Ethan Braun

The Lost Ones

for 100 Brass Quintets (99 digital, 1 real)

2017-18

Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

Acknowledgements

The Lost Ones would never have been possible without the encouragement, friendship, criticism, and mentorship of several individuals, whom I believe deserve mention in the score itself: Sam Jones, for your inexhaustible knowledge of all things related to digital audio workstations, ECM, recording, and synths; Wyatt Keusch (Hanne K) for your collaborations over the years, your introducing me to the wonders of digital media, and your work *wassermusik,* the metaphors of which pair so fortuitously with this work; Steven Takasugi, for your companionship, your composition, and for the drive through the Arizonan desert where *The Lost Ones* was born; Yara van der Meijs, my life partner, for your profound sense of the creative spirit, your elegance, your humor, and your willingness to grab me by the shirt collar and shake some sense into me; Sam Gendel, the dedicatee, for your own music, your directing me to so much of the work that inspired this one, and your friendship.

Ethan Braun

The Lost Ones
for 100 Brass Quintets (99 digital, 1 real)

2017

Horn in F, 2 Trumpets in C, Trombone, Tuba, electronic amplification, and playback

INTRODUCTIONS
(program note)

The Lost Ones takes its title from the Samuel Beckett novella of the same name. Inspired by divergent sources–the Beckett, performances and songs by Meshell Ndegéocello, George Carlin, UK rapper The Streets, Jimi Hendrix, Rahsaan Roland Kirk, and Lauryn Hill – *The Lost Ones* meditates on virtuosity, arises at an intersection live performance and the anonymity and immersiveness of digital media. The headings, named in deference to those listed above, respectively from Ndegéocello, are as follows:

Prologue
"All I got is...time to spend...wasted time"
I
"The high-tech low-lifes"
II
"Put on yer mittens for these sub-zero conditions"
III
"I can see my rainbow calling me"/"...can I get my spirit back?"
Epilogue
"wake up, wake up, wake up, wake up, wake up, wake up, wake up, wake up, wake up"

The music was composed as an impossibly virtuosic work for a perhaps impossible ensemble –the 99 digital quintets. The live, "real," quintet performs a reduction of the digital music. This reduction was made with the assistance of software old and new, in addition to the composer's eyes, ears, and hands. The live performers are presented with a formidable challenge, indeed the music they're given lies at the limit of what's possible to execute. The performers walk on stage, but head to the back. Some are seated, some remain standing; they seem to be waiting. Waiting for what? As though they're at a bus stop out in the middle of the Mojave, they're waiting for the right line. But which one's that?

PERFORMANCE NOTES

On staging

The staging of the live performers requires two benches–vintage bus benches are ideal, but piano benches will suffice. The two benches should be placed at the back of the stage. On these benches sit the first trumpet (right) and tuba player (left). Behind the tuba player stands the trombone player in profile to the audience facing stage right. The trombone player faces the horn player, who faces the trombone player but is positioned towards the audience (looking, basically, stage left). The second trumpet player is in front of the tuba player but not obstructing them from view. Each player has their own music stand.

While the players should hold this position from the middle of the prologue, through to the epilogue, a certain amount of fidgeting is encouraged, but it should not be forced; one fidgets as one waits, it is that kind of impatience that informs it.

At the front of the stage stand five microphone stands with microphones, no music stands. These are plugged in, but not turned on, ever, throughout the work. At the two edges of the stage stand two & two speakers, tall enough to be noticeable even in darkened light. A fifth speaker should be placed somewhere in the center of the stage, again without obstructing the view of the performers. The speakers, like the microphones, should be plugged in, but not turned on.

On lighting

The front of the stage, where the microphone stands are placed, alongside the speakers, should be darkened throughout the work until the epilogue, when the lighting traces the performes walking to the front of the stage. The lighting should not be too bright–just enough for ease of reading.

On amplification, balance, and playback

The live musicians must be amplified for the purpose of balancing with the playback. Each of these–the live quintet and playback–should go through the house PA. While the live quintet should mix well with the playback, the playback will naturally take over the sonic space. Balance should be checked between sections 'C' and 'E' in particular, as this part of the work should have the live players quite clear in the mix.

On extracting notes

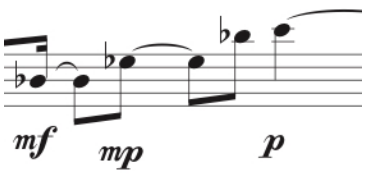
Clearly, much of the work lingers at the limit of possibility given the tempo of 𝅝 = 60.

To accomodate for this fact, the following strategy should be followed: 1) attempt to play *all* notes in their prescribed rhythm and at their prescribed dynamic; 2) The importance of preserving *precision* and *confidence* cannot be overstated; do not let the desire of execution of excessively difficult passages undermine precision or confidence.
If some notes must be extracted or altered for this sake, begin with 16th notes and octave transpositions. 3) If the passage is still impossible to execute, then the performer may remove 8th or even 1/4 notes for this purpose.

On articulation and expression

As the music is extremely fast and the barrage of notes formidable, I've decided it best to make suggestions at the beginning of rehearsal letters as to the execution and general approach to articulation of the passage rather than mark up the entire work–this stems from an interest in minimizing the considerable information on the page. Where staggered breath is necessary, fade out from and fade back into the texture in dynamic.

On dynamics



The work features a curious seeming usage of dynamics, whereby they shift rapidly, at some points from a considerably loud to considerably soft dynamic. Dynamics should be differentiated with as little use of *crescendi* as possible. As the live instruments are amplified, proper mixing will ensure balance with the electronic track, and the rapid shifts in dynamic contribute to the sense of psychosis intended.

On breathing and accidentals

With the considerable speed and resultant difficulty of the writing, the issue of where to breathe becomes an issue. Extraction of notes should take breath into consideration. At points where the quintet plays together (e.g. from rehearsal 'S' to 'V') breaths should be coordinated, and taken together. Given the theatrical setting of this piece, such attention to the visual of breathing must be considered.

Accidentals remain throughout each measure, as in tonal music.

On click track

Performance of *The Lost Ones* requires the use of a click track. For this purpose, all earbuds used among the performers must, at a minimum, be of the same color, ideally the same brand. If wireless headsets are not available, cabled sets may be used. In whichcase: On click track circuitry: The performers should already be wearing their ear

plug themselves in by inserting the mini plug pins of their earbud into the jacks (sockets) coming from a xvmulti-channel headphone amplifier on stage. There are many models of amplifiers on the market. A small quality model is sufficient for click track purposes. The amplifier will need to be plugged into a power outlet on stage. Note: some amplifiers will require four 1/8" mini plug jack to 1/4" plug adapters.

On dress

The nature of *The Lost Ones* requires attention to dress. Any performer regardless of gender should wear a black turtleneck, black pants, black belt with gold buckle, black shoes, and black socks. The shoes should not be leather–canvas, or other light, natural-seeming material is desired. Black laces, and black stitching are also ideal. Sleeves of the turtleneck may be pushed up the arm, and both turtleneck, pants, and socks should be of a light, breathable material (linen, or cotton). If at all possible the same brands should be used for all performer's dress, so as to minimize the sense of one performer inadvertantly standing out; in otherwords, the dress contributes to a sense of anonymity, while nodding to a certain stereotype (the black turtlenecked artist).

Score in C

Ethan Braun

The Lost Ones

for 100 brass quintets (99 digital, 1 real)

Prologue: "All I got...is time to spend"

walking; left-right-left-right from backstage to positions. Preserve a blank stare throughout

A

𝅗𝅥 = 60

Horn in F — foot steps

Trumpet in C 1 — foot steps

Trumpet in C 2 — foot steps

Trombone — foot steps

Tuba — foot steps

5

Hn. — walking

C Tpt. 1 — walking

5

C Tpt. 2 — walking

Tbn. — walking

Tuba — walking

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The Lost Ones

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

9

(walking)

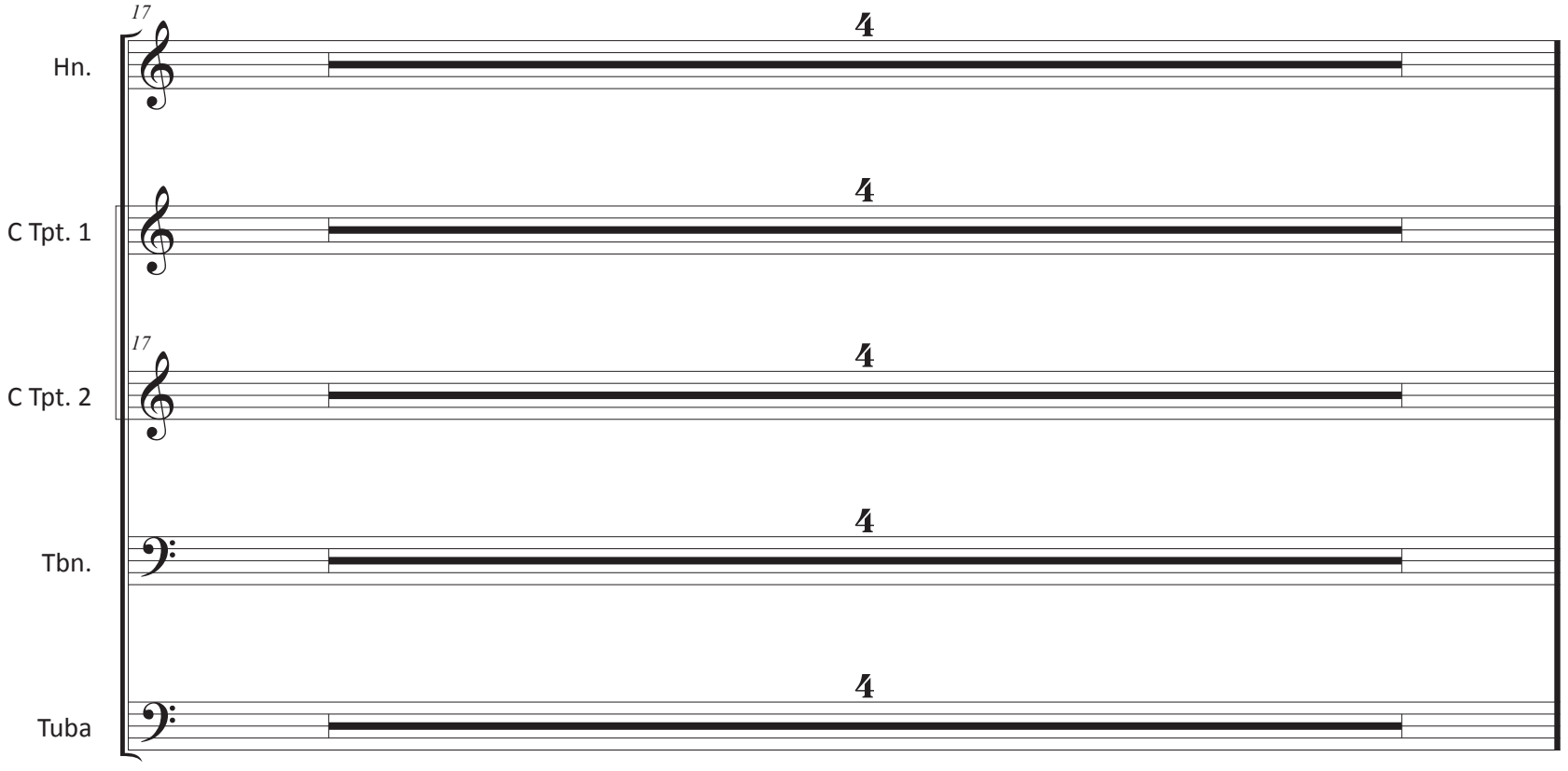
B

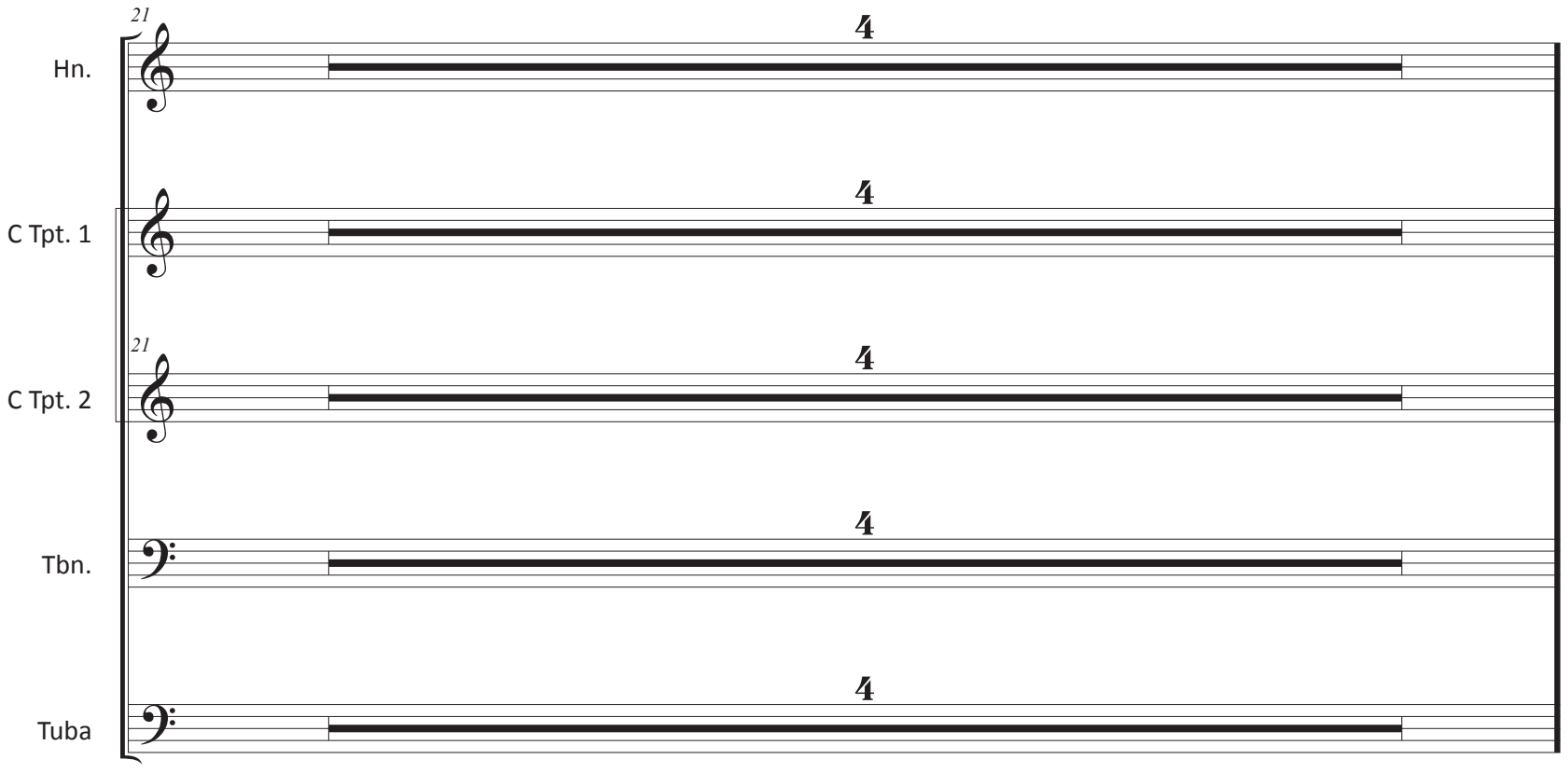
in position, looking totally blank, non-chalant

13

...waiting

2


17
Hn.
C Tpt. 1
17
C Tpt. 2
Tbn.
Tuba


21
Hn.
C Tpt. 1
21
C Tpt. 2
Tbn.
Tuba

playback enters; extremely loud chromatic chord slowly bring instrument to mouth

25

Hn.

C Tpt. 1

25

C Tpt. 2

Tbn.

Tuba

2

I: "The high-tech low-lifes"

C

29

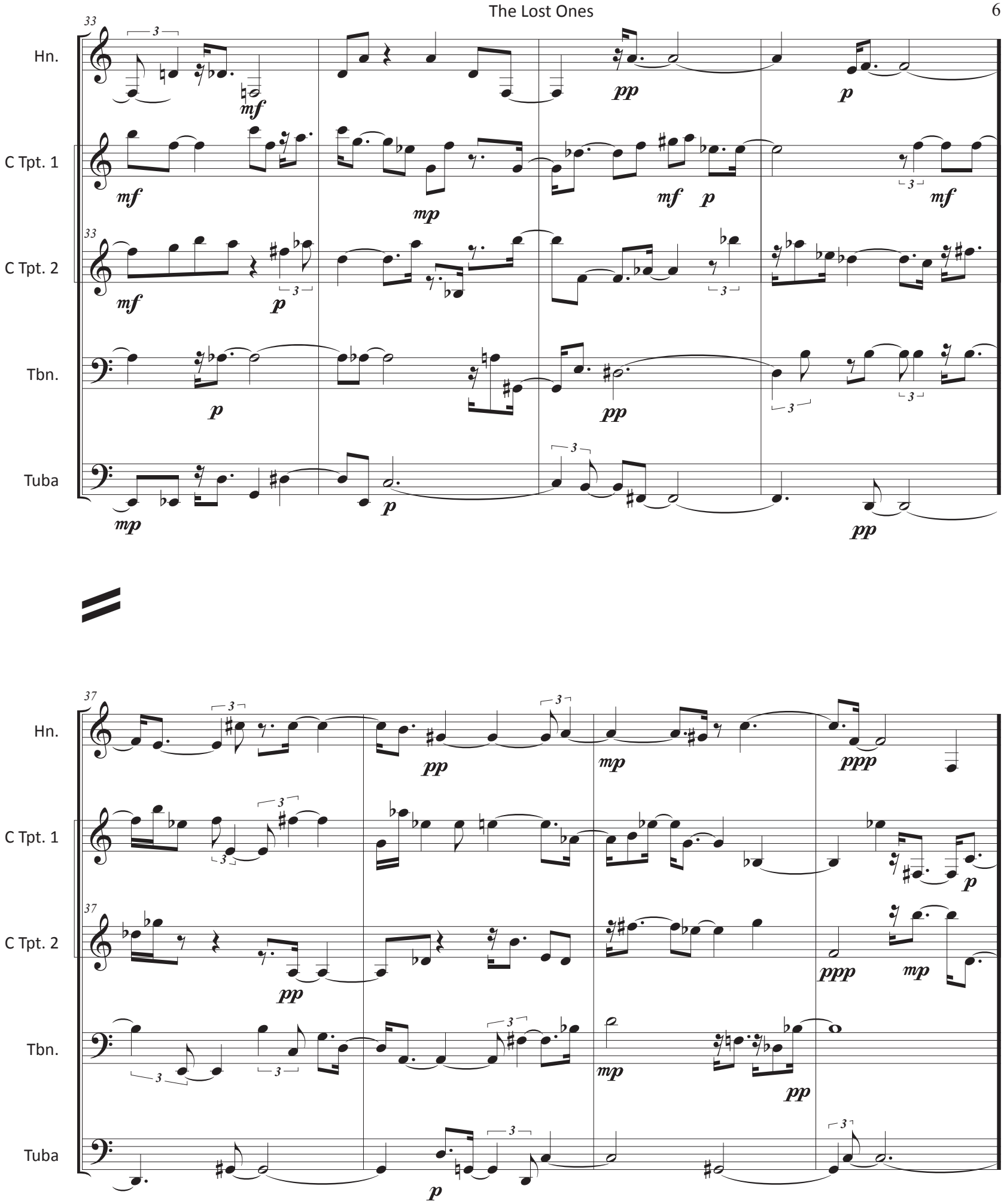
Hn. — *mp erratic, trying to keep up*

C Tpt. 1 — Con sord. — *p erratic, trying to keep up* — *f*

C Tpt. 2 — Con sord. — *p erratic, trying to keep up* — *f* — *mf*

Tbn. — *mp erratic, trying to keep up* — *p*

Tuba — *mp erratic, trying to keep up*


33
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
37
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba

The Lost Ones

41

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

45

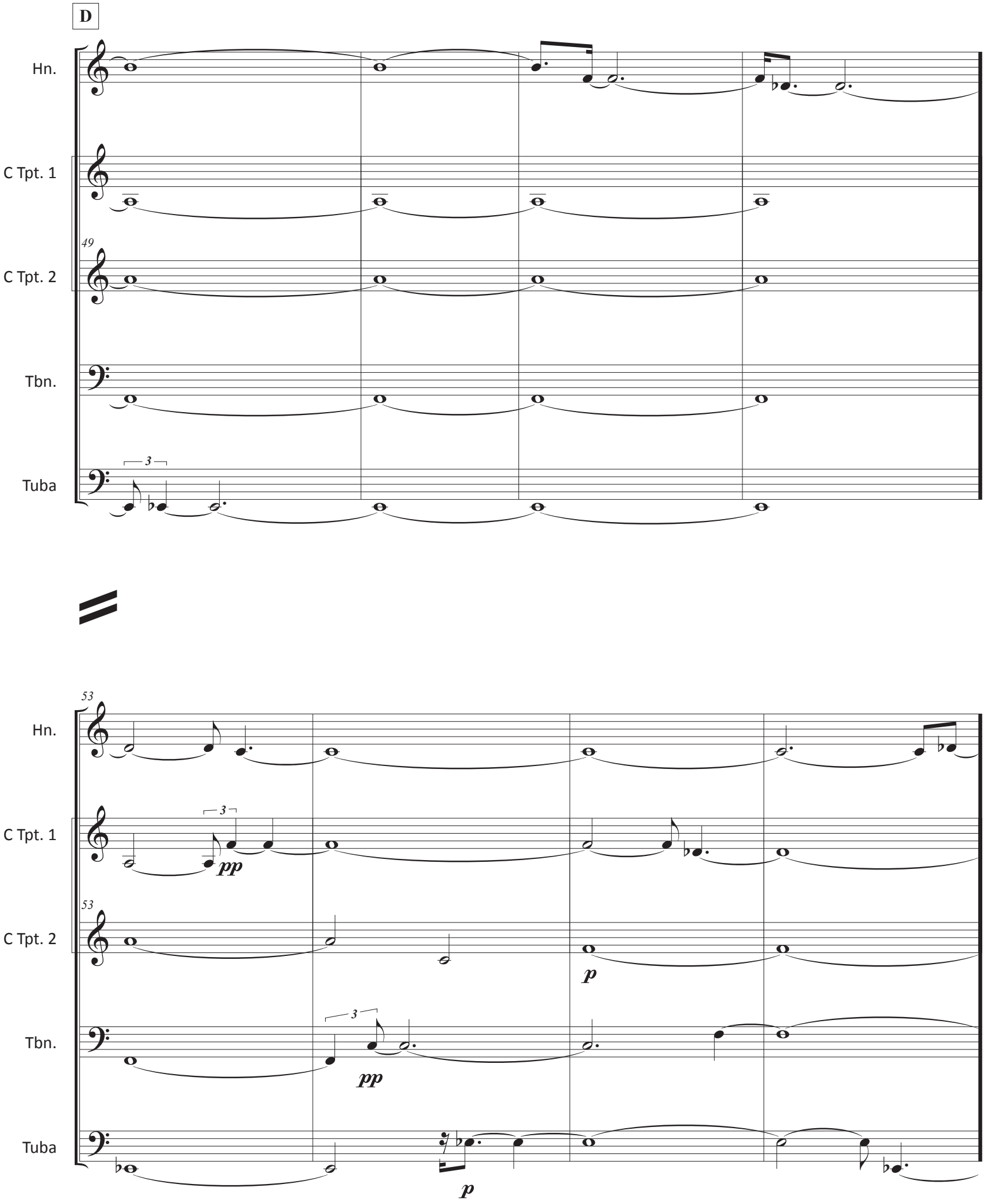
Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba


