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SCORE: ALEX TAY

TEXT: GARETH MATTEY

**AN INTERVIEW WITH A
“PUPPET” AND HIS
“MAKER”**

(A CANTATA IN THROWN VOICES)

for two mezzo-sopranos and 17 players

(2022)

Duration: 20 minutes

FULL SCORE IN C

*To my friend
Alexandra Pouta,
a kind and talented soul*

CHARACTERS

“Maker” – Mezzo-soprano*

Hand-puppet of “Puppet” – may be operated by either the mezzo who plays “Maker” or an independent puppeteer

“Puppet” – Mezzo-soprano*

Hand-puppet of “Maker” – may be operated by either the mezzo who plays “Puppet” or an independent puppeteer

The Interviewer – represented by the ensemble

*Both mezzo-sopranos require amplification.

ENSEMBLE

(17 players)

Piccolo (doubling Alto)

Flute 1

Oboe

Clarinet in B flat (doubling Bass Clarinet in B flat)

Alto Saxophone in E flat

Bassoon

Horn in F – straight, stop and practise mutes required

Trumpet in B flat (doubling Trumpet in C) – pixie, plunger, straight and Harmon mutes (with detachable stem) required

Trombone – pixie, plunger, straight and Harmon (with detachable stem) mutes required

Percussion 1 (Slung Mugs*, Service Bell in B flat, Bell Tree, Suspended Cymbal, Vibraphone, Temple Blocks, Drum Set, Almglocken**, Ratchet, Tam-tam, Flexatone)

Percussion 2 (Glockenspiel, Tubular Bells, Whip, Marimba, Tambourine, Crotales – full chromatic range, Timpani***, Spoons****)

Piano (doubling Synthesiser)***** – required fingerless gloves for glissandi, a PA and sustain pedal

Electric Guitar (Doubling Classical Guitar)***** – requires plectrum, bottle-neck, PA and effects pedals for reverb, tremelo, chorus and distortion.

Violin

Viola

Cello

Double Bass

*Mugs/Cups of varying thicknesses and sizes which are slung on string by the handles from a wooden stand and beaten with teaspoons. The following pitches are required:

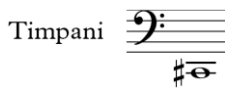


The octave transposition of these pitches not altogether too important, except that ideally the B mug should be pitched higher than the F mug.

** Required Almglocken pitches:



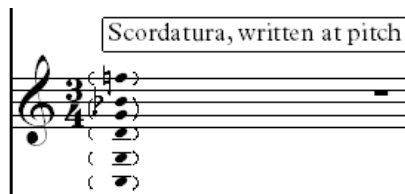
*** Only 1 timpani which is able to produce the following pitch is required:



**** Two table spoons should be selected and played in the style of American folk traditions.

*****The synthesiser must be capable of being retuned with the press of a single button. This button must retune the entire keyboard -50 cents below normal pitch (1/4 tone flat). It must be possible to cancel this retuning with equal speed. The instrument should be capable of playing with realistic piano, harpsichord and celesta timbres. These should all be available both at standard pitch and detuned pitch (-50 cents down).

***** Both the Classical and Electric Guitar should be tuned to the following scordatura



The top two strings are F 1/4 flat and B 3/4 flat and should be tuned against the detuned synthesiser prior to the performance. The Electric Guitar's top string may require fitting with a lower gauge string to enable the tuning of the top string 1/4 tone sharp. The score and part are written at pitch.

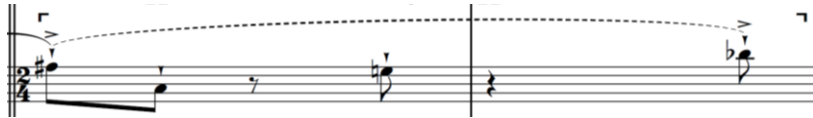
SCORE IN C (The score is not transposed, except, as is standard, the crotales and glockenspiel sound 2 octaves higher, the piccolo sounds 1 octave higher and the electric/classical guitar and double bass sound 1 octave lower)

NOTATION KEY

GENERAL

Quartertones

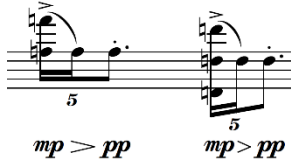
- $\flat$ 1/4 flat
- $\flat$ 3/4 flat
- $\sharp$ 1/4 sharp



Hauptstimme markings

$\text{♩} = 120$

Beethoven: *Symphony no. 9*



References to existing repertoire are weaved into the fabric of the score and at times boxed text points out where the material is derived from. This is device which describes the Interviewer, comments on the drama, and gives some idea of how the material should be played.

SINGERS

v.t. – Ventriloquist’s teeth, singers should bare their teeth in such a fashion that ventriloquists would and sing with their jaw in this position, moving their mouth minimally.

Vocal multiphonic – loud, guttural, nasal, vocal fry.

A percussion clef with an **m** above indicates that some sort of motion need be carried out. Boxed text with “Hand-puppet mouth” or just “Hand-puppet” indicates that the motion involves either of the preceding. Where it is required to open and close the hand-puppet’s mouth, opening is indicated with a circle and closure is indicated with a cross.



Tremelo markings with an M stand for Monteverdi trillo. Tied tenuto markings indicate that a similar technique should be used to create pulsations in the notated rhythm.

Hand-puppet mouth

noth-ing as sick as that! Yes, he built me, so he should love

Yes, he built me, so he should love

Where quartertones are notated for singers, the same quartertone will always be present in the surrounding ensemble. Whenever quartertones are written for the singers, they should endeavour to match their quartertone to the corresponding quartertone in the ensemble as best they can.

Ah! Ah! [Ng] in o chre bones, ...ones I

Tongue on soft palate

Tongue on soft palate

In the latter third of the piece, “Maker” is asked to sing with their tongue against the soft palate, which “closes” the throat and allows them to hum melodies whilst silently mouthing words which they are not singing simultaneously. These melodies are notated with standard notation whilst cross-heads show the rhythms in which the words should be mouthed. At times, “Maker” is asked to transition between singing with the tongue against soft palate and singing normally. These represent moments where “Maker” breaks free of “Puppet’s” control. In these cases, cross-heads show where the words begins to be mouthed and arrows show the point at which the mouthed word must be actually sung.

WIND

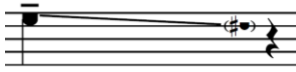
(Spoken): "stu - ck,"

mp

Text in quotation marks under normally notated and cross-headed pitches indicates that text should be spoken at the same time as played by flautists (including the Alto Flute player). The cross-heads indicate that the voice should follow the same contour as the written melody. An in-score instruction will show whether the text should be spoken (voiced) or a forced whisper (unvoiced). If indicated that the text should be spoken, the flautist should generally keep their embouchure in normal playing position and attempt to speak the words from this position like a ventriloquist. Naturally some tone and clarity of spoken word will be sacrificed, but the flautist is encouraged to experiment and find the best balance between the two. If any consonants like the above are set on an accented pitch, then the flautist should use the written consonant to articulate the pitch. If a forced whisper is indicated then

the flautist should whisper the words across the mouthpiece while playing the written pitches as air sounds.

air sounds

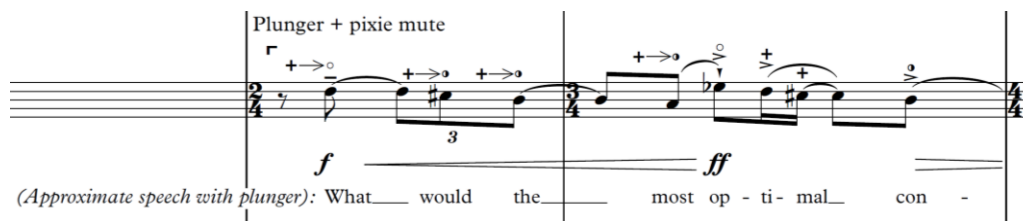


The above noteheads indicates the use of air sounds on flute, which should result in 50% pitch and 50% noise.

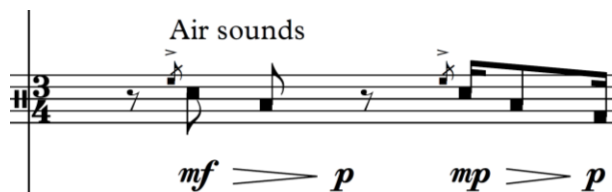


Diamond heads indicate that air sounds should be used on saxophone. Pitches show which keys should be played and the percentage indicates what ratio of the produced tone should be pitch or air.

BRASS



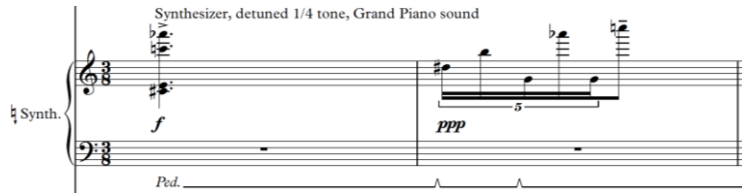
The opening and closing of plunger/Harmon mutes is used to mimic the speech of an unseen Interviewer. This representation of the character is similar to that of the teachers in the cartoon *Peanuts*. Crosses show that the hand should cover the mute/bell (depending on whether Harmon or plunger are used respectively) and open circles show that the mute/bell should be uncovered. Where the plunger is used, circles which are half filled in show that the bell should be somewhere between covered and uncovered. Text underneath the pitches should never actually be spoken, but show the sentences/questions that the brass players should aim to reproduce. Players should experiment and try to find the best use of mutes to approximate the sounds of the written words as closely as possible. Though articulations, phrasings, covering, uncovering and flutter-tongues are generally notated quite specifically, the player is encouraged to experiment and phrase/articulate/add flutters or growls so as to convey the sense of the text as accurately as possible.



A percussion clef and square noteheads indicate the use of air sounds in the brass. The height of the square notehead on the stave indicates the brilliance of the produced air sound. It is suggested that the

trumpet put a small gap between their mouthpiece and embouchure to increase the volume of air sound.

SYNTHESISER



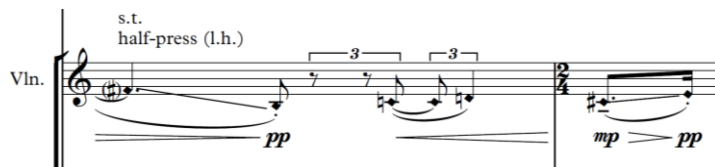
Where the synthesiser is detuned 1/4 tone flat, the 1/4 flat sign will appear in the margin of the score and part.

STRINGS

overpressure (poco)



Overpressure – excessive bow pressure makes a noisy scratch tone, different in timbre to sul ponticello. The thicker the line the more excessive the bow pressure should be.



Filled-in diamond noteheads and the marking “half-press (l.h.)” indicates in the strings that a left-hand pressure half-way between the pressure one would use for harmonics and the pressure required to produce a normally stopped tone should be used. When combined with sul tasto bowing, the resultant sound produced is pitched but coloured with white noise.

s.p. – sul ponticello

s.t. – sul tasto

TEXT

by Gareth Matthey, with in-score modifications by Tay

(Centre stage, a horde of dead, disused and otherwise forgotten puppets.

Text in bold belongs to “Puppet”.

The rest belongs to “Maker”.

The Interviewer is unseen and musical, represented in the text by only a question mark.)

When?

?

I think we can do that can't we? Can't we little man?

“Yes we can!”

?

From just a single finger to a friendly sock pal, from a fist, a hand, a mask or a glove, to the complex rigging of a strung-up guy or gal, to the dainty shadows you **help** with love – I've done them all.

?

I ask him: are you happy to dangle from my hands? Are you happy to dance in my strings? Are you happy to delight in my hold? And he replies (very clearly):

“No!”

Ha! What a character! What a joke!

?

In us, they see themselves... they can never be as close, so jealousy blooms...

?

Why?

?

Does the ant **look up** and **say why**? Does the vole **ask who pulls the strings**? Does the sea urchin **rise**, from the ocean floor and **demand to know** its maker's mind?

?

If not for me, this little guy, well **he** just **talks and talks and talks** when no one's around - **he never lets me speak! I would have to hide in his words, try to find a way out!**

?

Imagine that...

?

What?

?

How shockingly rude -

“I hold another answer deep inside”

x

?

If you think I'll answer such a question -

"But inside me is a talking absence"

?

This is nothing as sick as that -

"Yes, he built me so he should love me"

?

I made him - ergo - I love him –

"But there's a nothingness no one knows"

?

He won't go to the rotting pile! There's a somethingness only he knows!! He'll stay... with me until -

?

"I say something new"

"Back from the red red red room of nothing, it beckons but back, back, back into pinewood smoke, prickled and stuck, smelling of smelted colours, a melted rainbow in ochre bones, sinewed strings broken into delicious snaps... the vole, the ant, the sea urchin, dressed and ready tumble from gaping holes into my aching hands, moving through the green as I see fit – shadows fit, tongues flicker, socks flit and thrust fists into my thickness, my messy messiness, as I beckon you in, in, in and let my orange chambers fall into moss and disrepair – the rotting pile is not for me, me, me, it oozes in wait for you!"

?

Who?

AN INTERVIEW WITH A 'PUPPET' AND HIS 'MAKER'
(A CANTATA IN THROWN VOICES)

Alex Tay

OVERTURE

$\text{♩} = 72$

Piccolo (2)
p
senza vib.

Flute 1
p *ppp*

Oboe
p

Clarinet in B $\flat$
p *ppp*

Alto Saxophone
p
senza vib.

Bassoon
p *ppp*

Horn in F
p

Trumpet in B $\flat$

Trombone

Stir mug with teaspoon scraping the sides with force
Stung Mugs (1)
f

Glockenspiel (2)
p *mp* *p* *mp* *sim.*
telephone ringing

Piano
p

Electric Guitar
[Scordatura, written at pitch]

$\text{♩} = 72$
pizz.
Violin
p arco *sub. ppp*

Viola
pizz. arco *sub. ppp*

Violoncello
p *ppp*

Contrabass
pizz. *p* *sub. ppp*

6

Fl. (1) *vib. normale* *rall.* *mf* *pp* *f* *p < f* *flz.* *gliss.*

Cl. *mp* *pp* *mf* *p < f* *pp*

Bsn. *p* *pp* *mp* *ppp* *mf* *p* *gliss.*

Hn. *Straight mute* *ppp*

S.M. (1)

Glock. (2)

Vln. *mp* *pp* *mp* *p* *mf* *p* *s.t.* *s.p.* *nat.* *7* *6*

Vla. *ppp* *mp > pp* *mf* *p* *mf* *p* *s.p.* *s.t.* *7*

Vc. *p* *mp* *pp* *mf* *p* *5* *3*

Cb. *f* *p*

9 1 ♩ = 52

A Subito Allegro ♩ = 120

They 'set up' for the interview, which includes putting the hand-puppets in the puppeteers' hands.

Picc. (2)

Fl. (1)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

S.M. (1)

Glock. (2)

Pno.

Vln.

Vla.

Vc.

Cb.

nat.

flz.

gliss.

flz. (if possible)

vib. normale

Strike mug with teaspoon, producing pitch

To Service Bell

Harmon mute, stem in

Harmon mute, stem in

IV nat.

Ped.

