

**Shiori Usui**

# **Oppressed Vibrations**

*for symphony orchestra*

(2010)

**FULL SCORE**

Item 9/15



# Composer's Note

*Oppressed Vibrations* was world premièred by Edinburgh Contemporary Music Ensemble on 11<sup>th</sup> June 2011 at Reid Concert Hall, Edinburgh, U.K. It is based on the orchestral piece *Laughter - 笑-* for symphony orchestra, and was inspired by the works by Franz Xaver Messerschmidt (1736 – 1783).



*"Der Schaafkopf"<sup>1</sup>*



*"Zweiter Schnabelkopf"<sup>3</sup>*



*"Ein Erzbösewicht"<sup>2</sup>*

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<sup>1</sup> [online] Belvedere. Accessed on 11/06/10.  
<http://www.belvedere.at/jart/prj3/belvedere/main.jart?rel=en&content-id=1169655781754&reserve-mode=active#m>

<sup>2</sup> *Ibid.*

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<sup>3</sup> *Ibid.*

# Programme Note from Concert

Suppose you are in the situation in which you would like to laugh out loud but you are not supposed to do so. And everyone else around you is also in the same situation. Every single of you are trying very hard to suppress the laughter, so you are all trying to think something else. But you just can't... you just can't contain the impulse for laughter.

Then, what kind of sound will you start to hear? What kind of sound do people make when they are trying to suppress their laughter?

Can you hear their mumblings? Can you hear some fragments of words? Can you hear the squeaky pitches escaping from their mouth? Can you hear their heartbeat?

Arrrg!!!! How liberating it could be, to be able to laugh out loud whenever you want, wherever you are.

Arrrrrr!!!! How liberating it could be, to be able to laugh out loud right now in this concert hall, without caring about anyone, without worrying about how silly you might look to the others!!!!

# Notation

## FULL SCORE

- The bars do not indicate accentuation, but serve to enable synchronisation of the parts and as orientation.
- The dotted bar lines is used for indicating an approximate synchronisation of the parts in orchestra.
- Trills (except natural harmonics trills) should always be to the semitone above.
- Usual rules of accidentals apply (i.e. they are only valid for all the notes of that pitch in that octave for the remaining duration of the bar).
- Music Phrase in box: The entrance of the phrase is metrically fixed. However, the notation in the score is a suggestion and the performer is allowed to improvise with the given phrase. The individual phrase may end a little earlier or later than indicated.
- In section H (POSITION VI), the second music stands should be allocated for the respective instruments being used.

## BRASS, WIND AND STRINGS: NOTE-HEAD AND CLEF



Approximate pitch. Small deviation of the intonations acceptable.



Wide vibrato: contour indicates the scale of the intended effect.

***fp***

Dynamics indicated in quotation marks:

These refer to the intensity of the performance manner rather than the resultant dynamics.



The lowest pitch possible.

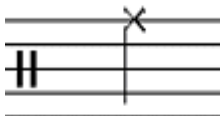


The highest pitch possible.



Clef used for indicating more approximate pitch contour.

Example 1: high range



Example 2: middle range



Example 3: low range



## BRASS AND WIND INSTRUMENTS

flt.



Flutter-tongue

## PICCOLO AND FLUTE

### **WHISTLE TONES**

These are normally produced by turning the instrument slightly away from the face and blowing across instead of into the mouthpiece while fingering the pitches. It is quiet and pitches are somewhat uncontrollable.

An example of sound could be found at the address below.

[http://www.philharmonia.co.uk/thesoundexchange/the\\_orchestra/instruments/flutes/extended\\_techniques/](http://www.philharmonia.co.uk/thesoundexchange/the_orchestra/instruments/flutes/extended_techniques/)

## BASS CLARINET

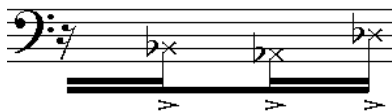
Sing diamond shaped note. (e.g. bar 24)

(if it is too low, sing one/two octaves higher)



## BASSOON

Slap tongue or 'popping' sound effect. (e.g. bar 22)



HORN, TRUMPET & TROMBONE

**NATURAL HARMONICS:**

**[Audio Example 1]**

Very suppressed sound (e.g. bar 1)

It should be played in the manner of a natural horn and there is no need to correct the deviation of the intonations. The top staff indicates the pitch of the harmonic series and the bottom staff gives its fundamental pitch. Both are transposed.

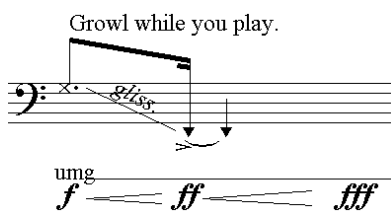


(Horn harmonic pitch)

HORN & TROMBONE

Growling sound (e.g. taken from bar 7: horn).

**[Audio Example 2]**



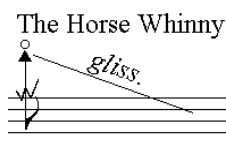
HORN

The Horse Whinny: (e.g. 12)

**[Audio Example 3]**

Play any high-pitched overtone series with half-valve.

Shake the instrument (shake back and forth from your face, not side to side) when you play. e.g. Ending of "Sleigh Ride" by Leroy Anderson.



## TRUMPETS

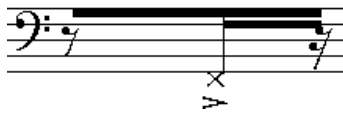
Pedal tones – Any low pedal tones possible. (e.g. bar 51)

## TUBA

Slap tongue or 'popping' sound effect (Tonguing with open embouchure).

An example of sound could be found at the below address.

[http://www.philharmonia.co.uk/thesoundexchange/the\\_orchestra/instruments/tuba/extended\\_techniques/](http://www.philharmonia.co.uk/thesoundexchange/the_orchestra/instruments/tuba/extended_techniques/)



## PERCUSSIONS

### **TIMPANI:**

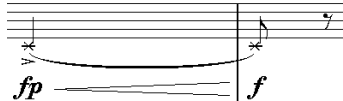


Crossed note-head. Approximate pitch.

Small deviation of the intonations is acceptable.

### **Timpani**

Scrape strongly with a superball beater



Scrape with a super-ball beater: (e.g. bars 2-3)

[Audio Example 4]



Scrape with a super-ball beater followed by glissandi.

[Audio Example 5]

### **CYMBAL ON TIMPANI:**



The cymbal should be placed upside-down on timpani. The hitting action on the cymbal is usually followed by a glissando on timpani. The note-head (with or without brackets) indicates the approximate pitch of the timpani. [Audio Example 6]



### CYMBAL ON SNARE DRUM:

The cymbal should be placed upside-down on snare drum. It must be pressed hard against the snare drum with a hand while another hand is used for bowing the cymbal. [Audio Example 7]

### BONGOS (e.g. bar 12):



Hit the rim of the drum skin. Indicated as “R”.



Hit the whole skin of the drum with a wooden beater.  
Grip the halfway of the drum. Indicated as “Wh.”.

[Audio Example 8]



Hit the metal part of the drum. Indicated as “M.”



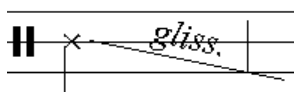
Hit the centre of the drum.

### TAM-TAM:

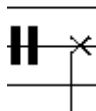
When it is scraped with a plastic container, it produces the squeaky sound. Sometimes scraping back of the instrument works better. Put a lot of rosin. [Audio Example 9]

### WINE BOTTLES:

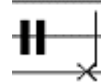
Blow a wine bottle.



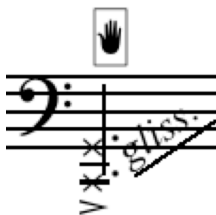
Middle pitch range



Low pitch range



### STRINGS



Extremely distorted sound (e.g. bar 49)

Dampen the strings with L.H. as you play.

Bow the strings indicated.



Move pencil up and down on the strings. (e.g. bar 2)

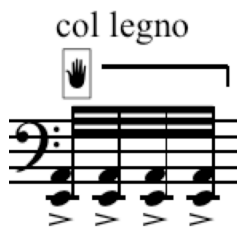


Circular movements on the strings. (e.g. bar 61)



Bow the tailpiece. (e.g. bar 16)

[Audio Example 10]



Dampen the strings with L.H. while you play.

## INTERNATIONAL PHONETIC ALPHABET<sup>4</sup>

### Consonants (pulmonic)

[m]	<u>m</u> as in <u>m</u> ow	bilabial-nasal
[g]	g as in gone	velar-plosive
[ʃ]	<u>ss</u> as in vi <u>si</u> on	postalveolar-fricative
[h]	<u>h</u> as in <u>h</u> at	glottal-fricative
[f]	<u>f</u> as in <u>f</u> ife	labiodental-fricative
[v]	<u>v</u> as in fi <u>v</u> e	labiodental-fricative

### Vowels

[u]	<u>oo</u> as in <u>bo</u> ot	back-close
[a]	<u>a</u> as in <u>l</u> amb	front – open
[i]	<u>i</u> as in <u>sl</u> ide	front – close
[y]		front – close
[o]	<u>o</u> as in <u>fl</u> oat	back-close-mid
[ə]		central - close-mid/open-mid
[e]	<u>a</u> as in sp <u>a</u> de	front - close-mid

## THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

© 2005 IPA

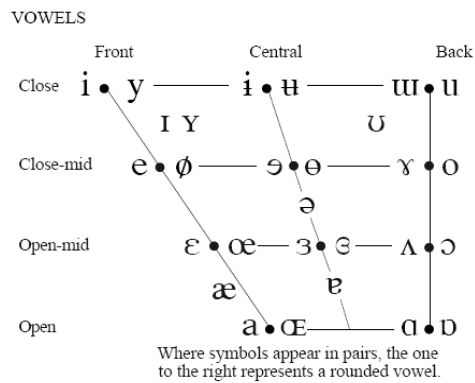
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b		t d			ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ	n			ɳ	ɲ	ŋ	ɴ		
Trill	ʙ		r						ʀ		
Tap or Flap		ⱱ	ɾ			ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative			ɬ ɮ								
Approximant		ʋ	ɹ			ɻ	j	ɰ			
Lateral approximant			l			ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

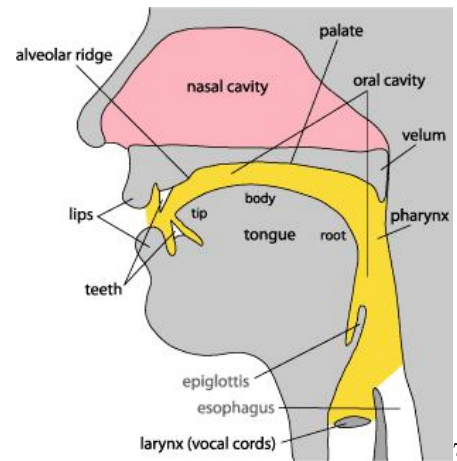
5

<sup>4</sup> [online] <http://www.langsci.ucl.ac.uk/ipa/index.html> International Phonetic Association. Accessed on 11/06/10. Examples of pronunciation taken from Blatter, Alfred; *Instrumentation and Orchestration*. 2<sup>nd</sup> Edition, USA: Wadsworth/Thomson Learning, (1997), pp.474 - 475.

<sup>5</sup> *Ibid.* International Phonetic Association (11/06/10).



6



7

### LIST OF AUDIO EXAMPLES

1. Natural harmonics (on Horn).
2. Growling sound (on Horn).
3. The Horse Whinny
4. Timpani: Scraping with a super-ball beater
5. Timpani: Scraping with a super-ball beater followed by glissandi.
6. Cymbal on Timpani: Hitting the cymbal followed by glissandi.
7. Cymbal on snare drum: bowing the cymbal.
8. Bongos: Hitting the whole skin of the drum with a wooden beater.
9. Tamtam: Scraping with a plastic container.
10. Viola: Bowing the tailpiece.

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<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.*

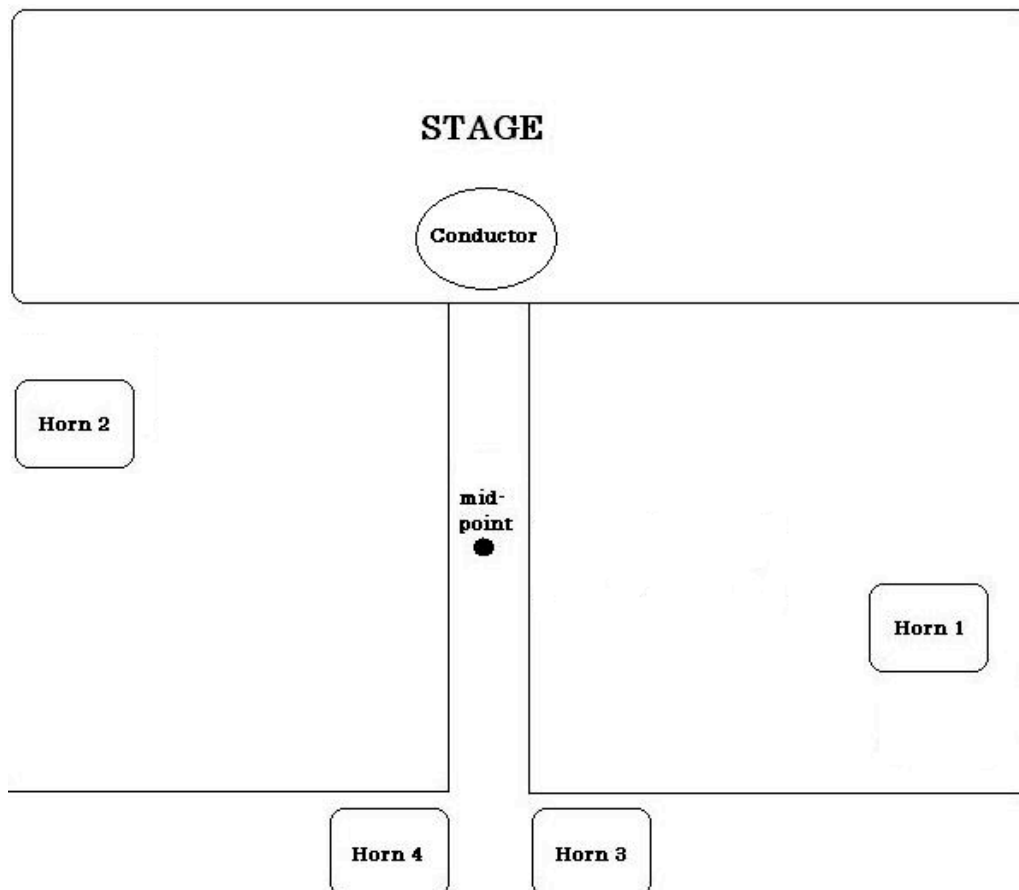
# Positions of Performers

## PLACEMENT OF PERFORMERS AT DIFFERENT CONCERT VENUES:

The below are two different examples of how the performers should be placed in the auditorium and the back-stage when the piece is performed. The performers should accommodate themselves in the space based on either of these examples in order to attain the maximum effect of the piece.

