

LOAT MUSIC
(SUMMER 1973)

BY

DANIEL HARRIS

NR. 15

FOR

REED SOLOIST, CELLO,
SATB SOLO VOICES AND
PERCUSSION

OCTOBER 1973

MADISON, WI.

REVISED MARCH 1977

- INSTRUMENTATION -

SOLOIST: B^b CONTRABASS CLARINET (SOUNDS TWO OCTAVES AND A MAJOR SECOND LOWER THAN WRITTEN).

B^b BASS CLARINET (SOUNDS A MAJOR NINTH LOWER THAN WRITTEN).

B^b SOPRANO SAXOPHONE (SOUNDS A MAJOR SECOND LOWER THAN WRITTEN).

BASSET HORN (SOUNDS A PERFECT FIFTH LOWER THAN WRITTEN).

CELLO:

SOUNDS AS WRITTEN EVEN IN SCORDATURA.
AMPLIFIED IN SECTIONS I, II AND III. A FOOT PEDAL FOR AMPLIFIER CONTROL SHOULD BE USED.
THE C STRING IS TUNED DOWN TO G IN SECTION I.

VOICES:

SOPRANO - ALSO PLAYS LARGE MARACAS.

ALTO - ALSO PLAYS SMALL MARACAS AND AFRICAN CLAVES.

TENOR - ALSO PLAYS CHIMES AND CABASA/AFUCHE.

BASS - ALSO PLAYS CELESTE AND TURBO.

PERCUSSION:

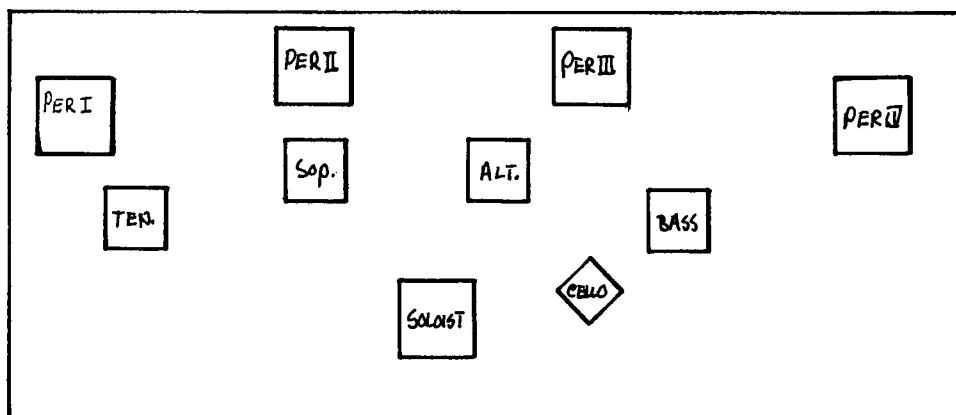
PLAYER I - HEAVY GAUGE SUSPENDED CYMBOL, TAM TAM, MARIMBA, SNARE DRUM, CONGA DRUM, SMALL TRIANGLE, ORCHESTRA BELLS.

PLAYER II - BASS DRUM, TIMBALES, KYLOPHONE, FLEXITONE, CROTALES

PLAYER III - HEAVY HAND CYMBALS OR METAL PLATES,
VIBRAPHONE, LION'S ROAR, RECO-RECO,
AGOGO BELLS, LARGE COWBELL, TAMBOURINE.

PLAYER IV - PITCHED CHINESE GONGS, TEMPLE BLOCKS,
ACME MOUTH SIREN, ORCHESTRA BELLS,
ELECTRIC PIANO.

~ PERFORMANCE ARRANGEMENT ~



STAGE FRONT

~ INSTRUCTIONS ~

ALL PERFORMERS READ FROM SCORE.
SOPRANO SAXOPHONE MAY BE AMPLIFIED IF NECESSARY.
THE ELECTRIC PIANO MAY BE PLACED NEAR THE CELLO.
THE OPENING AND CLOSING SECTIONS MAY BE QUITE LONG.
PERCUSSION IN THE FIRST SECTION SHOULD BE VERY LOUD AND
PRIMITIVE SOUNDING.

~

THIS COMPOSITION WAS WRITTEN FOR LES TRIMMIG
WHO GAVE THE FIRST PERFORMANCE 1 OCTOBER 1973
IN MORPHY HALL, MADISON, WI.