D
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
49
3
53
3
pp
53
p
3
pp
p

57

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

p

pp

pp

3

3

61

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

p

E

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

65

pp

mp

3

p

3

p

69

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

3

mp

mp

3

p

mp

pp

73

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

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

3

77

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

pp *mp* *ppp* *ppp*

3

81

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

3

mp

3

mp

pp

85

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

3

mp

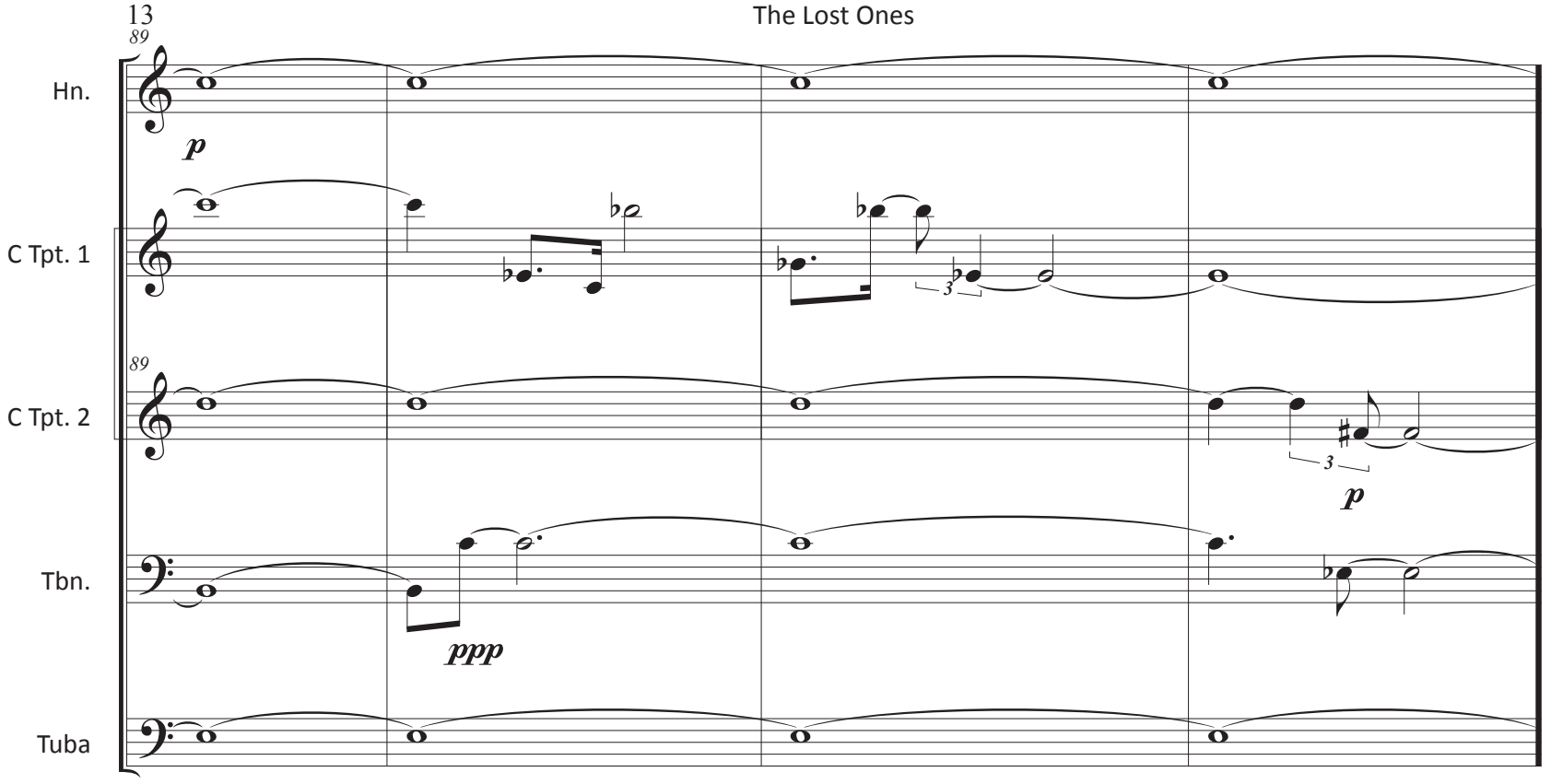
p

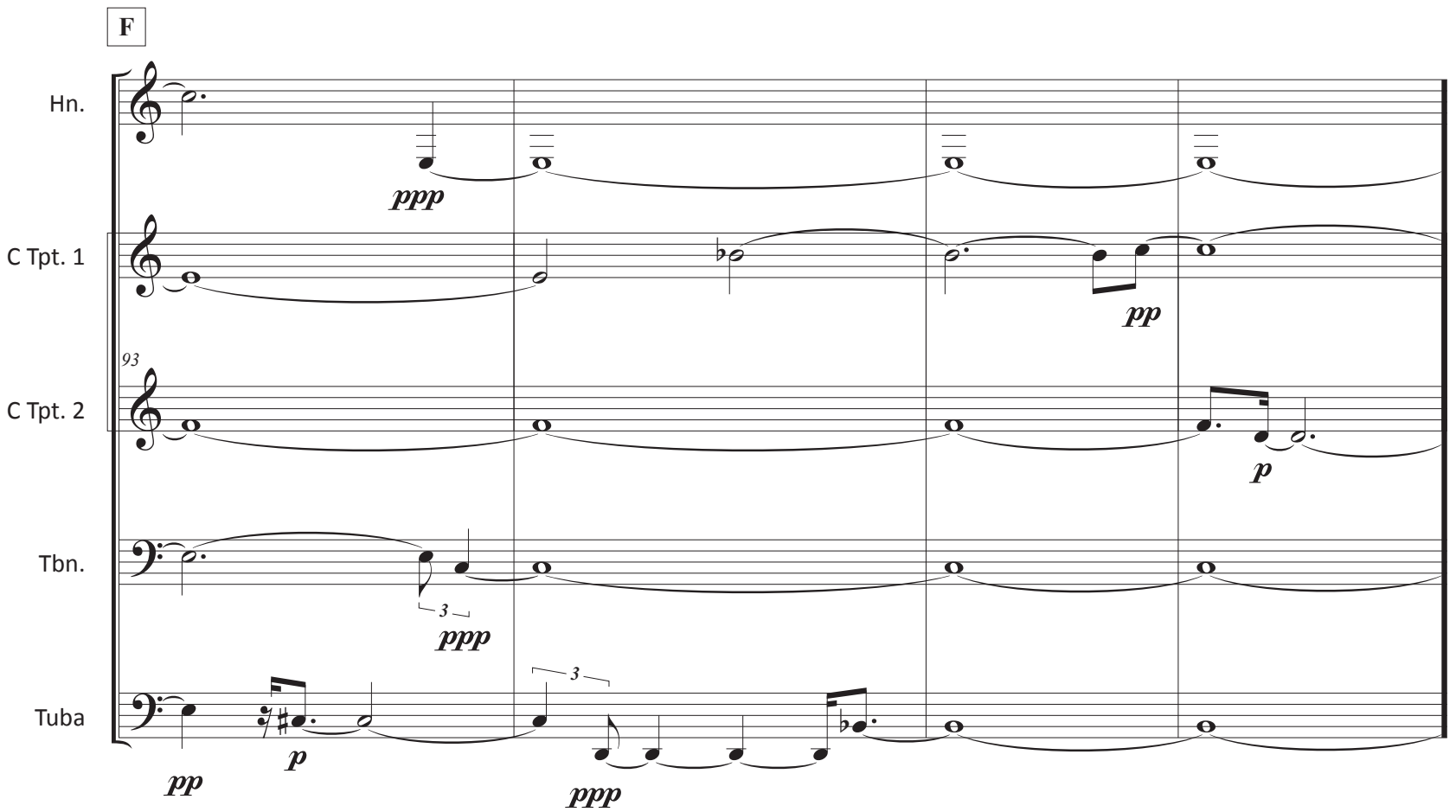
mp

3

p

pp


89
Hn.
p
C Tpt. 1
3
89
C Tpt. 2
3
p
Tbn.
ppp
Tuba


F
Hn.
ppp
C Tpt. 1
pp
93
C Tpt. 2
p
Tbn.
3
ppp
Tuba
pp
p
3
ppp

97

Hn.

C Tpt. 1

97

C Tpt. 2

Tbn.

Tuba

p

p

ppp

101

Hn.

C Tpt. 1

101

C Tpt. 2

Tbn.

Tuba

p

pp

ppp

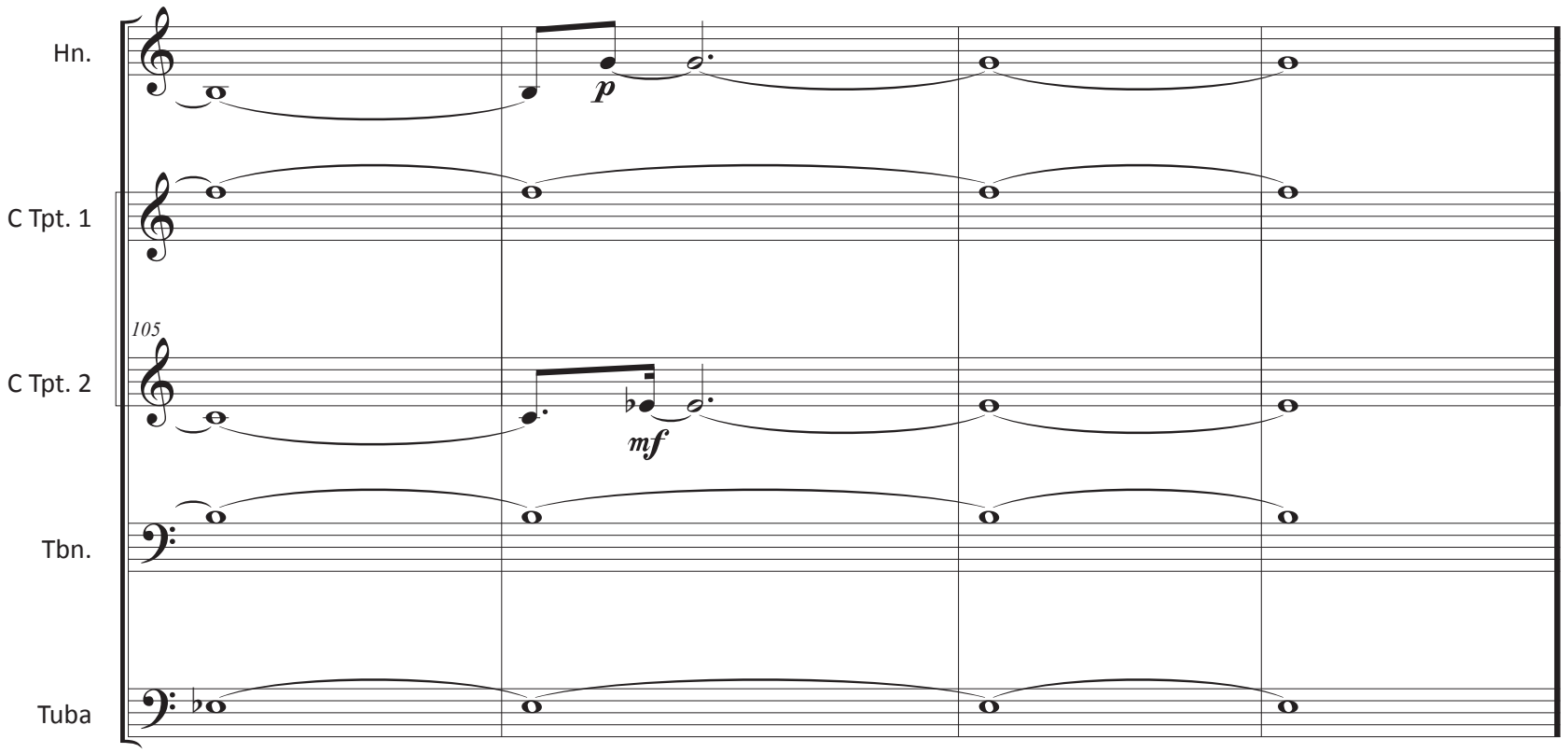
mp

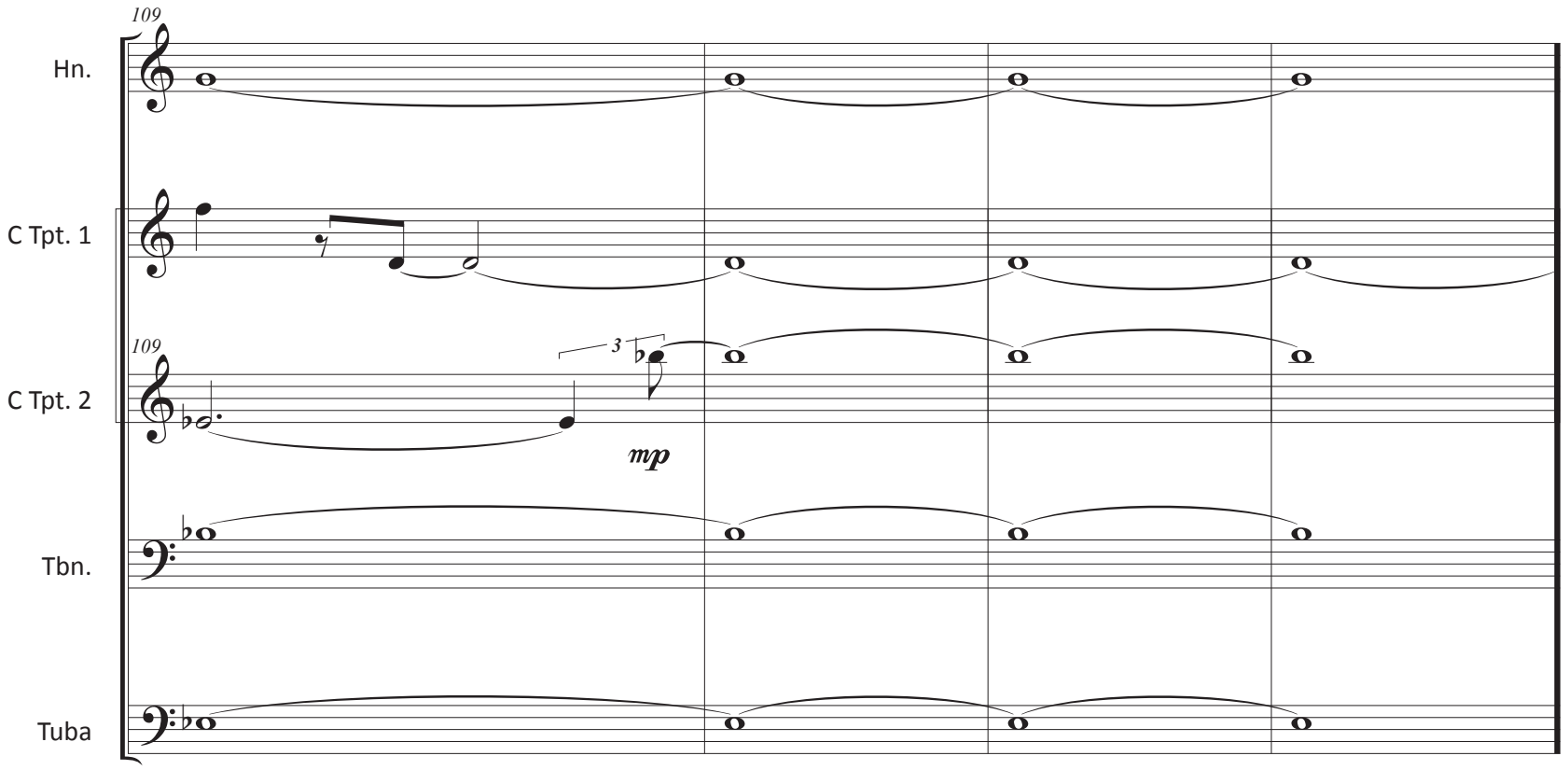
p

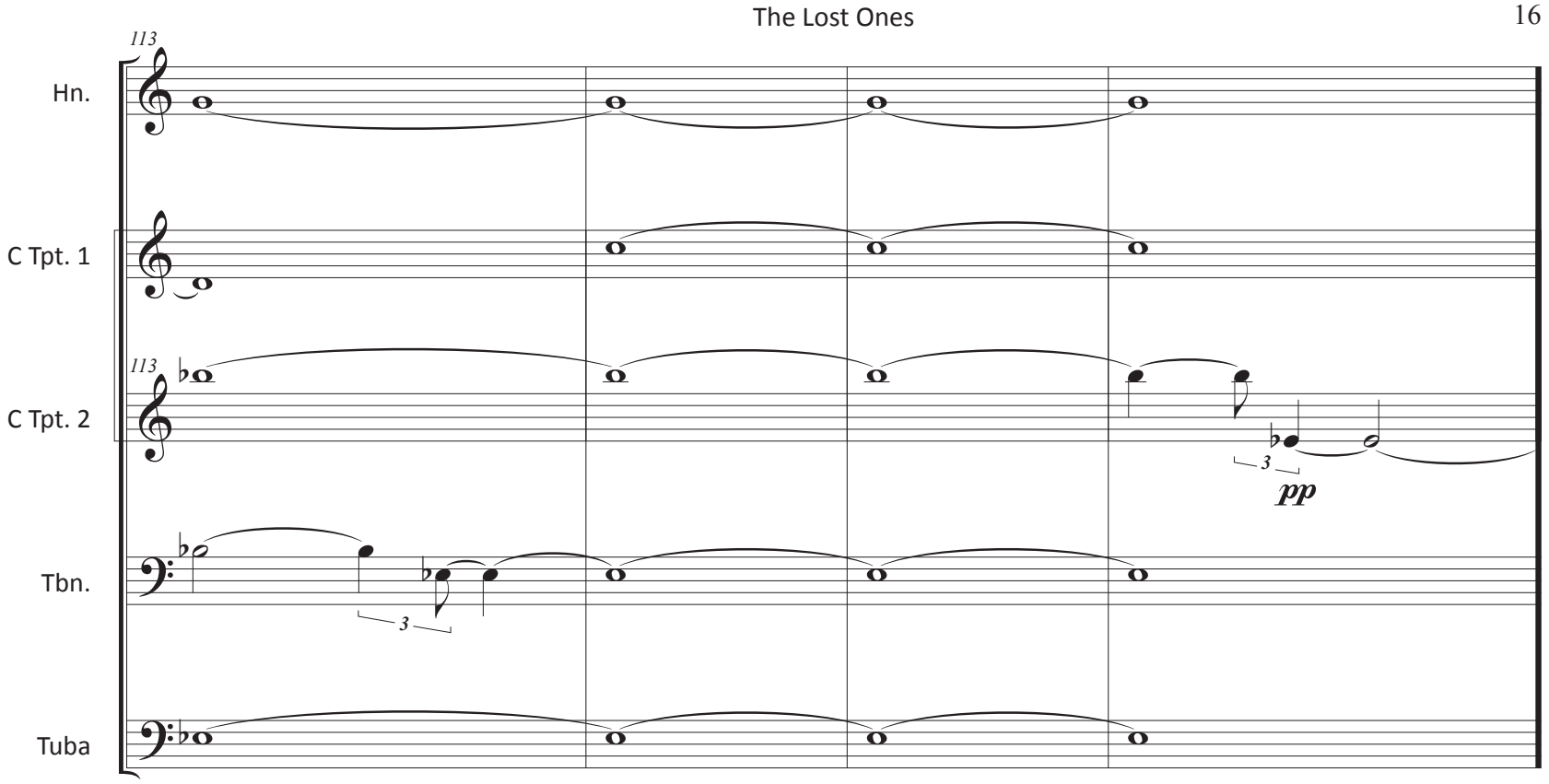
ppp

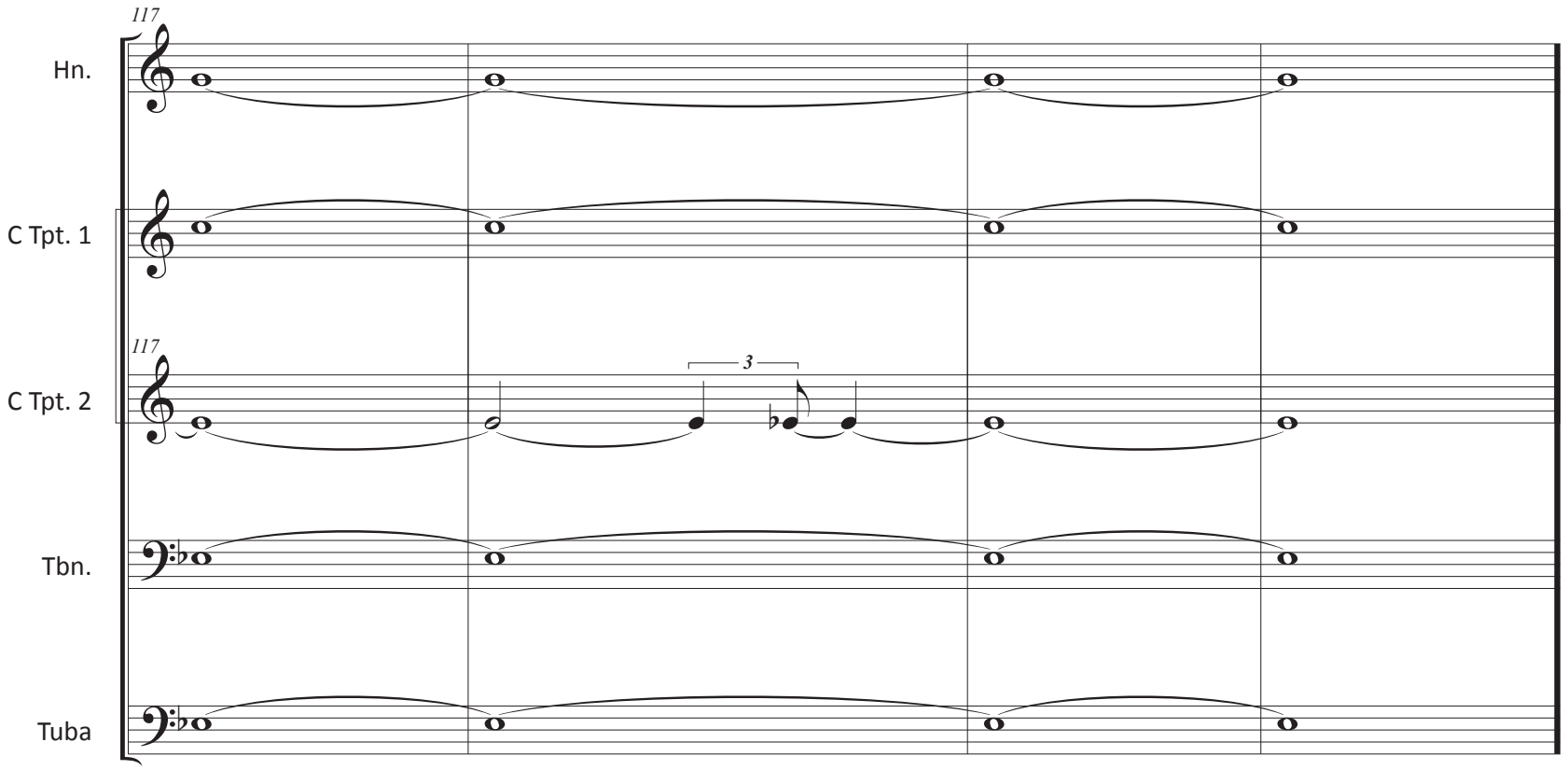
pp

G


Hn.
C Tpt. 1
105
C Tpt. 2
Tbn.
Tuba
p
mf


109
Hn.
C Tpt. 1
109
C Tpt. 2
3
mp
Tbn.
Tuba


113
Hn.
C Tpt. 1
113
C Tpt. 2
3
pp
Tbn.
3
Tuba


117
Hn.
C Tpt. 1
117
3
C Tpt. 2
Tbn.
Tuba

121

Hn.

C Tpt. 1

121

C Tpt. 2

Tbn.

Tuba

H

Hn.

pp

p

pp

C Tpt. 1

pp

3

pp

125

C Tpt. 2

ppp

Tbn.

p

pp

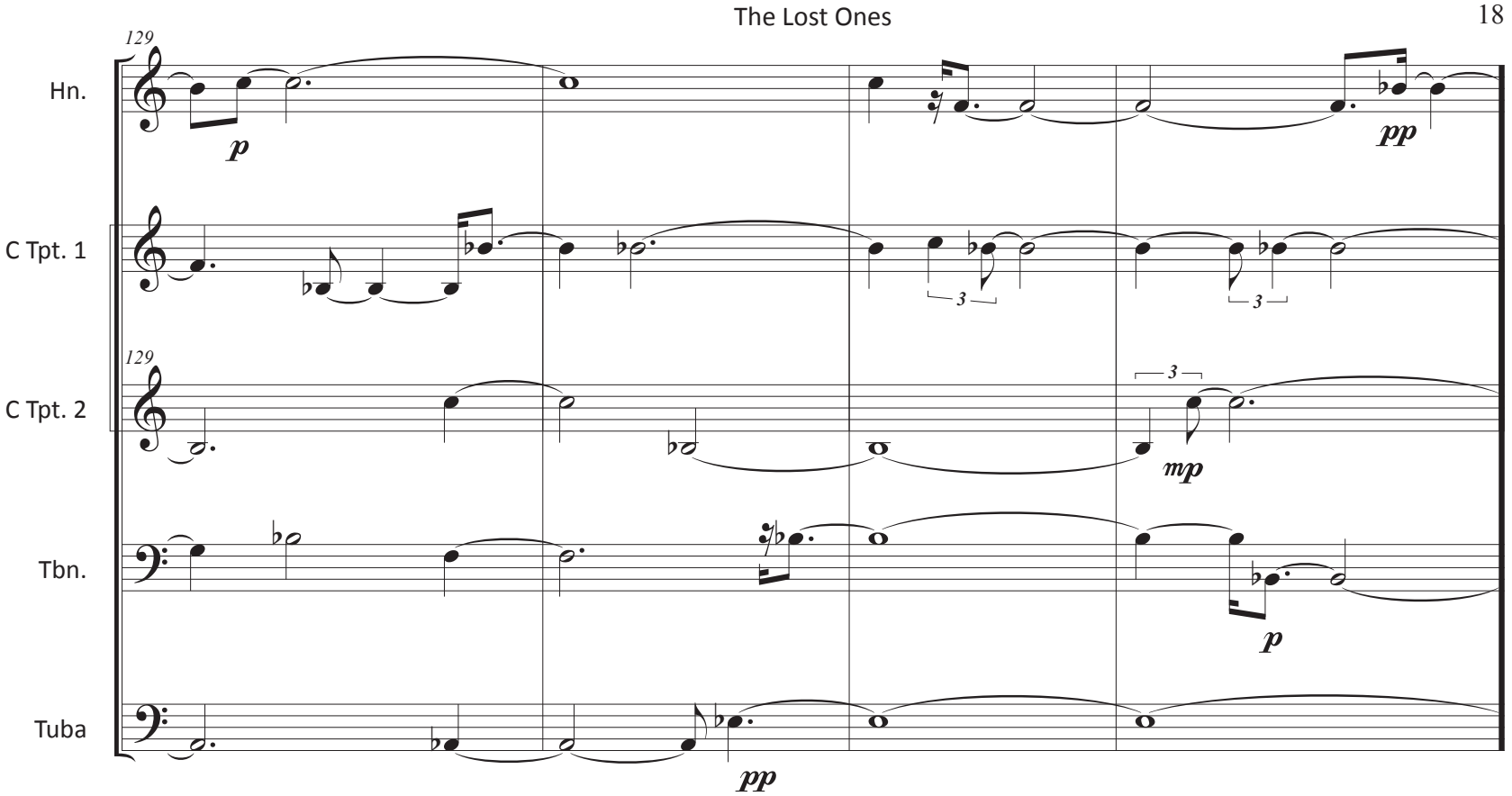
3

Tuba

3

pp

ppp


129
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
p
pp
3
mp
133
ppp

I

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

137

141

145

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

J

149

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

K

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

161

mf pp mp pp

mf mp pp

p mf p pp mp

pp

165

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

f pp f

pp mp mf

mp pp mf

pp mf mp pp mf

p pp

L

Hn.

C Tpt. 1

169

C Tpt. 2

Tbn.

Tuba

M

173

Hn.

C Tpt. 1

173

C Tpt. 2

Tbn.

