

(last page of instructions)

Players return to stage and return to trance
in chairs, stare straight ahead

12 bar rest before finale =

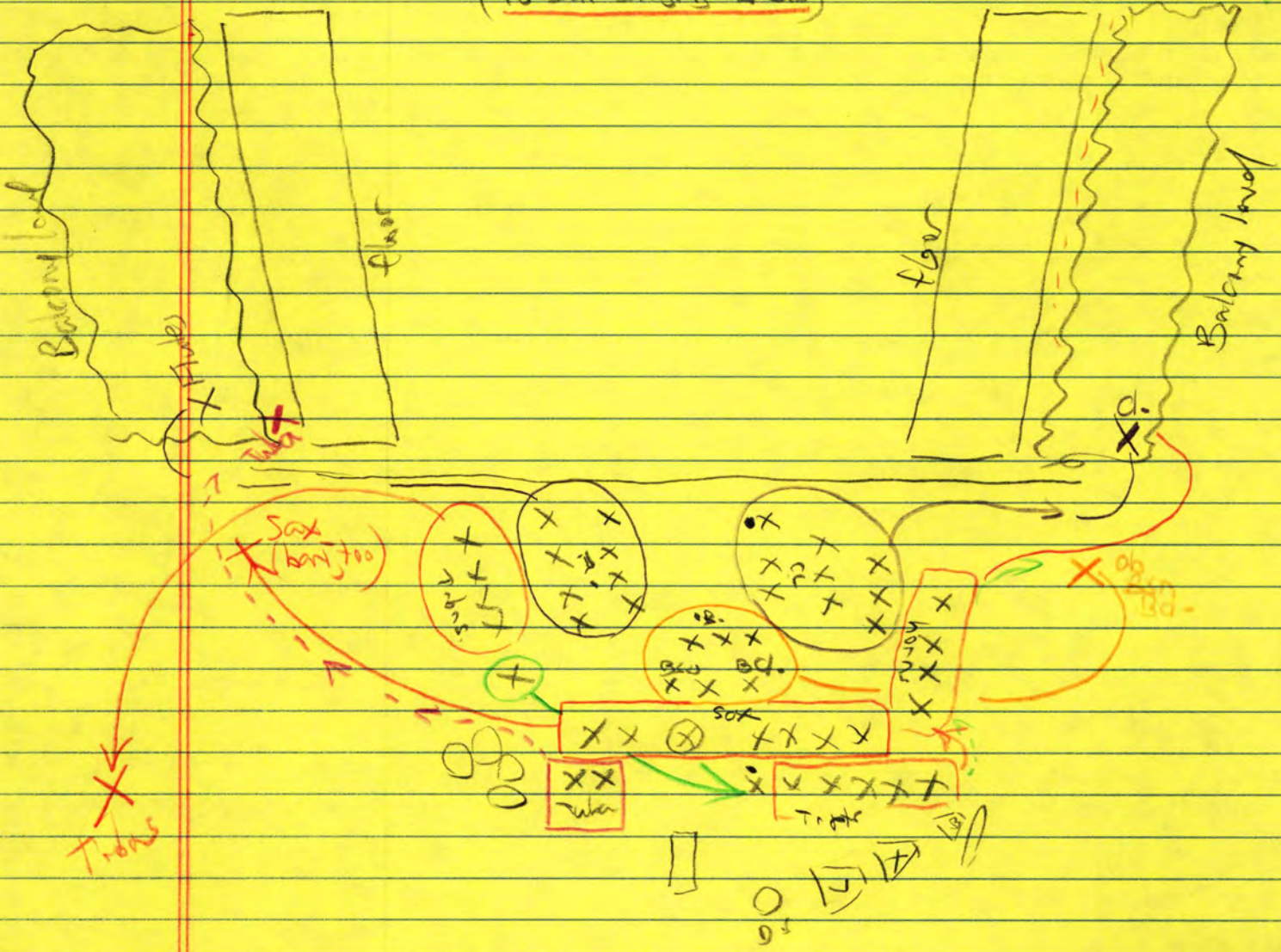
- solo clarinet wanders (looking for the "tone") back on stage
- on msc 5 - solo clar looking 5 fingers and waves open hand in front of clarinet (2nd row) face
- Measure 11 - solo clar. faces band
- Measure 12 - turn abruptly on beat 1 and gaze into distance (Indian-like - blinking eyes)
- React to band entrance (surprise)

Sit-down slowly (with wind chimes) @ final bar

1.

from stage to off-stage
(to solo staging-areas)

