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Title

"Falling Star"

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Publication Date

2020

“Falling Star”
from texts by
William S. Burroughs

*for Electric Guitar, Recorded voice,
Ensemble and electronics*

Music by
Joshua Bucchi

Falling Star

William S. Burroughs

Joshua Bucchi

A Dirty ♩ = 80

The musical score is arranged in a standard orchestral layout with the following instruments and parts:

- Woodwinds:** Bass Flute, Cor Anglais, Bass Clarinet in Bb, Tenor Saxophone, Contrabassoon.
- Brass:** Horn in F, Trumpet in Bb, Bass Trombone, Tuba.
- Percussion:** Percussion 1 (Drum set), Percussion 2, Percussion 3, Percussion 4.
- Keyboard:** Piano.
- Electric Guitar:** Features a heavy distortion effect, phaser, and long reverb. The notation includes a series of notes with a *ff* dynamic marking and a whammy bar line.
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.
- Other:** Real-time Electrinos.

The score is in 4/4 time and begins with a tempo of 80 beats per minute. The electric guitar part starts with a series of notes and a *ff* dynamic marking, followed by a whammy bar line.

Cbsn. ³
mf *f*

B. Tbn. Breath inhale exhale inhale
f

Tba. Breath inhale *Breath (inhale and exhale slowly) exhale inhale
f

Perc. 1

Perc. 2 Gong
f

Perc. 3 Tam-tam
f

Perc. 4

Pno. *f* * Inside the piano with guitar pick

E. Gtr. * Strike approximately 4 strings
(ff)

W.B.

Cb. *ff*

R-T Elec. Event 1 SF (Burroughs voice whispers)

Detailed description: This is a page of a musical score for a percussion ensemble and other instruments. The score is organized into systems. The first system includes Cbsn. (Contrabassoon), B. Tbn. (Baritone Trombone), and Tba. (Tuba). The Cbsn. part has a dynamic marking of *mf* and *f*. The B. Tbn. and Tba. parts have dynamic markings of *f* and include breath markings: 'Breath inhale', 'exhale', and 'inhale'. The Tba. part also has a note: '*Breath (inhale and exhale slowly)'. The second system includes Perc. 1, Perc. 2 (Gong), Perc. 3 (Tam-tam), and Perc. 4. Perc. 2, 3, and 4 have dynamic markings of *f*. The third system includes Pno. (Piano) and E. Gtr. (Electric Guitar). The Pno. part has a dynamic marking of *f* and a note: '* Inside the piano with guitar pick'. The E. Gtr. part has a dynamic marking of *(ff)* and a note: '* Strike approximately 4 strings'. The fourth system includes W.B. (Wood Bass) and Cb. (Cymbal). The Cb. part has a dynamic marking of *ff*. The fifth system includes R-T Elec. (Right Trigger Electric) with a note: 'Event 1 SF (Burroughs voice whispers)'. The score is written in bass clef for most parts and treble clef for the E. Gtr. and Pno. parts.

7

B. Cl. *ff* Breath inhale exhale inhale

Cbsn. *mf* *f*

Hn. *ff* Breath inhale exhale inhale

B. Tbn. *f*

Tba. *f*

Perc. 1 *f*

Gong *f* Gong

T.-t. *f* Tam-tam

Perc. 4 *f* Bass Drum

Pno. *f* *

E. Gtr. *

W.B. *fff*

Cb. *ff*

R-T Elec. Event 2 SF (Burroughs voice whispers)

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes B. Cl. (Bass Clarinet), Cbsn. (Contrabassoon), Hn. (Horn), B. Tbn. (Baritone Trombone), and Tba. (Tuba). The brass section includes Perc. 1 (Percussion 1), Gong, T.-t. (Tam-tam), and Perc. 4 (Percussion 4). The piano part (Pno.) features a complex texture with multiple overlapping lines. The guitar part (E. Gtr.) has a single line with a tremolo effect. The W.B. (Wire Bass) part has a single line with a tremolo effect. The Cb. (Cello) part has a single line with a tremolo effect. The R-T Elec. (Right-Two Electronics) part has a single line with a tremolo effect. The score is marked with dynamics such as *ff*, *mf*, *f*, and *fff*. Breath marks (inhale, exhale) are present for the woodwinds. The percussion parts include specific markings for Gong, Tam-tam, and Bass Drum. The guitar and piano parts have asterisks (*) above them. The R-T Elec. part has a label 'Event 2 SF (Burroughs voice whispers)' above it.

10

B. Cl. *ff*

Cbsn. *mf* *f*

Hn. *ff*

B. Tbn. *f*

Tba. *f*

Perc. 1 *f*

Gong *f*

Perc. 3 Tam-tam *f*

Perc. 4 Bass Drum *f*

Pno. *f_s*

E. Gtr. *ff*

W.B.

Cb. *ff*

R-T Elec.

Event 3

PAFs *pp* *cresc.*

14 *sempre legato*

Cbsn. *mp*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Tam-tam

Perc. 4 *f*

Pno. *f*

E. Gtr. *

WB *

Cb. *♩*

R-T Elec.

16

B. Cl. *f*

Cbsn. *f* *mf*

B. Tbn. extremely slow tremolo *f*

Tba. *f*

Perc.2 *p*

Perc.4 * press down on skin to increase tension *mf* release skin

E. Gtr. * *mf*

W.B.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pp* *mf*

Cb. arco *mf*

R-T Elec.

23

B. Fl. *mp* *ff* *mp* *ff* *mp*

C. A. *mp* *ff* *mp* *ff* *mp*

B. Cl.

Ten. Sax. *mp* *f* *mp* *f* *mp*

Cbsn.

Hn. *mp* *f* *mp* *f* *mp*

Tpt. *mp* *f* *mp* *f* *mp*
mute (wah or harmon?)

