

10 seconds

MATTHEW GROUSE

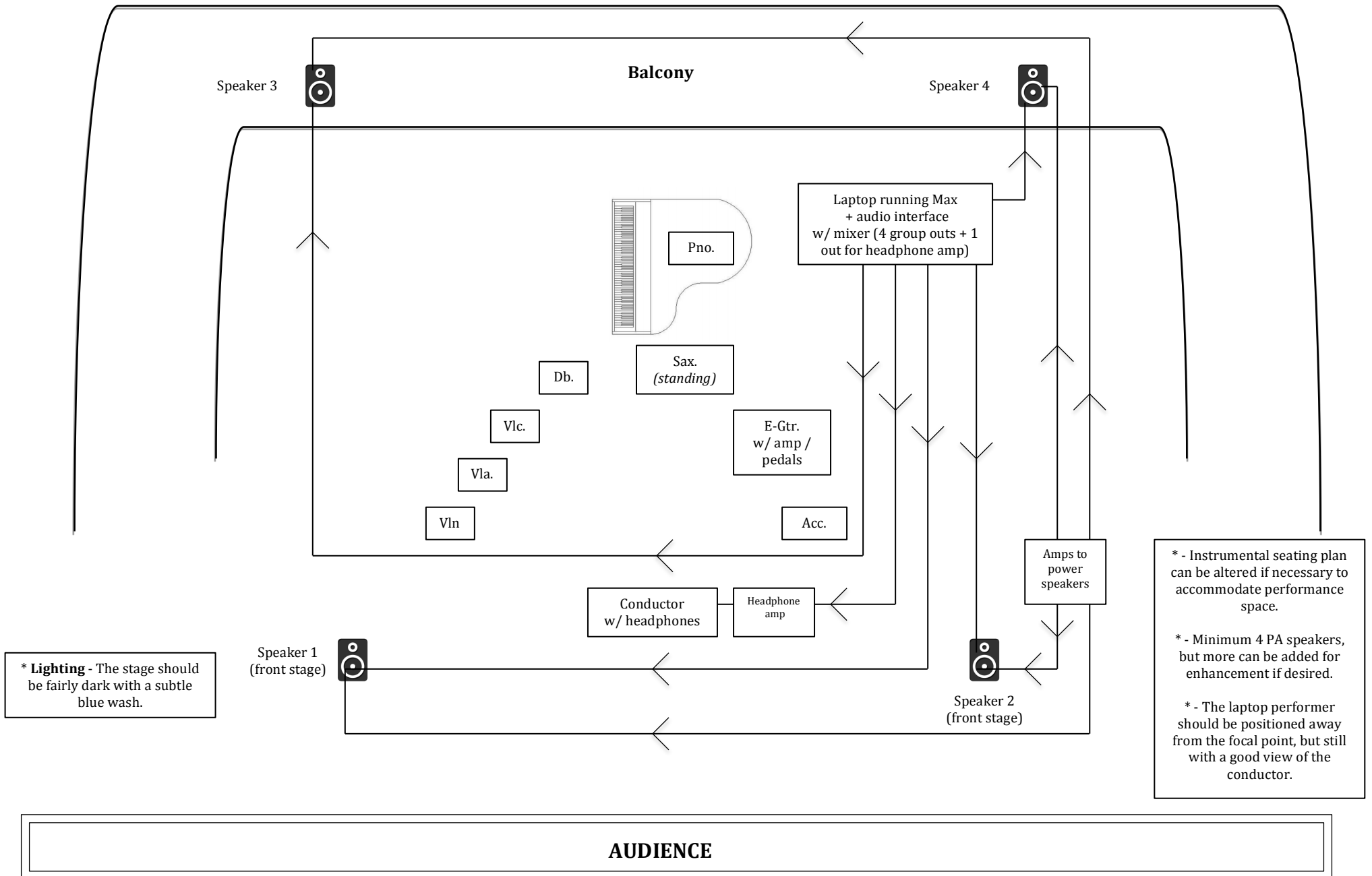
for mixed ensemble

FULL SCORE IN C

Written for PLUG Festival

2017

STAGE PLAN



10 Seconds

MATTHEW GROUSE

FULL SCORE IN C (concert pitch)

