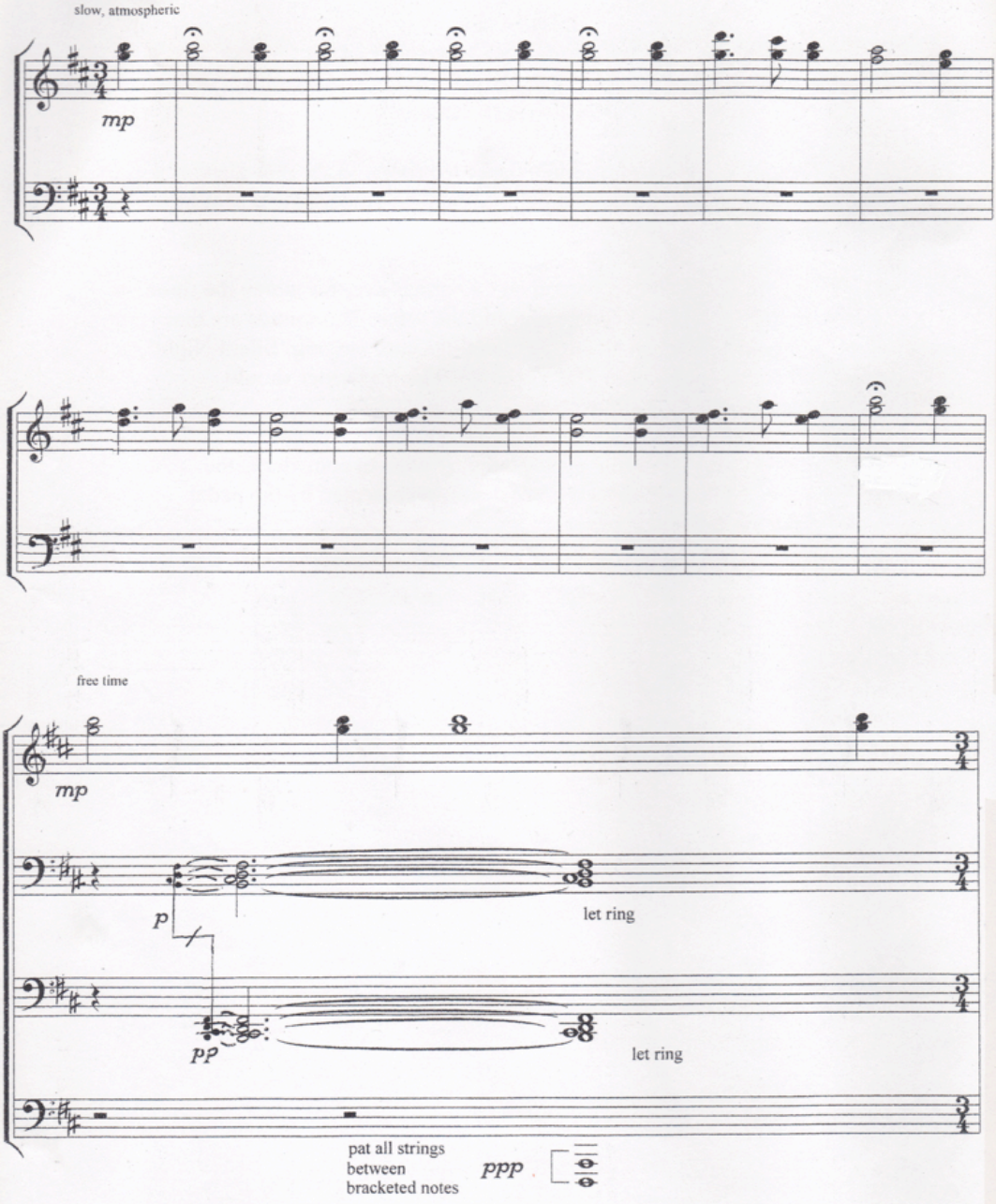
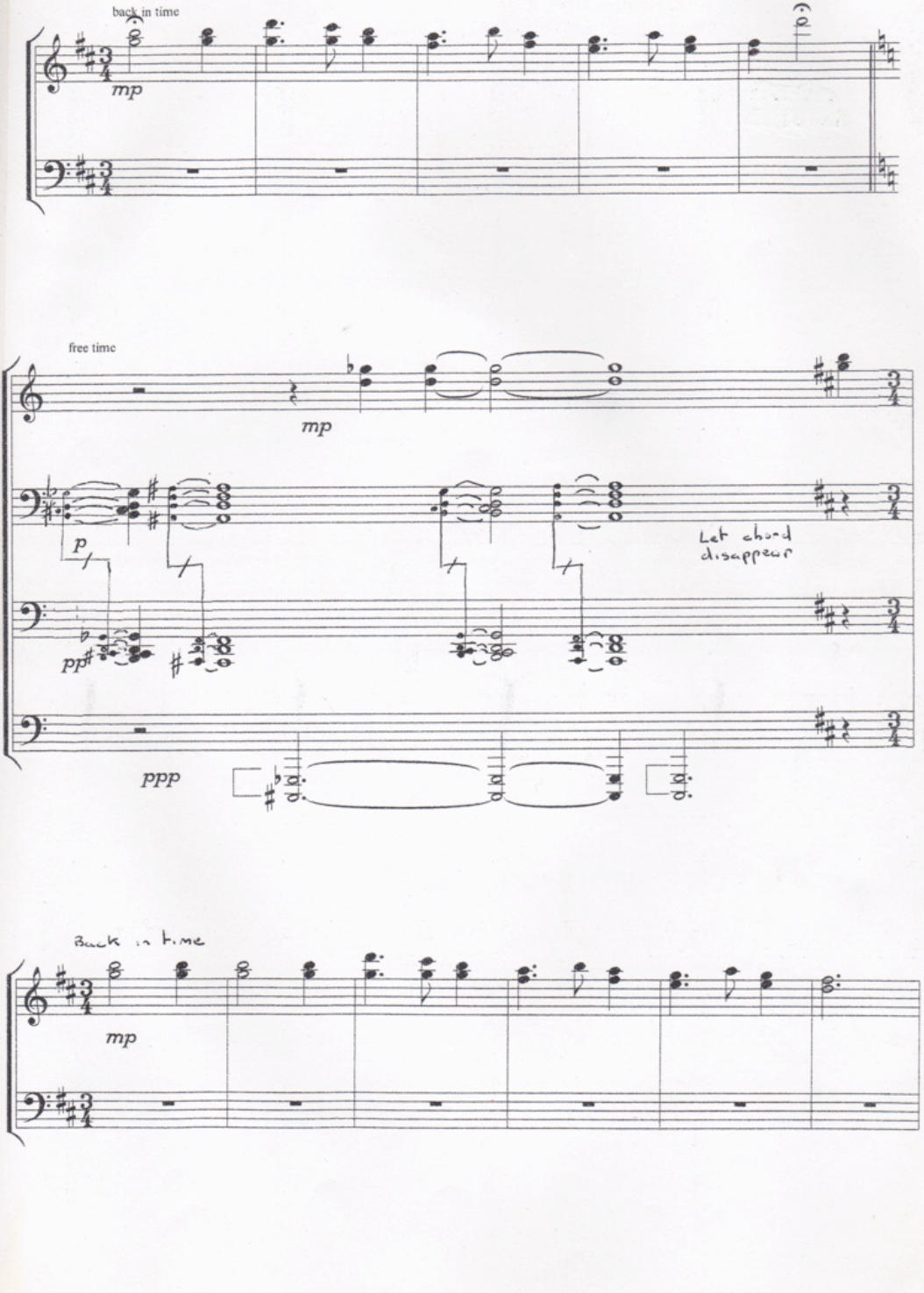
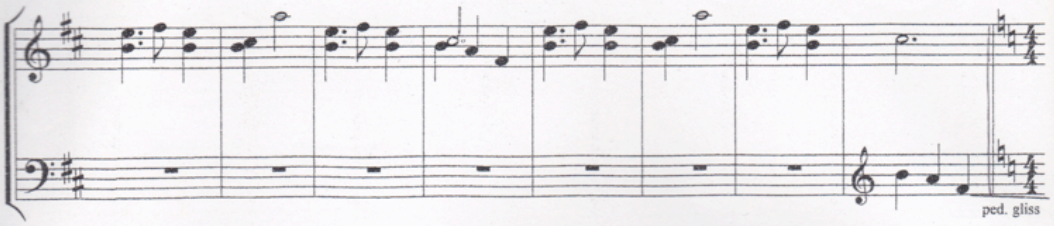
David Mapp

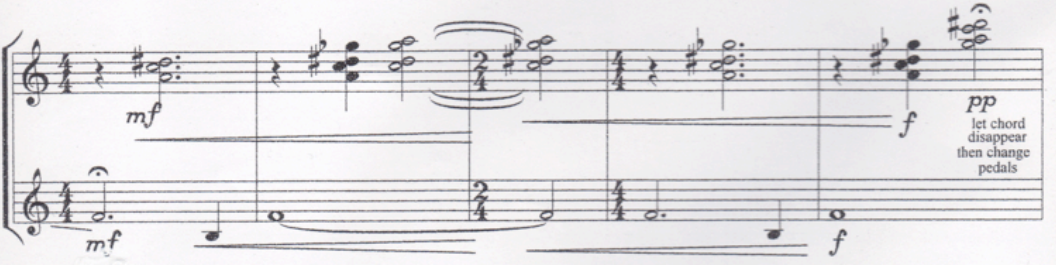
Collected Early Scores (‘04 - ‘08)

1. **An Unanswered Telephone Call, Dec 24th, 11:58pm.** For harp. (p2)
2. **Rondo for Trombone and Gameboy.** (p6)
3. **Spondleborg’s Night Out.** For prepared guitar and painting. (p12)
4. **Benjamin Netanyahu.** For voice/s and something/s else. (p22)
5. **Piano Competition.** (p27)
6. **Songs on the “Poetry” of Luke McGee.** For voice and something else. (p28)
7. **In Just Spring.** For speaking chorus. (p31)
8. **Songs and Sonatas.** For voice and piano. (p38)
9. **The Tele That Went to Space.** For wind and percussion ensemble. (p71)
10. **Sixteen Solos.** (p141)
11. **Three Imaginary Suites.** (p150)
12. **The Imaginary Quintet.** For alto sax, cello, piano and 2 percussionists. (p163)
13. **The Stages of Decomposition.** (p205)
14. **Three Imaginary Songs.** (p218)
15. **Sinfonia di Waldo.** (p223)
16. **The One and Only Proffeser Mapp’s Amazing String-Playing Music-Making Machines.** (p224)
17. **Quartet and Orchestra.** (p237)
18. **Quartet and Flies.** (p252)
19. **Seventeen Ballades for Алёна.** (p267)

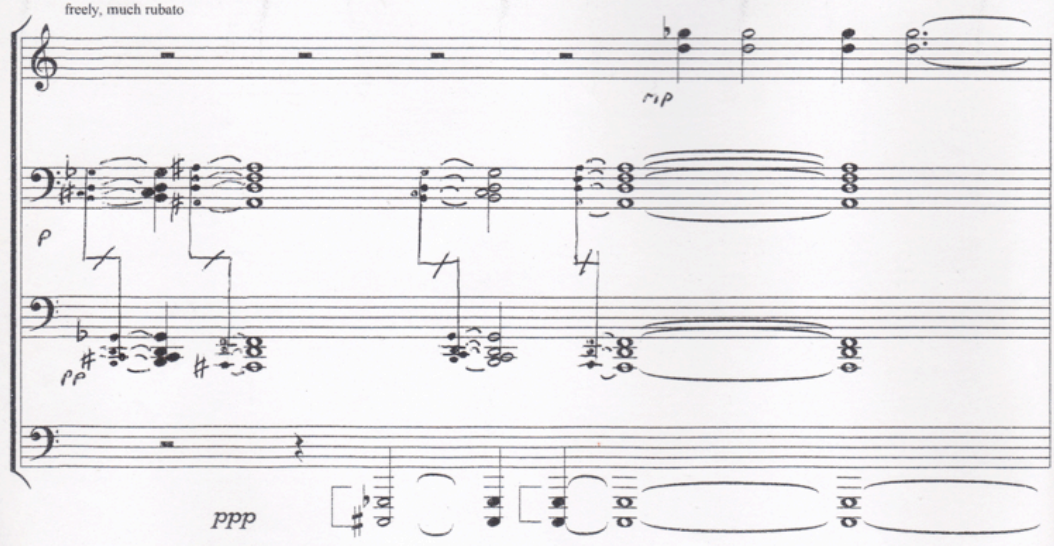

slow, atmospheric
mp
free time
mp
p
let ring
pp
let ring
pat all strings
between
bracketed notes
ppp

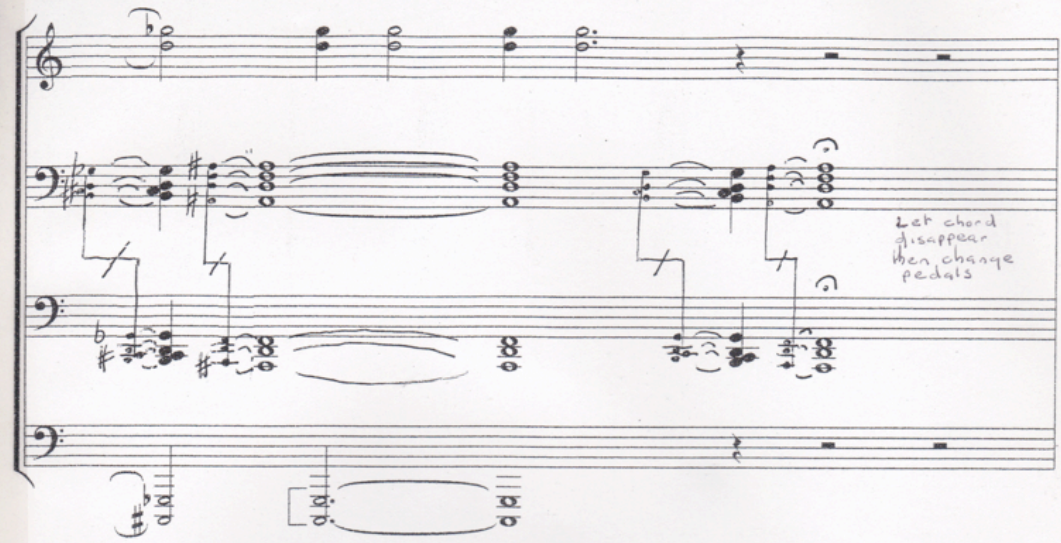

back in time
mp
free time
mp
p
pp
Let chord
disappear
ppp
Back in time
mp

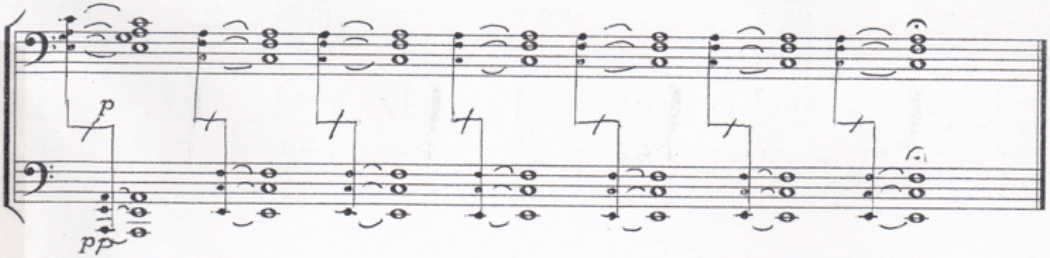




another note




Let chord
disappear
then change
pedals


p
pp

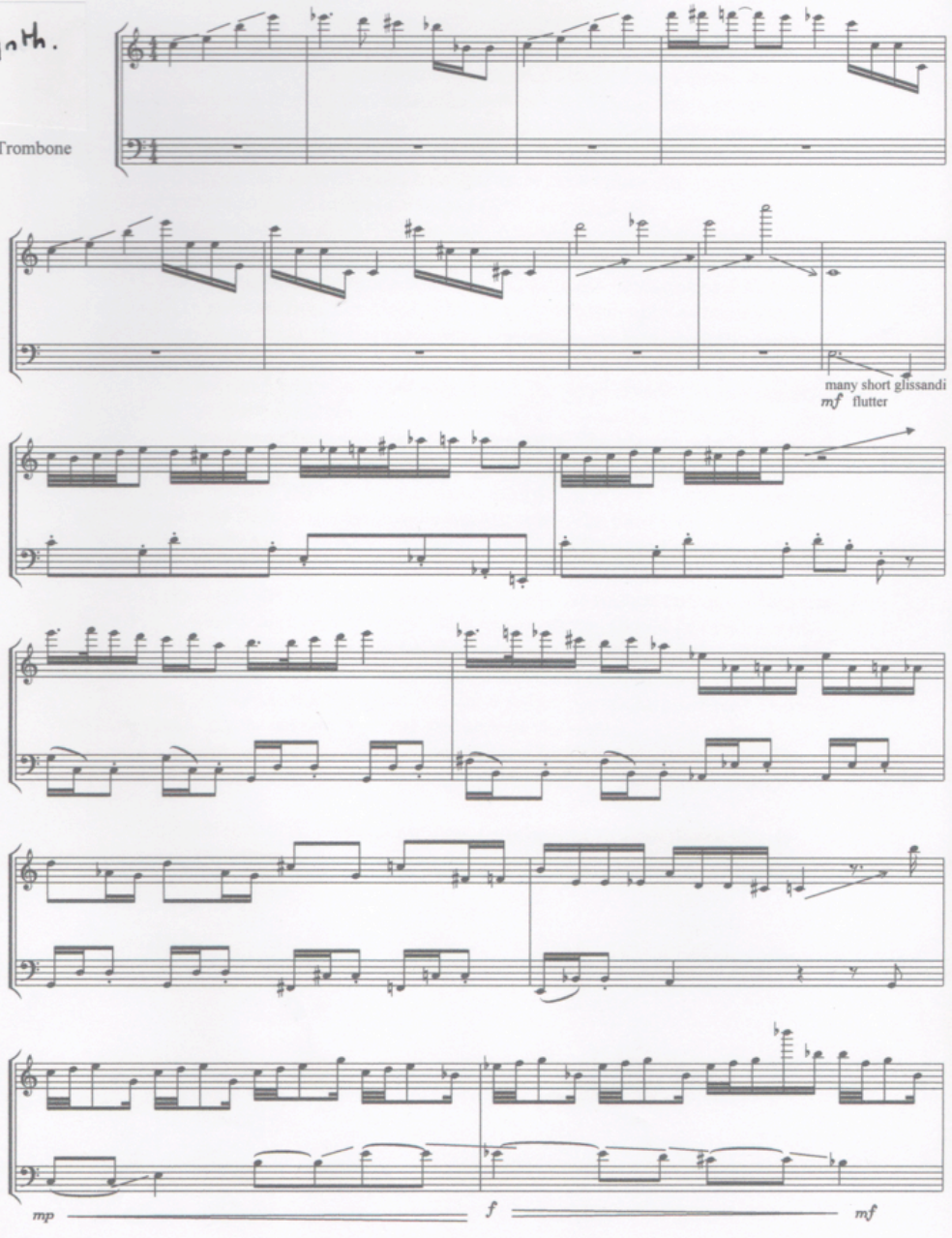
David Mapp

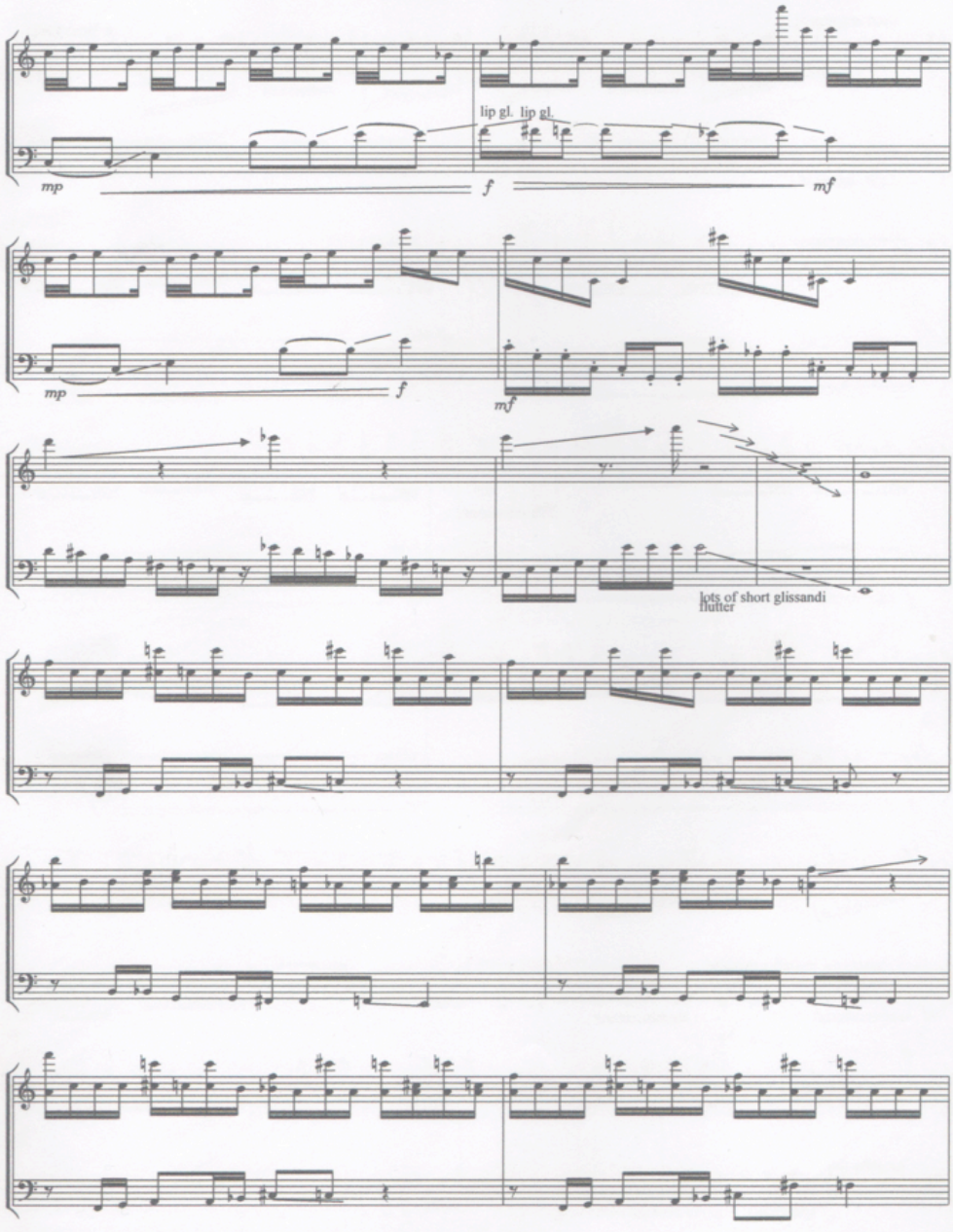
Rondo for Trombone and Game Boy

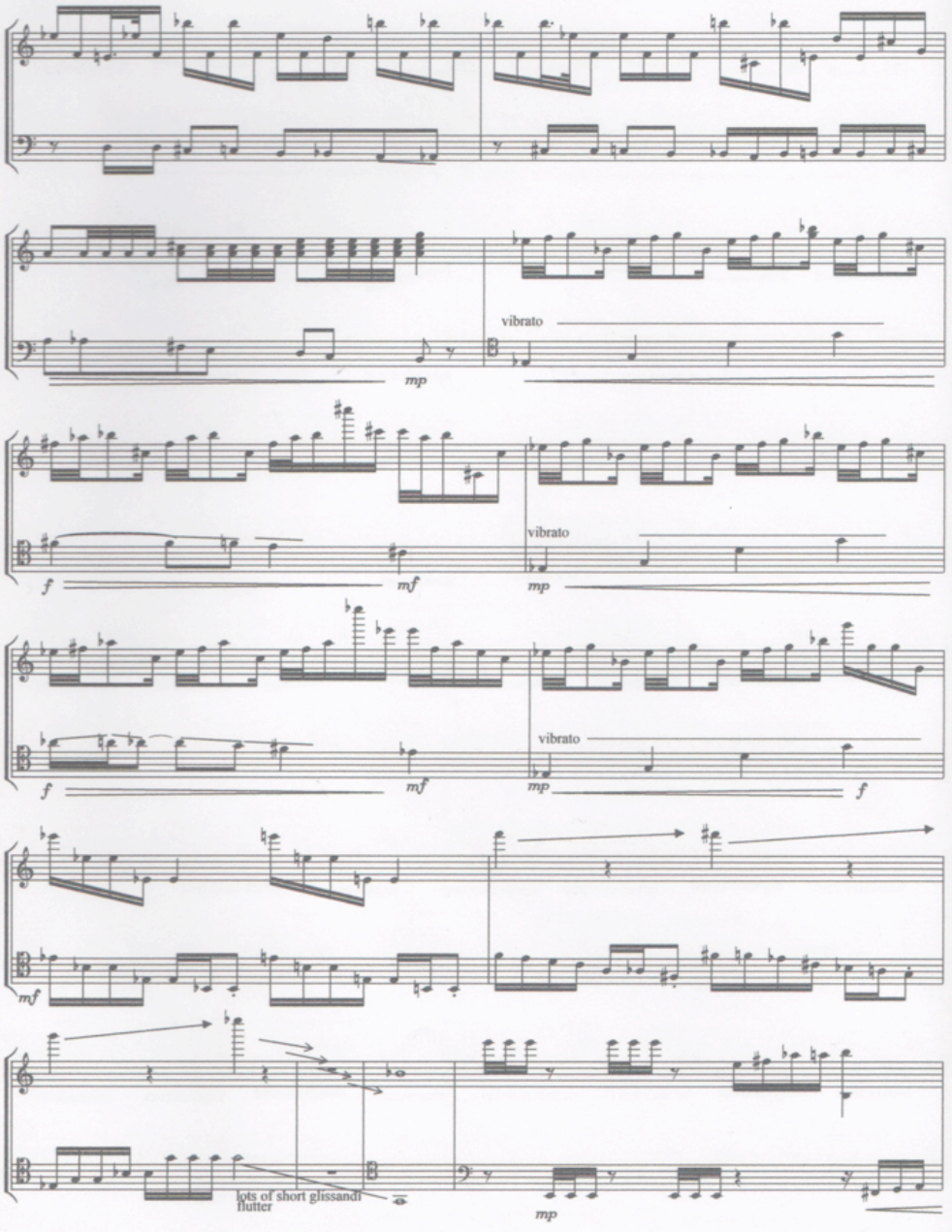
90cpm

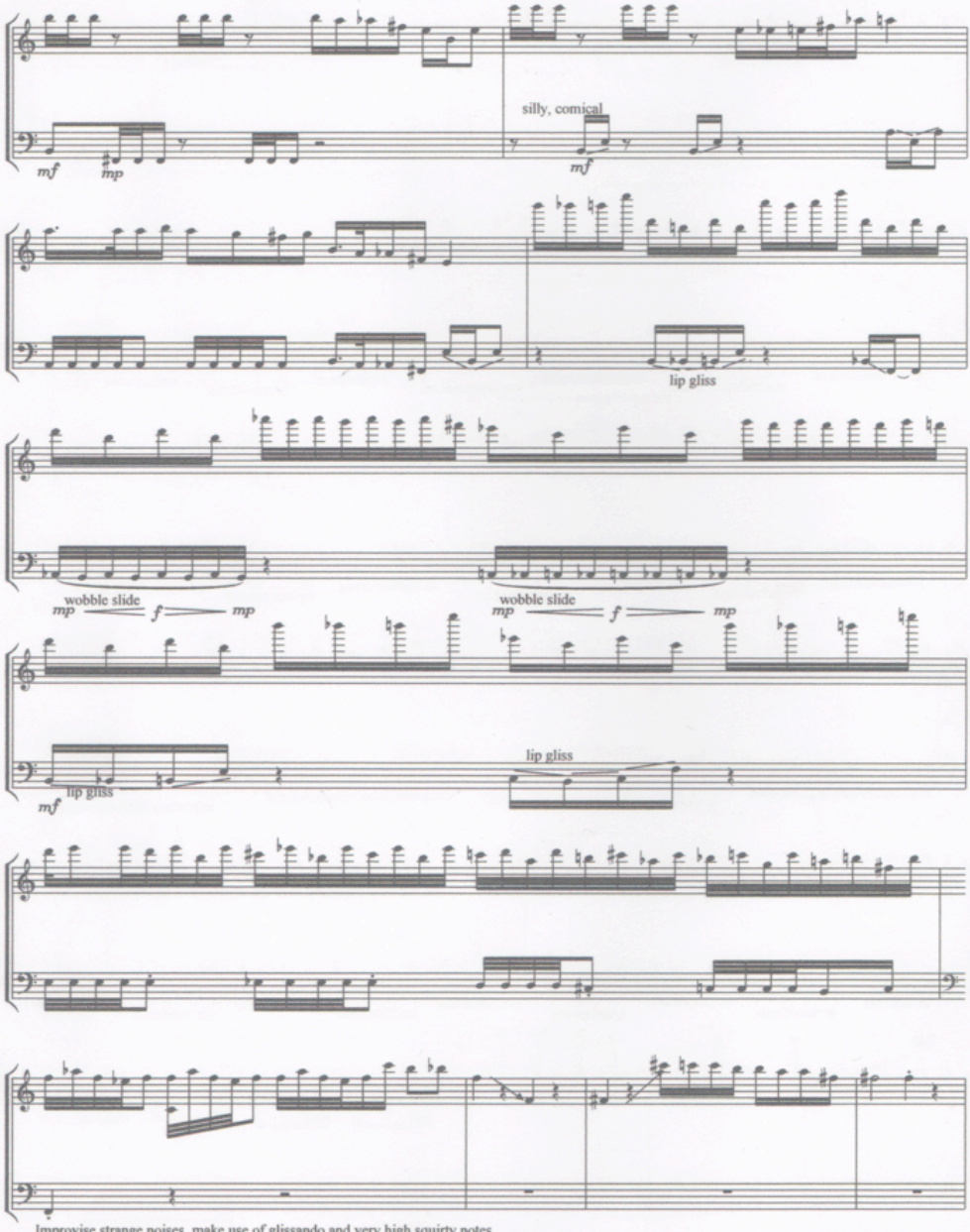
Synth.

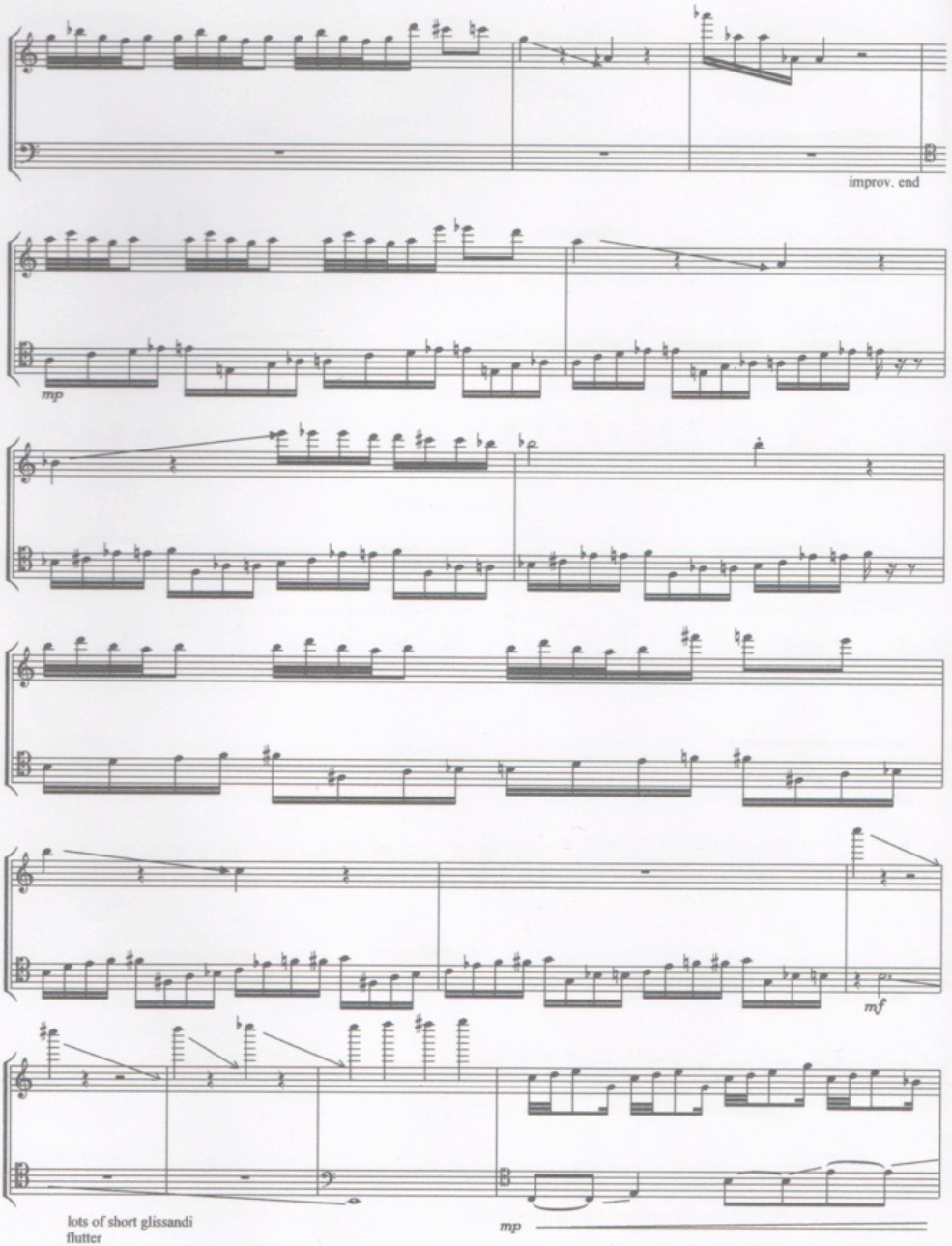
Trombone

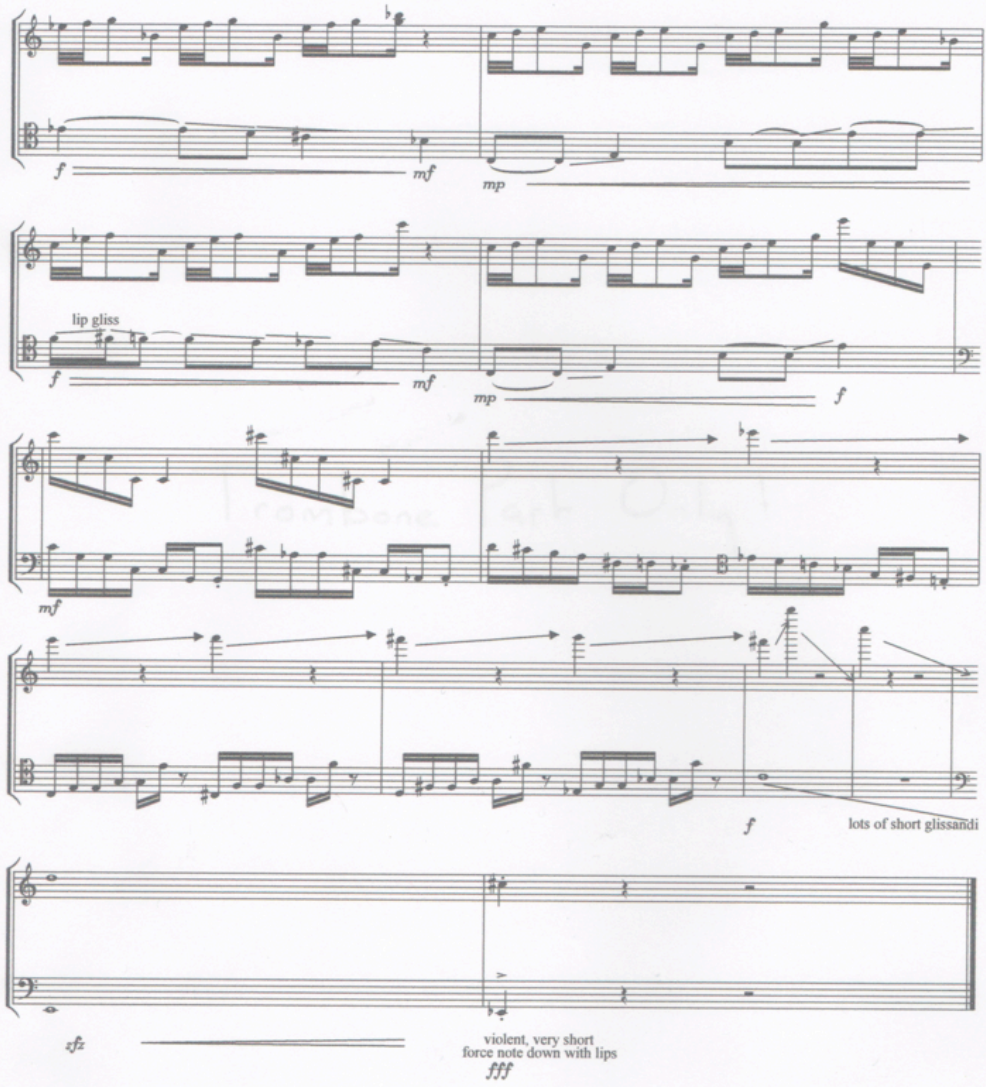



lip gl. lip gl.
mp
f
mf
mp
f
mf
lots of short glissandi
flutter


vibrato
mp
vibrato
f
mf
mp
vibrato
f
mf
mp
f
mf
lots of short glissandi
flutter
mp


silly, comical
lip gliss
wobble slide
wobble slide
lip gliss
lip gliss
Improvise strange noises, make use of glissando and very high squirty notes


improv. end
mp
mf
lots of short glissandi
flutter
mp


f
mf
mp
lip gliss
f
mf
mp
f
mf
f
lots of short glissandi
zfz
violent, very short
force note down with lips
fff

Everything You Need to Know About Spondleborg's Night Out For Prepared Guitar With Accompanying Painting

The Setting

The painting of Spondleborg should be blue-tacked onto a wall of the performance venue so as it can be seen by everyone. The picture must not be projected onto a screen. If the venue is too big, a larger painting should be made.

The piece can only be played using a specialist guitar with a raised bridge.

The piece attempts to create the same quirky, childish atmosphere as the painting. This is best seen in the main theme, a slow ascent and descent of the first five notes of a major scale. The guitarist must know the painting and be aware of the relationship between it and the music.

Preparation of the Guitar

Begin with the guitar strung and tuned to EADGBE, as usual. Around twenty paperclips should be applied to the high E string. When it is struck, no pitch should be heard, only a percussive 'duk' and the rattle of the paperclips. If this is not happening, you may wish to lower the tuning of the string or apply more paperclips.

Tie a knot in the end of a piece of twine, about five feet long, so as it is attached to the B string at the head of the guitar. Now tie another knot about two inches down, so as it attached to the B string again, this time over the fret board. Wrap the twine around the B string many times, until it is completely restricted from producing it's pitch. When you are satisfied tie a knot near the bridge, just past the sound hole, and again beyond the bridge. Cut off any excess twine. The string should produce a dull bass drum sound.

Get a small, round piece of blue-tack, and place it on the G string over the tenth fret. It should not touch the fret itself when the string is still, but may hinder the vibrations slightly. The string should produce a bell-like harmonic. If this is not happening, move the blue-tack around slightly until you find the correct spot. The same should be done to the D string over the fourteenth fret. To make the strings sound even more like bells, you may wish to experiment with the tuning slightly. If you do this, ensure the D string produces a sound around a tone lower than the G string.

A thin rubber is applied to the A string with masking tape, over the sound hole. This should produce a slightly pitched bongo sound when plucked lightly. When plucked a little harder, it should knock the D string, adding a little bell-like resonance to it's own sound.

The low E string is not prepared, but it is detuned much lower than it's usual pitch. This pitch should be low enough to destroy the guitarists ability to keep it in tune as he moves up the fret board, but not so low as to produce a nasty rattle against the frets. Bear in mind, the audience may not be able to hear the string if you go too low.

Preparation of the Venue

At the end of the performance, Spondleborg (the cat pictured) will appear to the audience. There are many ways of doing this, for example: a model of a part of Spondleborg's body can be made on the end of a stick. This can then be held up to a window. The body part represented should make sense in accordance with the height of the window. A high window suggests his head, whilst a low window suggests one of his syringe legs. Alternatively, if the real Spondleborg can be obtained (he's a busy cat), he should crash through a wall of the venue. The audience are not to be made aware of any of these preparations, whichever option is chosen.

Explanation of the Score

The guitar part is written in a combination of tablature and conventional manuscript, with the exception of part one which I will come back to.

Since five of the six strings are prepared, they need no fret numbers. For this reason, conventional note heads are used rather than numbers as in usual tablature. Simply pluck the strings with the right hand in the given rhythm.

The low E string does use pitch, and is written with fret numbers. These fret numbers are, however, combined with rhythmic instruction. The guitarist is to pluck the string in the given rhythm, whilst also applying his left hand to the fret number indicated. For crotchets and quavers, I have simply added the relevant tail to the fret number. For minims and semibrieves, I have also drawn a hollow circle around the number. These circles are larger than normal minims and semibrieves, so as the number is still clear. It also allows the guitarist to differentiate between a zero, indicating a fret number, and a circle, indicating a rhythm.

In the third part the guitarist is asked to reach his left hand over the guitars body and place it over the sound hole. When the left hand is plucking a string, rather than the right hand, the usual initials LH are written beneath the note. When these initials are not written, the guitarist can assume the right hand is playing.

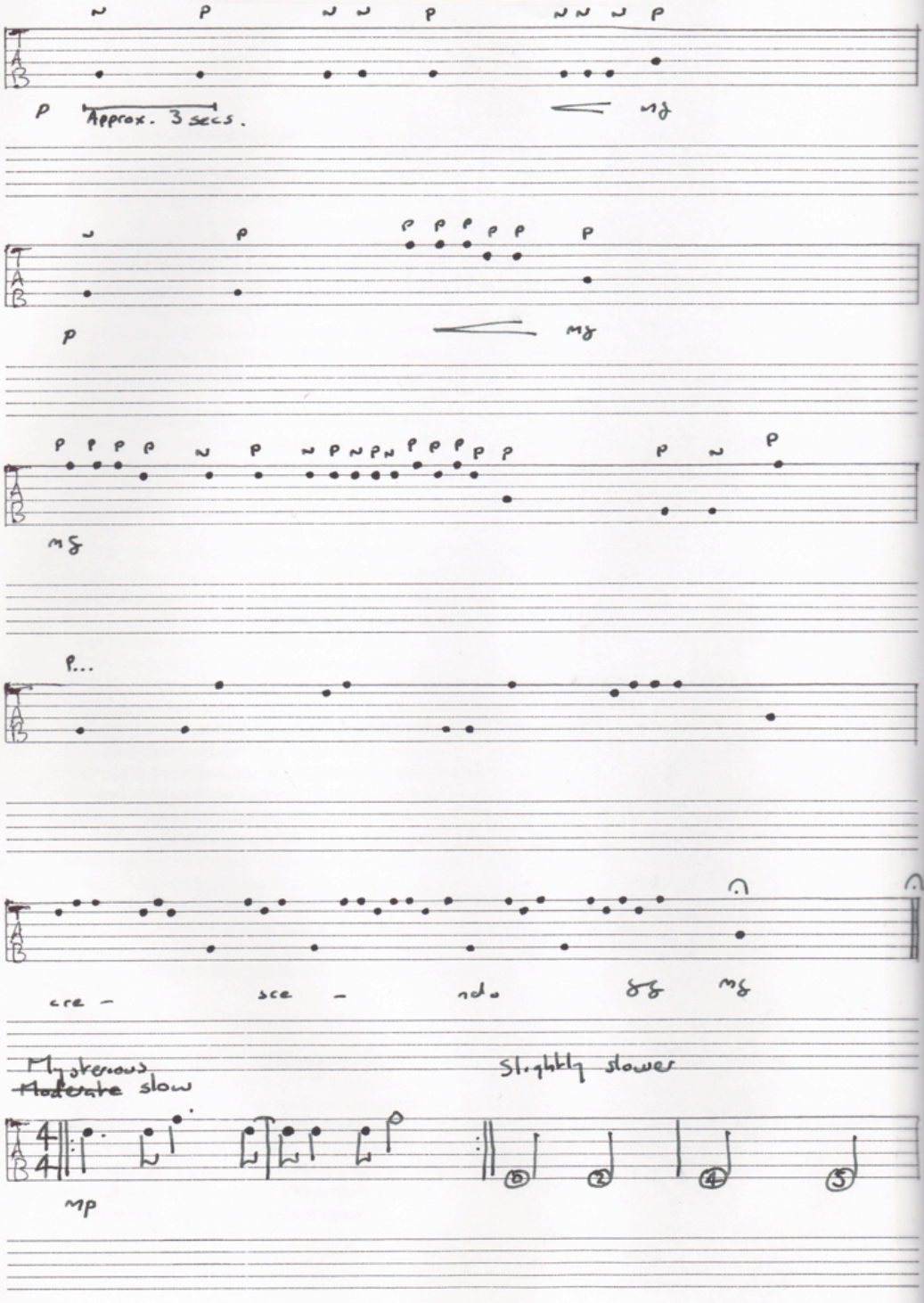
During the third part, brackets are drawn round some notes. These notes are to played on the right hand side of the raised bridge.

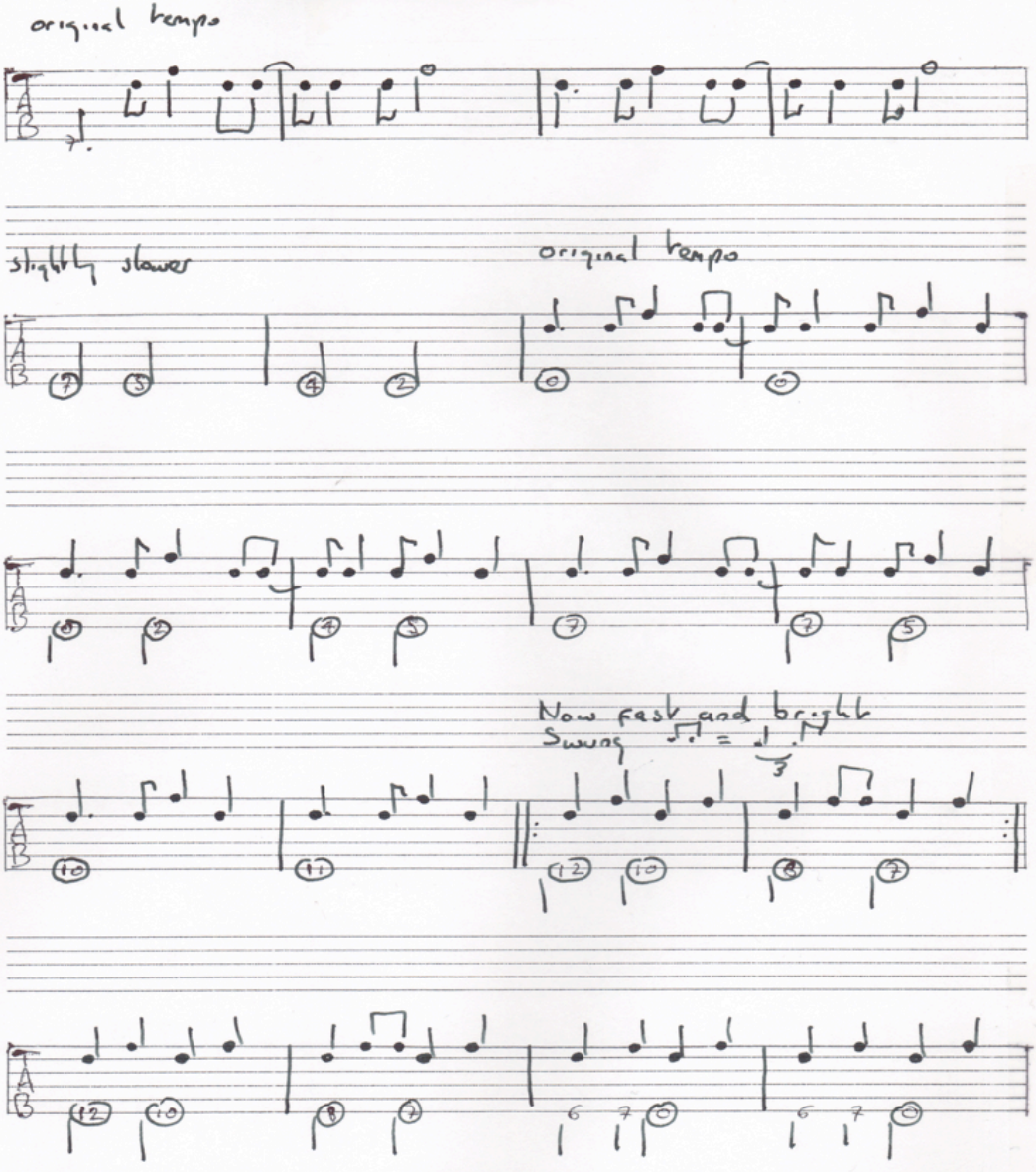
When the guitar part splits into two staves, the right hand plucks the strings to the right of the raised bridge, whilst the left plucks the strings over the sound hole.

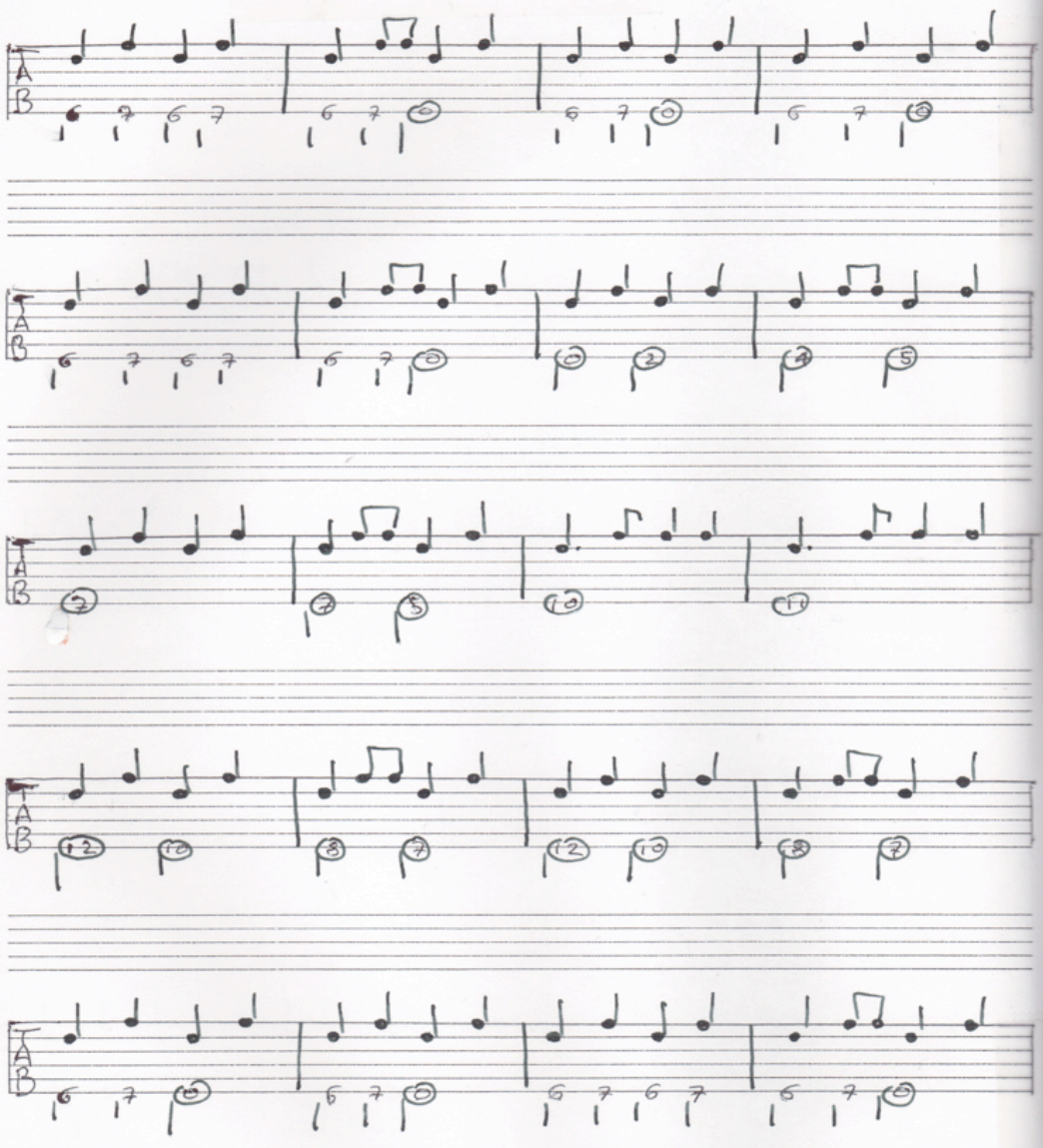
The part splits into two staves again in the last section. Here, the right hand plays over the sound hole, whilst the left hand bends over the top of the fret board to perform hammer on's and hammer off's.

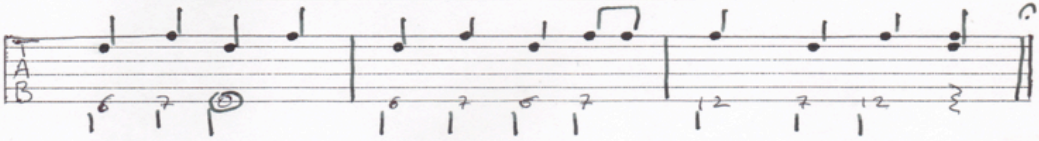
Part one is written a little differently. Only the prepared strings are used, and their notations consists only of black dots without tails. Rhythm is indicated by the horizontal distance between notes. An approximate distance of three seconds is indicated, but the guitarist need not be precise. All notes are plucked with the right hand over the sound hole.

The letters P and N stand for 'pad' and 'nail' respectively. When the letter P is over a note, the guitarist should pluck upwards with the fleshy pad of the finger tip. When the letter N is over a note, the guitarist should pluck downwards with the fingernail.


p
Approx. 3 secs.
mf
p
mf
mf
p...
cre - sce - ndo
ff
mf
Mysterious
~~Moderate~~ slow
Slightly slower
mp

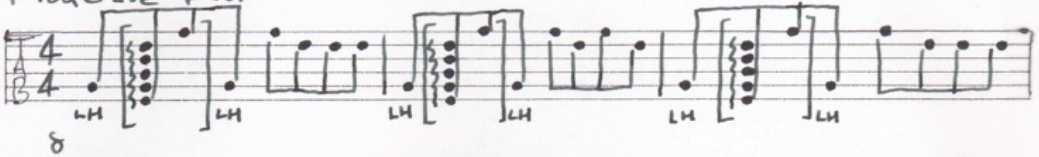

original tempo
slightly slower
original tempo
Now fast and bright
Swing

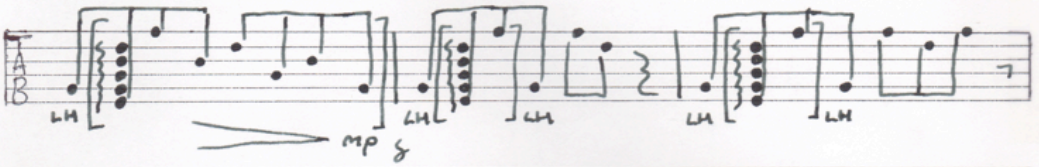


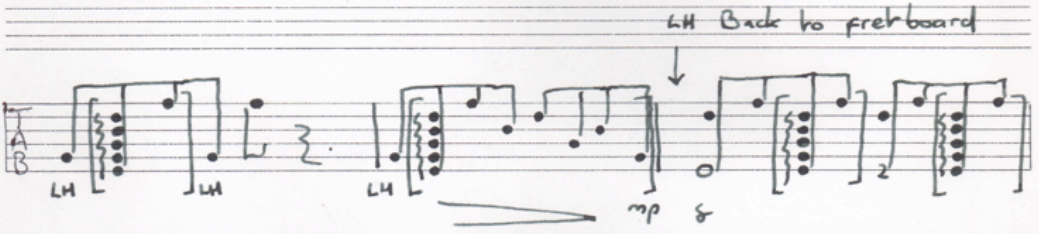


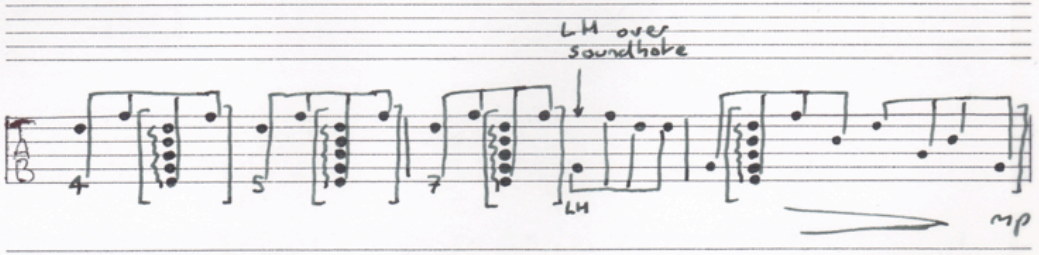
Reach left hand over body and place over sound hole.
Notes in brackets to be played on raised bridge with right hand.

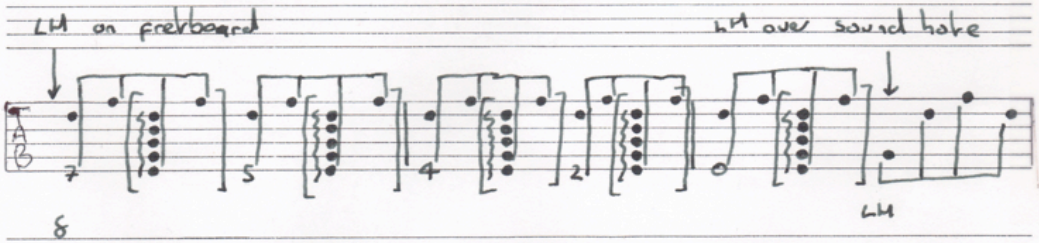
Moderate Fast

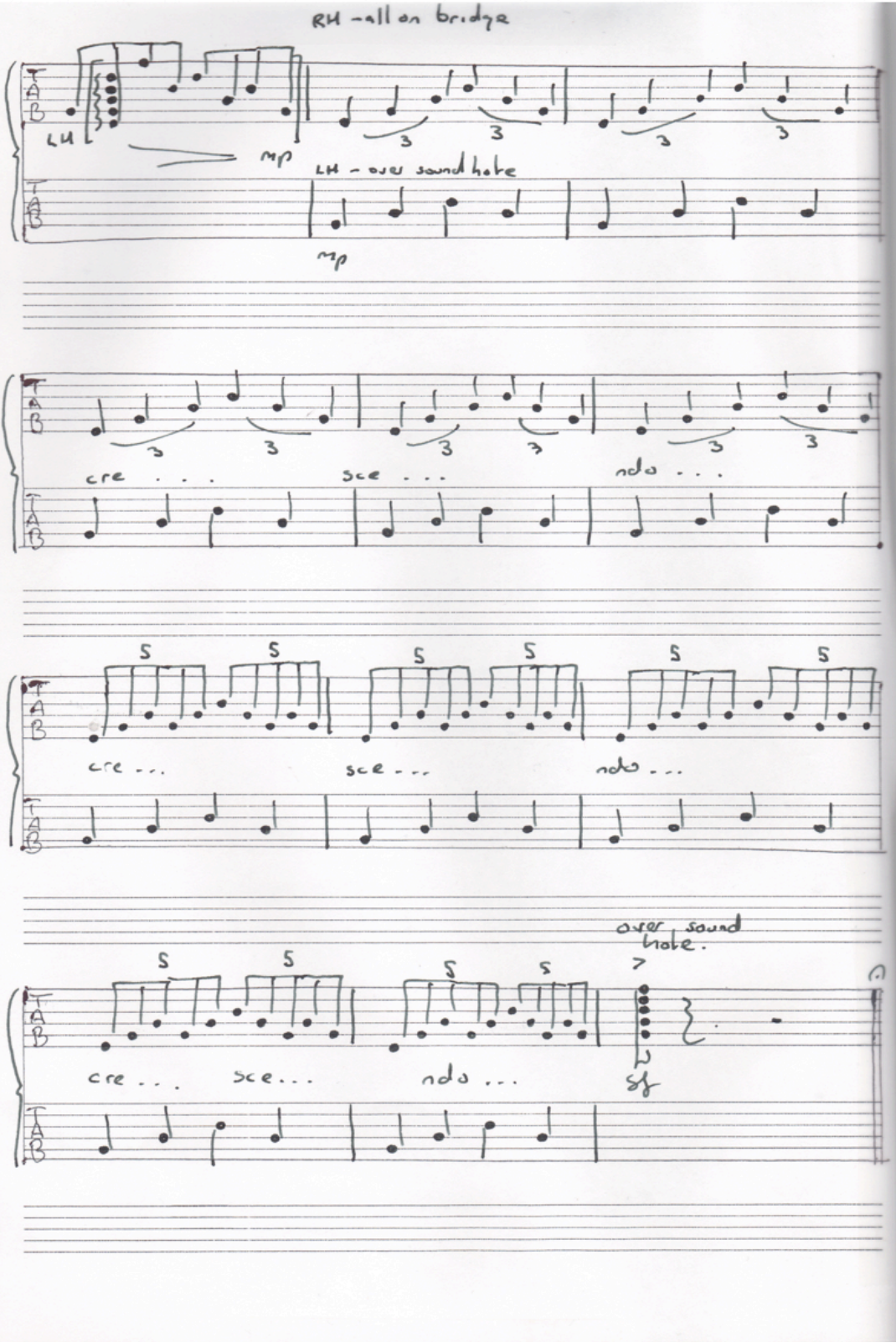


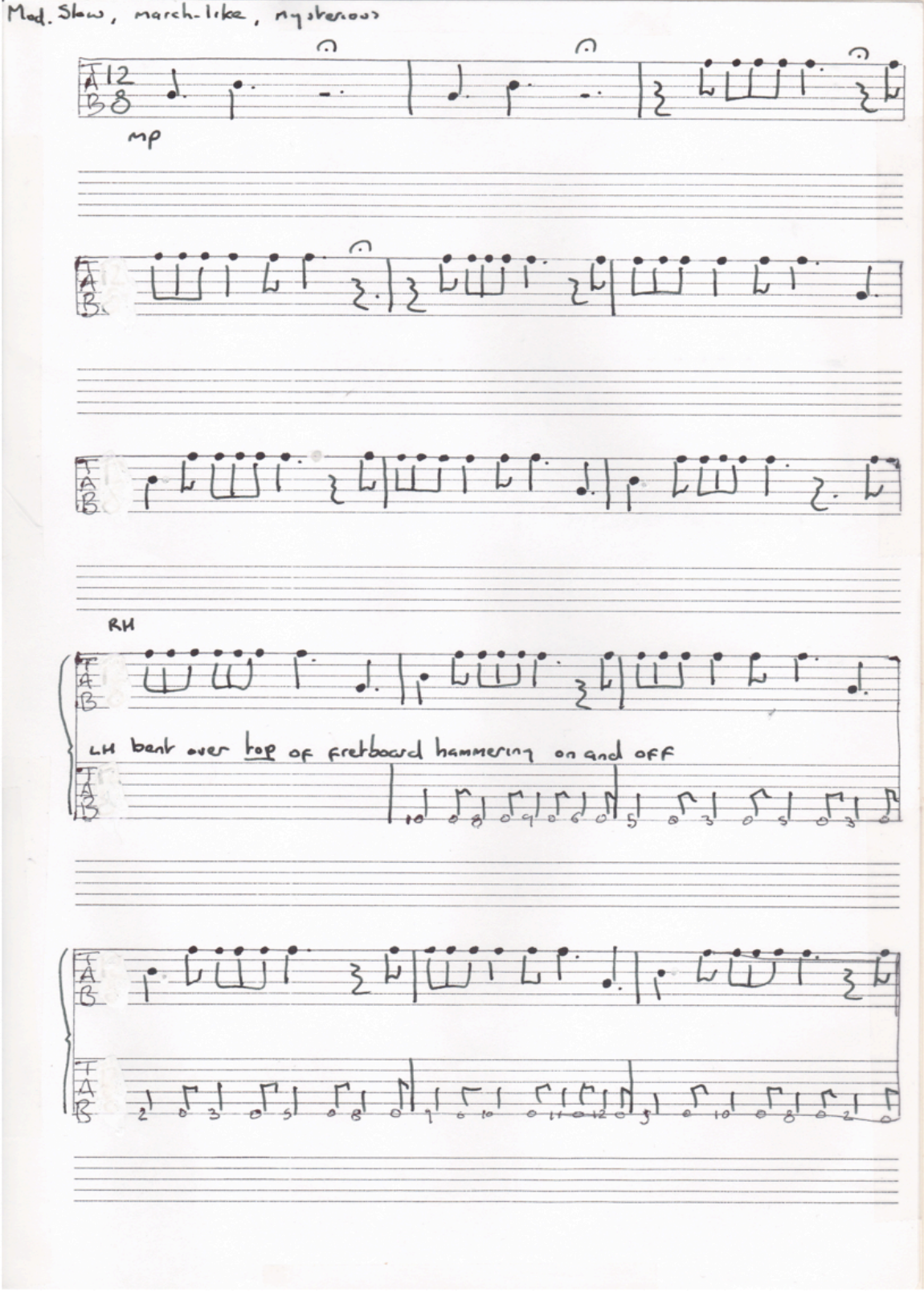


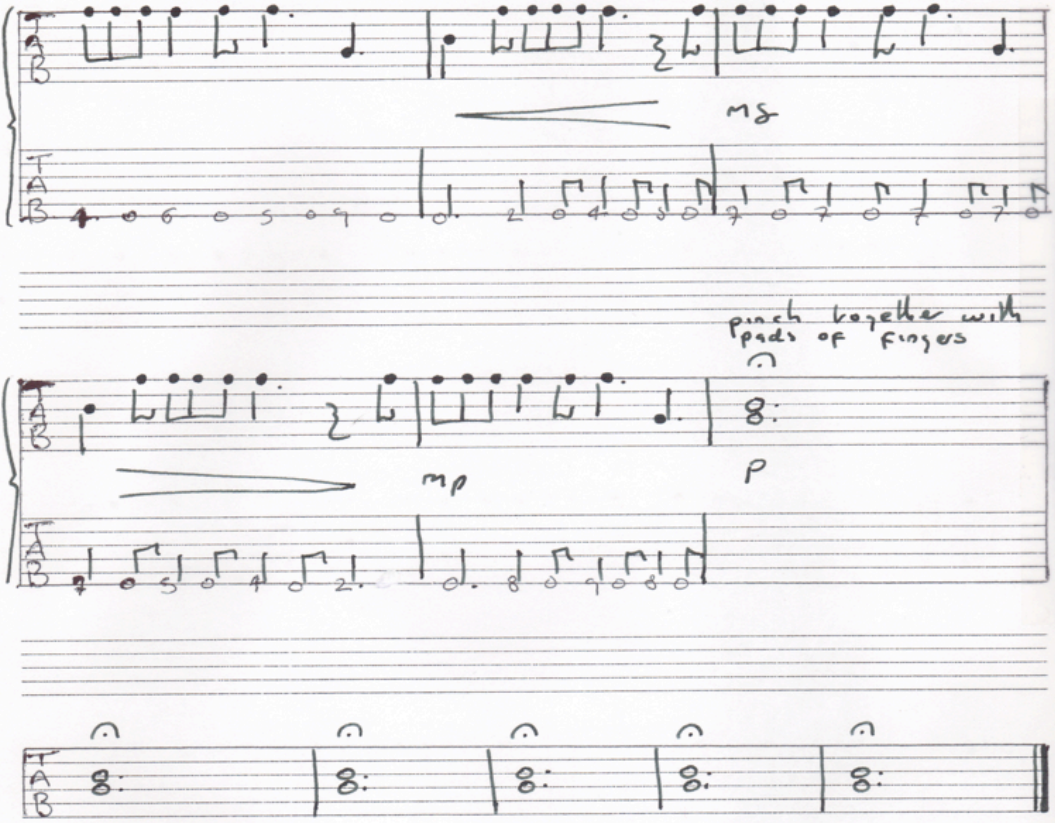




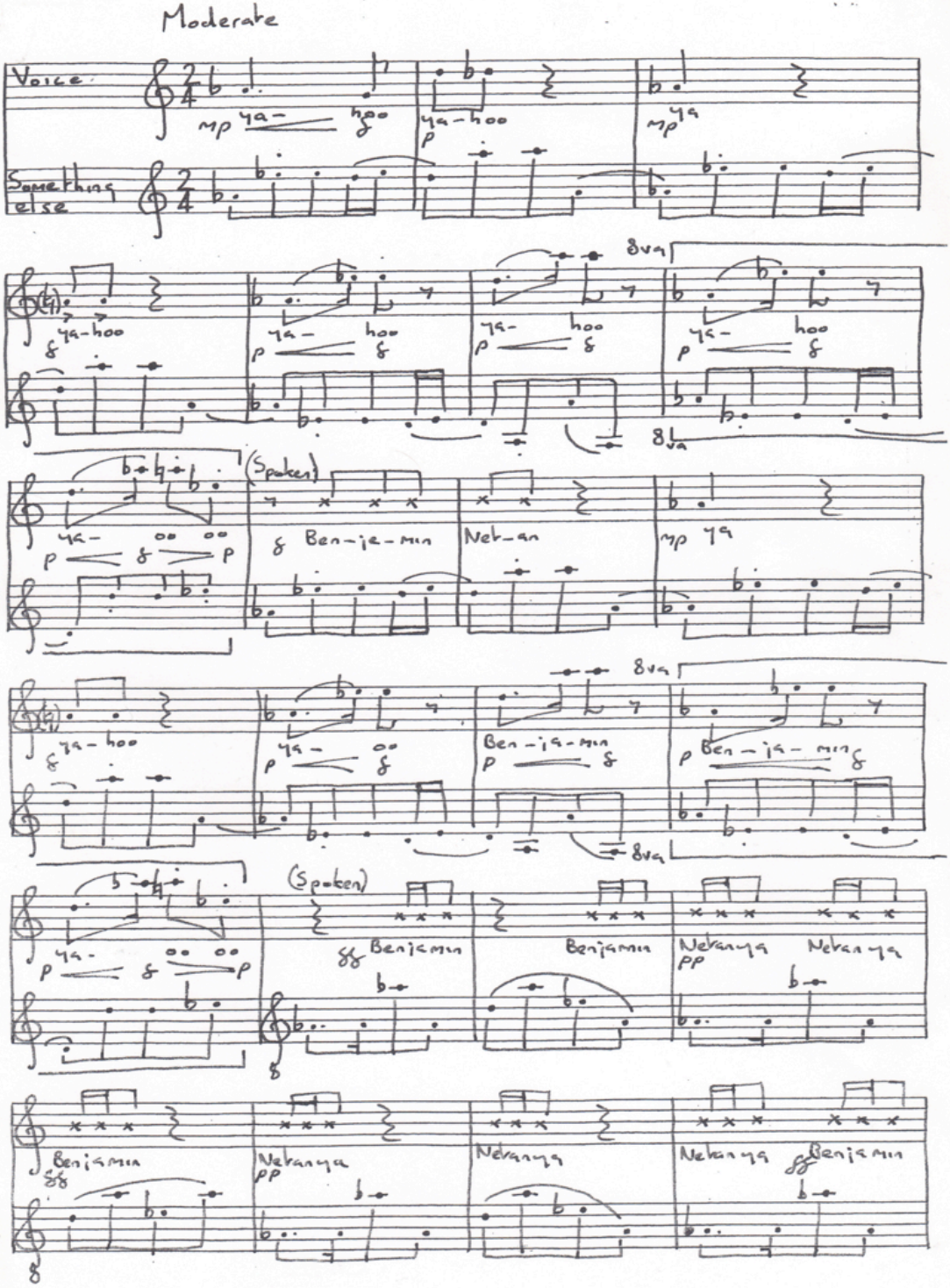


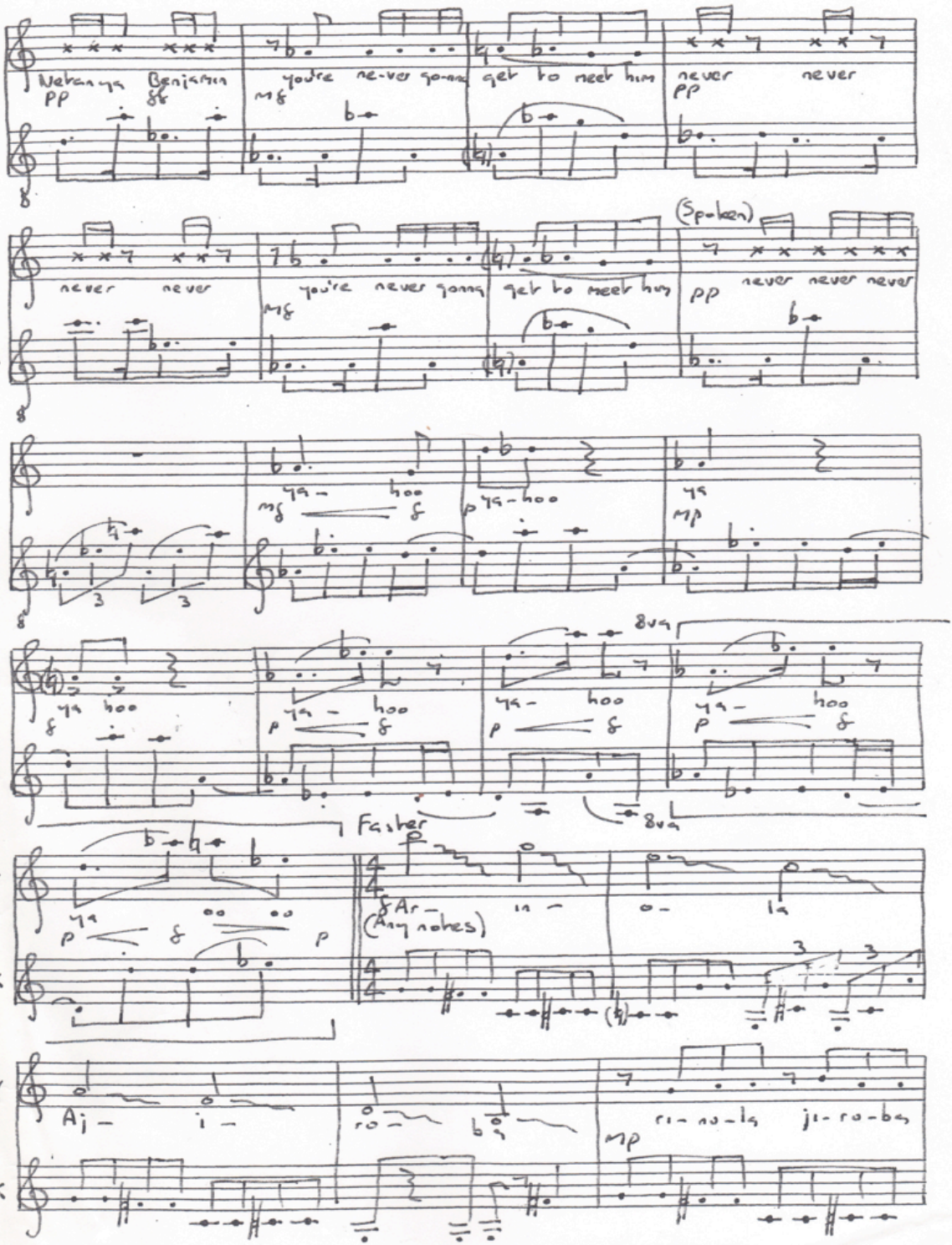

RH - all on bridge
LH
mp
LH - over sound hole
mp
cre . . .
sce . . .
ndo . . .
cre . . .
sce . . .
ndo . . .
over sound hole.
cre . . .
sce . . .
ndo . . .
sf

