

# COVERS

for 13 instruments

Taylor Brook  
2014

## Instrumentation:

oboe  
clarinet in B $\flat$   
baritone sax  
bassoon (doubling contrabassoon)\*

horn  
trumpet  
bass trombone\*\*  
tuba

violin  
viola  
cello  
2 bass

duration approximately 14 minutes

\* contrabassoon used only in the final movement and can be played an octave up on a bassoon if a contrabassoon is unavailable.

\*\* a version of the part for tenor trombone is available

## About *Covers*

*Covers* was written for the Either/Or ensemble.

This piece represents a departure from my normal way of composing music. The process of writing this piece was as follows:

1. I selected several songs that I enjoyed and knew well: songs that I would often get in my head. These songs were *Lyre of Orpheus* by Nick Cave, *Jesus Gonna Be Here* by Tom Waits, *If I Were a Boy* by Beyonce, *Soul Suckin' Jerk* by Beck, and *When He Returns* by Bob Dylan.
2. I made remixes of these songs to re-imagine them in a way that they might exist if they appeared in one of my dreams. For instance, only a small portion of the song is repeated obsessively and is disjointed or whole sections of the song sound like they being played backwards or in slow motion, etc.
3. I completed detailed transcriptions of the remixes, taking into account instrumental timbre and microtonal inflections.
4. I orchestrated the songs for an ensembles of thirteen instruments.
5. I freely edited and embellished the orchestrations. This stage of the process was not an opportunity to move away from the source material or diverge from the transcriptions, but to move closer to it by using my ear and reacting to the written score.

The goal of this process was to discover a new way of interfacing with systems of sound production that come from outside the classical and contemporary musical traditions. Popular music is often considered outside of classical/new music, deemed unsubstantial or immaterial. For myself, songs such as these have been influential on my musical and artistic sensibilities. Applying music taken from a Bob Dylan song and filtering it through an investigation of music in dreams represents one way of integrating popular or folk materials into a composition. Indeed, the material is so marked that the composition quickly becomes about levels of familiarity and estrangement, creating uncanny and sometimes unsettling effects. The result is a composition strangely familiar and unfamiliar at once, simultaneously logical and illogical.

This piece is in the form of five movements, corresponding to the five songs used as source material, in the following order:

- I - Lyre of Orpheus
- II - Jesus Gonna Be Here
- III - If I Were a Boy
- IV - Soul Suckin' Jerk
- V - When He Returns

# general notation

→ arrow - Signifies a gradual change from the marking at the beginning of the arrow to what is marked at the end. For example, if you find in your part an “ord” marked with an arrow leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning and end of the arrow.

Glissandi must be performed for the entire duration of the note.

≡ - unmeasured tremolo (fluttertongue)

^ - strong accent (tongue accent)

> - normal accent (breath accent)

vib. - play with vibrato

s.vib. - play without vibrato

m.vib. - molto vibrato

Various other vibrato indications are provided in the score to control the character of the vibrati.

# microtone notation

The following accidental nomenclature is also used:

♭ - ♯ approximately 1/4 tone flat or sharp

♭ - ♯ approximately 1/6 tone flat or sharp

♭ - ♯ - ♭ - ♯ - ♭ - ♯ approximately 1/12 tone flat or sharp

While the quarter-tone and sixth-tone alterations should be considered as pitch identities unto themselves, it's best to consider the twelfth-tone alterations as fine tuning and inflection because the effective change in pitch is so minute.

# multiphonics

All multiphonics are shown here as sounding pitches. Some multiphonics are denoted with an "M" written over a note, as show in the figure here: In these cases, the instrumentalist should use any multiphonic with the root note that will work comfortably with the dynamics in the score.



## clarinet

## saxophone

## oboe

## bassoon

# Winds and Brass

**bisb.** - bisbigliando trill - Trill between two different fingerings for the same pitch.

**air.** - Diamond-shaped noteheads. Blow air through the instrument with the reed removed.

**use muffled, quiet fingering** - Play using an unusual fingering that muffles the sound and lowers the dynamic level of the note.

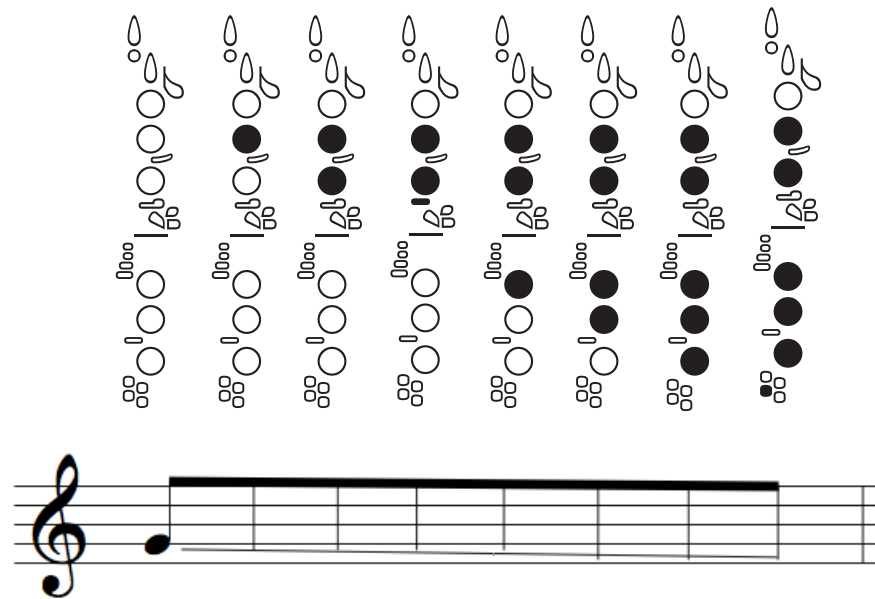
**singing and playing** - Play the normal note and sing the diamond-shaped notehead. If the sung note is not in the range of the performer, it may be displaced by an octave.

