

SCORE LIBRARY

Antti Auvinen

HIMMEL PUNK

*for orchestra*

(2016)

STUDY SCORE

FOR PERUSAL USE ONLY



**SCORE IN C**

**Instrumentation:**

3 flutes (II. doubling piccolo, III. alto flute)  
3 oboes (III. doubling English horn)  
3 clarinets (Bb) (III. doubling bass clarinet)  
3 bassoons (III. contrabassoon)

4 horns (F)  
3 trumpets (C)  
3 trombones (III. bass trombone)  
Tuba

Timpani  
3 percussions\*

Harp  
Piano ("cluster board" for the  
entire keyboard needed)

Strings

\* PERCUSSION REQUIREMENTS:

**Percussion I**

Vibrphone, Crotales [c1, d1, e1, f1, g1, a1, h1, c2, d2, e2, g2], 4 Gongs [d1, e1, g1, a1], Snare Drum (piccolo), 5 Tom-toms, Bass Drum, Bamboo Wind Chime, Woodblock, Cymbal, 2 Metal Objects (no sustain), Hi-hat, Referee Whistle, Hunting Whistle (Lyrurus tetrix), Duck Whistle (shaker), Goose Whistle, Wooden Police Whistle or any wooden whistle which has no ball inside and is possible to overblow, Megaphone w/ detachable microphone

**Percussion II**

Chimes [h, c1, d1, e1, f1, g1, a1, h1, c2, d2, e2], 4 Gongs [f1, e2, d2, g2], Snare Drum, Drum Skin, 2 Bongos, 4 Tom-toms, Bass Drum w/ foot pedal, Tambourine, Vibraphone, Plastic Block, 2 Metal Buckets small and large, Cowbell (low), Metal Object (with sustain), Threaded Rod (Metal), Flexatone, China Cymbal (Large), China Cymbal (Small), Sizzle Cymbal, Hunting Whistle (Lyrurus tetrix), Party Whistle, paper, sounds + rolls out when blown into, 2 Referee Whistles, Megaphone w/ detachable microphone, Spray Horn

**Percussion III**

Crotale [f#2], Bell Plates [g, a, b-flat, h, c1, d1, e-flat1, e1, f1], 2 Gongs [g, f#1], Bass Drum, Set of Metal Objects (hanging), 3-4 metal buckets or i.e. 15 soda cans hanging on a string, Hit/shake with a mallet or hand. (ad lib.) "Crash-a-like" sound - very little or none sustain, Tam-tam, China Trash Cymbal, China Cymbal, Cymbal, Cow Bell (high), Thunder Sheet, Metal Bucket, Threaded Rod (Metal), Card Board Box, Ratchet (very large), Ratchet (norm.) on the stand, Bamboo Wind Chime, Castanets, Slide Whistle, Hunting Whistle (Lyrurus tetrix), Megaphone w/ detachable microphone

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# HIMMEL PUNK

*for orchestra*

3                          3

4                          4

Flute 1

Flute 2

Alto Flute (Flute 3)

Oboe 1-2

English Horn

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet in B $\flat$

Bassoon 1

Bassoon 2

Contrabassoon

3                          3

4                          4

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1-3

Trombone 1-2

Bass Trombone

Tuba

3                          3

4                          4

Timpani

3                          3

4                          4

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

3                          3

4                          4

Violin I

Violin II

Viola

Violoncello

Contrabass

3 4 4 5 3 4 4

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1 *sffz*  
Ob. 2 *sffz*  
Eng. Hn. (ad lib.) *tr* *tr* *tr*  
Cl. 1 *mf* *sfz*  
Cl. 2 *p* *sfz*  
B. Cl. *tr* *sfz*  
Bsn. 1 *tr* *mf* *sfz*  
Bsn. 2 *tr* *mf* *sfz*  
Cbsn. *3 fff* *4 fff*  
Hns. 1 *3 ff*  
Hns. 2 *4 ff*  
C Tpt. 1-3 *ff*  
Tbn. 1-2 *ff*  
B. Tbn. *ff*  
Tba. *3 ff* *4 ff*  
Tim. *4 ff*  
Perc. 1 rim shot *sfz*, sim. with whistle *sfz*, Cymbal *sfz*, Snare Drum (piccolo) close to rim *fp*  
Perc. 2 *sfz* *sfz*, sim. with whistle *sfz*, *sfz*, *fff*, x = Plastic Block  
Perc. 3 sim. *sfz*, sim. with whistle *sfz*, *sfz*, x = Cardboard Box wooden beater *fff*, Bass Drum (norm.) *f*  
Hpf. *mf (dolce)*, *harmonica*  
Pno. *mf (dolce)*  
Vln. I 3 4 art. harm. 4 norm. *fff* *gl.* pizz. (ad lib.) *fff* sim. 5 3 4 pizz. *sfz*  
Vln. II 4 art. harm. 4 norm. *fff* *gl.* pizz. (ad lib.) *fff* arco *fff* pizz. *sfz*  
Vla. *fff* *mp* pizz. arco *fff* pizz. *sfz*  
Vc. *fff* *mf* pizz. arco *fff* l.v. *fff* pizz. arco  
Cb. *mp* *fff* *v* l.v. *fff* l.v.





33

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

3 8 3 4

Hn. 1  
Hn. 2 play  
Hn. 3  
Hn. 4 play  
C Tpt. 1-3  
Tbn. 1 sffz  
Tbn. 2 sffz  
B. Tbn. sffz  
Tba. sffz

3 8 3 4

Tim.

Perc. 1  
Perc. 2  
Perc. 3 Bass Drum  
Hp.

3 8 3 4

Pno.

Vln. I more scratch than pitch  
Vln. II more scratch than pitch  
Vla. more scratch than pitch  
Vc. more scratch than pitch  
Cb. more scratch than pitch

3 8 3 4

**40**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

3 8 3 4 5 8 7 8

3 8 3 4 5 8 fl.  
ff fl.  
ff fl.  
ff fl.  
ff fl.  
ff fl.  
ff fl.

3 8 3 4 5 8 7 8

3 8 3 4 5 8

China Cymbal (Small)  
secco ff

continue ascending individually (ad lib.) as high as possible, (ad lib.)  
as high as possible, (ad lib.)

7 5  
8 8

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

7 5  
8 8

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
freely  
*tr* *fp* *ff* *mf* *ff* *p*  
Tba.  
*fp* *ff* *mf* *ff* *p*

7 5  
8 8

Timp.  
*fp* *ff*

Perc. 1  
*fp* *ff*

Perc. 2  
*pp* *ff*

Perc. 3  
*mf* *f*

China Cymbal (Large)  
*secco*  
*sffz*

x = 2 Bongos  
4 Tom-toms  
Bass Drum w/ foot pedal

Hp.

Pno.

