

Motorman Fragments

- settings of chapters from David Ohle's *Motorman* -

for soprano, alto, tenor, baritone, clarinet, percussion, guitar and cello

2012

Taylor Brook

Instrumentation

soprano

alto

tenor

baritone

clarinet

percussion:

steelstring guitar

lion's roar

2 tomtoms (medium and low)

slide whistle

2 triangles

2 woodblocks

mallets: cello bow, 2 medium-hard wool mallets, 2 wooden drumsticks,
chopstick, light wooden dowel, 2 brushes

guitars: steelstring and classical – cello bow and light wooden dowel

cello

Concert notes

Motorman Fragments was written in the Fall of 2011 and early 2012 for Ek'meles vocal ensemble through Columbia Composers. It is a setting of twelve chapters from David Ohle's *Motorman*. One chapter corresponds with one movement with the exception of chapters 41-45, which are all grouped together in the eighth and final movement:

- I - chapter 24
- II - chapter 27
- III - chapter 29
- IV - chapter 31
- V - chapter 36
- VI - chapter 38
- VII - chapter 30
- VIII - chapters 41-45

From the point of conception for this work, I considered the text to be the most important element. I envisioned a form that relates closely to radio-drama, presenting entire chapters as unaltered text taken directly from the novel in spoken form with some sort of sonic accompaniment. As such, the text is almost exclusively spoken (with indeterminate pitches) rather than sung. There is coloration of the central spoken parts through pitched speaking, whispering, and even occasional singing, but the central focus of the music is nearly exclusively the spoken word. In delivering this text, the performers imitate the sound of the author reading the text from a recording of the chapters made by the author specifically for this project. I took these recordings of Ohle reading and altered them slightly in terms of timing, and sometimes pitch, to create "audio scores" for the performers to learn from.

One of the aspects of Ohle's novel that I find intriguing is how within the frame of his dystopian reality he treats the grotesque or bizarre as completely normal. Inversely, familiar elements, often distorted pieces from Americana, take on a strangeness or absurdity. This is something that happens constantly in any society without us even making note of it. Take, for example, the way farm animals are raised or the ability of many city dwellers to walk past a passed-out person on the street without thinking twice. I have attempted to reflect this in the music as well: a typical guitar texture is made strange through microtonal harmonic procedures... a spoken voice is doubled by whispering and noise sounds form an instrument... remnants of typically American music are inserted into a grotesque collage.

Text

Introduction (to be read before the perormance with the ensemble onstage by the soprano):

Bricks are usually rectangular, because in that way they are most suitable for building the vertical walls of our houses. But anyone who has had to do with the stacking of stones of a non-cubic type will be well aware of other possibilities. For instance, one can make use of tetrahedrons alternating with octahedrons. They are not practicable for human beings to build with, because they make neither vertical walls nor horizontal floor. However, when this building is filled with water, flatworms can swim in it.

–M.C. Escher

I - chapter 24]

He read the letter Burnheart had left:

Dear Friend Moldenke,

Some years back, as I gather, the government phased out the postal cats. Heretofore, as you may be aware, the government was actually paying them 10 chit a paper week to eat the rats and other rodents that were eating the mail, a kind of twisted food-chain deal. That plan went along nicely for a time, until some jellyhead in some post office hole decided that further rules were needed in order to stem the tide of profiteering, slave-holding, and poison-running, which rose among the cats. These rules were known as the Private Bag Ordinances (the P.B.O.'s), and they generally held that the rats of a given mail bag were the property, the private and exclusive property of the cat who could daily stalk the area of the bag. Naturally, this served only to increase the dominance of the stronger cats over the weaker cats, as you might expect. Not surprisingly, the weaker cats lobbied for ordinances declaring that all bags must be watched equally and that all proceeds should be divided accordingly.

Enough of this, Moldenke. I'm off to the greenhouse.

See you in the city.

As always,

Burnheart

II - chapter 27]

She came to him as a stranger in the Tropical Garden. He first saw her figure in the banana leaves. He spaded earth ceremoniously and watched her from the corner of his eye. She tossed a banana flower at his foot and warmed him with a flow of spirit and a smile. He raised his trowel and indicated the greenhouse. They walked among the rows of succulents, pressing thick leaves between their fingers. She broke open the stalk of an ice plant, drew a circle on his forehead with its juices, made an x inside the circle. The space around them fell into silent patterns. She lifted her Indian dress and dipped a foot in the frog pool. Two suns were up. She said her name was Cock Roberta.

III - chapter 29]

During the year previous to the mock War Moldenke was employed at the Tropical Garden as a banana man.

IV - chapter 31]

He sat on the seawall, chewing stonepicks, and watched the first artificial sun break apart and burn out. A slow, dry rain of white ash persisted through summerfall. By winter a second sun was up, blinding to look at and almost warm enough.

VI - chapter 36]

Eagleman's moon, the first moon, had been a shadow game, a projection of zero on a screen of gas. A mock month before it went up Moldenke learned of it in a letter from Burnheart:

Dear Moonless,

You will soon have a reason to take a look at the night sky again. Eagleman has a moon on the drafting table. The concept of it is difficult even for me to grasp, the way he explains it. Actually, what it amounts to is not much more than a photograph, a slide picture of the old original moon projected against the gassier layers. And he's provided for changing your slides for the various phases and so on. A very efficient, quite portable moon, Moldenke. The man is a repository of mechanical wisdom, a swarm of intelligent thoughts in his head. Some day we'll all look to Eagleman to get us through. Mind what I say. And keep your eye on the sky.

Hopefully yours,

Burnheart

VII - chapter 38]

When the government moons went up, Eagleman's moon came down.

VIII - chapter 39]

Moldenke had postponed the matter of booster hearts until one of his lungs had collapsed. Burnheart had written a letter:

My Dear Declining Dink,

It's not an altogether cheering prospect, you moonchild. I sat back and let you be overtaken by a flotilla of polyps. The physician's ethical silence, in deference to your feelings. I couldn't sleep. Never again, son. Where it pertains to you, nature drives in rearward gear. I've watched the teeth rot out, the eye close, and now the heart is down to a slug's crawl. In this case I will not sit back and let the long Moldenke line run out of ink.

May I suggest a set of booster hearts? The surgery is child's work. You swallow the pill and dream about a necklace of planets, or whatever. I'll install the hearts myself. I admit, I wouldn't mind putting on the rubbers again. It's been a number of seasons. And when it's all over, when you've got four little pumpers helping the big one along, we'll each take home two sheep for the barbecue. Look at it that way.

Your Doctor,

Burnheart

Text (cont.)

IX chapter 41 - 45]

Dear Moldenke,

If you place a cup over the ear you can hear the boosters working. As your physician, in the narrow sense, I advise you to do it frequently. Monitor yourself. And, as your friend in the fullest sense, I would say avoid any avoidable excitement.

Your friend,

Doctor Burnheart

Dear Doctor,

I woke up to the sirens this morning with a chestful of nettles. I couldn't avoid it. I behaved accordingly.

It was good to get your letter.

Your patient, Moldenke

Dear Moldenke,

Medically speaking, you shouldn't do more than a sheep would do. The sirens can't be helped. Imagine yourself in a mock meadow, grazing. In a stable being shorn. Work on it.

