

THE MAN WHO LAUGHS

FOR CHAMBER
ORCHESTRA

1 Flute
1 Oboe
1 B^b Clarinet
1 Bassoon

4 Horns in F
2 B^b Trumpets
1 Tuba

3 Percussionists (Minimum):

Percussion I:

Bass Drum, Gong, Tambourine, Vibra Slap

Percussion II:

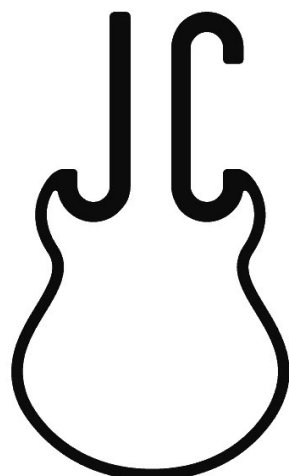
Snare Drum, Triangle, Castanets, High and Low Wood Block

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.

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.



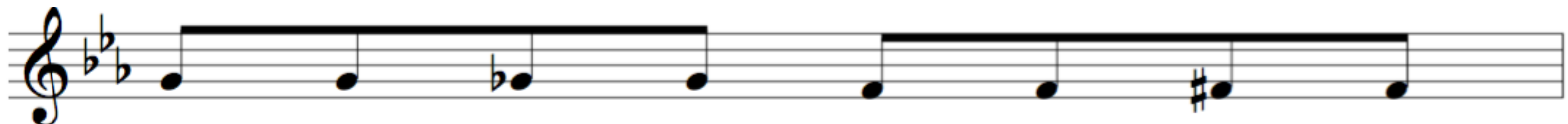
Measures: 43-53, 62, 66-67, 83-87, 103-104, 107-108, 132-133, 136-137, 146-147, 170-175, Combo Theme (179-189, 190-199, 200-208, 209-218, 243-264, 265-266, 302-306, 313-315).

- **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.

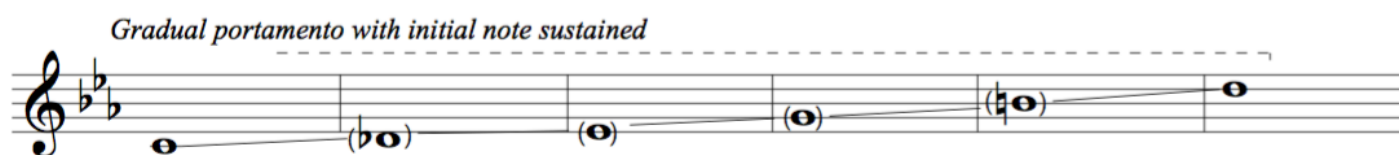
STRINGS:

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.”

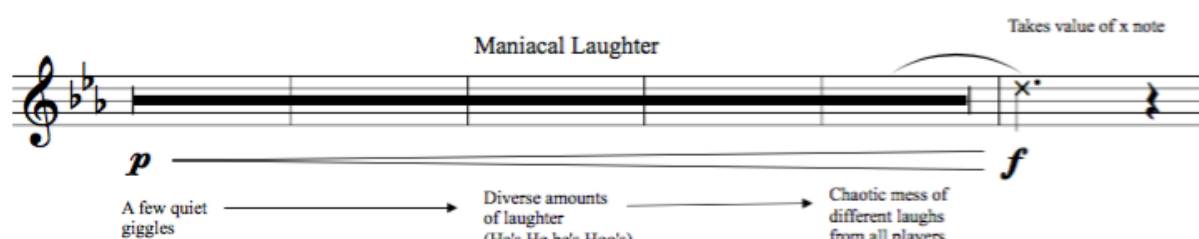


Technique Gradual Portamento: Slide up or down to notes indicated in score. Notes in parenthesis are written to help the player gauge where they should be regarding pitch, final note (with no parenthesis) should be the landing zone, and should be played to full value.