7 5  
8 8

Vln. I  
norm. *fff* ascending, (ad lib.) more scratch/noise than pitch *mf*

Vln. II  
norm. *fff* ascending, (ad lib.) more scratch/noise than pitch *mf*

Vla.  
norm. *fff* ascending, (ad lib.) more scratch/noise than pitch *mf*

Vc.  
norm. *fff* as high as possible, (ad lib.) *mf*

Cb.  
norm. *fff* as high as possible, (ad lib.) *mf* ascending, (ad lib.) more scratch than pitch *ff*

3 4  
as high as possible, (ad lib.) *mf* *ff* sim. *ff*

3 4  
as high as possible, (ad lib.) *mf* *ff* sim. *ff*

3 4  
as high as possible, (ad lib.) *mf* *ff* sim. *ff*

3 4  
as high as possible, (ad lib.) *mf* *ff* sim. *ff*

3 4  
as high as possible, (ad lib.) *mf* *ff* sim. *ff*

7 5  
8 8

53 8  
5 3  
4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

5 3  
8 4

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Timp.

5 3  
8 4

Perc. 1  
Perc. 2  
Perc. 3

Hp.

Pno.

5 3  
8 4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Strings: freely, ascending, towards as high as possible,  
more scratch/noise than pitch

61

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
Cl. 1  
B. Cl.  
Bsn. 1-2  
Cbsn.

4 4 5 8

Hn. 1  
Hn. 1 3  
Hn. 2 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

4 4 5 8

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.

4 4 5 8

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

68

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
Tbn. 1-2  
B. Tbn.  
Tba.

Temp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

5 8 2 4 5 8 7 8 5 8

5 8 2 4 5 8 7 8 5 8

5 8 2 4 5 8 7 8 5 8

*ff* o = open  
+ = closed  
[Hi-hat] sticks/brushes (ad lib.)

sim.  
norm.  
mp

freely,  
sul G  
freely,  
sul G  
freely,  
sul A

75

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

7 8 4 4 2 4 5 8

*subp* *fff* *subp* *fff* *subp* *fff* *subp* *fff* *subp* *fff* *subp* *fff* *subp* *fff*

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

7 8 4 4 2 4 5 8

*fp* *f* *p* *f*

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

7 8 4 4 2 4 5 8

*sub p* *fp* *f* *sub p* *fp* *f*

grace note(s)  
on the beat

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

freely,  
sul G  
freely,  
sul G  
freely,  
sul C  
freely,  
sul A  
freely,  
sul G

7 8 4 4 2 4 5 8

81 5 8 7 8 5 8 3 4

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Tim. 5 8 7 8 5 8 3 4

Perc. 1 0 + + sim. fp fp fp fp  
Perc. 2  
Perc. 3  
Hp.

Pno. 5 8 7 8 5 8 3 4

Vln. I 5 8 7 8 5 8 3 4  
freely, sul G (\*) sim. (\*) sim. (\*) freely, sul A (\*) freely, sul D (\*)  
Vln. II 5 8 7 8 5 8 3 4  
freely, sul G (\*) sim. (\*) sim. (\*) freely, sul A (\*) freely, sul D (\*)  
Vla. 5 8 7 8 5 8 3 4  
freely, sul C (\*) sim. (\*) sim. (\*) freely, sul C (\*) freely, sul G (\*)  
Vc. 5 8 7 8 5 8 3 4  
freely, sul G (\*) freely, sul G (\*) freely, sul C (\*) freely, sul D (\*) freely, sul E (\*)  
Cb.

87 3 4 4 3 4 2 4 4

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Tim. 3 4 3 4 2 4 4  
Perc. 1 *fp*  
Perc. 2  
Perc. 3 *ff*  
Hpf.  
Pho.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*fl.* *p* *fl.* *p* *fl.* *p* *fl.* *p* *fl.* *p*

*gliss. down (ad lib.)*  
*norm.*

*gliss. down (ad lib.)*  
*norm.*

*gliss. down (ad lib.)*  
*norm.*

*ff* *mp*

*f* [4 Tom-toms]

*mp* *x = mute with hand*  
*China Trash Cymbal* *x = norm.*  
with stick *pp*

prepare cluster board

freely, sul G  
freely, sul C  
freely, sul G  
freely, sul E

freely, sul D  
freely, sul G  
sim.  
sim.

sim.  
sim.  
sim.  
sim.

spicc.  
spicc.  
p  
p

92

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

3 4 4

3 4 4

3 4 4

pizz. non l.v. sim. sim. 3 3 4 4

norm sim. sim. 3 3 4 4

norm sim. sim. 3 3 4 4

f pizz. non l.v. sim. sim. 3 3 4 4

*FOR PAPER USE ONLY*

98 4 4 3 8 4 4 3 8 15

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1 3 4 4 3 8 4 4 3 8  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Tim. 4 4 3 8 4 4 ff  
Perc. 1  
Perc. 2  
Perc. 3 x x x x 0 x x x x 0 x x x x 0 x x x x fff  
Hp.  
Pno.  
Vln. I 4 4 3 8 4 4 3 8  
Vln. II  
Vla. 3 p f p f p f p f  
Vc. 3 p f p f p f p f  
Cb.

104

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*FOR PRACTICAL USE ONLY*

3 8 4 4 3 4 4

3 8 4 norm. flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 4 norm. fp flt. 3 4 4

3 8 arco 4 4 3 4 4

3 8 arco 4 4 3 4 4

3 8 arco 4 4 3 4 4

3 8 arco gliss. (ad lib.) 4 4 3 4 4

3 8 arco gliss. (ad lib.) 4 4 3 4 4

110

4 2 3 2 3  
4 4 8 4 8

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

4 2 3 2 3  
4 4 8 4 8

Hn. 1  
Hn. 2  
C Tpt. 1-3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

4 2 3 2 3  
4 4 8 4 8

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

single hit(s)

ffff

pizz. ♫  
pizz. ♫  
pizz. ♫  
pizz. ♫  
pizz. ♫

secco  
China Cymbal  
(Large) ♫  
sffz

117 3 8 4 4 3 8 3 8

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1 3 8 4 4 3 8 3 8

Hn. 2 4

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp. 3 8 4 4 3 8 3 8

Perc. 1  
Perc. 2 Ratchet (Large)  
Perc. 3 fff Roll in the air (ad lib.) Duck Whistle

Hp.

Pno.

