

# 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:**

<b>Piano</b>	<b>Percussion</b>
<b>Oboe</b>	<b>Clarinet</b>
<b>Flute</b>	<b>Trumpet</b>
<b>Viola</b>	<b>Cello</b>
<b>Violin</b>	<b>Double Bass</b>

**Conductor**

**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 No No No No No 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*

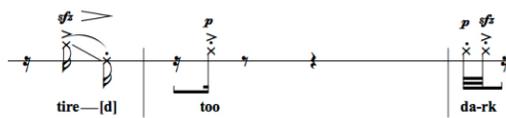
[s] – as in *switch*

[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.



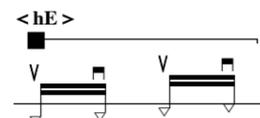
Performed in a “speaking” timbre at approximate “pitch” (“pitch” here refers to the place in the vocal range where the speaking is to be performed)



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



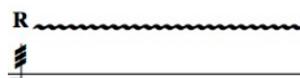
Indicates “breathy” timbre, almost no discernible pitch content; “toneless”



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.



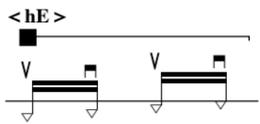
Indicates “ordinario” playing



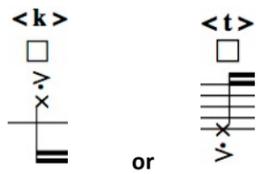
Indicates a smooth transition from one consonant to the next.



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

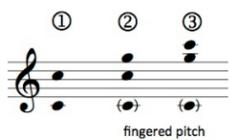


Indicates audible inhale (“up-bow”) and exhale (“down-bow”) into flute with CLOSED MOUTHPIECE (indicated by the black square); accompanied by breath articulations [hE] (as in *head, heavy, hell*) or the fricative [s] (as in *switch*) [k], [t], [f] fricatives are often vocalized into the flute with OPEN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



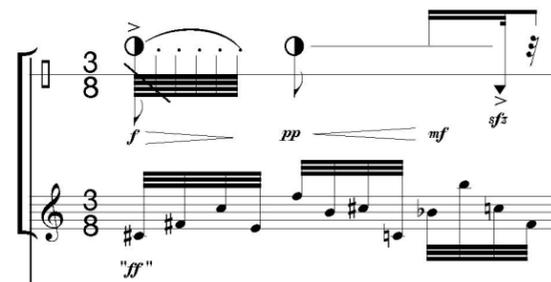
<k>, <t>, <f> are vocalized into the flute with OPEN MOUTHPIECE (indicated by the white square). These should be very percussive and sharp. It is helpful to make a “smiley face” with the mouth in order to shorten the distance between the air-explosion and the mouthpiece.

### Flute Overblow:



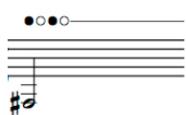
Encircled numbers correlate to the harmonic “regions” above the fingered pitch (fundamental).

### 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”



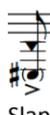
Indicates a mixture of “breathy” timbre and pitch



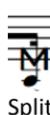
Indicates a timbre that is mostly “breathy” and diffuse and one that is a combination of pitch content and breath, respectively. The arrow between them indicates a gradual transformation from one timbre to the other.



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:

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

Perc.

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)

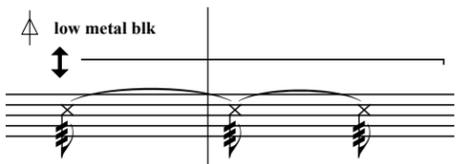
NB: Bass Drum (symphonic) head should be coated



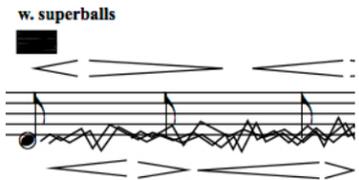
Scrape across the surface of the instrument (e.g. Tam-tam, China cymbal, the resonant pipes of the vibraphone, etc.)



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

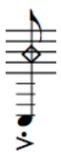
## Piano:

**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.



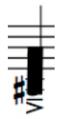
Dampen the string of the given pitch with the hand that is not playing



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



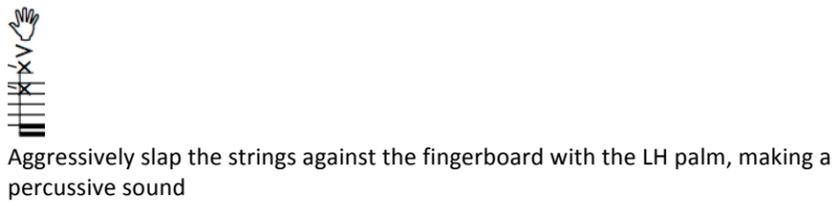
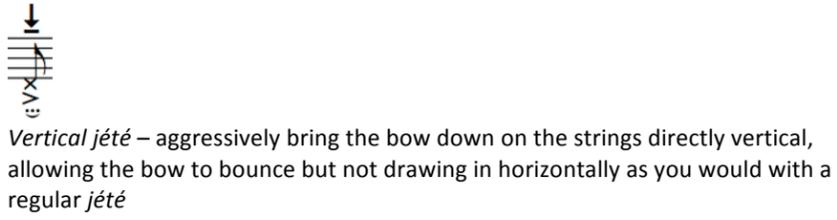
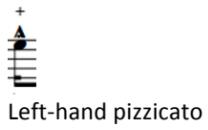
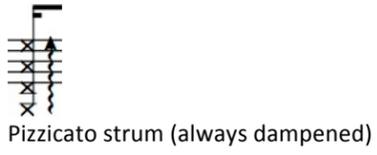
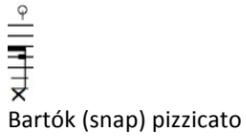
Explosive gesture; similar to glissando or a “crazy,” exaggerated vibrato



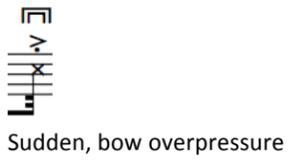
Played “behind the bridge” on the winding of the string



Highest possible pitch



### Bow Pressure:



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.

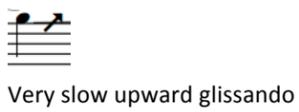


The above indicates a transition from a medium bow pressure (mixture of pitch and noise) to extremely strong pressure (no discernible pitch)

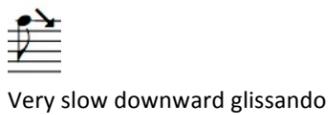
### Glissando



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 Festival Musica Academy

amadeus julian regucera

2015

$\text{♩} = 104-96$ , 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  
harmon mute (no stem)

Percussion  
take plastic mallets  
take triangle beater

Piano

Violin

Viola

Cello

Double-Bass

The score is written for a chamber ensemble. The top staves include (Bass) Flute, Oboe, Bass Clarinet (in B-flat), and Trumpet in C. The percussion part includes a triangle and a metal block. The piano part is for a grand piano. The string section consists of Violin, Viola, Cello, and Double-Bass. The score is in 4/8 time and features complex rhythmic patterns, including triplets and quintuplets. Dynamics range from *pp* to *sfz*. Performance instructions include 'metal blk', 'ric.', 'pizz.', 'arco', 'loco', and 'secco'. The piano part includes the instruction 'sempre L.V. - molto sostenuto'.



9

B.Fl. 5 4  
16 8

Ob. 5 4  
16 8

B♭ Cl. 5 4  
16 8

C Tpt. 5 4  
16 8

Vibraphone 5 4  
16 8

Perc. 5 4  
16 8

Pno. 5 4  
16 8

Vln. 5 4  
16 8

Vla. 5 4  
16 8

Vlc. 5 4  
16 8

Db. 5 4  
16 8

*molto* *fff*

*pp* *sub.* *pp* *f* *pp* *fff* *fp* *fff* *fp* *fff*

*loco* *15<sup>ma</sup>* *loco*

*pp sub.* *sfz* *fff* *fff* *mf* *fff poss.*

*arco* *pizz.* *fff* *mf* *fff poss.*

*arco* *a.s.p.* *pizz.* *fff* *f* *fff* *mf* *fff poss.*

*fff* *f* *p sub.* *fff*

*arco* *a.s.p.* *IV.* *fff* *p sub.* *molto* *fff*

scrape the pipes w. butt of mallet

w. plastic mallets china cymb metal blk

Kick Dr. 14" Tom-tom 16" Tom-tom Bass Dr.



14

B.Fl. *sfz*

Ob.

B.Cl. *mp* *sim.*

C. Tpt. *mp* *pp* *mf* *pp* *sim.*

Perc. *ric.* *pp* *mf* *pp* *ff*

Pno. *pp* *f* *pp sub.* *f* *pp sub.* *f* *pp sub.*

Vln. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vla. *p sub.* *ric.* *arco* *mf* *p* *ric.* *p* *arco* *sfz*

Vlc. *p* *sfz* *ric.* *arco* *pizz.* *f* *arco* *p* *pizz.* *p*

Db. *I. pizz.* *a.s.p.* *f secco*

17

B.Fl.

Ob.

B.Cl.

C Tpt.

Vibraphone

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

mp

ff

fff

p

ff poss.

p

ff

+ voice

flz.

pp sub.

fff

china cymb metal blk

ff sub.

pp

f

pp

14" Tom-tom

16" Tom-tom

Bass Dr.

fff

f

fff

f

fff

f sub.

fff

8<sup>vb</sup>

8<sup>vb</sup>

arco

a.s.p.

fff

mf

fff poss.

mf

fff poss.

fff

f

p sub.

fff

fff

p sub.

fff

fff

f

p sub.

molto

fff

p sub.

molto

fff

Second time, use 5/16 bar to take hard yarn mallets

♩ = 112-104, a little quicker, headlong

21 take C flute

B.Fl. *p*

Ob.

B.Cl.

C Tpt. *p* *fffz* *fffz* *p* *sim.*

Perc. *p* hi metal blk *fff* *sim.*

Pno.