### EXAMPLE 1

#### POSITION I

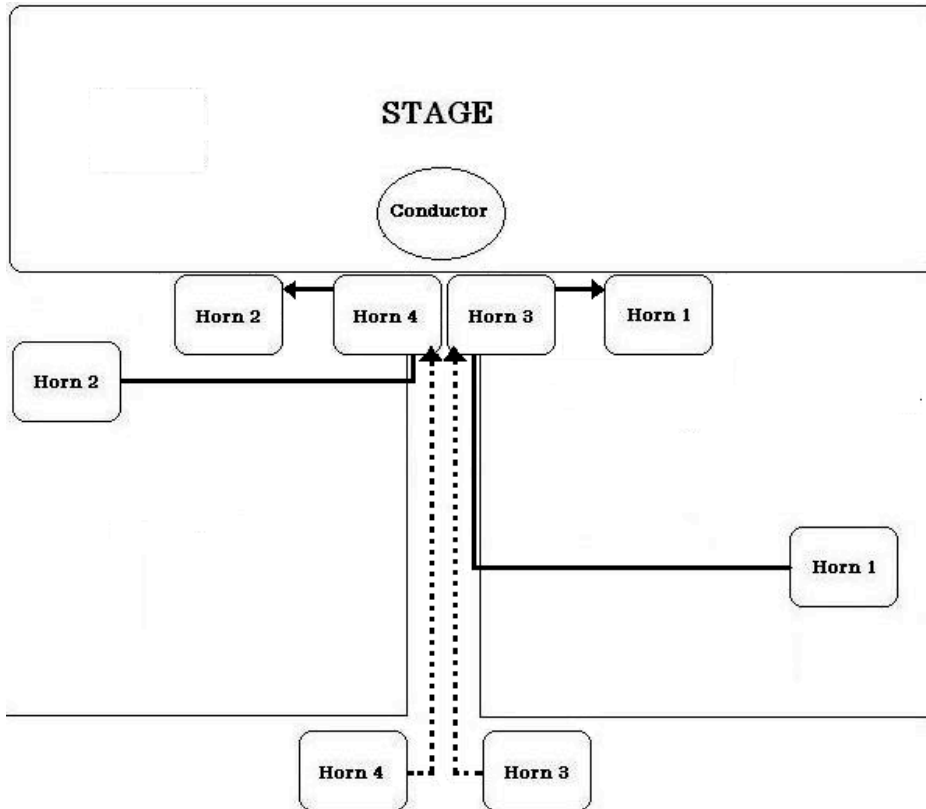


Notes:

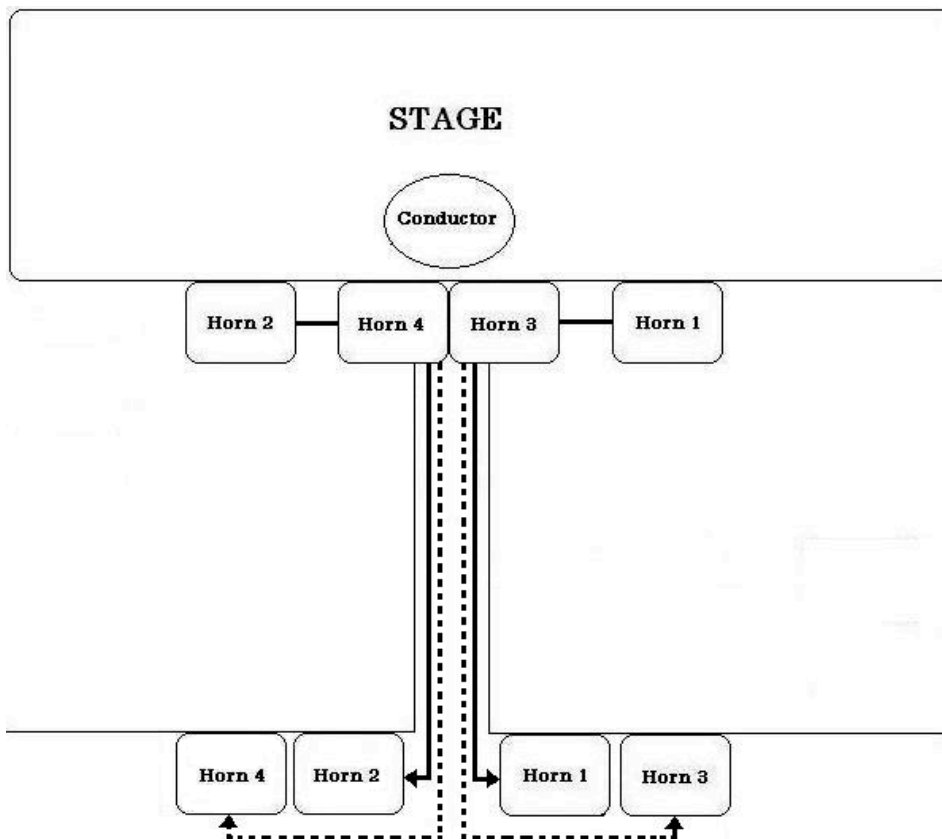
The horns 3 and 4 could stand while the rest remains seated.

The rest of the orchestra remains on the stage from Position I to Position IV.

