

B Fast

* The desired effect is a scramble, not precision

molto accel. Fast

C

5"

5"

5"

Fl./Picc.

Rec.

Ob.

Cl.

A./T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

S.W. T. Bells

Perc. Cym.

S.W. T.T.

T.T.

Perc. J Dr.

Timp.

Rol. B.D.

S.W. W.B.

Perc. Cl. Guir.

Trgl. B.D.

Chars. IV

W.B. Cl. alt.

Elec. Kbd./Synth.

Elec. Guit.

3 Radios

Piano/Harp

Org.

High hands

(white notes)

(black notes)

(Harp should play...)

Play octaves

ad lib.

W.B. CL. others

as before

molto accel. Fast

C

5"

5"

5"

Vln. 1

Vln. 2

Vln. 3

Va.

Vc.

D.B.

as before

♩ = c.160

Fl./Picc.
 Rec.
 Ob.
 Cl.
 A./T. Sax.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Tuba
 T. Bells
 Perc. Cym.
 T.T.
 Perc. II T.L.
 3 Dr.
 Timp.
 B.D.
 Perc. III W.B.
 Cl. Guir.
 Trgl. B.D.
 Chorus IV Vees.
 W.B. Cl., others
 W.B. Cl., others
 Elec. Kbd./ Synth.
 Elec. Guir.
 3 Radios
 Piano/ Harp
 Org.
 Vln. 1
 Vln. 2
 Vln. 3
 Va.
 Vc.
 D.B.

♩ = c.160

♩ = c.160

Preview File Only

* Sing any note in that range to produce a large cluster.
 Do not change or tune once attacked. Microtones will add to the intensity.

D accel.

Fl/Picc.
 Rec.
 Ob.
 Cl.
 A./T. Sax.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Tuha

T. Belts
 Perc. Cym.
 T.T.
 T.L.
 3 Dr.
 Timp.
 B.D.

W.B.
 Perc. Cl.
 III Guir.
 Trgl.
 B.D.

Vees.
 Chorus IV
 W.B.
 Cl., oth.

Elec. Kbd./
 Synth.
 Elec. Guit.
 3 Radios
 Piano/
 Harp
 Org.

1
 Vin. 2
 3
 Va.
 Vc.
 D.B.

G.P.
 G.P.
 G.P.

ad lib. rhythm

(Rachas)

Change pitches randomly

Preview File Only

$\text{♩} = \text{c.136}$

accel. Fast ($\text{♩} = \text{c.180}$)

Musical score for woodwinds, percussion, brass, and strings. The score includes parts for Fl./Picc., Rec., Ob., Cl., A./T. Sax., Ban., Hn., Tpt., Tbn., Tuba, Perc. I (S.W. T. Bells, Cym., S.W. T.T.), Perc. II (T.L., 3 Dr., Timp., B.D.), Perc. III (W.B., Cl. Guit., Trgl. B.D.), Chorus IV (Vocs., W.B. Cl. oth.), Elec. Kbd./Synth., Elec. Guit., 3 Radios, Piano/Harp, and Org. The score is divided into two systems. The first system starts with a tempo of $\text{♩} = \text{c.136}$ and includes markings for G.P., *Piano panchi*, *gliss*, and *(Harp gliss.)*. The second system starts with a tempo of $\text{♩} = \text{c.136}$ and includes markings for G.P., *accel.*, and *Fast ($\text{♩} = \text{c.180}$)*. A large diagonal watermark 'Preview File Only' is overlaid on the score.

$\text{♩} = \text{c.136}$

accel. Fast ($\text{♩} = \text{c.180}$)

Musical score for strings, including parts for Vln. 1, Vln. 2, Va., Vc., and D.B. The score is divided into two systems. The first system starts with a tempo of $\text{♩} = \text{c.136}$ and includes markings for G.P. The second system starts with a tempo of $\text{♩} = \text{c.136}$ and includes markings for *accel.* and *Fast ($\text{♩} = \text{c.180}$)*. A large diagonal watermark 'Preview File Only' is overlaid on the score.