Vln. *fff* *fffz* *fffz* *p* *ff* *fffz* *p* *ff*

Vla. *fff* *fffz* *fffz* *p* *ff* *fffz* *p* *ff*

Vlc.

Db.

Annotations: use hand to "mute", 5, +, \* \* △, <math>\langle p \rangle</math>, arco winding, pizz., cl ric., cl tratto.

Fl.  
Ob.  
B.Cl.

C Tpt.  
Perc.

Pno.

Vln.  
Vla.  
Vlc.  
Db.

C Flute

31

Fl. *pp* *cresc.*

Ob. *ppp poss.* *cresc. poco a poco*

B.Cl. *p* *cresc.*

C Tpt. *5*

Perc. *5*

Pno. *fff ferocious, non-decresc.*  
*dampen string with RH*  
*3*

8<sup>vb</sup>-----  
 1/2 Pedal ^ arco  
 a.s.p. I.

Vln. *cl tratto* *pizz.* *p* *"ff"* *fff* *fffz* *fff* *fffz* *cl tratto* *pizz.* *p* *"ff"*

Vla. *cl tratto* *pizz.* *p* *"ff"* *fff* *fffz* *fff* *fffz* *cl tratto* *pizz.* *p* *"ff"*

Vlc. *mf*

Db. *pizz. II.* *3* *fff poss.*



42

Fl.

Ob.

B.Cl.

C Tpt.

Vibraphone

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

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

*p*

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

*p*

*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

*ff* *ffz* *ffz* *ffz* *ffz* *ffz*

*ff* *ffz* *ffz* *ffz* *ffz* *ffz*

flz. [F] [F] [F] [F] [F]

growl 3

5 5 5 5 5

3

5 5 5 5 5

mf

*mf*

*f* grainy, draw bow as slowly as possible

*f* grainy, draw bow as slowly as possible

cl ric. cl tratto crine pizz. cl ric. cl tratto crine

cl ric. cl tratto crine a.s.p.

(balance w. vibes)

8<sup>vb</sup> - - 1 8<sup>vb</sup> - - 1 8<sup>vb</sup> - - 1

47 [F] [F]

Fl. *sfz* *sfz* *fff* *p* *fff* *p* *fff* *p*

Ob. *fp* *ff* *fp* *ff* *fp* *ff*

B.Cl. *sfz* *sfz* *fp* *fff* *fp* *fff* *fp*

C Tpt. *f*

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

Pno. *ff* *fff sub.* *fff*

Vln. *(f)* *fff* *f sub.*

Vla. *(f)* *fff* *f sub.*

Vlc. *ric.* *pizz.* *fff* *fff* *fff sub.*

Db. *ric.* *pizz.* *fff* *pp* *fff* *pp* *fff sub.*

metal blk w. hard mallets  
16" Tom-tom  
growl  
flz.  
15<sup>ma</sup>

subito ♩ = 60-54

52

take Bass Flute

Fl. *ff* *p*

Ob. *f* *pp*

B.Cl. *ff* *decresc. poco a poco*

C Tpt. *f* *pp* remove harmon mute

Perc. Bass Dr. *p* *mp* *p sub.* Kick Dr. *f*

Pno. *fff* *p sub.* mute very slightly w. RH *p sub.* *8vb* Catch w. Ped

Vln. *ff* *p*

Vla. *ff* *p*

Vlc. *ff sub.* *non-decresc.* [N] [N]

Db. *ord.* *a.s.p.* *ff non-decresc.*

subito  $\text{♩} = 112-104$ , Tempo 2

55

(B) Fl.

Ob.

(Bass) B $\flat$  Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

7/16 3/16 5/16

*pp* *f* *pp* *f* *pp* *f*

*pppp* *f* *f* *f*

*f* *f* *f*

Springs

hi metal blk

*f*<sub>sub.</sub> *pp* *f* *pp* *f*

*sfz* *p*

*fff* *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>*

*ff*<sub>poss.</sub> *ff*<sub>poss.</sub>

pizz. IV. *ff*

pizz. IV. *ff*

*a.s.p.* IV. *ff*<sub>sub.</sub> *ff* *ff* *ff*

*ff*<sub>sub.</sub> *ff* *ff* *ff*

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

59

**B. Fl.** *fff* *p* *fff poss.* *fff* *p* [sl] [sl] [u] [F]

**Ob.** *ff* *p* *f*

**B. Cl.** *ff* *p* *f*

**C. Tpt.** *p* *f* *p* take CD

**Perc.** *ff* *p* *ff* take drumsticks

**Pno.** *ff* *f sub.* *fff sub.* take CD case

**Vln.** *ff* *ff poss.* pizz. IV.

**Vla.** *ff* *ff poss.* pizz. IV.

**Vlc.** *ff poss.* *p* *ff* ord. II. *a.s.p.*

**Db.** *ff poss.* *p* *ff* ord. I. *a.s.p.*

*ff* *p* *fff*

62

B.Fl. [F] *fff* *pp* *sfz* *fff* *poss.* *fff* *p* *ff* *p* *ff* *poss.*

Ob. 3 7 8 16

B.Cl. 3 7 8 16

C.Tpt. 3 7 8 16

Perc. 3 7 8 16

Pno. 3 7 8 16

Vln. 3 7 8 16

Vla. 3 7 8 16

Vlc. 3 7 8 16

Db. 3 7 8 16

65

B. Fl.

mf

ff

f

ff

R

[F]

5

6

ff

pp

fp

Ob.

mf

f

pp poss.

B. Cl.

ff

(ff)

C Tpt.

f

(f)

scrape the pipes w. butt of sticks

f

ff

ff

ff

16" Tom-tom

pp

Pno.

ff

w. CD case  
scrape lower strings  
longitudinally as fast as poss.

Vln.

arco

ff poss.

p sub.

ff poss.

p sub.

ff poss.

pp

grainy, draw bow as slowly as possible

Vla.

arco

ff poss.

p sub.

ff poss.

p sub.

ff poss.

pp

grainy, draw bow as slowly as possible

Vlc.

ff poss.

p sub.

ff poss.

p sub.

ff poss.

pp

grainy, draw bow as slowly as possible

Db.

p

p

ord.

ff poss.

remove CD

subito ♩ = 60-54

68

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

*f* *ppp*

*p*

*mf* *pp*

*a.s.p.* *ord.* *ppp* *mf* *ppp*

71

○ ---→ ③

**B.Fl.**  
p *fff*

**Ob.**  
mf without mouthpiece

**B.Cl.**  
p *fff*

**C Tpt.**  
[F] p *fff*

**Perc.**  
scrape Tam-tam with large triangle beater, pipe, or a large coin  
choke/mute  
f Kick Dr.  
ff

**Pno.**  
15<sup>ma</sup>  
15<sup>mb</sup>  
VOCALIZATION BREATH SOUND  
p *fff*

**Vln Voice**  
VOCALIZATION BREATH SOUND  
p *fff*

**Vln.**  
pizz. *ff secco*  
sim.

**Vla Voice**  
VOCALIZATION BREATH SOUND  
p *fff*

**Vla.**  
pizz. *ff secco*  
sim.

**Vlc Voice**  
VOCALIZATION BREATH SOUND  
p *fff*

**Vlc.**  
pizz. *ff secco*

**Db Voice**  
VOCALIZATION BREATH SOUND  
p *fff*

**Db.**  
slap strings against the fingerboard  
sim.  
*ff secco*

75

B.Fl. *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* [F]

Ob. *mf* *mf* *ppp poss.* tight embouchure

B.Cl. *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* [F]

C Tpt. *p* *fff* *choke/mute* *fff* *p* *fff* *p* *fff* [F]

Perc. *f* *f* *f* *choke/mute* *f* *choke/mute*

Pno. *fff* *fff* *fff* 15<sup>ma</sup> 15<sup>mb</sup> 15<sup>mb</sup>

Vln. *p* *fff* *p* *fff* *p* *fff* *p* *fff* *fff* grainy, draw bow as slowly as possible arco a.s.p.

Vln Voice [sI] [sI] [F] [sI] *p* *fff* *p* *fff* *p* *fff* *p* *fff* [F]

Vla. *p* *fff* *p* *fff* *p* *fff* *p* *fff* *fff* ad lib. Vocalization Breath Sound [F]

Vlc. *p* *fff* *p* *fff* *p* *fff* *p* *fff* *fff* grainy, draw bow as slowly as possible arco a.s.p.

Db Voice [sI] [sI] [F] [sI] *p* *fff* *p* *fff* *p* *fff* *p* *fff* [F]

Db. *sim.* [F]

79

B. Fl.

Ob.

B. Cl.

C. Tpt.

Perc.

Pno.

Vln.

Vla. Voice

Vla.

Vlc.

Db. Voice

Db.

*fff*

*p*

*fff*

*fff*

*f*

choke/mute

take Tibetan bowl

choke/mute

w. Tibetan bowl

*ppp*

enter imperceptibly

*15<sup>ma</sup>*

*fff*

take CD case

*15<sup>mb</sup>*

[sl]

*p*

*fff*

[F]

*p*

*fff*

*ff*

[F]

*ff*

*sim.*

*fff*

[F]

*sim.*

*Rall.*

82

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*

Vlc.

Db.

*fff*

85

85

**(B) Fl.**  
*fff*  
 5  
 3

**Ob.**  
 tight embouchure  
*ppp poss.*  
 (inhale)  
 3

**(Bass) B♭ Cl.**  
*fff* let some air out around the reed  
 3  
 3

**C Tpt.**  
 1/2-valve  
*fff* p < *fff*  
 5  
 10  
 p *fff*  
 flz.

**Perc.**  
*fff* breathing  
 3  
 3

**Pno.**  
*loco sempre L.V.*  
 3  
 p

**Vln.**

**Vla.**  
*ff* *pp* *f > pp*  
*ff* *pp*

**Vlc.**  
*ff* *pp*  
*ff* *pp*

**Db.**



B.Fl. *tr* *ff* *p* *ff* *p* *ff*

Ob.

B.Cl.

C Tpt. *ff* *p* *ff* *p* *ff* *take straight mute*

Perc. *take hard mallets*

Pno. *8va* *loco* *15ma* *ffz*

Vln. *N*

Vla. *ff* *pp* *sim.*

Vlc. *ff* *pp* *sim.*

Db.

