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Title

when Icarus fell, was there a splash?

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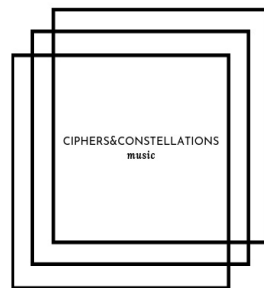
Johnson, Maya Miro

Publication Date

2020

when Icarus fell, was there a splash? (2019)

Maya Miro Johnson



Program Notes

A radio is a device that conduces the invisible or theoretical into a perceivable or physical manifestation of itself. It makes all the unknown knowledge which permeates the universe, as radio waves do, briefly apparent. The conceit behind this piece is that one can be driven literally out of one's mind by these momentary glimpses of the truth, since after witnessing the horror of the cluttered, entropic tendencies of the universe towards meaninglessness, it is impossible to return to our false reality with the repercussions, the resonance of truth still ringing in our ears.

Frank Olson was a man who plunged to his death from a 10th story window shortly after being dosed, unwillingly and unwittingly, with an ungodly amount of LSD. He was not the first, only, or last victim of a decades-long CIA experiment which:

- 1) developed out of the adoption of torture techniques used by the Axis Powers in their death camps in Poland and Manchuria during World War II
- 2) sought to develop the biological weapon of mind control via psychotropic drugs, to be used against the USSR, which the US military-industrial complex, drunk on the triumphant assumption of unconditional superiority, believed to be the ultimate evil, requiring destruction at any moral cost
- 3) was referred to in the 1950s (though it took many shapes, intentions, and names over the years) as Project MKULTRA, spearheaded by a biochemist named Sydney Gottlieb.

A requiem is a musical setting of the Christian mass which commemorates the dead. It can also refer to any kind of dirge, lament, prayer, kaddish, or chant that invokes the idea of death as a not an experience or location but as the reception of ultimate silence: repose from the noise, relief from the blinding epiphanies that drive us mad.

This piece seeks to listen to and represent all of the above. Though there is no story, there is a narrative; though there is no setting, there is a time and a place; though there is no character, there is a text, of which all the performers are a collective manifestation. Structurally, the piece develops in episodes, over the course of which the rate of "tuning in" increases to such a rapidity that it impels only one solution: defenestration. The remainder of the piece is the suspended moment in time between a person and the pavement.

Please note that this piece is an excerpt: it represents approximately the 1st of 15 movements which will ultimately comprise an evening-length work commissioned by Toby Thatcher for *Zeitgeist*.

-Maya Miro Johnson
November 21st, 2019

Performance Notes

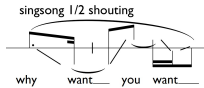
Voice



coloratura cadenza: following contour with uninterrupted vocal line (in effect, a quixotic glissando). 1st time to be performed straight tone, 2nd time bel canto with possible ornamentation. Emphasize the second syllable of the word "crazy".



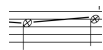
Alternative Text Declamation #1, shouted: shouting without definite pitch but still within the staff.



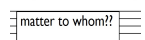
Alternative Text Declamation #2, extroverted singsong: somewhere between shouting, singing, and sprechstimme, a loud type of speech with great registral color in terms of indeterminate pitch given to the language.



Alternative Text Declamation #3, introverted singsong: a quieter and more sung, cantabile version of the above, with more definite pitch variety.



Alternative Text Declamation #4, sprechstimme: a classical Schoenberg sprechstimme, except with more glissando and articulation when given.



Alternative Text Declamation #5, spoken: directly spoken in a context-specific theatrical manner.



gliss to or from blue note: scooping into or away from the note in a jazz style, but with limited variety in the intervallic distance of the scoop, so as to be replicable many times in a row.



vocal mute technique: changing the distance between an object covering your mouth (perhaps the hand), so as to affect the sound quality, as a synthesizer would.

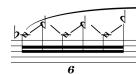



Imitated hyperventilation: up arrow indicates an audible breath in, thus producing an effect imitating hyperventilation.

Performance Notes Cont'd


Winds & Brass


 **air tone:** produce breath sound with no pitch.

 **crowing reed:** remove reed and blow into it, creating wild high-pitched glissandi within a 3rd, as if testing a new reed.

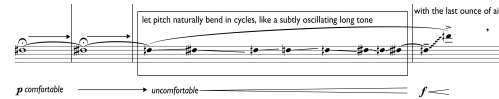
 **key clicks:** clicking the keys audibly loosely in the given rhythm, alternating valves.


 **mouthpiece slap:** slap the mouthpiece percussively with the palm of the hand.

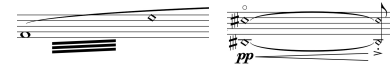
 **tongue ram:** tongue ram without clear pitch.


 **crescendo to tongue ram:** transitioning from open to closed, or vice versa, and ending with a clear stoppage of the sound in a tongue ram.

 **tremolando:** creating a vague imitation of a line. Either flutter tongue into the instrument or buzz freely into the mouthpiece.


 **trumpet cadenza:** hold a strong tone for such a long time that the pitch begins to bend in cycles. Rip upwards with the last ounce of breath.

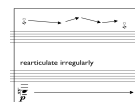
 **flutter-tongued line:** shadowing the singer's line exactly, using flutter tongue and glissandi (where convenient) to craft an agitated but uninterrupted line.

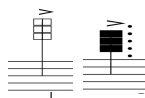
 **multiphonic/partial:** for the oboe, a controlled but rough sound is desired; for the flute, an uncontrolled sound.


 **sucking on reed:** create a wet breath tone by sucking air in through only the reed.


Piano


 **pedal slam:** pressing down on the sustain pedal percussively, also creating a resonant ring after the impact of the foot.


 **glissando of partials inside the piano:** moving the right hand up and down vertically along a single string (G), while playing the key of the same note quickly on the keyboard (do not create a rhythmic pattern) to glissando through the overtone series. Do not create a specific pattern, but follow the given contour.


 **piano fist clusters:** a cluster played with the fist in rhythm, with pitch based roughly on relative location to the stave.


