

Rabbit Hole

mark applebaum, 2012

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A Meet the Composer commission, composed for the San Francisco Contemporary Music Players.

Rabbit Hole was commissioned through Meet the Composer's *Commissioning Music/USA* program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

Affectionately dedicated, with gratitude, to Steven Schick, SFCMP director and intrepid collaborator.

* * *

But is it music? I'm convinced that this is not the right question. The question should be: *Is it interesting?*

Increasingly I've pursued the things that seem intriguing to me, even when, as artistic formulations, their likeness to familiar models—those traditionally defined pieces that one is supposed to make as a *composer* (beyond which a judgment of dilettantism or lunacy is invited)—is tenuous. Becoming unhinged from a paradigm can be pretty interesting. Or, at the very least, it encourages a trip down a rabbit hole which, however terrifying (it may never end...there may be no return...), is rarely boring.

* * *

Rabbit Hole demands crispness of action without hesitation; a sense of virtuosity results from the highly deliberate, coordinated, and disciplined execution of actions—however nonsensical, inexplicable, or absurd.

Personnel

Rabbit Hole is performed by an octet of players, each occupying multiple stage positions during the performance:

Flute (concert, alto, and piccolo)
 Trumpet (C, Bb, piccolo)
 Percussion 1
 Percussion 2
 Percussion 3
 Violin
 Viola
 Cello

+ Conductor

Duration, Meter, and Tempo

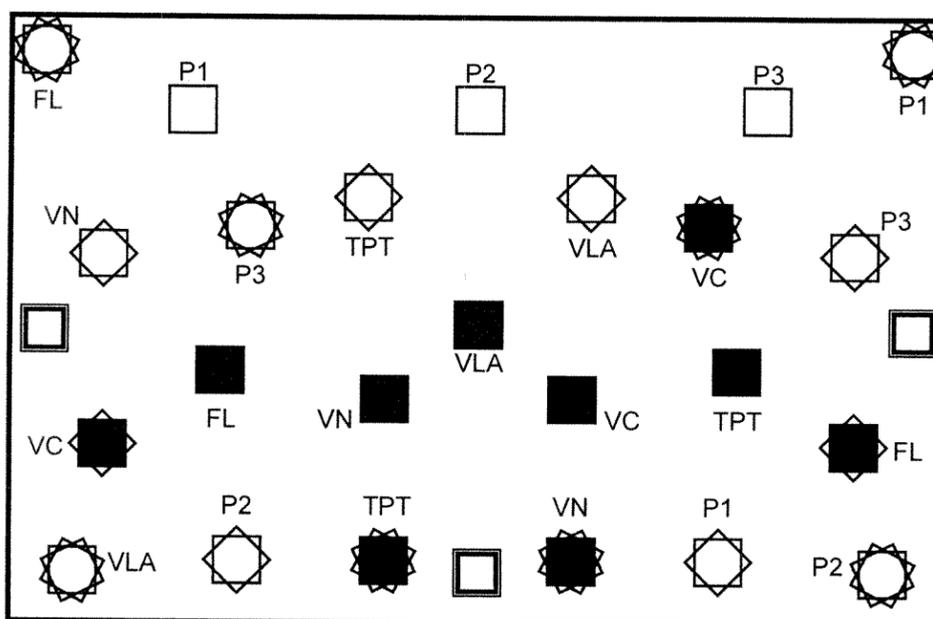
The piece is 15 minutes in duration. The score is 180 pages in length. Each page is exactly five seconds in duration. However, each page is unique: among the 180 pages, there are no two pages with the same combination of meters and tempi. The abundant changes in meter and tempi are structural in design and engender a deliberate conduction choreography.

The beat is always the quarter note. As such, meter indications appear as single integers corresponding to the number of quarter notes in the given bar. Tempo changes appear in diamonds.

If necessary, time should be stolen from a previous action so that a subsequent one can be executed crisply on the given beat.

Performer Stage Positions

The instrumentalists are each assigned three positions (stage locations). The map is given from the conductor's perspective.



Players move among their three positions at given times in the score. The positions are designated as follows:

- Position 1: square
- Position 2: eight-pointed star (*two* interlocking squares)
- Position 3: twelve-pointed star (*three* interlocking squares)

The Conductor plays from the central double square (square inside square) position. Two auxiliary conducting positions flank the ensemble. The Conductor will conduct from the stage left position during one passage in the piece (pages 160-162); Percussion 2 will conduct from the stage right position during two separate passages (pages 73-78 and 156-165).

A seating map appears on each page, primarily so that the conductor can track the location of players, especially during rehearsal. A blackened square indicates a position that is occupied during the entire page; an up arrow indicates a vacated position; a down arrow indicates a destination position. The location of the conductor is marked with a "C".

Unique Full Scores

Each player reads from full (180-page) score. Scores are unique to each player—and, in fact, to each stage position—insofar as they are marked with special protruding tabs that allow instant and particular page turns. As such, each player is equipped with three scores, one for each stage position. Percussion 2 has a fourth score (for the stage right conducting position); the Conductor has a second score (for the stage left conducting position).

Note: Pages are turned normally while stationed at a given position. The tabs—which mark pages considerably "later" in the piece—are used only when departing from a given stage position. In that manner the player will always arrive at a position in which the score displays the correct "current" page. Expressed alternatively, the player need not make a page turn immediately upon arriving at a given position because this was already accomplished before the player last departed that position.

The flute, trumpet, and percussionists play from scores that are bound with odd numbered pages on the right; the string players and conductor play from scores that are bound with even numbered pages on the right. In this manner, the "halves" of the ensemble will alternate page turns, thereby avoiding moments in which no one can be "playing."

Music Stands

Music stands are located at each position, angled toward the conductor. There are four exceptions:

- The conductor's stand faces the ensemble (as one might expect).
- The two flanking conductor stands face inward (toward the ensemble).
- The three percussionists each have two stands at their first position (Position 1, at the rear of the stage); these are separately placed at the left and right "corners" of each set-up so that nothing appears immediately in front of their torsos (except for instruments). At given times they are asked to relocate their Position 1 score from the right stand to the left or vice versa. (Note: at the outset of the performance scores begin on the stage right stand.)
- Percussion 1 and Percussion 2 are seated on the floor in their secondary positions (Position 2, at the front of the stage); their scores are located on the floor in front of them—potentially resting on something tilted (but low enough to be effectively on the floor).

Chairs

Chairs are placed at every position for which the above stage diagram contains a blackened square. At all other positions players perform while standing. The exception is for Percussion 1 and Percussion 2 who are seated on the floor (possibly on blankets or mats) in their secondary positions (Position 2, at the front of the stage).

Transport of Instruments

When cued to move to another position, players will carry whatever instrument they are currently holding to the next position.

In the case of string players, they always carry their instruments with them.

Percussionists are usually instructed to put down an instrument or mallets before relocating; however, on several occasions they carry an instrument or mallets with them to a subsequent position.

Doubling Instruments, Mutes, Mallets, etc. and Their Starting Positions

The flute player will perform on concert flute, piccolo (sounding one octave higher than notated), and alto flute (sounding one perfect fourth lower than notated). The flute player will always carry one (and only one) of the flutes while relocating, with the exception of page 166 during which the player relocates from Position 3 to Position 1 without any flute. The other flutes will remain on stands at the given position. At the beginning of the piece the player is seated at Position 1 and holds the concert flute. The piccolo, on a stand, is located at Position 1, as well as a stand for the alto flute. The alto flute, on a stand, is located at Position 3, as well as stands for piccolo and concert flute.

The trumpet player will perform on C trumpet, Bb trumpet (sounding one major second lower than notated), and piccolo trumpet. (Flugelhorn may be substituted for piccolo trumpet as the piccolo trumpet will be used only as a prop: it is not *played* in the traditional sense.) The trumpet player will always carry one (and only one) of the trumpets when relocating. The other trumpets will remain on stands at the given position. At the beginning of the piece the player is seated at Position 1 and holds the C trumpet. The piccolo trumpet, on a stand, is located at Position 1, as well as a shared C / Bb trumpet stand. The Bb trumpet, on a stand, is located at Position 3, as well as an additional stand for C Trumpet.

The trumpet player will also employ three mutes—A (cup), B (straight), and C (harmon, stem removed). At specific times they will be inserted into C and Bb trumpets (but never piccolo trumpet). At times a mute will travel inside the bell of a given trumpet to a new location; at other times it is deposited at a particular position and left there. At the start of the piece, mute A (cup) is located at Position 1; mutes B (straight) & C (harmon) are located at Position 2. In addition, the trumpet player will have a small container of valve oil at Position 1 (which is applied to the C trumpet).

The percussionists begin at Position 1. They are equipped with various instruments and mallets, sticks, and other beaters. These are listed, along with their principal positions, in the section *Ensemble Equipment Locations and Instrumentation* below. Some instruments are played and others merely held. Usually they are left at their original position; on occasion they travel with the player to a new position.

The string players begin, seated, at Position 1.

Various other articles are utilized by the ensemble. The string players require conventional rubber mutes (stationed conveniently on the portion of the string between the bridge and the tailpiece). Players will need to place a pencil on various stands in order to take notes in the score during the performance; outlined also in the section *Ensemble Equipment Locations and Instrumentation* below, the pencils are to be placed as follows:

- Flute: Pencils at Positions 1 & 2
- Trumpet: Pencils at Positions 1 & 2
- Percussion 1: Pencils at Positions 2 & 3
- Percussion 2: Pencils at Positions 2 & 3
- Percussion 3: Pencil at Position 2
- Violin, Viola, & Cello: Pencil at Position

The ensemble will take care to notice the placement of delicate items (e.g., flutes, trumpets) so that they are not disturbed during the near-constant peripatetic vacillations that constitute the quasi-balletic "narrative" of the piece.

Footwear

The players should wear quiet shoes so as to avoid clicking or clomping sounds while relocating from position to position, much as an orchestral percussionist—who knows that he or she will make footsteps while moving among various instruments in performance—would do.

Comportment: Against Augmented Theatrics

Relocation from position to position is to be accomplished without histrionic or theatric comportment. Relocation should be accomplished rapidly (but not rushed), with a sense of purpose but not extreme urgency. In all cases the player does not wish to call attention to himself or herself. A conceptual analogy is thus: the player should move to the next position as if having arrived late for an ensemble rehearsal and wanting to get into proper position with alacrity but while avoiding notice. Conversely, deliberate attempts to hide (like ducking while walking in order to enhance a colleague's view of the conductor) would undesirably magnify the audience's attention to the walking action. Instead, actions, while done with purpose, should be executed *plainly*. All the events in *Rabbit Hole* are indeed important. However, they are to be executed as if "uneventful."

Similarly, mute changes, mallet changes, and all other gestures and activities are to be made prosaically and without attention. The players are to comport themselves as if in an orchestra: activities should be "silent" when possible and made in a quotidian manner. An inclination to "ham" up a given action—say, the insertion of a trumpet mute—must be avoided absolutely at all costs. Instead, the mute should be inserted efficiently and quietly, again, as if inserting a mute while sitting in the trumpet section of a professional orchestra. And, like the insertion of a mute in an orchestral context, some of the audience will notice the activity and some will be unaware of it.

Hand Gestures

The players make various hand gestures at given moments. (These are lavishly described in the appendix.) Gestures are to be made crisply and incisively. The string players make gestures with only one hand at a time (given in either the left or right hand) so that the other hand can simultaneously hold the instrument. Similarly, the conductor makes gestures only with the left hand so that the right hand can continue beating time, whether with or without baton. The flute and trumpet mostly execute one-handed gestures in a similar manner; however, they are sometimes called upon to deposit their instrument in their lap in order to execute two-handed gestures. The percussionists are frequently called upon to make two-handed gestures (as well as one-handed gestures in a given hand).

Right-handed gestures are notated above the staff line; left-handed gestures are notated below the staff; two-handed gestures are notated in between: on the staff. Most gestures are static, held poses; horizontal dashed lines appear in the score to indicate their held duration and are often terminated by mute signs (a circle crossed by a plus) to indicate their precise moment of cessation. Gestures that have an ongoing movement are indicated by wavy lines.

While making hand gestures the facial expression should remain blank, an emotionless stare at the conductor or score. Similar to the manner of walking from position to position, inserting trumpet mutes, etc., the hand gestures are to come off as oddly prosaic—just another logistical endeavor in need of execution.

Hand gestures that would normally appear behind a music stand—thus invisible to the audience—may be raised slightly so as to appear above the music stand.

Page Turns

Page turns—which serve as the structural backbone of the piece—are to be made in whatever manner is necessary to play the music. In this regard, page turns are not different in this piece than in any other. A slow page turn should be made quietly. Fast page turns should also aspire to silence, however difficult that may be. It is anticipated that fast page turns will produce an audible noise; that said, just as when playing in an orchestra, players should never purposely exaggerate the sound of a page turn.

At various times unnecessary or non-functional page turns are called for at specific rhythmic moments. These should be made in the manner of moderately fast page turns and may produce some sound. Sometimes the gesture will function as the normal page turn (but simply at a given rhythmic moment). In other cases multiple page turns are called for during the duration of a single page.

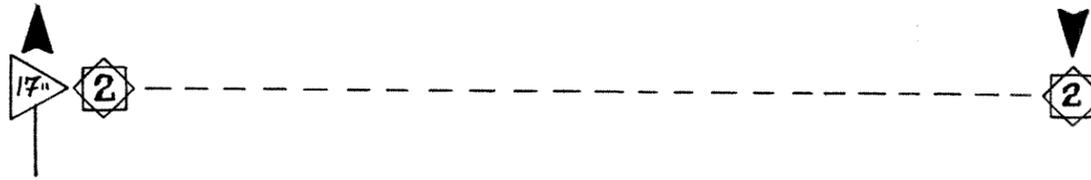
In these latter cases, extra "placebo" pages are inserted into the individual player's score so that the non-functional page turns can be accomplished. The names of these extra pages are appended with letters (e.g., two extra page turns for the violinist occurring during page 134 are denoted *Violin 134a* and *Violin 134b*, and appear only in the given player's score). A cursor (a hand with a finger pointed at a given event) advances from page to page in order to show the next articulation.

Dynamic

While much of the piece calls for the deliberate and rhythmicized execution of activities traditionally considered ancillary to a musical discourse (e.g., page turns, mallet changes, mute changes), the instrumentalists are also called upon to perform in a conventional manner. With very few exceptions (e.g., alto flute in m. 432, a recurring violin snap pizzicato starting in m. 284 and marked *mp*), these are to be highly compressed, quiet, and focused utterances—ones that barely speak. Their dynamic is *ppppp*; accents and crescendi appear, but these only marginally change the amplitude. Paradoxically, the rhetoric is highly active, mercurial, gregarious, and energetic. It may feel frustrating, but the players are asked to play these passages—however active and energetic—at a nearly inchoate dynamic level, a turbulent yet almost mute caldron of commotion.

Fidelity in *Rabbit Hole* necessitates dedicated attempts toward accuracy because, out of the corresponding intention and discipline, the desired focus and conviction emerges. However, it is understood that pitches may break, tones may not speak, sounds may materialize out of and dissolve back into noise somewhat unpredictably, and intonation may become blurred at times.

Arriving/Departing Notation



An upward arrow appearing above a triangle denotes the moment at which the player should depart a given position and begin walking—calmly but with purpose—to the given destination. This departure action should commence with a preparatory page turn to the next “tab” so that, when later returning to the vacated position, the score appears at precisely the required page. The page turn and immediate departure should occur on the given beat, not before it.

Horizontal dashed lines appear during walking passages. The players (and especially the flutist) will note that, despite abundant changes in meter and tempo, there are no *accelerandi* or *rallentandi* in the piece. This is mentioned because some of the dashed lines (which denote walking) appear adjacent to tempo indications (in diamonds) but do not indicate gradual tempo changes.

A departure cue obviates a prior action. For example, a high level of attention is cancelled by the departure cue. (That is, while walking to another location, the player should not continue to be at the ready to play; instead, the instrument should be carried in a more casual manner, a comportment that is functional to walking, not playing.) That said, prior cues should persist up until the exact moment of the departure cue.

All instruments and mallets in hand at the time of the departure cue should be carried to the next location. All instruments and mallets that are not in hand should be left as is at the vacated position. String players always carry their instruments with them; the trumpet and flute always carry one and only one instrument with them—with the exception of the flutist who travels empty-handed at page 166; the percussionists often travel empty-handed but on occasion carry an instrument or mallets.

A downward arrow designates the latest possible moment of arrival at the new location. If comfortable, players may arrive somewhat sooner than designated; however, they should avoid deliberate attempts to arrive significantly in advance.

An action of some sort always corresponds to the designated moment of arrival. These should be executed at the given time, not prior to it.

In order to account for the passage of time the players may choose to count elapsed seconds to themselves during their relocation. As they need to navigate their way among colleagues and objects, they will not be able to attend to most of the conductor’s concurrent beats. And, if they arrive in advance of the designated moment of arrival (the downward arrow), their score may not show the current musical moment (which may be a prior page). For these reasons, the conductor is encouraged to remove all ambiguity by explicitly cueing all arrival actions (downward arrows).

Travel Times

The piece was composed on the basis of particular travel times for each player among each position. These durations are concise yet sufficient, and allow for both predicted activities (e.g., the preparatory departure page turn, walking across the performance space, moving among other players in route, adjusting a chair angle, placing a cello endpin, etc.), and—in moderation—unanticipated eventualities. The travel times among positions, in seconds, are:

	↔	↔	↔	
FLUTE	17	21	15	
TRUMPET	14	19	15	
<hr/>				
PERCUSSION 1	22	16	13	
PERCUSSION 2	19	18	16	
PERCUSSION 3	15	21	16	
<hr/>				
VIOLIN	11	17	12	
VIOLA	12	16	16	
CELLO	17	24	15	

PERCUSSION 2 (from position 1 to stage right conducting position): 16
PERCUSSION 2 (from position 2 to stage right conducting position): 12
CONDUCTOR (to stage left conducting position): 15

The players will wish to acquaint themselves with these travel times. However, they are reminded of them upon each departure cue: the corresponding travel time appears inside the triangle portion of the departure notation.

Assuming accurate conducted tempi, the above travel times are employed in the piece with an accuracy of plus or minus ½ second. For example, the flutist will always find that the arrival action at position 2 occurs within 16.5 to 17.5 seconds after departing position 1, or at position 2 within 20.5 to 21.5 seconds after departing position 3.

Stage Dimensions

The stage set-up requires a space of approximately 30’ width and 22’ depth. A slightly smaller area is possible, but the ensemble may feel cramped and additional care will need to be taken as players pass by one another. A slightly larger area is desirable and will ease traffic flow; however, a set-up that is spread over a significantly larger area may necessitate longer travel times between positions: if the travel times exceed those in the travel times table (above) the piece becomes unplayable.

Levels of Attention

There are three explicit levels of attentiveness: *high*, *medium*, and *low*. Players are asked to move among these three levels of attention at specific moments in the piece.

High

Medium

Low

High is characterized by the greatest sense of alertness and urgency. Players in this state appear poised with their instruments at the ready as if about to make an incisive sound. Their eyes, hands, lungs, etc. engage the instrument as if an immediately forthcoming note or passage is to be articulated zealously. The *high* state should suggest that the player is actively engaged in playing a musical discourse and is merely counting in anticipation of an imminent entrance. Another analogy is the grand pause: a pregnant moment during which the player prepares to launch back into the fray.

The *high* level of attention implies the possibility of an anticipated musical event; the high level causes the audience to imagine what musical sound might be the consequence of the implied potential energy. However, in most cases that musical event does not materialize. In that regard the high level is a recurring tease of potential musical possibility, one that arguably becomes a kind of music itself.

The *high* state can be “articulated” in many ways. The flute and trumpet should raise their instrument to their mouth, inhale, and otherwise prepare to play; key and valve fingerings should be prepared decisively. Percussionists should raise an instrument (e.g., claves, flexitone, finger cymbals) to playing position in front of the torso, or raise mallets above an instrument (e.g., crotales, bongos) and flex arm muscles and shift body weight as if about to play a passage. String players should raise their instruments to playing position and prepare a note—given in the score as arco down bow, arco up bow, or pizzicato—while fingering a particular note or double stop. The players will take care to vary these potential sounds imaginatively throughout the piece. For example, the string players will prepare both high and low notes on the fingerboard, as well as artificial harmonics and double-stops; percussionists might sometimes choose to have two mallets in one hand above one instrument while the other hand prepares a scratching or flicking motion on another instrument; and so forth. All the players might make special eye contact with the conductor or focus more intently on their scores, possibly raising their eyebrows or using their body language in another appropriately engaged manner.

