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*SCORE: ALEX TAY*

*TEXT: GARETH MATTEY*

**AN INTERVIEW WITH A  
“PUPPET” AND HIS  
“MAKER”**

*(A CANTATA IN THROWN VOICES)*

*for two mezzo-sopranos and 17 players*

(2022)

Duration: 20 minutes

**FULL SCORE IN C**

*To my friend  
Alexandra Pouta,  
a kind and talented soul*

## CHARACTERS

“Maker” – Mezzo-soprano\*

Hand-puppet of “Puppet” – may be operated by either the mezzo who plays “Maker” or an independent puppeteer

“Puppet” – Mezzo-soprano\*

Hand-puppet of “Maker” – may be operated by either the mezzo who plays “Puppet” or an independent puppeteer

The Interviewer – represented by the ensemble

\*Both mezzo-sopranos require amplification.

## ENSEMBLE

(17 players)

Piccolo (doubling Alto)

Flute 1

Oboe

Clarinet in B flat (doubling Bass Clarinet in B flat)

Alto Saxophone in E flat

Bassoon

Horn in F – straight, stop and practise mutes required

Trumpet in B flat (doubling Trumpet in C) – pixie, plunger, straight and Harmon mutes (with detachable stem) required

Trombone – pixie, plunger, straight and Harmon (with detachable stem) mutes required

Percussion 1 (Slung Mugs\*, Service Bell in B flat, Bell Tree, Suspended Cymbal, Vibraphone, Temple Blocks, Drum Set, Almglocken\*\*, Ratchet, Tam-tam, Flexatone)

Percussion 2 (Glockenspiel, Tubular Bells, Whip, Marimba, Tambourine, Crotales – full chromatic range, Timpani\*\*\*, Spoons\*\*\*\*)

Piano (doubling Synthesiser)\*\*\*\*\* – required fingerless gloves for glissandi, a PA and sustain pedal

Electric Guitar (Doubling Classical Guitar)\*\*\*\*\* – requires plectrum, bottle-neck, PA and effects pedals for reverb, tremelo, chorus and distortion.

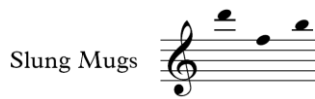
Violin

Viola

Cello

Double Bass

\*Mugs/Cups of varying thicknesses and sizes which are slung on string by the handles from a wooden stand and beaten with teaspoons. The following pitches are required:

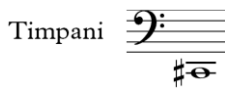


The octave transposition of these pitches not altogether too important, except that ideally the B mug should be pitched higher than the F mug.

\*\* Required Almglocken pitches:



\*\*\* Only 1 timpani which is able to produce the following pitch is required:



\*\*\*\* Two table spoons should be selected and played in the style of American folk traditions.

\*\*\*\*\*The synthesiser must be capable of being retuned with the press of a single button. This button must retune the entire keyboard -50 cents below normal pitch (1/4 tone flat). It must be possible to cancel this retuning with equal speed. The instrument should be capable of playing with realistic piano, harpsichord and celesta timbres. These should all be available both at standard pitch and detuned pitch (-50 cents down).

\*\*\*\*\* Both the Classical and Electric Guitar should be tuned to the following scordatura



The top two strings are F 1/4 flat and B 3/4 flat and should be tuned against the detuned synthesiser prior to the performance. The Electric Guitar's top string may require fitting with a lower gauge string to enable the tuning of the top string 1/4 tone sharp. The score and part are written at pitch.

SCORE IN C (The score is not transposed, except, as is standard, the crotales and glockenspiel sound 2 octaves higher, the piccolo sounds 1 octave higher and the electric/classical guitar and double bass sound 1 octave lower)

## NOTATION KEY

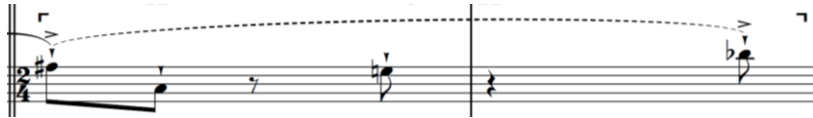
### GENERAL

#### Quartertones

♮ 1/4 flat

♭ 3/4 flat

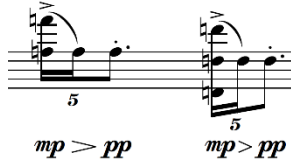
♯ 1/4 sharp



#### Hauptstimme markings

♩ = 120

Beethoven: *Symphony no. 9*



References to existing repertoire are woven into the fabric of the score and at times boxed text points out where the material is derived from. This is device which describes the Interviewer, comments on the drama, and gives some idea of how the material should be played.

### SINGERS

v.t. – Ventriloquist’s teeth, singers should bare their teeth in such a fashion that ventriloquists would and sing with their jaw in this position, moving their mouth minimally.

Vocal multiphonic – loud, guttural, nasal, vocal fry.

A percussion clef with an **m** above indicates that some sort of motion need be carried out. Boxed text with “Hand-puppet mouth” or just “Hand-puppet” indicates that the motion involves either of the preceding. Where it is required to open and close the hand-puppet’s mouth, opening is indicated with a circle and closure is indicated with a cross.



Tremelo markings with an **M** stand for Monteverdi trillo. Tied tenuto markings indicate that a similar technique should be used to create pulsations in the notated rhythm.

Musical score for 'Puppet' and 'Maker'. The score is in 3/4 time and features two staves. The 'Puppet' staff (top) has lyrics: "Yes, he built me, so he should love". The 'Maker' staff (bottom) has lyrics: "noth-ing as sick as that! Yes, he built me, so he should love". Dynamics include *mp*, *mf*, *p*, *ff*, and *f*. Performance instructions include "Match tuning of guitar and synth" and "Hand-puppet mouth".

Where quartertones are notated for singers, the same quartertone will always be present in the surrounding ensemble. Whenever quartertones are written for the singers, they should endeavour to match their quartertone to the corresponding quartertone in the ensemble as best they can.

Musical score for 'Maker' showing tongue placement. The score is in 3/4 time and features one staff. Dynamics include *mp*, *norm.*, *f*, *p*, and *mp*. Performance instructions include "Tongue on soft palate" and "Tongue on soft p". Lyrics include "Ah!", "[N]g in o chre bones, ...ones", and "[N]g I".

In the latter third of the piece, "Maker" is asked to sing with their tongue against the soft palate, which "closes" the throat and allows them to hum melodies whilst silently mouthing words which they are not singing simultaneously. These melodies are notated with standard notation whilst cross-heads show the rhythms in which the words should be mouthed. At times, "Maker" is asked to transition between singing with the tongue against soft palate and singing normally. These represent moments where "Maker" breaks free of "Puppet's" control. In these cases, cross-heads show where the words begins to be mouthed and arrows show the point at which the mouthed word must be actually sung.

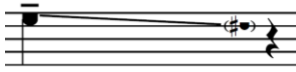
## WIND

Musical notation for spoken text. The notation shows a melodic line with a cross-head and an arrow. The text "(Spoken): 'stu - ck,'" is written below the notation. The dynamic *mp* is indicated below the text.

Text in quotation marks under normally notated and cross-headed pitches indicates that text should be spoken at the same time as played by flautists (including the Alto Flute player). The cross-heads indicate that the voice should follow the same contour as the written melody. An in-score instruction will show whether the text should be spoken (voiced) or a forced whisper (unvoiced). If indicated that the text should be spoken, the flautist should generally keep their embouchure in normal playing position and attempt to speak the words from this position like a ventriloquist. Naturally some tone and clarity of spoken word will be sacrificed, but the flautist is encouraged to experiment and find the best balance between the two. If any consonants like the above are set on an accented pitch, then the flautist should use the written consonant to articulate the pitch. If a forced whisper is indicated then

the flautist should whisper the words across the mouthpiece while playing the written pitches as air sounds.

air sounds



The above noteheads indicates the use of air sounds on flute, which should result in 50% pitch and 50% noise.



Diamond heads indicate that air sounds should be used on saxophone. Pitches show which keys should be played and the percentage indicates what ratio of the produced tone should be pitch or air.

## BRASS

(Approximate speech with plunger): What would the most op-ti-mal con-

The opening and closing of plunger/Harmon mutes is used to mimic the speech of an unseen Interviewer. This representation of the character is similar to that of the teachers in the cartoon *Peanuts*. Crosses show that the hand should cover the mute/bell (depending on whether Harmon or plunger are used respectively) and open circles show that the mute/bell should be uncovered. Where the plunger is used, circles which are half filled in show that the bell should be somewhere between covered and uncovered. Text underneath the pitches should never actually be spoken, but show the sentences/questions that the brass players should aim to reproduce. Players should experiment and try to find the best use of mutes to approximate the sounds of the written words as closely as possible. Though articulations, phrasings, covering, uncovering and flutter-tongues are generally notated quite specifically, the player is encouraged to experiment and phrase/articulate/add flutters or growls so as to convey the sense of the text as accurately as possible.

A percussion clef and square noteheads indicate the use of air sounds in the brass. The height of the square notehead on the staff indicates the brilliance of the produced air sound. It is suggested that the



trumpet put a small gap between their mouthpiece and embouchure to increase the volume of air sound.

## SYNTHESISER

Synthesizer, detuned 1/4 tone, Grand Piano sound

♯ Synth.

*f*

*ppp*

Ped.

Where the synthesiser is detuned 1/4 tone flat, the 1/4 flat sign will appear in the margin of the score and part.

## STRINGS

overpressure (poco)



Overpressure – excessive bow pressure makes a noisy scratch tone, different in timbre to sul ponticello. The thicker the line the more excessive the bow pressure should be.

Vln.

s.t.  
half-press (l.h.)

*pp*

*mp* *pp*

Filled-in diamond noteheads and the marking “half-press (l.h.)” indicates in the strings that a left-hand pressure half-way between the pressure one would use for harmonics and the pressure required to produce a normally stopped tone should be used. When combined with sul tasto bowing, the resultant sound produced is pitched but coloured with white noise.

s.p. – sul ponticello

s.t. – sul tasto

TEXT

by Gareth Matthey, with in-score modifications by Tay

*(Centre stage, a horde of dead, disused and otherwise forgotten puppets.*

*Text in bold belongs to "Puppet".*

*The rest belongs to "Maker".*

*The Interviewer is unseen and musical, represented in the text by only a question mark.)*

When?

?

I think we can do that can't we? Can't we little man?

**"Yes we can!"**

?

From just a single finger to a friendly sock pal, from a fist, a hand, a mask or a glove, to the complex rigging of a strung-up guy or gal, to the dainty shadows you **help** with love – I've done them all.

?

I ask him: are you happy to dangle from my hands? Are you happy to dance in my strings? Are you happy to delight in my hold? And he replies (very clearly):

**"No!"**

Ha! What a character! What a joke!

?

In us, they see themselves... they can never be as close, so jealousy blooms...

?

Why?

?

Does the ant **look up** and **say why**? Does the vole **ask who pulls the strings**? Does the sea urchin **rise**, from the ocean floor and **demand to know** its maker's mind?

?

If not for me, this little guy, well **he** just **talks and talks and talks** when no one's around - **he never lets me speak! I would have to hide in his words, try to find a way out!**

?

**Imagine** that...

?

What?

?

How shockingly rude -

**"I hold another answer deep inside"**

x

?

If you think I'll answer such a question -

**"But inside me is a talking absence"**

?

This is nothing as sick as that -

**"Yes, he built me so he should love me"**

?

I made him - ergo - I love him -

**"But there's a nothingness no one knows"**

?

He won't go to the rotting pile! There's a somethingness only he knows!! He'll stay... with me until -

?

**"I say something new"**

**"Back from the red red red room of nothing, it beckons but back, back, back into pinewood smoke, prickled and stuck, smelling of smelted colours, a melted rainbow in ochre bones, sinewed strings broken into delicious snaps... the vole, the ant, the sea urchin, dressed and ready tumble from gaping holes into my aching hands, moving through the green as I see fit - shadows fit, tongues flicker, socks flit and thrust fists into my thickness, my messy messiness, as I beckon you in, in, in and let my orange chambers fall into moss and disrepair - the rotting pile is not for me, me, me, it oozes in wait for you!"**

?

Who?

AN INTERVIEW WITH A 'PUPPET' AND HIS 'MAKER'  
(A CANTATA IN THROWN VOICES)

Alex Tay

OVERTURE

$\text{♩} = 72$

Piccolo (2)  
*p*  
senza vib.

Flute 1  
*p* *ppp*

Oboe  
*p*

Clarinet in B $\flat$   
*p* *ppp*

Alto Saxophone  
*p*  
senza vib.

Bassoon  
*p* *ppp*

Horn in F  
*p*

Trumpet in B $\flat$

Trombone

Stung Mugs (1)  
Stir mug with teaspoon scraping the sides with force  
*f*

Glockenspiel (2)  
*p* *mp* *p* *mp* *sim.*  
telephone ringing

Piano  
*p*

Electric Guitar  
[Scordatura, written at pitch]

$\text{♩} = 72$

Violin  
*p* arco *sub. ppp*

Viola  
*p* arco *sub. ppp*

Violoncello  
*p* *ppp*

Contrabass  
*p* *sub. ppp*





12

Picc. (2) *flz.* *nat.* *mp* *p* *pp* *mp* *p*

Fl. (1) *nat.* *flz.* *nat.* *pp* *f* *mf* *p* *fp*

Ob. *sf* *sf* *sf* *sf*

Cl. *fp* *mp* *pp* *f*

Alto Sax. *mp* *sf* *fp* *mp* *pp* *fp* *fp* *sf* *pp* *fp* *pp*

Bsn. *p* *fp* *f* *sf* *sf* *sf*

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

Tpt. *sf* *sf* *sf* *sf*

Tbn. *sf* *pp* *p* *sf* *pp* *mp* *sf* *pp* *mp* *pp* *sf* *pp*

S.M. (1) Service bell, tuned to B flat *f*

Glock. (2) *pp* *p* *mf* *p* *mf* *pp* *mp* *pp*

Pno. *mf* *mf* *f* *mf* *f* *mp* *f*

Vln. *p* *f* *p* *ff, printer* *overpressure* *nat.* *s.p.* *nat.* *ff* *p* *ff*

Vla. *p* *sf* *ff, printer* *overpressure (poco)* *p* *ff* *p* *ff*

Vc. *f* *p* *sf* *p* *f* *p* *f* *sub. p* *f* *p* *sf*

Cb. *ff* *mp* *fp* *ff, printer*

16

Picc. (2) *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mf* *p*

Fl. (1) *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. *ff* *f* *ff* *f*

Cl. *ff* *mp* *f* *mf* *f*

Alto Sax. *ff* *f* *f*

Bsn. *ff* *f*

Hn. *p* *pp* *mf* *pp*

Tpt. *ff* *f*

Tbn. *mp sf* *pp* *mp sf* *pp* *mp sf* *p* *sf*

S.B. (1) *mp* *f* *mf*

Glock. (2) *mp* *p* *mf* *mp* *pp* *mf*

Pno. *p* *sub. f* *f* *p* *f*

E. Gtr. *pp* *mp* *p* *mp > pp* *mp* *pp* *mf*

Vln. *p* *f* *overpressure (poco)* *p* *f* *p* *f* *p*

Vla. *p* *f* *p*

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

Cb. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *f*

To Bell Tree

Warm tone, lots of reverb, slight slow tremelo, very light distortion  
 Finger-pads no plectrum, where necessary use volume dial for dynamics

V VI  
 III  
 IV  
 VI

I II



**B**

poco rall. . . . .

19

Picc. (2) *mp* *pp* *flz.* *nat.*

Fl. (1) *mf* *p* *mp* *pp* *nat.* *flz.* *nat.* *flz.* *nat.*

Ob. *fp* *sub.f* *sf* *sf* *fp* *sub.f* *sf*

Cl. *sf* *sub.p* *ff* *sf* *fp* *ff* *sf*

Alto Sax. *sub.p* *ff* *sub.p* *ff* *sf* *ffp* *ff* *sf*

Bsn. *sf* *sub.p* *f* *sf* *ff* *sf*

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

Tpt. *sf* *f* *sf*

Tbn. *p* *mp sf* *p* *mp sf* *fp* *mp sf*

Glock. (2) *p* *mf* *mp* *mf* *p*

Pno. *mf* *f* *p* *f*

E. Gr. *pp* *f* *p*

**B**

poco rall. . . . .

Vln. *mf* *p* *f* *p* *f* *p* *f*

Vla. *mf* *p* *f* *p* *f* *p* *f* *s.p.*

Vc. *f* *p* *fp* *f* *p*

Cb. *p* *f* *mf* *f* *mf*

C

♩ = 112      ← ♩ = ♩ = ♩ = 76 rit.      ♩ = 60      → ♩ = ♩ = ♩ =

Picc. (2) *flz.* *nat.* *f* *p* *f*

Fl. (1) *flz.* *nat.* *f* *fp* *f* *p*

Ob. *p* *f* *ff* *fp* *ff* *fp* *ff* *fp*

Cl. *fp* *ff* *fp* *ff* *ffp* *ff*

Alto Sax. *fp* *f* *fp* *ff* *ffp* *ff* *ffp* *ff*

Bsn. *fp* *ff* *p* *ff* *fp*

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

Tpt. *f* *pp* *f* *p* *ff*

Tbn. *pp* *ff* *pp* *p* *ff*

S.B. (1) Bell Tree *f* To Sus. Cym.

Glock. (2) *mp* *pp* *f* *p* *mf* *sub. pp* *mp*

Pno. *fp* *f* *ff* *p* *ff* *f* *p*

E. Gtr. *f* *pp* *sub. f* *p*

C

♩ = 112      ← ♩ = ♩ = ♩ = 76 rit.      ♩ = 60      → ♩ = ♩ = ♩ =

Vln. *p* *f* *p* *ff. sostenuto*

Vla. *mf* *f* *ffp* *fp* *f* *sub. p* *ff. sostenuto*

Vc. *mf* *ff* *f* *ff* *f*

Cb. *f* *ff* *f*

\*Bracketed accidentals indicated harmonics which are naturally flat should be corrected to equal temperament

**D** ♩ = 88 molto rit. . . . .

27 nat. *p* *f* *p*

Picc. (2)

flz. *f* *mp* *ff* *p* nat. flz. nat.

Fl. (1)

*ff* *p* *ff* *p*

Ob.

*p* *ff* *p* *ff* *p*

Cl.

*p* *ff* *p* *ff*

Alto Sax.

*p* *ff* *p* *ff* *p*

Bsn.

*ff* *p* *ff* *p*

Hn.

*pp* *ff*

Tpt.

*p* *ff*

Tbn.