**alternate fingering.** - repeat the same note with a different fingering. When this indication is given above repeated notes the performer should alternate between two or more fingerings.

## winds only

### microtonal segments

This technique involves playing a series of fingerings which alter the pitch in an extremely minimal way. The example below is written in B-flat and applies to the clarinet.



## brass only

**fry** - (uncontrolled, distorted tone) - Tighten the embouchure to an extreme point where the tone becomes distorted and the pitch become uncontrolled. Along with this indication, a shape is provided in the score to show the desired intensity of the distortion.

# Strings

## bow placement indications:

**ord.** - ordinario position

**s.t.** - sul tasto - (Bow over the end of the fingerboard.)

**a.s.t.** - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

**p.s.t.** - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

**s.p.** - sul ponticello - (Bow close to the bridge.)

**m.s.p.** - molto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence or obscure the fundamental pitch of the string.)

**p.s.p.** - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

## bowing technique indications:

**norm.** - Use a normal bow technique.

**flautando** - Fast, low pressure bowing.

**scr.** - scratch - (Apply extra pressure to make a scratch tone. The intensity of the scratch is shown as a shape above the note)

**ſ** - accent with scratch - (apply extra force on an accent in order to create a scratch tone on the attack.)

## other side of the bridge indications



**o.s.b.** - other side of bridge - (Bow the small portion of string between the bridge and the saddle of the instrument)

**on winding** - Bow on the portion of the string that is wound.

**n.b.** - Bow on the other wide of the bridge near the bridge.

**n.s.** - Bow on the other wide of the bridge near the saddle (tailpiece).



**muted with fingers** - Dampen the string(s) with the left hand so that no pitch is produced when bowed.











*poco rit.* → ♩ = 72

*poco accel.* → ♩ = 84

*accel.* →

34

Ob. *mp* > *p* *mp* > *p* *mp* > *p* *mp* > *p* *mp* > *p* *mp* *mf* *mp* *mf* *pppp* *mp* *f*

B $\flat$  Cl. *ppp* *mp* *pppp* *mp* *mf* *p* *mp* *mf* *pppp* *p* *p* *p*

B. Sx. *ppp* *ppp* < *p* *pppp* *mf* *pppp*

Bsn. *pppp* *mf* *pppp*

Hn. *mp* > *p* *mp* > *p* *mf* > *pp* *pppp* *mf* *pppp*

C Tpt. *mp* > *p* *mp* > *p* *mf* > *pp* *pppp* *p* *ppp* *mp* > *p* *mf* *mf*

B. Tbn. *pppp* *mp* *mf* *ppp* < *p* *pppp* *mf*

Tuba *pppp* *mp* *mf* *mp* *pppp*

Vln. *f* > *pp* *ppp* < *f* *pppp* *mf* *f* *p* *mf* *f* *mp*

Vla. *f* > *pp* *ppp* < *f* *pppp* *mf* *f* *p* *mf* *f* *mp*

Vc. *f* > *pp* *ppp* < *f* *pppp* *mf* *f* *f* *mp* *mf* *p* *pp*

D.B. I *pppp* *mp* *pppp* *pp* *p* *ff*

D.B. II *pppp* *mp* *pppp* *pp* *ff*

slow, wide vib.

air

(tounge ram)

norm. s.t. → s.p. → ord.

ord. pizz.

ord. arco

3

1

43

Ob. *ppp* nervous vib. *ppp* *mf* *ppp* bisb.

B♭ Cl. *pp* *mp* *pp* *mf* *p* *mf* nervous vib. *ppp* *mf* *ppp* *mp* *f* 3 5 bending

B. Sx. *f* *mp* *f* *fp* *f* *mf* *f* *mp* *mf* *mp* *f* *fp* *f* *mp*

Bsn. *ppp* *mf* *ppp* *p* *f*

Hn. *mp* *pp* air. norm. air. *ppp* *mp* *ppp* *mp* *pp* air.

C Tpt. *pppp* *mp* *pp* *ppp* *mp* *ppp* *mp* *pp* air.

B. Tbn. *pppp* *ppp* *ppp* *mp* *pppp* (tongue ram)

Tuba *ppp* slow wide vib. *p* *f* air.

Vln. p.s.p. s.p. m.s.p. scr. n.s. → n.b. norm. f.s.p. s.p. p.s.p. ord. → s.p. m.s.p. p.s.p. ord. → s.p. m.s.p. p.s.p. ord. → s.p. m.s.p. p.s.p.