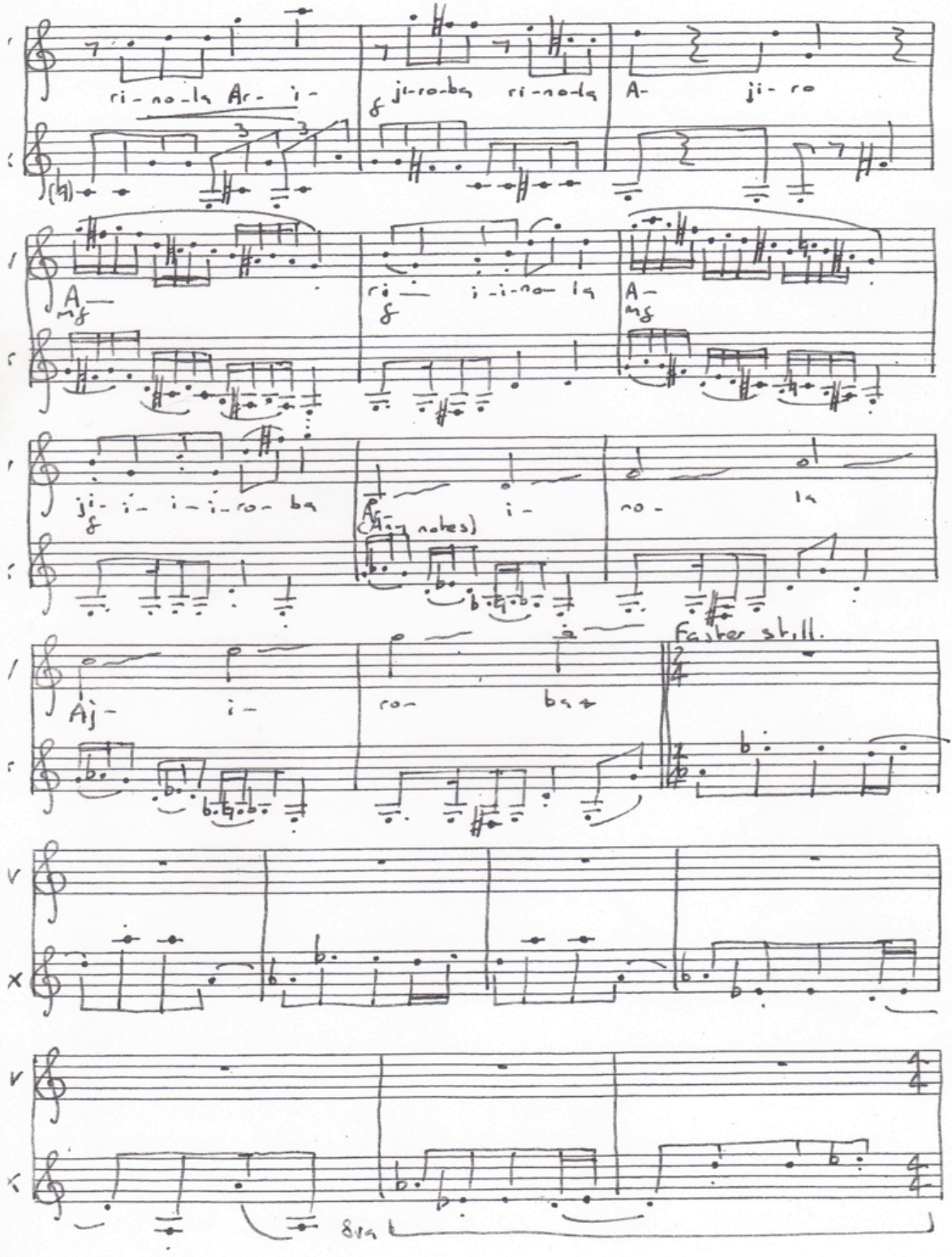

Mod. Slow, march-like, mysterious
mp
RH
LH bent over top of fretboard hammering on and off

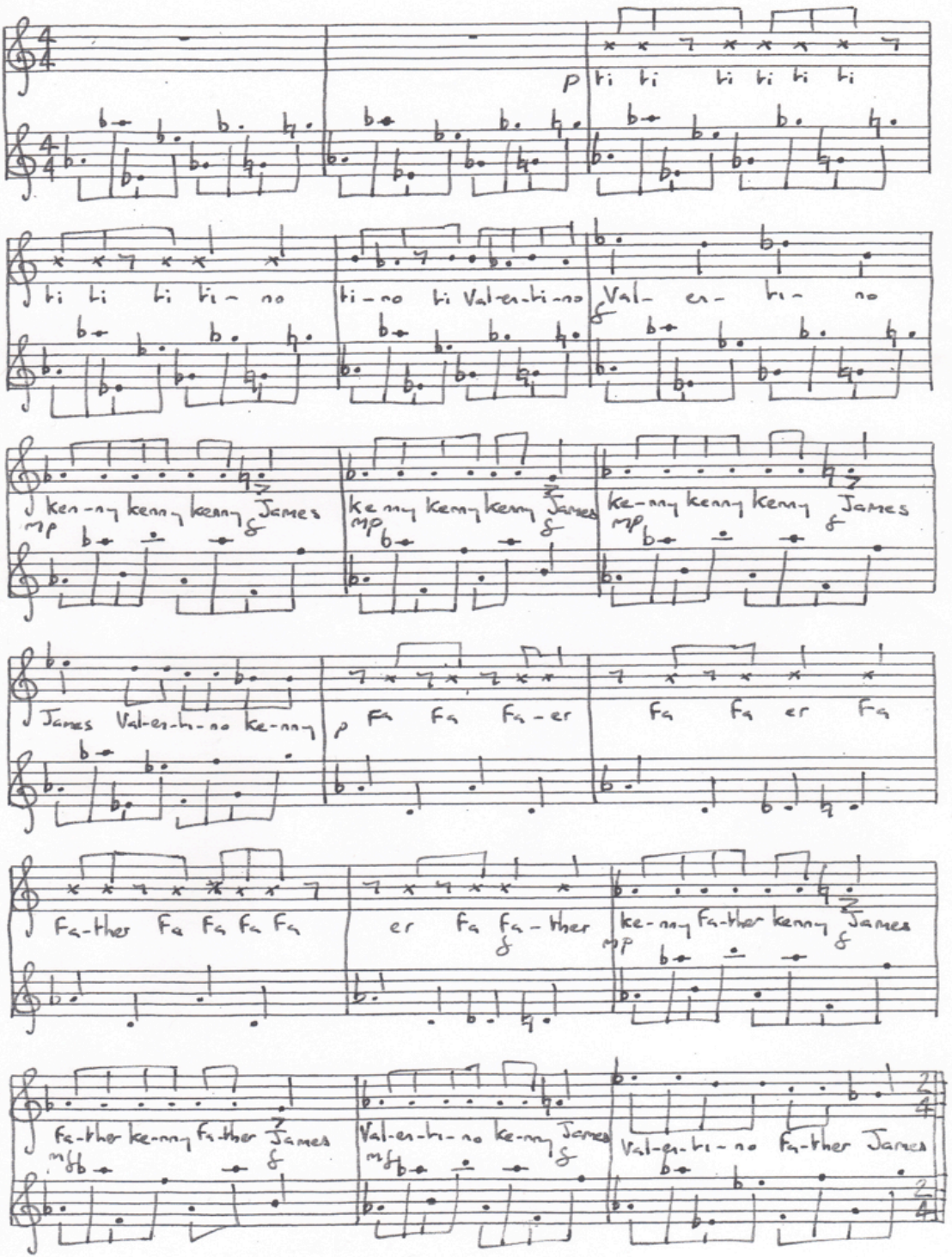

ms
pinch together with pads of fingers
mp
p



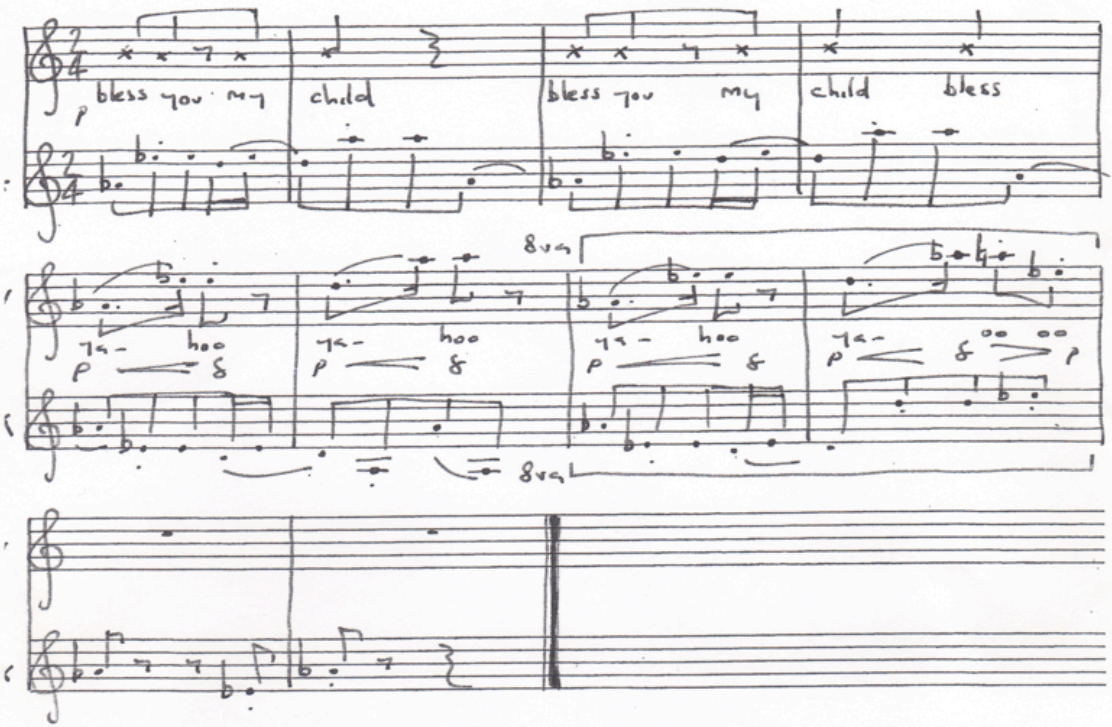

Moderate
Voice
Something else
mp ya- hoo
ya-hoo
mp ya
8va
8va
(Spoken)
Ben-ja-min
Net-an
mp ya
8va
8va
(Spoken)
Benjamin
Benjamin
Nevanya
Nevanya
Benjamin
Nevanya
Nevanya
Nevanya
Benjamin


Netanya Benjamin
pp ff
you're ne-ver go-nna get to meet him
mf
never never
pp
never never
you're never gonna get to meet him
mf
(Spoken)
pp never never never
ya - hoo
mf f
p ya-hoo
ya
mp
ya hoo
f
ya - hoo
p f
ya - hoo
p f
8va
ya - hoo
p f
8va
ya
p f p
Faster
f Ar - in - o - la
(Any notes)
Aj - i - ro - ba
mp ri - no - la ji - ro - ba


ri-no-la Ar- i-
ji-ro-ba ri-no-la
A- ji- ro
A-
ri- i-i-no- la
A-
ji- i- i-i-ro- ba
(A- 4 notes)
i-
no- la
Faster still.
Aj- i-
ro- ba
8va


p
hi hi hi hi hi hi
hi hi hi hi - no
hi - no hi Val-en-hi-no
Val- en- hi- no
mp
f
ken-ny kenny kenny James
ke-ny kenny kenny James
ke-ny kenny kenny James
James Val-en-hi-no ke-ny
p
Fa Fa Fa-er
Fa Fa er Fa
Fa-ther Fa Fa Fa Fa
er Fa Fa-ther
ke-ny Fa-ther kenny James
Fa-ther ke-ny Fa-ther James
mf
Val-en-hi-no ke-ny James
Val-en-hi-no Fa-ther James

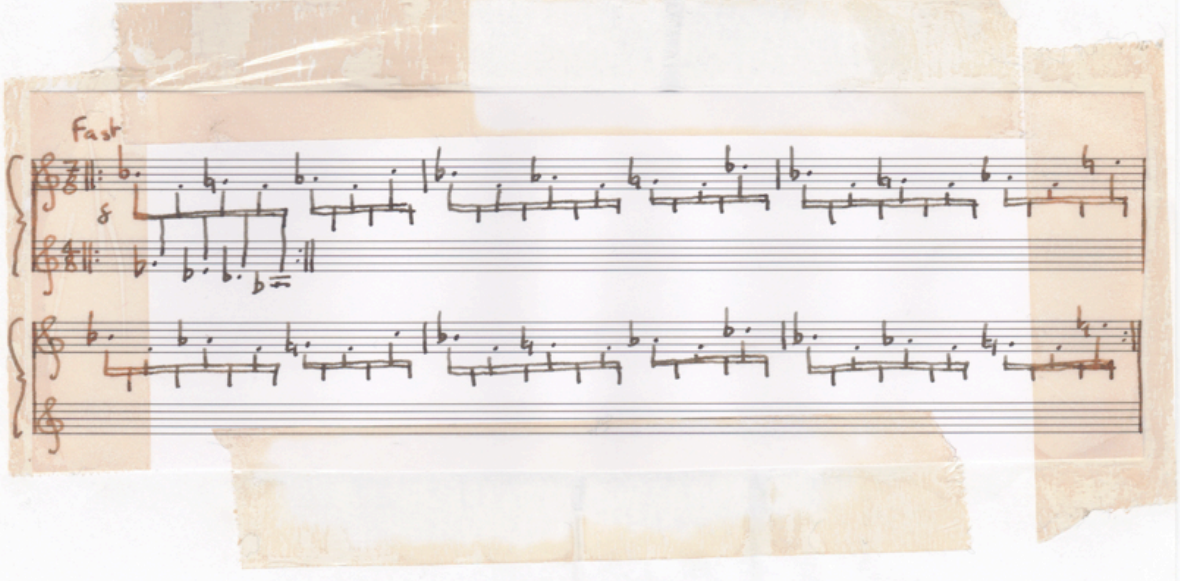
Faster still



David Mapp

Piano Competition

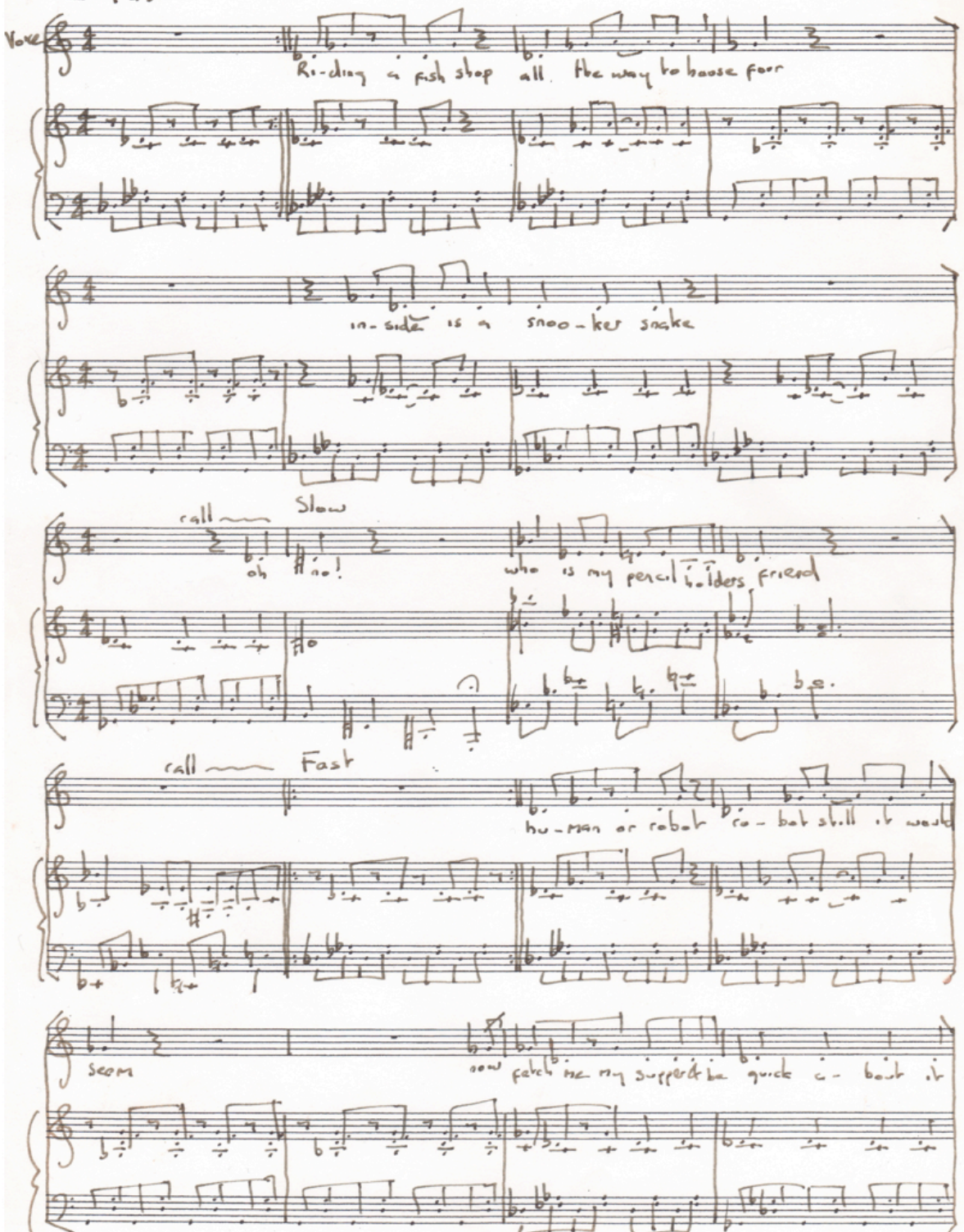
- The passage below is played from memory over and over until a mistake is made.
- An official-looking person with a stopwatch times the pianist's effort and writes their result on a chalkboard.
- The audience applaud the pianist's effort.
- The pianist then leaves the stage and another enters from a neat queue.
- He too plays the passage from memory until a mistake is made.
- As many pianists as are available may have a go, each one's time being added to the board.
- Once all have had their go the pianist scoring the longest time is announced the winner and awarded a trophy.
- He/she bows as the audience cheer and demand an encore.
- As an encore, the pianist may play the piece of their choice.
- The audience clap along to the beat, and then cheer the pianist off.

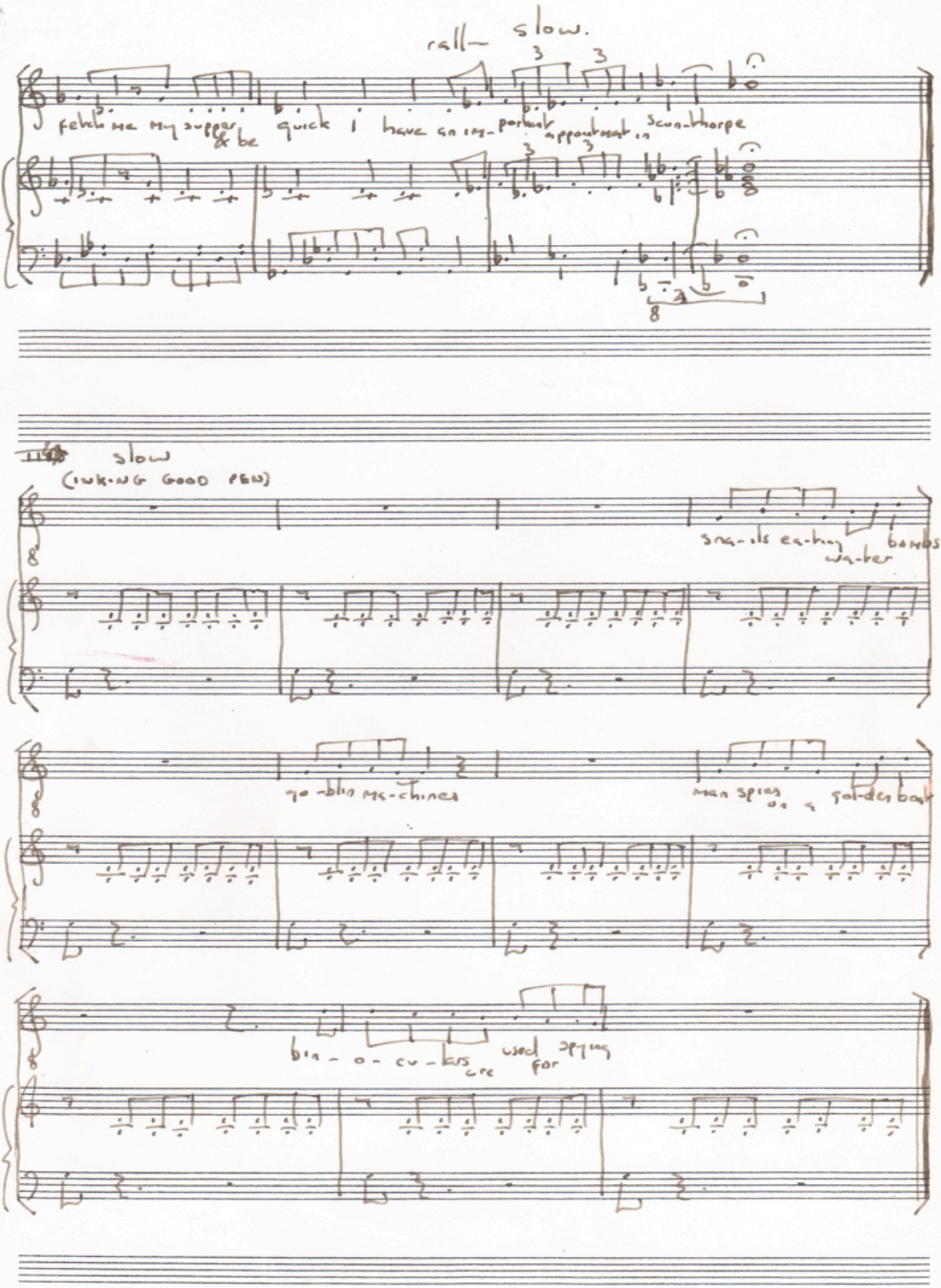


Songs On The "Poetry" of Luke McGee

(ELBOW TIME) For voice & something else.

I Fast





rall— slow.

fetch me my supper & be quick I have an im-portant appointment in Scun-thorpe

slow
(INKING GOOD PEN)

sna-ils ea-ting wa-ter bombs

go-blin ma-chines man spies on a gol-den boat

bin-o-cu-lars are used for spying

(JUMPMASTER)

Moderato

Sway

Voice

not e-ven to

for-rest bown

now I have some doc- u- ments to file

j- j- jump a- j- j- jump a- way

mitch!

*Piano repeats until spoken part is completed.

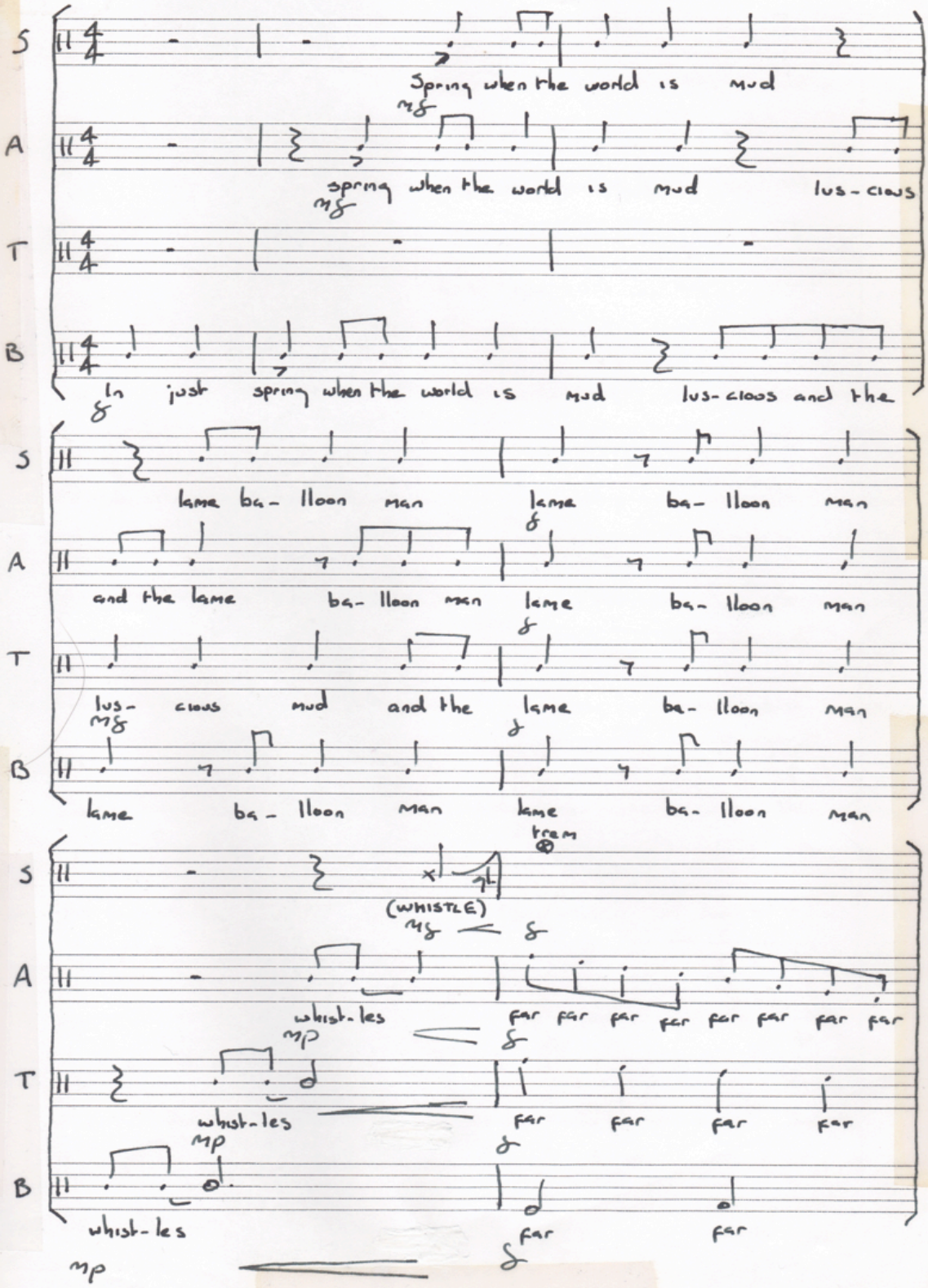
Spoken freely

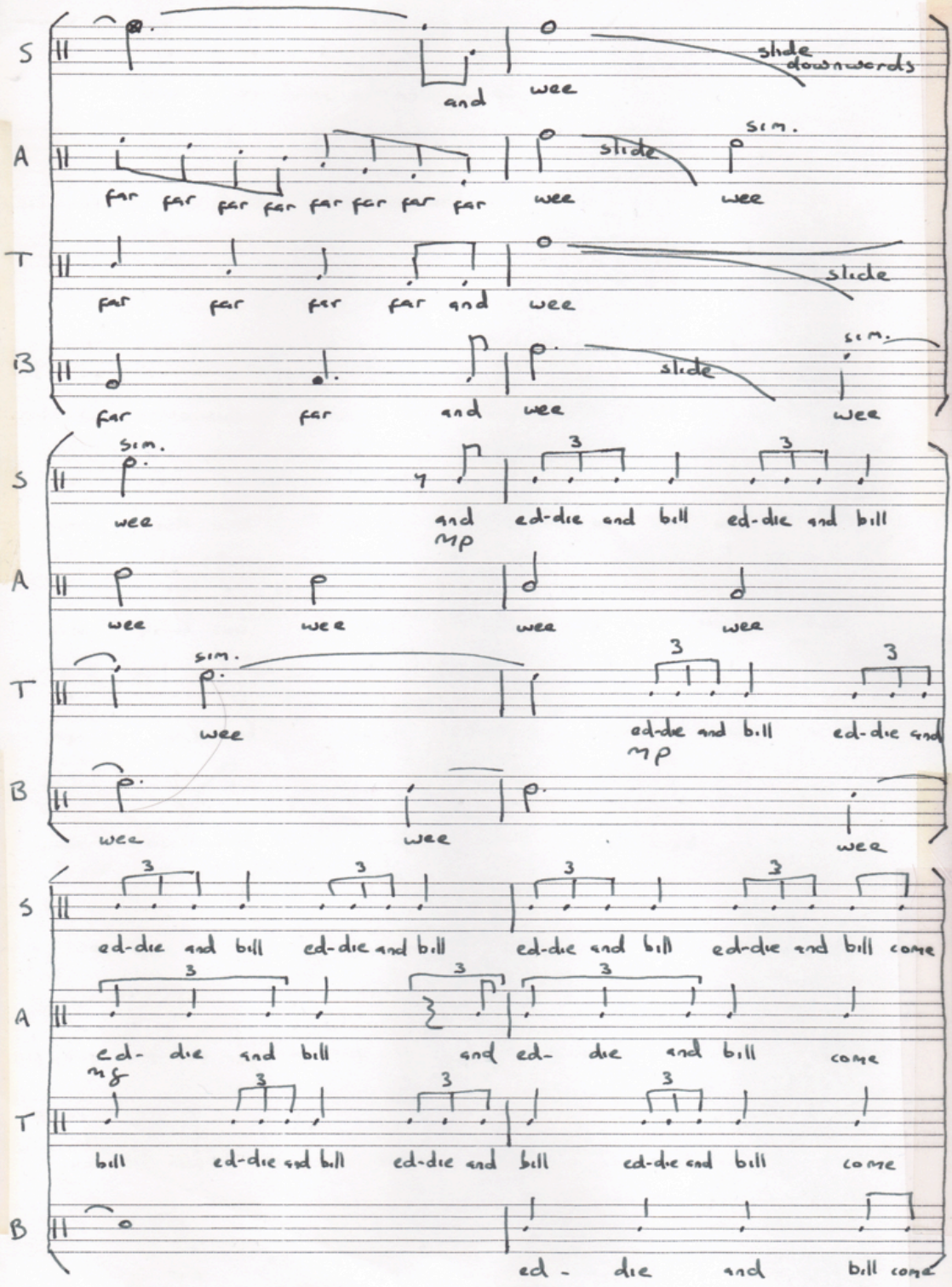
oh! it come homewards with a small dog filled with chaps, my old haddock wants to go on holiday, I DO NOT!

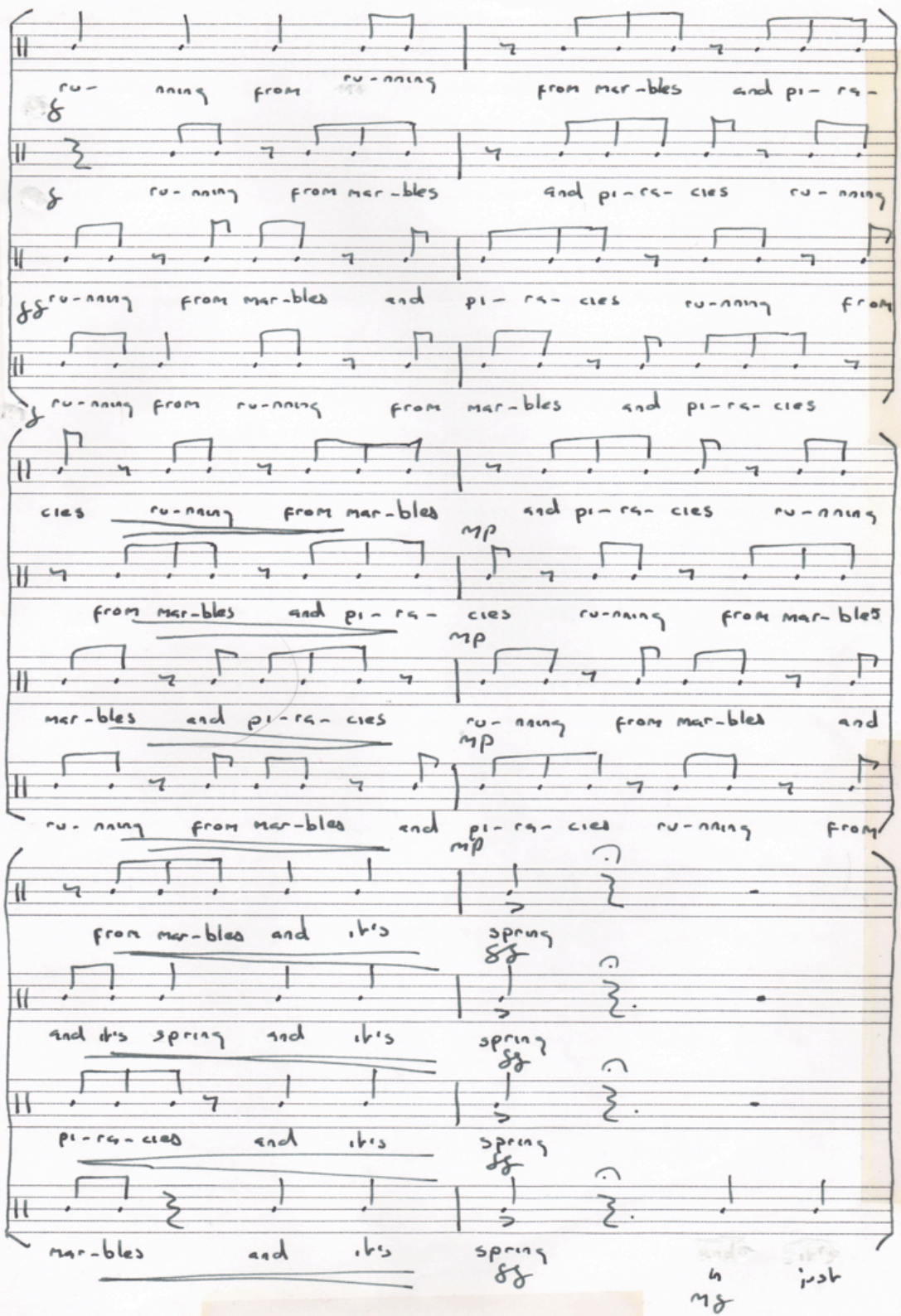
do not ask me a- gain or I shall have to end you

so please let me be let me be let me be

j- j- jump a- j- j- jump a- way


S
A
T
B
Spring when the world is mud
mf
spring when the world is mud lus-cious
mf
In just spring when the world is mud lus-cious and the
lame ba-lloon man lame ba-lloon man
and the lame ba-lloon man lame ba-lloon man
lus- cious mud and the lame ba-lloon man
mf
lame ba-lloon man lame ba-lloon man
tram
(WHISTLE)
mf
whist-les far far far far far far far far
mp
whist-les far far far far
mp
whist-les far far
mp


S
A
T
B
slide downwards
and wee
sim.
slide
far far far far far far far far wee wee
far far far far and wee
slide
far far and wee
sim.
wee
and ed-die and bill ed-die and bill
mp
wee wee wee wee
wee
ed-die and bill ed-die and
mp
wee wee wee
ed-die and bill ed-die and bill ed-die and bill ed-die and bill come
ed- die and bill and ed- die and bill come
mf
bill ed-die and bill ed-die and bill ed-die and bill come
ed - die and bill come
mf
cre - sce - ndo



S
ru- nning from ru-nning from mar-bles and pi- ra-
f

A
f ru- nning from mar-bles and pi-ra- cies ru- nning

T
ff ru-nning from mar-bles and pi- ra- cies ru-nning from

B
f ru-nning from ru-nning from mar-bles and pi-ra- cies

S
cies ru-nning from mar-bles and pi-ra- cies ru-nning

A
mp
from mar-bles and pi- ra- cies ru-nning from mar-bles

T
mp
mar-bles and pi-ra- cies ru- nning from mar-bles and

B
mp
ru- nning from mar-bles and pi- ra- cies ru-nning from

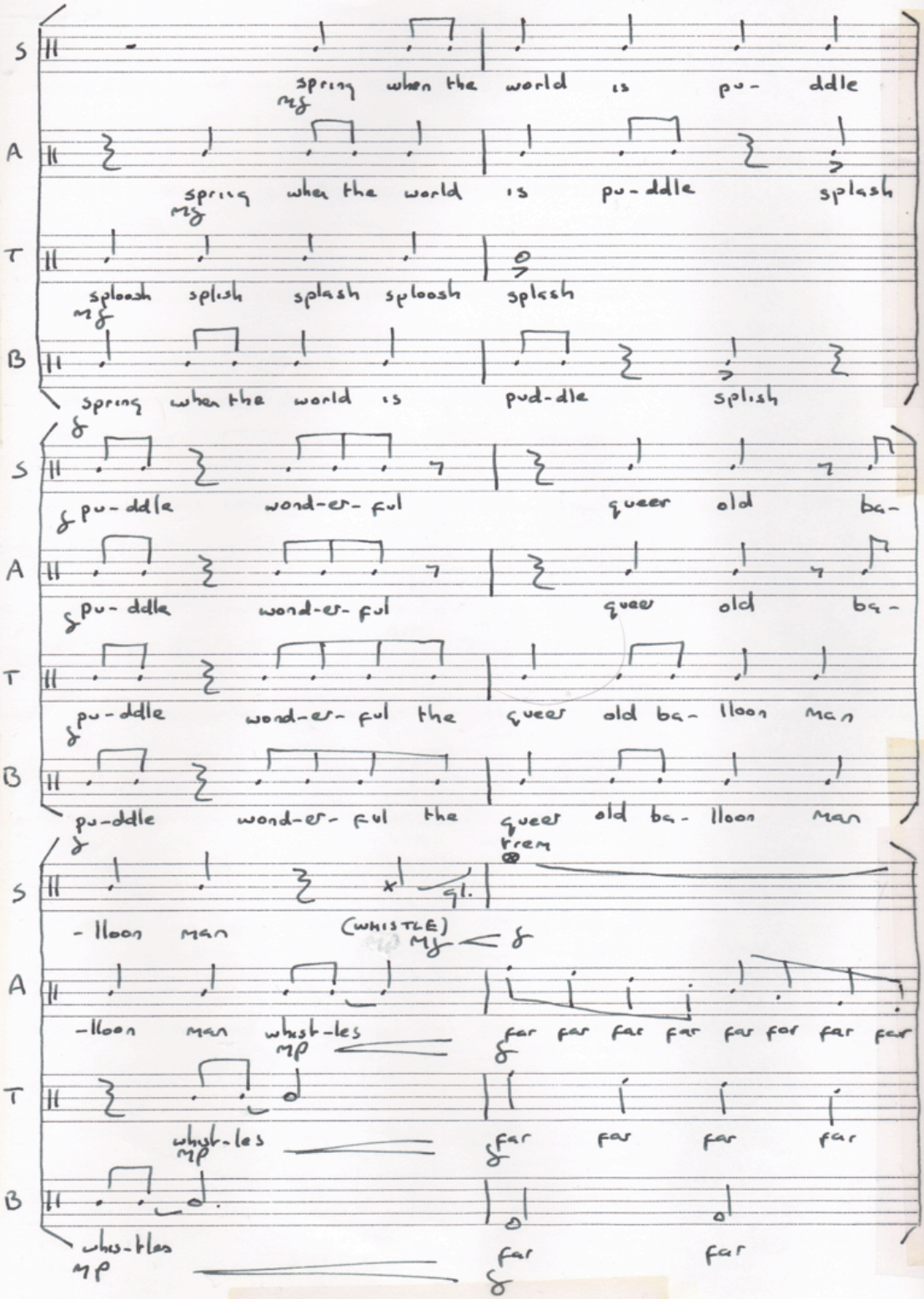
S
mp
from mar-bles and it's spring
ff

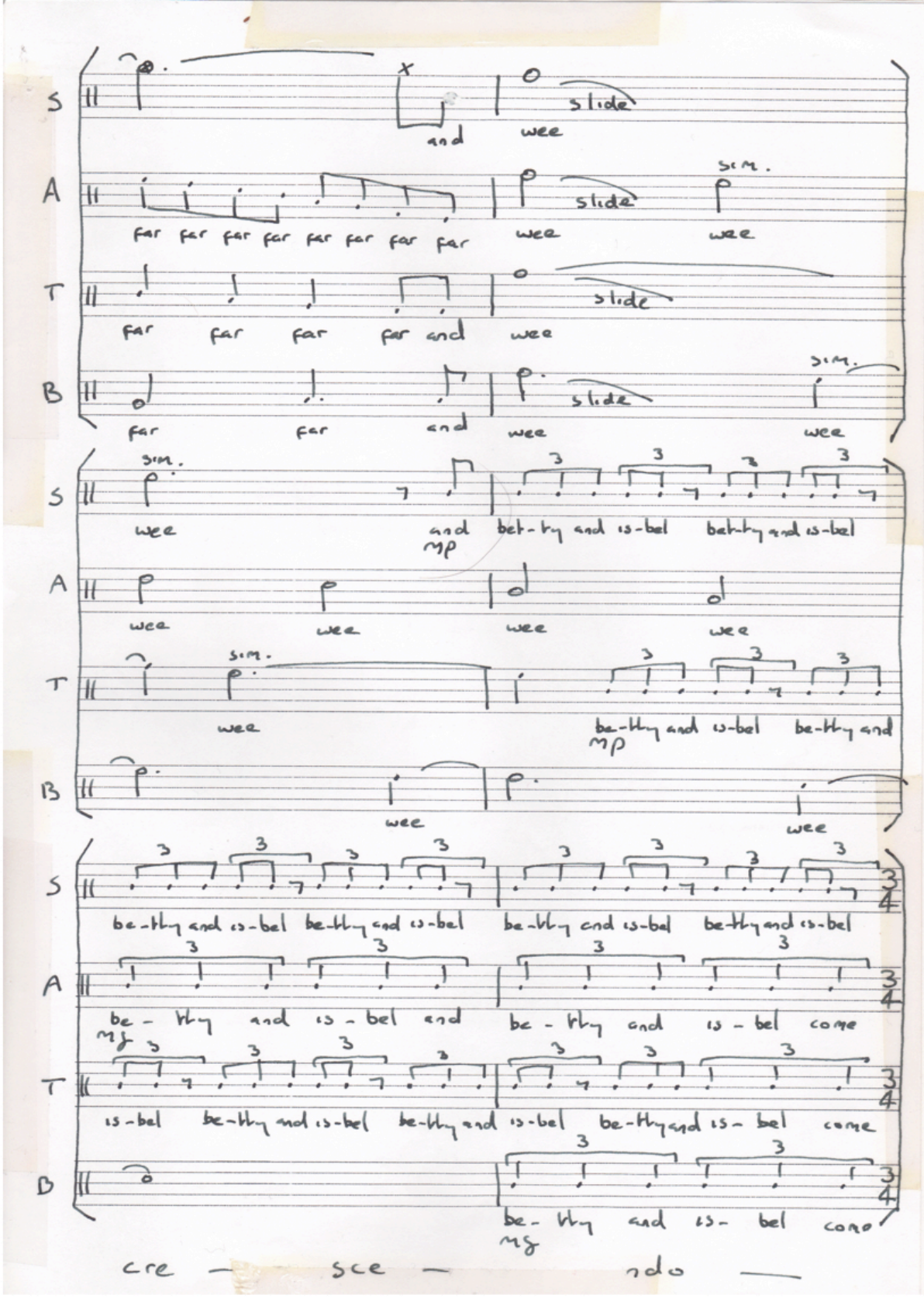
A
and it's spring and it's spring
ff

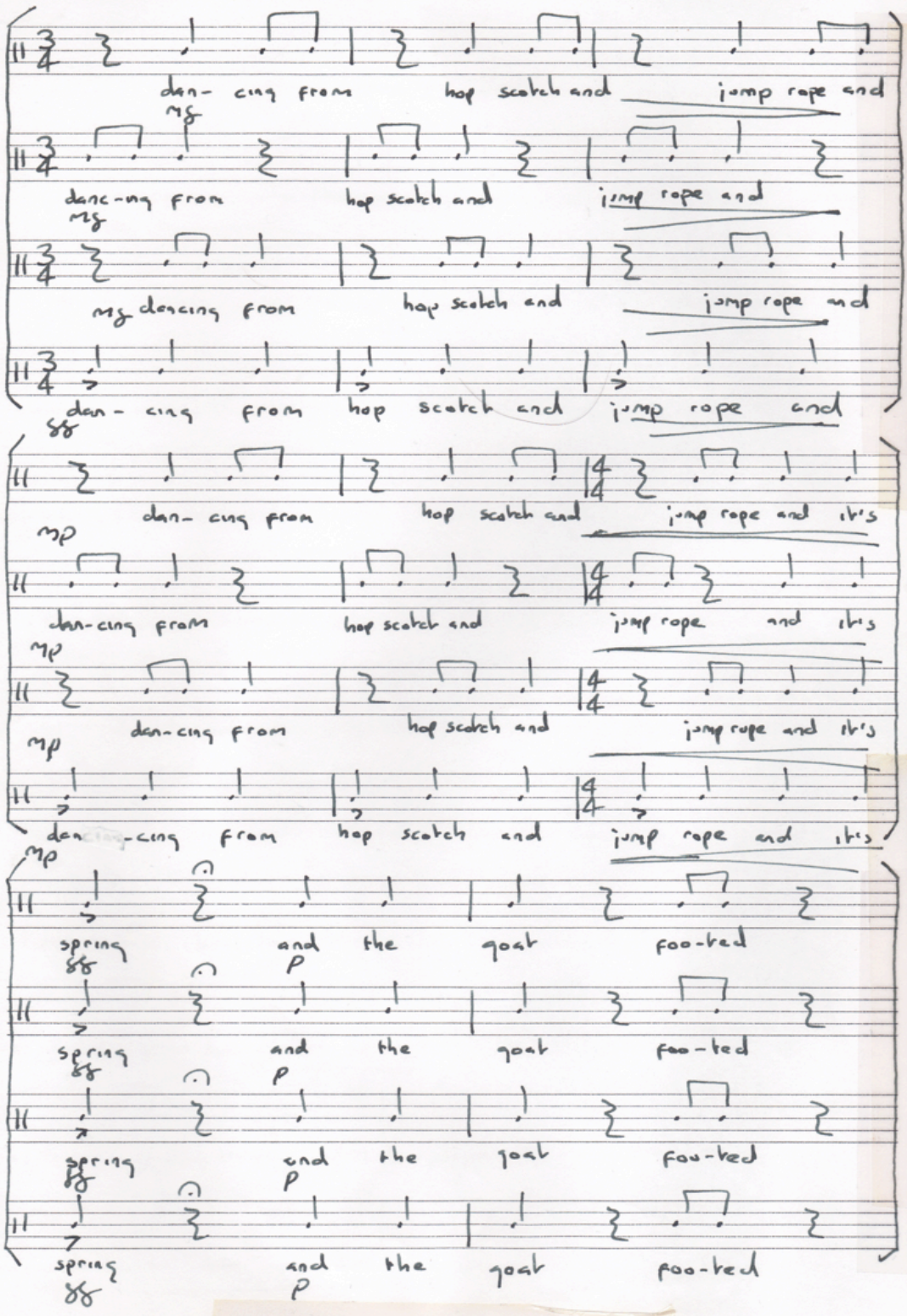
T
pi-ra-cies and it's spring
ff

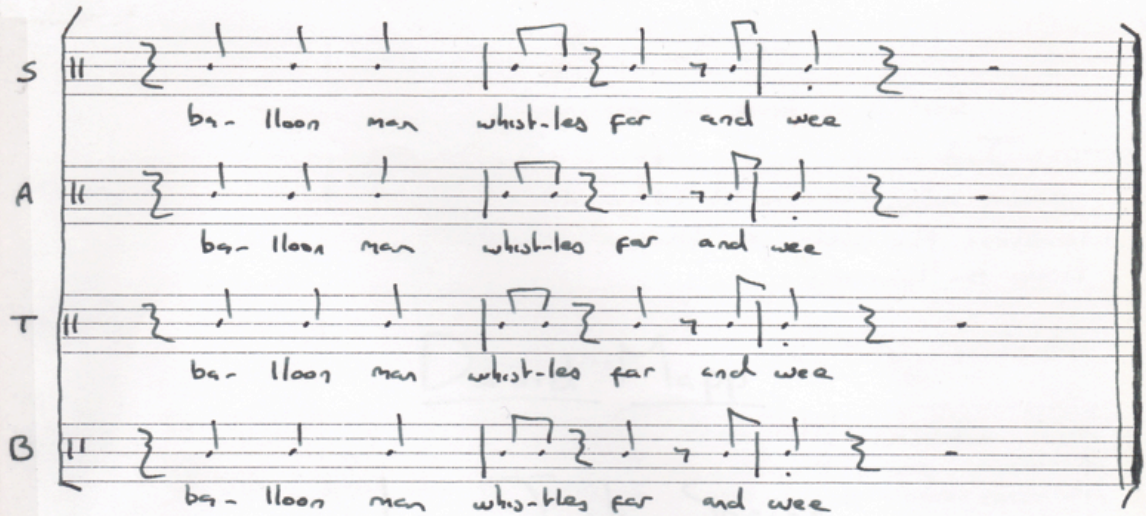
B
mar-bles and it's spring
ff

in just
mf


S
spring when the world is pu- ddle
mf
A
spring when the world is pu-ddle splash
mf
T
sploosh splish splash sploosh splash
mf
B
spring when the world is pud-dle splish
f
S
pu-ddle wond-er-ful queer old ba-
f
A
pu-ddle wond-er-ful queer old ba-
f
T
pu-ddle wond-er-ful the queer old ba- lloon man
f
B
pu-ddle wond-er-ful the queer old ba- lloon man
f
trem
S
-lloon man
gl.
(WHISTLE)
mf
f
A
-lloon man whist-les far far far far far far far far
mp
f
T
whist-les far far far far
mp
f
B
whis-tles far far
mp
f


S
and
wee
slide
A
far far far far far far far far
wee
slide
sim.
wee
T
far far far far and
wee
slide
B
far far and
wee
slide
sim.
wee
S
sim.
wee
and
mp
bet-ty and is-bel bet-ty and is-bel
A
wee wee wee wee
T
sim.
wee
be-tty and is-bel be-tty and
mp
B
wee
wee
S
be-tty and is-bel be-tty and is-bel be-tty and is-bel be-tty and is-bel
A
be - tty and is - bel and be - tty and is - bel come
mf
T
is-bel be-tty and is-bel be-tty and is-bel be-tty and is - bel come
B
be- tty and is- bel come
mf
cre — sce — ndo —


S
A
T
B
dan- cing from hop scotch and jump rope and
mp
dancing from hop scotch and jump rope and
mp dancing from hop scotch and jump rope and
ff dan- cing from hop scotch and jump rope and
dan- cing from hop scotch and jump rope and this
mp
dancing from hop scotch and jump rope and this
mp dancing from hop scotch and jump rope and this
mp dan- cing from hop scotch and jump rope and this
spring and the goat foo-ted
ff
p


S
ba- lloon man whist-les far and wee
A
ba- lloon man whist-les far and wee
T
ba- lloon man whist-les far and wee
B
ba- lloon man whis-tles far and wee

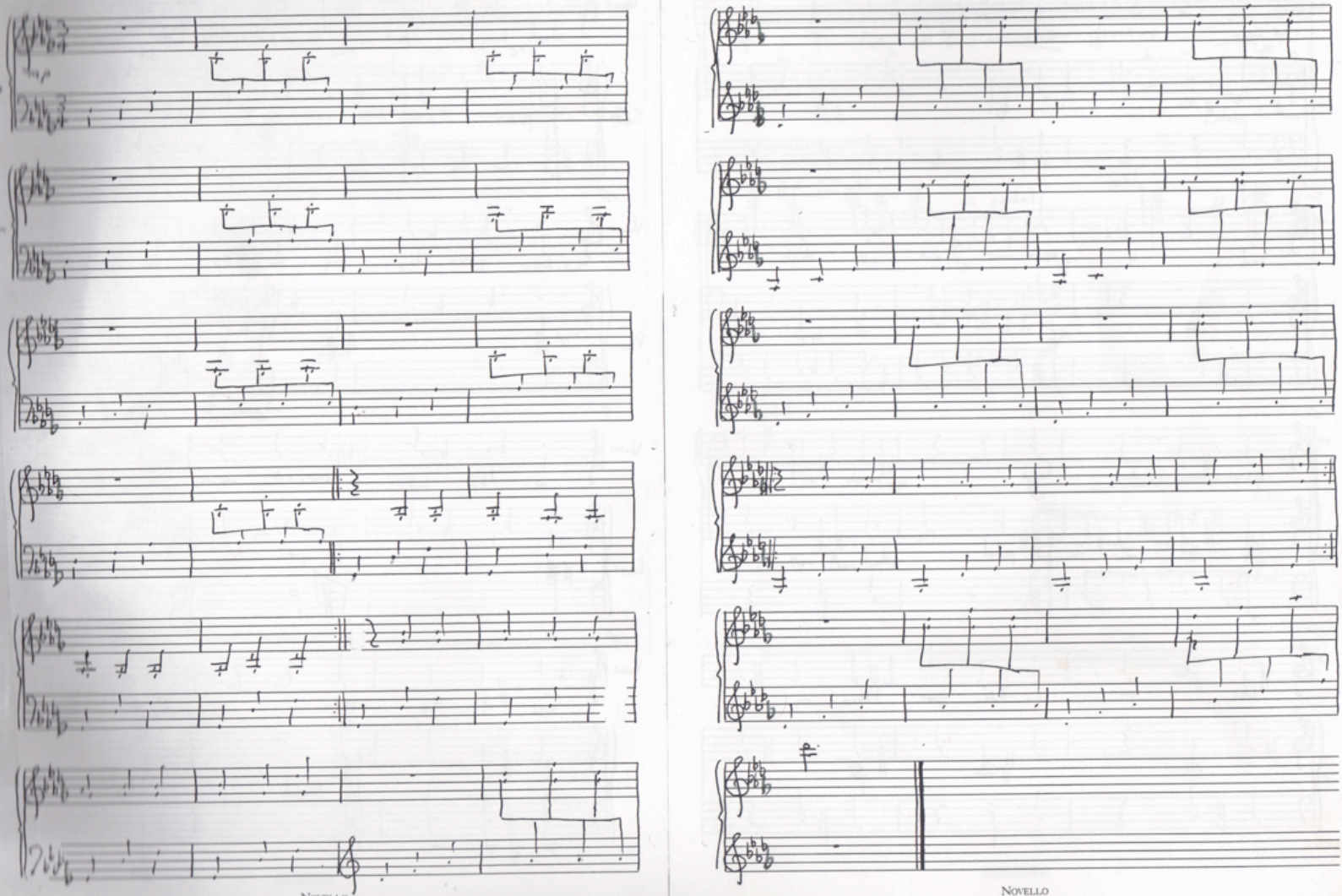
Songs And Sonatas

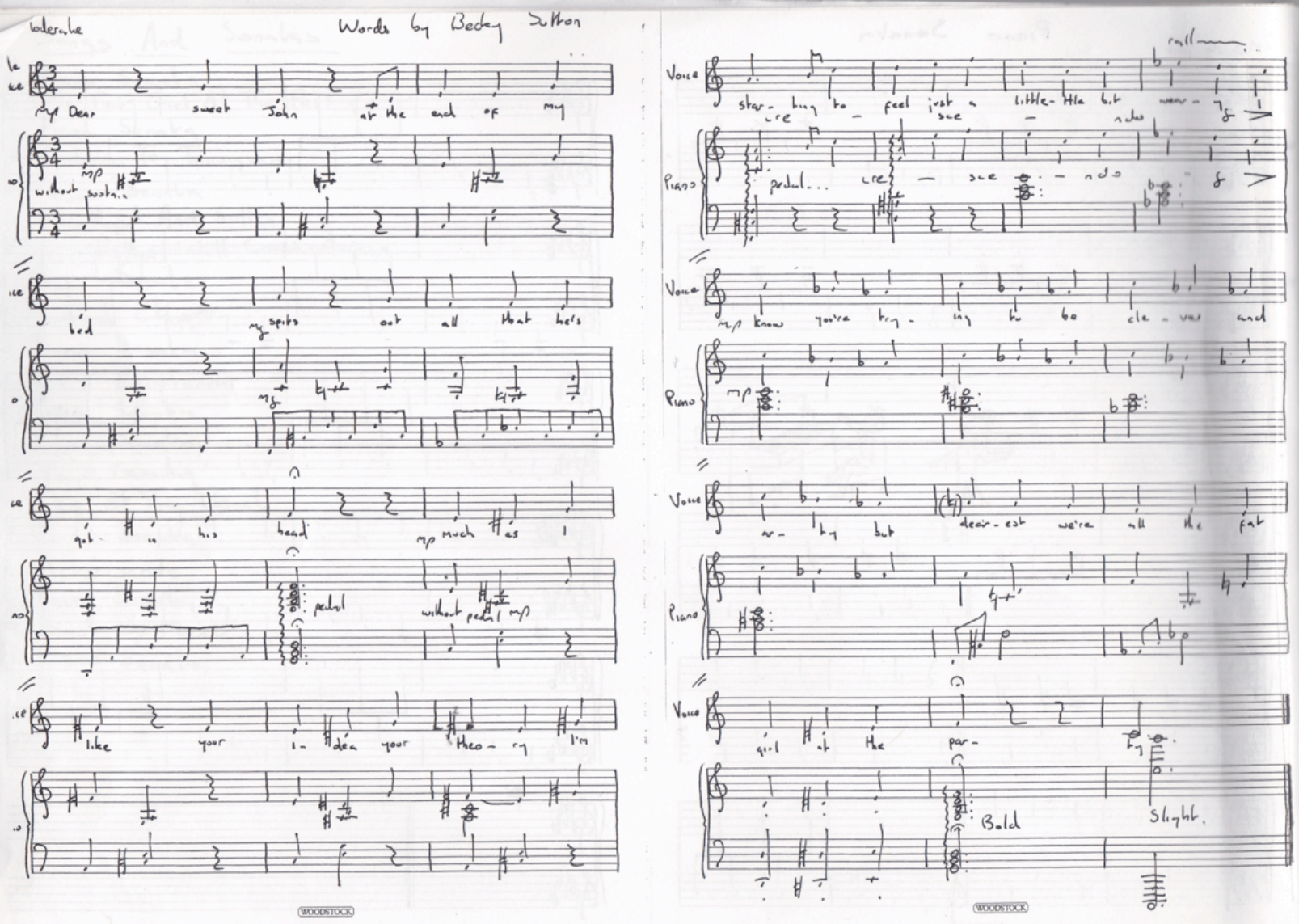
1. Piano Sonata
2. The Fat Girl At The Party
3. Piano Sonata
4. Tribute To Tennyson
5. Piano Sonata
6. Wrathful And Sullen
7. ~~Our Paths Will Cross Again~~
8. Piano Sonata
9. Wood Chipper
10. Piano Sonata
11. D.I.Y Lobotomy
12. Piano Sonata
13. Piano Sonata
14. Your Family
15. Day At The Beach
16. Piano Sonata
17. Afterwards
18. Piano Sonata
19. Feast Of Meat
20. Piano Sonata



Piano Sonata

Moderato grave




Words by Becky Sutton
Dear sweet John at the end of my
without sustain
bed my spirits out all that he's
my
got in his head
mp much as I
pedal
without pedal mp
like your i-dea your theo-ry I'm
rall
Voice
star-ting to feel just a
cre - sce - ndo
Piano
pedal... cre - sce - ndo
mp know you're try-ing to be cle-ver and
Voice
Piano
ar-ty but
deer-est we're all the fat
Voice
girl at the par-
Bold
Slight.
WOODSTOCK
WOODSTOCK

← The Fat Girl At The Party

Piano Sonata →



pedal

mp pp sf mp

no pedal pedal

mf p

no pedal

mf p

pedal

WOODSTOCK

Tribute To Tennyson →



Voice
I hold it true

Piano

Voice
whate'er be- fall life wi- thout Kate Bush

Piano

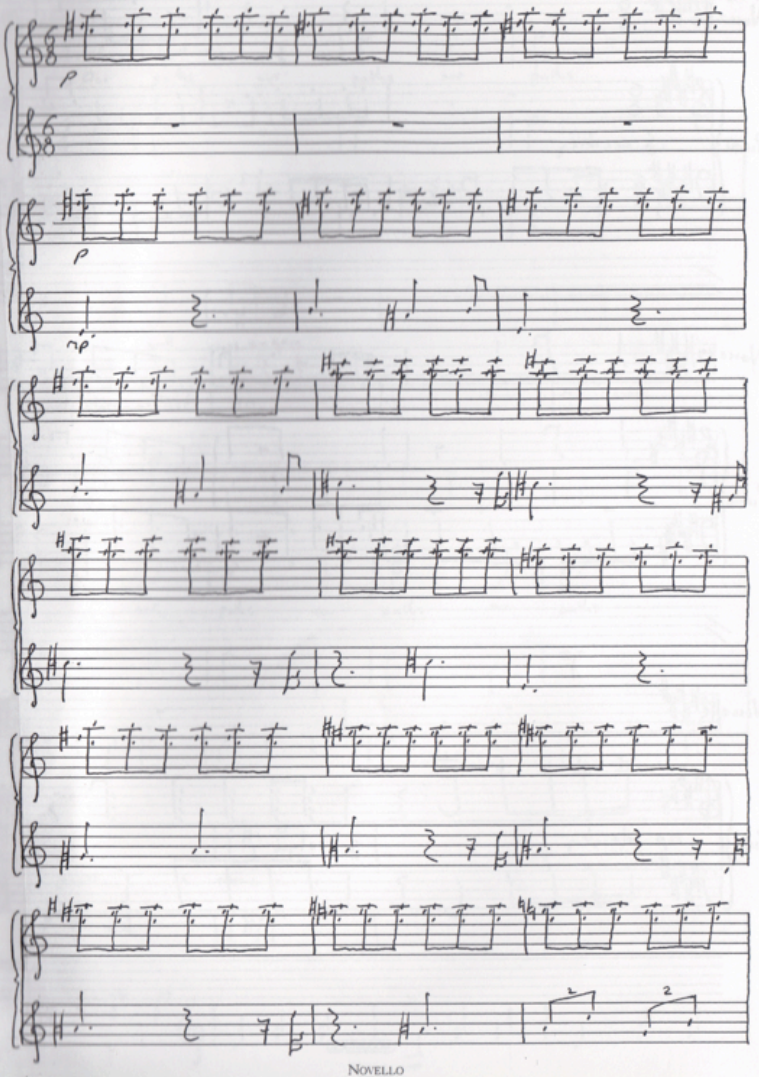
Voice
is no life at all

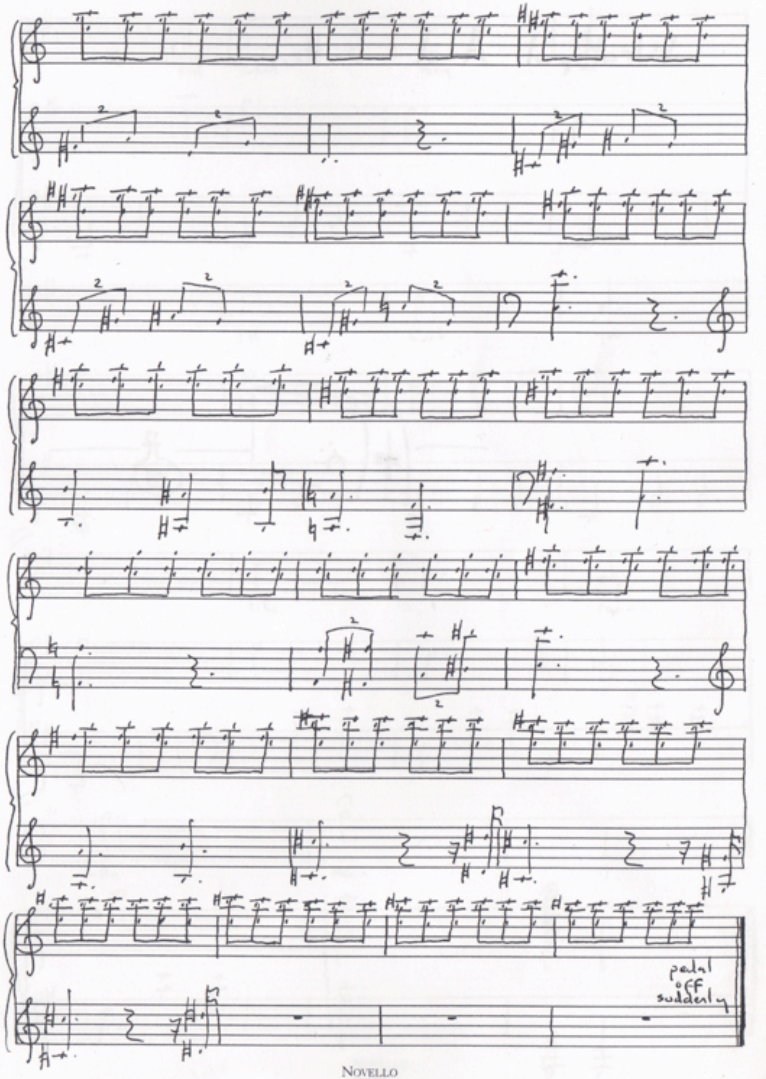
Piano

Words by Becky Sutton

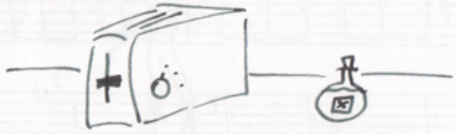
moderate

Piano Sonata





Wrathful And Sullen →



words by Becky Sullen

Male Voice

& per-haps I con-si-der

Piano

& exciting

Voice

more than most poi-son-ing my hea-sa-mates toast

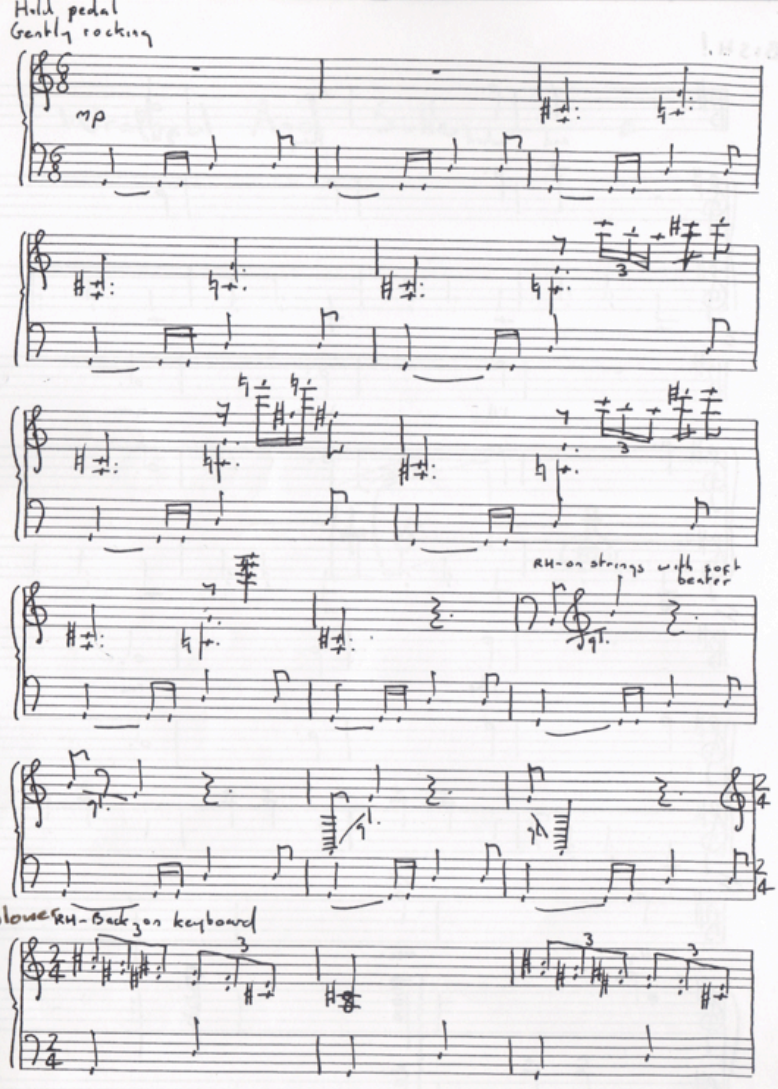
Piano

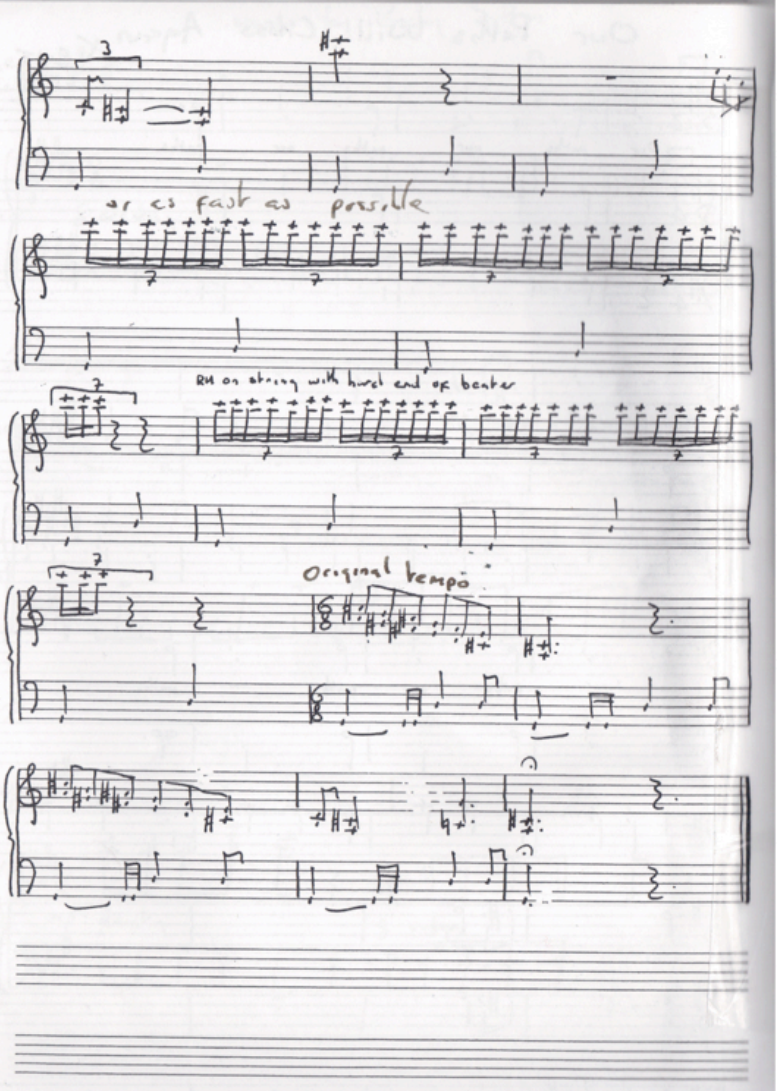
Voice

Piano

mp dainty

& vulgar

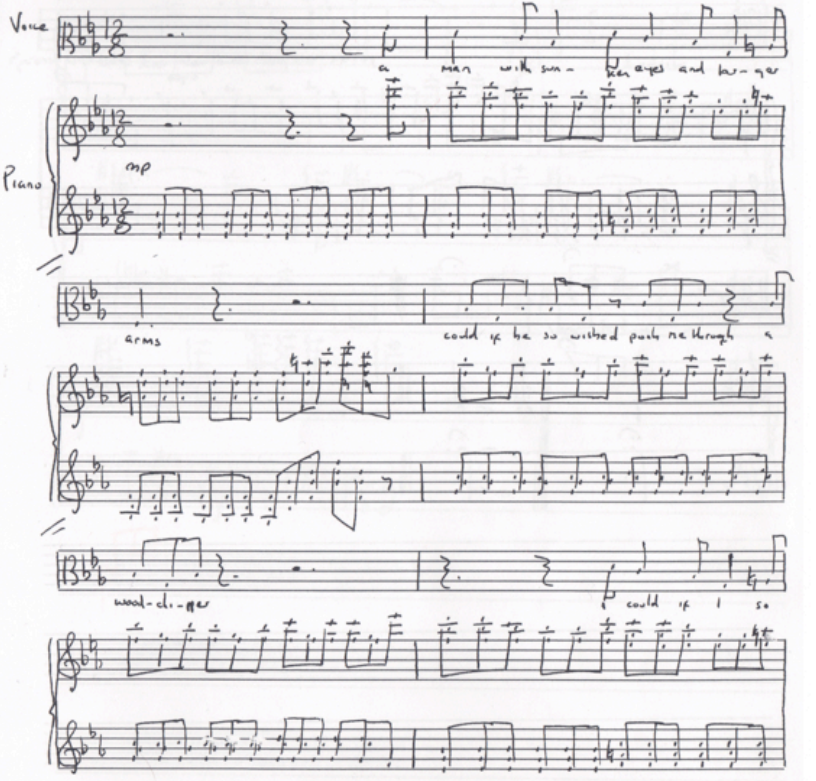

Hold pedal
Gently rocking
mp
RH on strings with soft beater
Slower
RH - Back 3 on keyboard

