

NIGHTS OF 1998

BY

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Nights of 1998

for Baritone and Sinfonietta

[2017]

Christopher LaRosa

Commissioned by the Georgina Joshi Foundation.

Program Note

Nights of 1998 sets Ernest Hilbert's poem of the same title, from his collection *All of You on the Good Earth*. The poem depicts a debaucherous downtown party in SoHo, Manhattan, replete with copious alcohol, drugs, and music. The scorching summer night spins out of control to a sudden breaking point—the partygoers fall apart, and during the early morning hours of his comedown, the first-person protagonist experiences a (perhaps slightly hallucinatory) existential afterglow. The boundless energy, apparent authenticity, and evocative dramatic arc of Ernest's poem drew me in.

When I read *Nights of 1998*, I imagine Ernest reciting the poem. Because he speaks with a rich, low voice, I wrote the piece for baritone. The poem's tone, often conversational, occasionally takes on an impassioned expressionism. Therefore, I took careful account of the natural prosody of the language, while applying my own expressionistic account to the melodic line. The singer repeats and sequences phrases excitedly, sometimes maniacally, and occasionally must shout to remain audible over the party's din. During the poem's more introspective moments, the baritone receives a musical spotlight and the melodic line dilates.

The poem describes a diegetic music, as the baritone struggles to "play a record...and the needle shrieks like scraped chalk through the speakers," which cleverly intersects with the non-diegetic music suggested by his racing mental state, as well as the implied sonic backdrop of the wild partygoers and the hectic downtown streets of New York City. The poem's sonic environment and the baritone's varying mental states seem perfectly suited for sinfonietta, which I view at once as a motley crew of instrumental characters, as well as an ensemble capable of intense energy and agility, deafening cacophony, and gorgeous color. As such, I use the ensemble in various dramatic guises to describe the party's wild sonic setting, the diegetic music, and the baritone's extreme mental states. Often, I move the ensemble through these dramatic roles sharply, but occasionally the music flows smoothly from one to the next. Sometimes, the ensemble contributes layers of dramatic roles simultaneously.

I cast the various instruments of the sinfonietta as individual characters participating in the revelry, chattering away. As more and more instruments enter, or arrive, the texture occasionally boils over, submerging the baritone soloist in cacophony of ever-increasing intensity. The baritone's scraping record sounds in the overpressure bowed strings, the New York traffic blares through the glissing brass, the diegetic music's energy pulses through the chaotic up and down of the drum set's hi-hat. Throughout the piece, the sinfonietta assumes the baritone's drug-altered mental state—the music races ahead as the baritone's dopamine levels surge, ecstatic bursts flash across the tutti ensemble, stuttering metric irregularity and tempo modulations distort the perceived flow of time, and suspended passages seem to stop time completely while the baritone makes simple but genuinely profound observations of the summer night's beauty. The poem begins at a boiling point; nevertheless, the baritone continues to turn up his record player, party, and mental state. So the music begins up, and I only continue to turn the ensemble up, and up, and up—

until we can't go back.

Nights of 1998

Poem by Ernest Hilbert

It's boiling up: my tin-ceilinged cavern
Downtown. I'm struggling to play a record,
But my fingers quiver and the needle
Shrieks like scraped chalk through the speakers. I turn
It up, and up, and up. I'm lit like a war
With pills, lines, so many drinks I can't feel.
I find two women shooting heroin
In my bed. I'm coming up so hard I puke.
O Christ the summer is stunned with lilacs!
Someone gets kicked in the nose, and then
More arrive, and more, and would you look
At all this, and God the noise, we can't go back—
We fall apart like ancient stars, sparks—
Gold like pollen blown across all this dark.

"Nights of 1998" from *All of You on the Good Earth* by Ernest Hilbert are used with the permission of Ernest Hilbert and Red Hen Press.
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Instrumentation

Flute (dbl. picc.)

Oboe

B♭ Clarinet

Bassoon

Horn

Trumpet (harmon and straight mutes)

Trombone

Tuba

2 Percussion

Harp

Piano

Baritone Vocalist

2 Violins

Viola

Cello

Double Bass (with C-extension)

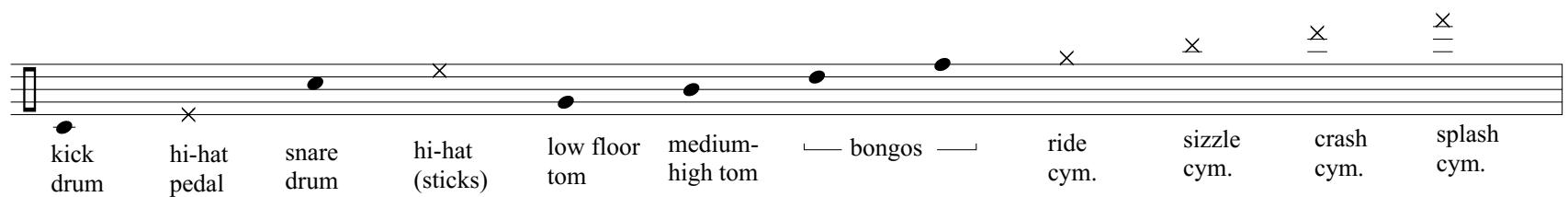
Duration: ca. 12"

Score is transposed.

Notation Conventions

Percussion 1 (drum set)

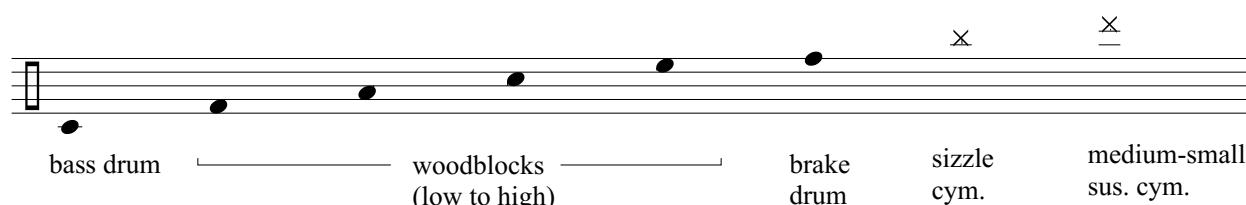
kick drum
snare drum
hi-hat
low floor tom
medium-high tom (lower than lowest bongo)
bongos
ride cymbal
sizzle cymbal
crash cymbal
splash cymbal
mark tree
crotales (upper octave, shared with Percussion 2)



Percussion 2

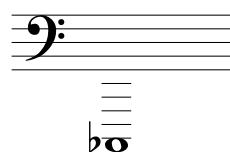
glockenspiel
xylophone
crotales (upper octave, shared with Percussion 1, place close to bass drum)

bass drum (2 bass mallets and rute)
4 graduated woodblocks
brake drum
sizzle cymbal
medium-small suspended cymbal

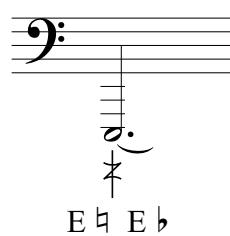


"s" above a notehead indicates a rapid cymbal scrape with triangle beater, from the bell to the edge.

