

Jan Martin Smørdal

My Favorite Thing 2

for Ensemble neoN

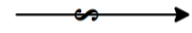
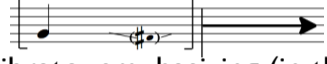
2015

General remarks





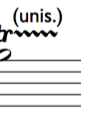

I find inspiration in swarms, colonial behaviour, and emergent behaviour.

My Favorite Thing 2 (M.F.T. 2), is the second of three pieces where the musicians answer some hard-to-answer but easy questions, after which 2 things are intended: 1) make the performers feel, to some degree, as part of the work or part of the whole, and 2) I, as composer, get a palette I couldn't create myself.



The music in it self suggests, hopefully - and on medium small scale, how a group's ideas work together or against each other. M.F.T. 1 will show this on a small scale (percussion trio), M.F.T. 3 on a large scale.



- Except from obvious parts, all rhythms are precise.
- Dynamics = real balance
- "Dynamics" = performers intensity, will in most cases sound significantly softer
- *Echo (instrument)* means the performer imitate timbre and dynamics of the other instrument, responding as soon as possible without sounding hasty.
- *Non-metrical* means independent tempo, not steady.
- Quarter-tones are notated: ♯ and ♭
- Transitions are marked: 
-  indicates a very slow, steady vibrato, emphasizing (in this ex.) g'. Lasts for as long arrow points.
- A greater part of M.F.T. 2 is notated in $\frac{2+3}{8}$, despite the music strives for a 3+2-feel. This is intentional, hopefully conveying dance-like motifs on to the performer and audience.

Woodwinds

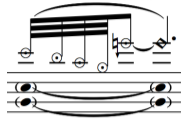

-  = Air/breath, pitchless (indistinct).
-  Small noteheads indicate a part with extremely soft dynamics, almost inaudible pitches.
-  = Slap tongue
-  Headless stems indicate repetition of either a pattern, rhythm or notes in a slow glissando. here: a quarter-tone trill.
-  = Timbre trill, find alternate note either unison or quarter tone higher/lower.
-  = Air/breath with a very clear flutter.

Flute

-  = Aeolian, very breathy.
-  = Tongue ram; cover mouth piece, hit tongue towards hole instantly blocking air stream.

-  = "Growl", cover mouth piece, adding heavy flutter.
-  = Pizzicato tongue

Clarinet

-  and  are multiphonics with steady 1st partial. These are played in M106-108.

Sound sample (by Kristine Tjøgersen):

[https://www.dropbox.com/s/7d82a4jtpm6ugy0/Bass Clarinet multiphonics M106-M108.mp3?dl=0](https://www.dropbox.com/s/7d82a4jtpm6ugy0/Bass%20Clarinet%20multiphonics%20M106-M108.mp3?dl=0)

Percussion

Instruments:





Snare drum (S.D.), bass drum (G.C.), marble pieces, crotales disc F# or glockenspiel (or similar), unknown specifics and amounts of small percussion (rocks, bells, defect chimes etc.).

Beater:

Sticks, brushes (metal), sponges (foam and metal), thin BBQ-sticks, hard mallets (xylophone-type).

Preparations:

- S.D. is partially muted, both batter head and resonant head. Muting is for dynamic purposes, and for limiting the highest frequencies.
- The G.C. is mounted at the same height, and same angle (batter head horizontal), just beside S.D. Next to these two drums a table with small percussion and marble pieces.
- Marble pieces can be provided for by the composer. These are straight-surfaced stone pieces with defined pitch, placed at a table mounted with 2 small wooden/woolen wedges beneath each length side, making the most out of the piece's resonant potential. The marble pieces should be amplified, when played live.

-  = Ricochette BBQ-stick/brush/other from rim; like a ruler sprung on a table's end.
-  = On marble pieces; slide sponge(s) one direction, and the opposite direction (or up/down). Make defined friction.
-  = Swirl one revolution (sponge)
-  = Continuous swirl

Piano

- Unmount piano's top board.
- All strings are to be muted/muffled, using duct tape with felt stuck to half the width of the tape. The sticky part of the tape's width is put nearest the string bridge/performer, making the felt-ed part muffle the resonant part of the strings.
- Except for the final part of the piece, the piano is used exclusively as a percussive instrument.

- The performer needs 2 pencils, one on each side of the piano, used between M55-71 as a "sliding tool" on black keys. Very loose grip on pencil, tip hitting black keys. No tones should appear, only soft clicks.

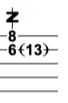
- For live performance: at M252, immediately after last note e^{'''}, the cello player rips off the prepared tape and felt. The produced noise needs to be caught up by sustain pedal. This will be split in separate takes if recorded.

- In M63-69, *knock on wood*: the performer must find this 3 step scale when with the instrument that will be used. This means knocking anywhere woody on the instrument, finding a un-ambiguous 3 step ascending scale (I, II, II)


Guitar

- *me* = Pinky/Little finger (right hand).


- *sup.t.* = *Super tasto*, i.e. play on fretboard side of string. If added plus sign: attack with left hands finger.

-  = This specific incident: hold the F-C chord (6-8) with fingers 2+4, alternate plucking same strings *super tasto* with finger 1. At the same time hold the C in the 13th fret (B-str.) with the *i* finger (right hand), plucking it with *a* finger. Create a fast trill with these 3 notes.

- Small noteheads = played w/o right hands attacks, = left hand legato.


-  = *Slow rasg*: as a *rasgueado*, but always with muted strings, and always perform slower. Resulting in a rainy sound, a cascade of extremely short, dynamically soft tones with clear pitches.


- *Nail trem.* = (*finger*)*nail tremolo* = fast as possible tremolo with the opposite of playing-side of index and middle fingers nails. Should sound like *slow rasg*. but only with 2 fingers, on one string. Contact composer for more info.

-  = *H.H.* or *Hammer Harmonics*, notes in parenthesis are to be silently hold, notes outside parenthesis are hit very hard on specified frets letting the hit finger loosely stay "in the fret", resulting a clear *flageolette* chord with a hard attack.

