

OPHELIA. Her heart is a clock

(bass) flute, oboe, (bass) clarinet, trumpet,
percussion, piano, violin, viola, cello, double bass

Amadeus Julian Regucera

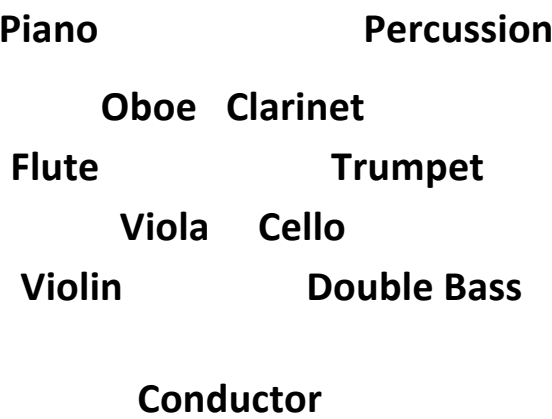
2015

OPHELIA. Her heart is a clock. (2015)

Bass Flute, doubling Flute
Oboe
Bass Clarinet, doubling Clarinet
Trumpet
Percussion
Piano
Violin
Viola
Cello
Double Bass (with low-C extension)

Score is written in C
Approximate duration: 16.5’
Written for Ensemble Linea and the
2015 Festival Musica Academy
Text composed, collected, and cut-up by the composer

Instrumental Disposition:



AUDIENCE

Instrumental Performance Indications:

General:

Accidentals are held through the measure.
Microtones are used as inflections of equal-tempered pitches:

- ♭ Indicates a three-quarter-tone flat
- ♮ Indicates a quarter-tone flat
- ♯ Indicates a quarter-tone sharp
- ♯♯ Indicates a three-quarter-tone sharp

Note:



“Flared” crescendos and decrescendos should be performed as “dynamic accents,” or suddenly becoming stronger or weaker, dynamically.



Rhythmic figures with slashes indicate accelerandos or decelerandos *as fast as possible*. These can be indicated as performed freely or as measured tuplets

Vocalization:

All players are asked to speak, whisper, or otherwise declaim text. **The delivery should be punchy, extremely percussive, and should be an integrated part of the overall instrumental texture.**

Text:

Yesterday I stopped killing myself nothing will come of nothing we that are young shall never see so much nor live so long Tomorrow morning has been cancelled with my bleeding hands out of my breast In my body my body everyday here in my body I destroy the battlefield that was my home Nothing will come of nothing I fling open the the prison that was set fire to my heart with my bleeding hands I walk in to the street clothed in my doors so that the wind gets in and the scream of the world I tear the photos of the men I loved speak again I wrench the clock the miserable I watch the clock out of my heart speak what we feel not what we ought to say I fling open the the miserable children of the miserable children of internet and cocaine do you want to eat my heart? children of in and exquisite and virginal children applaud our drowning applaud our drowning Do you want to fuck me? I want to forget exquisite and virginal Here, the glances last a little longer children exquisite and virginal whores for loneliness you'll know the truth choke on our promises Don't stare choke on our promises The pain of gravel in my flesh on my knees Hope whispers a sweet song from the belly of a sleeping beast Do you want to dance? one pill ten pills Do you want to eat my heart? do you feel any thing? too long he may think you want some thing whores for lone li ness No Pain No Pain No Pain No Pain No Pain No Pain No No Pain No Pain No Pain No No Pain No No Pain No No No No No Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts you'll know the truth

The text is fragmented in many instances throughout the piece in a sort of musical aphasia. The pronunciation in these instances should remain consistent as if the whole word were to be pronounced.
Words may also be fragmented into single vowel and consonant sounds and are contained within brackets []. These should be pronounced according to the context given. In most instances, they subscribe to the sounds in the International Phonetic Alphabet.

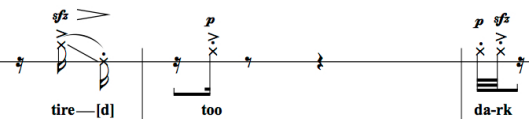
- Vowels:
- [I] – open “i” as in *sit, will, myth*
 - [a] – combination of bright “ah” (as in French: *dame, table*)
 - [E] – open “e” as in *well, tether, excuse*
 - [o] – as in *opus, over*
 - [i] – as in English: *even*; French: *hiver*
 - [u] – as in English: *even*; French: *hiver*

- Fricatives:
- [t] – as in *tea*
 - [k] – as in *cup*
 - [s] – as in *switch*
 - [f] – as in *fly*

Often, the consonants will be followed by vowels. This indicates the shape of the mouth cavity as the fricative is pronounced. In the following example, the mouth cavity becomes more resonant and open as its shape transitions from the closed “i” (“ee”) shape to the “u” (“oo”) shape. This transition is most apparent in the shape the lips make, moving from “smiling” to “pursed.”

[ki] — [kI] — [kE] — [ka] — [ko] — [ku]

Vocal Staff:



single-line staff: Only relative register positions are given. The text should be delivered in the player’s speaking range in relation to the middle line, which indicates normal speaking register.



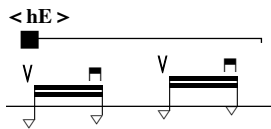
Performed in a “speaking” timbre at approximate “pitch” (“pitch” here refers to the place in the vocal range where the speaking is the be performed)



Performed in a “speaking” timbre with some breathiness



Performed in a very breathy, almost whispered way

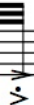


Indicates audible inhale (“up-bow”) and exhale (“down-bow”) into flute with CLOSED MOUTHPIECE (indicated by the black square); accompanied by breath articulations [hE] (as in *head, heavy, hell*) or the fricative [s] (as in *switch*)

(Bass) Flute:



Tongue-stop



Tongue pizzicato with [tE] (as in English: *tether*) or [pi] (as in English



Flutter-tongue



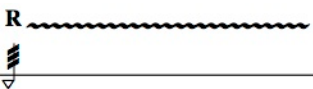
Indicates “breathy” timbre, almost no discernible pitch content; “toneless”



Indicates a mixture of “breathy” timbre and pitch



Humming or murmuring while playing the instrument, creating a “complex” timbre



Indicates an fluttertongue by rolling the “R,” almost without any breath, covering the embouchure hole with the tips of the lips



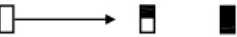
Indicates a timbre that is mostly “breathy” and diffuse and one that is a combination of pitch content and breath, respectively. The arrow between them indicates a gradual transformation from one timbre to the other.



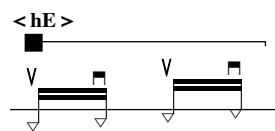
Indicates “ordinario” playing



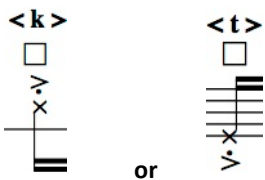
Indicates a smooth transition from one consonant to the next.



