

Pitiless as the Sun

JORDAN DYKSTRA (2023)

for four performers with fixed playback

20'20"

Basilita Bonita Publishing (BMI)

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

The Second Coming

By WILLIAM BUTLER YEATS

Composer's note:

Pitiless as the Sun recalls and abstracts my experience of seeing the total solar eclipse in August of 2017 in Monmouth, Oregon. I travelled across the country to view this profoundly wild gift from nature and based my composition on three particularly memorable aspects from that morning: the psychedelic crescent shadows, the temperature dropping, and the total eclipse itself.

Commissioned by Yarn/Wire for their 2023 *Currents Series*.

First performance: May 3, 2023 by Yarn/Wire at Roulette Intermedium in Brooklyn, NY.

Duration

20'20"

Instrumentation

Performer 1: Piano and Prepared Piano (custom VST)

Performer 2: Bowed Vibraphone (custom VST) and Gamelan 1

Performer 3: Noise 1, Cymbal, and Gamelan 2

Performer 4: Synthesizer, Frame Drum, and Noise 2

Playback: Sine tones (mono)

Further details about instrumentation

Custom VSTs: Both the Prepared Piano and Bowed Vibraphone VSTs will be available from the composer and played on a MIDI keyboard with sustain pedal via Kontakt or something similar.

Gamelan: These parts are only meant to *represent* the sound and tonality of a traditional Balinese gamelan. The 2-octave scale (from C1 to C3) should **not** be perfect equal temperament, only something reminiscent. The metallophones may be comprised from a variety of unique sources and are struck with hard wooden mallet.

Noise 1: Requires 1 plastic bag, a bowl with soft leaves, and 2 cricket instruments (made by Meinl Percussion). The plastic bag and bowl of soft leaves should be performed in an aperiodic manner (without any semblance of rhythm) and be perceived as a noise floor.

Noise 2: Requires 1 bird whistle, 1 plastic bag, and 1 piece of tin foil. The plastic bag and tin foil should also be performed in an aperiodic manner (without any semblance of rhythm) and be perceived as a noise floor.

Synthesizer: This part calls for a patch for glissing up and down one semitone and another patch for a microtonal drone. A suggestion for the glissing patch is "Interia" from the (free) *Twenty Five* sample library and the "Microtonal Mindcloud A1" from the *LCO Textures* library. If no sufficient patches can be acquired the composer can include these sounds in the playback.

PERFORMANCE NOTES

Form

Sync stop watches — 0:00 to 0:10

Intro — 0:10 to 1:10

I. Shadow Play — 1:10 to 5:10

II. Temp Drops — 5:10 to 10:12

III. Total Eclipse — 10:12 to 17:54

Outro — 17:54 to 20:20

Notes on Notation

Each bar is 2" in duration (quarter = 120bpm or 0.5")

Time is written in boxed text, i.e. 12:08

Courtesy cue markings from other instruments are written in brackets, i.e. [9:52 vibes+crickets]

Empty staves are hidden.

Electronic Playback

The sine tone playback is synced with the performer's stopwatches. It begins fading in at 13:42 with two closely tuned tones (one Hz apart) creating a rhythmic patten at 60bpm. The playback is quietly amplified, but heard clearly enough for the pianist to engage with it.

Brooklyn, NY
Spring 2023

Performer 1

Pitiless as the Sun

for Yarn/Wire

JORDAN DYKSTRA

♩ = 120

Sync stop watches Intro.

Piano

5 5 8 8

0:10 0:12

let ring (throughout) with pedal down

mp

Pno.

17 0:32 7 0:52

Pno.

29 1:04

I. Shadow Play

Pno.

36 1:10 3 [noise+synth] 1:18 8

mf

to PrpPno.

51 1:40 4 1:50 4 2:00 9 2:20

mf with gamelan 1 let ring (throughout) with pedal down

PrpPno.

72 4 2:30 4 2:40 5 2:53

(solo) *mp*

PrpPno.