B. Tbn.

Tba. *f*

Perc. 1 *pp* *f*

Perc. 2 *f* *mp*

Perc. 3 *f* *p* *f* *p* *f* *p*

Perc. 4

Pno. *mf*

E. Gtr.

W.B.

Voice

Vln. I *f* *pizz* *p*

Vln. II *f* *pizz* *p*

Vla. *f* *pizz* *p*

Vc. *f* *pizz*

Cb. *f* *pizz*

R-T Elec. *f* *p*
Event 4

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

- Woodwinds:** B. Fl., C. A., B. Cl., Ten. Sax., Cbsn., Hn., Tpt., B. Tbn., Tba.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4.
- Keyboard:** Pno.
- Guitar:** E. Gtr., W.B.
- Strings:** Vln. I, Vln. II, Vla., Vc., Cb., R-T Elec.

Key performance markings include dynamics such as *ff*, *pp*, *mp*, *f*, *mf*, *p*, and *fz*. Performance techniques like *arco* and *pizz* are also indicated. The score includes various musical notations such as slurs, ties, and triplets.

This page of a musical score, numbered 10, contains the following instruments and parts:

- Woodwinds:** B. Fl., C. A., B. Cl., Ten. Sax., Cbsn., Hn., Tpt., B. Tbn., Tba.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4.
- Keyboard:** Pno.
- String Section:** Vln. I, Vln. II, Vla., Vc., Cb.
- Other:** E. Gtr., W.B., Voice, R-T Elec.

The score is divided into three measures. The woodwinds and brass sections feature dynamic markings of *pp*, *f*, and *ppp*. The percussion parts include complex rhythmic patterns with fingerings (5, 6) and dynamic markings of *pp* and *f*. The piano part has *pp* and *f* markings. The string section includes *arco* and *pizz* markings, with dynamics ranging from *f* to *p*. The electric guitar and W.B. parts are marked with *f*. The voice part is present but contains no lyrics. The R-T Elec. part features a continuous rhythmic pattern.

Musical score for measures 37-40. The score includes parts for Horn (Hn.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Hn.:** Measure 37 starts with a note marked *p*. A long slur covers measures 37-40, ending with a note marked *ppp*.
- Perc. 2:** Measures 37-38 feature eighth-note patterns with a '5' above them. A slur covers measures 37-38.
- Perc. 3:** Measure 39 has a 'Tam-tam' instruction with a *ppp* dynamic. A slur covers measures 39-40.
- Perc. 4:** Measure 39 has a *ppp* dynamic. A slur covers measures 39-40.
- Voice:** The lyrics "For John Dillinger in hope he is still alive" are written across measures 39 and 40.
- Vln. I, Vln. II, Vla., Vc., Cb.:** Various notes and rests are present, with a *ppp* dynamic indicated at the bottom of the Cb. staff.



Musical score for measures 41-44. The score includes parts for Percussion 2 (Perc. 2), Electric Guitar (E. Gtr.), Wurlitzer Bass (W.B.), and Voice.

- Perc. 2:** Measure 41 has an *arco* instruction. A slur covers measures 41-44, ending with a note marked *mp*.
- E. Gtr.:** Measure 41 has a *p* dynamic. A long slur covers measures 41-44. Above the staff, the text "Clean, Reverse, Sustain, Flanger slow deep, Extremely long reverb" is written.
- W.B.:** A long slur covers measures 41-44.
- Voice:** The lyrics "Thanksgiving Day," are written across measures 43 and 44.

45

B. Cl. *arco* *mp* *ppp*

Perc. 2 *mp*

Pno. *Inside the piano*

E. Gtr. *IV* *Cut reverse* *III* *mf* *p*

W.B.

Voice



49

B. Cl. *p* *ppp*

Chsn. *ppp* *Crotales* *arco* *p*

Perc. 4 *ppp* *Crotales* *arco*

E. Gtr. *Cut reverse* *mf*

W.B.

Voice November 28th, 1986 Thanks for the wild turkey and the Passanger pigeons, destined to be shit out through wholesome American guts

54

B. Fl. *ppp*

Cbsn. *ppp*

Tpt. wah wah mute *ppp*

Perc.3 Tam-tam *ppp*

Pno. *ppp*

E. Gtr. *mp* *mp*

W.B.

Voice thanks for a Continent to despoil and poison

Vla. sord. arco *ppp* *p*

Vc. arco sord. *ppp* *p*

58

B. Fl. *p* *ppp*

C. A. *p* *mp*

Tpt. *p* *ppp*

Perc. 2 *ppp* *p*

Pno.

E. Gtr. *mp* *mp* *mp* *mp*

W.B.

Voice thanks for indians to provide a modicum of challenge and danger

Vla. *ppp*

Vc. *ppp*



63

C. A. *ppp*

Hn. *p* *mp*

Perc. 2 *ppp*

Perc. 4 Crotales arco

Pno. *ppp* *p*

E. Gtr. *mf* *mf* *mf* *mf* *mf*

W.B.

Voice thanks for vast herds of bison to kill and skin, leaving the carcass to rot

67

B. Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

C. A. *mp* *3* *molto vib.*

B. Cl. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Ten. Sax. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Hn. *ppp*

Tba. *molto vib.* *p* *mf* *p* *mf* *p* *mf* *p* *mf*
(adapt dynamics to bass flute up to mes. 72)

Perc. 3 *p* *3* *Tam-tam*
slide metal needle

Pno. *ppp*

E. Gtr. *w/slide-* *3* *Slide vibrato* *p* *mp* *mf* *Slide vibrato* *Reverse off*

W.B.

Voice thanks for bounties on wolves and coyotes

Vla. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Cb. *mp* *f*

73

C. A. *ppp*

B. Cl. *ppp* 5

Ten. Sax. *ppp* 6

Cbsn. *pp*

Hn. *pp*

Tba. *pp*

Perc. 2 *mp*

Perc. 3

Perc. 4 Bass Drum *ppp*

Pno. *Inside the piano*

E. Gtr. *w/slide* *mf* *f* VI

W.B.