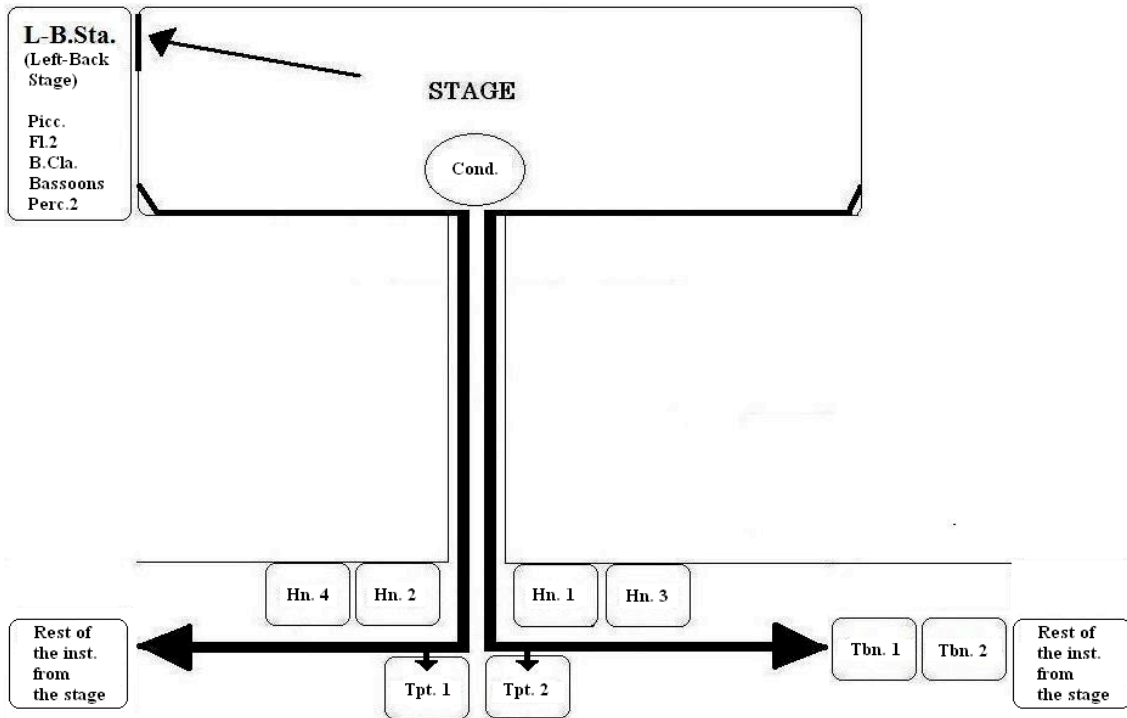
**POSITION II**



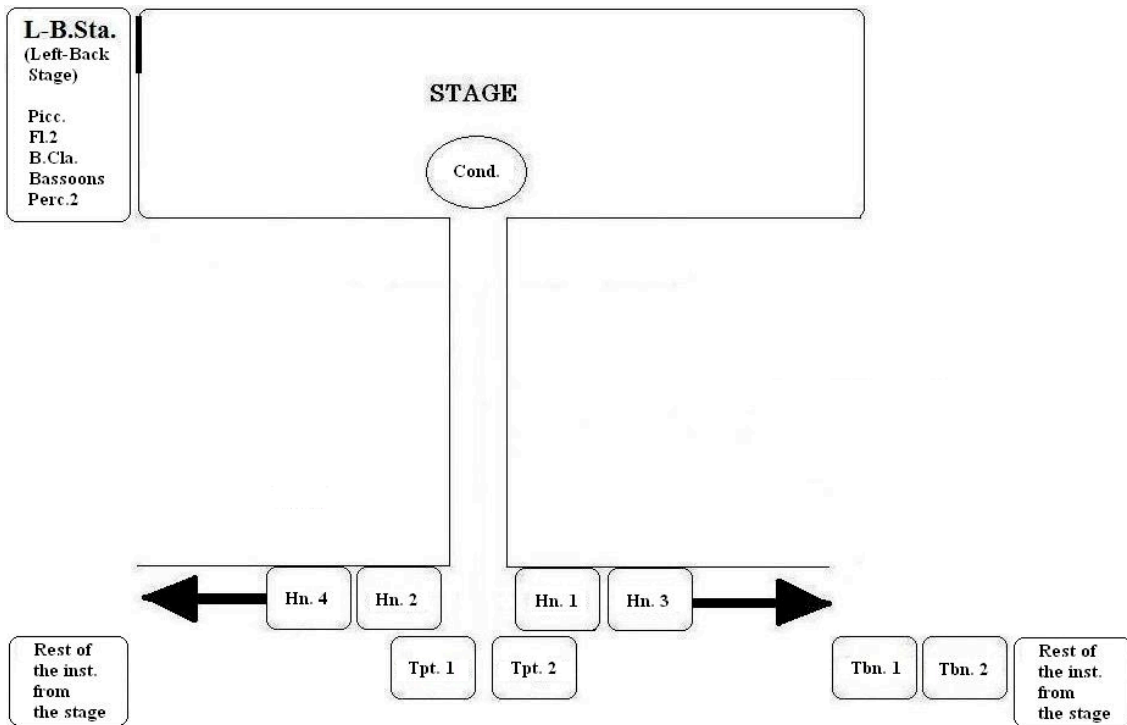
**POSITION III**



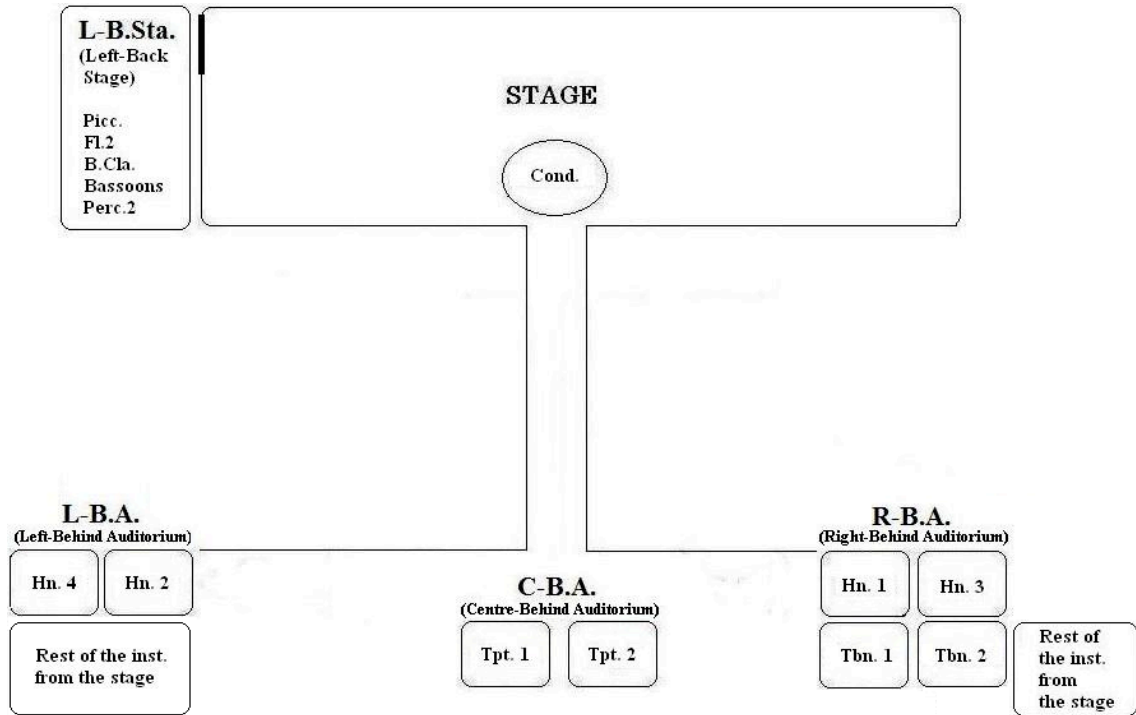
## POSITION IV



## POSITION V



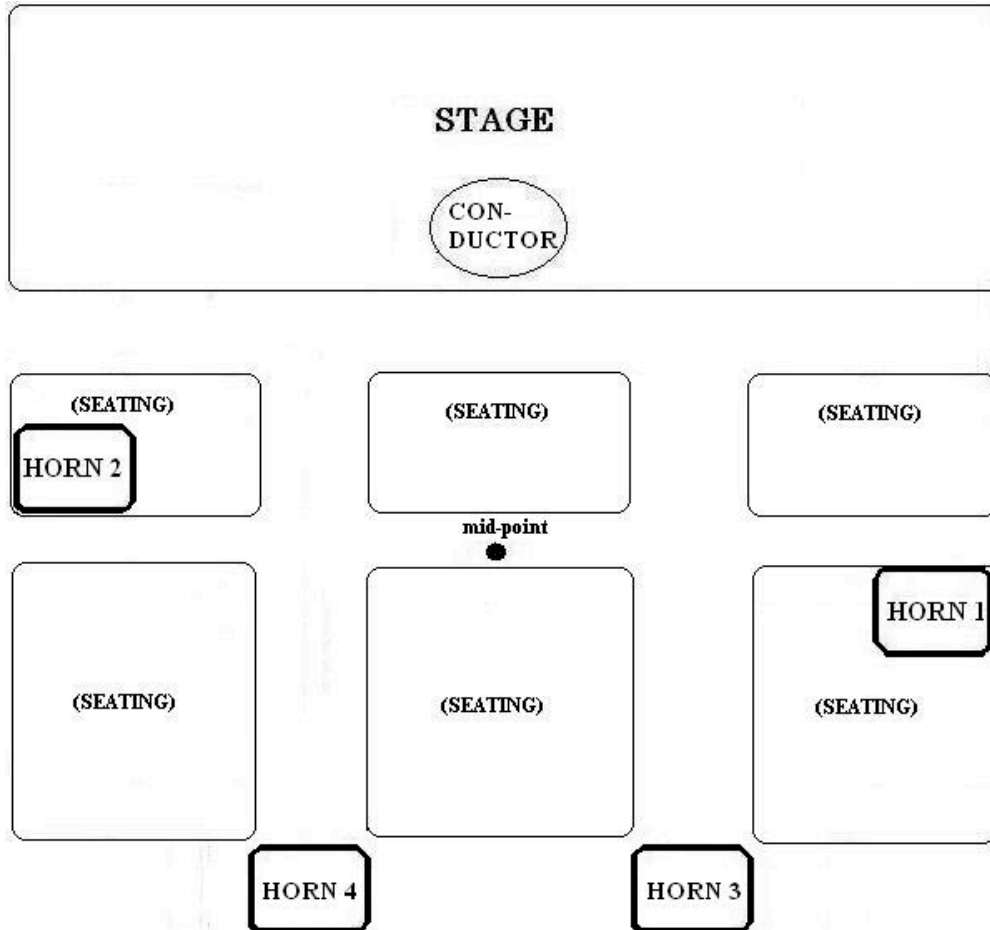
# POSITION VI





## EXAMPLE 2

### POSITION I

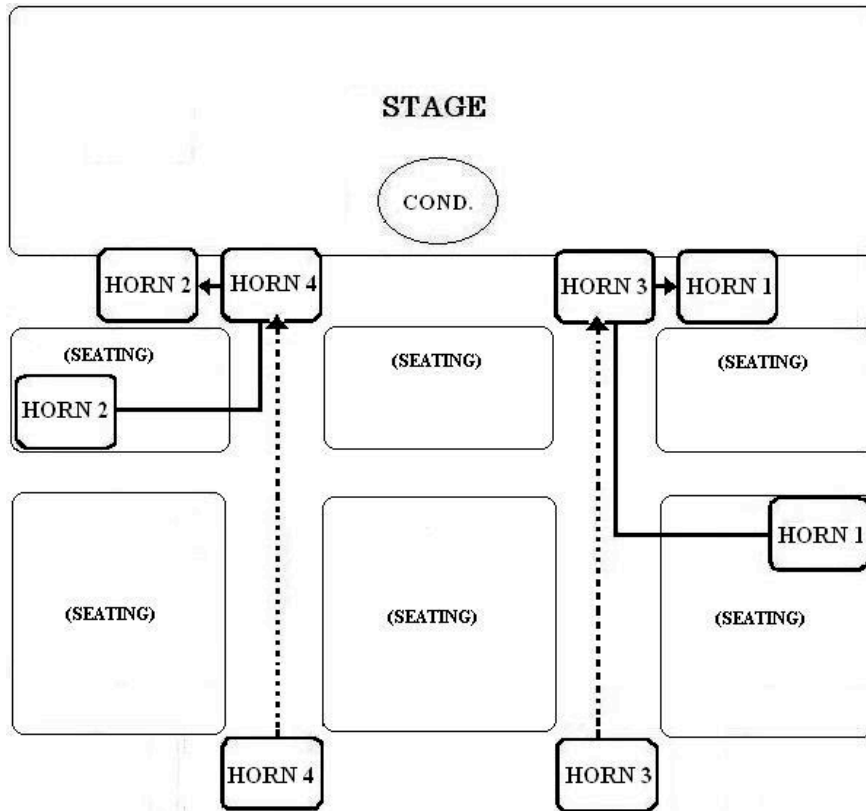


Notes:

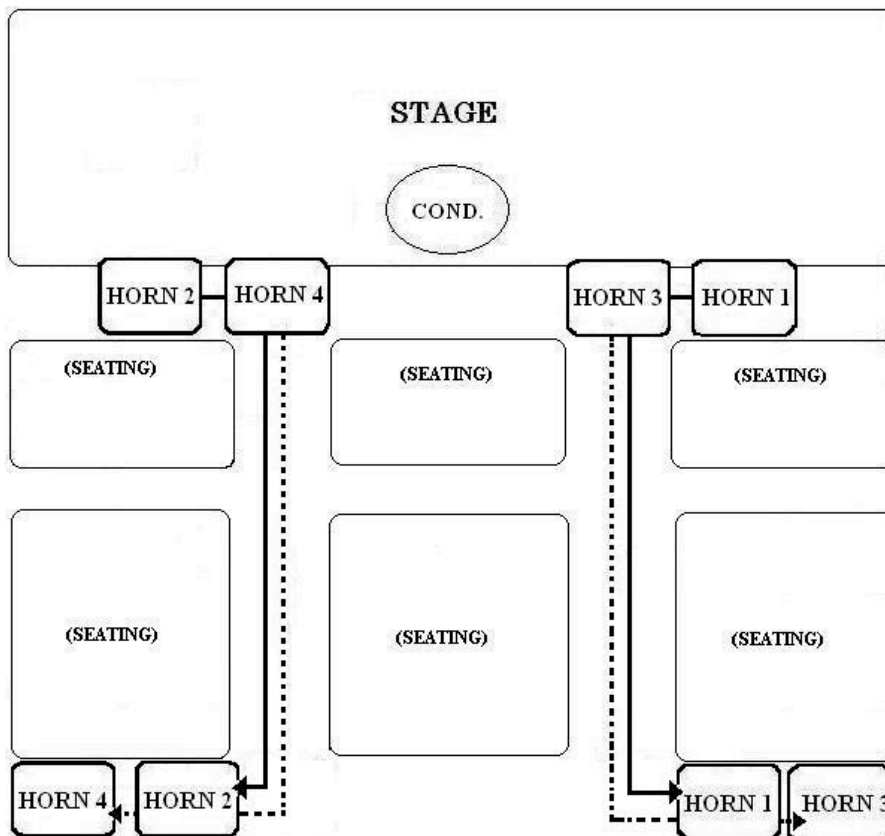
The horns 3 and 4 could stand while the rest remains seated.

The rest of the orchestra remains on the stage from Position I to Position IV.

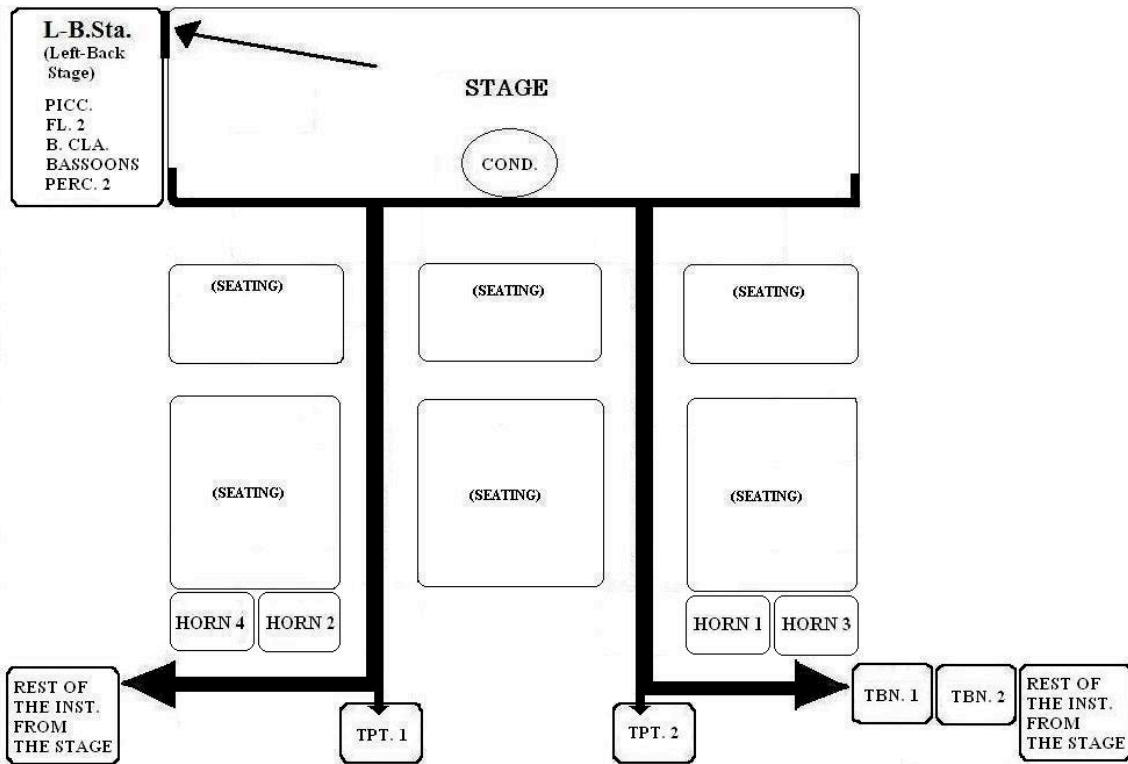
**POSITION II**



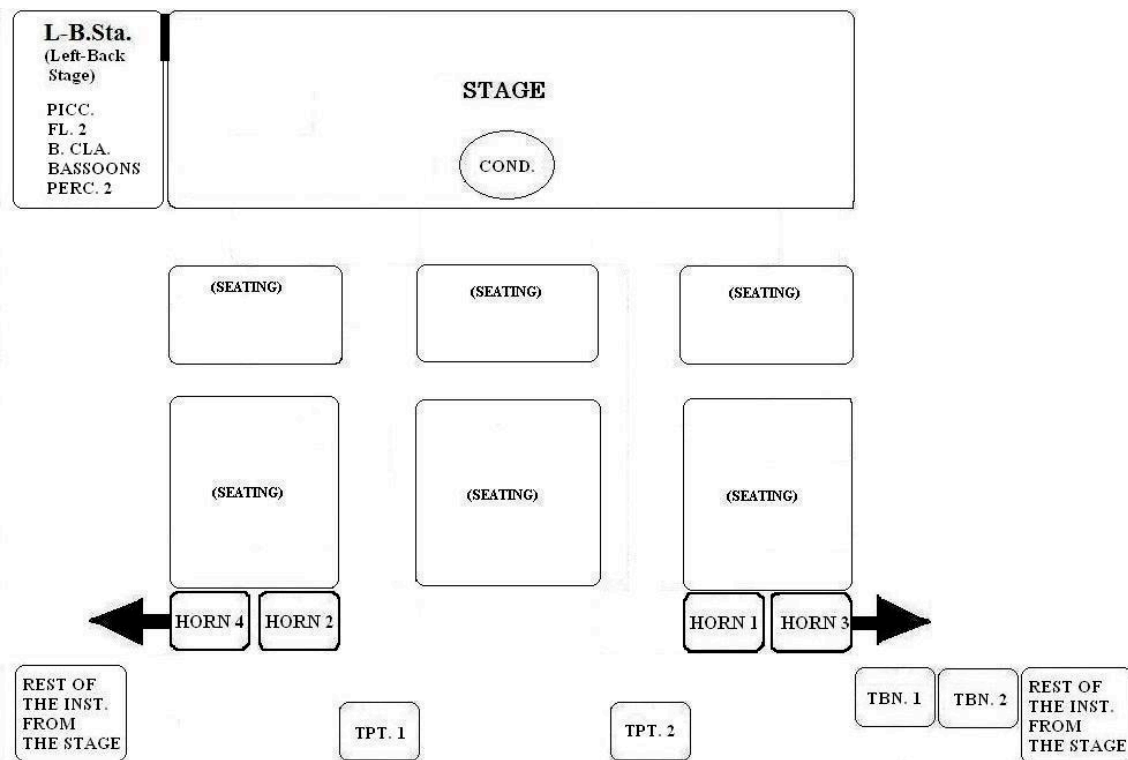
**POSITION III**



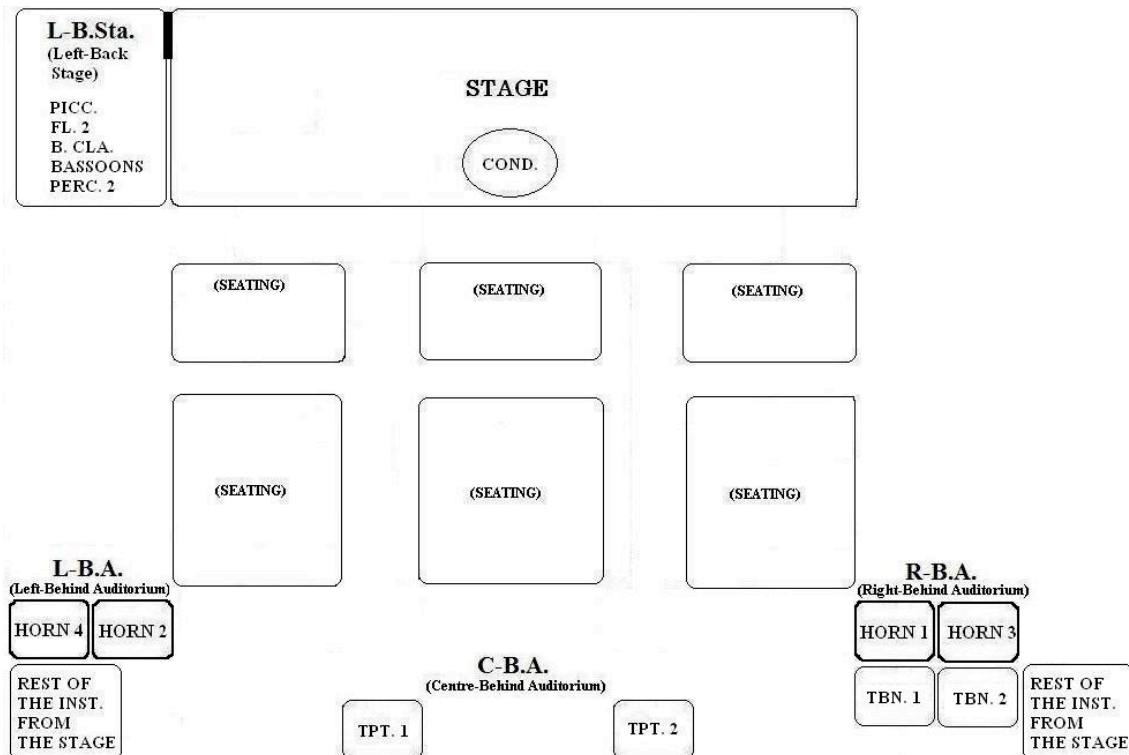
### POSITION IV



### POSITION V



## POSITION VI



## Technical Requirement

It is required to send the image of the conductor to the musicians playing away from the stage for co-ordination of the performance at Positions IV, V and VI in the piece.

There are two possible solutions as indicated below;

A) Having two extra sub-conductors who follow the movement of the main conductor on the stage and give cues to the musicians at the respective positions.