E

ritard. molto

Fl./Picc. *in Voice* *decresc.* *mf* *p*

Rec. *in Voice* *decresc.* *mf* *p*

Ob. *replace mouthpiece* *in Voice* *decresc.* *mf* *p*

Cl. *replace mouthpiece* *in Voice* *decresc.* *mf* *p*

A./T. Sax. *replace mouthpiece* *in Voice* *decresc.* *mf* *p*

Bsn. *replace mouthpiece* *in Voice* *decresc.* *mf* *p*

Hr. *(Voice)* *decresc.* *mf* *p*

Tpt. *(Voice)* *decresc.* *mf* *p*

Thn. *(Voice)* *decresc.* *mf* *p*

Tuba *(Voice)* *decresc.* *mf* *p*

T. Bells *in several wine glasses*

Perc. Cym. *slide* *decresc.* *mf* *p* *in several wine glasses*

T.T. *decresc.* *mf* *p* *in several wine glasses*

T.U. *decresc.* *mf* *p* *in several wine glasses*

3 Dr. *decresc.* *mf* *p* *in several wine glasses*

Perc. II *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

Timp. *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

B.D. *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

W.B. *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

Perc. Cl. Guir. *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

Trgl. B.D. *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

Chorus IV *+ antiphonal choir* *decresc.* *mf* *p* *in several wine glasses*

W.B. Cl. oth. *ad lib.* *poco a poco sparser events* *decresc.* *mf* *p* *in several wine glasses*

Elec. Kbd./Synth. *in Voice* *decresc.* *mf* *p*

Elec. Guir. *in Voice* *decresc.* *mf* *p*

3 Radios *in Voice* *decresc.* *mf* *p*

Piano/Harp *ad lib. rhythms* *decresc.* *mf* *p* *foram clusters* *(black notes)* *(Harp: arpeggiat)* *(white notes)* *Post.*

Org. *(Pedal)* *decresc.* *mf* *p*

E

ritard. molto

Vln. 1 *(Voice)* *decresc.* *mf* *p* *slow gliss.* *in viol part.*

Vln. 2 *(Voice)* *decresc.* *mf* *p* *slow gliss.* *in viol part.*

Vln. 3 *(Voice)* *decresc.* *mf* *p* *slow gliss.* *in viol part.*

Vc. *(Voice)* *decresc.* *mf* *p* *slow gliss.* *in viol part.*

Vc. *(Voice)* *decresc.* *mf* *p* *slow gliss.* *in viol part.*

D.B. *decresc.* *mf* *p*

* Gliss should not be in unison. Arrive as a small cluster at E

F Slow (c. J = 63)

Fl./Picc. *Blow air through instrument or say "sh"*

Rec. *Blow air through instrument or say "sh"*

Ob. *Blow air through instrument or say "sh"*

Cl. *Blow air through instrument or say "sh"*

A./T. Sax. *Blow air through instrument or say "sh"*

Bsn. *Blow air through instrument or say "sh"*

Hr. *Blow air through instrument or say "sh"*

Tpt. *Blow air through instrument or say "sh"*

Tbn. *Blow air through instrument or say "sh"*

Tuba *Blow air through instrument or say "sh"*

Perc. I *Wine Glasses*

Perc. II *Wine Glasses*

Perc. III *Wine Glasses*

Vces. *Chorus IV*

W. Gl.

Elec. Kbd./Synth.

Elec. Guil.

3 Radios *Britain - "News" (Mar. c. 1944)*

Piano/Harp

Org.

F Slow (c. J = 63)

1 *mf pmt.*

2 *pp mf pmt.*

3 *pp mf pmt.*

Vn. *pp mf pmt.*

Va. *pp mf pmt.*

Vc. *pp mf pmt.*

D.B. *pp mf pmt.*

(blend into wine glasses)

(blend into wine glasses)

(blend into wine glasses)

(blend into wine glasses)

(blend into wine glasses)

behind bridge

*** Melt into texture: don't all end together.*

* Optional: a few wine glasses in the antiphonal choir as well.

** Melt into texture: don't all end together.

Preview File Only

G

c. 2'00"

Fl./Picc.
 Rec.
 Ob.
 Cl.
 A./T. Sax.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Tuba

Perc. I
 Wine Glasses

Perc. II
 Wine Glasses

Perc. III
 Wine Glasses

Vces.
 Chorus IV
 W. Gl.

Elec. Kbd/
 Synth.

Elec. Guir.
 3 Radios

Piano/
 Harp

Org.

USA - "Terry & the Pirates"

Ad lib: with events in the high register that imitate short wave radio (heterodyne like) sounds/signals. Begin when conductor's arm passes your position.

Ad lib: with events in the high register that imitate short wave radio (heterodyne like) sounds/signals. Begin when conductor's arm passes your position. Use harmonic effects.

Inside: Ad lib: sound events such as pizz. harmonics. Blend with strings/glass textures.

Ad lib: Occasional harmonics etc. blend with string/glass textures.

