1998

We're all mad here

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Torchia, Ryan H., "We're all mad here" (1998). *Master's Theses*. 1676.
DOI: <https://doi.org/10.31979/etd.eb2q-gpt8>
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WE'RE ALL MAD HERE

**A Composition for
Chamber Ensemble and Live Electronics**

**Presented to
The Faculty of the School of Music and Dance
San Jose State University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts**

**by
Ryan H. Torchia
May 1998**

UMI Number: 1389687

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ABSTRACT

WE'RE ALL MAD HERE

by Ryan H. Torchia

We're All Mad Here is a composition for chamber ensemble and live electronics based on Lewis Carroll's book *Alice's Adventures in Wonderland*. *We're All Mad Here* consists of eleven movements; each movement is an abstract, subjective reaction to its corresponding chapter in the book *Alice's Adventures in Wonderland*, rather than a programmatic representation.

I wish to thank the faculty of the School of Music and Dance at San Jose State University, especially Dan Wyman and Allen Strange, for giving me the tools I need to express myself. Thanks also goes to my musical influences, and my friends and fellow artists who have helped shape my artistic being, Mark Bowen, Mark Grey and Gary Singh. My immeasurable gratitude goes to my parents, Domenic and Nancy Torchia, for their continued support and encouragement over all these years. Lastly, I would be remiss in not acknowledging and thanking Lewis Carroll for giving the world such an exquisite piece of nonsense.

We're All Mad Here is dedicated with love and respect to a lost friend, Michael Andrade.

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Performance Preparation for Acoustic Instruments

BRASS

A set of four shakers of any tone are needed for use by the horn and trombone players in movement VI (after which one of the shakers can be returned to the first percussionist for use in movement XI).

PERCUSSION

Two prepared roto-toms are needed; one near the mallet instruments and the other as part of the drum kit. To prepare the roto-toms, simply remove the roto-tom head (or use a Remo 'Spoxe,' which is basically a roto-tom with no head) and place a cymbal inside the remaining roto-tom frame. Strike the edge of the roto-tom frame with a drum stick. Many percussion manufacturers make products which sound similar (eg. 'trash' cymbals) and may be substituted for the roto-tom preparation.

The mallet instruments and one prepared roto-tom must be configured so that one player may quickly alternate between these instruments. On occasion, the crotales and glockenspiel have to be played simultaneously; this is also true of the glockenspiel and one roto-tom. The bass drum and shaker may be placed away from the mallet instruments, since there is no rapid transition required between these sets of instruments.

The three woodblocks and the second prepared roto-tom are written as part of the drum kit; they must be placed so the player may alternate rapidly between these added pieces and the standard drum kit pieces. Electronic drums shall not be used in place of the drum kit.

Unless specified, percussionists may use whichever mallet is most appropriate for each instrument. Aside from the 'default' mallets, a set of soft yarn mallets and a set of plastic or wood brushes (such as Calato Regal Tip 'Blasticks' or ProMark 'Hot Rods') are required for use on the drum kit, and a bow is required for bowing the crotales.

KEYBOARDS

The celeste keyboard must be positioned on the right perpendicular to the piano keyboard, so that the celeste may be played with the right hand while the piano is played with the left. However, in movement X, the 2nd Keyboardist is required to play celeste (instead of synthesizer) while the 1st Keyboardist plays piano.

Performance Preparation for Guitar and Bass Guitar

ELECTRIC GUITAR

The guitar functions primarily as a monophonic instrument (i.e. 'lead guitar,' as opposed to 'rhythm guitar'); this must be reflected in the choice of guitar tone used. Compression should be used to allow sustain and feedback as required in the score, and a volume pedal is to be used for dynamics. Also, the tone should be relatively pure, and free from extraneous and non-harmonic noise (such as 'fuzz' or 'crunch' distortion).

In the few instances when the guitar is required to play full chords, the guitarist is free to choose an alternate tone more suitable for the polyphonic material.

The performer may choose whether to run the guitar directly into the mixing board or to use a separate amplifier and speaker as a monitor and then place a microphone on the speaker.

ELECTRIC BASS GUITAR

As with the guitar, the performer may choose whether to run the bass directly into the mixing board or to use a separate bass amplifier and speaker as a monitor and then place a microphone on the speaker. The general tone of the bass guitar should be relatively pure and warm, providing a solid low-frequency foundation for the rest of the ensemble. Also, as with the guitar, a volume pedal must be used for dynamics.

Notational Practice

GLISSANDI

When a glissando appears, performers are to spend the entire duration of the initial note sliding to the second note, rather than holding the initial note for the bulk of the duration, then quickly sliding to the second note. Care has been taken to specify the intended duration of the glissando, as described in these two examples:

Hold 'F' for three
and a half beats, then
glissando for half a beat

Glissando from 'F' to 'C'
lasts all four beats

DRUM KIT NOTATION

Staff legend:

Alternate percussion technique notation (used primarily in movement XI):

If the drum kit configuration does not easily permit striking of the cymbal stand, an additional cymbal stand or microphone stand may be used.

SOUND MIXER NOTATION

The sound mixer staff consists of two lines representing the relative mix of unprocessed sound to processed sound. A hollow square indicates processing levels for a specific instrument or instruments, while a solid black square indicates the current desired processed sound level for all instruments (or the remaining instruments not specified by a hollow square). A circle indicates that the level should be set prior to the start of the movement. The mixer notation symbols are shown here:

■ = Set all instruments

⊙ = Set all instruments to start movement

□ = Set specified instrument(s)

⊠ = Set specified instrument(s) to start movement

When the square is on the bottom line, the mix should be entirely unprocessed; when the square is on the top line, the mix should be as heavily processed as possible (as dictated by the limits of the technology used and acoustic/environmental limitations of the concert hall). Note that this the processed sound level always refers to the relationship between dry and processed sound, and not in any way to overall volume levels. How the levels are maintained and manipulated is left to the mixer; adjusting aux send levels, return levels, or using a computer to automate the process are all viable options.

Gradual processed level changes are indicated by the use of a simple line connecting two squares, as shown in examples below. Processed level changes should always be as seamless and unobtrusive as possible. Some notation examples are offered:

All instruments are fully processed
using patch #1 at start of movement.

Guitar and piano fully processed,
all other instruments unprocessed.

Remove processing from
all instruments except bass.

I. Down the Rabbit Hole

andantino rubato
♩ = 75

Clarinet I (Bb)
Clarinet II (Bb)
Horn I (F)
Horn II (F)
Trombone I
Trombone II
Crotales
Glockenspiel
Electric Guitar
Electric Bass
Celesta
Piano
Synthesizer
Sound Mixer

pp p ppp pp p

5 10

use right hand to help bend string if needed

15^{ma} bd

R.H. p L.H. p

[F] p ppp

4 4 [F]

Detailed description: This is a musical score for a piece titled 'I. Down the Rabbit Hole'. The tempo is marked 'andantino rubato' with a quarter note equal to 75 beats per minute. The score is written for a large ensemble of instruments. The woodwinds (Clarinet I & II in Bb, Horn I & II in F, Trombone I & II) have parts starting around measure 5, with dynamic markings of pp, p, and ppp. The strings (Electric Guitar and Electric Bass) have parts starting around measure 15, with dynamic markings of ppp, p, and pp. The Celesta and Piano have parts starting around measure 15, with dynamic markings of p. The Synthesizer and Sound Mixer have parts starting around measure 15, with dynamic markings of p and ppp. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also performance instructions like 'use right hand to help bend string if needed' and '15^{ma} bd'. The Sound Mixer part at the bottom includes a 4/4 time signature and a [F] marking.

15

Cl. I *pp*

Cl. II *pp*

Hn. I *pp* *p* *pp* *pp* *p*

Hn. II *pp* *p* *pp* *pp* *p*

Gt. *p* *ppp* *pp* *p* *pp* *bd*

Bass *pp* *p* *pp*

==

20

Hn. I *pp*

Hn. II *pp*

Tb. I *pp* *p* *pp*

Tb. II *pp* *p* *pp* *p*

Bass *pp* *p* *pp* *bd* *p*

use right hand to help bend string if needed

25

Hn. I

Hn. II

Tb. I

Tb. II

Crot.

Bass

Clt.

Synth.

Mixer

p

p

p

ppp

ppp

ad lib slow pan sweeps of celeste and synthesizer (independent of each other) through M. 36

30

Hn. I

Hn. II

Tb. I

Tb. II

Crot.

Clt.

Synth.

Mixer

(continue ad lib pan sweeps)

(sim.)

35

Hn. I

Hn. II

Tb. I

Tb. II

Crot.

Glock.

Clt.

Synth.

Mixer

(ad lib pan sweeps through M. 36)

(sim.)

approx. time: 0s 5s 10s 15s 20s 25s 30s 35s

Tb. I

Tb. II

Gt.

Bass

Synth.

Mixer

II. The Pool of Tears

andantino lamentoso

♩ = ca. 70

5 10

Clarinet I (Bb)

Clarinet II (Bb)

Horn I (F)

Horn II (F)

Trombone I

Trombone II

Glockenspiel

Vibraphone

Electric Guitar

Electric Bass

Synthesizer

Sound Mixer

synthesizer

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Clarinet I (Bb), Clarinet II (Bb), Horn I (F), Horn II (F), Trombone I, Trombone II, Glockenspiel, Vibraphone, Electric Guitar, Electric Bass, Synthesizer, and Sound Mixer. The Clarinet and Horn parts feature a half-note chord at the beginning, followed by a melodic line starting at measure 10. The Electric Guitar part includes dynamic markings: *ppp*, *p*, *ppp*, *p*, and *ppp*. The Synthesizer part features a melodic line with a *pp* dynamic marking. The Sound Mixer section at the bottom includes a volume fader for the synthesizer, with a '1 4' label and a 'P. 3' label.

15

Cl. I

Cl. II

Hn. I

Hn. II

Synth.

mp

mp

mp

mp

mp

pp

20

25

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Vib.

Synth.

mp

mp

p

p

p

p

p

p

30

Cl. I (mp)

Cl. II (mp)

Hn. I (p)

Hn. II (p)

Tbn. I mp

Tbn. II mp

Glock. (p)

Vib. (p)

Synth. (pp)

Mixer

bass

$\text{♩} = 60$, *tempo primo*

49 45

Hn. I

Hn. II

Tbn. I

Tbn. II

Gt.

Bass

Synth.

Mixer

synthesizer

50

Cl. I

Cl. II

Hn. I

Hn. II

Gt.

Synth.

III. A Caucus-Race and a Long Tale

presto
♩ = 180

5

Clarinet I (Bb)

Clarinet II (Bb)

Trombone I

Trombone II

Crotales

Glockenspiel

Vibraphone

Electric Guitar

Electric Bass

Celesta

Piano

Synthesizer

Sound Mixer

Set filter cutoff frequency fader to 70

celeste

The musical score is arranged in a vertical stack of staves. The top section includes woodwinds (Clarinet I & II in Bb), brass (Trombone I & II), and percussion (Crotales, Glockenspiel, Vibraphone). The middle section features electric guitar and electric bass. The bottom section includes celesta, piano, synthesizer, and a sound mixer. The score is marked 'presto' with a tempo of 180 beats per minute. A measure number '5' is indicated at the top right. The Vibraphone and Electric Guitar parts have a 'mf' (mezzo-forte) dynamic marking. The Celesta part has a 'mp' (mezzo-piano) dynamic marking. The Synthesizer part has a text instruction 'Set filter cutoff frequency fader to 70'. The Sound Mixer section at the bottom has a 'celeste' label and a volume knob icon.

Vib. *(mf)*

Gt. *(8-)* *(mf)*

Clst. *(mp)*

Vib.

Gt. *(8-)*

Clst.

Vib. *to glockenspiel*

Gt. *(8-)*

Clst. *to piano*

mf

25 *♩ = ♩ throughout*

Cl. I *mf*

Cl. II *mf*

Tbn. I *f* *mp*

Tbn. II *f* *mp*

Glock. *f* *mf*

Gt. *(8-)* *f* *mf*

Bass *f* *mp*

30

35

Cl. I

Cl. II

Tbn. I

Tbn. II

Crot.

Glock.

Gt.