Vln. I 3 8 4 arco 3 8 3 8

Vln. II 4 3 8 4 3 8 3 8

Vla. arco 3 8 4 3 8 3 8

Vc. arco 3 8 4 3 8 3 8

Cb. arco 3 8 4 3 8 3 8

121

3 5 7 5 7 5 3 4

Fl. 1 *subp* *fff* change to piccolo

Fl. 2 *subp* *fff*

A. Fl. *subp* *fff*

Ob. 1 *subp* *fff*

Ob. 2 *subp* *fff*

Eng. Hn. *subp* *fff*

Cl. 1 *subp* *fff*

Cl. 2 *subp* *fff*

B. Cl. *subp* *fff*

Bsn. 1 *subp* *fff*

Bsn. 2 *subp* *fff*

Cbsn. *subp* *fff*

3 5 7 5 7 5 3 4

Hn. 1 *fp* *fff* *sim.* *f* *fff* Wah-wah mute on

Hn. 2 *fp* *fff* *fp* *fff* *sim.* *f* *fff* Wah-wah mute on

Hn. 3 *fp* *fff* *fp* *fff* *sim.* *f* *fff* Wah-wah mute on

Hn. 4 *fp* *fff* *fp* *fff* *sim.* *f* *fff* Wah-wah mute on

C Tpt. 1 *fff*

C Tpt. 2 *fff*

C Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

3 5 7 5 7 5 3 4

Tim. *fff* *fff* *fff* *mf* *fff* *fff* *mf*

Megaphone with ecstatic and overexcited voice, deliriously, imitating an air raid siren (ad lib.)

Perc. 1 aa, *fff* "aa," *fff* play freely 4 times at the same time while doing vocal effects with megaphone

Perc. 2 oo, *fff* "oo," *fff* play 3 freely times, using all the notes in the box, play in any order at the same time while doing vocal effects with megaphone

Perc. 3 sim. *fff* Ratchet (Large) Duck Whistle single clicks continue sim. with single clicks, speeding up freely

Pno. trem. with the cluster board (ad lib.) 1.v.

3 5 7 5 7 5 3 4

Vln. I *fff* *pp* *fff* art. harm.

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff* pizz.

**129**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
C Tpt. 1  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Tim.

Perc. 1  
Perc. 2  
Perc. 3

Hp.

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

with plunger  
0+ 0+  
pp mfp mp > pp  
flt. (no mute)  
mfp ppp flt.  
Straight mute on  
mute on  
mf ppp

aa.  
sim. play freely 4 times  
l.v.  
oo.  
sim. play freely 3 times  
l.v.  
oo.  
play freely, at the same time while doing vocal effects with megaphone (ad lib.)  
sim. freely  
sim. slowing down freely

aa.  
play freely, at the same time while doing vocal effects with megaphone (ad lib.)  
sim. freely

mf (dolce)  
l.v.  
mf

art. harm.  
p mf

**135**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1 3  
Hn. 2 4  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Timp.

Perc. 1  
l.v.  
aa.  
sim. freely  
l.v.

Perc. 2  
l.v.  
oo.  
sim. freely  
l.v.

Perc. 3  
x x x x x x

Hp.

Pno.  
norm.  
*mf (dolce)* with pedal

Vln. I  
*mf*  
Vln. II  
art. harm.  
*mf*  
Vla.  
*mf*  
Vc.  
Cb.

mute on  
*gl.*  
*mf*  
*gl.*  
*mf*  
*nat. harm.*  
*sul G / sul D*  
*gl.*  
*3*  
*3*

**140**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Bsn. 1  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Tim.

Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Flute 1-3  
Oboe 1-2  
English Horn  
Clarinet 1-2  
Bassoon 1-2  
Bassoon 1  
Cello/Bass  
Woodwind Quintet (Horn 1-4, Clarinet/Piccolo 1-3)  
Brass Quintet (Trumpet 1-3, Trombone 1-2, Bass Trombone, Tuba)  
Timpani  
Percussion 1-3  
Horn Practice Use Only

Dynamic markings: *p*, *mf*, *pp*, *ff*, *gradually*, *aa,*, *sim. freely*, *l.v.*, *oo,*, *scraper*, *hit(s) with the rod*, *Bass Drum w/ foot pedal*.

Performance instructions: *scraper*, *hit(s) with the rod*, *Bass Drum w/ foot pedal*.

Other markings: *nat. harm.*, *sul C / sul G*, *mp*, *arc*, *norm. with mute*.

23

3      3  
4      8

**152**

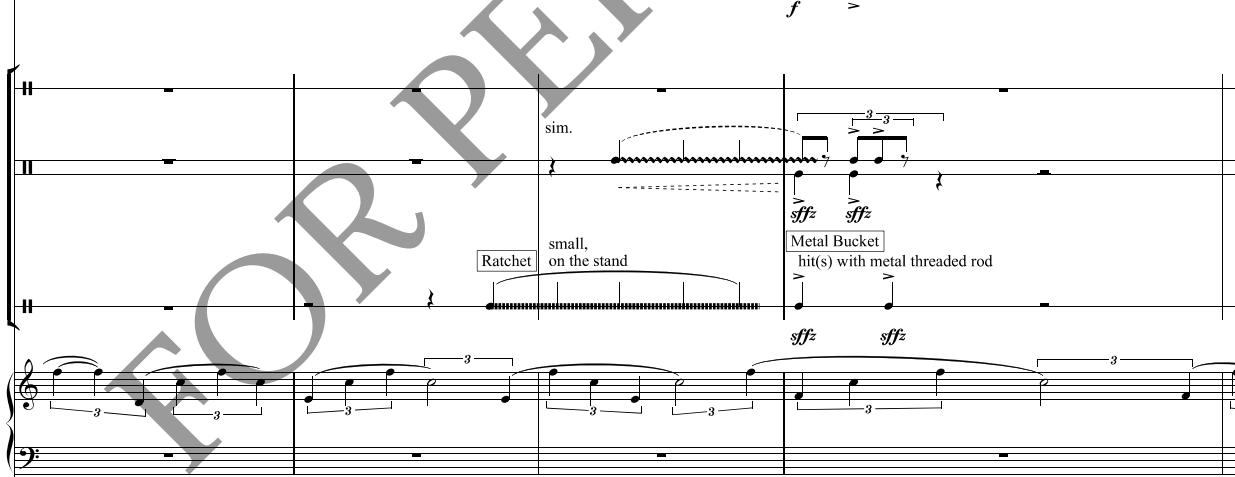
Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

1. 

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1-2  
B. Tbn.  
Tba.



Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.  
Pno.



Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



*FOR PRACTICE ONLY*

3      3  
4      8

Straight mute off,  
Pixie mute on

mute off

159

Fl. 1-3  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
C Tpt. 1-3  
C Tpt. 2  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.

Perc. 1  
sim. scrape with threaded rod only  
(ad lib.)  
Vibraphone  
soft mallets  
Perc. 2  
Ratchet  
very fast  
Perc. 3  
ff  
ff  
Hpf.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*FOR PUBLICATION ONLY*



175 4

Fl. 1 f 6-7 p

Ob. 1 f 5-3 p

Eng. Hn. mf 5 pp

Cl. 1 mf 7 6 5 pp IIIb IIIb

Cl. 2 mf 7 5-3 pp

B. Cl. f 6-5 p

Bsn. 1 f 6 p

Bsn. 2 f 5 p

Cbsn. f 3 p

4 4

Hn. 1 mp

Hn. 2

Hn. 3

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

4 4

Tim. mf

Vib. hit mf 5 3 5 3

Perc. 2 ffz

Perc. 3

Chimes

mf

Hp. mf

Pno. mf

4 4

Vln. I p

Vln. II norm. p

Vla. ppp

Vc. ppp p

Cb. ppp with mute

3  
8

**180**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.  
Vib.  
Chim.  
Perc. 3

Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

FOR PESSAL USE ONLY

3  
8

186 3 8 4 4 3 8

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

3 8 4 4 3 8 3 8

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timpani  
Vib.  
Chim.  
Perc. 3  
Harp  
Piano  
Violin 1  
Violin 2  
Viola  
Cello  
Double Bass



**200**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
without plunger  
fff  
without plunger  
Tbn. 2  
fff  
B. Tbn.  
Tba.

