for the DePaul University Ensembe 20+ and Zachary Good

MEAT SPEAK

after words by Michael McClure

OWEN DAVIS

(2015)

INSTRUMENTATION:

Bb Bass Clarinet (soloist)

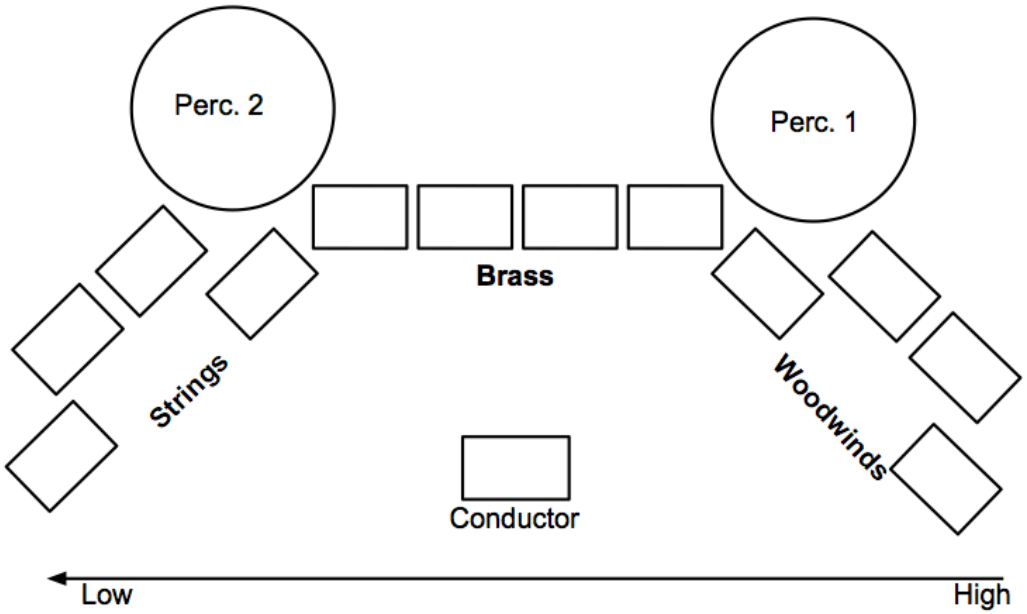
Bb Clarinet
Bb Contrabass Clarinet
Eb Baritone Saxophone
Contrabassoon

Bb Trumpet
Tenor Trombone
Bass Trombone
C Tuba

Percussion I – bass drum (medium), medium tom-tom, timpano (26", out of tune), snare drum, metal mixing bowl (approx. 8", thin metal), suspended cymbal (14-16"), vibraphone

Percussion II – bass drum (large), large tom-tom, timpano (29", out of tune), field drum, metal mixing bowl (approx. 8", thin metal), suspended cymbal (18-20"), vibraphone

Violoncello I
Violoncello II
Contrabass I
Contrabass II



“I STAND IN FRONT of the cyclone wire cage containing the female snow leopard. My friend has a tape recorder. We have been taping sounds of animals before the zoo opens. I step over the guardrail where the snow leopardess is watching us. She is indifferent to humans when they keep at a distance. Her task is to fight the physical psychosis of engagement and madness. Most of her waking is spent pacing the constricted outlines of her cage. But now it is early morning and she is resting. When I step over the guard rail she growls in anger without moving - except her head, which swivels to watch me.

No part of her can reach through the mesh of the cyclone wire. I put my face almost to the wire and nearly to her face. There are only a few inches between her mouth and my face. She is enraged, and her face, which seems divine in such proximity, twists into feline lines of rage. The anger and rage are clearer than the conflicting human expressions on the daily streets. She knows the uselessness of pawing or clawing at me.

She puts her face within an inch of the wire and SPEAKS to me. The growl begins instantly and almost without musical attack. It begins gutturally. It grows in volume and it expands till I can feel the interior of her body from whence the energy of the growl extends itself as it gains full volume of fury. It extends itself, vibrating and looping. Then, still with the full capacity of untapped energy, the growl drops in volume and changes in pitch to a hiss. The flecks of her saliva spatter my face. I feel not smirched but cleansed. Her eyes are fixed on me. The growl, without a freshly drawn breath, begins again. It is a language that I understand more clearly than any other. I hear rage, anger, anguish, warning, pain, even humor, fury all bound into one statement.

I am surrounded by the physicality of her speech. It is a real thing in the air. It absorbs me and I can hear and feel and see nothing else. Her face and features disappear, becoming one entity with her speech. The speech is the purest, most perfect music I have ever heard, and I know that I am touched by the divine, on my cheeks, and on my brow, and on the tympanums of my ears, and the vibrations on my chest, and on the inner organs of perception.

It is music-speech. It is like the music one hears when he places his head on the stomach of his beloved. The gurglings, the drips, the rumblings, the heart, and the pulsebeats in the interior of the body are perfect music. It is the meat speaking and moving - as the testicles move and twist and writhe within the sac making their own motility and pursuing their ends. I am overcome with the universality of the experience. I hope that the drops of leopard saliva will never dry on my face.

We play back the several minutes of this growl and it is more beautiful than any composition of Mozart. Three-quarters of the way into the tape is the clear piercing crow of a bantam rooster making his reply to the mise-en-scène about him-to the calls of his ladies, to the sparrows, to the sounds of traffic, to the growling of the leopardess, to the morning sun, to the needs of his own being to vocally establish his territory. The crow of the tiny rooster is smaller but no less perfect or monumental or meaningful than the statement of the leopardess-they make a gestalt. The tape is a work of art as we listen. But we have no desire to add it to the universe of media and plastic artifacts. We see, hear, feel through the veil. WE are translated.”

-Michael McClure, Scratching the Beat Surface, 1982

In 1967, the American Beat poet Michael McClure wrote the “Ghost Tantras”, a collection of 99 poems that often abandon language and syntax all together and replace it with strung together onomatopoeic words that provoke a certain physical or psychological response when read and, more importantly, when listened to.This collection of poems exemplifies his investigation into, and creation of, a ‘beast language’ – an attempt to transcend the human language that, to McClure, is insufficient at communicating anything powerful and worthwhile. Music i.e organized sound, being innately detached from any practical communicative ability of human language – has similar goals. Focusing much more on what the sound itself, its essence, communicates directly to a listener, more than any narrative abstraction, is at the center of this work how it is constructed.

The title, MEAT SPEAK, alludes to this beast language that McClure was creating. MEAT; raw, powerful, blood-filled, animalistic, visceral, SPEAK; scream, project, communicate, disseminate.

I chose the bass clarinet, an instrument that seemed to exemplify these qualities and has the ability to emit sounds that have the power to communicate them to be the central figure in the ensemble. In this work the multiphonics of the instrument serve both as motivation for material in terms of pitch, quality (timbre), and proportions (structure) and as a metaphor □ a multiplicity moving towards and away from a singular impulse.It is through this process of extrapolating material from a complex causality that I attempt to unify the ensemble into one expressive organism and bring focus to the sound itself by amplifying, projecting, and synthesizing its inherent elements throughout the work.

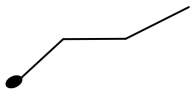
PERFORMANCE NOTES:

Woodwinds

M = when placed through the stem of a note this means to produce a 1multiphonic that is achieved only by making adjustments to the embouchure. Sometimes referred to as a "spectral" multiphonic.

S = scream through the instrument while playing notated passage. If note heads are filled in, this means to play and scream the pitches simultaneously. If there are no noteheads, this means to only finger the notes while screaming.

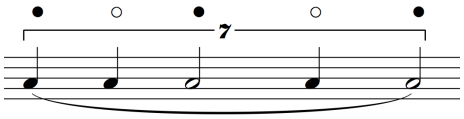
× ⊗ = notehead used to denote a noise or unpitched sound e.g. breathing through the instrument or key clicks.



= graphic notation representing how to move through the partials when executing a multiphonic. Sometimes referred to as a "harmonic sweep".

= noting a vocal technique decoupled from the regular playing. This could be screaming, singing, or speaking. If note heads are filled in, this means to play and scream the pitches simultaneously. If there are no noteheads, this means to only finger the notes while screaming.

= tonguing through the instrument as possible as possible changing mouth shape to follow contour of the line.

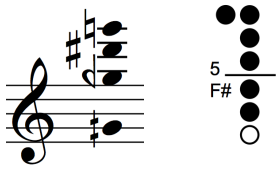


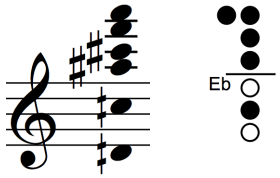
= these open vs. closed symbols denote a light or dark timbre of a timbral trill.

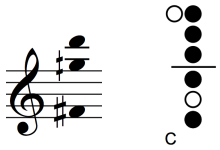
For the clarinet soloist:

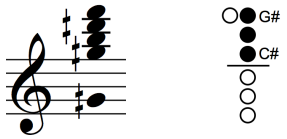
The following four multiphonics are very specific, unlike the embouchure produced spectral multiphonics through out the work. Because of the importance of the exact quality of sound and harmonics, as the pitch material for the work is generated from the overtones produced, I am providing the fingerings that were decided up between myself and the clarinetist that premiered the work. Every instrument being idiosyncratic, please take care to be weary of slight adjustments for other models, etc.

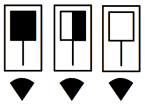
PERFORMANCE NOTES CONTINUED

I. 

II. 

III. 

IV. 

 = these note heads and symbols (above) denote the amount of pressure of the embourchure while performing the “trumpet technique”. The most filled in will be the most pressure (highest resulting pitch i.e. white noise) and the least filled in will be the least pressure (most pitch and most resonate)

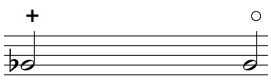
= this note head denotes a tongue-ram.

Brass

= split tones. Produced by adjusting the embouchure so that the sound distorts from being between two partials.

= noting a vocal technique decoupled from the regular playing. This could be screaming, singing, or speaking.

= notehead used to denote a noise or unpitched sound e.g. breathing through the instrument or key clicks.

 = open vs. closed. Used when alternating between open and closed timbres usually with mutes.

PERFORMANCE NOTES CONT.

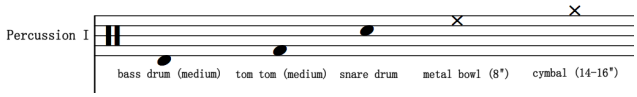
Strings

= overpressure. A granular and distorted sound produced by extreme pressure of the bow on the strings. I have subdivided further degrees of overpressure with these dots over the main symbol. Four being the most extreme and thus most granular and no dots equating to simply “digging into” the strings.

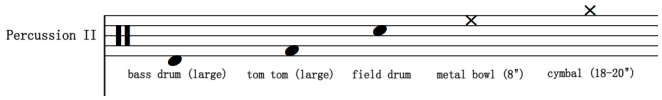
= notehead used to denote a noise or unpitched sound e.g. hair only sound, white noise, etc.

Percussion

Notation Key:
Percussion I – bass drum (medium), medium tom-tom, timpano (26”, out of tune), snare drum, metal bowl (approx.8”, thin metal), suspended cymbal (14-16”)



Percussion II – bass drum (large), large tom-tom, timpano (29”, out of tune), field drum, metal bowl (approx.8”, thin metal), suspended cymbal (18-20”)



Notes on percussion:

Timpani: Before the performance each timpani should be detuned so that there is an extremely unstable pitch when struck. This can be achieved simply by detuning one half of the head.

Vibraphone: There are two separate vibraphones required, not one shared by both percussionists. If at all possible, a difference in tunings between vibraphones is preferable and encouraged e.g. European or older vibraphones that are tuned to 442 vs. another that is tuned to 440. This subtle microtonal difference would aid in the “beating” quality desired in many sections throughout the piece, but specifically in the bowed passages in section 4.

Implements:

wooden sticks
med-hard felt and wooden timpani mallets
soft and medium yarn mallets
brushes
chopsticks
kabob skewers
bass drum mallets and rollers
four bows (two for each percussionist)

Special care should be take to achieve clearly audible gradation between the pairs of instruments in the percussion parts e.g. snare drum to field drum. Over emphasis is okay.

Entire Ensemble

= microtones. The only tuning that players will have to work out are ¼ tones. These two symbols refer to ¼ step flat and ¼ step sharp respectively. There, usually, will be a sonic reference point in the ensemble for you to tune to. Please refer to score for this preparation.

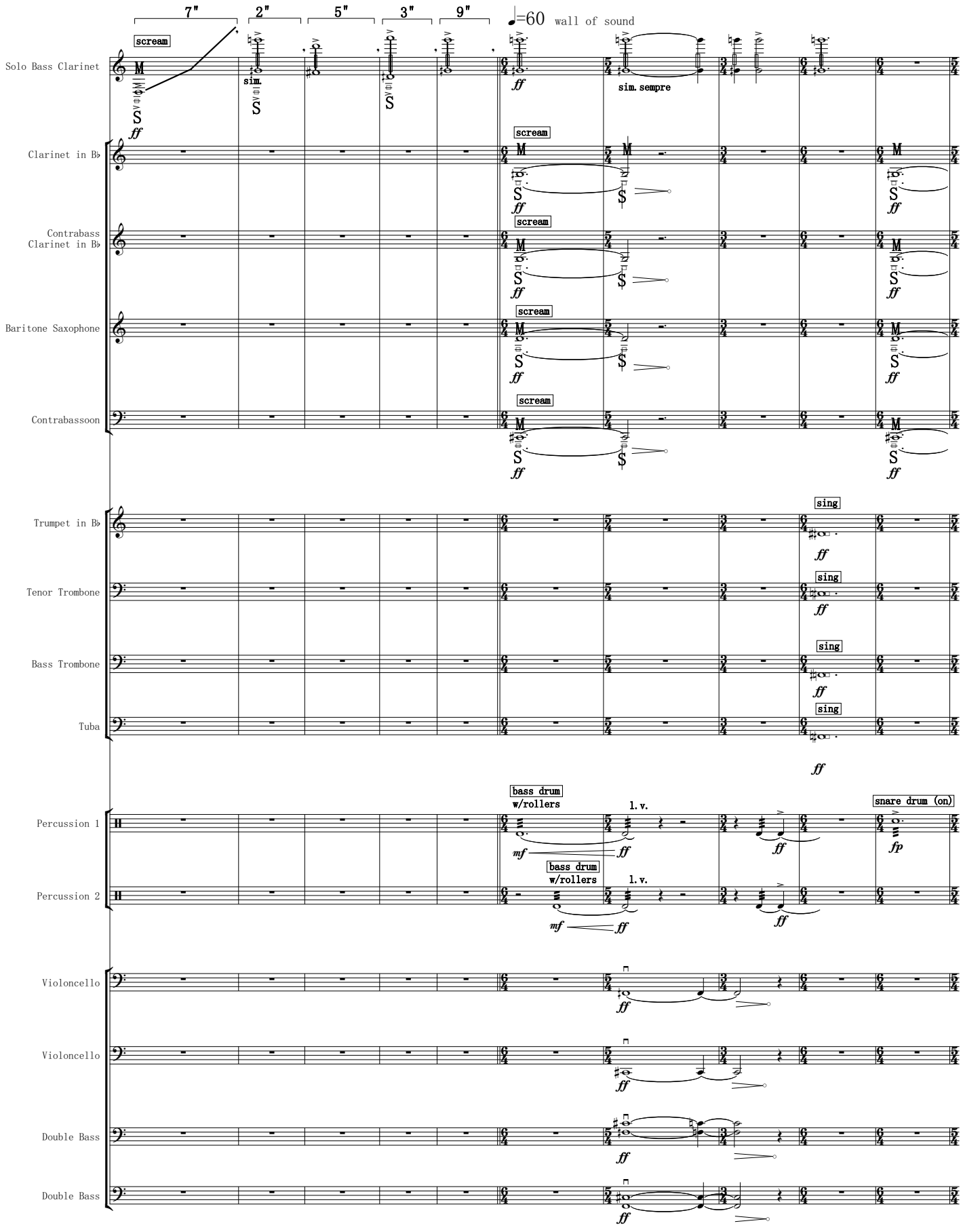
for the DePaul University Ensemble 20+ and Zachary Good

