

A Microscopic Eternity

♩ = 56

Fl.

Ob.

Cl.

Sax.

Camp.

VL. 1-4

VL. 5-8

Vlc.

3  
3  
3

(V)

7 8 9 10 11 12

1 2 3 4 5 6

3  
3

(L)

1 2 3 4 5 6

7 8 9 10 11 12

(J)

f 7 8 9 10 11 12

mf 6

mf 6

Voice

1 mp Eb-ul-li-ent

2 mf foun-tains

3 mp gush

4 mf forth

5 mp so

6 mf lil-o-ques

(J)

mf 9

(J)

mf 8

Trgl. p-tto

pp

Glock.

(K)

mp 4 2 12 11

(clusters) (J)

(F)

(K)

3  
3  
3

3  
3

3  
3

3  
3

ah. Pizz.

b 12 p



(1)

Fl.  $\frac{3}{4}$

Ob.  $\frac{3}{4}$

Cl.  $\frac{3}{4}$

Sax.  $\frac{3}{4}$

un poco f

mp

Voice  $\frac{3}{4}$

Ec - stat - ic - al - ly drip - ping

pris - mat - ic par - a - bles

mp

Camp.

Glock.

mp

mf

Trgl.

pp

tr

o.

Fig. p. no.

VL. 1-4

VL. 5-8

mf

mp

f

$\frac{3}{4}$   $\frac{3}{4}$

$\frac{3}{4}$

$\frac{5}{4}$



5

6

Fl.  $\text{P}$   $\text{P}$   $\text{P}$   $\text{P}$

Ob.  $\text{P}$   $\text{P}$   $\text{P}$   $\text{P}$

Cl.  $\text{P}$   $\text{P}$   $\text{P}$   $\text{P}$

Sax.  $\text{P}$   $\text{P}$   $\text{P}$   $\text{P}$

3 5 3 5

voice

3  $\text{mp}$   $\text{mp}$   $\text{f}$   $\text{mp}$   $\text{p}$

Deep wells e-rupt like pro-tract-ed spas-ms

3 5

Camp.  $\text{mf}$   $\text{mp}$

p-ffo.  $\text{mp}$   $\text{mf}$

Trgl.  $\text{mp}$   $\text{mp}$

Glock.  $\text{mf}$   $\text{mp}$

Trgl.  $\text{mp}$

3 3 3 3

Vle. 1-3  $\text{f}$   $\text{mp}$   $\text{f}$   $\text{mp}$   $\text{p}$

Vlc. 1-3  $\text{f}$   $\text{mp}$   $\text{f}$   $\text{mp}$   $\text{p}$

2-4  $\text{f}$   $\text{mp}$   $\text{f}$   $\text{mp}$   $\text{p}$

3 3 3 3

3 5 3 5

3 5 3 5

Pizz.  $\text{p}$   $\text{p}$



5 3 6 4 3

Fl. p

Ob. p

Cl. p

Sax. p

Voice mp

rip-pling sighs

in the e-cho-ing still-ness

Vi-bra-ting jew-els in hyp-notic tap-es - tries

Glock. f

Trgl. 1-tam mp

Celesta

Vl. 1 p pp

Vl. 2 p pp

Vl. 3 p pp

Vl. 4 p pp

Vl. 5-8

Vla. 1-3

Vla. 2-4

4 Vlc. (a4)

mp e espress.

8va

5-6 a2.

Arco 1-2 [8:]

3-4 a2. p mf

2 5 3 6 4



8

9

Fl. 3

Ob. 3

Sax. p

Voice (F) 2 mp 5 6 7 8 9 10 11 12 mf

Slum-ber as leaves chro-mat-ic-al-ly quiv-er

Glock. 3 6 5 mp 8 7

Trgl. p-ito mf f

Celesta

8va p 8va p 8va p 8va p 3 4

Vl. 5 6 7 8

Vle. 3 4

Vlc. 1-2 3-4 (F) 2 3 4

Cl. 3 5

Voice (D) 1 mf 2 3 4 5 6 7 8 9 10 11 12 (R)

Spi-ral-ling vac-uums in ir-i-des-cent gar-dens Con-

Trgl. mf 8va mf 8va mf

8va p 8va p 8va p 8va p 3 4

Vl. 5 6 7 8

Vle. 3 4

Vlc. 1-2 3-4

2 h

3

5 h

2 h

3

5 h



Fl. <sup>(P)</sup> 3 <sup>1</sup> <sup>3</sup> <sup>5</sup> <sup>7</sup> <sup>9</sup> <sup>11</sup> <sup>12</sup>