Bass

mf

p

mp

pp

pp

mf

p

mf

pp

to crotales

to vibraphone

40

Pno

Synth.

mp

mf

mp

45

50

Pno

Synth.

mp

p

mf

p

Cl. I *f*

Vib. *f*

Bass *f*

Cl. I *f* 60 65

Tbn. I *f*

Tbn. II *f*

Bass *f*

Pno. *f*

Tbn. I 70 *p*

Tbn. II *p*

Bass

Pno. *p*

Gl. *p* 75

Synth. *p*

80 85 18

Cl. I

Cl. II

Tbn. I

Tbn. II

Gt.

Bass

Pno.

Synth.

p *ppp* *sf*

lower filter cutoff frequency parameter to 50 -----

90

Cl. I

Cl. II

Tbn. I

Tbn. II

Gt.

Bass

Pno.

Synth.

p

moderato

Gt. *p*

Bass *p*

Gt. *mf*

Bass *mf*

Gt. *f*

Bass *f*

100

Gt. *p* *f* *tremolo picking*

Bass *p* *f*

IV. The Rabbit Sends in a Little Bill

light, moderato

♩. = 90

play 4 times

5

Clarinet I (Bb)

Clarinet II (Bb)

Bass Drum

Drum Kit

Electric Guitar

Electric Bass

Piano

Synthesizer

Sound Mixer

mp
wood or plastic brushes

p

Allow feedback on sustained tones, ad lib harmonics with feedback

mf

p

guitar and bass

=

10

Kit

Gt.

Pno.

Synth.

mf

mp

15 21

B.D.

Kit

Gt.

Pno.

mp

p

mf

p

20

B.D.

Kit

Gt.

Bass

Pno.

mp

drum sticks

p

mf

p

25 30

Kit

Gt.

Bass

Pno.

B.D. *mp*

Kit *p*

Gt. *mp*

Bass *(v)*

Pno. *p*

Synth. *mp*

Kit 35

Gt. *IV*

Bass *u*

Pno. *p* *f*

Mixer *guitar and bass*

Cl. I 40 *f*

B.D. *mp*

Kit *ppp*

Gt. *mp*

Bass *u*

Pno. *p*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano and voice. The score is divided into three systems, each separated by a double bar line. The first system includes staves for Clarinet I (Cl. I), Guitar (Gt.), Bass, and Piano (Pno.). The second system includes staves for Clarinet I (Cl. I), Kit (drum), Guitar (Gt.), Bass, and Piano (Pno.). The third system includes staves for Clarinet I (Cl. I), Clarinet II (Cl. II), Bass Drum (B.D.), Guitar (Gt.), Bass, Piano (Pno.), and a Mixer section. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *pp*, and *p*. There are also performance instructions like "slightly slower and restrained" and "mute drum with forearm". The score is in 12/8 time and features a key signature of one flat (Bb).

tempo primo

♩. = 90

55

Cl. I

(p)

Kit

p

Gt.

mp

Bass

mp

Pno.

p

60

Cl. I

Kit

Gt.

Bass

Pno.

65

Cl. I

Kit

Gt.

Bass

Pno.

mf

mf

mp

p

vivace $\text{♩} = \text{ca. } 150$

Pno.

mp

70

Pno.

75

Pno.

80

Pno.

V. Advice from a Caterpillar

largo rubato, with long attacks and decays throughout

**Instruments play quietly, but are greatly amplified.*

Horn I (F)
 Horn II (F)
 Trombone I
 Trombone II
 Synthesizer
 Sound Mixer

Instruments play quietly; use amplification to make volume equal to full ensemble playing fortissimo
 Emphasis should be on low end, some distortion permissible

Hn. I
 Hn. II
 Tbn. I
 Tbn. II
 Synth.

20

Hn. I

(p)

Hn. II

(p)

Tbn. I

breathe as needed

(p)

Tbn. II

(p)

Synth.

(p)

pp

pp

25

Hn. I

Hn. II

Tbn. I

Tbn. II

Synth.

VI. Pig and Pepper

vivace
♩ = 160

5 10

Clarinet I (Bb)
Clarinet II (Bb)
Bass Clarinet (Bb)

Horn I (F) *pick up shaker*
Horn II (F) *pick up shaker*
Trombone I *pick up shaker*
Trombone II *pick up shaker*

Vibraphone
Prep. Roto-tom
Drum Kit
Electric Guitar
Electric Bass

Celesta
Piano
Synthesizer

shakers
(horns and trombones)

Sound Mixer

15

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Pno.

Mixer

shakers

20

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Pno.

25 30

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Pno.

mp *mf*

||

30 35

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

R.T.

Kit

Bass

Pno.

Mixer

pp *f* *mp* *mp*

shakers

shakers

45

Cl. I

B. Cl.

Hr. I

Hr. II

Tbn. I

Tbn. II

Bass

Pno.

Cl. I
(*mf*)

B. Cl.
(*mf*)

Hn. I
(*mp*)

Hn. II
(*mp*)

Tbn. I
(*mp*)

Tbn. II
(*mp*)

50 55

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

R.T.

Kit

Mixer

shakers

mf *pp* *ff*

60

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

R.T.

Kit

Mixer

shakers

ff

mf

f

(mp)

f

pp

f

65

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Bass

Pno

Mixer

shakers

ff

ff

f

f

f

70

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Bass

Pno.

75

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Bass

Pno.

80 35

Cl. I (mp) *f* *mp* *mp*

B. Cl. (mp)

Hn. I (mp) *f* *mp* *mp*

Hn. II (mp) *f* *mp* *mp*

Tbn. I (mp) *f* *mp* *mp*

Tbn. II (mp) *f* *mp* *mp*

Bass (mp) *f* *mp* *mp*

Pno. (mp) *f* *mp* *p*

85

Cl. I *p* *mp* *f*

B. Cl. *mp* *f*

Hn. I *f* *mp* *mp*

Hn. II *f* *mp* *mp*

Tbn. I *f* *mp* *mp*

Tbn. II *f* *mp* *mp*

Bass *p*

Pno. *p*

Mixer ☐ shakers

90

Hn. I (mp)

Hn. II (mp)

Tbn. I (mp)

Tbn. II (mp)

R.T. *mp* *mf* *p* *mp* to vibraphone

Kit *pp* *mf* *p* *mp*

Bass *mf*

Pno. *mf*

Mixer shakers

95 100

Cl. I *f*

B. Cl. *mf* *f*

Hn. I

Hn. II

Tbn. I

Tbn. II

Gi. *mf* *f*

Bass *f*

Pno. (h) *f*

105 37

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Gt.

Bass

Pno.

ritardando $\text{♩} = 120$ 110

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Kit

Gt.

Bass

Pno.

Synth.

to clarinet

to trombone

to trombone

to trombone

to trombone

f *mf* *mp* *p*

allegro, somewhat like a march, marcato

38

$\text{♩} = 130$

115

Cl. I

Bass

mp

f

120

Cl. I

Cl. II

Bass

f

125

Cl. I

Cl. II

Gt.

Bass

Pno.

mf

130

Cl. I

Cl. II

Gt.

Bass

Pno.

mf

(p=)

Cl. I 135 *mf*

Cl. II *mf*

Tbn. I *mp* *mute in*

Tbn. II *mp* *mute in*

Gt. (B=) *mf*

Bass *mp*

Pno. *mf*

Cl. I 140

Cl. II

Tbn. I

Tbn. II

Gt. (B=)

Bass

Pno. *to celeste*

Cl. I *(mf)*

Cl. II *mf*

Tbn. I *(mp)*

Tbn. II *(mp)*

Vib. *mf*

Gt. *(p=)* *(mf)*

Bass *(mp)*

Clst. *mf*

==

145 *ritardando*

Cl. I

Cl. II

Tbn. I

Tbn. II

Vib.

Gt. *(p=)*

Bass

Clst.

VII. A Mad Tea-Party

allegro, evenly

$\text{♩} = 130$

5

Clarinet I (Bb)

Clarinet II (Bb)

Horn I (F)

Horn II (F)

Trombone I

Trombone II

Glockenspiel *drum kit tacit; 2nd Percussionist on glockenspiel this movement*

Vibraphone

Electric Guitar

Electric Bass

Piano

Synthesizer

Sound Mixer *tbns and horns*

10

15

Bass

Synth.

20

Cl. I

Bass

Synth.

25

Cl. I

Cl. II

Bass

Synth.

30

Cl. I

Cl. II

Bass

Synth.

35

40

Cl. I

Cl. II

Bass

Synth.

45

Cl. II

Bass

Synth.

50

Cl. I

Cl. II

Tbn. I

Bass

Synth.

f *mf* *mp* *f*

(w)

55 60

Cl. I

Cl. II

Tbn. I

Tbn. II

Bass

Synth.

f *mp*

65

Cl. II

Tbn. I

Tbn. II

Bass

Synth.

f

70 75

Cl. I *mp*

Tbn. I *f*

Tbn. II *f*

Bass *(mf)*

Synth. *(mf)*

80

Cl. I

Cl. II *mp*

Tbn. I

Tbn. II *f*

Bass

Synth.

85

Cl. I *mp*

Cl. II *mp*

Tbn. I *f* *mf*

Tbn. II *mf* *mp*

Bass

Synth.

90 95

Cl. I *mp*

Tbn. I *mp*

Tbn. II *mp*

Vib. *f*

Bass *(mf)*

Synth. *(mf)*

100

Cl. I

Cl. II *mp*

Tbn. I *mp*

Tbn. II *mp*

Vib.

Bass

Synth.

105 110

Cl. I *mp*

Cl. II *(mp)*

Tbn. I *mp*

Tbn. II *(mp)* *mp* *mp*

Vib. *(s)*

Bass *(mf)*

Synth. *(mf)*

115

Cl. I

Cl. II *mp*

Tbn. I *mp*

Tbn. II *mp*

Vib.

Bass

Synth.

Cl. I

Cl. II

Tbn. I

Tbn. II

Vib.

Bass

Pno.

Synth.

135

140

Cl. I

Cl. II

Tbn. I

Tbn. II

Vib.

Bass

Pno.

Synth.

140

145 150 49

Cl. I (mp)

Cl. II mp

Tbn. I mp

Tbn. II mp

Vib. (mp)

Bass (mp)

Pno. S

Synth. (mp)

155

Cl. II

Tbn. I mp

Tbn. II mp

Vib.

Bass

Pno.

Synth.

160 50

Cl. I *mp*

Cl. II *mp*

Tbn. I *mp*

Tbn. II *mp*

Vib. (*mp*)

Bass (*mp*)

Pno. (*f*) *mp*

Synth. (*mp*)

165

Cl. I

Hn. I *f*

Hn. II *f*

Tbn. I *mp*

Tbn. II *mp*

Vib.

Gt. *f*

Bass

Pno.

Synth.

use whammy bar for glissandi if available, otherwise slide throughout

170 175

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib.

Gt.

Bass

Pno.

Synth.

This musical score page contains ten staves for different instruments. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. Measures 170 and 175 are marked above the first staff. The instruments and their parts are: Cl. I (Clarinet I), Cl. II (Clarinet II), Hn. I (Horn I), Hn. II (Horn II), Tbn. I (Trumpet I), Tbn. II (Trumpet II), Vib. (Vibraphone), Gt. (Guitar), Bass, Pno. (Piano), and Synth. (Synthesizer). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* (mezzo-piano) and *f* (forte). The Vib. part features a repeating rhythmic pattern of eighth notes. The Gt. part has a melodic line with many beamed eighth notes. The Bass and Synth. parts provide a steady harmonic foundation with eighth-note patterns.

180

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib.

Gt.

Bass

Pno.

Synth.

The musical score is written for measures 180 through 185. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The instruments and their parts are as follows:

- Cl. I:** Measures 180-181 are rests. Measure 182 begins with a half note G#4, followed by quarter notes A4, B4, and C5. Measures 183-185 contain rests.
- Cl. II:** Measures 180-181 are rests. Measure 182 begins with a half note G#3, followed by quarter notes A3, B3, and C4. Measures 183-185 contain rests.
- Hn. I:** Measures 180-181 are rests. Measure 182 begins with a half note G#4, followed by quarter notes A4, B4, and C5. Measures 183-185 contain rests.
- Hn. II:** Measures 180-181 are rests. Measure 182 begins with a half note G#3, followed by quarter notes A3, B3, and C4. Measures 183-185 contain rests.
- Tbn. I:** Measures 180-181 are rests. Measure 182 begins with a half note G#2, followed by quarter notes A2, B2, and C3. Measures 183-185 contain rests.
- Tbn. II:** Measures 180-181 are rests. Measure 182 begins with a half note G#2, followed by quarter notes A2, B2, and C3. Measures 183-185 contain rests.
- Vib.:** Measures 180-181 are rests. Measure 182 begins with a half note G#3, followed by quarter notes A3, B3, and C4. Measures 183-185 contain rests.
- Gt.:** Measures 180-181 are rests. Measure 182 begins with a half note G#3, followed by quarter notes A3, B3, and C4. Measures 183-185 contain rests.
- Bass:** Measures 180-181 are rests. Measure 182 begins with a half note G#2, followed by quarter notes A2, B2, and C3. Measures 183-185 contain rests.
- Pno.:** Measures 180-181 are rests. Measure 182 begins with a half note G#3, followed by quarter notes A3, B3, and C4. Measures 183-185 contain rests.
- Synth.:** Measures 180-181 are rests. Measure 182 begins with a half note G#3, followed by quarter notes A3, B3, and C4. Measures 183-185 contain rests.