 **slap the string:** hit the lowest few strings with the palm of the left hand.

 **piano cadenza:** completely ad libitum; lead from one note to the next with irregular spacing, highlighting connections between disparities. Take more time between each note at the beginning and the end of the bar.

 **brushing the strings, #1:** scratching lowest strings vertically slowly and deliberately.


 **ghost pedal effect:** engaging the sustain pedal immediately after playing the notes.


 **brushing the strings, #2:** brush strings with fingers gently, creating resonant atmosphere.


 **brushing the strings, #3:** strum the lower strings inside piano in direction indicated, allowing overlap to occur with the left hand keyboard notes.

Performance Notes Cont'd


Strings


 **overpressure:** playing into the string in order to distort the sound and bring out lower partials; this is not intended to be an ugly sound but either an a) resonant or b) energetic one.


 **almost not moving bow:** playing ord. left hand with minimal vertical bow movement, so as to almost create an overpressure sound.

 **white noise:** using 1/4 pressure in both right and left hands to create a white noise texture without clear pitch or timbre.


 **bow the tailpiece:** drag the bow downward across the tailpiece, creating a friction sound.

 **glissando against unison harmonic:** the rate of the glissando is up to the performer, being spatially notated, but the number of pitches per bar should be observed.

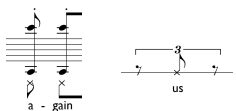
 **almost not moving bow:** tugging strings back and forth with both pad and fingernail into collisions, creating extraneous noise through uncoordinated left hand hammer-ons. Relocate this motion up and down the fingerboard constantly; this effect should be frantic and messy and completely improvised.

 **harmonics:** natural harmonics are notated with an "o" and a diamond notehead. The microtones should not be purposefully played by the performer, but should instead result naturally from the partial, which is inferred by finger placement. Artificial harmonics are notated in the usual manner.

Tutti

 **snapping fingers:** in a stylized rag-time pulse. Rhythmic integrity is not required.

 **indeterminate gestures in the upper register:** play as fast as possible, with energy, alternating left hand fingers.

 **speaking from the ensemble:** vocalizing in a raised speech, also while playing from the ensemble; notated as a libretto line.

The first performance of this piece was given at the Curtis Institute of Music on December 11th, 2019 in Field Concert Hall, Philadelphia, Pennsylvania, USA

Alize Rozsnyai, soprano
Calvin Mayman, flute
Sarrah Bushara, oboe
Martina Smith, horn
Justin Bernardi, trumpet
Emma Carina Meinrenken, violin
Chase Park, cello
Yangyang Ruan, piano
Drew Schlegel, electronics
Maya Miro Johnson, conductor

Thanks to Julien Belanger, Sarrah Bushara, Andrew Moses, and Drew Schlegel for their assistance in creating the field recordings that comprise the electronics.

Duration: ca. 22'

N.B.

This piece, with the exception of the coda, is the first of fifteen movements from an in-progress, evening-length work commissioned by the conductor Toby Thatcher for his London-based project, *Zeitgeist*.

4 transistor radios capable of producing a strong static sound are required for the performance of this piece, placed in various configurations throughout the performance space.

A MIDI Controller, or some other form of quick-triggering live electronics playback is required, and the corresponding .wav files can be accessed, with permission, at <https://drive.google.com/open?id=IXqT30BfSvpNMpXiwnkhFun6qdbJEQ97t>.

Score is in C, and all accidentals apply throughout the bar until cancelled by another accidental. Notes without accidentals are presumed to be natural.

Spatial notation is employed from CC to the end. The conductor should use a stopwatch to coordinate with the electronics, and all gestures from the ensemble should be given by cue. Overlap between gestures is desirable.

Commissioned by Toby Thatcher and Zeitgeist

when Icarus fell, was there a splash?

Maya Miro Johnson
(2019)

♩ = 132 manic

Voice
Do you want do you want do you want what do you want I don't know what you do want

Flute
fff almost shouting
sf

Oboe
p

Horn in F
sf *sf* *sf* *mf*

Trumpet in C
harmon mute, stem in
sf *sf* *sf* *sf*
tongue stop
sim.

Violin
almost overpressure
ff
at the frog

Violoncello
sf *sf* *sf* *sf*

Electronics
I: drums, sirens, speech, typing, white noise

Piano
sf
slapping the lowest strings
cluster
p *sf* *p*
bell tone

5

Voice
with me I know not what when they took off their masks why want_ you want_ why_would you

Fl.
sff

Ob.
f

Hn.
sf *sf* *sf* *sf*

Tpt.
sf *sf* *sf* *sf* To Tape

Vln.
ff *sf* *sf* *sf* almost overpressure OP

Vc.
sf *sf* *sf* *sf*

Tape

Pno.

10

Voice

want want you wouldn't want

mf almost genteel, like a doctor giving instructions

I want for you to I want for you to I

Fl.

sf

5

pp

tr

Ob.

pp

tr

Hn.

Tpt.

rapid key clicks, alternating fingering

f

Vln.

OP

f

Vc.

sfp *f*

Tape

Pno.

mf bell tones

ped.

14

Voice

want for you to I want for you to I want for you to I want for you to

Fl.

pp

Ob.

pp

Hn.

pp

Tpt.

pp

Vln.

mf *f* *mf*

Vc.

sfp *sfpp* *slow bow*

Tape

Pno.

mute all 5 strings between C# and F with RH

play alternating notes from RH muted cluster in the given rhythm

18

Score for Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

Flute (Fl.): *sf sf sf* (5)

Oboe (Ob.): *sf sf sf*

Horn (Hn.): *sfp sf sfp sf*

Trumpet (Tpt.): *sfp sf* (3) **rapid key clicks, alternating fingering**

Violin (Vln.): *ff* (OP) *sf sf sf* (at the frog)

Viola (Vc.): *sfp sf sfp sf*

Tape: 0:38

Piano (Pno.): (Empty staff)

almost spat

shouted

22 **A**

Voice *sfp*
I want for you to (o) me and you

Fl. *sf* tongue ram *ppp*

Ob. *sf* sucking on reed

Hn. *sf* mouthpiece slap *shh ppp*

Tpt. *sf* mouthpiece slap *ppp*

ONLY LH frantic fingernail sounds traversing fingerboard, pulling strings into collisions

Vln. *sf*

ONLY LH frantic fingernail sounds traversing fingerboard, pulling strings into collisions

Vc. *sf* pizz.

