

STEVE POTTER

that

for fifteen players

(2007)

SCORE

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INSTRUMENTATION

Flute (doubling Piccolo and Alto Flute)

Oboe (doubling English Horn)

Clarinet in B-flat

Bassoon

Horn in F (straight mute)

Trumpet (cup mute)

Trombone (cup & wa-wa mutes)

Percussion (1 player)

Bass Drum (rute, drumstick, bass drum mallet), 5 Temple Blocks, 2 Woodblocks,
Shower Rod & Curtain (mounted), Shaving Cream Cannister (metal, empty, spray-painted
solid black) & Shower Gel Bottle (plastic, empty, spray-painted solid black),
Razor (metal), Razor Cartridge Dispenser (hard plastic), Mug (ceramic).
Also provide 5 Pairs of Scissors (1 each for Oboe, Bassoon, Horn, Trumpet, Trombone)

Harp

Piano

2 Violins

Viola

Cello

Contrabass

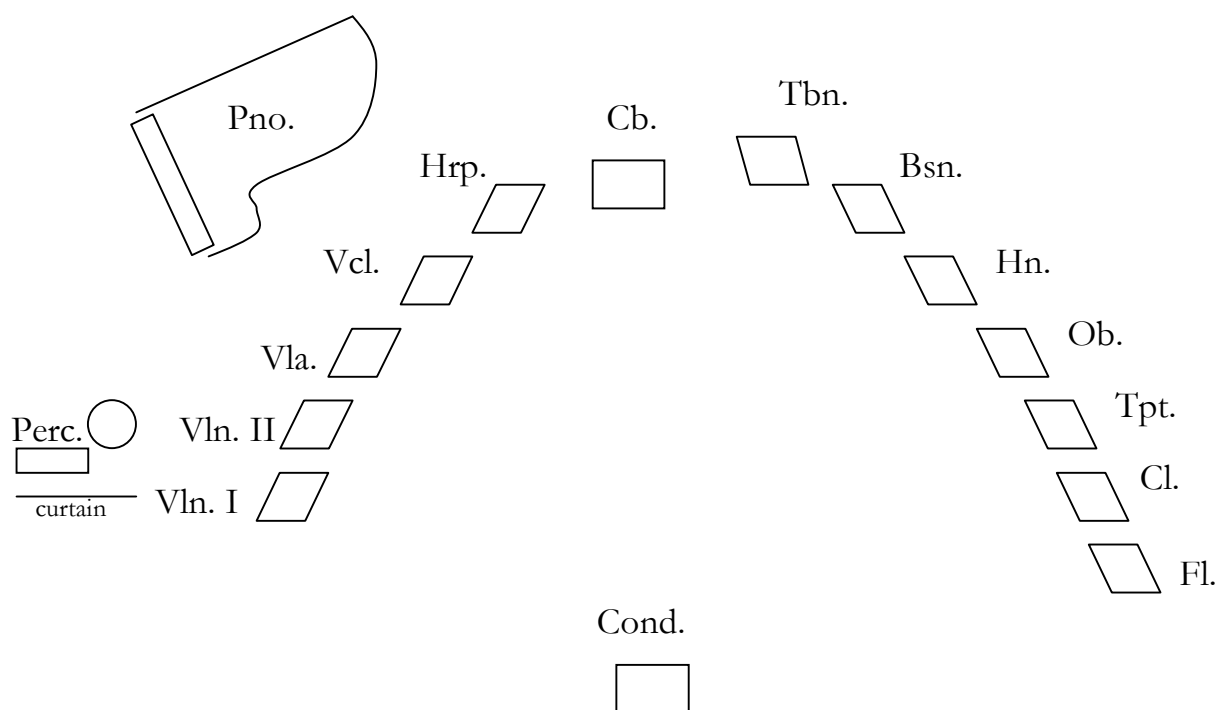
Score in C

Duration: ca. 14 minutes

PERFORMANCE NOTE:

Accidentals apply throughout the bar; they are sometimes repeated for clarity.

