



each night I carry myself to you

an opera in one act

music by Sam Dvorin
libretto by Isabella Putorti and Sam Dvorin

Instrumentation

Flute

Clarinet in Bb doubling Bass Clarinet in Bb

Bassoon

-

Horn in F

Trumpet in Bb

Trombone doubling Tenor Trombone

Tuba

-

Piano doubling Electric Bass

2 ebows, 1 brick, 1 loop pedal, 8 ping pong balls

Electric guitar

1 ebow, 1 slide, 1 loop pedal, 1 octave pedal, 1 volume pedal, 1 plectrum

Percussion

1 Glass bottle, 1 sheet of Paper, 1 paid of Brushes, 1 pair of bass drum mallets, 1 pair of drumsticks, 1 Bass-drum, 1 Book, 1 Ride cymbal, 1 Thunder-sheet, 1 Table

Electronics / Voice

Max Patch with CataRT and samples

-

Voice (Mezzo)

C (Mezzo)

N (Mezzo)

-

Violin I

Violin II

Violin III

Violin IV

Violoncello I

Violoncello II

Details

Score in C

Duration: approx. 25 minutes

Electronics, Guitar, and Bass all should use small amps on stage

Depending on the performance space, the vocalists may need to be amplified

Explanations

AII:

Air sounds and speaking dynamics

- These should always be done as loud as possible needed to match the balance of what else is going on, thus dynamic marking for these techniques speak more to intensity than actual volume
- Whispers should all be stage whispers

Long Notes

- For really long notes, breath when necessary, try to stagger with those around you

Glissandos

- For glissandos that go through more than one note, do not accent notes in the middle. These are merely showing where the note should be at that point in time.



Same note glissando

- If there is a glissando from one note to another of the same pitch, this means a gradual change of timbre or technique. Some examples are transitioning to tremolo (poco a poco tremolo) or transitioning to air sounds

Two musical examples. The left example shows a single note on a staff with a wavy line above it, indicating a glissando. The right example shows two notes on a staff. The first note has a sharp sign and is labeled "tasto". The second note has a sharp sign and is labeled "slow change to harmonic pressure". A wavy line connects the two notes, indicating a glissando between them.

Difficulty

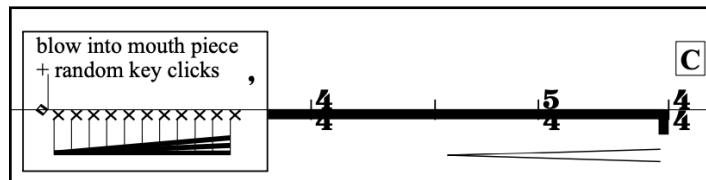
- At moments of extreme speed; volume; or jumps in range, cracking and breaking is okay, and part of the desired effect
 - Some examples are rehearsal mark J in scene 1, and the majority of scene 3

Phrasing

- Very often, specific breathing / bowing / phrasing is given. In these sections, players should bow / breathe / phrase at will. They should make an effort to not follow the patterns of players around them

Boxes

- Players should repeat the figure inside of the box for the duration of the line that extends the box
- The purpose of boxes is to represent non-metered elements in time, so these figures should not be related to any regular grouping or meter
- The notation inside the box sometimes represents a type of figure that should be repeated (rapid accell. of a group of sixteenths or random tremolo). In these cases, the exact notation should not be repeated, but rather the gesture that the box represents. The exact replication and repetition is not important, but rather the figure itself

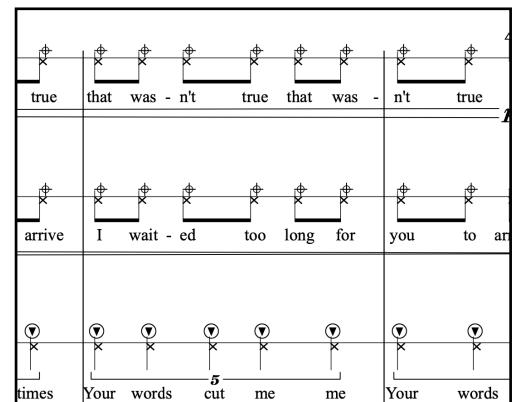


Mimicking sounds with mouth

- The players are sometimes asked to mimic the sound their instrument is making with their mouth. In these moments, exact replication is not the goal, but rather a “human” equivalent of the gesture to make the sound more “human.” The players should come up with their own unique interpretation of these sounds, and try to make it blend in with the instrumental sound

Speaking

- Words are often written in very straight, equal rhythms; however, players should speak all text like normal speech. Thus the exact rhythm can be varied to sound more natural. The goal here is not to sound like robots, but rather to sound like actual people speaking
- The importance of these passages is the start time, end time, and relative position of syllables



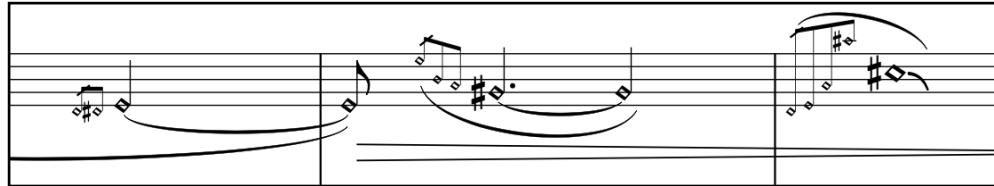
Quarter-tones

- In this piece, quarter tones are used to 1) approximate specific frequencies of sonorities based on distorted spectra and 2) to add more complexity to timbre by beatings. In both cases, the intonation of these should be made as precise as possible.

Two staves of musical notation in treble clef. The top staff consists of a series of quarter notes with various accidentals (sharps, flats, naturals) and rests. The bottom staff also consists of a series of quarter notes with similar accidentals and rests. The notation is intended to demonstrate the use of quarter tones for specific frequencies and timbral complexity.

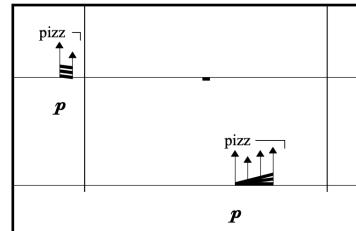
Gracenotes

- Gracenotes are often used to give a more improvisatory and free rhythm to the texture. Gracenotes can fall on the beat, before the beat, and after the beat at the discretion of the player. In general, go with what feels the most natural. Use the beat and meter to anchor yourself, but freely move between them.



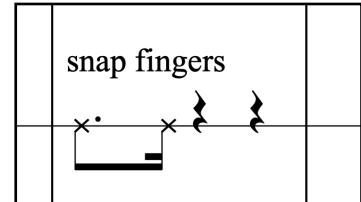
Triangle Noteheads

- Play the highest note possible



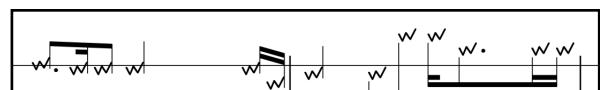
Cross noteheads

- Either percussive sounds or speaking
- The focus here is not pitch, but rather percussiveness



Wavy noteheads

- These represent vocal fry



Woodwinds:

Multi-phonics

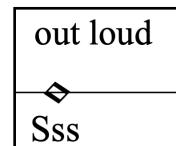
- All fingerings are in parts
- When at extreme volumes (*ppp/fff*), breaking and cracking is okay

Quarter-tones

- The system of quarter tones used in the opera should be achieved via embouchure changes to adjust intonation

Diamond Noteheads

- Air sounds (blowing out loud, into instrument, etc)



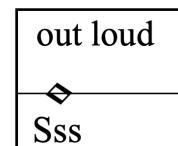
Brass:

Quarter-tones

- The system of quarter tones used in the opera should be achieved via embouchure changes to adjust intonation

Diamond Noteheads

- Air sounds (blowing out loud, into instrument, etc)



Guitars:

Quarter-tones

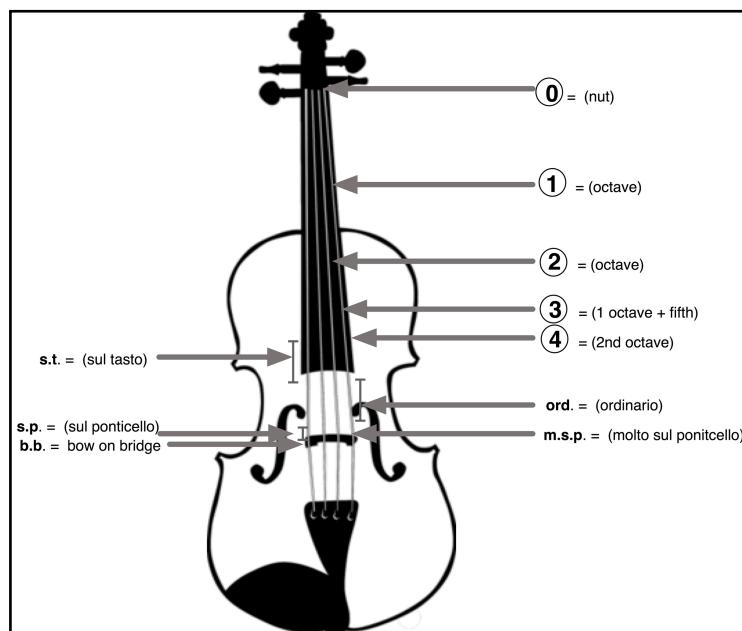
- Use bends or tremolo bar for quarter tones

Strings:

Harmonics

- All harmonics are given in fingered (not sounding) notation

Bow position

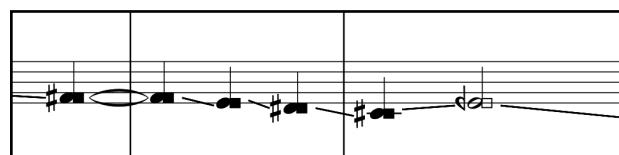


Col legno

- Tratto means bowed like normal, battutto means hit and bounced off of the strings

Square noteheads

- These represent singing. In some cases any pitch is fine, and in others a specific pitch is important, but octave disposition is fine. This humming should be done as loud as possible, and should vocalize the phrasing and breathing of the players' bowing. Try for a very warm and fuzzy timbre



Conductor

Tempo

- Although they are not written, accell. and decell. may be used freely to give more energy to gestures as needed.

Levels

- At most times, the levels of all sections should be relatively equal.
- If one section is overpowering, adjust dynamics as needed

Demonstrations of extended techniques

[Flute whistle tone](#)

[Flute slap tongue](#)

[Flute air sounds](#)

[Clarinet slap tongue](#)

[Trumpet growl \(all brass\)](#)

[Col legno tratto](#)

[Scratch tones](#)

[Cello multi-phonics](#)

[Piano guiro](#)

[Quarter-tone explanation](#)

[Lesson about quarter-tones](#)

Explanation of Gesture / Sound-world

Prelude

Overall:

- Very airy and ungrounded music, trying to demonstrate how what is about the happen is not really grounded in normal logic (they don't talk or act like normal people), while also trying to introduce some of the main motifs of the opera, like wind sounds and high ringing noises

Prelude during talking (about 20 seconds):

- Violin I plays col legno tratto on a harmonic that doesn't really sound
- Basically it will create a very thin white noise sound, but also most likely won't make that much sound, since its a very quiet technique
- Prelude music (about 2 minutes)
- The violins all play col legno on harmonics, this will be a very fragile plasticky sound
- Eventually each violin transitions to arco after playing this very high non harmonic notes that stick out of the texture
- The cellos join and they are playing Arco so their sound is much more forward and direct
- Throughout the prelude the entire ensemble transitions from col legno to arco
- After everyone has transitioned to arco, then just Violin I remains, and it goes into Scene 1

Scene 1

Overall:

- Introduces that characters and their basic personalities, while also showing the differences between them and the resulting conflict
- Moves from very light, unhitched noises to heavy loud wall of sound

0"-20", Bars 1-7

- Violin has a high ringing sound which remains over the whole thing, this is kind of like high ringing in your ears when you are by yourself
- At times the other violins join in on the ringing, so the body and character of it grows smaller and bigger
- Throughout this there are air sounds which move around the ensemble
- Also the strings are doing col legno muted tremolos which sound like plastic rustling
- The effect combines to basically be high ringing, wind noises, and rustling, all of this gains momentum into...