Ob. 3 <sup>3</sup> <sup>5</sup> <sup>7</sup> <sup>9</sup> <sup>11</sup> <sup>12</sup>

Cl. <sup>(R)</sup> 3 <sup>12</sup> <sup>1</sup> <sup>3</sup> <sup>5</sup> <sup>7</sup> <sup>9</sup> <sup>11</sup> <sup>12</sup>

Sax 3 <sup>2</sup> <sup>4</sup> <sup>6</sup> <sup>8</sup> <sup>10</sup> <sup>12</sup>

pp mf pp

① 1 2 3 4 5 6

mp 7 8 9 10 11 12

pp 6

① 1 2 3 4 5 6

mp 7 8 9 10 11 12

pp 6

Voice

2 3 4 5 6 7 8 9 10 11 12

-verge like ob-li-quit-ies stir-ving for-ev-er

Camp. 3 <sup>1</sup> <sup>3</sup> <sup>5</sup> <sup>7</sup> <sup>9</sup> <sup>11</sup> <sup>12</sup>

p mp

Glock. 3 <sup>1</sup> <sup>3</sup> <sup>5</sup> <sup>7</sup> <sup>9</sup> <sup>11</sup> <sup>12</sup>

mp

p-ffo tr

p-ffo tr

pp mf

1-tam

p

VL 1-4 <sup>(P)</sup> 3 <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup>

VL 5-8 3 <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup>

pp mf pp

(clusters)

pp mp

pp mp

pp mp

1-3 <sup>(C)</sup> a2. <sup>1</sup>

Vle. p

2-4 b0 <sup>3</sup>

1-3 a2. <sup>2</sup>

Vlc. p

2-4 a2. <sup>4</sup>

8 11

7 9

5 12

6 10

3

3

3

3

3







13

5

6

Ob.

Voice

Glock.

pp

Vl. 1-4

Vl. 5-8

Vle.

Vlc.

5

6



14

15

3 5 3 5

Fl. Ob. Sax.

Fl. Ob. Sax.

Voice

2 3

ver-ber-a-ting a lone

4 5 6 7 8 9 10 11 12

in the wind of E-ter-ni-ty

Glock.

(from cluster)

pp. p. mp

VL. 1-4

VL. 5-8

(clusters)

pp mp pp

1-3 2-4

Vle. Vlc.

pp mp pp

4'45"



Of Tictalopes and Tictology

2nd half of Page

16

9  
8

6  
8

♩. = 56

Voice

① mf 1 3 4 5  
Pri-me-val fig-ures

6 7 8 9 10 11 12  
Trans-par-ent and odd

(R) E

Sil.

6  
8

(E) 1 2 3 4

mf f

3 3 3 3

1 3 3

Trgl. P-tto. P-tto. Trgl. P-tto. P-tto.

P P mf mp P

Piano

(E) 1 2 3 4

f 4 Giss

mf 8va

6 7 8 9

mf mp

(R) 4

17

9  
8

6  
8

Voice

2 3 4 5 6 7  
-lu-sive-ly del-i-cate

8 9 10 11 12  
Shim-mer-ing and right

(E) 1 3 4 5 6 7 8 9 10 11 12  
Danc-ing and pranc-ing in a par-a-dise of mirth

Trgl. P-tto. P-tto. Trgl. P-tto. P-tto.

Sil.

Blocks

mf mp

10 11 12

3 3 3 3

Trgl. P-tto. P-tto. Trgl. P-tto. P-tto.

P P mp P

Casts. Trgl. P-tto. P-tto.

