

**UCLA**  
**Contemporary Music Score Collection**

**Title**

The Man Who Laughs

**Permalink**

<https://escholarship.org/uc/item/51427998>

**Author**

Choate, Jihad

**Publication Date**

2020

# THE MAN WHO LAUGHS

FOR CHAMBER  
ORCHESTRA

1 Flute  
1 Oboe  
1 B<sup>b</sup> Clarinet  
1 Bassoon

4 Horns in F  
2 B<sup>b</sup> Trumpets  
1 Tuba

3 Percussionists (Minimum):

Percussion I:

Bass Drum, Gong, Tambourine, Vibra Slap

Percussion II:

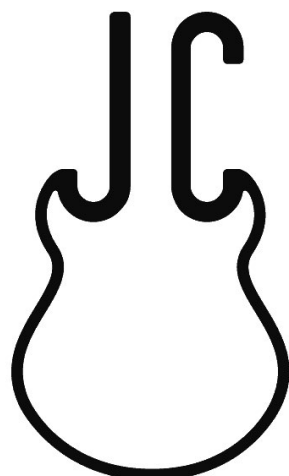
Snare Drum, Triangle, Castanets, High and Low Wood Block

Percussion III:

Suspended Cymbals, Crash Cymbals (Piatti), Triangle,  
Xylophone.

12 Violins I  
10 Violins II  
8 Violas  
6 Cellos  
6 Contrabasses

COMPOSED  
BY  
JEHAD  
CHOATE



# PROGRAM NOTES:

*The Man Who Laughs* is a musical portrait of Batman's greatest adversary, the Joker (Detective Comics). This piece draws inspiration from both comic book sources and live-action performances on film and television. It features five continuous sections:

## ONE BAD DAY Page: 1

A prelude showcasing a lush melodic theme that ascribes the derangement of a normal man to the dramatic events of one bad day.

## HOW I GOT THESE SCARS Page: 10

Introduces additional thematic material at a frantically energized pace to contrive an identity from a mind fragmented by hitting rock bottom.

## WHY SO SERIOUS Page: 17

Punctuates the Joker's aggressive resolutions with a reoccurring two note motif.

## A DANCE WITH THE DEVIL Page: 33

A fleshed-out unity of previous materials in a romantic waltz-like style.

## JIGGLING IN A CORNER AND BLEEDING Page: 47

A dynamic and provocative bout of hysteria that challenges the speed and dexterity of a player in the same way the Joker challenges the ideological resolve of Batman. By the end of this section, the audience might feel like they have been attacked by the Joker, influenced by him, or may have actually been the Joker all along.

### DURATION:

Approximately 8 minutes

## BIOGRAPHY:

Jehad Choate (b. 1986) is a composer who combines pop culture references with lush melodies and an eclectic catalog of musical styles. He received a Bachelor's of Music in Contemporary Writing and Production at Berklee College of Music (Boston, MA), and his Master's of Arts in Music Composition at the University of Central Florida (Orlando, FL). He draws his inspiration from the parallels between fiction and reality with interpretations of what it means to be an ordinary person in otherwise extraordinary circumstances. For further information, visit [jehadchoate.com](http://jehadchoate.com).

## ACKNOWLEDGEMENTS:

I want to thank Doctor David MacDonald and Doctor Brian Hoffman for mentoring me through the madness of this composition. I want to thank my dad, Ali Choate, for introducing me to Batman by taking me to see every Batman movie since the 1989 Tim Burton film, and buying me *those wonderful toys*. Finally, I want to thank Dylan Smith and Victor Paugh for perpetuating comic-based conversations and letting said characters and stories impact us well into our adult years.

## PREFACE: TONE AND DIRECTION:

*The Man Who Laughs* is a musical portrait of the Joker, the fictitious antagonist to Detective Comics' Batman. The piece draws its inspiration from not only the film portrayals, but the comic book source material, as well. Created by Bill Finger, Bob Kane, and Jerry Robinson for the first issue of *Batman* in 1940, his appearance was inspired by actor Conrad Veidt's performance in the 1928 movie *The Man Who Laughs*, which serves as a titular influence for this body of work.

The major themes presented explores the concept of the Joker as an antagonist rather than a villain. It spins musically thematic materials used to describe Batman, and alters these themes through variations of intervallic relationships paired by drastic changes in harmonic continuity to propose a dominant Joker story, with subtle feelings of familiarity by the audience of themes from *Batman* (1966), *Batman* (1989), and *The Dark Knight* (2008). Additional thematic and motivic materials are presented through musical interpretations of the vocal performances of actors who have donned the role of Joker, including: Jack Nicholson (*Batman*, 1989), Heath Ledger (*The Dark Knight*, 2008), and Mark Hamill (*Batman: The Animated Series*, 1992). These satiric interpretations of other themes and performances, or motivic jokes, are meant to embody the spirit of the Joker and his perpetual challenge to Batman's character and ideologies.

