

# *Music Noir*

*for electric viola and orchestra*

**Daniel Nelson**

<i>Opening Credits</i>	-	pg. 1
<i>Pulp Hero</i>	-	pg. 8
<i>Femme Fatale</i>	-	pg. 46
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**Duration:** ca 25 min

**Score in C** (piccolo, glockenspiel, crotale, electric guitar, electric basses and double bass sound in their respective octave transpositions)

### Instrumentation:

- 2 Flutes (fl. II alt piccolo)
- 2 Oboes
- 2 Clarinets (Bb) (cl. II alt. Bass clarinet)
- 2 Bassoons
  
- 2 Horns (F)
- 2 Trumpets (C)
  
- Timpani
- Percussion (2-3 players):

**percussion I:**  
- suspended cymbal (small)  
- suspended cymbal (medium)  
- triangle (small)  
- siren  
- vibraphone  
- sandpaper  
- whistle  
- crotale  
- glockenspiel  
- xylophone

**percussion II:**  
- tin can  
- brake drum  
- woodblock (high)  
- triangle (small)  
- vibraphone (with motor)  
- tubular bells  
- bass drum

- **Electric Guitar (with whammy bar and volume pedal)**

Specific effects are left to the discretion of the player based on general remarks in the score and part. (**Guitar floor amplifier**)

- **Electric Bass (with volume pedal)**

It is preferred that a fretless bass is used in movement 1 (*Opening Credits*) and movement 4 (*Femme Fatale*), while a fretted bass is used in the remaining movements. (**Bass floor amplifier**)

- **Musical Saw**

Amplify if necessary with a floor amplifier.  
The musical saw can also be substituted for a Theramin.

- **Electric-violin solo**

- **Harp**  
- **Piano/Electric Piano** (Rhodes Mark II or similar, with sustain pedal)

- **Violin I**  
- **Violin II**  
- **Viola**  
- **Violoncello**  
- **Double bass**

- **Electronics**

The electronics consist of seven (7) stereo soundfiles entitled Index 1 through Index 7. The score indicates the starting point of each Index, as well as its approximate duration in relationship to the music/score. Only the beginning of the Index needs be synchronized with the orchestra. All cues are thus approximate.

***Music Noir* was commissioned by the Swedish Concert Institute.**

# I - *Opening Credits*

1

27 sec.

Clarinet in B<sub>b</sub>

Bass Clarinet

Bassoon

Horn in F

Timpani

Percussion

Electric Bass

Electric Piano

Electronics

**Index 1** [Projector sound - fade in]

El-Vla.

Vln. I

Vln. II

Viola

Cello

Double Bass

30 sec. →

*ff*

Elec.

[Orchestra-old movie fanfare]

≡ ≡

Elec.

≡ ≡

Elec.

≡ ≡

(30 sec.) →

*sfor* *p*

Elec.

$\bullet = 67$

2

Elec.  $mp \longrightarrow p$  morendo poco a poco al niente niente

El-Vla. *poco liberamente dolce* port.  $pp$  niente

Vln. I con sord. div. trem.  $niente$  *q.n.*  $pppp$   $ppp$  crescendo più

Vln. II  $niente$  *q.n.*  $pppp$   $ppp$  crescendo più

9

Tim. Crotales *l.v.*

Perc.  $mp$  *mf*

El. Pno.  $mp$  *l.v.* *mf* *l.v.*

El-Vla.  $p$   $>p$  *n*  $mfp$

Vln. I  $mp > pp$   $ppp$  *q.n.* *n* *senza sord.* *unis*  $mf > p$   $pp$

Vln. II  $mp > pp$   $ppp$  *q.n.* *n* *senza sord.* *unis*  $mf > p$   $pp$

Vla.  $mp > pp$   $ppp$  *crescendo* *più*  $mf > pp$   $ppp$  *n*

Vc.  $mp > pp$   $ppp$  *crescendo* *più*  $mf > pp$   $ppp$  *n*

16

*tenuto ----- a tempo*

Cl.

B. Cl.

Bsn.

Hn.

Tim.

Crotal. l.v.

Perc.

El. Pno. l.v.

El-Vla. ancora più intensivo  
poco f mf > p poco f f fmf mp mp poco

Vln. I molto mf > p molto poco f > pp

Vln. II molto unis senza sord. mf > p molto poco f > pp

Vla. unis senza sord. mf > p molto poco f > pp div.

Vc. mf > p molto poco f > pp

22

B. Cl. ppp n lunga

Hn. poco p > pp ppp n lunga

El-Vla. n p poco n pp lunga

Vln. I ppp n lunga

Vln. II ppp n q.n. n lunga

Vla. ppp n q.n. n lunga

Vc. ppp n lunga

36

Cl.

Vib. (motor on) *l.v.*

Perc.

Perc. T.T. *scrape* *l.v.* *pp*

E.B.

Sand paper

*pp*

El. Pno. *l.v.*

El. Pno. *l.v.*

1.20 min →

**Index 2**

**Narrator:** "L.A., July 16th 1938..."

"Just wanted to set you right about something you couldn't see cause it was right smack up against your nose..."

"Suppose you'll call this a confession when you hear it..."

"I don't like the word confession..."

"You said it wasn't an accident. Check..."

**Narrator:** "I A July 16th 1938 "

"Just wanted to set you right about something you couldn't see cause it was right smack up against your nose. . ."

"Suppose you'll call  
this a confession when  
you hear it. . ."

"I don't like the word confession. . ."

"You said it wasn't  
an accident. Check. . ."

poco p

### Cadenza *Ad libitum*

Musical score for strings and electric violin. The score includes parts for El.-Vla. (Electric Violin), Vln. II (Second Violin), and Vc. (Cello/Bass). The electric violin part consists of two staves, each ending with a double arrow. The second violin part has two measures of rests followed by sustained notes with grace notes and dynamic markings: *niente*, *q.n.*, and *ppp*. The cello/bass part has sustained notes with grace notes and dynamic markings: *mp*, *p*, *pp*, and *ppp*.

42

Vib. (motor on) *l.v.*

Perc. Perc. E.B. El. Pno. Elec. El.-Vla. Vln. II Vla. Vc. D.B.

"You said it wasn't suicide. Check . . ." "You said it was murder . . ." "You thought you had'm cold didn't you . . . all wrapped up in tissue paper with pink ribbon around it . . . it was perfect . . ." "Cept it wasn't, cause you made one little mistake . . ." "Just one little mistake . .."

*sempre ad lib.*

*niente* *q.n.* *ppp* *non div.*

*l.v.* *scrape* *pp*

*ppp*

48

Vib. (motor on) *l.v.*  
***pp* sempre**

Perc.

Perc. Sand paper ***pp***

E.B. ***pp* sempre**

T.T. (regular T.T. beater) ***pppp*** ***pp***

*l.v.*

El. Pno. ***pp* sempre**

*l.v.*

*l.v.*

Elec. "Hold tight to that cheap cigar of yours. Yes, I killed him. . ." "I killed him for money. . ." "and for a woman. . ." "but I didn't get the money and. . ." "I didn't get the woman. . ." (1.20 min)

El-Vla. ***semper ad lib.***

Vla. ***ppp* sempre**

Vc. ***ppp* sempre**

D.B. ***ppp* sempre**

Perc.

Perc.

T.T. scrape slowly w/ hard beater along the rim. *l.v.*

*pppp*

El-Vla. *End Ad libitum* *ppp* *n*

Vla. *ppp* *n*

Vc. *ppp* *n*

D.B. *ppp* *pppp* *n*

*ppp* *n*

*attacca*

## II - Pulp Hero



**Index 3** [Thunder & Rain] 1.15 min

**\* quasi senza tono\***: Light finger and bow pressure producing a "white noise" effect. Alternatively, an EFX-box or pedal-steered filter can be used on the electric viola in order to create a quasi-tono "white noise-ish" effect.

\* **quasi senza tono:** Light finger and bow pressure producing a "white noise" effect. Alternatively, an EFX-box or pedal-steered filter can be used on the electric viola in order to create a quasi-tono "white noise-ish" effect.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Susp. Cymb.

