

st182.1.60



sumtone

:

michael edwards

cheat sheet

for solo electric guitar, ensemble,
and computer

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cheat sheet

for solo electric guitar,
alto flute/piccolo,
e^b clarinet/b^b bass clarinet (with low c),
marimba/cymbals & gongs ad lib,
piano, violin, viola, cello, double bass,
and computer

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sumtone
Neckarhalde 38
D-72070 Tübingen
Germany
info@sumtone.com
www.sumtone.com

programme note

cheat sheet for solo electric guitar, flute, clarinet, percussion, string trio, double bass, and live electronics was a commission from the Austrian Ensemble for New Music (OENM) and the Bregenz Festival. It has very curious beginnings. On May 3rd 2005, two days before the Blair Labour Government was re-elected, Edwards was reading the BBC News website and stumbled on the following statement by the Labour Minister Gordon Brown regarding the government's decision in 2003 to invade Iraq: "We believed we were making the right decision in the British national economic interest...at the end of the day we wanted the security of Britain and the British national interest to be advanced." Edwards couldn't believe his eyes: that this reason—well-known to all but denied by those responsible—was there to read in the mainstream media two days before the election. It was "too good (or rather too bad) to be true. And so it was. For when I reloaded the page some fifteen minutes later the statement had been removed. Redacted. Edited out. Censored. A search of the BBC website resulted in another story with the same quotation. And again, a few minutes later it was gone from that story too. [...] I was stunned—frightened even—to see what I could only suppose was government control of the media so nakedly at work. Or perhaps the BBC themselves redacted the statement", so writes the composer, who immediately contacted several national newspapers, national and international political organisations, the BBC, even Gordon Brown's office. No response was forthcoming, no open discussion, no explanation, "no trouble". In his work *cheat sheet* Edwards thematises the idea of censorship.

performance directions

The composed part of *cheat sheet* is preceded by a directed improvisation, details of which are given on the page “opening improvisation materials”.

There are at least two ways of playing *cheat sheet*. First (obviously) by following the score to the letter and playing all the notes as accurately and cleanly as possible. Though I believe this would work, it is not the preferred approach.

The way I intend the piece to be played is quite the opposite of clean and controlled. With the indicated tempi I imagine that the majority of the piece is on the threshold of playability, especially given the tight ensemble playing required and the constantly shifting meter (if it's not sufficiently difficult then please increase the tempi). The sheer number of notes makes massive demands on the players' (and audience's) concentration and stamina. The experience for both musicians and audience should alike should be of a race, with all the skidding, slipping, sliding, struggling, screaming, and sweating that such an event usually entails. Skating on the edge of impossibility, with all the mistakes and aggressive faking this implies, with all the energy and abrasiveness that comes with this approach, is exactly what is sought in performance.

Although a conductor might help (and is highly recommended for the first rehearsals), I planned for the piece to be played without one. To help keep the ensemble together, those players playing in rhythmic unison are indicated in the score (and parts) whenever a change takes place (e.g. 'with fl,vln,pno'). There are also 26 rehearsal letters (A-Z). These are to be called out during the performance and, depending on the indicated dynamic, may or may not be audible to the audience (any attempt to conceal the call from the audience should most certainly be avoided however). The calling of each letter (along with the dynamic of the call—softer dynamics never imply a whisper) is assigned to particular players throughout the piece (sometimes alone, sometimes in groups, e.g. 'H' (pp), usually just before the rehearsal letter itself). In this way, if any player is lost (and thus improvising their part) they can rejoin at the next letter call. On the other hand, if the caller is too early or late, then the other players will have to jump to the next letter or improvise on current material until the letter is called (or, indeed, they could take control of the situation themselves and call the letter instead of the designated player).

Further, any player is allowed, when and where they deem desirable or necessary (perhaps they have become lost? or can't play the notes at the current tempo?), to sing, clap, or hum their part instead of playing; to shout calls of support to their fellow players; to express audible enthusiasm or frustration.

From Letter M, individual words taken from a statement by Gordon Brown (the UK Chancellor of the Exchequer) from May 2005 are dispersed throughout the score. Each word is also supplied with a dynamic (e.g. 'british (mp)'). These are to be called out whilst playing. As with the rehearsal letters, the general tendency is for the calls to become louder as the piece progresses, though this is by no means a linear development. (The wind instruments do not call words as it would be physically impossible whilst blowing.)

The statement at the end of the score is optional. If the performers wish they may stand up after a suitable pause following the last bar and call out the given text in unison, loudly, using their hands as megaphones (preferably not directly into the microphones however, and omitting the directions given in square brackets). The text may also be translated into the language of the country of performance if desired, or even called simultaneously in several languages.

All in all, the usual performance approach to “modern classical” music—quiet dedication to, reverence even, for the score—is to be replaced by another atmosphere altogether: wild, raucous, and above all, despite the demands of the score, free and loose (where necessary, sacrifice fidelity to the score in favour of these ends).






computer/electronics

All instruments are to be amplified. The desired sonic result is decidedly 'electric' (as opposed to discrete amplification). Significant dynamic compression is most probably necessary to achieve this. Level control should be performed by a sound engineer (the computer performer will not be able to accomplish this as well as perform).

The computer part is not notated in the score as it is a prepared improvisation using custom-designed Max/MSP software. At present, only the composer is able to perform this (though consideration would be given to other performers if desired; email info@sumtone.com for details).

The computer outputs 4 channel sound; level control is performed at the computer but may be adjusted by the sound engineer as deemed necessary. Two mono input signals are required to the computer: one, the solo guitar; and two, the rest of the ensemble.

key to symbols

-  Quarter Tone Sharp
-  Quarter Tone Flat
-  Half Flageolet. Touch the string lightly at the indicated point and bow as if for a normal harmonic but stifle the production of a tone (if this were at a harmonic node) by placing a second finger (also lightly) behind the first; or alternatively use a finger pressure halfway between that of a normal note and a flageolet.
-  Alternative Fingering: vary the tone colour of a repeated note by using an alternative fingering; slight variations in pitch may occur (less than a quarter tone).
-  Strings: Battuto (either col legno or ordinario, depending on the defined context).
Woodwind: a tongue click or slap tongue creating something similar to a string pizzicato effect.

performance notes

Strings II and VI of the guitar are to be detuned by a quarter tone:

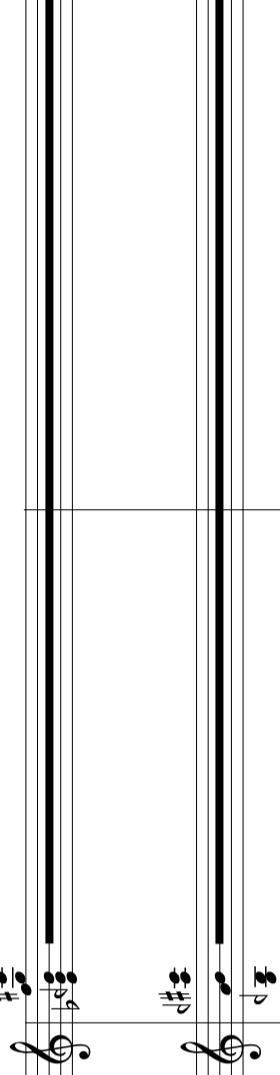
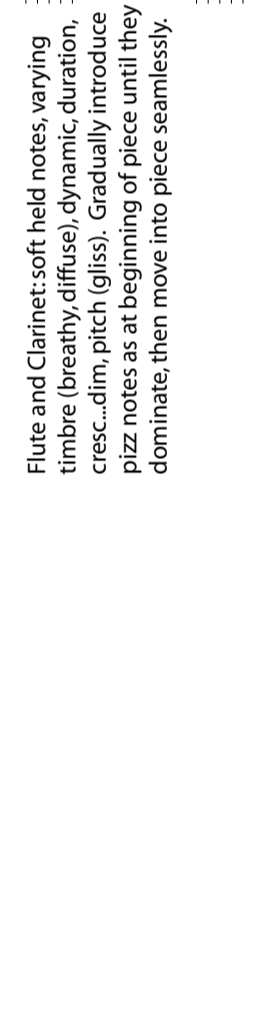
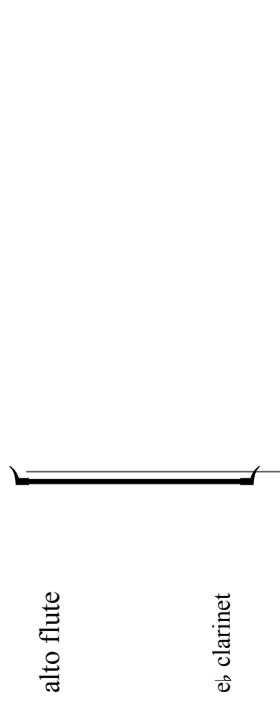

