

OZET

Bernal Project: scenes 5-7 (Origins of OZET)

May 2008



Bernal Project

Performance history

formula.

Tenor saxophone, trumpet.

First performance 8 October 2007 at the Rattlestick New Music Series.

Aaron Meicht (trumpet)

Seth Meicht (tenor saxophone)

scene 2.

Trumpet, chimes, computer playback.

First performance 3 December 2007 at the Rattlestick New Music Series.

Aaron Meicht (trumpet/chimes)

scene 5-7.

2 violins, trumpet, alto & tenor saxophone, 2 clarinets, electric guitar, 2 acoustic guitars, keyboards, chimes, computer playback, 2 actors.

First performance 9 May 2008 at the Ontological-Hysterical Theater Experimental Music Series.

Alex Barreto (actor)

Eric km Clark (violin)

Kara Feely (actor)

Travis Just (alto saxophone/clarinet)

Aaron Meicht (trumpet)

Seth Meicht (tenor saxophone/clarinet)

James Moore (electric guitar/acoustic guitar)

Quentin Tolimieri (keyboards/chimes)

Harris Wulfson (violin/acoustic guitar)

scene 8.

2 violins, trumpet, tenor saxophone, computer playback.

First performance 18 February 2008 at the Rattlestick New Music Series.

Eric km Clark (violin)

Aaron Meicht (trumpet)

Seth Meicht (tenor saxophone/clarinet)

Harris Wulfson (violin)

Bernal Project - some notes

I would describe the electronic music for the Bernal Project as acousmatic. In earlier decades it would be easy to call it a 'tape' part. In performance I generally use the computer to playback the sound. The electronic part is composed along with the score and acts both as a foundation and sound-space creator as well as an environment to which the live acoustic instruments can dialog with. The loudspeakers are evident in performance and the performers, through movement, make this connection obvious to bridge the immediate gestures of performance to the static playback.

Sounds include unaffected acoustic recordings of the acoustic instruments along with processed versions of those recordings. Most processing is simple filtering or distortion and is accomplished using a variety of programs such as Logic, Ableton Live, Soundhack, Spear, and Kyma.

Synthetic sounds are also used and have been created by the programs above as well as UPIC, a GENDY simulator, and simple software synths.

The scores of the Bernal Project are also just performance guides for the work to be used by the performers. I rely greatly on improvisation when performing these pieces. The collaboration with the other musicians is an example of engaging in the kind of dialectic necessary to develop final compositions through a collaborative process. Ultimately, this process leads to a deeper understanding of our own group psychology and its influence on the creative product. Therefore, each new work represents a long and unique evolution through the compositional and rehearsal process.

I do embrace the jazz origins implicit in this process. In fact, it is a deep connection to the jazz tradition and, more specifically free jazz, and the effort to extend that tradition that is one focus of my work. In addition, I maintain an interest in what some call sound-based composition. In this way, I am drawing from late-twentieth-century European music and the American experimental impulse that confronts and interrogates convention.

Bernal Project

scenes 5-7

violin, violin/acoustic guitar, trumpet, alto saxophone/clarinet,
tenor saxophone/clarinet, electric guitar/acoustic guitar,
keyboards, 2 actors, computer playback

Aaron Meicht

for Object Collection

May 2008

scene 5.

"There is no doubt that a dog is loyal.
But does that mean we should emulate him?
After all, he is loyal to people, not to other dogs."

scene 6.

"It is the height of ingratitude if a sausage calls a pig a pig."

scene 7.

"When animals yawn, they have human faces."

