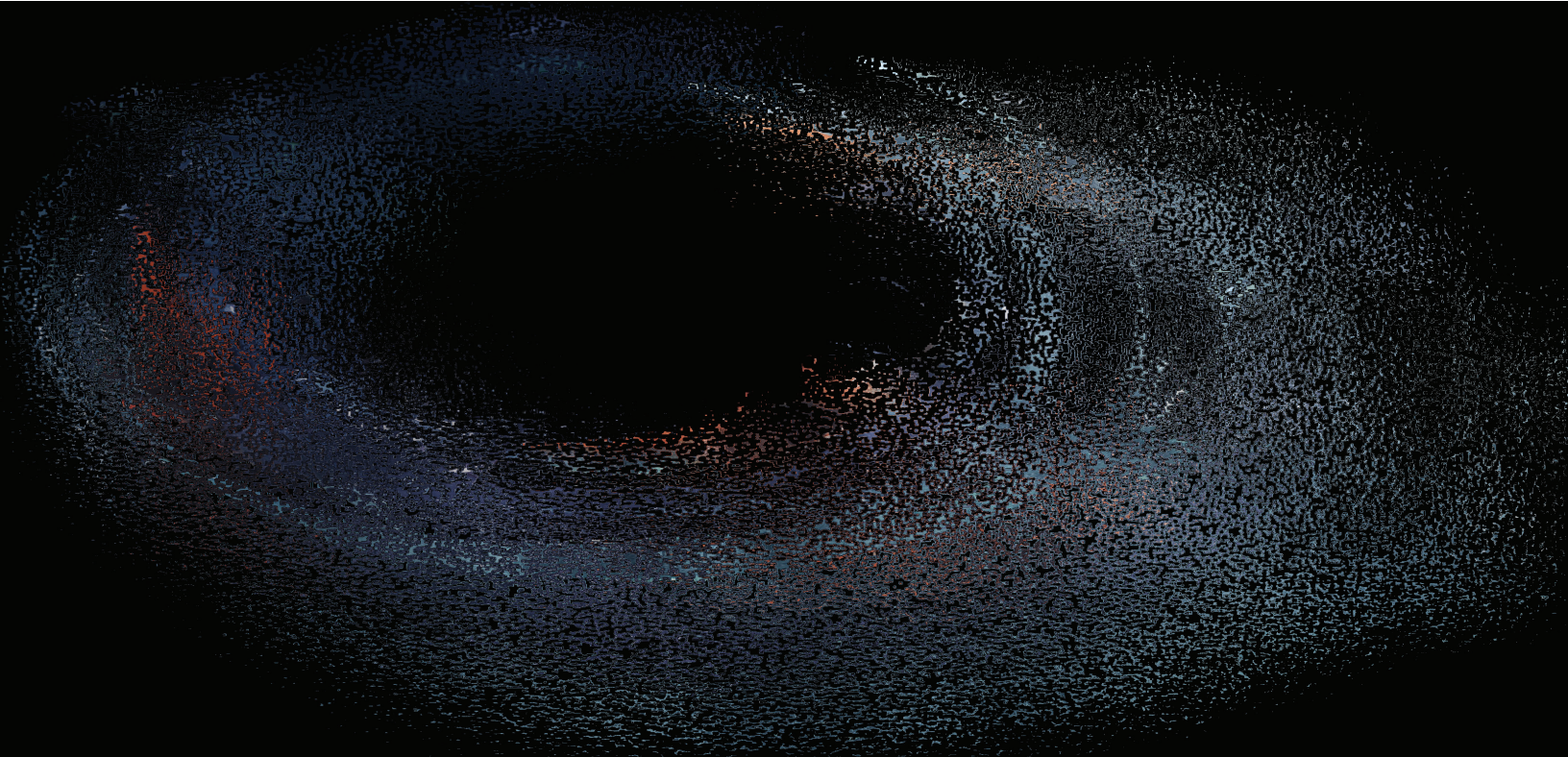


# **Yvette Janine Jackson**



# **T-MINUS**

**a radio opera for ensemble and tape**

Commissioned by and written for the International Contemporary Ensemble

© MMXXIII Yvette Janine Jackson (ASCAP)

