

# /open/control/1

ME120

for two soloists, bassist,  
percussionist, and  
open ensemble

A musical score for seven instruments: two soloists, bass, perc, rip.mct.tr, rip.chctr, rip.chbs, and rip.mct.be. The score consists of eight staves of music in 2/4 time. The first two staves are for soloists, the third for bass, the fourth for perc, and the remaining four for various rhythm sections. Dynamics like 'più mosso' and 'f' are indicated, along with performance instructions such as '3' over some measures and 'L.v.' above the bass staff.

[www.michael-edwards.org](http://www.michael-edwards.org)

**MICHAEL EDWARDS**



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m@michael-edwards.org  
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## programme note

*/open/control/1* is ***note music***. Big deal you might say, but in what some may consider a regressive move away from rigorously-defined combinations of instrumental colours and extended playing techniques, */open/control/1* concerns itself with structures made merely out of pitches, rhythms, and—to a lesser though still structurally significant extent—dynamics. Radical?

*/open/control/1* leaves the designation and choice of instruments to the performing ensemble, thereby connecting loosely to the *Real Books* of jazz standards. It is, however, more Baroque in its conception. The pitch and rhythmic structures themselves are a million miles away, but the Baroque period's concentration on *note music* is clearly a link. And this is underlined by the designation of a *concertino* of two unspecified soloists plus unspecified bass and percussion parts, along with a *ripieno* of an open instrumental type and number.

## score notes

### instrumentation

#### ranges

- The soloists' range is from sounding G<sub>3</sub> quarter-sharp (the first one below middle C) to E<sub>6</sub>. So, for example, if electric guitars are used, as in the software-generated demo, then they should play an octave above written. This would mean a 24-fret instrument would be appropriate.
- The bass should go down to written E<sub>2</sub> but will generally sound an octave lower than written. The highest note is written A<sub>4</sub>.
- The open ensemble's highest and lowest notes are sounding E<sub>1</sub> and F<sub>7</sub>, but more flexibility on octave transpositions is possible.
- Octave-transposed parts, as well as parts in B-flat, E-Flat, F etc. can be requested from the composer: m@michael-edwards.org

#### percussion

The mapping suggestion at the beginning of the score correlates standard drum kit instruments to notated pitches. By no means should this be seen as the ideal. Any other instruments could be substituted in a standard or extended kit, and the instruments could change throughout the piece, with, for example, groupings changing and reappearing on section boundaries. The concept of the drum kit could also be completely or partially abandoned, using non-standard sounding objects or instruments instead.

In several sections, *+wild fills* is indicated. What is meant here is a short, dense, improvised passage using whichever instruments and rhythms/techniques are deemed by the player to be most suitable in the musical context. *+wild fills* is sometimes placed over an inactive bar, and thus fulfils the function of traditional pop/jazz/rock *fills*. In any case, where this is indicated, improvisation is expected for

the complete duration of the line extended to the right, i.e. over rests and even complete rest bars. When this is placed over exact notes and rhythms, the fill should be inserted in the rests or around the given notes; furthermore, the notes can be modified *ad lib.*, or even ignored and replaced by the *fills*.

#### electronics

There are no explicit electronic parts or resources required for this piece, but a generally *electric sound* would be very appropriate. Thus a mixture of electronic instruments, such as keyboards/synths or electric guitars, would work well with amplified acoustic instruments.

Amplification could be organised *locally*, with onstage amplifiers or speakers next to the players, or could implemented with microphones and line-level signals via a PA system.

A completely acoustic version is, however, just as foreseeable.

#### the open ensemble

Although some fairly dense chords/passages are assigned to the open ensemble, the number and type of instruments used is left to the musicians to decide. Some notes in chords can be left out if necessary, thus the open ensemble could range from just four or five available instrumentalists to a complete string section, for example. Very heterogeneous groupings are also very welcome, as are ensembles made up of a mixture of acoustic and electronic sources.