(pp) (p) (mp) (mf) poco f fpp

E.Gtr.

E.B.

El.-Pno.

l.v. l.v. sfz

Elec.

El-vla.

ben ritmico sim. mf mfp mf f sfzpp

Vln. I

Vln. II

Vla.

Vc.

D.B.

non div. non div. non div. non div. fmp molto sfz

Musical score page 10 featuring ten staves of music. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Suspended Cymbal (Susp. Cymb.), Electric Guitar (E.Gtr.), Double Bass (E.B.), Electronic Piano (El.-Pno.), Electric Violin (El-vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *crescendo poco a poco*, **(p)**, **(mp)**, *ben ritmico*, *mf*, *mfpp*, *sim.*, and *mf*.

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Susp. Cymb.

E.Gtr.

E.B.

El.-Pno.

Elec.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

[Fade in Metal Rain/ Fade out Thunder & Rain]

19

Fl. *f* — *ffmp* *molto* — *ff*

Ob. *f* — *ffmp* *molto* — *ff*

Cl. *b>* *f* — *ffmp* *molto* — *ff*

Bsn. *b>* *f* — *ffmp* *molto* — *ff*

Hn. *f* — *ffmp* *molto* — *ff*

Tpt. *f* — *ffmp* *molto* — *ff*

Tim.

Susp. Cymb. *l.v.* *bowed* *mp* *f* *l.v.*

E.Gtr.

E.B.

El.-Pno. *l.v.* *sffzmp* *l.v.*

Elec.

El-vla. *\*\* ben ritmico* *sffzmp* *fmp*

Vln. I *f* — *ffmp* *molto* — *ff*

Vln. II *f* — *ffmp* *molto* — *ff*

Vla. *f* — *ffmp* *molto* — *ff*

Vc. *f* — *ffmp* *molto* — *f*

D.B. *f* — *ffmp* *molto* — *ff*

*8va* *div. a2* *ben ritmico* *p sub.* *fp*

*ben ritmico* *p* — *fp* *poco f*

*ben ritmico* *poco f* *fp*

*sffz* *sffz*

\*\* **Highest note possible:** Play a random note in the highest, screechiest register of the instrument, resulting in high tone clusters in Vln II and, Vla sections.

Fl. 9 8

Ob. 9 8

Cl. 9 8

Bsn. 9 8

Hn. 9 8

Tpt. 9 8

Timp. 9 8

Susp. Cymb. 9 8

E.Gtr. 9 8

E.B. 9 8

El.-Pno. 9 8

El.-Pno. 9 8

Elec.

El-vla. 9 8

*fmp* ————— *fmp* ————— *poco f* crescendo 3 *f* *più f*

(8<sup>va</sup>) —————

Vln. I 9 8

*fmp* ————— *fmf* ————— *poco f* crescendo *f* *più f*

Vln. II 9 8

*fmp* ————— *poco f* *fmf* ————— *poco f* crescendo *f* *più f*

Vla. 9 8

— *poco f* *fmp* ————— *poco f* *fmf* ————— *poco f* crescendo *f* *più f*

Vc. 9 8

D.B. 9 8

Fl.

Ob.

Ob. 2

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Susp. Cymb.

E.Gtr.

E.B.

Pno.

Elec.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *crescendo*

*fp*

*molto*

*ff*

*fl.t.*

*molto*

*ff*

*fl.t.*

*molto*

*ff*

*gradually break up into multiphonic of choice.*

*molto*

*ff*

*fp* *crescendo*

*molto*

*ff*

*fl.t.*

*molto*

*ff*

*fp* *crescendo*

*molto*

*ff*

*p* *crescendo*

*molto*

*più f*

*ff*

(Hollow-body, Rockabilly sound)

*f*

*lv.* *whammy*

Fretted Bass (clean finger bass sound)

*f*

*lv.* *lv.* *sim.*

*ff*

*gliss*

*fast & wide vibrato*

*fp*

*f*

*gliss*

*unis loco*

*trem.*

*molto*

*ff*

*fp* *crescendo*

*gliss*

*trem.*

*molto*

*ff*

*fp*

*div. gliss*

*trem.*

*molto*

*ff*

*fp* *crescendo*

*trem. non div.*

*fp* *crescendo*

*molto*

*ff*

33

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Timp.

Brake dr.  
W.B.  
B.D.

E.Gtr.

E.B.

Pno.

(1.15 min)

Elec.

morendo

wilder'n wilder vib. -

f / w vib. ~~~~~

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Timp.

Brake dr.  
W.B.  
B.D.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*poco f*

*fmp crescendo*

*gliss l.v.*

*solo ben ritmico*

*poco f*

*f*

*f w vib.* *drop*

*non div.*

*fmp crescendo*

*poco f*

Fl.

Ob. *sf*

Cl. *sf*

B. Cl. *sf*

Bsn. *sf*

Hn. *sf*

Tpt.

Tim. *poco f*

Brake dr. W.B. B.D. *pesante*

E.Gtr.

E.B. *poco f*

Pno. *pesante*

El-vla. *poco f*

Vln. I *sf* *mf* *lightly*

Vln. II *non div.*

Vla. *sf* *non div.*

Vc. *sf* *poco f* *non div.*

D.B. *sf* *poco f* *fmp* *non div.*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Bn. I

Hn.

Tpt.

Tim.

Brake dr.  
W.B.  
B.D.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*poco f*

*ff*

*sff*

*molto*

*pesante*

*fmp*

*crescendo*

*con sord.*

*gliss*

*whammy*

*drop*

*non div.*

*trem.*

*fmp*

*cresc.*

*molto*

*ff*

*l.v.*

*div. a2*

*unis*

*pesante*

*poco f*

*poco f*

*ff*

*molto*

*fmp*

*crescendo*

Fl. *poco*

Ob. *mfp* *sf* *sempre pesante*

Cl. *sf* *sempre pesante*

B. Cl. *sf* *sempre pesante*

Bsn. *sf* *sempre pesante*

Hn. *sf* *sempre pesante*

Tpt. *poco f* *mfp* *poco f*

Tim. *poco f* *sempre pesante*

Brake dr. W.B. B.D. *poco f*

Perc. *poco f*

E.Gtr. *whammy* *poco f* *whammy*

E.B.

Pno. *sempre pesante* *sf*

El-vla. *f* *fp* *drop* *f* *fmp* *gliss* *mf* *f* *3*

Vln. I *lightly* *mp* *sul pont* *fp* *modo ord* *non div.* *poco f* *mp*

Vln. II *sul pont* *fp* *modo ord* *poco f* *unis*

Vla. *sul pont* *div. a2* *p* *mf* *poco f*

Vc.

D.B.

Fl.

Ob.

Cl. *poco f*

B. Cl. *poco f*

Bsn. *poco f*

Hn. *poco f*

Tpt. *fp* *mp* *f*

Tim.

Brake dr. W.B. B.D. *poco f sempre*

E.Gtr. *whammy l.v.* *poco f sempre*

E.B.

Pno.

El-vla.

Vln. I *poco f* *mp* *poco f* *mp* *poco f* *mp* *f* *mf*

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Cl. *poco f* *f* *poco f* *f* *sfz*

B. Cl. *poco f* *f* *poco f* *f* *fmf* *sfz* *div.*

Bsn. *poco f* *f* *poco f* *f* *fmf* *sfz*

Hn. *f* *sfz*

Tpt. *fp* *mf*

Tim. *gliss* *mf* *sf* *sf*

Brake dr. W.B. B.D.

E.Gtr.

E.B.

Pno. *sfz*

El-vla. *3* *3* *3* *3* *3* *3*

Vln. I *non div.* *f* *mf* *f* *mf* *f* *mf* *sfz* *non div.*

Vln. II *non div.* *sim.* *non div.* *fmf* *sfz* *non div.*

Vla. *non div.* *poco f* *f* *poco f* *f* *fmf* *sfz* *non div.*

Vc. *gliss* *sim.* *gliss* *non div.* *fmf* *sfz* *non div.*

D.B. *poco f* *f* *poco f* *f* *fmf* *sfz*



71

Fl.