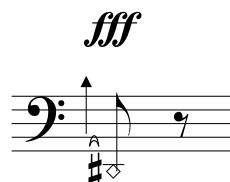
Harp



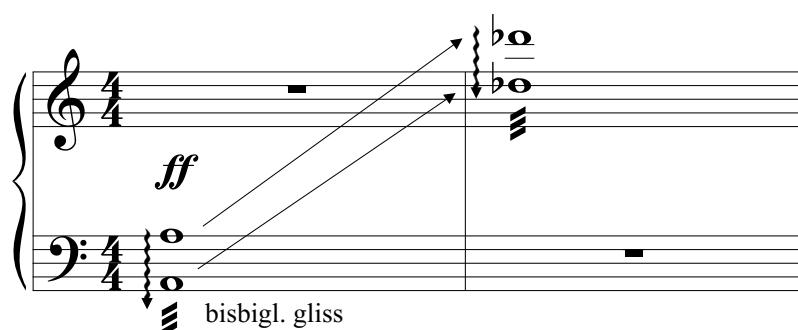
Tune lowest string to C \sharp .



Pedal buzz, produced by holding the pedal halfway between two pedal positions.
The buzz should be loud and egregious.



Rapid scrape with fingernail, should produce a high frequency "jet" sound.
Always let vibrate.



Bisbigliando glissando: several fast glissandi one after another with alternating hands. The fingers slide over the given interval, which moves upwards or downwards. The arpeggio arrow shows the direction of the slides.

General

Grace notes occur before the beat.



A feathered beam indicates a rhythmic acceleration of articulations over a given duration. The number of notes indicates the number of articulations desired. In this example, there are five accelerating articulations in the span of a half note.

Tranposed Score

Commissioned by the Georgina Joshi Foundation

Nights of 1998

Christopher LaRosa
Text by Ernest Hilbert

raucous ♩ = 84

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Percussion 1 (Drum Set)
Percussion 2
Harp
Piano
Baritone

raucous ♩ = 84

Violin I
Violin II
Viola
Cello
Double Bass

10

3 **4** **6** **8** to picc.

Fl. *sfsz*

Ob. *sfsz p* *mf*

B♭ Cl. *sfsz p* *mf*

Bsn. *f* *p* *mp*

Hn. *sfsz*

C Tpt. *sfsz*

Tbn. *sfsz* *mf*

Tuba *sfsz* *mf*

Perc. 1 *sfsz*

Perc. 2 *p* *** *x* *** *x* *** *v** *x* *** *v** *x* *** *v** *x* *** *v** *x*

Hp. *sfsz* *D C B E F G A*

Pno. *sfsz*

B. *p* *f* *fp* *mp* *It's* *boil - ing, boil - ing,*

Vln. I *p* *<fff*

Vln. II *p* *<fff*

Vla. *p* *mf* *p* *sul pont.* *p* *sul pont.*

Vc. *sul pont.* *f p* *sul pont.*

D.B.

10 **3** **4** **6** **8** **5** **8**

Vln. I *p* *<fff*

Vln. II *p* *<fff*

Vla. *p* *mf* *p* *sul pont.* *p* *sul pont.*

Vc. *sul pont.* *f p* *sul pont.*

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1
(rim)
mp
(Bass drum with rute)

Perc. 2
v*

Hp.

Pno.

B
boil - ing, boil - ing,

Vln. I
sul pont.
mp
ord.
mf

Vln. II
sul pont.
mp
ord.
mf

Vla.
mp
ord.
mf

Vc.
mp
ord.
mf

D.B.
mp
mf

2
4

3
4

2
4

3
8

2
4

3
4

2
4

3
8

28

Fl. Ob. Bb Cl. Bsn.

Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 Hp. Pno. B.

I'm strug - gling, I'm strug - gling to play a re - cord, a re - cord, But my fin - gers quiv - er,

28

Vln. I Vln. II Vla. Vc. D.B.

[28] [29] [30] [31]

35

Fl. **Ob.** **Bsn.** **Bb Cl.** **Hn.** **C Tpt.** **Tbn.** **Tuba**

Perc. 1 **Sizz. Cym.** **Sus. Cym.** **Perc. 2** **Woodblocks** (plastic mallets)

Pno.

B. **quiv** **ver** **and the** **nee** **dle** **Shrieks,** **Shrieks,**

Vln. I **(ord.)** **3** **s.p.** **ord.** **2** **ord.** **4** **sul pont.** **overpressure**

Vln. II **(ord.)** **→ s.p.** **→ ord.** **→ s.p.** **→ ord.** **ord.** **→ sul pont.** **overpressure**

Vla. **→ s.p.** **→ ord.** **→ s.p.** **→ ord.** **ord.** **→ sul pont.** **overpressure**

Vc. **→ s.p.** **→ ord.** **→ s.p.** **→ ord.** **ord.** **→ sul pont.** **overpressure**

D.B.

Fl. *ff* *fff* *ff* *fp*
Ob.
B♭ Cl. *ff* *fff* *ff* *fp*
Bsn.
Hn. *mf* *f* *f* *f*
C Tpt.
Tbn.
Tuba

Perc. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*
Perc. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp.

Pno. *fp* *fff* *fff* *fff*

B. Shrieks, Shrieks, Shrieks,

Vln. I *5* *8* *3* *4* ord., regular pressure *ff* *fff* *ff*
Vln. II *5* *8* *3* *4* ord., regular pressure *ff* *fff* *ff*
Vla. *5* *8* *3* *4* ord., regular pressure *ff*
Vc. *5* *8* *3* *4* arco *ff*
D.B. *5* *8* *3* *4* *p*

Fl. *ff* *fff* *ff* *fp*
Ob.
B♭ Cl. *ff* *fff* *ff* *fp*
Bsn.
Hn. *mf* *f* *f* *f*
C Tpt.
Tbn.
Tuba

Perc. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *f*
Perc. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp.