Duration ca. 50 minutes

The Score is Transposed

T-MINUS

Instrumentation

Flute

Bass Clarinet 1

Bass Clarinet 2

Trumpet in Bb 1 (harmon mute)

Trumpet in Bb 2 (cup mute)

Bass Trombone (harmon mute)

Tuba (cup mute)

Percussion 1 (Vibraphone: mallets, bow)

Percussion (Marching tenor sextet, Cellophane)

Sampler (2 stereo tracks: Front LR, Rear LR)

Cello 1 (DPA mic on bridge)

Cello 2

Double Bass

Commissioned by and written for the International Contemporary Ensemble

T-Minus Description (Duration ca. 50 minutes)

Yvette Janine Jackson's *T-Minus* is part of a series of radio operas themed around the environmental and socioeconomic impact of space tourism on local communities near launch sites. The idea was prompted by the livestream of the SpaceX Crew Dragon Demo-2 in May 2020 which took place at a time when people around the world were taking to the streets in protests against police brutality and systemic racism. The juxtaposition of events evoked a 1970's Gil Scott-Heron poem come to fruition. *T-Minus* builds on *Left Behind*, which was premiered by Jackson's Radio Opera Workshop ensemble at the Venice Music Biennale, and *The Coding*, a video concrète influenced by Samuel Delany's *Babel-17* novel that examines the power of language.

Radio opera is a term Jackson first used to describe her narrative electroacoustic compositions, like the *Invisible People* series, that frequently forefront historical events and social issues. The term continues to take on new meaning for the composer as she expands these ideas to include live performance, visuals, lighting, and interactivity. Influenced by productions from the Golden Age of Radio Drama, Jackson's radio operas leave room for the listener's experiences to give meaning to the music.

## Performance Notes

*T-Minus* is part of a series of radio operas themed around the environmental and socioeconomic impact of space tourism on local communities near launch sites. The idea was prompted by the livestream of the SpaceX Crew Dragon Demo-2 in May 2020 which took place at a time when people around the world were taking to the streets in protests against police brutality and systemic racism. The juxtaposition of events evoked a 1970's Gil Scott-Heron poem come to fruition.

### Radio Opera Background

*Radio opera* has multiple meanings when applied to *T-Minus*. Radio opera is a term I have used to describe my narrative compositions since 2012, but the characteristics can be found in my first electroacoustic compositions from the mid-1990s. "Radio" is meant to evoke the Golden Age of Radio Drama when dialogue, music, and sound effects combined to help the listener imagine the spectacle and "opera" simply refers to the large-scale format of the compositions. In this score, I use the term to refer to the composition as a whole, the electroacoustic interludes, and both the process of composing *T-Minus* as well as the processes in the score. Radio operas function as a type of "knee play."

My relationship with radio opera continues to evolve with each project. Radio opera is a process -a living composition that is guided through music notation, text-instructions, and an aural score. The practice was initially focused on non-linear narratives performed as multichannel, fixed-media acousmatic experiences in darkened listening spaces. These electroacoustic compositions became the aural storyboards and scores for live performances with musicians and actors. I have shifted from using recordings of my chamber ensemble as source materials that I would manipulate through musique concrète techniques to providing notated, graphic, text-based phrases and fragments for musicians to control in live performance.

*T-Minus* is an open score composed of a series of nested and independent structures. It is an invitation for each participant to express themselves and to take the composition in unimagined directions. The score provides a structure that may be interpreted literally or regarded as a guide for a more improvised performance. The fixed-media *radio opera* cues should be regarded as both an aural score with which the musicians may interact and voice in the ensemble.