(*mp*) (*mf*) (*f*) *ffmf crescendo*

Fl. 2

(*mp*) (*mf*) (*f*) *ffmf crescendo*

Ob.

(*mp*) (*mf*) (*f*) *ffmf crescendo*

Ob. 2

(*mp*) (*mf*) (*f*) *ffmf crescendo*

Cl.

(*mp*) (*mf*) (*f*) *ffmf crescendo*

Cl. 2

Bsn.

Hn.

Tpt.

Glockenspiel

Perc.

Perc.

El.-Pno.

El-vla.

(8va)

Vln. I

(*mp*) (*mf*) (*f*) *ff crescendo*

Vln. II

(*mp*) (*mf*) (*f*) *ff crescendo*

Vla.

(*mp*) (*mf*) (*f*) *ff crescendo*

Vc.

D.B.

76

Fl. *sffz*

Ob. *sffz*

Cl. *sffz*

Bsn.

Hn.

Tpt. *b>* *sffz*

Susp. Cymb. *ben ritmico w/ drumsticks*  
*ppp* *pp* *l.v.* *ppp* *l.v.*

Perc. *sffz*

E.Gtr.

E.B.

El.-Pno.

**Index 4** [Whirlsound & Typewriter]  
Elec. *pp*

El-vla.

Vln-S. *sul pont*  
*ppp* *n.* *pp*

Vln. I *sempre div.*  
*quasi senza tono\**

Vln. II *sffzppp*  
*quasi senza tono\** *sempre div.*

Vla. *sffzppp*  
*sempre div.*  
*quasi senza tono\**

Vc. *sffz*

D.B. *sffz*

\* *quasi senza tono*: Light finger and bow pressure producing a "white noise" effect.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Brake dr.  
W.B.D.

Susp. Cymb.

Perc.

E.Gtr.

E.B.

El.-Pno.

Elec.

El-vla.

Vln-S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 5  
4

Ob. 5  
4

Cl. 5  
4

Bsn. 5  
4

Hn. 5  
4

Tpt. 5  
4

Brake dr.  
WB. B.D. 5  
4

Susp. Cymb. 5  
4

Perc. 5  
4

E.Gtr. 5  
4

E.B. 5  
4

El.-Pno. 5  
4

Elec. 5  
4

El-vla. 5  
4

Vln-S. 5  
4

Vln. I 5  
4

Vln. II 5  
4

Vla. 5  
4

Vc. 5  
4

D.B. 5  
4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. *p* — *poco f*

Vibrphone (motor on)

Perc. *poco f*

Susp Cymb. *mf*

E.Gtr. *p* — 3 — *poco* — 3 —

E.B. *p* — 3 — *poco* — 3 —

El.-Pno. *l.v.* — *l.v.* — *poco f* — *poco f* — *l.v.* —

[Bourbon on the rocks]

Elec.

El-vla. *f* — *p sub. cresc.* — *molto* — *gliss* — *modo ord* — *quasi senza tono* — *n.*

(8<sup>va</sup>)

Vln-S. *mf p* — *cresc.* — *molto* — *sfz*

Vln. I. *mf p* — *cresc.* — *molto* — *sfz*

Vln. II. *mf p* — *cresc.* — *molto* — *gliss* — *high screech* — *sfz*

Vla. *sempre div.* — *sfz* — *sfz* — *sfz* — *sfz* — *sfz*

Vc. *sfz* — *sfz* — *n.*

D.B. *sfz* — *sfz* — *n.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Vibraphone > *l.v.*  
Perc.

E.Gtr.

E.B.

El.-Pno.

Elec.

like a siren passing by  
El-vla. *pp* > *pp* *n.*

Vln. I

Vln. II

Vla. *n.*

Vc.

D.B.

Fl. I *lightly*  $\sharp\sharp$   
*pesante*  $\mp$

Ob. *poco f*  
*pesante*

Cl. *poco f*  
*pesante*

B. Cl. *mf*  
*poco f*  
*pesante*

Bsn. *mf*  
*poco f*

Hn. *pesante*  
*poco f*

Tpt. *sempre con sord.*  $\gg$   
*fp* ————— *poco f*

Tim. *gliss*  
*mp* ————— *poco f*

Vibraphone *l.v.*  
Glockenspiel *l.v.*

Perc. *poco f*  
*pesante*

Brake dr.  
W.B.  
B.D. *poco f*

E.Gtr.

E.B.

Pno. *pesante*  
*poco f*

Elec. *morendo*

El-vla. *pp* ————— *crescendo*  $f \sharp \frac{1}{2}$ ) *drop*  $f \sharp \frac{1}{2}$ ) *drop*  $f \sharp \frac{1}{2}$ ) *drop*

Vln. I *unis* *lightly*  $\sharp\sharp$   
*poco f*  $\mp$

Vln. II *unis*  
*poco f*  $\mp$

Vla. *unis*  
*poco f*  $\mp$

Vc. *unis*  
*non div.*  
*poco f*  $\mp$

D.B. *poco f*  $\mp$

Fl.

Ob. *fp* *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *senza sord.* *f*

Tim. *Glockenspiel* *l.v.*

Perc. *f*

Brake dr.  
W.B.  
B.D.

E.Gtr.

E.B.

Pno. *f*

El-vla. *f* *fmp* *f*

Vln. I *p* *f* *p* *f* *p* *fmp*

Vln. II *gliss.* *fp* *molto* *f* *non div.* *f* *p sub.* *f*

Vla. *f*

Vc. *f* *mp* *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp* *f* *mp*

Fl.

Ob. *f*

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim. *poco f*

Brake dr.  
W.B.  
B.D.

Perc. *poco f* *Siren* *p*

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I *f* *mp* *f* *mp* *f* *mf*

Vln. II *f* *s* *s* *mf*

Vla. *f* *s* *f* *fmp* *mf*

Vc. *f* *mp* *f* *mp* *f* *mf*

D.B. *f* *mp* *f* *mp* *f* *mf*

117

Fl. f piùf ff ffmp ff sffz

Ob. piùf ff ffmp ff sffz

Cl. f piùf ff ffmp ff sffz

B. Cl. piùf ffmp ff sffz

Bsn. piùf ffmp ff sffz

Hn. ff ffmp ff sffz

Tpt. ff ffmp ff sffz

Tim. quasi gloss f sfz

Brake dr. W.B. D. f l.v. ff

Perc. Siren poco f ff

E.Gtr.

E.B.

Pno. piùf ff sffz

El-vla. fast & wide vibrato ff

Vln. I f piùf ffmp molto non div. ffz

Vln. II f piùf ffmp molto ffz

Vla. f piùf ffmp molto ffz

Vc. f piùf ffmp molto ffz

D.B. f piùf ffmp molto ffz

Fl.

Ob. > ff<sup>mp</sup> molto sffz

Cl. > ff<sup>mp</sup> molto sffz

B. Cl. > ff<sup>mp</sup> molto sffz

Bsn. > ff<sup>mp</sup> molto sffz

Hn. > ff<sup>mp</sup> molto sffz

Tpt. > ff<sup>mp</sup> molto sffz

Tim. gliss l.v.

Perc. mf sffz

Susp. Cymb. Susp. Cymb. p cresc. molto ff l.v.

E.Gtr. poco p \*\* 3 3

E.B. poco p >

Pno. sffzmp decrescendo al niente

El-vla. drop sffzmp crescendo molto sffzmp poco

Vln. I ff<sup>mp</sup> molto sffz

Vln. II ff<sup>mp</sup> molto sffz

Vla. non div. ff<sup>mp</sup> molto sffz

Vc. non div. ff<sup>mp</sup> molto sffz p molto sffzmp decrescendo al niente

D.B. ff<sup>mp</sup> molto sffz mp molto sffzmp decrescendo al niente

\*\* Play as quarter-note triplet with hang on second and third triplet note.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Perc.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*n.*

*poco*

*increasingly broader*

*n.*

*p*

Fl.