Timp.  
2 3 4 7 4 3 8 7 4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
without plunger  
sim. with plunger  
fff  
sim. with plunger  
fff  
with plunger  
fff  
prepare plunger  
fff  
Timp.  
2 3 4 7 4 3 8 7 4

Perc. 1  
sim.  
sim.  
Perc. 2  
sim.  
sim.  
Perc. 3  
China Cymbal  
sim.  
Cymbal  
sim.  
fff  
fff  
clusterboard  
all keys  
secco  
Pno.  
cluster  
in low register (ad lib.)  
cluster  
in low register (ad lib.)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

2 3 4 7 4 3 8 7 4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
without plunger  
sim. with plunger  
fff  
sim. with plunger  
fff  
with plunger  
fff  
prepare plunger  
fff  
Timp.  
2 3 4 7 4 3 8 7 4

Perc. 1  
sim.  
sim.  
Perc. 2  
sim.  
sim.  
Perc. 3  
China Cymbal  
sim.  
Cymbal  
sim.  
fff  
fff  
clusterboard  
all keys  
secco  
Pno.  
cluster  
in low register (ad lib.)  
cluster  
in low register (ad lib.)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

2 3 4 7 4 3 8 7 4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
without plunger  
sim. with plunger  
fff  
sim. with plunger  
fff  
with plunger  
fff  
prepare plunger  
fff  
Timp.  
2 3 4 7 4 3 8 7 4

Perc. 1  
sim.  
sim.  
Perc. 2  
sim.  
sim.  
Perc. 3  
China Cymbal  
sim.  
Cymbal  
sim.  
fff  
fff  
clusterboard  
all keys  
secco  
Pno.  
cluster  
in low register (ad lib.)  
cluster  
in low register (ad lib.)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

2 3 4 7 4 3 8 7 4

212 7  
4

3 8 7 4

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1 7  
4

Hn. 2 3 8 7 4

Hn. 3 7 4

Hn. 4 3 8 7 4

C Tpt. 1 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

C Tpt. 2 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

C Tpt. 3 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

Tbn. 1 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

Tbn. 2 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

B. Tbn. +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

Tba. +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0 +0

7 4

Tim. 3 8 7 4 norm.

Megaphone feedback

with tense, throat voice (ad lib.)  
x = an attack of a cough, with a laughing character,  
~~ = let air flow out after cough, (ad lib.) (freely)

Perc. 1 fff Megaphone freely do - da, do - da, do - da, do - da, do - da,

Perc. 2 Bass Drum sffz Megaphone freely with voice, high pitch ululation (ad lib.), breath freely

Perc. 3 sffz Megaphone freely with voice, repeat fast, freely, irregularly, intoxicated, aggressively (ad lib.)

Hp. non l.v. fff

Pno. sffz

Vln. I 7 4

Vln. II 3 8 7 4

Vla. 7 4

Vc. 7 4

Cb. 7 4

219

Fl. 1      7      4      fp      fp      fp

Picc.      3      8      4      fp      fp

A. Fl.      5      8      6      4

Ob. 1      3:2:1

Ob. 2      5:3:2

Eng. Hn.      5:3:2

Cl. 1      3:2:1

Cl. 2      5:3:2      sim. f

B. Cl.      fp      fp      fp      sim.

Bsn. 1      fp      fp      fp      sim.

Bsn. 2      fp      fp      fp      sim.

Cbsn.      fp      fp      fp      sim.

Hn. 1      7      fp      fp      fp      4      3      8      3      4      5      8      6      4

Hn. 2      +      +      +      +      +      +      +      +      +      +      +      +

Hn. 3      +      +      +      +      +      +      +      +      +      +      +      +

Hn. 4      +      +      +      +      +      +      +      +      +      +      +      +

C Tpt. 1-3

Tbn. 1-2

B. Tbn.      prepare plunger

Tba.

Tim.      7      4      Place a stick (or tip of the stick) on timpani skin.  
hit the stick. Clicking sound with slightly pitched sustain.  
fff

Perc. 1      Megaphone feedback      ff      Megaphone with voice freely  
Megaphone feedback      sim.      do - da, do - da,  
do - da, do - da, do - da,

Perc. 2      sim. voice freely      in 2:1      sim.      in 2:1

Perc. 3      Bass Drum      :molo:      :kolo:

Hp.

Pno.      non l.v.

Vln. I      7      4      sffz      3      8      3      4      5      8      6      4

Vln. II      sffz      sffz      sffz      sffz      sffz      sffz      sffz

Vla.      sffz      sffz      sffz      sffz      sffz      sffz      sffz

Vc.      sffz      sffz      sffz      sffz      sffz      sffz      sffz

Cb.      sffz      sffz      sffz      sffz      sffz      sffz      sffz

225

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1-2

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.

Tim. 3 8 7 4 3 4 ≥ 112 5 8 3 8

sim. with Megaphone  
with voice, repeat fast, freely, irregularly,  
intoxicated, aggressively (ad lib.)

in 2 ↓ in 2 ↓

**Megaphone feedback**

percussion markings: kala ::, kalo ::, molo ::, kolo ::, Bass Drum, Ratchet

percussion markings: in 5 ↓, in 3 ↓, feedback (continuously)

scrape string(s)  
with plectrum or sim. (ad lib.), no pitch.

hit the string(s)  
in lowest register (ad lib.)

trem. freely

solo (ad lib.)  
arco, more noise than pitch

unis. pizz.  
div. arco, sul pont.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

3 8 7 4 3 4 ≥ 112 5 8 3 8

others pizz.  
sffz

div. arco, sul pont.  
div. arco, sul pont.  
arco, sul pont.  
arco, sul pont.