Pno. *fp* *fff* *fff* *fff*

B. Shrieks, Shrieks, Shrieks,

Vln. I *5* *8* *3* *4* ord., regular pressure *ff* *fff* *ff*
Vln. II *5* *8* *3* *4* ord., regular pressure *ff* *fff* *ff*
Vla. *5* *8* *3* *4* ord., regular pressure *ff*
Vc. *5* *8* *3* *4* arco *ff*
D.B. *5* *8* *3* *4* *p*

Fl. *fp*
 Ob.
 B♭ Cl. *fp*
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Tuba
 Perc. 1
 Perc. 2
 Hp. *C♯ B♯ E♭ A♯*
 Pno.
 B.
 Shrieks like scraped chalk... through the spea - kers.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

45 **5 8** **2 4** **5 8**
5 8 **2 4** **5 8**
5 8 **2 4** **5 8**

Fl. **5**
Ob. **6**
B♭ Cl. **5**
Bsn. **2**
Hn. **6**
C Tpt. **5**
Tbn. **2**
Tuba **4**

Perc. 1 **5**
Perc. 2 **6**
Hp. **5**
Pno. **2**
B. **6**

Vln. I **5**
Vln. II **6**
Vla. **5**
Vc. **2**
D.B. **6**

51

Fl. 6/8 *fp* *f* *sfs*

Ob. 3/4 *fp* *f* *sfs*

B♭ Cl. 6/8 *fp* *f* *sfs*

Bsn. 6/8 *fp* *f* *sfs*

Hn. 6/8 *fp* *f* *sfs*

C Tpt. 6/8 *fp* *f* *sfs*

Tbn. 6/8 *sfs* *mf*

Tuba 6/8 *sfs* *mf*

Perc. 1 6/8 *fp* *sizz. cym.* *f* *(rim) mf p*

Perc. 2 6/8 *f* *Woodblocks fp* *f*

Hp. 6/8 *f* *sfs* *sfs*

Pno. 6/8 *sfs* *sfs* *mf*

B. 6/8 *f* *fp* *f* *fp* *up and up, and*

I turn it, I turn it —

51

Vln. I 6/8 *sfs* *ord.* *s.p.* *ord.* *6/8* *ff*

Vln. II 6/8 *sfs* *ord.* *s.p.* *ord.* *ff*

Vla. 6/8 *sfs* *ord.* *s.p.* *ord.* *ff*

Vc. 6/8 *sfs* *ord.* *s.p.* *ord.* *sul pont. f p sul pont.*

D.B. 6/8 *sfs* *ord.* *s.p.* *ord.* *p*

50 51 52 53 54

5 8

Fl.

Ob.

B♭ Cl.

Bsn. *mp* *f*

Hn.

C Tpt. *f*

Tbn.

Tuba *f*

5 8

Perc. 1 *f*

Perc. 2

Hp.

Pno.

B. *mp* *f*
up, and up and up, and up, It's boil - ing up, and up, and up, and

5 8

Vln. I

Vln. II

Vla. *sul pont.* *mf* *ord.*

Vc. *mf* *ord.*

D.B. *mf*

5 8

55 56 57 58

59

5 8

Fl. Ob. B. Cl. Bsn.

3 4

Hn. C Tpt. Tbn. Tuba

5 8

Perc. 1 Perc. 2

3 4

Hp.

5 8

Pno.

3 4

B.

59

Vln. I Vln. II Vla. Vc. D.B.

3 4

5 8

up, and up, and up, and up, and up, and

59

sul pont. overpressure (sul pont.) ord. sul pont. overpressure (sul pont.) ord.

3 4

5 8

3 4

Fl. *sfs* **6** **9** *mf* — *ff*
Ob. *sfs* *sfs* **8** *mp* — *ff*
B♭ Cl. *sfs* *sfs* **8** *p* — *ff*
Bsn. *sfs* *sfs* **8**

Hn. *sfs* *sfs* **8** **9** *p* — *f*
C Tpt. *sfs* *sfs* **8** **9** *p* — *f*
Tbn. *sfs* *sfs* **8** *f* — *pp*
Tuba *sfs* *sfs* **8**

Perc. 1 **3** **4** **6** **8** **9** *f* **tri. beater** **6** **8**
Perc. 2 **4** **8** **fp** **5** **f**

Hp. *sfs* *sfs* **8** **9** *f*

Pno. *sfs* *sfs* **8** **9** *mp* — *fff*

B. *f* **4** **fp** **4** **fp** **fp** **f**
I turn it, I turn it

Vln. I **3** **4** **ord.** *s.p.* **III** **IV** **ord.** **6** **8** **9** **8** **6** **8**
Vln. II **4** **ord.** *s.p.* **ord.** **6** **8** **9** **8** **6** **8**
Vla. **4** **ord.** *s.p.* **ord.** **6** **8** **9** **8** **6** **8**
Vc. **4** **ord.** *s.p.* **ord.** **6** **8** **9** **8** **6** **8**
D.B. **4** **ord.** *sfs* **6** **8** **9** **8** **6** **8**

[63] [64] [65] [66]

67
6 8
 to picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
fp

5
8
2 4

Hn.
 C Tpt.
 Tbn.
mf
 Tuba
mf

6 8
5
8
2 4

Perc. 1
 Bass Drum with rute on top of shell
 Perc. 2
p

Hp.
sffz
s
 E ♭ E ♮
 Pno.

B
fp up, and *mf* up, and *f* up, and *mp* up, and *f* up, and *mf* up, and

67
6 8
5
8
2 4

Vln. I
 Vln. II
 sul pont.
 Vla.
 sul pont.
 Vc.
 sul pont.
 D.B.

p

sul pont.
mp
 sul pont.
mp
mp
mp
mp

f
p

67 68 69 70

2 4

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

3 4 Piccolo

f

mp

2 4

3 8

2 4

3 4

open

5

mf

p

mp

fp

2 4

3 4

2 4

3 8

2 4

Perc. 1

Perc. 2

Xylo.

mf

Hp.

D C B E F♯ G♯ A♯

f

C♯

Pno.

5:3

5:3

B

f

up,

3

up,

3

up,

3

up,

3

up,

fff

2 4

Vln. I

ord.

mf

ord.

Vln. II

ord.

mf

ord.

Vla.

ord.

mf

sul pont.

ord.

sim.

Vc.

ord.

mf

ord.

D.B.

mf

71

72

73

74

75

76 $\text{d.} = \text{d.} = 84$
2 **4** **4**
 Picc. *to flute*
 Ob.
 B♭ Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Tuba
 Perc. 1
 (Xylo.)
 Perc. 2
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Flute *[boxed]*
accel.
2 **4**

Measures 76-79 show a complex musical score for orchestra and percussion. The score includes parts for Picc., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn., Tuba, Perc. 1 (Xylo.), Perc. 2, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The tempo is marked $\text{d.} = \text{d.} = 84$. Measure 76 starts with dynamic *ff* for Picc., Ob., B♭ Cl., and Bsn. The Flute part is indicated with a box. Measures 77-78 show various dynamics including *f p*, *mf p*, *f*, *fp*, *p*, and *sfp*. Measure 79 begins with *ff* for Perc. 1 and Perc. 2, followed by *ff* for Hp. and Pno. The score concludes with *ff* for all instruments. Measure 80 starts with *ff* for Vln. I and Vln. II, followed by *ff* for Vla., Vc., and D.B. The score ends with *ff* for all instruments.