185

Cl. I (mp)

Cl. II mp

Hn. I

Hn. II

Tbn. I mp

Tbn. II mp

Vib. (mp)

Gt. (mf)

Bass (mf)

Pno. (mp)

Synth. (mf)

190

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib.

Gt.

Bass

Pno.

Synth.

mp

f

sf

195

Cl. I (mp) mp

Cl. II mp

Hn. I mf mp

Hn. II mf mp

Tbn. I (mp) mp

Tbn. II mp f

Glock. L.V. throughout f sim.

Vib. (mp)

Gt. mp

Bass (mf)

Pno. (mp)

Synth. (mf)

200

Cl. I *(mp)*

Hn. I *mp*

Hn. II *mp*

Tbn. I *(mp)*

Tbn. II *(f)*

Glock. *(f)*

Vib. *(mp)*

Gt. *(mp)*

Bass *(mf)*

Pno. *(mp)*

Synth. *(mf)*

205 210

Cl. II *mp*

Hn. I *mp*

Hn. II *mp*

Tbn. I *(mp)*

Tbn. II *(mp)*

Glock. *(mp)*

Vib. *(mp)*

Gt. *(mp)*

Bass *(mp)*

Pno *(mp)*

Synth. *(mp)*

This musical score page contains ten staves for various instruments. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. Measures 205 and 210 are marked at the top. The instruments and their parts are: Cl. II (clarinet), Hn. I and II (horns), Tbn. I and II (trombones), Glock. (glockenspiel), Vib. (vibraphone), Gt. (guitar), Bass, Pno (piano), and Synth. (synthesizer). The score includes dynamic markings such as *mp* and *(mp)*, and various musical notations including notes, rests, and slurs.

215

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Vib.

Gt.

Bass

Pno.

Synth.

220

CL. I

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Vib.

Gt.

Bass

Pno.

Synth.

225

Cl. II *mp*

Hn. I *mp*

Hn. II *mp*

Tbn. I *mp*

Tbn. II *mp*

Glock. *mp*

Vib. *mp*

Gt. *mp*

Bass *mp*

Pno. *mp*

Synth. *mp*

230

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Vib.

Gt.

Bass

Pno.

Synth.

235

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Vib.

Gt.

Bass

Pno.

Synth.

mp

mf

240

CL. I
(mp)

CL. II
mf

Hn. I
mp

Hn. II
mp

Tbn. I
(mp)

Tbn. II
(mp)

Glock.
(mp)

Vib.
(mp)

Gl.
(mp)

Bass
(mf)

Pno.
(mp)

Synth.
(mf)

Detailed description: This page of a musical score covers measures 240 through 243. The score is for a large ensemble. Measures 240 and 241 are in 4/4 time, while measures 242 and 243 are in 6/8 time. The instruments and their parts are: Clarinet I (melodic line, mezzo-piano), Clarinet II (rests, then joins in 6/8), Horn I (melodic line, mezzo-piano), Horn II (melodic line, mezzo-piano), Trombone I (melodic line, mezzo-piano), Trombone II (melodic line, mezzo-piano), Glockenspiel (melodic line, mezzo-piano), Vibraphone (melodic line, mezzo-piano), Guitar (melodic line, mezzo-piano), Bass (bass line, mezzo-forte), Piano (melodic line, mezzo-piano), and Synthesizer (bass line, mezzo-forte). Dynamic markings include mezzo-piano (mp), mezzo-forte (mf), and piano (p). The score includes various musical notations such as notes, rests, slurs, and time signature changes.

245

This musical score page contains measures 245 through 248. The instrumentation includes Clarinets I and II, Horns I and II, Trombones I and II, Glockenspiel, Vibraphone, Guitar, Bass, Piano, and Synthesizer. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures. Measures 245 and 246 feature a crescendo from mezzo-forte (mf) to fortissimo (f). Measures 247 and 248 are marked fortissimo (f). The woodwinds and strings play sustained chords with some melodic movement, while the piano and synthesizer provide a harmonic foundation. The guitar and vibraphone have specific rhythmic patterns. The score concludes with a double bar line at the end of measure 248.

Cl. I
Cl. II
Hn. I
Hn. II
Tbn. I
Tbn. II
Glock.
Vib.
Gt.
Bass
Pno.
Synth.

VIII. The Queen's Croquet Ground

adagio rubato

♩. = ca. 50

Clarnet I (Bb)

Clarnet II (Bb)

Bass Clarnet (Bb)

Horn I (F)

Horn II (F)

Trombone I

Trombone II

Crotales

Glockenspiel

Bass Drum

Drum Kit

Electric Guitar

Electric Bass

Celesta

Piano

Synthesizer

Sound Mixer

let plucked strings vibrate

II

III

IV

bass

The musical score is written for a large ensemble. The instruments are listed on the left: Clarnet I (Bb), Clarnet II (Bb), Bass Clarnet (Bb), Horn I (F), Horn II (F), Trombone I, Trombone II, Crotales, Glockenspiel, Bass Drum, Drum Kit, Electric Guitar, Electric Bass, Celesta, Piano, Synthesizer, and Sound Mixer. The score is in 15/8 time. The tempo is marked 'adagio rubato' with a note value of '♩. = ca. 50'. The Electric Bass part includes a section marked 'let plucked strings vibrate' with a 'II' marking. The Electric Guitar part includes a section marked 'let plucked strings vibrate' with a 'I' marking. The Celesta part includes a section marked 'III'. The Piano part includes a section marked 'IV'. The Sound Mixer part includes a section marked 'bass'.

66

B.D. $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

(σ)

Bass $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

III (σ) II III

==

tempo giusto 10

Tbn. I $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Tbn. II $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Bass $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

IV III I II

==

15

Tbn. I $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Tbn. II $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Bass $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

==

20

Cl. I $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Cl. II $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Tbn. I $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Tbn. II $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Kit $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Bass $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

Mixer $\frac{16}{8}$ $\frac{15}{8}$ $\frac{16}{8}$ $\frac{17}{8}$

pp

f

pp

pp

to bass drum

pp

bass

allegro non troppo

♩ = ca. 120

25

Cl. I *mp*

Cl. II *mp*

30

Cl. I *p*

Cl. II *p*

Gt. *mp*

Bass *mp*

35

Cl. I *mp*

Cl. II *mp*

Gt. *p*

Bass *mp*

40

Cl. I *mp*

Cl. II *mp*

Gt. *mp*

Bass *mp*

45

Cl. I

Hr. I

Hr. II

Tbn. I

Tbn. II

B.D. (2nd percussionist)

Gt.

Bass

Pno.

Synth.

P. 7

The musical score for page 68, measures 45-48, is as follows:

- Cl. I:** Measures 45-48 feature a series of rests, with a wavy line above the staff in measures 45, 46, and 47. A dynamic marking of *mf* is present in measure 45.
- Hr. I & II:** Both horns play a melodic line starting in measure 45, with a dynamic marking of *f* in measure 45. The line continues through measures 46 and 47, ending with a whole note in measure 48.
- Tbn. I & II:** Both trombones play a melodic line starting in measure 45, with a dynamic marking of *f* in measure 45. The line continues through measures 46 and 47, ending with a whole note in measure 48.
- B.D. (2nd percussionist):** The bass drum part is mostly rests, with a short melodic phrase in measure 48, marked with *mf*.
- Gt. & Bass:** Both guitar and bass play a series of rests, with a wavy line above the staff in measures 45, 46, and 47. A dynamic marking of *mf* is present in measure 45.
- Pno. & Synth.:** Both piano and synthesizer play a melodic line starting in measure 45, with a dynamic marking of *f* in measure 45. The line continues through measures 46 and 47, ending with a whole note in measure 48. A box labeled "P. 7" is present in measure 45 of the synthesizer part.

più animato

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Kit.

Gt.

Bass

Pno.

Synth.

f

mf

p

mp

[P 2]

65 71

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Bass

Pno.

==

70

Cl. I

Hn. I

Tbn. I

Tbn. II

Glock.

Bass

Pno.

Synth.

This musical score is for the piece "The Rose Tree" and features a variety of instruments. The notation is as follows:

- Cl. I:** Clarinet I, Treble clef, 2/4 time signature. It has rests in the first two measures and enters in the third measure with a quarter note G4, followed by eighth notes A4, Bb4, and A4.
- B. Cl.:** Bass Clarinet, Bass clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Hn. I:** Horn I, Treble clef. It has rests in the first two measures and enters in the third measure with a quarter note G4, followed by eighth notes A4, Bb4, and A4.
- Hn. II:** Horn II, Treble clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Tbn. I:** Trombone I, Bass clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Tbn. II:** Trombone II, Bass clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Glock.:** Glockenspiel, Treble clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Bass:** Bass, Bass clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Pno.:** Piano, Bass clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.
- Synth.:** Synth, Treble clef. It plays a melodic line starting on F3, moving up stepwise to Bb3 in the first measure, then continues with eighth notes and a half note in the second measure.

75 73

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

Kit

Bass

Pno

Synth.

Mixer

9 4 7 3 15 8

bass

==

adagio rubato come prima *ad lib similar fills where indicated*

Kit

Bass

let plucked strings vibrate

ad lib fill

II

III

80 74

Kit *sim.*

Bass *IV* *III* *II*

tempo giusto

85 90

B. Cl. *mf* *ff*

Hn. I *f* *ff*

Hn. II *f* *ff*

Tbn. I *f* *ff*

Tbn. II *f* *ff*

B.D. *f* *ff*

Kit *ff*

Bass *I* *II* *ff*

allegro non troppo

$\text{♩} = 120$ 95

Cl. I *p*

B. Cl. *p*

ritardando poco a poco

100

Cl. I

B. Cl.

IX. The Mock Turtle's Story

andantino lamentoso

$\text{♩} = 80$ 5

Clarinet I (Bb)

Clarinet II (Bb)

Bass Clarinet (Bb)

Horn I (F)

Horn II (F)

Trombone I

Trombone II

Glockenspiel

Electric Guitar

Electric Bass

Celesta

Piano

Synthesizer

Sound Mixer

The musical score is written for a large ensemble. The tempo is marked 'andantino lamentoso' with a tempo indicator of 80 beats per minute (♩ = 80). The key signature is one sharp (F#). The score includes a 5-measure rest for the Clarinet I and II parts. The instruments listed are Clarinet I (Bb), Clarinet II (Bb), Bass Clarinet (Bb), Horn I (F), Horn II (F), Trombone I, Trombone II, Glockenspiel, Electric Guitar, Electric Bass, Celesta, Piano, Synthesizer, and Sound Mixer. The Sound Mixer section at the bottom includes a volume fader and a mute button.

doppio movimento, con brio
♩ = 160

10 15

Cl. I *mp* *pp*

B. Cl. *mp* *pp* to clarinet

Glock. *mp*

Bass *mp*

Clst. *mp*

==

Cl. I *ppp* 20

Gt. *pp*

Synth. *p*

==

Cl. I *mf* 25

Cl. II *mf* to bass clarinet

Glock. *mp*

Gt. *mf*

Bass *mf*

Synth. *mf*

50 $\text{♩} = \text{♩}$ throughout

Cl. I *mp*

B. Cl. *mp*

Hn. I *mp*

Hn. II *mp*

Tbn. I *mp*

Tbn. II *mp*

Gt. *mp*

Bass *mp*

Pno. *mp*

55

Cl. I *p*

B. Cl. *p*

Hn. I *f*

Hn. II *f*

Tbn. I *f*

Tbn. II *f*

Gt. *f*

Bass *f*

Pno. *f*

60

Cl. I

B. Cl.

65

70

Cl. I

Tbn. I

Tbn. II

Glock.