Voice thanks for the AMERICAN DREAM to vulgarize and falsify until the bare lies shine through

Vln. I *sord. arco* *ppp* *p*

Vln. II *sord. arco* *ppp* *p*

Vla. *ppp* 5

Vc. *ppp*

Cb.

79

Cbsn.

Hn.

Tba.

Perc. 4

E. Gtr. *Reverse on*

W.B.

Voice



83

Cbsn. *pp*

Hn. *pp*

Tba. *pp*

Perc. 4 *ppp*

E. Gtr. *Reverse off*

W.B.

Voice

thanks for the KKK, for nigger-killing lawmen feeling their notches, for decent church-going women with their mean, pinched, bitter, evil faces

87

Cbsn.

Hn.

Tba.

Perc.4

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

inside the piano with guitar pick

w/slide

thanks for "Kill a queer for Christ" stickers

mp *f* *ppp*

mp *f* *ppp*

mp *f* *ppp*

mp *f* *ppp*

mp *f* *ppp*

mp *f* *ppp*

Detailed description of the musical score: The score is for page 19, starting at measure 87. It features a variety of instruments: Cbsn., Hn., Tba., Perc.4, Pno., E. Gtr., W.B., Voice, Vln. I, Vln. II, Vla., Vc., and Cb. The piano part (Pno.) has a specific instruction: "inside the piano with guitar pick" and a dynamic marking of *f*. The electric guitar part (E. Gtr.) includes a "w/slide" instruction. The woodwind and percussion parts are mostly silent. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *mp* at the beginning of the section, *f* in the middle, and *ppp* at the end, with the instruction "molto vib." above them. The voice part has a line of text: "thanks for 'Kill a queer for Christ' stickers".

91

B. Fl. *mp* *mf* ord.

C. A. *f* ord.

Ten. Sax. growl *mp* *mf* ord.

Hn. *mp* *mf* ord.

Tpt. *mp* *mf* ord.

Perc. 3 Tam-tam slide metal needle *f* ord.

Pno. *

E. Gtr. Light distortion (increasingly heavy up to B) w/bar ord.

W.B.

Voice thanks for laboratory AIDS

Vln. I *f* ord.

Vln. II

Vla.

Vc.

Cb.

95

B. Fl. *ppp*

C. A. *p*

Ten. Sax. *ppp*

Hn. *ppp*

Tpt. *ppp*

Perc. 1 *p*

Perc. 3 *p*

Cym. Chinese Cymbal *p* soft mallets *f*

Pno. inside the piano with guitar pick *f*

E. Gtr. *f* *p* *f*

W.B.

Voice thanks for Prohibition and the War Against Drugs

Vln. I *p*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

100

B. Fl. *f* saturate blow in excess split tone 2

C. A. *f* split tone 2

B. Cl. *f* split tone 2

Ten. Sax. *f* split tone 2

Cbsn. *mf* *ff* 2

Hn. *mp* *ff* 2

Tpt. *mp* *ff* 2

B. Tbn. *mp* *ff* 2

Tba. *mp* *ff* 2

Perc. 1 *mp* *f* 2

Perc. 2 *f* motor on fast hard mallets 2

Perc. 3 *ff* hard xylophone mallets 2

Cym. *ff* Crotales 2

Pno. *f* inside the piano with guitar pick 2

E. Gtr. *mp* *ff* 2 *

W.B. 2

Voice thanks for a country were nobody is allowed to mind his own business

Vln. I *mf* *ff* 2

Vln. II *mf* *ff* 2

Vla. *mf* *ff* 2

Vc. *mp* *ff* 2

Cb. *mp* *ff* 2

106

saturnate blow in excess

saturnate blow in excess

B. Fl. *f* split sound

C. A. *f* split sound

B. Cl. *f* split sound

Ten. Sax. *f* split sound

Chsn. *mf* *ff* *mf* *ff*

Hn. *ff*

Tpt. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 screech *f*

Perc. 2 *ff*

Perc. 3 slide metal needle *f* hard xylophone mallets *ff* Crotales *ff*

Crot. *ff*

Pno. inside the piano with guitar pick *f*

E. Gtr. Pick scratch (like a Vampyr... touched for the very first blabla) *mf* *ff*

W.B.

Voice thanks for a nation of finks - yes thanks for all the memories...

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

fff

B. Fl. Air

B. Tbn. Breath inhale exhale inhale

Perc. I *mf* *mp*

Pno. *

E. Gtr. Slice (big chunks random and erratic) Slice off *mf* *mp*

W.B.

Voice all right, let's see your arms...

Vc. *mf* *mf*

Cb. *mf* *mf*

114

B. Fl. *Air*
mf *mp*

B. Tbn. *Breath*
mf *exhale* *inhale* *exhale*

Perc. I *(mp)* *p*

E. Gtr. *(mp)* *p*

W.B.

Voice
you always were a headache
and you always were a bore

Vc. *mf* *mf*

Cb. *mf* *mf*

122

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

Detailed description: This is a page of a musical score, page 122. It contains 23 staves for various instruments. The woodwind section includes B. Fl., C. A., B. Cl., Ten. Sax., and Cbsn. The brass section includes Hn., Tpt., B. Tbn., and Tba. The percussion section includes Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The piano section includes Pno. The guitar section includes E. Gtr. and W.B. The string section includes Vln. I, Vln. II, Vla., Vc., and Cb. There is also a Voice staff and an R-T Elec. staff. The score shows a single measure for each instrument, with a common time signature and a key signature of one flat. The measure number 122 is indicated at the top left.