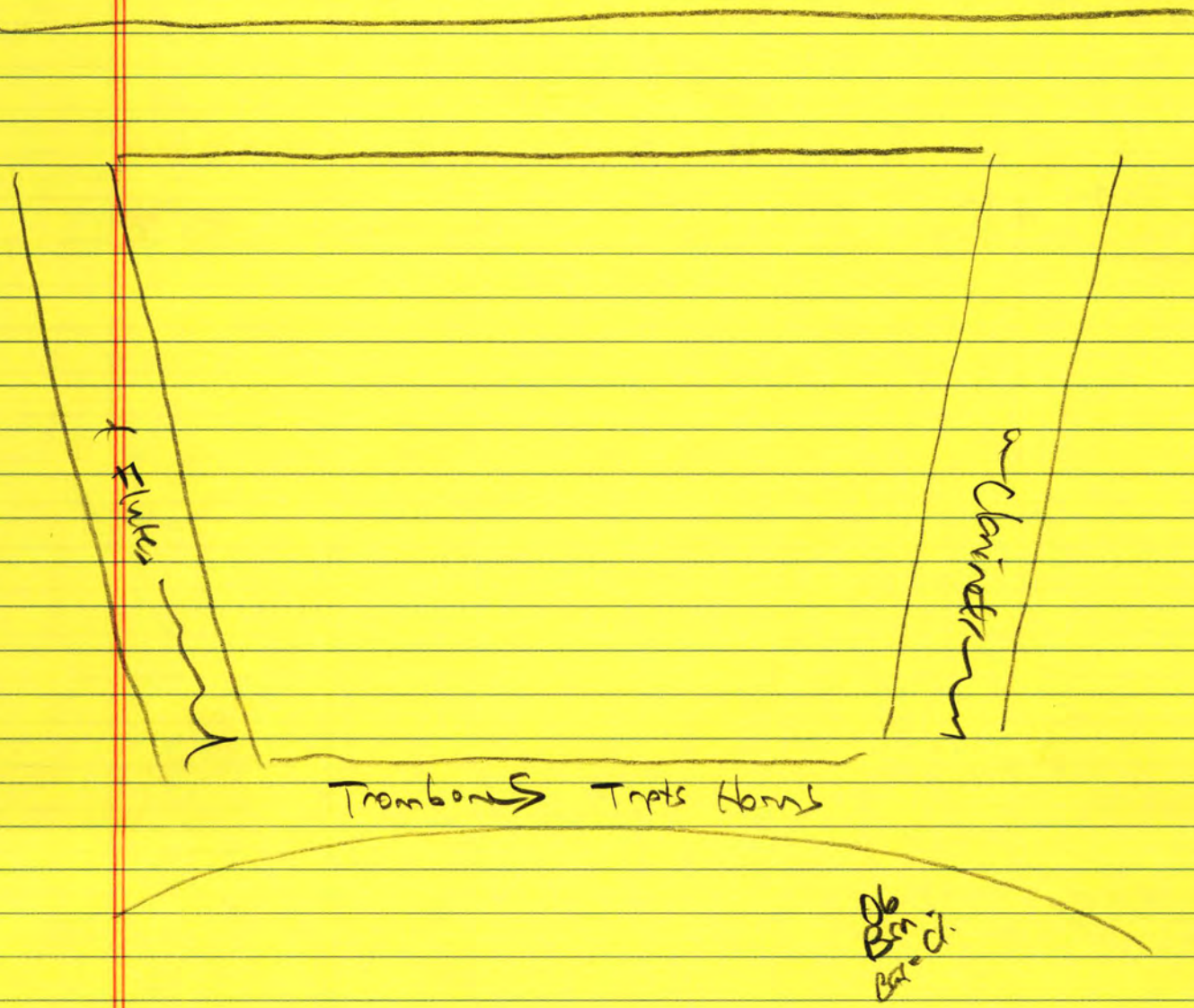
dp/col
+ horns
BAND
Euph



1. **Tubas, Saxes, h-rn, trpts, MOVE FIRST**
 solo trpt. remains crash cymbals follow trumpets
 2. after saxes clear **Euphonium** follows trumpet
 3. after saxes and euph. clear tubas move
 4. • after trumpets clear, clarinets (no bass) move
 • after tubas clear, flutes move
3. Double reeds and bass clarinet move after trpts. clear

Solo 1st Clarinet remains

129 thru Jul X @ 137

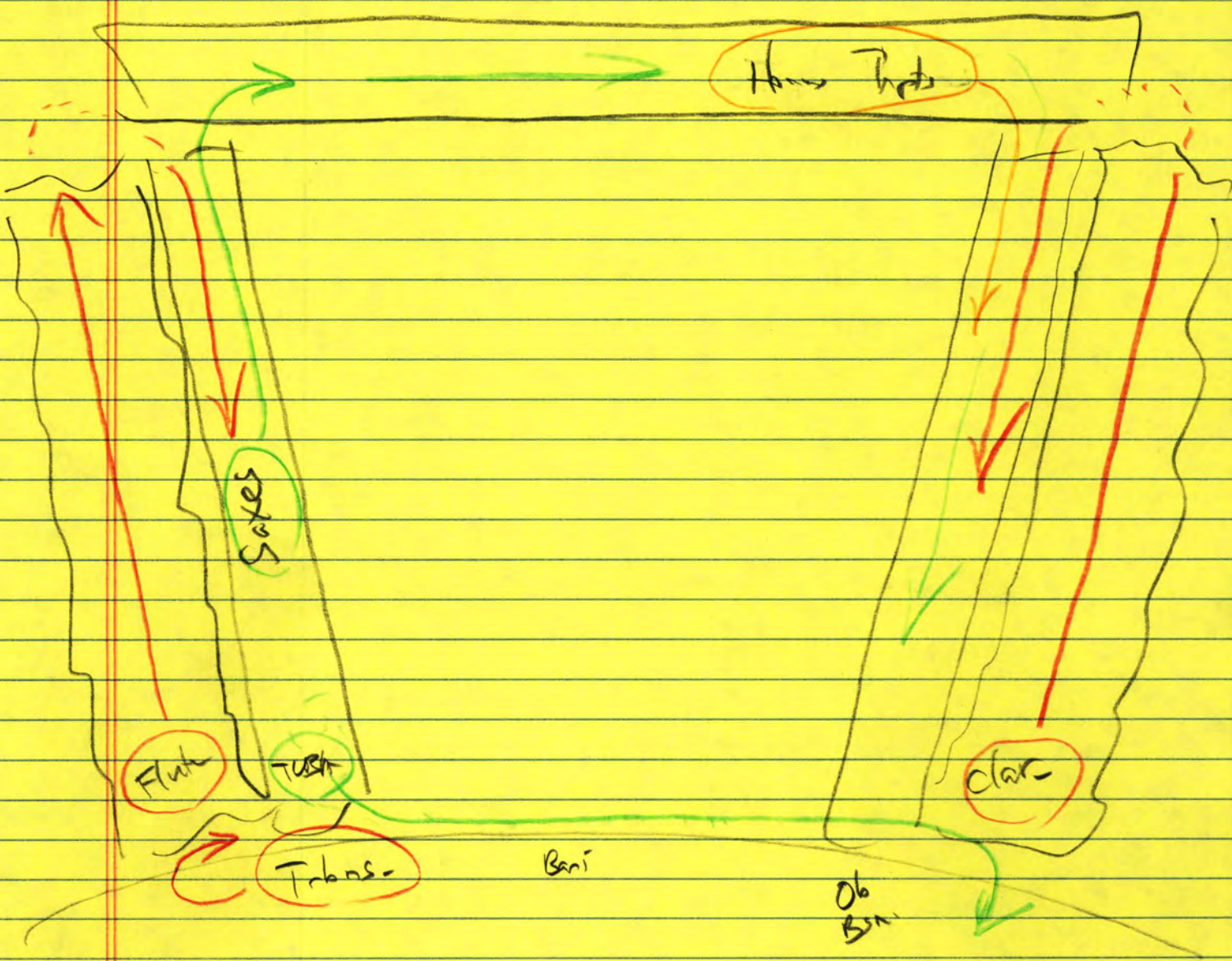


TRUMPETS

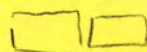
60W6

Trpts. Horns. Euph. Trbns. return to sections on stage (don't sit) 3rd X @ 137 (Get there by 1150)

Vamps



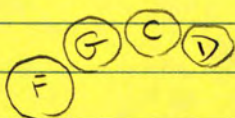
6 percussion



- Vibes / Xylophone / ^{Tam Blocks} Temple blocks (with Xylo mallets)

- 133' • Drum Set

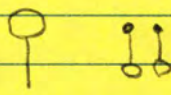
- 133' • Timpani
vibra-slap



- Tam-tam / Bells / 2 Cowbells (mounted) ^{Wind chime}
(Brass) _{clavés}



- Bass Drum (flat) / Snare (off)



- ^{Sus. Cym.} TIMBALE) Hard Cyms (with traps) to stage after brass fanfare [92]

- 133' TIMPANI

- 133' • B.D. • 2 Tam Blocks • TIMBALE _{Sus. Cym.} • 2 COWBELLS

- 133' DRUM SET

Percussion Orchestration

	52	54	78	100	129a	133	137	137	137	146	150	158
Begin	5	52	54	78	100	129a	133	137	137	146	150	158
• Timpani					Temp. Solo			Timpani				Timpani
• Vibes												
• Bells								Gong Bells (accents)		Bells		Bells
• Gong					Gong							
• Chimes												Wind Chimes
• Vibes								Xylo		Vibes	Vibes	Xylo/Vibes
• Drum Set								Solo				
• Horns												
• Snare												
• Bass Dr.												
• Snare												

• Timpani
Vibes

• Bells
Gong
Chimes

• Vibes
Xylo
Drum Set

• Drum Set

• Horns
Snare
Bass Dr.

