

# Music for the End of Time

William Osborne

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## Performance Instructions

**The Sound System:** A powerful quadraphonic system and a sub-woofer must be used for the performance. (Performances should not be done in stereo.) It is recommended that all four of the quad speakers have treble cone horns with a 90 degree horizontal and 60 degree vertical dispersion. They should also have 15 inch woofers in order to create adequate sound pressure for the hall. (If the speakers have 15 inch woofers, the LFE channel can be routed through them eliminating the need for a sub-woofer.) A sound technician will need to control the loudness and balance of the accompaniment during performance, since the complete dynamic range necessary exceeds the dynamic range that can be recorded on a DVD.

**Speaker Array:** The four main speakers are placed to the left and right of the performer on the stage, and in the back corners of the hall. Generally, each quad speaker should be turned inward to diagonally face its opposite corner. The front speakers should be placed on the stage floor, not too far apart, and about three to seven feet behind the performer. The goal with the front speakers is to create a good stereo image, but not to place them so far apart that a sonic hole is created in the middle, or that listeners to one side of the stage hear only the speaker closest to them. Generally, the back speakers can simply be placed in the back corners. Their stereo image can be narrowed or widened by turning the speakers more in- or outward. Seating too near the back speakers should be roped off. Since halls come in many shapes and sizes, experimentation is always necessary to determine the best positioning and focus of the speakers.

Reverberation should be added to the four output channels. The simplest way to accomplish this is with two stereo reverb machines.

Chapter 72 on the performance DVD-A is a test track for the spatialization setup. (It comes about 10 minutes after the end of the work.) It should sound in this order:

Front  
1 2  
4 3  
Back

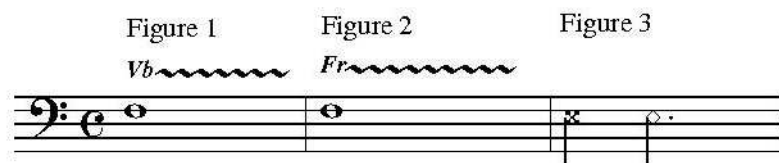
Some DVD-A players occasionally create small pauses between the chapter numbers. A performance DVD without chapter numbers can be ordered from Polymnia Press. A practice stereo CD can also be ordered from Polymnia.

**The DVD-A and Score:** A 5.1 surround DVD-A with the accompaniment is included with the score. The center channel is empty. The accompaniment is notated in considerable detail in the score so that no click track or timer is necessary. All cues are notated and audible. Each of the 71 rehearsal numbers in the score corresponds to a chapter track on the DVD, which makes the rehearsal of passages quite simple to cue. Each rehearsal number also includes a timing number in case it is needed if using a DVD-A without chapter tracks. At certain passages instructions are given for the sound technician to increase, decrease, or slowly fade the accompaniment out.

To avoid awkward page turns the score is unbound. Notations are given in the score to indicate pauses when the right hand page can be slid over on top of the left page.

## Trombone Special Effects

1. The symbol in Figure 1 indicates a vibrato approximately a half tone in width played about a quarter tone above and below the indicated pitch. It should be very expressive, and modeled after the slow languid vibrato used in Japanese Shakuhachi music. Width and speed vary according to expressive nuance.
2. The symbol in Figure 2 indicates a trill or tremolo created with the F-horn trigger.
3. The F-horn tuning slide is removed during some passages. Notes played through the open tube of the F-horn are indicated by the noteheads in Figure 3. Slide positions for these notes are given in the score for a Conn 88-H with a traditional wrap. Slight modifications in the slide positions will be necessary for other instruments.
4. Create multiphonics by singing the upper and playing the lower pitch. Explore the intonation and balance to create the fullest resonance.