Tuba

177

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

181

N

185

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

189

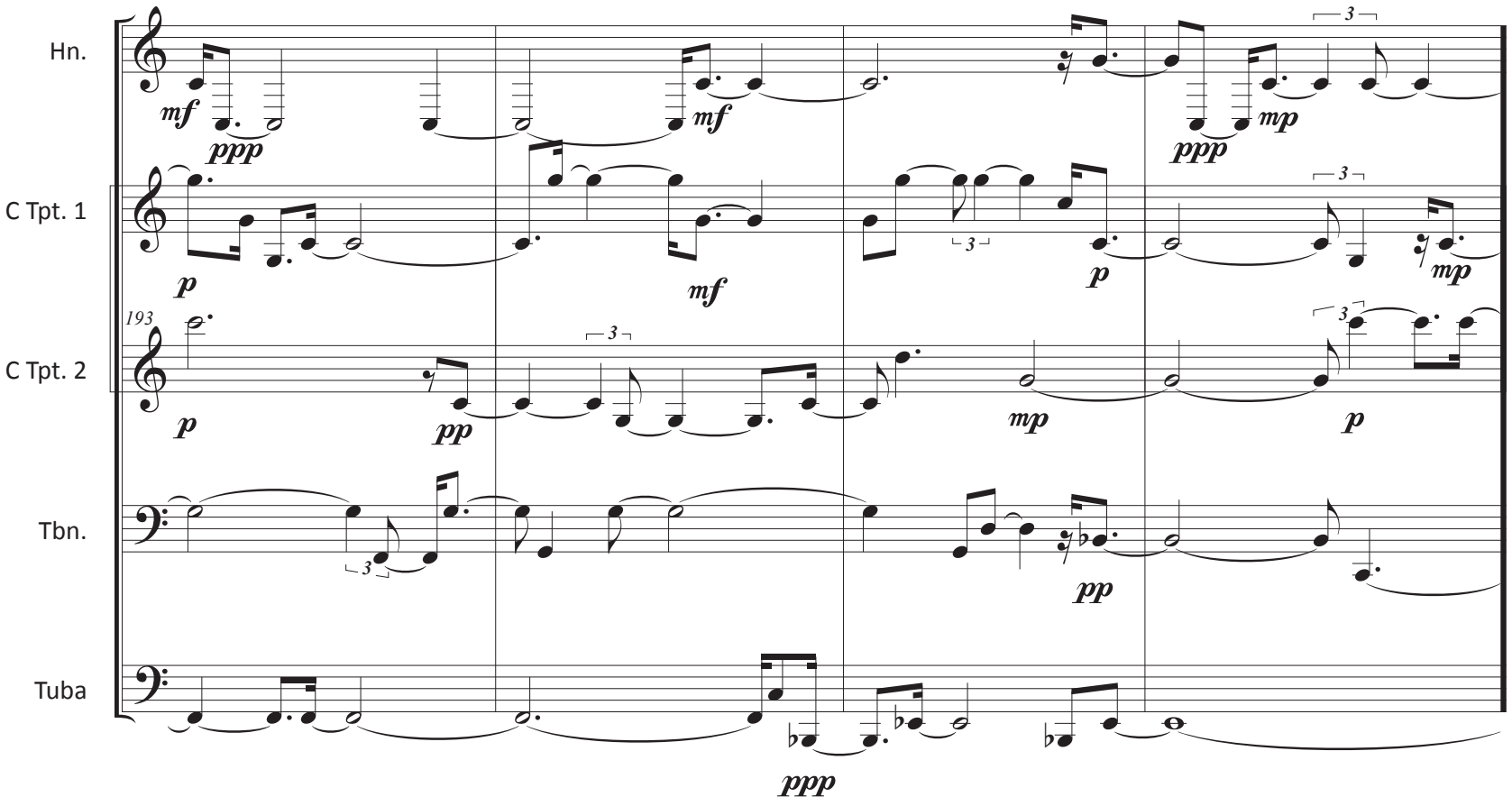
Hn.

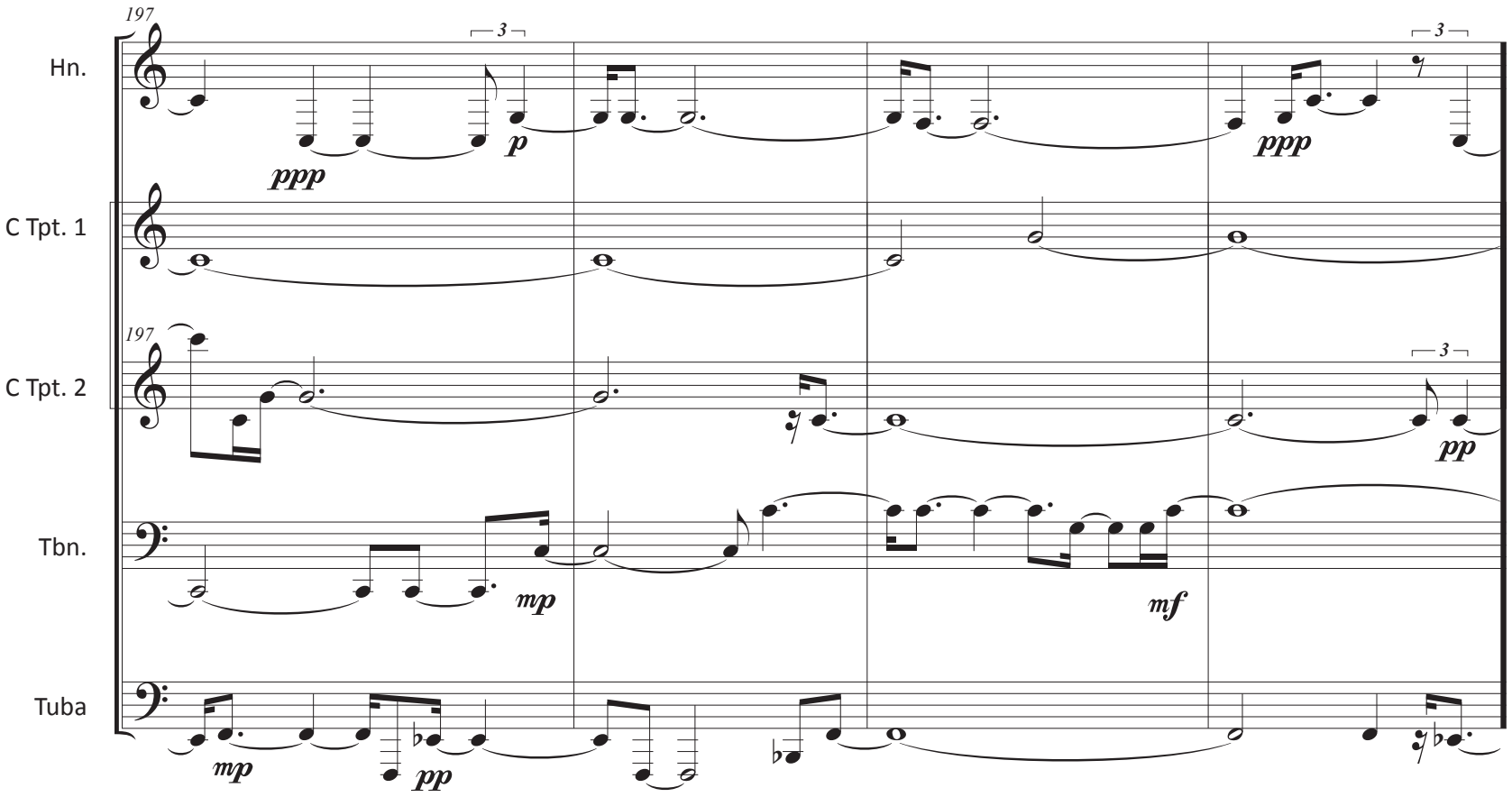
C Tpt. 1

C Tpt. 2

Tbn.

Tuba


Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
193
mf
ppp
mp
p
pp
3


Hn.
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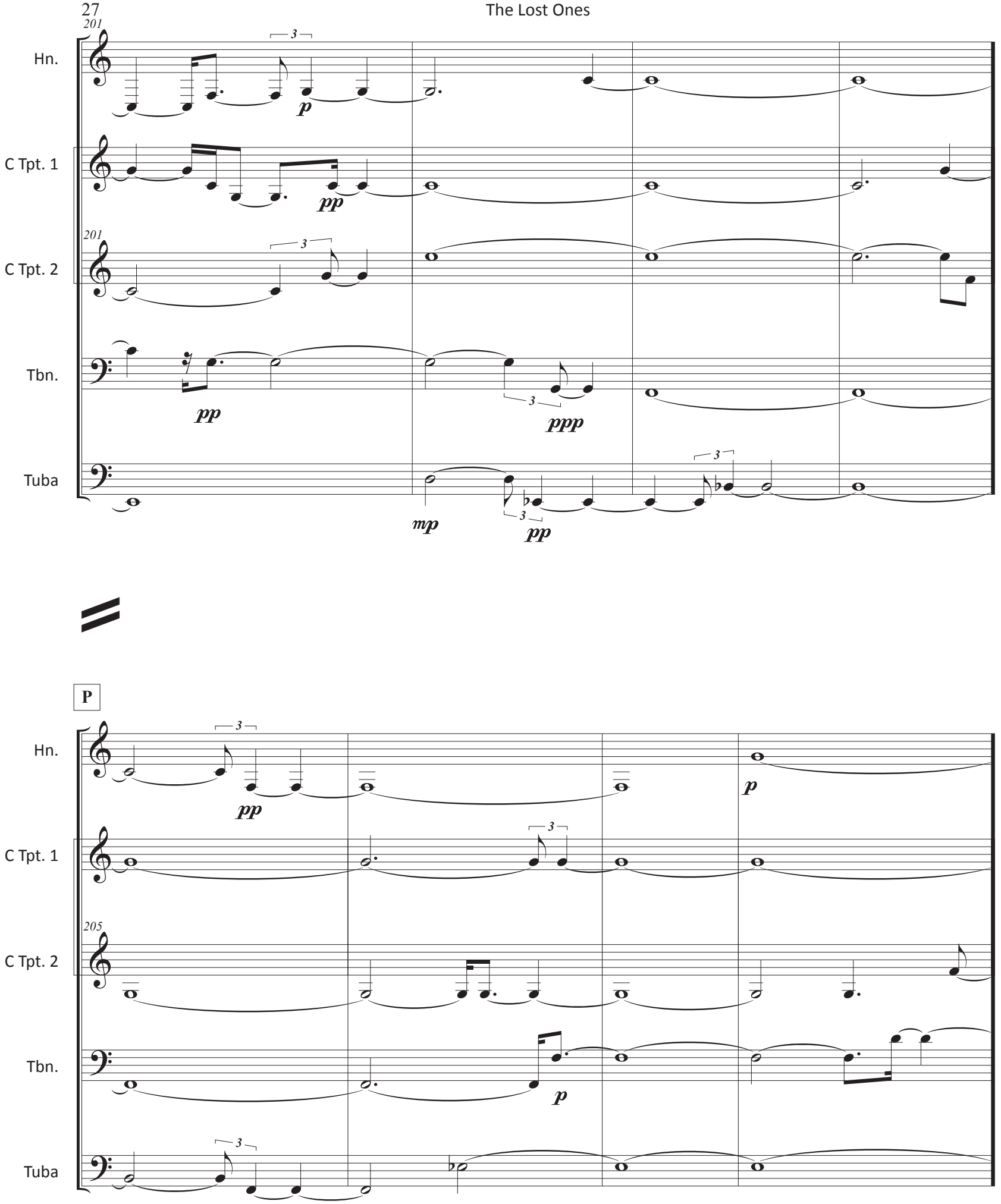
C Tpt. 2
Tbn.
Tuba
197
ppp
p
mp
mf
pp
3


201
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
p
pp
ppp
mp
P
205

209

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

pp

p

pp

ppp

213

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Q

Hn.

C Tpt. 1

217

C Tpt. 2

Tbn.

Tuba

221

Hn.

C Tpt. 1

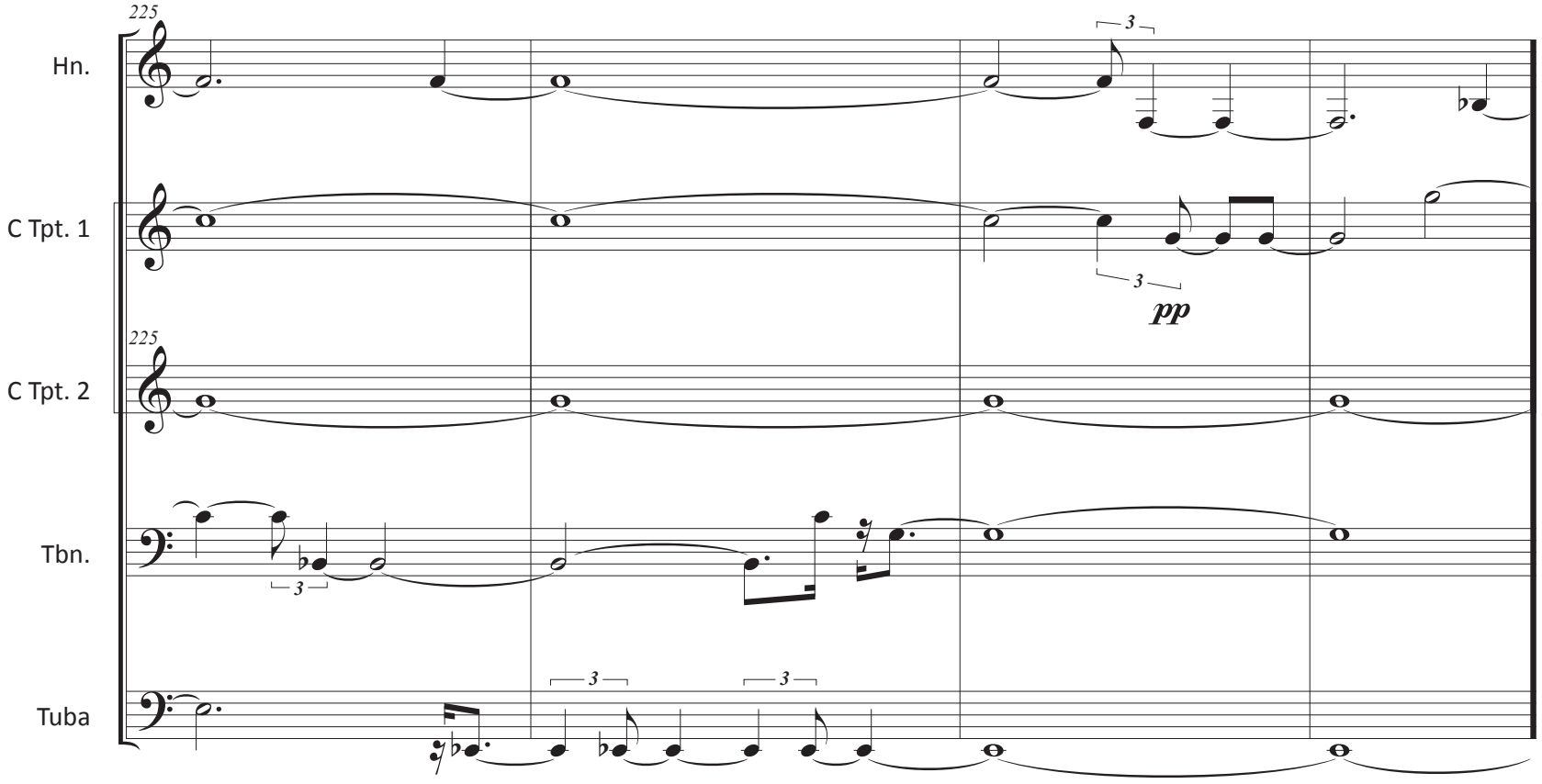
221

C Tpt. 2

Tbn.

p

Tuba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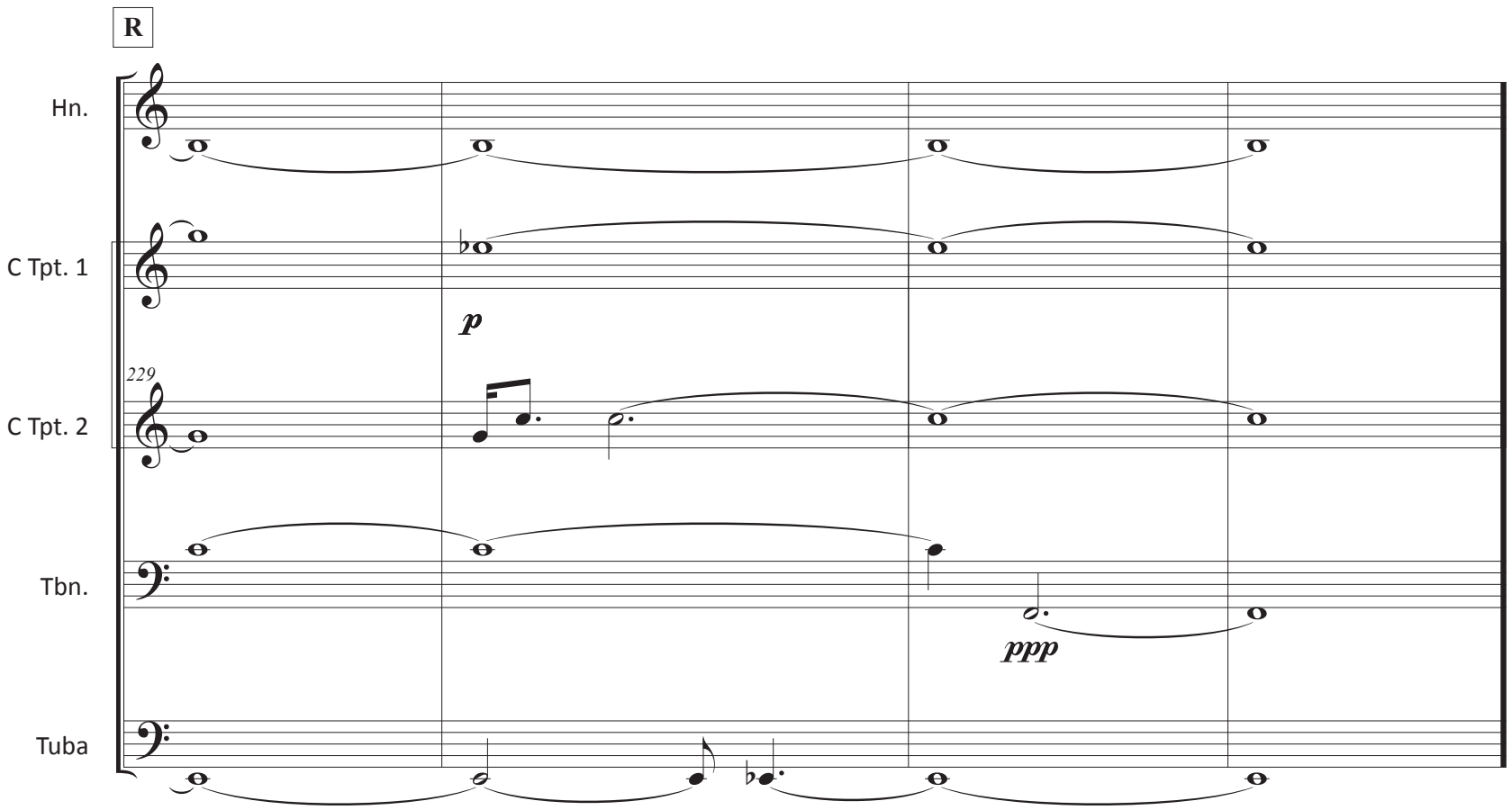
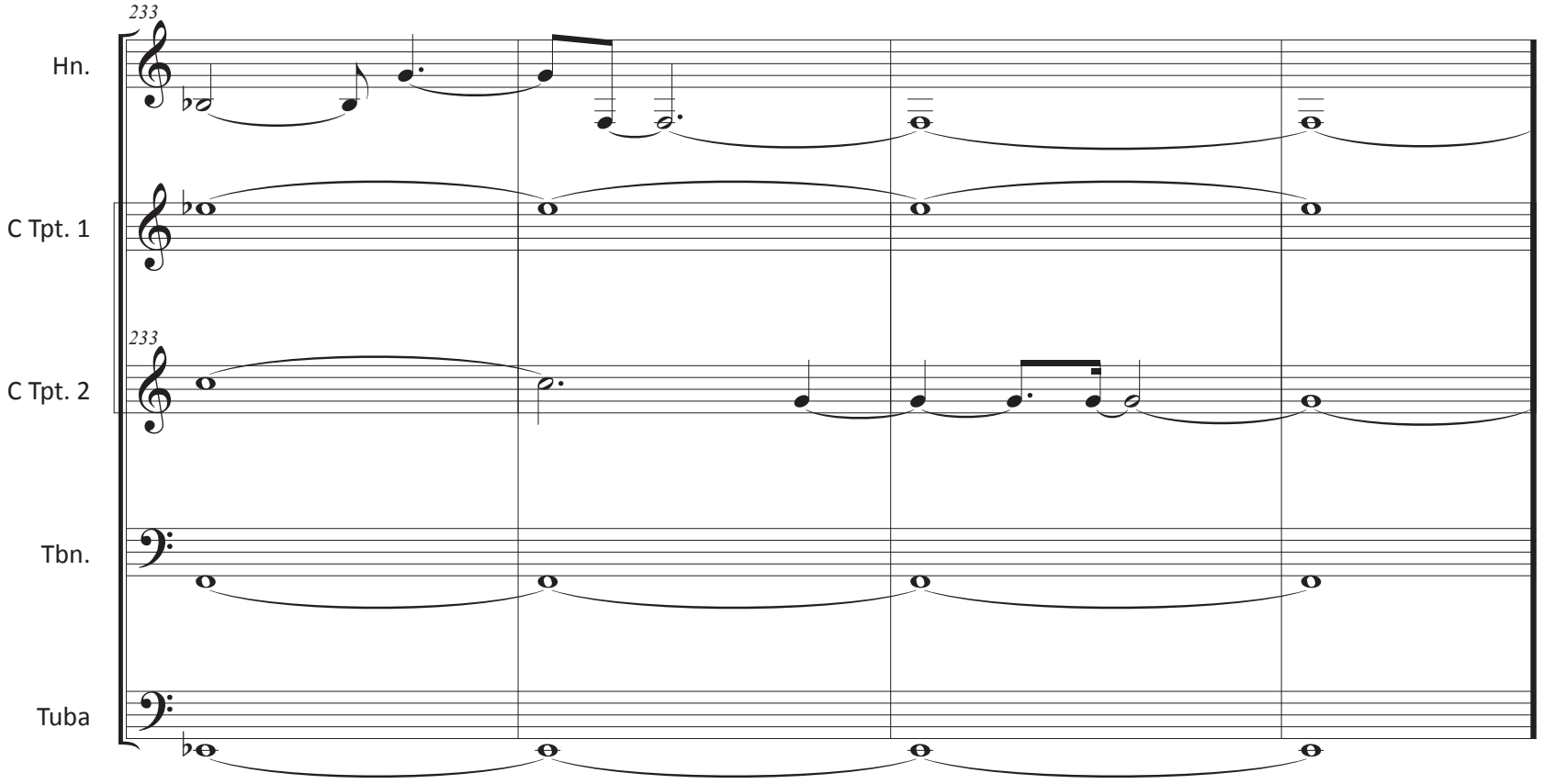
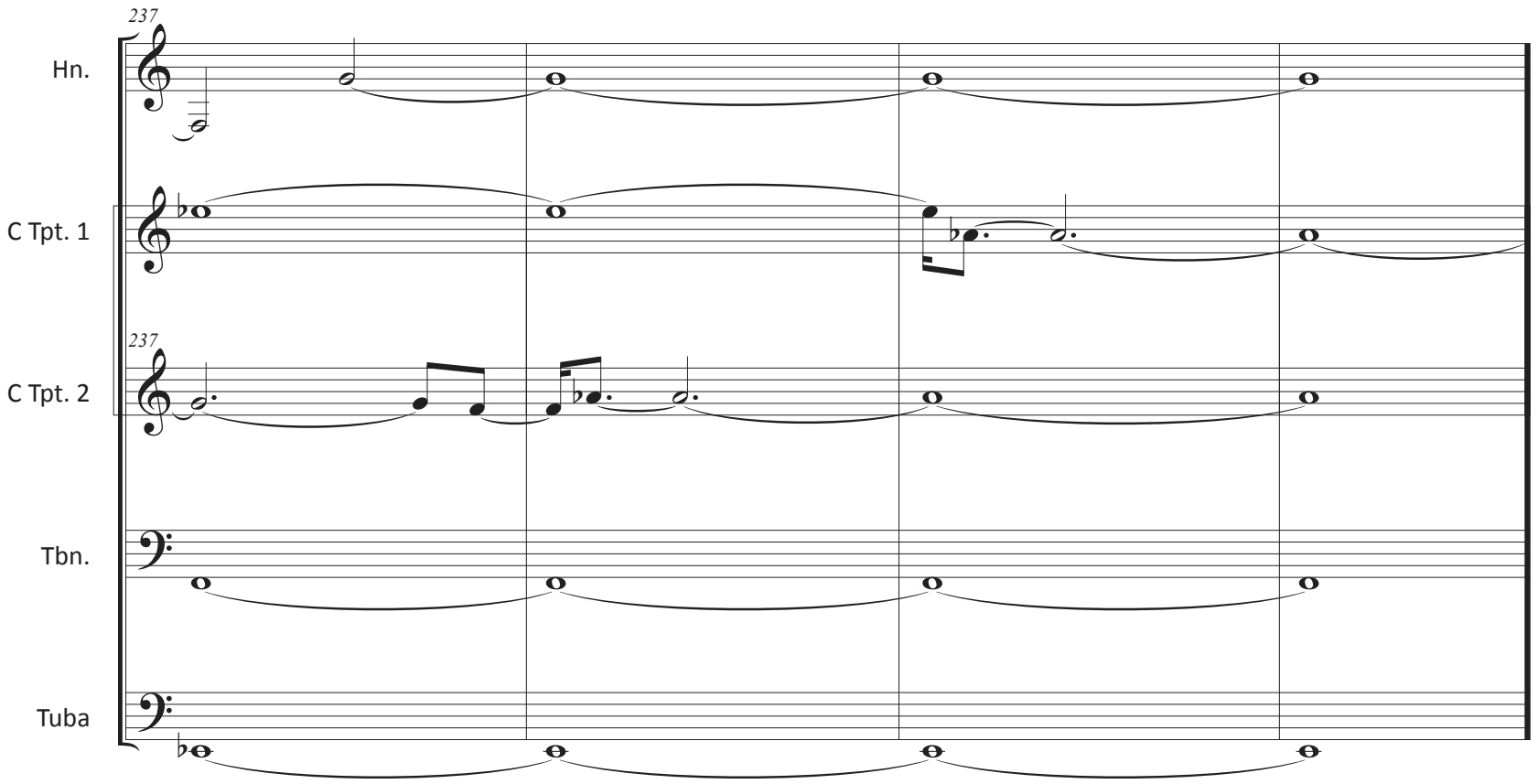
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
3
pp


