

primitive happiness
원초적 기쁨

for 15 performers and video

by Jeonghyeon Joo (2025)

commissioned by Sync Next 25
presented by Sejong Center, Seoul, South Korea

About the Piece

Primitive Happiness uses various methods of contact with instruments to explore human interaction. The piece consists of five distinguishable but seamless movements that include visual elements such as video, performers' gestures, and lighting cues.

The premiere of the piece is scheduled for July 18th and 19th at Sejong S Theater, Seoul, South Korea. Special thanks to Ethan Marks for proofreading and editing, Nev Wendell for parts editing, and Keun Ou Choi for collaborating on the video.

Instrumentation

1 Grand Piano (2 players)*

*accessories needed:

- Player 1: 1 EBow, 1 guitar pick or quarter coin, 2 superball mallets, 4 sets of fish wires**
- Player 2: 1 EBow, 1 guitar pick or quarter coin, 2 superball mallets, 1 set of fish wires**, pedal sustainer

** at least 3 strands per set; at least 0.39 mm in thickness per strand; at least 80 cm in length per strand. applying rosin spray to the wires or sanding them with sandpaper or sand block before playing is encouraged for effective bowing.

1 Viola*

1 Cello*

1 Contrabass*

1 Trumpet in B \flat ∇

1 Tenor Trombone ∇

1 French Horn ∇

1 Clarinet in B \flat and Bass Clarinet in B \flat (1 Player) ∇

1 Oboe ∇

1 Bassoon ∇

*electric toothbrush needed (total of 5)
 ∇ portable handheld vacuum needed (total of 6)

Perc. 1: vibraphone (4 octaves (C3—C7), shared with Perc. 2), mallets, bow

Perc. 2: vibraphone (4 octaves (C3—C7), shared with Perc. 1), bass drum (36" or wider diameter), mallets (including 2 superball mallets), bow

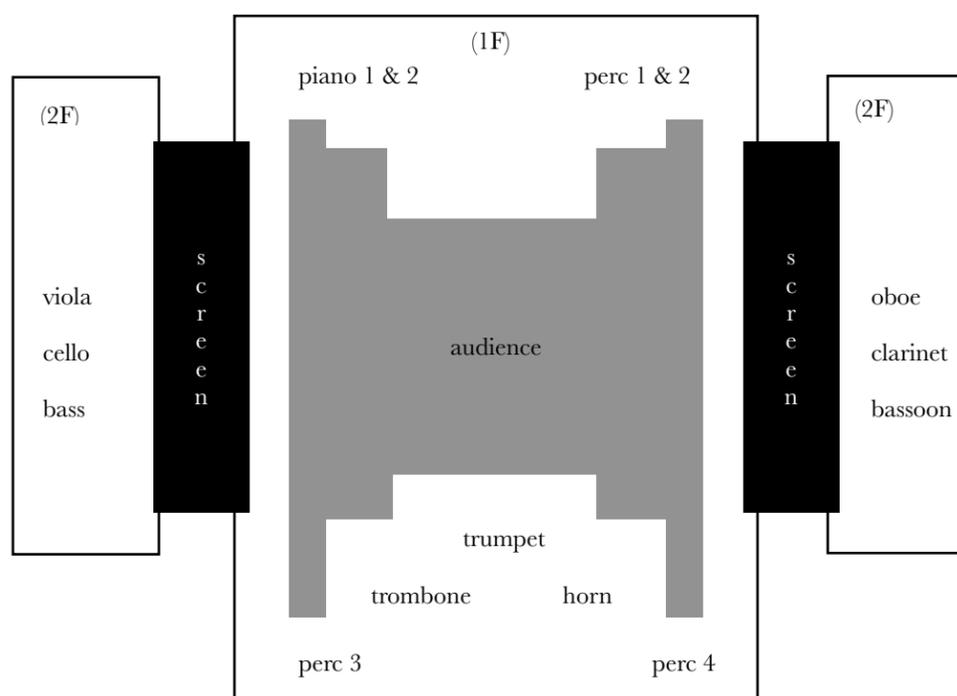
Perc. 3*: crotales (C6—C8 or wider pitch range), suspended cymbal (mobile), timpano (26"), mallets, bow