20"-32", Bars 8-12

- N comes in for the first time, she is trying to speak but nothing comes out
- Ensemble joins in trying to speak
- Strings start to have very high pizz which stick
- Everything is gaining momentum and moving toward actually having the singers sing

32"-48", Bars 13-19

- N starts to actually speak
- Now that words have come out, momentum gains even more toward the ultimate goal of singing
- Everyone has techniques which amount to a bunch of little hits all over the place
- If the first part was wind, this is more rain
- First tutti so far, and everything moves toward

48"-1'20", Bars 20-32

- N sings for first time
 - Music around N is very frantic, jumping and jittering around

- Once C comes in, music stabilizes
- The next couple sections are all about showing how N is much more energetic and forward than C, and how C seems to be removed from the situation emotionally

1'20"-2'07", Bars 33-52

- N keeps trying to connect to C, music moves very fast around N
- Whenever C comes in things slow down, but elements of fast still remain
 - C still cares and has feelings underneath the stillness
- When C starts talking more at mm. 41, the brass sort of echos what C is saying and also the rhythm of her speech is played by other speech
 - This shows how what C says is always distorted in a way to N, N doesn't hear what is truly going on

2'07"-2'13", Bars 53-54

- C suddenly speaks directly to N
- However, they still cut each other off
- Music thins out, mostly high ringing sounds and air sounds

2'13"-3'00", Bars 55-73

- N makes a very sincere plea, her voice wavers and cracks, and the flute and cello sort of follow the contour and lightness of her gesture
- While that is happening, C also makes a sincere plea
- The music here is very fragile, both are attempting, but neither hear the other

3'00"-3'24", Bars 74-81

- Whispers resonate throughout the ensemble
- Muffled cries echo in unison that slowly fall out of each other
- This part to me is kind of like a representation of how each of them perceive the situation
 - They are surrounded by their instructive thoughts and whenever they try to speak it just comes out as nonsense to the other person

3'24"-5'00", Bars 82-112

- From here on out the music becomes a lot less "extended technique-y"
 - The meaning is more forward
- C tries to comfort N and is seemingly almost successful
- The instruments play a sweet background to the soft lullaby C sings
- However, as time goes on the instruments get louder and uglier, until there is a physical wall of sounds between the melody that C is trying to sing to N and N herself
- So from this point until the end the ensemble drowns her out more and more, with brief moments of respite (mm.94, mm.103, etc)

Scene 2

Overall:

- A lot of this movement is about the mixture of human, natural, and electronic sounds and how human sounds can be distorted
- This scene has the main climax of the work

During talking:

- Piano ebow, which creates a drone
- The music behind this is like a more physical and loud version of what happened before the talking in the scene before

0"-32", Bars 2-14

- This all is very beautiful and hazy

- The bass guitar and guitar both are using loop pedals, which means that as they play they accumulate more and more sound, basically foreshadowing the talking over each other section that comes later in this scene
- Throughout this, little clicks and pops move around the ensemble
- High ringing noises are also here, but less present
- Also there is a synth (present throughout the whole movement), it transitions between being made of pure sine tones and being made of prerecorded tape of the singers singing
 - Sort of shows the distortion of their feelings into meaningless and cold entities
- This should sound sort of like a summer evening with bugs and stuff making noises

32"-1'22", Bars 15-34

- N sings, very tender moment, asks to be held by C
- Throughout this the bubble sounds remain, coloring the space
- Another aspect that gets introduced here which is present throughout is a synth based on the samples of C and N whispering which I recorded
 - It is called CataRT in the score. Basically whenever you see this it is just like a machinelike whispering)

About 15 seconds Bars 35-36

- Guitar and bass loop fade out

1'30"-2'37", Bars 37-71

- N and C both ask and answer each other questions, but none of them make sense
 - Their answers imply that they mishear every question
- Throughout this a hazy texture moves throughout the ensemble
 - The strings hum in unison with their playing, makes a very human sound
- Overall this section should feel very dreamlike and nonsensical, but with a more angry undertone building

2'37"-3'03", Bars 72-123

- N and C talk over each other
- This section is pretty straight forward
 - They talk over each other and get more upset and upset until they reach a climax

3'03"-3'36" Bars 124-136

- Aftermath of the climax
 - Like ringing in your ears after you say something you didn't mean in a fight
- High ringing sounds move around
- Guitar plays a melody from the bass in the beginning
- Should be very still
- The breathing sounds of the strings should be very exaggerated

3'36"-4'43", Bars 137-167

- Sort of like a ghost reflection of the section from mm. 37-71
 - Compared to previous, this one is a lot more fractured and quiet
 - Long longs disappear, as the connection has been severed even more
- C tries to connect to N, but something is lost now
- Throughout, there is this tapping which moves around the ensemble

Scene 3

Overall:

- This scene is the most straightforward
- Also the most stripped back maximal at once

- Here things are very black and white
- The nuance of scene 1 has been completely stripped away
- Whereas scene 1 was constantly shifting and changing, and the text waiting was quite in your face, this scene is very much like a slab of metal: simple, strong, immobile

During talking:

- A thunder sheet makes thunder sounds
- Whereas during the talking, scene 1 had a very high noise element, scene 2 had a concrete pitched element, scene 3 is the most abstract and noisy

0"-2'20", Bars 2-80

- Both try to speak but are interrupted by ensemble, and cannot hear each other through the wall of noises
- The ensemble plays a very loud low rumbling
- The singers and the ensemble are almost fighting against each other
- Even when C finally speaks at mm. 55, she cannot be heard over the ensemble

2'19"-2'35", Bars 81-88

- Suddenly quiet, N finally says a complete thought, most bare sentence yet
- C responds, but N cannot hear her at all
- The low rumbling of the ensemble is the disconnect personified

2'35"-2'44", Bars 89-93

- Final explosion
- A foreshadow of the ending
- This is one connected sound with rough edges, whereas the end is just the rough edges

2'44"-4'59", Bars 94-154

- Starting with just N singing, she has lost any sense of reason, she continues to sing and gets more and more emotional, as she continues to break down more and more, her words lose more and more meaning, as she is robbed of her voice. Suddenly she stops, defeated, but maybe still trying to talk but failing
- All the while the ensemble, divided into two groups, plays big hits. The two groups never play together, never seeing eye to eye. They keep going, and as they progress all pitch is lost from the hits until they are just percussive noises. Suddenly, because of no clear reason, they stop
- The singing and the hits have no relation to each other, they are both aware of each other and not aware at the same time

Libretto

Prelude to Scene 1

C: I really have to leave

N: You said you would stay longer this time

pause

C: It wouldn't be this hard if you didn't make it

N: You said you weren't going to leave

Scene 1

N: Shhhhh

Sh sh sh shhhhhere

Shhhhhhere

Except stay here somewhere

St t t t h eh eh eh kh

Shhhhere! Shhhhere! some while

Except stay here some while

stay here some while

Ex-Ex-stay here Ex-Ex-stay here

N: Stay here please stay here somewhile

C: But what's it to me

N: Is this nothing? To you so please stay so please stay; stay here some while

C: Yes time is something we don't have; what's it to me

N: but please stay

C: Can you feel the breeze?

N: Stay here some-

C: Can you feel the breeze?

N: It is a still day; It is a still day; I cry for you

C: I'll turn off the lights as I leave

N: No stay

C: I leave for you

N: I cry for you

C: Talking about it won't do when I leave so soon

I called the night before; you said nothing to me

I called the night before; you said nothing to me

N: I said goodnight twice

C: You ran out of things to say

you ran out of things to say

Talking about it won't do

when I

Prelude to Scene 2

C: Are you even listening to me?

N: You don't have to be so harsh

C: How else can I get through to you?

N: I don't know

Scene 2

N: Can you hold me sometimes

Sometimes

C: No, you will never leave my sight

N: Can I lay here somewhere

C: Because of your hands how can I

N: How should I be when I am not with you

(over each other)

C: Perhaps in peace

N: In closed doors you said that wasn't true

(over each other)

C: In closed doors you said that wasn't true

N: I waited too long for you to arrive Perhaps in peace

C: Your words cut me.

N: in closed doors you said that was't true

N: I waited

(over each other)

C: I I will hold you Perhaps in peace I will will hold you I will

N: And I know you want to leave And I know you want to leave Perhaps I know you want

(over each other)

C: you want- N: you want-

C: you want- N: you want-

(over each other)

C: Perhaps in peace Your words cut my Your words cut me me I I will hold I I will hold you
Perhaps in peace I will will hold you I will you want you want you want you want you want
you want I I will hold I I will hold you Perhaps in peace I will will hold you I will you want you
want you want you want you want you want you want you want you want

N: In closed doors you said that I waited too long for in peace in peace in In closed doors
you said that wasn't true I waited And I know you want to leave And I know you want to
leave Perhaps I know you want you want you want you want you want In closed
doors you said that wasn't true I waited And I know you want to leave And I know you want
to leave Perhaps I know I know you want to leave I know you want to leave I know you want
to leave

C: sit here in my arms

N: I question how you are so bitter

C: let dreams take you

In closed doors only you are there

You are there

Only you are there

N: Am I nothing then to you?

Prelude to Scene 3

C: Are you there

pause

C: I'm sorry

pause

C: I didn't mean to go that far

pause

C: Please say something

Scene 3

N: sss ff ss

ai kk nn vv hh

Ai ai ai kk kk n nn n vu

I can never

Ly lu ly hear hear hear rr rr

I only hear you, your

Your reflection in there

C: your arms, come to me

N: without lights I am passionless

true to your despair

I need to

C: your arms, come to me

N: You tangle and Suffocate

Each night I carry myself to you

C: you are my stillness

N: you swim around me

C: my stillness

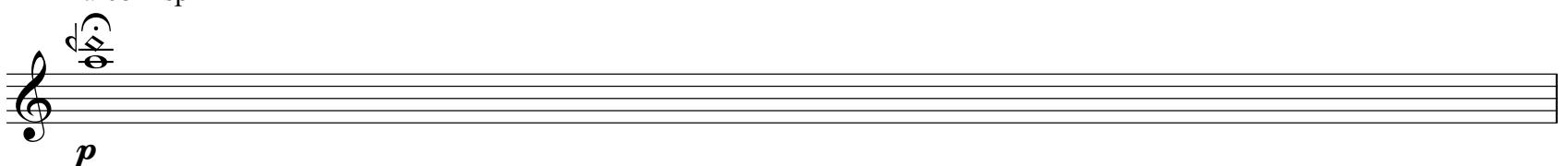
C: I want to see you over and I want to see you over and over I want to over and over and I want to N: say what you want, don't pick up the phone

N: Say what you want Say what you want sa you wa Each night I carry myself to you each night I carry myself to you e i a Ech Ni I cary my Self se se se fu fu If to to to you to you Each night I cary my self to you Ea I I Ca ry My my my my my se se se elf to to to to to to to to you

C: I really have to leave
N: You said you would stay longer this time
pause
C: It wouldn't be this hard if you didn't make it
N: You said you weren't going to leave

arco msp

Violin I



The musical notation consists of a single note on the G string of a violin. Above the note, the instruction "arco msp" is written. Below the note, the dynamic "p" (forte) is indicated. The note has a vertical stem and a small circle at its top, suggesting a short note or a specific attack technique.