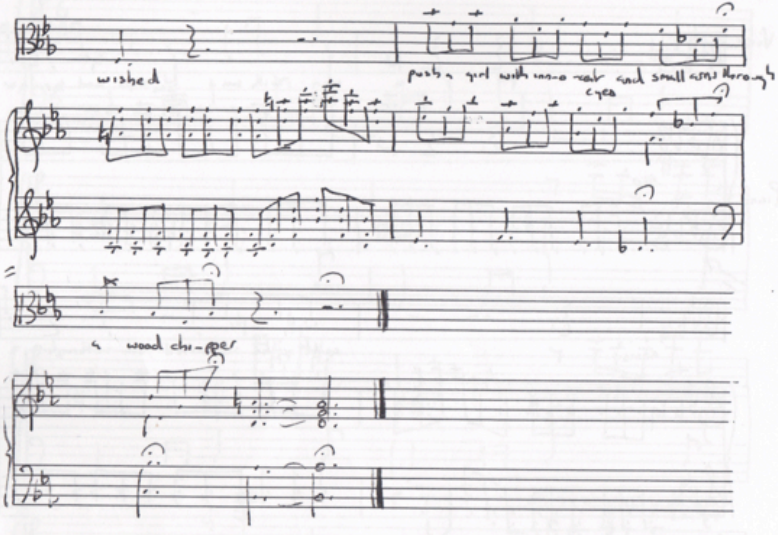

or as fast as possible
RH on strings with hard end of beater
Original tempo

← Piano Sonata

Wood Chipper →

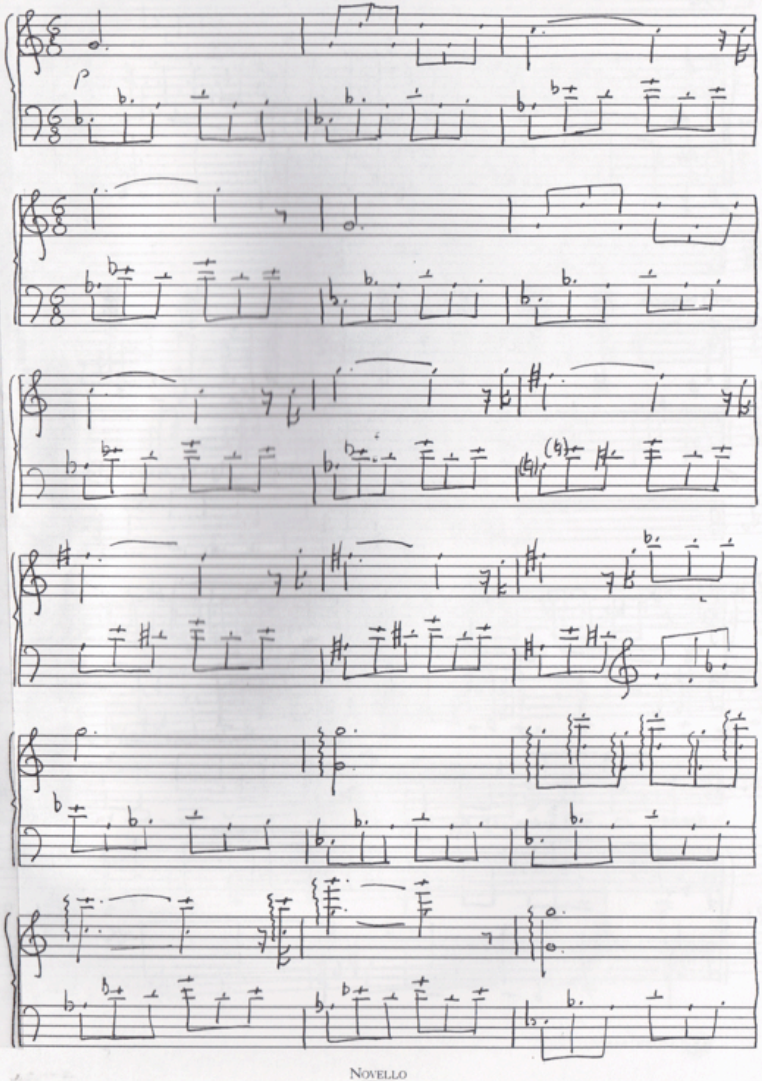


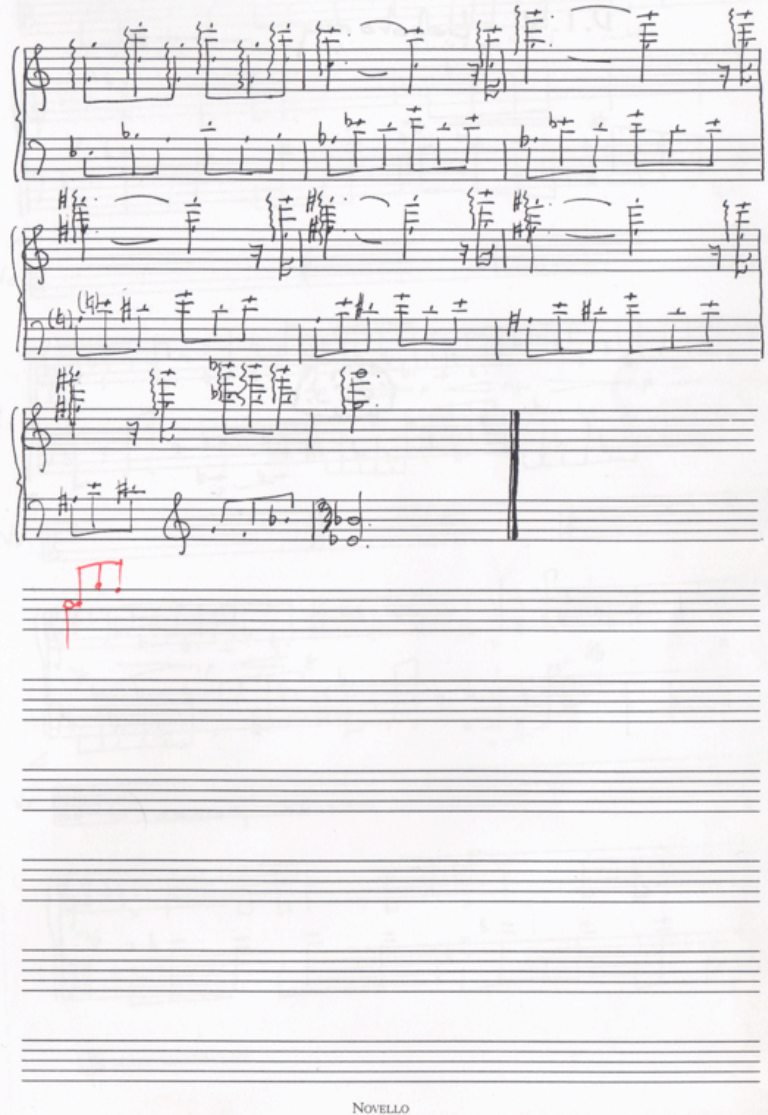




Piano Sonata →

moderate
slow





D.I.Y Lobotomy →



Moderate fast
Playfully

Voice

Piano

mp mf mp mf mp

V.

with forearm

Pi.

Moderate slow, march-like

rall

Bold

V.

mf I guess it was just one of those things that

Pi.

mf mp mf

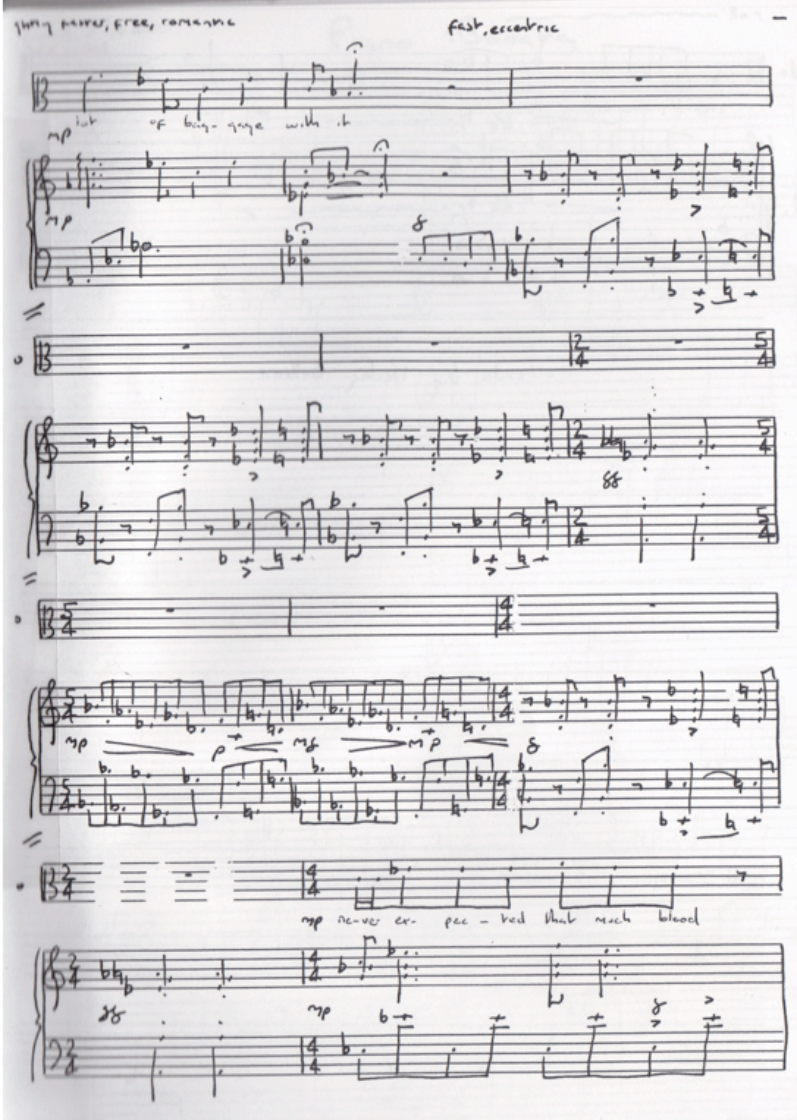
rall

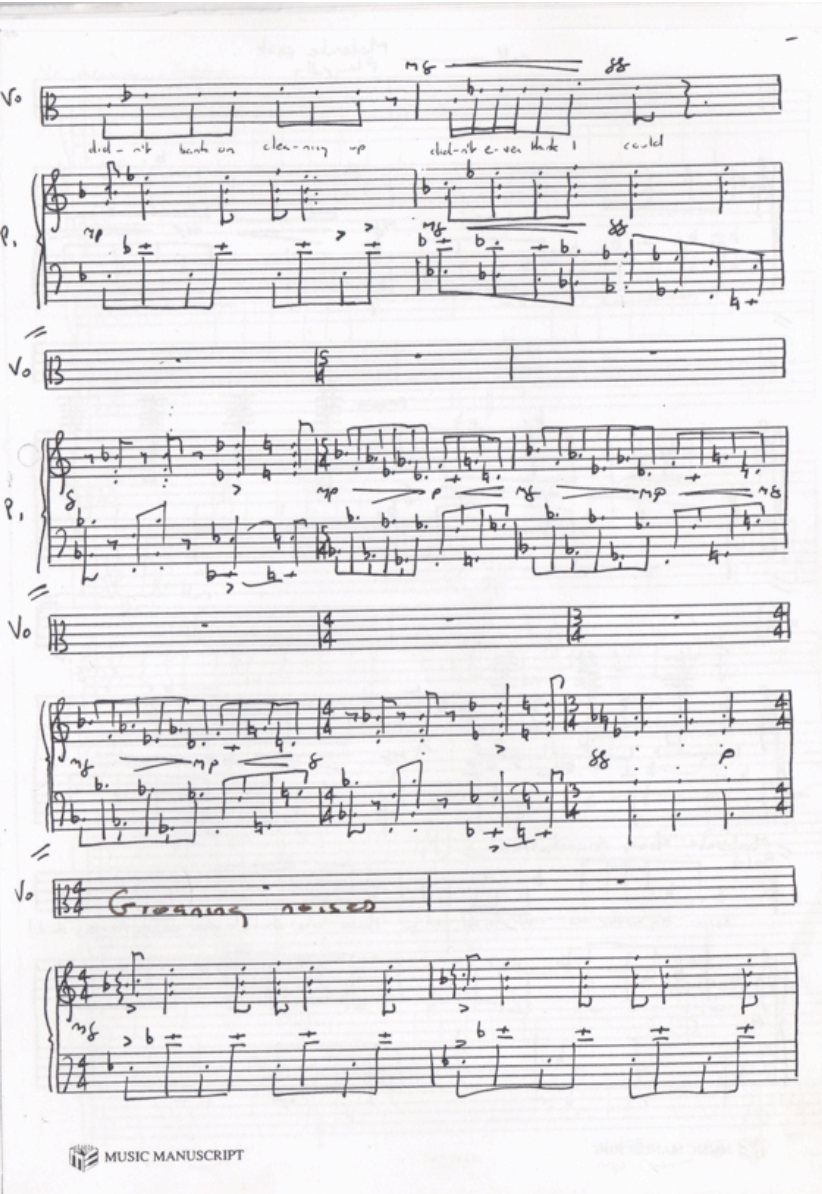
V.

seemed a good idea at the time a D. I. Y Lo - bo - to - my brings a

Pi

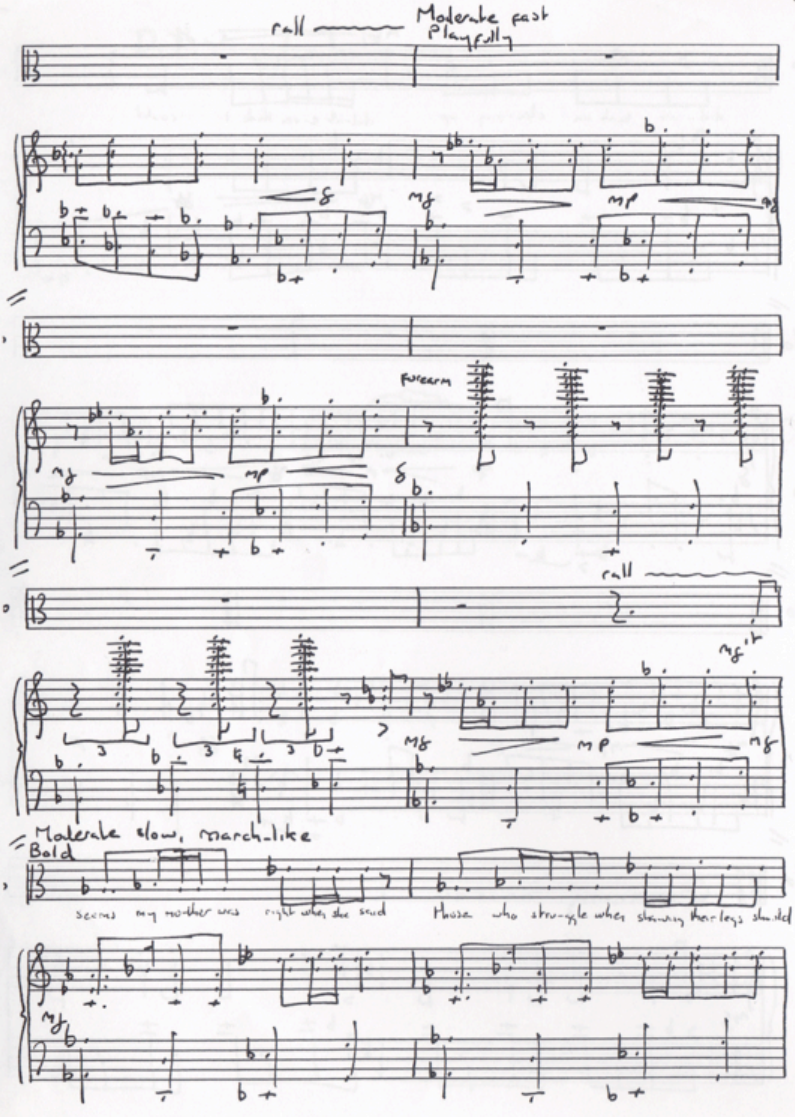
f mp

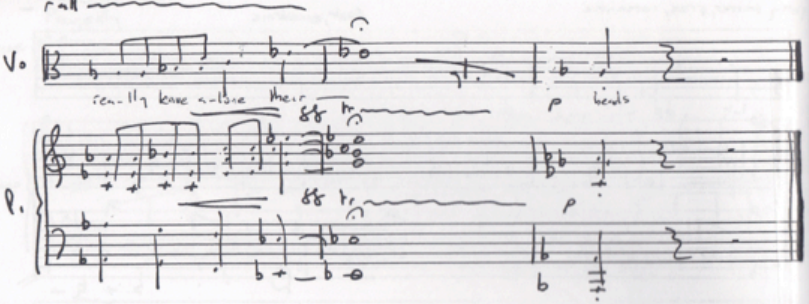




MUSIC MANUSCRIPT

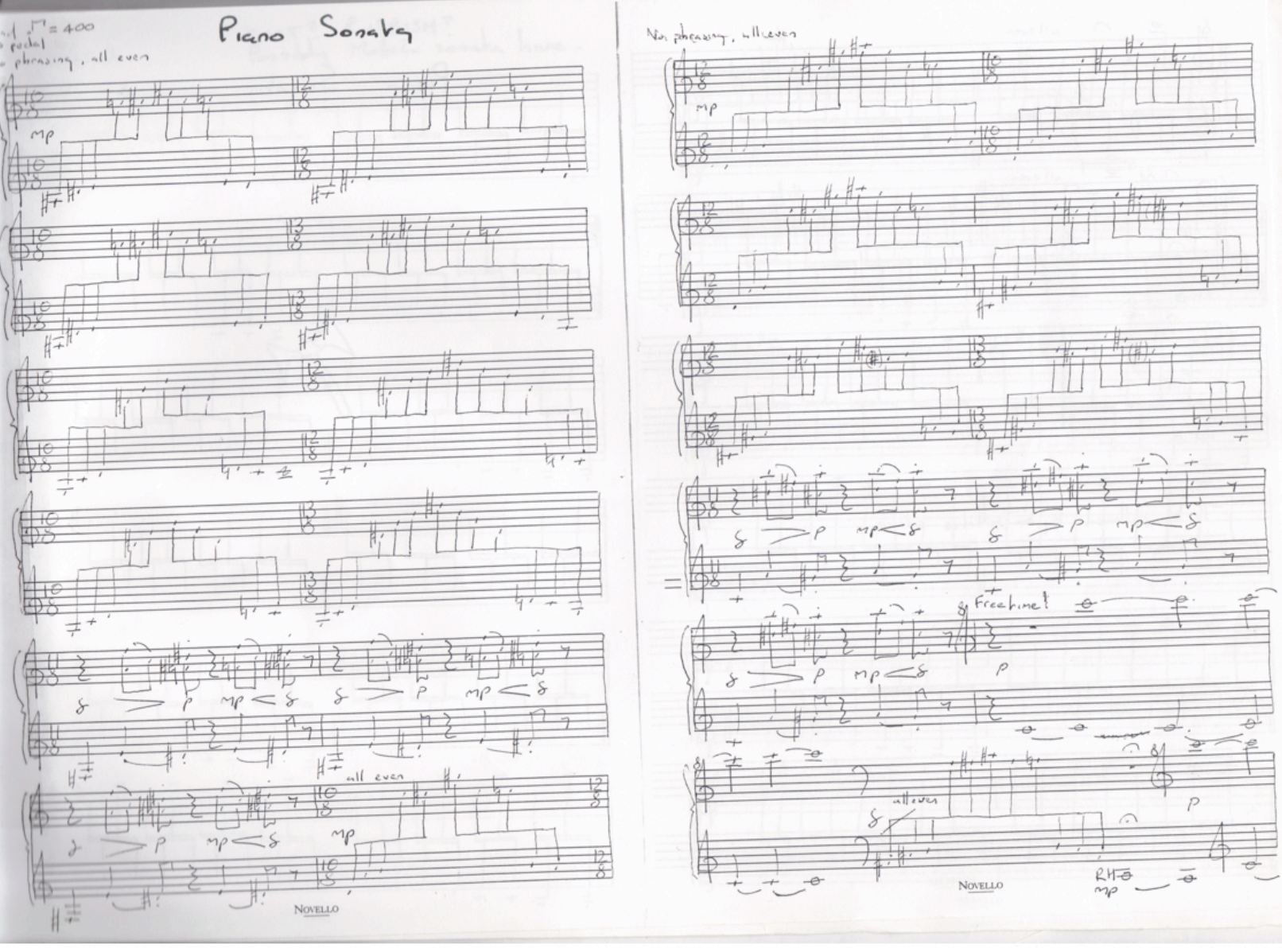
MUSIC MANUSCRIPT





Words by Becky S-Khan

Piano Sonata



all even

all even

MP P

RH

mp

RH

To be followed by ~~ten~~ two minutes silence.

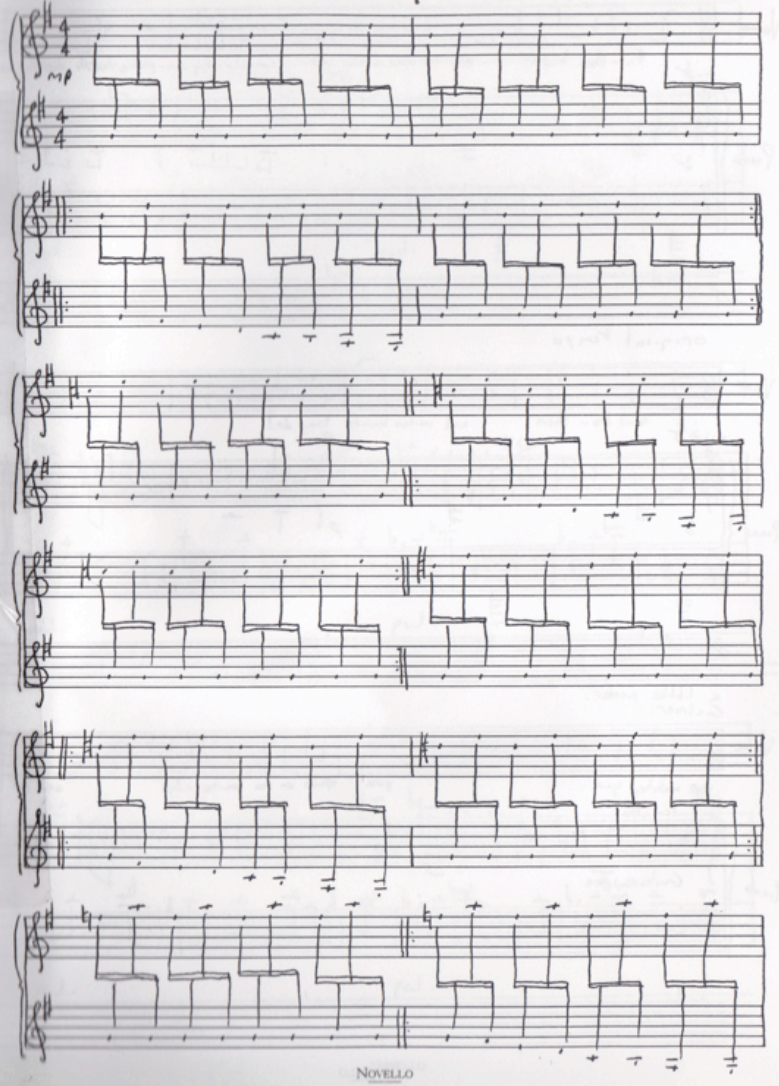
[redacted]

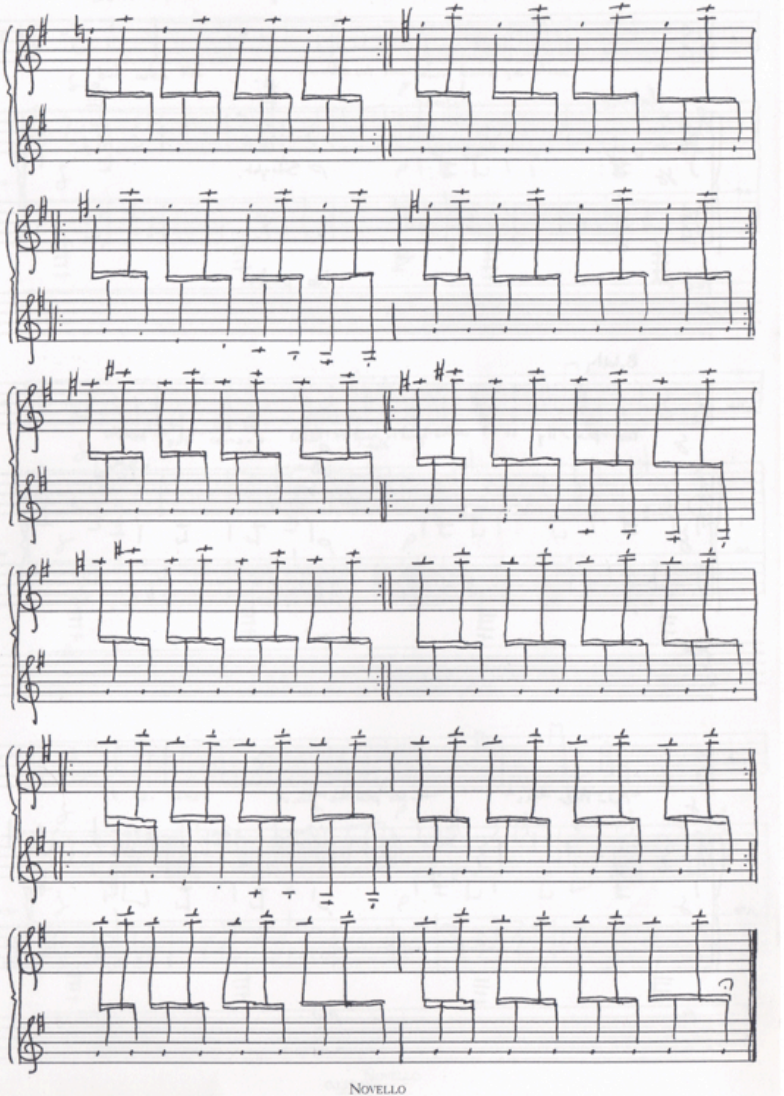
Piano Sonata →

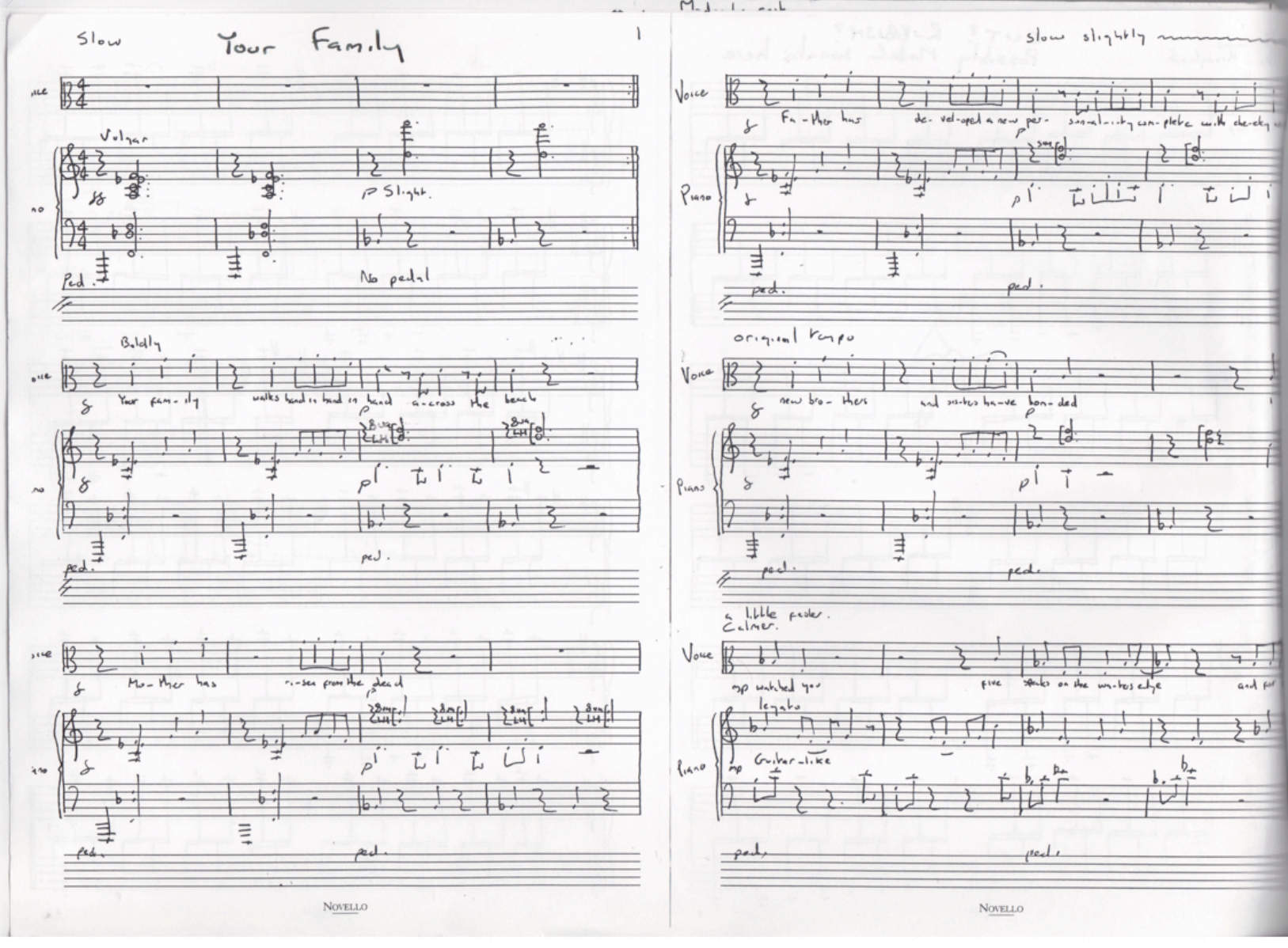


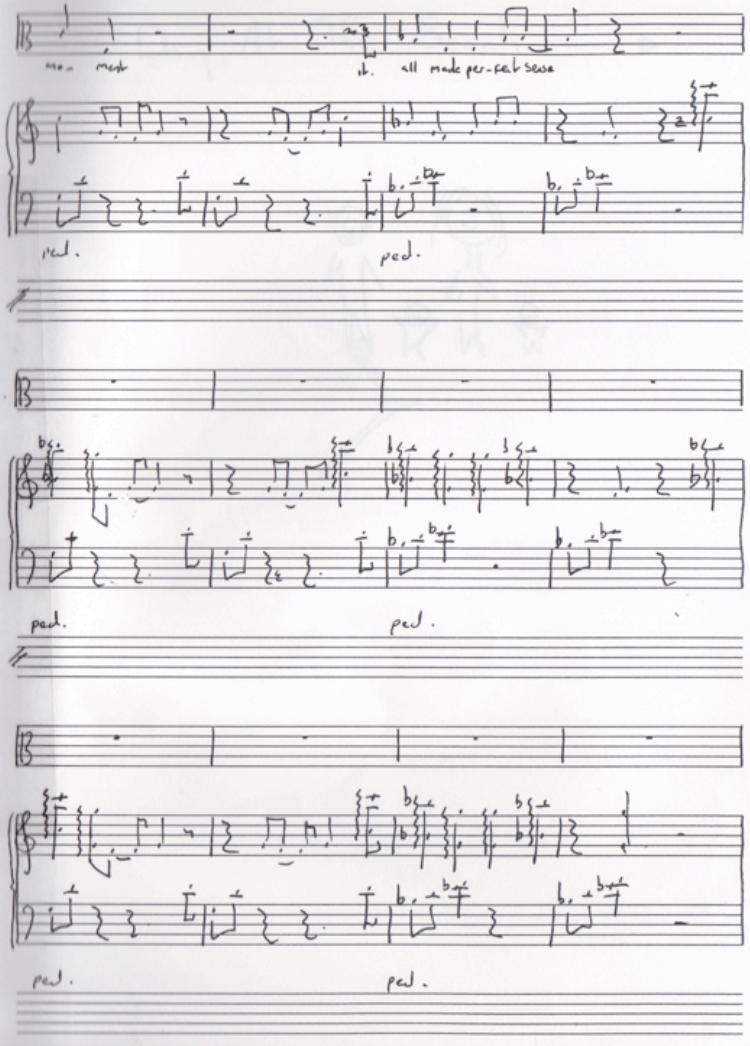
Moderate
Pedal throughout

CUT? RUBBISH?
Possibly Model sonata here.



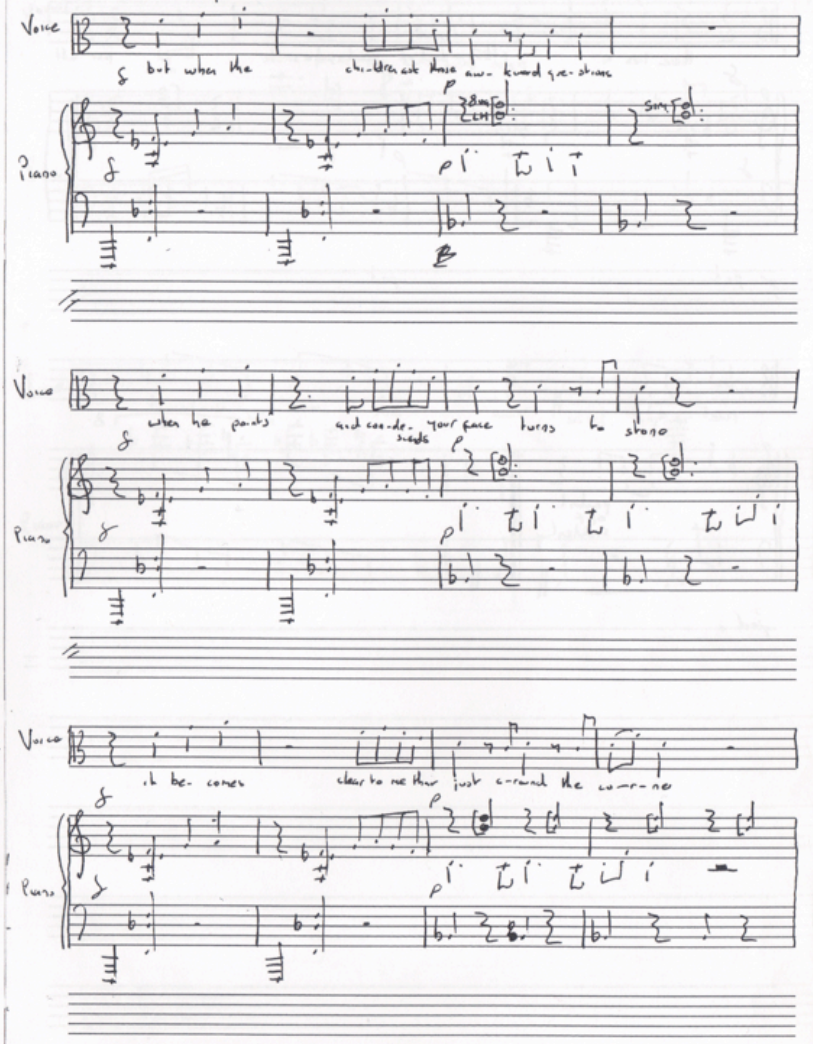



Slow
Your Family
1
Voice
Vulgar
Slight.
Ped.
No pedal
Boldly
Your fam-ily walks hand in hand a-cross the beach
Mo-ther has ri-sen from the dead
slow slightly
Fa-ther has de-vel-oped a new per-son-al-i-ty com-plete with che-ek
Piano
original tempo
new bro-thers and sis-ters ha-ve bon-ded
a little faster.
Calmer.
mp watched you five speaks on the wa-ters edge and for
legato
Guitar-like
NOVELLO
NOVELLO



Original tempo

Bold again



slow slightly ~ slow slightly ~

Here lies a bus-load of heartache for all

ped. ped.

five of you

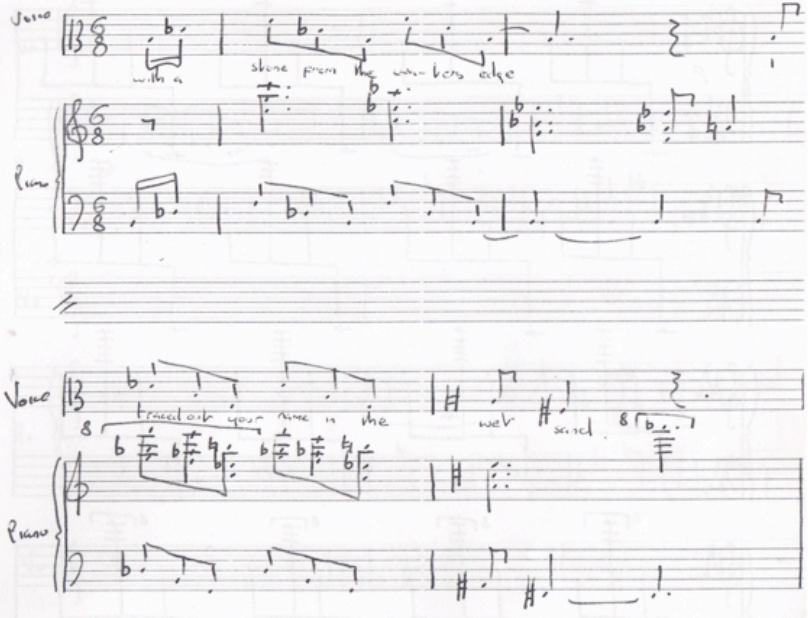
pedal off suddenly

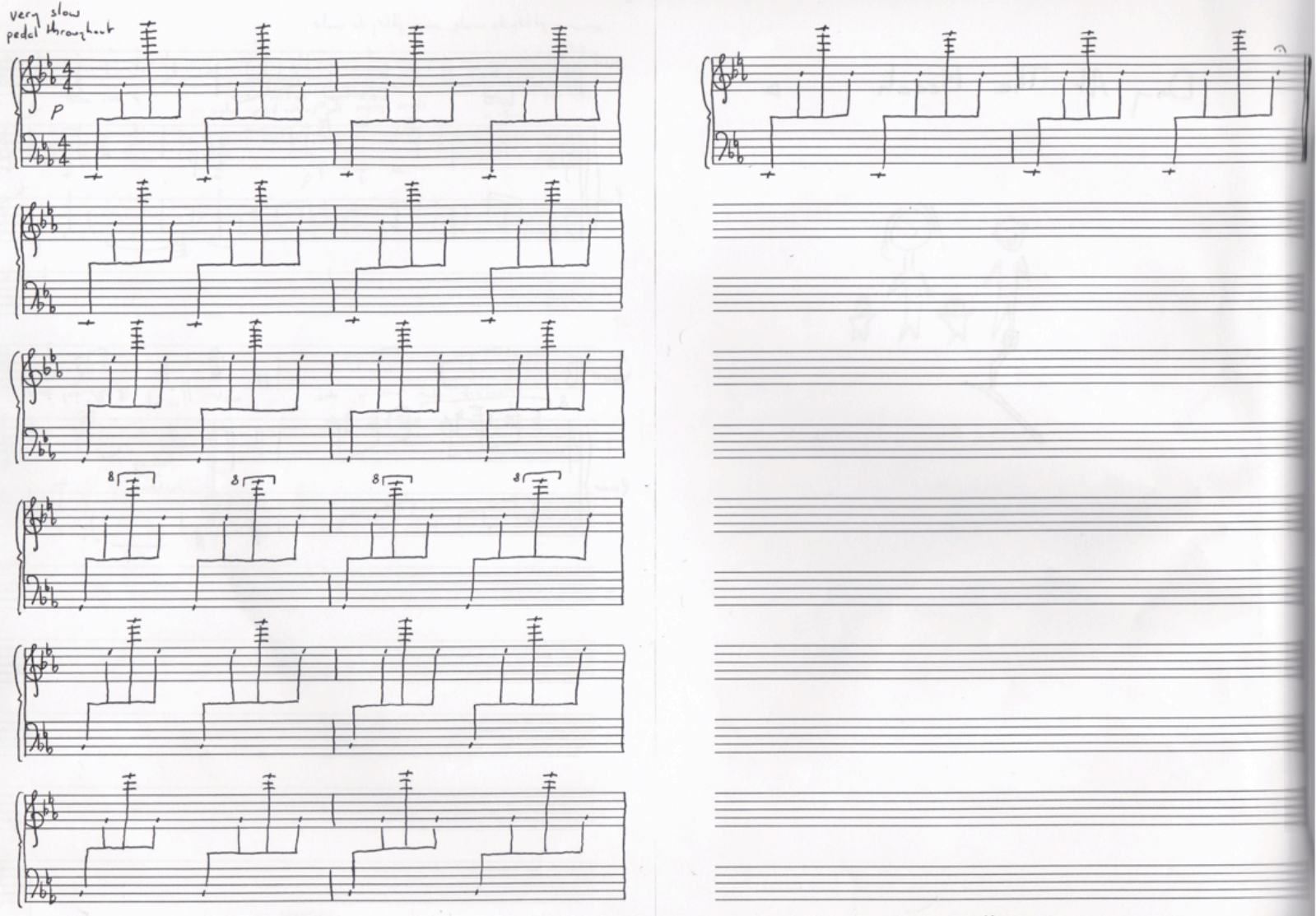
ped.



Day At The Beach →






very slow
pedal throughout
p
8
8
8
8

← Piano Sonata

Afterwards →



Vo.

P.

Vo.

P.

Vo.

P.

Vo.

P.

1

2

Vn.

Pf.

Vn.

Pf.

Vn.

Pf.

Vn.

Pf.

Vo.

P.

I did not

Vo.

P.

did not I did not I did not I did not oh

Vo.

P.

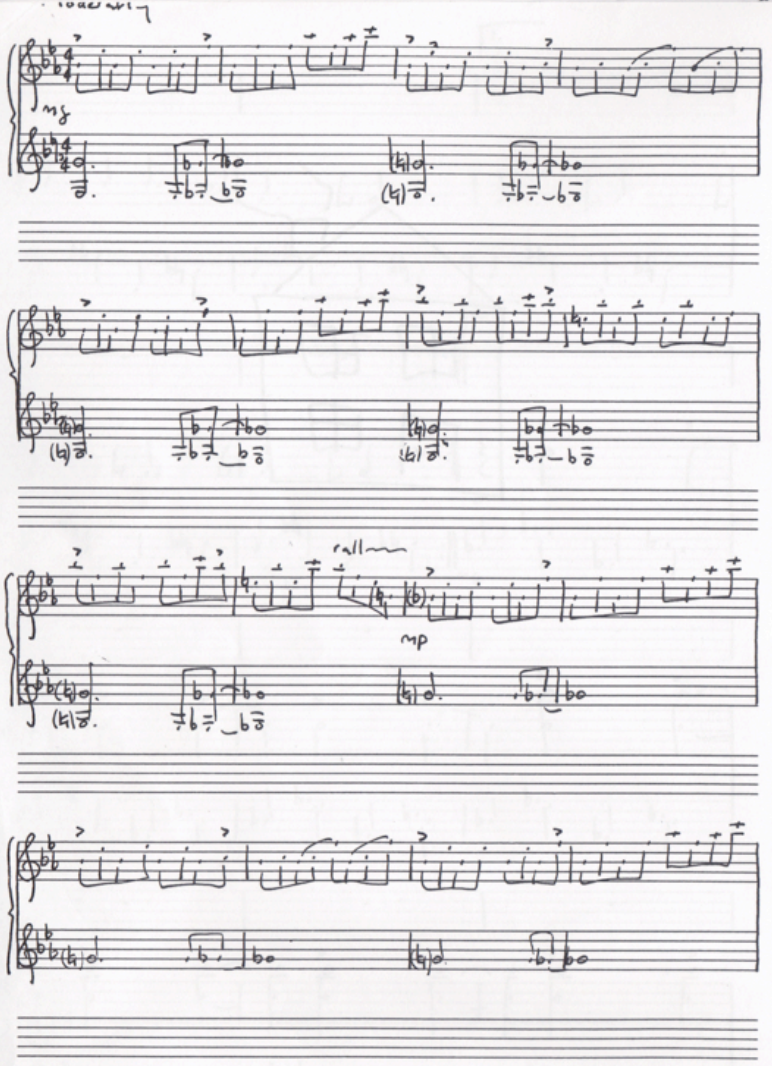
I did not oh I did not I did- nit but I

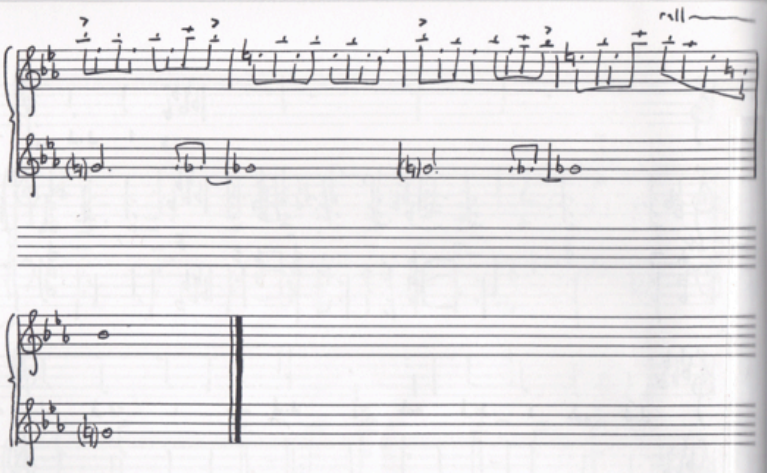
Vo.

P.

thought a- bout it




rall
mp
dw

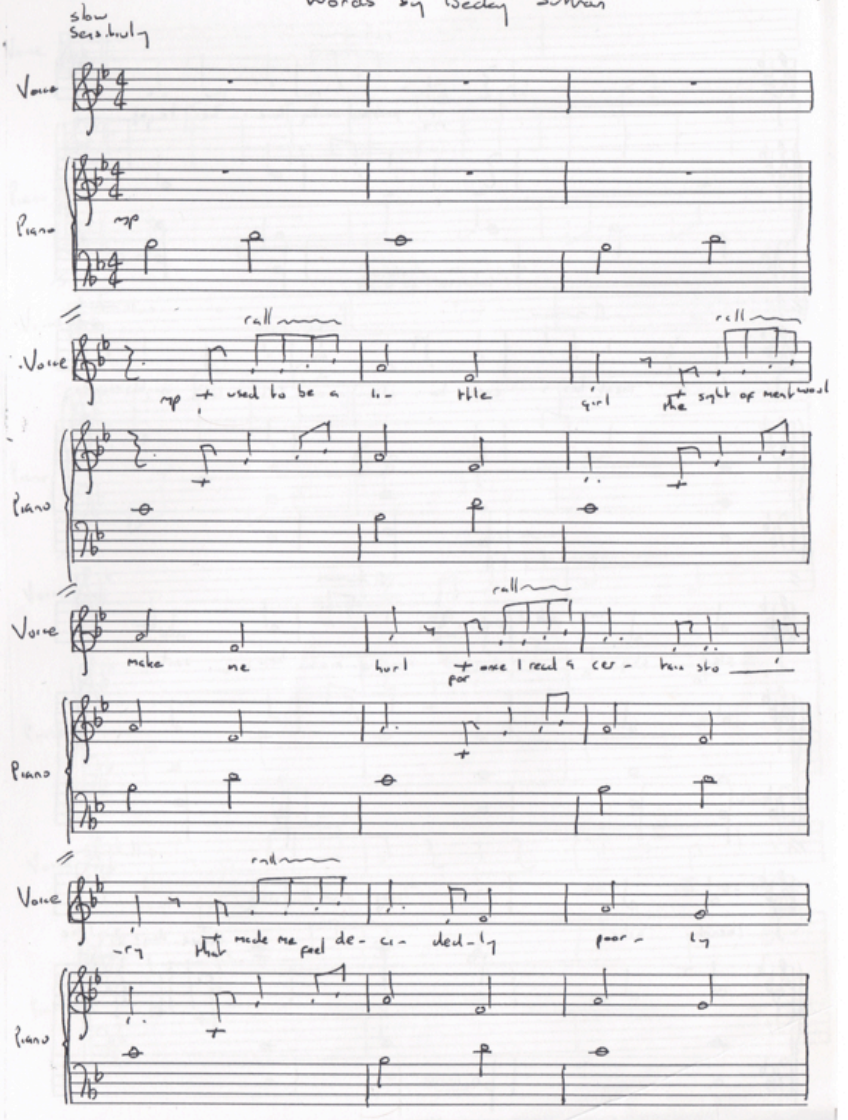

rall

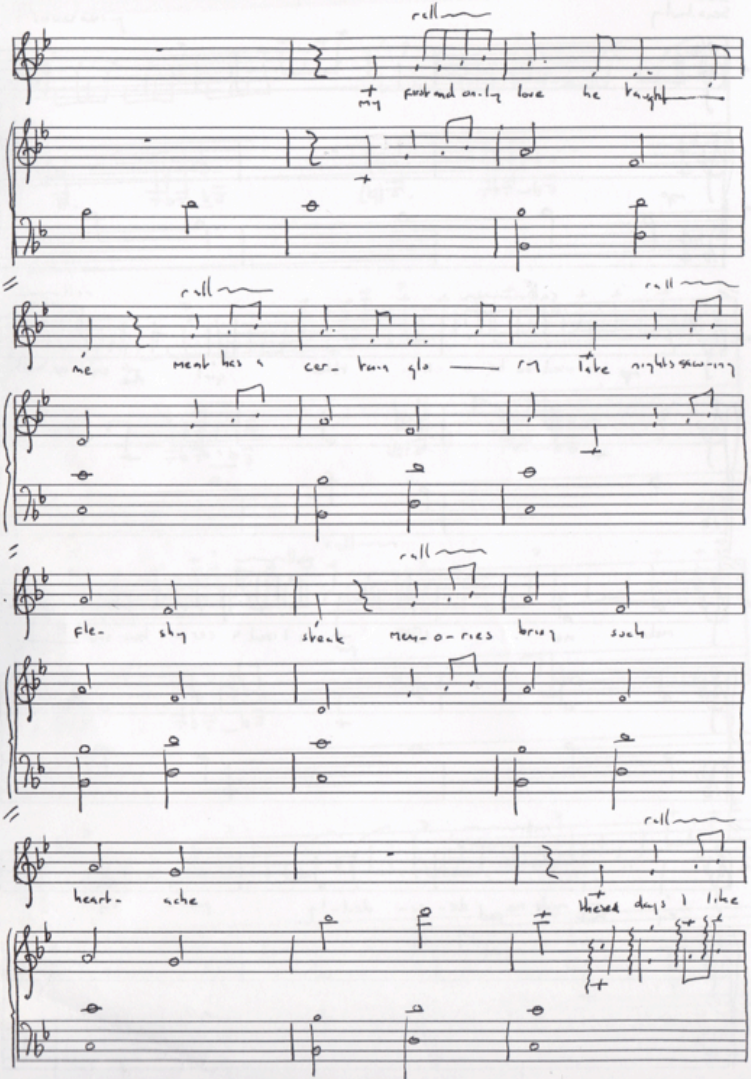
← Piano Sonata

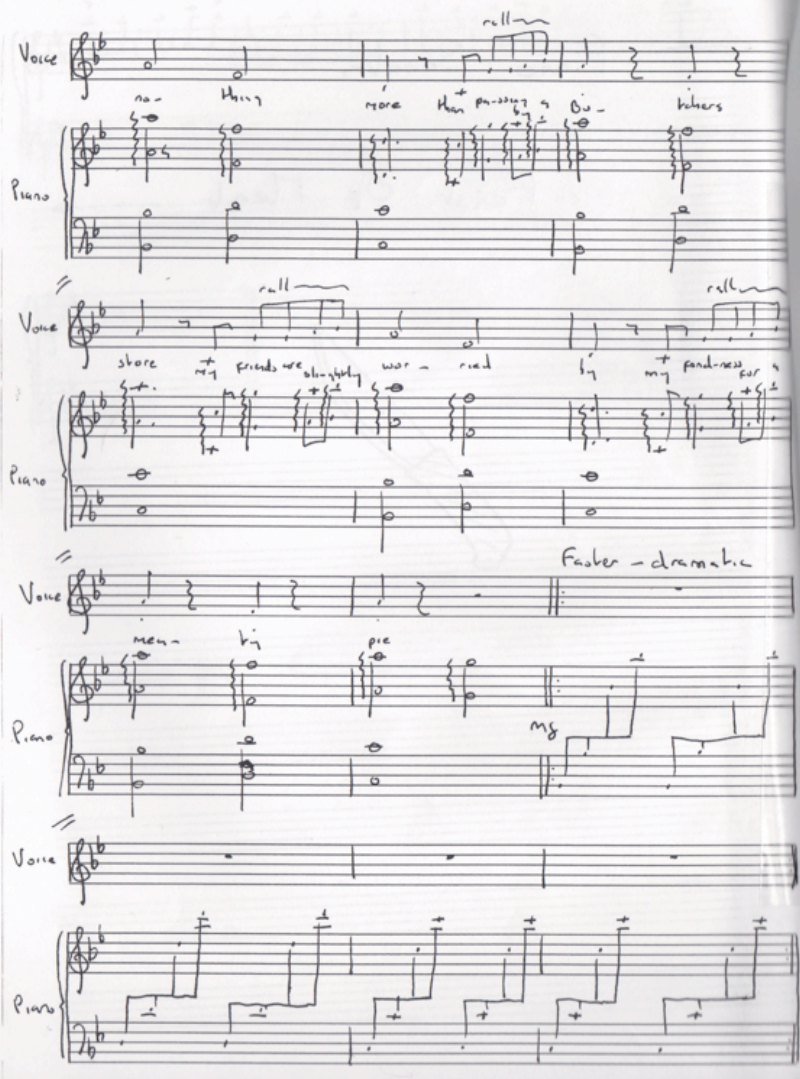
Feast Of Meat →

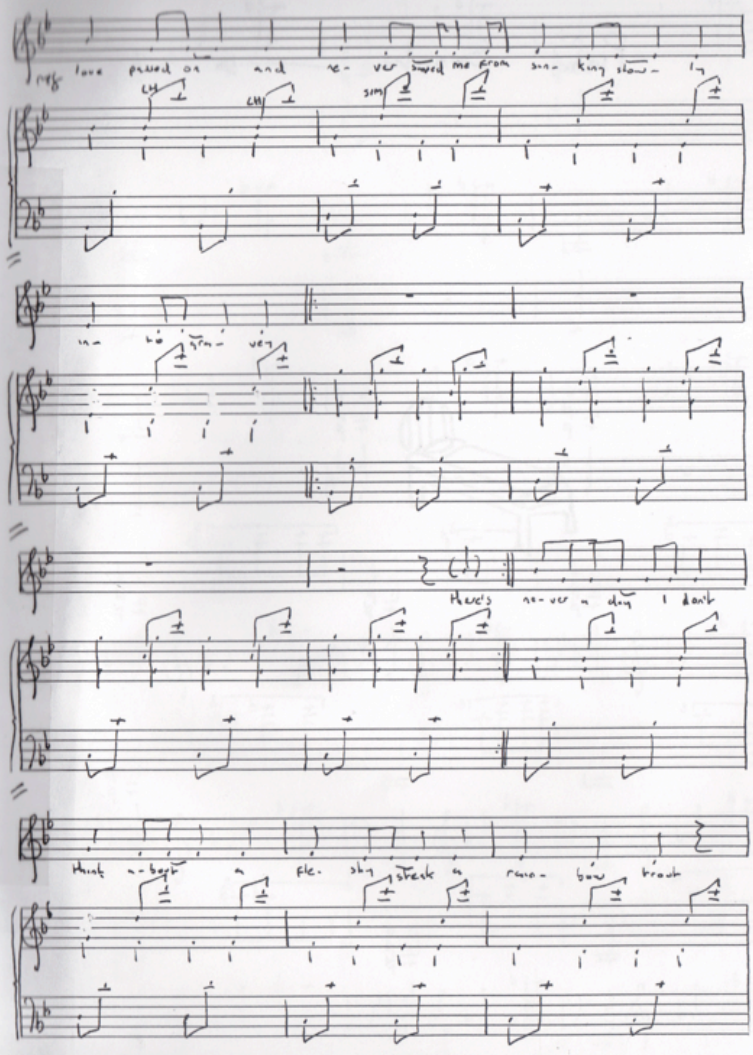


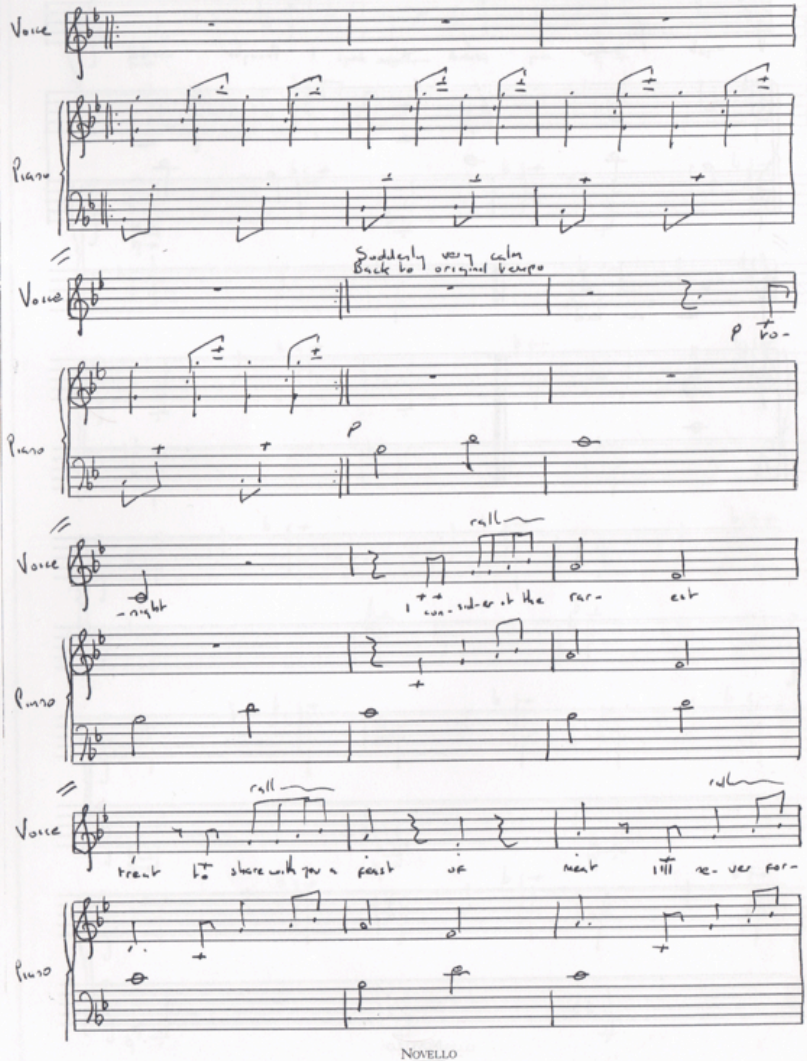
Words by Becky Sullivan




rall
my first and only love he taught
rall
me ment has a cer- tain glo — ry late nights saw-ing
rall
fle- shy steak men-o-ries bring such
rall
heart- ache
these days I like


Voice
rall
no- thing more than passing a Bu- tchers
Piano
Voice
rall
store my friends are slightly wor- ried by my fond-ness for a
Piano
Voice
Faster - dramatic
men- ty pie
Piano
mf
Voice
Piano


love passed on and ne- ver saved me from sin- king slow- ly
in- to gra- vey
there's ne- ver a day I don't
think a- bout a fle- shy steak a rain- bow trout


Voice
Piano
Suddenly very calm
Back to original tempo
p to-
-night
rall
I con- sid- er it the rar- est
treat to share with you a feast of meat I'll ne- ver for-

rall

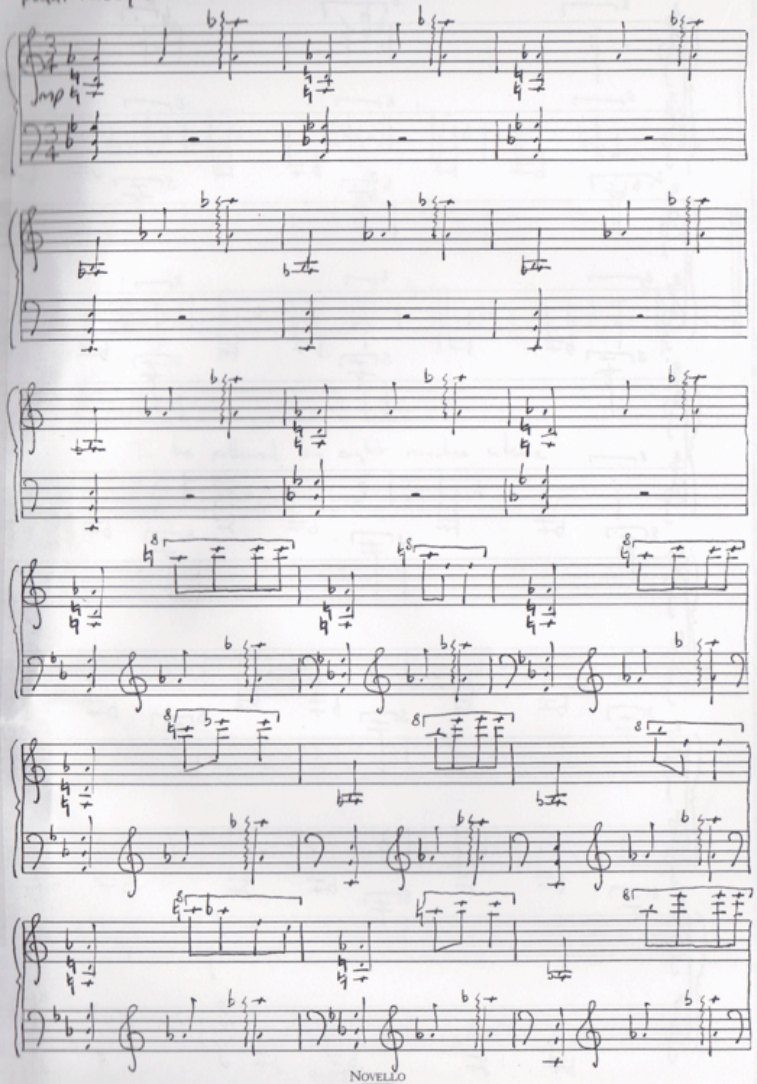
-get I swear my friend those days I thought world

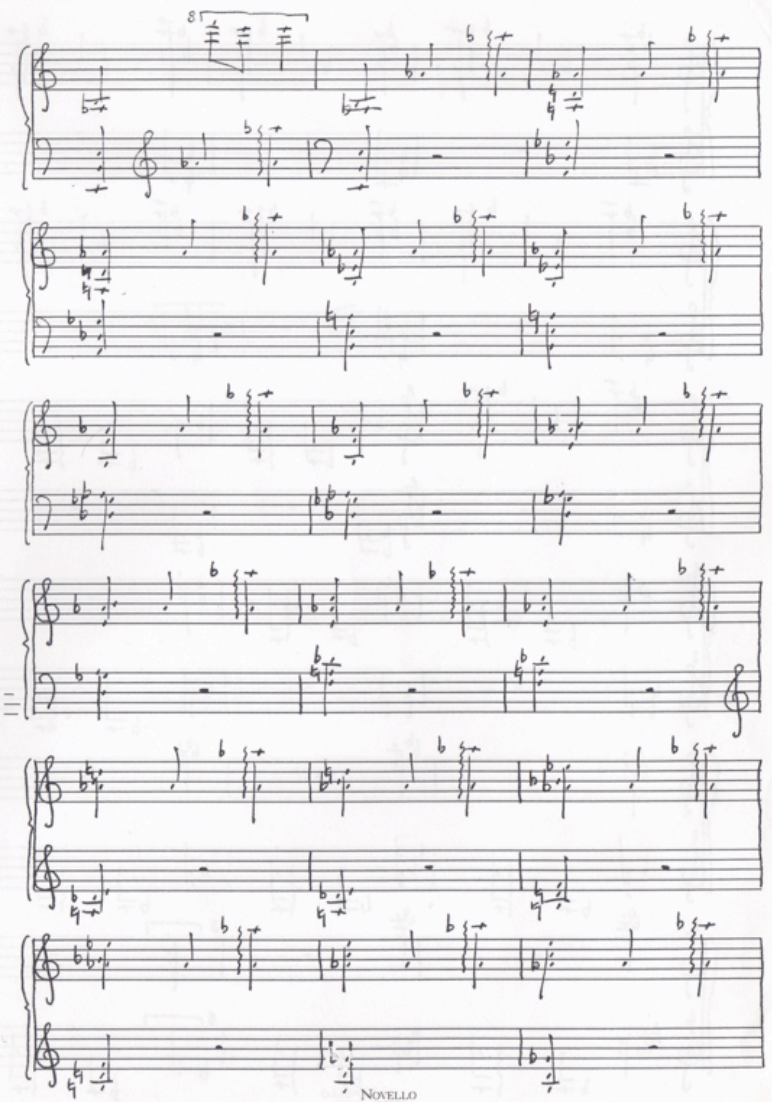
ne- ver end

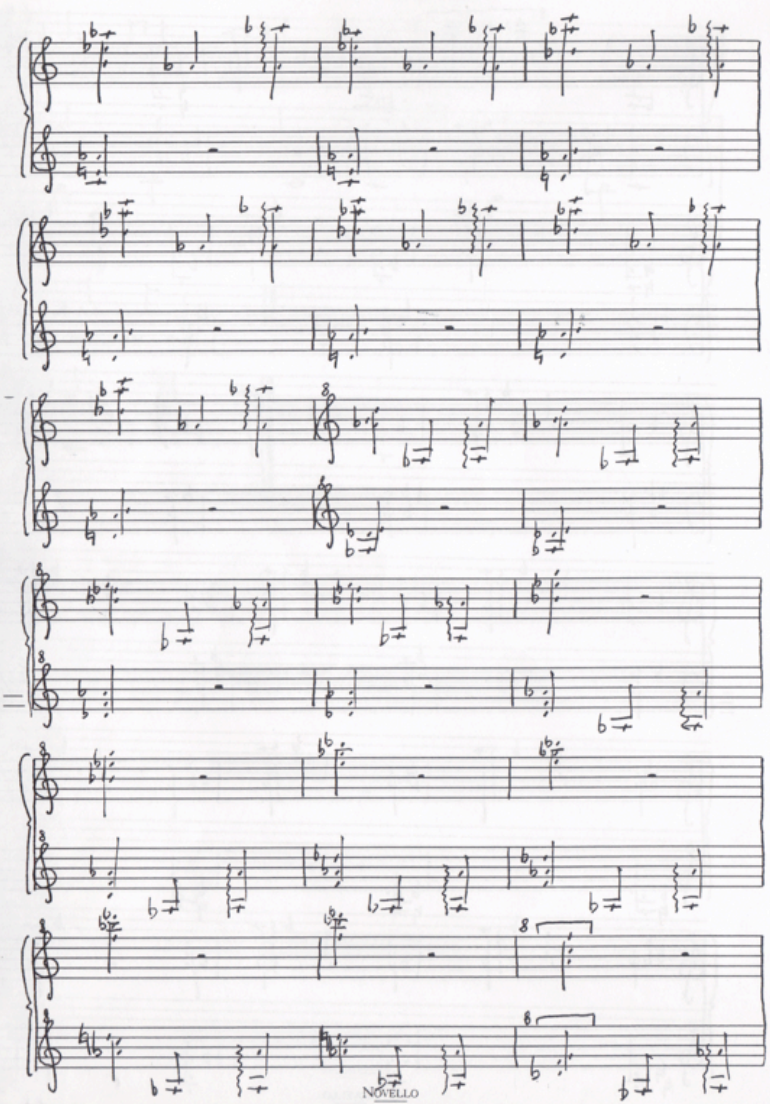
Piano Sonata →

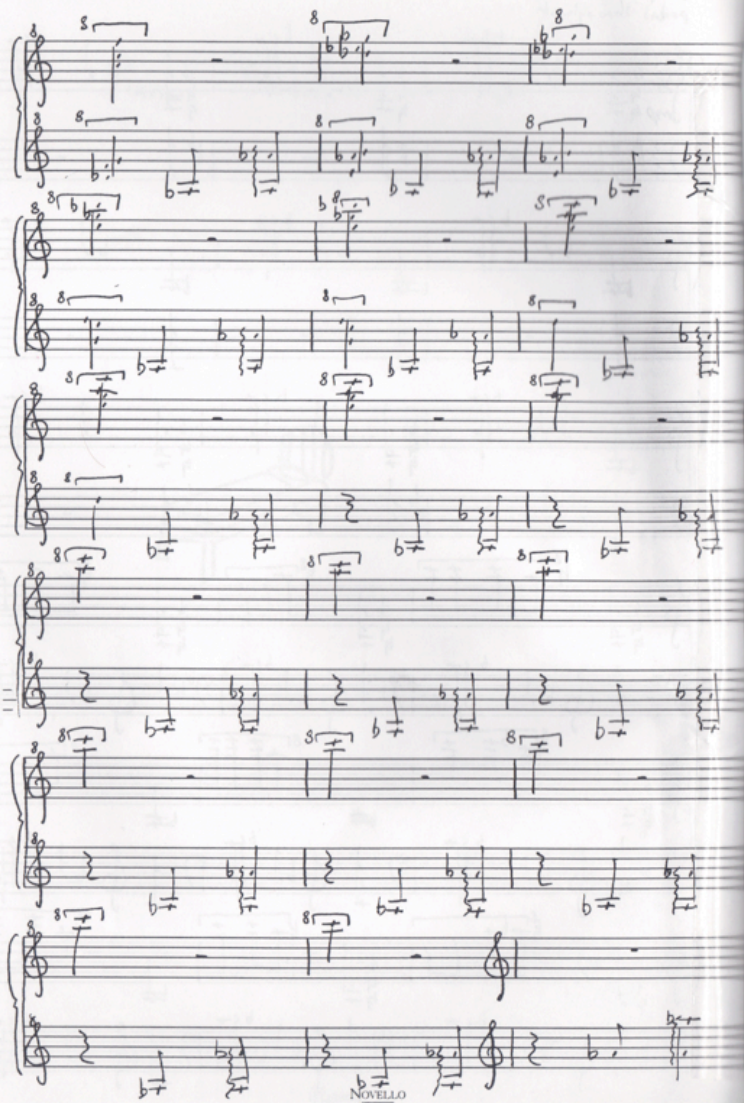


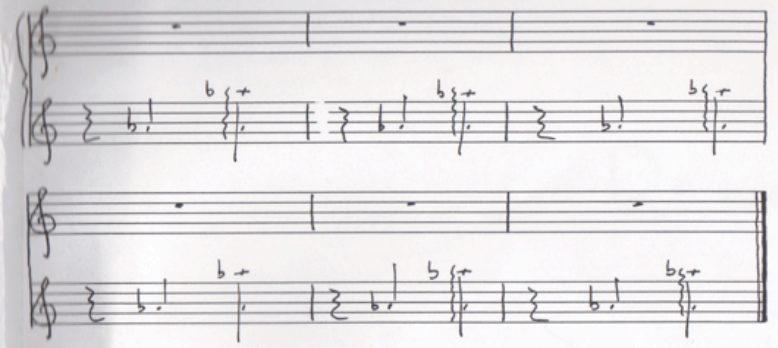
very slow
pedal throughout






NOVELLO


NOVELLO



[redacted]

The End

The Tele That Went To Space

And other Pieces for Wind & Percussion

~~[illegible] Six Parts~~

1. Building A Rocket Ship
2. The Robot That Sailed To The Moon
3. Quartet for Melody Horn, Tuba, Water Balloons & Toilet
4. Crashing A Rocket Ship
5. The Tele That Went To Space.