1 ♩ = 52

A Subito Allegro ♩ = 120

12

Picc. (2)

flz. nat.

mp p pp mp p

Fl. (1)

nat. flz. nat. flz. nat.

p mp pp f mf p fp

Ob.

sf sf sf sf

Cl.

fp mp pp f

Alto Sax.

mp sf fp mp pp fp sf pp fp pp

Bsn.

p fp f sf sf

Hn.

mp pp mp p mp > pp mp f mp

Tpt.

sf sf sf sf

Tbn.

sf pp p sf pp mp sf pp mp pp sf pp

S.M. (1)

Service bell, tuned to B flat

f

Glock. (2)

pp p mf p mf pp mp pp

Pno.

mf mf f mf f

Vln.

p f p ff, printer p ff p ff

overpressure nat. → s.p. nat.

Vla.

p sfp ff, printer p ff p ff

overpressure (poco)

Vc.

f p sf p f p f sub. p < f p sfp

Cb.

ff mp fp ff, printer

Picc. (2) *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mf* *p*
 Fl. (1) *mf* *p* *mp* *p* *mf* *p* *mf* *p*
 Ob. *ff* *f*
 Cl. *ff* *mp* *f* *mf* *f*
 Alto Sax. *ff* *f*
 Bsn. *ff* *f*
 Hn. *p* *pp* *mf* *pp*
 Tpt. *ff* *f*
 Tbn. *mp sf* *pp* *mp sf* *pp* *sf* *mp sf* *p* *sf*
 S.B. (1) *mp* *f* *mf*
 Glock. (2) *mp* *p* *mf* *mp* *pp* *mf*
 Pno. *p* *sub. f* *p* *f*
 E. Gtr. *pp* *mp* *p* *mp* *pp* *mp* *pp* *mf*
 Vln. *p* *f* *overpressure (poco)* *f* *p* *f* *p*
 Vla. *p* *f* *p*
 Vc. *f* *p* *f* *p* *f*
 Cb. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *f*

Warm tone, lots of reverb, slight slow tremelo, very light distortion
 Finger-pads no plectrum, where necessary use volume dial for dynamics

To Bell Tree
 V
 III
 IV
 VI
 I
 II

[illegible]

B

Violin (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

*Bracketed accidentals indicated harmonics which are naturally flat should be corrected to equal temperament

D ♩ = 88 molto rit.

27

Picc. (2) *nat.* *p* *f* *p*

Fl. (1) *fz.* *f* *mp* *ff* *p* *nat.*

Ob. *ff* *p* *ff* *p*

Cl. *p* *ff* *p* *ff*

Alto Sax. *p* *ff* *p* *ff* *p*

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

Hn. *pp* *ff*

Tpt. *p* *ff*

Tbn. *pp*

B.T. (1) Suspended Cymbal *pp*

Glock. (2) *mf* *mp* *mf*

Pno. *ff* *mf* *ff* *ffp*

E. Gtr. *f* *p*

D ♩ = 88 molto rit.

Vln. *ffp*

Vla. *mf*

Vc. *mf*

Cb. *ff* *f*

28 $\text{♩} = 52$

Picc. (2)

Fl. (1)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Sus. Cym. (1)

Glock. (2)

Pno.

E. Gr.

Vln.

Vla.

Vc.

Cb.

ff *mp* *ffp* *f* *sub p* *ff* *mf* *ff* *mf* *nat.* *flz.* *p* *2&3 gliss.* *p* *ff* *pp* *measured* *p* *mp* *ff* *f* *ff* *f* *ff* *f* *L.v.* *ff* *ff* *mf* *ff*

SESSION 1

E Subito Allegro
♩ = 132 rit.

29

♩ = 120 ♩ = 108 ♩ = 96

Picc. (2)
flz.
fff mf pp mf > pp

Fl. (1)
flz.
fff pp p ff

Ob.
fff pp ff

Cl.
nat. 5 flz. nat.
fff pp ff pp mf pp

Alto Sax.
nat. 3
fff pp f p mp p mp

Bsn.
nat. flz. nat. flz.
fff p mf p mf > p pp

Hn.
fff ppp mp

Tpt.
fff pp f

Tbn.
flz.
fff pp

Sus. Cym. (1)
To Vib.
ff

Glock. (2)
unmeasured
fff pp p To Tub. B. To Whip

Pno.
8^{va} 7
f > mf
fff > f

E. Gtr.
ff

E Subito Allegro
♩ = 132 rit.

♩ = 120 ♩ = 108 ♩ = 96

Vln.
pizz.
fff p f ff

Vla.
pizz.
fff p f ff

Vc.
nat. s.p. nat. s.p. nat.
fff p f sub. p mf p

Cb.
fff p mf pp

F A tempo
 ♩ = 84 ♩ = 72 ♩ = 66 ♩ = 132

33

Picc. (2) *f* *pp*

Fl. (1) *f* *pp*

Ob. *f* *pp*

Cl. *mf* *p* *f*

Alto Sax. *p* *f*

Bsn. *mp* *f*

Hn. *p* *mf* *p*

Tbn. Plunger + pixie mute *mp* *mf*
 (Approximate speech with plunger): Mmm, _____

Pno. *pp* *mf* *pp* *mf* *pp*

F A tempo
 ♩ = 84 ♩ = 72 ♩ = 66 ♩ = 132

Vln. *pp* *mf* *mp* *f*

Vla. *mf* *p* *mf* *mp* *f*

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

Cb. *f* *sub. ppp* *mf* *pizz.* *mf, walking bass*

36 *rit.* $\text{♩} = 104$

Fl. (1) *gliss.* *fp* *pppp*

Cl. *pp* *gliss.* *fp* *pppp*

Bsn. *pp* *gliss.* *fp*

Tbn. *f* *gliss.* *mf*

'Maker' *p.* *mp*
waking up
Hmm?

Vln. *nat.* *p* *s.t.* *pp* *rit.* *nat.* *f* $\text{♩} = 104$

Vla. *s.p.* *mf* *s.t.* *pp* *nat.* *f*

Cb. *f* *mp* *mp*

a - - n - d how?

==

A tempo $\text{♩} = 132$

39

Picc. (2)

Fl. (1)

Cl.

Alto Sax.

Bsn. *flz.* *nat.* *f* *p* *mf*

Tbn. *f* *mp* *f*

E. Gtr. *Picked, light distortion, wa, flange, reverb, bottle-neck* *mf* *mp*

'Maker' *meek*
Yes...

A tempo $\text{♩} = 132$

Cb. *p* *f* *mp* *sf* *mp* *f* *p*

R - ea - - lly? A - n - d wha - t fo - -

molto rit. ♩ = 72 **A tempo** ♩ = 132

Picc. (2) *mp* *pp* *p* *pp*

Fl. (1) *pp* *mp* *pp* *p* *mf* *pp* *mp* *pp* *mp*

Ob. *pp*

Cl. *mp* *pp* *mp* *pp* *mp* *mp* *p*

Alto Sax. *mf* *pp*

Bsn. *pp* *mf*

Tbn. *pp* *mf* *pp* *f* *pp* *f* *pp* *f*

Pno. *ppp* *p* *Ped.*

E. Gtr. *mf*

'Maker' *mf, nervous* *mp* Well... Par - don?

molto rit. ♩ = 72 **A tempo** ♩ = 132

Vln. *pp* *mf* *pp* *sf* *ppp* *mf* *p*

Vla. *f* *pp* *mf* *pp* *sf* *mf* *p* *pizz.*

Vc. *pp* *mf* *pp* *sf* *ppp* *mf* *p*

Cb. *f* *mp* *pp* *mf* *mp*

Subito $\text{♩} = 104$

47

Picc. (2) mf pp

Fl. (1) pp mf pp

Ob. *sempre* ppp

Cl. ppp mp pp ppp mf *sub.* ppp

Alto Sax. mp ppp mf *sub.* ppp

Bsn. pppp

Tbn. mp mf mp

- - me that's the way it is? -

Sus. Cym. (1) H Vibraphone mp *Ped.*

Glock. (2) mp *Tubular Bells*

E. Gtr. mp pp

'Maker' p *trying to make sense of the question*
How

Subito $\text{♩} = 104$

Vln. mp

Vla. mp *arco* pp

Vc. pp

Cb. f p

Subito $\text{♩} = 132$

50

Picc. (2)

Fl. (1)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Vib. (1)

E. Gr.

'Maker'

Vln.

Vla.

Vc.

Cb.

mp *pp* *mp* *pp* *mp* *pp*

gliss. *pp* *mp* *pp* *mp* *pp*

mp *pp* *mf* *mp*

mf *p* *mp*

(Straight mute) *ppp* *f*

Plunger + pixie mute *f* *ff*

(Approximate speech with plunger): What would the most op - ti - mal con -

(Approx. with plunger): Yes! How co - me an - d,

Slow vib. *p*

mf *mp* *p*

mp *p*

come?

Subito $\text{♩} = 132$

ppp *pp* *mf* *pp*

mp *pp* *f* *mp* *f*

(pizz.) *p* *f* *mp* *sf*

54

Picc. (2) *gliss.* *pp* *mf* *p* *mp* *p* *mf*

Fl. (1) *gliss.* *pp* *mp* *p* *mf* *p* *f* *flz.* *nat.*

Ob. *pp* *mf* *pp* *mp* *pp*

Cl. *f* To B. Cl.

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

Bsn. *f* *pp* *mf* *mp*

Hn. *pp* *mf* *p*

Tpt. *f* *ff* *p* *f* *ff*

di-tions of__your per-for-mance be? Or when,__ for in-stance, do you feel most a-ble to

Vib. (1) *f* *p* *mf* *mp* *mf* *p* To T. Bl.

Vln. *f* *mp* *mf* *mp* *f* *p* *f* *mp*

Vla. *mf* *p* *f* *mp* *mf* *p* *pizz.* *mp*

Vc. *mp* *f* *mf* *f* *p < mf* *mp* Finger and thumb

Cb. *mf* *f* *p* *mf* *f* *p* *mp* *gliss.*

59 rit. $\text{♩} = 104$ **G** A tempo $\text{♩} = 132$

Picc. (2)

Fl. (1)

Ob.

Bass Clarinet in B $\flat$

Cl.

Alto Sax.

Bsn.

Hn. (Straight mute)

Tpt.

Pno.

'Maker'

per - - - - - fo - - - - - r - m ! Yes, whe -

mf gliss. p $\text{mf} > \text{p} < \text{mp} > \text{f}$ mp $\text{p} < \text{f}$ ppp mp

pp p pp ppp mp

mf pizz. p pp mp p fpp Ped.

mf gliss. mp $\text{still groggy, adjusting to light}$ When?

rit. $\text{♩} = 104$ **G** A tempo $\text{♩} = 132$

Vln.

Vla.

Vc.

Cb.

pp pizz. $\text{mp} > \text{p}$ arco, senza vib. poco vib. mf

mp pizz. p arco, senza vib. poco vib. mf

pp (pizz.) $\text{pp} < \text{mp} > \text{pp}$ arco fpp mf poco vib.

fpp arco, senza vib. poco vib. mf

65

Picc. (2)

Fl. (1)

Ob.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

T. Bl. (1)

Pno.

E. Gtr.

Vln.

Vla.

Vc.

Cb.

rit. 1♩ = 104

flz. nat. 3 5 gliss. 5

mp p mp p ppp mp pp

(Spoken): Show me now!

mp p sub. mp > p f mf mp p mf ppp

mp > p f pp mp p mf ppp

pp mf ppp

ppp mp ppp

fp mf ppp

mf ppp

ff f ff mp < f > mp

- - n? For in-stance no - - w? Show me now!

Temple Blocks To Vib.

pp p mf

mf mp p

Ped.

Same effects, no bottle-neck

p p pp

pizz. mp, sec f arco mf ppp

pizz. mp, sec f arco, s.p. nat. ppp

pizz. mp, sec f arco mf ppp

non vib. s.p. nat. mf ppp

Subito ♩ = 116 accel. ♩ = 144

70

Fl. (1) *gliss.* *mp* *p*

B. Cl. *mp* *pp* *flz.* *nat.* *mp* *pp*

Alto Sax. *bisb.* *ppp* *p* *pp*

Bsn. *mp* *nfp*

Hn. (Straight mute) *ppp*

Tbn. (Plunger & pixie) *ppp* *nfp*

Whip (1) *mf* Whip To Tub. B.

'Maker' *mp*, started into answering *mf*, surer *mp* threatening *ff*

I think we can do that! Can't we? Li-ttle man!

Subito ♩ = 116 accel. ♩ = 144

Vln. *ppp* *mf* *ppp* *molto s.p.*

Vla. *ppp* *mf* *pp* *f* *trem. (unmeasured) s.p.* *nat.* *molto s.p.*

Vc. *mf* *pp* *f* *trem. (unmeasured) s.p.* *molto s.p.*

Cb. *mp > p* *nfp*

H Subito $\text{♩} = 116$ rall. $\text{♩} = 100$ accel.

Murali: Gondwana
fast vib.

Picc. (2) f p f p f p pp

Fl. (1) f p f p f p pp

Ob. f p f p f p p

B. Cl. f p f p f p pp

Alto Sax. f p f p f p pp

Bsn. f p f p f p pp

Hn. f p f p f p pp

Tpt. f p f p f p pp

Tbn. f p f p f p pp

Vibraphone
Murali: Gondwana
fast vib.

Vib. (1) f mp f mp f mp

Tub. B. (2) f mp f mp f mp

Pno. f pp

E. Gtr. f

'Puppet' f pp

'Maker' f pp

H Subito $\text{♩} = 116$ rall. $\text{♩} = 100$ accel.

Murali: Gondwana
nat. fast vib.

Vln. f p f p f p pp

Vla. f p f p f p pp

Vc. f p f p f p pp

Cb. f p f p f p pp

Just slow wa and reverb
art. harm. g^{sc}

Falling in and out of a trance/sleep-state
(Mouthed:) Yes... we... can!
 f struggling to get the puppet to speak
v.t.

Yes... we... can!

(Hand-puppet mouth)

$\text{♩} = 120$
con vib. → non vib.

Picc. (2)
fp con vib. → non vib. vib. norm. bisb.

Fl. (1)
fp con vib. → non vib. vib. norm. bisb.

Ob.
fp con vib. → non vib. vib. norm.

B. Cl.
f molto vib. non vib.

Alto Sax.
fp con vib. → non vib. vib. norm.

Bsn.
fp con vib. → non vib. vib. norm.

Hn.
fp con vib. → non vib. vib. norm.

Tpt.
f

Tbn.
f (Approx. with plunger:) dis - play... and you have...
ppp *f* *ppp*

Vib. (1)
f medium vib.

Tub. B. (2)
f

Pno.
f

Vln.
f *pp* *mf* *p* *mf* *p* *f*

Vla.
f *pp* *mf* *pp* *mf* *p* *mf* *p* *f*

Vc.
f molto vib. *ppp* *f* *p* *mf* *p* *f*

Cb.
f molto vib. non vib. *ppp* *f* *p* *mf* *p* *f*

gliss. *vib. norm.* *vib. norm.*

89

Picc. (2)

Fl. (1)

Ob.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Vib. (1)

Tub. B. (2)

Pno.

Vln.

Vla.

Vc.

Cb.

p

mp

mf

f

pp

ff

rit.

To Mar.

To Synth.

a lot of... ex - pe - ri - ence_ with these cr - - - ea - tures?

Ped.