Quickly, Doctor Burnheart

Dear Doctor Burnheart,

No more than a sheep would do? Should I assume that the operation failed? I was able to do more than a sheep before, with one heart. Am I to assume that the operation did nothing?

Anxiously yours,

Moldenke

Dearest Dinky,

What we're after in this particular surgical procedure is longevity. You will probably live longer, though not as well. We're looking for quantity here. And it also has its dangers, most notably the fact that if one goes they all go.

Or, be satisfied with the brighter side—since the main one can't possibly fail until the other four in succession do, you'll have a warning, an unmeasured period of grace. We should all be so lucky.

Yours,

The one of hearts,

Doc Burny

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)

⊕ - dampen sound

microtonality and just intonation

Although there are many microtones in this work, much of the harmony is quite consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise the performers to listen for the root of the chord (when present) in order to understand their particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

♭ - † approximately 1/4 tone flat or sharp

♭ - † approximately 1/6 tone flat or sharp

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

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic) and the equal temperament major third. Wind players need not use alternate fingerings for these pitches, instead they should inflect the pitch slightly as one must do in tonal music performance practice when tuning the third of a chord. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone. Again, the difference can be tested by playing the 11th harmonic on the low C string of the cello to produce an F-quartertone-sharp.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

voice notation

vocal technique indications:

norm. - normally voiced singing

nasal - sing with a nasal tone

brassy - sing with a tone that resembles a brass instrument

whistle - notated on a percussion clef, you do not need to produce exact pitches, but only contours

low as possible (vocal fry) - sing as low as you can, producing a grinding sound in your throat

sound out gradually - sing as if time-stretched or in slow motion, sounding out the syllables gradually

cover mouth with hand - place the hand over the mouth while singing to partially muffle the sound

The percussion clef is also used for unpitched speaking and whispering: A general range is also given.

The notation shows a Tenor part on a percussion clef in 4/4 time. It begins with a rest, followed by a series of notes with slurs and dynamic markings. The first section is marked *pp* whisper and includes a slur over six notes. The lyrics are: "some years back as I gather the go-vern-ment phased out the post-al cats here-to-fore as you may be a-ware the". The second section includes a slur over three notes. The lyrics are: "to eat the rats and o - ther ro - dents that were eat - ing the mail." There are also slurs over three notes in the second section.

Precisely pitched speaking is notated by adding slashes through the noteheads as shown here:

The notation shows a treble clef with a key signature of one sharp (F#). The notes are marked with slashes through their heads to indicate precise pitch. A slur covers six notes. The lyrics are: "E - nough of this mol - denk - e."

audio scores

For certain portions of the score, the singers must learn from audio scores of the author, David Ohle, reading the text. The rhythm and contour are notated in the score for the purposes of synchronization. The performer should listen to the audio score repeatedly and do their best to imitate the sound of the recording, including the accent. The pitches need not be precisely the same (except when demanded by the score), but the rhythm and contour should match. The portions that use the audio scores are marked with "AUDIO SCORE" above the staff and the measure that the audio score continues until. It should not be the performers goal to act convincingly as Ohle, but more to produce a somewhat mannered and unnatural way of speaking that is in imitation of Ohle.

These audio scores may be downloaded here: <http://taylorbrookmusic.com/motorman-audio-scores/>

The notation is labeled "AUDIO SCORE (to m.35)" and "looking ahead". It features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. The notes are marked with slashes through their heads. The lyrics are: "She came to him as a stran - ger in the trop - i - cal gar-den."

clarinet notation

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

keyclicks - make noise by trilling random keys

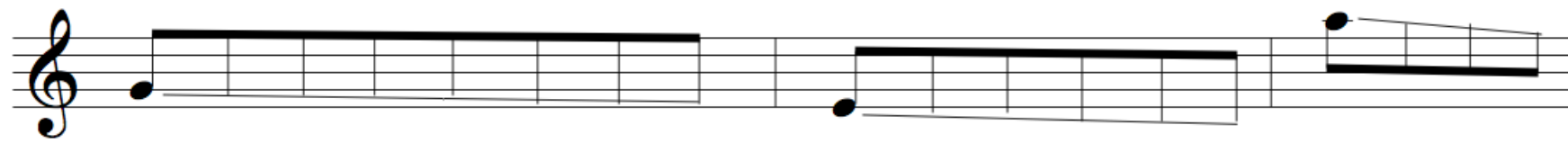
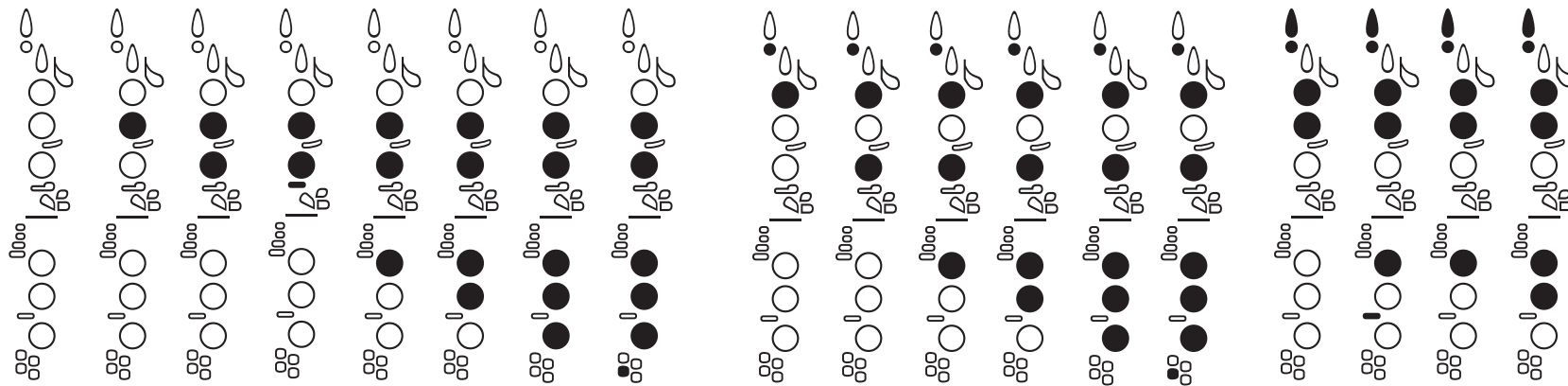
air only - blow through the instrument to create a wind sound

^ - strong accent (tongue accent)

> - normal accent (breath accent)

