

# **Tarantism**

**for string orchestra with soloist ensemble of baritone voice, bass clarinet, trumpet, and trombone**

**Taylor Brook  
2016**

**Instrumentation:**

*soloist ensemble:*

baritone voice

bass clarinet

trumpet

trombone

*with*

string orchestra

(6/6/4/4/2 minimum to 12/12/8/8/4 maximum)

about *Tarantism*:

“Not music only, but whatever is harmonious and agreeable to the senses, may probably conduce; such as delightful and extensive prospects of nature, elegant buildings, fine paintings and refreshing odors, to say nothing of the inciting sensations of touch and taste, the benefits of which are sometimes outweighed by indulgence in them, beyond the limits of just proportion, which may be termed a kind of universal harmony.”

- Richard Brockelsby, *Reflections On Modern and Ancient Musick With the Application to the Cure of Disease*, London, Cooper, 1749, p.65

Tarantism was written for Loadbang and the String Orchestra of Brooklyn in the Fall/Winter of 2015-2016. The text, both sung and spoken, was drawn from neoplatonic scholarly texts of the 16th and 17th centuries that describe the practice of curing victims of the tarantula bite with music, an ancient practice in Italy. This musical healing ritual was the root of the popular dance of the tarantella. The historical accounts also reflect the idea of music as a magical force, as a piece of music could also be a spell or incantation with the ability to cure the listener. In the drama of *Tarantism*, the soloist ensemble of lung-powered instruments takes the role of the musician/doctor while the string orchestra takes the role of the afflicted.

**text:**

“I remember travelling... in the wide, uneconomical regions which were drying out under the scorching sun. We heard the sound of drums, whistles and flutes in all the towns and villages... in these regions it was a means of healing the people bitten by the tarantula... we ... saw a young man affected by this disease. He seemed to have become insane, singing absentmindedly to the beat of a drum, while his arms and legs and the entire body moved in beat with the music... when the drummer stopped to play... the patient suddenly seemed to go numb, lose his senses and faint. However, as soon as the sound of drums could be heard again, the patient regained his strength and started to dance with more vigour than before...”

- Alexandro (1460-1523) a Neopolitan lawyer in his *Genialum dierum*. Paris, Riogny, 1539.

“the tarantula bites on the tip or under lip of one’s ear, because the tarantula bites one sleeping on the ground: and the wounded part becomes black three days after... being obliged to play on the fiddle in order to cure the... an old woman presented herself to me to do the good office, who sang in such an unintelligible sound of voice, that I could not form an idea of it... the man began to move accordingly, and got up as quick as lightning, and seem’d as if he had been awakend by some frightful vision, and wildly star’d about still moving every joint of his body; but as I had not as yet learn’d the whole tune, I left off playing, not thinking that it would have any effect on the man. But the instant I left off playing the man fell down and cried out... distorted his face, legs, arms and any other part of his body, scraped the earth with his hands... in miserable agonies. I... made all the haste I could to learn the rest of the tune... the instant he heard me he rose up as he did before and danced as hard as any man could do; ... very wild, he kept a perfect time... but had neither rules, nor manners, only jumped and runned, too and from, made very comical postures... the people cried out faster-faster... at last after two hours dancing, fell down quite motionless, and I gave over playing. The people took him up and carried him into a house, and put him into a large tub of tepid water, and a surgeon bled him... he was let blood in both his hands and feet ... a great quantity of blood...”

- Stephan Storace, a genuine letter from an italian gentleman concerning the bite of a tarantula, *Gentleman’s Mag.*, September 1753, pp 433-434

“All the world knows, how wonderful and various the effects of motion are, generation, corruption and all sublunary alterations are the product of motion. Whatever lives, whatever grows, and whatever undergoes the sensible Mutations of Life and Destruction, is in perpetual Motion.”