33



242 4 5 3 4 6  
 Fl. 1-3 Ob. 1 Cl. 1-2 B. Cl.  
 Bsn. 1 Bsn. 2 Cbsn.  
 Hn. 1 norm. double tonguing as fast as possible (ad lib.)  
 Hn. 2 fp norm. double tonguing as fast as possible (ad lib.)  
 Hn. 3 norm. double tonguing as fast as possible (ad lib.)  
 Hn. 4 fp norm. double tonguing as fast as possible (ad lib.)  
 C Tpt. 1 wah-wah mute on  
 C Tpt. 2 wah-wah mute on  
 C Tpt. 3 wah-wah mute on  
 Tbn. 1 double tonguing as fast as possible (ad lib.)  
 Tbn. 2 p double tonguing as fast as possible (ad lib.)  
 B. Tbn.  
 Tba. double tonguing as fast as possible (ad lib.)  
 Timp. 4 5 3 4 secco 6  
 ffz fff 8 8 4  
 Perc. 1 Bass Drum Metal Bucket (damped) x= rim with wood (ad lib.) f sim.  
 Perc. 2 Ratchet slows down sim. f subp  
 Perc. 3 Metal Object (with sustain) sim. mf damp immediately  
 Hp. norm.  
 Pno. ffz  
 Vln. I 4 5 3 4 2 soli (pizz.) 6  
 Vln. II 4 8 8 4  
 Vla. freely, ascending (stacc.) more noise than pitch arco  
 Vcl. arco (tutti) ffz  
 Vcl. freely, ascending (stacc.) more noise than pitch arco  
 Vcl. ffz  
 Vcl. freely, ascending (stacc.) more noise than pitch arco  
 Vcl. ffz  
 Cb. ffz ff

FOR PRACTICE ONLY

250

**6** **4** **4**

Picc.

Ob. 1-2

Cl. 1

Cl. 2

slap tongue (ad lib.)  
x x x

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

**6** **4** **4**

Hn. 1

Hn. 2

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

**6** **4** **4**

Tim.

Perc. 1

Duck Whistle (Shaker)

sim. continuously

Tom-tom (low)

sffz

Perc. 2

Party Whistle

f

x = blow (sounds + rolls out)  
• = inhale, as audible as possible

Metal Bucket (damped)

wooden sticks

Perc. 3

Thunder Sheet

Megaphone

with a low, intoxicated unstable and tired voice (ad lib.)

f

Hp.

Pno.

non l.v.

**6** **4** **4**

Vln. I

pizz.

ff

pizz.

tutti

Vln. II

ff

pizz.

ffz

tutte

Vla.

ff

pizz.

ffz

Vc.

ffz

pizz.

ffz

1st stand pizz. with voice

x = with horny, orgasmic voice, with air (ad lib.),  
NOTE: inhaling should be very audible,  
and executed at the same time with the pizz.

Cb.

(inh.) uh, (inh.) uh, (inh.) uh, (inh.) oh, (inh.) oh, (inh.) oh, (inh.) ah, (inh.) ah, (inh.) ah, (inh.) ah,

*mf*

*fff*

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**256**

2 4 4 3 8 4 4

Fl. 1-3  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1-2  
B. Tbn.  
Tba.

Tim. Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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**2 4 4 3 8 4 4**

blow air (ad lib.)  
no pitch  
*p*  
blow air (ad lib.)  
no pitch  
*p*  
blow air (ad lib.)  
no pitch  
*p*  
blow air (ad lib.)  
no pitch  
*p*

mute off  
fff  
mute off  
fff  
mute off  
fff  
damp with hand  
*x* *x* *x* *x* *x*  
*pp*

**2 4 4 3 8 4 4**

*f* *fff*  
Snare Drum (piccolo)  
*f* *fff*  
Tom-tom (low)  
*sffz*  
*mf*  
China Cymbal (small)  
soft mallets  
*secco*  
*f*

Place friction stick's tip on the snare drum's skin and  
scrape friction stick's shaft with a knitting needle or sim.  
(ad lib.)

*fff*  
Bass Drum (w/ footpedal)  
*fp* *ff*  
continuously  
with hand (ad lib.)

"chock"  
*ff*  
gloss. with both hands  
(ad lib.)  
tuning:  
Près de la table  
*sffz*  
sim.  
gentle  
*mp*  
*f*  
non l.v.

*pizz.*  
*sffz*  
*pizz.*  
*sffz*  
*pizz.*  
*sffz*  
*pizz.*  
*sffz*  
*pizz.*  
*pizz.* with voice  
*x* = sim. with voice

*f* (inh.) uh, (inh.) uh, (inh.) uh, (inh.) oh, (inh.)

**264**

Fl. 1-3  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
  
Hn. 1 ff  
Hn. ff  
Hn. 3 ff  
Hn. 4 ff  
  
C Tpt. 1 flt.  
C Tpt. 2  
C Tpt. 3  
Tbn. 1 flt. pp fff  
Tbn. 2 pp fff  
B. Tbn. pp fff  
Tba. pp fff  
  
Tim. x x x x norm. 5 8 4  
  
Perc. 1 "dead stroke" / secco p f wooden stick secco  
Perc. 2 Cowbell p Bass Drum (w/ foot pedal) ff Thunder Sheet mallet/stick subp sff sff sff f shake  
Perc. 3 f pp f  
  
Hp.  
  
Pno. ff no pedal  
  
Vln. I (sim.) freely, ascending (stacc.) more noise than pitch arco p ff  
Vln. II (sim.) freely, ascending (stacc.) more noise than pitch arco p ff  
Vla. (sim.) freely, ascending (stacc.) more noise than pitch arco p ff  
Vc. Cb. oh, (inh.) oh, (inh.) ah, (inh.) ah, (inh.) ah, (inh.)  
  
5 8 4 4 5 8 4 4 5 8 4 4 5 8  
  
pizz. sim. with gliss. pizz. sim. with gliss. pizz. sim. with gliss.

271 5 4 8 4 5 8 4 39

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

A Duet for B.Tbn & Tba.  
freely, adding flt. (ad lib.)

B. Tbn.  
freely, adding flt. (ad lib.)

Timp.

Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Metal Bucket (Small)  
non l.v.

Tam-tam norm.  
gliss. with nail freely  
secco sim.  
non l.v.

Metal Bucket (Large)  
Thunder Sheet with sticks  
ff

damp the string with hand

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

pizz.  
ff gliss. (ad lib.)  
ff arco gl.  
ff arco gl.  
ff arco gl.  
ff arco gl.