----- $\text{♩} = \text{♩.} = 96 (\text{♩} = 144)$ 82

Fl. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *sffz* *p* *sffz* *p* *ff*
Ob. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *sffz* *p* *(gloss)* *sffz* *p* *ff*
B♭ Cl. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *sffz* *p* *ff*
Bsn. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *sffz* *sffz* *ff*
Hn. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
f *mf* *sffz* *fp ff* *sffz fp ff* *mf*
C Tpt. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
f *mf* *sffz* *solo* *sffz* *mf*
Tbn. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *f fp ff* *f fp ff* *mf*
Tuba $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *sffz* *sffz*

Perc. 1 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
f *fp* *ff* *(choke) f* *ff fp f*
Perc. 2 $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
pp *ff*

Hp. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
C ♫ G ♫ *f mf* *sffz*

Pno. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
f *mf* *sffz* *sffz*

----- $\text{♩} = \text{♩.} = 96 (\text{♩} = 144)$ 82

Vln. I $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
ff *sffz* *v* *sffz* *ff*
Vln. II $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
ff *sffz* *v* *sffz* *ff*
Vla. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
ff *sffz* *v* *sffz* *ff*
Vc. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
ff *v* *mf*
D.B. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$
fp *fp* *sffz* *sffz* *mf*
80 81 82 83 84

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.
Ob.
B♭ Cl.
Bsn.

Hn.
C Tpt.
Tbn.
Tuba

Perc. 1
Perc. 2

Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
D.B.

ord. **2** *sul pont.
overpressure* **5** *8* **2** *4*

ff *sul pont.
overpressure* *ff* *sul pont.
overpressure* *ff* *sul pont.
overpressure* *ff*

mf *f*

[90] [91] [92] [93] [94]

Fl.
Ob.
B♭ Cl.
Bsn.

Hn.
C Tpt.
Tbn.
Tuba

Perc. 1
(Xylo.)
Perc. 2

Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
D.B.

96

ord.

f

ff

3

8

2

4

3

8

2

4

$\text{J.} = \text{d} = 96$

Fl. **Ob.** **B♭ Cl.** **Bsn.**

Hn. **C Tpt.** **Tbn.** **Tuba**

Perc. 1 **Perc. 2**

Hp.

Pno.

Vln. I **Vln. II** **Vla.** **Vc.** **D.B.**

Measure 100: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sixteenth-note pattern. Measures 101-102: Brass instruments (Horn, C Trumpet, Trombone, Tuba) play eighth-note patterns. Measures 103: Piano plays eighth-note chords. Measures 104-105: Strings (Violin I, Violin II, Viola, Cello) play eighth-note patterns. Double Bass and Bassoon provide harmonic support.

38

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 (Xylo.) Hp. Pno. Vln. I Vln. II Vla. Vc. D.B.

$\text{J} = \text{J} = 144$

3 **4** **2** **4**

38

$\text{J} = \text{J} = 144$

3 **4** **2** **4**

38

Fl. **3**
8 **2**
4
Ob.
B♭ Cl.
Bsn.

Hn.
C Tpt.
Tbn.
Tuba

Perc. 1
p **f**
Perc. 2

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vc.
D.B.

[111]

[107]

[108]

[109]

[110]

[111]

Fl. 2 4
 Ob. 5 8
 B♭ Cl. 2 4
 Bsn.

 Hn.
 C Tpt. *mf*
 Tbn.
 Tuba *mf*

 Perc. 1
 Perc. 2 *f*
 Hp. *D C♯ B E F♯ G♯ A♯*
 Pno.

 Vln. I 2 4
sul pont.
overpressure
fff
sul pont.
overpressure
fff
sul pont.
overpressure
fff
5 8
ord.
f
ord.
f
ord.
f

 Vln. II 2 4
sul pont.
overpressure
fff
sul pont.
overpressure
fff
sul pont.
overpressure
fff
5 8
ord.
mf
ord.
mf

 Vla. 2 4
sul pont.
overpressure
fff
sul pont.
overpressure
fff
sul pont.
overpressure
fff
5 8
ord.
mf
ord.
mf

 Vc. 2 4
f
5 8
mf
5 8
mf

 D.B. 2 4
f
5 8
mf
5 8
mf

[II2] [II3] [II4] [II5] [II6]

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba

Perc. 1
pick up 2 yarn mallets, keep 1 plastic

Perc. 2

Hp.

Pno.

B.

Vln. I Vln. II Vla. Vc. D.B.

Fl. *sffz*
 Ob. *sffz*
 B♭ Cl. *sffz*
 Bsn. *sffz*
 Hn. *sffz*
 C Tpt. *sffz*
 Tbn. *sffz*
 Tuba *sffz*

Perc. 1 *sffz*
 Perc. 2 *sffz*
 Hp. *sffz*
 Pno. *sffz*
 B. I'm lit as a war with pills, lines,

Vln. I *sffz* *p* *sffz* *p* *sffz* *sffz* *p* *mf* *p* *f* *p* *<f*
 Vln. II *sffz* *p* *sffz* *p* *sffz* *sffz* *p* *fff* *p* *f*
 Vla. *sffz*
 Vc. *sffz*
 D.B. *sffz*

Measures 157-161: *sffz*, *sffz*, *sffz*, *sffz*, *sffz*

6
 16

$\text{♩} = \text{♩} = 96$

Fl. **6**
16 **3**
4 **2**
Ob. **6**
16 **1**
4 **6**
2
B♭ Cl. **6**
16 **3**
4 **2**
Bsn. **6**
16 **1**
4 **6**
2
Hn. **6**
16 **3**
4 **2**
C Tpt. **6**
16 **1**
4 **6**
2
Tbn. **6**
16 **3**
4 **2**
Tuba **6**
16 **3**
4 **2**
Perc. 1 **6**
16 **bell**
3
4 **2**
Perc. 2 **6**
16 **bell**
3
4 **2**
Hp. **6**
16 **3**
4 **2**
Pno. **6**
16 **3**
4 **2**
B. **6**
16 **3**
4 **2**
Vln. I **6**
16 **3**
4 **2**
Vln. II **6**
16 **3**
4 **2**
Vla. **6**
16 **3**
4 **2**
Vc. **6**
16 **3**
4 **2**
D.B. **6**
16 **3**
4 **2**

so man - y, lines, pills, pills,
so man - y,

162 **ff** **163** **ff** **164** **ff** **165** **ff** **166** **ff** **167**

Measure 168:
 Key signature: F major (no sharps or flats).
 Time signature: 2/4 (measures 1-2), 6/16 (measures 3-4), 2/4 (measures 5-6), 6/16 (measures 7-8), 1/4 (measures 9-10), 4/4 (measures 11-12).
 Dynamics: *sff*, *p*, *mfp*, *ff*, *f*, *ff*.
 Instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb Cl.), Horn (Hn.), Cornet (C Tpt.), Trombone (Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bassoon (B), Piano (Pno.).
 Notes: The vocal line "so man - y," is repeated four times.

