

Selbstbericht im Rahmen der Zwischenevaluation:

**Juniorprofessur für Komposition und Musiktheorie
in postdigitalen Bildungsräumen**

BEGLEITDOKUMENTATION

Anlage 4d: Künstlerisches Werk eins

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Selbstbericht

Begleitdokumentation – Anlage 4d: Künstlerisches Werk eins

Künstlerisches Werk eins: *Sekunden vor Zwölf* – für Streichquartett und Recurrent Audio Variational Autoencoder (RAVE) (2025)

Sekunden vor Zwölf ist ein Werk für Streichquartett und das neuronale Echtzeit-Synthesemodell RAVE (IRCAM) und untersucht kooperative Kreativität durch die Integration von Künstlicher Intelligenz als aktivem Performer. Die Komposition wurde vom Juilliard Center for Creative Technology in Auftrag gegeben und am 28.03.2025 beim Future Stages Festival in New York uraufgeführt. Sie thematisiert ethische Fragen zu Handlungsfähigkeit, Verantwortung und Risiko und fließt in meine Forschung zu Ästhetik, Mensch-Maschine-Interaktion und KI in der Musikpraxis ein.

- ❖ *In diesem Dokument enthalten sind Auszüge aus dem Konzertprogramm, Max/MSP-Patch, vollständige Partitur und Konzertfotos.*
- ❖ *Eine Audioaufnahme des Werks ist unter folgendem Link verfügbar:*
<https://www.researchcatalogue.net/view/3706631/3722812>

Future Stages Festival 1.0



Juilliard

The Juilliard School
presents

Future Stages Festival 1.0

Emerging Art Forms and Technologies

Edward Bilous, Artistic Director

Produced by the Center for Creative Technology
Edward Bilous, Artistic Director

March 22, 27, and 28, 2025
Saturday, Thursday, and Friday at 7pm
Rosemary and Meredith Willson Theater

The Juilliard School celebrates 25 years of technology in performance with the launch of the Future Stages Festival, a series of performances of interactive, multimedia, and transdisciplinary works performed by Juilliard music, dance, and drama students and alumni.

The mission of the Future Stages Festival is to provide opportunities for students in all three of Juilliard's college divisions to explore new ways of creating, collaborating, and performing with emerging technologies.

Juilliard's Creative Enterprise programming, including the Creative Associates program, is generously sponsored by Jody and John Arnhold and the Arnhold Foundation.



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted.

The Juilliard School
presents

Future Stages Convergence

Friday, March 28, 2025, 7pm
Rosemary and Meredith Willson Theater

EDWARD BILOUS
(b. 1957)

Convergence, a multimedia work for solo voice, solo dancer,
and interactive audio and video design (2001/2025)

Britt Hewitt, Vocalist (live and prerecorded)
Mio Ishikawa, Choreographer and Dancer (live and prerecorded)

David Scherker, Video Design
Kaelen Novak, Unreal Engine Design
Eric Mann, Videography

LAWRENCE IRVING
WILDE
(b. 1991)

Sekunden vor Zwölf (Seconds to Midnight) for string quartet
and Recurrent Audio Variational Autoencoder (RAVE) (2025)

Yiran Wang, Violin
Anthony Poon, Violin
Alison Wang, Viola
Gloria Lee, Cello

RAY LUSTIG
(b. 1972)

Clouds in Single File (2014)
Jessie Montgomery, Violin
Alison Wang, Viola

Performing Remotely:
Lauren Conroy, Violin
Yiran Wang, Violin
Airi Yoshikawa, Violin
(played in first Beyond the Machine performance)
Brian Jennings, Viola
Marco Sabatini, Viola
Kayla Williams, Viola

Pause

EMRE ŞENER (b. 2001)	<i>Sinking.Under</i> (2023) Sooah Jeon , Alto Flute
MARI KIMURA (b. 1962)	<i>Rossby Waving</i> (2017) Anthony Poon , Violin
ISABELA TANASHIAN (b. 1998)	<i>pipe dream</i> (2025) Isabela Tanashian , Voice
<i>Pause</i>	
STEVE REICH (b. 1936)	<i>Electric Counterpoint</i> for electric guitar and tape (1987) David Rourke , Electric Guitar
Recorded Tracks David Rourke , Electric Guitar Dan Chmielinski , Bass Guitar	
David Scherker , Video Design Kaelen Novak , Unreal Engine Design Eric Mann , Videography	

Performance time: approximately 1 hour and 30 minutes, without an intermission

Notes on the Program

Convergence

Convergence was my first work that featured musicians and dancers collaborating across disciplines with interactive technologies. The media, which includes prerecorded and electronic music, dance video, and animation, is processed in real time by both a vocalist and a dancer. The result is a transdisciplinary work in which the music, movement, and digital media blend to become an indivisible whole. *Convergence* was first performed to celebrate the opening of the Willson Theater and the coming together of artists, designers, and technologists. It has been updated to include AI generative technology to assist in audio and video processing. The musical score is based on excerpts from Cantata 45: *Es ist dir gesaft, Mensch*, by J.S. Bach. This performance of *Convergence* celebrates the coming together of artists, designers, and technologists at the Center for Creative Technology and the Future Stages Festival.—Edward Bilous