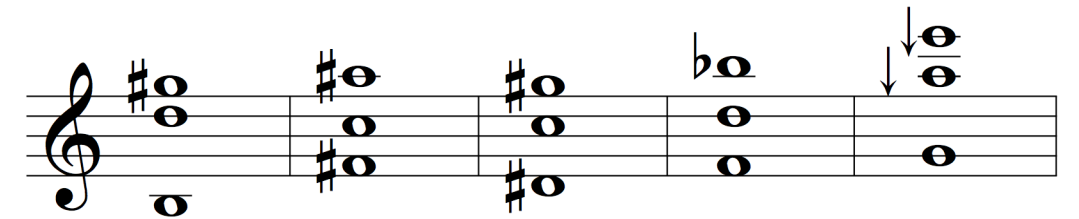
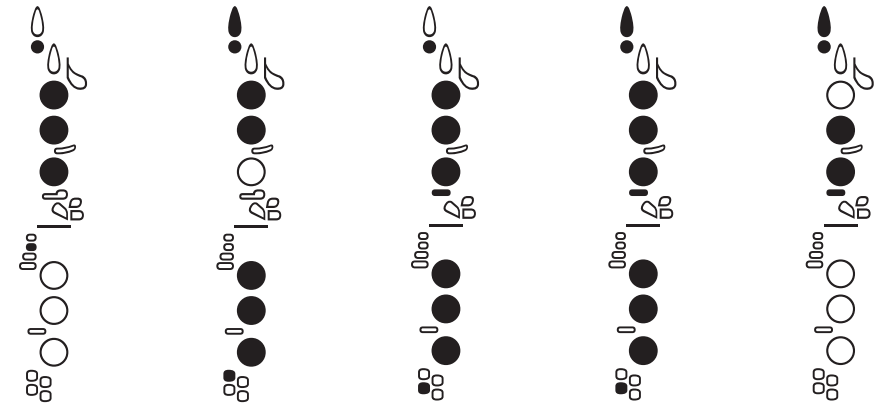
microtonal segments

This technique involves playing a series of fingerings which alter the pitch in an extremely minimal way. The following shows some examples, which are written in B-flat.



clarinet multiphonics

The examples are written in B-flat.



cello notation

scordatura:

The cello is tuned thusly:

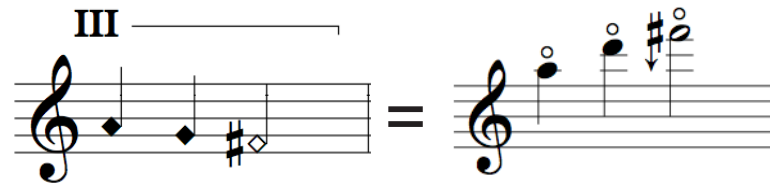


A transposed and untransposed staff is provided in the score and part.

natural harmonics:

Natural harmonics are notated in two different ways, depending on the context:

1. For the second through fifth partial, diamond noteheads show where to touch the string along with a roman numeral indicating the string..



2. For the first harmonic at the octave as well as harmonics beyond the 5th, a small circle above the sounding pitch is provided along with the roman numeral string indication. The reason that these higher harmonics have been notated in this fashion is because they sound cleaner if played high up on the string near the bridge. The following example shows a possible series of harmonics played on the fourth string of the cello.



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 the fundamental pitch of the string.)

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

other side of the bridge - (Bow on the short segments of the string on the far side of the bridge.)

other indications:

finger mute - Mute the open string(s) with your left hand while bowing normally so that only pitchless noise is produced. This is notated with a square notehead of the open string on which the fingermute is performed along with the written indication.

percussion notation

guitar:

The guitar should be strung with high tension steel strings in order to be played most effectively with mallets and bows. The numbers given above the microtonal pitches in the tunings signify the deviation of those pitches in cents (hundredths of a semitone) from the nearest equal temperament note. To perform the playing techniques correctly, the guitar must be secured on its back to a table that covered in foam or some other soft material.

I have notated the guitar on a staff with a percussion clef, where each of the six guitar strings corresponds to a space on the staff, including the spaces just above and below the top and bottom lines. For example, the string with the highest pitch is notated in the space above the top line of the staff. Harmonics are notated as diamond noteheads along with a roman numeral indicating at what fret one must stop the strings in order to produce the correct harmonic.

A soundfile that exemplifies the tuning can be found here: http://www.taylorbrookmusic.com/motorman_tunings/

mixed percussion notation:

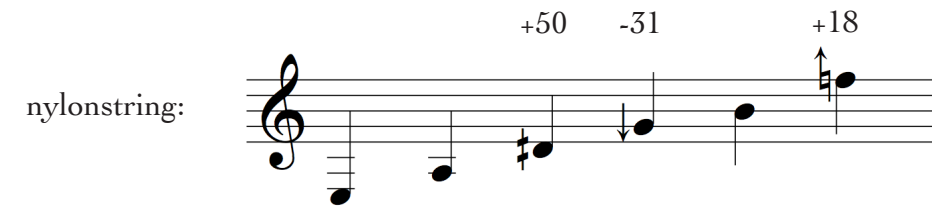
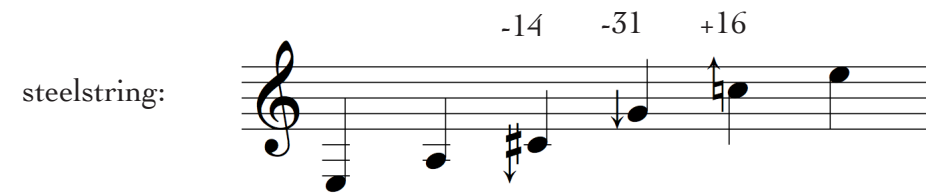
med tom low tom lion's roar 2 woodblocks 2 triangles

other indications:

All instruments should be left to vibrate indefinitely and only be dampened if specifically indicated.

guitar notation

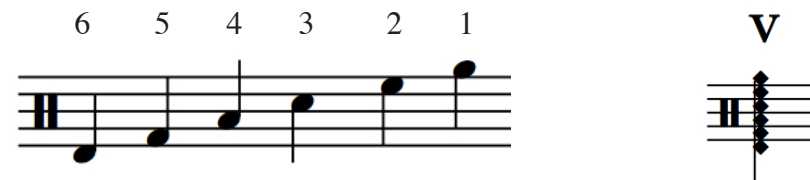
two guitars are called for, one steelstring and one nylonstring, tuned thusly:



A soundfile that exemplifies the tuning can be found here: http://www.taylorbrookmusic.com/motorman_tunings/

There are two staves in the score and part, providing both the transposed and untransposed parts.

Beyond the standard mode of performance, the steelstring is also played “sur la table” played with a bow or hit with a wooden dowel. For these parts, I have used tabulature as if it were a percussion instrument. Where each of the six spaces on a percussion staff represents one of the strings. Harmonics are notated as diamond noteheads along with a roman numeral indicating at what fret one must stop the strings in order to produce the correct harmonic.



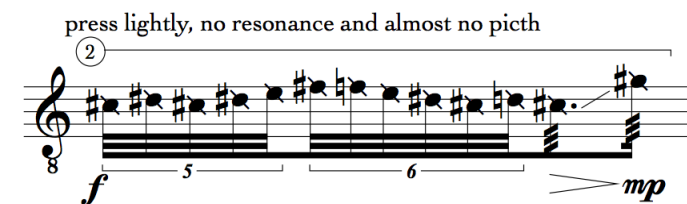
right-hand placement indications:

ord. - ordinario position

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

s.p. - sul ponticello - (Pluck close to the bridge (metallico).)

pizz - (Partially mute the strings by resting the side of the right hand on the bridge.)



- Place the fingers on the string as indicated by the notes but don't press hard enough for the string to touch the fret, creating vaguely-pitches percussive noise.

Motorman Fragments

— several chapters of David Ohle's *Motorman* —

*Holy Ohle

♩ = 66 I - Chapter 24

AUDIO SCORE (to m.3)
middle register
mp

Soprano

He read the let-ter burn-heart had left.