POSITION OF THE INSTRUMENTS



program note

that is concerned in many ways with a genre of music from which it is distant, namely the Korean aristocratic song genre, *kagok*. While *kagok*'s instrumentation and cultural context are almost entirely different from the composition here, *that* relates in an abstract sense to both musical and extra-musical principles of *kagok*. According to the principles of Korean court music, *kagok* should be performed without dramatic expression, reflecting instead the composure of a mind that is unperturbed by the mundane events of everyday life. I admire the evident pursuit in *kagok* of a mind not swayed by trivial, egoistic emotion. However, I chose in *that* to create a much busier, more exuberant 'resting state' by using a greater number of instruments and faster tempi in some instruments, as well as a more complex harmonic palette. Using borrowed material from a typically pentatonic *kagok* song *that* enhances the existing heterophony by superimposing pentatonic, heptatonic, and octatonic versions of the same melody. In addition, disruptive musical objects not in any way derived from *kagok* are included, in order to exaggerate the obstacles to an individual seeking equanimity. These foreign objects appear abruptly at various times in *that*. After such an object is introduced, it is transformed in such a way that its properties begin to resemble the opening music's properties. Thus the disruptive musical objects gradually integrate into the opening's *kagok*-based music. They become assimilated, naturalized citizens of *that*'s musical discourse, but their origins are other.

SP

that
for fifteen players

Steve Potter

Flute $\text{♩} = 128-132$
mf

English Horn
mf

Clarinet in B $\flat$
mf

Bassoon

Horn in F
with mute
mf

Trumpet in C
with cup mute
mf

Trombone
p *f*

Percussion:
Bass Drum
 $\text{♩} = 128-132$
with rute (on drumhead)
ff
with drumstick
E(dge) *p*
C(center) *mf*

Harp
fff notes: pull the string as hard as possible to produce a harsh, twanging sound
f *fff*

Piano
mute string inside the piano with free hand
fff
8th..... 8th.....

Violin I $\text{♩} = 128-132$
mf

Violin II

Viola
mf

Violoncello
fff *f* pizz. norm.

Contrabass
fff *f* pizz. norm.

Fl. 5

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *mw* (vibrato) *p* flz. *f*

Perc. (B. D.) *mf* *f* with rute *fff*

Hp. *fff* *f*

Pno. *8vb*

Vln. I 5

Vln. II

Vla.

Vc. *fff* *f* pizz. norm.

Cb. *fff* *f* pizz. norm.

7

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

p

remove mute

with drumstick

p *mf* *f*

fff *f* *fff*

sempre fff

A

fff *f* *fff*

fff *f* *fff*

10

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f*

f *fff*

ord.
senza sord.

f

8^{va}.....

10

Detailed description: This page of a musical score contains measures 10, 11, and 12. The instrumentation includes Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet/Trompete (C Tpt.), Trombone (Tbn.), Percussion (B. D.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 10 and 11 are marked with a first ending bracket (10). The Flute part features complex sixteenth-note passages with triplets. The English Horn and Horn parts have triplet markings. The Bassoon and Trombone parts have dynamic markings from *p* to *f*. The Percussion part has a dynamic marking of *f* and a note marked with a forte hairpin. The Harp and Piano parts have dynamic markings of *f* and *fff*. The Piano part also has a marking for 8^{va} (octave up). The Violoncello and Contrabass parts have dynamic markings of *f*. The score is written in a key with one flat (B-flat) and a common time signature.

B**poco più mosso**

♩ = 144

Fl. *13*

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

mp *f*

via sord.

p *f*

senza sord.

B**poco più mosso**

♩ = 144

Perc. (B. D.)

with rute on shell

f

Hp.

B**poco più mosso**

♩ = 144

Pno.

sempre fff

Vln. I *13*

Vln. II

Vla.

