

*Metronome starts 5 seconds before 0:00

A ACHING AND MOURNFUL. A SWARM OF FRACTURED SCREAMS AND CRIES

0:00
5/4
♩ = 60

3/4

0:08
4/4

0:16

Piccolo
+ squeaker reed

Clarinet in Bb
mouthpiece only

Contrabass Clarinet in Bb

Trombone
mouthpiece only + squeaker reed

Percussion I
bass drum I
thunder sheet (w/o chain) + massage gun

Percussion II
bass drum + coins + friction mallet

Viola

Violoncello I
III string detuned a perfect fourth lower

Violoncello II
III string detuned a perfect fourth lower

Double Bass
IV string detuned a major third lower

Fixed Electronics

see reference video
[blow the squeaker reed with high air pressure to produce a distorted, scream-like sound]

"sfff"
[very close to the mic]

*for the next section, you will be echoing the scream sound in the electronics. the entrances and exits of your "screams" are always a little later than the ones in electronics. think of your sound as an extension

see sound file
[close all tone holes and nearly seal the end of the piccolo with the right-hand pinky, begin with low air pressure, gradually increase and decrease to raise and lower the pitch, producing a whining sound]
[continue to increase air pressure to raise loudness and distortion, begin adjusting the coverage of the end with the pinky finger]

"ppp"
[further from the mic]

see reference video
((Bb) clarinet mouthpiece only. notation is transposed (in Bb). produce a whining or crying sound, always glissando downward using lip bends and/or partially covering the end of the mouthpiece. precise pitch is not required, microtonal variations are encouraged. wavy lines indicate vibrato created by hand movement.)

[no vib]

[no vib] → [vib, subtle] → [no vib]

[no vib] → [vib, subtle] → [no vib]

pp

pp

[with large head soft felt mallet, big, deep and dark sound]

see sound file
[friction mallet, whoosh-shaped, let the coins vibrate]

see reference video
[shake with hand, mimic the wind sound in the electronics]

see reference video
[strike the sheet with massage gun, sharp attack]

see reference video
[throw friction mallet head on the drum with force, and let it bounce]

5/4

3/4

4/4

♩ = 60

"sfff"
see reference video
[super slow diagonal bow starting as close to the left hand as possible. half left hand finger pressure and extreme bow pressure, creating a distorted animal squeal/scream (like a bird of prey)]

pp
[maintain a quiet dynamic throughout this section, your sound will mostly be buried but should remain persistent, change bow freely and as seamlessly as possible when needed, very legato and always slow bow]

[transposed (IV string sounding an octave + a major third lower)]

[slow bow, allow for pitch instability and small fluctuations]

sff

ppp

pp

mf

ppp

pp

D

2:42
2:50
2:57

$\frac{3}{4}$
 $\frac{5}{4}$
 $\frac{4}{4}$

see reference video
 (begin shaking the right hand aggressively together with the headjoint to produce a tremolo effect, gradually slow down toward the end)

Picc.

Cl. complete

Cb. Cl.

Tbn.

Perc. I

Perc. II

MST

Vla.

Vc. I

Vc. II

Db.

F. E.

6:18.5

6:26.5

[right hand explores different fingerings, altering the timbre of the siren sound]

[scream] → [long siren sound, does not need to be extremely stable, allow it to sometimes break back into the screaming-like sound] → [scream] [sharp release]

Picc.

B. Cl.

Cb. Cl.

Tbn.

Perc. I

Perc. II

Vla.

Vc. I

Vc. II

Db.

F. E.

[rapid double trill, add voice to fuse and interfere with clarinet; deep growl or very raw/distorted "singing" roughly in the same range as the clarinet] [voice vanishing before clarinet]

[hard felt bass drum mallets, articulated yet still dark sound, same as in rehearsal C]

[strike the drumhead violently with massage gun and hold it for the entire duration of the notated length, let everything on the drum vibrate, always sharp attack]

[same as before, heavy pressure sawing]

[occasionally sweep downward toward sul ponticello, producing a more shrieking, squeak-like sound]

[same as before, irregular pitch fluctuations no larger than a quarter tone up or down]

ppp *pp* *p* *mp*

8:05.5

[ad lib: add voice, sing while blowing, letting the squeaker sound to resonate and oscillate with your voice. the vocal timbre should be strained, visceral, and buzzy. notated pitches are approximate, allow pitch fluctuations. produce irregular, spastic bursts of short screams, with varied lengths. gradually increase intensity and loudness, moving closer and closer to the microphone over time.]

● [block and shake]

F. E.

8:36.5

-34-