

Joseph Klein

Mélodrame

for solo contrabass and environment

(1989)

- to Michael Hartt -

Duration: 15'

SYMBOLS

s.p.	sul ponticello		flick string with fingernail		play as fast as possible
s.t.	sul tasto		highest pitch possible		ritardando
clb	col legno battuto		knock on body of instrument		accelerando
clt	col legno tratto		stomp foot		rapid tremolo (two attacks per note)
"sitar"	with hammer-on, a greatly exaggerated vibrato, resulting in a sitar-like tone		tone clusters (chromatic)		repeat material within brackets for the duration of the solid line
s.p. s.t.	constant, gradual fluctuation between sul ponticello and sul tasto ("circular bowing")		portamento/glissando		play as indicated for the duration of the wavy line
	change bow direction ad lib.		pronounced vibrato		cb: division of single line into two independent lines (clef remains constant)
	overpressure (downbow)		chimes: rapid glissando over entire range, downward on ♭ tones / upward on ♯ tones (or vice versa, as indicated)		gradual change from one mode of play to another
	overpressure (upbow)		quarter-tone high		break in sound
	play below the bridge		quarter-tone low		cb: muffled strings (no harmonics); perc: dampen resonating instruments
	play on the bridge		eighth-tone high		senza tempo
	play on the tailpiece: top (T), bottom (B)		eighth-tone low		dynamics range freely between two given extremes
	play on cable at bass of tailpiece		alternate freely between three forms of given pitch		fluctuating around given dynamic level
	slap strings with hand		eighth-tone trill		
	left-hand pizzicato				
	hammer-on				
	snap pizzicato				
	with pizzicato, direction of strumming				

INSTRUCTIONS

General -

Accidentals apply only to those pitches which they immediately precede, except in the case of repeated notes.

Synchronization of events is denoted by a dotted vertical line in non-metered sections; where such precision is not desired (in non-metered sections), no lines are used.

Where notes are placed outside of a staff, or where headless stems occur, pitches are approximate, the performer following the basic contours indicated.

All material which appears parenthetically is to be mimed by the player (as in contrabass part, pp. 2-3, 49).

Performers-

- (1) contrabass solo
- (1) harpsichord
- (2) percussion
- (5) performance assistants
- (1) girl
- (1-2) technical assistants

In the program, only the contrabass soloist should be mentioned; if necessary, other performers may be listed under the collective heading "assistants" or "assisted by:", but under no circumstances may the instruments themselves be mentioned. It is also very important that no sounds be heard from those accompanying instruments/performers, nor should they be seen, prior to the performance (with the possible exception of the technical assistant(s) and percussionists, which may be among the audience); the assistants within the audience (A2-A5) must make their presence as unobtrusive as possible.

Contrabass: Instrument must have Low C extension and should be slightly amplified at all times (even when Delay Unit is not in use); performance begins with E lock released (i.e., IV=C) and prepared as in Preparation Diagram 1. In addition to a bow and preparations (specified in detail later), performer will also require a mute, a tray full of various striking implements, including a wooden dowel (all of which are to be knocked over during performance, as specified in the score), and a police whistle; when not in use, the preparations and police whistle should be kept out of the audience's view (but are not to be placed on the tray).

Harpsichord: The lid should be set at medium height, with the upper manual (8') used in *mf* passages, and the lower manual (8'8"4') used in *ff* passages; the performer will require a paintbrush (2"-3" wide, with stiff bristles) for play inside the instrument, and a weight of some sort, large enough to cover at least an octave (quarter rolls taped together or a small sack full of sand may be used) in order to sustain a cluster while playing with both hands.

Percussion: Placed at rear balcony (or at the far back of the hall, if no balcony is available) and separated as much as possible; each player is to have his/her own set of instruments (i.e., there should be no sharing of instruments) including cymbals and gongs (2-3 each, of various sizes and timbres), chimes, and crotales; if only a single set of crotales is available, it may be divided between the two players (one player using all $\frac{1}{4}$ pitches, the other all $\frac{3}{4}$ pitches, in which case such designations in the score are to be disregarded). In addition to these instruments, percussion I will require cowbell, woodblock, police whistle, and airhorn; percussion II will require bass drum, klaxon horn, helium (in a balloon or other container, to be inhaled prior to "laugh" in Movement III), fire alarm (bell-type), and electric siren (emitting a single pitch); both players require chime hammers (2 each), hard yarn mallets (2 each), and a contrabass bow; in addition, percussion II requires a bass drum beater.

Performance assistants: Located on stage (A1) and throughout audience (A2-A5; see Setup Diagram); A1 is responsible for all miscellaneous activities which occur onstage during performance (including pulling the curtains, if necessary); all performance assistants play in Movement III, and will require the following instruments:

- A1 - electric buzzer, large book (to be dropped flat onto stage floor), police whistle, 3 small marbles, and 1 large marble;
- A2 - police whistle, airhorn, woodblock (struck with hard rubber mallet), and party horn (paper variety, which unfurls when blown);
- A3 - squeak toy, balloon (to be popped), paper bag (to be inflated and burst), gun (with blanks), and wooden switch (to be snapped in two);
- A4 - police whistle, wooden switch (to be snapped in two), and duck call;
- A5 - whoopie cushion, bird whistle, pitch pipe (blown so as to produce a cluster), police whistle, cow toy (producing "moo" when inverted), and pop gun (with cork)

It is important that none of the performance assistants (particularly A2-A5) draws too much attention to him-/herself prior to actually playing, as this will tend to diminish the effect of their involvement in the performance.

Girl: 10-13 years old, with long hair (at least shoulder-length), wearing a somewhat frilly pink or white dress (knee length) and low-heeled shoes; she is to walk across the stage in Movement V as indicated in the score and shown on the Setup Diagram (the entire episode should take no longer than 30 seconds).

Technical assistants: To control lighting and sound (i.e., delay); they should be placed either on the balcony at the rear of the hall (as indicated in Setup Diagram), or in the center of the audience near the stage; in addition to lights and sound, these assistants are also in control of the TVs and clock in Movement II.

Equipment -

- (2) Spot lights
- (3) Strobe lights
- (1) Digital Delay Unit (or tape delay)
- (3) Television sets with Video Cassette Players
- (1) Digital clock
- (1) aluminum rain gutter

Spot 1: Situated above and to the right of bassist, illuminating instrument, performer, and tray (but no more, if possible); may either be part of stage lighting or a separate light source mounted on a floor lamp base;

Spot 2: Situated to the right and slightly behind and above the harpsichordist, illuminating the performer and most of the instrument; as with Spot 1, may either be stage light or floor lamp;

Strobe 1: Set at approximately 120 flashes/minute, situated on the floor to the front left of the bassist, directed upwards (at approximately 30° from the horizontal) toward back of stage;

Strobe 2: Set at approximately 96 flashes/minute, situated on the floor to the right of the harpsichordist directed upwards (at approximately 30° from the horizontal) toward the back right of stage;

Strobe 3: Set at approximately 72 flashes/minute, situated at far left of stage, elevated approximately 3 feet, and directed (parallel to stage floor) toward opposite side of stage (if possible, light should be far enough to side of stage so as not to be directly seen by audience);

Digital Delay Unit (or tape delay): Used to modify contrabass only; must have a delay capacity of 3-4 seconds and be patched into mixer so as to loop back upon itself 3 or 4 times (see Delay Diagram); channels are designated in score as "FX Send" and "FX Return", respectively. It is crucial that the source microphone and monitor themselves be placed far enough apart and/or directed in such a way so as not to feedback (but the monitor must not be so far away from the contrabass as to sound like a separate sound source).

Television sets: 2 color (TV1, TV2) and 1 B/W (TV3) with at least 19" screens, set up at front of stage right, facing audience (as indicated in TV/Clock Setup Diagram). The TVs are to be run off of separate Video Cassette Players, which are to be running continuously throughout the performance (though the televisions themselves are to remain off except for the brief section in Movement II). The video tapes themselves are to consist of brief images (1-2 seconds each) culled from various local, national, and (as appropriate) international television broadcasts, and should represent (given the limitations of time) the greatest variety of images possible (including such pertinent items as news broadcasts, commercials, cartoons, music videos, televangelists, sporting events, home shopping channels, soap operas, game shows, etc., as well as an occasional dead channel (static) and/or test pattern. Either an endless loop video tape (of at least 10 seconds duration) or a standard tape, containing enough images to last until the TVs are actually turned on in the performance (approximately 4 minutes, preferably more), may be used in each video player (though the images do not necessarily have to be completely different; some overlap/repetition of images is permissible). The volume of each TV must be fairly high (but without distortion), and the three should be evenly balanced.

Clock: A large digital display (at least 2" high LED digits), placed on top of TV3 (as in TV/Clock Setup Diagram); the number "12:00" should flash when clock is turned on.

Rain gutter - Aluminum, approximately 10' long, (corrugated, if possible), directed from rear right of stage to front (elevated approximately 20° from the horizontal); rain gutter should not obstruct the audience's view of either the harpsichordist or the TV sets, nor should it be in the path of the girl.