Bernal Project
scenes 5-7
computer playback



scene 5 drone D#/F#



scene 6 drone B/C#



scene 7 drone G#



Bernal Project : scns 5-7 : map

1

keys
A

4

elec guit
B

3

2

5

Bernal Project

Scenes 5-7

actor notes

0:00-1:00	station 2 Kara/Alex - watch winds/strings	18:30-19:00	intense laughter
1:00-2:00	Alex - turn attention to James	19:00	Kara - "Sausage." (in unison) Alex - "Pig." (in unison)
2:00-3:00	Kara/ Alex - watch saxes	20:00-24:00	station 5 from your position, watch Harris move around when he plays a note, hum it with him
3:30-6:00	station 3 Kara - scene 5 text Alex - relax under blanket	24:00-25:00	saxes play directly behind you and force you to face the public. scene 7 text part 1 (back to Harris)
6:00-9:40	Kara - begin watching winds/strings at each entrance, but return to readings	26:00-27:00	to station 2
8:00-9:00	Alex - get interested in (look at) James/Quentin	27:00-28:00	saxes play directly behind you and force you to face the public. scene 7 text part 2 (back to Harris)
10:00	Kara go to Quentin Alex take blanket to station 5, then go to Quentin	28:00-29:00	wander about the space, still interested in Harris
10:00-14:00	station A Kara/Alex - watch Quentin very closely (don't get distracted by saxes)	29:00-30:00	hum with Harris
14:00-15:00	move to station 3		
15:00-18:30	Kara/Alex back and forth insults & laughter: "You're a pig." The guitars bombard you.		

Bernal Project

scene 5 text

Cut up onions well, then strain away their juice, then throw them in the tajine, and pour over them a sufficiency of 1 fresh sesame oil, then fry them in that sesame oil. Then pour eggs upon them, after beating them well until the yolks are mixed with the whites. Put a little salt and spices with them, and do not stop observing the fire and stirring until it is pleasing.

Scald oysters and wash them well, parboil them a little and fry them in oil together with chopped onions; take toast, pea puree or the water in which the oysters were scalded, or any other hot, boiled water, and a generous proportion of wine and verjuice, and strain this; then add in ground cinnamon, ginger, cloves, grains of paradise, and saffron for colour, infused in vinegar, and onions fried in oil, and boil all of this together. It should be stiff and yellowish, and salted to taste. Some people do not boil the oysters in this.

The first victim was a lively carp brought to the kitchen in a covered basket from which nothing could escape. The fish man who sold me the carp said he had no time to kill, scale or clean it, nor would he tell me with which of these horrible necessities one began. It wasn't difficult to know which was the most repellent. So quickly to the murder and have it over with. On the docks of Puget Sound I had seen fishermen grasp the tail of a huge salmon and lifting it high bring it down on the dock with enough force to kill it. Obviously I was not a fisherman nor was the kitchen table a dock. Should I not dispatch my first victim with a blow on the head from a heavy mallet? After an appraising glance at the lively fish it was evident he would escape attempts aimed at his head. A heavy sharp knife came to my mind as the classic, the perfect choice, so grasping, with my left hand well covered with a dishcloth, for the teeth might be sharp, the lower jaw of the carp, and the knife in my right, I carefully, deliberately found the base of its vertebral column and plunged the knife in. I let go my grasp and looked to see what had happened. Horror of horrors. The carp was dead, killed, assassinated, murdered in the first, second and third degree. Limp, I fell into a chair, with my hands still unwashed reached for a cigarette, lighted it, and waited for the police to come and take me into custody. After a second cigarette my courage returned and I went to prepare poor Mr. Carp for the table. I scraped off the scales, cut off the fins, cut open the underside and emptied out a great deal of what I did not care to look at, thoroughly washed and dried the fish and put it aside while I prepared to make Carp Stuffed with Chestnuts.

Crabs are cooked in salted water, like lobsters and prawns, with unsalted butter, parsley and a bunch of leeks. Let them cool in their cooking liquid. Then remove carefully the white meat. Take out with a spoon the creamy soft roe and mix it with the cleaned meat, adding watercress, coarse pepper, a little virgin olive oil and a little verjuice. Garnish your platter with the two big claws and serve it as a very elegant rot, especially during Lent.

Hens and plump chickens, so long as they are not fattened, are good provided that in winter they have been killed two days before and in summer the evening before eating. Birds that are prepared while they still give off a suitable smell make for better eating, particularly their breasts and wings, because those parts nourish good humours and blood. The hind parts of all birds are suitable particularly for healthy people, and this applies to these and all other parts.

The fowl just mentioned are suitable both if cooked well in a sauce and if steamed, provided they are cooked immediately after being killed. They are also suitable roasted, so long as they are roasted carefully at a distance from the hearth.

