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OPHELIA. Her heart is a clock

By

Amadeus Julian Regucera

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Ken Ueno, chair
Professor Edmund Campion
Professor Cindy Cox

Spring 2016

Abstract

OPHELIA. Her heart is a clock

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Amadeus Julian Regucera

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Professor Ken Ueno, Chair

In Heiner Müller's play *Die Hamletmaschine*, an adaptation of Shakespeare's *Hamlet*, the character Ophelia's entrance is signaled by the words: "OPHELIA. Her heart is a clock." It is unclear if this line is to be delivered by an actor, whether it is meant for the audience to hear, or whether it is a stage direction to be internalized by those in the production. As an image, it is an arresting one, evoking associations between a quintessential literary archetype and traditions of femininity with mechanization, dehumanization, and capitalism. It is a robust metaphor for chamber music — the human playing the musical "machine" that is her instrument, the relationship of the individual within and against the group, and the reification of art (and artists) into a product, which is produced and distributed.

Springing from my interest in poetry and theater, words themselves play an integral part of *OPHELIA. Her heart is a clock*. The rhythm of speech forms the basis of the piece's musical language, and through the vehicle of text, the players reveal themselves from behind their "music machines," machines through which they breathe, touch, scrape, pluck, scream, and strike. Their voices emerge only to be subsumed anew into the din of music-noise. Each instrument(alist) is a character, their voices and their music distinct, in discourse about "life" and "love" in all their ecstasies and depravities.

OPHELIA. Her heart is a clock was premiered by Ensemble Linea at the Festival Musica in Strasbourg, France on 3 October 2015.

for Melanie

Acknowledgements

I dedicate this dissertation to my family who has supported me through many years of study and personal struggle, especially my partner Noah who gave me the courage to persevere despite all the difficulties and doubts as well as the reminder that much of life and music is play. I could not have completed my degree studies without the loving support of my community of friends who gave me ongoing and endless encouragement in my nine years at UC Berkeley — to Hunter, Danny, Walker, Sivan, Anicia, Nell, John, and Melanie . . . thank you.

I would also like to also thank all of the teachers in my academic career especially Ken Ueno, Edmund Campion, Cindy Cox, Franck Bedrossian, David Milnes, and Philippe Manoury. With their help, I developed my natural curiosity and creative drive, learning how to challenge myself, to be critical, and to grow as a composer, an artist, and an individual with integrity and a sense of service to others and my art.

Finally, I want to thank all the members of my intellectual and campus community in and around UC Berkeley. To the other graduate students, visiting faculty and artists, the staff, and all of the undergraduate students with whom I could share my love for music, I am greatly indebted. Without your perspectives, often wildly divergent from my own, I would not have been able to experience the growth I have had during my studies.

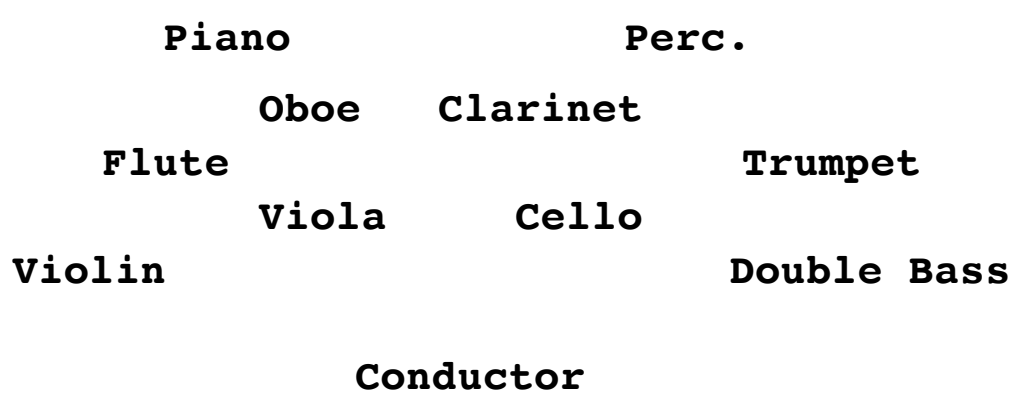
Thank you all.

OPHELIA. Her heart is a clock (2015)

Bass Flute, doubling Flute
Oboe
Bass Clarinet, doubling Clarinet
Trumpet
Percussion (1 player)
Piano
Violin
Viola
Cello
Double Bass (with low-C extension)

Score is written in C
Approximate duration: 15’
Written for Ensemble Linea and the
2015 Festival Musica Academy
Text composed, collected, and cut-up by the composer

Instrumental Disposition:



AUDIENCE

Instrumental Performance Indications:

General:

Accidentals are held through the measure. Microtones are used as inflections of equal-tempered pitches:

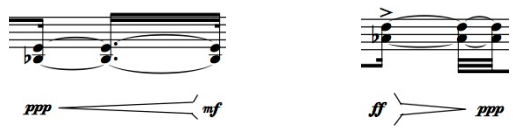
𝄲 Indicates a three-quarter-tone flat

𝄳 Indicates a quarter-tone flat

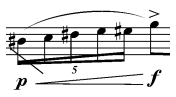
𝄰 Indicates a quarter-tone sharp

𝄯 Indicates a three-quarter-tone sharp

Note:



“Flared” crescendos and decrescendos should be performed as “dynamic accents,” or suddenly becoming stronger or weaker, dynamically.



Rhythmic figures with slashes indicate accelerandos or decelerandos **as fast as possible.** These can be indicated as performed freely or as measured tuplets

Vocalization:

All players are asked to speak, whisper, or otherwise declaim text. **The delivery should be punchy, extremely percussive, and should be an integrated part of the overall instrumental texture.**

Text:

Yesterday I stopped killing myself nothing will come of nothing we that are young shall never see so much nor live so long Tomorrow morning has been cancelled with my bleeding hands out of my breast In my body my body everyday here in my body I destroy the battlefield that was my home Nothing will come of nothing I fling open the the prison that was set fire to my heart with my bleeding hands I walk in to the street clothed in my doors so that the wind gets in and the scream of the world I tear the photos of the men I loved speak again I wrench the clock the miserable I watch the clock out of my heart speak what we feel not what we ought to say I fling open the the miserable children of the miserable children of internet and cocaine do you want to eat my heart? children of in and exquisite and virginal children applaud our drowning applaud our drowning Do you want to fuck me? I want to forget exquisite and virginal Here, the glances last a little longer children exquisite and virginal whores for loneliness you'll know the truth choke on our promises Don't stare choke on our promises The pain of gravel in my flesh on my knees Hope whispers a sweet song from the belly of a sleeping beast Do you want to dance? one pill ten pills Do you want to eat my heart? do you feel any thing? too long he may think you want some thing whores for lone li ness Valium is effective at 15 milligrams per day divided into 3 equal doses throughout the day Additional studies found it effective at 20, 21, and 26 milligrams Flesh likes to keep the company of flesh My eyes wide open. I see nothing but red. I see blood I am angry but all I can do is weep If only after you but then me A scar, left deep in your flesh. Memory is an object, a thing you can point to, touch, feel. Some wounds heal and some never do. We are better for it an empty room, large,with a chair in the corner Three rows from the back, I lift my head meet the eyes of my mother and *His* face — my Lord and Savior, his bloodied face, throwing shade; his eyes are full of suffering, and I am full of shame The drug, effective at a dosage of 3.6, 4.0, and 6.0 milligrams but I can't remember how The pain of gravel in my flesh, on my knees Red pills, blue pills, glass bottle Tomorrow has been cancelled What you killed, you will love His eyes removed, his sight granted tothe government to study the weak, the dispossessed I want to be a machine No Pain No Pain No Pain No Pain No Pain No Pain No No Pain No Pain No Pain No No Pain No No Pain No No No No Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts Thoughts you'll know the truth

The text is fragmented in many instances throughout the piece in a sort of musical aphasia. The pronunciation in these instances should remain consistent as if the whole word were to be pronounced.
Words may also be fragmented into single vowel and consonant sounds and are contained within brackets **[ ]**. These should be pronounced according to the context given. In most instances, they subscribe to the sounds in the International Phonetic Alphabet.