Contrabass Preparations -

Because of the complex and often unpredictable affect which preparations may have upon the strings, pitches indicated within prepared sections of the score represent those to be played (i.e., fingered) rather than the pitches which are actually produced; thus, the resultant pitches may be quite different from those notated.

Movement I (see Preparation Diagram 1):

String I - rubber surgical tubing, cut into 3" section and slit lengthwise, placed over string at bridge; tubing should be of wide enough bore so as to rotate freely when bowed directly, but must not rattle when string is activated;

String II - large cork stopper (approximately 1 1/4" diameter, 1" long), slit from the bottom to about the middle and pushed tightly onto the string; cork should remain firmly in place throughout;

String III - rubber gasket (approximately 1" diameter, 1/4" wide), slit to the center and pushed tightly onto the string (as with the cork, gasket should remain firmly in place throughout);

String IV - aluminum foil (begin with a fresh piece), wrapped around string at bridge and pressed into a loosely-packed ball (no more than 2" diameter, with string running through center); foil must not be condensed too much, as it must be loose enough to rattle loudly when string is activated, yet not so loose as to rotate or move freely along string (nor should it create an excessive amount of noise when the other strings are activated).

Movement IV (see Preparation Diagram 2):

Strings II and III - rubber crutch feet (approximately 1" diameter at base, 1 1/4" long), slit from the bottom about 3/4 way upward (or far enough so that string actually comes into contact with base of foot); these preparations should affect the strings in such a way that the resultant pitches will remain relatively unchanged no matter how the string is stopped (the effect being an apparent contradiction between the bassist's frantic movements around the strings and the monotonous sound which results);

Strings I and IV - to be prepared ad libitum by the performer, using any materials or combination of materials (e.g., paper clips, nuts/screws, split shots, alligator clips, pipe cleaners, styrofoam, etc.), placed anywhere along the string, but not so as to obstruct the playing of given material; if possible, pitches should remain fairly distinct on both strings (as opposed to strings II and III).

Performance Instructions -

Movement I: Contrabass solo should be played in a flamboyant (though somewhat arrogant) manner. Percussion must remain unobtrusive throughout, the sound of the bowed cymbals/gongs being continuous and subdued, relatively unaffected by the occasional crotales strokes (which are to be only slightly more penetrating than the cymbals/gongs).

Movement II: The bassist should attempt to imitate the harpsichord at the beginning of this section. On pp. 14-15, the hands of the harpsichordist should become independent, each continuing on its own trajectory (the left hand beginning to retard before the right hand); the same effect occurs at the end of the movement where the right hand accelerates and the left hand retards independently.

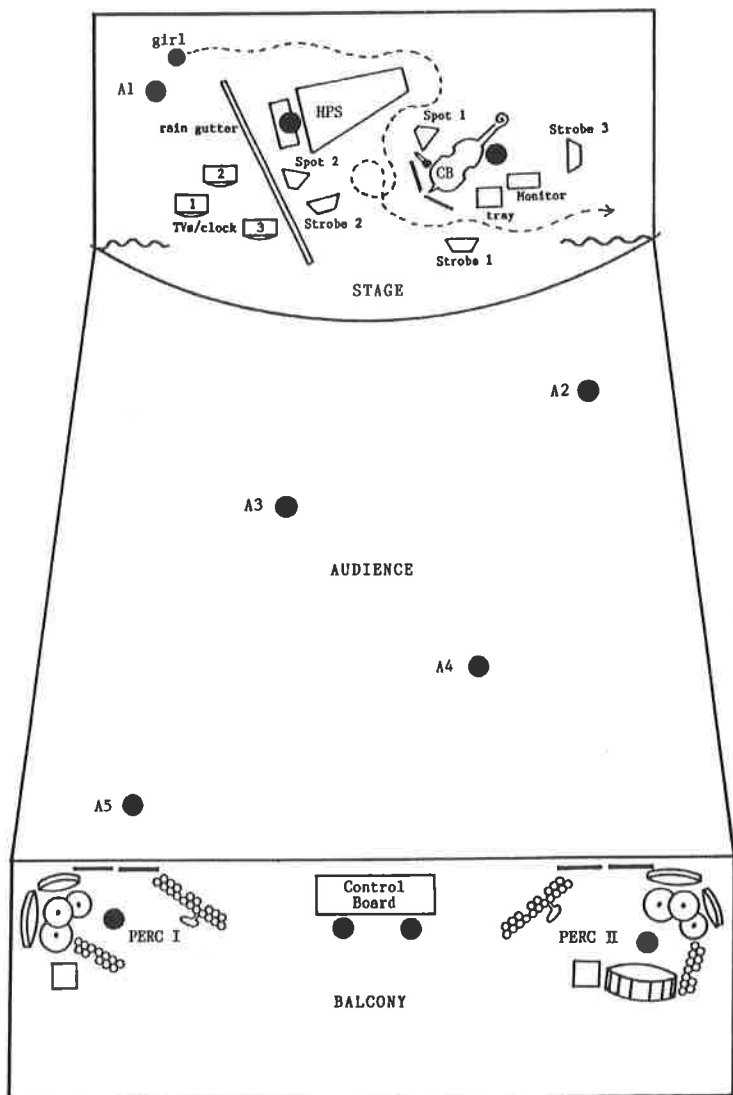
Movement III: The harpsichord should continue from Movement II unaffected, eventually "breaking down" (as indicated in the score). The bassist is to play incessantly, with an obsessive intensity; whistle is to remain in player's mouth throughout entire first section, only being allowed to fall where indicated. Though bassist is to attempt to play all the material at the brisk tempo indicated, beginning on p. 26 aberrant material is to gradually take precedence, displacing/superceding ordinary parts; the emphasis here is on the struggle in the performance (the bassist being virtually inundated by the material presented), rather than technical precision. The interruptive bursts by the percussionists and performance assistants must attempt to follow the solo part as indicated, and are to be loud, relatively short, and obtrusive (amplification may be necessary).

Movement IV: During the first section of this movement (pp. 38-42), delay is to be used to extend the pizz./port. gestures in the contrabass part while the bassist plays the harmonics sections (the delay gradually fading until next pizz./port. section); under no circumstances are the harmonics to be processed by the delay (the source being turned off during those sections). In Variant section (pp. 43-49), the harpsichord clusters are to be played by means of a weight, as specified earlier. In the contrabass part of the final variant (9. Nonchalant), the mimed material is to be freely interpolated into the existing line.

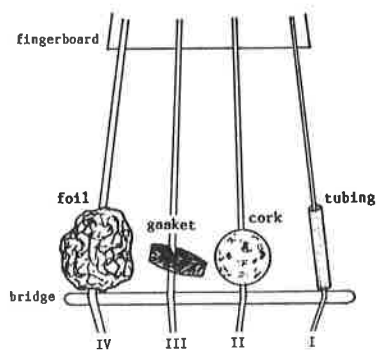
Movement V: Though the various tempi indicated in both the contrabass and harpsichord parts are to be approximated as accurately as possible, it is not expected that cross-relationships between the individual lines be realized precisely (performers should, however, use the strobe lights to gauge their tempi, as indicated in the score); the overall effect here should be that of several independent lines. The delay should enter almost unnoticeably, adding yet another layer to the increasingly dense texture; the removal of the contrabass from the texture (p. 54) should also be unnoticed (to be covered by the delay, which by that time will have been feeding back, creating several layers of its own). Visually, the bassist and harpsichordist should give the impression of a struggle (within themselves and between one another), maintaining a high degree of intensity throughout.

Movement VI: As in Movement I, cymbals/gongs must remain unobtrusive; crotales enter as a reaction to the contrabass outbursts and should penetrate the texture. Harpsichordist must continue unaffected from Movement V, eventually "breaking down" (similarly to Movement IV). Bassist must make a clear aural and visual distinction between sustained tones and intermittent outbursts; reaction to the environment (in this case, the audience itself) during sustained sections must also be distinct and proportionate to the degree of activity to which the performer is reacting; during final fade-out, bassist's reactions are to diminish in a similar manner, as though the volume (and, therefore, the energy level) of the entire piece were being gradually turned off.