Embouchure notation: (l – r) “open embouchure,” “half-closed embouchure,” “closed embouchure.” The arrow indicates a smooth transition from one position to another.

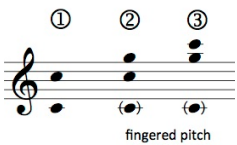


Indicates audible inhale (“up-bow”) and exhale (“down-bow”) into flute with CLOSED MOUTHPIECE (indicated by the black square); accompanied by breath articulations **[hE]** (as in *head, heavy, hell*) or the fricative **[s]** (as in *switch*) **[k], [t], [f]** fricatives are often vocalized into the flute with **OPEN MOUTHPIECE (indicated by the white rectangle)**. These should be very percussive and sharp. It is helpful to make a “smiley face” with the mouth in order to shorten the distance between the air-explosion and the mouthpiece.



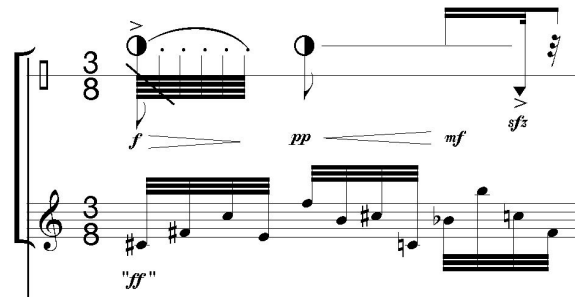
<k>, <t>, <f> are vocalized into the flute with **OPEN MOUTHPIECE (indicated by the white square)**. These should be very percussive and sharp. It is helpful to make a “smiley face” with the mouth in order to shorten the distance between the air-explosion and the mouthpiece.

Flute Overblow:



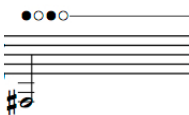
Encircled numbers correlate to the harmonic “regions” above the fingered pitch (fundamental).

Decoupling:

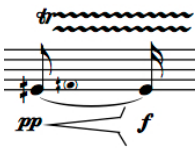


When the flute is divided into 2 staves, the top staff indicates mouth and embouchure articulations. Depending on where the articulation falls in comparison to the staff-line determines its relative “pitch” or “height.” The bottom staff indicates pitches to be fingered. Fingered notes should be struck as forcefully as possible for maximum key click sound.

Oboe:



Bisbigliando (timbral trills) are played as fast as possible



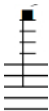
Double-trill (trills at double speed): occur when one alternates between the two D trill keys using one finger of the right and left hand, and between the two E-flat keys, the two F keys, or the two A-flat keys and furthermore when one trills with 2 fingers of the right hand alternately on the same key of the F-sharp tonehole. Fingerings are indicated in the oboe part.



Multiphonic on the given pitch; taken from Veale/Mahnkopf’s *The Techniques of Oboe Playing*, published by Barenreiter.. Fingerings are indicated in the oboe part.



Teeth on reed, highest pitch possible



Tight embouchure



Inhale through the reed

B-flat Clarinet & Bass Clarinet:

NB: both clarinets are tuned down ¼-tone for the entirety of the piece



Indicates “breathy” timbre, almost no discernible pitch content; “toneless”



Indicates a mixture of “breathy” timbre and pitch



Indicates a timbre that is mostly “breathy” and diffuse and one that is a combination of pitch content and breath, respectively. The arrow between them indicates a gradual transformation from one timbre to the other.



Indicates “ordinario” playing



Slap tongue



Split-tone (*son fendu*) multiphonics using regular fingerings. The numbers correlate to the harmonic regions above the fundamental, illustrated on a staff above the given pitch



Flutter-tongue



Singing while playing the instrument, creating a “growling” timbre



Indicates audible inhale (“up-bow”) and exhale (“down-bow”) into the clarinet

Trumpet:

The trumpet part requires the following accessories –

- straight mute
- harmon mute (no stem)
- a CD (held loosely against the bell and vibrates against it, creating a distorted timbre)



Indicates “breathy” timbre, almost no discernible pitch content; “toneless”



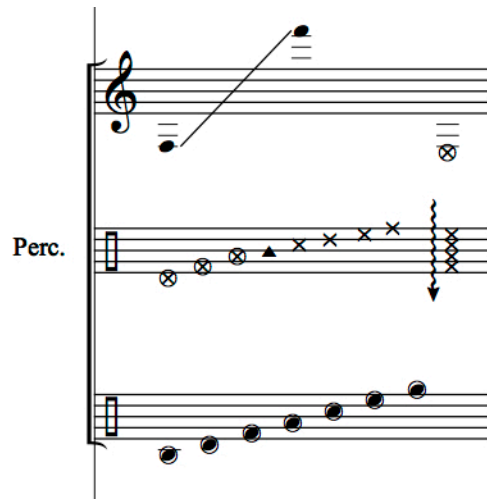
Indicates a mixture of “breathy” timbre and pitch



Highest possible pitch

½ valve: producing a breathy, distant timbre by depressing the valves only halfway

Percussion:



Perc.

Vibraphone
Resonator pipes
beneath keyboard

Higher Metal Pipe
Lower Metal Pipe
Higher Metal Block
Lower Metal Block
Medium Woodblock
10" Splash cymbal
18" China cymbal
Medium Tam-tam

6" Roto-tom
8" Roto-tom
10" Roto-tom
14" Tom-tom
16" Tom-tom
Bass Drum (symphonic)
Kick Bass Drum

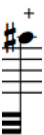
The percussion part requires the following accessories –

- hard yarn mallets
- soft yarn mallets
- hard plastic mallets
- large triangle beater
- drumsticks (lighter — 5A or smaller)
- two (2) superball mallets
- Styrofoam block (to rub on the bass drum head)

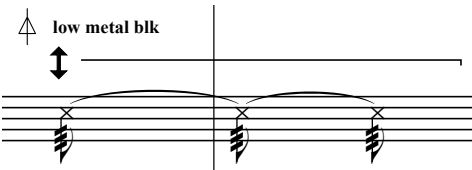
NB: Bass Drum (symphonic) head should be coated



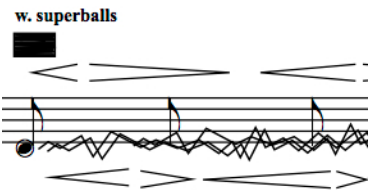
Scrape across the surface of the instrument (e.g. Tam-tam, China cymbal, the resonant pipes of the vibraphone, etc.)



Dead hit: Strike the instrument but leave the mallet on the surface (no rebound) to dampen the resonance (e.g. vibraphone, tom-tom, kick drum, etc.)