The open ensemble's notes are specified on four staves: two for treble and two for bass notes. In both ranges, notes are separated out onto microtonal and chromatic staves, so that instruments with and without microtonal capabilities can address and find their notes more easily.

Sustained notes can be held by single instruments or passed around the ensemble *ad lib.*, i.e. players can join in the note after it starts, but in general not with an audible attack, rather smoothly instead.

## **heterophonic unison**

In the last section of the piece, the open ensemble is required to play *in heterophonic unison with the soloists*. What is meant here is that all or some of the open ensemble plays along with one or more of the *concertino* parts, but irregularly, i.e. breaking after just a few notes, varying the rhythmic precision, holding onto some notes here and there, etc., etc. Do however retain enough resources to play the short sharp chords notated throughout this section.

## **microtonality**

As is clear from the score, this piece is highly microtonal insofar as the score is riddled with quarter tone symbols. However, the quarter-tones can be seen in two ways: as part of an equally-tempered 24-note scale (as audible in the demo sound file); or as expressive deviations (by bends or extended fingerings) from the nearest chromatic note. Lack of easily-achievable microtonality on any particular instrument should not immediately be seen as a deal-breaker. For example, microtonality on keyboards could be accomplished via two pedals and a *Max/MSP* or *Pure Data* patch feeding a software synthesiser. Contact the composer for suggestions or with queries: m@michael-edwards.org

## **accidental policy**

Accidentals carry throughout the bar but are repeated in parentheses as deemed necessary.

## **playing techniques**

Depending upon the instruments selected and the insights and desires of the performers involved, various playing techniques may be used *ad lib.* in the interpretation of the score. A few of these are indicated in the score but many more could be introduced. For example, harmonics, the occasional tremolandi/flutter-tongue, growling (wind), various pizzicati and other plucking/slapping effects,

playing on different parts of string instruments' necks and fingerboards (*sul pont.*, *sul tasto*), using (different) plectrums/mallets/sticks/objects to strike the instrument, etc., etc. Similarly, if electronic instruments are used, quite radical programme/synthesis/sample-bank changes can be introduced to underline the structure of the work.

## **text**

At four points towards the end of the score, a single word is to be (optionally) shouted during pauses. This should always occur at the very last moment before the downbeat of the following bar, but if the text box is placed over the bar line, then the second syllable of the word should occur on the downbeat.

The text is "aspire forever never retire", which is a translation by Derek Mahon of Samuel Beckett's "rêve / sans fin / ni trêve / à rien". This could be shouted by all musicians involved, by just the *concertino*, or by single musicians: either one for all four words or one word each for four musicians. Even starting with one musician and increasing over the four words to the full ensemble could work well.

Depending upon the instrumentation chosen and the acoustic of the performance space, the text could be shouted into microphones or left unamplified. The choice in all of this is, of course, left to the interpreters; as is the choice not to shout at all, if preferred (but either all four words or none should be shouted).

## **tempi**

Tempi are flexible. The faster tempi are probably going to be impossible for most, so take the metronome marks with a pinch of salt. On the other hand please do respect the relative speeds (*meno/più mosso*). At the end you should be going *hell for leather*, meaning not really coping with the speed: A bit of chaos is good here, but bear in mind that, in my experience at least, reining things in a bit can increase tightness and therefore the perception of higher speed.



# /open/control/1

michael edwards 2025

light, delicate, thin, scratchy; very tentative  $\text{♩} = 80$

solo 1

*pp*

solo 2

*pp*

bass

percussion

for example: f4=kick, c5=snare, d5+e5=toms, f5=ride, a5=crash

*pp*

ripieno microtones treble

ripieno chromatic treble

ripieno chromatic bass

ripieno microtones bass

14

solo 1

(♪ = ♩)

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

26

**A2** più mosso  $\text{♩} = 100$

3

solo 1

solo 2

bass

perc

pp

l.v.