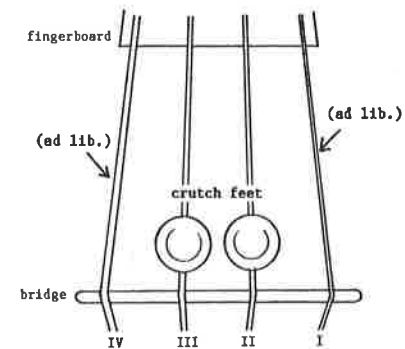
DIAGRAMS



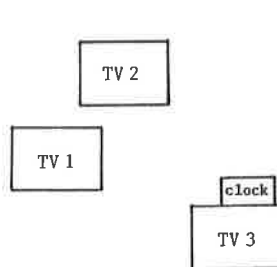
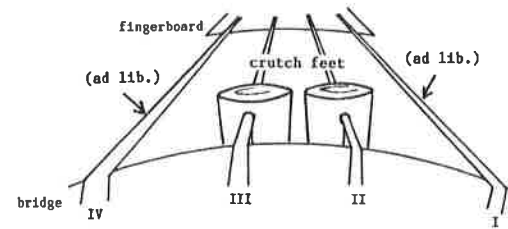
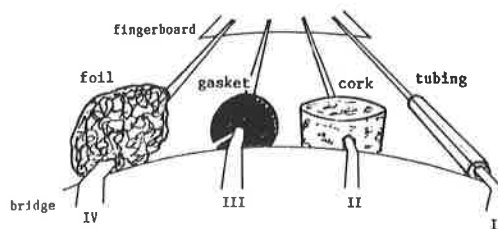
SETUP DIAGRAM



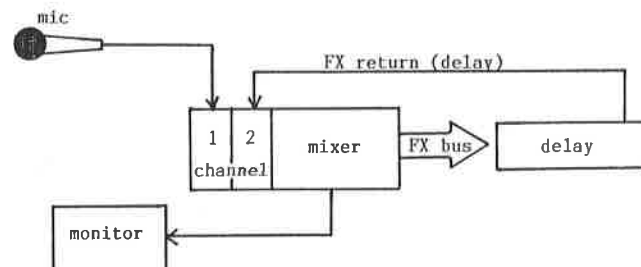
PREPARATION DIAGRAM 1



PREPARATION DIAGRAM 2



TV/CLOCK SETUP
(front view)

