CAT

(2011)

A Symphonic Concerto

Op.23

Xavier Shuang XU (b.1988)



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Orchestration

violin solo (amplification controlled by acoustic engineer)
1 piccolo
2 flutes
2 oboes
2 clarinets
2 bassoons
1 contrabassoon
4 horns
3 trumpets
3 trombones
1 tuba
1 timpani
Percussions:
- Iron slices
- Bass Drum
- Cymbals
- Snare Drum
- Triangle
- Tam-tam
- Whip
- Paper Bag
- Udu
- Box
- Guiro
- Finger Cymbals
- Wind Chimes
- Glockenspiel
- Xylophone

1 harp
20+15 violins (div.: 5*4+5*3)
12 violas (div.: 3*4)
10 cellos (div.: 3+4+3)
8 basses (div.: 2*4)
1 piano (played by a cat, amplified)

Duration: c.a. 25 min

Copyright Notice:
The pictures of cats included in this file are owned by http://www.allposters.com.
The theme of 'Chi's Sweet Home' (by Masumi Itō) is quoted as a material in the episode 'Appearing on TV'.

Performance Notes

Stage setup

The orchestra is placed at the center of the stage as usual. The percussions should be averaged around the back of the orchestra. The piano is placed at the very back of the orchestra and is played by a black cat, assisted by a man. The assistant is responsible for keeping the cat around the keyboard and letting it play at its will. Avoid forcing its legs all the time. Helpful instruments like a wood board, a collar or even cat food can be used for convenience. The sound of the piano is always amplified through a loudspeaker right there. The performance of the cat is videoed by an unattended camera fixed at the right side of the keyboard.

The solo violinist stands on the left side of the conductor's podium as usual. The difference is that he stands on a special pedestal, which is a cubic cell made of metallic glass. The glass should be strong enough to stand the soloist and unilateral-transparent (with one face reflective). The glass is such plated that the audience can observe what is going on in the cell, while observers inside see the glass as a sort of mirror. The size is 1.3 m in length and width, and 0.8 m in height. The soloist stands on the square top of the cell when playing. Trapped inside the cell are three cats, two white and one black. The cell is mildly illuminated by four white fluorescent tubes fixed along the corner lines of the ceiling. While set at the bottom corners are four microphones serving four separate channels. Therefore, holes should be drilled for electric wires pass. Wireless equipment can be used but holes should be kept for the purpose of vent. The behavior of the cats is a part of the performance and their sounds are always transmitted through four loudspeakers on the corners of the auditorium, each position in accordance to its sound source in the cell. A soft pad on the top of the cell is suggested to attenuate the step sound of the soloist.

On the right side of the conductor's podium, symmetrical to the position of the soloist, is a LED screen, which is put in front of the orchestra, so it should not be very large, just around 2*2 square meters. It displays the live video of the cat pianist in medium light intensity.

The stage lights should be as weak as possible (only for the musicians to see the score and the conductor). The soloist need not be highlighted. The amplifier of the soloist is controlled by a specific engineer according to the verbal notes on the score at times.

Playing Instructions

Strings:

 Note with a tail means a glissando within a major second near the end, direction indicated by the tail.

 Triangle notehead means extreme pitches.

 Notehead with a slash means special arc press, to produce dry and rattling sounds.

Overtones, left hand pizzicato and Bartok pizzicato are noted in regular ways.

Division schemes are written specifically. Those without texts should be interpreted as average division of the whole.

Specials for solo violin:

At Bar 334, a 20-second-long bar of trills is noted by wave lines, indicating the approximate pitches.

Before Y, the violinist is required to play the note F for about 20 seconds in various ways until the orchestra enters. The violinist can use special articulations and arc methods and do whatever to make the note heard, even by whistling or using some other instrument that has been prepared.

At Z, the violinist should play trills or slides around the noted pitches.

At CC, an episode of percussion-style playing is needed.

 palm the four strings on the fingerboard

 knock the resonance body with finger tips

 knock the resonance body with finger joints

 arc play beyond the bridge on the noted string: Line 1- 4 representing G D A E.