Sekunden vor Zwölf (Seconds to Midnight)

Sekunden vor Zwölf explores the intersection of human expression and artificial intelligence, bridging tradition and innovation through the pairing of a string quartet with RAVE (Recurrent Audio Variational Autoencoder), an advanced machine learning model developed at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris. RAVE, designed for real-time sound synthesis and audio generation, serves as an “invisible fifth performer”—an entity that listens, responds, and transforms the quartet’s music in real time. Throughout the composition, the string quartet acts as both catalyst and collaborator, generating a rich tapestry of evolving motifs and gestures. RAVE, in turn, functions as a digital counterpart, processing, transforming, and reinterpreting these sounds, creating an ever-evolving dialogue between the acoustic and the synthetic. The interaction between the quartet and the AI system is fluid and reciprocal—neither fully dominates, yet each influences the other, illustrating a symbiotic relationship between human creativity and machine intelligence. Beyond its sonic innovations, *Sekunden vor Zwölf* engages with broader philosophical and existential themes. The title alludes to the Doomsday Clock, maintained by the Bulletin of the Atomic Scientists, which as of January stands at a perilous 89 seconds to midnight—the closest humanity has ever been to global catastrophe. AI now joins nuclear threats, climate change, and geopolitical conflicts as one of the primary existential risks facing civilization. Through this work, listeners are invited to contemplate the duality of technology—its immense power to create and to destroy. While RAVE serves as a creative partner in this piece, its presence also reminds us of the profound responsibility humanity bears in shaping the future of such powerful tools. The music unfolds as an exploration of this delicate balance as we stand on the threshold of an era where the line between human and machine becomes increasingly blurred.—Lawrence Irving Wilde

Clouds in Single File

Clouds in Single File is the second of two works conceived to be played by musicians in different places simultaneously over internet connection, for which the ethos was to embrace technology’s imperfections and limits—and even to make them the centerpiece. The first work, *Latency Canons* (2013), is for an orchestra playing with four different string quartets in different places. It uses the unpredictable and unstable delays—latency—of telecommunication technology as the time interval of imitative canons, with the intent to express the poignancy of the imperfections of all human communication. *Clouds in Single File*, written about a year later, was meant as a chamber music expression of this process. It has only two lines of music, each played by several instruments, but all in different places. The musicians try to synchronize with the already-delayed sounds they are hearing, and the tiny differences add up, creating a feathering of the phrases in time.—Ray Lustig

About the Artists (Continued)



Yiran Wang (March 28)

Born in Danyang, China, Yiran Wang started his violin study at age 4 and started attending the Middle School Attached to the Shanghai Conservatory of Music at age 14. He is now pursuing his bachelor's at Juilliard under the tutelage of Laurie Smukler. Wang was a finalist in the 2022 Juilliard Concerto Competition, and he has performed all over the world at music festivals including the Baroque Music Festival of Mainz, Meadowmount School of Music, Verbier Music Festival, Music Academy of the West, Thy Chamber Music Festival, Cleveland Chamber Music Intensive, and Kneisel Hall Chamber Music Festival. At the Music Academy of the West, he was accepted into the string quartet seminar program, studying under the Takács Quartet. Wang is a substitute violinist in the Shanghai Philharmonic Orchestra.



Kerry Warren (March 27)

Kerry Warren (Group 42, drama) is a New York-based actor, teaching artist, and poet who last year was a recipient of the Next Generation Award from the National Guild of Community Arts Education. Her theater credits include *The River* with Hugh Jackman on Broadway; *Life Sucks* (Theatre Row), *This Is How It Ends* (59E59), and *Much Ado About Nothing* (Mobile Unit, the Public Theater), Off-Broadway; and *Private Lives* (Repertory Theatre of St. Louis), *The Tempest* (Pittsburgh Public), *Romeo and Juliet* (Dallas Theater Center), *Office Hour* (Berkeley Rep and Long Wharf), *The Originalist* (Arena Stage), *Twelfth Night* and *The Book of Will* (Hudson Valley Shakespeare Festival), and *Vanya, Sonia, Masha, and Spike* (Baltimore Center Stage). Her television and film credits include *Our Son*, *Broad City*, *New Amsterdam*, and *Law & Order: SVU*. Warren is excited to return to the Wilson Theater as both a director and performer for the Future Stages Festival.



Lawrence Irving Wilde (March 28)

Lawrence Irving Wilde (BM '14, composition) is a researcher, educator, and composer of choral, chamber, orchestral, and electronic music whose works have been commissioned and performed by ensembles including the Kronos Quartet, Eighth Blackbird, JACK Quartet, Sō Percussion, Tesla Quartet, Ensemble Mise-En, and ÆON Ensemble. Wilde has held composition fellowships at the Tanglewood Music Festival, Aspen Music Festival, Bang on a Can Festival, and others. His works have been presented internationally at festivals and venues including Carnegie Hall, Lincoln Center Out of Doors, and Cabrillo Festival of Contemporary Music. A junior professor of composition and music theory in postdigital educational spaces at the University of Siegen in Germany, Wilde earned his MFA and PhD in music composition at Princeton and his bachelor's at Juilliard.