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(for Abbie)

# Music for the End of Time

(for trombone and computer generated quadraphonic tape)

## I. A Door Was Opened in Heaven

William Osborne

**1** 0:00 *With Distant Grandeur*  
Crystal Goblet Filter Sweep Bells (ca. 2 min.)

**2** 2:00 Bells 2:13 Flame Trail

*Lontano*  
(sempre tenuto)  
Trombone *p*

*Piu Mosso*  
Space Wind Bells 2:34 *mp* *mf*

**3** 3:03 *mf* *crescendo*

Poco meno mosso

First system of the musical score. The piano part begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. It includes complex rhythmic patterns with triplets and sextuplets. A time signature change to 3/4 is indicated at measure 3:26. The bass line consists of accented chords.

Martial (a tempo, sempre tenuto e accento)

Second system of the musical score. The piano part continues with *f* and *ff* dynamics, featuring sextuplets and triplets. A time signature change to 3/4 is indicated at measure 3:38. The bass line features accented chords and triplets.

Grandiose

4

Slide Page

Third system of the musical score. The piano part continues with *f* and *ff* dynamics, featuring sextuplets and triplets. A time signature change to 3/4 is indicated at measure 3:45. The bass line features accented chords and triplets.

Bell-Organ

3:57

Fourth system of the musical score. The piano part continues with *f* and *ff* dynamics, featuring sextuplets and triplets. A time signature change to 3/4 is indicated at measure 4:17. The bass line features accented chords and triplets.

4:17

Bells

5 Piu Quieto

Fifth system of the musical score. The piano part continues with *f* and *ff* dynamics, featuring sextuplets and triplets. A time signature change to 3/4 is indicated at measure 4:39. The bass line features accented chords and triplets.

4:39

mp

Sixth system of the musical score. The piano part begins with a forte (*f*) dynamic and concludes with a mezzo-piano (*mp*) dynamic. It features sextuplets and triplets. The bass line features accented chords and triplets.

6

Slide Page

4:50

*Poco accento e sostenuto*

Musical notation for measures 6-7. The piano staff features sixteenth-note patterns with sixteenth rests, marked with a '6' and a slur. The bass staff has a melodic line with slurs and accents. Dynamic markings include *mp* and *mp*. The text "Night Hawk" appears above the piano staff.

Musical notation for measures 7-8. The piano staff continues with sixteenth-note patterns. The bass staff has a melodic line. Dynamic markings include *mp* and *mp*. The text "Night Hawk" appears above the piano staff. A time signature change to 3/8 is indicated at the start of measure 8. A box containing "5:13" is present.

Musical notation for measures 8-9. The piano staff features sixteenth-note patterns. The bass staff has a melodic line. Dynamic markings include *mf* and *p*. Percussion cues "High Talking Cymbal", "Flame Trail", and "Bells" are indicated. A box containing "5:22" is present.

Musical notation for measures 9-10. The piano staff features sixteenth-note patterns. The bass staff has a melodic line. Dynamic markings include *mf* and *mf*. Percussion cues "Night Hawk (Cue)" and "Squealing Cymbal" are indicated. A box containing "5:44" is present.

Musical notation for measures 10-11. The piano staff features sixteenth-note patterns. The bass staff has a melodic line. Dynamic markings include *f* and *f*. Percussion cues "Night Hawk" and "Squealing Cymbal" are indicated. A box containing "5:55" is present.

*Meno mosso e rall.*  
*(subito piu legato)*

6:22  
Flute *f*

Flame Trail *fff* Bells

Analog Synth.

Analog Synth. (Cue)

6:37

(cues)

10  
6:50

*ff* 6:55

**Rhythmic and Stately**  
*(poco meno mosso)*

Slide Page

11

Bells (ca. 8 mea.) *mf* 7:15

*A tempo*

7:30 *f*

12

7:44 Bell-Organ *ff* 7:51 Bells *f*

*mp*  
Drone

*attacca*

## II. The Sea of Glass

*Lamento, molto espressivo*

13 14 **Trigger out!** (3) (4) *vb* (3) (3) (3) (3) (4)

*p* *p*

Crystal Goblets 8:53

Drone 8:37 (Drone continues) 8:46

15 (2) (3) (2) (2) (4) (1) (3) *vb* *gliss.* 16 *passionata* (4) (4) *vb* *vb*

*p* *p* *p* *p* *p* *sfz* *sfz*

9:27 10:10

17 (3) (2) (1) *vb* *gliss.* 18 (6) (3) (6) *gliss.* (7) (hold until "Dark World") (3) *pp* *a niente*