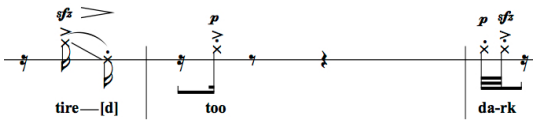
Vowels:
[I] — open “i” as in *sit, will, myth*
[a] — combination of bright “ah” (as in French: *dame, table*)
[E] — open “e” as in *well, tether, excuse*
[o] — as in *opus, over*
[i] — as in English: *even*; French: *hiver*
[u] — as in English: *even*; French: *hiver*

Fricatives:
[t] — as in *tea*
[k] — as in *cup*
[s] — as in *switch*
[f] — as in *fly*

Often, the consonants will be followed by vowels. This indicates the shape of the mouth cavity as the fricative is pronounced. In the following example, the mouth cavity becomes more resonant and open as its shape transitions from the closed “i" (“ee”) shape to the “u” (“oo”) shape. This transition is most apparent in the shape the lips make, moving from “smiling” to “pursed.”

[ki] — [kI] — [kE] — [ka] — [ko] — [ku]

Vocal Staff:

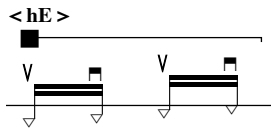


single-line staff: Only relative register positions are given. The text should be delivered in the player’s speaking range in relation to the middle line, which indicates normal speaking register.

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

Performed in a “speaking” timbre with some breathiness

Performed in a very breathy, almost whispered way

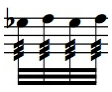


Indicates audible inhale (“up-bow”) and exhale (“down-bow”) into flute with CLOSED MOUTHPIECE (indicated by the black square); accompanied by breath articulations **[hE]** (as in *head, heavy, hell*) or the fricative **[s]** (as in *switch*)

(Bass) Flute:

Tongue-stop

Tongue pizzicato with [tE] (as in English: *tether*) or [pi] (as in English

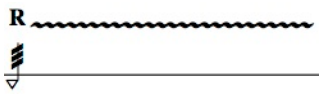


Flutter-tongue

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

Indicates a mixture of “breathy” timbre and pitch

Humming or murmuring while playing the instrument, creating a “complex” timbre



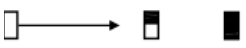
Indicates an fluttertongue by rolling the “R,” almost without any breath, covering the embouchure hole with the tips of the lips

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

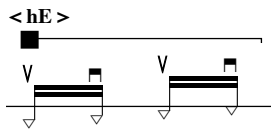
Indicates “ordinario” playing

[ki] —— [u]

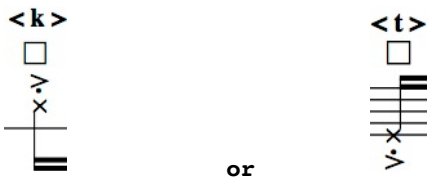
Indicates a smooth transition from one consonant to the next.



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

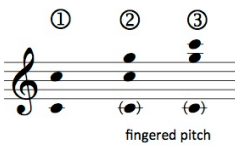


Indicates audible inhale (“up-bow”) and exhale (“down-bow”) into flute with CLOSED MOUTHPIECE (indicated by the black square); accompanied by breath articulations **[hE]** (as in *head*, *heavy*, *hell*) or the fricative **[s]** (as in *switch*)



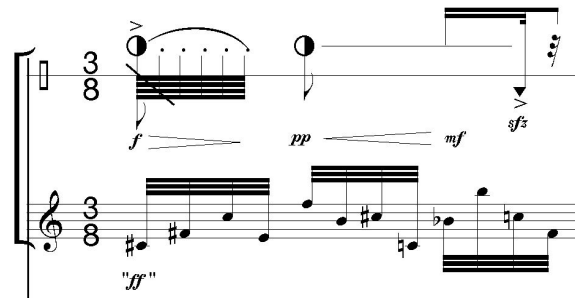
[k], [t], [f] are vocalized into the flute with **OPEN MOUTHPIECE (indicated by the white square).** These should be very percussive and sharp. It is helpful to make a “smiley face” with the mouth in order to shorten the distance between the air-explosion and the mouthpiece.

Flute Overblow:



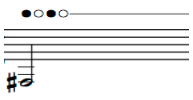
Encircled numbers correlate to the harmonic “regions” above the fingered pitch (fundamental).

Decoupling:

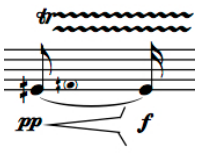


When the flute is divided into 2 staves, the top stave indicates mouth and embouchure articulations. Depending on where the articulation falls in comparison to the staff-line determines its relative “pitch” or “height.”
The bottom staff indicates pitches to be fingered. Fingered notes should be struck as forcefully as possible for maximum key click sound.

Oboe:



Bisbigliando (timbral trills) are played as fast as possible

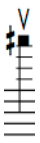


Double-trill (trills at double speed): occur when one alternates between the two D trill keys using one finger of the right and left hand, and between the two E-flat keys, the two F keys, or the two A-flat keys and furthermore when one trills with 2 fingers of the right hand alternately on the same key of the F-sharp tonehole. Fingerings are indicated in the oboe part.

Multiphonic on the given pitch; taken from Veale/Mahnkopf’s *The Techniques of Oboe Playing*, published by Barenreiter. Fingerings are indicated in the oboe part.

Teeth on reed, highest pitch possible

Tight embouchure

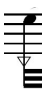


Inhale through the reed

B-flat Clarinet & Bass Clarinet:

NB: both clarinets are tuned down ¼-tone for the entirety of the piece

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



Indicates a mixture of “breathy” timbre and pitch

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

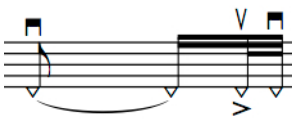
Indicates “ordinario” playing

Slap tongue

Split-tone (*son fendu*) multiphonics using regular fingerings. The numbers correlate to the harmonic regions above the fundamental, **illustrated on a staff above the given pitch**

Flutter-tongue

Singing while playing the instrument, creating a "growling" timbre



Indicates audible inhale ("up-bow") and exhale ("down-bow") into the clarinet

Trumpet:

The trumpet part requires the following accessories —

- straight mute
- harmon mute (no stem)
- a CD (held loosely against the bell and vibrates against it, creating a distorted timbre)

Indicates "breathy" timbre, almost no discernible pitch content; "toneless"

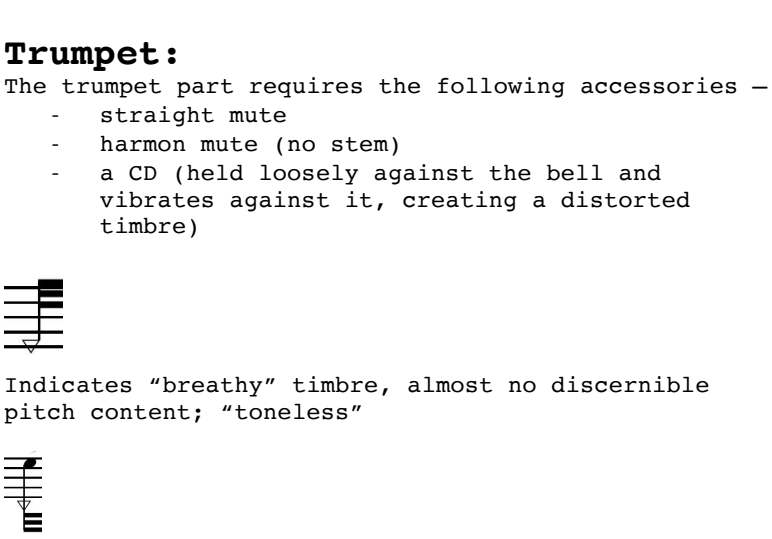
Indicates a mixture of "breathy" timbre and pitch

Highest possible pitch

Singing while playing the instrument, creating a "growling" timbre

½ valve: producing a breathy, distant timbre by depressing the valves only halfway

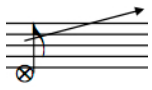
Percussion (1 performer):



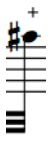
The percussion part requires the following accessories —

- hard yarn mallets
- soft yarn mallets
- hard plastic mallets
- large triangle beater
- drumsticks (lighter — 5A or smaller)
- two (2) superball mallets
- Styrofoam block (to rub on the bass drum head)
- Tibetan bowl

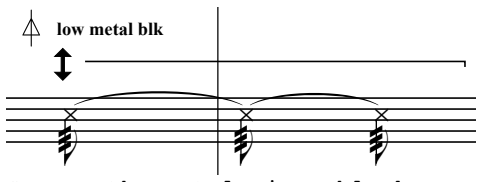
NB: Bass Drum (symphonic) head should be coated



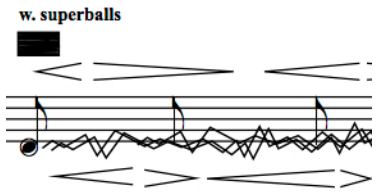
Scrape across the surface of the instrument (e.g. Tam-tam, China cymbal, the resonant pipes of the vibraphone, etc.)