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Performance Instructions:

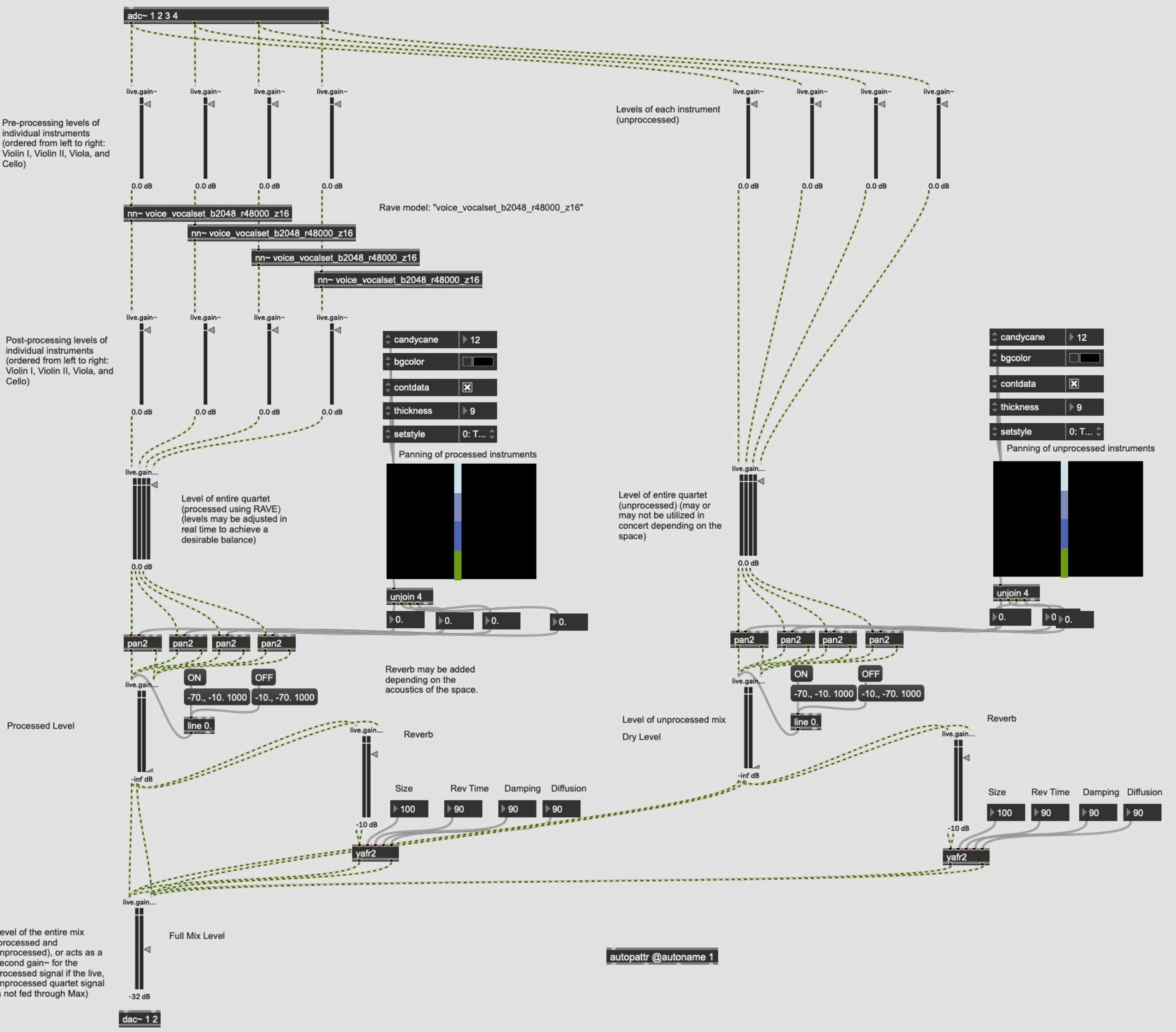
Use the Max Patch during the following sections of the string quartet:

- Prelude (m.m. 1-45)
- Interlude (m.m. 209-256)
- Postlude (m.m. 608-657)

Disengage the Max Patch during all other sections.

Additional Notes:

The gain~ objects in the Max patch can be adjusted dynamically to shape the desired level of processing.



Lawrence Wilde

Seconds to Midnight

for String Quartet and RAVE AI Software
(2025)

SoundInk Publishing

Dedicated to The Juilliard School's Center for Creative Technology.

Instrumentation:

Violin I
Violin II
Viola
Cello
+

Laptop running Max/MSP with Realtime Audio Variational autoEncoder (RAVE)

duration: c.15'

Dedicated to The Juilliard School's Center for Creative Technology

Seconds to Midnight

Lawrence Wilde

for String Quartet and RAVE AI Software

Prelude $\text{♩} = 96$

Musical score for the Prelude section, featuring four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is A major (no sharps or flats). The time signature starts at 3/4 and changes to 2/4. Dynamics include *ppp* and *(rit.)*. The violins play eighth-note patterns, while the viola and cello provide harmonic support.