Instrumentation:

Soprano Saxophone in Bb [doubling tenor saxophone in Bb]

Electric guitar [*volume pedal; glass slide; distortion pedal; e-bow; tremolo bar; plectrum*] {Powered by guitar amplifier, **NOT** through PA direct input}

Accordion

Violin

Viola

Violoncello

Double Bass

Piano {*lid fully open; remove music rack to enable access to the strings near the tuning pins*}

Laptop Performer

Audio / Laptop setup:

- . Audio interface; mixer with **4** group outputs + **1** more output for headphone amp; laptop running Max 7 or newer; headphone amp for conductor; 1x pair headphones
- . A minimum of **4** PA speakers is required (with power enabling amps) See stage plan for more detail.
- . The composer will provide a copy of the Max patch complete with all relevant audio files.
- . A click track will be provided for the conductor to enable synchronisation of acoustic and tape elements.
- . **3** inputs into the mixer: **2** channels for stereo tape material (routed to **4** speakers) + **1** input for conductor's click track.
- . The loudspeakers should only play the tape part, **NOT** the click track.
- . The laptop performer will follow the score to cue both the tape part **AND** the sections requiring the click for the conductor.

Duration: ca. 9'

Performance Notes:

General:

The click for the conductor is solely to synchronise pre-recorded material. It is programmed to drop out at sections with no pre-recorded audio.



Move gradually and smoothly from one technique indication to another, for example, from *sul tasto* to *sul pont.*



Continue an aleotonic figure in a similar fashion until the end of the arrow



Senza misura. Play independently from the rest of the ensemble, unmetred.



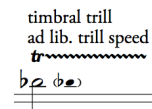
Quartertones are denoted with 12-tone equal temperament accidentals, adjusted with relevant arrows. e.g – a Bb with a downward pointed arrow attached to the accidental translates to a B three-quarter flat. A C natural with an upward pointed arrow attached to the accidental translates to a C quarter sharp.

Technique Abbreviations:

Where necessary to save space / avoid collisions, the following terms may be abbreviated after their initial use:

<i>laissez vibrer</i>	> l.v.
<i>sul pont.</i>	> s.p.
<i>sul tasto.</i>	> s.t.
<i>molto sul pont.</i>	> m.s.p.
<i>molto sul tasto</i>	> m.s.t.
<i>poco sul pont.</i>	> p.s.p.
<i>sung multiphonic</i>	> s.m.
<i>bellow shakes</i>	> B.S
<i>natural bellows</i>	> N.B

Saxophone:



Timbral trill - e.g b3 - find an alternate fingering of the given pitch and trill between them. Always trill to the pitch indicated by the small, stemless notehead in parenthesis.



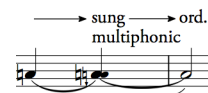
Fall - e.g b11 – quasi gliss. at the end of note. 'Falling off' the note.



Air suck swoosh - e.g b30 – a fast inhalation through instrument. Should rise in pitch and stop abruptly.



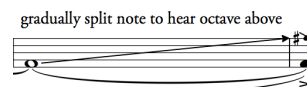
'Cry' - e.g b33 – emulate a seagull cry. Approximate extremely high pitch with an immediate downwards quasi gliss. Raucous and loud.



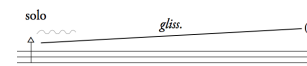
Sung multiphonic to ord. - e.g b40 – while holding the note, begin to gradually make a sung note (a quarter tone below the played note) audible, then return gradually to ord.



Half pitched high screeches - e.g b41 – Brutal staccato screeches, following the pitch contours approximately



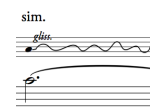
Gradually split note - e.g b56 – multiphonic containing both the fundamental and the partial an octave above. Gradually make the higher partial more audible.



Altissimo gliss. - e.g b57 - start on any, very high altissimo note and gliss. up to an indeterminate pitch whilst simultaneously fluctuating pitch melismatically. Stop abruptly before starting the cycle again. Each utterance should be higher than the last.



Raucous tenor shouts - e.g b61 – in rhythmic unison with the playback, make incredibly raucous, brutal shouts through the instrument. It is notated on three stave lines to give indications of whether to go up or down in pitch from the shout before. Ad lib. how pitched / unpitched these are.