8<sup>va</sup>-----

92

B. Fl.

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

*sim.*

Ob.

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

as high in the spectrum as poss.

*sim.*

B. Cl.

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

*sim.*

C. Tpt.

*mf* *mf* *mf*

figures played as fast as poss.

*pp* *f* *pp* *f*

Vibraphone

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

china cymb

*f* soft dampen with mallet *sim.*

Pno.

8<sup>vb</sup>-----

*fp* *ff* *fffz* *fp* *ff* *fp* *ff* *fffz*

Vln.

*ff* *fff*

ric. arco pizz. arco a.s.p.

Vla.

*ff* *fff*

ric. arco pizz. arco a.s.p.

Vlc.

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

ord. all trills 1/2-step above

Db.

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

94 (8<sup>va</sup>)

*loco*

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

*fff*

*sim.*

*f* *ff* *poss.*

*growl*

*take Clarinet*

*mf* *mf* *p* *f* *sfz* *fff*

*choke/mute* *choke/mute*

*loco*

*ff* *fp* *sub. fff* *poss.* *molto decresc.* *p* *ffff* *sub. loco*

*pizz.* *arco* *a.s.p.* *IV.*

*fff* *f* *molto cresc.* *fff*

*fff* *f* *molto cresc.* *fff*

*fff* *mf* *fff* *mf* *fff* *mf* *fff* *sfzp* *fff*

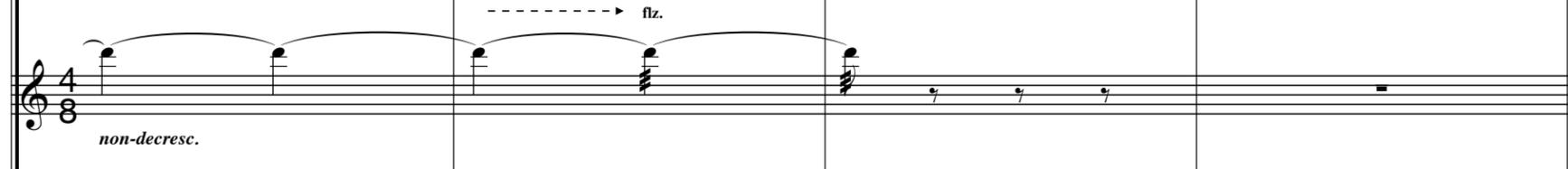
*fff* *mf* *fff* *mf* *fff* *mf* *fff* *sfzp* *fff*

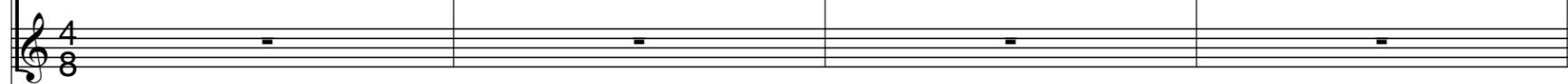
L.V.

97

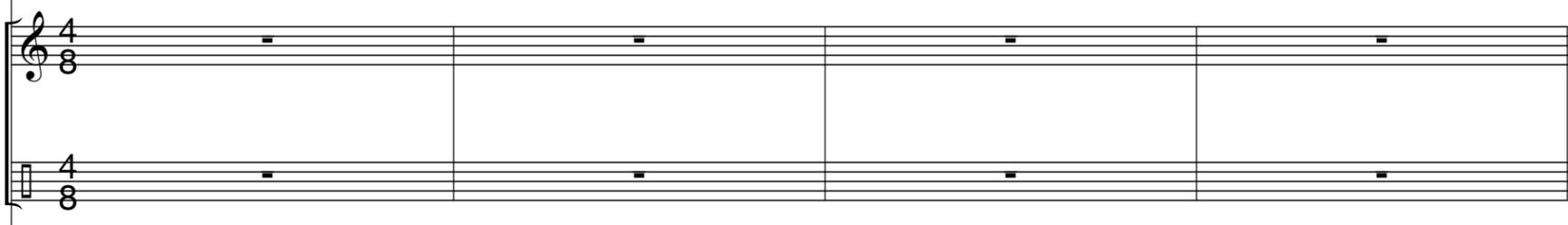
take C flute

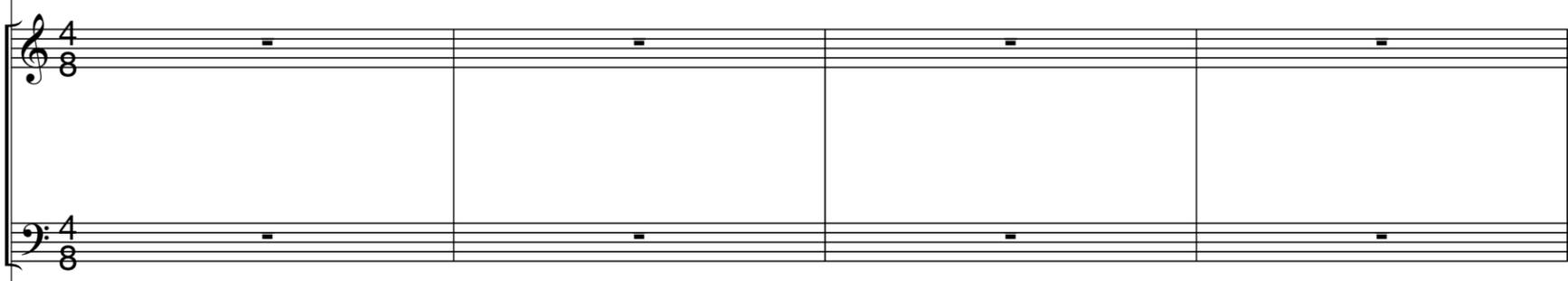
Fl. 

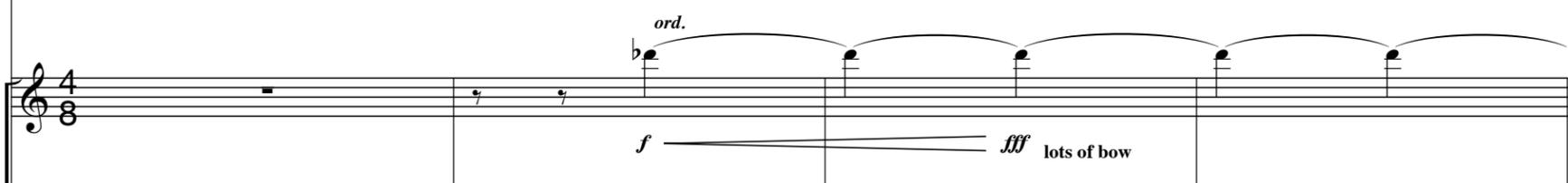
Ob. 

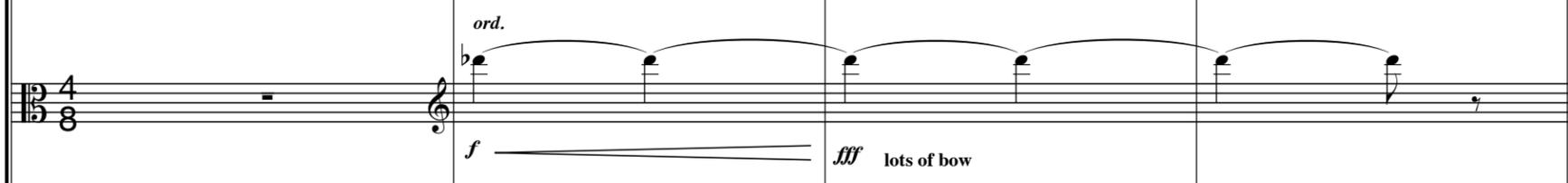
B♭ Cl 

C Tpt. 

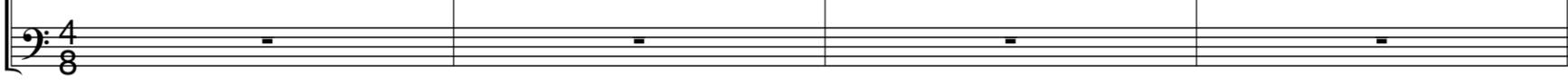
Perc. 

Pno. 

Vln. 

Vla. 

Vlc. 

Db. 

Fl.

Ob.

Clarinet   
*p*  $\longrightarrow$  *f*  $\longleftarrow$  *fff*  $\longrightarrow$  *pp*  $\leftarrow$  *f*  $\rightarrow$  *pp*

C Tpt.   
 voice/singing  
 <> <>  
 3 3  
*ff* *ffz* *pp*  $\leftarrow$  *f*  $\rightarrow$  *pp*

Perc.   
*mf*  
*sempre*

Pno.   
*mf* *molto tenuto, sostenuto*

Vln.   
*fff*

Vla.   
*fff*

Vlc.   
*fff* lots of bow

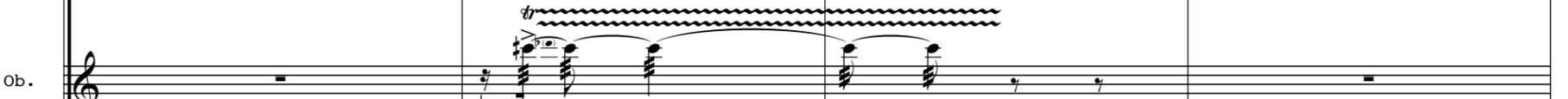
Db.   
*pp*  $\longleftarrow$  *ff*  $\rightarrow$  *pp*

ord. ----- a.s.p. ----- ord.