R
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
p
229
ppp


233
Hn.
C Tpt. 1
233
C Tpt. 2
Tbn.
Tuba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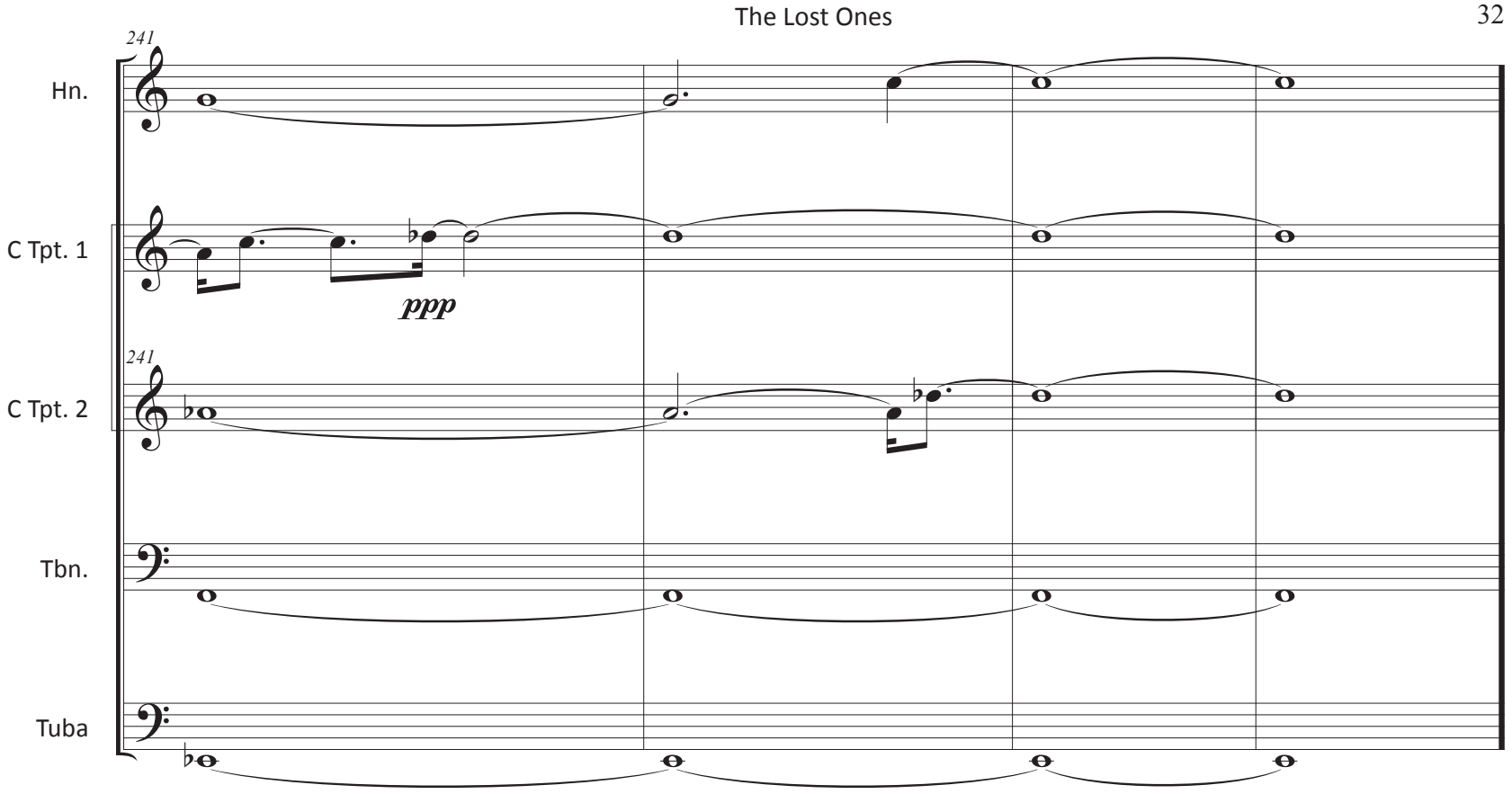
Hn.
C Tpt. 1
237
C Tpt. 2
Tbn.
Tuba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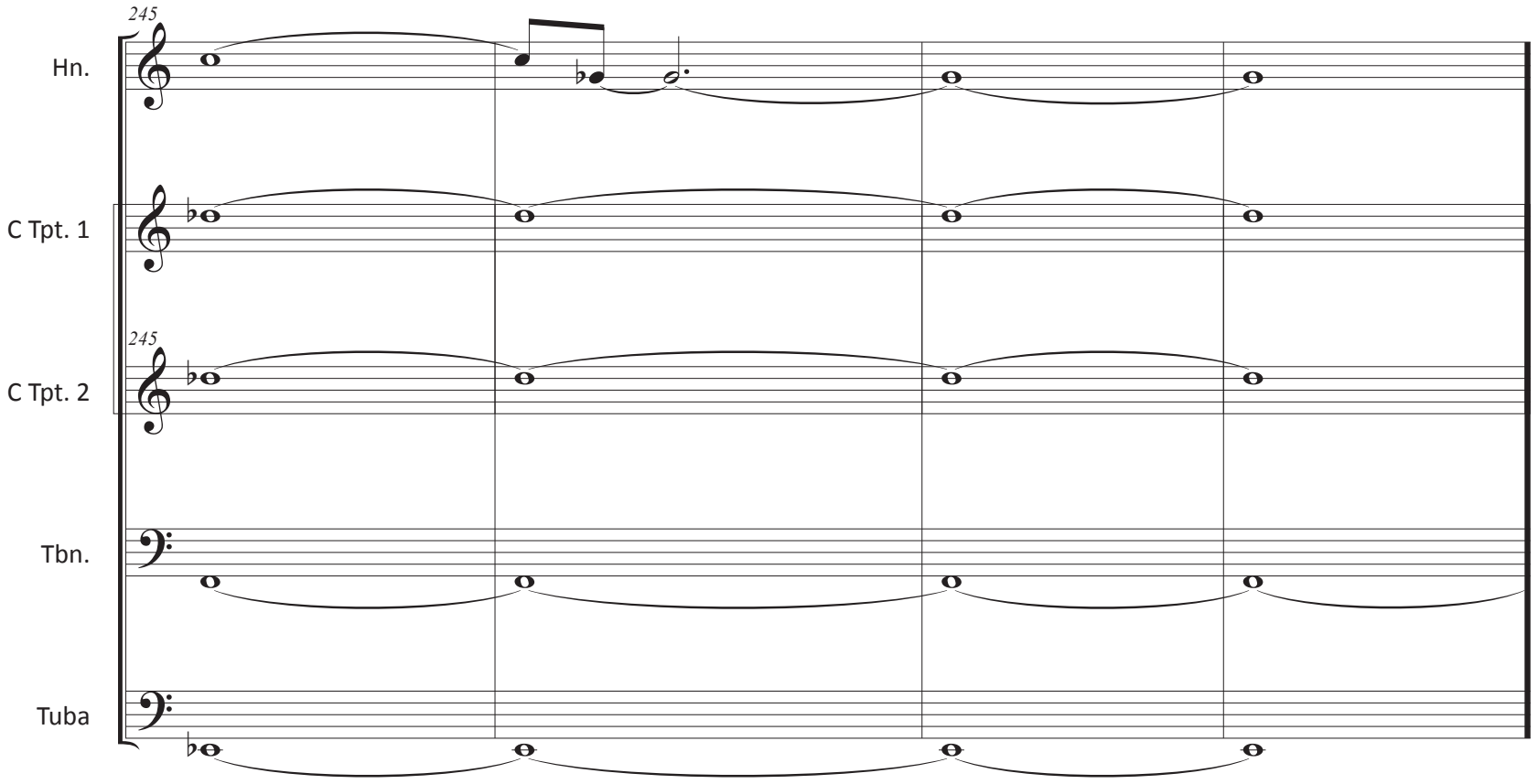
Hn.
C Tpt. 1
ppp
241
C Tpt. 2
Tbn.
Tuba


245
Hn.
C Tpt. 1
245
C Tpt. 2
Tbn.
Tuba

S

Hn.

C Tpt. 1

249

C Tpt. 2

Tbn.

3

Tuba

253

Hn.

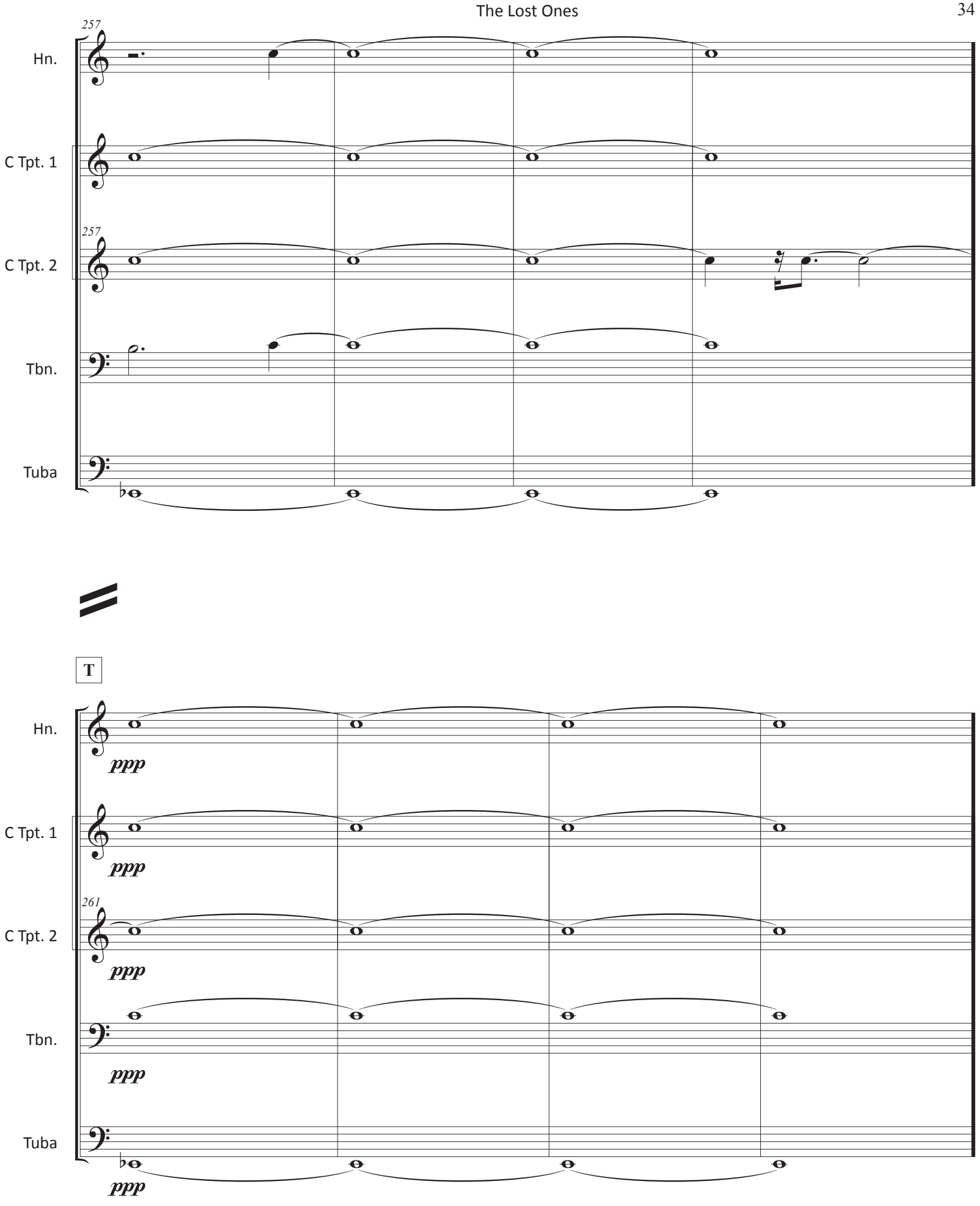
C Tpt. 1

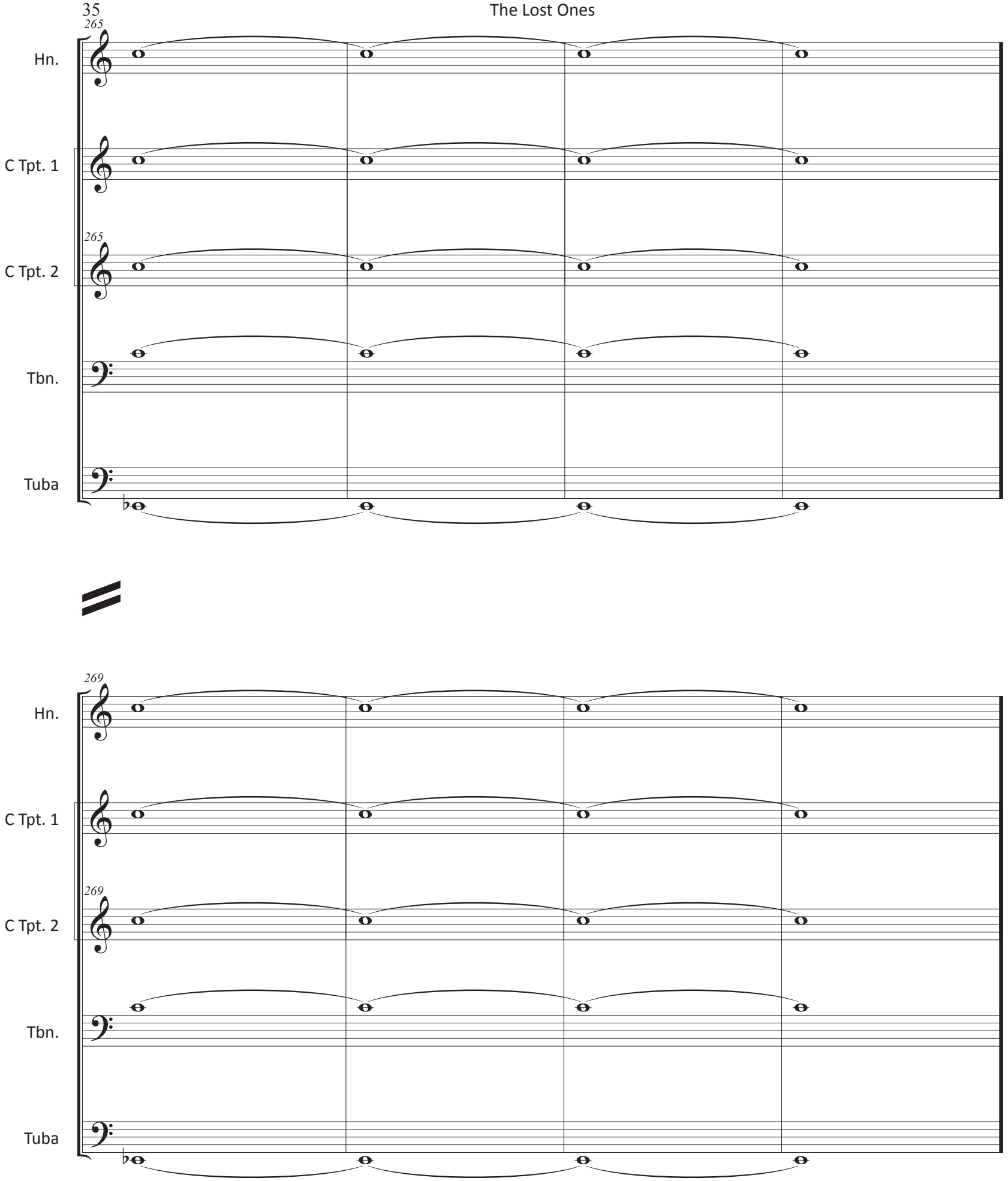
253

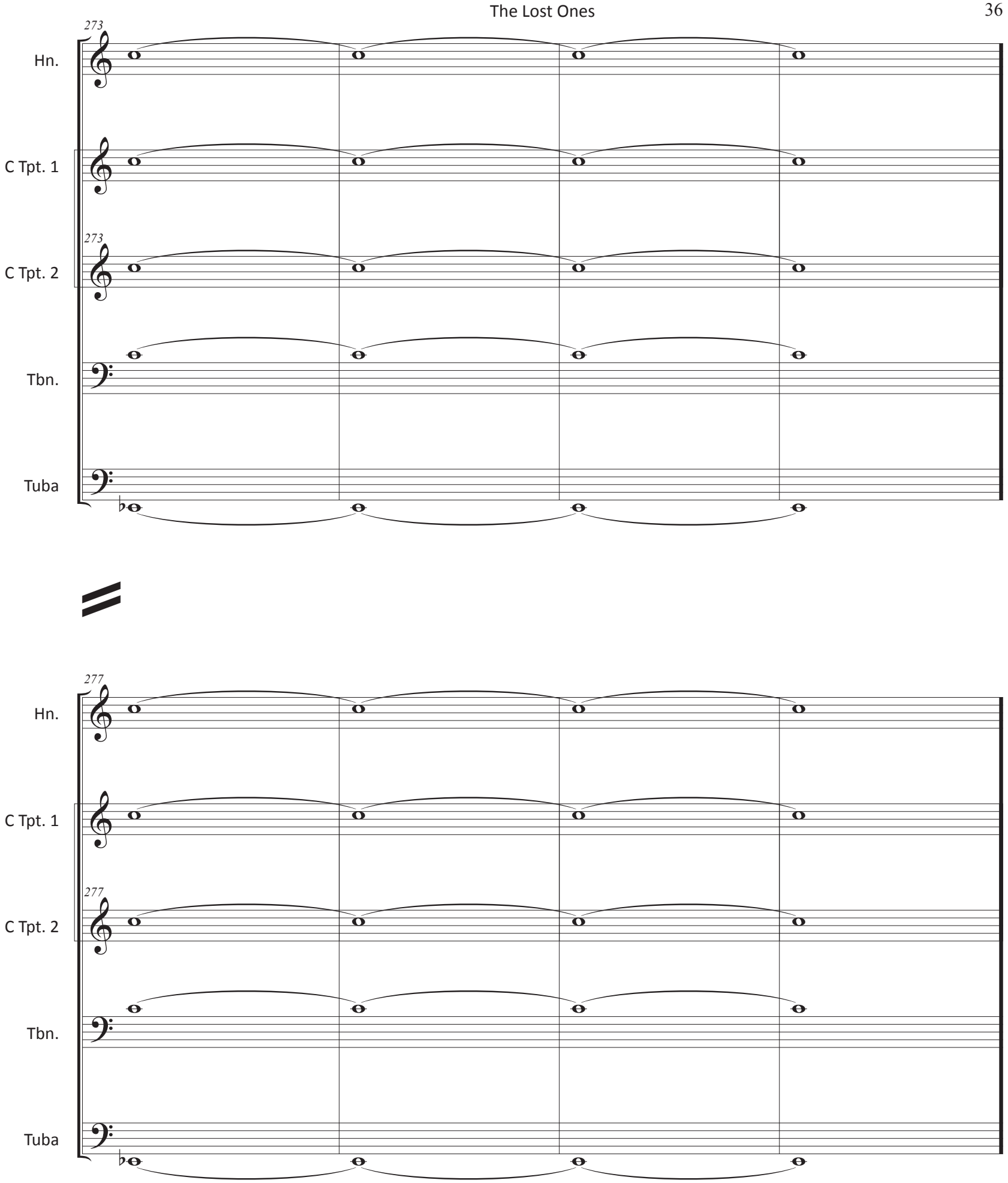
C Tpt. 2

Tbn.

Tuba


257
Hn.
C Tpt. 1
257
C Tpt. 2
Tbn.
Tuba
T
Hn.
ppp
C Tpt. 1
ppp
261
C Tpt. 2
ppp
Tbn.
ppp
Tuba
ppp


265
Hn.
C Tpt. 1
265
C Tpt. 2
Tbn.
Tuba
269
Hn.
C Tpt. 1
269
C Tpt. 2
Tbn.
Tuba


273
Hn.
C Tpt. 1
273
C Tpt. 2
Tbn.
Tuba
277
Hn.
C Tpt. 1
277
C Tpt. 2
Tbn.
Tuba

The Lost Ones

281

Hn.

C Tpt. 1

281

C Tpt. 2

Tbn.

Tuba

U

Hn.

ppp

C Tpt. 1

ppp

285

C Tpt. 2

ppp

Tbn.

ppp

Tuba

ppp

289

Hn.

C Tpt. 1

289

C Tpt. 2

Tbn.

Tuba

293

Hn.

C Tpt. 1

293

C Tpt. 2

3

Tbn.

Tuba

V

Hn.

C Tpt. 1

C Tpt. 2

297

Tbn.

Tuba

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

3

Hn.

C Tpt. 1

C Tpt. 2

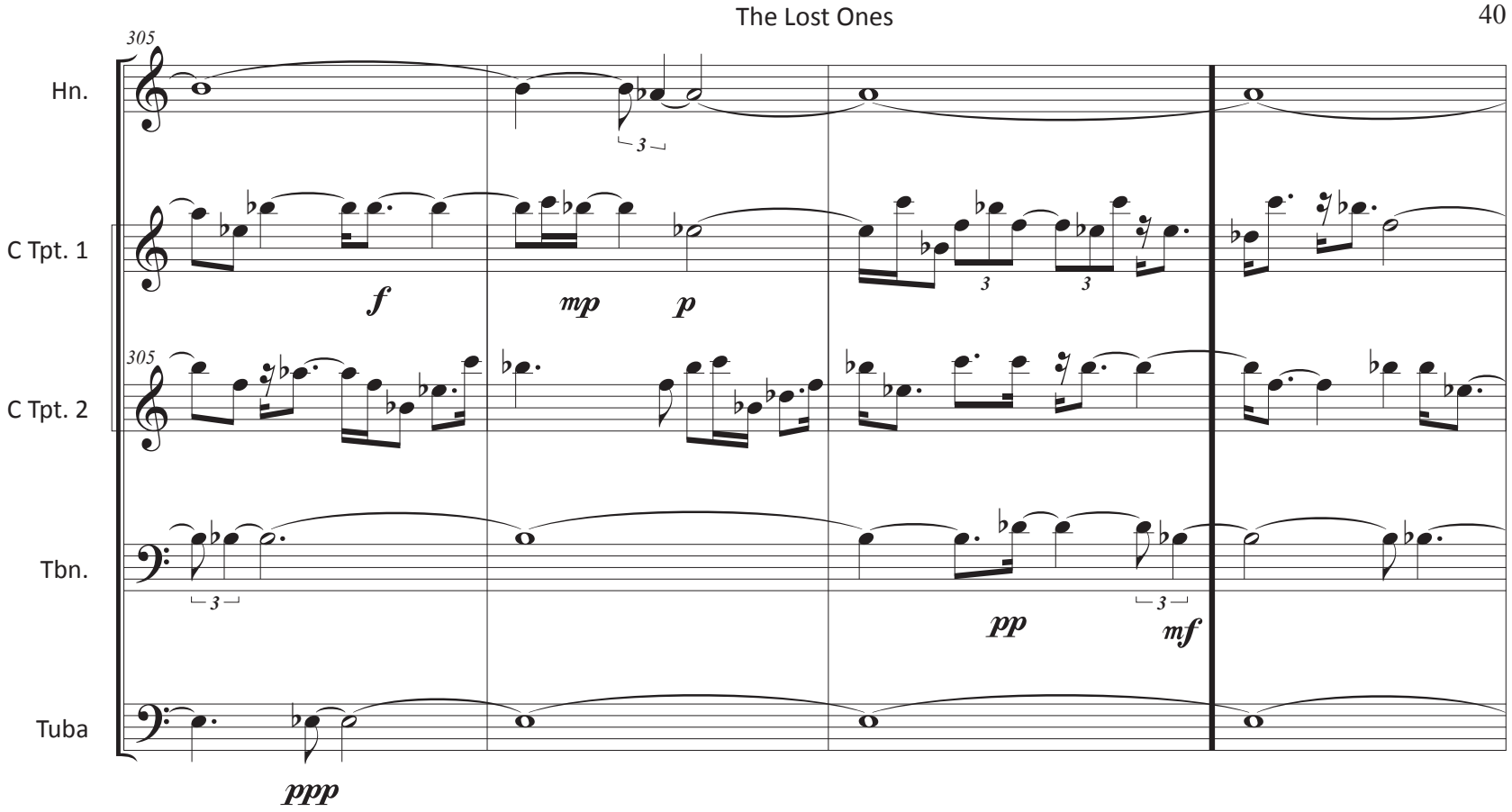
301

Tbn.

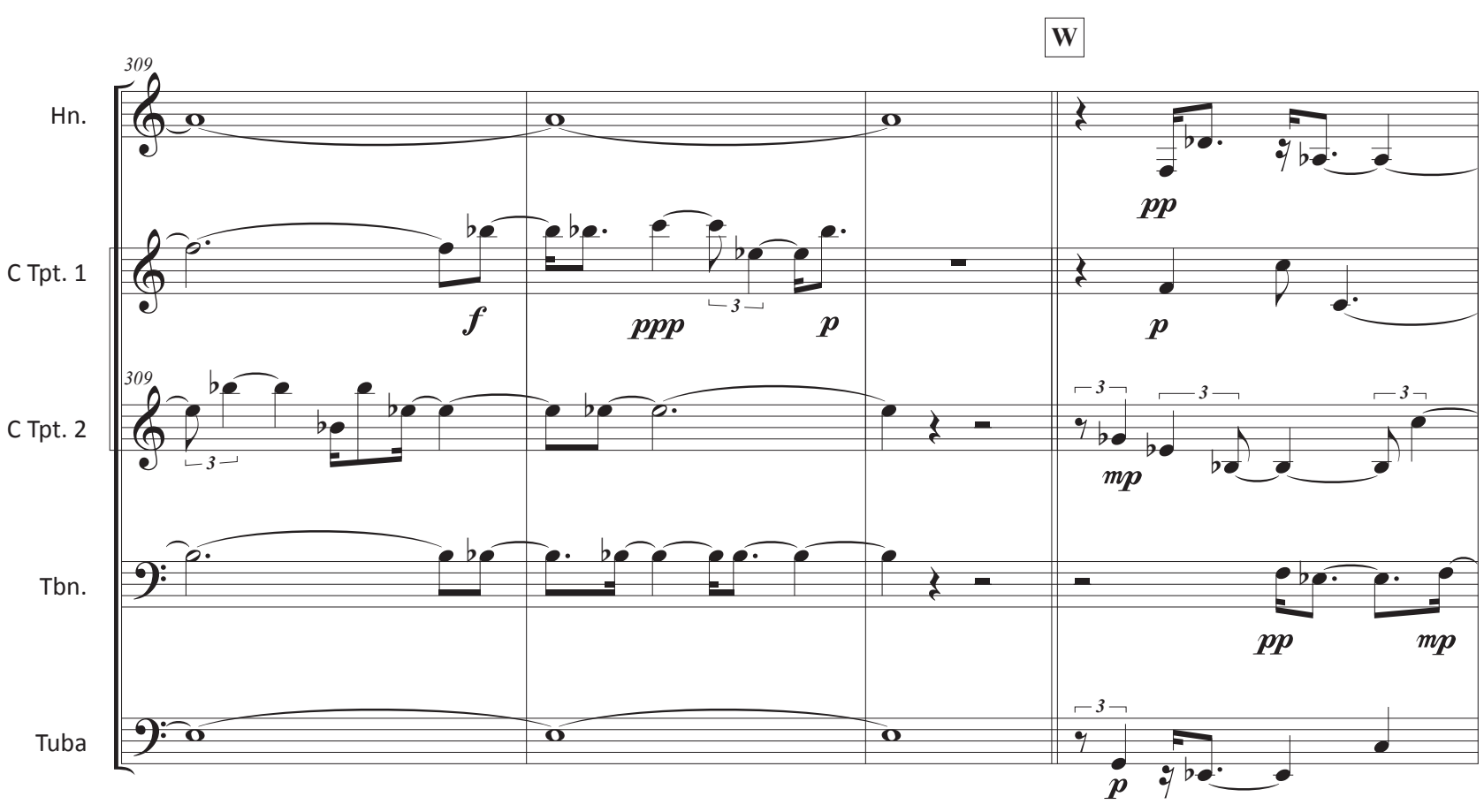
Tuba

p *mp* *pp* *mp* *mp*

3



II: "put on yer mittens for these sub-zero conditions"



313

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mp pp pp p pp ppp p

317

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mp pp ppp pp

321

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

ppp

p

p

X

325

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

ppp

p

pp

pp

329

Hn.