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 double bar line. The second note is a quarter note with a triangle above it and a circle above the triangle, labeled 'Triangle (open)'. The third note is a quarter note with a triangle above it and a plus sign above the triangle, labeled 'Triangle (closed)'. The fourth note is a quarter note with a vertical line through it, labeled 'Snare'. The fifth note is a quarter note with a vertical line through it and a plus sign above it, labeled 'Castanets'. The sixth note is a quarter note with a vertical line through it and a plus sign above it, labeled 'Woodblock High'. The seventh note is a quarter note with a vertical line through it and a plus sign 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 double bar line. 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 triangle above it and a circle above the triangle, labeled 'Triangle (open)'. The fourth note is a quarter note with a circled cross, labeled 'Crash Cymbals'. The fifth note is a quarter note with a vertical line through it and a plus sign above it, labeled 'Sus. Cymbals'. The sixth note is a quarter note with a circled cross, 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 plus sign above it, and a bracket labeled '8va' above it, with a box labeled 'Xylophone' to the right.

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 parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F (1 and 2, 3 and 4), Trumpet in B-flat (1 and 2), Tuba, Percussion (I, II, III), Violin I, Violin II, Viola, Cello, and Contrabass. The second system includes parts for Violin I, Violin II, Viola, Cello, and Contrabass. The percussion part includes Bass Drum, Roll, Tambourine, and Triangle. The woodwinds and brass parts are mostly silent, with some activity in the Trumpet and Tuba parts. The strings play a simple, rhythmic accompaniment. The Cello part has a 'Solo' section from measure 2 to 6 and an 'All' section from measure 7 to 11. The Contrabass part plays a steady, low-frequency accompaniment. The score includes dynamic markings such as *mp*, *sf*, *f*, and *p*, as well as performance instructions like 'Player One Solo, Legato' and 'Solo'.

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 Bass Drum *f*

Perc. II Snare Drum Roll *mf*

III *f*

A

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

B

Fl. *f*

Ob. *f*

B \flat Cl. *f*

Bsn.

1
2

Hn.

3
4

B \flat Tpt. 1
2 *f*

Tuba

I *f*

Perc. II Triangle Snare Drum *f*

III *mp* Sus. Cymbal *f*

B

Vln. I

Vln. II *mp* 2 3 4 5 6

Vla.

Vc.

Cb.

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 *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

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

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.

The score is for a symphony orchestra. The top section includes Flute, Oboe (with a solo legato part), Clarinet in B-flat, Bassoon, Horns (1 and 2), Trumpets in B-flat (1 and 2), and Tuba. The bottom section includes Violin I (with a divisi part), Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a tempo of quarter note = 75. The key signature has two flats. The Oboe part features a solo legato line starting at measure 30, moving from G4 to B4, then to G4, and finally to E4. The Violin I part has a divisi section starting at measure 32, playing sixteenth notes in a rhythmic pattern. The Violin II, Viola, and Violoncello parts have portamento markings from measure 32 to 34, indicating a gradual slide between notes.

Fl. *mf* simile

Ob. *mf* simile

B \flat Cl. *mp*

Bsn. *mp*

1 2 *mp*

Hn. 3 4 *mp*

B \flat Tpt. 1 2

Tuba

I

Perc. II

III

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

Fl. *f*

Ob. *f*

B \flat Cl. *f* *mp* Soli

Bsn. *f* *mp* Soli

1 2 Hn. *f*

3 4 *f*

B \flat Tpt. 1 2 *f* Unison

Tuba *f*

I Bass Drum *f*

Perc. II Roll. *mp* *f*

III Triangle *mf*

Vln. I *p* *D*

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

39 40 41 42 43

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

Detailed description: This page of a musical score, titled 'The Man Who Laughs', contains measures 50 through 54. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn. 1 and 2), and Trumpets (B♭ Tpt. 1 and 2). The brass section includes Tuba and Trombones (I, II, III). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Bass Drum, Percussion II (Perc. II), and Crash Cymbals. The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte), along with crescendo and decrescendo hairpins. Performance instructions like 'Roll.....' and 'Crash Cymbals' are present. The key signature is B-flat major (two flats), and the time signature is 4/4. The page number '9' is in the top right corner.

E

Flute-Oboe Soli

Fl. *mp*

Flute-Oboe Soli

Ob. *mp*

B♭ Cl.

Bsn.