4 =92
4 col legno tratto sempre non-vib

Vln. I

Vln. II II col legno tratto sempre non-vib III

Vln. III col legno tratto sempre non-vib

Vln. IV

Vc. I

Vc. II

6

7

8

9

Vln. I

Vln. II (III)

Vln. III I

Vln. IV

Vc. I

Vc. II

14

15

16

**3
4**

**4
4**

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

4

18 l.v.

19

20

21

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

A

22

23

24

25

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

very light bow pressure
tasto sempre non-vib

sempre pp

molto vib

very light bow pressure
tasto sempre non-vib

sempre pp

26 27 28 29

Vln. I Vln. II Vln. III Vln. IV Vc. I Vc. II

II molto vib III III tr~~~~~
p mp p pp
5 5 5 5
l.v. I II II
p mp
3 3 3
p pp
tr pp

30 31 32 33

3 **4** **4** **B** **4** II m.vib

Vln. I Vln. II Vln. III Vln. IV Vc. I Vc. II

5 pp arco 15ma m.vib gradually add vibrato
p
m.vib mp
V mp
gradually add vibrato

34 35 36 37

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

38 39 40 41

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

42

43

44

45

7

Vln. I (tr)~~~ **p**

Vln. II tr~~~~~ **pp**

Vln. III I **mp** m.vib

Vln. IV I

Vc. I m.vib **<ppp>**

Vc. II m.vib **<ppp>**

46

47

(15) Vln. I

attaca

A

4 **♩ = 82**

Flute: into mouthpiece, exhale, "ssss" over key holes, **mf**, **p**

Clarinet in B♭: "ssss" over key holes, **p**

Horn in F: out loud, **Hhh**, **Ffff**

Trumpet in B♭: out loud, **Hhh**, **Ffff**, **p**

Trombone: out loud, **Hhh**, **Chh**

Piano: whisper, **Chhh**

4 **♩ = 82** **#** **15ma**

Violin I: **m.s.p., non-vibrato**

Violin II: **sempr ppp**, col legno tratto, mute strings with hand + shhhhhh with mouth movement

Violin III: **m.s.p., non-vibrato**, **p**, **15ma**, **m. vib**

Violin IV: **m.s.p., non-vibrato**, **ppp**, **15ma**, **m. vib**

Violoncello I: **bow tailpiece + shhhhhh**, **15ma**

5

Fl.: over mouthpiece, exhale, **mf**, inhale

Cl.: blow air into mouthpiece very raggedly, wavering, **p**

Bsn.: blow air out loud full force, **mp**

Hn.: **ttt**, **p**

Tbn.: **kk**, **p**

Pno.: **sempr mp**, glass bottle blow air over, **p**, into, **Cchh**, **sss**

Perc.: whispered very neurotic trying to speak but emotions prevent clear words, **f**, **Shhhh**

N: **15ma**

6

Vln. I: **m.s.p.**, **n.vib**, **15ma**, **3**, **m. vib**, **n. vib**

Vln. II: **m.s.p., non-vibrato**, **ppp**, **m. vib**, **n. vib**

Vln. III: **m.s.p., non-vibrato**, **ppp**, **m. vib**, **n. vib**

Vln. IV: **m.s.p., non-vibrato**, **ppp**, **m. vib**, **n. vib**

Vc. I: **bow tailpiece + shhh**, **15ma**, **sempr mp**

Vc. II: **bow tailpiece + shhh**, **15ma**, **sempr mp**

3 **4** **4**

4 =102

9

10

11

12

Fl. over inhale exhale *mp* blow air over keys full force to ragged
 Cl.
 Bsn. shh er! blow air out loud raggedly *p*
 Hn.
 Tpt.
 Tbn. Shh *p* Hhh Eh
 Tba.
 Pno. Tt Hh Ff pizz Ss
 E. Gtr. whisper Shhhh ere! pp Shhhh ere! pp Shhhh ere! pp
 Perc. into over Shhhh ere! Shhhh ere!
 CataRT Shhhh ere! Shhhh ere!

Voice whispered very neurotic Sh - - - ere Shhhh - - - ere! Shhhh - - - ere! Shhhh - - - ere! Shhhh - - - ere!

C
 N move mouth around rapidly Sh sh sh Shhhh ere! Shhhh - - - ere! Shhhh - - - ere!

4 =102

Vln. I n. vib → m. vib n. vib → m. vib n. vib → m. vib → n. vib
 Vln. II pizz n. vib → m. vib → n. vib → m. vib → n. vib
 Vln. III whisper col legno tratto in rhythm with text
 Vln. IV Shh ere! whisper col legno tratto in rhythm with text
 Vc. I Shhhh - - - ere!
 Vc. II pizz

Fl.

Cl.

Bsn.

Hn. "ssss" out loud + flick fingers on bell (pause inbetween repeats) *mf*

Tpt.

Tbn. whispered strained some while stay here some while Ex-cept *pp*

Tba.

Pno. pizz ↗ pizz ↗

E. Gtr. bridge pickup mute strings very high with hand pick strings very sharply clicking sound

Perc. into + move mouth around Shhhh -

CataRT Kk cc kk kh ch kk K

Voice pp whispered strained → normal while Ex-cept stay here some while Shhhh -

C

N whispered words come but are rushed very breathy, push sound forward pp mp Ex-cept stay here some while St t t h h eh eh eh kh Shhhh - ere! -

whispered very neurotic trying to speak but emotions prevent clear words mf

Vln. I

Vln. II pizz ↗

Vln. III pizz ↗

Vln. IV

Vc. I pizz ↗

Vc. II pizz ↗

4

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CataRT

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

5

4

18

19

5

4

C

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CataRT

Voice

C

N

4

4

C

20

21

22

23

=92

very airy, glassy sound

blow ragged air into mouthpiece
+ random key clicks

mf

whisper
fragile, breaking

stay *sempre p*

here

stay

here

stay

here

stay

pizz

sim.

hold paper by fingertips and rustle
speed follows speed of tremolo
try to move smoothly between different speeds

fragile, on the verge of breaking
like it takes great effort to produce pitch

Stay

p

pp

ppp

msp arco
n. vib

msp arco
n. vib

msp arco
n. vib

msp muted strings + shhhh
white noise

pizz

p

pizz

p

muted, percussive

tailpiece + shh

Fl. *p*

Cl.

Bsn. here stay here stay here

Hn. "fff" into mouth piece + flick bell *mf*

Tpt.

Tbn. "ssss" into mouth piece + flick bell *mf*

Tba. "shhh" into mouth piece + flick bell *mf*

Pno.

E. Gtr. neck pickup *p*

Perc.

CataRT

Voice *sempre mp* Mmm

C

N more sure, but still pleading *p* here. 3:2 please_ stay here

Vln. I

Vln. II pizz 5

Vln. III 3 ppp pizz

Vln. IV

Vcl. I msp arco

Vcl. II msp arco 3

3 4 4 4 3 4

3

Fl. *pp*
very airy,
barely pitched,
no vibrato

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

E. Gtr.
bridge, sim
neck pickup
p

Perc.

CataRT
hum note in middle of your range
(any pitch is fine, but choose one and stay with it)

Voice
3
some - - while

C
f
falsetto very fragile, breaking hold until completely out of breath
(should be come more unstable)
But what's it to me

N
3
very forward, at odds with texture

4

Vln. I
pp

Vln. II
mp 5 *pp*
tasto

Vln. III
msp muted strings
white noise
tr
3

Vln. IV
tasto

Vc. I
tasto
msp
tasto
mp
slow change to
harmonic pressure
hum note in middle of your range
(any pitch is fine, but choose one and stay with it)

Vc. II
tasto

5 32 **D** 33 **4** 34 36

Fl. -

Cl. *extremely breathy, glassy*

Bsn. *extremely breathy, glassy, no vibrato*

Hn. *air sounds out loud*

Tpt. *Kk* *p* *Shhh*

Tbn. *out loud*

Tba. *out loud transition smoothly between air sounds*

Pno. *ppp hammer on and pull off (van halen)*

E. Gtr. *tr* *p*

Perc. *f*

CataRT *Kk* *ss* *Ff*

Voice *Mm*

C

N *whispered very upset* *ff* *p* *pleading, more forward clear tone but very breathy* *mp* *subito p* *pp move to fry on slide*

Is this no-thing? To you _____ so please stay _____ so please stay _____ stay here _____

5 32 **D pont** **4** 33 **4** 34 36

Vln. I *pppp*

Vln. II *msp* *g* *p*

Vln. III *msp muted strings white noise*

Vln. IV *pizz*

Vcl. I *p* *nn*

Vcl. II *p* *pont* *pppp*

m. vib

3 3 3 pp

p

pizz

p *msp*

6 3 3 pp

msp arco

pp

II

Fl.

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *shh*

Pno.

E. Gtr. *p*

Perc.

CataRT

Voice

C

N

Vln. I hum in a comfortable octave

Vln. II *msp* → *tasto*

Vln. III arco

Vln. IV *msp col arco*

Vc. I *p* 3 *p*

Vc. II *msp* → *tasto*

3 *p*

4 *slight vibrato*

4 *mp*

4 *whisper*

Yes, *p* time is

whisper Yes, *p*

Chhh

5

tap pickup
mute strings with hand

mf
brushes
one on side of bottle
one on paper

ppp

Ss *mf* tt ss

forward, slight vibrato

Yes time is

more sure *mp* *pp*

some while

slowly move to harmonic pressure **3** **4** **4** **2** **4**

col legno tratto

msp → *tasto*

tasto

hum note in middle of your range
(any pitch is fine, but choose one and stay with it)

Fl. *pp*

Cl. *p*

Bsn.

Hn. "sss" into mouthpiece + tap bell

Tpt. "ssss" into mouthpiece + valve clicks

Tbn. "sss" into mouthpiece + tap bell

Tba. "ssss" into mouthpiece + valve clicks

Pno. *p* roll fingertips on strings, very high

E. Gtr.

Perc.

CataRT ss tt tt tt hh

Voice

C sempre *f* 3 we don't have

N

Vln. I *p*

Vln. II 6 3

Vln. III

Vln. IV *pp* msp col arco 3 3 3 *pp*

Vc. I col legno tratto tasto (still light) *pp*

Vc. II MII [3 + 11 + 8] col legno tratto tasto

Vc. II col legno tratto tasto

**3
4**

Fl. *mp*

Cl.

Bsn.

Hn. some - thing we

Tpt. some - thing we

Tbn. don't have

Tba. whisper

Pno. *sfp*

E. Gtr.

Perc.