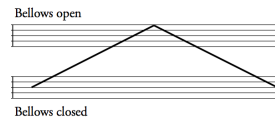
Sung multiphonic glissandi. - e.g b120 – play the written note and sing an octave below. Keep the played pitch the same whilst sliding the sung note. Ad lib. the speed of sung gliss. but make the intervals angular and erratic.

Accordion:

Abbreviations:

B.S – Bellows shakes

N.B – Natural bellows

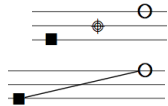


Quarternote gliss. - e.g b5 – in the right hand, pitch bend down a 1/4 tone gradually creating 'beating', then return to original pitch. The left hand maintains a steady unison to the right hand's original pitch.

Bellows breathing effect– e.g b21 – always holding the air button, slowly but forcefully open and close the bellows to create an easily audible breathing effect. 1 'inhale' and 1 'exhale' in each bar.

Bellow shake cluster – e.g b29 – suddenly release air button and aggressively cover as many pitches between A-D#, in the left hand, whilst bellow-shaking as fast as possible.

Electric Guitar:



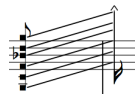
Volume Pedal settings –

Left = completely off

Middle = half way on

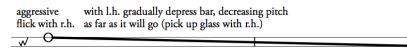
Right = fully on / full volume

Gradually increase pressure on pedal, following the length of the line. OR vice versa

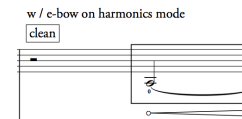
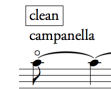
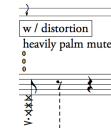
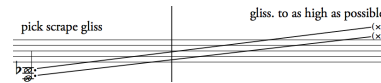


Glass slide whole fretboard gliss – e.g b5 – muting the strings near the neck with your left hand, rapidly slide the glass (which is horizontally covering all 6 strings) from the lowest to highest point of the strings or vice versa.

Electric Guitar:



aggressive flick with r.h. with Lh. gradually depress bar, decreasing pitch as far as it will go (pick up glass with r.h.)



Aggressive tremolo bar flick – e.g b11 – after forcefully playing the chord of harmonics, quickly hold tension at the end of the trem. bar and forcefully slide your hand off it whilst pushing down and then releasing (all in a quick motion). Then in a separate motion, gradually depress the bar until as flat as possible, whilst following the notated line.

Pick Scrape gliss. – e.g b15 – covering the lowest two strings with the side of plectrum in your right hand, gradually and forcefully slide up from the lowest to the highest point, increasing pressure the further up you go. With your left hand, the trem. bar should have already been fully depressed. As you gliss., start to slowly lift the trem. bar, sharpening the pitch.

Ugly muted percussive thud – e.g b21 – Palm mute an aggressive short strum of the lowest 3 strings whilst diving the trem. bar as fast as possible. Immediately shut off the sound with the volume pedal.

campanella – e.g b21 – As much as possible, use different strings for each new note. Creates a bell like, ringing effect.

e-bow harmonics – e.g b37– Neck pickup. With the e-bow set to 'harmonics mode', gently hover it over the lowest part of the fretboard, then gently move up and down, holding on different partials. Avoid going near the pickups.

e-bow harmonic feedback attack– e.g b43 – Guitar set to neck pickup. Quickly move the e-bow over the active pickup to create a loud, short swell then quickly move away. This should last no longer than a quaver.

e-bow interference crescendo – e.g b57 – set guitar to middle pickup. Position the e-bow between the two pickup and slowly drift over and between neck and bridge pickups. This will create swells. Gradually increase the speed, reaching maximum speed and volume by the end. Abruptly kill sound with pedal on beat 1 of next section.

Electric Guitar:



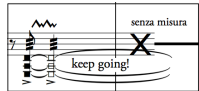
Glass slide 'arpeggios' – e.g b61 – always muting strings with left hand, near the neck. Gently drift the ridge near the hole of the glass over the strings, creating a light but clear series of pitches. Couple this with moving diagonally across strings. Only follow direction, ad lib. the pitches.