Musical score for the second section, continuing with the same four instruments. The key signature changes to E major (one sharp). The time signature remains 3/4. Dynamics include *ppp* and *(rit.)*. The violins continue their eighth-note patterns, and the viola and cello provide harmonic support.

Musical score for the third section, continuing with the same four instruments. The key signature changes to A major (no sharps or flats). The time signature remains 3/4. Dynamics include *ppp* and *(rit.)*. The violins continue their eighth-note patterns, and the viola and cello provide harmonic support.

Seconds to Midnight

13

Vln I

Vln II

Vla

Vc.

17

Vln I

Vln II

Vla

Vc.

21

Vln I

Vln II

Vla

Vc.

25

Vln I

Vln II

Vla

Vc.

pp

(f)

29

Vln I

Vln II

Vla

Vc.

ff

33

Vln I

Vln II

Vla

Vc.

ff

gliss.

Seconds to Midnight

37

Vln I
Vln II
Vla
Vc.

41

Vln I
Vln II
Vla
Vc.

A Nocturne I $\text{♩} = 92$

Vln I
Vln II
Vla
Vc.

48

Vln I

Vln II

Vla

Vc.

50

Vln I

Vln II

Vla

Vc.

52

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

54

Vln I

B

Vln II

Vla

Vc.

ff — *pp*

p

55

56

Vln I

Vln II

Vla

Vc.

p

57

58

Vln I

Vln II

Vla

Vc.

mp — *p*

59

60

Vln I

Vln II

Vla

Vc.

62

Vln I

Vln II

Vla

Vc.

64

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

66

Vln I

Vln II

Vla

Vc.

ff — pp

mp

mf

68

Vln I

Vln II

Vla

Vc.

ff — pp

ff — pp

f

mf

70

Vln I

Vln II

Vla

Vc.

ff — pp

f

mf

72

Vln I

Vln II

Vla

Vc.

ff *pp*

pp

f

ff

74

Vln I

Vln II

Vla

Vc.

ff *pp*

ff *pp*

f

ff

76

Vln I

Vln II

Vla

Vc.

ff *pp*

ff *pp*

f

ff

78

Vln I

Vln II

Vla

Vc.

ff — *pp* *ff* — *pp*

ffff — *ff*

Measure 78: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

Measure 79: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

Measure 80: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

80

Vln I

Vln II

Vla

Vc.

ff — *pp* *ff* — *pp*

ffff — *ff*

ffff — *ff*

Measure 80: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

Measure 81: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

Measure 82: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

82

Vln I

Vln II

Vla

Vc.

pp *ff* — *pp*

ffff — *ff*

ffff — *ff*

Measure 82: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

Measure 83: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

Measure 84: Vln I and Vln II play eighth-note patterns. Vla and Vc provide harmonic support with sustained notes and bass lines. Dynamics range from ff to fff.

84

Vln I

Vln II

Vla

Vc.

ff *pp* *fff*

Codetta I $\text{♩} = 120$

C

Vln I

Vln II

Vla

Vc.

mp sub. *cre* *scen* *do*

ffff *mp sub.* *cre* *scen* *do*

88

Vln I

Vln II

Vla

Vc.

poco *a* *poco* *fff*

poco *a* *poco* *fff*

poco *a* *poco* *fff*

poco *a* *poco* *fff*

Seconds to Midnight

91

Vln I
Vln II
Vla
Vc.

de - cre - scen - do

94

Vln I
Vln II
Vla
Vc.

poco - a - poco ppp ff

D Tarantella I $\text{♩} = 144$

Vln I
Vln II
Vla
Vc.

$\frac{18}{8}$ $\frac{18}{8}$ $\frac{18}{8}$ $\frac{18}{8}$

f f f fffz sffz

104

This musical score section starts at measure 104. It features four staves: Violin I (Vln I) in treble clef, Violin II (Vln II) in treble clef, Viola (Vla) in bass clef, and Cello/Bass (Vc) in bass clef. The violins play eighth-note patterns primarily consisting of quarter note pairs. The viola and cello provide harmonic support with sustained notes and eighth-note patterns. Measure 104 ends with a fermata over the violins' notes.

110

This section continues from measure 104. The instrumentation remains the same: Vln I, Vln II, Vla, and Vc. The violins continue their eighth-note patterns. The viola and cello maintain their harmonic function. In measure 116, dynamic markings 'sfz' (sforzando) appear above the cello staff, indicating a sudden dynamic change.

116

This section concludes the excerpt, starting at measure 116. The instrumentation is identical to the previous sections. The violins play eighth-note patterns. The viola and cello provide harmonic support. The dynamic marking 'sfz' appears again above the cello staff in measure 122, marking the end of the excerpt.

Seconds to Midnight

122

Vln I

Vln II

Vla

Vc.

