

D

3:28 34" 4:02 30" 4:32

metronome clicks every 10 seconds

3:35 echo/synchronize electronics

random finger fluttering, moderately.

6/4

Picc.

same dynamic movements

pp ff pp

Tbn.

put down trombone and switch to squeaker reed mouthpiece, cover the cup with fingers while playing.

squeaker reed

voice

echo/synchronize electronics. wave-like motion. follow piccolo and try to have your sound staggered with piccolo

start to shake the mouthpiece, start with subtle movement, and gradually increase range of motion

notation is only suggestive, see video. singing while blowing, have the squeaker sound resonate/oscillate in sync with your voice. very strained, visceral, and buzzy voice, always gliding from approx. f#-G-f#. start with moderate loudness and strength of air flow, voice crescendo while increasing strength of air flow until the two sounds diverge and a scream-like sound emerges.

p mp mf ff

B. Cl.

crescendo irregularly (sometimes fast, sometimes slow) and aperiodically to create wave-like texture, always decrescendo to pp. following cello, have your sound staggered with cello.

p pp p mp mf mp mf mp mf

4:24 similar as before

Pno.

2

percussionist holds pedal down

3:32

bow by the tailpiece on the windings, super slow bow, creating a squeaking/creaking sound. see video.

start with normal pressure, gradually increase

heavy pressure, still super slow bow

Vln.

mf sf p mf sf p mf sf p

Vla.

bow by the tailpiece on the windings, super slow bow, creating a squeaking/creaking sound. see video.

start with normal pressure, gradually increase

mf

Vc.


fingering notated, sounding G#(IV) and G#(III). start with IV string only, and put more emphasis on IV string. crescendo and increase bowing pressure periodically to create wave-like motions. decrescendo always back to pp, while the crescendo peaks gradually increase, represented by the dynamic markings on the second line. see reference sound file.

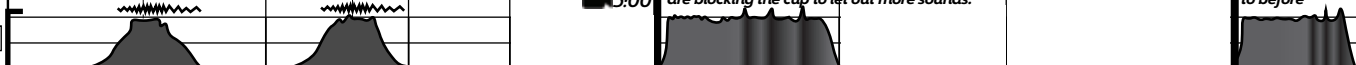
pp p mf ff


F.M.


4:56 5:16


6 7 4


Picc. 


squeaker reed 


Tbn. 


voice 


B. Cl. 


Pno. 

bass drum 

Vln. 

Vla. 

Vc. 

F.M. 

4:56 sudden increase of strength, all keys released, full blast scream, and then flutter fingers to create a chaotic streaming texture.

5:00 sudden increase of strength, full blast scream, and then slightly move fingers that are blocking the cup to let out more sounds.

5:02 heavy pressure, like sawing the strings violently and chaotically, creating a very distorted shrieking/screaming sound.

soft side, more diffused sound. *ff* synchronize with the drum in electronics.

muffled

hard side

soft side

hard side

still approx. 8"

sudden rapid and aggressive bow with heavy pressure to create a distorted shrieking sound.

more prominent gliss and pitch fluctuations, still viscously, and still always decrescendo to pp.

similar to before

similar to before

same as before

E

5:35

5:53

4/4

7/4

2/4

7/4

5:38 headjoint only, insert right hand pinky finger to the end, block almost completely (98%?), leave a tiny gap for strained air/sound to come through. please experiment to find the right position. see video.

Picc.

switch to prepared headjoint

squeaker reed

voice

adjust the distance between the instrument and microphone to facilitate dynamic changes

singing while blowing, have the squeaker sound resonate/oscillate in sync with your voice. very strained, visceral, and buzzy voice. pitches notated are only approximate and for the purpose of showing contour.

st (unstable) circular breathe if possible, if not, breathe discretely when needed

Tbn.

put down squeaker reed mouthpiece and switch back to trombone

p

trill smallest interval possible while continue to move upwards. dynamic movements similar to rehearsal D.

same as before

B. Cl.

trill

blend with cello

Pno.

percussionist leaves piano and makes room for pianist to play on the keyboard, no more pedal responsibilities

bass drum

no muffle, super soft roll. ambient.

crescendo, applying muffle and turn to hard side

same as before

Vln.

Vla.

st-ast

ast

fast over pressure aggressive bow across all strings. I and II strings should not sound pitched, only adding more noises to the overall sound. gradually reduce bow pressure when glissando down and decrescendo. see sound file.

same as before

Vc.

pp

ff

pp

ff

pp

F.M.



