
- Blue circled number 19 with an arrow pointing to a measure.

20 Insert first 3 beats ...

21 bind to previous note phrase w/B

22 offset woodblock 1 beat to the right

23 offset BD one beat to the right of shorter d -> d

15

Perc. # 4

Vln. #

Vc. #

Cb. #

change tempo of time signature accordingly

♩ = 60

4/4

x3

Wood-blocks 21

W.B. 22

B.T. B.D.

Wood-blocks

Vln. 2

Vc. 2

Cb. 2

(13) align

(24) change pitch to A (trapped, written asc)

(22) WB d. → a. of Ven gets → mp

(25) erase D, add tie, continue crescendo

(28) add ^{3rd} harmonic on I string in CB

(27) put f on the next page

17

The musical score is written on six staves: Perc., Vln., Vc., Cb., W.B., and Vln. (repeated). The time signature is 3/4. The score includes the following annotations:

- Perc.:** Empty staff.
- Vln.:**
 - Measure 28: circled number 28.
 - Measure 25: circled number 25.
 - Measure 27: circled number 27.
- Vc.:**
 - Measure 24: circled number 24.
 - Measure 26: circled number 26.
 - Measure 27: circled number 27.
- W.B.:**
 - Measure 22: circled number 22.
 - Measure 24: circled number 24.
 - Measure 26: circled number 26.
 - Measure 28: circled number 28.
- Annotations:**
 - Dynamics:** mp, mf, pp.
 - Performance Instructions:** sul G, arco, III.
 - Other:** A circled 'f' at the end of the Vln. staff, and a circled 'I' above the W.B. staff.

23 add f | 30 erase & replace with new material | 31 new tempo

19

Perc. #

Vln. *poco a poco gliss.*

Vc. *f* *p* *gliss* *fff*

Cb.

30

24 continuation

from here it remains the same arco

from this bar onwards it remains the same

31 meno mosso (~♩ = 108)

♩ = 96

W.B. *f* *mp* *mf* *fff* *p* *pp*

Vln. *f* *gliss* *gliss* *p* *cresc. poco* *fff* *f* *sub ppp*

Vc. *p* *fff* *ppp* *fl., airy ghost sound*

Cb. *p* *fff* *sub p* *ppp* *pizz* *arco, fl., airy*

29

30

27

26 cont.

screams

er

fl., airy ghost

fl., airy ghost sound

arco, fl., airy

↳ referve to midrn in a Cater section

21

Perc.

Vln.

Vc.

Cb.

poco più mosso

32a
bow & flex.

next page


Gr. C.


Vln.


Vc.

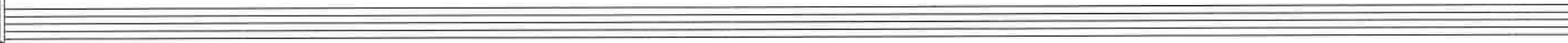
Cb.

23

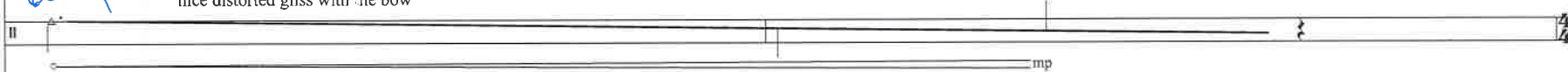
Perc. 


Vln. 


Vc. 


Cb. 

bow flex nice distorted gliss with the bow

Perc. 

Vln. 

Vc. 

Cb. 

25

Perc. #

Vln.

Vc.

Cb.

poco rall.

a tempo (96)

326 brushing line missing

Bell Tree 1

Perc. 6 *let the foil rattle*

Bass Drum *fff* 7 *fff* 3 7

Vln. 8 *poco* *p* *decrescendo* *pp* *crescendo*

Vc. *crescendo* *p* *3* *decrescendo*

Cb. *3* *pp* *mp* *tap*

27

Perc. ||

Vln.

Vc.

Cb.

rit. ----- $\text{♩} = 84$

Perc. Snare Drum *p sempre* hit & scrape *mf*

Bass Drum *p*

Vln. *poco* *a* *poco* *mp* pizz

Vc. *p* pizz *sff sempre*

Cb. *secco* *pp*

34 change perc.