Scrape the metal pipe, block, woodblock, or Tam-tam rapidly across its surface



Drag the superball mallets across the surface of the Bass Drum (symphonic) with a lot of pressure to produce low, resonant, rough timbre that is somewhat irregular in dynamic

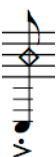
Piano:

NB: the highest note (C8) should be muted with scotch tape, producing a percussive, “clicking” timbre and the lowest P4 of the piano (A0-D1) should be prepared with aluminum foil to give it a distorted, buzzing timbre.

The piano part requires the a CD jewel case to scrape the lowest strings.



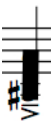
Dampen the string of the given pitch with the hand that is not playing



Dampen the string of the low pitch notated with the right hand in such a way that a harmonic is produced. This is achieved by locating an easily accessible harmonic node prior to playing, marking it, and dampening the string there. Any harmonic is fine.



Strike the lowest strings inside the piano with an open palm (sustain pedal must be depressed)



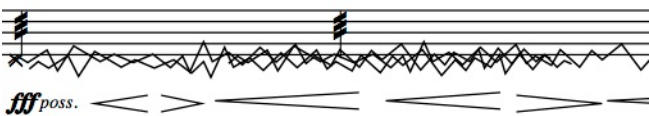
Indicates a pitch cluster, which is performed by using the palm, hand, or forearm to simultaneously play the ambitus of pitches given (while it is best to play both black and white keys, aim to play as many of the notes in the given ambitus as possible).



Indicates a full cluster, which is performed using one or both forearms and covering all the notes (full chromatic) contained within the given ambitus.



Scrape the lowest strings in a rapid, explosive manner (sustain pedal must be depressed)



Scrape the lowest string in a rapid, explosive, and irregular manner for the given duration (sustain pedal must be depressed)

Strings:

- ord.* – *ordinario*
- s.p.* – *sul ponticello*
- a.s.p.* – *alto sul ponticello* (“almost” ON the bridge, rich in harmonics/noise)
- s.t.* – *sul tasto*
- a.s.t.* – *alto sul tasto* (on the fingerboard, as close as possible to the left hand)

ord. - - - - - **s.p.**
The dotted-arrow between bow positions indicates a gradual movement from one position to another

- batt.* – *battuto* (strike the strings with the bow)
- cl ric.* – *col legno ricochet* (throw the wood of the bow across the strings)
- cl tratto* – *col legno tratto* (bow with the wood)
- cl batt.* – *col legno battuto* (strike with the wood of the bow in a straight, downward motion)
- crine* – “hair” (*crine* or *arco* cancels any *col legno* bowing)



General mute: Indicates that the strings are to be fully dampened with the left hand; there is to be NO pitch – only noise. It can be used in conjunction with *battuto*, *pizzicato*, *col legno battuto*, *col legno ric.*


Gestures performed while the strings are dampened are articulated on the staff as the open strings (Violin: G-D-A-E, Viola/Cello: C-G-D-A, Bass: E-A-D-G)



Indicates a sound devoid of pitch (ex. “noise”); this can relate to extreme bow pressure, dampened/muted strings, knocking on the body of the instrument



Indicates a “breathy” or “toneless” timbre; this can relate to *col legno tratto*, rubbing dampened/muted strings, bowing dampened strings, bowing the bridge or tailpiece, or extremely light bow pressure



Explosive gesture; similar to glissando or a “crazy,” exaggerated vibrato



Played “behind the bridge” on the winding of the string



Highest possible pitch



Bartók (snap) pizzicato



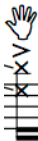
Pizzicato strum (always dampened)



Left-hand pizzicato



Vertical jété – aggressively bring the bow down on the strings directly vertical, allowing the bow to bounce but not drawing in horizontally as you would with a regular *jété*

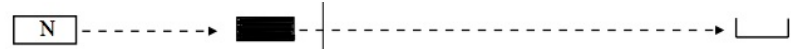


Aggressively slap the strings against the fingerboard with the LH palm, making a percussive sound

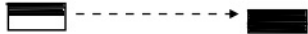
Bow Pressure:



Sudden, bow overpressure



The above indicates a transition from normal playing bow pressure to extremely strong pressure (snoring, perforated, or scratch timbre where there is no discernible pitch) to extremely light (*flautando*) pressure.



The above indicates a transition from a medium bow pressure (mixture of pitch and noise) to extremely strong pressure (no discernible pitch)

Glissando



Indicates a normal glissando; if indicated, pitches are not to be re-articulated and simply serve to aid orientation and finger position



Very slow upward glissando



Very slow downward glissando

I.

OPHELIA. Her heart is a clock.

for Ensemble Linéa &
the 2015 Fesitval Musica Academy
amadeus julian regucera
2015

= 104-96, furtive, skittish, tense, volatile

Bass Flute

(Bass) Flute

Oboe

Bass Clarinet
Cl. & B. Cl. tuned down 1/4-tone (d)

(Bass) Clarinet in B \flat

Trumpet in C

Percussion

Piano

Violin

Viola

Cello

Double-Bass

musical score with staves and performance instructions

[illegible]

This page of a musical score is for a symphony orchestra. It features the following staves and parts:

- Woodwinds:** B. Fl. (Bass Flute), Ob. (Oboe), B. C. (Bass Clarinet).
- Brass:** C. Tpt. (Cornet Trumpet).
- Percussion:** Vibraphone, Perc. (Percussion), 14" Tom-tom, 16" Tom-tom, Bass Dr. (Bass Drum).
- Piano:** Pno. (Piano).
- Strings:** Vln. (Violin), Vla. (Viola), Vlc. (Violoncello), Db. (Double Bass).

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *ff*, *mf*, *f*, *p*, *sub.*, *arco*, *pizz.*), and articulations (e.g., *loco*, *molto*, *sfz*, *sf*, *ff*, *fff*, *fff* *poss.*). It also features performance instructions like "scrape the pipes w. butt of mallet" and "w. plastic mallets china cymb metal blk". The score is written in 4/8 time and includes a key signature of one sharp (F#).

This page of a musical score is for a symphony orchestra, featuring staves for B.Fl., Ob., B.Cl., C. Tpt., Perc., Pno., Vln., Vla., Vlc., and Db. The score includes various musical notations such as notes, rests, dynamics (ff, f, mf, p, pp, ff poss.), and performance instructions like "as fast as poss. in any order" and "scrape the pipes w. butt of mallet".

The score is written in 4/8 time and is divided into two systems. The first system covers measures 12 to 16, and the second system covers measures 16 to 20. The key signature is one flat (B-flat major or D minor).