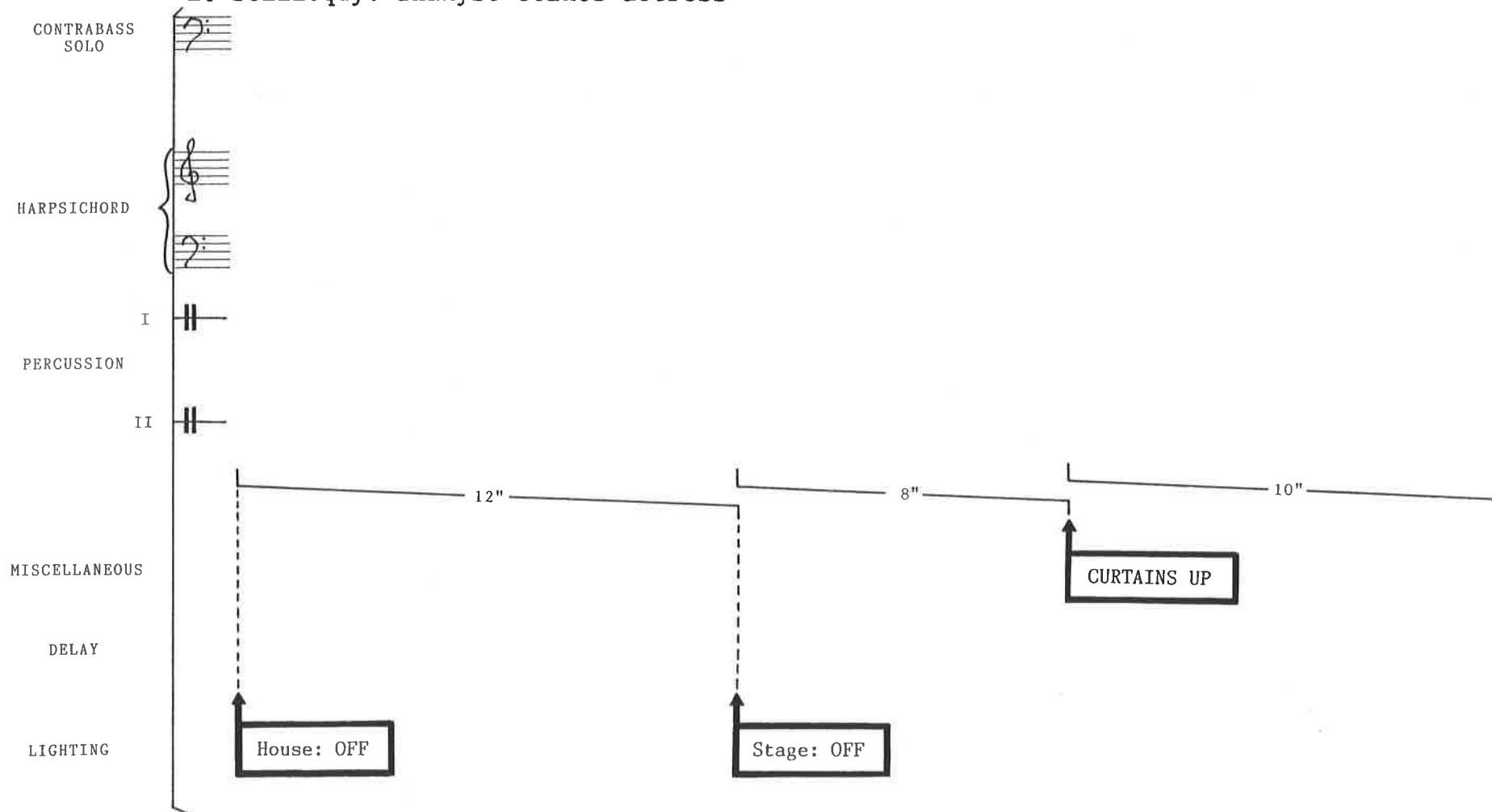


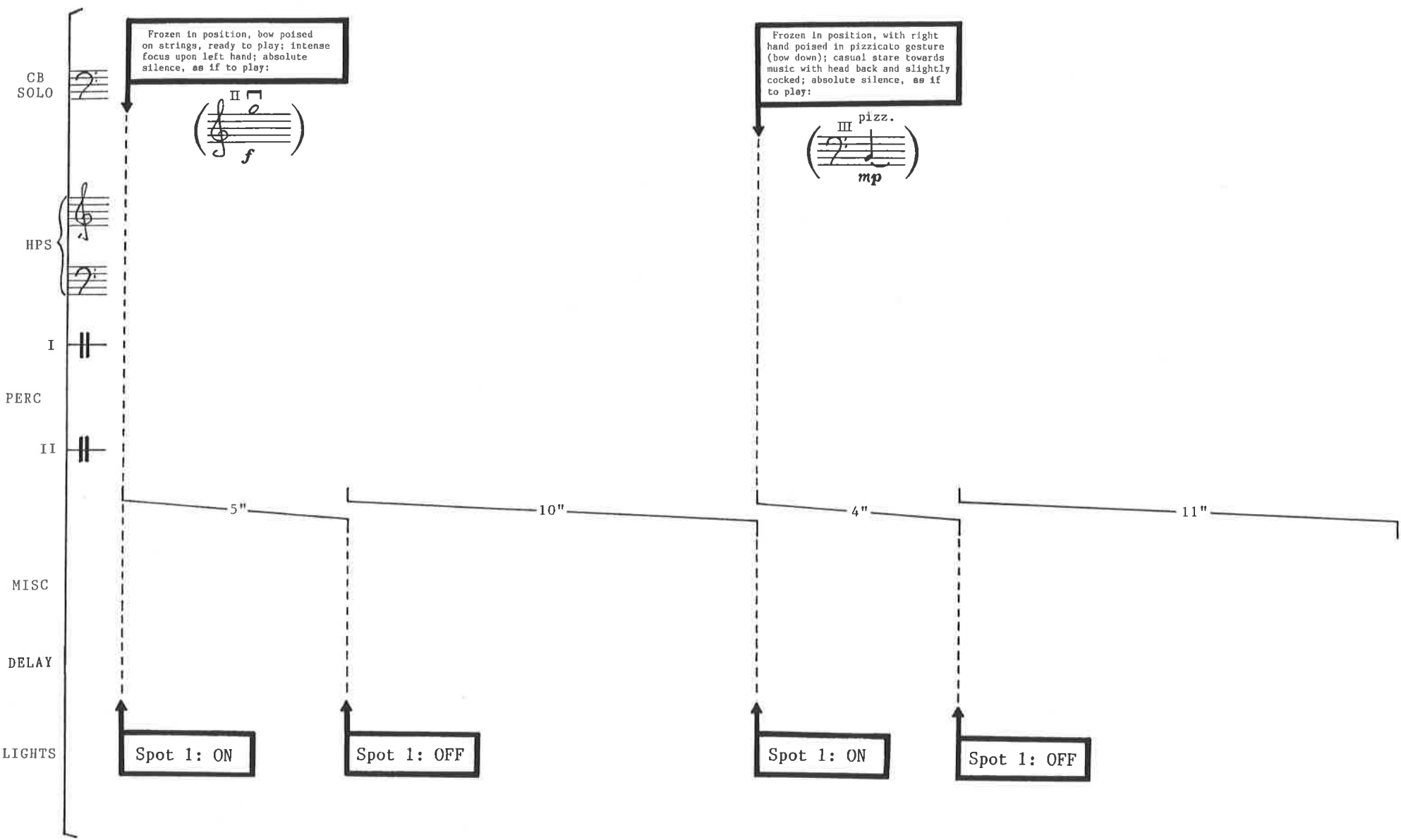
DELAY DIAGRAM

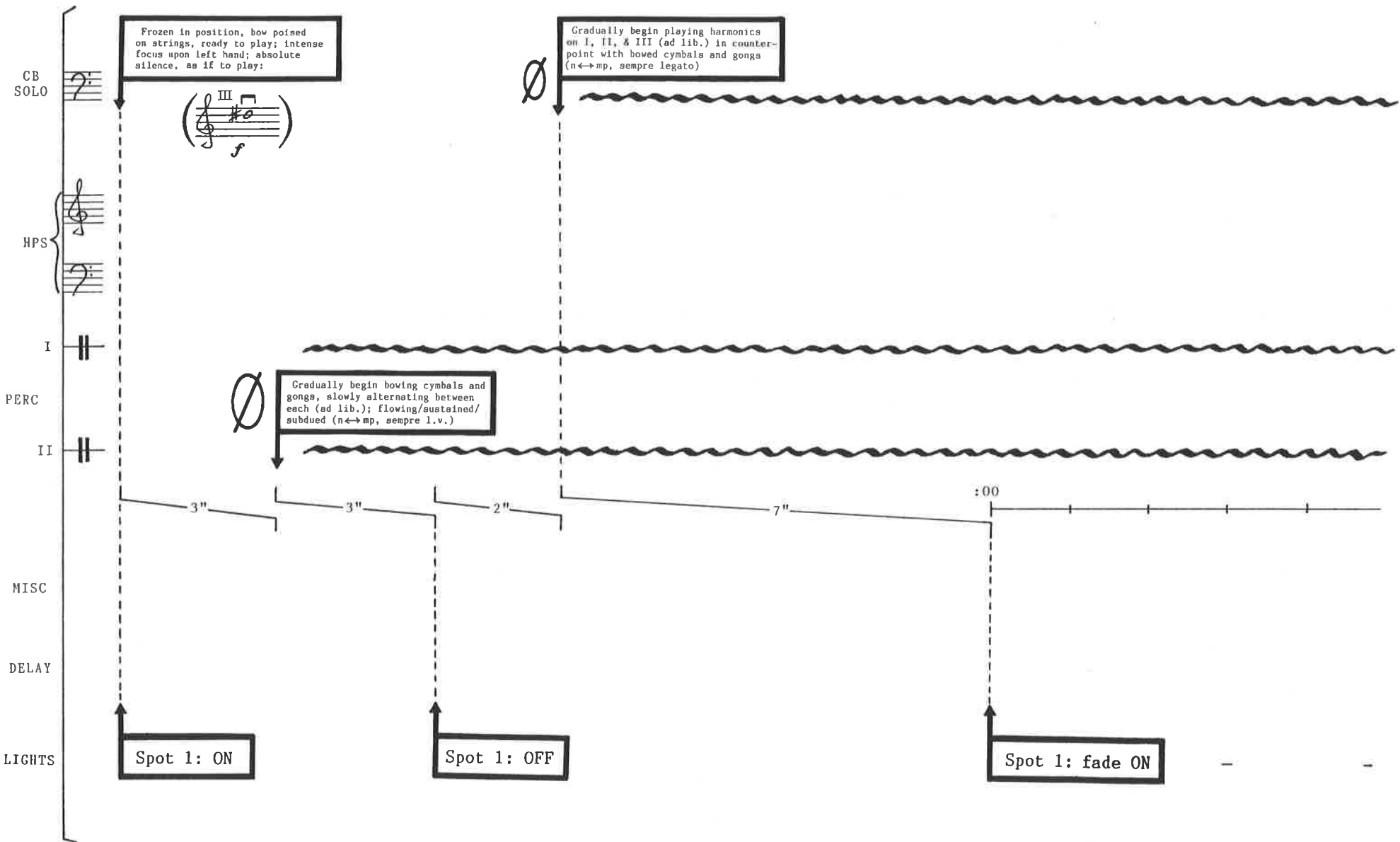
Mélodrame
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Joseph Klein
(1989)

I. Soliloquy: analyst coaxes actress







CB SOLO
string.
mf
ff sub.

HPS

PERC I
 (# only)

PERC II
 (h only)

Add occasional bowed crotale (pitches ad libitum, but avoiding repetitions); no more than one crotale stroke per player every 7-10 seconds

:05 :10 :15

MISC
DELAY
LIGHTS
 Spot 1: (FULL)

CB SOLO

HPS

I

II

PERC

MISC

DELAY

LIGHTS

Gradually increase frequency of crotale strokes until :45

:20

:25

:30

più f

mf

mf

ff

ff

p

ff

mf

s.t. → ord.

pizz.

(arco)

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

mf > *mf* < *mp sub.* *f*^v *mf* *ff* *f* *mp* *poco* *f* *poss.* *ff* *mp* *sfz*

pizz. *clb* *(arco)* *on prep.*

With right hand, deliberately place bow on tray and remove dowel (obviously stretching in order to reach)

No crotales (subito); cymbals and gongs continue unaffected

:35 :40 :45

CR SOLO
 w/dowel
 II / III
 p mp
 HESITATE SLIGHTLY (AS IF CONTEMPLATING ANOTHER SPONTANEOUS ATTACK); THEN REPLACE DOWEL ON TRAY AND RESUME PLAYING WITH BOW
 (arco) $\square \rightarrow V$
 ff
 HPS
 I
 PERC
 II
 :50 :55 1:00
 MISC
 DELAY
 LIGHTS

CB SOLO

HPS

I (b only)

PERC

II (# only)

MISC

DELAY

LIGHTS

1:05 1:10 1:15

f *f* *f* *mf* *f* *sfz* *ff* *f* *ff* *mf*

arco
 pizz.
 (arco)
 s.p. → s.t.
 ord.
 clb

Add crotales (as before), gradually increasing in frequency until 1:35

CB SOLO

pizz. arco

pizz. port. mf

arco

With left hand, reach for another striking implement at far end of tray (all the while continuing to play, attempting to keep the tone as even as possible); while stretching, allow tray to wobble then fall over:

CRASH

HPS

I

PERC

II

No crotales (subito); cymbals and gongs continue unaffected

1:20 1:25 1:30

HISC

DELAY

LIGHTS

Spot 1: OFF
(just as tray hits floor)

II. a) Confrontation des timbres vertes; yet

CB SOLO

...then speak (as if to self, but plainly audible):

(shit?)

Remove all preparations, all the while noisily "attempting" to remove foil preparation from string IV

(highest 6 pitches)

mf ($\text{♩} = 90$)

HPS

ff

I

PERC

II

MISC

1:35

1:40

DELAY

LIGHTS

Spot 2: ON

Detailed description: This page contains a musical score for a section titled 'II. a) Confrontation des timbres vertes; yet'. The score is organized into several tracks: CB SOLO, HPS (Harp), PERC I and II (Percussion), MISC (Miscellaneous), DELAY, and LIGHTS. The CB SOLO track has a box with the instruction: '...then speak (as if to self, but plainly audible):' followed by '(shit?)'. The HPS track features a complex rhythmic pattern of sixteenth notes, with a tempo marking of $\text{♩} = 90$ and a dynamic marking of *mf*. A box above the HPS staff reads: 'Remove all preparations, all the while noisily "attempting" to remove foil preparation from string IV'. A note above the HPS staff specifies '(highest 6 pitches)'. The PERC I and II tracks show a continuous, wavy, oscillating line. The MISC track has a horizontal line with a vertical tick at 1:35 and another at 1:40. A vertical dashed line is drawn at the 1:40 mark, with an arrow pointing up to a box labeled 'Spot 2: ON'. The DELAY and LIGHTS tracks are currently empty.

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

Look up suddenly, apparently embarrassed by the disruptive removal of foil preparation

Continue more subtly; then tune string II up to E \flat

3"

Spot 1: ON
Spot 2: OFF

Spot 1: OFF
Spot 2: ON

CB SOLO

above fingerboard:

(♩ = 90) *mf* *sim*

HPS

Freeze in place as soon as bass begins, allowing hands to hover above keyboard (poised to play)

I

PERC

II

MISC

DELAY

LIGHTS

Spot 1: ON

b) Intervention of societal privileges; still

The image shows a musical score and a production timeline. The score includes parts for CB SOLO, HPS, and PERC (I and II). The production timeline includes MISC (TV 1, TV 2, TV 3, clock), DELAY, and LIGHTS. A vertical dashed line marks the start of the scene at :00.

CB SOLO: Musical notation in bass clef with notes and rests.

HPS: Musical notation in treble and bass clefs. A box contains the instruction: "Collapse onto lower keyboard with forearms (head down), as though passed out; remain frozen in position until TVs and clock are completely off". A *ff* dynamic marking is present.

PERC I & II: Percussion staves showing rhythmic patterns.

MISC: Timeline for TV 1, TV 2, TV 3, and clock. TV 1 and TV 2 end at :10. TV 3 and clock end at approximately :12.

