

Signal to Noise
for chamber orchestra

Marc LeMay
2012

M A R C L E M A Y

SIGNAL TO NOISE

for chamber orchestra
(2012)



MARC LEMAY MUSIC

Premiere pending. Workshopped and recorded December 8 and 13, Ann Arbor, Michigan, with Elim Chan, conductor.

The composer would like to thank Evan Ware and Yaniv Segal for their input in the creation process of this piece.

Full score and parts available for rental or purchase from the composer:
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BIOGRAPHY

Marc LeMay (b. Birmingham, AL, 1982) is a composer, arranger, musician, and educator currently living and working in Ann Arbor, Michigan, where he earned his Master of Arts in Composition from the University of Michigan School of Music, Theatre, and Dance in 2010.

Marc writes with a spirit of ecstasy and intensity, humor and indulgence. His music has been performed in concert halls, clubs, and theatres throughout the United States, including New York, Chicago, Philadelphia, Ann Arbor, and Birmingham, as well as a recent performance in Munich, Germany.

In his youth, Marc was heavily involved in the theatre community of Birmingham, working as an actor, stage manager, assistant director, and sound designer. He meanwhile taught himself guitar, wrote dozens of songs, and played them in venues around the city. In 2003, he decided to pursue a degree in Music Technology at the University of Alabama at Birmingham, with the intent of learning how to record his own music. He began composing while a member of the UAB Jazz Combo and the UAB Computer Music Ensemble, writing new pieces for both ensembles. This soon led to him writing concert music and deciding to pursue graduate studies in composition at the University of Michigan.

In line with his background in theatre, Marc now regularly collaborates with other artists on interdisciplinary projects, most recently with choreographers Austin Selden and Derek Crescenti, theatre directors Jim Manganello and Kacie Smith, and singer-songwriter Steven Lamphear. His goal with such projects is to foster a spirit of creativity and innovation that extends beyond the ambition of a single creator.

As a performer, Marc has played guitar and mandolin in a variety of settings, from musical theatre and the classical concert stage to jazz clubs and coffee shops. He also occasionally conducts his own music.

Marc studied composition with Bright Sheng, Erik Santos, Michael Angell, and Ronald Clemmons. He is currently completing commissions and collaborative projects as a freelance composer.

–December 2012

COMPOSER'S NOTE

I compose because music is the most potent way I know to express thoughts and feelings that transcend rationality. *Signal to Noise* was written, in part, to express such thoughts and feelings surrounding a number of major changes in my life over the past two years. It is a snapshot of my busy mind in this moment, as I push toward mental calm and spiritual growth, a state Buddhists call “no mind.”

The piece consists of two primary background materials. An 18-note cyclic melody forms the backbone of the piece, repeating in various guises 11 times; integrated into the cyclic material is a 24-syllable mantra that, in its first appearance in the brass instruments, comprises all 18 notes of the cyclic melody. As the mantra repeats insistently throughout the piece, it sheds notes one at a time, until it consists of a single note, played by the cello at the end. The mantra is based on the first three lines of T.S. Eliot's haunting and gorgeous poem, “Ash-Wednesday;”

Because I do not hope to turn again
Because I do not hope
Because I do not hope to turn

Thus, the music progresses from complexity to simplicity while never losing the importance of its cyclic nature.

–Marc LeMay

INSTRUMENTATION

Flute (Piccolo)
Clarinet in B^b
Tenor Saxophone
Bassoon

Horn in F
Trumpet in B^b
Trombone

Percussion (2 Players)

1. Large Triangle, 2 Bongos (small and large), 2 Ship Bells (small and large), 5 Wooden Temple Blocks, Tam-Tam, Glockenspiel
2. 2 Chinese Opera Gongs (high and low), Bass Drum, Vibraphone, Marimba (5-octave)

Piano

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Duration: 7.5 minutes

PERFORMANCE NOTES

All grace notes should be played on the beat to whatever extent possible. If some grace notes fall just before the beat in some instruments, that is ok; the effect of a slight messiness of rhythm in those moments is expected.