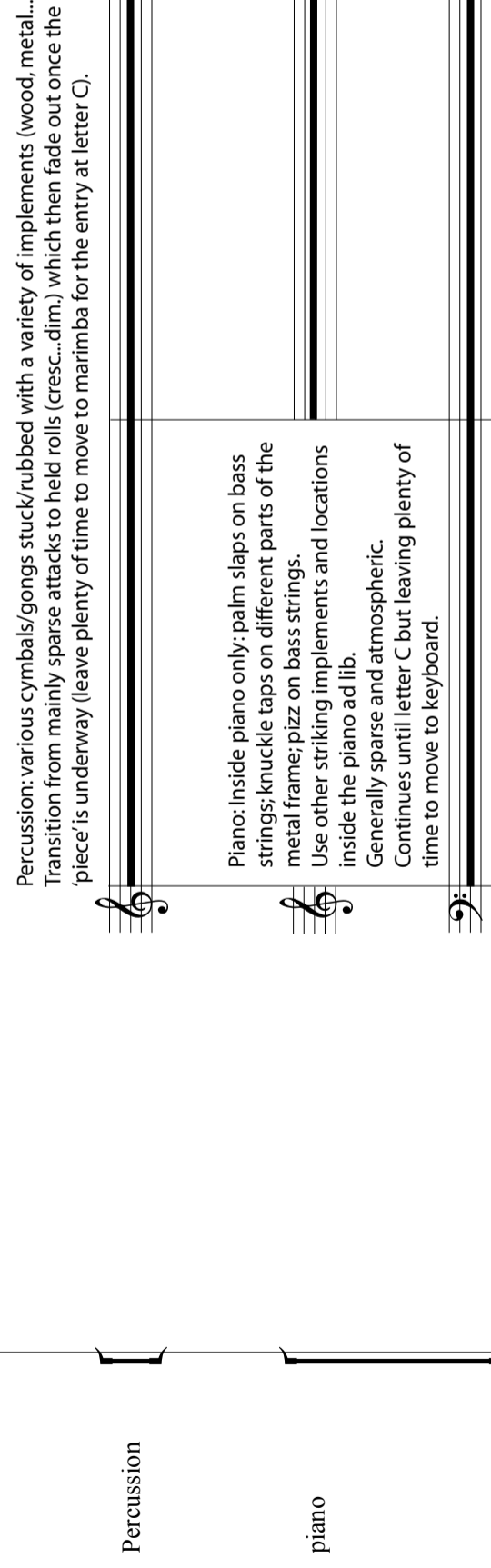
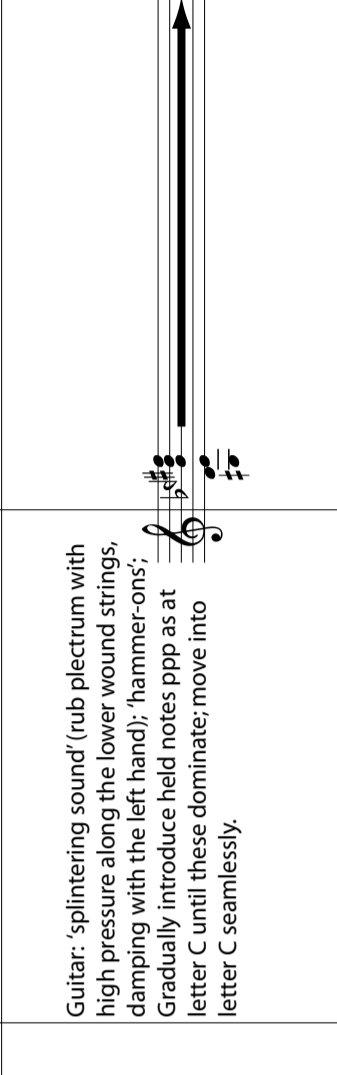
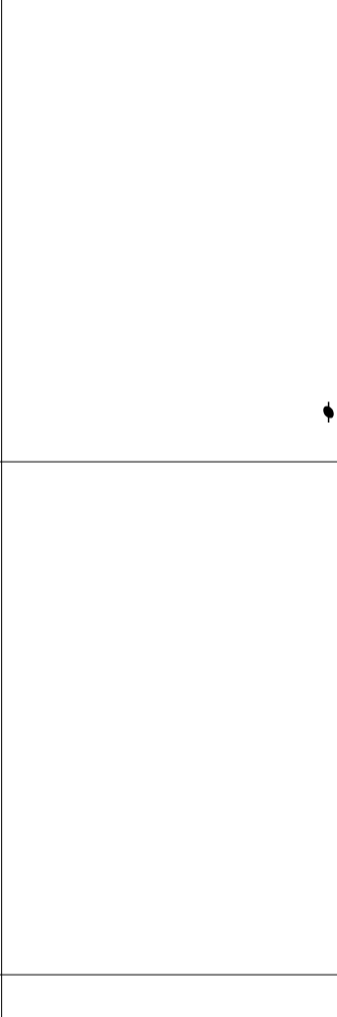
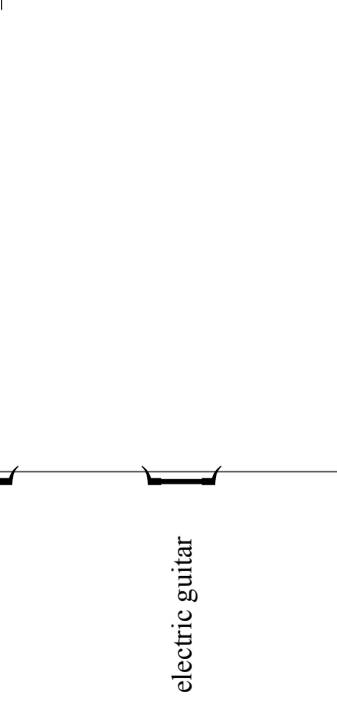
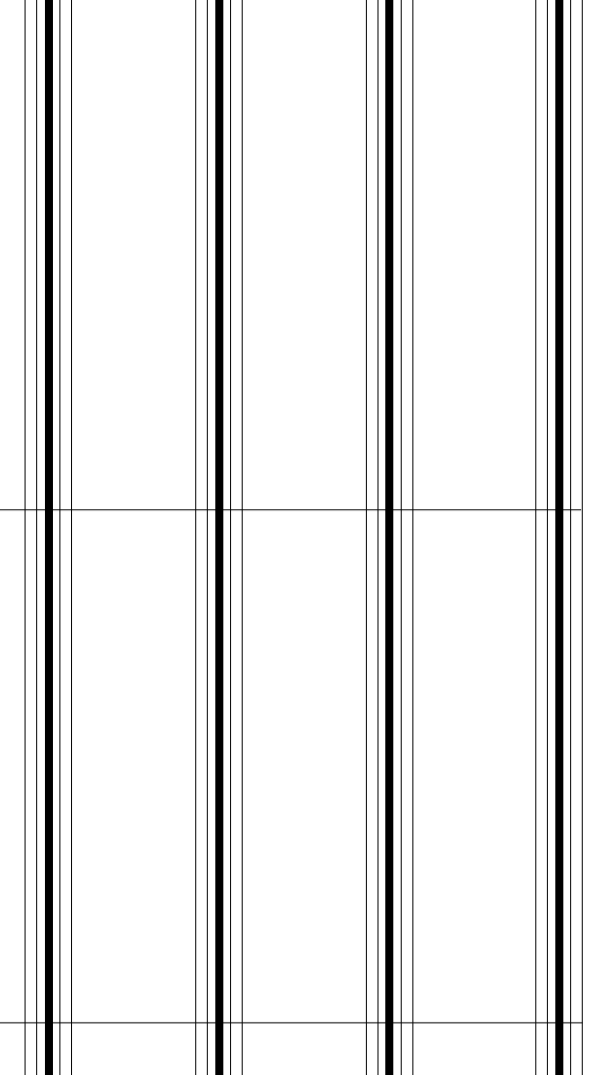


Whenever quarter tones appear in the guitar part the implication is that the note is played on one of these detuned strings.

Quarter tones in other instruments are to be seen and played as inflections, distortions, even aberrations from the nearest chromatic note (as opposed to autonomous pitches in a 24-note equally-tempered octave). Thus in the woodwind, where tempo or difficulty/impossibility of fingering make the microtone impractical, the note should be inflected by means of the embouchure.

cheat sheet — opening improvisation materials

The players should walk onstage singly or in groups as indicated below. The bassist (who opens alone, after introductory sounds provided by the computer performer) could already be onstage before the piece begins. The players should walk onstage and take their positions very casually (of course they may bow should they wish) then briefly warm up (as in normal practice) before proceeding to the improvisation materials detailed below. The longest parts of the improvisation are the first (bass solo) and fourth (before the guitarist comes on stage the rest of the ensemble may applaud, whistle, or otherwise show their appreciation for the soloist, to which he/she may respond as desired). The materials given below are suggestions only; they may be performed aggressively and loudly but a more tranquil, sparse opening is generally foreseen. Indicated pitches may be used or expanded upon *ad lib.* The point at which 'the piece' begins needs to be agreed mid-improvisation by the whole ensemble (or at least woodwind and strings) but its occurrence should be barely perceivable as a 'coming together' of the two groups who start. Guitar, piano, and percussion continue their improvisations until their entry at letter C. The players may return to the improvisation materials at any point during rest periods in the piece (or choose to improvise on material found in the written parts at that point or elsewhere).

alto flute	Flute and Clarinet: soft held notes, varying timbre (breathy, diffuse), dynamic, duration, cresc...dim, pitch (gliss). Gradually introduce pizz notes as at beginning of piece until they dominate, then move into piece seamlessly.	
e \flat clarinet		
Percussion	Percussion: various cymbals/gongs stuck/rubbed with a variety of implements (wood, metal...). Transition from mainly sparse attacks to held rolls (cresc...dim.) which then fade out once the 'piece' is underway (leave plenty of time to move to marimba for the entry at letter C).	
piano	Piano: Inside piano only: palm slaps on bass strings; knuckle taps on different parts of the metal frame; pizz on bass strings. Use other striking implements and locations inside the piano <i>ad lib.</i> Generally sparse and atmospheric. Continues until letter C but leaving plenty of time to move to keyboard.	
electric guitar	Guitar: 'splintering sound' (rub plectrum with high pressure along the lower wound strings, damping with the left hand); 'hammer-ons'; Gradually introduce held notes ppp as at letter C until these dominate; move into letter C seamlessly.	
violin	Violin, Viola, Cello: Long held notes/chords, half flageolet... sul pont...sul tasto. Vary duration, dynamic, cresc. dim. etc. Insert quick triplet figures using given notes and/or other related notes. Insert rests of varying duration. No pizzi! Move towards playing first line of piece in varying tempi (increasing to 208) and with rests but don't coordinate with other players until the 'piece' begins.	
viola		
cello		
double bass	Bass: Use the pizz. figures from letter E as improvisation material in a slow tempo and with rests of varying durations. Insert some arco notes (short...long). Transition towards playing the first line of the piece in varying tempi (increasing to 208) and with rests but don't coordinate with other players until the 'piece' begins.	