Perc. 4*: suspended cymbal (mounted), tubular bells (18 bells, C5—F6 or wider pitch range), mallets, bow

Total number of players: 15

Stage Placement

It is encouraged that performers are spaced out around the venue or stage rather than sitting together. The ideal placement is when performers surround the audience members and two wide screens are placed symmetrically. There is no absolute designated position for each performer; it should be decided carefully depending on the size, shape, acoustics, and atmosphere of the space to optimize directionality. The following figure provides an example of a potential stage placement:



General Instruction

- The score is transposed.
- The pitch range noted in this score is based on the ASPN system (C4 = Middle C).
- All players must have a stopwatch and start at the same time. A conductor is optional.
- This piece entails a lot of bowing on non-bowed instruments. Bowing does not need to be “correct” or “smooth,” and accidental noises and harmonics are encouraged.
- Time marking on the score is approximate within a couple of seconds. Note lengths can be slightly varied in relation to when other players start and end. Listen carefully to when other performers enter and end.
- All instruments should be amplified. Piano and percussion stations should be amplified with at least two microphones each. One condenser microphone each should be sufficient for the rest of the ensemble.

Piano Markings

Player 1

- Notes bowed with fish wires are A7, B7 (I), B3, and E5 (V).
- Notes bowed with EBow are G4, A4 (I), D#2 (II), D5, and E5 (V).
- Notes rubbed with superball mallets are undesignated pitches ranging from C4 to C8 (I) and A0 (II).
- Note plucked with guitar pick is A#0 (II).

Player 2

- Note bowed with fish wires is A0 (I).
- Notes bowed with EBow are G#3, A3 (I) E3, C6 (II), F3, and G3 (V).
- Notes rubbed with superball mallets are E b 1, F1, B1, D b 2, E2, G2, A b 2, and D3 (I).
- Note plucked with guitar pick is E2 (II).

Technical Notes

General

- Last part (measure 29) of the last movement (V) may be interpreted loosely, and improvising with the given techniques is encouraged.
- ♭ indicates a quarter-tone flat; ♮ indicates three-quarter-tones flat; † indicates a quarter-tone sharp; ‡ indicates three-quarter-tones sharp.

Piano and Percussion

- Labored bowing(/rubbing): bow(/rub) continuously and vigorously for the given duration. Change bow directions as much as needed.
- (Piano) When EBow is turned on, it should be set to “standard” (left from “off” button) mode. Player may turn to “harmonic” (right from “off” button) mode occasionally in the second movement.
- (Piano) Accidental harmonics and noises from Ebow is welcome.
- (Piano) Sustain pedal should be put on all the time during the first and second movements.

Strings

- The second movement requires non-traditional bowing techniques, which are illustrated in the score. Transition between techniques should be seamless and natural with minimum pause. Techniques may be freely interpreted to maximum noise content and sonic variety.

Brass and Woodwinds

- Diamond notehead indicates sung note unless noted.
- Mutes needed: stopping mute (hn); harmon with stem (tpt & tbn)

Lighting Notes

- If possible, having some lighting change over the piece is encouraged. Here are some suggested lighting notes for each movement. It is not “required” to have the below lighting settings/changes to perform the piece.

I (ca. 3 minutes):	dark (1 min.) — dusky, pale (1 min.) — faded (1 min.)
II (includes video, ca. 3 minutes):	spotlights to individual performers, otherwise dark
III (includes video, ca. 2 minutes):	warm but mysterious
IV (includes video, ca. 3 minutes):	spotlights to individual performers, otherwise dark
V (ca. 3 minutes):	cold and bright (1 min.) — dark, dusky (1 min.) — change to spotlights (1 min.)