Part One Ensemble

A pair of toy cymbals and a bucket of water. The cymbals are either pressed together and scratched against each other (scratch), hit together (clash), hit together and muted (muted clash), lowered into water with the clash still ringing (lower into water) or lifted from the water (lift from water).

Glass marbles and a bucket of water. The marbles are dropped form a reasonable height to 'plip' into the water. I suggest placing a flannel at the bottom of the bucket so that the marbles do not click when they land there.

A bottle of water to be squeezed into a bucket of water. In practice either a very large, squeezable bottle or lots of bottles are needed.

An ironing board which is lifted and lowered. The performer need not be rhythmically precise since the sound is unpredictable anyway. Be sure to use a noisy ironing board that squeaks and clanks.

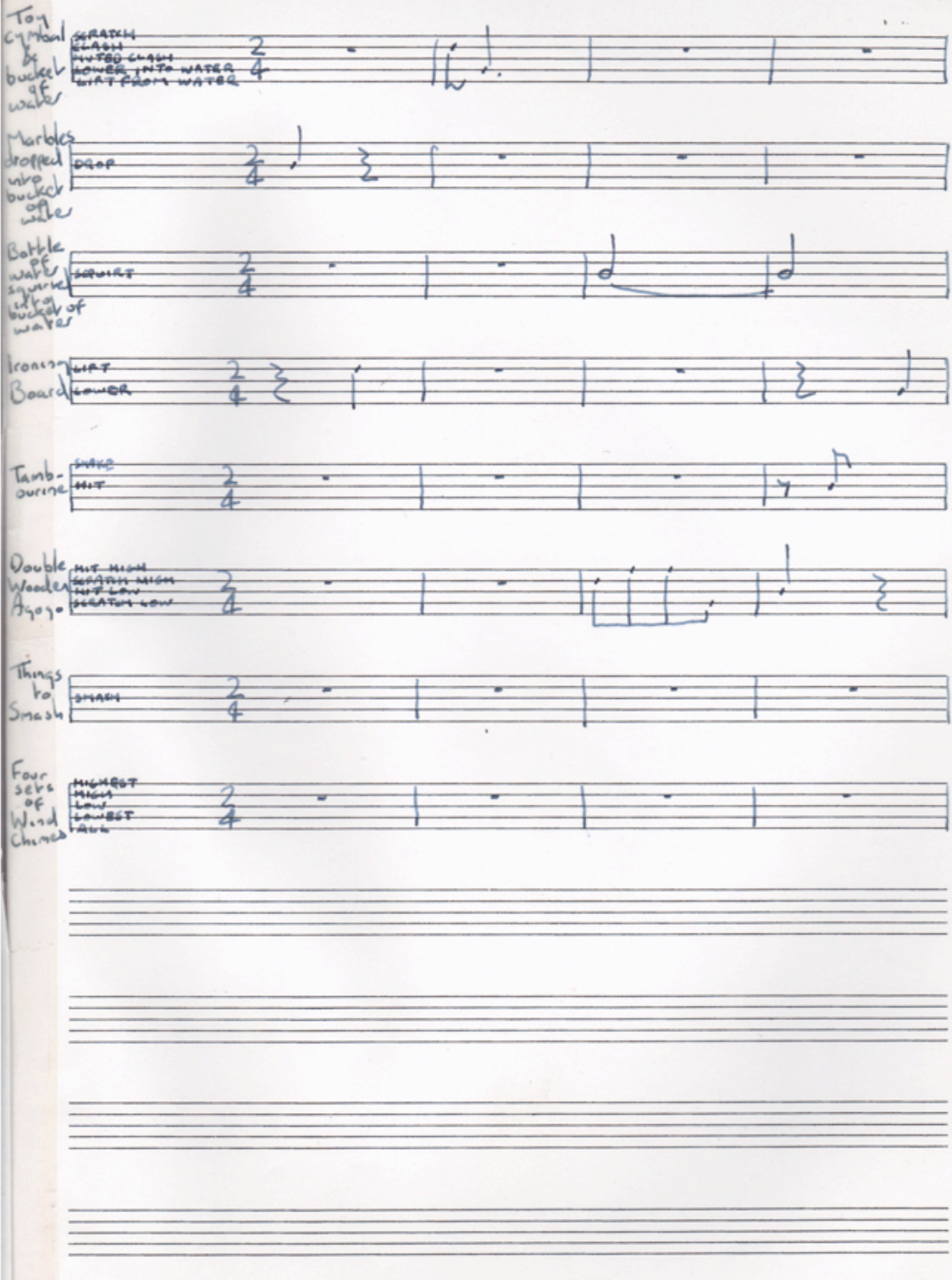
A tambourine that is either hit or shaken.

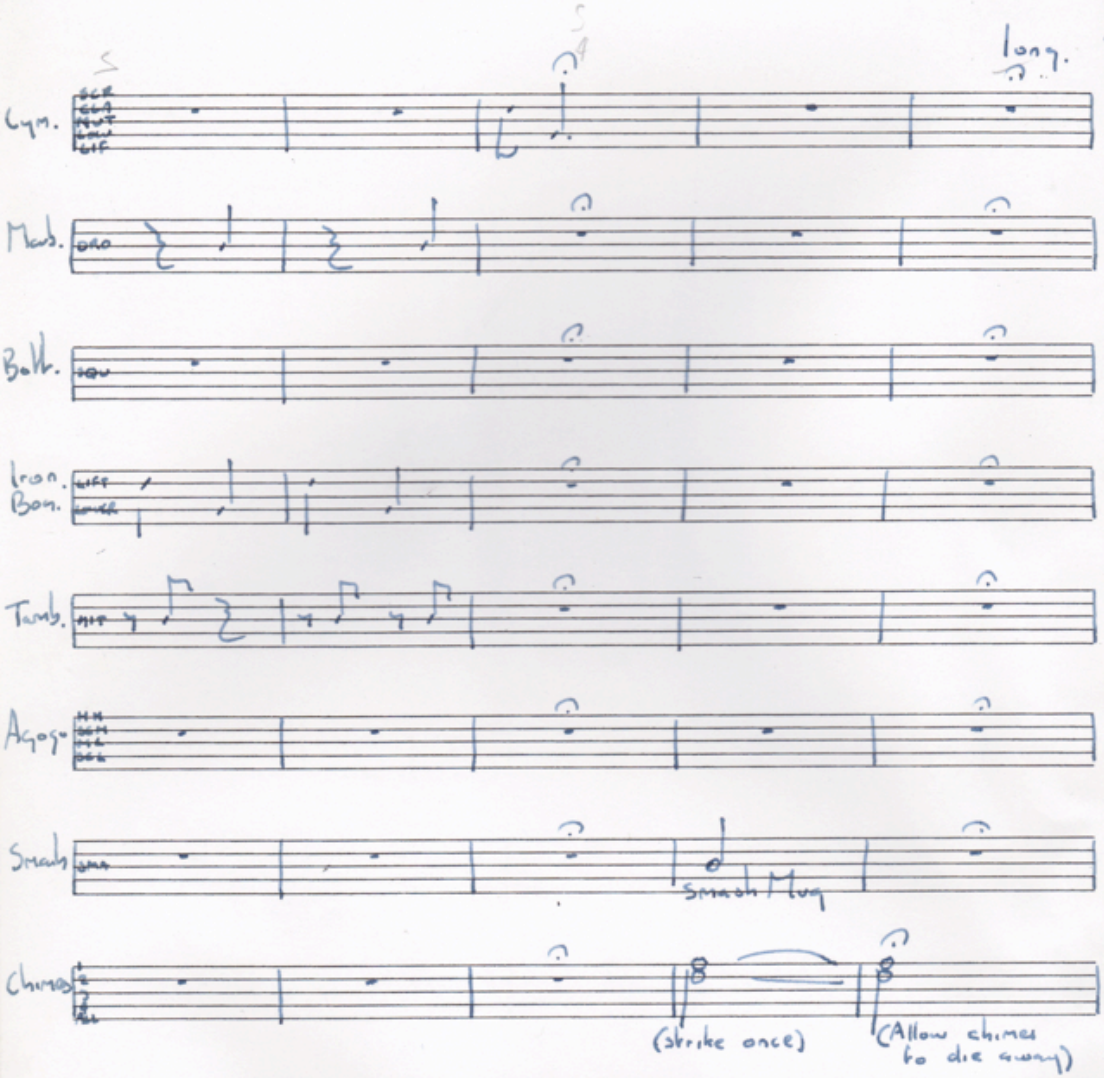
A double wooden agogo. The instructions I have written on the stave are: "scratch low, hit low, scratch high, hit high".

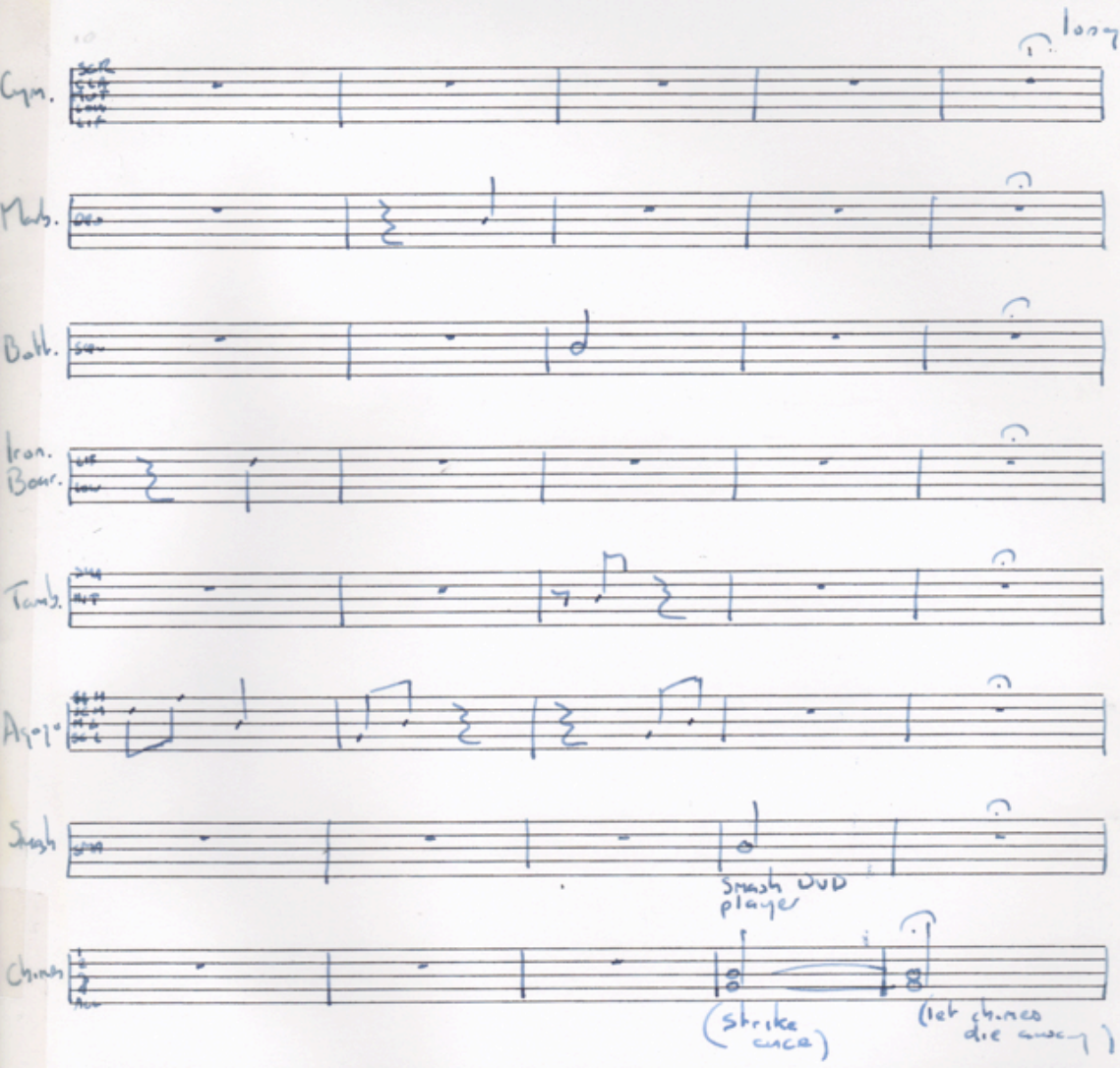
A performer armed with a mug, a DVD player and a plate, all of which will be smashed by being thrown violently onto the floor.

Four sets of wind chimes of differing pitches, which ate provoked and then allowed to ring until they fall completely silent.

slow, soft


Toy cymbal & bucket of water
SCRATCH
CLASH
MUTED CLASH
LOWER INTO WATER
LIFT FROM WATER
Marbles dropped into bucket of water
DROP
Bottle of water squirted into bucket of water
SQUIRT
Ironing Board
LIFT
LOWER
Tambourine
SHAKE
HIT
Double Wooden Agogo
HIT HIGH
SCRATCH HIGH
HIT LOW
SCRATCH LOW
Things to Smash
SMASH
Four sets of Wind Chimes
HIGHEST
HIGH
LOW
LOWEST
TRILL


long.
Cym.
Mark.
Bell.
Iron. Bon.
Tamb.
Agogo
Smash
Smash Mug
Chimes
(strike once)
(Allow chimes to die away)


long
Cym.
Marb.
Bott.
Iron. Bear.
Tamb.
Agogo
Smash
Smash DVD player
Chimes
(strike once)
(let chimes die away)

Free Time
(performer's intuition)

Back in time

Cym.

Mark.

Bell.

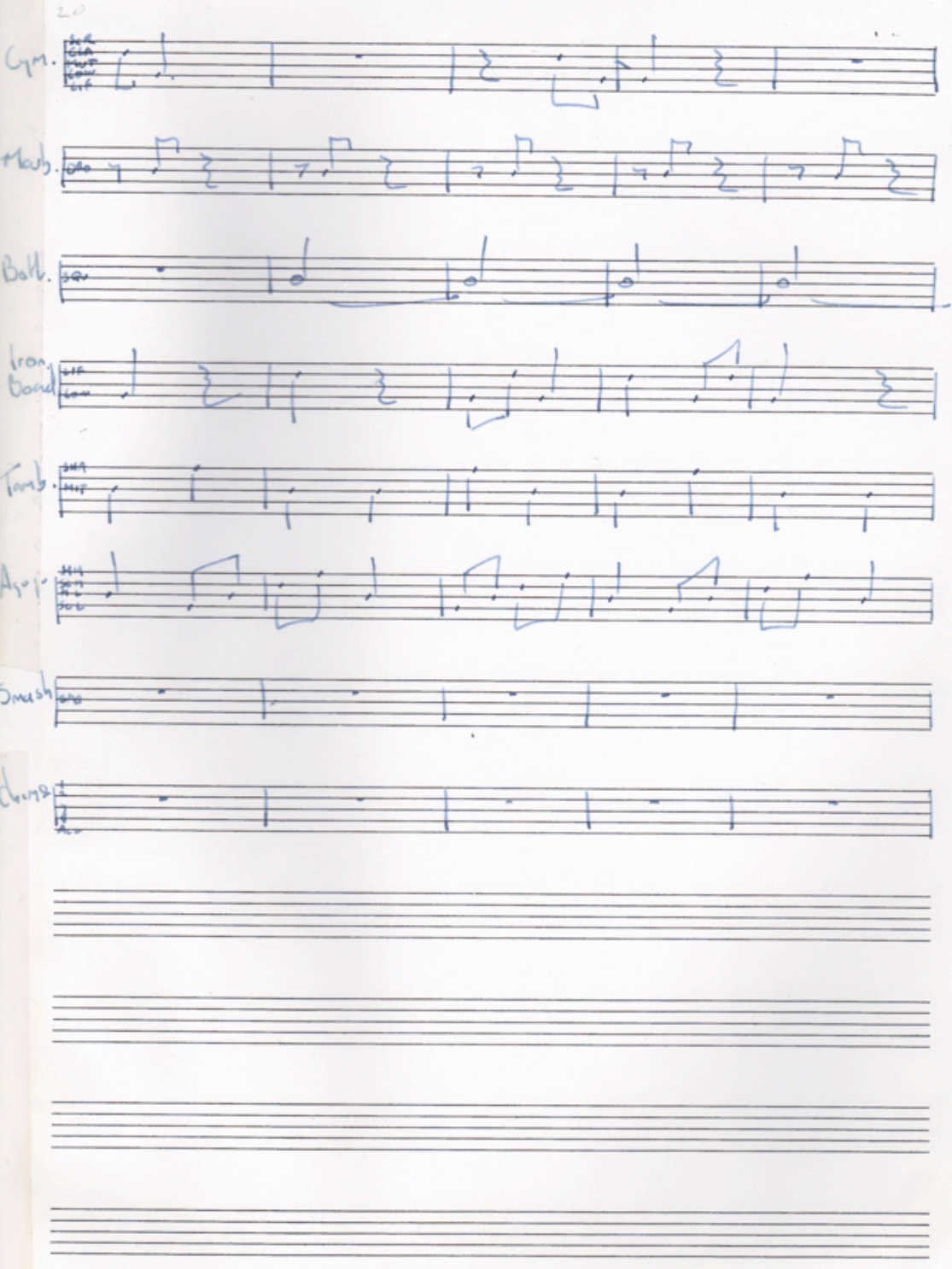
Ira.
Bon.

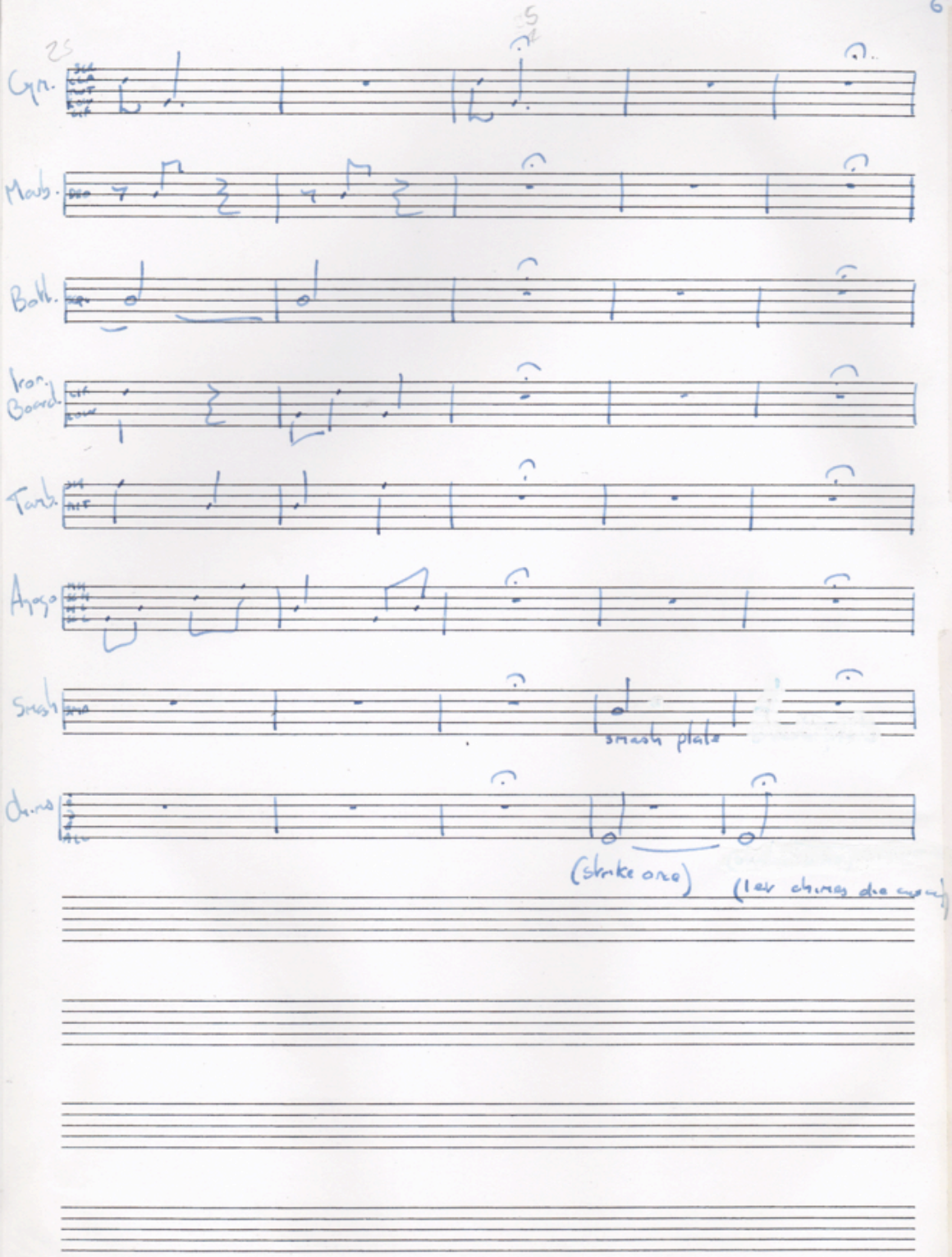
Tamb.

Agogo

Snare

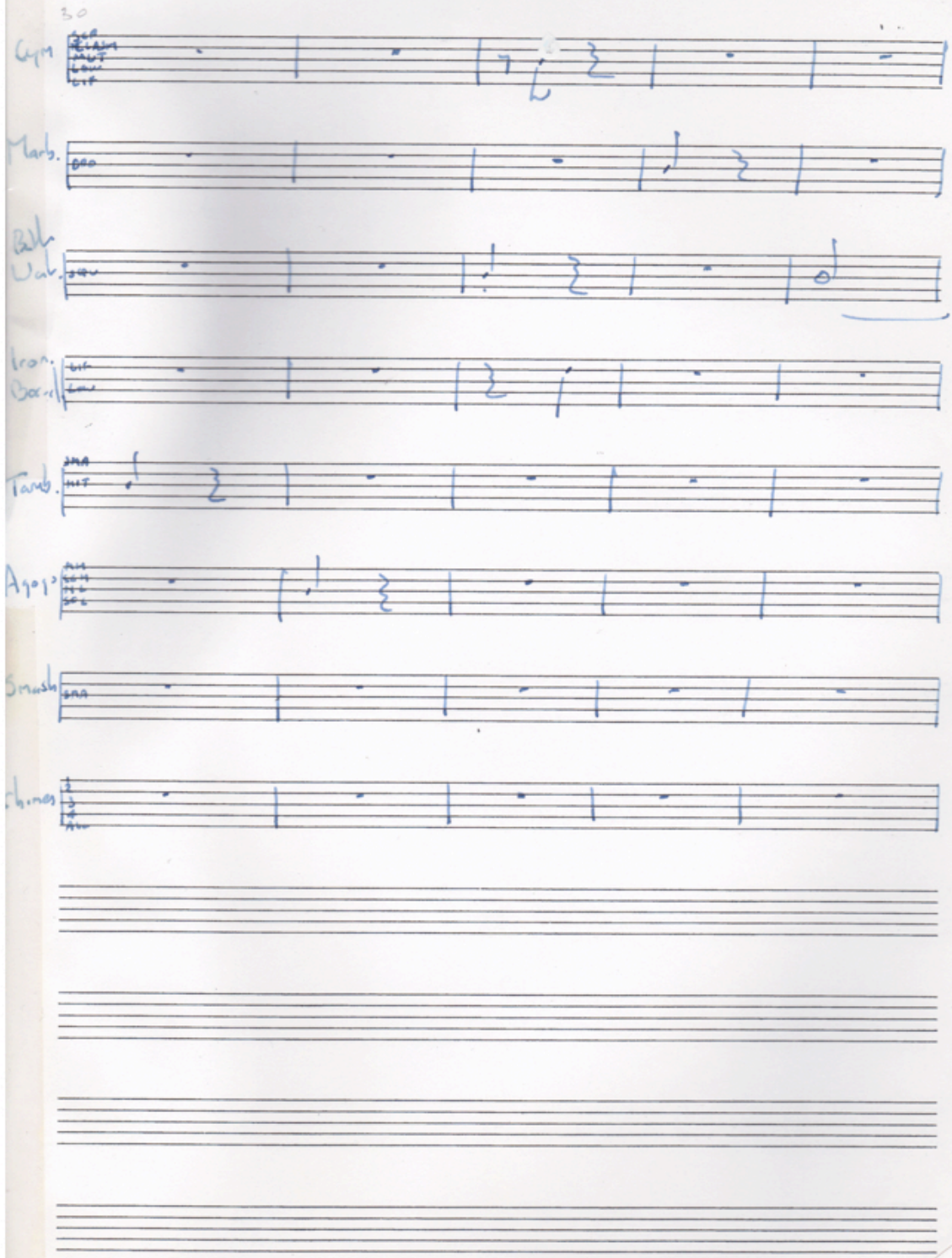
chimes


20
Gym.
Mach.
Bell.
Iron Board
Tamb.
Agog.
Smash
Chimes

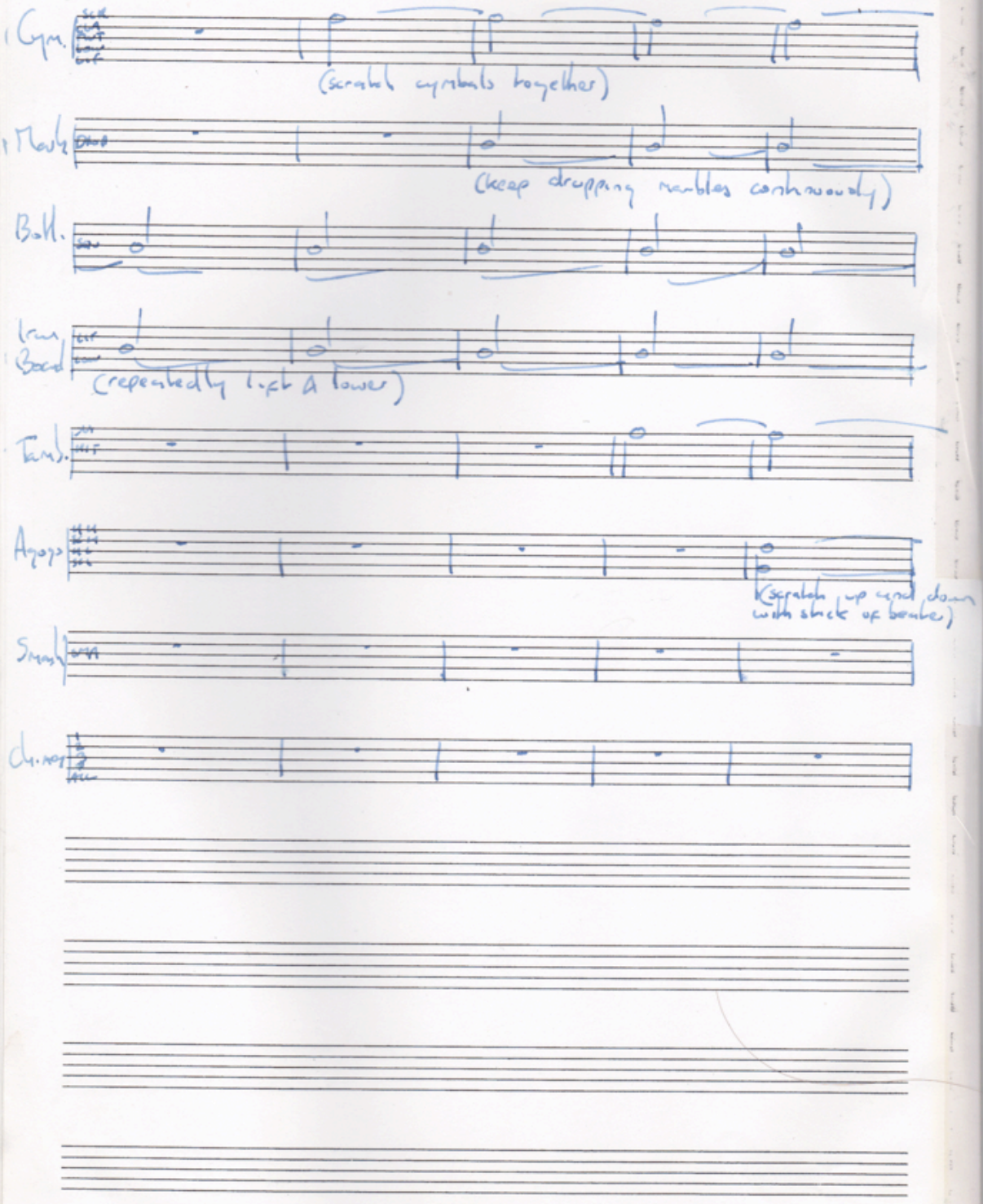

Gym.
Marb.
Bott.
Iron. Board.
Tamb.
Agogo
Smash
smash plate
Chimes
(strike once)
(let chimes die away)

WOODSTOCK

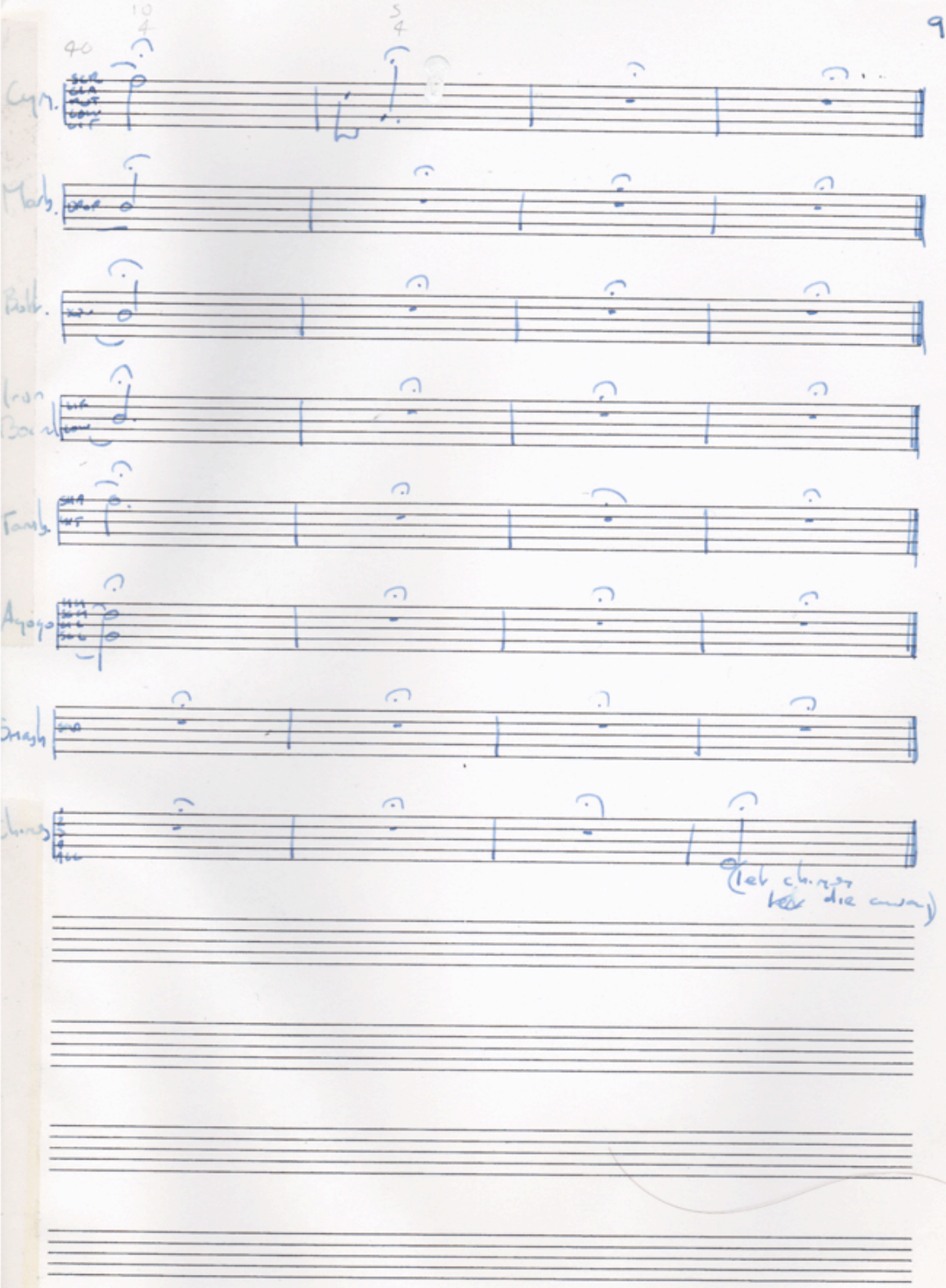
slower



WOODSTOCK


Cym.
(scratch cymbals together)
Marb.
(keep dropping marbles continuously)
Bott.
Iron Board
(repeatedly lift & lower)
Tamb.
Agogo
(scratch up and down with stick of beater)
Smash
Chimes

WOODSTOCK


40
10
4
5
4
Cym.
Marb.
Bolt.
Iron Bowl
Tamb.
Agogo
Smash
Chimes
(let chimes die away)

WOODSTOCK

Part Two Ensemble

A glockenspiel which is played in the usual way.

Three elastic bands of differing thickness that are stretched over a bowl and plucked.

An empty glass which is filled slowly with water.

Sheets of newspaper which are slowly torn.

A container full of haricot beans which are dropped onto the glockenspiel.

Hand bells which are shaken.

A tambourine which is shaken or hit.

Sets of wind chimes which are provoked and then clamped together to stop them ringing. More than one set of wind chimes will require more than one performer to stop them ringing simultaneously.

Finger cymbals which are played in the usual way.

A double wooden agogo which is scored as in part one.

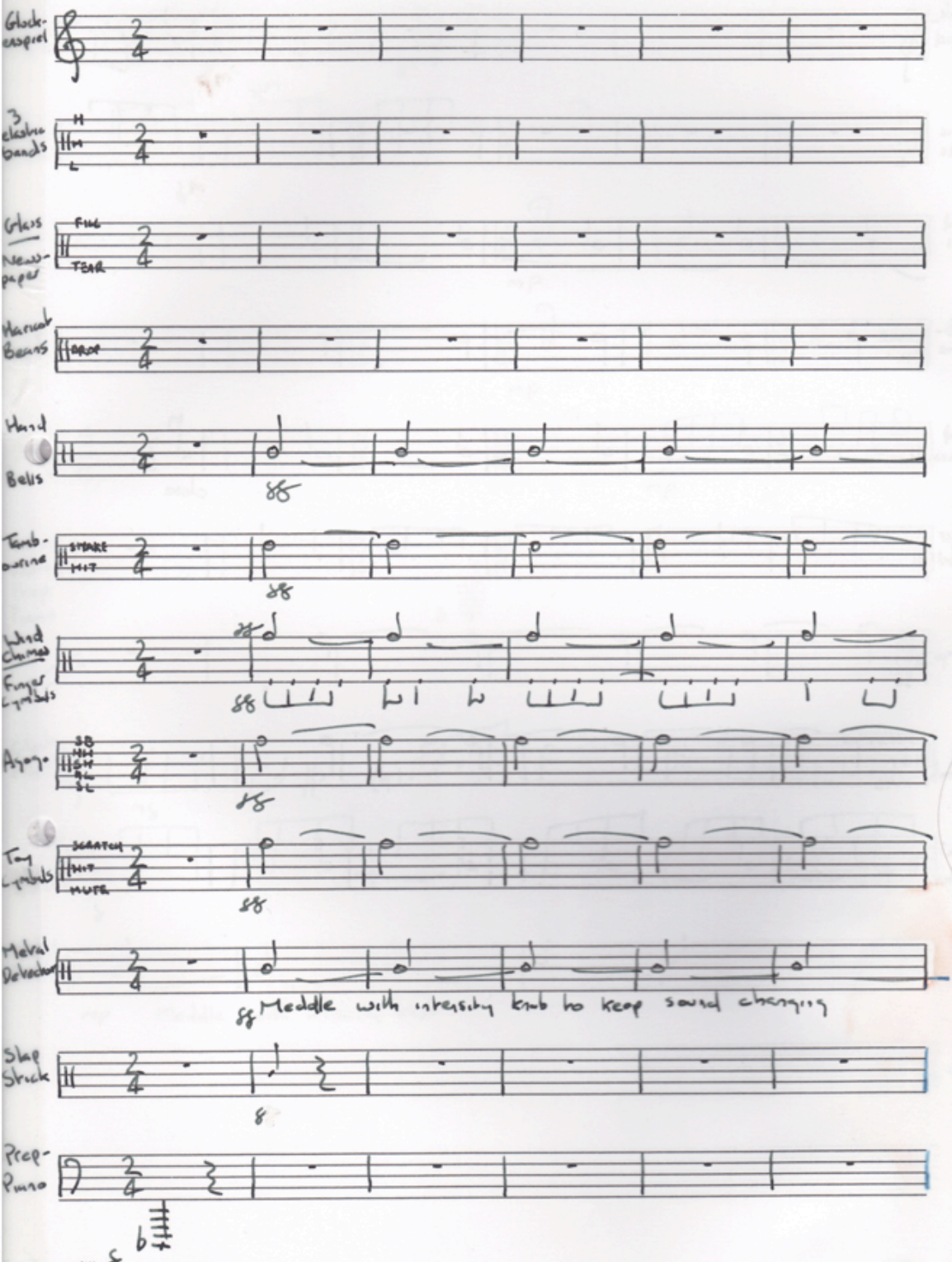
A pair of toy cymbals which are scratched, hit and muted or clashed as in part one.

A metal detector with an intensity knob which is set off.

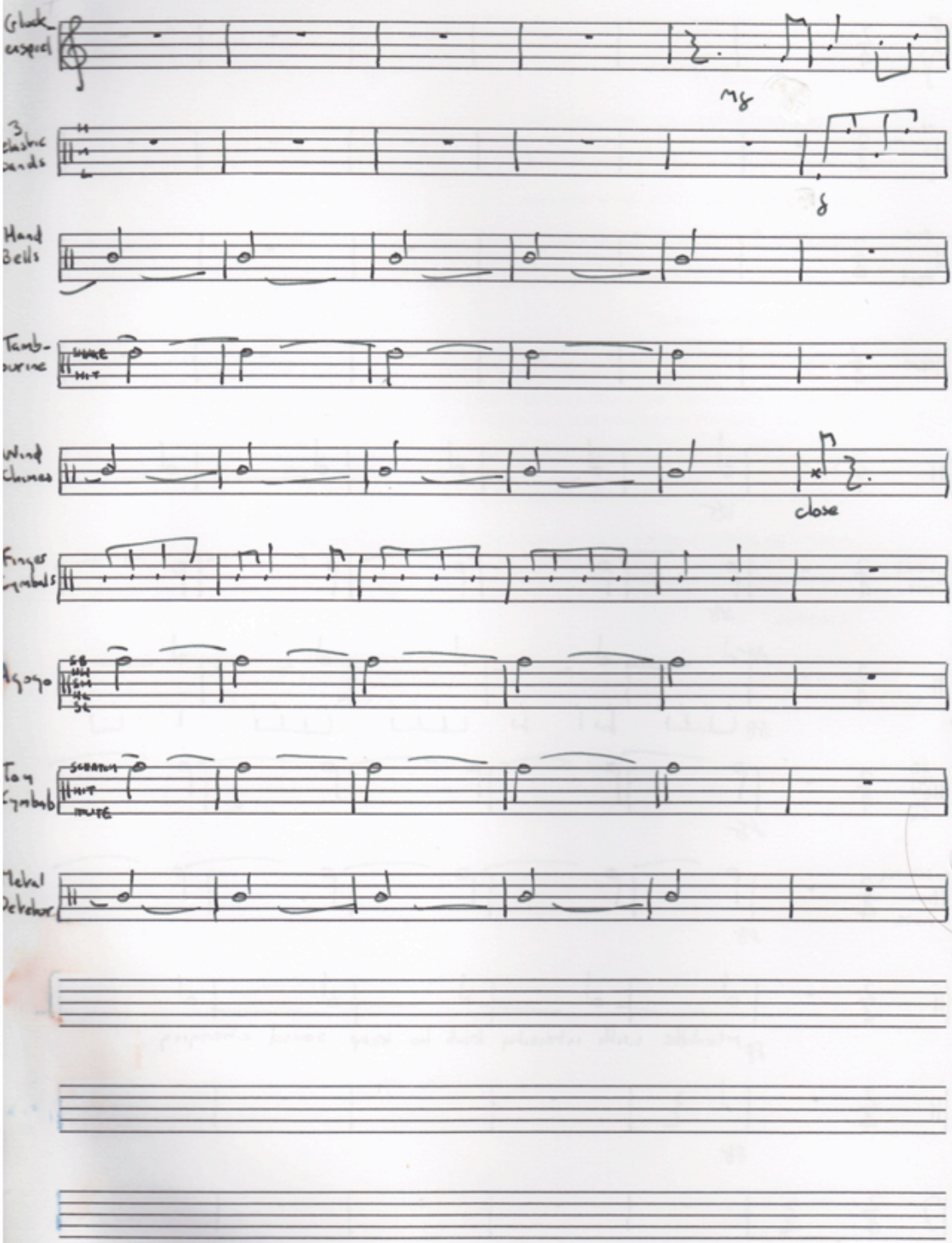
A slapstick.

Any instrument which can reach the notes written on the bottom stave. I suggest a piano, prepared in some way to make the sound more interesting, ensuring that the pitches can still be heard clearly.

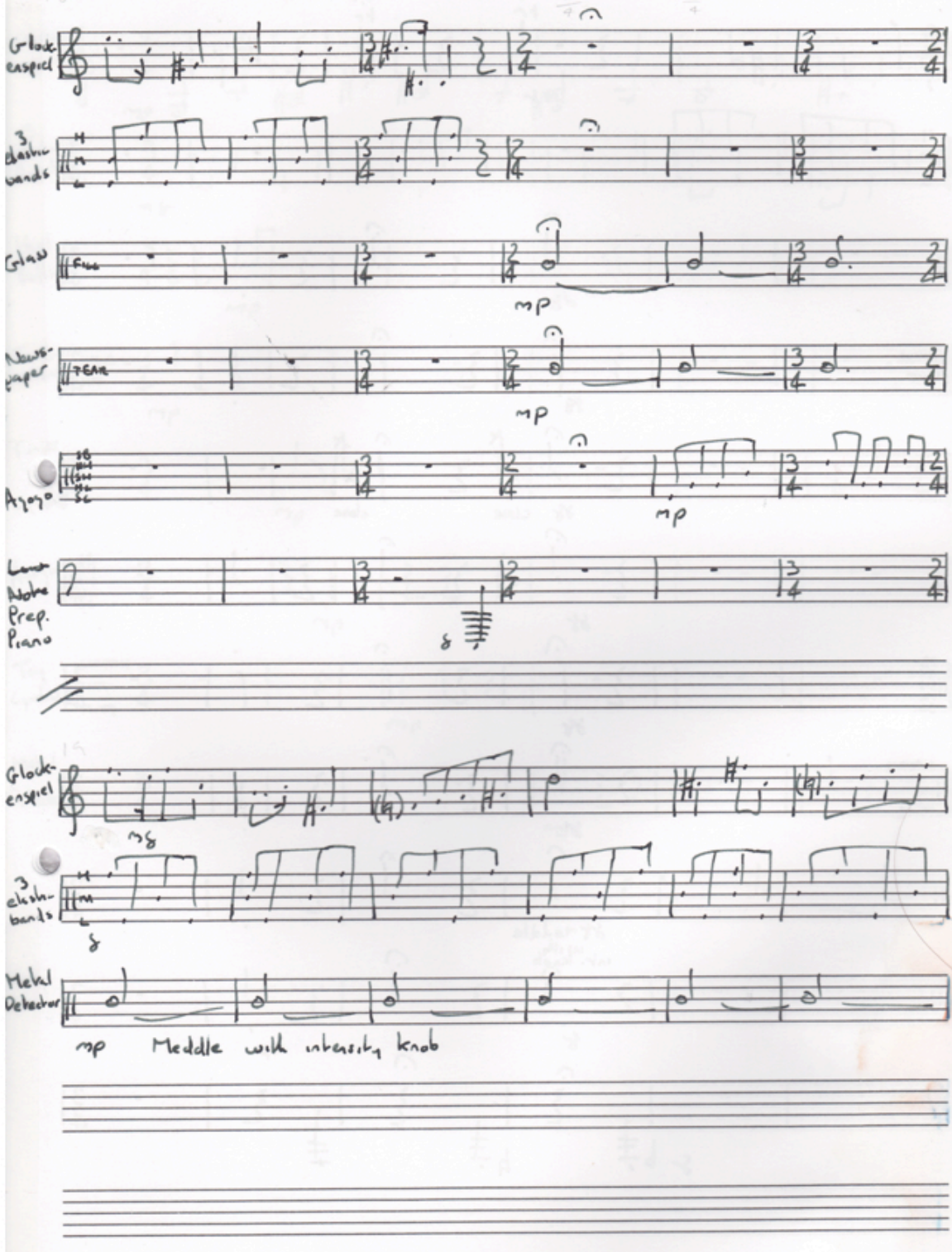
Moderate fast.

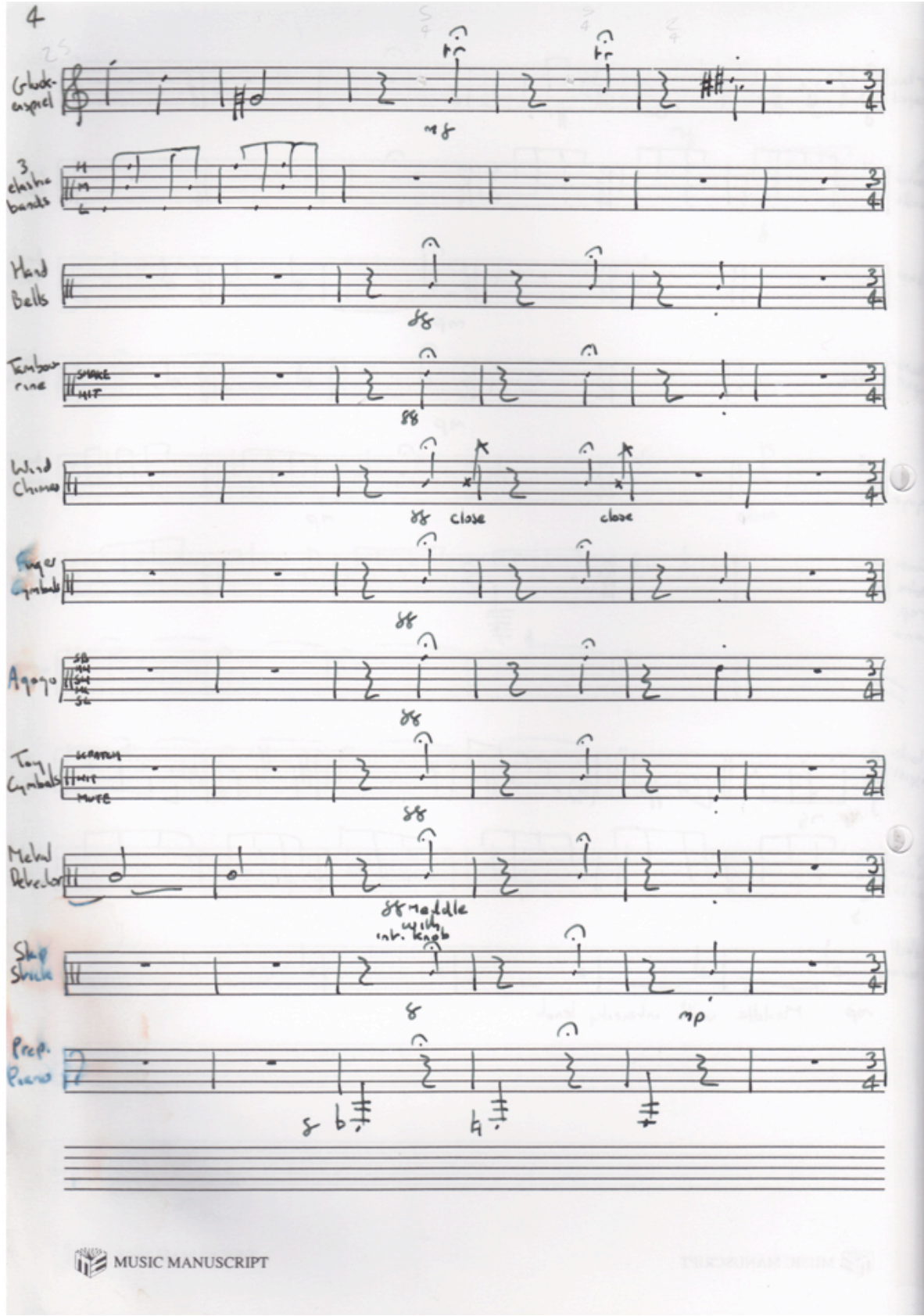


MUSIC MANUSCRIPT

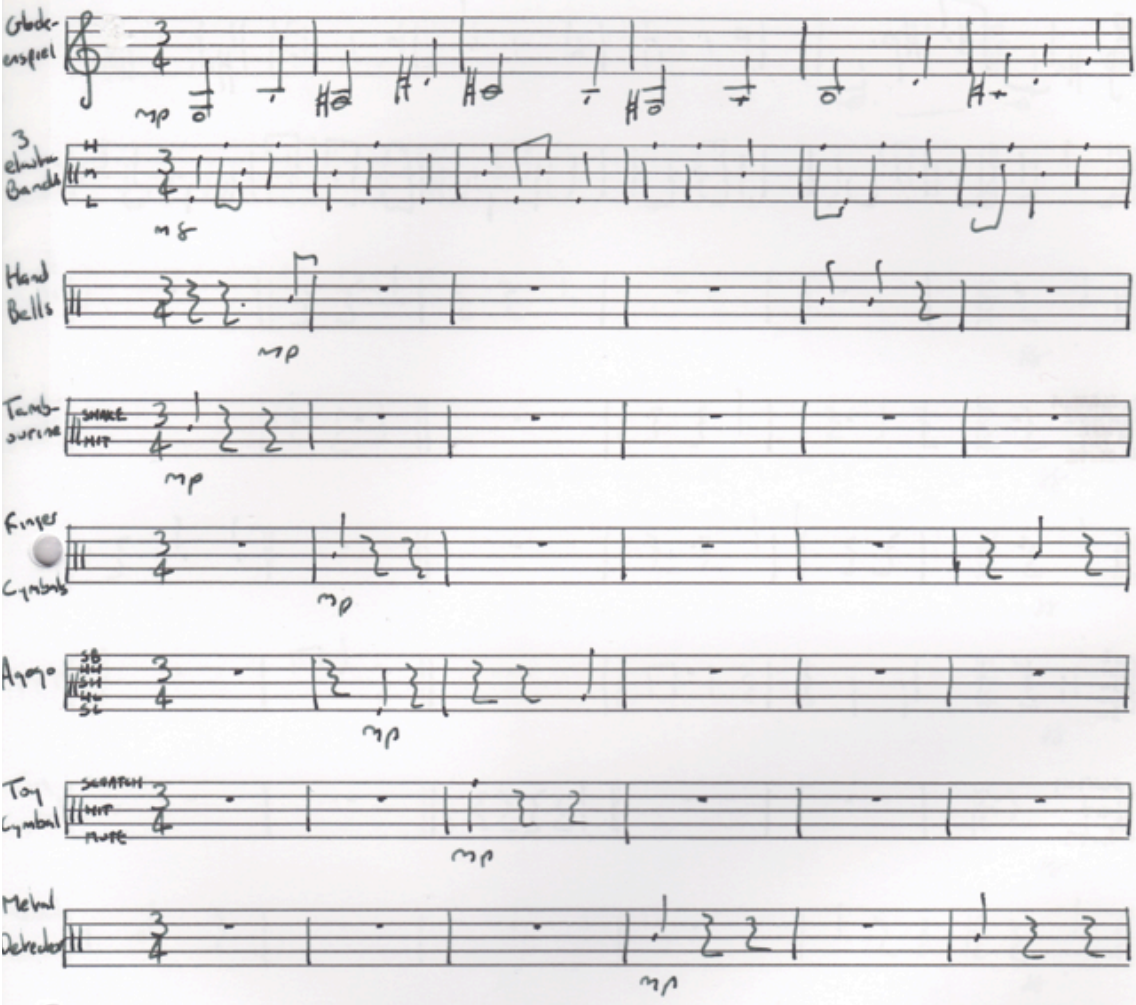


MUSIC MANUSCRIPT

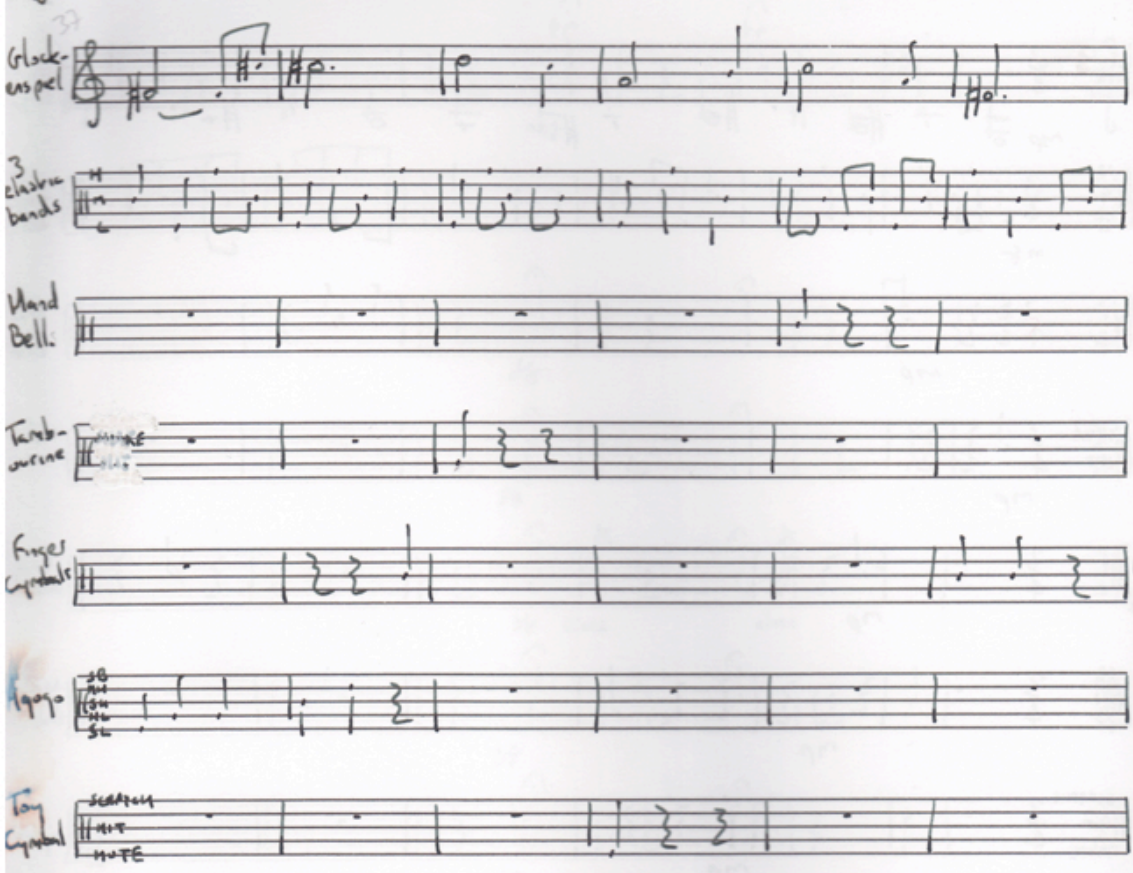

Glock-enspiel
3 elastic bands
Guiro
mp
Newspaper
TEAR
mp
Agogo
mp
Low Noise Prep. Piano
Glock-enspiel
mp
3 elastic bands
Metal Detector
mp Meddle with intensity knob

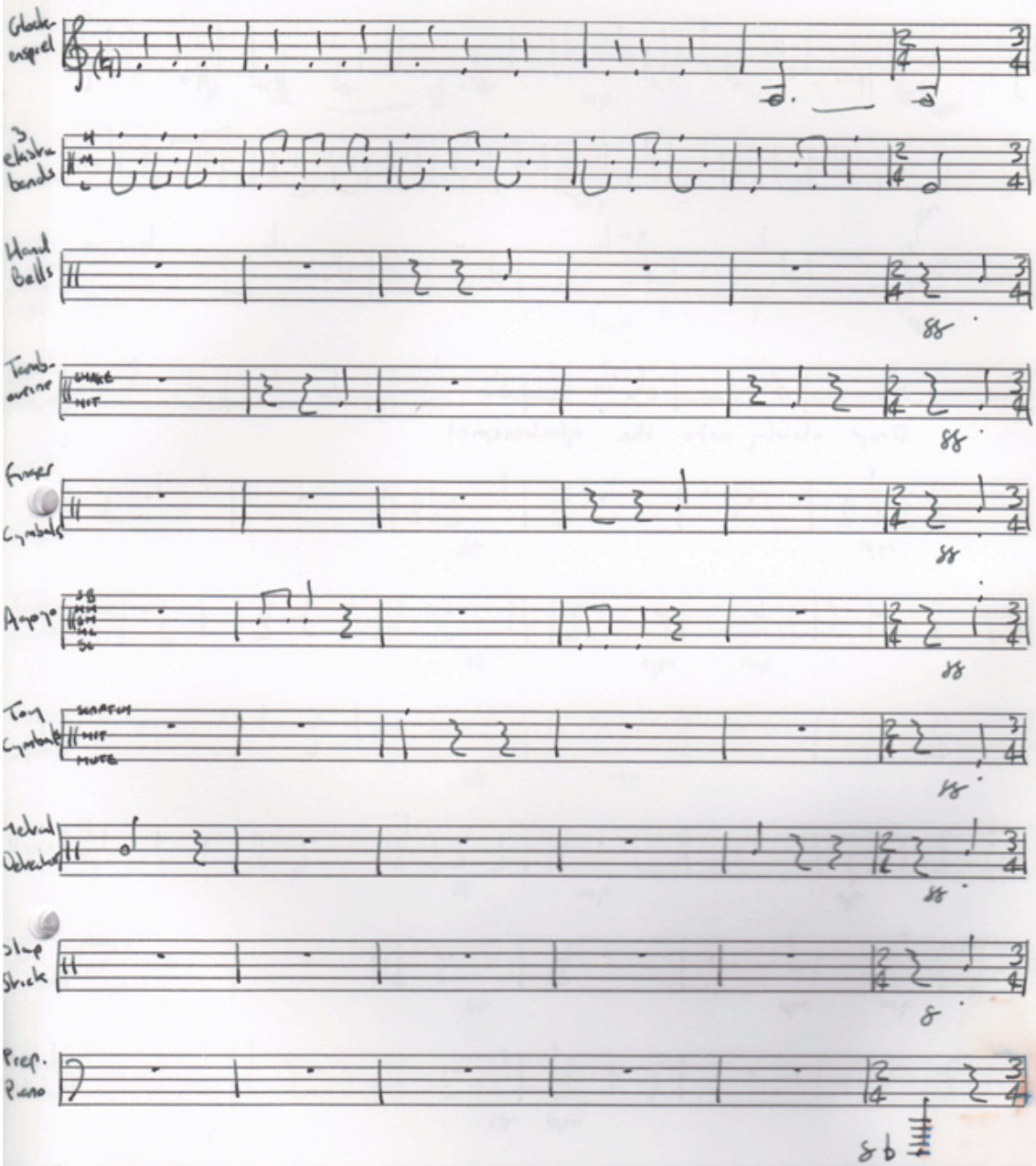


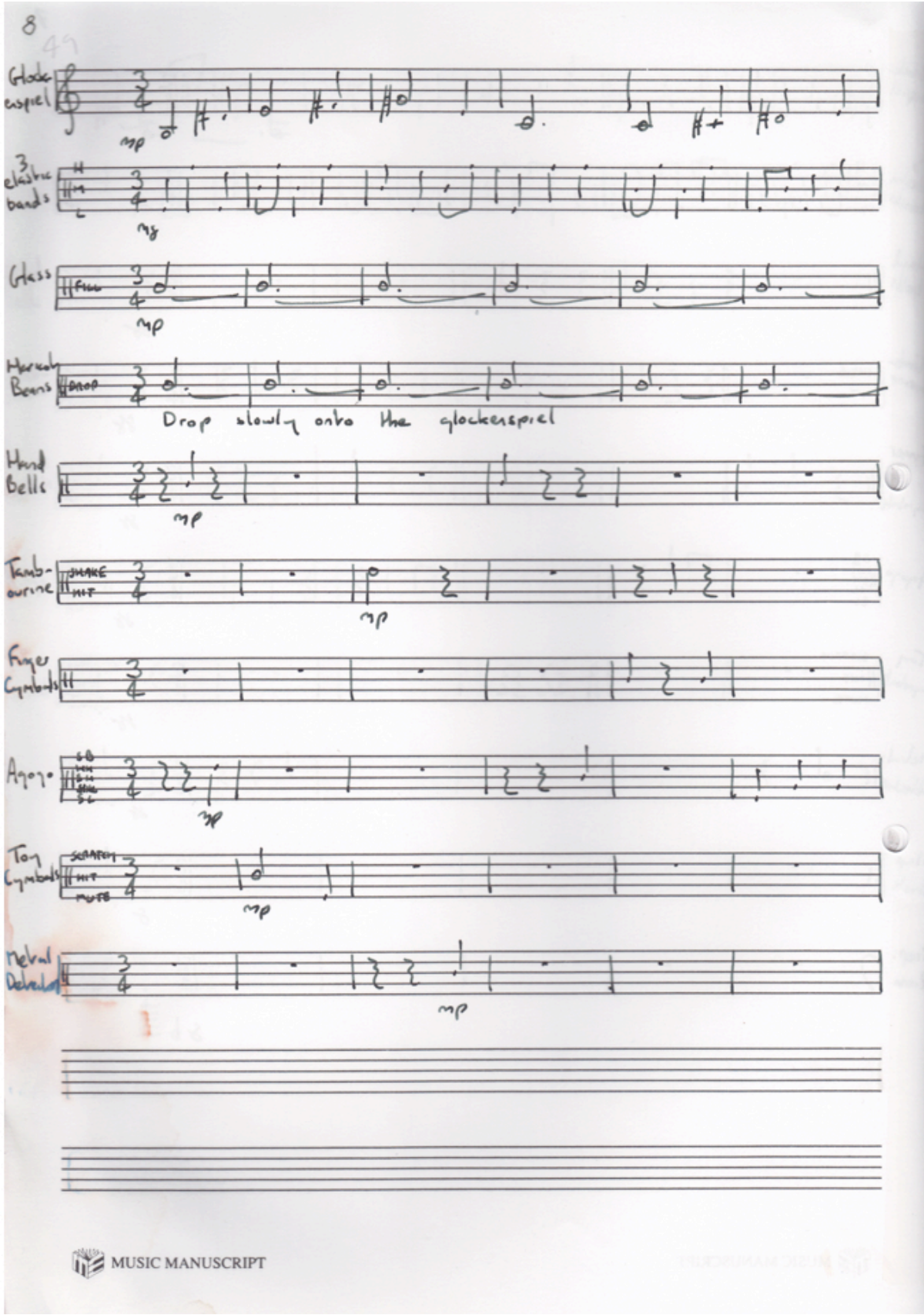
MUSIC MANUSCRIPT



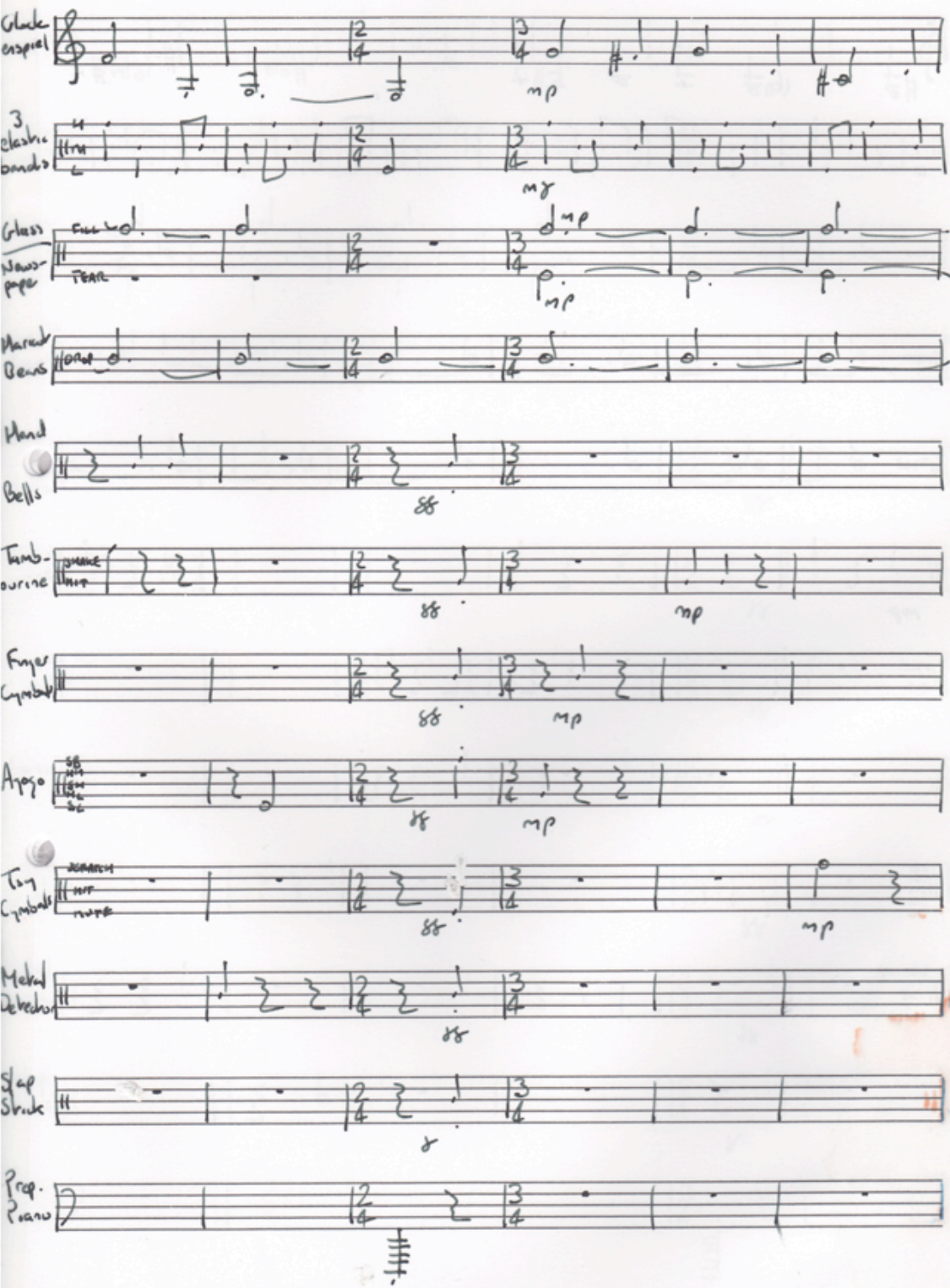
MUSIC MANUSCRIPT


Glock-
enspiel
3
elastra
bands
Hand
Bell.
Tamb-
ourine
Finger
Cymbals
Agogo
Tom
Cymbal

