

Tell Me, How Is It That I Poisoned Your Soup?

« Dîtes-moi, comment ai-je empoisonné votre soupe ? »

for 12 musicians + electronics

Louis Goldford (2019)

Version 19/08/2020

Partition et matériel disponibles sur:



www.babelscores.com

INSTRUMENTATION

bass flute (and piccolo)
oboe
contrabass clarinet
bassoon (and waldteufel)

horn in f
stop mute
straight mute
silent brass mute
trumpet in c
Harmon mute
straight mute

Percussion

vibraphone
bass drum
4 tuned gongs –

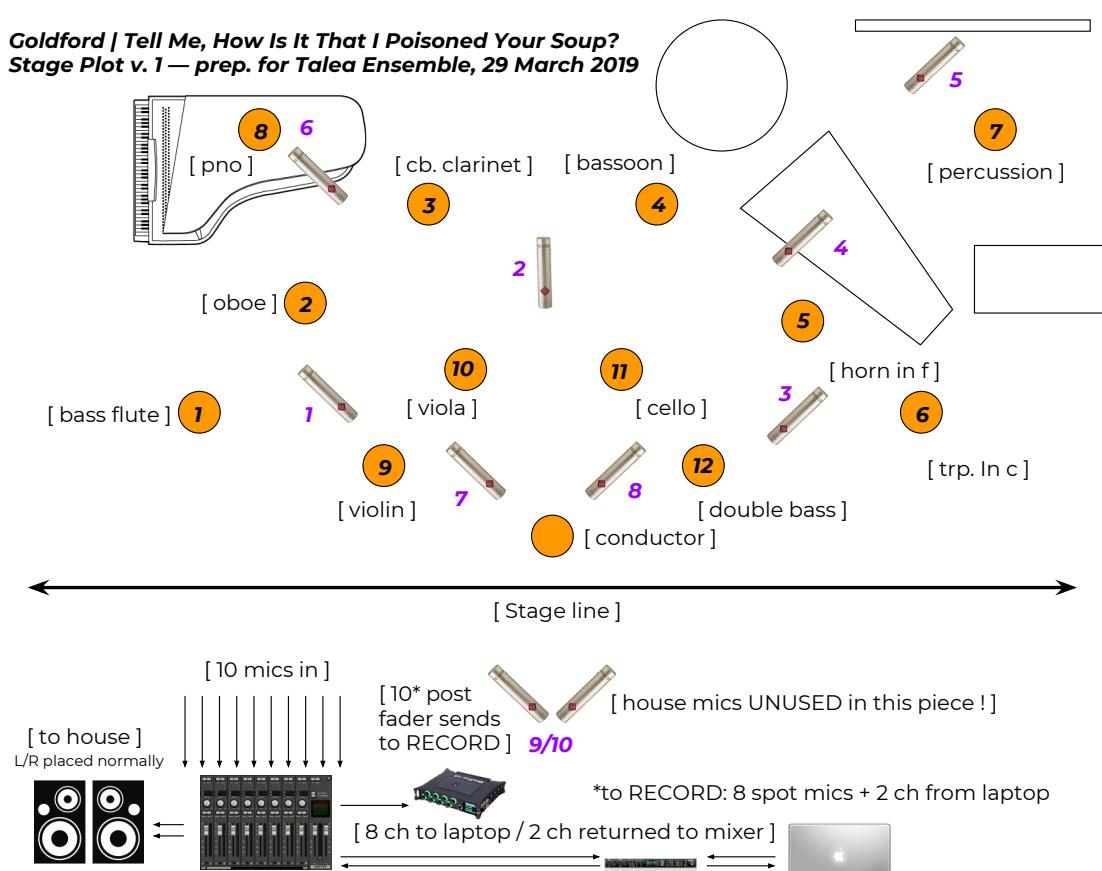


1 bell plate (E5)
Chinese cymbal (suspended)
crash cymbal (suspended)
large wood block
large temple block
log drum
(waldteufel for bassoon)

Piano

Violin
Viola
Cello
Contrabass
electronics assistant*

Goldford / Tell Me, How Is It That I Poisoned Your Soup?
Stage Plot v. 1 — prep. for Talea Ensemble, 29 March 2019



ELECTRONICS

All electronics, live and pre-recorded, are triggered by the electronics assistant.
The interface is available as a Max patch.
Please contact louis.goldford@gmail.com for a tech rider and patch distribution.

PERFORMANCE NOTES

GENERAL ISSUES:

bisb.

bisbigliando:

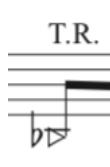
can be any timbral trill of the notated event



open noteheads: used to convey non- or semi-pitched sounds at approx. pitch height

playing modes (text indications) above staff:

Noteheads with no text indication are assumed to cancel any preceding playing mode and return to “normale,” except in the case of brass mute positions (+/o), percussion mallet assignments, or piano markings indicating an action inside the instrument or on the strings. In such cases the indicated playing mode continues until it is cancelled or changed by another indicator.



WOODWINDS and BRASS:

T.R. = tongue ram (indicated also with, and often solely by, an empty triangular notehead)
A filled-in triangular notehead indicates a high teeth-on-reed (“bite reed”) sound.

play/sing vs. growl:

When a small notehead appears on stem above a normal notehead, the small note is to be sung while the large one is to be played. If “play/sing” appears without an indicated sung pitch, any sung pitch is acceptable.



The text indication “growl” indicates a non-pure, distorted, or ideally low pitch sung into the instrument while playing the indicated note. Although indeterminate, a low pitch and vocal fry effects may be used to achieve a growled sound.

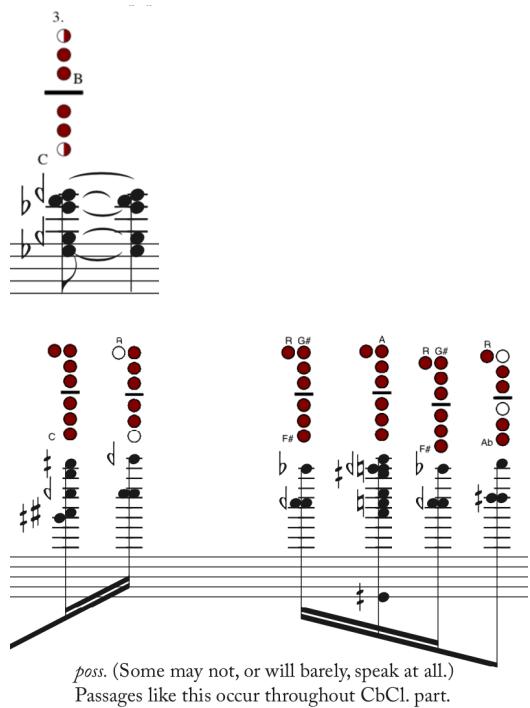
WOODWINDS:

ord. (ordinario):

In the woodwind writing, “ord.” is often used to clarify a return to normal playing just after another indication. It is assumed that noteheads with no text indication return to “normal” playing mode, regardless of other markings that may follow or precede it.



Harmonic — A diamond notehead tells the Bass Flute to produce this note as any harmonic of any fundamental pitch.



*poss. (Some may not, or will barely, speak at all.)
Passages like this occur throughout CbCl. part.*

multiphonics:
Multiphonics are indicated by (1) their fingerings and (2) a chord representing the most salient frequencies present in the resultant sound. Sometimes these pitches are transposed down into a readable range for the instrument, but may be heard several octaves above staff.

In all cases these multiphonics are “ideal” solutions, and should be taken as *descriptive notation* (i.e. rather than prescriptive). Individual instruments will vary in their response to the same fingerings. The fingerings and resultants provided here are simply a guide; the performer should seek to find a solution that best approximates the sonic character of each indicated multiphonic.

rapidly-changing low multiphonics for the contrabass clarinet and bassoon:

Especially in passages of rapidly-changing multiphonics (though not limited to these), some multiphonics may speak late or barely at all, towards the end of the indicated duration, or may result in colored air without much pitch. A resonant, fully-pitched multiphonic may not always be possible.

BRASS:

pedal tones:

Low pedal tones are indicated with precise pitches, but are understood to be *approximations of a relative contour of low, indeterminate pedal tones* in the indicated register. The player is nonetheless asked to target the indicated pitches, to the extent that they will sound, although many of them will be indeterminant. In extended passages of pedal tones (e.g. mm. 114-135, or mm. 278-end), the relative contour or shape of these pedal tones melodies is asked to be targeted rather than precise pitches.

Arrows along the stem pointing up or down toward the notehead indicate *approximate pitch*. These arrows remind the Trumpet and Horn players when a relative pitch contour is preferred.

1/2 open vs. 1/2 closed: both are the same mute position.

1/2 valve: These indications are cancelled by the note following, unlike the mute indications.

PERCUSSION:

The percussion setup changes throughout the score and is marked accordingly.

Tremolo markings typically denote wiping and/or scraping actions on the surface of the instrument, for example on the cymbals. Often they are marked as such.

Some, such as the knitting needle, must be taken as rebounded strokes. The player may freely interpret these tremolos as rebound strokes, when unmarked, in order to create timbral variety.

Tremolos in woodblocks (mm. 221-248) will most often need to be interpreted as rebound strokes. When there is adequate time between events, woodblock events with tremolo markings should be re-attacked. Tremolo markings on woodblocks are never wiping actions.