Tape (muttering)

A

Pno. *sf* scratching lowest strings vertically slowly and deliberately *mf*

27 *cantabile* *sfpp* *mf suffused*

to belting

how could you how could you IPA: a a a

Fl.

Ob.

Hn.

Tpt. harmon mute out

Vln.

Vc.

Tape (bowed tam-tam)

Pno.

33

Voice

Fl.

Ob.

Hn.

Tpt.

Vln.

Vc.

Tape

Pno.

39

mf

a

mf

ε

Fl.

Ob.

Hn.

Tpt.

Vln.

Vc.

pp

pp

Tape

Pno.

B ♩ = 104 poco meno mosso

sing-song speaking, mezza voce

45

shouted *mf* *ten.*

why not why why why why

p subdued

p cajoling

p cajoling

1:28

2: aphasia overlapped whispers

B

mf bell-like

C ♩ = 132

50 **ca. 8"** **poco accel.** **shouted** **mp**

why _____ why not why want _____ (t) why _____ why _____

Fl. **flz.** **pp**

Ob. **pp** **pp** 5 3

Hn. **pp**

Tpt. **sfp**

Vln. **p** but with much RH force and tension

Vc. **p** but with much RH force and tension

Tape **0:12**

Pno. **pedal slam** **sf**

D

54
 Voice *sf* why *ff* wouldn't you like to *sf sf sf sf sf* I know you want to

Fl. *flz.* *pp*

Ob. *pp* *p* *f* *p*

Hn. *p*

Tpt. *p* *pp* *ff* *pp* *ff*

Vln. *pp* *ff*

Vc. *pp* *ff*

Tape 0:22 (chord)

D

Pno. *mf* *f* jangly, like a cimbalom

slapping the lowest strings

f l.v.
Ped.

E

60 *f* careening 3 3 3 *ff* bouncy, interrupted sim. gliss.

Voice why would you think you don't know you guess You- (ou) (ou) (ou) you want us to

Fl. *pp* *p* static, ethereal

Ob. *f* *p* *f*

Hn. *pp* *sf* *ppp* *p* *mp*

Tpt. *pp* *sf* *ppp* *sf*

Vln. *p* *pp* *sf* *p* static, ethereal

Vc. *pp* *sf* *p* static, ethereal

Tape 0:31

E

Pno. stopped harmonics

p static, ethereal

F ♩ = 96

G ♩ = 50

68 *ff shouting*

Voice *ff shouting*

don't you want to know don't you want us to know you don't want us to know us (s)

Fl. *spoken firmly*

us *f*

Flute

Ob. *spoken firmly*

us *f*

Hn. *spoken firmly*

us *f*

Tpt. flutter tongue with half valve

f loud but not overexerting; supporting singer

Vln. *spoken firmly*

us *f*

III/II

f → *pp* *musty*

Vc. *spoken firmly*

us *f*

IV/III

f → *pp* *musty*

Tape 3: manmade sounds, quiet muttering and exhalations

0:07

F strum strings inside piano (overlap with LH keyboard notes)

G //

Pno. *pp*

rearticulate irregularly

p

poco rit.



♩ = 104 Subito

72 *f* *molto* *mf* *largo, ugly; becoming a croak* *p* *needing/wheedling*

Voice: we _____ why not me _____ me _____ me _____ why _____ me _____

Fl. *p* *needing*

Ob.

Hn.

Tpt.

Vln. *p* *needing*

Vc. *p* *cajoling*

Tape: 4: crotales/glock cluster chord 0:07 5: glissandi on violin D string, whole fingerboard

Pno. *sf* with paper placed over the strings in order to create a metallic, muted sound, almost like a mallet instrument

77

mf

mp sostenuto; largo, becoming uglier

why don't you want me me me us ma me mat

flz.

half breath, half tone

p

p

p needling

(in old tempo)

(in old tempo)

0:05

(friction sound of bowed tam-tam)

0:20

pedal slam

mf

p

Ped.

Ped.

Voice *ff* spat out, as if tasting something bitter , (approximate pitch)
 does - n't mat - -

Fl. *pp* shimmering

Ob. *pp* shimmering

Hn. *pp* shimmering

Tpt. *pp* shimmering

microscopic bow motion, playing the notes without really moving the bow; scratchy sound

Vln. *pp* as compact as possible

Vc. *pp* as compact as possible

Tape **6: typewriter sounds, manmade sounds signifying busywork or anxious chaos**

Pno. *mf*
secco, with bounce but the individual pitches obscured

86

Voice

↑ ,

ter

doesn't (s) (n) (t)

mat - ter

↑ ,

↑ ,

↑ ,

Fl.

Ob.

Hn.

Tpt.

Vln.

Vc.

Tape

Pno.

sfp

sfp

sul IV

sul IV

89

↑ ↑ ↑ ↑ ↑ ↑

spoken theatrically, agitatedly, confusedly

sprechstimme

ff 3

no thing real ly mat ters

matter to whom?

when I went

flz. *pp* *sf*

multiphonic *pp* stop the sound roughly *sf*

f 6 *sf*

sfp *sf*

rip *ff* *sf*

Vln. OP *sf*

Vc. pizz. *sf*

Tape 0:13 7: aphasia VIII-XIII

Pno. *sf*

15"

K

93 straight tone (♩ = 120) *sf*
 Voice *sprechstimme*
 cra - - - - - zy - - - - - to go see crazy

Fl. *ff* *fp*

Ob. *p* but crazy *ff* *fp*

Hn. *p* *ff* *fp*

Tpt. *p* *ff* *fp*

Vln. *pp* *p* *overpressure* *ff* *fp*

Vc. *arco* *pp* *p* *overpressure* *ff* *fp*

Tape 0:15 *8: subliminal information (PPP ghosts of speech)*

Pno. *f* *K*

97

Score for measures 97-101, featuring dynamic markings and articulation.