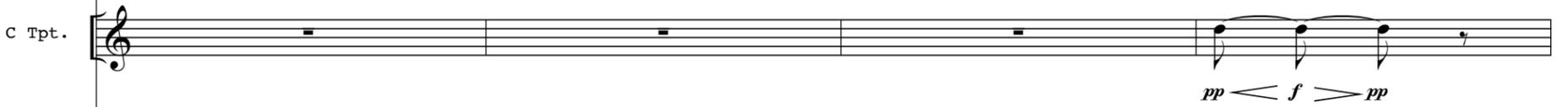
C Flute

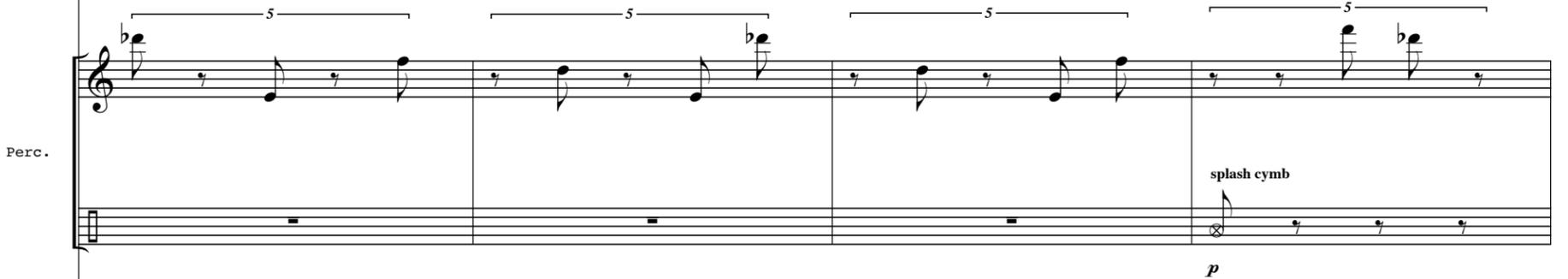
105

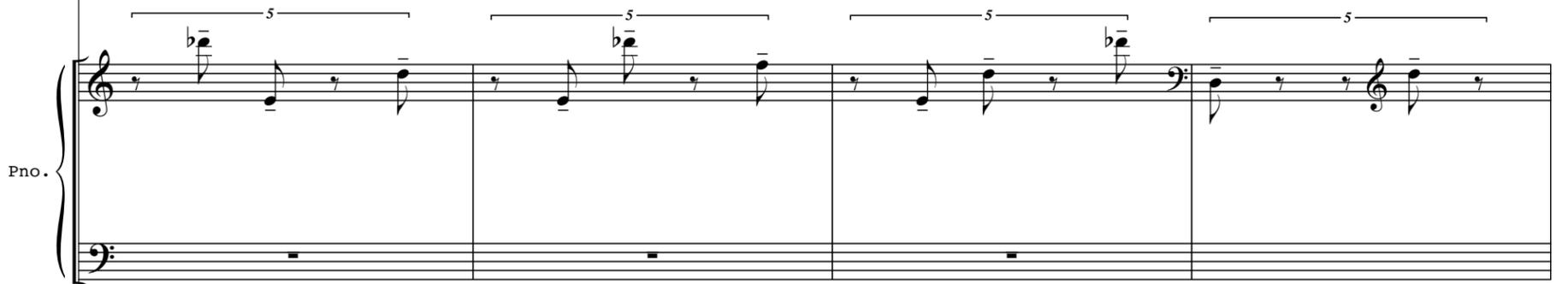
F1. 

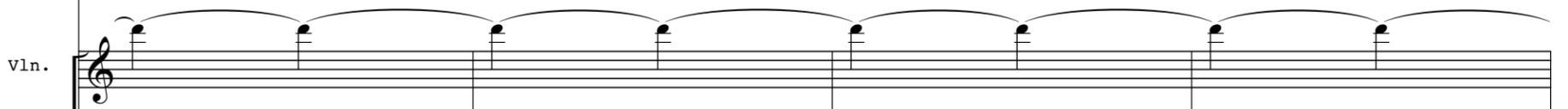
Ob. 

B♭ Cl. 

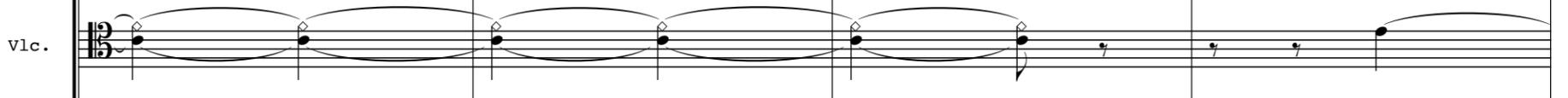
C Tpt. 

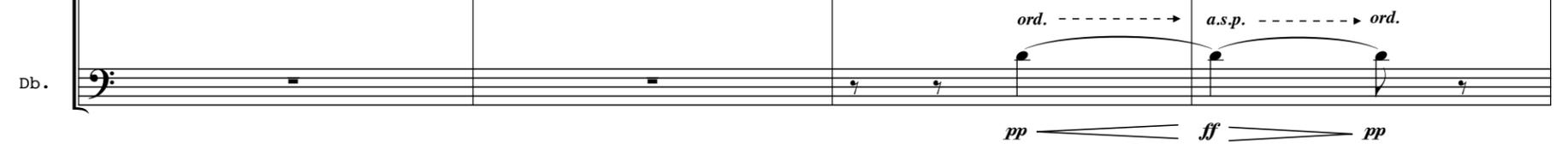
Perc. 

Pno. 

Vln. 

Vla. 

Vlc. 

Db. 

Fl.

Ob. *pp* *molto tenuto, broad (soften attacks)*

B.Cl. *ff parlando*

C Tpt. *ff parlando*

Perc. *mf* L.V. *china cymb* *p* *mf* L.V.

Pno.

Vln. *ppp* *ric. --- arco* *ff* *f* *ff* *grainy, draw bow as slowly as possible* *n.v.*

Vla. *a.s.p.* *ff* *ppp* *ord.* *pp*

Vlc. *a.s.p.* *ff* *ppp*

Db.

Fl. *p*

Ob.

B♭ Cl *cresc. poss.*

C Tpt. *flz.* *cresc. poss.*

Perc. *mf* *f* *p* *f* *cresc. cymbals only*

Pno.

Vln. *ord.* *molto vib.* *a.s.p.* *n.v.* *molto vib.* *sf* *fff*

Vla. *f* *fff*

Vlc. *ord.* *pp* *f* *fff* *n.v.* *molto vib.*

Db. *(ord.)* *p*

subito ♩ = 72-63

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



117

Fl. *ff* *p*

Ob.

B♭ Cl *ff*

C Tpt. *ff*

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

Pno. \*

n.v. a.s.t. *pp* *ppp*

Vln. *pp* *ppp*

Vla. *fff*

Vlc. *fff*

Db. *ff* *p*

# II.

♩ = 112-104, strident, breathless

sub. ♩ = 60-54

♩ = 112-104, Tempo 1

**C Flute**  
119 *f* *p* *ff* *mf* *ff* *pp*

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

**Clarinet**  
*f* *pp* *f* *pp*

**C Tpt.**  
straight mute *pp* *f* *p* *sfz*

**Perc.**  
*f* metal blk metal pipes take superballs *pp* *f*

**Pno.**  
R.H./L.H. *mf* *f* L.H. *sfz* take CD case

**Vln.**  
arco a.s.p. *ff* ric. *f* *ppp* arco a.s.p. *ff* pizz. *sfz* arco *ppp*

**Vla.**  
arco a.s.p. *ff* *sfz* *ppp*

**Vlc.**  
arco a.s.p. *ff* III. *ff* *pp*

**Db.**

♩ = 80-69, Tempo 2

123

Fl. *ff*

Ob.

B♭ Cl. *ff* *pp* *f*

C Tpt. *f*

Perc. Bass Dr. w. superballs *fff* poss. Kick Dr. *fff* poss.

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

Vln. *ff*

Vla. *ff*

Vlc. *ord.* *fff* à la corde

Db. *fff* à la corde

♩ = 112-104, Tempo 1

*molto rit.* -----

126

Fl. *ff* *fff* *p*

Ob. *ff*

B♭ Cl. *ff* *fff sub.*  
*as fast as poss. in any order*

C Tpt. *f* *pp* *ff*

Perc. *fff sub.*  
w. superballs  
take drumsticks

Pno. *fff sub.* *ff*

Vln. II. *ff* *pp* *ff* *arco a.s.p.*

Vla. *ff* *arco a.s.p.*

Vlc. *a.s.p.* *fff*

Db. *a.s.p.* *fff*

sub. ♩ = 60-54 CLOCKWORK

129

Fl.

15/8  
*ff sub.*

Ob.

15/8

B♭ Cl

15/8  
growl  
*ff sub.*

C Tpt.

15/8

Perc.

15/8  
Roto-Toms  
w. drumsticks  
*mf*

Pno.

15/8  
*ff*

Vln.

15/8  
*f* *sfz* *f sub.* *sfz*

Vla.

15/8  
*f*  
pizz.  
a.s.p.  
I.

Vlc.

15/8  
*ff secco*

Db.

15/8  
*ff secco*

This musical score page includes the following parts and details:

- Fl.**: Flute part with rests.
- Ob.**: Oboe part with rests.
- B♭ Cl**: Bass Clarinet part with rests.
- C Tpt.**: Trumpet in C part with rests.
- Perc.**: Percussion part with a rhythmic pattern of eighth notes and rests.
- Pno.**: Piano part, consisting of two staves. The upper staff has a *(15<sup>ma</sup>)* marking and contains a melodic line with slurs and accents. The lower staff has rests.
- Vln.**: Violin part with triplets, slurs, and dynamic markings *f<sub>sub.</sub>* and *sfz*. A box labeled 'N' is connected to the first triplet by a dashed arrow.
- Vla.**: Viola part with slurs and accents.
- Vlc.**: Violoncello part with slurs and accents.
- Db.**: Double Bass part with slurs and accents.

A vertical dashed line is placed between measures 10 and 11, indicating a section change or rehearsal mark.

sub. ♩ = 80-69, Tempo 2

♩ = 112-104, Tempo 1

130

*f* *f*

Fl.