- *P.M.* = *Palm Mute*, as in rock music, dampen strings near/on bridge, resulting in shorter and softer notes limiting highest frequencies.


- quarter tones are played with string(s) *pre-bended*.


-  Roman numbers in a square means mute strings totally in this fret (w/left hand), here 5th fret. Applies until new technique or "norm." is instructed.


-  = as for strings in general; Bartok pizzicato. Here with muted string (x-notehead).

- After M207 either tune down all strings silently appx. a quarter-tone, or have prepared another guitar for the purpose of this last part.

Soprano

-  = Highest possible pitch.

-  = Almost closed mouth shaped like an "o", heavy rolling "r".

-  = Unison trill, á la Monteverdi.


- □ = Exhale through mouth


- √ = Inhale through nose


- All cross noteheads are pitchless.


- From M263 soprano controls timing of strings (in/out of phrases). This last part, only for those 3 performers, is non-metrical.


Violin and Violoncello


-  Roman numbers in a square means mute strings totally in this position, here 5th position. Applies until new technique or "norm." is instructed.


-  = even position glissando, muting strings.


-  Circled numbers indicate strings: 4 = lowest, 1 = highest.


-  = Crush note/heavy pressure, giving undefined noise. Always dry.

-  = *Ricochette* with wood/legno using bow's tip, or from middle of bow jumping towards tip).

-  = Using bows tension screw to trill between (here) the G and D string. "t" = *tasto*, or finger board, "p.c." = *ponticello*, or near bridge.

-  = Same as above, but with more specifications of pitch/placement. The 8va applies only for the normal noteheads.

-  = Muted strings, no pitch; breathy sound. Light pressure on bow.

-  = Muted strings, occasional and random pitches. Technical difference from the above being velocity and/or speed.

- **Only violoncello:** In M252: Turn to piano. Standing on treble side stretch over to bass side, rip off the duct tape as fast and steady as possible, resulting a lot of noise.

- From M263 soprano controls timing of strings. This last part, only for those 3 performers, is *non-metrical*.

MY FAVORITE THING II

- 1) *Hva var din første store musikalske opplevelse?*
- 2) *Hva i dette musikkstykket/denne låta ga deg denne opplevelsen (tekst/klang/melodi/osv.)?*
- 3) *Er denne musikken, og disse elementene noe du fortsatt verdsetter like høyt?*
- 4) *Evt: Hvis ikke, hva er det da?*

1

1) Det er vanskelig å sette fingeren på hva mine første musikalske opplevelser var. Antagelig barneteater. Husker at jeg så mye musikal for barn (Jungelboken, Annie, Reisen til Julestjernen m.m.) Tror nok jeg elsket det da. Min første store musikalske opplevelse som fersk musikkstudent var i hvertfall å spille La Mer av Debussy i studentorkesteret. Denne opplevelsen husker jeg godt fremdeles.

2) Det var alle de fantastiske klangfargene som skifter hele tiden.

3) Ja!

2

1) Når jeg var med pappa på øvelsene til Tvedestrand musikkorps.

Husker ikke hvor gammel jeg var, men ble sikkert med fra jeg var 4-5 år. Likte best det å høre lyden av instrumentene, særlig klarinett. Jeg var aldri i tvil om at det var det jeg skulle spille.

Den låta jeg husker best er Gospel John som jeg syntes svingte skikkelig. Jeg og Ellen som var datteren til dirigenten, danset til denne låten i gangen utenfor der de spilte og hadde det skikkelig artig.

2) Den hadde driv, glede, kule trommer og fengende refreng. Den kunne danses til og man kommer i godt humør av den.

3) Disse elementene er helt klart noe jeg fortsatt verdsetter meget høyt, og går igjen i mye av den musikken jeg liker best.

4) Jeg hører nok ikke så mye på korpsmusikk lengre, men barnekorps er sjarmerende.

3

1) Ble litt vanskelig å huske nøyaktig, men tror jeg må svare Rachmaninovs tredje pianokonsert.

2) Det var nok først og fremst de melodiske og harmoniske elementene i musikken som snakket til meg. Jeg opplevde den som veldig ekspressiv og dramatisk. Tror også måten han utviklet de melodiske motivene på følte stort for meg da. Hadde ikke hørt mye symfonisk musikk hvor jeg ble så dratt inn i hele verket.

3) I dag oppleves dette stykket litt klisjéfyllt for meg. Det er nok mye fordi jeg hørte det litt ihjel i tenåra. Men jeg syntes fortsatt det er stor musikk. Melodi og harmoni er fortsatt musikalske elementer jeg verdsetter høyt.

4

- 1) Jeg husker faktisk ikke. Men jeg husker at jeg så på alle matineeene på NRK med musikal, ballerter og operaer. The Red Shoes, Grease, med påfølgende ettersynging med egensnekret engelsk. Jeg husker at den første kassetten jeg kjøpte var Vivaldi "De fire årstidene". Min beste venninne var sjokkert når jeg innrømmet at jeg ikke visste hvem Tina Turner var. Den jula ønsket jeg meg kassetten med Roxette "Join the Joyride" etter velmenede råd fra min venninne. Men det var nok en god stund senere, 2. eller 3. klasse. Ellers sang jeg hele tiden selv. Vi hørte ikke så mye på musikk hjemme. Det meste av musikken fikk jeg vel egentlig gjennom balletten, Tchaikovsky. Og så hadde jeg barnesanger på LP og Trygg Trafikk LP-ene som man måtte legge noe på for å spille, for de var så lette. De første musikkminnene var vel kanskje mamma som sang. Hun bruker et halvt vers på å komme inn i melodien og kremter midt i linjene, men hun sang masse for meg. "Den fyrste song" tror jeg jeg ble rørt av ganske tidlig. Og "Lillemors dag er slutt", hvor hun drømte at hun var politi.
- 2) "Den fyrste song", var nok melodien og teksten om at man hørte sangen fra morens grav. "Lillemors dag", ruslet rundt i en litt rar AB form, som jeg lurte på om var fordi mamma trengte litt tid til å komme inn i rytmen i melodien, men det viser seg at den skal være sånn. Tchaikovsky var jo "Nøtteknekkeren", å få danse rundt i Blomstervalsen, og, når jeg ble stor nok, til å danse kineserene.
- 3) Tchaikovsky har jo bare blitt bedre med åra, "Join the Joyride". "Den fyrste song", den synger jeg for mitt eget barn og "Lillemors vise" innimellom også.
- 4) Musikkminnene fra tenåra står mye klarere for meg. Hvordan jeg kunne sitte en hel kveld og høre noen få sanger av REM på repeat, og bade i tenåringsmelankoli.