F

6:09

6:25

6:41

2
4

7
4

2
4

7
4

2
4

7
4

start to shake right hand with the headjoint to create a tremolo effect. increase the range of motion as notation suggested, and slow down towards the end. see video.

squeaker reed

Picc.

voice

Tbn.

B. Cl.

Pno.

bass drum

Vln.

Vla.

Vc.

F.M.

slow glissando up

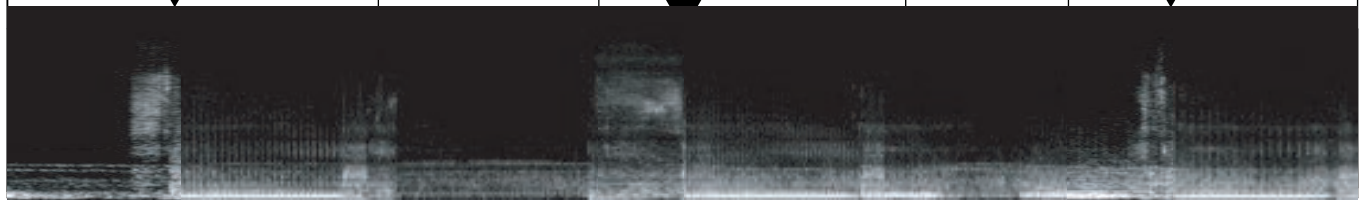
strike a cluster with flattened hands

8vb

gradual

bow on the fingerboard, at about 0.5" from the end of the fingerboard, with heavy pressure. very distorted and shouldn't sound pitched. blend with piccolo sound. see reference audio.

similar to rehearsal A, moving erratically within the range specified, and then staying on a pitch for an irregular duration. microtones are welcome. crescendo irregularly and spastically to emerge, less frequently than rehearsal A, otherwise, super quiet and buried by everything else.



F.M.

7:37 7:51 8:05 8:19

7/4

Picc.

start to move microtonally, always gliss to the next pitch, sometimes long gliss, sometimes short.

Tbn.

(8)

mp ff mp ff mp ff mf ff f

B. Cl.

notation is only suggestive, watch and follow cello, start to also make a crescendo wave after everytime cello does, while the loudness of the crescendo peaks varies, always decrescendo to pp.

pp mf

cresc. overall, accumulating slowly

Pno.

cluster with left hand only right hand pick up and turn on the message gun

right hand left hand

ppp ff ppp ff ppp ff ppp ff ppp ff

same as before

bass drum

continued

start to create aperiodically random fleeting moments of sudden crescendo and accelerando attacks. length varies, but generally short.

mf f mf

with muffle and small charnois bass drum mallets, constant and evenly, not synchronized with the drum in electronics.

Vln.

similar to rehearsal A, moving erratically within the range specified, and then staying on a pitch for an irregular duration. microtones are welcome. crescendo irregularly and spastically to emerge, less frequently than rehearsal A, otherwise, super quiet and buried by everything else.

ppp cresc. overall, accumulating slowly pp

Vla.

ppp cresc. overall, accumulating slowly pp

Vc.

like a combination of rehearsal A and D, moving erratically within the range specified, and then stay on a pitch for an irregular duration. microtones are welcome, crescendo and increase bow pressure irregularly and spastically to emerge and create wave-like motions, less frequently than rehearsal A, otherwise, barely audible, still in a viscous manner.

broken by a sudden heavy pressure tremolo strike with the end of the bow, and then switch back to the previous texture

gradually increase the frequency and aggressiveness of the strike

ppp mf ff mf ff mf same dynamic movements

F.M.

18:18 erratic right hand shakes/movements start subtle, gradually increase range of motion

squeaker reed

voice

ppp cresc. overall

H

8:33

8:47

9:01

9:10

9:24

7
4

2
4
7
4

squeaker reed

Picc.

voice

Tbn.

B. Cl.

Pno.

bass drum

Vln.

Vla.

voice

Vc.

hysterical, furious, and agonizing

cresc. overall, accumulating slowly

fff

mp

fff

pp

ff

ppp

ff

pp

ff

ppp

ff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

f

mf

mf

f

more and more spastic and irregular

f

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

switch to large head hard felt mallet

mp

mf

gradual decresc.

mp

mf

gradual decresc.

add voice, synchronized with cello sound, puffing and panting, begin with breathy sound, gradually, start to voice a very forced "mmm" sound, with lips sealed with every exhale, synchronize voice with the strikes. inhale sounds are very audible as well, almost weeping-like. notation is only suggestive. see video.

[mmmm]

only strikes, violently, irregular lengths, approx. an eighth to a half note long

lips open more, like grunting

[uuuh]

hysterical, furious, and agonizing

ff

fff

F.M.