Alto

dear friend mol - - - denk - e

Tenor

some years back as I ga-ther the go-vern-ment phased out the post - al cats

Baritone

Dear friend Mol-denk-e some years back, as I ga-ther, the gov-ern-ment phased out the pos-tal cat-s. Here-to-fore as you

Clarinet in B♭

pp f

pitches from guitar

STEELSTRING

with WOODEN DOWEL XII > L.V. always

Percussion

ff mp

untransposed

STEELSTRING

with WOODEN DOWEL XII > L.V. always

Guitar

ff mf

Cello untransposed

Cello

pp f

sound out the words gradually, as if in slow motion

7 *ppp* *p* *mp* *p*

S De - a - l

A *mp* *pp*
ed food chain deal

T mail

B *mp* *mf*
ed food chain deal. That plan went a - long nice - ly for a time un - til some jell - y - head in some post off - ice hole de - ci - ded that fur - ther rules were need - ed in or - der to stem the tide of pro -

B♭ Cl. *pppp*

pitches

Perc. *mf* *mp*

Gtr. *mf* *mp*

Vcl. *mp* *ppp* *mf* *mp* *mf* *mp* *mf*

pizz.
I I II I II III

10

S *ppp* *mp* *ppp* *mp* *mf*₃ *mp* *mf*₃

A *ppp* *mp* *ppp* *mp* *mf*₃ *mp* *mf*₃

T *ppp* *mp* *ppp* *mp* *mf*₃ *mp* *mf*₃

B *ppp* *mp* *ppp* *mp* *mf*₃ *mp* *mf*₃

B \flat Cl. *p*

pitches

Perc. *mf* *ppp* *mp* *mp*

Gtr. *ppp* *mp* *mp*

Vcl. *pp* *p* *mf* *ppp*

half-sung with american accent

the P B O' - s

the P B O' - s

the P B O' - s

fi - tee - ring slave hold - ing and poi - son run - ning, which rose a - mong the cats. These rules were known as the pri - vate bag or - din - an - ces (the P. B. O.'s) and they gen - er - all - y held that the rats of a gi - ven mail bag were the

15

S

A

T

B

B \flat Cl.

pitches

Perc.

Gtr.

Vcl.

pp

pp

ppp

p

pppp

mf

f

whisper

of the cat who could dai-ly stalk the a - re - a of the bag

of the cat who could dai - ly stalk the a - re - a of the bag

pro-pert-y, the pri - vate and ex-clu sive pro-pert-y, of the cat who could dai - ly stalk the a - re - a of the bag. Na-tural-y this on - ly served to in-crease the dom - in - ance of the strong-er cats ov - er the weak-

na-tur - al - y this on-ly served to in-crease the dom-in-ance of the strong-er cats ov - er the weak-

III V

IV V

V V

VII V

V V

IV V

III V

pizz.

I

16

S
e - qual - y

A
cats as you might ex - pect not sur - pris - ing - ly the weak - er cat lobb - ied for ord - in - anc - es de - clar - ing that e - qual - y see you

T
er cats all bags miust be watched equal - y and that all pro - ceeds should be di - vid - ed a - ccord - ing - ly

B
as you might ex - pect. Not sur - pris - ing - ly the weak - er cats lobb - ied for ord - in - anc - es de - clar - ing that all bags must be watched e - qual - y, and that all pro - ceed - s, should be di - vi - ded a - ccord - ing -

B \flat Cl.
pppp *p* *ppp* *p* *ppp* *p* *pppp*

pitches

Perc.
XII V *ppp* *mp* IV V *ppp* *mp* III V *ppp* *mp* III V *ppp*

Gtr.
III V *ppp* V V *ppp* V V *ppp* VII V *ppp*

Vcl.
arco II *ppp* II *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

extreme low register *mp* 3

extreme low register *mp* 3 *pp*

whisper *p* 5

19

S *p* 3 low as possible (vocal fry)
As al - way - s

A *mp* *pp* *mp* *pp* *mp* *pp* *mp* *ppp* *p* 3
in the ci - - - - - ty As al - way - s

T *mp* 6 *p* 3
E - nough of this Mol - denk - e. As al - way - s

B ly. E - nough of this Mol - denk - e. I'm off to the green - hou - se. See you in the ci - ty. As al - way - s, Burn - hear - t

B♭ Cl. *pppp* *p* *pp* *ppp*

pitches

Perc. *mp* *mp* *mf* *f*
with WOODEN DOWEL
III > V >

Gtr. XII *mp* IV *mf* III *mf*
with WOODEN DOWEL
III >

Vcl. *p* *ppp* *pppp* *p* *pppp*

26

S flow-er at his foo - t and warmed him with the flow of spi - rit and a smile. looking right He raised his tro-wel and ind-i-cat-ed the green-house. They walked a-long the rows

A *p* *ppp* *whisper mp* *ppp*
su - wa - su¹² wa - su - wa - su - wa - su

T *whisper mp* *ppp*
su - wa - su¹² wa - su - wa - su - wa - su

B norm. *mp* *ppp*
el

B♭ Cl. *ppp* *bisb.* *mf* *pp* *pp*

Perc. *p* *pp* *mp > pp* *p* *mp* *pp*

Gtr. *mf* *f* *f* *mf* *mp* *mf*

Vcl. I II I III I III I
mp *mf* *f* *pp* *f* *mf*

28

S
 of suc-u-lent - s, press-ing thick leaves be-tween their fing-ers. She broke o - pen the stalk of an ice plant. Drew a cir-cle on his for-head with it's juic - es. Made and ex in-side the cir-cle. The space a-round them ___ fell

A
 The space a-round them ___ fell

T
 er

B

B \flat Cl.
pp

Perc.
p mp pp p mp pp pp p

Gtr.
 pizz. *mp* norm. s.p. *f* s.t. *mp* ord. *mp f* s.p. *f* *mf*

Vcl.
mp f mf mp f mp f mf

looking ahead looking left looking ahead looking right

middle register

half-whisper *p*

norm. *pp* *mp* *pp*

edge

8va

I II I III II I III

31

S
in - to si - lent pat - tern - s. *p* looking right The space a - round them fell in - to si - lent pat - tern - s. *mp* looking left She lift - ed her ind - i - an dre - ss and dipped a foot in the frog pool.

A
p in - to si - lent pat - er - ns *p* whisper *ppp* su - wa - su - wa - su - wa - su - wa - su - wa

T
whisper *p* *ppp* su - wa - su - wa - su - wa - su - wa

B
whisper *p* *ppp* su - wa - su - wa - su - wa - su - wa - su - wa

B♭ Cl.
pp *pp*

Perc.
centre centre → edge centre *p* *ppp* *ppp* *p* *ppp* *p* *pp* *p* *pp*

Gtr.
ord. (1) (5) (3) (2) press lightly, no resonance and almost no pitch (2) (3) (4) (5) (6) s.p. (1) (2) (3) (4) (L.V.) *p* *mf* *p*

Vcl.
IV I III I II I IV IV I II I *p* *f* *mp* *mf* *mp* *mf* *mp*

33 looking right → looking left

looking ahead

S Two suns were u - p. Two suns were up.

A *p* two suns were up er

T half-whisper *p* Two suns were u - p. Two suns were up.