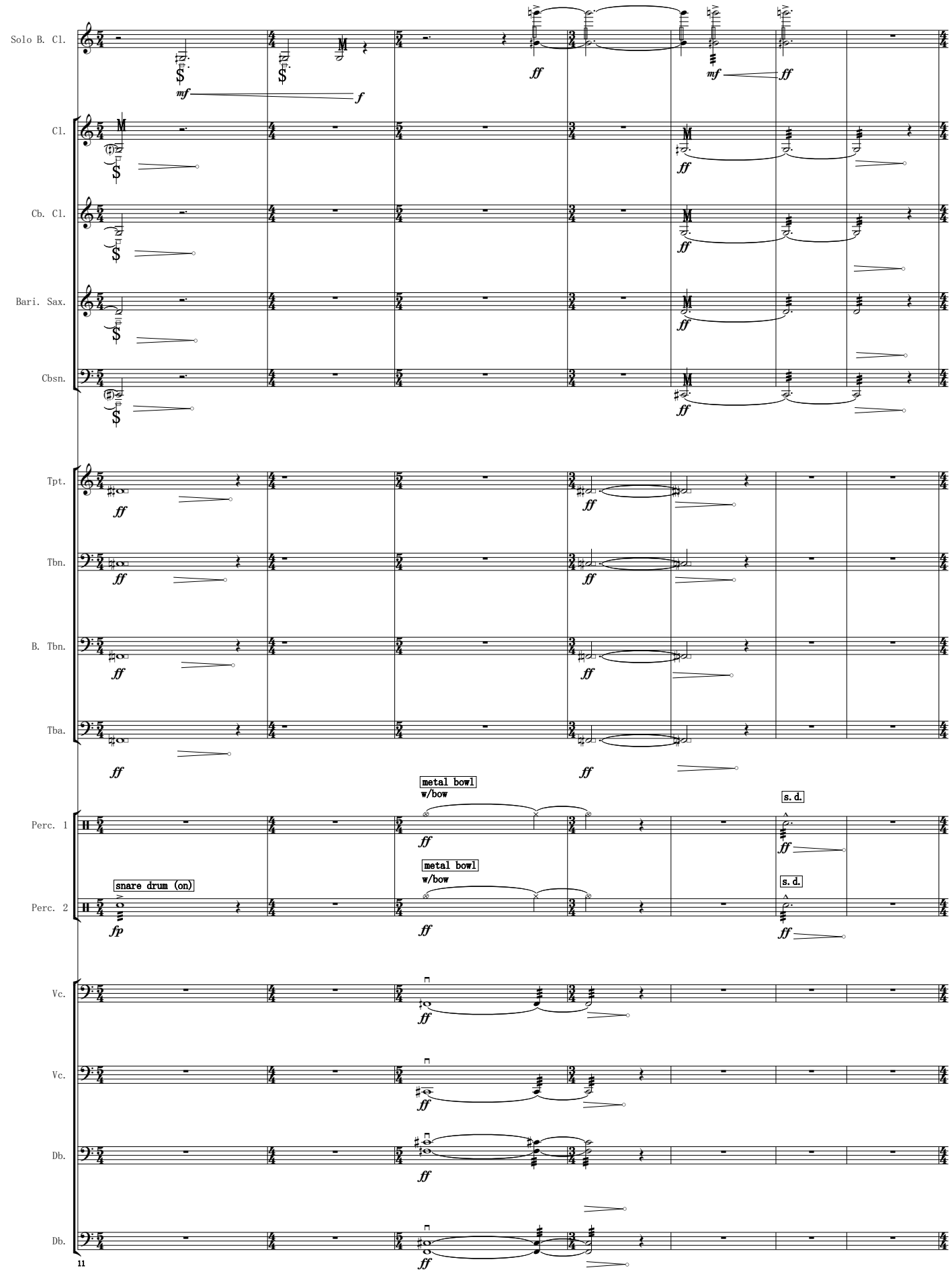
Transposed Score

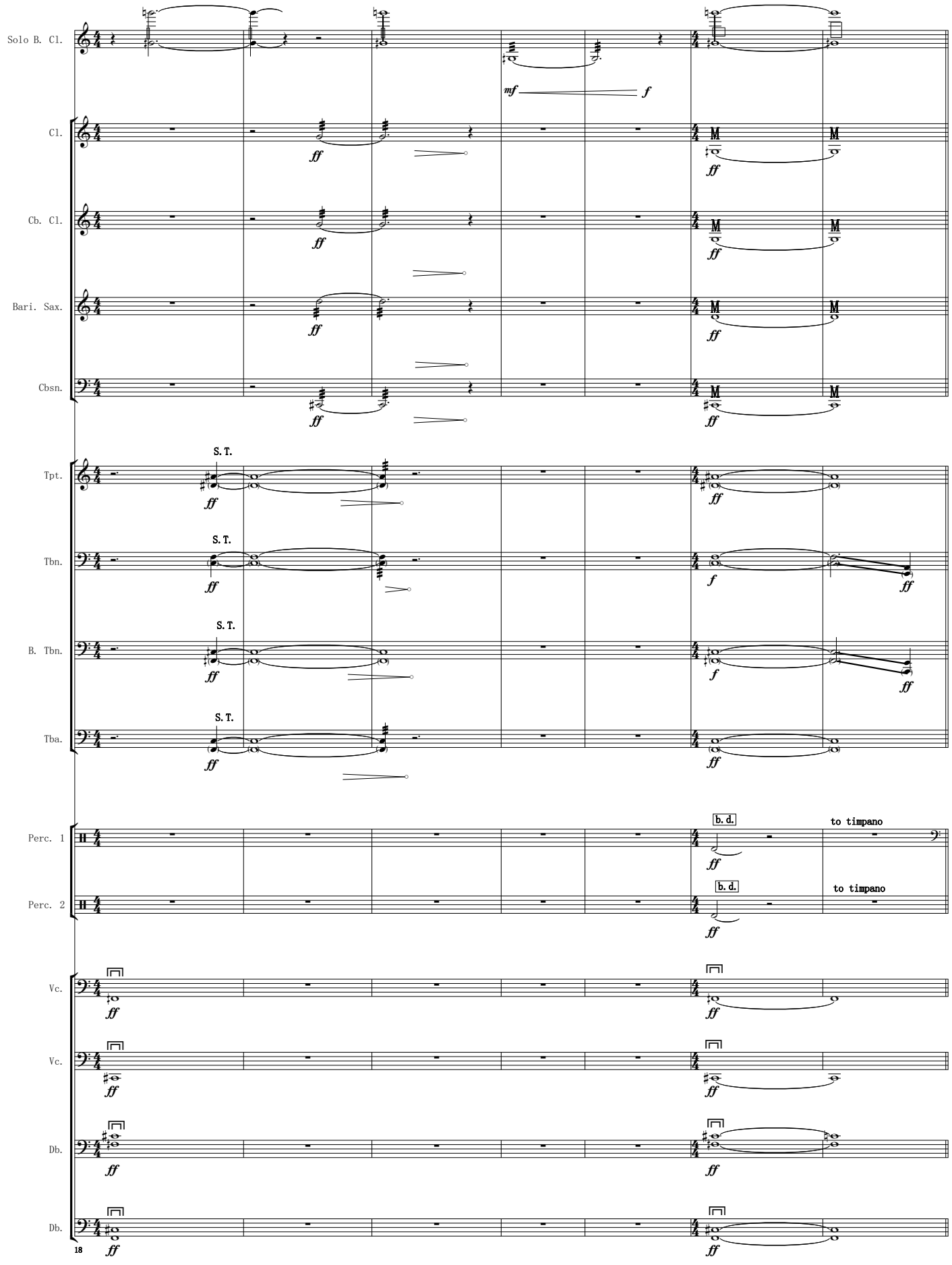
MEAT SPEAK

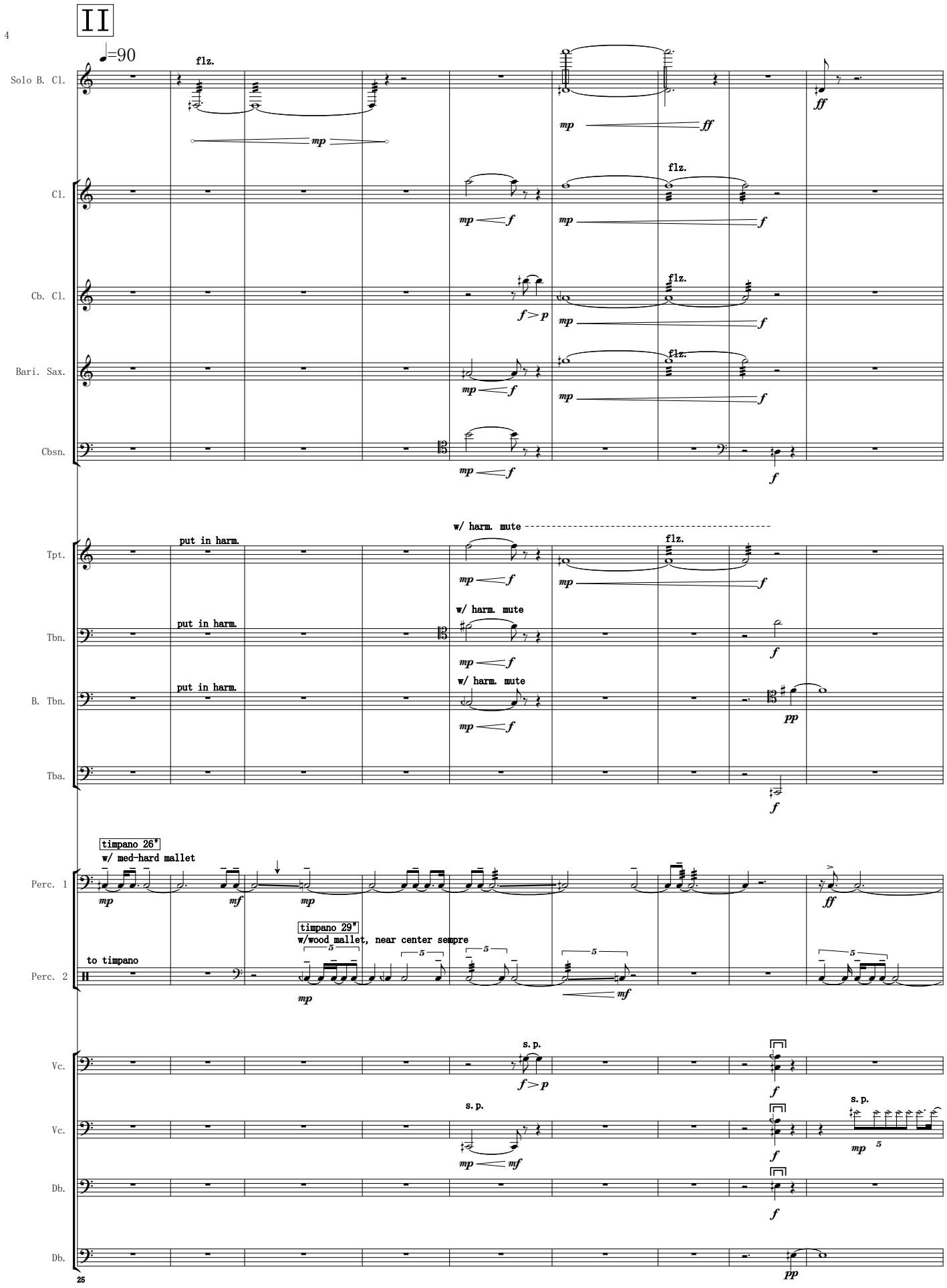
Owen Davis

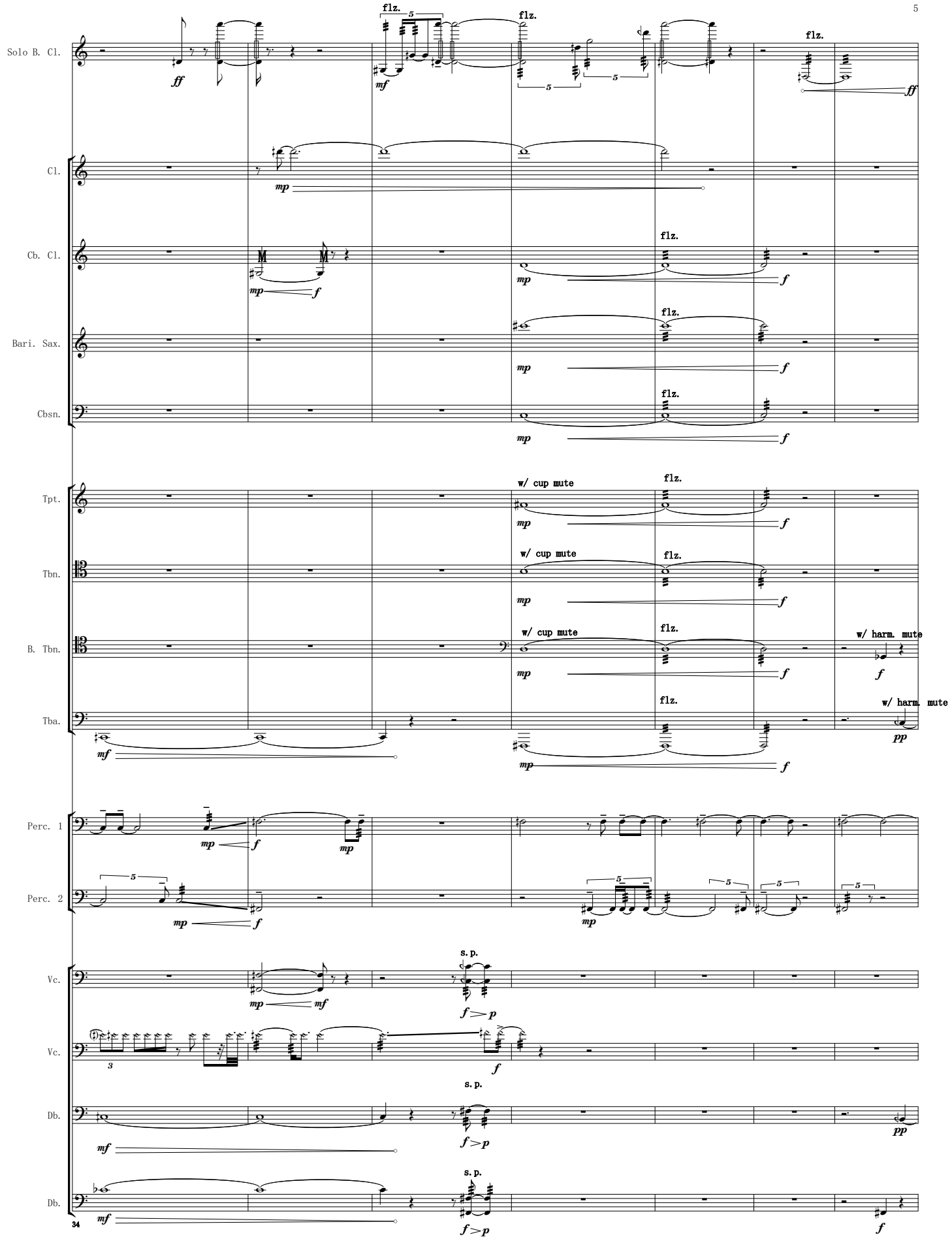
August 2014 - February 2015

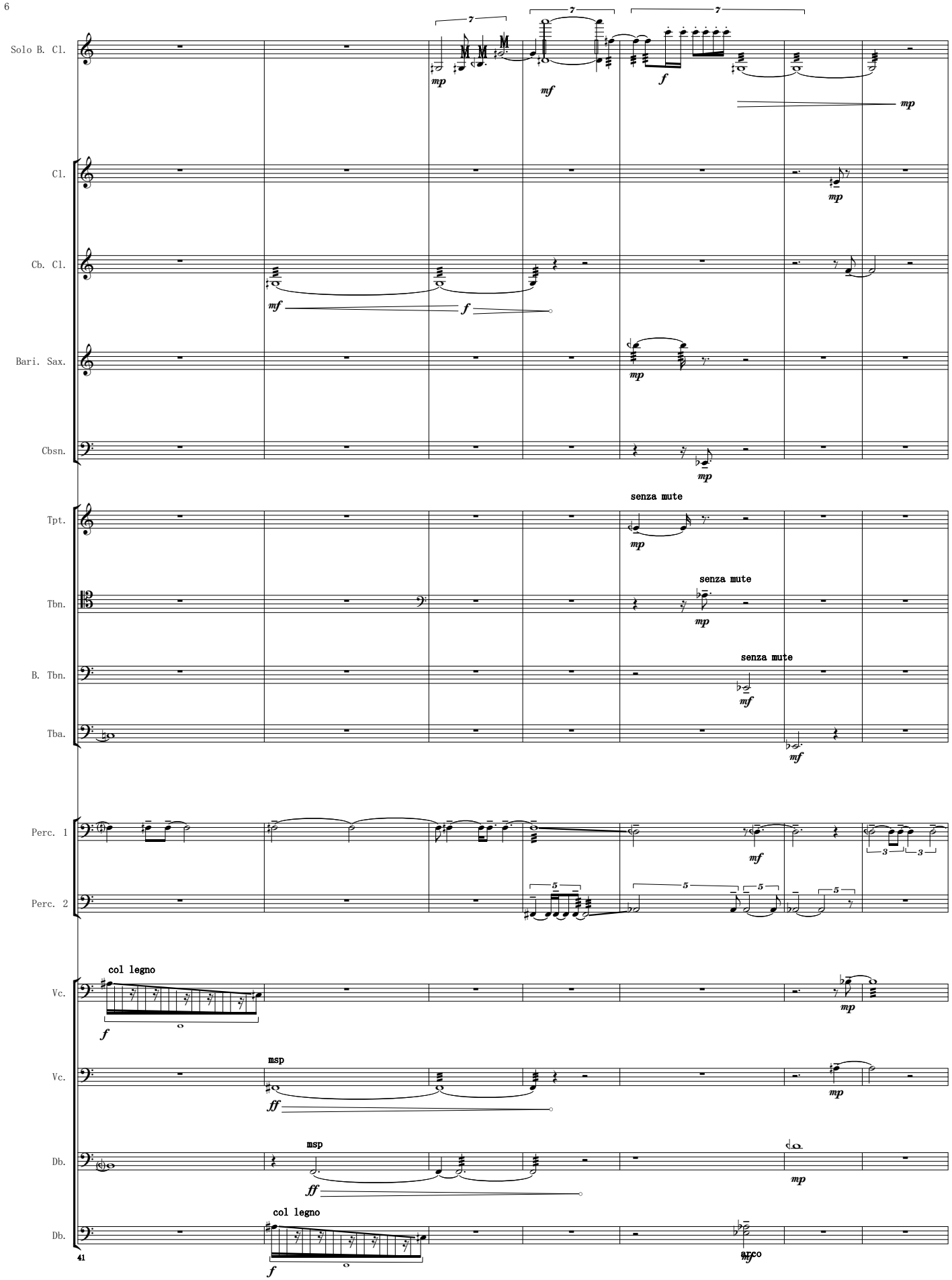


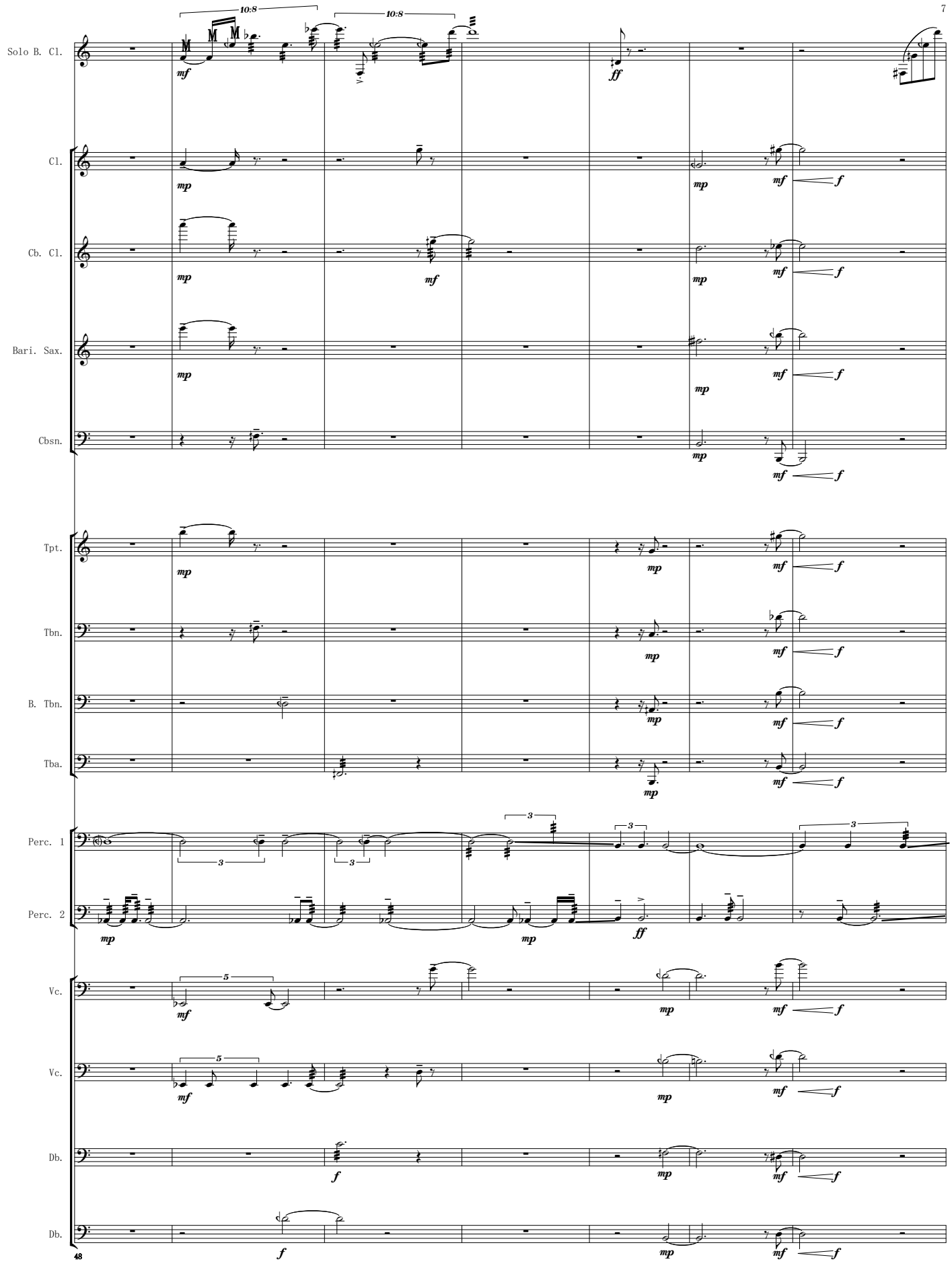

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
mf
f
ff
fp
metal bowl
w/bow
s. d.
snare drum (on)

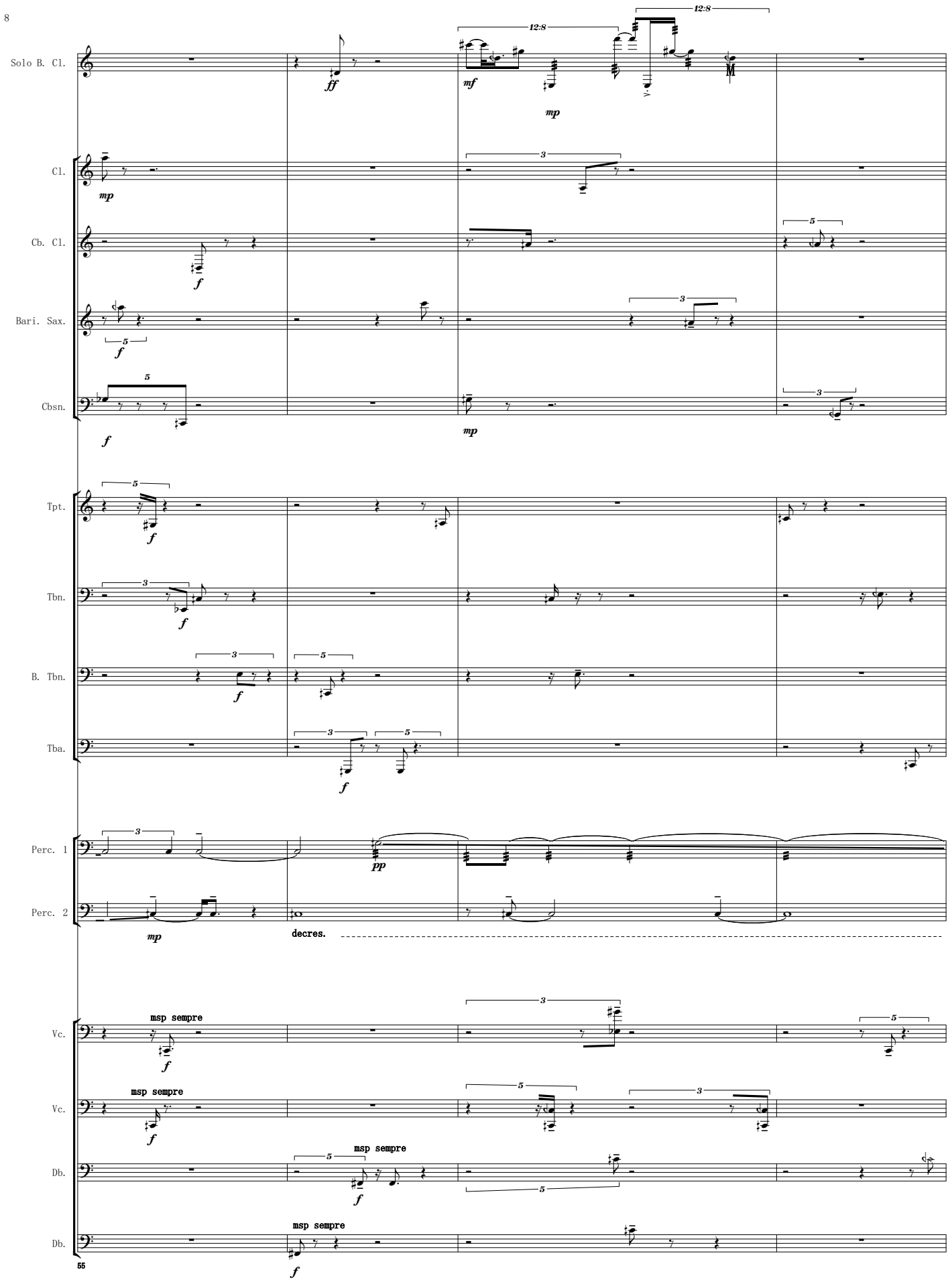

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
S. T.
b. d.
to timpano
18

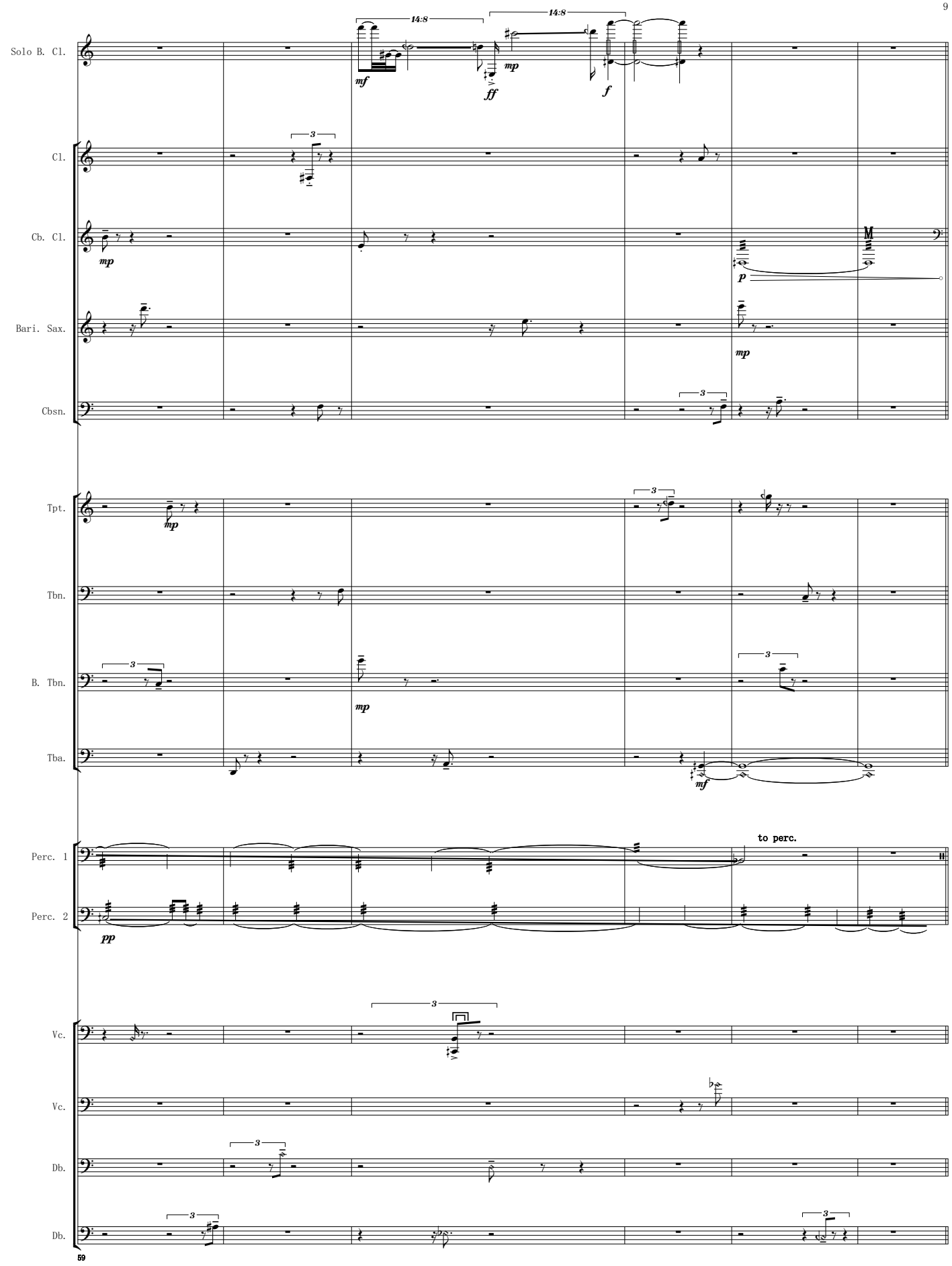

II
♩=90
Solo B. Cl.
flz.
mp
ff
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
f>p
Tpt.
put in harm.
w/ harm. mute
Tbn.
B. Tbn.
pp
Tba.
timpano 26"
w/ med-hard mallet
Perc. 1
mf
timpano 29"
w/wood mallet, near center sempre
to timpano
Perc. 2
Vc.
s. p.
Db.
25


Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
flz.
w/ cup mute
w/ harm. mute
s. p.
34


Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
senza mute
senza mute
senza mute
col legno
msp
msp
col legno
arco
41


Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
10:8
10:8
48


Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
decres.
Vc.
Vc.
Db.
Db.
msp sempre
msp sempre
msp sempre
msp sempre
55


Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
14:8
14:8
mf
ff
mp
f
mp
p
mp
mp
mf
pp
to perc.
3

III

♩=120

Solo B. Cl.

Cl.

Cb. Cl.

Bari. Sax.

Cbsn.

Tpt.

Tbn.

B. Tbn.

Tba.

speak

p

ER

speak

3

p

000 R

speak

p

hyeee

mp

RAHHRR

speak

p

Rohh

p

gah

gong upside down on s.d. (off)

w/chopstick end

Perc. 1

p

Perc. 2

to perc.

gong upside down on s.d. (off)

w/chopstick end

p

Vc.