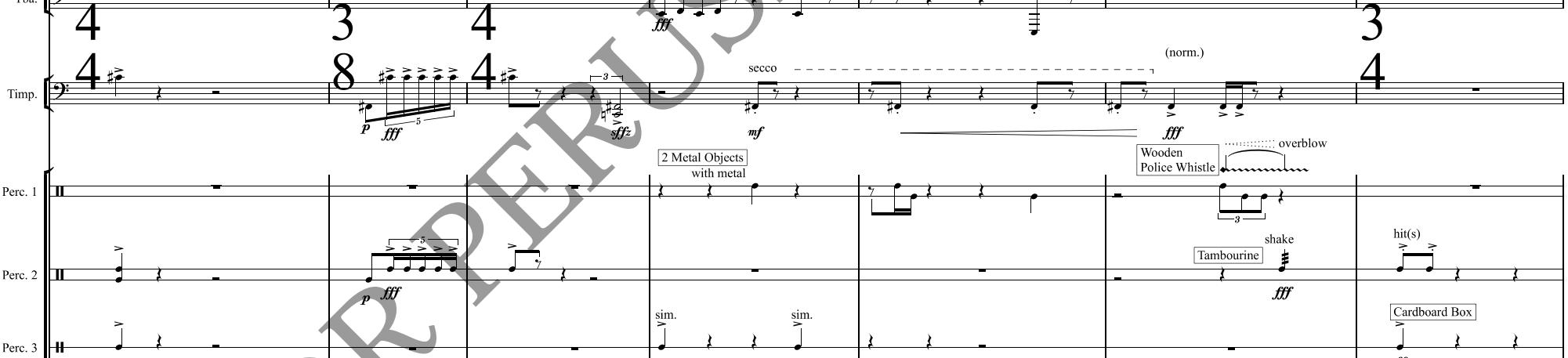
[277] 4 3 4 4 3 4  
Fl. 1-3  
Ob. 1 fff  
Ob. 2 fff  
Eng. Hn.  
Cl. 1 fff  
Cl. 2 fff  
Bsn. 1-2



4 3 4 4 3 4  
Hn. 1 fff  
Hn. 2 fff  
Hn. 3 fff  
Hn. 4 norm.  
C Tpt. 1 norm. ff  
C Tpt. 2 p ff  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

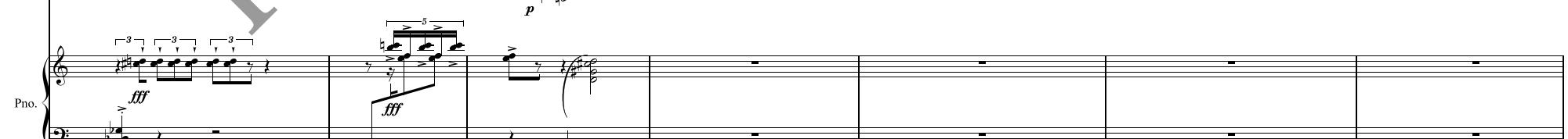


4 3 4 4 3 4  
Tim. 4 3 8 4 #  
Perc. 1 2 Metal Objects with metal  
Perc. 2 Wooden Police Whistle  
Perc. 3 Tambourine Cardboard Box  
secco (norm.) overblow hit(s) sffz

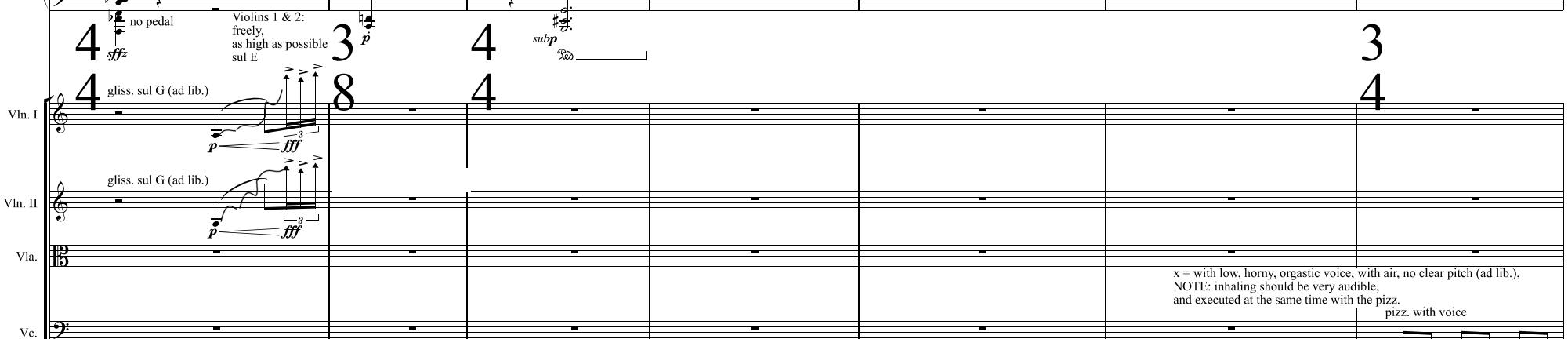


Hp.

Pno. 4 no pedal 3 4 4  
Violins 1 & 2: freely, as high as possible sul E 3 p subp 4 3 4  
gliss. sul G (ad lib.)



Vln. I 4 no pedal 3 4  
Vln. II gliss. sul G (ad lib.) 3 4  
Vla. 4 3 4  
Vc. x = with low, horny, organic voice, with air, no clear pitch (ad lib.),  
NOTE: inhaling should be very audible,  
and executed at the same time with the pizz.  
pizz. with voice



Cb. (inh.) oh, (inh.) uh, (inh.) oh, mf x = sim. with voice

284

Fl. 1  
Picc.  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**Top Section (Measures 4-8):**

- Fl. 1, Picc., A. Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1-2, Cbsn.:** 4/4 time. Dynamics:  $\text{ff}$  (picc.),  $\text{fff}$ .
- Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba.:** 4/4 time. Dynamics:  $\text{ff}$  (with voice/humm ad lib.),  $\text{ff}$  (with voice/humm ad lib.).
- Timp., Perc. 1, Perc. 2, Perc. 3:** 4/4 time. Percussion parts include 5 Tom-toms with sticks, Bass Drum (w/ foot pedal), Cymbal soft mallets, and Referee Whistle 1. Dynamics:  $\text{ff}$ ,  $\text{mf}$ ,  $\text{f}$ ,  $\text{pp}$ ,  $\text{fff}$ ,  $\text{ff}$ ,  $\text{fff}$ ,  $\text{ff}$ ,  $\text{ff}$ ,  $\text{ff}$ ,  $\text{ff}$ ,  $\text{ff}$ .
- Pno.:** Dynamics:  $\text{ff}$ ,  $\text{ff}$  (loco),  $\text{ff}$ .

**Middle Section (Measures 3-8):**

- HP (Measures 3-4):** Dynamics:  $\text{ff}$  (secco),  $\text{ff}$  (norm.).
- Pno. (Measures 3-4):** Dynamics:  $\text{ff}$  (gliss. ad lib.),  $\text{ff}$ .
- Bottom Section (Measures 3-8):**

  - Vln. I, Vln. II, Vla. (Measures 3-4):** Dynamics:  $\text{ff}$  (norm.),  $\text{ff}$  (ascending sim.).
  - Vc., Cb. (Measures 3-4):** Dynamics:  $\text{ff}$  (inh. oh, inh. oh, inh. oh),  $\text{ff}$  (grace note before the beat).
  - Vln. I, Vln. II, Vla. (Measures 5-8):** Dynamics:  $\text{ff}$  (pizz. with voice).
  - Vc., Cb. (Measures 5-8):** Dynamics:  $\text{ff}$  (grace note before the beat).
  - HP (Measures 5-8):** Dynamics:  $\text{ff}$  (non lv.)
  - Pno. (Measures 5-8):** Dynamics:  $\text{ff}$  (pizz. with voice).
  - HP (Measures 5-8):** Dynamics:  $\text{ff}$  (x = with low, horny, orgasmic voice, with air, no clear pitch ad lib.).
  - Note:** NOTE: inhaling should be very audible, and executed at the same time with art. harm.
  - HP (Measures 5-8):** Dynamics:  $\text{ff}$  (art. harm. ooh,  $\text{ff}$  ooh,  $\text{ff}$  ooh,  $\text{ff}$  ooh,  $\text{ff}$  ooh,  $\text{ff}$  ooh).
  - HP (Measures 5-8):** Dynamics:  $\text{ff}$  (x = single cough ad lib.) in a style of asking for attention, being annoyed.
  - HP (Measures 5-8):** Dynamics:  $\text{ff}$  (cough),  $\text{ff}$  (cough),  $\text{ff}$  (cough),  $\text{ff}$  (cough).