Dead hit: Strike the instrument but leave the mallet on the surface (no rebound) to dampen the resonance (e.g. vibraphone, tom-tom, kick drum, etc.)



Scrape the metal pipe, block, woodblock, or Tam-tam rapidly across its surface



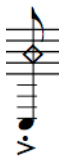
Drag the superball mallets across the surface of the Bass Drum (symphonic) with a lot of pressure to produce low, resonant, rough timbre that is somewhat irregular in dynamic

Piano:

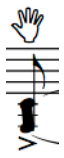
NB: the highest note (C8) should be muted with drafting tape, producing a percussive, "clicking" timbre and the lowest P4 of the piano (A0-D1) should be prepared with aluminum foil to give it a distorted, buzzing timbre.

The piano part requires the a CD jewel case to scrape the lowest strings.

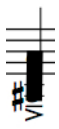
Dampen the string of the given pitch with the hand that is not playing



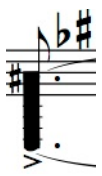
Dampen the string of the low pitch notated with the right hand in such a way that a harmonic is produced. This is achieved by locating an easily accessible harmonic node prior to playing, marking it, and dampening the string there. Any harmonic is fine.



Strike the lowest strings inside the piano with an open palm (sustain pedal must be depressed)

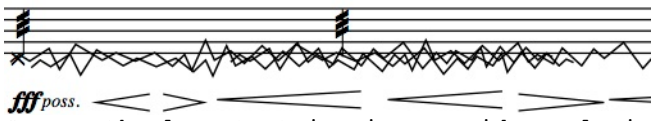


Indicates a pitch cluster, which is performed by using the palm, hand, or forearm to simultaneously play the ambitus of pitches given (while it is best to play both black and white keys, aim to play as many of the notes in the given ambitus as possible).



Indicates a full cluster, which is performed using one or both forearms and covering all the notes (full chromatic) contained within the given ambitus.

Scrape the lowest strings in a rapid, explosive manner (sustain pedal must be depressed)



Scrape the lowest string in a rapid, explosive, and irregular manner for the given duration (sustain pedal must be depressed)

Strings:

ord. – ordinario
s.p. – sul ponticello
a.s.p. – alto sul ponticello ("almost" ON the bridge, rich in harmonics/noise)
s.t. – sul tasto
a.s.t. – alto sul tasto (on the fingerboard, as close as possible to the left hand)

The dotted-arrow between bow positions indicates a gradual movement from one position to another

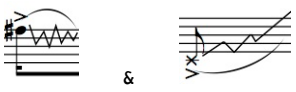
batt. – battuto (strike the strings with the bow)
cl ric. – col legno ricochet (throw the wood of the bow across the strings)
cl tratto – col legno tratto (bow with the wood)
cl batt. – col legno battuto (strike with the wood of the bow in a straight, downward motion)
crine – "hair" (*crine* or *arco* cancels any *col legno* bowing)

General mute: Indicates that the strings are to be fully dampened with the left hand; there is to be NO pitch – only noise. It can be used in conjunction with *battuto, pizzicato, col legno battuto, col legno ric*.

Gestures performed while the strings are dampened are articulated on the staff as the open strings (Violin: G-D-A-E, Viola/Cello: C-G-D-A, Bass: E-A-D-G)

Indicates a sound devoid of pitch (ex. "noise"); this can relate to extreme bow pressure, dampened/muted strings, knocking on the body of the instrument

Indicates a "breathy" or "toneless" timbre; this can relate to *col legno tratto,* rubbing dampened/muted strings, bowing dampened strings, bowing the bridge or tailpiece, or extremely light bow pressure

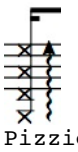


Explosive gesture; similar to glissando or a "crazy," exaggerated vibrato

Played "behind the bridge" on the winding of the string

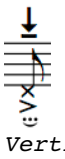
Highest possible pitch

Bartók (snap) pizzicato



Pizzicato strum (always dampened)

Left-hand pizzicato



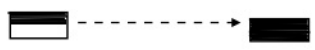
Vertical jété – aggressively bring the bow down on the strings directly vertical, allowing the bow to bounce but not drawing in horizontally as you would with a regular *jété*

Aggressively slap the strings against the fingerboard with the LH palm, making a percussive sound

Bow Pressure:

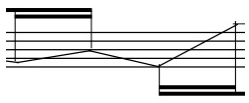
Sudden, accented bow overpressure

The above indicates a transition from normal playing bow pressure to extremely strong pressure (snoring, perforated, or scratch timbre where there is no discernible pitch) to extremely light (*flautando*) pressure.



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

Glissando



Indicates a normal glissando; if indicated, pitches are not to be re-articulated and simply serve to aid orientation and finger position

Very slow upward glissando

Very slow downward glissando

I.

OPHELIA. Her heart is a clock.

for Ensemble Linéa &
the 2015 Fesitval Musica Academy

amadeus julian regucera
2015

♪ = 104-96, furtive, skittish, tense, volatile

Bass Flute

Bass Flute/ C Flute

mf *sim.* *sfz* *sfz* *sfz*

Oboe

pp *p* *pp* *sim.*

Bass Clarinet

Cl. & B. Cl. tuned down 1/4-tone

Clarinet in B♭/ Bass Clarinet

mp *sim.*

harmon mute (no stem)

C Trumpet

pp *mf* *pp* *mp* *sim.*

take plastic mallets
take triangle beater

metal blk

Percussion

sim.

ric.

pp *mf* *pp*

mp **with the handle** *sim.*

8va loco

Piano

f *pp sub.* *fpp sub.*

sempre L.V. – molto sostenuto

sfz

pizz. **arco**

Violin

a.s.p. *f secco*

Viola

a.s.p. *p secco* *mf* *p*

Cello

f secco *p* *f* *sfz*

I. pizz.

Double-Bass

a.s.p. *f secco*

5

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

9

(B) Fl.

Ob.

B♭ Cl

C Tpt.

molto

Perc.

Vibraphone

w. plastic mallets
china cymb
metal blk

Kick Dr.

14" Tom-tom

scrape the pipes
w. butt of mallet

16" Tom-tom Bass Dr.

Pno.

loco

15ma

8vb

Vln.

pizz.

arco

N

Vla.

Vlc.

arco
a.s.p.

Db.

IV.

12

B.Fl.

fff f fff p

Ob.

f p ff poss.

B.Cl.

as fast as poss.
in any order

mf p ff

C Tpt.

flz.

f pp sub. ff

Vibraphone

w. plastic mallets
china cymb

metal blk

Perc.

ff sub. pp f pp

Kick Dr.

14" Tom-tom

16" Tom-tom

Bass Dr.

fff ff f

scrape the pipes
w. butt of mallet

pp ff

loco

Pno.

8vb

fp fff fp fff

8vb

N

Vln.

fff mf fff poss.

N

Vla.

fff mf fff poss.

N

arco
a.s.p.

Vlc.

fff f p sub. fff

arco
a.s.p.

IV.

Db.

fff f p sub. molto fff

14

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

17

B.Fl.

mp ff fff

Ob.

p ff poss.

B.Cl.

p ff

C Tpt.

+ voice

flz.

pp sub. ff

Vibraphone

china cymb

metal blk

ff sub. pp f pp

14" Tom-tom

Kick Dr.

fff

Perc.

pp ff

16" Tom-tom

Bass Dr.

f fff

pp ff

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

f

Pno.

8vb

fp fff

fp fff

f fff

f sub. fff

arco

a.s.p.

Vln.

fff mf fff poss.

mf fff poss.

Vla.

fff mf fff poss.

mf fff poss.

Vlc.

fff f

p sub. fff

p sub. fff

Db.

IV.

fff f

p sub. molto fff

p sub. molto fff

♪ = 112-104, a little quicker, headlong

21

take C flute

B.Fl.

p

Ob.

B.Cl.

use hand to "mute"

C Tpt.

p sfffz sfffz p sim.

Perc.

p hi metal blk

p sim.

fff

Pno.

Vln.

cl ric. cl tratto arco winding cl tratto pizz.

fff sfffz sfffz p "ff" sffz p "ff"

Vla.

cl ric. cl tratto arco winding cl tratto pizz.

fff sfffz sfffz p "ff" sffz p "ff"

Vlc.

Db.

26

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

cl ric.

arco

cl tratto

arco winding

pizz.

arco winding

sfffz

p "ff"

sffz

ff poss.

pppp

s.t.

cresc. poco a poco

31

C Flute

Fl.

pp

cresc.

Ob.

ppp poss.

cresc. poco a poco

B.Cl.

p

cresc.