Transposed Score

Signal to Noise

for chamber orchestra

Marc LeMay
(2012)

Presto ♩ = 144

The score is divided into two systems. The first system includes:

- Flute: *f* to *ff*
- Clarinet in B \flat : *f* to *ff*
- Tenor Saxophone: *f* to *ff*
- Bassoon: *f* to *ff*
- Horn in F: *f* to *ff*
- Trumpet in B \flat : *f* to *ff*
- Trombone: *f* to *ff*
- Percussion 1: small bongo (with stick) *ff*; small gong (choke)
- Percussion 2: *ff*
- Piano: *ff*

The second system includes:

- Violin 1: *ff*
- Violin 2: *ff*
- Viola: *ff* pizz.
- Violoncello: *ff* pizz.
- Contrabass: *ff*

The score features complex rhythmic patterns with frequent rests and dynamic markings ranging from *f* to *ff*. The time signature is 6/16, with a tempo of Presto (♩ = 144).

Signal to Noise

8 **A**

Fl. *f* *mf*

Cl. *f* *mf*

Sax. *f* *mf*

Bsn. *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Perc. 1 sm. bongo *ff*

Perc. 2 large gong *ff*

Pno. *p cresc.* *f*

Vln. 1 *p cresc.* *f*

Vln. 2 *p cresc.* *f*

Vla. arco *p cresc.* *f*

Vc. *p cresc.* *f*

Cb. pizz. *p cresc.* *f*

Signal to Noise

4

B

Fl. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Sax. *ff* *f* *ff* *f* *ff*

Bsn. *f* *mp* *mf* *f* *ff*

Hn. *mp* *mf* *f* *ff*

Tpt. *mp* *mf* *f* *ff*

Tbn. *mp* *mf* *f* *ff*

Perc. 1 sm. bongo *ff*

Perc. 2 small gong *ff*

Pho. *ff* *f* *ff*

Vln. 1 *ff* *f* *ff*

Vln. 2 *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

Detailed description: This is a page of a musical score for a piece titled "Signal to Noise". The score is for a full orchestra and includes woodwinds, brass, strings, and percussion. The music is in 9/16 time and features a complex rhythmic pattern with many sixteenth notes. A section labeled "B" begins at measure 15. The woodwind section (Flute, Clarinet, Saxophone, Bassoon) plays a melodic line with a dynamic range from *f* to *ff*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with dynamics from *mp* to *ff*. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) play a rhythmic accompaniment with dynamics from *f* to *ff*. The percussion section includes a small bongo and a small gong, both playing *ff*. The score is written for a 4-measure phrase, with the first measure being a 9/16 measure and the following three being 6/16 measures.

Signal to Noise

19

Fl. *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff*

Sax. *f* *ff* *f* *ff*

Bsn. *mp* *mf* *ff*

Hn. *mp* *mf* *ff*

Tpt. *mp* *mf* *ff*

Tbn. *mp* *mf* *ff*

Perc. 1 5 temple blocks *p* *f* *mf* *f*

Perc. 2

Pno. *f* *ff* *f* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc.

Cb.

Signal to Noise

6

C

23

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

ff

sm. bongo

large gong

arco

arco

Signal to Noise

Musical score for measures 27-30 of 'Signal to Noise'. The score is for a full orchestra and includes percussion. The key signature is one sharp (F#) and the time signature is 9/16. The score is divided into measures 27, 28, 29, and 30. The instruments and their parts are:

- Fl.**: Flute, measures 27-30.
- Cl.**: Clarinet, measures 27-30.
- Sax.**: Saxophone, measures 27-30.
- Bsn.**: Bassoon, measures 27-30.
- Hn.**: Horn, measures 27-30.
- Tpt.**: Trumpet, measures 27-30.
- Tbn.**: Trombone, measures 27-30.
- Perc. 1**: Bongos, measures 27-30. Dynamics: *pp*.
- Perc. 2**: sm. gong, measures 27-30. Dynamics: *pp*.
- Pno.**: Piano, measures 27-30.
- Vln. 1**: Violin 1, measures 27-30.
- Vln. 2**: Violin 2, measures 27-30.
- Vla.**: Viola, measures 27-30.
- Vc.**: Violoncello, measures 27-30.
- Cb.**: Contrabasso, measures 27-30.