88 unison 3:00 4 3:10 4

mf

101 3:20 5 (solo) 3:33 unison 3:40 *mf*

112 4 3:50 8 4:10

127 4 4:20 4 4:30 18

II. Temp Drops

155 unison 5:10 *mf* 5:16 *mp* 5:20 *mp* 5:26

165 4 5:36 5 5:48 8 6:06 *p* *pp*

185 10 6:29 drum+gmln1 5 6:38 *mf* 6:40 *mf* 6:44 2

206 6:50 7:04 7:16 7:34

Pno. *mp* 6 5 8 *p* *pp*

PrpPno. *mp* 6 5 8 *p* *pp*

229 8:00 8:22 8:24 8:26

Pno. 12 10 *mf*

PrpPno. 12 10 *mf*

256 8:30 8:34 8:40 8:50

Pno. *mp* 2 4 6 *p*

PrpPno. *mp* 2 4 6 *p*

273 9:04 9:30 9:52 vibes+crickets

Pno. *pp* 12 10 10

PrpPno. *pp* 12 10 10

III. Total Eclipse

Repeats until 11:43

307 10:12

29

11:10

Pno.

mp

343

Pno.

352

Pno.

mf

8vb

mp

Repeats until 12:23

mf

mp

11:43

11:47

11:48

PrpPno.

360

Pno.

PrpPno.

368

Pno.

mf

8vb

mp

Repeats until 13:49

mf

mp

12:23

12:28

12:27

PrpPno.

376

Pno.

PrpPno.

Musical notation for measures 376-383. The Pno. staff has a whole note chord in each measure. The PrpPno. staff has a half note chord in each measure.

384

Pno.

PrpPno.

Musical notation for measures 384-391. The Pno. staff has a whole note chord in each measure. The PrpPno. staff has a half note chord in each measure.

392

Pno.

PrpPno.

Musical notation for measures 392-400. The Pno. staff has a whole note chord in each measure. The PrpPno. staff has a half note chord in each measure.

400

Pno.

PrpPno.

Musical notation for measures 400-406. The Pno. staff has a whole note chord in each measure. The PrpPno. staff has a half note chord in each measure.

407

Pno.

PrpPno.

[13:42 high sine tone]

Musical notation for measures 407-414. The Pno. staff has a whole note chord in each measure. The PrpPno. staff has a half note chord in each measure. A bracket above the Pno. staff from measure 407 to 414 is labeled "[13:42 high sine tone]".

414

Pno.

13:49

mf

8^{vb}]

13:54

mp

PrpPno.

13:53

mf

mp

Repeats until 14:13

421

Pno.

14:13

mf

PrpPno.

mf

429

Pno.

14:18

mp

8^{vb}]

Repeats until 15:07

14:17

PrpPno.

mp

437

Pno.

PrpPno.

445

Pno.

PrpPno.

453

Pno.

PrpPno.

Repeats until 15:59

15

15:07

15:40

mf

mp
Place between sine tone rhythm

15

15

474

Pno.

PrpPno.

Repeats until 17:34

15:59

mp

483

Pno.

PrpPno.

491

Pno.

PrpPno.

[16:30 gmln2+drum]

498

Pno.

PrpPno.

504

Pno.

PrpPno.

510

[17:00 low sine tone]

Pno.

PrpPno.

516

Pno.

PrpPno.

522

Pno.

PrpPno.

526

[17:34]

Pno.

PrpPno.

529 **Outro** 17:54 **9** **28** [18:50 gmln ends] **10**

Pno.

576 19:10 **2** 19:16 **2** 19:22 **2**

Pno.

pp Almost imperceptible, blending with vibes

585 19:28 **4** 19:38 19:42 **3**

Pno.

596 19:50 19:52 **5** 20:04 20:06 20:10 **5**

Pno.

Performer 2

Pitiless as the Sun

for Yarn/Wire

JORDAN DYKSTRA

♩ = 120

Bowed Vibraphone (VST) **Sync stop watches** 5 **Intro.** [0:10] [pno] 8 [0:30]

let ring (throughout) with pedal down

Detailed description: This block contains the first staff of music for the Bowed Vibraphone (VST). It is written in 4/4 time. The staff begins with a measure of whole rests, labeled with a '5' above it. This is followed by an 'Intro.' section starting at 0:10, consisting of two measures of quarter notes with a piano [pno] dynamic marking. The section ends at 0:30 with a measure of whole rests labeled with an '8'. The instruction 'let ring (throughout) with pedal down' is written below the staff.