C Tpt. 1

329

C Tpt. 2

Tbn.

3

pp

Tuba

333

Hn.

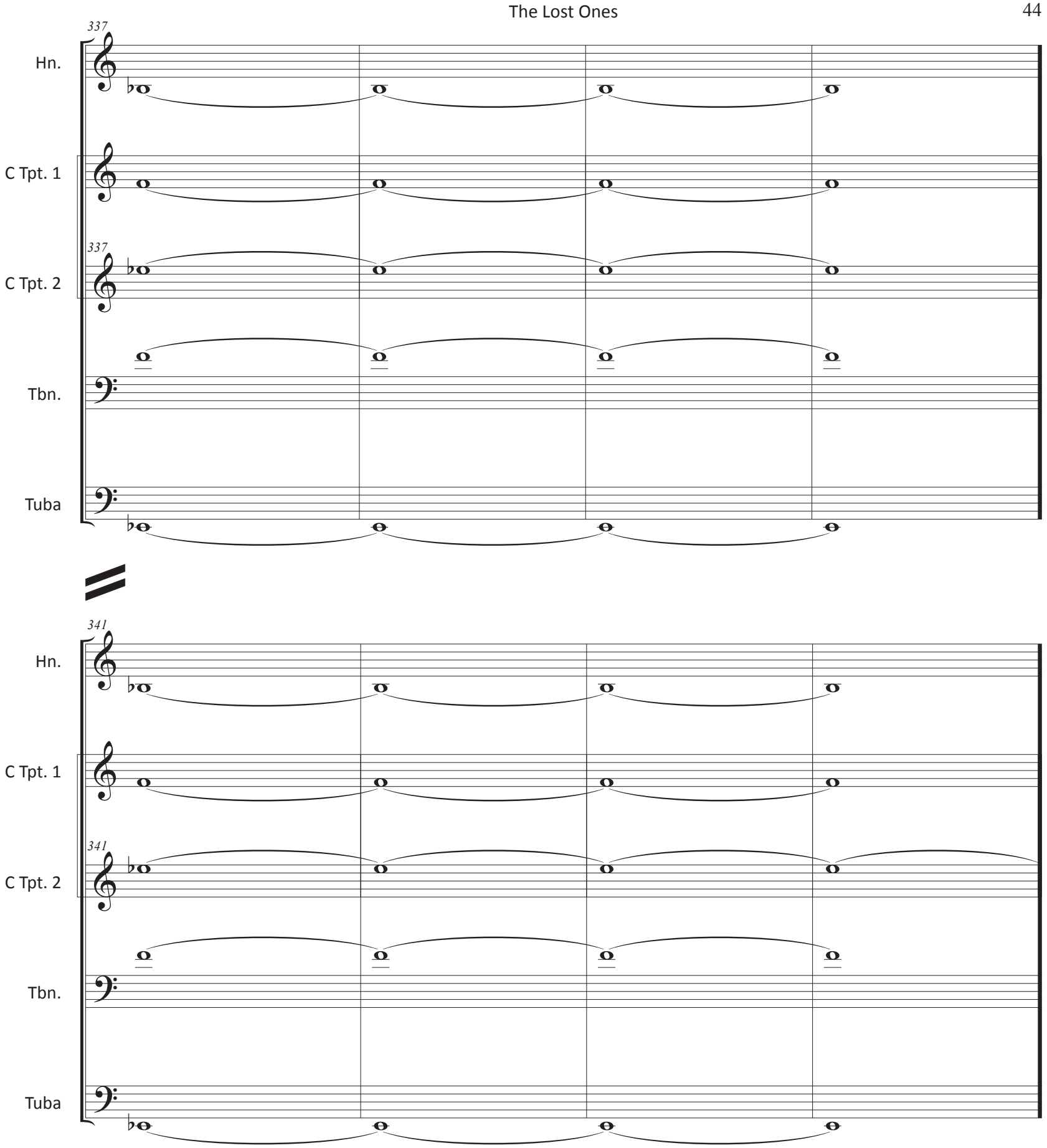
C Tpt. 1

333

C Tpt. 2

Tbn.

Tuba


337
Hn.
C Tpt. 1
337
C Tpt. 2
Tbn.
Tuba
341
Hn.
C Tpt. 1
341
C Tpt. 2
Tbn.
Tuba

The Lost Ones

345

Hn.

C Tpt. 1

345

C Tpt. 2

Tbn.

Tuba

subito silencio

subito silencio

subito silencio

subito silencio

subito silencio

Y

...waiting

Hn.

...waiting

C Tpt. 1

...waiting

349

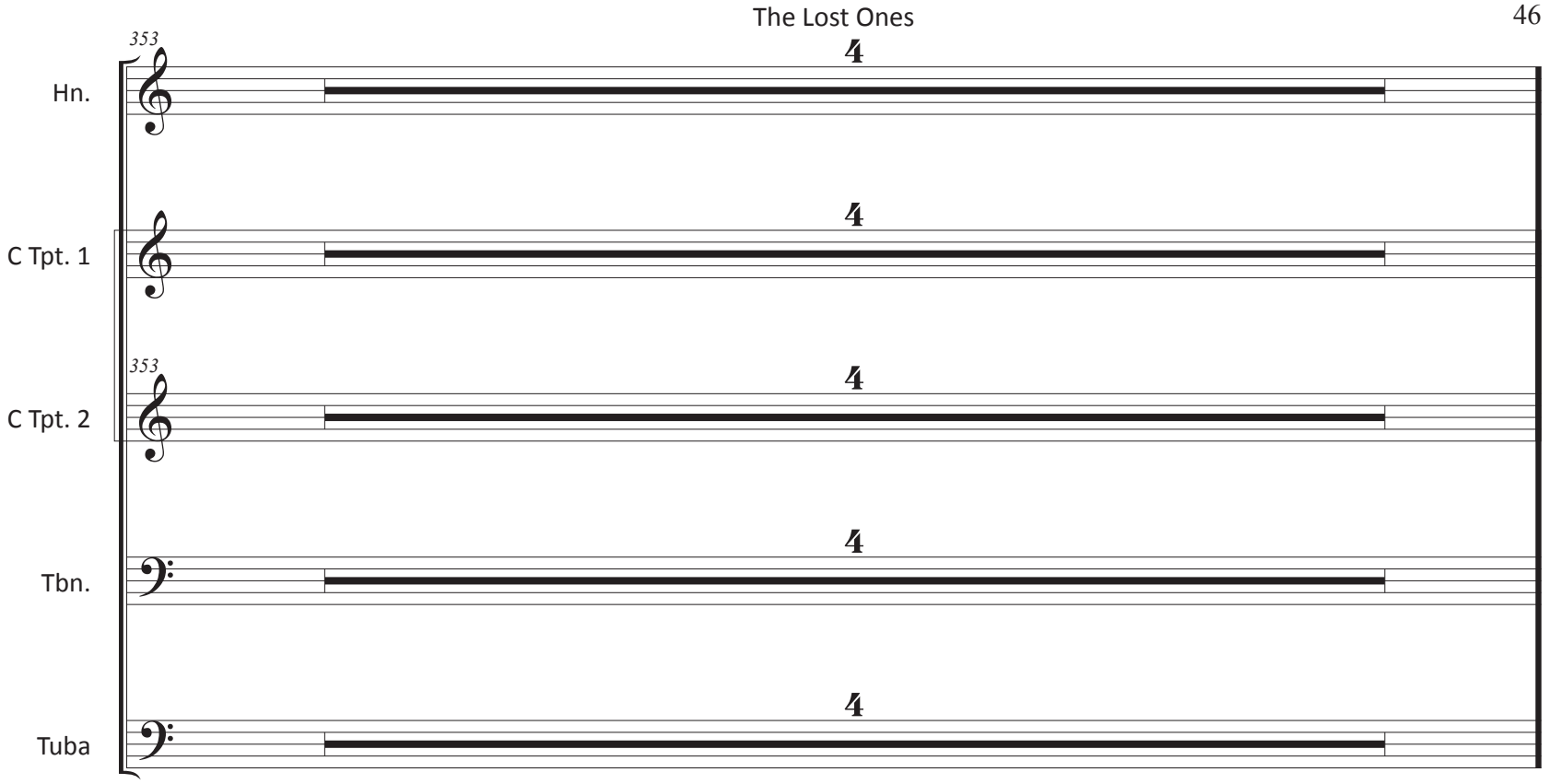
C Tpt. 2

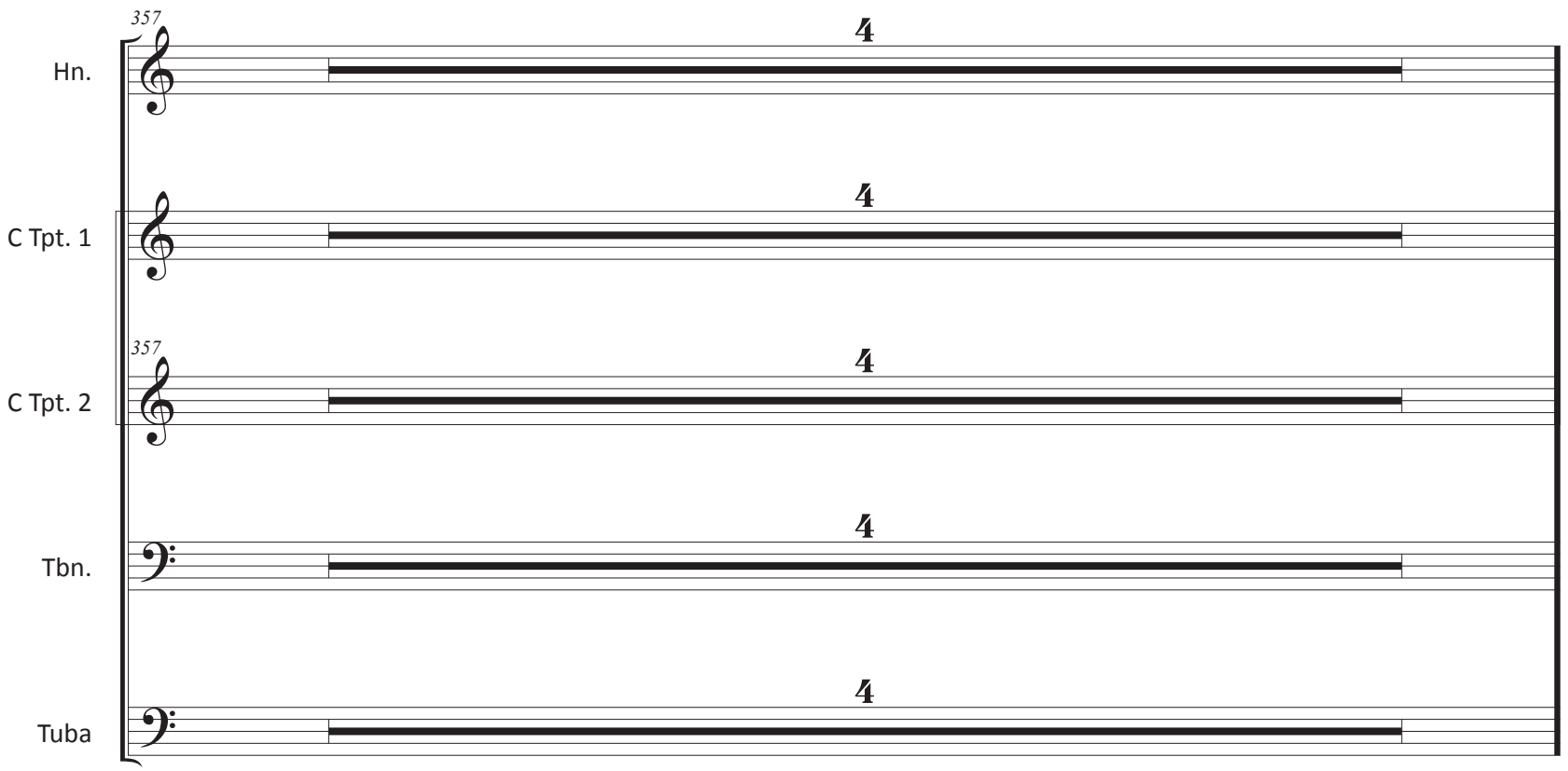
...waiting

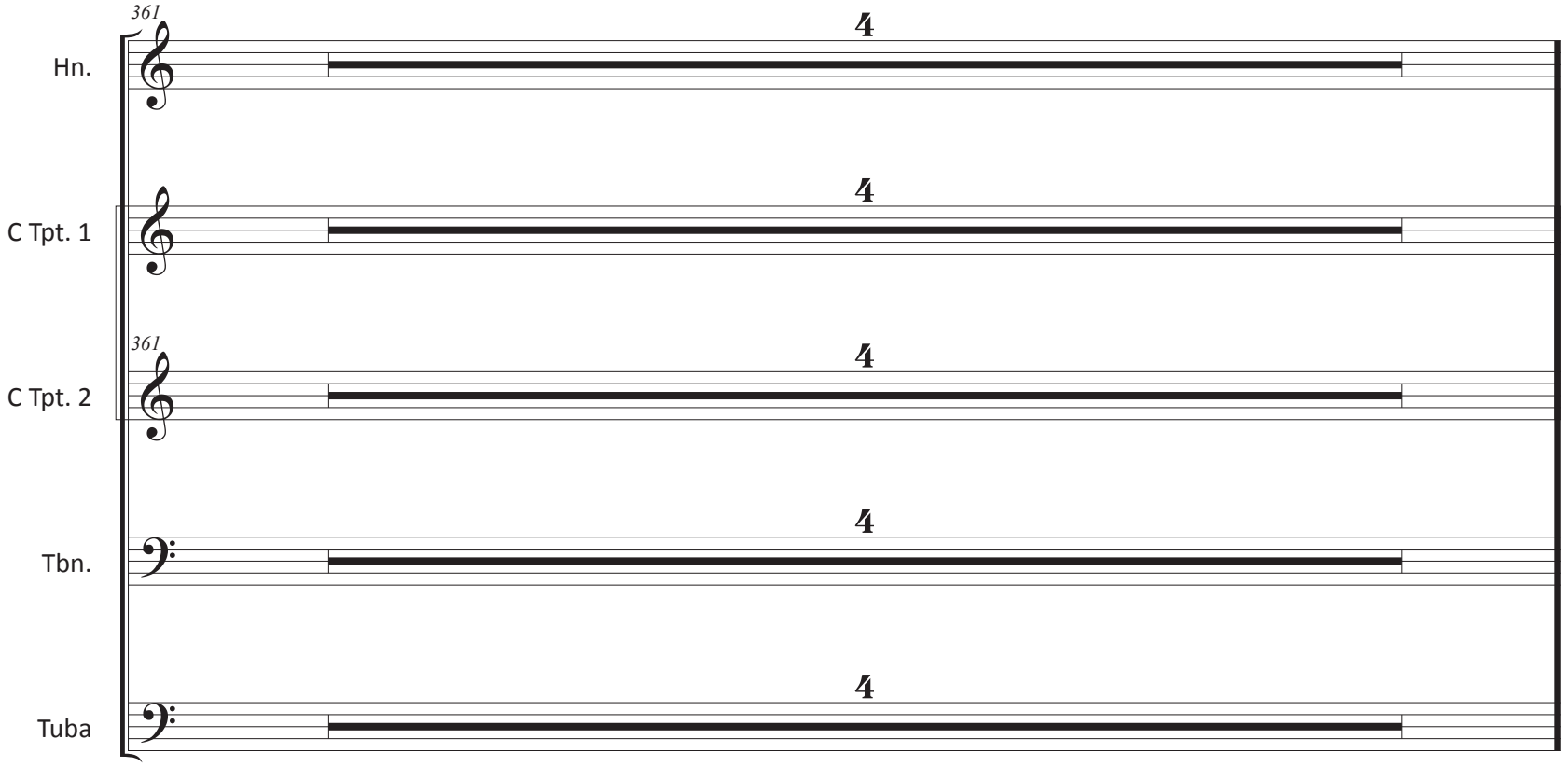
Tbn.

