

162 808 Angrily (♩ = ca. 76) *string.* *a tempo*

808

Picc.

Fl. I & II

Ob. I & II

E.H.

E♭ Clar.

Clar. I & II

B♭ Cl.

Bsns. I & II

Cbsn.

Hrns I & II

Hrns. III & IV

Tpts. I, II & III

Tbns. I & II

Tbn. III & Tba.

Tmp.

Perc. I

Perc. II

Kit

Pno./Cel.

B-3

Hrp.

Gtr. I

Gtr. II

Bs. Gtr.

Sop.

Alt.

Ten.

Bs.

Tp. I

Tp. II

Whip! *ffff*

ffff Bass Dr., w/large hard mallet

China Cym. *ff*

ff *sfz*

ffff

gliss.

Bass Dr., w/large hard mallet

Tam - Tam, w/ med. hard mallets

mf

ff *w/ med. heavy distortion*

ff *w/ med. heavy distortion*

ff

scrape pick up and down strings

scrape pick up and down strings

scrape pick up and down strings

Tape I ON:
low rumble w/ some crackling . . .

Tape II ON:
low frequency "wind" and clock ticking

808 Angrily (♩ = ca. 76) *string.* *a tempo*

Vln I

Vln II

Vla.

Vcl.

Db.

ff *s.fffz* *z* *ff* *sfz* *z* *ff*

(*archi divisi*)

(*tutti dynamic, unless noted otherwise*)

molto stringendo

812 *sfz* *molto stringendo* *ffff* 6" 13"

Picc. Fl. I & II Ob. I & II E.H. Eb Clar. Clar. I & II Bs Cl. Bsns. I & II Cbsn.

Hrns I & II Hrns. III & IV Tpts. I, II & III Tbns. I & II Tbn. III & Tba.

Tmp. Perc. I Perc. II Kit

Pno./Cel. B-3 Hrp. Gtr. I Gtr. II Bs. Gtr.

Sop. Alt. Ten. Bs.

Tp. I Tp. II

Vln I Vln II Vla. Vlc. Db.

molto stringendo

(*tutti dynamic, unless noted otherwise*) *ffff* *s.fffz* *ffff*

Chorus: Shouts of every kind and range -- choose previously sung or recited scripture

Intersperse with occasional shouts of "No" and other comments of non-responsibility.

Shouts and cries, along with a low rumble which starts in the subwoofer and grows

in intensity and volume -- this is suddenly cut off after thirteen seconds, leaving a bit of reverberation hanging on into the next movement.

ALARM!!!! Chaotic noises follow -- potpourri of different things we've already heard: gunfire, sirens, screams, loud roar, building and building --

In this measure, the graphic represents a "spreading" glissandi, with each player working at their own speed. This is largely unsynchronized, other than starting and stopping points.

This "blackout" represents the players playing very fast, random scales, wide atonal leaps, crazed glissandi in all ranges, at the dynamic shown here. Constant sound should be sought out, and lots of motion from all performers -- not many "static" repeated notes. EXTREMELY wild stuff.

Percussionists should strive to make as much racket as possible, without making too many breaks between sound sources, with a wide variety of colors utilized. CONSTANT sound is required!!!