I 'FROM JUST A SINGLE FINGER...'
 ♩ = 60 - 72, con rubato, quasi Baroque

94

Picc. (2) *pp* *p* *pp*

Fl. (1) *mf* *pp* *p* *pp* *p* *mp*

Ob. *pp* *p* *pp* *mp*

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

Bsn. *pp* *p* *pp* *p*

Hn. *mp* *ppp*

Vib. (1) *p* *mp* *pp* *mp* *pp*

Synthesizer, Harpsichord sound
mp *pp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp*

'Maker' *mp*
 choosing how he should answer
 From just a sin- gle fin- ger, to a friend ly sock

I 'FROM JUST A SINGLE FINGER...'
 ♩ = 60 - 72, con rubato, quasi Baroque

Vln. *mp, sec* *p* *mp*

Vla. *mp, sec* *p* *mp* *arco* *pizz.* *mp*

Vc. *mp* *p* *mp* *p* *mf* *pp* *mp* *p*

Cb. *mp* *p* *mp* *pp*

Subito $\text{♩} = 80$ rit. $\text{♩} = 48/\text{♩} = 96$ Subito $\text{♩} = 120/\text{♩} = 60$

98

Picc. (2) mp

Fl. (1) pp mp pp mf

Ob. pp p pp p pp mp pp

B. Cl. p pp mp pp mp pp mp p

Alto Sax. pp p pp p pp p

Bsn. mp pp ppp p pp

Hn. Stop mute $pp < p$

Tpt. (Pixie) 6 $pp < p$

Tbn. (Pixie) p

Vib. (1) mp p mp

Synth. pp mp mp pp pp mp

mf *p, longing* *mf, teasing* *f, aroused* *mf*

'Maker' $pal,$ $from a fist, a$ $hand,$ $a mask$ $or a$

Subito $\text{♩} = 80$ rit. $\text{♩} = 48/\text{♩} = 96$ Subito $\text{♩} = 120/\text{♩} = 60$

Vln. pp mp mp pp mp

Vla. $arco$ mp pp $pizz.$ mp

Vc. $non vib.$ $s.t.$ pp p mp pp

Cb. $s. v.$ $pizz.$ pp p mp

arco *s. p.* *pizz.*

Barber: Adagio for Strings

Subito Lento $\text{♩} = 48/\text{♩} = 96$ Subito Presto $\text{♩} = 176$ rit.

106

Picc. (2) pp f pp f fp

Fl. (1) mp pp f f fp

Ob. mp pp f f fp

B. Cl. mp pp f f fp

Alto Sax. f f fp

Bsn. mp ppp f f fp

Hn. ppp f fp

Tpt. ppp f mp *flz. nat.*

Tbn. mp ppp f mf pp (Approx. with plunger): And, you're both

Vib. (1) mp pp f pp To T. Bl.

Mar. (2) To Whip pp f To Tamb.

Synth. pp f pp f As fast as possible, hands unsynchronised, ad. lib. Accent only the first beat

'Puppet' $\text{♩} = 5$ *Falling in and out of a trance/sleep-state, pleading*
(Mouthed): Hel - pl ff mp , frightened *amoyed* *bitter*
v.l. $\text{♩} = 3$

'Maker' sha- dows you "Hel - pl" with love, I've done them all.

Subito Lento $\text{♩} = 48/\text{♩} = 96$ Subito Presto $\text{♩} = 176$ rit.

Vln. *arco* pp f *non vib.* fp

Vla. mp pp f fp

Vc. *arco* mp pp f fp

Cb. mp pp f fp

J 'ARE YOU HAPPY...'
Subito Allegro

$\text{♩} = 144 \text{ molto rit.}$ $\text{♩} = 60$ $\text{♩} = 120 \text{ con rubato, Galliard}$

111 flz. *sempre ppp* *pp* *f*

Ob. *pp* *f*

B. Cl. *sempre ppp* *pp* *f* To Cl.

Alto Sax. *sempre ppp* *p* *pp* *f*

Bsn. *sempre ppp*

Hn. *sempre ppp*

Tpt. *mf* *mp* ha-ppy to - ge - ther?

Vib. (1) Temple Blocks *p, gaily*

Mar. (2) Tambourine thumb roll *p, gaily*

Synth. *ppp* *pp* *f* To Pno. *Ped.*

'Maker' *p* Well... *pressurising* I ask him: *f* *p, creepily* are you ha-ppy_ to

J 'ARE YOU HAPPY...'
Subito Allegro

$\text{♩} = 144 \text{ molto rit.}$ $\text{♩} = 60$ $\text{♩} = 120 \text{ con rubato, Galliard}$

Vln. *sempre ppp* *pizz.* *f*

Vla. *sempre ppp* *trem.* *ppp* *trem.* *f*

Vc. *sempre ppp* *ppp* *f*

Cb. *sempre ppp* *pizz.* *mp* *f*

117 (unmeasured)

T. Bl. (1) shake thumb roll thumb roll

Tamb. (2) *mp* *p*

'Maker' dance_ in my hand? Are you ha-ppy_ to dan - - - gle from

123 poco accel.

T. Bl. (1) *mp* *pp* thumb roll *mp* *p* *mp* thumb roll *pp* shake

Tamb. (2) *mp* *f, almost shouting* *p*

'Maker' my_ strings? Are you ha-ppy?_ Are you ha-ppy?_ Are

$\text{♩} = 132$ poco accel.

129

Picc. (2) f

Fl. (1) f flz. ppp mp pp mp nat.

Ob. fp [Debussy: La Mer] pp mp pp

B. Cl. fp pp $p > pp$ $mp > pp$

Alto Sax. fp ppp mp pp ppp

Bsn. ppp mp p mp pp

Hn. (Stop mute)

Tpt. [Debussy: La Mer] pp mp pp

Tbn. Straight mute mp pp

T. Bl. (1) pp $f > mp$ pp mp pp mp

Tamb. (2) p f pp , poco a poco cresc. p mp sub. pp , poco a poco cresc.

'Maker' mp , excited, salivating mf mp

you ha- ppy to dan- gle from my hands? Are you ha- ppy

$\text{♩} = 132$ poco accel.

Vln. pp mp pp mp pp mf pp

Vla. pp mp pp mp pp mf pp

Vc. pp mp p mf

Cb. pp p pp $mp > pp$

136

Fl. (1) *pp* *mf* *mp*

Ob. *pp* *mf*

B. Cl. *ppp* *p* *mp* *gliss.* *pp* *p* *mf*

Alto Sax. *mp* *pp* *mp* *gliss.*

Bsn. *p* *pp* *mp* *pp* *mp* *pp* *mf*

Hn. *p* *pp* *p*

Tpt. *mp* *ppp*

Tbn. *ppp* *mp*

T. Bl. (1) *pp* *mp* *pp* *mp*

Tamb. (2) *p* *mf* *sub. pp, poco a poco cresc.*

'Maker' *mf*
to dance in my strings?

Vln. *mp* *pp* *mf* *gliss.*

Vla. *mp* *pp* *mf* *p* *f*

Vc. *p* *mf* *p*

Cb. *ppp* *mf* *p* *fp*

Britten: Turn of the Screen

$\text{♩} = 138 \text{ poco rall.}$ $\text{♩} = 120$

139

Picc. (2)

Fl. (1)

Ob.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

T. Bl. (1)

Tamb. (2)

Synth.

'Maker'

Vln.

Vla.

Vc.

Cb.

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

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

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

f *mp* *pp* *p*

p *mf* *pp*

sub. pp *mf* *p* *mf* *pp* *ppp* *flz.*

p *mf* *pp*

p *mf* *pp*

mf *pp*

pp *mf* *ppp*

pp *sub. p* *mp* *pp* *mp* *pp*

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

Ped. *Ped.*

ff, ecstatic gloating *mf* *f* *p*

Are you ha-ppy to de-light in my hold?

$\text{♩} = 138 \text{ poco rall.}$ $\text{♩} = 120$

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

p *f* *p* *f* *pp* *sub. f* *pp* *p* *mf*

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

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

K Subito Presto $\text{♩} = 168$ **rit.** $\text{♩} = 144$ **rall.** $\text{♩} = 120$

non vib. *Debussy: La Mer* *Saint-Saëns: Danse Macabre*

Picc. (2) f pp p mp f p mf

Fl. (1) f pp p

Ob. mp p

B. Cl. f

Bsn. f

T. Bl. (1)

Drum Set *Sing* fp f

Tub. B. (2) *Tubular Bells* mf ϕ To Tamb.

Pno. mf To Synth.

'Puppet' m $\frac{2}{4}$ (Mouthed): N - - o!

'Maker' mf f *an aside to the audience* p f *Speech struggling to force the word out* sf mp *forced smile, fury* p f

And he re - plies ve - ry clear - ly, "N - - o!" Ha! What a cha-rac-ter! What a joke!

K Subito Presto $\text{♩} = 168$ **rit.** $\text{♩} = 144$ **rall.** $\text{♩} = 120$

Vln. f

Vla. f

Vc. f *pizz.* mp sf p

Cb. f

153

Picc. (2)

flz. *mf* *pp* nat. To A. Fl.

Fl. (1)

flz. *mf* *pp* nat. *< mp* *pp*

Tbn.

Pixie & Plunger

mf *f* *mf*

(Approx. with plunger): O - k, how do o - thers feel a - bout your re - la - tion - ship

Dr. (1)

To Alm. *p*

Tamb. (2)

Tambourine
Fist and knee
To Crot. *ff*

'Maker'

(Shakes puppet violently)

mp. *p* *mf* *p*

voisful

In us — they — see them - selves, so — jea - lou - sy

Vln.

(pizz.) *mf* Subito $\text{♩} = 80$ arco, con sord. *pp* *mp* *pp* sub. *mp* poco rall.

Vla.

(pizz.) *mf* arco, con sord. *pp* *mp* *pp*

Vc.

arco, con sord. *mp* *pp* *mp* *pp*

Cb.

pizz. *f* arco, con sord. *mp* *pp*

L 'BLOOMS...'

Subito Allegro

$\text{♩} = 72 \text{ rit.}$ $\text{♩} = 63$ $\text{♩} = 126 \text{ rit.}$

$\text{♩} = 120$

$\text{♩} = 115$

$\text{♩} = 110$

$\text{♩} = 105$

161

Fl. (1) *ppp. vortish* *p* *pp* *gliss.* *p*

A. Fl. (2) *ppp. vortish* *p* *pp* *gliss.* *p*

Ob. *sempre pp. resonant*

B. Cl. *p* *pp*

Dr. (1) Almglocken *p. resonant*

Crot. (2) Crotales, bow one hand & beater in other *p* *ppp* *p. resonant* *Bow* *p* *ppp*

Synth. *sempre ppp, sotto voce* *Ped. sempre*

'Puppet' *ppp. a shadow, sotto voce* *p* *pp* *p* *pp* *gliss.* *p* *pp*

Blooms... Blooms...

'Maker' *p. yearning* *p* *ppp* *p* *ppp* *gliss.* *p* *ppp*

Blooms... Blooms...

L 'BLOOMS...'

Subito Allegro

$\text{♩} = 72 \text{ rit.}$ $\text{♩} = 63$ $\text{♩} = 126 \text{ rit.}$

$\text{♩} = 120$

$\text{♩} = 115$

$\text{♩} = 110$

$\text{♩} = 105$

Imperceptible bow changes, trills should allow stopped note to be heard as well as the harmonic

Vln. *sempre ppp* *gliss.* *pp* *sempre ppp*

Vla. *non vib.* *pp* *p* *ppp* *gliss.* *pp* *ppp* *(d)*

Vc. *p* *pp* *p* *pp* *vib.* *p* *pp* *gliss.*

Cb. *p* *pp* *vib.* *p* *pp*

Imperceptible bow changes, trills should allow stopped note to be heard as well as the harmonic

$\text{♩} = 100$ $\text{♩} = 96$ poco a poco rit. $\text{♩} = 92$

168

Fl. (1)

ppp

p

pp

p

pp

ppp

A. Fl. (2)

ppp

mp sub. ppp

p

ppp < mp

p

Ob.

B. Cl.

Hn.

Practise mute
B $\flat$ open

ppp

pp

Alm. (1)

p, resonant

Beater

Crot. (2)

p

ppp

p, resonant

Synth.

(Ped. sempre)

'Puppet'

Bloo...

oo...

'Maker'

Bloo...

$\text{♩} = 100$ $\text{♩} = 96$ poco a poco rit. $\text{♩} = 92$

Vln.

Vla.

pp

Vc.

p

pp

Cb.

non vib.

p

pp

p

178 $\text{♩} = 76$ $\text{♩} = 72$

Fl. (1) *mp* *pp* *p* *pp* *mp* *pp* *sub. mp* *pp*

A. Fl. (2) *flz. nat.* *mf* *pp* *mp* *ppp* *mf* *p* *ppp* *sub. p* *pp* *p*

Ob.

B. Cl. *mp* *pp* *To Cl.*

Alto Sax. *mp* *pp*

Bsn. *mp* *pp*

Alm. (1)

Crot. (2) *p* *ppp* *p, resonant* *Beaten* *Bow* *p, resonant*

Synth. *(Ped. sempre)*

'Puppet' *pp* *mp* *pp* *oo...* *oo...*

'Maker' *mp* *pp* *mp* *oo...* *oo...*

Vln. $\text{♩} = 76$ $\text{♩} = 72$

Vla. *gliss.* *pp* *p* *pp* *IV* *gliss.* *mp*

Vc. *mp*

Cb. *Harmonic* *norm.* *p* *pp* *mp* *pp*

182

$\text{♩} = 69$

Fl. (1)

$mp > p$

ppp

mp

pp

p

pp

$mp > pp$

A. Fl. (2)

pp

$< p$

mp

pp

Ob.

B. Cl.

Bsn.

ppp

Hn.

(Practise mute)

B♭ 1

ppp

Crot. (2)

p

ppp

Synth.

'Puppet'

mp

pp

mp

pp

Bloo...

ooms...

'Maker'

p

mp

ooms...

$\text{♩} = 69$

$\text{♩} = 66$

Vln.

p

Vla.

gliss. approx.

pp

$p > ppp$

Vc.

pp

p

pp

p

pp

I

II

Subito Allegro
♩ = 132 rit.

♩ = 126 ♩ = 120 ♩ = 114 ♩ = 108

185

Fl. (1) *mp > pp* *mp* *pp* *p* *ppp*

A. Fl. (2) *mp* *pp < p > pp* *pp* *mp* *pp*

Ob.

B. Cl. *ppp* *p > pp* *mp*

Bsn. *ppp* *p* *ppp* *p* *pp*

Hn. *p* *pp < p > pp*

Crot. (2) *p* *ppp*

Synth. (Ped. sempre)

'Puppet' *p* *pp* *p* *pp*

'Maker' *pp* *ppp*

Subito Allegro
♩ = 132 rit.

♩ = 126 ♩ = 120 ♩ = 114 ♩ = 108

Vln. *ppp* *p*

Vla.

Vc. *mp > pp* *ppp*

Cb. *p* *pp*

$\text{♩} = 102$ $\text{♩} = 96$ $\text{♩} = 90$ $\text{♩} = 84$ $\text{♩} = 78$ $\text{♩} = 72 \leftarrow \text{♩} = \text{♩} \rightarrow$

Fl. (1)
 A. Fl. (2)
 Ob.
 B. Cl.
 Hn.
 Alm. (1)
 Crot. (2)
 Synth.
 'Puppet'
 'Maker'
 Vln.
 Vla.
 Vc.
 Cb.