B) Setting up the live video feed system. It requires the following equipment;

1 video camera (to track the movement of the conductor at Positions IV, V and VI)

3 monitors (so that the musicians playing away from the stage at Positions IV, V and VI could see the image of the conductor on the stage.)

3 long VGA cables

Extra music stands for the musicians playing away from the stage are necessary in both cases.

# Instrumentation

2 Flutes (1st Flute doubling Piccolo)

2 Oboes

2 Clarinets in B ♭

Bass Clarinet in B ♭

2 Bassoons

4 Horns in F

2 Trumpets in B ♭ (straight mute – plastic if at all possible, plunger)

2 Trombones (plunger – 1<sup>st</sup> Tbn. only)

1 Tuba

1st Percussionist:

Timpani, Bass Drum (shared with 2<sup>nd</sup> percussionist)

Medium size Cymbal (e.g. 16inch) on Timpani (e.g. 28inch/30inch)

Suspended Cymbal

Medium size Cymbal (e.g. 16inch) on Snare Drum (shared with 2<sup>nd</sup> percussionist)

Xylophone

2nd Percussionist:

Bongos, Gong

Small size Cymbal (e.g. 14inch) on Timpani (e.g. 25inch)

Temple Blocks

2 Wine Bottles filled with water (tuned approximately F#4 and B4)

Bass Drum (shared with 1<sup>st</sup> percussionist), Vibraphone,

Glockenspiel, Tamtam,

Medium size Cymbal (e.g. 16inch) on Snare Drum (shared with 1<sup>st</sup> percussionist)

Violins I, II (pencils)

Violas (pencils)

Cellos (pencils)

Double Basses (pencils)

**The score is transposed including the fundamental pitch and  
the natural harmonic series of the brass instruments.**

**Duration: ca. 10'00"**



# Oppressed Vibrations

-笑-

Shiori Usui

## POSITION I

♩ = ca. 60

SIT.

very suppressed sound through inst. (harmonic series - 16th partial of F horn/F1 fundamental).

4/4

Horn in F 1 (auditorium)

Horn in F 2 (auditorium)

Horn in F 3 (auditorium)

Horn in F 4 (auditorium)

STAND.

STAND.

very suppressed sound through inst. (harmonic series - 18th partial of F horn/F1 fundamental).

very suppressed sound through inst. (harmonic series - 16th partial of F horn/F1 fundamental).

very suppressed sound through inst. (harmonic series - 15th partial of F horn/F1 fundamental).

"fp" <"mp" >"p" "f" >"p" "f" >"p" "mf" "p"

"fp" <"mp" >"p" "f" >"p" "f" >"p" "p" <"mf" >"p" "mf" >"p"

"f" >"p" <"mf" >"p" <"mf" >"p" <"mf" >"p" "mf" >"p"

"mf" "p" <"mf" >"p" <"mf" >"p" "mp"

♩ = ca. 60

4/4

Flute 1.2

Oboe 1.2

Clarinet in B♭1.2

Bass Clarinet in B♭

Bassoon 1.2

Trumpet in B♭1

Trumpet in B♭2

Trombone 1.2

Tuba

Percussion 1 (Timpani, Base Drum, Cymbal on Timp., Suspended Cymbal, Cymbal on Snare Drum, Xylophone)

Percussion 2 (Bongos, Gong, Cymbal on Timp., Temple Blocks, Wine Bottles, Bass Drum, Vibraphone, Glockenspiel, Tamtam, Cymbal on Snare Drum)

Timpani  
Scrape strongly with superball beater

fp f fp f

♩ = ca. 60

4/4

Violin I

Violin II

Viola

Violoncello

Double Bass

4 2/4 4/4

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

*f* *p* *mf* *p* *f* *p*

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

*p*

2/4 4/4

Tpt. 1

Tpt. 2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

*fp* *mf* *fp* *f* *p*



**MUSIC PHRASE IN BOX:**  
 Entrance of phrase is metrically fixed.  
 Notation in the score is a suggestion. Performer is allowed to improvise with given phrase.  
 Individual phrase may end a little earlier or later than indicated.

6 **4/4**

Hn. 1 (aud.) **4/4** **3/4**  
 Grownl while you play.  
 umg *f* *ff* *fff* umg *f* *ff* *fff*

Hn. 2 (aud.) **4/4** **3/4**  
 Grownl while you play.  
 "p" "f" "mf" "p" umg *f* *ff* umg-

Hn. 3 (aud.) **4/4** **3/4**  
 "p" "f" "mf" "p" "fp" "fp"

Hn. 4 (aud.) **4/4** **3/4**  
 "p" "fp" "mf" "fp" "f"

Tpt. 1 **4/4** **3/4**  
 very suppressed sound (harmonic series - 9th partical of B2 fundamental - 2nd valve)  
 "p" "fp" "f" "p" "mf"

Tpt. 2 **4/4** **3/4**  
 very suppressed sound (harmonic series - 9th partical of C3 fundamental - open)  
 "p" "fp"

Tbn. 1,2 **4/4** **3/4**  
 Grownl while you play.  
 I. umg *f* *ff* *fff* *ff* *fff* *f* *ff* *fff* umg *f* *ff* umg

Tba. **4/4** **3/4**  
 Speak through inst.  
 umg *mf* umg umg *f*

Perc. 1 (Timp.) **4/4** **3/4**  
*fp* *mf* *fp* *f* *fp* *f*

Hn. 1 (aud.)

9

Speak through inst.

umg mf umg umg umg umg umg f umg

Hn. 2 (aud.)

Hn. 3 (aud.)

"fp" "mf" "p"

Hn. 4 (aud.)

"p"

Speak through inst.

umg f umg umg umg

Ob. 1.2

Bsn. 1.2

Tpt. 1

"p"

Tpt. 2

f "p"

Tbn. 1.2

Speak through the inst.

mf umg umg umg umg umg umg umg umg

fff

Tba.

umg mf umg umg umg f

Perc. 1 (B. D.)

To Bass Drum

B. D.

mf

Perc. 2 (Bong.)

10

4/4

Hn. 1 (aud.)  
umg umg umg umg umg

Hn. 2 (aud.)

Hn. 3 (aud.)  
Speak through the inst.  
umg umg umg umg umg umg umg umg umg  
*f* *mf* *f* *mf*

Hn. 4 (aud.)  
umg umg umg umg umg umg  
*f*

2/4 5/4

Ob. 1.2  
a2 with spare reed alone squeaky sound  
*f*

Bsn. 1.2  
a2 with spare reed alone squeaky sound  
*f*

Tpt. 1  
*f*

Tpt. 2  
*f*

Tbn. 1.2  
umg umg umg umg umg umg umg umg umg umg

Tba.  
umg umg umg umg umg umg umg umg umg umg  
umg umg umg  
norm. cuivré  
*fff* *f* *ffp*

Perc. 1 (B. D.)  
*p* *ff*

Perc. 2 (Bong.)

12 **5/4** norm. *cuivré*

Hn. 1 (aud.) *fff* *f*

Hn. 2 (aud.) *fff* *fp* *f*

Hn. 3 (aud.) Horse Whinny (half-valved) *f* *gliss.*

Hn. 4 (aud.) Horse Whinny (half-valved) *f* *gliss.*

Ob. 1.2 *p*

B. Cl. *f* *p* Speak while you play. u u u u

Bsn. 1.2 *p*

**5/4** norm. *cuivré*

Tpt. 1 *fp* *fp* *f* *p*

Tpt. 2 *fp* *f*

Tbn. 1.2 *fff* *f* *p*

Tba. *f* *tr*

Perc. 1 (B. D.) *f*

Perc. 2 (Bong.) **Bongos**  
Hit with wooden beaters.  
rim whole surface

**5/4**

Vln. I *f* *p* *fp* *f* *p* *f* *p*

Vln. II *f* *p* *fp* *f* *p* *f* *p* *molto sul pont.* *f* *p*

Vla. *f* *p* *fp* *f* *p* *f* *p* *molto sul pont.* *f* *p*

Vc. *f* *pizz.* *p* *arco, molto sul pont.* *f* *p* *pizz.* *f* *p* *mf*

Db. *f*

13

Hn. 1 (aud.) *flt.* *p*

Hn. 2 (aud.) *p*

Hn. 3 (aud.) *p*

Hn. 4 (aud.) *p*

Ob. 1.2

B. Cl. *norm.* *ffp*

Bsn. 1.2 *ffp*

Tpt. 1 *f* *p*

Tpt. 2 *p* *f* *p*

Tbn. 1.2 *f*

Tba. *f*

Perc. 1 (B. D.) *f* *mp* *p* *mf*

Perc. 2 (Bong.) *mf* *f* *mf* *f*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

Horse Whinny (half-valved)

Horse Whinny

Horse Whinny

Horse Whinny

1. Growl as you play  
flt. rumbling sound  
(urrgh...) (urrgh...)

flt. rumbling sound

To Timp.

metallic parts To Gong

15

3  
4

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

3  
4

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

Perc. 2 (Gong)

**Timp.**  
Scrape strongly with superball.

**Gong**  
Hit with metal beater

3  
4

Vln. I

Vln. II

Vla.

Vc.

Db.

Bow tailpiece  
"fff"

"fff"

5  
4

17

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

5  
4

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

(urrgh...)

Tba.

*ff*

Perc. 1 (Timp. 28"/30" + Medi. Cym.)

PUT MEDIUM SIZE CYM. (e.g. 16") ON TIMP. (e.g. 28"/30"), Cym.: placed upside-down

Perc. 2 (Timp. 25" + Small Cym.)

To Timp.  
PUT SMALL SIZE CYM. (e.g. 14") ON TIMP. (e.g. 25"), Cym.: upside-down

5  
4

Vln. I

Vln. II

Vla.

norm. *p* *f* *fp* norm.

Vc.

*p* *mf* *p* *fp* norm.

Db.

*p* *mf* *p* *fp* norm.

**A**

**5/4**

**7/4**

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

**5/4**

**7/4**

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp. 28"/30" + Medi. Cym.)

Perc. 2 (Timp. 25" + Small Cym.)

**5/4**

**7/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

**Med-cym. on Timp. (s.ball beaters)**  
Hit rim of cym. and change pitches of timp.

**Small cym. on Timpani (wooden beaters)**  
Hit rim of cymbal and change pitches of timp.

sul pont.

*fp*

sul pont.

*fp*

unis.

*fff*

sul pont.

*f*

*p*

*f*

*molto*

*molto*

*ff*

*ff*

*fp*

*ff*

*ff*

*molto*

*molto*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

sul pont.

*molto*

*molto*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*



20 **7/4**

Hn. 1 (aud.) *fp* *fp* *f* voice through instrument **4/4**

Hn. 2 (aud.) *fp* *fp* *f* voice through instrument **4/4**

Hn. 3 (aud.) *fp* *fp* *f* voice through instrument **4/4**

Hn. 4 (aud.) *fp* *fp* *f* voice through instrument **4/4**

Fl. 1.2 *p* *pp* *fp* *fp* *pp*

Ob. 1.2 *p* *pp* *fp* *fp* *pp*

Cl. 1.2 *p* *pp* *fp* *fp* *pp*

B. Cl. *fp* *f* voice without instrument

Bsn. 1.2 *fp* *fp* *pp* ho - - - ly

Tpt. 1.2 *fp* *mf* *fp* voice without instrument ho - - - ly

Tbn. 1.2 *fp* *mf* *fp* voice without instrument ho - - - ly

Tba. ho - - - ly

Perc. 1 (Timp. 28"/30" + Medi. Cym.) *gliss.* *f* *p* l.v. **Bong.** with hands *p* Roll on cym.

Perc. 2 (Timp. 25" + Small Cym.) *gliss.* *p* l.v.

Vln. I *p* *pp* *fp* *f* *fp* *mfp* *fp* *mf* *p*

Vln. II *p* *pp* *fp* *f* *fp* *mfp* *fp* *mf* *p*

Vla. *p* *pp* *fp* *f* *fp* *mfp* *fp* *mf* *p*

Vc. *pp* *fp* *f* *fp* *mfp* *fp* *mf* *p*

Db. *pp*

*1.* *norm.* *Sing diamond shaped note. (if it is too low, sing one/two octaves higher)* *ho - - - ly*

*a2 (harmonic series - 8th partial of C3 fundamental - open)* *voice without instrument*

*a2, very suppressed sound through inst. (harmonic series - 8th partial of B♭1 fundametal - first position).* *voice without instrument*

*8va* *arco* *sul pont.*

21 **4/4** **3/4**

Hn. 1 (aud.)  
fhu fhu fhu

Hn. 2 (aud.)  
fhu fhu fhu

Hn. 3 (aud.)  
fhu fhu fhu

Hn. 4 (aud.)  
fhu fhu fhu

Fl. 1.2  
a2, as if laughing, air sound through inst.  
"f" "ff" Jah! Jah! Jah! Jah! Jah! Jah! Jah! Jah!

Ob. 1.2  
as if laughing. a2, air sound  
Allow half of air to escape from mouthpiece.

Cl. 1.2  
"f" 2 6 6

B. Cl.  
as if laughing.  
Allow half of air to escape from mouthpiece when playing pitches.

Bsn. 1.2  
REMOVE THE REED FROM THE INST.  
a2, as if laughing. Slap tongue or 'popping' sound effect.

Tpt. 1.2  
air sound through inst. voiceless  
fhu fhu fhu fhu fhu fhu fhu fhu fhu fhu

Tbn. 1.2  
a2, air sound through inst. voiceless  
fhu fhu fhu fhu fhu fhu fhu fhu fhu fhu

Tba.  
air sound through inst. voiceless  
"f" "ff" norm. *cuivré* *fff*

Perc. 1 (Timp. 28"/30" + Medi. Cym.)  
Hit timp. (s.ball beaters) Hit cym.  
f mf f

Perc. 2 (Bong.)  
To Temple Blocks

**4/4** **3/4**

Vln. I  
BRIDGE NECK PUT BOW DOWN AND TAKE PENCIL  
unis., Move pencil up and down on strings  
0 "f" "ff" "f"

Vln. II  
BRIDGE NECK PUT BOW DOWN AND TAKE PENCIL  
unis., Move pencil up and down on strings  
0 "f" "ff" "f"

Vla.  
BRIDGE NECK PUT BOW DOWN AND TAKE PENCIL  
unis., Move pencil ups and down on strings  
0 "f" "ff" "f"

Vc.  
BRIDGE NECK PUT BOW DOWN AND TAKE PENCIL  
Hit strings with pencil  
"ff" 5

Db.  
BRIDGE NECK PUT BOW DOWN AND TAKE PENCIL  
Hit strings with pencil  
"ff" 5

23

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp. 28"/30" + Medi. Cym.)

Perc. 2 (T.B. & Bongo)

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

norm. *cuivré*

*fff*

*fff*

*fff*

norm.

Sing diamond shaped note. (if it is too low, sing one/two octaves higher)

REPLACE REED

1. norm., (plastic) straight mute

*mf*

*p*

*mf*

*f*

*fff*

*ff*

*fff*

sim.