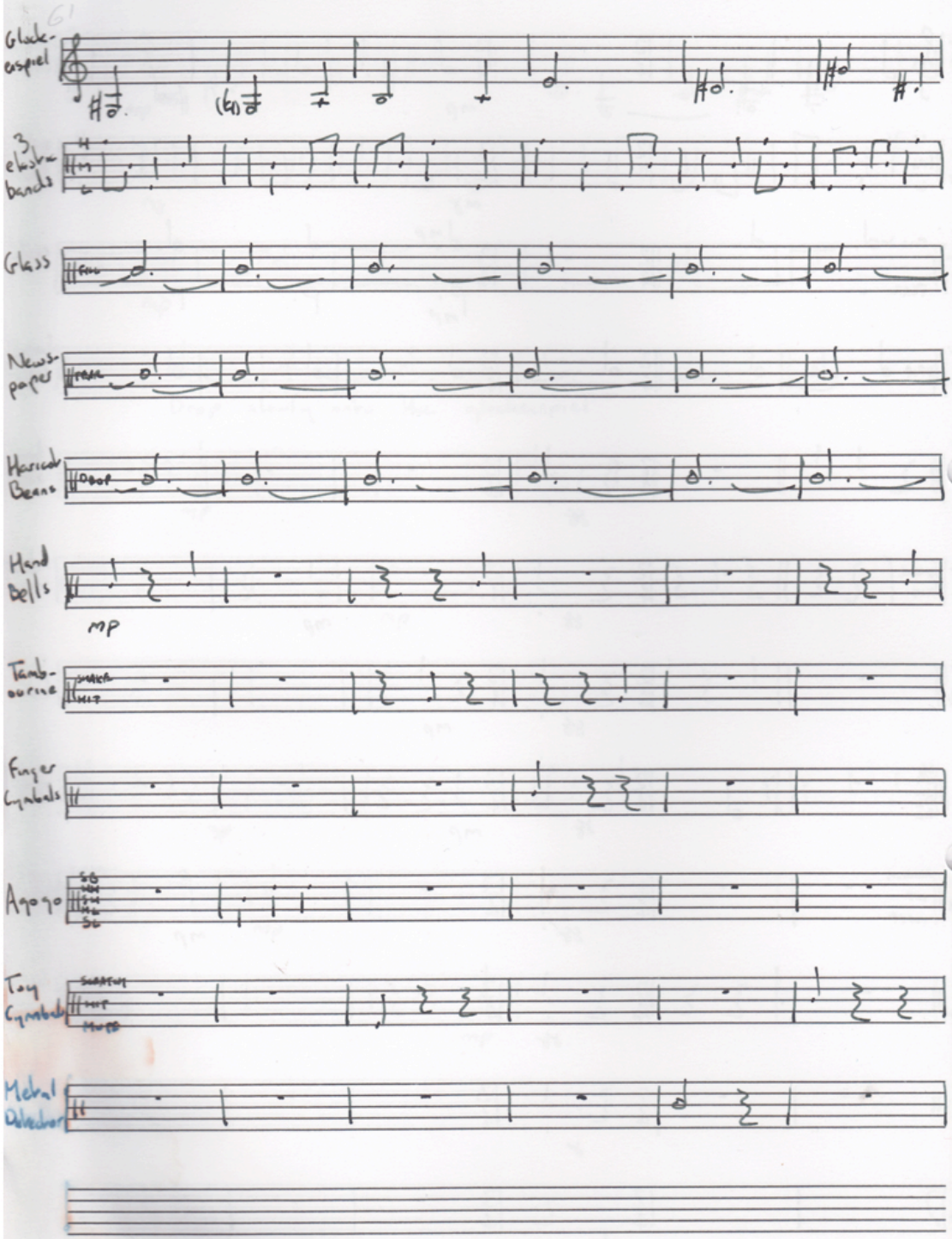

Glock-
enspiel
3
clarin-
bands
Hand
Bells
Tamb-
ourine
SHAKE
HIT
finger
Cymbals
Agogo
Toy
Cymbals
SCRATCH
HIT
MUTE
Vibra-
Slap
Stick
Prep.
Piano

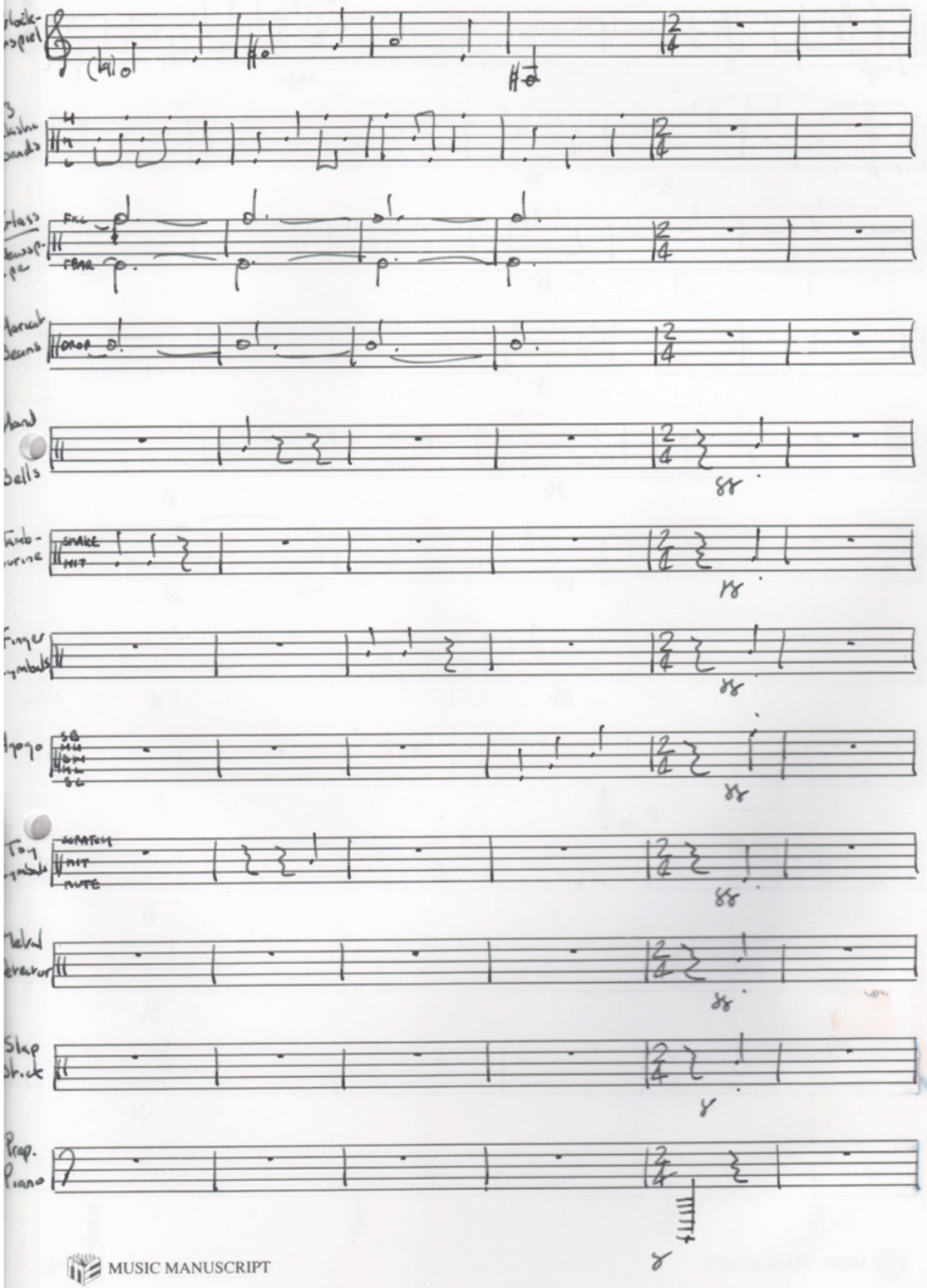


MUSIC MANUSCRIPT

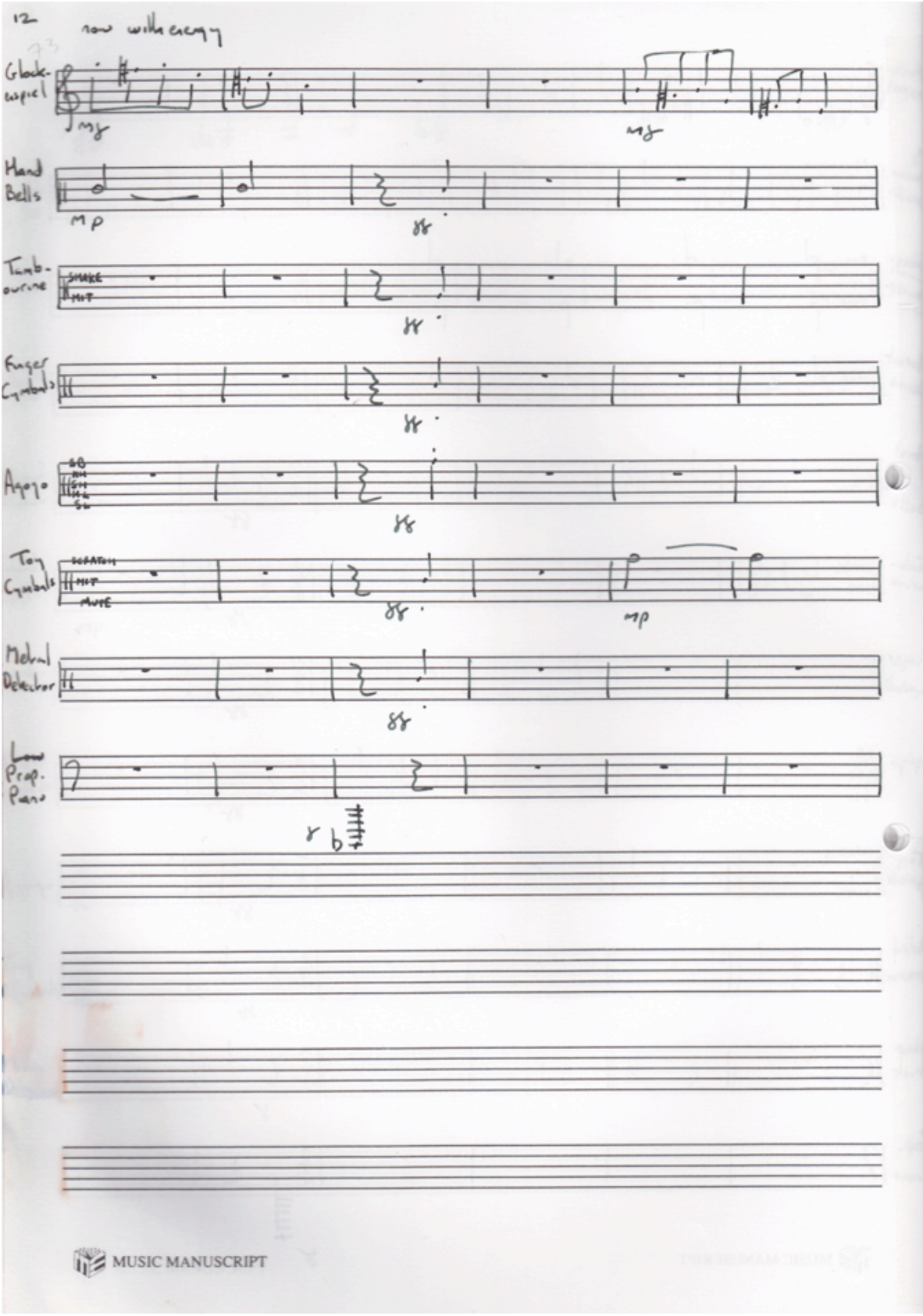


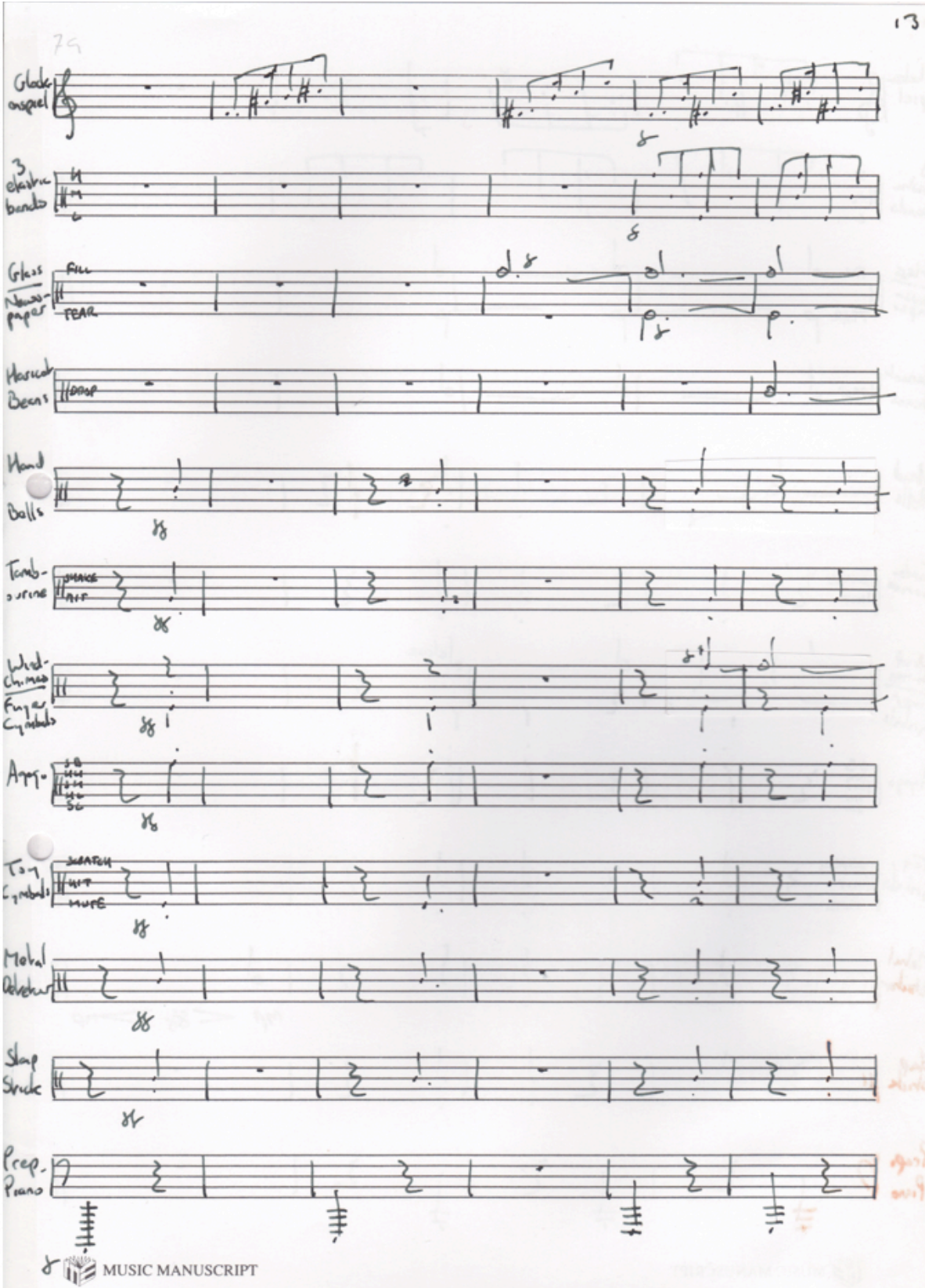
MUSIC MANUSCRIPT


Glock-
espiel
3
elastic
bands
Glass
News-
papers
Maracas
Beans
Hand
Bells
mp
Tamb-
ourine
Finger
Cymbals
Agogo
Toy
Cymbals
Metal
Detector

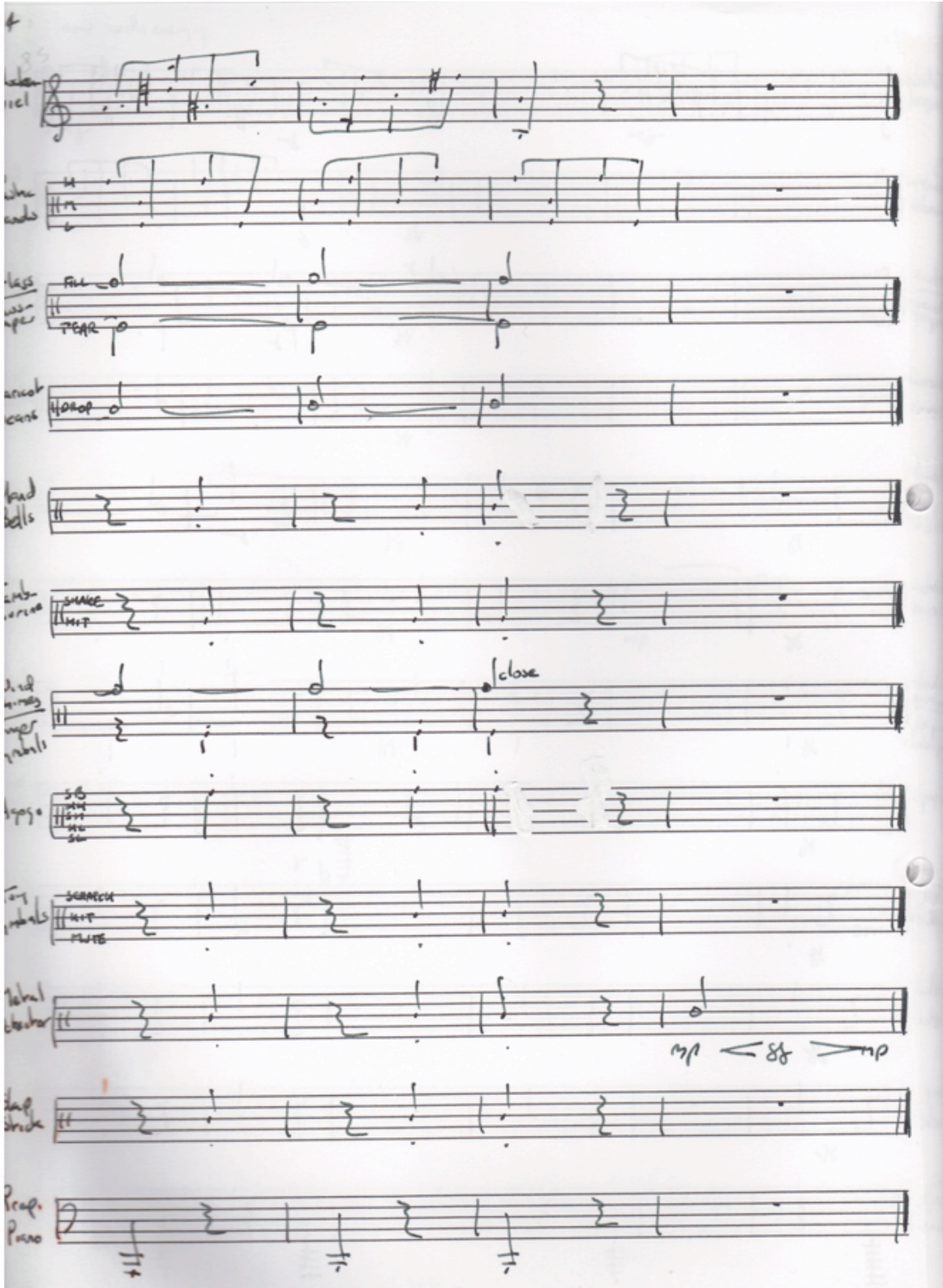


MUSIC MANUSCRIPT


now with energy
Glock-spiel
mf
mf
Hand Bells
mp
Tamb-ourine
SHAKE
HIT
Finger Cymbals
Arpgo
Toy Cymbals
SCRATCH
HIT
MUTE
mp
Metal Detector
Low Prep. Piano



MUSIC MANUSCRIPT


close
MUSIC MANUSCRIPT

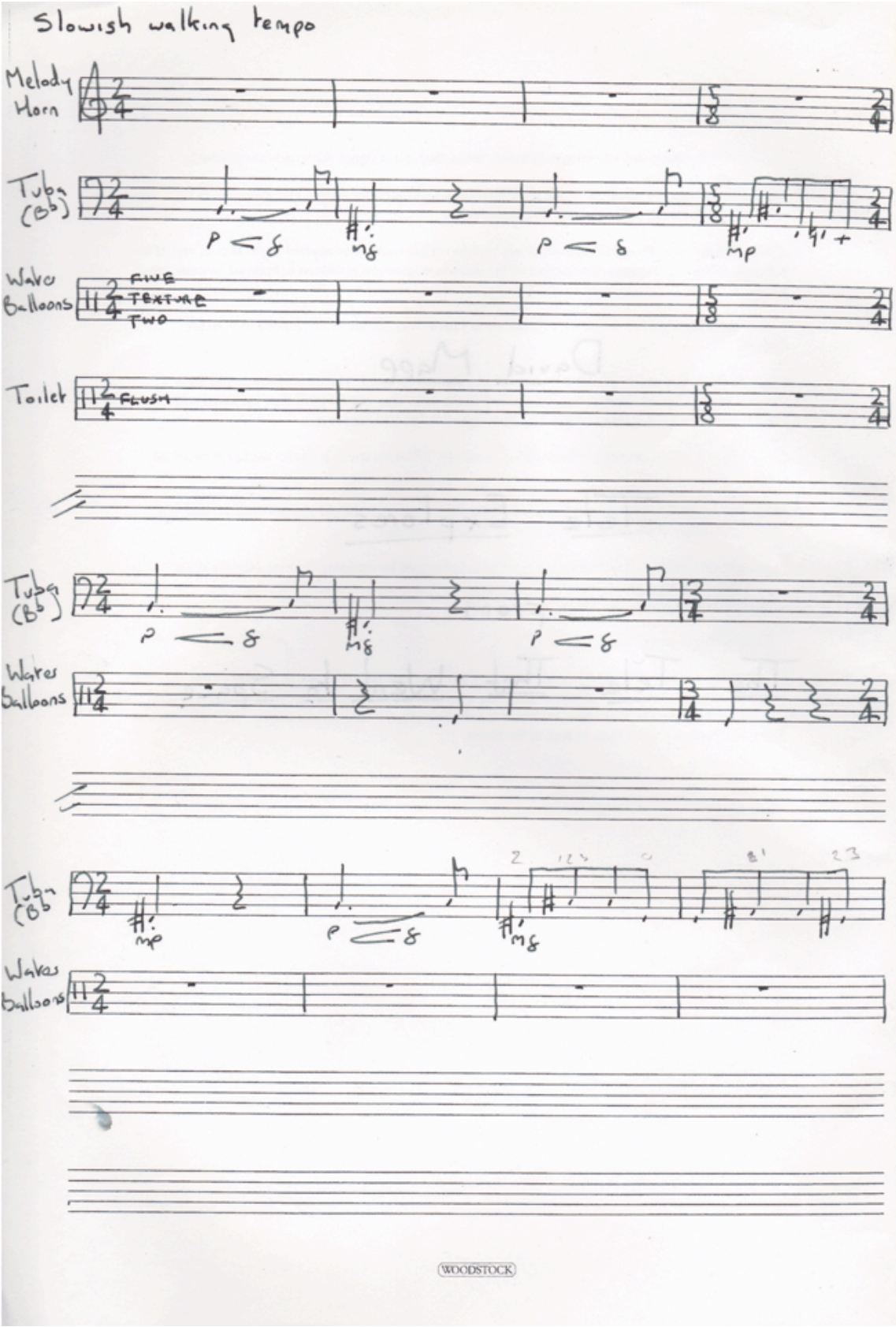
Part Four Ensemble

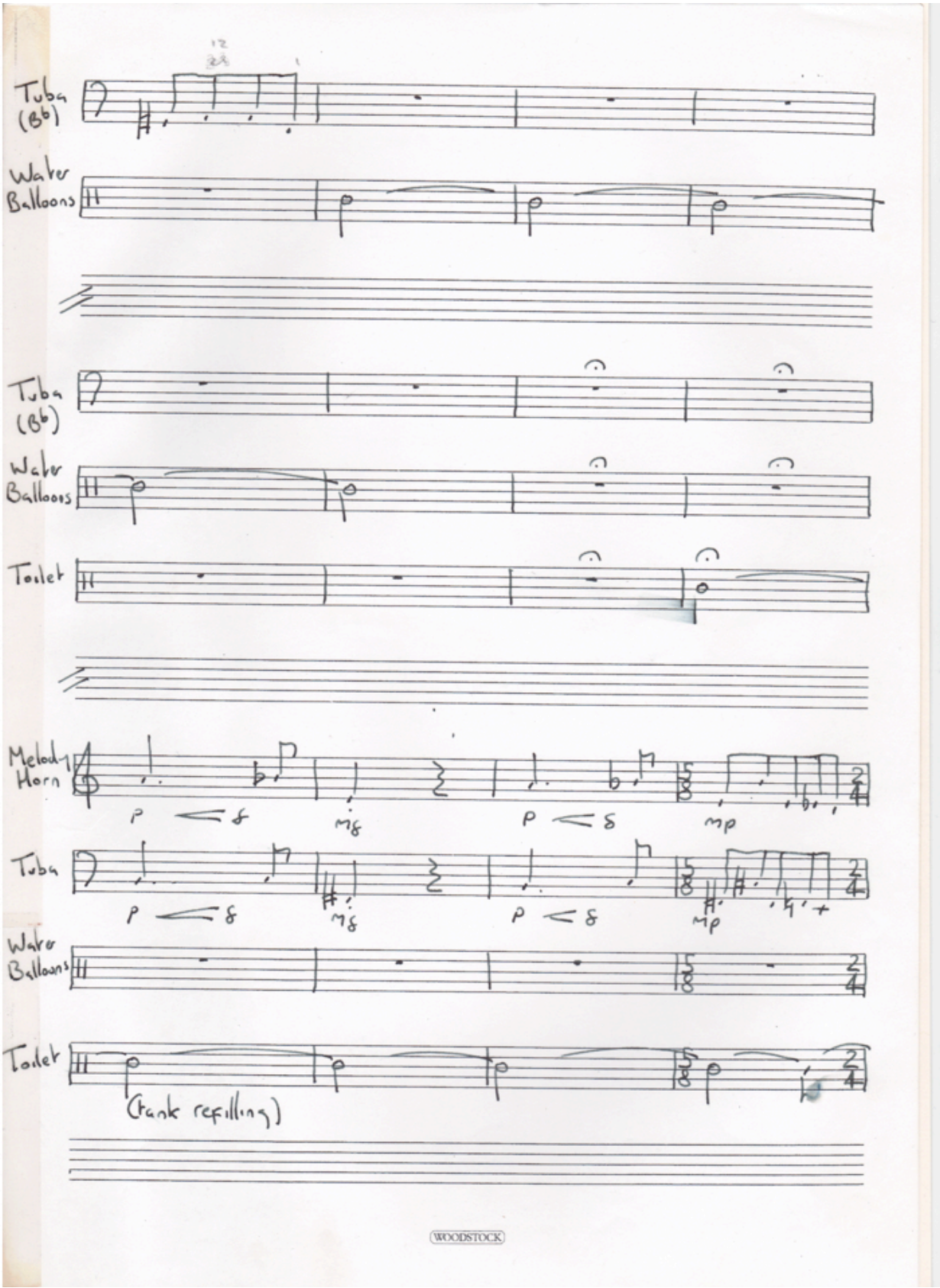
A mellodica, or a melody horn.

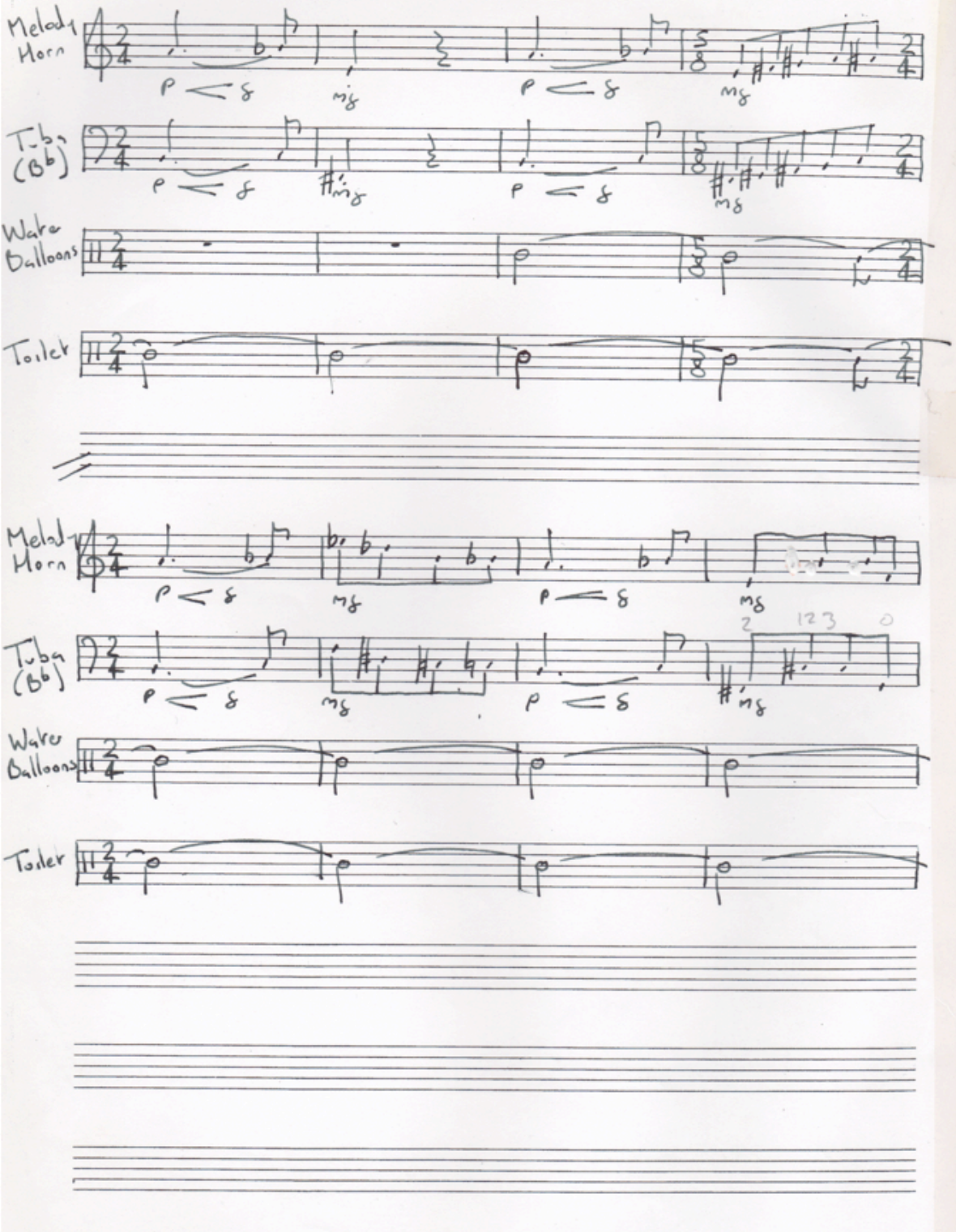
A Bb Tuba, slightly muted in some way, perhaps with a jumper.

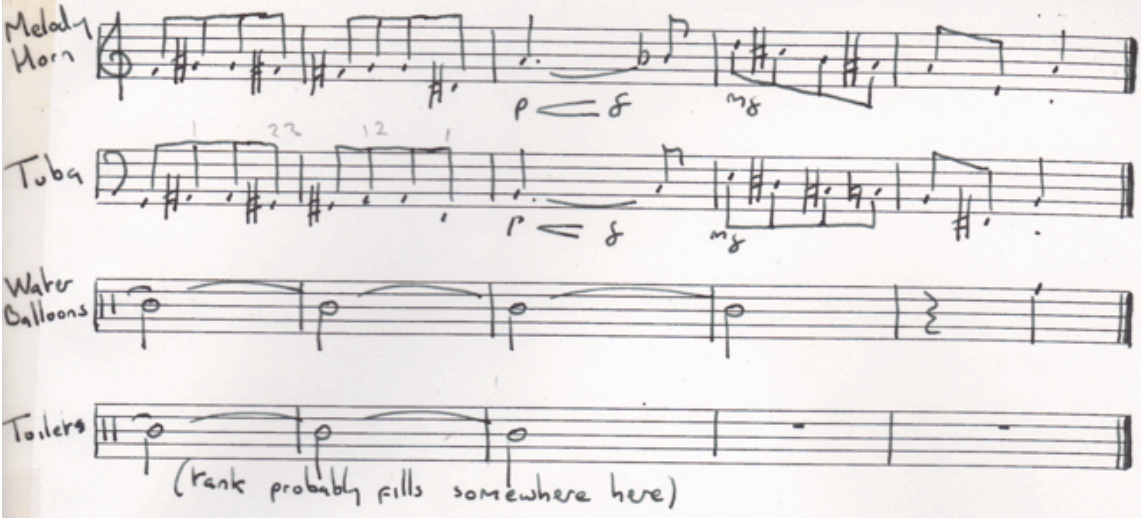
Many water balloons which are thrown. The instruction "two" means that two water balloons are thrown at once. The instruction "five" means that five water balloons are thrown at once. In both cases, the water balloons will, of course, not all land at precisely the same time. The instruction "means" continually throw many water balloons to create a long texture.

A toilet, which is flushed. In the case of a live performance, *do not* use a sample or a pre-recorded toilet. Either install a toilet in the performance venue or perform the piece in a bathroom.


Slowish walking tempo
Melody Horn
Tuba (B♭)
mp
Wave Balloons
FINE
TEXTURE
TWO
Toilet
FLUSH
Tuba (B♭)
Wave Balloons
Tuba (B♭)
Wave Balloons
WOODSTOCK


Tuba (B♭)
Water Balloons
Tuba (B♭)
Water Balloons
Toilet
Melody Horn
p < f
mf
p < f
mp
Tuba
p < f
mf
p < f
mp
Water Balloons
Toilet
(tank refilling)


Melody Horn
T.b. (B♭)
Wake Balloons
Toilet
Melody Horn
Tuba (B♭)
Wake Balloons
Toilet


Melody Horn
Tuba
Water Balloons
Toilets
(rank probably fills somewhere here)

Part Five Ensemble

Three balloons which are inflated and deflated. When they are deflated, their ends are pinched.

Three pieces of creaky furniture which are interfered with to produce noises. Use three pieces of furniture which produce significantly different creaks.

A roll of sticky tape. Pieces of tape which are broken off are sometimes applied to the skin of one of the balloons. When this happens, the number of the balloon in question is written in brackets beneath the stave.

Two circular baking trays which are dropped onto a hard floor. Either of in dropped or both are dropped.

Small plastic boxes which are filled with small objects and dropped. The boxes should spill their contents when dropped. Eight boxes are needed, in the order they are dropped they are filled with: screws, tacks, marbles, washers, nails, ball bearings, matches and nails again.

An electric fan which operates at three different speeds. When no speed is shown the fan is switched off.

A bonfire, which is prepared so as it lights quickly when ignited. It should contain material that will crackle. A bucket of cold water is thrown over the fire at the end.

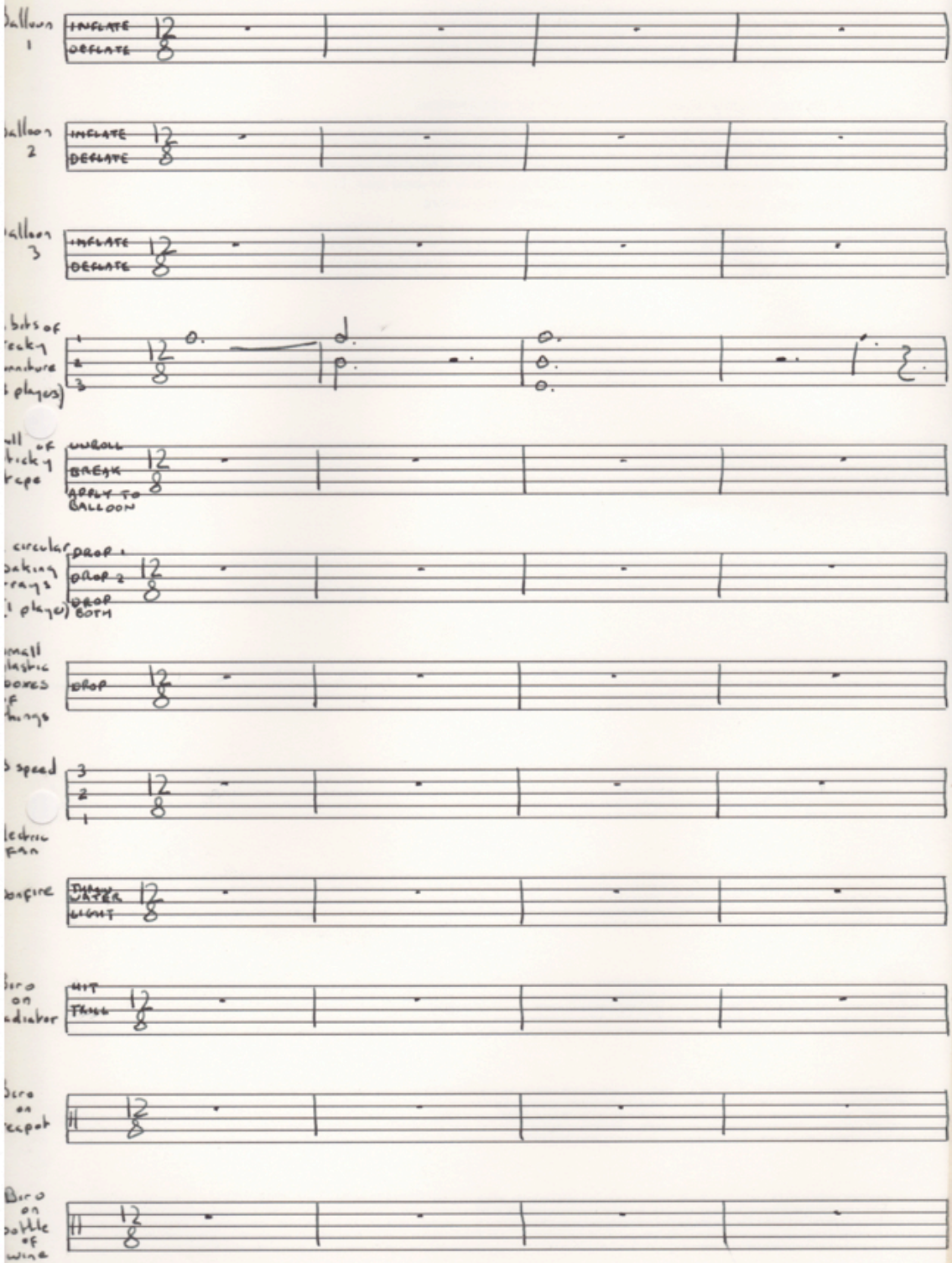
A radiator which is struck with a biro. The trills are produced by dragging the biro over the grills.

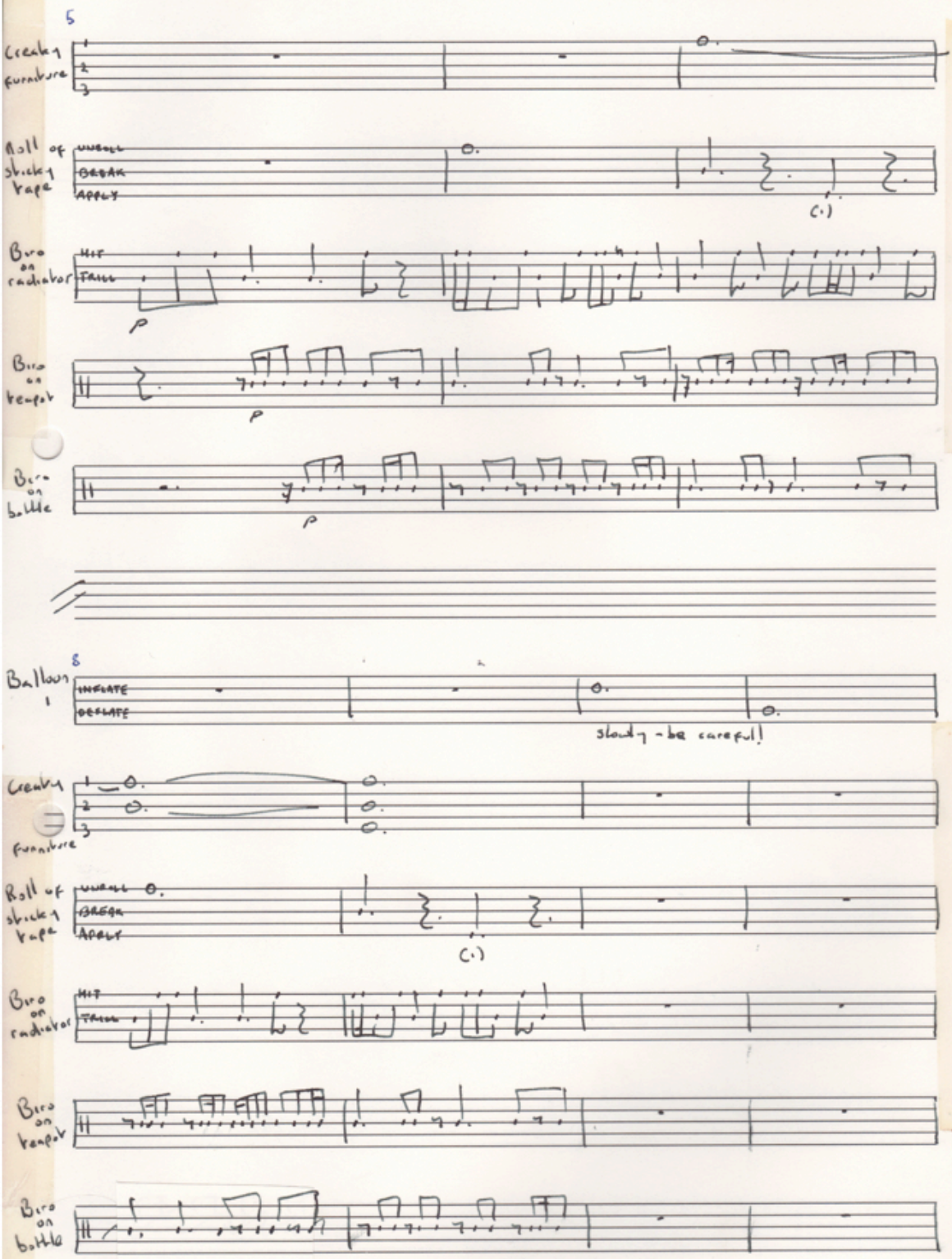
A teapot which is struck with a biro.

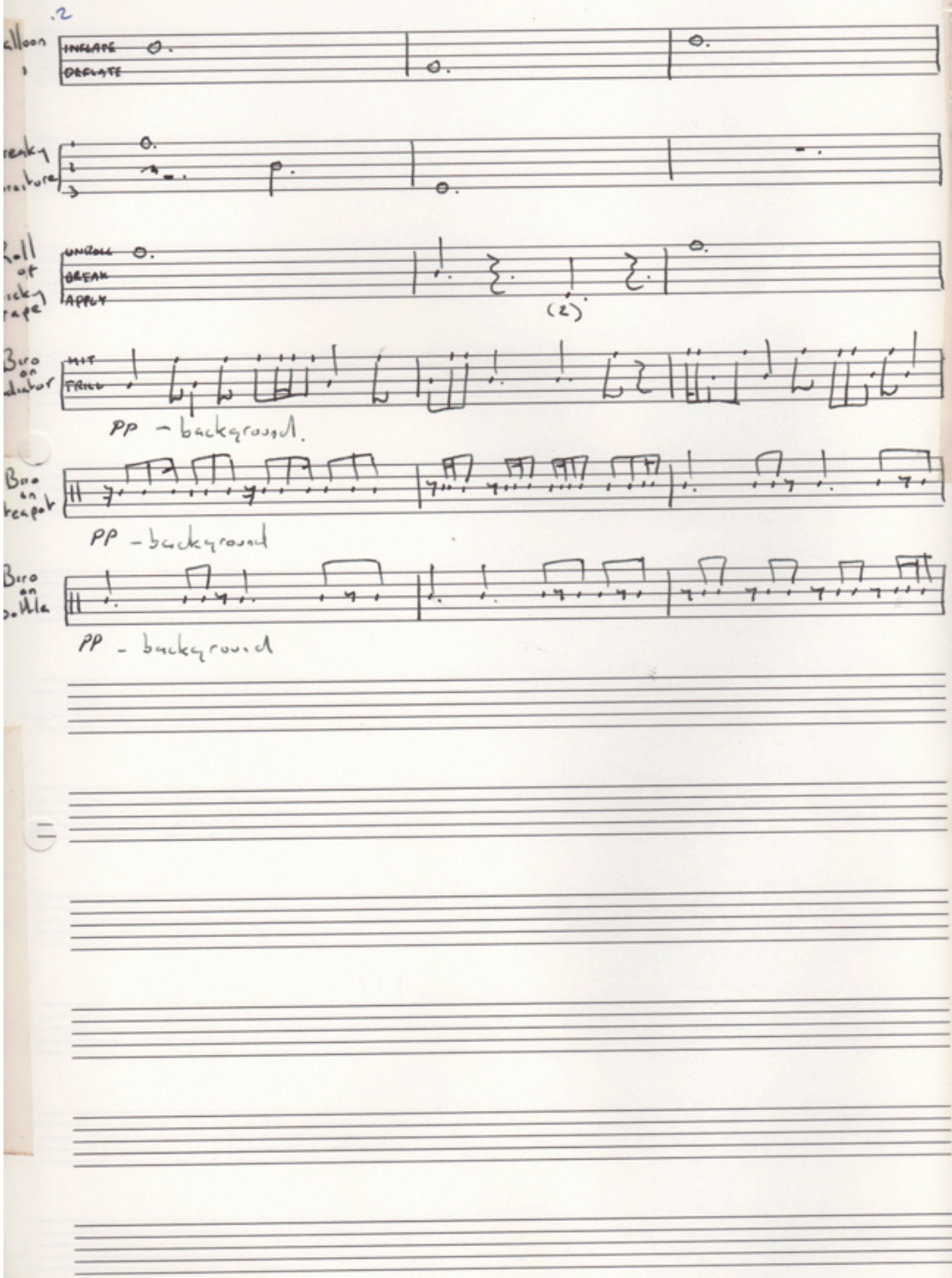
A bottle which is struck with a biro.

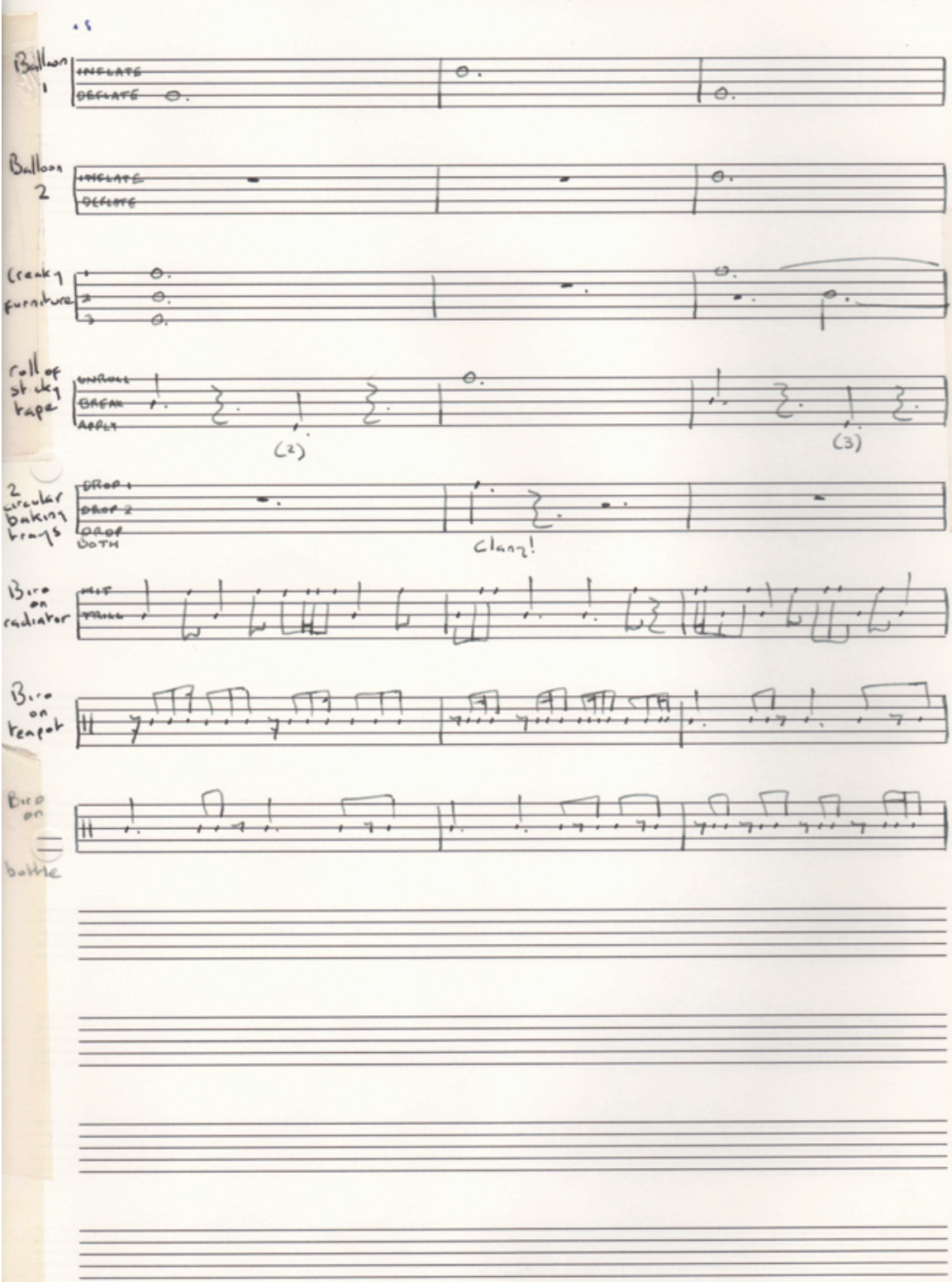
In the middle of the piece, the biro rhythm section moves at a different tempo to the rest of the ensemble. This would require an extra conductor who can bring them off when the ensemble are all back together at bar 35. If an extra conductor is not available, the biro rhythm section may also move at different tempos to each other, adding to the chaos.

slow


INFLATE
DEFLATE
INFLATE
DEFLATE
INFLATE
DEFLATE
UNROLL
BREAK
APPLY TO BALLOON
DROP 1
DROP 2
DROP BOTH
DROP
HIT
THUD


5
Creaky furniture
Roll of sticky tape
UNWIND
BREAK
APPLY
(.)
Bird on radiator
HIT
TAIL
p
Bird on trumpet
p
Bird on bottle
p
8
Balloon 1
INFLATE
DEFLATE
steady - be careful!
Creaky furniture
Roll of sticky tape
UNWIND
BREAK
APPLY
(.)
Bird on radiator
HIT
TAIL
Bird on trumpet
Bird on bottle


.2
INFLATE
DEFLATE
UNROLL
BREAK
APPLY
(2)
HIT
TRILL
pp - background.
pp - background
pp - background


Balloon 1
INFLATE
DEFLATE
Balloon 2
INFLATE
DEFLATE
Creaky furniture
roll of sticky tape
UNROLL
BREAK
APPLY
(2)
(3)
2 circular baking trays
DROP 1
DROP 2
DROP BOTH
Clang!
Bird on radiator
HIT
TRILL
Bird on teapot
Bird on bottle

18

Balloon 1

Balloon 2

Balloon 3

Creaky furniture

roll of sticky tape

(3)

2 circular baking trays

cl-clang!

Bonfire

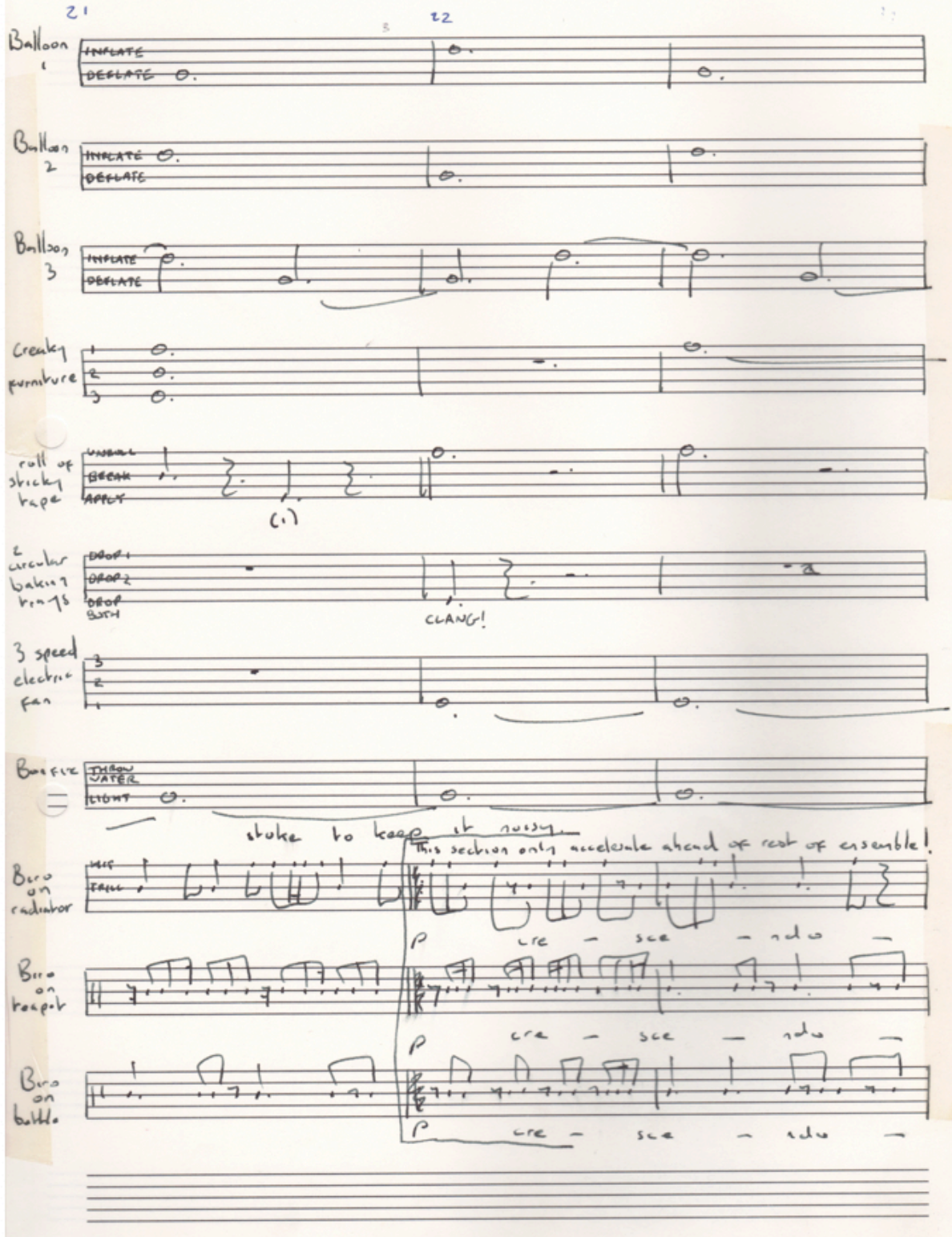
ignite!

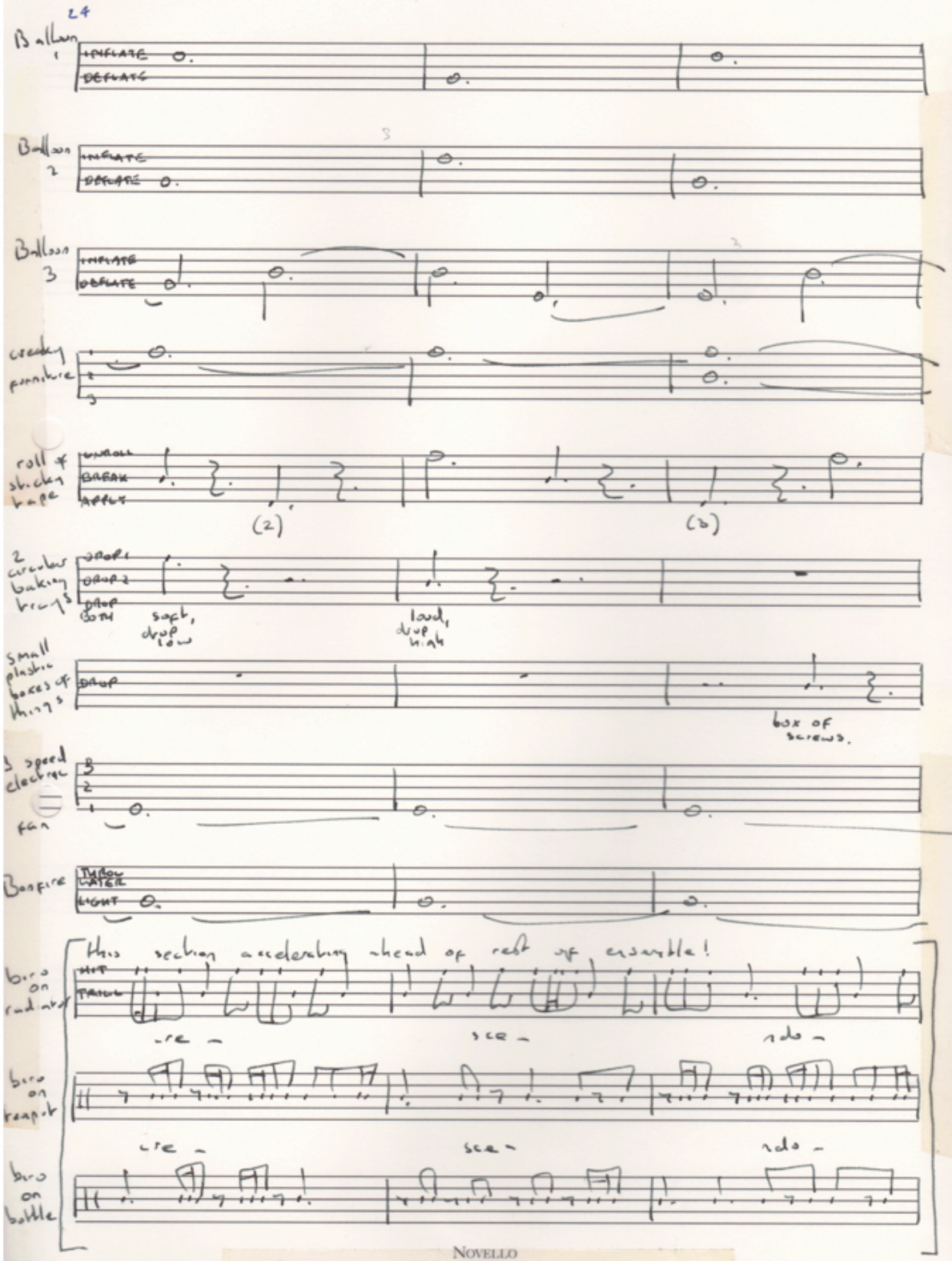
crackle crackle etc.

Bird on radiator

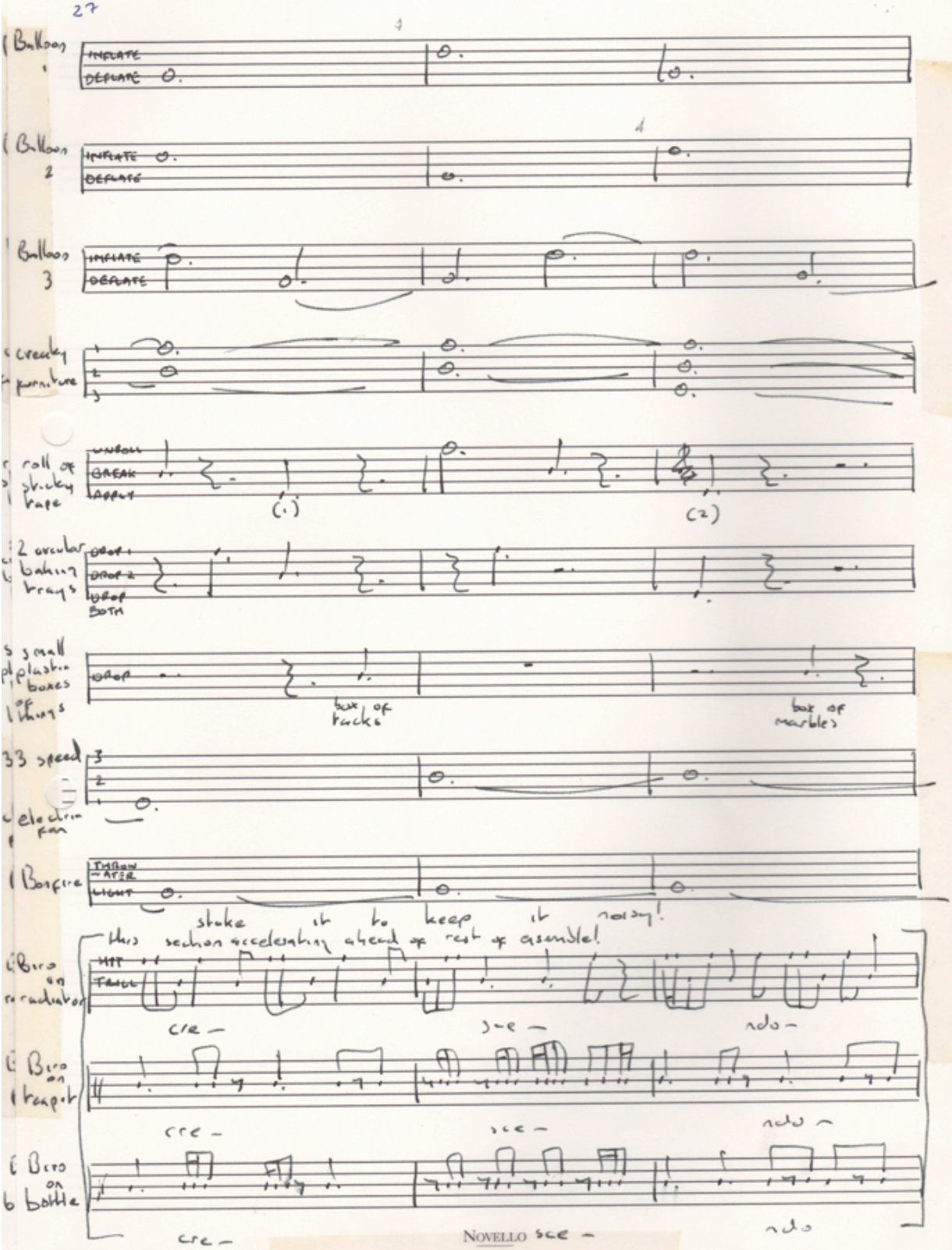
Bird on teapot

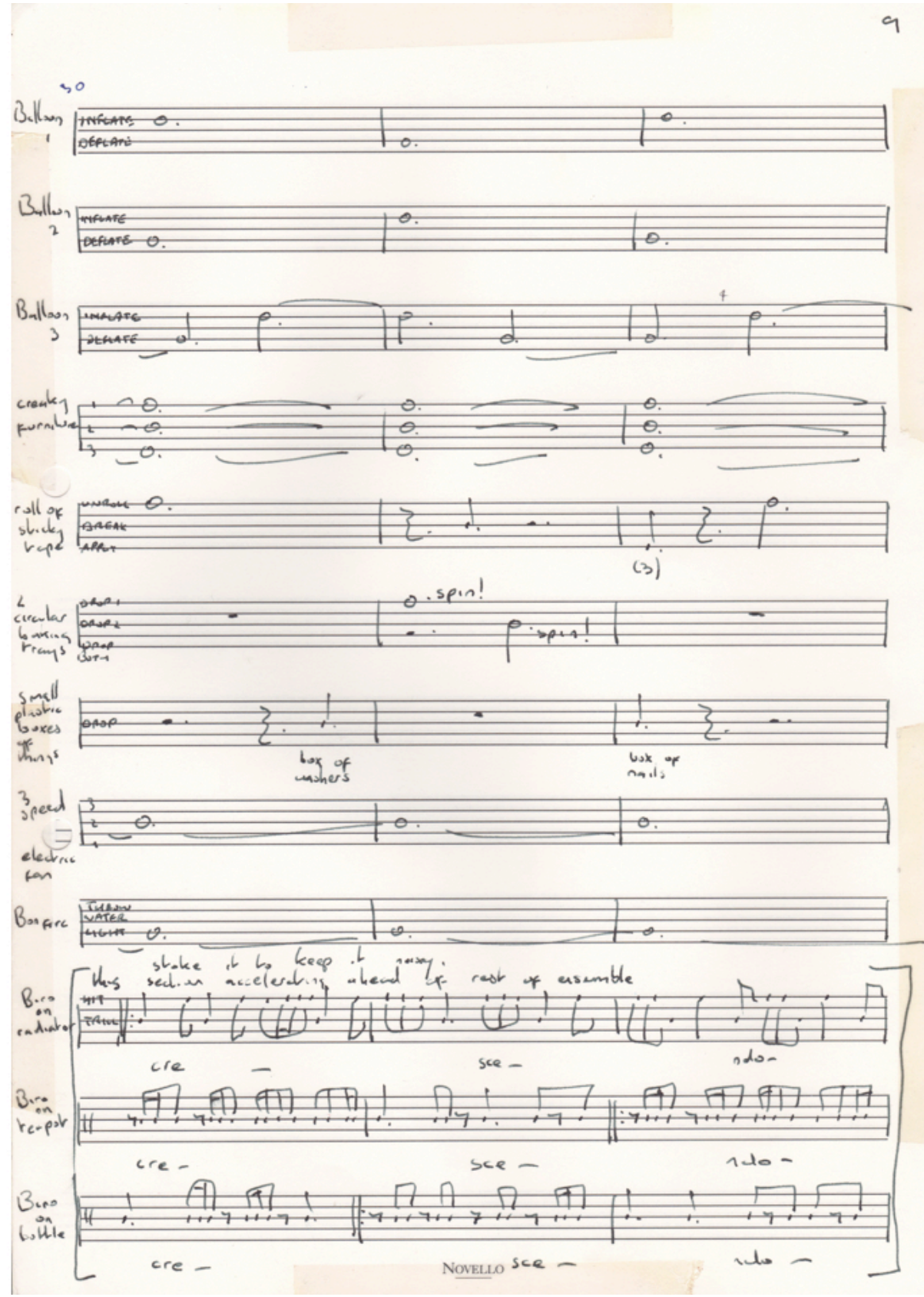
Bird on bottle

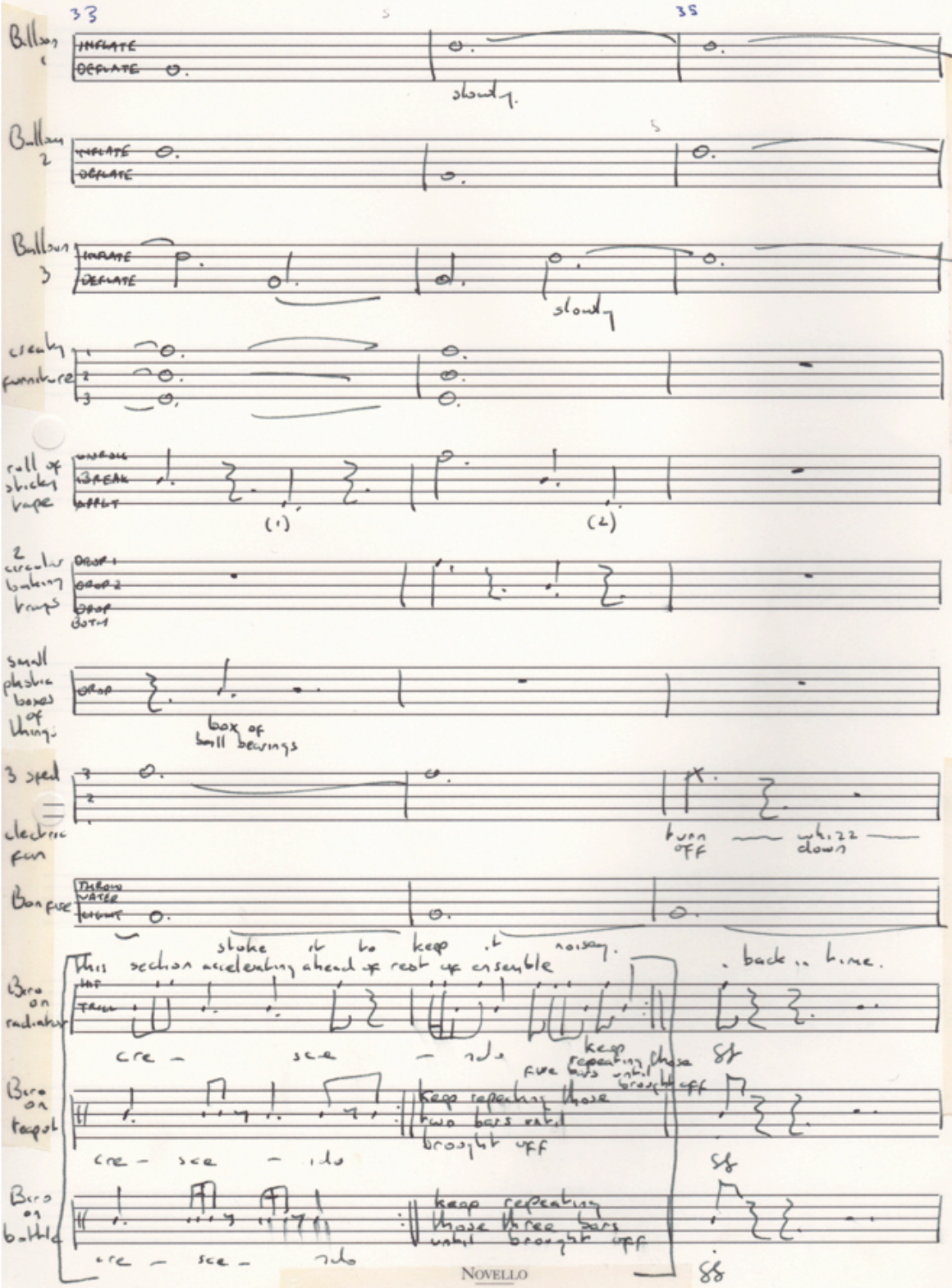

21
22
Balloon 1
INFLATE
DEFLATE
Balloon 2
INFLATE
DEFLATE
Balloon 3
INFLATE
DEFLATE
Creaky furniture
1
2
3
roll of sticky tape
UNROLL
BREAK
APPLY
(1)
2 circular baking trays
DROP 1
DROP 2
DROP BOTH
CLANG!
3 speed electric fan
3
2
1
Bonfire
THROW
WATER
LIGHT
stoke to keep it noisy.
This section only accelerate ahead of rest of ensemble!
Biro on radiator
HIT
TRILL
p cre - sce - ndo -
Biro on teapot
p cre - sce - ndo -
Biro on bottle
p cre - sce - ndo -