190
 5:3
p *mp* *pp* *p* *gliss.* *cos*
 5 6 7 To Picc.
mf *pp* *mp*
pp *mp*
 con vib. To Cl.
 F 1
ppp *p* *ppp*
 To Cym.
p, resonant
 Beaten Bow
p, resonant *p* *ppp*
 To Pno.
 (Ped. sempre) *
mp *pp*
mp *pp* *p* *pp*
 102 96 90 84 78
ppp *mp* *p*
p *ppp*
gliss. *gliss.* *5* *3* *5* *5* *ppp* *mp* *mf* *p*
mf *pp*

Subito Presto $\text{♩} = 144$

(2 + 3) (3 + 2) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (3 + 2) (3 + 2)

195

Picc. (2) *Picc.* *fp* *fp* *f* *p*

Fl. (1) *f* *p* *sf* *p* *sf* *fp* *f* *pp* *fp* *f* *gliss.*

Ob. *f* *p* *sf* *p* *sf* *f* *fp* *f* *fp*

Alto Sax. *ff* *mp* *f* *mp* *mf* *f* *mp* *mf* *mp sf*

Bsn. *ff* *mp* *f* *mp* *mf* *f* *mp* *mf* *f*

Tpt. *f* *ff* *f* *ff* *flz.* *nat.* *f* *ff*

(Approx. with plunger): How_ beau - ti - ful... I - mma - cu - late... And this_ li - ttle guy, he o -

Tbn. *f* *mp* *mf* *p* *f* *p* *f* *p* *fp*

Crot. (2) *p* *ppp*

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

Subito Presto $\text{♩} = 144$

(2 + 3) (3 + 2) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (3 + 2) (3 + 2)

Vln. *senza sord.* *ff, ruvido* *f* *ff* *mf* *f*

Vla. *f* *p* *f* *fp* *f* *fp*

Vc. *senza sord.* *f, ruvido* *fp* *f* *mf* *f* *mf* *f*

Cb. *ff* *pp* *f*

(3 + 2) (2 + 3) (2 + 3) (3 + 2) (2 + 3)

Picc. (2) *f* *p* *gliss.* *f* *p* *pp*

Fl. (1) *f* *p* *f* *p* *pp* *gliss.*

Ob. *f* *mp* *f* *p* *pp*

Cl. Clarinet in B $\flat$ *f* *mp* *mf* *mp* *f* *fp* *pp* *ff*

Alto Sax. *f* *mp* *mf* *mp* *f* *pp* *ff*

Bsn. *p* *sf* *mp* *p* *mp* *pp* *ff*

Hn. *pp* *ff*

Tpt. *p* *mp* *ff*

Tbn. *mf* *mp* *f* *pp* *ff*

beys you? Bu - - - t why? Yes, why?

Piano *p* *f*

Synth. *p* *f*

E. Gr. *f* *mf* *pp* *f*

'Maker' *f* *ff* *gliss.* *Why?*

Vln. *mf* *f* *mp* *pp* *f*

Vla. *f* *mf* *f* *p* *gliss.*

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

Cb. *p* *sf* *mf* *fp* *mp* *ff*

♩ = 180

M Subito Lento $\text{♩} = 50 / \text{♩} = 100$

213

Picc. (2)

mp *mf* *mp* *flz.* *pp*

Fl. (1)

ppp *mp* *pp* *gliss.*

Ob.

pp *pp* *gliss.*

Cl.

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

Bsn.

p *ppp* *mp* *nat.* *gliss.*

Tpt.

pp *mf* *flz.* *Harmon mute*

Tbn.

ppp *mf* *gliss.* *flz.*

Pno.

pp *mf* *p* *Ped.* *Tre Corde*

'Maker

rise from the o-ocean floor, and de mand to know it's ma-ker's mind?

Vln.

mp *p* *mp* *f* *arco, s.p.* *III* *II*

Vla.

mf *ppp* *mp* *mf* *pp* *sul pont.* *f*

Vc.

p *pp* *mp* *pp* *mp* *sul pont.* *f*

Cb.

216

Picc. (2)

Fl. (1)

Ob.

Cl.

Tpt.

Tbn.

Pno.

'Maker'

Vln.

Vla.

Vc.

Cb.

f

pp $\rightarrow$ *mp*

f

f

ppp $\rightarrow$ *p* $\rightarrow$ *pp* $\leftarrow$ *mf* $\rightarrow$ *pp*

mp $\rightarrow$ *p*

ppp $\rightarrow$ *mf*

pp $\rightarrow$ *f*

touch note at 2nd partial

If not for me, this little guy, well he just talks, and talks

pizz.

arco, flaut.

c.l.t.

mp

ppp $\rightarrow$ *mp*

poco overpressure

f

pp

f

pizz.

poco overpressure

f

mp $\rightarrow$ *pp*

pp

f

p

mp $\rightarrow$ *pp*

mp, rough

f

222 *poco accel.*

Picc. (2) *mf* *pp* *mp* *pp*

Fl. (1) *ppp* *mp* *p* *mf* *f*

Ob. *p* *pp* *pp* *mp* *p* *mf*

Cl. *ppp* *p* *pp* *mf* *pp* *mp* *pp*

Bsn. *ppp* *mp* *ppp* *mf* *mp*

Tbn. *f* (Approximate words with plunger): In - t're - sting...

Sus Cym. (1) Drum Set Cowbell *p* *pp* *mp*

Pno. *mp* *ppp* *pp* *sub. ppp* *p* *sub. pp* *mf* *Ped.* *Tie Corde*

'Maker' *mf, threatening* and try to find a way out...

Vln. *f* *mf* *mp*

Vla. *f* *arco, nat.* *s.p.* *nat.* *mf* *pp* *f* *mp*

Vc. *pizz.* *mf, sec*

Cb. *mf* *p* *s.p.*

224

Picc. (2)

Vivaldi: Spring

Fl. (1)

Ob.

Cl.

Bsn.

Tbn.

Dr. (1)

Pno.

Vln.

Vla.

Vc.

Cb.

p *mp* *mf*

p *mf* *mp* *mf* *mp* *mf*

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

mp *mf* *mp* *mf*

mp *pp*

mf *f* *mf* *pp*

(Approx. with plunge.): And could you say that once more?

Rimshot

Woodblock

pp *p* *pp*

pp *mp* *mf* *ppp*

Ped. Ped.

Vivaldi: Spring

pp *mp* *p* *mf*

p *mf* *p* *mf* *pp*

arco, s.p. nat. gliss. pizz.

p *fp* *mf*

s.p. Ring around the rose pizz. gliss.

mf

♩ = 60

225

Picc. (2)

f *f* *p* *p* *f* *p*

Fl. (1)

f *k* *p* *<f* *k* *3* *nat.* *p* *f* *p*

Ob.

f *mp* *p* *f* *p*

Cl.

flz. *nat.* *sub. pp* *f* *p* *f*

Bsn.

flz. *nat.* *p* *mf* *p* *f*

Tpt.

mp *f* *p* *f*

(Approx. with plunge.): for the cam - er - a

Tbn.

mf *f* *p* *f*

(Approx. with plunge.): at the cam - er - a?

Dr. (1)

Rimshot *mp* *mf* *mp* *mf* *pp*

Crot. (2)

Whip
To Glock. *mf*

Pno.

mf *mp* *mf* *p* *f* *6*

Ped.

♩ = 60

Vln.

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

Vla.

mf *f* *mp* *mf* *p* *ff* *sub. p* *f*

Vc.

f *p* *f* *p* *sf*

Cb.

mp *f* *p*

[Debussy: Cello Sonata]

[Ring around the rose]

[Debussy: Cello Sonata]

[Ring around the rose]

[Ring around the rose]

arco, nat.

gliss.

gliss.

N

227

Picc. (2)

Fl. (1)

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Pno.

Una Corda

Ped.

'Puppet'

ppp sotto voce,
bewitching, beguiling

Why ask?

f, enjoying self

mp

sadistic

v.t.

Yes! Does the ant look up and say, "why?" Does the vole "ask" who pulls

Hand-puppet mouth

N

Vln.

pizz.

sub. *f*

arco

f

Vla.

pizz.

sub. *f*

arco

IV
III

p < *mp* >

Vc.

p

pizz.

sub. *f*

arco

p < *mp* >

Cb.

p < *mp* >

[illegible]

poco accel. $\text{♩} = 60$

233

Picc. (2)

(Speak across flute): So po - e - tic! *mp* *mf* *sub. p* *f* *pp*

Fl. (1)

(Speak across flute): So po - e - tic! *sub. p* *mp* *pp* *mf* *sub. p* *f* *pp*

Ob.

sub. p *mp* *pp* *mp* *mf* *f* *pp*

Cl.

sub. p *mp* *pp* *mp* *pp* *mf* *sub. p* *f* *sub. p* *mf* *mp*

Bsn.

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

Tpt.

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

Tbn.

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

Dr. (1)

mf *sub. p* *mp* *p* *mf* *p*

Pno.

mf *p* *mp* *mf* *p* *mf* *mp* *p*

Ped. *Una Corda*

'Puppet'

mp *me...*

'Maker'

(Hand-puppet mouth)

If not for "me", this

poco accel. $\text{♩} = 60$

Vln.

mf *mp* *mf* *< f* *p* *f*

Vla.

mf *mp* *mf* *< f* *p* *f* *s.p.* *nat.* *pp* *mp*

Vc.

p *f* *pizz.* *mp*

Cb.

f *arco* *molto vib.* *gliss.* *s.t.* *p* *f* *p < fpp* *mp*

Mussorgsky: Pictures at an Exhibition

237 rit. ♩ = 50

Picc. (2) *pp* < *mp* > *pp* < *mp*

Fl. (1) *p* < *mf* *pp* ————— *mp* ————— *pp* < *mp* > *pp* ————— *pp*

Ob. *pp* < *mp* > *pp* < *mf* > *pp*

Cl. *mf* ————— *p* < *mp* > *p* < *mp* > *pp*

Bsn. *pp* < *mf* > *pp* < *mf* > *pp*

Tpt. *pp* ————— *mp* > *pp* < *mf* > *pp*

Tbn. *pp* ————— *mp* > *pp* < *mf* > *pp*

Dr. (1) *pp* *mp* > *pp* *mp* *spp* < *mp* *pp* < *mp*

Whip (2) Glockenspiel To Whip *p*

Pno. *mp* > *pp* *p* *mp* *p*

Una Corda *mf* *p*

'Puppet' *pp* < *mf* > *mp* < *mf* > *p* < *mf* > *p*

round Hide.

mp *f* ————— vicious *mp* ————— *mf* sub. *mp*, dazed v.t. *gliss.*

'Maker' round! He ————— ne - ver lets me speak! ————— I would have ————— to ————— "hide"

Hand-puppet mouth

Vln. *mp* > *p* *mp* > *p* *pizz.* *mp*

Vla. *pp* *p* *mp* > *p* *pizz.* *mp* *p* < *mp* > *p*

Vc. *pp* < *mf* > *p* *pizz.* *mf* *mp* ————— *p*

Cb. *p* < *mf* > *p* < *mf* > *f* *pizz.* *mp* ————— *p*

A Tempo ♩ = 60 **poco rit.**

240

Picc. (2)

Fl. (1)

Ob.

Cl.

Tpt.

Tbn.

Dr. (1)

Glock. (2)

Pno.

Gtr.

'Puppet'

'Maker'

Hand-puppet

Vln.

Vla.

Vc.

Cb.

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

gliss. *as if nothing happened* *try to find a way out!*

in his words, and

Hand-puppet

gliss. *gliss.*

242

Purcell: Dido & Aeneas

$\text{♩} = 50$ **O** A tempo $\text{♩} = 60$

Picc. (2)

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

Sing and play

Fl. (1)

p *mf* *mp* *mf*

Ob.

mp *p* *mf* *mp*

Cl.

pp *mf* *p* *f*

Bsn.

Purcell: Dido & Aeneas

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

Tpt.

p. laughter *f*

Tbn.

(Approx.) Once *mp* *p* *re.* *mf*

Dr. (1)

mp *p* *mf*

Glock. (2)

Whip *ff* To Glock. Glockenspiel *mp*

Pno.

p *mp* *mf* (Una Corda)

'Puppet'

Hand-puppet mouth *pp* *knowing* *gliss.* Hide

'Maker'

Hand-puppet mouth *mf, unsure* *f* *sub. p.* *dazed* *v.t.* "why?"

Yes! Does the ant look up and say

$\text{♩} = 50$ **O** A tempo $\text{♩} = 60$

Vln.

Purcell: Dido & Aeneas

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

Vla.

arco *mp* *f* *mf, poco dim.* *mp*

Vc.

Ligeti: Cello Sonata

mf *f* *mp* *mf*

Cb.

mf

247

Picc. (2) *mp* *mf* *pp* *mp* *pp*

Fl. (1) *p* *mp* *pp* *mp* *pp* *mp*

Ob. *pp* *mf* *ppp* *pp* *p* *pp*

Cl. *pp* *pp* *mp* *pp* *p* *pp* *mp*

Bsn. *ppp* *mp* *p*

Tbn. *p*

Glock. (2) *p* *ppp*

Pno. *p* *mf* *mp*

Una Corda

Gr. *f* *ppp* *mp* *f*

art. harm. 8va

Rasgueado

'Puppet' *mp* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Rise from the o - cean floor and de - mand to

(Hand-puppet mouth)

f *sub p*, dazed, entranced

angerd v.t.

'Maker' Does the sea ur - chin "rise from the o - cean floor and de - mand to

(Hand-puppet mouth)

open hand-puppet's mouth but slowly let hand go slack

forceful

Vln. *mf* *mp* *pp* *pp* *mp*

s. p. *gliss.*

Vla. *mf* *sf* *ppp* *mp* *pp* *mp*

pizz. *s.t.* *nat.* *s.t.* *nat.*

Vc. *mf* *sf* *p* *mp* *p*

pizz. *arco*

Cb. *mf* *non vib.* *s.t.* *s.p.* *gliss.* *molto vib.*

253

Picc. (2)

Fl. (1)

Ob.

Cl.

Bsn.

Tbn.

Glock. (2)

Pno.

Gr.

'Puppet'

'Maker'

Vln.

Vla.

Vc.

Cb.

pp < *mp* *pp* *mp* *pp*

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

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

pp *mp*

ppp *p* *mp*

mf *pp*

ppp

p *mp* *ppp*

Ped. $\downarrow$
(Una Corda)

f *Arpegg. trem.* *p* *mf*

mf *p* *mf* *sub. p* *mp* *mf*

know my own mind

Hand-puppet mouth

f, alarmed *ff* *sub. p, dazed, entranced* *mp*

know his ma ker's "mind?" If

s. p. *f* *nat.* *pp* *mp* *s.t.* *pp* *mp* *pp*

ppp *f* *sub. ppp* *mp* *mp* *p*

pizz. *mp* *mf* *arco* *p* *mp* *p* *pp* *mf*

f *mp* *arco* *pp* *mp* *pp* *sub. mp* *p*

267

P

Picc. (2) *sf mp pp mf*

Fl. (1) *nat. sub. p flz. pp mf*

Ob. *mp mf*

Cl. *pp mf pp*

Bsn. *mf p*

Tpt.

Tbn. *pp mf*

Glock. (2) *sf p pp*

Pno. *sf p mf sub. ppp p pp*
(Una Corda)

Gr. *f art. harm. g^{sc}*

'Puppet' *mp mf p*
[Hand-puppet mouth] *let me*

'Maker' *mp mf f enraged sub. p, dazed sub. f, panicked*
when no - one else is a - round, He ne - ver "lets me" speak,___

Vln. *s.p. sf nat. → s.p. pp mf P*

Vla. *s.p. nat. → s.p. mf sub. p f sub. p mf fp gliss. f sub. mf p fp*

Vc. *pp mf p*

Cb. *p mf s.p. f mf pizz.*

$\text{♩} = 90 \text{ rit.}$

269

Picc. (2) *flz.* *mp* *nat.* *pp* *mp* *pp* *mp*

Fl. (1) *mp* *mp* *pp* *mp* *flz.* *sub. pp* *mp* *pp* *mp*

Ob. *p* *p*

Cl. *mp* *pp* *mp* *pp*

Bsn. *flz.* *nat.* *mf* *f* *sub. p* *mp* *pp* *mp* *pp* *sub. mp*

Tpt. *ppp* *mp* *ppp*

Tbn. *ppp* *mp* *ppp*

Glock. (2) *p* *mp* *sub. pp*

Pno. *ppp* *mp* *sub. pp*

(Una Corda)

Gr. *pp* *mp*

'Puppet' *mf* *mp*

Hand-puppet mouth

'Maker' *sub. p, dazed* *sub. f, panicked* *mp, dazed*

I would have to "hide" in "his" words!