(5)

Piano

(E) 1 2 3 4

mf mp

3 3 3 3

6 7 8 9

mf mp

(E) 1 2 3 4

mf mp

10 11 12







6  
8

2nd half of Page

Voice

1 2 3 4 5 6 7 8 9 10 11 12

cur-i-al fools Ser-en-a-ding and shriek-ing like pris-tine joys

1-tom

tr. p mp Trgl. mf mp

Sil. mp

Piano

mf 3 8va 4 9 mp 12 11

20

9  
8  
12

6  
8

2nd half of Page

Voice

7 8 9 10 11 12

Ag-ile and free Plan-ning and weav-ing In the morn of for-ev-er

1-tom

tr. mp p Blocks mp (mp)

1-tom p

Trgl.

tr. mp

Piano

8va 4 9 mp 12 11



①

Voice: El-lip-tic-al ef-fig-ies En-ter-tain-ers of skill Time-less yet chang-ing

Piano: mp, 8va, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Trm. // p, mp, mf, p

Trgl. // mp

Sil. // mp

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

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㊿

2nd half of page

Voice: For those who can see Sic-ta-les and Sic-tol-o-gy In a pag-eant of de-light

Piano: mp, 8va, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Trm. // mp, p

Trgl. // mp

Sil. // mp

Blocks // mf

Cast. // f

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

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㊽

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㊿

Ped. ad libitum



120

2nd half of Page

6/8 9/8 6/8

Blocks

Casts.

Trgl.

Piano



23 9/8 3rd half

6/8

130

2nd half of Page

23

Blocks

Casts.

Trgl.

Piano



2nd half 3rd

24

Blocks

Casts.

Trgl.

Piano

to Celesta

2nd half of Page 2nd 3rd 190

Blocks

Casts.

Trgl.

mf

Sil.

mf

attacca

2'45"







27

3  
2

Sax.

Handwritten musical notation for Saxophone, measures 27-28. Includes dynamics *mp* and *p*.

Voice

Handwritten musical notation for Voice, measures 27-28. Includes lyrics: "mag-ni-fied be-yond man's com-pre-hen-sion." and fingerings 1-12.

Vib.

Glock.  
Trgl.

Celesta

Handwritten musical notation for Vibraphone, Glockenspiel, Triangle, and Celesta, measures 27-28. Includes dynamics *p* and *mp*.

5  
4

2  
4

28

Fl.  
Ob.  
Cl.

Handwritten musical notation for Flute, Oboe, and Clarinet, measures 27-28. Includes dynamics *pp* and *p*.

Handwritten musical notation for Voice, measures 27-28. Includes lyrics: "Thoughts of ge-ni-us twist-ed and ma-cabre" and fingerings 1-7.

Vl. 1-2

Vle.

Vlc.

Handwritten musical notation for Violins 1-2, Violin I, and Violin II, measures 27-28. Includes dynamics *p* and *mp*.

Handwritten musical notation for Violins 1-2, Violin I, and Violin II, measures 27-28. Includes dynamics *p* and *mp*.



(29)

5/4

4/4

3/2

4/4

R.

Ob.

a.

Handwritten musical notation for Flute (R.), Oboe (Ob.), and Clarinet (a.) parts. Each part features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various rhythmic patterns, including triplets and slurs, with fingerings and dynamics (pp) indicated.

Handwritten musical notation for Flute (R.), Oboe (Ob.), and Clarinet (a.) parts. Each part features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various rhythmic patterns, including triplets and slurs, with fingerings and dynamics (pp) indicated.

sax.

Handwritten musical notation for Saxophone part, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a few notes with dynamics (mp).

Voice

Handwritten musical notation for the voice part, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are: "hills and val-leys no ul-ti-mate lin-e-ar." The notation includes various rhythmic patterns and dynamics (p).

Glock.

Trgl.

Celesta

5/4

5/4

Vle.

Vlc.

Handwritten musical notation for Violin (Vle.) and Violoncello (Vlc.) parts. The Violin part has a treble clef and the Violoncello part has a bass clef. Both parts feature a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns and dynamics (mp).

F

Handwritten musical notation for Violin (Vle.) and Violoncello (Vlc.) parts. The Violin part has a treble clef and the Violoncello part has a bass clef. Both parts feature a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns and dynamics (p).

2/4

5/4

4/4

3/2

4/4



30

voice

hike burn — ing laby — rinths clutch-ing at the mind

31

Fl.  
Ob.  
Cl.

Glock.  
Trgl.  
Celesta

32

Vle.  
Vlc.

31



32

33

Handwritten musical score for Voice, Vib., Glock., Trgl., Celesta, Vle., and Vlc. The score is divided into measures 32 and 33.

**Voice:** Lyrics: "no-where an ans-wer a vor-tes of pain." Fingerings 2-3-4-5-6 and 7-8-9-10-11-12 are indicated. Dynamics include *f* and *mp*.