Ob. Ob. I

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Perc. Tubular Bells *l.v.*

E.Gtr.

E.B.

Pno. *l.v.*

El-vla. *broadly*  
poco *f* > *mf*

Vln. I

Vln. II modo ord → sul pont

Vla.

Vc. *mp*

D.B. *mp*

*mfmp* decrescendo al niente *n.*

\*\* Group the triplet eighth-notes into units of four eighth-notes each.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Perc.

Tubular Bells *l.v.*

*poco f*

E.Gtr.

E.B.

*f* *mp*

*f* *mp*

Pno.

*l.v.*

*poco f*

*poco f*

El-vla.

*f* *mf*

Vln. I

*poco p* *poco*

*modo ord*

Vln. II

*mf* *fmp*

Vla.

*mp*

*f* *mp*

Vc.

D.B.

*p*

*f*

Fl.

Ob. *n.*

Cl. *n.*

B. Cl. *fmp*

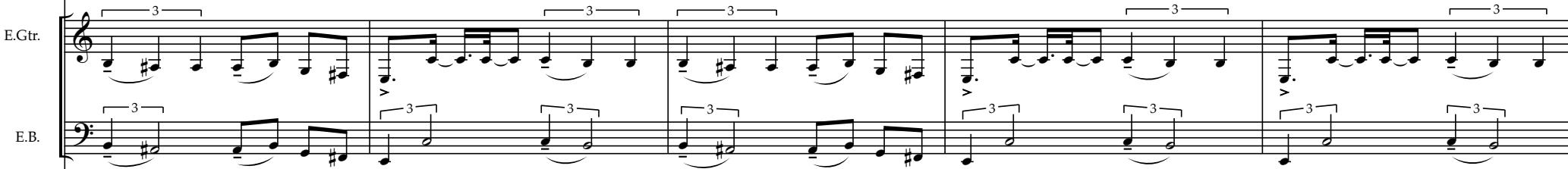
Bsn. *fmp decrescendo al niente*

Hn. *n.*

Tpt. *n.*

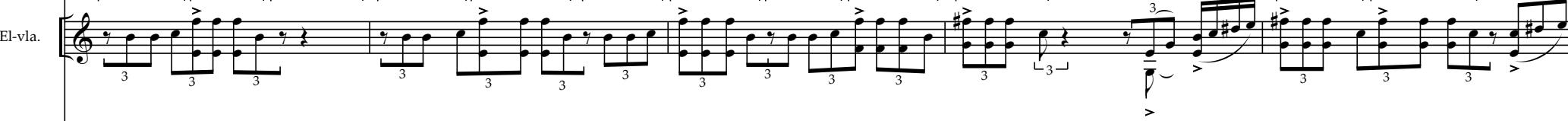
Tim. *Tubular Bells l.v.*

Perc. *poco f*

E.Gtr. 

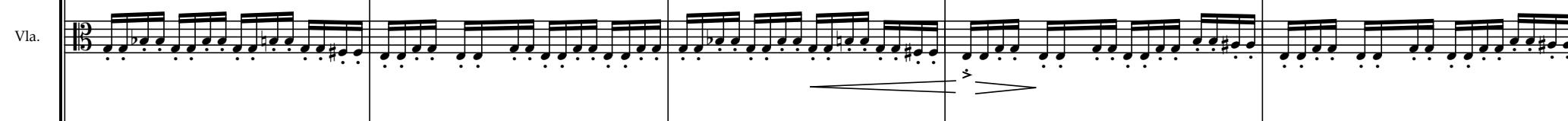
E.B. 

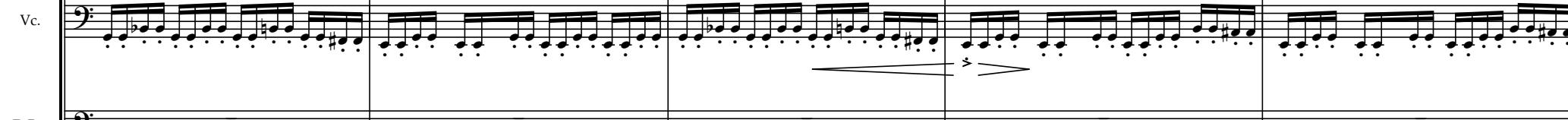
Pno. *n.* *fmp*

El-vla. 

Vln. I *sul pont* *poco p*

Vln. II *n.*

Vla. 

Vc. 

D.B.



Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Perc.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*drop*

*f / w vib.* *drop*

*mp < mf > mp poco f*

*mp sub.*

*mp*

*p*

*mf*

*p* *mp*

*mp*

*p*

*mp sempre*

*mp sempre*

*mp sempre*

Fl.

Ob.

Cl.

Bsn.

Hn. a2  
poco **f**

Tpt.

Tim.

Perc. Tubular Bells l.v.  
**f**

E.Gtr.

E.B. crescendo  
(mf) 3  
crescendo  
(mf) 3  
**f** 3  
**mf**

Pno. l.v.  
**fmf**  
**fmf**

El-vla. >  
**mp** >  
**poco f** > **mf**  
**f** >  
**poco f**

Vln. I p > **mf**  
**mp** >

Vln. II >  
**p** > **mp**  
**fmf** >

Vla. >  
**fmf**

Vc. >  
**fmf**

D.B. >  
**fmf**

Fl.

Ob.

Cl.

Bsn.

Hn. 3

Tpt. *poco f*

Tim.

Perc.

E.Gtr. 3

E.B. 3

Pno. *n.*

El-vla. *(poco f)*

Vln. I *mf* *mp* *mf* *mp*

Vln. II *n.* *mf*

Vla.

Vc.

D.B.

Fl.

Ob.

Cl.

Bsn.

Hn. *poco f*

Tpt.

Timp.

Perc.

E.Gtr. *crescendo*

E.B. *crescendo*

Pno.

El-vla.

Vln. I *mp* *poco f* *mp* *mf* *poco f* *mp* *mf* *crescendo*

Vln. II *mp* *poco f* *mp* *poco f* *mp* *poco f* *mf* *crescendo*

Vla. *mf* *crescendo*

Vc. *mf sempre* *crescendo*

D.B. *mf sempre* *crescendo*

Fl.

Ob.

Cl.

Bsn.

Hn. 3 > fmf a2 > ffmf a2 > ffmf

Tpt. Tpt. I 3 > ffmf ffmf

Tim.

Perc.

E.Gtr. (poco)f 3 > f crescendo poco a poco 3 > (piùf) 3 > (poco)f f crescendo poco a poco 3 > (piùf)

Pno. 8

El-vla. > f > piùf > >

Vln. I (poco)f > f crescendo poco a poco > (piùf)

Vln. II (poco)f > f crescendo poco a poco > (piùf)

Vla. (poco)f > f crescendo poco a poco > (piùf)

Vc. (poco)f > f crescendo poco a poco > (piùf)

D.B. (poco)f > f crescendo poco a poco > (piùf)



175

Fl. *fff* *fffz*

Ob. *fff* *fffz*

Cl. *fff* *fffz*

Bsn. *molto* *fffz*

Hn. *molto* *fffz*

Tpt. *molto* *fffz*

Tim.

Susp. Cymb. bowed *p ff mp p* *l.v.*

E.Gtr. *fffz*

E.B. *fffz*

Pno. *fffz*

El-vla. *fffz*

Vln. I *fffz*

Vln. II *fffz*

Vla. *fffz*

Vc. *fffz*

D.B. *fffz*

*attacca*

### III - *Femme Fatale*

1      Index 5

25 sec.      16 sec.

Marlene Dietrich: "You make me afraid..."      "You make me afraid..."

Electronics

*p*

Violin I

Violin II



13 sec.      12 sec.      9 sec.

[Bar piano]      "Rain... rain... all that rain..."      "You make me afraid..."

Elec.

Vln. I

Vln. II



6 sec.      15 sec.      14 sec.      3 sec.

"What vermin... / [Bar pno]"      "I hate rainy funerals/Damn you/I'm a bad influence..."      "Damn you..."      "Things look bad for me..."