Ob.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

take hard mallets  
take triangle beater

Vibraphone  
w. hard mallets

*mf dulce, sostenuto*

ord. → a.s.p.

cl tratto

*molto rit.*-----

133

F1. *f* > *pp* < *ff* > *pp* *ff* < *ppp*

Ob. *f* < *ppp*

B♭ Cl. *pp* < *f* > *ff* < *ppp*

C Tpt. *f* < *p*

Perc. *ff* *violent* *ppp*  
low metal blk  
Bass Dr. *p*

Pno. *f* hit palm inside piano on the low strings  
*ppp* < *fff*  
1/2 Pedal ----- Full Pedal

Vln. *f* > *pp* *ff* > *pp* *ff* < *p* *ff*<sub>sub.</sub>  
*f* "filtered" longitudinal tremolo (windshield wiper) as fast as poss. in any order

Vla. *mf* perforated *ff*<sub>sub.</sub> *f* "filtered" longitudinal tremolo (windshield wiper) as fast as poss. in any order

Vlc. *ff*<sub>sub.</sub> *f* *ff*

Db. *pizz.* *f* *arco ord.* *ff* < *ff* >



Fl. 2/8 4/8 3/16 4/8

Ob. 2/8 4/8 3/16 4/8 *ppp*

B $\flat$  Cl. 2/8 4/8 3/16 4/8 *pp* *ff* *p* *sfz* *sfz* *pp*

C Tpt. 2/8 4/8 3/16 4/8 *pp* *f* *pp* *sfz* *pp*

Perc. 2/8 4/8 3/16 4/8 Roto-Toms w. drumsticks *f* *ff* *f*

Pno. 2/8 4/8 3/16 4/8 *f* *ff* *mf* *mf*

Vln. 2/8 4/8 3/16 4/8 *a.s.p.* *f* *sfz* *pp* *f*

Vla. 2/8 4/8 3/16 4/8 *a.s.p.* *f* *sfz* *pp* *f*

Vlc. 2/8 4/8 3/16 4/8 *pp* *ff* *pp* *ff* *ff<sub>sub.</sub>* *pp*

Db. 2/8 4/8 3/16 4/8 *pp* *ff* *pp* *f* *pp* *sfz* *pp*

sub. ♩ = 60-54

Rall. -----

143

Fl.

voice/singing

ff

pp

f

pp sfz

ff sub.

ppp

ff

flz.

sffz

Ob.

f

pp

f sub.

pp

sfp

f

sffz

B♭ Cl.

ff

p

sfz

sfz

p

ff

C Tpt.

ff

pp

mf

pp

remove straight mute

Pedal tone sing aleatorically in a wild manner

ff dirty

Perc.

f

ff

f

p

take double-bass bow

china cymb arco

"ff"

Kick Dr.

f

Pno.

sfz

f

sfz

mf

take CD case

Catch w. Ped

slowly draw CD Case longitudinally on low strings

ff

sffz

Vln.

sfz

ff

grainy, draw bow as slowly as possible

sffz

Vla.

sfz

ff

grainy, draw bow as slowly as possible

sffz

Vlc.

ff

pp

ff sub.

sfz

cl batt.

ff

grainy, draw bow as slowly as possible

sffz

arco

a.s.p.

Db.

ff

pp

ff sub.

sfz

cl batt.

ff

grainy, draw bow as slowly as possible

sffz

arco

a.s.p.

a tempo ♩ = 112-104, Tempo 1

○-----○

146

Fl. *ff* *pp* *fff* *fffz* [sl] [F]

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

B♭ Cl. *mf* *ff* *pp*

C Tpt.

Perc. *ff* Springs *ff* arco hi metal blk *pp sub.*

Pno. *fff* *ff* *fff* scrape lower strings longitudinally as fast as poss. \*

Vln. *ff* *ff* [N]

Vla. *ff* *ff* [N]

Vlc. *fff* *ppp* [N]

Db. *fff* *ppp* [N]

Detailed description of the musical score: The score is for measures 146 to 149. It features a woodwind section (Flute, Oboe, Bass Clarinet), Percussion, Piano, and a string section (Violins, Violas, Violoncello, Double Bass). The time signature is 2/8. The key signature has one sharp (F#). Measure 146 starts with a dynamic of *ff* for the flute and *pp* for the oboe. Measure 147 has *fff* for the flute and *pp* for the oboe. Measure 148 has *fffz* for the flute and *mf* for the oboe. Measure 149 has *fff* for the flute and *ppp* for the oboe. The piano part has *fff* and *ff* dynamics. The percussion part has *ff* and *pp sub.* dynamics. The string section has *fff* and *ppp* dynamics. There are also performance instructions like 'scrape lower strings longitudinally as fast as poss.' and 'arco hi metal blk'.

150

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

Fl.

Ob.

B $\flat$  Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

Detailed description of the musical score: The score is for measures 150, 151, and 152. The Flute (Fl.) part begins at measure 150 with a dynamic of *p* and a triplet of eighth notes. It features several *sfz* (sforzando) markings with hairpins indicating dynamic changes. The Flute part ends with a fermata in measure 152. The Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), and Cornet in C (C Tpt.) parts are silent throughout. The Percussion (Perc.) part has a rhythmic pattern of eighth notes with dynamic markings *sfzpp* and *ppp*. The Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.) parts are also silent.

153

Fl.

Ob.

B $\flat$  Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

7 16 4

5 3

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

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

[pi]

*pp* *fff* *ff*

*f* *pp*

take double-bass bow

*ord.*

*f* *ff* *f*

*ff* *pp* *ff*

*ord.*

*f*

*ord.*

*f*

♩ = 88-80, Tempo 3 quasi-parlando

*Rall.* -----

156

F1. *ff* > *p* < *ff* *pp*

Ob.

B♭ Cl *ff* *pp*

C Tpt. [F] *ff*

Perc. arco take soft mallets *f*

Pno. dampen string with LH *f* *p*

Vln. pizz. *f*

Vla. pizz. *f*

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

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

Db. II. *ppp* *ff* *a.s.p.*

a tempo ♩ = 88-80, Tempo 3

160

**SPOKEN:**  
*pp*  
To morrow morning has been cancelled

**SPOKEN:**  
*pp*  
In my bo dy my bo dy ev er y day here in my bo dy

w. soft mallets  
*ppp* *mp* *pp* *p* *pp*

metal pipes  
*pp* *p* *pp*

*ppp* *p*

dampen string with RH  
*mf*

pizz.  
*pp* *f*

pizz.  
*p*

Fl.

Ob.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

3/16



*poco Rall.* ----- *a tempo* ♩ = 88-90, Tempo 3

167

**Fl.** (Flute) - Rest

**Ob.** (Oboe) - *bisbig.* (whispering) *ppp poss.* (pianissimo possible) *sfz* (sforzando) *ppp sub.* (pianissimo subito) *sfz* *ppp sub.* (5-measure phrase)

**B♭ C1** (Bass Clarinet) - *ff* (fortissimo) *pp* (pianissimo)

**C Tpt.** (C Trumpet) - *pp* (pianissimo) *sfz* (sforzando) *f poss.* (forte possible) *pp* (pianissimo) *mf* (mezzo-forte) *pp* (pianissimo) *use hand to "mute"*

**Perc.** (Percussion) - *mp* (mezzo-piano) *sfz* (sforzando) *metal blk* (metal block) *p* (piano) *sfz* (sforzando) *scrape the pipes w. butt of mallet* *fff* (fortissimo)

**Pno.** (Piano) - *ppp* (pianissimo) *p* (piano) *non-muted* (non-muted)

**Vln.** (Violin) - *arco* (arco) *f* (forte) *pp* (pianissimo)

**Vla. Voice** (Violin Voice) - *pp* (pianissimo) *mf* (mezzo-forte) *doors so that the wind gets in and the scream of the world*

**Vla.** (Viola) - *ff* (fortissimo)

**Vlc Voice** (Violin Voice) - *pp* (pianissimo) *tear the photos of themen I loved*

**Vlc.** (Violin) - *ff* (fortissimo)

**Db Voice** (Double Bass Voice) - Rest

**Db.** (Double Bass) - Rest



*poco accel.* -----

172

Fl.

Ob.

B♭ Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

*p* < *ff* > *p* *sfz* *ff* *sfz* *ff* *sfz*

[F]

[pi]

*pp* *ff* *ff* *pp*

take triangle beater

Roto-Toms w. soft mallets *p* *mf*

dampen string with LH

*pp* *pp* *f* *pp sub.*

*arco a.s.t.* *pp* *arco a.s.t.* *pp*

*cl tratto* *p* *p* *f* *sfz* *p* *p*

*pp*

sub. ♩ = 60-54

Accel.

175

Fl. *f* *sfz* *f* *ff* *f* *sfz* *p sub.* *SPOKEN:* out of my breast

Ob. *ppp* *mf* *ppp* *mp* *ppp* *SPOKEN:* i wrench the clock

B♭ Cl. *f* *pp* *mf* *pp* *mp* *pp* *pp*

C Tpt. *mf* *pp* *mf* *mp* *sfz*

Perc. splash cymb china cymb take double-bass bow *f* *SPOKEN:* i wat ch the clock out of my heart

Pno. *sfzpp* *ppp* *SPOKEN:* speak what we feel not what we ought to say

Vln. *f* *pp* *pp* *f*

Vla. *f* *pp* *pp* *f* *sfz* *pp sub.* *f*

Vlc. *f* *pp* *pp* *f*

Db Voice *SPOKEN:* we that are young shall ne ver see smuch nor

Db. *f* *pp* *sfz* *pp*

arco *mf*

arco ord. *a.s.p.*

[E] [F] [E] [F] [E] [F] [E] [F]

[N] [N] [N] [N]

178

Fl. take Bass Flute

Ob.

B♭ Cl. take Bass Clarinet

C Tpt.

Perc. china cymb sfz mf 16" Tom-tom Bass Dr. 3 fff take hard mallets (take triangle beater)

Pno. fff<sup>poss.</sup> f fff p

Vln. (f) p fp f molto vib. n.v. molto vib. n.v. molto vib.