Vc.

Cb.

pizz. norm.

sempre fff

16

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

open

ff

ff

arco

fff rough

arco

sempre fff

19

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

p legato

f

pizz.

f

Detailed description of the musical score: The score is for a full orchestra. Measures 19 and 20 are shown. In measure 19, the Bassoon, Horn, C Trumpet, and Trombone parts have a half rest. The Piano part has a complex texture with many sixteenth notes. The Violoncello and Contrabass parts have a half rest. In measure 20, the Bassoon, Horn, C Trumpet, and Trombone parts have a half rest. The Piano part has a complex texture with many sixteenth notes. The Violoncello and Contrabass parts have a half rest. The dynamics and articulations are marked as follows: Bassoon (f), Trombone (p), Piano (p legato, f), Violoncello (pizz.), and Contrabass (f).

21

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

p

f

fff

pizz.

arco

sempre fff

fff rough

C

23

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre f

p

ord.

f *p* *f* *p*

p *fff* *f* *fff*

C

23

pizz.

arco

sempre fff

26

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f*

f *p* *mf*

f *p* *ord.* *p* *mf*

f *p* *fff* *p* *mf*

pizz. *arco* *sempre f*

pizz.

29

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

mf

D

p

p

arco

morendo

mp

pp

29

D

mf

D

p

p

arco

morendo

mp

pp

32

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

pp

p

sub. f

f

sub. f

35

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp *pp*

f with rute on drumhead

fff

f

fff pizz. arco

f

Detailed description of the musical score: The score is for measures 35 and 36. Measure 35 starts with a key signature of two flats and a 3/4 time signature. The Flute part has a melodic line with triplets and slurs. The Clarinet part has a similar melodic line. The Bassoon part has a melodic line with triplets. The Horn part has a melodic line with triplets. The Trumpet part has a melodic line with triplets. The Trombone part has a melodic line with triplets. The Percussion part has a melodic line with triplets. The Harp part has a melodic line with triplets. The Piano part has a melodic line with triplets. The Violin I part has a melodic line with triplets. The Violin II part has a melodic line with triplets. The Viola part has a melodic line with triplets. The Violoncello part has a melodic line with triplets. The Contrabass part has a melodic line with triplets. Dynamics include *mf*, *mp*, *pp*, *f*, and *fff*. Performance instructions include 'with rute on drumhead', 'pizz.', and 'arco'.

[illegible]

[illegible]

45

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza cresc.

fp

senza cresc.

p

f

mf

f

fff

p

ff

mf

fff

8^{va}

ff

f

fff

pizz.

p

fff

f

[illegible]

52

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 20, measures 52-55, is presented below. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc. (B. D.)), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 52: The Flute part begins with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Clarinet part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Horn part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Trombone part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Piano part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Violin I part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Violin II part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Viola part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Violoncello part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Contrabass part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4).

Measure 53: The Flute part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Clarinet part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Horn part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Trombone part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Piano part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Violin I part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Violin II part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Viola part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Violoncello part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The Contrabass part has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5).

Measure 54: The Flute part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Clarinet part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Horn part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Trombone part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Piano part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Violin I part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Violin II part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Viola part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Violoncello part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). The Contrabass part has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5).

Measure 55: The Flute part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Clarinet part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Horn part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Trombone part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Piano part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Violin I part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Violin II part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Viola part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Violoncello part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). The Contrabass part has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6).

55

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

ord.

with rute on shell

mf

fp

mf

fp

f

cresc.

f

cresc.

8th

61

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

ff

63 G take Piccolo

Fl.

Ob.

Cl.

Bsn.

f

Hn.

C Tpt.

Tbn.

take wa-wa mute

G

Perc.
(B. D.)

Hp.

p

Pno.

p

G

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

H

silence

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

66

H

silence

Vln. I

Vln. II

Vla.

Vcl.