Measure 169:
 Key signature: F major (no sharps or flats).
 Time signature: 2/4 (measures 1-2), 6/16 (measures 3-4), 2/4 (measures 5-6), 6/16 (measures 7-8), 1/4 (measures 9-10), 4/4 (measures 11-12).
 Dynamics: *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*.
 Instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.).

Measure 170:
 Key signature: F major (no sharps or flats).
 Time signature: 2/4 (measures 1-2), 6/16 (measures 3-4), 2/4 (measures 5-6), 6/16 (measures 7-8), 1/4 (measures 9-10), 4/4 (measures 11-12).
 Dynamics: *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*.
 Instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.).

Measure 171:
 Key signature: F major (no sharps or flats).
 Time signature: 2/4 (measures 1-2), 6/16 (measures 3-4), 2/4 (measures 5-6), 6/16 (measures 7-8), 1/4 (measures 9-10), 4/4 (measures 11-12).
 Dynamics: *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*.
 Instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.).

Measure 172:
 Key signature: F major (no sharps or flats).
 Time signature: 2/4 (measures 1-2), 6/16 (measures 3-4), 2/4 (measures 5-6), 6/16 (measures 7-8), 1/4 (measures 9-10), 4/4 (measures 11-12).
 Dynamics: *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*.
 Instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.).

Measure 173:
 Key signature: F major (no sharps or flats).
 Time signature: 2/4 (measures 1-2), 6/16 (measures 3-4), 2/4 (measures 5-6), 6/16 (measures 7-8), 1/4 (measures 9-10), 4/4 (measures 11-12).
 Dynamics: *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*.
 Instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.).

$\text{♩} = \text{♩} = \text{ca. 84}$
accel.

177

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Hp.
Pno.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

$\text{♩} = 112$ $\text{♩} = 96 \text{ sub.}$

177

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Hp.
Pno.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

177

$\text{♩} = \text{♩} = \text{ca. 84}$
accel.

177

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Hp.
Pno.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

181

$\text{♩} = 56$

9 8

6 8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

B

I can't I can't I can't feel,

falsetto

181

$\text{♩} = 56$

9 8

6 8 sul tasto e non vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

178 179 180 181 182

2
4

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2

Hp.

Pno.

B.

Vln. I Vln. II Vla. Vc. D.B.

3 8 6 8 2 4

p < mp
straight mute
mp — pp

p *mp*
feel, I can't feel.

3 8 6 8 2 4

p *pp* *p* *mp*
p *pp* *p* *mp*
p *pp* *p* *mp*
pp *mp* *p sub.* *mp*
5

3 4 3 8 2 4 3 4 4 2 4
 Fl. Ob. B♭ Cl. Bsn.
 Hn. C Tpt. Tbn. Tuba
 Perc. 1 Perc. 2 Hp.
 Pno. B.
 Vln. I Vln. II Vla. Vc. D.B.

It's boil - ing, boil - ing, It's boil - ing, [η] → [a] It's boil - ing, boil - ing

193 194 195 196 197

198

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 Hp. Pno.

B.

198

Vln. I Vln. II Vla. Vc. D.B.

198 199 200 201

$\text{♩} = \text{♩} = 84$ ($\text{♩} = 126$)

Fl. **Ob.** **B♭ Cl.** **Bsn.**

Hn. **C Tpt.** **Tbn.** **Tuba**

Perc. 1 **Perc. 2**

(Sus. Cym.) **(Sizz. Cym.)** **Woodblocks**

Hp. **Pno.**

B.

her 3 - - - 3 o - in in my bed.

Vln. I **Vln. II** **Vla.** **Vc.** **D.B.**

204

Rapid scrape with fingernail;
fast high frequency "jet" sound. LV sempre.

204

(ord.) → s.p. → ord. → s.p. sul pont. overpressure
 (ord.) → s.p. → ord. → s.p. sul pont. overpressure
 s.p. → ord. s.p. → ord. → s.p. sul pont. overpressure
 s.p. → ord. s.p. → ord. → s.p. sul pont. overpressure
 s.p. → ord. s.p. → ord. → s.p. sul pont. overpressure

205

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba
 Perc. 1 Perc. 2 Hp. Pno.
 Vln. I Vln. II Vla. Vc. D.B.

2 4 **5** 8 **6** 8 **5** 8 **2** 4
5 8 **6** 8 **5** 8 **2** 4

f *sfz* *fp* *fp* *fp* *fp* *ff*
sfz *fp* *fp* *fp* *fp* *ff*
f *sfz* *fp* *fp* *fp* *ff*

mp < f *ff mfp* *mp < f* *mp < f* *fp* *fp* *mp < f* *mp < f*
mp < f *mp < f* *mp < f* *mp < f* *f* *mp < f* *mp < f*

Brake Drum

f *ff* *ff*

8va *f* *ff*

ff

2 4 **5** 8 **6** 8 **5** 8 **2** 4
5 8 **6** 8 **5** 8 **2** 4

f

207 **208** **209** **210** **211**

214

Fl. 6 8
Ob. f fp sfz
B♭ Cl.
Bsn. f fp sfz

 Hn. f fp sfz
C Tpt.
Tbn. f fp sfz
Tuba f sfz

 Perc. 1 ff mf fp f
(Brake Drum)
Perc. 2 ff fp f
Hpf. f sfz

 Pno. f sfz

 B. f fp f

 I'm com - ing, I'm com - ing
 214
 Vln. I 6 8
Vln. II ord. s.p. ord. s.p. ord. 6 8
Vla. ord. sul C s.p. ord. s.p. ord. s.p. ord. 6 8
Vc. ord. s.p. ord. s.p. ord. s.p. ord. 6 8
D.B. ord. s.p. ord. s.p. ord. s.p. ord. 6 8

[212] [213] [214] [215] [216]

Fl. **5** **8** > b₂ b₃ >
Ob. ff
B♭ Cl. ff
Bsn. mf f
Hn.
C Tpt.
Tbn. mf
Tuba mf f
Perc. 1 > f mp < f mp < f
Xylo.
Perc. 2 f
Hp. ff D B C B E F G A
Pno. ff
B mf f
Vln. I sul pont. overpressure ff
sul pont., regular pressure mp
ord. mf
sul pont. overpressure ff
Vln. II sul pont. overpressure ff
sul pont., regular pressure mp
ord. mf
sul pont. overpressure ff
Vla. sul pont. overpressure ff
sul pont., regular pressure mp
ord. mf
sul pont. overpressure ff
Vc. sul pont. overpressure ff
sul pont., regular pressure mp
ord. mf
sul pont. overpressure ff
D.B.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 Hp. Pno. B.