REMOVE CYM.

Temple Blocks soft mallets

Bong.

T.B.

Bong.

PUT DOWN PENCIL AND TAKE BOW

PUT DOWN PENCIL AND TAKE BOW

PUT DOWN PENCIL AND TAKE BOW

Hit strings with pencil

Hit strings with pencil

Move pencil up and down on strings

Move pencil up and down on strings

Hit strings with pencil

Hit strings with pencil

4/4

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

26

natural harmonics trill

"p" "mp"

Picc.

Fl. 2

Ob. 1.2

Tpt. 1.2

Tba.

4/4

norm. (b) mp f

norm. mp f mf

mp f

p p f

Perc. 1 (Timp.)

Perc. 2 (W.B.)

Timp. Scrape (s.ball beater)

To Wine Bottles filled with water

To Sus. Cym.

mf f p Wine bottles filled with water wooden beaters Hit

Vln. I

Vln. II

4/4

norm. molto vibrato p

norm. molto vibrato p

gliss.

Vla.

Vc.

Db.

BRIDGE NECK

BRIDGE NECK

PUT DOWN PENCIL AND TAKE BOW

PUT DOWN PENCIL AND TAKE BOW

PUT DOWN PENCIL AND TAKE BOW

28 (tr) **54**

Hn. 1 (aud.) *mf*

Hn. 2 (aud.) *mf*

Hn. 3 (aud.) *gliss.*

Hn. 4 (aud.) natural harmonics trill *mp* *gliss.*

Picc. *mp* *mf*

Fl. 2 *mf*

Ob. 1.2 *mp* *mf* 1.

Tpt. 1.2 *f*

Tba.

Perc. 1 (Sus. Cym.)

Perc. 2 (WB.) T. B.

Vln. I *mp* (Vln. I: To div. a3) **54**

Vln. II *mp* *gliss.*

Vla.

Vc. pizz. *ff*

Db. pizz. *ff*

5/4 29 7/4

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Sus. Cym.)

Perc. 2 (T.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

*gliss.*

*f* *ff* *mf* *norm.* *fp* *f* *fp* *flt.* *p* *fp* *flt.* *mp* *norm. molto vibrato* *arco* *arco, div.* *f* *fp*

Sus. Cym. (hard mallets) *p*

30 **7/4** norm. cuivré **4/4**

Hn. 1 (aud.) *fff* norm. cuivré *fp* *f* *fp* *f* *fp*

Hn. 2 (aud.) *fff* norm. cuivré *fp* *f* *fp* *f* *fp*

Hn. 3 (aud.) *fff* norm. cuivré *fp* *mf* *fp* *f* *ffp*

Hn. 4 (aud.) *fff* *fp* *mf* *fp* *f* *ffp*

Picc. *fp* *f* *fp* *f* *fp*

Fl. 2 *fp* *f* *fp* *f* *fp*

Ob. 1.2 *fp* *f* *fp* *f* *fp* *fp*

Cl. 1.2 *f* *p*

B. Cl. *fff* *p*

Bsn. 1.2 *fff* *p*

Tpt. 1.2 *f* *fp* *f* *fp* *f* *ff* *f* *ff*

Tbn. 1.2 *ff* *fp* *f*

Tba. *ff* *fp* *f*

Perc. 1 (Sus. Cym.) *ff* 1.v. **Timp. (hard mallets)** *p*

PUT DOWN ONE WOODEN BEATER BUT KEEP ANOTHER. PICK UP BASE DRUM BEATER.

Perc. 2 (T.B.)

**7/4** **4/4**

Vln. I *ff* *pp* *f* *pp* *ff* *pp*

Vln. II *ff* *pp* *f* *pp* *ff* *pp*

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

Vc. *ff* *pp* *f* *pp* *ff* *pp*

Db. *ff* *pp* unis., arco *tr*

31 **4/4** Growl while you play

Hn. 1 (aud.) *umg* *f < ff* Growl while you play

Hn. 2 (aud.) *umg* *f < ff* Growl while you play

Hn. 3 (aud.) *umg* *f < ff* Growl while you play

Hn. 4 (aud.) *umg* *f < ff* Growl while you play

**5/4** Belly laughter without inst!

Picc. *ff*

Fl. 2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Tpt. 1.2 *ff*

Tbn. 1.2 *ff* Speak while playing *f* u u u u

Tba. *ff*

Perc. 1 (Timp.) *ff* To Sus. Cym. *PPP* *fff*

Perc. 2 (B.D.) *ff* Hit with bass drum beater *fff* Belly laughter without inst! *f* ha ha ha ha ha ha ha!! *B.D.*

**4/4** **5/4** **6/4**

Vln. I *mf* *fp* *fff*

Vln. II *mf* *fp* *fff*

Vla. *mf* *fp* *fff*

Vc. *fff* *pizz.* *div., pizz.* *arco* *fff* *f* *p* *fff*

Db. *fff* *fff* *p* *fff*



♩ = ca. 80

4/4

33 **6/4** air sound through inst., voiceless

Hn. 1 (aud.)  
 Hn. 2 (aud.)  
 Hn. 3 (aud.)  
 Hn. 4 (aud.)

mp *ff*

air sound through inst., voiceless

mp *ff*

air sound through inst., voiceless

mp *ff*

air sound through inst., voiceless

mp *ff*

**6/4** ♩ = ca. 80

Picc. whistle tone "f"

Fl. 2 whistle tone "f"

Ob. 1.2 *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2

Tpt. 1.2 a2, norm. *p ff*

Tbn. 1.2 "mp" *ff* "f" fu fu fu fu fu fu fu fu fu fu fu fu fu fu fu fu

Tba. "mp" *ff* "f" fu fu fu fu fu fu fu fu fu fu fu fu fu fu fu fu

Perc. 1 (Sus. Cym.) *p ff* Timp. *p mf p*

Perc. 2 (B.D. & W.b.) *p ff mf* W.b. Hit with wooden beater

4/4

**6/4** ♩ = ca. 80

Vln. I molto sul pont. *p*

Vln. II

Vla.

Vc.

Db.

4/4

**B**  $\text{♩} = \text{ca. } 70$   
 "fluttering laughters"

**4/4**

34

Hn. 1 (aud.)  
 Hn. 2 (aud.)  
 Hn. 3 (aud.)  
 Hn. 4 (aud.)

**4/4**  $\text{♩} = \text{ca. } 70$   
 "fluttering laughters"

Picc.  
 Fl. 2  
 Ob. 1.2  
 Cl. 1.2  
 Bsn. 1.2

Tpt. 1.2  
 Tbn. 1.2  
 Tba.

Perc. 1 (Timp.)  
 Perc. 2 (Vib.)

**4/4**  $\text{♩} = \text{ca. } 70$

Vln. I  
 Vln. II

6/4

36

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

hio hia hio hia hio hio hia

"f" "ff"

6/4

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

whistle tone

"f"

p

Tpt. 1.2

Tbn. 1.2

Tba.

air sound through inst., voiceless

hio hio hio hia hio hia

"f" "ff"

hia hia hia hia

Perc. 1 (Timp.)

Perc. 2 (Vib.)

gliss.

Vln. I

Vln. II

pp

mp > p < mf > p < f > p < mf > p

pp

unis. div.

pp

6/4

38 **6/4** **7/4**

Hn. 1 (aud.)  
hio "f"  
hia hio hio hia hio hia hio hio hia hio hia hio hio

Hn. 2 (aud.)  
hio "f"  
hio hio hio hio hio hio hio hio hio hio hia hia hio hio

Hn. 3 (aud.)  
hio "f"  
hi ho ho hio hia hio hia hio

Hn. 4 (aud.)  
hio "f"  
hi ho ho hio hia hio hia hio

Picc.  
norm. *p*  
whistle tone "f"

Fl. 2  
norm. *p*  
whistle tone "f"

Ob. 1.2

Cl. 1.2

Bsn. 1.2  
**Reed ONLY**  
STAND UP WHILE PLAYING  
a2 wide vib.  
*mf* "f"

Tpt. 1.2  
"f" hio  
u  
Speak through inst., voiced  
u 3 u 3 u 3 u 6 u

Tbn. 1.2  
"f" hio  
u  
Speak through inst., voiced  
u 3 u 3 u 3 u 6 u

Tba.  
"f" hio  
u  
Speak through inst., voiced  
u 3 u 3 u 3 u 6 u

Perc. 1 (Timp.)  
To Sus. Cym. (D.B. bow)  
*p mp p*

Perc. 2 (Vib.)  
Vib. arco  
*p f*  
l.v.

**6/4** **7/4**

Vln. I

Vln. II



40 **4/4** **5/4**

Hn. 1 (aud.)  
hia hio hio  
fhu fhu fhu fhu fhu

Hn. 2 (aud.)  
hio hio hio  
fhu fhu fhu fhu fhu

Hn. 3 (aud.)  
fhu fhu fhu fhu fhu

Hn. 4 (aud.)  
fhu fhu fhu fhu fhu

**4/4** (From Piccolo To Flute 1) **5/4**

Fl. 1.2

Ob. 1.2  
Reed only  
STAND UP WHILE PLAYING  
PUT DOWN SPARE REED

Cl. 1.2  
SIT DOWN  
pp < p > pp

Bsn. 1.2  
fu  
fhu

Tpt. 1.2  
fu  
fhu  
norm.  
pp < p > pp

Tbn. 1.2  
fhu

Tba.  
fhu

Perc. 1 (Sus. Cym.)  
mf l.v.  
arco  
p f l.v.  
To B.D.

Perc. 2 (Glock.)  
Glock.  
p l.v.

**4/4** **5/4**

Vln. I  
fp p pp p pp < mf > pp mf pp

Vln. II  
fp p pp p pp mf pp

Vla.  
sul pont.  
pp mf pp unis. sul pont. div. pp < p > pp unis.

Vc.  
pp < p > pp arco sul pont. div.



46 **4/4** norm. + sempre

Hn. 1 (aud.) *p* *pp* *p* *pp*

Hn. 2 (aud.) *p* *pp*

Hn. 3 (aud.) *p*

Hn. 4 (aud.) *p*

**4/4**

Fl. 1.2 *p* norm. *pp*

Ob. 1.2 *p* *pp*

Cl. 1.2 *p* *pp*

Tpt. 1.2

Tbn. 1.2 voice through the inst. *pp* *p* *pp* *p* *pp*

Tba. voice through the inst. *pp* *p* *pp* *p* *pp*

Perc. 1 (Timp.) *mf* *p* *mf* *p*

Perc. 2 (Glock.) To Tam-tam

To S.D.  
Put Medium size cym.(e.g. 16") on S.D.  
Cym.: upside-down

Vln. I arco *p* *pp* *p* *pp* *pp*

Vln. II pizz. div. *f* arco *p* *pp* *p* *pp* *pp* molto sul pont. *pp* *p* *pp*

Vla. pizz. *f* *ff* arco *p* *pp* *p* *pp* *pp* molto sul pont.

Vc. pizz. arco *f* *mf* pizz. *f*

Db. unis. arco *mf* *mf* pizz. *f*



49

Growl as you play

Hn. 1 (aud.)  
*f* — *ff* — *fff* *f* — *ff* *f*  
 umg — gliss — gliss

Hn. 2 (aud.)  
 Growl as you play  
*f* — *ff* *f*  
 umg — gliss — gliss

Hn. 3 (aud.)  
 Growl as you play  
*f* — *ff* *f*  
 umg — gliss — gliss

Hn. 4 (aud.)  
 Growl as you play  
*f* — *ff* *f*  
 umg — gliss — gliss

Fl. 1.2  
*p* — *pp*

Ob. 1.2  
*p* — *pp*

Cl. 1.2  
*p* — *pp*

Tpt. 1.2  
*mp* (plastic straight mute) *mf* *f*  
 Growl while you play  
*f* — *ffp* — *fff* *f* — *ffp* — *fff* *f* — *ffp* — *fff* *f* — *ffp* — *fff*  
 a2, pedal tone as low as possible!

Tbn. 1.2  
*f* *fff*  
 umg — gliss — gliss

Tba.  
 Growl while you play  
*f* — *ffp* — *fff* *f* — *ffp* — *fff* *f* — *ffp* — *fff*  
 umg — gliss — gliss

Perc. 1 (S.D. + Cym.)  
 Medium size Cymbal on Snare Drum  
 Bow cym. Press cym very hard against s.d. with another hand.  
*p* — *f* l.v.

Perc. 2 (Glock.)

Vln. I  
*p* *pp*  
 div.  
 (unis.) arco, extremely distorted sound  
 Dampen indicated strings lightly with L.H. as you play.

Vln. II  
*p* *pp*  
 (unis.) arco, extremely distorted sound  
 Dampen indicated strings lightly with L.H. as you play.

Vla.  
*p* *pp*  
 (unis.) arco, extremely distorted sound  
 Dampen indicated strings lightly with L.H. as you play.

Vc.  
*f* *fff*  
 (unis.) arco, extremely distorted sound  
 Dampen indicated strings lightly with L.H. as you play.

Db.  
*f* *fff*  
 (unis.) arco, extremely distorted sound  
 Dampen indicated strings lightly with L.H. as you play.

52

**2/4** **4/4**

Hn. 1 (aud.) *ff*

Hn. 2 (aud.) *ff*

Hn. 3 (aud.) *gliss.* *p*

Hn. 4 (aud.) *gliss.* *p*

Fl. 1.2 *p* *f* *p*

Cl. 1.2 *p* *f* *p*

B. Cl.

Bsn. 1.2 *norm.* *p* *f* *p*

Tpt. 1.2 *fff*

Tbn. 1.2

Tba.

Perc. 1 (S. D. + Cym.) *fff* To B.D.

Perc. 2 (T-T) *p* *f* l.v. To T. Block.

**Tam-tam**  
Scrape with plastic container (on back of inst., if it works better).

**2/4** **4/4**

Vln. I *unis.* *p* *f* *pizz. div. mf*

Vln. II *norm. unis.* *p* *f* *pizz. div. mf*

Vla. *gliss.* *p*

Vc. *gliss.* *p*

Db.

54 **4/4** **3/4** **4/4**

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

**4/4** **3/4** **4/4** (From Flute 1 to Piccolo)

Fl. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (B. D.)

Perc. 2 (T.B.)

voice through the inst.  
u u  
"mf"

a2, through inst.  
voiceless

hya hyu hyo "ff"

hya hyu hyo "ff"

B.D.

**4/4** **3/4** **4/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

arco unis.  
pizz. div.  
p < mp p f

arco unis.  
pizz.  
p < mp p f

norm.  
p < mp p f

norm.  
p f p

ff

arco, molto sul pont.  
p

arco, molto sul pont.  
p f p mf p

arco molto sul pont.  
p f p

arco, div. a2  
molto sul pont.  
ppp f p

arco, molto sul pont.  
ppp f p

STAND UP AND PLAY FACING UPWARDS.

very suppressed sound through inst.