## Electronics in *T-Minus*

The “Tape” part is provided as two stereo audio files: **Front L R** and **Rear L R**. For preparation and rehearsal purposes, a stereo mixdown is provided. There is one cue per movement and the start time is indicated in the score. Tape parts can be faded out manually after the suggested durations or allowed to continue (all cues have built in fades), allowing for more overlap with the ensemble. This can be decided before or during rehearsal. The cues location and suggested durations are:

Intro - Cue 1 (6 minutes)

Act I - Cue 2 (4 minutes)

Act II - Cue 3 (8 minutes)

Act III - Cue 4 (2 minutes)

Outro -Cue 5 (4 minutes)

These audio cues, or radio operas, can be regarded as aural scores, sonic environments in which the ensemble can respond.

**Cello 1** has a DPA mic attached to the bridge. When it is bowed, it produce a nice deep sound.

## The Score

In my initial radio operas, the musicians recorded their parts and I manipulated them in the studio. *T-Minus* gives more creative agency to the Conductor and Musicians who can manipulate the materials in real time. **The tempi** and section **durations** are suggestions and should not be taken too literally. The composition should have room to breathe and to be awkward at times. The tempo is often slow enough to bathe in; the composition moves in and out of periods of meditative stasis and motion. The motions reflect different types of human patterns: wandering, gathering, processions, marching, colliding, floating, dreaming etc.

There are **three main components: loops, improvisation rounds, and calling out.**

### Loops

*T-Minus* features different types of looping patterns. Any loop may be repeated indefinitely, bathing in the different moods and textures; in most sections, 3-5 repetitions or 10-12 seconds for short patterns is a good starting point. There are patterns of stasis and motion (wandering, gathering, marching, etc.). The patterns should feel elastic at times, shifting tempi and textures. Not every part in a loop needs to be played simultaneously -sections can build slowly and musicians can drop out of looping patterns in order to change the textures.

Entrances can be thought of as processions in sections where the material is looped for long periods. Here are examples of possible procession order:

Celli—>Percussion—>Low Brass and Bass—>High Brass—>Woodwinds

Flute—>Strings—>Percussion—>Bass Clarinets—>Trumpets—>Low Brass

Loops may be **in phase**, where all the musicians are playing at the same tempo, or **out of phase** (or out of time) loops, where each musician plays the pattern at their leisure,

independently of what others are playing. The results sometimes produce ugly coincidences which should be embraced.

**Generative loops** may be played in or out of phase. The musician has agency to move freely between looping patterns.

→ ←→ any on cue  
||: a :||: b :||: c :||: d :||

- a) Musician may proceed to the next measure
- b) Musician may move to the previous or next measure
- c) Musician may go to any measure
- d) Musician may arrive here from C or the conductor's cue and may return to measure *a*

### **Improvisational Rounds**

This is a recurring technique in my music. Players are given the pitch material and may start the cycle at their own leisure. This technique produces a heterophonic improvisation based on the prescribed pitches.

### **Calling Out**

Musicians are encouraged to "call out" at any time. Calling out is simply improvised responses (approval, contradiction, etc.) to what other musicians, including the fixed media radio operas, are doing. This technique works best when musicians actively hear themselves in conversation with the other instrumentalists and call out on their instruments, including voice. A musician is not required to participate in this manner.

### **Additional Notes**

Pitch **cells** indicated before a looping section (see Percussion parts in Intro) identify the notes or drums that can be played in the following section. Notes can be played in any order or rhythm, unless otherwise stated (as in the Tenor drum part).

Pitch **rows** are indicated by stemless note heads. Notes must be played in sequential order, but the musician can control the timing and rhythms.

**Arrows** indicate the duration of a looping section. The musician may drop out and return until the end of the section.

## The Structure

T-Minus is divided into five movements. At the Conductor's discretion, the composition may be performed with or without pause between the movements.