That said, the players will take care to look natural and not overzealous—as if playing music, not acting.

Particular mallets and instruments are called for in the percussion parts. However, these may be judiciously substituted in all cases except those that appear with an asterisk in the section below, *Ensemble Equipment Locations and Instrumentation*.

Medium is characterized by attentive following of the music. It is not a relaxed or casual state, but neither does it convey urgency or exigency. *Medium* is the state from which the player might anticipate an upcoming move to *high*. The player is clearly following the music but acts in a manner that suggests that he or she need not play for several measures.

The flute and trumpet might hold their instrument in front of their torsos or neck, ready to be reunited with their mouths. Percussionists might hold an instrument in a slightly relaxed manner, or hold mallets a bit away from an instrument. The string players should maintain instruments on their shoulder and keep their left hands casually on the instrument’s neck, but their bows, still held in the right hand, might be relaxed on the knee away from the instrument.

The *low* state is the most relaxed state of attention. The players are still engaged in following the music, but they do so in a manner to suggest that they need not play for a while. (This is not quite as relaxed as resting for an entire movement; it is more like a tacet of two minutes.)

The body language is still professional and attentive, but more calm. The flutist might place the instrument on the lap, holding it casually with one hand or no hand. The trumpet player might place the trumpet across the lap in a similar manner, or rest the trumpet in an upright manner, bell down on the thigh—or even bell down on the ground between the legs with one crooked finger hooked around the top end of the instrument. Percussionists can let arms dangle to the sides, or they might stand with hands folded behind the back or in front of the belt buckle in the manner seen by orchestral percussionists who are “sitting out” a lengthy passage. The violinist and violist might place their instruments on their thigh or even in their laps, the bow hand either resting on their right knee or their right arm dangling to the side while the bow has been transferred to the left hand. The cellist lets the cello loosely lean against the shoulder, but the left arm dangles away from the instrument and the right hand is relaxed on the knee.

(The *super low* state—in which a Broadway musical pit orchestra player reads a magazine during an extended tacet—is not employed in this piece.)

All of these compartments are suggestions. Each player will find a meaningful way to articulate *high*, *medium*, and *low* states of attention that suit individual tastes and local musical needs.

Cancellation and Free Designation of Attention Levels

States of attentiveness are cancelled by a subsequent event. For example, a player at a high state may be asked to relocate to another position, which should be done in a quasi-medium state of conviction. Or a player at a high state may be asked to set down a pair of mallets, which cancels the high state.

Many actions are not contextualized by explicit level of attentiveness cues. When specific states of attentiveness are not designated, the players may employ whichever state is necessary to render a given action. For example, a player in the low state may have his or her arms dangling at the sides. But soon a page turn will arise—an act that probably demands at least a medium amount of attentiveness. Or a player in a low state may suddenly be asked to play a sounding passage, thereby demanding high attentiveness in order to render the passage. In short, players may change to whichever state is needed to execute actions.

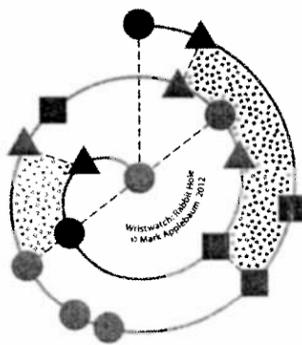
Wristwatches

Each player—and the conductor—is equipped with a customized wristwatch that may be worn on either arm. The wristwatch is referenced and “played” while walking from one stage position to another, but only during pages 109-168. The corresponding passages are marked with a clock symbol:



The wristwatches, available from the composer, function as a score during these selected walking passages. Players follow the wristwatch's second hand as it passes over symbols on the watch face. As the second hand passes over a symbol, the player articulates a corresponding vocal sound. (The minute and hour hands may be ignored.) Because the second hand on each wristwatch will likely be in a different position within its 60-second cycle, two or more players concurrently articulating the notation will be loosely “coordinated” in canon, not in unison.

The second hand follows a spiral running clockwise from the twelve o'clock position to the center of the watch. Along this spiral lie various polygons: circles, triangles, and squares:



As the second hand passes over these polygons the player quietly vocalizes various *non-voiced* (i.e., *whispered*) sounds as follows:

- Circle (a polygon with one “side”): “st”
- ▲ Triangle (a polygon with three sides): “st - v - s”
- Square (a polygon with four sides): “st - v - s - K”

The above sounds, with notation adopted from the international phonetic alphabet, sound as follows:

- st st as in stick
- v v as in vibraphone
- s sh as in shoulder
- K c as in conductor

The player must follow the second hand along the path of the spiral. Upon reaching the center, the player transits to the twelve o'clock position at the outer curve. However, an initial choice may be made between inner and outer curves of the spiral. Furthermore, while following the second hand, the player may choose to transit between inner and outer curves at any point in which dashed lines connect polygons. And, while passing a dashed line that connects various circles to or through the center point, a player may commence to play the reverse of the second hand (i.e., 30 seconds before or after the position of the second hand).

The wristwatch was designed for *Rabbit Hole*. However, it also serves as an autonomous piece, *Wristwatch: Rabbit Hole*. It is in this independent piece that the fields of blue, pink, and yellow dots are employed. These may be disregarded by the players of *Rabbit Hole*.

A player who arrives early at a destination should sit or stand (as the position necessitates) while also continuing to articulate the watch until the subsequent start cue. Upon the start cue the watch is ignored and attention returns to the printed score.

Players should take care to modulate their eyes from their watches to their walking path in order to avoid collisions with equipment or other players. They may also wish to entertain creative solutions to challenges posed by carrying larger instruments, such as the cello. In all cases, the players' safety and the integrity of their instruments must be insured before the ideal realization of wristwatch passages.

Ensemble Equipment Locations and Instrumentation

Prior to performance, the players will distribute their scores to their three positions (Percussion 2 to four positions—including the stage right conducting position; and the Conductor to two positions—including the stage left conducting position), and open their scores to the designated page. They will also wear wristwatch notations on their arms.

In addition to wearing wristwatches and distributing their scores among stage positions, the following equipment is employed:

FLUTE	<u>POSITION 1</u>	<u>POSITION 2</u>	<u>POSITION 3</u>
Flutes	Concert Flute Piccolo		Alto Flute
Flute Stands	Alto Flute Stand Piccolo Stand		Alto Flute Stand Piccolo Stand Concert Flute Stand
Flute Misc.	Pencil	Pencil	

TRUMPET	<u>POSITION 1</u>	<u>POSITION 2</u>	<u>POSITION 3</u>
Trumpets	C Trumpet Piccolo Trumpet		Bb Trumpet
Trumpet Stands	Piccolo Trumpet Stand Bb / C Trumpet Stand (shared)		Bb Trumpet Stand C Trumpet Stand
Trumpet Mutes	A: Cup	B: Straight C: Harmon (stem removed)	
Trumpet Misc	Pencil Valve Oil	Pencil	

Flugelhorn may be substituted for piccolo trumpet if desired (as the piccolo is held but not played); a flugelhorn stand will then be necessary in place of the piccolo trumpet stand. A different mute (e.g., whispa, bucket) may be substituted for mute B (straight mute) as the trumpet is not sounded while mute B is employed.

PERCUSSION 1	<u>POSITION 1</u>	<u>POSITION 2</u>	<u>POSITION 3</u>
P1 Instruments	Shaker* Cardboard Box* Tambourine* Woodblock* Cow Bell* Paper (for tearing)* Ratchet Bloogle (travels to Pos. 3) Medium Thai Gong (hanging) Crotales (either octave)	Heavy Finger Cymbals Claves Guiro Sleigh Bells Triangle (to be held on string) Metal Pie Pan Glass Bottle Small Brake Drum	Castanets (not mounted) Police (or Samba) Whistle Styrofoam Piece Suspended Cymbal Concert Tom Tupperware Container
P1 Mallets	A: Yarn (2) C: Triangle Beaters (2) D: Hard Rubber (2) (travels to Pos. 3 and back) G: Wire Brush (1) * H: Chopstick (1) *	E: Brass Mallets (2) F: Guiro Scraper (1)	B: Knitting Needles (2) (travels to Pos. 2)
P1 Misc.		Pencil	Pencil

PERCUSSION 2	<u>POSITION 1</u>	<u>POSITION 2</u>	<u>POSITION 3</u>
P2 Instruments	Shaker* Cardboard Box* Tambourine* Temple Block* Large Tin Can* Paper (for tearing)* Medium Tam (hanging) Gourd Cabasa (travels to Pos. 2)	Slapstick Thai Gong (to be held on string) Claves Flexitone Triangle (to be held on string) Log Drum Small Iron Frying Pan	Afuche Cabasa Sandpaper Blocks Hi-Hat Snare Drum (snare deactivated)
P2 Mallets	A: Yarn (2) B: Sticks (2) (travels to Pos. 3) G: Wire Brush (1) * H: Chopstick (1) *	D: Yarn Mallet (1) E: Felt Cartwheel (2) F: Plastic (2)	C: Rute Bundle Sticks (2)
P2 Misc.		Pencil	Pencil

PERCUSSION 3	POSITION 1	POSITION 2	POSITION 3
P3 Instruments	Shaker* Cardboard Box* Tambourine* Wood Plank* Opera Gong (flat on surface)* Paper (for tearing)* Claves Suspended Cymbal Thundersheet (hanging)	Wine Glass (half full of water) Triangle (to be held on string)	Frame Drum (e.g., Tambourim) Vibraslap (travels to Pos. 2) Branches (2-4; as if for breaking) (travels to Pos. 2) Slide Whistle (travels to Pos. 1) Almglocke Stainless Steel Bowl Bongos Suspended Splash Cymbal
P3 Mallets	A: Yarn (2) (travels to Pos. 3) C: Small Bass Drum (2) D: Sticks (2) (travels to Pos. 3) G: Wire Brush (1) * H: Chopstick (1) *	F: Triangle Beater (1)	B: Timpani (2) (travels to Pos. 2 and back) E: Bow
P3 Misc.		Pencil	

STRINGS	POSITION 1	POSITION 2	POSITION 3
Violin	Pencil		
Viola	Pencil		
Cello	Pencil		

The players also employ standard rubber mutes located on the portion of the strings between the bridge and the tailpiece.

Percussion Notes:

Percussionists perform while standing at all positions except two: for Percussion 1 & Percussion 2, position 2 is located on the floor downstage. These may be small, blanketed areas. The score should be placed in front of the player at the twelve-o'clock position with instruments and mallets arranged to the left and right within reach. Players may sit cross-legged, squat, or sit on their knees; a cushion or very short seat may also be employed.

Stands should be covered with towels or carpets to enable the quiet movement of mallets and instruments.

Set-ups should be optimized for performer ergonomics as well as audience visibility (as possible).

Judicious substitution of instruments and mallets may be made, except for those marked with an asterisk (*).

Each percussionist is equipped with one shaker. It is preferred that the three shakers vary somewhat in timbre. However, the sonic difference between any two shakers should be of similar perceptual distance. That is, it is not permissible to have two slightly varying shakers and one radically different sounding shaker.

The paper can be torn with one hand by hanging it from a music stand with part of its top edge taped to the stand and various vertical strips slightly "pre-torn" before the performance. In this manner the player need only grab one strip and pull downward.

Accidentals & Transpositions

Accidentals apply only to the noteheads to which they immediately adhere. Some "courtesy" natural signs also appear in the score.

- Alto flute sounds a perfect fourth lower than notated.
- Piccolo sounds one octave higher than notated.
- Bb trumpet sounds one major second lower than notated.

Legend: Notations Specific to *Rabbit Hole*

 Take instrument.

 Put down instrument.

 Stand up.

 Sit down.

 Adjust music stand (i.e., slightly swivel angle, rotation, or height).

 Keep beat with foot (tap foot).

 Stop keeping beat with foot (last articulation).

 Write a brief note in the score with a pencil (e.g., circle something as one might during a rehearsal). By default, the pencil is kept on the music stand behind the score and returned there. The pencil should be taken on the beat, a notation made immediately after, and the pencil returned subsequently. Note: As this scribble will be repeated during rehearsals, it might best be made on a place in the score that does not conflict with the given performer's part. For example, the flutist might choose to make a notation in the area of the cello so that it is "out of the way."

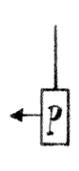
 Rotate the body 90 degrees to the player's left ("away"). The head is turned back so as to view the score and conductor.

 Rotate the body 90 degrees to the player's right (returning back to "center").

 Rotate the body 90 degrees to the player's right ("away"). The head is turned back so as to view the score and conductor.

 Rotate the body 90 degrees to the player's left (returning back to "center").

 Make eye contact with the given player and—at a high level of attentiveness (and perhaps raised eyebrows)—prepare to make a unison articulation. The X notation cancels the eye contact but should result in a small unison head nod as if accompanying the prepared (but never sounded) articulation.

 Make a page turn at the given moment. In some cases the gesture will function as the normal page turn (but simply at a given rhythmic moment). In other cases multiple page turns are called for during the duration of a single page. In this latter case, additional "placebo" pages appear in the corresponding player's score so that the extra turns can be accomplished. These pages are appended with letters (e.g., 133a, 133b), and a cursor (a hand with a pointed finger) advances from page to page in order to indicate the next (immediately upcoming) articulation.

 Indicates the individual player's next articulation. Used only in additional "placebo" pages (see above) so that players can track the musical discourse while executing extra, "unnecessary" page turns.

Flute & Trumpet:



Breathe/blow through the flute or trumpet as if to “warm up” the instrument. This should produce a slight audible sound. (For trumpet, a hand will be partly in the bell.)

Flute:



Adjust (rotate, examine) the flute head joint.

Trumpet:



Insert trumpet mute.



Remove trumpet mute; set mute down.



Remove trumpet mouthpiece.



Replace trumpet mouthpiece.



Empty spit valve by blowing through trumpet. This should produce a slight audible sound.



Breathe into the bell of the trumpet as if to moisten the bell in preparation for the insertion of a harmon mute.



Quickly oil a trumpet valve on the C trumpet. (A maximum of 16 seconds is allotted for this action.)

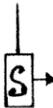
Percussion:



Take mallets.



Set down mallets.



In position 1 only: relocate score from right stand to left stand, or vice versa. Note: scores begin on the player’s right stand at the outset of the performance.

Strings:



Put on mute.



Take off mute.



Adjust bow hair tension.

Conductor & Percussion 2 Vocalizations

In addition to passages that employ the wristwatch, the Conductor and Percussion 2 are called upon to make *unvoiced* (i.e., *whispered*) vocalizations at various times. These are a subset of those sounds employed in the wristwatch notation:

 sh in shoulder.

 c in conductor.

Legend: Generic Notations

Accidentals apply only to the noteheads to which they immediately adhere. Some “courtesy” natural signs also appear in the score.

 Quarter-tone sharp.

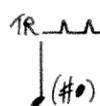
 Quarter-tone flat.

 Let vibrate.

 The sound is muted (or the hand gesture ceases) suddenly.

 Flute & Trumpet: Flutter tongue.
Percussion & Strings: Rapid, unmeasured tremolo.

 Trills are made to the note given in parentheses.

 “Limping” trill; instead of an even oscillation between the base note and trilled note, the duration of the base note is substantially longer (approximately 3:1 or 4:1) than the trilled note; the pattern should be regular, however.

 Grace note figure to be played as fast as possible. The sound of the figure may be shorter than it appears graphically on the page; however, only the stem connecting to the main rhythm beam occurs at a specified rhythmic moment.

 Glissandi occur over the entire duration of the figure. Stems are added to depict the passage of time and do not suggest re-articulation or emphasis unless accompanied by an accent. The destination pitch is heard briefly as such.

Flute & Trumpet:

 Forcefully and audibly blow air through instrument.

 Kissing sound—a smacking of the lips against the mouthpiece.

Flute:

 Voiced key slap (cover the blowhole).

 Tongue ram (sounding approximately one major seventh lower).

Trumpet:

HAND POP



Hand pop; produced by striking the mouthpiece with an open palm.

VALVE CLATTER



Unvoiced valve clatter produced by rapid and irregular fingering.

In the following explanations the word *chromatic* suggests a scale of individual half steps; in contrast, *glissando* refers to a continuous pitch continuum (portamento), often employing half valves.

LIFT



Lift; the note is approached by a chromatic ascent.

RIP



Rip; the note is approached by an ascending glissando.

PLOP



Plop; the note is approached by a chromatic descent.

DOIT



Doit; the note is followed by a short ascending glissando.

SPILL



Spill; the note is followed by a chromatic descent.

FALL



Fall; the note is followed by a descending glissando.

BEND



Bend; the note is sounded, lowered, and raised to the original pitch.

Strings:

φ Snap pizzicato.

SP Sul ponticello; this may be exaggerated.

ST Sul tasto; this may be exaggerated.

ORD Ordinario; cancels sul ponticello and sul tasto.

△ Pizzicato with fingernail (as possible).

+ Left hand (pull-off) pizzicato.



Note is audibly hammered on the fingerboard with the left hand.

GETT.



Gettato: the hair of the bow bounces on the string and rebounds rapidly to make successive articulations; a thrown gesture.

CLB GETT.



Col legno battuto gettato: the wood of the bow bounces on the string and rebounds rapidly to make successive articulations; a thrown gesture.

HAND-MUTED CLB GETT.



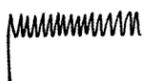
Hand-muted col legno battuto gettato: the wood of the bow bounces on the strings while the left hand mutes the strings so that a determinate pitch is not heard; a thrown gesture.

Half-harmonic; the note is fingered with light pressure resulting in a noisy, uncontrolled pitch.

TAP



Tap on body with fingertip (cello).



Lateral bow motion: fast reciprocation of the point of the bow along the strings between the fingerboard and bridge without ordinary direction of bowing motion and pressure. Produces a wispy, airy, wiping sound.



An accented, staccato note of indeterminate pitch—bowed in the normal direction—briefly interrupts the lateral bow motion.