Vibes 17 7 [0:50] 4 [1:02]

Detailed description: This block contains the second staff of music for Vibes. It starts at measure 17. The first measure is a whole rest labeled with a '7'. This is followed by a section starting at 0:50, consisting of two measures of quarter notes. The section ends at 1:02 with a measure of whole rests labeled with a '4'.

Vibes **I. Shadow Play** [noise+synth] 33 2 [1:10] 3 [1:16]

Detailed description: This block contains the third staff of music for Vibes. It starts at measure 33. The first measure is a whole rest labeled with a '2'. This is followed by a section starting at 1:10, consisting of two measures of quarter notes. The section ends at 1:16 with a measure of whole rests labeled with a '3'. The section is titled 'I. Shadow Play' and includes the instruction '[noise+synth]'.

to Gmln1 42 9 [1:40] with prepared piano 4 [1:50] 4 [2:00]

mf let ring (throughout)

Detailed description: This block contains the fourth staff of music for Gmln1. It starts at measure 42. The first measure is a whole rest labeled with a '9'. This is followed by a section starting at 1:40, consisting of two measures of quarter notes with the instruction 'with prepared piano'. The section ends at 1:50 with a measure of whole rests labeled with a '4'. This is followed by another section starting at 1:50, consisting of two measures of quarter notes. The section ends at 2:00 with a measure of whole rests labeled with a '4'. The dynamic marking '*mf*' and the instruction 'let ring (throughout)' are written below the staff.

Gmln1 62 9 [2:20] 4 [2:30] 4 [2:40]

Detailed description: This block contains the fifth staff of music for Gmln1. It starts at measure 62. The first measure is a whole rest labeled with a '9'. This is followed by a section starting at 2:20, consisting of two measures of quarter notes. The section ends at 2:30 with a measure of whole rests labeled with a '4'. This is followed by another section starting at 2:30, consisting of two measures of quarter notes. The section ends at 2:40 with a measure of whole rests labeled with a '4'.

Gmln1 82 9 [3:00] 4 [3:10] 4 [3:20]

Detailed description: This block contains the sixth staff of music for Gmln1. It starts at measure 82. The first measure is a whole rest labeled with a '9'. This is followed by a section starting at 3:00, consisting of two measures of quarter notes. The section ends at 3:10 with a measure of whole rests labeled with a '4'. This is followed by another section starting at 3:10, consisting of two measures of quarter notes. The section ends at 3:20 with a measure of whole rests labeled with a '4'.

Gmln1 102 9 [3:40] 4 [3:50] 8

Detailed description: This block contains the seventh staff of music for Gmln1. It starts at measure 102. The first measure is a whole rest labeled with a '9'. This is followed by a section starting at 3:40, consisting of two measures of quarter notes. The section ends at 3:50 with a measure of whole rests labeled with a '4'. This is followed by a section starting at 3:50, consisting of two measures of quarter notes. The section ends with a measure of whole rests labeled with an '8'.

Gmln1 126 [4:10] 4 [4:20] 4 [4:30] 18

Detailed description: This block contains the eighth staff of music for Gmln1. It starts at measure 126. The first measure is a whole rest labeled with a '4'. This is followed by a section starting at 4:10, consisting of two measures of quarter notes. The section ends at 4:20 with a measure of whole rests labeled with a '4'. This is followed by another section starting at 4:20, consisting of two measures of quarter notes. The section ends at 4:30 with a measure of whole rests labeled with an '18'.