cheat sheet

commissioned by the Österreichisches Ensemble für Neue Musik (Manuel de Roo, solo guitar) for the Bregenz Festival, July 21st 2007

duration c. 13:30 | score **not** in C

michael edwards 2007

Prestissimo (♩ = 208)

alto flute with cl *mp*

es clarinet with fl *mp*

marimba

piano

electric guitar *8vb* sost through to **M**

violin Prestissimo (♩ = 208) with vla,vc,db *p*

viola Prestissimo (♩ = 208) with vln,vc,db *p*

cello Prestissimo (♩ = 208) with vln,vla,db *p*

double bass Prestissimo (♩ = 208) with vln,vla,vc *p*

alt. fl.

es cl.

mar.

pno.

e. gtr.

vn. arco pizz arco pizz arco pizz 20 arco pizz

vla. arco pizz arco pizz arco pizz 20 arco pizz

vc. arco pizz arco pizz arco pizz 20 arco pizz

db. arco pizz arco pizz arco pizz 20 arco pizz

alt. fl. *mf*

e. cl. *mf*

mar.

pno.

e. gtr.

vn. arco pizz arco pizz arco pizz 30 arco pizz arco 35 pizz arco ord mv!
mf sub

vla. arco pizz arco pizz arco pizz 30 arco pizz arco 35 pizz arco ord mv!
mf sub

vc. arco pizz arco pizz arco pizz 30 arco pizz arco 35 pizz arco ord mv!
mf sub

db. arco pizz arco pizz arco pizz 30 arco pizz arco 35 pizz arco ord mv!
mf sub

alt. fl. *mp* *f*

e. cl. *mp* *f*

mar.

pno.

e. gtr.

vn. *p* ord mv! *mf sub* pizz *p* arco *pp* 45 ord mv! *mf*

vla. *p* ord mv! *mf sub* pizz *p* arco *pp* 45 ord mv! *mf*

vc. *p* ord mv! *mf sub* pizz *p* arco *pp* 45 ord mv! *mf*

db. *p* ord mv! *mf sub* pizz *p* arco *pp* 45 ord mv! *mf*

alt. fl. *mp* 50 55 60 **A**

e. cl. *mp* 50 55 60 **A**

mar. 50 55 60 **A**

pno. 50 55 60 **A**

e. gr. 50 55 60 **A**

vn. 50 55 60 **A** 'A' (pp)

vla. 50 55 60 **A**

vc. 50 55 60 **A**

db. 50 55 60 **A**

alt. fl. 65 70 *f* *mp*

e. cl. 65 70 *f* *mp*

mar. 65 70

pno. 65 70

e. gr. 65 70

vn. 65 70 *pp* *mf* *p sub* → ord mv!

vla. 65 70 *pp* *mf* *p sub* → ord mv!

vc. 65 70 *pp* *mf* *p sub* → ord mv!

db. 65 70 *pp* *mf* *p sub* → ord mv!

alt. fl. 

e. cl. 

mar. 

pno. 

e. gtr. 

vn. 

vla. 

vc. 

db. 

alt. fl. 

e. cl. 

mar. 

pno. 

e. gtr. 

vn. 

vla. 

vc. 

db. 

alt. fl. *mf*

e♭ cl. *mf*

mar. 100 105

pno. 100 105

e. gr. 100 105

vn. *mf pp* 100 105

vla. *mf pp* 100 105

vc. *mf pp* 100 105

db. *mf pp* 100 105

alt. fl. *mp < f mf f p*

e♭ cl. *mp < f mf f p*

mar. 110 115 *mf mp* (long notes always imply tremolo: ad lib) *p*

pno. 110 115 *mf mp p*

e. gr. 110 115 *mp sempre* *Lead. (alone) clean, vibrato, 'rock god' but forcibly quiet; disruption of tone with plectrum ad lib; wah-wah: freq increase/decrease ad lib*

vn. 110 115 *ord* *'C' (mp) f* *Meno Mosso (♩ = 192)*

vla. 110 115 *ord* *f* *Meno Mosso (♩ = 192)*

vc. 110 115 *ord* *f* *Meno Mosso (♩ = 192)*

db. 110 115 *ord* *f* *Meno Mosso (♩ = 192)*

Musical score for measures 120-125. The score includes parts for alt. fl., e. cl., mar., pno., e. gtr., vn., vla., vc., and db. The tempo is marked 120. The key signature has two flats. The score features various musical notations including slurs, accents, and dynamic markings such as *mf*. Measure 125 includes a section labeled 'A'.

Musical score for measures 135-140. The score includes parts for alt. fl., e. cl., mar., pno., e. gtr., vn., vla., vc., and db. The tempo is marked 135. The key signature has two flats. The score features various musical notations including slurs, accents, and dynamic markings such as *mf* and *p*.

alt. fl. 140 145 (p)

e. cl. 140 145 (p)

mar. 140 145

pno. 140 145

e. gr. 140 145
a little whammy bar over long notes
(mp)

vn. 140 145

vla. 140 145

vc. 140 145

db. 140 145

alt. fl. 150 155

e. cl. 150 155

mar. 150 155

pno. 150 155
delicato ma un poco agitato
poco dim pp
senza Ped

e. gr. 150 155

vn. 150 155

vla. 150 155

vc. 150 155

db. 150 155

alt. fl. *p sempre* 160 165

e. cl. *p sempre* 160 165

mar. 160 165

pno. 160 165

e. gtr. *(mp)* 160 165
con Ped senza Ped

vn. 160 165

vla. 160 165

vc. 160 165

db. 160 165

alt. fl. *rit.* with vln,vla,vc,db **D** (♩ = 176) *pp sempre*

e. cl. *rit.* **D** (♩ = 176)

mar. *poco cresc* *rit.* 'D' (mp) **D** (♩ = 176) *mp*

pno. *poco cresc* *rit.* **D** (♩ = 176) *mp*

e. gtr. 170 *rit.* **D** (♩ = 176) *poco a poco cresc.*

vn. *rit.* con sord; flautando **D** (♩ = 176) with fl,vla,vc,db *pp sempre*

vla. *rit.* con sord; flautando **D** (♩ = 176) with fl,vln,vc,db *pp sempre*

vc. *rit.* con sord; flautando **D** (♩ = 176) with fl,vln,vla,db *pp sempre*

db. *rit.* con sord; flautando **D** (♩ = 176) with fl,vln,vla,vc *pp sempre*

alt. fl. 180 185 *ppp*

e. cl. (alone) *pp* 180 185 *poco a poco cresc*

mar. 180 185

pno. 180 185

e. gr. 180 185

vn. (sord) 180 185

vla. (sord) 180 185

vc. (sord) 180 185

db. (sord) 180 185

alt. fl. 190 195 *pp poco a poco cresc*

e. cl. 190 195 *mf* *pp* *mf sub* *dim*

mar. 190 195

pno. 190 195 *staccato*

e. gr. 190 195

vn. (sord) 190 195 *poco a poco cresc*

vla. (sord) 190 195 *poco a poco cresc*

vc. (sord) 190 195 *poco a poco cresc*

db. (sord) 190 195 *poco a poco cresc*

alt. fl. 200 205

e. cl. 200 205 *pp* *mf* *pp*

mar. 200 205

pno. 200 205

e. gtr. 200 205 *mf*

vn. (sord) 200 205 *(mp)* *pp* *p cresc*

vla. (sord) 200 205 *(mp)* *pp* *p cresc*

vc. (sord) 200 205 *(mp)* *pp* *p cresc*

db. (sord) 200 205 *(mp)* *pp* *p cresc*

alt. fl. 210 215

e. cl. 210 215 *mf sub* *pp* *mp* *pp* *f sempre*

mar. 210 215

pno. 210 215

e. gtr. 210 215 *mf cresc* no wah-wah; heavy tone

vn. (sord) 210 215 *pizz* *mf*

vla. (sord) 210 215 *pizz* *mf*

vc. (sord) 210 215 *pizz* *mf*

db. (sord) 210 215 *pizz* *mf*

with gtr
piccolo **E** Meno Mosso (♩ = 160)
f urgent; breathy

220 225 230

alt. fl.

220 225 **E** Meno Mosso (♩ = 160) with perc
f

e. cl.

220 225 **E** Meno Mosso (♩ = 160) with cl
f

mar.

220 225 **E** Meno Mosso (♩ = 160)

pno.

220 225 **E** Meno Mosso (♩ = 160) contrasting tenuto, rich, sonorous
with fl with brittle, staccato

e. gr.

220 225 **E** Meno Mosso (♩ = 160) with vla,vc,db
(pizz) mf

vn. (sord)

220 225 **E** Meno Mosso (♩ = 160) with vln,vc,db
(pizz) mf

vla. (sord)

220 225 **E** Meno Mosso (♩ = 160) with vln,vla,db
(pizz) mf

vc. (sord)

220 225 **E** Meno Mosso (♩ = 160) with vln,vla,vc
(pizz) mf

db. (sord)

235

picc.