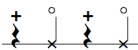
Rhythmic glass hits – e.g b68 – Always muted with left hand near the neck. With the glass gripped in your hand so the ridged hole of the glass would rest flat against the strings, aggressively push in the lowest 3 strings between the two pickups, to create a mechanical, gnarled sound. Must be rhythmically mechanical.



Rhythmic glass scratches – e.g b73 – glass in the same position as previous techniques, but aggressively scrape up and down the three strings without releasing the glass. Stop abruptly when the duration of the note value has ended.



Glass scrapes solo – e.g b76 – same as the previous technique but continuous, without breaks, constantly ad lib. Soloistic, become more grotesque as you go on, gradually twanging open strings with the glass.



Rhythmic jack hum – e.g b137 – rhythmically precise. Releasing jack should expose the amp hiss, which is then cancelled when you press the thumb back down on jack tip. These two sounds should alternate before holding a bar of hiss then cutting all sound with the pedal abruptly.

Strings:



(bass / cello / viola) gradual pressure increase. – e.g b12 – Part of the same gesture as previous technique. The black shape and arrow direct you to very gradually increase dynamics and bow pressure to extreme overpressure until the end point. The resultant sound should be coarse and distorted.

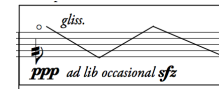


(bass/cello) Scratch tone double stops – e.g b21 – unpitched. Mute the strings near with left hand at the top of the fingerboard. The two lowest strings should be bowed slowly with heavy pressure. Duration should be very short!

Strings:



(bass) approx. glissandi – e.g b100 – These whimsical glissandi should be played with approximate pitches, extremely high on the G string. They should be very fast and sound almost like a short whistle.



(violin/viola) asynchronous harmonic glissandi. – e.g b12 – They should be played rhythmically independently from each other. Always tremolo, but ad lib. the speed of the tremolo. Sporadically interrupt the extremely quiet tremolo with occasional single sforzando notes, but don't completely stop the flow. This should be one continuous gesture. Always at harmonic pressure, highlighting different partials by sliding freely on the given string.

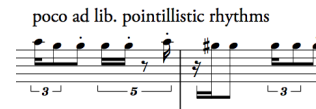
Piano:



Henry Cowell effect in the piano. – e.g b3 – with the right hand, press firmly on the strings of the indicated notes just at the bridge (near tuning pins), and then strike these same tones forcefully on the keys with the left hand. These attacks should be sustained with the damper pedal (it's advised to prepare the piano to make it obvious which strings to press).



Aggressive cluster – e.g b21 – An aggressive left-hand staccato cluster, used as a percussive effect, incredibly loud but as short as possible. Cover as many pitches with the palm, within the indicated register.



Pointillistic ad lib. – e.g b37 – small notes indicate a very quiet and brittle improvisatory pointillistic figure. Stick only to the pitches given.

10 SECONDS

Matthew Grouse (b.1996)

4/4 ♩=40 slow, uncomfortably tense

Soprano Saxophone
timbral trill
ad lib. trill speed
mp
sim.
mp

Electric Guitar
w/ distortion
ff
w/ glass slide in right hand
left hand mutes strings at 1st fret
mf
mp
ord. let ring—
8th ② ④ ⑥
loco
encourage feedback

Volume Pedal

Accordion
ppp
free bass
loco
gliss.
mf
gliss.

Violin
trill speed gradually increases from slow to as fast as possible
m.s.t. → m.s.p.
fff
mp
m.s.t. → m.s.p.
fff

Viola
trill speed gradually increases from slow to as fast as possible
m.s.t. → m.s.p.
fff

Violoncello
trill speed gradually increases from slow to as fast as possible
m.s.t. → m.s.p.
fff

Contrabass
sul pont. sempre IV
p
very slow gliss.
p

Piano
with right hand, press firmly on the strings just at the bridge and strike the indicated keys with left hand
loco

(balcony speakers)
sine tone chord
cuts abruptly

Playback (frontstage speakers)
CUE 1 1st click starts
breathing
cuts abruptly
sim.

1

9

Sop. Sax.

2

timbral trill
ad lib. trill speed

3

E. Gtr.

w/glass
let ring

aggressive flick with r.h. with l.h. gradually depress bar, decreasing pitch as far as it will go (pick up glass with r.h.)