C Tpt.

Perc.

Pno.

fff ferocious, non-decresc.

dampen string with RH

8vb

1/2 Pedal

Vln.

cl tratto

pizz.

p "ff"

sffz

arco

a.s.p.

I.

fff sfffz

Vla.

III.

mf

Vlc.

Db.

II.

ff poss.

36

[kE] [F]

Fl.

(f)

fff 8:6 p

ff poss.

Ob.

flz.

pp sub. ff

B.Cl.

growl

fp fff

C Tpt.

5

f p

Perc.

16" Tom-tom

pp f ppp

Pno.

15ma

ffff

3

(8vb)

8vb

Vln.

cl ric.

arco

a.s.p.

sfffz f sfz

Vla.

Vlc.

pizz.

arco

II.

I.

ff sffz

Db.

fff pp

42

Fl.

Ob.

B.Cl.

C Tpt.

Vibraphone

Perc.

(balance w. vibes)

Pno.

Vln.

Vla.

Vlc.

Db.

47

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

subito ♪ = 60-54

52

take Bass Flute

Fl.

tr

"fff" p

Ob.

f pp

B.Cl.

3

ff

decresc. poco a poco

remove harmon mute

C Tpt.

f pp

Perc.

Bass Dr.

p mp

3

p sub.

3

f

Kick Dr.

Pno.

fff

p sub.

mute very slightly w. RH

3

3

8vb

Catch w. Ped

Catch w. Ped

Vln.

ff p

3

Vla.

ff p

N

N

tr

Vlc.

3

3

ff sub.

non-decresc.

ord.

a.s.p.

Db.

ff non-decresc.

subito ♪ = *112-104, Tempo 2*

55

(B) Fl.

Ob.

(Bass) B♭ Cl.

C Tpt.

Perc.

Springs

hi metal blk

Pno.

15ma

(8vb)

Vln.

pizz.

IV.

Vla.

Vlc.

a.s.p.

Db.

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

59

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

take CD

take drumsticks

take CD case

pizz.

62

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

65

B.Fl.

R [F]

fff f "fff"

fff "fff"

R

fff p fp

Ob.

mf

f pp poss.

B.Cl.

ff

(ff)

C Tpt.

mute with CD
(hold loosely so that it rattles against the bell)

f sing aleatorically in a wild manner

remove CD

(f)

Perc.

scrape the pipes w. butt of sticks

f ff

16" Tom-tom

pp

Pno.

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

Vln.

arco

fff poss. p sub.

grainy, draw bow as slowly as possible

pp

Vla.

arco

Vlc.

Db.

ord.

fff poss.

p

subito ♪ = 60-54

68

B.Fl.

f *ppp*

Ob.

B.Cl.

tr tr 3 *p*

C Tpt.

p

Perc.

Bass Dr.

mf *pp*

Pno.

Vln.

Vla.

pp

Vlc.

ppp

Db.

a.s.p. *mf*

ord. *ppp* *mf* *ppp*

♪ = 104-96, Tempo 1 – stark, haunting, punchy

71

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln Voice

Vln.

Vla Voice

Vla.

Vlc Voice

Vlc.

Db Voice

Db.

remove mouthpiece

without mouthpiece

[F]

scrape Tam-tam with large triangle beater, pipe, or a large coin

choke/mute

Kick Dr.

VOCALIZATION BREATH SOUND

pizz.

secco

sim.

slap strings against the fingerboard

75

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln Voice

Vln.

Vla Voice

Vla.

Vlc Voice

Vlc.

Db Voice

Db.

[F]

tight embouchure

choke/mute

arco a.s.p.

grainy, draw bow as slowly as possible

ad lib. Vocalization Breath Sound

sim.

79

B.Fl.

"fff"

p

"fff"

sfffz

Ob.

B.Cl.

tr

C Tpt.

Perc.

take Tibetan bowl

choke/mute

f

choke/mute

f

w. Tibetan bowl

ppp

enter imperceptibly

Pno.

15ma

fff

15mb

[sI]

p

fff

15ma

fff

take CD case

15mb

[F]

p

fff

Vln.

ff

[F]

ff

Vla Voice

sim.

Vla.

Vlc.

ff

ff

[F]

Db Voice

sim.

Db.

82

Rall.

B.Fl.

Ob.

B.Cl.

replace mouthpiece

C Tpt.

Perc.

cresc. poco a poco

fff

take styrofoam block
place styrofoam on Bass Dr (symphonic)

Pno.

pp

w. CD case

cresc. poco a poco

fff

Vln.

Vla.

sfffz

Vlc.

Db.

sfffz

♪ = 60-54, BREATHING MACHINE

85

(B) Fl.

"fff"

5

5

tight
embouchure

Ob.

ppp poss.

(inhale)

(Bass) B♭ Cl.

3

3

3

"fff"

let some air out
around the reed

C Tpt.

1/2-valve

flz.

"ff" p "ff"

5

10

p "ff"

Perc.

Bass Dr.
w. styrofoam block

3

3

"fff"

breathing

Pno.

loco
sempre L.V.

3

p

Vln.

Vla.

ff pp

f pp

ff pp

Vlc.

ff pp

ff pp

Db.

87

B.Fl.

Ob.

slight, irregular bends

B.Cl.

C Tpt.

p "ff"

p "ff"

"sff"

"sff"

Perc.

Pno.

8va

loco

15ma

loco

sffz

arco
ord.
I.

N

Vln.

ppp

Vla.

ff pp

ff pp

Vlc.

ff pp

ff pp

Db.

89

B.Fl.

Ob.

B.Cl.

C Tpt.

"sff" p

p "ff" p "ff"

take straight mute

Perc.

take hard mallets

Pno.

8va loco

15ma

sfffz

Vln.

N

Vla.

ff pp sim.

Vlc.

ff pp sim.

Db.

♪ = 104-96, Tempo 1 – Explosive

92

B.Fl.

8va

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

pp

8va

sim.

Ob.

ff as fast as poss.
in any order

pp

sim.

as high in the spectrum as poss.

B.Cl.

ff as fast as poss.
in any order

pp

sim.

C Tpt.

mf figures played as fast as poss.

mf

mf

pp f pp f

Perc.

Vibraphone

f

ff

f

p

china cymb

f soft dampen with mallet

sim.

Pno.

8vb

fp ff sffz fp ff fp ff sffz

8vb

ric.

Vln.

arco

ff fff

pizz.

arco

a.s.p.

5

ric.

Vla.

arco

ff fff

pizz.

arco

a.s.p.

5

ord.
all trills 1/2-step above

Vlc.

fp fff mf fff mf fff mf fff mf fff mf

Db.

fp fff mf fff mf fff mf fff mf fff mf

94

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

loco

fff

sim.

fff

f ff poss.

f ff poss.

ff poss.

growl

ff

sim.

take Clarinet

sing aleatorically
in a wild manner

mf

mf

p f

sfz

ff

ff

mf ff

f fff

choke/mute

f

ff

choke/mute

loco

ff

fp

sub. fff poss.

molto decresc.

p

ffff sub.

loco

L.V.

pizz.

arco

a.s.p.

IV.

fff

f molto cresc.

fff

pizz.

arco

a.s.p.

IV.

fff

f molto cresc.

fff

tr

tr

tr

N

fff mf fff mf

fff

mf

fff

sfzp

fff

N

fff mf fff mf

fff

mf

fff

sfzp

fff

97

take C flute

Fl.

flz.

Ob.

non-decresc.

B♭ Cl

C Tpt.

Perc.

Pno.

ord.

Vln.

f *fff* lots of bow

ord.

Vla.

f *fff* lots of bow

Vlc.

Db.

101

Fl.

Ob.

B♭ Cl

Clarinet

growl

p f fff pp f pp

C Tpt.

voice/singing

ff sffz pp f pp

Perc.

mf

sempre

Pno.

mf molto tenuto, sostenuto

sempre

Vln.

fff

Vla.

fff

Vlc.

fff lots of bow

Db.

ord. a.s.p. ord.

pp ff pp

C Flute

105

Fl.

ff

p molto tenuto, broad (soften attacks)

Ob.

tr

ff

B♭ Cl

pp < f > pp

C Tpt.

pp < f > pp

Perc.

splash cymb

p

Pno.

Vln.

Vla.

ord.

ppp

ppp

Vlc.

ord.

ppp

ppp

Db.

ord.

a.s.p.

ord.

pp

ff

pp

109

Fl.

Ob.

pp molto tenuto, broad (soften attacks)

B.Cl.

ff parlando

flz.

C Tpt.

ff parlando

Perc.

china cymb

mf L.V.

p mf L.V.

