

Bangscale

for ensemble

David Pocknee

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for The Nieuw Ensemble

David Pocknee

Guide to symbols

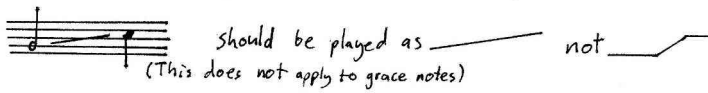


General

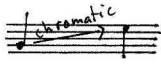
Accidentals only apply to notes they directly precede.

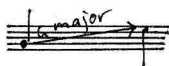
Dynamics range from *ppp* to *fff*


Dynamics refer to the force used to produce the sound, not its sounding result.


All glissandi should encompass the entire length of the notes linked by it.

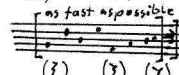
e.g.  should be played as  not 

 = chromatic scale between two notes, played as fast as possible. The scale should encompass the entire length of the notes linked by it. If it is not possible to play all the notes of the scale in the time given, then play as far up the scale as possible in the given time and move on.




 = Tonal scale between two notes, played as fast as possible. The same rules as those for the chromatic scale apply.

 = This note in brackets is used for string instruments doing pizzicato glissando and guitar and mandolin doing pitch bends. It indicates the end of the pizzicato glissando or string bend, even though this note might not be heard.

 = Play the notes in the brackets as fast as possible in an irregular and constantly changing order for the length of time given underneath.

 = Play the notes in the brackets as fast as possible in the order they appear and in the time given. If it is not possible to play all the notes in the time given, then play as far as possible in the time given and move on.

General (cont.)

 = gradually move from one sound to another  = as high as possible  = muted

Guitar


The guitar should be tuned $\text{E } \text{G}\sharp \text{D } \text{GBE}$

All notes for string ⑤ are written as fingered NOT as sounding.






A glass or metal slide is used

Percussion

The following keys should be removed from the glockenspiel prior to performance and suspended in such a way that they can be lowered in and out of a container of water:

 → when these notes appear in fast passages in the score, the wood on the glockenspiel where the key would normally be should be used.

The lowering and lifting into and out of water is notated as follows:

-  = unsubmerged
-  = $\frac{1}{4}$ submerged (sounds a quartertone lower)
-  = $\frac{1}{2}$ submerged (sounds a semitone lower)
-  = $\frac{3}{4}$ submerged
-  = fully submerged

Piano

A small piece of cloth should be available to mute the top strings of the piano.

This cloth should be used to mute the top strings that are not connected to the piano's mutes.

An old, folded up jumper weighted down by a moderately heavy book works well.

The muting should only dampen the sustain of the note - the pitches should always be clearly audible.

It should be inserted for the beginning of the piece and taken out at Retrosal [H].

Strings

MST = molto sul tasto
ST = Sul tasto
ORD = Ordinario
SP = Sul Ponticello
MSP = Molto sul ponticello

f = Tremolo, as fast as possible

Conductor

One of the main ideas in this piece is the detachment of the conductor from the ensemble. This is why, especially at [H], there are sections where you conduct nothing or loop beating patterns which have nothing to do with what is being played by the ensemble. On some pages you are given your own staff.

[D]:

- From bar 48 there is a series of 15 numbered events.
- Only one player plays in each event
- A player can start their event at any time during the preceding event. This will stop the preceding event.
- When a player is playing their event they must stop as soon as another player starts the next event.

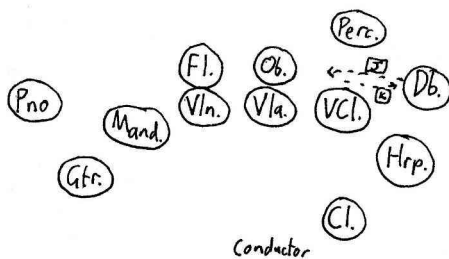


- The conductor and piano are independent of the rest of the players in this section and should be ignored.

[M]:

- The conductor controls the start and end of each chord and the start of the scales.
- The scales should all be played as fast as possible.
- The conductor can (and is encouraged to) start chords before all players have finished their scales.
- The length of events is left to the conductor's discretion, though they should keep things energetic, irregular and exciting.

Layout:



The clarinetist should sit out in front of the ensemble, as if they were a soloist.

Players should be close enough to each other to permit the passing of glockenspiel keys.

The mandolin, guitar, violin, viola and cello should all have glasses of water and medium beaters for [N].

At rehearsal mark [J] the Double Bassist should put down their instrument and stand between the percussionist and violist to pass glockenspiel keys. The double bassist should have a towel to dry the keys before passing them. The Double Bassist should move back and pick up their instrument before [K].

dp
25 March 2010
rev. 13 October 2010

Fl. *breathys* *suddenly cut off* conductor & clarinet duet

Ob. *pp* conductor & clarinet duet

Cl. *Breathe* conductor & clarinet duet

Hrp. *mf* conductor & clarinet duet

Mand. conductor & clarinet duet

Gtr. *w/fingers* *w/slide* conductor & clarinet duet

Pno. *15ve* *pp* *PPP* *p* *pp* *p* *pp* *p* *pp* *p* *suddenly cut off* conductor & clarinet duet

Glock. conductor & clarinet duet

Vln. *I* conductor & clarinet duet

Vla. *I* *SP* *mf* *ST* *p* *suddenly cut off* conductor & clarinet duet

Vcl. conductor & clarinet duet

Db. *pizz.* *II* *IV* *arco* *SP* *(#-)* conductor & clarinet duet

F1. $\text{♩} = 81$ $\text{♩} = 108$ [A] *Very breathy chromatic* *PPP* 25

Ob. $\text{♩} = 81$ $\text{♩} = 108$ [A] 25

Cl. $\text{♩} = 81$ $\text{♩} = 108$ [A] *re-attack* *mf* *p* 25

Hrp. $\text{♩} = 81$ $\text{♩} = 108$ [A] *8ve IRREGULAR* *pp* ** - irregularly play as fast as possible.* 25