5

mf

Vc.

mf

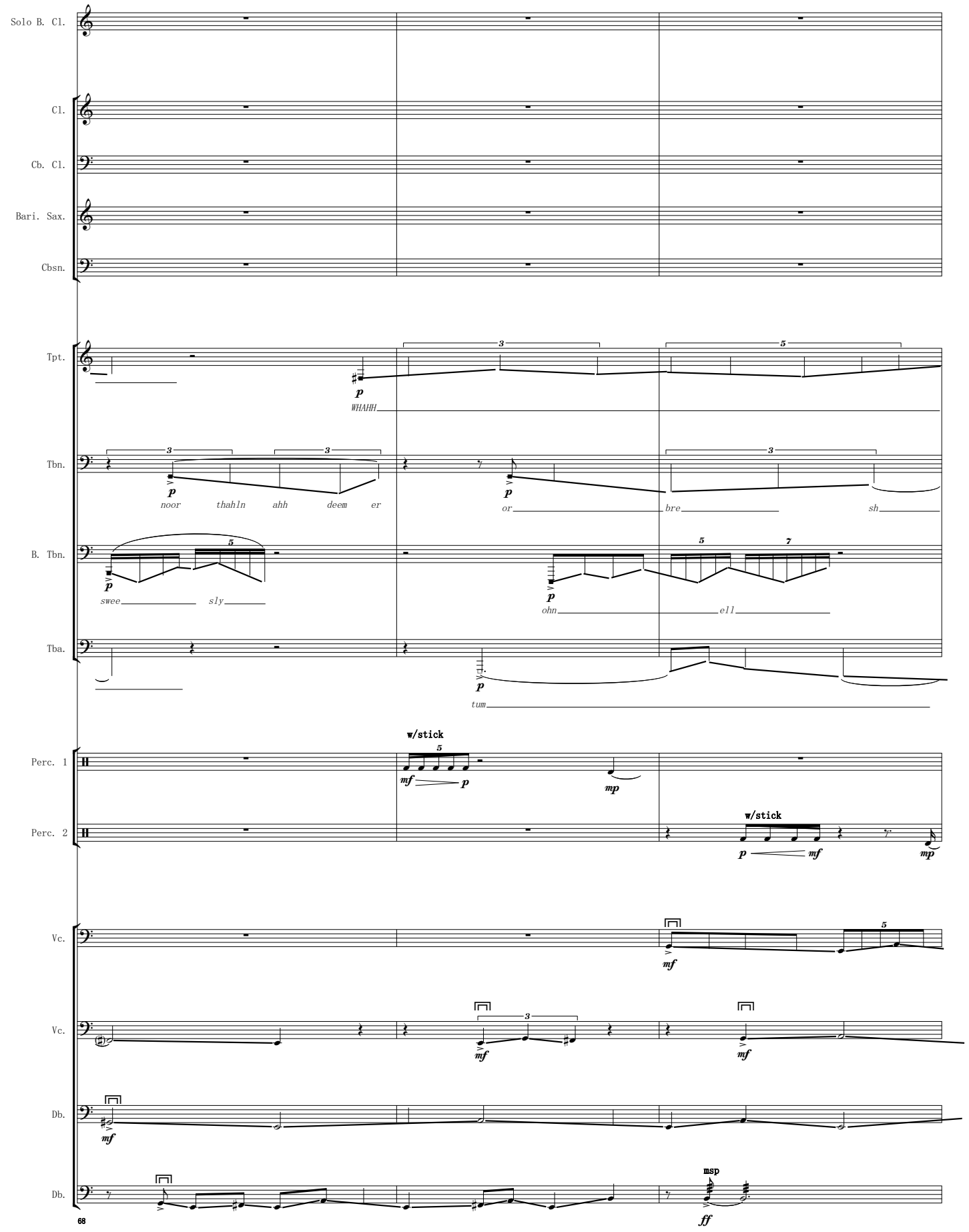
Db.

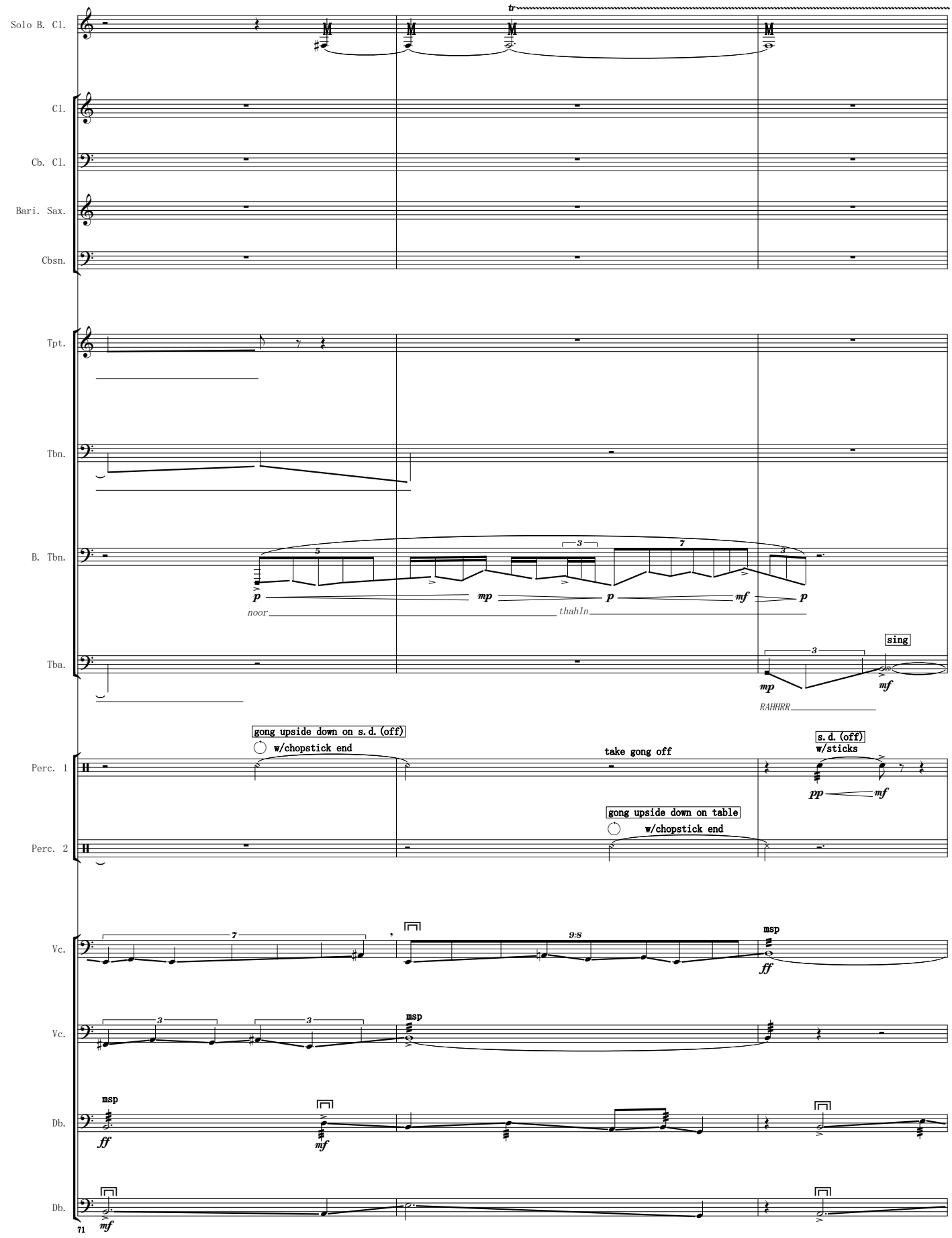
mf

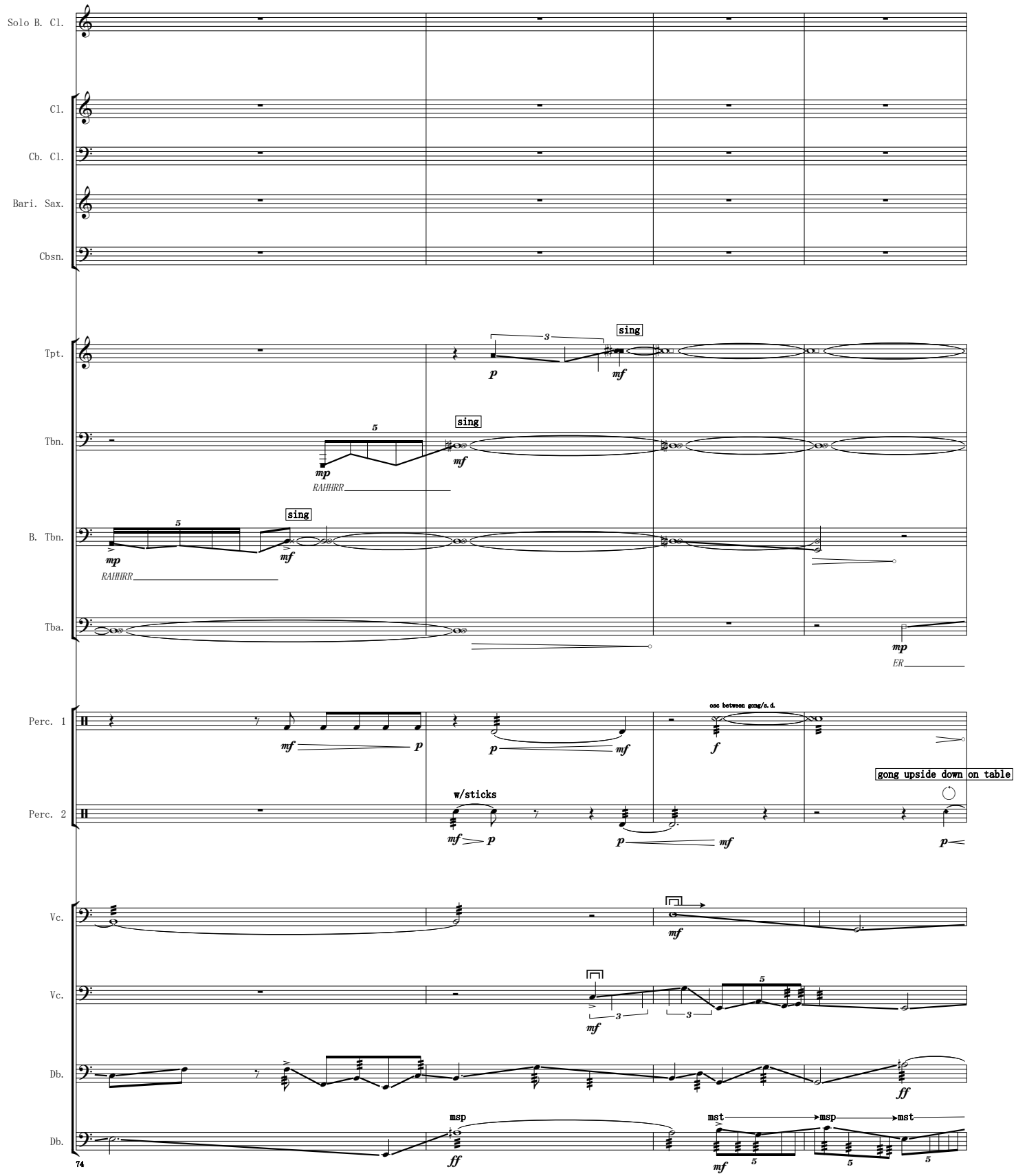
Db.

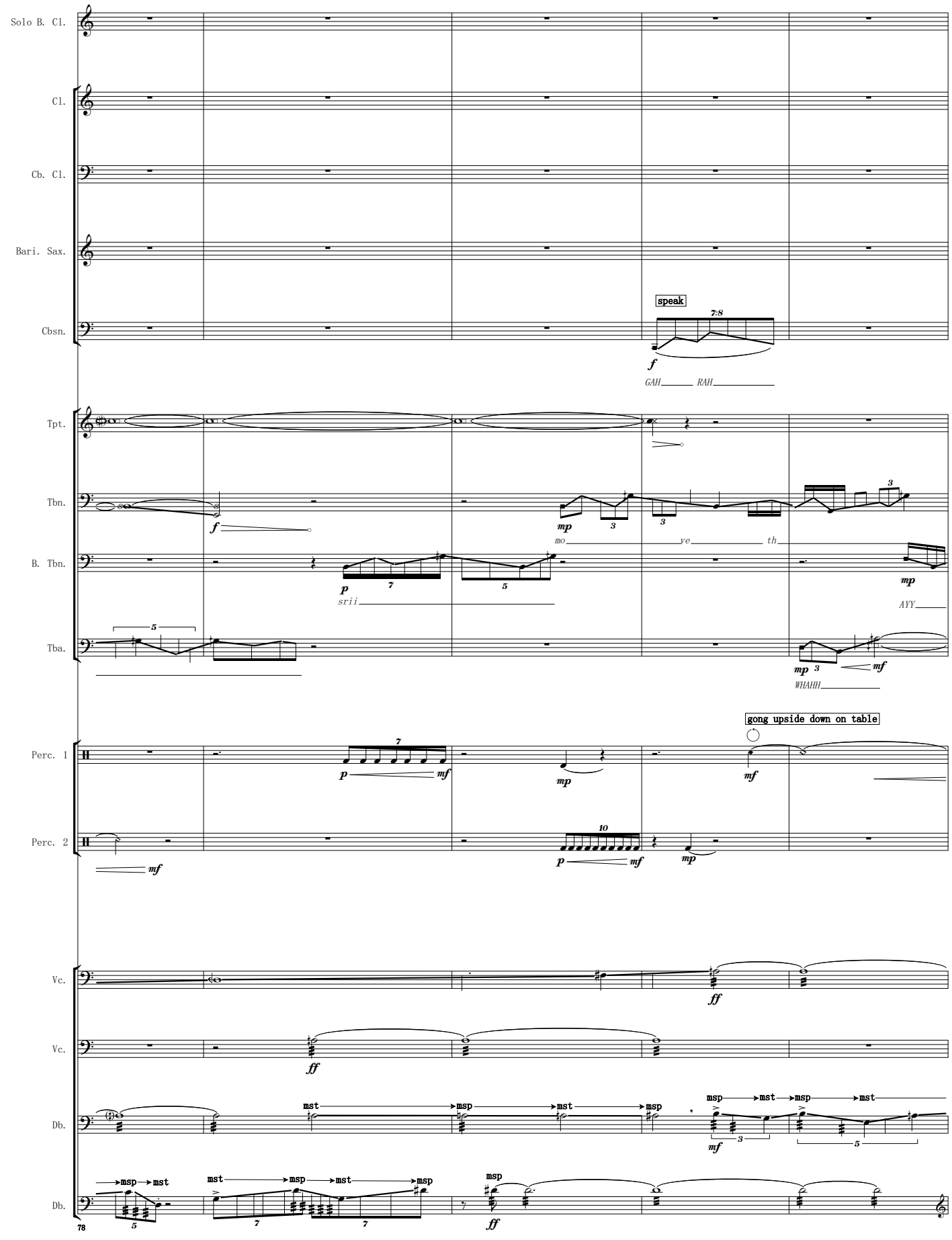
65

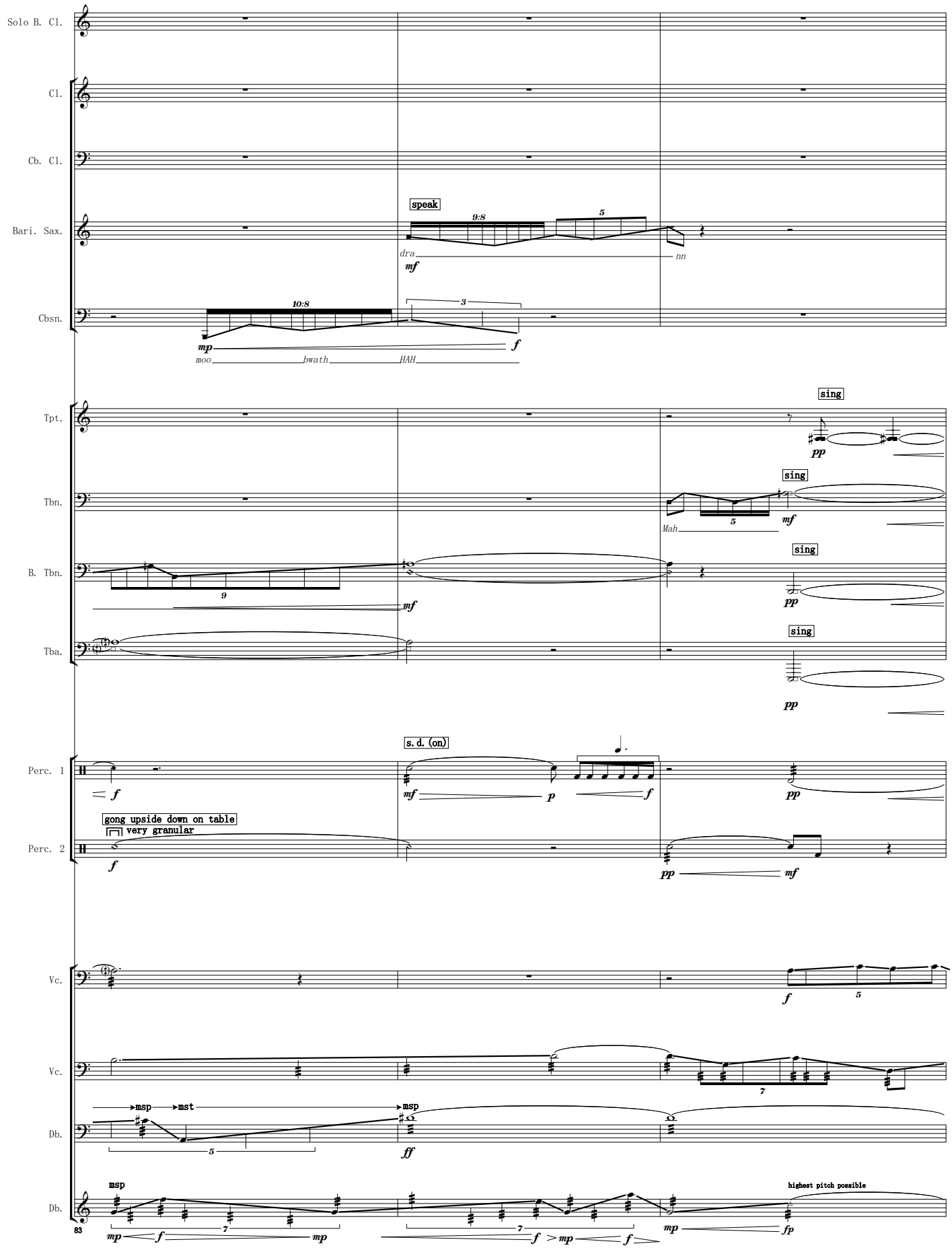
mf

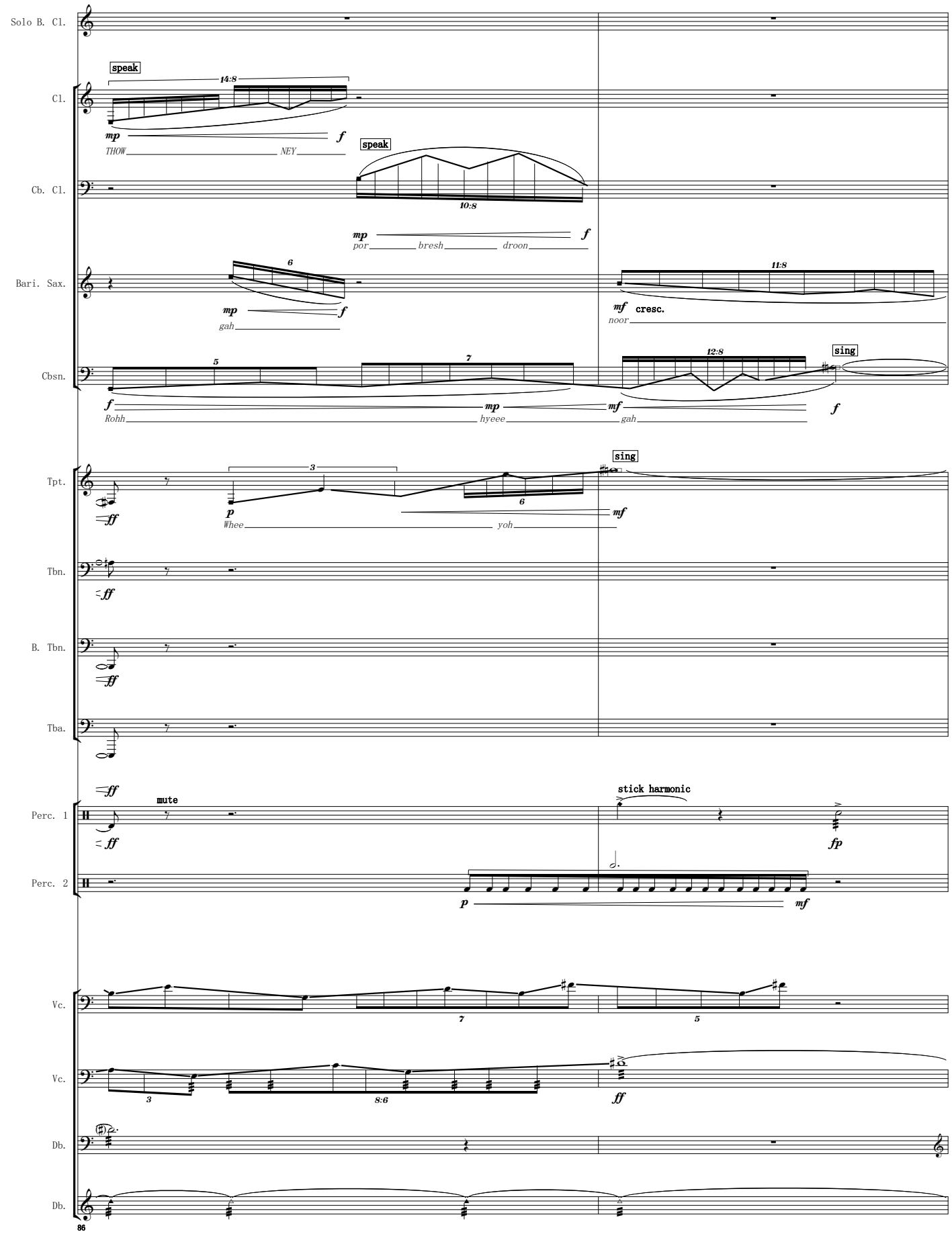

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
WHAHH
Tbn.
noor thahln ahh deem er
or bre sh
B. Tbn.
swee sly
ohn ell
Tba.
tum
w/stick
Perc. 1
Perc. 2
w/stick
Vc.
Vc.
Db.
Db.
msp
68