Vla. p.s.p. s.p. m.s.p. scr. n.s. → n.b. norm. p.s.p. s.p. p.s.p. ord. → s.p. m.s.p. p.s.p. ord. → s.p. m.s.p. p.s.p.

Vc. *mf* *pp* *ff* norm. s.p. pizz. arco s.p. → ord. → s.p. ord. → m.s.p. *mf* *f* *mp* *f* *mp* *f*

D.B. I *pp* *ff* *f* *ppp* *mf* *mp* *pp* *mp* *pp*

D.B. II *pp* *ff* *p* *mp* *pp* *mp* *pp* *mp* *pp*

*poco rit.* → (♩ = 66) ♩ = 132

55

Ob. *mp* → *mf* *mp* → *mf* *mp* *mf* → *f* *mp* → *f*

B♭ Cl. *ppp* *mf* → *f* *p* → *f* *pp* *mf* → *f* *mf* → *f*

B. Sx. *f* *fp* → *f* → *mp* *mf* *vib.* *f* → *mp* *mf* *3* *3* *ff* *p* *bisb.* *mf* *3* *3* *ff*

Bsn. *p* *mp* → *mf* *f* → *p* *f* → *p* *mf* → *pp* *mp* → *mf* *mf* → *f*

Hn. *mf* → *f* *pp*

C Tpt. *mf* → *f* *pp*

B. Tbn. *pppp* *pp* *p* → *f* → *pp*

Tuba *pppp* *pp* *ppp* → *f* → *ppp* *p*

Vln. *mf* → *f* *mf* → *f* *ff* *f*

Vla. *mf* → *f* *mf* → *f* *ff* *pppp* *pppp* → *mf* → *pppp* → *mf*

Vc. *mf* → *f* *sfz* *mf* *vib.* *f* → *mp* *mf* → *f* *ff* *pppp* *f* → *mp* *f*

D.B. I *pppp* *pp* *p* → *f* → *pppp* *f* → *mp* *f*

D.B. II *pppp* *pp* *fp* → *f* → *pppp* *f* → *mp* *f*

ord. → s.p. m.s.p. p.s.p. s.p. m.s.p. scr. on winding n.b. n.s. norm. III IV I II

a.s.t. slow wide vib. pizz. vib. arco

accel.  $\bullet = 63$  Heavy ( $\bullet = \bullet$ )

65

Ob. *pppp* *p* *fff*

B♭ Cl. *pppp* *fff*

B. Sx. *pp* *pppp* *fff*

Bsn. *pppp* *f* *fff*

Hn. *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f*

C Tpt. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

B. Tbn. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tuba *f* *ff*

Make hissing sound through to the end of the movement, breathing as necessary. The hiss should be a "ç" sound like from german "ich".

sempre tenuto-accent

Vln. *mf* *f* *fff* *mp* *mp* *fff*

Vla. *pppp* *f* *fff* *mp* *mp* *fff*

Vc. *pppp* *f* *fff* *mp* *mp* *fff*

D.B. I *pppp* *f* *fff*

D.B. II *pppp* *f* *fff*

scr. Make hissing sound through to the end of the movement, breathing as necessary. The hiss should be a "ç" sound like from german "ich".

arco n.s. → n.b. n.s. → n.b. n.s. → n.b.

arco p.s.p. Make hissing sound through to the end of the movement, breathing as necessary. The hiss should be a "ç" sound like from german "ich".

arco p.s.p. Make hissing sound through to the end of the movement, breathing as necessary. The hiss should be a "ç" sound like from german "ich".

71

Ob. *pp* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

B $\flat$  Cl. *fff*

B. Sx. *fff*

Bsn. *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Hn. *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f*

C Tpt. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

B. Tbn. *ff* *mf* *ff* *mf* *f* *mp* *ff* (sing upper note)

Tuba *mf*

Vln. *sempre fff*

Vla. n.s.  $\rightarrow$  n.b. *fff* *mp* *fff* *mp* *fff* *mp* *fff* *mp*

Vc. n.s.  $\rightarrow$  n.b. *fff* *mp* *fff* *mp* *fff* *mp* *fff* *p*

D.B. I *fff* *f* *fff* *f* *fff* *f* *fff* *mf*

D.B. II *fff* *f* *fff* *f* *fff* *f* *fff* *mf*

75

Ob. *f* *ff* *mf* *f* *ff* *mf* *mf* *f* *mp* *mp* *mf* *p*

B $\flat$  Cl. *pppp*

B. Sx. *pppp*

Bsn. (flz) *f* *fff* *f* *fff* *pppp*

Hn. *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *mf* *f* *mp* *mp* *mf* *ppp*

C Tpt. *ff* *mf* *f* *mp* REMOVE MUTE

B. Tbn. *pppp*

Tuba gradually end flutter  $\rightarrow$  norm. *p* *mp* *pppp*

Vln. *semprc. fff* *pppp* Fade out vocal hiss at the same rate as the instrument.