Vla. (f)

Vlc. (f) fff

Db Voice live solong

Db. fff ppp

sub. ♩ = 80-69, Tempo 2

181

**B. Fl.** **Bass Flute**

**Ob.**

**B. Cl.** **Bass Clarinet**

**C Tpt.**

**Perc.**

**Pno.**

**Vln.**

**Vla.**

**Vlc.**

**Db.**

**[F]** the mi[s] [E]-ra-ble

**SPOKEN:** *pp* the mis' ra ble

**growl**

**[F]**

**"ff"** **pp**

**hi metal blk**

**"ff"** **pp**

take CD case

**a.s.p.**

**pp** **< p >** **pp**

**f**

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

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

**f**

**ff<sub>sub.</sub>**

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

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

184

children o[F] in [tE] [s] ne [tE] [F] an [dE] [F] [ko] [F]

of in ter net and co caine

B. Fl.

Ob.

B. Cl.

C. Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

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

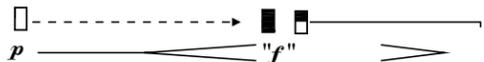
*p* *ff* *mf*

*ff* *ff* *pp*

*a.s.t.* *pp*

Accel.-----

187



ex qui [sl] [tE] and vir gi nal

do you want to eat my heart?

SPOKEN: *pp* ex qui si [tE] and vir gi nal

SPOKEN: *pp* chil dren

1/2-valve

*ppp* *p* *sfz*

*ppp* slowly

*ff* sub.

SPOKEN: *pp* ap plaud our drown ing

Bass Dr. *pp*

w. CD case

*pp* slowly *fff* poss.

1/2 Pedal Full Pedal

Catch w. Ped

arco a.s.p.

*f* *ppp*

SPOKEN: *pp* ap plaud our drown ing

*ppp* *pp* *ppp*

pizz. *p*

190

**ff** *ppp*

[F]

whore[s] — for loneliness — [E]

*p* *f*

5 16

7 16

B. Fl.

5 16

7 16

Ob.

*SPOKEN:*  
*p*

whores for lone\_liness

5 16

7 16

B. Cl.

*pp* *f*

[F]

*ppp* *mf* *ppp*

5 16

7 16

C Tpt.

*SPOKEN:*  
*p* *mf*

choke on our pro mises

*f* *f*

Roto-Toms  
16" Tom-tom

*WHISPERED:*  
*p*

Don't stare

5 16

7 16

Perc.

*SPOKEN:*  
*p* *mf*

choke on our pro mises

*pp* *f*

*WHISPERED:*  
*p*

The

5 16

7 16

Pno.

*SPOKEN:*  
*p* *mf*

choke on our pro mises

*f* *f*

*WHISPERED:*  
*p*

Do you want to eat my heart?

5 16

7 16

Vln. Voice

[N]

*fffz* *ppp*

*SPOKEN:*  
*p*

Do you want to fuck me?

5 16

7 16

Vln.

*fffz* *ppp*

*SPOKEN:*  
*p*

Do you want to dance?

5 16

7 16

Vla. Voice

*pizz.* *arco ord.*

*f* *mf*

*WHISPERED:*  
*pp*

Hope whispers a

5 16

7 16

Vla.

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

*fffsub.* *ppp* *f* *ppp*

5 16

7 16

Vlc. Voice

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

*fffsub.* *ppp* *f* *ppp*

5 16

7 16

Vlc.

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

*fffsub.* *ppp* *f* *ppp*

5 16

7 16

Db. Voice

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

*fffsub.* *ppp* *f* *ppp*

5 16

7 16

Db.

(♩) = 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

**193** *senza misura/timeless* **G.P.** *ppp*

B. Fl. *senza misura/timeless* **G.P.** *ppp*

Ob. *senza misura/timeless* **G.P.** *ppp*

B. Cl. *WHISPERED: p* *senza misura/timeless* **G.P.** *ppp*

C. Tpt. *senza misura/timeless* **G.P.** *ppp*

Perc. *senza misura/timeless* **G.P.** *ppp*

Pno. *senza misura/timeless* **G.P.** *ppp*

Vln Voice *senza misura/timeless* **G.P.** *ppp*

Vla Voice *senza misura/timeless* **G.P.** *ppp*

Vlc Voice *senza misura/timeless* **G.P.** *ppp*

Db Voice *senza misura/timeless* **G.P.** *ppp*

Here, the glances last a little longer

too long he may you want something

pain of gravel in my flesh on my knees

do you feel a ny thing?

I want to for get

one pill ten pills

sweet song from the belly of a sleeping beast

*an empty room, large, with a chair in the corner*

*The drug, effective at a dosage of 3.6, 4.0, and 6.0 milligrams*

*But I can't remember how.*

*Red pills, blue pills, glass bottle*

*What you killed, you will love.*

*Valium is effective at 15 milligrams per day divided into 3 equal doses throughout the day. Additional studies found it effective at 20, 21, and 26 milligrams.*

*Flesh likes to keep the company of flesh.*

*My eyes wide open. I see nothing but red. I see blood. I am angry but all I can do is weep*

*If only after you but then me*

*A scar, left deep in your flesh. Memory is an object, a thing you can point to, touch, feel. Some wounds heal and some never do. We are better for it.*

*Three rows from the back, I lift my head meet the eyes of my mother and \*His\* face - my Lord and Savior, his bloodied face, throwing shade; his eyes are full of suffering, and I am full of shame.*

*No pain, no thoughts, no pain, no thoughts, no pain, no thoughts, no pain, no thoughts*

*The pain of gravel in my flesh, on my knees*

*Tomorrow has been cancelled.*

*His eyes removed, his sight granted to the government to study the weak, the dispossessed*

♩ = 80-69, Tempo 2

*molto stringendo* -----

a tempo ♩ = 80-69

*molto stringendo* -----

197

B. Fl. *pp* *I want to be a machine* *p cresc.*

Ob. *pp* *I want to be a machine* *ppp cresc.*

B. Cl. *pp* *I want to be a machine* *growl* *ff* *p* *<mf>* *p*

C. Tpt. *pp* *I want to be a machine* *take straight mute* *no mute growl* *straight mute* *growl* *f* *pp* *<mp>* *pp*

Perc. *china cymb* *Kick Dr.* *Tom-toms* *8" Roto* *take drumsticks 8" Roto*

Pno. *pp* *I want to be a machine* *ff* *f* *ff* \*

Vln. *pp* *I want to be a machine* *ppp cresc. poco a poco* *8va*

Vla. *pp* *I want to be a machine* *ppp cresc. poco a poco*

Vlc. *pp* *I want to be a machine* *ord.* *a.s.p. / ord.* *fff* *p <ff> p*

Db. *pp* *I want to be a machine* *fff* *mf* *p <ff> p*



♩ = 112-104, fleet-footed, locomotive

204

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

15<sup>ma</sup> loco 8<sup>va</sup> loco

*mp* *mp* *sim.*

*fff* *pp*

*f* *pp sub.* *f* *pp sub.*

*f secco* *arco* *pizz.* *arco* *pizz. arco*

*a.s.p.* *p* *f* *p sub.*

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

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

*f secco* *pizz. a.s.p. III.* *f secco*

207

B.Fl.

Ob.

B.Cl.

C.Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

The score consists of ten staves: B.Fl., Ob., B.Cl., C.Tpt., Perc., Pno., Vln., Vla., Vlc., and Db. Measure 207 features woodwinds and piano with triplets and dynamics like *f* and *pp sub.*. Measure 208 includes woodwinds, strings, and piano with dynamics like *sfz*, *f*, and *pp*. Measure 209 continues with woodwinds, strings, and piano, featuring dynamics like *loco*, *pp sub.*, and *f*. The piano part includes *8va* and *8vb* markings. The string parts include *pizz.*, *arco*, and *a.s.p.* markings.

210

B.Fl. *sfz*

Ob. *mf* *pp* match violin

B.Cl. *(pp)* *mf*

C Tpt. *p* *mp*

Perc.

Pno. *15<sup>ma</sup>* *loco* *8<sup>va</sup>* *15<sup>ma</sup>* *loco*  
*f* *pp sub.* *f* *pp sub.*  
*(pp)* *(8<sup>vb</sup>)*

Vln. *arco* *pizz.* *arco* *pizz.*

Vla. *arco a.s.p.* *ff* *f*

Vlc. *p* *p* *ric.* *arco* *pizz.* *f* *f*

Db. *arco* *pizz.*

B.Fl. *sfz*

Ob. *bisbig.*  
*mf*  $\triangleright$  *pp*  
*pp*  $\triangleleft$  *p*  $\triangleright$  *pp*

B.Cl. *ppp* *cresc. poco a poco*

C Tpt. *p* *mp* *pp*  $\triangleleft$  *mf*  $\triangleright$  *pp* *sim.*

Perc. *6" Roto* *8" Roto* *10" Roto* *w. drumsticks*

Pno. *8<sup>va</sup>* *15<sup>ma</sup>* *f* *pp sub.* *f*

Vln. *pizz.* *arco* *sim.* *f*  $\triangleright$  *ff* *sfz* *ppp* *arco* *f* *pizz.*

Vla. *f*  $\triangleright$  *ff*

Vlc. *p*  $\triangleright$  *sfz* *f* *pizz.* *ric.* *p*  $\triangleright$  *f* *arco* *pizz.* *f*

Db. *arco* *pizz.* *ff sub.* *f secco*

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

B.Fl. *sfz sfz*

Ob. *pp < p > pp*

B.Cl. *f mp sim.*

C Tpt. *(mf)*

Perc.

Pno. *loco pp sub. f sfz*

Vln. *arco pizz. sfz (f) ff*

Vla. *(p) ff (f) ff*

Vlc. *ric. arco p sfz p ric. arco p pizz.*

Db. *arco pizz. ff*

Detailed description of the musical score: The score is for measures 216, 217, and 218. It includes parts for B. Flute, Oboe, Bass Clarinet, C Trumpet, Percussion, Piano, Violin, Viola, Violoncello, and Double Bass. The woodwinds and strings play complex rhythmic patterns, often in triplets and quintuplets. The piano part features a prominent melodic line with dynamic markings like *loco*, *pp sub.*, and *f*. The percussion part provides a steady rhythmic accompaniment. The overall texture is dense and dynamic, with frequent use of accents and dynamic swells.