Cb.

musical score page 25, measures 66-75. The page features a woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn, Cor Anglais, Trombone) and a percussion section (Percussion/Bass Drum, Harp, Piano, Violins I & II, Viola, Violoncello, Contrabass). The woodwind section includes a B-flat Bassoon part with a melodic line starting at measure 66, marked *p* and *mf*. The Percussion section includes a Bass Drum part with a melodic line starting at measure 66, marked *f* and *mf*. The woodwind section includes a Horn part with a melodic line starting at measure 66, marked *p* and *mf*. The Percussion section includes a Harp part with a melodic line starting at measure 66, marked *f* and *mf*. The Piano part includes a melodic line starting at measure 66, marked *f* and *mf*. The Violins I & II, Viola, Violoncello, and Contrabass parts are all marked *f* and *mf*. The page includes a rehearsal mark 'H' at measure 66 and a section titled 'silence' from measure 67 to 75. The Percussion section includes a section titled 'wa-wa mute' from measure 67 to 75. The Percussion section includes a section titled 'to Temple Blocks' from measure 67 to 75.

77

I

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

Perc.

Hp.

Pno.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Temple Blocks

(nail)

(pluck one of the strings for this pitch with nail)

pizz.

pizz.

8^{oct}

15^{ma}

B₄

83

Picc. *mf* *p* *mf* *ff*

Ob.

Cl.

Bsn. *mf* *p* *mf* *ff*

Hn.

C Tpt.

Tbn. *p* *mf* *p*

Perc. Bass Drum *f* with rute on shell

Hp.

Pno.

Vln. I 83

Vln. II

Vla.

Vc. *fff*

Cb. *fff*

Piccolo

ord. flz. *tr*

ord. flz. *tr*

(still open)

8va

15va

90 **J**

Picc. *mf* flz.

Ob.

Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn. *sempre mf* flz.

Perc. (B. D.)

Hp.

Pno. strike key normally while holding down damper with free hand *f* 8^{va}-----

90 **J**

Vln. I *f* arco, con sord. 3 3 3

Vln. II *f* arco, con sord. 3 3 3

Vla.

Vc. pizz. norm. *f*

Cb. pizz. norm. *f*

95

Picc. *ord.* *flz.* 3

Ob.

Cl.

Bsn. *ord.*

Hn.

C Tpt.

Tbn. *ord.*

Perc. (B. D.) with drumstick *E* *mf*

Hp.

Pno. *fff* (holding down damper) *ord.* 3 3 *8va*

Vln. I 95 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3 3 3 3 3 3 3

Vla.

Vc. *fff*

Cb. *fff* 3 3

99

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

100

101

102

103

104

105

106

107

108

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110

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531

532

[illegible]

107

Picc. *p* *f* 3

Ob. *p* *f* 3

Cl.

Bsn.

Hn.

C Tpt. *p* *f* 3 flz. (still open)

Tbn. *fp* *f* *mf*

Perc. (B. D.) *ff* *mf* with rute *ff* with drumstick *p* 3 *mf*

Hp.

Pno. *mf* *fff* (8).....

Vln. I 107

Vln. II

Vla.

Vc. arco *fff* *p* *fff*

Cb. *fff* *p* *fff*

ord. **L**

Picc. *tr* *p* *mf*

Ob.

Cl.

Bsn. *f* *tr* *flz.*

Hn.

C Tpt.

Tbn. *ord.*

Perc. (B. D.) *f* *ff* *with rute* **L**

Hp.

Pno. *tr* *mf* *3* *3* *3* *3* *3*

Vln. I *senza sord.* *f* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln. II *senza sord.* *f* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vla.

Vc. *sempre fff* *pizz. norm.* *f* *pizz. norm.* *f*

Cb. *sempre fff* *3* *3* *3* *3* *3*

114

Picc. *ff* 3 3

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *f* 3 3 flz. +

Perc. (B. D.)

Hp.