*p* *a niente* *p* *pp* *a niente*

10:47 11:11



# III. The Four Horsemen

*Misterioso*

The First Horseman Appears

*sostenuto e cantabile*

*espressivo*

(2)

19

20

Musical notation for measures 19-20. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in treble clef with a 4/4 time signature. The music features a melodic line in the bass and a more rhythmic accompaniment in the treble. Dynamics include *mp* and *p*. Performance markings include *vb* (vibrato) and *vb~* (vibrato with wavy line).

11:38

Dark World

Slide Page

Church Bells Horse, Night Hawk, Gliss.

12:30

Goblet

*mp*

*p*

Hawk

Low Gliss.

Bell-Organ

21

Musical notation for measures 21-22. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the bass and a more rhythmic accompaniment in the treble. Dynamics include *f*. Performance markings include *imposingly*, *glissandi*, *synth. gliss.*, *molto*, *accelarando*, and *then broaden*. There are also notes about "Horse" and "(Cut off leaving only horse)".

13:00

Flame Trail

*f*

*synth. gliss.*

*molto*

*accelarando*

*then broaden*

Horse

(Cut off leaving only horse)

*Driving, percussive*

22

Musical notation for measures 22-23. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in treble clef with a 4/4 time signature. The music features a melodic line in the bass and a more rhythmic accompaniment in the treble. Dynamics include *f*. Performance markings include *Sempre marcato* and *sempre simile*.

Waterphones

13:29

Drums

*f*

*f* (accent each group)

Trigger In!

23

Musical notation for measures 23-24. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the bass and a more rhythmic accompaniment in the treble. Dynamics include *f*. Performance markings include *driving, percussive*. There are also notes about "Space Wind, Horse, Night Hawk, Ocharina" and "Transformer".

Space Wind, Horse,  
Night Hawk, Ocharina

14:00

Transformer

*driving, percussive*

*sempre simile*

*very forcefully*

Musical notation for measures 24-25. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the bass and a more rhythmic accompaniment in the treble. Dynamics include *ff*. Performance markings include *sempre simile* and *very forcefully*.

gliss. f.t. gliss. f.t. gliss. f.t. gliss. f.t. 24

*fff* *allargando* 14:34 Ocharina

*f* *accelerando e crescendo* *molto cres.* *meno mosso* Slide Page

Lion *p* Grunts 15:07 Low gliss. Low drone

25 *The Second Horseman Appears* *(Bell-like, playing in various directions, as if conjuring bells.)* 26

*mp* *ff* 15:42 Flame Trail Drum Roll

*With Force and Grandeur*

*ff* *ff* 15:58 Drum Roll Synth.

*Overwhelming, Powerful* Slide next page

27 Trigger Out!

16:09 Drums *fff* Synth. 16:13 *p* Dark World Church Bells

28

*Piu Tranquillo*

*Lyrical, cantabile*

29

*vb* *vb* *vb*

16:57 Synth. *p* 17:16 Night Hawk *p* Low gliss. *p* Night Hawk

30

*slightly detached*

17:36 Talking Cymbal *p* Bells

*The Third Horseman Appears*

Night Hawk *p* Church Bells

Trigger back in!

31 *Forcefully*

*forcefully*

*glissandi*

Slide Page Church Bells 18:29 Drums *f* *glissandi*

32

*glissandi*

(The alignment of the preceding passage need not be perfect. Use the "Flame Trail" as a cue for beginning the next passage.)

*molto cres.* *f* 18:45 *molto crescendo* Flame Trail

*Martial*

*The Fourth Horseman Appears*

18:50 *ff*

19:11 Slide Page  
Church Bells cont.

Flame Trail

*ff* (Again playing in various directions.)

*Martial, Rhythmic*

33

Drum Roll

19:32

19:36 *f*

*f*

19:59

*forcefully, overwhelming*

*f*

Synth.