Vln. I Vln. II Vla. Vc. D.B.

I'm com - ing, I'm com - ing

226 227 228 229

230

6

8

to pice.

Fl.

Ob.

B♭ Cl.

Bsn.

fp — *mf*

Hn.

C Tpt.

Tbn.

mf

Tuba

mf

5

8

2

4

6

8

Perc. 1

[Bass Drum] with rute on top of shell

Perc. 2

p

Hp.

E ♭ E ♯

Pno.

B

fp — *mf* — *f* — *mp* — *f*
up, and up, and up, and up and up.

mf — *f*
up, and up, and up, and up.

5

8

2

4

230

6

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont.

p

sul pont.

sul pont.

f — *p*

sul pont.

mp

sul pont.

mp

ord.

mf

ord.

mf

ord.

mf

[230]

[231]

[232]

[233]

[234]

239

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 Hp. Pno. B.

Vln. I Vln. II Vla. Vc. D.B.

239

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measure 246: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a dynamic pp with a 3rd finger grace note. Bassoon ends with pp , mp , pp .

Measure 247: Bassoon continues with pp , mp , pp . Bassoon ends with pp .

Measure 248: Bassoon begins with pp , mp , pp . Bassoon ends with pp .

Measure 249: Bassoon begins with pp , mp , pp . Bassoon ends with pp .

Measure 250: Bassoon begins with pp , mp , pp . Bassoon ends with pp .

Measure 251: Bassoon begins with pp , mp , pp . Bassoon ends with pp .

2 **3** **255** **2** **3**
 Fl. *mp* *pp* *fluid* *mp* *pp*
 Ob. *mp* *pp* *solo* *p* *mf* *pp*
 B♭ Cl. *mp* *pp* *pp* *mp* *pp*
 Bsn. *pp* *mp*

 Hn. *mp* *pp* *mp* *pp*
 C Tpt.
 Tbn.
 Tuba

2 **3** **2** **3**
 Perc. 1 *(glock.)*
 Perc. 2

 Hp. *v* *v* *v* *v*
 Pno. *v* *v* *v* *v*
 B. *p* *più p*
li - lacs! *li - lacs!*

2 **3** **255** **2** **3**
 Vln. I *pp* *mf* *pp* *sul tasto e non vib.* *mf*
 Vln. II *pp* *mf* *pp* *sul tasto e non vib.* *mf*
 Vla. *p* *pp* *pp* *pp* *mf*
 Vc. *pp* *mf* *pp*
 D.B.

[252]

[253]

[254]

[255]

[256]

[257]

[258]

poco accel. *a tempo*

2 **4** **3** **4** **4** **4** **3** **4** **2** **4**

Fl. Ob. B. Cl. Bsn. Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 Hp. Pno. B. Vln. I Vln. II Vla. Vc. D.B.

poco accel. *a tempo*

2 **4** **3** **4** **4** **4** **3** **4** **2** **4**

ord. e vib. ord. e vib. IV. (rebow as needed, discreetly) **4** **4** **3** **4** **2** **4**

Vln. I Vln. II Vla. Vc. D.B.

267

$\text{♩} = 96 \text{ sub.}$

2 4 **6 16** **1 4** **6 16** **2 4**

Fl. **ff** **sfz** **fp** **sfz**

Ob. **ff** **sfz**

B♭ Cl.

Bsn. **ff** **mp** **sfz** **fp** **sfz**

Hn. **open f** **p** **mf**

C Tpt.

Tbn. **f**

Tuba **f**

2 4 **Drum Set** **6 16** **1 4** **6 16** **2 4**

Perc. 1 **f** **bell**

Perc. 2 **f**

Hp. **sfz**

Pno. **ff** **f**

B. **f**

Some - one gets kicked Some-one gets kicked in the nose

267

$\text{♩} = 96 \text{ sub.}$

2 4 **6 16** **1 4** **6 16** **2 4**

Vln. I

Vln. II

Vla. **p** **fff** **p** **fff**

Vc. **ff**

D.B. **ff**

III. $(\frac{\#}{=})$

[267] [268] [269] [270] [271] [272] [273]

2 4
 Fl. ff
 Ob. ff
 B♭ Cl. ff
 Bsn. ff
 Hn. f
 C Tpt. f
 Tbn. f
 Tuba f
 Perc. 1
 Perc. 2 f
 Hp.
 Pno.
 B. f

Some - one gets kicked in the nose I'm lit,

3 = 144
 3 4
 2 4 7 8 2 4

III. (III.)
 IV. ○

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

rit.

2 **3** **4**

Fl. Ob. B_b Cl. Bsn. Hn. C Tpt. Tbn. Tuba

2 **4** **6** **8**

Fl. Ob. B_b Cl. Bsn. Hn. C Tpt. Tbn. Tuba

9 **8** **6** **8**

Fl. Ob. B_b Cl. Bsn. Hn. C Tpt. Tbn. Tuba

2 **4** **3** **4** **2** **4** **6** **8** **9** **8**

Perc. 1 Perc. 2 Hp. Pno. B

(Brake Drum) Woodblocks

B

I'm lit lit, And rit.

2 **3** **4** **2** **4** **6** **8** **9** **8** **6** **8**

Vln. I Vln. II Vla. Vc. D.B.

280 **281** **282** **283** **284** **285**

286

$\text{♩} = 84$

6 8 to picc.

5 8

2 4

3 4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

B.

6 8

5 8

2 4

3 4

(Bass Drum) with rute on top of shell

286

$\text{♩} = 84$

6 8

5 8

2 4

3 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

286

$\text{♩} = 84$

6 8

5 8

2 4

3 4

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

f p

sul pont.

286

287

288

289

290

291

Picc. 3
 Ob. 4
 B♭ Cl. Piccolo
 Bsn. 8
 Hn. 2
 C Tpt. 4
 Tbn. 3
 Tuba 8
 Perc. 1 2
 Perc. 2 4
 Hp. 3
 Pno. 8va
 B. more, 3
 Vln. I 3
 Vln. II 4
 Vla. 3
 Vc. 8
 D.B. 2
 Perc. 1 4
 Perc. 2 3
 Xylo. 8
 Pno. ff
 B. more, 3
 Vln. I ff
 Vln. II ff
 Vla. ff
 Vc. ff
 D.B. ff

297 $\text{♩} = 144 \text{ sub.}$

2 4 3 8 2 4

Picc. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba

Perc. 1 Perc. 2 Hp. Pno.