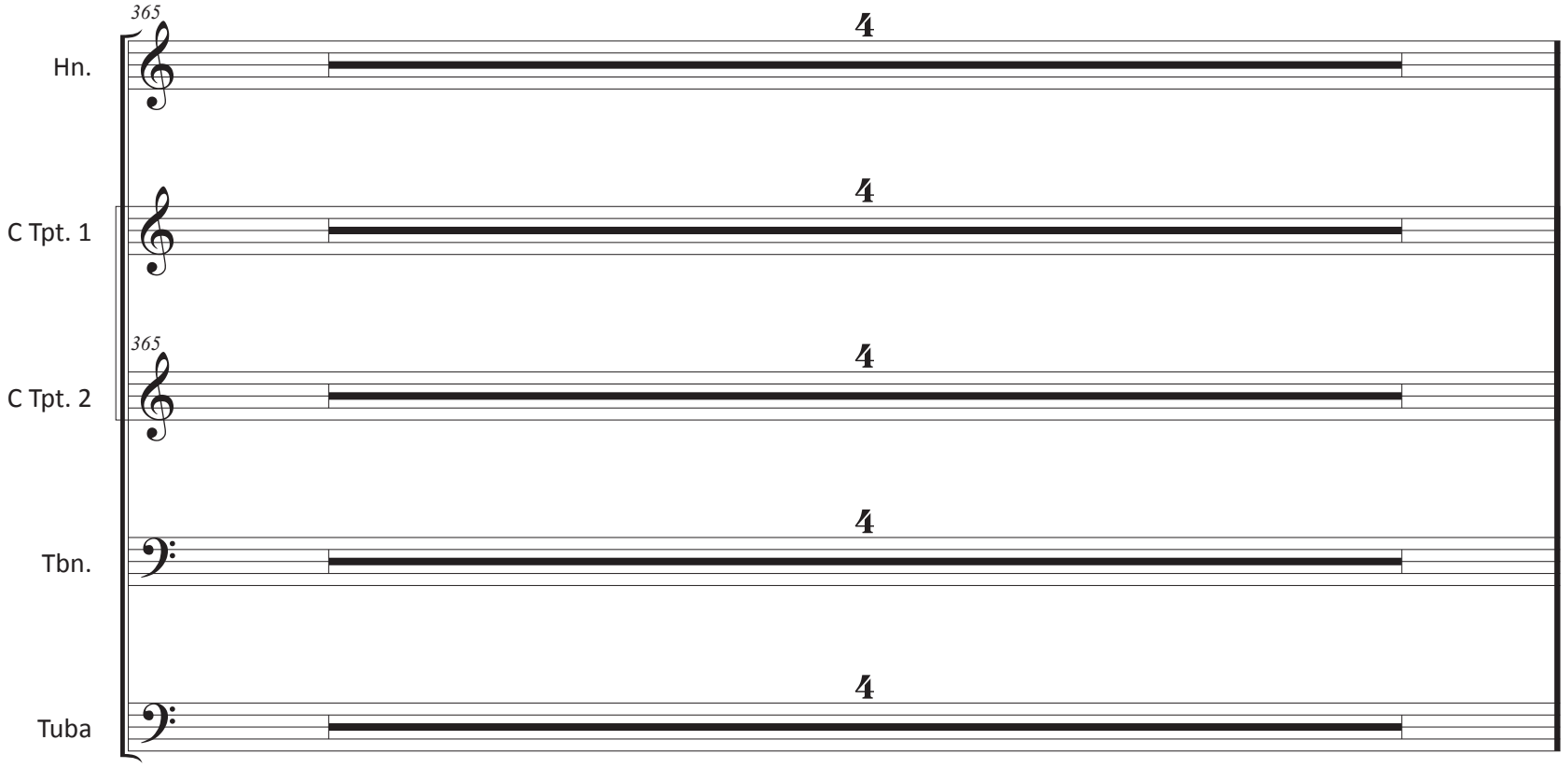
...waiting

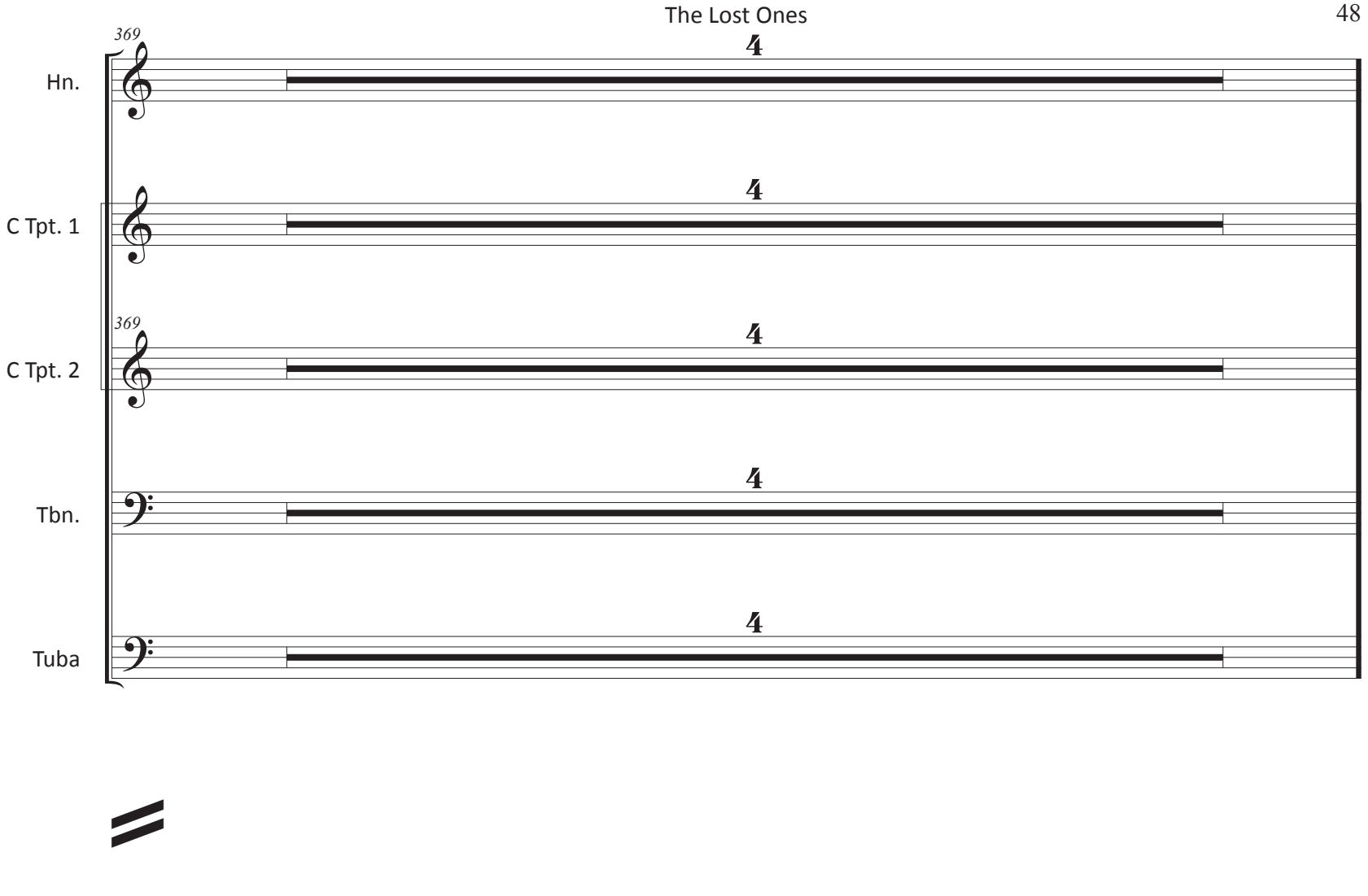
Tuba

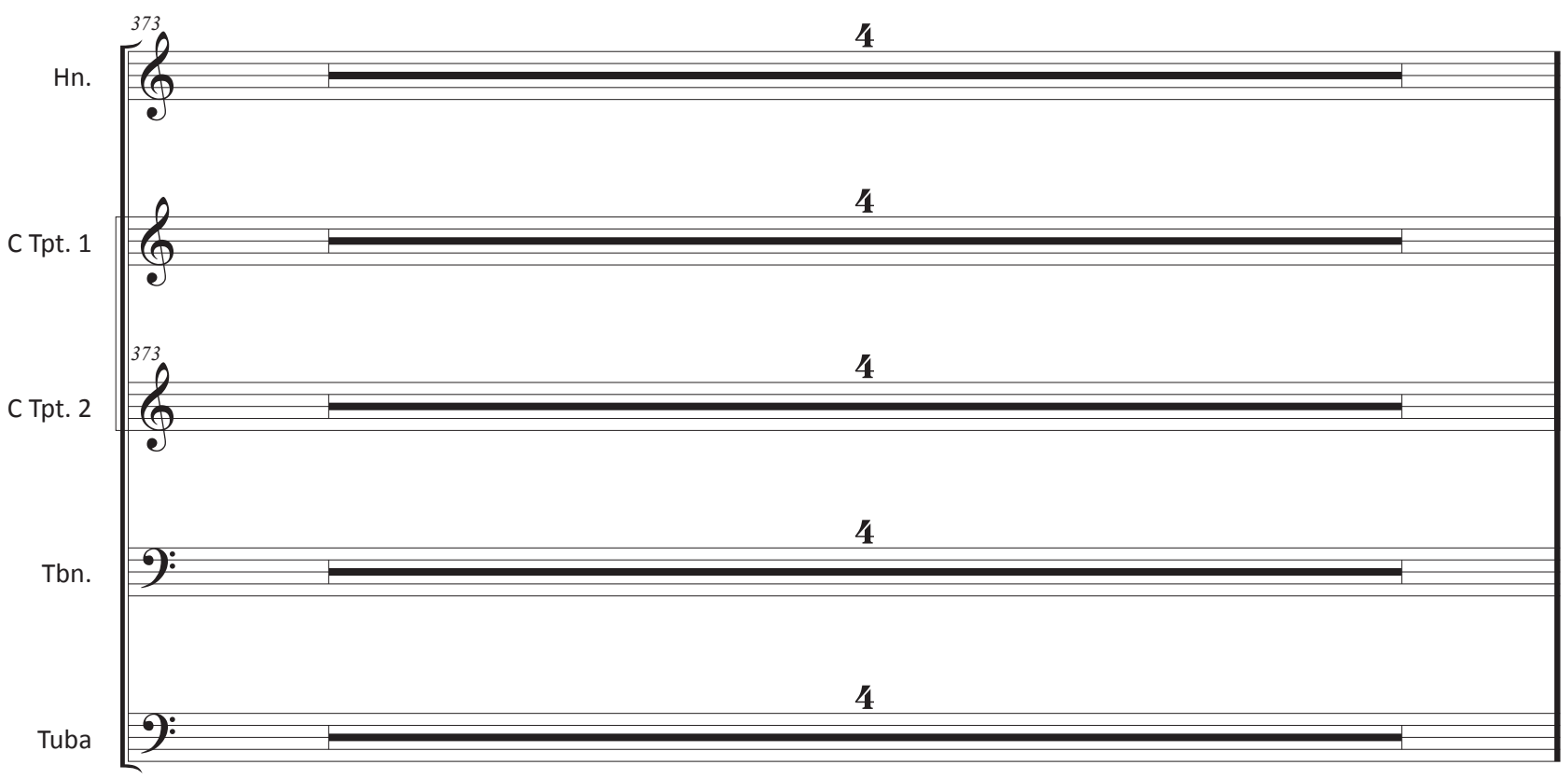

353
Hn.
C Tpt. 1
353
C Tpt. 2
Tbn.
Tuba

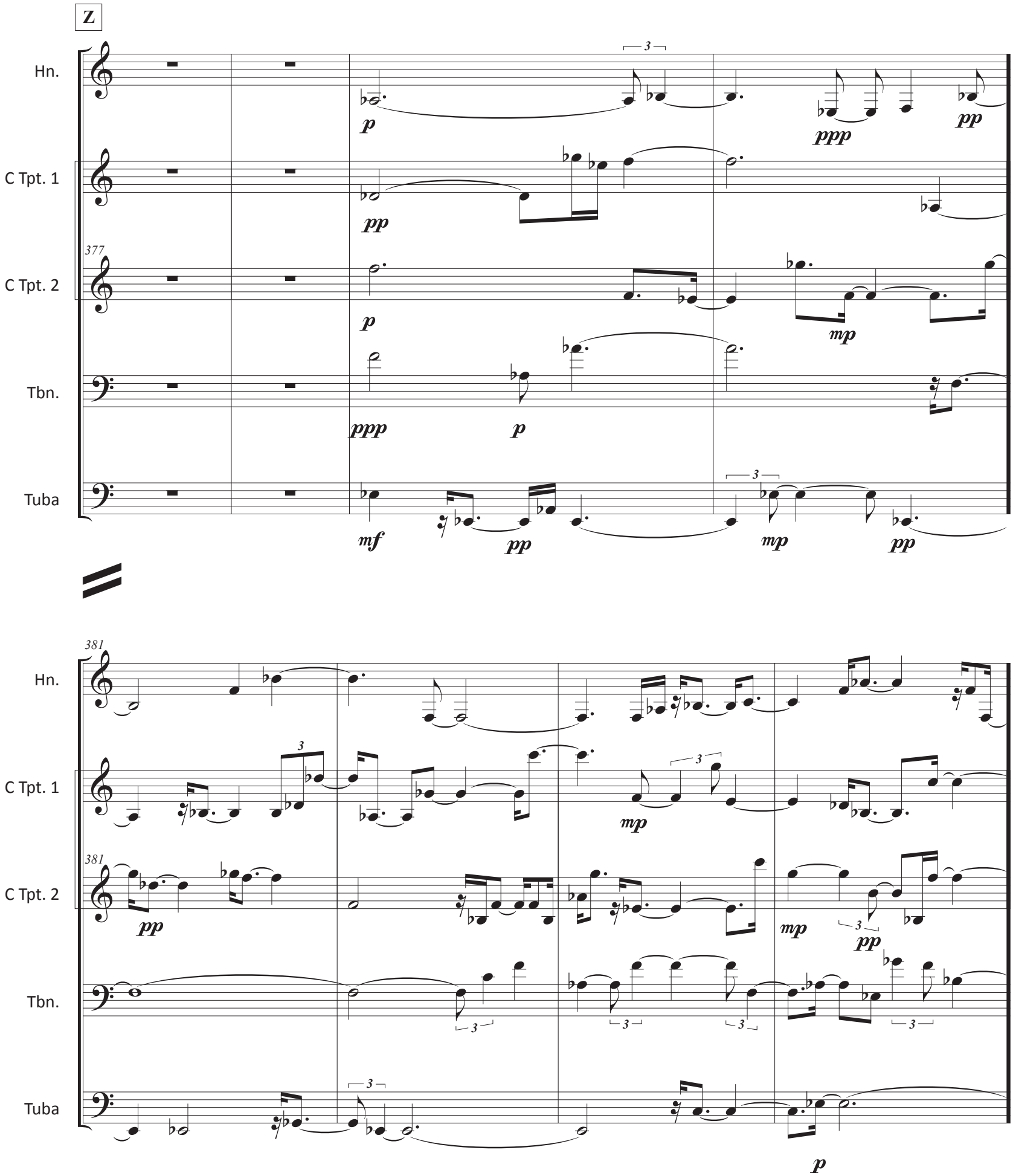

357
Hn.
C Tpt. 1
357
C Tpt. 2
Tbn.
Tuba


361
Hn.
C Tpt. 1
361
C Tpt. 2
Tbn.
Tuba
4


365
Hn.
C Tpt. 1
365
C Tpt. 2
Tbn.
Tuba
4


369
Hn.
C Tpt. 1
369
C Tpt. 2
Tbn.
Tuba


373
Hn.
C Tpt. 1
373
C Tpt. 2
Tbn.
Tuba


Z
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
377
381
p
ppp
pp
mp
mf
3

385

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

389

393

Hn.

C Tpt. 1

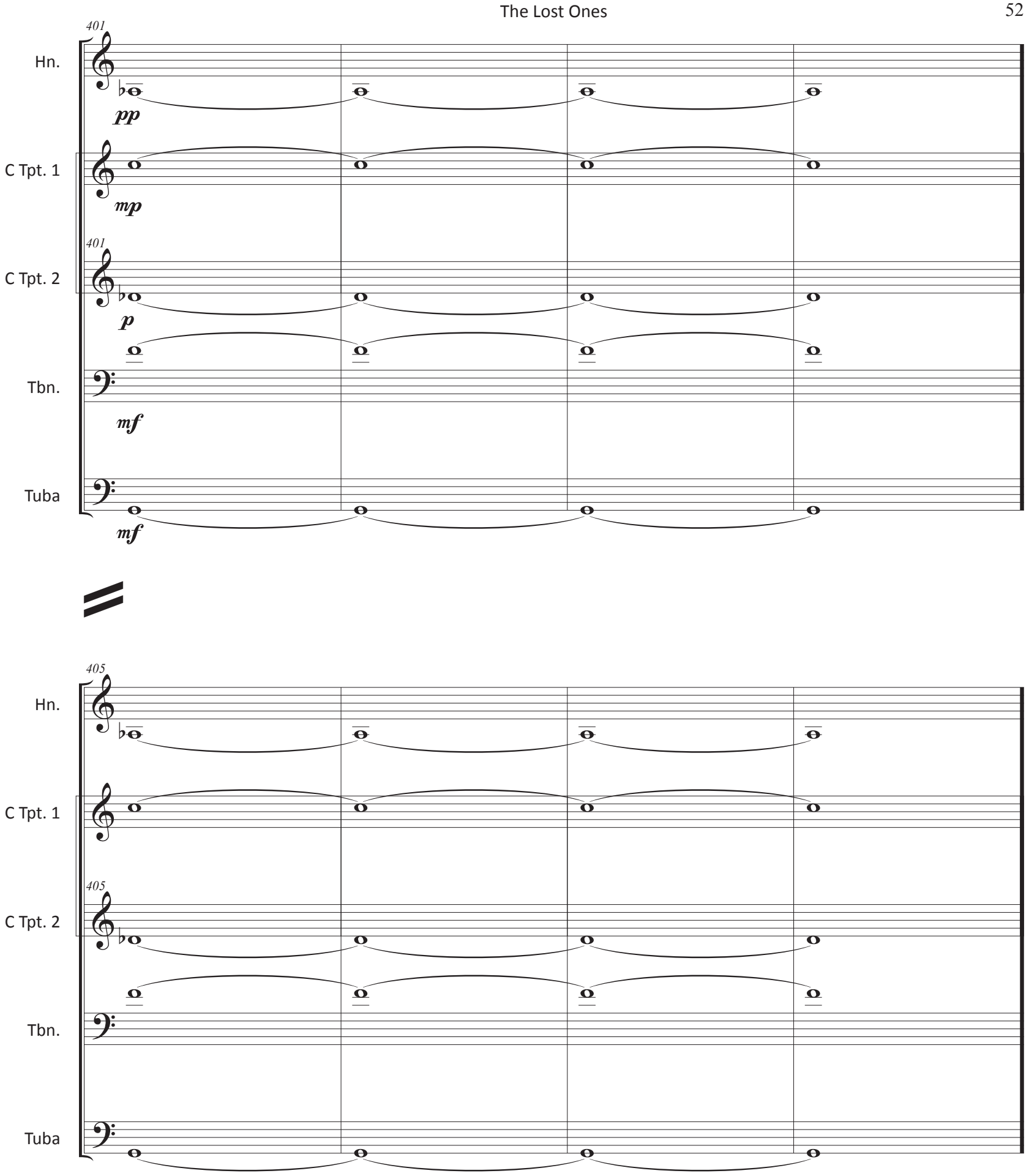
C Tpt. 2

Tbn.

Tuba

AA

397


401
Hn.
pp
C Tpt. 1
mp
401
C Tpt. 2
p
Tbn.
mf
Tuba
mf
405
Hn.
C Tpt. 1
405
C Tpt. 2
Tbn.
Tuba

409

Hn.

C Tpt. 1

409

C Tpt. 2

Tbn.

Tuba

BB

Hn.

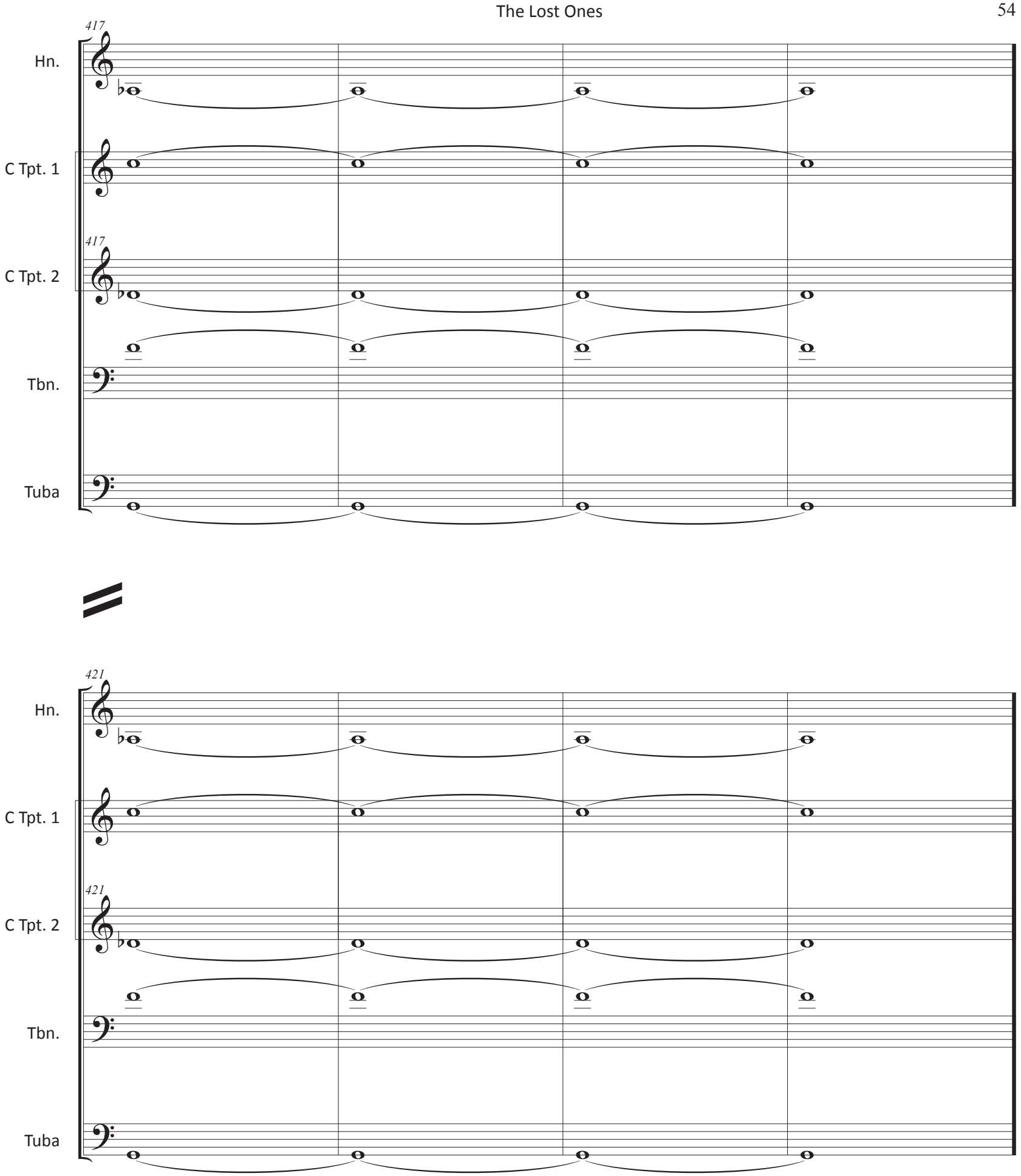
C Tpt. 1

413

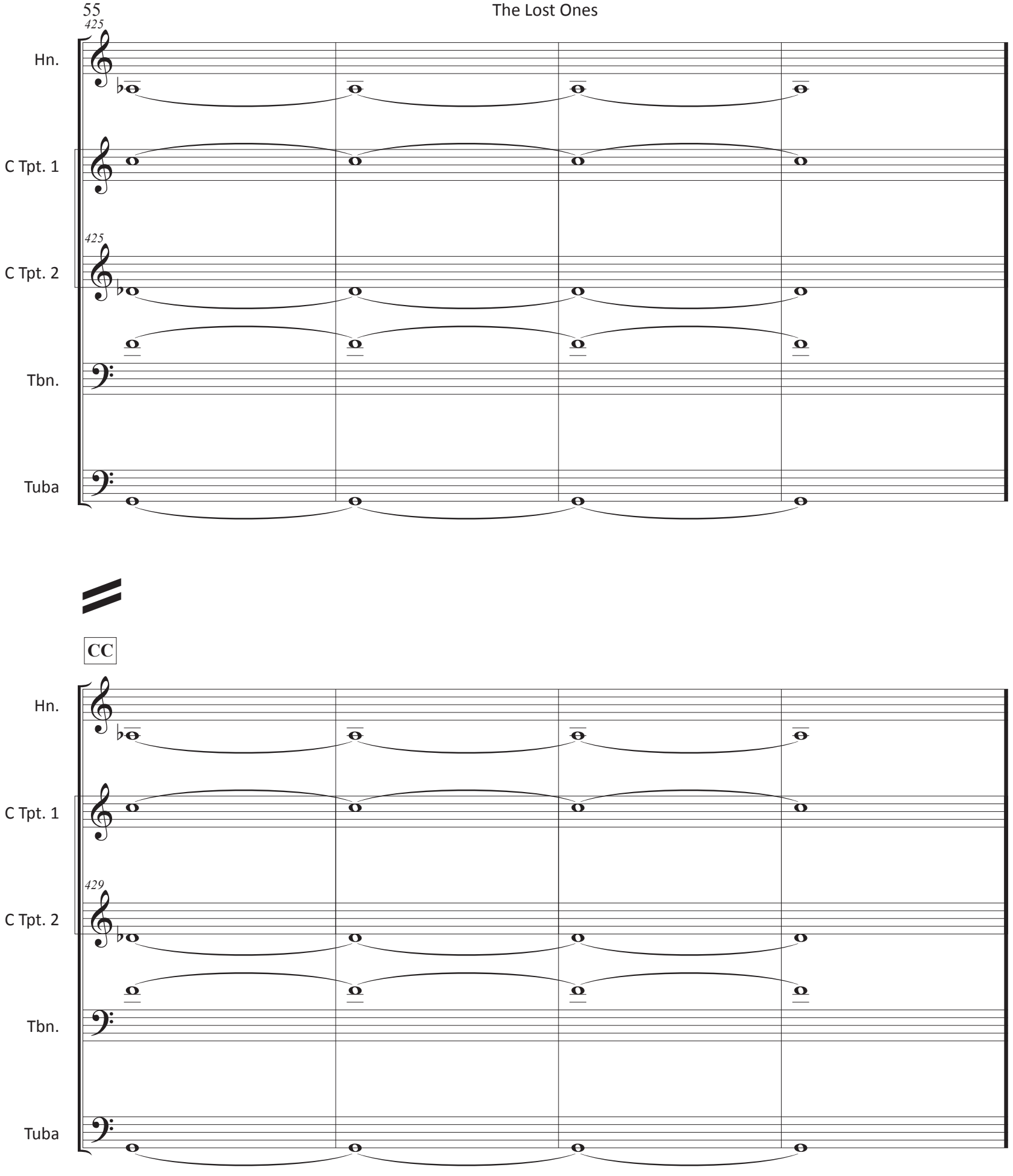
C Tpt. 2

Tbn.

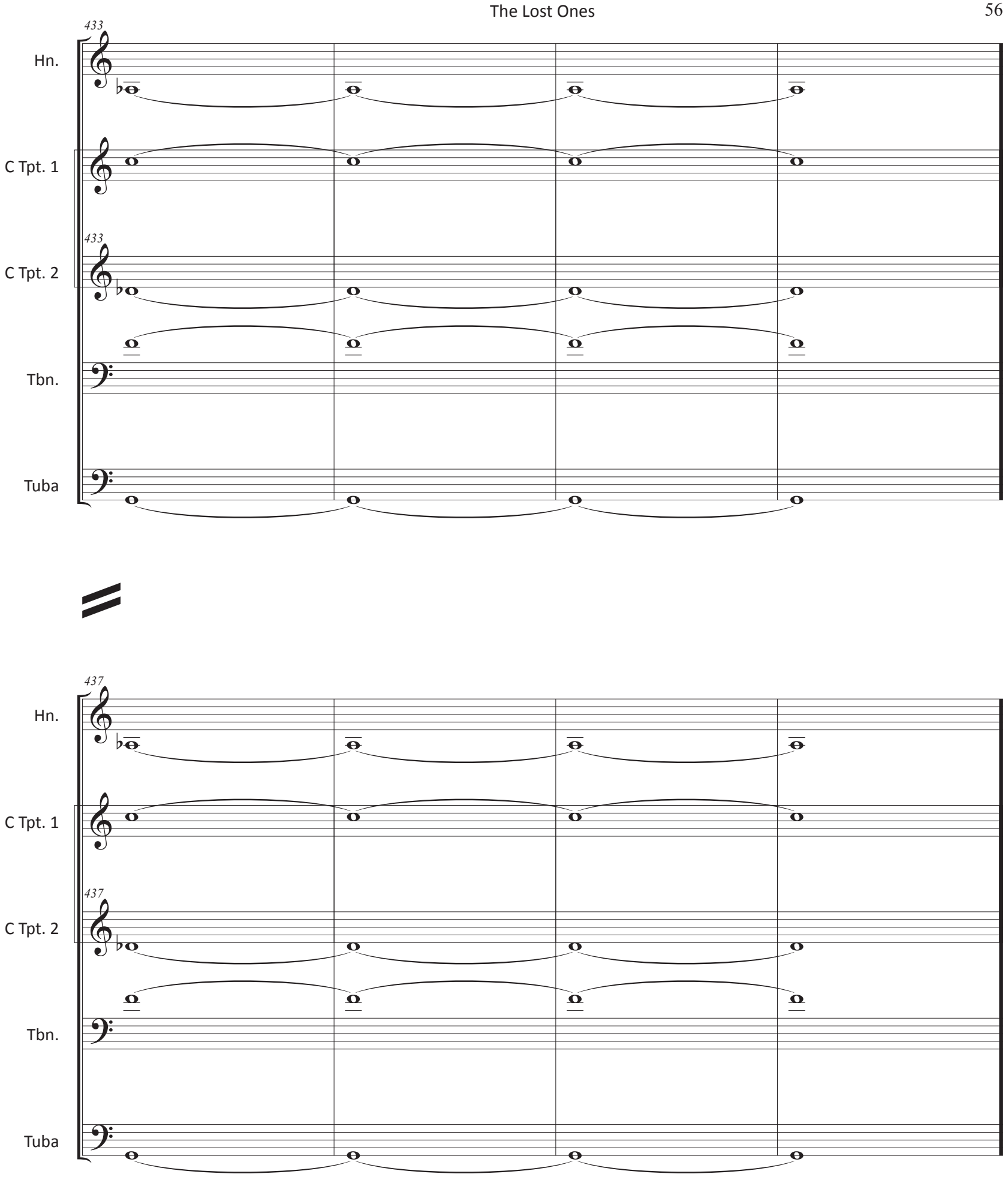
Tuba


417
Hn.
C Tpt. 1
417
C Tpt. 2
Tbn.
Tuba
421
Hn.
C Tpt. 1
421
C Tpt. 2
Tbn.
Tuba

The Lost Ones



CC


433
Hn.
C Tpt. 1
433
C Tpt. 2
Tbn.
Tuba
437
Hn.
C Tpt. 1
437
C Tpt. 2
Tbn.
Tuba

441

Hn.

C Tpt. 1

441

C Tpt. 2

Tbn.

Tuba

DD

Hn.

C Tpt. 1

445

C Tpt. 2

Tbn.

Tuba

449

Hn.

C Tpt. 1

pp

449

C Tpt. 2

Tbn.

Tuba

453

Hn.

C Tpt. 1

mp *ppp* *p*

453

C Tpt. 2

Tbn.

ppp

Tuba

EE

Hn.

C Tpt. 1

457

C Tpt. 2

Tbn.

pp

Tuba

461

Hn.

ppp

C Tpt. 1

pp

461

C Tpt. 2

mp

Tbn.

ppp

subito silencio

Tuba

ppp

FF

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

465

3 3 3

pp

469

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

3 3

pp

3 3

ppp

pp

473

Hn.

C Tpt. 1

473

C Tpt. 2

Tbn.

Tuba

3 3

ppp

subito silencio

477

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

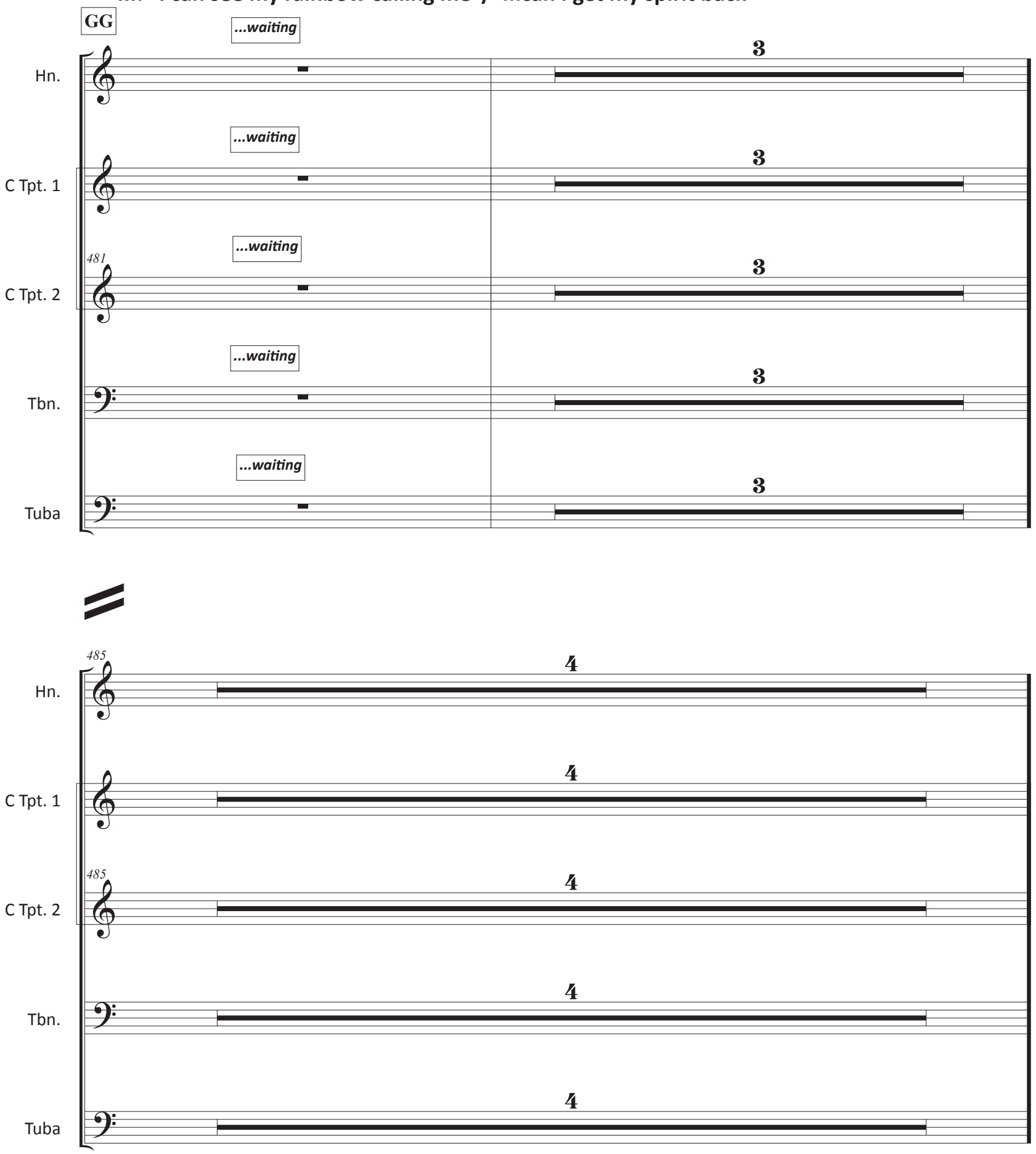
Tuba

subito silencio

subito silencio

subito silencio

III: "I can see my rainbow calling me"/"...can I get my spirit back"



489

Hn.

C Tpt. 1

489

C Tpt. 2

Tbn.

Tuba

3

ppp

HH

493

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

3

ppp

497

Hn.

C Tpt. 1

497

C Tpt. 2

Tbn.

Tuba

3

3

3

p

ppp

501

Hn.

C Tpt. 1

501

C Tpt. 2

Tbn.

Tuba

3

p

ppp

p

505

Hn.

C Tpt. 1

505

C Tpt. 2

pp

3

p

ppp

3

p

Tbn.

Tuba

509

Hn.

C Tpt. 1

3

3

509

C Tpt. 2

Tbn.

3

3

Tuba

513

Hn.