RABBIT HOLE

M. APPLEBAUM 2012

"ANACRUSIS STATE"

PRIOR TO PERFORMANCE
↓
CONCERT FLUTE
1

C-TRUMPET SENZA SORD
1

NO MALLETS
1

A (YARN)
1

A (YARN)
1

ARCO ORD SENZA SORD
1

ARCO ORD CON SORD
1

ARCO ORD SENZA SORD
1

AT CONDUCTOR'S "READY"
↓

3

72 17" 2 90

FLUTE

TRUMPET A (COP)

72 90

GONG ARTICULATION WITH HANDS
PERC 1 S

TAM-TAM
PERC 2 A (YARN) S

THUNDERSHEET
PERC 3 SUSPENDED CYMBAL A (YARN)

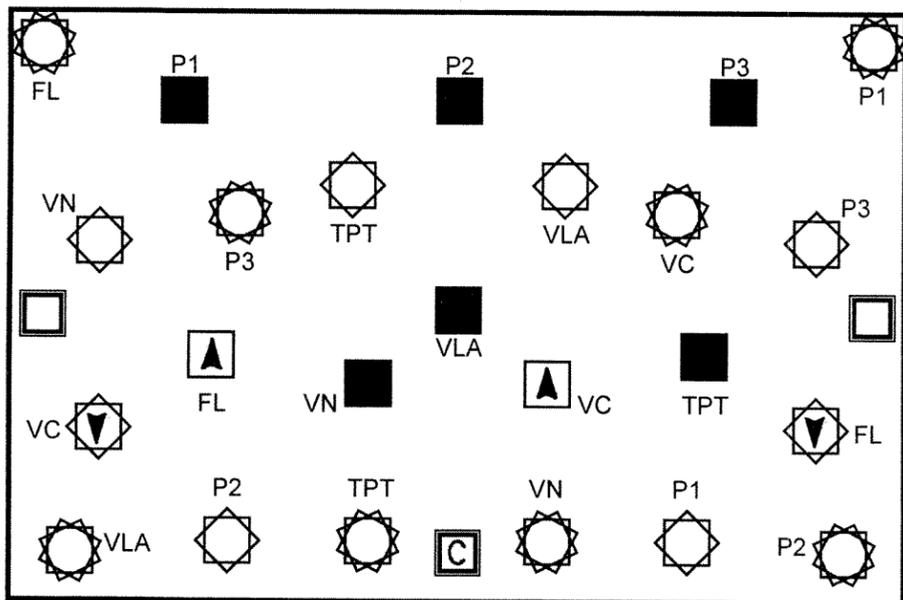
72 90

CON SORD
VIOLIN

SENZA SORD
VIOLA

17" 2 90

CELLO



5

3

3

90

160

60

FLUTE

TRUMPET

5

3

90

160

60

PERC 1

PERC 2

PERC 3

5

3

90

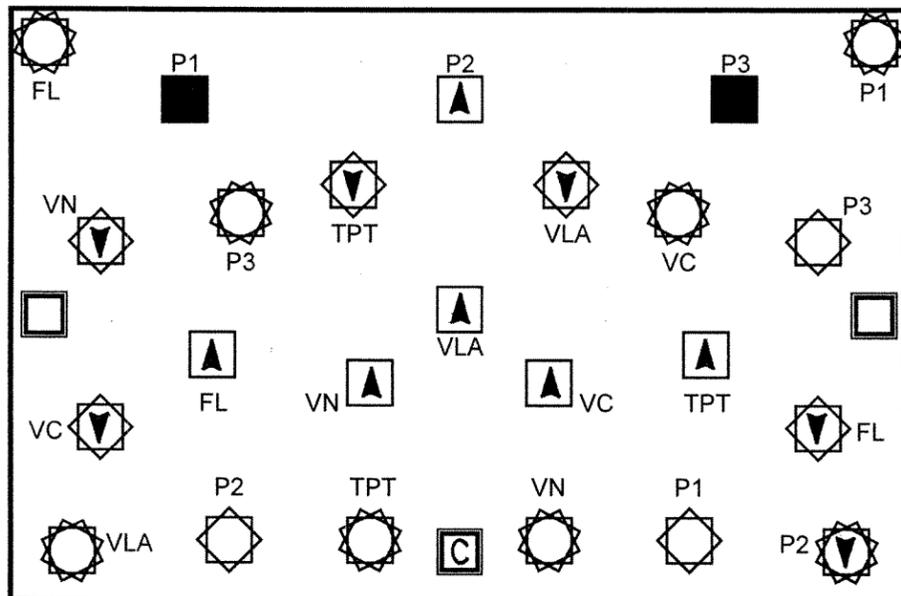
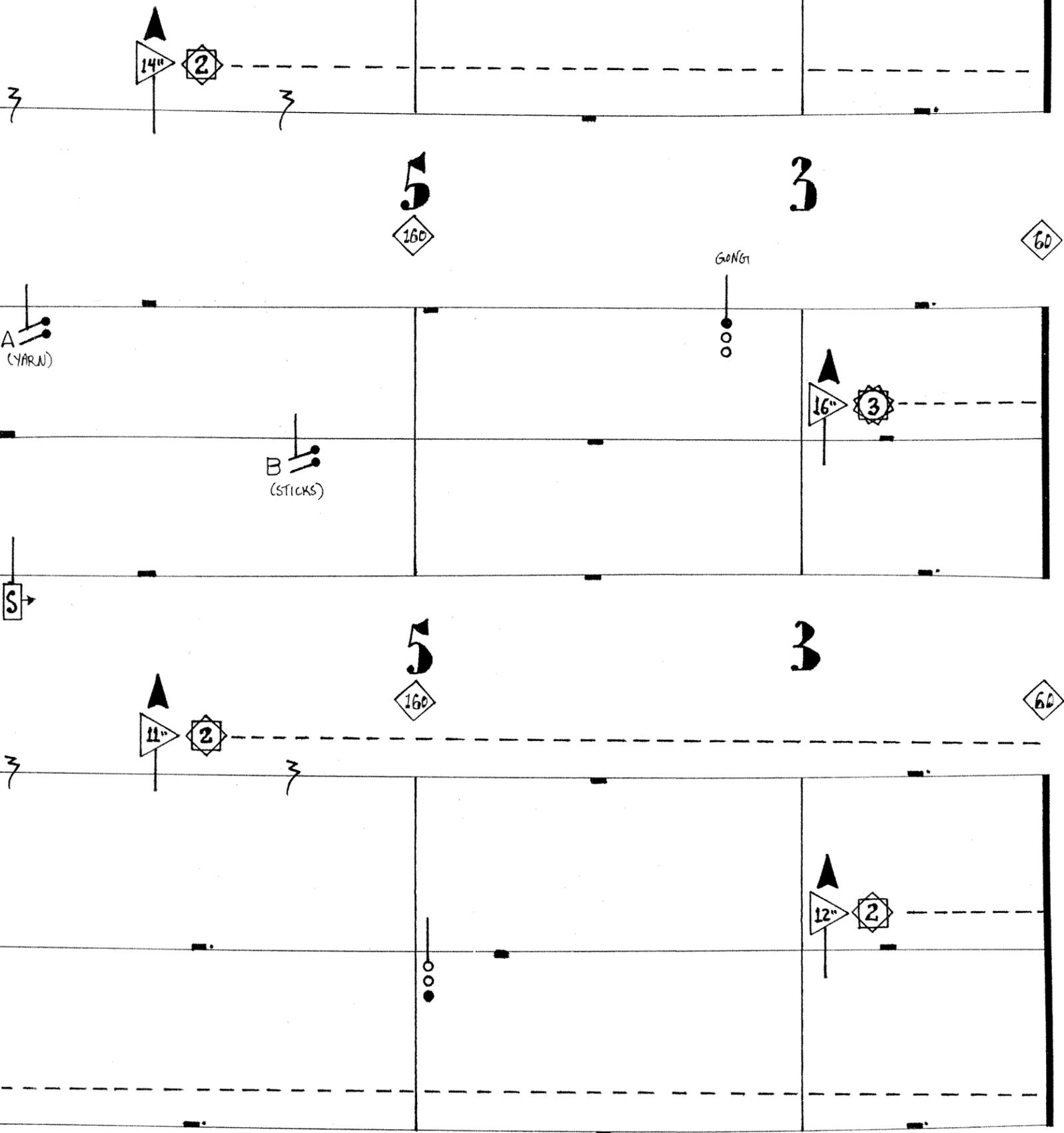
160

60

VIOLIN

VIOLA

CELLO



2

2

5

60 150

FLUTE

TRUMPET

2

5

60 150

PERC 1

PERC 2

PERC 3

CLAVES

2

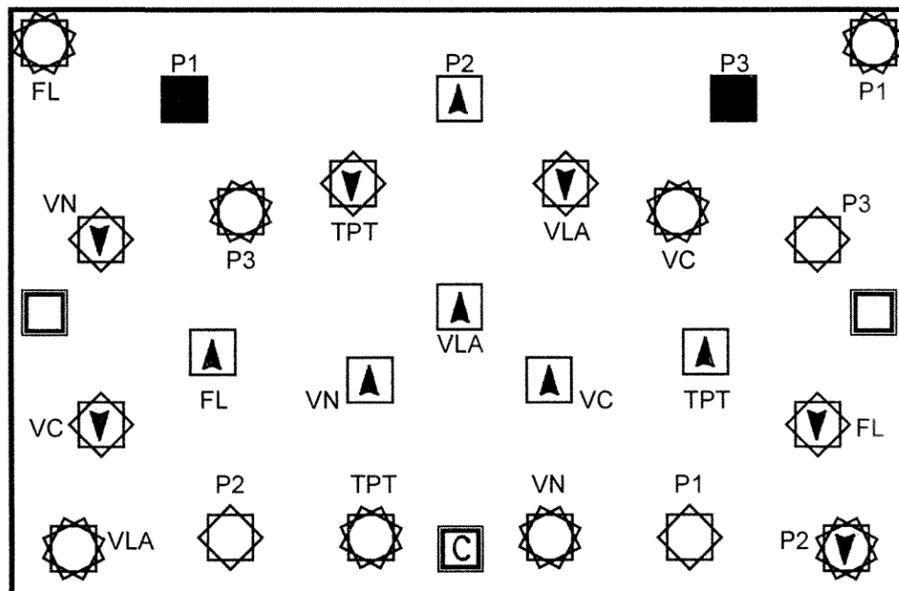
5

60 150

VIOLIN

VIOLA

CELLO



8

5 2 3

150 40 175

FLUTE

TRUMPET

5 2 3

150 40 175

PERC 1

PERC 2

PERC 3

5 2 3

150 40 175

VIOLIN

VIOLA

CELLO

RATCHET

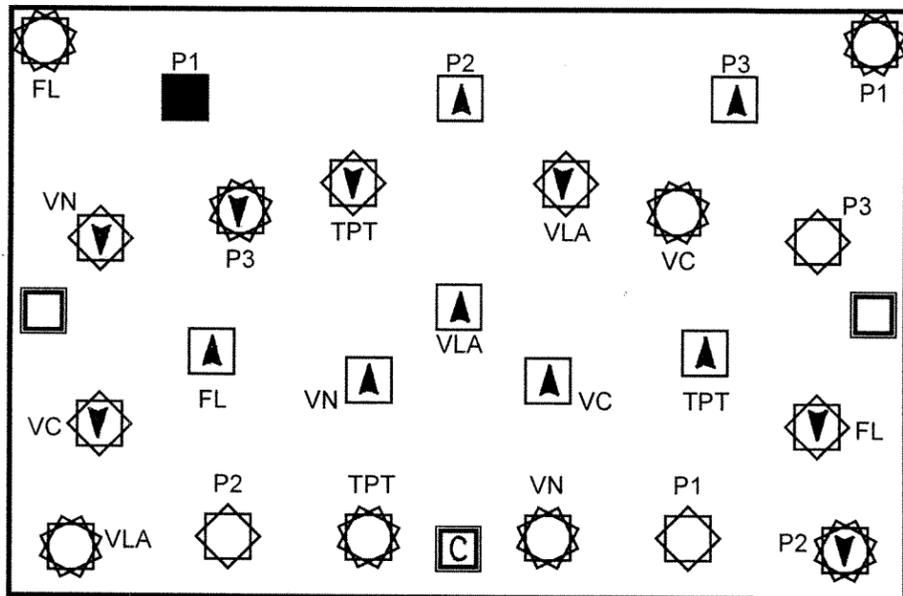
RATCHET

16" 3

A (YARN)

SENZA SORD

CON SORD



10

3 4 1 4

175 60 160

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

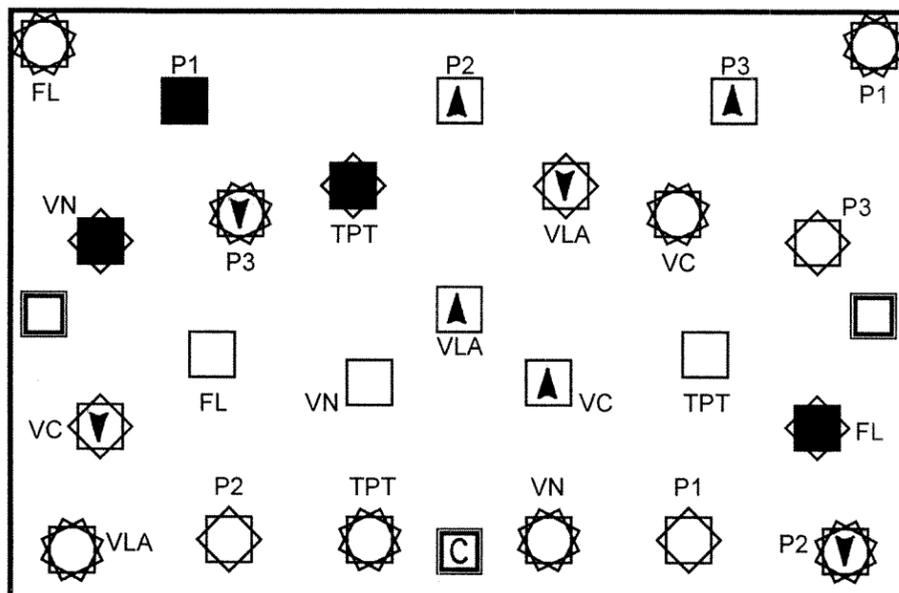
CELLO

AD

RATCHET

CON SDRB

V



14

4 3 2

FLUTE

TRUMPET

PERC 1

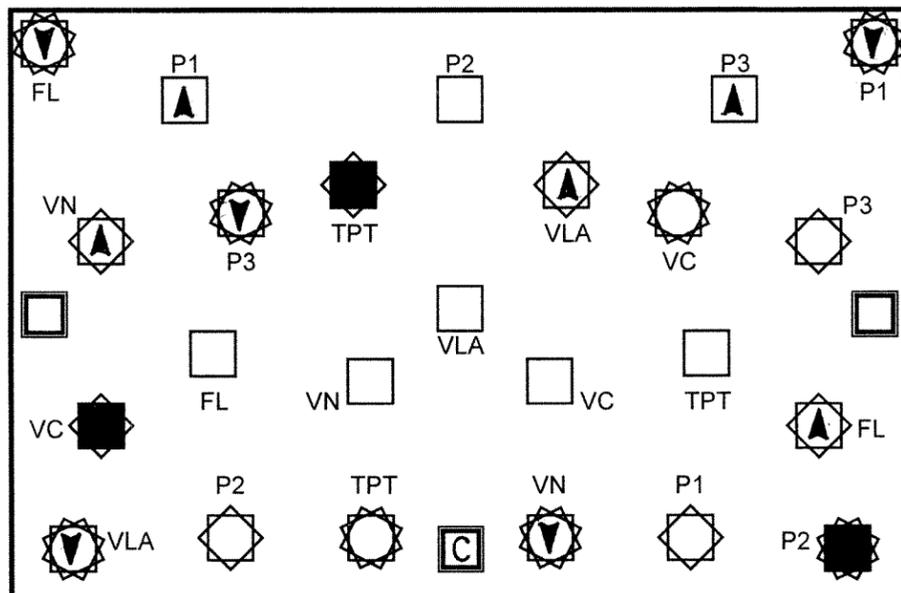
PERC 2

PERC 3

VIOLIN

VIOLA

CELLO



17

2 3 2

80 51 137

FLUTE

TRUMPET

2 3 2

80 51 137

PERC 1

PERC 2

PERC 3

2 3 2

80 51 137

VIOLIN

VIOLA

CELLO

CABASA

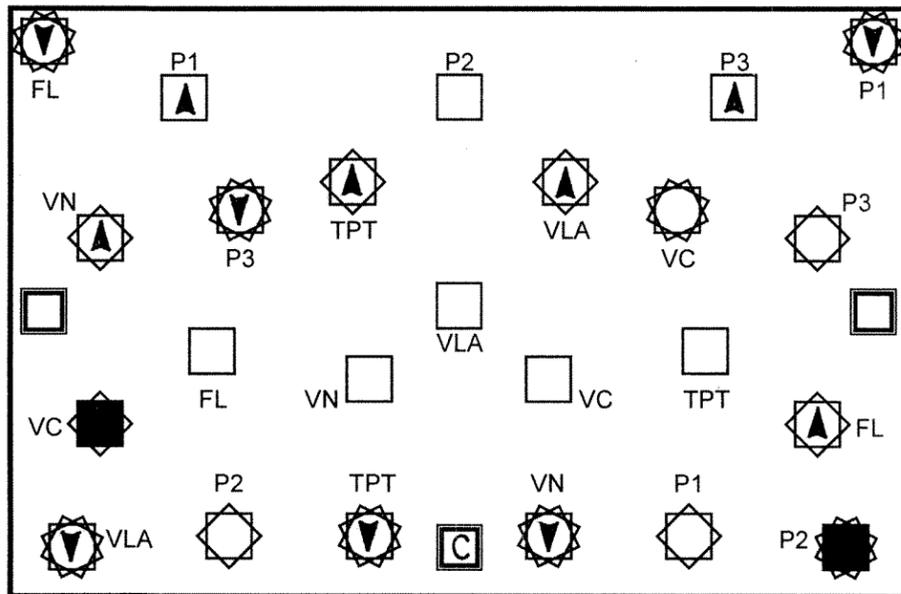
19"

3

(ROTE BUNDLE STICKS)

A (YARN)

SENZA SORDO



19

2

3

FLUTE

TRUMPET

2

3

PERC 1

PERC 2

PERC 3

2

3

VIOLIN

VIOLA

CELLO

137

120

90

137

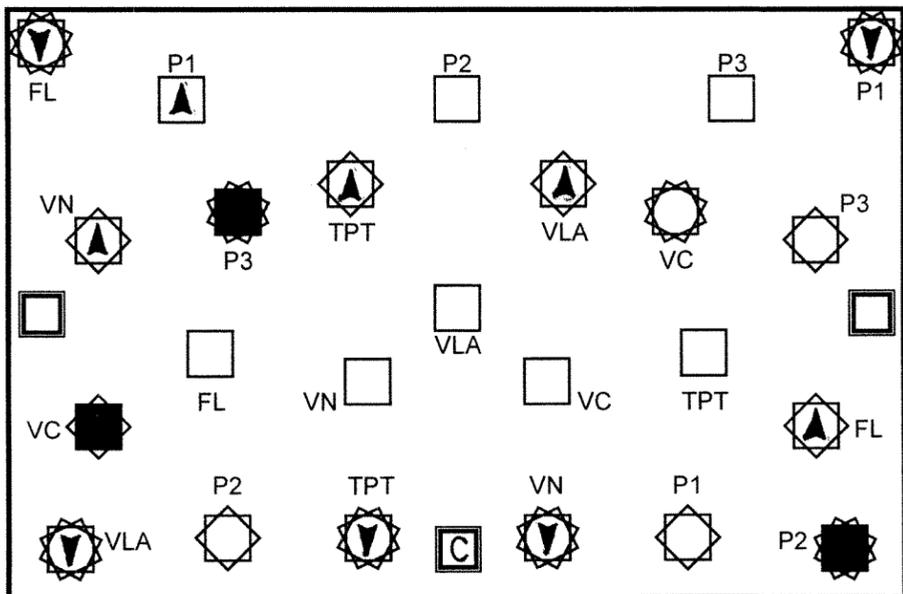
120

90

137

120

90



4

3

23

90

80

120

FLUTE

TRUMPET

90

80

120

PERC 1

CASTANETS

PERC 2

SANDPAPER BLOCKS

PERC 3

FRAME DRUM

90

80

120

VIOLIN

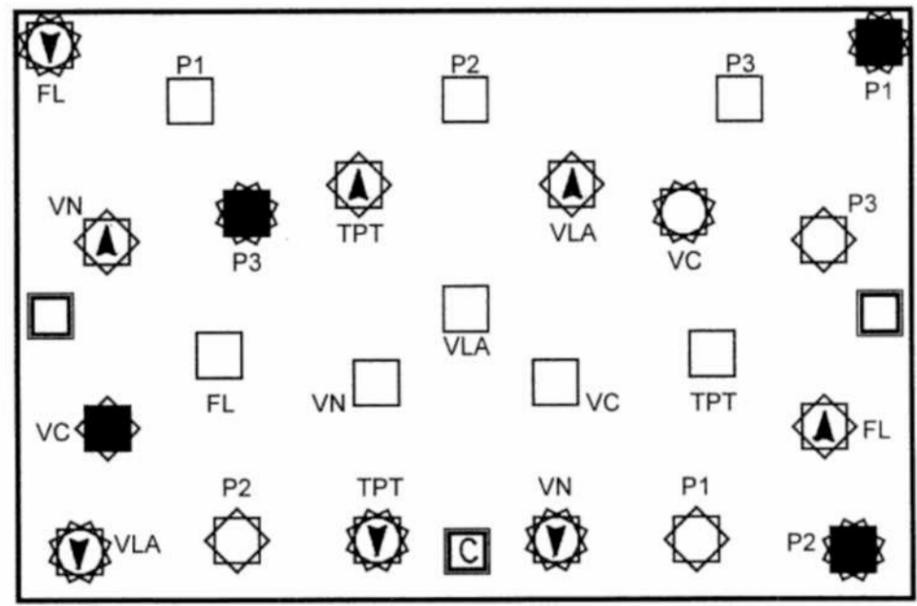
3

VIOLA

3

CON SORD

CELLO



25

3 5 3

120 150 180

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

3 5 3

120 150 180

VIOLIN

VIOLA

CELLO

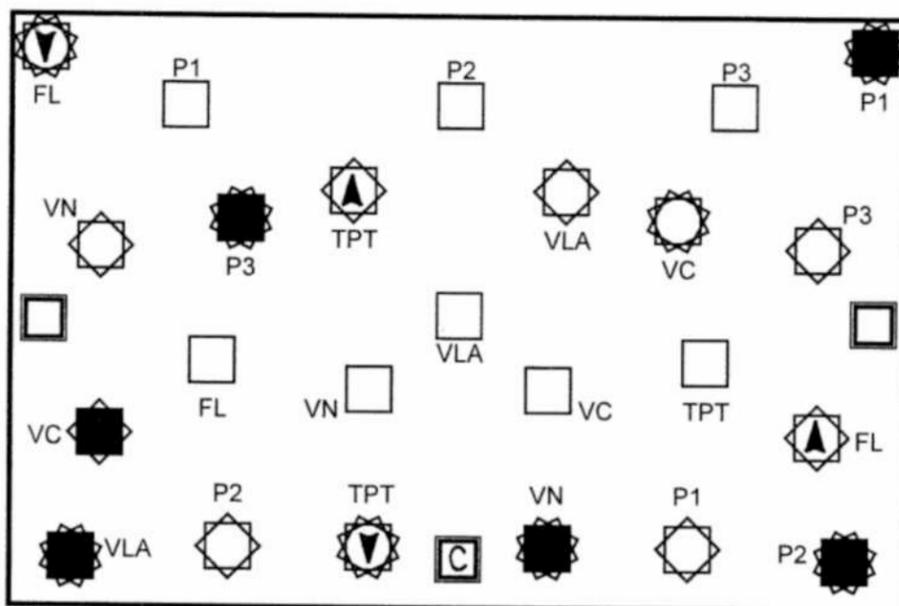
(KNITTING NEEDLES)