~ PROGRAM INFORMATION ~

THE TITLE SHOULD APPEAR IN THE PROGRAM AS FOLLOWS:

LOAT MUSIC (SUMMER 1973) DANIEL HARRIS

...before...

- WHEREIN: THE ROOT KARMA IS SOUGHT WITHIN THE HARMONY
& DISCORD of the MUSIC of the SPHERES
- WHEREIN: MADDEST MADMAN of ALL MADDEST MADMANDOM IS
EXPLOITED TO THE MADDEST LIMITS of MADDOM
- WHEREIN: AN INVENTION of ADOLFE SAX IS USED TO
COMMUNICATE EARTH, AIR, FIRE & WATER
- RESOLVED: TO DISSOLVE "IN TERMS of" "from WHERE I STOOD"

...before...

NAMES of THE PERFORMERS

AMPLIFIED CELLO

p NON VIBRATO

* CELLO BEGINS, OTHER PARTS ENTER RANDOMLY. TEXTURE MUST NEVER GET DENSE.
 AT LEAST ONE PART OTHER THAN CELLO MUST SOUND AT ALL TIMES. SOLOIST ENTERS
 AFTER 2-3 MINUTES. STOP THIS SECTION ON FIRST CONTRABASS CLARINET NOTE. SOLOIST
 MAY REMAIN OFF STAGE UNTIL JUST BEFORE HIS ENTRANCE.

2

CONTRA-BASS CL. $\text{♩} = 72$ **SPICCATAMENTE**

CELLO *off on FIRST CLARINET SOUND*

A TEMPO CON VIOLENZA

RIT.

LIBEROSO

SPLATO

SPLATAMONTÉ

PPP (MOSTLY AIR)

*** CUE BOX AT END OF BREATH**

| AMP | Full | 3/4 | 1/2 | 1/4 | off |
|---------------|---|-----|-----|-----|-----|
| CELL | + SWAP PIZZ. (ALTERNATE EMPHASIS BETWEEN UPPER + LOWER NOTES) | | | | |
| S-CYMB. | ff | | | | |
| TAM-TAM | L.V. fff | | | | |
| BASS DR. | SECCO fff (DEAD CENTER) dim pp | | | | |
| CRASH CYMBOLS | ff dim pp | | | | |
| CHINESE GONGS | f e poss. dim pp | | | | |

• = 75 ACELL = 300
DURATION OF BOX 12-15 SECONDS

S
I
L
E
N
C
E

2'-3"

SEMPRE RENGHOSO $\text{♩} = 40$

SOPRANO
 AH ēē ŌH UH ēē
mf

ALTO
 AH ŌH ēē UH ēē
mf

TENOR
 AH UH ēē AH ŌH
mf

BARITONE
 AH ŌH UH ēē AH
mf

SEMPRE NON-VIBRATO. STRESS COLOR AND CHANGE OF VOWELS. REPEAT UNTIL NEXT PERCUSSION ENTRANCE. TEMPO INDEPENDENT OF CLARINET AND CELLO.

CONTRA-BASS
 CLARINET:
 CUE VOICES
 AFTER SILENCE
 WAIT FOR
 ONE PLAYING
 OF BOX
 BEFORE STRAI-
 NG.
 CELLO:
 ADJUST AMP.
 TO BALANCE
 CONTRABASS
 CLARINET.
 Col. CLARINET

PRESSANTE
 $\text{♩} = 72$

CONTRA-BASS
 CLARINET
mf > tr

CELLO
mf Pizz

ff Pizz *f* Pizz *ff*

* Pizz BOTH
 PITCHES ALTERNATING

CONTRABASS CLARINET

ff AGITATO

CELLO

Pizz ff 3 3 SECCO 3 Pizz

TAP Body of CELLO

Pizz

7 9 1

7 8 7 8 7

3

Pizz

MO.LTO

CUE SINGERS + PERCUSSION AT END OF MEAS.

CRESC. MOLTO FULL Amp

AMP Full 3/4 1/2 1/4 off

CELLO

+ SNAP Pizz AS BEFORE

S. CYMB

TAM-TAM

BASS DR.

CRASH CYMBALS

CHINESE GONGS

f e poss... dim... PP

• = 35... ACELL... = 300

DURATION of BOX 12-15 SECONDS

SEQUE SUBITO

S

ff

* ALTER PITCH ± ONE WHOLE TONE. NO VIBRATO. VERY SLOW. BEGIN ON PERCUSSION LAST SOUND.