• Bass Dr.
Snare

Begin
Vibes Solo
Wind Chimes
Gong
Vibes
Xylo
Drum Set

Timpani

Bells

Gong Bells (accents)

Vibes

Xylo

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

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150

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129a

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78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

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150

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129a

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54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

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150

146

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129a

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78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

78

54

52

5

Timpani

Bells

Xylo

Vibes

Solo

existing with horns

existing with horns

existing with horns

Quote "Cave" B-D. Solo

Bass Dr.

Snare

158

150

146

137

137

133

137

133

129a

100

Vibes
Drum Set

Solo bari sax

Alto Sax 2
Ten Sax

Flutes, Piccolo
Oboes
Bassoon
Clarinet (inc. bass cl.)

Trumpets
F horns
Euphonium / baritone
Crash Gymbals
Tuba

Trombones

© Bari Sax cues for:
Drum Set
Vibra-slap
Clavés

© Trm cues for:
Vibra-slap
clavés

Crash Gymbal x
closed Hi Hat (with sticks) x
Snare drum
Bass Drum

Flourish
BD-

PERCUSSION SOCI

Solo

L R R R L R L R L R L
R L R L
R L R L
R L R L

1
Tutti
2/3

2
C.
1/3

2
Tutti
1/3

2
Tutti
1/3

2+

Jan
Blade

Handwritten musical notation for Jan Blade, consisting of two measures. The first measure contains a sequence of eighth notes with accents. The second measure contains a circled 'D' followed by a triplet of eighth notes and another eighth note.

C.W.

Handwritten musical notation for C.W., consisting of two measures. The first measure contains eighth notes with accents. The second measure contains a triplet of eighth notes and another eighth note.

A handwritten musical notation for a triplet of eighth notes, with an arrow pointing from the C.W. notation above to this specific triplet.

Sn.-off

B.P.

(stacc)

Handwritten musical notation for Sn-off, consisting of two measures. The first measure contains eighth notes with accents. The second measure contains eighth notes with accents and a triplet of eighth notes.

Cymbal
Trash

Handwritten musical notation for Cymbal Trash, consisting of two measures. The first measure contains eighth notes with 'x' marks above them. The second measure contains eighth notes with 'x' marks above them, a triplet of eighth notes, and a final eighth note with an 'x' mark above it. The word 'Crash' is written above the final note, and 'Ped' is written below the first note of the second measure.

8

To Cue out of 1st Section,
 (Cue to Perc. Soli)

Trbn Bar Sax Bsns Bass Dr.
 TIMP

TIMP (4 dr.)

1129

DRUM SOLO

3x5

Bari. Sax

Handwritten musical score for Bari. Sax, consisting of five staves of music. The notation includes various note values, rests, and articulation marks. Red circles highlight specific measures, and red numbers 1 through 23 are written below the notes to indicate measure numbers. The score is written in a single system across five staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some complex rhythmic patterns. There are several accents (^) and slurs throughout the piece. The final measure of the fifth staff is marked with a double bar line and a repeat sign.

Trumpet + Horns + Emph.

• Trpt. + Horns

Chords: Eb, A, C-, F-, Bbm, Csus, Ebms, Fms

Start → horns

Farfare horns

horns

Horns (no keys)

Vamp

1 2 3 4 5 6 7

Tuba

Horn Vamp

W-W.
(19 mms)

Handwritten musical notation on a staff. The notes are mostly eighth and sixteenth notes with slurs and accents. Measure numbers 8, 9, and 10 are indicated below the staff.

Cl. Break

Handwritten musical notation on a staff. The notes are mostly eighth notes with slurs. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Handwritten musical notation on a staff. The notes are mostly eighth notes with slurs. Measure numbers 6, 7, 8, and 9 are indicated below the staff. A circled section contains the text "+ a 2" and a clef-like symbol. Below the staff, the sequence "E F E F E F E" is written.

Handwritten musical notation on a staff. The notes are mostly eighth notes with slurs. Measure numbers 11, 12, 13, and 14 are indicated below the staff.

Handwritten musical notation on a staff. The notes are mostly eighth notes with slurs. Measure numbers 15, 16, 17, 18, 19, 20, and 21 are indicated below the staff.

Tobias

Handwritten musical notation on a single staff, featuring a treble clef, a 4/4 time signature, and various notes and rests. A 'Cresc.' marking is present above the first measure.

Handwritten musical notation on a single staff, featuring a bass clef and complex rhythmic patterns with many beamed notes.

Handwritten musical notation on a single staff, featuring a bass clef and complex rhythmic patterns with many beamed notes.

Handwritten musical notation on a single staff, featuring a bass clef and complex rhythmic patterns with many beamed notes.

Handwritten musical notation on a single staff, featuring a treble clef and complex rhythmic patterns with many beamed notes.

Four empty musical staves.

A

- 1. Fall sf
- 2. Brass out - NW only
- 3. Brass out - NW only

2x's

Handwritten musical notation for the first system. The top staff is in treble clef and contains complex rhythmic patterns with many notes and stems. The bottom staff is in bass clef and contains fewer notes. There are dynamic markings like 'sf' and a circled asterisk in the first measure of the top staff.

2x's

Handwritten musical notation for the second system. The top staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes. There are dynamic markings like 'sf' and some handwritten notes above the staff.

Hi-hat (like beginning)

Handwritten musical notation for the third system. The top staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes. There are dynamic markings like 'sf' and some handwritten notes above the staff.

Brass (horns)

end of 1st section

Handwritten musical notation for the fourth system. The top staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes. There are dynamic markings like 'sf' and a circled section on the right side of the system.

Record A

2x's
Bari bass only + hi-hat

Find dard pp when each player sits
(hi-hat)
Bari plays bass-line fragments on way to chair