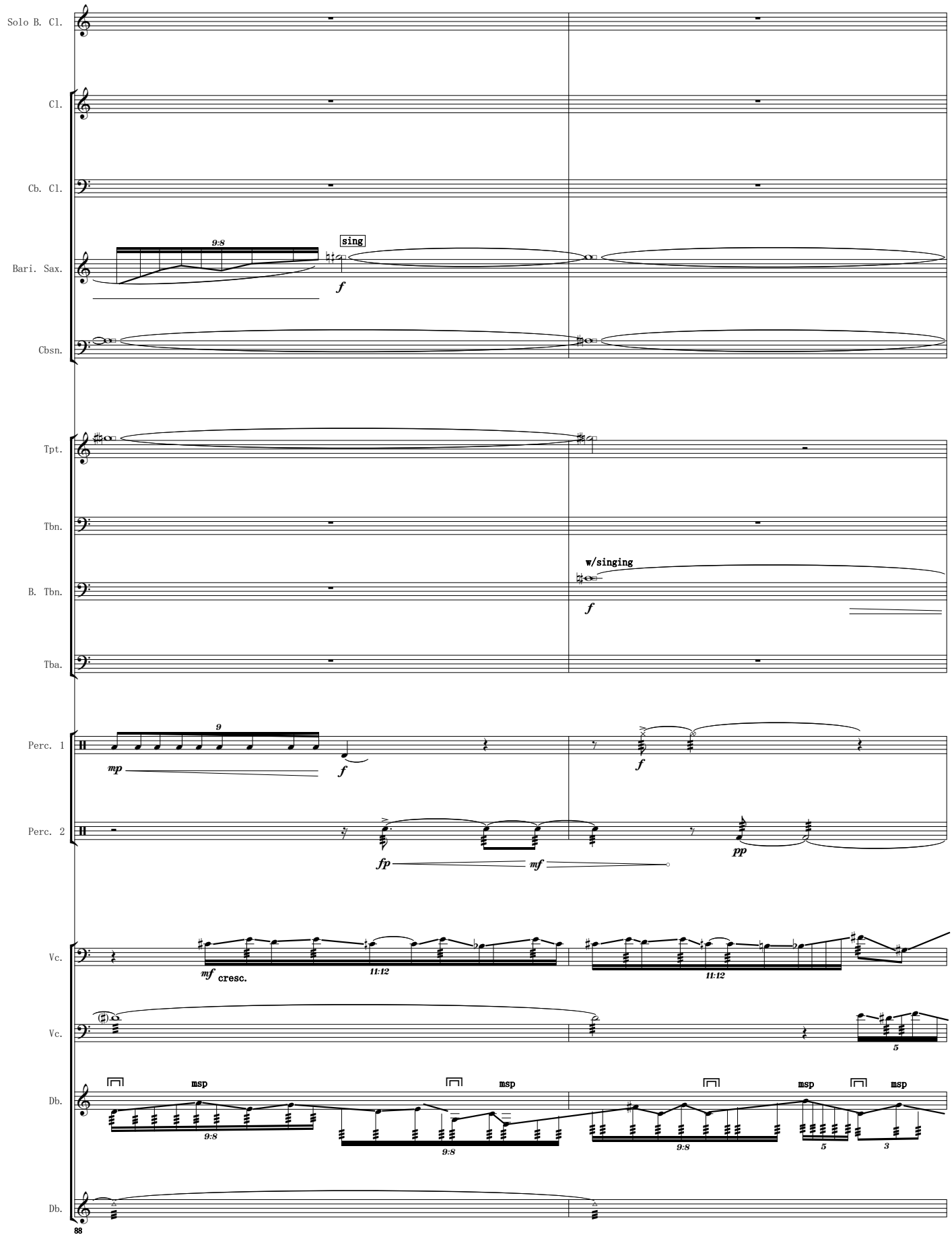

Solo B. Cl.
tr
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
p
mp
p
mf
p
noor
thahln
Tba.
sing
mp
mf
RAHHRR
Perc. 1
gong upside down on s.d. (off)
w/chopstick end
take gong off
s.d. (off)
w/sticks
pp
mf
Perc. 2
gong upside down on table
w/chopstick end
Vc.
msp
ff
Vc.
msp
Db.
msp
ff
mf
Db.
mf
71

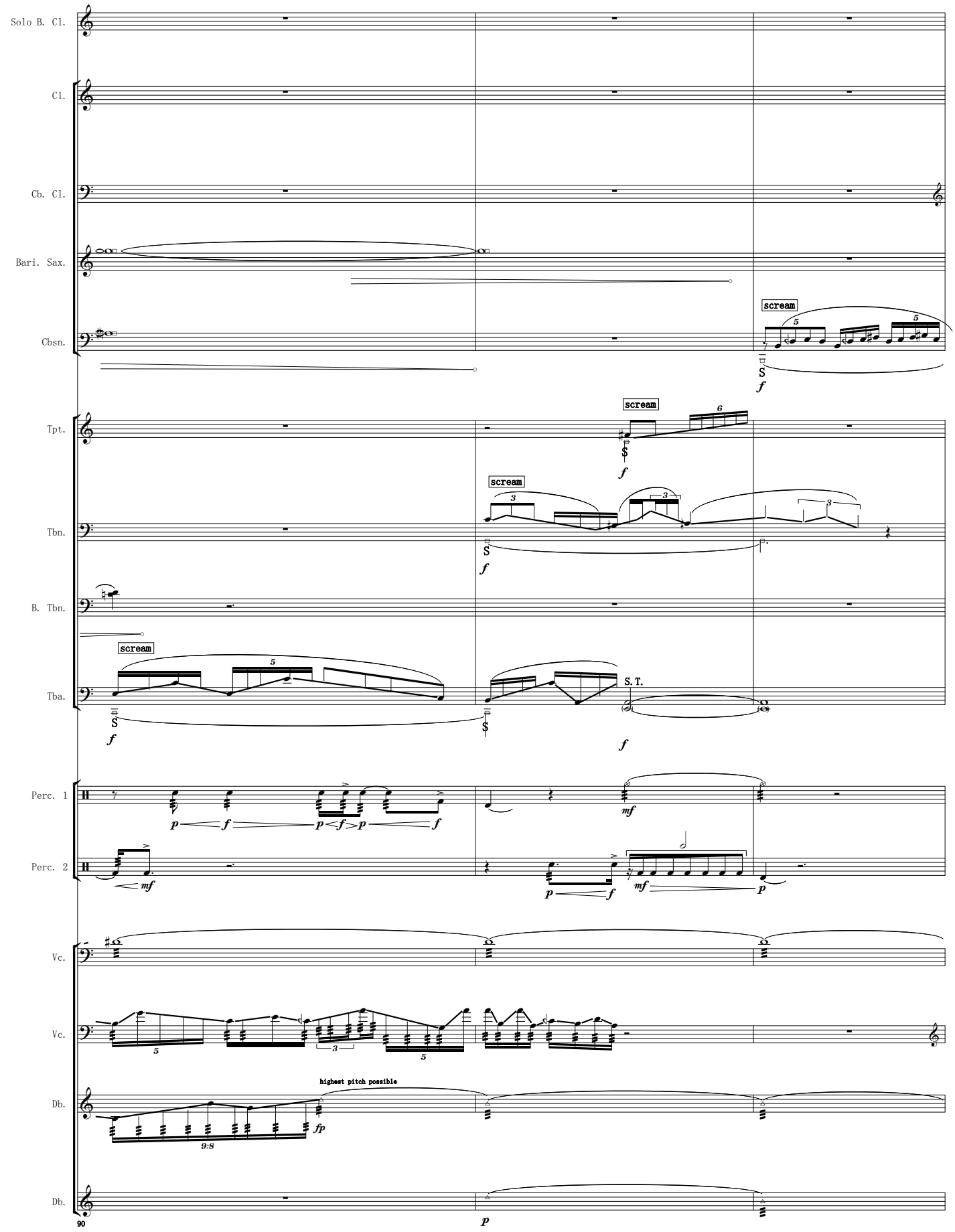

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
sing
RAHHRR
ER
osc between gong/s. d.
w/sticks
gong upside down on table
msp
mst
74

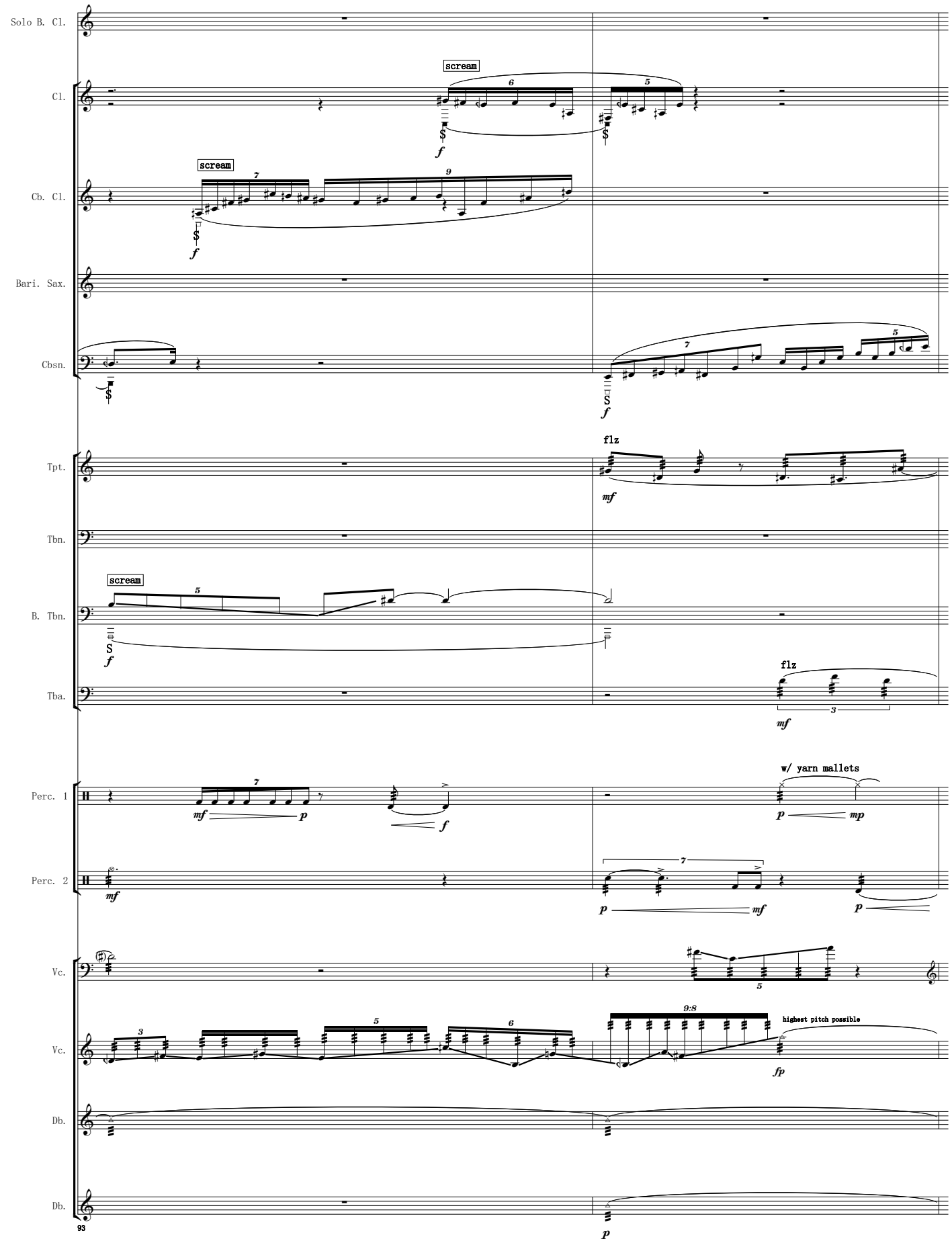

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
speak
GAH RAH
Tpt.
Tbn.
mo ye th
B. Tbn.
sriii
AYY
Tba.
WHAHH
gong upside down on table
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
msp
mst
78

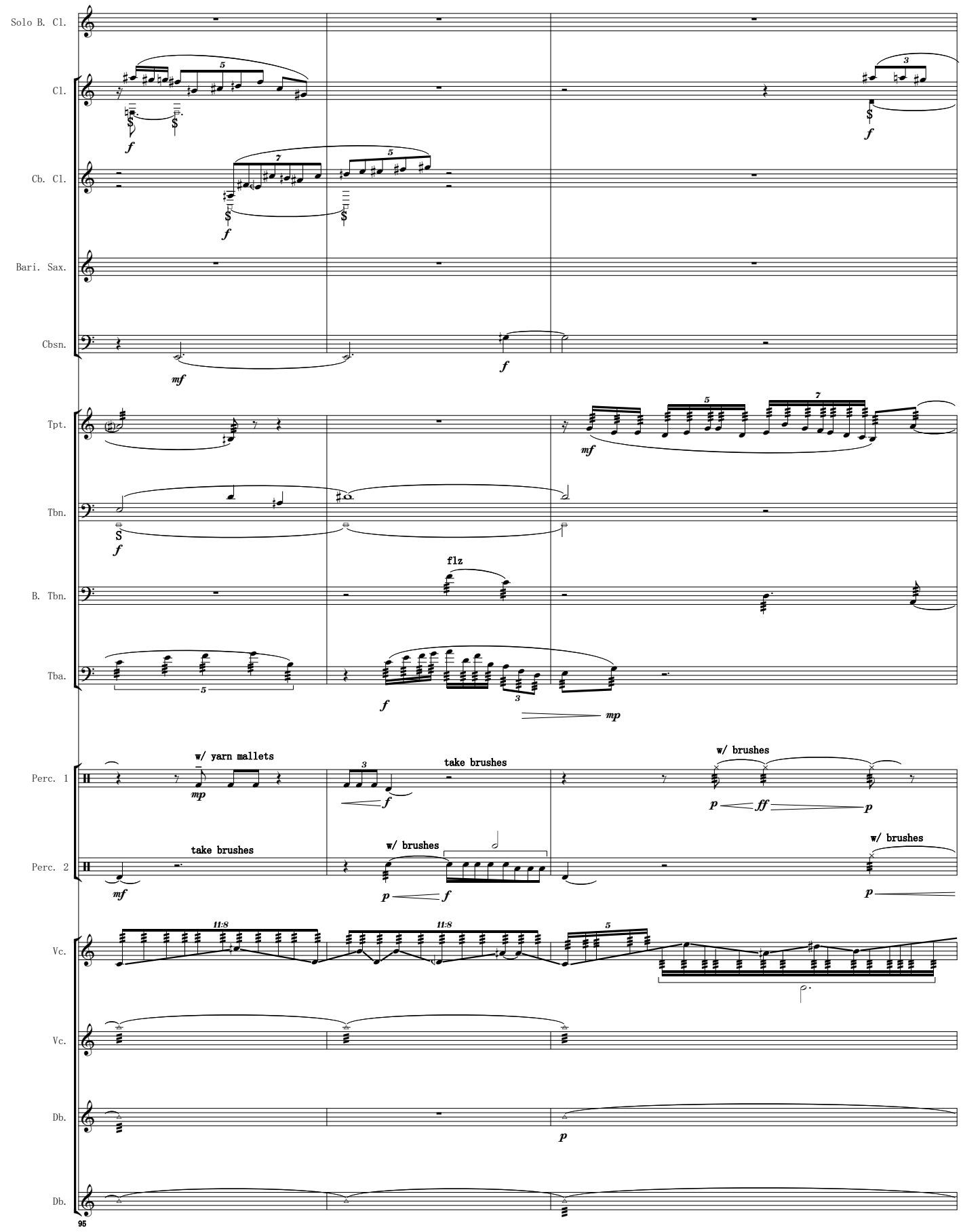

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
speak
dra
nn
mf
moo
bwath
HAH
mp
f
sing
pp
Mah
mf
s.d. (on)
p
gong upside down on table
very granular
msp
mst
ff
highest pitch possible
fp
83

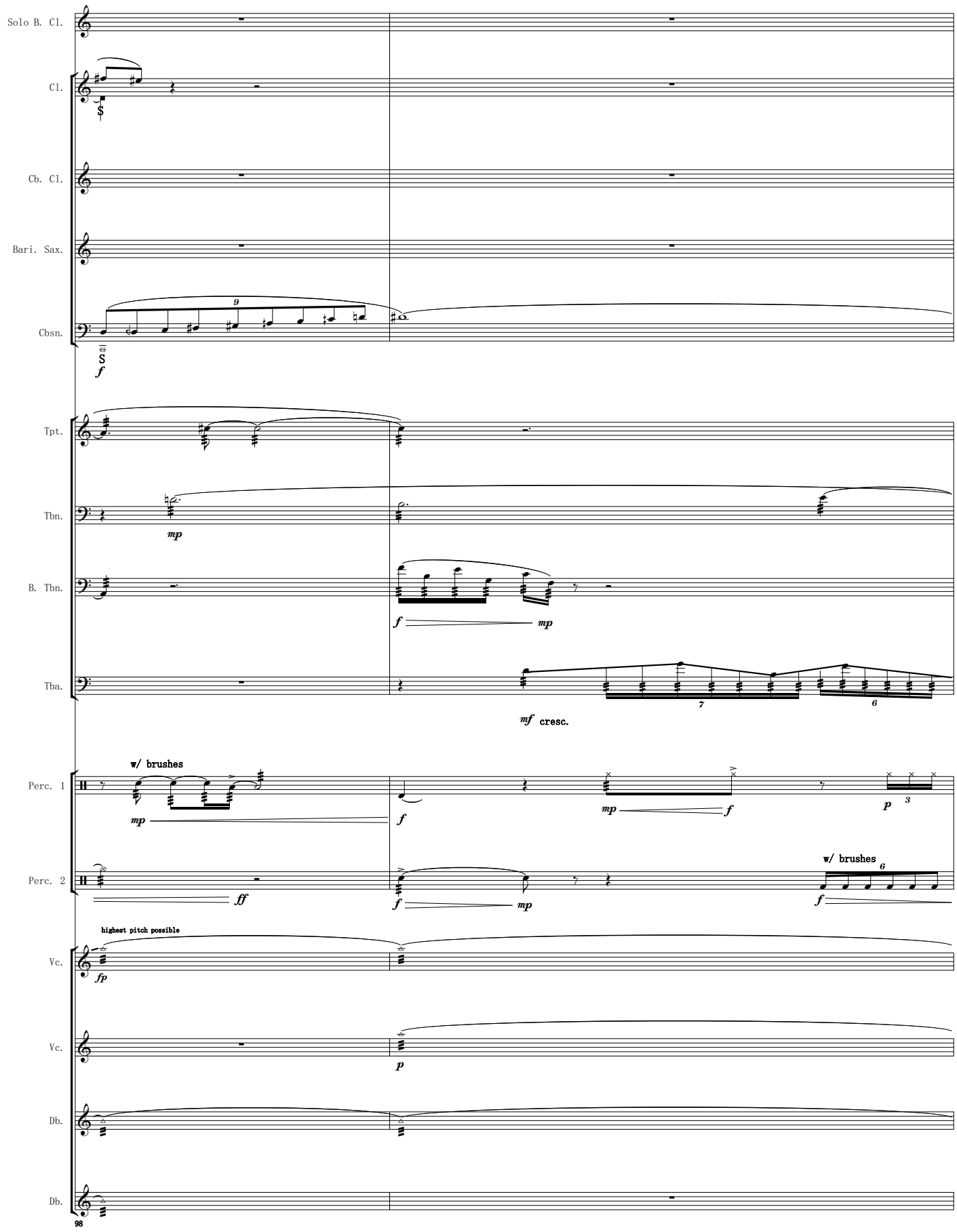

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
speak
14:8
mp
f
THOW
NEY
speak
10:8
mp
f
por
bresh
droon
6
mp
f
gah
11:8
mf
cresc.
noor
5
7
12:8
sing
f
mp
mf
f
Rohh
hyeee
gah
sing
3
6
ff
p
mf
Whee
yoh
ff
ff
mute
ff
stick harmonic
fp
p
mf
7
5
3
8:6
ff
86

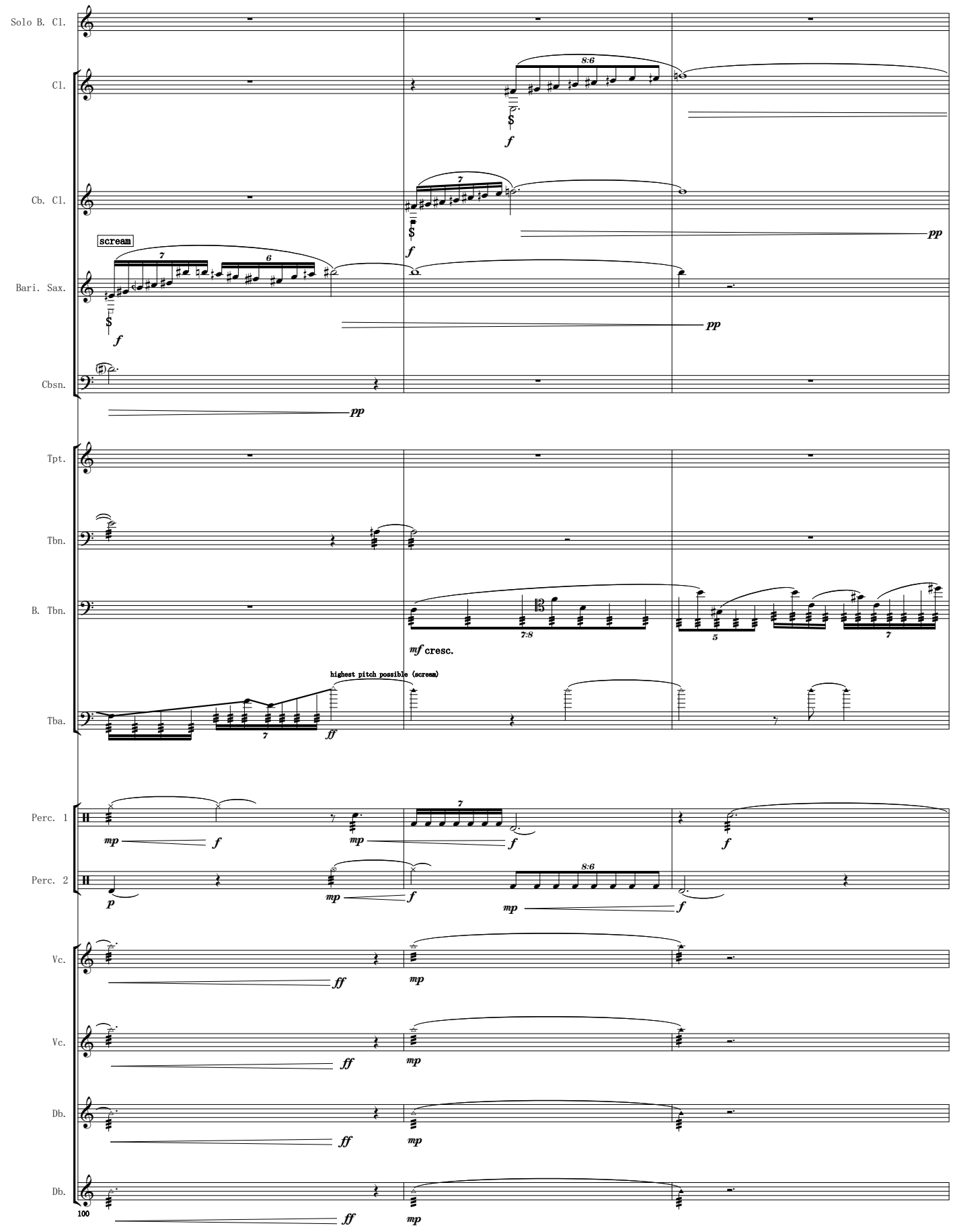

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
9:8
sing
f
w/singing
mp
fp
mf
pp
cresc.
11:12
msp
5
3
88

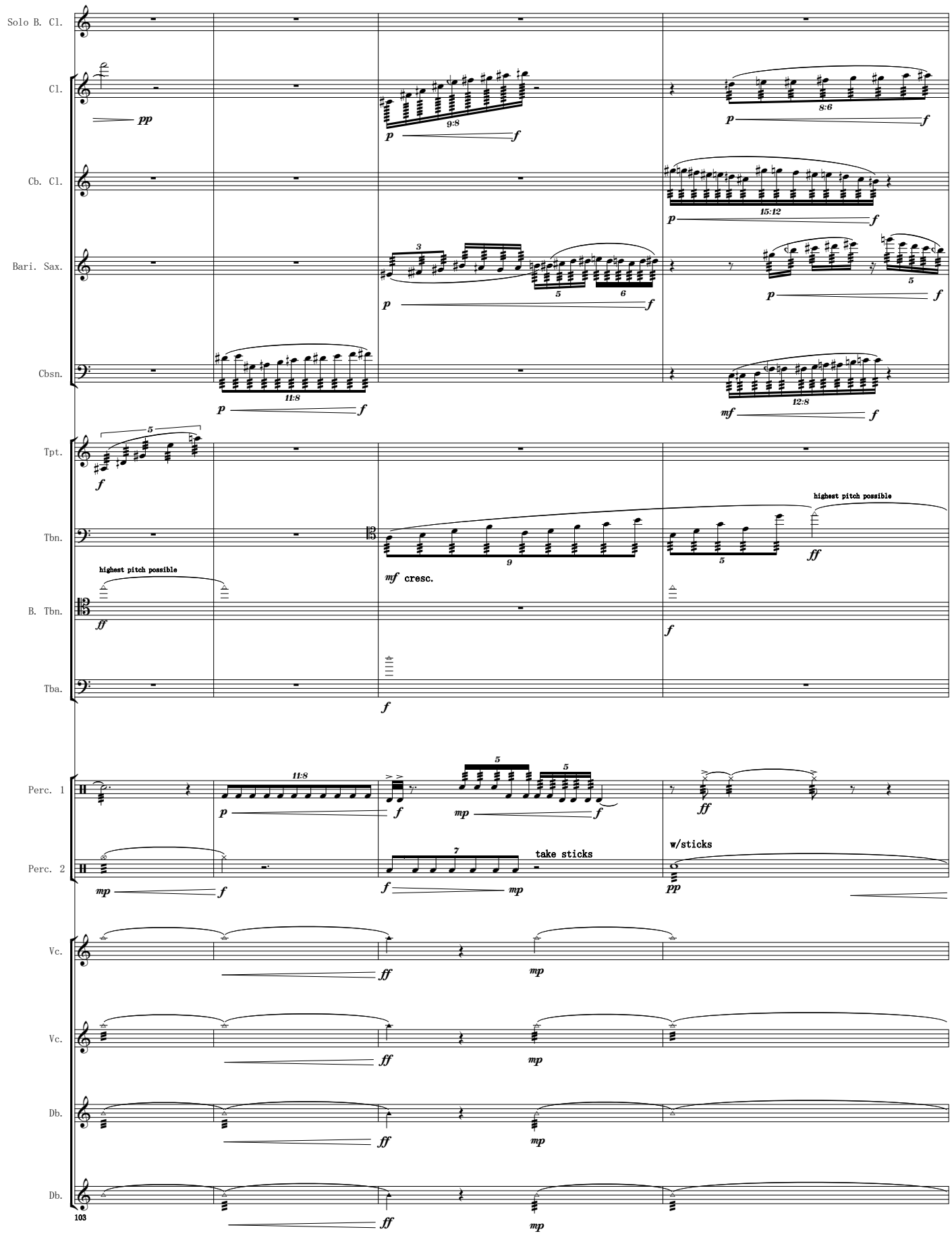

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
scream
S. T.
highest pitch possible
90