(TIMPANI)

SUSPENDED CYMBAL

SANDPAPER BLOCKS

BONDS



28

3 2 3 4

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

180 175 120

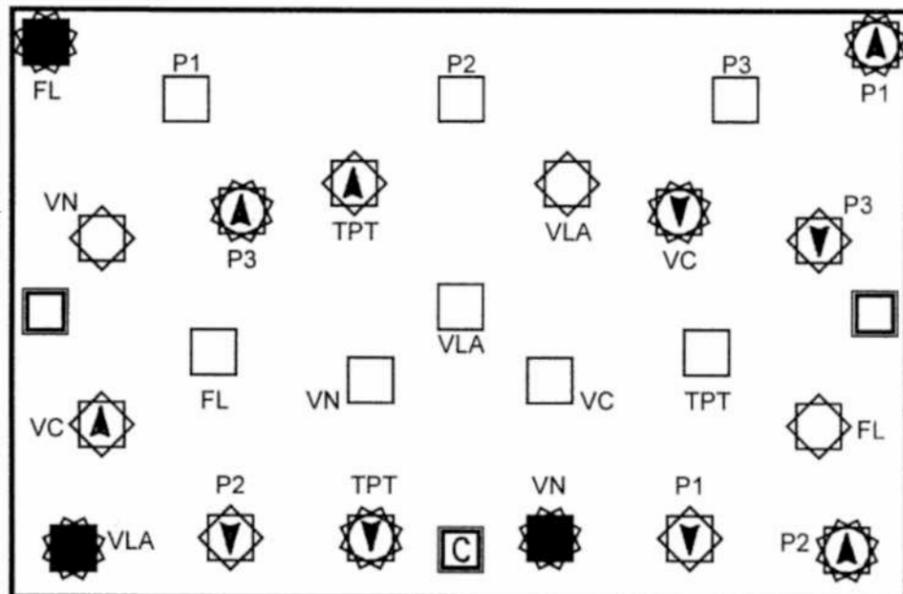
16" 2

18" 2

21" 2

SANDPAPER BLOCKS

24" 3



34

120

180

120

2

FLUTE

CONCERT FLUTE

TRUMPET

C TRUMPET

120

180

120

2

PERC 1

PERC 2

PERC 3

120

180

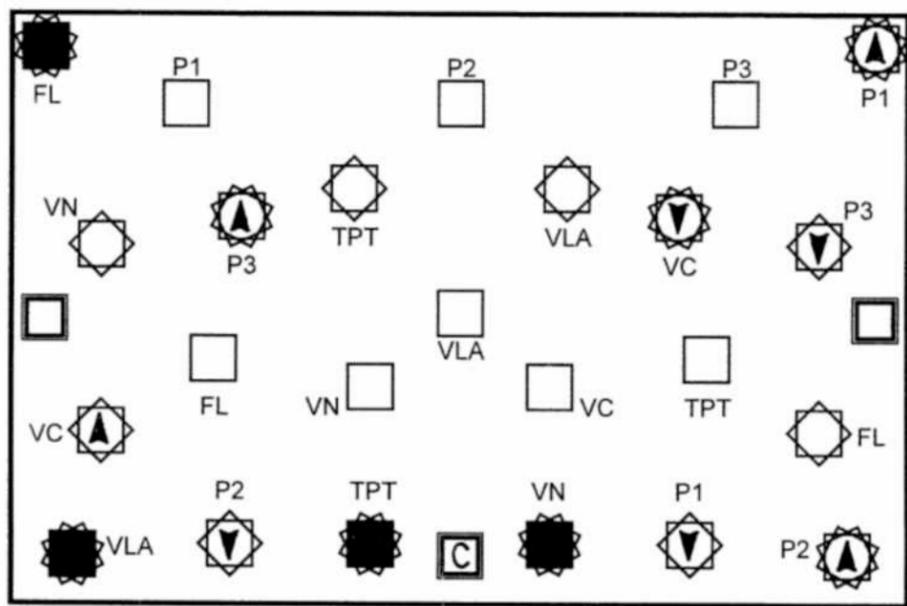
120

2

VIOLIN

VIOLA

CELLO



37

2 3 4

FLUTE

ALTO FLUTE

TRUMPET

Bb TRUMPET

2 3 4

PERC 1

PERC 2

PERC 3

2 3 4

VIOLIN

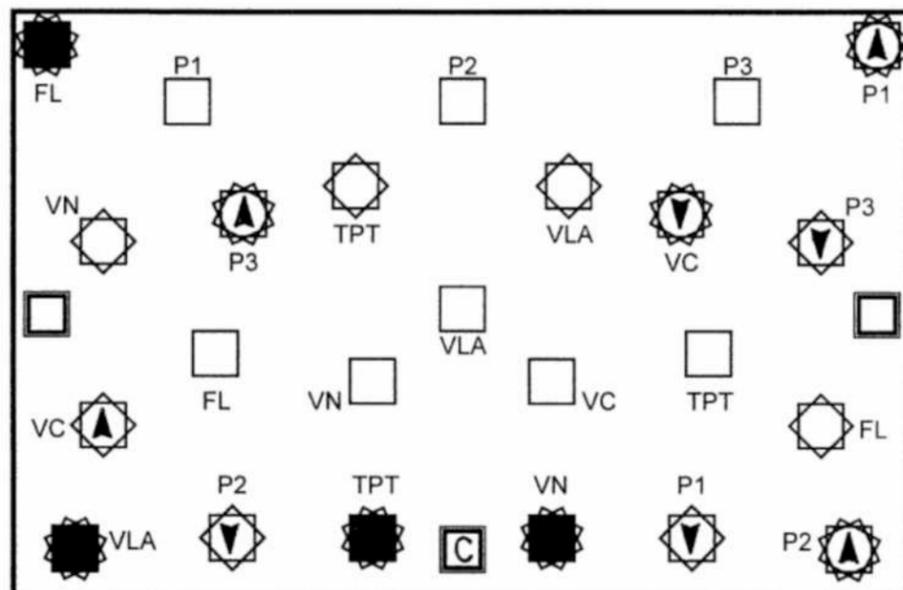
VIOLA

CELLO

120 105 120

120 105 120

120 105 120



40

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

120 140 132

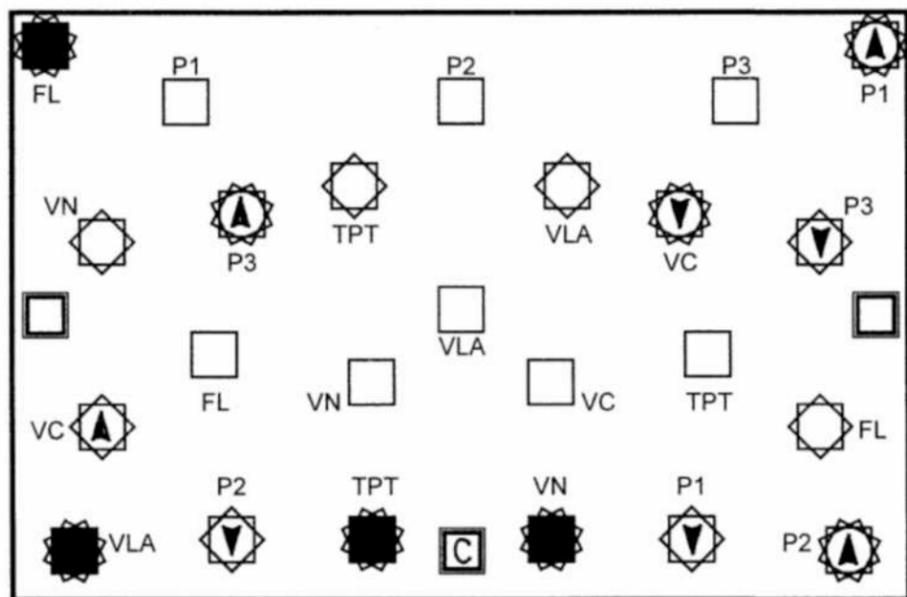
3 4 2

120 140 132

3 4 2

120 140 132

B
(HUMMING NEEDLES)



43

2 4 5

FLUTE

TRUMPET

2 4 5

PERC 1

PERC 2

PERC 3

2 4 5

VIOLIN

VIOLA

CELLO

132 108

15" 1

FINGER CYMBALS

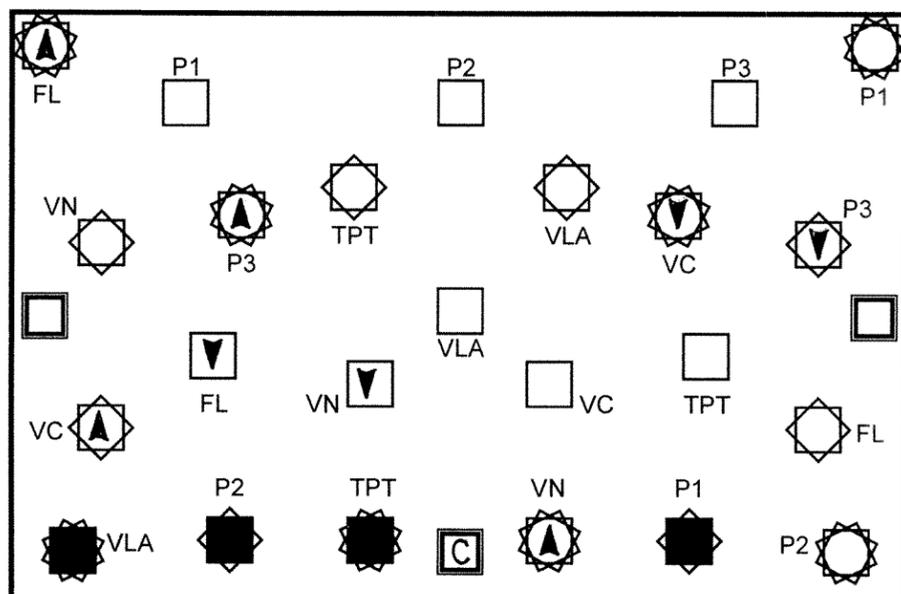
SLAPSTICK

2

B (TIMPANI)

12" 1

108



46

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

108

144

15"

1

FINGER CYMBALS

SLAPSTICK

15"

1

3

FL P1 P2 P3 P1

VN P3 TPT VLA VC P3

VC FL VN VLA VC TPT FL

VLA P2 TPT VN P1

VLA P2 C P2

48

144

120

FLUTE

TRUMPET

144

120

PERC 1

PERC 2

PERC 3

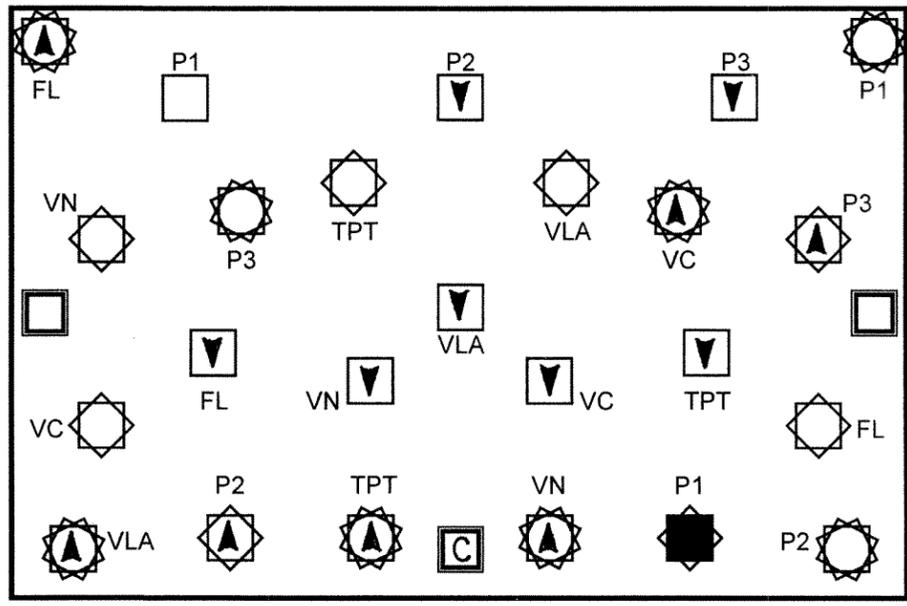
144

120

VIOLIN

VIOLA

CELLO



51

3 **2**

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

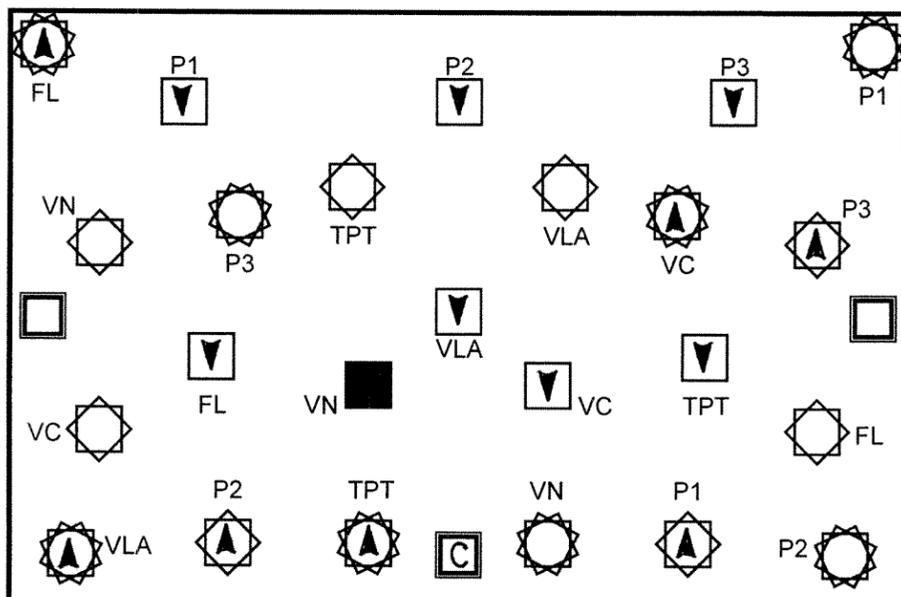
CELLO

120 80 120

1 1 1

22"