- Giorgio Baglivi, *The practise of physic, reduc’d to the ancient way to observations containing a just parallel between the wisdom and experience of the ancients and the hypothesis’ of modern physicians*. London, Midwinter, 1704 (Rome 1696) p.404

# General Notation

## Microtonal Notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The microtones are most often used either to notate precise just intonation harmonies that sound relatively consonant or to notate out a gradual glissandi. It may be useful to work on these intervals using a computer or tuner displaying cents. After some experience working with these accidentals, I find that the quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide something closer to a minor shift in intonation. In any case, the more the performer understands the harmonic implication of their part and they are able to use their ear to tune with the ensemble, the more accurate the intonation becomes. In this score, the most difficult microtonal writing is played by the soloist ensemble while the string orchestra mainly achieves microtonal tuning through open strings and natural harmonics of the re-tuned strings.

### General Notation:

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

Grace notes come before the beat.

≡ - unmeasured tremolo (fluttertongue for winds/brass)

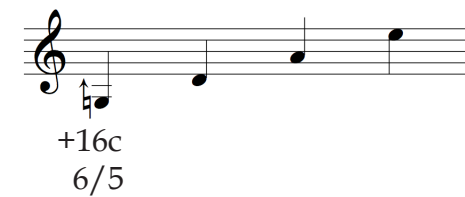
^ - strong accent (tongue accent for winds/brass)

> - normal accent (breath accent for winds/brass)

## String Scordatura

One string on each of the instruments is retuned as shown below. These open strings must be carefully tuned to the microtonal pitch indicated by using a digital tuner showing cents (100ths of a semitone). The figures below show the tuning of the open strings and their cent deviation from the nearest equal temperament pitch. All intervals are in reference to a tonic of E.

violin I



violin II



viola



cello



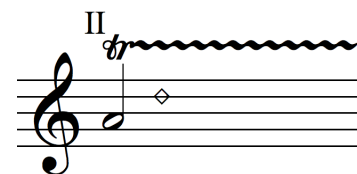
bass



### other indications:

◆ / ◇ - light finger pressure (usually for harmonics and harmonic glissandi)

f.mute - finger mute (dampen the strings with your palm so that when bowed the pitch is completely dampened and you only hear noise.)



Trill between the fundamental note and the harmonic, as indicated.

## Notation for Soloist Ensemble

### Voice Notation

#### pronunciation

Words are either written in english or IPA.

These charts with audio examples, which were consulted during the compositional process, may be useful for the pronunciation of the IPA:

[http://en.wikipedia.org/wiki/IPA\\_vowel\\_chart\\_with\\_audio](http://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio)

[http://en.wikipedia.org/wiki/IPA\\_pulmonic\\_consonant\\_chart\\_with\\_audio](http://en.wikipedia.org/wiki/IPA_pulmonic_consonant_chart_with_audio)

Arrows between syllables or vowels in the text indicate that one should gradually morph from one syllable to the next.

#### tone indications

**nasal** - Sing using a nasal tone.

**1/2 nasal** - Sing with some nasal quality in the tone.

**very nasal** - Sing with an extremely nasal quality in the tone.

**norm** - Sing using a normal tone.

× Used during the storytelling sections, this “x” notehead signifies spoken text. Speak the text with the general up and down pitch shapes provided and as rhythmically accurate as possible without becoming too square and unnatural in speech.

The spoken sections are performed as a direct address to the audience and should be spoken with a clear, stately, and confident manner.

### Brass and Clarinet Indications

**nasal** - With a nasal tone.

**1/2 nasal** - With some nasal quality in the tone.

**norm.** - with a normal tone.

**fry** - (uncontrolled, distorted tone) - For trombone and trumpet, tighten the embouchure to an extreme “e” shape, 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.

**overblow** - Use embouchure and air supply to create a distorted, multiphonic-like tone. Along with this indication, a shape is provided in the score to show the desired intensity of the distortion.