Amplifier: The acoustic engineer who controls the amplifier of the solo violin should be aware that the volume of the solo violin must be adjusted at times, and also understand the musical character of the solo violin to better implement the control. Though the staff gives a reference on the volume control, the engineer must hear the soloist playing and react according to live effects. The number of lines of the staff is proportional to the volume preferred, but there are no strict rules. Actual tuning depends on the real effect of the orchestra and the solo violin.

Percussions:

Triangle:  muted.

Cymbal:  rubbing.

Iron Slice is a big thin slice made of iron or steel, which can make a metallic and bright sound by shaking or brandishing.

Paper Bag is disposable after one blast, so the percussionist should prepare abundant number of paper bags.

Box is a set of three musical boxes in different pitches.

The piano played by the cat is totally left at the cat's will for all the time.

Notable Features

Like in all situations, this work is open for performers, however, I believe it would be helpful if the composer writes something as a prologue, from which the performers can gain some essential information in a direct way, thus to play the music closer to the original thoughts.

'Cat' is such an orchestral work that is not only a violin concerto but also a concerto for the symphonic orchestra. Though a solo violin plays a distinctive role through all the piece, the concerto elements between other instruments cannot be ignored. As many of the contemporary works, the orchestration appears as 'localized'. Except some tutti episodes, in most time only a group of certain instruments are applied. The conversations and competition between woodwinds, brasses, percussions and strings, as well as some other combinations of instruments are often observed. Every group of instruments has its own temporal dominations, which again justifies the genre of 'symphonic concerto'.

The tonality of the work is an interesting topic. One can easily tell that it is an atonal work but may hesitate when hearing some bars. The fact is, the tonality does not dominate the music in this piece but it does appear. It would be easy to find that all the episodes are constructed in such a way that ends with a minor triad, while in the main body, a three-pitch set [0, 1, 4] is treated as the core of development. The most amazing feature of this work is that consonance and dissonance exchange their roles. Traditionally, dissonance chords are required to be released to consonant chords. Here is the opposite: the listener feels right to hear dissonant phrases but is more likely to be upset when the consonant triads come. As the minor triads predict a new episode, this would be a good design that stimulates the listeners' expectations.

The over-20-minute piece can be divided into minor episodes. Actually, it is not necessary, but the division may give the performers and the listeners a clearer musical image. The names of each episodes will limit people's imagination as it is always the case, while some people may find it helpful. In all, there are 17 episodes:

The Debut – The Swing – The Chase – Cadenza I – A Doze –A Parade Fantasy – The Real Parade – Being A Thinker – Exotic Adventures – The Seesaw Trouble & Cadenza II – Self-indulgence – Tempted By Birds – Schrödinger's Reference – The Rattling Door – The Skeleton – Appearing on TV – Where Is My Tail?

The primary musical elements are a long lyrical phrase and a group thrilling and fast notes on a distant register. Sometimes the lyrical melody is in the lower register when suddenly jumping up to high pitches, or the song in the upper register is disrupted by several fierce sounds below center C. The comparison between registers and timbres can be heard through the whole work. The contradiction between emotions is also significant, as peaceful phrases alternate with scurrying notes, and mild tones alternate with harsh sounds.

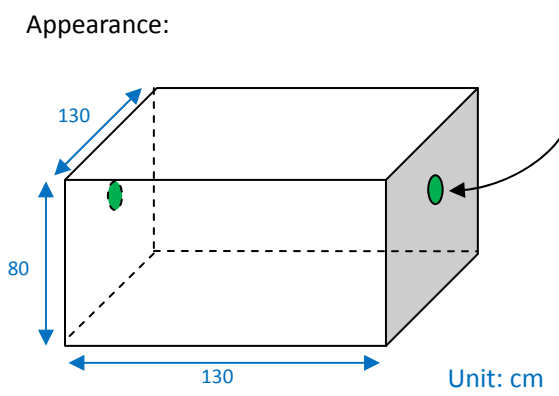
This is the CAT.