Voice: Rests throughout.

Fl.: *sf* (measures 1-2), *fp* (measures 3-4), *sf* (measures 5-6).

Ob.: *sf* (measures 1-2), *fp* (measures 3-4), *sf* (measures 5-6).

Hn.: *sf* (measures 1-2), *fp* (measures 3-4), *sf* (measures 5-6).

Tpt.: *sf* (measures 1-2), *fp* (measures 3-4), *sf* (measures 5-6).

Vln.: *sf* (measures 1-2), *fp* (measures 3-4), *sf* (measures 5-6).

Vc.: *sf* (measures 1-2), *fp* (measures 3-4), *sf* (measures 5-6).

Tape: Thick black line with bar lines.

Pno.: Rests throughout.



ca. 10"

(♩ = 120)

102 *bel canto*

Voice: *cra - - - - - zy - - - - - want crazy want why not (t) why not (t)*

Fl.: *sf*, *non vib*, *pp*

Ob.: *sf*, *p < f*, *p < f*, *p < f*, *pp*, *pp*

Hn.: *sf*, *pp*

Tpt.: *sf*, *harmon mute, stem out*, *non vib.*, *pp*, *pp*

Vln.: *sf*, *sul IV*, *p but in the string*, *non vib*, *pp*, *pp*

Vc.: *sf*, *sul IV*, *p but in the string*, *non vib*, *pp*

Tape: 0:14 (clapping), 0:23, 9: bowed tam-tam, 0:09

Pno.: *pedal slam*, *p*, *ped.*

108 *f* somewhat hilariously laid back despite the circumstances

voice: *f* vocal mute: holding hand (or comparable large object) in front of mouth and adjusting distance

I wan - na be wan - na be I wan - na be I wan - na so close so far

Fl. *sf* air tones *p*

Ob. *sf* finger snapping

Hn. *sf* finger snapping

Tpt. *sf* *pp*

Vln. *sf* finger snapping

Vc. *sf* ord. *pp* subdued on the back of the beat

Tape

M

Pno. *pp*

N ♩ = 132 **Tempo primo**

114 *↗ ↘*

Voice: (r) I wan - na be when I went

Fl. ord. *f sf* 5

Ob. ord. *mf p*

Hn. ord. *mf sfp sf*

Tpt. *sfp sf*

Vln. ord. *f* at the frog

Vc. pizz. *f* arco. *sfp sf*

Tape: 10: snapping extremely quietly

Pno. *sf* cluster *f* 3

mf dry and bouncy but without definition

mf

119

5

5

sprechstimme

5

back I went back to go back went I must back go went back now when I went back

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

p *f*

sfp *sf* *sfp* *sf* *sfp* *sf*

f *sf* *f*

sfp *sf* *sfp* *sf* *f*

0:11

f *p* *f* *p* *sf* *Ped.*

124

Voice: singsong *p* cloying back? pleading back aching go back now!

Fl.: an air tone articulated with pitch contour via fingerings *pp*

Ob.: an air tone articulated with pitch contour via fingerings *pp*

Hn.: an air tone articulated with pitch contour via fingerings *pp*

Tpt.: remove mute *p* *sf* an air tone articulated with pitch contour via fingerings *pp* reinsert mute *p* *sf*

Vln.: sul IV harmonic gliss *pp*

Vc.: harmonic gliss sul IV *pp*

Tape

Pno.

P ♩ = 132

whispered

to belting

128 *ppp* but where did I come from? *f* bel canto *sfp* I see it all now (w)

Fl. *ff* indeterminate gestures in the upper register; as fast as possible

Ob. *ff* indeterminate gestures in the upper register; as fast as possible
remove reed

Hn. *ff* indeterminate gestures in the upper register; as fast as possible

Tpt. remove mute *ff* indeterminate gestures in the upper register; as fast as possible

Vln. *ff* indeterminate gestures in the upper register; as fast as possible

Vc. *ff* indeterminate gestures in the upper register; as fast as possible

Tape II: rain stick, tam tam 2, paper crumpling, pencil, etc. 0:08

Pno. *f* **P** indeterminate gestures in the upper register; as fast as possible

like channel surfing, spend no more than 6" on each bar

1

2

3

4

134 spoken

Voice *f* being *f* in- *f* -visible *f* 'll

Fl. *ff* rhythm less defined, with more irregularities jet whistle *f*

Ob. *ff* crazy 6 *f* crazy 6

Hn. *ff* rhythm less defined, with more irregularities *mp* rhythm less defined, with more irregularities

Tpt. *ff* rhythm less defined, with more irregularities *mf* insert plunger mute

Vln. *ff* mid fingerboard in double stops *p* simmering tremolo in place, mid fingerboard in double stops

Vc. *ff* *p* simmering

Tape (slow rainstick) 0:18 ca.

Pno. *ff* throughout mid and upper register- wider intervals *p* rumbling lower register

Q ♩ = 132

R ♩ = 80

Voice

138 *sfp* to belting *sf* *fp* *f sostenuto molto*

go (o) a

Fl.

harmonics *p*

Ob.

reinsert reed *p*

Hn.

ppp

Tpt.

p

ONLY LH
frantic fingernail sounds traversing fingerboard, pulling strings into collisions

p (f in execution)

ONLY LH
frantic fingernail sounds traversing fingerboard, pulling strings into collisions

p (f in execution)

III/IV dead on the string *ff*

III/IV dead on the string *ff*

Tape

(whispers) 0:26

with felt placed over the strings in order to create a metallic, muted sound, almost like a mallet instrument dead, no pedal, choked

Pno.

p *sf* *ff*

30 straight tone

144

Voice *f* ga

Fl. *mf* *p*

Ob. *mf* *p*

Hn. *ppp*

Tpt. *mf* *p*

Vln. *pp*
Speaking in a whisper-shout: a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain gain a - gain

Vc. *pp*
Speaking in a whisper-shout: a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain gain a - gain

Tape 0:30 (uneven marimba)

Piano *pp*
Spoken at a half-shout, half-whisper
a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain a - gain gain a - gain a - gain a - gain a - gain a - gain a -

Voice *f*
 in _____ (n) _____ *pp*
 why me?