A

OH

CONTINUE UNTIL CUE FOR PERCUSSION. BREATHE AS FAST AS POSSIBLE.

T

UH

B

AH

PRESSANTE CON ASPREZZA

CONTRABASS
CHARINET
BEGIN After 4-10
SECONDS of VOCAL
BOX. TEMPO ♩ = 72

First system of musical notation. The top staff is for Contrabass and the bottom staff is for Cello. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *str* (string), *no trill*, and *Pizz* (pizzicato). A circled '5' is written above the final measure of the system.

Second system of musical notation. The top staff continues the Contrabass part, and the bottom staff continues the Cello part. Dynamics include *f* and *fff* (fortississimo). Performance instructions include *Pizz* and *(Pizz)*. A circled '5' is written above the final measure of the system.

Third system of musical notation. The top staff continues the Contrabass part, and the bottom staff continues the Cello part. Dynamics include *mf* (mezzo-forte), *sfz* (sforzando), and *f*. Performance instructions include *str* and *Pizz*. A circled '5:d' is written above the final measure of the system.

Fourth system of musical notation. The top staff continues the Contrabass part, and the bottom staff continues the Cello part. Dynamics include *f* and *sfz*. Performance instructions include *Pizz*. A circled '6' is written above the first measure of the system.

Fifth system of musical notation. The top staff continues the Contrabass part, and the bottom staff continues the Cello part. Dynamics include *sfz*, *f*, and *fff*. Performance instructions include *Pizz*. A circled '5' is written above the first measure of the system.

♩ = 40 ♩ = 80
 4/8 **ADAGIO** 3/8 4/8 **DOPPIO TEMPO**

CELLO
 Pizz

S
 ee ah oh uh ee hi-ja hi-ja hi-ja hi-ja hi-ja hi-ja

A
 ee uh ah oh uh ee a hē-a hē-a hē-a hē-a hē-a

T
 oh ee oh ee uh Ya-e Ya-e Ya-e Ya-e ya-e ya-e

B
 uh oh ee ah oh a ha ha ha ha ha

TIMBALES PER II
 p secco (Rim)

L. MARacas (SHAKE) **ff**
S. MARacas (SHAKE) **ff**
CABASA (SHAKE) **ff**
TURBO (SHAKE) **ff**

♩ = 40 ♩ = 80 METAL VIBES PER III

4/8 3/8 4/8

DOPPIO TEMPO

ff

* AS BEFORE: CHANGE PITCH AND FORMAT ** LIKE WILD SAVAGES

PRESSANTE COM RABBIA

CONTRABASS CLARINET $\text{♩} = 72$

CELLO $\text{♩} = 40$ Pizz
SUBITO ADAGIO

S
ee ah oh

A
ee uh

T
oh

B
uh oh

TIMBALES PER II

4
8 **SUBITO ADAGIO**
 $\text{♩} = 40$

* CELLO, VOICES + TIMBALES : TEMPO $\text{♩} = 40$, NON-SYNCHRONOUS WITH CONTRABASS CLARINET.
VOICES: NO PITCH CHANGE, ONLY FORMAT CHANGE.

Ch.
CL

ff < > f

3

6

7

A
8

CFL
8

7

(Pizz)

7

S

A

ah

T

ā

B

ē

TIMBALES
PER II

7

7

A
8

(P)

Detailed description: This is a page of a musical score, page 9. It features six staves. The top staff is for Clarinet (Cl.) and Clarinet in C (CL), with complex rhythmic patterns, including triplets and sixteenth-note runs. The second staff is for Cello (CFL), showing pizzicato chords. The vocal staves (Soprano, Alto, Tenor, Bass) contain vocal lines with lyrics 'ah' and 'ā', 'ē'. The bottom staff is for Timbales (PER II), showing a rhythmic pattern with 'P' (Piano) dynamics. The key signature has one sharp (F#) and the time signature is 2/8.

Cl.
Cl.

(TRILL low 'D'
KEY ONLY)

sfz

sfz

MALTO

CELLO

Pizz

S

uh

ee

A

oh

ee

T

ee

uh

B

ee

oh

Ah

TINBALES
PER. II

7

To BASS DRUM

4
8

3
8

* VOICES MAY HOLD LAST PITCH AND VOWEL if NECESSARY. ALL VOICES STOP ON PERCUSSION ENTRANCE.

CA. 10 SEC.

CONTRABASS CLARINET

mp

To BASS CL.