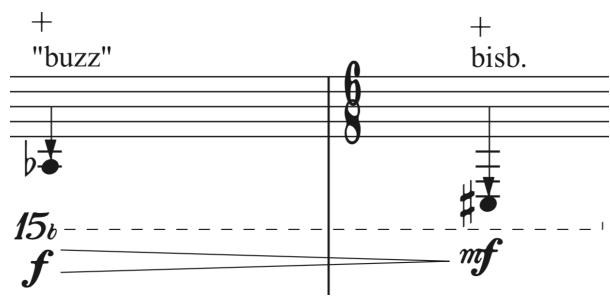
Mallet markings may be taken as *descriptive notation* indicating a desired resultant sound quality; i.e. the attack and resonating qualities produced when the indicated mallet is used. This does not mean that the player should seek to observe the rapidly-changing mallet markings in the score, but instead should use the most efficient means to achieve, as closely as possible, the variety of timbres suggested by the mallet changes in each passage. It is asked that when wire brushes or knitting needles are used, for example, that metal-to-metal contacts be preserved as much as possible.

The stick-on-stick marking should be used with those mallets which are readily available in each hand, according to the musical context. (In other words, the mallet and drumstick shown in the glyph are not strictly observed.) One mallet should always make contact with the head of the bass drum, while the shaft of the second mallet should scrape along the shaft of the first.

PIANO:

At rapid speeds, the string locations for guiro and pizz. markings (i.e. those inside the piano) may be taken as approximate locations for broad gestures.

The palm icon is used to indicate a broad strike of the strings in the register of the indicated pitch (i.e. this pitch is also an approximation).



STRINGS:

ord. (ordinario) and S.P./S.T.:

In the strings, “ord.” is often used to indicate (1) a return to arco playing and (2) a resetting of the bow position, unless these parameters are indicated separately and explicitly.

When S.P. and S.T. appear by themselves above a notehead it is assumed to cancel any pizz. indication that may precede it.



Violin and Viola: mm. 198-207: bow pressure graphics:

are meant to convey a brief distortion of pitch at the central (thickest) point of each graphic. This means that pressure should be added until the sound becomes “scratchy” and then immediately begin receding in pressure according to the length of the graphic.

The player may change the dynamic at the central point of each graphic to achieve the desired sound, if necessary. For example, *sffz* might appropriately convey the intended scratchiness in the middle.

Likewise, if it is found that the harmonics are too weak to produce these scratches, the player may instead play ordinario (i.e. 2 octaves above the stopped pitch) and apply the same dynamics.

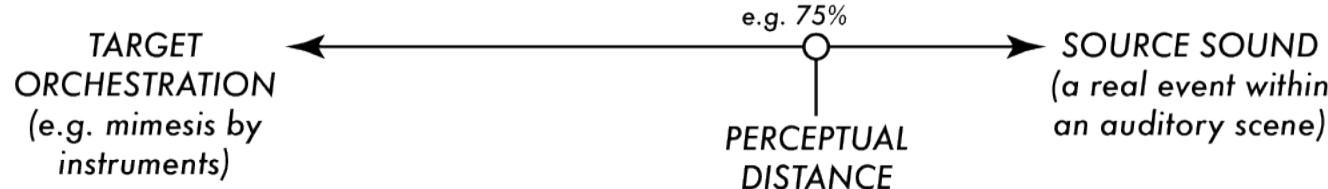
m. 279, cello, “midway”: applies to the point behind the bridge, midway between the bridge and the wound part of the string.

EXPANDED PROGRAM NOTE

Imagine this: Your psychiatric patient won’t eat the soup in the hospital because they swear you’ve poisoned it. How would you convince them it isn’t poisoned — and that they must eat? Here Edgar Levenson asks what constitutes an effective psychoanalytic treatment. For him, some approach analysis from a God-like position, telling patients about their own delusions. But a successful approach concentrates on how external factors trigger very real distortions and fantasy processes, including the actual physician/patient interaction. In this way, an interpersonal analyst would begin not from an authorial position but by genuinely asking, “*What was it that *I* did to poison that soup?*”

To acknowledge another person’s inner reality, which for them is very real — Isn’t this for everyone? If ever we needed a formal definition of empathy it would be now, in today’s climate of intense polarization, public shaming, etc. After Levenson I remembered Christian Picciolini, the reformed Neo-Nazi currently de-radicalizing white supremacists. His techniques echo Levenson’s approach to analysis. Is finding a way out of polarization only for experts like Picciolini? These approaches suggest how each of us might consider interacting with our radically different neighbors.

My relationship with my own music, and the distance between what I hear and what I can represent, serves as a ready example. What do we owe our neighbor? For composers instrumentally representing complex sounds found in their surroundings, or in nature, it’s clear. A composer and their source sounds: a strong bond representing an inner reality. In this piece, my source sounds tend to be field recordings from Taiwan, my home for years. But identifying sources is irrelevant. What matters is they serve as objects of intense fascination, and the musical structures derived from them necessarily come closer or farther in resemblance. Developing a specific musical “language” to represent each of these sounds would take years. Theoretically there could be some measure of a “perceptual distance” between a source sound and a target instrumental result. Every target would fall somewhere along the scale:



Musical targets that fall on the right more closely resemble their sources and retain some emergent qualities; those on the left sound more like orchestration as we know it. But everything along this continuum is useful. Targets closer to the right aren’t more valuable than those on the left. In Tell Me, I’m deliberately exploiting this distance, which continually varies within the musical fabric.

A vague, hazy feeling that some emergent musical object is about to come into focus pervades; a threshold not quite reached. What do we owe our neighbor? The acknowledgement that these sounds, however close or far they may be from their source, still have intense value, somehow. Only then can we move forward, and often without realizing it, this is perhaps how we actually move forward already: by temporarily adopting one another’s inner realities.

—Louis Goldford
March 2019
New York City

PREMIERE PERFORMANCE

Talea Ensemble
James Baker, conductor
31 March 2019
DiMenna Center for Classical Music

CONTACT INFORMATION

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for James Baker and the Talea Ensemble
TELL ME, HOW IS IT THAT I POISONED YOUR SOUP?
« Dîtes-moi, comment ai-je empoisonné votre soupe ? »
 for ensemble + electronics | Draft #2

Louis GOLDFORD (2019)

Score in C

Ben Marcato [♩ = 100]

Bass Flute

Oboe

Contrabass Clarinet

Bassoon + waldteufel

Horn in F
stop mute
straight mute
silent brass mute

Trumpet in C
Harmon mute
straight mute

Percussion
vibraphone
bass drum
4 tuned gongs
Chinese cymbal
crash cymbal
large woodblock
large temple block
log drum

Piano

Violin

Viola

Violoncello

Contrabass

Electronics
INIT patch before start!

Initial spectral delay settings.
Bands x, y, z set to a, b, c...

[$\text{♩} = 110$] [♩ = ♩]

6

Bs. Fl. mp

Ob. mp

Cb. Cl. Flz. tongue ppp key click

Bsn. ppp

Hn.

C Tpt.

Perc. [BELL PLATE] [GONGS] fff ppp fff mf fff mf f pp plastic mid. f ppp fff f mf

[TAM-TAM] [BASS DRUM] plastic edge wiping knitting needle edge

Pno. keys

Vln.

Vla. c.l. batt. S.P. III

Vc. fff

Cb.

Elec. samples: metals (cymbal chokes, etc.)

13

[♩ = 120] [♩ = 138] [♩ = 144] [♩ = 116] [♩ = 112] [♩ = 138] [♩ = 92] [♩ = 72]

Bs. Fl. *accel...* *decel...* *accel...* *decel...* *accel...* *decel...* *accel...*

Ob. *growl* *ord.* *air* *pizz. lips* *T.R.*

Cb. Cl. *ord. like mouthpiece only* *inhale open* *air Flz.* *inhale closed* *tooth emb. bisb.* *inhale open* *vib. jaw* *ord.*

Bsn. *vibrato jaw tooth emb.* *growl* *ord.* *inhale open* *vib. jaw*

Hn. **As a reminder, pitched low pedal tones are approximations of a melodic contour.*

C Tpt. *Flz.*

Perc.

Pno. *guiro thin pick tuning pins* *pick felt/ agraffes* *pick bridge/ pins* *keys* *pick strings* *pick felt/ agraffes* *keys* *pick pins*

Vln. *I* *S.P. I* *ord. IV* *c.l.t. II* *S.T. III* *ord. II* *pizz. III* *S.P. I* *½ c.l.t. II* *S.P. II* *ord. II* *S.T. II* *ord. III* *II* *ord. II*

Vla. *ppp < fff > mf > ppp < fff > ppp* *mf > ppp < fff > mf > fff > s.p. > fff > ppp* *ppp < fff > ppp < fff > ppp*

Vc. *III* *15^a* *I* *at bridge* *S.P. II* *15^a* *S.P. IV* *flaut. I* *½ c.l.t. I* *15^a* *ord. I* *flaut. I* *c.l. batt. S.P. I* *wound I* *S.P. III* *S.P. I* *15^a* *at bridge flaut. I*

Cb. *mp > ppp < fff > ppp < fff > ppp < mf > fff < mp > ppp < fff > ppp < fff > ppp* *ppp < fff > ppp < fff > fff > fff > fff > mp*

Elec.