end

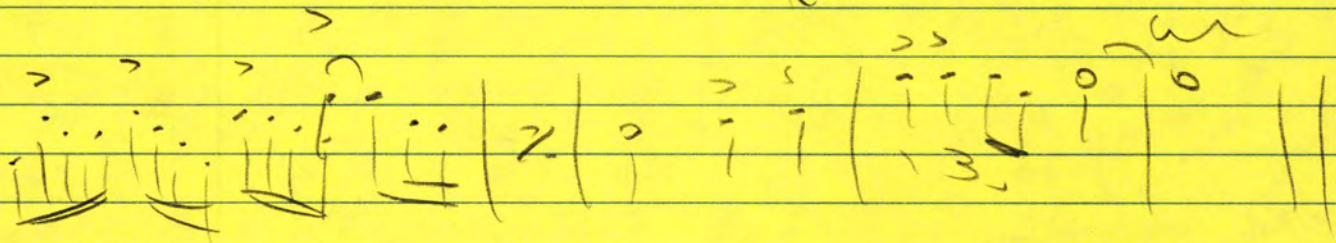
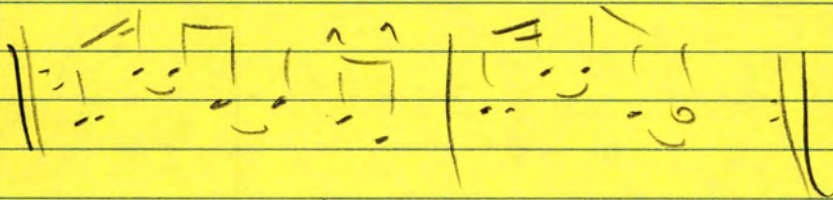
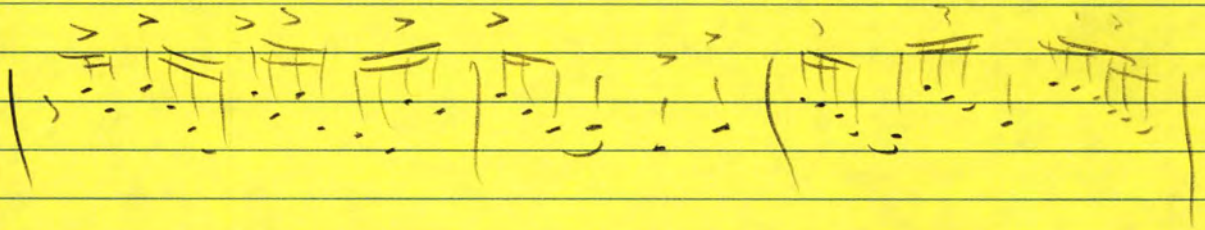
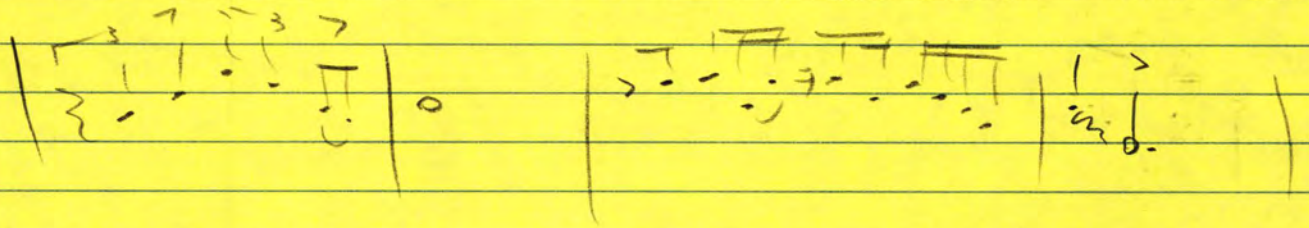
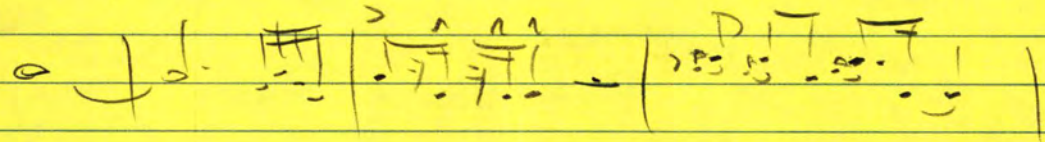
$F\Delta^{12}(\sharp 11)$ $C\Delta E^2$

Besoin

Bari Sax

Vamp

Sax



Sax

(A₂ T)

(1)

A handwritten musical score for saxophone, consisting of five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that suggests a first take or a working draft. The first staff begins with a treble clef and a key signature of one flat (Bb). The notation includes many beamed notes, often with 'x' marks below them, indicating specific fingerings or articulation. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The second staff has a 'V. 1/2m' marking at the end. The third staff has a 'V. 1/2m' marking at the beginning. The fourth staff has a '6' marking above a measure. The fifth staff ends with a wavy line, possibly indicating a fade-out or a specific ending. The overall impression is that of a complex, rhythmic piece of music.

Sop

2

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with eighth and sixteenth notes, some beamed together, and a bass line with chords. There are dynamic markings like accents (>) and a fermata over the final notes. A double bar line is present in the middle of the system.

A set of three empty musical staves.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with eighth and sixteenth notes, some beamed together, and a bass line with chords. There are dynamic markings like accents (>) and a fermata over the final notes. A double bar line is present at the end of the system.

A set of three empty musical staves.

A set of three empty musical staves.

TOWER OF THE WINDS

ORCHESTRATION / MASTER PARTS

—BUKVIC—

START

5

32

54

78

90

100

129

133

137

146

150

158

+

FLUTES
OBOES
BASSOONS
CLARINETS
BASS CLAR.