Vla. n.s.  $\rightarrow$  n.b. *fff* *mp* *ff* *p* *f* *pp* Fade out vocal hiss at the same rate as the instrument. norm. pizz. s.t.  $\rightarrow$  a.s.t. *pppp*

Vc. n.s.  $\rightarrow$  n.b. *f* *pp* *norm. pizz. s.t.* *f* *pppp* Fade out vocal hiss at the same rate as the instrument. *pppp*

D.B. I *ff* *mf* *fff* *pppp* Fade out vocal hiss at the same rate as the instrument. m.s.p. *pppp*

D.B. II *ff* *mf* *fff* *pppp* Fade out vocal hiss at the same rate as the instrument. m.s.p. *pppp*



7

Ob. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

B $\flat$  Cl. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

B. Sx. *mf* *f* *mp* *f* *mf* *f* *mf* *f*

Bsn. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hn. *mp* *mf* *f* *mf* *f* *mp* *mf* *f* *mp* *mf* *pp*

C Tpt. *ppp* *mf* *ppp* *ppp* *ppp* *ppp* *ppp*

B.Tbn. *mf* *mp* *f* *p* *mf* *f* *mp* *mf* *mf* *mf*

Tuba (air to tongue-ram) *f* *f*

Vln. m.s.p. *mf* *mf*

Vla. m.s.p. *mf* *mf*

Vc. pizz. *mf* *f*

D.B. I *f*

D.B. II *f* *f*

sing unison throughout

vib.

growl

slap



20  $\text{♩} = 108$  *rit.*  $\text{♩} = 60$   $\text{♩} = 108$  norm. *tr* *mf*

Ob. *ppp* *p* *ppp* *mf*

B♭ Cl. *ppp* *mp* *ppp* *p* *ppp*

B. Sx. *f*

Bsn. *vib.* *pp*

Hn. *vib.* *mf* *pp* *mp* *fp* *fp* *f* *ppp* *mp* *p* *norm. (no singing)*

C Tpt. *norm. (no singing)* *ppp* *mp* *ppp* *sing unison* *f* *vib.* *p*

B.Tbn. *mp* *f* *mp* *f* *pp* *slow, wide vib.*

Tuba

Vln. *vib.* *pp*

Vla. *vib.* *mf* *pp*

Vc. *vib.* *pp* *mp* *f* *p*

D.B. I *sempre f*

D.B. II *sempre f*

28

Ob. *f* *p* *ppp* *mp* *ppp*

B♭ Cl. *ppp* *mp* *p* *mp* *ppp*

B. Sx. *p* *f* *mf* *mp* *mf* *f* *mf* *f*

Bsn.

Hn. *mf* *p* *ppp* *mf* *ppp*

C Tpt. *ppp* *mp* *pp*

B. Tbn. *mp* *f* *p* *mf* *p* *mf* *f* *mp*

Tuba

Vln. *pppp* *p* *pppp* *ppp* *mf* *ppp* *mf*

Vla. *pppp* *p* *pppp* *ppp* *mf* *ppp* *mf*

Vc. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *mf*

D.B. I *sempre f* *pp* *f* *pp* *f*

D.B. II *sempre f* *pp* *f* *pp* *f*

Annotations: *muffled fingering*, *slow, wide vib.*, *growl*, *ord.*, *s.t.*, *wide vib.*, *norm. (no singing)*





# III - If I Were a Boy

**♩ = 56** *poco rit.* **♩ = 46**

**Oboe**  
pppp < pp > ppp

**Clarinet in Bb**  
pppp < pp > ppp  
p < mf > p

**Baritone Sax**  
pppp < ppp >

**Bassoon**  
ppp  
p < ppp >

**Horn in F**  
pp  
MUTE norm. → nasal → norm. → nasal → norm. → nasal

**Trumpet in C**  
pp  
MUTE norm. → nasal → norm. → nasal → norm. → nasal

**Bass Trombone**  
pp  
MUTE norm. → nasal → norm. → nasal → norm.

**Tuba**  
pp  
MUTE norm. → nasal → norm.

**Violin**  
MUTE s.p. (no pitch) s.t.  
p > ppp p > ppp < p > p < p > ppp  
ppp < p > ppp p p ppp

**Viola**  
MUTE s.p. (no pitch) s.t.  
p > ppp p > ppp < p > p < p > ppp  
pp < mp > pp < p > pp mp < ppp >

**Cello**  
MUTE s.p. (no pitch) s.t.  
p > ppp p > ppp < p > p < p > ppp  
pp < mp > pp < p > pp p ppp

**Double Bass I**  
bow body of the instrument s.t. norm. bend  
mp mp ppp < ppp > mp ppp

**Double Bass II**  
bow body of the instrument s.t. norm. bend  
mp mp ppp < ppp > mp ppp

**Violin/Viola/Cello/DB I/DB II**  
ord. s.p. ord. calm vib. p.s.t. ord. ord. pizz.  
p < ppp p < ppp > p < f > p  
f < p > mf  
p < f > p  
p < f > p  
mp

This musical score page, numbered 20, contains parts for various instruments. The woodwind section includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Saxophone (B. Sx.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.). The brass section consists of Baritone Trombone (B. Tbn.), Tuba, Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The double bass section includes Double Bass I (D.B. I) and Double Bass II (D.B. II).