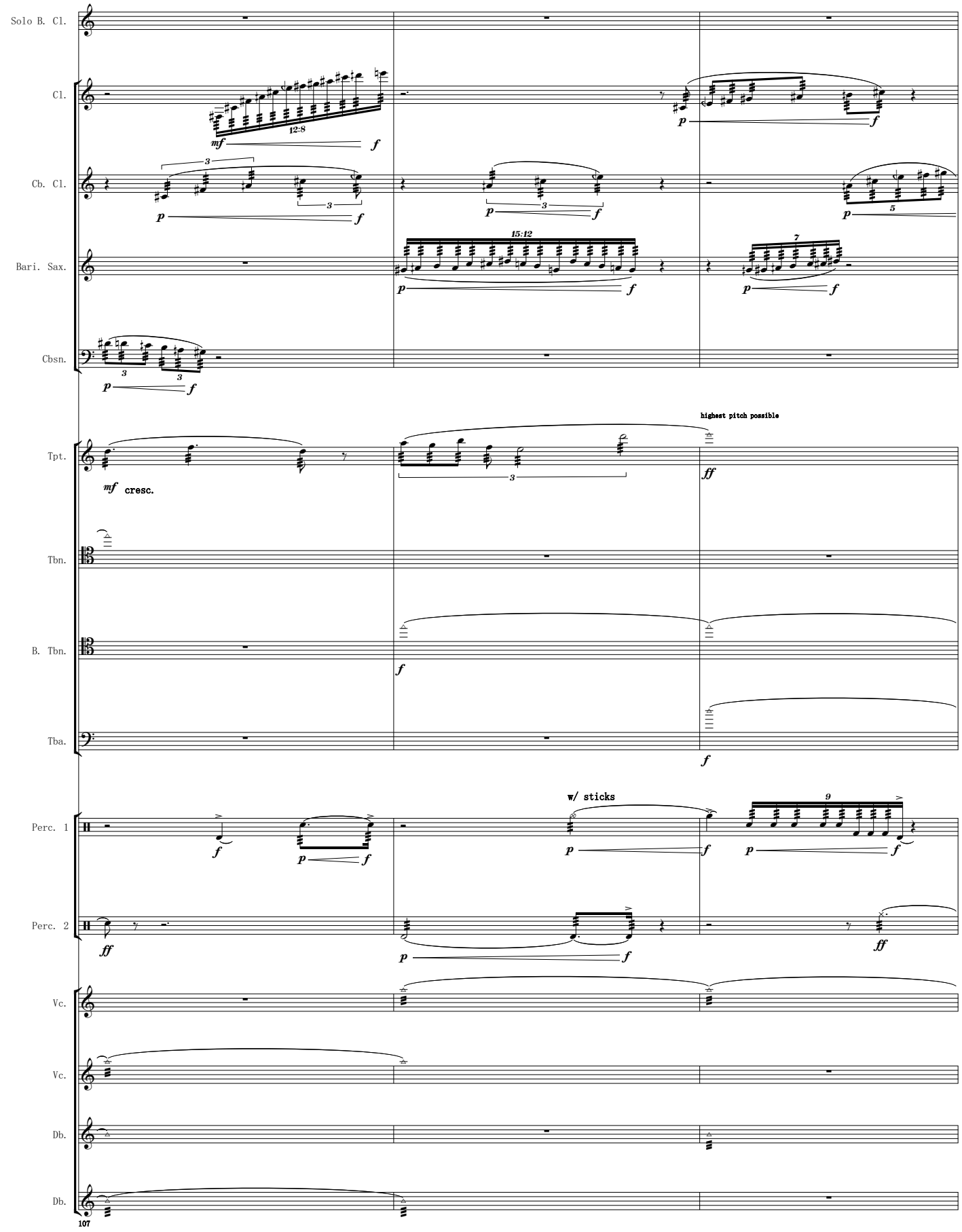

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
scream
scream
flz
flz
w/ yarn mallets
highest pitch possible
93

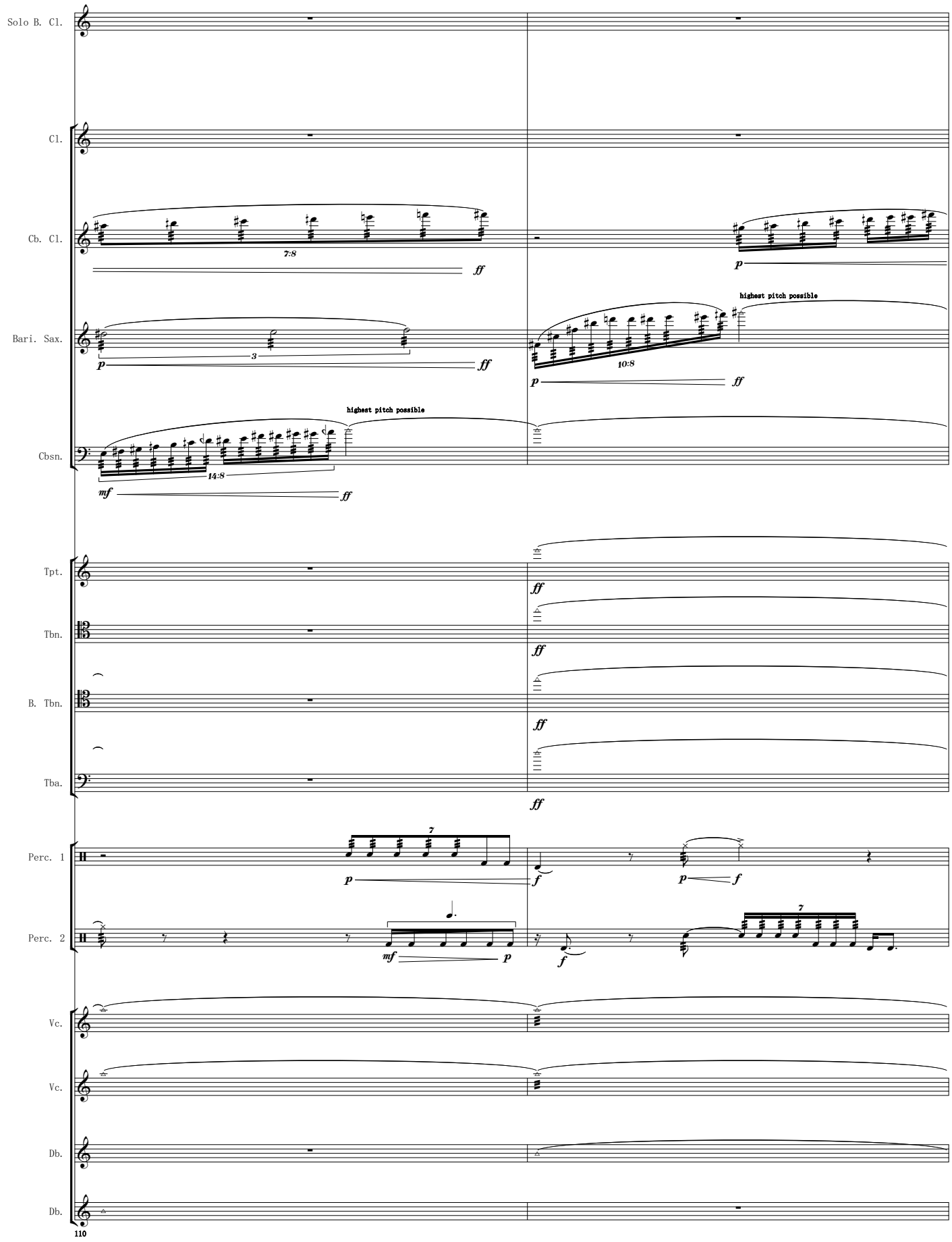

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
w/ yarn mallets
take brushes
w/ brushes
flz
11:8
95

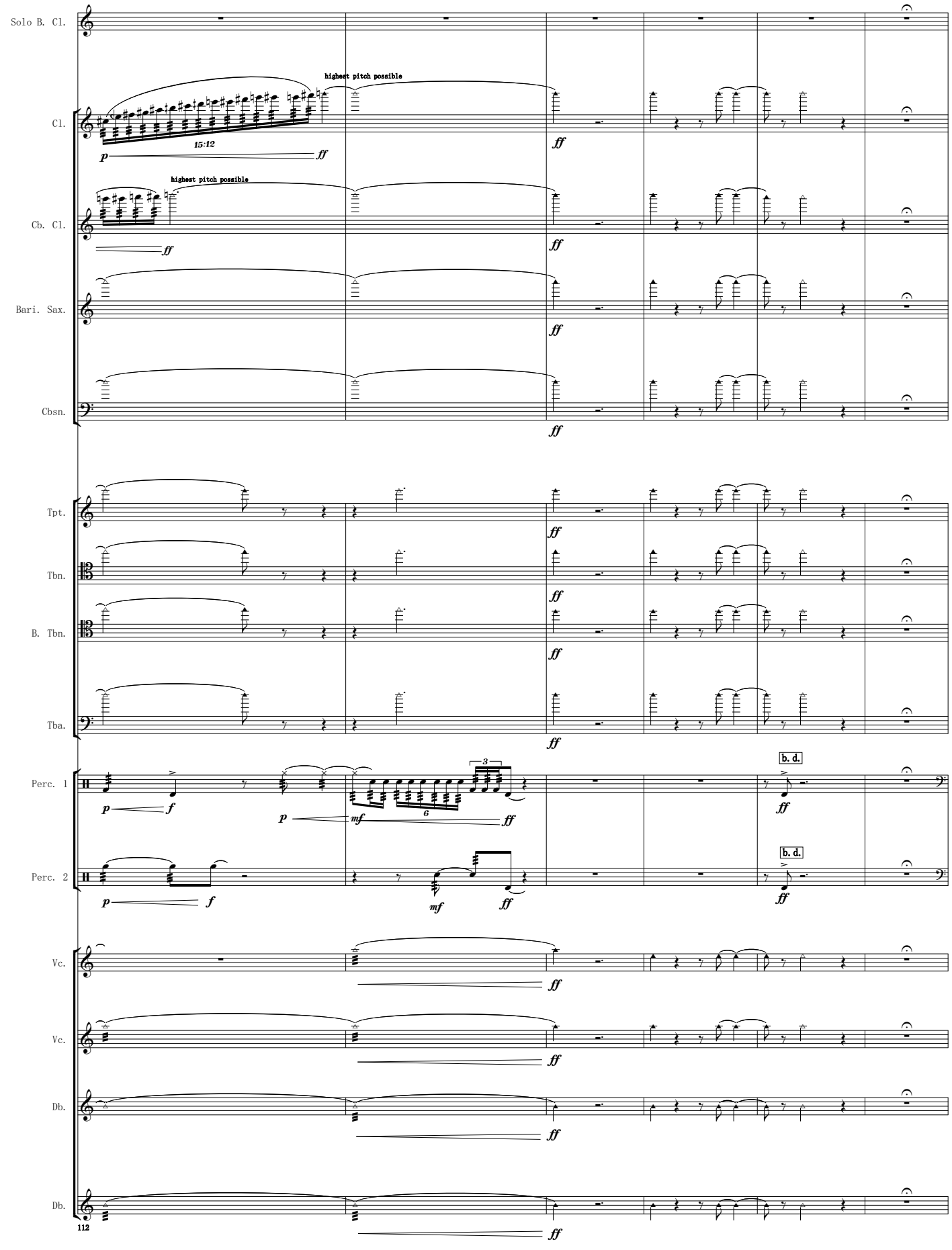

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
w/ brushes
highest pitch possible
w/ brushes
mf cresc.
98

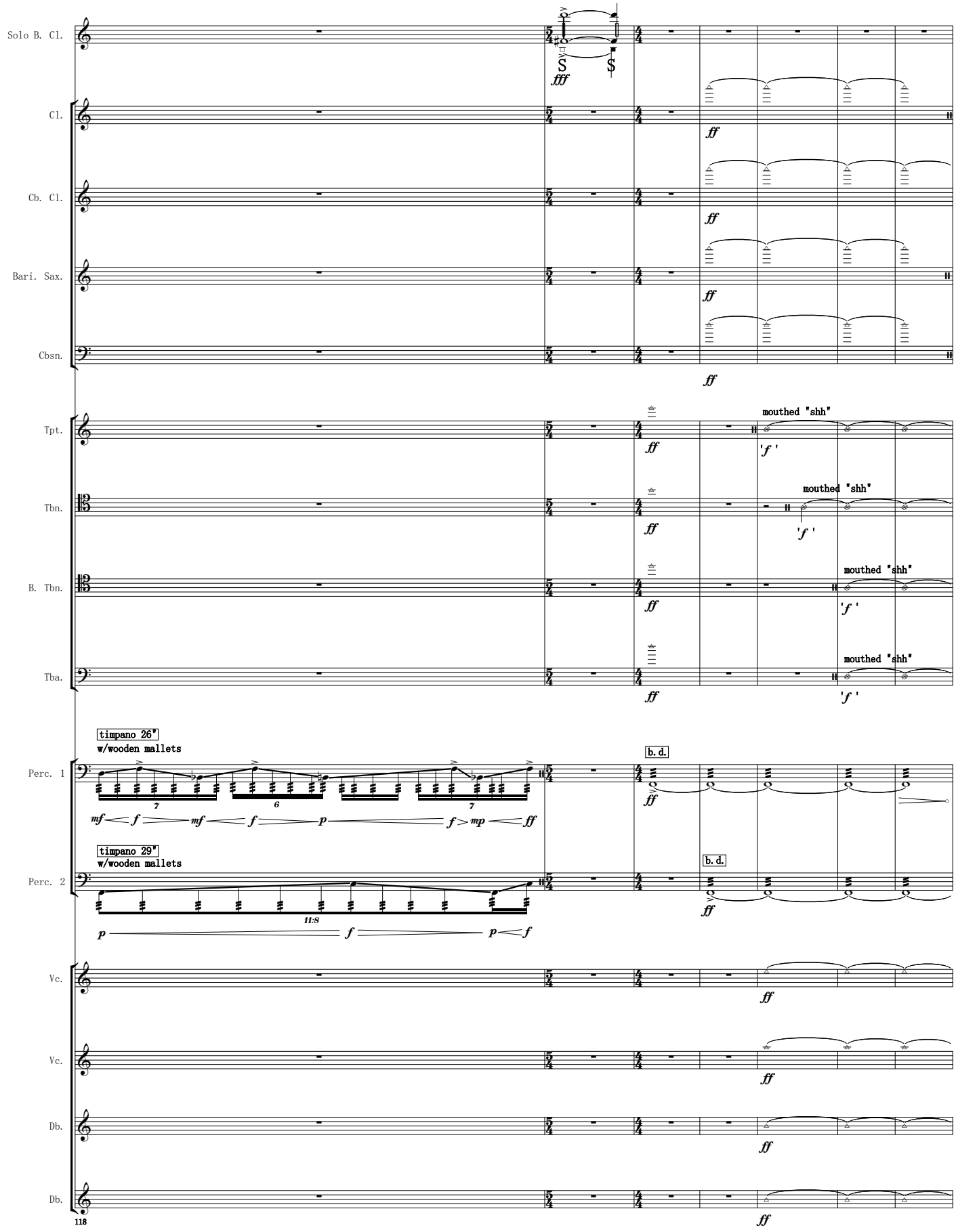

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
scream
highest pitch possible (scream)
mf cresc.
100

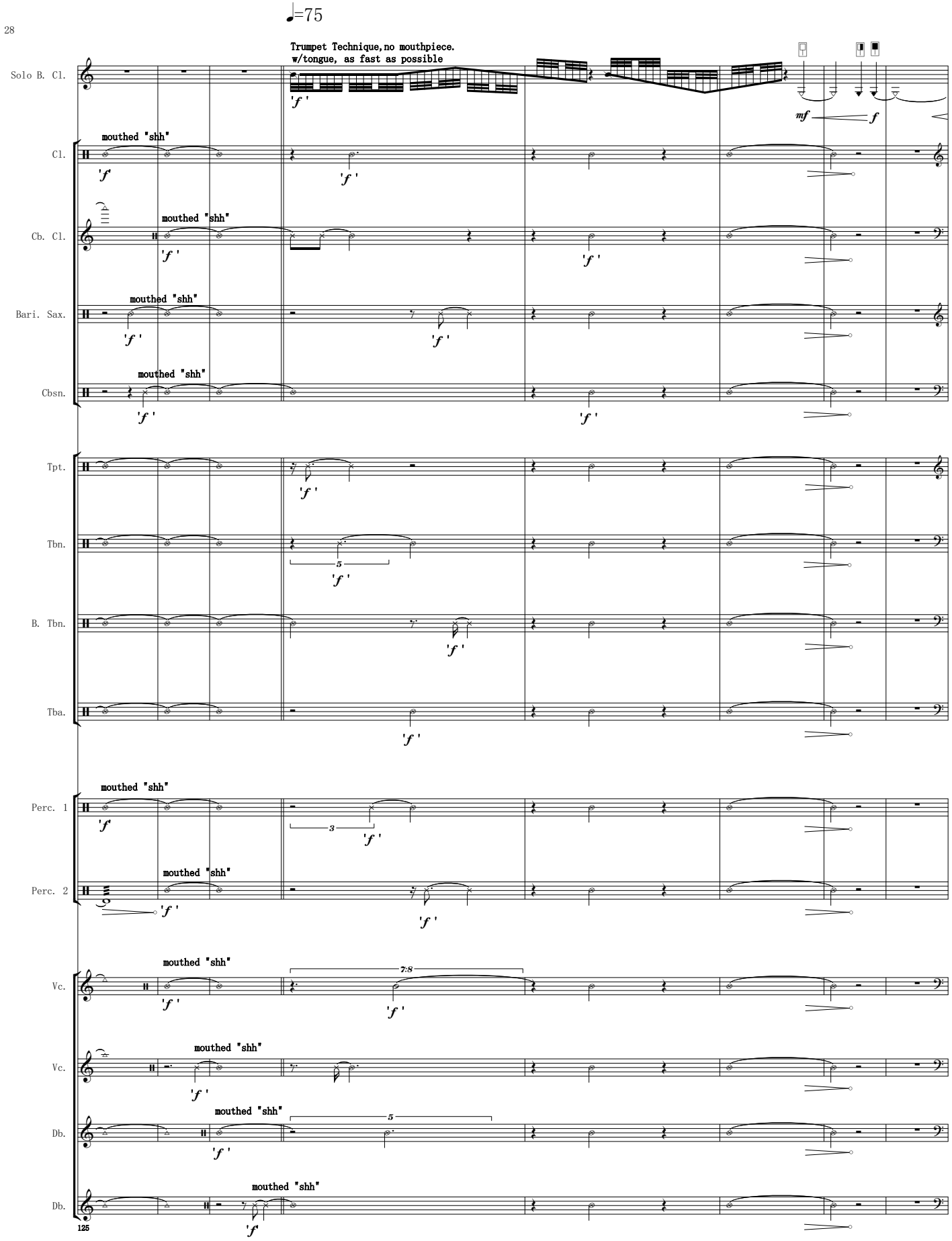

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
highest pitch possible
highest pitch possible
mf cresc.
take sticks
w/sticks
103

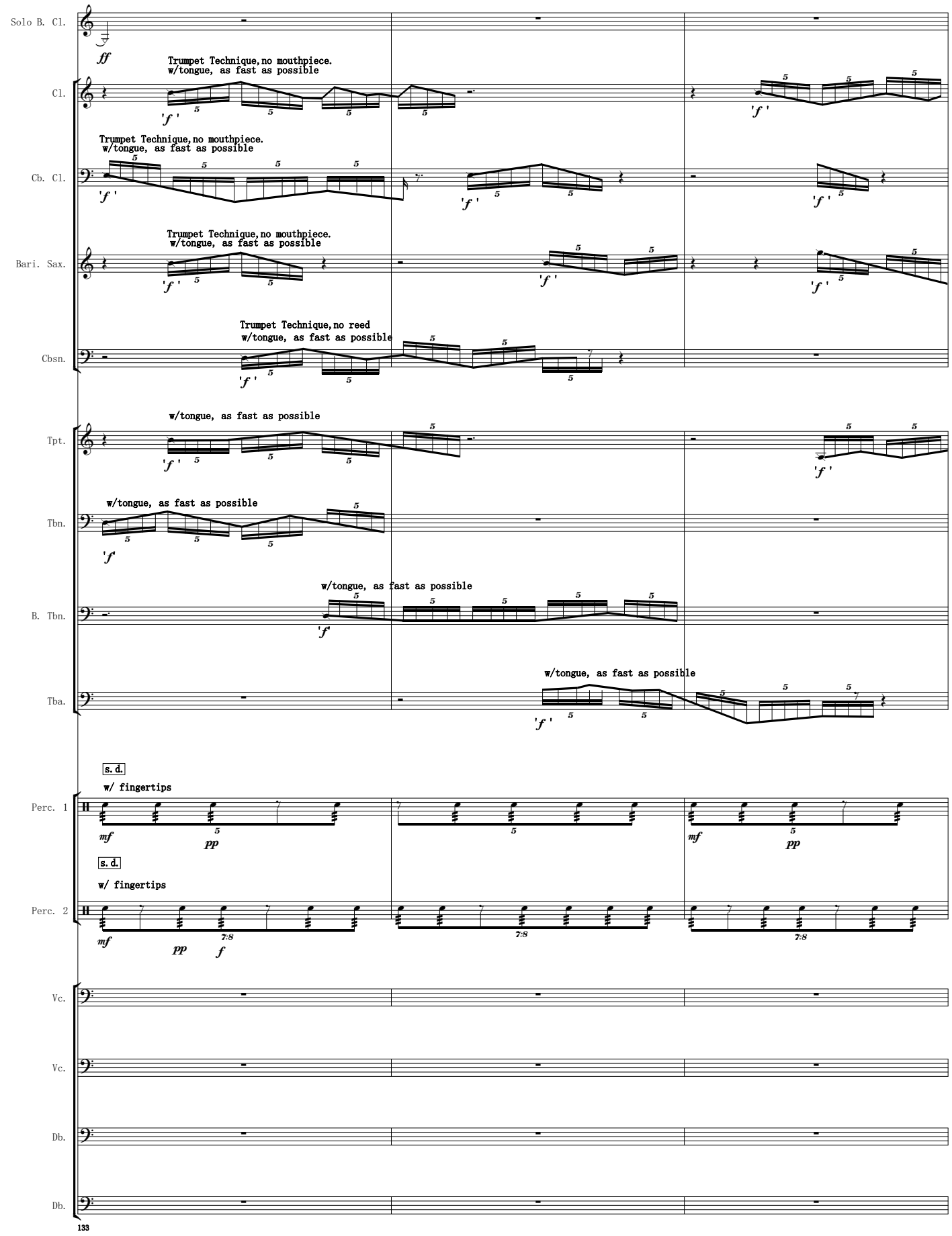

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
12:8
15:12
highest pitch possible
cresc.
w/ sticks
107