297 $\text{♩} = 144 \text{ sub.}$

2 4 3 8 2 4

Vln. I Vln. II Vla. Vc. D.B.

Picc. 2
 Ob. 4
 B♭ Cl. 3
 Bsn. 8
 Hn. 4
 C Tpt. f p
 Tbn. mf p
 Tuba mf p

Perc. 1 2
 Perc. 2 4
 (Xylo.) 3
 Hp. 8va
 Pno. mp
 Pno. D ♯ E ♭ A ♯
 Pno. f
 Pno. 8va
 Vln. I 4
 Vln. II 3
 Vla. 8
 Vc. 4
 D.B. ff p
ff
ff p
ff
ff p
ff
ff p
ff

$\text{♩} = \text{♩} = 96$

(ord.) $\xrightarrow{\hspace{1cm}}$ s.p. ord.
 (ord.) $\xrightarrow{\hspace{1cm}}$ s.p. ord.

302 303 304 **305**

Picc. 3 4
 Ob. f
 B♭ Cl. f
 Bsn. 6 6 6

 Hn. 5 5 5
 C Tpt. 3 5 5
 Tbn. f
 Tuba 3

Perc. 1 3 4
 Perc. 2 2 4
 Hp. (8va) 5 5 5 5 5 5
 Pno. (8va) 6 6 6 6 6 6

 Vln. I 3 4
 Vln. II 3 4
 Vla. mf f ff p ff
 Vc. 6 6 6
 D.B. 3 3 3

307 $\text{♩} = \text{♩} = 144$

306

307

308

309

Picc. 2
 Ob. 4
 B♭ Cl. 3
 Bsn. 8
 Hn. 3
 C Tpt. 4
 Tbn. mf
 Tuba 3

 Perc. 1 2
 (Xylo.) 4
 Perc. 2 3

 Hp. 8

 Pno. 4

 Vln. I 3
 Vln. II 4
 Vla. 3
 Vc. 4
 D.B. mf
2
4

Picc. 2
 Ob. 4
 B♭ Cl. 5
 Bsn. 8
 Hn. 2
 C Tpt. 4
 Tbn. 8
 Tuba 2

 Perc. 1 3
 Perc. 2 4
 Hp. 5
 Pno. 8

 Vln. I 2
 Vln. II 4
 Vla. 5
 Vc. 8
 D.B. 2
3
8

D C♯ B E F G♯ A♯
sul pont.
overpressure
fff
sul pont.
overpressure
fff
sul pont.
overpressure
fff
f

[320]

Picc. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff pp mf f

Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff pp mf f

B♭ Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff pp mf f

Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff pp mf

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 f f

C Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 f f

Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 f f

Tuba $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff f

Perc. 1 $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 f $sfsz$ f f

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Brake Drum mfp f

Hp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 mf mfp

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff f

B. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 p mf f fp f
 And ___ would you look, would you look at this, __

[320]

Vln. I $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 fp fp sim. f

Vln. II $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 fp fp sim. f

Vla. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 > > > f

Vc. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 fp fp sim. f

D.B. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 ff f

[319] [320] [321] [322] [323] [324]

Picc. 3
4
 Ob. 4
 B♭ Cl. 3
4
 Bsn. 2
4
 Hn. p — ff
 C Tpt. p — ff
 Tbn. p — ff
 Tuba p — ff
 Perc. 1 3
4
 Perc. 2 3
4
 Hp. mf
 Pno. mf
 B. ff
 Vln. I 3
4
 Vln. II 3
4
 Vla. 3
4
 Vc. 3
4
 D.B. 2
4

Picc. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba
 f > p straight mute f > p p — ff
 Perc. 1 Perc. 2 Hp. Pno. B.
 f p — ff p — ff
 would you look, would you look would you look, would you look at all this
 Vln. I Vln. II Vla. Vc. D.B.
 > p f-p f-p sim. > p f-p f-p sim.

[325]

[326]

[327]

[328]

[329]

331

2 4 7 8 3 4 2 4 7 8 2 4

Picc. ff sffz
Ob. ff sffz
B♭ Cl. ff sffz
Bsn. ff sffz
Hn. open f sfz
C Tpt. f sfz
Tbn. f sfz
Tuba f sfz
Perc. 1 ff sffz
Perc. 2 Brake Drum sfz
Hp. ff
Pno. ff sffz
B. ff I'm lit, and God, ff And God

331

2 4 7 8 3 4 2 4 7 8 2 4

Vln. I ff sffz p —
Vln. II ff sffz p —
Vla. ff sffz
Vc. ff sffz mf —
D.B. ff sffz mf —

330 331 332 333 334 335

Picc. 2
 Ob. 4
 B♭ Cl. rit.
 Bsn. 6
 Hn. 8
 C Tpt.
 Tbn.
 Tuba
 Perc. 1 5
 Perc. 2 8
 Hp. ff
 Pno. f
 B. C ♭ E ♭
 the pills, the lines, the drinks, the noise, the pills, the lines, the
 Vln. I 338
 Vln. II rit.
 Vla. = 84
 Vc. 6
 D.B. 8
 Perc. 1 ff
 Perc. 2 p
 Bass Drum with rute on top of shell
 Pno. sfz
 B. manic ff
 the pills, the lines, the drinks, the noise, the pills, the lines, the
 Vln. I 338
 Vln. II rit.
 Vla. = 84
 Vc. p
 D.B. p

Picc. 2
4
 Ob. 3
4
 B♭ Cl. 2
4
 Bsn. 3
8
f

 Hn. +
 C Tpt. f
 Tbn. 5
 Tuba (VII)
fp
f
mp
p
mp
pp
mp
fp

 Perc. 1 2
4
(rim)
mp
 (Bass drum with rute)
 Perc. 2 3
4
mf

 Hp. 2
4

 Pno. 3
8
ff

 B. f
 drinks, the noise, the pills, the lines, the noise 3
 more, 3 more, 3 more, 3
sus-

 Vln. I 2
4
 sul pont. ord.
mp
mf
 Vln. II 3
4
 sul pont. ord.
mp
mf
 Vla. 2
4
 ord. 3
8
ff
ff
 Vcl. sul pont. ord.
ff
p
ff
 D.B. ff
mp
mf
ff

 [341] [342] [343] [344] [345] [346]