35 adapt CB to 36

33 missing/wrongly transcribed from the original

36 insert bar

29

3/4

Perc. $\text{F} \cdot \text{F} \cdot \text{F}$

Vln. *ppp* L_3 L_3 L_3

Vc. L_3 L_3 L_3

Cb. L_3 L_3 L_3

Belltree

Metal plate with metal brush (or stick)

accel.

4/4

Perc. L_3 L_3 L_3

Vln. L_3 L_3 L_3

Vc. L_3 L_3 L_3

Cb. *pizz* L_3 L_3 L_3

$\text{♩} = 96$

Metal Plate $\text{ff} < \text{mff}$ Metal-Brush

arco, msp

arco, msp

33 this is not transcribed correctly according to the original (↑ is the original)

2 Let's be systematic pizz

33

2

31

Perc.

Vln.

Vc.

Cb.

Perc.

Vln.

Vc.

Cb.

33

Perc.

Vln.

Vc.

Cb.

molto

$\text{♩} = 120$

Wood-blocks

W.B.

Vln.

Vc.

Cb.

arco msp

arco, msp

arco, msp

pizz

pizz

pizz

13

35

Perc.

Vin.

Vc.

Cb.

poco più mosso

poco più mosso

W.B.

Vln.

Vc.

Cb.

(37) Perc. indications missing

37

Perc.

Vln.

Vc.

Cb.

Bell Tree = 108

(37)

Bass drum

Perc.

Vln.

Vc.

Cb.

msp

Perc. ||

Vln.

Vc.

Cb.

Perc. II

Styrofoam block

rub 3 stop

f mf 3 5

Vln.

pp f sub p 3 3 3 sub pp

Vc.

f 3

Cb.

ast mf 3 3


41


Perc. 

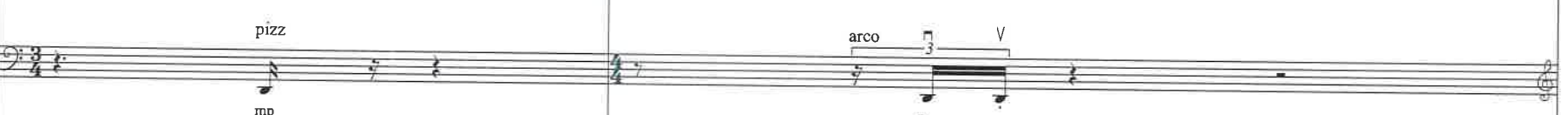
Vln. 

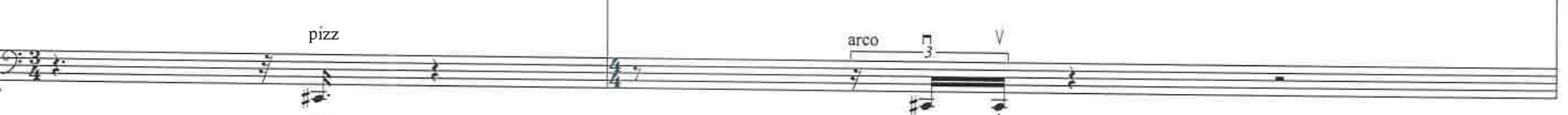
Vc. 

Cb. 

Perc. 
mp p pp

Vln. 
pp mp sub ppp

Vc. 
pizz mp arco p V

Cb. 
pizz mp arco p V

Ⓢ Perc. indication missing

43

Perc. Vln. Vc. Cb.

Ⓢ Woodblock

Perc. *p* *quasi gliss.* *p (match other instr.)*

Vln. *quasi f* *gliss.*

Vc. *quasi f* *pizz* *pp* *quasi f* *gliss.*

Cb. *pizz* *quasi f* *gliss.* *quasi f* *gliss.*



45

Perc.

Vln.

Vc.

Cb.

W.B.

Vln.

Vc.

Cb.

* clcb = col legno e crini battuto

Bass down (37)

pp 13 align

pp 13

p 13

pp 13

47

Perc.

Vln.

Vc.

Cb.

poco rit.

W.B.

Vln.

Vc.

Cb.

49

Perc. #

Vln.

Vc.

Cb.

W.B. *quasi gliss.* *p* *ff* $\text{♩} = 96$

Vln. *gliss.* *arco* *p* *sff* *quasi fff* *clcb* *gliss.* *f*

Vc. *gliss.* *p* *f* *arco* *pizz* *sff* *ff*

Cb. *gliss.* *p* *pizz* *mp* *arco* *f* *gliss.* *ff* *arco* *p* *f*

pizz with the tail of the bow

(37) Erase the vr. part to clarify the texture abit (also no part in bringing back that material since the next person didn't make any use of it)

51

Perc. ||

Vln.