Mand. $\text{♩} = 81$ $\text{♩} = 108$ [A] *put on slide* 25

Gtr. $\text{♩} = 81$ $\text{♩} = 108$ [A] *Mechanically* *f* 25

Pno. $\text{♩} = 81$ $\text{♩} = 108$ [A] 25

Clock. $\text{♩} = 81$ $\text{♩} = 108$ [A] *Remove key* *p* 25

Vln. $\text{♩} = 81$ $\text{♩} = 108$ [A] 25

Vla. $\text{♩} = 81$ $\text{♩} = 108$ [A] *III* *SP Harmonic gliss* *f* *pp* *mf* *pizz* 25

Vcl. $\text{♩} = 81$ $\text{♩} = 108$ [A] *II* *ORP* *SP* *mf* *ppizz* *mf* 25

Db. $\text{♩} = 81$ $\text{♩} = 108$ [A] *III* *arco ORP* *SP Harmonic gliss* *f* *pp* *pp* *mf* *mf* *pizz* *III* *IV* *(#)* 25

F1 $\text{♩} = 96$

Ob. $\text{♩} = 96$

Cl. $\text{♩} = 96$

Hrp

Mand. $\text{♩} = 96$ Suddenly, violently

w/finger bend string as high as possible $\text{♩} = 96$ w/slide

like a blues guitar $\text{♩} = 96$ suddenly, violently

Gtr $\text{♩} = 96$ Suddenly, violent

Play irregularly as fast as possible

Pno $\text{♩} = 96$

Glock $\text{♩} = 96$

Vln $\text{♩} = 96$

Vla $\text{♩} = 96$

Vcl $\text{♩} = 96$

Db $\text{♩} = 96$ sudden, violent

Match volume with guitar

arco $\text{♩} = 96$ sudden, violent

* $J=72$

Fl. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Ob. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

C. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Hrp $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$
 (D \sharp B/E \sharp G \sharp A \sharp)
 I.v.
 f calm p
 Match volume of guitar

Mand. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Gtr. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$
 J=72 Detached, Mechanical
 ff calm f
 Match volume of guitar

Pno $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Glock $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Vln. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Vla. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$
 J=72 Detached, Mechanical
 arco
 f calm p
 Match volume of guitar

Vcl. $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$
 arco
 f calm p
 Match volume of guitar

Db $\frac{5}{8}$ 30 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$
 ORP SP 3 → ORP III → SP
 J=72 Detached, Mechanical
 f calm p
 Match volume of guitar

* conductor note: 4 bars at [B], [C] and before [D] should be seen as calm rest spaces separating segments of material. Do not rush them!

Fl. $\text{♩} = 96$
 5/8 2/8 4/4
 35

Ob. $\text{♩} = 96$
 5/8 2/8 4/4
 35

Cl. $\text{♩} = 96$
 5/8 2/8 4/4
 35
 < mf > p 35
 < mf >

Hrp
 5/8 2/8 4/4
 35
 8ve
 IRREGULAR
 mf

Mand. $\text{♩} = 96$ Suddenly violent again match volume of guitar
 w/slide 5/8 2/8 4/4
 35 4 7 (F#) F#

Gtr $\text{♩} = 96$ suddenly violent again
 5/8 2/8 4/4
 35 4 3 2 1 4 7 # 7
 ② ⑤ (4±) ③
 sss sss mf

Pno $\text{♩} = 96$
 5/8 2/8 4/4
 35

Glock $\text{♩} = 96$
 5/8 2/8 4/4
 35 sss

Vln $\text{♩} = 96$
 5/8 2/8 4/4
 35

Vla $\text{♩} = 96$
 5/8 2/8 4/4
 35
 II (-) p sss p

Vcl $\text{♩} = 96$
 7/8 2/8 4/4
 35

Db $\text{♩} = 96$ suddenly violent again not harmonic match volume of guitar
 7/8 2/8 4/4
 35 III II II II
 I II III f mf mf

Handwritten musical score for a full orchestra and guitar. The score is written in 4/4 time and includes the following parts:

- Flute (Fl):** Rests until measure 40, then plays a quarter note.
- Oboe (Ob):** Rests until measure 40, then plays a quarter note.
- Clarinet (Cl):** Rests until measure 40, then plays a quarter note. Includes dynamic markings $f > mf$ and ppp .
- Harp (Hrp):** Rests until measure 40, then plays a chord. Includes dynamic markings f and p , and the instruction "Mechanical, detached".
- Mandolin (Mand.):** Features slides and fingerings. Includes dynamic markings fff and the instruction "remove slide".
- Guitar (Gtr.):** Features complex fretting and fingerings. Includes the instruction "as fast as possible".
- Piano (Pno):** Rests throughout the piece.
- Clock:** Plays a continuous chromatic scale.
- Violin (Vln):** Rests throughout the piece.
- Viola (Vla):** Rests until measure 40, then plays a quarter note. Includes the instruction "arco".
- Violoncello (Vcl):** Rests until measure 40, then plays a quarter note. Includes the instruction "arco".
- Double Bass (Db):** Features complex fretting and fingerings. Includes dynamic markings f and p , and the instruction "Mechanical & Detached - Match volume w/ guitar".

Tempo markings: $J=72$ are present at the beginning of several staves.

Conductor $\frac{2}{4}$ $\text{♩} = \text{♩}$, $\text{♩} = 96$
 LOOP this pattern until the end of the guitar solo
 Ignore the speed of the guitar

FR Ob. $\frac{2}{4}$ 44 conductor is independent - wait for cue

Cl $\frac{2}{4}$ 44 conductor is independent - carry on in your own tempo until conductor cues \square

Hrp $\frac{2}{4}$ 44 conductor is independent - wait for cue
 Mechanical & Detached
 p

Mand. $\frac{2}{4}$ 44 conductor is independent

Gtr $\frac{2}{4}$ 44 $\text{♩} = 72$
 Mechanical & Detached
 violently - ignore conductor until double bar lines - Do not rush
 l.v. fff
 R.B. helped write this

Pno $\frac{2}{4}$ 44 conductor is independent - wait for cue

Glock $\frac{2}{4}$ 44 conductor is independent - carry on in current tempo until \square
 fp
 f