I am still torn on the matter of bird-shooting. I dread the day when conscience shall triumph over palate. There is no more delicious food than quail or dove, the one meat white, the other dark. I dress them whole, and they must be picked, never skinned. I stuff them with buttered crumbs and pecans, dip them in flour and brown them in butter. I place them then in a casserole, pour over them the browned butter to which a little hot water has been added, add an eighth of a cup of sherry for every bird, cover and bake slowly until meltingly tender. I prefer as accompaniments a Chablis or even a Sauterne for quail, and Burgundy for doves. I like to serve with them soft-cooked grits, small crisp biscuits, wild grape or wild plum jelly, whole baby beets warmed in orange juice and butter with grated orange peel, carrot soufflé, a tomato aspic salad, and tangerine sherbet for a dessert. I make the tangerine sherbet by any good orange sherbet recipe, substituting tangerine juice for orange juice, and using more lemon juice and less sugar syrup. I cannot recommend the dessert, delicate as it is, unless one has one's own tangerine trees. It takes two large water buckets of tangerines to make sherbet for eight.

Boil chickens and cut their meat into strips. Wash rice, dry it, pick it over, mill it fine, and then cook it with fresh milk, syrup, and [lamb] tail fat, moistening with each liquid until it is nearly done. Its completion is that the chicken breasts are thrown on it after their meat is pounded fine. Resume cooking and scent it with rosewater and musk and sprinkle with three ounces of pounded pistachios and take it up. The measurements: rice, a pound; syrup, three ounces; tail fat, three ounces; milk, two pounds; pistachios, three ounces; fat chickens, four.

Bernal Project : scene 5 text : p.2

At this point I will explain how bacon may be eaten to the best effect, for there is no way that I can pass over this Frankish delicacy. If it has been simply roasted in the same way as a joint of meat, the fat drains into the fire and the bacon becomes dry, and whoever eats it is harmed and is not benefitted; it also produces bad humours and causes indigestion. But if bacon that has been boiled and cooled is eaten, it is more beneficial, regulating constipated bowels and being well digested. But it should be boiled well; and if of course it is from a ham, it should be cooked more. None of the rind should be eaten, because it is not digested. Bacon fat which is poured over some foods and vegetables when oil is not available is not harmful. But frying brings absolutely no benefit.

The value of a pig is so widely recognized, its usefulness in cooking so deeply felt, that it would be superfluous to sing its praises. It is the king of animals, the one whose empire is the most universal, whose qualities are the least questioned. Without it there is no lard, and consequently no cooking, without it there are no hams, no sausages, no andouilles, no blood sausage, and consequently no charcuteries.

Nature in its perfection arranged it that everything on a pig is good and there is nothing to throw away. The arts share with food the honor of using the bristles; and if Mr. Corps and Mr. Jean (two of Paris's leading charcutiers) owe their fortune to its flesh, the bristles on its back became the tool of glory for Raphael, nor have they been useless to Rameau. The pig is the civilized version of the wild boar--in fact, what a boar has been reduced to by castration and slavery. But that degradation has been to the advantage of our sensuality, and the peace-loving, sociable qualities of the one seem, at least in the kitchen, preferable to the wild, republican virtues of the other.

Fig-fed pork liver (that is, liver crammed with figs) is prepared in a wine sauce with pepper, thyme, lovage, broth, a little wine and oil.

The restaurant was Meissl & Schadn, an eating-place of international reputation, and the boiled-beef specialties of the house were called Tafelspitz, Tafeldeckel, Rieddeckel, Beinfleisch, Rippenfleisch, Kavalierspitz, Kruspelspitz, Hieferschwanzl, Schulterschwanzl, Schulterschertzl, Mageres Meisel (or Mauserl), Fettes Meisel, Zwerchried, Mittleres Kugerl, Dunnes Kugerl, Dicles Kugerl, Brosselfleisch, Ausgelostes, Brustkern, Brustfleisch, Weisses Scherzl, Schwarzes scherzl, Zapfen, and Ortschaftswanzl.

There were two schools of cooking beef in Vienna. People who cared more about a strong soup than about the meat put the raw meat into cold water and let it cook gently, for hours, on a slow fire. They would add parsley, carrots, green onions, celery, salt, and pepper. After an hour the white foam that had formed on top was skimmed off. Sometimes half an onion, fried on the open range plate, was put in to give the soup a dark color. Others, who wanted their beef juicy and tender, put it straight into boiling water and let it simmer. This would close the pores of the meat and keep the juices inside.