**vib.** - With vibrato.

**s.vib.** - Without vibrato.

**m.vib.** - Molto vibrato.

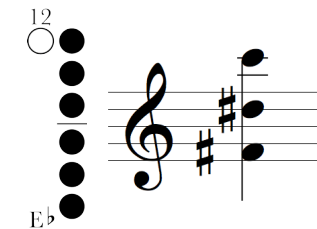
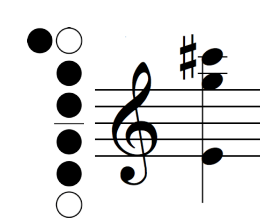
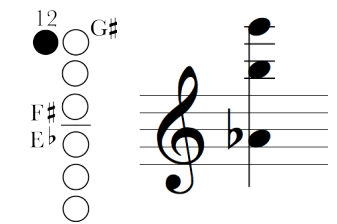
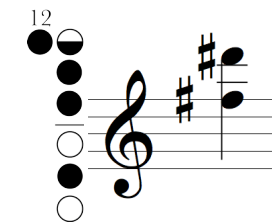
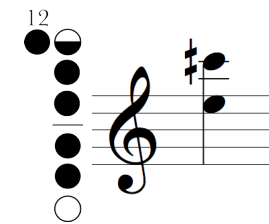
**diaphragm vib.** - Produce vibrato by using the diaphragm.

Shapes for vibrato are also provided at moments in the score that show the overall shape and intensity of a vibrato.



The clarinet part calls for microtonal segments. In these cases, the performer should try to find a series of fingerings that fill out the pitch space between the beginning and ending of the glass line with the rhythm indicated.

### bass clarinet multiphonics





# Tarantism

for Loadbang and the String Orchestra of Brooklyn

♩ = 63

address the audience

*mf*

Baritone

I re-mem-ber tra-vel-ing in the wild, un-e-co-no-mi-cal re-gions which were dry-ing out un-der the scorch-ing sun We heard the sound of drums whi-stles and flutes in all of the towns and vil-la-ges

Bass Clarinet

*ppp* *p* *ppp*

*ppp* *mp*

Trumpet in C

HARMAN MUTE (stem in)

*ppp* *p* *ppp*

*p* *ppp* *mp*

Trombone

HARMAN MUTE (stem in)

*ppp* *p* *ppp*

*ppp* *mp*

♩ = 63

div. a 2

MUTE sul tasto

Violin I

*pp*

*p > pp* *p > pp* *p > pp*

*p > pp* *mf > pp*

*p*

Violin I

div. a 2 sul tasto (sounding G+16c)

MUTE

*pp*

*p > pp* *p > pp* *p > pp*

*p > pp* *mf > pp*

*p*

Violin II

div. a 2 MUTE sul tasto

II (sounding G#-14c)

*pp*

III II<sub>3</sub> III II etc.<sub>3</sub>

*p*

Violin II

div. a 2 MUTE sul tasto

III (sounding G#-14c)

*pp*

III II<sub>3</sub> III II etc.<sub>3</sub>

*p*

Viola

MUTE I

*pp*

Cello

MUTE II

*pp*

Double Bass

MUTE I (sounding G#-14c)

*pp*

gliss harmonics II

*p*

7

B  
in these re-gions it was a means of hea-ling the peo-ple bit-ten by the ta-ran-tu-la we saw a young man a-ffect-ted by the di-sease he seemed to have be-come in-sane sing-ing ab-sent-mind-ed-ly to the beat of a drum while his

B. Cl.  
*ppp* *a.f.* *p* *mp* *p* *pp* *mp*

C Tpt.  
*ppp* *p* *mp* *p* remove MUTE *p* *pp* *mp*

Tbn.  
*ppp* non vib. *p* *mp* *p* remove MUTE *p* *pp* *mp*

Vln. I  
*pp* sempre sul tasto IV III IV III II

Vln. I  
*pp* sempre sul tasto IV III IV III II

Vln. II  
*pp* sempre sul tasto II III 3 3 3 3 3 3 5 5

Vln. II  
*pp* sempre sul tasto III II 3 3 3 3 3 3 5 5

Vla.  
1 →

Vc.  
*pp* II I III gliss harmonics gliss harmonics remove MUTE

D.B.  
*pp* (sounding G#-14c) II III *mp* *pp*

♩ = 63

with ensemble, expressive vib. ad lib.