Gr.

Bass

Clst.

Pno.

R.H.

L.H.

to clarinet

ff

mp

mf

75

Cl. I

Gr.

Bass

Pno.

85

This musical score page contains measures 85 through 88. The instruments are arranged in three systems. The first system includes Clarinet I and II, Horn I and II, and Trombone I and II. The second system includes Guitar and Bass. The third system includes Piano and Synthesizer. Measures 85 and 86 are marked with a '5' in a circle. Measures 87 and 88 are marked with 'pp' (pianissimo). The score features various musical notations including eighth notes, sixteenth notes, and rests.

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Gt.

Bass

Pno.

Synth.

pp

pp

pp

pp

90

Cl. I

Cl. II

Tbn. I

Tbn. II

Gt.

Bass

Pno.

Synth.

p *sf*

This musical score page contains measures 90 through 93. The instruments are arranged in a system with seven staves: Clarinet I, Clarinet II, Trombone I, Trombone II, Guitar, Bass, Piano, and Synth. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Measures 90 and 91 are marked with a piano (*p*) dynamic, while measures 92 and 93 are marked with a sforzando (*sf*) dynamic. The woodwinds (Cl. I and II) and guitar play melodic lines with slurs, while the brass (Tbn. I and II) and piano play rhythmic patterns. The synth part provides harmonic support with chords and single notes.

X. The Lobster-Quadrille

allegro con brio

♩. = 120

Clarinet I (Bb) *mp*

Clarinet II (Bb)

Bass Clarinet (Bb)

Horn I (F)

Horn II (F)

Trombone I

Trombone II

Glockenspiel

Vibraphone

Prep. Roto-tom

Drum Kit

Electric Guitar

Electric Bass

Synthesizer tacit. 2nd Keyboardist on celesta this movement.

Celesta

Piano

The musical score is written for a large ensemble. The Clarinet I part begins with a melody in the key of D major (two sharps) and 4/4 time, marked 'mp' (mezzo-piano). The tempo is 'allegro con brio' with a quarter note equal to 120 beats per minute. The score includes staves for Clarinet I and II (Bb), Bass Clarinet (Bb), Horn I and II (F), Trombone I and II, Glockenspiel, Vibraphone, Prep. Roto-tom, Drum Kit, Electric Guitar, Electric Bass, Celesta, and Piano. The Celesta part has a note that the 2nd Keyboardist should play it. The Piano part is also present but has no notation on this page.

10 15 84

Clst.

p

20

Cl. I

mp

B. Cl.

mp

25 30

Tbn. I

mf

Glock.

mp

Kit

buzz roll

snm.

mp

Bass

mf

Clst.

mf

Pno.

mf

35 40

Tbn. I

Glock.

to roto-tom

Kit

Bass

Clst.

Pno.

85

45

Cl. I *mp*

B. Cl. *mp*

Pno. *mp*

50

55

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib. *pp*

Bass

Pno. *pp*

thumb slap (through M. 64)

60

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Bass

to clavier

$\text{♪} = \text{♪ throughout}$

65

Hn. I *p*

Hn. II *p*

Tbn. I *mp*

Tbn. II *mp*

Bass *f*

70

Hn. I *p*

Hn. II *p*

Tbn. I *p*

Tbn. II *p*

Kit *f*

Bass *f*

75

Cl. I *mp*

Cl. II *mp*

Hn. I *mp*

Hn. II *mp*

Kit *f*

Bass *f*

Pno. *f*

80

Cl. I *mp* *sf*

Cl. II *mp* *sf*

Hn. I *mp* *sf*

Hn. II *mp* *sf*

Tbn. I *sf*

Tbn. II *sf*

R.T. *sf*

Kit *pp* *sf*

Gt. *pp* *sf*

Bass *sf*

Pno. *sf*

Cl. I *mp*

Bass *mp*

Pno. *p*

Cl. I

Bass

Pno.

(mp)

(p)

85

Cl. I

Bass

Pno.

Cl. I

Bass

Pno.

mf

90

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Bass

p

95 89

Cl. I
(p)

Cl. II
(p)

Hn. I
(p)

Hn. II
(p)

Tbn. I
(p)

Tbn. II
(p)

R.T.
to vibraphone

Kit

Gl.

Bass
(p)

Pno.

100 105

Pno.

110 115 120

Cl. I

Cl. II

Pno.

This musical score is for measures 125 through 130 of the piece 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Cl. I (Clarinet I):** Plays a melodic line with grace notes and slurs, starting in measure 125 and continuing through measure 130.
- Cl. II (Clarinet II):** Plays a similar melodic line to Cl. I, also with grace notes and slurs.
- Hn. I (Horn I):** Remains silent until measure 128, then plays a melodic line.
- Hn. II (Horn II):** Remains silent until measure 128, then plays a melodic line.
- Kit (Kitharp):** Remains silent until measure 128, then plays a rhythmic accompaniment.
- Clt. (Cello):** Remains silent until measure 128, then plays a melodic line.
- Pno. (Piano):** Plays a continuous rhythmic accompaniment throughout the entire passage, marked with a forte (f) dynamic.

The score is written in 3/4 time and features a key signature of one sharp (F#). The measures are numbered 125, 126, 127, 128, 129, and 130. The piano part is marked with a forte (f) dynamic. The woodwinds and strings enter in measure 128.

135 140

Fl. I

Fl. II

Hr. I

Hr. II

Kit

Clst.

Pno.

145 150

Cl. I

Cl. II

Hn. I

Hn. II

Vib.

Pno.

mf mp

155 160

Cl. I

Cl. II

Hn. I

Hn. II

Vib.

Gt.

Bass

Pno.

to bass clarinet

p

p

165 170 92 175

Hn. I (p)

Hn. II (p)

Gt. (p)

Bass (p)

180 185

Cl. I *mp*

B. Cl. *mp*

Hn. I *mp*

Hn. II *mp*

Vib. *p*

Gt. *mp*

Bass *mp*

190 195

Cl. I *mp*

B. Cl. *mp*

Hn. I *p*

Hn. II *p*

Vib. *p*

Gt. *p*

Bass *p*

200 205 93

Cl. I

B. Cl.

Hn. I

Hn. II

Vib.

Gt.

Bass

p *mp* *p* *mp* *p* *p* *mp* *p*

210 215

Cl. I

B. Cl.

Hn. I

Hn. II

Vib.

Gt.

Bass

mf *mf* *mf* *mp* *mf* *mp* *mf* *mp*

220

Cl. I

B. Cl.

Hn. I

Hn. II

Vib.

Gt.

Bass

Detailed description: This page of a musical score contains measures 220 through 227. The score is for a large ensemble, including Clarinet I, Bass Clarinet, Horn I, Horn II, Vibraphone, Guitar, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 220-223 feature a rhythmic pattern of eighth and sixteenth notes in the woodwinds and brass, with the guitar playing a steady eighth-note accompaniment. In measure 224, the vibraphone enters with a melodic line. The section concludes in measure 227 with a final chordal cadence across all instruments.

XI. Who Stole the Tarts?/Alice's Evidence

andante grandioso

♩ = 60

più lieve, pochissimo accel.

Clarinet I (Bb)

Clarinet II (Bb)

Bass Clarinet (Bb)

Horn I (F)

Horn II (F)

Trombone I

Trombone II

Crotales

Glockenspiel

Vibraphone

Shaker

Prep. Roto-tom

Bass Drum

Drum Kit

Electric Guitar

Electric Bass

Celesta

Piano

Synthesizer

Sound Mixer

pp

p

f

mf

to crotales

Gradually reduce processed level over 155 measures, reference markers are given for 3/4, 1/2, and 1/4 levels.

[illegible][illegible]

B. Cl. *p f p f p f*

Hn. I *(mf)*

Hn. II *(mf)*

Shkr. *(mp)*

Clt. *(p)*

Pno. *(p)*

==

B. Cl. *p mp* 30 *(h)*

Hn. I

Hn. II *mp*

Tbn. I *mf pp p mf*

Tbn. II *mf pp p mf*

Shkr.

Clt.

Pno.

Synth. *mf pp p*

35 40

Cl. I

B. Cl.

Hn. I

Hn. II

Tbn. I

Tbn. II

Shkr.

Clst.

Pno.

Synth.

Mixer

The musical score is written for a 10-piece ensemble. The instruments are arranged in a vertical stack: Cl. I, B. Cl., Hn. I, Hn. II, Tbn. I, Tbn. II, Shkr., Clst., Pno., and Synth. The Mixer section at the bottom is a graphical representation of the mix, showing a horizontal line with a small square indicating the mix level. The score is divided into measures 35 and 40. The B. Cl. part starts with a dynamic of (mp) and then changes to pp. The Hn. I and Hn. II parts start with a dynamic of (mp). The Tbn. I and Tbn. II parts start with a dynamic of mp and then change to pp. The Shkr. part starts with a dynamic of (mp). The Clst. part starts with a dynamic of (p). The Pno. part starts with a dynamic of (p). The Synth. part starts with a dynamic of (p) and then changes to pp. The Mixer section shows a horizontal line with a small square indicating the mix level.

poco accelerando 45

Cl. I
(*mf*) *pp* *mf*

B. Cl.
(*mf*) *pp* *mf*

Hn. I
mp *mp*

Hn. II
mp *mp*

Tbn. I
mp *mf* *pp* *mp* *mf*

Tbn. II
mp *mf* *pp* *mp* *mf*

Shkr.
(*mp*)

Clst.
(*p*)

Pno.
mp *pp* *mp*

Synth.
mp *pp* *mp*

[illegible]

60

Musical score for measures 60-64. The score includes staves for Horn I (Hn. I), Horn II (Hn. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Vibraphone (Vib.), Keyboard (Kit.), Bass (Bs.), and Piano (Pno.). Measures 60-64 show a transition from a soft (*p*) dynamic to a very soft (*ppp*) dynamic, then back to soft (*p*). The Vibraphone and Keyboard parts feature a rhythmic pattern of eighth notes. The Bass and Piano parts feature a triplet of eighth notes.

65

70

Musical score for measures 65-70. The score includes staves for Horn I (Hn. I), Horn II (Hn. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Vibraphone (Vib.), Keyboard (Kit.), Bass (Bs.), and Piano (Pno.). Measures 65-70 show a continuation of the musical themes from the previous system, with the Vibraphone and Keyboard parts featuring a rhythmic pattern of eighth notes. The Bass and Piano parts feature a triplet of eighth notes.

85

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib.

Krt.

Bs.

Pno.

103

90

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib

Krt

Bs

Pno

95 *poco accelerando*

The musical score for measures 95-98 is arranged in a system with six staves. The top four staves are for Horns I and II, and Trombones I and II, all in 4/8 time. They play a melodic line starting on a whole note in measure 95, moving to a half note in measure 96, and a quarter note in measure 97, ending with a half note in measure 98. The dynamics are *pp* in measure 95 and *p* in measure 98. The fifth staff is for the Vibraphone, playing a continuous sixteenth-note pattern in measure 95, then a series of slurs in measures 96-98. The sixth staff is for the Kettles, also playing a continuous sixteenth-note pattern in measure 95, then a series of slurs in measures 96-98. The seventh staff is for the Bass, playing a simple melodic line. The eighth staff is for the Piano, playing a complex rhythmic pattern in measure 95, then a series of slurs in measures 96-98.

Hn. I

Hn. II

Tbn. I

Tbn. II

Vib

Ktt

Bs

Pno

100

Hn. I

Hn. II

Tbn. I

Tbn. II

Kit

Gt.

Bs.

Pno.

mf *f* *pp*

(mp) *f*

pick up drum sticks

E 7fr D# 6fr E 7fr C# 4fr D# 6fr C# 4fr

(mp) *f*

No.

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

R.T. drum stuck in one hand, glockenspiel mallet in other

Kit

Gt. E D# E C# D# C#

Bs.

Clst.

Synth.

The musical score is written for page 105 of a larger work. It features a variety of instruments: Clarinets I and II, Horns I and II, Trombones I and II, a Rhythm Team (R.T.) with a specific instruction, a Drum Kit (Kit), Guitar (Gt.) with a specific melodic line, Bass (Bs.), Cymbals (Clst.), and a Synthesizer (Synth.). The score is divided into measures by vertical bar lines. The woodwinds and brass sections have long, flowing lines with many ties. The percussion section includes a Rhythm Team part with a specific instruction and a Drum Kit part. The guitar and bass parts have specific melodic lines. The cymbals and synthesizer parts have specific rhythmic patterns. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

110

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

R.T.