Tremolo Bar

ord. IV

w/glass loco

w/glass T.B.

pick scrape gliss

gliss. to as high as possible

mp

fff

Accord.

fff

ppp

Vln.

m.s.t. → m.s.p.

fff

sul pont.
slowly increasing bow pressure until incredibly coarse
sempre IV

Vla.

m.s.t. → m.s.p.

fff

very slow gliss.

slowly increasing bow pressure until incredibly coarse

Vc.

slowly increasing bow pressure until incredibly coarse

Cb.

slowly increasing bow pressure until incredibly coarse

Pno.

f

fff

Playback

sim.

sim.

intense wheezing

sim.

sine tone chord becoming gradually distorted

2
4

4
4

5

Dive bar to full depression creating an ugly percussive effect

E. Gtr. 17 **4**
w / distortion heavily palm muted
clean campanella
pp
abruptly cut sound

Accord.
breathing with bellows (1 'inhale' and 1 'exhale' per bar)
use air button continuously until a change is directed
Bellows open
Bellows closed

Vln.
2 4 4
pp
very slow bows, surging on tenutos *
poco sul pont., senza vib.
sempre I
gliss.

Vla.
scratch tone
fff
pp
very slow bows, surging on tenutos *
poco sul pont., senza vib.
sempre I
gliss.

Vc.
scratch tone
fff

Cb.
scratch tone
fff

Pno.
staccato, brutal cluster
fff

Playback
speaking starts
'the first time...'
starts to glitch / muffle
'like someone was...'
'or something...'

* - bow very slowly in one direction, then, without re-bowing or changing direction, accent the tenuto note with a sudden surge in bow speed. The note to follow this should restart the cycle but in the opposite bowing direction.

25 **6** **7**

Sop. Sax. *ppp* *smfz* *smfz* *smfz* *smfz* *smfz* *smfz* *smfz* *smfz*

E. Gtr. *sfffz* *pp*

Accord. B.S N.B. *fff*

Vln. *gliss.*

Vla. *gliss.*

Vc. *ppp* *pp* *sfffz*

Cb. *ppp* *sfffz* *pp* *ord. IV* *molto sul pont.* *ord.*

Pno. *fff* *P* *1/4 Ped.*

Playback 'trapped...' 'you take a drink....' 'the first few times it happened....'

vary breathiness - air and key clicks sounds as prominent as pitches

air suck swoosh

clean campanella

release air button when the bellows reach their closed position *fff* hold air button continuously until next change

very slow bows, surging on tenutos*
poco sul pont., senza vib.
sempre I

very slow bow (like floating)

* - bow very slowly in one direction, then, without re-bowing or changing direction, accent the tenuto note with a sudden surge in bow speed. The note to follow this should restart the cycle but in the opposite bowing direction.

8

9

3
4

4
4

Sop. Sax. *sfffz* *smfz* *smfz* *smfz* *sfffz* *smfz* *sfffz*

E. Gtr. *sfffz* *pp* *sfffz* *pp* *sfffz*

Accord. B.S N.B. *fff* hold air button continuously until next change *fff* hold air button continuously until next change *fff*

Vln. *pp* *pp* *ppp*

Vla. *pp* *pp* *ppp*

Vc. *sfffz* *pp* *sfffz* *pp* *sfffz*

Cb. *sfffz* *pp* *sfffz* *pp* *sfffz*

Pno. *fff* *mf* *p* *mf* *fff* *p* *mf* *fff*

Playback *muffled* *normal* *starts to glitch / muffle* 10... 9... 8... 7... 6...

'in my head...' 'in my head, I remember...' 'So I start counting...' 'and I feel those...' 'stitches...'

change to Tenor Saxophone

10

11

4/4 $\text{♩} = 80$ (click stops)

Sop. Sax. Tenor Saxophone solo p ff sffz half pitched high screech p f sffz sung multiphonic ord. s.m. ord.

E. Gtr. w / e-bow on harmonics mode clean mp start e-bow over the fingerboard, closest to neck pickup slowly moving up and down the fingerboard to highlight different partials of A (ethereal) sffz ! move elbow quickly over neck pickup to create a sudden feedback swell then immediately kill sound

Accord. vibrato (speed - slow to fast sempre) ff p sub. ff p sub. ff p sub. sffz

Vln. ff p sub. ff p sub. ff p sub. sffz ff p sub.