LIGHTS: A box contains the instruction: "Spot 1: } OFF" and "Spot 2: } OFF".

c) Return of forgotten values; now

The image shows a musical score for three parts: CB SOLO, HPS, and PERC. The CB SOLO part is in 2/4 time and features a sequence of notes starting with a *clb* (crescendo) and *ff* dynamic, followed by an *arco (ord.)* section with *ff* dynamics. The HPS part consists of two staves, with the right hand (RH) marked *rit.* and the left hand (LH) marked *rit.*. The PERC part consists of two staves (I and II) with a wavy line indicating a rhythmic pattern. Below the score is a timing diagram with a horizontal axis marked with time points :12, :15, :18, :20, :21, and :25. Vertical dashed lines connect these time points to specific events in the score and to boxes describing stage events.

CB SOLO

HPS

PERC

MISC

DELAY

LIGHTS

Stage Events:

- :12: A1: Three marbles dropped in rapid succession onto stage floor from a height of approximately 5 feet (allow marbles to bounce and roll naturally)
- :15: Strobe 1: } ON/OFF
Strobe 2: } (allow only 1-2 flashes each)
- :18: Spot 1: } ON
Spot 2: } ON
- :21: FX Send: } ON
FX Return: } (1-2" delay)

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

Spot 1: }
Spot 2: } fade OFF

Spot 1: }
Spot 2: } (OFF)

Freeze in place until both Spot 1 and Spot 2 are completely off

dim.

:30 :35 :36 :39 :40

CB SOLO

HPS

PERC I

PERC II

MISC

DELAY

LIGHTS

w/Strobe 1 (♩ = c.120)

ff

w/Strobe 2 (♩ = c.96)

ff

rit. - - - - - (♩ = c.104)

RH: *accel.* - - - - -

:45

12"

3"

5"

(*mp*)

FX Send: } OFF

FX Return: }

Strobe 1: } ON

Strobe 2: }

III. Heinrich Schenker passes a stone (jig)

CB SOLO *molto rit.* (♩ = c.30)

HPS (♩ = c.112)

LH: rit. (♩ = c.84)

PERC I II

MISC

DELAY

LIGHTS

Quickly place police whistle in mouth

arco

f⁺ whistle

4"

6"


Strobe 1: OFF
Spot 1: ON

Detailed description: This is a page from a musical score for a production. The title is 'III. Heinrich Schenker passes a stage (jig)'. The score is divided into several parts: CB SOLO, HPS (High Point Solo), PERC (Percussion), MISC, DELAY, and LIGHTS. The CB SOLO part features a 7/8 time signature and a tempo of 'molto rit.' with a note value of approximately 30 cents. It includes a section marked 'arco' with a tempo of 60 and a dynamic of 'f+'. A 'whistle' sound effect is indicated by a jagged starburst. The HPS part has a tempo of approximately 112 cents. The LH (Left Hand) part has a tempo of approximately 84 cents and is marked 'rit.'. The PERC part includes two drumsticks labeled 'I' and 'II'. The LIGHTS section contains a box with the instructions 'Strobe 1: OFF' and 'Spot 1: ON'. Technical notes include 'Quickly place police whistle in mouth' and time markers of '4"' and '6"'. A circled page number '17' is at the bottom.


CB SOLO
 HPS
 I cowbell
 PERC II
 MISC A3: toy A1: buzzer
 DELAY
 LIGHTS Strobe 2: OFF

The score features a continuous bass line for the CB SOLO. The HPS section consists of two staves with solid horizontal lines. Percussion includes a cowbell (I) and a klaxon (II). Misc effects include a toy (A3) and a buzzer (A1). A light cue for Strobe 2: OFF is located at the bottom right.


CB SOLO



HPS




I



PERC

II



MISC

DELAY

LIGHTS

Continue (as before)


woodblock

A5: cushion


Strobe 2: ON

Detailed description: This page contains a musical score for a solo section. The top staff is labeled 'CB SOLO' and contains a complex rhythmic pattern in bass clef. Below it are staves for 'HPS' (two staves), 'PERC' (two staves labeled 'I' and 'II'), 'MISC', 'DELAY', and 'LIGHTS'. The 'HPS' section has two long horizontal arrows pointing right, with a box labeled 'Continue (as before)' between them. A starburst shape labeled 'woodblock' is positioned between the 'PERC' and 'LIGHTS' staves. A dashed vertical line extends from the 'CB SOLO' staff down to a starburst shape labeled 'A5: cushion' in the 'MISC' section. A box labeled 'Strobe 2: ON' has an arrow pointing up to the 'LIGHTS' staff, aligned with the start of the 'woodblock' event.


CB SOLO



HPS




I



PERC

II



MISC

DELAY

LIGHTS

whistle

A1:
book

Detailed description: This is a page from a musical score, likely a stage production score. It features a vertical staff on the left with labels for different departments: CB SOLO, HPS, PERC (I and II), MISC, DELAY, and LIGHTS. The CB SOLO part is a single staff with musical notation. The HPS part consists of two horizontal arrows. The PERC part has two staves with musical notation. The MISC part has a starburst shape containing the text 'A1: book'. The word 'whistle' is written inside a starburst shape. Dashed vertical lines connect the starburst shapes to the musical notation in the CB SOLO part.

This musical score is for a **CB SOLO** in bass clef. The score includes several performance and lighting cues:

- PERC:** Two drum parts, labeled **I** and **II**, are indicated by vertical bars.
- MISC:** A **whistle** cue is marked **A4:** at the beginning of the solo.
- LIGHTS:**
 - Strobe 2: OFF** is indicated by a box with an arrow pointing to the start of the solo.
 - Strobe 3: ON** is indicated by a box with an arrow pointing to the start of the **airhorn** cue.
- airhorn:** A starburst symbol labeled **airhorn** occurs during the solo.
- HPS:** Two staves for **HPS** (likely Horns or Percussion) are shown with a **'** (accusation) mark at the start of the solo. Two arrows labeled **Continue (as before)** point to the right after the **airhorn** cue.

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

drum

A2:
whistle

CB SOLO

RH: } *rit.* - *poco* - *a* - *poco* - Machine-like: as if breaking down

LH: }

I II

whistle

A3: balloon

A2: woodblock

DELAY

LIGHTS

CB SOLO

HPS - (*rit.*) - Gradually grinding to a halt

PERC I

PERC II laugh

MISC

DELAY

LIGHTS

A4: switch

FX Send: fade ON (3-4" delay)

Strobe 3: OFF

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

alarm

A5: bird

A3: gun

FX Send: (FULL)

Detailed description: This is a musical score for a track labeled 'CB SOLO'. The score is written in a single staff with a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth-note chords. Below the staff, there are several tracks: 'HPS' (Harmonica/Piano/Synth) with a grand staff, 'PERC' (Percussion) with two tracks labeled 'I' and 'II', 'MISC' (Miscellaneous), 'DELAY', and 'LIGHTS'. Annotations include a starburst labeled 'alarm' connected to the music by a dashed line, a cloud labeled 'bird' with 'A5:' above it and an arrow pointing to the 'FX Send: (FULL)' box, and another starburst labeled 'gun' with 'A3:' above it. The 'FX Send: (FULL)' box is a rectangular box with a thick border containing the text 'FX Send: (FULL)'. The 'L' track has a series of dashes.

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

A4:
whistle

A1:
whistle

Allow police whistle to fall from mouth

From this point onward (to the end of the movement), gradually allow aberrant gestures (stems upward) to displace/superscede ordinario parts (stems downward)

FX Return: fade ON

CB SOLO

c1b

s.t. -----> ord.

pizz. (arco)

c1b

sf *f* *sf* *f*

poco

HPS

I

PERC

II

MISC

DELAY

LIGHTS

cowbell

A5: pitch-pipe

Detailed description: This is a musical score for a 'CB SOLO' (Cymbal Solo) in bass clef. The score consists of 12 measures. The first measure is marked 'c1b' and 'sf'. The second measure is marked 'c1b'. The third measure is marked 'sf' and has a fermata. The fourth measure is marked 's.t. -----> ord.' and 'poco', with a triplet of eighth notes. The fifth measure is marked 'f'. The sixth measure is marked 'pizz.' and '(arco)'. The seventh measure is marked 'c1b'. The eighth measure is marked 'c1b'. The ninth measure is marked 'sf'. The tenth measure is marked 'sf'. The eleventh measure is marked 'sf'. The twelfth measure is marked 'sf'. There are stage cues: 'cowbell' in a starburst shape connected to the fourth measure, and 'A5: pitch-pipe' in a cloud shape connected to the eighth measure. The score is part of a larger production layout with staves for HPS, PERC (I and II), MISC, DELAY, and LIGHTS.