11

arms and legs and the en - ti - re bo - dy moved in beat with the mu - sic

B. Cl. *pp* *mp* *ppp* *mp* *ppp* *pp* *mp* *pp* *mf*

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

Tbn. *pp* *mp* *ppp* *p* *mp* *pp* *p* *mf* *p* *mf*

diaphragm vib. non vib. → vib. → non vib. air

♩ = 63

tutti non harmonic slowly bend up quartertone at tip, mysterious

Vln. I *sempre pp* *pppp* *mp* *mp*

Vln. II *sempre pp* *pppp* *mp* *mp*

Vln. II *sempre pp* *pppp* *mp* *mp*

Vla. *sempre pp* *p* *pppp* *f.mute* *mp* *f.mute* *mp* *f.mute* *mp*

Vc. *ppp* *p* *molto sul pont.* *ord.*

D.B. *pppp* *mf* *pizz. IV* *arco f.mute* *mp*

III II III<sub>5</sub> II etc. I II

pulse within single bow (sounding B) more accented less accented





with ensemble

28

B. Bass: *f* > *mp* *f* > *mp* *f* | *mf* ————— *f* ————— *p* | *mp* < *f* > *mf* | *mp* *mf* > *mp* | *mf* ————— *p*

Lyrics: za za za | m ————— p ————— m ————— | hm ————— ĺā ĺā ĺā o ————— u ————— hu ————— m —————

B. Cl. *f* | *p* | *mf* *p* *f* *p* *f* | *ppp* *mf* > *ppp* | *f* ————— *pp* *pp* ————— *mf* —————

C Tpt. *f* | *p* | *f* *p* < *mf* > *ppp* | *f* > *p* | *pp* ————— *f* —————

Tbn. *f* *sub.* *p* < *mp* > *pp* | *mp* ————— *f* > *mp* < *mf* > *p* ————— | *f* > *p* < *mf* > *ppp* | *f* ————— *mp* *mf* ————— *p* ————— | *mp* ————— *pp* —————

Vln. I (tutti) *ppp* | *mp* > *pp* | *ppp* < *mp* > *mp* < *mp* > *mp* > | *mp* > | *ff* ————— *p* < *mf* > *pp* ————— *mp* ————— | *ppp* —————

Vln. I (sounding G+16c) IV alto sul tasto 1/2 col legno tratto II I | II I II I etc. | div. a 2

Vln. I *ppp* | *ppp* ————— *p* ————— *ppp* —————

Vln. II (sounding G#-14c) II | (sounding G#-14c) II | (sounding G#-14c) II I | (sounding G#-14c) II I etc. | div. a 2 II I etc.

Vln. II *ppp* | *mp* > *pp* *mp* ————— | *pp* ————— *f* > *p* ————— | *ppp* ————— *mp* ————— | *ppp* —————

Vla. III | *ppp* | *mp* > *pp* | *mf* ————— *ff* > *p* —————

Vc. ord. IV (sounding F#) | *mp* > *pp* | *pp* ————— *f* <sup>4:3</sup> > *p* —————

D.B. II | *mp* > *pp* | *pp* ————— *f* > *p* ————— | *ppp* —————

33

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

hā he fe jo jo jo hm he hm hm hm hm a hm fe a

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

C Tpt. non vib. *ff* *p* *pp* *mf* *p* *f* *p* *mp* *p* *mp* *pp* *mp* *mf* *p* *mf* *p* *f*

flz. non flz.

Tbn. *p* *f* *p* *mp* *ppp* *mf* *pp* *mp* *p* *fp* *f* *mp* *f* *p* *mf* *p* *pp*

Vln. I tutti IV *pp* *mf* *f* *f.mute* *mp* *pp* *f.mute* *mp* *pp*

(sounding G+16c) sul pont.