C Tpt. 1

513

C Tpt. 2

Tbn.

Tuba

517

Hn.

C Tpt. 1

517

C Tpt. 2

ppp

3

3

Tbn.

Tuba

The Lost Ones

Hn.

C Tpt. 1

521

C Tpt. 2

3

Tbn.

Tuba

pp

525

Hn.

ppp

C Tpt. 1

ppp

525

C Tpt. 2

pp

Tbn.

ppp

Tuba

pp

529

Hn.

C Tpt. 1

ppp

529

C Tpt. 2

Tbn.

p

ppp

Tuba

JJ

Hn.

3

C Tpt. 1

533

C Tpt. 2

p

Tbn.

3

Tuba

537

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

3

3

pp

541

Hn.

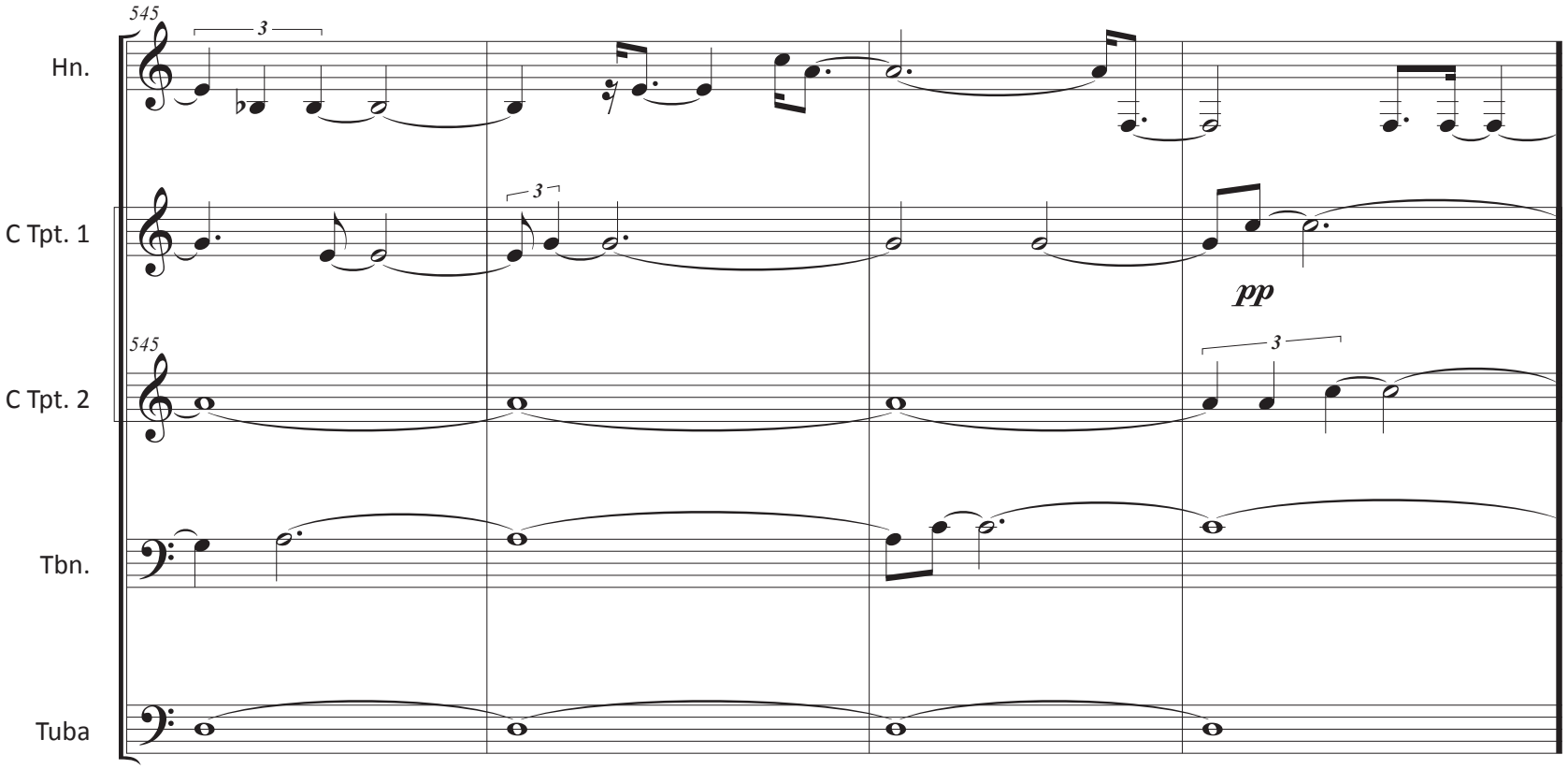
C Tpt. 1

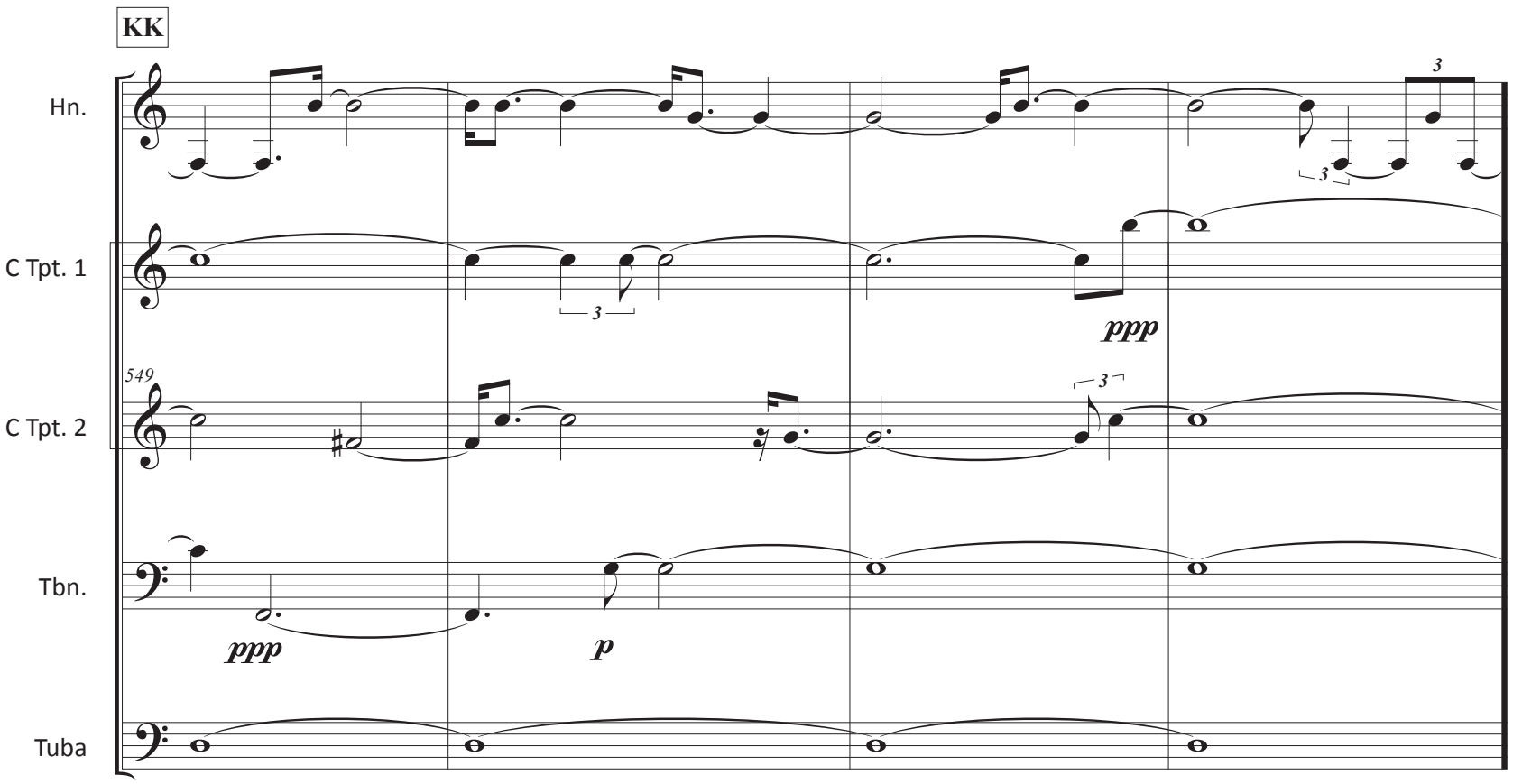
C Tpt. 2

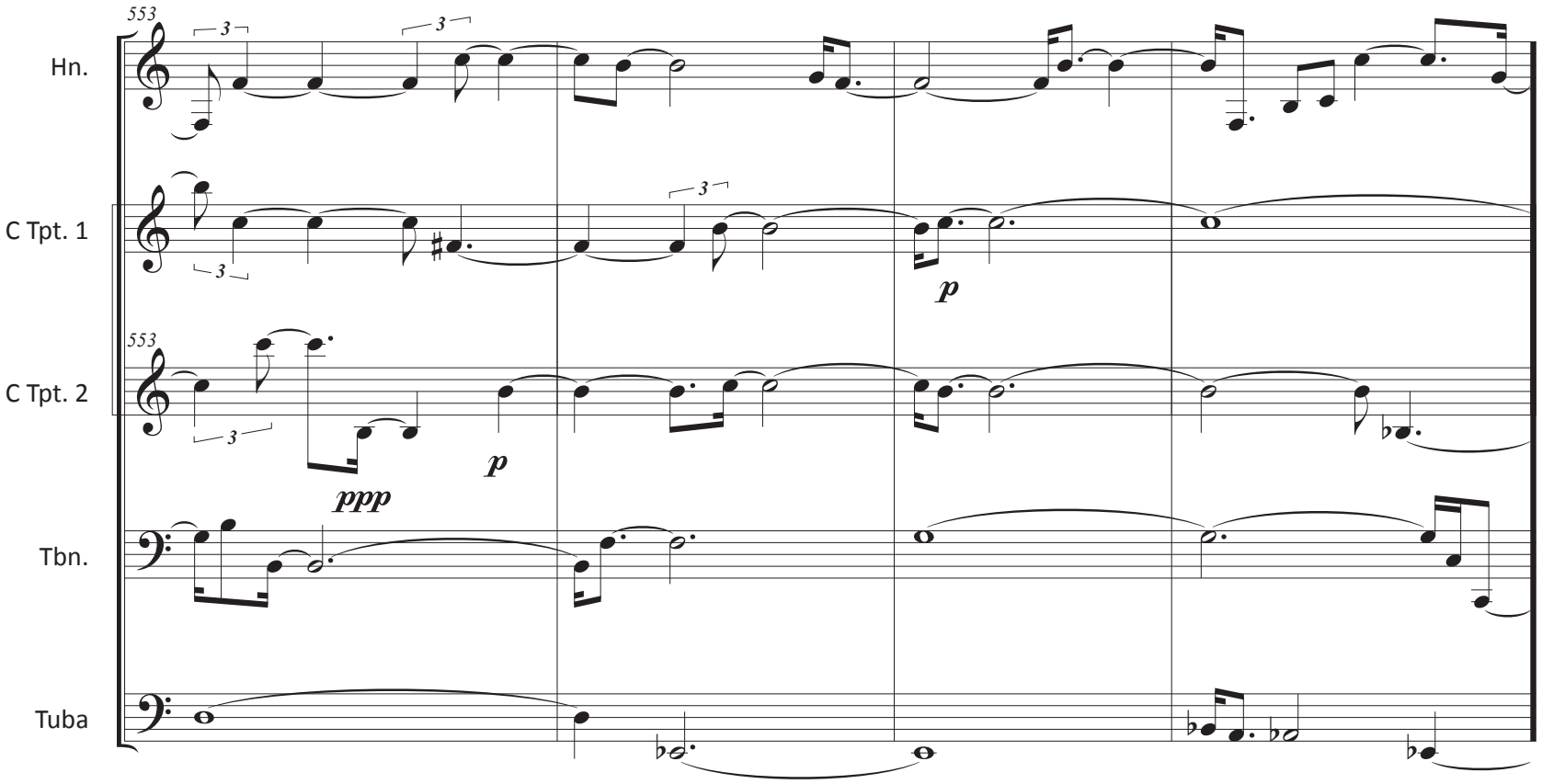
Tbn.

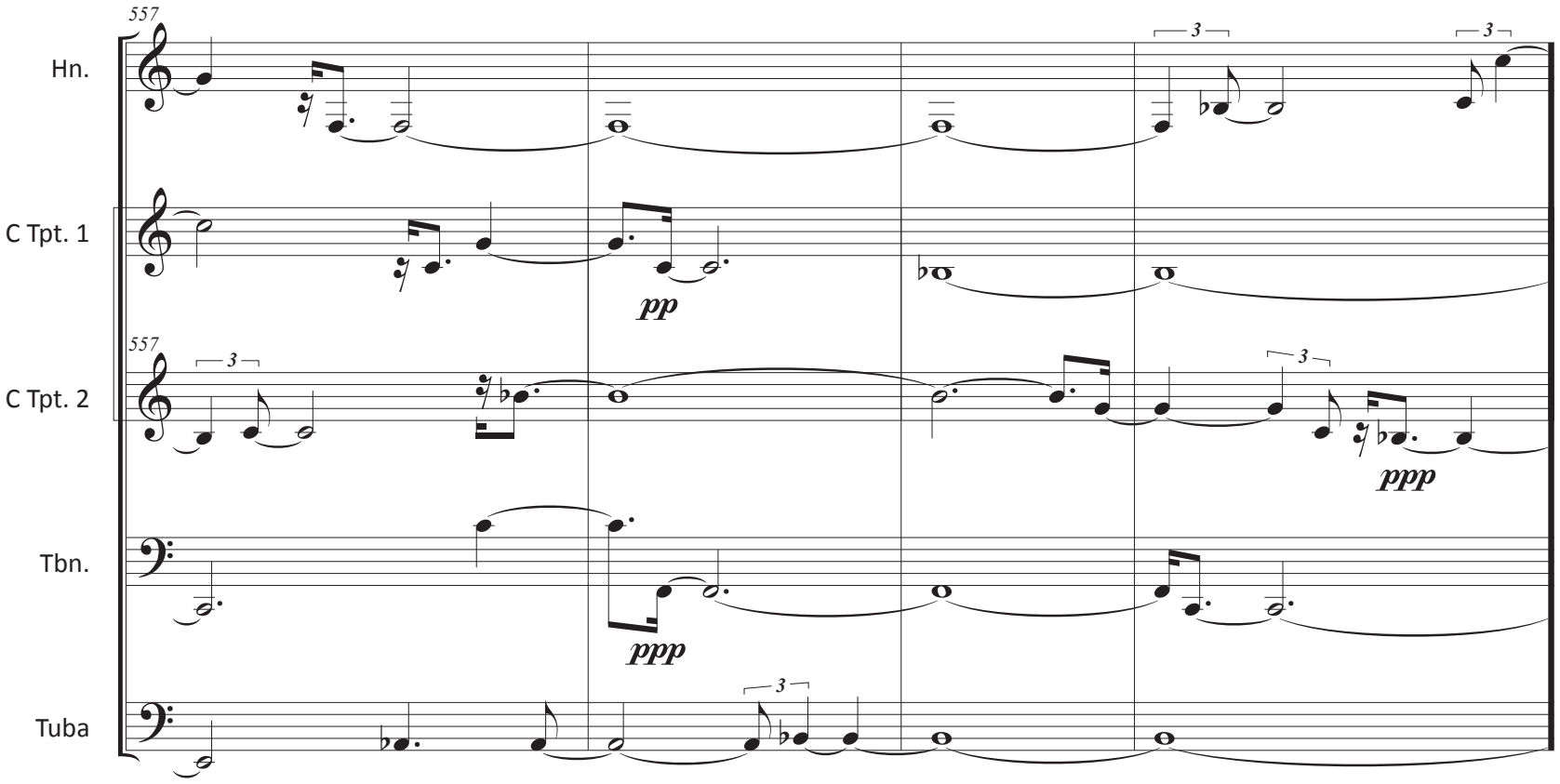
Tuba

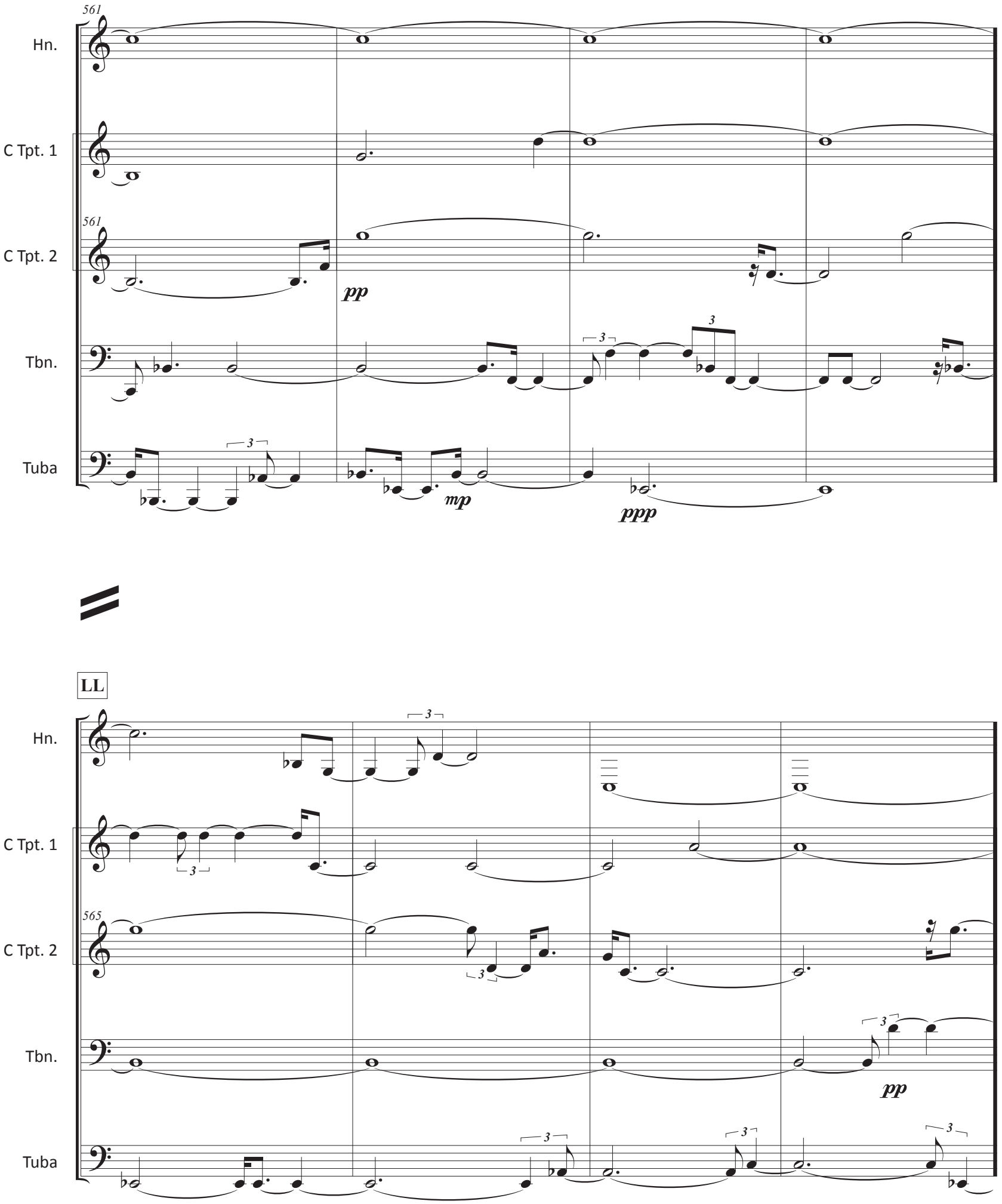
3


545
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
pp


KK
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
549
ppp
p
ppp


553
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
ppp
p
p


557
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
pp
ppp
ppp


561
Hn.
C Tpt. 1
561
C Tpt. 2
pp
Tbn.
Tuba
mp
ppp
LL
565
pp

569

Hn.

C Tpt. 1

569

C Tpt. 2

Tbn.

Tuba

573

Hn.

C Tpt. 1

573

C Tpt. 2

p

Tbn.

Tuba

p

Hn.
C Tpt. 1
577
C Tpt. 2
Tbn.
Tuba

pp
ppp

581
Hn.
C Tpt. 1
581
C Tpt. 2
Tbn.
Tuba

p *mp* *pp* *mf*

NN

585

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

589

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

593

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mp *pp* *pp* *p* *mf* *ppp* *pp* *p* *ppp* *mp*

597

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

ppp *mp* *p* *pp* *mp* *mp*

OO

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

601

ppp

pp

p

pp

p

605

p

pp

pp

p

pp

609

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

ppp *mp* *p* *pp* *pp* *pp*

613

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mp *pp* *p* *p*

PP

617

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

621

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

625

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

629

QQ

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

633

mf *p* *pp* *f*

ppp *f* *mp*

f *mp* *pp* *mp*

mp

637

pp *mp* *f* *mp* *p*

637

f *pp* *mf*

mf *p* *mp*

mf *pp* *mf*

641

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

645

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

RR

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

649

653

653

657

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

661

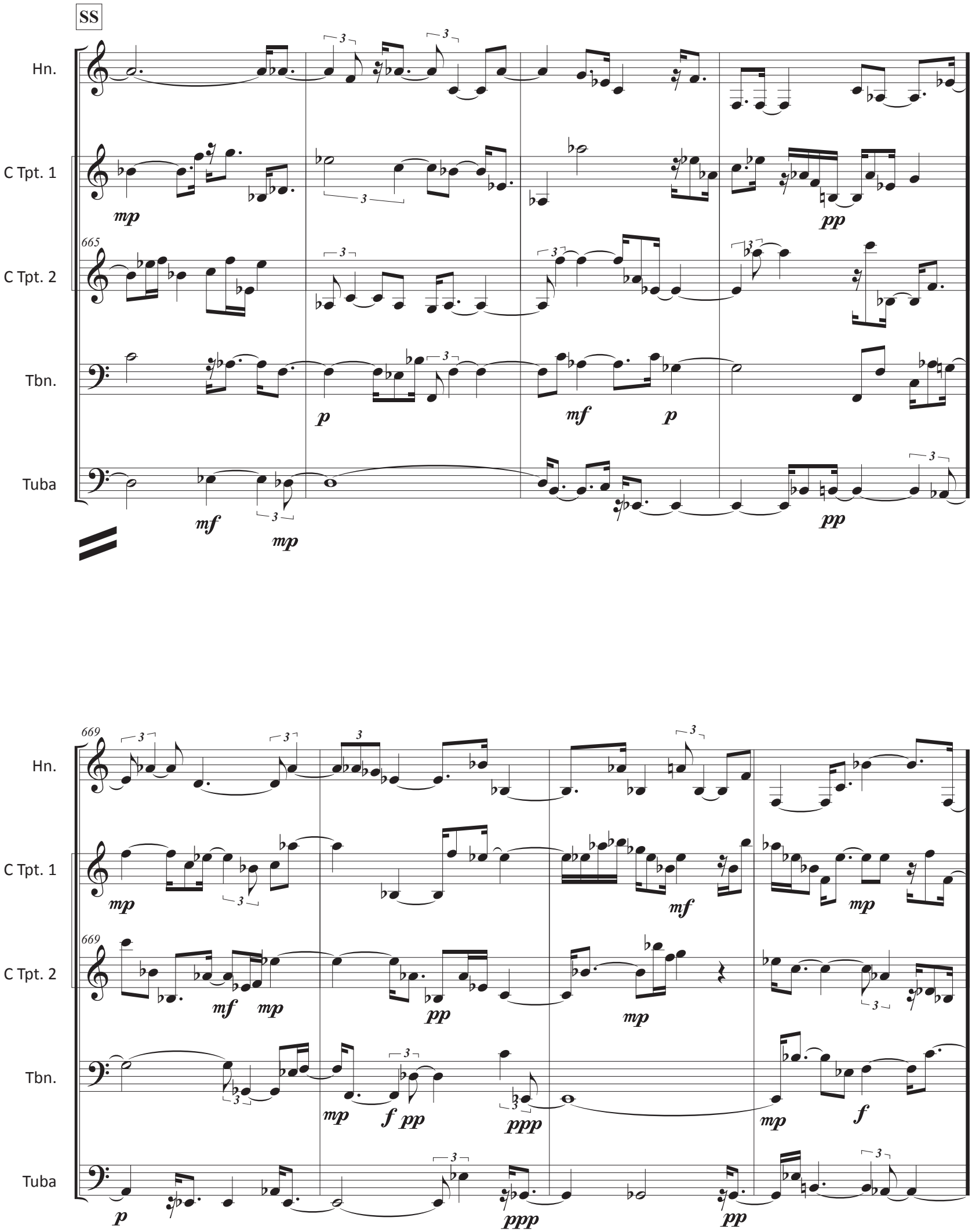
Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba


SS
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
665
669
mp
pp
p
mf
f
ppp

673

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

677

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

TT

Hn.

C Tpt. 1

681

C Tpt. 2

Tbn.

Tuba

685

Hn.