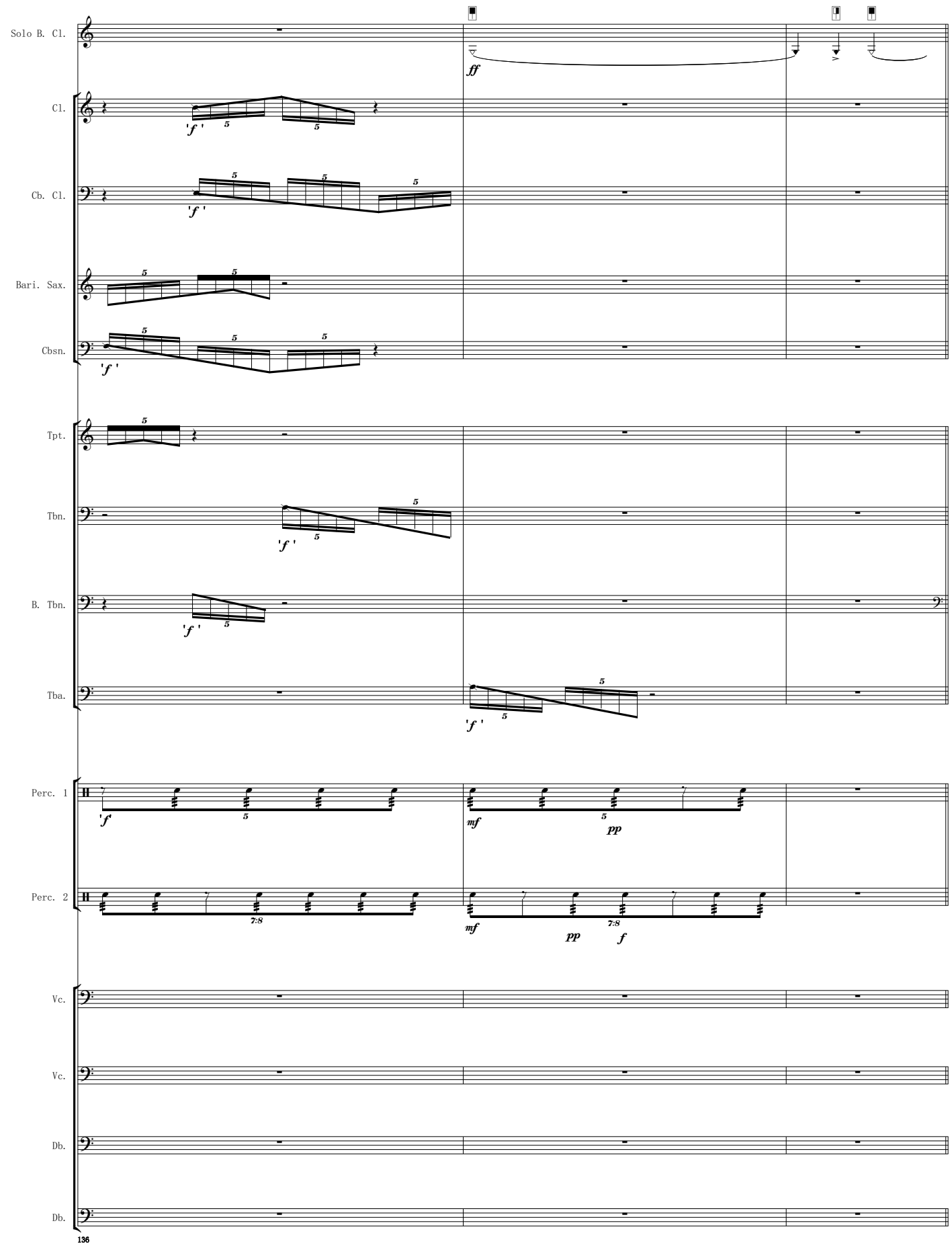

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
7:8
ff
p
3
highest pitch possible
10:8
14:8
mf
7
f
110

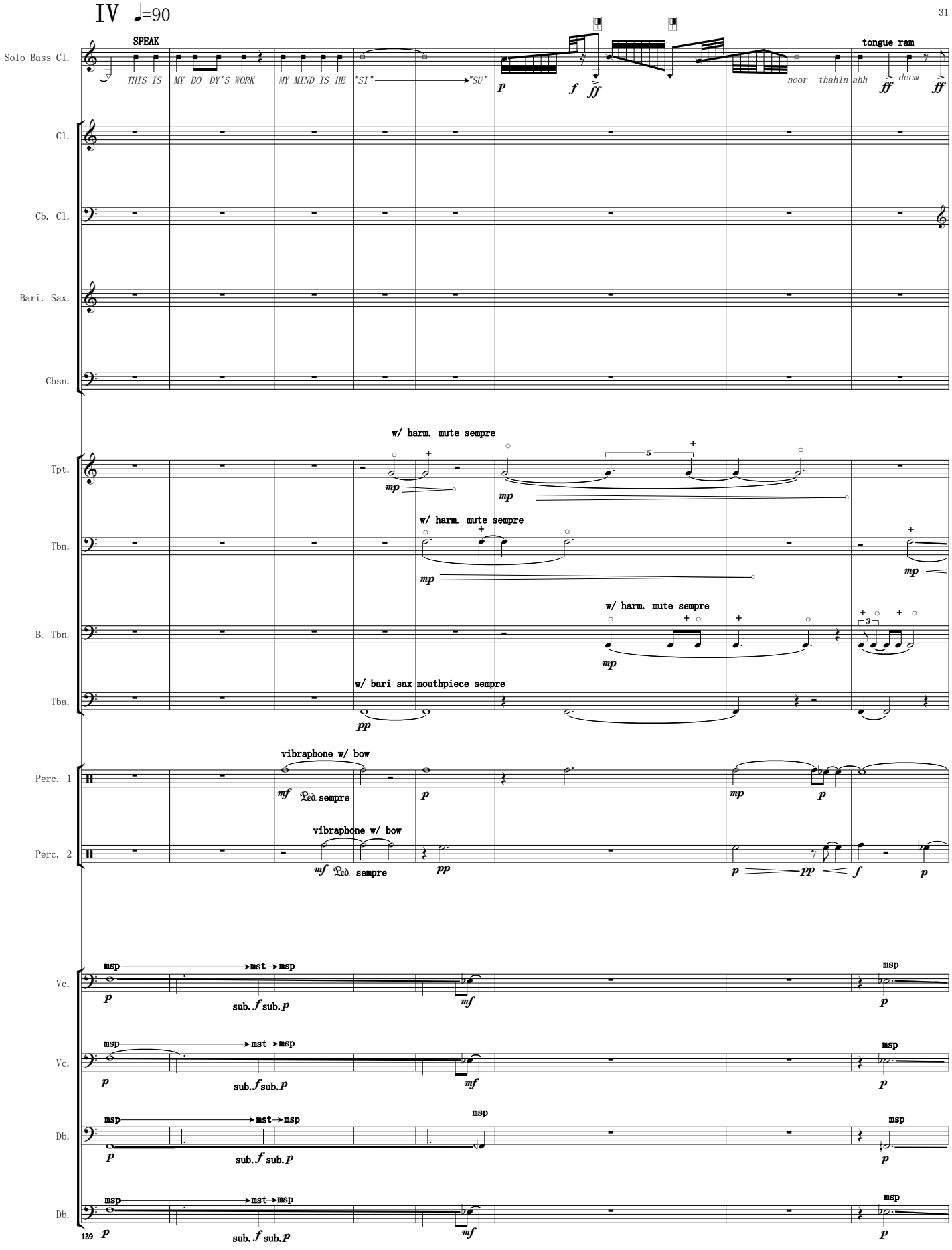

Solo B. Cl.
Cl.
highest pitch possible
15:12
Cb. Cl.
highest pitch possible
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
b. d.
Perc. 2
b. d.
Vc.
Vc.
Db.
Db.
112

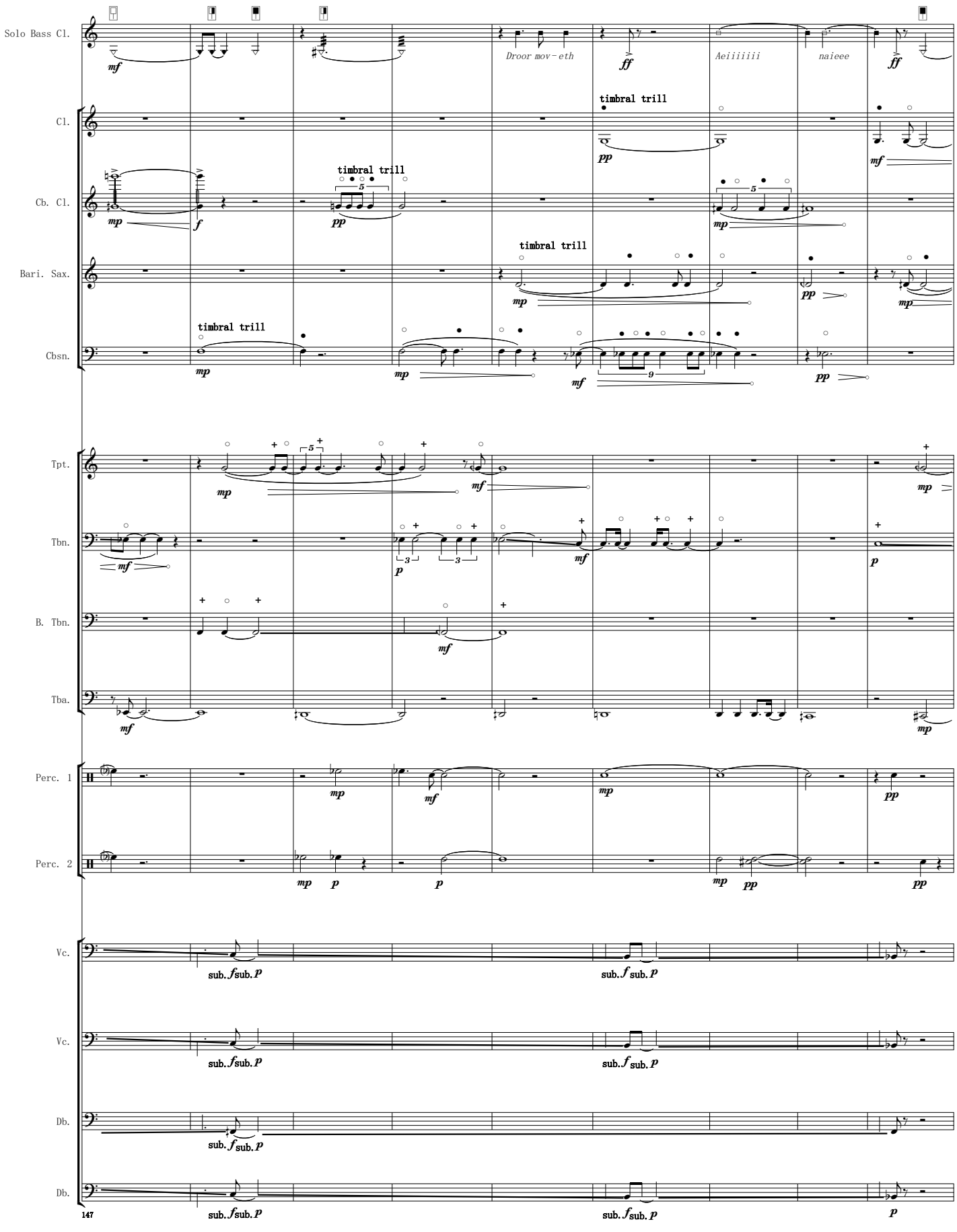

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
fff
ff
mouthed "shh"
'f '
timpano 26"
w/wooden mallets
timpano 29"
w/wooden mallets
b. d.
mf f mf f p f mp ff
p f p f
118

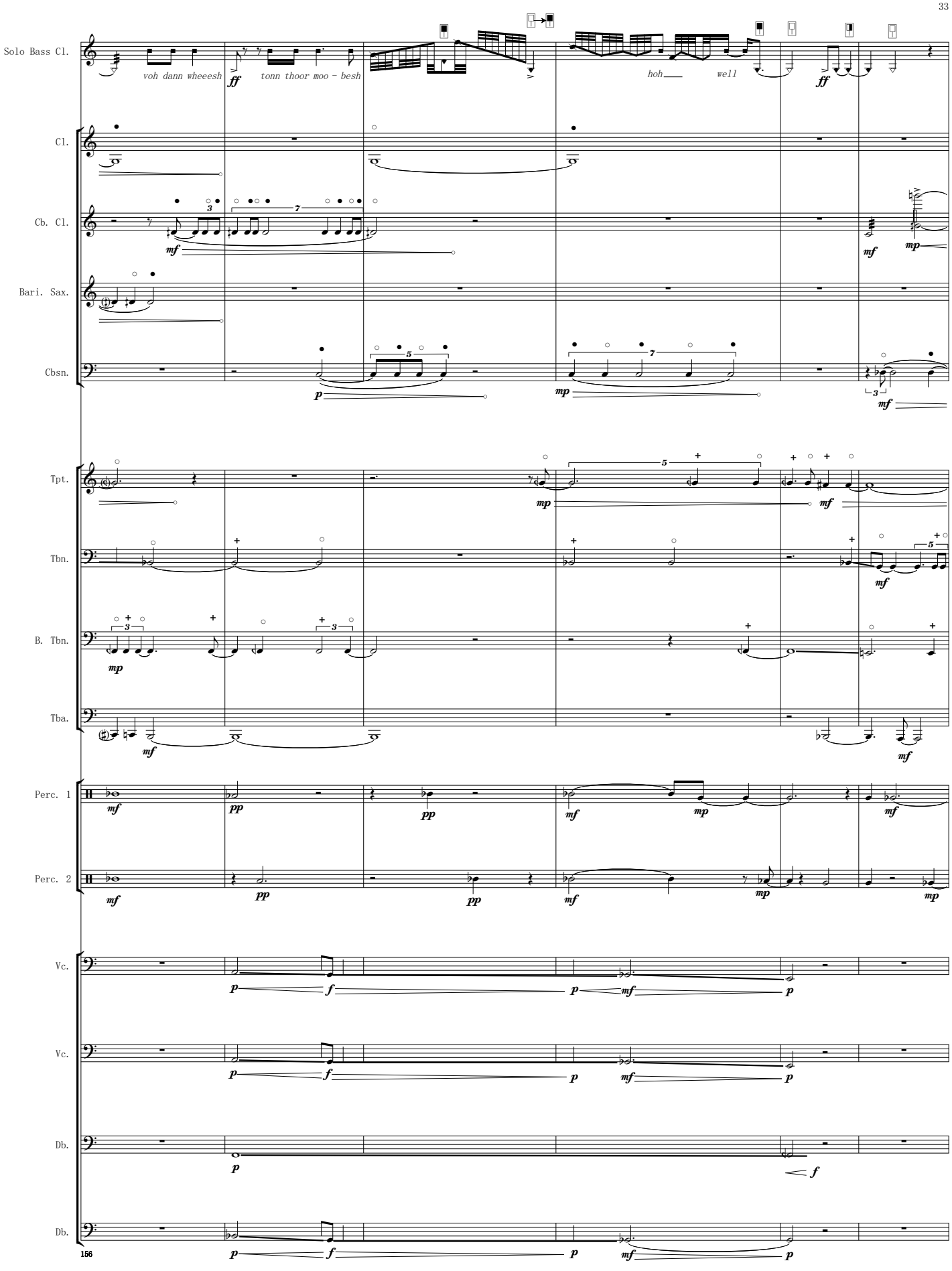

♩=75
Trumpet Technique,no mouthpiece.
w/tongue, as fast as possible
Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
mouthed "shh"
125

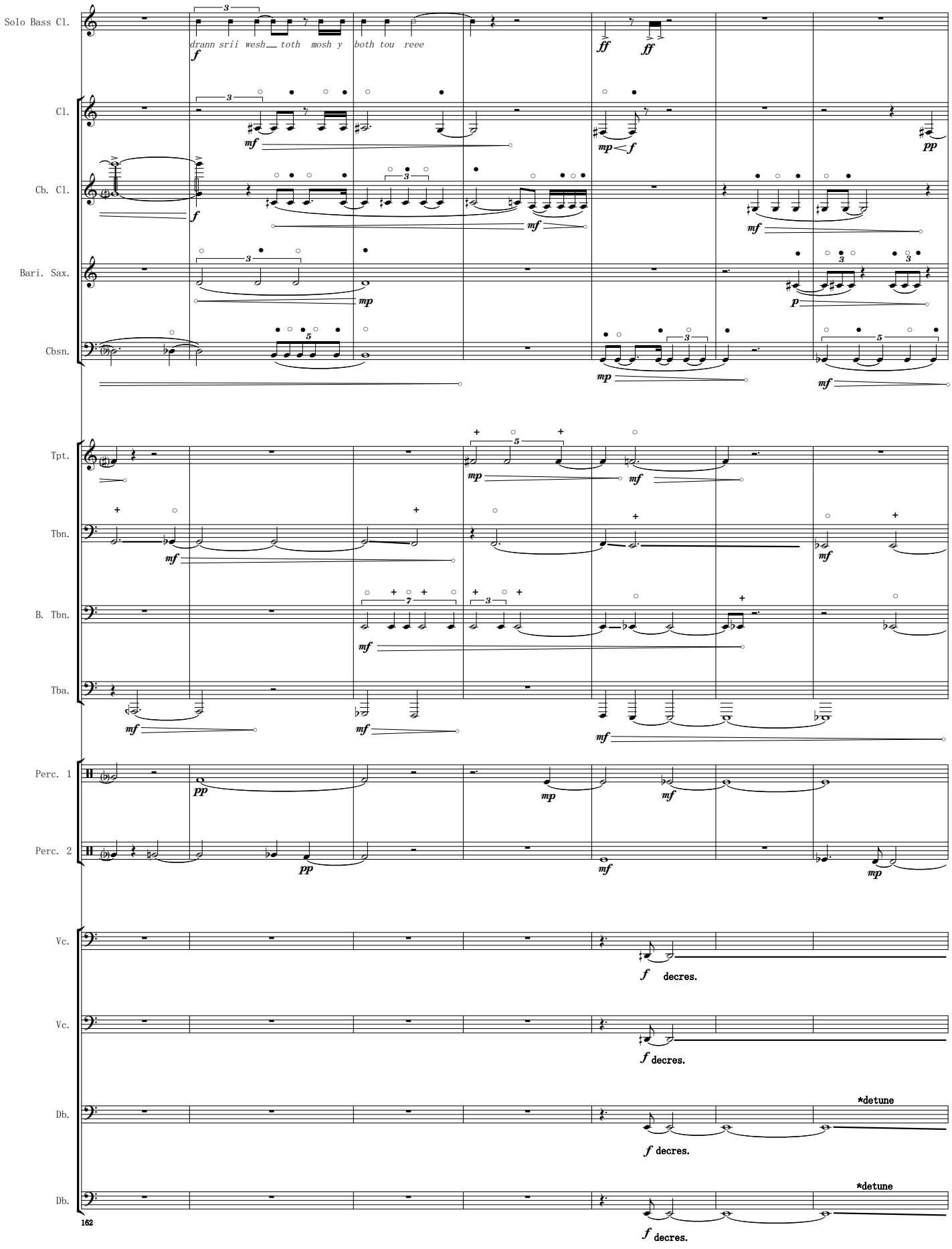

Solo B. Cl.
ff
Trumpet Technique,no mouthpiece.
w/tongue, as fast as possible
Cl.
'f'
Trumpet Technique,no mouthpiece.
w/tongue, as fast as possible
Cb. Cl.
'f'
Trumpet Technique,no mouthpiece.
w/tongue, as fast as possible
Bari. Sax.
'f'
Trumpet Technique,no reed
w/tongue, as fast as possible
Cbsn.
'f'
w/tongue, as fast as possible
Tpt.
'f'
w/tongue, as fast as possible
Tbn.
'f'
w/tongue, as fast as possible
B. Tbn.
'f'
w/tongue, as fast as possible
Tba.
'f'
s.d.
w/ fingertips
Perc. 1
mf
pp
s.d.
w/ fingertips
Perc. 2
mf
pp
f
7:8
Vc.
Vc.
Db.
Db.
133

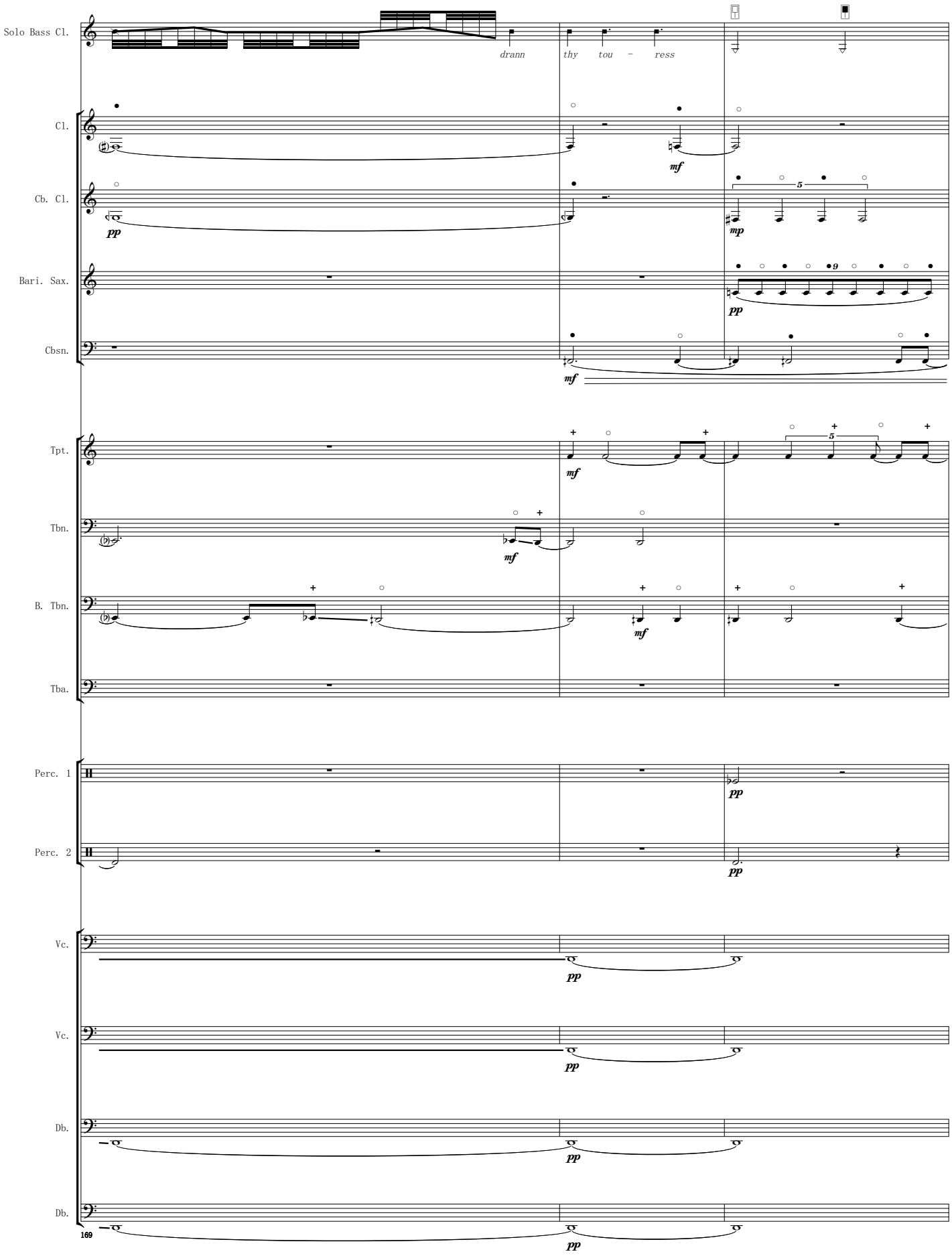

Solo B. Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
ff
'f'
mf
pp
f
7:8
136