CataRT fff ff (breathy exhale) huh huh

Voice

C mmm more breathy what's it to me

N *mp* very airy 3:2 but please stay

4 blow ragged air into mouthpiece

blow air full force into instrument

out loud Sss

4 msp, n.vib 15ma

ppp msp, freely wary m. vib and n.vib

ppp

ppp msp, freely wary m. vib and n.vib

ppp msp, freely wary m. vib and n.vib

ppp

col legno tratto, mute strings with hand

**3
4**

Vln. I

Vln. II pp

Vln. III pp

Vln. IV

Vc. I

Vc. II pp

2

Fl. *mp* 50

Cl. *p*

Bsn. *ppp*

4 blow ragged air into mouthpiece 51

3 52

4 E 53

Hn. some - thing some - thing Chhh *f* out loud *fff* *p*

Tpt. some - thing some - Ss Chhh Hhh *p*

Tbn. some - thing some - Chhh

Tba. some - thing some - thing some - thing some - thing out loud Hh

Pno. pluck muted strings bridge pickup 15ma pizz

E. Gtr. tap pickup

Perc.

CataRT Is this Is this huh

Voice *mf* some - thing some - thing some - thing

C whisper suddenly caring *ffff* very airy Can you feel the breeze? cutting off N as if she isn't even talking *f* Can you feel the breeze?

N whisper very airy mostly consonances *f* 3:2 Stay here some

2

Vln. I *p*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vc. I msp arco 6 3

Vc. II *mf*

msp, freely wary m. vib and n.vib 15ma

msp, freely wary m. vib and n.vib 15ma

msp, freely wary m. vib and n.vib 15ma

tasto very light

IV msp

tasto very light

sempre *ppp*

Fl. (tr.) 71 3 4 72 5 4 73 74 G 4 4 =80 75

Cl.

Bsn. whisper words +key click in rhythm pen a lone and love is no-thing to you call you the night be-fore *sempre pp* pen a lone and love is no-thing to you call you the night be-fore *p subito pp*

Hn.

Tpt.

Tbn.

Tba. out loud Chh p Ss

Pno. play chord then turn volume up about halfway (diamonds are fingered pitches)

E. Gtr. 4-string Bass Guitar I IV V II V I II

Perc. CataRT pppp fingertips

Voice cover mouth with hand m. vib p

C pleading, stressed p mf I leave for you whispered very upset I cry for you Hum very delicately, try to blend with instruments Mm Mm

N

Vln. I 3 4 5 4 G msp, non-vibrato 80 sempre ppp arco tasto, very light m. vib

Vln. II

Vln. III

Vln. IV

Vc. I poco a poco tremolo Vc. II

Fl. **Cl.** **Bsn.** **Hn.** **Tpt.** **Tbn.** **Tba.** **Bass** **E. Gtr.** **Perc.** **CataRT** **Voice** **C** **N**

76 **77** **34**

very focused whisper questioning
a fish on land ask to turn off the lights as I leave Can you stay
sempr **pp** + key clicks **mf** subito **mp**
pen a lone and love is no-thing to you call you the night be-fore
a lone may ne- ver reach the send- er ex-cept stay here some while we
pen a lone and love is no-thing to you call you the night be- fore
mf subito **mp**

whisper out loud paranoid
nin and sil-ence **f**
out loud
to turn off the lights as I **mf**
the breeze beneath the the send- er ex - cept stay
p **mf**
Ff **p** **Chh**

IV
V
vocal fry
pp

p

Vln. I **Vln. II** **Vln. III** **Vln. IV** **Vc. I** **Vc. II**

34

+ col legno battuto
but time is some-thing Ex - cept
p

+ col legno battuto
but time is some-thing Ex- cept to turn
p

but time is some-thing Ex - cept
p

but time is some-thing Ex - cept Ex -
M IV [5 + 9 + 13 + 4]

lights as I leave Can you stay here **f**

whisper into mouthpiece
very focused sound, very agitated
some while we have not got it but time is some-thing
sempre mp

3

Fl. we share what's it to me in tall build - ings lines made

Cl. but ne - ther do I on a still day still I would

Bsn. run out of things to say is it tru - ly bet - ter

Hn. whisper out loud
the the send - er ex - cept stay *p* *mf*

Tpt. *y* *y* *y* nin and sil - ence *f*

Tbn. *y* but time is some - thing Ex - cept *p*

Tba. *Ss.* *p*

Bass

E. Gtr. IV V I II

Perc.

CataRT *wl* *wl* *wl* *p* *p*

Voice *p*

C

N *p* *p* *Mm*

4

+ keyclicks random pitch in rhythm with text
what to think like tick red things should be done in the ev - nin and sil -

a fish on land ask to turn off the lights as I leave Can you stay

a lone may ne - ver reach the send - er ex - cept stay here some while we

lights as I leave Can you stay here done in the ev -

lights as I leave

red things should be done in ex - cept stay here

3

Vln. I

Vln. II *p*

Vln. III *p*

Vln. IV + col legno battuto off the lights as I *mf*

Vc. I + tap wood in rhythm with text cept er ex - cept stay *mf*

Vc. II

4

+ col legno battuto but time is some - thing Ex - cept *p*

+ tap wood in rhythm with text but time is some - thing Ex - cept *p*

81 + keyclicks random pitch in rhythm with text
Fl. **4**
ence a - round those who hope for bet - ter a swan glides a - cross a pond glides
f
subito **p**
+random keyclicks in rhythm with text
Cl. **H**
here some while talk - ing a - bout you won't do when I leave so soon Tall I
f
subito **p**
+key clicks
Bsn. have - nt go it but time is some-thing we share what's it to me in what's
f
subito **p**
+ tap bell in rhythm of words
Hn. min and sil - ence sil - ence sil - ence sil - ence
f
Tpt. Can you stay here stay here ter a swan glides a - cross a pond we
f
Tbn. some while we have won't do when I leave so soon Tall but
f
Tba. Tt
soft like a lullaby
ppp
very delicate
Bass II
E. Gtr. III
Perc. bassdrum mallets
ppp
CataRT **p**
Voice rubato like a lullaby
p
Talk ing a - bout it wont do when I leave so soon
C **p**
N Mm.
Vln. I **4**
Vln. II **H**
Vln. III **2**
Vln. IV **4**
in done in the ev - nin and sil - ence
f
+ tap wood in rhythm with text
Vc. I as lights as I as I leave Can you stay here
f
Vc. II I do not feel the breeze neat I cept ex-cept stay here some while we have
f
more firm
more firm
soft like a lullaby
ppp
bassdrum mallets
ppp
hum note in middle of your range
(any pitch is fine, but choose one and stay with it)
hum note in middle of your range
(any pitch is fine, but choose one and stay with it)
hum note in middle of your range
(any pitch is fine, but choose one and stay with it)

Fl. 87

Cl. 88

Bsn. mf f f

Hn. unsure moving to firm

Tpt. 3 **p** mp

Tbn. p mp

Tba. whisper
I called the night be fore _____ you said
3

Bass p

E. Gtr. pre bend mf

Perc. p subito ppp

CataRT #

Voice —

C mf
I called the night be fore _____ you said no - thing to me
3

N —

Vln. I 4

Vln. II 5

Vln. III 4

Vln. IV arco m. vib

Vc. I 5 heavy, scratchy,
a little closer to bridge

Vc. II 4

Fl. —

Cl. —

Bsn. —

Hn. —

Tpt. —

Tbn. —

Tba. —

Bass —

E. Gtr. —

Perc. —

CataRT —

Voice —

C —

N —

Vln. I —

Vln. II arco, ord tender

Vln. III —

Vln. IV —

Vc. I arco, ord tender

Vc. II —

Fl. —

Cl. —

Bsn. —

Hn. —

Tpt. —

Tbn. —

Tba. —

Bass —

E. Gtr. —

Perc. —

CataRT —

Voice —

C —

N —

Vln. I —

Vln. II —

Vln. III —

Vln. IV —

Vc. I —

Vc. II —

Fl. 91

Cl. 92

Bsn. 93

Hn. 94

Tpt.

Tbn.

Tba. 94

Bass

E. Gtr. 94

Perc. 94

CataRT

Voice

C. I called the night be - fore you said no - - thing to me

N.

Vln. I 94

Vln. II 94

Vln. III 94

Vln. IV 94

Vc. I 94

Vc. II 94

4 91 92 **6** 93 **3** 94 **4** 94

p possible

bridge pickup very calm, removed

sempre mf

imitate sound of drum with mouth

f

ff

p

f

ff

f

M III [4 + 11 + 7 + 3]

ff p

Fl. *p* **Cl.** *mf* **Bsn.** *mf*

Hn. **Tpt.** **Tbn.** very airy delicate **Tba.** You ran out of

Bass. *p* *mf* **E. Gtr.** **Perc.** **CataRT.**

Voice. Ah

C. *f* slightly angry You ran out of

N. *pp* very delicate, crackling, breathy I said good night twice

Vln. I. **Vln. II.** *p* arco ord heavy **Vln. III.** **Vln. IV.** col legno battuto *pp* **Vc. I.** **Vc. II.** *p* arco ord heavy *p* arco ord heavy *p*

whisper into mouthpiece + key clicks
what to think like thick red things should be done in the ev-nin and sil
whisper upset + keyclicks
here some while talk-ing a - bout you won't do when I leave so soon Tall

[99] *sempre f*

Fl.

Cl.

Bsn. *f*

Hn. *whisper out loud*
thing we share what's it to mesome - thingwe share what'sit to mesome

Tpt. *whisper out loud, angry*
me in have - nt go it buttime is some-thing weshare what'sit to

Tbn. *out loud*
go it buttime is time is to in have - nt go to

Tba. *mp*

Bass *p*

E. Gtr.

Perc. *+imitate with mouth*

CataRT

Voice *f*
You ran out of Oo.

C *mf*
things to say you ran out of

N

Vln. I *f*

Vln. II *f*

Vln. III *mf*

Vln. IV *p* arco *ff* much lighter

Vcl. I *f* *p* *ff* *subito p*

Vcl. II *f* *p* *f* *ff*

102

I

103

Fl. *mf*

Cl. whisper very emotional and frustrated
have - nt go it but time is some - thing we share what's it to me in have - nt go it but time is some -

Bsn.

Hn. thing we share what's it to me some - thing we share what's it to me some *f*

Tpt. me in share what's it to me in share what's it to me in share what's it to *p*

Tbn. in have - nt go it but time is time *f* whisper into mouthpiece
thing we share what's *f*

Tba. things to say -

Bass *p*

E. Gtr.

Perc.