Fl. *mf*

Ob. *mf*

Hn.

Tpt. *mf*
 remove plunger, take harmon mute, stem out

Vln. *mf*
 harmonic gliss

Vc. *f p*
 a - gain gain a -
 a - gain a - gain gain a -
 sul IV
 3 5 5 5

Tape **0:46** (harmonic glisses) **1:00**

Piano *f p*
 gain a a - gain a gain a a - gain a

S

♩ = 72

155

10"

sing-song speech

p

Voice: cuz I'm special? / cuz I'm spe - cial?

Fl.

Ob.

Hn.

Tpt.

Vln. *mp* quietly unfaltering, unfazed

Vc. *mp* quietly unfaltering, unfazed

Tape: 0:10 (crotales on timpani 2) / 0:19 (silence)

Pno.

161

almost unintelligible
pp exhausted

when I want when I want

pp

when I want when I want

pp

when I want when I want

pp

when I want when I want

pp

I want when I want I

Fl.

Ob.

Hn.

harm. mute, stem removed

poco hairpins throughout the note

n

pp

pp 3

pp

Vln.

IV

3

5

Vc.

0:23
(crotales on timpani, higher octave)

0:28
(string glisses)

0:40

Tape

Pno.

ppp l.v.

167

whispered *pp*

elongating the soft, indistinct noise of the aspirated "wha" sound,

Voice

wan-na wan-na wan-na wan-na wan - na__ wan - na__ wa - na wan-na wan - na__ wan - na__ wan - na wan - na wan - na wan - na

Fl.

Ob.

Hn.

Tpt.

mf *pp* *pp* *mp* shh *PPP*

remove mute

Vln.

bring LH down fingerboard in same pattern gliss. lightening LH pressure to almost nothing

Vc.

bring LH down fingerboard in same pattern gliss. lightening LH pressure to almost nothing

Tape

(only exhalation)

0:53

Pno.

Remove prepared material

173

Voice

got - ta need to go now

n

ca. 8" ca. 10" ca. 15"

Fl.

ppp whh

Ob.

Hn.

Tpt.

let pitch naturally bend in cycles, like a subtly oscillating long tone

with the last ounce of air

p comfortable → uncomfortable → *f*

Vln.

bow with no RH or LH pressure at all, skimming the string and producing only friction

IV

gliss.

Vc.

bow with no RH or LH pressure at all, skimming the string and producing only friction

IV

gliss.

Tape

Pno.

180

f but not with too much exertion

you need I went

sff *sff* *f* *sff*

p *sf* *p*

(rip) *sfp* *sf* *sfp* *sf*

plunger mute *sff* *sfp* *sf* rougher than before

almost overpressure *ff* *ff* *f* at the frog

sff *sfp* *sf* *ff* *arco.* *sfp* *sf*

I3: paper crumpling, pencil scratching, aphasia (pp), friction, violin, inhalations, glass, tambourine

pp

T *sff* *sf* *f* cluster 3

loco *mf* secco, with bounce but the individual pitches obscured

8^{sub} *8^{sub}*

184

Voice: when I went crazy (y) want them to talk or to walk
 Fl.: *f*, *sf*, *p*, *sf*, *mf*
 Ob.: *p*, *p staccatissimo*
 Hn.: *sfp*, *sf*
 Tpt.: *sfp*, *sf*, *pp*, *sf*
 Vln.: *f*, *pizz.*, *f*, *arco*, *sf*
 Vc.: *sfp*, *sf*, *sfp*, *sf*
 Pno.: *f*, *p*, *f*, *p*

The score is in 4/4 time and consists of 187 measures. It features a vocal line with lyrics and a piano accompaniment. The instrumentation includes Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score includes various dynamics such as *f*, *sf*, *pp*, and *p*, as well as performance instructions like *pizz.* and *arco*. There are also articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

U ♩ = 72 **oddly methodical, without emotion**

spoken low in the voice

mf very dry

G.P.

188 *ff* *ossia 8va*

voice: want them to see want them to stop stop

Fl. *ff*

Ob. *ff*

Hn. *ff*

Tpt. (open) *ff* remove plunger mute

Vln. *ff*

Vc. *ff*

Tape 0:15

Pno. *f* *secco* *sfp* *ghostly* place the pedal slightly after the attack

Ped.

193

Score for Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

Measure 1 (4/4): Voice: *stop*; Fl.: *f*; Ob.: *f*; Hn.: *f*; Tpt.: *f*; Vln.: *f*; Vc.: *f*; Pno.: *sf*.

Measure 2 (4/4): Voice: *stop*; Fl.: *f*; Ob.: *f*; Hn.: *f*; Tpt.: *f*; Vln.: *f*; Vc.: *f*; Pno.: *sf*.

Measure 3 (5/4): Voice: *stop*; Fl.: *f*; Ob.: *f*; Hn.: *f*; Tpt.: *f*; Vln.: *f*; Vc.: *f*; Pno.: *sf*.

Measure 4 (6/4): Voice: *stop*; Fl.: *f*, *tongue ram*; Ob.: *f*; Hn.: *f*, *mouthpiece slap*; Tpt.: *f*, *mouthpiece slap*; Vln.: *f*; Vc.: *f*, *pizz.*; Pno.: *sf*.

Measure 5 (6/4): Pno.: *Ped.*

Voice: *stop* *stop* *stop* *stop* *stop* *wait*

Fl.: *meno f* *mp* *p* *ord.* *pp*

Ob.: *meno f* *mp* *p* *pp*

Hn.: *sim.* *meno f* *p*

Tpt.: *sim.* *meno f* *p* *sf*

Vln.: *OP* *meno f* *mp* *p* *pp*

Vc.: *meno f* *mp* *p* *arco* *pp*

Tape: $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Pno.: *meno f* *mp* *p*

202

Score for Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

Voice: wait, wait...