The instruments and their parts are as follows:

- B.Fl. (Bass Flute):** Measures 12-16, 16-20. Dynamics: *fff*, *f*, *fff*, *p*.
- Ob. (Oboe):** Measures 12-16, 16-20. Dynamics: *f*, *p*, *fff poss.*
- B.Cl. (Bass Clarinet):** Measures 12-16, 16-20. Dynamics: *mf*, *p*, *fff*. Instruction: "as fast as poss. in any order".
- C. Tpt. (Cornet):** Measures 12-16, 16-20. Dynamics: *f*, *pp sub.*, *fff*. Instruction: "flz." (flute).
- Perc. (Percussion):** Measures 12-16, 16-20. Dynamics: *ff sub.*, *pp*, *f*, *pp*. Instructions: "Vibraphone w. plastic mallets", "china cymb", "metal blk", "scrape the pipes w. butt of mallet".
- Pno. (Piano):** Measures 12-16, 16-20. Dynamics: *fp*, *fff*, *fp*, *fff*. Instruction: "loco".
- Vln. (Violin):** Measures 12-16, 16-20. Dynamics: *fff*, *mf*, *fff poss.*. Instruction: "N" (Nash).
- Vla. (Viola):** Measures 12-16, 16-20. Dynamics: *fff*, *mf*, *fff poss.*. Instruction: "N" (Nash).
- Vlc. (Violoncello):** Measures 12-16, 16-20. Dynamics: *fff*, *f*, *p sub.*, *fff*. Instruction: "arco a.s.p." (arco a.s.p.).
- Db. (Double Bass):** Measures 12-16, 16-20. Dynamics: *fff*, *f*, *p sub.*, *molto*, *fff*. Instruction: "arco a.s.p. IV." (arco a.s.p. IV.).

[illegible]

[illegible]

 = 112-104, a little quicker, headlong

21

take C flute

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

26

This musical score is for the 'The Swan' movement from the Suite for Piano and Orchestra by Camille Saint-Saëns. The score is arranged for a full orchestra and piano. The instruments included are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), C Trumpet (C Tpt.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The score is written in 3/4 time and features a variety of musical notations, including staccato, marcato, and various dynamics. The percussion part includes a snare drum and a cymbal. The piano part is written for a grand piano. The violin and viola parts are written in treble and alto clefs, respectively. The violoncello and double bass parts are written in bass clef. The score is divided into five measures, each containing a different musical phrase. The first measure is marked 'staccato' and 'pppp'. The second measure is marked 'cresc. poco a poco'. The third measure is marked 'pizz.' and 'ff poss.'. The fourth measure is marked 'arco winding' and 'sffz'. The fifth measure is marked 'arco winding' and 'sffz'. The score is a high-quality musical arrangement suitable for professional performance.

31

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

C Flute

pp

cresc.

ppp poss.

cresc. poco a poco

p

cresc.

fff ferocious, non-decresc.

dampen string with RH

8^{vb}

1/2 Pedal

arco
a.s.p.
I.

cl tratto

pizz.

p

ff

fff

fff^z

arco
a.s.p.
III.

cl tratto

pizz.

p

ff

fff

fff^z

mf

pizz.
II.

ff poss.

[illegible]

42

Fl.

Ob.

B.Cl.

C Tpt.

Vibraphone

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

f *ffz* *ffz* *ffz* *ffz* *ffz*

p *ffz* *ffz* *ffz* *ffz*

fff *f* *ffz* *ffz* *ffz* *ffz*

p *ffz* *ffz* *ffz* *ffz*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

f grainy, draw bow as slowly as possible

f grainy, draw bow as slowly as possible

cl ric. cl tratto *ff* *ffz* crine pizz. cl ric. cl tratto *ffz* *ffz* crine

cl ric. cl tratto *ff* *ffz* crine pizz. cl ric. cl tratto *ffz* *ffz* crine a.s.p.

[illegible]

subito ♩ = 60-54

52

Fl.

Ob.

B.C1.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

take Bass Flute

"fff"

f

pp

ff

decresc. poco a poco

remove harmon mute

f

pp

Bass Dr.

p

mp

f

Kick Dr.

p sub.

mute very slightly w. RH

8vb

Catch w. Ped

Catch w. Ped

ff

p

ff

p

ff

ff sub.


non-decresc.

ord.

a.s.p.

ff

non-decresc.

subito  = 112-104, Tempo 2

55

(B) Fl.

Ob.

(Bass) B♭ Cl.

C Tpt.

Perc.

Pno.

vln.

vla.

vlc.

Db.

♩ = 104-96, Tempo 1 – freer tempo but rhythmically strict

Musical score for measures 59-61. The score is written for the following instruments: B.Fl., Ob., B.Cl., C. Tpt., Perc., Pno., Vln., Vla., Vlc., and Db. The time signature is 5/16, and the key signature is one sharp (F#). The score includes various dynamic markings (e.g., *ff*, *p*, *ff* poss., *f*, *f* sub., *ff* sub.), articulations (e.g., accents, slurs, staccato), and performance instructions (e.g., "take CD", "take drumsticks", "take CD case", "ord. II.", "ord. I.", "a.s.p.", "pizz. IV."). The score is divided into three measures, with measure 59 starting at measure 59 and measure 61 ending at measure 61. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

62

B. Fl.

Ob.

B. Cl.

C. Tpt.

Perc.

Pno.

Vln.


Vla.

Vlc.

Db.

76

[illegible]

subito  = 60-54

68

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Bass Dr.

Pno.

Vln.

Vla.

Vlc.

Db.

a.s.p.

ord.

[illegible]

79

B.Fl.

Ob.

B.Cl.

C.Tpt.

Perc.

Pno.

Vln.

Vla. Voice

Vla.

Vlc.

Db. Voice

Db.

take Tibetan bowl

choke/mute

f

15^{ma}

15^{mb}

[sl]

p

fff

[F]

choke/mute

f

ppp

enter imperceptibly

take CD case

15^{mb}

[F]

p

fff

ff

sim.

ff

sim.

ff

82

Rall.

B.Fl.

Ob.

B.Cl.

replace mouthpiece

C Tpt.

Perc.

cresc. poco a poco

fff

take styrofoam block
place styrofoam on Bass Dr (symphonic)

Pno.

pp
w. CD case

cresc. poco a poco

fff

Vln.

Vla.

*fff*³

Vlc.

Db.

*fff*³

♫ = 60-54, BREATHING MACHINE

85

(B) F1.

Ob.

(Bass) B \flat Cl.

C Tpt.

Perc.

Pno.

Vln.

vla.

Vlc.

Db.

[illegible]

[illegible]

92

B. Fl.

ff as fast as poss.
breathe as necessary into/out
of the flute *pp*

sim.

Ob.

ff as fast as poss.
in any order *pp*

sim.

B. Cl.

ff as fast as poss.
in any order *pp*

sim.