$\text{♩} = 90 \text{ rit.}$

Vln. *nat.* *mp* *f* *senza vib.*

Vla. *s. p.* *nat.* *s. p.* *mf* *sub. p* *sf* *pp*

Vc. *nat.* *mp* *pp* *mp* *pp* *mp*

Cb. *arco, nat.* *mf* *sf* *mf*

♩ = 76

271

Picc. (2) *p*

Fl. (1) *p* *mf* *mp* *f* *mf* *mp* *ff*

Ob. *mp* *p* *fp* *f* *mp* *mf*

Cl. *p* *mf* *mp* *mp* *mf*

Bsn. *pp* *mp* *mf* *pp* *mf* *p* *pp* *mp*

Tpt. *mp* *pp* *sub. mp*

Tbn. *mp* *pp* *sub. mp*

Glock. (2) *mp* *pp*

Pno. *mp* *pp* *mf* *p*

Gr. *ff* *mp* *mf* *Rasgueado*

'Puppet' *f*

'Maker' *f*

Vln. *mp* *pp* *mf* *pp* *mp* *p*

Vla. *mf* *mp* *pp* *poco sul pont.* *nat.* *sf* *sub. mp* *p*

Vc. *sub. pp* *fp* *f* *ppp* *nat.* *poco vib.* *vib. nat.* *poco vib.* *p*

Cb. *mp* *ppp* *p* *pp*

Hand-puppet mouth

And try to find a

v.l. And try to find a

→ sul pont. *nat.*

→ poco sul pont. *nat.*

→ sul pont. *nat.*

→ sul tasto

rit. $\text{♩} = 60$ ($\text{♩} = 120$) $\text{♩} = 90$ $\text{♩} = \text{♩} = \text{♩}$

273

Picc. (2) *pp* *mp* *pp* *flz.* *gliss.* *nat.*

Fl. (1) *p* *f* *p* *f* *flz.*

Ob. *pp* *mp* *f* *p* *f*

Cl. *pp* *mp* *pp* *ppp* *f* *pp* *f* *flz.*

Bsn. *pp* *mp* *f* *flz.* *gliss.*

Tpt. *f* *ppp* *mp* *sub. ppp* *mp sf*

Tbn. *ppp* *p* *pp* *sub. f* *sub. p* *f* *sub. ppp* *mp sf*

Glock. (2) *ppp, poco cresc.* *pp* *p* *f* *To Whip*

Pno. *ppp* *p* *pp* *mf* *pp* *mf*

Ped. *Ped.* *Ped.*

Gr. *f* *ff* *mf* *f* *p* *ff*

'Puppet' *mp* *p, excited* *f* *gliss.*

way out! Yes,

[Hand-puppet mouth]

'Maker' *mp* *p* *f* *v.t.* *panicked*

way out!" "Yes!" Does the

rit. $\text{♩} = 60$ ($\text{♩} = 120$) $\text{♩} = 90$ $\text{♩} = \text{♩} = \text{♩}$

Vln. *mf* *mf* *sub. p* *fp* *f* *sul pont.*

Vla. *mp* *pp* *mp* *pp* *mf* *pp* *poco s. p.* *nat.* *Harmonic gliss. IV* *f*

Vc. *sub. mf* *pp* *mp* *fp* *f* *sul pont.*

Cb. *nat.* *sub. mf* *f*

Q = 60 rit. ♩ = 50

276

Picc. (2) *flz.* *ppp* *6* *5*

Fl. (1) *sub. p. waltz* *flz.* *3* *mp* *p* *gliss.* *3*

Ob. *sub. p. waltz* *3*

Cl. *gliss.* *flz.* *nat.* *3* *flz.* *3* *sub. p* *f* *pp* *f* *mp* *p* *gliss.* *3*

Bsn. *f* *3* *pp* *p* *pp* *mp* *pp* *3*

Tbn. *gliss.* *3*

Dr. (1) Ride Bell *ppp* *p*

Glock. (2) *p*

Pno. *p. waltz* *3* *ppp* *mp* *Ped.*

Gtr. *art. harm. gliss.* *mf*

'Puppet' *mp* *mf* *gliss.* *3* *look* *up!*

Hand-puppet mouth *3*

'Maker' *mp. entranced v.t.* *mf* *mp* *gliss.* *3* *ant* *look* *up*

Q = 60 rit. ♩ = 50

Vln. *p* *mf* *3*

Vla. *s.p. nat.* *3* *sf > mp* *p*

Vc. *f* *3* *p*

Cb. *f* *3* *p* *mf*

A Tempo (♩ = 60) **rit.** ♩ = 50

278

Picc. (2) *f* *p* < *f* *pp* *mf* *p* *ppp* *mf*

Fl. (1) *pp* *mf*

Ob. *mf* *p*

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

Bsn. *f* *p* *sf* *ppp* *p*

Tpt. *f*

Tbn. *sub. f* *mf* *p*

Dr. (1) *pp* *mf* *pp* *mf*

Whip (2) Whip To Glock. Glockenspiel *p*

Pno. *p* < *sf* *p* *fp* *sf* *p* < *mf* *sub. ppp* *Ped.*

Gtr. *art. harm. sf* *mf*

'Puppet' *mp* *mf, smug*

Hand-puppet mouth Say why!

f, scared *mp, entranced v.t.* *mf* *mp*

'Maker' and! up and! "Say why!"

A Tempo (♩ = 60) **rit.** ♩ = 50

Vln. *pizz.* *p* *ff*

Vla. *s.p.* *f* *pp* *mf* *nat.* *p* *f*

Vc. *p* *f*

Cb. *p* *f* *mf* *p*

A Tempo (♩ = 60) rit.

Stravinsky: *Petroushka*

280

Picc. (2) *pp* *mp* *pp*

Fl. (1) *p* *mf* *gliss.* *mf*

Ob. *p* *mf* *p*

Cl. *pp* *mp* *pp*

Bsn. *mp* *pp* *mf* *p* *mp*

Dr. (1) *p* *mp* *pp* *mp* *pp* *mp*

Glock. (2) *mf* To Whip

Pno. *f* *mf* *pp* *p* *ppp* *Ped.*

Gtr. *mf* *art. harm. 8va*

'Puppet' *mp* *gliss.* Ask who

Hand-puppet mouth

'Maker' *p* *f, scared* *sub. p, entranced v.t.* Does the vole ask "who

A Tempo (♩ = 60) rit.

Vln. *arco, s.t.* *molto s.p.* *s.t.* *s.p.* *gliss.* *s.t.*

Vla. *mf* *mp* *pizz.* *f* *arco* *p* *f* *s.p.*

Vc. *mp* *p* *s.t.* *overpressure* *f*

Cb. *pp* *f*

281 $\text{♩} = 50$ **A Tempo** ($\text{♩} = 60$)

Picc. (2) *flz.*
ppp *mp* *pp* *mp* *pp*

Fl. (1) *nat.* *gliss.*
p *mf* *pp*

Ob.
pp *mp*

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

Bsn.
ppp *p* *pp* *p* *pp* *mf* *p* *mf*

Tpt.
pp *mf*

Tbn.
pp *mf*

Dr. (1)
pp *mp*

Glock. (2) *Whip*
f

Pno.
pp *p* *pp* *f* *p* *mp* *pp*

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

'Puppet'
mp *mf* *p* *sub. f, panic*

'Maker'
p *gliss.* *pp* *gliss.* *f* *pp* *f*

pulls the strings! Does the sea

$\text{♩} = 50$ **A Tempo** ($\text{♩} = 60$)

Vln.
pp *mf* *p* *pp*

Vla.
ppp *f* *pp* *f*

Vc.
ppp *f* *pp* *f*

Cb.
mp *pp* *f*

Stravinsky: *Petrushka*

nat. *s.p.* *nat.* *o.p.* *gliss.* *arco* *pizz.* *gliss.*

[illegible]

285 $\text{♩} = 80$

Picc. (2) *ppp* *mp* *pp*

Fl. (1) *p* *pp* *gliss.* *gliss.* *mp*

Cl. *p* *pp* *gliss.* *gliss.* *mp*

Bsn. *ppp* *mp* *p*

Tbn. *pp*

Glock. (2) *pp, poco a poco cresc.*

Pno. *pp* *ppp* *p* *ppp* *p*
Ped.

Gr. *pp* *mf*

'Puppet' *Hand-puppet mouth*
 from the o - - - - - cean

'Maker' *gliss.*
 from the o - - - - - cean

$\text{♩} = 80$

Vln. *mp* *pp* *mp* *mf* *pp*

Vla. *poco vib.* *pp poco cresc.* *p* *mp* *p* *mp*

Vc. *senza vib.* *mf sub p*

Cb. *poco vib.* *mp*

288 $\text{♩} = 69$

Picc. (2) mp pp

Fl. (1) mf p mp pp flz. nat.

Ob. mp pp p pp

Cl. mf p mp pp flz. nat.

Bsn. ppp p mp

Tpt. pp sim.

Tbn. mp p ppp gliss.

Glock. (2) p mp pp To Whip mp

Pno. ppp pp ppp

Ped. $Ped.$

Gr. mp trem. $p a m i$ mf sub. p Rasgueado

'Puppet' f floor and de - - mand to
[Hand-puppet mouth]

'Maker' f floor and de - - mand to

$\text{♩} = 69$

Vln. ppp $dolce$ mp

Vla. p mp fp poco vib.

Vc. pp mp

Cb. p pp

[illegible]

294 $\text{♩} = 80$ $\text{♩} = 72$ $\text{♩} = 50$

Picc. (2) *pp*

Fl. (1) *mp* *pp* *mp* *pp*

Ob. *ppp* *mp* *ppp*

Cl. *pp* *mp* *p* *ppp*

Bsn. *pp* *sub. mp* *pp* *ppp* *mp* *ppp*

Glock. (2) *pp, poco a poco cresc.* *p, poco a poco cresc.* *mp* *ppp*

Gtr. *mp* *pp* *mf* *p* *mp* *pp* *p* *pp*

'Puppet' *li - ttle guy.* *gliss.* *mp* *pp, freeing self*

Hand-puppet mouth

'Maker' *li - ttle guy.* *losing consciousness* *mp* *pp*

Vln. *mp* *pp* *mp* *pp* *p* *pp*

Vla. *p* *pp* *mp* *mp* *pp < mf* *ppp*

Vc. *ppp* *mp* *pp* *mp* *ppp* *s.t.*

Cb. *mp* *ppp* *p* *s.p.*

R accel. (♩ = 100)

297

Picc. (2) *fp* *ppp* *fp*

Fl. (1) *fp* *ppp* *fp*

Ob. *fp* *ppp* *fp*

Cl. *fp* *pp* *mp* *p* *mf* *p* *flz.*

Alto Sax. *mp, laugh* *p* *mf* *mp* *p* *gliss.*

Bsn. *fp* *ppp* *f* *pp*

Hn. *fp* *ppp* *f* *ppp* *f* *ppp* *sim.* *sf, laughter* *ppp*

Tpt. *fp* *ppp* *f* *ppp* *f* *ppp*

Tbn. *fp* *ppp* *f* *ppp* *f* *ppp*

Glock. (2) *f* *ppp* *mp*

Synth. *f* *ppp* *f* *ppp*

Pod.

Gr. *f* *p* *pp* *mf* *sub. pp* *f* *pp*

'Puppet' *f* *mf, ecstatic* *f* *gliss.* *talk,*

[Hand-puppet mouth]

'Maker' *mf* *v.t.* *f* *gliss.* *just...*

R accel. (♩ = 100)

Vln. *f* *pp* *fp* *ppp* *sf* *f*

Vla. *f* *pp* *fp* *ppp* *fp* *f*

Vc. *nat.* *f* *pp* *ppp* *f* *pp*

Cb. *nat.* *f* *pp* *ppp* *f* *pp*

* It is understood that staccatissimo accents at the starts of a slur present notational contradictions. Still, these indicate that the accent should be so sharp and the preceding string crossing so quick that the accented note is perceived as staccatissimo.

♩ = 120

301

Picc. (2)

pp *ppp sf*

Fl. (1)

ppp

Ob.

ppp

Cl.

mf *p*

Alto Sax.

f *pp*

Bsn.

sf *p* *f*

Hn.

F 1 *pp* *mp*

Tpt.

ppp *p* *ppp*

Tbn.

ppp *mp* *pp* *mf sub. ppp* *sub. mf* *pp* *mp sub. pp*

Glock. (2)

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

♯ Synth.

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Gr.

l.v. *Rasgueado* *mf* *pp* *mp* *sub. p* *sf* *Rasgueado* *f* *pp* *mp*

'Puppet'

I look up, I talk I hide the strings, I

Hand-puppet mouth

ff

'Maker'

gliss. *gliss.* *talks....*

♩ = 120

Vln.

p *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *p* *f* *p*

Vla.

p *f* *sub. p* *fp* *f* *p* *f* *p*

Vc.

mf *pp* *fp* *f* *p* *f*

Cb.

sf *p* *f* *p* *f* *p* *f*

♩ = 138

Subito Lento
♩ = 180 ♩ = 60 accel.

311

Picc. (2) *mp* *ppp* *f* *sub. pp* *fp* *pp* *mp* *flz. nat.*

Fl. (1) *f* *ppp* *f* *sub. pp* *fp* *pp*

Ob. *fp* *fp* *fp* *gliss.* *fp* *fp* *flz. nat.* *sf*

Cl. *fp* *ppp* *f* *p* *f*

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

Bsn. *f* *pp* *ppp* *f* *mf* *f* *p* *ppp*

Hn. *ppp* *f* *sub. ppp* *mp* *pp*

Tpt. *f* *sub. ppp* *mp* *pp*

Tbn. *ppp* *f* *sub. pp* *sub. f* *mp* *pp*

Glock. (2) *pp* *mp* *mf*

♯ Synth. *f* *sub. p* *f* *sub. p* *6*

Ped.

Gtr. *p* *f* *p* *mf* *p* *sf* *p*

Rasgueado

'Puppet' *ask.* *I* *rise.* *ff, panicked open* *M*

[Hand-puppet mouth]

gradually open mouth

'Maker' *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

no - - - one - - - else - - - is a - - - round...

Subito Lento
♩ = 180 ♩ = 60 accel.