291

Fl. 1-3  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
B. Tbn.  
Tba.  
Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

5 8 3 8 4 4 3 8 4 4

M = multiphonic (ad lib.)  
M = multiphonic (ad lib.)

norm.  
norm.  
norm.

5 8 3 8 4 4 3 8 4 4

freely, as high as possible  
gliss. with flt. (ad lib.)  
fff  
freely, as high as possible  
gliss. with flt. (ad lib.)  
fff  
freely, as high as possible  
gliss. with flt. (ad lib.)  
fff  
freely, as high as possible  
gliss. with flt. (ad lib.)  
fff  
freely, as high as possible  
gliss. with flt. (ad lib.)  
fff

5 8 3 8 4 4 secco 3 8 4 4

Tom-tom (high)  
x = Snare Drum (picc.)  
Referee Whistle 2  
Gong Crotale Vibraphone  
non l.v.  
5 Tom-toms Bass Drum Spray Horn

mf l.v. l.v. f

freely, as fast as possible  
fff  
non l.v.

Strings: arco, scratch with high bow pressure, no pitch (ad lib.)

norm.  
norm.  
(tutti) pizz. with voice (inh.) uh, (inh.) uh, (inh.) uh, (tutti) pizz. with voice (inh.) uh, (inh.) uh, (inh.) uh,

sim. norm.  
norm. (arco) norm. (arco)  
norm. (arco) norm. (arc0)

Vla & Vc:  
x = with horny, organic voice, with air (ad lib.),  
NOTE: inhaling should be very audible,  
and executed at the same time with the pizz.

**300**

*Fl. 1*  
*Picc.*  
*Ob. 1*  
*Ob. 2*  
*Eng. Hn.*  
*Cl. 1*  
*Cl. 2*  
*B. Cl.*  
*Bsn. 1*  
*Bsn. 2*

**3 8 4**

*change to Flute*

*Hn. 1*  
*Hn. 2*  
*Hn. 3*  
*Hn. 4*  
*C Tpt. 1*  
*C Tpt. 2*  
*C Tpt. 3*  
*Tbn. 1*  
*Tbn. 2*  
*B. Tbn.*  
*Tba.*

**3 8 4**

*Hn. 1*  
*Hn. 2*  
*Hn. 3*  
*Hn. 4*  
*C Tpt. 1*  
*C Tpt. 2*  
*C Tpt. 3*  
*Tbn. 1*  
*Tbn. 2*  
*B. Tbn.*  
*Tba.*

**3 8 4**

*Tim.*  
*Perc. 1*  
*Perc. 2*  
*Perc. 3*  
*Hp.*  
*Pno.*

**3 8 4**

*Vln. I*  
*Vln. II*  
*Vla.*  
*Vc.*  
*Cb.*

**3 8 4**

307

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1-2  
Cbsn.  
Hn. 1  
Hn. 2  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

3 8 4 4  
5 4  
3 8 4 4  
3 8 4 4

3 8 4 4  
5 4  
3 8 4 4

**FOR PERTUSATION ONLY**

hit sticks together / click on wood (ad lib.)  
x = with a low intoxicated voice, aggressively barking (ad lib.)

Goose Whistle overblow (ad lib.)  
sim.  
mf < fff  
sim.  
mf < fff  
sim.  
mf — fff

Bass Drum "dead strokes"  
x = with a low intoxicated voice, aggressively barking (ad lib.)  
**No megaphone**

oh, oh, oh, ooh,  
continuously, with a low intoxicated voice (ad lib.) **No Megaphone**

Metal Bucket metal threaded rod hit(s)  
scrape the edge of the bucket with the rod, (as loud as possible), (ad lib.)  
scrape

single hit  
oh, oh, oh, ooh,  
continuously, with a low intoxicated voice (ad lib.) **No Megaphone**

scrape

gliss. (ad lib.)  
non l.v.  
ff  
bisbgd. (ad lib.)  
mf  
ff

pizz.  
pizz.  
pizz.  
pizz.  
tutti pizz.

gl.  
p — f  
freely  
ff  
gl.  
p — f  
freely  
ff  
gl.  
ff  
mf

314 4

Fl. 1  
A. Fl.  
Ob. 1  
Eng. Hn.  
Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 2  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.

Perc. 1  
Perc. 2  
Perc. 3

Hp.

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

FOR PUBLICATION ONLY

3

4

319

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

**Flute 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Flute 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Clarinet 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Clarinet 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Bassoon 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Bassoon 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Bassoon Section:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes.

3

4

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

**Horn 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Horn 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Horn 3:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Horn 4:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Cornet 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Cornet 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Cornet 3:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Trombone 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Trombone 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Bass Trombone:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Bassoon:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes.

3

4

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hpf.

**Timpani:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Percussion 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Percussion 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Percussion 3:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Harp:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes.

3

4

Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**Piano:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Violin 1:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Violin 2:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Cello:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **Double Bass:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes. **String Bass:** Dynamics: fff. Measure 3: eighth-note patterns with grace notes. Measure 4: eighth-note patterns with grace notes.





**345**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Tim.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Let bounce (ad lib.) and then shift gradually into normal playing with gliss. as noted  
1st stand art. harm.  
others art. harm.  
Let bounce (ad lib.)  
norm.  
sim. gl.

Let bounce (ad lib.) and then shift gradually into normal playing with gliss. as noted  
1st stand art. harm.  
others art. harm.  
Let bounce (ad lib.)  
norm.  
sim. gl.

Let bounce (ad lib.) and then shift gradually into normal playing with gliss. as noted  
1st stand art. harm.  
others art. harm.  
Let bounce (ad lib.)  
norm.  
sim. gl.

Let bounce (ad lib.) and then shift gradually into normal playing with gliss. as noted  
1st stand art. harm.  
others art. harm.  
Let bounce (ad lib.)  
norm.  
sim. gl.

353

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1  
Hn. 2  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Tim. *pp* *ppp*

Perc. 1  
Perc. 2  
Perc. 3  
Chimes l.v. through out  
*mf*  
Perc. 1-3 *p* *pp* *ppp*

Crotales  
Près de la table  
(norm.)