C. Tpt.

mf figures played
as fast as poss. *mf* *mf*

pp *f* *pp* *f*

Vibraphone

f *ff* *f* *p*

china cymb

f soft dampen
with mallet *sim.*

Pno.

fp *ff* *sffz* *fp* *ff* *fp* *ff* *sffz*

Vln.

ff *ff* *pizz.* *arco* *a.s.p.*

Vla.

ff *ff* *pizz.* *arco* *a.s.p.*

Vlc.

fp *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Db.

fp *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

8^{va}

8^{vb}

ord.
all trills 1/2-step above

94 (8^{va})

loco

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

fff

sim.

ff

ff poss.

ff poss.

ff poss.

growl

take Clarinet

mf

mf

p

f

sfz

fff

mf

fff

f

fff

choke/mute

choke/mute

loco

sub. fff poss.

molto decresc.

p

ffff sub. loco

L.V.

pizz.

arco

a.s.p.

IV.

fff

f

molto cresc.

fff

fff

molto cresc.

fff

fff

mf

fff

mf

fff

sfzp

fff

sfzp

fff

97 take C flute

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

non-decresc.

flz.

ord.

f

fff lots of bow

f

fff lots of bow

101

Fl.

Ob.

Clarinet

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

voice/singing

growl

p *f* *fff* *pp* *f* *pp*

ff *fff* *pp* *f* *pp*

mf *sempre*

mf *molto tenuto, sostenuto*

sempre

fff

fff lots of bow

ord. *a.s.p.* *ord.*

pp *ff* *pp*

C Flute

105

105

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff

p molto tenuto, broad (soften attacks)

pp \triangleleft *f* \triangleright *pp*

pp \triangleleft *f* \triangleright *pp*

splash cymb

p

ppp

ppp

ppp

ord. ----->

ord. ----->

ord. -----> *a.s.p.* -----> *ord.*

pp \triangleleft *ff* \triangleright *pp*

109

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

pp molto tenuto, broad (soften attacks)

ff parlando

ff parlando

china cymb

mf L.V.

p

mf L.V.

ppp

a.s.p.

ff

ppp

a.s.p.

ff

ppp

ric. *ff* arco *f*

ff grainy, draw bow as slowly as possible

ord. *pp*

n.v.

113

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

p

cresc. poss.

mf

f

p

f

cresc. cymbals only

ord.

a.s.p.

molto vib.

n.v.

fff

f

pp

p

subito ♪ = 72-63

Take no more than 8-10" before beginning part II.

117

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

fff *p*

fff

fff

ff *choke/mute* *p* L.V.

pp *ppp*

fff

fff

fff *p*


II.

♪ = 112-104, strident, breathless

sub. ♩ = 60-54

 = 112-104, Tempo 1

[illegible]

 = 80-69, Tempo 2

123

Fl.

ff

Ob.

B \flat Cl

ff

pp *f*

C Tpt.

f

Perc.

Bass Dr.
w. superballs

Kick Dr.

Pno.

scrape lower strings
longitudinally as fast as poss.
VERY ERRATIC, NOT REGULAR

fff *fff*

Vln.

ff

Vla.

ff

Vlc.

ord.
fff *à la corde*

Db.

fff *à la corde*

 = 112-104, Tempo 1

molto rit.

[illegible]

sub. ♩ = 60-54 CLOCKWORK

129

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

vla.

Vlc.

Db.

*ff*_{sub.}

growl

5

mf

Roto-Toms
w. drumsticks

ff

15^{ma}

f

f

sfz

*f*_{sub.}

sfz

f

pizz.
a.s.p.
I.

ff secco

pizz.
a.s.p.
III.

ff secco

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

sub. = 80-69, Tempo 2

♩ = 112-104, Tempo 1

130

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

take hard mallets
take triangle beater

Vibraphone
w. hard mallets

ord. \rightarrow a.s.p.

cl tratto

f *f*

pp *ff* *pp*

mf *pp*

mf *pp*

mf *f* *pp*

mf *fpp* *mf*

mf dulce, sostenuto

f *p*

pp *ffpp* sub. *ff*

molto rit. -----

133

Fl.

Ob.

Bb Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

f *pp* *ff* *pp*

ff *ppp*

f *ppp*

pp *f*

f *p*

ff *violent* *ppp*

low metal blk

Bass Dr.

p

f hit palm inside piano on the low strings

ppp *fff*

1/2 Pedal Full Pedal

arco crine

ff *p* *ff*_{sub.}

mf perforated

*ff*_{sub.}

ord.

f

pizz.

arco ord.

ff

ff

f "filtered" longitudinal tremolo (windshield wiper) as fast as poss. in any order

f "filtered" longitudinal tremolo (windshield wiper) as fast as poss. in any order

140

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

Roto-Toms
w. drumsticks

pp *ff* *p* *sfz* *sfz* *pp* *pp*

pp *f* *pp* *sfz* *pp* *pp*


f *ff* *f* *mf* *mf*

a.s.p. *f* *sfz* *pp* *f*

a.s.p. *f* *sfz* *pp* *f*

pp *ff* *pp* *ff* *ff*_{sub.} *pp*

pp *ff* *pp* *f* *pp* *sfz* *pp*

sub.  = 60-54

Rall.

[illegible]

a tempo ♩ = 112-104, *Tempo 1*

Fl. 146 *ff* *pp* *fff* *fffz*

Ob. *pp* *f* *pp* *mf*

Bb Cl. *mf* *ff* *pp*

C Tpt.

Perc. *ff* *ff* *pp sub.*

Pno. *ff* *scrape lower strings longitudinally as fast as poss.* *ppp* *ff*

Vln. *ff* *ff*

Vla. *ff* *ff*

Vlc. *fff* *ppp*

Db. *fff* *ppp*

[illegible]

153

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

fff *p* *ff* *pp* *ff* *p* *sfz* *ff* *pp*

ff *pp* *pp* *fff* *ff*

f *ff* *f*

ff *pp* *ff*

ord. *f*

ord. *f*

ord. *f*

take double-bass bow

[pi]

*f*_{sub.}

7 16 4 8 3

 = 88-90, Tempo 3 quasi-parlando

Rall. -----

156

Fl.

Ob.

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db Voice

Db.

ff >

p < *ff* *pp*

[F]

ff

arco

take soft mallets

f

\oplus dampen string with LH

f *p*

pizz.

pizz.

pizz.

SPOKEN:
mf
Yes ter day I stopped kil ling my self

II.

ppp

arco
ord. *ff* *a.s.p.*

ord. *ff* *a.s.p.*

a tempo ♩ = 88-80, Tempo 3

160

SPOKEN:
pp

Fl. To morrow morning has been cancelled

SPOKEN:
pp

B♭ Cl. In my bo dy my bo dy ev er y day here in my bo dy

C Tpt.

Perc. w. soft mallets

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

Pno. *ppp* *p*

Vln. pizz. *pp* *f*

Vla. pizz. *p*

Vlc.

Db.

dampen string with RH

mf

163

Fl.

Ob.

B \flat Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db Voice

Db.