Picc. 349
 Ob. 2 4
 B♭ Cl. 3 8
 Bsn. 3 4
 Hn. 3 8
 C Tpt. 4 4
 Tbn. ff
 Tuba ff
 Perc. 1 ff
 Perc. 2 ff
 Hp. ff
 Pno. ff
 B. ff
 Vln. I ff
 Vln. II ff
 Vla. ff
 Vc. ff
 D.B. ff

we can't go, we can't go,
 we can't go,

349 2 4
 349 3 8
 349 3 4
 349 3 8
 349 4 4

Picc. $\frac{4}{4}$ Ob. $\frac{9}{8}$ B♭ Cl. $\frac{3}{8}$ Bsn. $\frac{9}{8}$ accel. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Hn. C Tpt. Tbn. Tuba
 Perc. 1 $\frac{4}{4}$ $\frac{9}{8}$ $\frac{3}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Perc. 2 (Bass Drum) $\frac{3}{4}$ $\frac{2}{4}$
 Hp. $\frac{3}{4}$ $\frac{2}{4}$
 Pno. $\frac{3}{4}$ $\frac{2}{4}$
 B. we can't go back $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Vln. I $\frac{4}{4}$ $\frac{9}{8}$ $\frac{3}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Vln. II $\frac{3}{4}$ $\frac{2}{4}$
 Vla. $\frac{3}{4}$ $\frac{2}{4}$
 Vc. $\frac{3}{4}$ $\frac{2}{4}$
 D.B. $\frac{3}{4}$ $\frac{2}{4}$

Measures 354-359

360

$\text{♩} = 144$

3 **4** **3** **8** **3** **4**

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *mf*

C Tpt.

Tbn. *mf*

Tuba *sfz*

Perc. 1 *f*

Xylo. *f*

Perc. 2

Hp.

Pno. *f*

360

$\text{♩} = 144$

3 **4** **3** **8** **3** **4**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *mf*

Picc. 3
4
 Ob. f
 B♭ Cl. f
 Bsn. f
 Hn. mf
 C Tpt. mf
 Tbn. f
 Tuba f
 Perc. 1 3
4
 Perc. 2 3
8
 Hp. +
 Pno. f
 Vln. I 3
4
 Vln. II f
 Vla. f
 Vc. mf
 D.B. mf

Ob. 3
8
 B♭ Cl. 3
4
 Bsn. 3
8
 Hn. f
 C Tpt. 3
4
 Tbn. 7
 Tuba 7
 Perc. 1 3
8
 Perc. 2 3
8
 Hp. +
 Pno. f
 Vln. I 3
4
 Vln. II f
 Vla. f
 Vc. f
 D.B. f

ff
ff

364 365 366 367 368 369

370 *molto accel.* (♩ = 192) **2**

stagger breathe

Picc. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Tuba

stagger breathe

4 **2**

wild, chaotic "fill" (but under hn. and tbn.)

Perc. 1 Perc. 2 Hp. Pno.

4 **2**

Bass Drum

D♭ C B E♯ F G♯ A

bisbigl. gliss.

Vln. I Vln. II Vla. Vc. D.B.

370 *molto accel.* (♩ = 192) **2**

4 **2**

Vln. I Vln. II Vla. Vc. D.B.

2 = 96 ($\text{♩} = 192$) **378**
2 **1** **2**

Picc.
 Ob.
 B♭ Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Tuba
2 **2** **1** **2**

Perc. 1
 Perc. 2
 Hp.
 Pno.
 (8^{va})

2 **2** **1** **2**

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Measures 376-381 show a complex arrangement for orchestra and piano. The top section (measures 376-379) features woodwind and brass entries with dynamic markings like ff and fff . The piano part (measures 377-379) includes crotale and bass drum parts. The bottom section (measures 380-381) shows woodwind entries with dynamic markings like fff .

$\textcircled{0} = \text{♩} = 48$

382 **6 8** **12 8** **9 8** **4 4**

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

6 8 **12 8** **9 8** **4 4**

Perc. 1

Perc. 2

Crotales

fff **f**

B♭ E♭

fff **f** **mf** **mp**

(8va)

fff **f** **mf** **mp**

Pno.

espress., delicate

fff **f** **mf** **mp**

*** ♪**

Vln. I

Vln. II

Vla.

Vc.

D.B.

12
8 to flute

poco rit. *a tempo*

9
8

12
8

6
8

Picc.
 Ob.
 B♭ Cl.
 Bsn.

 Hn.
 C Tpt.
 Tbn.
 Tuba

12
8

9
8

12
8

6
8

Perc. 1
 Perc. 2

Hp.

(8va)-

Pno.

p *mp* *pp* *p*

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

389

390

391

392

393

394

397

6 8 **9 8** **12 8** [Flute]

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

6 8 **9 8** **12**

Perc. 1

Perc. 2

Hp.

(8va)

Pno.

Lea. * Lea * ped. sim.

B

suspended **p**

We _____ fall _____ a -

397

6 8 **9 8** **12 8**

Vln. I

Vln. II

Vla.

Vc.

D.B.

L (d) (d)

ppp p p = pp pp < p >

[395] [396] [397] [398] [399]

403

9
812
8

Fl. *p* *pp* *p* *pp*

Ob.

B♭ Cl. *p* *pp* *p* *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Mark Tree

With fingers, stimulate small areas
to produce tinkling. (Do NOT gliss, LV sempre)9
812
8

Perc. 1

Perc. 2

Hp. (harmonics sound 8va) *f*
D C♯ B E F♯ G A

(8va)
Pno. *mp* *p*

B part, We fall a - part like an - cient, an - cien, an-cient stars, sparks—

* * * * *

* * * * *

* * * * *

* * * * *

* * * * *

* * * * *

403

9
812
8

Vln. I II. *p*

Vln. II *p*

Vla. *p*

Vc. III. II. I. *trem.* *ord.* *fluttering, weightless* *ord.* *→ s.p.* *trem.* *ord.* *→ sul pont.* *trem.* *ord.* *"seagull effect"*

D.B. *pp* *p* *mf* *fp* *f* *gliss poco accel. rit.* *p* *f*

400

401

402

403

404

12
8
 Fl.
 Ob.
 B♭ Cl.
 Bsn.

 Hn.
 C Tpt.
 Tbn.
 Tuba

6
8
9
8
12
8

Perc. 1 to Crotales
 Perc. 2
 Hp.
 Pno.
 B.

(8^{vo}) -
 m.s.
 5:3 >
 Gold like pol - len blown a - cross all this dark.

12
8
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

6
8
9
8
12
8

410

12
8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

12

(Crot.)

Perc. 1

(Glock.)

Perc. 2

D♯ A♯ 8va

Hp.

8va

Pno.

8va

fff

mf

mp

p

pp

fff

mf

mp

p

fff

mf

mp

f

mf

mp

p

Let sound die away completely.

B

410

12

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

December 30, 2017 — Montreal, QC; Bloomington, IN

410

411

412

413

414

415

416