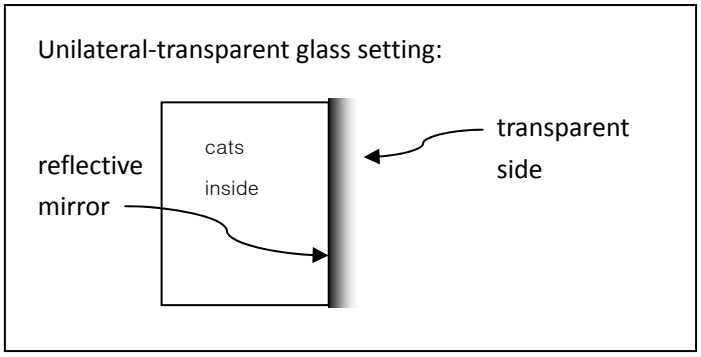


Illustrations:

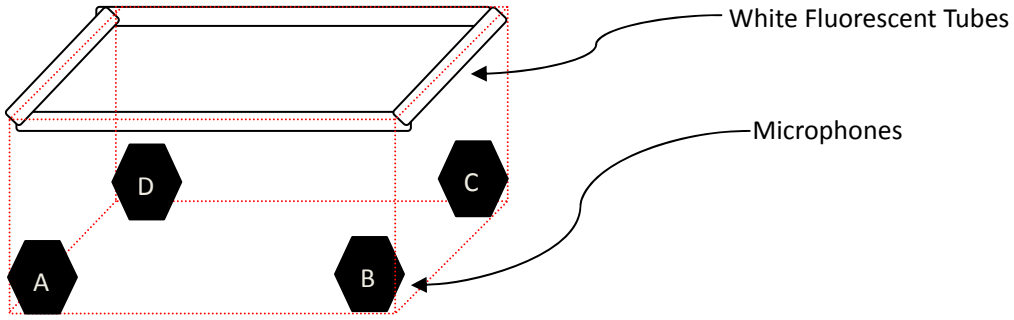
The soloist pedestal

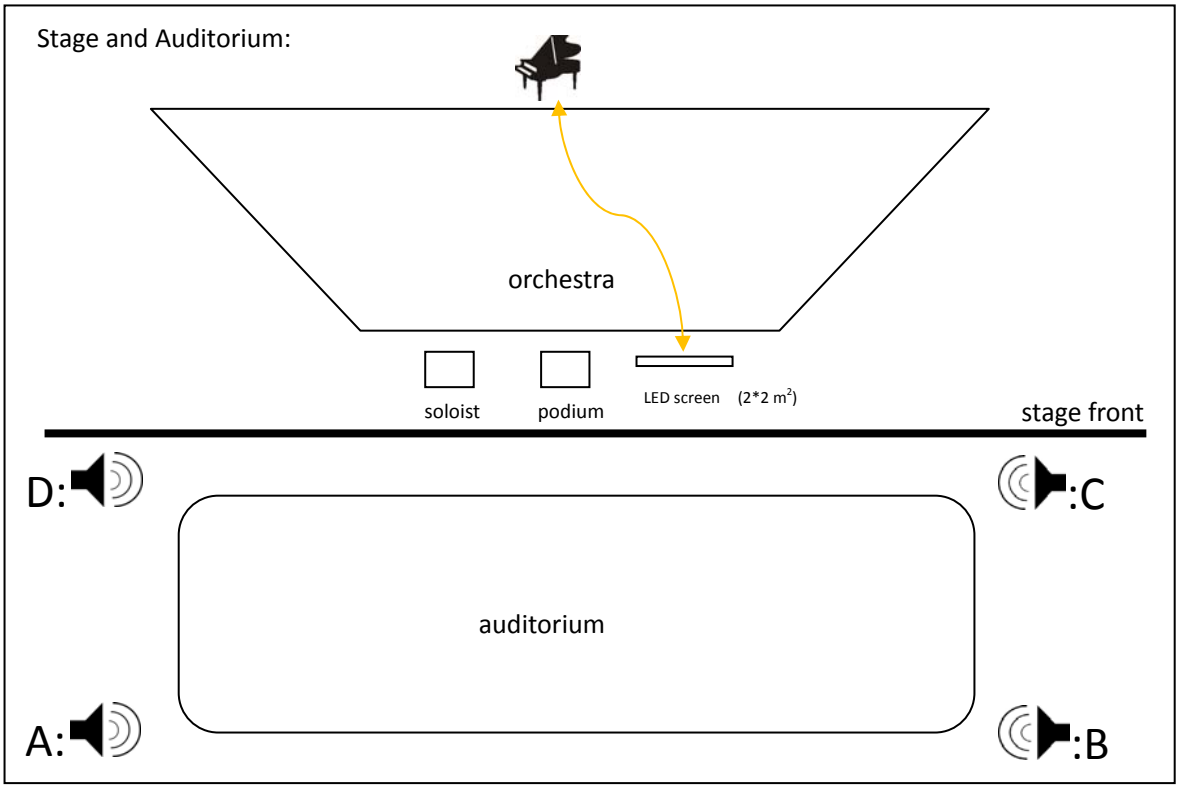
Appearance:





Inside:





Cat

A Symphonic Concerto

Xavier Shuang Xu (b.1988)

A

♩ = 80 **The Debut**

5

Piccolo

Flute 1,2

Oboe 1,2

Clarinet 1,2

solo

mp

Bassoon 1,2

solo

mp

Contrabassoon

1,2

Horn in F

3,4

1,2

Trumpet in B♭

3

Trombone 1,2

Bass Trombone

Tuba

E A C D

Timpani

p

sfp

sfp

Ironslices

Bass Drum

Cymbals

Snare Drum

Triangle

Tam-tam

Whip

Paper Bag

Udu

Box

f

Guiro

Finger Cymbals

Wind Chimes

f

Glockenspiel

Xylophone

Harp

A

♩ = 80 **The Debut**

G

sff

startling

Violin solo

f

meditative

p

f

sp

Amplifier

♩ = 80

A

Violin I

Violin II

f

Viola

f

Violoncello

Double Bass

Piano (cat)

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B

Picc.

Fl.

Ob.

Cl.

Bsn.

III. con sord.

Tpts.

Timp.

B. D.

S. D.

Tri.

Box

Gro.

W.Ch.

Xyl.

(tr) capricious gliss.

Vln.

Ampl.

B

Vln. I

pizz. arco sul pont.

Vln. II

pizz. arco sul pont.

Vla.

Vc.

Db.

10

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Timp.
I. S.
B. D.
S. D.
Tri.
T.-t.
P. B.
W.Ch.
Glock.
Xyl.
Vln.
Ampl.
Vln. I
Vln. II
Vla.

sf ff f mf p a2 solo senza sord. pizz. arco (tr)

15

20

Picc.

Fl.

Ob.

Hn.

Tpts.

Timp.

I. S.

B. D.

S. D.

Tri.

T.-t.

P. B.

Udu

W.Ch.

Glock.

Xyl.

Hp.

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Vc.

Db.

C
The Swing

25

Picc.
Fl.
Ob.
Hn.
Tpts.
con sord.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
Udu
Gro.
Glock.
C
The Swing
Vln.
Ampl.
C
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.

molto accel.

30

Cl.

solo

Bsn.

Tpts.

senza sord.

Tbn.

I. S.

S. D.

Tri.

Whip

F. Cym.

molto accel.

Vln.

Ampl.

slowly turn up

molto accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

D

35

40

molto rit.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

Whip

Gro.

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Vc.

Db.

45

Picc.

Fl.

Ob.

Hn.

Tbn.

B. Tbn.

Tba.

P. B.

Box

Gro.

Vln.

Ampl.

boring

cresc.

dim.

16 17 18 19 20

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
F. Cym.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Db.

f p fp ff mf a2 arco ten.

55

E

The Chase

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Muta A in G

Timp.

B. D.

Cym.

Tri.

21

E

The Chase

Vln.

Ampl.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

5 Violins

5 Violins

5 Violins

5 Violins

5 Violins

5 Violins

3 Violas

3 Violas

3 Violas

3 Violas

ff *rushingly*

60

Vln.

Ampl.

Strings

65

Vln.

Ampl.

Strings

F

Picc.

Fl.

Ob.

Cl.

Bsn.

I. II.

Hn.

Tpts.

B. Tbn.

Tba.

Timp.

Glock.

F

Vln.

Ampl.

F

Vln. I

Vln. II

Vla.