Tutti strings: Begin playing next event individually when conductor's arm passes L to R in an arch around string section.

Vln. 1
 Vln. 2
 Vln. 3
 Va.
 Vc.
 D.B.

* Ad lib.: Imitate short waves radio transmissions. Expand some of this material. Molto sul pont!

This musical score page includes parts for the following instruments and sections:

- Flute/Piccolo** (Fl./Picc.)
- Recorder** (Rec.)
- Oboe** (Ob.)
- Clarinet** (Cl.)
- Alto Saxophone** (A./T. Sax.)
- Bassoon** (Bsn.)
- Horn** (Hn.)
- Trumpet** (Tpt.)
- Trombone** (Tbn.)
- Tuba**
- Percussion** (Perc.) - categorized into Wine Classes I, II, and III.
- Vocals** (Vces.) - Chorus IV and W. GI.
- Electric Keyboard/Synth.** (Elec. Kbd./Synth.)
- Electric Guitar** (Elec. Guít.)
- 3 Radios** - with specific programming for "Japan - 'Zero Hour'" and "(USA)".
- Piano/Harp** (Piano/Harp.)
- Organ** (Org.)
- Violin** (Vin.) - parts 1, 2, and 3.
- Viola** (Va.)
- Violoncello** (Vc.)
- Double Bass** (D.B.)

Performance directions and markings include:

- Rehearsal marks: **c. 1'00''**, **(dur. c. 1'10'')**, **c. 2'00''**, and **(The radio signals are 'blown away')**.
- Dynamic markings: *p*, *f*, *mf*, *pp*, *ppp*.
- Tempo/Style markings: *normal* (c. 8''), *slow gliss.* (c. 8''), *ad lib.*
- Technical instructions: "Blow air through instrument" (repeated for woodwinds).
- Section markers: "G.P." (Grand Pause) appears at several points.
- Watermark: "Preview File Only" is printed diagonally across the center of the page.

Conductor:
N.B. other appropriate instruments/sounds (eg. theremin) may be
added to the texture between [ii] and [i].
Conductor cues entries.

H Slowly ($\text{♩} = c.45$)

c. 1'00" - 1'30"

The score is divided into several sections:

- Woodwinds:** Fl/Picc., Rec., Ob., Cl., A./T. Sax., Bsn., Ho., Tpt., Tbn., Tuba.
- Percussion:** Wine Glasses (I, II, III), T.T., B.D., Trgl., Triangle, ad lib. (keep it sparse).
- Chorus:** Vces., W. Gl.
- Electronics:** Elec. Kbd./Synth., Elec. Guit.
- Radio:** 3 Radios (Japan - "Shakuhachi", Britain - "Churchill").
- Strings:** Piano/Harp, Org., Vln. 1, 2, 3, Va., Vc., O.B.

Key performance instructions include:

- Wine Glasses:** *pp*, *p*, *f*, *fff*.
- Triangle:** *fff*, *ad lib.* (keep it sparse).
- Radio:** *pp*, *fff*, *ad lib.*
- Piano/Harp:** *ppp*, *fff*, *ad lib.*

Tempo and dynamics are marked as **Slowly** ($\text{♩} = c.45$) and *pp*.

I Suddenly and with malice!
Fast (♩ = 180)

FL/Picc. Rec. Ob. Cl. A/T. Sax. Bsn. Hn. Tpt. Tbn. Tuba

Tamb. S.W. Perc. W.G. Cyma. T.T./Tamb. Perc. II Wmz. Chasest. B.D. Perc. III Tamb. W.G. Trgl. B.D. Vees. Chorus IV W. GI/ Vees. Elec. Kbd./ Synth. Elec. Guit. 3 Radios

USA - "Hop Harrigan" (c.1955)

Piano/ Harp Org.

Fl. & Picc. (no vib.)
** Reattack notes freely

to Tambourine
Cyma. chime
S.W.
no T. Hrn. & S.W.
to Tambourine
no W.B. Tamb.
to Clarinet, Bassoon etc.
3 A Bar. Chorus:
(change notes)
(change notes)
("String" mesh with restate)
*** Sing any note in that range to produce a large cluster. Do not change or tune notes once attacked. Microtones will add to the melody.
Stop to Ratchets
3 Harpels

I Suddenly and with malice!
Fast (♩ = 180)

Vln. 1, 2, 3 Va. Vc. D.B.

* Tutti: Use double stops. Make clusters as dense as possible. Free bowing to sustain *ff* intensity.