Fl.: *ppp* morendo sempre

Ob.: *ppp* morendo sempre

Hn.: *pp*, *ppp* morendo sempre

Tpt.: *pp*, *ppp* morendo sempre

Vln.: *ppp* morendo sempre

Vc.: *ppp* morendo sempre

Tape: (Empty staff)

Pno.: *pp*, *ppp* sempre

Score for Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

The score is in 4/4 time and consists of 16 measures. The key signature has one sharp (F#).

Measure 1: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 2: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 3: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 4: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 5: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 6: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 7: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 8: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 9: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 10: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 11: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 12: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 13: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 14: Voice (rest), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 15: Voice (quarter note G4), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Measure 16: Voice (quarter note G4), Fl. (quarter note G4), Ob. (quarter note G4), Hn. (quarter note G4), Tpt. (quarter note G4), Vln. (quarter note G4), Vc. (quarter note G2), Tape (rest), Pno. (quarter note G4).

Performance Instructions:

- Voice:** *mf* (measures 15-16), stop (measure 15).
- Fl.:** *ff* (measures 15-16), *pizz.* (measure 15).
- Ob.:** *ff* (measures 15-16), *pizz.* (measure 15).
- Hn.:** *ff* (measures 15-16), *harmon mute, stem out* (measure 15).
- Tpt.:** *ff* (measures 15-16), *harmon mute, stem out* (measure 15).
- Vln.:** *ff* (measures 15-16), *pizz.* (measure 15).
- Vc.:** *ff* (measures 15-16), *pizz.* (measure 15).
- Pno.:** *sf* (measures 15-16).

Dynamic Markings: *mf*, *ff*, *sf*, *pizz.*, *harmon mute, stem out*.

Other Markings: **V** (measures 15-16).

212

Score for Voice, Flute, Oboe, Horn, Trumpet, Violin, Viola, Tape, and Piano.

Voice: want (t) stop want (t)

Flute: *fp* — *sf* *sf* *fp* — *sf*

Oboe: *p* wistful and willfully ignorant of all but trumpet
phrase off as if continuing the same conversation

Horn: *fp* — *sf* *sf* *fp* — *sf*
phrase off as if continuing the same conversation

Trumpet: *p* wistful and willfully ignorant of all but oboe

Violin: arco *fp* — *sf* pizz. *sf* arco *fp* — *sf*

Viola: arco *fp* — *sf* pizz. *sf* arco *fp* — *sf*

Tape: 14 *fp* — *sf* 14 *fp* — *sf*

Piano: *mf* *mf*

This musical score page contains eight staves, each representing a different instrument or voice part. The staves are labeled on the left as Voice, Fl., Ob., Hn., Tpt., Vln., Vc., Tape, and Pno. The music is written in 4/4 time and consists of four measures. The Voice part has lyrics: "want (t)", "stop", "want", and "stop". The Flute, Oboe, Horn, Trumpet, Violin, and Viola parts feature dynamic markings such as *fp*, *sf*, *mf*, and *mp*. The Trumpet part includes triplet markings. The Violoncello part includes a *pizz.* marking. The Tape part has a boxed number "14" above the notes. The Piano part is written in two staves. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

222

This musical score page contains five systems of staves for various instruments and voice. The systems are: Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

- Voice:** Four measures with lyrics "stop", "wait", "wait", and "stop".
- Flute (Fl.):** Four measures, starting with a *p* dynamic and ending with a *pp* dynamic.
- Oboe (Ob.):** Four measures featuring triplet patterns.
- Horn (Hn.):** Four measures, starting with a *p* dynamic.
- Trumpet (Tpt.):** Four measures featuring triplet patterns.
- Violin (Vln.):** Four measures, with dynamics *p*, *pizz.*, and *pp*. Includes an *arco* marking in the final measure.
- Viola (Vc.):** Four measures, with dynamics *p*, *arco*, *pizz.*, and *pp*. Includes an *arco* marking in the final measure.
- Piano (Pno.):** Four measures, starting with a *p* dynamic and ending with a *pp* dynamic.

This musical score page contains measures 227 through 231. The instruments and their parts are as follows:

- Voice:** Features lyrics "stop", "wait", and "want" in measures 227, 228, and 231 respectively. The final measure includes the dynamic marking *ppp sempre*.
- Fl. (Flute):** Plays a single note in measure 227 (*pp*) and measure 228 (*pp*).
- Ob. (Oboe):** Plays a single note in measure 227 (*pp*) and measure 228 (*pp*), and a phrase in measure 231 (*ppp sempre*).
- Hn. (Horn):** Remains silent throughout the measures.
- Tpt. (Trumpet):** Plays a single note in measure 227 (*pp*) and measure 228 (*pp*), and a phrase in measure 231 (*ppp sempre*).
- Vln. (Violin):** Plays a single note in measure 227 (*pp*) and measure 228 (*pp*), and a phrase in measure 231 (*ppp sempre*). A fermata is present above the first measure.
- Vc. (Viola):** Plays a single note in measure 227 (*pp*) and measure 228 (*pp*), and a phrase in measure 231 (*ppp sempre*). A fermata is present above the first measure.
- Tape:** Remains silent throughout the measures.
- Pno. (Piano):** Plays chords in measure 227 (*pp*), measure 228 (*pp*), and measure 231 (*ppp sempre*).

232

Score for Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

Voice: *want* *n* *want*

Fl.: (Silent)

Ob.: (Silent)

Hn.: (Silent)

Tpt.: *air tone to tongue stop*
ppp <

Vln.: *III* *n* *sim.*

Vc.: *n* but overpressure *sim.*

Tape: (Silent)

Pno.: (Silent)

ca. 8"



ca. ♩ = 50

ad lib.

silky, bel canto

p < *f*

Voice

wan - na be up there down be - low

Fl.

Ob.

Hn.

Tpt.

ppp poss. air attack remove harmon mute

Vln.

Vc.

Tape

15: cluster chord beating to sizzle cym. (sizzle cymbal/resonance)

Pno.

Pno.



Piano ad lib (but no more than 35")

♩ = 112 accel. . . .

243

whispered *ppp*

Voice: everywhere... why me/cuz I'm special/when I want/when I want/you need/I went/when I went crazy/for ya/about ya/for ya/want you to see/want you to stop/stop/stop/stop/stop/want/want me to what/what is this thing/my god/are you trying to kill me/say, what's in this drink?