Vln $\frac{2}{4}$ 44 conductor is independent - wait for cue

Vla $\frac{2}{4}$ 44 conductor is independent - wait for cue

VCl $\frac{2}{4}$ 44 conductor is independent - wait for cue

Db $\frac{2}{4}$ 44 conductor is independent - wait for cue
 SP II I f
 p ppp

Conductor

Ignore the ensemble and loop the pattern below until [E]

Tempo markings: $\downarrow = 108$, $\downarrow = 72$, $\downarrow = 108$, $\downarrow = 144$

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Flk Ob

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Cl

$\downarrow \approx 72$ - independent of conductor and rest of the ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Hrp

(D# C# B#) (E# F# C# A#)

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Mand

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Gtr

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Pno

$\downarrow \approx 72$ - independent of conductor and rest of ensemble

ppp Tentatively

wait 3 seconds before beginning the loop for the first time

LOOP until conductor's signal at [E]

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Glock

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Vln

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Vla

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Vcl

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Db

conductor is independent of ensemble

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

Fl. $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
 #0 PP

Ob. $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
 #0 PPP

Cl. $\text{CUE } \downarrow = 144$
 9 10 11 12 13 14 15 50
 #0

Hold this note until the conductor signals

Hrp $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
viola $\hat{6}$ *violin* $\hat{6}$
 #0 f
 (D# C# B# / E# F# G# A#)
 like droplets mf in water
 Pointillistic

Mand. $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
 #0 mf like droplets in water
 Pointillistic

Gtr $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
violin $\hat{2}$ *cello*
 #0 f
 fff f like droplets in water - Pointillistic

Pno $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
 15ve 3J:2J 15ve-- 3ve-- #ve--
 #0 PPP
 like droplets mf in water - pointillistic

Glock $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50

Vln $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
viola $\hat{4}$ *Harp* IV *Guitar* $\hat{2}$ *cello* 2 notes $\hat{2}$ *violin* $\hat{2}$
 #0 f PP

Vln $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
 #0 f

Vcl $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
Guitar $\hat{2}$ $\hat{1}$ $\hat{1}$ *violin* $\hat{1}$
 #0 f

Db $\text{CUE } \downarrow = 144 \text{ Detached \& Mechanical}$
 9 10 11 12 13 14 15 50
 #0 f

* In \square all sustaining instruments should act as a quiet, still, homogenous background through which the droplet-like sounds of the plucked instruments are heard. The sustaining instruments are background and should not mask the plucked instruments

Handwritten musical score for various instruments. The score includes staves for Flute (Fl), Oboe (ob), Clarinet (Cl), Harp (Hrp.), Mandolin (Mand.), Guitar (Gtr.), Piano (Pno), Glockenspiel (Glock), Violin I (Vln I), Violin II (Vln II), Viola (Vcl), and Double Bass (Db). The notation features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp*, *mf*, and *pp*. Performance instructions like *55* and *8ve* are present. The score is written in treble clef for most instruments and bass clef for the lower strings.

Fl II

60

pp

Ob

60

ppp

Cl

60

f

mp

Hrp.

60

f

mp

Mand

60

f

mp

Gtr.

60

f

mp

Pno

60

f

mp

Glock

60

f

mp

Vln

60

pp

Vla

60

pp

Vcl

60

pp

Db

60

pp

Handwritten musical score for various instruments. The score is written in treble clef with a 3/8 time signature. The instruments and their parts are:

- Fl (Flute):** Starts with a *pp* dynamic. Includes a *65* marking and a *3:1:2:1* triplet.
- Ob (Oboe):** Includes a *65* marking and a *3:1:2:1* triplet.
- Cl (Clarinet):** Includes a *65* marking, a *5* marking, and a *mf* dynamic.
- Harp:** Features arpeggiated chords and includes a *65* marking.
- Mand:** Includes a *65* marking.
- Gtr (Guitar):** Includes a *65* marking.
- Pno (Piano):** Includes a *65* marking and a *4* marking.
- Glock (Glockenspiel):** Includes a *65* marking.
- Vln (Violin):** Includes a *65* marking and a *3:1:2:1* triplet.
- Vla (Viola):** Includes a *65* marking, a *IV (L)* marking, and a *pp* dynamic.
- Vcl (Violoncello):** Includes a *65* marking, a *I* marking, and a *pp* dynamic.
- Db (Double Bass):** Includes a *65* marking, a *I* marking, and a *(L)* marking.

Fl

70 *pp* *mf* *pp*

Ob

70 *ppp* *pp* *ppp*

Cl

70 *ff* *mp* *p*

Harp

70

Mand

70

Gtr

70

Pno

70

Clock

70

Vln

70 *pp*

Vla

70 *pp*

Vcl

70 *pp*

Dbl

70 *pp*

Fl 75 *b p* *p* *mf* *p*

Ob 75 *p* *mf* *p* *ppp* *f* *p* *f* *mf* *f*

gradually becoming frantic

Cl 75 *f* *p*

Hrp 75 *#* *E4* *G4*

Mand 75 *mf*

Gtr 75 *f*

Pno 75 *mf*

Glock 75 *mf*

Vln 75 *p* *pp* *mf*

Vla 75 *p* *mf*

pizz.

Vcl 75 *p*

Dbb 75 *p* *mf*

I.v. *pizz.* *I.v.*

(♩ = 144) *scattered*

Flute *mf* *Wild* *f*

Ob. *Obnoxiously* *fff* *f* *ff* *f*

Cl *f*

Harp *P* *flowing* *IRREGULAR* *gve* *3* *D#* *F#*

Mandolin *(♩ = 144)*

Guitar *(♩ = 144)* *scordatura* *E4#D4BE*

Piano *flowing* *gve* *IRREGULAR* *pp match volume of harp* *mf* *pp* **irregularly appropriate as fast as possible*

Gluckenspiel *(♩ = 144)* *P*

Violin *(♩ = 144)* *arco* *sul II* *Determined* *mf* *P* *frantic*

Viola *(♩ = 144)* *pizz.* *quirkily & elastic* *f*

Violoncello *(♩ = 144)* *sul II* *pizz.* *quirkily & elastic* *mf*

Double Bass *(♩ = 144)* *pizz.* *quirkily & elastic* *P* *sul II* *f* *P*

conductor: This is an oboe solo, make sure it has enough space.