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of musical notations, including dynamics (pp, mf, ppp, mp, p, f, mf), articulations (accents, slurs), and performance directions such as "nasal" and "norm.". The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth-note runs. The brass instruments provide harmonic support with sustained notes and melodic fragments. The string section includes detailed bowing and fingering instructions, such as "slow wide vib." and "arco".

11

Ob. *mf pp mf pp mf pp f pp mf pp f pp < mp > pp mp pp*

B $\flat$  Cl. *mf pp mf pp mf pp f pp mf pp f pp < mp > pp mp pp*

B. Sx. *mf pp mf pp mf pp f pp mf pp f pp < mp > pp mp pp*

Bsn. *mf pp mf pp mf pp f pp mf pp f pp < mp > pp mp pp*

Hn. *pp* nasal norm. nasal norm. nasal norm.

C Tpt. *p pp* nasal norm. nasal norm. nasal norm.

B. Tbn. *pp* nasal norm. nasal norm.

Tuba *p* tongue ram

Vln. *pp* s.t. *p* pizz. *mf* *f* arco s.t. *pp mp pp* *slow wide vib.* *pp mf*

Vla. *pp* *p* s.t. pizz. *mp mf f mp* *ppp* s.p. *mp* *slow wide vib.* *ppp f*

Vc. *pp* pizz. *mp mf f* arco *p ppp pp ppp* s.t. *pp*

D.B. I pizz. *p mp mf f p* arco *ppp pp*

D.B. II s.t. *pp* *pp* *pp* ord. *pp* arco *p ppp* *pp*

This page of a musical score includes parts for the following instruments:

- Ob.** (Oboe): Starts at measure 16 with a nasal tone. Dynamics range from *ppp* to *mp* and back to *ppp*. A second entry appears in measure 40 with a normal tone, dynamics *mp* to *ppp*.
- B♭ Cl.** (B-flat Clarinet): Mirrors the Oboe part.
- B. Sx.** (Bass Saxophone): Mirrors the Oboe part.
- Bsn.** (Bassoon): Mirrors the Oboe part.
- Hn.** (Horn): Features a series of notes with alternating nasal and normal tones across the page.
- C Tpt.** (C Trumpet): Mirrors the nasal/normal tone pattern of the Horn.
- B. Tbn.** (Baritone Trombone): Mirrors the nasal/normal tone pattern of the Horn.
- Tuba**: Mirrors the nasal/normal tone pattern of the Horn.
- Vln.** (Violin): Includes triplets, *ord.* (ordine) markings, and dynamics from *mp* to *pp*.
- Vla.** (Viola): Includes a *slow wide vib.* (slow wide vibrato) section and dynamics from *mf* to *p*.
- Vc.** (Violoncello): Includes *ord.* markings, triplets, and dynamics from *p* to *f*.
- D.B. I** (Double Bass I): Dynamics from *ppp* to *mp* to *ppp*.
- D.B. II** (Double Bass II): Dynamics from *ppp* to *mp* to *ppp*, with a *p* dynamic in measure 40.



*poco rit.* (♩ = 42) ♩ = 60

29

Ob. *mf* *f > p* *f > p* *< f >* *f > p* *f >* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

B $\flat$  Cl. *mf* *f > p* *f > p* *< f >* *f > p* *f >* *pp* *p* *ppp* *f > p* *ppp* *p*

B. Sx. *mf* *f > p* *f > p* *< f >* *f > p* *f >* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *pp* *p* *ppp*

Hn. nasal → norm. → nasal → norm. norm. → nasal → norm. nasal → norm. nasal → norm. nasal → norm.

C Tpt. norm. *p* *mf* *p* *p* *mp* *p* *ppp* *mf* *vib.* *nasal* *norm.* *nasal* *norm.* *nasal* *norm.*

B. Tbn. norm. → nasal → norm. nasal → norm. nasal → norm. nasal → norm. nasal → norm. nasal → norm. nasal → norm. nasal → norm.

Tuba (air) *f* *ppp* nasal → norm.

Vln. *pp* *m.s.p.* *mf* *p* *ppp* *pp* *a.s.t.* *pp* *s.t.* *p* *ppp* *p* *ppp*

Vla. *mp* *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *p* *f* *mf* *f* *mf* *mp* *f* *mp* *slow wide vib.* *mp* *f* *mp* *slow wide vib.*

Vc. *mp* *f* *mf* *mf* *f* *p* *m.s.p.* *mp* *s.t.* *mp* *ord.* *mp* *m.s.p.* *mp*

D.B. I *mf* *f* *mf* *p* *calm vib.* *ord.* *pizz. as resonant as possible* *IV*

D.B. II *p* *mf* *p* *mf* *m.s.p.* *calm vib.* *ord.* *pizz. as resonant as possible*



# IV - Soul Sucking Jerk

♩ = 80

**Oboe**  
 bisb.  
*p*  $\langle$  *mf*  $\rangle$  *p*  
*p*  $\langle$  *mf*  $\rangle$  *p*  
*p*  $\langle$  *mf*  $\rangle$  *p*