*pp*

B.T. (1) Suspended Cymbal *pp*

Glock. (2) *mf* *mp* *mf*

Pno. *ff* *mf* *ff* *ffp*

E. Gtr. *f* *p*

**D** ♩ = 88 molto rit. . . . .

*ffp* *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *ff* *f*



SESSION 1

**E** Subito Allegro  
♩ = 132 rit.

Tempo markings: ♩ = 120, ♩ = 108, ♩ = 96

**Picc. (2)**  
*fff* *mf* *pp* *mf > pp*

**Fl. (1)**  
*fff* *pp* *p* *ff*

**Ob.**  
*fff* *pp* *ff*

**Cl.**  
*fff* *pp* *ff* *pp* *mf* *pp*

**Alto Sax.**  
*fff* *pp* *f* *p* *mp* *p* *mp*

**Bsn.**  
*fff* *p* *mf* *p* *mf > p* *pp*

**Hn.**  
*fff* *ppp* *mp*

**Tpt.**  
*fff* *pp* *f*

**Tbn.**  
*fff* *pp*

**Sus. Cym. (1)**  
*ff* To Vib.

**Glock. (2)**  
 unmeasured To Tub. B. To Whip

**Pno.**  
*f* *mf*  
*fff* *f*

**E. Gtr.**  
*ff*

**E** Subito Allegro  
♩ = 132 rit.

Tempo markings: ♩ = 120, ♩ = 108, ♩ = 96

**Vln.**  
*fff* *p* *f* *ff*

**Vla.**  
*fff* *p* *f* *ff*

**Vc.**  
*fff* *p* *f* *sub. p* *mf* *p*

**Cb.**  
*fff* *p* *mf* *pp*

Performance markings: *pizz.*, *nat.*, *s.p.*, *3*

**F**

A tempo

♩ = 84      ♩ = 72      ♩ = 66      ♩ = 132

Picc. (2) *f* *pp*

Fl. (1) *f* *pp*

Ob. *f* *pp*

Cl. *mf* *p* *f*

Alto Sax. *p* *f*

Bsn. *mp* *f*

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

Tbn. *mp* *mf*

Pno. *pp* *mf* *pp* *mf* *pp*

(Approximate speech with plunger): Mmm, \_\_\_\_\_

**F**

A tempo

♩ = 84      ♩ = 72      ♩ = 66      ♩ = 132

Vln. *pp* *mf* *mp* *f*

Vla. *mf* *p* *mf* *mp* *f*

Vc. *f* *p* *mf* *p* *f*

Cb. *f* *sub. ppp* *mf* *pizz.* *mf, walking bass*

36 rit.  $\text{♩} = 104$

Fl. (1) *gliss.* *fp* *pppp*

Cl. *pp* *gliss.* *fp* *pppp*

Bsn. *pp* *gliss.* *fp*

Tbn. *f* *gliss.* *mf*

Maker *p.* *waking up* *mp*  
*Hmm?*

a - - n - d how?

nat. s.t. rit.  $\text{♩} = 104$  nat.

Vln. *p* *pp* *f*

Vla. *s.p.* *s.t.* *nat.*  
*mf* *pp* *f*

Cb. *f* *mp* *mp*



A tempo  $\text{♩} = 132$

39

Picc. (2)

Fl. (1) *f*

Cl. *mf* *f*

Alto Sax.

Bsn. *flz.* *nat.*  
*f* *p* *mf*

Tbn. *flz.* *nat.*  
*f* *mp* *f*

E. Gtr. *Picked, light distortion, wa, flange, reverb, bottle-neck*  
*mf* *mp*

Maker *meeek*  
*Yes...*

A tempo  $\text{♩} = 132$

Cb. *p* *f* *mp* *sf* *mp* *f* *p*

*molto rit.* . . . . . ♩ = 72

*A tempo* ♩ = 132

Picc. (2) *mp* *pp* *p* *pp*

Fl. (1) *pp* *mp* *pp* *p* *mf* *pp* *mp* *pp* *mp*

Ob. *pp*

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

Alto Sax. *mf* *pp*

Bsn. *pp* *mf*

Tbn. *pp* *mf* *pp* *f*

Pno. *ppp* *p*  
Ped. \_\_\_\_\_

E. Gr. *mf*

Maker *mf, nervous* *mp*  
Well... Par - don?

*molto rit.* . . . . . ♩ = 72

*A tempo* ♩ = 132

Vln. *pp* *mf* *pp* *sf* *ppp* *mf* *p*

Vla. *f* *pp* *mf* *pp* *sf* *mf* *f*  
con vib. pizz.

Vc. *pp* *mf* *pp* *sf* *ppp* *mf* *p*  
con vib.

Cb. *f* *mp* *pp* *mf* *mp*



Subito ♩ = 104

Picc. (2) *mf* *pp*

Fl. (1) *pp* *mf* *pp*

Ob. *sempre ppp*

Cl. *ppp* *mp* *pp* *ppp* *mf sub. ppp*

Alto Sax. *mp* *ppp* *mf sub. ppp*

Bsn. *pppp*

Tbn. *mp* *mf* *mp*

- - me that's the way it is? - -

Sus. Cym. (1) *Vibraphone* *mp*

Glock. (2) *Tubular Bells* *mp*

E. Gtr. *mp* *pp*

Maker' *p.* *trying to make sense of the question*  
How \_\_\_\_\_

Subito ♩ = 104

Vln. *mp*

Vla. *arco* *pp*

Vc. *pp*

Cb. *f* *p*

Subito ♩ = 132

50

Picc. (2)

Fl. (1)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Vib. (1)

E. Gr.

'Maker'

*mp* *pp* *mp* *pp* *pp* *mp* *pp*

*pp* *mp* *pp* *mp* *pp*

*mp* *pp*

*mf*

*mf* *p* *mp*

(Straight mute) *ppp* *f*

Plunger + pixie mute *f* *ff*

(Approximate speech with plunger): What would the most op - ti - mal con -

*mf* *ff*

(Approx. with plunger): Yes! How co - me an - d,

Slow vib. *p*

Half hand-mute *mf* *mp* *p*

*mp* *p*

come?

Subito ♩ = 132

Vln.

Vla.

Vc.

Cb.

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

*mp* *pp*

*mp* *pp* *f* *pizz.* *mp* *f*

(pizz.) *p* *f* *mp* *sf*

54

Picc. (2) *gliss.* *pp* *mf* *p* *mp* *p* *mf*

Fl. (1) *gliss.* *pp* *mp* *p* *mf* *p* *f* *flz.* *nat.*

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

Cl. *f* *To B. Cl.*

Alto Sax. *pp* *mp* *pp* *mf* *ffpp*

Bsn. *f* *pp* *mf* *mp*

Hn. *pp* *mf* *p*

Tpt. *f* *ff* *p* *f* *ff*

di-tions of your per-for-mance be? Or when, for in-stance, do you feel most a-ble to

Vib. (1) *f* *p* *mf* *mp* *mf* *p* *To T. Bl.*

Vln. *f* *mp* *mf* *mp* *f* *p* *f* *mp*

Vla. *mf* *p* *f* *mp* *mf* *p* *pizz.* *mp*

Vc. *mp* *f* *mf* *f* *p < mf* *mp* *Finger and thumb*

Cb. *mf* *f* *p* *mf* *f* *p* *mp* *gliss.*

rit. . . . . ♩ = 104

**G** A tempo ♩ = 132

59

Picc. (2)

Fl. (1)

Ob.

Bass Clarinet in B $\flat$

Alto Sax.

Bsn.

Hn. (Straight mute)

Tpt.

Pno.

'Maker

*mf* < *pp*

*mf* > *p* < *mp* > *f* *mp*

*p* < *f*

*ppp* < *mp*

*mf* < *mp*

*f* < *ff*

*fff* Ped.

*mf*, < *mp*  
still groggy, adjusting to light

When? \_\_\_\_\_

per - - - fo - - - r - m ! Yes, whe -

rit. . . . . ♩ = 104

**G** A tempo ♩ = 132

Vln.

Vla.

Vc.

Cb.

pizz

arco, senza vib. → poco vib.

*pp* < *mp* > *p*

*mp* < *p*

*ppp* < *mf*

*pp* < *mp* > *pp*

*fff* < *mf*

arco, senza vib. → poco vib.

arco, senza vib. → poco vib.

arco, senza vib. → poco vib.

*mf*

*mf*

*mf*

65 rit. . . . . = 104

Picc. (2) *mp* *p* *mp* *p* *ppp* *mp* *pp*

Fl. (1) *mp* *p* *sub. mp* *p* *f* *mf* *mp* *p* *mf* *ppp*

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

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

Alto Sax. *ppp* *mp* *ppp*

Bsn. *fp* *mf* *ppp*

Hn. *mf* *ppp*

Tpt. *ff* *f* *ff* *mp* *f* *mp*

T. Bl. (1) Temple Blocks *pp* *p* *mf* To Vib.

Pno. *mf* *mp* *p*

E. Gtr. *p* *pp*

Vln. *pizz.* *mp, sec* *f* *mf* *ppp*

Vla. *pizz.* *mp, sec* *f* *mf* *ppp*

Vc. *pizz.* *mp, sec* *f* *mf* *ppp*

Cb. *mf* *ppp*

(Spoken): Show me now!

n? For in-stance no - - w? Show me now!

Same effects, no bottle-neck

rit. . . . . = 104

flz. nat. gliss. arco s.p. non vib. nat.

Subito ♩ = 116 accel. . . . . ♩ = 144

70

Fl. (1) *gliss.* *mp* *p*

B. Cl. *mp* *pp* *flz.* *nat.* *flz.* *pp*

Alto Sax. *bisb.* *ppp < p > pp* *ppp*

Bsn. *mp* *nfp*

Hn. (Straight mute) *ppp*

Tbn. (Plunger & pixie) *flz.* *ppp* *< nfp*

Whip (1) Whip To Tub. B. *mf*

'Maker' *mp, started into answering* *mf, surer* *mp* *threatening* *ff*

I think we can do that! Can't we? Li-ttle man!

Subito ♩ = 116 accel. . . . . ♩ = 144

Vln. *gliss.* *ppp* *mf* *ppp* *molto s.p.*

Vla. *gliss.* *ppp* *mf* *pp* *fp* *trem. (unmeasured) s.p.* *nat.* *molto s.p.*

Vc. *gliss.* *mf* *pp* *fp* *trem. (unmeasured) s.p.* *molto s.p.*

Cb. *trem. (unmeasured)* *mp > p* *nfp*

**H** Subito  $\text{♩} = 116$  rall.  $\text{♩} = 100$  accel.

Murai: Gondwana  
fast vib.

Picc. (2)  
*f* *p* *f* *p* *f* *p* *pp*

Fl. (1)  
*f* *p* *f* *p* *f* *p* *pp*

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

B. Cl.  
*f* *p* *f* *p* *f* *p* *pp*

Alto Sax.  
*f* *p* *f* *p* *f* *p* *pp*

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

Hn.  
*f* *p* *f* *p* *f* *p* *pp*

Tpt.  
*f* *p* *f* *p* *f* *p* *pp*

Tbn.  
*f* *p* *f* *p* *f* *p* *pp*

Vibraphone  
Murai: Gondwana  
fast vib.

Vib. (1)  
*f* *mp* *f* *mp* *f* *mp*

Tub. B. (2)  
*f*

Pno.  
*f* *pp*

E. Gtr.  
*f*

Puppet  
Falling in and out of a trance/sleep-state  
(Mouthed:) Yes... we... can!  
*f*, struggling to get the puppet to speak  
v.t.

Maker  
Hand-puppet mouth  
Yes... we... can!

**H** Subito  $\text{♩} = 116$  rall.  $\text{♩} = 100$  accel.

Vln.  
nat. *f* *p* *f* *p* *f* *p* *pp*

Vla.  
nat. *f* *p* *f* *p* *f* *p* *pp*

Vc.  
*f* *p* *f* *p* *f* *p* *pp*

Cb.  
*f* *p* *f* *p* *f* *p* *pp*

$\text{♩} = 120$   
 con vib. → non vib.      vib. norm.      bisb.

83 Picc. (2) *fp* *mf* *p* *mf* *p* *f*

Fl. (1) *fp* *mf* *p* *mf* *p* *f*

Ob. *fp* *mf* *p* *mf* *p* *f*

B. Cl. *f* *ppp* *f* *p* *mf* *p* *f*  
 molto vib. non vib.

Alto Sax. *fp* *pp* *mf* *p* *mf* *p* *f*  
 con vib. → non vib. vib. norm.

Bsn. *fp* *ppp* *mf* *pp* *mf* *p* *mf* *p* *f*  
 con vib. → non vib. vib. norm.

Hrn. *fp* *pp* *mp* *mf*  
 con vib. → non vib. vib. norm.

Tpt. *f*

Tbn. *f* *ppp* *f* *ppp*  
 (Approx. with plunger:) dis - play... and you have...  
 molto vib. non vib.

Vib. (1) *f* *pp* *f* *mf* *f*  
 medium vib.

Tub. B. (2) *f* *mf* *p*

Pno. *f* *pp* *f* *mf* *f*

$\text{♩} = 120$

Vln. *f* *pp* *mf* *p* *mf* *p* *f*  
 V *gliss.*

Vla. *f* *pp* *mf* *pp* *mf* *p* *mf* *p* *f*  
 V *gliss.*

Vc. *f* *ppp* *f* *p* *mf* *p* *f*  
 molto vib. vib. norm. *gliss.*

Cb. *f* *ppp* *f* *p* *mf* *p* *f*  
 molto vib. non vib. vib. norm. *gliss.*



rit. . . . . ♩ = 76

89

Picc. (2) *p mp pp < mf*

Fl. (1) *p mp fpp*

Ob. *p pp mp*

B. Cl. *p pp < mf*

Alto Sax. *p pp mp pp*

Bsn. *p pp < mp pp*

Hrn. *p mp pp*

Tpt. *ff mf f*

a lot of... ex - pe - ri - ence with these cr - ea - tures?

Vib. (1) *p Ped. mf p mp*

Tub. B. (2) *pp p*

To Mar.

To Synth.

Pno.

rit. . . . . ♩ = 76

Vln. *p mp pp mp pp*

Vla. *p mp pp*

Vc. *p mp pp*

Cb. *p mp pp*

**I 'FROM JUST A SINGLE FINGER...'**  
 ♩ = 60 - 72, con rubato, quasi Baroque

94

Picc. (2)  
*pp p > pp*

Fl. (1)  
*mf flz. nat. flz. nat. 6 flz. nat. 5 flz. mp*

Ob.  
*pp p > pp mp*

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

Bsn.  
*pp < p > pp p*

Hn.  
*mp > ppp*

Vib. (1)  
*p < mp > pp mp pp*  
 Vib. off. tr. 3

Synthesizer, Harpsichord sound  
*mp pp p > pp mp p <*  
 Ped. 3

Maker  
*mp.*  
 choosing how he should answer  
 From just a sin- gle- fin- ger, to a friend- ly sock

**I 'FROM JUST A SINGLE FINGER...'**  
 ♩ = 60 - 72, con rubato, quasi Baroque

Vln.  
*mp, sec p mp*

Vla.  
*mp, sec p mp arco mp*

Vc.  
*mp p mp > p mf > pp < mp > p*

Cb.  
*mp p mp > pp*

Subito ♩ = 80      rit. . . . . ♩ = 48/♩ = 96      Subito ♩ = 120/♩ = 60

98

Picc. (2) *mp*

Fl. (1) *pp* *mp* *pp* *mf*

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

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

Alto Sax. *pp* *p* *pp* *p* *pp* *p*

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

Hn. Stop mute *pp* *p*

Tpt. (Pixie) 6 *pp* *p*

Tbn. (Pixie) *p*

Vib. (1) *mp* *p* *mp*

Synth. *pp* *mp* *mp* *pp* *mp*

Maker' *mf* *p, longing* *mf, teasing* *f, aroused* *mf*

pal, from a fist, a hand, a mask or a...

Subito ♩ = 80      rit. . . . . ♩ = 48/♩ = 96      Subito ♩ = 120/♩ = 60

Vln. *pp* *mp* *mp* *pp* *mp*

Vla. *arco* *mp* *pp* *pizz.* *mp*

Vc. *non vib. s.t.* *mp* *pp* *p* *mp* *pp*

Cb. *s. v.* *pizz.* *pp* *p* *mp*

[Ravel: Daphnis et Chloé]

[Bach: Musical Offering]

[Barber: Adagio for Strings]

102

Picc. (2) *pp* *p* *ppp* *p* *pp* *ppp*

Fl. (1) *mp* *pp* *p* *pp* *mp* *ppp*

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

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

Alto Sax. *pp* *mp* *pp* *pp* *p* *pp* *p* *pp*

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

Vib. (1) *pp* *p* *pp* *mp* *pp*

Mar. (2) *ppp* *p*

Synth. *mp* *pp* *p* *pp* *mf* *p* *pp*

Maker *mf* *ppp* *mf* *pp* *pp*

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

Vla. *mf* *p* *f* *mp* *mf* *ppp*

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

Cb. *pp* *mp* *pp* *ppp* *mp* *pp* *mp* *pp* *mp*

Handel: Semole

glove, to the com - plex ri - gging of a strung up guy or

*f*, molto espressivo *mf*, patronising

pizz. *mf* arco *ppp* *mp* *pp* s.t. *nat.*

non vib. molto legato arco *mf* *p* *f* *mp* *mf* *ppp*

arco, non vib. *pp* *mp* *ppp* *mf* *pp* *mp*

104

Picc. (2) *Strauss: Salome*  
*mp* *pp* *mp*

Fl. (1) *mf* *p* *mf* *pp* *p* *pp*

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

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

Alto Sax. *mp* *pp* *mf* *pp* *mp* *pp*

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

Hn. (Stop mute) *mp* *pp* *mf* *pp* *p* *pp*

Tbn. (Plunger & Pixie) vib. norm. *Wagner: Tristan und Isolde*  
*ppp* *mf* *pp*

Vib. (1) *mp* *p* *mf* *pp* *mp* *pp* *pp*

Mar. (2) *ppp* *mf* *pp*

Synth. *mp* *p* *mf* *pp* *mp*

Maker' *f* *ff* *f*  
gal. to the dain ty

Vln. *mp* *pp* *nat.* *pizz.* *p*

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

Vc. *pp* *mp* *pp* *mf* *pp* *pizz.* *mf* *f*

Cb. *pp* *mf* *pp*

Subito Lento  $\text{♩} = 48 / \text{♩} = 96$

Subito Presto  $\text{♩} = 176 \text{ rit.}$

106

Picc. (2)  $pp$   $f$   $pp$   $f$   $fp$

Fl. (1)  $mp$   $pp$   $f$   $f$   $fp$

Ob.  $mp > pp$   $f$   $f$   $f$   $fp$

B. Cl.  $mp$   $pp$   $f$   $f$   $fp$

Alto Sax.  $f$   $f$   $f$   $fp$

Bsn.  $mp$   $ppp$   $f$   $f$   $fp$

Hn.  $ppp$   $f$   $fp$

Tpt.  $ppp$   $f$   $mp$  *fiz. nat.*

Tbn.  $mp$   $ppp$   $f$   $mf$   $pp$  *(Approx. with plunger): And... you're both*

Vib. (1)  $mp$   $pp$   $f$   $pp$  *To T. Bl.*

Mar. (2) *To Whip*  $pp$   $f$  *To Tamb.*

Synth.  $pp$   $f$   $pp$   $f$

As fast as possible, hands unsynchronised, ad. lib. Accent only the first beat

Puppet *Falling in and out of a trance/sleep-state, pleading*  
*(Mouthed): Hel - pl*  $ff$   $mp$ , frightened *v.l.* *amoyed* *bitter*

Maker sha- dows\_ you\_ "Hel - pl" with love, I've done them all.