235

e. cl.

235

mar.

235

pno.

235

e. gr.

235

vn. (sord)

235

vla. (sord)

235

vc. (sord)

235

db. (sord)

picc. **F**

e. cl. **F**

mar. **F**

pno. **F** (alone)

e. gtr. **F**

vn. (sord) **F** 'F' (p)

vla. (sord) **F** 'F' (p)

vc. (sord) **F**

db. (sord) **F**

picc. **F** *p*

e. cl. **F**

mar. **F**

pno. **F**

e. gtr. **F**

vn. (sord) *mf* **F** *p* *mf* **F** *p* **F** *p*

vla. (sord) *mf* **F** *p* *mf* **F** *p* **F** *p*

vc. (sord) *mf* **F** *p* *mf* **F** *p* **F** *p*

db. (sord) *mf* **F** *p* *mf* **F** *p* **F** *p*

col legno pizz

col legno

picc. *f dim* 260

e. cl. 260

mar. 260

pno. 260

e. gr. *(f) dim* 260

vn. (sord) *(p)* ord col legno ord col legno 260 *f*

vla. (sord) *(p)* ord col legno ord col legno 260 *f*

vc. (sord) *(p)* ord col legno ord col legno 260 *f*

db. (sord) *(p)* ord col legno ord col legno 260 *f*

picc. 265 270

e. cl. 265 270

mar. 265 270

pno. 265 270

e. gr. *sim* 265 270 *start gradually lengthening duration of chords*

vn. (sord) *(p)* col legno ord col legno ord 270 col legno ord

vla. (sord) *(p)* col legno ord col legno ord 270 col legno ord

vc. (sord) *(p)* col legno ord col legno ord 270 col legno ord

db. (sord) *(p)* col legno ord col legno ord 270 col legno ord

picc. *(p)*

e. cl. *wild!*
ff

mar.

pno. *(p)*

e. gtr.

vn. (sord) *col legno* *ord* *(p)*

vla. (sord) *col legno* *ord* *(p)*

vc. (sord) *col legno* *ord* *(p)*

db. (sord) *col legno* *ord* *(p)*

picc.

e. cl.

mar.

pno.

e. gtr. *both single notes and chords*
quiet, sustained, sonorous
p

vn. (sord) *col legno* *ord* *mp*

vla. (sord) *col legno* *ord* *mp*

vc. (sord) *col legno* *ord* *mp*

db. (sord) *col legno* *ord* *mp*

The musical score is divided into two systems, each covering measures 290 to 300. The instruments and their parts are as follows:

- picc.**: Piccolo, starting at measure 290 with a *p* dynamic.
- e. cl.**: Clarinet, with rests from measure 290 to 295.
- mar.**: Maracas, with rests from measure 290 to 295.
- pno.**: Piano, with rests from measure 290 to 295.
- e. gr.**: Electric guitar, starting at measure 290 with a *p* dynamic and *delicato* marking.
- vn. (sord)**: Violin (sordina), starting at measure 290 with a *pp* dynamic, playing pizzicato (*pizz*) and arco.
- vla. (sord)**: Viola (sordina), starting at measure 290 with a *pp* dynamic, playing pizzicato and arco.
- vc. (sord)**: Violoncello (sordina), starting at measure 290 with a *pp* dynamic, playing pizzicato and arco.
- db. (sord)**: Double bass (sordina), starting at measure 290 with a *pp* dynamic, playing pizzicato and arco.

Measure 290 includes dynamics such as *pp*, *mf*, and *p*. Measure 295 includes dynamics such as *p*, *pp*, and *mp*. Measure 300 includes a *mp* dynamic. The score includes various performance instructions like *pizz*, *arco*, *mf sub*, and *delicato*.

picc. 305 *f* 310 *f* with cl,pno

e. cl. 305 310 *p* *f* bass clarinet with fl,pno

mar. 305 310 *p* *f* senza tremolo with gtr

pno. 305 310 *f* *mp* *f* *mp* with fl,cl

e. gtr. 305 310 *f* *sub* 'G' (mp) *f* with perc suddenly dry, staccato again (like C but no wah-wah)

vn. (sord) 305 310 *pp* *f* *p* mv! *ord*

vla. (sord) 305 310 *pp* *f* *p* mv! *ord*

vc. (sord) 305 310 *pp* *f* *p* mv! *ord*

db. (sord) 305 310 *pp* *f* *p* mv! *ord*

picc. 315 *p*

bs. cl. 315 *p*

mar. 315

pno. 315 *sim*

e. gtr. 315 *mf*

vn. (sord) 315 *mf* *p* *mp* *mf* *p* pizz

vla. (sord) 315 *mf* *p* *mp* *mf* *p* pizz

vc. (sord) 315 *mf* *p* *mp* *mf* *p* pizz

db. (sord) 315 *mf* *p* *mp* *mf* *p* pizz

picc. *p* 325

bs. cl. *p* 325

mar. 325

pno. 325

e. gtr. 325 *cresc*

vn. (sord) arco pizz *mf* 325 arco *mp* pizz *mf* arco *mp* pizz *p*

vla. (sord) arco pizz *mf* 325 arco *mp* pizz *mf* arco *mp* pizz *p*

vc. (sord) arco pizz *mf* 325 arco *mp* pizz *mf* arco *mp* pizz *p*

db. (sord) arco pizz *mf* 325 arco *mp* pizz *mf* arco *mp* pizz *p*

picc. 330 335 *(p) cresc* *fp* *f*

bs. cl. 330 335 *(p) cresc* *fp* *f*

mar. 330 335

pno. 330 335

e. gtr. 330 335

vn. (sord) arco pizz *mfp* 330 pizz *mf* arco *mp* pizz *mf* arco *p* 335

vla. (sord) arco pizz *mfp* 330 pizz *mf* arco *mp* pizz *mf* arco *p* 335

vc. (sord) arco pizz *mfp* 330 pizz *mf* arco *mp* pizz *mf* arco *p* 335

db. (sord) arco pizz *mfp* 330 pizz *mf* arco *mp* pizz *mf* arco *p* 335

picc. **H 'H' (pp)**

bs. cl. **H 'H' (pp)**

mar. **H**

pno. **H**
f

e. gtr. **H**
f

vn. (sord) *pizz*
mp **H**
f

vla. (sord) *pizz >*
mp **H**
f

vc. (sord) *pizz >*
mp **H**
f

db. (sord) *pizz >*
mp **H**
f

Piu Mosso (♩ = 176)
picc. *pp* with vla,vc,cl **345** **350**

Piu Mosso (♩ = 176)
bs. cl. *pp* with vla,vc,fl **345** **350**

Piu Mosso (♩ = 176)
mar. *p sub* with db,pno **345** **350**

Piu Mosso (♩ = 176)
pno. *p sub* with perc,db **345** **350**

Piu Mosso (♩ = 176)
e. gtr. *p sub* with vin no distortion quasi legato **345** **350**

Piu Mosso (♩ = 176)
vn. (sord) *p* arco with gtr **345** *pizz* *arco* *pizz* *arco* **350** *pizz* *arco*

Piu Mosso (♩ = 176)
vla. (sord) *pp* arco with vc,fl,cl **345** **350**

Piu Mosso (♩ = 176)
vc. (sord) *pp* arco with vla,fl,cl **345** **350**

Piu Mosso (♩ = 176)
db. (sord) *p* (pizz) with perc,pno **345** **350**

picc.

bs. cl.

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

355

pizz arco

picc.

bs. cl.

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

360

(p) cresc to I

arco

pizz arco

picc. 380 385

bs. cl. 380 385

mar. 380 385

pno. 380 385

e. gtr. 380 385

vn. (sord) pizz 380 arco pizz 385 arco

vla. (sord) 380 385

vc. (sord) 380 385

db. (sord) 380 385

picc. 390

bs. cl. 390

mar. 390

pno. 390

e. gtr. 390

vn. (sord) pizz 390 arco pizz 390 arco

vla. (sord) 390

vc. (sord) 390

db. (sord) 390

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

picc. 440 445

bs. cl. 440 445

mar. 440 445

pno. 440 445

e. gtr. 440 445

vn. (sord) 440 445

vla. (sord) 440 445

vc. (sord) 440 445

db. (sord) 440 445

picc. 450 455 **K** *Meno Mosso* (♩ = 112)

bs. cl. 450 455 *dim* **K** *Meno Mosso* (♩ = 112) *with perc* relaxed *pp*

mar. 450 455 *dim* **K** *Meno Mosso* (♩ = 112) *with cl* relaxed *pp*

pno. 450 455 *dim* **'K' (pp)** *Meno Mosso* (♩ = 112)

e. gtr. 450 455 (alone) **K** *Meno Mosso* (♩ = 112) relaxed

vn. (sord) 450 455 *arco* **K** *Meno Mosso* (♩ = 112) *mv!* *with vla,vc* relaxed *pp*

vla. (sord) 450 455 *arco* **K** *Meno Mosso* (♩ = 112) *mv!* *with vln,vc* relaxed *pp*

vc. (sord) 450 455 *arco* **K** *Meno Mosso* (♩ = 112) *mv!* *with vln,vla* relaxed *pp*

db. (sord) 450 455 *dim* **K** *Meno Mosso* (♩ = 112)

picc.

bs. cl

mar.

pno.

e. gr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

460

relaxed; rich; sonorous

pp

mv!

sim

picc.

bs. cl

mar.

pno.

e. gr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

470

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

Musical score for measures 490-495. The score includes parts for piccolo, bassoon, maracas, piano (treble and bass clefs), electric guitar, violin (sord), viola (sord), cello (sord), and double bass (sord). Measure 490 features a key signature change to one flat and a time signature change to 3/8. Measure 495 features a key signature change to two flats and a time signature change to 6/8. The piccolo and piano parts are mostly rests. The bassoon, maracas, violin, viola, and cello parts have active melodic lines. The electric guitar part has a sustained chordal texture.