Pno.

Vln.

ppp

ff f ff grainy, draw bow as slowly as possible

ric. arco

N

n.v.

Vla.

a.s.p.

ff ppp

ord.

pp

Vlc.

a.s.p.

ff ppp

Db.

113

Fl.

Ob.

B♭ Cl

flz.

cresc. poss.

C Tpt.

flz.

cresc. poss.

Perc.

mf

f

p

f

cresc. cymbals only

Pno.

ord.

molto vib.

a.s.p.

n.v.

molto vib.

Vln.

sff

fff

ord.

a.s.p.

n.v.

molto vib.

Vla.

f

fff

n.v.

molto vib.

ord.

Vlc.

pp

f

fff

(ord.)

Db.

p

subito ♪ = 72-63

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

117

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

choke/mute

L.V.

Pno.

n.v.
a.s.t.

8va

Vln.

Vla.

Vlc.

Db.

II.

♪ = 112-104, strident, breathless

sub. ♪ = 60-54

♪ = 112-104, Tempo 1

119

C Flute

Fl.

Ob.

Clarinet

B♭ Cl

straight mute

C Tpt.

Perc.

metal blk

metal pipes

take superballs

R.H./L.H.

Pno.

L.H.

take CD case

arco

a.s.p.

ric.

Vln.

pizz.

Vla.

III.

N

Vlc.

Db.

♪ = 80-69, Tempo 2

123

Fl.

ff

Ob.

B♭ Cl

ff

pp

f

C Tpt.

f

Perc.

Bass Dr.

w. superballs

fff poss.

sfffz

Kick Dr.

Pno.

sfffz

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

fff poss.

Vln.

ff

Vla.

ff

Vlc.

ord.

fff

à la corde

sffz

Db.

fff

à la corde

♪ = 112-104, Tempo 1

molto rit.

126

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff *fff* *p* *ffpp sub.* *f* *pp* *ff* *ffp sub.* *sff* *fff*

growl *ord.*

as fast as poss.
in any order

w. superballs **take drumsticks**

II. **pizz.** **arco** ***a.s.p.***

sub. ♪ = 60-54 CLOCKWORK

129

Fl.

ff sub.

Ob.

B♭ Cl

growl

5

ff sub.

C Tpt.

Perc.

Roto-Toms
w. drumsticks

mf

Pno.

15ma

ff

Vln.

N

3

f

sfz

f sub.

Vla.

f

pizz.
a.s.p.
I.

Vlc.

ff secco

pizz.
a.s.p.
III.

Db.

ff secco

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

(15ma)

Pno.

N

3

Vln.

f sub.

sfz

f sub.

Vla.

Vlc.

Db.

130

sub. ♪ = 80-69, Tempo 2

♪ = 112-104, Tempo 1

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

take hard mallets
take triangle beater

Vibraphone
w. hard mallets

Pno.

mf dulce, sostenuto

Vln.

cl tratto

Vla.

Vlc.

ord. a.s.p.

Db.

molto rit.

133

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

hit palm inside piano
on the low strings

1/2 Pedal

Full Pedal

low metal blk

Bass Dr.

arco
crine

"filtered"
longitudinal tremolo
(windshield wiper)

as fast as poss.
in any order

perforated

ord.

pizz.

arco
ord.

a tempo ♪ = 112-104, Tempo 1

136

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

"fff"

mp

tr

ff

mf

take hard mallets

w. hard mallets

L.V.

f

decresc.

take drumsticks

Roto-Toms
w. drumsticks

re-tune 12" Roto-tom
(tune up to "orginal" pitch)

Bass Dr.

p

fff sub.

arco
a.s.p.

a.s.t.

ppp

pp

II.

sff

140

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Roto-Toms
w. drumsticks

Pno.

a.s.p.

Vln.

a.s.p.

Vla.

Vlc.

Db.

143

sub. ♪ = 60-54

Rall.

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

voice/singing

flz.

remove straight mute

Pedal tone
sing aleatorically
in a wild manner

dirty

take double-bass bow

china cymb
arco

(detuned)take triangle beater

Kick Dr.

take CD case

Catch w. Ped

slowly draw CD Case
longitudinally on low strings

cl batt.

grainy, draw bow as
slowly as possible

arco
a.s.p.

a tempo ♪ = 112-104, Tempo 1

146

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Springs

arco

hi metal blk

Pno.

scrape lower strings
longitudinally as fast as poss.

Vln.

Vla.

IV.

Vlc.

Db.

150

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

153

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

[pi]

take double-bass bow

ord.

♪ = 88-80, Tempo 3 quasi-parlando

Rall. -

156

Fl.

"ff" >

3

p < "ff" pp

Ob.

B♭ Cl

"ff" pp

C Tpt.

[F]

"ff"

Perc.

arco

f

take soft mallets

Pno.

dampen string with LH

f

p

pizz.

Vln.

f

Vla.

pizz.

f

Vlc.

pizz.

arco

ord. a.s.p.

ff

Db Voice

SPOKEN:

mf

Yesterday Istopped kil ling my self

Db.

II.

ppp

ord. a.s.p.

ff

a tempo ♪ = *88-80, Tempo 3*

160

Fl.

SPOKEN:

pp

To mor row morning has been cancelled

Ob.

3
16

B♭ Cl

SPOKEN:

pp

In my bo dy my bo dy ev er y dayhere in my bo dy

C Tpt.

Perc.

w. soft mallets

ppp ***mp*** ***pp*** ***p*** ***pp***

metal pipes

pp ***p*** ***pp***

Pno.

ppp ***p***

dampen string with RH

mf

Vln.

pizz.

pp ***f***

Vla.

pizz.

p

Vlc.

Db.

163

Fl.

SPOKEN:

pp

3

with my

bleeding hands

Ob.

bisbig.

ppp poss.

B♭ Cl

"ff"

ppp

C Tpt.

[F]

"ff"

"ff"

ppp

Perc.

china cymb

metal pipes

p

mf

sfz

mp

pp

sfzp sub.

ppp

6" Roto

14" Tom-tom

Pno.

SPOKEN:

pp

I des troy the battlefield

that was my home

Vln.

arco

cl ric.

cl tratto

f

sfz

p

Vla.

Vlc.