CON SORD



55

3 1 2

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

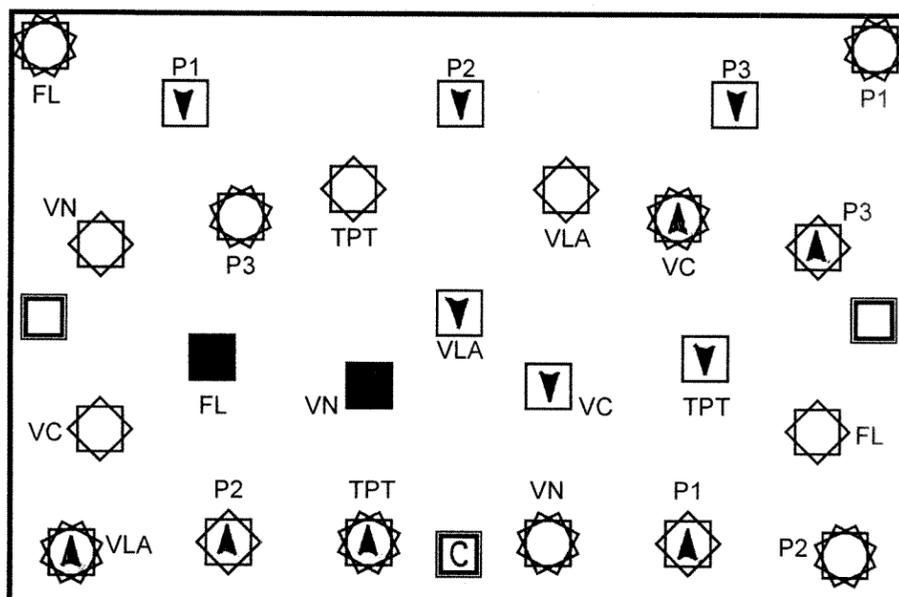
VIOLA

CELLO

120 60 48

3 1 2

120 60 48



59

2 5 2

48 120 96

FLUTE

TRUMPET

2 5 2

48 120 96

PERC 1

PERC 2

PERC 3

2 5 2

48 120 96

VIOLIN

VIOLA

CELLO

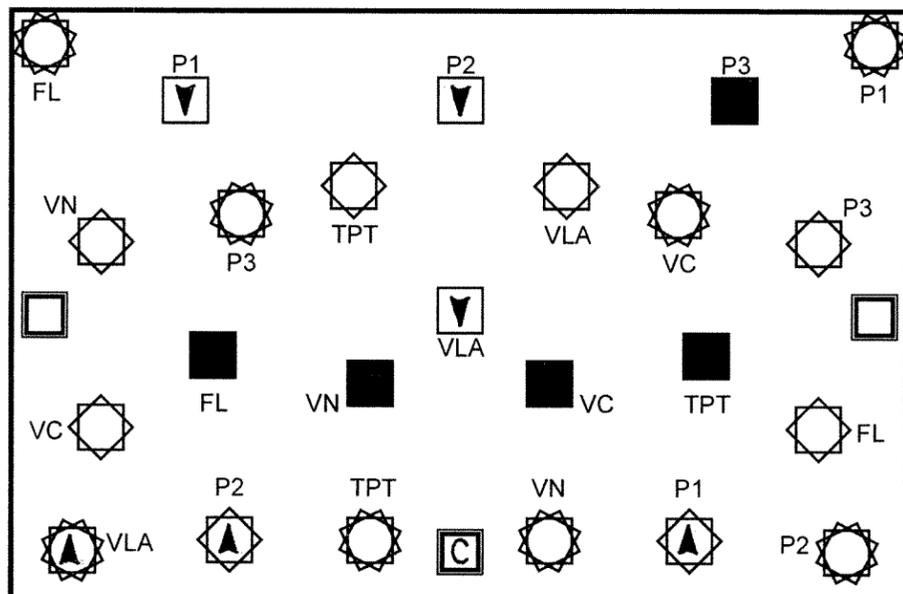
SENZA SORD

ALTO FLUTE

V

1

1



61 **2** 96 60

FLUTE

PICCOLO

TRUMPET

2 96 60

PERC 1

PERC 2

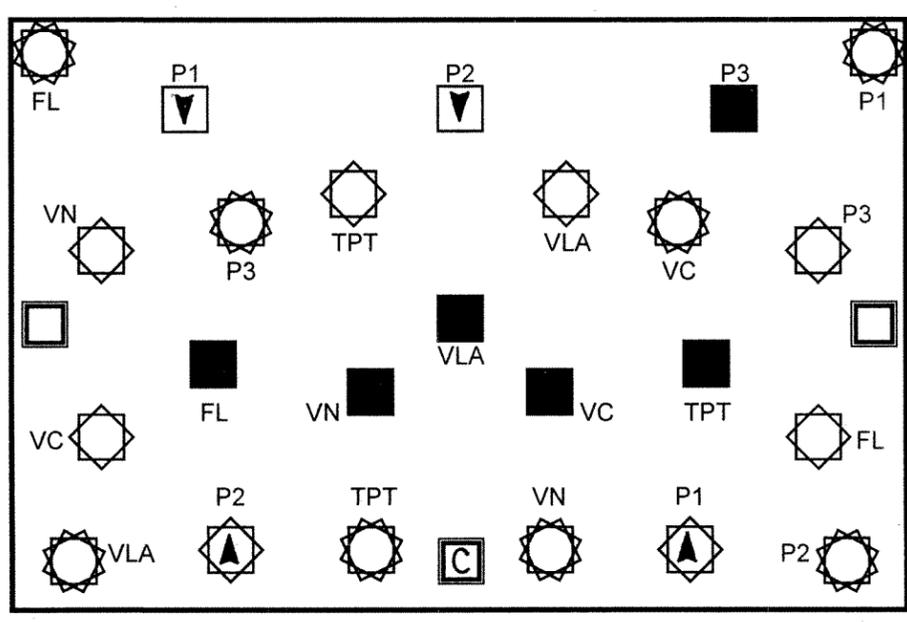
PERC 3

2 96 60

VIOLIN

VIOLA

CELLO



65

60 160 90

5 3 2

FLUTE

TRUMPET

60 160 90

PERC 1

PERC 2

PERC 3

5 3 2

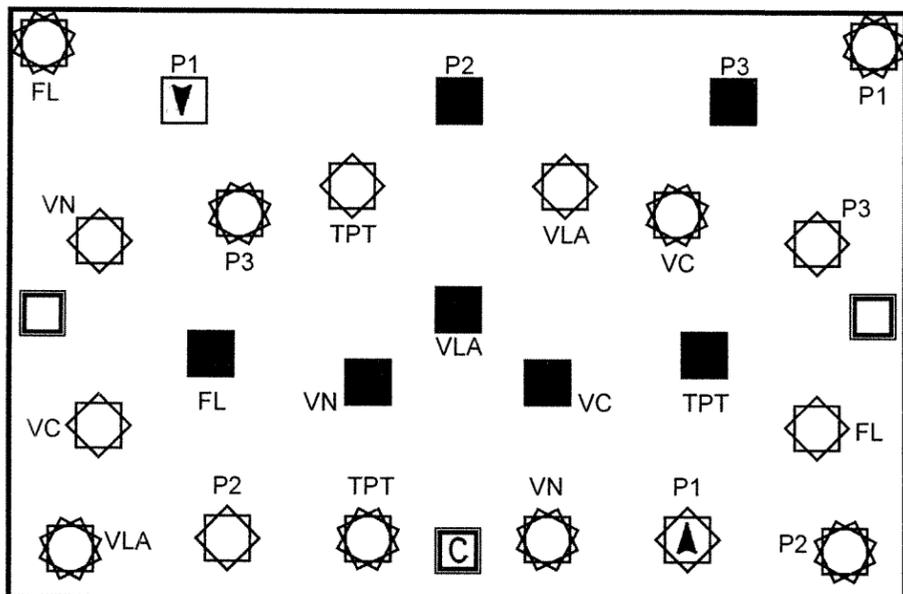
60 160 90

VIOLIN

VIOLA

CELLO

CON SORD



68

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

2 4 3 4

90 180 120

90 180 120

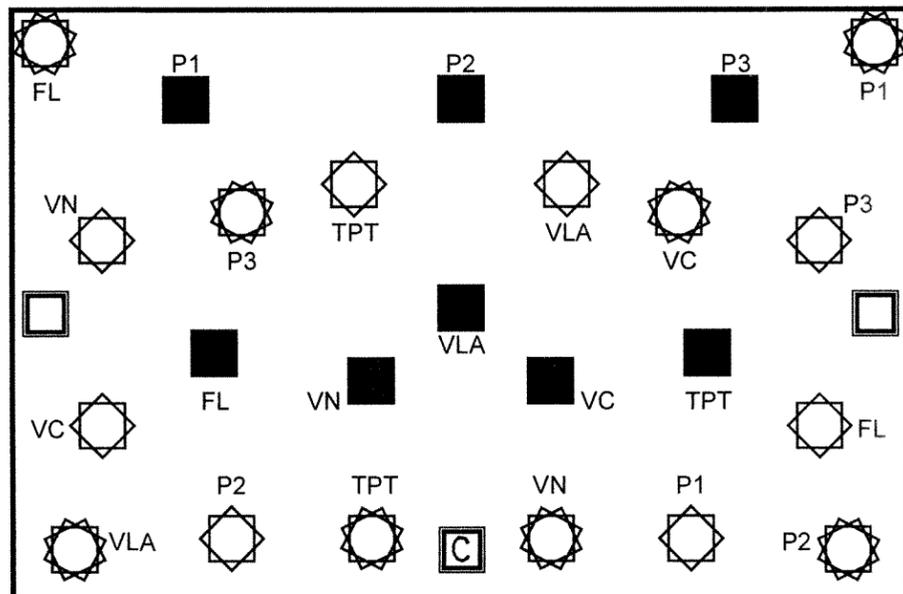
90 180 120

SHAKER

SHAKER

CELLO

VIOLIN



71

4

120

FLUTE

PICCOLO

TRUMPET

B♭ TRUMPET

4

120

PERC 1

SHAKER

SHAKER

PERC 2

SHAKER

PERC 3

SHAKER

3

180

90

3

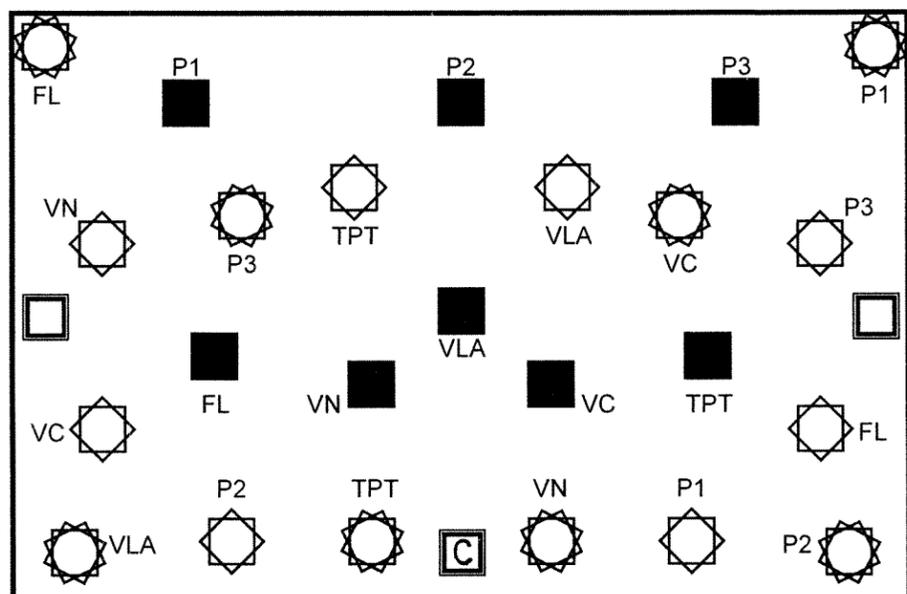
180

90

VIOLIN

VIOLA

CELLO



74

90 120 150

FLUTE

ALTO FLUTE

TRUMPET

PICCOLO TRUMPET

PERC 1

SHAKER

PERC 2

SHAKER

PERC 3

SHAKER

90 120 150

VIOLIN

HAND-MUTED CLB GETT.

PIZZ

VIOLA

HAND-MUTED CLB GETT.

PIZZ

CELLO

HAND-MUTED CLB GETT.

PIZZ

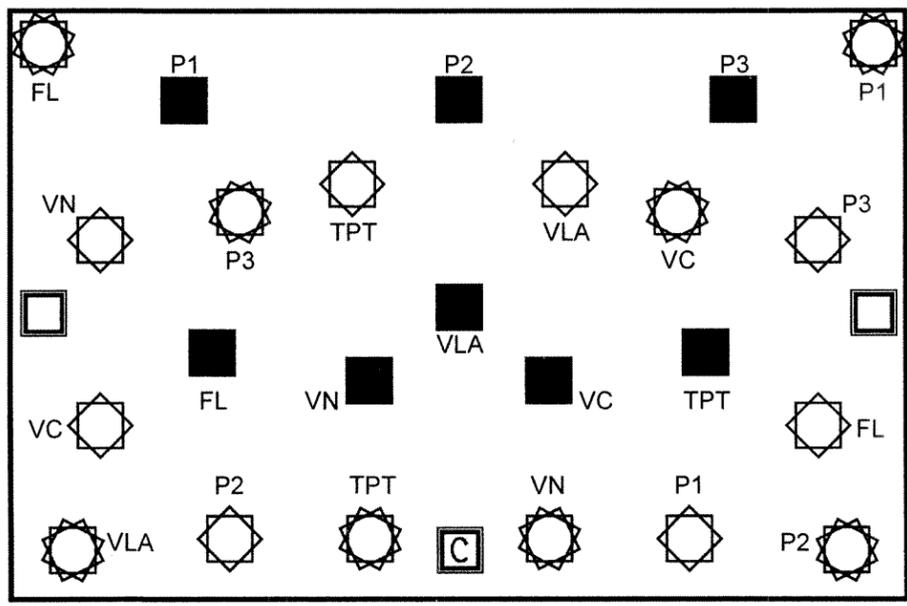
2 4 3

2 4 3

2 4 3

2 4 3

90 120 150



77

3 2 3 2 1

FLUTE

TRUMPET

3 2 3 2

PERC 1

PERC 2

PERC 3

3 2 3 2 1

VIOLIN

VIOLA

CELLO

150

120

40

150

120

40

150

120

40

BEATER 1: CROTALE
BEATER 2: GONGA SCRAPE

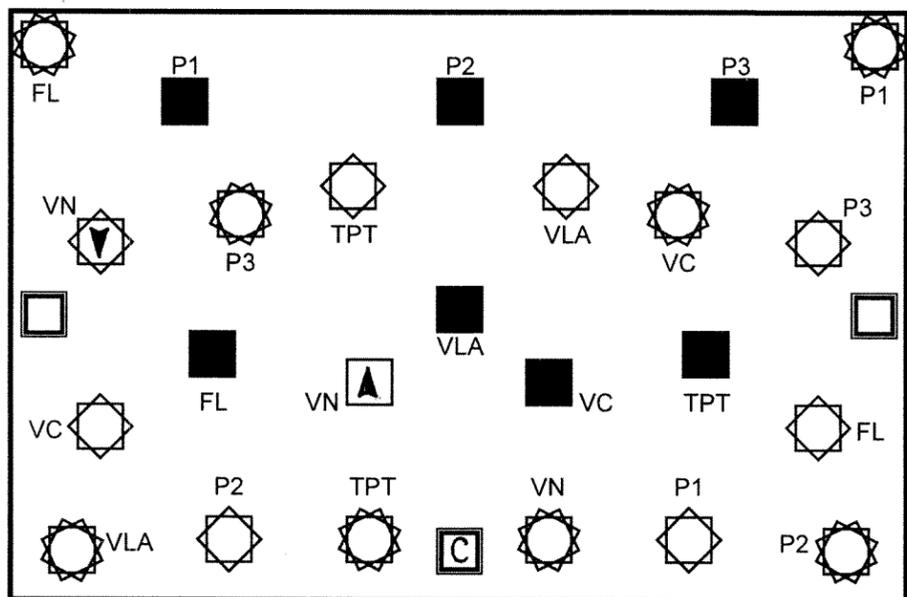
(TRIANGLE BEATERS)

(CYARN)

(BASS DRUM)

SENZA SORD

Pizz



82

1 5 2

40 86 80

FLUTE

TRUMPET

1 5 2

40 86 80

PERC 1

PERC 2

PERC 3

1 5 2

40 86 80

VIOLIN

VIOLA

CELLO

CON SORD

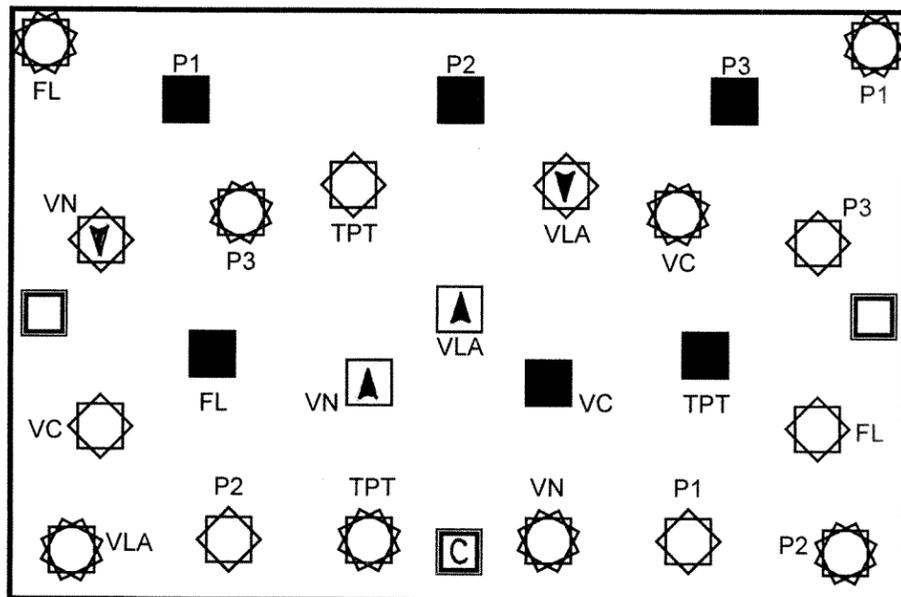
C (TRIANGLE BEATERS)

A (YARN)

C (BASS DRUM)

12"

2



84

2 3 1

80 103 60

FLUTE

TRUMPET

2 3 1

80 103 60

PERC 1

PERC 2

PERC 3

2 3 1

80 103 60

VIOLIN

VIOLA

CELLO

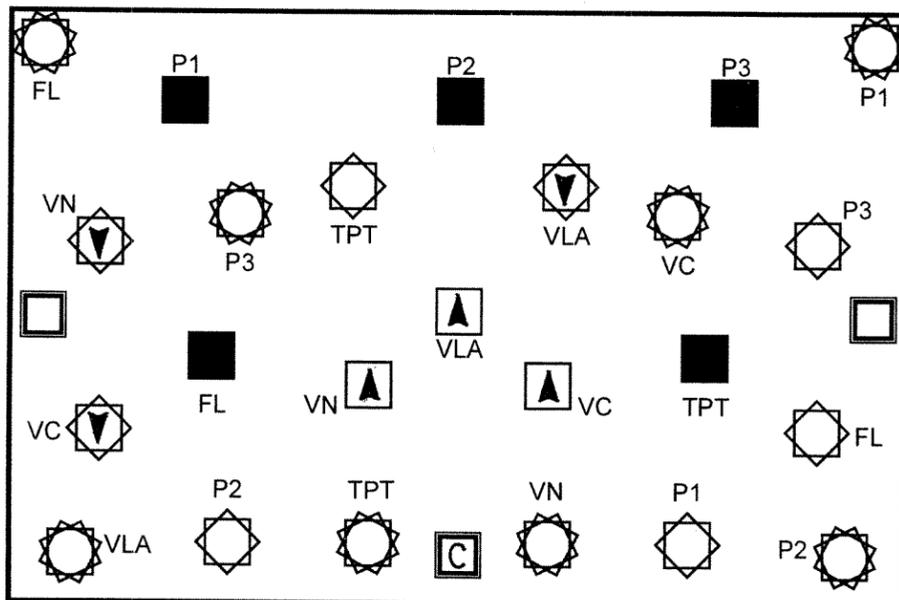
7

SENZA SORD

17"

D (HARD RUBBER)

D (STICKS)