This section shows four staves of musical notation for strings. The first three staves (Vln I, Vln II, Vla) play eighth-note patterns primarily consisting of quarter note pairs. The Vc. staff is silent throughout this section. Measure 122 starts with a key signature of one flat (B-flat). Measures 123-128 show a progression through various keys, including C major, G major, and D major, indicated by changes in the key signature.

128

Vln I

Vln II

Vla

Vc.

This section continues the string quartet. The dynamics are marked ff (fortissimo) for both violins and viola. The bassoon part consists of sustained notes with grace notes above them. Measure 128 ends with a dynamic sffz (softississimo) for the bassoon. Measure 129 begins with a dynamic ff for the violins and viola. Measures 130-134 continue the rhythmic pattern established earlier, with the bassoon providing harmonic support.

134

Vln I

Vln II

Vla

Vc.

This section concludes the string quartet. The violins play eighth-note patterns. The viola and bassoon provide harmonic support with sustained notes and grace notes. The bassoon's melodic line is highlighted with slurs and grace notes, particularly in measures 137-140.

140

Vln I

Vln II

Vla

Vc.

sffz

This musical score section starts at measure 140. It features four staves: Violin I (Vln I), Violin II (Vln II), Cello (Vc.), and Double Bass (Vla). The Vln I staff shows eighth-note pairs. The Vln II staff shows eighth-note pairs. The Vla staff shows eighth-note pairs. The Vc. staff shows eighth-note pairs. A dynamic marking 'sffz' is placed under the Vc. staff.

146

Vln I

Vln II

Vla

Vc.

fff

fff

fff

sffz

This musical score section starts at measure 146. It features four staves: Violin I (Vln I), Violin II (Vln II), Cello (Vc.), and Double Bass (Vla). The Vln I staff shows eighth-note pairs. The Vln II staff shows eighth-note pairs. The Vla staff shows eighth-note pairs. The Vc. staff shows eighth-note pairs. Dynamics 'fff' are placed under the Vln I, Vln II, and Vla staves. A dynamic marking 'sffz' is placed under the Vc. staff.

152

Vln I

Vln II

Vla

Vc.

ffff

ffff

ffff

sffz

sffz

This musical score section starts at measure 152. It features four staves: Violin I (Vln I), Violin II (Vln II), Cello (Vc.), and Double Bass (Vla). The Vln I staff shows eighth-note pairs. The Vln II staff shows eighth-note pairs. The Vla staff shows eighth-note pairs. The Vc. staff shows eighth-note pairs. Dynamics 'ffff' are placed under the Vln I, Vln II, and Vla staves. Dynamics 'sffz' are placed under the Vln I and Vc. staves.

158

Vln I

Vln II

Vla

Vc.

164

Vln I

Vln II

Vla

Vc.

E Codetta II $\text{♩} = 120$

Vln I

Vln II

Vla

Vc.

173

Vln I

Vln II

Vla

Vc.

poco *a* *poco* ***fff***
tr *tr* *tr* *tr*
poco *a* *poco* ***fff***
tr *tr* *tr* *tr*
poco *a* *poco* ***fff***
tr *b* *b* *b*

176

Vln I

Vln II

Vla

Vc.

de - *cre* - *scen* - *do*
tr *tr* *tr* *tr*
tr *de* - *cre* - *scen* - *do* *poco*
tr *tr* *tr* *tr*
de - *cre* - *scen* - *do*
tr *tr* *tr* *tr*
de - *cre* - *scen* - *do*

179

Vln I

Vln II

Vla

Vc.

poco - - - *a* - - - *poco* ***ppp***
tr - - -
a - - - *poco* ***ppp***
tr - - -
poco - - - *a* - - - *poco* ***ppp***
tr - - -
poco - - - *a* - - - *poco* ***ppp***

F Nocturne II ♩ = 92

Vln I

Vln II

Vla

Vc.

pizz.

ppp

pizz.

ppp

188

Vln I

Vln II

Vla

Vc.

p

p

G

Vln I

Vln II

Vla

Vc.

p

pp

mp

pp

pp

197

Vln I

Vln II

Vla

Vc.

202

Vln I

Vln II

Vla

Vc.

206

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

H Interlude $\text{♩} = 96$

Vln I

Vln II

Vla

Vc.

213

Vln I

Vln II

Vla

Vc.

217

Vln I

Vln II

Vla

Vc.

221

This musical score excerpt shows four staves for strings: Vln I, Vln II, Vla, and Vc. The key signature is three sharps. Measure 221 starts with a dotted half note followed by eighth-note pairs. Measures 222-224 show eighth-note pairs followed by a dotted half note. Measure 225 begins with a dotted half note followed by eighth-note pairs. The bassoon part (Vla) has sixteenth-note patterns in measures 222-224.

225

This musical score excerpt shows four staves for strings: Vln I, Vln II, Vla, and Vc. The key signature is three sharps. Measures 225-228 continue the pattern of dotted half notes followed by eighth-note pairs. Measure 229 begins with a dotted half note followed by eighth-note pairs. The bassoon part (Vla) has sixteenth-note patterns in measures 225-228.