Elec.

Vln. I

Vln. II

*ff*      *mp*

*niente*

2

 $\bullet = 46$ 

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Vibraphone (motor on)

Perc.

Perc.

E.B.

Saw

El-Pno.

Elec.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50 sec. →  
"Rain . . . rain . . . all that rain . . ."

poco rit. ...., a tempo

rit. ....,

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Vibra. *l.v.*

Perc.

Perc.

E.B.

Saw

El-Pno.

Elec.

*morendo*

50 sec. ——————

poco rit. ...., a tempo

dolce e legato

*pp* —————— *p* —————— *port.* —————— *pp* —————— *p* ——————

Vln. I

Vln. II

Vla.

Vc.

D.B.

Poco più mosso  $\text{♩} = 52$ 

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Vibra.

Perc.

Perc.

E.B. (Fretless bass)

Saw

El-Pno.

**Poco più mosso  $\text{♩} = 52$**

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ancora più mosso • = 68

Musical score page 5, measures 1-10. The score consists of five systems of music for three voices (Soprano, Alto, Bass) and includes dynamic markings, performance instructions, and a tempo change.

**Measure 1:** Soprano: *p > pp*, *p*. Alto: *p*, *p*. Bass: *p*, *p*. Dynamic: *molto lunga*.

**Measure 2:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 3:** Soprano: *n*. Alto: *n*. Bass: *n*. Dynamic: *molto lunga*.

**Measure 4:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 5:** Soprano: *5*. Alto: *5*. Bass: *5*. Dynamic: *ppp*.

**Measure 6:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 7:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 8:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 9:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 10:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Ancora più mosso**  $\text{♩} = 68$

**Measure 11:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 12:** Soprano: *pp*. Alto: *pp*. Bass: *pp*. Dynamic: *molto lunga*.

**Measure 13:** Soprano: *n*. Alto: *n*. Bass: *n*. Dynamic: *molto lunga*.

**Measure 14:** Soprano: *lontano con sord*. Alto: *lontano con sord*. Bass: *lontano con sord*. Dynamic: *ppp*.

**Measure 15:** Soprano: *div.* Alto: *div.* Bass: *div.* Dynamic: *molto lunga*.

**Measure 16:** Soprano: *lontano con sord*. Alto: *lontano con sord*. Bass: *lontano con sord*. Dynamic: *ppp*.

**Measure 17:** Soprano: *ppp*. Alto: *ppp*. Bass: *ppp*. Dynamic: *molto lunga*.

**Measure 18:** Soprano: *n*. Alto: *n*. Bass: *n*. Dynamic: *molto lunga*.

**Measure 19:** Soprano: *p > pp*. Alto: *p*. Bass: *p*. Dynamic: *div.*

**Measure 20:** Soprano: *p*. Alto: *p*. Bass: *p*. Dynamic: *molto lunga*.

**Measure 21:** Soprano: *ppp*. Alto: *ppp*. Bass: *ppp*. Dynamic: *n*.

Fl. 6  
Cl. 6  
B. Cl. 6  
Bsn. 6  
Hn. 6  
Tpt. 6  
Perc. 6  
Perc. strike w/ hard beater T.T. 3 l.v. 6  
E.B. scrape quickly l.v. 6  
Saw 6  
El-Pno. 6  
El-vla. poco tenuto - - - a tempo 6  
Vln. I 3 pp 6  
Vln. II unis 6  
Vla. 6  
Vc. 6  
D.B. 6

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Perc.

E.B.

Saw

El-Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Perc.

E.B.

Saw

El-Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*gliss.*

*poco f > p*

*div.*

*crescendo*

*(mp)*

*mf > p*

*pp*

*div. sempre*

*crescendo*

*(mp)*

*mf > p*

*pp*

*p > pp*

*crescendo*

*(p)*

*(mp)*

*mf > p*

*pp*

*gliss.*

*gliss.*





rit.

*molto lunga*

Fl. Cl. B. Cl. Bsn. Hn. Tpt. Perc. Perc. E.B. Saw El-Pno. El-vla. Vln. I Vln. II Vla. Vc. D.B.

*p > pp* *mp > pp* *p > pp* *p > pp* *p > pp* *p > pp* *n* *molto lunga*

*mp* *p* *p* *pp* *n* *molto lunga*

*molto lunga*

*mp* *n* *molto lunga*

*l.v.* *3* *p* *pp* *molto lunga*

*l.v.* *3* *molto lunga*

*mp* *p* *pp* *ppp* *molto lunga*

*rit.* *molto lunga*

*5* *3* *p* *pp* *ppp >* *molto lunga*

**Ancora più mosso** ♩ = 68

67

Elec.

71 slow swing

Index 6 [Warped quarter-tone Bigband]

20 sec.

pp

El-vla. liberamente lontano e dolce p

Vln. I lontano unis con sord

Vln. II sempre div. ppp lontano con sord

Vla. sempre div. ppp lontano con sord

Vc. ppp

D.B. ppp

A musical score page showing six staves of music. The top two staves are for 'Elec.' (Electric instruments) and 'El-vla.' (Electric viola), both in treble clef. The bottom four staves are for 'Vln. I' (Violin I), 'Vln. II' (Violin II), 'Vla.' (Viola), and 'Vc.' (Cello), all in bass clef. The score is divided into measures by vertical bar lines. Measure 1 contains eighth-note patterns for the electric instruments and sustained notes for the strings. Measures 2-4 show sustained notes for the electric instruments and eighth-note patterns for the strings. A bracket above the strings spans measures 2-4 with the label '25 sec.'.

25 sec. \_\_\_\_\_ 10 sec. \_\_\_\_\_

**Cadenza Ad libitum**

Elec.

El-vla

Vc

D.B.

Electric

El-vla

Vc

D.B.

niente

niente

Electric

El-vla

Electric

El-vla

[Hollow tone glissando upwards]

morendo

pp

*attacca*

## **IV - *Bête Noir***

**132**

Piccolo

Flute

Oboe

Clarinet in B<sub>b</sub>

Bassoon

Horn in F

Trumpet

Timpani

Percussion

Brake drum  
Tin can  
W.B.  
B.D.

Percussion

Electric Guitar

Electric Bass

Musical Saw

Piano

Electric Viola

Violin I

Violin II

Viola

Cello

Double Bass

Picc. *sffz*

Fl. *sffz f subito* *sfp* *cresc.* *molto* *fl.t.* *fp* *n.*

Ob. *sffz*

Cl. *sffz*

Bsn. *sffz*

Hn. *sffz*

Tpt. *sffz*

Xyl. *Perc.* *sffz*

Brake dr  
Tin can  
W.B.  
B.D. *sffz*

E.Gtr.

E.B.

Pno. *sffz*

El-vla. *fast & wide vibrato* *drop* *f/w vib.* *f/w vib.* *sim.* *sffz f subito* *sf > mf* *f* *sf > f* *sf > <*

Vln. I *non div.* *sffz* *sul pont.* *p* *mf* *mfp* *mf* *mfp* *mf*

Vln. II *non div.* *tr 1/2* *sffz p* *cresc.* *molto* *mfp* *cresc.* *sim.* *mfp* *cresc.*

Vla. *non div.* *sffz*

Vc. *non div.* *sffz*

D.B. *sffz*

12

Fl.

Ob. I *mp* crescendo *molto* 3 *sfz*

Cl. *mp* crescendo *molto* *sfz*

B. Cl.

Bsn. *mp* crescendo *molto* *sfz* *f*

Hn. *mp* crescendo *molto* 3 *sfz*

Tpt.

Timp.

Perc. Vibra. (motor on) *f* *l.v.*

E.Gtr.

E.B. Fretted Bass *l.v. possible* *f*

Pno. *f* *l.v.*

El-vla. *f/w vib.* *sim.* *f* *sf* *sf* *sfmf* *f* *sfz* *f* *f/w vib.* *l.v.*

Vln. I *modo ord.* *mp* *mp* *mp* crescendo *(mf)* *f* *sfz* non div.