Perhaps there will be asked the question of how it is that other peoples eat raw and bloody meat and yet are healthy. The answer is that these peoples may not really be healthy, because they make themselves remedies; for when they feel ill, they burn themselves on the stomach and the belly and in other places, in the same way that untamed horses are burned. My explanation for all this is as follows: these people just like wolves eat one sort of food rather than a variety of foods, since they possess nothing but meat and milk, and whatever they have they eat, and they appear to be healthy because of the restricted nature of their diet. Sometimes they have something to drink, and sometimes they do not, and this lack of abundance seems to be responsible for their state of health.

Can you really ask what reason Pythagoras had for abstaining from flesh? For my part I rather wonder both by what accident and in what state of soul or mind the first man who did so, touched his mouth to gore and brought his lips to the flesh of a dead creature, he who set forth tables of dead, stale bodies and ventured to call food and nourishment the parts that had a little before bellowed and cried, moved and lived. How could his eyes endure the slaughter when throats were slit and hides flayed and limbs torn from limb? How could his nose endure the stench?

It is certainly not lions and wolves that we eat out of self-defence; on the contrary, we ignore these and slaughter harmless, tame creatures without stings or teeth to harm us, creatures that, I swear, Nature appears to have produced for the sake of their beauty and grace.... What a terrible thing it is to look on when the tables of the rich are spread, men who employ cooks and spicers to groom the dead! And it is even more terrible to look on when they are taken away, for more is left than has been eaten. So the beasts died for nothing! There are others who refuse when the dishes are already set before them and will not have them cut into or sliced. Though they bid spare the dead, they did not spare the living.

Bernal Project : scene 5 text : p.3

The barbecue pit is dug the previous day and a fire started in the late evening. By midnight the bottom of the pit contains a deep bed of glowing coals free from smoke. The meat is placed on the spit, and the spit must be turned at exactly the right moment to force the juices back into the roasting meat rather than letting them trickle off into the fire. The sauce, a tangy mixture of salt, pepper, vinegar, and oil, is swabbed on at intervals.

First kill the cow or calf normally, then skin it beginning at the hooves--but keep the hooves and the horns attached to the hide; when skinned, stretch the hide; then get cumin, fennel, cloves, pepper and salt, all ground up to a powder, and sprinkle it over the inside of the hide; then cut away the shin-bone downward from the knee, and remove the tripe through the flank; if you wish, you can roast capons, pheasants or other creatures and put them into the cow's body. If you want to bake it in the oven, lay it on a grill; if you want to roast it over the fire, get a piece of wood--that is, a pole like a spit--insert it, lard it well and roast it slowly so as not to burn it. Then make iron bars large enough to hold it standing up; when it is cooked, set up the bar on a large plank and bind it so that it stands on its feet; then dress it in its hide as if it were alive; if the meat has shrunk anywhere because of the cooking, replace it with bay-laurel, sage, rosemary and myrtle; draw the hide back in place and sew it so the iron cannot be seen, and give it a posture as if it were alive.

Bernal Project
scene 7 text

part 1

24:15

Kara : Did you hear me say "...he who sets forth tables of dead, stale bodies and ventured to call food and nourishment the parts that had a little before bellowed and cried, moved and lived."

Alex : "How could his eyes endure the slaughter when throats were slit and hides flayed and limbs torn from limb?" (beat)

"How could his nose endure the stench?"

part 2

28:00

Kara : Did you hear me say "So the beasts died for nothing?"

Eric/James/Aaron : We heard you.

Harris : I didn't.

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection (transposed score)
p.1

Eric, Harris, Aaron, Travis, Seth at STATION 2
Quentin at STATION A
James at STATION B

0:00 (common repeats)

The musical score is written for seven instruments, each on a separate staff. The time signature is 4/4. The score begins at 0:00 and is marked as '(common repeats)'. The instruments and their parts are as follows:

- Eric (violin):** Starts with a rest, then plays a series of sixteenth-note patterns. A dynamic marking of *f* is present.
- Harris (violin):** Starts with a rest, then plays a series of sixteenth-note patterns.
- James:** The staff is empty throughout the piece.
- Aaron (tpt in Bb):** Starts with a rest, then plays a series of sixteenth-note patterns.
- Travis (clar in Bb):** Starts with a rest, then plays a series of sixteenth-note patterns.
- Seth (tenor in Bb):** Starts with a rest, then plays a series of sixteenth-note patterns. A dynamic marking of *f* is present. An *8va* marking is placed above the staff.
- Quentin (chime mash):** The staff is empty throughout the piece.