56  $\frac{4}{4}$

Hn. 1 (aud.)  
Hn. 2 (aud.)  
Hn. 3 (aud.)  
Hn. 4 (aud.)

"p" "mf" "p" "f" "p"

STAND UP AND PLAY FACING UPWARDS.  
 very suppressed sound through inst.

PLAY FACING UPWARDS.  
 very suppressed sound through inst.

PLAY FACING UPWARDS.  
 very suppressed sound through inst.

"p" "mf" "p" "f" "p" "f"

$\frac{4}{4}$

Piccolo

Fl. 1  
 Fl. 2  
 Ob. 1.2  
 Cl. 1.2  
 B. Cl.  
 Bsn. 1.2

f mp < f

f p f

f p f

f p f

f p f

Tpt. 1.2  
 Tbn. 1.2  
 Tba.

norm. sfz

norm. sfz

$\frac{4}{4}$

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

mf p

mf p

mf p

f ppp f pp f

f ppp f ppp f

div. a3 div. a2 div. a3 div. a2 unis. div. a2 div. a3

div. a2 unis. div. a3 unis. div. a2

pizz. unis. arco molto sul pont.

norm. pizz. arco molto sul pont.

58 (CONTINUE STANDING.)

This page of a musical score includes the following parts and markings:

- Horn 1-4 (aud.):** Horn 2 and 3 have a wavy line with a glissando marking and a dynamic of *p*. Horn 4 has a glissando marking and a dynamic of *p*.
- Picc.: p** to *f*.
- Fl. 2:** *p* to *f*.
- Ob. 1.2:** *p* to *f*.
- Cl. 1.2:** *p*, *mf*, *p*, *f*, *p*, *mf*, *p*, *mp*, *p*. Includes a triplet of eighth notes.
- B. Cl.:** *p*, *mf*, *p*, *f*, *p*, *mf*, *p*, *mp*, *p*. Includes a triplet of eighth notes.
- Bsn. 1.2:** *p*, *mf*, *p*, *f*, *p*, *mf*, *p*.
- Tpt. 1.2:** *fp* to *f* to *p*.
- Tbn. 1.2:** *fp* to *f* to *p*.
- Tba.:** *fp* to *f* to *p*.
- Perc. 1 (B. D.):** *fp* to *f* to *p*. Includes the instruction "To Timp."
- Vln. I:** *p* to *f* to *p*. Includes "unis. div. a3".
- Vln. II:** *p* to *f* to *p*. Includes "unis. div. a2".
- Vla.:** *p* to *f* to *p*. Includes "unis. div. a2".
- Vc.:** *pp* to *f* to *p*. Includes *fp* to *ff*.
- Db.:** *pp* to *f* to *p*. Includes *fp* to *ff*.

SAME AS BEFORE.

**5/4** (CONTINUE STANDING.)

**4/4**

Hn. 1 (aud.) *mf* *p* *gliss.*

Hn. 2 (aud.) *mf* *p* *gliss.*

Hn. 3 (aud.) *mf* *p* *gliss.*

Hn. 4 (aud.) *mf* *p* *gliss.*

SAME AS BEFORE. (CONTINUE STANDING.)

**5/4**

**4/4**

(From Piccolo To Flute 1)

Fl. 1.2 *p* *mf* *> p* *f* *> p*

Cl. 1.2 *p* *mf* *> p* *f* *> p*

B. Cl. *p* *mf* *p* *f* *> p*

Bsn. 1.2 *p* *mf* *p* *f* *> p*

Tpt. 1.2 *p* *mf* *fp* *f*

Tbn. 1.2 *p* *fp* *mf* *fp* *f* *fp*

Tba. *f* *p* *f* *p*

Perc. 1 (Timp.) *p* *f* *p*

Perc. 2 (T.B.) *f* *p* *f* *p*

Timp. Bounce s.b. beaters and change pitches of timp.

T. B. Bounce superball beater.

unis. circular movements on strings.

**5/4**

**4/4**

Vln. I BRIDGE NECK *f* unis. circular movements on strings.

Vln. II BRIDGE NECK *f* unis. circular movements on strings.

Vla. *f*

Vc. *p* *fp* *f* *fp* *f*

Db. *f*

4  
4

62
PLAY TOWARDS AUDIENCE.  
air sound through inst.  
voiced
SLOWLY SIT DOWN.

**Instrument Parts:**

- Hn. 1 (aud.)
- Hn. 2 (aud.)
- Hn. 3 (aud.)
- Hn. 4 (aud.)
- Fl. 1.2
- Cl. 1.2
- B. Cl.
- Bsn. 1.2
- Tpt. 1.2
- Tbn. 1.2
- Tba.
- Perc. 1 (Timp.)
- Perc. 2 (T.B.)
- Vln. I (BRIDGE, NECK)
- Vln. II (BRIDGE, NECK)
- Vla.
- Vc.
- Db.

**Dynamic and Performance Markings:**

- p*, *f*, *ff*, *mf*, *mp*, *norm.*, *norm. plunger*, *gliss.*
- PLAY TOWARDS AUDIENCE.
- SLOWLY SIT DOWN.
- air sound through inst. voiced
- Lightly bounce on strings.
- Put down pencil and pick up bow.

64

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.) *p*

Hn. 4 (aud.) *p*

Fl. 1.2

Ob. 1.2

Cl. 1.2 *p* *f* *p*

B. Cl.

Bsn. 1.2

Tpt. 1.2 *p < mp* *p*

Tbn. 1.2 *p* *fp* *mf* *fp* *mf* *f*

Tba. *fp* *f* *fp* *f*

Perc. 1 (Timp.)

Vln. I *p* *mf* *p*

Vln. II *p* *ff* *mp* *p*

Vla. *p* *ff* *mp*

Vc. *p* *fp* *mf* *fp* *mf* *f*

Db. *fp* *f*



66

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.) *f*

Hn. 4 (aud.) *f*

Fl. 1.2

Ob. 1.2

Cl. 1.2 *p* *mf*

B. Cl.

Bsn. 1.2

Tpt. 1.2 *p* *mf* *p* *mf* *p* *mf* *p* *sim.* *p* *pp*

Tbn. 1.2 *p* *f* *p* *mf* *m m m m m m*

Tba. *fp* *f* *p* *fp* *f* *p* *fp* *mp*

Perc. 1 (Timp.) *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *pizz.* *f* *p*

Vc. *p* *unis. pizz.* *f* *p*

Db. *mp* *mf* *p*

69

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

Perc. 2 (T.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

a2

norm.

m m m m m m

*p* *fp* *mf* *p* *mp* *fp*

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

distorted sound

norm.

distorted sound

norm. pizz.

*mf* *p* *ff* *p* *mp* *p* *ff* *f* *p*

STAND UP AND PLAY TOWARDS DIRECTION OF HORN 3.

72

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

Perc. 2 (T.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

PLAY TOWARDS DIRECTION OF HORN 2

STAND UP AND PLAY TOWARDS DIRECTION OF HORN 4.

PLAY TOWARDS DIRECTION OF HORN 1.

To Xyl.

T.B.

*pp* < *f* *fp* < *f* *p* < *f* *p* *mf* *p* *mf* > *p*

*pp* < *f* *fp* < *f* *p* < *f* *p* *mf* *p* *mf* > *p*

*pp* < *f* *fp* < *f* *p* < *f* *p* *mf* *p* *mf* > *p*

*pizz.* *arco* *div.* *unis.* *div.* *a2* *p* *mf* *p* *mf* > *p*

*arco* *pizz.* *div.* *arco* *unis.* *div.* *pizz.* *arco* *pizz.* *div.* *unis.* *arco* *p* *f* *p* *mf* > *p* *f* *p*

*f* *p* *f* *p* *mf* *p* *f* *p* *mf* > *p* *f* *p*

*f* *p* *f* *p* *mf* *p* *f* *p* *mf* > *p* *f* *p*

*f* *p* *f* *p* *mf* *p* *f* *p* *mf* > *p* *f* *p*

*f* *p* *f* *p* *mf* *p* *f* *p* *mf* > *p* *f* *p*

PLAY TOWARDS DIRECTION OF CONDUCTOR (STILL STANDING).

76

Hn. 1 (aud.) laughter without inst. hu hu hu hu hu hu hu hu

Hn. 2 (aud.) laughter without inst. hu hu hu hu hu hu hu hu

Hn. 3 (aud.) norm. voice through inst. vuvu vuvu vuvu vuvu v-u vuvu vuvu

Hn. 4 (aud.) norm. voice through inst. hu hu hu hu hu hu hu hu

Fl. 1.2 a2 p f

Ob. 1.2 p f p f

Cl. 1.2 a2 p f p

B. Cl.

Bsn. 1.2

Tpt. 1.2 p f mp p mp p mp p fp mf p

Tbn. 1.2 p f mf mp p mp p fp mf p

Tba.

Perc. 1 (Xyl.) Xylophone f

Perc. 2 (T.B.)

Vln. I mp p pp f p f

Vln. II pp unis. f fp p f

Vla. pizz. f arco div. fp arco, div. mf p

Vc. pizz. f fp arco mf p

Db. fp mf p

79

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)  
norm.  
*fp* — *mf* — *pp*

Hn. 4 (aud.)  
norm.  
*fp* — *mf* — *pp*

Fl. 1.2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2  
1. voice through inst.  
vu vu vu vu vu vu vu vu

Tba.

Perc. 1 (Xyl.)  
*mp* — *f*

Perc. 2 (T.B.)  
To B.D.

Vln. I  
div. a2  
unis. pizz.  
*p* — *f*

Vln. II  
pizz.  
*p* — *f*

Vla.  
unis.  
*f*

Vc.  
pizz. unis. arco div.  
*f* — *pp* — *ff* — *pp* — *f* — *p* — *f* — *p*

Db.  
arco  
*pp* — *ff* — *pp* — *f* — *p* — *f* — *p*

Vln. I (b)  
arco unis.  
*fp* — *f*

Vln. II  
div. arco  
*p* — *f* — *p* — *fp* — *f*

Vla.  
div. a3, arco  
*p* — *f* — *p* — *ff* — *p* — *f*

Vc.  
pizz. unis. arco div.  
*f* — *pp* — *ff* — *pp* — *f* — *p* — *f* — *p*

Db.  
div. pizz. unis. arco  
*pp* — *ff* — *pp* — *f* — *p* — *f* — *p*

82 **5/4** (STILL STANDING) **4/4**

Hn. 1 (aud.) norm. *f f<sub>p</sub> f p*

Hn. 2 (aud.) norm. *p f p mf mp p*

Hn. 3 (aud.) *p f p mf mp p*

Hn. 4 (aud.) *mp f<sub>p</sub> mf mp p*

Fl. 1.2 *f p f*

Ob. 1.2 *p f<sub>p</sub> f mp p*

Cl. 1.2 *mp p*

B. Cl.

Bsn. 1.2 *f*

Tpt. 1.2

Tbn. 1.2 *f* (KEEP STANDING)

Tba. *ffp f<sub>p</sub> f*

Perc. 1 (Xyl.) *f*

Perc. 2 (B.D.)

**5/4** *div. a3 p mf p* *div. a2 f* *unis. div.* *unis. p mp > p mf p mp f > p mp > p f* *pizz. f*

Vln. I *div. a3 p mf p* *div. a2 f* *unis. div.* *unis. p mp > p mf p mp f > p mp > p f* *pizz. f*

Vln. II *div. a3 p* *div. a2 f* *unis. div. a2* *div. a3* *unis. p mp > p mf p mp f > p mp > p f* *pizz. f*

Vla. *div. p* *f* *p* *pizz. f*

Vc. *f* *p* *f* *p* *f* *pizz. f*

Db. *f* *p* *f* *p* *f* *pizz. f*

STAND UP AND PLAY, voice through inst.

PLAY TOWARDS DIRECTION OF HORN 2 (STANDING).

PLAY TOWARDS DIRECTION OF HORN 2 (STANDING).

84 **4/4**

Hn. 1 (aud.) *f* *gliss.* *p* *f*

Hn. 2 (aud.) *f* *p* *f* *f*

Hn. 3 (aud.) *mp* *f*

Hn. 4 (aud.) *mp* *f* *f*

PLAY TOWARDS DIRECTION OF HORN 4 (STANDING).

PLAY TOWARDS DIRECTION OF HORN 1.

PLAY TOWARDS DIRECTION OF HORN 4.

Fl. 1.2 *p* *p < ff* *p* *mf* *ff*

Ob. 1.2 *p* *pp < ff* *pp* *ff* *pp* *ff*

Cl. 1.2 *p* *pp < ff* *pp* *ff* *pp* *ff*

B. Cl. *p* *pp < ff* *pp* *ff* *pp* *ff*

Bsn. 1.2 *p* *pp < ff* *pp* *ff* *pp* *ff*

Tpt. 1.2

Tbn. 1.2 *a2, voice through the inst.* *p* *f*

Tba. *f*

Perc. 1 (Xyl.)

Perc. 2 (B.D.)

Vln. I *div. arco* *p* *unis. pizz.* *f* *div. arco* *pp < ff* *unis. div.* *pp* *ff* *unis.*

Vln. II *arco* *p* *pizz.* *f* *gliss.* *pp < ff* *f* *arco* *pizz.* *pp* *ff* *f* *arco* *pizz.* *pp* *ff* *f*

Vla. *arco* *p* *gliss.* *f* *gliss.* *pp < ff* *f* *div. arco* *pp* *ff* *f* *unis. pizz.*

Vc. *arco* *p* *pizz.* *f* *gliss.* *pp < ff* *f* *arco* *pizz.* *pp* *ff* *f* *arco* *pizz.* *pp* *ff* *f*

Db. *arco* *p* *pizz.* *f* *gliss.* *pp < ff* *f* *gliss.*

87

**Hn. 1 (aud.)**  
**Hn. 2 (aud.)** PLAY TOWARDS DIRECTION OF CONDUCTOR.  
**Hn. 3 (aud.)** PLAY TOWARDS DIRECTION OF HORN 3.  
**Hn. 4 (aud.)**

**Fl. 1.2** *p* → *ff*  
**Ob. 1.2** TAKE SPARE REED *pp* → *ff*  
**Cl. 1.2** TAKE SPARE REED *pp* → *ff*  
**B. Cl.**  
**Bsn. 1.2** TAKE SPARE REED *pp* → *ff*  
**Tpt. 1.2** a2, voice through inst. SIT DOWN.  
**Tbn. 1.2** SIT DOWN.  
**Tba.**  
**Perc. 1 (Xyl.)** To Timp.  
**Perc. 2 (B.D.)** B.D. *f* → *f mp*

**Vln. I** div. *pp* < *ff* unis. pizz. *f* div. a3 arco *mf* unis. pizz. *ff* *f* div. a2 arco *mf* div. a3 *f*  
**Vln. II** arco pizz. *pp* < *ff* *f* div. a3 arco *mf* pizz. *ff* *f* unis. *mf* div. a2 arco *f*  
**Vla.** div. arco *pp* < *ff* unis. pizz. *f* arco *mf* pizz. *ff* *f* *mf* arco *f*  
**Vc.** arco pizz. *pp* < *ff* *f* arco *mf* pizz. *ff* *f* arco *mf* *f*  
**Db.** arco *mf* pizz. *ff* *f* arco *mf* *f*



# D

90

SIT SLOWLY AND QUIETLY FACING DIRECTION OF CONDUCTOR.