About the Video

- The video is part of the piece. Please read the below guidelines carefully.

Video Files

- To access or download the video files, click the link below or scan the QR code.

<https://www.dropbox.com/scl/fo/57e7s81ms121490dousom/AMzyz6f-AufnWseDJK6xllE?rlkey=0oxf6uj6ekl0bn3rvv47ye79b&st=70y34nm3&dl=0>



Technical Information

- The video should be shown alongside the performers, not blocking them or dominating over them.
- The video should be projected on at least one screen, wall, TV, or a flat surface, depending on the venue. Ideally, the minimum width of the screen should be 10 meters (ca. 32 feet) long.
- The video can be played on multiple screens simultaneously, ideally on two screens that are positioned symmetrically in a space.
- The video is in 1920 px × 560 px with a 23.98 frame rate.
- You may adjust the color of the video if needed.

Playback Timing

- The video is precisely timed, matching the tempi and timings on the score. You may trim them into multiple clips and play them while following the live performance.
- The video should be played in the second, third, and fourth movements of the piece. The first and last movements do not contain the video. There are a total of **five video cues** in the piece.
- Start playing the clip “**2nd mov**” at the same time as the beginning of the second movement. The clip should end at the same time as the end of the second movement.
- Start playing the clip “**3rd mov A**” at the end of measure 7 of the third movement. The clip should be played during measure 8 (for ca. 2 seconds).
- Start playing the clip “**3rd mov B**” at the end of measure 12 of the third movement. The clip should be played during measure 13 (for ca. 2 seconds).
- Start playing the clip “**3rd mov C**” at the third beat of measure 20 of the third movement. The clip lasts until the middle of measure 51 (for ca. 1 minute and 12 seconds).
- Start playing the clip “**4th mov**” when the second time of the music begins in the fourth movement. The whole score of the fourth movement is repeated (played twice total); the video should be played during the second time only.

Other Tips

- You can have a video operator to play the video, or any idle performer (e.g., a horn player during the second and third movement, and a viola player during the fourth movement) can press the play button at each cue.
- If you don't have a video set-up and prefer to perform the video actions live on stage instead, you may do so. Please email jeonghyeonjoo@gmail.com for the specified preparations.
- If you have further questions, please email jeonghyeonjoo@gmail.com.

I (0'00"–3'00")

0'00" 0'20" 0'40" 1'00"

Oboe

Clarinet

Bassoon

0'00" 0'20" 0'40" 1'00"

Horn in F

Trumpet in B b

Trombone

0'00" 0'20" 0'40" 1'00"

Piano
(Treble: Player 1
Bass: Player 2)

0'00" 0'20" 0'40" 1'00"

Vibraphone
(High: Perc 1
Low: Perc 2)

0'00" 0'20" 0'30" 0'40" 1'00"

Crotales
(Perc. 3)

0'00" 0'20" 0'40" 1'00"

Suspended Cymbal
(Mounted, Perc. 4)

0'00" 0'20" 0'40" 1'00"

PUT SUSTAIN PEDAL ON IN ADVANCE;
SUSTAIN TILL THE 2ND MVMT

(BOTH PLAYERS) FISH WIRE READY
(Player 2, A0) labored bowing with fish wire

(Player 1, B7) labored bowing with fish wire

(Perc 1, B b 6) labored bowing

prepare to bow

prepare to bow

prepare to bow

sustain as long as possible,
breathe as needed

sustain as long as possible,
breathe as needed

buzz breath: as low as possible,
buzzy, noisy
breathe as needed

fff

fff

f

(C8) labored bowing

(Ab7) sim.

1'00"

1'15"

1'30"

1'45"

2'00"

Ob.

Cl.

Bsn.

mf
use lips if possible

mf
(G multiphonics) (G# multiphonics)
sustain as long as possible, you may stick to one multiphonic or change between the two; notes other than fundamental can change

sim.