Vla. mf p sffz mf

Vc. mf p mf p

Cb. ff p sub. ff p sub. ff p sub. sffz ff p sub.

Pno. approx pointillistic rhythms (senza misura) pp continue to ad lib. in this fashion until the next change is notated ff mp ff mp ff mp sim.

Playback $\text{sempre } 1/2 \text{ Ped.}$ Ped. Ped. *countdown becomes muffled and fades out of existence* 'tightening.'

Ten. Sax. *p* *f* *p* *ff* *ff* *mp* *f* *fffz* *mp* *f*

→ s.m. → ord. → s.m. → ord. → s.m. ord. → s.m. ord. → s.m.

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

sim. sim.

Accord. *ff p* *ff p* *fffz* *ff p* *ff p*

vib. vib. vib. vib.

Vln. *ff p sub.* *ff p sub.* *fffz* *ff p sub.* *ff p sub.*

Vla. *p* *ff* *mf* *p* *ff* *mf* *p* *fff* *mf*

gliss. gliss. gliss. tr. gliss. tr.

Vc. *mf* *p* *mf* *p* *fff* *mf* *p* *fff*

gliss. gliss. tr. gliss. tr.

Cb. *ff p sub.* *ff p sub.* *fffz* *ff p sub.* *ff p sub.*

Pno. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

sim. sim. sim. sim.

Red. Red. Red. Red.

Playback

13

14

Ten. Sax. *ord.* *5* *sffz* *mf* *ff* *p* *f* *sffz* *mp* *f* *p* *f* *mf* *fff* *ord.* *s.m.* *ord.* *s.m.* *ord.* *5* *gradually split note to hear octave above*

E. Gtr. *sfz* *mp* *sfz* *sfz* *sfz* *sfz* *sfz* *middle pickup*

Accord. *ff p sub.* *sffz* *ff p sub.* *ff p sub.* *vib.* *vib. ad lib.* *mf* *p*

Vln. *sffz ff p sub.* *ff p sub.* *ff p sub.* *ff p sub.*

Vla. *gliss.* *p* *fff* *sfz* *mf* *p* *fff* *mf* *p* *fff* *mf* *p* *fff* *p*

Vc. *mf* *gliss.* *p* *fff* *mf* *gliss.* *p* *fff* *mf* *gliss.* *p* *fff* *mf* *gliss.* *p* *fff*

Cb. *sffz p* *ff p sub.* *ff p sub.* *ff p sub.* *ff p sub.* *ff p sub.*

Pno. *ff* *mp* *ff* *mp* *ff* *mp* *sim.* *sim.* *Ped.* *Ped.* *... > gradually adding more pedal (until full at b58)*

Playback

altissimo approx. pitched fluctuating gliss. getting higher after each pause

poco accel.

57 solo *gliss.* *f* *mf* *ff* *f* *fff*

Ten. Sax.

start e-bow between the two pickups
start to move between the two pickups creating feedback swells *continue but increase speed until erratic. It should begin to sound like electronic interference.*

Neck
Bridge
E. Gtr. *mp*

Accord. *mf* *p* *fff*

keep trilling interval the same over the duration of the gliss.

Vln. *f* *p* *fff* *p sub.* *fff*

Vla. *fff* *p* *fff* *p* *fff*

Vc. *p* *fff* *p* *fff* *p sub.* *fff*

keep trilling interval the same over the duration of the gliss.

Cb. *p* *fff*

Pno. *fff*

Playback

CUE 2
2nd click starts

- A tempo (click on)

Ten. Sax. *60*
 rhythmic unison with tape high ! ! !
low *fff* 3

E. Gtr. w / glass (each gesture should be uttered immediately after a string chord)
crunch *mp* *ad lib. pitches and speed of the sweeps but keep to the denoted direction*

Vln. sul tasto *ff*
 Vla. sul tasto *ff*
 Vc. sul tasto *ff*
 Cb. sul tasto *ff*

Pno. secco *mf*

Playback *whispering starts on beat 1* *ppp*
 rhythmic unison with tenor sax Distorted shouts / gasps / wretches ! ! !
fff 3

Musical score for measures 65-70. The score includes parts for Tenor Saxophone (Ten.Sax.), Electric Guitar (E.Gtr.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Piano (Pno.), and Playback. The Electric Guitar part features a melodic line with slurs and accents, followed by a section of chords with the instruction "measured" and "mute string with left hand using the flat ridge of the glass, aggressively tap between pickups". The Piano part features a complex rhythmic pattern with triplets and quintuplets. The Playback part features a simple rhythmic pattern.