Pno. *fff* 3 3 3 3 tr

Vln. I 114 3 *ff* 3 3

Vln. II 3 *ff* 3 3

Vla.

Vc. *fff* arco

Cb. *fff* 3 3 3 arco 3 3

116

Picc. *flz.*
mf

Ob. *sempre f*
3

Cl.

Bsn. *ord.*
mp *f*

Hn.

C Tpt. *sempre f*
3

Tbn. (quickly open, quickly close)
ord.
3 3 3

Perc. (B. D.) *with rute*
ff

Hp.

Pno. *(tr)*
3 3 3

116

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*
3 3 3

[illegible]

125

Picc. *f* *p*

Ob. 3

Cl.

Bsn.

Hn.

C Tpt. 3

Tbn. *mf* *p* ord. flz.

Perc. (Temple Blocks) *f* 3 *mf*

Hp. 8va 3

Pno. 3 3 3 6 6 6

Vln. I 125 3 *fff* pizz. 3

Vln. II arco 3 *f* pizz. 3 *fff*

Vla. pizz. 3 *fff*

Vc. pizz. norm. 3

Cb. 3

129

Picc. *f* flz. ord. 3

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *f* *ff*

Hp. (8) 3 3 8va 3 3

D $\sharp$ E $\sharp$ G $\sharp$ B $\flat$

Pno. (tr) 6 5 5 3 3 3 3

Vln. I 129

Vln. II 3

Vla. 3

Vc.

Cb.

131

Picc. flz. ord. N flz.

Ob.

Cl.

Bsn. flz. ord.

Hn.

C Tpt.

Tbn. flz. *f*

(Temple Blocks) N

Perc. *mf* 3 *f*

Hp. (8)

Pno. (15) 5 3 3 3 *ff* 3 3 3 3

Vln. I 131 N

Vln. II

Vla.

Vc. sempre pizz. 3 3 3 *sempre fff*

Cb. sempre pizz.

sempre fff

134

ord.

Picc. *flz.* *p*

Ob. *3*

Cl.

Bsn.

Hn. *ff* aggressive *3*

C Tpt. *via sord.*

Tbn. *ord.* *via sord.* *p*

Perc. *ff* *mf*

Hp. *8va* *3* *sempre ff*

Pno.

Vln. I 134 *arco* *sempre fff* aggressive, crunchy, digging in noisily with the bow *3*

Vln. II *arco* *sempre fff* aggressive, crunchy, digging in noisily with the bow *3*

Vla. *arco* *sempre fff* aggressive, crunchy, digging in noisily with the bow *3*

Vc. *arco* *aggressive, rough* *3*

Cb. *arco* *aggressive, rough* *3*

O

140

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

O

Perc.
(B. D.)

to Bass Drum

Hp.

Pno.

O

140

Vln. I

Vln. II

Vla.

Vc.

Cb.

to Bass Drum

146

Picc.

Ob.

Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

$$\overline{f}$$

169

Q

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

Q

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

180

ord. **R** flz.

Picc. *p* *sub. mf*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *flz.* *sempre f*

Perc. (B. D.) *f* *ff* *mf* *>*

with shaft: flat on head **R** Temple Blocks

Hp.

Pno.

Vln. I 180 *pizz.* *8va* *ff* *loco*

Vln. II *pizz.* *ff*

Vla. *sempre pizz.* *ff*

Vc.

Cb.

[illegible]

194

ord.

Picc. *mp* *f* flz.

Eng. Hn.

Cl.

Bsn. 3

Hn.

C Tpt.

Tbn.

Perc. (T. Bl. W. Bl.) *ff* *p* *ff* *p* Temple Blocks

Hp.

C# Eb

Pno. (8) loco 8va

Vln. I 194 pizz. *ff* 3

Vln. II pizz. *ff*

Vla. *sempre ff* 3

Vc.

Cb.