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

5=

A1: buzzer

siren

A2: woodblock

FX Return: (FULL)

The image shows a musical score for a 'CB SOLO' in bass clef. The score consists of several measures of music. Above the first measure, there is a bracketed section with a '5=' annotation. Below the score, there are several cues and effects: 'A1: buzzer' is connected to the first measure by a dashed line; 'siren' is connected to the second measure by a dashed line; 'A2: woodblock' is connected to the third measure by a dashed line. At the bottom right, a box labeled 'FX Return: (FULL)' has an arrow pointing to the 'A2: woodblock' cue. The score is organized into tracks: CB SOLO, HPS (with two staves), I, PERC, II, MISC, DELAY, and LIGHTS. The DELAY track has several horizontal lines indicating timing. The LIGHTS track is empty.

CB SOLO
 HPS
 PERC
 I
 II
 MISC
 DELAY
 LIGHTS

Musical score details:
 - *sf* (sforzando)
 - *f* (forte)
 - *poco* (poco)
 - *più f* (più forte)
 - *pont.* (ponticello)
 - *frog* (frog)
 - *(ord.)* (ordine)
 - *c1b* (clarinet)
 - *s.p. (tip)* (sordina)
 - *A4: duck* (event marker)
 - *A5: whistle* (event marker)

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

The image shows a musical score for a section labeled 'CB SOLO'. The score is written on a grand staff with two staves. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf*, *f*, and *sfz*. A specific measure is marked with *st. p.* and *(ord.)*. A dashed vertical line connects a note in the second staff to a starburst graphic labeled 'A3: gun' in the 'MISC' section. The 'PERC' section contains two staves, each with a double bar line. The 'LIGHTS' section is empty.

CB SOLO
 HPS
 I
 PERC
 II
 MISC
 DELAY
 LIGHTS

Musical score for a solo section. The score is written for a soloist (CB SOLO) and includes cues for other instruments and effects. The soloist part begins with a *mf* dynamic and a *f* dynamic. A box labeled "release E lock (IV=C)" is present. A section marked "S.p." (Soprano) includes an "ord." (order) instruction. A 5-measure rest is indicated. Cues for "whistle" (A2:), "drum", and "airhorn" (A2:) are shown.

CB SOLO
 HPS
 I
 PERC
 II
 MISC
 DELAY
 LIGHTS

Musical score for CB SOLO. The score is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The score includes the following performance instructions and markings:

- frog**: Marked above the first measure.
- mf**: Marked above the second measure.
- f**: Marked below the second measure.
- più f (f)**: Marked below the third measure.
- III (vib.)**: Marked above the third measure.
- II**: Marked below the third measure.
- pizz.**: Marked above the fourth measure.
- (arco)**: Marked below the fourth and fifth measures.
- ⊕ ("sitar")**: Marked above the fifth measure.

A vertical dashed line connects the **II** marking in the CB SOLO staff to a **whistle** effect in the MISC section. The whistle is represented by a jagged, starburst shape with the text "whistle" inside and "A4:" written above it.

Musical score for a solo section, featuring a vertical staff on the left with various performance instructions and a main musical staff at the top.

Vertical Staff (Left):

- CB SOLO:** The top staff of the vertical section, containing musical notation for the soloist.
- HPS:** Harp, consisting of two staves (treble and bass clef).
- PERC:** Percussion, with two staves labeled I and II.
- MISC:** Miscellaneous effects, including a starburst labeled "A3: bag".
- DELAY:** Delay effects.
- LIGHTS:** Light effects.

Main Musical Staff (Top):

- Instrumentation:** Clarinet Bass (clb), Solo Piano (s.p.), and Pizzicato (pizz.).
- Performance Markings:** *sfz*, *poco*, *f*, *pizz.*, and a triplet (*3*).
- Effects:** A starburst labeled "whistle" is connected to the main staff by a dashed line.

CB SOLO
 HPS
 PERC I II
 MISC
 DELAY
 LIGHTS

Musical score for CB SOLO. The score includes various performance instructions and stage cues. Key annotations include:

- poco* (gradually) and *f* (forte) markings.
- Technical markings: *pizz. (s.t.)*, *ord.*, *vib.*, *(arco)*, *più f*, *pizz. 3*, *(arco)*, *fz*, *ord.*, *f*.
- Instrumentation: *clt*, *clb*, *s.p.* (soprano).
- Stage cues: *A3: switch* (connected to MISC) and *alarm* (connected to PERC II).
- Other markings: *3*, *5=*, *5=*, *3*, *Ⓞ*.

CB SOLO
 HPS
 I
 PERC
 II
 MISC
 DELAY
 LIGHTS

s. t. 4=
 (ord.)
 pizz. 3 (arco)
 s. p. clb
 V 3
 (ord.)
 più f
 f
 f
 clb (ord.)
 5=
 sfz

A2: party horn
 A5: popgun
 A4: whistle

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

IV. Theme & Variants:
 a) he preys upon the contradictions
 of his limited stature

Mute ON; engage E lock (IV=E)

CHIMES w/yarn

mp sempre

Pedals depressed throughout (sempre l.v.)

:00

:05

FX Return: fade OFF

Spot 1: OFF

CB SOLO

HPS

PERC I

II

MISC

DELAY

LIGHTS

I/II pizz. port. f

Repeat at irregular intervals (every 1-2 seconds)

FX Return:(OFF); fade ON

CB SOLO
 HPS
 PERC I
 PERC II
 MISC
 DELAY
 LIGHTS

:23 :25 :30 :35

arco
 III
 mp
 II (♯-♭) III
 II ♯ II

FX Send: OFF
 FX Return: (FULL);
 fade OFF

Spot 1: ON

The image shows a musical score for three parts: CB SOLO, HPS, and PERC I/II. The CB SOLO part starts with a treble clef and a key signature of one sharp (F#). It includes markings for *pizz.*, *port.*, and *f*. A box labeled "(as before)" is present. The HPS part has a treble clef and a 7/8 time signature. The PERC I and II parts feature rhythmic patterns of vertical strokes. A technical timeline at the bottom marks time points :36, :38, :40, :45, and :50. Vertical dashed lines connect these time points to the musical score. Below the timeline are three boxes with technical instructions:

- At :38: FX Send: ON; FX Return: (OFF); fade ON
- At :40: Spot 1: OFF
- At :45: FX Send: OFF; FX Return: (FULL); fade OFF; Spot 1: ON

Labels on the left side of the score include CB SOLO, HPS, PERC I, PERC II, MISC, DELAY, and LIGHTS. The top right of the score includes markings for *arco*, *mp*, and Roman numerals II, III, and II.

CB SOLO
 HPS
 I
 PERC II
 MISC
 DELAY
 LIGHTS

pizz. port. **(as before)** *f* *mp* arco III II III IV III IV +

:53 :54 :55 :56 1:00 1:05

FX Send: ON
FX Return: (OFF);
fade ON

Spot 1: OFF

FX Send: OFF
FX Return: (FULL);
fade OFF

Spot 1: ON

CB SOLO
 II
 III
 pizz.
 port.
 (as before)
 arco
 I
 II
 I
 (I)
 mp
 III

HPS

PERC I
PERC II

1:08 1:09 1:10 1:12 1:15 1:20

MISC
DELAY
LIGHTS

FX Send: ON
 FX Return: (OFF);
 fade ON

Spot 1: OFF

FX Send: OFF
 FX Return: (FULL);
 fade OFF

Spot 1: ON

III
 ○
 (ord.) -----> s.p.

Mute OFF; release
 E lock (IV=C)

CB SOLO

mf

w/hammer
 mf

1:24 1:25

MISC

DELAY

LIGHTS

b) ...then indulges in hypercritical paranoia

1. Lyrical

(♩ = 60)

5
 16

f espr.

(♩ = 60)

3
 4

mf

(with weight)

(hammers)

mf

(♩ = 60) w/hammers

3
 4

mf

FX Return: OFF

Spot 2: ON

← ♩ = ♩ → (♩ = 180)

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

sf (s.p.)

2. Urgent

(♩ = 120)

mf

(♩ = 120)

3. Incessant
 (♩ = 120)

4. Frenzied
 (♩ = 180)

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

5. Flamboyant

(♩ = 225)

arco

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

The musical score is divided into seven parts: CB SOLO, HPS, I, PERC, II, MISC, and LIGHTS. The CB SOLO part begins with a circled 'phi' symbol and includes fingerings 5, 3, and 5. It features a 7/16 time signature and a dynamic of *mf*, with a *cresc.* marking later. The HPS part starts with a tempo of (♩ = 120) and includes a 3/4 time signature, with a dynamic of *mf*. The I part has a 3/4 time signature and a dynamic of *mf*. The PERC II part also has a 3/4 time signature and a dynamic of *mf*. The MISC, DELAY, and LIGHTS parts are currently blank.

accel.
 CB SOLO
 HPS
 I
 PERC
 II
 MISC
 DELAY
 LIGHTS

6. Languid
 4"
 c.l.b.
 mf
 4"
 p
 INSIDE w/paintbrush
 mf
 (J = 60)
 5/4
 5/4

5" -----> s.p. 3"

(ord.) *p* - *cresc.* - *poco* - *a* - *poco* *fff* *ord. (frog)*

7. Urgent *molto sub.* 8. Agressive

HPS (ord.) INSIDE w/paintbrush

I *mf* *mp*

PERC *mf* *mf*

II

MISC

DELAY

LIGHTS

9. Nonchalant

V. The acquiescence of Suzy Solidor:

CB SOLO

(♩ = 150)

III+ (F)

s.t. s.p. (tip)

IV

Growing disenchanted (looking around distractedly, sighing, etc.)

mf

12" (sim.)

clb pizz. (arco)

clt

s.p. (frog)

I+

II

♩ = c. 80

(c1b)

♩ = c. 120 (w/Strobe 1)

♩ = c. 128 (ord.)

ff

♩ = c. 76

♩ = c. 96 (w/Strobe 2)

I

PERC

mf

II

mf

:00

MISC

DELAY

LIGHTS

Spot 1: } OFF

Spot 2: } OFF

Strobe 1: } ON

Strobe 2: } ON

a) she is taunted by demons

CB
SOLO

accel. *rit.*

HPS

accel.