5

- 1) Husker ikke konkret hva som var min aller første, men et stykke som gjorde stort inntrykk på meg tidlig, dvs før jeg begynte på skolen, var "The Roman Wall" fra "A Northumbrian Suite". Jeg hørte stykket med det lokale skolekorpset hjemme og fikk senere fornøyelsen av å spille det i korpset.
- 2) Både den noe pompøse rytmiske karakteren og harmonikken, samt klangen (brassband).
- 3) De estetiske preferansene har nok endret seg en del, stykket har jeg ikke hørt siden, Men de samme elementene har mye å si for hvordan jeg opplever musikk i dag.

6

- 1) Det første jeg husker at jeg syntes var skikkelig kult, det kuleste jeg visste, var trommemarsjene og marsjene som ble spilt på 17. mai etc av Lismarka Musikkforening. Ikke én spesifikk hendelse, men kanskje summen av alt dette. Bestemte meg som 2-åring for å spille trommer, nettopp på grunn av dette.
- 2) Rytmen!! Og virvler, særlig med aksenter. (Selv om jeg ikke visste at det var det det het.) Kanskje også delvis melodikken. Toneartskiftene til trio-delen, og tilbake til A-delen.
- 3) Vel, ikke like høyt nei, absolutt ikke. Men jeg synes fortsatt det er kjempegøy å spille skarptromme på marsjer som "Holmenkollmarsjen", eller "Bojarenes inntogsmarsj", eller "Valdresmarsj" eller lignende. Og elsker så klart kule, intrikate trommemarsjer og drumlines. Gjør ikke alle det? Men jeg hører absolutt ikke på denne musikken på fritida! :D Men det rytmiske elementer er helt klart noe jeg fortsatt verdsetter veldig høyt.
- 4) Skal jeg svare på dette også? Det er så mange ting... Beethoven, Xenakis, Meadowcroft, Moe (bandet til Guro Moe), spille svære rocketrommer med Phaedra. Og mange mange andre ting. Så fortsatt rytmer, forsåvidt...

7

- 1) Bachs f-moll konsert for piano spilt av et symfoniorkester i Sao Paulo da jeg var 6 eller 7 år.
- 2) At det hadde så mye positiv energi og framdrift, at musikken flytter, aldri stopper, utvikler seg videre og videre.
- 3) Absolutt. Jeg kommer alltid tilbake til dette stykket, og til Bach for å få inspirasjon. Energi og tilstedeværelse!