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

SIT SLOWLY AND QUIETLY FACING DIRECTION OF CONDUCTOR.

Fl. 1.2

Ob. 1.2

PUT DOWN SPARE REED

Cl. 1.2

*f p f p*

B. Cl.

Bsn. 1.2

PUT DOWN SPARE REED

Tpt. 1.2

*f p f p*

Tbn. 1.2

*f p f p*

Tba.

Perc. 1 (Timp.)

**Timp.**  
Scrape strongly with superball beater

*f*

*Glass*

Perc. 2 (B.D.)

Vln. I

unis.

*mp f ff*

Vln. II

unis.

*mp ff*

Vla.

*mp ff*

Vc.

*mp*

extremely distorted sound

*ff*

Db.

*mp*

93

**Horn Section:**  
Hn. 1 (aud.)  
Hn. 2 (aud.)  
Hn. 3 (aud.)  
Hn. 4 (aud.)  
Instruction: Growl as you play  
Performance markings: umg, *f*, *ff*, *fff*

**Woodwinds:**  
Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
B. Cl.  
Bsn. 1.2  
Tpt. 1.2  
Tbn. 1.2  
Tba.

**Brass:**  
Bsn. 1.2 (norm.)  
Tbn. 1.2  
Tba.

**Percussion:**  
Perc. 1 (Timp.)  
Perc. 2 (B.D.)  
Performance markings: *mf*, *ff*

**Strings:**  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  
Performance markings: extremely distorted sound, norm., *fff*, *ff*, *mf*, div. a2, div. a5, unis., div. a4

96

musical score for measures 96-98. The score includes parts for four Horns (Hn. 1-4), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet 1 & 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1.2), Trumpet 1 & 2 (Tpt. 1.2), Trombone 1 & 2 (Tbn. 1.2), Tuba (Tba.), Percussion 1 (Perc. 1 (Timp.)), Percussion 2 (Perc. 2 (B.D.)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions and dynamics include:

- Horns (Hn. 1-4):**  $fff$ . Hn. 3 and 4 include "voice without inst." markings and "umg" notes. Hn. 3 and 4 also have dynamic markings  $f < ff < fff$  with the instruction "with inst. Growl as you play."
- Tuba (Tba.):**  $ff$ .
- Trombone 1 & 2 (Tbn. 1.2):**  $ff$ , "a2, pedal tone as low as possible", "a2, voice through inst.", "gliss.", "umg umg umg umg umg umg umg umg umg", "norm.", "a2, voice through inst.", "norm.",  $ff$ .
- Percussion 1 (Perc. 1 (Timp.)):**  $f$ ,  $p$ ,  $f$ , "gliss."
- Violin II (Vln. II):** unis., div. a2.
- Viola (Vla.):** unis., div. a5.
- Violoncello (Vc.):** unis., div. a4.
- Double Bass (Db.):**  $ff$ .

5/4

4/4

99

Hn. 1 (aud.) *umg*  $f < ff$   $fff$  *u*  $f$  Yell without inst.

Hn. 2 (aud.) *umg*  $f < ff$   $fff$  *u*  $f$  Yell without inst.

Hn. 3 (aud.) *umg*  $f < ff$   $fff$  *umg*  $f < ff$   $fff$  *u*  $fff$  *u*  $ff$  *u*  $f$  Yell without inst.

Hn. 4 (aud.) *umg*  $f < ff$   $fff$  *umg*  $f < ff$   $fff$  *u*  $fff$  *u*  $ff$  *u*  $f$  Yell without inst.

Fl. 1.2

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl. *u*  $f$   $ff$   $f$   $ff$  Yell through instrument while play.

Bsn. 1.2

Tpt. 1.2 *a2, Yell through instrument.* *u*  $f$   $ff$  *u*  $f$   $ff$  *u*  $f$   $ff$  *a2, Yell through instrument.*

Tbn. 1.2 *voice through inst.* *umg umg umg umg umg umg*  $ff$  *umg*  $f$   $ff$  *umg*  $f$   $ff$  *umg*  $f$   $ff$  *a2, Yell through instrument.*

Tba. *voice through inst.* *umg umg umg umg umg umg*  $ff$  *umg*  $f$   $ff$  *umg*  $f$   $ff$  *umg*  $f$   $ff$  *Yell through instrument.*

Perc. 1 (Timp.)

Perc. 2 (B.D.)

Vln. I *div., a2* *extremely distorted sound* *norm.* *div., a2* *"fp" < "ff" "fp" < "ff"* *"fff"* *unis.*

Vln. II *ff* *unis.* *ff*  $ff$   $ff$  *ff* *ff* *"fp" < "ff" "ff"* *"fff"*

Vla. *ff* *unis.* *extremely distorted sound* *norm.* *"fp" < "ff" "fp" < "ff"* *"fff"*

Vc. *ff* *unis.* *extremely distorted sound* *norm.* *"fff"*  $ff$   $ff$   $ff$   $ff$  *"fp" < "ff" "ff"* *"fff"* *unis., extremely distorted sound*

Db. *ff* *ff*  $ff$   $ff$   $ff$   $ff$   $ff$   $ff$  *"fp" < "ff" "ff"* *"fff"* *ff*  $ff$   $ff$

5/4

4/4

E

102 **4/4** STAND UP SLOWLY AND QUIETLY FACING CONDUCTOR. **5/4** **4/4**

Hn. 1 (aud.) *ff*

Hn. 2 (aud.) *ff*

Hn. 3 (aud.) *ff*

Hn. 4 (aud.) *ff*

Fl. 1 *pp f pp*

Fl. 2 *pp f pp*

Ob. 1, 2 norm. *pp f pp < mf pp < mf pp*

Cl. 1, 2 *pp f pp < mf pp < mf pp*

B. Cl. norm. *pp f pp < mf pp < mf pp*

Bsn. 1, 2 *pp f pp < mf pp < mf pp*

Tpt. 1, 2 belly laughter through inst. *ff f ff* norm. (plastic) straight mute senza sord. *pp mp p*

Tbn. 1, 2 belly laughter through inst. *ff f ff* norm. *pp mp p*

Tba belly laughter through inst. *ff f ff* *mf p*

Perc. 1 (Timp.) *f p*

Perc. 2 (B.D.) To Wine B.

Vln. I div. a2, sempre molto sul pont. *ppp < ff pp < ff pp < ff pp < ff pp*

Vln. II div. a3, sempre molto sul pont. *ppp < ff pp < ff pp < ff pp < ff pp*

Vla. div. a3, sempre molto sul pont. *ppp < ff pp < ff pp < ff pp < ff pp*

Vc. sempre molto sul pont. *ppp < ff pp < ff pp < ff pp < ff pp*

Db. sempre molto sul pont. *ppp < ff pp < ff pp < ff pp < ff pp f*

with inst. GRADUALLY TURN TOWARDS AUDIENCE. GRADUALLY FACE STAGE.

laughter through inst.

gliss.

"p" < "f" > "p"

fu fu fu fu fu fu fu

Piccolo *f*

105 **4/4**

SPIN SLOWLY THROUGH 360°

Hn. 1 (aud.) *mp* *f* *mp* *f* *p* laughter through inst. (STAY STANDING)

Hn. 2 (aud.) (STAY STANDING) *mp* *f* *mp* *f*

Hn. 3 (aud.) laughter through inst. *f*

Hn. 4 (aud.) laughter through inst. *f*

Picc. *fp* *ff* *pp* *ff* *pp*

Fl. 2 *pp* *mp* *pp* *ff* *pp*

Ob. 1.2 *pp* *mp* *pp* *ff* *pp*

Cl. 1.2 *pp* *mp* *pp* *ff* *pp*

B. Cl. *pp* *mp* *pp* *ff* *pp*

Bsn. 1.2 *pp* *mp* *pp* *ff* *pp*

Tpt. 1.2 *pp* *mp* *pp* *ff* *pp*

Tbn. 1.2 SLOWLY STAND UP. *pp* *ff* *ha* *ha* *p* STAND STRAIGHT. SLOWLY SIT DOWN. *pp*

Tba. *pp* *ff* *pp*

Perc. 1 (Timp.)

Perc. 2 (W.B.) W.b. Blow one of two bottles. *f* *p* *f* *p*

Vln. I unis. *pp* *pp* *div, a3*

Vln. II unis. *pp* *pp* *div, a3*

Vla. unis. *pp* *pp* *div, a3*

Vc. *pp*

Db. *pp*

Additional markings: *gliss.*, *tr.*, *3*, *6*, *senza sord. a2*, *Laugh through inst.*, *un.*

# POSITION II

SPIN SLOWLY THROUGH 360°

108

Hn. 1 (aud.) (STAY STANDING) "p" — "f" — "p"

Hn. 2 (aud.) (STAY STANDING) "p" — "f" — "p"

Hn. 3 (aud.) SPIN SLOWLY THROUGH 360° WALK TOWARDS DIRECTION OF CONDUCTOR. Improve with music material indicated in box. "mf"

Hn. 4 (aud.) SPIN SLOWLY THROUGH 360° WALK TOWARDS DIRECTION OF CONDUCTOR. Improve with music material indicated in box. "p" — "f" — "p" — "mf"

Picc. *ff*

Fl. 2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

1st Tpt: STAND UP WHEN YOU PLAY. *ff* *mf* *ff* *mf*

Tbn. 1.2 SLOWLY STAND UP. STAND STRAIGHT. *ff* *mf*

Tba. *ff*

Perc. 1 (Timp.) Hit Scrape with superball beater(s) *f* Scrape Hit Scrape *f*

Perc. 2 (W.B.) *p* *f* *p* *f* *p*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp* *pizz.* *f* *arco* *p*

Vc. *ff* *pp* *pizz.* *f* *arco* *p*

Db. *f* *pp* *pizz.* *f* *arco* *p*

SPIN SLOWLY THROUGH 360° AND WALK TOWARDS CONDUCTOR.

This page contains a musical score for a full orchestra and percussion ensemble. The score is divided into two main sections by a vertical dashed line. The first section includes performance instructions for the woodwinds and strings, such as "SPIN SLOWLY THROUGH 360° AND WALK TOWARDS CONDUCTOR." and "CONTINUE WALKING TOWARDS CONDUCTOR." The second section includes performance instructions for the brass and percussion, such as "2nd Tpt: ALSO STAND UP WHEN YOU PLAY." and "Hit Scrape".

The score includes the following instruments and parts:

- Horn 1 (aud.)
- Horn 2 (aud.)
- Horn 3 (aud.)
- Horn 4 (aud.)
- Picc.
- Fl. 2
- Ob. 1.2
- Cl. 1.2
- B. Cl.
- Bsn. 1.2
- 2nd Tpt: ALSO STAND UP WHEN YOU PLAY.
- Tpt. 1.2
- Tbn. 1.2
- Tba.
- Perc. 1 (Timp.)
- Perc. 2 (W.B.)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score features various dynamic markings including *pp*, *pp unis.*, *p*, *mf*, *f*, *ff*, and *ffp*. Performance instructions include "voice through inst.", "norm.", "Hit Scrape", and "gliss.". The score is written for a full orchestra and percussion ensemble.



(CONTINUE WALKING TOWARDS CONDUCTOR.)

5/4

113

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

(CONTINUE WALKING TOWARDS CONDUCTOR.)

*p* ——— *mf* ——— *p*

*mf*

*p* ——— *mf* ——— *p* ——— *mf* ——— *p*

*f* ——— *p* ——— *mf* ——— *p*

*p* ——— *mf* ——— *p*

*tr* *gliss*

5/4

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

Perc. 2 (S.D.) + Medi. Cym.)

*p* ——— *ff* ——— *p*

*mp* *p* ——— *ff* *fp* *fp* *fp* ——— *fp* ——— *fp* ——— *f* *fp* ——— *f* ——— *p* *fp* ——— *ff* ——— *p*

(KEEP STANDING)

(KEEP STANDING)

*f* ——— *p*

*f* ——— *p*

*f* ——— *p*

*f*

Scrape To Xyl.

To S. D. Put medium Cym. on S.D.

Medium Cym. on S.D. Bow Cym. (Press cym. against S.D. with hand)

*fp* ——— *f* *l.v.* *fp* ——— *f*

5/4

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* ——— *f* ——— *p* ——— *ff* ——— *p* ——— *mp* ——— *p*

*p* ——— *f* ——— *p* ——— *ff* ——— *p* ——— *mp* ——— *p*

*p* ——— *f* ——— *p* ——— *ff* ——— *p* ——— *mp* ——— *p*

*p* ——— *f* ——— *p* ——— *ff* ——— *p* ——— *mp* ——— *p*

*p* ——— *f* ——— *p* ——— *ff* ——— *p* ——— *mp* ——— *p*

*div.* *unis.*



# POSITION III

WALK WITH MEDIUM SPEED (♩ = ca. 70).  
AWAY FROM CONDUCTOR.

WALK VERY FAST (♩ = ca. 120).  
AWAY FROM CONDUCTOR.

119

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Picc.

Fl. 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tba.

To Timp.

Perc. 1 (Timp.)

Perc. 2 (S.D. + Medi. Cym.)

Vln. I

Vln. II

Vla.

Vc.

Db.

WALK VERY FAST (♩ = ca. 120). AWAY FROM CONDUCTOR.

WALK VERY FAST (♩ = ca. 120). AWAY FROM CONDUCTOR.

WALK VERY FAST (♩ = ca. 120). AWAY FROM CONDUCTOR.

WALK VERY FAST (♩ = ca. 120). AWAY FROM CONDUCTOR.

121

HN. 1 (aud.)  
tr  
p  
PLAYER SHOULD STAY INVISIBLE FROM AUDIENCE.  
(SEE POSITION III)

HN. 2 (aud.)  
tr  
PLAYER SHOULD STAY INVISIBLE FROM AUDIENCE.  
(SEE POSITION III)

HN. 3 (aud.)  
tr  
PLAYER SHOULD STAY INVISIBLE FROM AUDIENCE.  
(SEE POSITION III)

HN. 4 (aud.)  
tr  
gliss.  
p  
PLAYER SHOULD STAY INVISIBLE FROM AUDIENCE.  
(SEE POSITION III)

Picc.  
pp  
5/4  
pp f  
4/4

Fl. 2  
pp f pp

Ob. 1.2  
tr  
pp mf pp  
f pp

Cl. 1.2  
pp mf pp  
f pp

B. Cl.  
tr  
pp mf pp  
f pp

Bsn. 1.2  
tr  
pp mf pp  
f pp

Tpt. 1.2  
pp f pp

Tbn. 1.2  
pp f pp

Tba.  
pp f pp

Perc. 1 (Timp.)  
f  
gliss.  
p  
Timp.  
Scrape with superball beater.