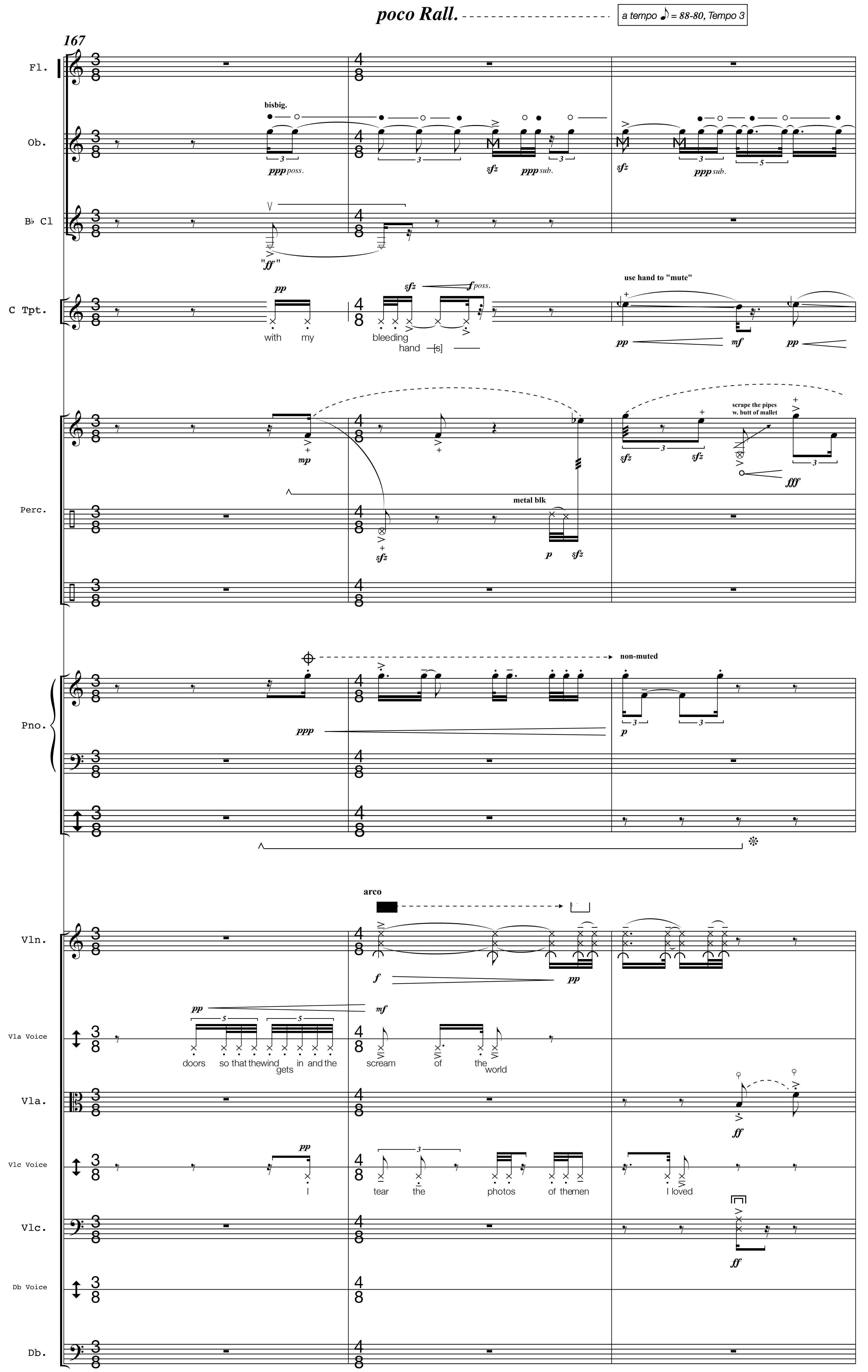
Db Voice

SPOKEN:

pp

I fling o pen the

Db.



poco Rall.
a tempo ♪ = 88-80, Tempo 3
167
Fl.
Ob.
bisbig.
ppp poss.
sfz
ppp sub.
B♭ Cl
"ff"
C Tpt.
pp
with my
sfz
f poss.
bleeding
hand [s]
use hand to "mute"
pp
mf
Perc.
mp
metal blk
p
sfz
scrape the pipes
w. butt of mallet
fff
Pno.
non-muted
ppp
p
arco
Vln.
f
pp
Vla Voice
doors so that the wind gets in and the
scream of the world
mf
Vla.
ff
Vlc Voice
I
tear the photos of the men
I loved
Vlc.
ff
Db Voice
Db.

170

Fl.

"ff" pp

Ob.

sfz

B♭ Cl

f

C Tpt.

mf

SPOKEN:
pp

I walk in to the street clothed in my

Perc.

china cymb

choke/mute

Pno.

SPOKEN:
pp

No thing will come of no thing

Vln Voice

SPOKEN:
pp

the pri son that was set fire to my heart

Vln.

arco
ord.

ff

Vla.

Vlc Voice

pp

S pea k a gain

Vlc.

pizz.

f

Db Voice

SPOKEN:
pp

no thing will come of no thing

Db.

172

poco accel.

Fl.

[F]

[pi]

Ob.

B♭ Cl

C Tpt.

Perc.

take triangle beater

Roto-Toms
w. soft mallets

Pno.

dampen string with LH

arco

Vln.

arco
a.s.t.

Vla.

arco
a.s.t.

cl tratto

Vlc.

Db.

sub. ♪ = 60-54

175

Accel.

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db Voice

Db.

[tE] [F] [tE] [F] [F]

SPOKEN: p sub.

out of my breast

SPOKEN: pp

I wrench the clock

arco

splash cymb

china cymb

take double-bass bow

6" Roto

SPOKEN: pp

I wat ch the clock out of my heart

SPOKEN: pp

speak what we feel not what we ought to say

N

arco ord.

a.s.p.

SPOKEN:

we that are young shall ne ver see so much nor

♪ = 88-80, Tempo 3

Rall.

(♪ = c. 66)

178

Fl.

take Bass Flute

ff p

Ob.

3

ppp f

B♭ Cl

growl

take Bass Clarinet

ppp ff

C Tpt.

growl

f pp ff

Perc.

china cymb

sfz mf

16" Tom-tom Bass Dr.

3

pp mf

fff

take hard mallets
(take triangle beater)

Pno.

15ma

fffposs.

f

3

ffff

p

Vln.

3

5

(f) p

fp f

molto vib. n.v. molto vib. n.v. molto vib.

Vla.

3 3

(f)

N

Vlc.

3

(f)

fff

Db Voice

live so long

Db.

fff ppp

sub. ♪ = 80-69, Tempo 2

181

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

ff p mf

[F] the mi[s] [E]—ra—ble

Bass Flute

5

SPOKEN:
pp

5

the mis' ra ble

Bass Clarinet

growl

f

[F]

"ff" pp

hi metal blk

"ff" pp

take CD case

as fast as poss.
in any order

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

a.s.p.

3

pp p pp

f

a.s.p. ord.

f

ord. a.s.p.

ff sub.

184

"ff" sub.

"f"

p sub.

"f"

"f"

p

sfz

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

B.Fl.

Ob.

of in ter net and co caine

B.Cl.

p

C Tpt.

1/2-valve

p "ff" mf

Perc.

"ff" "ff" pp

Pno.

Vln.

Vla.

Vlc.

a.s.t.

pp

Db.

187

Accel.

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla Voice

Vla.

Vlc.

Db.

p "f"

ex qui [sl] [tE] and vir ginal

pp

do you want to eat my heart?

ppp tight embouchure

SPOKEN: pp

ex qui si [tE] and vir ginal

SPOKEN: pp

chil dren

"f" pp

1/2-valve

ppp p sfz

ppp slowly

ff sub.

w. hard mallets
metal pipes

p

SPOKEN: pp

ap plaud our drowning

Bass Dr. pp

w. CD case

pp slowly

fff poss.

f

Catch w. Ped

1/2 Pedal Full Pedal

arco
a.s.p.

f ppp

SPOKEN: pp

ap plaud our drowning

ppp

pp ppp

pizz.

p

♪ = 88-80, Tempo 3 **Rall.**

190

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln Voice

Vln.

Vla Voice

Vla.

Vlc Voice

Vlc.

Db Voice

Db.

"ff" ppp

[F]

p f

for whore[s] loneliness [E]

SPOKEN: p

whores for lone li ness

pp f

ppp mf ppp

[F]

"ff" ppp

SPOKEN: p mf

choke on our pro mises

Roto-Toms 16" Tom-tom

sfz f f

WHISPERED: p

Don't stare

SPOKEN: p mf

choke on our pro mises

pp f

WHISPERED: p

The

SPOKEN: p

Do you want to eat my heart?

N

sffffz ppp

SPOKEN: p

Do you want to fuck me?

N

SPOKEN:

Do you want to dance?

pizz. IV.

arco ord.

f mf

WHISPERED: pp

Hope whispers a

arco ord. a.s.p.

ffsub. ppp f ppp

193

(= c. 60-54)

Conductor: Cue the GP after a short pause when the players finish speaking

Conductor: Cue the next measure after the last player finishes his/her text; take a short pause

B.Fl.

senza misura/timeless G.P. *ppp*

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

Ob.

senza misura/timeless G.P. *ppp*

Flesh likes to keep the company of flesh.

B.Cl.

WHISPERED:
p

Here, the glan ces last a lit tle longer

senza misura/timeless G.P. *ppp*

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

C Tpt.

senza misura/timeless G.P. *ppp*

If only after you but then me

Perc.

too long he may think you want some thing

senza misura/timeless G.P. *ppp*

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

senza misura/timeless
Bass Dr.
ppp

Pno.

pain of gra vel in my flesh on my knees

senza misura/timeless

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

G.P.

ppp

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

Vln Voice

do you feel a ny thing?

senza misura/timeless

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

G.P.

ppp

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

Vla Voice

I want to forget

senza misura/timeless

But I can't remember how.

G.P.

ppp

The pain of gravel in my flesh, on my knees

Vlc Voice

one pill ten pills

senza misura/timeless

Red pills, blue pills, glass bottle

G.P.

ppp

Tomorrow has been cancelled.