Intro - Hello, World! (6 minutes)

### **Misterioso. Darkness to light (dawn).**

**[Cue 1]** The radio opera begins in darkness. About halfway through, the ensemble creeps, staggers in. Builds from niente to forte and back down to niente. This tutti entrance and exit lasts approximately 2 to 2.5 minutes. The Conductor controls the arc of the swell. The musicians can move between looping sections as notated below. **Cue 1** can be faded out at 6 minutes or fade out slowly as Act I begins.

→ ←→ any on cue  
||: a :||: b :||: c :||: d :||

- e) Musician may proceed to the next measure
- f) Musician may move to the previous or next measure
- g) Musician may go to any measure
- h) Musician may arrive here from C or the conductor's cue and may return to measure *a*

Act I - The Invitation (16 minutes)

### **Lonely. Daybreak to sunrise.**

Out of time. Sections maybe repeated indefinitely before moving to the next. With **[Cue 2]**, the flute and tuba interact/comment with the aural score. Radio opera leads to coda; a groove moves us forward. A procession falling into place.

Act II - The Journey (18 minutes)

### **Meditative and anxious. Light to dark.**

At Section A, pitches are indeterminate as they call and respond. The duration of each call and response should be on the breath. The tutti call and response turns into a tug-of-war, followed by improvisation rounds of the 12-tone row. During the improv rounds at Section C, musicians can play their parts independent of the other, slightly overlapping. Brass (m.17) should play together at least twice; if they continue to repeat, they can become less synchronized. **[Cue 3]** The radio opera is supported by shifting drones. Concludes with responses and calls; shorter, not connected to the rhythm of the breath.

Act III - Arrival (8 minutes)

### **Floating; menacing to comforting. Blues and purples.**

This movement evolves into the sensation of floating which leads to the next radio opera, **[Cue 4]**. There is a chaotic build within the ensemble which is resolved with a reprise of the floating sensation.

Act III has text-based instructions which begin at measure 14 while the radio opera is still playing. The section lasts approximately 2 minutes.