Vln. II IV *pp* *mf* *f* *f.mute* *mp* *pp* *f.mute* *mp* *pp*

Vla. *f.mute* *mf* *ppp* *norm. III* *pp* *mf* *ppp* *f.mute*

Vc. II<sup>7</sup> *ppp* *mf* *f.mute*

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

*pp* *mf* *p* *mp* *pp* *f* *mp* *p* *mf* *p* *mp* *pp* *p* *mf* *p* *mf* *p* *f*



42

B  
think-ing it would have a-ny e-fect on the man but the in-stant I left off play-ing the man fell down and cried out dist-ort-ed his face, legs, arms and a-ny o-ther part of his bo-dy scraped the earth<sup>3</sup> with his hands in mis-er-a-ble a-go-nies I made all the haste I could to learn the rest

B. Cl.  
*pp* *mp* *pp* *mp* *pp* *p* *pp* *p* *pp* *p*

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

Tbn.  
air *pp* *mf* *p < mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. I  
(sounding G+16c) *ppp* *p* *ppp* *mf* *pp* *p* *ppp* *ppp* *p*

Vln. II  
(sounding G#-14c) *ppp* *ppp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *p*

Vla.  
gliss harmonics *mf* *ppp* *p* *ppp* *ppp* *mf*

Vc.  
alto sul tasto ord.

D.B.  
ord.



(♩=♩)  
(accel.)

♩. = 84

49 *p* *f* *p* *ff* *p* *fff* *f* *mp* *fp* *f* *mf* *mp* *f* *pp*

B. Cl. *flz.* *sub. p* *f* *p* *ff* *p* *fff* *mp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *alternate fingering*

C Tpt. *f* *mp* *f* *mp* *f* *mp* *fff* *sub. p* *mf* *p* *mf* *p* *f* *pp* *pp* *f*

Tbn. *p* *f* *p* *ff* *p* *fff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *fp* *f*

hæ hæ hæ he ha λα λα λα λα λα λα he λο

(♩=♩)  
(accel.)

♩. = 84

Vln. I *p* *f* *p* *ff* *p* *fff* *f.mute* *pp* *mp* *pp*

Vln. II *p* *pp* *f* *f.mute* *mp* *pp* *pp* *mp* *pp*

Vla. *ppp* *mp* *pp* *f* *f.mute* *pp* *mf*

Vc. *ord. gliss harmonics* *mp* *gliss harmonics* *mf* *gliss harmonics* *f* *gliss harmonics* *p* *mp* *ppp* *f.mute* *pp* *mf* *mf* *mp* *pp*

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

(detached)

(sounding D-31c)









73

B

hm  $\xrightarrow{3}$  a che he he he m

*mf*  $\xrightarrow{mf}$  *p* *pp*  $\xrightarrow{mf}$  *pp* *p*  $\xrightarrow{mf}$  *p* *fp*  $\xrightarrow{f}$  *f* *p*

accel. poco a poco

B. Cl.

*ffp*  $\xrightarrow{ff}$  *mp* *fp*  $\xrightarrow{fp}$  *fp*  $\xrightarrow{mp}$  *p*  $\xrightarrow{mp}$  *p*  $\xrightarrow{mp}$  *ppp* *f* *p*

Any multiphonic on the fundamental that can emerge and fade gradually in the given dynamic.

C Tpt.

*pp*  $\xrightarrow{mf}$  *pp* *f*  $\xrightarrow{pp}$  *mp*  $\xrightarrow{ppp}$  *mp*  $\xrightarrow{fp}$  *f*

Tbn.

*ff* *sub. p*  $\xrightarrow{mf}$  *pp*  $\xrightarrow{f}$  *p*  $\xrightarrow{f}$  *ppp* *mp*  $\xrightarrow{fp}$  *f*

Vln. I

f.mute *f*  $\xrightarrow{p}$  *f*  $\xrightarrow{p}$  *f*  $\xrightarrow{p}$  *p*  $\xrightarrow{f}$  *p* *pp*  $\xrightarrow{ff}$  *p*  $\xrightarrow{f}$

Vln. II

(sounding G#-14c) II *ppp*  $\xrightarrow{mp}$  *ppp*  $\xrightarrow{mf}$  *pp* *mf*  $\xrightarrow{p}$  *mf*  $\xrightarrow{p}$  *ff*  $\xrightarrow{p}$  *f*  $\xrightarrow{p}$  *ff*  $\xrightarrow{p}$