SAXES
BARI SAX

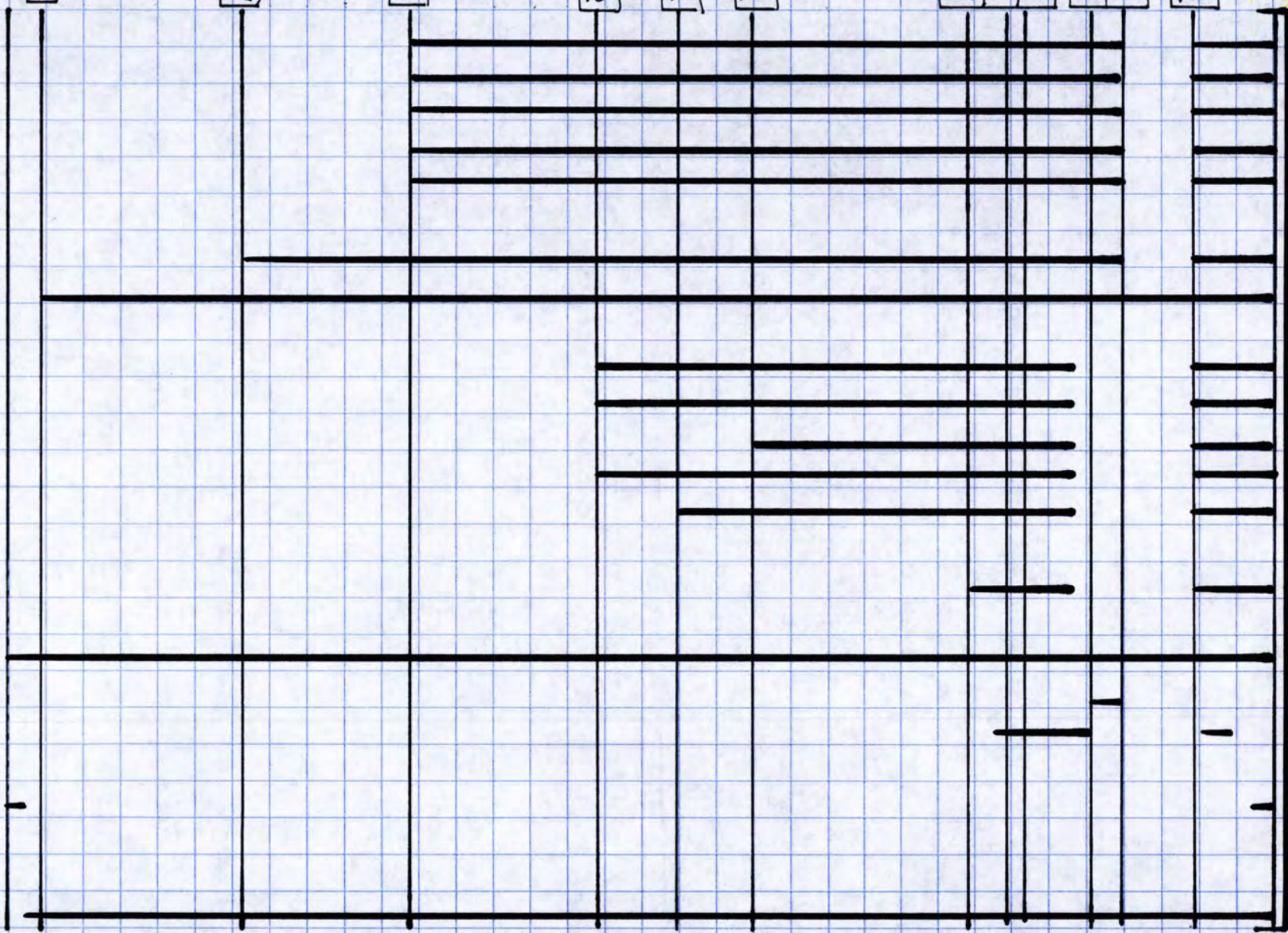
HORNS
TRUMPETS
TRBNS.
EUPH.
TUBA

TIMPANI

VIBES
BELLS
XYLO

WIND CHIMES
GROOVE PERC.

DRUM SET



54

AFTER SAXOPHONE SECTION

WOODWINDS

Handwritten musical score for woodwinds, including parts for Flute 1 & Piccolo, Flute 2, Oboe 1 & 2, Bassoon, Clarinet 1 & 2, and Bass Clarinet. The score is written in treble clef with a key signature of two flats (Bb, Eb). It features various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *f*, *mf*). The woodwinds enter in measure 54, with Flute 1 and Piccolo playing a melodic line, while other instruments provide harmonic support. The score continues through measure 59.

54

55

56

57

58

59

(+picc) 1
FLUTE

2
Flute

1
OBOE

2
OBOE

BSN

1
CLAR

2
CLAR

3
CLAR

BSN CLAR

60

61

62

63

64

Handwritten musical score for woodwinds. The score is organized into systems for Flute (Fl.), Oboe (OB.), Bassoon (BSN.), Clarinet (CLAR.), and Bassoon (BSN.).

- Fl.:** Flute 1 and 2. Part 1 has a melodic line with triplets and slurs. Part 2 is marked "Col Flute" and has a wavy line indicating it is out of the piece.
- OB.:** Oboe 1 and 2. Both parts have melodic lines with triplets and slurs.
- BSN.:** Bassoon. Part has a melodic line with triplets and slurs.
- CLAR.:** Clarinet 1, 2, and 3. Part 1 is marked "Col Flute" and has a wavy line. Parts 2 and 3 have melodic lines with triplets and slurs.
- BSN.:** Bassoon. Part has a melodic line with triplets and slurs.

The score is divided into three measures, numbered 65, 66, and 67 at the bottom.

65

66

67

Fl.
Flute
OB.
BSN.
CLAR
BASS

68

69

70

71

N.W. 54 = 5

VAMP

3

Handwritten musical score for woodwinds. The score is organized into systems for Flute (FL.), Oboe (OB.), Bassoon (BSO), and Clarinet (CLAR.).

- FL.:** Flute 1 and 2. Part 1 starts with a circled treble clef and a key signature of two flats. It features a melodic line with accents (^) and slurs.
- OB.:** Oboe 1 and 2. Similar to the flute parts, with accents and slurs.
- BSO:** Bassoon 1 and 2. Similar to the flute parts, with accents and slurs.
- CLAR.:** Clarinet 1, 2, and 3. Part 1 is labeled "Cl Flute" and contains a wavy line. Parts 2 and 3 have similar melodic lines with accents.

The score is divided into measures 72, 73, 74-75-76, and 77. A vertical bar line is present at the end of measure 73. A box labeled "VAMP" is above measure 73. A circled "3" is above measure 75. A large checkmark is drawn below measure 76. The final measure (77) contains complex rhythmic notation with many notes and slurs.

72

73

74 75 76

77

137

3 TIMES

MEMORIZING = F LYDIAN

Handwritten musical score for a woodwind ensemble. The score is organized into five systems, each with a different instrument part on the left:

- FLUTE:** Part 1 (1), Part 2 (2), Part 3 (3)
- OBOE:** Part 1 (1), Part 2 (2)
- BASS:** Part 1 (1), Part 2 (2), Part 3 (3)
- CLARINET:** Part 1 (1), Part 2 (2), Part 3 (3)
- BASS CLARINET:** Part 1 (1), Part 2 (2), Part 3 (3)

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *sf* (sforzando). The first system is marked with a box containing the number 137. The second system is marked with a box containing "3 TIMES". The third system is marked with a box containing "MEMORIZING = F LYDIAN". The fourth system is marked with a box containing "Col Flute". The fifth system is marked with a box containing "Col above".

137

138

139

140

Handwritten musical score for woodwinds and bassoon. The score is written on ten staves, grouped into three sections: Flutes (FL), Oboes (OB), and Bassoon (BASS). The Flute section consists of two staves (1 and 2), the Oboe section consists of two staves (1 and 2), and the Bassoon section consists of six staves (1, 2, 3, 4, 5, and 6). The music is in 2/4 time and features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes notes, rests, and articulation marks like accents and slurs. The piece concludes with a double bar line and a fermata.

Four sets of empty musical staves, each containing a measure number written in red ink: 141, 142, 143, 144, and 145.

WOODWINDS

146

3 TIMES

150

FLUTE

f-mf-mp

OBOE

f-mf-mp

BASS

CLAR.

f-mf-mp

BASS
CLAR.

f-mf-mp

146

147

148

149

150 → 157

12

Handwritten musical score for woodwinds, measures 146-150. The score includes parts for Flute, Oboe, Bass Clarinet, Clarinet (1, 2, 3), and Bass Clarinet. It features dynamic markings (f, mf, mp), articulation (accents, slurs), and performance instructions like '3 TIMES' and '12'. A large checkmark is present at the end of the score.

158 - END

WOODWINDS

FLUTE

OBS

BSN

CLAR.

BAR CLAR.

Handwritten musical score for woodwinds. The score is arranged in five systems, each with two staves. The instruments are: Flute (1 and 2), Oboe (1 and 2), Bassoon (1), Clarinet (1, 2, and 3), and Baritone Clarinet (1). The music is in 4/4 time. The first system (measures 158-159) features melodic lines with accents (^) and slurs. The second system (measures 160-169) features a wavy line for the Oboes and a series of eighth-note patterns for the other instruments, with dynamic markings like *sf*, *sfz*, and *pp*. The third system (measures 170-179) continues the eighth-note patterns with articulation marks. The fourth system (measures 180-189) features a series of eighth-note patterns with articulation marks. The fifth system (measures 190-199) features a series of eighth-note patterns with articulation marks. The score is marked with various dynamics and articulations, including accents (^), slurs, and dynamic markings like *sf*, *sfz*, and *pp*. The measures are numbered 158 through 199 at the bottom of the page.