B Gay (quasi una fantasia) ♩ = 112
Clean, chorus, EQ (filter bass and low mediums - as if through an old radio)

123

E. Gtr. *mf*

Voice $\frac{5}{8}$ She said: "some bath rub they are" $\frac{4}{4}$ dish soprano wins ovation in "Met." By John Mo" " " "

Vln. I *mf*

Vln. II *mf*

Vla. *mf*



Wah-----

126 harmoniser (+350Mc)

E. Gtr. *mf*

Voice one of the MOST in opera tan opera her hus dish, ...

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

129 Harmoniser off

E. Gtr. *mp* (Bend) *f* *6*

Voice 7 8 had not good the after and to some opposed in wait with Portugal tied Spain into a government - - -

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



135 (G string always open...on the guitar of course)

E. Gtr. *p* *mf* *f* Harmoniser on (+450)

Voice 5 4 Plan to broaden the killers tomorrow &&&

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

139

B. Fl. *molto vib.*
p

C. A. *molto vib.*
p

Hn. *molto vib.*
p

Perc. 2 *motor on slow*
ppp *p*

E. Gtr. *Behind the nut*
p *mf*

W.B.

Voice the Federal government, were taken . . . years years needed because

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

145

B. Fl. *ppp*

C. A. *ppp*

Hn. *ppp*

Perc. 2

E. Gtr. *mf* Harmoniser off

W.B.

Voice She said: "some bath rub they are people"

Vln. I *ppp* *mf*

Vln. II *ppp* *mf*

Vla. *ppp* *mf*

Vc. *ppp*

Cb. *ppp*

EQ off, Sustain, Phaser (deep, slow), Reverb (long)

Wah-

Musical score for measures 149-152. The score includes parts for Horn (Hn.), Electric Guitar (E. Gtr.), and Wah Pedal (W.B.).
- Hn.: Measures 149-152, marked with a plus sign (+) and a slur.
- E. Gtr.: Measures 149-152, marked with *p*. Includes a "Wah" pedal effect in measure 149, a "Slice" in measure 150, and "On the springs of Whammy bar" in measure 152.
- W.B.: Wah Pedal line for measures 149-152.



Musical score for measures 153-158. The score includes parts for Bass Flute (B. Fl.), Clarinet in A (C. A.), Horn (Hn.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Electric Guitar (E. Gtr.), and Wah Pedal (W.B.).
- B. Fl.: Measures 153-158, marked with *p* and *molto vib.*.
- C. A.: Measures 153-158, marked with *p* and *molto vib.*.
- Hn.: Measures 153-158, marked with *p* and *molto vib.*.
- Perc. 2: Measures 153-158, includes "motor on slow" and *ppp* markings.
- Perc. 3: Measures 153-158, includes "Tam-tam" and *ppp* markings.
- E. Gtr.: Measures 153-158, includes "Behind the nut" (twice), "Slice", and "On the springs of Whammy bar".
- W.B.: Wah Pedal line for measures 153-158.



Musical score for measures 159-164. The score includes parts for Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Electric Guitar (E. Gtr.), and Wah Pedal (W.B.).
- B. Cl.: Measures 159-164, marked with *p* and *molto vib.*.
- Ten. Sax.: Measures 159-164, marked with *p* and *molto vib.*.
- Tpt.: Measures 159-164, marked with *p* and *molto vib. wah wah mute*.
- Perc. 2: Measures 159-164, marked with "let ring".
- Perc. 3: Measures 159-164, marked with "let ring".
- E. Gtr.: Measures 159-164, includes "Behind the nut" and *p* markings.
- W.B.: Wah Pedal line for measures 159-164.

164

B. Fl. *p* *molto vib.*

C. A. *p* *molto vib.*

B. Cl. *ppp*

Ten. Sax. *ppp*

Hn. *p* *+ molto vib.*

Tpt. *ppp*

Perc. 1 *mf*

Perc. 2 *ppp* *p* *let ring*

Perc. 3 Tam-tam *ppp* *p*

E. Gtr. Slice On the springs of Whammy bar Behind the nut Distortion (heavy, noisy, agressive) *mf*

W.B.

169

B. Fl.

C. A.

B. Cl.

Perc. 1

Perc. 2

Perc. 3

E. Gtr.

W.B.

mf

f

f

mf

mf

mf

ppp

p

let ring

let ring

let ring

ppp

p

On the springs of Whammy bar

Behind the nut

On the springs of Whammy bar

Behind the nut

mf

f

mf

176 **C** Hard ♩ = 95

B. Fl.

C. A.

B. Cl.

Cbsn.

B. Tbn.

Tba.

Perc. 2

Perc. 3

Perc. 4

Bass Drum

E. Gtr.

post apocalyptic distortion, flanger fast

Vln. I

Vln. II

Vla.

Vc.

Cb.

181

E. Gtr. *mf* *f*

Vln. I *arco* *f*

Vln. II *arco* *f*

Detailed description: This system contains three staves. The top staff is for Electric Guitar (E. Gtr.) in treble clef, starting at measure 181. It features a melodic line with a dynamic marking of *mf* and a crescendo leading to *f*. The middle and bottom staves are for Violin I (Vln. I) and Violin II (Vln. II) in treble clef, both marked *arco* and *f*, playing sustained chords.



186

Tba. *f*

Pno. *f*

E. Gtr. *mf* *f*

Vln. I *arco* *pizz*

Vln. II *arco* *pizz*

Vla. *arco* *pizz*

Vc. *f*

Cb. *f*

Detailed description: This system contains seven staves. The top staff is for Trombone (Tba.) in bass clef, marked *f*. The second staff is for Piano (Pno.) in bass clef, marked *f*. The third staff is for Electric Guitar (E. Gtr.) in treble clef, marked *mf* and *f*. The fourth, fifth, and sixth staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) in treble clef, respectively, marked *arco* and *pizz*. The seventh staff is for Violoncello (Vc.) in bass clef, marked *f*. The bottom staff is for Contrabass (Cb.) in bass clef, marked *f*.