CataRT

Voice *f*

C things to say -

N

I

Vln. I

Vln. II

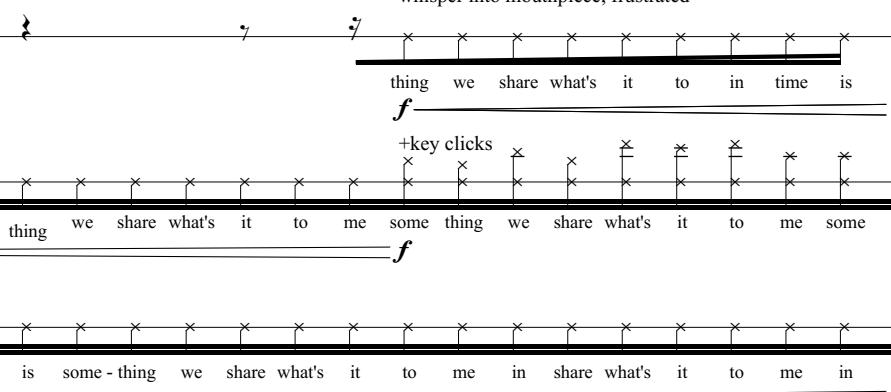
Vln. III

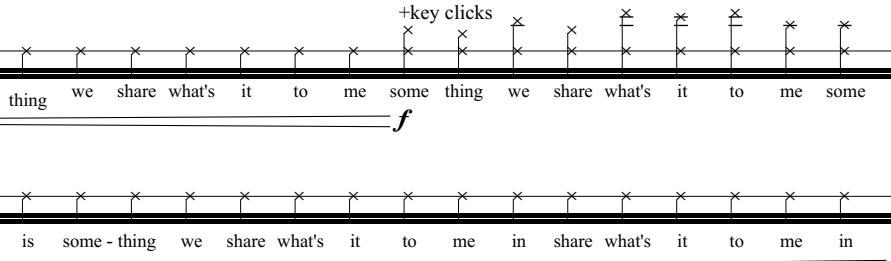
Vln. IV

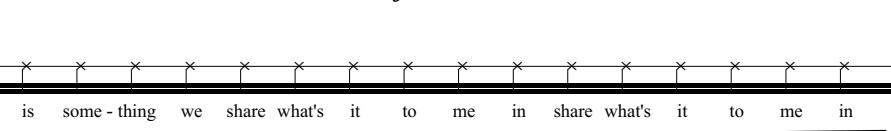
Vc. I

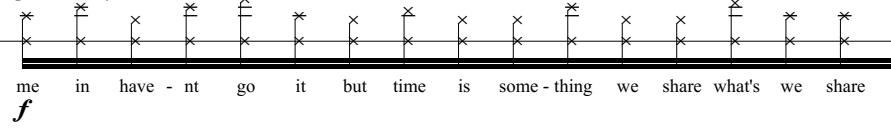
Vc. II

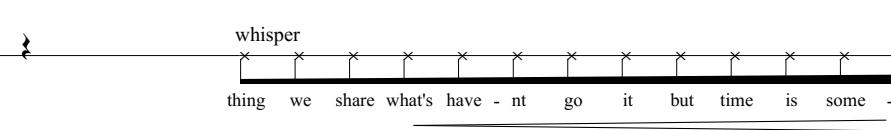
104
whisper into mouthpiece, frustrated

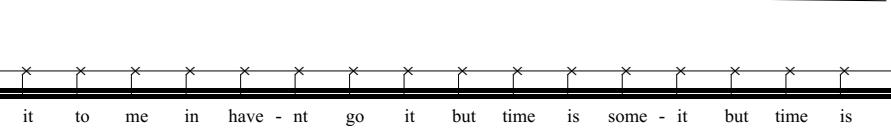
Fl. 

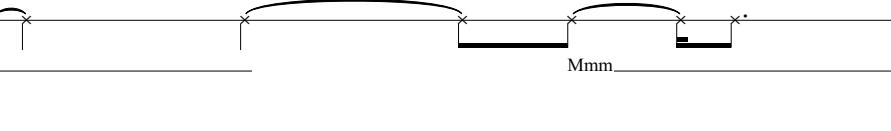
Cl. 

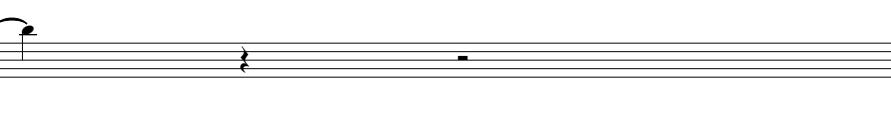
Bsn. 

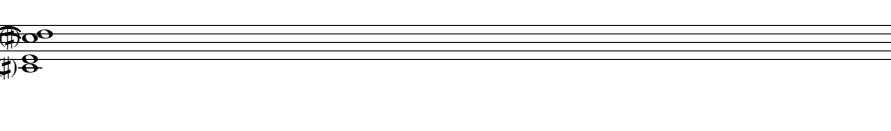
Hn. 

Tpt. 

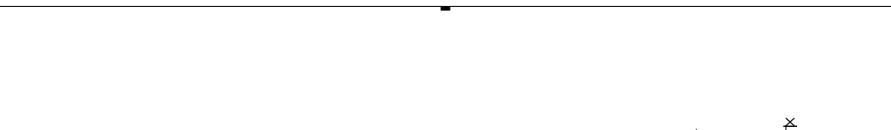
Tbn. 

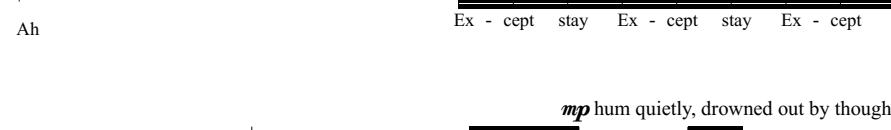
Tba. 

Bass. 

E. Gtr. 

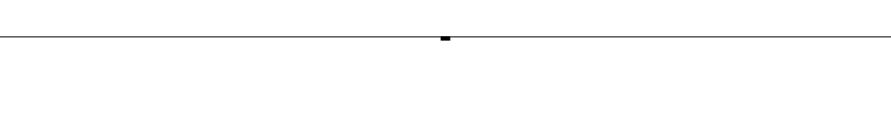
Perc. 

CataRT. 

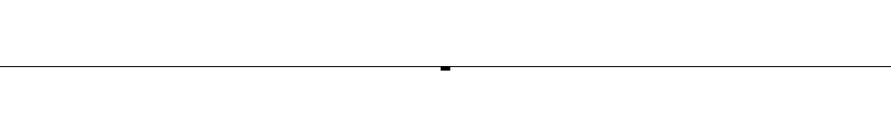
Voice. 

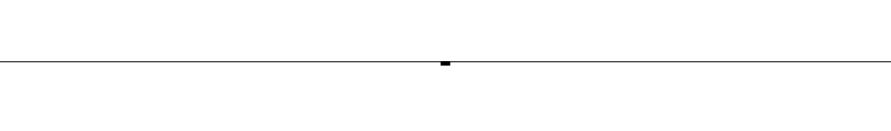
C. 

N. 

Vln. I. 

Vln. II. 

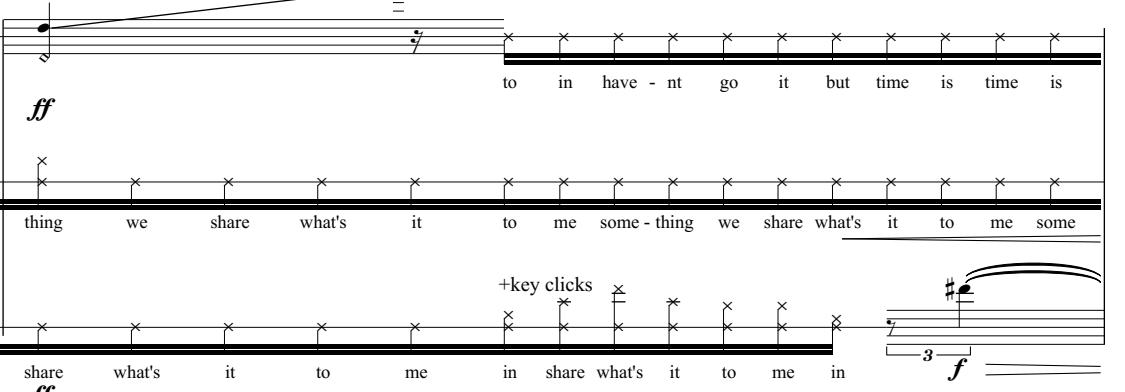
Vln. III. 

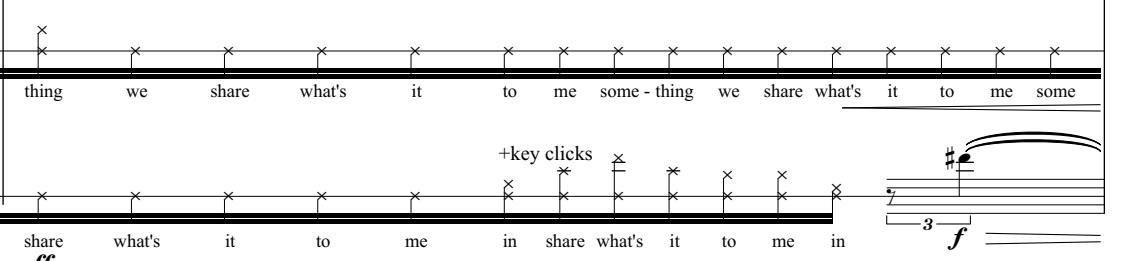
Vln. IV. 

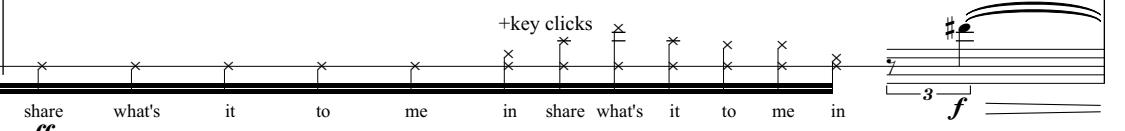
Vc. I. 

Vc. II. 

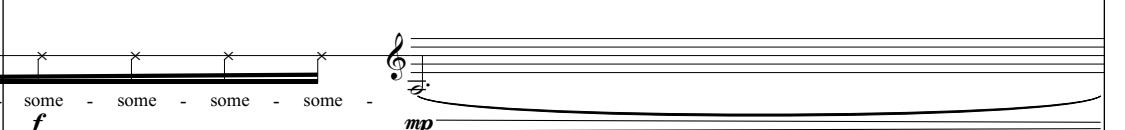
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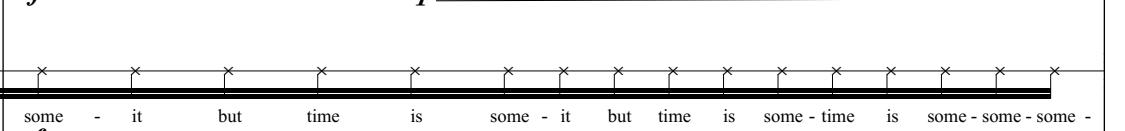
ff 