19 [♩ = 120] accel... decel... [♩ = 144] accel... decel... [♩ = 120] decel... [♩ = 112] accel... decel... ord.

Bs. Fl. 19 Flz. 20 T.R. T.R. 3:2↓

Ob. mf mp mf p 3:2↓ mf > p

Cb. Cl. tooth emb. tooth emb. Flz. 3:2↓ R D Ab G# B Ab D B

Bsn. f mf < mf < f mp 3:2↓ f mp > p f

Hn. 19 S_b > ppp < mf < fff > ppp S_b fff > mf 15^a ppp fff < mf < fff

*As a reminder, pitched low pedal tones are approximations of a melodic contour.

C Tpt. + Flz. + 15^a + S_b + 15^a + 1/2 Flz. 3:2↓ + 1/2 Flz. + 1/2 Flz. 19 Perc.

Pno. pick felt/ agraffes p come sopra come sopra come sopra 19 flaut. ord. I ord. I IV pizz. ord. IV S.T. I 1/2 c.l.t. II pizz. III 3:2↓ ord. I c.l. batt. S.P. II ord. II

Vln. fff > ppp < mf > ppp < mf > ppp mf > ppp < mf > ppp ppp < mf < fff > mf > ppp

Vla. S.P. I S.T. I S.P. II S.T. II wound III ord. III I wound IV wound I S.P. III pizz. III 15^a 3:2↓ c.l. batt. I S.P. II S.T. I II ord. II

Vc. 15^a I II I IV ord. III 15^a I flaut. flaut. at bridge 15^a 8^a wound flaut. I c.l. batt. S.P. II II

Cb. pizz. II ord. flaut. ord. flaut. 3:2↓ ord. II 15^a 19 Elec.

22

[$\text{♩} = 92$] [$\text{♩} = 116$] [$\text{♩} = 132$] [$\text{♩} = 120$] [$\text{♩} = 144$] [$\text{♩} = 120$]

accel... decel... accel... decel... accel...

23

Bs. Fl. T.R. Flz. trumpet emb. T.R.

Ob. Flz.

Cb. Cl. inhaled closed air Flz. vibrato jaw tooth emb.

Bsn. fff

Hn. fff S_b fff S_b fff S_b fff S_b

C Tpt. + Flz. + Flz. + Flz. air "s" + Flz. + Flz. + Flz. S_b

Perc.

Pno. (f) pick pins/felt

Vln. pizz. III ord. S.P. III c.l. batt. IV ord. I flaut. II ord. III flaut. I S.T. I flaut. II ord. III c.l. batt. S.T. II ord. I flaut. III S.P. I wound I S.P. I ord. II flaut. I S.T. I wound III ord. S.T. I flaut. II S.T. IV

Vla. mf > ppp < mf fff > ppp mf < fff > mf ppp < mp > ppp < mf > fff < mf

Vc. S.T. III ord. I flaut. S.P. I wound flaut. I c.l. batt. S.T. I flaut. II ord. I flaut. III S.T. I wound III ord. S.T. I flaut. II S.T. IV

Cb. III S.P. II ord. II flaut. II I

Elec.

[9]

25

[♩ = 132] [♩ = 138] [♩ = 144] [♩ = 116] [♩ = 108] [♩ = 138] [♩ = 116]

Bs. Fl. Flz. bisb. T.R. air "i" Flz. ord. pizz. lips Flz. f mp

Ob. Bb C F Ab G C#

Cb. Cl. inhale open inhale open inhale closed tooth emb. bisb. tooth emb. bisb. inhale open inhale closed Flz. 3:2J

Bsn. bisb. growl 3:2J

Hn. 15b mf > fff > mf 8b mf 15b ppp 8b fff > mf 8b ppp

C Tpt. Flz. 1/2 Flz. 1/2 8b 8b 1/2 1/2

Perc.

Pno. pick pins/felt pick pins/felt pick pins/agriffes

Vln. c.l.t. ord. II IV pizz. arco S.P. III III II ord. I S.T. I S.P. flaut. ord. I S.P. II S.P. II

Vla. II S.P. I c.l. batt. S.P. I S.T. I 1/2 c.l.t. S.P. I 1/2 c.l.t. S.P. I c.l. batt. ord. S.P. III S.P. I S.P. II pizz.

Vc. 15a S.P. I 15a S.P. III flaut. I ord. 15a S.P. II at bridge S.P. III flaut. ord. S.P. I II S.P. I at bridge ord. I 15a ord. S.P. I c.l. batt. S.P. I

Cb. I S.P. I pizz. I ord. I S.P. III pizz. I pizz. I

Elec.

[12]

34

accel... [♩ = 144] decel... [♩ = 132] accel... decel... [♩ = 116] accel... [♩ = 144]

Bs. Fl. air "i" Flz. ord. T.R. ord.

Ob.

Cb. Cl. 15^a tooth emb. tooth emb. bisb. Flz. inhale closed

Bsn. mp mf mp < f mp > p mp > ppp > ppp >

Hn. fff > mp fff > mp #mf > mp mp > mp > ppp > ppp >

C Tpt. o ½ Flz. + o ½ Flz. + Flz. + o ½ Flz. + o ½ Flz. + o ½ Flz. +

Perc.

Pno. pick pins/felt pick pins/felt

Vln. S.T. III ord. III wound at bridge III wound I ½ c.l.t. III flaut. II S.P. ord. S.P. c.l. batt. I IV ½ c.l.t. III ord. I wound III I wound III

Vla. S.T. I ord. II flaut. III ord. III S.T. IV ord. S.P. II flaut. II at bridge c.l.t. I pizz. II ord. c.l.t. III S.T. II c.l. batt. I pizz. I flaut. I

Vc. S.P. I ord. wound part c.l.t. II ord. I wound flaut. II S.P. I S.T. III I wound ord. III S.P. I II S.P. I wound flaut. II ½ c.l.t. II ord. I ½ c.l.t. I S.P. I wound pressure I

Cb. flaut. I II pizz. S.P. I ord. II I S.P. I II I

Elec.

37

[♩ = 144] decel... [♩ = 144] accel... [♩ = 120] decel... [♩ = 120] accel... [♩ = 132] decel... [♩ = 112] accel...

Bs. Fl. Flz. air "i" trumpet emb. whistle ord. trumpet emb.

Ob. Ab C#

Cb. Cl. air narrow lips R G# Ab B

Bsn. mp fff ppp mp mf f mp mf

Hn. air "sh" + + + + + +

C Tpt. Flz. fff sfff ppp fff mf ppp fff f

Perc. [PITCHED GONGS] [BASS DRUM POSITIONS]

Pno. pick felt/ agraffes pick felt/ bar pick felt/ agraffes

Vln. S.T. I IV flaut. I ord. S.T. I S.P. III ord. II S.P. II wound II flaut. II ord. I III

Vla. ord. III pizz. S.T. II ½ c.l.t. I S.P. I ½ c.l.t. ord. I S.P. I ord. II ½ c.l.t. ord. III S.T. III ord. III

Vc. S.P. I S.T. I flaut. S.P. I flaut. I wound pressure I flaut. II S.P. I c.l. batt. S.T. I S.P. I S.T. II pizz. IV I S.T. I S.P. I II ord. I S.P. II

Cb. ord. I II S.P. I II S.P. I II S.P. I II pizz. III I S.P. II

Elec.

[14]

 w / elect.

39 Come senza tempo; souffle [$\text{♩} = 120$] ▾

*(Blend with texture of strings
& percussion until mm. 71...)*

39

Bs. Fl. *pianissimo (until mm. 71...)*
6:4

Ob. *mp*

Cb. Cl. *mp*

Bsn. *mf*

Hn. *f*

C Tpt. *mf*

GONGS med. hard vib. mallet
 ricochet, trem., single attacks

Perc. *mf*

BASS DRUM reibestock
 rubbing

Pno. *fff*
 keys

Vln. wound III
 $\frac{1}{2}$ c.l.t. (*until mm. 71...*)
6:4

Vla. S.P.
 $\frac{1}{2}$ c.l.t. (*until mm. 71...*)
6:4

Vc. $\frac{1}{2}$ c.l.t. (*until mm. 71...*)
6:4

Cb. $\frac{1}{2}$ c.l.t. (*until mm. 71...*)
6:4

Elec. *p*

Launches sound file: "Singing.Lake.filtered.53s.wav."
 Filtered low wind sounds + gongs and bass drum.
 Resets all spectral delays.

4

Launches sound file: "Singing.Lake.filtered.53s.wav."
Filtered low wind sounds + gongs and bass drum.
Creates all spectral delays.

Bs. Fl.

Perc.

Vln.

Vla.

Vc.

Cb.

Elec.

Bs. Fl.

Perc.

Vln.

Vla.

Vc.

Cb.

Elec.

[16]

48

Bs. Fl. *ppp* *mf ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Perc. *f* *mf* *ppp* *f*

Vln. *ppp* *mf* *ppp* *6:4* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Vla. *> ppp* *mf ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf ppp*

Vc. *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Cb. *ppp* *mf* *ppp* *6:4* *ppp* *mf* *ppp* *6:4* *ppp* *mf* *ppp* *6:4* *ppp* *mf*

(*p*)

Elec.