Subito Lento  $\text{♩} = 48 / \text{♩} = 96$

Subito Presto  $\text{♩} = 176 \text{ rit.}$

Vln. *arco*  $pp$   $f$  *non vib.*  $fp$

Vla.  $mp$   $pp$   $f$   $fp$

Vc. *arco*  $mp$   $pp$   $f$   $fp$

Cb.  $mp$   $pp$   $f$   $fp$

**J 'ARE YOU HAPPY...'**

**Subito Allegro**  
♩ = 120 con rubato, Galliard

♩ = 144 molto rit. . . . . ♩ = 60

111 *flz.*  
 Fl. (1) *sempre ppp*  
 Ob.  
 B. Cl. *sempre ppp*  
 Alto Sax. *sempre ppp*  
 Bsn. *sempre ppp*  
 Hn.  
 Tpt. *mf* → *mp*  
 ha-ppy to - ge - ther?

To Cl.  
 To Pno.  
 Vib. (1) *p, gaily*  
 Tambourine thumb roll  
 Mar. (2) *p, gaily*  
 Synth. *ppp*  
 Ped.  
 'Maker' *p* *pressurising* → *f* *p, creepily*  
 Well... I ask him: are you ha-ppy\_ to

**J 'ARE YOU HAPPY...'**

**Subito Allegro**  
♩ = 120 con rubato, Galliard

♩ = 144 molto rit. . . . . ♩ = 60

Vln. *sempre ppp*  
 Vla. *sempre ppp*  
 Vc. *sempre ppp*  
 Cb. *sempre ppp*  
 trem. *ppp*  
 trem. *ppp*  
 pizz. *p* → *f*  
 mp

117 (unmeasured)  
 T. Bl. (1)  
 Tamb. (2) shake thumb roll thumb roll  
 'Maker' *mp* *p*  
 dance\_ in my hand? Are you ha-ppy\_ to dan - - - - - gle from

123 **poco accel.**  
 T. Bl. (1) *mp* *pp* thumb roll *mp* *p* thumb roll *pp* shake  
 Tamb. (2) *mp* *pp*  
 'Maker' *mp* *mf* *mp* *f, almost shouting* *p*  
 my\_ strings? Are you ha-ppy?\_ Are

$\text{♩} = 132$  poco accel. . . . .

129

Picc. (2) *f*

Fl. (1) *f* *ppp* *flz.* *mp* *nat.* *pp* *mp*

Ob. *fp* *pp* *mp* *pp* [Debussy: La Mer]

B. Cl. *fp* *pp* *p > pp* *mp > pp* *gliss.*

Alto Sax. *fp* *ppp* *mp* *pp* *ppp*

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

Hn. (Stop mute) *pp* [Debussy: La Mer] Straight mute

Tpt. *pp* *mp* *pp*

Tbn. *mp* *pp* Straight mute

T. Bl. (1) *pp* *f > mp* *pp* *mp* *pp* *mp*

Tamb. (2) *p* *f* *pp, poco a poco cresc.* *p* *mp* *sub. pp, poco a poco cresc.* *shake*

'Maker' *mp.* *excited, salivating* *mf* *mp*

you ha- ppy to dan gle from my hands? Are you ha- ppy

$\text{♩} = 132$  poco accel. . . . .

Vin. *pp* *mp* *pp* *mp* *pp* *mf* *pp*

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

Vc. *pp* *mp* *p* *mf* *vib.* *vib.*

Cb. *pp* *p* *pp* *mp > pp*

Vib. matches phrasing, increase as get louder (vib.)



136

Fl. (1) *pp* *mf* *mp*

Ob. *pp* *mf*

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

Alto Sax. *mp* *pp* *mp* *Britten: Turn of the Screw*

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

Hn. *p* *pp* *p*

Tpt. *mp* *ppp*

Tbn. *ppp* *mp*

T. Bl. (1) *pp* *mp* *pp* *mp*

Tamb. (2) *p* *mf* *sub. pp. poco a poco cresc.* shake

'Maker' *mf*  
to dance in my strings?

Vln. *mp* *pp* *mf*

Vla. *mp* *pp* *mf* *p* *f*

Vc. *p* *mf* *p*

Cb. *ppp* *mf* *p* *fp*

*♩ = 138 poco rall. . . . . ♩ = 120*

139

Picc. (2) *ppp* *f* *p* *pp* *ppp* *mp* *pp*

Fl. (1) *pp* *f* *mf* *pp* *p* *pp*

Ob. *ppp* *mf* *pp* *bisb.* *p* *pp*

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

Alto Sax. *p* *mf* *pp*

Bsn. *sub. ppp* *mf* *p* *mf* *pp* *ppp* *flz.*

Hn. *p* *mf* *pp*

Tpt. *p* *mf* *pp*

Tbn. *mf* *pp*

T. Bl. (1) *pp* *mf* *ppp* *To Dr.*

Tamb. (2) *p* *mf* *sub. p* *mp* *pp* *mp* *pp* *To Tub. B.*

Synth. *Piano* *pp* *f* *mp* *p* *pp* *mp* *pp*

Ped. *Ped.*

'Maker' *ff, ecstatic gloating* *mf* *f* *p*  
 Are you ha-ppy to de- light in my hold?

*♩ = 138 poco rall. . . . . ♩ = 120*

Vln. *p* *pp* *f* *pp* *mp* *pp*

Vla. *p* *f* *p* *f* *pp* *sub. f* *pp* *p* *mf*

Vc. *mf* *pp* *mf* *f* *pp* *f* *pp* *mf* *p*

Cb. *mf* *pp* *mf* *f* *pp* *f > p* *mf* *pp*

**K** Subito Presto ♩ = 168 rit. . . . . ♩ = 144 rall. . . . . ♩ = 120

Picc. (2) non vib. *Debussy: La Mer* *Saint-Saëns: Danse Macabre*  
*f* *pp* *p* *mp* *f* *p* *mf*

Fl. (1) non vib. *Debussy: La Mer*  
*f* *pp* *p*

Ob. *Saint-Saëns: Danse Macabre*  
*mp* *p*

B. Cl. *f*

Bsn. non vib.  
*f*

T. Bl. (1) Drum Set *Sing*  
*fp* *f*

Tub. B. (2) Tubular Bells *mf*  $\emptyset$  To Tamb.

Pno. To Synth.  
*mf*

'Puppet' (Mouthed): N - - o!

Maker *mf* *f* *an aside to the audience* *v.t. Speech* *p.* *f* *struggling to force the word out* *sf.* *mp* *forced smile, fury* *p* *< f*  
 And he re - plies ve - ry clear - ly, "N - - o!" Ha! What a cha - rac - ter! What a joke!

**K** Subito Presto ♩ = 168 rit. . . . . ♩ = 144 rall. . . . . ♩ = 120

Vln. non vib. *f*

Vla. non vib. *f*

Vc. non vib. *f* pizz. *mp sf > p*

Cb. non vib. *f*

153

Picc. (2) *flz.* *mf* *nat.* *pp* *To A. Fl.*

Fl. (1) *flz.* *mf* *nat.* *pp* *< mp* *pp*

Tbn. *Pixie & Plunger*  
*mf* *f* *mf*  
*(Approx. with plunger):* O - k, how do o - thers feel a - bout your re - la - tion - ship

Dr. (1) *To Alm.*  
*p*

Tamb. (2) *Tambourine*  
*Fist and knee*  
*To Crot.*  
*ff*

'Maker' *(Shakes puppet violently)*  
*mp.* *vaisful* *p* *mf* *p*  
 In us - they - see them - selves, so - jea - lou - sy

Vln. *(pizz.)* *mf* *arco, con sord.* *pp* *mp* *pp sub. mp* *poco rall.*

Vla. *(pizz.)* *mf* *arco, con sord.* *pp* *mp* *pp*

Vc. *arco, con sord.* *mp* *pp* *mp* *pp*

Cb. *pizz.* *f* *arco, con sord.* *mp* *pp*

*Subito*  $\text{♩} = 80$

**L** 'BLOOMS...'

**Subito Allegro**

♩ = 72 rit. . . . . ♩ = 63 ♩ = 126 rit. . . . . ♩ = 120 ♩ = 115 ♩ = 110 ♩ = 105

161

Fl. (1) *ppp. wraith* *p* *pp* *ppp* *p*

A. Fl. (2) *ppp. wraith* *p* *pp* *ppp* *p*

Ob. *sempre pp. resonant*

B. Cl. *p* *pp*

Dr. (1) Almglocken *p. resonant*

Crot. (2) Crotales, bow one hand & beater in other *p* *ppp* *p. resonant* *p* *ppp*

Synth. Synthesizer, Celesta sound *sempre ppp, sotto voce* *Ped. sempre*

Puppet *ppp. a shadow, sotto voce* *p* *pp* *p* *pp*

Maker *p. yearning* *p* *pp* *p* *pp*

Blooms... Blooms... Blooms... Blooms...

**L** 'BLOOMS...'

**Subito Allegro**

♩ = 72 rit. . . . . ♩ = 63 ♩ = 126 rit. . . . . ♩ = 120 ♩ = 115 ♩ = 110 ♩ = 105

Imperceptible bow changes, trills should allow stopped note to be heard as well as the harmonic

Vln. *sempre ppp* *pp* *ppp* *pp* *sempre ppp*

Vla. *non vib.* *pp* *p* *ppp* *pp* *ppp*

Vc. *p* *pp* *p* *pp* *pp*

Cb. *p* *pp*

Imperceptible bow changes, trills should allow stopped note to be heard as well as the harmonic

*♩ = 100* *♩ = 96 poco a poco rit.* *♩ = 92*

168

Fl. (1) *ppp* *aliss.* *p* *pp* *p* *pp* *ppp*

A. Fl. (2) *ppp* *mp sub. ppp* *p* *ppp < mp* *p*

Ob.

B. Cl.

Hn. Practise mute  
B $\flat$  open *ppp* *pp*

Alm. (1) *bc*  
*p, resonant*  
Beater

Crot. (2) *p* *ppp* *p, resonant*

Synth. *(Ped. sempre)*

'Puppet' *p* *pp*  
Bloo... oo...

'Maker' *p* *pp*  
Bloo...

*♩ = 100* *♩ = 96 poco a poco rit.* *♩ = 92*

Vln. *pp*

Vla. *pp*

Vc. *gliss.* *p* *pp*

Cb. *non vib.* *gliss.* *p* *pp* *p*

173  $\text{♩} = 88$   $\text{♩} = 84$   $\text{♩} = 80$

Fl. (1) *p* *pp sub. mp* *pp* *mp* *pp* *mp sub. pp*

A. Fl. (2) *pp* *mp* *pp* *p* *mp* *ppp*

Ob. *p*

B. Cl. *p*

Hn. *ppp*

Crot. (2) *p* *ppp*

Synth. *(Ped. sempre)*

'Puppet' *mp* *pp* *p* *mp* oo...

'Maker' oo... *mp* *pp* oo...

Vln. *mp* *sub. ppp* *mp* *p* *mp*

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

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

Cb. *mp* *pp*

Trill harmonic faster so fundamental is less audible

non vib.

poco vib.

Harmonic gliss.

III IV

178  $\text{♩} = 76$   $\text{♩} = 72$

Fl. (1) *mp pp p > pp mp pp sub. mp pp*

A. Fl. (2) *flz. nat. mf pp mp ppp mf p ppp sub. p pp p*

Ob.

B. Cl. *mp pp* To Cl.

Alto Sax. *mp pp*

Bsn. *mp pp*

Alm. (1) *p, resonant*

Crot. (2) *p ppp* Beaten Bow *p, resonant*

Synth. *(Ped. sempre)*

'Puppet' *pp < mp pp* oo... ooms...

'Maker' *mp pp mp* oo...

Vln.  $\text{♩} = 76$   $\text{♩} = 72$

Vla. *gliss. pp p pp mp* IV

Vc. *mp*

Cb. *p pp mp pp* Harmonic → norm.



♩ = 66 → ♪ = ♩ →

♩ = 69

182

Fl. (1) *mp* *p* *ppp* *mp* *pp* *p* *pp* *mp* *pp*

A. Fl. (2) *pp* *p* *mp* *pp*

Ob.

B. Cl. *ppp* *pp*

Bsn. *ppp*

Hn. (Practise mute) *ppp*

Crot. (2) *p* *ppp*

Synth.

Puppet *mp* *pp* *mp* *pp*  
Bloo... ooms...

Maker *p* *mp*  
ooms...

---

♩ = 66 → ♪ = ♩ →

♩ = 69

Vln. *p*

Vla. *pp* *p* *ppp*

Vc. *pp* *p* *pp* *p* *pp*

I  
II

Subito Allegro

♩ = 132 rit.

♩ = 126      ♩ = 120      ♩ = 114      ♩ = 108

185

Fl. (1) *mp > pp* *mp* *pp* *p* *ppp*

A. Fl. (2) *mp* *pp < p > pp* *pp* *mp* *pp*

Ob.

B. Cl. *ppp* *p > pp* *mp*

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

Hn. *p* *pp < p > pp*

Crot. (2) *p* *ppp*

Synth. *(Ped. sempre)*

Puppet'

Maker' *p* *pp* *p* *pp*

Subito Allegro

♩ = 132 rit.

♩ = 126      ♩ = 120      ♩ = 114      ♩ = 108

Vln. *ppp* *p*

Vla.

Vc. *mp > pp* *ppp*

Cb. *p* *pp*

♩ = 102      ♩ = 96      ♩ = 90      ♩ = 84      ♩ = 78

190

Fl. (1) *p mp pp p* *gliss.* *con*

A. Fl. (2) *mf pp mp* *gliss.* *To Picc.*

Ob.

B. Cl. *pp < mp mp* *con vib.* *To Cl.*

Hn. *ppp p ppp*

Alm. (1) *To Cym.* *p, resonant*

Crot. (2) *Beaten Bow* *p, resonant p ppp*

Synth. *To Pno.* \*

(Ped. sempre)

Puppet *mp pp*

Maker *mp pp p pp*

Vln. *ppp mp p* *gliss.*

Vla. *p ppp*

Vc. *p ppp mp > mf > p* *gliss.*

Cb. *mf pp*

♩ = 102      ♩ = 96      ♩ = 90      ♩ = 84      ♩ = 78

Subito Presto  $\text{♩} = 144$

(2 + 3) (3 + 2) (2 + 3) (2 + 3) (2 + 3) (3 + 2) (3 + 2)

195 Picc. (2) *fp* *fp* *f* *p*

Fl. (1) *f* *p* *sf* *p* *sf* *fp* *f* *pp* *fp* *fp* *gliss.*

Ob. *f* *p* *sf* *p* *sf* *f* *fp* *f* *fp*

Alto Sax. *ff* *mp* *f* *mp* *mf* *f* *mp* *mf* *mp* *sf*

Bsn. *ff* *mp* *f* *mp* *mf* *f* *mp* *mf* *f*

Tpt. *f* *ff* *f* *ff* *flz.* *nat.* *f* *ff*

(Approx. with plunger): How\_ beau - ti - ful... I - mma - cu - late... And this\_ li - ttle guy, he o -

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

Crot. (2) *p* *ppp*

E. Gtr. *f* *mp* *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Subito Presto  $\text{♩} = 144$

(2 + 3) (3 + 2) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (3 + 2) (3 + 2)

Vln. *ff, ruvido* *f* *ff* *mf* *f*

Vla. *f* *p* *f* *fp* *f* *fp*

Vc. *f, ruvido* *fp* *f* *mf* *f* *mf* *f*

Cb. *ff* *pp* *f*

203

Picc. (2) *f p pp*

Fl. (1) *f p pp*

Ob. *f mp p pp*

Cl. Clarinet in B $\flat$  *f mp mf mp f flz. nat. pp ff*

Alto Sax. *f mp mf mp f pp ff*

Bsn. *p sfz mp p mp pp ff*

Hn. *pp ff*

Tpt. *p mp ff*

Tbn. *mf mp f pp ff*

Synth. *Piano p f*

E. Gtr. *f mf pp f*

Maker' *f increasing indignance ff*  
Why?

$\text{♩} = 180$

Vln. *mf f mp pp f*

Vla. *f mf f p*

Vc. *p f mp f p*

Cb. *p sfz mf fp mp ff*

**M** Subito Lento  
♩ = 50 ♩ = 100

Picc. (2) *ffp*

Fl. (1) *ff > pp* *mf* *pp < mf* *pp < mf sub. pp mp* *flz.* *bisb.*

Ob. *ff > pp* *p*

Clarinet in Bb *ff > pp* *f* *pp < mf* *pp < mp sub. p*

Tbn. *ppp < mp*

Sus Cym. (1) *ff*

Pno. *f > pp* *mp*

Una Corda

Pod.

*mp, facade of charm over barely concealed insultedness*

'Maker' Does the ant look up and say why? Does the vole ask who pulls the strings? Does the sea ur-chin

**M** Subito Lento  
♩ = 50 ♩ = 100

Vln. *ff, sec* *< mf* *mp* *< mp* *< f* *ppp < mp* *col leg. tratto* *nat. → s.p.* *nat.* *s.v.*

Vla. *ff* *fp < f* *mf* *mp, > p* *sec* *pizz.*

Vc. *mp, sec* *pizz.* *f* *arco, c.l.b.* *pizz.*

Cb. *mp, sec* *pizz.* *mf* *mf*

213

Picc. (2) *mp* *mf* *mp* *flz.* *pp*

Fl. (1) *ppp* *mp* *pp* *gliss.*

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

Cl. *mp* *ppp* *mp* *ppp* *f* *bisb.*

Bsn. *p* *ppp* *mp* *nat.* *gliss.*

Tpt. *pp* *mf* *flz.* *Harmon mute*

Tbn. *ppp* *mf* *gliss.* *flz.*

Pno. *pp < fp* *mf* *p* *Ped. Tre Corde*

Maker *rise* from the o-ccean floor, and de mand to know it's ma-ker's mind?

Vln. *mp* *p* *mp* *f* *arco, s.p.* *III* *II*

Vla. *< mf* *ppp* *mp* *< mf* *pp* *f* *sul pont.*

Vc. *p* *pp* *mp* *pp* *mp* *f* *sul pont.*

Cb.





218

Picc. (2) *ppp* < *mp* > *pp* *p* *pp*

Fl. (1) *ppp* < *mp* > *pp* *mp* *pp*

Ob. *pp* < *mp* > *p* *pp*

Cl. *ppp* < *mp* > *ppp* *p* *pp* *mf*

Bsn. *ppp* < *mp* >

Tpt. *ppp* < *mp* >

Tbn. *ppp* < *mp* >

'Maker' *mf* > *mp* *mf*  
when no - one else is a - round, he ne - ver lets me speak!

Vln. *s. p.* *pp* *mp* *poco s. p.* *pp* *mp* *nat.* *mp* *pp* *poco s. p.*

Vla. *arco, nat.* *s. p.* *poco s. p.* *pp* *mp* *pp*

Vc. *mf* > *poco s. p.* *p* < *mf*

Cb. *pp* < *mf* > *p*

220

Picc. (2)

Fl. (1)

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Pno.

Maker

Vln.

Vla.

Vc.

Cb.