The "One Bad Day" section is based around *The Killing Joke*, a graphic novel published in 1988. One of the more canonically accepted origin stories, it describes a failed comedian, down on his luck, turning to crime to support his family. He then loses that family in a terrible accident. Later, he dons a sensory-inhibiting Red Hood to lead a gang on a heist at a chemical plant, which is interrupted by Batman. During their struggle, he falls into a vat of chemicals and is assumed dead. He later emerges from a drainage pipe, baptized in the waste of human chemistry - physically altered with green hair, pasty skin, and a perpetually grinning visage. He is reborn with a new violent vision of a world he chooses to actively engage without fear. The opening theme is representative of his humanity, muted by the red hood, that fades after a chromatic descent.

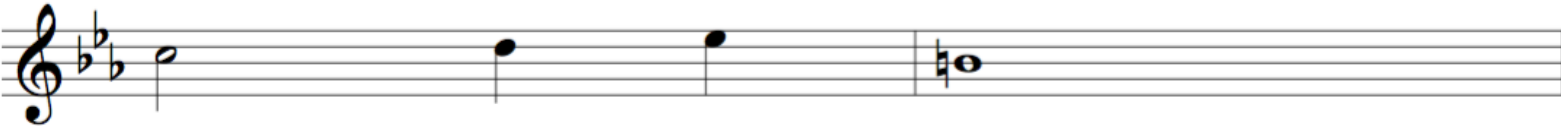
This leads to the "How I got these scars" section, which describes his (albeit fragmented) resolve of how and who he is going to be. This section properly introduces the Jokes, the various themes which are explored and expanded upon in later sections:

- **Humanity Joke:** This theme uses The Killing Joke’s artwork to describe a desperate man trying to do right for his family. It is introduced clearly in the beginning, and is then altered with every additional appearance to show how developed the character becomes.



Measures: 2-7, 9-12, 30-32, 42-45 (retro), 56-58, 83-85, 279-286.

- **Elfman Joke:** This takes a piece of the Batman (1989) theme by Danny Elfman and inverts its direction. Elfman used a continuously rising effect with a heroic resolve. My concept has this theme flat on its face to the leading tone and then deceptively moving to unpredictable directions.



Measures: 42-54, 120-127, 140-145, 167-170, 274-277, 299-301, Combo Theme (179-189, 190-199, 243-266, 279-286).

- **Bag of Laughs Joke:** After the Joker falls to his death at the end of Batman (1989) an ascending laugh is heard. When the police search his body they find the sound is coming from a bag. This joke takes the structural ascent and pacing of that sound effect and applies a chromatic motif.



Measures: 43-53, 62, 66-67, 83-87, 103-104, 107-108, 132-133, 136-137, 146-147, 170-175, Combo Theme (179-189, 190-199, 200-208, 209-218, 243-264, 265-266, 302-306, 313-315).

- **Why So Serious Joke:** “Why So Serious,” is the most recognized quote of the Joker in The Dark Knight (2004). He uses it to cap off the many origins of his smile-shaped scars. It is provocative and serves as punctuation throughout the piece. The majority of its representations start with a scooped note to emulate the “W” sound of why. It then emphasizes the syllables of the quote also ending on a leading tone.



Measures: 20-22, 60-61, 63, 72, 79-82, 93-94, 97-98, 116-117, 122-123, 126-127, 144-145, 148-149, 153-154, 156-157, 200-201, 230-238, Rhythm (279-286), 295-302, 316-317.

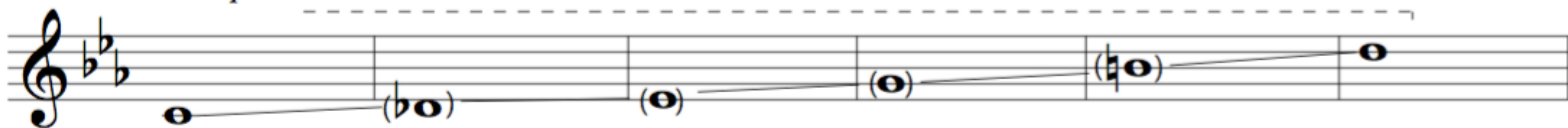
- **1960’s Joke:** The original opening theme of the Batman live action TV series (1966) is a set of descending and ascending chromatic lines over a blues chord progression. The harmonic continuity of the original theme added to its campy nature. I reevaluated this melodic motion as more of a transitional material that added tension and motion once accelerated and modulated.



Measures: 59, 65, 109-112, 118-121, 140-143, 150, 219-228, 268, 270.

- **Zimmer Joke:** In The Dark Knight (2004), composer Hans Zimmer used a single cellist gradually sharpening a pitch with portamento coupled with a delay effect to create an increasingly tense effect. This padded beautifully during Ledger’s soliloquies about his scars. I wanted to parody this effect using multiple strings sliding out of unison and also sliding back into unison to show it could give and take tension away.