51

Bs. Fl. *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Perc. *ppp* *f* *mf* *ppp* *6:4* *ppp*

Vln. *> mf* *ppp* *mf* *ppp* *6:4* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Vla. *mf* *ppp* *mf*

Vc. *ppp* *mf* *ppp* *6:4* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Cb. *ppp* *mf* *ppp* *6:4* *ppp* *mf* *ppp* *6:4* *ppp* *mf* *ppp* *6:4* *ppp* *mf*

(*p*)

Elec.

Bs. Fl.

Perc.

Vln.

Vla.

Vc.

Cb.

Elec.

Bs. Fl.

Perc.

Vln.

Vla.

Vc.

Cb.

Elec.

60

Bs. Fl. > *ppp mf* *f ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

Perc. *p* *mf* *ppp* *mf* *f* *mf* *ppp* *mf*

Vln. *mf* *ppp mf* *ppp* *mf* *ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

Vla. *mf ppp* *mf ppp*

Vc. *ppp mf* *ppp mf* *ppp* *mf* *ppp mf* *ppp mf* *ppp mf* *ppp mf*

Cb. *p* *mf* *p* *mf p* *mf p* *mf p* *mf p* *mf p*

Elec.

63

Bs. Fl. *mf* *ppp mf ppp mf ppp* *mf* *ppp* *mf* *ppp mf* *ppp*

Perc. *f* *mf* *f* *ppp* *f* *ppp* *mf* *p f*

Vln. *mf ppp* *mf ppp* *mf ppp* *mf* *ppp* *mf* *ppp mf ppp* *mf ppp*

Vla. *>ppp mf ppp* *mf ppp mf ppp* *mf* *ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

Vc. *ppp mf* *ppp mf* *ppp* *mf* *ppp mf* *ppp mf* *ppp mf* *ppp mf*

Cb. *p* *mf* *p* *mf p*

Elec.

66

Bs. Fl. *mf ppp mf ppp*

Perc. *mf f mf f mf*

Vln. *mf ppp mf ppp*

Vla. *>ppp mf ppp mf ppp*

Vc. *ppp mf ppp*

Cb. *(p)*

Elec.

Measure 66: Bassoon (Bassoon), Percussion, Violin (Violin), Viola (Viola), Cello (Cello), Electric (Electric). Measure 67: Bassoon (Bassoon), Percussion, Violin (Violin), Viola (Viola), Cello (Cello), Electric (Electric).

69

Bs. Fl. *mf ppp*

Perc. *f*

Vln. *mf ppp*

Vla. *ppp mf ppp*

Vc. *ppp mf ppp*

Cb. *mf*

Elec.

Measure 69: Bassoon (Bassoon), Percussion, Violin (Violin), Viola (Viola), Cello (Cello), Electric (Electric). Measure 70: Bassoon (Bassoon), Percussion, Violin (Violin), Viola (Viola), Cello (Cello), Electric (Electric).

71 Tempo II° [$\text{♩} = 180$; $\text{♪} = 90$]

[♩ = ♪]

— 3:2 —

** See FOOTNOTE on the
percussion + mallet setup here.

**Percussion setup for mm. 71-114: DESCRIPTIVE MALLETS:

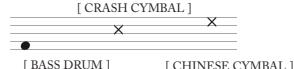
DESCRIPTIVE MALLETS:

Mallet markings may be taken as "descriptive" notation indicating the desired resultant sound quality; they are not to be interpreted as dynamic markings.

i.e. the attack and resonating qualities produced when the indicated mallet is used. (See section 7.)

The percussionist should not seek to make the indicated rapid mallet changes; instead, choose a personal set of mallets that best achieves the indicated "descriptive" sonic qualities.

instead, choose a personal set of mallets that best achieves the indicated "descriptive" sonic qualities.



Pull Back [$\bullet = 152$]

75

Bs. Fl. *ppp*

Ob. *mp*

Cb. Cl. *Flz. tongue* *slap closed* *ord.* *3:2* *fff* *ppp*

Bsn. *mf*

Hn. *+o* *to stop mute...*

C Tpt. *+ 3:2 Flz.* *8b----- ppp*

Perc. *p* *mf*

Pno. *pizz. strings* *keys*

Vln. *c.l. batt. S.T.* *I* *S.P. III* *S.P. IV* *c.l. batt. S.P. IV* *ord. IV* *III* *pizz. IV* *ord. IV* *3:2* *ff* *mp*

Vla. *ppp* *fff* *c.l. batt. pizz. IV* *II* *S.P. III* *S.P. II* *S.P. III* *flaut. I* *ord.* *c.l. batt. pizz. III* *3:2* *ff* *mp* *ord.* *S.P. III*

Vc. *II* *mf* *ppp* *mf* *pizz. ord. IV* *fff* *mf* *ppp* *mf* *pizz. III* *c.l. batt. S.P. I* *3:2* *ff* *mf* *ord.* *S.P. I* *3:2* *ff* *mf*

Cb. *3:2* *pizz.* *ord.* *S.P. IV* *S.P. II* *ord.* *IV* *I* *S.P. II*

Elec. *f* *mf* *ppp* *mf* *ppp* *mf* *mf* *fff* *mf* *p* *mf*

78 Further Back [♩ = 126]

Tempo II° [♩. = 120; ♩ = 180]

[♩ = ♪]

Sheet music for orchestra and piano, page 32, measures 78-80.

Bassoon (B. Fl.): Measures 78-80. Dynamics: **fff**, **ppp**, **f**, **fff**, **mf**, **f**, **ppp**. Effects: **T.R.**, **Flz. throat**, **growl, buzzy, "kazoo"**.

Oboe (Ob.): Measures 78-80. Dynamics: **fff**, **mp**, **f**, **fff**, **mp**, **fff**. Effects: **ord.**, **Flz. throat**.

Cello (Cb. Cl.): Measures 78-80. Dynamics: **f**, **mp**, **f**, **fff**, **mf**, **ord.**. Effects: **ord.**, **ord.**.

Bassoon (Bsn.): Measures 78-80. Dynamics: **p**, **f**, **mf**, **f**, **ppp**. Effects: **bisb.**, **ord.**, **subtone**.

Horn (Hn.): Measures 78-80. Dynamics: **mp**, **fff**, **15b**, **mf**, **15b**, **f**, **15b**, **mf**, **fff**, **ppp**. Effects: **ord.**, **"buzz"**, **bisb.**, **Flz. tongue**.

C. Tpt. (C Tpt.): Measures 78-80. Dynamics: **fff**, **ppp**, **fff**, **mf**, **fff**, **mf**, **fff**, **ppp**. Effects: **Flz.**, **slap**, **bisb.**, **Flz.**, **15b**, **mf**, **fff**.

Percussion (Perc.): Measures 78-80. Dynamics: **p**, **mf**, **p**, **f**, **mf**, **p**, **1**, **wipe**, **back/forth**, **(choke)**, **p**, **mf**, **p**, **f**, **mf**, **p**, **ppp**, **fff**, **ppp**. Effects: **wipe back/forth**, **(choke)**, **1**, **wipe**.

Piano (Pno.): Measures 78-80. Dynamics: **p**, **f**, **fff**, **ppp**, **mf**, **p**, **6:4**, **mf**, **p**, **mf**, **f**, **p**, **mf**, **f**, **p**. Effects: **c.l. batt.**, **S.P.**, **IV**, **III**, **II**, **I**, **pizz. IV**, **ord.**, **pizz. IV**, **II**, **I**, **c.l.t. IV**, **III**, **II**, **I**, **keys**.

Violin (Vln.): Measures 78-80. Dynamics: **> ppp**, **mf**, **ppp**, **mp**, **fff**, **ppp**, **mf**, **ppp**, **mf**, **fff**, **ppp**, **mf**, **ppp**. Effects: **c.l. batt.**, **ord.**, **3:2**, **III**, **IV**, **S.P.**, **IV**, **III**, **S.T.**, **S.P.**, **IV**, **III**.

Viola (Vla.): Measures 78-80. Dynamics: **< f**, **mp**, **mf**, **fff**, **mf**, **ppp**, **mf**, **fff**, **mf**, **fff**, **mf**, **ppp**. Effects: **ord.**, **pizz. IV**, **c.l. batt.**, **S.P.**, **I**, **S.P.**, **I**, **1/2 c.l.t.**, **IV**, **ord.**.

Cello (Cb.): Measures 78-80. Dynamics: **ppp**, **fff**, **f**, **ppp**, **f**, **mf**, **ppp**, **mf**, **fff**, **mf**, **fff**. Effects: **S.P.**, **I**, **S.P.**, **IV**, **pizz.**, **ord.**, **ord.**, **III**, **II**, **I**, **ord.**, **IV**, **mf**, **fff**.

Electric Bass (Elec.): Measures 78-80. Dynamics: **fff**, **mf**, **fff**, **ppp**, **fff**, **mf**, **fff**, **mf**, **fff**, **mf**, **fff**. Effects: **play/sing**, **air**, **like mpiece only**, **Flz. tongue**.

sample: shutters squeak, slam shut

[86] Tempo II° [$\text{♩} = 120$; $\text{♩} = 180$]

[$\text{♩} = \text{♩}$]

Bs. Fl. Ob. Cb. Cl. Bsn. Hn. C Tpt. Perc. Pno. Vln. Vla. Vc. Cb. Elec.