85

Flute mf

Oboe f *chrom.*

Cl f

Harp. *IRREGULAR* $\downarrow D\sharp$ (Σ) (Σ) $\downarrow D\sharp$ $\downarrow F\sharp$ $\downarrow G\sharp$ $\downarrow F\sharp$ $\downarrow D\sharp$ $\downarrow G\sharp$ (Σ)

Mandolin

Guitar

Piano *8ve IRREGULAR* (Σ) (Σ) (Σ) *chromatic* *8ve* *IRREGULAR*

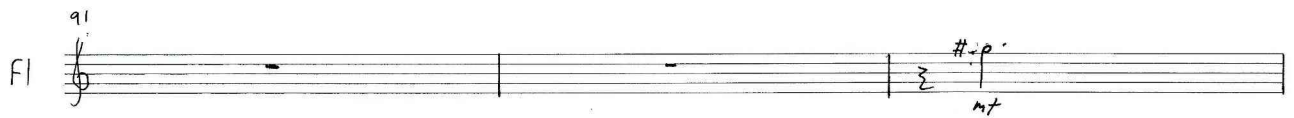
Glockenspiel mf

Violin mf *(-)* *confident & determined* $(\#)$ $(\#)$


Viola mf f

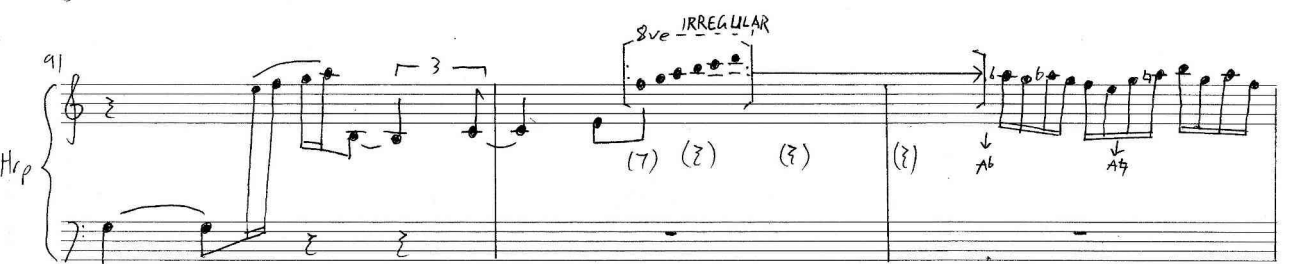
Violoncello

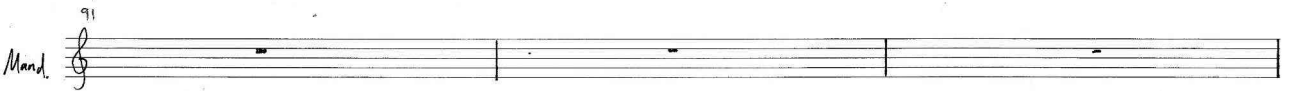
Double Bass

Fl 91 

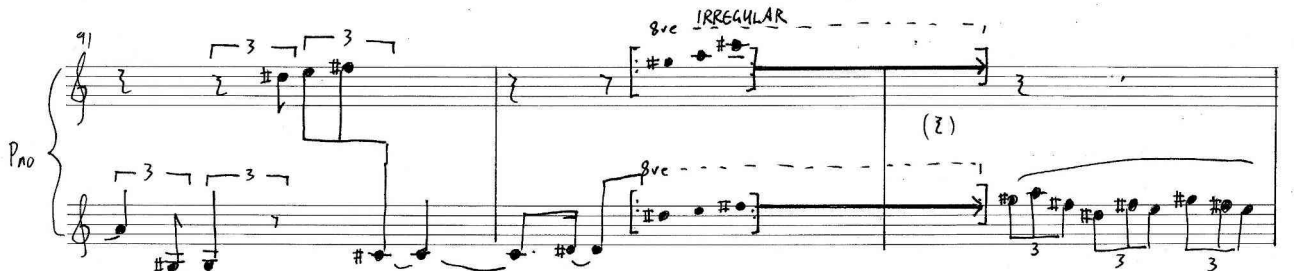
Ob 91 

Cl 91 

Hrp 91 

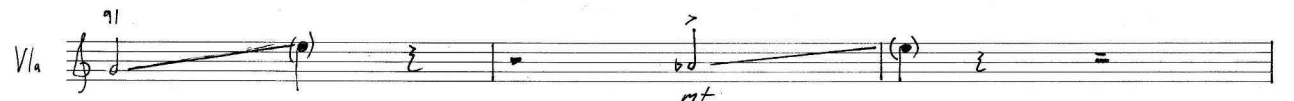
Mand. 91 

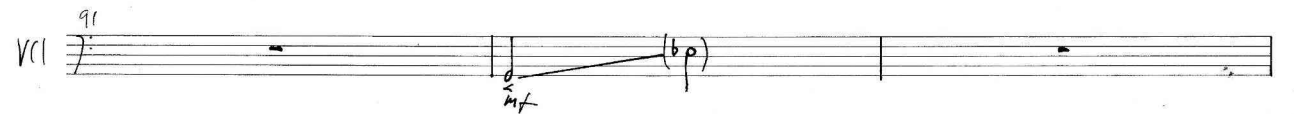
Gtr. 91 

Pno 91 

Glock 91 

Vln 91 

Vla 91 

Vcl 91 

Db 91 

Handwritten musical score for a concert band or orchestra, featuring the following instruments and parts:

- Flute (Fl):** Part 1, starting at measure 95. Includes dynamics *ff* and *mf*, and a performance instruction "change to piccolo".
- Oboe (Ob):** Part 1, starting at measure 95. Includes a dynamic marking *mf*.
- Clarinet (Cl):** Part 1, starting at measure 95.
- Harp (Hrp):** Part 1, starting at measure 95. Includes performance instructions "8vc - IRREGULAR" and "IRREGULAR 8vc".
- Mandolin (Mand.):** Part 1, starting at measure 95.
- Guitar (Gtr.):** Part 1, starting at measure 95.
- Piano (Pno):** Part 1, starting at measure 95. Includes performance instructions "8vc - IRREGULAR" and "IRREGULAR 8vc".
- Glockenspiel (Glock.):** Part 1, starting at measure 95.
- Violin (Vln):** Part 1, starting at measure 95. Includes dynamics *mf* and *pp*.
- Viola (Vla):** Part 1, starting at measure 95.
- Violoncello (Vcl):** Part 1, starting at measure 95.
- Double Bass (Db):** Part 1, starting at measure 95.