10 ♩ = 60
4

AMP. Full 3/4 1/2 1/4 aff

CELLO ?

ff dim niente

BARITONE

mf

Äh, äe, üh, ay, ey, (etc)

PER I S. CYMB. TAM-TAM

ff sempre

SUSPENDED CYMB.

SECCO

PER II B.D.

ff Sempre e secco

B.D.

SECCO

PER III HAND CYMB.

ff Sempre e secco

HAND CYMB.

SECCO

PER IV CHINESE GONG

ff sempre

HARD FELT

CHINESE GONGS

SECCO SUBITO

10
4

* CHANGE FORMATS for CONTRAST

VERY DRAMATIC, SLOW $\text{♩} = 60$

As high as poss.

SOP.
p hiss
 (Come out of CYMBAL SOUND)

f *p* (WHISPER)

h h h h h h h h h h h h h h h h h h
 (As HIGH AS POSS. PITCHES)

ALTO

p Ah

DIS-STRESS
p (SPOKEN)

TEN.
 ("TONGUE CLUCK")

f *p*
 BE

BARI { I HAD NONE,
 SO MY MOTHER
 WENT TO
 GET SOME
f
 (SPOKEN)

MARIMBA
 PER. I
f

TAM-TAM
mf (DRAG BRUSH RAPIDLY ACROSS)
 L.V.

XYLO.
 PER II
ppp

TEMPLE BLOCKS
 PER IV
f 3

♩ = 60

AFRICAN ALT. CLAVES *mf*

MARACAS *mp*

ALT AFRICAN CLAVES *f*

TUTTI ALL VOICES AND PERCUSSION

The notation shows four parts: African Alt. Claves (mf), Maracas (mp), Alt African Claves (f), and Tutti All Voices and Percussion. The percussion part features a triplet of eighth notes.

THAT'S WHAT YOU MUST SAY



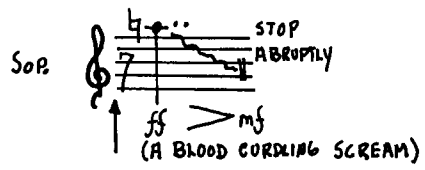
CELLO *f*

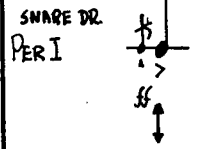
BARI. *mp* WHEN I WAS ABOUT TO *f* COME OUT

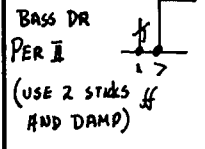
PER II FLEXTONE *mf* < > *mf*

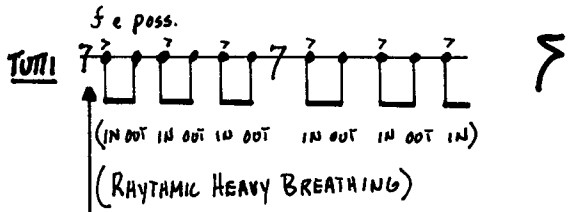
PP I MADE YOU STRAIN YOUR MUS-CLES (TUTTI) (WHISPER)

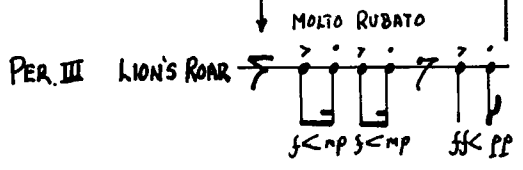
The notation shows three parts: Cello (f), Bari. (mp) with lyrics "WHEN I WAS ABOUT TO COME OUT", and Per II Flexitone (mf) with dynamic markings < and >. There is also a part for PP with lyrics "I MADE YOU STRAIN YOUR MUS-CLES (TUTTI) (WHISPER)".

SOP. 