87

1 3 5

60 90 100

FLUTE

TRUMPET

1 3 5

60 90 100

PERC 1

PERC 2

PERC 3

1 3 5

60 90 100

VIOLIN

VIOLA

CELLO

CROTALES

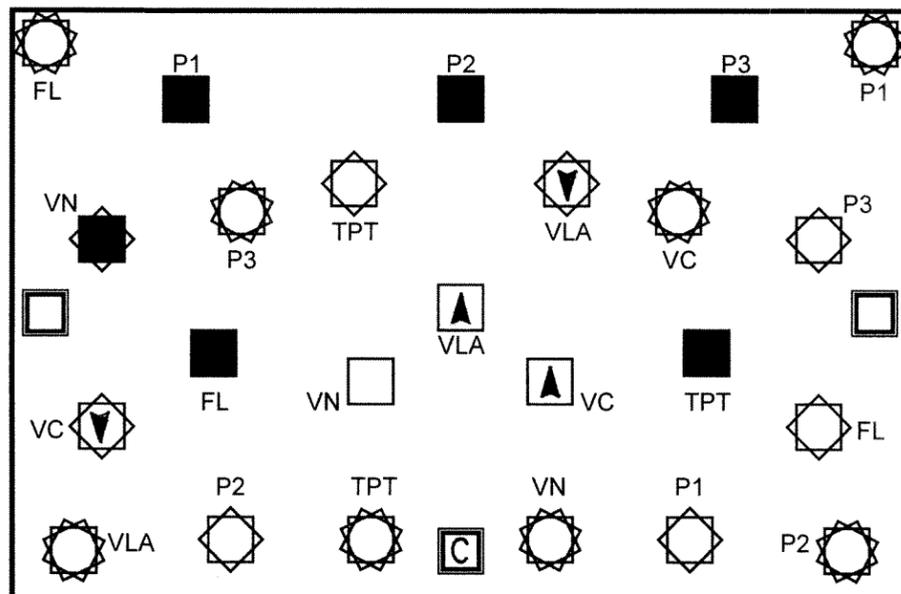
SUSPENDED CYMBAL

PICCOLO

B♭ TRUMPET

GOURD CABASA

2 PIZZ



90

5 4 1

100 15" 3 120 60

FLUTE

TRUMPET

5 4 1

100 13" 3 120 60

PERC 1

PERC 2

PERC 3

5 4 1

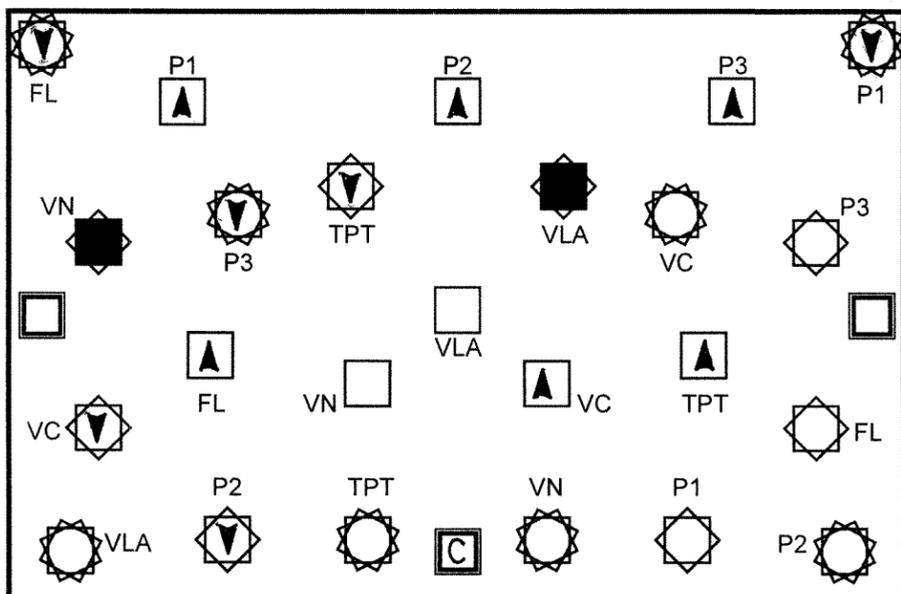
100 120 60

VIOLIN

VIOLA

CELLO

Pizz



92

1 4 5 3

60 135 154

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

1 4 5 3

60 135 154

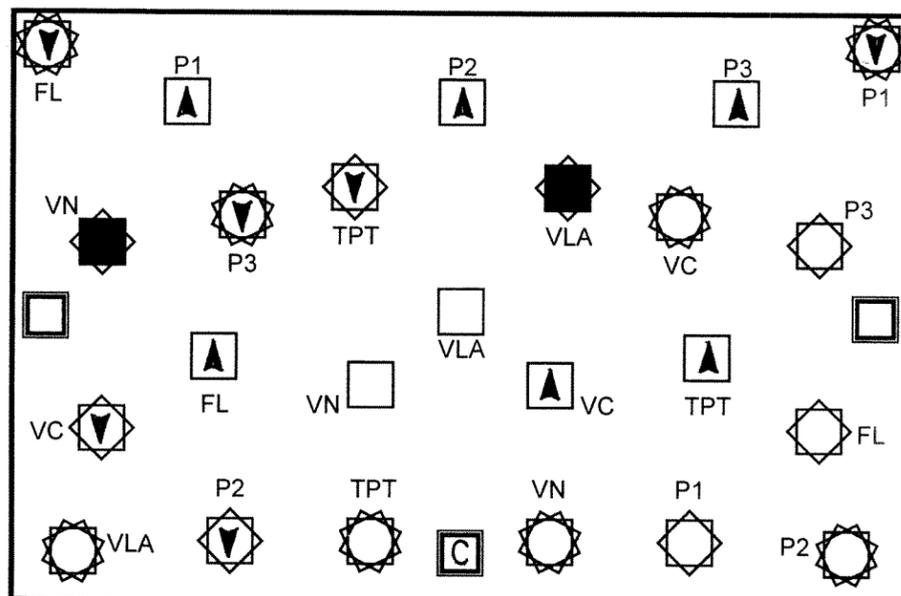
VIOLIN

VIOLA

CELLO

ARLO V

SENZA SORD



95

3

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

154

120

69

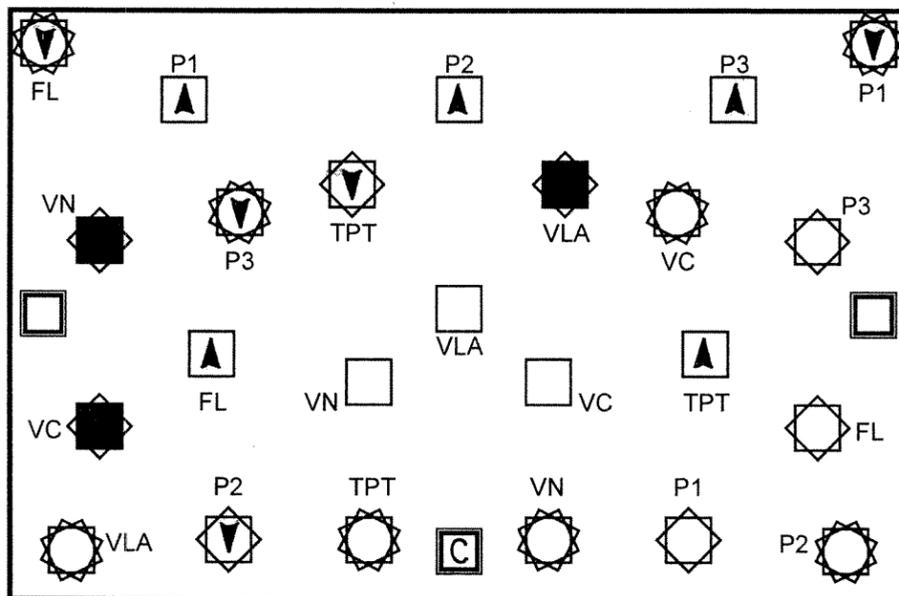
120

69

154

120

69



99

FLUTE

69

3

Piccolo

CONCERT FLUTE

3

120

2

175

TRUMPET

PERC 1

PERC 2

PERC 3

3

2

GOURD CABASA

3

BONGOS

3

120

ARCO

2

175

VIOLIN

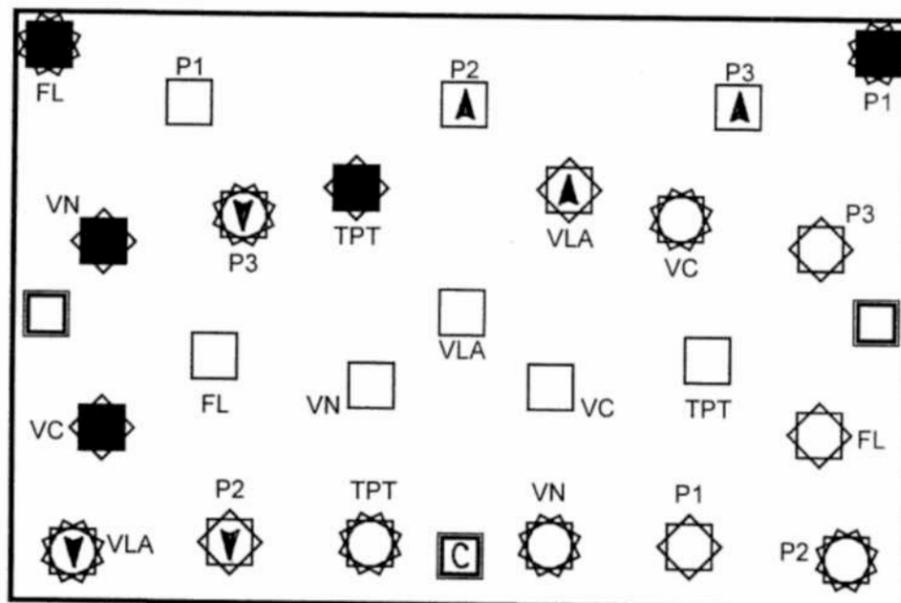
VIOLA

16"

3

ARCO

CELLO



101

2 4 5 3 1

175 180 40

FLUTE

TRUMPET

B (STRAIGHT)

2 4 5 3 1

175 180 40

PERC 1

PERC 2

PERC 3

D (HARD RUBBER)

D (YARN)

D (STICKS)

2 4 5 3 1

175 180 40

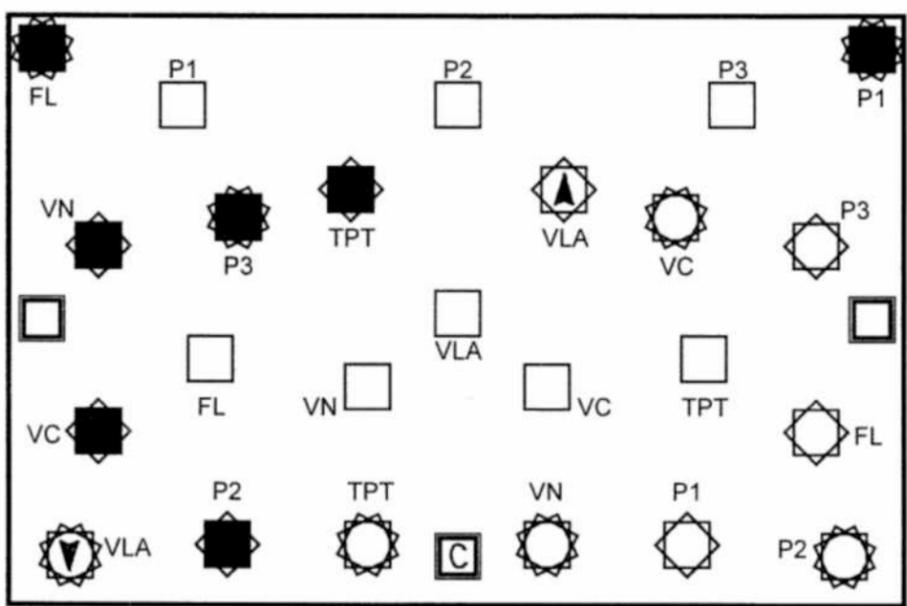
VIOLIN

VIOLA

CELLO

PIZZ

PIZZ



105

1 3 4 2

40 120 103

FLUTE

TRUMPET

1 3 4 2

40 120 103

PERC 1

POLICE WHISTLE (TO MOUTH)

PERC 2

THAI GONG

GONG

PERC 3

1 3 4 2

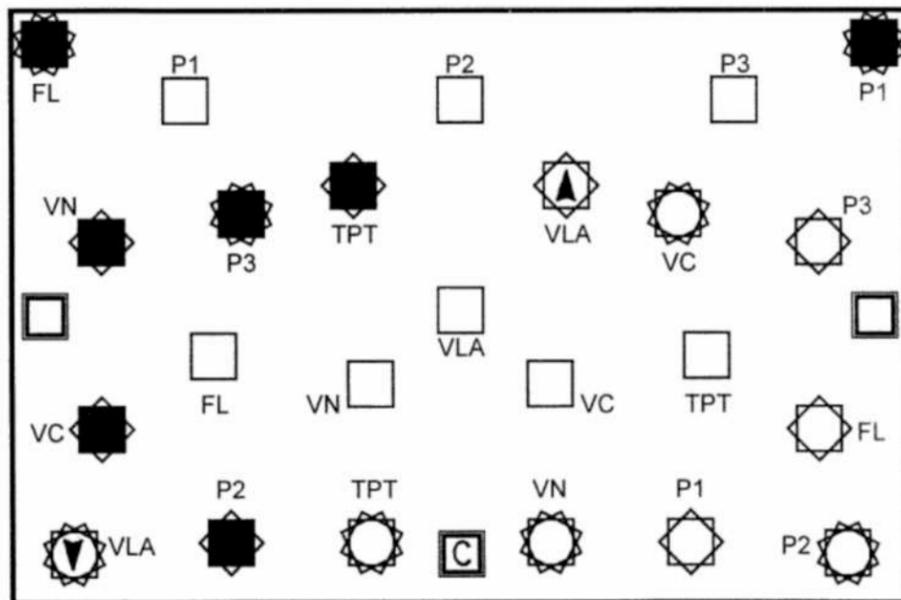
40 120 103

VIOLIN

VIOLA

CELLO

CON SORD



108

2 4 2 1

103 80 60

FLUTE

TRUMPET

2 4 2 1

103 80 60

PERC 1

PERC 2

PERC 3

POLICE WHISTLE

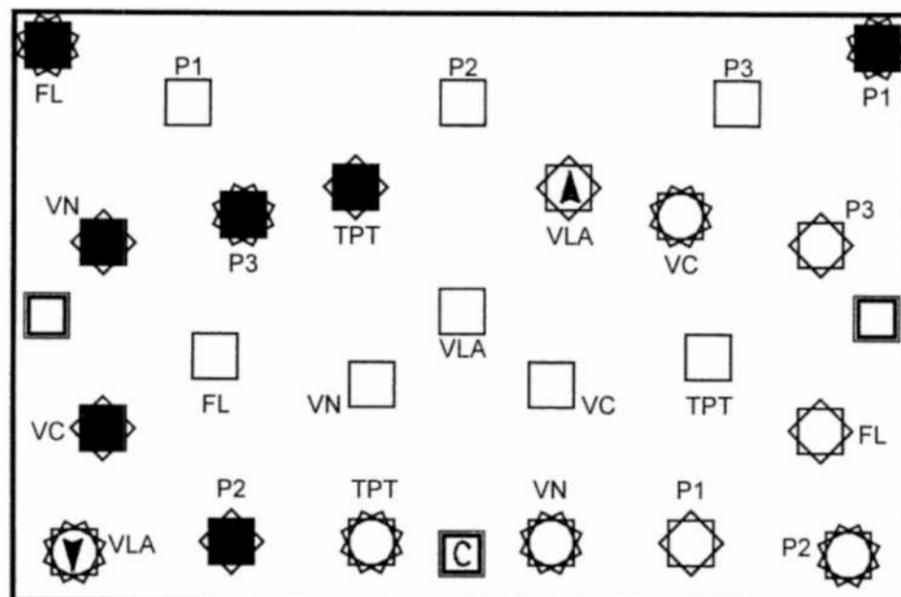
2 4 2 1

103 80 60

VIOLIN

VIOLA

CELLO



111

1 5 3

60 150 90

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

BD →

16"

2

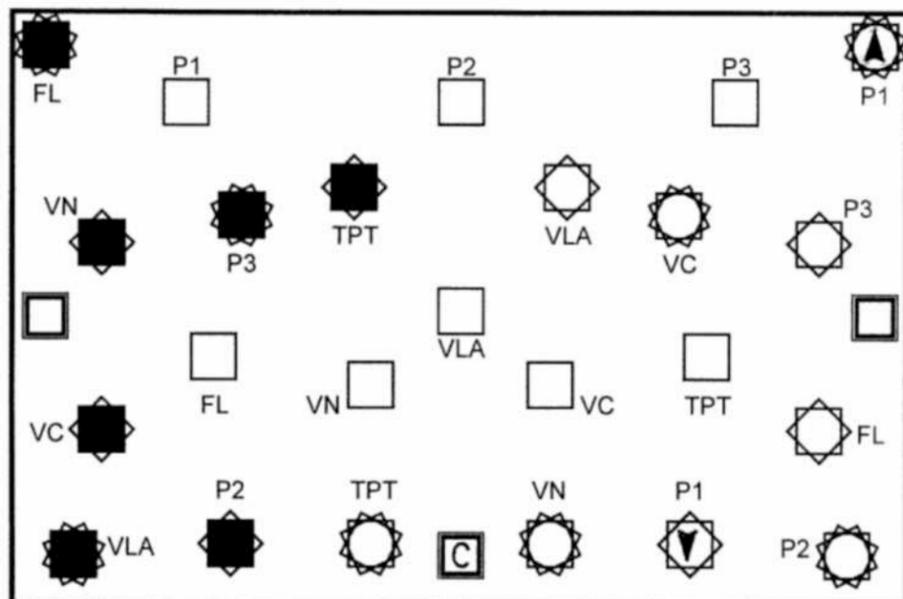
GONG

ARCO

3

ARCO

ARCO



114

3 4 3

90 140 180

FLUTE

TRUMPET

3 4 3

90 140 180

PERC 1

PERC 2

PERC 3

3 4 3

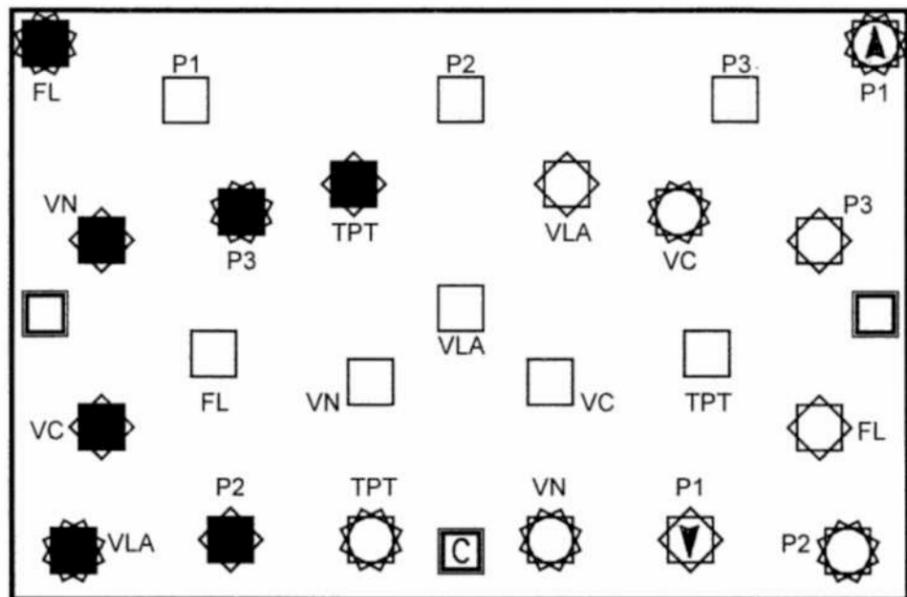
90 140 180

VIOLIN

VIOLA

CELLO

Pizz



117

3 5 3 2

FLUTE

TRUMPET

5 3 2

PERC 1

PERC 2

PERC 3

5 3 2

VIOLIN

VIOLA

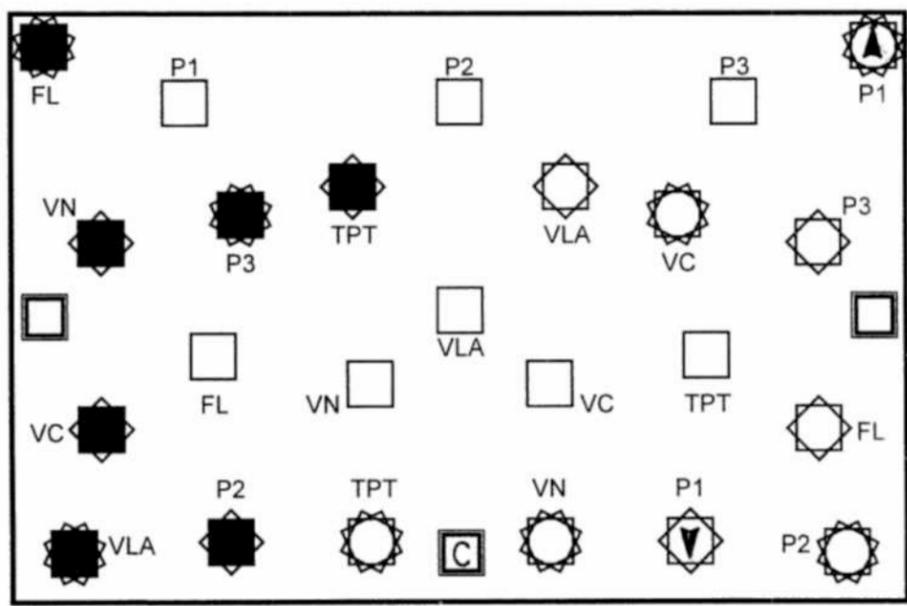
CELLO

180 120 180 120

CON SORD

CON SORD

SENZA SORD



120

2 5 3

75 137

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

B (STRAIGHT)

CLAVES

D (YARN)

17"