1'00"

1'15"

1'30"

1'45"

2'00"

Hn. in F

Tpt. in B b

Tbn.

gradually add multiphonics, sung note can change

◇ air sound: half contact between mpc and lips at a low register, buzzy and sputtering

flz

ff

from buzz breath to pure tone, slowly change to double pedal B b

1'00"

1'15"

1'30"

1'45"

2'00"

Pno. (Player 1 & 2)

Player 1: prepare guitar pick or coin

Player 2: prepare superball mallets on both hands

ff
glissando across strings: rub treble part of the strings back and forth with coin or guitar pick, free pitch choices between C4-C8

sim.

ff
rub each note along the string with superball mallets, duration of each note can vary

sim.

sim.

sim.

1'00"

1'15"

1'30"

1'45"

2'00"

Crot.

(D b 7) arco, peacefully

mf

sim.

Sus. Cym. (Perc. 4)

(arco) labored bowing; let random noise ring anytime

f

(arco) sim.

let ring

1'00"

1'15"

1'30"

1'45"

2'00"

2'00"

2'10"

2'20"

2'30"

Ob. ⁸

mf

Cl.

on oboe cue
mf

Bsn.

f low F#: play low D and leave off first finger on the right hand; noisy, unstable

Hn. in F

on oboe cue
mf

Tpt. in B b

mf (OR highest sustained note possible)
unstable and precarious

Tbn.

on oboe cue
mf

2'00"

2'10"

2'20"

2'30"

Pho. (Player 1 & 2)

prepare EBows

Vib. (Perc. 1 & 2)

sim.
f
Ped.

2'00"

2'10"

2'20"

2'30"

Crot.

sim.
ff

Sus. Cym. (Perc. 4)

2'00"

2'10"

2'20"

2'30"

2'30'' **2'40''** **2'50''** **3'00''**

ff GIVE CUE

Ob.

mp

2'47'' *ffff*

on oboe cue

Cl.

mp

2'47'' *ffff*

on oboe cue

Bsn.

mf

mp

2'47'' *ffff*

2'30'' **2'40''** **2'50''** **3'00''**

on oboe cue

Hn. in F

mp

2'47'' *ffff*

on oboe cue

Tpt. in B b

mf

mp

2'47'' *ffff*

on oboe cue

Tbn.

mp

2'47'' *ffff*

2'30'' **2'40''** **2'50''** **3'00''**

place EBows

2'47'' LET RING

Pno. (Player 1 & 2)

Vib. (Perc. 1 & 2)

2'30'' **2'40''** **2'50''** **3'00''**

Crot.

Sus. Cym. (Perc. 4)

2'30'' **2'40''** **2'50''** **3'00''**

II (3'00"—6'00")

3'00"—3'30" aggressively like whirlwind

piano	let ring
viola	ff
cello	<i>col legno</i> , vertical and circular bowing; rub open strings back and forth rapidly (see Fig. 1*)
bass	

3'30"—4'00" fade in, unstable, changing

piano	player 1: move EBow to D#3 string, let any noise ring and adjust EBow position as needed player 2: move EBow to C5 string, let any noise ring and adjust EBow position as needed
viola	<i>arco, sul ponticello</i> on open C string repeatedly, varying bow pressure; mp-f-ff (denser and noisier)
cello	<i>arco</i> , bow lowest note possible repeatedly, varying bow pressure; mp-f-ff (denser and noisier)
bass	<i>arco</i> , bow lowest note possible repeatedly, varying bow pressure; mp-f-ff (denser and noisier)

4'00"—4'30" unsteady, wobbling

piano	player 1: let ring player 2: move EBow to E4 string, let any noise ring and adjust EBow position as needed
viola	slowly move over to normal bowing position, bow highest note possible repeatedly, varying bow speed
cello	play F#2—F#3—F#2—F3 in sequence; duration of each note may vary; use mostly whole bow
bass	bow open strings under the bridge (see Fig. 2*), varying bow angle and pressure; play multiple strings at a time