T.R. play/sing trp. emb. ord. Flz. tongue Ab bisb. fff ppp mf hard plastic wipe bach/forth keys f p pizz. strings ord. S.P. III S.P. IV c.l. batt. S.T. III c.l. batt. S.P. III S.T. II tailpiece no pitch c.l. batt. S.T. I pizz. III ord. IV flaut. IV III mf ppp c.l. batt. S.T. I

92

Bs. Fl. Flz. tongue *ppp*

94

Flz. lips *mf*

Flz. throat *mp*

Ob.

Cb. Cl. inhale closed *mf*

Bsn. inhale open *ppp mp*

Hn. snap finger on bell *mf* *ppp* *fff*

C Tpt. air (distance from reed) *ord.* *f* *ff*

Perc. *wipe back/forth* *wipe back/forth* *1 wipe* *rebest. side rub* *mf* *ppp* *mf* *p* *ppp* *p* *ppp*

Pno. pizz. strings *ppp* *keys* *p* *pick felt/agraffes*

Vln. ord. *c.l. batt. S.P.* *ppp*

Vla. *fff*

Vc. *S.P. II* *S.P. I* *flaut. ord. IV* *ord. IV* *III* *c.l. batt. S.P. III* *wound flaut. II* *S.P. II* *ord. III*

Cb. *I* *3:2:1* *fff* *ppp* *fff*

Elec.

103 Pull Back [$\text{d} = 160$]Tempo II° [$\text{d} = 180$; $\text{d} = 90$]

Bs. Fl. Ob. Cb. Cl. Bsn. Hn. C Tpt. Perc. Pno. Vln. Vla. Vc. Cb. Elec.

Flz. - tongue pizz. air "ee" bisb. play/sing air "ee" ord. inhale open inhale closed bisb. Flz. tongue inhale closed Flz. tongue ord. air "p" $\frac{1}{2}$ valve air Flz. snap finger on bell + + + + + + pick pins pizz. felt/ bar pick pins S.T. IV flaut. II 1/2 c.l.t. pizz. flaut. pizz. S.P. I III ord. IV ord. ord. c.l. batt. II pizz. IV f pizz. III S.T. II S.T. III c.l. batt. ord. III c.l. batt. S.P. III c.l. batt. S.P. flaut. II S.T. I c.l. batt. ord. ppp mf ppp

106 Bs. Fl. play/sing *mp* *ppp*

107 Flz. tongue *f* *mp* Flz. throat ord. bisb. play/sing *fff* *mp*

Ob. *mp* *mf* *mp*

Cb. Cl. *mp* Flz. throat *f* *mp*

Bsn. T.R. *f* *ppp* *fff* exhale *f* growl *f*

Hn. *ppp* *fff* *mf* *mp* *o* *ppp* *f*

C Tpt. *mf* *ppp* *mf* *ppp* *mf* *fff* *ppp* *mf*

Perc. *fff* *ppp* *mp* (choke) keys *ff* *mp* *ppp* *f* *p* *ppp*

Pno. pick felt/pins *fff* *ppp* *fff* *ppp* *f* *ppp* pizz. strings *p*

Vln. flaut. II *mf* *fff* ord. *b* *mf* *fff* *mf* *f* *mf* *fff* *ppp*

Vla. *I* *c.l. batt.* *S.P.* *mf* *fff* *mf* *fff* *ord.* *ppp* *f* *fff* *mf*

Vc. *ord.* *c.l. batt.* *pizz.* *III* *mf* *ppp* flaut. IV *ppp* *mf* *ord.* *mf* *p* *fff*

Cb. *ord.* *pizz.* *ord.* *1/2 c.l.t.* *mf* *fff* *mf* *fff* *ppp* *fff* *p* *fff*

Elec.

118

Bs. Fl. *fff* *f* *fff* *f* *fff*

Ob.

Cb. Cl. *fff* *mp* *f* *mp* *fff* *mp* *f*

Bsn. *fff* *mp* *f* *mp* *fff* *mp* *f*

Hn. *mf* *ppp* *mf* *open* *mf* *ppp*

C Tpt. *mf* *ppp* *mf* *open* *mf*

Vln. *mp*

Vla. *mp* *(mp)*

Vc. *mp*

Cb. *mp*

Elec.

[34]

126

Bs. Fl. *ppp*

Ob.

Cb. Cl. *ppp* *mp* *ppp*

Bsn. *ppp* *mp* *ppp*

Hn. *Flz. tongue* *Flz. tongue*

C Tpt. *(ppp)*

Vln. *(ppp)*

Vla. *½ c.l.t. (until mm. 136)* *(ppp)*

Vc. *½ c.l.t. (until mm. 136)* *(ppp)*

Cb. *p*

Elec.

Musical score for orchestra and brass section, page 131. The score includes parts for Bassoon (B.s. Fl.), Oboe (Ob.), Cello/Bassoon (C.b. Cl.), Bassoon (Bsn.), Horn (Hn.), and Cornet/Trombone (C Tpt.). The score features complex rhythmic patterns with 3:2, 6:4, and 3:2 measures. The bassoon and horn parts include dynamic markings such as *ppp*, *mp*, and *to stop mute...*. The cornet/trombone part includes dynamic markings like *(ppp)* and *(15b)*.

131

Vln.

Vla.

Vc.

Cb.

Elec.

1/2 c.l.t.

III

3:2 (ppp)

6:4

I

1/2 c.l.t.

II

3:2

6:4

3:2

1/2 c.l.t.

II

3:2

6:4

3:2

1/2 c.l.t.

III

1/2 c.l.t. III

6:4

1/2 c.l.t.

III

1/2 c.l.t.

IV

1/2 c.l.t.

p ppp ————— p ————— ppp

[137] Still; distant; lento [♩ = 50] [♩ = 60] Come sopra [♩ = 60] [♩ = 160] Animated; proximate [♩ = 160]

Bs. Fl. Ob. Cb. Cl. Bsn. Hn. C Tpt. Perc. Pno. Vln. Vla. Vc. Cb. Elec.

Multiphonic. air occasional high pitch creeps in

souffle w/piano

137 stop mute + Harmon mute

137 CHINESE CYMBAL

137 CRASH CYMBAL

keys **p** + slightly dampen

c.l. batt. IV

a bit of grain; and bow hair in sound
½ c.l.t. IV

pizz.

c.l. batt. S.T. II

pizz.

SECOND DRAFT

147

Suddenly animated [♩ = 126] Lento [♩ = 40]

Bs. Fl. Ob. Cb. Cl. Bsn.

Hn. C Tpt. Perc.

Pno.

Vln. Vla. Vc. Cb. Elec.

Get in touch for full score

[38]

Animated [$\bullet = 160$]

151 Larghetto; distant [♩ = 60]

150

Bs. Fl.

Ob.

Cb. Cl.

Bsn.

Hn. play/sing to straight mute...

C Tpt.

Perc.

150

Pno. pizz. strings

Vln.

Vla.

Vc. S.T. esp. vib.

Cb. pizz. S.P. III S.P. II

Elec.

Lento [♩ = 54]

pizz.
lips

ppp

155

Bs. Fl. Ob. Cb. Cl. Bsn.

ppp

R G# A#

mp

p

pp

Hn. C Tpt.

straight mute

to silent brass mute...

fff

H F + silent brass mute

mf

ppp

VIBRAPHONE

C Perc.

temp. stick

p

wipe back/forth

1 slow wipe

wipe back/forth

mf

BASS DRUM

temp. stick

ppp

head

wipe back/forth

Pno.

ppp keys

Vln.

verso S.P.
espr. vib.

mp

(f)

pizz. S.P. arco

mp ppp mp ppp

pizz. S.P.

c.l. batt. ord.

f

pizz. S.P.

ppp

c.l. batt. S.P. IV

flaut.

Elec.

Get in touch for full score

[40]

160 ↓ w/ elect.

Bs. Fl. Ob. Cb. Cl. Bsn.

Hn. C Tpt.

Perc. VIBRAPHONE med. hard vib. mallets

Pno.

Vln. p

Vla. p

Vc.

Cb.

Elec. FM sines cluster #1

Extremely Lento [♩ = 66]

[♩ = 60]

[♩ = 60]

These sine waves fade in and out at different rates (mm. 160-182)
 Swells for each component are not shown here; only a general tutti swell.
 NOTE: As each component swells in and out at its own rate,
 beating patterns between the instruments and sines emerge in unpredictable ways.
 Beating should in all cases be accentuated and never suppressed or "tuned out."

Bs. Fl. Lento [♩ = 54] w / elect.

Ob. p

Cb. Cl.

Bsn. p

Hn. straight mute

C Tpt. straight mute 3:24 mp

Perc. (vib.) p

Pno.

Vln. p

Vla. p

Vc. p

Cb. p

Elec. FM sines cluster #3

FM sines cluster #4

42

173 Bs. Fl.

175 Ob.

175 Cb. Cl.

173 Bsn.

173 Hn.

C Tpt.

Perc. (vib.)

Pno.

Vln.

Vla.

Vc.

Cb.