Measures 27, 28, and 29 contain a melodic line with a four-measure rest in the first measure of each. Measure 30 contains a melodic line with a four-measure rest in the first measure. The percussion parts (Bongos and sm. gong) play a rhythmic pattern starting in measure 28. The piano part has a melodic line in measure 28 and a four-measure rest in measure 29.

Signal to Noise

8

30 **D**

Fl. *f* *ff* *f* *ff* *f* *ff* *f*

Cl. *f* *ff* *f* *ff* *f* *ff* *f*

Sax. *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. *ff*

Hn. *mp* *mf* *f* *ff*

Tpt. *mp* *mf* *f* *ff*

Tbn. *ff*

Perc. 1 *ff* *f* *pp* Temple blocks

Perc. 2 *ff* *f*

Pno. *mp* *mf* *f* *ff*

D

Vln. 1 *f* *ff* *f* *ff*

Vln. 2 *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *ff* pizz. *ff* pizz.

Cb. *ff*

Signal to Noise

This musical score page, titled "Signal to Noise" and numbered 9, contains the following parts and details:

- Woodwinds:** Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Piano:** Piano (Pno.).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 9/16 time and consists of three measures. The first measure (measures 34-36) features a melodic line in the woodwinds and strings, with dynamics ranging from *mp* to *f*. The second measure (measures 37-39) shows a dynamic shift to *ff* for the woodwinds and strings, with the horn and trumpet parts also marked *mf* to *ff*. The third measure (measures 40-42) returns to *f* and *ff* dynamics. The percussion parts have specific rhythmic patterns, with Perc. 1 marked *f* and *mf* in the second and third measures respectively. The piano part provides harmonic support with chords and arpeggios, marked *mp* and *mf* to *ff*.

Signal to Noise

This page of the musical score, titled "Signal to Noise", page 11, features a complex arrangement of instruments. The score is divided into three measures. The first measure (measures 42-43) is in 9/16 time with a key signature of one flat. The second measure (measures 44-45) changes to 6/16 time. The third measure (measures 46-47) returns to 9/16 time. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with slurs and accents, featuring a four-measure rest in the second measure. Dynamics include *p*.
- Clarinet (Cl.):** Mirrors the flute's melodic line with slurs and accents, also featuring a four-measure rest in the second measure. Dynamics include *p*.
- Saxophone (Sax.):** Remains silent in the first measure, then plays a melodic line in the second and third measures.
- Bassoon (Bsn.):** Remains silent in the first measure, then plays a melodic line in the second and third measures. Dynamics include *p*.
- Horn (Hn.):** Remains silent throughout the page.
- Trumpet (Tpt.):** Plays a rhythmic pattern of eighth notes in the first measure, then remains silent.
- Trombone (Tbn.):** Remains silent in the first measure, then plays a melodic line in the second and third measures. Dynamics include *p*.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2):** Both remain silent throughout the page.
- Piano (Pno.):** Features a complex accompaniment with slurs and accents. The first measure is marked *dim.* and the third measure is marked *p*.
- Violin 1 (Vln. 1):** Plays a melodic line with slurs and accents, featuring a four-measure rest in the second measure. Dynamics include *p*.
- Violin 2 (Vln. 2):** Mirrors the Violin 1's melodic line with slurs and accents, also featuring a four-measure rest in the second measure.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes in the first measure, then remains silent. Dynamics include *mp*.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes in the first measure, then remains silent. Dynamics include *mp*.
- Contrabass (Cb.):** Remains silent in the first measure, then plays a melodic line in the second and third measures. Dynamics include *p*.