*mp, cooing, mocking*

*I would have to hide in his words,*

*pp mp p < mp mp > pp*

*p pp mp p < mp pp mp*

*p mp ppp mp > pp*

*mp mp > pp*

*pp < mp > pp*

*mp mp > pp*

*mp*

*mp*

*pp*

*Una Corda*

*mp, cooing, mocking*

*I would have to hide in his words,*

*p s.p. mp*

*p s.p. mp pizz. mf*

*p mp pp mp mp*

*non vib. poco s.p. molto vib. molto s.p.*

*p mp p mf*

*mf mp*

*non vib. poco s.p. molto vib. molto s.p.*

*mf mp p mf*

poco accel. . . . .

222

Picc. (2) *mf* *pp* *mp* *pp*

Fl. (1) *ppp* *mp* *p* *mf* *f*

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

Cl. *ppp* *p* *pp* *mf* *pp* *mp* *pp*

Bsn. *ppp* *mp* *ppp* *mf* *mp*

Tbn. *f*  
 (Approximate words with plunger): In - t're - sting...

Sus Cym. (1) Drum Set Cowbell *p* *pp* *mp*

Pno. *mp* *ppp* *pp* *sub. ppp* *p* *sub. pp* *mf*  
 Ped. *Tre Corde*

Maker *mf, threatening*  
 and try to find... a way out...

Vln. *f* *mf* *mp*

Vla. *f* arco, nat. *mf* *pp* *f* *mp* s.p. nat.

Vc. *mf, sec* pizz.

Cb. *mf* *p* s.p.

224

Picc. (2) *Vivaldi: Spring*  
*p mp mf*

Fl. (1) *Vivaldi: Spring*  
*p mf mp mf mp mf*  
*gliss. flz.*

Ob. *Vivaldi: Spring*  
*pp p mp mf mp mf*

Cl. *Vivaldi: Spring*  
*mp mf mp mf*  
*flz.*

Bsn. *Vivaldi: Spring*  
*mp pp*  
*gliss. flz.*

Tbn. *Vivaldi: Spring*  
*mf f mf pp*  
*gliss. flz. gliss.*  
 (Approx. with plunger.): And could you say that once more?

Dr. (1) *Vivaldi: Spring*  
 Rimshot Woodblock  
*pp p pp*

Pno. *Vivaldi: Spring*  
*pp mp mf ppp*  
 Ped. Ped.

Vln. *Vivaldi: Spring*  
*pp mp p mfp*  
*gliss.*

Vla. *Vivaldi: Spring*  
*p mf p mf pp*  
*gliss. s.p.*

Vc. *Vivaldi: Spring*  
*p fp mf*  
*arco, s.p. nat. gliss. pizz.*

Cb. *Vivaldi: Spring*  
*mf*  
*s.p. Ring around the rosie pizz. gliss.*

225

Picc. (2) *f* *f* *p* *p* *f* *p*

Fl. (1) *f* *k* *p* *<f* *k* *3* *flz.* *3* *nat.* *p* *f* *p*

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

Cl. *flz.* *3* *nat.* *sub. pp* *f* *p* *f*

Bsn. *flz.* *3* *nat.* *p* *mf* *p* *f*

Tpt. *mp* *f*  
 (Approx. with plunge.): for the cam - er - a

Tbn. *mf* *f* *p* *f*

Dr. (1) *mp* *mf* *mp* *mf* *pp*

Crot. (2) Whip To Glock. *mf*

Pno. *mf* *mp* *mf* *p* *f* *6* *Ped.*

♩ = 60

Vln. *f* *mf* *f* *p* *f* *p*

Vla. *mf* *f* *mp* *mf* *p* *ff* *sub. p* *f*

Vc. *f* *p* *f* *p* *sf*

Cb. *mp* *f* *p*

227 **N**

Picc. (2)

Fl. (1)

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Pno.

Una Corda

Ped.

Puppet

Maker

Vln.

Vla.

Vc.

Cb.

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

*p* *sf* *ppp* *mf* *pp* *p* *mp*

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

*p* *ppp* *mf* *pp* *p* *mp*

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

*mf* *pp*

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

*p* *mp* *pp*

*ppp* *sotto voce, bewitching, beguiling* *p*

Why ask?

*f, enjoying self* *mp* *sadistic* *mf*

Yes! Does the ant look up and say, "why?" Does the vole "ask" who pulls

Hand-puppet mouth

*pizz.* *sub. f* *arco* *f*

*pizz.* *arco* *IV III* *p* *mp*

*pizz.* *arco* *p* *mp*

*p* *sub. f* *arco* *p* *mp*

*p* *mp*



♩ = 50

231

Picc. (2)

Fl. (1)

Ob.

Cl.

Pno.

Puppet'

Maker'

Vln.

Vla.

Vc.

Cb.

o - cean floor

o - cean floor, and de - mand, to know it's mak - er's mind?

mp

pp

mf

gliss.

p

Ped. Tre Corde

mp

p

f

mp

p

mf

p

mp

p

mf

pizz.

mf

f

mf

arco

s.t. c.l.t.

c.l.b.

arco



poco accel. . . . .  $\text{♩} = 60$

233

Mussorgsky: Pictures at an Exhibition

Picc. (2) (Speak across flute): So po - e - tic! *mp* *mf* *sub. p* *f* *pp*

Fl. (1) (Speak across flute): So po - e - tic! *sub. p* *mp* *pp* *mp* *mf* *sub. p* *f* *pp*

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

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

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

Tpt. *mp* *mf* *p < mf* *f* *pp*

Tbn. *mp* *mf* *p < mf* *f* *pp*

Dr. (1) *mf* *sub. p* *mp* *p* *mf* *p*

Pno. *mf* *p* *mp* *mf* *p* *mf* *mp* *p*

Ped. *Una Corda*

'Puppet'

'Maker' (Hand-puppet mouth) *mp* *mf* *p*

If not for "me", this

Vln. *mf* *mp* *mf* *>* *< f* *p* *f*

Vla. *mf* *mp* *mf* *>* *< f* *p* *f* *pp* *nat.*

Vc. *p* *f* *s.p.* *pizz.* *mp*

Cb. *f* *arco* *molto vib.* *gliss.* *p* *f* *p < fpp* *mp*

Mussorgsky: Pictures at an Exhibition



237 rit. . . . . ♩ = 50

Picc. (2) *pp < mp > pp* *< mp*

Fl. (1) *p < mf* *pp* *mp* *pp < mp* *pp*  
*roun - d* *flz.* *gliss.*

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

Cl. *mf* *p* *mp* *p* *mp* *pp*  
*flz.* *nat.*

Bsn. *pp < mf* *pp* *mf > pp*

Tpt. *pp* *mp* *pp* *mf > pp*

Tbn. *pp* *mp* *pp* *mf* *pp*

Dr. (1) *pp* *mp* *pp* *mp spp* *< mp* *pp < mp*

Whip (2) Glockenspiel *p* To Whip

Pno. *mp* *pp* *p* *mp* *p*  
*Una Corda* *mf*

Puppet' *pp* *mf* *mp* *mf* *p* *mf* *p*  
*round* *Hide...*

'Maker' *mp* *f* *vicious* *mp* *mf* *sub mp, dazed* *v.t.*  
*round! He ne - ver lets me speak! I would have to "hide"*

Hand-puppet mouth

Vln. *mp* *p* *mp* *p* *pizz.* *rit. . . . . ♩ = 50* *mp*

Vla. *pp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *pp* *mf* *p* *mf* *mp* *p*

Cb. *p* *mf* *p* *mf* *f* *mp* *p*

A Tempo ♩ = 60

poco rit. . . . .

240

Picc. (2)

Fl. (1)

Ob.

Cl.

Tpt.

Tbn.

Dr. (1)

Glock. (2)

Pno.

Gtr.

'Puppet'

'Maker'

Hand-puppet

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

*mp > pp* *mp*

*mp* *p*

*mf.* *as if nothing happened*

in his words, and try to find a way out!

A Tempo ♩ = 60

poco rit. . . . .

Vln.

Vla.

Vc.

Cb.

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

*mp* *p* *ppp*

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

*pp*

♩ = 50      **O** A tempo ♩ = 60

242

Picc. (2) *Purcell: Dido & Aeneas*  
*pp* *mf* *p* *ppp* *mf* *p* *mp* *p* *f*  
*gliss.*

Fl. (1) Sing and play  
*p* *mf* *mp* *mf*  
*flz.*

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

Cl.  
*pp* *mf* *p* *f*  
*gliss.*

Bsn. *Purcell: Dido & Aeneas*  
*ppp* *mf* *pp* *mp* *p* *mf* *pp* *mp*

Tpt.  
*sim.*  
*p.* laughter *f*

Tbn.  
*(Approx.)* Once *mp* *p* *re.* *mf*

Dr. (1)

Glock. (2) Whip To Glock. Glockenspiel  
*ff* *mp*

Pno.  
*p* *mp* *mf*  
*(Una Corda)*

'Puppet'  
 Hand-puppet mouth  
*pp.* knowing *gliss.*  
 Hide

'Maker'  
 Hand-puppet mouth  
*mf, unsure* *f* *sub. p.* *dazed* *v.t.*  
 Yes! Does the ant look up and say "why?"

♩ = 50      **O** A tempo ♩ = 60

Vln.  
*Purcell: Dido & Aeneas*  
*ppp* *mp* *f* *mp* *mf* *mp* *mf*  
*gliss.*

Vla.  
*arco* *mp* *f* *mf, poco dim.* *mp*  
*s.p.* *pizz.* *gliss.* *gliss.*

Vc.  
*Ligeti: Cello Sonata*  
*mf* *f* *mp* *mf*  
*gliss.* *gliss.* *gliss.* *gliss.*

Cb.  
*mf*

244

Picc. (2) *p* *mf sub. p* *mp*

Fl. (1) *p* *mp* *p* *mp* *p*

Ob. *p* *mf* *p*

Cl. *pp* *mp* *p* *mp* *pp* *mp* *pp* *sf*

Bsn. [Ligeti: Cello Sonata] *p* *sf* *pp* *mp*

Tpt. *pp* *mp*

Tbn. *pp* *mp*

Dr. (1) *mp* *pp*

Glock. (2) *mf*

Pno. *p* *mp* *pp*

Ped. The Corde

Gr. *f* *pp* *mf* *mf*

'Puppet' *f* *mp* *mf* *sub. p.* *in control* *mf*

Hand-puppet mouth

the strings!

'Maker' *p.* *f.* *sub. p.* *mf* *sub. p.* *mf* *p*

regaining composure confused dazed v.t.

Does the vole ask who pulls "the strings?"

Hand-puppet mouth

Vln. *p* *mf* *ff* *pp* *arco, poco s.t.* *nat.*

Vla. [Purcell: Dido & Aeneas] *p* *mf* *ff* *arco* *mf*

Vc. [Ligeti: Cello Sonata] *p* *mf* *s.p.* *mp*

Cb. [Ligeti: Cello Sonata] *f* *sub. p.* *mf* *p* *arco*

247

Picc. (2) *mp* *mf* *pp* *mp* *pp*

Fl. (1) *p* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

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

Bsn. *ppp* *mp* *p*

Tbn. *p*

Glock. (2) *p* *ppp*

Pno. *p* *mf* *mp*  
Una Corda

Grtr. *f* *ppp* *f*  
art. harm. *8va* Rasgueado

'Puppet'  
Hand-puppet mouth  
*mp* *p*  
Rise from the ocean floor and demand to

'Maker'  
Hand-puppet mouth  
*f* *sub. p.* *dazed, entranced*  
*angered* *v.t.*  
Does the sea-ur-chin "rise from the ocean floor and demand to  
open hand-puppet's mouth but slowly let hand go slack  
*forceful*

Vln. *mf* *mp* *pp* *ppp* *mp* *pp* *mp*  
s. p. *gliss.* *nat.* *s.t.* *nat.*

Vla. *mf* *sf* *ppp* *mp* *pp* *mp*  
pizz. *s.t.* *nat.* *s.t.* *nat.*

Vc. *mf* *sf* *p* *mp* *p*  
pizz. *arco*

Cb. *mf* *non vib.* *s.t.* *molto vib.* *s.p.* *gliss.*

253

Picc. (2)

Fl. (1)

Ob.

Cl.

Bsn.

Tbn.

Glock. (2)

Pno.

Gr.

'Puppet'

'Maker'

Vln.

Vla.

Vc.

Cb.

flz. gliss. nat. flz. gliss. nat.

mp < pp mp < pp mp < pp

pp < mf pp < mf

mp 3 ppp pp ppp p 5 ppp

pp mp

ppp p mp

mf sim. mf pp

ppp

p mp > ppp

Ped. (Una Corda)

f Arpegg. trem. p mf

mf p mf sub. p mp mf

know my own mind.

Hand-puppet mouth

f, alarmed ff sub. p, dazed, entranced mp

v.t.

know his ma ker's "mind?" If

s. p. nat. s.t. pp < mp pp mp pp

ppp f sub. ppp mp mp

pizz. arco p mp p pp mf

f pizz. arco pp mp pp sub. mp p



257

Picc. (2) *mp* *ppp* *mp* *ppp* *p*

Fl. (1) *pp* *mp* *pp* *mp* *p* *mp* *p* *mp*

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

Cl. *ppp* *mp* *pp* *p* *pp* *sub. mp* *pp* *pp* *mp*

Bsn. *pp* *f*

Tbn. *pp* *f*

Glock. (2) *p* *ppp* *mp* *p*

Pno. *ppp* *mp* *pp* *mf* *ppp* (Una Corda)

Gr. *mf* *p* *mp* *mf, smug*

'Puppet' *f* *sub. p* *f* *p* *mp* *mf*

Maker *f* *sub. p* *f* *p* *mp* *mf*

Vln. *f* *sub. p* *f* *ppp* *p* *pp* *mp* *ppp*

Vla. *f* *pp* *p* *f* *ppp* *p*

Vc. *pp* *mf* *pp* *f*

Cb. *mf* *pp* *f*

Arpegg. trem.

Hand-puppet mouth

dazed, entranced, becoming more and more unresponsive v.l.

s.p. nat. s.p. s.t. → nat.

s.p. s.t. → nat. → s.p.

s.t. → nat. → s.p.

sul pont. → s.p.

This guy, he

not for me "this" li - tle "guy" he

262

Picc. (2) *ppp* *mp > pp* *pp* *p*  
 Fl. (1) *p < mp > pp* *mf*  
 Ob. *pp* *mp* *pp*  
 Cl. *ppp* *mp* *p* *mp* *p < mp > pp*  
 Bsn. *p* *pp < mp* *ppp*  
 Tpt. *ppp* *sub. mp*  
 Tbn. *ppp* *sub. mp*  
 Glock. (2) *pp* *p* *ppp* *p* *p* *ppp* *p*  
 Pno. *p* *pp* *mp* *sub. ppp*  
 Ped. *Ped.*  
 Gtr. *mf* *p* *f* *mp* *mf* *p*  
 'Puppet' just talks and talks!  
 [Hand-puppet mouth]  
 Maker just talks and talks"  
 Vln. *pp* *p*  
 Vla. *s.t.* *nat.* *ppp* *mp* *pp* *mp > pp*  
 Vc. *gliss.* *mp* *mp* *pp*  
 Cb.

267

Picc. (2) *sf mp pp mf* **P**

Fl. (1) *nat. sub. p flz. pp mf*

Ob. *mp mf*

Cl. *pp mf pp* *ppp mp*

Bsn. *mf p mp p*

Tpt.

Tbn. *pp mf*

Glock. (2) *sf p pp*

Pno. *sf p mf sub. ppp p pp*  
(Una Corda) *art. harm. s<sup>co</sup>*

Gr. *f mp mf p* *sub. p, dazed sub. f, panicked*

'Puppet' *Hand-puppet mouth* *let me*

'Maker' *when no - one else is a - round, He ne - ver "lets me" speak,*  
*mp mf f* *sub. p, dazed sub. f, panicked*

Vln. *s.p. sf nat. s.p. pp mf* **P** *pp mf*

Vla. *s.p. nat. s.p. mf sub. p f sub. p mf fp gliss. f sub. mf p fp*

Vc. *pp mf p mf p mf*

Cb. *p mf f mf* *s.p. pizz.*

♩ = ♩ = 90 rit.

269

Picc. (2) *flz.* *mp* *nat.* *pp* *mp* *pp* *mp*

Fl. (1) *mp* *mp* *pp* *mp* *flz.* *gliss.* *sub. pp* *mp* *pp* *mp*

Ob. *p* *p*

Cl. *mp* *pp* *mp* *pp*

Bsn. *flz.* *gliss.* *mf* *f* *sub. p* *mp* *pp* *mp* *pp* *sub. mp*

Tpt. *ppp* *mp* *ppp*

Tbn. *gliss.* *ppp* *ppp*

Glock. (2) *p* *mp* *sub. pp*

Pno. *ppp* *mp* *sub. pp*  
(Una Corda)

Gr. *mf* *mp* *Rasgueado* *pp*

'Puppet'  
Hand-puppet mouth  
*mf* *mp* *M*

Maker *sub. p, dazed* *sub. f, panicked* *mp, dazed*  
I would have to "hide" in "his" words!

Vln. *mp* *f* *senza vib.*

Vla. *s. p.* *mf* *sub. p* *sf* *pp*

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

Cb. *arco, nat.* *mf* *sf* *mf*

♩ = ♩ = 90 rit.

271

Picc. (2) *p*

Fl. (1) *p* *mf* *mp* *f* *mf* *mp* *ff*

Ob. *mp* *p* *fp* *f* *mp* *mf*

Cl. *p* *mf* *mp* *mp* *mf*

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

Tpt. *mp* *pp* *sub. mp*

Tbn. *mp* *pp* *sub. mp*

Glock. (2) *mp* *pp*

Pno. *mp* *pp* *mf* *p*

Gr. *ff* *mp* *mf* *Rasgueado*

'Puppet' *f*

'Maker' *f*

Vln. *mp* *pp* *mf* *pp* *mp* *p*

Vla. *mf* *mp* *pp* *sf* *sub. mp* *p*

Vc. *sub. pp* *fp* *f* *ppp* *mf* *p*

Cb. *mp* *ppp* *p* *pp*

Hand-puppet mouth

v.L.

And try to find a

And try to find a

nat. sul pont. *♩ = 76*

tr. nat. *6*

poco sul pont. nat.

nat. poco vib. → vib. nat. → poco vib.

sul pont. sul tasto

rit.  $\text{♩} = 60$  ( $\text{♩} = 120$ )  $\text{♩} = 90$   $\text{♩} = 90$

273

Picc. (2) *pp* *mp* *pp* flz. gliss. nat.

Fl. (1) *p* *f* *p* *f* flz. gliss.

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

Cl. *pp* *mp* *pp* *ppp* *f* *pp* *f* flz. gliss.

Bsn. *pp* *mp* *f* flz. gliss.

Tpt. *f* *ppp* *mp* *sub. ppp* *mp sf* gliss.

Tbn. *ppp* *p* *pp* *sub. f* *sub. p* *f* *sub. ppp* *mp sf*

Glock. (2) *ppp, poco cresc.* *pp* *p* *f* To Whip

Pno. *ppp* *p* *pp* *mf* *pp* *mf* Ped.