Elec.

w / elect.
Largo [♩ = 60]

[44]

([\bullet = 60; \circ = 30]) ([\bullet = 60])

Bs. Fl. 183

Ob.

Cb. Cl. (mp)

Bsn.

Hn. 183

C Tpt. ppp f p $15b$ mp

Perc. 183 CHINESE CYMBAL 1 slow wipe CRASH CYMBAL mf p

Pno. 183 pizz. strings f pizz. keys

Vln. 183 mf pizz. I. overpressure squealing pizz. II. behind bridge pizz.

Vla. 183 c.l. batt. mf

Vc. 183 f pizz. ff S.T. IV

Cb. 183 mf ff mp

Elec.

Get in touch for full score

188

w / elect.

PICCOLO

Flz. throat

Bs. Fl. *mf* → *mp* (3:2) → *p* (3:2) → *mf* (6:4)

Ob. *mf* → *mp* → *p* (3:2) → *mp*

Cb. Cl. *ff* → *p* → *smorzato (jaw or diaphragm)* → *p* → *mf*

Bsn. *mf* → *o* → *mp* → *mf*

Hn. + *to stop mute...* → *p* → *stop mute* + *mf* → *p*

C Tpt. + *to Harmon mute...* → *p* → *mf* → *p* → *mf* → *p*

VIBRAPHONE
soft yarn mallets → motor on

Perc. *mf*

Pno. *ff*

Vln. *mp* → *mf* (6:4)

Vla. *mp* → *mf* (6:4) → *mp*

Vc. *mp* → *ppp*

Cb. *ff* → *p* → *mf*

Elec. 14 STRING resonating with feedback (steady-state sound with pure harmonics and distortion fading in and out through m. 207)

(Flz.)

Picc. 192

Ob. *mf*

Cb. Cl. *p*

Bsn. smorzato (jaw or diaphragm)

Hn. 192 *mp* 15^b

C Tpt. *mp* 15^b

Perc. (vib.)

Pno. *mf* 3:2

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *ppp*

Elec.

^{**} See FOOTNOTE on the role of pressure marks in this section.

^{**} See FOOTNOTE on the role of pressure marks in this section.

^{**}For the VIOLIN and VIOLA : In this section (mm. 198-207), bow pressure graphics are meant to convey a brief distortion of pitch at the central (thickest) point of each graphic. This means that pressure should be added until the sound becomes "scratchy" and then immediately begin receding in pressure according to the length of the graphic.

A focus of this section is on the clear differences in pitch between the violin and viola, so complete distortion or blurring of pitch would be less desirable in this context.

The player may change the dynamic at the central point of each graphic to achieve the desired sound, if necessary. It has been suggested that *sffz* would appropriately convey this scratchiness. Likewise, if it is found that the harmonics are too weak to produce these scratches, the player may instead play ordinario (i.e. 2 octaves above the stopped pitch) and apply the same dynamics.

Picc. (Flz.)

Ob.

Cb. Cl. $\begin{matrix} 6:4 \\ f \end{matrix}$

Bsn. $\begin{matrix} 6:4 \\ f \end{matrix}$

Hn. $\begin{matrix} 194 \\ (15v) \end{matrix}$ $\begin{matrix} 6:4 \\ p \end{matrix}$
** See FOOTNOTE about this fingering.

C Tpt. $\begin{matrix} 194 \\ (15v) \end{matrix}$ $\begin{matrix} 6:4 \\ p \end{matrix}$
*** See FOOTNOTE about muting.

Perc. (vib.)

Pno.

Vln. $\begin{matrix} 194 \\ mf \end{matrix}$ $\begin{matrix} 3:2 \\ mf \end{matrix}$

Vla. $\begin{matrix} 194 \\ mf \end{matrix}$ $\begin{matrix} 3:2 \\ mf \end{matrix}$

Vc. $\begin{matrix} 194 \\ ppp \end{matrix}$

Cb. $\begin{matrix} 194 \\ f \end{matrix}$

Elec.

** HORN : Passages on these two notes (between mm. 195-207) may be played as the alternating 11th partial of a low Eb fundamental, and the 10th partial of a low E-natural.
 *** TRUMPET : Because the left hand is needed for quartertones in passages involving these two notes (mm. 195-207), the hand muting may be simulated with contrasting dynamic levels and by playing in-stand for the closed (+) mute positions.

198 (Flz.)

Picc. -

Ob. -

Cb. Cl. -

Bsn. -

Hn. +

C Tpt. +

Perc. (vib.) f

Pno. f

Vln. -

Vla. mp 6:4 mf mp

Vc. -

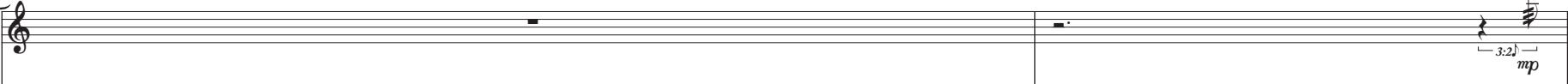
Cb. -

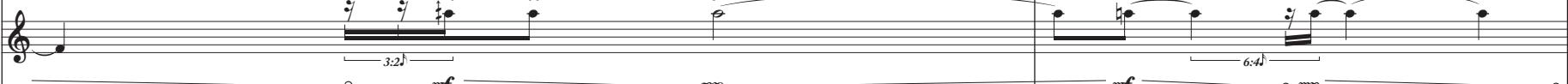
Elec. -

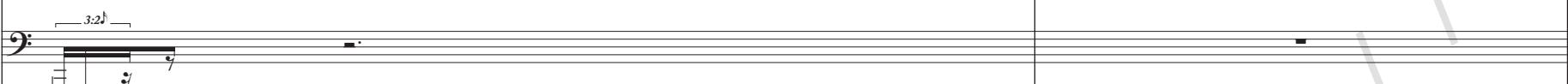
smorzato (jaw or diaphragm)

This image shows a page from a full musical score. The page contains 14 staves, each representing a different instrument or group of instruments. The instruments listed on the left are Picc., Ob., Cb. Cl., Bsn., Hn., C Tpt., Perc. (vib.), Pno., Vln., Vla., Vc., Cb., and Elec. The score is marked with rehearsal numbers at the beginning of each section (e.g., 200). It includes dynamic markings such as *p*, *mf*, *f*, and *sfp*. Performance instructions like "6:4", "3:2", and "mp" are also present. The music consists of complex rhythmic patterns, including sustained notes and groups of sixteenth-note-like strokes. The paper has a large, faint watermark reading "Full Score Sample".

202

Picc. (Flz.) 

Ob. 

Cb. Cl. 

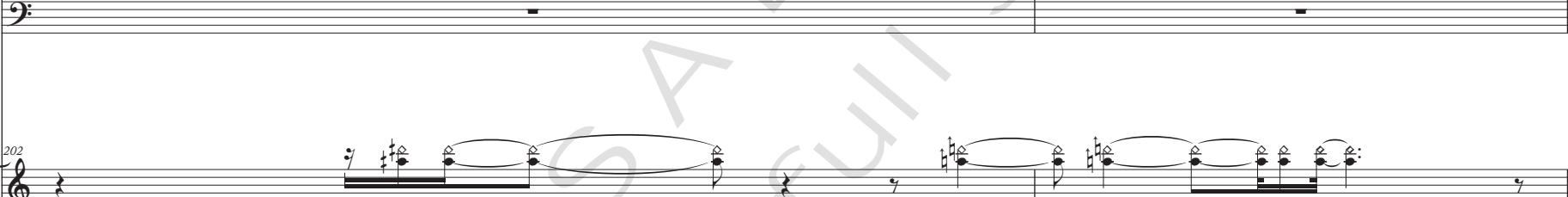
Bsn. 

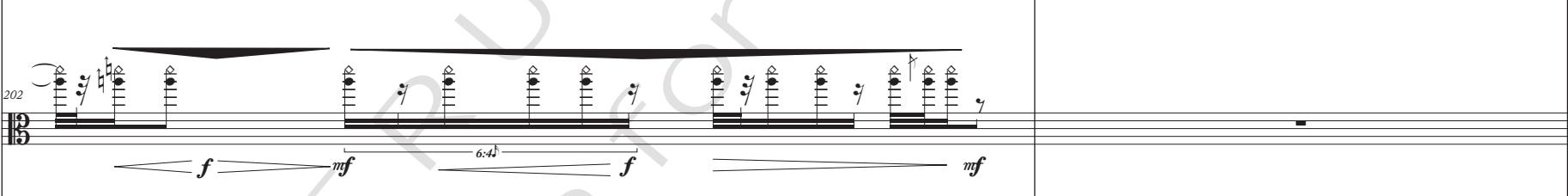
Hn. 202 

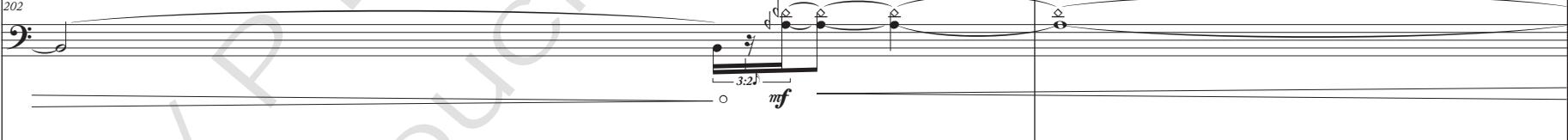
C Tpt. 202 

Perc. (vib.) 202 

Pno. 202 

Vln. 202 

Vla. 202 

Vc. 202 

Cb. 202 

Elec. 202 

Musical score page 204 featuring 12 staves of music. The instruments are:

- Picc. (Piccolo)
- Ob. (Oboe)
- Cb. Cl. (C. Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C. Trumpet)
- Perc. (vib.) (Percussion/vibraslap)
- Pno. (Piano)
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)
- Elec. (Electric instrument)

The score includes dynamic markings such as *mf*, *mp*, *f*, *smorzato (jaw or diaphragm)*, and *6:4*. A rehearsal mark "to BASS FLUTE..." is present above the Bassoon staff. Measure numbers 204 are indicated at the beginning of each staff.