158

159

160

161

162

163

164

165

166

167

168

169

137

UPPER SAXOPHONES + BRASS

Handwritten musical score for Upper Saxophones and Brass. The score is organized into systems for different instruments:

- ALTO:** 1 and 2 staves. Includes a "3 TIMES" marking at the beginning.
- HORN:** 1, 2, 3, and 4 staves. Includes "3 TIMES" markings for the first three staves.
- TRPT. (Trumpet):** 1, 2, 3, and 4 staves. Includes a "3 TIMES: Tacet 3rd TIME" marking.
- TRBN (Trumpet/Bass):** 1 and 2 staves. Includes "3 times = Tacet 3rd time" markings.
- EWPT (Euphonium):** 1 staff. Includes a "3 TIMES" marking.
- TUBA:** 1 staff.

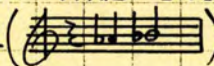
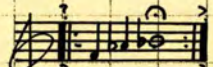
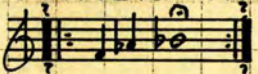

The score contains various musical notations including notes, rests, dynamics (e.g., *sf*, *sfz*, *sfp*), and articulation marks (accents, slurs). The bottom of the page features a red-inked bar with measure numbers: 137, 138, 139, 140, 141, 142, 143, 144, 145.

137 138 139 140 141 142 143 144 145

TOWER OF THE WINDS

— IN MEMORY OF RUSSELL PECK —

DANIEL BUKVICH

- CONCERT B^b TUNING ROUTINE — OVERSEEN/MANAGED BY SOLO CLARINET
- WHEN TUNING FINISHES:
 - SOLO CLARINET SITS
 - SOLO TRUMPET SUSTAINS CONCERT B^b PAST CUT-OFF SO AS TO ATTRACT ATTENTION AND SIGNAL SOMETHING UNUSUAL
- SOLO TRUMPET STANDS AND PLAYS A TWO-NOTE MOTIVE () TO CUE WIND-CHIME GLISSANDO AND VIBRAPHONE AT [1]
- WIND-CHIME/VIBRAPHONE ([1]) SIGNALS ALL PLAYERS (EXCEPT PERCUSSION, SOLO TRUMPET, AND SOLO CLARINET) TO STAND AND EXIT STAGE SILENTLY
 - SOLO TRUMPET CONTINUES TO PLAY  (REPEAT AL LIG)
- WHEN PLAYERS HAVE EXITED, SOLO TRUMPET WALKS TO SOLO CLARINET (STILL PLAYING ) AND GIVES SOLO CLAR. A SEALED ENVELOPE
- SOLO TRUMPET STARTS TO EXIT THEN TURNS AROUND TO FACE SOLO CLARINET AND PLAYS  AS A FINAL INVITATION TO FOLLOW... THEN EXITS STAGE
- SOLO CLARINET OPENS ENVELOPE, UNFOLDS THE ENCLOSED LETTER, AND READS TO SELF... THIS CUES THE PLAYING OF THE RECORDED INTRODUCTION (SEE TEXT ON BACK PAGE)
- AT THE FINISH OF THE RECORDED INTRODUCTION, SOLO CLARINET STANDS, CUEING WIND-CHIME/VIBRAPHONE AT [3]
- SOLO CLARINET EXITS STAGE

(TO NEXT PAGE →)

3.

TOWER OF THE WINDS

BARI SAX
COR. ---

VAMP

CONTINUE THROUGH 129

SAXOPHONES

ALTO'S
TENOR

32

32 34 35 36

37 38 39 40

41 42 43 44 45

WOOD-WIND
CONT...

5.

TOWER OF THE WINDS

ALIGN WITH GARI SAX

CONTINUE THROUGH 129

78

TRUMPETS
HORNS
EUPH. (Tuba)

After the winds

TRT.

FHORN
EUPH.

TROMBONES

After Trampers
(+ turn pedal)

100

101

102

103

104

105

106

Gliss.

555z (or pedal Bb)

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

sf

(CONTINUE THROUGH 129)

122

123

124

125

126

127

128

mp

V.Amp

TOWER OF THE WINOS

137 PLAY 3 TIMES (BRASS TACET 3rd TIME)

W.W.

High Brass

Musical score for measures 137-140. Measure 137 has a '3' above the staff. Measure 139 has a 'ffp' dynamic marking. Measure 140 has a 'HORNS, SAX' annotation. Above measure 140 is a box containing '+XLO ACCENTS'. The score includes staves for W.W., High Brass, and Horns/Sax.

Musical score for measures 141-145. Measure 141 has a 'ffp' dynamic marking. Measure 145 has a '3' above the staff. Above measure 145 is a box containing '+XLO'. Below measure 141 is a 'hi-hat' annotation with a rhythmic pattern of 'x's and '+' signs.

PRE-RECORDED
INTRODUCTION:

FOLLOW US.
WE'RE LEAVING.
WE'VE BEEN SUMMONED.
WE'VE BEEN SUMMONED TO THE TOWER.
FOLLOW US, WE'VE BEEN SUMMONED TO THE TOWER OF THE WINDS.

THE TOWER IS CONSTRUCTED OF MAGIC AND MUSIC AND
MOVEMENT.

THE TOWER IS A STRUCTURE THAT ASSEMBLES ITSELF FROM
JUMBLES OF ABANDONED CHAIRS AND MUSIC STANDS
AND FROM THE VAPORS, MEMORIES, AND RINGING
ROCK-WALLS OF THE CAVE.

THE CAVE.

ALTHOUGH THE CAVE IS LOCATED ON A SETHIAN NODE THREE
MILES BELOW THE EARTH'S CRUST UNDERNEATH A
CORNFIELD IN DEKALB, ILLINOIS, THE TOWER MAY
APPEAR ANYWHERE.

ANYWHERE THAT MAGIC, MOVEMENT, MEMORIES, AND A
LARGE NUMBER OF STRANGE MUSICIANS COME TOGETHER.

COME TOGETHER IN A TRANCE-LIKE UNION OF ATTEMPTED-
GROOVE, CLICHÉ MINOR-PENTATONIC MELODIES,
AND THE FALSE-ILLUSION OF "COOL".

WHATEVER.

FOLLOW US ANYWAY.
FOLLOW US TO THE TOWER.
FOLLOW US TO THE TOWER OF THE WINDS.

Vibes

as players return to stage...

Handwritten musical notation for Vibes in 3/4 time. The notation consists of a treble clef, a 3/4 time signature, and a series of notes and rests. A 'ped.' marking is written below the first few notes, with a long arrow pointing to the right, indicating a pedal effect.

after all players are seated + sustains $\overline{D^3(\#1)}$...