Kit.

Gt.

Bs.

Clst.

Synth.

Detailed description: This page of a musical score contains measures 110 through 113. The instruments are arranged in a standard orchestral layout. Measures 110 and 111 are marked with a repeat sign. Measure 112 features a key signature change to one sharp (F#). Measure 113 is the final measure on the page. The woodwinds (Cl. I, Cl. II, Hn. I, Hn. II) and brasses (Tbn. I, Tbn. II) play sustained notes with breath marks. The Glockenspiel (Glock.) plays a rhythmic pattern of eighth notes. The Right Tom (R.T.) plays a single note in measure 112. The Kit (Drum Kit) plays a steady eighth-note pattern. The Gt. (Guitar) and Bs. (Bass) play a complex eighth-note rhythm. The Clst. (Cymbals) play a rhythmic pattern. The Synth. (Synthesizer) plays a sustained chord.

Musical score for page 108, featuring various instruments. The score is written in 4/4 time and includes the following parts:

- Cl. I
- Cl. II
- Hn. I
- Hn. II
- Tbn. I
- Tbn. II
- Glock.
- R.T.
- Kit
- Gt.
- Bs.
- Clst.
- Synth.

The score is divided into two systems. The first system contains the Cl. I, Cl. II, Hn. I, Hn. II, Tbn. I, Tbn. II, Glock., R.T., Kit, Gt., Bs., and Clst. parts. The second system contains the Synth. part. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., mf , f).

115

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

R.T.

Kit.

Gt.

Bs.

Clst.

Mixer

9/8

11

This musical score is for the piece "The Rose Tree" from the opera "The Mikado". It is a full orchestral score with the following instruments listed on the left:

- Cl. I
- Cl. II
- Hn. I
- Hn. II
- Tbn. I
- Tbn. II
- Glock.
- R. T.
- Kit
- Gt.
- Bs.
- Clt.

The score is written in 2/4 time and is in the key of D major. It features a variety of musical notations, including treble and bass clefs, key signatures, and dynamic markings such as *f* (forte) and *sf* (sforzando). The tempo is marked "Allegretto". The score is divided into measures, with a measure number of 120 indicated at the top right. The music is arranged in a standard orchestral format, with the woodwinds and strings in the upper staves and the percussion and keyboard instruments in the lower staves.

Cl. I

Cl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

Glock.

R.T.

Kit

Gl.

Bs.

Clt.

The musical score is written for a large ensemble. The instruments are arranged vertically from top to bottom: Clarinet I, Clarinet II, Horn I, Horn II, Trombone I, Trombone II, Glockenspiel, Percussion (R.T.), Kit (Drum), Gl. (Guitar), Bs. (Bass), and Clt. (Cello). The score is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. Dynamics such as *mf* and *f* are indicated throughout. The percussion section includes a snare drum (Kit) and a tom (R.T.). The string section (Gl., Bs., Clt.) provides a harmonic foundation. The woodwinds (Cl., Hn., Tbn.) and brass (Tbn., Clt.) play melodic and harmonic lines. The score is divided into three measures, with the first measure containing the most complex notation and the subsequent measures featuring more sustained notes and rests.

125

Cl. I (mf) *f* *mp*

Cl. II (mf) *f* *mp*

Hn. I (mf) *mp*

Hn. II (mf) *mp*

Tbn. I (mf) *f* *mp*

Tbn. II (mf) *f* *mp*

Glock. *mp*

R.T. (mf) 3-2 3-2 3-2

Kit (mf) D D

Gt. (mf) *mp*

Bs. (mf) *mp*

Clt. (mf)

Detailed description: This page of a musical score, numbered 112 at the top right, contains measures 125 through 127. The score is for a large ensemble. Measures 125 and 126 are in 8/8 time, while measure 127 changes to 4/4 time. The instruments and their parts are: Clarinet I and II (melodic lines with dynamics mf, f, and mp); Horn I and II (mf, then mp); Trombone I and II (mf, then f, then mp); Glockenspiel (mf, then mp); Snare Drum (mf, with triplet patterns 3-2); Kit (mf, with snare patterns and two 'D' notes in measure 127); Guitar (mf, then mp); Bass (mf, then mp); and Cymbals (mf). The score uses various musical notations including slurs, accents, and dynamic markings.

Cl. I
(mp)

Cl. II
(mp)

Hn. I
(mp)

Hn. II
(mp)

Tbn. I
mp

Tbn. II
mp

Glock.
(mp)

R.T.
mp
32
pick up drumsticks

Kit
mp
D D

Gt.
(mp)

Bs
(mp)
III

Clst.
p

Detailed description: This is a page of a musical score, page 113. It contains ten staves for different instruments. The first two staves are for Clarinets I and II, both marked (mp). The next two are for Horns I and II, also marked (mp). The following two are for Trombone I and II, marked mp. The Glockenspiel staff is marked (mp). The Percussion (R.T.) staff has a measure with a 32nd note and a measure with the instruction 'pick up drumsticks'. The Keyboard (Kit) staff has a measure with a 32nd note and a measure with 'D D'. The Guitar (Gt.) staff is marked (mp). The Bass (Bs) staff is marked (mp) and has a 'III' marking. The Clarinet (Clst.) staff is marked p. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

This musical score page contains measures 130, 131, and 132 of the piece 'The Day After Tomorrow'. The score is arranged for a full orchestra and includes the following parts:

- Cl. I** (Clarinet I): Measures 130-132, marked *mf* and *mp*.
- Cl. II** (Clarinet II): Measures 130-132, marked *mf* and *mp*.
- Tbn. I** (Trumpet I): Measures 130-132, marked *mf* and *mp*.
- Tbn. II** (Trumpet II): Measures 130-132, marked *mf* and *mp*.
- Kit** (Kitt): Measures 130-132, marked *mf* and *mp*. The notation includes 'RR' (ride) and 'D' (drum) patterns.
- Gt.** (Guitar): Measures 130-132, marked *mf* and *mp*. The notation includes 'ghost bend D#'. The guitar part is written in a higher register than the other instruments.
- Bs.** (Bass): Measures 130-132, marked *mf* and *mp*.
- Clst.** (Cello): Measures 130-132, marked *p*.
- Synth.** (Synthesizer): Measures 130-132, marked *mp*. The notation includes a 'P.L.' (Piano/Low) marking.

The score is written in 4/4 time and features a variety of musical notations, including dynamics, articulation, and specific performance instructions.

Cl. I

Cl. II

Kit

Gt.

Bs.

Clst.

Synth.

touch harmonic

135

Cl. I

Cl. II

Sticks

hit drum sticks together

Kit

RR

(mp)

(p)

Gt.

Bs.

Clt.

Synth.

140

Cl. I

Cl. II

Sacks

Kit

Gt.

Bs.

Clst.

Synth.

mod.

p

f

(S=)

R

Cl. I *mp*

Cl. II *mp*

Stcks *(mp)*

Kit *(mp)* *(p)* *R* *R* *R* *S S S* *D D D* *S S S*

Gt. *(mp)*

Bs. *(p)*

Clst. *(p)*

Synth. *(mp)*

==

Cl. I *mp*

Cl. II *mp*

Stcks

Kit *S S S* *D D D* *S S S* *S S S* *D D D S D S D*

Gt. *(p)* *bd*

Bs.

Clst.

Synth.

145

Cl. I

Cl. II

Sticks

Kit

Gl.

Bs.

Clst.

Synth.

117

mf

p

mf

p

(mp)

p

(mp)

p

(p)

pp

(mp)

p

64

64

(ghost bend C)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, divided into two 6-measure phrases. The score includes parts for Sucks, Kit, Gt., Bs., Clst., and Synth.

Sucks: The Sucks part consists of a simple melody of eighth notes. The first phrase starts on a whole note, followed by eighth notes. The second phrase continues the melody with eighth notes and a final quarter note.

Kit: The Kit part features a complex, fast-paced pattern of eighth notes. It includes various rhythmic markings such as "+" and "S" above the notes, indicating specific drumming techniques or accents.

Gt.: The Gt. part features a melodic line with eighth notes and quarter notes. It includes a "trm" marking above the first measure, indicating a tremolo effect.

Bs.: The Bs. part features a melodic line with eighth notes and quarter notes. It includes a "trm" marking above the first measure, indicating a tremolo effect.

Clst.: The Clst. part features a melodic line with eighth notes and quarter notes. It includes a "trm" marking above the first measure, indicating a tremolo effect.

Synth.: The Synth. part features a melodic line with eighth notes and quarter notes. It includes a "trm" marking above the first measure, indicating a tremolo effect.

150 118

Cl. I

Cl. II

Sticks

Kit

Gt.

Bs.

Clst.

Synth.

Cl. I

Cl. II

Sticks

Kit

Gt.

Bs.

Clst.

andantino rubato

121

♩ = 75

160

Cl. I *mf* *mp* *p*

Cl. II *mf* *mp* *p*

Hn. I *mp* *p*

Hn. II *mp* *p*

Gt. (ghost bend C) *p*

Synth. *mp*

165

170

Cl. I *pp*

Cl. II *pp*

Crot. *p*

Glock. *p*

Gt. (ghost bend Bb) *pp* *mf*

Clst. R.H. *p*

Pno L.H. *b*

Synth. *mp* *mf*

Appendix A: Sound System Requirements

The sound mix engineer has an active role in the composition, primarily adjusting effects send and return levels as directed by the sound mixer part in the score. This performer needs to cue the conductor and bassist in movement II. Aside from this requirement, the mixer may be placed on stage or in the center of the audience as preferred.

Due to the use of live electronic processing, all instruments except non-pitched percussion will require amplification. This will necessitate a mixing board of 24 channels, configured in the following manner:

- Ch. 1: 1st Clarinet
- Ch. 2: 2nd Clarinet
- Ch. 3: 1st Horn
- Ch. 4: 2nd Horn
- Ch. 5: 1st Trombone
- Ch. 6: 2nd Trombone
- Ch. 7: Crotales
- Ch. 8: Glockenspiel
- Ch. 9: Vibraphone (low)
- Ch. 10: Vibraphone (high)
- Ch. 11: Drum Kit (ambient-optional)
- Ch. 12: Electric Guitar
- Ch. 13: Electric Bass Guitar
- Ch. 14: Piano (low)
- Ch. 15: Piano (medium-optional, but preferred)
- Ch. 16: Piano (high)
- Ch. 17: Celeste (low)
- Ch. 18: Celeste (high)
- Ch. 19: Synthesizer (left)
- Ch. 20: Synthesizer (right)
- Ch. 21: (open-optional additional ambient percussion)
- Ch. 22: (open-optional additional ambient percussion)
- Ch. 23: Effects Processor Return (left)*
- Ch. 24: Effects Processor Return (right)*
- Aux. 1: Effects Send (left)
- Aux. 2: Effects Send (right)

Appendix B: JD-800 Synthesizer Timbre Preset Specifications

The synthesizer part for *We're All Mad Here* calls for eight different patches, indicated in the score by 'p:n' where *n* is the corresponds to the number of the patch as it appears in these parameter charts. The patches are configured so middle 'C' in the score corresponds to the third 'C' from the left of the standard 61-key keyboard, regardless of the octave of the tone produced. A JD-800 sysex dump in standard MIDI file format is available; contact the composer for the file. All patches are built on stock JD-800 internal waveforms, so no external tone cards are necessary. A setting of 'N/A' indicates that the feature is not used, so the setting is not important.