**Clarinet in Bb**  
 bisb.  
*p*  $\langle$  *mf*  $\rangle$  *p*  
*p*  $\langle$  *mf*  $\rangle$  *p*  
*p*  $\langle$  *mf*  $\rangle$  *p*

**Baritone Sax**  
*p*  $\langle$  *mf*  $\rangle$  *p*  
*mp* *mf* *mp*  
*mp* *mf* *mp*

**Bassoon**  
*mf*  
*pp*  $\langle$  *mp*  $\rangle$  *pp*  
*pp*  $\langle$  *mp*  $\rangle$  *pp*

**Horn in F**  
*pp*  $\langle$  *f*  
 air  
 "mf"  
*pp*  $\langle$  *f*  $\rangle$  *pp*  
 m.vib. s.vib.

**Trumpet in C**  
 sing unison  
*mf*  $\langle$  *f*

**Bass Trombone**  
 rip  
*pp*  $\langle$  *f*  
 sing unison  
*mf*  $\langle$  *f*

**Tuba**  
*ppp*  $\langle$  *f*  
 m.vib.  
*mp*  $\langle$  *f*  
 m.vib. s.vib.  
*pp*  $\langle$  *f*  $\rangle$  *pp*

**Violin**  
 scr.  
*mf*  
 norm. IV  
*f*  
 scr.  
*f*  $\langle$  *mp*

**Viola**  
 p.s.t.  
*p*  $\langle$  *f*  
 ord.  
*f*

**Cello**  
 p.s.t.  
*p*  $\langle$  *f*  
 ord.  
*f*

**Double Bass I**  
 p.s.t.  
*mp*  $\langle$  *mf*  
 (other side of bridge) pizz.  
*f*

**Double Bass II**  
 p.s.t.  
*mp*  $\langle$  *mf*  
 (other side of bridge) pizz.  
*f*

6

Ob. *bisb*  
*p* *mf* *p*  
*f* *mp*  
*pp* *f* *pp*

B♭ Cl. *p* *mf* *p*  
*f* *mp*  
*ff*

B. Sx. *mp* *mf* *mp* *p*  
*mp* *p*  
*mf* *f*

Bsn. *pp* *mp* *pp*  
*mf* *flap*

Hn. *f* *p*  
*mf* *ppp*

C Tpt. *f* *p*  
*mf* *ppp*

B.Tbn. *f* *p*  
*mf* *ppp*

Tuba *f* *p*  
*mf* *ppp*

Vln. *pizz.* *mf*  
*f*

Vla. *p.s.t.* *p* *f*  
*mf* *ord.*

Vc. *p.s.t.* *p* *f*  
*mf* *pizz.* *arco* *p.s.t.* *p*

D.B. I *arco* *p.s.t.* *p* *mf* *pizz.* *f*  
*arco*

D.B. II *sempre f* *pp* *f* *pp*  
*norm. p.s.t.* *mp* *mf*

keyclicks  
 air  
 "f"  
 arco  
 IV  
 scr.

12

Ob. *f* *mp* *p* *mp*

B♭ Cl. *f* *mf* *p* *mp*

B. Sx. *mf* *f* *p* *mp*

Bsn. *mf* *f* *p* *mp*

Hn. *mf* *p* *f*

C Tpt. *mf* *p* *f*

B. Tbn. *mp* *f* *f*

Tuba

Vln. *f* *mf*

Vla. *f* *f* *sempre f*

Vc. *f* *p* *f* *sempre f*

D.B. I *f*

D.B. II *f* *sempre f*

Performance instructions: *flap*, *keyclicks*, *slap*, *air*, *norm.*, *scr.*, *ord.*, *pizz.*, *mf*, *f*, *mp*, *p*, *sempre f*, *3*, *norm. 3*, *sing unison with played line*.

♩ = 72 slightly slower

19

Ob. *m.vib.*  
*f* *mp* *f* *p*  
sing upper note

B♭ Cl. *m.vib.*  
*f* *mp* *f* *p*  
sing upper note

B. Sx. *f*

Bsn. *f*

Hn. *p* *mf* *ppp*  
air flz

C Tpt. *p* *f* *ppp*  
flz air

B. Tbn. *p* *mf* *ppp*  
air flz

Tuba (sing upper note) *p* *mf* *ppp*

Vln. *f* *ff*  
on winding scr. 3

Vla. *f* *ff*  
on winding scr. 3

Vc. *f* *ff*  
p.scr. with extra pressure  
m.s.p. II I IV III II I- II III IV etc

D.B. I *f* *mf* *ff*  
(pizz.)

D.B. II *f* *mf* *ff*  
(pizz.)

*poco accel.*

$\text{♩} = 80$

26

Ob. *f* bisb. bisb. bisb. bisb. (sing upper note) *mp* *f* *mp*

B♭ Cl. *f* bisb. bisb. bisb. bisb. (sing upper note) *mp* *f* *mp*

B. Sx. *f* bisb. bisb. bisb. bisb. *ppp* *air* *mf*

Bsn. *f* bisb. bisb. bisb. bisb. *ppp* *air* *mf*

Hn. *f* bisb. bisb. bisb. bisb. *mp* *f* *mp*

C Tpt. *f* sing upper note *mp* *f* *mp*

B. Tbn. *f* sing upper note *mp* *f* *mp*

Tuba *f* *pp* *air* *mp* *mp* *f* *mp*  
gliss on B-flat fingering, rhythm approx.