The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as triplets, slurs, and dynamic markings.

Picc. 97 *mf*

Ob. 97 *mf*

Cl. 97

Hr. 97

Mand. 97

Gtr. 97

Pno. 97

Glack. 97 *mf*

Vln. 97

Vla. 97 *mf*

Vcl. 97 *mf*

Db. 97 *mf*

Picc. 100 *slowly blending with oboe until bar 106*

Ob. 100 *slowly blending with piccolo until bar 106*

Cl 100

Hrp. 100

Mand. 100

Gtr. 100

Pno 100

Glock. 100

Vln 100 (2) (7) *sul III (c)*

Vla 100 *sul II*

Vcl 100

Db 100 *sul II*

Picc. 106 *Blend fully with above to create one sound*

Ob 106 *Blend fully with piccolo to create one sound*

Cl 106

Hrp 106

Mand. 106

Gtr. 106

Pno. 106

Glock 106

Vln. 106 *sp*

Vln. 106 *sul II*

Vcl. 106 *sul IV*

Db. 106 *sul II*

Picc. $3:2$ $3:2$ 110 $3:2$

Ob. $3:2$ $3:2$ 110 $3:2$ $3:2$

C1 *gliss* 110 *ff*

Hrp. *8ve* *IRREGULAR* *IRREGULAR 110* *IRREGULAR* *IRREGULAR*

(ξ) (ξ) (ξ) (ξ) (ξ) *single finger tremolo*

Mand. 28 110

Gtr. 28 110

Pno *15ve* *IRREGULAR* *IRREGULAR 110* *IRREGULAR* *IRREGULAR* *15ve*

(ξ) (ξ) (ξ) (ξ) (ξ) (ξ)

Glock. 28 110

Vln. 28 110 *mf*

Vla *sp unstable & brittle* 28 110 *sp* *p* *ff*

Vcl 28 110 *sp* *p*

Db 28 110 *ff*

continued over the page...

♩ $\text{♩} = 108$ ($\text{♩} = 1$) *Devastating*
 Picc. *fff* - Blend with oboe, violin & viola

$\text{♩} = 108$ ($\text{♩} = 1$) *Devastating*
 Ob. *fff* - Blend with piccolo, violin, viola

$\text{♩} = 108$ ($\text{♩} = 1$)
 Cl. *ff*

$\text{♩} = 108$ ($\text{♩} = 1$)
 Hrp. *ff*

$\text{♩} = 108$ ($\text{♩} = 1$)
 Mand.

$\text{♩} = 108$ ($\text{♩} = 1$)
 Gtr.

$\text{♩} = 108$ ($\text{♩} = 1$)
 Pno. *f* *Mechanical & Graceless*
 8vi.

$\text{♩} = 108$ ($\text{♩} = 1$)
 Flac.

$\text{♩} = 108$ ($\text{♩} = 1$) *SP Devastating*
 Vln. *fff* - Blend with flute, oboe & viola

$\text{♩} = 108$ ($\text{♩} = 1$) *Devastating SP*
 Vln. *fff* - Blend with flute, oboe & violin

$\text{♩} = 108$ ($\text{♩} = 1$) *pizz.* *as if interrupting - obnoxious* *pizz.*
 Vcl.

$\text{♩} = 108$ ($\text{♩} = 1$) *pizz. IV* *as if interrupting - obnoxious*
 Db.

Picc 115

Ob 115

Cl 115

Hrp 115

Mond 115

Gtr 115

Pno 115

Glock 115

Vln 115

Vla 115

Vcl 115

Dbl 115

Picc
Ob

Cl

Hrp

Man.

Gtr

Pno

Glock

Vln

Vla

Vcl

Db

125 Pic. Musical notation for Piccolo, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Ob. Musical notation for Oboe, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Cl. Musical notation for Clarinet, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Hrp. Musical notation for Harp, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Mand. Musical notation for Mandolin, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Gtr. Musical notation for Guitar, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Pno. Musical notation for Piano, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated. Includes markings for 8ve. and Sub.

125 Glock. Musical notation for Glockenspiel, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Vln. Musical notation for Violin, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Vla. Musical notation for Viola, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated.

125 Vcl. Musical notation for Violoncello, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated. Includes the instruction "as fast as possible".

125 Db. Musical notation for Double Bass, starting at measure 125. The staff shows a melodic line with various accidentals and dynamics. Measure 130 is also indicated. Includes the instruction "as fast as possible".

132
Pic

132
Ob.

132
Cl

132
Hrp

132
Mnd.

132
Gtr

132
Pro

132
Clock

132
Vln

132
Vla

132
VCI

132
DB

The section below follows on IMMEDIATELY from the previous section.

"The Break"

[H]

CONDUCTOR: $\text{♩} = 144$ $\text{♩} = 108$ $\text{♩} = 72$ $\text{♩} = 96$
 4/4 *frantic* | 3/8 *Robotic* | 3/4 *Aggressive* | 4/4 *quirky* | || - Go directly to loop at the bottom of the page

ENSEMBLE: $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$
 4/4 *get ready as if you will play: when cued.* | 3/8 | 3/4 | 4/4 *suddenly relax when cued.* | || - Guitar and Double Bass start on this beat

↓

↓

GUITAR: Ignore the conductor. Play: $\text{♩} \approx 96$ with your right hand whilst tuning string ⑤ to the Double Bass's harmonic with your left hand. stop when ⑤ is in tune.

CLARINET: Ignore conductor. As soon as the guitar has stopped playing slam all keys needed for: down as hard as possible. Then immediately play: $\text{♩} = 6 \text{ seconds}$ *fff*

DOUBLE BASS: Ignore the conductor. Play: $\text{♩} \approx 108$ Repeat this until the guitar stops playing.

