

Tbn.

Assistant

Pianist

[♩ = 60]

10-12" → fltg.

10-12" → ff

10"

cont. Prepare wood mal. - other hand

Wood mal: tremolo on strings

No break in sound

sporadic >'s at mp

[mute off. pianist will continue muting.]

Wood mal: Tremolo on strings

Pianist: Mute str.s with L.h. when perc. must prepare the roll.

ff

off

sfz/fff

PI (sempre)

Assistant: Place edge of small metal (3/8" width) spoon handle between strings: waver it back and forth and move up and down strings.

Tbn.

Assistant

Pianist

(smoothly)

port-gloss

ff

f

ff

15-20"

(Only approximate pitch levels.)

port

port

b port

15-20"

With spoon handle, scrape str. away from kbd., following with finger from L.h. to change pitch.

Rubber mallets: tremolo on strings

ff

PI (sempre)

part

scrape rapidly up string with flourish: should squeal.

ff Rubber Mal: begin ASAP

10"

cont.

PI (sempre)

(Keyboard) [drum-like sound] sfffz

pianist: on strings, mute quickly after attack.

fff

12" ossia for tenor.

Play and hum hum - slow glissandos - 3" continue humming

f as smooth as possible

File brush: wood * end: (press hard & slowly for gliss. overtones) (towards kbd)

12"

* (See Asst. instructions) File brush: Wood end

3" [J=44] flourish-release

8ba mildly b [Large quick strokes]

f

PI (sempre)

* Assistant: Place corner of wood end of file brush between strings. Scrape away from KBD, then towards KBD, continuously.

* Assistant: Approx. 1/2" (seconds) for each \downarrow . Make more uneven as it continues. Notation here is spatially written.

19 Tbn.: [♩ = 60]

M $\epsilon 30$ →

Tbn. *dbl-tq. (micro-intervals) cont.*

Asst. *8ba*

Pianist *PI (sempre)*

PIANIST: ON strings: Side of Left hand: mute pitches

ff (play: r.h. in box.) *Permute pitches on kbd.*

ff $\text{[}\text{♩} = 100\text{]}$

Tbn. *sl. accel...*

Asst. *(8ba)* *sfz* *accel... Normal* *sfz* *sfz* *sfz*

Pianist *PI (sempre)*

8" *a tempo* *(dbl-tq.)* *port.*

8" *[c. 1" a piece]* *open*

PI

Tbn. *N* *sfz* *sfz* *frange*

Asst. *(Asst.)* *15"* *(Pianist)* *(kbd)* *ff* *ff* *ff* *(open)*

Pianist *(No mute)* *(Kbd)* *sfz* *ff* *ff* *ff*

Assistant: Side of hands; Mute 6" from hammers (bongo effect)

The score consists of three staves. The top staff is for the Tuba (Tbn.), the middle for the Assistant (Asst.), and the bottom for the Pianist. The Pianist part is divided into two hands. The music includes various dynamics such as *sfz* (sforzando), *ff* (fortissimo), and *frange* (frangendo). There are also performance instructions like *(No mute)*, *(Kbd)* (keyboard), and *(Pianist)*. A specific instruction for the Assistant reads: *Assistant: Side of hands; Mute 6" from hammers (bongo effect)*. A circled *15"* is written above the Assistant's staff. The score is marked with a large *N* at the beginning and various accents and slurs throughout.