Handwritten musical notation for Vibes in 3/4 time. The notation consists of a treble clef, a 3/4 time signature, and a series of notes and rests. A '5x' marking is written above the first measure. A 'ped.' marking is written below the first few notes, with a long arrow pointing to the right, indicating a pedal effect.

grad-ritard...

Handwritten musical notation for Vibes in 3/4 time. The notation consists of a treble clef, a 3/4 time signature, and a series of notes and rests. A 'grad-ritard...' marking is written above the notes. The phrase 'fade to silence' is written to the right of the notation. A 'ped.' marking is written below the first few notes, with a long arrow pointing to the right, indicating a pedal effect.

$F \Delta^3 (\#11)$

Case 2

or $E^b \Delta^3 (\#11)$ (Lydian)

1 + 8 ¹²

D

in chains C pedal

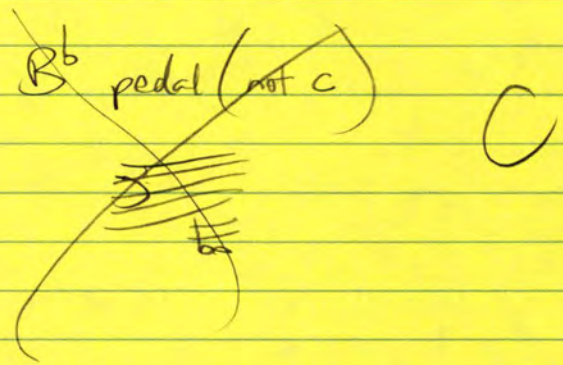
$A \rightarrow E^b \rightarrow A \rightarrow$ sustain

$F \Delta^3 (\#11)$

- at beginning of program
1. in chairs
 2. warming-up + setting concert music
- 1st clar. enters
 taking B^b
 band exits

at end =
 (leaving only 1st clar.) last to exit hands 1st clar.
 * Vibes begin + pre-record reading a piece of paper to unfold and read
 • arrival of the "ancient symbol" cues
 1st clar. exit

"follow us to the tower of the winds"



- Clar. 1 sits solo
- while chord fades + lights fade
- hi-hat cresc. + lights out as clar. 1 sits

[to F Lydian]

Final chord F4/3 (#11)

Vibes

Jobs =

♩ = MM 110 ? with metronome (flash)

ped.

♩ = MM 110

G triad
 C triad
 F triad

Tower of the Winds

medium track

begins with quiet low end
can also stage

TOWER OF THE WINDS

TOWER

12. Drum soli

Musical notation for drum soli, showing a 4/4 time signature and a sequence of notes with accents. Above the notes are two upward-pointing arrows labeled 'Tutti'. Below the notes is a bracket labeled 'Tutti'.

Musical notation for Vibes, showing a 4/4 time signature and a sequence of notes with accents. Above the notes is the text 'Vibes procession = (piano too)'. Below the notes is the text 'ped.' and a large arrow pointing to the right.

- Processional
 - Stage Feature
 - Finale
- F - pentatonic

- Groove
 - Stage Feature (return to groove)
 - F - pent
- Finale

5.5. Bari Sax - groove

Musical notation for Bari Sax, showing a 4/4 time signature and a sequence of notes with accents.

11. Picc. F. 2

last soli before drums (finger!)

9. Trumpets/Horns = fanfare from rear of audience

8. clarinet Bass

WW soli

4. Oboe Bass

Out-of-tempo, lyrical

10. Trombones (unison) [Gliss]

7. Saxophones (after bari) on top of bar groove

Alto Tenor } chopsgroove

13. Baritone/Tuba - after drum soli start high - - - progress to low + FINALE SET-UP

15. Down Groove = *5/4

1. * Hi-hat or cym on floor

2. * Solo Snare

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RUSSELL PECK

CAVE

for Concert Band or Wind Ensemble



- | | | |
|----------|-------------------|---------|
| 1.2870.5 | Complete Band Set | \$15.00 |
| 1.2875.5 | Full Score | 3.00 |
| 1.2876.5 | Single Part | .60 |



GALAXY MUSIC CORPORATION
New York

PERFORMING DIRECTIONS

CAVE may be performed as a regular concert piece. However, it was designed to offer several unique options for its presentation.

It may be performed without a conductor and/or music and music stands. There is an independent bass drum ostinato which establishes the tempo, and the other instrumental parts are simple enough to be memorized.

The goal of such a performance, without conductor and music, is to permit the players undistracted total involvement with the sound and with each other, as musicians. It also permits deployment of players on stage in ways having greater visual interest, special lighting, and more physical movement by the players.

The Bass Drummer plays solo. This part is crucial, a pacemaker for the group. It consists of one figure $\frac{3}{8}$ ♩ ♩ ♩, repeated throughout, and this figure establishes the tempo of the eighth note for everyone. The Bass Drum soloist begins alone, as softly as possible, and from the beginning to letter (G), leads the ensemble in a gradual crescendo which should hit the climax at (G) like a breaking wave:

DYNAMIC SHAPE



Note that the Solo Bass Drum begins before the rest of the group and continues after they all have finished. The Solo Bass Drum emerges from silence and subsides into silence. It should be remarked also that, dynamically, the climax is sustained at (G) and then relaxes rather quickly to the reflective coda.

With such a dynamic shape there is a natural tendency to accelerate. This should not be suppressed but should be organic, as would occur in a human pulse under increasing tension or exertion. The Solo Bass Drum is marked "steady, but not mechanical; like a heart-beat".

Since the Solo Bass Drum is in $\frac{3}{8}$ and the rest of the ensemble is in $\frac{4}{4}$, there will be a consistent cross rhythm, although the eighth notes will be of equal value.

It is the Contrabass Clarinet player who must establish the $\frac{4}{4}$ meter at his entrance. The player begins on any eighth note of the pattern established by the Solo Bass Drum. The exact moment of the entrance by the Contrabass Clarinet is at the player's discretion, timed for optimum dramatic effect.

The Solo Bass Drum player has been given a critical role and should be chosen carefully and given the best available instrument.

DECOR

For the most complete theatrical presentation, all players should wear sunglasses and dark clothing. Many large plants (real or artificial) are placed among the players at various levels. Copious amounts of mist can be produced by vats of hot water filled with dry ice.

The piece should begin in darkness broken only by a blue light illuminating the Contrabass Clarinet at the player's entrance. Thereafter, as each instrument or

group enters, they are illuminated by different colored lights (never white).

Theatrical lighting and spots may be used or regular incandescent floor lamps, table lamps, etc., all with colored bulbs, may be placed at various heights within the ensemble. The incandescent lamps, if used, may be turned on (plugged in) off-stage at the appropriate moments, or they may be operated by members of the ensemble, on-stage.

After the climax, (G), (when all the lights are on), they are turned off one by one, reversing the process of the opening. Following the final chord, the remaining lights are extinguished or, if possible, faded to darkness.

These decor concepts are optional and are subject to creative interpretation. Alternatives may be developed, consistent with the atmosphere of CAVE.