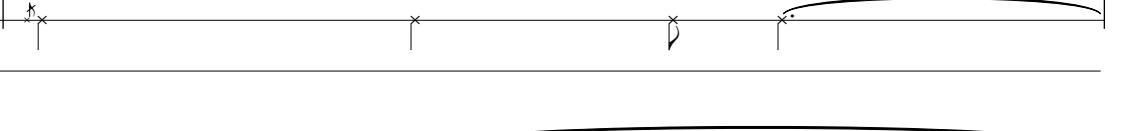
+key clicks 

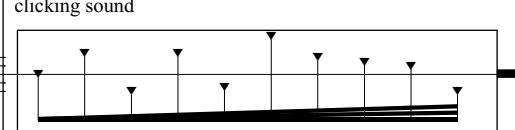
ff 

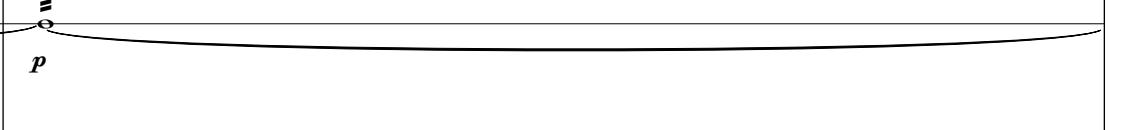
+key clicks 

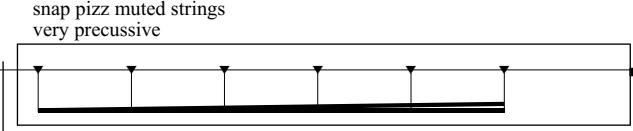
mp 

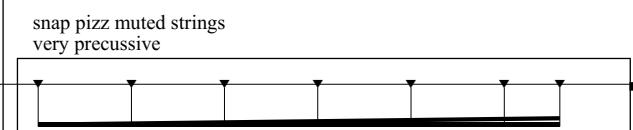
mp 

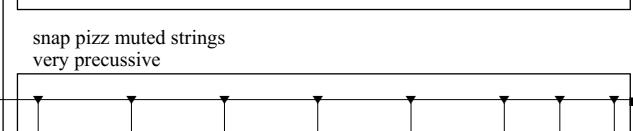
Mmm 

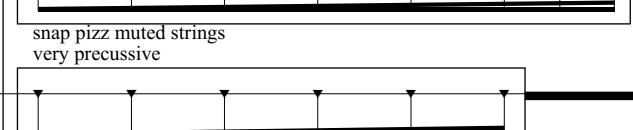
bridge pickup **mf**
mute strings very high with hand
pick strings very sharply
clicking sound 

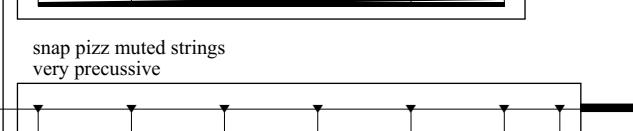
p 

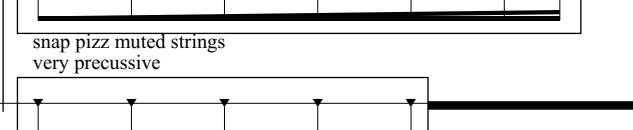
snap pizz muted strings
very percussive 

snap pizz muted strings
very percussive 

snap pizz muted strings
very percussive 

snap pizz muted strings
very percussive 

snap pizz muted strings
very percussive 

snap pizz muted strings
very percussive 

106

+ keyclicks random pitch in rhythm with text
Fl. to in have - nt go it but time is time is to in have-nt go
Cl. very harsh, grainy thing we share what's it to me to me to me me ff

Bsn. **J** f mf f

Hn. mp mf
Tpt. p mf add slight vibrato
Tbn. mp p mf
Tba. **J** f

Bass **J** f mf

E. Gtr.

Perc. **J** f

CataRT + snaps cept stay Ex - cept stay

Voice f cover mouth normal Ahh

C

N

Vln. I + imitate percussive sounds with mouth **J** strum muted strings with fingers arco, ord, heavy like chaconne II

Vln. II + imitate percussive sounds with mouth strum muted strings with fingers f

Vln. III + imitate percussive sounds with mouth f strum muted strings with fingers f

Vln. IV + imitate percussive sounds with mouth strum muted strings with fingers f

Vc. I + imitate percussive sounds with mouth f strum muted strings with fingers f

Vc. II + imitate percussive sounds with mouth f

20

110

5

4

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Bass

E. Gtr.

Perc.

CataRT

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

push down pedal
to start ebows sounding

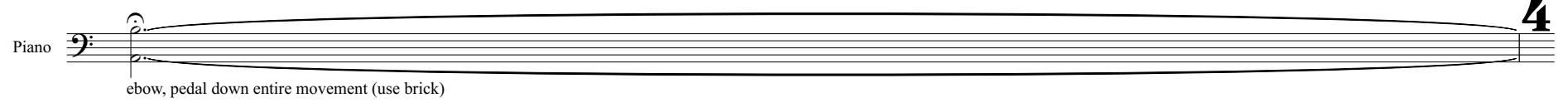
most desparate yet

scream

Talk ing a - bout it wont do when I

attacca

C: Are you even listening to me?
N: You don't have to be so harsh
C: How else can I get through to you?
N: I don't know



2

3 **4** **2** **4** **3A** **4**

Fl. Cl. Bsn. Hn. Tpt. Tbn. Tba.

key click
+ mimic sound with mouth

key click
+ mimic sound with mouth

key click
+ mimic sound with mouth

blow air

Chh sempre **pp**

valve click
+ mimic sound with mouth

sempre **pp**

Bass

soft, bassy sound
no highs

#² start loop

sempre **pp**

Pno.

E. Gtr.

rubato vary vibrato at will
on long notes use volume knob for slight tremolo

start recording loop

sempre **pp**

Perc.

Synth.

Voice

C

N

3 **4** **2** **4** **3A** **4**

Vln. I

IV tasto very light bow
pressure at the tip
white noise

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

pp

msp, extremely thin sound
n. vib

bow tailpiece

IV

pp

col legno tratto
light pressure

ppp

mf

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Bass

Piano.

E. Gtr.

Perc.

Synth.

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

key click
+ mimic sound with mouth

valve click
+ mimic sound with mouth
sempre pp

blow air

blow air

blow air

blow air

end loop, keep
playing back
and recording

col legno tratto

col legno battuto

bow tailpiece

col legno tratto

IV

col legno battuto

tap wood with fingertips

4

2 **3** **4**

[12] [13] [14] [B] [15]

Fl. **p** blow air Hh ff blow air in instrument **p** blow air

Cl. **p**

Bsn. **p**

Hn. air sounds out loud Kk Ss ss Ff

Tpt. air sounds out loud Chh Ff Ss ff

Tbn. Ff Ss Shh Ff Ch

Tba. Ff Ff Ff mp

Bass

Piano.

E. Gtr. turn record off, play loop

Perc.

Synth.

Samples wind Catart

Voice

C

N

2 **3** **4** col legno battuto + pop mouth

Vln. I col legno battuto + pop mouth (bubble sounds) **mf**

Vln. II knock on wood + pop mouth **mf**

Vln. III knock on wood + pop mouth (bubble sounds) **mf**

Vln. IV col legno battuto + pop mouth (bubble sounds) **mf**

Vc. I col legno battuto + pop mouth **mf**

Vc. II col legno battuto + pop mouth **mf**

B very still, focused can

16 17 18 19 20 21

Bass

Piano.

E. Gtr.

Perc.

Synth.

N

pop mouth (bubble sounds)

p less focused, more breathy

you hold me some

4

3

5

≡

22 23 24 25

Bass

Piano.

E. Gtr.

Perc.

Synth.

Samples

pop mouth (bubble sounds)

times

N

≡

26 27 28 29

Bass

Piano.

E. Gtr.

Perc.

Synth.

Samples

N

pp

some times

2

3

4

6

3

Fl. *ppp*

Cl.

Bsn.

Hn. *Shh* *mf*

Tpt. *pp* valve click + mimic sound with mouth

Tbn. blow air

Tba. Chh valve click + mimic sound with mouth *pp* blow air

Bass

Piano.

E. Gtr.

Perc. blow air over bottle hit side of bottle with brushes

Synth.

Samples whispers Catart

Voice

C

N

3

4

Vln. I *tasto* *pppp* IV msp very light

Vln. II

Vln. III

Vln. IV

Vc. I bow tailpiece

Vc. I *mf*

key clicks *p*

key click + mimic sound with mouth

key click + mimic sound with mouth

blow air

Chh blow air

hit side of bottle with brushes

whispers Catart

tasto

IV msp very light

muted pizz (percussive)

col legno battuto

tap wood with fingertip

knock wood

7

35 36 37 38 39 40 41 42 2 43 3 44

C $\text{♩} = 90$

Fl. Cl. Bsn. Hn. Tpt. Tbn. Tba.

breathy, light
fade in and out at will

breathy, light

mouth bubble sounds

Tp. mouth bubble sounds quasi **f**

Tbn. mouth bubble sounds quasi **f**

Bass let loop play for about 15 seconds while fading out

inside of piano: hit low strings with finger tips + whisper words into piano

No **mp** you will ne - ver leave my can I lay here

Piano.

E. Gtr. let loop play for about 15 seconds while fading out

Perc.

Voice **mp** cover mouth with hands

No you will ne - ver leave my Can I lay here

C **mp** unaware of N **p** sight **pp** Mm

N **p** vulnerable

Can I lay here

C $\text{♩} = 90$

Vln. I Vln. II Vln. III Vln. IV Vc. I Vc. II

tasto very light
hum unison with violin
(change octave if needed)

sempre **pp**

sempre **pp**

sempre **pp**

tap wood with fingertip

sempre **pp**

breathy, light

8

fade in and out at will

45 46 47 48 49 50 51 52 53

F1. Cl. Bsn.

Hn. Tpt. Tbn. Tba.

Piano.

E. Gtr.

Perc.

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

some while be - cause of your hands how can I? No

ebow + slide slight vibrato (imitate voice)

p possibl

Mmmm *hands* *I*

tasto *msp* *tasto*

tasto *msp* *tasto*

54 55 56 57 4 58 3 59 60 61

Fl. Cl. Bsn. ***p*** ***p possibile***
 Hn. Tpt. Tbn. ***breathy***
 Tba. ***sempre p possibile***

you will ne - ver leave my can I lay here some

Piano.

E. Gtr.

Perc. ***whisper into bottle***
 your hand your hand yes your hand is my hand your hand your hand yes yes yes yes your hand hand hand how can I how can I how your hand yes how can I yes how can I your hand your hand your hand your

Voice ***Mmmm***

C ***blend into texture***
 Mm

N ***Mmmm***

Vln. I ***tasto*** ***msp*** ***tasto***
 Vln. II ***msp*** ***tasto*** ***msp***
 Vln. III
 Vln. IV
 Vc. I ***tasto very light hum unison with cello (change octave if needed)***
 Vc. II ***sempre pp***

[62] [63] [64] [65] [66] [67] [D] [68] [69] [70]

Fl. Cl. Bsn.

(let break)

Hn. Tpt. Tbn. Tba.

while be - - How should I be when I

Piano.

E. Gtr.

Perc. hand your hand yes how can I see your hands your blow air erratically over bottle

Voice Mmmm

C

N mp desperate How _____ should I _____ be _____ when I _____ am not with you

Vln. I Vln. II Vln. III Vln. IV

tasto msp tasto pont

Vc. I Vc. II

11

$\text{♩} = 180$

Fl. **Cl.** **Bsn.**

Hn. **Tpt.** **Tbn.** **Tba.**

Piano. **E. Gtr.** **Perc.**

Voice

C

N

Vln. I **Vln. II** **Vln. III** **Vln. IV**

Vc. I **Vc. II**

71 **73** **74** **75**

whisper into mouthpiece

true
f possibile

whisper into mouthpiece

n't true
f possibile

whisper into mouthpiece

that was - n't true that was - n't true

whisper into mouthpiece

was - n't true
f possibile

p

whisper slightly annoyed
try to make each change in emotion very sudden and erratic

perhaps in peace

whisper slightly annoyed
try to make each change in emotion
very sudden and erratic

In closed doors you
said that wasn't true

$\text{♩} = 180$

col legno tratto muted strings
+ whisper words

that was - n't true that was - n't true that was - n't true

as high as possible
extremely light

I

p

bow muted strings col arco
+ whisper words

that was - n't true that was - n't true

bow at will mix **mp** and **sp**
try to not follow pattern of other cello
only come together on accents
n. vib

mp

bow at will mix **mp** and **sp**
try to not follow pattern of other cello
only come together on accents
n. vib

mp

p

add in hum

p

add in hum

12

76 77 78 79 80

Fl. tongue ram
Cl. tongue slap
Bsn.