Gtr. *f* *ff* *mf* *f* *p* *ff*

'Puppet' *mp* way out! Yes, *p, excited* *f* gliss.

Hand-puppet mouth

'Maker' *mp* way out!" "Yes!" Does the *p* v.t. *f, panicked*

rit.  $\text{♩} = 60$  ( $\text{♩} = 120$ )  $\text{♩} = 90$   $\text{♩} = 90$

Vln. *mf* *mf* *sub. p* *fp* *f* sul pont.

Vla. *mp* *pp* *mp* *pp* *mf* *pp* *f* Harmonic gliss. IV nat.

Vc. *sub. mf* *pp* *mp* *fp* *f* sul pont. gliss.

Cb. nat. *sub. mf* *f*

**Q** = 60 rit. . . . .  $\text{♩} = 50$

276

Picc. (2) *flz.* *ppp* 6 5

Fl. (1) *flz.* *sub. p. waltz* 3 *mp* *p*

Ob. *sub. p. waltz* 3

Cl. *flz.* *gliss.* *nat.* 3 *flz.* 3 *gliss.* *sub. p* *f* *pp* *f* *sub. p* *mp* *p*

Bsn. *f* 3 *pp* *p* *pp* *mp* *pp*

Tbn. *gliss.*

Dr. (1) Ride Bell *ppp* *p*

Glock. (2) *p*

Pno. *p. waltz* 3 3 *ppp* *mp* *Ped.*

Gr. *art. harm. gliss.* *mf*

'Puppet' *mp* *mf* *gliss.* 3 *look* *up!*

Hand-puppet mouth

'Maker' *mp.* *entranced* *v.t.* *mf* *mp* *ant* *look* *up* *gliss.* 3

**Q** = 60 rit. . . . .  $\text{♩} = 50$

Vln. *p* *mf* 3

Vla. *s.p.* *nat.* 3 *sf > mp* *p*

Vc. *f* 3 *p*

Cb. *f* 3 *p* *mf*

A Tempo (♩ = 60)

rit. . . . . ♩ = 50

278

Picc. (2) *f* *p < f* *pp* *mf* *p* *ppp* *mf*

Fl. (1) *pp* *mf*

Ob. *mf* *p*

Cl. *pp* *mf* *p* *mf* *p*

Bsn. *f* *p* *sf* *ppp* *p*

Tpt. *f*

Tbn. *sub. f* *mf* *p*

Dr. (1) *pp* *mf* *pp* *mf*

Whip (2) Whip To Glock. Glockenspiel *p*

Pno. *p* *sf* *p* *fp* *sf* *p < mf* *sub. ppp* *Ped.*

Gtr. *mp* *mf, smug* *art. harm. sf* *f* *mf*

'Puppet' *f, scared* *mp, entranced v.t.* *mf* *mp*

'Maker' and! up and! "Say why!"

A Tempo (♩ = 60)

rit. . . . . ♩ = 50

Vln. *pizz.* *p* *ff*

Vla. *s.p.* *f* *pp* *mf* *nat.* *p* *f*

Vc. *p* *f*

Cb. *p* *f* *mf* *p*



A Tempo (♩ = 60)  
[Stravinsky: Petroushka]

rit. . . . .

280

Picc. (2) *pp mp pp*

Fl. (1) *p* *mf* *p* *flz.* *gliss.* *mf*

Ob. *p* *mf* *p*

Cl. [Stravinsky: Petroushka] *pp mp pp*

Bsn. *mp pp mf p mp*

Dr. (1) *p mp pp mp pp mp*

Glock. (2) *mf* To Whip

Pno. *f mf pp p PPP* *Ped.*

Gtr. *mf* *art. harm. 8<sup>va</sup>*

'Puppet' *mp* Ask who *gliss.*

[Hand-puppet mouth]

'Maker' *p f, scared* *sub p, entranced v.l.*  
Does the vole ask "who

Vln. *arco, s.t.* *molto s.p.* *s.t.* *s.p.* *rit.* *s.t.* *gliss.*

Vla. *mf mp* *pizz.* *f* *arco* *p* *f* *s.p.*

Vc. *mp p* *s.t.* *overpressure* *f*

Cb. *pp* *f*

♩ = 50

A Tempo (♩ = 60)

281

Picc. (2) *ppp* *mp > pp* *mp* *pp* *flz.*

Fl. (1) *p* *mf* *pp* *mf > p*

Ob. *pp* *mp*

Cl. *p* *mf* *pp* *mf*

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

Tpt. *pp* *mf*

Tbn. *pp* *mf*

Dr. (1) *pp* *mp*

Glock. (2) *f* Whip

Pno. *pp* *p* *pp* *f* *p* *mp* *pp*

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

'Puppet' *mp* *mf* *p* *sub. f, panic*

'Maker' pulls the strings! Does the sea

♩ = 50

A Tempo (♩ = 60)

Stravinsky: Ptouohka

Vln. *pp* *mf* *p* *pp* *f* *pp*

Vla. *ppp* *f* *pp* *f*

Vc. *ppp* *f* *pp* *f*

Cb. *mp* *pp* *f*

*nat.* *s.p.* *o.p.* *gliss.* *pizz.* *arco*

← = 90 rall. . . . .

283

Fl. (1) *ppp* *mp* *pp* *mp sub. p* *ppp*

Ob. *pp* *mp sub. p*

Cl. *ppp* *mp* *pp* *mp sub. p* *ppp*

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

Tbn. *pp* *mp* *pp*

Dr. (1) *p* *pp*

Glock. (2) Glockenspiel *ppp, cresc.* *p* *ppp, poco a poco cresc.*

Pno. *ppp* *p* *ppp* *p*  
*Una Corda*  
*Ped.*

Puppet *p* *mf, laughing* *f* *mp*  
 Rise.  
 Hand-puppet mouth

'Maker' *ff* *sub. p* *mf* *f* *mp*  
 v.t.  
 ur - chin "rise"

Vln. *mp* *p* *mp* *sub. pp*

Vla. *mp* *p*

Vc. *mp* *p*

← = 90 rall. . . . .

♩ = 80

285

Picc. (2) *ppp* *mp* *pp*

Fl. (1) *p* *pp* *mp* *gliss.*

Cl. *p* *pp* *mp* *gliss.*

Bsn. *ppp* *mp* *p*

Tbn. *pp*

Glock. (2) *pp. poco a poco cresc.*

Pno. *pp* *ppp* *p* *ppp* *p*  
Ped.

Gr. *pp* *mf*

'Puppet'  
Hand-puppet mouth  
from the o - - - - - cean

'Maker'  
from the o - - - - - cean

♩ = 80

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

Vla. *pp poco cresc.* *p* *mp* *p* *mp*

Vc. *senza vib.* *mf sub. p*

Cb. *poco vib.* *mp*



♩ = 60

290

Picc. (2) *f* *pp* *mp* *f*

Fl. (1) *f* *p* *pp* *mp* *fp* *gliss.*

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

Cl. *mf* *p* *pp* *mp* *fp* *mp* *gliss.*

Bsn. *f* *p* *mp* *pp* *p* *pp* *mp* *fp* *gliss.* *gliss.*

Tpt. *f* *f*

Tbn. *f* *sub. p* *mf* *pp* *p* *mp* *sf*

Dr. (1) *pp* *p* *pp* *sf*

Glock. (2) Whip To Glock. *f*

Pno. (Ravel: Piano Concerto) *f* *ppp* *p* *pp* *mp* *ppp* *sub. mp* *sf* To Synth.

Gtr. *f* *mp* *f*

'Puppet' *f* *scared* *mp* *f* *fake laughter* *mp* *f* *trying to regain control* *ff*

'Maker' know 'it's... ma - ker's... mind! It's... ma - ker's... mind! If not for

Vln. *f* *pp* *f* *p* *pp* *f* *s.p.*

Vla. *f* *p* *mp* *p* *f* *mp* *f*

Vc. *f* *p* *mf* *p* *mf*

Cb. *f* *p* *mf* *p* *mp* *sf* *pizz.* *arco*



294  $\text{♩} = 80$   $\text{♩} = 72$   $\text{♩} = 50$

Picc. (2) *pp*

Fl. (1) *mp* *pp* *mp* *pp*

Ob. *ppp* *mp* *ppp*

Cl. *pp* *mp* *p* *ppp*

Bsn. *pp* *sub. mp* *pp* *ppp* *mp* *ppp*

Glock. (2) *pp, poco a poco cresc.* *p, poco a poco cresc.* *mp* *ppp*

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

'Puppet'

Hand-puppet mouth

losing consciousness *mp* *pp*

freeing self

'Maker'

li - ttle guy. *gliss.*

li - ttle guy. *gliss.*

Vln. *mp* *pp* *mp* *pp* *p* *pp*

Vla. *p* *pp* *mp* *mp* *pp < mf* *ppp*

Vc. *ppp* *mp* *pp* *mp* *ppp* → s.t.

Cb. *mp* *ppp* *p* → s.t. → s.p.



**R** accel.  
(♩ = 100)

297

Picc. (2)  
*fp* *ppp* *fp*

Fl. (1)  
*fp* *ppp* *fp*

Ob.  
*fp* *ppp* *fp*

Cl.  
*fp* *pp* *mp* *p* *mf* *p* *gliss.* *flz.*

Alto Sax.  
Bends and scoops  
*mp, laugh* *p* *mf* *mp* *p* *gliss.*

Bsn.  
*fp* *ppp* *f* *pp*

Hn.  
Stop mute  
F 1  
*fp* *ppp* *f* *ppp* F 1-2-3

Tpt.  
*ppp* *f*

Tbn.  
*fp* *ppp* *sim.* *sf.* *laughter* *ppp*

Glock. (2)  
l.v.  
*f* *ppp* *mp*

♯ Synth.  
Synthesizer, detuned 1/4 tone, Grand Piano sound  
*f* *ppp* *f* *ppp*

Pod.

Grtr.  
*f* *p* *pp* *mf* *sub. pp* *f* *pp*

Puppet  
*mf, ecstatic* *f* *gliss.*  
1 look up, 1 talk,

Maker  
v.t.  
well he just...

**R** accel.  
(♩ = 100)

Vln.  
*f* *pp* *fp* *ppp* *sfz* *f*

Vla.  
*f* *pp* *fp* *ppp* *fp* *f*

Vc.  
nat.  
*f* *pp* *ppp* *f* *pp*

Cb.  
nat.  
*f* *pp* *ppp* *f* *pp*

\* It is understood that staccatissimo accents at the starts of a slur present notational contradictions. Still, these indicate that the accent should be so sharp and the preceding string crossing so quick that the accented note is perceived as staccatissimo.

♩ = 120

301

♩ = 138

Picc. (2)  
Fl. (1)  
Ob.  
Cl.  
Alto Sax.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Glock. (2)  
Synth.  
Gr.  
'Puppet'  
'Maker'  
Vln.  
Vla.  
Vc.  
Cb.

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

*ppp* *nat.* *f* *ppp* *mf* *pp* *mp* *pp*

*mf* *p* *f* *mp* *f* *p* *nat.* *flz.* *nat.* *mf*

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

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

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

*ppp* *p* *ppp* *mf* *pp* *pp* *mp* *pp*

*ppp* *p* *ppp* *mf* *pp* *pp* *mp* *pp*

*ppp* *mp* *pp* *mf* *sub. ppp* *sub. mf* *pp* *mp* *sub. pp*

*pp* *p* *ppp* *mf* *pp* *ppp* *mp*

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

*mf* *pp* *mp* *sub. p* *sfp* *f* *Rasgueado* *pp* *mp*

I look up, I talk, I hide the strings, I

*m* *ff*

*gliss.* *gliss.* *talks...*

♩ = 120

♩ = 138

*p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *p* *f* *p*

*p* *f* *sub. p* *fp* *f* *p* *f* *p*

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

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

306 ♩ = 160

Picc. (2) *pp* *p* *ppp* *f* *p* *mf* *p*

Fl. (1) *pp* *p* *ppp* *f* *p* *mf* *fiz.* *nat.*

Ob. *fp* *fp* *f*

Cl. *p* *f* *f* *p*

Alto Sax. *p < mf* *p* *mp* *pp*

Bsn. *mf* *p* *f* *f* *pp* *f* *p*

Hn. *pp* *pp* *fp*

Tpt. *fp* *ppp*

Tbn. *ppp* *fp* *ppp sub. mf*

Glock. (2) *pp* *mp* *mf*

♯ Synth. *ppp* *mf* *pp* *f* *p*

Grtr. *p* *mf* *p* *f* *p* *mf*

'Puppet' *ff* *sub. f*

rise and de- mand I talk, I look up I

[Hand-puppet mouth]

*f* *ff* *f* *becoming more self-aware*

v.t.

'Maker' and talks when

Vln. *fp* *fp* *fp* *f* *p* *sfp* *Ring around the rose*

Vla. *fp* *fp* *mf* *f* *p* *f* *sub. p* *sfp* *Ring around the rose*

Vc. *p* *fp* *mf* *f* *p* *mf*

Cb. *p* *f* *mf*

Subito Lento

♩ = 180

♩ = 60 accel.

311

Picc. (2) *mp* *ppp* *f* *sub. pp* *fp* *pp* *mp* flz. nat.

Fl. (1) *f* *ppp* *f* *sub. pp* *fp* *pp*

Ob. *fp* *fp* *fp* *fp* *fp* *sf* flz. nat.

Cl. *fp* *ppp* *f* *p* *f* flz. nat.

Alto Sax. *ppp* *mp* *pp* *ppp* *mp* *pp*

Bsn. *f* *pp* *ppp* *f* *mf* *f* *p* *ppp* flz. nat. gliss.

Hn. *ppp* *f* *sub. ppp* *mp* *pp*

Tpt. *f* *sub. ppp* *mp* *pp*

Tbn. *ppp* *f* *sub. pp* *sub. f* *mp* *pp*

Glock. (2) *pp* *mp* *mf*

♯ Synth. *f* *sub. p* *f* *sub. p*

Grtr. *p* *f* *p* *mf* *p* *sf* *p* Rasgueado

Puppet *ask.* *I* *rise.* *ff, panicked open*

Maker *gradually open mouth* *gliss.* *gliss.* *gliss.* *gliss.* *no* *one* *else* *is* *a* *round...*

♩ = 180

Subito Lento

♩ = 60 accel.

Vln. *sf* *f* *mf* *p* *f* *sub. p* *fp* *f*

Vla. *sf* *f* *mf* *p* *f* *sub. p* *fp* *f* *sub. pp*

Vc. *p* *f* *p* *fp* *fp*

Cb. *p* *f* *p* *fp*



**poco a poco rall.**  
Debussy: Pelléas et Mélisande

317 **S**

Picc. (2) *fff* *f* *fff* *ff*

Fl. (1) *fff* *pp*

Ob. *fff* *pp*

Cl. *fff* *pp*

Alto Sax. *fff* nat. *pp*

Bsn. *fff* flz. nat. *p* *f* *f* **Puccini: Nessun Dorma**

Hn. *fff* flz. nat. *pp* *f* **Puccini: Nessun Dorma**

Tpt. *fff* flz. nat. *p* *mf* *pp* *f* **Puccini: Nessun Dorma**

Tbn. *fff* flz. nat. *p*

Dr. (1) *mp* *fff* To Vib.

Glock. (2) *mp* *fff* To Timp.

♯ Synth. *fff* *mf* *f* *pp*

Gr. *fff* *f* *pp*

Puppet' *glis.* (Collapse back in the chair)

'Maker' *mf* *ff* struggling to catch his breath  
 I would have to...  
 Hand-puppet (Yanks 'Puppet' backward, pulling him back into his chair)

**poco a poco rall.**

**S**

Vln. *fff* *f* *ff* *pp*

Vla. *fff* *f* *ff* *p* *f* *pp*

Vc. *fff* *mf* *pp*

Cb. *fff* *mf* *pp*



326  $\text{♩} = 58$

Picc. (2) *p* *ppp* *ppp* *mf* *p*

Fl. (1) *p* *ppp* *mf* *p* Tongue as fast as possible

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

Cl. *p* *ppp* *p*

Alto Sax. *ppp* *ppp*

Bsn. *ppp*

Hn. *p* *ppp* *f*

Tbn. Plunger (only) *f* *ff*  
 (Approx. with plunger): Goo - d!

Retune to A = 440 Hz Equal Temperament, Harpsichord sound

†Synth. *ppp*

Gr. As fast as possible *ppp*

Maker *ff* *mp*  
 try to find a way out!

---

$\text{♩} = 58$

Vln. *mp* *pp* *f sub. p*

Vla. *pp* *fp* *fp* *f sub. p*

Vc. *pp* *gliss.*

Cb. *pp* *gliss.*



**T** Lento ♩ = 52

Debussy: *La Mer*

Picc. (2) *f* *gliss.* *p* *f*

Fl. (1) *f* *gliss.* *p* *f*

Cl. *f* *pp*

Alto Sax. *f* *pp*

Bsn. *f* *ppp*

Hn. *pp* *mp* *pp*

Tbn. *f*  
*astonished and bemused*  
 How u - - - - - tter - - - ly

Synth. *p* *f* *pp*  
*Harpichord sound (Normal tuning)*  
*manic recitative, quasi ad libitum*  
 Ped. \_\_\_\_\_

Gtr. *ff* *p*

**T** Lento ♩ = 52

Vln. *p* *mf*

Vla. *f* *p* *mf* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

331

Picc. (2)

Fl. (1)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Synth.

Gr.

Vln.

Vla.

Vc.

Cb.

*gliss.*

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

fa - sci - na - - - ting... I - - - 'd ne - - - ver have i - - -

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

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

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mp* *f* *mp* *Ped.* *Ped.*

F 2

334

Picc. (2) *mp* *pp* *PPP* *mf*

Fl. (1) *mp* *pp* (Spoken): I ma gine that! *p* *f* *PPP* *mf*

Ob. *mp* *pp* *PPP* *mf*

Cl. *pp* *PPP* *mf*

Alto Sax. *mp* *pp* *PPP* *mf*

Bsn. *mp* *pp* *PPP* *f* *p* *flz. nat.*

Hn. *pp* *PPP* *f* *p* *flz. nat.* [Strauss: Salome]

Tbn. *f* *ff* excited getting carried away <

- ma - gined tha - t I - d di - sco - ve - r such spe - ci mens, what glo -

Synth. *pp* *fp* *mf* *f* *mp*

Gr. *p* *mp* *pp* *fp* *mf* *p*

Maker *<mf>*  
I - ma - gine that...

Vln. *mp* *pp* *fp* *f* *p*

Vla. *mp* *pp* *fp* *f* *p*

Vc. *mp* *pp* *f*

Cb. *mp* *pp* *f*

poco accel.

328

Picc. (2) *p* *mf* *pp* *f* *pp*

Fl. (1) *p* *mf* *pp* *fff*

Ob. *p* *mf* *pp* *fff*

Cl. *p* *f* *pp* *fff*

Alto Sax. *p* *f* *pp*

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

Hn. *mf* *pp* *p* *pp*

Tpt. *mp* *pp* *p* *f*

Tbn. *mp* *pp* *p* *f*

Plunger (only) *mp* *pp* *p* *f*

(Strauss: Sabote) (Approx. with plunger) What glo flz.

ri - ous per - ve - r - sion, tell me how your re -

Glock. (2) Timpani *fpp* *mp fpp*

Synth. *f* *mp* *f* *mp* *ff*

Detune 1/4 tone flat and change sound to Celesta

Ped.