The following parameters are the same for each patch, and are listed here rather than on the individual patch configuration pages:

System Mode:	Single
Transpose Switch:	Off
Solo Switch:	Off
Portamento Switch:	Off
Range A (L/H):	C-1/G9
Range B (L/H):	C-1/G9
Range C (L/H):	C-1/G9
Range D (L/H):	C-1/G9
After Bend Sens:	N/A
Solo Legato:	N/A
Portamento Mode:	N/A
Portamento Time:	N/A
<u>MIDI TX submenu</u>	
Key Mode:	Whole
Split Point:	N/A
Channel (L/H):	N/A
Prog Ch#:	N/A
Hold Mode:	N/A

PATCH #1

PATCH GLOBAL PARAMETERS

Common:

Level: 100
 Bender range (D/U): 1/0

EQ_submenu

Low freq: 200Hz
 Low gain: 5
 Mid freq: 315Hz
 Mid Q: 0.5
 Mid gain: 0
 High freq: 8 kHz
 High gain: 8

Effects:

Sequence A:	N/A	N/A	N/A	N/A	Sequence B:	RV	N/A	N/A
Switch A:	Off	Off	Off	Off	Switch B:	On	Off	Off
					Balance B (dry/eff):		42/58	

Distortion_submenu

Type: N/A
 Drive: N/A
 Level: N/A

Enhancer_submenu

Sens: N/A
 Mix: N/A

Phaser_submenu

Manual: N/A
 Rate: N/A
 Depth: N/A
 Resonance: N/A
 Mix: N/A

Spectrum_submenu

Band1 control: N/A
 Band2 control: N/A
 Band3 control: N/A
 Band4 control: N/A
 Band5 control: N/A
 Band6 control: N/A
 Width: N/A

Chorus_submenu

Rate: N/A
 Depth: N/A
 Delay: N/A
 Feedback: N/A
 Level: N/A

Delay_submenu

Center tap: N/A
 Center level: N/A
 Left tap: N/A
 Left level: N/A
 Right tap: N/A
 Right level: N/A
 Feedback: N/A

Reverb_submenu

Type: HALL4
 Pre-delay time: 53ms
 Early ref level: 0
 HF damp: 16kHz
 Time: 2.1s
 Level: 87

PATCH LAYER PARAMETERS:

	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Layer Active:	On	On	On	On

Common:

Hold control:	On	On	On	On
---------------	----	----	----	----

LFO 1:

Rate:	72	77	66	71
Delay:	78	82	70	73
Fade:	0	0	0	0
Waveform:	S/H	S/H	S/H	S/H
Offset:	0	0	0	0
Key trigger:	On	On	On	On

Waveform Generator:

Pitch coarse:	5	5	12	12
Pitch fine:	3	3	-12	-12
Pitch random:	32	32	12	12
Key follow:	100	100	101	101
A-touch bend:	Off	Off	Off	Off
Bender:	On	On	On	On
Wave source:	Int	Int	Int	Int
Waveform:	71	71	71	71
A-touch mod:	0	0	0	0
LFO1 depth:	0	0	0	0
LFO2 depth:	0	0	0	0
Lever:	0	0	0	0

Time Variant Filter:

Mode:	LPF	LPF	LPF	LPF
Cutoff freq:	46	46	63	63
Resonance:	0	0	16	16
Env depth:	47	47	26	26
Key follow:	0	0	-10	-10
LFO select:	1	1	1	1
LFO depth:	21	20	20	20
A-touch sens:	0	0	0	0

Time Variant Amplifier:

Level:	99	99	99	99
Bias direction:	N/A	N/A	Lwr	Lwr
Bias point:	N/A	N/A	E3	E3
Bias level:	0	0	6	6
A-touch sens:	0	0	0	0
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	0

<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
----------	----------	----------	----------

Velocity curve:	3	3	3	3
-----------------	---	---	---	---

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Pitch Envelope:

Velo:	0	0	0	0
Time velo:	0	0	0	0
Time key follow:	0	0	0	0
Level 0:	0	0	0	0
Time 1:	0	0	0	0
Level 1:	0	0	0	0
Time 2:	0	0	0	0
Time 3:	0	0	0	0
Level 3:	0	0	0	0

Time Variant Filter Envelope:

Velo:	50	50	10	10
Time velo:	0	0	0	0
Time key follow:	1	1	1	1
Time 1:	0	0	0	0
Level 1:	100	100	100	100
Time 2:	57	57	59	59
Level 2:	58	58	58	58
Time 3:	56	56	73	73
Sus level	0	0	0	0
Time 4	76	76	76	76
Level 4	0	0	0	0

Time Variant Amplifier Envelope:

Velo:	-8	-8	-8	-8
Time velo:	16	16	16	16
Time key follow:	0	0	0	0
Time 1:	79	79	79	79
Level 1:	100	100	82	82
Time 2:	52	52	56	56
Level 2:	100	100	86	86
Time 3:	90	90	90	90
Sus level:	73	73	100	100
Time 4:	74	74	74	74

PATCH #2

PATCH GLOBAL PARAMETERS

Common:

Level: 55
Bender range (D/U): N/A

EQ submenu:

Low freq: 200Hz
Low gain: 13
Mid freq: 315Hz
Mid Q: 0.5
Mid gain: 1
High freq: 8kHz
High gain: 9

Effects:

Sequence A:	PH	N/A	N/A	N/A	Sequence B:	RV	CH	DL
Switch A:	On	Off	Off	Off	Switch B:	On	On	Off
					Balance B (dry/eff):		44/56	

Distortion submenu

Type: N/A
Drive: N/A
Level: N/A

Enhancer submenu

Sens: N/A
Mix: N/A

Phaser submenu

Manual: 11.5kHz
Rate: 2.8Hz
Depth: 100
Resonance: 0
Mix: 37

Spectrum submenu

Band1 control: N/A
Band2 control: N/A
Band3 control: N/A
Band4 control: N/A
Band5 control: N/A
Band6 control: N/A
Width: N/A

Chorus submenu

Rate: 0.1Hz
Depth: 92
Delay: 1.4ms
Feedback: 0%
Level: 100

Delay submenu

Center tap: N/A
Center level: N/A
Left tap: N/A
Left level: N/A
Right tap: N/A
Right level: N/A
Feedback: N/A

Reverb submenu

Type: HALL4
Pre-delay time: 57ms
Early ref level: 0
HF damp: 10kHz
Time: 2.8s
Level: 52

PATCH LAYER PARAMETERS:

	A	B	C	D
Layer Active:	On	On	Off	Off

Common:

Hold control:	On	On	N/A	N/A
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	A	B	C	D
Velocity curve:	3	3	N/A	N/A

LFO 1:

Rate:	21	21	N/A	N/A
Delay:	43	43	N/A	N/A
Fade:	0	0	N/A	N/A
Waveform:	Tri	Tri	N/A	N/A
Offset:	0	0	N/A	N/A
Key trigger:	On	On	N/A	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	0	12	N/A	N/A
Pitch fine:	8	-8	N/A	N/A
Pitch random:	7	0	N/A	N/A
Key follow:	100	100	N/A	N/A
A-touch bend:	Off	Off	N/A	N/A
Bender:	Off	Off	N/A	N/A
Wave source:	Int	Int	N/A	N/A
Waveform:	40	41	N/A	N/A
A-touch mod:	0	0	N/A	N/A
LFO1 depth:	0	0	N/A	N/A
LFO2 depth:	0	0	N/A	N/A
Lever:	0	0	N/A	N/A

Pitch Envelope:

Velo:	0	0	N/A	N/A
Time velo:	0	0	N/A	N/A
Time key follow:	0	0	N/A	N/A
Level 0:	0	0	N/A	N/A
Time 1:	0	0	N/A	N/A
Level 1:	0	0	N/A	N/A
Time 2:	0	0	N/A	N/A
Time 3:	0	0	N/A	N/A
Level 3:	0	0	N/A	N/A

Time Variant Filter:

Mode:	LFF	LFF	N/A	N/A
Cutoff freq:	60	60	N/A	N/A
Resonance:	14	7	N/A	N/A
Env depth:	0	0	N/A	N/A
Key follow:	80	75	N/A	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	N/A	N/A
A-touch sens:	0	0	N/A	N/A

Time Variant Filter Envelope:

Velo:	N/A	N/A	N/A	N/A
Time velo:	N/A	N/A	N/A	N/A
Time key follow:	N/A	N/A	N/A	N/A
Time 1:	N/A	N/A	N/A	N/A
Level 1:	N/A	N/A	N/A	N/A
Time 2:	N/A	N/A	N/A	N/A
Level 2:	N/A	N/A	N/A	N/A
Time 3:	N/A	N/A	N/A	N/A
Sus level:	N/A	N/A	N/A	N/A
Time 4:	N/A	N/A	N/A	N/A
Level 4:	N/A	N/A	N/A	N/A

Time Variant Amplifier:

Level:	72	39	N/A	N/A
Bias direction:	N/A	N/A	N/A	N/A
Bias point:	N/A	N/A	N/A	N/A
Bias level:	0	0	N/A	N/A
A-touch sens:	0	0	N/A	N/A
LFO select:	1	1	N/A	N/A
LFO depth:	-22	24	N/A	N/A

Time Variant Amplifier Envelope:

Velo:	0	0	N/A	N/A
Time velo:	16	53	N/A	N/A
Time key follow:	0	100	N/A	N/A
Time 1:	29	53	N/A	N/A
Level 1:	100	100	N/A	N/A
Time 2:	100	100	N/A	N/A
Level 2:	100	100	N/A	N/A
Time 3:	100	100	N/A	N/A
Sus level:	73	73	N/A	N/A
Time 4:	7	45	N/A	N/A

PATCH #3

PATCH GLOBAL PARAMETERS

Common:

Level: 100
 Bender range (D/U): 5/0

EQ submenu:

Low freq: 200Hz
 Low gain: 5
 Mid freq: 315Hz
 Mid Q: 0.5
 Mid gain: 0
 High freq: 8kHz
 High gain: 8

Effects:

Sequence A:	N/A	N/A	N/A	N/A	Sequence B:	RV	N/A	N/A
Switch A:	Off	Off	Off	Off	Switch B:	On	Off	Off
					Balance B (dry/eff):		58/42	

Distortion submenu

Type: N/A
 Drive: N/A
 Level: N/A

Enhancer submenu

Sens: N/A
 Mix: N/A

Phaser submenu

Manual: N/A
 Rate: N/A
 Depth: N/A
 Resonance: N/A
 Mix: N/A

Spectrum submenu

Band1 control: N/A
 Band2 control: N/A
 Band3 control: N/A
 Band4 control: N/A
 Band5 control: N/A
 Band6 control: N/A
 Width: N/A

Chorus submenu

Rate: N/A
 Depth: N/A
 Delay: N/A
 Feedback: N/A
 Level: N/A

Delay submenu

Center tap: N/A
 Center level: N/A
 Left tap: N/A
 Left level: N/A
 Right tap: N/A
 Right level: N/A
 Feedback: N/A

Reverb submenu

Type: HALL4
 Pre-delay time: 53ms
 Early ref level: 0
 HF damp: 16kHz
 Time: 2.1s
 Level: 50

PATCH LAYER PARAMETERS:

	A	B	C	D
Layer Active:	On	On	On	Off

Common:

Hold control:	On	On	On	N/A
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	A	B	C	D
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Velocity curve:	3	3	3	N/A
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LFO 1:

Rate:	75	75	75	N/A
Delay:	0	0	0	N/A
Fade:	0	0	0	N/A
Waveform:	S/H	Tri	S/H	N/A
Offset:	0	0	0	N/A
Key trigger:	On	On	On	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	-12	-12	-12	N/A
Pitch fine:	2	19	5	N/A
Pitch random:	7	32	7	N/A
Key follow:	101	100	101	N/A
A-touch bend:	Off	Off	Off	N/A
Bender:	On	On	On	N/A
Wave source:	Int	Int	Int	N/A
Waveform:	71	71	71	N/A
A-touch mod:	0	0	0	N/A
LFO1 depth:	0	0	0	N/A
LFO2 depth:	0	0	0	N/A
Lever:	0	0	0	N/A

Pitch Envelope:

Velo:	0	0	0	N/A
Time velo:	0	0	0	N/A
Time key follow:	0	0	0	N/A
Level 0:	0	0	0	N/A
Time 1:	0	0	0	N/A
Level 1:	0	0	0	N/A
Time 2:	0	0	0	N/A
Time 3:	0	0	0	N/A
Level 3:	0	0	0	N/A

Time Variant Filter:

Mode:	LPF	LPF	LPF	N/A
Cutoff freq:	32	32	32	N/A
Resonance:	0	0	0	N/A
Env depth:	0	47	0	N/A
Key follow:	150	0	150	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	N/A
A-touch sens:	0	0	0	N/A

Time Variant Filter Envelope:

Velo:	N/A	28	N/A	N/A
Time velo:	N/A	0	N/A	N/A
Time key follow:	N/A	1	N/A	N/A
Time 1:	N/A	38	N/A	N/A
Level 1:	N/A	99	N/A	N/A
Time 2:	N/A	57	N/A	N/A
Level 2:	N/A	58	N/A	N/A
Time 3:	N/A	56	N/A	N/A
Sus level:	N/A	0	N/A	N/A
Time 4:	N/A	76	N/A	N/A
Level 4:	N/A	0	N/A	N/A