Db Voice

sweet song from the belly of a sleeping beast

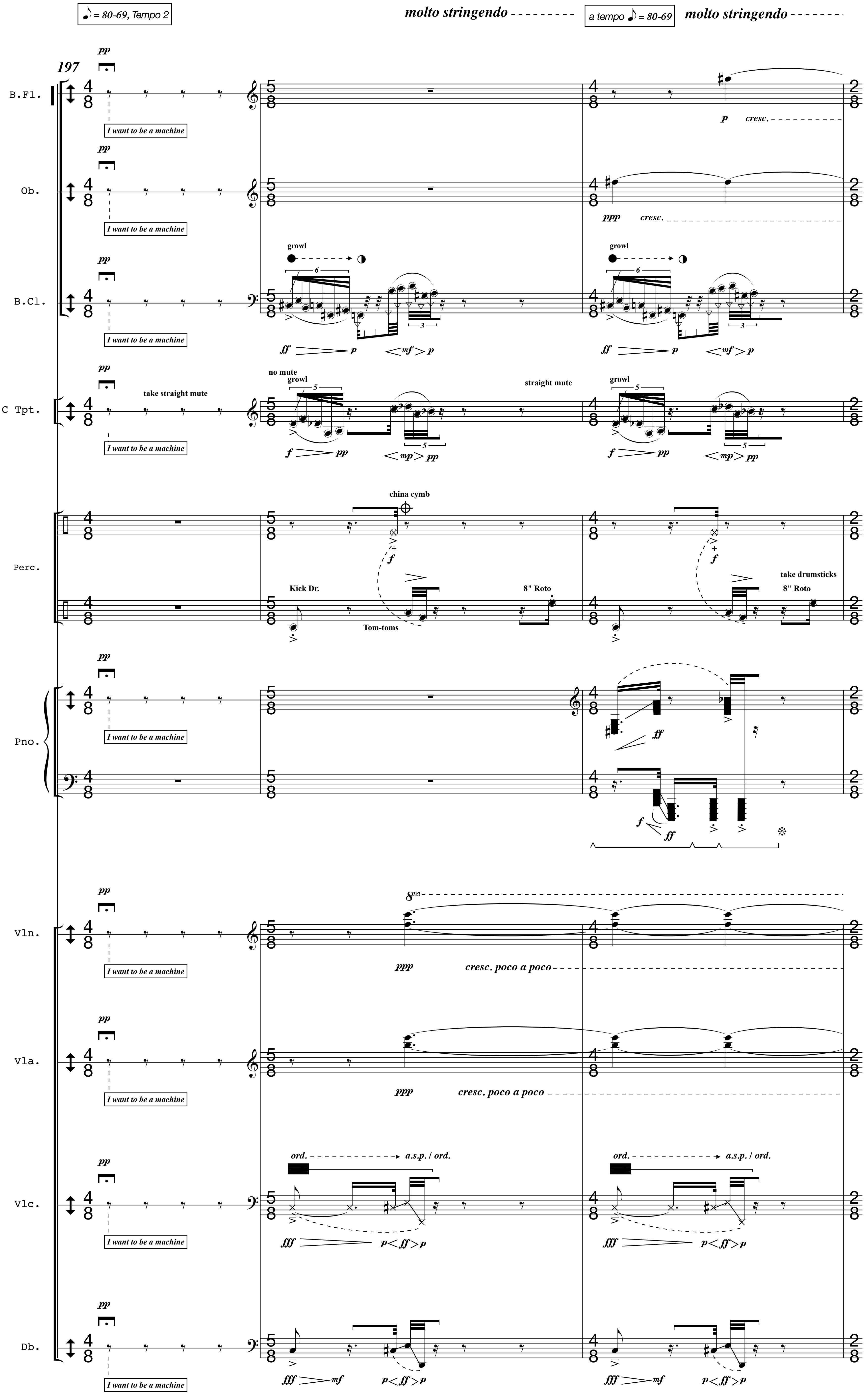
senza misura/timeless

What you killed, you will love.

G.P.

ppp

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


♪ = 80-69, Tempo 2
molto stringendo
a tempo ♪ = 80-69
molto stringendo
197
B.Fl.
Ob.
B.Cl.
C Tpt.
Perc.
Pno.
Vln.
Vla.
Vlc.
Db.
I want to be a machine
take straight mute
no mute
growl
straight mute
china cymb
Kick Dr.
Tom-toms
8" Roto
take drumsticks
cresc.
cresc. poco a poco
ord.
a.s.p. / ord.

a tempo ♪ = 80-69

Accel.

200

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Roto-Toms
w. drumsticks

Pno.

Vln.

Vla.

Vlc.

Db.

8va

loco

a.s.p.

SHOUTED:

No Pain No Thoughts

♪ = 112-104, fleet-footed, locomotive

204

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

mp mp sim.

fff pp

15ma loco f pp sub.

8va loco f pp sub.

8vb

1/2 Pedal

pizz. a.s.p. f secco

arco

pizz.

arco

pizz. arco

a.s.p. p

pizz. f

arco a.s.p. p sub.

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

ff pp mf pp

5

pizz. f secco

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

ff pp

207

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

210

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

match violin

loco

arco

pizz.

ric.

a.s.p.

213

B.Fl.

sfz

sfz

Ob.

bisbig.

mf pp

pp p pp

B.Cl.

ppp

cresc. poco a poco

C Tpt.

p

mp

pp mf pp

sim.

p cresc. poco a poco

Perc.

6" Roto

w. drumsticks

8" Roto

10" Roto

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

Pno.

8va 15ma

f

pp sub.

15ma

f

(pp)

(8vb)

pizz.

arco sim.

Vln.

arco

pizz.

(f) ff

sfffz

ppp

f

Vla.

(f) ff

Vlc.

p

sfz

pizz.

ric.

f

p

arco

pizz.

p

f

Db.

arco

pizz.

ff sub.

f secco

216

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

219

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

222

Accel.

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

subito ♪ = *60-54, spacious, resonant, eerie*

225

B.Fl.

4:3

slap tongue

ff

take C flute

Ob.

f

B.Cl.

slap tongue

4:3

ff

C Tpt.

4:3

pp

ff

med. woodblock
w. hard mallets

take double-bass bow
take soft mallet

Perc.

4:3

pp

f

Pno.

4:3

fff poss.

pp

sempre L.V. – molto sostenuto

8vb

sempre

Vln.

4:3

pizz.

fff

Vla.

4:3

pizz.

fff

Vlc.

4:3

pizz.

fff

Db.

4:3

pizz.

fff

228

Fl.

Ob.

B.Cl.

C Tpt.

arco

Perc.

p

p

Pno.

3

3

3

3

3

arco

a.s.t.

Vln.

pp

pp

arco

a.s.t.

IV.

Vla.

pp

pizz.

Vlc.

3

p

pizz.

Db.

p

230

C Flute

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

III.

Vlc.

a.s.t.

arco

Db.

232

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

arco

strike

pizz.

pp

p

236

Fl.

Ob.

B.Cl.

C Tpt.

strike

arco

strike

arco

Perc.

Pno.

Vln.

IV.

Vla.

arco

a.s.t.

Vlc.

Db.

240

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

sim.

Pno.

Vln.

pp

pp

Vla.

pp

pp

Vlc.

p

Db.

244

Fl.

Ob.

take Clarinet

B.Cl.

C Tpt.

arco

Perc.

Pno.

pp

cresc.

Vln.

Vla.

Vlc.

Db.

♪ = 112-104, Tempo 1

248

Fl.

ppp *poss.* *cresc.*

flz.

Ob.

ppp *poss.* *cresc.*

flz.

B♭ Cl

Clarinet

growl

pp *cresc.*

C Tpt.

no mute
voice/singing

fff ***non-decresc.***

Perc.

w. hard mallets & triangle beater

Pno.

ff

Vln.

ord.

ppp *cresc.*

Vla.

ord.

ppp *cresc.*

Vlc.

arco

ffff
con tutta forza

molto *ppp*

Db.

arco

ffff
con tutta forza

molto *ppp*

251

Fl.

Ob.

B♭ Cl

growl

C Tpt.

Perc.

china cymb

Kick Dr.

Pno.

Catch w. Ped

Vln.

Vla.

Vlc.

Db.

molto Rall.

255

Fl.

ff *pp*

Ob.

f

B♭ Cl

growl

ff *fff*

C Tpt.

f

Perc.

Springs metal blk metal pipes

ff *pp* *f* *pp* *sfz* *ppp*

Pno.

take CD case

fff *sfffz*

a.s.t.

Vln.

ppp *pp* *ppp*

Vla.

a.s.p. *f* *pp* *ppp* *mf* *ppp*

Vlc.

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

Db.

a.s.p. *ord.*

p *f*

a tempo ♪ = 112-104

molto Rall.

258

Fl.

tr

pp "ff" pp "fff" pp

Ob.

tight embouchure

ppp poss. pp ppp

B♭ Cl

"ff" pp "fff" pp

C Tpt.

[F] flz.

pp "ff"

Perc.

Vibraphone

w. hard mallets
metal pipes

low metal blk

f pp f pp

Bass Dr.

p

Pno.

15ma

ff

p fff p sub.

mf

Pianist/Conductor: while the tempo fluctuates (*Rall.* or *Accel.* or *subito*), this note remains at a constant tempo (♪ = *112-104*) until the first beat of m. 251

Vln.

arco
a.s.p.

f fff

Vla.

arco
a.s.p.

f fff

Vlc.

fff pp sub.