** Reattack notes frequently.
*** Optional: add antiphonal chorus.

Fast (♩ = c.180)

Tempo markings: *c. 5-8"*, *ad lib.*, *sempre marc.*, *follow pattern*, *to sharp percussive attack patch*, *divide 2 parts**

* (1. = 2/4 = 2 = 2/4)

Instrument list (left side):
 Fl./Picc.
 Rec.
 Ob.
 Cl.
 A./T. Sax.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Tuba
 Perc. I: T. Bells, S.W., Tamb.
 Perc. II: T.T., T.I., 3 Dr., Timp. S.W., B.D.
 Perc. III: W.B. Tamb., Cl. Guir., Trgl. B.D.
 Chorus IV: Vces., W.B. Cl., oth.
 Elec. Kbd./Synth.
 Elec. Guit. (Ratchets)
 3 Radios
 Piano/Harp
 Org.

Fast (♩ = c.180)

Tempo markings: *c. 5-8"*, *ad lib.*, *follow pattern*

Instrument list (left side):
 Violin 1
 Violin 2
 Violin 3
 Viola
 Violoncello
 Double Bass

K

FL/Picc. *ad lib.*

Rec. *ad lib.*

Ob. *ad lib.*

Cl. *ad lib.*

A./T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Tamb.

Perc. Cym.

T.T. Tamb. *ff* *cresc.*
(hard attack) T.T. (cl)

T. I.

3 Dr.

Perc. II

Timp.

B.D.

W.B.

Perc. Cl. III

Guir.

Trgl. B.D. *n.b.*

Vces.

Chorus IV

W.B. Cl., oth.

Elec. Kbd/Synth.

Elec. Guit. *gloss. (change articulation)* *cresc.*

3 Radios

Piano/Harp *ff* *(Harp - gloss. ad lib.)* *(fz)*
R. Ped.

Org. *ff* *frenetic ad lib.*

1

Vln. 2

3

Va.

Vc.

D.B. *ff* *dim.*

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L rit.

molto

* cluster as before

(molto) **M** Slow (♩ = c.60)

Tutti: Voices (hum any octave)

Fl./Picc.
 Rec.
 Ob.
 Cl.
 A./T. Sax.
 Bsn.
 Hrn.
 Tpt.
 Tbn.
 Tuba

Vocs.
 Perc. Cym.
 Vocs.
 T.T.

Perc.
 Vocs.
 Timp.
 Vocs.

W.B.
 Vocs.

Perc. Cl.
 III Guir.
 Vocs.
 Vocs.

Chorus
 IV
 Vocs.

Elec. Kbd./
 Synth.

Elec. Guit.

3 Ratias

Piano/
 Harp
 (Harp gliss.)
 inside: Sweep bass with hand
 (Piano)
 gliss.
 (Pedal) Continually pedal off

Org.

(molto) **M** Slow (♩ = c.60)

ff

Vln. 1
 Vln. 2
 Vln. 3
 Va.
 Vc.
 D.B.

+ Voices hum any octave

* For smaller group use: v (as in too)

** Strings also hum on A

*** Stagger wine glass entries ad lib.

N Conductor cues each solo entry initially then gradually indicates larger groups to join in the collage.
 A folk tune or 1940's popular song can work well for the opening solo(s).
 The sequence of events can be partially planned or random.

c. 2'00" - 3'00"

Tutti instruments:
 On conductor's cue, play part or all of a work which might have been performed somewhere in the world in August 1945. It may be in any key, any slow or moderato tempo, but should be soft and in a comfortable middle or low register. Duo, trio, quartets are also possible. Continue humming until it is your turn to play.

Wine glasses
 continue throughout this section but change pitches and stop/start for variety

Tutti instruments:
 On conductor's cue, play part or all of a work which might have been performed somewhere in the world in August 1945. It may be in any key, any slow or moderato tempo, but should be soft and in a comfortable middle or low register. Duo, trio, quartets are also possible. Continue humming until it is your turn to play.

Tutti instruments:
 On conductor's cue, play part or all of a work which might have been performed somewhere in the world in August 1945. It may be in any key, any slow or moderato tempo, but should be soft and in a comfortable middle or low register. Duo, trio, quartets are also possible. Continue humming until it is your turn to play.