**Vib.:** Dynamics include *mf*.

**Glock.:** Dynamics include *mp* and *mf*.

**Trgl.:** Dynamics include *p* and *mp*.

**Celesta:** Dynamics include *mp* and *mf*.

**Vle.:** Dynamics include *mf* and *p*. Circled letters Q, P, and E are above the staves.

**Vlc.:** Dynamics include *p* and *pp*.

Time signatures  $\frac{5}{4}$  and  $\frac{3}{2}$  are written above and below the staves.



37

5/4

5/4

Glock.

Trgl.

Celesta

attacca

2'46"



An Electric Sacrifice

35

36

Handwritten musical score for "An Electric Sacrifice". The score is written on a system of staves with various instruments and dynamics.

- Top Staff:** Labeled "Camp." with a treble clef. It contains several measures of music with dynamics *mf* and *mp*. There are some red markings above the notes.
- Second Staff:** Labeled "sil." with a treble clef. It contains music with dynamics *f* and *mf*. There are red markings above the notes.
- Third Staff:** Labeled "p-tto. 1-tam." with a treble clef. It contains music with dynamics *p* and *mf*.
- Fourth Staff:** Labeled "Vl." with a treble clef. It contains music for strings 1-3 and 2-4 with dynamics *f* and *pp*. There are red markings above the notes.
- Fifth Staff:** Labeled "Vle." with a treble clef. It contains music for strings 1-3 and 2-4 with dynamics *f* and *pp*. There are red markings above the notes.
- Sixth Staff:** Labeled "Vlc." with a bass clef. It contains music for strings 1-3 and 2-4 with dynamics *p* and *pp*. There are red markings above the notes.
- Seventh Staff:** Labeled "div." with a bass clef. It contains music with dynamics *p* and *pp*. There are red markings above the notes.

Additional markings include "ar. senza sord.", "senza sord.", "div.", and "trem.". A tempo marking "♩ = 132" is present on the left side. There are also some circled numbers "3" and "8" on the left side.



37

38

Handwritten musical score for measures 37 and 38, featuring multiple staves and dynamic markings.

**Measure 37:**

- P. Ho. / T. Tam.:** Trills (tr) on a single note, starting with a double bar line and a repeat sign. Dynamic: *pp*.
- Sil.:** Treble clef staff with notes marked with accents (>) and dynamic *f*.
- Camp.:** Treble clef staff with notes marked with accents (>) and dynamic *mf*.
- Vl.:** Violin parts for staves 1-3 and 2-4. Staff 1-3 has notes marked with accents (>) and dynamic *f*. Staff 2-4 has notes marked with accents (>) and dynamic *pp*.
- Vlc.:** Violoncello parts for staves 1-3 and 2-4. Staff 1-3 has notes marked with accents (>) and dynamic *f*. Staff 2-4 has notes marked with accents (>) and dynamic *pp*.

**Measure 38:**

- Vl.:** Violin parts for staves 1-3 and 2-4. Staff 1-3 has notes marked with accents (>) and dynamic *pp*. Staff 2-4 has notes marked with accents (>) and dynamic *pp*.
- Vlc.:** Violoncello parts for staves 1-3 and 2-4. Staff 1-3 has notes marked with accents (>) and dynamic *f*. Staff 2-4 has notes marked with accents (>) and dynamic *f*.

**Annotations:**

- Red numbers 7, 10, 12, 1, 3, 6 are written above notes in the Camp. and Vl. staves.
- A red circled 'X' is placed above the first measure of the Vlc. staff.
- A red circled '9' is placed above the first measure of the Vl. staff (1-3).
- A red circled '8' is placed above the first measure of the Vl. staff (2-4).
- A red circled '4' is placed below the first measure of the Vl. staff (2-4).
- A red circled '10' is placed above the first measure of the Vlc. staff (1-3).
- A red circled '12' is placed above the first measure of the Vlc. staff (2-4).



37 39

Handwritten musical notation for the top section of the page. It includes staves for **Camp.** and **Sil.** with notes and dynamic markings like *mf* and *f*. There are also some handwritten annotations in red ink.

Main handwritten musical score for strings. It features staves for **Vle.** (Violins 1-3 and 2-4) and **Vlc.** (Violas 1-4). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *f*, and *mf*. There are several circled annotations in red ink, including a circled 'C' and circled numbers like 12, 10, 8, 9, 11, 12, 10, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The score is organized into measures with bar lines.