190

Perc. 3

Marimba

reverse, flanger fast, reverb (large, high feedback)

E. Gtr.

ppp

pp

3

3

Voice

at land coccus germs
by a bacilmouth Jersey phenicol bitoies
the um vast and varied that
specific target was the vast popul



193

Cbsn.

Tba.

Perc. 3

E. Gtr.

W.B.

Voice

the vast
cancers tha surgery and Xrays C
In the United States the Americi
is considered well worth our feet . . .

Cb.

ppp

p

ppp

p

mp

pp

ppp

p

196

Cbsn. *ppp* *ppp* *p*

Tba. *ppp* *ppp* *p*

Perc. 3 *ppp* *p* *ppp*

E. Gtr. *mp* *pp*

Voice

Society racks up the score like
sons will become new cancer pee
a third of them . . .

Cb. *ppp* *ppp* *p*



202

Cbsn. *ppp* *ppp* *p*

Tba. *ppp* *ppp* *p*

Perc. 3 *p* *ppp*

E. Gtr. *mp* *pp*

Voice

Surgery & Radiation be saved
this leaves 225 000
resistant or so widely
surgeons and radiologists
These individuals are marked foe . . .

Cb. *ppp* *ppp* *p*

206

Cbsn. *ppp* *p*

Tba. *ppp* *p*

Perc. 3

E. Gtr. *mp* *pp* reverse off synth square, distortion (same)

Voice

Cb. *ppp* *p*

"For these the opinion of Dr. Robert P Dushinski with £ fluoro he helped synthesize cancer men growth in some cases is worth 12,000 \$\$\$\$



211

Cbsn. *ppp*

Tba. *ppp*

Perc. 3 *ppp* *p* *mf*

E. Gtr. *mf*

W.B.

Voice cancer men. \$

Cb. *ppp*

215

B. Fl.

C. A.

Ten. Sax.

Perc. 1

Perc. 2

Perc. 3
Marimba

Pno.

E. Gtr.

Vc.

f

ff

Detune (+1/4tone), reverb off



222

B. Fl.

C. A.

Perc. 2

Perc. 3

Pno.

E. Gtr.

ff

f

mf

227

Tpt.

ord

6

6

6

6

ff

Perc. 3

Pno.

6

6

6

6

ff

E. Gtr.

6

6

6

6

ff



230

Perc. 1

Perc. 4

E. Gtr.

W.B.

Voice

...these individuals are marked foc...

D Dirty Scherzando $\text{♩} = 92$

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Woodwinds:** B. Fl., C. A., B. Cl., Ten. Sax., Cbsn., Hn., Tpt., B. Tbn., Tba.
- Strings:** Vln. I, Vln. II, Vla., Vc., Cb.
- Other:** Perc. 1-4, Pno., E. Gtr., W.B., Voice.

Key performance instructions and markings include:

- Tempo:** $\text{♩} = 92$
- Section:** **D**
- Dynamic Markings:** *f*, *ff*, *arco*, *let ring*
- Effects:** Synth off, Heavy Distortion, Reverb (long, high feedback)
- Voice Lyrics:** MAO TZE TA TA KAN KAN KAN KAN TA TA

238

B. Fl. *mp*

C. A. *mp*

B. Cl.

Ten. Sax. *mp*

Cbsn.

Hn. *mp*

Tpt. *mp*

B. Tbn. *mp*

Tba.

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4

Pno. *mp*

E. Gtr. *ff* Cut reverb

W.B.

Voice
Fight Fight Talk Talk Talk Talk Fight Fight

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

R-T Elec. Event X Freeze voice

242

B. Fl. *f* *mp*

C. A. *f* *mp*

B. Cl. *mp* *f* *mp*

Ten. Sax. *f* *mp*

Cbsn. *mp* *f* *mp*

Hn. *mp*

Tpt. *f* *mp*

B. Tbn. *f* *mp*

Tba. *mp* *f* *mp*

Perc. 1

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

Perc. 4

Pno. *f* *mp*

E. Gtr.

W.B.

Voice

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *mp* *f* *mp*

R-T Elec.

255

B. Fl. *p* *mf*

C. A. *p* *mf*

B. Cl. *mf* 3 3

Ten. Sax. *p* *mf*

Cbsn. *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr. *mf* Tap Tap 5

W.B.

Voice
Scribble e lec tric voice eyes voice of c cone

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

Cb. *p* arco

R-T Elec.

263

B. Fl. *p*

C. A. *p*

B. Cl.

Ten. Sax. *p*

Chsn.

Hn. *p* *mf*

Tpt. *p* *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

Pno.

E. Gtr. *mp* Tap. *f*

W.B.

Voice
Ta - ta Sta - lin car - riage - age - tar

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc.

Cb.

R-T Elec.

271

B. Fl. *mf*

C. A. *mf*

B. Cl. *mf*

Ten. Sax. *mf*

Cbsn. *mf*

Hn. *mf*

Tpt. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

Pno. *mf*

E. Gtr. *mp* *port.* *f* *p* Tap.....!!!!

W.B.

Voice
pin - ball ma - chines led streets with e - lect of door ways

Vln. I *mf* pizz

Vln. II *mf* pizz

Vla. *mf* pizz

Vc. *mf* pizz

Cb. *mf* pizz

R-T Elec.

279

B. Fl. *mp*

C. A. *mf*

B. Cl. *mp* ³

Ten. Sax. *mf*

Cbsn. *mp*

Hn. *mf*

Tpt. *mf*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4

Pno.

E. Gtr. *mf* Tap----- Tap----- *port port*

W.B.

Voice
Scrib-ble e - lec - tric voice eyes
voice of cone eyes hatch dim_ blots

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Cb. *arco* *pizz* *mp*

R-T Elec.