Time Variant Amplifier:

Level:	100	90	47	N/A
Bias direction:	Lwr	N/A	Lwr	N/A
Bias point:	E3	N/A	E3	N/A
Bias level:	6	0	6	N/A
A-touch sens:	0	0	0	N/A
LFO select:	1	1	1	N/A
LFO depth:	34	34	34	N/A

Time Variant Amplifier Envelope:

Velo:	36	36	36	N/A
Time velo:	16	16	16	N/A
Time key follow:	3	3	3	N/A
Time 1:	44	44	44	N/A
Level 1:	100	100	100	N/A
Time 2:	52	52	52	N/A
Level 2:	100	100	100	N/A
Time 3:	90	90	90	N/A
Sus level:	100	100	100	N/A
Time 4:	55	50	50	N/A

PATCH #4

PATCH GLOBAL PARAMETERS

Common:

Level: 55
 Bender range (D/U): N/A

EQ submenu:

Low freq: 200Hz
 Low gain: 13
 Mid freq: 315Hz
 Mid Q: 0.5
 Mid gain: 1
 High freq: 8kHz
 High gain: 9

Effects:

Sequence A:	PH	N/A	N/A	N/A	Sequence B:	RV	CH	DL
Switch A:	On	Off	Off	Off	Switch B:	On	On	Off
					Balance B (dry/eff):		08/92	

Distortion submenu

Type: N/A
 Drive: N/A
 Level: N/A

Enhancer submenu

Sens: N/A
 Mix: N/A

Phaser submenu

Manual: 11.5kHz
 Rate: 2.8Hz
 Depth: 100
 Resonance: 0
 Mix: 37

Spectrum submenu

Band1 control: N/A
 Band2 control: N/A
 Band3 control: N/A
 Band4 control: N/A
 Band5 control: N/A
 Band6 control: N/A
 Width: N/A

Chorus submenu

Rate: 0.1Hz
 Depth: 92
 Delay: 1.4ms
 Feedback: 0%
 Level: 100

Delay submenu

Center tap: N/A
 Center level: N/A
 Left tap: N/A
 Left level: N/A
 Right tap: N/A
 Right level: N/A
 Feedback: N/A

Reverb submenu

Type: HALL4
 Pre-delay time: 57ms
 Early ref level: 0
 HF damp: 10kHz
 Time: 2.8s
 Level: 52

PATCH LAYER PARAMETERS:

	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Layer Active:	On	On	On	Off

Common:

Hold control:	On	Off	On	N/A
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	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
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Velocity curve:	3	1	3	N/A
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LFO 1:

Rate:	21	N/A	N/A	N/A
Delay:	43	N/A	N/A	N/A
Fade:	0	N/A	N/A	N/A
Waveform:	Tri	N/A	N/A	N/A
Offset:	0	N/A	N/A	N/A
Key trigger:	On	N/A	N/A	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	-12	0	0	N/A
Pitch fine:	8	0	0	N/A
Pitch random:	7	0	8	N/A
Key follow:	100	100	100	N/A
A-touch bend:	Off	Off	Off	N/A
Bender:	Off	Off	Off	N/A
Wave source:	Int	Int	Int	N/A
Waveform:	40	11	41	N/A
A-touch mod:	0	0	0	N/A
LFO1 depth:	0	0	0	N/A
LFO2 depth:	0	0	0	N/A
Lever:	0	0	0	N/A

Pitch Envelope:

Velo:	0	0	0	N/A
Time velo:	0	0	0	N/A
Time key follow:	0	0	0	N/A
Level 0:	0	0	0	N/A
Time 1:	0	0	0	N/A
Level 1:	0	0	0	N/A
Time 2:	0	0	0	N/A
Time 3:	0	0	0	N/A
Level 3:	0	0	0	N/A

Time Variant Filter:

Mode:	LPF	LPF	LPF	N/A
Cutoff freq:	49	67	67	N/A
Resonance:	14	18	18	N/A
Env depth:	0	0	0	N/A
Key follow:	80	0	60	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	N/A
A-touch sens:	0	0	0	N/A

Time Variant Filter Envelope:

Velo:	N/A	N/A	N/A	N/A
Time velo:	N/A	N/A	N/A	N/A
Time key follow:	N/A	N/A	N/A	N/A
Time 1:	N/A	N/A	N/A	N/A
Level 1:	N/A	N/A	N/A	N/A
Time 2:	N/A	N/A	N/A	N/A
Level 2:	N/A	N/A	N/A	N/A
Time 3:	N/A	N/A	N/A	N/A
Sus level:	N/A	N/A	N/A	N/A
Time 4:	N/A	N/A	N/A	N/A
Level 4:	N/A	N/A	N/A	N/A

Time Variant Amplifier:

Level:	72	69	69	N/A
Bias direction:	N/A	Upr	Upr	N/A
Bias point:	N/A	C#4	C#4	N/A
Bias level:	0	-1	-1	N/A
A-touch sens:	0	0	0	N/A
LFO select:	1	N/A	N/A	N/A
LFO depth:	-22	0	0	N/A

Time Variant Amplifier Envelope:

Velo:	0	0	0	N/A
Time velo:	16	0	2	N/A
Time key follow:	0	0	1	N/A
Time 1:	71	71	71	N/A
Level 1:	100	100	100	N/A
Time 2:	100	0	100	N/A
Level 2:	100	100	100	N/A
Time 3:	100	0	100	N/A
Sus level:	73	73	79	N/A
Time 4:	82	82	82	N/A

PATCH #5

PATCH GLOBAL PARAMETERS

Common:

Level:	83	<u>EQ_submenu:</u>	
Bender range (D/U):	N/A	Low freq:	200Hz
		Low gain:	0
		Mid freq:	315Hz
		Mid Q:	0.5
		Mid gain:	0
		High freq:	8kHz
		High gain:	12

Effects:

Sequence A:	N/A	N/A	N/A	N/A	Sequence B:	CH	N/A	N/A
Switch A:	Off	Off	Off	Off	Switch B:	On	Off	Off
					Balance B (dry/eff):		60/40	

Distortion_submenu

Type:	N/A
Drive:	N/A
Level:	N/A

Enhancer_submenu

Sens:	N/A
Mix:	N/A

Phaser_submenu

Manual:	N/A
Rate:	N/A
Depth:	N/A
Resonance:	N/A
Mix:	N/A

Spectrum_submenu

Band1 control:	N/A
Band2 control:	N/A
Band3 control:	N/A
Band4 control:	N/A
Band5 control:	N/A
Band6 control:	N/A
Width:	N/A

Chorus_submenu

Rate:	0.1Hz
Depth:	90
Delay:	12ms
Feedback:	0%
Level:	100

Delay_submenu

Center tap:	N/A
Center level:	N/A
Left tap:	N/A
Left level:	N/A
Right tap:	N/A
Right level:	N/A
Feedback:	N/A

Reverb_submenu

Type:	N/A
Pre-delay time:	N/A
Early ref level:	N/A
HF damp:	N/A
Time:	N/A
Level:	N/A

PATCH LAYER PARAMETERS:

	A	B	C	D
Layer Active:	On	On	On	On

Common:

Hold control:	On	On	On	On
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A	B	C	D
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Velocity curve:	1	1	2	2
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LFO 1:

Rate:	41	71	N/A	N/A
Delay:	0	0	N/A	N/A
Fade:	0	32	N/A	N/A
Waveform:	Tri	Tri	N/A	N/A
Offset:	0	0	N/A	N/A
Key trigger:	On	On	N/A	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	0	0	24	24
Pitch fine:	-10	14	-3	7
Pitch random:	7	0	7	7
Key follow:	100	100	100	100
A-touch bend:	Off	Off	Off	Off
Bender:	Off	Off	Off	Off
Wave source:	Int	Int	Int	Int
Waveform:	13	13	63	63
A-touch mod:	0	0	0	0
LFO1 depth:	0	0	0	0
LFO2 depth:	0	0	0	0
Lever:	0	0	0	0

Pitch Envelope:

Velo:	0	0	0	0
Time velo:	0	0	0	0
Time key follow:	0	0	0	0
Level 0:	14	14	14	14
Time 1:	0	0	0	0
Level 1:	0	0	0	0
Time 2:	0	0	0	0
Time 3:	0	0	0	0
Level 3:	0	0	0	0

Time Variant Filter:

Mode:	LPF	LPF	LPF	LPF
Cutoff freq:	80	80	47	47
Resonance:	11	11	0	0
Env depth:	34	34	41	41
Key follow:	80	85	65	65
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	0
A-touch sens:	0	0	0	0

Time Variant Filter Envelope:

Velo:	0	0	8	8
Time velo:	0	0	0	0
Time key follow:	0	0	0	0
Time 1:	77	77	0	0
Level 1:	45	45	87	87
Time 2:	88	88	99	99
Level 2:	48	48	32	32
Time 3:	99	99	49	49
Sus level:	67	67	14	14
Time 4:	76	100	69	69
Level 4:	0	50	0	0

Time Variant Amplifier:

Level:	90	63	37	37
Bias direction:	Upr	N/A	Upr	Upr
Bias point:	C6	N/A	C#4	C#4
Bias level:	-7	0	-4	-4
A-touch sens:	0	0	0	0
LFO select:	1	1	N/A	N/A
LFO depth:	10	10	0	0

Time Variant Amplifier Envelope:

Velo:	0	0	0	0
Time velo:	26	26	0	0
Time key follow:	0	0	0	0
Time 1:	100	100	0	20
Level 1:	51	51	100	100
Time 2:	73	73	60	60
Level 2:	100	100	100	100
Time 3:	55	66	81	81
Sus level:	71	71	0	0
Time 4:	63	63	75	75

PATCH #6

PATCH GLOBAL PARAMETERS

Common:

Level: 85
 Bender range (D/U): 2/0

EQ submenu:

Low freq: 200Hz
 Low gain: 3
 Mid freq: 315Hz
 Mid Q: 0.5
 Mid gain: 0
 High freq: 8kHz
 High gain: 11

Effects:

Sequence A:	N/A	N/A	N/A	N/A	Sequence B:	CH	DL	RV
Switch A:	Off	Off	Off	Off	Switch B:	On	On	On
					Balance B (dry/eff):		26/74	

Distortion submenu

Type: N/A
 Drive: N/A
 Level: N/A

Enhancer submenu

Sens: N/A
 Mix: N/A

Phaser submenu

Manual: N/A
 Rate: N/A
 Depth: N/A
 Resonance: N/A
 Mix: N/A

Spectrum submenu

Band1 control: N/A
 Band2 control: N/A
 Band3 control: N/A
 Band4 control: N/A
 Band5 control: N/A
 Band6 control: N/A
 Width: N/A

Chorus submenu

Rate: 0.1Hz
 Depth: 89
 Delay: 9.5ms
 Feedback: 0%
 Level: 66

Delay submenu

Center tap: N/A
 Center level: 0
 Left tap: 600ms
 Left level: 18
 Right tap: 300ms
 Right level: 23
 Feedback: +04%

Reverb submenu

Type: HALL4
 Pre-delay time: 28ms
 Early ref level: 12
 HF damp: 16kHz
 Time: 0.8s
 Level: 27

PATCH LAYER PARAMETERS:

	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Layer Active:	On	On	On	On

Common:

Hold control:	On	On	On	On
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	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
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Velocity curve:	3	3	3	3
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LFO 1:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	0	0	0	0
Pitch fine:	-4	-3	15	5
Pitch random:	29	0	6	28
Key follow:	100	100	100	100
A-touch bend:	Off	Off	Off	Off
Bender:	On	On	On	On
Wave source:	Int	Int	Int	Int
Waveform:	01	01	01	01
A-touch mod:	0	0	0	0
LFO1 depth:	0	0	0	0
LFO2 depth:	0	0	0	0
Lever:	0	0	0	0

Pitch Envelope:

Velo:	0	50	0	50
Time velo:	0	0	0	0
Time key follow:	0	0	0	0
Level 0:	13	31	-6	-19
Time 1:	38	29	72	32
Level 1:	0	0	0	0
Time 2:	0	0	0	0
Time 3:	0	0	0	0
Level 3:	0	0	0	0

Time Variant Filter:

Mode:	LPF	LPF	LPF	LPF
Cutoff freq:	50	50	50	50
Resonance:	0	0	0	0
Env depth:	50	50	50	50
Key follow:	40	45	40	45
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	0
A-touch sens:	0	0	0	0

Time Variant Filter Envelope:

Velo:	50	50	50	50
Time velo:	0	0	0	0
Time key follow:	0	0	0	0
Time 1:	36	34	36	34
Level 1:	100	100	100	100
Time 2:	48	48	48	48
Level 2:	100	42	100	42
Time 3:	38	50	38	50
Sus level:	36	0	36	0
Time 4:	53	100	53	100
Level 4:	100	0	100	0

Time Variant Amplifier:

Level:	70	70	70	70
Bias direction:	N/A	N/A	N/A	N/A
Bias point:	N/A	N/A	N/A	N/A
Bias level:	0	0	0	0
A-touch sens:	0	0	0	0
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	0

Time Variant Amplifier Envelope:

Velo:	0	0	0	0
Time velo:	0	0	0	0
Time key follow:	0	0	0	0
Time 1:	17	18	17	18
Level 1:	100	100	100	100
Time 2:	0	0	0	0
Level 2:	100	100	100	100
Time 3:	0	0	0	0
Sus level:	100	100	100	100
Time 4:	48	35	48	35

PATCH #7

PATCH GLOBAL PARAMETERS

Common:

Level: 56
Bender range (D/U): N/A

EQ submenu:

Low freq: 200Hz
Low gain: 5
Mid freq: 800Hz
Mid Q: 0.5
Mid gain: 0
High freq: 8kHz
High gain: 2

Effects:

Sequence A:	SP	EN	N/A	N/A	Sequence B:	CH	RV	DL
Switch A:	On	On	Off	Off	Switch B:	On	On	Off
					Balance B (dry/eff):		50/50	

Distortion submenu

Type: N/A
Drive: N/A
Level: N/A

Chorus submenu

Rate: 0.6Hz
Depth: 20
Delay: 12.0ms
Feedback: 0%
Level: 100

Enhancer submenu

Sens: 20
Mix: 50

Delay submenu

Center tap: N/A
Center level: N/A
Left tap: N/A
Left level: N/A
Right tap: N/A
Right level: N/A
Feedback: N/A

Phaser submenu

Manual: N/A
Rate: N/A
Depth: N/A
Resonance: N/A
Mix: N/A

Spectrum submenu

Band1 control: +05
Band2 control: +03
Band3 control: +01
Band4 control: 0
Band5 control: 0
Band6 control: 0
Width: 2

Reverb submenu

Type: HALL4
Pre-delay time: 63ms
Early ref level: 100
HF damp: 10kHz
Time: 2.2s
Level: 50

PATCH LAYER PARAMETERS:

	A	B	C	D
Layer Active:	On	On	On	Off

Common:

Hold control:	On	On	On	N/A
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	A	B	C	D
Velocity curve:	3	3	3	N/A

LFO 1:

Rate:	64	67	75	N/A
Delay:	40	40	40	N/A
Fade:	20	20	20	N/A
Waveform:	Tri	Tri	Tri	N/A
Offset:	0	0	0	N/A
Key trigger:	Off	On	On	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	-12	0	-12	N/A
Pitch fine:	14	0	-2	N/A
Pitch random:	0	0	20	N/A
Key follow:	100	100	100	N/A
A-touch bend:	Off	Off	Off	N/A
Bender:	Off	Off	Off	N/A
Wave source:	Int	Int	Int	N/A
Waveform:	03	54	03	N/A
A-touch mod:	0	0	0	N/A
LFO1 depth:	-11	10	-12	N/A
LFO2 depth:	0	0	0	N/A
Lever:	0	0	0	N/A

Pitch Envelope:

Velo:	0	0	0	N/A
Time velo:	0	0	0	N/A
Time key follow:	0	0	0	N/A
Level 0:	0	0	0	N/A
Time 1:	0	0	0	N/A
Level 1:	0	0	0	N/A
Time 2:	0	0	0	N/A
Time 3:	0	0	0	N/A
Level 3:	0	0	0	N/A

Time Variant Filter:

Mode:	LPF	LPF	LPF	N/A
Cutoff freq:	42	100	42	N/A
Resonance:	0	0	0	N/A
Env depth:	31	31	31	N/A
Key follow:	40	40	40	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	N/A
A-touch sens:	0	0	0	N/A

Time Variant Filter Envelope:

Velo:	15	15	15	N/A
Time velo:	10	10	10	N/A
Time key follow:	0	0	0	N/A
Time 1:	0	0	0	N/A
Level 1:	100	100	100	N/A
Time 2:	44	44	44	N/A
Level 2:	75	75	75	N/A
Time 3:	96	96	96	N/A
Sus level:	42	42	42	N/A
Time 4:	71	71	71	N/A
Level 4:	48	48	48	N/A

Time Variant Amplifier:

Level:	90	100	90	N/A
Bias direction:	N/A	N/A	N/A	N/A
Bias point:	N/A	N/A	N/A	N/A
Bias level:	0	0	0	N/A
A-touch sens:	0	0	0	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	0	N/A

Time Variant Amplifier Envelope:

Velo:	20	50	20	N/A
Time velo:	29	29	29	N/A
Time key follow:	0	0	0	N/A
Time 1:	52	52	52	N/A
Level 1:	100	100	100	N/A
Time 2:	85	85	85	N/A
Level 2:	79	79	79	N/A
Time 3:	72	72	72	N/A
Sus level:	91	91	91	N/A
Time 4:	56	56	56	N/A

PATCH #8

PATCH GLOBAL PARAMETERS

Common:

Level: 63
Bender range (D/U): N/A

EQ submenu:
Low freq: 200Hz
Low gain: 5
Mid freq: 2.5kHz
Mid Q: 0.5
Mid gain: 0
High freq: 8kHz
High gain: 2

Effects:

Sequence A:	PH	N/A	N/A	N/A	Sequence B:	DL	RV	CH
Switch A:	On	Off	Off	Off	Switch B:	On	On	Off
					Balance B (dry/eff):		20/80	

Distortion submenu

Type: N/A
Drive: N/A
Level: N/A

Enhancer submenu

Sens: N/A
Mix: N/A

Phaser submenu

Manual: 50Hz
Rate: 0.4Hz
Depth: 100
Resonance: 39
Mix: 100

Spectrum submenu

Band1 control: N/A
Band2 control: N/A
Band3 control: N/A
Band4 control: N/A
Band5 control: N/A
Band6 control: N/A
Width: N/A

Chorus submenu

Rate: N/A
Depth: N/A
Delay: N/A
Feedback: N/A
Level: N/A

Delay submenu

Center tap: 8.5ms
Center level: 35
Left tap: 13.0ms
Left level: 35
Right tap: 17ms
Right level: 35
Feedback: -46%

Reverb submenu

Type: HALL4
Pre-delay time: 0ms
Early ref level: 0
HF damp: Bypass
Time: 4.0s
Level: 100

PATCH LAYER PARAMETERS:

	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Layer Active:	On	On	Off	Off

Common:

Hold control:	On	On	N/A	N/A
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<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
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Velocity curve:	3	3	N/A	N/A
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LFO 1:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

LFO 2:

Rate:	N/A	N/A	N/A	N/A
Delay:	N/A	N/A	N/A	N/A
Fade:	N/A	N/A	N/A	N/A
Waveform:	N/A	N/A	N/A	N/A
Offset:	N/A	N/A	N/A	N/A
Key trigger:	N/A	N/A	N/A	N/A

Waveform Generator:

Pitch coarse:	-12	-12	N/A	N/A
Pitch fine:	-10	0	N/A	N/A
Pitch random:	29	29	N/A	N/A
Key follow:	101	100	N/A	N/A
A-touch bend:	Off	Off	N/A	N/A
Bender:	Off	Off	N/A	N/A
Wave source:	Int	Int	N/A	N/A
Waveform:	24	97	N/A	N/A
A-touch mod:	0	0	N/A	N/A
LFO1 depth:	0	0	N/A	N/A
LFO2 depth:	0	0	N/A	N/A
Lever:	0	0	N/A	N/A

Pitch Envelope:

Velo:	0	0	N/A	N/A
Time velo:	0	0	N/A	N/A
Time key follow:	0	0	N/A	N/A
Level 0:	0	0	N/A	N/A
Time 1:	0	0	N/A	N/A
Level 1:	0	0	N/A	N/A
Time 2:	0	0	N/A	N/A
Time 3:	0	0	N/A	N/A
Level 3:	0	0	N/A	N/A

Time Variant Filter:

Mode:	BPF	BPF	N/A	N/A
Cutoff freq:	31	31	N/A	N/A
Resonance:	49	49	N/A	N/A
Env depth:	0	0	N/A	N/A
Key follow:	40	40	N/A	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	N/A	N/A	N/A	N/A
A-touch sens:	0	0	N/A	N/A

Time Variant Filter Envelope:

Velo:	N/A	N/A	N/A	N/A
Time velo:	N/A	N/A	N/A	N/A
Time key follow:	N/A	N/A	N/A	N/A
Time 1:	N/A	N/A	N/A	N/A
Level 1:	N/A	N/A	N/A	N/A
Time 2:	N/A	N/A	N/A	N/A
Level 2:	N/A	N/A	N/A	N/A
Time 3:	N/A	N/A	N/A	N/A
Sus level:	N/A	N/A	N/A	N/A
Time 4:	N/A	N/A	N/A	N/A
Level 4:	N/A	N/A	N/A	N/A

Time Variant Amplifier:

Level:	65	65	N/A	N/A
Bias direction:	N/A	N/A	N/A	N/A
Bias point:	N/A	N/A	N/A	N/A
Bias level:	0	0	N/A	N/A
A-touch sens:	0	0	N/A	N/A
LFO select:	N/A	N/A	N/A	N/A
LFO depth:	0	0	N/A	N/A

Time Variant Amplifier Envelope:

Velo:	0	0	N/A	N/A
Time velo:	0	0	N/A	N/A
Time key follow:	0	0	N/A	N/A
Time 1:	1	1	N/A	N/A
Level 1:	100	100	N/A	N/A
Time 2:	52	52	N/A	N/A
Level 2:	100	100	N/A	N/A
Time 3:	72	72	N/A	N/A
Sus level:	99	99	N/A	N/A
Time 4:	56	56	N/A	N/A

Appendix C: Effects Processor Preset Specifications

We're All Mad Here does not require a specific brand of effects processor. Any processor (or processors) capable of producing the eight patches required may be used. Unless noted, effects patch parameters numbers are on a scale of 0-100.

PATCH #1

Reverb: large hall, 8.0 second reverb time.

Chorus: rate 40, depth 70.

PATCH #2

Phase shifter: rate 20, depth 30, resonance 30.

Delay: left 200ms, right 300ms, feedback 80.

Chorus: rate 40, depth 60.

Reverb: large hall, 3.0 second reverb time, low pass filter at 2kHz, mix 25% direct/75% reverb).

PATCH #3

Chorus: rate 30, depth 90

Mono delay: 125ms, feedback 70

PATCH #4

12-step arpeggiator (12-stage pitch shift configurable to 1100ms pre-delay).

Step 1 (0ms): Unison

Step 2 (100ms): +3 half-steps

Step 3 (200ms): +7 half-steps

Step 4 (300ms): +11 half-steps

Step 5 (400ms): +12 half-steps

Step 6 (500ms): +14 half-steps

Step 7 (600ms): +15 half-steps

Step 8 (700ms): +14 half-steps

Step 9 (800ms): +12 half-steps

Step 10 (900ms): +11 half-steps

Step 11 (1000ms): +7 half-steps

Step 12 (1100ms): +3 half-steps

PATCH #5

Phase shifter: rate 60, depth 70, resonance 70.

Panning: triangular wave pattern, rate 30 (slow panning).

PATCH #6

Overdrive: low gain, drive 10 (slight fuzz distortion)

Phase shifter: rate 30, depth 50, resonance 30.

PATCH #7

Phase shifter: rate 60, depth 30, resonance 50.

Chorus: rate 40, depth 60.

Reverb: large hall, 3.0 second reverb time, low pass filter at 5kHz, mix 50% direct/50% reverb.

PATCH #8

Overdrive: low gain, drive 80 (smooth but thick distortion, intended for bass guitar).

Reverb: large room, 2.0 second reverb time, low pass filter at 3kHz, mix 50% direct/50% reverb.

IMAGE EVALUATION TEST TARGET (QA-3)

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