198

T

Picc. *p* *mp* *ord.* *flz.* *ord.*

Eng. Hn.

Cl.

Bsn. *mf*

Hn.

C Tpt. *mp*

Tbn.

Perc. (T. Bl. W. Bl) *ff* *mf* *ff*

Hp.

Pno. *8va*

T

Vln. I *3*

Vln. II *3*

Vla. *arco, trem.* *3* *p*

Vc.

Cb.

201

Picc.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(T. Bl.
W. Bl.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

203

204

U

Picc. *sempre mp* ord. flz. 5 3

Eng. Hn.

Cl.

Bsn. 3 *mp* 3

Hn.

C Tpt. *p*

Tbn.

Perc. (T. Bl, W. Bl) *ff* *p* 3 *ff*

Hp.

Pno. 3 3 3 3 *Alz*

U

204

Vln. I 3 3 3 3

Vln. II 3

Vla. 3 3

Vc.

Cb.

206

Picc. *ord.* *flz.* *ord.*
sempre mp

Eng. Hn.

Cl.

Bsn. *tr*

Hn.

C Tpt. *flz.* *ord.* *flz.* *ord.*

Tbn.

Perc. (T. Bl, W. Bl) *Temple Blocks*
p *ff* *mf* *p*

Hp. *E♭, B♭* *G♯*

Pno.

Vln. I 206 *3* *3* *0* *3* *0* *3*

Vln. II

Vla. *3* *3* *3* *3* *3* *3*

Vc.

Cb.

209

Picc.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(T. Bl.
W. Bl.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

ord. flz.

ord. flz.

flz.

ord. flz.

flz.

Eng. Hn.

senza sord.

via sord.

Woodblocks

fff

p

mf

f

mf

fff

p

sempre pizz.

fff

sempre pizz.

fff

212

ord. flz. ord. flz. ord.

Picc. Eng. Hn. Cl. Bsn. Hn. C Tpt. Tbn. Perc. (T. Bl. W. Bl) Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

take Flute

B.D. with B.D. mallet

mf *p*

mp *f*

0 II 0 II 0

3

V

V

V

3

216

Picc.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Bass Drum

fff notes: harsh, twanging, as in bars 1-14 & 36-50

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.
p

fff

f

ff 5 5 3 *p*

pizz. norm.

pizz. norm.

3

3

E

B $\flat$

220

W

Flute

Fl.

mf

3

Eng. Hn.

sempre mf

Cl.

mf

3

Bsn.

fff

Hn.

tr

mf

tr

3

C Tpt.

3

mp

senza sord.

3

Tbn.

mp

3

W

Perc. (misc.)

Shower rod & curtain

Close shower curtain.

f ceremonial, graceful, undramatic

Hp.

fff

Pno.

fff

8^{va}

220

W

Vln. I

Vln. II

Vla.

arco norm.

ff

3

3

Vc.

0

0

0

Cb.

[illegible]

229

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (misc.)

Hp.

Pno.

229

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

mp

mf

f

fff

f

ff

Open curtain

Close & re-open curtain in one swift motion

Y

Poco meno mosso

♩ = 128-132

Fl. *pp* *p* *tr* *3*

Eng. Hn.

Cl. *pp* *p* *3* *3* *3* *3*

Bsn. *pp*

Hn. *p* *tr* *3* *3*

C Tpt.

Tbn.

Y

Poco meno mosso

♩ = 128-132

Set down shaving cream canister (SCC)
and shower gel bottle (SGB)
on table

Perc. (misc.) *fff* yet graceful *fff* *mf* *fff*

Shaving Cream Canister & Shower Gel Bottle

strike SGB on your thigh

set down SGB on table

uncap SCC

Hp.

Pno.

Y

Poco meno mosso

♩ = 128-132

Vln. I *p* *pizz.* *arco* *3* *3* *3* *arco*

Vln. II

Vla. *mf* *p* *mp* *3* *3*

Vc.