40

Camp. *f* *mf*

*1-tam.*

40

Piano

41

41

voice *mf*

while

1-3

2-4

5-7

6-8

1-3

2-4

Vl.

Vle.



lib

un poco f

Voice: shi-ny cof-fins | jive | con-vex-ly | spi-yal-ling earth-wards

Sil. (Cymbals): mf | mp | p | mp | mf

Tamb. Y. (Tambourine): p | mp | p | mp | p | mp | mp | mf

Piano: mf | f | mf | f | mf | f | mf | f

2nd half of Page

9

Voice: mag-net-ic cran-i-ums | gur-gle dirg-es | wreaths ech-o | ing al-ways through

Camp. (Cymbals): mf | mp

Sil. (Cymbals): mf | mp | mp | mf

Tamb. Y. (Tambourine): p | mp | p | mp | mp | mf

Piano: sf | mf | sf | mf | sf | mf | sf | mf

43

8



Voice

2nd half of page

Sil.

Tamb. Y.

camp.

Piano

Vlc. 1-3

Vlc. 2-4

Vle. B



44

45

18

Handwritten musical score for a percussion ensemble and strings.

**Top Section (Percussion):**

- Tamb.Y.** (Tambourine): Staff with notes and rests. Dynamics: *mp*, *p*, *mp*, *mf*, *f*. Includes a **Camp.** (Cymbal) staff with notes and rests. Dynamics: *p*, *f*. Includes a **1-tam** (1-tam-tam) staff with notes and rests. Dynamics: *mf*.

**Middle Section (Piano):**

- Piano:** Two staves (treble and bass clef) with chords and notes. Includes a **Camp.** (Cymbal) staff with notes and rests. Dynamics: *f*. Includes a **1-tam** (1-tam-tam) staff with notes and rests. Dynamics: *mf*.

**Bottom Section (Strings):**

- Vl.** (Violins): Staves 5-7 and 6-8. Dynamics: *mp*, *pp*. Includes a **Camp.** (Cymbal) staff with notes and rests. Dynamics: *p*.
- Vle.** (Violas): Staves 1-3 and 2-4. Dynamics: *p*.
- Vlc.** (Violoncellos): Staves 1-3 and 2-4. Dynamics: *pp*.

**Annotations and Fingerings:**

- Red numbers 1-4, 5-7, 8-12 are used for fingering.
- Red circled letters **H** and **R** are present.
- Red circled numbers 4, 5, 6, 7, 8, 9 are present.
- Red circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are present.
- Red circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are present.



2nd half of Page

46

voice <sup>(H)</sup> mp *in poco f*  
 1 2 3  
 re mem-bran-ces

Camp. *mf*

Piano *f*

*mf*

<sup>(L)</sup> *mf*

47

voice <sup>4 5 6</sup> flick-er-ing <sup>7 8 9 10 11</sup> to spas-tic sparks <sup>(W) 2 1 3 4 5 6</sup> with-in a men-tal-i-ty <sup>7 8 9 10 11</sup> a skew and

Tamb. r. *p* *mf*

Piano *sf* *mf* *f* *mf*

8va

8va

8va



2nd half of page

48

Handwritten musical score for Voice, Sil., Tamb.Y., and Piano. The score is divided into two systems by a dashed line.

**System 1 (Left):**

- Voice:** Treble clef, 12-measure phrase. Lyrics: "ga-ping".
- Sil.:** Treble clef, 12-measure phrase. Dynamics: *mf*.
- Tamb.Y.:** Bass clef, 12-measure phrase. Dynamics: *mp*.
- Piano:** Grand staff, 12-measure phrase. Dynamics: *sf*, *f*.

**System 2 (Right):**

- Voice:** Treble clef, 10-measure phrase. Lyrics: "no-thing re-minds of e-lec-tric pres-en-ces". Measures 1-3 are circled in red. Measure numbers 1-10 are written above the notes.
- Sil.:** Treble clef, 10-measure phrase. Dynamics: *mf*. Includes a "camp." marking above the staff.
- Tamb.Y.:** Bass clef, 10-measure phrase. Dynamics: *mp*, *mf*, *p*, *mf*. Includes a triplet of eighth notes.
- Piano:** Grand staff, 10-measure phrase. Dynamics: *mf*, *f*. Includes an 8va marking below the bass staff.