The score consists of several measures of music, with repeat signs indicating common repeats. The notation includes various rhythmic values, primarily sixteenth notes, and rests.

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection (transposed score)
p.2

0:56

Eric *||* *||* *||* *||* TO STATION 4

Harris *||* *||* *||* *||* TO STATION 4

James *||* elec. guitar - each phrase
|| 1x only - freely *||* *||* *||* *||*

Aaron *||* *||* *||* *||* STAY AT STATION 2

Travis *||* *||* *||* *||* TO STATION 3

Seth *||* *||* *||* *||* TO STATION 3

Quentin *||* *||* *||* *||* finish chime mash
at 1:44 *||*

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection (transposed score)
p.3

AT STATION 3

1:56

alto in Eb
Travis

mf

tight

tenor in Bb
Seth

2:44

Travis

loosely, respond to computer

Seth

3:50-4:15 : 4xs

Travis

tight

Seth

TO STATION 4

TO STATION 1

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection (transposed score)
p.4

AT STATION 4

3:56

violin Eric

violin Harris

4:16

Eric

Harris

5:36-6:00

Eric TO STATION 2

Harris TO STATION 5

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection (transposed score)
p.5

FACE AWAY FROM PUBLIC

station 2
Eric
vln - loop 7:04-9:40

station 5
Harris
vln - loop 6:28-9:40

station 3
Aaron
tpt - loop 6:48-9:40

station 4
Travis
clar - loop 6:00-9:40

station 1
Seth
clar - loop 7:28-9:40

variable octaves, tempo, length of note, articulation, timbre
all at medium volume

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection (transposed score)
p.6

TURN TOWARDS PUBLIC

9:40

Eric: ERIC: from 10:30 to 13:00 take chimes two at a time from Quentin and place at station 5. after, return to STATION 2

Harris: STAY AT STATION 5

Aaron: STAY AT STATION 3

Travis: TO STATION 1

Seth: STAY AT STATION 1

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection
p.7

JAMES AT STATION B
QUENTIN AT STATION A

chords should be played as if they had the old symbol next to them

8:00

James

elec guitar/piano
tutti, freely

Quentin

James

Quentin

9:24

James

Quentin

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection
p.8

AT STATION A

10:14-10:33 10:33-10:52 10:52-11:11 11:11-11:30

Quentin

arpeggiated freely, sparsely
vary voicing

11:30-12:00

Quentin

block chords
4-5 seconds per chord

12:46-13:20

Quentin

block chords
4-5 seconds per chord

Quentin: 15:30-17:30
to STATION 5
chime mash as at start

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection (transposed score)
p.9

FROM STATION 1

12:00

alto in Eb
Travis

tenor in Bb
Seth

f

3

3

Travis

Seth

7

7

STAY AT STATION 1

TO STATION 4

3

3

Bernal Project : scenes 5-7
 Aaron Meicht
 for Object Collection (transposed score)
 p.10

13:30

The musical score consists of six staves, each representing a different instrument and player. The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The players are: station 2 Eric (violin), station 5 Harris (violin), station B James (elec guit), station 3 Aaron (tpt in Bb), station 1 Travis (alto in Eb), and station 4 Seth (tenor in Bb). The score includes instructions for station B James to switch to acoustic guitar and move to station 3 at 14:15, and for stations 3, 4, and 5 to move to station 1.

station 2
Eric violin

station 5
Harris violin

station B
James elec guit

station 3
Aaron tpt in Bb

station 1
Travis alto in Eb

station 4
Seth tenor in Bb

STAY AT STATION 2

STAY AT STATION 5

AT 14:15, get acoustic guitar and go TO STATION 3

TO STATION 1

STAY AT STATION 1

TO STATION 1

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection
p.11

14:00-14:30

station 2
Eric

station 5
Harris

immediately get acoustic guitar
and go to STATION 3

14:30-15:00

Eric

STAY AT STATION 2

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection
p.12

AT STATION 3
in the faces of the actors

15:00-18:15

James
acoustic
guitars

Harris

f

f

This musical score consists of two staves. The top staff is for James acoustic guitars and the bottom staff is for Harris. Both staves are in 4/4 time and feature a series of chords. The music is marked with a forte (*f*) dynamic. The score is divided into two sections by a double bar line, with repeat signs at the end of each section.