Ocharina

Low Drone

(long glissando)

# IV. As It Were a Trumpet Talking

34 *Come un lamento*

35

Crystal Goblets

Slide Page

20:54 (Drone cont.)

21:15

Flame Trail

*p* *sfz*

(All the x headed notes in the accompaniment represent the Flame Trail (scraped cymbal) sound and are used as entrance cues.)

36

Flame Trail

*mf* *sfz* *mp* *rallantando*

22:10

Night Hawk

37

Talking Cymbal

*mp* *sfz* *sfz* *fl.*

22:20

Night Hawk

38

*mp* *sfz* *mp* *mp* *sfz* *mp*

(don't blat the lower black notes)

Musical score for the first system. The bass line contains complex rhythmic patterns with fingerings (4), (3), (5), (3), (2), (2), (4), (3), (4), (3). The dynamic marking is *mp*. The treble line is mostly rests with some notes.

Musical score for the second system. It includes a "Slide Page" instruction. The bass line has fingerings (2), (3) fl. (1), (4), (4), (6), (5) and dynamic markings *mp* and *mf*. The treble line includes "Night Hawk" and "Talking Cymbal" parts.

Musical score for the third system. It begins with the instruction "Very Gently". The bass line has fingerings (4), (2) and dynamic markings *mp*, *pp*, *mp*, *mp*. The treble line includes "Night Hawk" and "Talking Cymbal" parts.

Musical score for the fourth system. The bass line has fingerings (1), (2), (2), (3), (4), (4), (2), (4), (3), (3), (4), (2), (4), (2), (3), (6), (7) and dynamic markings *mf*, *mp*, *very gently*, *tenuto*. The treble line includes "Night Hawk" and "Talking Cymbal" parts.

Slide Page

43

*Piu Mosso* *fr* *fr* *fr*

25:53

Wood Drums

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

*p* *sfz* *sfz* *sfz* *sfz* *f subito p* *f subito p*

*accelerando*

(like echoes)

44

45

26:42

Bells

Night Hawk

26:57

Space Wind

Flame Trail

Synth.

(Bell Tree)

*p* *sfz*

Flame Trail

*rallantando e diminuendo*

(Bell Tree)

(Bell Tree)

(Bell Tree)

27:49

*passionata*

*vb* *vb* *vb* *vb*

(2) (3) (3) (4) (5) (5) (3) (4) (4) (2) (3)

*ff sfz sfz sfz p rallantando e diminuendo a niente*

(Slowly fade accompaniment to silence during this passage then cue forward to the White Beast.)

# V. The White Beast

46 *Misterioso* Slide Page 47 *Maestoso* ♩ = 72

28:46 Six Glissandi

29:21 Drone Drums

maestoso

forcefully

Drums

Drone

48

29:58

*piu legato*

6

(like an echo)

*Lyrical (meno mosso)*

49

30:17

Long Gliss.

*mf*

*mp*

*mp*

*mp*

*mf*

*mp*

*subito p*

Synth. Trombone Glissando

*subito p*

*f* emphatic!

*allargando*

50 *Piu Gentile*

Bell Gliss.

Flute Gliss.

30:55

Bells (Outline of inner voice)

*mp*

*ppp*

*mp*

*mp*

Drums

Bells





**Harmon Mute** *legato* *pp* *gradually* 6:1 *gliss.* *accel. e cres.* *pp* *gradually* 6:1 *gliss.* *cantabile* 5 6 6:1 *Flute Gliss.* *gliss.* *accel. e cres.*

*gliss. gliss.* 5 6 6:1 *gliss. gliss.* **Slide Page** 54 35:37 **Cup Mute** *Relaxed, As If Swung* *pp* *gliss.* *gliss.* *accel. e cres.* Bells & Glissando Scream Drums 6 6 36:27 *mp* Bells

*mp* Drums *mp*

**Sans Sord.** 55 *mp* *Fanfares for the Four Beasts* *gliss. gliss.* 6 *Planes & Drone* 36:26 *Scraped Cym.* *Zap* *ff* Transformer Electric Arc