B

B♭ Cl. *pp*

Perc. *p* *pp* *mp* *pp*

Gtr. ord. *mf* *pp* *mf* *p* *mf* *pp* *mf* *mp*

Vcl. II I II III *mf* *mp*

S *34*
 She said her name was Cock Ro - bert - a. ta

A *ppp* *p* *ppp* ta

T *p* Ro - - - - - ber - - - - - ta

B *p* ber - - - - - ber - - - - - ta

B♭ Cl. *pp* *pppp*

Perc. *mp* *pp* *mp* *pp* *ppp* *p* *ppp*
p *pp* *p* *ppp*

Gtr. *pp* *mf* *p* *mp* *pizz.* *norm.* *p*

Vcl. *mf* *mp* III I IV II

POCO RIT ----- ACCEL

45

S *mf* low as possible (no vocal fry) ba - na - na man *mf* middle register tro - pic - al gar - den tro - pic - al

A *mf* low as possible (no vocal fry) ba - na - na man *mf* middle register ba - na - na man ba - na - na man ba - na - na man ba - na - na man ba - na - na man ba - na - na

T *mp* mid-low register ba - na - na man *mf* middle register tro - pic - al gar - den tro - pic - al gar - den

B *mp* mid-low register ba - na - na man *mf* middle register ba - na - na man ba - na - na man ba - na - na man ba - na - na man ba - na - na

B \flat Cl. *fp* *f* *p* *fp* *ff* *mf*

pitches

Perc. GUITAR with thick plectrum *mf*

Gtr. s.p. *f* *mp* *mf* *p* *ff* ord. *mf* s.t. *mf* ord. s.p.

Vcl. *pppp* *ff* *ff* *mf*

47

S
gar - den tro - pic - al gar - den ba - na - na man ba - na - na man

A
man ba - na - na man ba - na - na man ba - na - na man ba - na - na man ba - na - na man ba - na - na man ba - na - na man

T
tro - pic - al gar - den ba - na - na man ba - na - na man ba - na - na man ba - na - na man

B
man ba - na - na man ba - na - na man

B♭ Cl.
p *f* *p* *mf*

pitches

Perc.
VII → V → IV

Gtr.
with a thick "jazz-style" plectrum (with plectrum)

Vcl.
I

mp *f* *mp* *f*

ppp *mf* *pp* *f* *ppp* *mf* *f*

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

ppp *mf* *pp* *f* *ppp* *mf* *f*

RIT $\bullet = 76$

51 *mp* *p* *ff*

S
tro - pic - al gar - dens mol - denk - e mol - denk - e mol - denk - e mol - denk - e

A
tro - pic - al gar - dens mol - denk - e mol - denk - e mol - denk - e mol - denk - e

T
mol - denk - e mol - denk - e mol - denk - e mol - denk - e mol - denk - e mol - denk - e

B
mol - denk - e mol - denk - e mol - denk - e mol - denk - e mol - denk - e mol - denk - e

B \flat Cl.
fp *mp* *ppp* *fp* *mf* *p* *f*

pitches

Perc.
SLIDE WHISTLE
p *f* *p* *mf* *f*

Gtr.
norm. (no plectrum) with SLIDE (metal)
p *f* *p* *mf* *f*

Vcl.
s.p. \rightarrow ord. *p* *mf* *pp* *ff* *fff* *sub p*

STEELSTRING
ricochet with chopstick

55 *mf*

S Du - ring the years pre - vi - ous to the mock war Mol - denk - e was em - ployed at the tro - pic - al gar - den as a ba - na - na man.

A

T

B

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

Perc. WOODBLOCKS *mf*

Gr.

Vcl. *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *pppp*

quasi-dixieland

molto vib. senza vib.

vib. senza vib.

broad and regal senza vib. vib. senza vib. vib. senza vib. vib. senza vib.

59

S

A

T

B

B♭ Cl.

Perc.

Gtr.

Vcl.

pppp *pp* *pppp*

(tune to guitar) *pppp* *pp* *pppp*

AUDIO SCORE (to m.65) *mp*

He sat on the sea-wall chew-ing stone picks and watched the first art-i-fic-ial sun

pppp *pp* *pppp* *pp*

2 TOMS covered by cloth, with timpani mallets *pp*

STEELSTRING

f *p* *f* *mf* *p*

pppp *pp* *pppp* *pppp* *pp* *pppp*

61

sound out the words gradually, as if in slow motion

mp

S A slow rai - n white ash

pp

A A slow dry rai - n white

mp

T break a - part and burn out. A slow dry rai - n white ash per - sist - ed through summ - er fall. By Win - ter a se - cond

sound out the words gradually, as if in slow motion

mp

B A slow dry rai - - - n

pp

B♭ Cl. *ppp* *p*

Perc. *ppp* *p* *pp* *p* *pp*

Gtr. *f* *mp* *mf*

Vcl. pizz. *mf*

63

S
A
T
B
B♭ Cl.
Perc.
Gr.
Vcl.

ooh
ooh
sun was up, blind - ing to look at and al - most warm e - nough.
ooh
edge
edge
sul pont.

pppp *pp* *p* *pppp*
pppp *pp* *p* *pppp*
pp *pppp* *pp* *pppp*
pppp *pp* *pppp*
ppp *p* *p* *ppp* *p* *pp* *ppp*
fp *f* *ff* *fp* *ff*
pppp *p* *pppp*

mmm
mmm
mmm
mmm
centre
centre
sul pont.

III
IV
VII
VII

5 3 2 1 6 XII
arco II

65 *mf*

S Ea - gle - man's moon, the first moon, had been a sh - a - dow game. A pro - ject - ion of ze - ro on a screen of gas. A mock month be - fore it went up Mol - denk - e learned of it in a lett - er from Burn - heart.

A

T

B

B♭ Cl. *pp*

Perc. TRIANGLES *pp*

Gtr. STEELSTRING with WOODEN DOWEL *p* with a thick "jazz-style" plectrum *fp*

Vcl. MUTE I V *pp* remove MUTE

sound out the words gradually, as if in slow motion

S *mp* *ppp*

sound out the words gradually, as if in slow motion

A *mp* *ppp*

sound out the words gradually, as if in slow motion

T *mp* *ppp*

B *mf* *mp*

B♭ Cl. *pppp* *pp* *mp* *pppp* *ppp*

pitches Perc. *pp* *mp*

Gtr. *ff* *fp* *f* *ff*

Vcl. *f* *sub p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

S

A

T

B

plains it. ac-tuall-y what it a-mounts to is not much more than a pho-to-graph. A slide pic-ture of the old o-rig-in-al moon pro-ject-ed a-against the gass-i-er layers. And he's pro-

B \flat Cl.

pitches

Perc.

sempre *mp*

Gtr.

Vcl.

74

S
A
T
B

vi - ded for chang - ing your slides for the var - i - ous phas - es and so on. A ve - ry eff - ic - ient, quite port - a - ble moon, Mol - den - ke The man is a re - pos - it - or - y of mech - an - ic -

Mol - den - ke
Mol - den - ke
Mol - den - ke

B \flat Cl.

ppp p ppp

pitches

Perc.

mf

Gtr.

ppp p ppp molto vib. senza vib.