(sounding G#-14c) II (sounding G#-14c, making a perfect 4th)

Vla.

f.mute *f*  $\xrightarrow{p}$  *f*  $\xrightarrow{p}$  *f*  $\xrightarrow{p}$  *f*  $\xrightarrow{p}$

Vc.

fast grace notes place before the beat *p*  $\xrightarrow{f}$  *ff*  $\xrightarrow{p}$  *pp*  $\xrightarrow{mf}$  *pp*  $\xrightarrow{mf}$  *pp*  $\xrightarrow{mf}$  *pp* *mp*  $\xrightarrow{poco}$  *poco*  $\xrightarrow{poco}$  *poco*  $\xrightarrow{poco}$  *poco*

(sounding F#) I IV

D.B.

*mp* *gliss harmonics ad lib.* I *gliss harmonics, pitches approx.* IV *poco* *poco* *poco* *poco* *poco* *poco*

**80**  $\text{♩} = 96$  *rit. poco a poco*

**B** *p* *f* *p* *ff* *pp* *ff* *mp* *f* *mp* *f* *p*

**B. Cl.** *ffp* *f* *p* *ff* *pp* *ff* *mp* *f* *mp* *f* *p*

**C Tpt.** *p* *ff* *p* *ff* *pp* *ff* *mp* *f* *mp* *f* *p*

**Tbn.** *p* *ff* *p* *ff* *p* *ff* *mp* *f* *mp* *f* *p*

$\text{♩} = 96$  *rit. poco a poco*

**Vln. I** *p* *f* *p* *f* *p* *ff* *p*

**Vln. II** *ff* *p* *ff* *p* *f* *p* *f* *p* *ff* *p*

**Vla.** *pp* *mp* *pp* *mf* *pp* *ff* *pp* *mp* *pp* *mf*

**Vc.** *sempre mp* *poco* *poco* *poco* *poco* *poco* *poco* *poco* *ppp*

**D.B.** *sempre mp* *poco* *poco* *poco* *poco* *poco* *poco* *poco* *poco* *molto*

*a.f.* *bisb.* *bisb.* *vib.* *non vib.*

*(sounding G#-14c)* *(sounding D-31c)* *(sounding D-31c)* *(sounding B)*

♩ = 63

85

B

B. Cl.

C Tpt.

Tbn.

♩ = 63

sul tasto

div. a 2

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

D.B.

*pp cresc. poco a poco*

*pp cresc. poco a poco*

*pp cresc. poco a poco*

*pp cresc. poco a poco*

*pp* *mp* *mp* *mf* *mf* *f* *f*

*pp* *mp* *mp* *mf* *mf* *f* *ff*

*ff* *f* *pp* *mf* *pp* *p* *ff* *mf* *f*

*ff* *pp* *f* *pp* *p* *ff* *mf* *f*

(high gliss of harmonics, exact notes not important)

gliss harmonics



Bassoon (B), Bass Clarinet (B. Cl.), Trumpet (C Tpt.), and Trombone (Tbn.) parts. The music features dynamic markings of *p*, *f*, *fff*, and *ff*. The B. Cl. and C Tpt. parts include performance instructions for *flz.* (flautando) and *air* (aerophone effect). The C Tpt. part includes a sixteenth-note triplet marked with a '6'.

Violin (Vln. I), Violin (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts. The Vln. I and Vln. II parts are marked *sempre ff* and feature triplet markings. The Vla. and Vc. parts show dynamic markings from *ff* to *pppp*. The D.B. part includes Roman numeral chord markings (I, IV) and dynamic markings from *ffp* to *ppp*. The right side of the page shows performance instructions for mutes: *f.mute* and *mf*.

101

to audience  
*mf*

B

at last af-ter two hours of danc-ing fell down quite mo-tion-less and I gave o-ver play-ing. The peo-ple took him up and ca-ried him in-to the house and put him in a large tub of te-pid wa-ter and a sur-geon bled him he was let blood in both his hands and feet

B. Cl.

*ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

C Tpt.