2nd half of page

Voice

11 12 (R) 1 2 3 4 5 6 7 10 11 12

some-how yee ling with-in and for-ev-er

Sil.

mf

tamb. r.

mp mf p mp mf f f

Piano

mf

f

8va

(G)

1-3

Vlc.

2-4

ar

p

f

12



49

50

Handwritten musical score for measures 49 and 50. The top staff is labeled "camp." and contains a melodic line with dynamics *mf*, *p*, *mp*, *f*, and *mf*. The second staff is labeled "Tamb. r." and contains a rhythmic line with dynamics *mf*, *mp*, *mp*, *mf*, and *f*. The bottom section is labeled "Piano" and contains a complex chordal accompaniment with various fingerings and dynamics. A circled 'F' is present above the piano part in measure 50. The score ends with a double bar line and the marking "1-tam" above the piano part.

Handwritten musical score for measures 49 and 50, continuing from the previous page. It features three staves for Violins (Vl.) and one staff for Violoncello (Vlc.). The top two violin staves are labeled "Vl." and contain melodic lines with dynamics *p* and *ff*. The bottom violin staff is labeled "Vlc." and contains a melodic line with dynamics *p* and *ff*. The cello staff is labeled "Vlc." and contains a melodic line with dynamics *p* and *ff*. The score includes various fingerings and articulations, such as "1-3", "2-4", "5", "a2.", and "3". A circled 'A' is present above the violin parts in measure 49.







52

Handwritten musical notation for the vocal line, including lyrics: "hears-es laugh a chrom-i-um shad-ow like dead mourn-ers". Includes dynamic markings like *un poco f* and *mf*, and fingerings (1-12).

Handwritten musical notation for the percussion section, including parts for *Camp.*, *Tamb.Y.*, and *Sil.*. Includes dynamic markings like *mf*, *p*, and *mp*.

Handwritten musical notation for the piano accompaniment, including left and right hand parts. Includes dynamic markings like *mf*, *f*, and *sf*, and fingerings.

2nd half of Page

Handwritten musical notation for the vocal line, including lyrics: "ab-sent of mean-ing". Includes dynamic markings like *mf* and *f*, and fingerings.

53 Page split into 3

Handwritten musical notation for the percussion section, including parts for *Camp.*, *Sil.*, and *Tamb.Y.*. Includes dynamic markings like *mp*, *mf*, and *f*.

Handwritten musical notation for the piano accompaniment, including left and right hand parts. Includes dynamic markings like *ff* and *f*, and fingerings.



Page n° 3

2nd 3rd of Page

3rd 3ra of Page

Camp.

Piano

Handwritten annotations: (S), (H), (L), (H) in red circles. Fingerings and dynamics are written in red ink.

Camp.

Piano

Handwritten annotations: (L), (H), (F), (E), (F) in red circles. Fingerings and dynamics are written in red ink.

Ped.

attacca

4'52"

11/3  
4



Zinging Wires

54

J=60

55

54

Camp.

Glock.

Trgl.

Row E:

8va

Piano

Vl. 1-4

Vl. 5-8

1-2

Vle.

3-4

cluster

4/4

5/4

4/4

3/2

4/4

Fl. 3 + b. p. mp

Ob. 3 + p. mp cluster

Cl. 3 + d. mp

Fag. B 3 + p. mp

Musical notation for Glockenspiel, Piano, and other instruments. Includes notes, rests, and dynamic markings like f, mf, and p.

4/4

5/4

4/4

3/2

4/4

5/4

Musical notation for Violins (Vl. 1-4, Vl. 5-8) and Violas (Vle. 1-2, Vle. 3-4). Includes notes, rests, and dynamic markings like mp and mf.



Fl. *pp* *mp* *pp* *mp* *pp* *mp*

Ob. *pp* *mp* *pp* *mp* *pp* *mp*

Cl. *pp* *mp* *pp* *mp* *pp* *mp*

Fag. *pp* *mp* *pp* *mp* *pp* *mp*

Row: E:

Voice *mp* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12*

Zing-ing in dark-ness e-lec-tric wi-res still-ness up-held by py-lons wide-spread tel-ling all if one on-ly knew.

Glock. *f* *mf* *mp* *mf*

Trgl. *mp* *mp* *mf*

Piano *mp* *f* *mp* *mp* *mf*

*mp* *mp* *mp* *mp*

1-4 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

5-8 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vle. *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*non dim.* *non cresc.*



58

Row: J:

1 2 3 3

Gaps between a-toms

3

4 5 6 7 8

to in-fin-i-ty

3

3 4 5 6 7

placed o-ver all norms

3

8 9 10 11 12

for those who vi-brate.