B. Fl. *sfz*

Ob. *sim.*

B. Cl. *sfz*

C. Tpt. *pp* *f* *mp*

Perc. *sfz*

Pno. *pp sub.* *f* *pp sub.* *f* *pp sub.* *f* *pp sub.*

Vln. *ppp* *f* *ff* *f*

Vla. *ppp sub.* *f* *ff* *f*

Vlc. *ppp sub.* *f* *ff* *f sub.* *sfz* *f*

Db. *f* *sfz* *f* *sfz*

*arco a.s.p.* *pizz.* *arco* *ric.* *arco* *pizz.* *arco s.p.*

*8va* *loco* *8va* *loco*

*(f)* *(pp)* *(8vb)*



subito ♩ = 60-54, spacious, resonant, eerie

225

slap tongue 4:3

take C flute

B. Fl.

ff

Ob.

f

B. Cl.

slap tongue 4:3

pp

ff

C Tpt.

med. woodblock w. hard mallets

take double-bass bow take soft mallet

Perc.

pp

f

Pno.

fff<sub>poss.</sub>

pp sempre L.V. - molto sostenuto

sempre

Vln.

pizz. 4:3

fff

Vla.

pizz. 4:3

fff

Vlc.

pizz. 4:3

fff

Db.

pizz. 4:3

fff

Fl.  
Ob.  
B.Cl.  
C Tpt.  
Perc.  
Pno.  
Vln.  
Vla.  
Vlc.  
Db.

*arco*  
*p*

*arco*  
*a.s.t.*  
*pp*

*arco*  
*a.s.t.*  
*IV.*  
*pp*

*pizz.*  
*p*

*pizz.*  
*p*

Detailed description: This page of a musical score covers measures 228 and 229. The score is for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Trumpet (C Tpt.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The music is in 10/8 time. Measures 228 and 229 are marked with a repeat sign. The Flute, Oboe, Bass Clarinet, and Trumpet parts are mostly rests. The Percussion part features two measures of *arco* playing with a *p* dynamic. The Piano part has intricate triplet and sixteenth-note patterns in both hands. The Violin part plays *arco* *a.s.t.* with a *pp* dynamic. The Viola part has a *pp* dynamic and includes a *IV.* fingering instruction. The Violoncello part has a *pizz.* instruction and a *p* dynamic. The Double Bass part has a *pizz.* instruction and a *p* dynamic.

230 C Flute

Fl. *pp*

Ob.

B.Cl.

C Tpt.

Perc. *p*

Pno.

Vln. *pp*

Vla. III. *pp*

Vlc. *a.s.l. arco* *pp*

Db. *pp*

7 16

232

Fl. 7/16 5/16

Ob. 7/16 5/16

B.Cl. 7/16 5/16

C Tpt. 7/16 5/16

Perc. 7/16 5/16

Pno. 7/16 5/16

Vln. 7/16 5/16

Vla. 7/16 5/16

Vlc. 7/16 5/16

Db. 7/16 5/16

arco strike arco strike arco strike arco

*pp* *pp* *pp* *pp* *pp* *pp*

*p* *p* *p* *p* *p* *p*

*pizz.* *p*

Detailed description: This page of a musical score covers measures 232 to 235. The music is in 7/16 time. The Flute part (Fl.) has a melodic line starting in measure 233 with a *pp* dynamic. The Oboe (Ob.) and Violin (Vln.) parts also feature melodic lines with *pp* dynamics. The Percussion (Perc.) part has a rhythmic pattern of eighth notes, alternating between 'arco' and 'strike' markings. The Piano (Pno.) part has a complex texture with sixteenth-note patterns in both hands. The Viola (Vla.) and Violoncello (Vlc.) parts have melodic lines with *pp* dynamics. The Double Bass (Db.) part has a simple melodic line with *p* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 5/16

Ob. 5/16

B.Cl. 5/16

C Tpt. 5/16

Perc. 5/16

strike arco p

Pno. 5/16

Vln. 5/16

pp

Vla. 5/16

IV. pp

Vlc. 5/16

arco a.s.t. p

Db. 5/16

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

*sim.*

*pp*

*pp*

*pp*

*p*

Fl.

Ob.

B.Cl. *take Clarinet*

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

4/8

arco

*f*

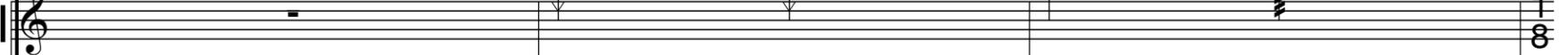
*pp*

*cresc.*

♩ = 112-104, Tempo 1

● -----> flz.

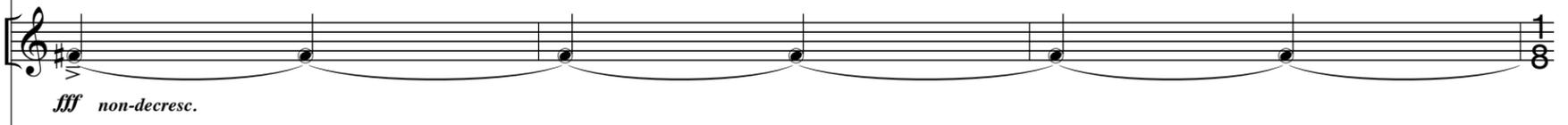
248

Fl. 

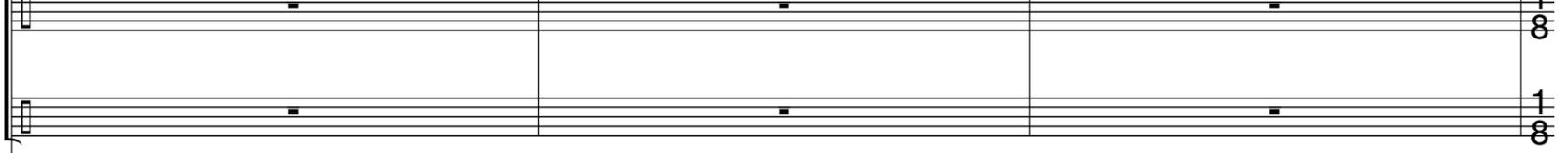
Ob. 

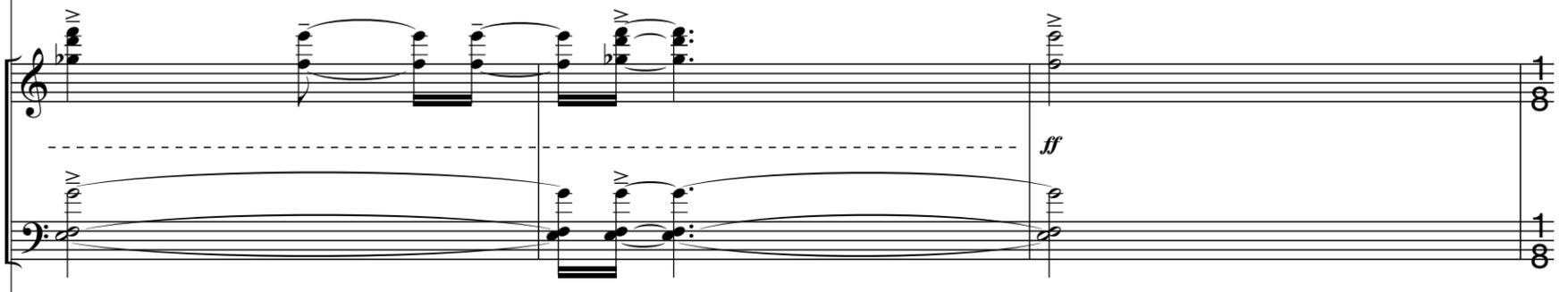
B $\flat$  Cl 

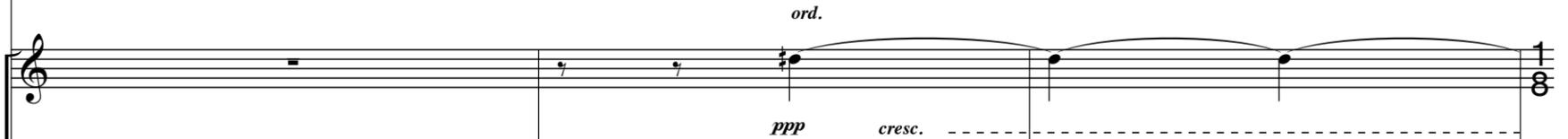
no mute  
voice/singing

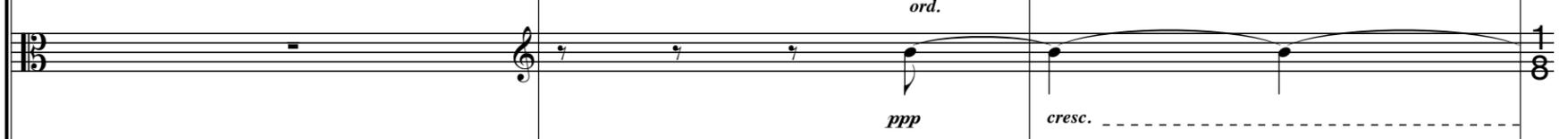
C Tpt. 

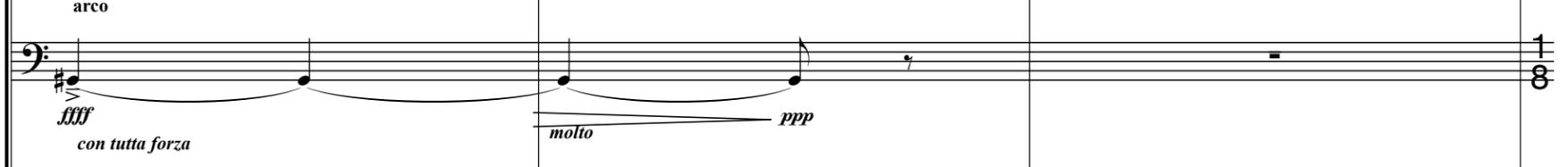
w. hard mallets & triangle beater

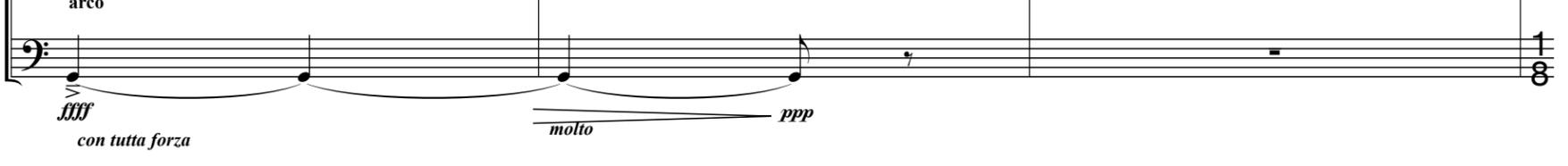
Perc. 