Vln. *sf* *f* *mf* *p* *f* *sub. p* *fp* *f*

Vla. *sf* *f* *mf* *p* *f* *sub. p* *fp* *f* *sub. pp*

Vc. *p* *f* *p* *fp* *fp*

Cb. *p* *f* *p* *fp*

♩ = 69 ♩ = 80 ♩ = 92

314

Picc. (2) *p* *mf* *p* *mf* *pp* *ff*

Fl. (1) *f* *mf* *p* *pp* *f* *mf* *ff*

Ob. *f* *mf* *sub. f* *p* *f* *p* *ff*

Cl. *p* *mf* *p* *mf* *p* *f* *mf* *ff*

Alto Sax. *p* *pp* *mf* *mp* *pp* *pp* *ff* *flz.*

Bsn. *p* *mf* *pp* *mp* *sub. pp* *ff* *flz.*

Hn. *mp* *pp* *mf* *ppp* *mp* *sub. pp* *f* *flz.*

Tpt. *sf* *mf* *ppp* *mp* *pp* *f* *gliss.*

Tbn. *sf* *pp* *mf* *ppp* *mp* *sub. pp* *f*

Dr. (1)

Glock. (2) *mp* *p* *pp*

♯ Synth. *mf* *p* *mf* *p* *pp* *mp* *mf* *p* *f*

Gr. *mf* *p* *mf* *p* *fp* *fp* *ff*

'Puppet' *f* *ff*

'Maker' *f* *ff*

Vin. *sub. p* *sf* *fp* *f* *ff*

Vla. *sf* *sub. p* *sf* *mf* *pp* *f* *sub. p* *fp* *ff*

Vc. *mf* *p* *mf* *pp* *f* *fp* *ff*

Cb. *mf* *p* *mf* *pp* *fp* *ff*

Debussy: *La Mer*

Hand-puppet mouth *g* +

(Hand-puppet of 'Maker' is forgotten)

He ne - ver lets me speak!

I de mand that you know me! I rise, I speak!

317 **S** *poco a poco rall.* [Debussy: Pelléas et Mélisande]

Picc. (2) *ff* *f* *ff*

Fl. (1) *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Alto Sax. *ff* *nat.* *pp*

Bsn. *ff* *nat.* *flz.* *p* *f* *f* [Puccini: Nessun Dorma]

Hn. *ff* *flz.* *nat.* *pp* *f* [Puccini: Nessun Dorma]

Tpt. *ff* *flz.* *nat.* *p* *mf* *pp* *f* [Puccini: Nessun Dorma]

Tbn. *ff* *flz.* *nat.* *p*

Dr. (1) *mp* *ff* To Vib.

Glock. (2) *mp* *ff* To Timp.

♯ Synth. *ff* *mf* *f* *pp*

Gtr. *ff* *f* *pp*

Puppet *gliss.* (Collapse back in the chair)

'Maker' *Hand-puppet* (Yanks 'Puppet' backward, pulling him back into his chair) *mf* *ff* struggling to catch his breath I would have to...

S *poco a poco rall.*

Vln. *ff* *f* *ff* *pp*

Vla. *ff* *f* *ff* *p* *f* *pp*

Vc. *ff* *mf* *pp*

Cb. *ff* *mf* *pp*

326 $\text{♩} = 58$

Picc. (2) *p* *ppp* *ppp* *flz.* *mf* *p*

Fl. (1) *p* *ppp* *mf* *p* Tongue as fast as possible

Ob. *ppp* *ppp* *p* *f*

Cl. *p* *ppp* *p*

Alto Sax. *ppp* *ppp*

Bsn. *ppp*

Hn. *p* *ppp* *f*

Tbn. *f* *ff*
 (Approx. with plunger): Goo - d!

Retune to A = 440 Hz Equal Temperament, Harpsichord sound

†Synth. *ppp*

Gr. *ppp* As fast as possible
 lv.

'Maker' *ff* *mp*
 try to find a way out!

$\text{♩} = 58$

Vln. *mp* *pp* *f sub. p*

Vla. *pp* *fp* *fp* *f sub. p*

Vc. *pp* *gliss.*

Cb. *pp* *gliss.*

T Lento ♩ = 52

329

Picc. (2) *gliss.* *f* *p* *f*

Fl. (1) *gliss.* *f* *p* *f*

Cl. *f* *pp*

Alto Sax. *f* *pp*

Bsn. *f* *ppp*

Hn. *pp* *mp* *pp*

Tbn. *f* *astonished and bemused*
How u - - - - - tter - ly

Synth. *Harpichord sound*
(Normal tuning)
p *manic recitative, quasi ad libitum* *f* *pp*
Pod.

Gtr. *ff* *p*

T Lento ♩ = 52

Vln. *p* *mf*

Vla. *f* *p* *mf* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

[illegible]

U

Subito Allegro

♩ = 60 ♩ = 120

341

Picc. (2) *mf* *pp* *gliss.* *mf* *p* *ff*

Fl. (1) *mf* *pp* *mf* *p* *ff*

Ob. *mf* *pp* *p* *mp flz.* *ff*

Cl. *mf* *pp* *mf* *pp* *mp* *ff*

Alto Sax. *mf* *pp* *mf* *pp* *mp flz.* *ff*

Bsn. *f* *pp* *p* *ff*

Hn. *mf* *pp* *p* *f*

Tpt. *flz.* *ff*

Tbn. *ff*

la - tion - ship got so fucke - d u - - - p! *più ff*

ous per-ver - - - sion!

Dr. (1) *ff* *Ped.*

Timp. (2) *mp fpp* *ff*

Synth. *ff* *Ped.*

Gr. *p* *fp* *fp* *mf* *ff*

'Maker' *f* *outraged* *ff*

How sho-cking-ly rude!

Vibraphone
Fast vib.
Hard malletsCelesta sound
(detuned 1/4 tone flat)

U

Subito Allegro

♩ = 60 ♩ = 120

Vln. *mf* *p* *f, pesante* *ff* *f < ff*

Vla. *mf* *f* *p* *f, pesante* *ffp* *ff*

Vc. *fp* *mf* *ff*

Cb. *fp* *mf* *ff*

[Tchaikovsky: Symphony no. 4]

[Tchaikovsky: Symphony no. 4]

$\text{♩} = 80$ Subito $\text{♩} = 132$

Mussorgsky: Night on a Bald Mountain

344

Picc. (2)

Fl. (1)

(Spoken): "What g - l - o - - - r - - - i - ous per-ver - - - sion!"
 pp *sotto voce* p pp mp p

Tpt.

(Plunger)

(Approx. with plunger): R - ea - - lly?
 $pp < mp$ pp

Vib. (1)

pp p ppp

♯ Synth.

p $<$
 whispering into the puppet of "Maker's" ear, sinister

'Puppet'

I hold a - no-ther an - - swer deep in - side...

p $<$
 entranced, frozen
 v.t.

'Maker'

I hold a - no-ther an - - swer deep in - side If you think I'll

$\text{♩} = 80$ Subito $\text{♩} = 132$

Vln.

s.t.

ppp p ppp

Vla.

$ppp < p$ ppp

Vc.

ppp mf

← ♩ = ♩ → ♩ = 66 (♩ = 132) rit. . . ♩ = 92 → ♩ = 120

To A. Fl. detune 1/4 tone flat

Picc. (2)

Fl. (1)

Ob.

Cl.

Alto Sax.

Bsn.

Tbn.

Vib. (1)

Timp. (2)

♯ Synth.

Gtr.

'Puppet'

'Maker'

Vln.

Vla.

Vc.

Cb.

pp < *mf* *ppp* *p* *ppp* *f* *p* *mp* > *p*

(Spoken): "R - ea - lly?"

[Match synth tuning]

[Match synth tuning]

pp < *mf* *ppp* *p* *ppp* *f* *mp* >

pp < *mf* *ppp* *p* *ppp* *mf* > *p*

ppp *f* *p* *mfpp*

(Plunger)

mf *f* *mp*

(Approx. with plunger): What lu - r - i - d i - n - vi - ta - tion!

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

Crotales

As fast as possible (♩)

ppp *mf* *ppp* *mf* *mp* > *p*

II

f *mp*

p < *mp* *mf* *mp*

Hand-puppet mouth

f *ff* *p* < *mp* *mf* *mp* outrage

v.t.

an - swer such a que - stion! But in - side me_ is a tal - king ab - sence... This is

← ♩ = ♩ → ♩ = 66 (♩ = 132) rit. . . ♩ = 92 → ♩ = 120

mf *pp* *sfz* *mf* *pp* *mf* *p* *f* *sub pp*

mf *pp* *mf* *pp* *mf* > *p* *f* *pp*

mf *pp* *mfpp* *f* *nat.*

s.p. gliss. nat.

mf *pp* *mfpp* *f* *p*

V

♩ = 80 rall. ♩ = 76

353

Fl. (1) *p* *ppp* *f* *p*

A. Fl. (2)

Ob. *ppp* *f* *p* *mp*

Cl. *f* *p* *f* *mp*

Alto Sax. *f* *mp* *pp*

Bsn. *f* *mp* *pp*

Hn. (Stop mute) *ppp* *f* *p* *pp*

Vib. (1) *mp* *pp* *f* *mp*

Crot. (2) *f* *p* *pp*

♯ Synth. *pp* *f* *p* *mp* *p* *mp* *pp*

Gtr. *f* *sub. p* *f* *mp* *p* *mp* *p*

[Match tuning of guitar and synth]

'Puppet' *ff* *f* *ff* *mp. entranced v.l.* *mf* *p*

[Hand-puppet mouth]

[Match tuning of guitar and synth]

'Maker' *pp* *f* *pp* *pizz.* *mp* *pizz.* *pp* *pizz.*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *pp* *f* *p* *pizz.*

Cb. *f* *p*

Alto Flute (Detuned 1/4 tone)

(Spoken): "What lu - rid"

V

♩ = 80 rall. ♩ = 76

357

♩ = 72

Fl. (1)

A. Fl. (2)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Vib. (1)

Crot. (2)

Synth.

Gtr.

'Puppet'

'Maker'

me...

I made him, there-fore I love him!

♩ = 66

♩ = 60

♩ = 92

ppp

f

Match synth tuning

Straight mute

Harmon mute

ppp

f

p

mp

f

p

mp

pp

f

mp

p

ff

outrage

arco

7th harmonic

arco

7th harmonic

W

♩ = 120 rall. ♩ = 108 Subito ♩ = 132 ♩ = ♩ → ♩ = 66

360

Fl. (1) *pp* *flz.* *f* *pp* *f* *pp*

Fl. (2) *pp* *flz.* *nat.* *f* Retune to standard tuning *pp* (Retuned) Click keys as loud as possible *pp*

Ob. *pp* *mf* *pp* *f* *pp*

Cl. *p* *mf* *p* *sf* *pp* *f* *pp*

Alto Sax. *ppp* *f* *pp* *fp* *f* *nat.* *pp*

Bsn. *pp* *mf* *f* *pp* *flz.* *f* *nat.* *pp*

Hn. *ppp* *f* *pp* (Plunger) *fp* *f* *gliss.* *pp*

Tpt. *mf* tell me your *f* sweet no-things dear! *mf* *f* *IV*

Tbn. *ppp* *f* *pp*

Vib. (1) *f* *p* *mp* *pp* *f* *pp*

Crot. (2) *f* To Tub. B.

♯ Synth. *pp* *mf* *pp* *pp* *f* *p*

Gtr. *mf* *p* *f* *mp* *cunning*

'Puppet' But there's a tal-king ab - sence in side... He
mp. *mf* *f* *mf*

'Maker' But there's a tal-king ab - sence in side... He
mp. *mf* *f* *mf*

♩ = 120 rall. ♩ = 108 Subito ♩ = 132 ♩ = ♩ → ♩ = 66

Vln. *p* *f* *p* *fp* *f* *ppp*

Vla. *p* *f* *p* *fp* *f* *ppp*

Vc. *p* *fp* *f* *f*

Cb. *p* *f* *p* *f*

369

Fl. (1)

A. Fl. (2)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Vib. (1)

♯ Synth.

Gr.

'Puppet'

'Maker'

Vln.

Vla.

Vc.

Cb.

pp

pp

pp *mp* *pp*

p *mf* *ppp*

p *mf*

pp *p* *pp*

pp *mf*

p *f*

pp *mf* *sub. ppp*

p *f*

(l.v. sempre)

p *f*

mf

mf v.t. gradually open mouth

There's a some - - thing - - ness

There's a some - - thing - - ness

poco s.p. nat. poco s.p.

ppp *mp* *pp* *mp*

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

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

p *fp* *ppp*

376 (Audible keyclicks)

A. Fl. (2) *ppp* *mp* *p* *ppp*

Cl. *mp* *pp* *mp* *ppp* *p* *pp* *p*

Alto Sax. *ppp*

Bsn. *ppp*

Vib. (1) *p* *ppp* *mp* *ppp*

Gtr. *pp* *mp* *p* *mp*

'Puppet' *mf* *mp*
with me... un - - -

'Maker' *mf* *mp*
with me... un - - -

Vln. *sub. ppp* *mp* *ppp* *mp* *ppp, poco a poco cresc.*

Vla. *ppp* *mp* *pp* *mp* *pp* *p* *pp*

Vc. *ppp* *mp* *ppp, poco a poco cresc.*

Cb. *pp*

[illegible]

X

388

Fl. (1) *ppp* *mp* (Spoken): "ba - ck" *p* *mp* *pp* back *pp* ba -

A. Fl. (2) *ppp* *mp* Alto Flute

Cl. *pp* *p* *ppp* *p* *pp* *mp* *pp*

Alto Sax. *ppp*

Vib. (1)

Gtr. *mp* *p* *mf* *p*

'Puppet' room of no - thing, it be ckons but, back back back, back in - to

Hand-puppet mouth

'Maker' *mp* *p* norm. Tongue on soft palette *mf*, momentarily breaks free *p*

(Mouthed): back, back, ah! Ah! [Ng] back,

Vln. *pp* *mf* *p*

Vla. *p* *ppp* *mf* *pp* *mp* s.t. → s.p.

Vc. *ppp* *mf* *pizz.* *mp* arco *pp* *mf*

393

Fl. (1)

ck" *mp* *pp* "to the red, red room of" *mf* *pp* *p*

A. Fl. (2)

pp *mp sub. pp* *mp* (Spoken): "no - - - thing!" *mp* *p*

Ob.

p *pp*

Cl.

ppp *mp* *pp* *p*

Alto Sax.

ppp *pp < mp > pp*

Gtr.

mf *p* *mf* *p* *mp* *p*

'Puppet'

pine - - - - - wood smoke, pri ckled and stuck, sme - lling of

Hand-puppet mouth

'Maker'

to the red red room of no - - - thing... Ah!

[Ng]

Vln.

arco *pp* *mp* *p* *p sub. ppp*

s.t. → s.p. → s.t.

Vla.

pizz. *pp* *p* arco, s.p. → nat. *pp* *mf* s.t. → s.p. → s.t. *pp* *mp* *pp*

Vc.

con sord. s.p. *p* *ppp* IV

399

Fl. (1)

(Spoken): "back
mf

in - to
p

pine -
p

wood
mf

A. Fl. (2)

mf *sub. p* *mp* *pp*

(Spoken): "in - to"
mf

Ob.

pp

pp *p* *pp*

Cl.

ppp *mp* *pp*

mp *pp*

mp *pp*

Alto Sax.

ppp

p

Bsn.

p *pp*

Gr.

mf *p* *mf*

p *mp* *p* *mp* *p*

'Puppet'

smel - - - - - ted co lours, a mel - - - - - ted

Hand-puppet mouth

norm. Tongue on soft palette

f *sub. p* *trying to scream* *mp* *p* *mp* *p*

'Maker'

→ Ah! [Ng] back, in - to pine - - - - - wood

Vln.

pp

pizz. *p*

Vla.

mp

pp *mp* *ppp*

Vc.

mp *pp*

no vib. *pp* *mp* *pp*

p

404

Fl. (1)

smo - ke,

p *mf*

pp *mp* *pp* *p*

A. Fl. (2)

ppp *mp* *pp*

(Spoken): "pri - ckle - d an - d"

p *mf* *p* *f*

Ob.

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

Cl.

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

Alto Sax.

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

Bsn.

mf *ppp*

Gtr.

mf *mp* *mf* *p*

barre

'Puppet'

rain - - - bow in o - - - chre bones, si - newed strings

[Hand-puppet mouth]

'Maker'

smoke [Ng] Ah! Ah! [Ng] pri - ckled and

mp *p* *f* *mp*

norm. Tongue on soft palette
f sub. *p*

arco, s.p. s.p. nat.