*Gradual portamento with initial note sustained*



Measures: 33, 61, 75-77, 138-139, 219-228

- **Hamill Laugh Joke:** Mark Hamill’s performance as The Joker began with Batman: The Animated Series in 1992, and has continued ever since through multiple animated films and video games, such as the successful Arkham video game series (2009-2015). It continues to set the bar for how dynamic and complex a performance by any voice actor has to be to achieve believability with this character. Hamill’s laugh is distinct and musical, ascending on strong beats while descending on weak beats. Fast and detached giggling, followed by a slow and impactful howling. This motif combines with the others to support the clownish spirit of the character amidst his mischievous and violent outbursts.



Measures: 113-115, 119-121, 150-157, 267-274, Combo Theme (179-189, 190-199, 204-208, 209-218, 243-266, 279-286).

The “Why So Serious” section plays upon the possibility that there are many facets to Joker’s perspective, and builds upon the themes and motivic jokes introduced during the "How I Got These Scars" section. It also introduces a new motif in the idea of the Hamill Laugh.

In the “Dance with the Devil” section, the concept of the Elfman Joke combined with both the Hamill Laugh Joke and The Bag of Laughs Joke is expanded into a fully function melodic theme, utilizing a waltz-like style. This section is inspired by the romanticized nature of the Joker, as a lover and an artist of his own volition as depicted in the 1989 *Batman* movie.



Measures: 179-189, 190-199, 200-208, 209-218, 243-266, 279-286

An accelerating transition using both the 1960’s Joke and the “Why So Serious” Joke to move onto the closing section, “Giggling in a corner and bleeding.” The title of this section was taken from a line in the 2009 *Arkham Asylum* video game, in which Hamill’s Joker tells Batman, “I just want to bring down your grim facade so you can see the world the way I see it: giggling in a corner and bleeding.” This section is fast-paced, dynamic, and requires speed and dexterity. It recalls all of the themes and motivic ideas, and aggressively combines them for a full picture. This section is inspired by the full, multifaceted performance of Mark Hamill’s Joker. Its funny, yet violent. Nostalgic, yet progressive. Provocative, yet eerily familiar. It challenges the orchestras dynamic intensity, speed, precision, and range - much like how the Joker exchanges with Batman. This section also pays homage to the “Death in the Family” comic book story arc where the Joker supposedly kills Jason Todd (the second Robin) by first beating him brutally with a crowbar (an blowing him up). Each hit on the piatti (muted with no ring) showcases each panel that Robin was actually hit by the Joker. It also leads into a concussive state, wherein the orchestra crescendos into maniacal laughter, making the audience question whether they are being influenced by, attacked by, or even becoming the Joker.

# PERFORMANCE NOTES:

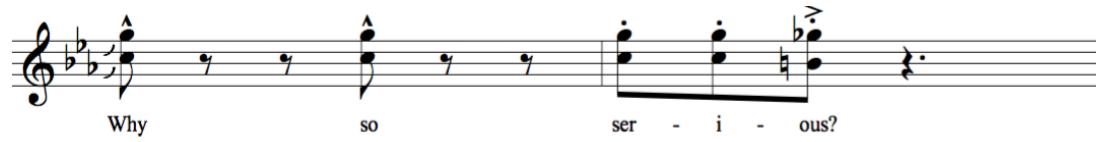
## WOODWINDS:

**Amount:** 1 of each section, can be expanded to more if strings are increased by ratio. If multiple players per instrument are applied, note solo-solo sections to one player per section.

**Measure 180:** The flute is in a low register, pay attention to blend with clarinet and bassoon. Accommodate dynamics to achieve balance.

Trills are unmeasured rhythmically, but each instrument section should match.

**Measure 144:** Notation emulates the quote "Why So Serious".



Expressions and articulation indicate "scoop into notes" meaning a non-annotated value bent or portamento up to indicated note with an accent. Emulates the "wh-" sound of "Why so Serious."

## BRASS:

**Amount:** 2 Horns in F, 2 Trumpets in B-flat, 1 Bass Trombone, 1 Tuba.

**Alternatives:** Preferred sound of Bass Trombone and Tuba combined, but can be either/or. If there is only a Bass Trombone, take preference to top octave during divided parts. Tuba plays only the notated lower octave. Performance can have additional Trumpets in respect of woodwind-string ratio, but note anything that says solo is reserved for 1 instrument.

**Technique:** Requires plunger mute in beginning. (Mm. 7-8) take full note value to transition from open to muted sound. Horn's highest range is at parts 1 & 3.



**Measure 190-199:** Requires either kazoo or to remove the mouthpiece of your instruments and buzz to pitch the annotated melody. The melody is a cue, and should be buzzed at an octave range that is both comfortable and projective by player. In this section the audience should hear a light, fuzzy texture on top of the melodies played by the other instruments.