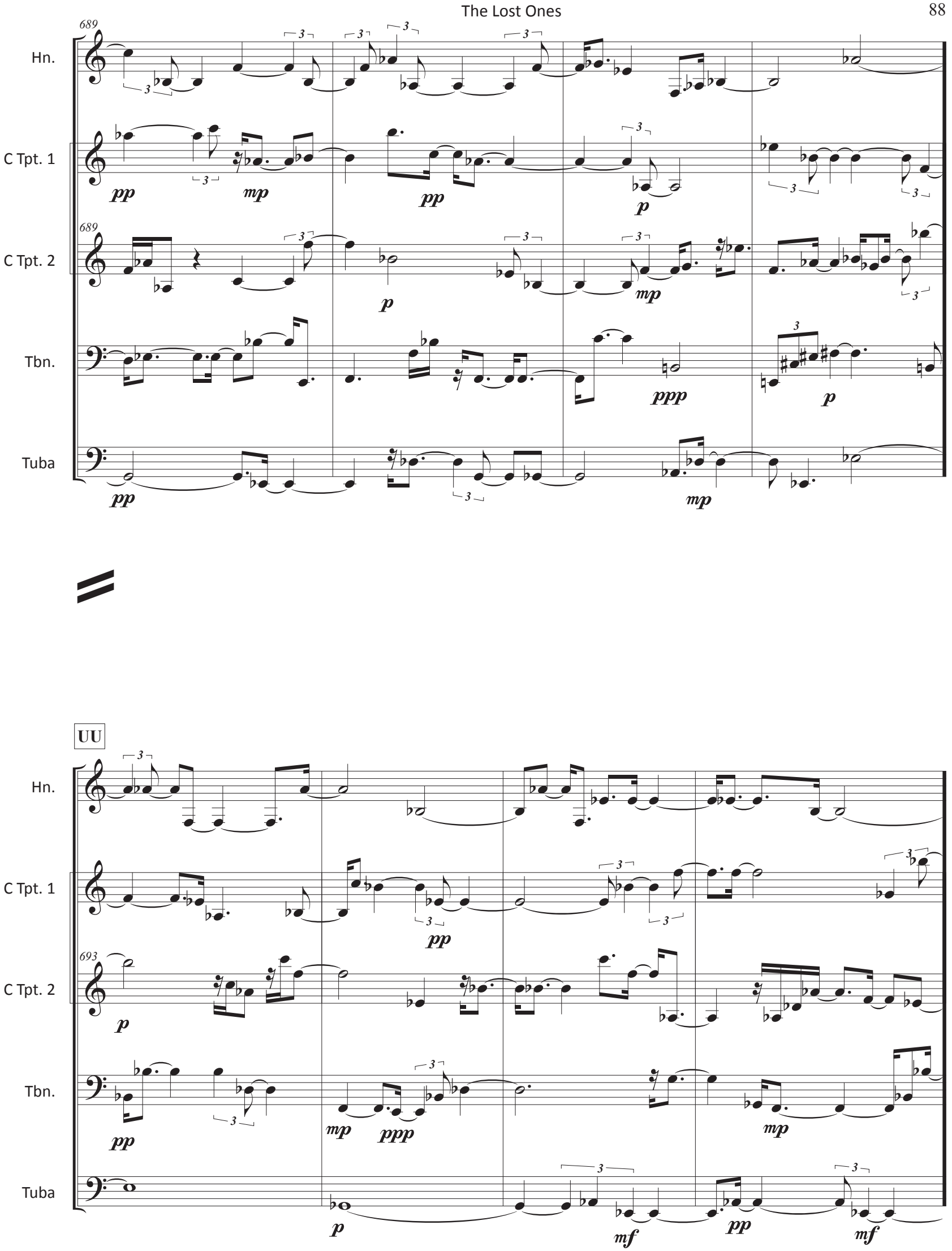
C Tpt. 1

685

C Tpt. 2

Tbn.

Tuba


689
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
UU
693

697

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mp *mf* *pp*

ppp *p*

pp *f*

701

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

p *mp* *pp* *p*

mp

705

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

pp mp pp mf pp p

VV

709

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mp mp pp p p pp

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

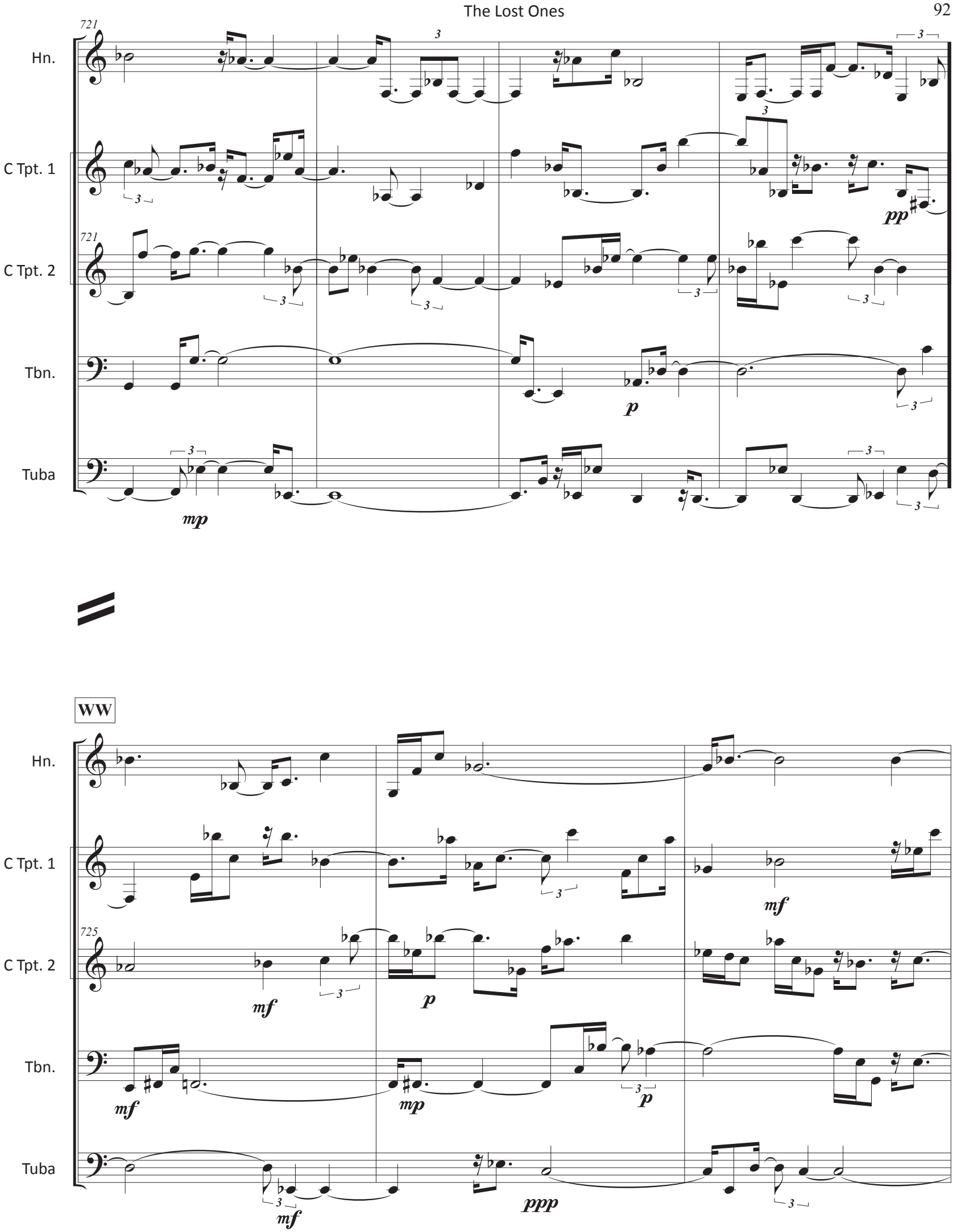
Tuba

713

713

717

717


721
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
pp
p
mp
WW
725
mf
p
mp
ppp

728

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

pp

pp

mp

p

731

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

p

mf

mf

pp

pp

734

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

mf *p* *mp* *mp* *p*

737

Hn.

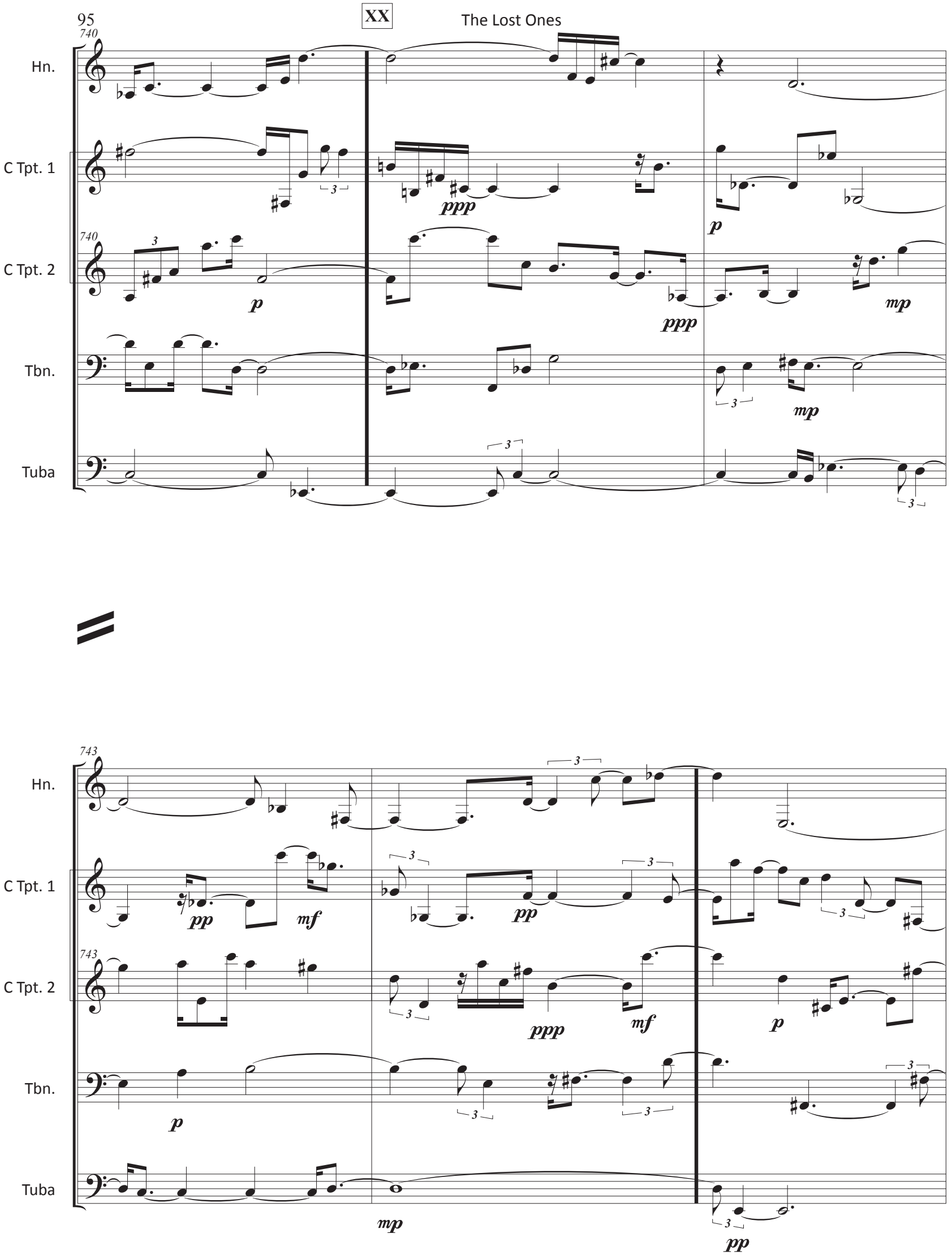
C Tpt. 1

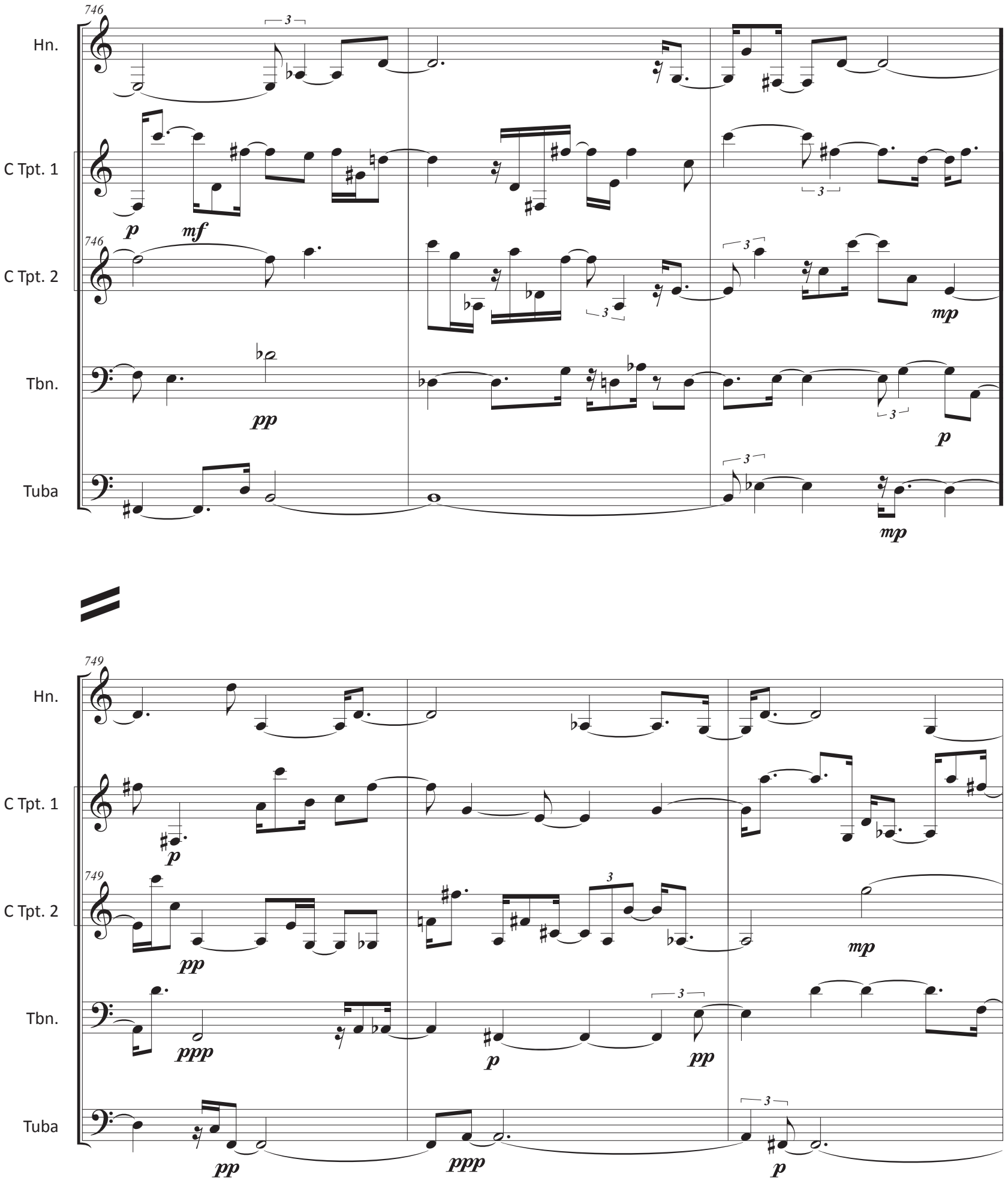
C Tpt. 2

Tbn.

Tuba

p *mp* *ppp* *p* *mp* *pp*


XX
The Lost Ones
740
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
ppp
p
mp
743
pp
mf


746
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
p
mf
pp
mp
p
mp
749
pp
ppp
p
pp
pp
ppp
p

The Lost Ones

752

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

ppp

mf

ppp

f

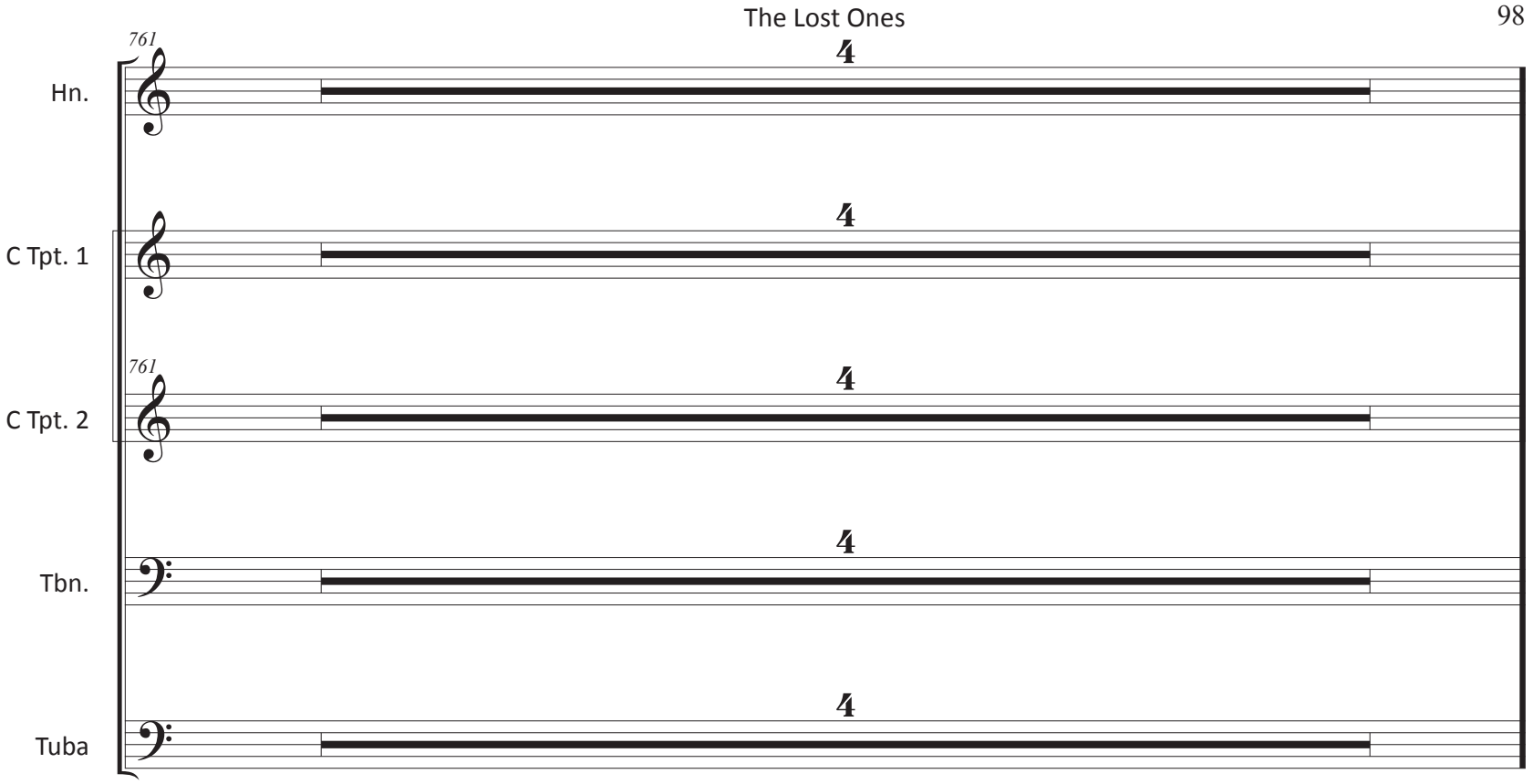
752

Epilogue: "wake up, wake up, wake up, wake up, wake up, wake up, wake up"

YY

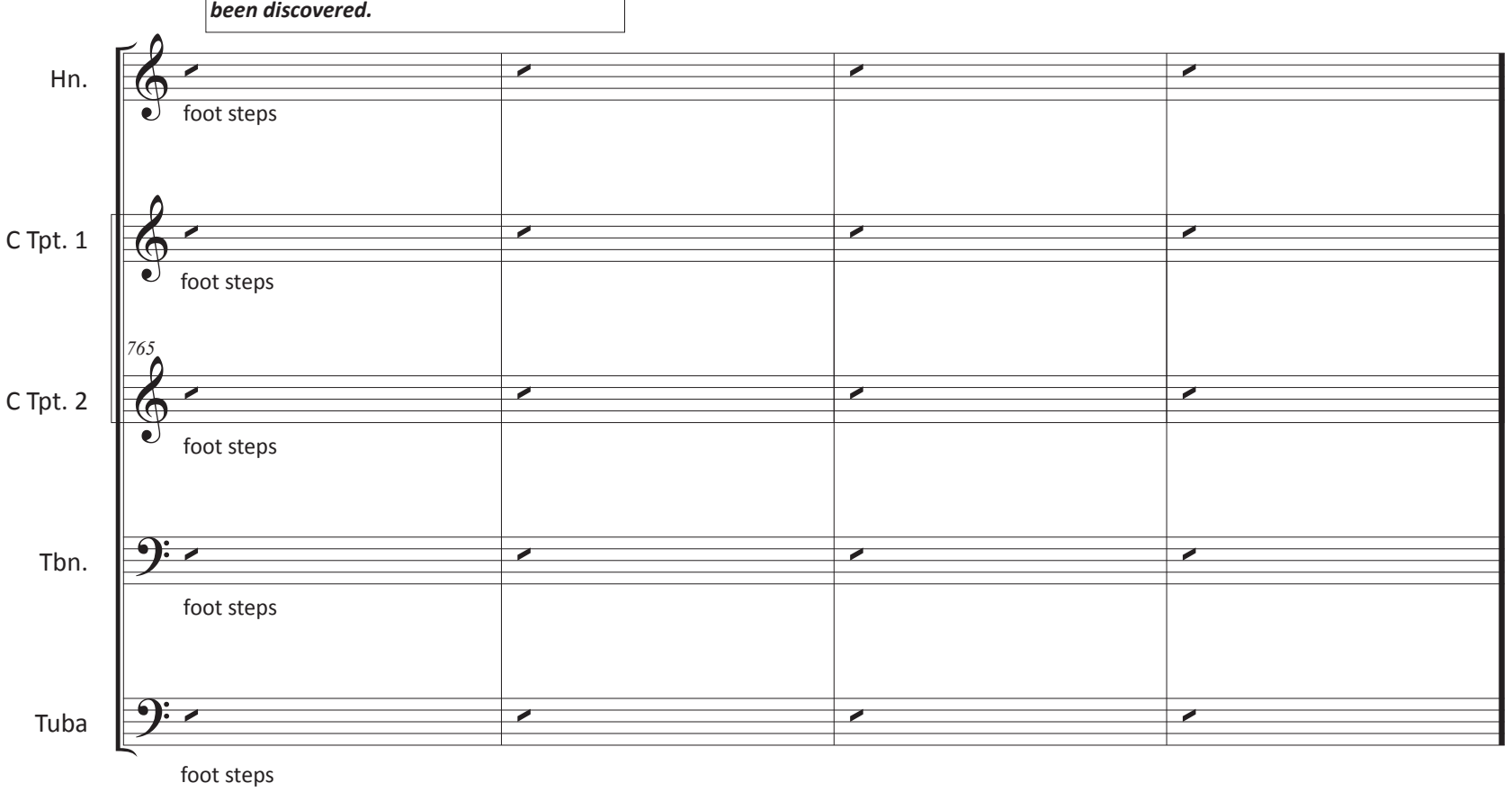
subito silencio

755



ZZ

walking; left-right-left-right from positions to microphones at front of stage. Seem as though something may have been discovered.



The Lost Ones

769 walking

Hn.

walking

C Tpt. 1

769 walking

C Tpt. 2

walking

Tbn.

walking

Tuba

773 (walking)

Hn.

(walking)

C Tpt. 1

773 (walking)

C Tpt. 2

(walking)

Tbn.

(walking)

Tuba

in position, instruments gradually rising over four bars to lips.

777

Hn.

C Tpt. 1

777

C Tpt. 2

Tbn.

Tuba

AAA **Lights go out in hall**

play as though into the microphone

mics on instruments pick up signal and process it gradually through the end

Hn. — ***mp*** *almost timid*

C Tpt. 1 — ***mp*** *almost timid*

781

C Tpt. 2 — ***mp*** *almost timid*

Tbn. — ***mp*** *almost timid*

Tuba — ***mp*** *almost timid*

The Lost Ones

785

Hn.

C Tpt. 1

785

C Tpt. 2

Tbn.

Tuba

789

Hn.

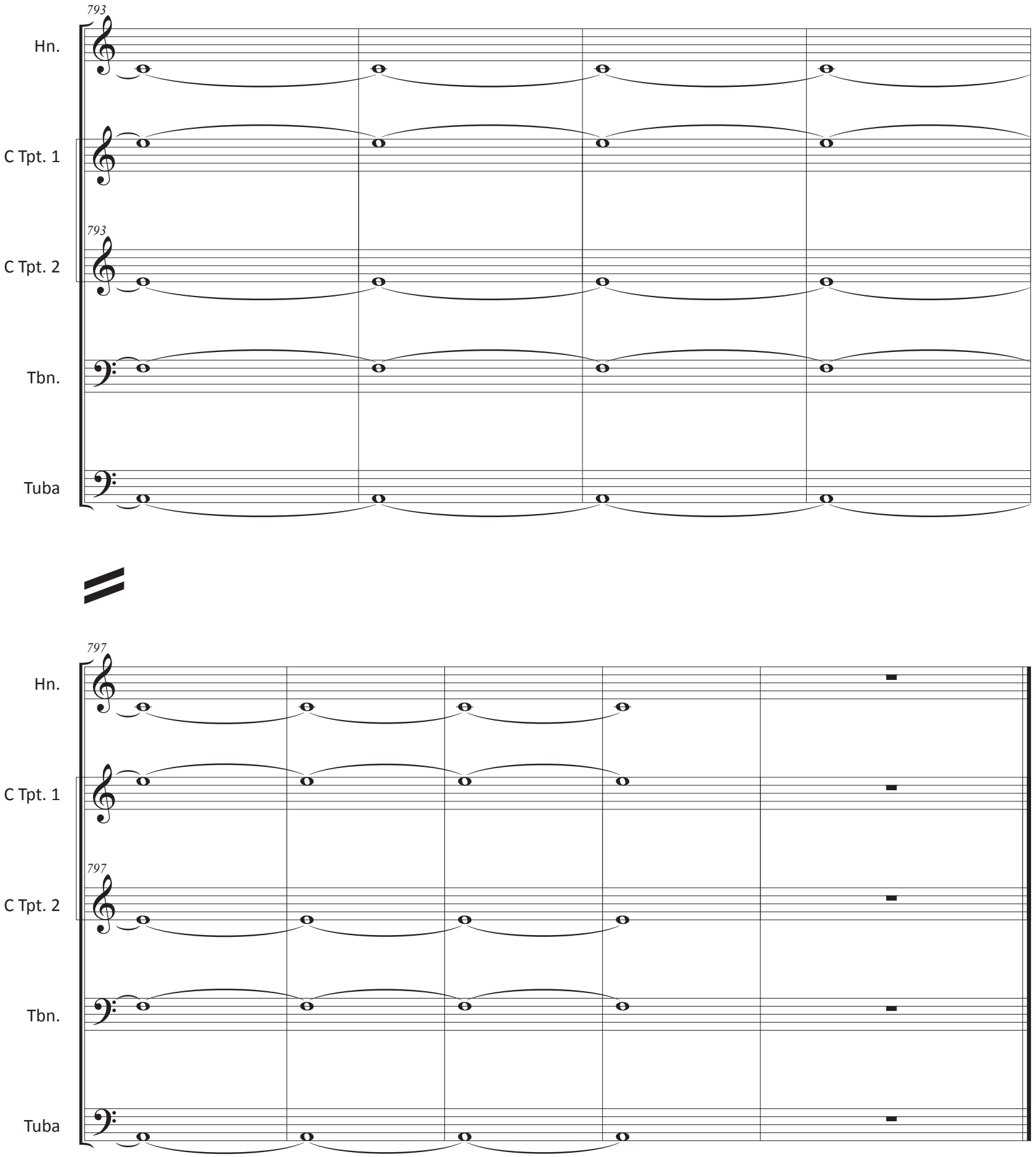
C Tpt. 1

789

C Tpt. 2

Tbn.

Tuba


793
Hn.
C Tpt. 1
793
C Tpt. 2
Tbn.
Tuba
797
Hn.
C Tpt. 1
797
C Tpt. 2
Tbn.
Tuba