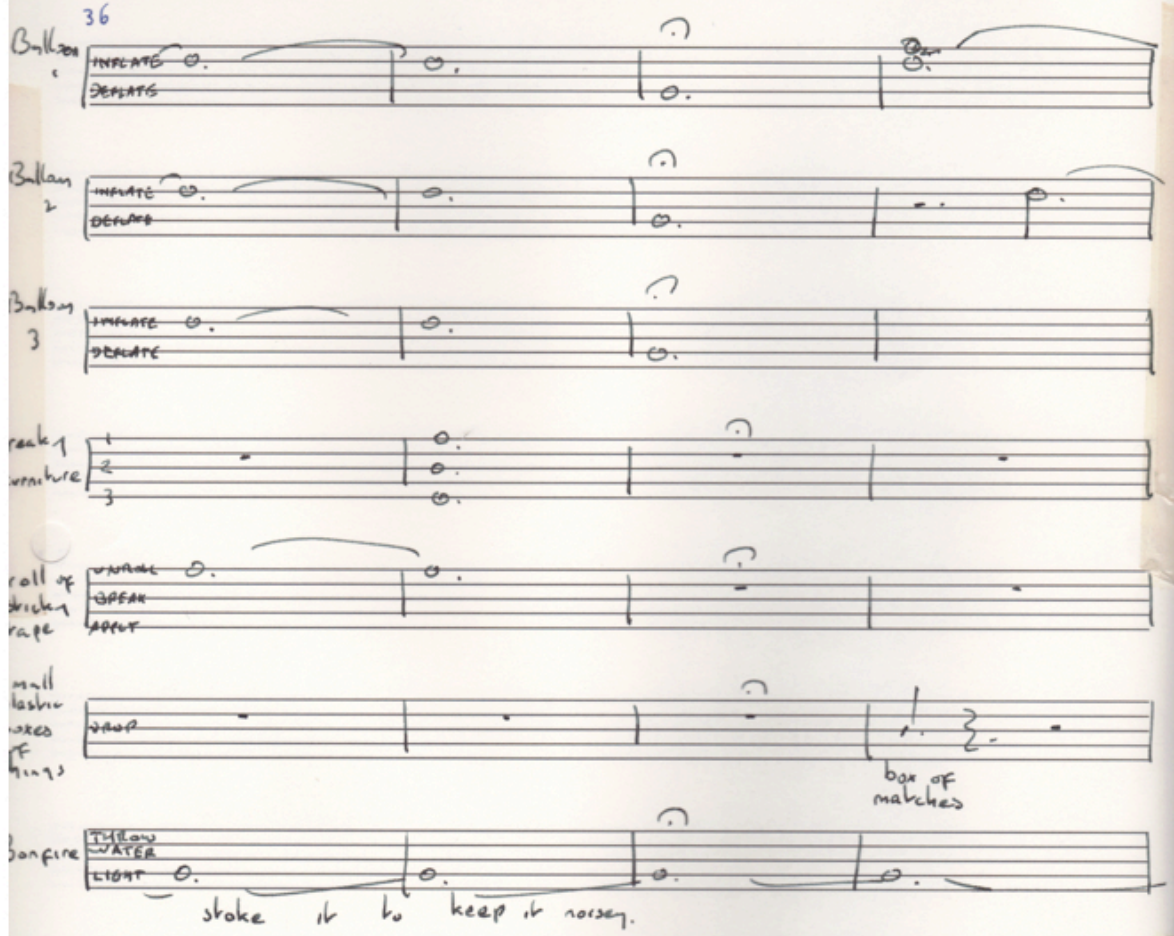

24
Balloon 1
INFLATE
DEFLATE
Balloon 2
INFLATE
DEFLATE
Balloon 3
INFLATE
DEFLATE
creaky furniture
roll of sticky tape
UNROLL
BREAK
APPLY
(2)
(3)
2 circular baking trays
DROP 1
DROP 2
DROP BOTH
soft, drop low
loud, drop high
small plastic boxes of things
DROP
box of screws.
3 speed electric fan
Bonfire
THROW
WATER
LIGHT
This section accelerating ahead of rest of ensemble!
biro on radiator
HIT
TRILL
-re -
sce -
ndo -
biro on teapot
-re -
sce -
ndo -
biro on bottle

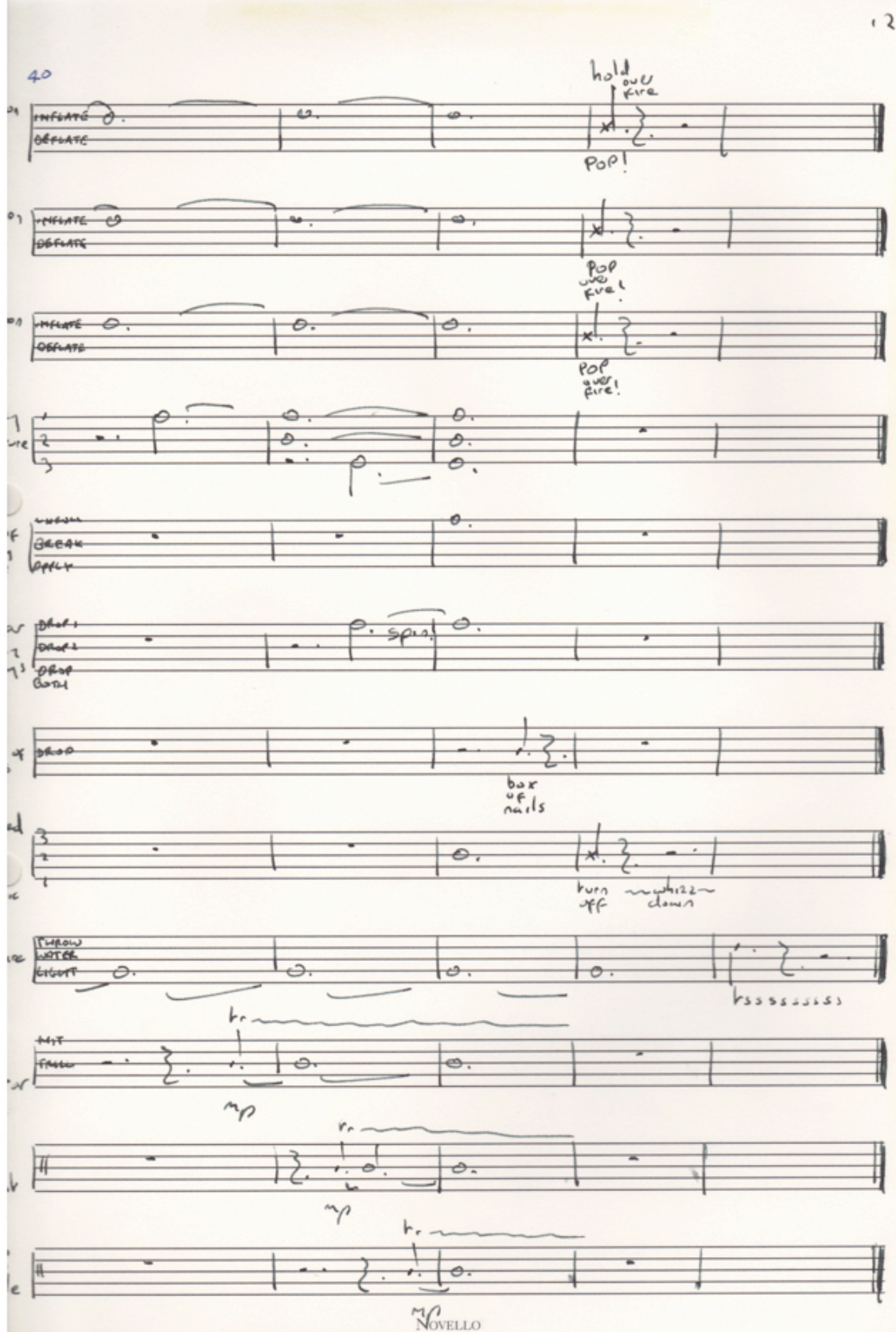
27


Balloon 1
INFLATE
DEFLATE
Balloon 2
INFLATE
DEFLATE
Balloon 3
INFLATE
DEFLATE
creaky furniture
roll of sticky tape
UNROLL
BREAK
APPLY
(1)
(2)
2 circular baking trays
DROP 1
DROP 2
DROP BOTH
small plastic boxes of things
DROP
box of tacks
box of marbles
33 speed electric fan
Bonfire
THROW
-ATER
LIGHT
stoke it to keep it roaring!
this section accelerating ahead of rest of ensemble!
Bird on radiator
HIT
TRILL
cre-
-sce-
-ndo
Bird on trapeze
cre-
sce-
ndo
Bird on bottle
cre-
sce-
ndo


30
Balloon 1
INFLATE
DEFLATE
Balloon 2
INFLATE
DEFLATE
Balloon 3
INFLATE
DEFLATE
creaky furniture
roll of sticky tape
UNROLL
BREAK
APPLY
(3)
2 circular boxing trays
DROP 1
DROP 2
DROP BOTH
spin!
spin!
small plastic boxes of things
DROP
box of washers
box of nails
3 speed electric fan
Bonfire
THROW
WATER
LIGHT
stake it to keep it noisy.
this section accelerating ahead of rest of ensemble
Biro on radiator
HIT
TRILL
cre
sce
ndo
Biro on teapot
cre
sce
ndo
Biro on bottle
cre
sce
ndo


33
35
Balloon 1
INFLATE
DEFLATE
slowly.
Balloon 2
INFLATE
DEFLATE
Balloon 3
INFLATE
DEFLATE
slowly
creaky furniture
roll of sticky tape
UNROLL
BREAK
APPLY
(1)
(2)
2 circular baking trays
DROP 1
DROP 2
DROP BOTH
small plastic boxes of things
DROP
box of ball bearings
3 speed electric fan
turn off
whizz down
Bonfire
THROW WATER
LIGHT
stoke it to keep it noisy.
This section accelerating ahead of rest of ensemble
back in time.
Bara on radiator
HIT
TRILL
cre - sce - ndo
keep repeating those five bars until brought off
Bara on teapot
keep repeating those two bars until brought off
cre - sce - ndo
Bara on bottle
keep repeating those three bars until brought off
cre - sce - ndo


36
Balloon 1
INFLATE
DEFLATE
Balloon 2
INFLATE
DEFLATE
Balloon 3
INFLATE
DEFLATE
reaky
urniture
1
2
3
roll of
sticky
rape
UNROLL
BREAK
APPLY
mall
lastic
oxes
f
hings
DROP
box of
matches
Bonfire
THROW
WATER
LIGHT
stoke it to keep it noisey.


40
INFLATE
DEFLATE
hold over fire
POP!
INFLATE
DEFLATE
POP over fire!
INFLATE
DEFLATE
POP over fire!
BREAK
DROP 1
DROP 2
DROP BOTH
spin
DROP
box of nails
turn off
whizz down
THROW
WATER
LIGHT
tsssssssss
MIT
TRILL
tr
mp
tr
mp
tr
mp

Part Six Ensemble

A slide whistle. The top of the stave is the top of it's range (when not blowing hard to produce the extra octave), and the bottom of the stave is the bottom of range. The lines show roughly what to play. The performer need not be precise. A wobbly line indicates vibrato.

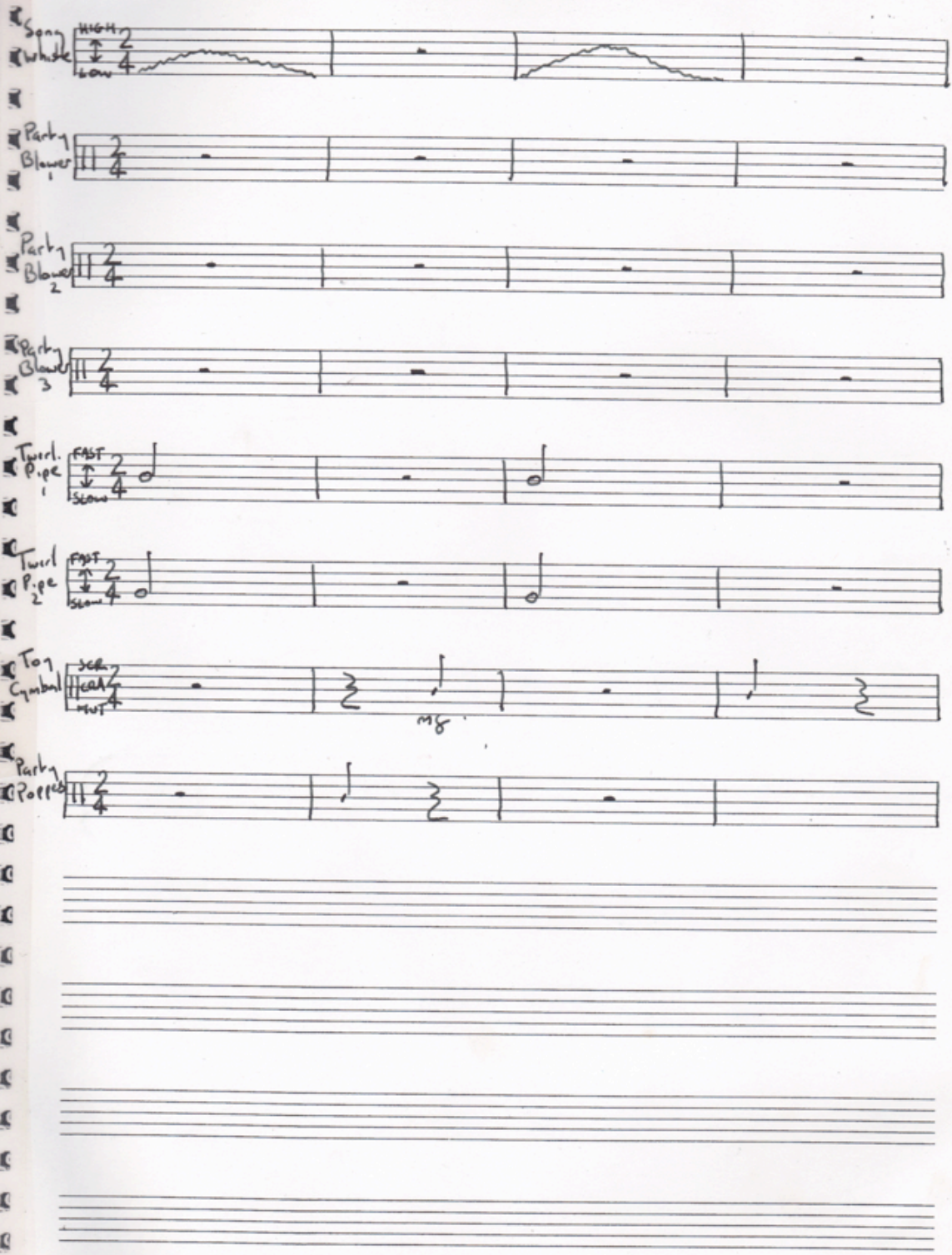
Three party blowers which are blown.

Two twirling pipes. In this case the stave indicates the speed at which the pipe should be twirled, with the top of the stave being as fast as possible and the bottom of the stave being as slow as possible without the pipe falling silent. Glissando lines indicate a gradual change in speed.

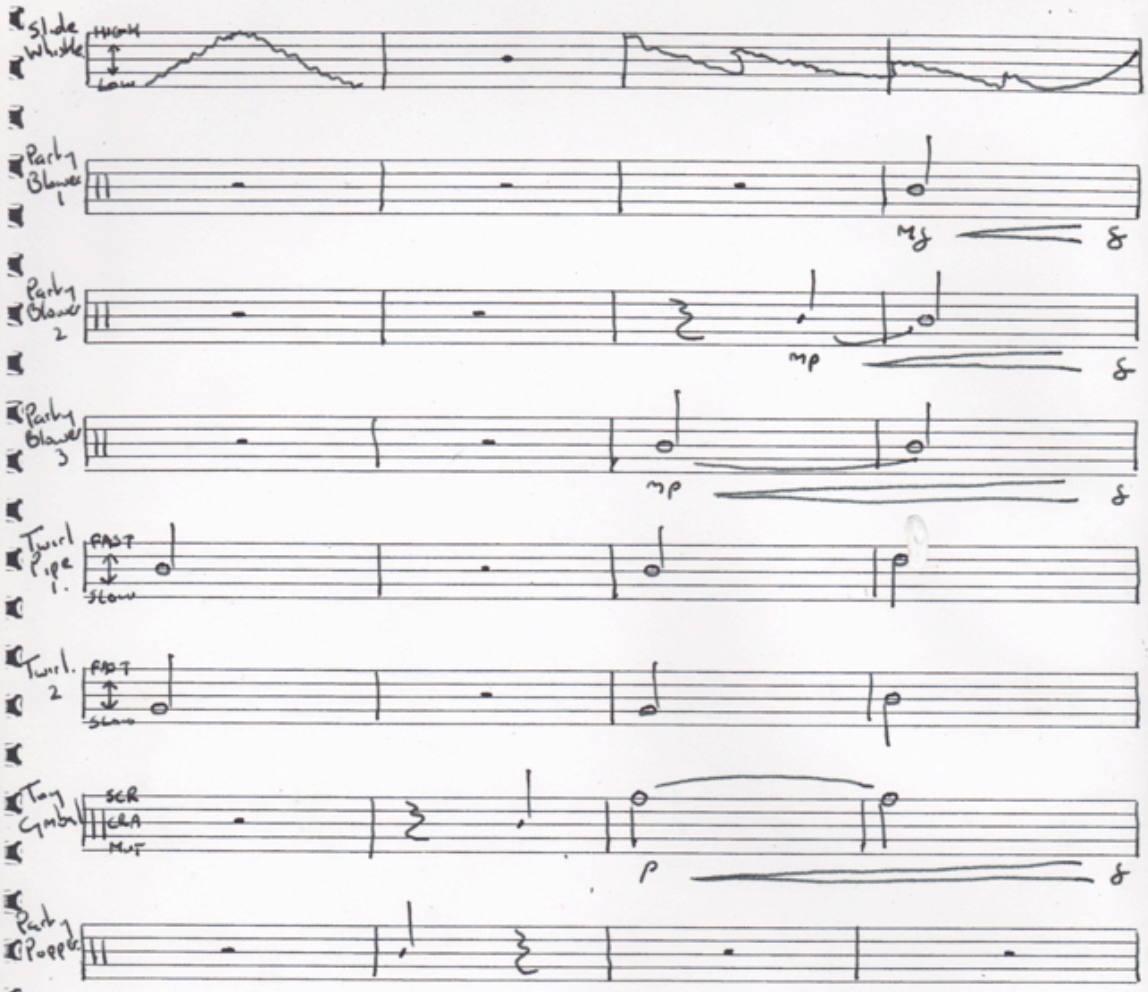
A pair of toy cymbals which are played the same as in previous parts.

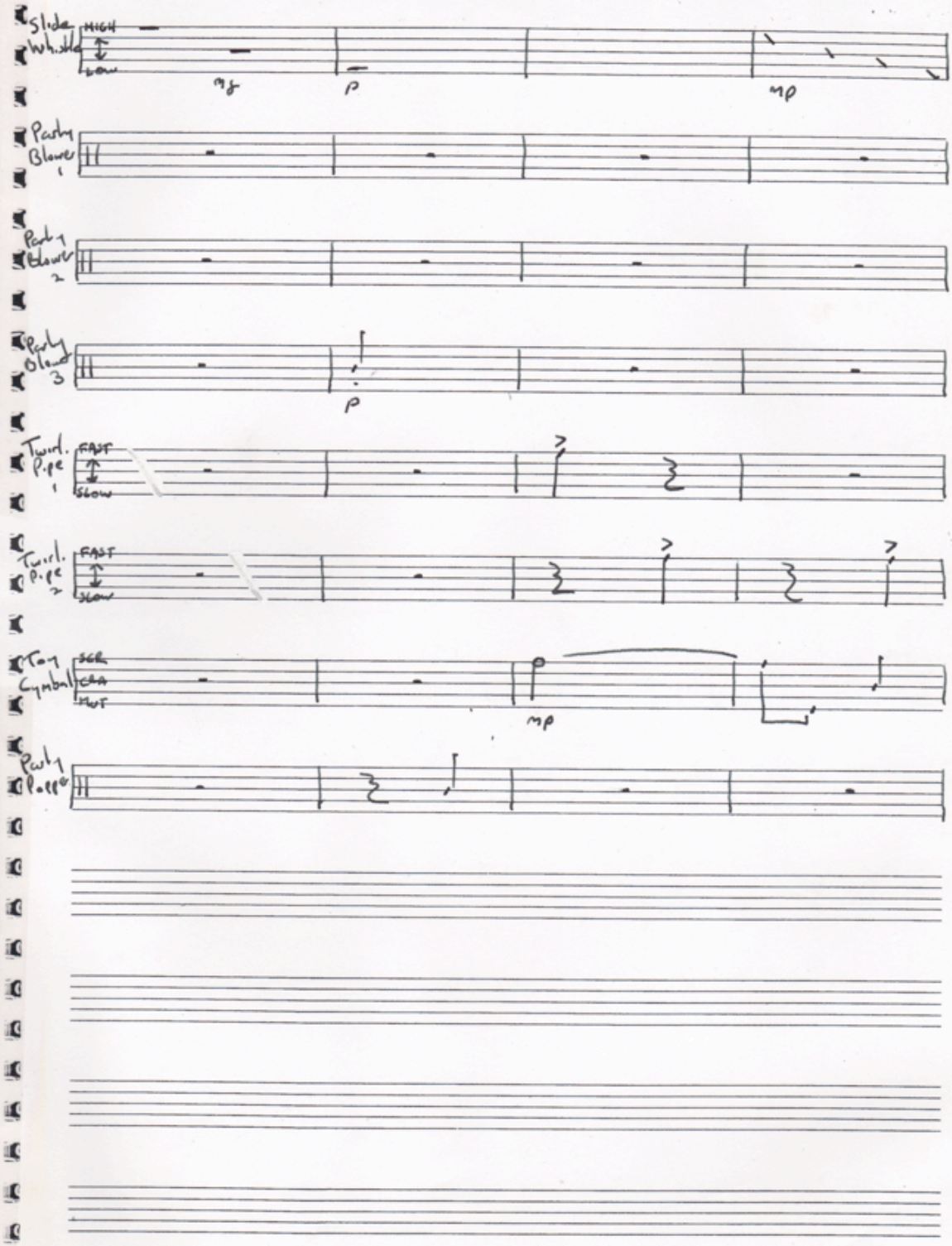
A performer armed with party poppers.

In addition to this, every performer is also armed with a party blower, a twirling pipe and a party popper.

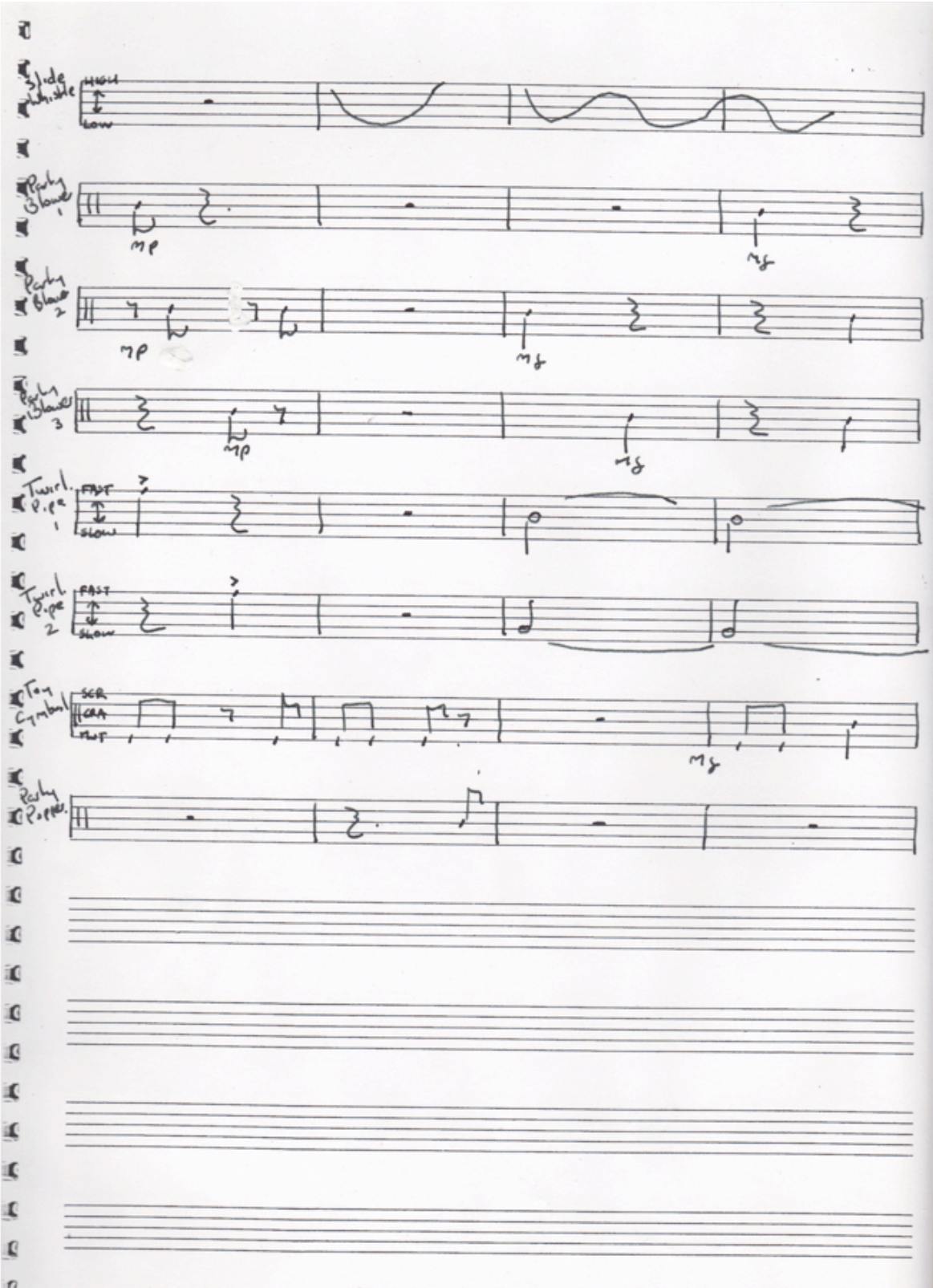

Song Whistle
HIGH
LOW
Party Blower 1
Party Blower 2
Party Blower 3
Twirl. Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SCR
CRA
MUT
mf
Party Poppers

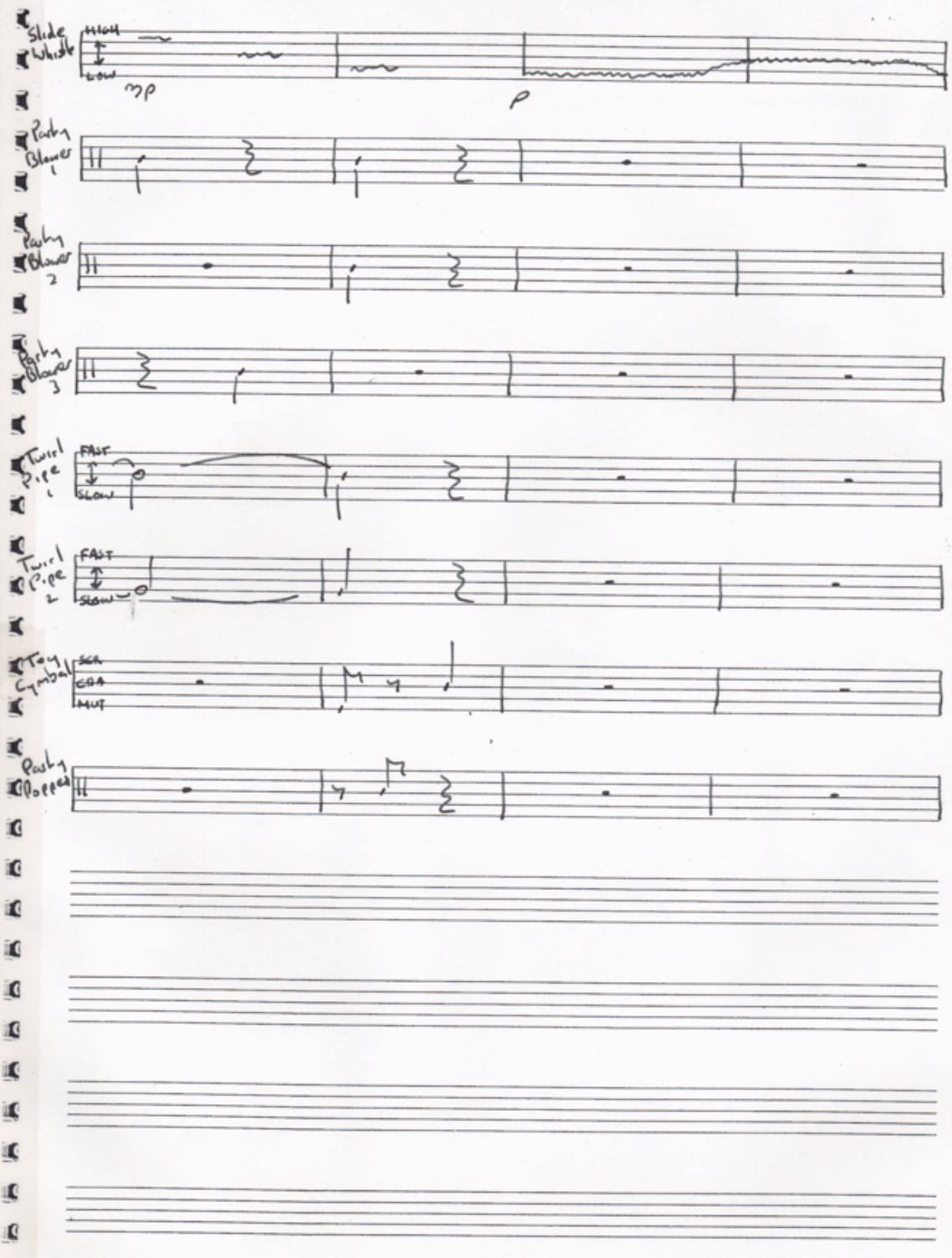
WOODSTOCK

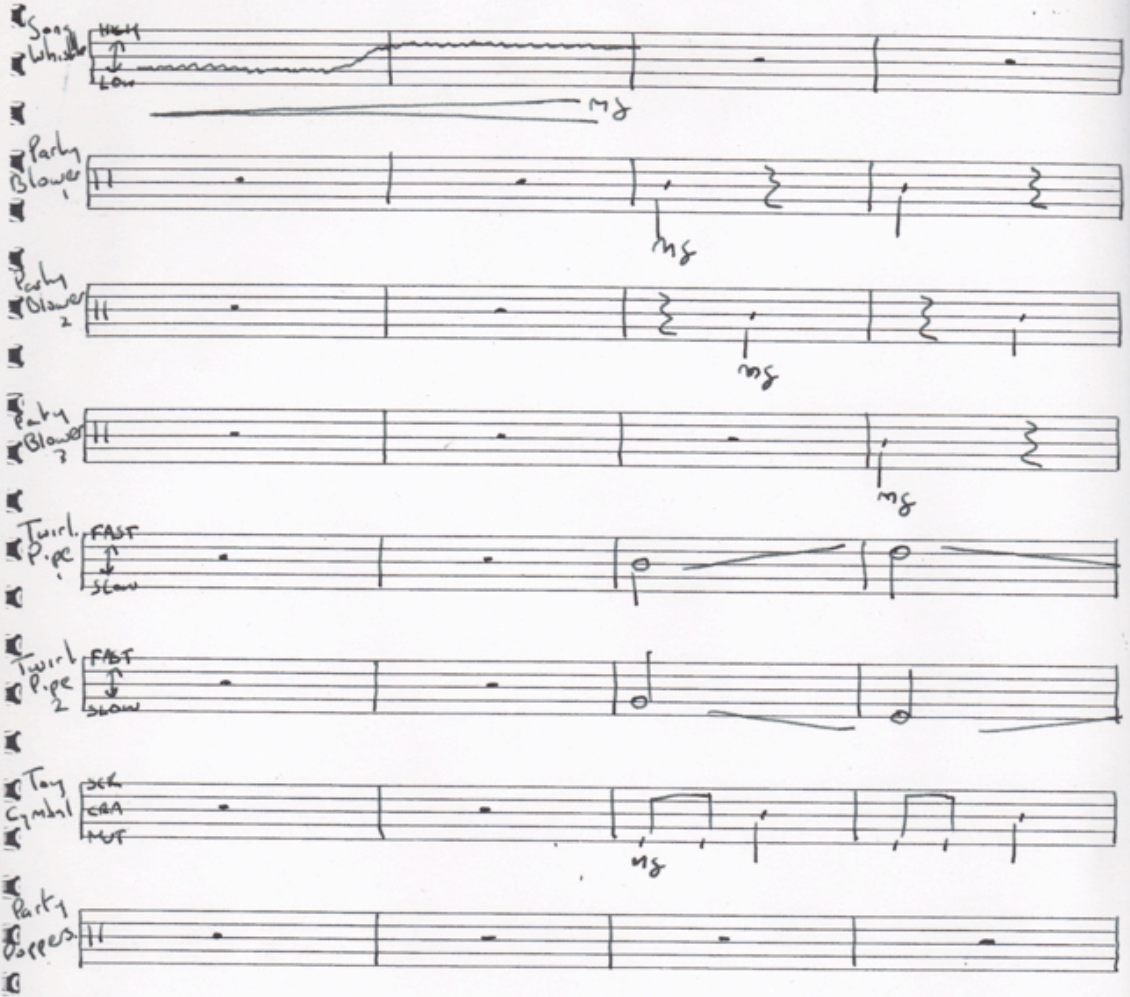

Slide Whistle
HIGH
LOW
Party Blower 1
mf
Party Blower 2
mp
Party Blower 3
mp
Twirl Pipe 1.
FAST
SLOW
Twirl. 2
FAST
SLOW
Toy Cymbal
SCR
CRA
MUT
p
Party Popper

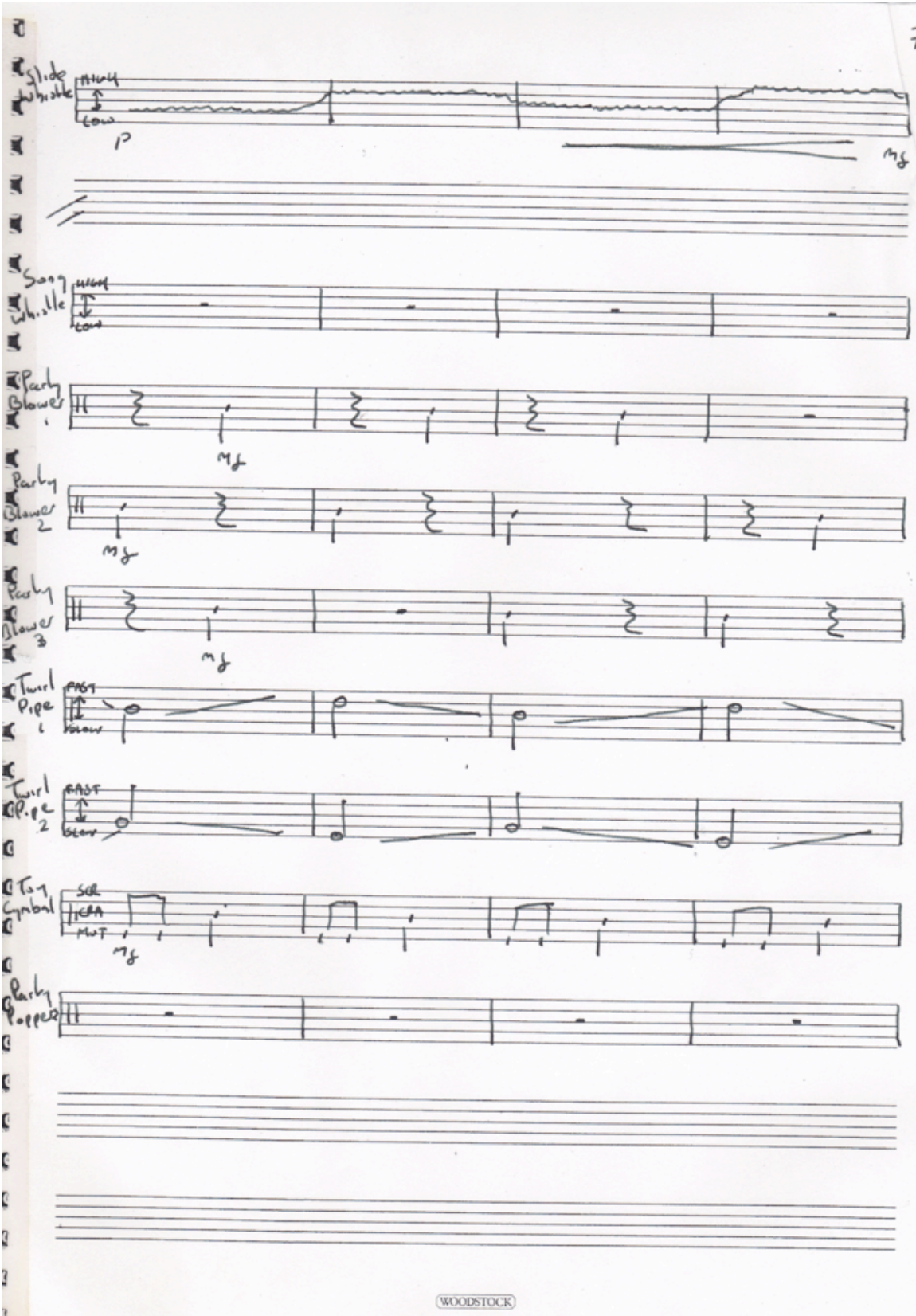

Slide Whistle
HIGH
LOW
mf
p
mp
Party Blower 1
Party Blower 2
Party Blower 3
p
Twirl. Pipe 1
FAST
SLOW
Twirl. Pipe 2
FAST
SLOW
Toy Cymbal
SGR
CRA
MUT
mp
Party Popper

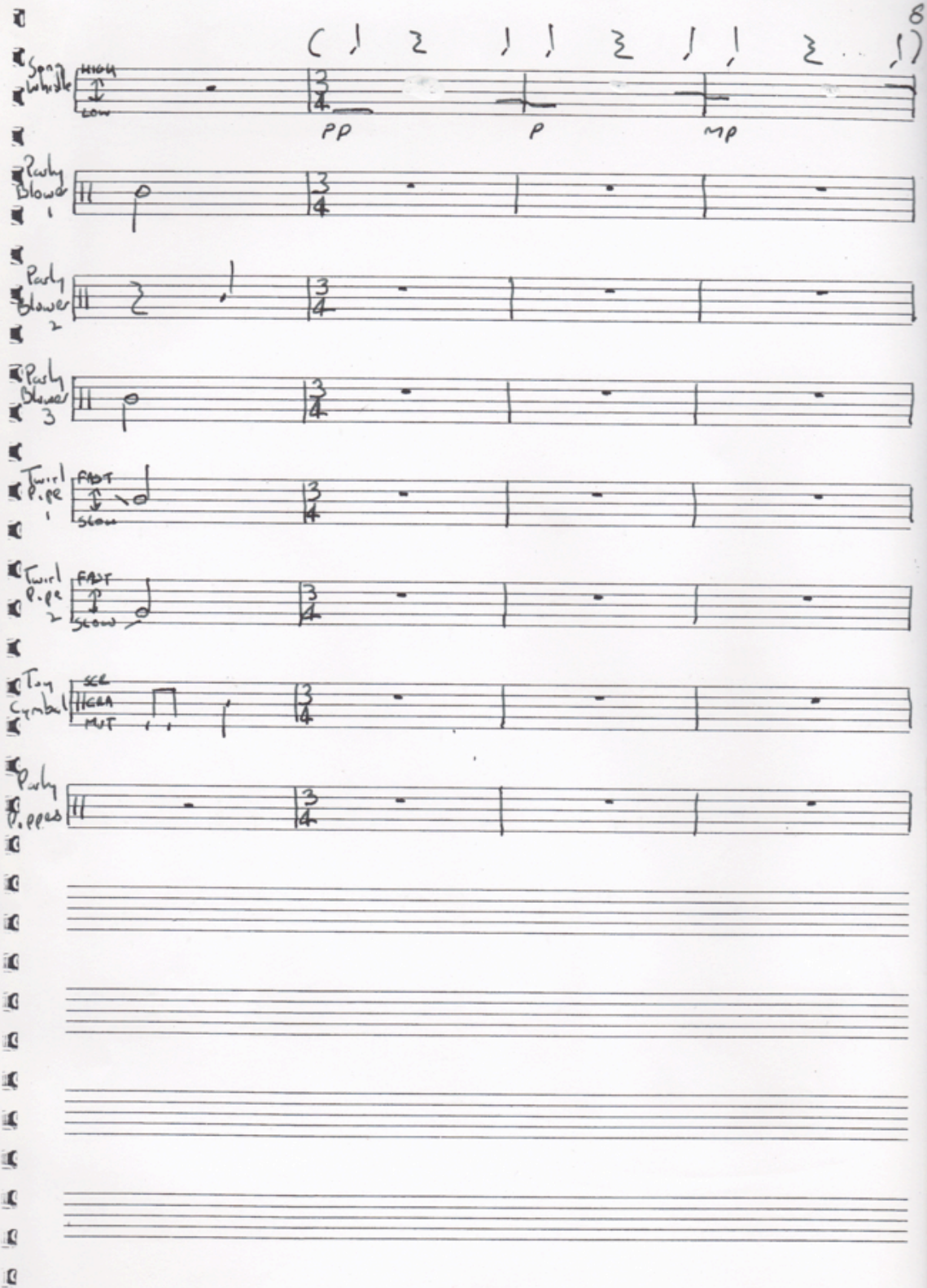
WOODSTOCK

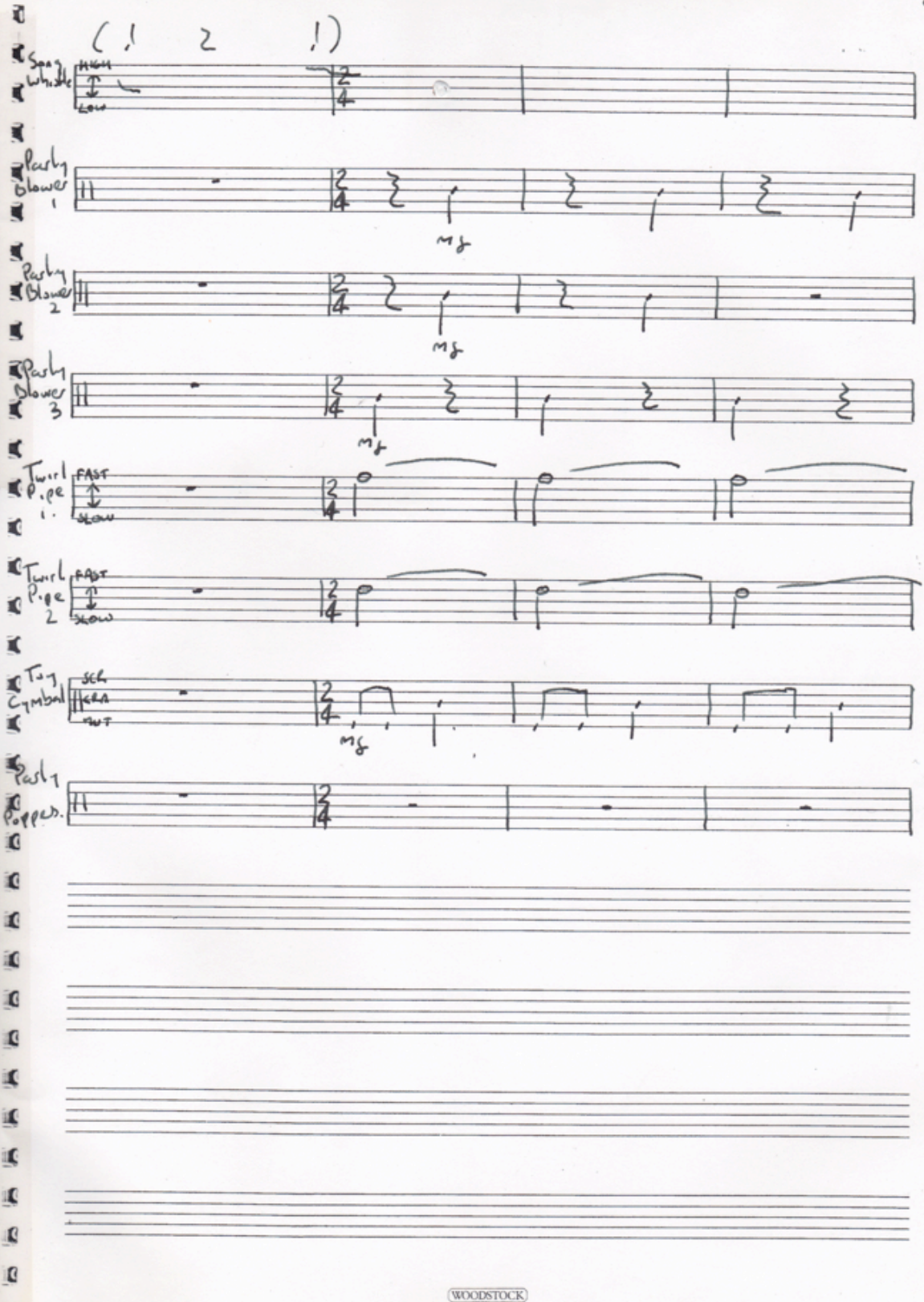

Slide Whistle
HIGH
LOW
Party Blower 1
mp
mf
Party Blower 2
mp
mf
Party Blower 3
mp
mf
Twirl. Pipe 1
FAST
SLOW
Twirl. Pipe 2
FAST
SLOW
Toy Cymbal
SCR
CRA
RUF
mf
Party Popper

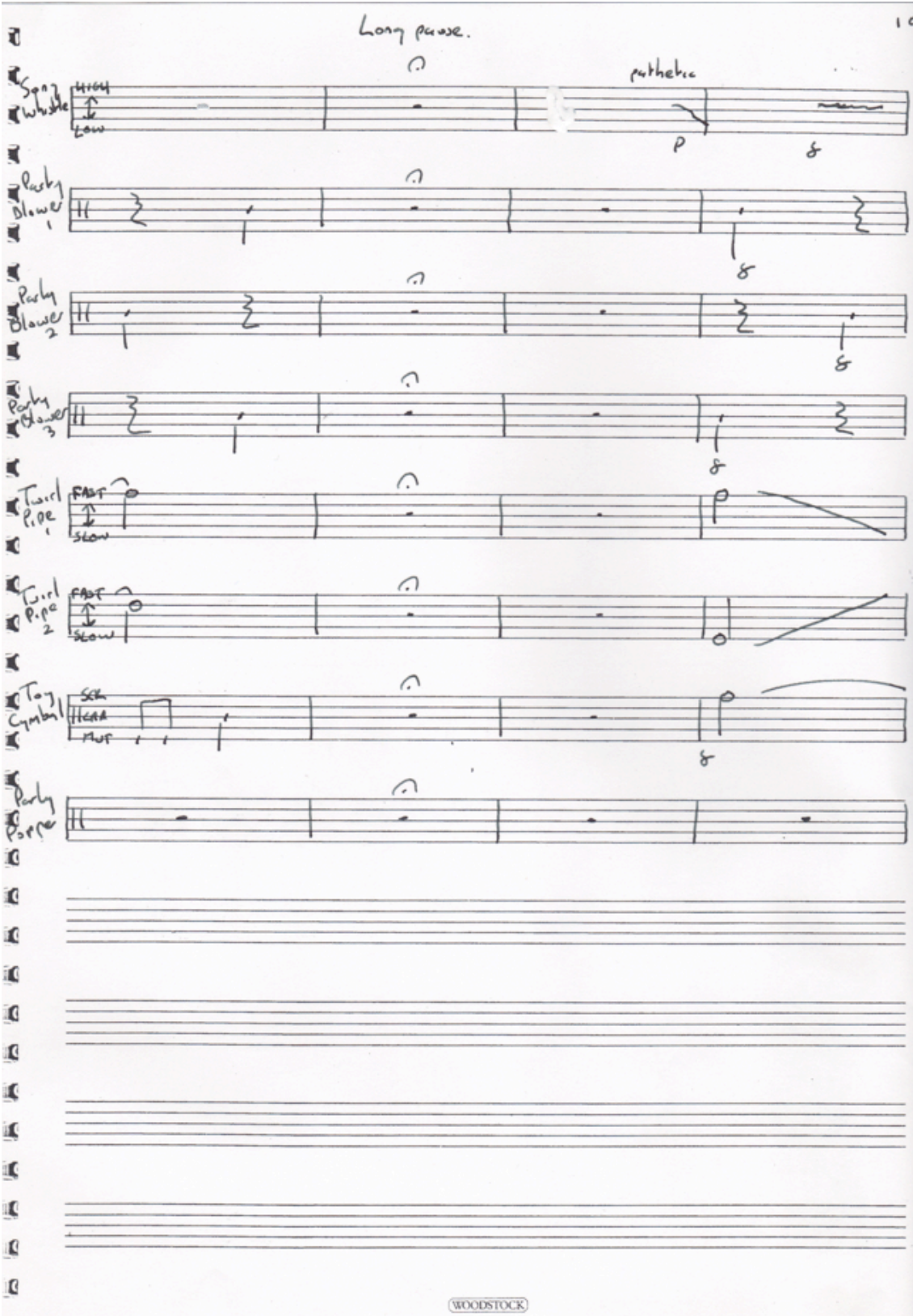

Slide Whistle
HIGH
LOW
mp
p
Party Blower 1
Party Blower 2
Party Blower 3
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SCR
CRA
MUT
Party Popper

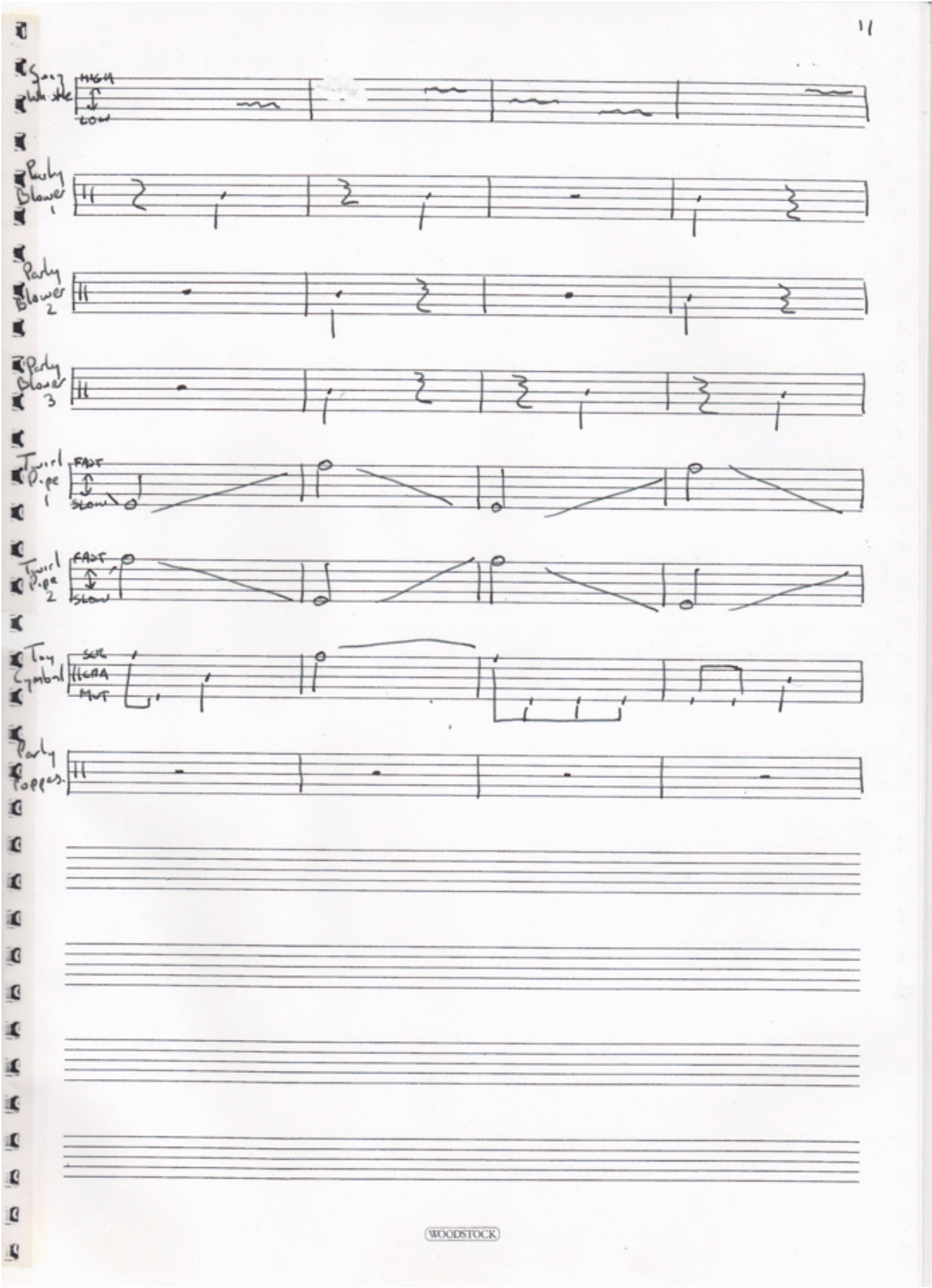

Song Whistle
HIGH
LOW
mg
Party Blower 1
mg
Party Blower 2
mg
Party Blower 3
mg
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SCR
CRA
MUT
mg
Party Poppers

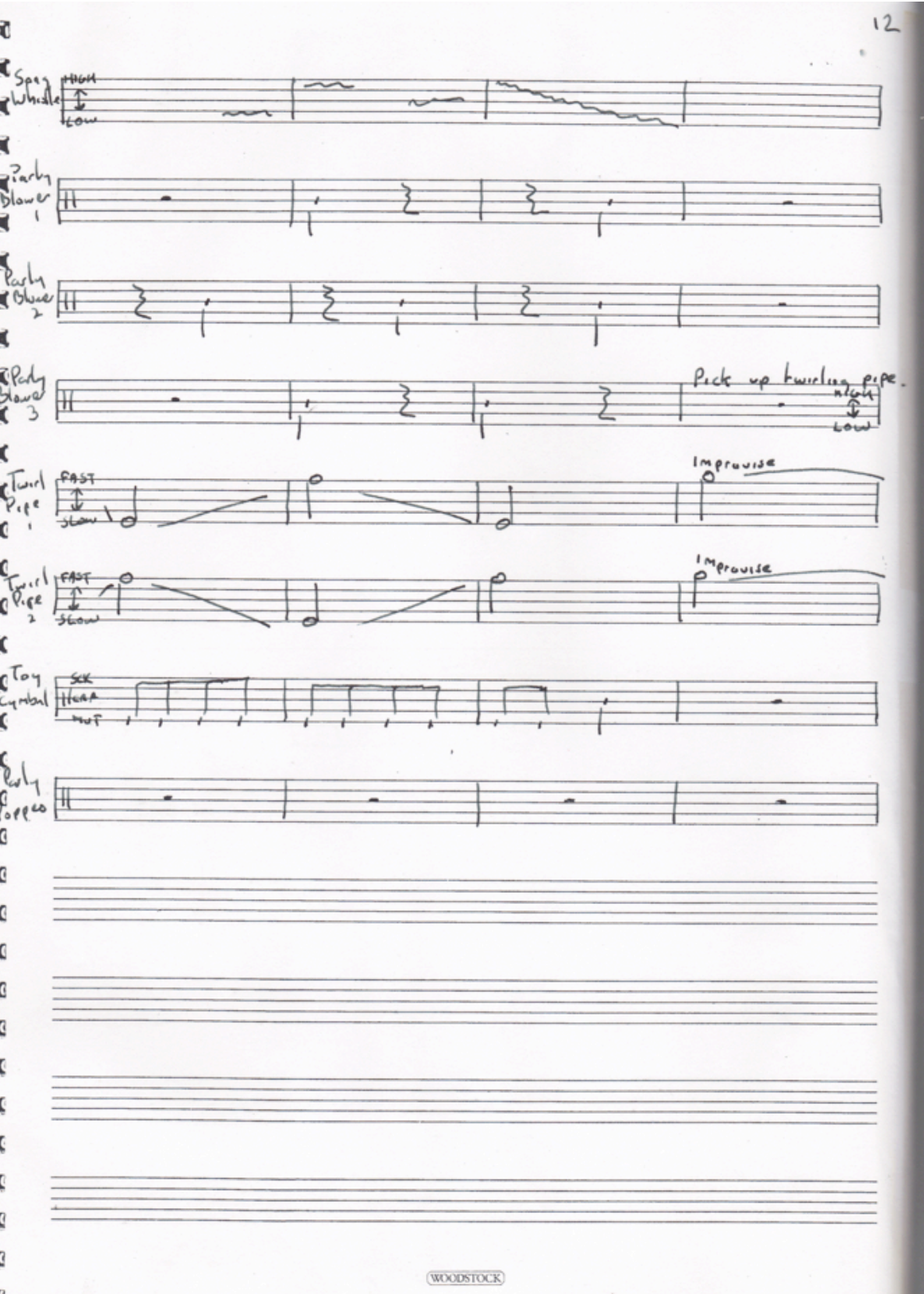

Slide Whistle
HIGH
LOW
p
mf
Song Whistle
HIGH
LOW
Party Blower 1
mf
Party Blower 2
mf
Party Blower 3
mf
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SOL
ICBA
MUT
mf
Party Popper

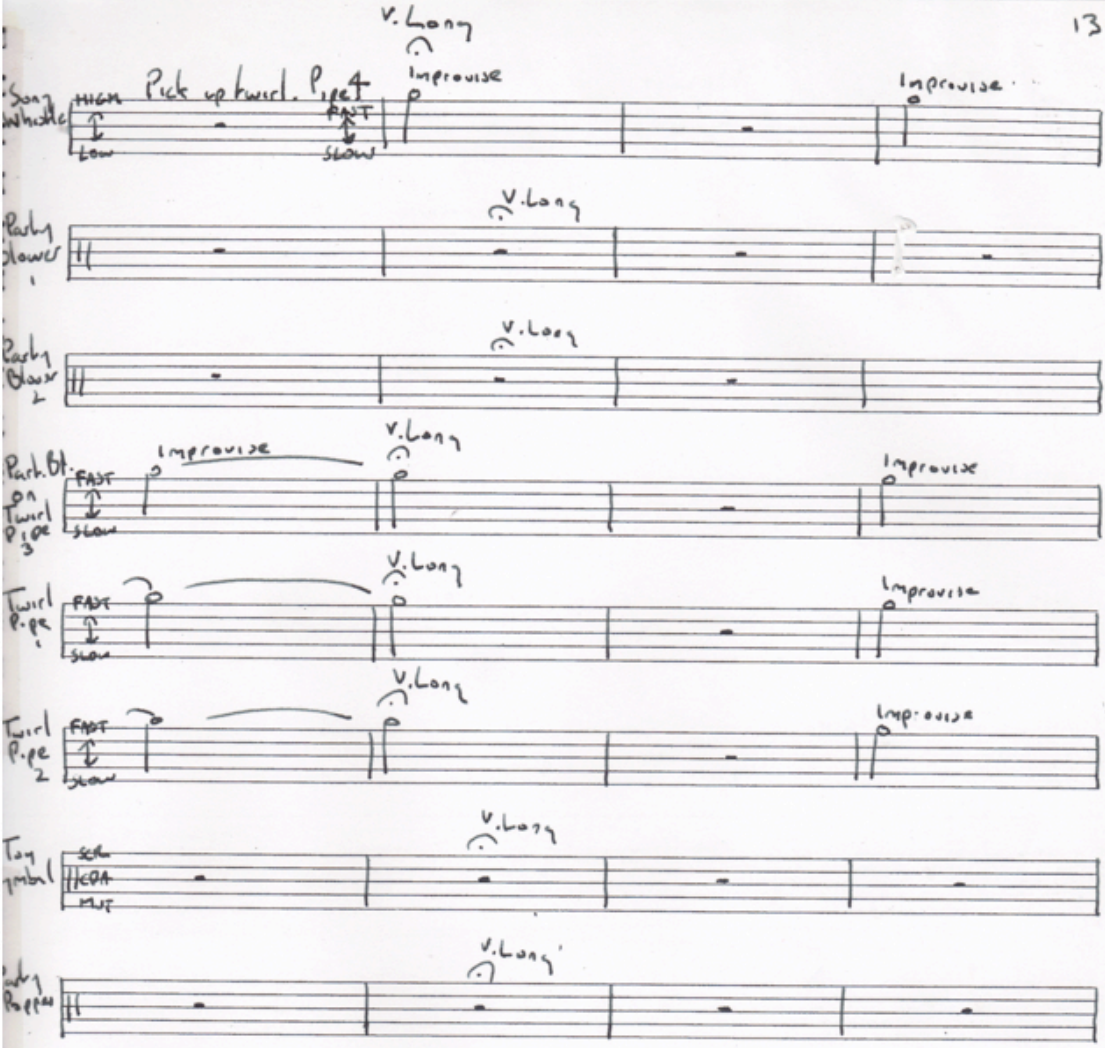

Sprg Whistle
HIGH
LOW
PP
P
MP
Party Blower 1
Party Blower 2
Party Blower 3
Twirl P.pe 1
FAST
SLOW
Twirl P.pe 2
Toy Cymbal
SCR
SCRA
MUT
Party P.pers

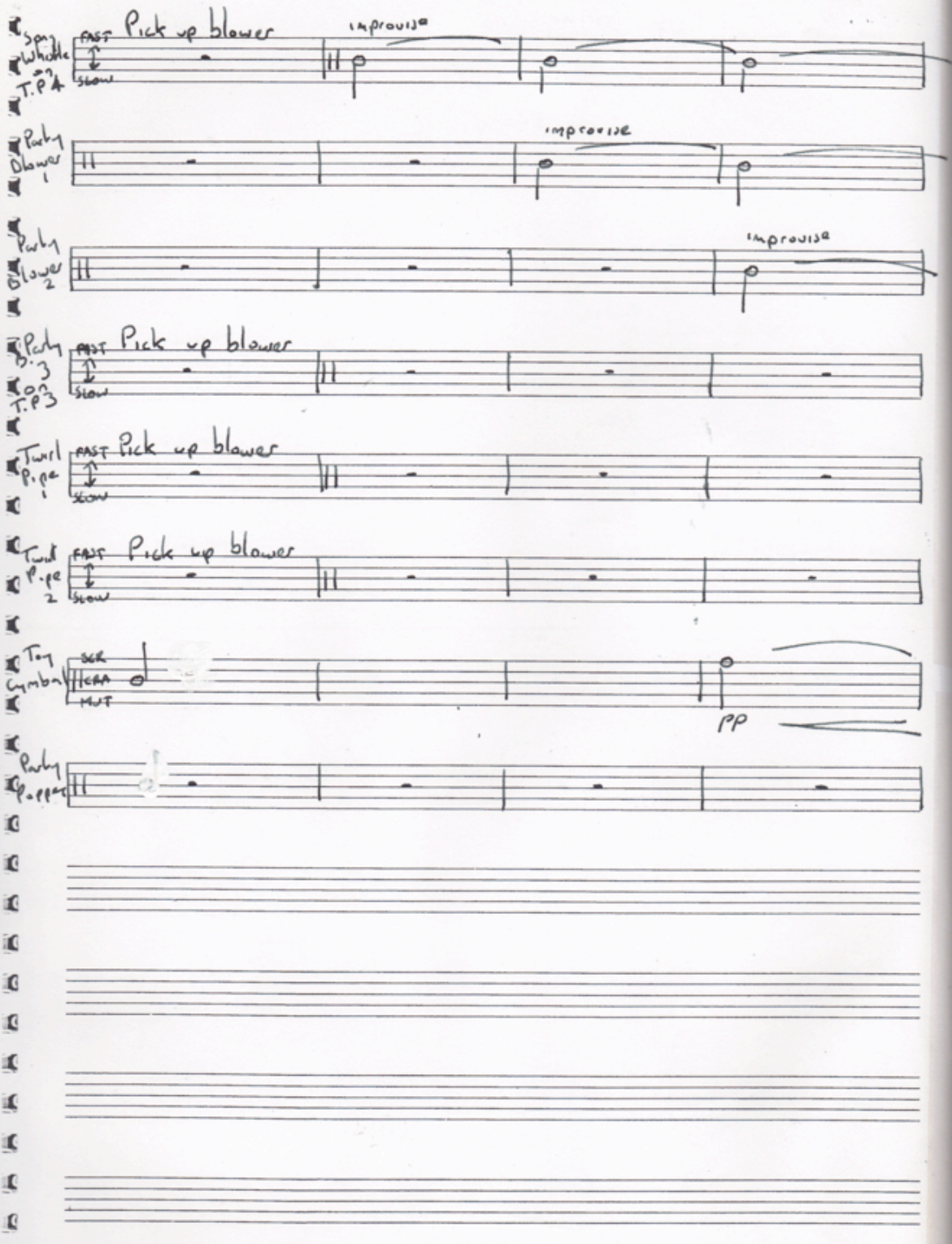

(! 2 !)
Song Whistle
HIGH
LOW
Party Blower 1
mf
Party Blower 2
mf
Party Blower 3
mf
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SOFT
mf
Party Poppers

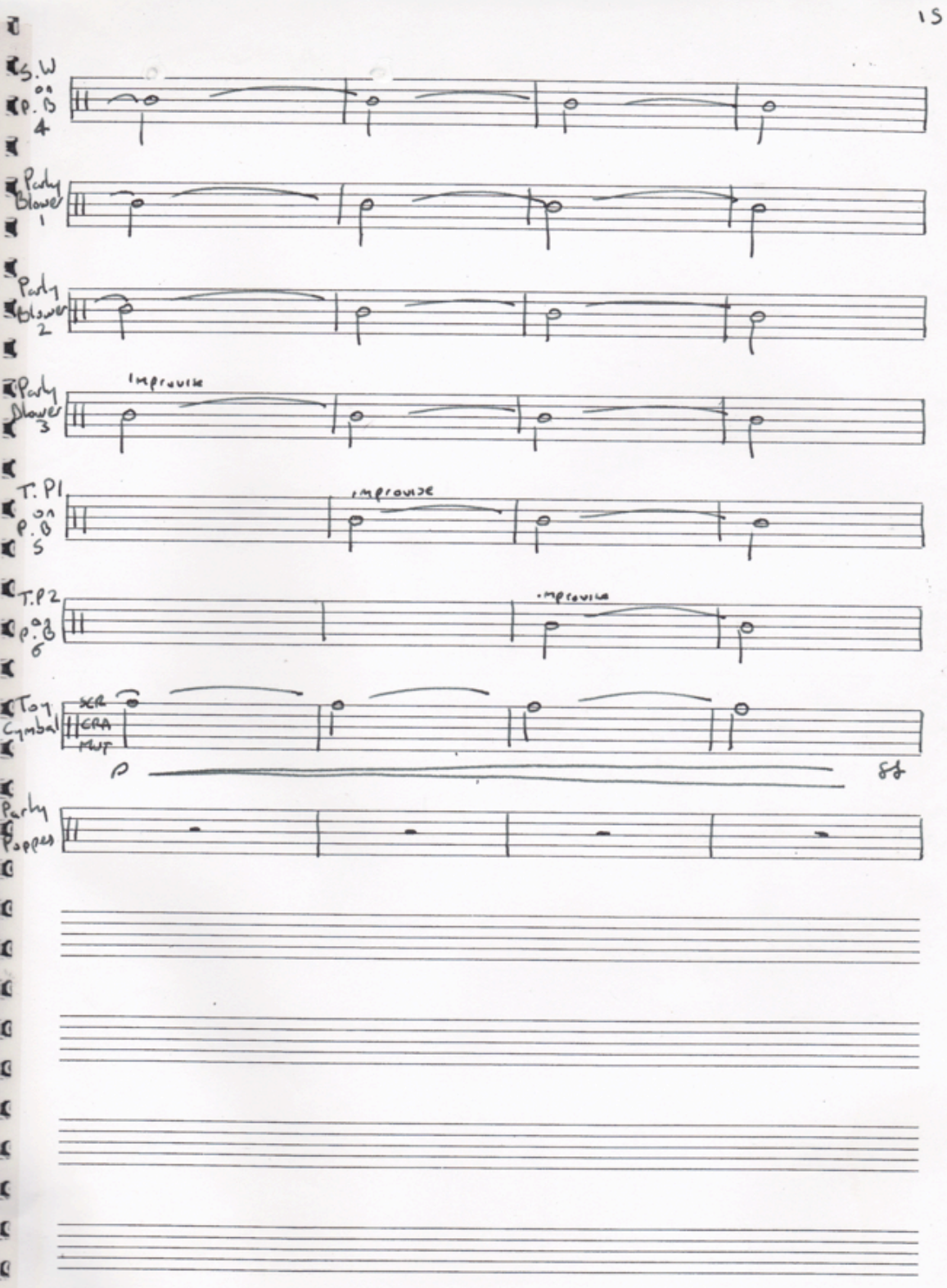

Long pause.
pathetic
Soaj Whistle
HIGH
LOW
p
Party Blower 1
Party Blower 2
Party Blower 3
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
Toy Cymbal
SOFT
HEAVY
MUF
Party Popper