Gr. *mf* *f* *mf* *p* *f*

poco accel.

Vln. *ff* *p* *fp* *fp*

Vla. *f* *p* *fp* *fp*

Vc. *p* *f* *p* *fp*

Cb. *p* *f* *p* *fp*

**U** Subito Allegro

♩ = 60

♩ = 120

♩ = 120

341

Picc. (2) *mf* *pp* *gliss.* *mf* *p* *ff*

Fl. (1) *mf* *pp* *mf* *p* *ff*

Ob. *mf* *pp* *p* *mp flz.* *ff*

Cl. *mf* *pp* *mf* *pp* *mp* *ff*

Alto Sax. *mf* *pp* *mf* *pp* *mp* *ff*

Bsn. *f* *pp* *p* *ff*

Hn. *mf* *pp* *p* *f*

Tpt. *flz.* *ff*

Tbn. *ff*

Dr. (1) *ff*  
Vibraphone  
Fast vib.  
Hard mallets

Timp. (2) *mp fpp* *ff*  
To Crot.

Synth. *ff*  
Celesta sound (detuned 1/4 tone flat)  
Ped...

Gtr. *p* *fp* *fp* *mf* *ff*

'Maker' *f* *outraged* *ff*  
How sho-cking-ly... rude!

**U** Subito Allegro

♩ = 60

♩ = 120

♩ = 120

Vln. *mf* *f* *p* *f, pesante* *ff* *f < ff*  
[Tchaikovsky: Symphony no. 4]

Vla. *mf* *f* *p* *f, pesante* *ffp* *ff*  
[Tchaikovsky: Symphony no. 4]

Vc. *fp* *mf* *ff*

Cb. *fp* *mf* *ff*

♩ = 80

Subito ♩ = 132

Mussorgsky: Night on a Bald Mountain

344

Picc. (2)

Fl. (1)

(Spoken): "What g - l - o - - - r - - - i - ous per-ver - - sion!"  
*pp, sotto voce* *p* *pp* *mp* *p*

Tpt.

(Plunger)  
 (Approx. with plunger): R - ea - lly?  
*pp < mp* *pp*

Vib. (1)

♯ Synth.

Puppet

*p.* < *whispering into the puppet of "Maker's" ear, sinister*  
 I hold a - no-ther an - - swer deep in - side...

Maker

*p.* < *entranced, frozen v.t.* *returning to outrage*  
 I hold a - no-ther an - - swer deep in - side. If you think I'll

♩ = 80

Vln.

s.t.  
*ppp* *p* *ppp*

Vla.

*ppp < p* *ppp*

Vc.

*ppp* *mf*

♩ = ♩ → ♩ = 66 (♩ = 132) rit. . . ♩ = 92 → ♩ = 120

To A. Fl. detune 1/4 tone flat

348

Picc. (2) *pp < mf* *ppp* *p* *ppp* *f* *p* *mp > p*

Fl. (1) *pp < mf* (Spoken): "R - ea - lly?" *< f > p* *pp* *p* *ppp* *f* *mp >*

Ob. *pp < mf* *ppp* *p* *ppp*

Cl. *pp < mf* *ppp* *ppp* *mf > p*

Alto Sax.

Bsn. *ppp* *f* *p* *mfpp*

Tbn. (Plunger) *mf* *f* *mp*  
 (Approx. with plunger): What lu - r - i - d i - n - vi - ta - tion!

Vib. (1) *mf* *ppp* *mf* *p* *pp*

Timp. (2) Crotales

♯ Synth. *ppp* *mf* *ppp* *mf* *mp > p*

Gr. II *f* *mp*

Puppet' *p < mp* *mf* *mp*  
 Hand-puppet mouth  
 But in - side me\_ is a tal - king ab - sence...

'Maker' *f* *ff* *p < mp* *mf* *mp* *outrage*  
 v.t.  
 an - swer such a que - stion! But in - side me\_ is a tal - king ab - sence... This is

Vln. *mf* *pp* *sfp* *mf* *pp* *mf p* *f* *sub pp*

Vla. *mf* *pp* *mf* *pp* *mf > p* *f* *pp*

Vc. *mf* *pp* *mfpp* *f*

Cb. *mf* *pp* *mfpp* *f* *p*

♩ = ♩ → ♩ = 66 (♩ = 132) rit. . . ♩ = 92 → ♩ = 120

V

$\text{♩} = 80$

rall.

$\text{♩} = 76$

353

Fl. (1) *p ppp f p*

A. Fl. (2) Alto Flute (Detuned 1/4 tone)  
(Spoken): "What lu - rid *p*

Ob. *ppp f p mp*

Cl. *f > p f*

Alto Sax. *f mp pp*

Bsn. *f mp pp*

Hn. (Stop mute) *ppp f p pp*

Vib. (1) *mp pp f mp*

Crot. (2) *f p pp*

♯ Synth. *pp f p < mp p mp > p mp > pp*

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

Puppet' *ff f < ff mp, entranced v.l. mf p*

Maker' *nothing as sick as that! Yes, he built me, so he should love*

V

$\text{♩} = 80$

rall.

$\text{♩} = 76$

Vln. *f mp pizz.*

Vla. *f mp pizz.*

Vc. *pp f p pizz.*

Cb. *f p pizz.*



♩ = 72                                  ♩ = 66                                  ♩ = 60   → ♩ = 92                                  → ♩ = 92

357

Fl. (1)

A. Fl. (2)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Vib. (1)

Crot. (2)

♯ Synth.

Gtr.

'Puppet'

'Maker'

Vln.

Vla.

Vc.

Cb.

in - vi - ta - tion!"

Match synth tuning

Straight mute

Harmon mute

Hand-puppet mouth

me...

me... I made him, there-fore I love him!

7th harmonic

7th harmonic

ppp

f

ppp

f

ppp

f

ppp

f

ppp

f

ppp

f

ppp

f

pp

mp

f

p

f

p

mp

p

mp

pp

f

mp

p

f

ff

outrage

pp

f

pp

f

pp

f

pp

f

W

$\text{♩} = 120$       *rall.*       $\text{♩} = 108$       **Subito**  $\text{♩} = 132$        $\text{♩} = \text{♩} = 66$

Fl. (1) *pp* *flz.* *f* *pp* *f* *pp*

Fl. (2) *pp* *flz.* *nat.* *f* Retune to standard tuning (Retuned) Click keys as loud as possible *pp*

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

Cl. *p* *mf* *p* *sf* *pp* *f* *pp*

Alto Sax. *ppp* *f* *pp* *fp* *f* *nat.* *pp*

Bsn. *pp* *mf* *f* *pp* *f* *nat.* *pp*

Hn. *ppp* *f* *pp* *fp* *f* *pp*

Tpt. *mf* *f* *pp* *f* *pp*

Tbn. *ppp* *f* *pp* *f* *pp*

Vib. (1) *f* *p* *mp* *pp* *f* *pp*

Crot. (2) *f* To Tub. B.

1/4 Synth. *pp* *mf* *pp* *pp* *f* *p*

Gr. *mf* *p* *f* *mp* *cunning*

Puppet' *mp.* *mf* *f* *mf*

Maker' *mp.* *mf* *f* *mf*

Lyrics:  
 Puppet: But there's a tal-king ab - sence in side... He  
 Maker: But there's a tal-king ab - sence in side... He

W

$\text{♩} = 120$       *rall.*       $\text{♩} = 108$       **Subito**  $\text{♩} = 132$        $\text{♩} = \text{♩} = 66$

Vln. *p* *f* *p* *fp* *f* *ppp*

Vla. *p* *f* *p* *fp* *f* *ppp*

Vc. *p* *fp* *f* *f* *f*

Cb. *p* *f* *p* *f* *f*

365

Fl. (1)

A. Fl. (2)

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

Vib. (1)

Crot. (2)

⌘ Synth.

Gr.

Puppet'

Maker

Vln.

Vla.

Vc.

Cb.

Click keys as loud as possible

Stop mute  
B♭ 1

(Harmon mute)

Tubular Bells

Piano sound  
(still detuned)

l.v. sempre

*p, resonant*

*ppp*

*f*

Smooth bow changes (unless otherwise specified)

Smooth bow changes (unless otherwise specified)

Smooth bow changes (unless otherwise specified)

*ppp*

*p* *ppp* *mp* *pp* *pp* *mp sub. pp* *fp* *f*

*poco s.p.* *nat.*

*poco s.p.* *nat.*

*poco s.p.* *nat.*

*ppp* *fp* *f*

won't go to the rotting pile,

gradually open mouth → open

*f, fighting to speak*

*poco s.p.* *nat.*

*poco s.p.* *nat.*

*poco s.p.* *nat.*

*ppp* *fp* *f*

369

Fl. (1) *pp*

A. Fl. (2) *pp* (Audible keyclicks) *ppp < mp* *pp* *p* *pp* *p* *pp*

Ob. *pp mp > pp*

Cl. (Audible keyclicks) *p* *mf* *ppp* *ppp* *p*

Alto Sax. *p* *mf*

Bsn. *pp* *p* *pp*

Hn. *pp* *mf*

Tbn. *p* *ppp*

Vib. (1) *pp* *mf* *sub. ppp*

♯ Synth. *p* *f*

Gr. (Lx. sempre) *p* *f* *p* *pp* *mp*

'Puppet' *mf*  
There's a some - - thing - - ness

'Maker' *mf* v.t. gradually open mouth  
There's a some - - thing - - ness

Vln. *ppp* *mp* *pp* *mp* *poco s.p.* *nat.* *poco s.p.*

Vla. *p* *fp* *pp < mp* *ppp* *mp* *ppp* *p* *nat.* *s.p.* *nat.*

Vc. *p* *fp* *ppp* *mp* *ppp* *nat.* *s.p.* *nat.*

Cb. *p* *fp* *ppp*

372

Fl. (1) *pp* *fp* *f* *flz.* *nat.*

A. Fl. (2) *ppp* *mp* *pp* *flz.* *nat.*

Ob. *fp* *f* *pp*

Cl. *ppp* *p* *ppp* *fp* *f* *pp* (Audible keyclicks) *ppp*

Alto Sax. *fp* *f* *p* *ppp* *flz.* *nat.*

Bsn. *fp* *f* *p* *ppp* *p* *flz.* *nat.*

Hn. *fp* *f* *pp* *flz.* *nat.*

Tpt. *fp* *f* *flz.* *nat.*

Tbn. *fp* *f* *flz.* *nat.*

Vib. (1) *pp* *p* *fp* *f* *ppp*

Tub. B. (2) *f*

<sup>4</sup>Synth. *fp* *f*

Pd. *p* *f* *f > p* *f* *p* (L.v. sempre)

Gtr. *p* *f* *f > p* *f* *p* (L.v. sempre)

'Puppet' on - - ly he knows! He'll stay... *f* *mp, tender*

'Maker' on - - ly he knows! He'll stay... *f* *mp, tender*

Vln. *pp* *mp* *ppp* *fp* *fp* *f* *pp* *mp* *nat.* *s.p.* *nat.*

Vla. *ppp* *p* *ppp* *fp* *f* *ppp* *mp* *poco s.p.* *nat.*

Vc. *mp sub. pp* *mp* *pp* *fp* *f*

Cb. *fp* *f*

376 (Audible keyclicks)

A. Fl. (2) *ppp* *mp* *p* *ppp*

Cl. *mp* *pp* *mp* *ppp* *p* *pp* *p*

Alto Sax. *ppp*

Bsn. *ppp*

Vib. (1) *p* *ppp* *mp* *ppp*

Gtr. *pp* *mp* *p* *mp*

'Puppet' *mf* *mp*  
with me... un - - -

'Maker' *mf* *mp*  
with me... un - - -

Vln. *sub ppp* *mp* *ppp* *mp* *ppp, poco a poco cresc.* *s.p.*

Vla. *ppp* *mp* *pp* *mp* *pp* *p* *pp* *s.p.* *nat.*

Vc. *ppp* *mp* *ppp, poco a poco cresc.* *s.p.* *nat.*

Cb. *pp*

*poco rit.* . . . . .  $\text{♩} = 60$  ←  $\text{♩} = \text{♩}$  →

379

Fl. (1) *ppp* *p* *f*

A. Fl. (2) *mp* *pp* *mf* *mp* *f*

Ob. *ppp* *p* *f*

Cl. *pp* *ppp* *p* *f*

Alto Sax. *mp* *p* *ppp* *p* *f*

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

Hn. (Stop mute) *ppp* *p* *f* lip trill

Tpt. *ppp* *f* Harmon mute *flz.*

Tbn. *ppp* *pp* *ppp* *f* *gliss.*

Vib. (1) *poco cresc.* *pp* *f*

Tub. B. (2) *mp* *f*

♯Synth. *mp* *pp* *f*

Gr. *ppp, poco cresc.* *pp, poco cresc.* *p* *f*

Puppet *mf*

Maker *mf* *pppp.* as if your voice has been stolen

til I say some - - - - - thing

til I say some - - - - - thing

*poco rit.* . . . . .  $\text{♩} = 60$  ←  $\text{♩} = \text{♩}$  →

Vln. *pp, poco a poco cresc.* *p* *f* s.t. s.p. nat. s.p. nat.

Vla. *mp* *pp, poco a poco cresc.* *p* s.p. nat. s.p. nat.

Vc. *pp, poco a poco cresc.* *p* s.t. s.p. nat.

Cb. *f*

**X** Subito Allegro  
♩ = 120

381

Fl. (1) *sub. p* *mf* *p* *mf* *p* *mf* *p* *f*

A. Fl. (2) *sub. p* *f* *mf* *p* *mf* *p* *mf* *p* *f*

Ob. *sub. p* *fp* *mf* *p* *mf* *p* *mf* *p* *f*

Cl. *sub. p* *mf* *p* *mf* *p* *mf* *p* *f*

Alto Sax. *sub. p* *mf* *p* *mf* *p* *mf* *p* *f*

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

Hn. *sub. p* *pp* *mp* *pp* *mp* *pp* *mf* *nat. slow trem.*

Tpt. *ppp* *mf*

Tbn. *sub. p* *pp* *mp* *pp* *mp* *pp* *mf*

Vib. (1) *sub. mp* *p* *mf* *p* *mf* *p* *f* *p*

Tub. B. (2) *sub. mp* *pp* *mf*

♯ Synth. *sub. mp* *p* *mp* *p* *mf* *p*

Gr. *l.v. sempre*  
*sub. mp* *p* *mf* *mp* *f* *ff*

Puppet *New!* *Whisper plus vocal fry* *p* *f* *p*

Maker *new!* *New!* *New!*

**X** Subito Allegro  
♩ = 120

Vln. *sub. mp* *p* *mf* *p* *mf* *p* *mf* *f*

Vla. *f* *mf* *p* *f* *p* *mf* *mp* *mf* *p* *mf* *f*

Vc. *f* *mf* *p* *mf* *p* *mf* *p* *f*

Cb. *sub. mp* *p* *mp* *mf* *mp*



385 Piccolo

Picc. (2) *fp* *mp* *ff* *pp* *p* *pp*

Fl. (1) *ff*

Ob. *pp* *f* *ff*

Cl. *f* *p* *ff* *p* *mp*

Alto Sax. *mf* *p* *mf* *ff*

Bsn. *mf* *ff*

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff* To B. Tbn.

Vib. (1) *f* *ff* *fp* *ppp*

Tub. B. (2) *ff* I.v. ToSpoons *sub. p*

♯Synth. *ff* *sub. p* *mp* *ppp*

Gtr. *mp* *ff* *art. harm. 8<sup>va</sup>* *p, dancing*

Puppet *Hand-puppet mouth* *mp, malicious delight, whispering in the ear of puppet of 'Maker', almost sotto voce*  
 Back, back, back, back, to the... red red

'Maker' *f* *p* *f* *p* *ff* *pp* *p* *pp*  
 Sing melody with back of tongue against soft palate *p, terrified, voice stolen* *Match all quarter-tones to guitar or synth*  
 New! [Ng] (Silently mouthed): Back, back,

Vln. *mf* *ff* *pizz.* *p*

Vla. *mf* *ff*

Vc. *ff* *pp* *p* *pp*

Cb. *fp* *ff* *pp*

Wagner: *Ride of the Valkyries* ad libitum To A. Flute

Sibelius: *Symphony no. 5*

Wagner: *Rheingold*

Wagner: *Rheingold*

Wagner: *Rheingold*

388

Fl. (1) *(Spoken):* "ba - ck *ppp* *mp* back *p* *mp* *pp* ba - *pp*

A. Fl. (2) Alto Flute *ppp* *mp*

Cl. *pp* *p* *ppp* *p* *pp* *mp* *pp*

Alto Sax. *ppp*

Vib. (1)

Gr. *mp* *p* *mf* *p*

'Puppet' room of no- thing, it be ckons but, back back back, back in-to

Hand-puppet mouth

'Maker' *mp* *p* norm. Tongue on soft palette *mf*, momentarily breaks free *p* Ah! [Ng] back,

(Mouthed): back, back, ah! Ah!

Vln. *pp* *mf* *p*

Vla. *p* *ppp* *mf* *pp* *mp* s.t. s.p.

Vc. *ppp* *mf* *mp* *pp* *mf* pizz. arco

393

Fl. (1)  
 - ck" *mp* *pp* "to the red, red room of" *mf* *pp* *p*

A. Fl. (2)  
*pp* *mp sub. pp* *mp* (Spoken): "no - - - thing!" *pp* *mp* *p*

Ob.  
*p* *pp*

Cl.  
*ppp* *mp* *pp* *p*

Alto Sax.  
*ppp* *pp < mp > pp*

Gr.  
*mf* *p* *mf* *p* *mp* *p*

'Puppet'  
 pine - - - - - wood smoke, pri ckled and stuck, sme - lling of

Hand-puppet mouth

'Maker'  
 to the red red room of no - - - thing... Ah!..

Vln.  
 arco *pp* *mp* *p* *p sub. ppp*

Vla.  
*pp* *p* arco, s.p. *pp* *mf* *pp* *mp* *pp*

Vc.  
*p* *ppp*

con sord. s.p. IV

399

Fl. (1) *(Spoken): "back in to pine wood"*  
*mf p mf*

A. Fl. (2) *(Spoken): "in to"*  
*mf sub. p mp pp mf*

Ob. *pp p < p > pp*

Cl. *ppp mp pp mp > pp mp > pp*

Alto Sax. *ppp p*

Bsn. *p > pp*

Grtr. *mf p mf p mp p mp p*

'Puppet'  
*mf mp*  
 smel - - - - - ted co lours, a mel - - - - - ted  
 [Hand-puppet mouth]

Maker  
 norm. Tongue on soft palette  
*f, sub. p trying to scream mp p mp p*  
 → Ah! [Ng] back, in - to pine - - - - - wood

Vln. *pp p*

Vla. *mp pp < mp > pp ppp*

Vc. *mp pp no vib. pp mp pp p*

404

Fl. (1) *p* *mf* *pp* *mp* *pp* *p*

A. Fl. (2) *ppp* *mp* *pp* (Spoken): *p* *mf* *p* *f*

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

Cl. *mp* *pp* *ppp* *p* *pp*

Alto Sax. *p* *pp* *ppp* *pp* *p*

Bsn. *mf* *ppp*

Gtr. *mf* *mp* *mf* *p*

'Puppet' *mf* *p* *f* *mp*  
 rain - - - bow in o - - - chre bones, si - newed strings  
 [Hand-puppet mouth]

'Maker' *mp* *p* *f* *mp*  
 smoke [Ng] Ah! Ah! [Ng] pri - ckled and  
 Tongue on soft palette  
 sub. *p*

Vln. *pp* *p* *pp* *pp* *p* *pp* *p* *pp*  
 arco, s.p. s.p. nat.