229

This musical score excerpt shows four staves for strings: Vln I, Vln II, Vla, and Vc. The key signature is three sharps. Measures 229-232 continue the pattern of dotted half notes followed by eighth-note pairs. Measure 233 begins with a dotted half note followed by eighth-note pairs. The bassoon part (Vla) has sixteenth-note patterns in measures 229-232. A dynamic marking "gliss." is present in measure 233.

Seconds to Midnight

233

Vln I

Vln II

Vla

Vc.

pp

pp

pp

(m.)

pp

237

Vln I

Vln II

Vla

Vc.

241

Vln I

Vln II

Vla

Vc.

gliss.

245

Vln I
Vln II
Vla
Vc

249

Vln I
Vln II
Vla
Vc

253

Vln I
Vln II
Vla
Vc

Seconds to Midnight

Codetta III $\text{♩} = 120$

I

Vln I Vln II Vla Vc.

mp *cre -* *scen -* *do -*

poco *a -* *poco* *fff*

de - *cre -* *scen -*

de - *cre -* *scen -* *do -*

de - *cre -* *scen -* *poco -*

de - *cre -* *scen -* *poco -*

266

Vln I

Vln II

Vla

Vc.

do - - - poco - - - a - - - poco

poco a - - - poco

ff

269

Vln I

Vln II

Vla

Vc.

a - - - poco

ppp

J Nocturne III $\text{♩} = 92$

Vln I

Vln II

Vla

Vc.

pp

tr

ff

pp

273

Vln I

Vln II

Vla

Vc.

275

Vln I

Vln II

Vla

Vc.

277

Vln I

Vln II

Vla

Vc.

279

K

Vln I

Vln II

Vla

Vc.

281

Vln I

Vln II

Vla

Vc.

283

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

285

Vln I

Vln II

Vla

Vc.

287

Vln I

Vln II

Vla

Vc.

289

Vln I

Vln II

Vla

Vc.

291

Vln I

Vln II

Vla

Vc.

ff — *pp*

p

293

Vln I

Vln II

Vla

Vc.

ff — *pp*

mp

p

ff — *pp*

mp

295

Vln I

Vln II

Vla

Vc.

pp

ff — *pp*

pp

Seconds to Midnight

297

Vln I

Vln II

Vla

Vc.

299

Vln I

Vln II

Vla

Vc.

301

Vln I

Vln II

Vla

Vc.

303

Vln I
Vln II
Vla
Vc.

z. z.

pp *ppp*

ff 6 6 6 6 *ff* 6 6 6 6

ff ff

305

Vln I
Vln II
Vla
Vc.

6 6 6 6 6 6 6 6

ff *pp* *ff* *pp*

pp z. z.

mp

307

Vln I
Vln II
Vla
Vc.

6 6 6 6 6 6 6 6

pp

pp

bz

pp *ff* 6 6 6 6 *ff* 6 6 6 6

ff ff

ff ff *mf*

Detailed description: The musical score consists of three staves of four parts each: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc.). Staff 1 (measures 303-304) features sustained notes from Vln I and Vln II, eighth-note chords from Vla, and sustained notes from Vc. with dynamic markings *pp*, *ppp*, *ff*, and *ff*. Staff 2 (measure 305) shows sixteenth-note patterns from Vln I, sustained notes from Vln II, eighth-note chords from Vla, and sustained notes from Vc. with dynamics *pp*, *ff*, *pp*, and *ff*. Staff 3 (measure 307) continues with sixteenth-note patterns from Vln I, sustained notes from Vln II, eighth-note chords from Vla, and sustained notes from Vc. with dynamics *pp*, *pp*, *ff*, and *ff*.

Seconds to Midnight

309

Vln I

Vln II

Vla

Vc.

fff → pp

p

ff

311

Vln I

Vln II

Vla

Vc.

fff → pp

p

p

ff → pp

313

Vln I

Vln II

Vla

Vc.

fff → pp

ff

ff → pp

mf → ff

315

Vln I

Vln II

Vla

Vc.

317

Vln I

Vln II

Vla

Vc.

319

Vln I

Vln II

Vla

Vc.

321

Vln I

Vln II

Vla

Vc.

L Codetta $\text{♩} = 120$

Vln I

Vln II

Vla

Vc.

326

Vln I

Vln II

Vla

Vc.

329

Vln I

Vln II

Vla

Vc.

18/8

18/8

18/8

18/8

M Tarantella II $\text{d} = 144$

Vln I

Vln II

Vla

Vc.

f

f

sffz

tr

sffz

f

18/8

337

Vln I

Vln II

Vla

Vc.

f

sffz

343

Vln I

Vln II

Vla

Vc.

This musical score page contains four staves for string instruments. The first staff (Violin I) has a treble clef and consists of six measures of eighth-note patterns. The second staff (Violin II) has a treble clef and includes dynamic markings 'ffz' and 'ff' above it, with slurs over groups of notes. The third staff (Viola) has a treble clef and dynamic 'f' below it, with slurs. The fourth staff (Cello) has a bass clef and consists of six measures of eighth-note patterns. Measure 343 ends with a repeat sign and a double bar line.