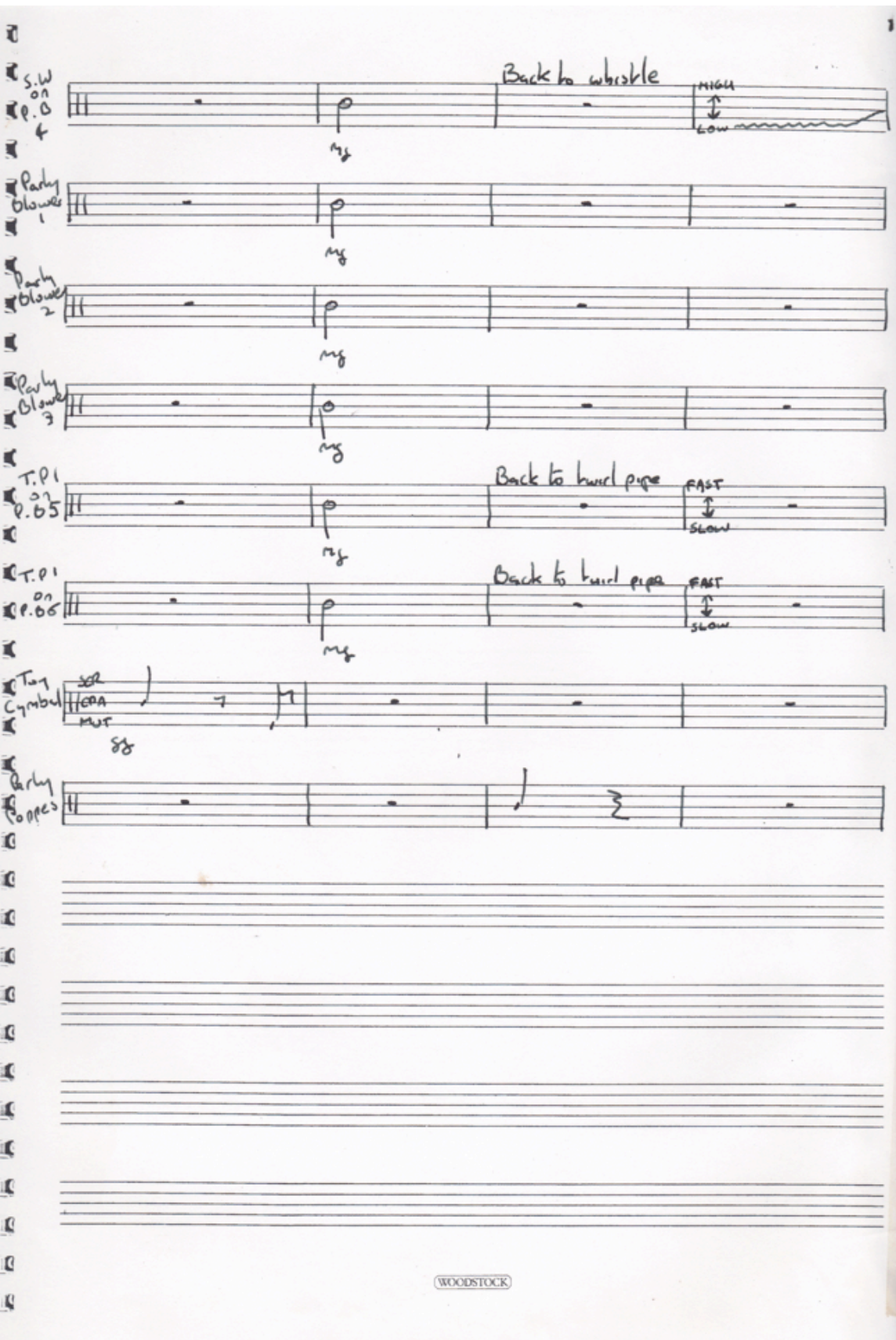

Song Flute
HIGH
LOW
Party Blower 1
Party Blower 2
Party Blower 3
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SOFT
HARD
MUT
Party Poppers

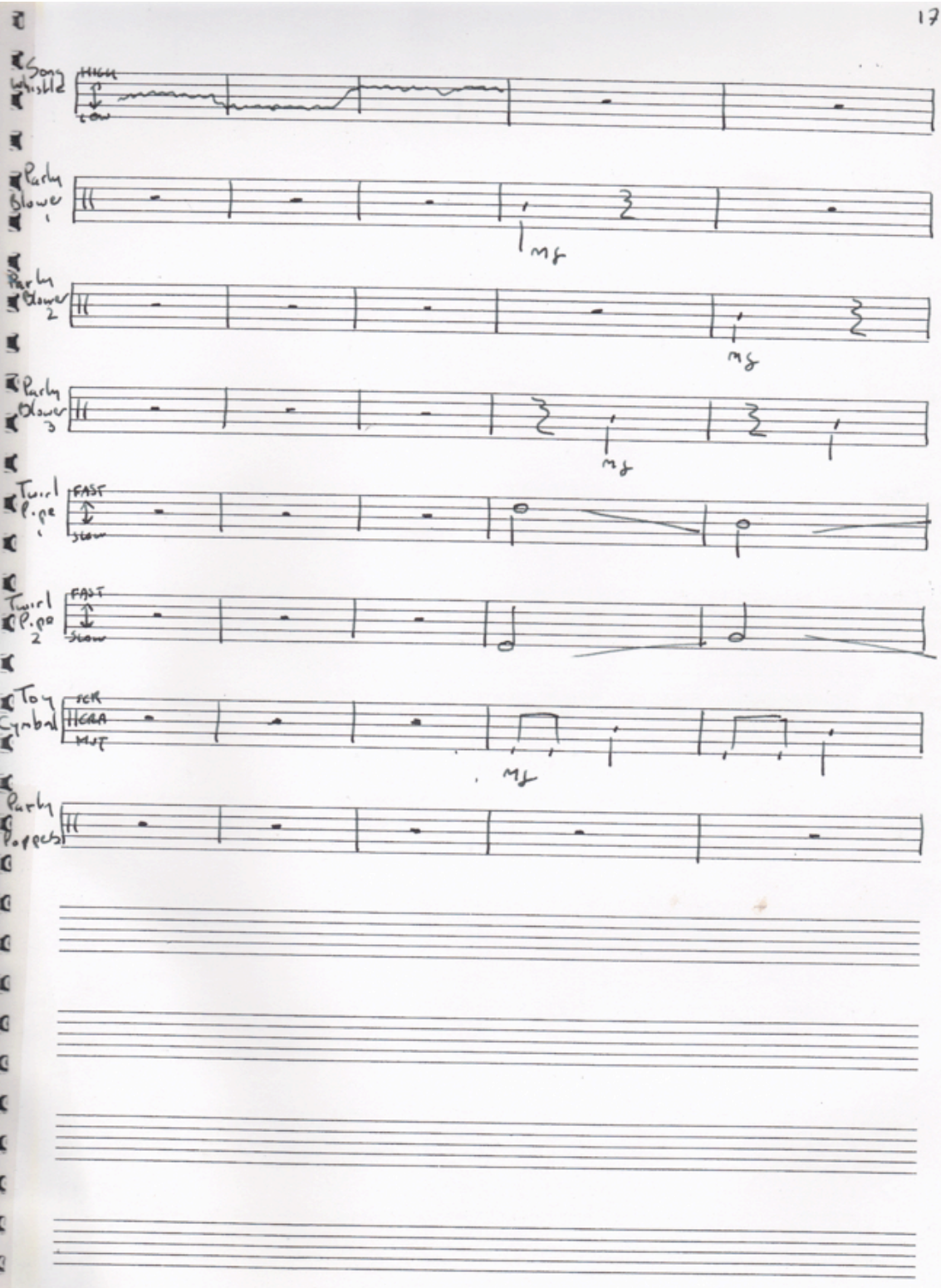

Spay Whistle
HIGH
LOW
Party Blower 1
Party Blower 2
Party Blower 3
Pick up twirling pipe.
HIGH
LOW
Twirl Pipe 1
FAST
SLOW
Improvise
Twirl Pipe 2
FAST
SLOW
Improvise
Toy Cymbal
SCR
HEAD
MUT
Party Poppers

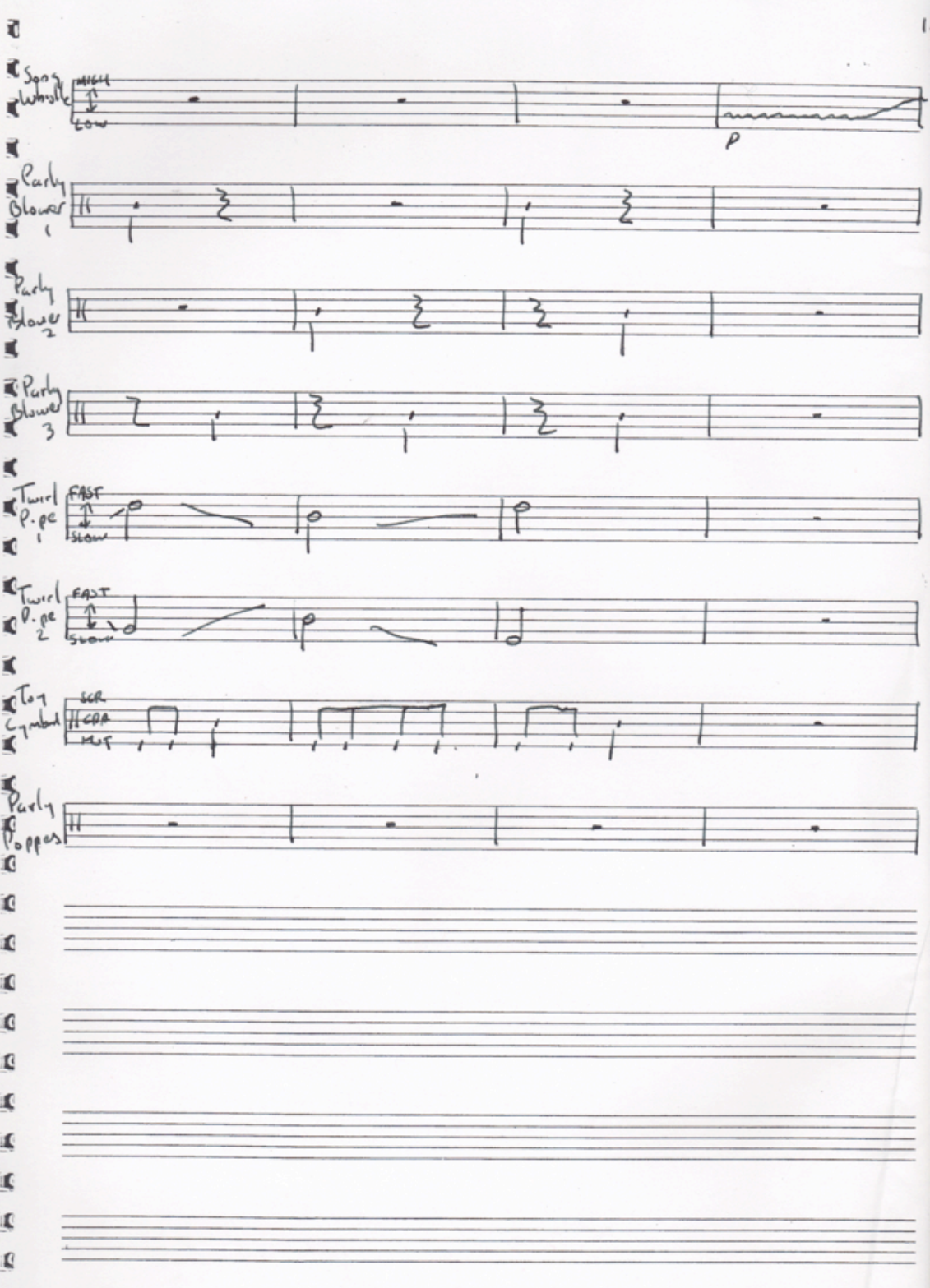

V. Long
Pick up twirl. Pipe 4
Improvise
Improvise
HIGH
LOW
FAST
SLOW
Party Blower 1
V. Long
Party Blower 2
V. Long
Part. Bt. on Twirl Pipe 3
Improvise
V. Long
Improvise
FAST
SLOW
Twirl Pipe 1
V. Long
Improvise
FAST
SLOW
Twirl Pipe 2
V. Long
Improvise
FAST
SLOW
Toy Cymbal
V. Long
SCR
CDA
MUT
Party Popper
V. Long

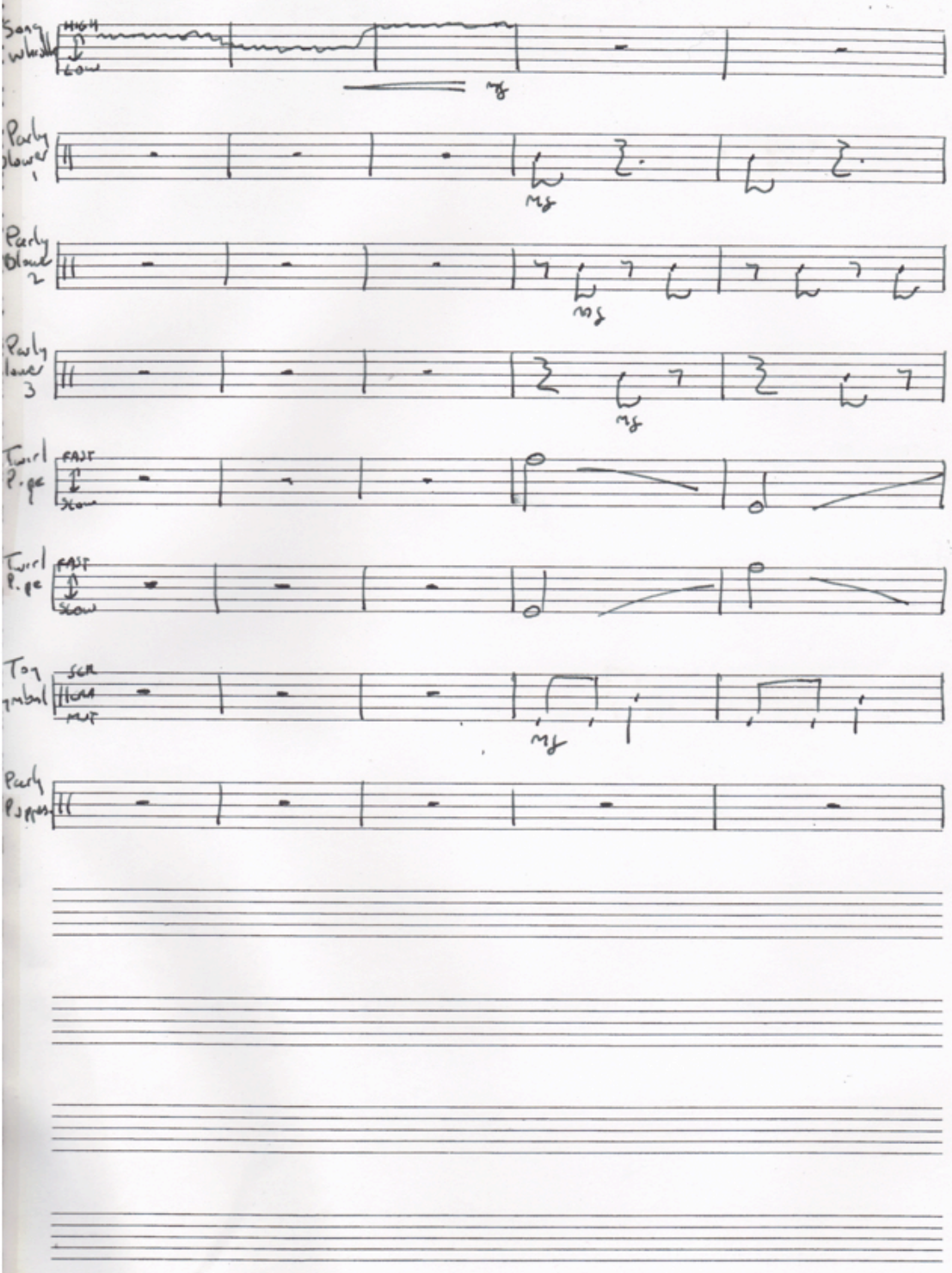

Spcy Whistle on T.P 4
FAST
SLOW
Pick up blower
improvise
Party Blower 1
improvise
Party Blower 2
improvise
Party B. 3 on T.P 3
FAST
SLOW
Pick up blower
Twirl Pipe 1
FAST
SLOW
Pick up blower
Twirl Pipe 2
FAST
SLOW
Pick up blower
Tom Cymbal
SOR
CRA
MUT
pp
Party Poppers

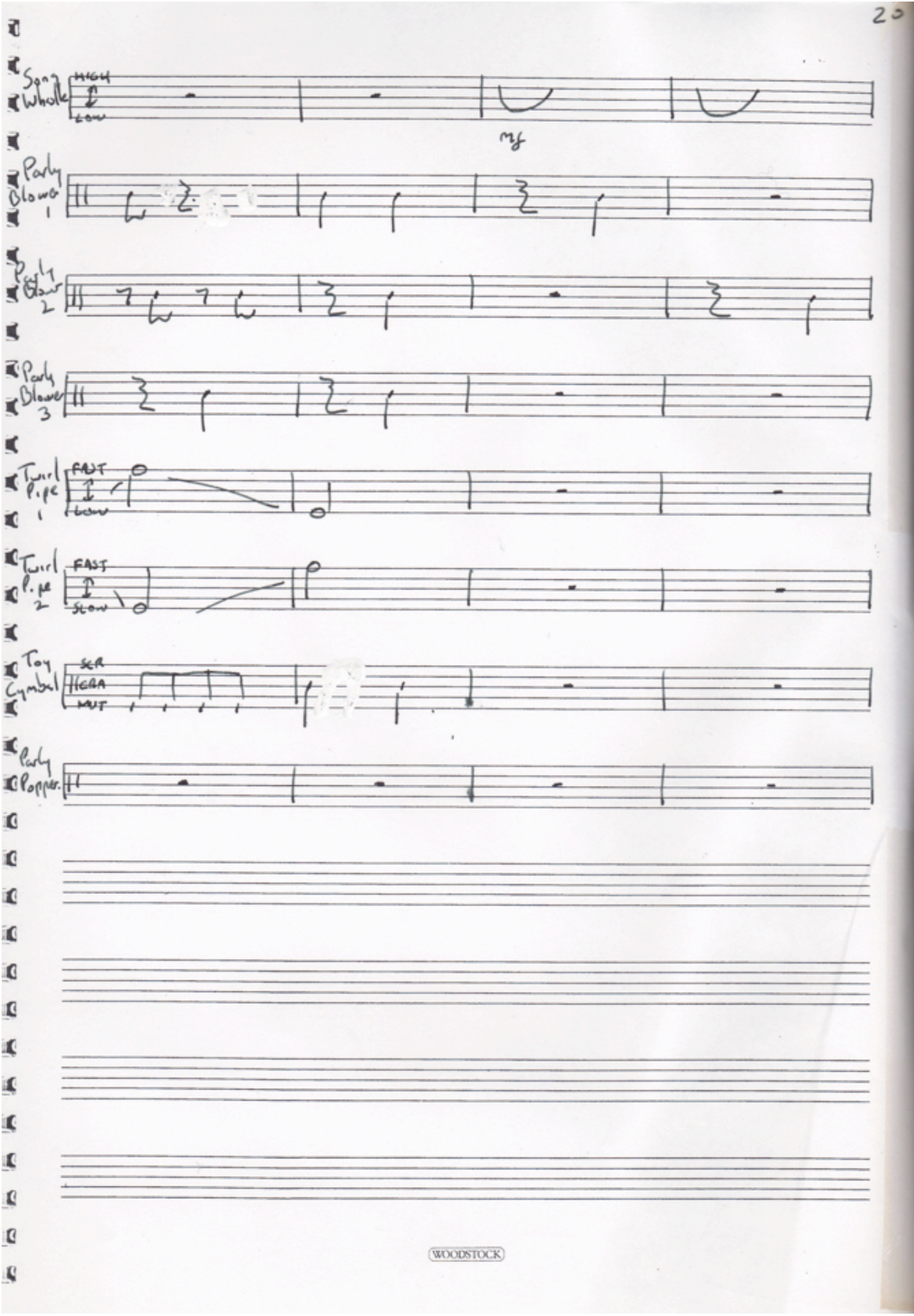

S.W on P.B 4
Party Blower 1
Party Blower 2
Party Blower 3
Improvise
T. Pl on P.B 5
Improvise
T.P2 on P.B 6
Improvise
Toy Cymbal
SER
CRA
MWF
P
Sfz
Party Poppers

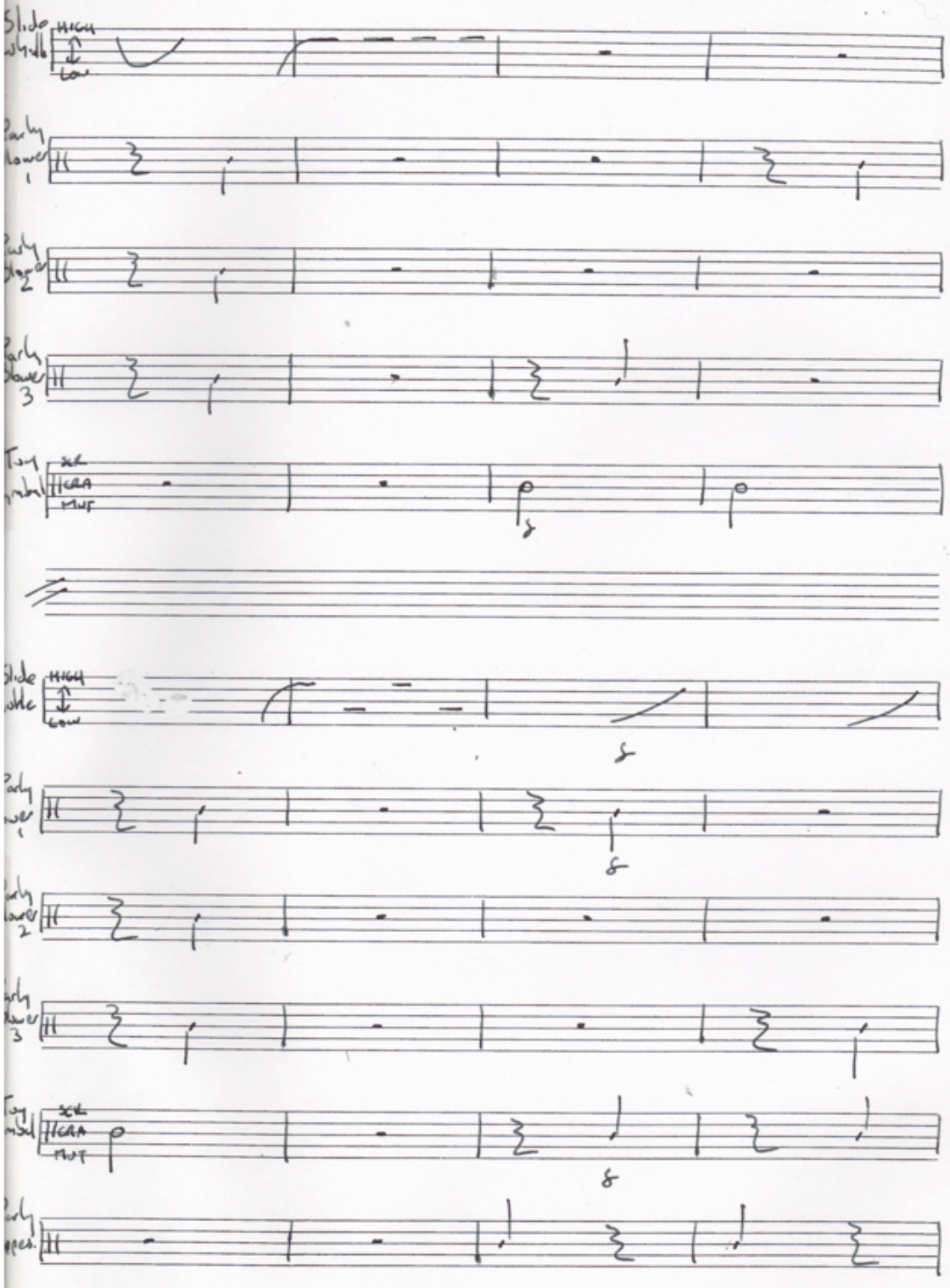

S.W on p.04
Back to whistle
HIGH
LOW
mf
Party blowers 1
mf
Party blowers 2
mf
Party blowers 3
mf
T.P 1 on p.05
Back to twirl pipe
FAST
SLOW
mf
T.P 1 on p.06
Back to twirl pipe
FAST
SLOW
mf
Toy Cymbal
SOFT
CRASH
MUT
sfz
Party Poppers

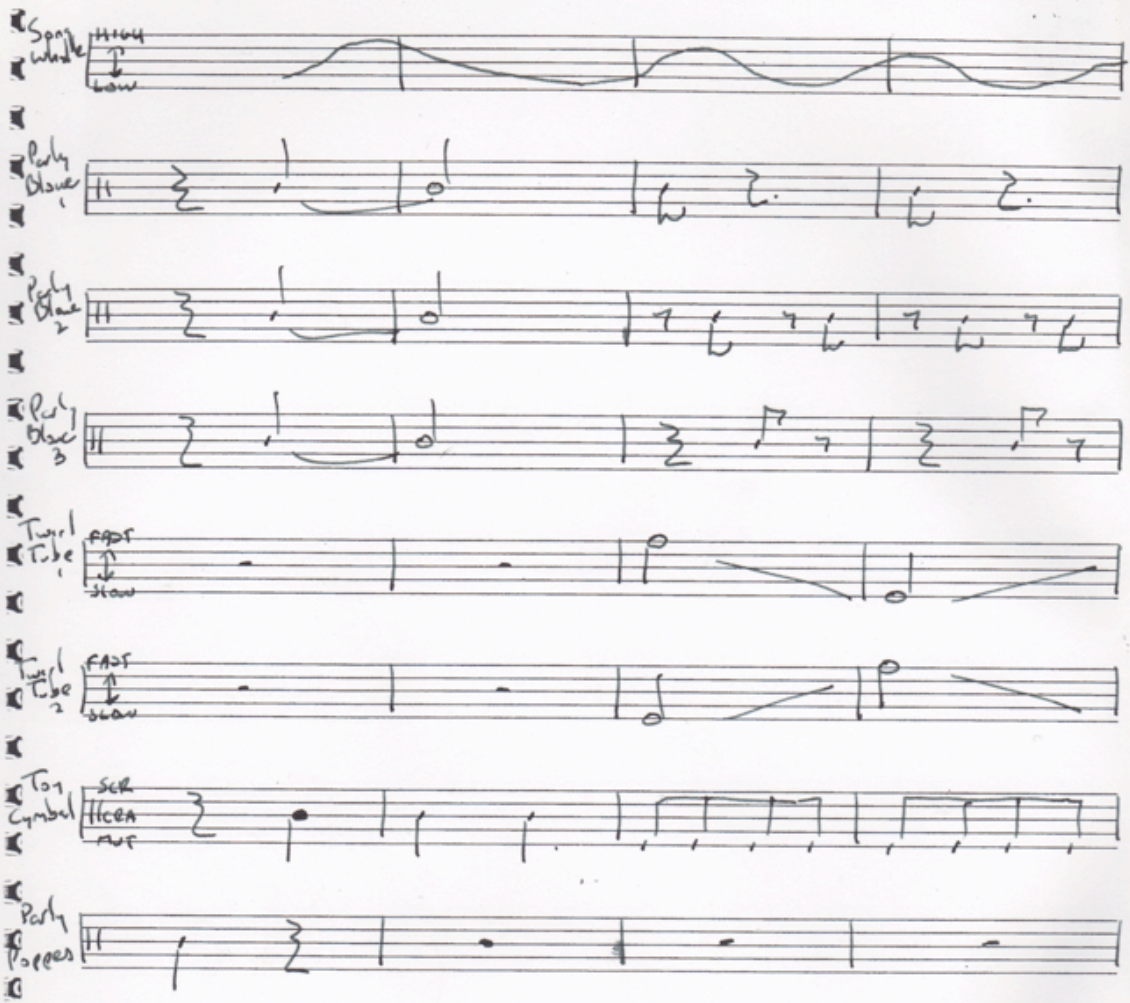

Song Whistle
HIGH
LOW
Party Blower 1
mf
Party Blower 2
mf
Party Blower 3
mf
Twirl Pipe 1
FAST
SLOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
mf
Party Poppers

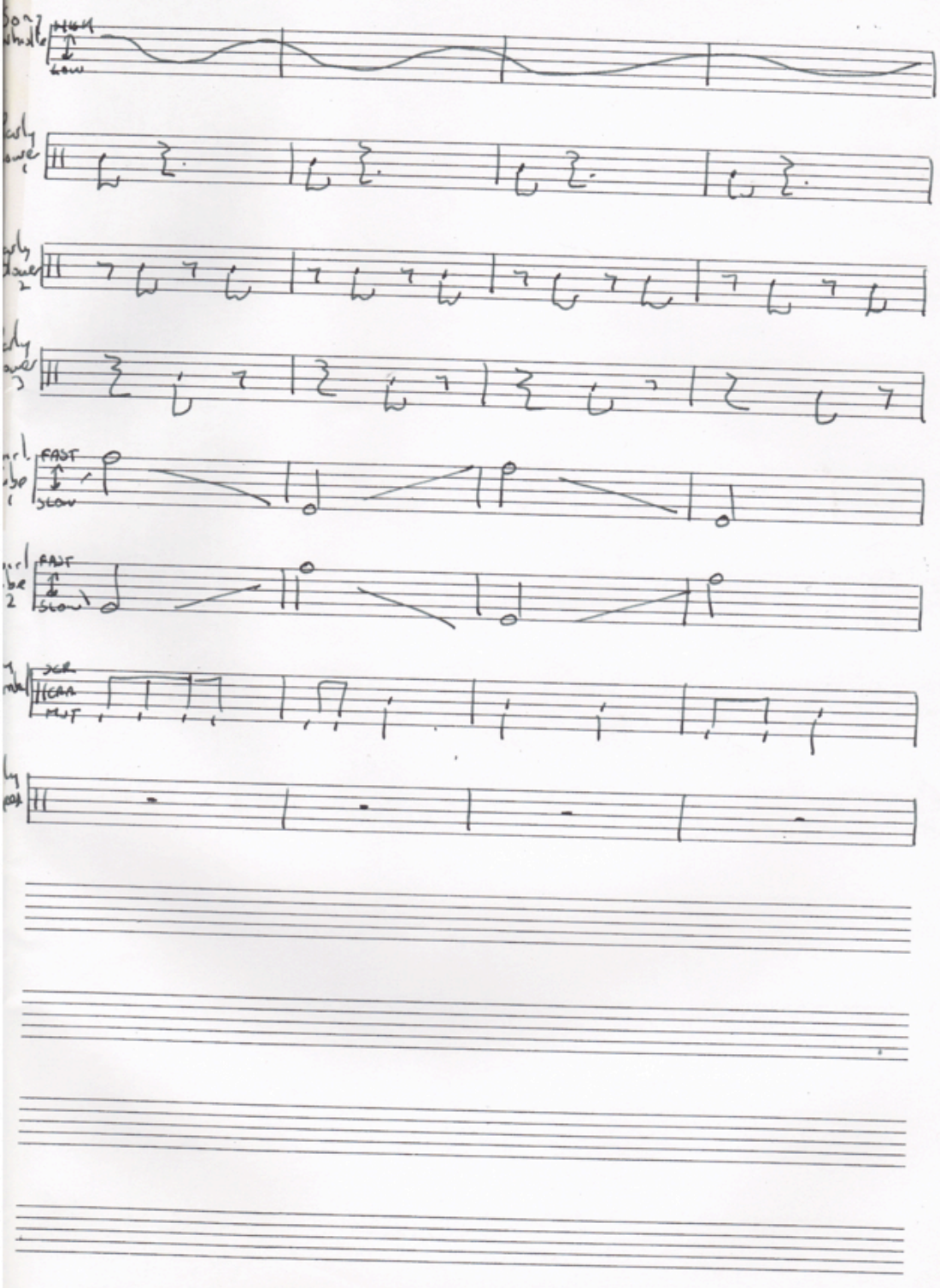

Song Whistle
HIGH
LOW
p
Party Blower 1
Party Blower 2
Party Blower 3
Twirl P. pe 1
FAST
SLOW
Twirl P. pe 2
FAST
SLOW
Toy Cymbal
SCR
CRA
MUT
Party Poppers

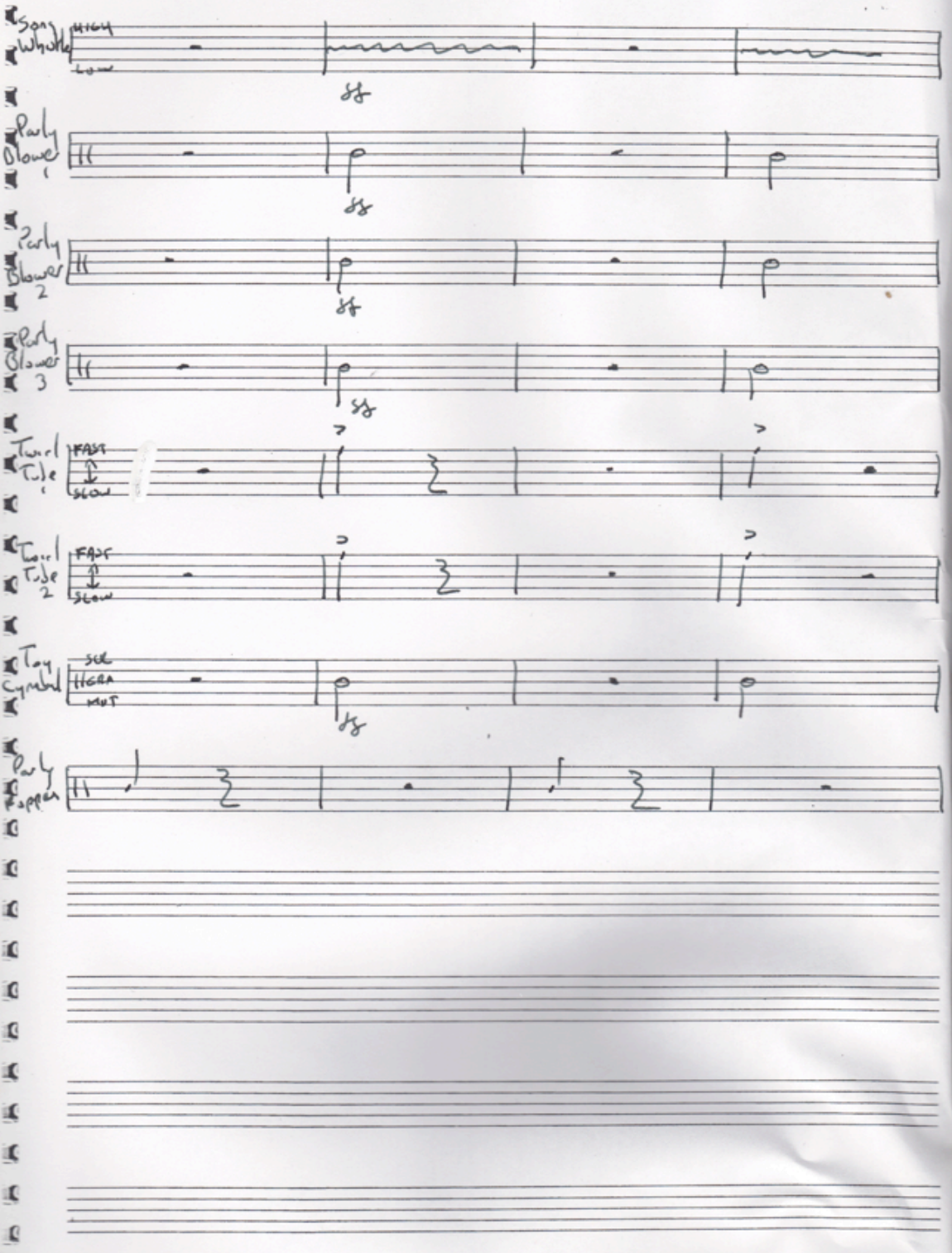

Song Whistle
HIGH
LOW
mf
Party Blower 1
mf
Party Blower 2
mf
Party Blower 3
mf
Twirl Rope
FAST
SLOW
Twirl Rope
FAST
SLOW
Toy Cymbal
SOFT
MED
LOUD
mf
Party Poppers

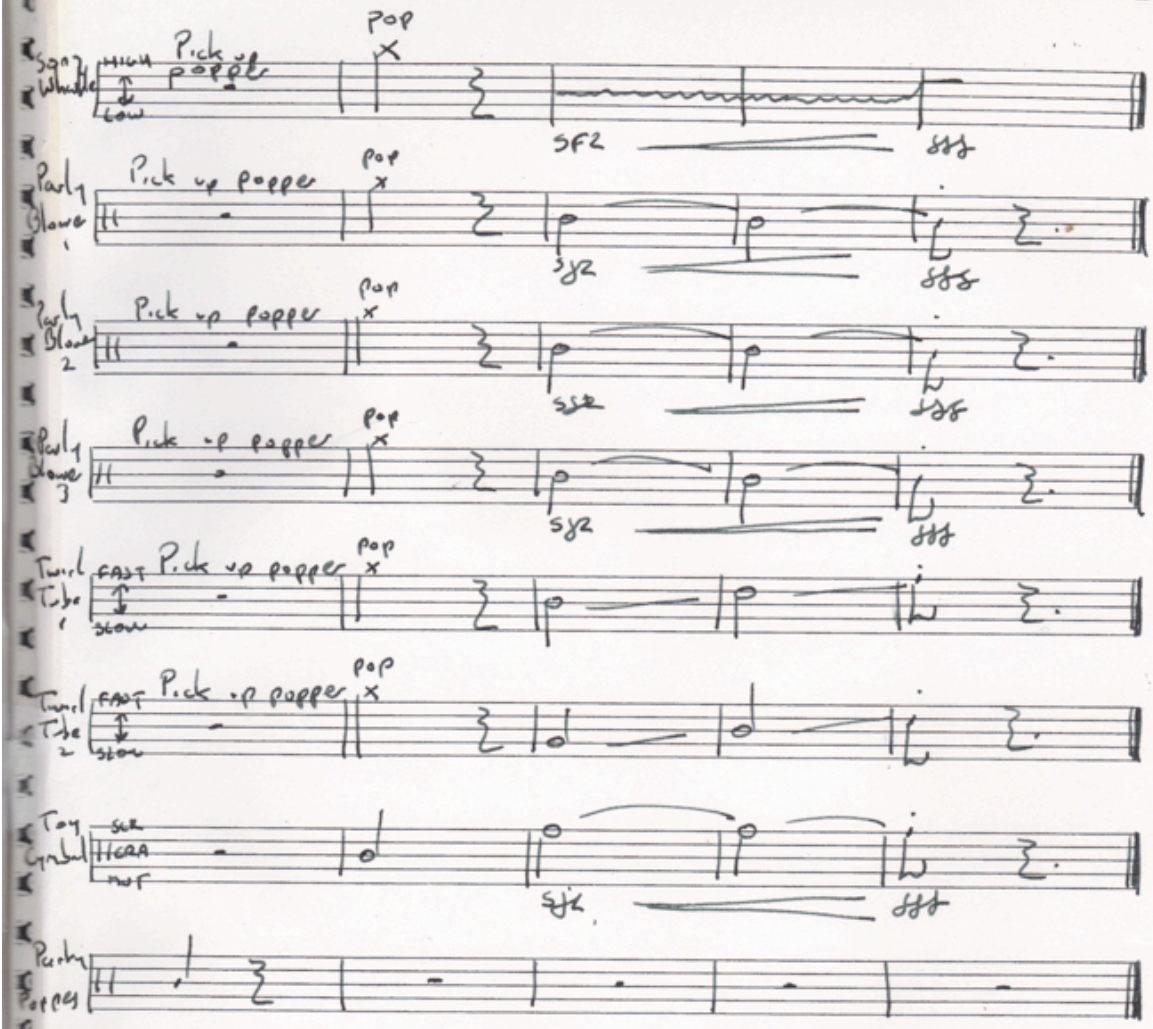

Song Whistle
HIGH
LOW
mf
Party Blower 1
Party Blower 2
Party Blower 3
Twirl Pipe 1
FAST
LOW
Twirl Pipe 2
FAST
SLOW
Toy Cymbal
SLO
MED
FAST
Party Popper


Slide whistle
HIGH
LOW
Party blower 1
Party blower 2
Party blower 3
Toy symbol
SCR
CRA
MUT
Slide whistle
HIGH
LOW
Party blower 1
Party blower 2
Party blower 3
Toy symbol
SCR
CRA
MUT
Party pipes.


Spay whistle
HIGH
LOW
Party Blower 1
Party Blower 2
Party Blower 3
Twirl Tube 1
FAST
SLOW
Twirl Tube 2
FAST
SLOW
Toy Cymbal
SCR
HOLD
PUT
Party Poppers


HIGH
LOW
FAST
SLOW
FAST
SLOW


Song Whistle
HIGH
LOW
Party Blower 1
Party Blower 2
Party Blower 3
Twirl Tube 1
FAST
SLOW
Twirl Tube 2
FAST
SLOW
Tap Cymbal
SOFT
HARD
MUT
Party Popper

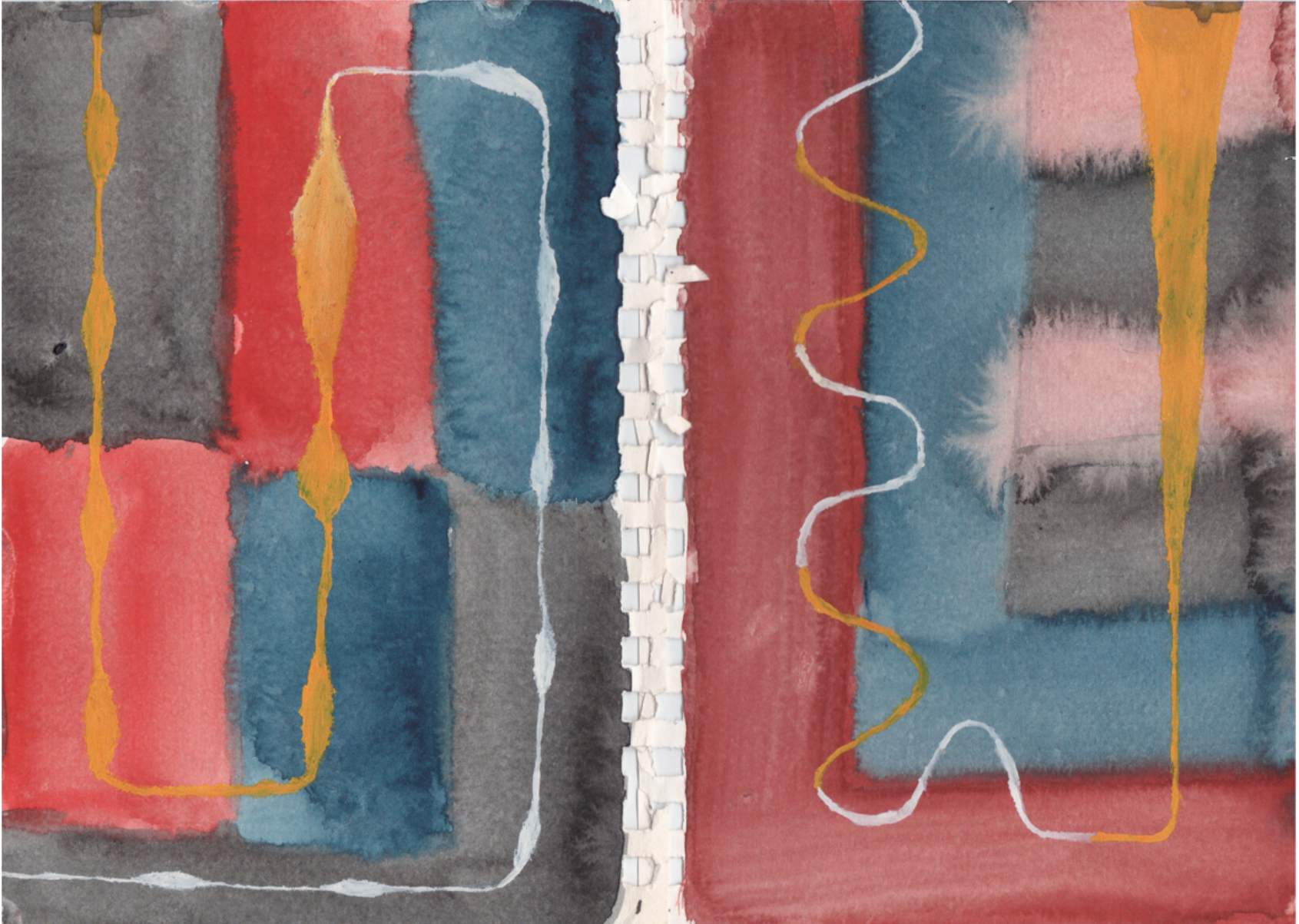

Song Whistle
HIGH
LOW
Pick up popper
POP
SFZ
fff
Party Blower 1
Pick up popper
POP
sfz
fff
Party Blower 2
Pick up popper
POP
sfz
fff
Party Blower 3
Pick up popper
POP
sfz
fff
Twirl Tube 1
FAST
SLOW
Pick up popper
POP
Twirl Tube 2
FAST
SLOW
Pick up popper
POP
Toy Cymbal
SLR
HERA
MUT
sfz
fff
Party Poppers

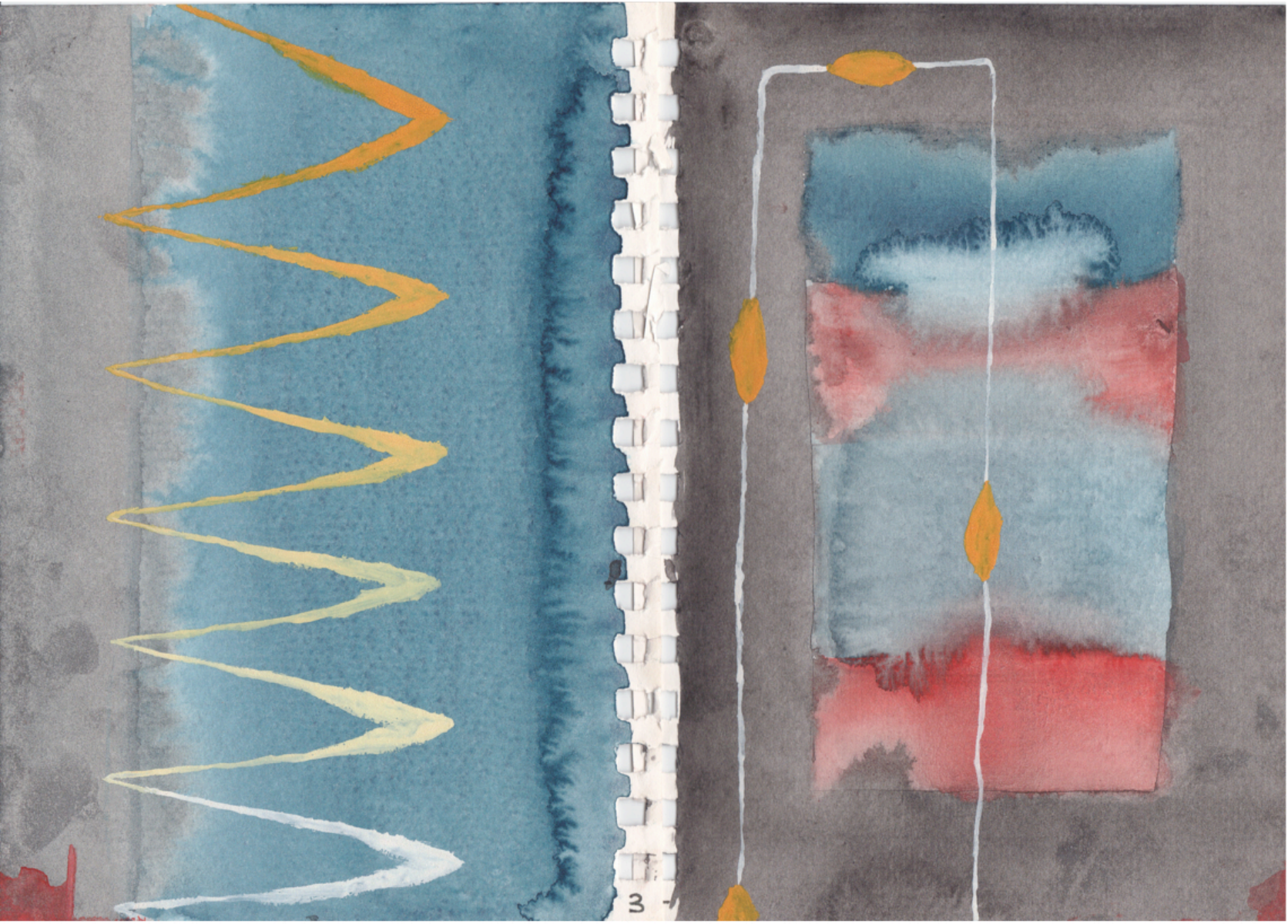
WOODSTOCK

David Mapp

Sixteen Solos

Aspects of the line and it's surrounding colours are assigned to musical parameters. The line is then followed, from either end, by the soloist.

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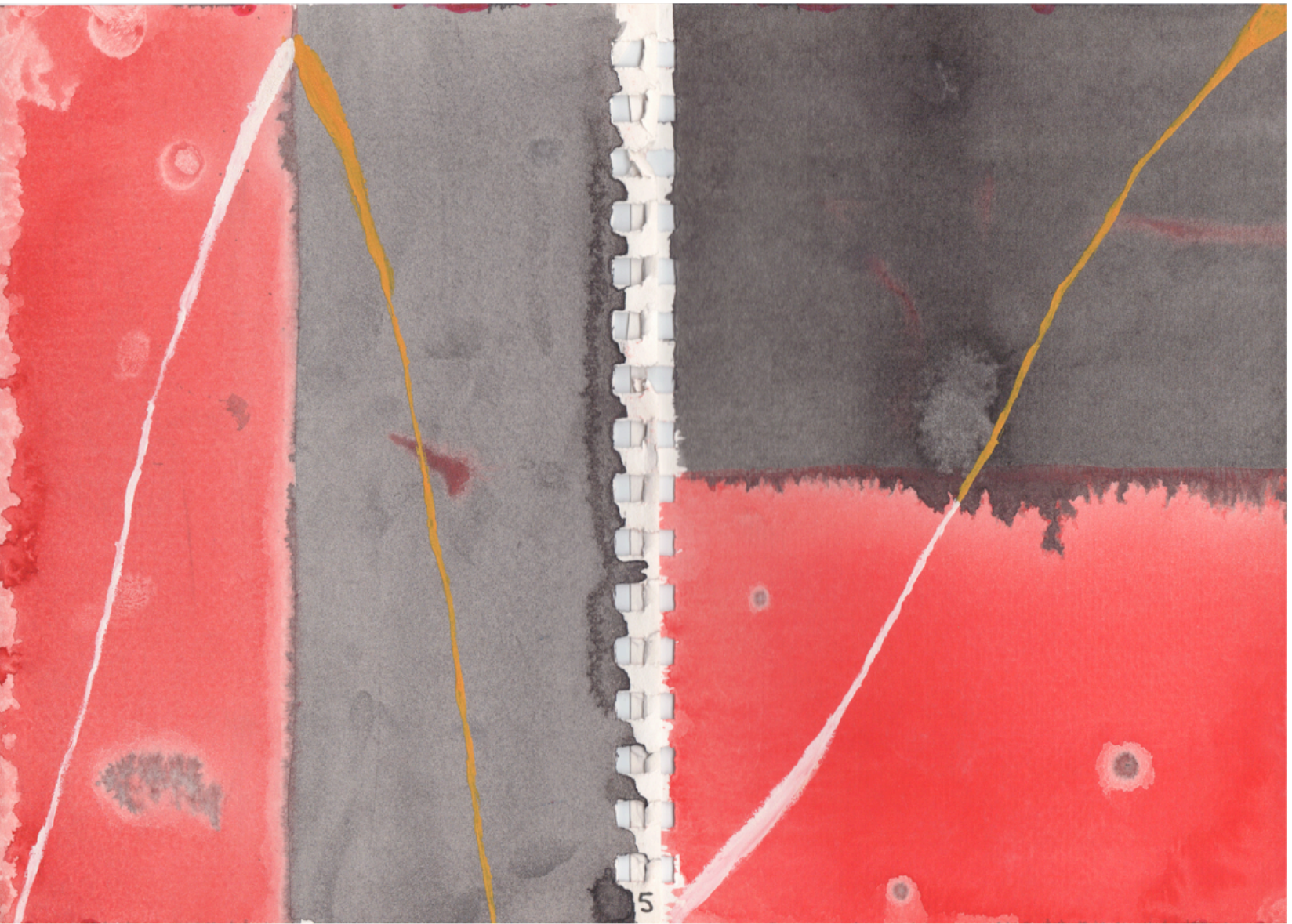



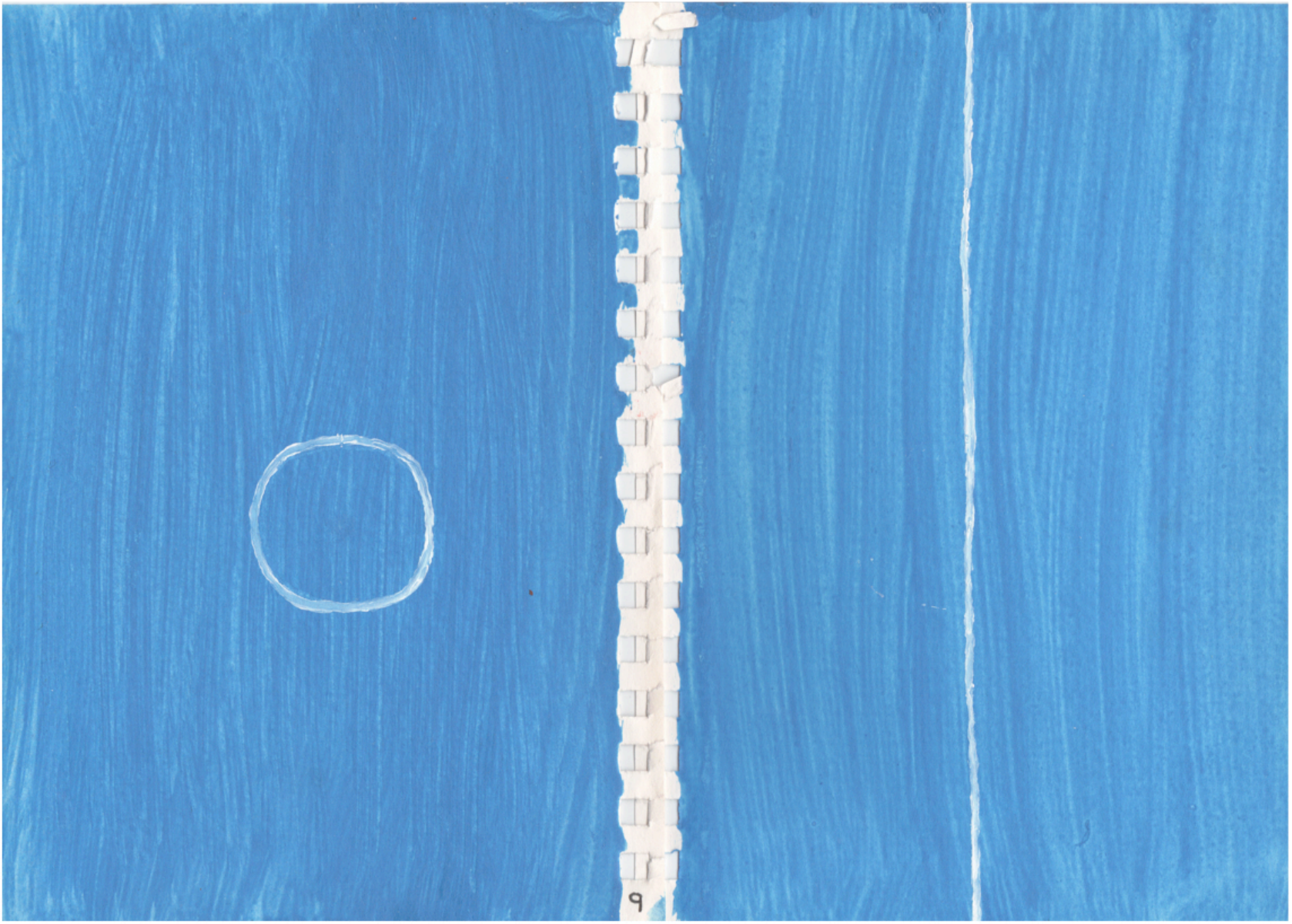

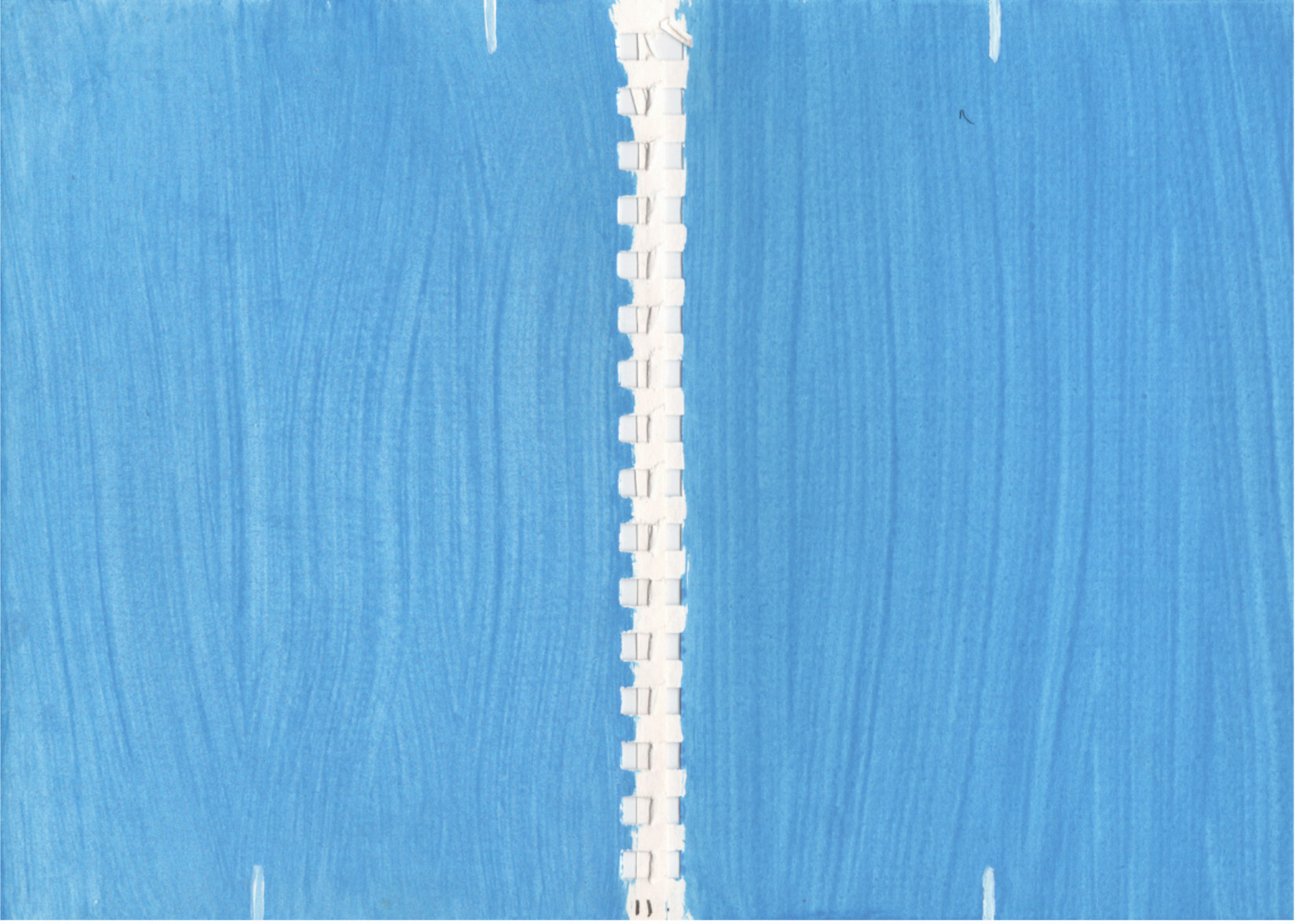

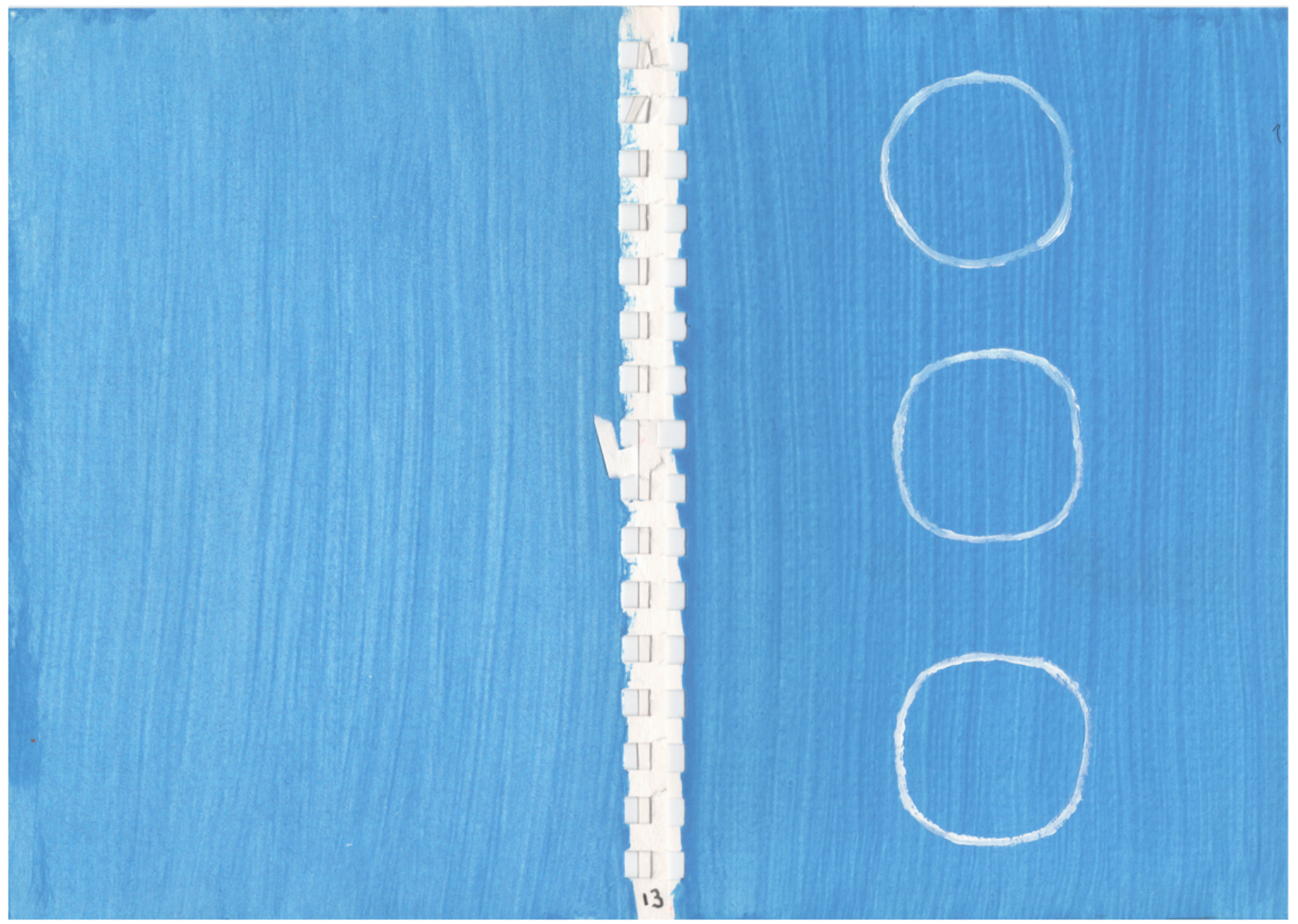
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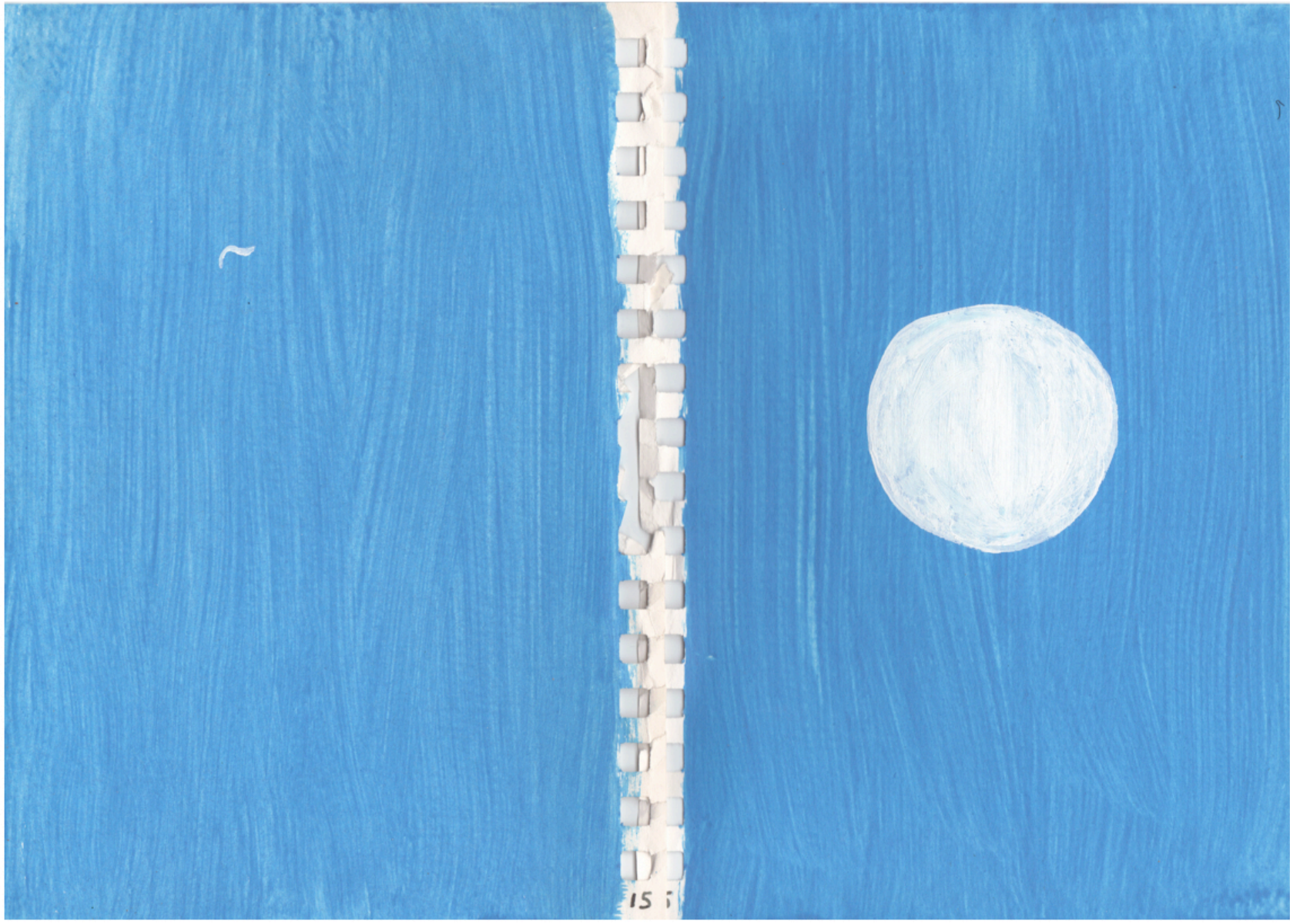
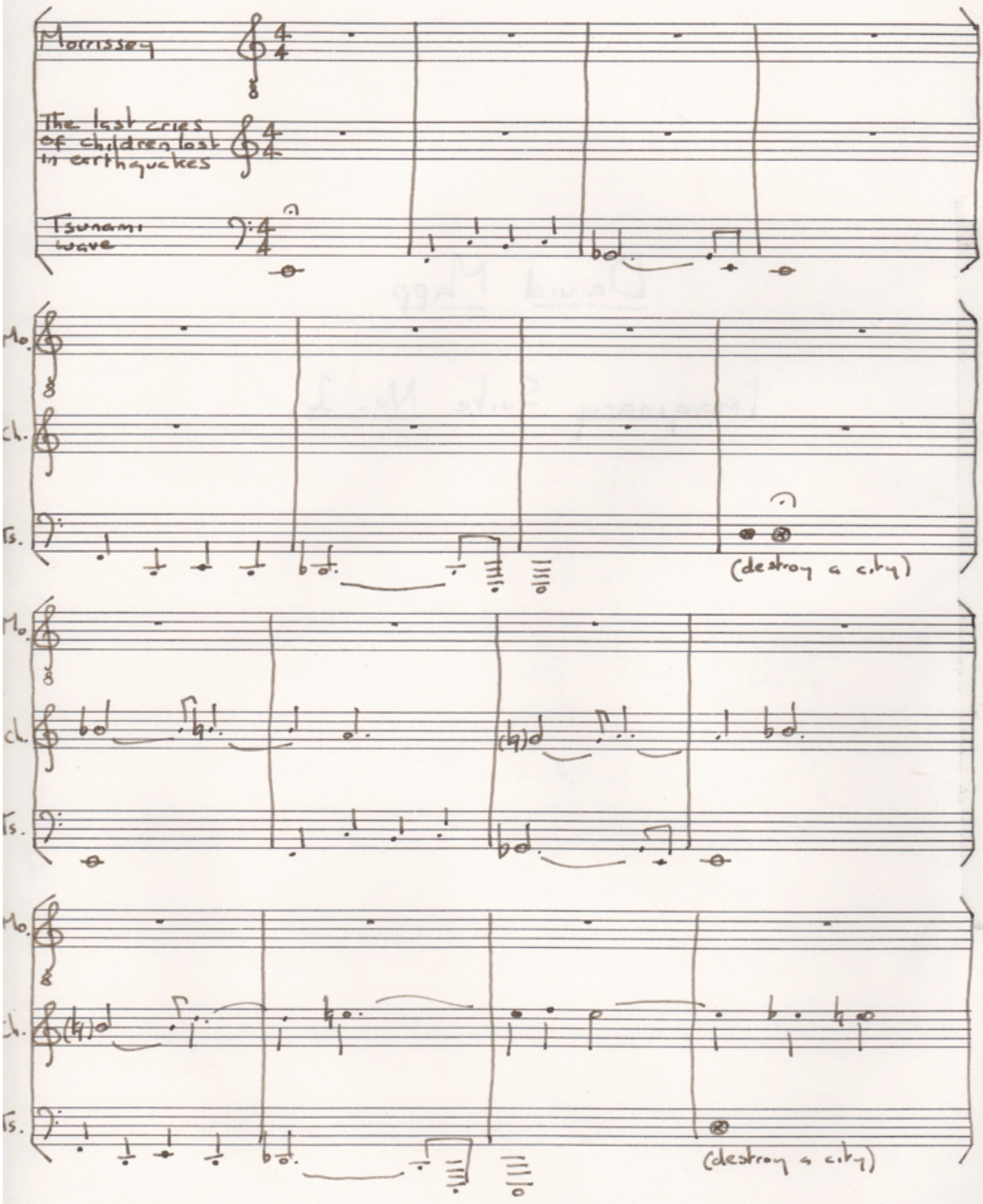