Vla. *mf* *p* *f* *mp* *pp*

Vc. *pp* *f* *mf* *p* *ppp* *mf*  
 gliss. s.p. nat.

Cb. *mf* *p*

408

Fl. (1) *pp* (Spoken): "stu - ck," *mp* *pp* *p* *pp* *p*

A. Fl. (2) *pp* *p* *pp* (Spoken): "sme - ling of" *mf*

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

Cl. *ppp* *mp* *pp* *mp sub. pp* *mf*

Alto Sax. *pp*

Grtr. *mp* *p* *mf* *mp*

Puppet  
bro - ken in - to de - li - cious snaps!  
[Hand-puppet mouth]

Maker  
[Ng] stuck Ah! [Ng] sme - ling of [Ng]

Vln. *pp* *mp* *pp* *mp* *p* *f*

Vla. *mp* *ppp* *p* *pp* *mp > p* *p* *sf*

Vc. *p* *pp* *pp* *pp* *mp*

Cb. *p*

Annotations: *gliss.*, *air sounds*, *nat.*, *norm.*, *Tongue against soft palette*, *s.t.*, *s.p.*, *pizz.*, *senza sord.*

Rachmaninov: Symphonic Dances

412  $\text{♩} = 80$

Fl. (1) *fp* *pp* *mp* *p*

A. Fl. (2) *mf* *p* (Spoken): "smel ted co lours" *mp* *mf*

Ob. *fp* *pp*

Cl. *fp* *pp* *ppp* *p* *pp*

Alto Sax. *fp* *ppp* *p*

Bsn. *ppp* *p* *pp*

Hn. Straight mute *fp* *ppp*

Tpt. Harmon mute *fp* *ppp*

B. Tbn. *fp* *ppp*

Vib. (1) *f* *Ped.* To Rt.

Tub. B. (2) *p, deadpan* *mp* *pp* *p* *pp* *mp*

♯ Synth. *fp* *mf* *pp* *Ped.*

Gr. *sf* *mp* *pp* *mp*

Puppet *f, vicious* *p* *mp* *pp*  
I ask him: are you ha-ppy to dance in my strings?

Maker *norm.* *mp* *f* *p* *pp* *mp*  
Ah! [Ng] smel ted co lours

Vln. *fp* *pp* *s.p.* *mp*

Vla. *fp* *mf* *p* *pp* *mp*

Vc. *fp* *pp*

Cb. *fp* *mf* *pp*

$\text{♩} = 80$

415

Fl. (1) *mp* *pp* (Spoken): "A mel - - t - t - t - t - te - d" *mf* *ppp*

A. Fl. (2) *p* *ppp* *mp* (Spoken): "rain" *p* *nat.*

Ob. *ppp* *pp* *ppp*

Cl. *ppp* *p* *pp* *mf* *pp* *ppp*

Alto Sax. *ppp* *ppp* *pp* *ppp*

Vib. (1) Ratchet *mp*

Spoons (2) (roll) *p* *pp* *mf sub. p* Grieg: Holberg Suite *mp*

Gtr. *p* *mf* *p* *mp* *p* *mp* *p* *mf* *p sub. mf*

Puppet' Are you ha-ppy to dan - - gle from my hands? Are you  
 (Hand-puppet mouth)

Maker' *mp* *fp*  
 A mel - - - ted rain - - - -

Vln. *p* *pp* *pp* *mp* *pizz.*

Vla. *p* *mf* *pp* *pp* *mp* *pp* *pizz.*

Vc. *mp* *pp* *pizz.*

Handwritten annotations: *gliss.*, *5*, *3*, *nat.*, *air sounds*, *sim.*, *Ratchet*, *Grieg: Holberg Suite*, *s.t.*, *half-press (Lh.)*, *pizz.*



418

Fl. (1) (Spoken): "bow" *mf* *pp* *ppp* *mp*

A. Fl. (2) "bow" *mf* *ppp* *mp* breath tone

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

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

Alto Sax. *p* *pp* *ppp*

Bsn. *ppp*

Hn. Stop mute *ppp* (Harmon mute)

Tpt. *ppp* (Harmon mute)

B. Tbn. *ppp* (Harmon mute)

Rt. (1) To Vib. *mf* *ppp*

Spoons (2) Tremelo between thigh and cupped hand *pp* *p* *mf* *sub. p* *mf* *sub. p* Rossini: William Tell

Grtr. *p* *mp* *f* *fp* *mf* *f* *f* *ff* *f* *mp* *p* *mf* *ff*

Puppet ha ppy to de light in my hold? *mp* *p* *gliss.* *gliss.* Hand-puppet mouth

'Maker' [Ng] bow *mp* *p* *gliss.* *gliss.*

Vln. *mp* *pp* *ppp* *s.p.* *s.p.*

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

Vc. *mp* *p* *ppp*

Cb. *mp* *ppp* *s.p.* *ppp* pizz.

**AA** ♩ = 108

421

Fl. (1) *fp* *nat.* *pp* *mp* *> pp* (Spoken): "in o chre bones!" *mp* *p* *f* *p*  
 Air sounds *flz.* *nat.*

A. Fl. (2) *fp* *pp* *mp* *pp* (Spoken): "I *p*

Ob. *fp* *pp* *mp* *pp* Shuffle feet congratulating spoons player

Cl. *fp* *pp* *mp* *pp* Shuffle feet congratulating spoons player

Alto Sax. *fp* *pp* *p* *pp* *p* *pp* *p* *mf* *pp* *mp* 100% air *nat.* 100% air *5*

Bsn. *fp* *pp* *p* *pp* *p* *pp* *mp* *pp* *pp* Shuffle feet congratulating spoons player

Hn. *fp* *pp* *mp* *pp* Air sounds

Tpt. *fp* *pp* *mf* *p* *mp* *p* *mf* *p* *mf*

B. Tbn. *fp* *pp* *p* *pp* *p* *pp* *mp* *pp*

Vib. (1) *f* *mp* *p* Shuffle feet, congratulating spoons player

Spoons (2) *f* *mf* *ff* To Tub. B. (Stravinsky; Petroushka)

♯Synth. *f* *> mp* *p* *< mf* *pp* *ppp*

Gr. *mf* *mf* *f* *p* *laughing* *mf* *mf* *mp* *< mf* *p* Hammer-on *Ped.*

Puppet' *mp* *norm.* *f* *mp* *norm.* *p* And he re - plies ve - ry clear - ly, no! What a cha - rac - ter, *Hand-puppet mouth* *Tongue on soft palette*

Maker' *nat.* *s.p.* Ah! Ah! [Ng] in o - chre bones...ones [Ng] I *arco, nat.* *ricochet, punta d'arco*

Vln. *f* *pp* *mp* Shuffle feet, congratulating spoons player *pizz.*

Vla. *f* *pp* *ppp* *mf* *pp* *mf* *pp* *mp* *s.t.* *s.p.* *s.p.* *s.p.*

Vc. *f* *pp* *ppp* *mf* *pp* *mf* *pp* *mp* Shuffle feet, congratulating spoons player *pizz.* *arco*

Cb. *f* *pp* *p* *f*

**AA** ♩ = 108

426

Fl. (1) Air sounds *p < mf > p* (Spoken): 'ha- ppy\_ to dan -

A. Fl. (2) ask him: are you ha- *f f p mp > p*

Ob. *mf p ppp mp*

Cl. *p > pp p pp*

Alto Sax. 100% air nat. Debussy: La Mer 50% air nat. 50% air *p > pp mp p < mp nat. 50% air*

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

Hn. *pp p ppp*

Tpt. *mf > p mp > p mf p mf*

B. Tbn. *p mp ppp p*

♯Synth. *ppp* Put finger-less gloves on

Gr. *f mp f p mf p* Hammer-ons (barre)

Puppet' what... a joke! Hand-puppet mouth The vole, the ant, the sea ur - *ff mf, bloodthirsty f mp f*

Maker ask him: ...im [Ng] are you ha- ppy to dan - *mp norm. Tongue on soft palette mp p mp*

Vln. pizz. arco s.p. ricochet, punta d'arco s.t. norm. press (l.h.) *mp pp p pp p pp*

Vla. arco, s.p. half-press (l.h.) pizz. *pp mp p mp p mp*

Vc. s.p. s.t. s.p. s.t. s.p. pizz. *mf pp mf > pp mf p mp*

Cb. *p mp f ppp mf* arco Harmonic gliss. on I & II



433

Fl. (1) *ppp* *p* *pp* (Spoken): "Are you" *f* *pp* *mp*

A. Fl. (2) *ppp* *f* (Spoken): "you ha - - - ppy to de - ligh - t" *mf* *f* *mf* *f*

Ob. *ppp* *sub. p* *ppp* *mp* *mp* *pp* *mp*

Cl. *mp* *p* *f* *p* *flz.*

Alto Sax. *ppp* *mp* *p* *mp*

Bsn. *ppp* *mp* *pp* *pp* *mp*

Tpt. *ppp* *mf* *p*

B. Tbn. *sub. ppp* *mp* *mp*

Vib. (1) To T-t.

♯ Synth. *sub. ppp* *pp* *mp* *pp* *p*

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

'Puppet' *mp* *norm.* *f* *sub. mp* *mf*  
 in - to my a - - - ching  
 [Hand-puppet mouth]

'Maker' *mf* *gliss.* *gliss.*  
 Are [Ng] you ha - - - ppy to de - light

Vln. *p* *pp* *f* *p* *mp* *p* *mf*  
 [Ravel: Daphnis et Chloé] s.t. half-press (l.h.) nat. 3

Vla. *p* *pp* *f* *mp* *p* *mp*  
 [Ravel: Daphnis et Chloé] s.p. nat. s.p. 3 5

Vc. *mp* *mf* *p* *mp* *pp* *mp*  
 [Ravel: Daphnis et Chloé] s.p. s.p. 3 5

Cb. *pp* *mf* *pp* *p* *mp* *pp* *mp*  
 [Ravel: Daphnis et Chloé] s.p. s.p. 3 5

436

Fl. (1) *f* *p* "my" *f* *mf* *ff* hol

A. Fl. (2) (Spoken): "in" *p* *f* "my"

Cl. nat. To B. Cl. *f* *p*

Alto Sax. *pp* *p* *pp* *mp*

Bsn. *pp* *f* *ff* Multiphonic harmonic series overtones

Hn. Straight mute *f* *p*

Tpt. *ppp* *pp* *ppp*

B. Tbn. *ppp*

Crot. (2) *mf* *pp*

♯Synth. *f* *pp* *mp* *ff* *mf* *gliss.*

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

Puppet' hands, Hand-puppet mouth *p*

'Maker' [Ng] in my hold

Vln. no vib. *f* *pp* *p* *pp* *ff* s.p. s.t. s.p.

Vla. nat. no vib. *f* *pp* *f* *p* *ff* s.p. nat.

Vc. nat. no vib. *f* *pp* *p* *pp* s.p.

Cb. *f* *p* *pp* *p*

438

Fl. (1) *fp* *mf* *sub. pp*

A. Fl. (2) Jet whistle *ff* *mf*

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

Cl. Bass Clarinet in B $\flat$  *pp*

Alto Sax. *p* *f* *mp* *p* *mf* *flz.*

Bsn. *mp* *mf* *pp* *flz.*

Tpt. *pp* *mp*

B. Tbn. *f*

T.-t. (1) Tam-tam, scrape rim with triangle beater To Vib.

Crot. (2) *fff* *p* *ppp* l.v.

♯Synth. *ff* *pp* *mf* *mp* *pp* *mf* *f* *ff*

Gr. *ff* *mf* *f* *ff*

'Puppet' *mf* *ff*

'Maker' *norm.* *ff* *mp* Tongue on soft palette

...old! [Ng] Ah!

Vln. *pp* *mp* *sub. pp* *f* *pp*

Vla. *mp* *sub. pp* *p* vib. norm.

Vc. *ff* *pp* *mf* *pp* nat. vib. norm. s.p. nat. Harmonic gliss. III IV

Cb. *ff* *pp* *mf* *f* vib. norm. s.p. Harmonic gliss. II III

CC ♩ = 88

440

Fl. (1) *fp* *pp* *sfp* *ppp* *sub. mp* *pp* *p* *pp*

A. Fl. (2) *fp* (Spoken): "and he" *f* (Spoken): "re - plies" *ff*

Ob. *fp* *ppp* *sub. mp* *pp* *p* *pp*

B. Cl. *fp* *pp* *mf* *pp* *p > pp*

Alto Sax. *fp* *pp* *mf* *p*

Bsn. *fp* *pp* *mf* *ppp* *p* *pp*

Hn. (Straight mute) *pp* *p* *pp*

Tpt. *ppp* *p* *pp*

Vib. (1) Vibraphone (no vib.) *mp, mischievous* *mp* *p* *f* To Bell Tree

Crot. (2) *f* To Mar. Ped. *f*

Synth. *ppp* *sub. mp* *pp* *pp* Ped.

Gr. barre To E. Gtr. *f* *mf, salivating, enjoying self* *f* *mf* *ff* *mf*

Puppet *f* Sha-dows flit, tongues flit-cker, socks flit and thru-sted fists in - to my

Maker' *ff* *mp* *f* *f sub. p* *mp*

nat. Ah [Ngl] And he Ah! Ah! [Ngl] re - plies

Vln. *fp* *sfp* *pp* *sub. mp* *pp* *mp* *pp* s.p.

[Beating with violin 1 but match synth]

Vla. *fp* *pp* *mf* *pp* *p* *pp* *mp* *pp* *mp* s.p. *pizz*

Vc. *fp* *pp* *mp* *pp < p* *pp* s.t.

Cb. *f* *pp* *mp* *f* *pp* arco 7th harmonic



445

Fl. (1) *f* (Spoken): "re - plies" *p* *mf* *mp* ve - ry

A. Fl. (2) (Spoken): "re - plies" *p* *mf* *mp* ve - ry

Ob. *ppp* *pp* *sub. mp*

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

Alto Sax. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *sub. mp*

Hn. Stop mute *ppp*

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

Vib. (1) Bell Tree To Vib. *mf*

Crot. (2) Marimba *p*

♯ Synth. *p* *pp* *mp* *pp* *mp*

Puppet' *f* *mf* *mp* *mf* *mp* *f* *mp* *desperate yearning*  
 thick ness, my me ssy mess - ness, as I be - con, you in,

Maker' *p* *mf* *p* *norm.* *f* *mp*  
 [Ng] re - plies [Ng] Ah! [Ng] Ah! ve - ry

Vln. *mf* *pp* *mp* *pp* *mf sub. p* *mp*  
 s.p. nat. no vib. s.p. nat. vib. norm. s.p. no vib.

Vla. *pp* *mp* *pp* *mf* *mp* *mf*  
 arco, nat. no vib. s.p. nat. vib. norm. s.p. no vib.

Vc. *mp* *pp* *mfpp* *mp > pp* *mp* *pp* *mp > p* *mfpp*  
 s.p. nat. no vib. s.p. nat. vib. norm. s.p. no vib.

Cb. *mp* *pp* *mfpp* *mp > pp* *mf* *mp* *p* *mf* *pp*  
 s.p. nat. no vib. s.p. nat. vib. norm. s.p. no vib.

← 3 = ♩ →

450

Fl. (1)  
clear *mf* ly, *p* No! *mp* *p* No! *mf*

A. Fl. (2)  
clear *mf* ly, *p* No! *mp* *p* No! *mf*

Ob.  
*mf* *pp* *p* *ppp* *p* *pp* *mp* *> pp*

B. Cl.  
*mf sub. pp* *mp* *pp* *mp* *pp*

Alto Sax.  
*mf* *pp* *< mp* *p* *mp* *p* *mp* *p*

Hn.  
*mp* *pp* *ppp* *< mp* *> pp* *< mp* *pp*

Tpt.  
*mf* *pp* *f* *ppp* *< p* *pp* *< mp*

B. Tbn.  
*mp* *pp*

Mar. (2)  
*mp* *pp* *pp* *mp* *pp* *mp*

♯ Synth.  
*pp* *mf* *pp* *p* *pp* *p* *pp* *mp*

Puppet  
in, in, and let my o - range cham - bers fall in - to moss and dis - re  
*mf* *p* *mp* *p* *f, sub. p* *mf*  
Hand-puppet mouth increasingly panicked

Maker  
clear ly, [Ng] No! [Ng] Ah! [Ng] Ah!

Vln.  
nat. *pp* *mf* *pp* *mf sub. p* *mp* *p* *mp* *mfpp* *mf* *mf* *vib. norm.*

Vla.  
nat. *pp* *mf* *pp* *mp* *pp* *p* *pp* *mf* *mf*

Vc.  
*fpp* *mf* *pp* *mp* *p* *mp* *pp* *mf* *p* *mf*

Cb.  
*fpp* *mf* *pp* *mp* *pp* *mf*

DD ♩ = 132

455

Fl. (1) *No!* *p* *fz.* *nat.* *fz.* *nat.* *f* *p* *f* *mf* *f*

A. Fl. (2) *No!* *p* *fz.* *nat.* *fz.* *nat.* *f* *p* *f* *mf* *f*

Ob. *mf > pp* *mf* *p* *fp* *fp* *f* *p* *f*

B. Cl. *mf* *p* *fp* *f* *p* *mf* *p* *f* *p*

Alto Sax. *mf* *mp* *p* *f* *p* *mf* *p* *f* *p*

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

Bsn. *fp* *f* *p* *f* *p* *f* *p*

Hn. *pp* *HV* *f* *p* *mf* *mp* *p* *f*

Tpt. *pp* *f* *p* *f* *fp* *fp*

B. Tbn. *pp* *f* *p* *mf* *p* *mf* *p* *f*

Vibraphone, no vib. *f* *p* *f*

B.T. (1) *f* *p* *f*

Mar. (2) *f*

1/4 Synth. *p* *mp* *p* *f* *p* *f* *mp*

Gtr. *mf* *mp* *f, resonant* *ff* *p* *f* *mp*

Puppet *pair* *Hand-puppet mouth* *norm.* *fff, nervous breakdown* *f*

Maker *[Ng]* *No!* *[oh]* *Ah!* *molto s.p.* *nat.* *I* *II*

Vln. *p* *fp* *molto s.p.* *gliss.* *fp* *f* *mf* *f*

Vla. *p* *fp* *molto s.p.* *f* *mf* *f* *mp*

Vc. *p* *fp* *molto s.p.* *f* *mf* *f* *mp*

Cb. *p* *mf* *fp* *f* *mf* *f* *mp*

*sadistic delight*

*Forcefully keep trying to shut the hand-puppet's mouth*

*fall in-to moss and*

DD ♩ = 132



EE

♩ = 66 accel. . . . .