Tbn.
port. 13-15"
port. 22-25"
(Very smoothly) smoothly
f
DbL-tg.
(micro-tones)

Asst.
with a flourish (squeal)
continue wild flourishes
continue wild flourishes

Pianist
st. accel... A tempo
ASAP: WOOD MAL. Continue AS →
[J=76]
fff

PI

Detailed description: This is a handwritten musical score for three parts: Tbn., Asst., and Pianist. The Tbn. part starts with a 'port.' (portamento) instruction and a time marker '13-15"'. It features a 'Very smoothly' glissando followed by a 'smoothly' section, then a 'DbL-tg.' (double tongue) section, and ends with '(micro-tones)'. The Asst. part includes 'with a flourish (squeal)' and 'continue wild flourishes' instructions. The Pianist part has a 'st. accel... A tempo' instruction and a 'fff' (fortissimo) dynamic. A 'PI' bracket spans the bottom of the score. Time markers '13-15"' and '22-25"' are placed in hexagonal boxes. A circled 'O' is present in the Tbn. part. A box containing 'J=76' is in the Pianist part. The word 'ASAP: WOOD MAL.' is written above the Pianist part, with 'Continue AS →' below it.

Tbn. *DbL-tg.* *R.H.: also spoon handle* *[f to fff: vary]* *point towards piano strings* *f* *port.* *ff* *DbL-tg.* *[WILD]*

Asst. *Continue, occasionally with 1-3" rests: Alternate hands in playing.* **Change:** *Scrapes to be Longer or shorter + quicker; Decide to make greatest dramatic effect.*

Pianist *[Piano: f to fff: vary]*

PI (sempre)

Tbn. *20"* *Trombonist silent until 12" after S.* *P*

Asst. *20"* *Assistant: Remove Autoharp dampers silently. Prepare ceramic coffee mug (☐).*

Pianist *R.H. alone* *ASAP* *With shank end between strings: scrape rapidly back + forth, using short strokes.* *7" to here* *fff* *mp*

PI (sempre)

L.H.: prepare 3's (Range) DROP ON STRINGS: Both hands

Drop from a height of c. 12" from strings. Bars should clatter noisily. Be sure notes in tremolo are covered.

Trambone: *Silent.*

10" → Prepare: Center ceramic mug on G string; hold lip on str. near hammer to produce a "chordal" effect.

5" → Bearing down on string, draw cup up from hammer slowly to indicated overtone →

5" → gliss. (hold cup to string)

5" →

Assistant

Pianist

4" → 6" →

[J=60]

f

Change: R.H. To L.H.

AFAP: Lay down.

(Secure PII)

PI

PPP → P

PP

PII

Asst.

Pianist

Rotate To Ab string.

10" → slide up and down str. slowly,

8" → Begin again near hammer.

8" → Cover both G and Ab strings. *One of the G str. may have to be damped if cup will not cover all of both strings.

very smoothly: Lean towards Db

8va

[P to F]

f

PII (sempre)

Trombone: *Silent.*

At the harmonic:
hold cup on G string

Asst. [Musical staff with notes and dynamics]

Pianist [Musical staff with notes and dynamics]

PI (sempre)

PII (sempre)

Annotations: 8va, f.n. gliss. on strings, L.H. (overlapping), rapid blurred attacks (to keep cup sounding), Pitch should ring, Finger on string: Press lightly to get first harmonic, [Musical staff] to [Musical staff] 8va-

Measure markings: 3", 6", 5", 10"

Asst. [Musical staff with notes and dynamics]

Pianist [Musical staff with notes and dynamics]

PI (sempre)

PII (sempre)

Annotations: Damp after attacks with 2nd. finger, f.n. gliss-strs., Remove hands from strings, [Keyboard] (sempre c#, D#) [Semi-Improvise here], PIZZ., f, (Not all same length)

Measure markings: 3", 15" 12", 3", 15" 12"

25

Trombone: Silent.

Asst. *Rub. mal. on string: smoothly, continuously* 3" → 6" → 10" →

pp

Lg. thick pencil erasers [freely: ♩, ♪, ♫]

3" →

6" →

10" →

mf

Pizz.

f

PII (↓)secure P.II

PI

[Trombone] 10" → 12" →

4" →

10" →

12" →

S

Asst.