2

5

3

75

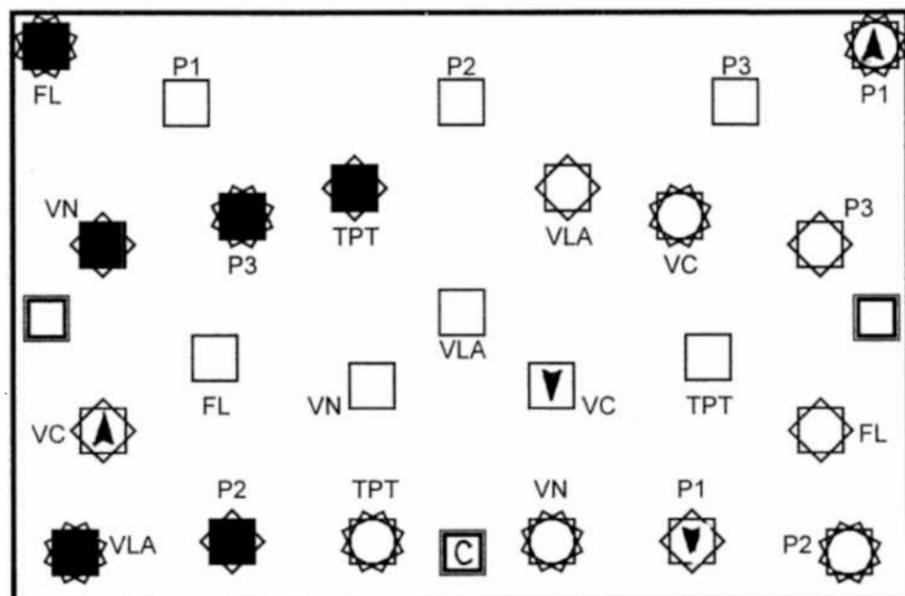
137

75

137

75

137



126

4 3 2

160 51 40

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

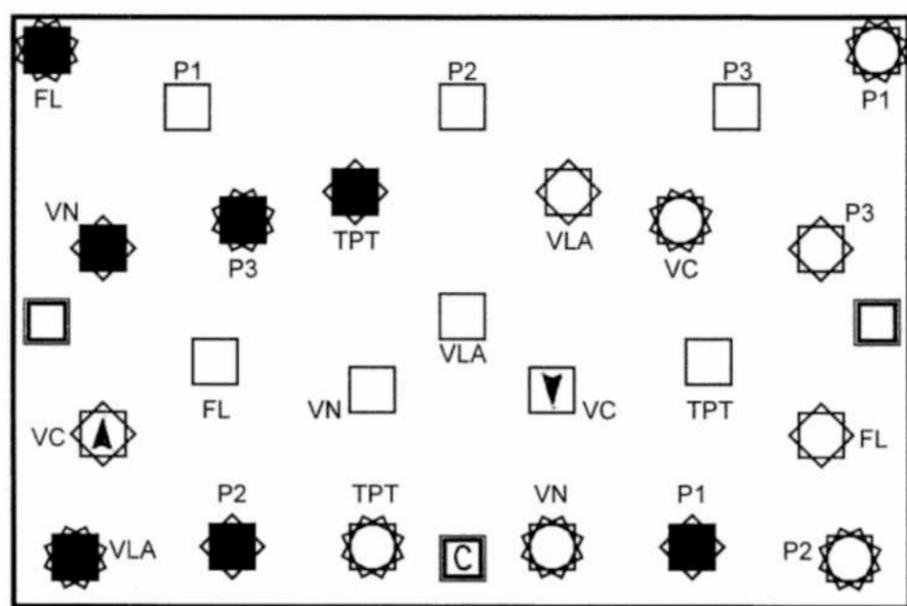
VIOLA

CELLO

ARCO

PIZZ

CLAVES



128 **2** 40 60 132

FLUTE

TRUMPET

PERC 3

2 40 60 132

PERC 1

PERC 2

PERC 3

MALLETS OVER ALMGLOCKE

TRUMPET

2 40 60 132

VIOLIN

VIOLA

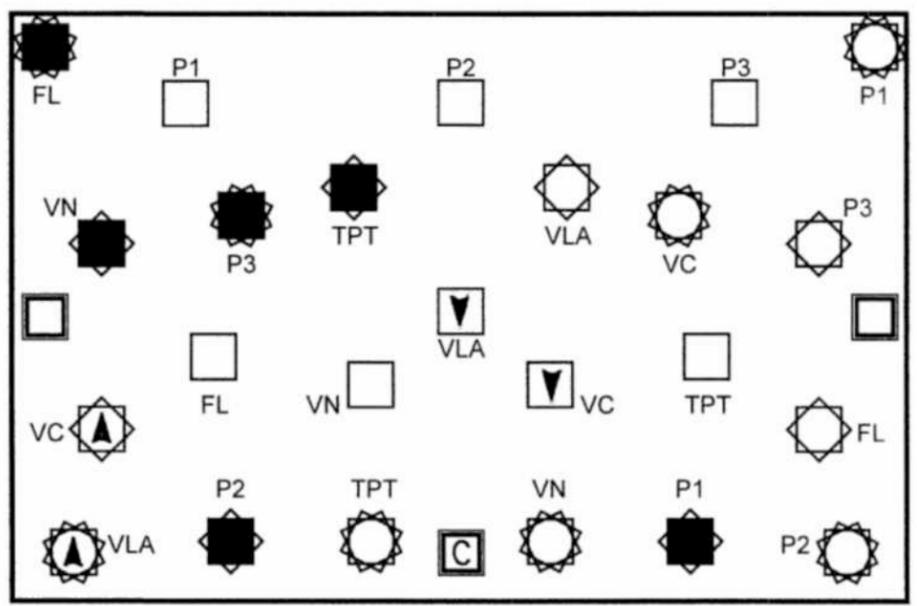
CELLO

ARCO

16"

1

1



3

2

4

130

132

96

FLUTE

TRUMPET

3

2

4

132

96

PERC 1

PERC 2

PERC 3

3

2

4

132

96

VIOLIN

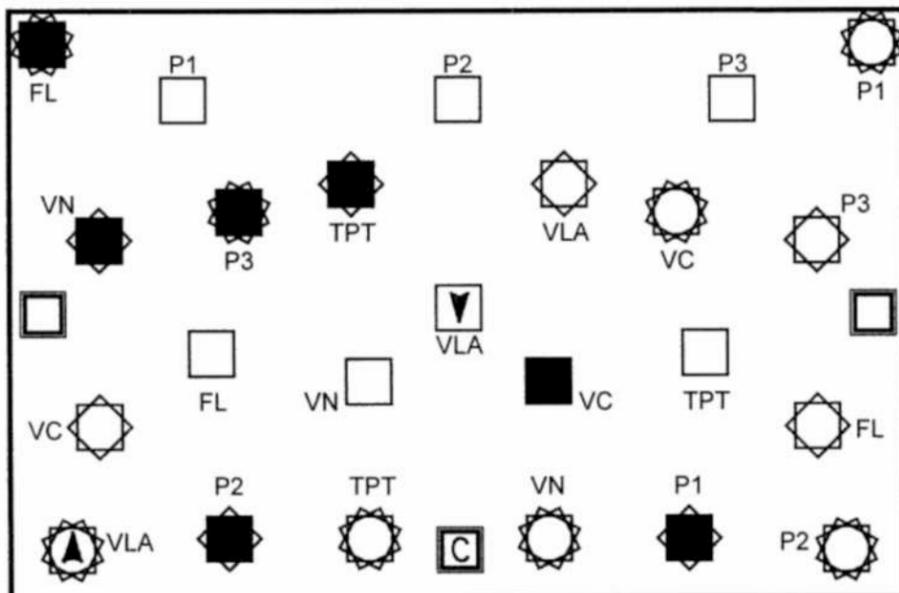
VIOLA

CELLO

CLAYES

(FELT CARTWHEEL)

A (HARN)



135

4

96

FLUTE

TRUMPET

BD

3

180

4

96

PERC 1

B (KNITTING NEEDLES)

PERC 2

PERC 3

3

180

4

96

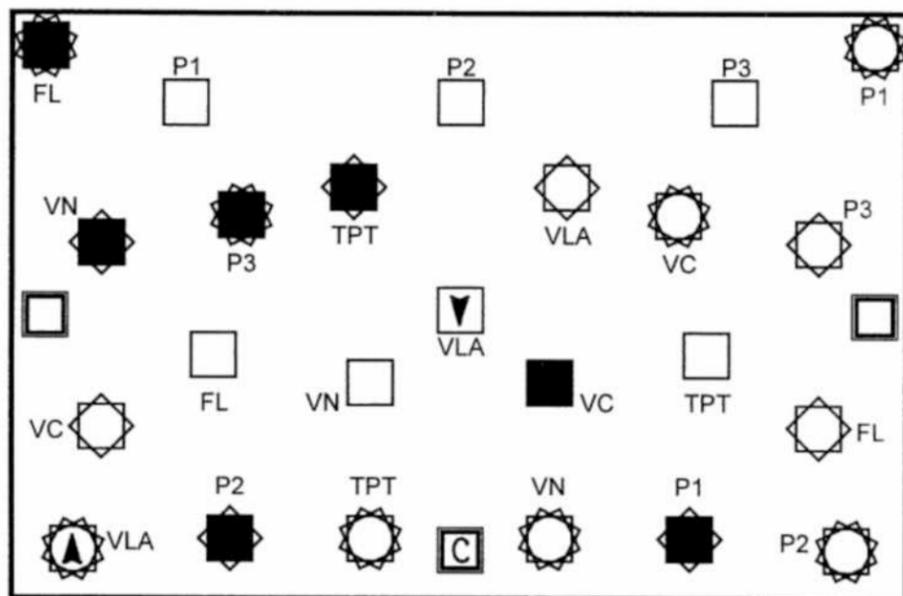
VIOLIN

VIOLA

CELLO

3

180



137

3 5 2

180 150 120

FLUTE

TRUMPET

3 5 2

180 150 120

PERC 1

PERC 2

PERC 3

PIE PAN

LOG DRUM

STAINLESS STEEL BOWL

3 5 2

180 150 120

VIOLIN

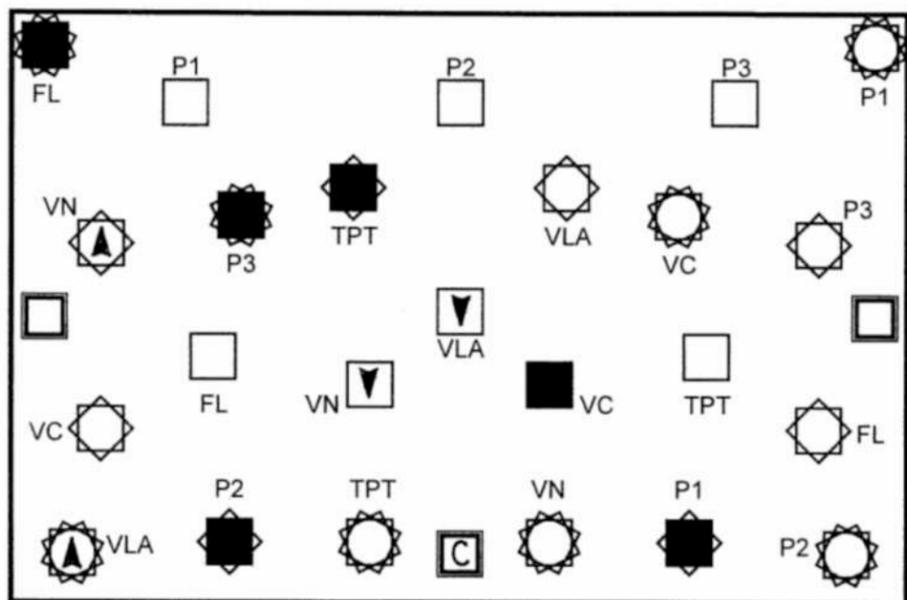
VIOLA

CELLO

11" 1

1

LOW SORD



140

2 3 2

120 45 120

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

2 3 2

120 45 120

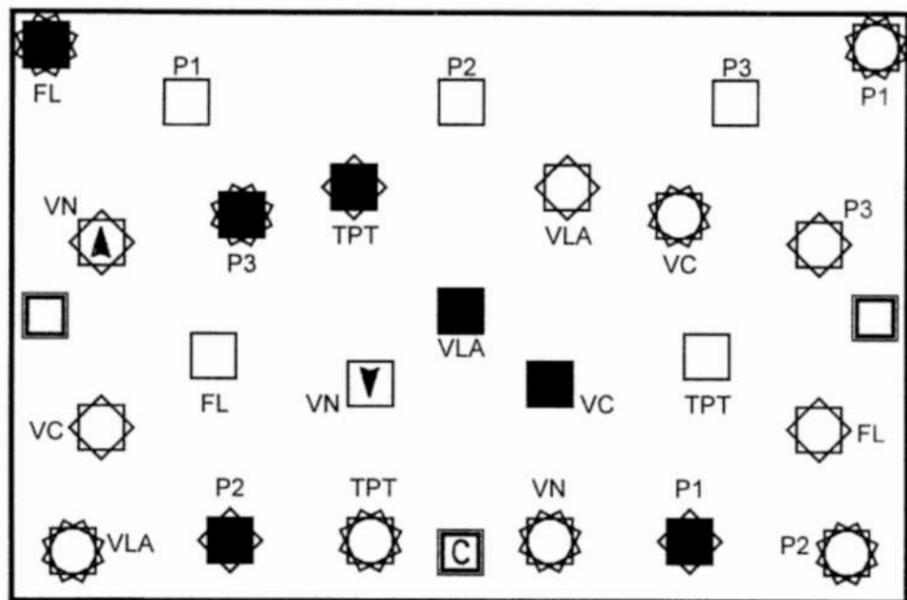
VIOLIN

VIOLA

CELLO

E (BRASS MALLETS)

F (PLASTIC MALLETS)



142

2 3 2 1 3

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

PIE PAN / GLASS BOTTLE

LOG DRUM / FRYING PAN

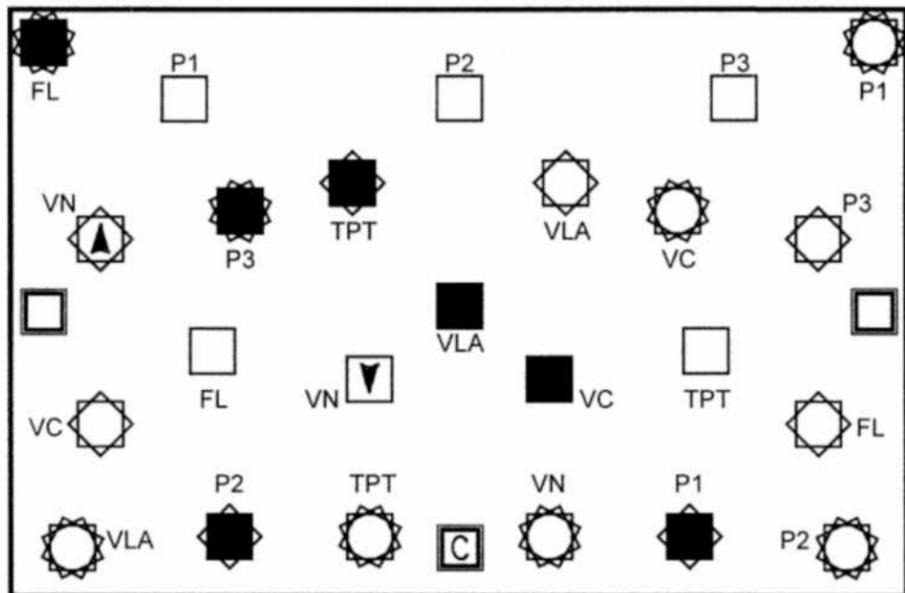
BOWL

(KNITTING NEEDLES) / (BRASS MALLETS)

(FELT CARTWHEEL) / (PLASTIC MALLETS)

A (YARN)

120 40 90



2

3

148

84

72

FLUTE

TRUMPET

2

3

84

72

PERC 1

PERC 2

PERC 3

F (GIRO SCRAPER)

FLEXITONE

2

3

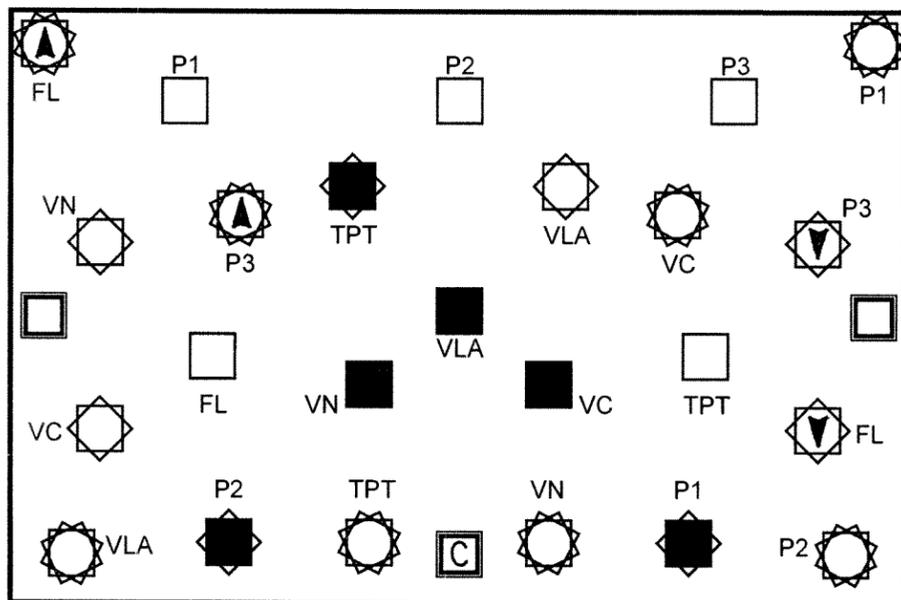
84

72

VIOLIN

VIOLA

CELLO



151

3 4 2 3

72 144 72

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

18"

GUIRO

ARCO ORD

TR

GLISS

GETT.

ORD

SP

PIZZ

HE

ARCO

COL LEGATO TRATIO

CLB GETT.

PIZZ

ARCO ORD

GLISS

ORD

SP

ORD GETT.

PIZZ

CLB GETT. PIZZ

ARCO ORD

GLISS

ORD

SP

MOLTO ST

PIZZ

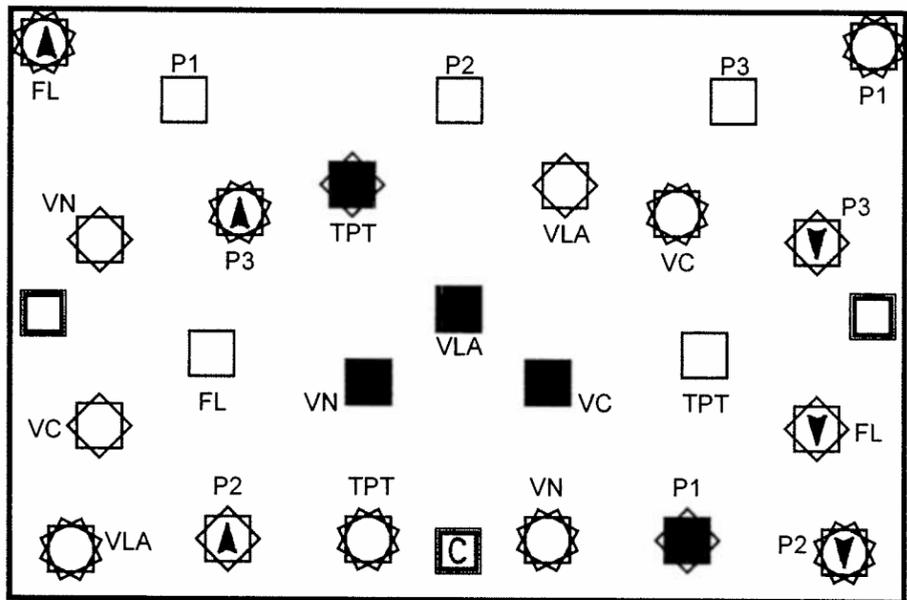
COL LEGATO TRATIO

ORD

CLB GETT.