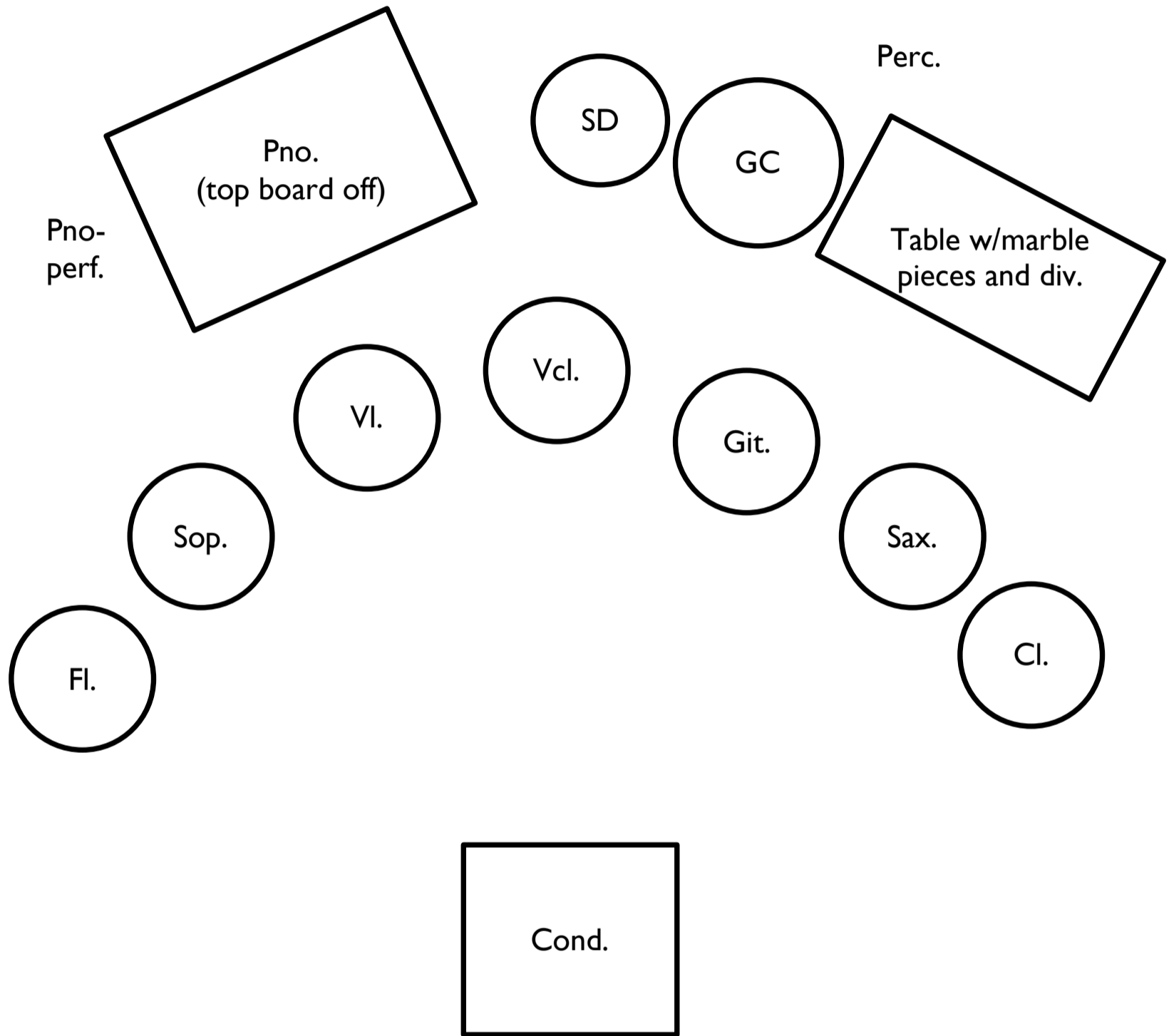
8

- 1) I den lille landsbyen jeg vokste opp i fantes ikke mange konserter, og vi hørte sjelden på musikk hjemme. Mine tidlige sterke opplevelser med musikk er derfor når jeg har spilt med andre. Først og fremst i samspill med min yngre søster Stina, og vår jevngamle nabo Hanna, som også spilte fiolin, har betydd utrolig mye for meg. Jeg husker spesielt godt fullsatte kirkekonserter i Stjärnsund da vi som barn fremførte egne arrangement av alt fra folkemusikk til jazz. Det var en stor glede å skape dette sammen og oppdage alle de fine kammermusikalske nyanser som vokser frem når man har spilt mye sammen.
- 2) Kommunikasjonen i mellom oss som spilte, og den nysgjerrighet, frihet, formidlingsvilje og uredighet vi hadde i musikken. Klanglig søkte vi ofte etter ulike måter å blande stemmer på, slik at man ofte ikke viste hvem som spilte hva. Vi forsøkte alltid å presentere en melodi på ulike måter, og finne nye vinklinger av samme tema, ofte ved å angripe tradisjonelt materiale på en uortodoks måte.
- 3) Ja, den type samspill og kommunikasjon er noe jeg leter etter i alle sammenhenger jeg spiller i. Det å ikke skulle strebe etter denne interaksjonen mellom musiker, og til og med publikum, gjør musisering meningsløs for meg. Repertoaret i seg selv, folkemusikken, er ikke noe jeg aktivt utøver i dag, men den gjør meg fortsatt varm om hjertet.

9

- 1) Jeg husker ikke akkurat hva som var min første store musikkopplevelse, men det er noen hendelser i tenåra (som jeg dessverre ikke kan plassere kronologisk) jeg tror har preget meg som person:
 - Mor og far tok meg med på kino og såg "Tous les matins du monde"
 - Jeg ble sluppet av ved Grieghallen, og gikk alene for å høre BFO med Barbara Bonney gjøre Mahlers 4.
 - Var på Valdres Sommersymfoni og fekk spille Brandenburg 3 og andre verk sammen med vidunderbarn jeg før bare hadde sett på tv.
 - Hørte "il Giardino Armonico" spille Vivaldi på Festspillene.
 - Spilte Bartok med en kvartett i Førde bestående av 2 distriktsmusikere, en god amatør og meg.
 - Ungdomssymfonikerne. Vi gjorde bl.a. Brahms I., Mahlers I., Ravels pianokonsert og "la Valse".Ellers hadde jeg ofte store musikalske opplevelser hjemme på rommet, der jeg hørte masse på innspillingene til Truls Mørk og ein lang periode Leif Ove Andsnes (Rachmaninov. Litt flaut men eg liker det fortsatt). Og ikke minst Mahler-symfonier.
- 2) Selve musikken gjorde disse opplevelsene sterke for meg, men rammene rundt forsterka de nok ytterligere.
- 3) Ja.

Suggested stage plot - My Favorite Thing 2



Duration ca. 13'

My Favorite Thing 2

Jan Martin Smørdal

Rhythmic, dry, precise

♩ = 138

The score is for a piece in 2+3/8 time, marked "Rhythmic, dry, precise" with a tempo of 138 bpm. The instrumentation includes Alto Flute, Bass Clarinet in Bb, Alto Saxophone, Snare Drum & Marble Tiles, Piano, Acoustic Guitar, Soprano, Violin, and Violoncello.

- Alto Flute:** Remains silent throughout the piece.
- Bass Clarinet in Bb:** Plays a rhythmic pattern of eighth notes starting at measure 2, with dynamics *p*, *mf*, and *mp*.
- Alto Saxophone:** Plays a rhythmic pattern of eighth notes starting at measure 2, with dynamics *pp*, *mf*, *pp*, *mf*, *mf*, and *pp*.
- Snare Drum & Marble Tiles:** Features a complex rhythmic pattern starting at measure 6, including a "w/scrub brush" section with dynamics *p*, *ppp*, *p*, *ppp*, *p*, and *ppp*.
- Piano:** Provides harmonic support with chords starting at measure 6, with dynamics *mf* and *mp*.
- Acoustic Guitar:** Remains silent throughout the piece.
- Soprano:** Remains silent throughout the piece.
- Violin:** Plays a rhythmic pattern of eighth notes starting at measure 6, with dynamics *mf*, *extr. fast*, and "gradually towards bridge, and 1. pos".
- Violoncello:** Plays a rhythmic pattern of eighth notes starting at measure 6, with dynamics *mf*, *extr. fast*, and "gradually towards bridge, 1. pos".

11

B. Cl. *very fast trill* (unis.)

Alto Sax. *trill* (unis.)

S. D. & M. T. *p ppp p ppp p ppp p ppp*

Pno. *mf*

Vln. *on bridge* *sim.* *f* *p.c.*

Vc. *f* *on bridge* *p.c.*



20

B. Cl.

Alto Sax. *pp* *mf* *mp*

S. D. & M. T. *poco marc (pp)* *p ppp p ppp p ppp*

Pno. *mp* *mf*

A. Gtr. *ad lib. right hand sim. positions* *f*

Vln. *sim.*

Vc. *sim.*

26

B. Cl.

Alto Sax.

S. D. & M. T.

Pno.

A. Gtr.

Vln.