72

3/4 4/4 (17)

E. Gtr. scratching strings with ridge as fast as possible

T.B. gradually depressing tremolo bar with left hand to lowest point

solo

senza misura

keep going!

continue to ad lib. without pause in the same noisy and erratic fashion

a distressed solo

gradually reduce the speed of the scratching w / glass slide. As you slow down, begin to let the slide 'twang' the open strings. The ringing of the open strings should add to the overall noise.

Accord. *mf* *fffz* *fffz* *fffz* *fffz* *fffz* *fffz* *fffz* *sfz*

Vln. as fast as possible *ff* *fff*

Vla. as fast as possible *ff* *fff*

Vc. as fast as possible *ff* *fff*

Cb. as fast as possible *ff* *fff*

Pno. *mp poco a poco cresc.*

1/4 Ped. ... > gradually to full ped. at b90

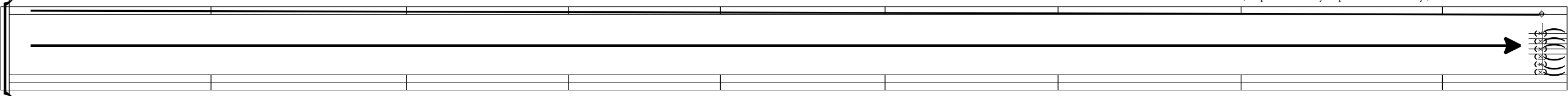
Playback whispering speeds up and intensifies

reverb bleeds into next section

83

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

ord. → overblow
 5 ord. → overblow
 6 ord. → overblow
 alternate between 2 fingerings
 7 ord. → overblow
 sim.
 flz. ord. → overblow

E.Gtr. 

Accord. *smfz* *mf* *p* *f* *fff*

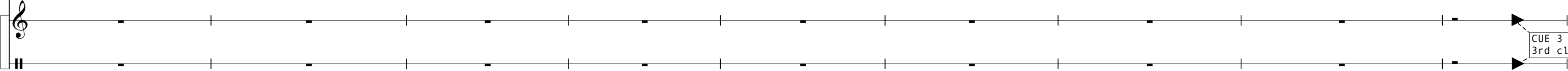
Vln. *fff* m.s.t. → m.s.p.

Vla. *fff* m.s.t. → m.s.p.

Vc. *fff* m.s.t. → m.s.p.

Cb. *fff* m.s.t. → m.s.p.

Pno. *fff*

Playback 

CUE 3
3rd click starts

With trem. bar held at full depression, finally come to a stop letting the open strings ring out. Let the resonance run out naturally. (keep the bar fully depressed for entirety.)

92 To Sop. Sax.

Ten. Sax. *mp* *ppp* *breath only*

E. Gtr.

breathing effect with bellows
(1 'inhale' and 1 'exhale' per bar)
hold air button continuously until a change is directed

N.B. Bellows open *sim.*
Bellows closed
continue in this fashion, ignoring meter changes until next direction

Vln. *pizz., sul tasto* *mp*

Vla. *pizz., sul tasto* *mp*

Vc. *pizz., sul tasto* *mp*

Cb. *pizz., sul tasto* *fff* *mp*

Pno.

Playback

'10 ...' '9 ...' '8 ...' '7 ...'

murmurs of chaotic numbers and whispering start to fade into the background and continue throughout (Asynchronous)

'being a little girl' 'I see the faces of the people...'

4/4 **21**

100 Sop. Sax. *ord.* *p* *ppp* *breath only*

E. Gtr. *clean* *mp* *w / glass whimsical, delicate glissandi with ridge*

Accord.