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

Musical score for measures 500-505. The score includes parts for piccolo, bassoon, maracas, piano (treble and bass clefs), electric guitar, violin (sord), viola (sord), cello (sord), and double bass (sord). Measure 500 features a key signature change to two flats and a time signature change to 3/8. Measure 505 features a key signature change to one flat and a time signature change to 6/8. The piccolo and piano parts are mostly rests. The bassoon, maracas, violin, viola, and cello parts have active melodic lines. The electric guitar part has a sustained chordal texture.

picc.

bs. cl.

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

510

poco a poco stringendo e cresc a M

picc.

bs. cl.

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

520

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

poco a poco stringendo e cresc a M

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

picc. 540

bs. cl. 540

mar. 540

pno. 540

e. gtr. 540 start increasing distortion through to M

vn. (sord) pizz 540

vla. (sord) 540

vc. (sord) 540 pizz

db. (sord) 540

picc. 545

bs. cl. 545

mar. 545

pno. 545

e. gtr. 545

vn. (sord) 545

vla. (sord) 545 pizz

vc. (sord) 545

db. (sord) 545

550

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

(♩ = 132)
(stringendo)

555

with perc, pno
mp cresc

with cl, pno
mp cresc

(stringendo)
with perc, cl
mp cresc

(♩ = 132) (stringendo)

'L' (mp) (♩ = 132) (stringendo) with vla, vc, db
555 (mp)

'L' (mp) (♩ = 132) (stringendo) with vln, vc, db
555 (mp)

'L' (mp) (♩ = 132) (stringendo) with vln, vla, db
555 (mp)

(♩ = 132) (stringendo) with vln, vla, vc
555
pizz mp cresc

560

picc.

bs. cl

mar.

pno.

e. gtr.

vn. (sord)

vla. (sord)

vc. (sord)

db. (sord)

senza sord

senza sord

560

picc.

bs. cl.

mar.

pno.

e. gtr.

vn.

vla.

vc. (sord)

db. (sord)

picc.

bs. cl.

mar.

pno.

e. gtr.

vn.

vla.

vc. (sord)

db. (sord)

alt. fl.

bs. cl.

mar.

pno.

e. gtr.

vn.

vla.

vc.

db.

585

'we' (mp)

'we' (ppp)

arco pizz arco

arco pizz arco

arco senza sord pizz arco

alt. fl.

bs. cl.

mar.

pno.

e. gtr.

vn.

vla.

vc.

db.

590

'we' (ppp)

'believed' (ppp)

'we' (ppp)

pizz arco

pizz arco

pizz arco

alt. fl.
 bs. cl.
 mar.
 pno.
 e. gr.
 vn.
 vla.
 vc.
 db.

600
 600
 600
 600
 600
 600
 600
 600
 600

'we' (ppp)
 'we' (ppp)
 'we' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)

pizz arco pizz arco pizz arco
 pizz arco pizz arco pizz arco
 pizz arco pizz arco pizz arco

alt. fl.
 bs. cl.
 mar.
 pno.
 e. gr.
 vn.
 vla.
 vc.
 db.

605
 605
 605
 605
 605
 605
 605
 605
 605

'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'we' (ppp)
 'believed' (ppp)
 'believed' (ppp)
 'believed' (ppp)

pp sub
 pp sub
 pp sub
 pp sub
 pp sub
 pp sub
 pp sub
 pp sub
 pp sub

pizz
 pizz
 pizz

alt. fl. 610 615

bs. cl. 610 615

mar. 610 615

pno. 610 'believed' (ppp) 615

e. gtr. 610 615

vn. 610 615 arco pizz arco arco

vla. 610 615 arco pizz arco arco pizz arco

vc. 610 615 arco arco arco arco pizz arco

db. 610 615

alt. fl. 620

bs. cl. 620

mar. 620

pno. 620

e. gtr. 620

vn. 620 'we' (mp) arco arco arco arco

vla. 620 arco arco arco arco pizz arco

vc. 620 arco arco arco arco

db. 620

alt. fl.

bs. cl.

mar.

pno.

e. gr.

vn.

vla.

vc.

db.

630

'believed' (ppp)

'we' (ppp)

'we' (ppp)

alt. fl.

bs. cl.

mar.

pno.

e. gr.

vn.

vla.

vc.

db.

635

'believed' (ppp)

'we' (pp)

'believed' (ppp)

'we' (pp)

'we' (pp)

'believed' (ppp)

'we' (ppp)

'believed' (ppp)

'we' (pp)

'believed' (ppp)

'we' (pp)

alt. fl. 645

bs. cl. 645

mar. 'we' (pp) 645

pno. 'we' (mp) 'we' (pp) 645 'we' (pp)

e. gtr. 645

vn. pizz 645 arco pizz 645

vla. arco pizz 645 arco pizz 645

vc. arco pizz 645 'believed' (pp)

db. 645

alt. fl. 650

bs. cl. 650

mar. 650

pno. 'we' (mp) 'were' (mp) 'we' (pp) 'believed' (pp) 650

e. gtr. 'we' (pp) 'we' (pp) 'believed' (mp) 650

vn. 650 arco 'we' (pp)

vla. 'were' (pp) 650 arco 'were' (pp) pizz

vc. 650 arco pizz arco

db. 'we' (pp) 650 'we' (pp)

alt. fl. N 655 660

bs. cl. N 655 660

mar. N 655 660

pno. 'were' (pp) 'we' (pp) 655 660

e. gr. N 655 'were' (pp) 'were' (pp) 'believed' (pp) 'were' (p) 660

vn. 'N' (mf) N 655 arco pizz 660

vla. pizz 'N' (mf) N 655 arco pizz 660

vc. pizz 'N' (mf) N 655 'were' (pp) 660

db. N 655 'making' (pp) 'making' (mp) 660

alt. fl. 665

bs. cl. 665

mar. 'making' (pp) 665

pno. 'making' (pp) 'believed' (pp) 'were' (pp) 665

e. gr. 'making' (pp) 'we' (ppp) 665

vn. arco pizz 665 arco

vla. arco pizz 665 arco

vc. arco pizz 665 arco

db. 'we' (mp) 'making' (ppp) 665

alt. fl. 670
bs. cl. 670
mar. 670
pno. 670
e. gtr. 670
vn. 670 arco pizz
vla. 670 arco pizz
vc. 670 arco 'were' (ppp) pizz
db. 670

'making' (pppp)

pp

pp

pp

alt. fl. 675 680
bs. cl. 675 680
mar. 675 680
pno. 675 680
e. gtr. 675 680
vn. 675 680 pizz arco
vla. 675 680 pizz arco
vc. 675 680 pizz arco
db. 675 680 pizz

alt. fl. with cl, vln 685

bs. cl with fl, vln 685

mar. 685

pno. 685

e. gr. 685

vn. with fl, cl pizz 685

vla. (arco) with db, vc 685

vc. (arco) with db, vla 685

db. 'O' (pp) (pizz) with vla, vc 685

Detailed description: This block contains the musical score for measures 685 to 694. The instruments listed are alto flute, bass clarinet, maracas, piano, electric guitar, violin, viola, cello, and double bass. The score includes various performance instructions such as 'with cl, vln', 'with fl, vln', 'pizz', '(arco)', and '(pp)'. There are also circled 'O' marks above certain notes in the woodwind and string parts.

alt. fl. (pp) 695

bs. cl (pp) 695

mar. (pp) 695

pno. 695

e. gr. 695

vn. (pp) 695

vla. (pp) 695

vc. (pp) 695

db. (pp) 695

Detailed description: This block contains the musical score for measures 695 to 704. The instruments listed are alto flute, bass clarinet, maracas, piano, electric guitar, violin, viola, cello, and double bass. The score includes performance instructions such as '(pp)' for piano. The electric guitar part features complex rhythmic patterns with triplets and sixteenth notes. There are circled 'O' marks above notes in the woodwind and string parts.

alt. fl. *very breathy; diffuse* *pp* 700

bs. cl. *very breathy; diffuse* *pp* 700

mar. 700

pno. 700

e. gtr. *pp* *f* *pp* *mf* *pp* 700 *gradually reduce distortion & whammy but not completely*

vn. *arco; flautando* 700

vla. 700

vc. 700

db. 700

alt. fl. *pp sempre a Q* 705

bs. cl. *pp sempre a Q* 705

mar. *pp sempre a Q* 705

pno. 705

e. gtr. *pp sempre a Q* 705

vn. *pp sempre a Q* 705

vla. *pp sempre a Q* 705

vc. *pp sempre a Q* 705

db. *pp sempre a Q* 705

alt. fl. 

bs. cl. 

mar. 

pno. 

e. gr. (ord) 

vn. 

vla. 

vc. 

db. 

alt. fl. 

bs. cl. 

mar. 

pno. 

e. gr. 

vn. 

vla. 

vc. 

db. 

alt. fl. 730 735

bs. cl. 730 735

mar. 730 735

pno. 730 735

e. gtr. 730 735

vn. 730 735

vla. 730 735

vc. 730 735

db. 730 735

no distortion;
quasi legato;
molto vibrato

Detailed description: This block contains the first system of a musical score, covering measures 730 to 735. It features ten staves for different instruments: alto flute, bass clarinet, mellophone, piano (treble and bass clefs), electric guitar, violin, viola, cello, and double bass. The music is in 2/4 time and includes various musical notations such as triplets, slurs, and dynamic markings. The electric guitar part includes a specific performance instruction: 'no distortion; quasi legato; molto vibrato'.