4'30"—5'00" resonating, moving forward

piano	player 1: move EBow away and turn it off. at 4'40", pluck A#0 with plectrum (sf). then, prepare superball mallets player 2: move EBow away and turn it off. at 4'50", pluck E2 with plectrum (sf). then, prepare superball mallets
viola	f
cello	play double stops freely on open string; you may stick to one double stop or change notes over time (use whole bow as much as possible; do not match bow changes with each other)
bass	

5'00"—5'30" contrasting, dense

piano	player 1: ff , rub A0 string with superball mallets; labored rubbing player 2: ff , rub metal frame inside the piano (see Fig. 3*) with superball mallets; labored rubbing
viola	p , play highest natural harmonics possible on A string (10 sec.)—D string (10 sec.)—G string (10 sec.) in sequence (try to match bow changes with cello)
cello	p , play highest natural harmonics possible on C string (10 sec.)—G string (10 sec.)—D string (10 sec.) in sequence
bass	p , play highest natural harmonics possible on G string (10 sec.)—E string (10 sec.)—A string (10 sec.) in sequence (try to match bow changes with cello)

5'30"—6'00" intense, loud

piano	tacet; remove pedal sustainer and move to seated position to prepare for the next movement
viola	p - cresc. - fff
cello	slowly add more and more pressure to bow varying speed and length; overpressured, squeaky, messy, irregular; free fingerings; undesignated pitches
bass	

*Bowing position indication:

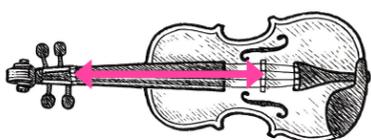


Figure 1

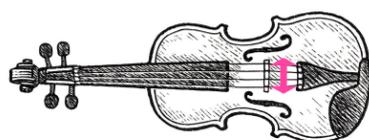


Figure 2

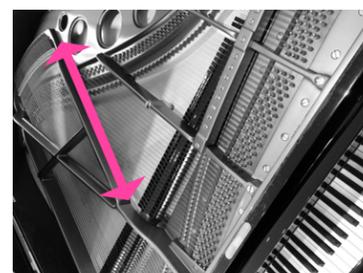


Figure 3

III (6'00"-8'00")

6'00" ♩ = ca. 126, groovy and heavy

(3+2+2+3)

Piano
(Player 1 & 2)

Musical notation for Piano (Player 1 & 2) in 10/8 time. The score consists of two staves (treble and bass clef). The tempo is marked as ca. 126, groovy and heavy. The key signature has one sharp (F#). The first measure is marked with a forte dynamic (*ff*) and includes a triplet of eighth notes. The second measure is marked *sim.* (sostenuto). The notation includes various rhythmic values, accidentals, and dynamic markings.

Vibraphone
(Perc. 1)

Musical notation for Vibraphone (Perc. 1) in 10/8 time. The score consists of one staff (treble clef). The tempo is marked as ca. 126, groovy and heavy. The key signature has one sharp (F#). The first measure is marked with a forte dynamic (*f*). The notation includes various rhythmic values, accidentals, and dynamic markings.

Bass Drum
(Perc. 2)

Musical notation for Bass Drum (Perc. 2) in 10/8 time. The score consists of one staff (bass clef). The notation shows a series of rests, indicating that the bass drum is silent during this section.

Crotales
(Perc. 3)

Musical notation for Crotales (Perc. 3) in 10/8 time. The score consists of one staff (treble clef). The notation shows a series of rests, indicating that the crotales are silent during this section.

Tubular Bells
(Perc. 4)

Musical notation for Tubular Bells (Perc. 4) in 10/8 time. The score consists of one staff (treble clef). The tempo is marked as ca. 126, groovy and heavy. The key signature has one sharp (F#). The first measure is marked with a forte dynamic (*f*). The notation includes various rhythmic values, accidentals, and dynamic markings.