II. Temp Drops

155 5:10 39

Gmln1

195 6:29

Gmln1

with drum

mf *mp* *p*

Short steady rhythm then slowing down dramatically and fading out

202 with drum

Gmln1

2 27 7:47

pp *mf*

235

Gmln1

mp

241 2 26

Gmln1

p *pp*

273 9:05

Gmln1

mf *mp*

with drum

278 2

Gmln1

p *pp*

to 285 [9:52 vibes+crickets]

Vibes

12

Create continuous drone (pedal down throughout)

301

Vibes

III. Total Eclipse

307 10:12

Vibes

317 10:40 10:42

Vibes

327 11:04 [pno]

Vibes

337 11:26 11:30

Vibes

347 11:42 [pno]

Vibes

357 11:52 11:54 12:04 12:06 12:08

Vibes

367 12:16 12:18 [pno]

Vibes

377 12:32 12:34 12:36 12:38 12:46 12:48

Vibes

387
Vibes

12:52 12:58 13:00 13:02 13:04

396
Vibes

13:14 13:18

405
Vibes

13:34 13:36 13:38 13:40 [13:42 high sine tone] 2

to
Gmln1

415 [13:48 pno] 2

13:53 sync timing with pno., repeat until 17:35
mp

423
Gmln1

430
Gmln1

437
Gmln1

444
Gmln1

451
Gmln1

458
Gmln1

465 [15:40 pno]

Gmln1

472

Gmln1

479 [15:59 P.pno]

Gmln1

486

Gmln1

493 [16:30 gmln2+drum]

Gmln1

500

Gmln1

507 [17:00 low sine tone]

Gmln1

514

Gmln1

521

Gmln1

528 [17:34] repeat until 18:49

Gmln1

533

Gmln1

Outro

538 [17:54]
Gmln1

545
Gmln1

552
Gmln1

559
Gmln1

564 [18:49] [18:50] 8
Gmln1

575 [19:08] [19:10 pno+vibes+cymb] [19:14] [19:20] 2 2 2
to Vibes

584 [19:26] 4 [19:36] [19:40] 3 [19:48]
Vibes

596 [19:50] 5 [20:02] [20:04] 2 [20:10] 5
Vibes

Performer 3

Pitiless as the Sun

for Yarn/Wire

JORDAN DYKSTRA


♩ = 120

Sync stop watches

Intro.

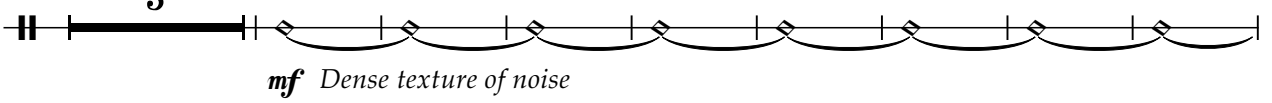
Noise 1 

I. Shadow Play

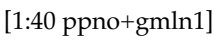
36 

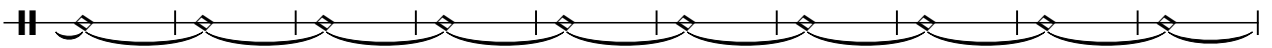
PLASTIC BAG and BOWL OF SOFT LEAVES

 Drone until 3:38

Noise1 
mf Dense texture of noise


47



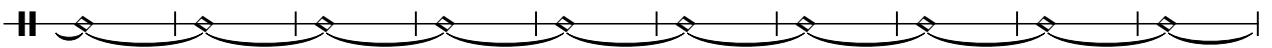
Noise1 

57

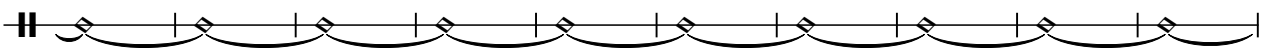


Noise1 

67

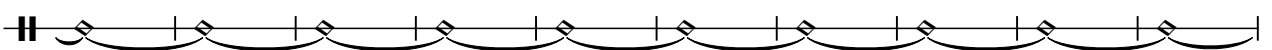
Noise1 

77


Noise1 

87




Noise1 

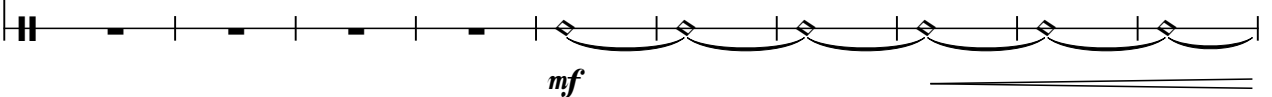
97


Noise1 


107


Noise1 

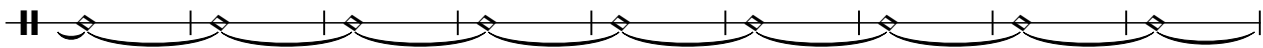
 Soft mallets: roll with slow swells, con't until 9:52