alt. fl. 740

bs. cl. 740

mar. 740

pno. 740

e. gtr. 740

vn. 740

vla. 740

vc. 740

db. 740

Detailed description: This block contains the second system of the musical score, covering measures 740 to 745. It continues with the same ten instruments as the first system. The notation includes triplets, slurs, and dynamic markings. The electric guitar part continues with the same performance instruction as in the previous system.

alt. fl. **750**

bs. cl. **750**

mar. **750**

pno. **750**

e. gr. **750**

vn. **750** pizz

vla. **750**

vc. **750**

db. **750**

alt. fl. **755** **760**

bs. cl. **755** **760**

mar. **755** **760**

pno. **755** **760**

e. gr. **755** **760**

vn. **755** pizz arco **760** 'believed' (pppp) pizz arco

vla. **755** **760**

vc. **755** **760**

db. **755** **760**

Musical score for measures 765-769. The score is for a full orchestra and includes parts for: alt. fl., bs. cl., mar., pno., e. gtr., vn., vla., vc., and db. The music is in 3/8 time and features complex rhythmic patterns with triplets and slurs. The key signature has one sharp (F#). The woodwinds and strings play active parts, while the piano and bass parts are mostly rests.

Musical score for measures 770-774. The score is for a full orchestra and includes parts for: alt. fl., bs. cl., mar., pno., e. gtr., vn., vla., vc., and db. The music is in 2/4 time and features complex rhythmic patterns with triplets and slurs. The key signature has one sharp (F#). The woodwinds and strings play active parts, while the piano and bass parts are mostly rests. The violin part includes markings for 'arco' and 'pizz'.

alt. fl. *780*

bs. cl. *780*

mar. *780* 'were' (pppp) *p*

pno. *780*

e. gr. *780* 8vb sost through to V 'Q' (mf)

vn. *780* pizz arco pizz arco pizz arco pizz arco

vla. *780* *p*

vc. *780*

db. *780*

alt. fl. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *mp* *785* *790*

bs. cl. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *mp* *785* *790*

mar. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *785* *790*

pno. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *785* *790*

with perc *mp* *785* *790*

e. gr. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *mp* *785* *790*

vn. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *785* 'making' (p) *790*

vla. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *785* *790*

vc. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *785* *790*

db. *Q* Quazi Waltz (♩ = 80) (♩ = ♩) *785* *790*

alt. fl. (♩ = ♩) (♩ = 160) 795 *pp*

bs. cl. (♩ = ♩) (♩ = 160) 795 *pp*

mar. (♩ = ♩) (♩ = 160) 795 *pp*

pno. (♩ = ♩) (♩ = 160) 795 *pp*

e. gtr. (♩ = ♩) (♩ = 160) 795 *pp*

vn. arco (♩ = ♩) (♩ = 160) 795 *pp* arco pizz

vla. (♩ = ♩) (♩ = 160) 795

vc. (♩ = ♩) (♩ = 160) 795

db. (♩ = ♩) (♩ = 160) 795

alt. fl. 800 *poco rit*

bs. cl. 800 *poco rit*

mar. 800 'we' (ppp) *poco rit*

pno. 800 *poco rit*

e. gtr. 800 *poco rit*

vn. arco pizz arco pizz arco pizz arco 'making' (mp) pizz arco pizz *poco rit*

vla. 800 *poco rit*

vc. 800 *poco rit*

db. 800 *poco rit*

alt. fl. with cl **R** (♩ = 144) *(pp)* 810

bs. cl with fl **R** (♩ = 144) *(pp)* 810

mar. **R** (♩ = 144) *(pp)* 'making' (ppp) 810

pno. **R** (♩ = 144) *(pp)* 'believed' (ppp) 810

e. gr. wah-wah; distortion; disruption with plectrum **R** (♩ = 144) (alone) 810

vn. arco pizz **R** (♩ = 144) *mf* with vla,vc,db 810 ord *mfp < mf*

vla. **R** (♩ = 144) arco;spe *mf* with vln,vc,db 810 ord *mfp < mf*

vc. **R** (♩ = 144) arco;spe *mf* with vln,vla,db 810 ord *mfp < mf*

db. **R** (♩ = 144) arco;spe *mf* with vln,vla,vc 810 ord *mfp < mf*

alt. fl. 815 820

bs. cl 815 820

mar. 'believed' (mp) 815 820

pno. 815 820

e. gr. 815 820

vn. *mfp < mf* 815 *sim* 820

vla. *mfp < mf* 815 *sim* 820

vc. *mfp < mf* 815 *sim* 820

db. *mfp < mf* 815 *sim* 820

alt. fl.

bs. cl.

mar. 'were' (ppp) 'making' (ppp) 'the' (ppp)

pno.

e. gtr.

vn. 'making' (ppp) spe f

vla. spe f

vc. spe f

db. spe f

alt. fl. 830 835

bs. cl. 830 835

mar. 830 'the' (ppp) 835

pno. 830 'believed' (ppp) 835 'making' (ppp)

e. gtr. 830 835

vn. ord fp < f sim spe ord fp < f sim 'the' (ppp)

vla. ord fp < f sim spe ord fp < f sim 'the' (ppp)

vc. ord fp < f sim spe ord fp < f sim 'the' (ppp)

db. ord fp < f sim spe ord fp < f sim 'the' (ppp)

alt. fl.

bs. cl.

mar. *mp*

pno. *mp*

e. gr.

vn. *f* *spe* *poco sp* *mf* *mfp < mf* *sim*

vla. *f* *spe* *poco sp* *mf* *mfp < mf* *sim*

vc. *f* *spe* *poco sp* *mf* *mfp < mf* *sim*

db. *f* *spe* *poco sp* *mf* *mfp < mf* *sim*

alt. fl.

bs. cl.

mar. *mp* 'the' (mp)

pno. 'believed' (pp) 'believed' (mp)

e. gr.

vn. *sp* *spe tr* *mf* *sp* *spe tr*

vla. *sp* *spe tr* *mf* *spe tr* 'the' (pp)

vc. *sp* *spe tr* *mf* *sp* *spe tr*

db. 'the' (pp) 'making' (pp) *spe tr* *mf* *sp* *spe tr*

alt. fl.

bs. cl.

mar. 'the' (pp) 855 'the' (pp) 'the' (pp)

pno. 'we' (pp) 855 'making' (mp) 'we' (pp) 'right' (pp)

e. gtr. 855 'believed' (pp)

vn. *tr* *spe sempre* 855 *mp* *tr*

vla. *tr* *spe sempre* 855 *mp* *tr*

vc. *tr* *spe sempre* 855 *mp* *tr*

db. *tr* *spe sempre* 855 *mp* *tr*

alt. fl.

bs. cl.

mar. 'right' (pp) 865

pno. 'the' (pp) 865

e. gtr. 'believed' (pp) 'S' (mp) 865

vn. *tr* *S* 865 *tr*

vla. *tr* *S* 865 *tr*

vc. *tr* *S* 'the' (pp) 865 *tr*

db. *tr* *S* 865 *tr*

alt. fl. 870

bs. cl. 870

mar. 870 'right' (mp) 'the' (pp) 'we' (pp)

pno. 'we' (pp) 870 'right' (mp) 'right' (mp)

e. gr. 870

vn. 870 *p dim*

vla. 870 *p dim*

vc. 870 *p dim*

db. 870 *p dim*

alt. fl. 875 880 *p* poco accel

bs. cl. 875 880 *p* poco accel

mar. 875 'right' (pp) 'decision' (pp) 880 'right' (pp) 'we' (pp) poco accel

pno. 875 'believed' (mp) 'right' (pp) 880 'right' (pp) poco accel

e. gr. 875 880 *p* 'decision' (mp) poco accel

vn. 875 880 *pp* poco accel

vla. 875 880 *pp* poco accel

vc. 875 880 *pp* poco accel

db. 875 880 *pp* poco accel

alt. fl. $\text{♩} = 160$
bs. cl. $\text{♩} = 160$
mar. 'decision' (pp) $\text{♩} = 160$
pno. 'we' (pp) $\text{♩} = 160$
e. gtr. $\text{♩} = 160$ 'we' (mp)
vn. $\text{♩} = 160$
vla. $\text{♩} = 160$
vc. $\text{♩} = 160$
db. $\text{♩} = 160$

885

alt. fl.
bs. cl.
mar. 'right' (pp) $\text{♩} = 160$ 'right' (mp)
pno. 'decision' (pp) 'believed' (pp)
e. gtr. 'decision' (pp)
vn. $\text{♩} = 160$
vla. $\text{♩} = 160$
vc. $\text{♩} = 160$
db. $\text{♩} = 160$