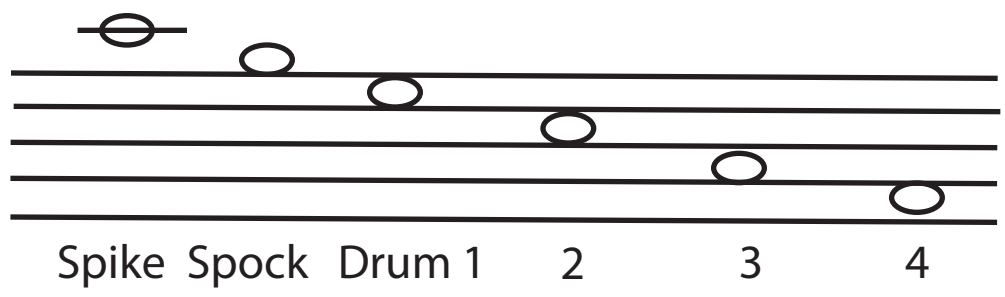
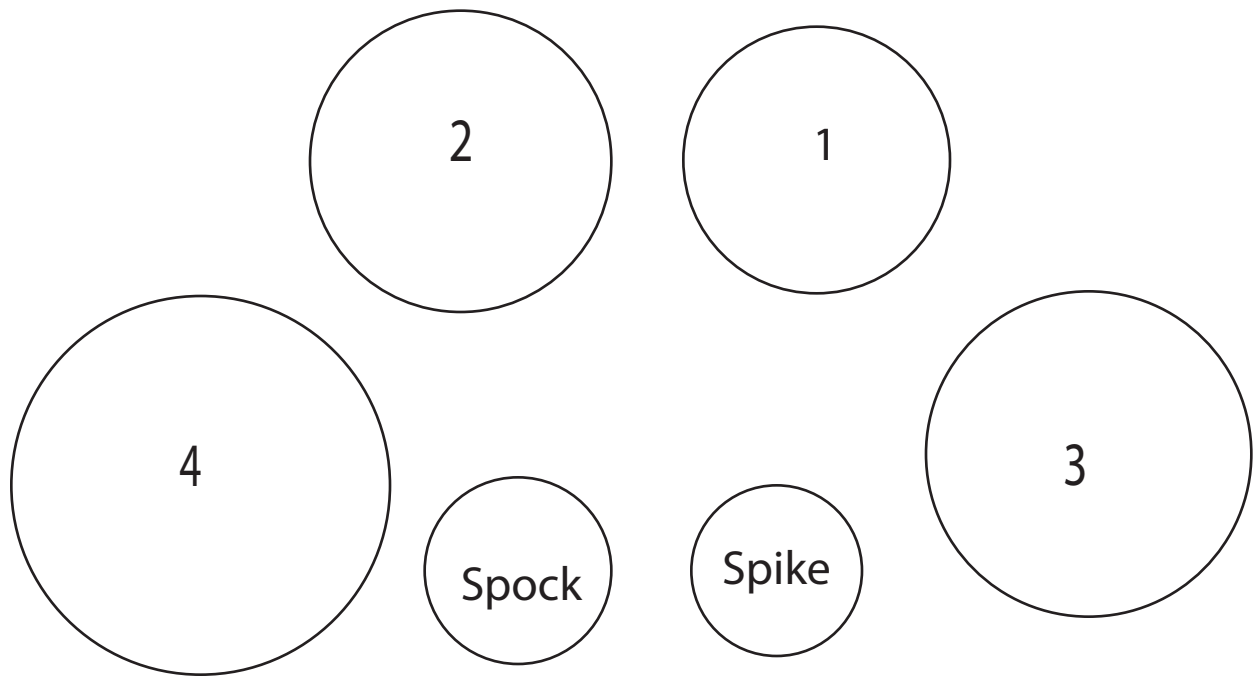
- 1) Tenor drums moves from sparse fragments to complete phrases
- 2) Instruments process in gently reflective
  - a) Procession: flute, trombone, strings, clarinets, tuba, trumpet, vibraphone
- 3) Builds to tutti chaos (think of this as a convergence of furious overlapping cadenzas)

Outro - Hello? (4 minutes)

**Light to Dark to Light.**

**[Cue 5]** and the tutti ensemble begin this movement. Halfway through, the ensemble fades to niente, staggered exits.





# T-Minus

Transposed Score

Yvette Janine Jackson

## Intro - Hello, World!

**A** **Misterioso, Stagnant** = 74  
00:00

The score is divided into three measures. The first measure is marked 'out of phase' and 'mf'. The second measure is marked 'out of phase', 'ad lib.', and 'mf'. The third measure is marked 'mf'. The instruments and their parts are as follows:

- Flute:** 'out of phase', 'mf', 'ad lib.', 'mf'
- Bass Clarinet 1 & 2:** 'out of phase', 'mf', 'mf', 'mf'
- Trumpet in Bb 1 & 2:** 'out of phase', 'open, stagger breathing', 'tr', 'mf', 'mp', 'mp'
- Bass Trombone:** 'out of phase', 'open, stagger breathing', 'mf', 'mf', 'f.t.', 'mf'
- Tuba:** 'out of phase, any octave', 'open, stagger breathing', 'p', 'mf', 'mf', 'any octave', 'mf'
- Tenor Drums:** 'restrict', 'out of phase'
- Vibraphone:** 'restrict', 'out of phase'
- Sampler:** 'CUE 1'
- Violoncello 1 & 2:** 'freely arco', 'mf', 'pizz.', 'mf'
- Double Bass:** 'out of phase arco', 'sul pont.', 'sul pont. molto', 'mf'