164

165

166

167

168

with my bleeding hands

bisbig.

ppp poss.

"ff"

"ff"

china cymb

metal pipes

6" Roto

14" Tom-tom

SPOKEN:

pp

I des troy the battlefield that was my home

arco

cl ric.

cl tratto

f

sfz

p

SPOKEN:

pp

I fling o pen the

poco Rall. ----- a tempo ♩ = 88-80, Tempo 3

167

Fl.

Ob.

B♭ C1

C Tpt.

Perc.

Pno.

Vln.

Vla Voice

Vla.

Vlc Voice

Vlc.

Db Voice

Db.

bisbig.

ppp poss.

sfz

ppp sub.

sfz

ppp sub.

ff

pp

sfz

f poss.

use hand to "mute"

pp

mf

pp

mp

metal blk

p

sfz

non-muted

arco

f

pp

pp

mf

doors so that the wind gets in and the

scream of the world

ff

pp

tear the pho tos of themen

I loved

ff

170

Fl.

Ob.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln Voice

Vln.

Vla.

Vlc Voice

Vlc.

Db Voice

Db.

ff

sfz

f

mf

china cymb

choke/mute

SPOKEN: pp

No

thing

will

come

of

no

thing

set

fire

to

my

heart

S

peak

a

gain

no

thing

poco accel.

[illegible]

sub. ♩ = 60-54

Accel.

175

Fl.

[tE]

f

sfz

f < *ff*

f

sfz

SPOKEN:
p sub.
out of my breast

[F]

Ob.

ppp

mf

ppp < *mp* > *ppp*

SPOKEN:
pp
i wrench the clock

B♭ Cl

f

pp

mf

pp

mp

pp < > *pp*

C Tpt.

mf

pp

mf

mp

sfz

[F]

Perc.

splash cymb

china cymb

take double-bass bow

f

sfz

SPOKEN:
pp
i wat ch the clock out of my heart

Pno.

sfzpp

ppp

SPOKEN:
pp
speak what we feel not what we ought to say

Vln.

f

pp

pp

f

Vla.

f

pp

[N]

pp

f

sfz

pp sub.

f

Vlc.

f

pp

[N]

pp

f

Db Voice

SPOKEN:
f
we that are young shall never see so much nor

Db.

f

pp

sfz

pp

sub. ♩ = 80-69, Tempo 2

181

B.Fl.

Bass Flute

Ob.

Bass Clarinet

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff *p* *mf*

[F] the mi[s] [E]—ra—ble

SPOKEN:

pp

the mis' ra ble

growl

f

[F]

"ff" *pp*

hi metal blk

"ff"

pp

take CD case

"f" "filtered" longitudinal tremolo (windshield wiper)

as fast as poss. in any order

a.s.p.

a.s.p. *ord.*

f

f

ord.

a.s.p.

ff sub.

184

children of the Internet and cocaine

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff *sub.* *f* *p sub.* *f* *f* *p* *sfz*

p *mf* *pp* *a.s.t.* *pp*

Accel. -----

187

p ————— *f*

ex — qui [sl] — [tE] and vir ginal

B.Fl.

Ob.

pp
do you
want to eat
my heart?

ppp tight
embouchure

B.Cl.

SPOKEN: pp
ex — qui — si [tE] and vir ginal

C Tpt.

f ————— *pp*
chil dren

ppp ————— *p* ————— *sfz*

1/2-valve

Perc.

ppp slowly

*ff*_{sub.}

SPOKEN: pp
ap — plaud — our — drowning

p

f

pp

ppp slowly ————— *fff*_{poss.}

1/2 Pedal ————— Full Pedal

arco a.s.p.

f ————— *ppp*

SPOKEN: pp
ap — plaud — our — drowning

ppp

ppp

pizz.

p

[illegible]

(♩ = c. 60-54)

Conductor: Cue the GP after a short pause when the players finish speaking

Conductor: Cue the next measure after the last player finishes his/her text; take a short pause

[illegible]

= 80-69, Tempo 2

molto stringendo

a tempo = 80-69

molto stringendo

197

pp

I want to be a machine

B.Fl.

pp

I want to be a machine

Ob.

pp

I want to be a machine

B.Cl.

pp

I want to be a machine

C Tpt.

take straight mute

I want to be a machine

ff *no mute growl* *p* *<mf> p*

ff *growl* *p* *<mf> p*

f *pp* *<mp> pp*

f *pp* *<mp> pp*

china cymb

Kick Dr.

Tom-toms

8" Roto.

take drumsticks 8" Roto

Perc.

pp

I want to be a machine

Pno.

ff

f *ff*

8^{va}

ppp *cresc. poco a poco*

ppp *cresc. poco a poco*

ord. *a.s.p. / ord.*

fff *p<ff>p*

fff *p<ff>p*

fff *mf* *p<ff>p*

fff *mf* *p<ff>p*

Vln.

pp

I want to be a machine

Vla.

pp

I want to be a machine

Vlc.

pp

I want to be a machine

Db.

pp

I want to be a machine

a tempo ♩ = 80-69

Accel.

[illegible]

 = 112-104, fleet-footed, locomotive

204

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

207

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

8^{va} loco

8^{va}

8^{vb}

ff

pp

pizz.

arco

pizz.

arco a.s.p.

pizz.

ric.

arco

pizz.

arco a.s.p.

pizz.

p

p

sfz

f

p sub.

f

pp

pp sub.

f

pp

f

p

mf

sfz

210

B. Fl.

Ob.

B. Cl.

C. Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

sfz

mf

pp

p

mp

pp

pp

f

pp sub.

f

pp sub.

arco

pizz.

arco a.s.p.

ff

f

p

p

ric.

arco

pizz.

f

p

f

arco

pizz.

213

B.Fl.

Ob.

B.Cl.

C. Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

bisbig.

sfz

mf *pp*

ppp *cresc. poco a poco*

p *mp* *pp* *mf* *pp* *sim.*

p *cresc. poco a poco*

6" Roto w. drumsticks

8" Roto

10" Roto

Roto-Toms:
Quasi parlando
drums should retain their relative
pitch to one another despite the
re-tunings — HI-MED-LOW

8^{va} 15^{ma}

f *pp sub.* *f*

(*pp*)

(8^{vb})

pizz. arco *sim.*

(*f*) *ff* *sfz* *ppp* *f*

(*f*) *ff*

pizz. ric. *f* *p* *f*

arco pizz. *f*

arco pizz. *f*

ff sub. *f secco*

216

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

pp *p* *pp*

sfz *sfz*

f

mp *sim.*

(mf)

loco *pp sub.* *f* *sfz*

(pp) *(8vb)*

arco *pizz.* *arco pizz.*

ffz *(f)* *ff*

(p) *ff* *(f)* *ff*

ric. *arco* *pizz.*

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

arco *pizz.*

ff

219

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

sim.