Put erasers away, L.H. 1st fingers: lightly press str. for overtone +

L.H. 2nd finger: Press str. (deadens sound) + + + +

4" →

10" →

L.H. 2nd finger: gradually on str. Press + + + release

12" →

Pizz. (approximate rhythms: [cont.: c#, d#])

PP to p →

Pianist

R.H.: KBD

PI (sempre)

mf

Trombone: Play

[♩=60] [approximate rhythms: note spacing]

[C#, D# cont.]

Pianist: play freely) Very smoothly

[C#, D# cont.]

PPPP → PP

20" [approximate rhythms: note spacing]

15" →

♩ to ♩: continue with same pitches.

PI (sempre)

Tbn. Very smoothly, but distinct

P

3

3

10" →

5" →

(sempre C#, D#)

3

5" →

Asst. Rubber mallets on strings

PP

Pianist

5" →

switch to pencil erasers on strings!

3

3

3

A few ♩, ♩ to ♩ continue freely: 5" →

10" →

5" →

15" →

PI (sempre)

Tbn.

10" →

4" →

3

3

3

6" →

pp

3

3

3

15-16" →

8" →

Asst.

rapidly

[Rub. maL.]

P

(original tone must ring at end.)

10" →

4" →

pp

Pianist

[Continue: Adding pizz. D4 intermittently]

PP to p

Asst.: ⊕ 3/8" screwdriver head in between both strings of pitch - head resting on both strings: rapidly scrape from hammers up string (away from Kbd).

[Very lyrical, beautiful] 8"

Tbn. 15" 7" →

Asst. [cont. one hand trem.] [both hands trem.] [One hand trem.] 15" 7" →

Pianist 8"

Secure P.II (♩=60) continue (freely) pp p

PI pp p pp Subtly change to keyboard →

Secure P.II (sempre)

Tbn. 15"

Asst. (both hands trem.) 7-8" →

Pianist 15"

Secure P.II (Kbd) p (sempre) vary: pp < mp, > . <

7-8" → pp p mp mf

7-8" →

3 3 3 5 pp mp

3 5 (c#, D*) continue

3 6 3

Tbn. *Tr (rapidly)* *PPP* *p* *mp* *U* *15"*

Asst. *15"*

Pianist *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

continue *PII* (sempre) *PII* *PI* *mp*

Tbn. *mf* *mf* *15"* *Very Expressively - Continue very beautiful, Lyrical tone until end.* *(fast)* *tr*

Asst. *mp* *mf* *mp* *mf* *continue in same manner*

Pianist *mf* *p* *mf* *p* *p* *mf* *p*

Come around to front of KBD. *Lay side of left hand across str. (4-6" from hammers)* *Approx. Range* *Play on KBD with r.h.*

[A, A] *[A, A]* *[A, A]* *[A, A]*

(PI)

Tbn. *pp* *mp* *mf*

Asst. *mf* *subp*

Pianist *mf* *mf*

PI

10" 8-10"

slow portamento

Rub. mal. 3" 5-7"

(fast, even) *mf*

Tr (fast, even) *mf*

* Trill in any order, changing pitches leisurely, generally two hands PI (sempre) at a time. Vary rhythms between hands. (2-3 pitches per hand at any one time.)

Tbn. *mf*

Ossia: Bass Tbn. *pizz.* *Rub. mal.*

Asst. *mf* *p* *mf*

Pianist *mp* *f*

PI

3" 8-10" 10"

[No accents]

Majestically

* Continue accented and held notes (occasionally):
 Use any in trill box.
 (and continue trills)
 PI (sempre)

Tbn. *f* *8-10"* *Change rhythms smoothly - Play as in gentle flux.* *9-11"* *Reflectively*

Ossia: Bass Tbn. *f* *Reflectively* *mf* *Go to P. 31 **

Asst. *f* *ff* *sffz* *Asst. rests.* *Go to P. 31 **

Pianist *mf* *f* *ff* *Go to P. 31 **

* If ossia tbn. part used, omit these 2 notes and continue trill to the Ab.

* For shorter version, (SV) cont. on this page.