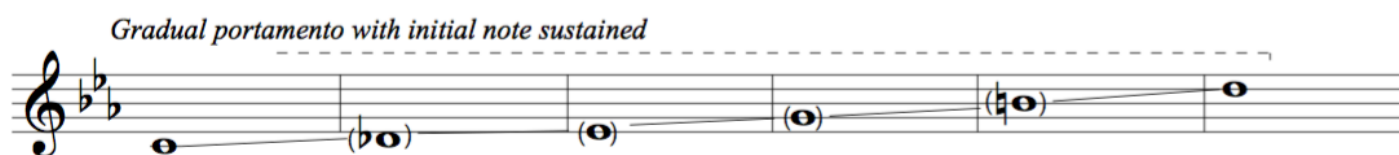
## STRINGS:

**Amount:** Can be a minimum of 4 Violin I, 4 Violin II, 2 Violas, 2 Cellos, 2 Contrabass. If winds are doubled, the strings should also. Note solo/soli sections should be played by 1 player from the specified section.

**Measure 60-61, 63-64, 93-98, 116, 122-127, 144-157:** Expressions and articulation indicate "scoop into notes" meaning a non-annotated value bent or portamento up to indicated note with an accent. Emulates the "wh-" sound of "Why so Serious."

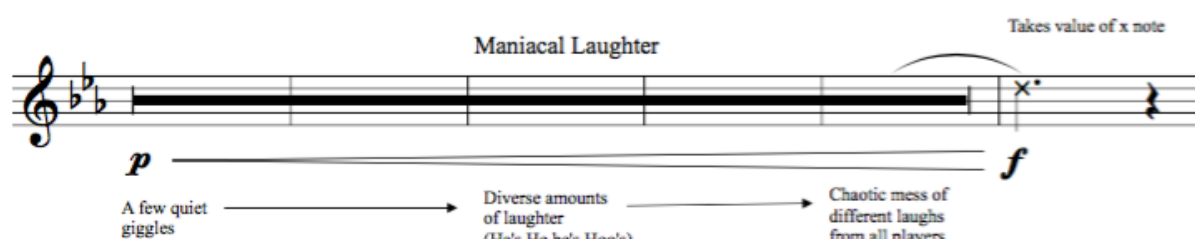


**Technique Gradual Portamento:** Slide up or down to notes indicated in score. Notes in parenthesis are written to help the player gauge where they should be regarding pitch, final note (with no parenthesis) should be the landing zone, and should be played to full value.



## MANIACAL LAUGHTER:

**Measure 308 - (Beat 3) 313:** The laughter is done by everyone not playing. Gradually add more people from the section as the dynamics increase. Best practice: First 2 measures a couple small soft giggles, 3rd measure add more people (different laugh styles mixed), by the last to measures it should be a mess of different laughs coming from all parts of the orchestra sustained by the fermata. Also, diversify laughing styles between ha's, he he's, hoo's, high pitched laughs, and deep guttural laughs.



# PERCUSSION:

## Player I:

A musical staff with five notes. The first note is a double bar line. The second note is a quarter note with a vertical line through it, labeled 'Bass Drum'. The third note is a quarter note with a circled cross, labeled 'Gong'. The fourth note is a quarter note with a triangle above it, labeled 'Tambourine'. The fifth note is a quarter note with three slanted lines above it, labeled 'Tambourine Shake'. The sixth note is a quarter note with a leaf-like shape above it, labeled 'Vibra Slap'.

**Beaters:** Typical Bass Drum Mallet, Use for Gong Also.

**Alt Drums:** Gong can be interchangeable with Tam Tam

**Drum Sizes:** Gong can be 28" (Medium Sized). Bass Drum size not specific.

**Positioning:** Vibra Slap should be mounted for player's ease. If mounted, make sure its loosely tightened for maximum sustain. Tambourine is notated as either a hand strike, or a unmeasured shake.

## Player II:

A musical staff with six notes. The first note is a quarter note with a triangle above it and a small circle above the triangle, labeled 'Triangle (open)'. The second note is a quarter note with a triangle above it and a plus sign above the triangle, labeled 'Triangle (closed)'. The third note is a quarter note with a vertical line through it, labeled 'Snare'. The fourth note is a quarter note with a vertical line through it and a small circle above it, labeled 'Castanets'. The fifth note is a quarter note with a vertical line through it and a triangle above it, labeled 'Woodblock High'. The sixth note is a quarter note with a vertical line through it and a triangle above it, labeled 'Woodblock Low'.

**Beaters:** Standard Concert Drumsticks, Triangle Beater

**Drum Specifications:** Snares will always be on. Use drum sticks for wood blocks.

**Positioning:** Triangle should be mounted/suspended for players convenience. Castanets should be wooden or loud enough for presence.

If 3 slashes are present, always assume buzz roll.