Signal to Noise

12

45 **F**

Fl. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Cl. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Sax. *solo* $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Bsn. *solo* *p* $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Hn. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Tpt. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Tbn. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Perc. 1 *sm. bongo* *ff* $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Mar. *Marimba* *p* $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Pno. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

F

Vln. 1 $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Vln. 2 $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Vla. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Vc. *l.h. pizz.* *arco* *p* $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Cb. *sf* *arco* *p* $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Signal to Noise

51

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Mar.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

9/16

Signal to Noise

14

57

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Mar.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo w/bassoon

p

mp

The musical score is for a piece titled "Signal to Noise" and is page 14 of a larger work. It begins at measure 57. The score is written for a large ensemble of instruments. The key signature has one sharp (F#) and the time signature is 9/16. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Maracas (Mar.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Clarinet, Horn, and Trumpet parts are mostly silent, indicated by a horizontal line with a bar. The Saxophone and Bassoon parts have some activity, with the Saxophone part starting in the third measure and the Bassoon part starting in the first measure. The Trombone part is marked "solo w/bassoon" and starts in the first measure. The Percussion 1 part has a rhythmic pattern of eighth notes. The Maracas part has a rhythmic pattern of eighth notes. The Piano part has a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violin 1 and Violin 2 parts are mostly silent. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The score is written in a standard musical notation style with a grand staff for each instrument.

Signal to Noise

61

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Mar.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *ff* *p*

solo

pizz.

pizz.

poco rit.

Signal to Noise

16

G a tempo ♩ = 144

66

Fl. *f* *ff* *f* *ff* *f* *ff* *f*

Cl. *f* *ff* *f* *ff* *f* *ff* *f*

Sax. *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. *f* *mf* *f* *ff*

Hn. *f* *mf* *f* *ff*

Tpt. *f* *mf* *f* *ff*

Tbn. *f* *mf* *f* *ff*

Perc. 1 sm. bongo *ff*

Perc. small gong *ff*

Pno.

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* pizz.

Vc. *ff* pizz.

Cb. *ff* pizz.

Signal to Noise

18

73 **H**

Fl. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Cl. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Sax. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

Bsn. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p

Hn. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p

Tpt. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p

Tbn. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p

Perc. 1 $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
sm. bongo
ff

Perc. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
large gong
ff

Pno. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p cresc.

Vln. 1 $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
H
p cresc.

Vln. 2 $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p cresc.

Vla. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
arco
p cresc.

Vc. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
p cresc.

Cb. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{6}{16}$
pizz.
p cresc.

Signal to Noise

77 19

Fl. *f* *mf* *ff*

Cl. *f* *mf* *ff*

Sax. *f* *mf* *ff*

Bsn. *f* *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. 1

Perc. 2

Pno. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

8va

4

6/16

9/16

6/16

Signal to Noise

20

81

Fl. *f* — *ff*

Cl. *f* — *ff*

Sax. *f* — *ff*

Bsn. *mp* *mf* *f* — *ff*

Hn. *mp* *mf* *f* — *ff*

Tpt. *mp* *mf* *f* — *ff*

Tbn. *mp* *mf* *f* — *ff*

Perc. 1 sm. bongo *ff*

Perc. small gong *ff*

Pno. *f* — *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6/16 9/16 6/16 9/16

Signal to Noise

85

Fl. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Sax. *ff* *f* *ff* *f* *ff*

Bsn. *mp* *mf* *ff*

Hn. *mp* *mf* *ff*

Tpt. *mp* *mf* *ff*

Tbn. *mp* *mf* *ff*

Perc. 1 *p* *f* *mf* *f*

Perc. 2

Pno. *ff* *f* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc.

Cb.

5 temple blocks

Signal to Noise

(8)

92

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bongos

Gongs

pp

K

Signal to Noise

24

(8)

95

Fl. *f* *ff* *f* *ff* *f* *ff* *f*

Cl. *f* *ff* *f* *ff* *f* *ff* *f*

Sax. *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. *ff*

Hn. *mp* *mf* *f* *ff*

Tpt. *mp* *mf* *f* *ff*

Tbn. *ff*

Perc. 1 sm. bongo *ff* *f* Temple blocks *pp*

Perc. Gongs *ff* *f*

Pho. *mp* *mf* *f* *ff*

Vln. 1 *f* *ff* *f* *ff* *f* *ff* *f*

Vln. 2 *f* *ff* *f* *ff* *f* *ff* *f*

Vla. *f* *ff* *f* *ff* *f* *ff* *f*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Signal to Noise