70

Picc.

Fl.

a2

Ob.

III. IV.

Hn.

Tpts.

a2

Tbn.

B. Tbn.

Vln.

con forza

Ampl.

Vln. I

Vln. II

Vla.

3'02.3"
74.4.96
Hit 01

75

Cadenza I

Allegro

Picc.

Fl.

Ob.

Cl.

Bsn.

a2

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Vln.

gliss.

ten.

ad lib.

Allegro

Ampl.

Vln. II

Vla.

Vc.

Db.

80

85

leggiero

arrogant

pizz.

arco

G

Ob.

Cl.

Bsn.

Vln.

Ampl.

Meno mosso A Doze

mp

mp

mp

pizz.

arco

con sord.

Meno mosso A Doze

mf

leggiero

Fl.

Ob.

Cl.

Bsn.

Tpts.

Timp.

Vln.

Ampl.

90

mp

I. II.

mp

p

H

95

Fl.

Ob.

Cl.

Bsn.

Cbsn.

p

Hn.

fp

fp

Tpts.

3

f

3

f

B. Tbn.

8

p

Tba.

p

Muta in ♯F ♯G ♯C ♯D

Timp.

f

Cym.

pp

S. D.

p

Udu

p

Gro.

W.Ch.

p

Hp.

glissando

p

H

Vln.

rit.

8va

mysterious

p

p

p

Ampl.

H

Vln. I

sul pont.

10 violins

8va

pp

Vln. II

sul pont.

10 violins

8va

pp

100

Cbsn.

Hn.

Tpts.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Udu

Gro.

F. Cym.

W.Ch.

Hp.

Vln.

Ampl.

Vln. I

Vln. II

senza sord.

105

Picc.

Fl.

Ob.

Cl.

Tpts.

Timp.

B. D.

S. D.

Tri.

P. B.

Gro.

F. Cym.

Glock.

Xyl.

Hp.

Vln.

Ampl.

Vln. I

Vln. II

March

I

110

Picc.

Timp.

Muta in A C E F

B. D.

S. D.

Tri.

T.-t.

P. B.

Udu

Box

Gro.

F. Cym.

W.Ch.

I

March

Vln.

Ampl.

March

I

Vln. I

Vln. II

A Parade Fantasy

115

Picc.

B. D.

Udu

A Parade Fantasy

Vln.

Ampl.

Vc.

Db.

pizz.

120

Picc.

Fl.

I.

Ob.

a2

Cl.

a2

Bsn.

B. D.

Vln.

Ampl.

Vc.

Db.

125

J

II.

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

B. D.

Xyl.

Vln.

Ampl.

Vln. II

Vla.

Vc.

Db.

a2

pizz.

130

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

B. D.

Vln.

Ampl.

Vln. I

Vla.

Vc.

Db.

f

K

135

Picc.

Fl.

Cl.

Hn.

Tpts.

Hp.

K

Vln.

Ampl.

K

Vln. I

Vla.

Vc.

Db.

140

Picc.

Fl.

Ob.

Cl.

Tpts.

Hp.

Vln.

Ampl.

Vln. II

Vla.

Vc.

Db.

145

L

Picc. (12) (16)

Fl. (12) (16)

Cl. (12) (16)

Tpts. (8)

Vln. L 3

Ampl.

L

Vln. I div. f

Vln. II (4)

Vla.

Vc.

Db.

150

The Real Parade

Picc. (20)

Fl. (20)

Cl. (20)

Tpts. (12) (16)

Tbn. ff

B. Tbn. ff

S. D. 3 3 f

F. Cym. f

The Real Parade

Vln. 3 3 3 ff

Ampl.

Vln. I ff

Vln. II ff

Vla. arco ff

Vc. ff

Db. ff

155

Picc.
(24)

Fl.
(24)

Cl.
(24)

Hn.
a2
cresc.

Tpts.
(20)
cresc.

Tbn.

B. Tbn.

I. S.
f
f

S. D.

F. Cym.

Vln.
cresc.

Ampl.

Vln. I
cresc.

Vln. II

Vla.

Vc.

Db.