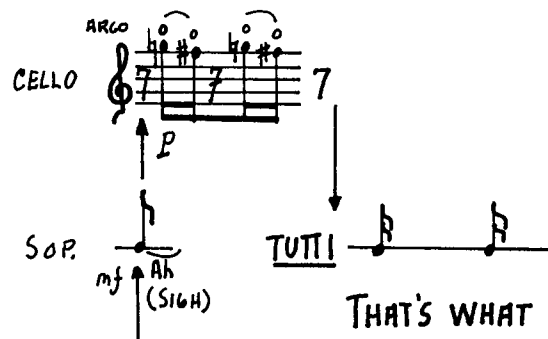
SNARE DR. PER I 


BASS DR. PER II (USE 2 STICKS AND DAMP) 


TUTTI 

PER. III LION'S ROAR 

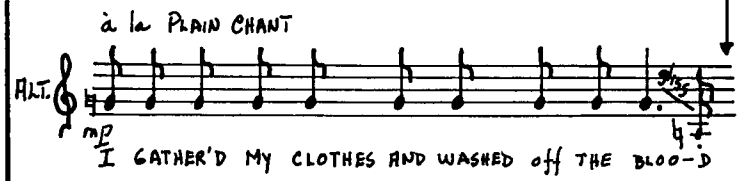


CELLO 

SOP. 

TUTTI 

THAT'S WHAT
(AS FAST AND LOUD AS POSSIBLE)

ALT. 

I GATHER'D MY CLOTHES AND WASHED off THE BLOO-D

TUTTI YOU DID AND YOU ARE REAL

BASS CLARINET $\text{♩} = 60$

SOP. (SNEAK IN) p hssssss

CELLO $\text{♩} = 60$ ARCO pp

PER I SNARE DRUM $sffz$ (RIM SHOT)

PER III VIBES $\text{♩} = 60$ SLOW VIB. mp L PED.

BASS CLARINET $p < f$ 5

SOP. pp ssh ... Tur

CELLO mf f f

SOP. MARCAS fmp pp

BARITONE TURRO p

THE AIR TREE YOU BETCHA

AS FAST AND SOFT AS POSSIBLE

BASS CLARINET

Musical notation for Bass Clarinet in G major, 4/4 time. The staff contains a series of notes and rests, with some notes marked with accents and slurs.

ALTO

Musical notation for Alto in G major, 4/4 time. The staff contains a series of notes and rests, with a tempo marking of $\text{♩} = 60$ and a dynamic marking of mp .

SEARING SERPENTINE SONIC COMPLEXITIES of INTER-

RECIT.

TEN

Musical notation for Tenor in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of f and a tempo marking of $\text{♩} = 60$. The lyrics "THE MULTI-POWERFUL YOU BETCHA" are written below the staff.

* ALTO AND MARIMBA SEMPRE A TEMPO $\text{♩} = 60$ MARIMBA COLLA VOICE.

MARIMBA PER I

Musical notation for Marimba Per I in G major, 4/4 time. The staff contains a series of notes and rests, with a tempo marking of $\text{♩} = 60$ and a dynamic marking of pp .



A TEMPO $\text{♩} = 60$

SOP.

Musical notation for Soprano in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of f . The lyrics "CHRIST! A FAST FINGER" are written below the staff.

ALTO

Musical notation for Alto in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of mf . The lyrics "DIGITAL COMBINATORIALITY" are written below the staff.

7 ALTO

Musical notation for Alto in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of mf . The lyrics "FASTER TONGUE" are written below the staff.

MAR.

Musical notation for Marimba in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of pp . The lyrics "DIGITAL COMBINATORIALITY" are written below the staff.

TEN. AFUCHE

Musical notation for Tenor in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of mf . The lyrics "AFUCHE" are written below the staff. A bracket indicates a dynamic change from p to f with the instruction "(ROLL IN PALM)".

SEGUE SUBITO

RIT.....

XYLO PER II

Musical notation for Xylophone in G major, 4/4 time. The staff contains a series of notes and rests, with a dynamic marking of pp .

17

$\text{♩} = 60$

BASS CLARINET

CELLO

mf *f* *sfz* *ff*

ARCO *niente* *SNAP Pizz* *ARCO*

mf *f* *niente* *ff*

f *ppp* *5* *pp* *pp* (A SQUEAK)

sfz *pp* *Pizz* *ff* *BELOW* *BRIDGE*

ff *ARCO* *p* *mf* *p*

ff *p* *p* *p*

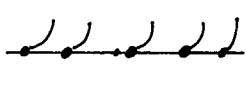
* DOUBLE TONGUE OPTIONAL, BUT PREFERRED.


The score is divided into two main sections. The first section features instrumental parts for Bass Clarinet and Cello. Both parts are in 4/4 time and include markings for *acell...* and *rit*. The Bass Clarinet part has a 3/8 time signature change. The second section, titled "SUBITO PRESTO*", features four vocal staves: Soprano, Alto, Tenor, and Baritone. Each staff includes a vocal line with lyrics and a corresponding piano accompaniment line. The lyrics are: Soprano: "THIGHS ARE HOLY"; Alto: "FLOWER FLOWER'D"; Tenor: "GROW RIPE"; Baritone: "HIGH AND HIGHER". The piano accompaniment includes various rhythmic figures, including triplets and sixteenth-note patterns, and dynamic markings such as *f* and *f*.