PIZZ

GLISS



154

FLUTE 3 4 2
72 96 120

TRUMPET 3 4 2
72 96 120

PERC 1 F (GUIRO SCRAPER)
3 4 2
72 96 120

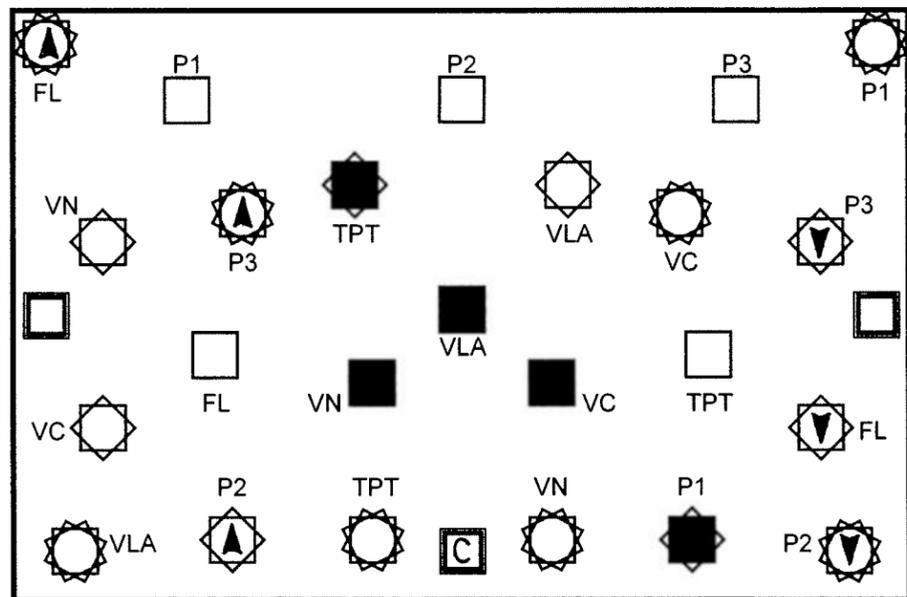
PERC 2

PERC 3

VIOLIN 3 4 2
72 96 120

VIOLA

CELLO



156

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

2 3 2

120 90 84

120 90 84

120 90 84

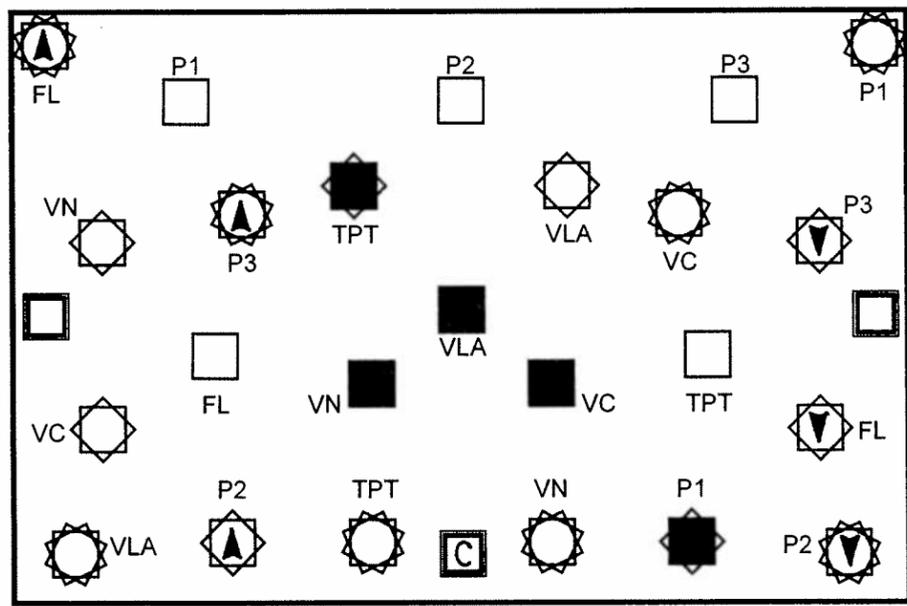
E (BRASS)

WINE GLASS

ARCO ORD PIZZ ARCO TRAM

GLISS

ARCO ORD PIZZ ARCO MOLTO SP ORD



159

2

5

3

84

90

FLUTE

TRUMPET

2

5

3

84

90

PERC 1

PERC 2

PERC 3

BRANE DRUM

WINE GLASS (WET FINGERS)

2

5

3

84

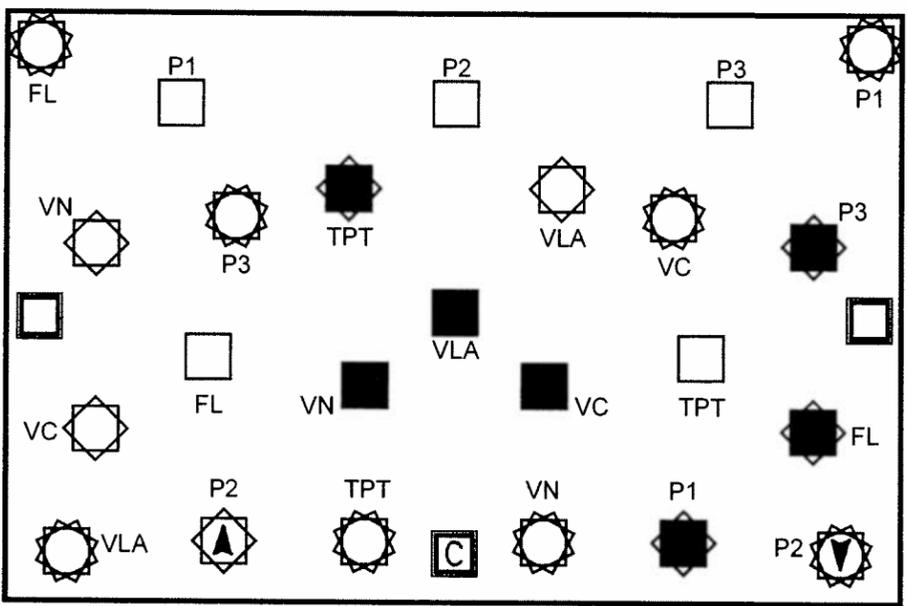
90

VIOLIN

VIOLA

CELLO

Musical score for Violin, Viola, and Cello. The score is divided into three measures: 2, 5, and 3. Measure 2 (starting at rehearsal mark 84) contains various musical notations including pizzicato (PIZZ), arco (ARCO), trills (TR), and glissandos (GLISS). Measure 5 contains similar notations with accents and dynamic markings. Measure 3 (ending at rehearsal mark 90) includes markings for arco, pizzicato, and accents. The score also includes performance instructions such as 'ARCO TR VV SP' and 'MOLTO SP'.



161

3 5 3

90 100 84

FLUTE

TRUMPET

PERC 1

PERC 2

PERC 3

VIOLIN

VIOLA

CELLO

3 5 3

90 100 84

3 5 3

90 100 84

← C (HARMON; STEM REMOVED)

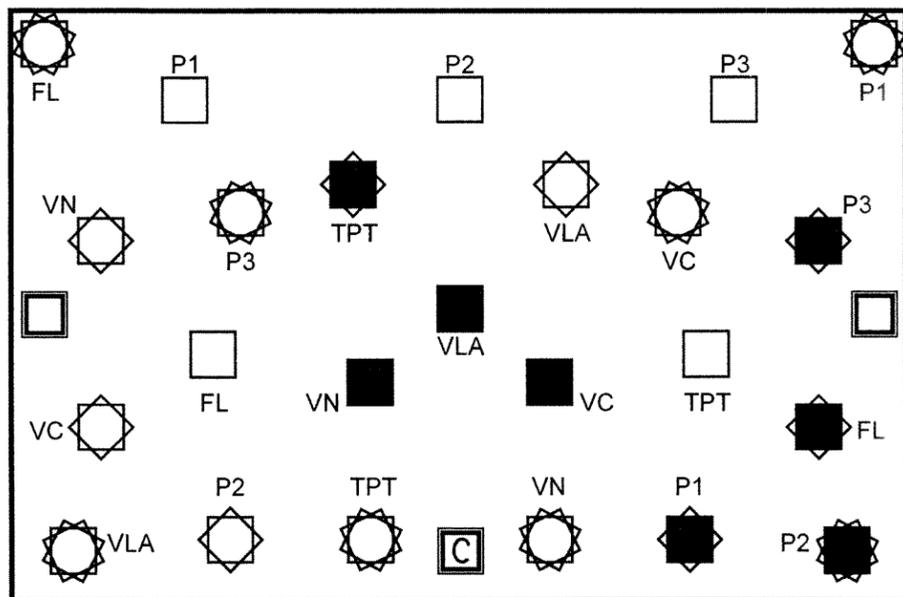
3 E (BRASS)

3

C (ROUTE BUNDLES)

WINE GLASS

SENZA SORD



163

84

3 4 3

FLUTE

(FLUTE 10 R.H.)

TRUMPET

84

3 4 3

PERC 1

22" 1

PERC 2

PERC 3

21" 3

3 4 3

84

120

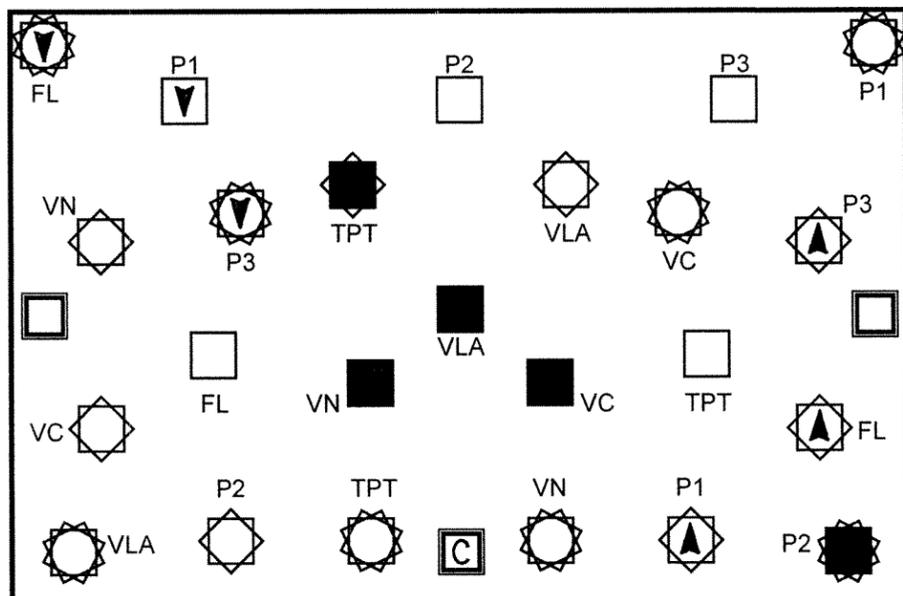
120

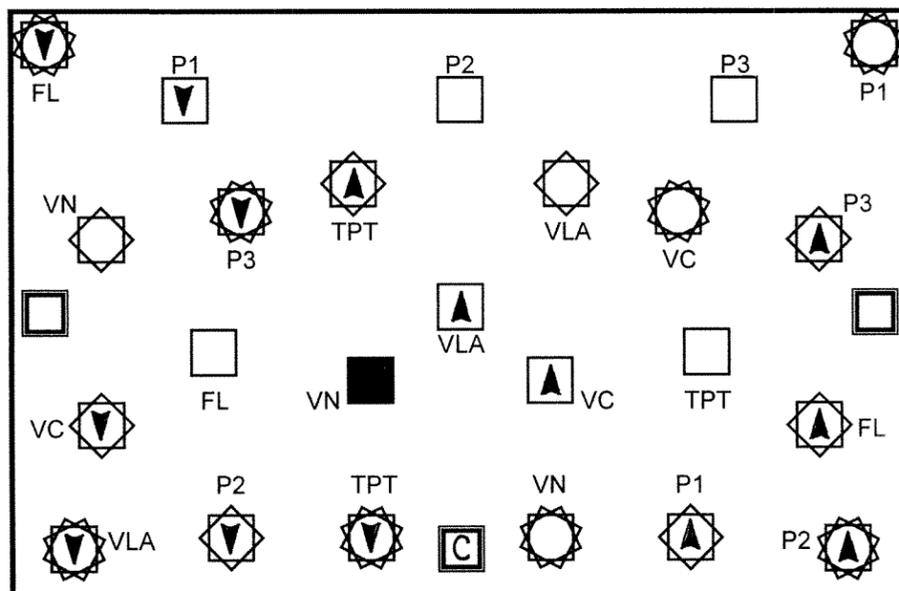
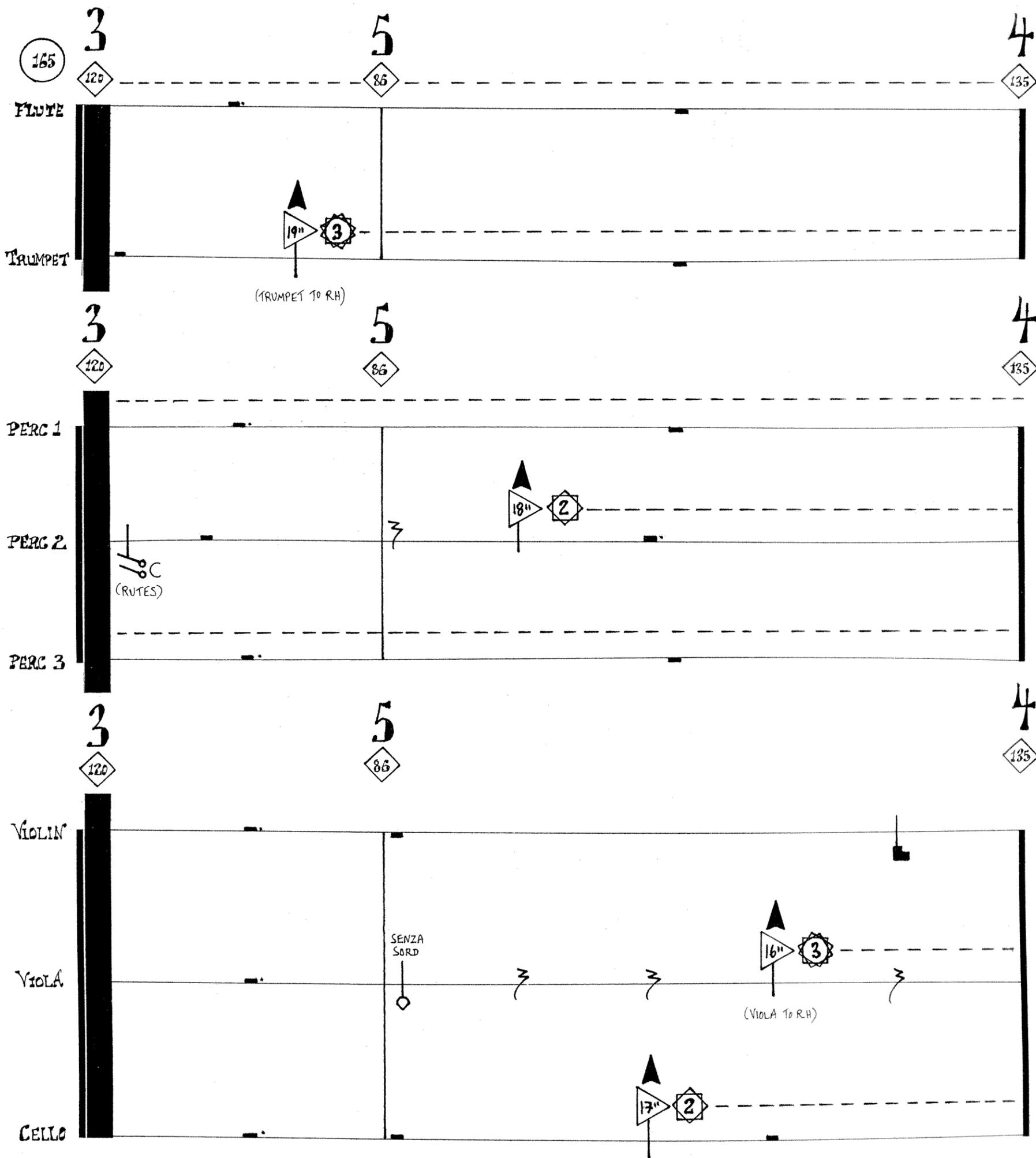
VIOLIN

SENZA SORDO

VIOLA

CELLO





167

4 3 2 3 4

135 180 72

FLUTE

TRUMPET

4 3 2 3 4

135 180 72

PERC 1

PERC 2

PERC 3

4 3 2 3 4

135 180 72

VIOLIN

Pizz

11

2

(VIOLIN TO RH)

VIOLA

CELLO

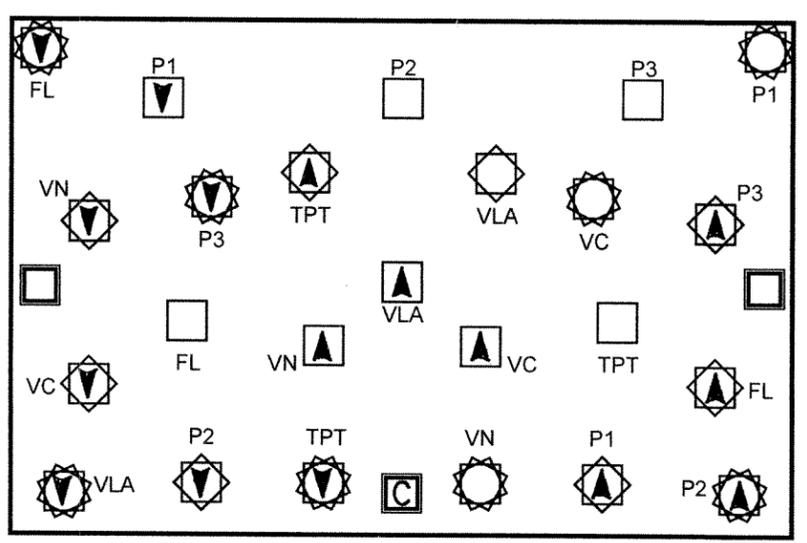
4 3 2 3 4

135 180 72

CONDUCTOR

VOCALIZED

PP



171

4 2

FLUTE

TRUMPET

72 105

4 2

PERC 1

PERC 2

PERC 3

72 105

4 2

VIOLIN

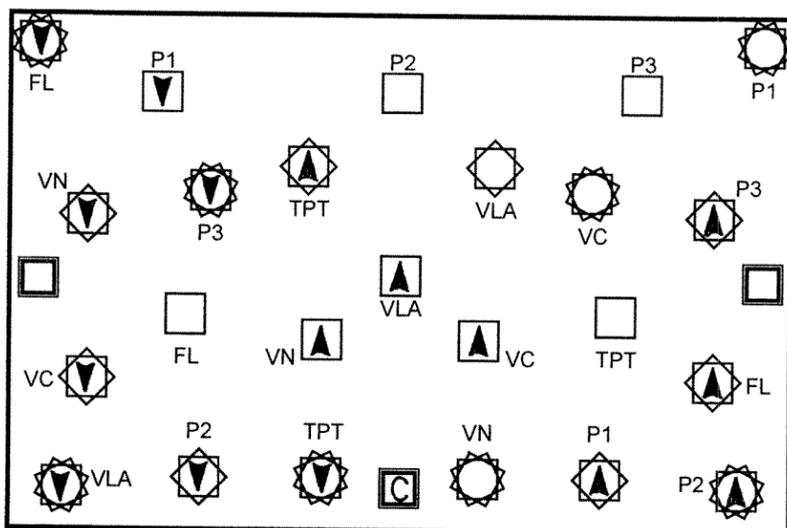
VIOLA

CELLO

72 105

CONDUCTOR

3 3 k s k



3

2

1

173

105

120

60

FLUTE

TRUMPET

3

2

1

105

120

60

PERC 1

PERC 2

PERC 3

3

2

1

105

120

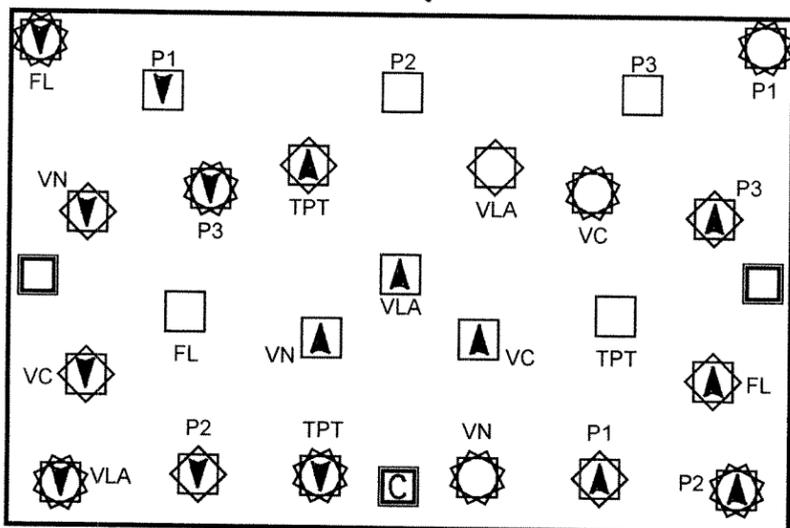
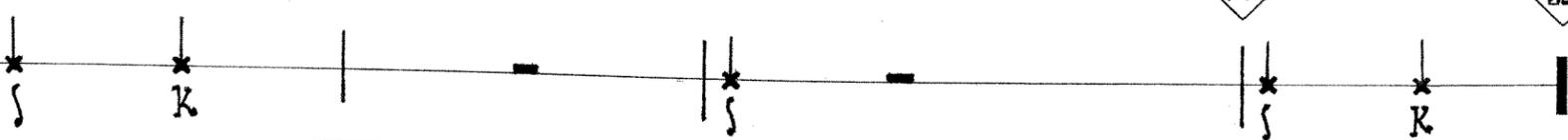
60

VIOLIN

VIOLA

CELLO

CONDUCTOR



60