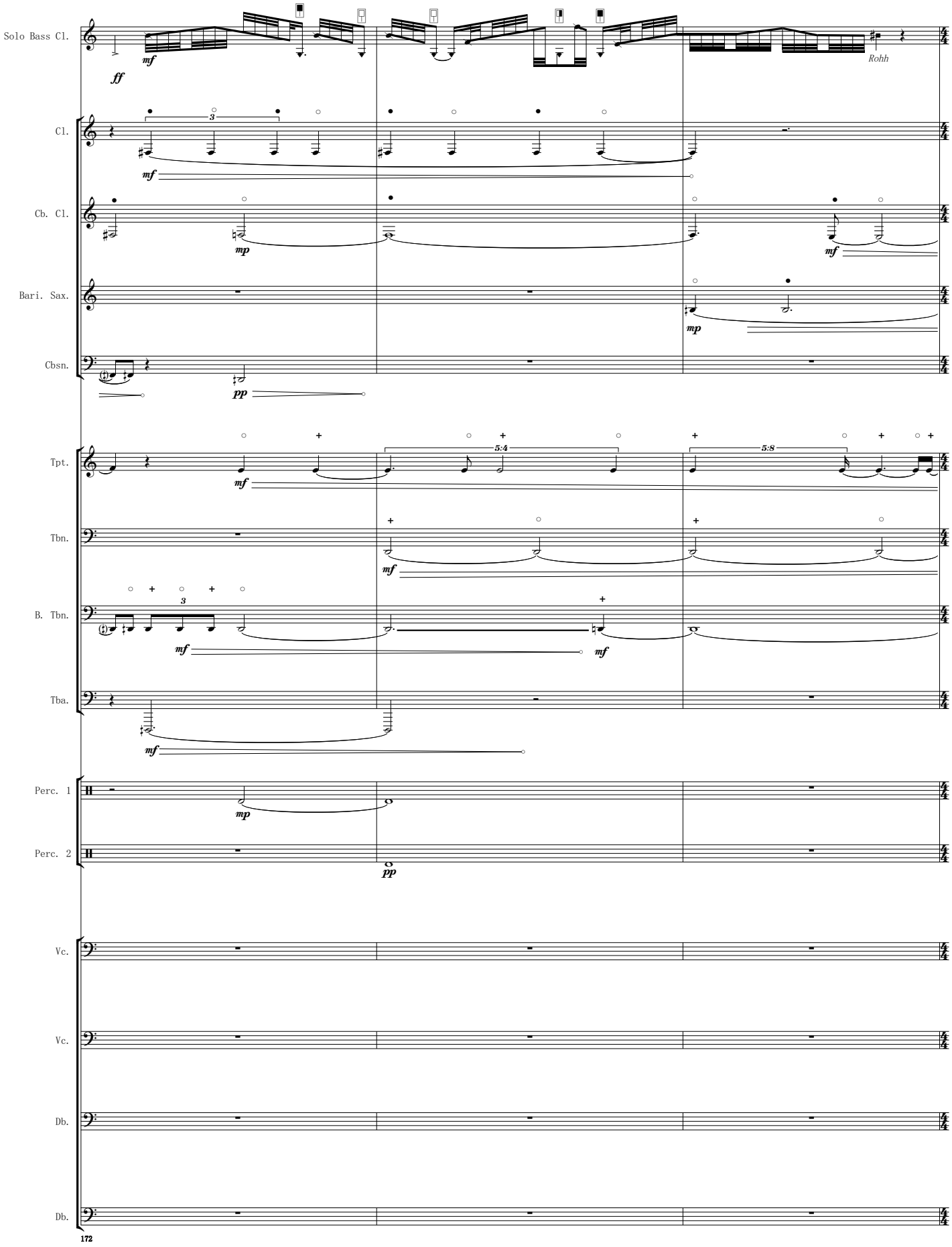

IV ♩=90
SPEAK
Solo Bass Cl.
THIS IS MY BO-DY'S WORK MY MIND IS HE "SI" "SU"
tongue ram
noor thahln ahh deem
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
w/ harm. mute sempre
Tpt.
Tbn.
B. Tbn.
Tba.
w/ bari sax mouthpiece sempre
vibraphone w/ bow
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
msp
mst
sub.
139

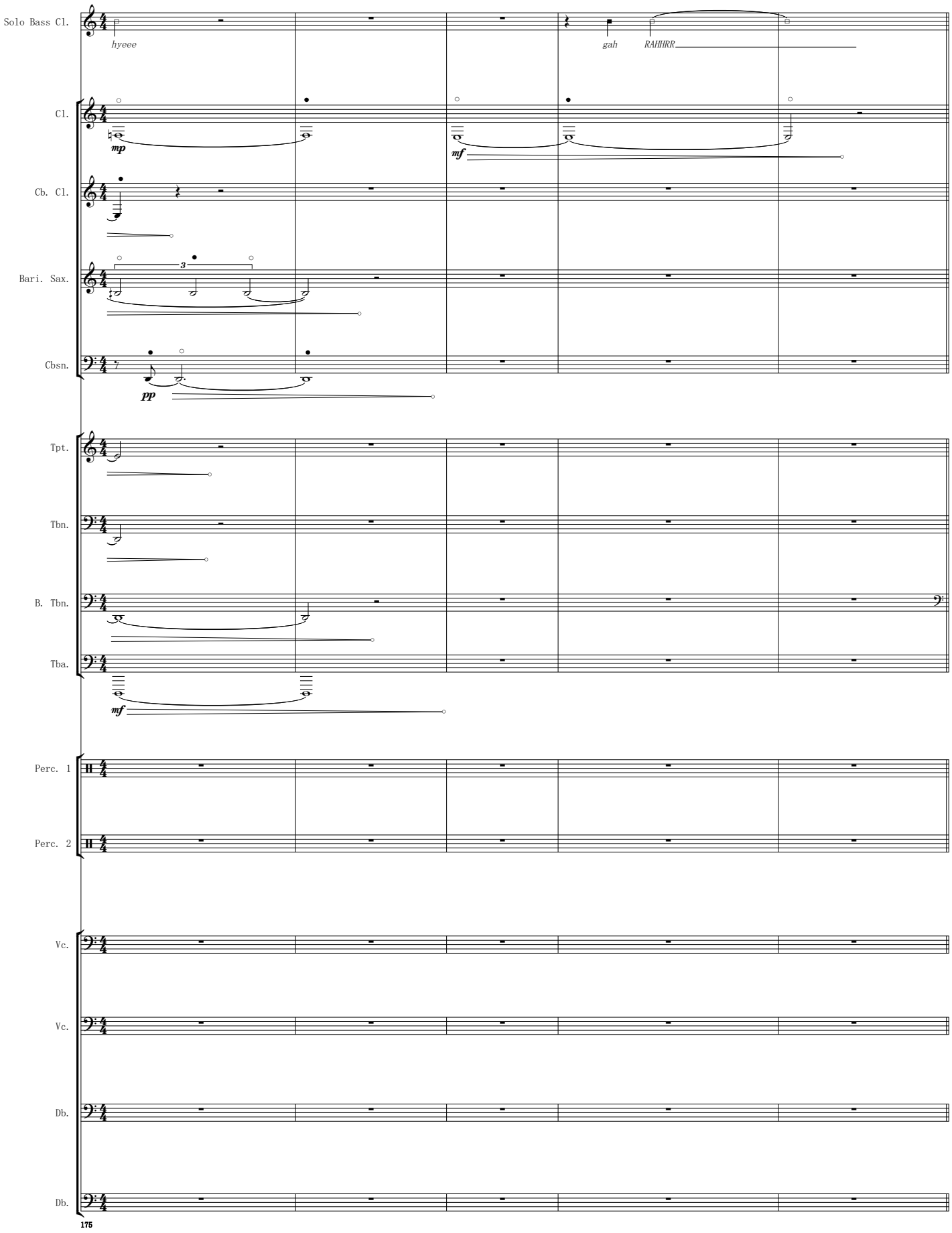

Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
Droor mov-eth
Aeiiiiiii
naieee
timbral trill
timbral trill
timbral trill
147

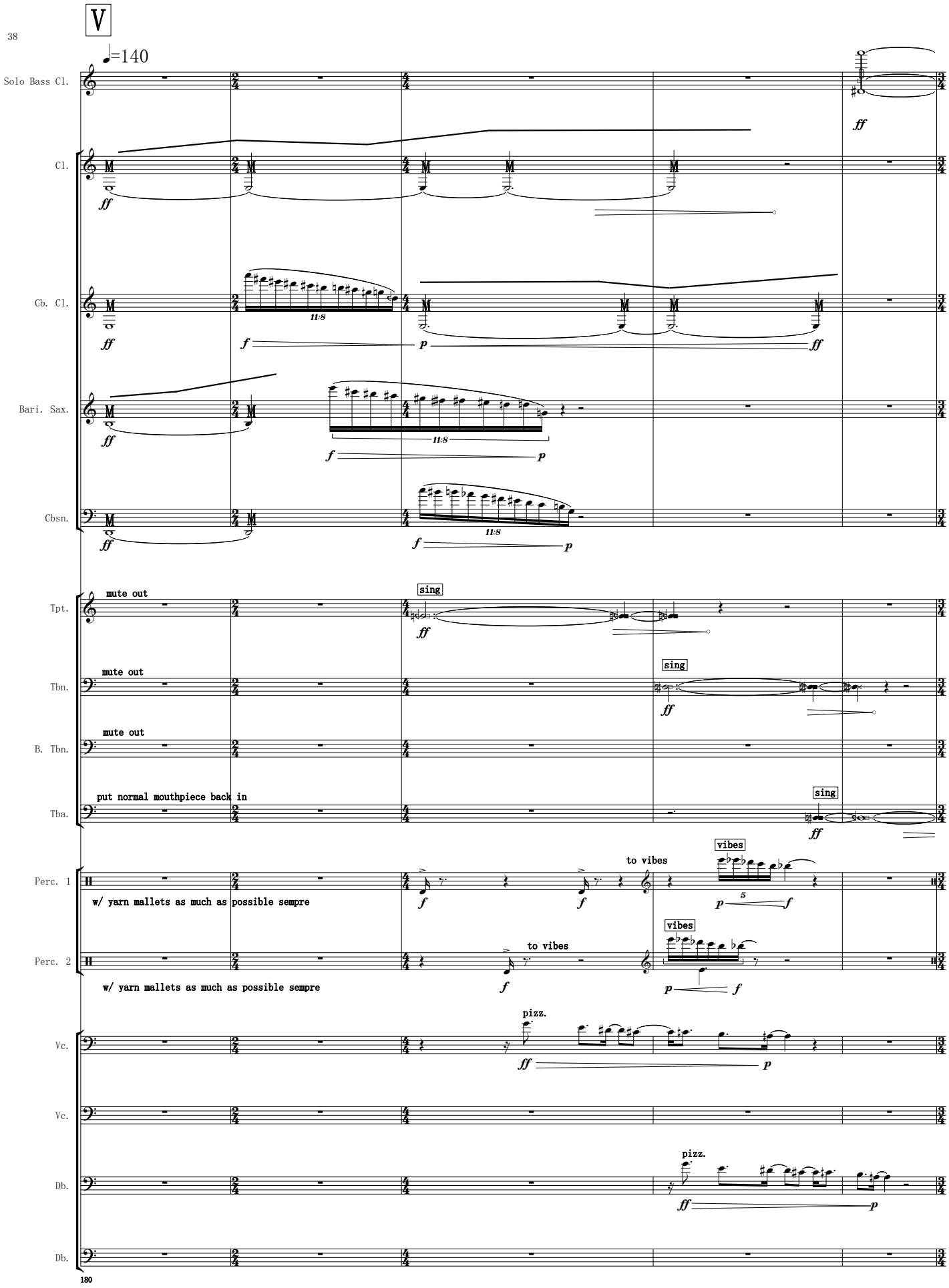

Solo Bass Cl.
voh dann wheeesh
ff
tonn thoor moo - besh
hoh
well
ff
Cl.
Cb. Cl.
mf
mf
mp
Bari. Sax.
Cbsn.
p
mp
mf
Tpt.
mp
mf
Tbn.
mf
B. Tbn.
mp
Tba.
mf
mf
Perc. 1
mf
pp
pp
mf
mp
mf
Perc. 2
mf
pp
pp
mf
mp
mp
Vc.
p
f
p
mf
p
Vc.
p
f
p
mf
p
Db.
p
f
Db.
p
f
p
mf
p

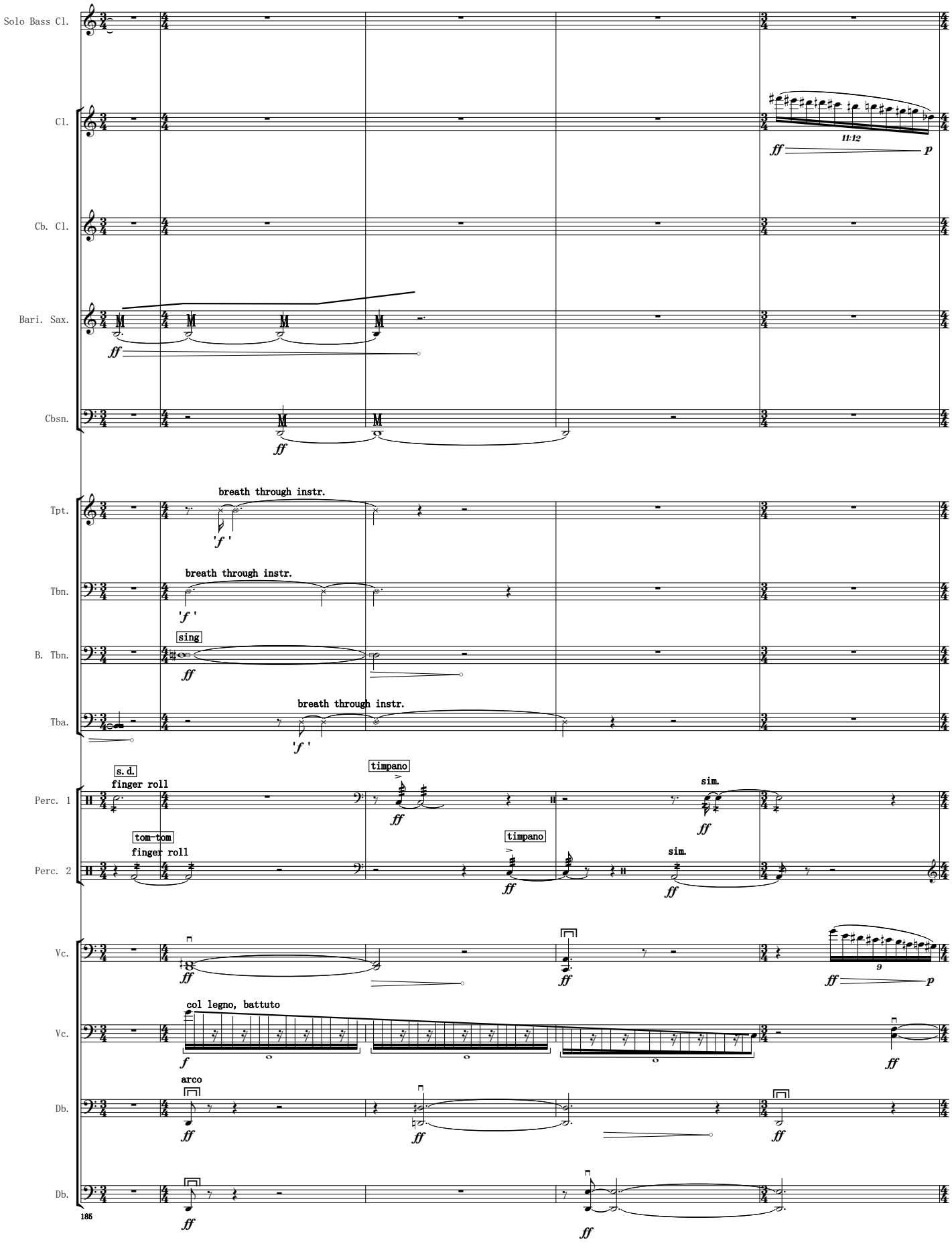

Solo Bass Cl.
drann srii wesh toth mosh y both tou reee
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
decres.
Vc.
decres.
Db.
*detune
decres.
Db.
*detune
decres.
162

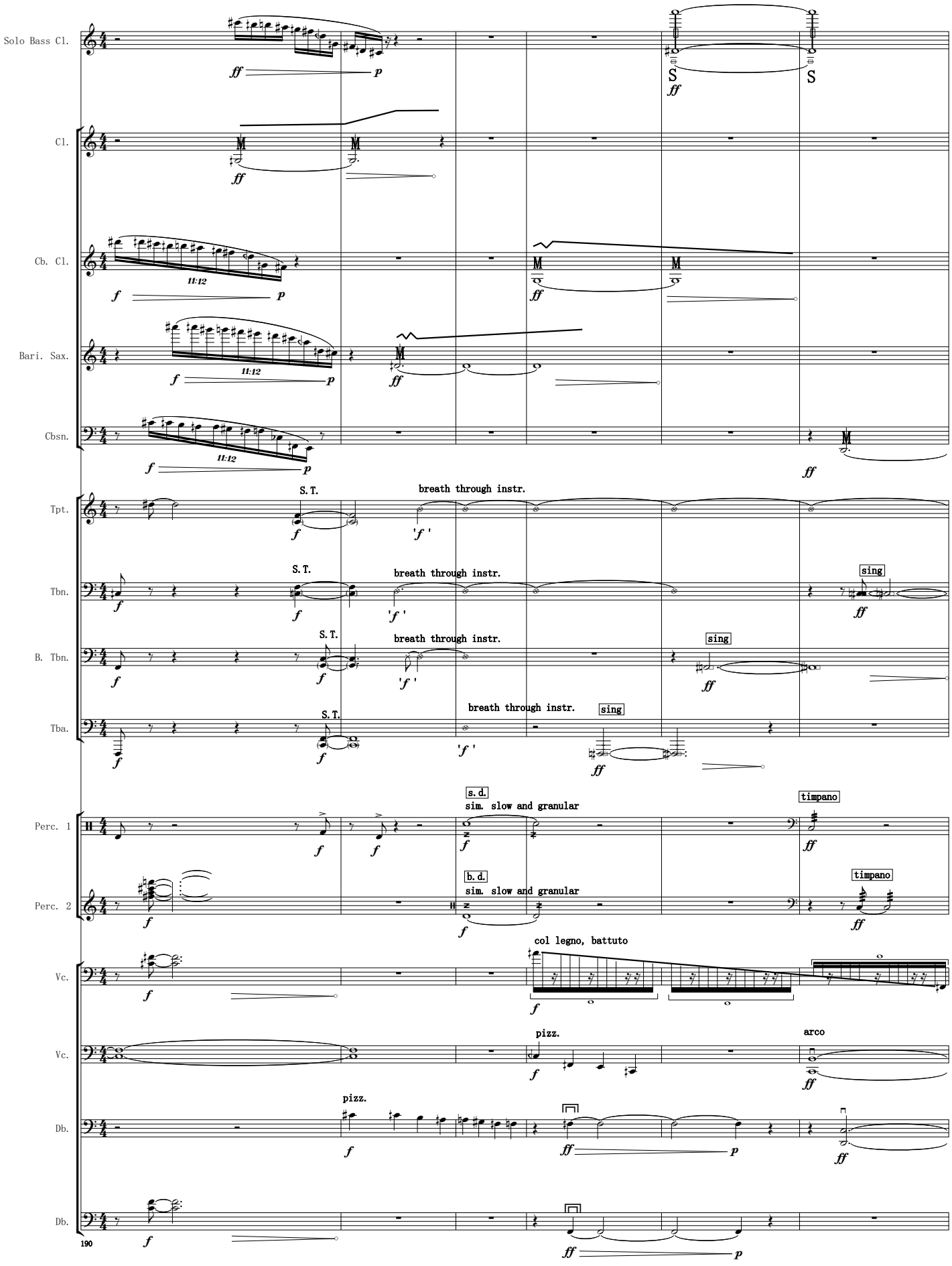

Solo Bass Cl.
drann
thy tou - ress
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
169