Vln. *arco flautando pp* *ord. p* *flaut. pp*

Vla. *arco flautando pp* *ord. p* *flaut. pp*

Vc. *arco flautando pp* *ord. p* *flaut. pp*

Cb. *arco molto sul pont. p* *ord.* *m.s.p.* *ord.*

Pno. *rhythmically mechanical mp emotionless* *una corda.*

Playback

'the news reel from the beginning of Citizen Kane...'

'why didn't I go travelling with Amy?'

'I could have written a book...'

'Why the fuck don't I know who Sartre is?'

'Why did I live the last 5 years...'

108

Sop. Sax. *ord.* *breath only* *p* *ppp*

E. Gtr.

Accord.

Vln. *ord.* *flaut.* *p* *pp* *5* *3* *3* *ord.* *flaut.* *pp*

Vla. *ord.* *flaut.* *p* *pp* *5* *3* *3* *ord.* *flaut.* *pp*

Vc. *ord.* *flaut.* *p* *pp* *5* *3* *3* *ord.* *flaut.* *pp*

Cb. *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.*

Pno.

Playback

'Philip Seymour Hoffman fell in love with a rodent...'

'so afraid of challenging that group...'

'of indoctrinated, post-modern...'

'I bet that guy drooling over the Kirchner exhibition...'

'No... i'd get crucified...'

'Fuck Orson Welles..'

'The first time I saw...'

Sop. Sax. *ord.* *breath only* *p* *ppp* *ord.* *breath only* *p* *ppp* *ord.* *p* *mp* *gliss.* *ad lib. speed and contour of vocal gliss.* *sim.* *gliss.* *continue* *p* *mf*

E. Gtr. *UNPLUG JACK FROM GUITAR (silently)*

Accord. *B.S* *N.B* *B.S* *N.B* *p* *accel.* *asynchronous ad lib. rhythm but stick to pitches* *accel. mp* *ppp*

Vln. *ord.* *p* *gliss.* *ppp ad lib occasional sfz* *Asynchronous and agitated, constant harmonic pressure, ad lib. speed, freely between sul tasto and sul pont. sempre I*

Vla. *ord.* *p* *gliss.* *ppp ad lib occasional sfz*

Vc. *ord.* *p* *m.s.t.* *tr* *fff* *m.s.p.* *tr* *fff* *m.s.t.* *tr* *fff*

Cb. *m.s.p.* *ord.* *p* *m.s.t.* *tr* *fff* *m.s.p.* *tr* *fff* *m.s.t.* *tr* *fff*

Pno. *mp* *mf* *f* *tre corde*

Playback *'9'* *'4'* *'2'* *'10'* *'Will Sting ever find out...'* *'Did he actually care?..'* *'Do bees ... actually have knees?'* *'I start thinking how it's even possible to contemplate...'*

Sop. Sax. *124* *sim. gliss. continue* *p* *f* *p* *sim. gliss. continue*

Accord. *sim.* *B.S.* *N.B.* *sim.* *B.S. 8va* *accel. mf* *ppp* *accel. ff*

Vln.
 Vln.
 Vla.
 Vc. *m.s.p.* *tr* *fff* *m.s.t.* *tr* *fff* *m.s.p.* *meno e meno trem. (to crotchet speed, beat 3, b132)* *mf* *sul pont.* *continue slowing down.*
 Cb. *m.s.p.* *tr* *fff* *m.s.t.* *tr* *fff* *m.s.p.* *meno e meno trem. (to crotchet speed by beat 3, b132)* *mf* *sul pont.* *continue slowing down.*

Pno. *ff* *ff* *ff*

Playback **murmurs start to fade out**

25

26

Sop. Sax. *ff* *ppp* circular breathe breathy, ad lib. with occasional timbral trills stop any timbral trills sub tone **Conductor holds silence for a little while**

E. Gtr. 1/4 inch Jack crunch with thumb on tip of jack, producing a hum *mp* cut any sound (absolute silence)

Accord. N.B. *ppp*

Vln. *secco*

Vla.

Vc.

Cb.

Pno. *mp* *secco*

Playback CUE 4 4th click starts '10' '9' '8' '7' '6' '5' '4' '3' '2' '1' *'So I start counting...'*