

Instrumentation

1 Piccolo
 3 Flutes
 2 Oboes (1st doubling English Horn)
 2 Bassoons
 1 Contrabassoon
 6 Clarinets
 1 Bass Clarinet
 1 Contrabass Clarinet
 2 Alto Saxophones
 1 Tenor Saxophone
 1 Baritone Saxophone
 4 Horns
 4 Trumpets
 3 Tenor Trombones
 1 Bass Trombone
 2 Euphoniums
 2 Tubas
 Double Bass
 Piano
 Percussion 1: Marimba/Taiko Drum (or a kick drum on its side)/Suspended Cymbal/Chimes
 Percussion 2: Vibraphone/Suspended Cymbal
 Percussion 3: Bongos/Vibraphone/Tam-Tam (shared with P4)
 Percussion 4: Glockenspiel/Tam-Tam (shared with P3)
 Percussion 5: Crotales/Chimes (shared with P1)/Suspended Cymbal
 Percussion 6: 3 Metal Pipes of different sizes and pitches/3 low woodblocks (the deeper the better so log drums work as well)/
 Bass Drum/Tam-Tam (shared with P3 & P4)
 Percussion 7: Snare/China Cymbal/Suspended Cymbal/Hi-Hat/Splash Cymbal

Program & Performance Notes

Code 404 is not a programmatic work but it is influenced by programmatic elements. This piece represents AI essentially taking over until everything is destroyed although this is not meant to be a statement to personal beliefs – just a fun script for a sonic space. To accomplish this, I essentially have a “Hope” theme (meant to represent humanity), the communicating circuitry of the AI, and the “Evil” theme meant to represent the impending doom. The marriage and layering of these themes over the groove element of the AI circuitry gives the piece a structure that represents my compositional language. The title, *Code 404*, is the error message when a file is not found which perfectly fits the theme of the piece. I leave it up to the listener where they are in this mixture of hope and despair.

Percussion 6 has a unique combination of instruments with the three woodblocks and three metal pipes. The woodblocks should be as deep possible with log drums being the ideal instrument (however make sure they are still resonant with the plastic mallets that must be used with both sets of instruments). The 3 metal pipes should be placed on a foam pad so that they resonate and should be varying pitches. Additionally, other extended techniques are used in the percussion including playing with the back of mallets on keyboards and muting. The muting techniques found at Letter K are unique and must be accomplished with the quickest muting possible so that the notes end abruptly. The integration of this technique between the different metallic instruments should give a synthesized sound quality to the section.

15

Picc. Solo

FL. *p* *mf* *f* *pp* End Solo

Eng. Hrn. *ff* *pp* *mf* End Solo To Oboe

Ob. *pp* *mf* *mp*

Bsn. *mp*

Bsn. *mp*

Cbsn.

Cl. *f* *ppp*

Cl. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Cb. Cl. *ppp*

Alto Sax. *mp* *pp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bar. Sax. *mp* *pp*

Hrn. *mp* Stagger

Hrn. *mp* Stagger

Hrn. *mp* Stagger

Hrn. *mp* Stagger

Tpt. *mp* Stagger

Tpt. *mp* Stagger

Tpt. *mp* Stagger

Tbn. *ppp* *mp* Stagger

Tbn. *mp* Stagger

Tbn. *mp* Stagger

B. Tbn. Straight Mute w/dunger Plunger over mute raised or open *p* *mp* *p* *p* *mf* *p*

Euph. *mp* Stagger End Solo

Tba. *mp* *ppp*

Cb. *ppp*

Pno. *ppp*

P1

P2 *p*

P3

P4 Glockenspiel *p*

P5 Crotales *p*

P6 3 Low Woodblocks (or fog drums) Rubber Mallets *mp*

P7

D

33

This page of a musical score, labeled '8' in the top left, contains a section titled 'D' and a rehearsal mark '33'. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo)
- Fl.** (Flutes) - three staves
- Ob.** (Oboes) - two staves
- Bsn.** (Bassoons) - two staves
- Cln.** (Clarinets) - two staves
- B. Cl.** (Bass Clarinet)
- Ob. Cl.** (Oboe Clarinet)
- Alto Sax.** (Alto Saxophones) - two staves
- Ten. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Hr.** (Horns) - four staves
- Tpt.** (Trumpets) - three staves
- Tbn.** (Trombones) - three staves
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Ch.** (Chimpanzee)
- Phn.** (Piano)
- P1** (Percussion 1)
- Sus. Cym.** (Suspension Cymbal)
- P2** (Percussion 2)
- P3** (Percussion 3)
- P4** (Percussion 4)
- P5** (Percussion 5)
- P6** (Percussion 6)
- P7** (Percussion 7)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte). A large, semi-transparent watermark is visible across the center of the page.