Cb. *f* *pizz. norm.* *0* *0*

242

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (misc.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

set down SCC cap on table

Press closed SGB cap

Flip open SGB cap

set down SGB on table

hit SCC cap on table

replace SCC cap on SCC

lift and drop both SCC & SGB on table on their sides

Z

Z

Z

pizz.

ppp

arco, con sord. absolutely no vib. (cold, distant)

solo

mp

247

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

Pno.

247

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ppp

arco

ppp

ppp

3 3 3 3 3 3 3 3

252

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

Pno.

252

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 252-256 is as follows:

- Flute (Fl.):** Rests in all measures.
- English Horn (Eng. Hn.):** Rests in all measures.
- Clarinet (Cl.):** Rests in all measures.
- Bassoon (Bsn.):** Rests in all measures.
- Horn (Hn.):** Rests in all measures.
- C Trumpet (C Tpt.):** Rests in all measures.
- Trombone (Tbn.):** Rests in all measures.
- Percussion (Perc. (misc.)):** Rests in all measures.
- Harp (Hp.):** Rests in all measures.
- Piano (Pno.):** Rests in all measures.
- Violin I (Vln. I):** Measure 252: Quarter note G4, quarter rest. Measure 253: Quarter note A4, quarter rest. Measure 254: Quarter note B4, quarter rest. Measure 255: Quarter note C5, quarter rest. Measure 256: Quarter note D5, quarter rest.
- Violin II (Vln. II):** Measure 252: Quarter note G4, quarter rest. Measure 253: Quarter note A4, quarter rest. Measure 254: Quarter note B4, quarter rest. Measure 255: Quarter note C5, quarter rest. Measure 256: Quarter note D5, quarter rest.
- Viola (Vla.):** Measure 252: Quarter note G3, quarter rest. Measure 253: Quarter note A3, quarter rest. Measure 254: Quarter note B3, quarter rest. Measure 255: Quarter note C4, quarter rest. Measure 256: Quarter note D4, quarter rest.
- Violoncello (Vc.):** Measure 252: Quarter note G2, quarter rest. Measure 253: Quarter note A2, quarter rest. Measure 254: Quarter note B2, quarter rest. Measure 255: Quarter note C3, quarter rest. Measure 256: Quarter note D3, quarter rest.
- Contrabass (Cb.):** Rests in all measures.

257

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

Pno.

257

Vln. I

Vln. II

Vla.

Vc.

Cb.

257

♩ = ca. 180

AA

♩ = ca. 180

scrape Razor Cartridge Dispenser (RCD) with Razor handle, like a guiro

AA

♩ = ca. 180

264 ♩ = ca. 180

Vln. I

Vln. II

Vla.

Vc.

Cb.

via sordino

pp

f

mp

ff

sempre pizz.

pizz.

This page contains musical staves for measures 268 through 270. The instruments listed are Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc. B.D.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.**: Measures 268-270 feature rapid sixteenth-note passages with triplets. Dynamics include *fff*, *f*, and *ff*.
- Eng. Hn.**: Measures 268-270 feature eighth-note patterns. Dynamics include *ff* and *f*.
- Cl.**: Measures 268-270 feature eighth-note patterns. Dynamics include *ff* and *f*.
- Bsn.**: Measures 268-270 feature low notes with tremolos and flutes. Dynamics include *ff* and *f*.
- Hn.**: Measures 268-270 feature quarter and half notes.
- C Tpt.**: Measures 268-270 feature whole notes and a final flourish. Dynamics include *ff*.
- Tbn.**: Measures 268-270 feature eighth-note patterns. Dynamics include *sub. ff*.
- Perc. (B. D.)**: Measures 268-270 are silent.
- Hp.**: Measures 268-270 feature arpeggiated chords. Dynamics include *ff*.
- Pno.**: Measures 268-270 feature arpeggiated chords. Dynamics include *ff*.
- Vln. I & II**: Measures 268-270 are silent.
- Vla.**: Measures 268-270 feature long sustained notes.
- Vc. & Cb.**: Measures 268-270 feature eighth-note patterns.