Britain "Music" (c. 2'00")
Japan - "Tokyo Rose" (c. 3'00")
USA "Music" (c. 2'50")

N (Tutti: voices)

c. 2'00" - 3'00"

Preview File Only

* Radios may start any time after **N**

This page contains a musical score for page 18. The instruments listed on the left are: Fl/Picc., Rec., Ob., Cl., A./T. Sax., Bsn., Hn., Tpt., Tbn., Tuba, Perc. I W. Glasses, Perc. II W. Glasses, Perc. III W. Glasses, Chorus IV (Voces. W.Gl.), Elec. Kbd./Synth., Elec. Guit., 3 Radios, Piano/Harp, Org., 1, Vin. 2, 3, Va., Vc., and D.B. A large, thick black scribble is present on the left side of the page, partially obscuring the instrument labels and the beginning of the staves. A blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

P Fast (♩ = c.165) (Conductor may wish to indicate next 5 sections with fingers) c. 30"

(Conductor's sweep)
 Conductor dissolves collage with right hand slowly moving right to left around the orchestra. As hand passes individuals, change to next event (sustained "A"s).

(Conductor sweeps orchestra R to L each time)

P1 * Tutti: add new notes to ♩ pattern each time (ad lib.). Create new melodic/rhythmic motives from the additional notes. It is not necessary to play all the time in these sections.

ad lib. alteration of notes

Tutti: sempre stacc.

P2

P3 Conduct in 2 until the chorale

Fl.

Rec.

Ob.

Cl.

A./T. Sax.

Bsn.

Hr.

Tpt.

Tbn.

Tuba

Perc. Cym.

T.T.

Perc. 3 Dr. II

Timp.

B.D.

Perc. Cl. III Guir.

Trgl. B.D.

Vces.

Chorus IV

W.B.

Cl., ob.

Elec. Kbd./Synth.

Elec. Guir.

3 Radios

Piano/Harp

Org.

1

Vln. 2

3

Vla.

Vc.

D.B.

* as previous page

Winds: Sync. is not necessary within individual sections

(Reonly!)

The score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), Recorder (Rec.), Oboe (Ob.), Clarinet (Cl.), Alto/Trumpet Saxophone (A./T. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The middle section covers Percussion (Perc.) with parts for Wood Blocks (W.B.), Cymbals (Cym.), Tom-Toms (T.T.), Claves, Snare Drum (S.D.), and Cabasa. Below this are Keyboard (Elec. Kbd./Synth.), Guitar (Elec. Guit.), and three Radios. The bottom section features Piano/Harp, Organ (Org.), and a string quartet (Violin 1, Violin 2, Viola, Violoncello, Double Bass). The score contains various musical notations, including notes, rests, and dynamic markings. Two specific motifs, P4 and P5, are highlighted with boxes and arrows. A large blue watermark 'Preview File Only' is oriented diagonally across the page.

P4

P5

P4

P5

* An optional addition to pattern. Play only once.

*** Play these motifs independently and out of sync. with stand partners.

** One percussionist per part here. Keep it sparse but gradually develop new patterns/combinations.

(Play all or some of these) ad lib. rhythms and notes

Piano/Harp: Do not play together ad lib. rhythms/notes

Piano: Hands may be played together or separately (Harp: All or some of these notes) ad lib.

Chorale

Tutti: sempre stacc.

FL/Picc.
 Rec.
 Ob.
 Cl.
 A./T. Sax.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Tuba
 Perc. Cym.
 T.T.
 Perc. II
 Timp.
 Cabasa
 Perc. Cl. III
 Guir.
 Trgl. B.D.
 Vces.
 Chorus IV
 Vces.
 Elec. Kbd./ Synth.
 ("Voice/chorus" patch)
 Elec. Guir.
 3 Radios
 Piano/ Harp
 Org.

This section of the score includes staves for woodwinds (Flute/Piccolo, Recorder, Oboe, Clarinet, Alto/Tenor Saxophone, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Cymbal, Tom-tom, Percussion II, Timpani, Cabasa, Percussion III/Clarinets, Gong/Bells), and strings (Violin, Viola, Violoncello, Double Bass). It also features vocal parts (Voces, Chorus IV) and electronic instruments (Electric Keyboard/Synth, Electric Guitar, 3 Radios, Piano/Harp, Organ). The woodwinds and strings play a melodic line with a long note value, while the brass and percussion provide harmonic support. Dynamics include *pp*, *pp cresc.*, and *p cresc.*.

Chorale

1
 Vin. 2
 3
 Va.
 Vc.
 D.B.

This section of the score features string instruments: Violin 1, Violin 2, Violin 3, Viola, Violoncello, and Double Bass. They play a melodic line with a long note value, marked with dynamics *p cresc.*.