284

B. Fl. *p*

C. A. *p*

B. Cl. *p*

Ten. Sax. *p*

Cbsn. *p*

Hn. *mf*

Tpt. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *mf*

Perc. 2 *mf* motor on fast

Perc. 3 *mf* *p*

Perc. 4 *mf*

Pno. *p*

E. Gtr. *f* Tap *mf*

W.B.

Voice
age a - gent dim vests of
ter - mi - nal e - lec - tric voice of c

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* arco

Cb. *p* arco

R-T Elec.

288

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

All ling out of a - gi - ta - ted ter - mi - nal e - lec - tric voice of c

mp *mf* *mf*

Tap

5 6

296

B. Fl. *mp* *p*

C. A. *mp* *p*

B. Cl. *p* *mp* *p*

Ten. Sax. *mp* *p*

Cbsn. *p* *mp* *p*

Hn. *mp* *p*

Tpt. *mp* *p*

B. Tbn. *p* *mp* *p*

Tba. *p* *mp* *p*

Perc. 1

Perc. 2 *motor off* *p*

Perc. 3 *p*

Perc. 4

Pno. *mp* *

E. Gtr. *p*

W.B.

Voice
Shift Lingual vib - rate tour - ists

Vln. I *pizz* *mp* *p* *arco*

Vln. II *pizz* *mp* *p* *arco*

Vla. *pizz* *mp* *p* *arco*

Vc. *p* *mp* *p* *arco*

Cb. *p* *mp* *p* *arco*

R-T Elec.

300

B. Fl. *mp*

C. A. *mp*

B. Cl. *mp*

Ten. Sax. *mp*

Cbsn. *mp*

Hn. *mp*

Tpt. *mp*

B. Tbn. *mp*

Tba. *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno. *mp*

E. Gtr. *mf*

W.B.

Voice
free door ways Shift Lin gual

Vln. I *pizz mp*

Vln. II *pizz mp*

Vla. *pizz mp*

Vc. *mp*

Cb. *mp*

R-T Elec.

304

B. Fl. *p* *mp*

C. A. *p* *mp*

B. Cl. *p* *mp*

Ten. Sax. *p* *mp*

Cbsn. *p* *mp*

Hn. *p* *mp*

Tpt. *p* *mp*

B. Tbn. *p* *mp*

Tba. *p* *mp*

Perc. 1

Perc. 2 *p*

Perc. 3 *p*

Perc. 4

Pno. *mp*

E. Gtr. *p*

W.B.

Voice
vib - rate tour - ists free door ways

Vln. I *arco* *p* *pizz* *mp*

Vln. II *arco* *p* *pizz* *mp*

Vla. *arco* *p* *pizz* *mp*

Vc. *arco* *p* *mp*

Cb. *arco* *p* *mp*

R-T Elec.

308

B. Fl. *mf*

C. A. *mf*

B. Cl.

Ten. Sax.

Chsn.

Hn.

Tpt. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Pno.

E. Gtr. *mf* Tap-----1

W.B.

Voice
Ta - ta Sta - lin car - riage h ta

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla.

Vc.

Cb.

R-T Elec.

312

B. Fl. *mf* 5 *mf* 5

C. A. *mf* 6

B. Cl.

Ten. Sax.

Chbn.

Hn. *mf*

Tpt. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2 *mf* 3

Perc. 3 *mf*

Perc. 4 *mf*

Pno.

E. Gtr. *mf* 3 Tap- 3 *f*

W.B.

Voice
Ta - ta Sta - lin car - riage age tar

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

R-T Elec.

316 Crotales

Perc.4 *f*

Vln. I *ppp*

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

Event X
PAFs

ppp



321

Vln. I Harm. gliss.

Vln. II Harm. gliss.

Vla. Harm. gliss.

Vc. Harm. gliss.

Cb. Harm. gliss.

R-T Elec.

326

B. Fl. *only air*
p

Cbsn. *Breathe when necessary*
ppp *mp* *ppp*

new cancer will be applied
 synthetize cancer men
 stepped up research
 whole cancer
 nothing more of unconcern
 like tiny blobs
 new ate
 amplified into groups
 agent at work aid of the host
 the usual procedure
 eventual program
 dry wit has survived
 cancer search of the prostate
 have all shrinkage
 he made irresiphilis
 another patient had orgasm
 known as Doctor Cooly
 vigorous
 her quest data
 actually separated by a long Pee
 another mystery
 Others Kill calls and future
 for new cancer hole.

Vc. *tasto arco*

Cb. *tasto* *p* *pont.* *tasto*

R-T Elec. *3/4*

329

B. Fl. *pp* < *f*

C. A. *pp* < *f*

B. Cl. *pppp* *p* *pppp*

Ten. Sax. *pp* < *f*

Chsn. *p* *pppp* *mp*

Tpt. Wah wah mute *pp* < *f*

B. Tbn. *pppp* *p*

Tba. *pppp* *p*

Perc. 2 *pp*

Perc. 3 *pp*

Pno. *pppp*

Vln. I arco *pppp*

Vla. pont. arco *pppp* *p* *pppp*

Vc. *p*

Cb. *p*

R-T Elec.

334

B. Fl. *pp* *f*

C. A. *pp* *f* *ppp*

B. Cl. *p* *ppp*

Ten. Sax. *pp* *f*

Cbsn. *ppp* *mp*

Hn. *ppp* *mp*

Tpt. *pp* *f*

B. Tbn. *ppp* *p*

Tba. *ppp* *p*

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II *arco* *ppp*

Vla. *p*

Vc.

Cb.

R-T Elec.

E

Angry as a Javanese ♩ = 88

C. A. *mp*

Cbsn. *ppp*

Hn.