99

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

⑧

f — *ff* — *f* — *ff*

mp — *mf* — *ff*

mp — *mf* — *ff*

mp — *mf* — *ff*

f — *mf* — *f*

mp — *mf* — *ff*

f — *ff*

f — *ff*

f — *ff*

6/16

Signal to Noise

26

L

102 (8)

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 6/16 time and features a variety of dynamics including *p*, *mf*, *ff*, *p cresc.*, and *arco*. The Percussion parts specify 'sm. bongo' and 'large gong (choke)'. The Violoncello and Contrabass parts are marked 'arco'. The score includes various musical notations such as slurs, accents, and dynamic markings.

M

Signal to Noise

28

Picc.
solo

Picc.

110 *p*

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Glockenspiel

Glock.

p

solo w/ Picc.

Vibraphone

Vib.

p

solo w/ Picc.

Pno.

M

pizz.

Vln. 1

f

pizz.

Vln. 2

f

Vla.

Vc.

Cb.

Signal to Noise

116

Picc. *6/16* *9/16*

Cl. *6/16* *9/16*
solo w/ picc.
pp *p*

Sax. *6/16* *9/16*

Bsn. *6/16* *9/16*

Hn. *6/16* *9/16*

Tpt. *6/16* *9/16*

Tbn. *6/16* *9/16*

Glock. *6/16* *9/16*

Vib. *6/16* *9/16*

Pno. *6/16* *9/16*

Vln. 1 *6/16* *9/16*

Vln. 2 *6/16* *9/16*

Vla. *6/16* *9/16*

Vc. *6/16* *9/16*

Cb. *6/16* *9/16*

Signal to Noise

poco rit. 31

Take Flute

127

Picc. *ff* *p*

Cl. *ff* *p* 3

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pho.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rit.

Signal to Noise

32

N

131 - $\text{♩} = \text{♩} \text{♩} = 72$

Fl.

Cl. *ff*

Sax. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. sm. bongo *ff*

Perc. 1 large gong (l.v.) *fff*

Pno. *ff*

Vln. 1 *ff* arco

Vln. 2 *ff* arco

Vla. *ff* arco

Vc. *ff* arco

Cb. *ff*

Signal to Noise

34

140

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc. 1

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'Signal to Noise', starting at measure 140. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Percussion 1 (Perc. 1), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Clarinet, Saxophone, Bassoon, Horn, Trumpet, Trombone, and Piano parts are written in treble clef, while the Bassoon, Trombone, Violoncello, and Contrabass parts are in bass clef. The Percussion parts are represented by a grand staff with two staves. The score contains various musical notations including notes, rests, accidentals, and dynamic markings such as 'v' (piano) and 'b' (flat). The key signature has one sharp (F#) and the time signature is 4/4. The page number '34' is located at the top left, and the measure number '140' is at the top left of the first staff.

Signal to Noise

molto rit.

35

145

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Tam-tam

pp

Perc. 1

bass drum

p

Pno.

molto rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is written for a full orchestra. It begins at measure 145 and ends at measure 179. The tempo is marked 'molto rit.' (very slow). The score includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes a Tam-tam and a bass drum. The piano part is written for both hands. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics, including *pp* (pianissimo) and *p* (piano).

Signal to Noise

36  Adagio ♩ = 72

149

Fl. *ff* ⁶ ₃ *tr* *ff*

Cl. *ff* ³ *tr* *ff*

Sax.

Bsn. *ff* ⁶

Hn. *ff* ³

Tpt. *ff* ³ *tr*

Tbn. *ff* *mf* *ff*

Perc. *ff* (l.v.) *p* *f* (choke) *p*

Perc. 1 *ff* *p* *Vibraphone*

Pno. *ff*

Vln. 1 *f* *ffp* *ff* *p* *ffp*

Vln. 2 *f* *ffp* *ff* *p* *ffp*

Vla. *f* *ffp* *ff* *p* *ffp*

Vc. *ff* ³ ⁶ ⁷

Cb. *ff* *mf* *ff*

Large triangle

bass drum

Vibraphone

Signal to Noise

152

Fl. *ff* 3 *tr*

Cl. *ff* 3

Sax.