I



PERC

II



:05

:10

:15

MISC

DELAY

LIGHTS

CB SOLO (Bass Clef):
 - (♩ = c. 96)
 - (♩ = c. 112)
 - (♩ = c. 72 (w/Strobe 3))
 - *sf* (c1b)

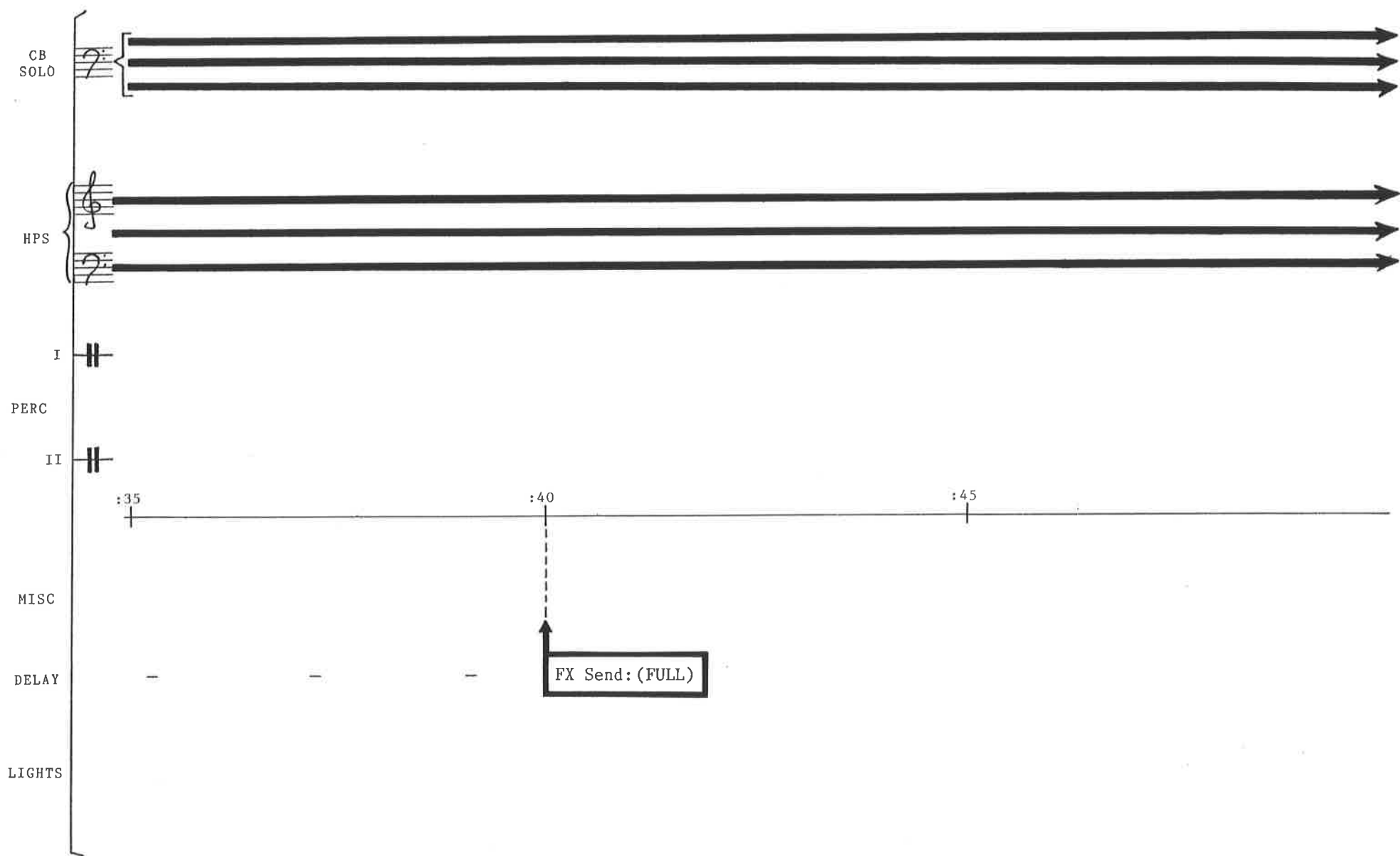
HPS (Treble and Bass Clefs):
 - *rit.*
 - (♩ = c. 120)
 - (♩ = c. 96 (w/Strobe 2))
 - *sf*

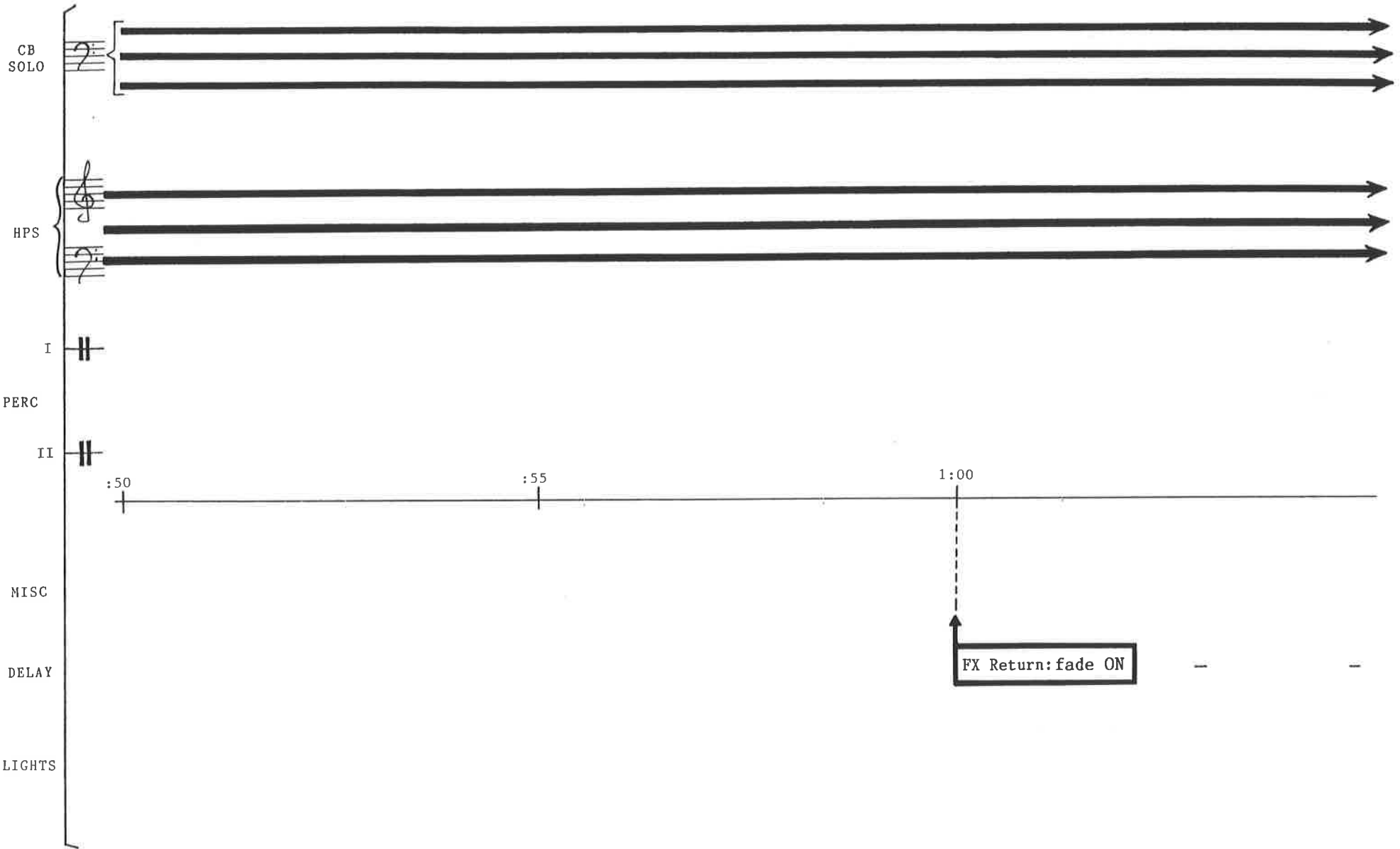
PERC (I, II):
 - I
 - II

MISC:
 - :20
 - :25
 - :30

DELAY:
 - FX Send: fade ON

LIGHTS:
 - Strobe 3: ON





b) somnambulistic rite (wafer-bitch)

CB SOLO

poco rit. - - - - -

poco rit. - - - - -

poco rit. - - - - -

HPS

I

PERC

II

1:05 1:10 1:15

MISC

DELAY

LIGHTS

STOP; add preparations as indicated in Preparation Diagram 2

Gradually begin howing cymbals and gongs, slowly alternating between each (ad lib.); flowing/sustained/subdued (n ↔ mp, sempre l.v.)