Pno. 

Vln. 

Vla. 

Vlc. 

Db. 

Fl. *ff* > *pp* *fff* *mf* *sfz* > *pp*

Ob. *f* > *pp* *ff* *p* *sfz* > *pp*

B $\flat$  C1 *ff* > *pp* *ff* > *pp* *fff* growl

C Tpt. *f*

Perc. china cymb *fff* *f* Kick Dr. *p* > *mf* *p* > *f* *p*

Pno. *mf* *f* *mf* Catch w. Ped

Vln. *fff* > *pp* *fff* > *pp* *ff*<sub>sub.</sub> > *pp*

Vla. *fff* > *pp* *fff* > *pp* *ff*<sub>sub.</sub> > *pp*

Vlc. *fff* > *pp* *pp* > *ff*

Db. *p* > *ff*

*molto Rall.*

255

Fl. *ff*  $\rightarrow$  *pp*

Ob. *f*

B $\flat$  Cl. growl *ff*  $\rightarrow$  *fff*

C Tpt. *f*

Perc. Springs *ff* metal blk *pp*  $\rightarrow$  *f*  $\rightarrow$  *pp* metal pipes *sfz*  $\rightarrow$  *ppp*

Pno. take CD case *fff*  $\rightarrow$  *fffz*

Vln. *ppp*  $\rightarrow$  *pp*  $\rightarrow$  *ppp*

Vla. *a.s.p.* *f*  $\rightarrow$  *pp* *ppp*  $\rightarrow$  *mf*  $\rightarrow$  *ppp*

Vlc. *a.s.p.* *mf*  $\rightarrow$  *ppp*

Db. *p*  $\rightarrow$  *f* *a.s.p.*  $\rightarrow$  *ord.*

a tempo ♩ = 112-104

*molto Rall.*

258

Fl. *pp* *ff* *pp* *fff* *pp*

Ob. *ppp poss.* *pp* *ppp*

B♭ Cl. *ff* *pp* *fff* *pp*

C Tpt. *pp* *ff*

Perc. *f* *pp* *f* *pp*

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.*

Vibraphone

15<sup>ma</sup>

tight embouchure

w. hard mallets metal pipes

low metal blk

[F] flz.

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

261

Fl.

Ob.

B $\flat$  Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

3/16 2/8 4/8

*ff* *fff* *ff* *fff*

R

tight embouchure

*ppp*

*p* *ff* *p*

Pedal tone

*p* *ff* *p*

scrape the pipes w. butt of mallet

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

(15<sup>ma</sup>)

Pno.

Vln.

Vla.

Vlc.

Db.

*mf* *ff* *mf* *ff*

*mf* *ff* *mf* *ff*

cl ric.

*ff*<sub>sub.</sub> *pp*

pizz.

*ff*<sub>sub.</sub> *ffp*

arco ord. *ffp*

arco ord. *ffp*

3/16 2/8 4/8

*molto Rall.*

265

Fl. *f* 10"

Ob. *p* *ppp* 10"

B♭ Cl. *ff* *pp* take Bass Clarinet 10"

C Tpt. *ff* *p* *pp* *f* *pp* take harmon mute 10"

Perc. *pp* *f* 10"  
w. styrofoam block slowly crescendo through fermata

Bass Dr. *p* *ppp* *mf* *ppp* *ppp* *molto* 10"

Pno. *(15<sup>ma</sup>)* Continue playing through the 10" fermata

Vln. *pp* 10"

Vla. *pp* *mp* *ppp* 10"

Vlc. *fff* *pp* 10"

Db. *fff* *ppp* 10"

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* *ff* *ff*

harmon mute (stem out)

low metal blk

metal pipes

hi metal blk

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

15<sup>ma</sup>

*ff*<sub>sub.</sub> *f*

dampen string with LH

cl tratto

pizz.

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

cl tratto

pizz.

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

cl tratto

pizz.

*f* *pp*

cl tratto

pizz.

*f* *pp*



*poco Rall.*

a tempo ♩ = 112-104

274

Fl. [tE] [ht] [ht]

Ob. *ppp poss.*

B.Cl. *ff* *ff*

C Tpt. take CD w. CD *pp* *ff poss.*

Perc. *decresc. al niente* *(mp)*

Pno.

Vln. *pizz.* *ff poss.*

Vla. *pizz. s.p.* *p* *mf* *sfz* *p* *ff poss.*

Vlc. *pizz. s.p.* *I.* *III.* *mf* *sfz* *p* *fff*

Db. *pizz.* *fff*

5 16

*Rall.* -----

277

Fl.  $\frac{5}{16}$   $\frac{4}{8}$  [F] *fff* *pp* *fff* *ppp*

Ob.  $\frac{5}{16}$   $\frac{4}{8}$  w. mouth away from reed [F] *fff* *pp* *fff* *ppp*

B.Cl.  $\frac{5}{16}$   $\frac{4}{8}$  *fff* *pp* *fff* *ppp*

C Tpt.  $\frac{5}{16}$   $\frac{4}{8}$  take harmon mute harmon mute (stem out)

Perc.  $\frac{5}{16}$   $\frac{4}{8}$  *f* *ff* *decresc. al niente*

Pno.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   $\frac{4}{8}$  w. CD case *fff* *fff* *p*

Vln.  $\frac{5}{16}$   $\frac{4}{8}$  arco *a.s.p.* *f* *fff*

Vla.  $\frac{5}{16}$   $\frac{4}{8}$  arco *a.s.p.* *f* *fff* *ff*

Vlc.  $\frac{5}{16}$   $\frac{4}{8}$  arco *ff* *ff*

Db.  $\frac{5}{16}$   $\frac{4}{8}$  arco *ff* *fff* rumbling *poco*

280

Fl. *pp* *f* *pp* *f* *lunga*

Ob. *p* *pp poss.* *pp* *f* *lunga* [F] *mf*

B.Cl. *p* *mp* *p* *ff* *ppp* *lunga* *mf*

C Tpt. *p* *pp* *f* *ppp* *lunga* *rip* *f*

Perc. *take triangle beaters* *w. Springs & Tam-tam* *metal blk* *ff* *ppp* *f* *take drumsticks*  
Kick Dr. *mf*

Pno. *fff* *lunga* *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*

Fl. *pp* *mf* *pp* take Bass Flute

Ob. *pp* *p* *ppp* *pp* *poss.*

B.Cl. *pp* *f* *fff* remove mouthpiece

C Tpt. *f* *mf* *pp* *mf* *p* *pp* *poss.* harmon mute (stem in)

Perc. *f* *ff* w. drumsticks *sfz* *f* *sfz*

Pno. *f* *sfz*

Vln. *fff* *fff*

Vla. arco a.s.p. *fff* *p* *f* *ff*

Vlc. arco a.s.p. *fff* *p* *f* *ff* detune IV string ~8vb

Db.

*molto Rall.* -----

286

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

*ff* take Tibetan bowl

*fff*

*decresc.* -----

*decresc.* -----

*ff<sub>poss.</sub>* rumbling, noisy, perforated timbre

*poco decresc.* -----

♩ = 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

detune IV string ~8vb

*f*

*decresc.*

*decresc.*

Bass Flute

[s]

B.Fl.

*ppp*

*f*

*f*

*f*

Ob.

without mouthpiece

B.Cl.

*sf*

C Tpt.

Perc.

*decresc.*

*ppp*

Pno.

*15<sup>ma</sup>*

*p*

Vln.

Vla.

Vlc.

*pp* perforated, draw bow as slowly as possible!

*decresc. al niente*

Db.

*pp* perforated, draw bow as slowly as possible!

*decresc. al niente*

295

B.Fl.

Musical staff for B.Fl. (Bass Flute) in treble clef. It contains three measures of music. The first measure has a dynamic marking of *f* and an accent (>). The second measure has a dynamic marking of *ff* and an accent (>). The third measure has a dynamic marking of *ff* and an accent (>). There are also three staccato ([s]) markings above the notes in the second and third measures.

Ob.

Empty musical staff for Ob. (Oboe).

B.Cl.

Musical staff for B.Cl. (Bass Clarinet) in bass clef. It contains three measures of music with notes and dynamics. The first measure has a dynamic marking of *f* and an accent (>). The second measure has a dynamic marking of *ff* and an accent (>). The third measure has a dynamic marking of *ff* and an accent (>).

C Tpt.

Empty musical staff for C Tpt. (Trumpet).

Perc.

Empty musical staff for Perc. (Percussion).

Pno.

Musical staff for Pno. (Piano) in grand staff. It contains three measures of music. The first measure has a marking of *(15<sup>ma</sup>)* above the staff. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *pp*.

Vln.

Empty musical staff for Vln. (Violin).

Vla.

Empty musical staff for Vla. (Viola).

Vlc.

Musical staff for Vlc. (Violoncello) in bass clef. It contains three measures of music with notes and dynamics. The first measure has a dynamic marking of *f* and an accent (>). The second measure has a dynamic marking of *ff* and an accent (>). The third measure has a dynamic marking of *ff* and an accent (>).

Db.

Musical staff for Db. (Double Bass) in bass clef. It contains three measures of music with notes and dynamics. The first measure has a dynamic marking of *f* and an accent (>). The second measure has a dynamic marking of *ff* and an accent (>). The third measure has a dynamic marking of *ff* and an accent (>).

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