Vln.

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

Vla.

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

Vc.

IV *pp* *f* *mf* *p* *ppp* *mf*

gliss. s.p. nat.

Cb.

mf *p*

408

Fl. (1)

pp (Spoken): "stu - ck," *mp* *pp* *p* *pp* *p*

A. Fl. (2)

pp *p* *pp* (Spoken): "sme - ling of" *mf*

Ob.

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

Cl.

ppp *mp* *pp* *mp* *sub. pp* *mf*

Alto Sax.

pp

Gtr.

mp *p* *mf* *mp*

'Puppet'

bro - ken in - to de - li - cious snaps!

[Hand-puppet mouth]

'Maker'

[Ng] stuck Ah! sme - ling of [Ng]

norm. Tongue against soft palette *p* *f* *sub. p*

Vln.

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

Vla.

mp *ppp* *p* *pp* *mp* *p* *pizz.* *sf*

Vc.

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

Cb.

p

Z $\text{♩} = 80$

Rachmaninov: Symphonic Dances

412

Fl. (1) *fp*

A. Fl. (2) *mf* p (Spoken): "smel" *mp* ted co lours" *mf*

Ob. *fp* pp

Cl. *fp* pp ppp p pp

Alto Sax. *fp* ppp p

Bsn. ppp p pp

Hn. Straight mute *fp* ppp

Tpt. Harmon mute *fp* ppp

B. Tbn. Bass Trombone Harmon mute *fp* ppp

Vib. (1) *f* *Ped.* To Rt.

Tub. B. (2) *p, deadpan* *mp* pp p pp mp

♯ Synth. *fp* *mf* pp *Ped.*

Gr. *f* *mp* pp *mp*

'Puppet' *f, vicious* p mp pp

I ask him: are you ha-ppy to dance in my strings?

[Hand-puppet mouth]

'Maker' *norm.* mp *f* *Tongue on soft palette* p pp mp pp

Ah! [Ng] smel ted co lours

Z $\text{♩} = 80$

Vln. *fp* pp *s.p.* mp

Vla. *arco* fp mf p pp mp

Vc. *fp* pp

Cb. *fp* mf pp

415

Fl. (1)

mp *pp* (Spoken): "A mel - t - t - t - te - d"

A. Fl. (2)

p *ppp* *mp* (Spoken): "rain"

Ob.

ppp *pp* *ppp*

Cl.

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

Alto Sax.

ppp *ppp* *pp* *ppp*

Vib. (1)

Ratchet *mp*

Spoons (2)

(roll) *p* *pp* *mf sub. p* *mp*

Gtr.

p *mf* *p* *mp* *p* *mp* *p* *mf* *p sub. mf*

'Puppet'

Are you ha-ppy to dan - - gle from my hands? Are you

(Hand-puppet mouth)

'Maker'

mp *p* *gliss.* *gliss.* [Ng] A mel - - - ted rain - - - -

Vln.

p *pp* *mp* *pizz.*

Vla.

p *mf* *pp* *mp* *pp* *pizz.*

Vc.

mp *pp* *pizz.*

s.t. half-press (l.h.)

s.t.

pizz.

pizz.

418

Fl. (1) *(Spoken): "bow"* *mf* *pp* *ppp* *mp* *breath tone*

A. Fl. (2) *mf* *ppp* *mp*

Ob. *mf* *pp* *p* *pp* *sub. mp* *p* *mp*

Cl. *mf* *pp* *mp* *pp* *ppp*

Alto Sax. *p* *pp* *ppp*

Bsn. *ppp*

Hn. *Stop mute* *ppp* *(Harmon mute)*

Tpt. *ppp* *(Harmon mute)*

B. Tbn. *ppp*

Rt. (1) *To Vib.* *mf*

Spoons (2) *Tremelo between thigh and cupped hand* *pp* *p* *mf* *sub. p* *mf* *sub. p* *mf* *sub. p*

Grtr. *p* *mp* *f* *fp* *mf* *f*

'Puppet' *ha ppy to de light in my hold?* *mp* *p* *gliss.* *gliss.*

'Maker' *[Ng] bow* *mp* *p* *gliss.* *gliss.*

Vln. *mp* *pp* *ppp* *s.p.*

Vla. *mp* *p* *mp* *pp* *ppp* *s.p.*

Vc. *mp* *p* *ppp*

Cb. *pizz.* *mp* *ppp* *s.p.*

421

FL. (1)

nat. *pp* *mp* *pp* (Spoken): "in o chre bones!" *mp* *p* *f* *p*

A. FL. (2)

fp *pp* *mp* *pp* [Rossini: William Tell] *f* (Spoken): "I *p*

Ob.

fp *pp* *mp* *pp* Shuffle feet congratulating spoons player

Cl.

fp *pp* *mp* *pp* Shuffle feet congratulating spoons player

Alto Sax.

fp *pp* *p* *pp* *ppp* *mp* *pp* 100% air *p* *mf* *pp* *mp* 100% air *p*

Bsn.

fp *pp* *p* *pp* *p* *pp* *mp* *pp* [Stravinsky: Petroushka]

Hn.

fp *pp* *mp* *pp* Shuffle feet congratulating spoons player

Tpt.

fp *pp* *mf* *p* *mp* *p* *mf* *p* *mf*

B. Tbn.

fp *pp* *p* *pp* *p* *pp* *mp* *pp*

Vibraphone, no vib.

f *mp* *p* Shuffle feet, congratulating spoons player

Vib. (1)

f *mp* *p* *To Crot.* *To Tub. B.*

Spoons (2)

f *mf* *ff* [Stravinsky: Petroushka]

♯Synth.

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

Gtr.

V (harmonic) *mf* *mf* *p* *laughing* *ff* *mf* *mp* *mf* *p* Hammer-on *pp*

Puppet

And he re - plies very clear - ly, no! What a cha - rac - ter, *gliss.* *6*

'Maker'

Ah! Ah! [Ng] in o chre bones, *gliss.* *1*

AA *♩* = 108 *nat.* *s.p.* *arco, nat. ricochet, punta d'arco*

Vln.

f *pp* *pizz.* *mp* *p* *s.p.* *pp* *mp*

Vla.

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

Vc.

f *pp* *pizz.* *mf* *pp* *ppp*

Cb.

f *pp* *p* *f*

426

Fl. (1)

Air sounds

$p < mf > p$

(Spoken): "ha- ppy_

f pp

$< mf$ mp

to dan -

Air sounds

ask

f

him:

f

are

p

you

f

ha"

p $mp > p$

air sound

Ob.

mf

p pp mp

Cl.

$p > pp$ p pp

100% air

nat.

Debussy: *La Mer*

50% air

p mp

nat.

50% air

Alto Sax.

$p > pp$ mp

$p < mp$

p pp

Bsn.

mp pp mf p

f p pp

Hn.

pp p ppp

Tpt.

$mf > p$ $mp > p$

mf p mf

B. Tbn.

p mp

pp p

Put finger-less gloves on

Grtr.

f mp f 5 p mf p

Hammer-ons (barre)

'Puppet'

ff mf , bloodthirsty f mp f

what... a joke!

Hand-puppet mouth

The vole,

the ant,

the sea

ur -

norm.

Tongue on soft palette

mp p mp

'Maker'

ask

him,

...im

are

you

ha- ppy

to dan -

Vln.

pizz.

arco

mp pp p pp p pp p

s.p.

ricochet, punta d'arco

s.t.

norm. press (l.h.)

Vla.

arco, s.p.

pp mp p mp p mf

s.t.

half-press (l.h.) pizz.

Vc.

s.p.

mf pp $mf > pp$ mf p mp

arco

Harmonic gliss. on I & II

gliss.

Cb.

p mp f pp mf

BB

♩ = 66

430

Fl. (1)

gleⁿ

mf mp

A. Fl. (2)

(Spoken): gle from my strings

p mf

Ob.

pp p mp pp

Cl.

pp p

Alto Sax.

nat. nat.

mp p

Bsn.

fp

Tpt.

Stem out

pp mf

B. Tbn.

(Harmon mute)

fp (no vib.) ppp

Vib. (1)

f p mp

Spoons (2)

f

♯ Synth.

f ppp

Gtr.

mf p f hungry pp

'Puppet'

chin dressed and rea-dy to tum - - - - - ble

Hand-puppet mouth

p mp

'Maker'

gle [Ng] from my strings?

pp Ah! [Ng]

BB

♩ = 66

s.t. half-press (l.h.)

Vln.

pp mp pp

Vla.

arco

pp p

Vc.

arco II I

pp s.p.

Cb.

fp nat. ppp

pp p

pp mp pp mp pp

norm. Tongue on soft palette

ff sub. p

gliss. articulates new pitch

gliss.

433

Fl. (1)

(Spoken): "Are you"

ppp p pp f pp mp

A. Fl. (2)

ppp f (Spoken): "you ha - - - ppy to de - ligh - t"

mf < f mf f

Ob.

ppp sub. p ppp mp mp pp mp

Cl.

mp p f p flz.

Alto Sax.

ppp mp p mp

Bsn.

ppp mp pp pp mp

Tpt.

ppp mf p

B. Tbn.

sub. ppp mp mp

Vib. (1)

To T.-t.

♯ Synth.

sub. ppp pp mp pp p

Pod.

Gr.

f mf f mf

mf f mf

'Puppet'

in - to my a - - - - - ching

Hand-puppet mouth

mp norm. Tongue on soft palette

f sub. mp mf

'Maker'

Are you ha - - - ppy to de - light

[Ng]

[Ravel: Daphnis et Chloé]

p pp f p mp p mf

s.t. half-press (l.h.) nat.

Vln.

p pp f p mp p mf

Vla.

p pp nat. s.p. mp p mp

Vc.

mp mf p mp pp mp

Cb.

l.v. pp mf pp p mp pp mp

[Ravel: Daphnis et Chloé]

s.p. s.p. s.p.

436

Fl. (1)

f *p* "my" *mf* *ff* hol - - - - - $\frac{3}{4}$ d^{tr}

A. Fl. (2)

(Spoken): "in" *p* *f* "my"

Cl.

nat. To B. Cl. *f* *p*

Alto Sax.

pp *p* *pp* *mp*

Bsn.

Multiphonic harmonic series overtones *pp* *f* *ff*

Hn.

Straight mute *f* *p*

Tpt.

ppp *pp* *ppp*

B. Tbn.

ppp

Crot. (2)

mf *pp*

♯Synth.

f *pp* *mp*

Ped. Ped.

Gtr.

fp *f* *ff* *mf* *gliss.*

fp *f* *ff, feral*

'Puppet'

hands, *p*

Hand-puppet mouth *m* $\frac{3}{4}$ *p*

'Maker'

[Ng] in my hold

Vln.

no vib. *f* *pp* *p* *pp* *ff*

nat. no vib. *f* *pp* *f* *p* *ff*

Vla.

nat. no vib. *f* *pp* *f* *p* *ff*

Vc.

nat. no vib. *f* *pp* *p* *pp*

Cb.

f *p* *pp* *p*

438

Fl. (1) *fp* *mf* *sub. pp*

A. Fl. (2) *ff* *ff* *mf*

Ob. *p* *mp* *p* *pp*

Cl. Bass Clarinet in B $\flat$ *pp*

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

Bsn. *mp* *mf* *pp* *flz.*

Tpt. *pp* *mp*

B. Tbn. *f*

T.-t. (1) Tam-tam, scrape rim with triangle beater To Vib.

Crot. (2) *fpp* *p* *ppp* *l.v.*

♯Synth. *ff* *pp* *mf* *mp* *pp* *mf* *f* *gliss.* *Ped.*

Gtr. *ff* *mf* *f* *ff*

'Puppet' *mf* *ff*

mo - ving through the green as I see fit!

norm. *ff* Tongue on soft palette *mp*

'Maker' *...old!* [Ng] Ah!

Vln. *pp* *mp* *sub. pp* *f* *pp*

Vla. *mp* *sub. pp* *p* *vib. norm.*

Vc. *nat. vib. norm.* *s.p.* *ff* *pp* *mf* *pp* *nat.* *Harmonic gliss. III IV*

Cb. *nat.* *vib. norm.* *s.p.* *pp* *mf* *f* *Harmonic gliss. II III*

445

Fl. (1) *f* (Spoken): "re - plies" *p* *mf* *mp* ve - ry

A. Fl. (2) (Spoken): "re - plies" *p* *mf* *mp* ve - ry

Ob. *ppp* *pp* *sub. mp*

B. Cl. *mp sub. pp* *mp* *p* *pp* *mp* *pp*

Alto Sax. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *sub. mp*

Hn. Stop mute *ppp*

Tpt. *< p* *pp* *mp* *ppp* *mp* *mf*

Vib. (1) Bell Tree To Vib. *mf*

Crot. (2) Marimba *p*

♯Synth. *p* *pp* *mp* *pp* *mp*

Ped. Ped.

'Puppet' *f* *mf* *mp* *mf* *mp* *f* *mp* *desperate yearning*
 thick ness, my me ssy mess - ness, as I be - ckon, you in,
 [Hand-puppet mouth]

'Maker' *p* *mf* *p* *norm.* *f* *mp*
 [Ng] re - plies Ah! [Ng] ve - ry Ah!

Vln. *mf* *pp* *mp* *pp* *mf sub. p* *mp*
 s.p. nat. no vib. s.p. nat. vib. norm. s.p. no vib.

Vla. *pp* *mp* *pp* *mf*
 arco, nat. no vib. s.p. nat. vib. norm. s.p. no vib.

Vc. *mp* *pp* *mfpp* *mp > pp* *mp > p* *mfpp*
 s.p. nat. no vib. s.p. nat. vib. norm. s.p. no vib.

Cb. *mp* *pp* *mfpp* *mp > pp* *mf* *mp* *p* *mf* *pp*
 s.p. nat. no vib. s.p. nat. vib. norm. s.p. no vib.

450

Fl. (1)

clear *mf* ly, No! *p* *mp* *p* No! *mf*

A. Fl. (2)

clear *mf* ly, No! *p* *mp* *p* No! *mf*

Ob.

Split tone, harmonics follow contour *mf* *pp* *p* *pppp* *p* *pp* *mp* *> pp*

B. Cl.

mf *sub. pp* *mp* *pp* *mp* *pp*

Alto Sax.

mf *pp* *< mp* *p* *mp* *p* *mp* *p*

Hn.

mp *pp* *pppp* *mp* *> pp* *mp* *pp*

Tpt.

mf *pp* *f* *ppp* *p* *pp* *< mp*

B. Tbn.

Stem out *ppp* *mp* *pp*

Mar. (2)

[Ferry: Jerusalem] *mp* *pp* *pp* *mp* *pp* *mp* To Crot.

♯ Synth.

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

Ped.

'Puppet'

in, in, and let my o - range cham - bers fall in - to moss and dis - re

[Hand-puppet mouth] *mf* *p* *mp* *p* *f, sub. p* *increasingly panicked* *mf*

'Maker'

clear ly, [Ng] No! [Ng] Ah! [Ng] Ah!

Vln.

nat. *pp* *mf* *pp* *mf* *sub. p* *mp* *p* *mp* *mfpp* *mfpp* *mf*

Vla.

nat. *pp* *mf* *pp* *mp* *pp* *p* *pp* *mfpp* *mf*

Vc.

fpp *mf* *pp* *mp* *p* *mp* *pp* *mf* *p* *mf*

Cb.

fpp *mf* *pp* *mp* *pp* *mf*

nat. s.p. nat. s.p. nat. no vib. vib. norm. s.p. nat. s.p. nat. s.p. nat. s.p. nat. vib. norm. nat.