Vc.

pp *mf* *pp* *mf* *pp* *f*

p *ppp* *p* *ppp* *mf* *(mf)* *ppp*

mp *mf*

poco decresc....

poco decresc....

poco decresc....

f *f*

XIV

15^{ma}

32

A. Fl.

Musical staff for Alto Flute (A. Fl.) showing a single measure at the end of the page with a dynamic marking of *mf*.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) showing a single measure at the end of the page with a dynamic marking of *mf*.

Alto Sax.

Musical staff for Alto Saxophone starting with a dynamic marking of *mp*. It features a series of notes with a crescendo from *ppp* to *f*, followed by a decrescendo to *p*, *mf*, and *p*.

S. D. & M. T.

Musical staff for Strings (S. D. & M. T.) with dynamic markings of *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *mf*, and *ppp*. It includes the instruction "no marc." above the final measure.

Pno.

Musical staff for Piano starting with a dynamic marking of *mp*. It features a series of notes with a crescendo from *ppp* to *f*, followed by a decrescendo to *p*, *mf*, and *ppp*. The instruction "no marc." is present above the final measure.

A. Gtr.

Musical staff for Acoustic Guitar (A. Gtr.) showing a series of chords with a dynamic marking of *mf* at the end. The instruction "norm." is present above the final measure.

S.

Musical staff for Soprano (S.) showing a single measure at the end of the page with a dynamic marking of *mf*.

Vln.

Musical staff for Violin (Vln.) showing a series of notes with a dynamic marking of *mf* at the end.

Vc.

Musical staff for Violoncello (Vc.) showing a series of notes with a dynamic marking of *mf* at the end.

39

A. Fl. *s. vib.*
ppp *f* *poco p*

B. Cl.
ppp *f poco p* *ppp* *f* *poco p*

Alto Sax.
ppp *f* *poco p* *ppp*

Pno.

Gtr. *III*

S.

Vln. *very light pressure, flautando*
ppp *f* *poco p* *(as before)*
(∞) *(∞)*

Detailed description of the musical score: The score is for page 6, starting at measure 39. It features seven staves: A. Fl., B. Cl., Alto Sax., Pno., Gtr., S., and Vln. The time signature is 3/4. The A. Fl. part begins with a *ppp* dynamic and a *s. vib.* instruction, followed by a crescendo to *f* and then a decrescendo to *poco p*. The B. Cl. part has a similar dynamic structure, with *ppp*, *f poco p*, *ppp*, *f*, and *poco p*. The Alto Sax. part starts with *ppp*, reaches *f*, and then returns to *ppp*. The Pno. staff is empty. The Gtr. staff shows a guitar solo starting at measure 47, marked with a Roman numeral III. The S. staff is empty. The Vln. part starts with *ppp* and a *very light pressure, flautando* instruction, then crescendos to *f* and decrescendos to *poco p*. At the end of the piece, there are two *(∞)* symbols and the instruction *(as before)*.

54

A. Fl. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *f* *f* poss. *p* *f* *p* *p* *p* *f* *p* *mf*

Alto Sax. *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mp*

S. D. & M. T. mallet: *mf* brush handle, scrub on edge: *f* poss. *mf* *f* poss. *mf* *f* poss. *mf* *f* poss.

Pno. Pick up pencil w/pencil tip *mf*

A. Gtr. *sf* *mp* *sf*

S. *f* poss. Ha Ha Ha Ha Ha Ha

Vln. very light pressure *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vc. (as before) very light pressure *f* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Additional markings: (extr. fast tr.)

60

A. Fl. *mp f poss. mp f poss. mp pp f poss. mp pp mf mp (no decresc.)*

B. Cl. *To Cl. in Bb p* *Clarinet in Bb* *3* *3* *(trill: c1+c2→2 l.h.+c)* *(trill: c1+c2→2 l.h.+c3)*

Alto Sax. *p (p) ppp p (no decresc.) (p) ppp p (no decresc.)*

S. D. & M. T. *mp f poss.*

Pno. *knock on wood 1* *knock on wood 2 (higher pitch)* *f Ped.*

Gtr. *trill* *mf sf mf sf sf* *"slow rasg." as before* *f poss.*

S. *thr. nostrils* *Ha* *Ha* *Ha-a - hm* *silently hit pitch fork*

Vln. *f mf f mf f* *gliss.* *mf f* *mf f*

Vc. *f mf f mf f* *(7th part.)* *col leg. batt.* *mf f* *mf f* *mf f*

65
A. Fl. *mp*

Cl. *f mp f mp*

pitch fades,
breath remains audible

Alto Sax. *f (f)*

S. D. & M. T.

To Crot. *mf* let vib. *f poss.* *mf* *mf*

Crotales: *mf*

Snare Drum & Marble Tiles

Pno. *mf* *f* *mf*

put pencil aside

knock on wood 3 (even higher pitch)

knock on wood I

15^{ma}

8^{ub}

Gtr. *mf* *f* *mf*

nail trem.

(26) (26) (26) (27) (27) (29)

S. *mp* *p, as perc..*

pitch.f. on stand

thr. nostrils

m - m - m m Ha Ha

Vln. *mf* *f* *fp* *mf* *f* *mf* *f* *mf*

gliss.

I XV I XV I XV I XV

Vc. *mf* *f* *mf* *f*

gliss.

I XV I XV I XV I XV

No meter
ad lib. min. 20"

69

A. Fl. *p* lasting one breath repeat by will complete the phrase when qued fwd. To Flute

Cl. *f* *mp* *f* lasting one full breath repeat by will complete the phrase when qued fwd.

Alto Sax. *p* lasting one breath repeat by will complete the phrase when qued fwd. as beginning

S. D. & M. T. *f poss.* repeat by will complete the phrase when qued fwd. To G.C.

Pno. *15^{ma}* pick up pencil "echo" cello (l.h.) complete the phrase when qued fwd.

A. Gtr. *(29)* *(29)* *(29)* *mp* "echo" violin i. x only complete the phrase when qued fwd.

S. *V₁ V₂ V₃* *mf* (imitate sounds from flute/sax) lasting one breath repeat and alternate by will complete the phrase when qued fwd. pitch fork on stand. hum: m - m - m

Vln. *f* *f* *f* *col legno* (legno) ad lib. timing and length repeat by will complete the phrase when qued fwd.