## Player III:

A musical staff with five notes. The first note is a quarter note with a triangle above it and a plus sign above the triangle, labeled 'Triangle (closed)'. The second note is a quarter note with a triangle above it and a small circle above the triangle, labeled 'Triangle (open)'. The third note is a quarter note with a circled cross above it, labeled 'Crash Cymbals'. The fourth note is a quarter note with a vertical line through it and a triangle above it, labeled 'Sus. Cymbals'. The fifth note is a quarter note with a circled cross above it, labeled 'Anvil'. Below the staff is a Xylophone notation: a treble clef, a note on the first line with a vertical line through it, and a bracket with '8va' above it, labeled 'Xylophone'.

**Beaters:** Triangle Beater, Xylophone Mallets, Sus. Cymbals Mallets. Crowbar

**Percussion Specifications:** Crash Cymbals are hand held, but can be substituted for a bright short-decaying suspended crash. If substituted, then use large bore drum stick for attack. Xylophone notation is transposed (written octave lower than sounding), and is standard sized. Anvil can be replaced with Break Drum, Preference to crowbar as a beater (for authenticity) however, any large metal stick will work, as long as it provides the most forceful attack and metallic sustain.

**Positioning:** Triangle should be suspended for player's convenience. Anvil or break drum should be positioned or suspended so its sustain is uninhibited and clear.

Parts can be divided into more players, but the minimum for performance is 3.



# The Man Who Laughs

For Chamber Orchestra

One Bad Day: Heavy, Remorseful, Desperate  $\text{♩} = 75$

The score is for a chamber orchestra and is written in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The tempo is marked as 'One Bad Day: Heavy, Remorseful, Desperate' with a quarter note equal to 75 beats per minute. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horns in F (1 and 2, 3 and 4), Trumpet in B-flat (1 and 2), Tuba, Percussion I (Bass Drum, Tambourine), Percussion II (Triangle), and Percussion III (Xylophone). The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The Cello part includes a 'Solo' section from measure 2 to 6 and an 'All' section from measure 7 to 11. The Contrabass part is marked 'mp' and consists of a steady eighth-note accompaniment. Dynamics include *mp*, *sf*, *f*, and *p*. Performance instructions include 'Player One Solo, Legato' for the Trumpet and 'Solo' for the Cello.



A

Fl. *f* *mp*

Ob. *f* *mp*

B♭ Cl. *f* *mp*

Bsn. *sfz* *f* *sfz* *f*

1 2  
Hn. *sfz* *f* *sfz* *f*

3 4  
Hn. *sfz* *f* *sfz* *f*

B♭ Tpt. 1 2 *f* *All in*

Tuba *sfz* *f* *sfz* *f*

I *f* *Bass Drum*

II *mf* *Snare Drum Roll*

III *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

**B**

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and B♭ Trumpet (B♭ Tpt.). The brass section includes Horns (Hn.), Tuba, and Trombones (I, II, III). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section (Perc.) includes Triangle, Snare Drum, and Suspended Cymbal (Sus. Cymbal). The score is in 3/4 time with a key signature of two flats (B♭ major or D minor). The first system (measures 19-24) features a dynamic shift from *mp* to *f* starting at measure 20. The second system (measures 25-30) features a dynamic shift from *mp* to *f* starting at measure 26. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I *mp* *f*

Vln. II *mp* *f* *subito p*

Vla. *mp* *f* *subito p*

Vc. *mp* *f* *subito p*

Cb. *f* *subito p*

Gong

*mf*  
Strike Center  
(Deep Low-Velocity Sound)

25 26 27 28 29

**C** How I Got These Scars:  
Tense and Frantic (♩ = 75)

Fl.

Ob. *Solo legato*  
*mp* *p*

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I *Div.*  
*mp* *simile*

Vln. II

Vla.

Vc.

Cb.

Gradual Portamento, land on written pitches on time.

Gradual Portamento, land on written pitches on time.

Fl. *mf* simile

Ob. *mf* simile

B $\flat$  Cl. *mp*

Bsn. *mp*

1  
2 Hn. *mp*

3  
4 *mp*

B $\flat$  Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

This musical score page, titled "The Man Who Laughs" and numbered 7, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horns (Hn. 1 and 2, 3 and 4), Trumpets (B $\flat$  Tpt. 1 and 2), Tuba, Percussion I (I), Percussion II (II), Percussion III (III), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature (C). It includes various musical notations such as dynamics (*f*, *mp*, *mf*, *p*), articulation marks (accents, slurs), and performance instructions like "Soli" and "Unison".

Key features include:

- Flute and Oboe:** Playing a melodic line of eighth notes, starting at *f*.
- Bass Clarinet and Bassoon:** Playing a similar eighth-note line, with a "Soli" section starting at *mp* on measure 42.
- Horns and Trumpets:** Playing chords and rhythmic patterns, with a "Unison" instruction for the B $\flat$  Trumpets.
- Percussion:** Includes Bass Drum, Roll, and Triangle parts.
- Violins and Cello/Contrabass:** Playing rhythmic accompaniment, with the Cello/Contrabass part starting at *p* on measure 42.
- Viola:** Playing a melodic line, starting at *p* on measure 42.