REST 18:15 to 18:50

18:50-19:55

James

Harris

f

f

TO STATION B
(electric guitar)

begin WANDER

This musical score consists of two staves. The top staff is for James and the bottom staff is for Harris. Both staves are in 4/4 time and feature a series of chords. The music is marked with a forte (*f*) dynamic. The score is divided into two sections by a double bar line, with repeat signs at the end of each section. Above the first measure of the James staff is a '3' with a vertical line, indicating a triplet. To the right of the James staff, the text 'TO STATION B (electric guitar)' is written. To the right of the Harris staff, the text 'begin WANDER' is written.

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection (transposed score)
p.13

AT STATION 1

15:30-16:30 raucous improv
on theme at 16:30

16:30

tpt in Bb
Aaron

alto in Eb
Travis

tenor in Bb
Seth

f

$\text{♩} = 100$

6

Aaron

Travis

Seth

STAY AT STATION 1

TO STATION 4

TO STATION 4

Bernal Project : scenes 5-7
Aaron Meicht
for Object Collection (transposed score)
p.14

AT STATION 4

17:35-17:50

The musical score consists of two staves. The top staff is for an alto in Eb (Travis) and the bottom staff is for a tenor in Bb (Seth). Both parts feature a repeating melodic motif of eighth notes grouped in triplets. The alto part is marked with a 'loop' and ends with the instruction 'STAY AT STATION 4'. The tenor part is marked with a tempo of '90-120' and ends with the instruction 'TO STATION 5'. The key signature has one sharp (F#) and the time signature is 4/4.

Bernal Project : scenes 5-7
 Aaron Meicht
 for Object Collection (transposed score)
 p.15

18:15

station 2
Eric violin

station 1
Aaron tpt in Bb

station 4
Travis alto in Eb (bell in leg)

station 5
Seth tenor in Bb

station A
Quentin piano

TO STATION 1

TO STATION 4

TO STATION 5

STAY AT STATION 5

continue until 19:50
add more
space
between
clusters

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection
p.16

AT STATION A

21:00-24:45

Quentin

pp

sine tone improv, sparse

24:45-28:30

pp

28:30-30:00

Quentin

pp

Bernal Project : scenes 5-7

Aaron Meicht
for Object Collection (transposed score)
p.17

21:00 (each note about 15 seconds)

station 1
Eric

station B
James

station 4
Aaron

22:30

24:16

go to
HARRIS

return to
STATION 4

25:20

Eric

James

Aaron

26:00

28:00

Kara : Did you hear me say "So the beasts died for nothing?"

Eric/James/Aaron : We heard you.

Harris : I didn't.

29:00-30:00

Hum concert G# with Harris' violin, quietly

Eric at station 5
James at station B
Aaron at station 4

Bernal Project : scenes 5-7


Aaron Meicht
for Object Collection
p.18

WANDER ABOUT THE SPACE

(each note about 10 seconds long)

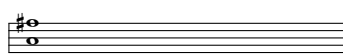
21:24

violin
Harris



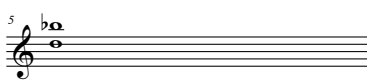
p

22:52



24:16

Harris



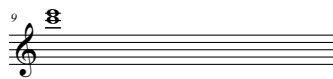
s

25:44



27:08

Harris



s

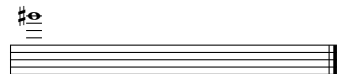
28:00

Kara : Did you hear me say "So the beasts died for nothing?"

Eric/James/Aaron : We heard you.

Harris : I didn't.

28:30-30:00



Bernal Project : scenes 5-7


Aaron Meicht
for Object Collection (transposed score)
p.19

24:00-24:15


at station 5

into the backs of the actors

alto in Eb
Travis





tenor in Bb
Seth



27:45-28:00

at station 2

into the backs of the actors



29:00-30:00

Hum concert G# with Harris' violin, quietly

Travis at station 2

Seth at station 1