Fl.: breathe ad lib, *ppp* feathery

Ob.: remove reed, air tone, shh, *ppp* feathery, breathe ad lib

Hn.: air tone, whh, *ppp* feathery, breathe ad lib

Tpt.: breathe ad lib, *pppp* feathery, 1/2 pressure in LH, sul tasto, breathe ad lib, flz., *p*

Vln.: *ppp* feathery, rebow ad lib, ord., *pp*

Vc.: *p*, 1/2 pressure in LH, sul tasto, rebow ad lib, ord., *pp*

Tape: [Silence]

Pno.: Solo, *p*, accel. . . .

over-articulate the Ts (more aspirated)

250 *ff*

Voice

want want want want must want have must long term

Fl.

sf *sf* *sf* *sf*

Ob.

p

Hn.

reversed mouthpiece

twh *f* twh twh *f*

Tpt.

open, altering sound with hand in bell

sf *sfp* *sf* *sfp* *sf* *sfp*

Vln.

almost overpressure *ff*

at the frog

Vc.

sf *sfp* *sf* *sfp* *sf* *sfp*

Tape

16: 3/4 of all sounds

Pno.

sf

slapping the lowest strings

cluster

f jangly, like a cimbalom

254

Voice: (m) game plan (n) end game (m)

Fl.: *sf*, *ff*, *sf*

Ob.: *sf*

Hn.: *f*, *f*, *f*, *f*, *f*, *p*
 twh twh twh twh twh
 wh - wh - wh - wh - wh - wh - wh

Tpt.: *f*, *p*, *pp*

Vln.: almost overpressure, *ff*, at the frog

Vc.: *sfp*, *sf*

Tape: [Solid line]

Pno.: [Piano accompaniment]

258

Voice

my god (d) end (d)

sf *fff* *sf*

Fl.

p

Ob.

pp

Hn.

wh - wh - wh - wh - wh - wh - wh - wh

p *p* *sf* *sf*

Tpt.

f *sf*

Vln.

sf *gliss.*

Vc.

p *sf* *gliss.*

Tape

0:21

Pno.

Y

Voice

f cantabile *sf*

end of the line end of the line (n) plans a -

Fl.

mp

Ob.

Hn.

Tpt.

ff

Vln.

p *f*

overpressure, slow and heavy bow, without losing energy

OP

V

ff

Vc.

17: tutti field recordings

Tape

Y

Pno.

fff

5

pp

8^{va}

Z accel.

267

Voice

stray plans a - stray (y) plans a - stray (y) plans a - stray (y) plans

Fl.

Ob.

Hn.

Tpt.

Vln.

Vc.

Tape

Pno.

273

AA ♩ = 160

Voice: a - - stray plans a - - stray (y) a - stray (y) a - stray

Fl. *f* *fpp* *ff* *pp* *ff*

Ob. *f* *fpp* *ff* *pp* *ff*

Hn. *fpp* *ff* *pp* *ff*

Tpt. *f* *fpp* *ff* *pp* *ff*

Vln. *f* *fpp* *ff* *pp* *ff*

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

Tape

Pno. *f*

(pitch approx.)

indefinite high note, not quite a scream

278

Voice

(y) a - stray (y) a (ossia 8vb)

Fl.

pp < ff

Ob.

pp < ff

Hn.

pp < ff

Tpt.

pp < ff

Vln.

pp < ff

Vc.

pp < ff

Tape

0:32

Pno.

BB

283 *sf*

shouted *fff* poss.

descending into mad laughter

voice (y) bombs a - - way

Fl. *sf* *sf* *f*

Ob. *sf* *sf*

Hn. *sf* *sf*

Tpt. *sf* *sf*

beyond the fingerboard

Vln. *sf* *fff* *fff* *gliss.*

Vc. *sf* *fff* *fff* *gliss.*

Tape **||**

BB

Pno. *ff* *mf* *ff* *leggiero*

287

whispered

ppp

why not?

Score for Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Flute (Fl.): *ff* *leggiero*. Multiple *gliss.* markings. Dynamics: *sf* \leftarrow *sf*.

Oboe (Ob.): *ff* *leggiero*. Dynamics: *sf* \leftarrow *sf*.

Horn (Hn.): *ff*. *shake* *tr*. *gliss.* Dynamics: *sf* \leftarrow *sf*.

Trumpet (Tpt.): *ff*. *shake* *tr*. *gliss.* Dynamics: *sf* \leftarrow *sf*.

Violin (Vln.): *gliss.* Dynamics: *sf* \leftarrow *sf*. Includes *OP* marking.

Viola (Vc.): *gliss.* Dynamics: *sf* \leftarrow *sf*. Includes *OP* marking.

Piano (Pno.): *gliss. inside the piano (alternating hands so as to circumvent the plate beams)*. Includes *gliss.* marking.

Other parts: Voice, Tape.

I. b) Defenestration*

CC

0:25

304
Voice.

Fl.

Ob.

Hn.

Tpt.

Vln.

1

extremely slow bow, a dark and resonant overpressure

sul pont.

ord.

Musical notation for Violoncello (Vc.) in bass clef. It features a long, sustained note with a dynamic marking of *fff* at the beginning, which then transitions to *n* (normal) and finally to *ord.* (ordinario). The note is circled in black. Above the staff, there are arrows indicating the progression from the initial dynamic to *sul pont.* and then to *ord.*

18: glass shattering

(static, spacious resonance from shatter)

Musical notation for Tape, represented by a thick horizontal line with a dynamic marking of *fff* at the beginning. The line is circled in black.

2

Piano
brush lowest strings with fingers gently, creating resonant atmosphere

Musical notation for Piano (Pno.) in grand staff. It features a long, sustained note with a dynamic marking of *Piano* at the beginning. The note is circled in black.

*All pitches and gestures are spatially notated from CC to the end and are regulated via cue by conductor

0:40

0:55

1:15

309

Voice

6

Voice

shh

4

Flute

air tone

whh

7

Flute

shh

5

Oboe

Fl.

Ob.