Perc. 2 (S.D. + Med. Cym.)

Vln. I  
5/4 div. a2  
pp mf > pp mf > pp f  
4/4

Vln. II  
div. a3  
pp mf > pp mf > pp f

Vla.  
div. a3  
pp mf > pp mf > pp f

Vc.  
pp mf > pp mf > pp f

Db.  
norm.  
f  
pp mf > pp mf > pp f

# POSITION IV

**4/4** (tr)

Picc. *pp*

Fl. 2

Ob. 1.2 *a2*  
*p mp p mf*

Cl. 1.2 *a2*  
*p mp p mf*

B. Cl.

Bsn. 1.2

Tpt. 1.2 *a2*  
*p mp p mf*

Tbn. 1.2 *p mp p mf*

Tba. *p mp p mf*

Perc. 1 (Timp.)

Perc. 2 (W.B.)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

**WALK TOWARDS AUDITORIUM.**

**WALK TOWARDS**  
belly-laughter without inst.  
*f*  
ha ha ha ha ha ha ha ha

**WALK TOWARDS**  
belly-laughter without inst.  
*f*  
ha ha ha ha ha ha ha ha

**WALK TOWARDS**  
belly laughter without inst.  
*f*  
ha ha ha ha ha ha ha ha

**WALK TOWARDS**  
belly-laughter without inst.  
*f*  
ha ha ha ha ha ha ha ha

**WALK TOWARDS**  
a2, belly-laughter without inst.  
*f*  
ha ha ha ha ha ha ha ha

**WALK TOWARDS**  
belly-laughter without inst.  
*f*  
ha ha ha ha ha ha ha ha

**WALK TOWARDS**  
W.b.  
Blow bottle.  
*f* *gliss.* *p*

**STAND UP AND WALK TOWARDS AUDITORIUM WHILE YOU PLAY.**

**STAND UP AND WALK TOWARDS AUDITORIUM WHILE YOU PLAY.**

**STAND UP AND WALK TOWARDS AUDITORIUM WHILE YOU PLAY.**

Improvise with music material indicated in box.

Improvise with music material indicated in box.

Improvise with music material indicated in box.

Improvise with music material indicated in box.

Vln. I: 2nd Stand *mp* *gliss.* *p*

...DOOR OF BACK STAGE.

126 *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Picc. *fp* *fff pp* *fff pp* *fff pp*

...DOOR OF BACK STAGE.

*Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Fl. 2 *fp* *fff pp* *fff pp* *fff pp*

Ob. 1.2 *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Ob. 1.2 *p* *fp* *fff pp* *fff pp* *fff pp*

Cl. 1.2 *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Cl. 1.2 *p* *fp* *fff pp* *fff pp* *fff pp*

B. Cl. *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

B. Cl. *f* *ha ha ha ha ha ha ha* *fff pp* *fff pp* *fff pp*

Bsn. 1.2 *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Bsn. 1.2 *f* *ha ha ha ha ha ha ha* *p* *fff pp* *fff pp* *fff pp* *a2* *7* *6* *f*

Tpt. 1.2 *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Tpt. 1.2 *ha ha ha ha* *p* *fp* *fff pp* *fff pp* *fff pp*

Tbn. 1.2 *Improvise with music material indicated in box.*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Tbn. 1.2 *ha ha ha ha* *p* *fff pp* *fff pp* *fff pp*

Tba. *with timpani mallet*

STOP AND PLAY. *norm.*

CONTINUE WALKING AGAIN.

Tba. *p* *fff pp* *fff pp* *fff pp* *f*

Perc. 1 (Timp.) *p* *f*

...DOOR OF BACK STAGE.

STOP.

CONTINUE WALKING AGAIN. *Improvise with music material indicated in box.*

Perc. 2 (W.B.) *mf* *5* *mf* *gliss* *5*

Vln. I *STOP AND PLAY.* *mp* *CONTINUE WALKING AGAIN.* *Improvise with music material indicated in box.*

Vln. I *fp* *fff pp* *fff pp* *fff pp* *mp*

Vln. I: 3rd Stand *STOP AND PLAY.* *mp* *CONTINUE WALKING AGAIN.*

Vln. I: 3rd Stand *fp* *fff pp* *fff pp* *fff pp* *mp* *3*

Vln. II *Improvise with music material indicated in box.* *mp* *CONTINUE WALKING AGAIN.*

Vln. II *p* *mp* *p* *mp* *p* *mp* *gliss* *mp* *fff pp* *fff pp* *fff pp* *fff pp* *mp*

Vla. *STOP AND PLAY.* *div. a2* *CONTINUE WALKING AGAIN.*

Vla. *mp* *fff pp* *fff pp* *fff pp* *fff pp* *mp*

Vc. *div. a2* *mp* *fff pp* *fff pp* *fff pp* *fff pp* *mp*

Db. *mp* *fff pp* *fff pp* *fff pp* *fff pp* *mp*

# 4 POSITION V

FACE CONDUCTOR.  
norm.  
Hn. 1 (aud.) *mp* *ff pp* *ff p*

FACE CONDUCTOR.  
norm.  
Hn. 2 (aud.) *mp* *ff pp* *ff p*

FACE CONDUCTOR.  
norm.  
Hn. 3 (aud.) *mp* *ff pp* *ff p*

FACE CONDUCTOR.  
norm.  
Hn. 4 (aud.) *mp* *ff pp* *ff p*

Picc. belly laughter without inst. *f* Improve with music material indicated in box. CONTINUE BELLY-LAUGHTER FROM BACKSTAGE IF ONE ARRIVES EARLY.

Fl. 2 belly laughter without inst. *f* Improve with music material indicated in box. CONTINUE BELLY-LAUGHTER FROM BACKSTAGE IF ONE ARRIVES EARLY.

Ob. 1.2 a2, belly laughter without inst. *f* Improve with music material indicated in box.

Cl. 1.2 a2, belly laughter without inst. *f* Improve with music material indicated in box.

B. Cl. belly laughter without inst. *f* Improve with music material indicated in box. CONTINUE BELLY-LAUGHTER FROM BACKSTAGE IF ONE ARRIVES EARLY.

Bsn. 1.2 Improve with music material indicated in box. CONTINUE BELLY-LAUGHTER FROM BACKSTAGE IF ONE ARRIVES EARLY.

Tpt. 1.2 a2, belly laughter without inst. *f* Improve with music material indicated in box. FACE CONDUCTOR. 1. norm., plunger *mp* *ff pp* *ff p*

Tbn. 1.2 a2, belly laughter without inst. *f* Improve with music material indicated in box.

Tba. *mp*

Perc. 1 (Timp.) *p* *gliss* *f* Scrape with the super ball. *ff*

CONTINUE BELLY-LAUGHTER FROM BACKSTAGE IF ONE ARRIVES EARLY.

Perc. 2 (W.B.)

4/4

Improvise with music material indicated in box. *p*

Improvise with music material indicated in box. *p*

Vln. I

Improvise with music material indicated in box. *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*





# POSITION VI

# G

sounds from distance

133

Hn. 1 (aud.)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
"mf" > "p" "mf" > "p"

**L - B.A.**

Hn. 2 (aud.)  
"p" < "mf" "p" "mf" > "p" gliss.

Hn. 3 (aud.)

Hn. 4 (aud.)  
**L - B.A.**  
"p" "mf" "p" "mp" > "p"

sounds from distance

Picc.  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

**C - B.A.**

Tpt. 1.2  
"p" "mp" > "p"  
"p" < "mp" > "p"

**R - B.A.**

Tbn. 1.2  
1. gliss.  
"p" "mf" > "p"

Tba.

**Sta.**  
Scrape with super ball beater. Bounce super ball beater on timp.  
ff p f p

Perc. 1 (Timp.)

Perc. 2 (Belly Laughter)

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$

Vln. II

Vla.

**Sta.**

Vc. pizz. f col legno ff f col legno

arco, extremely distorted sound

Db. f ff f gliss. "ff" "mf"

137

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

Perc. 2 (Belly Laughter)

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* < *mf* > *p* *mf* > *p* *mf* > *mp* < *mf* > *mp* *f* *mp*

**R- B.A.**

Lightly shake instrument. (Horse Whinny)

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

*p* *mf* > *p* *mf* *p* *mf* > *mp* *f* *mp*

Lightly shake instrument. (Horse Whinny)

*gliss.* *gliss.*

*p* *mf* > *p* *mf* *p* *mf* > *mp* *f* *mp*

*mp* > *p* *mp* > *p* *mp* > *p* *mp* > *p*

Shake inst lightly

1. *gliss.* *gliss.*

*mf* *mp*

a2 voice through inst.

*mg mg mg mg mg mg mg*

*f*

Scrape with super ball beater.

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

col legno

pizz.

*f* *pizz.*

*ff*

140

Hn. 1 (aud.) *mf* *mp* *mf* *p* *mp* *p* *mp* *p*

Hn. 2 (aud.) Lightly shake instrument. (Horse Whinny) *p* *mp* *p*

Hn. 3 (aud.) *mf* *mp* *mf* *mp* *mf* *mp* *p*

Hn. 4 (aud.) Lightly shake instrument. (Horse Whinny) *p* *mp* *p*

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2 mg mg mg mg mg mg mg mg mg mg mg mg

Tbn. 1.2 *mf* *mp* *mf* *mp* *f* *umg* *umg* *umg* *umg*

Tba.

Perc. 1 (Timp.) Scrape with superball beater. *ff* Bounce superball beater on timp. *p*

**L-B.Sta.**  
W.B.  
Blow bottle.

Perc. 2 (W.B.) *f* *p* *f* *p* *f* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

143 Growl as you play.

Hn. 1 (aud.) *f < ff* umg umg umg umg

Hn. 2 (aud.) *f < ff* *sfz* umg umg umg

Hn. 3 (aud.) *f < ff* *f < ff* *f < ff* umg umg umg

Hn. 4 (aud.) *f < ff* umg umg

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

**L-B.Sta.**  
norm. *sfz f* *mf*

**L-B.Sta.**  
norm. a2 *sfz f* *mf*

Tbn. 1.2 *f < ff* *f* ah ah ah umg umg umg umg umg umg *mp*

Tba.

Perc. 1 (Timp.) Scrape with superball beater. *f* *p*

Perc. 2 (W.B.) *f* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

146

voice through inst.

Hn. 1 (aud.) *mf* umg\_ umg\_ umg\_ umg\_ *f* *ff* umg\_ umg\_ umg\_ umg\_ umg\_ umg\_

Hn. 2 (aud.) umg\_ umg\_ umg\_ umg\_

Hn. 3 (aud.) *mf* *gliss.* umg\_ umg\_ umg\_ umg\_ umg\_ *f* *ff* *f* *ff* umg\_ umg\_ umg\_ umg\_ umg\_

Hn. 4 (aud.) *mf* *gliss.* umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2 *mf* *gliss.* umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ umg\_ *f* *ff* *f* *ff* umg\_ umg\_ umg\_ umg\_ umg\_ umg\_

Tpt. 1.2

Tbn. 1.2 1. Growl while you play. *f* *ff* *f* *ff* a2

Tba.

Perc. 1 (Timp.) Scrape with superball beater. *f* *f* *p* *mp* norm.

Perc. 2 (W.B.) *f* *p* *mf* *p* *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

149

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1

Tpt. 2

Tbn. 1.2

Tba.

Perc. 1 (Timp.)

Perc. 2 (W.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

*mp*

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

*p*

*mp* *p* *mp* *p* *mp*

*gliss.* *gliss.*

*mp* *p* *mp*

Put medium cym. on timp.

Medium size cym. on timp.  
Hit cym. and change pitches of timp.

*p* *f*

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

152

Hn. 1 (aud.) *p* *mp* *p* *mp* *p* *mp* *p*

Hn. 2 (aud.) *p* *mp* *p*

Hn. 3 (aud.) *mp* *p* *mp* *p* *mf* *p* *mf* *p*

Hn. 4 (aud.) *mp* *p*

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1 *p* *mp* *p*

Tpt. 2 *mp* *p* *mp* *p*

Tbn. 1.2 1. *p* *mp* *p* *mp*

Tba.

Perc. 1 (Timp.) *p* Hit timp. (s.b. beater) *f* Scrape timp. *f* *mp*

Perc. 2 (W.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

155

Hn. 1 (aud.)  
Hn. 2 (aud.)  
Hn. 3 (aud.)  
Hn. 4 (aud.)  
Picc.  
Fl. 2  
Ob. 1.2  
Cl. 1.2  
B. Cl.  
Bsn. 1.2  
Tpt. 1.2  
Tbn. 1.2  
Tba.  
Perc. 1 (Timp.)  
Perc. 2 (W.B.)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

with spare reeds  
*p* *mf* *p*

TAKE SPARE REED.

To S. D.  
Put medium cym. on S. D.

musical notation including dynamics (*p*, *mp*, *f*, *mf*), glissandos, and articulation marks.



158

Hn. 1 (aud.) *p* *mp* *p* *mp* *mf* *p* gliss.

Hn. 2 (aud.) *p* *f* *p* *f* *p* *f* gliss.

Hn. 3 (aud.) *p* gliss.

Hn. 4 (aud.) *p* *f* *p* gliss.

Picc.

Fl. 2

Ob. 1.2 with spare reeds *p* *mf*

Cl. 1.2 TAKE SPARE REED. *p* *mf* *p*

B. Cl.

Bsn. 1.2 *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 1.2 *p* *f* *p* *f* *p* *f* gliss.

Tbn. 1.2 *p* gliss.

Tba.

Perc. 1 (Cym. + S.D.) **Med. Cym. on S.D.** Bow cym. *p* *mf* *p* *mf* *f*

Perc. 2 (W.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

very distant...

162

Hn. 1 (aud.)

Hn. 2 (aud.)

Hn. 3 (aud.)

Hn. 4 (aud.)

Picc.

Fl. 2

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Perc. 1 (Cym. + S.D.)

Perc. 2 (W.B.)

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

VERY SUPPRESSED air sound through inst.

"mf"

"p"

"p"

"mf"

"p"

"f"

"mf"

"fff"

very distant...

**L-B.Sta.**

*pp* *mp* *pp* *mp* *pp*

**L-B.Sta.**

*pp* *mp* *pp* *mp* *pp*

"p"

"mf"

"p"

"mp"

"p"

"mf"

"p"

"mf"

"p"

norm.

*pp* *mp* *pp* *mp* *pp*

"p"

"mf"

a2

VERY SUPPRESSED air sound through inst.

"p"

"f"

"mf"

"fff"

a2

VERY SUPPRESSED air sound through the inst.

"p"

"f"

"mf"

"fff"

PUT DOWN SPARE REED.

*mf*

*ff*

*mf*

*ff*