T-Minus

# Act I - Invitation

**B** Gentle Wandering  
06:00

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** *ppp* (first system), *p* and *mf* (second system).
- Bass Clarinet 1:** *ppp* (first system), *p* and *mf* (second system).
- Bass Clarinet 2:** *ppp* (first system), *p* and *mf* (second system). Includes the instruction "slap-tongue occasionally quarters".
- Trumpet in Bb 1:** *ppp* (first system).
- Trumpet in Bb 2:** (Empty staff).
- Bass Trombone:** (Empty staff).
- Tuba:** (Empty staff). Includes the instruction "2nd time only" and *p*.
- Tenor Drums:** *pp* (first system), *pp* (second system). Includes the instruction "crumple cellophane".
- Vibraphone:** *ppp* (first system, "bowed"), *p* and *mp* (second system, "mallets").
- Sampler:** (Empty staff).
- Violoncello 1:** *ppp* (first system), *p* and *mf* (second system).
- Violoncello 2:** *ppp* (first system), *p* and *mf* (second system). Includes the instruction "sul pont. sometimes play".
- Double Bass:** *p* and *mf* (second system).

Urgent Curiosity

9

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2  
harmon cup

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

*p*

*mf*

*p*

*mf*

*p*

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

*pizz.*

*mf*

Detailed description: This is a page of a musical score for the piece 'Urgent Curiosity', page 3 of the 'T-Minus' arrangement. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinets 1 and 2 (B. Cl. 1, B. Cl. 2), Trumpets 1 and 2 (Tpt 1, Tpt 2), Trombone (B. Tpn.), Tuba (Tba), Tenor Drum (Tn. Dr.), Vibraphone (Vib.), Sampling (Samp.), Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Double Bass (D. B.). The music is in 4/4 time and features a key signature of one flat. The score is divided into two systems. The first system (measures 1-8) shows the woodwinds and brass instruments. The Flute, Clarinets, and Trumpets 1 and 2 have melodic lines starting in measure 5, with dynamics ranging from *p* to *mf*. The Trombone and Tuba play a rhythmic accompaniment starting in measure 1, with dynamics of *mp*. The Tenor Drum has a rhythmic pattern in measure 1. The Vibraphone is silent until measure 7, where it plays a few notes. The Sampling part is a solid black line. The second system (measures 9-12) shows the string section. The Violin 1 and Violin 2 parts are silent until measure 9, where they play sustained notes with a dynamic of *mf*. The Double Bass part is active throughout, playing a rhythmic pattern with a dynamic of *mp* in the first system and *mf* in the second system, including a *pizz.* (pizzicato) instruction in measure 11.



22

Gentle

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

*f*

*ppp*

*f*

*ppp*

*f*

*ppp*

*f*

*p*

*f*

*p*

muffled

bowed

*f*

*ppp*

Gentle

*f*

*f*

*f*

blow hum

Fl. *p* *mp* *mf*

B. Cl. 1 *mp* *ppp* *p* *mp*

B. Cl. 2 *mp* *ppp* *p* *mp*

Tpt 1 *mp* *p*

Tpt 2 *p*

B. Tpn.

Tba

crumple cellophane

Tn. Dr.

Vib. *mp* *p* *mf*

Samp.

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

D. B. *p* *mf* pizz.

36

Fl.

B. Cl. 1

machine-like nonsense

*mf*

B. Cl. 2

machine-like nonsense

*mf*

Tpt 1

Tpt 2

B. Tpn.

*mp*

Tba

*mp*

Tn. Dr.

Vib.

Samp.