MOVEMENT

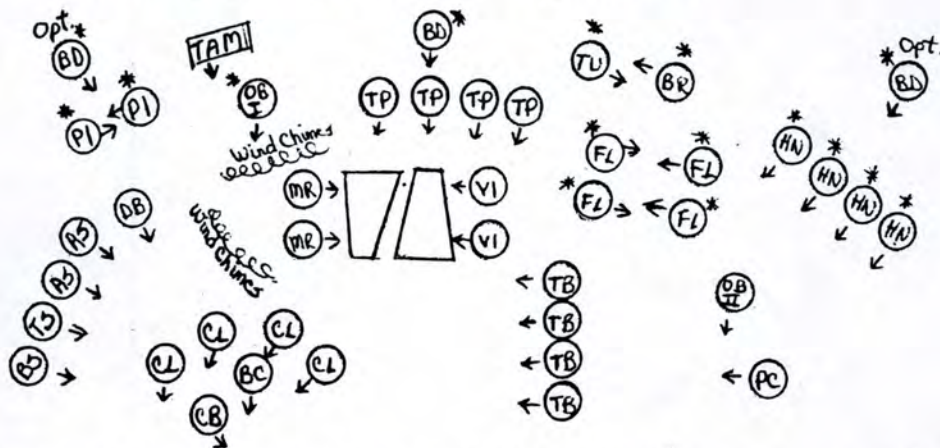
Each player or group should develop ways of moving with the music, both to feel the pulse in absence of the conductor, and to interpret their parts visually to the audience and to each other. The desired image is that of an animated, rhythmic visual field where all players are moving, both in unison with the beat and in individual groups according to the parts they are playing. Modest stepping in place, turning, and other show band/marching band type movements may be used if they do not interfere with the sound production.

STYLE

This should never be hurried, always supple and "loose", although the individual sections (Flutes, for example) should play with great cohesiveness of ensemble. Passages marked "rubato" are especially fluid in rhythm. The overall concept of phrasing should reflect Blues and Jazz sources.

STAGING SUGGESTIONS IF PERFORMING WITHOUT A CONDUCTOR

Without a conductor on stage, there is no need for a central focus and it is possible to consider staging plans such as the one suggested below:



* Raised on platforms (Tuba and Baritone should be higher than Flute); arrows indicate direction performers are facing.

In general, platforms of different heights may be used to make the maximum number of players visible to the audience.

Ideally, all players except Horn, Tuba and Baritone should stand. For the Contrabass Clarinet and others this may require elevating the instrument. Homogeneous groups (all Trumpets, for example) should assemble in comfortable positions where they can respond to one another, alternating phrases and feeling the music together.

RUSSELL PECK

NOTATION SYMBOLS



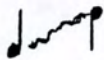
Highest practical note



Lowest practical note



Open, closed hand position for Trumpet Harmon mute



In winds, a legato chromatic rip - "quasi glissando"



When final note is a grace, glissando should extend to, and lead directly into, the next beat (i.e., it should not finish too early)



Repeat first note in rhythm given

for
 Larry Livingston
CAVE
OF THE WINDS **RUSSELL PECK**

Piccolo
 1-2
Flute
 1-2-3-4
Oboe
 1-2
Clarinet
 1-2-3-4
Bass Cl
Cb Cl
Alto Sax
 1-2
Tenor Sax
Baritone Sax
Trumpet
 1-2-3-4
Horn
 1-2-3-4
Trombone
 1-2-3-4
Baritone
Tuba
Double Bass
Timpani
Vibraphone
Marimba
Percussion
Bass Drum

Musical notation for each instrument, including rests and notes. The Bass Drum part includes a solo section starting at measure 136, marked with a tempo change to $\text{♩} = 136-138$ and the word "solo".

ppp
 1.2875.5
 *See Preface

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INSTRUMENTATION

Listed below are the number of copies of each part contained in the complete Concert Band set. Note: Each entry as listed below is printed on one part; e.g., Piccolo 1 & 2 are on one part, Flute 1, 2, 3 & 4 are printed on one part, etc. CAVE was commissioned and first performed by a Wind Ensemble with one player per part. The composer feels this size ensemble best suits his original concept for CAVE.

- | | |
|---|---------------------------------------|
| 2 Piccolos (Pic) 1 & 2 | 2 Trumpets (Tpt) 1 & 3 |
| 4 Flutes (Fl) 1, 2, 3 & 4 | 2 Trumpets (Tpt) 2 & 4 |
| 2 Oboes (Ob) 1 & 2 (Oboe 2 optional) | 2 Horns (Hn) 1 & 2 |
| 8 Clarinets (Cl) 1, 2, 3 & 4 | 2 Horns (Hn) 3 & 4 |
| 1 Bass Clarinet (BCL) | 4 Trombones (Tbn) 1, 2, 3 & 4 (BsTbn) |
| *1 Contrabass Clarinet in B \flat (CbCl) | 4 Baritone & Tuba |
| 2 Alto Saxophones (ASx) 1 & 2 | |
| 1 Tenor Saxophone (TSx) | |
| 1 Baritone Saxophone (BSx) | |
| *1 Doublebass (Db) (may be amplified) | |
| * Contrabass Clarinet and Doublebass may be omitted | |
| CbCl is cued in other parts. | |
| 1 Timpani (Timp) | |
| 2 Vibraphone (Vibr) 1 & 2 and Marimba (Mar) 1 & 2 | |
| (2 players on Vibraphone, 2 players on Marimba. An electric piano, clavinet, piano, etc., may be substituted for Vibraphone and/or Marimba.) Marimba 1 & 2 also play wind chimes. | |
| 3 Percussion (Perc): 3 players performing on Glockenspiel, Vibraslap or Tambourine, Tam-Tam or large Gong, Snare Drum, Suspended Cymbals and Bass Drum | |
| 1 Chimes | |
| 1 Bass Drum (BD) Solo | |

Duration: 6 minutes

BIOGRAPHY

Russell Peck was born in Detroit in 1945. He holds a doctorate in composition from the University of Michigan, where he studied with Leslie Bassett and Ross Lee Finney, and has been a student, at Tanglewood, of Gunther Schuller and George Rochberg. He has been a recipient of the Koussevitsky Prize, of three BMI awards, and of grants from the National Endowment for the Arts and the Ford Foundation. His works have been performed by the Detroit Symphony, Buffalo Philharmonic, Minnesota Orchestra, Cincinnati Symphony and the New Orleans Philharmonic. He has been composer-in-residence with the Indianapolis Symphony, Assistant Professor of Composition at Northern Illinois University and a Visiting Professor at the Eastman School of Music. He is presently on the Artist Faculty of the North Carolina School of the Arts.

In the Cave there is no sunlight. Everyone has lost sight, wearing sunglasses over their atrophied eyes. ~~Plants abound in the Cave, nourished by vapors and black light. The musicians of the Cave never read music. How could they?~~ IN THE DARKNESS, All music is by feel. No one is watching. No inhibitions. Everyone moves to the music, ensembles in unison.

The Cave is located on a Sethian node three miles below the earth's crust, underneath a cornfield in DeKalb, Illinois. The rock walls ring to one unchanging pulse, upon which all the cave dwellers build their spontaneous symphonies.

RUSSELL PECK