Vln. II *tr 1/2* *tr 1/2* *tr 1/2* *tr 1/2* *mfmp* crescendo *(mf)* *f* *sfz* non div.

Vla. *trem.* *mp* crescendo *(mf)* *f* *sfz* non div.

Vc.

D.B.

18

Fl. f ff<sup>mp</sup> crescendo molto sffz Fl. I f

Ob. f ff<sup>mp</sup> crescendo fl.t. molto sffz Ob. I f

Cl. f ff<sup>mp</sup> crescendo molto sffz f

B. Cl. f ff<sup>mp</sup> crescendo molto sffz f

Bsn. f ff<sup>mp</sup> crescendo molto sffz f

Hn. f ff<sup>mp</sup> crescendo molto sffz

Tpt. f ff<sup>mp</sup> crescendo molto fl.t. sffz

Tim. Vibra. ff l.v. gliss molto mp

Perc. ff

E.Gtr. f ff whammy bar l.v.

E.B. ff

Pno. ff l.v. l.v. l.v. ff

El-vla. f w vib. sim. ff sffzmf gliss gliss sim. ff

Vln. I ff<sup>mp</sup> crescendo ff

Vln. II non div. trem. ff<sup>mp</sup> crescendo ff

Vla. ff<sup>mp</sup> crescendo molto sffz ff

Vc. ff<sup>mp</sup> crescendo molto sffz ff

D.B. ff<sup>mp</sup> crescendo molto sffz ff

Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 B. Cl. *ff* *mp*      *mfp* *mp*      *crescendo*      *crescendo*      *molto*      *f*  
 Bsn. *ff* *mp*      *mfp* *mp*      *molto*      *fp* *mp*  
  
 Hn. *ff*  
 Tpt.  
  
 Timp.  
 Brake dr.  
 Tin can  
 W.B.  
 B.D.  
  
 E.Gtr.  
 E.B.  
  
 Pno. *ff*      *mfp*      *l.v.*  
  
 El-vla. *ben ritmico*      *ff*  
  
 Vln. I  
 Vln. II *non div.*  
 Vla. *ff* *non div.*  
 Vc. *ff* *port.*      *port.*  
 D.B. *ff* *mp*      *mfp* *mp*

*harm.*      *l.v.*

*unis*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Brake dr.  
Tin can  
W.B.  
B.D.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf → mp

crescendo

molto

div.

a2

molto

f → mp

+

o

mp → n.

harmon (no stem)

fp → n.

mp → f

mf

harm. o l.v.

mp

harm. o l.v.

mf

f

l.v.

El-vla. fmp

mf → f

non div.

f → non div.

mp → f

mp → fp → mp

port.

mf → mp

fp → mp

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Brake dr.  
Tin can  
W.B.  
B.D.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Timp.

Brake dr.  
Tin can  
W.B.  
B.D.

Perc.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Timp.

Brake dr.  
Tin can  
W.B.  
B.D.

Perc.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*      *poco f*      *mf*      *poco f*      *mf*      *a2 div.*

*mf*      *poco f*      *mf*      *poco f*      *mf*      *a2 div.*

*fmp*      *mf*      *poco f*      *fmp*      *mf*      *mf*

*mf sempre*

*mf sempre*

*p*      *mfmp*      *mp*      *mfmp*      *mp*

*mf*

*Triangle*      *l.v.*      *poco f*      *mf*      *poco f*      *mf*

*l.v.*

*l.v.*

*l.v.*

*l.v.*

*l.v.*

*poco f*      *mf*      *poco f*      *mf*

*mf sempre*

*gliss*

*mp*      *poco f*      *mp*      *poco f*      *mp*

*mp*      *poco f*      *mf subito*      *mp*

*fmp*      *mf*      *fmp*      *mf*

*mf sempre*

*gliss*

*div.*

*mf*      *mf*      *mf*      *mf*

*poco stringendo* ----- *a tempo*

50

Fl.

Ob.

Cl.

B. Cl.

Bsn. I

Bsn. II

Hn.

Tpt.

Tim.

Perc.

Brake dr.

Tin can

W.B.

B.D.

Perc.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tim.

Brake dr.  
Tin can  
W.B.  
B.D.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp crescendo*

*molto*

*f*

*mp*

*molto*

*fp*

*mp*

*n.*

*mf*

*mf*

*l.v.*

*mf*

*l.v.*

*f*

*mf*

*l.v.*

*f*

*non div.*

*mf*

*non div.*

*mf*

*molto*

*p*

*molto*

*port.*

*fp*

*mp*

*molto*

*p*

*fp*

*mp*

*fp*

*mp*

Fl. 6

Ob. 6

Cl. 6

B. Cl. 6

Bsn. 6

Hn. 6

Tpt. 6

Tim. 6

Brake dr.  
Tin can  
W.B.  
B.D. 6

E.Gtr. 6

E.B. 6

Pno. 6

El-vla. 6

Vln. I 6

Vln. II 6

Vla. 6

Vc. 6

D.B. 6

Musical score page 66, featuring multiple staves with various instruments and dynamic markings. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Tim.), Brake dr. Tin can W.B. B.D., Electric Guitar (E.Gtr.), Double Bass (E.B.), Piano (Pno.), Electric Bass (El-vla.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (Bsn.). The score includes dynamic markings such as *f*, *molto*, *mfp*, *mp*, *mf*, *non div.*, *non div. sempre*, *sfp*, *port.*, and *l.v.*

Fl.

Ob.

Cl. *mp crescendo*

B. Cl. *mp crescendo*

Bsn. *mp molto*

Hn. *n.*

Tpt.

Tim. *gliss*

Perc. *poco f*

Glockenspiel *l.v.*

*mf*

Brake dr. Tin can W.B. B.D.

Perc. *mf*

Triangle *l.v.*

*mf*

E.Gtr.

E.B.

Pno. *poco f*

*l.v.*

*l.v.*

*l.v.*

*l.v.*

El-vla. *sf*

*mf*

Vln. I *flautando non div.*

*fmp*

*mf*

Vln. II *flautando non div.*

*fmp*

*mf*

Vla. *molto*

*fmp*

*mf*

*non div.*

Vc. *gliss*

*mf*

*mf subito*

D.B. *molto*

*f*

*mf subito*



79 Fl. I *mf* — *f*  
 Ob. *fmf* — *f*  
 Cl. *fmf* — *f*  
 Cl. 2  
 Bsn.  
 Hn. *fmf* — *f*  
 Tpt.  
 Timp.  
 Perc. Triangle *n.* — *f* *l.v.* *n.* — *f* *l.v.* *n.* — *f* *l.v.*  
 E.Gtr.  
 E.B.  
 Pno. *l.v.* *l.v.* *l.v.* *l.v.* *piùf*  
 El-vla. *gliss* *gliss* *gliss* *gliss* *piùf*  
 Vln. I *fmf* — *f*  
 Vln. II *fmf* — *f*  
 Vla. *fmf* — *f*  
 Vc.  
 D.B.

83

Fl. *più f* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp molto* *sfzmp*

Fl. 2 *più f* *sfz* *tr 1/2* *ff* *sfz* *tr 1/2* *sfz* *tr 1/2* *sfz*

Ob. *più f* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *molto* *sfzmp molto*

Ob. 2 *più f* *sfz* *tr 1/2* *ff* *sfz* *tr 1/2* *sfz* *tr 1/2* *sfz*

Cl. *più f* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp molto*

Cl. 2 *sfz* *tr 1/2* *ff* *sfz* *tr 1/2* *sfz* *tr 1/2* *sfz*

Bsn. *più f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. *più f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tpt. *più f* *sfz* *ff* *sfz* *sfz* *sfz* *sfz*

Tim. *f*

Perc. Xyl. *sfz* *ff* *sfz* *sfz* *sfz*

Brake dr. Tin can W.B. B.D. *f* *ff*

E.Gtr.

E.B.