Rehearsal marks are present at the beginning of measures 40 and 42, both labeled with a boxed "D".

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf* *mp*

1  
2

Hn. 3  
4

B♭ Tpt. 1  
2

Tuba

Tambourine

Vibraslap

Perc. II

III *mp*

Vln. I

Vln. II

Vla. *mf* *mp*

Vc. *mf* *mf*

Cb. *mf*

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

1  
2 Hn. *mf* *f*

3  
4 *mf* *f*

B♭ Tpt. 1  
2 *mf* *f*

Tuba *mf* *f*

I *f*

Perc. II *mp* *f*

III *f* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

Bass Drum

Roll.....

Crash Cymbals



E

Flute-Oboe Soli

Fl.

*mp*

Ob.

Flute-Oboe Soli

*mp*

B♭ Cl.

Bsn.

1

2

Hn.

3

4

B♭ Tpt. 1

2

Tuba

I

Vibraslap

High/Low Woodblocks

Perc. II

III

E

Vln. I

Non Divisi

Dbl. Stop

*f* Scoop into notes

Vln. II

Gradually Portamento

Vla.

*subito p*

Vc.

*subito p*

Cb.

Fl. *mp*

Ob. *mp*

B $\flat$  Cl.

Bsn. *mp*

1  
2  
Hn. *mp* Unison

3  
4  
Unison

B $\flat$  Tpt. 1  
2 *mp* Unison

Tuba *f*

I Tambourine Bass Drum Roll

Perc. II

III

Vln. I simile

Vln. II *mp*

Vla.

Vc.

Cb. *mp*

62 63 64 65 66 67

Hesitant (♩=110)

F

Why So Serious:  
Spirited and Agitated (♩=120)

Fl. *f*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. *f* *mp*

1  
2 Hn. *f*

3  
4 Hn. *f*

B♭ Tpt. 1  
2 *f*

Tuba

I

Perc. II

III *f* Crash Cymbals

Vln. I *p* *p*

Vln. II *f* *p* *p* Dbl. Stop

Vla. *f* *p* *p*

Vc. *f* *p* *mf*

Cb. *f* *p*

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I *mf* Tambourine

Perc. II

III Triangle Xylophone *mf*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

78 79 80 81 82 83 84 85 86 87

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

Bass Drum *mf*

Perc. II *mf* Roll *p*

III *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* Dbl. Stop *mf* Scoop into notes

Cb. *pp* *f*

88 89 90 91 92 93 94 95 96

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn.

1 2  
Hn. *f*  
*Scoop into notes*

3 4  
*f*  
*Scoop into notes*

B♭ Tpt. 1 2

Tuba

I *f*

Perc. II *f* *mp* *f*

III *mp* *f*  
Sus. Cymbal let ring

Vln. I *f* *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*  
Dbl. Stop

Vc. *mp* *f*  
*simile*

Cb. *f*

97 98 99 100 101 102 103 104

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gong

Unison

*mp*

*mf*

*p*

*subito p*

This page of the musical score for 'The Man Who Laughs' features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent. The brass section (Horns, Trumpets, Tuba) plays a simple melodic line starting on page 110, marked *f* and tapering to *mp* by page 112. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of eighth notes, also marked *f* and tapering to *mp*. The percussion (Percussion II) plays a steady eighth-note pattern with accents. The piano (III) plays a complex eighth-note accompaniment. The score is in a key with two flats and a 2/4 time signature.



Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

*p* Scoop into notes

Vln. II

*p*

Vla.

*p*

Vc.

*mp*

Cb.

*mp*

115 116 117 118 119

Fl.

Ob.

B $\flat$  Cl.

Bsn.

1  
2

Hn.

3  
4

B $\flat$  Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

Castanets

*f*

Roll - - -

Xylophone

*f*

Div.

Dbl. Stop

*f* Scoop into notes

*f*

*f*

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Bass Drum

Perc. II

Snare Drum

III

Vln. I

Vln. II

ord. Unison

Vla.

Vc.

simile

Cb.

Fl. *f*

Ob.

B♭ Cl.

Bsn. *f*

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II Roll

Sus. Cymbal

III choke

Vln. I *p* Unis.

Vln. II *f*

Vla.

Vc.

Cb. *f*

132 133 134 135 136 137 138 139

Fl.

Ob.

B $\flat$  Cl.

Bsn.

1  
2

Hn.