1
2

3
4

B♭ Tpt. 1
2

Tuba

I

Vibraslap

Perc. II

High/Low Woodblocks

III

E

Non Divisi

Dbl. Stop

Vln. I *f* Scoop into notes

Vln. II

Vla. *subito p* Gradually Portamento

Vc. *subito p*

Cb.

Fl. *mp*

Ob. *mp*

B \flat Cl.

Bsn. *mp*

1
2 Hn. *mp* Unison

3
4 Hn. Unison

1
2 B \flat Tpt. *mp* Unison

Tuba *f*

I Tambourine Bass Drum Roll

Perc. II

III

Vln. I simile

Vln. II *mp*

Vla.

Vc.

Cb. *mp*

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*

This page of the musical score for "The Man Who Laughs" features the following instruments and parts:

- Fl.:** Flute, mostly silent with rests.
- Ob.:** Oboe, playing a melodic line starting at measure 85 with a *mf* dynamic.
- B♭ Cl.:** Bass Clarinet, playing a melodic line starting at measure 82 with a *mf* dynamic.
- Bsn.:** Bassoon, playing a rhythmic pattern of eighth notes from measure 78 to 82, then a melodic line with a *mf* dynamic.
- Hn. 1 & 2:** Horns, mostly silent with rests.
- B♭ Tpt. 1 & 2:** Trumpets, mostly silent with rests.
- Tuba:** Tuba, mostly silent with rests.
- I:** Percussion I, playing a Tambourine with a *mf* dynamic starting at measure 82.
- III:** Percussion III, playing a Triangle from measure 78 to 82, and a Xylophone from measure 82 to 87 with a *mf* dynamic.
- Vln. I:** Violin I, mostly silent with rests.
- Vln. II:** Violin II, playing a melodic line starting at measure 85 with a *mf* dynamic.
- Vla.:** Viola, playing a melodic line starting at measure 82 with a *mf* dynamic.
- Vc.:** Violoncello, playing a rhythmic pattern of eighth notes from measure 78 to 82, then a melodic line with a *mf* dynamic.
- Cb.:** Contrabass, playing a rhythmic pattern of eighth notes from measure 78 to 82, then a melodic line with a *mf* dynamic.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and includes various dynamics such as *mf* (mezzo-forte) and accents (^).

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.

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

Hn. 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

Detailed description of the musical score: This page contains the orchestral score for measures 105 through 109 of 'The Man Who Laughs'. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn. 1-2 and 3-4), and B♭ Trumpets (B♭ Tpt. 1-2) and Tuba. The brass section includes Trombones (I, II, III) and Cymbals (Cb.). The string section includes Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The percussion section includes Gong and Percussion II (Perc. II). The score features various musical notations such as slurs, accents, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures 105, 106, 107, 108, and 109. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The Gong is struck in measure 107. The dynamic markings range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). The Vln. II and Cb. parts have a 'subito p' marking in measure 108.

This page of the musical score, titled "The Man Who Laughs" and numbered 17, contains the following parts and measures:

- Fl.:** Flute part, mostly rests.
- Ob.:** Oboe part, mostly rests.
- B♭ Cl.:** Bass Clarinet part, mostly rests.
- Bsn.:** Bassoon part, mostly rests.
- Hn. 1 & 2:** Horns 1 and 2, playing a melodic line starting in measure 110, marked *f* and tapering to *mp* by measure 112.
- B♭ Tpt. 1 & 2:** Trumpets 1 and 2, mostly rests.
- Tuba:** Tuba part, playing a melodic line starting in measure 110, marked *f* and tapering to *mp* by measure 112.
- I:** Violin I part, playing a melodic line starting in measure 110, marked *f* and tapering to *mp* by measure 112.
- Perc. II:** Percussion II part, playing a rhythmic pattern of eighth notes with accents, marked *f* and tapering to *mp* by measure 112.
- III:** Violin III part, playing a rhythmic pattern of eighth notes with accents, marked *f* and tapering to *mp* by measure 112.
- Vln. I:** Violin I part, mostly rests.
- Vln. II:** Violin II part, playing a rhythmic pattern of eighth notes with accents, marked *f* and tapering to *mp* by measure 112.
- Vla.:** Viola part, playing a rhythmic pattern of eighth notes with accents, marked *f* and tapering to *mp* by measure 112.
- Vc.:** Violoncello part, playing a melodic line starting in measure 110, marked *f* and tapering to *mp* by measure 112.
- Cb.:** Contrabass part, playing a melodic line starting in measure 110, marked *f* and tapering to *mp* by measure 112.