160

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
I. S.
B. D.
Cym.
S. D.
Tri.
P. B.
F. Cym.
Hp.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Db.

unis.

165

Hn.
Tpts.
T.-t.
Vln.
Ampl.
Vln. I
Vln. II

con sord.

pizz.

gliss.

M

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Whip

Udu

Box

Gro.

F. Cym.

M

Vln.

Ampl.

M

Vln. I

arco

Vln. II

Vla.

arco

Vc.

pizz.

Db.

170

175 **rit.**

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

dim.

con sord.

f

Tbn.

B. Tbn.

Tba.

Whip

Udu

Box

Gro.

F. Cym.

W.Ch.

p

Vln.

sf **sf** **sf**

Ampl.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

A tempo **Being A Thinker**

180

Picc.

Fl.

Cl.

Tpts.

Timp.

B. D.

W.Ch.

Glock.

Hp.

Vln.

Ampl.

Vln. I

Cl.

Gro.

Glock.

Xyl.

Hp.

Vln.

Ampl.

Vln. I

Vla.

mf solo

mf solo

senza sord.

senza sord.

f

f

p

p

mp *cantabile*

ff *mf*

ff *mf* *ff*

pp

185

190

p

p

p

p

cresc.

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

p *p*

O

Fl.

Ob.

Cl.

Bsn.

Hn.

IV.

Tpts.

Timp.

muted

Tri.

Whip

F. Cym.

Hp.

O

Vln.

Ampl.

O

6 violins
on each staff

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

195

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Tri.
Whip
F. Cym.
Xyl.
Hp.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Db.

cresc.

200

P

Exotic Adventures

Picc.

Fl.

Ob.

mp

Cl.

mp

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

ff

T.-t.

ff

P. B.

Xyl.

Hp.

p

rit.

P

Exotic Adventures

Vln.

dim.

mf

p

rit.

f

a tempo

pizz.

p

nonchalant

Ampl.

P

Vln. I

Vln. II

Vla.

pp

Vc.

Db.

205 210 215

Ob. Bsn. Tpts. Tbn. Vln. Ampl.

solo solo III. solo

220 225

Fl. Ob. Bsn. Tpts. Vln. Ampl. Vln. II Vla.

solo I.

230 235

Q

Fl. Tpts. Hp. Vln. Ampl. Vln. I Vln. II Vla. Vc. Db.

div. pizz. arco pizz. arco arco

240

245

Fl.

Ob.

Bsn.

Timp.

Cym.

S. D.

Tri.

P. B.

F. Cym.

Vln.

Ampl.

Vla.

Vc.

Db.

a2

I.

sul tasto

sul tasto

sul tasto

250

255

R

Tpts.

Tbn.

Timp.

Muta E F in G D

R

Vln.

Ampl.

R

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
Cym.
Tri.
T.-t.
Xyl.
Hp.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff *p* *pp* arco gliss.

260

Ob.

Bsn.

Hn.

p

Tbn.

p

Vln.

Ampl.

Vln. I

S

Presto **The Seesaw Trouble & Cadenza II**

265 270 275

Picc.

mf

Fl.

mf

(4) (8)

Ob.

mf

(4)

Cl.

mf

(4)

Tbn.

mf

4

B. Tbn.

mf

4

Timp.

f

(4)

Cym.

mf

(4)

S. D.

mf

(4)

S

Presto **The Seesaw Trouble & Cadenza II**

pizz.

Vln.

p

Ampl.

S

Vla.

mf

4

Vc.

mf

280

285

Fl.

Cl.

II.

Hn.

Tpts.

(4)

Timp.

(4)

Muta in C ♭E G D

B. D.

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Vc.

gliss.

sempre

290

T

295

Fl.

Ob.

Cl.

Hn.

T

arco

Vln.

Ampl.

T

pizz.

Vln. I

pizz.

Vln. II

Vla.

Vc.

300

305

Fl.

Ob.

Bsn.

a2

a2

Hp.

sf

sf

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

pizz.

f

ad lib.

310

Vln.

Ampl.

Vln. I

Vln. II

315

Meno mosso ♩=80

U

320

Self-indulgence

Picc.

Ob.

Bsn.

Tpts.

Timp.