Vc. 1

*p*

Vc. 2

D. B.

*mp* *pp*





48 Urging

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

*mp*

*mf*

*p*

loosening up

f.t.

pulsing vibrato ma non troppo

*mp*

*mf*

*p*

*mp*

*mp*

*mp*

Detailed description: This page of a musical score, titled 'Urging', is numbered 48. It features a variety of instruments: Flute (Fl.), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Trombone (B. Tpn.), Tuba (Tba), Snare Drum (Tn. Dr.), Vibraphone (Vib.), Sampling (Samp.), Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Double Bass (D. B.). The Flute part begins with a rest, followed by a melodic line starting at measure 48 with a mezzo-piano (*mp*) dynamic. The Bass Clarinet 1 part has a melodic line starting at measure 48 with a mezzo-forte (*mf*) dynamic, which then softens to piano (*p*). The Bass Clarinet 2 part has a melodic line starting at measure 48 with a piano (*p*) dynamic. The Trombone part has a melodic line starting at measure 48 with a mezzo-piano (*mp*) dynamic, marked 'loosening up', which then moves to mezzo-forte (*mf*) marked 'f.t.', and finally to a sustained note with 'pulsing vibrato ma non troppo'. The Snare Drum part is silent. The Vibraphone part has a melodic line starting at measure 48 with a mezzo-piano (*mp*) dynamic, which then softens to piano (*p*). The Sampling part is silent. The Violin 1 part has a rest, followed by a melodic line starting at measure 48 with a piano (*p*) dynamic. The Violin 2 part has a rest, followed by a melodic line starting at measure 48 with a mezzo-piano (*mp*) dynamic. The Double Bass part has a rest, followed by a melodic line starting at measure 48 with a mezzo-piano (*mp*) dynamic.

55

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba.

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

repeated independently

*p*

repeated independently

*p*

repeated independently

*p*

continue ad lib

first time only

*p*

bowed

*mf*

*p*

repeated independently

*p*

C

62 ad lib. but sparse

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

ad lib. but sparse

Tn. Dr.

Vib.

Cue 2

Samp.

C

Vc. 1

Vc. 2

D. B.

Detailed description: This is a musical score page for a 'T-Minus' section, page 11. The score is organized into several systems of staves. The first system includes Flute (Fl.), two Bass Clarinets (B. Cl. 1 and B. Cl. 2), two Trumpets (Tpt 1 and Tpt 2), a Bass Trombone (B. Tpn.), and a Trombone (Tba). The Flute and Trombone parts are marked with a box 'C' and the instruction 'ad lib. but sparse', and both have a thick black line drawn across their staves. The other instruments in this system have rests. The second system includes a Tenor Drum (Tn. Dr.), Vibraphone (Vib.), and Sampler (Samp.). The Sampler part is marked with a box 'Cue 2' and has a thick black line drawn across its staff. The third system includes two Violas (Vc. 1 and Vc. 2) and a Double Bass (D. B.), all of which have rests. The page number '11' is in the top right, and 'T-Minus' is in the top center.

**D** Out of Time, Lost in a Dream  
4 min

68

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

crumple cellophane

mallets

*ppp*

alt. bow tuning pegs  
bow pressure

*ppp*

*ppp*

Detailed description: This page contains a musical score for a piece titled "Out of Time, Lost in a Dream" (4 minutes). The score is for a T-Minus ensemble and includes parts for Flute (Fl.), Basset Clarinet 1 (B. Cl. 1), Basset Clarinet 2 (B. Cl. 2), Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Bass Trombone (B. Tpn.), Tuba (Tba), Tom Tom Drum (Tn. Dr.), Vibraphone (Vib.), Sampler (Samp.), Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Double Bass (D. B.). The Flute part begins at measure 68 with a long horizontal line. The Tuba part also has a long horizontal line. The Tom Tom Drum part includes a performance instruction "crumple cellophane" with a corresponding horizontal line. The Vibraphone part has a performance instruction "mallets" and a dynamic marking of *ppp*. The Sampler part has a long horizontal line. The Violin 1 part has performance instructions "alt. bow tuning pegs" and "bow pressure" with slanted lines. The Violin 2 and Double Bass parts have dynamic markings of *ppp*. The score is divided into measures by vertical bar lines, with repeat signs at the end of sections.