Vcl.

p ppp p ppp p ppp p ppp p ppp

77 *p* *ppp*
 S *mmm.*

A *p* *ppp*
 A *mmm.*

T

B
 al wis-dom, a sw - arm of in-tell - i-gent thoughts in his head. Some day we'll all look to Ea-gle-man to get us through. Mind what I say, and keep your eye on the sky. Hope-ful-y yours, Burn-heart

B \flat Cl. *ppp* *mf* *ppp* *ppp* *mf* *ppp*

pitches

Perc. *mf* *mf* *f* *mf* *mp*
 IV ricochet with chopstick TRIANGLES

Gtr. *ppp* *mf* *ppp* *fp* *ff* *mf*
 (do not rearticulate)

Vcl. *p* *ppp* *fp* *ppp* *mp* *ppp* *mf* *ppp* *f* *pp* *f* *pp* *mp*
 + pizz.

81 *mf*

S
ba boo pa ba boo pa ba boo pa ba da da ba boop bop beep bop *mf* *f* *f* *f* ba doo da doo da

A
mf ba boo pa ba boo pa ba boo pa ba da da ba boop bop beep bop *mp* *f* *mf* ba doo da ba doo da

T
mf boop bop beep bop boop bop beep bop *mp* *f* *mp* ba doo da ba doo da

B
mf boop bop beep bop boop bop beep bop boop bop beep ba doo da boop bop beep bow!

B♭ Cl.
mf *mp* *f* *fp* *f*

Perc.

Gtr.
STEELSTRING
pizz. *mf* *mp* *f* *mp* *f*

Vcl.
pizz. *mf* *f* *pp* *mp* *f* *mp* *f*

other side of the bridge
arco

S *mp* *f* *p* *f* *mp*
 ba boo pa ba boo pa ba boo pa ba boo pa ba boo pa ba boo pa bap bop beep boop bop ba boo pa ba boo pa ba boo pa ba da da ba

A *mp* *f* *p* *f* *mp*
 ba boo pa ba boo pa ba boo pa ba da da pa boop bop beep bop boop beep bop ba boo pa ba boo pa ba da da pa ba boo pa ba boo pa ba da da

T *mp* *f* *p* *f* *mp*
 boop bop beep bop boop boop bop beep bop ba boo pa bap boo pa beep bop boop bop beep bop

B *mp* *f* *p* *f* *mp*
 boop bop beep bop boop boop bop beep bop boop bop beep bop noop bop beep bop

any multiphonic with the given low note that can be controlled dynamically

B♭ Cl. *mf* *ppp* *f* *ppp*

pitches Perc. STEELSTRING with thick plectrum near bridge IV *mp* *mf*

Gtr. *mp* *f* *p* *f* *mp*

Vcl. *mp* *f* *p* *f* *mp*

89

S
boop
ba poo da poo da ba ooh wa ooh wa ooh wa

A
boop
ba boo pa da ooh wa ooh wa ooh wa

T
boop
ba poo da poo da ba ooh wa ooh wa ooh wa

B
boop
ba boo pa da bwa bum bum bum

B^b Cl.
fp *fp* *fp* *fp* *ff*

Perc.
TOM-TOMS
edge →
p <

Gtr.
f *mf* *mf*

Vcl.
f *mf*

brassy *mf* *fp* *ff*

brassy *mf* *mp* *ff*

brassy *mf* *f* *mp* *ff*

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

IV IV

S
A
T
B

B \flat Cl.

any multiphonic with the given low note that can be controlled dynamically

ppp *f* *ppp* *mp* *mf*

molto vib.

Perc.

centre → edge

f *p*

MIXED PERCUSSION

mp

Gtr.

ff

IV VII

"out of tune" ⑤ ④ ⑤ ⑥

mp

Vcl.

arco
other side of the bridge

f *fp* *ppp* *mp*

"out of tune" III II III IV III II III

97 ♩ = 86

S

AUDIO SCORE (to m.103)
middle register
mf

A

AUDIO SCORE (to m.103)
middle register
mf

singing towards the back of the hall
impersonate the accent from the recording by the Ink Spots

T

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *mf*

I don't want to set the world on fire I

vib. → senza vib. vib. → senza vib. senza vib. → vib.

B

AUDIO SCORE (to m.103)
middle register
mf

B^b Cl.

mp *mf* *mp* *p* *mf* *mp*

Perc.

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Gtr.

fff III II VIII VII I

Vcl.

fff *f* *mf* *mp* *p* *pp* *ppp*

101

S *mf* ea - gle - man's moon came down

A *mf* ea - gle - man's moon came down

T *pp* *mp* *pp*
 senza vib. 3 vib. senza vib. molto vib. senza vib. 3 3
 just want to start a flame in your heart

B *mf* ea - gle - man's moon came down

B \flat Cl. *ppp* *mp* *mf* *p* *mf* *pp*

Perc. *mp* *p* *mp* *p* *mp* *p* *mp* *pp* *f* *pp*
 centre → edge

Gtr. *fff* VIII III IV *f*

Vcl. *pppp* *mp* *ppp*

105

S *f* Molkenk - e had post - poned the ma - tter of boost - er hearts un - til one of his lungs had coll - apsed. *mf* Burn - heart had writt - en a lett - er.

A vocal fry *mp* try to bend lower uh *mp* try to bend lower uh

T vocal fry *mp* try to bend lower uh *mp* try to bend lower uh

B vocal fry *mp* try to bend lower uh *mp* try to bend lower uh *f* My

B♭ Cl. *ppp* *mp* *pp*

pitches GUITAR wooden dowels

Perc. *ff* *fff*

Gtr. NYLON STRING rasguedo *ff* *fff* *fp* *mp* *pppp*

Vcl. *ff* *fff*

AUDIO SCORE (to m.130)

S
A
T

vocal fry
p

you moon child

B

mf *f*

dear de-clin - ing Dink, It's not an al - to - ge - ther chee - ring pros - pe - ct you moon - child you moon - child I sat back and let you be ov - er - tak - en by a flo ti - lla of

B♭ Cl.

pitches

with BOW

Perc.

mf *mp* *p* *mf*

Gtr.

STEELSTRING with BOW

mf *mp* *p* *mf*

Vcl.

115

pp nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

S

pp ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

A

pp nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

T

8 *pp* nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

B

po - lyp - se The phys - ic - ian - s eth - i - cal si - lence in de - fer - ence to your feel - ings. I couldn't sleep. ne - ver a - gain son. Where it per - tains to you na - ture drives in rear - ward

B♭ Cl.

pitches

Perc.

sempre mf *mf*

Gtr.

sempre mf *mp*

Vcl.

with WOODEN DOWEL V

with WOODEN DOWEL VII

III V IV V XII V

7/8 7/8 4/4

117

pp

nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

S

mmm

pp

ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

A

mmm

pp

nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

T

mmm

B

gear. I watched the teeth rot out the eye close and now the heart is down to a slugs crawl in this case I will not sit back and let the long mol-denk - e line run out of ink. may I suggest a set of

B \flat Cl.

pitches

Perc.

with BOW V VII V V

mf *f*

Gtr.