The score spans measures 110 to 114. The key signature is B-flat major (two flats). The dynamics *f* (forte) and *mp* (mezzo-piano) are indicated with hairpins for the strings and horns.

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.

Castanets

f

Roll - - -

Xylophone

f

Div.

Dbl. Stop

f Scoop into notes

f

120 121 122 123 124

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

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.

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

This page of the musical score for 'The Man Who Laughs' features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn. 1-2 and 3-4), and Trumpets (B♭ Tpt. 1-2). The brass section includes Tuba and Trombones (I, II, III). The percussion section includes Percussion II and III. The string section includes 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♭ major or D minor) and a 4/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth notes in the woodwinds and strings, with dynamic markings ranging from *sfz* (sforzando) to *ff* (fortissimo). The percussion parts feature a consistent eighth-note pattern, with a 'Roll' effect indicated above the first and second parts. The string parts provide a harmonic foundation, with some parts moving from *ff* to *mp* (mezzo-piano) in the latter half of the page.

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

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

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. *mf* Kazoo or Buzz with Only Mouth Piece

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

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

Tuba

I *mp* *mf* Bass Drum

Perc. II *f* Castanets

III *p* *mp* Sus. Cymbal Triangle

Vln. *mf* H *mf* All players enter

Vln. II *mp*

Vla. *mp*

Vc. *mp* All players enter

Cb. *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
Hn. *mp* *mf*

3 4
Hn. *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.

ff

ff

let ring

choke

215

216

217

218

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

Vln. I *accel.*
3.
2.
1.

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

mf *cresc.*

Perc. II

III

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

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

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.

Ob.

B♭ Cl.

Bsn.

1
2

Hn.

3
4

B♭ Tpt. 1
2

Tuba

Bass Drum

mp

Snare Drum

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

subito p

p

p

p

p

250 251 252 253 254

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*

This musical score is for the piece "The Man Who Laughs" and covers measures 258 through 262. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute):** Features a melodic line with slurs and accents, starting with a series of eighth notes.
- Ob. (Oboe):** Plays a similar melodic line to the flute, with slurs and accents.
- B♭ Cl. (B-flat Clarinet):** Mirrors the melodic lines of the flute and oboe.
- Bsn. (Bassoon):** Provides a rhythmic accompaniment with eighth notes and rests.
- Hn. (Horn):** Part 1 and 2 play chords and single notes, while parts 3 and 4 are silent.
- B♭ Tpt. (B-flat Trumpet):** Part 1 plays chords and single notes, while part 2 is silent.
- Tuba:** Provides a rhythmic accompaniment with eighth notes and rests.
- I (Drum I):** Plays a rhythmic pattern of eighth notes.
- Perc. II (Percussion II):** Plays a rhythmic pattern of eighth notes.
- III (Percussion III):** Plays a rhythmic pattern of eighth notes.
- Vln. I (Violin I):** Plays chords and single notes.
- Vln. II (Violin II):** Mirrors the melodic lines of the flute and oboe.
- Vla. (Viola):** Mirrors the melodic lines of the flute and oboe.
- Vc. (Violoncello):** Provides a rhythmic accompaniment with eighth notes and rests.
- Cb. (Cello):** Provides a rhythmic accompaniment with eighth notes and rests.

8^{va}

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.

Fl. ^{ord.}

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.