Vc. *f* *f* *f* *col legno* "echo" guitar complete the phrase when qued fwd.

75

A. Fl. *f* *mp* emb. gliss.

Cl. *f* poss. *pp* *f*

Alto Sax. *f* *f*

S. D. & M. T. *mp* *f* *ff* *mf* scrub brush

Pno. *f* 8th

Gtr. *f* *sf* *f* poss. sup.t. (7th fret B-string)

S. *f* poss. thr. nostrils

Vln. *f*

Vc. *f*

Flute

82

Fl.

Cl.

Alto Sax.

S. D. & M. T.

Pno.

Gtr.

S.

Vln.

Vc.

f poss. *ppp*

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

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

f *mp* *mf* *p* *mp* *pp* *mp* *pp* *mf*

pp

Vibr. brush as before

sim. *p* *f* *mf*

fast trem. tip of bow

gliss.

p *mf* *f* poco decresc...

88

Fl. *pp* *mf* *mp* *ff*

Cl. To B. Cl. *pp*

S. D. & M. T.

Gtr. *p*

S. *p*

Vln. *f* *pp* *mf*

Vc. (high as poss.)

sord.

Spastic, approximate



90

Fl. *ppp* *f* *ppp*

Alto Sax. *ppp* 6 6 6 6 6 *f* 6 6 3 *ppp*

S. D. & M. T.

Gtr. *f* poss. *p*

S. *ppp* *f* (no decresc.) gliss.

Vln. *ppp* *f* *ppp*

Vc. *ppp* 7 7 7 7 7 *f* 7 7 *ppp*

92 *To Picc.*

Fl. *mp* *ppp*

Cl. *9/16*

Alto Sax. *9/16*

S. D. & M. T. *9/16 mp f*

Pno. *8va* *9/16 mp f*

Gtr. *9/16*

S. *mf* tempo from pno/perc.

Pno+marble: *8va* *9/16 mp f*

Vln. *ppp* *mp* *f* *ff*

grad loosen grip, towards muted

muted, approx. pitch

Pno+marble: *8va* *9/16 mp f*

Vc. *f* *ff*

muted, approx. pitch/rhythmics

Bass Clarinet
in B \flat
echo violin

no rit.

Cl. *p poss.* *mf* *p* *ppp*

S. D. & M. T.

Pno. *f* *f* *8^{va}* *8^{ub}*

S. *p poss.*

VI. *p* *f* sord. off

Vcl. *p* *f* (l.vib.)

dizz. near bridge

Rep. 5 X
I.-4. not in tempo

106 B. Cl. *mp* *mp* *mp* *mp* $\frac{1}{8}$ low 5 To E \flat Cl.

Gr. *mf* *ff* intense! *8^{va}*

VI. *mp* *mp* *mp* *ff* intense! *8^{va}* (apx. pitches)

Vcl. *mp* *mp* *mp* *ff* intense! *8^{va}* (apx. pitches)

only 5th x : nail trem. $\textcircled{4}$ *8^{va}*

dyn = as b.cl. not 5th x

arco dyn = as b.cl. not 5th x

110 Gr. $\textcircled{8}$

VI. $\textcircled{8}$ sim. on D & A *15^{ma}*

Vcl. $\textcircled{8}$ sim. on D & A

113

Gtr. (8)

VI. (15)

Vcl. (8)



116

Gtr. (8)

VI. (15)

Vcl. (8)



119

Piccolo

Fl. To Fl.

B. Cl. Clarinet in Eb

Alto Sax.

S. D. & M. T. w/scrub brush

Pno. sup.t. (7th fret B-string)

Gtr. (8)

VI. (15)

Vcl. (8)

122

Picc.

Musical staff for Piccolo, showing a glissando and a *ppp* dynamic marking.

E♭ Cl.

Musical staff for E♭ Clarinet, including performance instructions: "hollow", "keep your ind. pulse steady", and dynamic markings *p*, *mf*, *p*, *mf*.

Alto Sax.

Musical staff for Alto Saxophone, including performance instructions: "hollow sound, ad lib vib./gliss. slow, unsynch.", "keep your ind. pulse steady", and dynamic markings *p*, *mf*, *p*, *mf*.

S. D. & M. T.

Musical staff for Strings, showing a sustained chord with dynamic markings *mp*, *pp*, and *mf*.

Pno.

Musical staff for Piano, including performance instruction "dyn.= as guitar" and dynamic markings *ppp*, *mf*.

Gtr.

Musical staff for Guitar, including performance instructions: "soft, near neck", "precise P.M. near bridge", and dynamic markings *f* poss., *ppp*, *f*.

S.

Musical staff for Soprano, including performance instruction "keep your ind. pulse steady" and dynamic markings *p*, *mf*, *p*, *mf*. The instruction "very hollow 'O'" is written below the staff.

VI.

Musical staff for Violin, including performance instructions: "arco sord.", "keep your ind. pulse steady", "sord. off", "sim. tasto/few bow hair", and dynamic markings *p*, *mf*, *mp*, *ppp*.

Vcl.

Musical staff for Violoncello, including performance instructions: "pizz.", "very dry, precise", and dynamic markings *ppp*, *mf*.

129

Fl.

mf *pp* *mf* *ppp* *mp*

E♭ Cl.

p *mf* *p*

begin slow gliss. grad towards maj. third lower

Alto Sax.

p *mf* *p*

begin slow gliss. grad towards maj. third lower

S. D. & M. T.

pp *mf* *ppp* *mf*

Pno.

Gtr.

p *mf* *p*

S.

VI.

mf *pp* *mf* *ppp* *mp*

(between octave and seventh partial)

Vcl.

3 *3*

135

Fl. *pp* *mf* rhythmic closure To A. Fl. Alto Flute *mf* *p*

E♭ Cl. *mf* rhythmic closure To B.Cl. Bass Clarinet in B♭ *mf*

Alto Sax. *mf* rhythmic closure *mf* *p*

S. D. & M. T. *ppp* Vibr. brush from rim *mf*

Pno. *p*

Gtr. *p* norm. playing pos. *mf* near bridge *mp*

S. *gliss. min. 3rd* *mf* rhythmic closure *f* poss.

VI. *pp* *mf* pizz. ④ *mp* arco *mf* *mp*

Vcl. *p* *mf* *mp*

140

To Fl.