XII

with BOW IV V

mf *f*

Vcl.

p *p*

♩ = 76

121

S
A
T
B
B♭ Cl.
pitches
Perc.
Gtr.
Vcl.

half-whisper middle register *mp* *pp*
or what - ev - er

half-whisper middle register *mp* *pp*
or what ev - er
pp nasal ord. nasal ord. nasal ord. nasal ord.
mmm

boost - er heart - s the surg - er - y is child's work you swallow a pill and dream a - bout a neck - lace of plan - ets or what - ev - er. I'll in - stall the heart - s my - s - elf. I ad - mit I

pp 3 5 3 *mf* 3 5 3 *pp*

mf with WOODEN DOWEL V *mf* *f* VII

mf with WOODEN DOWEL IV *mf*

mp *pp* *p*

I pizz. arco I II

125

pp ord. nasal ord. nasal ord. nasal ord. nasal ord.

mmm

nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

pp nasal ord. nasal *pp* ord. nasal ord. nasal ord. nasal ord. nasal ord.

mmm mmm

would-n't mind pu-ting on the rubb-ers a-gain. It's been a num-ber of sea-sons and when it's all o-ver, when you got four litt-le pump-ers help-ing the big one a-long, we'll ea-ch

B♭ Cl.

pitches

Perc.

Gtr.

Vcl.

with BOW XII

mp

with BOW

mp

ppp

p

128

S
A
T
B

nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.
nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.
nasal ord. nasal ord. nasal ord. nasal ord. nasal ord. nasal ord.

mmm
mmm
mmm

take home two sheep for the bar - be-que. Look at it that way. Your doc - tor Burn - heart

B♭ Cl.

mf
p
sing upper note

pitches

Perc.

gliss harmonics
mp f mp
with WOODEN DOWEL
III III IV V VII XII

Gtr.

gliss harmonics
mp f mp f
with WOODEN DOWEL
XII VII V IV III III

Vcl.

ppp
f
gliss harmonics

sound out the words gradually, as if in slow motion

151

S
Dear Mol - denk - e,

A
Dear Mol - denk - e,
cup ov - er the ear

T
8

B
AUDIO SCORE (to end)
middle register
Dear Mol - denk - e, if you place a cup o - ver the ear you can hear the boost - ers work - ing

B♭ Cl.
bisb. bisb.
mf
5:3
f
air only
ppp
3
norm.
mp
air only
3
keyclicks
ppp

Guitar
wooden drumsticks
mf
f

Perc.
strike with side of the drumstick
XII
TOM-TOMS
norm.
triple-strokes (ricochet)
ppp
3
mp
3
ppp

Gtr.
NYLON STRING
f
ppp
6
12
mp
12
ppp
④ ③ ② ④ ③ ②
④ ② ③

Vcl.
f
L.V.
mute strings with left hand (no pitch)
ppp
mp
ppp

134

S
e

A
(mumble) *p* *mp* *mp* *p* *p* *mp*
as your phys - ic - ian nar - ow sense do it fre - quent - ly

T

B
as your phys - ic - ian in the nar - ow sense I ad - vise you to do it fre - quent - ly mon - it - er your - self and as your friend in the full - est sense I would say

B \flat Cl.
mf *ppp* *ppp* *mp* *pp*
air only 3 3 norm. 6 air only 6 6 6 6
keyclicks

Perc.
mf *ppp* *ppp* *mp* *pp*
triple-strokes (ricochet) 3 3

Gr.
mf *ppp* *ppp* *mp* *pp*
6 5 4 6 5 4 6 6 6 5 5 5

Vcl.
mf *ppp* *ppp* *mp* *pp*
maintain left-hand mute pizz.

whistle-sound without pitch
(as someone who cannot whistle trying)

♩ = 60

S *ppp* *p* *ppp* *norm. mp* *ppp*
 (mumble) *mp* *pp* *whisper ppp* *p* *ppp* *half-whisper, following the tenor as closely as possible p* *ppp*
 a - void an - y a - void - a - ble ex - cite - ment fuh - fuh - fuh - friend dear doc - tor I woke up to the si - rens this morn - ing with a
 dear doc - tor I woke up to the si - rens this morn - ing with a

A *mp* *pp* *ppp* *p* *ppp* *mp* *ppp*
 a - void an - y a - void - a - ble ex - cite - ment your friend doc - tor burn - heart

T *mp* *ppp* *p* *ppp* *mp* *ppp*
 dear doc - tor I woke up to the si - rens this morn - ing with a

B *f* *mf* *f* *mf* *f* *mf* *f* *mf*
 a - void an - y a - void - a - ble ex - cite - ment your friend doc - tor burn - heart

B♭ Cl. *norm. mp* *ppp* *air only ppp* *p* *ppp* *norm. fp* *fp* *fp* *ppp*
 suddenly calm alternate fingerings 1 2 1 2 1 2 1 2

pitches

Perc. *mp* *ppp* *triple-strokes (ricochet) ppp* *p* *ppp* *GUITAR with thick plectrum mp*

Gtr. *mp* *ppp* *scratch along the string with the nails of the right hand while muting with the left hand. ppp* *p* *ppp* *mf* *mf* *pp*

Vcl. *mp* *ppp* *arco ppp* *p* *ppp* *norm. mf* *pp*

140

S
m - a - m - a - m - a - m - a

A
chest full of nett - les I could - n't a - void it I be - haved a - ccord - ing - ly it was good to get your le - tter your pa - tient mol - denk - e

T
chest full of nett - les I could - n't a - void it I be - haved a - ccord - ing - ly it was good to get your le - tter your pa - tient mol - denk - e

B
m - a - m - a - m - a - m - a

B♭ Cl.
pp *p* *mp* *mp* *p* *mf* *ff* *molto vib.*

pitches

Perc.
IV - (leave the lowest string open) XII
mp *mf* *fff*

Gtr.
mp *f* *mp* *ff*

Vcl.
pizz. I arco II
mp *ppp* *ff*

very low register *p* *pp*

low register *p* *pp*

mid-low register *p* *pp*

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

mp *pp* *pp* *mp* *pp* *p* *pp* *pp*

pp *mp* *p* *pp* *pp*

mp *pp* *pp* *mp* *pp* *p* *pp* *pp*

Guitar
ricochet with chopstick
XII

Dear Mol - denk - e

Dear Mol - denk - e

Dear Mol - denk - e,

med - ic - all - y speak - ing you should - n't do more than a sheep would do. Si - rens can't be

12

12

Vcl.

145

S

A

T

B

 helped. I - mag - ine your - self in a mock mea - dow graz - ing. in a sta - ble be - ing shorn. Work on it.

B \flat Cl.

mp pp mp pp mp pp p pp

pitches

Perc.

mp

Gtr.

mp pp mp pp p pp mp pp mp

Vcl.

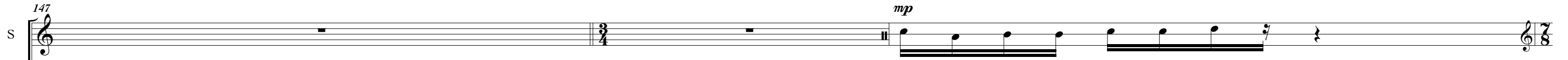
pp mp pp

arco
s.p.
pp mp pp

mid-high register

mp

S 147



No more than a sheep would do?