Pno.

Musical notation for Piano (Pno.) in 10/8 time. The score consists of two staves (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings.

Vib.

Musical notation for Vibraphone (Vib.) in 10/8 time. The score consists of one staff (treble clef). The notation includes various rhythmic values, accidentals, and dynamic markings.

BD

Musical notation for Bass Drum (BD) in 10/8 time. The score consists of one staff (bass clef). The notation shows a series of rests, indicating that the bass drum is silent during this section.

Crot.

Musical notation for Crotales (Crot.) in 10/8 time. The score consists of one staff (treble clef). The notation shows a series of rests, indicating that the crotales are silent during this section.

T. Bells

Musical notation for Tubular Bells (T. Bells) in 10/8 time. The score consists of one staff (treble clef). The notation includes various rhythmic values, accidentals, and dynamic markings.

Pno.

Musical notation for Piano (Pno.) in 10/8 time. The score consists of two staves (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings.

Vib.

Musical notation for Vibraphone (Vib.) in 10/8 time. The score consists of one staff (treble clef). The notation includes various rhythmic values, accidentals, and dynamic markings.

BD

Musical notation for Bass Drum (BD) in 10/8 time. The score consists of one staff (bass clef). The notation shows a series of rests, indicating that the bass drum is silent during this section.

Crot.

Musical notation for Crotales (Crot.) in 10/8 time. The score consists of one staff (treble clef). The notation shows a series of rests, indicating that the crotales are silent during this section.

T. Bells

Musical notation for Tubular Bells (T. Bells) in 10/8 time. The score consists of one staff (treble clef). The notation includes various rhythmic values, accidentals, and dynamic markings.

13

Pno.

Vib.

BD

Crot.

T. Bells

sf

ff

17

Pno.

Vib.

BD

Crot.

T. Bells

f

20

Pno.

Vib.

BD

Crot.

T. Bells

23

(2+2+2+2)

Pno.

Vib.

BD

Crot.

T. Bells

fff

ff

26 (3+2+2) *mf*

Pno.

Vib.

BD

Crot. *mp* (3+2+2)

T. Bells

30 (2+2+3) (3+3+1) (3+3+1) (A^{b2})

Pno.

Vib.

BD

Crot. (3+2+2) (3+3+1)

T. Bells *mp*

34 (mixed, overlapped patterns) (G^b, G) (F, G) (G^b, G)

Pno. *mf*

Vib.

BD

Crot.

T. Bells (mixed, overlapped patterns)

38

Pno.

Vib.

BD

Crot.

T. Bells

mf

mf

42

Pno.

Vib.

BD

Crot.

T. Bells

46

Pno.

Vib.

BD

Crot.

T. Bells

50 articulated like 12/8 (till m. 53)

Pno.

Vib.

BD

Crot. articulated like 12/8 (till m. 53)

T. Bells

56

Pno.

Vib. Ped.

BD

Crot.

T. Bells

64

Pno.

Vib.

BD let ring

Crot.

T. Bells Ped.

13

Ob. *mf* *ff* seamlessly **attacca (1st time only)**

B. Cl. *f* *mf* *fff* seamlessly, swell

Bsn. *f* *mf* *fff* seamlessly, swell *mf* *ff* *sim.*

Hn. in F *mp* *mf* *mf* *fff* *mf* *ff* **attacca (1st time only)**

Tpt. in B b *f* *mf* *fff* *mf* *ff* **attacca (1st time only)**

Tbn. *f* *f* *fff* *mf* *ff* **attacca (1st time only)**

Vib. (Perc. 1 & 2) *ff* arco, labored bowing *sim.* **attacca (1st time only)**

Cym. (Perc. 3) *f* *sim.* **attacca (1st time only)**

Cym. (Perc. 4) *f* *sim.* **attacca (1st time only)**

let ring;
keep bowing till
the next measure starts

20"

4
Ob.

B. Cl.

Bsn.