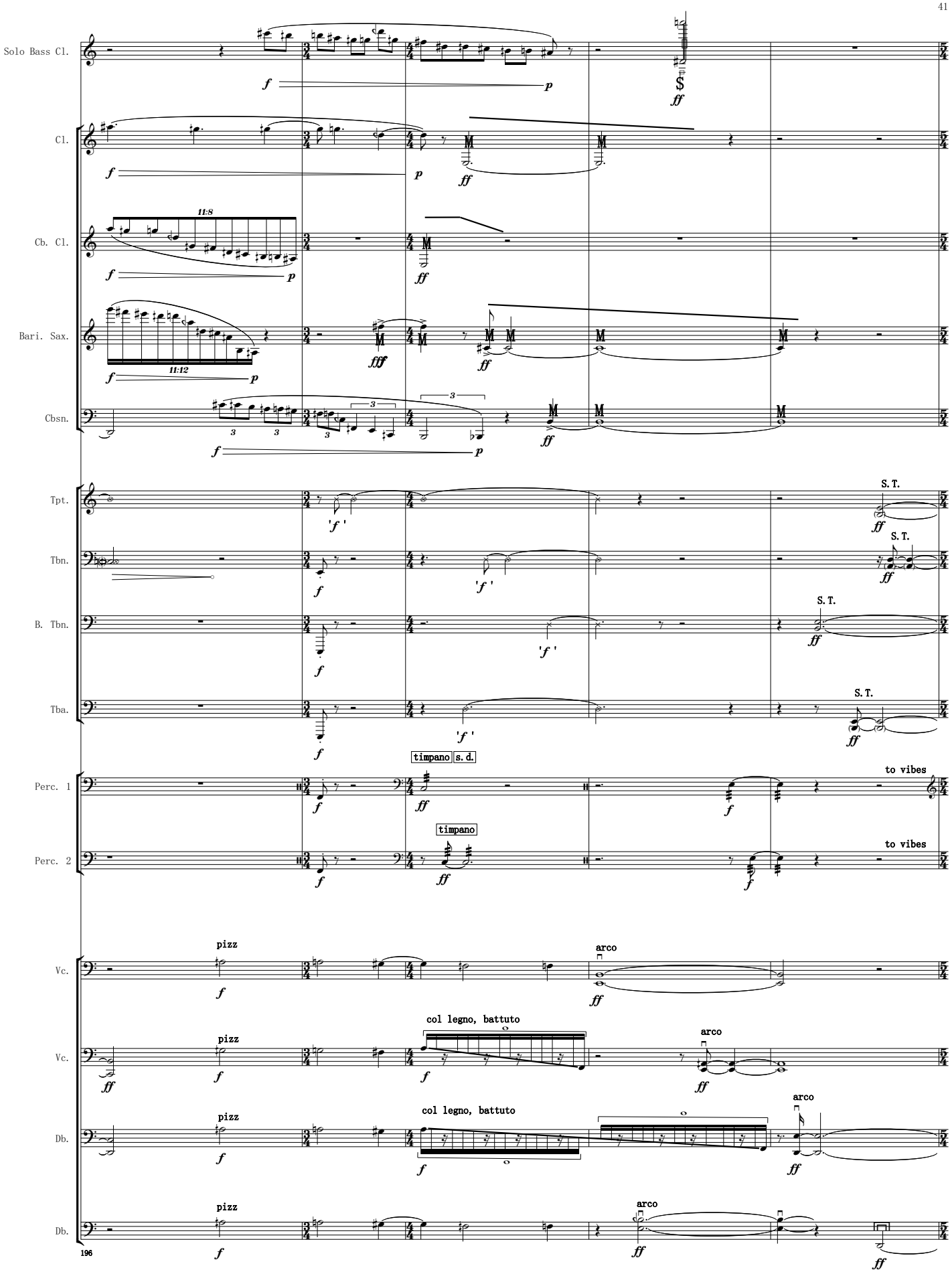

Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
Rohh
172

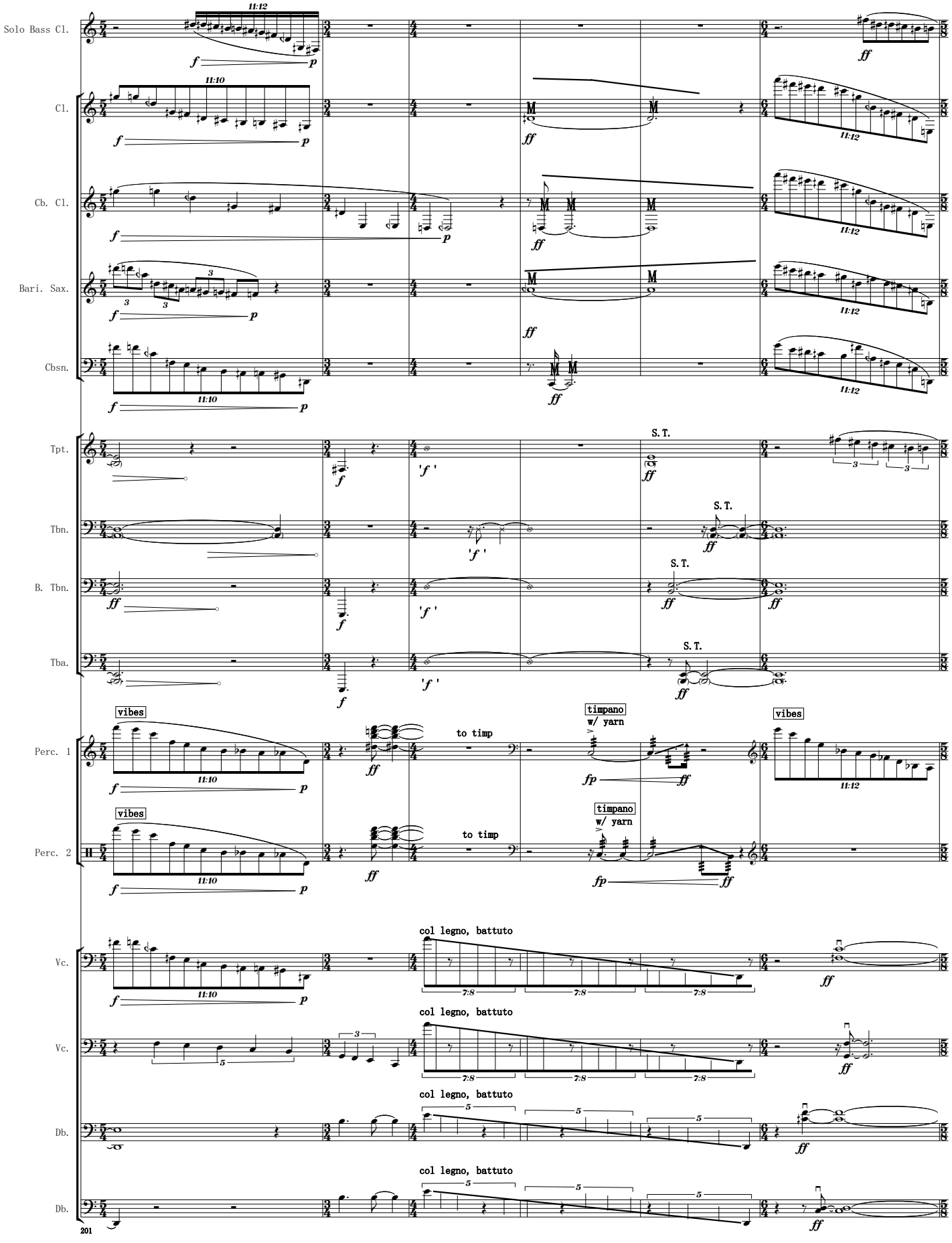

Solo Bass Cl.
hyeee
gah
RAHHRR
Cl.
mp
mf
Cb. Cl.
Bari. Sax.
3
Cbsn.
pp
Tpt.
Tbn.
B. Tbn.
Tba.
mf
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
175

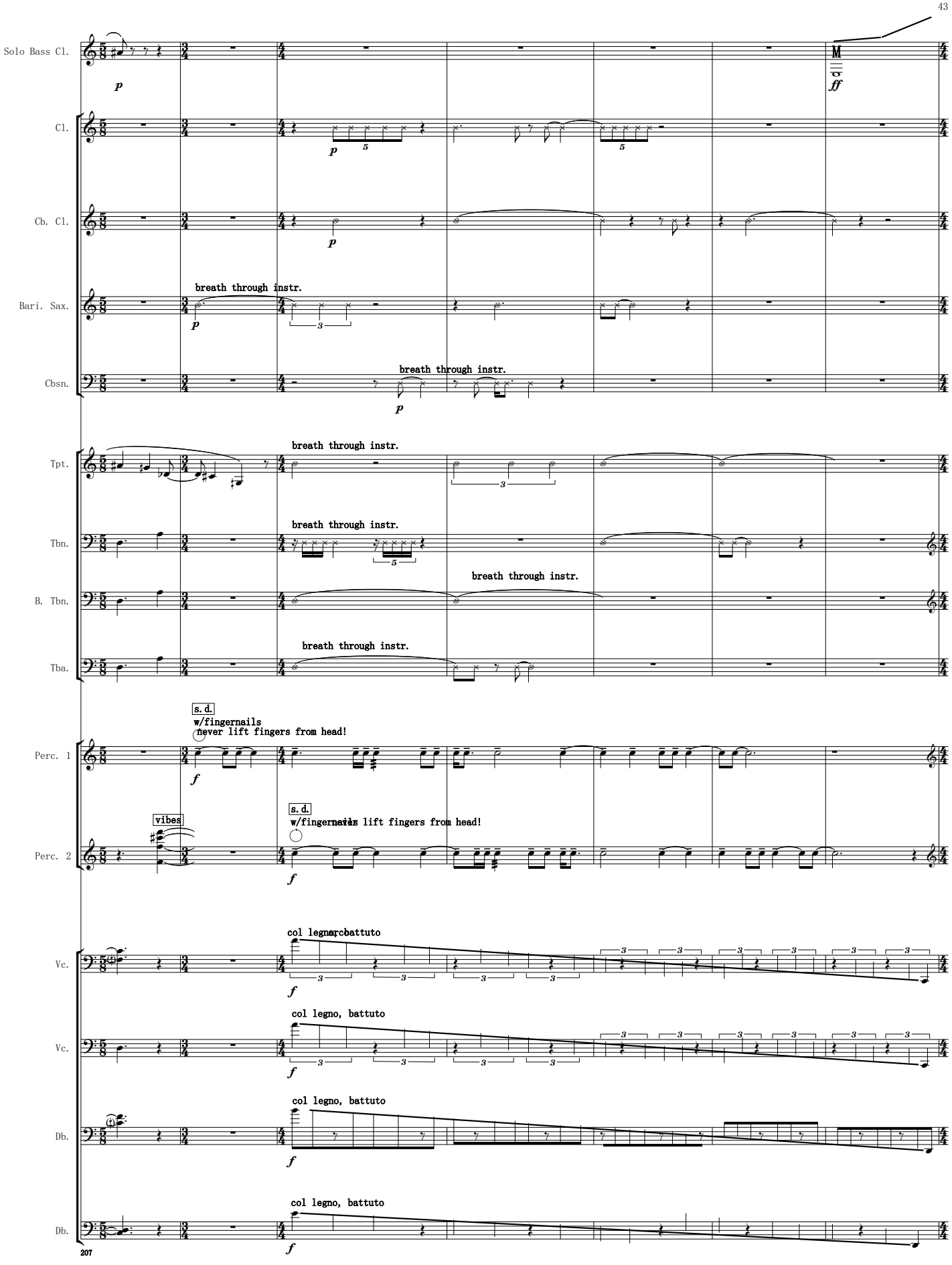

V
♩=140
Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
ff
f
p
11:8
mute out
sing
put normal mouthpiece back in
to vibes
vibes
w/ yarn mallets as much as possible sempre
pizz.
180

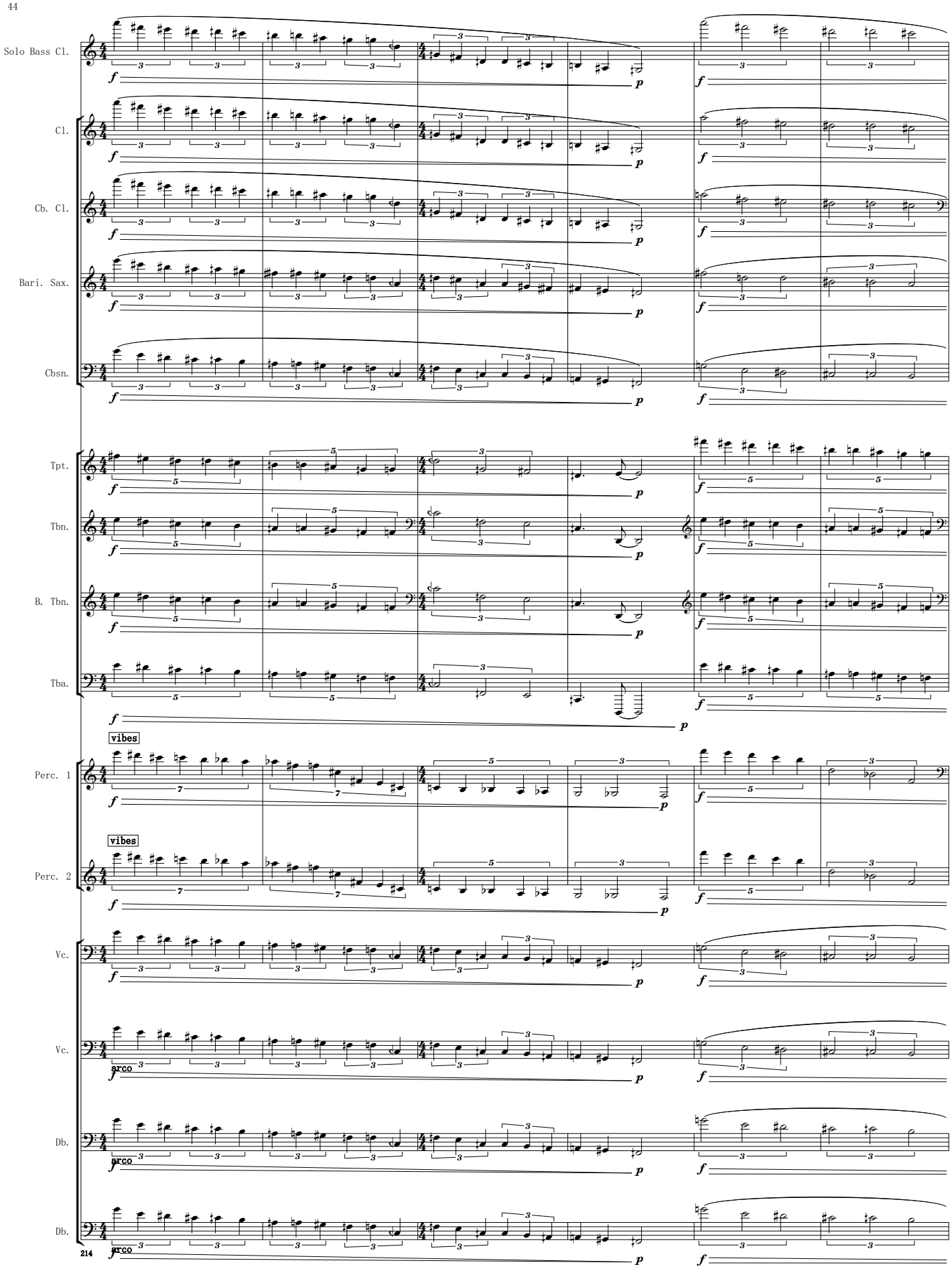

Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
11:12
breath through instr.
'f'
sing
s.d.
finger roll
timpano
sim.
tom-tom
col legno, battuto
arco
185

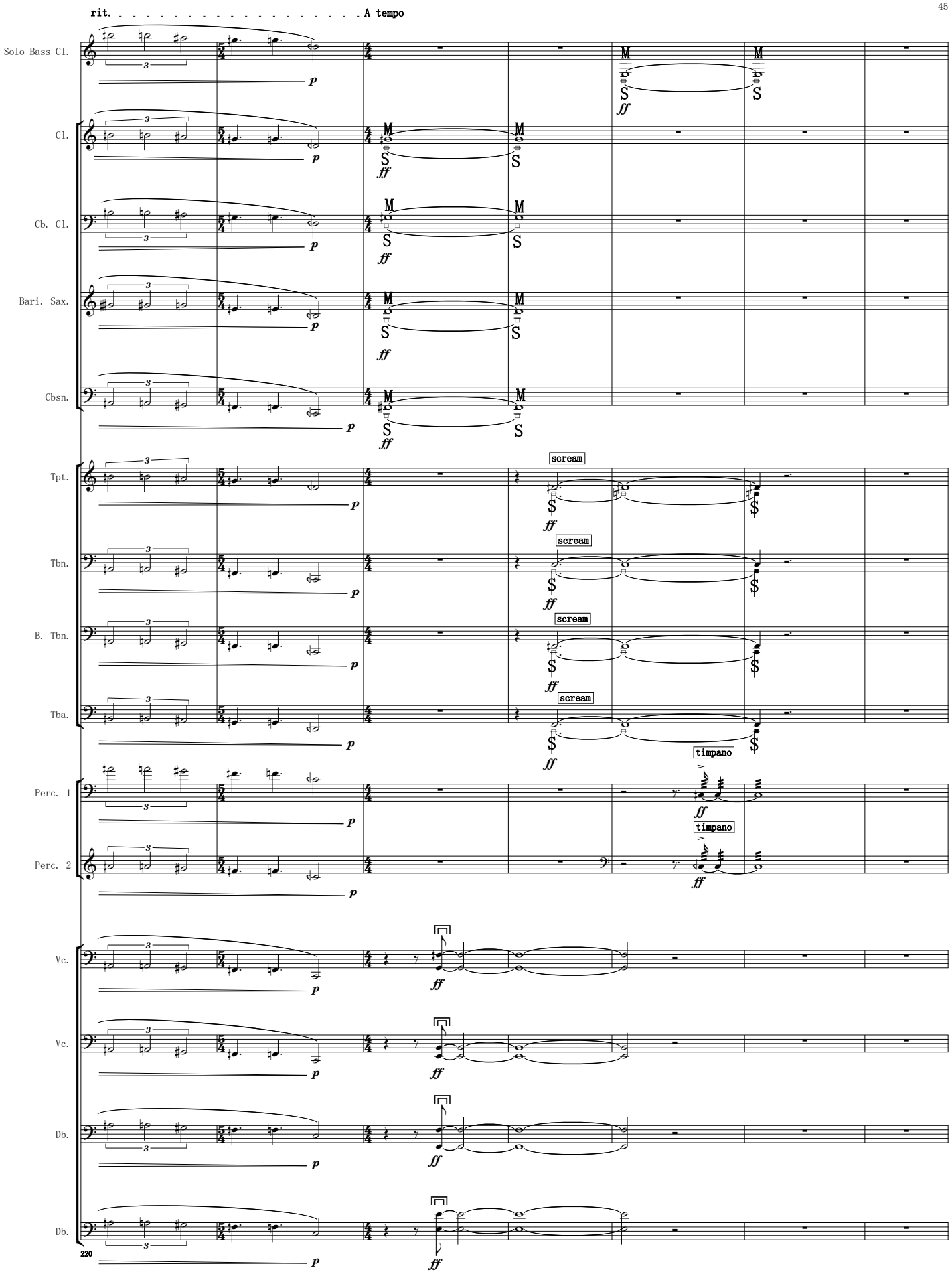

Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
11:12
S. T.
breath through instr.
sing
s. d.
sim. slow and granular
timpano
b. d.
col legno, battuto
pizz.
arco
190

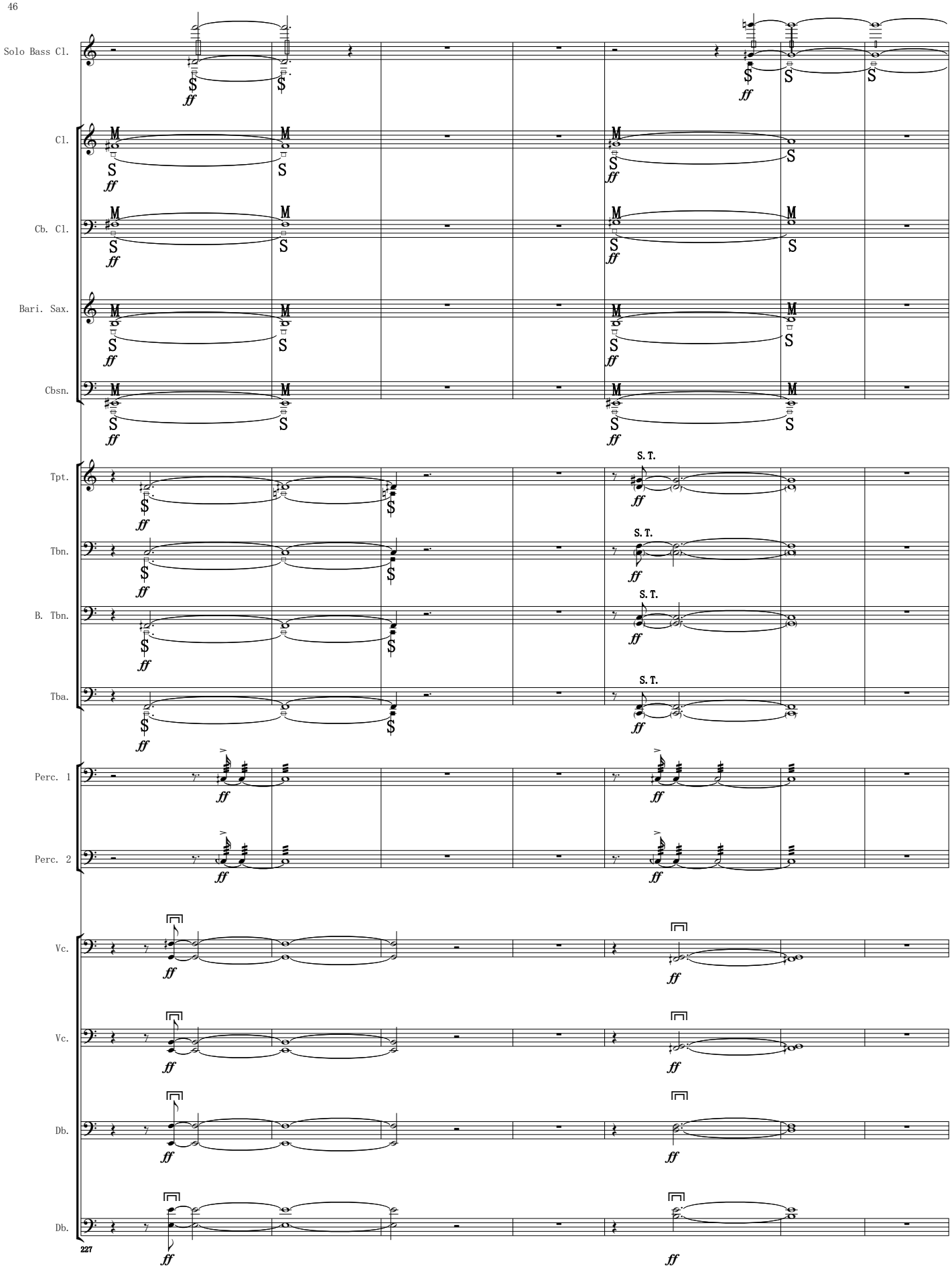

Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
11:8
11:12
S. T.
timpano
s. d.
to vibes
pizz
arco
col legno, battuto
196

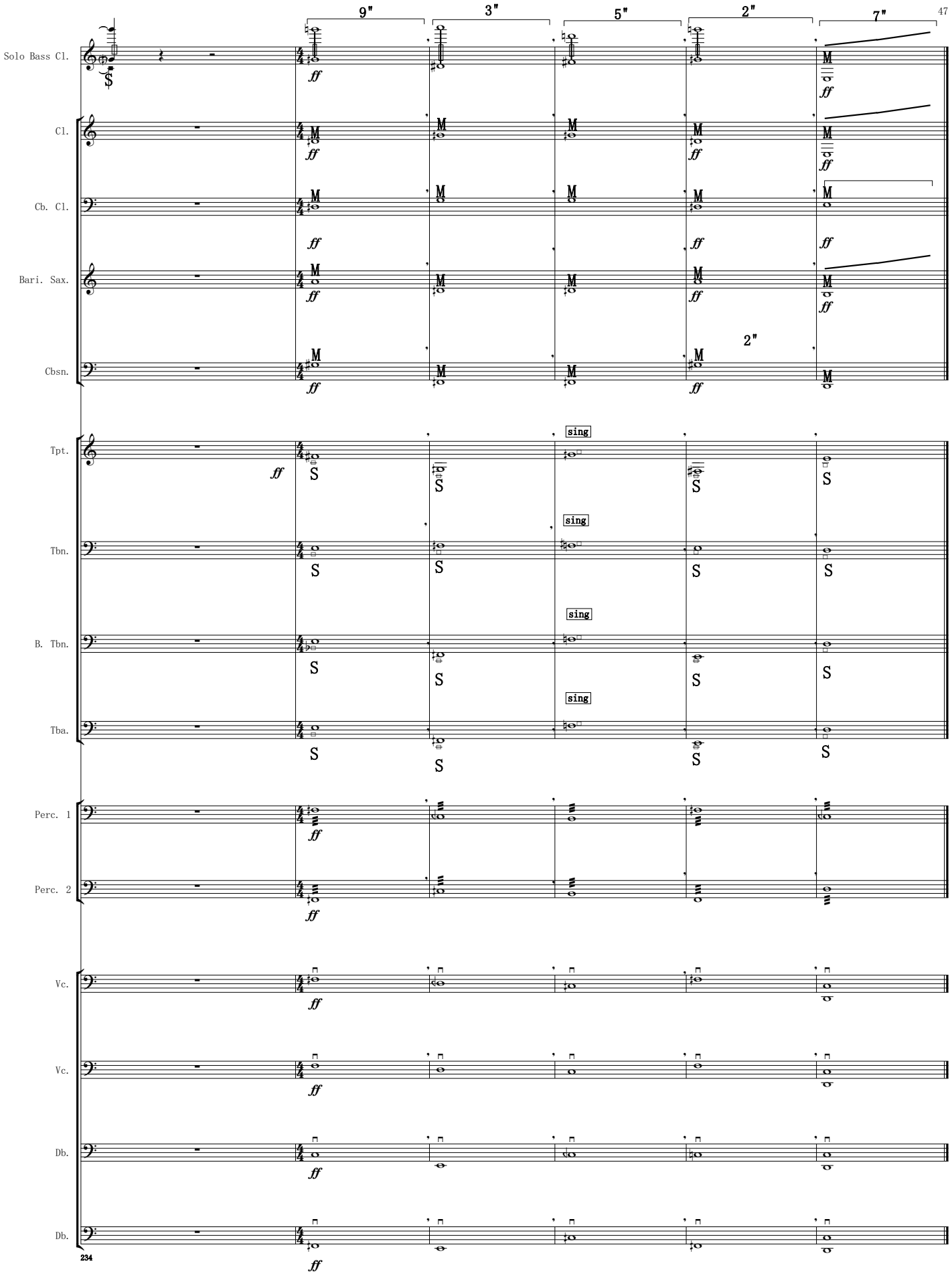

Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
vibes
timpano
w/ yarn
to timp
S. T.
col legno, battuto
11:12
11:10
7:8
201


Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
M
ff
p
breath through instr.
s.d.
w/fingernails
never lift fingers from head!
vibes
col legno, battuto
f
207


Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
vibes
Perc. 1
vibes
Perc. 2
Vc.
arco
Vc.
arco
Db.
arco
Db.
arco


rit.
A tempo
Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
scream
timpano
220


Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
S. T.
227


9"
3"
5"
2"
7"
Solo Bass Cl.
Cl.
Cb. Cl.
Bari. Sax.
Cbsn.
2"
Tpt.
Tbn.
B. Tbn.
Tba.
sing
Perc. 1
Perc. 2
Vc.
Vc.
Db.
Db.
234