3  
4

B $\flat$  Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*mf*

*mp*

*f*

Roll

Roll

*Scoop into notes*

Fl. *f* *Scoop into notes*

Ob. *f* *Scoop into notes*

B♭ Cl. *f*

Bsn. *f*

1 2 Hn. *f* Unison

3 4 Hn. *f* Unison

B♭ Tpt. 1 2 *f* *Scoop into notes* simile

Tuba *f*

I *f*

Perc. II *mf* Roll-----

III

Vln. I *f* Dbl. Stop simile

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



Fl. *tr.*

Ob. *tr.*

B $\flat$  Cl.

Bsn.

1  
2

Hn.

3  
4

B $\flat$  Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I *tr.*

Vln. II *tr.*

Vla.

Vc.

Cb.

choke

choke

ord.

Dbl. Stop

Dbl. Stop

Dbl. Stop

Dbl. Stop



Fl.

Ob.

B $\flat$  Cl.

Bsn.

1  
2  
Hn.

3  
4

B $\flat$  Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

choke

Dbl. Stop

Dbl. Stop

Detailed description: This page of a musical score, numbered 26, is titled 'The Man Who Laughs'. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horns (Hn. 1-2 and 3-4), and Trumpets (B $\flat$  Tpt. 1-2). The brass section includes Tuba. The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Percussion II (Perc. II) and a third percussion part (III). The score is written in a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature (C). The woodwinds and strings play melodic lines with accents (^) and dynamic markings. The percussion parts feature rhythmic patterns, with Perc. II playing a steady eighth-note accompaniment. The strings play a complex rhythmic pattern in the lower register. The score is divided into measures corresponding to page numbers 163, 164, 165, and 166.

Fl. *sfp* *ff*

Ob. *sfp* *ff*

B♭ Cl. *sfp* *ff*

Bsn. *sfp* *ff*

1 2 Hn. *sfp* *ff*

3 4 *sfp* *ff*

B♭ Tpt. 1 2 *sfp* *ff*

Tuba *sfp* *ff*

I Roll..... *ff*

Perc. II Roll..... *ff*

III *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff*

G

A Dance with the Devil:  
Waltz-Like Bounce (♩ = 150)

rit. -----

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

Oboe

*mp*

*p*

*mp*

*p*

Vibraslap

Triangle

+++o

+++o

*mp*

rit. -----

Legato Soli:  
Xylo/Flt/Cl/Bsn/Vln/Vc

Fl.

mp

Ob.

mp

B♭ Cl.

Legato Soli:  
Xylo/Flt/Cl/Bsn/Vln/Vc

mp

Bsn.

Legato Soli:  
Xylo/Flt/Cl/Bsn/Vln/Vc

mp

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

Tambourine

p mp

High/Low Woodblocks

III

Legato Soli:  
Xylo/Flt/Cl/Bsn/Vln/Vc

Xylophone

mf

Vln.

Legato Soli:  
Xylo/Flt/Cl/Bsn/Vln/Vc

p mp

8va

3

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

Perc. II

III

Vln.

Vln. II

Vla.

Vc.

Cb.

Legato Soli:  
Xylo/Flt/Cl/Bsn/Vln/Vc

Fl. H *mf*

Ob.

B♭ Cl. *p*

Bsn. *mf*

1 2  
Hn. Kazoo or Buzz with Only Mouth Piece *mf*

3 4  
Hn. Kazoo or Buzz with Only Mouth Piece *mf*

1 2  
B♭ Tpt. Kazoo or Buzz with Only Mouth Piece *mf*

Tuba

I Bass Drum *mp* *mf*

Perc. II Castanets *f*

III Sus. Cymbal *p* *mp* Triangle

Vln. ord. H *mf*  
All players enter

Vln. II *mp*

Vla. *mp*

Vc. All players enter *mp*

Cb. *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

L.B.

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

Vibraslap

Tambourine

*f*

*mp*

Crash Cymbals

*mf*





Fl.

Ob.

B $\flat$  Cl.

Bsn.

1  
2

Hn.

3  
4

B $\flat$  Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

All players enter

*p*

*mp*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

1 2 *mp* *mf*

Hn. *mp* *mf*

3 4 *mp* *mf*

B♭ Tpt. 1 2 *f*

Tuba *f*

I *f*

Perc. II *f*

III *f*

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *f*

Cb. *f*

Crash Cymbals

choke

let ring

choke

choke

Div.

Dbl. Stop

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

Roll.....

Roll.....

Roll.....

let ring

choke

*<f*

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

let ring

choke

I

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*accel.*

Fl.

Ob.

B♭ Cl.

Bsn.

*mp* *cresc.*

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

*mp* *cresc.*

III

*accel.*

3.  
2.  
1.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Aggressive and Fast (♩. = 130)

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *cresc.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*





Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

1  
2  
Hn. *f*

3  
4

B♭ Tpt. 1  
2 *f*

Tuba *f*

I

Perc. II

III

Vln. I

Vln. II *f marcato* *Dbl. Stop*

Vla.