146

Picc. *mf*

Fl. *mf* End Solo

Fl. *mf*

Fl. *mf*

Ob. *mf* End Solo

Ob. *mf*

Bsn. *mf*

Bsn. *mf*

Corn. *mf*

Cl. *mf* Section

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Alto Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *f*

Bari. Sax. *f*

Hrn. *mf*

Hrn. *mf*

Hrn. *mf*

Hrn. *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf* (mute)

Tbn. *mf* (mute)

Tbn. *mf* (mute)

B. Tbn. *mf*

Euphr. *mf*

Tba. *mf*

Cb. *f*

Pno. *f*

P1 Marimba Back of mallets

P2 Vibes Back of Mallets

P3 *f*

P4 *f*

P5 Chimes w/riangles beaters (pedal down) *f*

P6 *f*

P7 *mf mp* *mf mp* *mf mp* *f*

192

Picc. *f*

Fl. *f* pesante

Fl. *f* pesante

Fl. *f* pesante

Ob. *f*

Ob. *f*

Bsn. *f*

Bsn. *f*

Cbsn. *f*

Cl. *f* pesante

Cl. *f* pesante

Cl. *f* pesante

B. Cl. *f*

Cb. Cl. *f*

Alto Sax. *f* pesante

Alto Sax. *f* pesante

Ten. Sax. *f* pesante

Bar. Sax. *f*

Hrn. *f*

Hrn. *f*

Hrn. *f*

Hrn. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Cb. *f*

Pno. *f*

P1

P2 *f*

P3 *f*

P4 *f*

P5 *mf* to Crotales

P6

P7 *mf* RLRL

213 **K**

Picc.

Fl.

Fl.

Fl.

Ob. To Eng. Hn.

Ob.

Bsn.

Bsn.

Cbsn.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Cb.

Pno. *ff*

To Marimba

P1

P2 Mute X=LH Mute *mp* Pedal must be down for this effect *mp* *mf*

P3 Mute

P4 Mute

P5 Mute X=LH Mute *mp*

All RH on pipes

P6 *ff* WBS on LH *p*

To H.H.

P7

310 End Solo

Picc.

Fl.

Fl.

Fl.

Ob.

Ob.

Bsn.

Bsn.

Cbssn.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hrn.

Hrn.

Hrn.

Hrn.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Cb.

Pno.

P1

P2

P3

P4

P5

P6

P7

Solo *mf*

Solo *mf*

Solo *mf*

Solo *mf*

End Solo

One Player *pp* *mf*

One Player *pp* *mf*

One Player *pp* *mf*

One Player *pp* *mf*

Metal Pipes *p*

371

Picc. *ff*

Fl. *ff*

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

Bsn. *ff* pesante

Bsn. *ff* pesante

Cbsn. *ff* pesante

Cl. *ff* pesante

Cl. *ff* pesante

Cl. *ff* pesante

B. Cl. *ff* pesante

Cb. Cl. *ff* pesante

Alto Sax. *ff* pesante

Alto Sax. *ff* pesante

Ten. Sax. *ff* pesante

Bari. Sax. *ff* pesante

Hrn. *ff* pesante

Hrn. *ff* pesante

Hrn. *ff* pesante

Hrn. *ff* pesante

Tpt. *ff* pesante

Tpt. *ff* pesante

Tpt. *ff* pesante

Tpt. *ff* pesante

Tbn. *ff* pesante

Tbn. *ff* pesante

Tbn. *ff* pesante

Tbn. *ff* pesante

B. Tbn. *ff* pesante

Euph. *ff* pesante

Tba. *ff* pesante

Cb. *ff* pesante (Sra if no extension but the full phrase)

Pno. *ff*

P1 *ff*

P2 *p* Sus. Cym. *ff*

P3 *ff* Tam-Tam (start with P4)

P4 *ff*

P5 *ff* Bb Resonant

P6 *ff*

P7 *ff*

398

Picc. *f*

Fl. *f*

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *f*

Bsn. *f*

Cb. Sn. *f*

Cl. *f*

Cl. *f*

Cl. *f*

B. Cl. *f*

Cb. Cl. *f*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bar. Sax. *f*

Hrn. *f*

Hrn. *f*

Hrn. *f*

Hrn. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Pno. *f*

P1 *f*

P2 *f*

P3 *f*

P4 *f*

P5 *f*

P6 *f*

P7 *f*

V

Ped Down until w

5 3 2 1 R1 235

To Sticks

Sus. Cym.

w/sticks

To Metal Pipes

Notice pattern is different

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

417

W

Picc. Fl.

Fl.

Fl.

Fl.

Ob.

Ob.

Bsn.

Bsn.

Cbsn.

Cl.

Cl.

Cl.

B. Cl.

Cb. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Euph.

Tba.

Cb.

Pno.

P1

P2

P3

P4

P5

P6

P7

Cym.

Bongos

To Bass Drum

molto rall.

Long

This page of a musical score, numbered 38, is for a large orchestra. It includes parts for woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (Horns, Trumpets, Trombones, Baritone, Euphonium, Tuba, Contrabass), piano, and percussion (P1-P7). The score is marked *molto rall.* and *Long*. A large, diagonal watermark reading "SAMPLE" is overlaid on the page. The percussion parts include specific instructions: "Scrape Chimes top and bottom with acrylic mallets" for P5 and "To Sux Cym, (yam mallets)" for P7. The score shows various musical notations such as notes, rests, and dynamic markings like *ff* and *mp*.