890

alt. fl. *with vln, cl* **T** 900 *pp*

bs. cl *with vln, fl* **T** 900 *pp*

mar. 'we' (pp) **T** 'T' (mf) **T** 900

pno. **T** (alone) 900 *pp*

e. gtr. 'decision' (pp) **T** 'right' (pp) 3 **T** 'decision' (pp) 3 *pp*

vn. **T** *flautando* *with fl, cl* *con sord* 900 *pp*

vla. **T** *with vc, db* *nail pizz; spe* 900 *p*

vc. **T** *with vla, db* 'we' (pp) 900 *p*

db. **T** *with vla, vc* 900 *nail pizz; spe* *p*

alt. fl. 905

bs. cl 905

mar. 905

pno. 905 **T** 'right' (mf)

e. gtr. 905

vn. (sord) 905

vla. 905 **T** 'we' (p)

vc. 905 **T** 'were' (p)

db. 905

alt. fl. 915

bs. cl. 915

mar. 915

pno. 915 'decision' (p)

e. gtr. 'decision' (p) 915

vn. (sord) 'decision' (p) 915

vla. 'right' (p) 915 'were' (p)

vc. 915

db. 'decision' (p) 915

alt. fl. 920 piccolo **U** with cl, vln *pp* 925

bs. cl. 920 e-flat clarinet **U** with fl, vln *pp* 925

mar. 920 **U** 925

pno. 'in' (p) 920 with db 'in' (p) 'decision' (p) 925

e. gtr. 'decision' (p) 920 **U** *Red. sim* 925 with vc, vla

vn. (sord) 920 **U** ord; mv! 925

vla. 'U' (mp) **U** 925 with gtr, vc pizz normale spe

vc. 'we' (p) 'U' (mp) **U** 925 with gtr, vla pizz normale spe

db. 'U' (mp) **U** 920 with pno pizz normale ord 'were' (p) 925

picc. *f fp f p f p f*

e. cl. *f fp f p f*

mar. 945

pno. 'the' (p) 'in' (p) *p f p f p f p f p f (f) (f)*

e. gtr. *dim*

vn. (sord) *pizz arco pizz arco pizz arco pizz arco*

vla. 945 *arco pizz 'in' (p) arco*

vc. 'making' (mf) 945 *arco pizz arco*

db. *pizz arco pizz arco pizz arco pizz arco* 'were' (p) *p f p f p f p f (f) (f)*

picc. (f) mp f mp *f fp f p f*

e. cl. (f) mp f mp *f fp f p f*

mar. 955

pno. 'the' (p) 'making' (p) 'british' (p) 'the' (p) 'were' (p) *p f p f p f p f*

e. gtr. 955 *p dim*

vn. (sord) *pizz arco 'the' (p) 'were' (p) pizz arco pizz arco pizz arco*

vla. 955 *pizz arco*

vc. 955 *pizz 'the' (p) arco pizz arco*

db. *pizz arco 'in' (p) 'the' (p) arco pizz arco* 'the' (p) *p f p f p f p f*

picc. *mp* *f* *fp* *f* *fp* *f* *p* *f* *mp*

e♭ cl. *mp* *f* *fp* *f* *fp* *f* *p* *f* *mp*

mar. 960 965

pno. 'were' (p) 'the' (p) *mf* *p* *mf* *p*

e. gr. 960 965 *pp*

vn. (sord) 'making' (p) pizz arco 'british' (p) pizz arco 'british' (mf) arco pizz arco pizz

vla. pizz 960 965 *p*

vc. 'british' (p) pizz 960 965 *p*

db. 'the' (p) 960 'making' (p) arco *mf* pizz 'making' (p) arco pizz *mf* *p*

picc. *f* *mp* *p* 970 *f* *mp* *p*

e♭ cl. *f* *mp* *p* 970 *f* *mp* *p*

mar. 970

pno. 'the' (p) 970 *(p)* *mf* *p* *mf* *p*

e. gr. 970

vn. (sord) pizz arco pizz 'were' (p) arco pizz arco pizz arco *f* *p*

vla. 970 *f*

vc. 970 *f*

db. arco pizz 'british' (p) 970 arco pizz *mf* *p*

975 980

picc. *f* *p* *f* *p*

e. cl. *f* *p* *f* *p*

mar. 975 980

pno. *mp* *p* *mp* *dim*

e. gtr. *mf* *p* *mf*

vn. (sord) *pizz* *arco* 'the' (p) *pizz* *arco* *pizz* *arco* *pizz* *arco* 980 *pizz* *arco*

vla. 975 *mp* *arco* *pizz* 'british' (mf) 980 *arco* 'british' (p)

vc. 975 *mp* *arco* *pizz* 980 *arco*

db. *arco* 975 'british' (p) *pizz* *arco* *pizz* *arco* (pizz) *p* *sempre* 980

985 *poco accel* *(p)* *cresc*

picc. *poco accel* *(p)* *cresc*

e. cl. *poco accel* *(p)* *cresc*

mar. 985 *poco accel*

pno. *poco accel* *ppp*

e. gtr. *p* *poco accel* *mf* *p* 'british' (p) *mf* *p*

vn. (sord) *pizz* *arco* *pizz* *arco* *pizz* *arco* 985 *pizz* *arco* *poco accel* *pizz* *arco* *pizz* *arco* *pizz* *arco*

vla. *pizz* *p* *poco accel* *arco* *pizz* *arco* *pizz*

vc. *pizz* 'were' (p) *p* 985 *poco accel* *arco* *pizz* *arco* *pizz* 'british' (p)

db. *poco accel* *p* *poco accel* *p* 'the' (p)

picc. *mp* 1010

e. cl. *mp* 1010

mar. *mp* 'making' (mp) 'economic' (mp) 1010

pno. 1010

e. gtr. *f* *mp* *f* *mp* *f* *mp* 'national' (mp)

vn. (sord) *f* *mv!* *p* 1010 *sim*

vla. *f* *mv!* 'national' (mp) *p* 1010 *sim*

vc. *f* *mv!* *p* 1010 *sim* 'national' (mp)

db. *f* *mv!* 'national' (mp) *p* 1010 *sim* 'economic' (mp)

picc. *p* 1015 *ff* *mp* 1020 *pp*

e. cl. *p* 1015 *ff* *mp* 1020 *pp*

mar. *p* 1015 'economic' (mp) *ff* *mp* 1020 *pp*

pno. 1015 *ff* *ff* 1020 *ff* *mp*

e. gtr. *f* 1015 *f* 'making' (mp) *ff* 'economic' (mp) *f* 'the' (mp)

vn. (sord) 'economic' (mp) 1015 *f* 1020

vla. 'the' (mp) 1015 *f* 'economic' (mp) 1020

vc. 'the' (mp) 1015 *f* 'the' (f) 1020

db. 'national' (mp) 1015 *f* 1020

picc. *f* *p* 1035 *p* *mf* *p*

e. cl. 1035 *p* *mf* *p*

mar. 1035 *f* *p* *p* *mf* *p* 'right' (mf)

pno. 1035 *mf* *mp* sempre 'the' (p) 'right' (pp) *dim*

e. gtr. 1035

vn. 1035

vla. 1035 'the' (p) 'economic' (pp)

vc. 1035 'interest' (p) 'economic' (p) 'interest' (mf) 'economic' (mp)

db. 1035 'economic' (p)

picc. 1045 *p* *mf* *pp*

e. cl. 1045 *p* *mf* *pp*

mar. 1045 *p* *mf* *pp* 'national' (pp)

pno. 1045 'interest' (pp) 'economic' (pp) *p* *mf* *p* 'right' (pp)

e. gtr. 1045 *poco agitato* *clean* *p* *mf* *mp* *p* 'economic' (pp)

vn. 1045 'economic' (pp) *col legno* 'interest' (pp)

vla. 1045 *col legno* 'economic' (pp)

vc. 1045 *col legno* 'economic' (pp)

db. 1045 'right' (pp) *col legno*

picc. *pp* sempre

e♭ cl. *pp* sempre

mar. *pp* sempre

pno. *p* sempre 'national' (pp)

e. gr. *p* agitated but holding back

vn. hair; spe *pp* < *mp* col legno ord *pp* hair; spe *pp* < *mp* col legno ord *pp*

vla. hair; spe *pp* < *mp* col legno ord *pp* hair; spe *pp* < *mp* col legno ord *pp*

vc. hair; spe *pp* < *mp* col legno ord *pp* hair; spe *pp* < *mp* col legno ord *pp*

db. 'economic' (pp) hair; spe *pp* < *mp* col legno ord *pp* hair; spe *pp* < *mp* col legno ord *pp*

1055

picc.

e♭ cl. 1055

mar. 1055 'economic' (mp) 1060

pno. 1055 1060

e. gr. 1055 1060

vn. hair; spe *pp* < *mp* (senza trem) *mp* > *pp* col legno ord *pp* hair; spe *mp* > *pp* 'national' (mp) 1060

vla. hair; spe *pp* < *mp* (senza trem) *mp* > *pp* col legno ord *pp* hair; spe *mp* > *pp* 1060

vc. hair; spe *pp* < *mp* (senza trem) *mp* > *pp* col legno ord *pp* hair; spe *mp* > *pp* 1060

db. hair; spe *pp* < *mp* (senza trem) *mp* > *pp* col legno ord *pp* hair; spe *mp* > *pp* 1060

picc. *1065*

e. cl. *1065*

mar. *1065*

pno. *1065*

e. gtr. *1065*

vn. *1065*

vla. *1065*

vc. *1065*

db. *1065*

'national' (pp)

'right' (pp)

col legno ord hair; spe

pp < mp pp mp pp < mp pp mp pp < mp pp mp

pizz p

picc. *1070*

e. cl. *1070*

mar. *1070*

pno. *1070*

e. gtr. *1070*

vn. *1070*

vla. *1070*

vc. *1070*

db. *1070*

'X' (f)