B. Tbn. *ppp*

Tba. *ppp*

Perc. 2 *f* Gong

Perc. 3

Pno. *

Synth(sawtooth), distortion (light), ring mod (progressively increase width during entire section ex. +0.5Hz - +10Hz),
Phaser (progressively increase speed and depth during entire section)

E. Gtr. *mf* *f* *mf* *f*

W.B.

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec. Event X Cut PAFs

344

B. Fl. *mp* *f* slap

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn. *mf* *f*

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3 *f* Tam-tam

Perc. 4

Pno. *f*

E. Gtr. *mf* *f*

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

348

B. Fl. *mf* *f* *slap*

C. A. *mf* *f*

B. Cl.

Ten. Sax.

Cbsn.

Hn. *mf*

Tpt. *mf* *f*

B. Tbn.

Tba.

Perc. 1

Perc. 2 *f*

Perc. 3

Perc. 4

Pno.

E. Gtr. *mf* *f* 3

W.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

351

B. Fl. *mf* *f* *mf* *slap*

C. A.

B. Cl. *mf* *f* *mf* *slap*

Ten. Sax.

Cbsn.

Hn. *mf*

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4

Pno.

E. Gtr. *mf* *f*

W.B.

Vln. I *mp* *f*

Vln. II

Vla.

Vc.

Cb.

358

B. Fl. *f* *mf* *f* *mf* *mf*

C. A. *mf* *f*

B. Cl. *mf* *f* *mf* *f*

Ten. Sax. *mf* *f*

Cbsn. *mf* *f*

Hn. *f* *mf*

Tpt. *f* *mf*

B. Tbn. *mf* *f*

Tba.

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4 Bass Drum

Pno. *f* *mp*

E. Gtr. *mf* *f* *mp*

W.B.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc.

Cb.

This page of a musical score, numbered 76, contains the following instruments and parts:

- B. Fl.**: Flute part starting at measure 378, featuring a triplet and a "slap" instruction.
- C. A.**: Alto Clarinet part with a forte (*f*) dynamic.
- B. Cl.**: Bass Clarinet part with a forte (*f*) dynamic and a "slap" instruction.
- Ten. Sax.**: Tenor Saxophone part with a forte (*f*) dynamic.
- Cbsn.**: Contrabassoon part with a fortissimo (*ff*) dynamic.
- Hn.**: Horn part with dynamics of mezzo-forte (*mf*) and forte (*f*).
- Tpt.**: Trumpet part with dynamics of mezzo-forte (*mf*) and forte (*f*).
- B. Tbn.**: Bass Trombone part with dynamics of mezzo-forte (*mf*) and forte (*f*).
- Tba.**: Tuba part with a mezzo-forte (*mf*) dynamic.
- Perc. 1-4**: Four percussion parts with specific rhythmic patterns.
- Pno.**: Piano part with complex textures and dynamics of mezzo-forte (*mf*) and mezzo-piano (*mp*).
- E. Gtr.**: Electric Guitar part with dynamics of forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*).
- W.B.**: Wood Bass part.
- Vln. I & II**: Violin I and II parts with dynamics of mezzo-piano (*mp*) and forte (*f*).
- Vla.**: Viola part with dynamics of mezzo-piano (*mp*) and forte (*f*).
- Vc.**: Violoncello part with dynamics of mezzo-piano (*mp*) and forte (*f*).
- Cb.**: Contrabass part with dynamics of mezzo-piano (*mp*) and forte (*f*).

394

B. Fl. *slap*

C. A.

B. Cl. *slap*

Ten. Sax.

Cbsn. *f*

Hn. *f* *mf*

Tpt. *f* *mf*

B. Tbn. *mf* *f* *mf* *f*

Tba. *mf* *f*

Perc. 1

Perc. 2 *f*

Perc. 3

Perc. 4 *f*

Pno.

E. Gtr. *f* *mf* *f* *mp* *Tap---1* *Tap---4* *Tap---1* *Tap---1* *Tap---1* *Tap---1* *Tap---1* *Tap---1* *Tap---1* *Tap---1*

WB

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

This page of a musical score, numbered 81, contains the following instruments and parts:

- B. Fl.**: Flute part starting at measure 398, featuring a "slap" dynamic marking.
- C. A.**: Alto Clarinet part.
- B. Cl.**: Bass Clarinet part.
- Ten. Sax.**: Tenor Saxophone part.
- Cbsn.**: Contrabass Saxophone part.
- Hn.**: Horn part.
- Tpt.**: Trumpet part, including a "mf" dynamic marking.
- B. Tbn.**: Bass Trombone part, including "mf" and "f" dynamic markings.
- Tba.**: Tuba part, including a "mf" dynamic marking.
- Perc. 1-4**: Four different percussion parts.
- Pno.**: Piano part.
- E. Gtr.**: Electric Guitar part, featuring "Tap" markings and "f" and "mf" dynamic markings.
- W.B.**: Wood Bass part.
- Vln. I & II**: Violin I and Violin II parts, including "mp" and "f" dynamic markings.
- Vla.**: Viola part.
- Vc.**: Violoncello (Cello) part.
- Cb.**: Contrabasso (Double Bass) part, including "mp" and "f" dynamic markings.

This page of a musical score, numbered 82, covers measures 402 through 405. The score is arranged for a large ensemble, including woodwinds, brass, percussion, piano, guitar, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). Specific performance instructions include "slap" for the Clarinet and "mf" (mezzo-forte) for the Trombone and Tuba. The score is divided into systems, with measures 402-403 on the first system and measures 404-405 on the second system. The instruments listed on the left are: B. Fl., C. A., B. Cl., Ten. Sax., Cbsn., Hn., Tpt., B. Tbn., Tba., Perc. 1-4, Pno., E. Gtr., W.B., Vln. I, Vln. II, Vla., Vc., and Cb.