Bsn. *ff* 6 *tr*

Hn. *ff* 3

Tpt. *ff* 3 *tr*

Tbn.

Perc. *f* (choke) *p*

Vib. *mf*

Pno.

Vln. 1 *ff* *f* *ffp* *tr* *b2.* *e*

Vln. 2 *ff* *f* *ffp* *tr* *b2.* *e*

Vla. *ff* *f* *ffp*

Vc. *ff* 3 6 7

Cb.

Signal to Noise

38

155 (tr)~~~~~

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as dynamics (ff, f, mf), articulation (accents, slurs), and performance instructions like 'tr' (trill) and 'v' (vibrato). The Vibraphone part features a sixteenth-note pattern with a '6' above it. The Piano part has a 'mf' dynamic. The Violin and Viola parts start with a 'ff' dynamic and transition to 'f'. The Contrabass part has a 'v' marking and a 'f' dynamic. The Flute part has a trill marking at the beginning. The Clarinet part has triplets and a 'ff' dynamic. The Horn part has a triplet and a 'f' dynamic. The Trumpet part has a triplet and a 'tr' marking. The Trombone part has a 'v' marking and a 'f' dynamic. The Percussion part is mostly silent. The Vibraphone part has a 'f' dynamic. The Piano part has a 'mf' dynamic. The Violin and Viola parts have a 'ff' dynamic. The Violoncello part has a 'v' marking and a 'f' dynamic. The Contrabass part has a 'v' marking and a 'f' dynamic.

158

Fl.

Cl. *(tr)*

Sax. *f* *3* *p* *pp*

Bsn.

Hn. *f* *3* *p* *pp*

Tpt. *3*

Tbn. *p* *pp*

Perc.

Vib. *p* *pp*

Pno. *p*

Vln. 1

Vln. 2 *p* sul tasto

Vla. *p* sul tasto

Vc. *p* sul tasto

Cb. *p* sul tasto

Signal to Noise

165

Fl.

Cl. *solo*
p molto espr.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc. *pp*
Marimba - w/mallet sticks

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Signal to Noise

42

168

Fl.

Cl. *p*

Sax. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc. *mf* ord. 3 3

Pno.

Vln. 1

Vln. 2

Vla. *f* 3 arco, ord.

Vc. *f* ord. 3 3 *f*

Cb.

Signal to Noise

Q

171

Take Piccolo

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

f

mp

mp

f

f

Signal to Noise

44

173

Picc. *Picc.*

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. *Glockenspiel*

Perc.

Pno.

Vln. 1 *arco, ord.*

Vln. 2 *arco, ord.*

Vla. *col legno battuto*

Vc.

Cb.

Signal to Noise

R

175

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Cl., Sax., Bsn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a complex rhythmic pattern of eighth notes with frequent triplets. The brass section (Hn., Tpt., Tbn.) provides a steady accompaniment, with the tuba playing a low, sustained note. The percussion (Glock., Perc.) and piano (Pno.) parts are more sparse, with the piano playing a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

Signal to Noise

46

177

Picc. *pp*

Cl. *pp*

Sax. *pp*

Bsn. *f*

Hn. *senza sord.*

Tpt.

Tbn. *f*

Perc.

Perc.

Pno. *pp* *f*

Vln. 1

Vln. 2

Vla.