80

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

*ppp*

*f*

*ppp*

*ppp*

*f*

*f*

*p*

*p*

*p*

*p gradually cresc. over repeats*

*f*

*p*

*f*

*ord.*

*sul pont.*

*ord.*

*p*

*f*

*p*

*f*

*p*

*f*





G Determined and Free  
improv. round

Fl. *mp* *mp*

B. Cl. 1 *mp* *mp*

B. Cl. 2 *mp* *mp*

Tpt 1 *p*

Tpt 2 *p*

B. Tpn. *p* *p*

Tba *p* *p*

Tn. Dr.

Vib. *p* mallets, let ring

Samp.

Vc. 1

Vc. 2

D. B.

G Determined and Free

13

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

chorale - first time *mf*, second time *p*  
harmon mute stem out

*mf(p)*

*mf(p)*

*p*

mute

*mf(p)*

Detailed description: This is a page of a musical score for a band, titled 'T-Minus' and numbered '17'. The score is arranged in a standard orchestral layout with staves for various instruments. The top section includes Flute (Fl.), two Bass Clarinets (B. Cl. 1 and B. Cl. 2), two Trumpets (Tpt 1 and Tpt 2), a Bass Trombone (B. Tpn.), and a Tuba (Tba). Below these are the Trombone and Drum (Tn. Dr.), Vibraphone (Vib.), and Sampler (Samp.) parts. The bottom section consists of three String parts: Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Double Bass (D. B.). The music is in a key with one sharp (F#) and a common time signature. The score is divided into two systems by a double bar line. The first system (measures 13-16) shows the woodwinds and strings playing a simple harmonic accompaniment. The second system (measures 17-19) features a 'chorale' section where the brass instruments (Trumpets, Trombone, and Tuba) play a melodic line. The Tuba part is marked 'muted'. Dynamic markings include *mf(p)* and *p*. Performance instructions for the brass parts include 'harmon mute stem out'. The Flute part has a measure rest in the second system. The strings continue their accompaniment throughout.

19

improv. round

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

*p*

*p*

*poco vib.*

*mp*

*pizz.*

*mp*





T-Minus

# Act III - Arrival

**H** Menacing to Relaxed  
Fl. and B.Cl. tacet first 30 sec

**I** --> <-->  
first minute of radio opera

Flute  
*mp*

Bass Clarinet 1  
*mp*

Bass Clarinet 2  
*mp*

Trumpet in Bb 1  
*mf*

Trumpet in Bb 2  
*mf*

Bass Trombone  
*mf*

Tuba  
*mf*

Tenor Drums

Vibraphone

Sampler  
Cue 4

**H** Menacing to Relaxed

**I**

Violoncello 1  
*mf*

Violoncello 2  
pizz.  
*mf*

Double Bass  
pizz.  
*f*



short and sparse, increase duration and density

13

Fl.

B. Cl. 1

B. Cl. 2

Tpt 1

Tpt 2

B. Tpn.

Tba

Tn. Dr.

Vib.

Samp.

Vc. 1

Vc. 2

D. B.

riff on pattern, becoming more intense

*f*



chaotic cadenzas

19

The musical score is organized into several systems of staves. The first system includes Flute (Fl.), Bass Clarinet 1 (B. Cl. 1), and Bass Clarinet 2 (B. Cl. 2). The second system includes Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Bass Trombone (B. Tpn.), and Trombone (Tba). The third system includes Tenor Drum (Tn. Dr.). The fourth system includes Vibraphone (Vib.) and Sampler (Samp.). The fifth system includes Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Double Bass (D. B.). Each staff begins with a treble clef (except for the bass instruments which use bass clefs) and a key signature of one flat. A double bar line with repeat dots is placed at the end of the first three measures of each staff, followed by the 'chaotic cadenzas' section. The Sampler staff is filled with a solid black line, indicating a sustained or triggered sound. The page number '19' is written above the first staff.