Hn. in F

stopping mute
gliss. downward as much as you can
w/o fingering change

mf

Tpt. in B b

harmon w/ stem
gliss. downward as much as you can
w/o fingering change

mf

Tbn.

Vla.

Vc.

Cb.

Pno.
(Player 1 & 2)

Vib.
(Perc. 1 & 2)

BD
(Perc. 2)

Crot.
(Perc. 3)

T. Bells
(Perc. 4)

7

Ob. *mf* 3 3

B. Cl. *mf* 3 3 *f* 3 3 3

Bsn. *mp* 3 3 *mf* 3 3 3

Hn. in F *mp* 3 *p* ff *mp* ff

Tpt. in B b *p* ff *mp* ff

Tbn. harmon w/ stem *mp* 3 *p* ff *mp* ff

Vla. *sim.* 3

Vc. *sim.* 3

Cb. 3

Pno. (Player 1 & 2) 3 3

Vib. (Perc. 1 & 2) Perc. 1 3 3 3 *mf*

BD (Perc. 2)

Crot. (Perc. 3) 3 3 3 *f*

T. Bells (Perc. 4) *mp* 3 3

10

Ob. *mf* **change to clarinet**

B. Cl. (change to clarinet) *mf*

Bsn.

Hn. in F *mp* *mf* *ff* muddy 4 **mute off** 8 4 *mf* *fff*

Tpt. in B b *mp* *mf* *ff* muddy 5 **mute off** 8 4 *mf* *fff* (optional)

Tbn. *mp* *mf* *ff* muddy 6 **mute off** 8 4 *mf* *fff* **sul pont.** overpressured, noisy, growly

Vla. *f* 3 3 3 3 3 *f* *fff* **sul pont.** overpressured, noisy, growly incomprehensibly lowest note possible

Vc. *f* 3 3 3 3 3 *f* *fff* **sul pont.** overpressured, noisy, growly incomprehensibly lowest note possible

Cb. *f* 3 3 3 3 3 *f* *fff* **sul pont.** overpressured, noisy, growly incomprehensibly lowest note possible

Pno. (Player 1 & 2) *mf* Player 1: stand up and prepare to bow with **fish wires** sim. *mf*

Vib. (Perc. 1 & 2) prepare to bow

BD (Perc. 2) move to vibraphone

Crot. (Perc. 3) *f* 3 3 3 prepare to bow

T. Bells (Perc. 4) *f* 3

46"

14 $\text{♩} = \text{ca. } 60$ $\text{♩} = \text{ca. } 90$ solo

Ob.

Cl.

Bsn.

Hn. in F $\text{♩} = \text{ca. } 60$ $\text{♩} = \text{ca. } 90$

Tpt. in B b

Tbn.

Vla. solo f 3 3 3 3 3

Vc.

Cb.

Pno. (Player 1 & 2) $\text{♩} = \text{ca. } 60$ $\text{♩} = \text{ca. } 90$
mp
 (Player 1) labored bowing with fish wires
 (Player 2) PRESS SUSTAIN PEDAL

Vib. (Perc. 1 & 2) $\text{♩} = \text{ca. } 60$ $\text{♩} = \text{ca. } 90$
f
 acro; labored bowing

BD (Perc. 2) play vibraphone

Crot. (Perc. 3) $\text{♩} = \text{ca. } 60$ $\text{♩} = \text{ca. } 90$
f
 acro;
 labored bowing

Sus. Cym. $\text{♩} = \text{ca. } 60$ $\text{♩} = \text{ca. } 90$
 change to cymbal
f
 acro;
 labored bowing

1'35"

♩ = ca. 60

mostly air

Ob. *mf* *mp*

multiphonics, let other pitches ring if other noise/notes come out

mostly air

Cl. *f* *f* *mp*

mostly air

Bsn. *mp* *f* *mp*

♩ = ca. 60

1'35"