Hn.

Tpt.

Tbn.

Tba. wait - ed too long for you **p**

Piano.

E. Gtr.

Perc. blow air

Voice more upset
In closed doors you said that wasn't true

C hurt
I waited too long for you to arrive Perhaps in peace

Vln. I col legno tratto muted strings + whisper words
that was - n't true that was - n't true that was - n't true

Vln. II II I col legno tratto muted strings + whisper words
I wait - ed too long for

Vln. III

Vln. IV true

Vc. I tasto (then back to sp + free bowing)

Vc. II tasto (then back to sp + free bowing)

13

Fl.

Cl.

Bsn.

whistle tone
quasi **f**

Hn.

Tpt.

Tbn.

Tba.
to arrive wait - ed too long for you to arrive wait - ed too long for you to arrive

Piano.

E. Gtr.

Perc.

Voice
ed too long I wait - ed I wait - ed

mf

C
delicate, upset
your words cut me

N
angry
In closed doors you said that wasn't true

Vln. I
that was - n't true **p**

Vln. II
you to arrive I wait - ed too long for you to arrive I wait - ed too long for you to arrive I wait - ed

Vln. III
bow tailpiece + whisper words
Your words cut some - times Your words cut me me Your words cut my **f**

Vln. IV
as high as possible extremely light
p

Vc. I
add in hum
tasto (then back)

Vc. II
add in hum
tasto (then back)

14

86

87

88

89

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Piano.

E. Gtr.

Perc.

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

erratic fast key clicks
+ mimic with mouth
do not follow any meter

f *possible*

In closed doors you said that

I know you want to leave I

I will hold you

hold you

on the verge of breaking

pp

bass drum rolls with fingers

pp

more sure, strong
I I will hold you
Perhaps in peace I will will hold
you I will

very sure, angry
And I know you want to leave
And I know you want to leave
Perhaps I know you want

trailing off
I wait - ed

as high as possible
extremely light

p

II I

II I

tasto (then back)

add in hum

tasto (then back)

add in hum

15

Fl.

Cl.

Bsn. was - n't true In closed doors you said that was - n't true And I know leave And I

Hn. know you want to leave I know you want you want to

Tpt. I will hold you I you

Tbn. you hold you

Tba. **p**

Piano.

E. Gtr.

Perc. **p**

Voice I wait - ed too long for in peace hold me in
trail off

C

N

Vln. I II I **mf** col legno tratto muted strings + whisper words that was - n't true that was that was - n't true that was that was - n't true that was

Vln. II bow tailpiece + whisper words **f** I wait - ed I I wait - I wait - ed I I wait -

Vln. III II I **ff** col legno tratto muted strings + whisper words in peace in peace

Vln. IV II I **ff**

Vcl. I add tiny vibrato add in hum **mf** tasto (then back) add in hum

Vcl. II add tiny vibrato add in hum **mf** tasto (then back) add in hum

16

94

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Piano.

E. Gr.

Perc.

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

95

let waver and speak differently

96

erratic fast key clicks + mimic with mouth do not follow any meter

97

98

99

100

17

Fl.

Cl.

Bsn.

Hn. know you want to leave breathe loudly, irregularly

Tpt. you you z breathe loudly, irregularly

Tbn. breathe loudly, irregularly

Tba. hit low strings with fingertips, very harsh and biting

Piano.

E. Gtr.

Perc. p mp

Voice I want getting more frustrated
(from this point on try to change smoothly between tones)
Perhaps in peace Your words cut my
Your words cut me me I
I will hold I will hold you Perhaps in peace
I will will hold you I will want you want you want you
want you want you want I I will hold I I will hold you
Perhaps in peace I will will hold you I will you want you want you want
you want you want you want you want you want you want

C sad you want in disbelief
(from this point on try to change smoothly between tones)
In closed doors you said that I waited too long for in peace
in peace in In closed doors you said that wasn't true
I waited And I know you want to leave And I know you
want to leave Perhaps I know you want you want you want
you want you want you want In closed doors you said
that wasn't true I waited And I know you want to leave
And I know you want to leave Perhaps I know I know
you want to leave I know you want to leave I know you want to leave

N angry you want

Vln. I subito **p**

Vln. II

Vln. III

Vln. IV

Vc. I add in hum tasto (then back)

Vc. II add in hum tasto (then back)

101

102

103

104

Fl.

Cl.

Bsn.

Hn. speak into mouthpiece + fast erratic key clicks
In closed doors you said that will I leave I know you

Tpt. speak into mouthpiece + fast erratic key clicks
Your words cut⁵ cut me me you want to leave I wait - ed too long for you to arrive

Tbn.

Tba. *mp*

Piano.

E. Gtr.

Perc. *mp*

Samples whispers Catart

Voice

C to pleading

N to sad

Vln. I II I as high as possible *subito p*

Vln. II

Vln. III

Vln. IV

Vc. I add in hum *ff* tasto (then back)

Vc. II add in hum *ff* tasto (then back)

105

106

107

108

19

Fl.

Cl.

Bsn.

Hn. want to leave In closed doors you said that will I leave you *mf*
mid range growl,
breath when necessary
yelling sounds

Tpt. *mf*

Tbn. In closed doors you said that Per - haps in peace In closed doors you said that will I leave

Tba. *mp* *mp* *mp* *mp*

Piano.

E. Gtr.

Perc. *mp* *mp* *mp* *mp*

Samples

Voice

C

N → to angry → to hurt

Vln. I II I

Vln. II II I

Vln. III II I

Vln. IV max vibrato

Vcl. I add in hum *subito p* tasto (then back)

Vcl. II maximum vibrato add in hum tasto (then back)

20

109

110

III

112

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

I know_____ you want to leave In

Tba.

Piano.

E. Gtr.

add ride cymbal one hand each

Perc.

hold guitar to amp, create feedback try to keep it at the same level/tone

Samples

Voice

C

N

to angry

Vln. I

mute string in middle of violin full pressure/weight down close to the bridge

Vln. II

Vln. III

Vln. IV

II I

at this point do not coordinate bowing on accents any more

Vc. I

at this point do not coordinate bowing on accents any more

Vc. II

ffff

ffff

II I

ffff

113

114

115

116

21

Fl. (x) ♯

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Piano.

E. Gtr.

Perc.

Samples

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

whisper into mouthpiece
very pointed

ff

I wait - ed too long for

In closed doors you said that

yell into piano

for you to leave In for you to leave In

→ to delicate

→ to sad

mute string in middle of violin
full pressure/weight down
close to the bridge

ffff

II I

II I

II I

22

[117]

Fl. I wait - ed too long for will I leave you yell whisper In closed doors you said that yell whisper

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *mf* ○ *mf* ○ *mf* *f*

for you to leave In for you to leave In for you to leave In for you to leave In

Piano.

E. Gtr.

Perc. *mf* ○ *mf* ○ *mf* ○ *mf*

Samples

[118]

Voice *f* yell you I wait - ed too you I wait - ed too you I wait - ed too you I wait - ed too

C

N → to angry

[120]

Vln. I

Vln. II

Vln. III

Vln. IV II I mute string in middle of violin full pressure/weight down close to the bridge *ffff*

Vc. I *15ma* *ffff* *15ma*

Vc. II *ffff*

Fl.
Cl.
Bsn.

Hn.
Tpt.
Tbn.
Tba.

Piano.
E. Gtr.

Perc.
Samples

Voice
C
N

Vln. I
Vln. II
Vln. III
Vln. IV

Vc. I
Vc. II

121 was - n't true In closed doors
(sim) you said that was - n't true
122 I wait - ed too long for
123 I wait - ed too long for
124 E $\text{♩} = 72$ 23

*close pedal
keep bows running*

for you to leave In for you to leave In for you to leave In
 too long wait - ed too long wait - ed too long wait - ed too long

you I wait - ed too you I wait - ed too you I wait - ed too

→ to furious
→ to defeated

Vln. I
Vln. II
Vln. III
Vln. IV
Vc. I
Vc. II

(L5)

24

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Piano.

E. Gtr.

Perc.

Samples

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

125 126 127 128 129 130 131 132 133 2 3 134 4

flick high strings with fingernail

rubato
let ring

p

whispers Catart

breathe very loudly

arco, ord

p

breathe very loudly

arco, ord

p

breathe very loudly

arco, ord

p

breathe very loudly

breathe very loudly

2 3 4

3
 Fl. -
 Cl. -
 Bsn. -
F
=80
2
 135 136 137 138 139 140 142 143 144 145
3
4
4
5

key clicks
mp
 snap fingers
mp
extremely fragile
extremely fragile
pp
pp
pp

Hn.
 Tpt.
 Tbn.
 Tba.
 Bass muted strings, hit pickup with palm
 Piano.
 E. Gtr. muted strings, hit pickup with palm
 Perc.
 Samples
 Voice
pp like a lullaby
 Sit here in my arms in shock back of throat I ques - tion how you are so bit -
 C
 N
3
 Vln. I tasto
 Vln. II tasto snap fingers
 Vln. II col legno tratto tasto
 Vln. II tasto *sempre ppp*
 Vc. I
 Vc. II knock wood
F
=80
2
3
4
2
4
5

col legno battuto
 col legno tratto tasto
 arco light
 col legno tratto tasto
 col legno tratto tasto
 knock wood
 col legno tasto
sempre ppp
sempre ppp
sempre ppp
sempre ppp

26

2 4 [146] **3** 4 [147] 148 **2** 4 [149] **3** 4 [150] 151 152 **4** 4 [153] 154 **2** 4

Fl. -

Cl. -

Bsn. - hit chest with fist 3 pp

Hn. key clicks

Tpt. key clicks

Tbn. snap fingers

Tba. snap fingers

Piano. -

E. Gtr. -

Perc. -

Samples -

Voice -

C. Let dreams take you In closed doors on ly you are there there
N. ter.

2 4 **3** 4 146 147 148 149 150 151 152 153 154 **2** 4

Vln. I -

Vln. II - knock wood

Vln. III - col legno tratto tasto

Vln. II - knock wood

Vc. I - col legno battuto

Vc. II - as high as possible extremely light

Vln. II - stamp foot

Vc. I - col legno tratto tasto

Vc. II - -

2 **G** **4** **156** **3** **4** **157** **158** **159** **160** **161** **162** **163** **164** **2** **165** **3** **H** **166** **167**
27

Fl. -
Cl. -
Bsn. -
mf

Hn. snap fingers
Tpt. blow air
Tbn. blow air
Tba. -
p

Piano. open pedal
E. Gtr. -
Perc. thundersheet
Voice exhale
Hu hu
you are there on ly you are there

C *p* *ppp* *pppp* -
N - *Am I no-thing then, to you?*

2 **G** **4** **3** **4** **2** **3** **H**

Vln. I -
Vln. II -
Vln. III snap fingers
Vln. IV -
Vc. -
Vc. II -

attacca

C: Are you there
pause
C: I'm sorry
pause
C: I didn't mean to go that far
pause
C: Please say something



2

A

6 8

[2] [3] [4] [5] [6]

Fl.