REST OF ENSEMBLE: Wait for the conductor to cue **[J]** at the end of the piano cadenza

PICCOLLO: Change back to Flute

PIANO: Remove cloth from top strings

PIANO: Start piano cadenza as soon as you hear key slaps from the clarinet

Conductor Note:

- Loop the pattern below independent of any other players until the piano starts its cadenza. Then continue for 2 more repetitions, making your movements smaller and smaller until they are nothing
- Wait until the piano has finished its cadenza and then cue the ensemble to start **[J]**.

COND: $\text{♩} = 144$ $\text{♩} = 72$ $\text{♩} = 108$ *Powerful* $\text{♩} = 72$ *staccato* $\text{♩} = 96$
 3/4 *wild* || 2/4 || 2/4 *calm* || 3/8 || 3/4 || 3/4 || 3/4 || 3/4 *peaceful* ||

I $\text{♩} = 108$ Aggressive

Piano Cadenza

Handwritten musical score system 1, measures 146-150. It features three staves: RH (Right Hand), LH (Left Hand), and a lower staff. The music is in 4/4 time and includes complex rhythmic patterns with triplets and sixteenth notes. The key signature has one sharp (F#). The lower staff has a 3/4 time signature. The system is marked with a bracket and the tempo $\text{♩} = 108$.

Handwritten musical score system 2, measures 151-154. It features three staves. The music continues with complex rhythmic patterns. A tempo change to $\text{♩} = 150$ is indicated above the first staff. The system includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score system 3, measures 155-158. It features three staves. The music continues with complex rhythmic patterns. The system includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score system 4, measures 159-162. It features three staves. The music continues with complex rhythmic patterns. A tempo change to $\text{♩} = 80$ is indicated above the first staff. The system includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score system 5, measures 163-166. It features three staves. The music continues with complex rhythmic patterns. A tempo change to $\text{♩} = 110$ is indicated above the first staff. The system includes various musical notations such as slurs, accents, and dynamic markings.

Flute $\text{♩} = 108$ - Tentatively & Tense
p *longingly*

Oboe $\text{♩} = 108$

Clarinet $\text{♩} = 108$
ppp

Harp $\text{♩} = 108$

Mandolin $\text{♩} = 108$

Contra $\text{♩} = 108$

Piano $\text{♩} = 108$ Tentatively & Tense
mf *pp* *mf* *pp* *mf* *pp*
 "The Bastard Waltz"
 Ped

Clock $\text{♩} = 108$

Violin $\text{♩} = 108$
 II *mf* *longingly*

Viola $\text{♩} = 108$

Violoncello $\text{♩} = 108$

Double Bass $\text{♩} = 108$ Put down your instrument, take your towel, and stand between the percussionist and violist.
 Drag each key with the towel when it is passed to you before you pass it to another player.

UNCONDUCTED ----- CONDUCTED

165 Fl.

165 Ob.
pp - Blend with flute

165 Cl.

165 Hrp

165 Mand

165 Gtr

165 Pno

165 Glock
P
Give A^b key to Double Bass
mp

165 Vln

165 Vla
Take glockenspiel key from Double Bass
Give glockenspiel key to cello

165 VCl
Take glockenspiel key from viola. Keep it until the end of the piece.

165 Db
Take glockenspiel key from Percussionist
Give glockenspiel key to viola

Fl *suddenly*
 mf *p* 175 *mf*

Ob *suddenly*
 mf *p* 175 *p*

Cl (Z) (Z) (Z) 175 *ff*

Hrp 175

Mand Give glockenspiel key to guitar
 175

Gtr Take glockenspiel key from mandolin. Keep it until the end of the piece.
 175

Pno 175
 mf pp mf pp mf pp

Glock Give Bb key to Double Bass
 175

Vln *suddenly*
 p 175

Vla Take glockenspiel key from Double Bass. Keep it until the end of the piece. Take 2 glockenspiel keys from Double Bass
 175

Vcl 175

Pb Give glockenspiel key to viola
 Take glockenspiel key from percussion
 175
 Give both keys to viola
 Move back to your place, pick up your instrument and get ready to play.

Handwritten musical score for various instruments. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Harp (Hrp), Mandolin (Mand), Guitar (Gtr), Piano (Pno), Glockenspiel (Glck), Violin I (Vln I), Violin II (Vln II), Violoncello (Vcl), and Double Bass (Db). The score is marked with dynamics such as *pp*, *mf*, *f*, and *ff*, and includes performance instructions like "Take 2 glockenspiel keys from viola" and "Brittle & Unstable".

Flute (Fl): *pp*, *p*, *mf*, *f*, *pp*. Includes a trill marked "r 2ve".

Oboe (Ob): *mf*, *f*, *pp*.

Clarinet (Cl): *f*.

Harp (Hrp): Rest.

Mandolin (Mand): Rest. Instruction: "Take glockenspiel key from viola. keep until the end of the piece".

Guitar (Gtr): Rest.

Piano (Pno): *mf*, *pp*, *mf*, *pp*, *mf*, *pp*.

Glockenspiel (Glck): Rest.

Violin I (Vln I): Rest. Instruction: "Take 2 glockenspiel keys from viola. keep one until the end of the piece". *mf*, *MSP*, *MSP*.

Violin II (Vln II): Rest. Instruction: "Pass 1 glockenspiel key to Mandolin". *ff*, *pizz?*, *II*, *arco*, *f*.

Violoncello (Vcl): Rest. *mf*, *f*.

Double Bass (Db): Rest.