*mp*

Tbn.

*ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Vln. I

col legno battuto  
repeat ad lib. every 1-2 seconds, uneven and individually

*p*

Vln. I

col legno battuto  
ricochet  
II  
repeat ad lib. every 1-2 seconds, uneven and individually

*p*

Vln. II

col legno battuto  
repeat ad lib. every 1-2 seconds, uneven and individually

*p*

Vln. II

col legno battuto  
ricochet  
II  
repeat ad lib. every 1-2 seconds, uneven and individually

*p*

Vla.

(sounding D-31c)  
stagger bowing  
II

*p*

Vla.

(sounding A-31c)  
stagger bowing  
II

*p*

Vc.

col legno battuto  
ricochet  
II

*ppp* *p*

D.B.

*ppp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*poco accel.*  $\bullet = 63$

slow wide vib.  $\rightarrow$  non vib. *pp*  $\rightarrow$  *ff* *mp*  $\rightarrow$  *ppp*

B. Bass line with lyrics: a great quan - ti - ty of blood.

B. Cl. *ppp*  $\rightarrow$  *fff* *ppp*  $\rightarrow$  *ff*

C Tpt. *mp* *p*  $\rightarrow$  *f* *pp*  $\rightarrow$  *ff* *mp*  $\rightarrow$  *ppp*

Tbn. *p*  $\rightarrow$  *ppp* *ppp*  $\rightarrow$  *fff* *ppp*  $\rightarrow$  *ff*

*poco accel.*  $\bullet = 63$

Vln. I *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vln. I (sounding G+16c) *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vln. II *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vln. II (sounding G#-14c) *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vla. I *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vla. II (sounding D-31c) *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vc. *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

Vc. *mf*  $\rightarrow$  *mp* *pp*  $\rightarrow$  *f*  $\rightarrow$  *mp*

D.B. *p*  $\rightarrow$  *ppp* *fff*  $\rightarrow$  *mf*  $\rightarrow$  *pp* *ff*  $\rightarrow$  *mf*

113

**B** *ppp* *ff* *pp* *p* *mp* *pp* *p* *mf* *mf* *mf* *p* *mf* *mf* *pp*

*m* *a* *a* *u* *a* *u* *a* *u* *a* *u* *a* *u* *a* *u* *a*

**B. Cl.** *ppp* *ff* *pp* *p* *mf* *mf* *mf* *p* *mf* *mf* *pp*

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

**Tbn.** *ppp* *ff* *pp* *p* *mf* *mf* *mf* *p* *mf* *mf* *pp*

**Vln. I** *pp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

**Vln. I** *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

**Vln. II** *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

**Vln. II** *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

**Vla.** *pp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

**Vla.** *pp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

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

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

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

*blend into trombone tone*

*IV*

*II* (sounding D-31c)

*II* (sounding D-31c)

*IV* bow as needed, stagger



126 *mp* *mf* *mp* *mf* *mp* *poco rit.*  $\bullet = 52$  *mf*

B world know s all the world know

B. Cl. *ppp* *mp* *ppp* *p*

C Tpt. HARMAN MUTE (stem in) *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

Tbn. *f* *p* *ppp* *p* *ppp* *ppp* *ppp* *p* *ppp* *ppp*

*poco rit.*  $\bullet = 52$

Vln. I *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vln. I *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vln. II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vln. II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vla. *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vla. *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

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

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

D.B.

Experiment with tone color, didgareedoo effect.  
Circular breathing, if possible, otherwise take breaths comfortably as needed.

HARMAN MUTE (stem in)





(to audience)

non vib.

m.vib (fast)

non vib.

m.vib (fast)

145

B

life and de - struc - tion is in per - pe - tu - al mo - tion

mo - tion

mo - tion

mo - tion

B. Cl.

C Tpt.

Tbn.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Vc.

D.B.

musical score for strings and woodwinds, including dynamics like *ppp*, *mf*, *p*, *f*, and performance instructions such as *tutti pizz. (fast strum)* and *L.v.*