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

This musical score page contains two systems of music. System 1 starts at measure 26 with 'solo 1' and 'solo 2' playing eighth-note patterns. 'bass' and 'perc' provide harmonic support. System 2 begins with 'perc' playing eighth-note patterns. All staves switch to common time (indicated by '3') at the start of System 2. Measure 26 ends with a dynamic 'pp'. Measure 27 begins with 'perc' playing eighth-note patterns. Measures 28-29 show various rhythmic patterns across the staves, including sixteenth-note patterns and rests. Measure 30 concludes with a dynamic 'l.v.' (leggiero). Measures 31-32 show eighth-note patterns. Measures 33-34 conclude with eighth-note patterns. Measures 35-36 end with eighth-note patterns. Measures 37-38 conclude with eighth-note patterns. Measures 39-40 end with eighth-note patterns. Measures 41-42 conclude with eighth-note patterns. Measures 43-43 conclude with eighth-note patterns. Measures 44-45 conclude with eighth-note patterns. Measures 46-47 conclude with eighth-note patterns. Measures 48-49 conclude with eighth-note patterns. Measures 50-51 conclude with eighth-note patterns. Measures 52-53 conclude with eighth-note patterns. Measures 54-55 conclude with eighth-note patterns. Measures 56-57 conclude with eighth-note patterns. Measures 58-59 conclude with eighth-note patterns. Measures 60-61 conclude with eighth-note patterns. Measures 62-63 conclude with eighth-note patterns. Measures 64-65 conclude with eighth-note patterns. Measures 66-67 conclude with eighth-note patterns. Measures 68-69 conclude with eighth-note patterns. Measures 70-71 conclude with eighth-note patterns. Measures 72-73 conclude with eighth-note patterns. Measures 74-75 conclude with eighth-note patterns. Measures 76-77 conclude with eighth-note patterns. Measures 78-79 conclude with eighth-note patterns. Measures 80-81 conclude with eighth-note patterns. Measures 82-83 conclude with eighth-note patterns. Measures 84-85 conclude with eighth-note patterns. Measures 86-87 conclude with eighth-note patterns. Measures 88-89 conclude with eighth-note patterns. Measures 90-91 conclude with eighth-note patterns. Measures 92-93 conclude with eighth-note patterns. Measures 94-95 conclude with eighth-note patterns. Measures 96-97 conclude with eighth-note patterns. Measures 98-99 conclude with eighth-note patterns.

38

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

50 **Tempo I**

più mosso  $\text{♩} = 100$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

**B** più mosso  $\text{♩} = 120$   
 full-blooded, thick, and slick  
 (long-note solos tongue-in-cheek 'heroic')

60

solo 1

solo 2

bass

perc

l.v.

f

f

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

Musical score for orchestra and choir, page 7, system 68. The score consists of eight staves:

- solo 1:** Treble clef, 3/4 time. Playing eighth-note patterns.
- solo 2:** Treble clef, 3/4 time. Playing sixteenth-note patterns.
- bass:** Bass clef, 3/4 time. Playing eighth-note patterns.
- perc:** Percussion, 3/4 time. Playing sixteenth-note patterns. A bracket labeled "+ wild fills" covers measures 10-12.
- rip.mct.tr:** Treble clef, 3/4 time. Playing eighth-note patterns.
- rip.chr.tr:** Treble clef, 3/4 time. Playing eighth-note patterns.
- rip.chr.bs:** Bass clef, 3/4 time. Playing eighth-note patterns. Dynamics include *f*.
- rip.mct.bs:** Bass clef, 3/4 time. Playing eighth-note patterns.

The score features a mix of 3/4 and 2/4 time signatures throughout the system. Measure numbers 1 through 12 are present above the staff lines.

76

solo 1

solo 2

bass

perc

+wild fills

rip.mct.tr

f

rip.chr.tr

rip.chr.bs

rip.mct.bs

**Tempo I**  
come sopra

(stacc.)