A. Fl.

B. Cl.

Alto Sax.

Pno.

Gtr.

S.

VI.

Vcl.

Ha Ha Ha

norm. playing pos.

extr. short notes - P.M.

pizz.

near bridge



146

B. Cl.

Pno.

Gtr.

VI.

Vcl.

pizz. behind bridge

152

Pno. *mf* *f*

Gtr. *f*

VI. *mf* *f*

Vcl. *f* *mf*

P.M. partially

sim.

156

Pno. *p* *mp*

Gtr. *p*

VI. *p* *mp*

very dry

162

A. Fl. *f*

B. Cl. *f*

Alto Sax. *f*

Pno. *ppp* *f*

Gtr. *f* *p*

VI. *ppp*

Vcl. *f*

Flute

(pizz.)

167

Fl. *To Picc.*
mf

B. Cl. *To Eb Cl.*
mf

Alto Sax. *mf*

S. D. & M.T. *w/scrub brush*
pp *mp*

Pno. *p f*

Gtr. *f p f p*

Vcl. *p f p f*



Piccolo

169

Fl. *f mp f*

B. Cl. *f mp f*

Alto Sax. *f mp*

S. D. & M.T. *pp mp*

Pno. *p f p*

Gtr. *f p f p*

Vcl. *p f p f*

Musical score for measures 171-176. Instruments include Picc., Eb Cl., Alto Sax., S. D. & M.T., Pno., Gtr., and Vcl.

Measures 171-176: Picc. and Eb Cl. play eighth-note patterns with accents and dynamics (mp, f). Alto Sax. plays quarter notes (f, mp). S. D. & M.T. plays sustained notes (pp, mp). Pno., Gtr., and Vcl. play accompaniment with triplets and dynamics (f, p).

Musical score for measures 173-176. Instruments include Picc., Eb Cl., Alto Sax., S. D. & M.T., Pno., Gtr., S., VI., and Vcl.

Measures 173-176: Picc. and Eb Cl. play eighth-note patterns with dynamics (mp, f). Alto Sax. plays quarter notes (f). S. D. & M.T. plays sustained notes (pp, mp, pp). Pno. and Gtr. play accompaniment with triplets and dynamics (p). S. and VI. play tremolos with dynamics (mf, p) and instructions: "as before, w/vl.", "extr. fast trem. as before, w/sop. tip of bow, on bridge", "arco". Vcl. plays accompaniment (p).

Cl. in Eb: etc.

Picc. ^(1/2) *mp* extr. slow gliss. upwards

Piccolo: etc.

E♭ Cl. *mp*

Alto Sax. *mp*

S. D. & M. T. *mp* *ppp*

180 *pp* *gliss.* *ppp* *sim. cont.* extr. slow gliss.

Picc.

E♭ Cl. *pp* *ppp*

S. *pp* *gliss.* *ppp*

VI. *pp* *gliss.* *ppp* (pizz.)

Vcl. *mp*

184 *sim. cont.*

Picc.

E♭ Cl.

188 (down 1/2 step)

Picc.

E♭ Cl.

192

Picc. *sf* 5 (1/8) (1/3) *mp* *f* 5 5 5 5

Eb Cl. *sf* 6 (1/8) (1/3) *mp* *f* 6 6 6 6

Alto Sax. *f* (1/8) (1/3) *mp* *f*

S. D. & M. T. brush rim shot *f*

Pno.

Gtr. near frt.b. *f* pizz. (1/8) (1/3) grad. towards bridge

VI. *f* (pizz.)

Vcl. *f*

195

Picc. (1/8) (1/3) *p* *f* towards breathy timbre →

Eb Cl. (1/3) *p* *f* towards breathy timbre →

Alto Sax. (1/8) (1/3) *p* *f* towards breathy timbre →

S. D. & M. T. *p* To S. D., P. C. & B. P.

Pno. *mf* 6 6 6 6 sim.

Gtr. (1/8) (1/3) *p* bridge pos.

VI. arco soft *mp* extr. noise/crush *f* legno batt.

Vcl. *f*

198

Picc. *norm.*
ppp mp

E♭ Cl. *norm.*
ppp mp

Alto Sax. *norm.*
ppp mp

Pno. *ppp*

VI. *fast as poss.*
ppp

Vcl. *arco*
ppp

202

Picc. *fast as poss.*
ppp

E♭ Cl. *fast as poss. but slower than vl.*
ppp

Alto Sax. *fast as poss.*
ppp

Gtr. *p*

S. *ppp*

VI. *fast as poss. but slower than vl.*
ppp

Vcl. *fast as poss. but slower than vl.*
ppp

fast as poss.
p poss.
f

fast as poss.
p poss.
f

fast as poss.
p
f

fast as poss.
f

fast as poss.
f

fast as poss.
f

206

Picc. *To Bass Fl.*

E♭ Cl. *To Bass Cl.*

Alto Sax.

S. D. & M. T. **II**

Gtr. *all strings down a quarter tone*

S.

VI.

Vcl.

ff

ppp

mf

s. vib.

ppp *mf* *ppp*

PC
BP
SD

Pedal Chimes, Bc



214 Bass Flute *as loud as sax*

Picc.

E♭ Cl. *Bass Clarinet in B♭*

Alto Sax. *soft in timbre*

P.C., B. P. & S. D.

Pno.

Vcl. *pizz.*

mf *p* *mf* *p* *mf*

mf *pp*

f *mp* *ppp* *mp* *ppp* *mp*

p

f *mp*

f

221

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

B. Cl. *mf* *p* *mf* *pp*

Alto Sax. *ppp* *mp* *ppp* *mp* *ppp*

P.C., B.P. & S.D. 3 5 5 5 3 3 3 3 3 3 3 3 3 3 5 5 5 5

Pno. (5)

Vcl.