Vc. *pp* *f*

Cb. *f*

Signal to Noise

179

Picc. *f* 3 3 3 3 3 3 3 3

Cl. *f* 3 3 3 3 3 3 3 3

Sax. *f* 3 3 3 3 3 3 3 3

Bsn. 3 3 3 3 3 3 3 3

Hn. senza sord. *f*

Tpt. *f* 3 3 3 3 3 3 3 3

Tbn. 3 3 3 3 3 3 3 3

Perc. Temple blocks *p*

Vib. *f* 3 3 3 3 3 3 3 3

Pno. 3 3 3 3 3 3 3 3

Vln. 1 *f* 3 3 3 3 3

Vln. 2 *f* 3 3 3 3 3

Vla. arco, ord. *f* 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3

Cb. 3 3 3 3 3 3 3 3

S

Signal to Noise

185 **T** a bit faster $\text{♩} = 80$

Picc. *mf* *ff* tr

Cl. *mf* *ff* tr

Sax. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *f*

Tbn. *ff*

Perc. (l.v.) *fff* *ff* Glockenspiel

Vib. *ff*

Pno. *ff*

Vln. 1 *ff* a bit faster $\text{♩} = 80$

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Signal to Noise

50

188

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

- Picc.** (Piccolo): Treble clef, starting at measure 188 with a *mf* dynamic. Features a triplet of eighth notes and a trill (*tr*) in the second measure.
- Cl.** (Clarinet): Treble clef, mirroring the Piccolo's melody with a *mf* dynamic and a trill (*tr*) in the second measure.
- Sax.** (Saxophone): Treble clef, playing a sustained note.
- Bsn.** (Bassoon): Bass clef, playing a triplet of eighth notes.
- Hn.** (Horn): Treble clef, playing a sustained note.
- Tpt.** (Trumpet): Treble clef, playing a triplet of eighth notes with the instruction "grace notes blusey, slidey".
- Tbn.** (Trombone): Bass clef, playing a triplet of eighth notes.
- Glock.** (Glockenspiel): Treble clef, playing sixteenth-note patterns with a *6* (sixteenth) marking.
- Vib.** (Vibraphone): Treble clef, playing sixteenth-note patterns with a *6* (sixteenth) marking.
- Pho.** (Piano): Grand staff (treble and bass clefs), playing sixteenth-note patterns with a *6* (sixteenth) marking. A *8va* marking is present in the second measure.
- Vln. 1** (Violin 1): Treble clef, playing a sustained note.
- Vln. 2** (Violin 2): Treble clef, playing a sustained note.
- Vla.** (Viola): Bass clef, playing a sustained note.
- Vc.** (Violoncello): Bass clef, playing a triplet of eighth notes.
- Cb.** (Contrabass): Bass clef, playing a triplet of eighth notes.

Signal to Noise

Musical score for measures 190 and 191 of the piece "Signal to Noise". The score is arranged in a standard orchestral layout with the following parts:

- Picc. (Piccolo):** Measures 190-191. Measure 190 features a melodic line with a triplet of eighth notes and a slur. Measure 191 features a trill (tr) on a whole note, followed by a triplet of eighth notes. Dynamics range from *mf* to *ff*.
- Cl. (Clarinet):** Measures 190-191. Similar to Piccolo, with a melodic line in measure 190 and a trill (tr) in measure 191. Dynamics range from *mf* to *ff*.
- Sax. (Saxophone):** Measures 190-191. Measure 190 has a whole note with a sharp sign. Measure 191 has a whole note.
- Bsn. (Bassoon):** Measures 190-191. Measure 190 has a triplet of eighth notes. Measure 191 has a triplet of eighth notes.
- Hn. (Horn):** Measures 190-191. Measure 190 has a whole note. Measure 191 has a whole note.
- Tpt. (Trumpet):** Measures 190-191. Measure 190 has a triplet of eighth notes. Measure 191 has a triplet of eighth notes.
- Tbn. (Tuba):** Measures 190-191. Measure 190 has a triplet of eighth notes. Measure 191 has a triplet of eighth notes.
- Glock. (Glockenspiel):** Measures 190-191. Continuous sixteenth-note patterns with a "6" marking below the staff.
- Vib. (Vibraphone):** Measures 190-191. Continuous sixteenth-note patterns with a "6" marking below the staff.
- Pno. (Piano):** Measures 190-191. Continuous sixteenth-note patterns with a "6" marking below the staff. A circled "8" is written above the first measure of the piano part.
- Vln. 1 (Violin I):** Measures 190-191. Measure 190 has a whole note with a sharp sign. Measure 191 has a whole note with a sharp sign.
- Vln. 2 (Violin II):** Measures 190-191. Measure 190 has a whole note with a sharp sign. Measure 191 has a whole note with a sharp sign.
- Vla. (Viola):** Measures 190-191. Measure 190 has a whole note with a sharp sign. Measure 191 has a whole note.
- Vc. (Violoncello):** Measures 190-191. Measure 190 has a triplet of eighth notes. Measure 191 has a triplet of eighth notes.
- Cb. (Cello):** Measures 190-191. Measure 190 has a triplet of eighth notes. Measure 191 has a triplet of eighth notes.