(+wild fills)

Measures 83-88

Instrumentation: solo 1, solo 2, bass, perc, rip.mct.tr, rip.chr.tr, rip.chr.bs, rip.mct.bs

Key Signatures: Various (e.g., G major, A major, B major, C major, D major, E major, F# major, G# major)

Time Signatures: Measures 83-84: 3/8, 3/4, 3/4, 9/16, 3/4, 3/4; Measures 85-86: 3/4, 3/4, 9/16, 3/4, 3/4, 3/4; Measures 87-88: 3/4, 3/4, 9/16, 3/4, 3/4, 3/4

Dynamic: *p*

91

*più mosso*  $\text{♩} = 100$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

100

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

110

**C2** **Tempo I**

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs



Musical score for eight staves, page 14, section /open/control/1.

The score consists of eight staves, each with a unique instrument name:

- solo 1 (G clef)
- solo 2 (G clef)
- bass (Bass clef)
- perc (Percussion clef)
- rip.mct.tr (Treble clef)
- rip.chr.tr (Treble clef)
- rip.chr.bs (Bass clef)
- rip.mct.bs (Bass clef)

The time signature is 128 throughout the score. The key signature changes frequently, indicated by sharp and double sharp symbols. The score features complex rhythmic patterns, including eighth-note and sixteenth-note figures, and various rests and ties. Measure numbers are present above the staff lines at the beginning of each measure.

137 **più mosso**  $\text{♩} = 120$

**C3** **Tempo I**

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

146

Tempo I

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

154

**C4 più mosso**  $\text{♩} = 120$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

Musical score for orchestra and choir, page 18, system 163. The score consists of eight staves:

- solo 1:** Treble clef, 3/8 time, key signature of one sharp. Measures 163-164 show eighth-note patterns with grace notes and triplets. Measure 165 begins with a fermata over a sixteenth note.
- solo 2:** Treble clef, 3/8 time, key signature of one sharp. Measures 163-164 are mostly rests. Measure 165 begins with a sixteenth note followed by eighth-note pairs.
- bass:** Bass clef, 3/8 time, key signature of one sharp. Measures 163-164 show eighth-note patterns with grace notes and triplets. Measure 165 begins with a sixteenth note followed by eighth-note pairs.
- perc:** Measures 163-164 show eighth-note patterns with grace notes and triplets. Measure 165 begins with a sixteenth note followed by eighth-note pairs.
- rip.mct.tr:** Treble clef, 3/8 time, key signature of one sharp. Measures 163-164 are mostly rests. Measure 165 begins with a sixteenth note followed by eighth-note pairs.
- rip.chr.tr:** Treble clef, 3/8 time, key signature of one sharp. Measures 163-164 are mostly rests. Measure 165 begins with a sixteenth note followed by eighth-note pairs.
- rip.chr.bs:** Bass clef, 3/8 time, key signature of one sharp. Measures 163-164 are mostly rests. Measure 165 begins with a sixteenth note followed by eighth-note pairs.
- rip.mct.bs:** Bass clef, 3/8 time, key signature of one sharp. Measures 163-164 are mostly rests. Measure 165 begins with a sixteenth note followed by eighth-note pairs.

A tempo marking "Tempo I" is placed above the bass staff in measure 165.

**D** **più mosso**  $\text{♩} = 120$   
as at letter B but thicker, rougher, louder

171

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

*8ba*  
*ff*

Musical score page 20, featuring eight staves of music. The score includes:

- solo 1:** Treble clef, 16th-note patterns, time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.
- solo 2:** Treble clef, 16th-note patterns, time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.
- bass:** Bass clef, 16th-note patterns, time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.
- perc:** Percussion part with various rhythmic patterns and time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.
- rip.mct.tr:** Treble clef, mostly rests, time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.
- rip.chr.tr:** Treble clef, mostly rests, time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.
- rip.chr.bs:** Bass clef, mostly rests, includes a dynamic marking '(8)' and a time signature change from 9/16 to 8/8.
- rip.mct.bs:** Bass clef, mostly rests, time signature changes between 9/16, 8/8, 3/4, 3/8, 3/4, 9/16, and 3/4.