Glock.

mp

p

con sord.

p

pp

Vln.

Ampl.

rit.

*as if nobody noticed

Meno mosso ♩=80

U

Self-indulgence

f

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

p

pp

p

p

325

330

Fl.

Ob.

Cl.

Bsn.

Tpts.

W.Ch.

Glock.

Hp.

Vln.

Ampl.

Vla.

Vc.

p

mp

f

ff

beasty

col legno

sff

Fl.

Tpts.

Vln.

Ampl.

f

senza sord.

pizz.

sff

sf

arco

gliss.

sul pont.

c.a. 20s

accel.

335

340

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

accel.

Vln.

Ampl.

accel.

8 violins

8 violins

8 violins

8 violins

Vla.

Vc.

345

V

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
Vln.
Ampl.
5 violins on each staff
Vln. I
Vln. II
Vla.
Vc.

sf
ff
(4)

350

Timp.

B. D.

T.-t.

(8)

Vln.

Ampl.

Violins

Fl.

Ob.

Cl.

Tpts.

Timp.

Muta in E ♯F B ♯C

B. D.

T.-t.

Vln.

Ampl.

Vln. I

Vln. II

3 Violas

3 Violas

3 Violas

3 Violas

5 Violoncellos

5 Violoncellos

355

Fl.
Ob.
Cl.
Tpts.
Vln.
Ampl.
Vla.
Vc.

(4)

W **Tempted By Birds**

360

Picc.
Fl.
Ob.
Hn.

f
sf

W **Tempted By Birds**

Vln.
Ampl.

W

Vln. I
Vln. II
Vla.
Vc.

pizz.
p
con sord.
4 Violas
sul pont.
f
sf

365

Cbsn.

Hn.

Tpts.

con sord.

B. Tbn.

Tba.

I. S.

Box

Gro.

Glock.

Xyl.

Hp.

Vln.

Ampl.

Vln. I

Vla.

sul pont.

370

375

Fl.

Ob.

Cl.

Bsn.

Tpts.

senza sord.

X

Vln.

Ampl.

X

Vln. I

Vln. II

Vla.

arco

arco
div.

senza sord.

380

Fl.

Ob.

Vln.

Ampl.

pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Fl.
Hn.
Tpts.
Hp.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Ob.
Cl.
Bsn.
P. B.
Gro.
Db.

rit.
pp
sfp
mf
p
pizz.
f
385
390
Y
♩=66 Schrödinger's Reference
c.a. 20s
sf
arco
div.
try various ways of playing this tone randomly, 20s before the orchestra wakes up

395

Cl.

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *dim.* *mp* *p* *f* *sempre* *pp*

400 solo

Ob.

Cl.

Tpts.

Hp.

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *cantabile* *gliss.* *pp*

405

410

Z

Fl.

pp

to the end of breath

Hn.

p

p

Tpts.

p

Tbn.

mf

B. Tbn.

p

Tba.

p

B. D.

pp

Z

Vln.

pizz.

sul A

arco

sul D

con sord. e sul pont.

trenble and slide near the note

p

Ampl.

Z

Vln. I

con sord.

p

Vln. II

col legno

pp

Vla.

col legno

Vc.

Db.

con sord.

div.

pp

415

Picc.

Fl.

Ob.

Cl.

Cbsn.

Hn.

B. Tbn.

B. D.

Cym.

Glock.

Xyl.

Hp.

Vln.

Ampl.

Vln. I

Vln. II

Vla.

Db.

420

rub

gliss.

425

AA

430

Fl.

gliss.

3

p < sf

Hn.

gliss.

p < sf

gliss.

p < sf

B. Tbn.

f

gliss.

Tba.

fp

mp

B. D.

rub

pp

p

rub

pp

Cym.

pp

p

T.-t.

pp

pp

W.Ch.

p

AA

Vln.

ff

rit.

a tempo

ff

rit.

a tempo

Ampl.

AA

Vln. I

15 violins

fp

Vln. II

con sord.

fp

Vla.

con sord.

fp

Vc.

con sord.

fp

Db.