← = ♯ = ♮ →

455

Fl. (1)

Nol

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

flz. nat. flz. nat.

A. Fl. (2)

Nol

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

flz. nat. flz. nat.

Ob.

mf *pp* *mf* *p* *fp* *fp* *f* *p* *f* *mf* *f*

B. Cl.

mf *p* *fp* *f* *p* *mf* *p* *f* *mf* *p*

Alto Sax.

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

Contrabassoon

Bsn.

fp *f* *p* *f* *mf* *p* *f* *mf* *p*

Hn.

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

HV

Tpt.

pp *f* *p* *f* *fp* *fp* *f* *mf* *p*

B. Tbn.

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

Vibraphone, no vib.

B.T. (1)

f *p* *f*

Ped. Crotales

Mar. (2)

f *p* *f*

1/4 Synth.

p *mp* *p* *f* *p* *f* *mp*

Ped.

Electric Guitar

Plectrum, lots of reverb, light distortion, mellow tone

Gtr.

mf *mp* *f* *resonant* *ff* *p* *f* *mp*

sadistic delight

M

'Puppet'

pair

[Hand-puppet mouth]

fall in-to moss and

Forcefully keep trying to shut the hand-puppet's mouth

norm.

mp *f* *fff* *nervous breakdown* *f*

'Maker'

[Ng] [oh] Ah!

Nol

molto s.p. *nat.* *II* *I*

DD = 132

Vin.

p *fp* *molto s.p.* *f* *mf* *f*

Via.

p *fp* *molto s.p.* *f* *mf* *f*

Vc.

p *fp* *molto s.p.* *f* *mf* *f*

Cb.

p *fp* *molto s.p.* *f* *mf* *f*

[illegible]

FF Subito Lento

♩ = 92 ♩ = 100 ♩ = 108 ♩ = 120 ♩ = 60 accel.

476 Piccolo

Picc. (2) *p* *pp* *mf* *pp*

Fl. (1) *p* *pp* *mf* *pp*

Ob. *p* *pp* *mf* *p*

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

Alto Sax. *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp*

Cbsn. *mp* *mf*

Vib. (1) *p* *mp* *pp* *mf* *mp* *p*

Crot. (2) *p* *mf*

♯ Synth. *p* *pp* *mp* *mf* *p*

E. Gtr. *p* *mp* *pp* *p* *mf*

'Puppet' *mf* *p* *f* *p*

[Hand-puppet mouth] un - til I say some - thing new! That ro - tting pile is

'Maker' *p* *mf* *mp* *mf* *p* *f*

I know, I'll stay with him un -

FF Subito Lento

♩ = 92 ♩ = 100 ♩ = 108 ♩ = 120 ♩ = 60 accel.

Vln. *mp* *p* *mp* *pp* *p* *pp* *mf* *pp* *p* *pp*

Vla. *nat.* *p* *mf* *pp* *p*

Vc. *s.p.* *mp* *poco vib.* *mf* *pp* *sub. mp* *pp*

Cb. *ppp* *mp* *ppp* *mf*

[Grieg: In the Hall of the Mountain King] *poco s.p.*

♩ = 66 ♩ = 72 ♩ = 78 ♩ = 84

480

Picc. (2) *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Fl. (1) *p* *pp* *mf* *pp* *mp* *p* *mp*

Ob. *sub. pp* *mp* *mf* *ppp*

B. Cl. *pp* *mp* *p* *mp* *pp* *ppp* *mp*

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

Cbsn. *mp* *mf*

Vib. (1) *mp* *mf* *p*

Crot. (2) *p* *mp* *pp*

♯ Synth. *mp* *p* *mp* *mf* *p* *mp*

E. Gtr. *mp* *p* *mf* *mp*

'Puppet' *not* *for* *me* *There's* *a*

Hand-puppet mouth

'Maker' *p, confidence returns with voice* *f* *p*

til *I* *say* *some - thing* *new!* *That* *ro - tting* *pile* *is*

♩ = 66 ♩ = 72 ♩ = 78 ♩ = 84

Vln. *pp* *p* *pp* *p* *pp* *6* *pp*

Vla. *sub. pp* *mp* *sub. p* *mp* *mf* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *nat.* *s.p.* *nat.* *Grieg: In the Hall of the Mountain King* *mf* *pp* *mp* *pp* *sub. mp* *pp* *sub. mp*

Cb. *ppp* *mp* *pp* *mf* *mp*

[illegible]

A tempo

♩ = 108 ♩ = 120 ♩ = 60 accel. ♩ = 66 ♩ = 72

488

Picc. (2) *mf* *pp* *mp* *pp* *mp* *pp* *sub. mp*

Fl. (1) *mp* *sub. p* *mf* *pp* *mf* *pp* *mp* *pp* *mp* *p* *mp*

Ob. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

B. Cl. *mf* *mp* *pp* *mf* *pp* *sub. mf*

Alto Sax. *pp* *p* *pp* *p* *pp* *sub. pp* *mp* *pp* *sub. mp* *p*

Cbsn. *mf* *ppp* *mp* *ppp* *mp*

Vib. (1) *mf* *p* *mp* *p* *mp* *mf*

♯ Synth. *mf* *p* *mp* *pp* *mp* *p* *mp* *sub. pp* *mf*

Place bottle-neck on ring finger (only free finger in this chord)
Fast spreads

Using bottle-neck

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

'Puppet' *mf* *mp* *mf* *mp* *mf* *mp* *mf*

'Maker' *mf* *mp* *mf* *mp* *mf* *mp* *mf* *hyper-ventilating*

know, I'll stay, Ah! with him, Ah! I'll stay, Ah!

GG A tempo

♩ = 108 ♩ = 120 ♩ = 60 accel. ♩ = 66 ♩ = 72

Vln. *nat.* *s.p.* *nat.* *s.p.* *nat.* *s.p.* *nat.*

Vla. *mf* *mp* *p* *sub. mp* *p* *mf* *p* *mf*

Vc. *mf* *pp* *sub. mp* *pp* *mp* *pp* *mp* *pp*

Cb. *no vib.* *poco vib.* *ppp* *mf* *pp* *sub. mp* *pp* *mp* *pp* *mp* *pp* *p*

♩ = 78 ♩ = 84 ♩ = 90 [Strauss: Blue Danube] ♩ = 96

492

Picc. (2) *mp* *pp* *mp* *pp sub. mp*

Fl. (1) *p* *mf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Ob. *mp* *pp* *mp* *pp* *p* *pp* *mp* *pp* *mp*

B. Cl. *mp* *pp* *mp > p* *mp* *pp* *mp* *pp* *mp*

Alto Sax. *sub. mp* *pp* *mp* *pp* *sub. mf* *pp* *mf* *pp* *fp* *mp*

Cbsn. *mf*

Vib. (1) *p* To Flexatone and Drumset

♯ Synth. *mp* *pp* *sub. mp* *pp* *mp > p* *mp* *p* *pp*

E. Gtr. *mp* *p* *mp* *gliss.* *gliss.*

'Puppet' *mp* *mf* *mp, hate* *M*
say some - - thing new! That ro - tting pile is not for
[Hand-puppet]
Shake hand-puppet as if it was having a seizure

'Maker' *mp* *mf* *sub. f* *mp* *fp* *f* *Sprechstimme*
with him, Ah! un - til, Ah! I Ah! *sub. mp, choked* *sf*

♩ = 78 ♩ = 84 ♩ = 90 [Beethoven: Symphony no. 9] ♩ = 96

Vln. *mf* *pp sub. mp* *p* *mp*

Vla. *mp* *mf* *pp* *mp* *pp < mp > pp* *mp* *s.p.*

Vc. *mp* *pp* *s.p.* *mf* *pizz.* *gliss.* *gliss.* *mp* *mf*

Cb. *pp* *mp* *pp* *mf* *pizz.* *arco* *mp* *p* *mp*

$\text{♩} = 144$ **HH** $\text{♩} = 144$

500

Picc. (2) *ppp* *flz.* *nat.* *flz.* *ff* *Stravinsky: Petroushka*

Fl. (1) *flz.* *nat.* *flz.* *nat.* *ff* *sempré, raucous*

Ob. *ff* *sempré, raucous* *ff* *Split tone*

B. Cl. *flz.* *nat.* *flz.* *nat.* *ff* *sempré, raucous*

Alto Sax. *flz.* *nat.* *ff* *sempré, raucous* *gliss.* *nat.*

Cbsn. *ff* *sempré, raucous* *flz.* *nat.*

Hn. *Straight mute* *ff* *F 1* *ff*

Tpt. *Trumpet in C* *Plunger* *HV* *ff* *raucous* *ff* *fuck's* *ff* *sakel*

B. Tbn. *Harmon mute, stem in* *ff* *sempré, raucous* *flz.* *nat.* *gliss.*

Drum Set, with double pedal for kick drum *Put flexatone down*

Flex. *gliss.* *ff* *f* *sempré, raucous*

Crot. (2) *ff* *sempré, raucous*

♯Synth. *Rally Time (Baseball)* *ppp* *ff* *sempré, raucous* *Ped.*

E. Gtr. *Take off bottle-neck* *Add distortion and chorus* *ff* *sempré, raucous*

'Puppet' *Shout* *Hand-puppet* *for you!*

'Maker' *(Maker punches 'Puppet' to the ground and viciously beats his head in. He then takes the puppet of himself and throws it on the ground, which causes him to collapse.)*

$\text{♩} = 144$ **HH** $\text{♩} = 144$

Vln. *ff* *sempré, raucous* *Bruch: Violin Concerto*

Vla. *ff* *sempré, raucous* *Bruch: Violin Concerto*

Vc. *ff* *sempré, raucous*

Cb. *ff* *sempré, raucous* *gliss.*

♩ = 216

2 + 3

Tchaikovsky: <i>Serenade for Strings</i>
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Tchaikovsky: *Serenade for Strings*

[illegible]

$\text{♩} = 90$

513

Picc. (2) *mf* *f* flz.

Fl. (1) *mf* *f*

Ob. *f* *mf* *f*

B. Cl. flz. nat. *mf* *f* Split tone

Alto Sax. *mf* *f*

Cbsn. *f*

Hn. *f* *mf*

C.Tpt. *f* *mf* *f*

B. Tbn. *mf*

Dr. (1) *mp* *mf*

Perc. 2 *mp* *mf*

♯ Synth. *mf* *f*

E. Gtr. *mp* *mf*

$\text{♩} = 90$

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

$\text{♩} = 112$ $\text{♩} = 144 \text{ rall.}$

Picc. (2) *ff* *flz.* *nat.*

Fl. (1) *ff* *flz.* *nat.*

Ob. *ff*

B. Cl. *ff*

Alto Sax. *ff* *f*

Cbsn. *ff* *flz.* *nat.*

Hn. *f* *flz.* *B♭ open gliss.*

C.Tpt. *f* *2&3* *+* *sim.*

B. Tbn. *f* *flz.* *nat.* *flz.* *VII gliss.* *flz.* *nat.*

Dr. (1) *f*

Perc. 2 *f*

♯Synth. *ff* *1.h.* *r.h.*

E. Gtr. *f* *Whammy bar*

$\text{♩} = 112$ $\text{♩} = 144 \text{ rall.}$

Vln. *ff* *ff sostenuto*

Vla. *ff* *ff sostenuto*

Vc. *ff* *ff sostenuto*

Cb. *ff* *gliss.* *ff sostenuto*

♩ = 138 **♩ = 132** **♩ = 126**

Mendelssohn: Wedding March

Picc. (2) *516* *flz.* *nat.* *ff* *sub. p* *pp* *sub. ff* *nat.* *ff*

Fl. (1) *ff* *nat.* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Alto Sax. *ff* *ff* *ff* *sub. p* *pp* *sub. ff* *ff* *ff*

Cbsn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. *B♭ open* *gliss.* *ff* *ff* *ff* *ff* *ff* *ff*

C. Tpt. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Dr. (1) *ff* *p* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. 2 *f* *ff* *pp* *mp* *ff* *ff* *ff* *ff*

♯Synth. *l.h.* *r.h.* *ff* *ff* *ff* *ff* *ff* *ff*

E. Gtr. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

♩ = 138 **♩ = 132** **♩ = 126**

Vln. *ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *sub. mp* *mf* *sub. ff* *ff* *ff* *ff* *ff*

Vc. *ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff*

[illegible]

521

Picc. (2)

flz. nat.

sub. *ff*

6 7

ff

3

Fl. (1)

flz. nat.

sub. *ff*

3

ff

Ob.

flz. nat.

sub. *ff*

7 7

ff

3

B. Cl.

flz. nat.

sub. *ff*

3 7 3

ff

Split tone

3

ff

Alto Sax.

flz. nat.

sub. *ff*

ff

Multiphonic, harmonic series overtones

Cbsn.

flz. nat.

sub. *ff*

ff

Hn.

Bb open gliss.

flz. nat.

sub. *ff*

3 3 3

ff

Bb open gliss.

5

C Tpt.

flz. nat.

sub. *ff*

6 2 3 7

ff

B. Tbn.

flz. nat.

sub. *ff*

ff

Dr. (1)

To Slung Mugs

Perc. 2

L.v.

sub. *ff*

ff

Synth.

Ped.

E. Gtr.

♩ = 80 rit.

nat.

sub. *ff*

Vln.

sub. *ff*

Vla.

sub. *ff*

Vc.

sub. *ff*

Cb.

sub. *ff*

$\text{♩} = 66$

flz. nat.

522

Picc. (2)

ff

flz. nat.

[Bernstein: West Side Story]

Fl. (1)

ff

Ob.

ff

B. Cl.

flz. nat. Split tone

ff

Alto Sax.

flz. nat. Multiphonic, harmonic series overtones

[Bernstein: West Side Story]

Cbsn.

ff

Hn.

flz. nat. B $\flat$ open gliss.

ff

C.Tpt.

ff

B. Tbn.

nat. VII overtone gliss.

ff

Perc. 2

l.v.

f

ff

♯Synth.

ff

E. Gtr.

$\text{♩} = 66$

p

Vln.

più ff

Vla.

più ff

Vc.

più ff

Cb.

più ff

$\text{♩} = 50 \text{ accel.}$ $\text{♩} = 66$

523

Picc. (2) *sub. p* *pp* *mp*

Fl. (1) *pp* *mp* *p*

Ob. *mp* *sub. pp* *p* *mp*

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

Alto Sax. *nat.* *sub. p* *pp* *mp*

Dr. (1) *mp*

Slung Mugs
Tea Spoons
Stravinsky: *The Rite of Spring*

♯Synth. *pp* *p* *pp* *mp*
Ped.

E. Grt. *Distortion off*
Finger vibrato
art. harm. 8^{va} *pp* *p* *pp*
art. harm. 8^{va}

$\text{♩} = 50 \text{ accel.}$ $\text{♩} = 66$

Vln. *poco s.p.* *sub. p* *pp* *pizz.* *mf* *mp*

Vla. *sub. p* *mp* *p* *mf* *mp* *f, espressivo*

Vc. *ppp* *s.p.* *nat.* *mf*

♩ = 88

525

Picc. (2)

pp *mf* *pp*

Fl. (1)

mp *pp*

(Forced Whisper): "Fu - cking pu - ppets"

mf

Ob.

pp

B. Cl.

mf *pp*

Perc.

p *mp*

Ped.

Bottle-neck
art. harm. 8^{va}

mp

♩ = 88

♩ = 92

Vln.

mf

Vla.

mf *f*

Vc.

mp *mp*

Cb.

mp