Pno. *più f* *sfz* *ff* *sfz* *sfz* *sfz* *sfz*

El-vla. *gliss* *gliss*

Vln. I *trem.* *non div.* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp* *sfzmp*

Vln. II *trem.* *non div.* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfzmp cresc.* *molto* *sfz* *sfzmp*

Vla. *non div.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *non div.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

D.B. *più f*

88

Fl. *sfmf cresc.* *molto*

Fl. 2 *sfmf cresc.* *molto*

Ob. *sfmf cresc.* *molto*

Cl. *sfmf cresc.* *molto*

Bsn. *sfmf cresc.* *molto*

Bsn. 2 *sfs* *ff* *sfs*

Hn. *fl.t.* *sfmf cresc.* *molto*

Tpt. *sfmf cresc.* *molto*

Perc. *Xyl.* *sfs*

Brake dr. *Tin can* *W.B.* *B.D.*

E.Gtr. (Hollow-body, Rockabilly sound) solo

E.B.

Pno. *sfs* *sfs* *poco secco* *p subito* *pp*

Index 7 [Electric Steam] 20 sec. → *pp*

El-vla. *p* *n.*

Vln. I *ff* *non div.* *sfspp* *non div.* *ppp morendo* *n.*

Vln. II *ff* *non div.* *sfs* *non div.*

Vla. *sfs ff* *non div.* *sfs* *pizz. poco secco*

Vc. *sfs ff* *non div.* *pp subito* *pizz. poco secco*

D.B. *ff* *sfs* *pp subito*

93

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt. I  
harmon (no stem)

sfp

n.

Tim.

Perc.

Susp. Cymb.

pp

p

E.Gtr.

whammy bar

3

whammy bar

E.B.

Pno.

El-vla.

p

n.

p

n.

Vln. I

sul pont  $\text{tr}^{1/2}$

sfp

n.

modo ord

mp

Vln. II

p

Vla.

Vc.

arco trem.

pp

D.B.

Musical score page 97 featuring a complex arrangement of instruments. The top section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Suspended Cymbal (Susp. Cymb.), Glockenspiel (Glockenspiel), Electric Guitar (E.Gtr.), Double Bass (D.B.), and various string sections (Vln. I, Vln. II, Vla., Vc.). The bottom section features parts for Electric Bass (Elec.), Double Bass (D.B.), and strings (Vln. I, Vln. II, Vla., Vc.). The score is filled with dynamic markings such as *p*, *pp*, *mf*, *mfp*, *mp*, *mf*, *mv.*, *non div.*, *gracioso*, *poco*, *molto*, and *n.*. The notation includes various rhythmic patterns, slurs, and grace notes.

101

Fl. *ff*

Ob. *sffzpp*

Cl. *morendo*

B. Cl. *sffz*

Bsn. *ff*

Hn. *sffz*

Tpt. *sffz*

Tim. *sffz*

Brake dr.  
Tin can  
WB.  
B.D.

E.Gtr. *solo*  
*p*

E.B.

Pno. *sffz* *poco secco*  
*p subito* ————— *ppp*

Elec. [A woman's scream]  
*f* ————— *pp*

El-vla. *n.* *p* *n.*

Vln. I. *ff*

Vln. II. *sffzpp* *non div.*

Vla. *sffz*

Vc. *pizz.* *poco secco* *non div.*

D.B. *ff* *sffz*

106

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt. Tpt. I  
harmon (no stem)

sfp

n.

Tim.

Perc.

Susp. Cymb.

pp

p

E.Gtr.

E.B.

whammy bar

3

whammy bar

Pno.

Pno.

Elec.

[A siren passing by]

crescendo and diminuendo over approx. 30 seconds

El-vla.

p

n.

p

n.

Vln. I

sul pont  $\#r^{1/2}$

sfp

n.

modo ord

mp

Vln. II

p

Vla.

arco trem.

pp

Vc.

D.B.

110

Fl. *p*

Ob. *mf*

Ob. 2 *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *harmon (no stem)* *mf* *pp* *n.*

Perc. *Glockenspiel* *l.v.* *mp*

Susp. Cymb. *l.v.*

Perc. *Vibra. (motor on)* *mf*

E.Gtr.

E.B.

Pno. *mf*

Elec.

El-vla. *mf* *mf* *port.* *mf* *p* *mf* *p*

Vln. I *gracioso* *mfpp* *n.*

Vln. II *gracioso* *mf* *gracioso* *mp* *mf*

Vla. *mf* *mf* *mf* *mf* *gracioso* *mf*

Vc. *non div.* *mf* *mf* *mf* *mf* *gracioso* *mf*

D.B. *arc* *mf* *mf*

Fl. *p*

Ob. *mf*

Ob. 2 *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *mfp* *pp* *n.*

Perc. *Glockenspiel* *l.v.* *mp* *Vibra. (motor on)* *p* *mfp*

E.Gtr.

E.B.

Pno. *mf* *l.v.*

Elec.

El-vla. *mf* *mfp* *mf* *p* *mf* *mp*

Vln. I *mf*

Vln. II *non div.* *gracioso* *mfp* *mf*

Vla. *mf* *gracioso* *mf*

Vc. *mf* *mf* *mf* *gracioso* *mf* *mf* *poco*

D.B. *mf* *mf*



Fl.

Ob. *molto*  $f$   $fp$  *n.*

Ob. 2 *molto*  $f$   $fp$  *n.*

Cl.  $f\mp$   $f$

B. Cl.  $f\mp$   $f$

Bsn.  $f\mp$   $f$

Hn.

Tpt. *molto*  $f$   $fp$  *n.*  $fp$  *n.*

Vibra. (motor on)  $l.v.$

Perc. *poco f*

Glockenspiel  $l.v.$

Perc. *poco f*  $l.v.$

E.Gtr.

E.B.

Saw  $f$   $mf$   $f$

Pno. *poco f*

Elec. [Electric steam fading in a glissando]

El-vla.  $pp$  *n.*  $f\mp$   $p$   $pp$   $f$   $f\mp$

Vln. I  $f$   $fpp$   $pp$   $f$  *subito*

Vln. II  $f$

Vla.  $f\mp$   $f$   $f\mp$   $f\mp$   $pp$

Vc.  $f\mp$   $f$   $f\mp$   $f$

D.B.  $f\mp$   $f$   $f\mp$   $f$

Fl. *f* — *fp*

Ob. *f* — *fp*

Cl. *fmp* — *f*

B. Cl. *fmp* — *f*

Bsn. *fmp* — *f*

Hn. *fmf*

Tpt. *fp* — *n.*

Vibra. (motor on) *l.v.*

Perc. *f*

Glockenspiel *f*

E.Gtr.

E.B.

Saw. *f*

Pno. *f*

*sffz*

*diminuendo al niente*

El-vla. *f* — *fmp* — *f*

Vln. I. *f*

Vln. II. *f*

Vla. *fmp* — *fmp*

Vc. *fmp* — *f*

D.B. *fmp* — *f*

*fast & wide vibrato*

*non div.*

*sffz f subito*

*gliss*

*3*

*sffz pp subito*

*tr 1/2*

*sul pont.*

*p* — *mf*

*tr 1/2*

*cresc.* *molto* *mfp*

*cresc.* *molto* *mfp* — *n.*

*più f*

*sffz*

(2 min.)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Perc.

E.Gtr.

E.B.

Pno.

El-vla.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f/w vib.*

*sim.*

*sf*

*sf*

*sf*

*sf*

(sul pont.)

*mfp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*cresc.*

*molto*

*mf*

*cresc.*

*molto*

*mf*

*cresc.*

*molto*

Fl.

Ob. *mp* *crescendo*

Cl. *mp* *crescendo*

B. Cl.

Bsn. *mp* *crescendo* *molto* *sfz* *f*

Hn. *mp* *crescendo* *molto* *sfz*

Tpt.

Timp.

Perc. *Vibra. (motor on)* *f*

E.Gtr.

E.B. *l.v. possible* *f*

Pno. *f* *l.v.* *sim.*

El-vla. *f w vib.* *sf* *sfmf* *f* *sfz* *f* *f w vib.* *sim.*

*modo ord*

Vln. I *mfp* *crescendo* *tr1/2* *(mf)* *f* *sfz*

Vln. II *mfp* *crescendo* *trem.* *(mf)* *f* *sfz*

Vla. *mp* *crescendo* *(mf)* *f* *sfz*

Vc.