Vc.

Cb.

W.B. *Metal Plate* *37*

Vln. *38* *pizz* *sempre sfff*

Vc. *pp* *fff* *sub p* *sf*

Cb. *pp* *sff* *mf* *ff* *pp* *13* *13*

39 Add percussion notes

40 Add gliss - more consistent with previously exposed material

53 41 Add brushing direction

The image shows a musical score for Percussion, Violin (Vln.), Viola (Vc.), and Cello (Cb.) with several handwritten annotations and performance markings. The score is in 5/4 time and consists of four staves. The Percussion staff has a double bar line at the beginning. The Violin staff has a dynamic marking of *pp* and a performance instruction "zooming in falling ashes" with a blue circle around the number 39. The Viola staff has a dynamic marking of *pp* and a performance instruction "error of wire" with a blue circle around the number 39. The Cello staff has a dynamic marking of *pp* and a performance instruction "error of wire" with a blue circle around the number 39. The Percussion staff has a dynamic marking of *ff* and a performance instruction "brushing direction" with a blue circle around the number 41. The Violin staff has a dynamic marking of *mp* and a performance instruction "flautato" with a blue circle around the number 41. The Viola staff has a dynamic marking of *ff* and a performance instruction "pizz" with a blue circle around the number 40. The Cello staff has a dynamic marking of *ff* and a performance instruction "pizz" with a blue circle around the number 40. The score includes various musical notations such as notes, rests, and dynamic markings.

55

Musical score for measures 55-58, featuring Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Cello (Cb.) staves.

The score is divided into two systems. The first system (measures 55-56) shows empty staves for Perc., Vln., Vc., and Cb. The second system (measures 57-58) contains musical notation. The Perc. staff has a double bar line at the start, followed by a measure with a single bar line and a 4/4 time signature, and a final measure with a double bar line and a 3/4 time signature. The Vln. staff has a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 57-58, a fermata over the final note, and a diamond-shaped articulation mark. The Vc. and Cb. staves have treble and bass clefs respectively, and contain rests for the duration of the measures.

- (42) Erase perc. - out of context & sort of ruining the vl. solo moment
- (43) Change vl. to be a bit more expressive | (45) Hard mallet
- (44) Change tempo

57

Perc. #

(43)

Vln.

Vc.

Cb.

$\text{♩} = 120$ (44)

(43) align

(45)

Perc. $\frac{3}{4}$ 7

(42)

Wood-blocks

f

Vln. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

col legno

gliss.

pp

fff

arco

III

IV

(43)

Vc. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

pp

arco

ff

Cb. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

pp

(46) shift the figure to the beginning of a bar, I think it can better introduce the sudden ff figure & also the way it was doesn't contribute to the shapes of Ft. figure

59

Perc.

Vln.

Vc.

Cb.

W.B.

Vln.

Vc.

Cb.

(47) be precise about when mf comes

61

Perc. 

Vln. 

Vc. 


Cb. 

W.B. 

Vln. 

Vc. 

Cb. 

(49) Standardize use the superball symbol  - put the note head on the line (for the next corrector an option: specify which part of Tam-tam (edge, center, ... ???). Added dynamics as well.


63

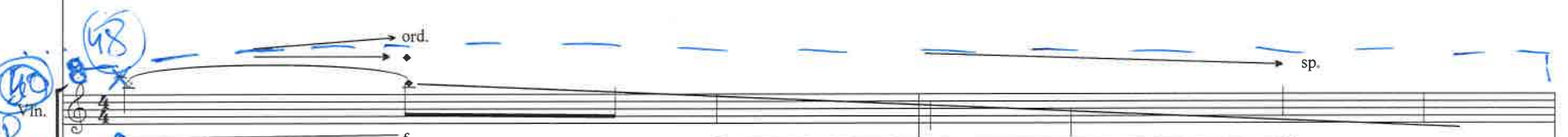
Perc. 