Vln. *f* *ff* *f* *sfz* *sfz* *sfz* *sfz*  
as high as possible with scratch

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

Vc. *f* *f*

D.B. I *mf* *ff*

D.B. II *mf* *f* *mf*

This page of a musical score, numbered 31, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bass Saxophone (B. Sx.), Bassoon (Bsn.), Horns (Hn.), Clarinet in C (C Tpt.), and Baritone Tuba (B. Tbn.). The brass section consists of Horns (Hn.), Clarinet in C (C Tpt.), Baritone Tuba (B. Tbn.), and Tuba. The string section includes Violins (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass I (D.B. I), and Double Bass II (D.B. II). The percussion section includes Tuba and Double Bass II. The score is divided into measures, with dynamic markings such as *p*, *f*, *mp*, *mf*, *ff*, *sfz*, *pp*, and *norm.* indicating volume levels. Performance instructions like "triple-tongue as fast as possible" and "air" are provided for specific passages. The notation includes various rhythmic values, slurs, and articulation marks.



38

Ob. *mp* *f* *p* *f* *p* *ff* *ff* flap *mf*

B♭ Cl. *p* *f* *p* *f* *p* *ff* *ff*

B. Sax. *f* *f* *ff* *ff*

Bsn. *p* *f* *pp* *mf* *pp* *pp* *mf* *pp* *ff* *ff* flap *mf*

Hn. *f* *f* *f* *f* *f* *f* *f* *f* air *mf*

C Tpt. *f* *f* *f* *f* *f* *f* *f* *f* air *mf*

B. Tbn. *mp* *pppp* *mp* *ppp* *f* *f* *f* *f* *f* *f* air *mf*

Tuba *p* *pppp* *p* *pppp* *f* *f* *f* *f* *f* *ppp* *f* *mp* *ppp* air *mf*

Vln. *scr.* *mf* *pizz.* *sempre f* *3* *3* *3* *3* *3* *3* *ppp* arco *m.s.p.* *3*

Vla. *f* *ord.* *s.p.* *sempre f* *3* *3* *3* *3* *3* *3* *ppp*

Vc. *f* *ord.* *pizz.* *sempre f* *3* *3* *3* *3* *3* *3* *ppp*

D.B. I *on winding scr.* *f* *p* *f* *p* *f* *pp* *calm vib.* *p* *f* *p* *calm vib.* *f* *p* *calm vib.* *f* *3*

D.B. II *pizz.* *ff* *f* *pp* *calm vib.* *ff* *p* *f* *p* *calm vib.* *f* *p* *calm vib.* *f* *3*

# V - When He Returns

♩ = 66

*poco rit.*

♩ = 52

*accel. poco a poco*

This musical score is for the section "V - When He Returns" and is marked with a tempo of 66 beats per minute, which then slows to 52 (poco rit.) before gradually speeding up (accel. poco a poco). The score is written for a full orchestra and includes the following parts:

- Oboe:** Remains silent throughout the piece.
- Clarinet in B♭:** Plays a melodic line with dynamic markings of *p*, *mp*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *f*, *p*.
- Baritone Sax:** Plays a melodic line with dynamic markings of *p*, *mp*, *p*, *p*, *mp*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *f*, *p*.
- Contrabassoon:** Remains silent until the final two measures, where it plays with dynamic markings of *p*, *mp*, *p* and *p*, *mp*, *p*.
- Horn in F:** Remains silent until the final two measures, where it plays with dynamic markings of *p*, *mp*, *p* and *p*, *mp*, *p*.
- Trumpet in C:** Plays a melodic line with dynamic markings of *p*, *mp*, *p*, *p*, *mp*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *f*, *p*, *p*, *mf*, *p*, *p*, *f*, *p*.
- Bass Trombone:** Remains silent until the final two measures, where it plays with dynamic markings of *mp*, *mf*, *p* and *mp*, *mf*, *p*.
- Tuba:** Plays a melodic line with dynamic markings of *p*, *mp*, *p*, *mp*, *mf*, *p*, *mp*, *mf*, *p*, *mp*, *mf*, *p*, *mp*, *f*, *p*, *mp*, *f*, *p*, *mp*, *f*, *p*, *mp*, *f*, *p*.
- Violin:** Plays a sustained chord with dynamic markings of *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*.
- Viola:** Plays a sustained chord with dynamic markings of *ppp*, *p*, *ppp*, *mp*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*.
- Cello:** Plays a sustained chord with dynamic markings of *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *mf*, *ppp*, *p*, *ppp*, *mf*.
- Double Bass I & II:** Both play a sustained chord with dynamic markings of *p*, *mp*, *mf*.

Additional performance instructions include "nasal" markings above notes in the woodwind parts and "pizz. as resonant as possible" for the double basses.



17

Ob. *mf* *f > mp*

B♭ Cl. *mp* *mf* *mp* *p* *ppp*

B. Sx. *p* *mf* *mp* *p* *mp* *ppp*

Bsn. *p* *mf* *p* *f* *mp* *ppp*

Hn. *p* *mp* *p* *ppp*

C Tpt.