Row: I:

1 2 3 3 4 5 6 7 11

The si-lent sizz-ling roar-ing

mf

8 9 10 11 12 13

ir-re-spect-ive of deaf-ness in-

Voice

Piano

8va

Timp.

Ptto susp. T-tam

VL. 1-4

VL. 5-8

Vle.

Vlc.

3

3

3

3

4 W  
5  
2  
Pm 2  
8



59

60

Ob.  $\frac{3}{4}$   $\frac{4}{4}$

Ct.  $\frac{3}{4}$

Fag.  $\frac{3}{4}$

(Row: I:)

3

4

Voice

10 9 8 7 6 5 4 3 2 1

- dif-fer-ence ho-mo sap-i-ens sleep un-a-ware.

Row: T:

1 2 4 3 5 4 3 5 6 7 8 9 10

A cer-tain ting-ling grips one bil-lionth of all and

Timp.  $\frac{3}{4}$

Vib.  $\frac{3}{4}$

Vle.  $\frac{3}{4}$   $\frac{4}{4}$

Vlc.  $\frac{3}{4}$   $\frac{4}{4}$

13  $\frac{4}{4}$

VI. 1-4  $\frac{3}{4}$   $\frac{4}{4}$

VI. 5-8  $\frac{3}{4}$   $\frac{4}{4}$

sul pont.

3

4



(61)

6/4

Fl. *mp*

Ob. *mp* *pp*

Cl. *mp* *pp*

Fag. *mp* *pp*

Row: I:

Voice *poco f*

Some-thing stirs. The One made all while man merely as-sembles not un-der-stand-ing he leers

12 1 2 3 4 5 6 7 8 9 10 11 12 4 5 4 12 1 2 11 8 7

Glock. *mp*

Timp. *p*

Trgl. *mf*

Vl. 1-4 *p* *mf*

Vl. 5-8 *p* *mf*

Vle. *mp* *mf*

Vlc. *p* *mf*

6/4

6/4

3/4

6/4

5/4



Fl.   
 Ob.   
 Cl.   
 Fag.   
 Voice   
 Timp.   
 Glack.   
 Trgl.   
 Vl. 1-4   
 Vl. 5-8   
 Vle.   
 Vlc.

Handwritten musical score for page 62 and 63. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Voice, Timpani, Glockenspiel, Triangle, Violins 1-4, Violins 5-8, Viola, and Violoncello. The voice part has lyrics: "sheer de-light. trans-i-ent his ways o-bliv-i-ous to their fu-til-i-ty as dust ev-er waits." The score is marked with dynamics such as *mf*, *p*, *mp*, *pp*, *f*, and *mf > p*. There are also performance instructions like "(nat.)" and "Row: 0:". The page numbers 62 and 63 are circled at the top.



5  
H

Fl.  
Ob.  
Cl.

64

H  
H

5  
H

Voice

move voice up.

Row: Q:

mp 1  
E-lec-tric Wi-res

z 2  
zing-ing in dark-ness

3  
a som-ber

4  
si-lent ac-

Timb  
Vib.  
Timp.

Trgl.

Piano

8va

Ped.

Vl. 1-4

Vl. 5-8

Vle.

Vlc.

12

con sord. (cluster)

5  
H



65

66

65

35  
24

4  
4

Fl.

Ob.

Cl.

Fag. B

Voice

Vib.

Piano

1-4 Vl.

5-8 Vle.

35  
24

4  
4



2nd of

Handwritten musical score for four instruments: Camp, Glock, Trgl., and Piano. The score is written on a system of staves. The Camp, Glock, and Trgl. parts are in the upper system, and the Piano part is in the lower system. The Piano part is written in a grand staff (treble and bass clefs). The notation includes various notes, rests, and dynamic markings. The Camp part has a 3/4 time signature. The Glock and Trgl. parts have a 3/4 time signature. The Piano part has a 3/4 time signature. The score is written in a single system with a dashed line separating the upper and lower systems. The Piano part is written in a grand staff. The notation includes various notes, rests, and dynamic markings. The Camp part has a 3/4 time signature. The Glock and Trgl. parts have a 3/4 time signature. The Piano part has a 3/4 time signature.

SHB. 20/2/91

4.12"