Enter GIRL from rear stage right, walking lithely across stage (between hps and cb), subtly mocking ballet moves; pausing briefly (as if suddenly becoming aware of audience), then continuing on, exiting front stage left

FX Return:(FULL)

CB SOLO

HPS

PERC I

PERC II

MISC

DELAY

LIGHTS

1:20

1:25

1:30

rit.

Strobe 3: OFF

Detailed description: This is a page from a musical score, likely for a stage production, showing a multi-track layout. The tracks are labeled on the left: CB SOLO (Contemporary Bass Solo), HPS (Harp/Piano/Synth), PERC I and PERC II (Percussion I and II), MISC (Miscellaneous), DELAY, and LIGHTS. The CB SOLO track is a single staff with a bass clef. The HPS track consists of three staves with treble and bass clefs. The PERC I and PERC II tracks are represented by two staves with double bar lines and a wavy line indicating a rhythmic pattern. The MISC, DELAY, and LIGHTS tracks are currently empty. A horizontal timeline at the bottom of the score has three vertical tick marks labeled 1:20, 1:25, and 1:30. A dashed vertical line extends from the 1:30 mark up to the HPS tracks, where the word 'rit.' (ritardando) is written. From the 1:30 mark, a dashed vertical line with an arrowhead points down to a rectangular box containing the text 'Strobe 3: OFF'.

CB SOLO
 HPS
 PERC I
 PERC II
 MISC
 DELAY
 LIGHTS

1:35 1:40 1:45

rit.
(rit.)
 Strobe 1: OFF

This musical score is organized into seven vertical lanes: CB SOLO, HPS, PERC I, PERC II, MISC, DELAY, and LIGHTS. The HPS lane contains two staves with a treble clef on top and a bass clef on bottom. The PERC I and PERC II lanes each begin with a double bar line. A horizontal timeline at the bottom marks three time points: 1:35, 1:40, and 1:45. A vertical dashed line at 1:45 extends upwards to the HPS staves, where it meets a 'rit.' (ritardando) marking. A box labeled 'Strobe 1: OFF' has an arrow pointing up to this 1:45 mark. The CB SOLO lane is empty. The HPS staves feature thick horizontal lines with arrows at the end, indicating sustained notes. The PERC I and PERC II lanes feature wavy horizontal lines, indicating rhythmic patterns.

VI. Colloquy: pandering to the whims
of their captors,

The score is divided into sections for different instruments and production elements:

- CB SOLO:** A single staff with a treble clef and a 2/4 time signature.
- HPS:** Two staves (treble and bass clefs) with a *rit.* marking at the beginning and end.
- PERC:** Two staves (I and II) with a wavy line indicating a rhythmic pattern. A note at 2:00 specifies "(# only)" for staff I and "(h only)" for staff II.
- MISC:** A horizontal line with time markers at 1:50, 1:55, and 2:00.
- DELAY:** A section with a box at 2:00 containing "FX Send: } OFF" and "FX Return: } OFF".
- LIGHTS:** A section with a box at 1:55 containing "Strobe 2: OFF" and a box at 2:00 containing "Spot 1: ON".

An inset musical staff at the top right shows a sequence of notes with dynamics *fff* and *p*, and markings for *s.p.* and *s.t.* with a double-headed arrow between them.

During sustained portions (between rapid outbursts), act as a "monitor" to audience behavior: react to all sounds/movements/etc. in an analogous manner through the instrument (ad lib., mp ↔ fff+), always returning immediately to the pitch/dynamic level indicated

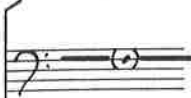
Add crotales (bowed): four strokes each player (changing pitches ad lib.) in rapid, staggered succession; then resume play on cymbals and gongs

FX Send: } OFF
FX Return: } OFF

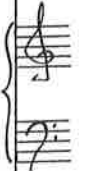
Strobe 2: OFF

Spot 1: ON


CB SOLO



HPS




I



PERC

II



2:05

2:10

2:15

MISC

DELAY

LIGHTS

Detailed description: This page contains a musical score for a concert. At the top, there is a staff for 'CB SOLO' with a bass clef and a single note. Below it is a grand staff for 'HPS' (Harp) with treble and bass clefs. Underneath are two percussion staves, 'I' and 'II', each with a wavy line indicating a rhythmic pattern. At the bottom, there is a timeline with three markers at 2:05, 2:10, and 2:15. On the far left, there are labels for 'MISC', 'DELAY', and 'LIGHTS'.

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

(II, III)

I

fff

> p

s.p.

s.t.

(h only)

Add crotales (as before): three strokes each player

(# only)

2:20

2:25

2:30

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

(*)

(II, III)

I

fff

p

s.p.

s.t.

(# only)

Add crotales (as before): two strokes each player

(h only)

2:35

2:40

2:45

CB SOLO: Musical notation in bass clef with a key signature of one sharp (F#). A dynamic marking of *fff* is present, followed by a crescendo hairpin leading to a dynamic marking of *p*. Above the staff, there are markings for fingerings: (II, III) above a note, IV above another, and a circular arrow between s.p. and s.t.

HPS: Musical notation in treble and bass clefs.

PERC I: Percussion line with a wavy texture. A dynamic marking of *(h only)* is present.

PERC II: Percussion line with a wavy texture. A dynamic marking of *(# only)* is present.

Timeline: A horizontal line at the bottom of the score has three vertical tick marks labeled 2:50, 2:55, and 3:00.

MISC, DELAY, LIGHTS: Labels on the left side of the score, with no corresponding notation.

Instruction box: A rectangular box with an arrow pointing to the 3:00 mark on the timeline, containing the text: "Add crotales (as before): one stroke each player".

CB
SOLO



HPS



I



PERC

II



3:05

3:10

3:15

MISC

DELAY

LIGHTS

CB SOLO *(c)*
 HPS
 PERC I II
 MISC
 DELAY
 LIGHTS

(II, III) I *s.p.* *s.t.*
fff *p*
 (# only)
 Add crotales (as before): four strokes each player
 (h only)
 3:20 3:25 3:30

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

(II, III)

IV

s.p. s.t.

fff

p

(h only)

Add crotales (as before): two strokes each player

(# only)

3:35

3:40

3:45

Detailed description: This page shows a musical score for a concert. At the top, the 'CB SOLO' part is written in bass clef. It starts with a whole rest, then has a section with notes on lines II, III, and IV, marked with *fff* and *p*. Above this section are the labels '(II, III)' and 'IV', and a circular arrow with 's.p.' and 's.t.' indicating a specific technique. Below the CB SOLO, the 'HPS' part is shown in treble and bass clefs. The 'PERC' section has two parts, I and II, each with a wavy line representing a rhythmic pattern. A vertical dashed line at 3:45 marks a change in the percussion patterns. A box with an arrow points to this line, containing the instruction 'Add crotales (as before): two strokes each player'. Below the percussion parts, a timeline shows time markers at 3:35, 3:40, and 3:45. At the bottom, there are labels for 'MISC', 'DELAY', and 'LIGHTS'. A circled number '64' is at the very bottom center.

CB SOLO

HPS

I

PERC

II

3:50

3:55

4:00

MISC

DELAY

LIGHTS

II IV s.p. s.t.

fff > *p*

(# only)

Add crotales (as before): one stroke each player

(b only)

CB SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

4:05

4:10

4:15

(II, III)

IV

fff

p

s.p.

s.t.

(h only)

(# only)

Add crotales (as before): two strokes each player

CB SOLO

HPS

PERC I

PERC II

MISC

DELAY

LIGHTS

(II, III) I

s.p. s.t.

dim. - *poco* - *a*

fff > *p*

4:20 4:25 4:30

Add crotales (as before): one final stroke each player (stop playing, but allow all instruments to resonate)

Spot 1: fade OFF

CB SOLO *poco* *n*

HPS

I

PERC

II

4:35 4:40 4:45

MISC

DELAY

LIGHTS

Al: Single marble (large) dropped into top of 10-foot aluminum rain gutter (elevated at approximately 20° from horizontal), allowed to roll through gutter and out onto stage floor (if stage is raised, marble should be directed so as to roll off of stage as well)

Spot 1: OFF

CB
SOLO

HPS

I

PERC

II

MISC

DELAY

LIGHTS