* SPOKEN AS FAST, CLEAR AND SEQUENTIALLY AS POSSIBLE.

TUTTI


RANDOM LAUGHS, SNICKERS, GIGGLES, ETC.

PER II FLEXITONE 

PER IV ACME MOUTH SIREN 


DURATION CA. 10 SECONDS

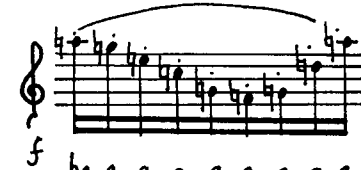
2-3 SEC.




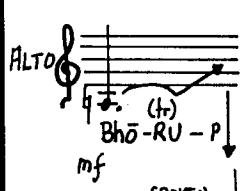
$\text{♩} = \text{CA } 60$

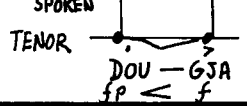
Col. LEG. BATT.

CELLO 

SOP. 

ALTO 

ALTO 

TENOR 

SPOKEN

$f p < f$

$\text{♩} = 60$

BASS CLARINET

VOICE (IN B \flat)

mf

mp

f e *pass.*

SING ON INHALE

$\text{♩} = 60$

SOP

ALTO

TEN.

BAR. I

Ah! *sf*

8 Ah! *sf*

Ah! *sf*

Ah! *f* (cru?) Ah! Ah! Ah! Ah?

f *f* *f* *p*

PER I SNARE DR.

PER II BASS DR.

FAST $\text{♩} = 144$

BASS CLARINET

CELLO

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

Col LEGNO BAR.

ARCO

Pizz

SNAP PIZZ

FLTZ

ARCO

3

3

FULL AMP!

DOPPIO TEMPO ♩ = 144

♩ = 144

BASS CLARINET

CELLO

BELOW BRIDGE

ff p f

PIZZ ARCO

mf f

RALL. ff

RALL. ff

SOP. (SPOKEN) ** HOW MANY BEATERS CAN A BEATER BEAT THE BEAT BETTER?

TENOR (SPOKEN) * LESS IS MORE. TIME IS FASTER THAN ITS RULER.

MARIMBA PER I

AS FAST AS POSS.

5

REPEAT UNTIL TIMBALE ENTRANCE.

* START SLOW AND GET FASTER.

** AS FAST AND CLEAR AS POSSIBLE.

PER. II TIMBALE: ff

♩ = 120

BASS CLAR

2

CELLO

2

ff (FULL AMP)

(LOWEST PITCH)

SOP.

(LOWEST PITCH)

ALTO

(LOWEST PITCH)

TENOR

(LOWEST PITCH)

BARITONE

BIR

AS FAST AS POSS.

MARIMBA PER I

REPEAT UNTIL CUT-OFF

XYLO PER II

REPEAT UNTIL CUT-OFF

VIBES PER III

REPEAT UNTIL CUT-OFF

BELLS PER IV

REPEAT UNTIL CUT-OFF

23

BASS CLAR. *LONG* *MOULTO* *fff* *cue* *(HIGHEST PITCH)* *SILENCE 5 SEC.* *To: SOPRANO SAX*

CELLO *MOULTO* *fff* *TREM.* *(HIGHEST PITCH)* *SILENCE 5 SEC.* *To: MARRACAS*

SOP. *Port* *CRES. MOLTO* *fff* *(ALMOST HIGHEST PITCH)* *TH!* *(HIGHEST PITCH)* *To: MARRACAS*

ALTO *Port* *CRES. MOLTO* *fff* *(ALMOST HIGHEST PITCH)* *TH!* *(HIGHEST PITCH)* *To: LARGE AFRICAN CLAVE*

TEN. *Port* *CRES. MOLTO* *fff* *(ALMOST HIGHEST PITCH)* *TH!* *(HIGHEST PITCH)* *To: AFUCHE*

BAR. *Port* *CRES. MOLTO* *fff* *(ALMOST HIGHEST PITCH)* *TH!* *(HIGHEST PITCH)* *To: TURBO*

MAR. *PERCUSSION: To: CONGA*
STOP ON
DOWN BEAT
of LAST MEAS.