206 Andantino [♩ = 96] In 1 [♩ = 80] In 2 [♩ = 96]
 Bs. Fl. BASS FLUTE
 Ob. ord.
 Cb. Cl. ff
 Bsn. ff
 Hn. ff
 C Tpt. ff
 Perc. ff
 (vib.)
 Pno. ff
 Vln. f fff
 Vla. f ff
 Vc. ff fff
 Cb. ff
 Elec.

15 STOP sound

In 2 [♩ = 80]

In 1 [♩ = ♩]

212 Alla marcia [♩ = 120]

Bs. Fl.

Ob.

Cb. Cl.

Bsn.

Hn.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Elec.

213

Bs. Fl.

pizz. lips (harm.) $\frac{3+2+2}{16}$ $f\ mp$

Hf. $\frac{3+2+2}{16}$

Ob.

Cb. Cl.

Bsn.

slap closed $\frac{3+2+2}{16}$ $mf\ mp$

In 4 [$\text{♩} = 165; \text{♪} = 220$]

In 3 [$\text{♩} = 90$]

air wide lips $\frac{3+2+2}{16}$ fff

Hn.

Flz. tongue $\frac{3+2+2}{16}$ fff

C Tpt.

Flz. tongue $\frac{3+2+2}{16}$ fff

Perc.

Pno. $\frac{3+2+2}{16}$ fff

Vln.

Vla. pizz. c.l. batt. S.P. $\frac{3+2+2}{16}$ fff

Vc.

Cb.

Elec.

Alla marcia; alla breve, but in 4 [$\text{d} = 120$]

216

Bs. Fl. mp

Ob. mf

Cb. Cl. mf

Bsn. $p \longrightarrow mf$

Hn.

C Tpt. mf bisb. o $o \frac{1}{2}$ Flz. $6:4 \circ$ ppp

Perc. mf $3:2$ $3:2$ $3:2$

VIBRAPHONE hard plastic

Pno.

Vln. $3:2$ $ord.$ mp $S.P.$ arco ff

Vla. ff $ord.$ $S.T.$ $\frac{1}{2} c.l.t.$ pizz. f

Vc.

Cb.

Elec.

218 Senza tempo; come sopra [♩ = 120]

Bs. Fl. trp. emb. pizz. lips bisb. ord. Flz. throat bisb. T.R.

Ob. ff mp fff f Flz. throat ord. Flz. throat ord. fff f

Cb. Cl. ord. slap closed slap closed 12.8:1 ord. closed ord. 6:4:1 ord. closed 6:4:1 Flz. tongue

Bsn. fff fff mf fff

to WALDTEUFEL...

Hn. f + o ½ + 12.8:1 Flz. 9:6:1 bisb. + + o 12.8:1 o + + + 15b

C Tpt. fff mf fff fff fff f fff mf + + + 15b

Perc. (vib.) X (hard plastic) mf ff mf 12.8:1 6:4:1 mf

Pno. pizz. strings keys

Vln. flaut. ord. pizz. ord. 12.8:1 fff mf c.l. batt. S.T. IV ord.

Vla. c.l. batt. S.P. S.T. IV mf fff mf pizz. ord. S.P. ord. c.l. batt. ord.

Vc. mf fff mf fff f 6:4:1 fff mf c.l. batt.

Cb. mf fff mf fff

Elec.

16 sample: eruption of granulated instruments

220 T.R. ord. whistle open
Bs. Fl. *fff f* *mf fff*

Flz. throat
Ob. *ord.* *fff* *p*

Cb. Cl. Flz. tongue *ord.* *f* *fff*

Bsn. TURN (thus pulling) handle with one hand;
MUTE bottom (opening) of drum with other;
hand muting +/o as indicated
blend with woodblocks (in percussion)

WALDTEUFEL

Hn. *15b* *fff*

C Tpt. *15b* *mf* *fff* *15b* *ppp* *mf* *air "sh"* *r 3:2*

Perc. [LOG DRUM] [LARGE TEMPLE BLOCK] hard rubber *6:4* *6:4*
[LARGE WOOD BLOCK] *ppp f* *ppp mf* *f ppp* *mf ppp*

Pno. *mf*

Vln. II c.l. batt. *mf*

Vla. ord. *fff mf* *fff ppp*

Vc. I S.P. *mf* II S.P. *fff*

Cb. ord. *mf*

Elec. 17 ambient nature sounds - Taiwanese frogs

223

Bs. Fl.

Ob.

Cb. Cl.

Bsn. (waldteufel)

Hn.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vc.

Cb.

Elec.

Flz. throat
fff mp

mf

hit palm on mpiece

ord.

air "f"

mf

hit palm on mpiece

ord.

fff

mf

soft yarn

p f

hard rubber

fff

mf

f mf ppp f mf ppp

hit low strings palm

keys

p pp

mf pp

pizz.
fff

ord.
ppp

c.l. batt.

II

S.P.
ppp

226

Bs. Fl.

play/sing *mf*

play/sing

whistle open *3:2*

whistle closed

f fff

Ob.

fff mp

Cb. Cl.

mp

ord.

fff mp

Bsn. (waldteufel) *(f)*

Hn.

fff

6:4

15b ppp mf ppp

C Tpt.

air "s" *o*

slap air against teeth *• o ½ o*

15b ppp mf ppp

whistle air "sh" *o*

15b ppp mf

Perc.

f ppp mf ppp mf ppp f

pizz.

Pno.

pizz. f p f p f

p

6:4

f

pizz. felt/bar

keys f + p

pizz. felt/bar

Vln.

ord.

Vla.

ff S.P.

ppp

mf c.l. batt.

Vc.

S.P.

fff I

Cb.

mp f

fff mf

Elec.

229

Bs. Fl. *f*

Ob. *mf*

Cb. Cl. *fff*

Bsn. (waldteufel) *mp f*

Hn. *ppp mf fff*

C Tpt. *15b mf ppp mp pp*

Perc. *ppp f mf ppp mf f p*

Pno. *pizz. 6:4:1 keys 3:2:1 c.l. batt. f p f fff ppp*

Vln.

Vla. *pizz. 6:4:1 mp mf ppp*

Vc. *ppp pizz. ord. 3:2:1 p ppp*

Cb. *pizz. 6:4:1 ord. 3:2:1 II pizz. II ord. I f ff fff fff*

Elec.

231

bisb. *f p ppp fff*

234 ord. Flz. throat trp. emb. air 3:2 T.R. 3:2 air 3:2 air air trp. emb. air bisb. air Flz. pizz. throat lips

Bs. Fl. *ppp* *mf* *mp* *ppp* *fff* *mp* *fff* *mp* *p* *mf* *mp* *fff*

Ob. *air* 6:4 *air* 3:2 *air* 3:2 *air* 3:2 *mf* *air* 6:4 *mf* *fff*

Cb. Cl. Flz. throat air 3:2 slap closed *mp* *fff* *mp* *fff* *mp* *fff*

Bsn. (waldteufel) *fff*

Hn. + 6:4 bisb. air "f" ord. 15b *ppp* *fff* *mf* *ppp* 15b *fff* ord. *o* 1/2 ord. *o* 1/2 air Flz. "f"

C Tpt. *ord.* 6:4 *mf* *fff* *mf* *mf* *ppp* *fff*

Perc. *f* *p* *f* *f* *mf* *p* *f*

Pno. *f* *ppp* *p* *f* *p* *mf* *p* *f* *p*

Vln. *ord.* I pizz. S.P. c.l. batt. pizz. c.l.t. pizz. ord. S.T. c.l. batt. S.P. ord. c.l. batt. pizz. ord. c.l. batt. S.P. ord.

Vla. *f* *mf* *mf* *ppp* *fff* *mf* *mp* *fff* *f* *mp* *ppp*

Vc. pizz. S.P. ord. pizz. 6:4 6:4 pizz. 6:4 6:4 ord. II III

Cb. pizz. S.P. I II *fff* *mf* *fff* *mp* *S.P.* *o* *ord.* IV *fff* *mf*

Elec. *fff*

236

Bs. Fl. whistle closed Flz. throat 3:2
half air T.R. T.R. Flz. tongue half air whistle open Flz. throat half air

Ob. mp 6:4 3:2

Cb. Cl. T.R. ord. slap closed T.R. ord.

Bsn. (waldteufel) 3:2 mp 9:6 3:2 mf mp

Hn. 236 Flz.

C Tpt. 15b o 1/2 6:4 Flz. + 3:2 o 1/2 bisb. Flz.