PI (sempre)

Tbn.: Very smoothly and beautifully until end, but do not over-slur.

[Add: wa-wa mute]

SV (Shorter version)

Tbn. *ossia* *5"* *T₂ [rapid]* *8"* *ossia ends.* *mp* *4"* *Go to SV, p. 31 (alternate ending)*

Pianist *mf* *5"* *moderate trill* *8"* *p* *4"* *Go to SV, p. 31 (alternate ending)*

PI (sempre)

* For all trills until the end: note to reach is approximate. Play smoothest nearest note to the "x" given.

(PI) _____

SV

* ALL trills: 1 1/2 - 3" Long.
Rests: 2", whenever fatigue is felt.

Tbn. *p to mp* ♩ to ♩ speed of trills
 Trills: Tr Tr Tr
 (any order) pp to mp

Pianist *p to mp* ♩ to ♩ speed of trills.
 Trills: Tr Tr Tr
 Play in any order. Each trill: 1 1/2" - 3" Long.
 [Two trills at most at any one time.]
 * ALL trills: 1 1/2" - 3" long. No rests for pianist.
 Add: Tr Tr
 (any order) pp to mp

PI (sempre)

Tbn. Rapid Trills: Any order.
 Trills: Tr Tr Tr
 Rapid trills: ANY order.
 Trills: Tr Tr Tr
 pp to p 2" - 4" Long.

Pianist Rapid trills: ANY order.
 Trills: Tr Tr Tr
 pp to p
 (Any order)

PI (sempre)

Tbn. Rit. to ♩
 Trills: Tr Tr
 (Any order) pp off

Pianist pp change to Rub. Erasers \downarrow [R.H.] on strings
 Both hands: Erasers
 rit. (slightly) until it dies

PI (sempre)

*Continued from p. 29-top brace.

Tbn. *ossia*

5" *Tr: rapidly* *ossia ends.* 8" *Tr* *Add: Wa-wa mute*

Assistant: *Move to the Keyboard—upper section.* $\text{♩} = 60$

Kbd. *mf* *mp*

Asst. *fingernails on strings: gliss.* *mf* *mp* *gliss*

Pianist *mf* *Tr* *5"* *moderate trill* *8"* *Tr* *p*

PI (sempre)

X

4" 15" 10"

Tbn. ossia: *Tn* [D. to A] *p to mp* play in any order.

15" *Tn* [D. to A] *p to mp* play in any order.

Rests: 2" whenever fatigue is felt.

10" [D. to A] 1 1/2 - 3" Long. *Tn* *p to mp* (Any order)

Kbd. → *mp*

Asst. *strs.* → (F.n.) *gliss* *mf* (very smooth bar cross-over) *mp*

4" 15" 10"

Pianist *[D. to A]* Both hands: *Tn* *p to mp* Play in any order.

[Two trills at most at any one time.] →

10" Add: *Tn* *[D. to A]*

PI (sempre)

Tbn. 15" [pp to mp]

Rapid Trills: any order. 1 1/2-3" long.

Tr. Tr. Tr.

pp to mp

15" Rapid trills: any order

Tr. Tr. Tr.
pp to p 1 1/2-4" Long.

Asst. *p* *p* gliss.

Pianist 15" ♩ to ♪ 1 1/2-3" Long.

Tr. Tr. Tr. Tr.

pp to mp (Any order)

Rapid Trills: Any order.

pp to p 1 1/2-4" Long.

Tr. Tr.

PI _____ (sempre)

Tbn. 12-15''

Asst. *pp* *gliss.* *pp*

Pianist 12-15''

P., D., P.
pp (Any order)

Rit. to 3
pp 2"-4" long.
(Any order.)

Change to Rubber Erasers on strings.
 $\sqrt{\text{(R.H.)}}$

Erasers: Both hands

P.I. (sempre)

Tbn. "off"

Pianist *ritard (slightly)* *Until it dies.*

P.I. (sempre)