Cym. 
mf

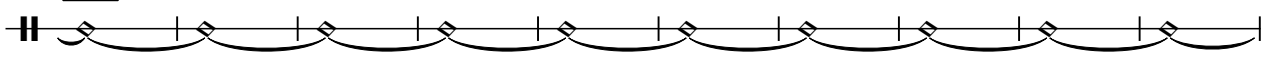
117 4:00
Cym. 
con't swelling


127
Cym. 

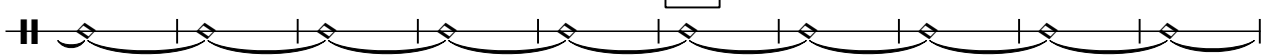
137
Cym. 

147 5:00
Cym. 


II. Temp Drops


156 5:10
Cym. 

166
Cym. 

176 6:00
Cym. 

186 [6:29 drum+gmln1]
Cym. 

196
Cym. 

206 7:00
Cym. 

216

Cym. 

226

Cym. 

236

8:00

Cym. 

246

Cym. 

256

Cym. 

266

9:00

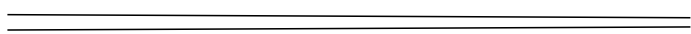
Cym. 

276

Cym. 

286

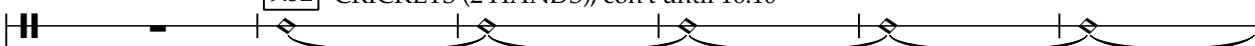
Cym. 



[vibes]

296

9:52 CRICKETS (2 HANDS), con't until 16:10

Noise1 

mp In the distance but thick, dense texture

Cym. 



302

Noise1 

III. Total Eclipse

307 [10:12]

Noise1

317

Noise1

327

[11:00]

[pno]

Noise1

337

Noise1

347

[pno]

Noise1

357

[12:00]

Noise1

367

[pno]

Noise1

377

Noise1

387

[13:00]

Noise1

397

Noise1

407

[13:42 high sine tone]

[pno]

Noise1

417

[14:00]

Noise1



427 [pno]

Noise1



437

Noise1



447

[15:00]

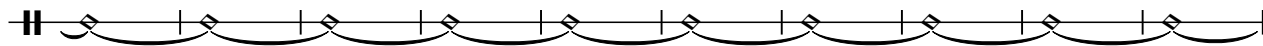
[pno]

Noise1



457

Noise1

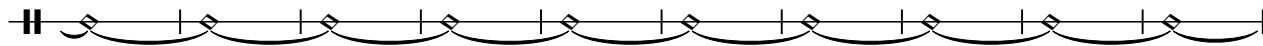


467

[15:40]

[pno]

Noise1



477

[15:59 P.pno]

[16:10]

Noise1



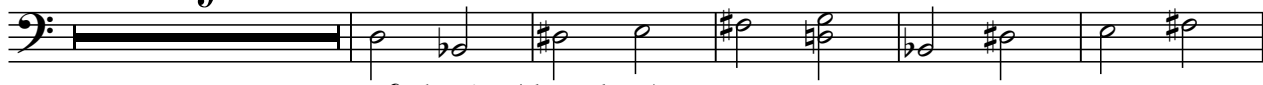
487

Enter with drum

[16:30]

to
Gmln2.

9



mf let ring (throughout)

501

Gmln2.



508

[17:00 low sine tone]

Gmln2.



515

Gmln2.



522

[17:34: pno ends] [17:35]

Gmln2.

Musical staff for Gmln2. measure 522. Bass clef, key signature of one sharp (F#). Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

529

Gmln2.

Musical staff for Gmln2. measure 529. Bass clef, key signature of one sharp. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

534

Gmln2.

Musical staff for Gmln2. measure 534. Bass clef, key signature of one sharp. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Outro

538

[17:54] [17:55]

Gmln2.

Musical staff for Gmln2. measure 538. Bass clef, key signature of one sharp. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

546

Gmln2.

Musical staff for Gmln2. measure 546. Bass clef, key signature of one sharp. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

553

[18:25]

2

2

Gmln2.