Perc. 236 p ppp f mf f mf f p f mf f mf f 6:4

Pno. 236 p f p f p mf p 3:2 6:4 3:2

Vln. 236 S.P. I c.l. batt. S.P. pizz. ord. c.l.t. ord. pizz. I pizz. c.l. batt. S.T. II ord.

Vla. 236 6:4 3:2 mf ppp mp ppp mp fff ppp mp fff ppp mp fff 3:2 3:2

Vc. 236 6:4 3:2 fff ppp mf ord. I ord. II ord. III ord. IV

Cb. 236 6:4 3:2 fff mf ord. I ord. II ord. III ord. IV

Elec.

A detailed musical score page for orchestra and piano, page 238. The score is arranged in four systems. The top system features Bassoon (Flz.) with 'tongue' and 'bisb. closed' markings, Trombones (trp. emb., T.R.) with 'emb.' and 'whistle' markings, and Double Bass (C. Cl.) with 'slap closed' and 'ord.' markings. The second system includes Oboe (Ob.) and Bassoon (Bsn. waldteufel). The third system features Horn (Hn.) and Clarinet (C Tpt.). The fourth system includes Percussion (Perc.) and Piano (Pno.). The bottom system features Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Electric Bass (Elec.). The score uses a mix of 6:4 and 3:2 time signatures. Dynamic markings include fff, ppp, ff, f, mp, mf, and pp. Performance techniques like pizz., c.l.t., c.l. batt., and S.P. are also indicated.

242

Bs. Fl. half air T.R. T.R. Flz. tongue ord. ord. Flz. throat half air air Flz. tongue ord.

Ob. air ord. 12.8J mp

Cb. Cl. Flz. throat slap closed bisb.

Bsn. (waldteufel) f p f p mf p mf

Hn. Flz. tongue 15i ppp 15i o 1/2 bisb. o 1/2 Flz.

C Tpt. mf fff ppp 3.2J fff mf ppp mf

Perc. mf f ppp f mf f ppp p pp f pp mf ppp f

Pno. ppp f 3.2J p f p fff mp ppp

Vln. pizz. ord. ord. pizz. pizz. ord. c.l. batt. ord. pizz. c.l. batt. S.P. 1/2 c.l.t. ord. II c.l. batt. S.P. pizz.

Vla. mf fff f f ppp f ppp f fff ppp ord. III c.l. batt. S.P.

Vc. fff 6.4J mf fff mf ppp 3.2J ppp mf ppp fff mf fff

Cb. I S.P. I III III II I II fff ppp

Elec.

Pull Back [$\bullet.$ = II6]

[\bullet . = 160]

[१६]

[♩ = 160]

265 Tantalizing; brewing (steady ♫'s)

265

Bs. Fl. Ob. Cb. Cl. Bsn. Hn. C Tpt. Perc.

air *Flz. throat play/sing* T.R. play/sing ord. play/sing ord.

play/sing ord. play/sing ord.

BASS DRUM

Pno. Vln. Vla. Vc. Cb. Elec.

265 265 265 265 265 265

p *mf pppp mf p f p pppp mf p* *f p ppp mf p* *ppp mf ppp pp* *p mf p* *ppp p mf p*

pizz. *ppp* *mp ppp fff* *f* *mf*

keys *p* *p* *p* *keys* *p*

behind bridge *pizz.* *IV* *f* *mf*

c.l. batt. *pizz.* *S.P. arco* *pizz.* *ord.* *S.P. S.T.* *c.l. batt.* *ord.* *S.P.*

fff *ppp* *fff* *fff* *mf* *fff* *ppp* *fff* *mf*

pizz. *c.l. batt.* *c.l. batt. c.l.t. S.T.* *ord. S.P.* *c.l.t.* *S.P. flaut.* *pizz.* *c.l. batt.* *ord.*

fff mf *ppp* *p fff* *p* *fff ppp* *fff p* *fff ppp* *mf* *mf fff mf* *fff mf p*

265

Elec.

268

Bs. Fl. *mp* *ppp p* *fff* T.R.

Ob.

Cb. Cl. *ord.* *Flz. ord.* *ord. tongue* *f mp* *bbb* *mp* *bbb* *ord.* *Flz. bisb. tongue* *ord.* *air* *subtone* *bisb. Flz.* *slap closed*

Bsn. *ord. Flz.* *subtone* *bisb.* T.R. *ord.* *subtone* *ord.* *bisb.* *ord.*

Hn. *hit palm on mpiece* *ffff* *mf ppp* *mf ppp*

C Tpt. *ffff* *mf ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

Perc. *ppp p* *ppp* *mf p pp p* *f ppp* *p* *mf ppp p* *mf p ppp mf* *p* *ppp* *mf fff ppp* *mf ppp fff*

Pno. *keys* *ffff* *ppp* *f* *keys* *ppp* *p* *ppp* *p* *keys* *f* *keys*

Vln. *pizz.* *ffff* *pizz.* *c.l. batt.* *ord.* *S.P. body* *ffff* *c.l. batt. IV* *ord. I* *pizz.* *ord.* *top* *mf ppp*

Vla. *ord.* *mf* *ppp* *ord.* *mf* *ppp* *ord.* *mf*

Vc. *pizz.* *ord.* *1/2 c.l.t.* *pizz.* *mp* *ffff* *mp* *ppp mf* *ppp* *ffff* *mf ppp* *mf fff* *ppp fff*

Cb. *pizz.* *ffff* *mf ppp* *mf ppp* *ffff* *mf fff* *ppp* *p* *f* *mf f ppp* *ffff* *ppp* *ffff ppp fff*

Elec.

273 In 2 [♩ = 150]

271

Bs. Fl. T.R. T.R. Flz. throat

Ob.

Cb. Cl. slap closed

Bsn. T.R. T.R. Flz. tongue

Hn. 15b ppp mf fff ppp fff ppp fff fff mfp

C Tpt. 15b ppp fff mf fff mfp ppp fff ppp fff mfp

Perc. 271 ppp p mf p ppp mf p ppp mf p ppp p mf p ppp p pp

Pno. 271 mf keys p ppp p+ f keys ppp keys

Vln. 271 S.P. ord. pizz. c.l. batt. body pizz. ord. ppp

Vla. 271 S.P. c.l. batt. fff

Vc. 271 (pizz.) I fff mp ppp mf ppp S.P. arco ½ c.l.t. ord. mp mf

Cb. 271 ppp fff ppp flaut. ½ c.l.t. S.T. IV flaut. ord. flaut. flaut. ppp fff ppp ppp fff ppp mf mf < fff > ppp

Elec.

Lento [$\text{♩} = 50$] Brisk [$\text{♩} = 150$] accel. Larghetto; distant [$\text{♩} = 60$]

274

Bs. Fl. w/elect. bisb. ppp mp

Ob.

Cb. Cl. bisb. fff mp

Flz. throat sf pp

Bsn. ord. air fff p

Hn. f mp sf pp

C Tpt. sf pp

Perc. CHINESE CYMBAL 1 slow wipe
CRASH CYMBAL 1 wipe back/forth

Pno. keys ppp

Vln. c.l. batt. mf fff

Vla. S.P. mf fff mf

Vc. S.P. ppp mf fff

Cb. ord. S.P. fff mf

Elec. sample: shutters squeak, slam shut

275

Lento [$\text{♩} = 50$] Brisk [$\text{♩} = 150$] accel. Larghetto; distant [$\text{♩} = 60$]

Ob. ppp

Cb. Cl. ppp

Bsn. T.R. fff mp

Hn. ppp

C Tpt. ppp

Perc. BASS DRUM ppp

Pno. keys ppp

Vln. ord. I flaut. ppp

Vla. "cracking" bow hairs; pressure; rolling horizontally (randomly) against open strings; mute strings with left hand ppp

Vc. I. flaut. no pitch ppp

Cb. ord. ppp

276

Flz. throat ppp

Bsn. T.R. fff mp

Hn. ppp

C Tpt. ppp

Perc. peg box pizz. III A ppp

Pno. keys ppp

Vln. ord. I flaut. no pitch ppp

Vla. peg box pizz. III A ppp

Vc. ord. ppp

Cb. ord. ppp

Electric strings ppp



280 whistle closed air "ee" air "ah"
 Bs. Fl. *mp*
 Ob.
 Cb. Cl. air inhale slap open T.R.
 Bsn.
 Hn. 15b *ppp*
 C Tpt. *mf* *ppp* *mf ppp* *mf ppp fff*
 Perc. *p* *f* *ppp* *p* *pppf* *f* *pppf* *p* *f* *ppp* *mf* *ppp* *f*
 Pno. *keys* *6:4* *ppp* *6:4* *keys* *p* *ppp f* *+ p*
 Vln. flaut. *3:2* *fff* c.l. batt. *ppp fff ppp* c.l.t. flaut. ord.
 Vla. ord. *mp* c.l. batt. *ppp mf*
 Vc. ord. S.P. *6:4* *6:4* flaut. IV
 Cb. ord. S.P. *6:4* *6:4* *p* *mf* *ppp* flaut. IV S.T. *6:4*
 Elec.

36 sample: shutters squeak, slam shut

19 February 2019
Paris

— — — — — PERUSA
Get in touch for full Score + parts.