pp

f

mp

(f)

sfz

pp sub.

f

pp sub.

f

pp sub.

f

pp sub.

pp

f

ff

ppp sub.

f

ff

ppp sub.

f

ff

ric.

f sub.

sfz

f


arco s.p.

sfz

subito  = 60-54, spacious, resonant, eerie

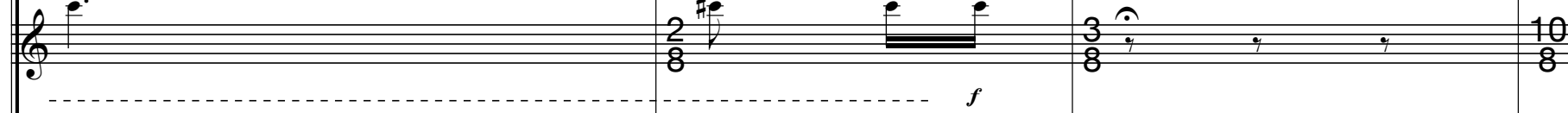
225

slap tongue




ff

take C flute

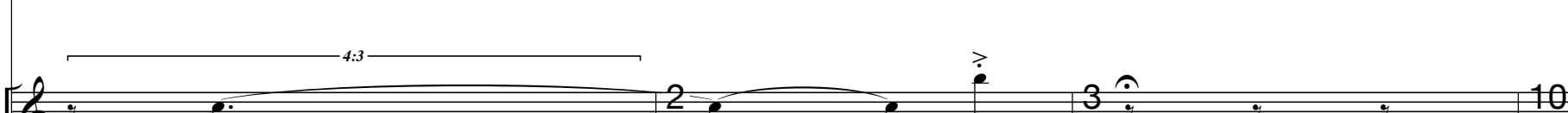


f

slap tongue



ff



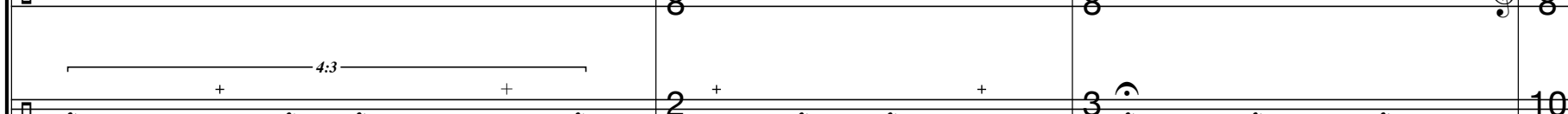
ff



pp

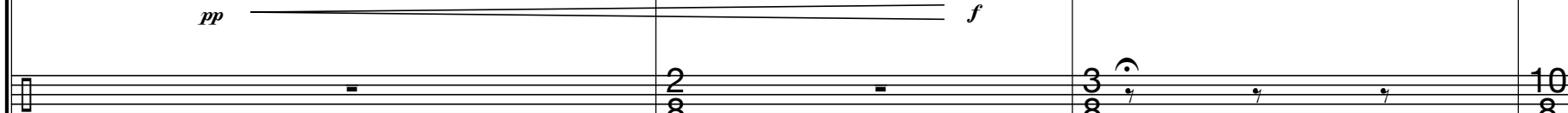
ff

med. woodblock
w. hard mallets



pp

f



pp

f



pp

f



fff *poss.*

pp *sempre L.V. – molto sostenuto*

sempre



fff

pp *sempre L.V. – molto sostenuto*

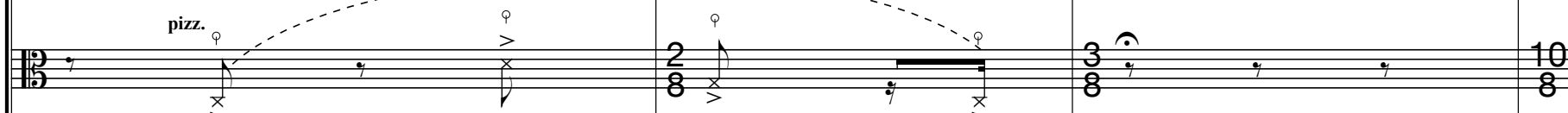
sempre



fff

pp *sempre L.V. – molto sostenuto*

sempre



fff

pp *sempre L.V. – molto sostenuto*

sempre



fff

pp *sempre L.V. – molto sostenuto*

sempre

228

[illegible]

230

C Flute

Fl.

Musical staff for Flute (Fl.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There are two crescendo/decrescendo hairpins, each labeled *pp*, one under the first measure and one under the second measure. The staff ends with a double bar line and the numbers 7 and 16.

Ob.

Musical staff for Oboe (Ob.) in 8/8 time. The staff contains two measures of music, both of which are whole rests. The staff ends with a double bar line and the numbers 7 and 16.

B.Cl.

Musical staff for Bass Clarinet (B.Cl.) in 8/8 time. The staff contains two measures of music, both of which are whole rests. The staff ends with a double bar line and the numbers 7 and 16.

C Tpt.

Musical staff for Cornet (C Tpt.) in 8/8 time. The staff contains two measures of music, both of which are whole rests. The staff ends with a double bar line and the numbers 7 and 16.

Perc.

Musical staff for Percussion (Perc.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There is a crescendo/decrescendo hairpin labeled *p* under the first measure. The staff ends with a double bar line and the numbers 7 and 16.

Pno.

Musical staff for Piano (Pno.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There are two crescendo/decrescendo hairpins, each labeled *pp*, one under the first measure and one under the second measure. The staff ends with a double bar line and the numbers 7 and 16.

Vln.

Musical staff for Violin (Vln.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There is a crescendo/decrescendo hairpin labeled *pp* under the first measure. The staff ends with a double bar line and the numbers 7 and 16.

Vla.

Musical staff for Viola (Vla.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There is a crescendo/decrescendo hairpin labeled *pp* under the first measure. The staff ends with a double bar line and the numbers 7 and 16.

Vlc.

Musical staff for Violoncello (Vlc.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There is a crescendo/decrescendo hairpin labeled *pp* under the first measure. The staff ends with a double bar line and the numbers 7 and 16.

Db.

Musical staff for Double Bass (Db.) in 8/8 time. The staff contains two measures of music. The first measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. There is a crescendo/decrescendo hairpin labeled *pp* under the first measure. The staff ends with a double bar line and the numbers 7 and 16.

[illegible]

[illegible]

240

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, from his Suite for Piano. The score is arranged for a full orchestra and piano. The instruments included are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), C Trumpet (C Tpt.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The score is written in 3/4 time and consists of four measures. The woodwinds (Fl., Ob., B.Cl., C Tpt.) and strings (Vln., Vla., Vlc., Db.) are mostly silent, with some woodwinds playing sustained notes. The Percussion section features a snare drum and a cymbal, with the snare drum playing a rhythmic pattern. The Piano accompaniment (Pno.) is the most active, featuring a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and dynamics.