Hn.

slow, relaxed flutter tongue

pp

7

Horn

pp

Tpt.

3

6

extremely slow bow → overpressure

Vln.

n flautando

n

Vc.

Tape

Pno.

The musical score is arranged vertically by instrument. At the top, time markers 0:40, 0:55, and 1:15 are indicated. The instruments listed on the left are Voice, Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vc.), Tape, and Piano (Pno.).

- Voice:** A staff with a red box containing the number 6. The instruction "shh" is written below the staff.
- Flute (Fl.):** Two staves. The first staff has a red box with the number 4. Instructions include "air tone" and "whh". The second staff has a red box with the number 7 and the instruction "shh".
- Oboe (Ob.):** A staff with a red box containing the number 5.
- Horn (Hn.):** A staff with a red box containing the number 7. The instruction "slow, relaxed flutter tongue" is written above the staff, and "pp" is written below it.
- Violin (Vln.):** A staff with a red box containing the number 3. The instruction "*n flautando*" is written below the staff. Further down the staff, a red box contains the number 6, with the instruction "extremely slow bow → overpressure" written above it.
- Viola (Vc.):** A staff with the instruction "*n*" written below it.
- Tape and Piano (Pno.):** Empty staves.

3/3

Voice

5 Voice humming *pp*
mmm

Fl.

4 Flute *p*

7 Flute

Ob.

6 Oboe *n*

1

3 Horn *p*

5 Horn small exhalations, pacing irregularly and organically
p twh twh

Tpt.

2 Trumpet *p*

7 Trumpet small exhalations, pacing irregularly and organically
p

Vln.

1 Vln. sul pont. on the bridge behind the bridge 8

Vc.

bow the bridge behind the bridge on the bridge overpressure sul pont. ord. sul pont.

1 21 :start of speech

Tape

Pno.

307

Flute (Fl.): *p*

Oboe (Ob.): *p*, mix of spit, air, and pitch

Horn (Hn.): *p*

Trumpet (Tpt.): *p*

Violin (Vln.): *p*, *pp* sempre

Violoncello (Vc.): *p*

Voice: shh, mmm

Flute: *p*

Violin: bow the tailpiece

Violoncello

Tape

Pno.

1 Voice: shh

2 Violin: *p*

3 Horn: *p*

4 Flute: *p*

5 Voice: mmm

6 Trumpet: *p*

7 Violin: *pp* sempre

8 Violoncello

9 Oboe: *p*, mix of spit, air, and pitch

10 Horn: *p*

1:10

1:16

1:28

323

Voice

4 Voice
shh

9 Voice
mmm

Fl.

5 Flute
p

7 Flute
small exhalations, pacing irregularly and organically
p

Ob.

3 Oboe
remove reed
small exhalations, pacing irregularly and organically
p

Hn.

1

7 Horn in F

Tpt.

4 Trumpet
pp *mp*

8 Trumpet
p

Vln.

behind the bridge → on the bridge → sul pont. → overpressure

Vc.

2 Violoncello

7 bow the tailpiece

Tape

"FALL"

Pno.

1
brush lower strings, creating resonance

ppp

318

Voice

1

p

fall

5

+

mmm

Fl.

4

p

Oboe

reinsert reed

2

p

Hn.

1

10

p

3

Trumpet

p

Vln.

1

Violin IV

→ behind the bridge → on the bridge → sul pont.

Tape

Pno.

1

Piano pedal slam

p l.v. poss.

Ped.

334
Voice

5

Voice
+

mmm

Fl. 8

Ob. 1

Oboe
breathe irregularly and organically

pp

Hn. 8

Hn. 3

Tpt. 7

p

Vln. 6

Vc. 2

pp

Violin 4

pp

overpressure → sul tasto

Tape

"MORE"

Pno.

339
Voice

7

shh

6

Fl.

ppp

3

reinsert reed

Oboe

pp

6

Hn.

pp

6

Tpt.

pp

4

Trumpet

pp

1

Violin

pp

no LH pressure

p

2

Violoncello

pp

5

overpressure

pp

Tape

"A"

"HARD"

"SUR-"

"-FACE"

1

Pno.

pedal slam

p l.v. possibile

Red.

DD Coda

I 2 3 4 5

345

Voice

| | | | | | |
|--|--|--|---------------|--|-------------------|
| | | | MIMIC RADIO 1 | | MIMIC RADIO 1 & 2 |
|--|--|--|---------------|--|-------------------|

Fl.

| | | | | | |
|--|--|--|---------------|------------|--|
| | | | MIMIC RADIO 1 | TO RADIO 2 | |
|--|--|--|---------------|------------|--|

Ob.

| | | | | | |
|--|--|--|---------------|--|-------------------|
| | | | MIMIC RADIO 1 | | MIMIC RADIO 1 & 2 |
|--|--|--|---------------|--|-------------------|

Hn.

| | | | | | |
|--|--|------|------------|--|--|
| | | Horn | TO RADIO 1 | | |
|--|--|------|------------|--|--|

Tpt.

| | | | | | |
|--|--|--|---------------|--|-------------------|
| | | | Trumpet | | |
| | | | MIMIC RADIO 1 | | MIMIC RADIO 1 & 2 |

Vln.

→ on the bridge

| | | | | | |
|--|--|--|--|--|-------------------|
| | | | | | MIMIC RADIO 1 & 2 |
|--|--|--|--|--|-------------------|

Vc.

| | | | | | |
|--|--|--|---------------|--|-------------------|
| | | | Cello | | |
| | | | MIMIC RADIO 1 | | MIMIC RADIO 1 & 2 |

Tape

(sss...) 3:09

Pno.

DD

LEAVE STAGE

6 7 8 9 10

351

Voice

MIMIC RADIO 1, 2, & 3

LEAVE STAGE

Fl.

2nd to switch off

Ob.

GO TO RADIO 3

3rd to switch off

Hn.

1st to switch off

Tpt

MIMIC RADIO 1, 2, & 3

GO TO RADIO 4

4th to switch off

Vln.

MIMIC RADIO 1, 2, & 3

LEAVE STAGE

Vc.

LEAVE STAGE