Vc. *f marcato*

Cb. *f marcato*

J

Gigging In a Corner and Bleeding:  
Fast Paced (♩ = 190)

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo  
*mf*

Tambourine

Xylophone  
*p*

*mf*

*p*

*mf*

*mf*

*mf*

238 239 240 241 242 243 244

Fl.

Ob.

B $\flat$  Cl.

Bsn.

1  
2

Hn.

3  
4

B $\flat$  Tpt. 1  
2

Tuba

Vibraslap

Tambourine

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*



Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

1  
2  
Hn. *f*

3  
4

B♭ Tpt. 1  
2 *f*

Tuba *mf*

I *mf*

Perc. II *mf*

III

Vln. I Div. *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*f*

*f*

**K**

8<sup>va</sup>

Fl. Double Tongue

Ob.

B♭ Cl.

Bsn.

1 2

Hn.

3 4

B♭ Tpt. 1 2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.



ord.

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Roll.....

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for a symphonic work titled 'The Man Who Laughs'. It consists of 13 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The next four staves are for brass: Horns (Hn.) in two parts (1/2 and 3/4), B♭ Trumpets (B♭ Tpt.) in two parts (1/2), and Tuba. The percussion section includes Violin I (Vln. I), Percussion II (Perc. II), and Triangle (III). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features a key signature of one flat (B♭). A dynamic marking 'ord.' is present at the beginning. A 'Roll' effect is indicated for the Triangle in the third measure. A large oval highlights a complex rhythmic passage in the Violin I part, spanning measures 271 and 272.

L

Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Unis.

Fl. *sp*

Ob. *sp*

B♭ Cl. *sp*

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I *p* *f*

Perc. II *p*

III *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *f* *S<sup>va</sup>*

Ob. *f*

B $\flat$  Cl. *f*

Bsn. *f*

1 2 Unison *f*

Hn. 3 4 Unison *f*

B $\flat$  Tpt. 1 2 Unison *f*

Tuba *f*

I 2 3 4

Perc. II *f*

III *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



This page of a musical score, titled "The Man Who Laughs", covers measures 288 to 293. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Melodic line with a *f* dynamic marking.
- Ob.** (Oboe): Melodic line.
- B♭ Cl.** (B-flat Clarinet): Melodic line.
- Bsn.** (Bassoon): Melodic line.
- Hn.** (Horn): Melodic line with a *f* dynamic marking.
- B♭ Tpt.** (B-flat Trumpet): Melodic line with a *f* dynamic marking.
- Tuba**: Rests throughout the measures.
- I** (Cymbal): Rests throughout the measures.
- Perc. II** (Tamtam): Rhythmic accompaniment.
- III** (Triangle): Rests throughout the measures.
- Vln. I** (Violin I): Melodic line with a *f* dynamic marking.
- Vln. II** (Violin II): Melodic line with a *f* dynamic marking.
- Vla.** (Viola): Melodic line.
- Vc.** (Violoncello): Melodic line.
- Cb.** (Contrabass): Melodic line with a *f* dynamic marking.

The score features various musical notations including slurs, ties, and dynamic markings. A dashed line is present at the top of the page. Measure numbers 288 through 293 are printed at the bottom of the page.



This musical score is for the piece "The Man Who Laughs" and is page 57 of the score. It features a variety of instruments and a complex rhythmic structure. The score is divided into several systems, each with its own staff and instrument label. The instruments included are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3, 4), Trumpets (B♭ Tpt. 1, 2), Tuba, Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B♭ and E♭) and a time signature that changes from 4/4 to 2/4 and back to 4/4. The music is characterized by intricate melodic lines, often with slurs and accents, and a steady rhythmic accompaniment. The percussion part features a consistent eighth-note pattern. The string parts provide a harmonic foundation with sustained notes and some rhythmic movement. The overall texture is dense and detailed, typical of a full orchestral score.



Fl.

Ob.

B♭ Cl.

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*simile*

*simile*

*simile*

ord.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

1  
2

Hn.

3  
4

B♭ Tpt. 1  
2

Tuba

I

Perc. II

III *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

Detailed description: This is a page of a musical score for 'The Man Who Laughs', page 59. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (B♭ Tpt. 1 and 2). The brass section includes Tuba, Trombones (I), and Percussion II (Perc. II). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are playing a melodic line with a dynamic marking of *mf* (mezzo-forte). The percussion is playing a rhythmic pattern with a dynamic marking of *f* (forte). The score is written in a key signature of two flats and a common time signature. The page number 59 is in the top right corner.



Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *mp* *ff*

1 2 Unis. *mp* *ff*

Hn. 3 4 *ff*

B♭ Tpt. 1 2 Unis. *mp* *ff*

Tuba *mp*

I *ff*

Perc. II *mp* *ff*

III

Vln. I *ff* Dbl. Stop

Vln. II *ff* Dbl. Stop

Vla. *ff marcato* Dbl. Stop

Vc. *mp* *ff marcato* Dbl. Stop

Cb. *mp* *ff marcato*