227

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

B. Cl. *mf* *pp* *mf* *pp*

Alto Sax. *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

P.C., B.P. & S.D. 3 3 3 3 3 3 3 3 3 3 3 3 5 5 3 3 3 3

Pno. (5)

Vcl.

234

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

B. Cl. *mf* *pp*

Alto Sax. *ppp* *mp* *ppp*

P.C., B. P. & S. D. 3 3 3 3 3 3 5 5 5 5 5 5 5 3 3 3 3 3 3

Pno. (15) *f* *(mp)*

Vcl.

240

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

B. Cl. *mf* *pp*

Alto Sax. *mp* *ppp* *mp* *ppp* *mp*

P.C., B. P. & S. D. 3 3 3 3 3 3 5 5 3 3 3 3 3 3 3 3 3 3 3

Pno. (15) *mf* *f* *p* *f* *mp*

Vcl.

246

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

B. Cl. *mp*

Alto Sax. *> ppp* *mp > pp* *mp* *ppp* *mp*

P.C., B.P. & S.D. *3* *5* *3*

Pno. *mf* *f* *mf*

S. *mp*
very hollow "O"

VI. *mp*
sord.

Vcl.

A bit faster
(♩=75)

252 To A. Fl.

B. Fl. *> p*

Alto Sax. *> ppp*

P.C., B.P. & S.D. *f*

Pno. *una corda*
p *p* *sim.*
p *p* *sim.*
8va
p *poss. sempre*

Gr. *mf*
near frt.b.

VI. *sord. off.*

Vcl.

258

B. Fl.

B. Cl.

Alto Sax.

P.C., B.P. & S.D.

Pno.

Gtr.

S.

VI.

Vcl.

(unis.)

tr

p

freely, controlling strings,
humming as to a child

p

follow sop.

p/PPP

follow sop.

arco

p/PPP

④ ③
on fingerboard, very light b
extr. slow vib./dive on G-str

① ②
on fingerboard, very light b
extr. slow vib./dive on D-str

264 Alto Flute (unis.) (unis.) to be repeated

A. Fl. *p*

B. Cl. (unis.) (unis.) sim. to be repeated

Alto Sax. (tr) (unis.) sim. to be repeated

P.C., B. P. & S. D.

Pno.

Gtr.

S. hold as long as you wish

VI. sim. ④ ③

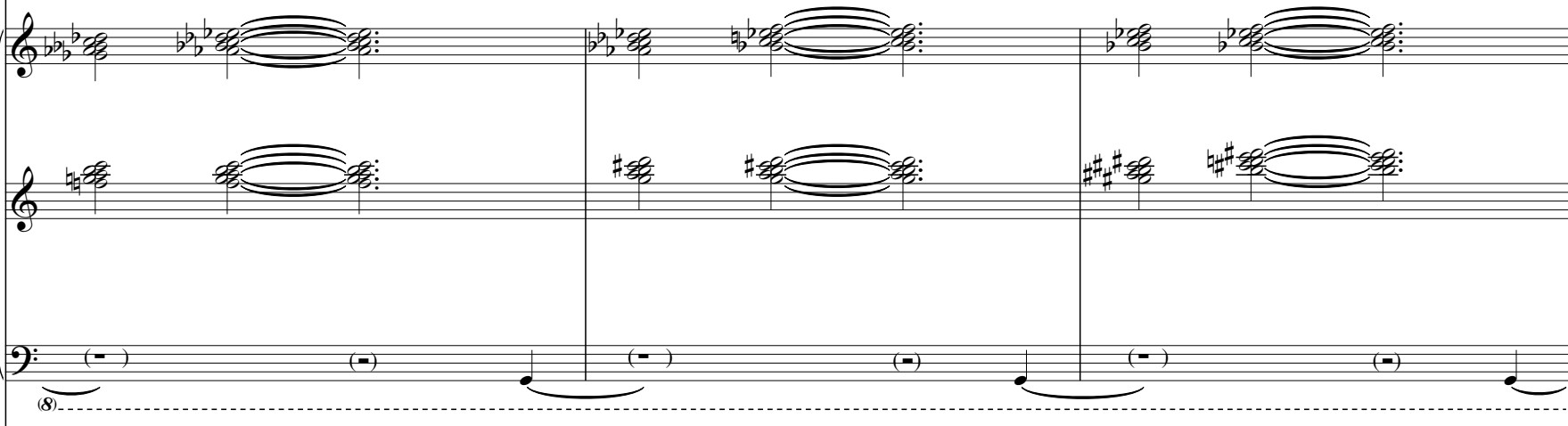
Vcl. sim. ① ②

269 (tr)

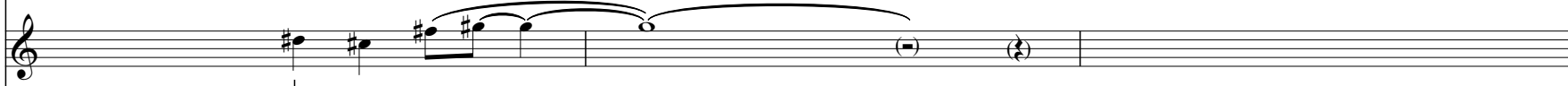
A. Fl. 

B. Cl. 


Alto Sax. 

Pno. 

Gtr. 

S. 

VI. 

Vcl. 

272

A. Fl.

B. Cl.

Alto Sax.

Pno.

Gr.

S.

VI.

Vcl.

The musical score for page 34, measures 272-275, is arranged in a standard orchestral format. The woodwind and saxophone sections (A. Fl., B. Cl., and Alto Sax.) play melodic lines characterized by frequent trills, indicated by the 'tr' symbol and wavy lines above the notes. The piano accompaniment (Pno.) is complex, with the right hand playing dense chords and textures, and the left hand providing a rhythmic and harmonic foundation with sustained notes and some melodic movement. The guitar (Gr.) part consists of sustained chords. The string section (VI. and Vcl.) plays sustained notes, with specific fingerings (1, 2, 3) indicated for the violin and viola parts. The score is divided into four measures, with a vertical dashed line marking the end of measure 275.