271 take Piccolo

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

sempre ff

ord.

f

[illegible]

BB**Desperately Sad!**

♩ = 128-132

276

Piccolo

flz.

p

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

connections between trills as smooth as possible

connections between trills as smooth as possible

measured 32nd notes

BB**Desperately Sad!**

♩ = 128-132

Perc. (B. D.)

Hp.

Pno.

(B♭, E♭, F♯, G♭, A♭)

BB**Desperately Sad!**

♩ = 128-132

276

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mp

arco

p

arco

p

28/

Picc. CC

Eng. Hn.

Cl.

Bsn. *tr* *p*

Hn. *tr* *p*

C Tpt.

Tbn.

Perc. (B. D.) CC

Hp.

Pno.

Vln. I CC

Vln. II *tr*

Vla. *solo* *mp*

Vc.

Cb.

287

Picc.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

287

with vln.

sempre mp

with vln. 1

292

DD

Picc.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

DD

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp*

p *pp*

DD

DD

297

Picc. *take*
Alto Flute

Eng. Hn.

Cl.

Bsn. *p* *pp*

Hn. *p* *pp*

C Tpt.

Tbn.

Perc. (B. D.) *ff*
rute on frame

Hp.

Pno. *fff*
mute string inside the piano
with free hand
8th

Vln. I

Vln. II

Vla.

Vc.

Cb. *fff*

302

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

EE

B.D. mallet on drumhead

fff notes: pull the string as hard as possible to produce a harsh, twanging sound

8th...

8th...

EE

302

arco (sempre senza sord.)
absolutely no vib.
(cold, distant)

solo

f

pizz. norm.

f

pizz. ord.

f

305

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

305

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

f

fff

f

8va

8va

fff

f

pizz. norm.

308

FF Alto Flute

A. Fl. *p*

Eng. Hn.

Cl. *p*

Bsn.

Hn.

C Tpt.

Tbn.

FF

Perc. (B. D.)

Hp. *fff* *f* *fff*

Pno. *sempre fff*

308

FF

Vln. I

Vln. II

Vla.

Vc. *fff* *f* *fff*

Cb.

3/4

GG

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(B. D.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre p

sempre p

GG

mf

GG

solo minimal vibrato

mf

p *f* *mp* *f*

sempre fff

317

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

Pno.

317

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. norm.

f

fff

f

pizz. norm.

321

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

B $\natural$

Pno.

321

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre p

fff

fff *f* *3*

arco *mf rough*

325

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

Pno.

325

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre fff

F $\flat$
Cb, B $\flat$

pizz.

f *fff* *f*

329 HH

A. Fl. *pp* 3

Eng. Hn. Pair of Scissors *mf*

Cl. *pp*

Bsn. Pair of Scissors *mf*

Hn. Pair of Scissors *mf*

C Tpt. Pair of Scissors *mf*

Tbn. Pair of Scissors *mf*

Perc. (misc.) HH Shower Curtain *fff* Close and re-open curtain

Hp.

Pno. *mp* 3

Vln. I 329 HH pizz. *mf*

Vln. II pizz. *mf*

Vla. *pp* *mf* pizz.

Vc. *mf* 3 3 arco, minimal vibrato solo

Cb. *mp* 3 3

334

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(misc.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre fff

Elz, Pz

Cz

339 t.r. II t.r.

A. Fl. *mf* *f*

Eng. Hn.

Cl. *p* *sempre p*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (misc.) *fff* *fff*

Close curtain Open curtain

Hp.

Pno.

339 II

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb.

345

A. Fl. *mf* t.r.

Eng. Hn. *mp*

Cl. *pp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. (misc.) *p* *Tap Razor on Mug*

Hp.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *3* *3*