Signal to Noise

52

192

Picc. *mf* *ff* tr

Cl. *mf* *ff* tr

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pho. (8)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Signal to Noise

U

194

Picc. *mf* *ff* *tr* *2.* Take Flute

Cl. *mf* *ff* *tr* *2.*

Sax. *mf* *ff* *tr* *2.*

Bsn. *mf* *ff* *tr* *2.*

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *ff*

Glock. *p*

Vib.

Pno.

Vln. 1 *fff poss.*

Vln. 2 *fff poss.*

Vla. *fff poss.*

Vc. *3*

Cb. *3*

Detailed description: This page of a musical score, titled 'Signal to Noise', is page 53. It features a woodwind section (Piccolo, Clarinet, Saxophone, Bassoon) and a string section (Horn, Trumpet, Trombone, Violin 1 & 2, Viola, Violoncello, Contrabass). The woodwinds play a complex rhythmic pattern with triplets and trills, starting at measure 194. The strings provide a steady accompaniment with triplets. The score includes dynamic markings such as *mf*, *ff*, and *fff poss.*. A 'U' symbol is placed above the woodwind staves at the beginning of the section. A 'Take Flute' instruction is present for the Piccolo part. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Signal to Noise

54

197

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format with 14 staves. The top two staves (Flute and Clarinet) are mostly silent. The Saxophone and Bassoon parts feature complex rhythmic patterns with triplets and dynamic markings of *mf* and *ff*. The Horn, Trumpet, and Trombone parts play a melodic line with triplets, starting at *mf* and reaching *ff*. The Glockenspiel, Vibraphone, and Piano parts provide a steady accompaniment with triplets. The Violin, Viola, Violoncello, and Contrabass parts play a melodic line with triplets, starting at *mf* and reaching *ff*. The score is divided into two measures, with the second measure featuring a trill in the Saxophone and Bassoon parts.

Signal to Noise

199 Flute

Fl. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Sax. *mf* *ff*

Bsn. *mf* *ff*

Hn. *ff* *mf* *ff*

Tpt. *ff* *mf* *ff*

Tbn. *mf* *ff*

Glock. Tam-tam *p* *f*

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Signal to Noise

56

rit.

G.P.

201

Musical score for *Signal to Noise*, page 56, measures 201-204. The score includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features a *Signal to Noise* section with a *rit.* (ritardando) marking and a *G.P.* (Grave) marking. Dynamics range from *mf* to *ff*. The percussion part includes a bass drum line with dynamics *p* and *ff*.

Measures 201-204 show a complex rhythmic pattern with triplets and accents. The woodwinds and strings play a melodic line with triplets and accents. The percussion part includes a bass drum line with dynamics *p* and *ff*.

Signal to Noise



Lento ♩ = 60

205

Fl. *pp*

Cl. *pp*

Sax. *pp*

Bsn. *pp*

Hn. *pp* con sord.

Tpt. *pp* con sord.

Tbn. *pp* con sord.

Perc.

Pno. *p cresc. poco a poco*



Lento ♩ = 60

Vln. 1 *pp* *molto espr.* sul tasto *mp*

Vln. 2

Vla.

Vc. *f* *molto espr.* solo

Cb.

Signal to Noise

W

58

212

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

W

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Signal to Noise

218

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

p

[be -cause I do not_ hope

Signal to Noise

60

223

X

Fl.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vib.

Ship Bells (large/small) l.v.

Vibraphone

Pno.

X

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to turn a - gain be-cause I do not_ hope be-cause I do not_ hope to turn.]