XYLO *To: TIMBALES*

VIBE. *To: RECO-RECO*
AGOGO
COWBELL

BALS *To: ELECTRIC PIANO*

$\text{♩} = 120$

TINGER SNAPS
SOP. SAX # 4

Ah Ah Ah Ah

MARACAS

mf

AFRICAN CLAVES

mf

AFUCHE

mf
(HIT ON PALM) (TURN IN PALM)

TURBO

mf

CONGA **

mp
Rin Bn

* LITERALLY COUNT OFF

** CONGA; TIMBALBS; RELO-RELO, AGOGO, EBO;
EL. PIANO; CELLO MAY IMPROVISE ON
THESE BASIC RHYTHMS; CELLO ONLY
IF THE TIME IS SOLID.

♩ = 120

4
4

SEMPRE PIZZ
CELLO

D7 D7 D7 D7 D7

f

MARACAS

mf f mf f

AFRICAN CLAVES

mf

AFUCHE

HIT HIT HIT ROLL
mf

TURBO

mf

CONGA

mp RIM RIM

TIMBALES

mf

RECO-RECO
A6060 HIGH
Cow BELL

mf

ELECTRIC PIANO

D7 D7 D7 D7

26

11 MEAS 12 MEAS. 12 MEAS. 12 MEAS. 12 MEAS. 12 MEAS 12 MEAS 12 MEAS

SILENCE
8 SEC.
TO: PASSET
HORN

*** SOP. SAX.**

CELLO

MARNAS

AFRICAN CLAVES

AFRICHE

TURBO

CONGA

TIMBALES

**RELO-RELO
RIGOGO
COW BELL**

ELECTRIC PIANO

* JAZZ
IMPROVISATION
IN POST-COOL
STYLE. LOTS
of
EARTH, AIR,
FIRE + WATER
AT END of
96th MEAS.
of IMPROV.
AN ABRUPT
STOP, AS IF
A TAPE HAD
BROKEN. DO
NOT MAKE
AN ENDING.
STOP ON
BEAT 4
MEAS. 96. -
SILENCE
8 SEC

TUTTI

SILENCE
8 SEC

$\text{♩} = 108$

27

PERI
SMALL Δ

p

Musical notation for PERI SMALL Δ , measures 1-8. The piece is in 3/4 time and features a complex rhythmic pattern with frequent rests. The notation includes a dynamic marking of *p* and repeat signs at the beginning and end of the section.

PLAINTIVO, LEGATO

BRASSET
HORN

Musical notation for BRASSET HORN, measures 1-8. The part is in 3/4 time and consists of a melodic line with slurs and a dynamic marking of *p*.

Musical notation for PERI SMALL Δ , measures 9-16. This section continues the rhythmic pattern from the first section, with a dynamic marking of *p* and repeat signs.

Musical notation for BRASSET HORN and PERI SMALL Δ , measures 17-24. The horn part continues with slurs, while the PERI SMALL Δ part continues its rhythmic pattern. A dynamic marking of *p* is present.

Musical notation for BRASSET HORN, TENOR, and PERI SMALL Δ , measures 25-32. The TENOR part is introduced with a dynamic marking of *mf* and a note marked with an asterisk and the syllable "La".

* SING "La" ON EACH PITCH EXCEPT WHERE TWO OR MORE ARE CONNECTED BY SLURS.

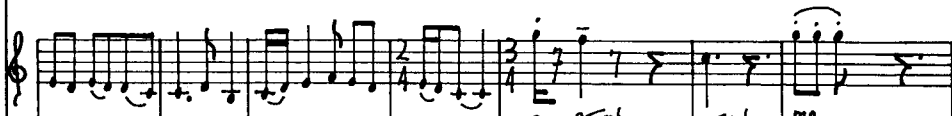
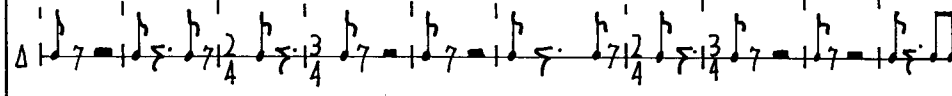
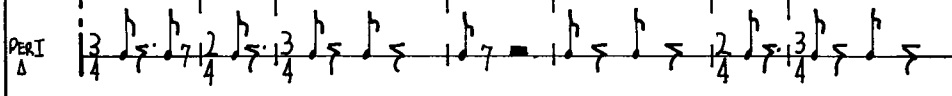
BASSET HORN