*brutally!* 6 *fff* *gliss.* *ff* *Zap* *gliss.* 6 3 *gliss.*

6 gliss. gliss. 6 gliss. gliss. 6 gliss. all notes 3 3

*ff* Zap *ff* accel

56 *The Four Horsemen* Slide Page

Pig & Drone Drums *f*

37:29

57

*Sempre marcato* *f* (accent each group) *sempre simile*

37:53

*very forcefully* *ff* 3 3 3

58 *gliss. f.t.* *gliss. f.t.* *gliss. f.t.* *gliss. f.t.* *fff* *allargando*

*sempre simile*

59 *Plane* *Planes*

*gliss.* *Imitate B-17 (Swing bell l. to r.)* *(then r. to l.)* *gliss.* *gliss.*

39:37 48

Slide Page

**Like Fanfares**

60 *piu veloce*

39:25 Scraped Cym. Zap *ff*

*gliss.* *gliss.* *brutally!* *fff*

Weird Chorus & Scream Zap *ff*

Drum March Scraped Cym.

*gliss.* *gliss.* *gliss.*

*sffz* Wasps Zap *ff* Wasp Apocalypse

Scraped Cym.

**Distant, gradually becoming closer**

61 *piu legato*

40:31 Scraped Cym. & Celestial Chimes *pp* Soft Murmurs *p* Steel Door *mp* Steel Door *mf* Steel Door *accel. e cres.*

*sffz* *sffz* *sffz* *sffz*

*f* *accel. e cres.* *piu f* *allargando* *fz* *fz* *fz* *fz*

emphatic! (possible short pause) 62

*Building...* *ff* *fff* Drone & Celestial Chimes

*sffz* *sffz* *sffz* *fff*

Slide Page

-19-

63 *Ethereal* 64 **Harmon mute** *molto legato*  
*gradually* *gradually* *gradually*

42:04 Crystal Goblet 42:17 *p*

*grad.* *gliss.* *gradually* (leave mute in)  
*pp* *pp* *a niente* (remain still)

# VI. A Woman Clothed with the Sun

*Sempre sostenuto, lontano*

65

(join in to create the notated rhythm)

(leave in harmon mute)

Musical score for measures 65-66. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the top staff and a more rhythmic accompaniment in the bottom staff. A 'Bell-whistle' effect is indicated above the top staff. Dynamics include *p* (piano).

*With Warmth and Grandeur*

66

Sans Sord.

(with warmth and grandeur)

Musical score for measures 66-67. The top staff is in bass clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the top staff and a more rhythmic accompaniment in the middle and bottom staves. A 'Slide Page' effect is indicated above the middle staff. Dynamics include *mp* (mezzo-piano). Other effects include 'Space Wind', 'Analog Synth.', and 'Secret Alloy'.

(like an echo)

*With Gentle Magnificence*

Musical score for measures 67-68. The top staff is in bass clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the top staff and a more rhythmic accompaniment in the middle and bottom staves. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A 'Crystal Goblets' effect is indicated above the middle staff.

*molto legato*

67

46:42

Flame Trail

Musical score for measures 67-68. The top staff is in bass clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the top staff and a more rhythmic accompaniment in the middle and bottom staves. Dynamics include *mp* (mezzo-piano). A 'Bells' effect is indicated above the middle staff.

*Hearts of Space* [68] *piu mosso*

*a niente* Slide Page *p* [47:40] *mf* Bells *mf* *allargando*

[69] *(♩ = ♩) Noble, majestic*

*mf* *f* *f* *f*

Synth. [48:24]

*f* *f* *f* *ff*

*Strong and majestic, ancora sostenuto*



70 *Gently* (almost slurred)

Secret Alloy

49:28

Flame Trail

Flame Trail

*p*  
Bells

71 *Lontano* (almost slurred)

*rallantando*

50:05

Analog Synth.

*mp*  
Bells

*mp*

*p*

*pp*

*ppp*

*a niente*

Crystal Goblet