B. Tbn.

Tuba

Vln. *ppp* *mp* *ord.* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *p.s.t.*

Vla. *ord.* *p* *mp* *p* *mp* *p* *p.s.t.*

Vc. *ord.* *mf* *p* *mf* *f* *mp* *f > p* *mp* *vib.* *p.s.t.*

D.B. I *pizz.* *mf* *arco* *p* *mp* *p* *mp*

D.B. II (pizz.) *mp*



33

Ob.

B♭ Cl.

B. Sx.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B. I

D.B. II

s.vib.

p

f

mp

mf

p

mf

f

pp

p

mp

pp

p

mf

mp

pp

pppp

pp

p.vib.

vib.

s.vib.

REMOVE MUTE

m.vib.

s.vib.

sweet vib.

tongue ram

norm.

mf

mp

pp

pppp

pp

p.vib.

vib.

s.vib.

REMOVE MUTE

REMOVE MUTE

REMOVE MUTE





*poco rit.* (♩ = 52)

60

Ob. *pp* *mf* *pp* *pppp* *p* *mp* *pp*

B♭ Cl. *pp* *mf* *pp* *pppp*

B. Sx. *p* *f* *mp* *mp* *mf* *p* *pp*

Bsn. *p* *mf* *p* *ppp* *p* *mp* *pp*

Hn. *mp* *p* *mp* *pp*

C Tpt. *pp* *mf* *pp* *pppp* *p* *ppp*

B. Tbn. *p* *f* *mp* *p* *mp* *ppp*

Tuba *pp* *mf* *ppp* *mf > mp* *pppp*

Vln. *mf* *ppp* *ppp* *mp* *pp* *mf > pp* *REMOVE MUTE* *p.s.t.* *mp > p* *mp > p mp*

Vla. *mf* *ppp* *ppp* *mp* *pp* *mf > pp* *REMOVE MUTE* *p.s.t.* *mp > p* *mp > p mp*

Vc. *f* *mf* *ppp* *mp* *pp* *mf > pp* *REMOVE MUTE* *p.s.t.* *mp* *f*

D.B. I *mf* *ppp* *ppp* *mp* *ppp* *mf > ppp* *REMOVE MUTE* *pizz.* *p mp* *mp > pp*

D.B. II *mf* *ppp* *ppp* *mp* *ppp* *mf > ppp* *REMOVE MUTE* *pizz.* *mp* *p mp*



*rit. poco a poco al fine* (♩. = 64) (♩. = 62) (♩. = 60) (♩. = 58) (♩. = 56) (♩. = 54)

79

Ob. *p* *mf* *p* *mp* *p* *pp* *pp*

B♭ Cl. *alternate fingerings* *p* *pp* *p* *mf* *p* *mp* *p* *pppp*

B. Sx. *p* *mp* *mf* *pp* *p* *mp* *p* *pppp*

Bsn. *p* *p* *p* *mp* *pppp*

Hn. *p* *p* *mp* *pp* *f* *mp* *mf* *< f >* *mp* *f >* *mp* *mf* *p*

C Tpt. *p* *pp* *p* *mf* *p* *ppp*

B. Tbn. *f* *mp*

Tuba *pp*

Vln. *mp* *mf* *pp* *ppp* *mp*

Vla. *mp* *mf* *pp* *ord.* *mp* *pp* *mp* *s.t.* *pp* *mp* *pp* *mp*

Vc. *mp* *pp* *ppp* *mp*

D.B. I *pp* *mp* *mf* *pp* *p* *mp* *p* *mp*

D.B. II *p* *ppp* *p* *arco* *s.t.* *pizz.* *p* *arco* *p* *mp*

(♩. =52) (♩. =50) (♩. =48) (♩. =46) (♩. =44) (♩. =42) (♩. =40) (♩. =38) (♩. =36) (♩. =34) (♩. =32)

88

Ob. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

B♭ Cl. *pp* *pp* *pp* *pp* *pp* *pp* *p* *mp* *mf* *pp* *pp* *pp*

B. Sx. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Bsn. *ppp* *mf* *pp*

Hn. *p* *mp* *mf*

C Tpt. *pp* *pp* *pp* *pp* *pp* *pp* *p* *mp* *mf*

B. Tbn. *mp* *fp* *ppp* *p* *mp* *mf*

Tuba *p* *mp* *mf* *ff*

Vln. *p mp* *pp mp* *p mp* *pppp* *pp* *pp* *pp* *pppp* *pp* *pp* *pp* *a.s.t.*

Vla. *p mp* *pp* *mp* *pppp* *pp* *pp* *pp* *pppp* *pp* *pp* *pp* *a.s.t.*

Vc. *p* *mp* *mf* *f* *mp* *mp* *mf* *p* *pppp* *pp* *pp* *pp* *slow wide vib.* *m.s.p.*

D.B. I *pp* *mp* *pppp* *pp* *pp* *pp* *pppp* *pp* *pp* *pp* *pp* *m.s.p.*

D.B. II *pppp* *pp* *pp* *pppp* *pp* *pp* *pppp* *pp* *pp* *pp* *pp* *m.s.p.*