181

Fl p 3/2 2/4 3/4 b p ff

Ob f mf ff

Cl p mf ff

Hrp

Mand mf

Gtr

Pno mf pp ff

Glock

Vln SP $\text{Determined \& Confident}$ mf f

Vla SP mf Determined mf f

Vcl

Db

Flute 1 (Fl 1) $\text{♩} = 72$ *Light and Graceful*
change to piccolo
8ve IRREGULAR
pp *mp* *p* *mf*

Oboe (Ob) $\text{♩} = 72$
3:1:2 *3:1:2* *3:1:2* *3:1:2* *3:1:2*
chrom *chrom* *chrom*
fff - obnoxious

Clarinet (Cl) $\text{♩} = 72$

Harp (Hrp) $\text{♩} = 72$
Detached & pointillistic
8ve
f

Mandolin (Mand) $\text{♩} = 72$

Guitar (Gtr) $\text{♩} = 72$

Piano (Pno) $\text{♩} = 72$
obnoxious & ritualistic

Glockenspiel (Glock) $\text{♩} = 72$ *Medium beaters*
mf *Light and Graceful* *mp* *mf* *mp* *f*
IRREGULAR *IRREGULAR*

Violin 1 (Vln 1) $\text{♩} = 72$

Violin 2 (Vla) $\text{♩} = 72$

Violoncello (Vcl) $\text{♩} = 72$ *pizz* *obnoxious*
mf *f*

Double Bass (Db) $\text{♩} = 72$ *obnoxious*
pizz *mf* *f* 41

Picc $J=96$ IRREGULAR mf 190

Oboe (Ob) $J=96$ 190 $3:2:1$ mf

Clarinet (Cl) $J=96$ 190 mf p

Piano (P) $J=96$ 190 mf $8vc$

Mandolin (Mand) $J=96$ 190 *Light and graceful* mf

Guitar (Gtr) $J=96$ 190 *Violent* *w/fingers* f

Piano (P) $J=96$ 190 mf

Glockenspiel (Glock) $J=96$ IRREGULAR mf 190 mf

Violin (Vln) $J=96$ 190

Viola (Vla) $J=96$ 190 113

Violin I (VCI) $J=96$ 190 f II III l.v. II l.v.

Double Bass (Db) $J=96$ 190 f II I II IV II III II arco *major*

Picc $\text{♩} = 72$ *IRREGULAR* pp 195

Ob $\text{♩} = 72$ 195

Cl $\text{♩} = 72$ 195 $\text{ff} > p$ $< \text{ff} > \text{mf} <$

Hrp $\text{♩} = 72$ 195 $\downarrow G_4$ $\downarrow F\#$ $\downarrow F_4$

Mand $\text{♩} = 72$ *major* $\downarrow (b, a)$ mf mf P *Elimina* $3:2$

Gtr $\text{♩} = 72$ as fast as possible LOOP 195

Pno $\text{♩} = 72$ 195 *ave*

Glock $\text{♩} = 72$ *soft beater* *IRREGULAR* P 195

Vln $\text{♩} = 72$ *Detached & pointillistic* p 195 II

Vla $\text{♩} = 72$ *arco Detached & pointillistic* p 195 II

Vcl $\text{♩} = 72$ *Detached & pointillistic arco* p 195 II $\text{I} \#$

Db $\text{♩} = 72$ *Detached & pointillistic arco* p 195

Picc $\text{♩} = 108$ *Light*
mf *Light*
3 3 3 200 *chrom* *mf*

Oboe $\text{♩} = 108$
ff 3 3 3 200 *chrom* *fff*

Cl $\text{♩} = 108$
ff 200

Harp $\text{♩} = 108$ *graceful Fluid & Flowing*
D \flat 200 S \flat

Mand $\text{♩} = 108$ *Mechanical*
ff 200

Gtr $\text{♩} = 108$
200

Pno $\text{♩} = 108$ *ave*
200 8vb

Glock $\text{♩} = 108$
200

Vln $\text{♩} = 108$ *Mechanical arco ORP.*
ff *chrom* 200 *MSP* II

Vla $\text{♩} = 108$ *Mechanical arco ORP.*
ff 200 *MSP*

Vcl $\text{♩} = 108$ *Mechanical arco ORP.*
ff 200 *MSP chrom* II

Db $\text{♩} = 108$ *Mechanical arco ORP.*
ff 3J:2J 200 p

Picc $J=144$ >p #0 205

Ob. $J=144$ >p pp

Cl $J=144$ mf ff 205

Harp $J=144$ mf 205

Mand $J=144$ Mechanical, Detached & Pointillistic muted --- mf 205

Gtr $J=144$ Mechanical, Detached & Pointillistic muted --- f # # muted 205

Pno $J=144$ ave ave 205

Clock $J=144$ 205

Vln $J=144$ Brittle & unstable pp 205

Vla $J=144$ Mechanical, Detached & Pointillistic pizz pp arp 205

Vcl $J=144$ ave ave violently f mf f mf ff 205

Db $J=144$ Mechanical, Detached & Pointillistic pizz p 205

Picc $J=96$ $J=144$
chromatic $\#P$ $\#P$ $\#P$ $\#P$ $\#P$ $\#P$
 P

Oboe $J=96$ $J=144$

Cl $J=96$ $J=144$
 $fff > ff$ $(\underline{2}) (\underline{2}) (\underline{1}) (\underline{2})$

Harp $J=96$ $J=144$
 $\downarrow G4$ $\downarrow Ab$ $\downarrow D\#$ f 3 3 3 3

Mand $J=96$ $J=144$
Explosive SP C major P $F\#$ major PP
unmuted mf

Gtr $J=96$ $J=144$
Explosive SP $F\#$ major P
unmuted mf

Pno. $J=96$ $J=144$
 $15ve$ 3 3 3 3
accelerando independent of conductor
chromatic
crescendo (left hand only) (mf)

Glock $J=96$ $J=144$
soft beaters $IRREGULAR$ p mf

Vln $J=96$ $J=144$
Explosive MSP C major PPP

Vla $J=96$ $J=144$
arco Explosive SP D major P
 mf

Vcl $J=96$ $J=144$
Explosive SP C major PP
 mp

Db $J=96$ $J=144$
pizz mf P mf P
arco MSP Mechanical & Graceless

Conductor $J=72$
 210 Gradually slow down by beating pattern until $J=40$.
 Begin $[M]$ when Piano and harp have finished their scales and have been arpeggiating for at least 8 seconds - do not be afraid to savour the sound of the clarinet gliding over the top.