435

Picc.

f

Fl.

mf

6

mf

3

mf

5

mf

3

Ob.

mp

Cl.

solo

tr

p

Bsn.

solo

tr

p

Udu

mp

F. Cym.

mp

Hp.

mp

5

p

Vln.

mp

Ampl.

5 violins

pizz.

p 3

20 violins

senza sord.

Vln. I

senza sord.

Vln. II

senza sord.

Vla.

Vc.

Db.

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Timp.
Cym.
S. D.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Db.

440

gliss.
gliss.

BB

1 2 3 4

The Rattling Door

molto accel.

445

450

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

P. B.

Box

W.Ch.

Glock.

Hp.

BB

The Rattling Door

Vln.

Ampl.

molto accel.

BB

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

senza sord.

retrospective

gliss.

5 6 7 8 9 10 11 12 13

455 a2 460

Ob. B. Tbn. I. S. S. D. Box Gro. F. Cym. W.Ch. Glock. Xyl. Hp. Vln. Ampl. Vc. Db.

pp ff f fp p gliss. dim.

14 15 16 17 18 19 20 21

465

Picc. Fl. Ob. Cl. Cbsn. Hn. Tbn. Tba. Timp. I. S. Tri. T.-t. P. B. Gro. W.Ch. Hp. Vln. Ampl. Vln. I Vc. Db.

mf f fp ff sf mp p gliss. pizz. I. hand in a2 To Vc. To

22 23 470 475

CC ♩=144 The Skeleton

Tpts. Timp. I. S. Tri. Box W.Ch. Xyl. Hp. Vln. Ampl.

CC ♩=144

Vln. I Vln. II

arco

480

Picc. Fl. Ob. Cl. Tpts. I. S. B. D. Cym. P. B. Udu Box Gro. F. Cym. W.Ch. Xyl. Vln. Ampl. Vln. I Vln. II

solo rub a2

485

Ob.

Cl.

Cbsn.

mf mf

I.

Hn.

gliss.

mf

III.

gliss.

mf

Tpts.

B. Tbn.

gliss.

f

Timp.

I. S.

S. D.

Tri.

mp

P. B.

p

Udu

mp

Box

Gro.

mf

F. Cym.

mf

W.Ch.

mp

Glock.

p

Xyl.

p

Vln.

Ampl.

pp

pp

Vln. I

mp mp mp

Vln. II

mp mp

Vla.

pp

pp

490

DD Appearing on TV

Ob.

Timp.

I. S.

B. D.

S. D.

Tri.

Gro.

F. Cym.

W.Ch.

Xyl.

a2

DD

Appearing on TV

Vln.

Ampl.

DD

Vln. I

Vln. II

Vla.

495

Ob.

Cl.

Bsn.

Tpts.

Timp.

Vln.

Ampl.

500

505

EE

Ob.

a2

f

Bsn.

a2

f

Hn.

I.

III.

Tpts.

a2

f

Timp.

(4)

(8)

Vln.

EE

Ampl.

510

Ob.

Bsn.

Hn.

mf

mf

Tpts.

f

Timp.

(4)

(8)

P. B.

sf

Gro.

f

Xyl.

f

Vln.

ff

Ampl.

515

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

gliss.

gliss.

(12)

Timp.

P. B.

Gro.

Xyl.

fierce

Vln.

Ampl.

col legno

Vln. I

col legno

Vln. II

Vla.

Vc.

Db.

520.

FF

Where Is My Tail?

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

gliss.

gliss.

(16)

Timp.

Cym.

Tri.

Vln.

Ampl.

FF

ff

FF

5 Violins

5 Violins

5 Violins

Vln. I

5 Violins

Vln. II

5 Violins

5 Violins

Vla.

3 Violas

3 Violas

3 Violas

3 Violas

Vc.

3 Violoncellos

div.

6 Violoncellos

3 Violoncellos

Db.

525

S. D.
Tri.
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.
Db.

530

(4)

(4)

535

GG

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
I. S.
S. D.
Whip
Udu
Vln.
Ampl.
Vln. I
Vln. II
Vla.
Vc.

540

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
I. S.
T.-t.
Whip
Udu
W.Ch.
Vln.
Ampl.
Timp.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.

p
pp
ff
sf
f
gliss.
sul G