TENOR

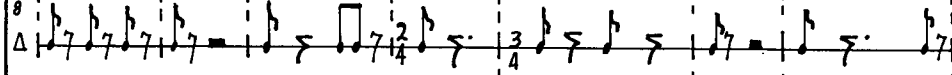
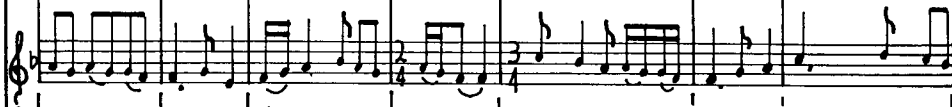


PER I



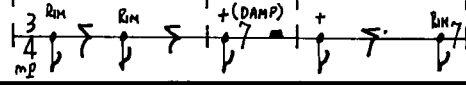
CELLO
NO AMP

p *p < mf* *p < mf* *mf*
PLAINTIVO, LEGATO



PER II SMALL
TIMBALE

mp *rim* *rim* *+(DAMP)* *+* *rim*



BASSET HORN

Musical score for the first system, measures 1-8. The Basset Horn part is in treble clef with dynamics: *ms>pp*, *p*, *p<mf*, *mp>p*, *p*, *pp*, *mp>pp*, *p*, *p<mf*. The Cello part is in bass clef. The Tenor part is in treble clef. The Small Timbale part is in bass clef with dynamics: *Rim*, *Rim*, *Rim*, *Rim*, *Rim*.

BASSET HORN

Musical score for the second system, measures 9-16. The Basset Horn part is in treble clef with dynamics: *p<mf*, *mf*, *mp>p*, *p*, *mp*, *p<>*, *mp>pp*, *p*. The Cello part is in bass clef. The Tenor part is in treble clef. The Timbale part is in bass clef with dynamics: *Rim*, *Rim*, *Rim*, *Rim*.

BASSET HORN

CELLO

TENOR

Δ

TIMBALE

mp p p<mf p mp mf>p mp p<mf

BASSET HORN

CELLO

TENOR

BARITONE

Δ

TIMBALE

mf mp mp mf

mf ha- la- la- la- ha- ha- ha-

Rim Rim Rim Rim Rim

Musical score for Casset Horn, Cello, Soprano, Alto, Tenor, Bass, Triangle, and Tambourine. The score is in 3/4 time and includes dynamic markings such as p, mp, mf, and Rim.

CASSET HORN
p p mp mp mf p

CELLO
mf

SOP
mf ha ha la ha ha ha ha la la la ha — la

ALTO
mf ha ha la ha ha ha ha la ha ha la — la

TEN
8

BASS
la — la la la la la la la

TRIANGLE
Rim Rim + + Rim + + Rim Rim +

PER III TAMBOURINE
HIT
mf

Musical score for page 32, featuring the following instruments and vocal parts:

- BASSET HORN**: Treble clef, 4/4 time. Dynamics: *mp*, *p*, *p*, *mp*, *p*, *mf*, *p*, *p*, *mp*, *pp* >
- CELLO**: Bass clef, 4/4 time. Dynamics: *mf*, > *pp*
- SOP.**: Treble clef, 4/4 time. Lyrics: *mf* Laha haha Laha ha-ha-ha-ha Laha hahaha ha-ha >
- ALTO**: Treble clef, 4/4 time. Dynamics: *mf* hahahaha ha-ha-ha-ha hahaha ha-ha >
- TEN.**: Treble clef, 4/4 time. Dynamics: *f* >
- BAR.**: Bass clef, 4/4 time. Lyrics: *mf* ha ha ha ha-ha ha
- Δ**: Treble clef, 3/4 time. Dynamics: *mf*
- TIMBALE**: Treble clef, 3/4 time. Dynamics: *mp*, Rim, Rim Rim +, Rim Rim +, Rim Rim
- TAMBOURINE**: Treble clef, 3/4 time. Dynamics: *mf*, >, >, >, >, >, >, >, SHAKE

PLAINTIVO, MOLTO LEGATO

BASSET HORN

ppp

LONG
NIENTE

* BEGIN FINAL CIRCLE AT THIS POINT.
As BEFORE, BUT SEMPRE DIMINUENDO.
DURATION : 2-3 MINUTES.