Musical staff for Gmln2. measure 553. Bass clef, key signature of one sharp. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

561

2

[18:50]

9

Gmln2.

Musical staff for Gmln2. measure 561. Bass clef, key signature of one sharp. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

to
Cym.

576

[19:10] Stick: Sync with piano and vibes, con't until 20:10

p

583

Cym.

Musical staff for Cym. measure 583. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).

590

Cym.

Musical staff for Cym. measure 590. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).

597

Cym.

Musical staff for Cym. measure 597. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).

603

[20:10]

4

Cym.

Musical staff for Cym. measure 603. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).

Performer 4

Pitiless as the Sun

for Yarn/Wire

JORDAN DYKSTRA

♩ = 120

Sync stop watches

Intro.

Synthesizer

5

0:10

[pno]

29

I. Shadow Play

Synth.

36

1:10

3

1:16

Consistently glissing up 1 whole step and down 1 whole step from written pitch

mp *mf*

A shadowy and almost imperceptibly moving dark texture

Synth.

47

1:40 ppno+gmln1

Synth.

57

2:00

Synth.

67

Synth.

77


Synth.


87


3:00


Synth.

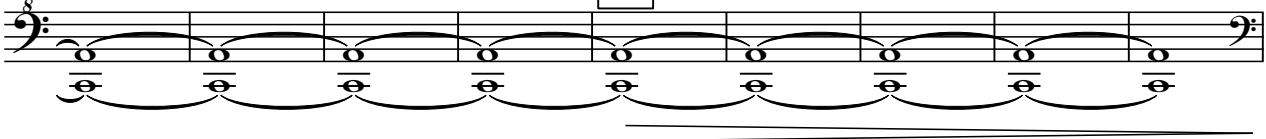
97

107
Synth. 

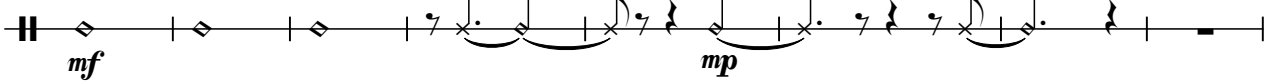
117 4:00
Synth. 

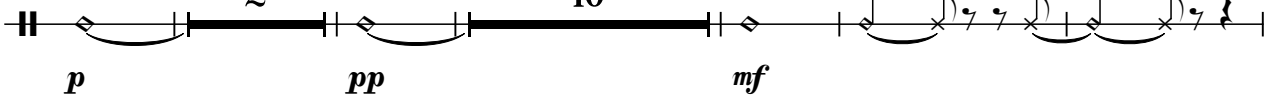
127
Synth. 

137
Synth. 

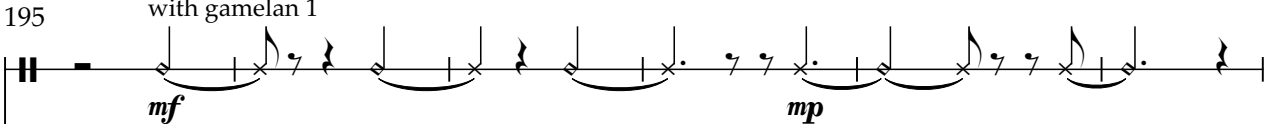
147 5:00
Synth. 

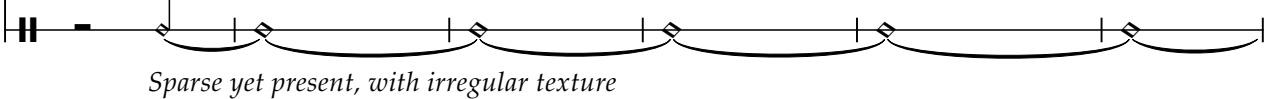
II. Temp Drops

to 156 5:10
F.Drm. 
mf mp
Short steady rhythm then slowing down dramatically and fading out