244

Fl.

Ob.

B.Cl.

take Clarinet

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

248

Fl.

Ob.

B \flat Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

no mute voice/singing

w. hard mallets & triangle beater

arco

arco

ppp *poss.* *cresc.*

ppp *poss.* *cresc.*

pp *cresc.*

fff *non-decresc.*

ff

ord. *ppp* *cresc.*

ord. *ppp* *cresc.*

fff *con tutta forza* *molto* *ppp*

fff *con tutta forza* *molto* *ppp*

flz.

flz.

Clarinet growl

251

Fl.

Ob.

B \flat C1

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff > *pp*

fff

mf

sfz > *pp*

f > *pp*

ff

p

sfz > *pp*

ff > *pp*

ff > *pp*

fff

growl

f

china cymb

ff

f Kick Dr.

p < *mf*

p < *f*

p

mf

f

mf

Catch w. Ped

fff > *pp*

fff > *pp*

ff_{sub.} > *pp*

fff > *pp*

ff_{sub.} > *pp*

fff > *pp*

pp > *ff*

p > *ff*

molto Rall.

255

Fl.

ff *pp*

Ob.

f

B \flat Cl

growl

ff *fff*

C Tpt.

f

Perc.

Springs

metal blk

metal pipes

ff *pp* *f* *pp* *sfz* *ppp*

Pno.

take CD case

fff *fffz*

Vln.

a.s.l.

ppp *pp* *ppp*

Vla.

a.s.p.

f *pp* *ppp* *mf* *ppp*

Vlc.

a.s.p.

mf *ppp*

Db.

p *f*

a.s.p. *ord.*

a tempo ♩ = 112-104

molto Rall.

258

Fl.

pp *ff* *pp* *fff* *pp*

Ob.

tight embouchure

ppp poss. *pp* *ppp*

B♭ Cl

ff *pp* *fff* *pp*

C Tpt.

[F] flz. *pp* *ff*

Perc.

f *pp* *f* *pp*

w. hard mallets metal pipes low metal blk

Bass Dr.

p

Pno.

ff *p* *fff* *p sub.* *mf*

Vln.

f *fff*

arco a.s.p.

Vla.

f *fff*

arco a.s.p.

Vlc.

fff *pp sub.*

Db.

a.s.p. ord. *ff* decresc.

Pianist/Conductor: while the tempo fluctuates (Rall. or Accel. or subito), this note remains at a constant tempo (♩ = 112-104) until the first beat of m. 251

a tempo ♩ = 112-104, *Furioso*

[illegible]

[illegible]

a tempo ♩ = 112-104

268

Fl.

Ob.

B.Clarinet

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff *sfz* *ff* *ff*

[pi] [F] [F]

ff *pp* *ppp* *mf* *pp* *mf*

harmon mute (stem out)

low metal blk

metal pipes

hi metal blk

ff *pp* *f* *pp* *p* *f* *pp*

15^{ma} *ff^{sub.}* *f* *loco*

dampen string with LH

cl tratto pizz.

f *pp* *fffz* *mf* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

271

Fl.

ff

ff *>*

fff "[F]"

Ob.

ppp *mf* *ppp sub.* *f*

B.Cl.

pp

f *mf*

C Tpt.

ppp *mf* *ppp sub.* *f*

remove harmon mute

fff "[F]"

Perc.

take superballs

w. superballs

f

Pno.

ff

ffz

f

take CD case

Vln.

cl tratto

arco

ff *pp* *ffz*

pizz.

arco

mf *ff* *mf*

Vla.

cl tratto

arco

ff *pp* *ffz*

pizz.

arco

mf *ff* *mf*

Vlc.

arco

ff *p < ff*

a.s.p.

f *ffz*

Db.

arco

ff *p < ff*

a.s.p.

f

poco Rall.----- a tempo ♩ = 112-104

274

Fl.

[tE]

[ht]

[ht]

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

pp

ff

f

ppp poss.

ff

take CD

w. CD

ff poss.

decresc. al niente

(mp)

pizz. s.p.

p

mf

sfz

p

pizz. s.p.

I.

III.

mf

sfz

p

pizz.

ff poss.

pizz.

ff poss.

pizz.

fff

fff

Rall. -----

277

Fl.

516

48

[F]

"*fff*"

pp

"*fff*"

ppp

Ob.

516

48

w. mouth away from reed

[F]

"*fff*"

pp

"*fff*"

ppp

B.Cl.

516

48

"*fff*"

pp

"*fff*"

ppp

C Tpt.

516

48

take harmon mute

harmon mute (stem out)

Perc.

516

48

f

ff

decresc. al niente -----

Pno.

516

48

w. CD case

fff

fff

p

Vln.

516

48

arco

a.s.p.

f

sfz

Vla.

516

48

arco

a.s.p.

f

sfz

ff

Vlc.

516

48

arco

ff

ff

Db.

516

48

arco

ff

fff rumbling

poco

a tempo ♩ = 112-104

280

Fl.

pp

f > pp

lunga

Ob.

p

pp poss.

pp

"f"

mf

B.Cl.

p

mp

p

ff

ppp

lunga

C Tpt.

p

pp

f

ppp

rip

f

Perc.

take triangle beaters

w. Springs & Tam-tam

metal blk

ff

ppp

f

Kick Dr.

mf

take drumsticks

Pno.

lunga

fff

Catch w. Ped

Vln.

cl batt.

pp

mf

lunga

pizz.

fff

Vla.

cl batt.

pp

mf

arco

ff

pp

lunga

pizz.

fff

Vlc.

ff

pp

lunga

pizz.

fff

Db.

f

ff

pp

lunga

pizz.

fff

[illegible]

molto Rall. -----

286

B.Fl.


Ob.

B.Cl.

C Tpt.

Perc.

<

 = 60-54

289

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.



w. Tibetan bowl

ppp poss.

slowly scrape the surface of the Tam-tam
in a circular motion creating a glassy, metal
timbre

p

pp

f

rumbling, noisy, perforated timbre

decresc.

detune IV string ~8vb

f

decresc.

292

Bass Flute

[s]

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

without mouthpiece

ppp

"ff"

decresc.

ppp

15^{ma}

p

perforated, draw bow as slowly as possible!

decresc. al niente

pp

perforated, draw bow as slowly as possible!

decresc. al niente

295

B.Fl.

Ob.

B.Cl.

C. Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

(15^{ma})

f

ff

pp

[s]

[s]

[s]

298

you'll know [F] the tru th

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

Amadeus Julian Regucera
May 2 - August 24, 2015
Oakland, CA, U.S.A.
September 18 - October 3, 2015
Strasbourg, France