D.B.

143

Fl. ffmp crescendo molto sffz fl. I f Ob. I a2  
 Ob. ffmp crescendo fl. molto sffz f Cl. f  
 Cl. ffmp crescendo molto sffz B. Cl. f  
 B. Cl. ffmp crescendo molto sffz Bsn. f  
 Bsn. ffmp crescendo molto sffz Hn. f  
 Hn. ffmp crescendo molto sffz Tpt. f  
 Tpt. ffmp crescendo molto fl. sffz Tim. gliss  
 Tim. Vibra. l.v. molto  
 Perc. ff  
 E.Gtr. whammy l.v.  
 E.B. ff  
 Pno. ff  
 El-vla. ff w vib. ff sffzmf f  
 Vln. I ffmp crescendo ff  
 Vln. II ffmp crescendo ff  
 Vla. non div. trem. ffmp crescendo ff  
 Vc. ffmp crescendo ff  
 D.B. ffmp crescendo ff

Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 B. Cl. *ff* *mp* *mfp* *mp* *crescendo*  
 Bsn. *ff* *mp*  
 Hn. *ff*  
 Tpt.  
 Timp. *f*  
 Brake dr.  
 Tin can  
 W.B.  
 B.D.  
*fp* *mp* *mf*  
 E.Gtr.  
 E.B.  
 Pno. *ff* *mf*  
 El-vla. *ben ritmico*  
*ffmp*  
 Vln. I  
 non div.  
 Vln. II *non ff*  
 Vla. *ff*  
 non div. *gliss*  
*ff* *mp*  
 Vc. *gliss*  
*mfp* *mp*  
 D.B. *ff* *mp*  
*mfp* *mp*

Fl. *ppp*

Ob. *f*

Cl. *f*

B. Cl. *fp* *mp* *mfp* *mp* *mfp* *crescendo* *molto*

Bsn. *f* *mp* *mfp* *crescendo* *molto* *mp* *molto*

Hn. *f*

Tpt.

Timp. *mf*

Brake dr. *mfp* *mp* *mfp*

Tin can  
W.B.  
B.D.

E.Gtr. *harm.* *l.v.* *mf*

E.B.

Pno. *f* *mf*

El-vla. *fmp* *l.v.* *l.v.*

Vln. I *f* *non div.* *mf* *molto* *5*

Vln. II *f* *non div.*

Vla. *f* *non div.* *gliss* *mf* *molto* *5*

Vc. *fp* *mp* *gliss* *mfp* *mp* *molto*

D.B. *fp* *mp* *mfp* *mp* *molto*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn. *fmp* *f* *a2* *mp* *fmp* *f* *a2* *mp*

Hn. *f*

Tpt.

Tim.

Brake dr.  
Tin can  
W.B.  
B.D.

E.Gtr. *mf* *mf*

E.B. *mf*

Pno. *f*

El-vla. *f*

Vln. I *non div.*

Vln. II *non div.*

Vla. *f* *non div.*

Vc. *f* *fmp* *f*

D.B. *fmp* *f* *mp* *fmp* *f* *mp*

Fl.

Ob.

Cl.

B. Cl.

*fmp* — *f*

*a2*

*fmp* — *f*

*mp* — *f*

*fmp* — *mf*

*mp* — *mf*

*mp* — *mf*

Hn.

Tpt.

Timp.

Perc.

E.Gtr.

*mf*

*mf*

*mf*

*mf*

E.B.

*mf*

*mf*

*mf*

*mf*

Pno.

*v*

El-vla.

Vln. I

*non*  
*div.*

Vln. II

*non*  
*div.*

Vla.

Vc.

*fmp* — *f*

*mp* — *f*

*fmp* — *f*

*mp* — *f*

*fmp* — *f*

*mp* — *f*

Musical score page 164, featuring the following instrumentation:

- Fl. I
- Fl.
- Ob.
- Cl.
- B. Cl.
- Bsn.
- Hn.
- Tpt.
- Timp.
- Perc.
- E.Gtr.
- E.B.
- Pno.
- El-vla.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes dynamic markings such as *f*, *f sempre*, *fmf*, *fmf*, *f*, *furioso*, *sim.*, *f sempre*, *non div.*, and *fmf*. Measures 1 through 4 are shown, with measure 4 ending on a double bar line.

*accelerando* -Poco più mosso  $\text{d} = 138$ 

Picc.

Fl. *piùf*

Ob. *piùf*

Cl. *piùf*

Bsn. 3 3 3 *piùf*

Hn. *fmp crescendo* *molto*

Tpt. *fmp crescendo* *molto* *sfz* Tpt. I

Perc.

Perc. Susp. Cymb. *mp crescendo* *molto* *ff*

Xylophone

E.Gtr. 3 3 3 3 *piùf* *sf*

E.B. *piùf*

Pno.

El-vla. *piùf* *sfz ff* *ff* *ff*

Vln. I *piùf* *sfz* *ff* *sfz*

Vln. II *piùf* *sfz ff* *ff* *tr 1/2*

Vla. *piùf* *sfz* *ff* *sfz*

Vc. *piùf* *sfz ff* *ff* *sfz*

D.B. *piùf* *sfz* *ff*

172

Picc. *ff* *sfz* *ff* *sfz* *molto* *sfz* *molto*

Fl. *ff* *sfz* *ff* *sfz* *tr 1/2* *sfz* *molto* *sfz* *molto*

Ob. I *ff* *sfz* *ff* *sfz* *tr 1/2* *sfz* *molto* *sfz* *molto*

Ob. II *ff* *sfz* *ff* *sfz* *tr 1/2* *sfz* *molto* *sfz* *molto*

Cl. *ff* *sfz* *ff* *sfz* *tr 1/2* *sfz* *molto* *sfz* *molto*

Bsn. *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz*

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tpt. I *ff* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Tim. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. Xylophone *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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

E.B. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

El-vla. *f w vib.* *sim.* *trem.* *gliss.*

Vln. I *ff* *tr 1/2* *ff* *tr 1/2* *sfz* *molto* *sfz* *molto*

Vln. II *molto* *sfz* *crescendo* *trem.* *sfz* *molto* *sfz* *molto*

Vla. *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz*

Vc. *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz*

D.B. *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz*

A detailed musical score page for orchestra and piano, numbered 177. The score is arranged in two systems. The top system features woodwind and brass instruments: Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Timp., Perc., Perc., E.Gtr., and E.B. The bottom system features strings and bass: Pno., El-vla., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *sffz*, *ffz*, and *fff*, as well as performance instructions like "crescendo" and "molto". The piano part in the bottom system has a dynamic marking of *ffz*.

Picc.

Fl. tr<sup>1/2</sup>

Ob. tr<sup>1/2</sup>

Ob. 2 tr<sup>1/2</sup>

Cl. tr<sup>1/2</sup>

Bsn. a2 [3] [3]

Hn. a2 fff

Tpt. fff

Tim. l.v. ff

Perc. T.T. l.v. ff

E.Gtr. [3] [3]

E.B. [3] [3]

Pno. fff

El-vla. non div.

Vln. I non div.

Vln. II non div.

Vla. div. a2 [3] [3]

Vc. [3] [3]

D.B. v

Fl.  $\text{tr}^{1/2}$

Ob.  $\text{tr}^{1/2}$

Cl.  $\text{tr}^{1/2}$

Bsn. a2 [3] a2 [3] a2 [3]

Hn.

Tpt.

Tim.

Brake dr.  
Tin can  
W.B.  
B.D.

Perc. T.T. l.v.

E.Gtr.

E.B.

Pno.

El-vla. trem. sffzmp cresc. molto sfffz

Vln. I trem. sffzmp cresc. molto sfffz

Vln. II trem. sffzmp cresc. molto sfffz

Vla. trem. sffzmp cresc. molto sfffz

Vc. unis [3] trem. sffzmp cresc. molto sfffz

D.B. sffzmp cresc. molto sfffz