The score concludes with a tempo marking **più mosso** and a tempo of  $\text{♩} = 150$ .

184

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

192 **D2** **Tempo I**

*più mosso*  $\text{♩} = 120$

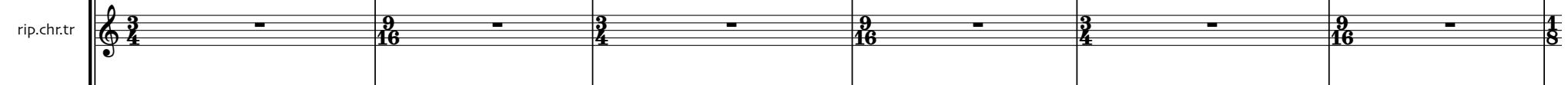
**solo 1** 

**solo 2** 

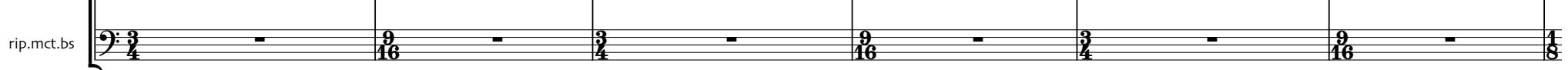
**bass** 

**perc** 

**rip.mct.tr** 

**rip.chr.tr** 

**rip.chr.bs** 

**rip.mct.bs** 

198 **più mosso**  $\text{♩} = 150$

**Tempo I**

**più mosso**  $\text{♩} = 120$

**più mosso**  $\text{♩} = 150$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

205

solo 1

solo 2

bass

perc + wild fills

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

211 **D3** *meno mosso*  $\text{♩} = 120$

**Tempo I**

211

212

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

217 **più mosso**  $\text{♩} = 120$

Tempo I

+wild fills

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

223 **più mosso**  $\text{♩} = 120$

**più mosso**  $\text{♩} = 150$

**meno mosso**  $\text{♩} = 120$

bass

perc +wild fills+

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

229

**D4** *più mosso*  $\text{♩} = 150$

**bass**

**perc** +wild fills

**rip.mct.tr**

**rip.chr.tr**

**rip.chr.bs**

**rip.mct.bs**

236

**Tempo I**

**più mosso**  $\text{♩} = 120$

**più mosso**  $\text{♩} = 150$

sol 1

sol 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

+wild fills

**molto meno mosso**  $\text{♩} = 54$

delicate and sweet

always dim. to nothing on held notes followed by rests

246

(if cymbals then perhaps brushes)

I.V.

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

258 **Tempo I**

**meno mosso**  $\text{♩} = 54$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

270

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

l.v.

l.v.

3

pp

280

**E2**

Musical score page 34, featuring eight staves:

- solo 1:** Treble clef, 3/8 time. Measures 290-298. Includes a tempo instruction **E3 Tempo!**
- solo 2:** Treble clef, 3/8 time. Measures 290-298.
- bass:** Bass clef, 3/8 time. Measures 290-298.
- perc:** Percussion staff, common time. Measures 290-298. Includes performance instructions **l.v.** and **3**.
- rip.mct.tr:** Treble clef, 3/8 time. Measures 290-298. Includes a tempo instruction **E3**.
- rip.chr.tr:** Treble clef, 3/8 time. Measures 290-298.
- rip.chr.bs:** Bass clef, 3/8 time. Measures 290-298.
- rip.mct.bs:** Bass clef, 3/8 time. Measures 290-298.

Measure numbers 290, 291, 292, 293, 294, 295, 296, 297, 298 are indicated above the staves. Performance instructions include **E3**, **Tempo!**, **l.v.**, and **3**.

300

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

309 più mosso  $\text{♩} = 100$

310 più mosso  $\text{♩} = 120$

311 l.v.

312 l.v.

313 l.v.

314 l.v.