349

Vln I

Vln II

Vla

Vc.

This musical score page contains four staves for string instruments. The first staff (Violin I) has a treble clef and consists of six measures of eighth-note patterns. The second staff (Violin II) has a treble clef and includes dynamic 'ffz' above it, with slurs over groups of notes. The third staff (Viola) has a treble clef and slurs. The fourth staff (Cello) has a bass clef and consists of six measures of eighth-note patterns. Measure 349 ends with a repeat sign and a double bar line.

355

Vln I

Vln II

Vla

Vc.

This musical score page contains four staves for string instruments. The first staff (Violin I) has a treble clef and consists of three measures of eighth-note patterns. The second staff (Violin II) has a treble clef and consists of three measures of eighth-note patterns. The third staff (Viola) has a treble clef and consists of three measures of quarter-note rests. The fourth staff (Cello) has a bass clef and consists of three measures of eighth-note patterns. Measure 355 ends with a double bar line and a repeat sign.

361

Vln I

Vln II

Vla

Vc.

This section of the score consists of five staves. Vln I has eighth-note patterns with dynamic ff. Vln II has sixteenth-note patterns with dynamic ff. Vla has sustained notes with dynamic sffz. Vc. has eighth-note patterns with dynamic ff. Measures 362-365 show similar patterns, with Vla's dynamic changing to sffz in measure 364. Measure 366 shows a change in instrumentation: Vln I and Vln II play eighth-note patterns, while Vla and Vc. play sustained notes.

367

Vln I

Vln II

Vla

Vc.

This section continues the pattern established in the previous section. Vln I and Vln II play eighth-note patterns. Vla and Vc. play sustained notes. Measures 368-371 show the same patterns as the previous section. Measure 372 shows a change in instrumentation: Vln I and Vln II play eighth-note patterns, while Vla and Vc. play sustained notes.

373

Vln I

Vln II

Vla

Vc.

This section begins with a rest for Vln I. Vln II and Vla play eighth-note patterns with dynamic sffz. Vc. plays sustained notes. Measures 374-377 show the same patterns as the previous section. Measure 378 shows a change in instrumentation: Vln I and Vln II play eighth-note patterns, while Vla and Vc. play sustained notes.

379

Vln I

sffz

Vln II

fff

Vla

sffz fff

Vc.

fff

385

Vln I

Vln II

sffz

Vla

Vc.

391

Vln I

ffff

Vln II

Vla

ffff

Vc.

ffff

397

Vln I

fffff

Vln II

fffff

Vla

fffff

Vc.

fffff

N Tarantella III $\text{♩} = 144$

Vln I

f sub.

Vln II

sffz

sffz

Vla

f sub.

Vc.

f sub.

409

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

415

Vln I

Vln II

Vla

Vc.

This musical score excerpt shows four staves for string instruments. Vln I and Vln II play eighth-note patterns. Vla and Vc. provide harmonic support. Measure 415 ends with a dynamic *f*. Measures 416-419 show sustained notes with slurs and dynamics *sffz*. Measure 420 concludes with a double bar line and repeat dots.

421

Vln I

Vln II

Vla

Vc.

This musical score excerpt continues the pattern from the previous page. Vln I and Vln II play eighth-note patterns. Vla and Vc. provide harmonic support. Measures 421-424 show sustained notes with slurs and dynamics *sffz*. Measure 425 concludes with a double bar line and repeat dots.

427

Vln I

Vln II

Vla

Vc.

This musical score excerpt continues the pattern from the previous pages. Vln I and Vln II play eighth-note patterns. Vla and Vc. provide harmonic support. Measures 427-430 show sustained notes with slurs. Measure 431 concludes with a double bar line and repeat dots.

433

Vln I

sffz

Vln II

ff

sffz

Vla

ff

Vc.

ff

This musical score section, labeled measure 433, features four staves. The first staff (Vln I) contains two slurs, each marked with the dynamic *sffz*. The second staff (Vln II) consists of a continuous eighth-note pattern, with the dynamic *ff* placed below the staff. The third staff (Vla) also features a continuous eighth-note pattern, with the dynamic *ff* placed below the staff. The fourth staff (Vc) shows a continuous eighth-note pattern, with the dynamic *ff* placed below the staff.

439

Vln I

Vln II

Vla

Vc.

This musical score section, labeled measure 439, features four staves. The first staff (Vln I) contains four slurs, each marked with a dot. The second staff (Vln II) consists of a continuous eighth-note pattern. The third staff (Vla) also features a continuous eighth-note pattern. The fourth staff (Vc) shows a continuous eighth-note pattern.

445

Vln I

Vln II

sffz

Vla

Vc.

This musical score section, labeled measure 445, features four staves. The second staff (Vln II) contains two slurs, each marked with a dot, and is followed by the dynamic *sffz*. The third staff (Vla) consists of a continuous eighth-note pattern. The fourth staff (Vc) shows a continuous eighth-note pattern.