B. Cl.

Bsn. breathe and phrase at will *f ff f*

Hn. breathe and phrase at will *f ff f*

Tpt.

T. Tbn. breathe and phrase at will *f ff f*

Tba. breathe and phrase at will *f ff f*

Pno. tremolo erratically on lowest keys
specific pitch is not important
randomly accent certain fingers
ff put ping pong balls in piano (leave for rest of movement)

E. Gtr. *sempre ff* octave pedal, 8va down (whole movement)

Perc.

CatArt CatArt: cars, doors, water, phone calls, wind
Mimic with mouth

Voice

C

N

A

6 8

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I exaggerate bowing
phrase at will
ord very heavy + scratchy *f ff f*

Vc. II exaggerate bowing
phrase at will
ord very heavy + scratchy *f ff f*

3

7 3 8 9 6 8 10 11 12 3 8 13

Fl.

B. Cl.

Bsn. *ff*

Hn. *ff*

Tpt.

T. Tbn. *f* *ff*

Tba. *f*

Pno. 

E. Gtr.

Perc.

CatArt

Voice

C

N *p* *mp*
sss ff ss

3 6 8 3

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I *ff* *f*

Vc. II *ff*



4 14 2 15 6 16 8 17 18 19 20 2 21 3 8

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

Instrumentation: Flute, Bassoon, Horn, Trumpet, Trombone, Tuba, Piano, Electric Guitar, Percussion, CatArt, Voice, Cello, Violin.

Musical Elements:

- Top Section (Measures 14-21):** Includes Flute, Bassoon, Horn, Trumpet, Trombone, Tuba. Dynamics: ff, f, ff.
- Middle Section (Measures 22-23):** Features CatArt and Voice. Vocalizations: i kk kk hh hh vv ss, i kk nn vv.
- Bottom Section (Measures 24-25):** Includes Violin I, Violin II, Violin III, Violin IV, Cello I, Cello II. Dynamics: ff. Performance instruction: muted strings col arco.

5

3 8 [22] **6** 8 [23] 24 [25] 26 [27] **4** 4 [28] 29

B

Fl.

B. Cl.

Bsn. *f*

Hn. *ff*

Tpt. *sempre f*

T. Tbn. *f* *ff*

Tba. *ff* *f* sim. *sempre f*

Pno.  

E. Gtr. *sempre f*

Perc.

CatArt

Voice

C

N v *ppp* in shock I can ne-ver

3 8 **6** 8 **4** 4 **6** 8 tasto
muted strings col arco sim. *sempre f* *sempre f*

Vln. I

Vln. II

Vln. III

Vln. IV muted strings col arco

Vc. I

Vc. II

Fl. *pp* >>

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc. *sss ff*

CatArt *i i i kk kk nn nn*

Voice *pp* >> *hear hear err*

C

N *mf* *ly luh ly hear hear hear rr rr*

Vln. I *pont* *pp* >> *tasto* *2 4* *pont* *pp* *tasto* *6 8* *pont* *pp* *tasto* *2 4* *6 8*

Vln. II *pont* *pp* >> *tasto* *pont* *pp* *pont* *pp* *tasto*

Vln. III *pont* *pp* >> *tasto* *pont* *pp* *pont* *pp* *tasto*

Vln. IV *pp* >> *tasto* *pont* *pp* *pont* *pp*

Vc. I

Vc. II

7

6 8 [37] C [38] **2** 4 [39] **6** 8 [40] [41] [42] [43]

Fl. —*pp*—

B. Cl. —*pp*—

Bsn. —*pp*—

Hn. —*pp*—

Tpt. —*pp*—

T. Tbn. —*pp*—

Tba. —*pp*—

Pno. —*pp*—

E. Gtr. —*pp*—

Perc. —*pp*—

CatArt —*pp*—

Voice —*pp*—

C —*pp*—

N —*pp*—

I on-ly hear you your

6 8 pont C **2** 4 **6** 8 tasto

Vln. I —*pp*—

Vln. II —*pp*—

Vln. III —*pp*—

Vln. IV —*pp*—

Vc. I —*pp*—

Vc. II —*pp*—

sempre ff

44

45

3 6 8

46

47

48

49

D low vocal fry into mouthpiece
try to match brass texture

51

Fl. (pp)

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

p

exhale air, as loud as possible

p

exhale air, as loud as possible

Pno.

Ped.

tranquil

mf

E. Gtr.

p

Perc.

CatArt

cover mouth and sing on Ahh
follow general contour
(exact pitches are not important)

Voice (pp)

C

N (PPP)

3 6 8

8

Your re-flec tion in the

D

Vln. I (pont)

Vln. II (pont)

Vln. III (pont)

Vln. IV (pont)

Vc. I (p)

Vc. II (p)

52 53 54 55 56 57 58

Pno.

E. Gtr.

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

p falsetto, almost vocal fry
Your arms come to me

10

59 60 61 62 63 64 65

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N

f focused, energetic all of a sudden
Without lights I am pass-ion - less true to your de -

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

11

Fl.
B. Cl.
Bsn.
Hn.
Tpt.
T. Tbn.
Tba.

Pno.
E. Gtr.
Perc.
CatArt

Voice
C
N
Vln. I
Vln. II
Vln. III
Vln. IV
Vc. I
Vc. II

**low vocal fry into mouthpiece
try to match brass texture**

66 **67** **68** **69** **70** **72** **73**

sim.
mf
mf
mf
mf
mf
mf
pp
lose energy
spair
I need to
arco
arco
arco
mf
mf
mf
mf
mf
mf

12

74 75 76 77

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N

You tan - - gle and

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

arco

arco

8va

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N Suff - o - - - cate

Vln. I

Vln. II arco

Vln. III

Vln. IV

Vc. I

Vc. II

Measures 74-80 (Top Section):

- Flute: eighth-note patterns with grace notes.
- Bassoon: sustained notes with slurs.
- Trombone: eighth-note patterns with grace notes.
- Horn: eighth-note patterns with grace notes.
- Trumpet: eighth-note patterns with grace notes.
- Trombone: eighth-note patterns with grace notes.
- Double Bass: eighth-note patterns with grace notes.
- Piano: eighth-note patterns with grace notes.
- Electric Guitar: eighth-note patterns with grace notes.
- Percussion: eighth-note patterns with grace notes.
- Cat Art: eighth-note patterns with grace notes.
- Voice: sustained note.
- C: sustained note.
- N: sustained note with dynamic instruction "Suff - o - - - cate".

Measures 81-87 (Bottom Section):

- Violin I: sustained notes.
- Violin II: sustained notes with dynamic "arco".
- Violin III: sustained notes.
- Violin IV: sustained notes.
- Cello I: sustained notes.
- Cello II: sustained notes.

Perc. **E** [81] [82] [83] [84] **9** [85] [86] [87] [88]

C *mf* You are my still - ness my still - ness

N *ppp* barely forward cracking
Each night I car - ry my-self to you_ You swim a-round me_

pained scream/wail/yell
while covering mouth
try to blend into brass texture

F

89 90 91 92 93 15

Fl.

B. Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt.

T. Tbn. *fff*

Tba. *fff*

This section consists of five staves. The first three staves (Flute, Bassoon, Horn) have dynamics of fff. The fourth (Trombone) and fifth (Double Bass) staves also have fff dynamics. Measures 89 through 93 are shown, with measure 15 indicated at the end.

Pno. *fff*

E. Gtr. *fff*

Perc.

CatArt

Voice pained scream/wail/yell
while covering mouth
try to blend into brass texture

This section includes a piano (dynamic fff), an electric guitar (dynamic fff), and a vocal part. The vocal part includes lyrics: "I want to see you over and I want to see you over and over and over and I want to". It also includes instructions: "pained scream/wail/yell while covering mouth try to blend into brass texture". Measures 16 through 20 are shown.

C speaking gaining energy → plead for N to listen

I want to see you over and I want to see you over and over and over and I want to

Character C is shown speaking with a gain in energy, followed by a vocal line that ends with a plea for character N to listen. The lyrics are: "I want to see you over and I want to see you over and over and over and I want to".

N *fff*

Say what you want don't pick up the phone

Character N is shown speaking, with lyrics: "Say what you want don't pick up the phone".

F scratch tones

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I *fff*

Vc. II *fff*

This section includes four staves for violins (labeled I, II, III, IV) and two staves for cellos (labeled I, II). All parts are marked with scratch tones. Dynamics are ff for the cellos. Measures 21 through 25 are shown.

16

G

94

95

96

97

98

Perc.

N

p possible dolce rubato

Say what you want— Say what Say what you want sa you wa breathy, barely there (crying, breaking, crackling) Each night I car - ry

4 =60

99

100

101

3

102

4

103

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N

sempre fff air (finger note)

sempre fff

sempre fff extremely biting and brassy

sempre fff palm mute

sempre fff hit table and snap

sempre fff hit paper and stomp

sempre fff snap with every sound

sempre fff

subito p

p possible

my-self_ to__you each night I car - my - self to you e i a Ech Ni I ca-ry my Self se se se fu fu if

4 =60

col legno battuo

Vln. I

Vln. II

Vln. III

Vln. IV

Vcl. I

Vcl. II

sempre fff

pizz

sempre fff

arco biting chop

sempre fff

arco chop

sempre fff

pizz

sempre fff

(still extreme pressure on harmonics)

104

105

106

107

108

17

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

tongue ram

key click

air

stamp foot

air

mute string with hand

Kk

Hh

to to to you to you_ Each night I ca-ry my self to_____ you_____ Ea_____ I_____ I_____ Ca_____ ry_____ My my my_

Fl.

B. Cl. tongue ram

Bsn.

Hn.

Tpt.

T. Tbn.

Tba. air

Pno.

E. Gtr.

Perc.

CatArt

Voice Kk Hh Kk Kk Hh Kk Kk Kk Kk Hh Kk Hh

C

N my my my se se se. elf to to 5 4 to you 4

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

114 tongue ram **2** 115 **3** 116 **4** 117 **4** 118 **4** 119 **3** 120 **2**

Fl. B. Cl. Bsn. Hn. Tpt. T. Tbn. Tba. Pno. E. Gtr. Perc. CatArt

Voice C N

Vln. I Vln. II Vln. III Vln. IV Vc. I Vc. II

20

2 121 **4** 122 **123** **124** **3** 125 **2** 126 **4** 127 **128**

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

Kk Hh Kk Hh Hh Kk Kk Hh Kk Hh Hh Kk

C

N

2 **4** **4** **3** **2** **4** **4**

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

[129] [130] [131] [132] [133] [134] 2 [135] 3 [136] 4 [137] 21

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

add valve click

Pno.

E. Gtr.

Perc.

CatArt

Voice

Kk Hh Kk Kk Hh Kk Kk Kk Kk Kk

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

2 [135] 3 [136] 4 [137]

Vcl. I

Vcl. II

Vcl. I

Vcl. II

138

139

5

140

4

141

142

143

144

145

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

C

N

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

take out reed

tongue ram

Kk Kk Hh Kk Kk Kk Kk Hh Kk Kk Hh Kk Hh Kk

146 147 **2** **3** **4** 148 149 **4** **4** 150 151 152 153 154

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

Tba.

Pno.

E. Gtr.

Perc.

CatArt

Voice

Kk Kk Kk Kk Kk Hh Kk Hh Kk Hh Kk Kk

C

N

2 **3** **4**

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II