Db.

a.s.p.

ord.

ff

decresc.

a tempo ♪ = 112-104, Furioso

261

Fl.

Ob.

B♭ Cl

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

R

tight embouchure

Pedal tone

scrape the pipes w. butt of mallet

(15ma)

cl ric.

arco ord.

pizz.

molto Rall.

265

Fl.

"*f*"

10"

Ob.

p *ppp*

10"

B♭ Cl

take Bass Clarinet

ff *pp*

10"

C Tpt.

take harmon mute

ff *p* *pp* < *f* > *pp*

10"

Perc.

pp *f*

10"

Bass Dr.

w. styrofoam block
slowly crescendo through fermata

p *ppp* *mf* *ppp* *ppp* *molto*

(15ma)

10"

Pno.

Continue playing through the 10" fermata

10"

Vln.

N

5

pp

10"

Vla.

N

3

pp *mp* *ppp*

10"

Vlc.

N

5

fff *pp*

10"

Db.

N

fff *ppp*

a tempo ♪ = 112-104

268

Fl.

Ob.

Bass Clarinet

B.Cl.

C Tpt.

harmon mute (stem out)

low metal blk

metal pipes

hi metal blk

Perc.

15ma

loco

Pno.

dampen string with LH

cl tratto

pizz.

Vln.

Vla.

Vlc.

Db.

271

Fl.

Ob.

B.Cl.

C Tpt.

remove harmon mute

Perc.

take superballs

w. superballs

Pno.

dampen string with LH

take CD case

Vln.

cl tratto

arco

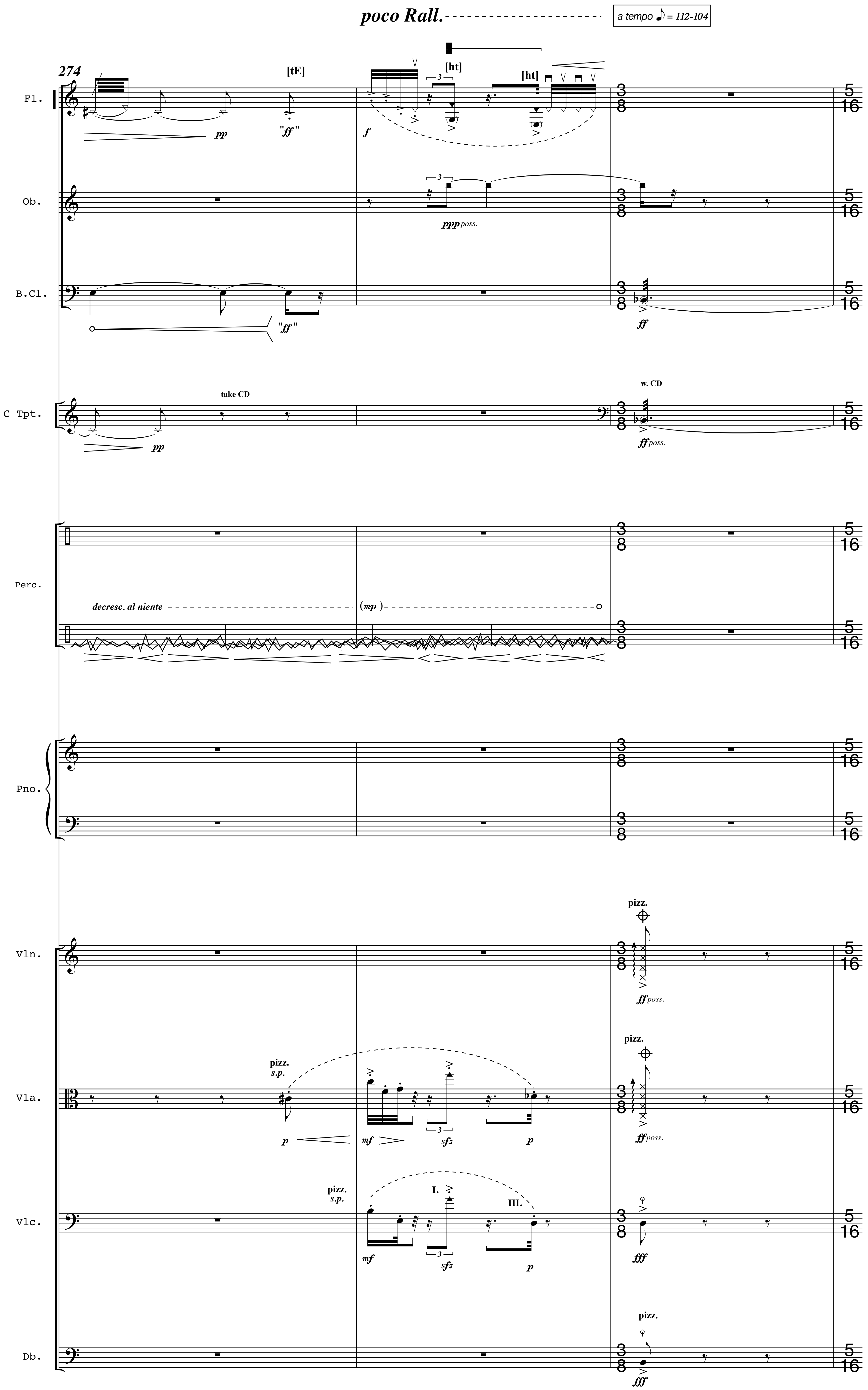
pizz.

Vla.

Vlc.

a.s.p.

Db.


poco Rall.
a tempo ♪ = 112-104
274
Fl.
[tE]
"ff"
pp
f
[ht]
[ht]
Ob.
ppp poss.
B.Cl.
"ff"
ff
C Tpt.
take CD
pp
w. CD
ff poss.
Perc.
decresc. al niente
(mp)
Pno.
Vln.
pizz.
ff poss.
Vla.
pizz.
s.p.
p
mf
sfz
p
pizz.
ff poss.
Vlc.
pizz.
s.p.
I.
III.
mf
sfz
p
fff
Db.
pizz.
fff

Rall. - - - - - - - - - - - -

277

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

[F]

"*fff*" *pp*

"*fff*" *ppp*

w. mouth away from reed

take harmon mute

harmon mute (stem out)

decresc. al niente - - - - - - - - - - - - - - - -

f

ff

w. CD case

fff

p

arco

a.s.p.

sffz

rumbling

poco

280

a tempo ♪ = 112-104

Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

lunga

rip

w. Springs & Tam-tam

metal blk

take triangle beaters

Kick Dr.

take drumsticks

Catch w. Ped

cl batt.

arco

pizz.

283

Fl.

take Bass Flute

Ob.

B.Cl.

remove mouthpiece

C Tpt.

harmon mute
(stem in)

Perc.

w. drumsticks

Pno.

Vln.

Vla.

arco
a.s.p.

Vlc.

arco
a.s.p.

detune IV string ~8vb

Db.

molto Rall.

286

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

take Tibetan bowl

ff

Pno.

ffff

Vln.

ffff

decresc.

Vla.

ffff

decresc.

Vlc.

Db.

ff poss.

rumbling, noisy, perforated timbre

poco decresc.

289

♪ = 60-54

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

w. Tibetan bowl

ppp poss. *slowly scrape the surface of the Tam-tam in a circular motion creating a glassy, metal timbre*

Pno.

Vln.

p

Vla.

pp

Vlc.

f

rumbling, noisy, perforated timbre

decresc.

detune IV string ~8vb

Db.

f

decresc.

292

Bass Flute

[s]

B.Fl.

ppp

"*f*"

"*f*"

"*f*"

Ob.

without mouthpiece

B.Cl.

"*ff*"

C Tpt.

Perc.

decresc.

ppp

15ma

Pno.

p

Vln.

Vla.

Vlc.

pp

perforated, draw bow as slowly as possible!

decresc. al niente

Db.

pp

perforated, draw bow as slowly as possible!

decresc. al niente

295

B.Fl.

Ob.

B.Cl.

C Tpt.

Perc.

Pno.

Vln.

Vla.

Vlc.

Db.

"f" "ff" "ff" "ff"

[s] [s] [s]

(15ma)

pp

298

you'll know [F] the tru — th

B.Fl.

Ob.

B.Cl.

sffz sffz

C Tpt.

Perc.

(15ma)

Pno.

Vln.

Vla.

Vlc.

Db.

Amadeus Julian Regucera
May 2 – August 24, 2015
Oakland, CA, U.S.A.
September 18 – October 3, 2015
Strasbourg, France