451

Vln I

fff

Vln II

sffz

Vla

fff

Vc.

fff

This section of the score features four staves for string instruments. Vln I starts with eighth-note patterns. Vln II follows with sixteenth-note patterns. Vla and Vc. join in with eighth-note patterns. Dynamics include *fff* for Vln I, Vla, and Vc., and *sffz* for Vln II.

457

Vln I

sffz

Vln II

fff

Vla

Vc.

This section continues with four staves. Vln I uses sixteenth-note patterns with *sffz*. Vln II uses eighth-note patterns with *fff*. Vla and Vc. maintain their eighth-note patterns from the previous section.

463

Vln I

Vln II

ffff

Vla

ffff

Vc.

ffff

This final section of the score for this page features four staves where all instruments (Vln I, Vln II, Vla, Vc.) play eighth-note patterns simultaneously with a powerful dynamic of *ffff*.

469

Vln I

Vln II

Vla

Vc.

Tarantella IV $\text{♩} = 144$

Vln I

Vln II

Vla

Vc.

481

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

487

Vln I

f

sffz

Vln II

sffz

Vla

Vc.

493

Vln I

sffz

Vln II

sffz

Vla

Vc.

499

Vln I

ff

Vln II

Vla

Vc.

505

Vln I

Vln II

Vla

Vc.

511

Vln I

Vln II

Vla

Vc.

517

Vln I

Vln II

Vla

Vc.

Seconds to Midnight

523

Vln I

Vln II

Vla

Vc.

529

Vln I

Vln II

Vla

Vc.

535

Vln I

Vln II

Vla

Vc.

541

Vln I

Vln II

Vla

Vc.

ff

P Nocturne IV $\text{♩} = 92$

Vln I

Vln II

Vla

Vc.

ppp

ppp

ppp

ppp

552

Vln I

Vln II

Vla

Vc.

p

p

p

Seconds to Midnight

Q

Vln I
Vln II
Vla
Vc.

p cre
pp
pp
pp

561

Vln I
Vln II
Vla
Vc.

- scen -
mp
mp
mp

566

Vln I
Vln II
Vla
Vc.

do
p
p
p

570

Vln I

Vln II

Vla

Vc.

poco

mf

mf

mf

575

Vln I

Vln II

Vla

Vc.

a

mp

mp

mp

579

Vln I

Vln II

Vla

Vc.

poco

ff

f dim. poco a poco

f dim. poco a poco

f dim. poco a poco

Seconds to Midnight

584

Vln I

Vln II

Vla

Vc.

de - - -

588

Vln I

Vln II

Vla

Vc.

cre - - -

8va - - -

(8)

593

Vln I

Vln II

Vla

Vc.

scen - - - do - - -

597

Vln I

Vln II

Vla

Vc.

8va -

poco

This musical score excerpt shows four staves for strings: Violin I, Violin II, Cello, and Double Bass. The key signature is one sharp. Measure 597 begins with a sustained note from Violin I at 8va dynamic, followed by eighth-note chords from the other three instruments. The dynamic changes to *poco* for the next measure. Measures 598-601 show similar patterns of sustained notes and eighth-note chords, with the bassoon (not explicitly named in the score but implied by the staff) providing harmonic support.

602

Vln I

Vln II

Vla

Vc.

8va -

a

poco

pp

This musical score excerpt shows four staves for strings: Violin I, Violin II, Cello, and Double Bass. The key signature is one sharp. Measure 602 begins with a sustained note from Violin I at 8va dynamic, followed by eighth-note chords from the other three instruments. The dynamic changes to *poco* for the next measure. Measures 603-606 show similar patterns of sustained notes and eighth-note chords, with the bassoon (not explicitly named in the score but implied by the staff) providing harmonic support.

606

Vln I

Vln II

Vla

Vc.

This musical score excerpt shows four staves for strings: Violin I, Violin II, Cello, and Double Bass. The key signature is one sharp. Measures 606-611 show sustained notes from Violin I with grace notes, while the other instruments provide harmonic support with eighth-note chords. The time signature changes to 3/4 for measures 607-611.

R Postlude $\text{♩} = 96$

Vln I

Vln II

Vla

Vc.

p
dim. poco a poco

ppp

ppp

ppp

612

Vln I

Vln II

Vla

Vc.

p

dim. poco a poco

(rit.)

p

dim. poco a poco

616

Vln I

Vln II

Vla

Vc.

p

dim. poco a poco

(rit.)

620

Vln I
Vln II
Vla
Vc.

624

Vln I
Vln II
Vla
Vc.

628

Vln I
Vln II
Vla
Vc.

Seconds to Midnight

632

Vln I

Vln II

Vla

Vc.

pp

pp

pp

(*p.v.*)

pp

636

Vln I

Vln II

Vla

Vc.

640

Vln I

Vln II

Vla

Vc.

644

Vln I

Vln II

Vla

Vc.

ppp

ppp

ppp

(r)
ppp

ppp

648

Vln I

Vln II

Vla

Vc.

652

Vln I

Vln II

Vla

Vc.