♩ = 69

466

Fl. (1)

A. Fl. (2)

Ob.

B. Cl.

Alto Sax.

Cbsn.

Vib. (1)

Crot. (2)

♯Synth.

E. Gtr.

'Puppet'

Maker

me, me, me, there's a some - thing - ness

tting pile is not for

norm.

EE

♩ = 66 accel. . . . .

♩ = 69

Vln.

Vla.

Vc.

Cb.

s.p. nat. s.p. nat. s.p. nat. s.p. nat.

no vib. no vib. vib. norm. poco vib. nat.

mf > p mf > p mp mf > p pp mf pp mf pp mf pp mfpp mfpp ppp

Mussorgsky: Night on a Bald Mountain

471

Fl. (1) *p* *pp* *p* *pp*

A. Fl. (2) *mf* To Picc.

Ob. *p*

B. Cl. *mp* *p* *mp* *p* *mp* *ppp* *smfpp* *mp* *p < mp* *pp*

Alto Sax. *mp* *pp* *mp* *pp*

Cbsn. *ppp* *mp* *mp*

Tpt. (Harmon mute, stem out) To C.Tpt. *pp* *ppp*

Vib. (1) *mp > pp* *mfpp* *mp* *pp* *mp* *mp > pp*

Crot. (2) *mp*

Wagner: Ride of the Valkyries

♯Synth. *mp > pp* *mp* *pp sub. mp* *pp* *mp > pp* *mp* *p*

E. Gtr. *mp* *pp* *mp*

Puppet on - ly I know, I'll stay... with him...  
 Hand-puppet mouth

'Maker' me, there's a some - - thing - - ness on - - ly *p* *mf*

Vln. *pp* *mp* *pp* *p* *mp* *pp* *arco, nat.*

Vla. *mp > p* *< mp* *pp* *smfpp < mp* *pp* *mp* *pp < mp* *pp* *p < mp* *pp* *Beethoven: Pastoral Symphony*

Vc. *p* *pizz.* *pp < mp* *pp* *vib. norm.* *p < mp* *pp*

Cb. *sub. mp* *ppp* *smfpp* *mp* *ppp* *mp* *ppp* *mp*

Tempo markings: *vib. norm.*, *poco s.p.*, *pizz.*, *arco, nat.*

Metronome markings: ♩ = 72, ♩ = 76, ♩ = 80, ♩ = 84, ♩ = 88

**FF** Subito Lento

♩ = 92      ♩ = 100      ♩ = 108      ♩ = 120 - ♩ = 60 accel.

476 Piccolo

Picc. (2) *p* *pp* *mf* *pp*

Fl. (1) *p* *pp* *mf* *pp*

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

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

Alto Sax. *pp* *mp* *pp* *mp* *pp* *p* *pp*

Cbsn. *mp* *mf*

Vib. (1) *p* *mp* *pp* *mf* *mp* *p*

Crot. (2) *p* *mf*

♯ Synth. *p* *pp* *mp* *mf* *p*

E. Gtr. *p* *mp* *pp* *p* *mf*

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

Maker *p* *mf* *mp* *mf* *p* *f*

un - til I say some - thing new! That ro - tting pile is

I know, I'll stay with him un -

**FF** Subito Lento

♩ = 92      ♩ = 100      ♩ = 108      ♩ = 120 - ♩ = 60 accel.

Vln. *mp* *p* *mp* *pp* *p* *pp* *mf* *pp* *p* *pp*

Vla. *nat.* *p* *mf* *pp* *p*

Vc. *s.p.* *mp* *poco vib.* *mf* *pp* *sub. mp* *pp*

Cb. *ppp* *mp* *ppp* *mf*

*Grieg: In the Hall of the Mountain King*  
*poco s.p.*

♩ = 66                      ♩ = 72                      ♩ = 78                      ♩ = 84

480

Picc. (2) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Fl. (1) *p* *pp* *mf* *pp* *mp* *p* *mp*

Ob. *sub. pp* *mp* *mf* *ppp*

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

Alto Sax. *mf* *pp* *mp.* *pp* *laugh*

Cbsn. *mp* *mf*

Vib. (1) *mp* *mf* *p*

Crot. (2) *p* *mp* *pp*

♯Synth. *mp* *p* *mp* *mf* *p* *mp*

E. Gr. *mp* *p* *mf* *art. harm.* *pp* *art. harm.* *pp*

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

Maker *p* *confidence returns with voice* *f* *p*

Vin. *pp* *p* *pp* *nat.* *p* *pp*

Vla. *sub. pp* *mp* *sub. p* *mp* *mf* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *mp* *pp* *nat.* *s.p.* *nat.* *Grieg: In the Hall of the Mountain King* *pp* *sub. mp* *pp* *sub. mp*

Cb. *ppp* *mp* *pp* *mf* *mp*

not for me There's a

til I say some - thing new! That ro - tting pile is

Hand-puppet mouth

art. harm. 8<sup>va</sup>-----]

art. harm. 8<sup>va</sup>-----]

Grieg: In the Hall of the Mountain King

Grieg: In the Hall of the Mountain King



♩ = 88                      ♩ = 92                      ♩ = 96                      ♩ = 100

484

Picc. (2) *pp* *mp* *pp* *mp* *pp* *p*

Fl. (1) *p* *mp* *pp* *mp* *p* *mf* *p < mp*

Ob. *p* *pp < mp*

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

Alto Sax. *The Lick* *mp* *pp* *mp, laugh* *p* *sub. mp* *pp* *sub. mp* *p*

Cbsn. *mp*

Vib. (1) *pp* *mp* *p* *mp* *p*

Crot. (2) *mp* Pick up whistle

♯Synth. *sub. p* *mp* *pp* *p* *sub. mp*

Ped. Ped.

E. Gr. *p* *mp* *art. harm. §*

Puppet *mf* *mp* *f*  
some - - - - - thing - - - - - ness that on - - - - - ly I know

Maker *mf* *mp* *f*  
not for me, there's a some - thing - - - - - ness on - - - - - ly I

♩ = 88                      ♩ = 92                      ♩ = 96                      ♩ = 100

Vln. *mp* *pp* *p* *pp* *sub. mp* *pp < mp*

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

Vc. *pp* *mp* *p* *mp* *p* *pp*

Cb. *pp* *mp*

*The Lick* *Britten: Turn of the Screw* *s.p.*

A tempo

♩ = 108    ♩ = 120    ♩ = 60 accel.    ♩ = 66    ♩ = 72

Picc. (2) *mf* *pp* *mp* *pp* *mp* *pp* *sub. mp*

Fl. (1) *mp* *sub. p* *mf* *pp* *mp* *pp* *mp* *p* *mp*

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

B. Cl. *mf* *mp* *pp* *mf* *pp* *sub. mf*

Alto Sax. *pp* *p* *pp* *p* *pp* *mp* *sub. pp* *mp* *pp* *sub. mp* *p*

Cbsn. *mf* *ppp* *mp* *ppp* *mp*

Vib. (1) *mf* *p* *mp* *p* *mp* *mf*

Split tone, harmonics follow contour

Britten: Turn of the Screw

♯ Synth. *mf* *p* *mp* *pp* *mp* *p* *mp* *sub. pp* *mf*

Ped. Ped. Ped.

E. Gtr. *mf* *p* *mp* *f* *p* *mf*

Place bottle-neck on ring finger (only free finger in this chord) Fast spreads

Using bottle-neck

Puppet *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hand-puppet mouth

I'll stay un - til I

Maker *mf* *mp* *mf* *mp* *mf* *mp* *mf*

know, I'll stay, Ah! with him, Ah! I'll stay, Ah!

as if being pin-pricked hyper-ventilating

A tempo

♩ = 108    ♩ = 120    ♩ = 60 accel.    ♩ = 66    ♩ = 72

Vln. *nat.* *s.p.* *nat.* *s.p.* *nat.* *s.p.* *nat.* *p* *pp* *mp*

Vla. *mf* *mp* *p* *sub. mp* *p* *mf* *p* *mf*

Vc. *mf* *pp* *sub. mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cb. *ppp* *mf* *pp* *sub. mp* *pp* *mp* *pp* *mp* *pp* *p*

no vib. poco vib.

492

♩ = 78      ♩ = 84      ♩ = 90      [Strauss: Blue Danube]      ♩ = 96

Picc. (2) *mp* *pp* *mp* *pp sub. mp*

Fl. (1) *p* *mf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

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

Alto Sax. *sub. mp* *pp* *mp* *pp* *sub. mf* *pp* *mf* *pp* *fp* *mp*

Cbsn. *mf*

Vib. (1) *p*

To Flexatone and Drumset

♯ Synth. *mp* *pp* *sub. mp* *pp* *mp > p* *mp* *p* *pp*

E. Gr. *mp* *p* *mp* *gliss.* *gliss.*

Bottle-neck from here on

Puppet *mp* *mf* *mp, hate* *M*

say some - - thing new! That ro - tting pile is not for

[Hand-puppet]  
Shake hand-puppet as if it was having a seizure

Maker *mp* *mf* *sub. f* *mp* *fp* *f* *Sprechstimme*  
with him, Ah! un - til, Ah! I Ah!  
*sub. mp,* *choked* *sf*

♩ = 78      ♩ = 84      ♩ = 90      [Beethoven: Symphony no. 9]      ♩ = 96

Vln. *mf* *pp sub. mp* *p* *mp*

Vla. *mp* *mf* *pp* *mp* *pp < mp > pp* *mp* *s.p.*

Vc. *mp* *pp* *mf* *s.p.* *pizz.* *gliss.* *gliss.* *mp* *mf*

Cb. *pp* *mp* *pp* *mf* *pizz.* *arco* *mp* *p* *mp*

no vib.

♩ = 104      ♩ = 112      ♩ = 120      ♩ = 132

496

Picc. (2) *pp* *p* *mp* *sub. pp* *mp* *pp* *mf* *fp*

Fl. (1) *p* *mp* *p* *mp* *p* *mp* *mf* *f*

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

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

Alto Sax. *p* *mf* *pp* *mf* *mp* *pp sub. mp* *sub. ppp* *mf, laughing* *pp*

Cbsn. *mp*

Flexatone, pitches approximate  
Be sat at Drumset with drumstick  
in one hand

Vib. (1) *ppp*

♯Synth. *mp* *pp* *mf* *p* *mp* *pp* *p*

Ped. Ped.

E. Gtr. *p* *mp* *p* *pp*

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

Pick up plectrum

Puppet *mp* *f* *terrified* *ppp* *norm.* *fp* *ff, scream*

me, me, me, it oo - zes in wait

Hand-puppet

'Maker' *mp* *f* *terrified* *ppp* *norm.* *fp* *ff, scream*

say Ah! some - thing new Ah!

♩ = 104      ♩ = 112      ♩ = 120      ♩ = 132

Vln. *p* *mp* *p* *mp* *pp mp > pp* *mp > pp* *mp > pp* *mp* *pp* *mp*

nat. nat. *s.p.*

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

arco, nat. *s.p.* *nat.*

Vc. *p* *sub. mp* *pp* *sub. mp* *pp* *sub. mp* *pp* *sub. mp* *p*

Cb. *mp*

ricochet

♩ = 144

HH

→ = ♩

500

Picc. (2) *ppp* *ff* sempre, raucous

Fl. (1) *ff* sempre, raucous

Ob. *ff* sempre, raucous

B. Cl. *ff* sempre, raucous

Alto Sax. *ff* sempre, raucous

Cbsn. *ff* sempre, raucous

Hn. Straight mute *ff*

Tpt. *ff* raucous

B. Tbn. *ff* sempre, raucous

Drum Set, with double pedal for kick drum

Flex. *ff* sempre, raucous

Crot. (2) *ff* sempre, raucous

♯Synth. *ppp* *ff* sempre, raucous

E. Gr. Take off bottle-neck Add distortion and chorus *ff* sempre, raucous

'Puppet' Hand-puppet for you!

'Maker' ('Maker' punches 'Puppet' to the ground and viciously beats his head in. He then takes the puppet of himself and throws it on the ground, which causes him to collapse.)

♩ = 144

HH

→ = ♩

Vln. *ff* sempre, raucous

Vla. *ff* sempre, raucous

Vc. *ff* sempre, raucous

Cb. *ff* sempre, raucous

Bruch: Violin Concerto

Stage-hands arrive and throw the bodies of 'Maker' and 'Puppet' onto the pile of broken puppets.

♩ = 216  
2 + 3                      2 + 3                      2 + 3                      ♩ = 144                      ♩ = 180

503

Picc. (2) *fff*

Fl. (1) *fff*

Ob. *fff*

B. Cl. *fff sempre*

Alto Sax. *fff*

Cbsn. *f*

Hn. *mp* *gliss.*

C Tpt. *fff > f* *overtone gliss.* *so* *me - o - ne come and...*

B. Tbn. *f*

Dr. (1) *mf*

Whistle *ff*

Perc. 2 *p* *ff* *f*

♯Synth.

E. Gtr.

Beethoven: An die Ferne Geliebte

♩ = 216  
2 + 3                      2 + 3                      2 + 3                      ♩ = 144                      ♩ = 180

Tchaikovsky: Serenade for Strings

Vln. *5:6*

Vla. *5:6*

Vc. *6:5*

Cb. *gliss.*

509

Picc. (2) *ff* *fff* *mp*

Fl. (1) *ff* *fff* *mp*

Ob. *ff* *fff* *mp*

B. Cl. *fff* *f* *fp* *f*

Alto Sax. *fff* *mp*

Cbsn. *fff* *mp* *mf*

Hn. *ff* *mf* *fff* *mp*

C.Tpt. *ff* *ff*

B. Tbn. *ff* *p* *mp*

Dr. (1) *fp*

Perc. 2 *ff* *sub. p*

♯ Synth. *sub. p* *mp*

E. Gtr. *ff* *p*

Beethoven: Symphony no. 9

Stravinsky: Rite of Spring

Split tone

B♭ 2-3 gliss.

1, 2& 3

clear this up? Yes, nat. thank you.

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *mp*

$\text{♩} = 90$

513

Picc. (2) *mf* *f* flz.

Fl. (1) *mf* *f*

Ob. *f* *mf* *f*

B. Cl. flz. nat. flz. nat. Split tone *mf* *f*

Alto Sax. *mf* *f*

Cbsn. *f*

Hn. *f* *mf*

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

B. Tbn. *mf*

Dr. (1) *mp* *mf*

Perc. 2 *mp* *mf*

♯ Synth. *mf* *f*

E. Gr. *mp* *mf*

$\text{♩} = 90$

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*



$\text{♩} = 112$   $\text{♩} = 144 \text{ rall.}$

514

Picc. (2) *ff* *flz.* *nat.* *ff* *flz.* *nat.*

Fl. (1) *ff* *flz.* *nat.* *ff* *flz.* *nat.*

Ob. *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff*

Alto Sax. *ff* *f* *ff* *ff* *ff*

Cbsn. *ff* *ff* *ff* *ff* *ff*

Hn. *f* *flz.* *Bb open gliss.* *ff* *ff*

C.Tpt. *f* *2&3* *+* *ff* *sim.* *ff*

B.Tbn. *f* *flz.* *nat.* *flz.* *VII gliss.* *ff* *ff* *ff* *ff*

Dr. (1) *f* *ff* *mf* *ff* *mp*

Perc. 2 *f* *ff*

♯Synth. *ff* *ff* *ff* *1.h.* *r.h.*

E. Gtr. *f* *ff* *Whammy bar*

$\text{♩} = 112$   $\text{♩} = 144 \text{ rall.}$

Vln. *ff* *ff* *ff* *ff* *ff* *ff* *sostenuto*

Vla. *ff* *ff* *ff* *ff* *ff* *ff* *sostenuto*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *sostenuto*

Cb. *ff* *ff* *ff* *ff* *ff* *ff* *sostenuto* *gliss.*



♩ = 120

♩ = 112

♩ = 100

519

Picc. (2)

Fl. (1)

Ob.

B. Cl.

Alto Sax.

Cbsn.

Hn.

C Tpt.

B. Tbn.

Dr. (1)

Perc. 2

Synth.

E. Gtr.

*ffz.* *nat.* *ff* *fff* *sub. p* *pp*

*ffz.* *nat.* *ff* *fff* *mp*

*ffz.* *nat.* *ff* *fff* *mp*

*ffz.* *Split tone* *ff* *fff* *p* *mp* *p*

*ffz.* *nat.* *ff* *fff* *sub. p*

*ffz.* *nat.* *ff* *fff*

*B♭ open* *gliss.* *ffz.* *nat.* *ff* *fff*

*ffz.* *nat.* *f* *fff*

*ffz.* *nat.* *ff* *fff*

*f* *fff* *pp* *p*

♩ = 120

♩ = 112

♩ = 100

Vln.

Vla.

Vc.

Cb.

*s.p.* *nat.* *sub. pp* *mp* *pp*

*sub. p* *mp* *mf*

*mp*

*mp*



♩ = 66

flz. nat.

522 Picc. (2)

ff nat. ff

Fl. (1)

ff nat. [Bernstein: West Side Story] ff flz.

Ob.

ff nat. Split tone ff Split tone

B. Cl.

ff flz. nat. Multiphonic, harmonic series overtones [Bernstein: West Side Story] flz.

Alto Sax.

ff flz. nat. ff

Cbsn.

ff

Hn.

ff flz. nat. Bb open gliss. 5 ff

[Bernstein: West Side Story]

C.Tpt.

ff nat. ff

B. Tbn.

ff nat. VII overtone gliss. 6 + ff

Perc. 2

Lv. f ff

flz. gliss. ff

flz. gliss. ff

E. Gr.

p ff

♩ = 66

Vln.

piu. ff

Vla.

piu. ff

Vc.

piu. ff

Cb.

piu. ff

♩ = 50 accel. . . . . ♩ = 66

523

Picc. (2) *sub. p* *pp* *mp*

Fl. (1) *pp* *mp* *p*

Ob. *mp* *sub. pp* *p* *mp*

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

Alto Sax. *sub. p* *pp* *mp*

Dr. (1) *mp*

♯Synth. *pp* *p* *pp* *mp*

E. Gr. *pp* *p* *pp*

Vln. *sub. p* *pp* *mf* *mp*

Vla. *sub. p* *mp* *p* *mf* *mp* *f, espressivo*

Vc. *ppp* *s.p.* *nat.* *mf*

Mendelssohn: Wedding March

Slung Mugs  
Tea Spoons  
Stravinsky: The Rite of Spring

Distortion off  
Finger vibrato  
*art. harm. s<sup>mo</sup>*

*art. harm. s<sup>mo</sup>*

*pizz.*

♩ = 88 ♩ = 92

525

Picc. (2)

pp mf pp

Fl. (1)

mp pp

(Forced Whisper): "Fu - cking pu - ppets"

mf

Ob.

pp

B. Cl.

mf pp

Perc.

Synth.

p mp

Ped.

E. Gtr.

Bottle-neck  
art. harm. 8<sup>va</sup>

mp

♩ = 88 ♩ = 92

Vln.

mf

Vla.

mf f

Vc.

mp mp

Cb.

mp