Hn. in F *mp*

Tpt. in B♭ *mf* *mp*

solo *mf* *mp*

Tbn. *mp*

with full bow pressure; muddy

Vla. *mf* *ff*

gliss. 7

with full bow pressure; muddy

Vc. *mf* *ff*

gliss. 5

with full bow pressure; muddy

Cb. *mf* *ff*

gliss. 4

♩ = ca. 60

1'35"

Pno. (Player 1 & 2) **prepare EBow (both players)** *with EBow* (Player 1) **UNPRESS SUSTAIN PEDAL** (Both) move back to piano bench

sim. ♩ = ca. 60

1'35"

Vib. (Perc. 1 & 2) *ff* *sim.*

BD (Perc. 2)

sim. ♩ = ca. 60

1'35"

Crot. (Perc. 3) *ff* *sim.*

sim. ♩ = ca. 60

1'35"

Sus. Cym. *f* **change to Chimes** *f*

23 **♩ = ca. 90 forcefully!** **♩ = ca. 60 very dense** 1'54"

Ob. *f* 3 *ff* mostly air, buzzy

Cl. *f* 3 *ff* mostly air, buzzy

Bsn. *f* 3 *ff* mostly air, buzzy

Hn. in F **♩ = ca. 90** **♩ = ca. 60** *ff* (perfect 5th)

Tpt. in B b *ff*

Tbn. *ff* (perfect 5th)

Vla. **forcefully!** *f* 3 *ff* with overpressure; muddy

Vc. *f* 3 *ff* with overpressure; muddy

Cb. *f* 3 *ff* with overpressure; muddy

Pno. (Player 1 & 2) **♩ = ca. 90** **♩ = ca. 60** *f* **prepare EBow (both players)** 1'54"

Vib. (Perc. 1 & 2) **♩ = ca. 90** **♩ = ca. 60** 1'54"

BD (Perc. 2)

Crot. (Perc. 3) **♩ = ca. 90** **♩ = ca. 60** 1'54"

T. Bells **♩ = ca. 90** **♩ = ca. 60** **change to cymbal** 1'54"

27

2'00" 2'30" 3'00"

Ob.

Cl.

Bsn.

[30 seconds]
 - turn on vacuum cleaner. you may turn it on simultaneously or in sequence
 - place it near reed
 - start with weakest level, gradually turn to higher level
 - stop after playing for 30 seconds

2'00" 2'30" 3'00"

Hn. in F

Tpt. in B b

Tbn.

[15 seconds]
 - turn on vacuum cleaner **SIMULTANEOUSLY**
 - place it near mouthpiece or bell
 - start with weakest level, gradually turn to higher level
 - stop after playing for 15 seconds

Vla.

Vc.

Cb.

[54 seconds]
 - turn on electric toothbrush. you may turn it on simultaneously or in sequence
 - rub around f holes with hand grip part of toothbrush, free dynamics
 - you may rub around other parts of instrument body as time goes on
 - you may match dynamics with other performers or sound much louder or softer
 - stop after playing for 54 seconds

2'00" 2'30" 3'00"

Pno. (Player 1 & 2)

with EBow, let ring; adjust position if needed

[FREE PEDAL CHANGE]

2'00" 2'30" 3'00"

Vib. (Perc. 1 & 2)

- rest for 54 seconds

Perc. 2: move to bass drum and prepare superball mallets

BD (Perc. 2)

rub surface with superball mallets intensely

2'00" 2'30" 3'00"

Crot. (Perc. 3)

[54 seconds]
 - turn on electric toothbrush
 - rub surface of discs sparsely, not continuously; free dynamics
 - you may turn toothbrush on and off repeatedly

2'00" 2'30" 3'00"

Sus. Cym.

[54 seconds]
 - turn on electric toothbrush
 - rub surface of discs sparsely, not continuously; free dynamics
 - you may turn toothbrush on and off repeatedly