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1000

318 **F** più mosso  $\text{♩} = 150$

solosolo 2bassperc  
rip.mct.trrip.chr.trrip.chr.bsrip.mct.bs

(definitely not brushes!)

$\text{ff}$

Musical score for orchestra and ensemble, page 38, system 325. The score consists of eight staves:

- solo 1**: Treble clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.
- solo 2**: Treble clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.
- bass**: Bass clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.
- perc**: Percussion staff. Measures show various rhythmic patterns with '3' above groups of notes. A bracket labeled "+wild fills" covers measures 325-327.
- rip.mct.tr**: Treble clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.
- rip.chr.tr**: Treble clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.
- rip.chr.bs**: Bass clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.
- rip.mct.bs**: Bass clef, key signature of one sharp. Measures show various rhythmic patterns with '3' above groups of notes.

The score uses common time signatures (e.g., 8/8, 3/4, 2/4) and includes various dynamic markings and performance instructions.

333

**F2**

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

+wild fills

340

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

+wild fills

**F3**

347

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

354

solo 1

solo 2

bass

perc (+wild fills)

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

361

**F4** meno mosso  $\text{♩} = 120$

solosolo 2bassperc  
ripl.mct.trripl.chr.trripl.chr.bsripl.mct.bs

+wild fills

Musical score page 44, system 1. The score consists of eight staves:

- solo 1:** Treble clef, 3/8 time. Measures 367-370.
- solo 2:** Treble clef, 3/8 time. Measures 370-373.
- bass:** Bass clef, 3/8 time. Measures 370-373.
- perc:** Percussion staff, 3/8 time. Measures 370-373. Includes markings: (+wild fills) and +wild fills.
- rip.mct.tr:** Treble clef, 3/8 time. Measures 370-373.
- rip.chr.tr:** Treble clef, 3/8 time. Measures 370-373.
- rip.chr.bs:** Bass clef, 3/8 time. Measures 370-373.
- rip.mct.bs:** Bass clef, 3/8 time. Measures 370-373.

The score features complex rhythmic patterns, including triplets and sixteenth-note figures, with various performance techniques indicated by slurs, grace notes, and dynamic markings like  $\text{f}$  (fortissimo).

374 *più mosso*  $\text{♩} = 150$

solosolo 2bassperc  
(+ wild fills)rip.mct.trrip.chr.trrip.chr.bsrip.mct.bs

379

**Tempo I**

**più mosso**  $\text{♩} = 120$

**+wild fills-**

**solo 1**

**solo 2**

**bass**

**perc**

**rip.mct.tr**

**rip.chr.tr**

**rip.chr.bs**

**rip.mct.bs**

385 **G** più mosso  $\text{♩} = 150$

solo 1

solo 2

bass 16th tremolo/slaps/plucks (if instrument-appropriate)

perc

if these really high notes are not possible, transpose down an octave  
and find some bright new timbre/attack that makes a new impression

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

392

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

16th tremolo/slaps/plucks

+wild fills

*8va*

*8va*

398

G2

solo 1

solo 2

bass

perc + wild fills

rip.mct.tr (8)

rip.chr.tr

rip.chr.bs

rip.mct.bs

405

solo 1

solo 2

bass

(measured trem.)

perc (+wild fills)

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

412 **meno mosso**  $\text{♩} = 120$

**più mosso**  $\text{♩} = 150$

**G3**

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

419

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

16th tremolo/slaps/plucks

16th tremolo/slaps/plucks

+wild fills

426

**solo 1**

**H** **Tempo I**  
tired, lazy

**solo 2**

**bass**

**perc**

**rip.mct.tr**

**rip.chr.tr**

**rip.chr.bs**

**rip.mct.bs**

molto più mosso  $\text{d} = 180$   
**I** (basically as fast and high energy as possible)

438

solo 1

pìù mosso  $\text{d} = 100$

ff

solo 2

ff

bass

ff

perc

ff

rip.mct.tr

rip.chr.tr

ff

ff

rip.chr.bs

ff

ff

rip.mct.bs

shout:  
"aspire"

shout:  
"forever"