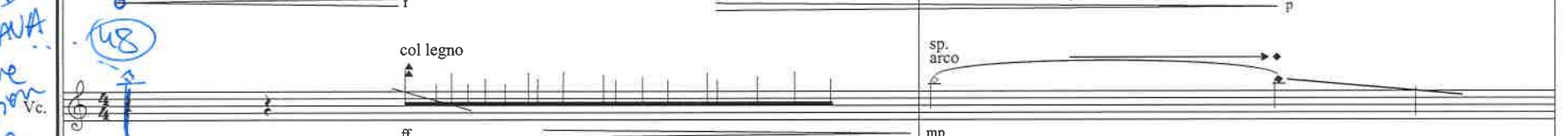
Vln.

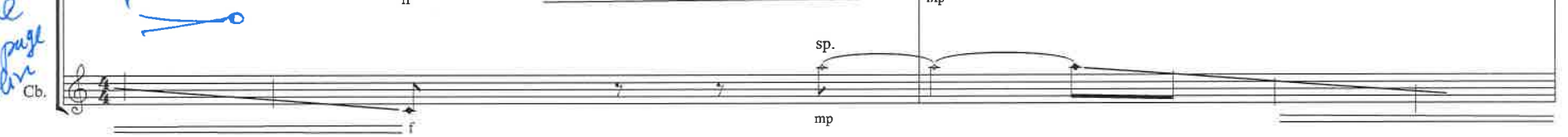
Vc.


Cb.

Perc. 

Vln. 

Vc. 

Cb. 

(49) Tam-tam superball  you the line

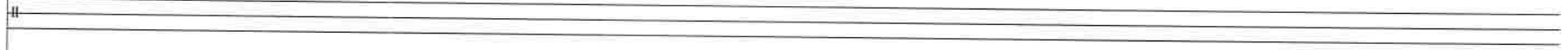
(49) ADD OCTAVA (then the transition to the next page in Violin makes sense.


(48)


(48)


51 add rall. & change tempo in bar 69

65


Perc. 


Vln. 


Vc. 


Cb. 

51 *rallentando* - - - - -

Perc. 

Vln. 

Vc. 

Cb. 

67

Perc.

Vln.

Vc.

Cb.

51 $\text{♩} = 96$

counterpoint continuation

Wood-blocks

Perc.

Vln.

Vc.

Cb.

col legno

fff

col legno

ff

arco

pp

p

52

53

54

→ it starts here

→ it starts here

69

Perc.

Vln.

Vc.

Cb.

Error of mine

W.B.

Vln.

Vc.

Cb.

71

The image shows a musical score for measures 71-74. The score is divided into four systems, each with a different instrument part:

- Perc.**: The top system shows a percussion staff with a fermata over a note in measure 71, followed by rests in measures 72-74.
- Vln.**: The second system shows a violin staff with rests in measures 71-74.
- Vc.**: The third system shows a viola staff with a melodic line. It starts at *mp* in measure 71, increases to *ff* in measure 72, and then decreases to *pp* in measure 74. Handwritten blue annotations include "Baljo" with arrows pointing to notes in measures 72 and 73, and "over press" and "ord. pr." with arrows pointing to notes in measures 73 and 74 respectively.
- Cb.**: The bottom system shows a cello staff with a melodic line, mirroring the dynamics and annotations of the viola part.

Measure numbers 71, 72, 73, and 74 are indicated at the end of each system. The time signature is 5/4.

(56) Change of tempo (so that the following passage is easier for the CB in BAR 74 (sorry I put it in bar 73 by mistake))

(57) change from overpressure to pizz, which will sound nice with styrofoam, traverse also to the same register (I think pizz so high is more efficient than overpressure)

Perc.

Vln.

Vc.

Cb.

(56) poco meno mosso

Perc.

Vln.

Vc.

Cb.

flautato

(58) Keep 5/4 bar consistently, addry 1 beat at the beginning of bar 75,
so that cello player has time to catch the harmonic

38

(59) forgotten cel legro indication

75

(60) add accel. of the new tempo in bar 78

Perc.

Vln.

Vc.

Cb.

(58) 5/4

Perc.

Vln.

Vc.

Cb.

5/4

(60) accelerando

(59) cel legro

(57) again the same change to 5/4 (I find it more logical & powerful here with stymeforn)

77

Perc. #

Vln.

Vc.

Cb.

Perc. #

Vln. **57** 3

Vc. ord. f

Cb. p sp

Perc. #

Vln. **57** 3

Vc. pp

Cb. col legno fff gliss.

(61) Erase the white note in cello bar 80, transpose to #4 6# in G clef & play it pizz

79

Perc.

Vln.

Vc.

Cb.

Wood-blocks

W.B.

Vln.

Vc.

Cb.