A

half-whisper *pp*



Dear doctor Burn-heart, No more than a sheep would do? Should I ass -

T

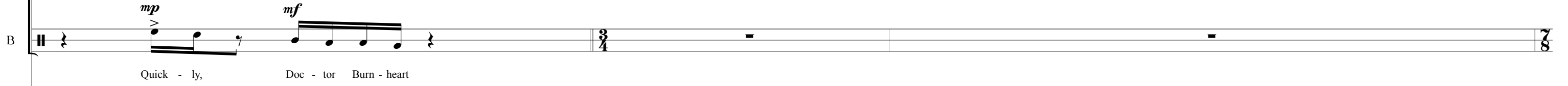
mp *mf* *f*



Dear doctor Burn-heart, No more than a sheep would do? Should I ass -

B

mp *mf*

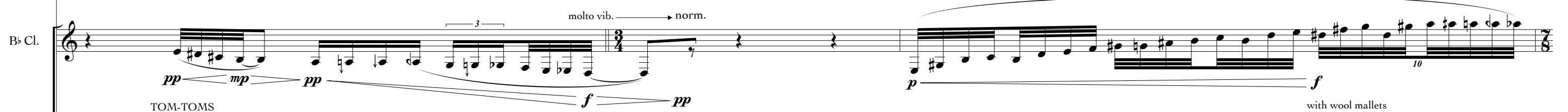


Quick - ly, Doc - tor Burn - heart

B♭ Cl.

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

molto vib. → norm.

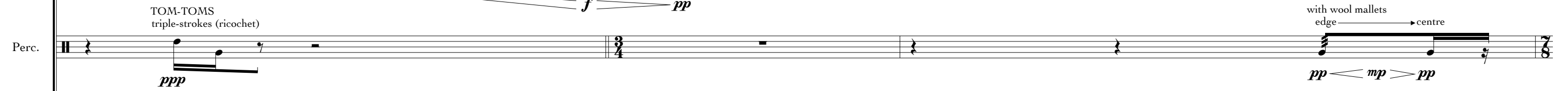


Perc.

TOM-TOMS triple-strokes (ricochet)

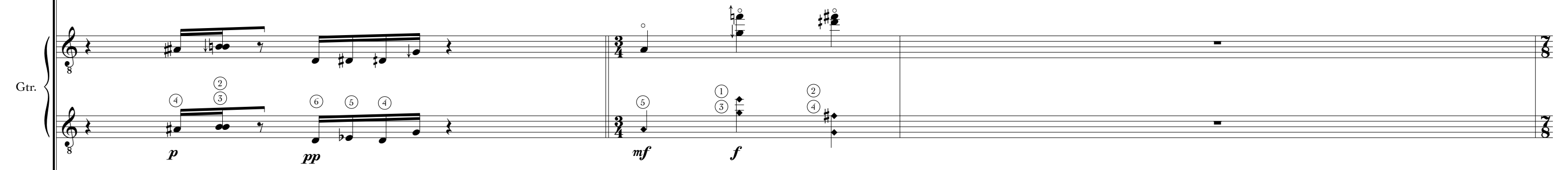
ppp *pp* *mp* *pp*

with wool mallets edge → centre



Gtr.

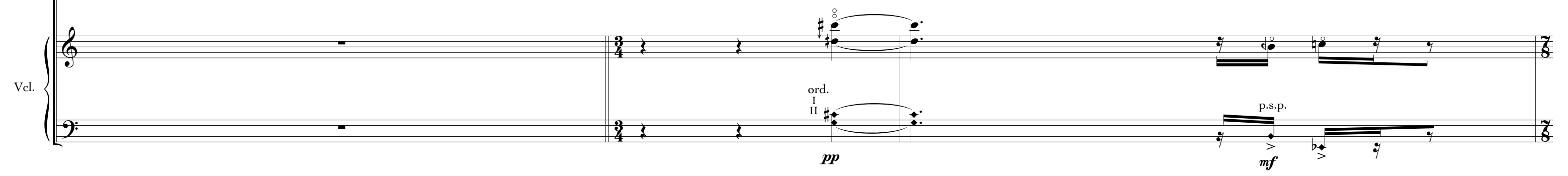
p *pp* *mf* *f*



Vcl.

ord. I II

pp *p.s.p.* *mf*



150

S
Am I to ass-ume that the op - er - a - tion did no - thing?

A
ume that the op - er - a - tion failed? I was a - ble to do more than a sheep be - fore ___ with one heart. Am I to ass-ume that the op - er - a - tion did no - thing? ainx-ious - ly yours, Mol-denk-

T
ume that the op - er - a - tion failed? I was a - ble to do more than a sheep be - fore ___ with one heart. Am I to ass-ume that the op - er - a - tion did no - thing? ainx-ious - ly yours, Mol-denk-

B

B♭ Cl.
pp

Perc.

Gr.
mp *mf* *mp* *f*

Vcl.
I ord. II *pp* *f* *sub p*

50 ♩ = 78

whistle

154

f

mf

Dear - est Dink - e

whistle

f

mumble

p

mp

p

mp

what we're aft-er in this par - tic - u - lar surg - ic - al pro - cee-dure is lon - gev - i - ty

whistle

f

whistle

f

f

mf

Dear - est Dink - e, what we're aft-er in this par - tic - u - lar surg - ic - al pro - cee-dure is lon - gev - i - ty. You will

B♭ Cl. *mf* *ff* *ff*

Perc. SLIDE WHISTLE *fp* *f* *f*

Gtr. *ff* *mf* *ppp* *mf* *pp* *mf* *ppp* *mf*

Vcl. *ff* *mp*

157

S

A

T

B

B^b Cl.

Perc.

Gtr.

Vcl.

(mumble)
p *mp* *p*
 we're look - ing for quant - it - y here

pro - bab - ly live long - er though not as well. We're look - ing for quant - it - y here, and it al - so has it's dang - ers. most not - a - bly the

pp *mp* *pp*

ppp *mf* *ppp* *mp* *mf*

mp *p* *p* *pp* *mp* *p* *mp*

S

tss *pp*

A

p mumbling

be sat - is - fied with the bright - er side *pp*

tss

T

tss *pp*

B

fact that if one goes, they all go. or be sat - is - fied with the bright - er side. Since the main one can't poss - ib - ly fail un - til the oth - er

B \flat Cl.

keyclicks

pppp *pp* *pppp* *p* *pppp*

air

Perc.

TOM-TOMS triple-strokes (ricochet)

pppp *pp* *pppp* *p* *pppp*

Gtr.

pppp *pp* *pppp* *p* *pppp*

Vcl.

arco left-hand mute

pppp *pp* *pppp* *p* *pppp*

some scratch norm.

161

S
A
T
B

We should all be so luck-y. We should all be so lu-cky.
We should all be so luck-y. We should all be so luck-y.
We should all be so luck-y. We should all be so luck-y. We should all
four in succ - ess - ion do you'll have a warn - ing an un - meas - ured per - iod of grace. We should all be so luck-y. We should all be so luck-y. We should all be so

B♭ Cl.
norm.
p *f* *pp*

GUITAR with WOODEN DOWEL
8^{va}
f *p*

Perc.
f

Gtr.
f *p*

Vcl.
pizz. I II IV III
f *p*

S

We should all be so luck - y.

A

We should all be so luck - y.

T

be so luck - y.

B

luck - y. yours, the one of hearts, Doc Burn - y

B \flat Cl.

air only

pppp *mp*

Perc.

TOM-TOMS
wooden drumsticks
(rimshot)

mf *pppp* *mp*

Gr.

pppp *mp*

Vcl.

II pizz.
left-hand mute

pppp *mp*