Hp. *mf*

Pno. l.v. with pedal  
*p* *mf*

Vln. I norm. *gl* *sim.* *gl* *sim.* *gl*

Vln. II *sim.* *gl* *sim.* *gl*

Vla. *sim.* *gl* *sim.* *gl*

Vc. *norm.* *gl* *sim.* *gl*

Cb. *ossia 8va* *ppp* *mp* *ppp*

**362**

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timpani

Perc. 1  
Perc. 2  
Perc. 3  
Hpf.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

FOR PRACTICAL USE ONLY

Detailed description: This is a page from a musical score for orchestra and piano. It consists of five systems of music, each with multiple staves. The instruments listed on the left are Flute 1-3, Oboe 1-2, English Horn, Clarinet 1-2, Bassoon 1-2, Bassoon/Cello, Horn 1-3, Horn 2-4, C Trumpet 1-3, Trombone 1-2, Bass Trombone, Timpani, Percussion 1, Percussion 2, Percussion 3, Bassoon/Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings such as *p*, *mf*, and *pp*, and performance instructions like "Près de la table" and "norm.". The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and sustained notes with grace notes. The piano part includes arpeggiated chords and sustained notes with grace notes. The strings (Violin, Viola, Cello, Double Bass) play sustained notes with grace notes and slurs. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays eighth-note patterns. The brass section (Trumpet, Trombone) plays eighth-note patterns. The percussion section (Percussion 1, 2, 3, Bassoon/Harp) plays eighth-note patterns. The bassoon/harp part plays sustained notes with grace notes. The piano part plays sustained notes with grace notes. The violin part plays sustained notes with grace notes. The viola part plays sustained notes with grace notes. The cello part plays sustained notes with grace notes. The double bass part plays sustained notes with grace notes. The score is written in a standard musical notation style with five-line staves and measures separated by vertical bar lines.

371

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Timp.

Perc. 1  
Perc. 2  
Perc. 3

Hp.

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*unis.*  
non harm. let bounce (sim.)

bouncing speed:  $\overline{\underline{3}}$   $\overline{\underline{3}}$   $\overline{\underline{3}}$

*gl.*

*p*

continue sim.

*unis.*  
non harm. let bounce (sim.)

bouncing speed:  $\overline{\underline{3}}$   $\overline{\underline{3}}$

*gl.*

*p*

continue sim.

1st stand  
non harm.  
let bounce (sim.)

bouncing speed:  $\overline{\underline{3}}$   $\overline{\underline{3}}$

*gl.*

*p*

continue sim.

*pp*  $\overline{\underline{mp}}$   $\overline{\underline{mp}}$

*p*

*pp*  $\overline{\underline{mp}}$   $\overline{\underline{mp}}$

*p*  $\overline{\underline{mf}}$

*sim. l.v. with pedal*

381 5 5 4 4  
 Fl. 1-3  
 Ob. 1-2  
 Eng. Hn.  
 Cl. 1-2  
 B. Cl.  
 Bsn. 1-2  
 Cbsn.  
  
 5 5 4 4  
 Hn. 1 3  
 Hn. 2 4  
 C Tpt. 1-3  
 Tbn. 1-2  
 B. Tbn.  
 Tba.  
  
 5 5 4 4  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Pno.  
  
 5 5 4 4  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

HORNERSAL USE ONLY

solo  
 non harm. (norm.)  
*p* bouncing sim.  
 solo  
 bouncing sim.  
 1st stand  
 1st stand  
*ppp* *mf*  
*ppp* *mf*  
*ppp* *mf*

388

4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

4

4

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

4

4

Perc. 1  
Perc. 2  
Perc. 3

Hp.  
Pno.

4

4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

sim.  
bouncing speed: [ ] [ ] continue sim.  
sim.  
gl.  
sim.  
gl.  
sim.  
gl.  
sim.  
gl.  
sim.  
gl.

**398**

The musical score consists of six systems of music, each with multiple staves:

- System 1 (Top):** Fl. 1-3, Ob. 1-2, Eng. Hn., Cl. 1-2, B. Cl., Bsn. 1-2, Cbsn.
- System 2:** Hn. 1 3, Hn. 2 4, C Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba., Timp.
- System 3:** Perc. 1, Perc. 2, Perc. 3, Hp., Pno.
- System 4:** Vln. I, Vln. II, Vla., Vc., Cb.

**Performance Instructions:**

- Vln. I:** gl. (at beginning), bouncing speed: [1-3] continue sim., sim., gl.
- Vln. II:** gl. (at beginning), 1st stand norm.
- Vla.:** ppp → mf, ppp → mp, ppp → mf, ppp → mf.
- Vc.:** ppp → mf, ppp → mp, ppp → mf, ppp → mf.
- Cb.:** ppp, mf.

408

5

4

4

4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

5

4

4

4

Hn. 1  
Hn. 2  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Tim.

5

4

4

4

Perc. 1  
Perc. 2  
Perc. 3

Hp.  
Pno.

5

4

4

4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

sim.  
slowing down the bouncing speed (ad lib.)

**419**

This page contains six systems of musical notation, each with multiple staves for different instruments. The instruments listed on the left are: Fl. 1-3, Ob. 1-2, Eng. Hn., Cl. 1-2, B. Cl., Bsn. 1-2, Cbsn. (System 1); Hn. 1 3, Hn. 2 4, C Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba. (System 2); Timp. (System 3); Perc. 1, Perc. 2, Perc. 3 (System 4); Hp. (System 5); and Pno. (System 6). The score includes dynamic markings such as *gl.* (leggiero), *sim.* (similar), and *rit.* (ritardando). The page is marked with a large, diagonal watermark reading "HOPPERUSAL USE ONLY".

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

Timp.

Perc. 1  
Perc. 2  
Perc. 3

Hp.

Pno.

Vln. I  
sim.  
Vln. II  
gl.  
Vla.  
Vc.  
Cb.

2 5 5  
4 8 4

428

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

2 5 5  
4 8 4

Hn. 1 3  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.  
Tim.

2 5 5  
4 8 4

Perc. 1  
Perc. 2  
Perc. 3

Hp.  
Pno.

2 5 5  
4 8 4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

let bounce, non gliss.

sim. *gl*

439

3 4 7 8 4 5 4 6 4 3 8 4

Fl. 1-3  
Ob. 1-2  
Eng. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1-2  
Cbsn.

3 4 7 8 4 5 4 6 4 3 8 4

Hn. 1 3 4  
Hn. 2 4  
C Tpt. 1-3  
Tbn. 1-2  
B. Tbn.  
Tba.

3 4 7 8 4 5 4 6 4 3 8 4

Timpani

Perc. 1  
Perc. 2  
Perc. 3

Hp.

Pno.

3 4 sim. 7 8 4 5 4 sim. 6 4 3 8 4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.