164 5:54
F.Drm. 
p pp mf

181
F.Drm. 
mp p pp

6:29
195 with gamelan 1
F.Drm. 
mf mp

add BIRD WHISTLE
Noise2 
mf mp
Sparse yet present, with irregular texture

201

F.Drm. *p* *pp*

Noise2

210

F.Drm. (solo) 7:12 *mf*

Noise2 7:00

218

F.Drm. *mp* *p* *pp*

Noise2

225

F.Drm. with gamelan 1 7:47 *mf*

Noise2

235

F.Drm. *mp*

Noise2

241 8:00

F.Drm. *p* *pp*

Noise2

250

(solo) 8:30

F.Drm. *mf*

Noise2

258

F.Drm. *mp* *p* *pp*

Noise2

266

with gamelan1 9:05

F.Drm. *mf*

Noise2 9:00

275

F.Drm. *mp* *p* *pp*

Noise2

282

F.Drm.

Noise2

289

9:40 **5** 9:52 vibes+crickets **10**

Noise2

III. Total Eclipse

Microtonal drone, con't until 11:46

307 10:12 2 10:16

to Synth.

ppp *mp*
An ever-evolving sound, almost reaching dissonance

318

Synth.

328 11:00 [pno]

Synth.

338

Synth.

348 [pno] 11:46

Synth.

mf

358 12:00

Synth.

368 [pno]

Synth.

12:26

mf

378

Synth.

388 13:00

Synth.

398

Synth.

408 [13:42 high sine tone] [pno]

Synth.

13:52

mf

418 [14:00] [pno]

Synth.

428 [14:16]

Synth.

438

Synth.

447 [15:00] [pno]

Synth.

to 456
F.Drm. **15** [15:40 pno] **9** [15:59 P.pno] **16** Enter with gamelan 2 [16:30] *mf*

499
F.Drm.

509 [17:00 low sine tone]
F.Drm.

519 [17:34]
F.Drm.

to 529 **9** **Outro** [17:54] PLASTIC BAG and TIN FOIL (one hand) *mf* A gently tucked away noise floor

add 542 [18:02] Microtonal drone with heavy swells
Synth. *mp* *f*

Noise2

552
Synth. *mp* con't swelling


Noise2

562 [18:50 gmln ends]
Synth.

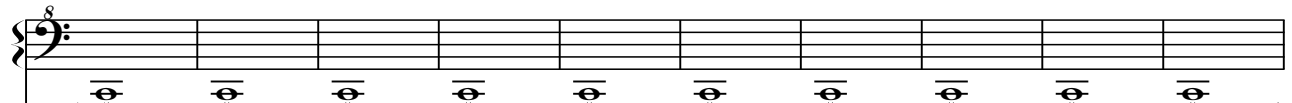
Noise2

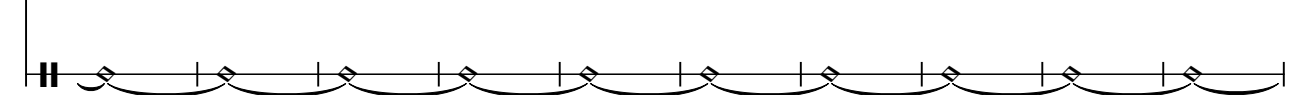
572 [19:10 pno, vibes, cymb]

Synth. 

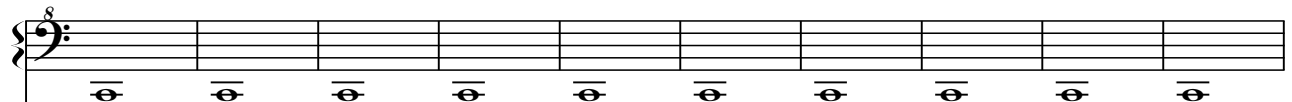
Noise2 

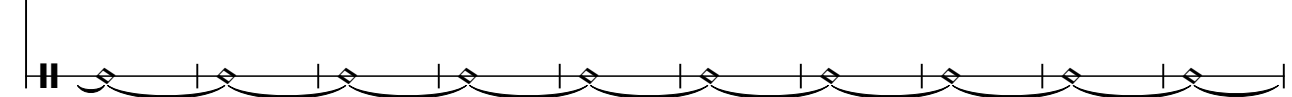
582

Synth. 


Noise2 

592

Synth. 

Noise2 

602 [20:10]

Synth. 

Noise2 