445

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

ff

**J** **meno mosso**  $\text{♩} = 100$   
translucent; a little mechanical

**Tempo I**

453

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

meno mosso  $\text{♩} = 100$   
translucent; a little mechanical

Tempo I

pp

pp

pp

pp

pp

pp

pp

462

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

*p*

471 **meno mosso**  $\text{♩} = 67$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

*8va*

meno mosso  $\text{♩} = 54$

shout:  
"never"

K

wait until everyone thinks it's over then absolutely manic

Musical score for solo 1 at measure 481. The tempo is marked as *molto più mosso* with  $\text{♩} = 180$ . The dynamic is *fff*. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure 481 ends with a repeat sign and a double bar line.

A musical score for solo 2, page 10, featuring a treble clef staff. The score consists of 16 measures. Measure 1 starts with a single note followed by a dynamic marking 'fff'. Measures 2 through 7 show various rhythmic patterns including eighth and sixteenth notes, often grouped by vertical lines. Measures 8 through 12 continue with similar patterns. Measures 13 through 16 conclude the section. The key signature changes frequently, indicated by '3', '4', '8', '3', '4', '9', '16' below the staff.

The musical score for the bass part on page 10 consists of ten measures. The key signature changes frequently: B-flat major (one flat), G major (no sharps or flats), E major (no sharps or flats), A major (no sharps or flats), D major (one sharp), F-sharp major (one sharp), C major (no sharps or flats), B major (one sharp), E major (no sharps or flats), and finally G major (no sharps or flats). Measure 1 starts with a half note followed by a quarter note. Measures 2-3 show a pattern of eighth notes and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a mix of eighth and sixteenth notes. Measures 8-9 show a mix of eighth and sixteenth notes. Measure 10 concludes with a eighth note followed by a sixteenth note. The dynamic marking *fff* is placed below the staff at the beginning of the section.

+wild fills to end, including over rest bars (as always)

perc

*fff*

1 2 3 4 5 6 7 8 9 10

in heterophonic unison with the soloists  
(but still inserting the accented chord notes)

488

meno mosso  $\text{♩} = 150$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

**K2 più mosso**  $\text{♩} = 180$

495

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

496

497

498

499

500

502

meno mosso  $\text{♩} = 150$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

più mosso  $\text{♩} = 180$

509

**K3** meno mosso  $\text{♩} = 150$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

516

più mosso  $\text{♩} = 180$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

522

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

shout:  
"retire"

K4

528

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

535

**meno mosso**  $\text{♩} = 150$

**più mosso**  $\text{♩} = 180$

solo 1

solo 2

bass

perc

rip.mct.tr

rip.chr.tr

rip.chr.bs

rip.mct.bs

Musical score page 68, featuring eight staves of music. The score includes:

- solo 1:** Treble clef, 3/4 time. The music consists of a series of eighth-note patterns with various grace notes and slurs.
- solo 2:** Treble clef, 3/4 time. The music consists of a series of eighth-note patterns with various grace notes and slurs.
- bass:** Bass clef, 3/4 time. The music consists of eighth-note patterns with some grace notes and slurs.
- perc:** Percussion clef, 3/4 time. The music features complex sixteenth-note patterns with grace notes and slurs.
- rip.mct.tr:** Treble clef, 3/4 time. The music consists of eighth-note patterns with grace notes and slurs.
- rip.chr.tr:** Treble clef, 3/4 time. The music consists of eighth-note patterns with grace notes and slurs.
- rip.chr.bs:** Bass clef, 3/4 time. The music consists of eighth-note patterns with grace notes and slurs.
- rip.mct.bs:** Bass clef, 3/4 time. The music consists of eighth-note patterns with grace notes and slurs.

The score is set against a background of a repeating eighth-note pattern in the bass staff. Measure numbers 541 are present at the top of the first two staves.