'national' (pp)

arco; spe

pp < mp pp < mp pp mp pp mp pp < mp pp mp pp < mp pp mp

pizz p

picc. 1080 *p* *mp* *p*

e. cl. 1080 *p* *mp* *p*

mar. 1080 *p* *mp* *p*

pno. 1080

e. gr. 'national' (p) 1080
'decision' (pp) (mp cresc) 'national' (p)

vn. arco;spe col legno ord hair;spe 'national' (pp) pizz arco;spe 'right' (p) 1080
pp < *mp* *p* < *mf* *p* < *mf* *p* < *mf*

vla. arco;spe col legno;ord 'national' (pp) hair;spe pizz arco;spe 1080
pp < *mp* *p* < *mf* *p* < *mf* *p* < *mf*

vc. col legno;ord hair;spe pizz arco;spe 1080
pp < *mp* *p* < *mf* *p* < *mf* *p* < *mf*

db. arco;spe 'right' (p) hair;spe pizz arco;spe 1080
pp < *mp* *p* < *mf* *p* < *mf* *p* < *mf*

picc. 1085 *mp* *p* *mf* *mp*

e. cl. 1085 *mp* *p* *mf* *mp*

mar. 1085 *mp* *p* *mf* *mp*

pno. 1085

e. gr. 'british' (p) 'decision' (p) 'national' (p)
(mf cresc)

vn. 'national' (mf) col legno ord hair;spe 'decision' (p) pizz 'right' (p) arco;spe pizz 'right' (mf) arco;spe
p < *mf* *mf* *mf* *mf* *p* < *mf* *p* < *mf*

vla. col legno;ord hair;spe pizz 'national' (p) arco;spe pizz 'british' (p) arco;spe
p < *mf* *mf* *mf* *mf* *p* < *mf* *p* < *mf*

vc. col legno;ord hair;spe pizz arco;spe pizz 'national' (mf) 'british' (p) arco;spe
p < *mf* *mf* *mf* *mf* *p* < *mf* *p* < *mf*

db. col legno;ord hair;spe pizz arco;spe pizz 'british' (p) 'national' (p)
p < *mf* *mf* *mf* *mf* *p* < *mf* *p* < *mf*

1105

picc. *mp* *f* *p* *mf*

e♭ cl. *mp* *f* *p* *mf*

mar. *mp* *f* *p* *mf*

pno.

e. gr. *mp* *f* *p* *mf*

vn. *mf* *ord mv!* *mf* *pizz*

vla. *mf* *ord mv!* *mf* *pizz*

vc. *mf* *ord mv!* *mf* *pizz*

db. *mf* *ord mv!* *mf* *pizz*

1105

'the' (mp) 'right' (mp) 'in' (mp) 'the' (mp) 'in' (mp)

'decision' (f) arco;spe *mf* *ord mv!* *mf* *pizz*

'the' (mp) arco;spe *mf* *ord mv!* *mf* *pizz*

'british' (mp) arco;spe *mf* *ord mv!* *mf* *pizz*

'decision' (mp) *mf* *ord mv!* *mf* *pizz*

1115

picc. *mp* *f* *p* *mf* *f* *mp*

e♭ cl. *mp* *f* *p* *mf* *f* *mp*

mar. *mp* *f* *p* *mf* *f* 'decision' (pp) *mp* 'in' (mp)

pno. *cresc* *1115*

e. gr. *cresc* *1115* 'in' (mp) 'in' (mp)

vn. *cresc* *1115* 'in' (mp)

vla. *cresc* *1115* 'in' (mp)

vc. *cresc* *1115* 'in' (pp) 'in' (mp)

db. *cresc* *1115* 'the' (mp) 'in' (mp)

picc. *cresc* *ff* sempre

e. cl. *in'* (mp) *ff* sempre

mar. 'decision' (mp) *in'* (mp) *ff* sempre

pno. *ff* sempre

e. gtr. *in'* (mp) 'decision' (mp) 'Y' (ff) *ff* sempre

vn. *in'* (mp) *in'* (mp) 'Y' (ff) 'decision' (mp) *ff* sempre

vla. 'decision' (mp) 'Y' (ff) *ff* sempre

vc. 'decision' (mp) 'Y' (ff) *ff* sempre

db. *in'* (pp) 'Y' (ff) *ff* sempre

1120

picc. 1125 1130

e. cl. 1125 1130

mar. 1125 *in'* (mf) 'decision' (mf) 'the' (mf) 'right' (mf) 1130

pno. 1125 1130

e. gtr. 'decision' (pp) *in'* (p) 'decision' (mf) *in'* (p) 'decision' (p) 1130

vn. *in'* (p) 'decision' (p) 'decision' (p) 1130

vla. *in'* (p) 'decision' (mf) *in'* (mf) 1130

vc. 'decision' (mf) *in'* (mf) 'right' (mf) 1130

db. *in'* (mf) 'decision' (mf) 'decision' (mf) 1130

picc. 1135

e♭ cl. 1135

mar. 1135 'right' (mf) 'right' (mf)

pno. 1135 'in' (p)

e. gr. 1135 'the' (mf)

vn. 1135 'right' (mf) 'right' (mf) 'right' (mf) 'the' (p) arco

vla. 1135 'decision' (mf) 'the' (mf) 'in' (mf) arco

vc. 1135 'right' (p) 'decision' (mf) arco

db. 1135 'decision' (mf) 'right' (mf) arco

picc. 1140 1145 'Z' (ff) **Z** *Meno Mosso* (♩ = 144)

e♭ cl. 1140 1145 'Z' (ff) **Z** *Meno Mosso* (♩ = 144)

mar. 1140 1145 'Z' (ff) **Z** *Meno Mosso* (♩ = 144) with vln,vla,vc,db,pno 'the' (mp) *ff* sempre

pno. 1140 1145 'Z' (ff) **Z** *Meno Mosso* (♩ = 144) with vln,vla,vc,db,perc 'making' (f) *ff* sempre

e. gr. 1140 1145 'the' (f) 'british' (mp) 'Z' (ff) **Z** *Meno Mosso* (♩ = 144) heavy distortion 8vb

vn. 1140 1145 'right' (p) 'the' (mp) 'making' (f) **Z** *Meno Mosso* (♩ = 144) with vla,vc,db,pno,perc

vla. 1140 1145 'in' (mf) 'the' (f) 'the' (mp) 'the' (f) 'making' (f) **Z** *Meno Mosso* (♩ = 144) with vln,vc,db,pno,perc

vc. 1140 1145 'the' (mf) 'the' (mp) 'the' (f) 'the' (f) 'making' (mp) **Z** *Meno Mosso* (♩ = 144) with vln,vla,vc,db,pno,perc

db. 1140 1145 'right' (mf) 'the' (mf) 'the' (f) 'the' (mp) 'the' (mp) **Z** *Meno Mosso* (♩ = 144) with vln,vla,vc,pno,perc

1150 accel al fine

picc.

e. cl.

mar. 'the' (f) 'british' (f) 'were' (mp) 'the' (mp) 'british' (ff) 'we' (ff)

pno. 'making' (mp) 'the' (mp) 'british' (mp) 'making' (mp) 'british' (ff) 'were' (ff) 'we' (mp) 'the' (ff)

e. gtr. 'making' (f) 'british' (ff) 'british' (ff) 'were' (mp)

vn. 'the' (f) 'the' (mp) 'making' (f) 'the' (ff) 'were' (mp) 'were' (mp) pizz arco 'were' (ff)

vla. 'the' (mp) 'making' (f) 'british' (f) 'making' (ff) 'were' (mp) pizz arco 'we' (ff)

vc. 'making' (f) 'british' (mp) 'making' (f) 'were' (mp) pizz arco 'were' (mp) 'british' (mp)

db. 'making' (mp) 'were' (f) 'making' (mp) pizz arco 'british' (ff) 'we' (ff)

wild tone!

with cl. ff

with fl. wild tone! ff

1160

picc.

e. cl.

mar. 'were' (ff) 'believed' (ff) 'british' (mp) 'we' (ff) 'national' (ff) 'we' (ff) 'national' (ff) 'believed' (ff)

pno. 'national' (mp) 'believed' (mp) 'national' (ff) 'we' (ff) 'believed' (ff) 'national' (ff)

e. gtr. 'we' (ff) 'we' (ff) 'believed' (ff) 'we' (ff) 'believed' (ff)

vn. pizz arco pizz 'national' (ff) arco 'believed' (ff) pizz 'believed' (ff) arco 'national' (ff) pizz 'british' (ff)

vla. 'we' (mp) 'british' (ff) pizz arco 'national' (mp) pizz 'believed' (ff) arco 'believed' (ff) pizz 'we' (ff)

vc. 'we' (ff) pizz arco 'we' (mp) pizz 'we' (mp) arco 'we' (ff) pizz 'we' (ff) arco 'we' (ff) pizz 'we' (ff)

db. 'we' (ff) pizz arco 'we' (ff) 'believed' (ff) pizz 'believed' (ff) arco 'believed' (mp) 'british' (ff) pizz 'believed' (ff) pizz

picc. (♩ = 176)

e♭ cl. (♩ = 176)

mar. 'national' (ff) 'we' (ff) 1165 (♩ = 176) 'believed' (ff)

pno. 'we' (ff) 'we' (ff) (♩ = 176) 'we' (ff) 'economic' (ff)

e. gr. 'believed' (ff) 1165 (♩ = 176)

vn. arco pizz (♩ = 176) 'we' (ff) col legno

vla. arco pizz 'national' (ff) col legno 'national' (ff) (♩ = 176)

vc. arco pizz col legno (♩ = 176) 'we' (ff)

db. arco pizz col legno (♩ = 176)

[Optional, using hands as megaphone:]

Gordon Brown said, regarding the Iraq war: "We believed we were making the right decision in the British national economic interest ... [pause] ... but at the end of the day we wanted the security of Britain and the British national interest to be advanced."

[long pause]

Well get stuffed Mr. Brown! [pause] And you too Mr. Blair! Murderers!!