406

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

407 **F** saturate
blow in excess

B. Fl. *fff* saturate
blow in excess

C. A. *fff* saturate
blow in excess

B. Cl. *fff* saturate
blow in excess

Ten. Sax. *fff* saturate
blow in excess

Cbsn. *fff* saturate
blow in excess

Hn. *fff* saturate
blow in excess

Tpt. *fff* saturate
blow in excess

B. Tbn. *fff* saturate
blow in excess

Tba. *fff* saturate
blow in excess

Perc. 1 *fff* Hard Xylophone mallets

Perc. 2 *fff* Hard Xylophone mallets

Perc. 3 *fff* Hard Xylophone mallets

B. D. *fff*

Pno. *fff*
Shred, tap, sweep, grind, etc. like there's no tomorrow!
Dirty Distortion, harm (+250mc)

E. Gtr. *fff*

W.B.

Voice

F overpressure bow

Vin. I *fff* overpressure bow

Vin. II *fff* overpressure bow

Vla. *fff* overpressure bow

Vc. *fff* overpressure bow

Cb. *fff* overpressure bow

411

B. Fl.
C. A.
B. Cl.
Ten. Sax.
Cbsn.
Hn.
Tpt.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
B. D.
Pno.
E. Gtr.
W.B.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score, numbered 411, contains 20 staves for various instruments. The woodwind section includes B. Fl., C. A., B. Cl., Ten. Sax., and Cbsn. The brass section includes Hn., Tpt., B. Tbn., and Tba. The percussion section includes Perc. 1, Perc. 2, Perc. 3, and B. D. The piano (Pno.) and electric guitar (E. Gtr.) are also present. The string section includes W.B., Voice, Vln. I, Vln. II, Vla., Vc., and Cb. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The Tenor Saxophone and Trumpet parts are particularly dense with rhythmic activity.

417

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

B. D.

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

ascending fill

ascending fill

molto vib.

molto vib.

423

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1
ascending fill

Perc. 2

Perc. 3

B. D.

Pno.

E. Gtr.
feedback

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.
pont.

428

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt. *molto vib.*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

B. D.

Pno.

E. Gtr.

WB

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

440

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr.

W.B.

Voice These individuals are marked foe They are of malignancy the link The usual procedure seperated by a long pee eventual program known as COOL virus graphed Time.

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

Event X
Guitar Freeze

446 $\text{♩} = 72$

B. Fl. *p*

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1 *p*

Perc. 2 *pp*

Perc. 3 *p*

Perc. 4 Bass Drum *p*

Pno.

E. Gtr. *p* *pp*
 Over the pickups
 Clean, ring mod (+2Hz), phaser slow, reverb (like an echo)

W.B.

Voice

OURS? THAT?

Vln. I mute string *pp*
 move bow in circles from tasto to pont.

Vln. II mute string *pp*
 move bow in circles from tasto to pont.

Vla. mute string *pp*
 move bow in circles from tasto to pont.

Vc. mute string *pp*
 move bow in circles from tasto to pont.

Cb. mute string *pp*
 move bow in circles from tasto to pont.

R-T Elec. Event X
 Cut Guitar Freeze

Event X
 PAFs *pp*

451

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

p

ppp

arco

456

B. Fl.

C. A.

B. Cl.

Ten. Sax.

Chsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

E. Gtr.

W.B.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

R-T Elec.

let ring-----

Event X
Cut PAFs

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 94 at the top left. The score begins at measure 456. The instruments listed on the left are: B. Fl., C. A., B. Cl., Ten. Sax., Chsn., Hn., Tpt., B. Tbn., Tba., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Pno., E. Gtr., W.B., Voice, Vln. I, Vln. II, Vla., Vc., Cb., and R-T Elec. The woodwind and brass sections have various melodic lines, with some woodwinds starting with a *p* (piano) dynamic. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is playing a sustained, rhythmic pattern. The guitar (E. Gtr.) has a melodic line with a 'let ring' instruction. The percussion (Perc. 1-4) and piano (Pno.) parts are mostly silent. The R-T Elec. part has a specific event marked 'Event X Cut PAFs'. The score is written in 4/4 time.

G Ghostlike ♩ = 66

clean, ring mod off, rev (extremely long), high feedback

461

E. Gtr. *p* (set volume loud but play soft)

WB

Voice

Feedback

* (until end of text)

Turgid itch and the perfume of death
On a whispering south wind



463

E. Gtr.

WB

Voice

Feedback

*

A smell of abyss and nothingness
Dark Angel of the wanderers howls through the loft
With sick smelling sleep



465

E. Gtr.

WB

Voice

Feedback

*

Morning dream of a lost monkey
Born and muffled under old whimsies
With rose leaves in closed jars



468

E. Gtr.

WB

Voice

Feedback

*

Fear and the monkey
Sour taste of green fruit in the dawn
The air milky and spiced with the trade winds

471

E. Gtr.

W.B.

Voice

Feedback

His flesh was showing
His jeans were so old
Leg shadows by the sea



474

E. Gtr.

W.B.

Voice

Feedback

Morning light
On the sky light of a little shop
On the clean odor of cheap wine in the sailor's quarter
On the fountain sobbing in the police courtyards
On the statue of moldy stone
On the little boy whistling to stray dogs.



478

E. Gtr.

W.B.

Voice

Feedback

Wanderers cling to their fading home
A lost train wan and muffled

481

E. Gtr. *Feedback*

W.B.

Voice

In the loft night taste of water
 Morning light on milky flesh
 Turgid ich ghost hand
 Sad as the death of monkeys



484

E. Gtr. *Feedback*

W.B.

Voice

Thy father a falling star
 Crystal bone into thin air



488 Whistle tone (freely)

B. Fl. *p*

Over the pickups

E. Gtr. *pp*

W.B.

Voice

Night sky



489 Let ring and disappear.

E. Gtr.

W.B.

Voice

Dispersal and emptiness