H&Ob $J=72$
 210 Piano and harp duet - wait for conductor's signal for $[M]$

Cl $J=72$
 210 continue in $J=72$, completely independent of everyone else until the end.
 ff mp cresc...
 (7) (7) (7) (7) (7) (7) (7) (7)

Hrp. $J=72$
 210 ff diminuendo... no glissando!
 Flowing
 $F\#$ $C\#$ $G\#$ $D\#$ $A\#$ $E\#$

Mand $J=72$
 210 Piano and harp duet - wait for conductor's signal for $[M]$

Gtr $J=72$
 210 Piano and Harp duet - wait for conductor's signal for $[M]$

Pno $J=72$
 210 f mf fff
 Flowing chromatic $G\#$ $C\#$ major $G\#$ major $E\flat$ major (mf) $F\flat$ major C major
 chromatic (left hand)
 diminuendo...
 (f) (ff)

Glock $J=72$
 210 Piano and Harp duet

Vln $J=72$
 210 Piano and Harp duet - wait for conductor's signal for $[M]$

Vln $J=72$
 210 Piano and Harp duet - wait for conductor's signal for $[M]$

Vcl $J=72$
 210 Piano and Harp duet - wait for conductor's signal for $[M]$

Db $J=72$
 210 Piano and Harp duet - wait for conductor's signal for $[M]$

C1

(mf) (f)

Hrp.

dim (p) (pp) IRREGULAR PPP wait until conductor's signal for [M]

Mand

Gtr.

Pno

C major G major D minor E minor B minor dim (p) (pp) IRREGULAR PPP repeat until conductor's signal for [M]

Glock

soft beater's IRREGULAR start playing 10 seconds after harp and PIANO start their scales. repeat until conductor signals [M]

212 **M**
Fl *fff* >

212 **M**
Ob *fff* >

212 **M**
Cl *fff* *decrescendo...*

212 **M** (D#C#B/E#A#A#)
Hrp *fff* *no glissando!*
B major *8vb*

212 **M**
Mand *fff* >

212 **M**
Gtr *fff* *F# major*

212 **M**
Piano *fff* *Bb major* *8vb*

212 **M**
Glock

212 **M** *ORD arco*
Vln *fff* >

212 **M** *ORD arco*
Vla *fff* *D major*

212 **M** *ORD arco*
Vcl *fff* *C major*

212 **M** *ORD arco*
Db *fff* *E major*

Fl 219

chromatic

Ob 219

Ab major

Cl 219

LOOP UNTIL CONDUCTOR CUES []

Hrp. 219

B major

Mand 219

Db major

Gtr 219

F# major

Ab major

chromatic

Glock 219

Vln 219

G major

Vla 219

D major

Vcl 219

C major

Db 219

E major

Fl 225 chromatic

Ob 225 Ab major chromatic

Hrp 225 B major 8vb

Mand 225 Db major

Cltr 225 chromatic

Pno 225 Bb major chromatic 8vb

Glock 225

Vln 225 chromatic

Vla 225 D major chromatic 8vb

Vcl 225 C major chromatic

Db 225 chromatic E major

Handwritten musical score for various instruments, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Harp (Hrp), Mandolin (Mand), Guitar (Gtr), Piano (Pno), Glockenspiel (Glock), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (Db). The score is written in treble clef and includes dynamic markings (ff, f, mf, p), articulation (accents), and performance instructions (chromatic, accel). The page number 52 is visible in the bottom right corner.

Flute (Fl): Measures 231-234. Dynamics: *ff*, *ff*, *ff*, *ff*. Includes *8ve* markings.

Oboe (Ob): Measures 231-234. Dynamics: *ff*, *f*, *ff*, *mf*, *ff*. Includes *chromatic* markings.

Clarinet (Cl): Measures 231-234. No notes present.

Harp (Hrp): Measures 231-234. Dynamics: *ff*, *ff*, *ff*. Includes *8vb* markings.

Mandolin (Mand): Measures 231-234. Dynamics: *ff*, *ff*, *ff*, *ff*. Includes *8vb* markings.

Guitar (Gtr): Measures 231-234. Dynamics: *ff*, *ff*, *ff*, *ff*. Includes *chromatic* markings.

Piano (Pno): Measures 231-234. Dynamics: *ff*, *ff*, *f*, *ff*, *ff*. Includes *chromatic* markings and *8vb*, *15ve* markings.

Glockenspiel (Glock): Measures 231-234. No notes present.

Violin (Vln): Measures 231-234. Dynamics: *ff*, *ff*, *f*, *ff*, *ff*, *mf*, *p*. Includes *chromatic* markings, *8ve*, *15ve*, and *accel* markings.

Viola (Vla): Measures 231-234. Dynamics: *ff*, *ff*, *ff*, *f*, *ff*, *mf*, *p*. Includes *chromatic* markings, *accel*, and *III*, *II*, *I* markings.

Violoncello (Vcl): Measures 231-234. Dynamics: *ff*, *f*, *ff*, *f*, *ff*. Includes *accel* markings and *IV*, *III*, *I* markings.

Double Bass (Db): Measures 231-234. Dynamics: *ff*, *f*, *ff*, *ff*. Includes *major* and *chromatic* markings.

N - A part from the ending, none of the layers on this page should be synchronised.

Conductor: *Aggressive and Insane*
 $\bullet = 96$ $\bullet = 144$ $\bullet = 72$ $\bullet = 108$ $\bullet = 144$

Keep proportions but gradually increase speed until barely manageable. Stop when cued by the clarinet and indicate glockenspiel players to stop.

Clarinet: start at: $\sharp 6$ at speed: $\downarrow = 72$

Each note you play should be longer and higher than the previous one. Keep going until it becomes impossible - then signal to the conductor to end the piece. Each note should be followed by a silence of equal length. You can ascend using glissandi, microtones, quartertones or semitones, preferably using a mixture of all four.

Using Glockenspiel keys that were passed around in **J**

Mandolin: $\downarrow \approx 96$

Guitar: $\downarrow \approx 108$

Violin: $\downarrow \approx 72$

Viola: $\downarrow \approx 144$

Cello: $\downarrow \approx 96$

Loop ad infinitum, irregularly dipping into glasses of water until conductor signals the end of the piece. You should not be synchronised with each other.

dp.
 25 March 2010
 rev. October 2010