This musical score page includes the following parts and details:

- Flute (Fl.):** Part 1, starting with a rest, then playing a melodic line in *sp* (soprano) dynamics.
- Oboe (Ob.):** Part 1, starting with a rest, then playing a melodic line in *sp* dynamics.
- B♭ Clarinet (B♭ Cl.):** Part 1, starting with a rest, then playing a melodic line in *sp* dynamics.
- Bassoon (Bsn.):** Part 1, starting with a rest, then playing a melodic line in *sp* dynamics.
- Horn (Hn.):** Parts 1 and 2, 3 and 4, all starting with rests.
- B♭ Trumpet (B♭ Tpt.):** Parts 1 and 2, all starting with rests.
- Tuba:** Starting with a rest.
- Violin I (Vln. I):** Starting with a rest, then playing a melodic line.
- Violin II (Vln. II):** Starting with a rest, then playing a melodic line.
- Viola (Vla.):** Starting with a rest, then playing a melodic line.
- Violoncello (Vc.):** Starting with a rest, then playing a melodic line.
- Contrabass (Cb.):** Starting with a rest, then playing a melodic line.
- Percussion II (Perc. II):** Starting with a rest, then playing a rhythmic pattern in *p* dynamics.
- Violin III (III):** Starting with a rest, then playing a melodic line in *p* dynamics.
- Violin I (I):** Starting with a rest, then playing a melodic line in *p* dynamics, with a crescendo to *f*.

Fl. *f* *S^{va}*

Ob. *f*

B \flat Cl. *f*

Bsn. *f*

1 2 Unison *f*

Hn. *f*

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 musical score page, numbered 54, is for the piece "The Man Who Laughs". It features a full orchestral arrangement with the following instruments and parts:

- Fl.:** Flute, playing a melodic line with a *mp* dynamic.
- Ob.:** Oboe, playing a melodic line with a *mp* dynamic.
- B♭ Cl.:** Clarinet in B-flat, playing a melodic line with a *mp* dynamic.
- Bsn.:** Bassoon, playing a melodic line with a *mp* dynamic.
- 1/2 Hn.:** Horns in F, playing a melodic line with a *mp* dynamic.
- 3/4 B♭ Tpt.:** Trumpets in B-flat, playing a melodic line with a *mp* dynamic.
- Tuba:** Tuba, playing a melodic line with a *mp* dynamic.
- I:** Trombones I, playing a melodic line with a *mp* dynamic.
- Perc. II:** Percussion II, playing a rhythmic pattern with a *mp* dynamic.
- III:** Trombones III, playing a melodic line with a *mp* dynamic.
- Vln. I:** Violins I, playing a melodic line with a *mp* dynamic.
- Vln. II:** Violins II, playing a melodic line with a *mp* dynamic.
- Vla.:** Viola, playing a melodic line with a *mp* dynamic.
- Vc.:** Violoncello, playing a melodic line with a *mp* dynamic.
- Cb.:** Contrabass, playing a melodic line with a *mp* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page is marked with measure numbers 283, 284, 285, 286, and 287.

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**: Rested throughout the measures.
- I** (Cymbal): Sustained notes.
- Perc. II** (Toms): Rhythmic pattern of eighth notes.
- III** (Triangle): Rested 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.

Measure numbers 2, 3, 4, 5, 6, and 7 are indicated above the Percussion II staff. The page number 55 is located at the top right, and the measure numbers 288, 289, 290, 291, 292, and 293 are located at the bottom of the page.

This musical score is for the piece "The Man Who Laughs" and is page 57. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3, 4), Trumpets (B♭ Tpt. 1, 2), Tuba, Percussion (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 of 4/4. The music is characterized by complex rhythmic patterns, often with accents and slurs. The Flute, Oboe, Bass Clarinet, and Violin I parts feature intricate melodic lines with many slurs and accents. The Bassoon and Violin II parts have more rhythmic, repetitive patterns. The Horns, Trumpets, Tuba, Viola, Violoncello, and Contrabass parts provide harmonic support with block chords and sustained notes. The Percussion part has a steady, rhythmic accompaniment. The score includes dynamic markings such as accents (Δ) and slurs. There are also some specific performance instructions like "Dbl. Stop" (Double Stop) for the Violin II part. The page number 57 is located at the top right, and the title "The Man Who Laughs" is at the top center.

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.). The brass section includes Trombones (I, II, III), Tuba, and Cymbals (Cb.). The string section includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The percussion section includes Percussion II (Perc. II). The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with many notes beamed together. Dynamics are marked as *mf* (mezzo-forte) for the woodwinds and strings, and *f* (forte) for the percussion. The key signature is B-flat major (two flats). The score is divided into measures, with some measures containing rests for certain instruments. The page number 59 is located 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*