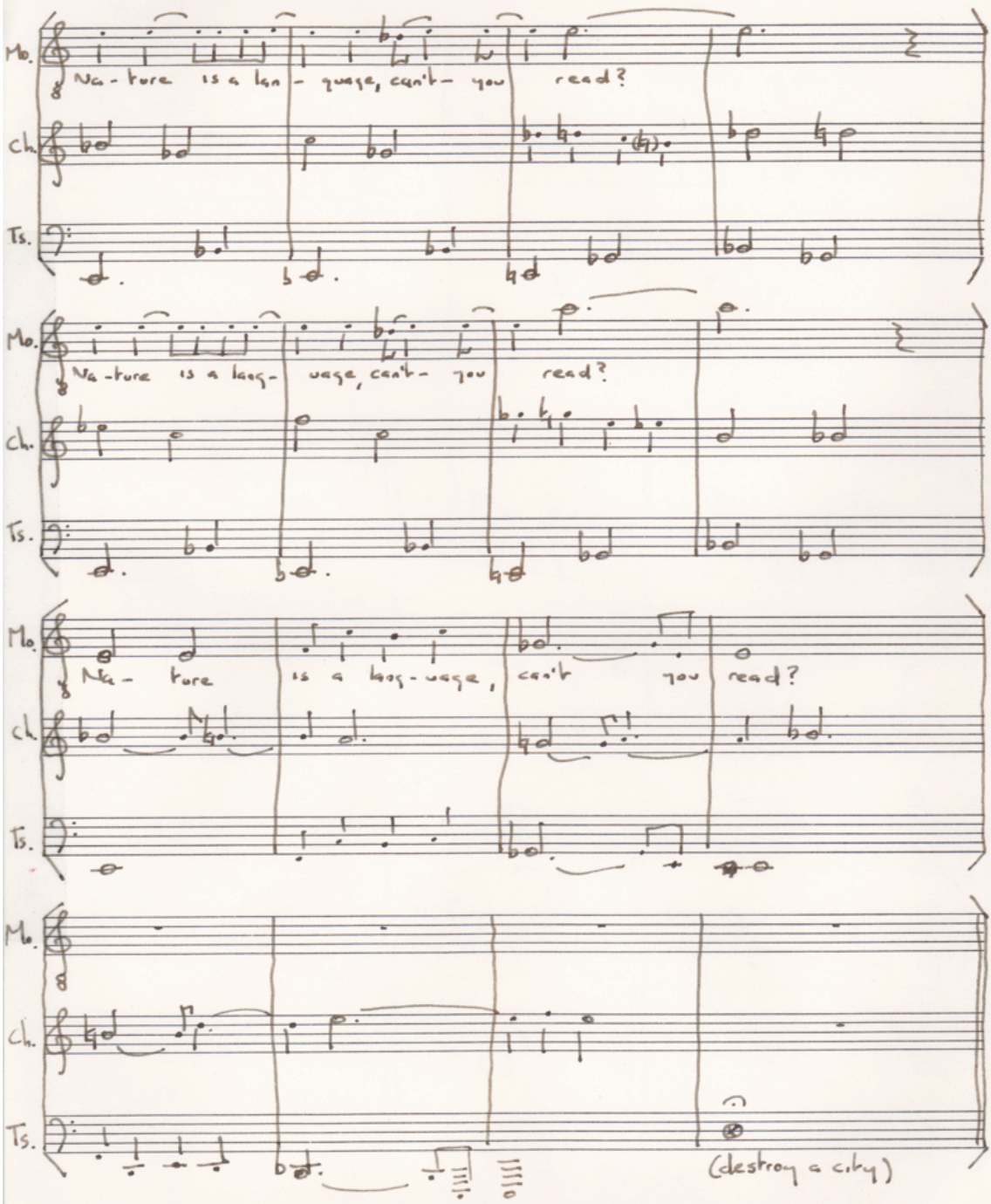
David Mapp – Three Imaginary Suites

Imaginary Suite No. 1

Very slow

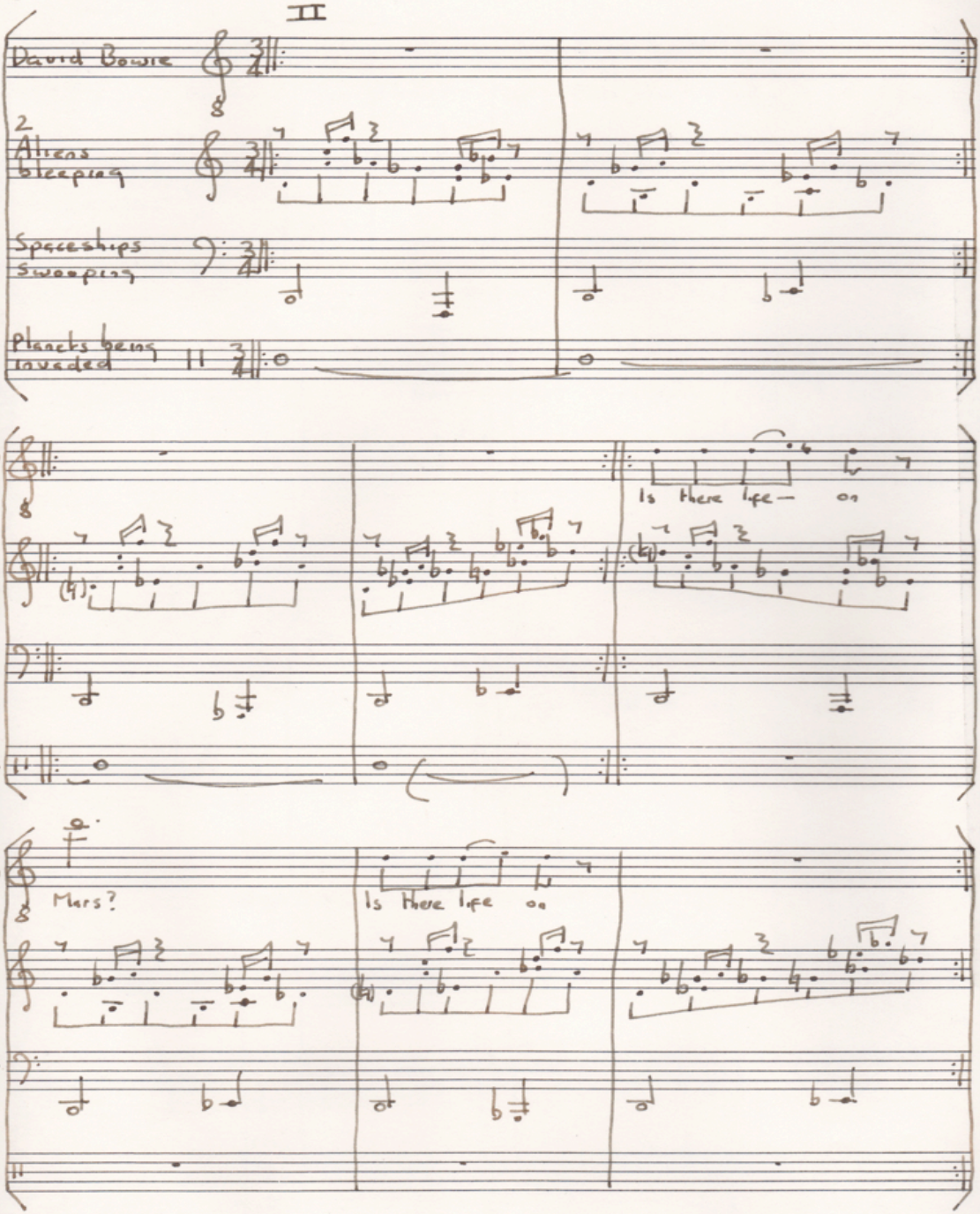
I

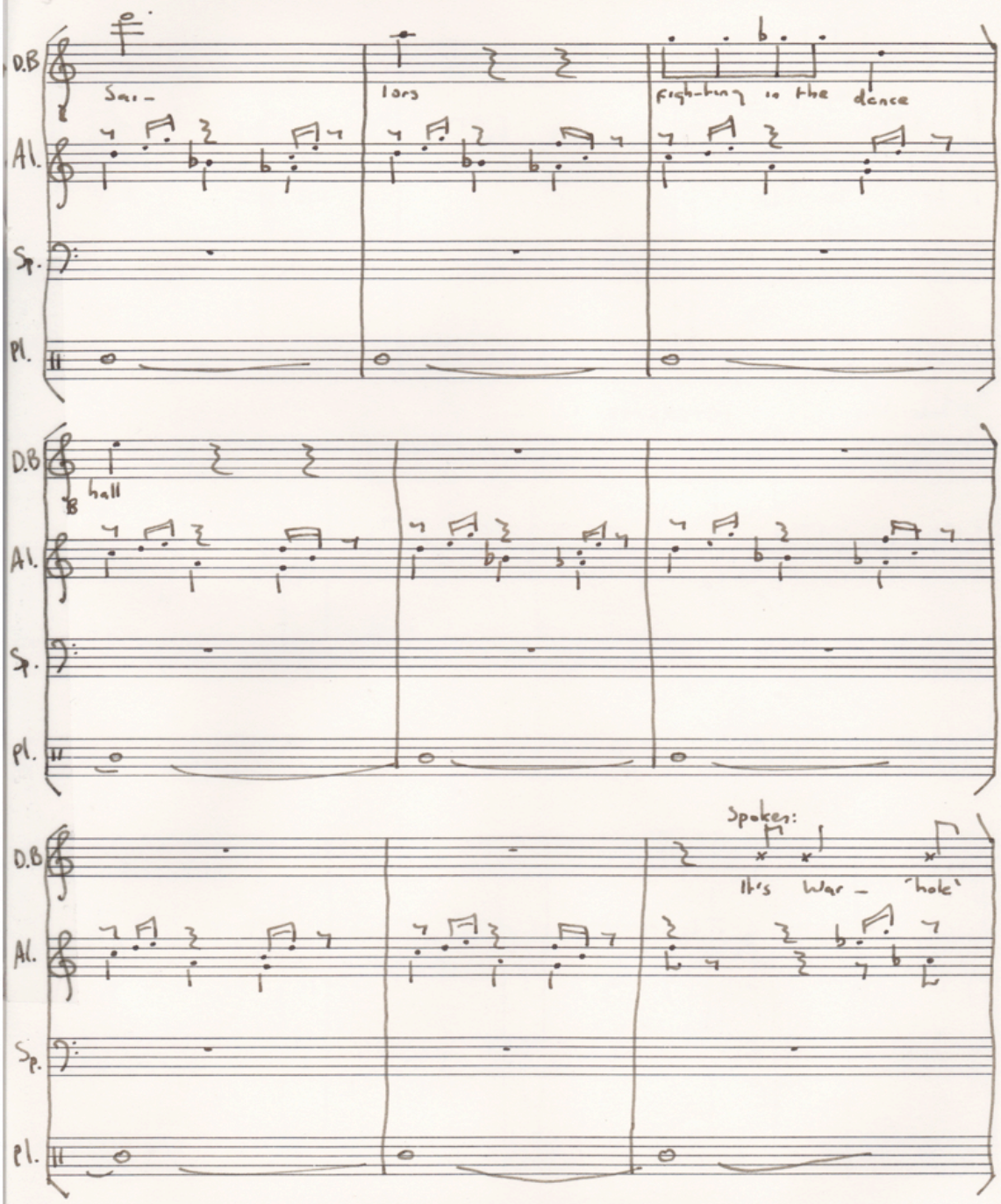


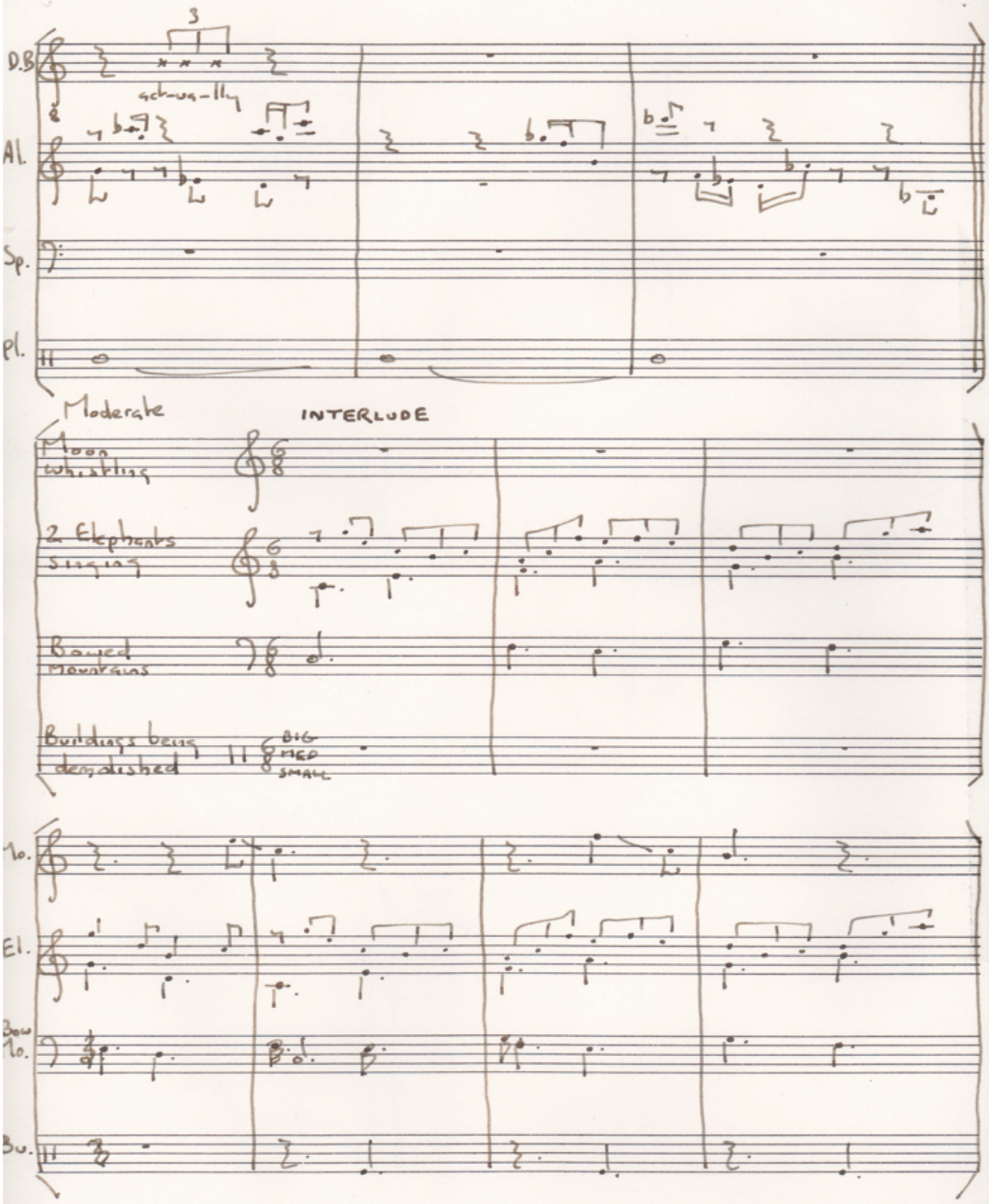

Mo.
Na - ture is a lan - guage, can't - you read?
Ch.
Ts.
Mo.
Na - ture is a lang - uage, can't - you read?
Ch.
Ts.
Mo.
Na - ture is a lang - uage, can't you read?
Ch.
Ts.
Mo.
Ch.
Ts.
(destroy a city)

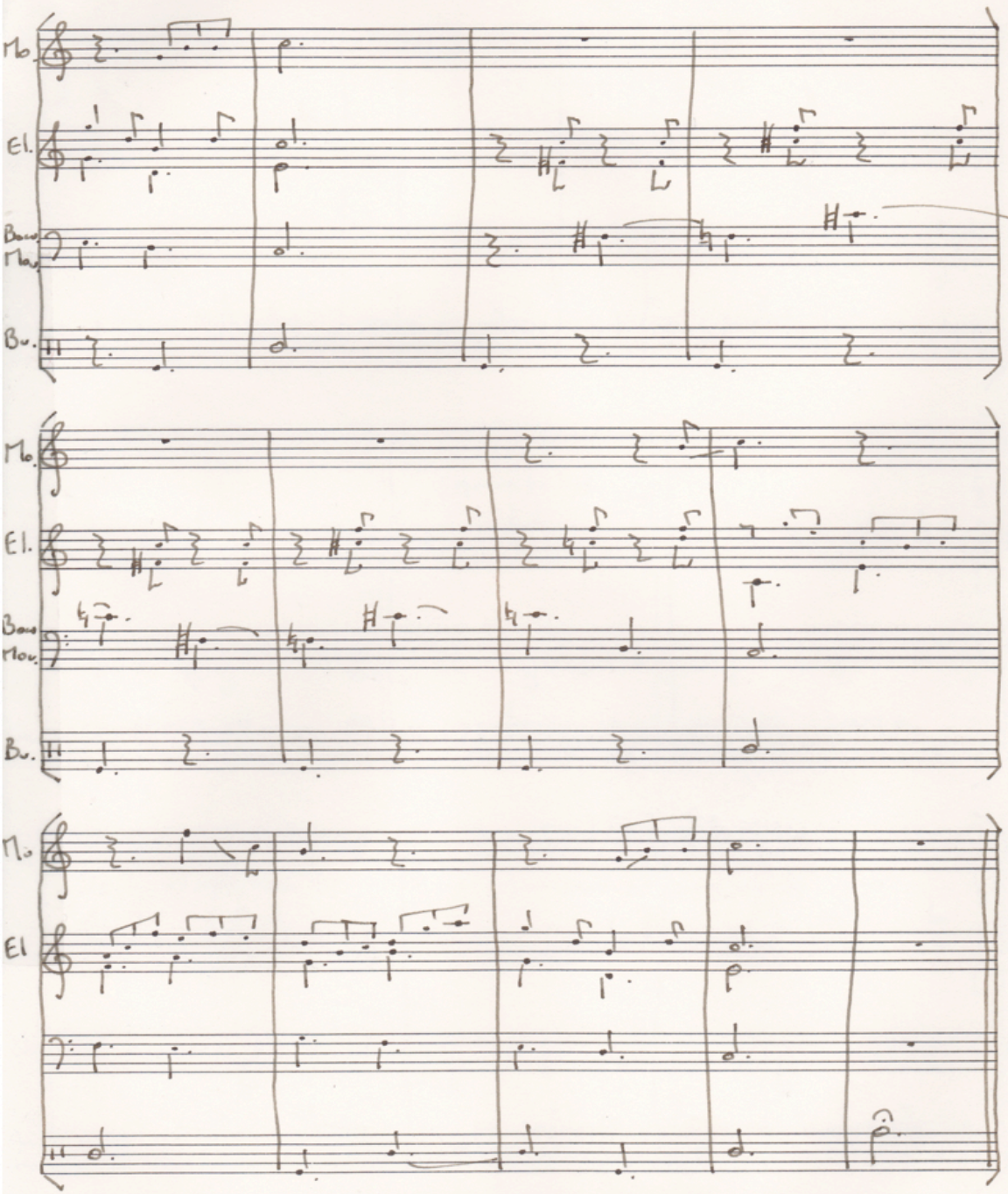
Moderate fast

II



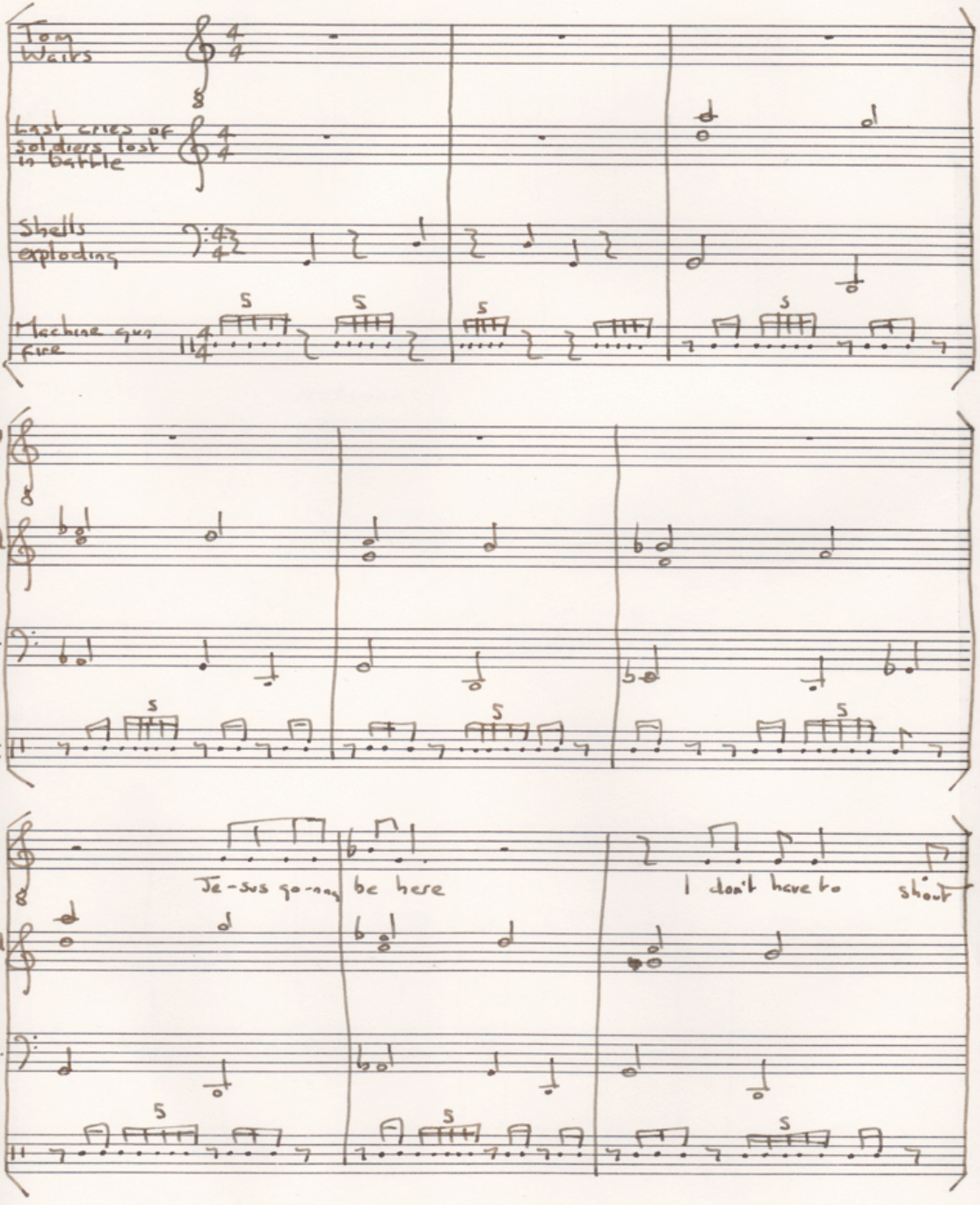

D.B
Al.
Sp.
Pl.
Sar-
lors
Fight-ing in the dance
hall
Spoken:
It's War - 'hole'

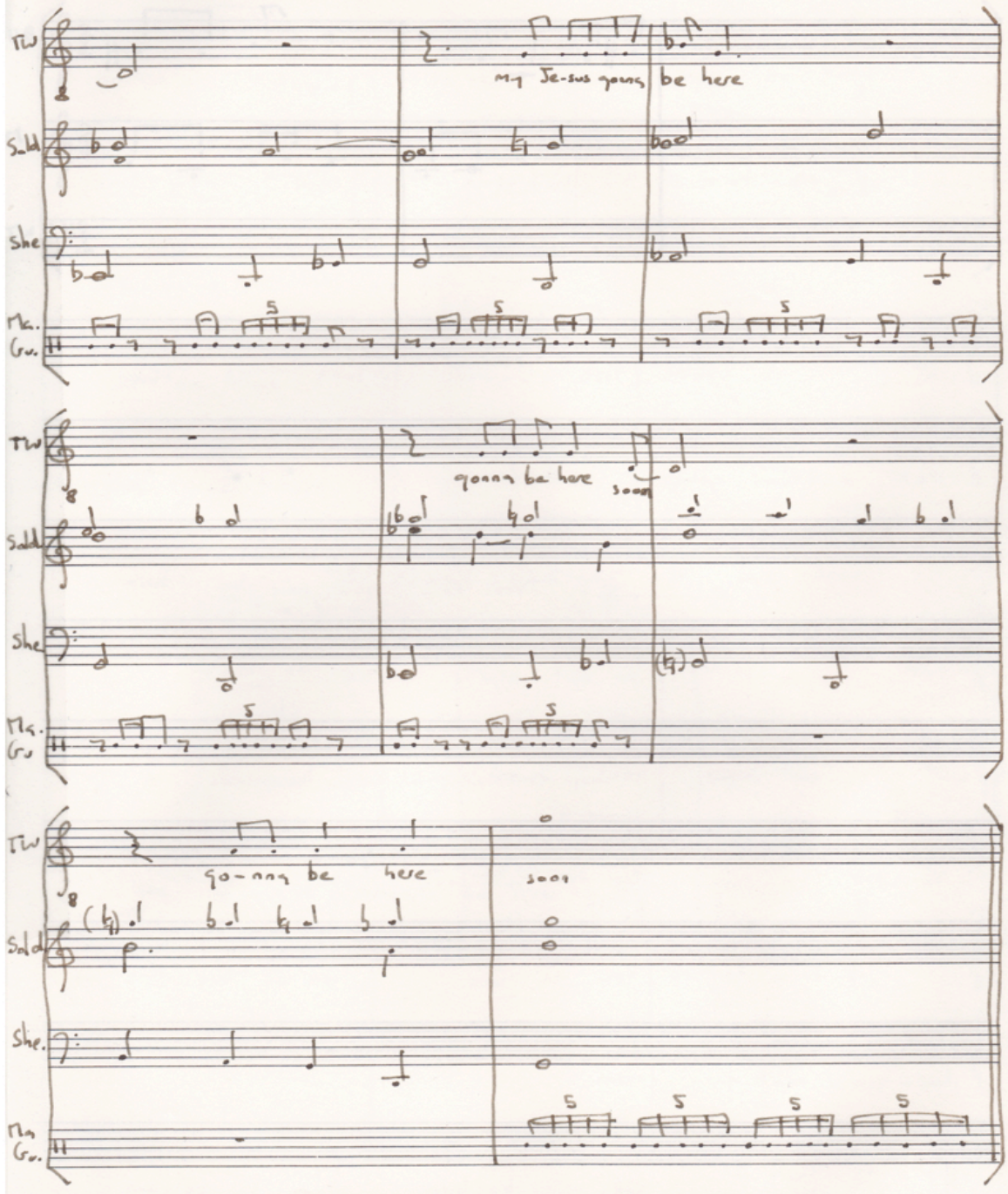

D.B.
3
act-ua-lly
Al.
Sp.
Pl.
Moderate
INTERLUDE
Moon whistling
2 Elephants singing
Bowed Mountains
Buildings being demolished
BIG
MED
SMALL
Mo.
El.
Bow Mo.
Bu.

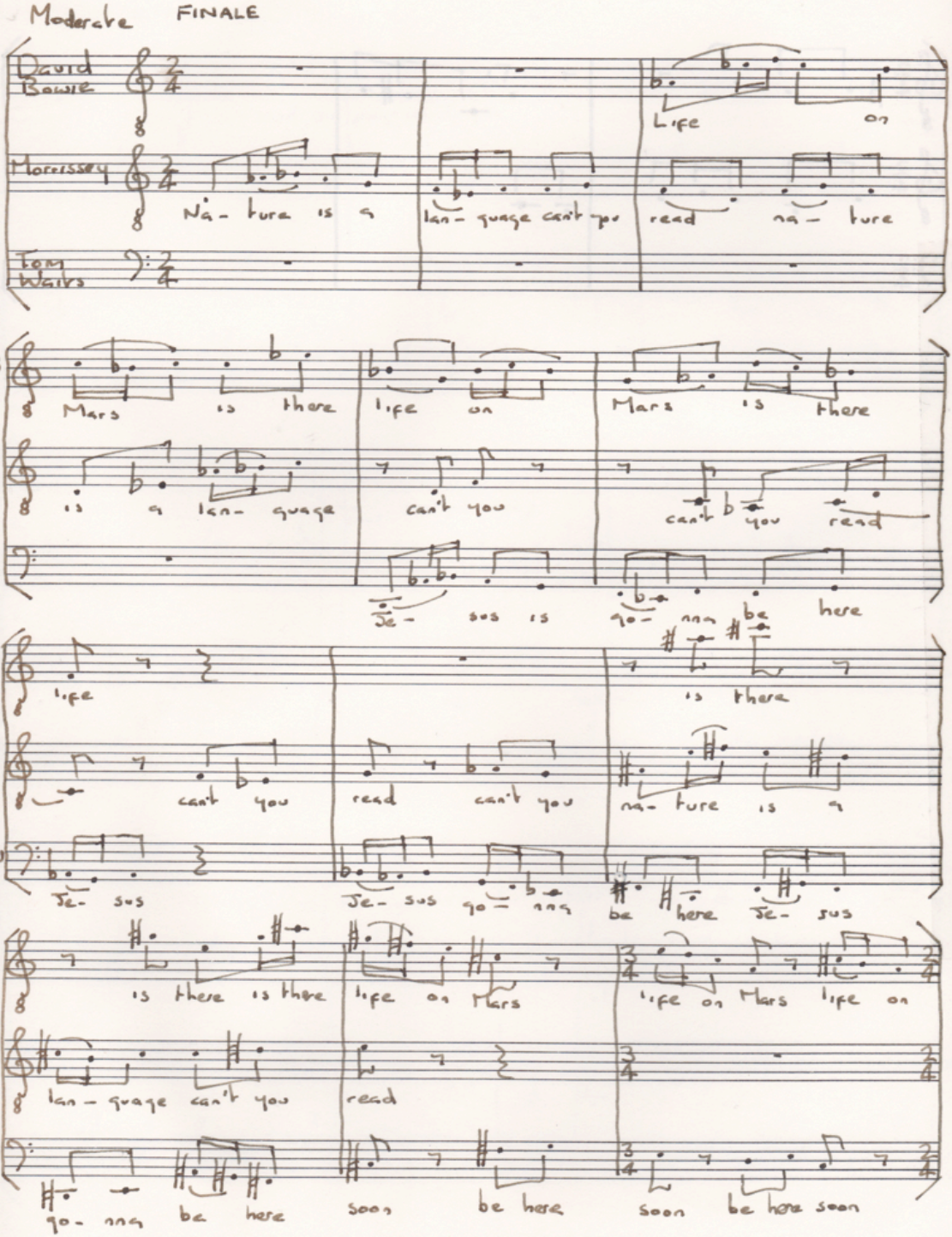

Mb.
El.
Bass Mar.
Bu.
Mb.
El.
Bass Mar.
Bu.
Mb.
El

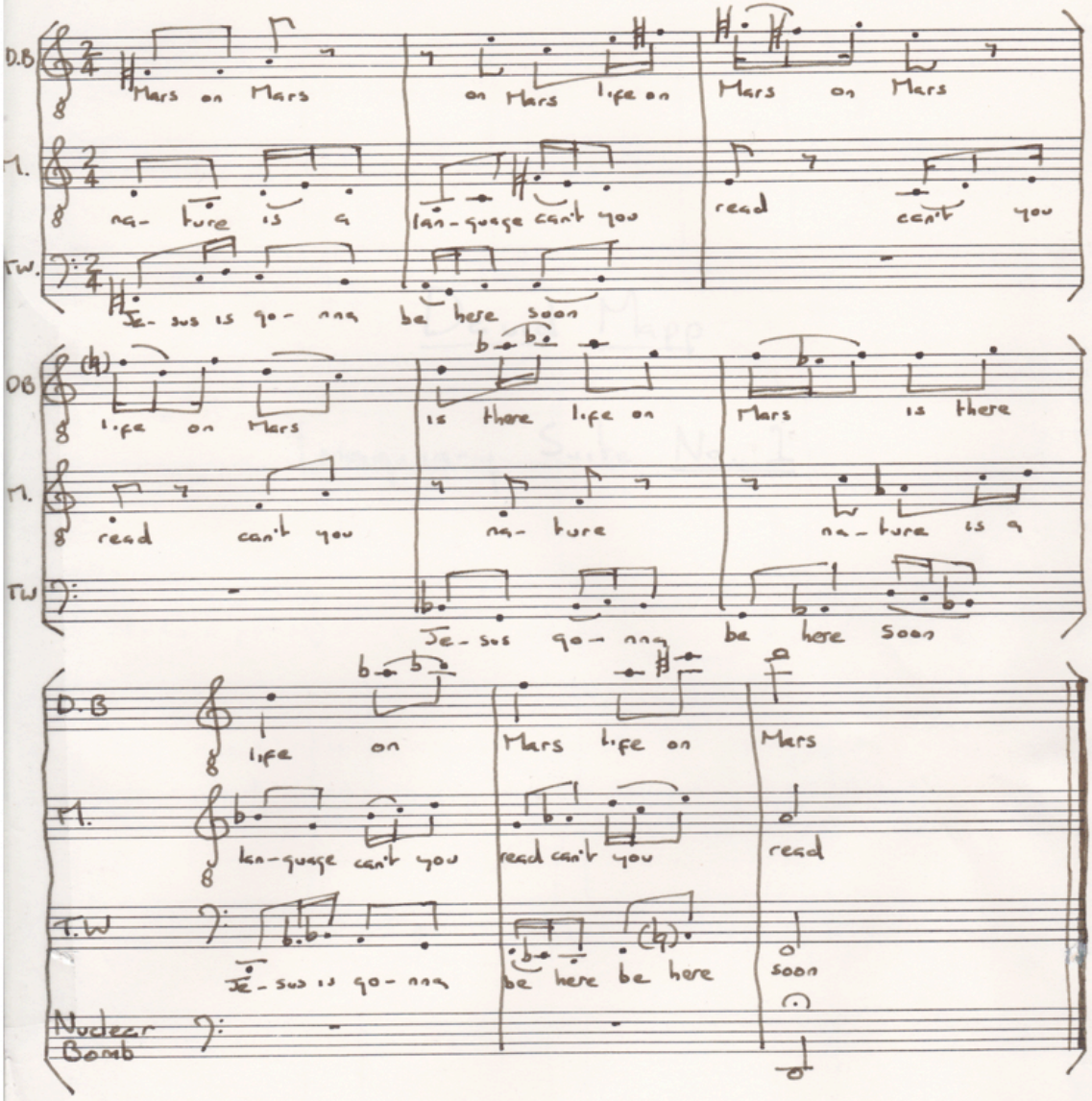
Slow march

III




TW
my Je-sus gonna be here
Sold
She
Tk.
Gu.
TW
gonna be here
soon
Sold
She
Tk.
Gu.
TW
go-nna be here
soon
Sold
She.
Tk
Gu.

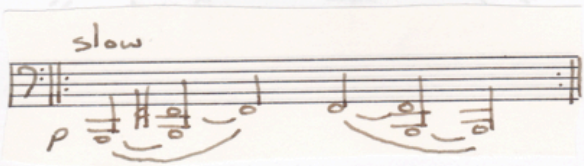

Moderate
FINALE
David Bowie
Morrissey
Tom Waits
Life on
Na- ture is a
lan- guage can't you
read na- ture
D.B
M
T.W
Mars is there
life on
Mars is there
is a lan- guage
can't you
can't you read
Je- sus is
go- nna be
here
life
is there
M.
can't you
read
can't you
na- ture is a
Je- sus
Je- sus go- nna
be here Je- sus
is there is there
life on Mars
life on Mars life on
lan- guage can't you
read
go- nna be here
soon
be here
soon
be here soon


D.B
Mars on Mars
on Mars life on
Mars on Mars
T.
na- ture is a
lan-guage can't you
read
can't you
TW.
Je- sus is go- nng
be here soon
DB
life on Mars
is there life on
Mars
is there
T.
read
can't you
na- ture
na- ture is a
TW
Je- sus go- nng
be here soon
D.B
life on
Mars life on
Mars
T.
lan-guage can't you
read can't you
read
T.W
Je- sus is go- nng
be here be here
soon
Nuclear Bomb

David Mapp
Imaginary Suite No. 2

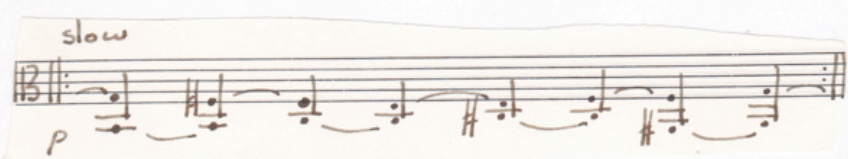
I
For cello

- Remove the D and A strings.
- Tune the C and G strings to B and F♯ respectively.
- Touch the strings with the fingerboard hand, as close to the head as possible.
- Play the music below, with the bow, over and over, sliding the touching finger infinitely slowly up the neck to the bridge.
- When there is no more room to go without pushing the bow beyond the bridge, the piece ends softly.
- Move the sliding finger so slowly that the process takes three eternities.



II
For viola

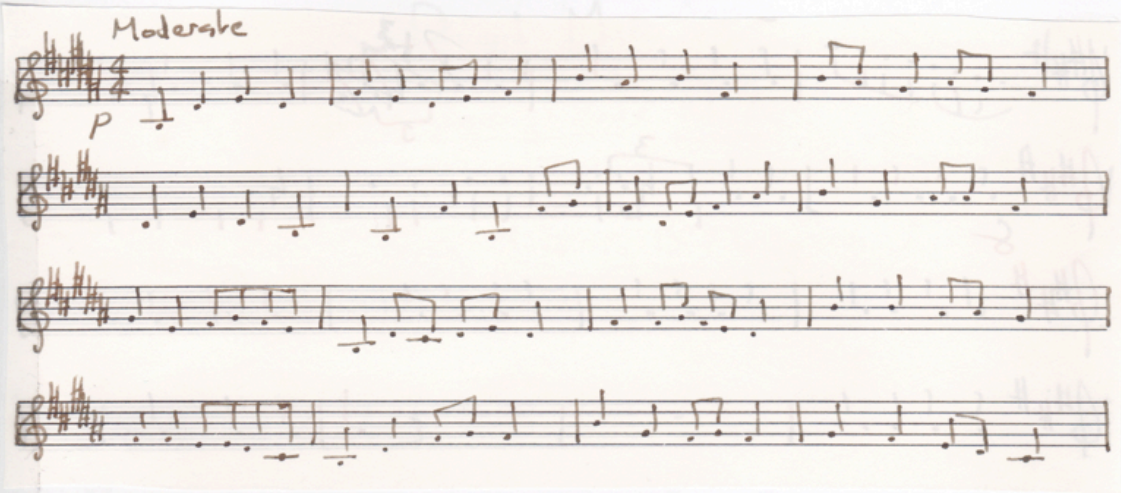
- Remove the D and A strings.
- Tune the C and G strings to A♯ and E respectively.
- Play the music below over and over, infinitely slowly
- On each repetition cut a hair from the bow.
- Time the performance so that after the last repetition (played with only one hair on the bow) the piece has lasted five eternities.



III

For violin

- Remove the A and E strings.
- Begin with the music below, then continue to improvise in that style for seven eternities.
- Do not stray from the octave covered below.
- Do not stray from the key of B major
- Do not intentionally repeat material.
- Only use quarter notes and eighth notes.



FINALE

- The three previous parts are played simultaneously
- Once a part has reached its set number of eternities it starts again from the beginning, eg. the viola player would start with a new bow.
- The finale continues for eternity.

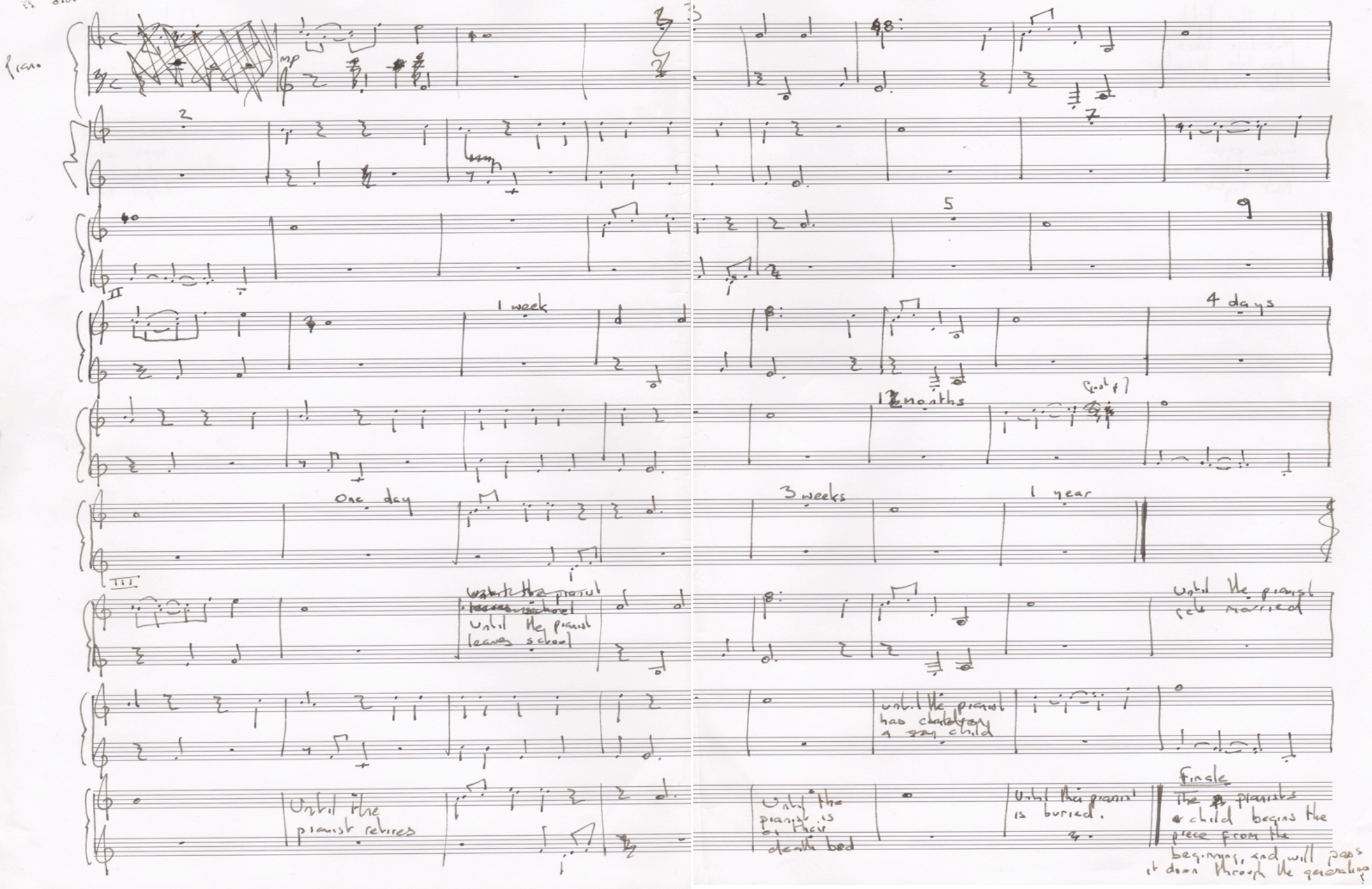
Imaginary Suite No. 43

For Pianos

The pianist begins the piece as soon as the pianist is old enough to play.

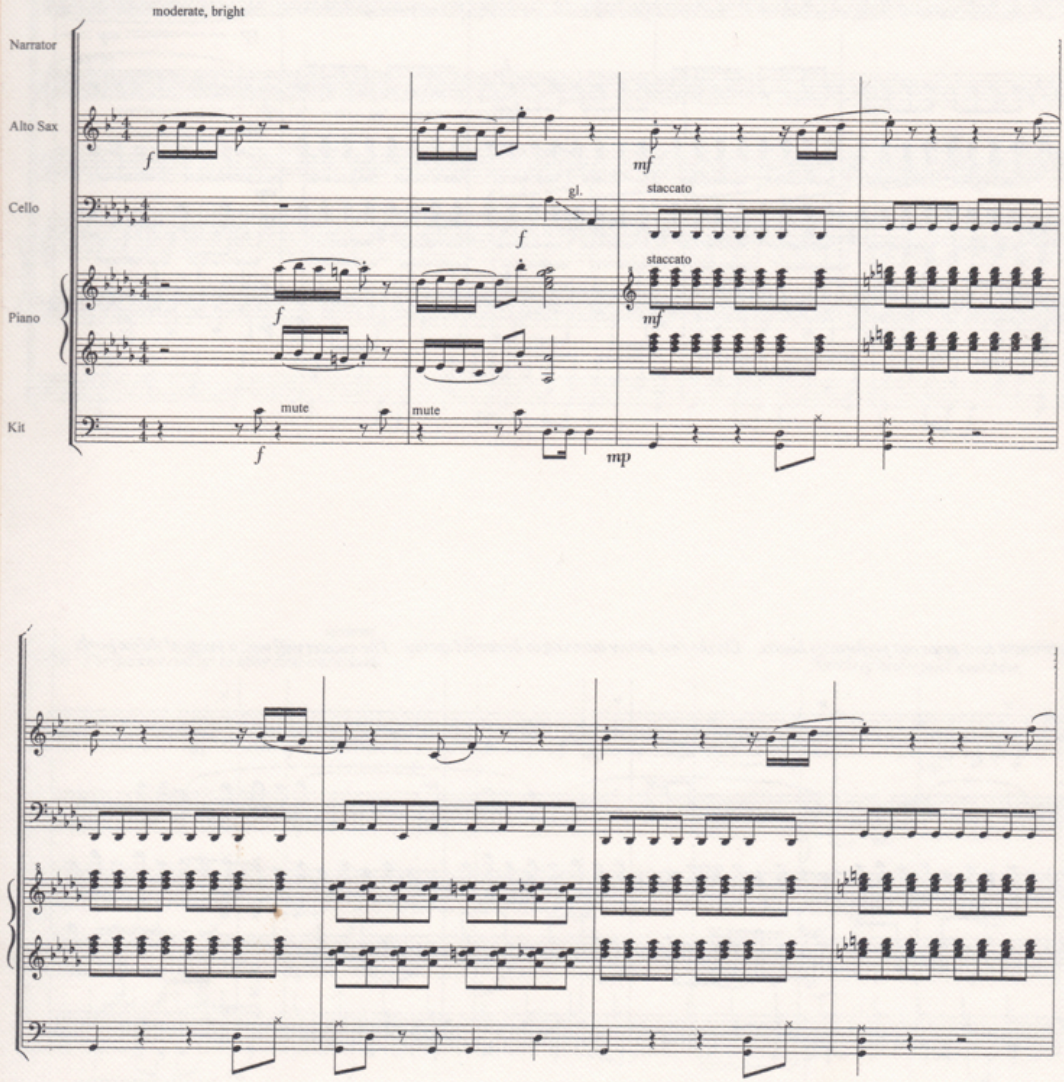
Moderate slow.

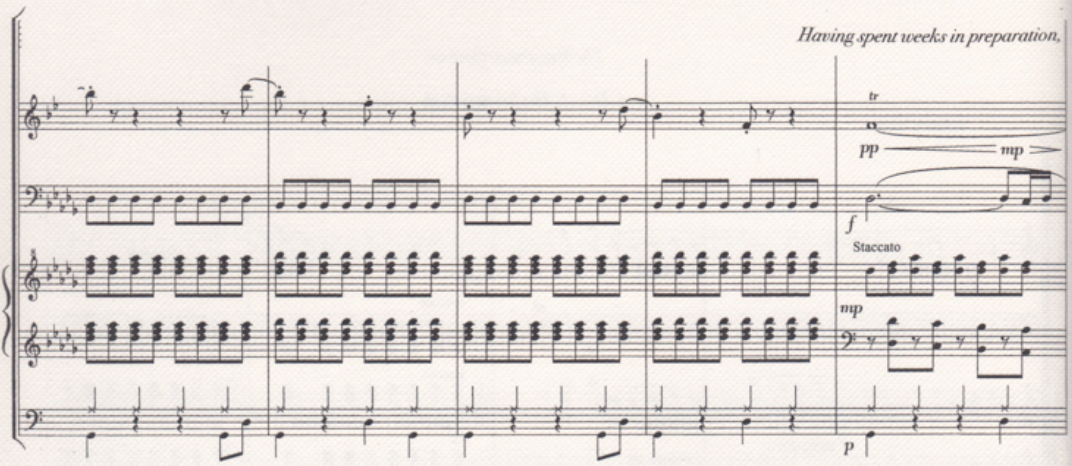
I

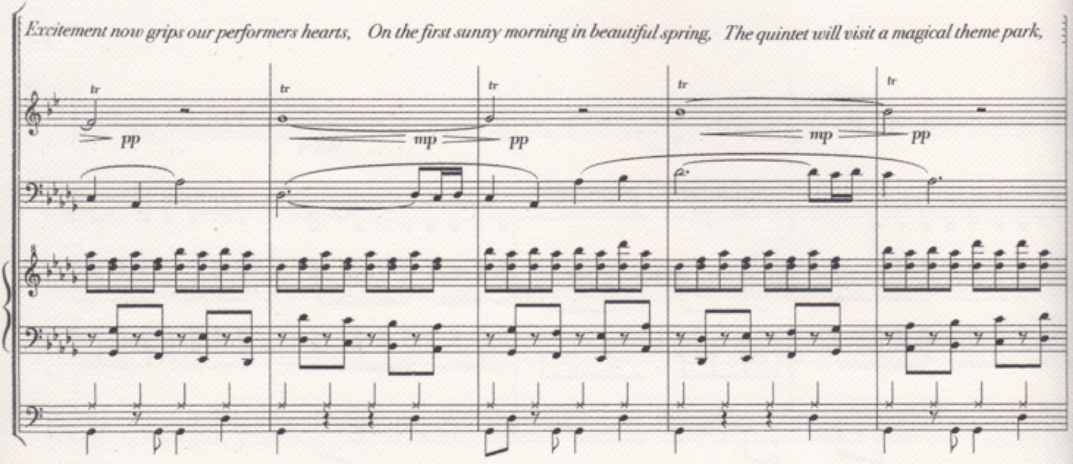


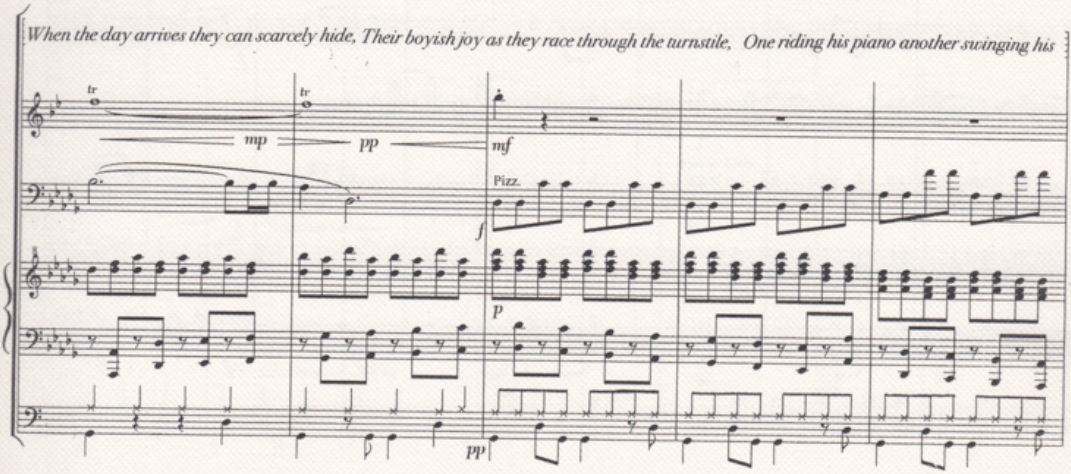
The Imaginary Quintet

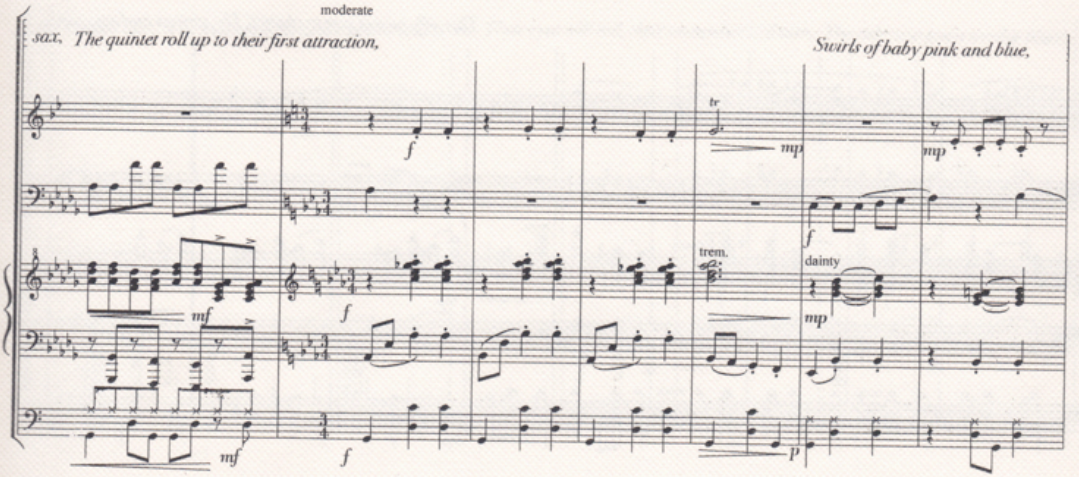
I. Day At The Leisure Park

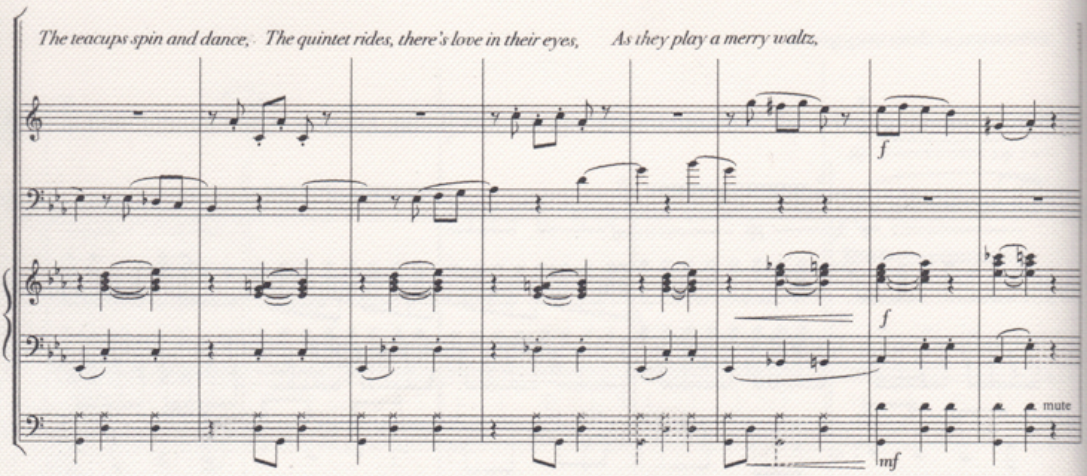


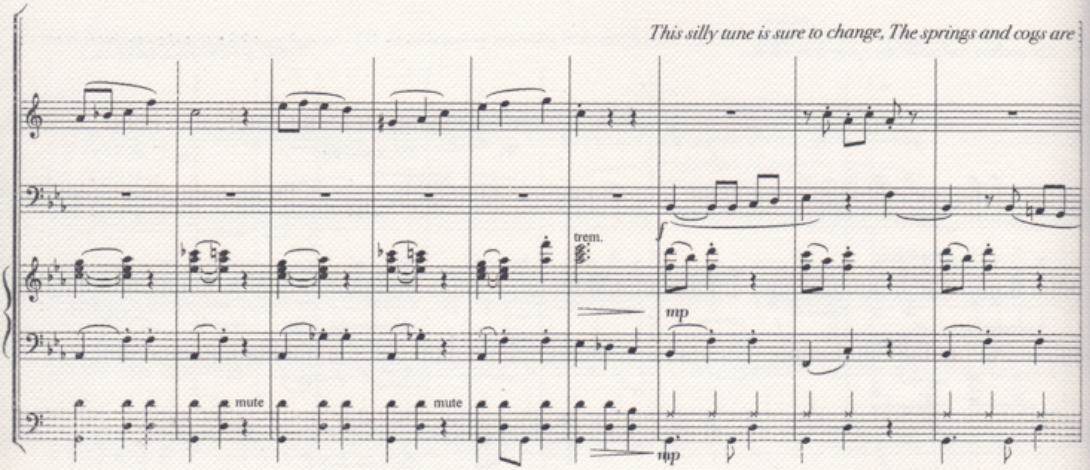

Having spent weeks in preparation,
tr
pp
mp
f
Staccato
mp
p

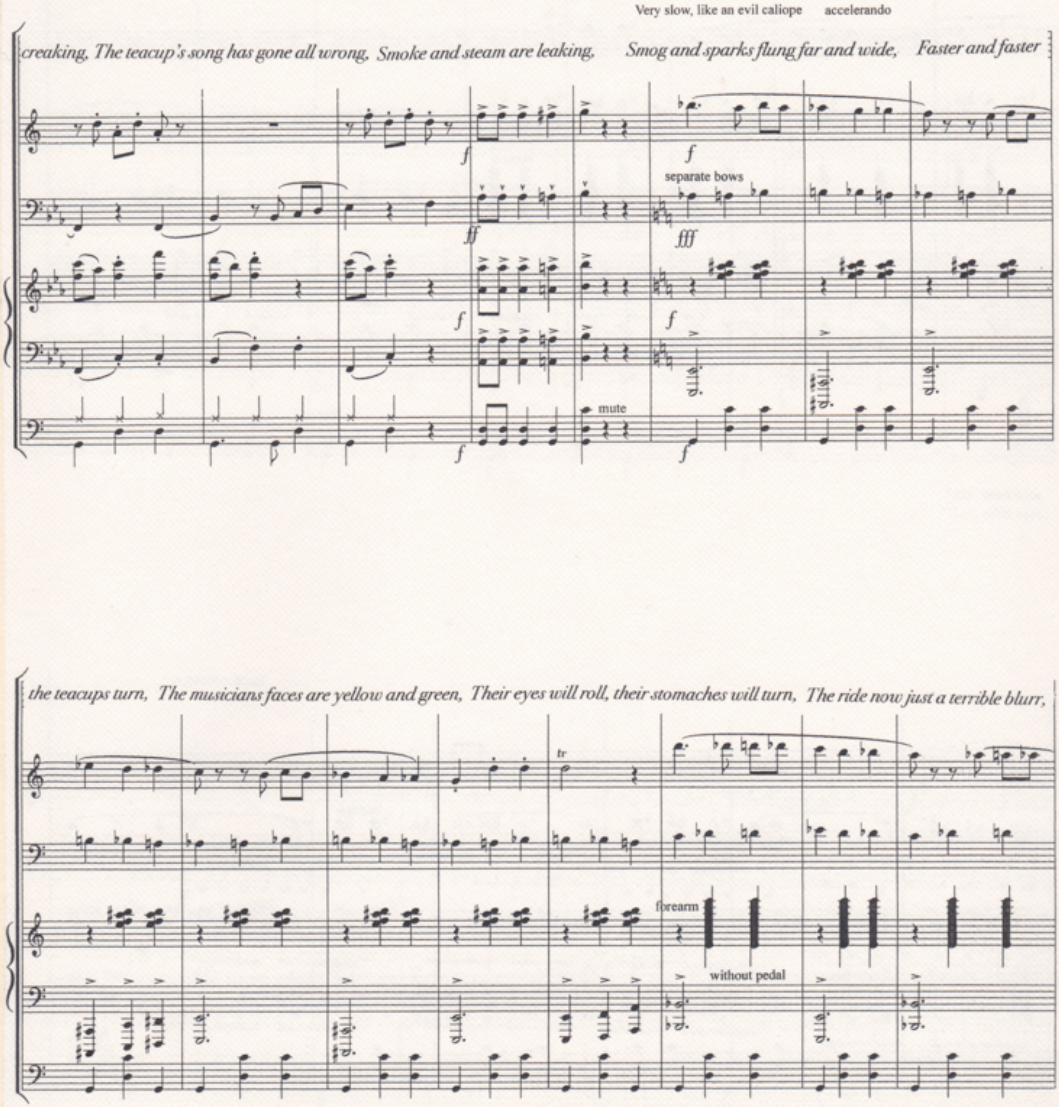

Excitement now grips our performers hearts,
On the first sunny morning in beautiful spring,
The quintet will visit a magical theme park,
tr
pp
mp
pp


When the day arrives they can scarcely hide, Their boyish joy as they race through the turnstile, One riding his piano another swinging his
tr
tr
mp
pp
mf
Pizz.
f
p
pp


moderate
sax. The quintet roll up to their first attraction,
Swirls of baby pink and blue,
tr
f
mp
mp
mf
f
trem.
dainty
mp
mf
f
p

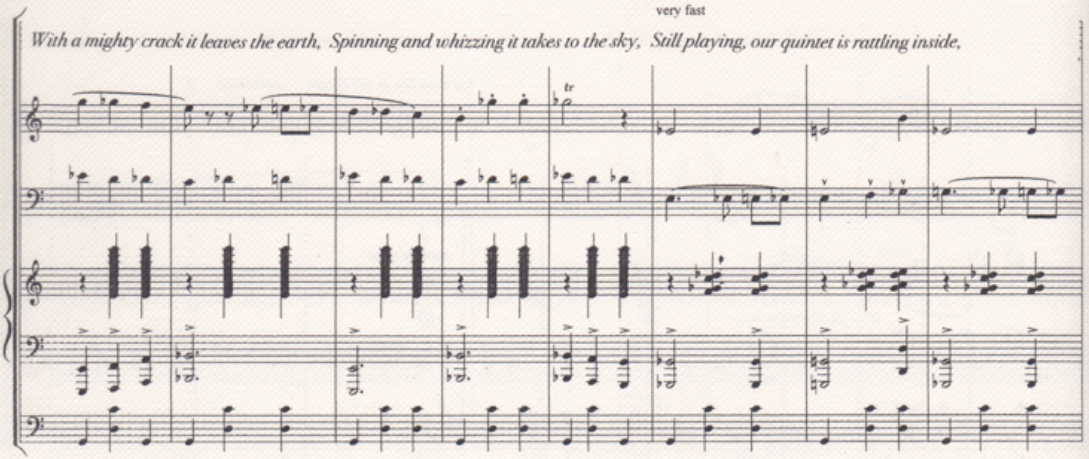

The teacups spin and dance, The quintet rides, there's love in their eyes, As they play a merry waltz,
f
f
mute
mf

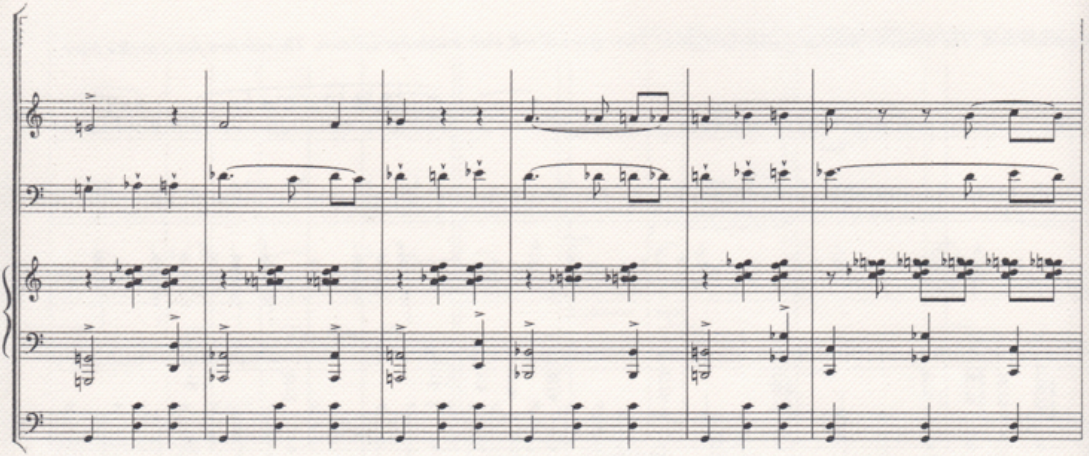

This silly tune is sure to change, The springs and cogs are
trem.
f
mp
mute
mute
mp

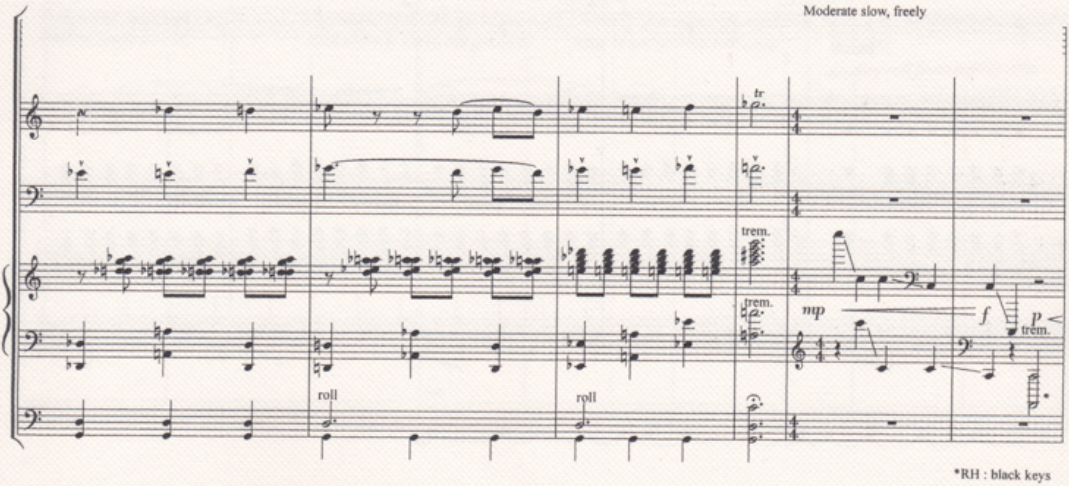

Very slow, like an evil caliope
accelerando
creaking, The teacup's song has gone all wrong, Smoke and steam are leaking,
Smog and sparks flung far and wide,
Faster and faster
separate bows
mute
the teacups turn, The musicians faces are yellow and green, Their eyes will roll, their stomaches will turn, The ride now just a terrible blurr,
tr
forearm
without pedal

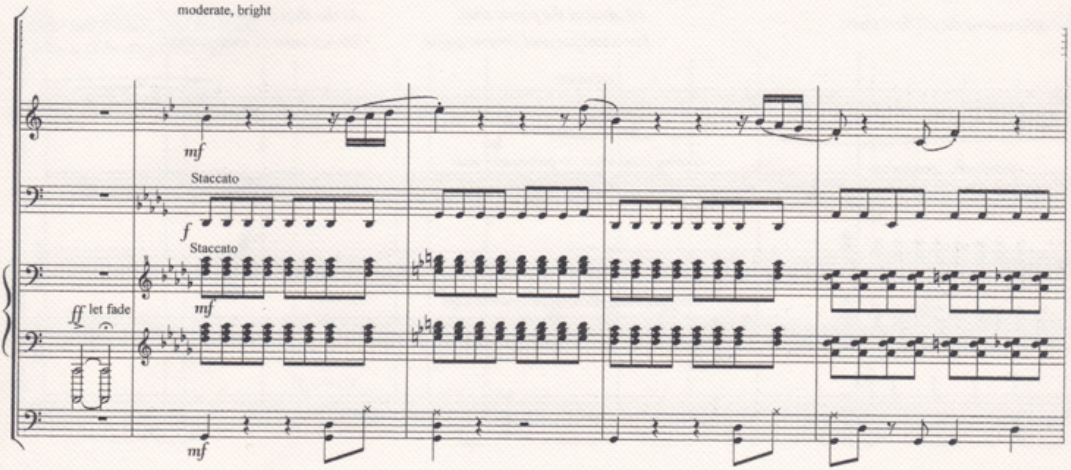
very fast

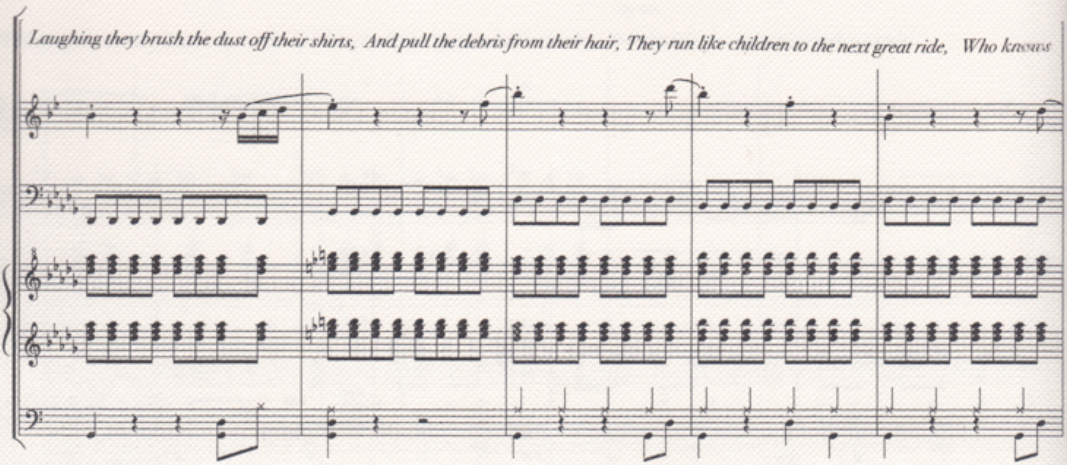
With a mighty crack it leaves the earth, Spinning and whizzing it takes to the sky, Still playing, our quintet is rattling inside,

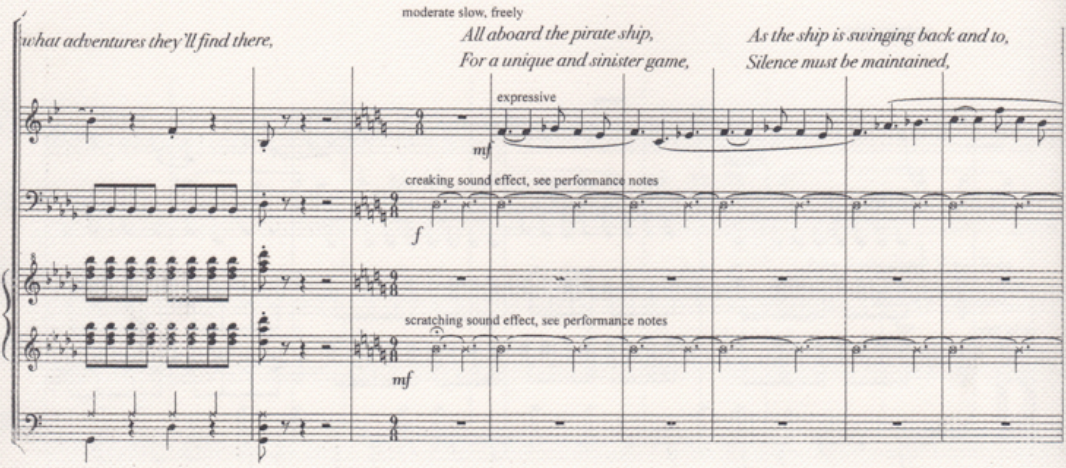


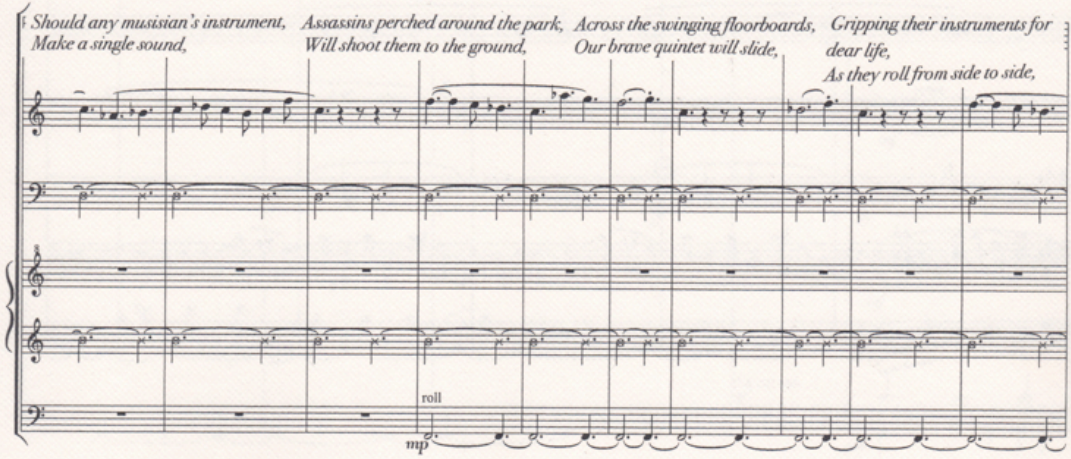


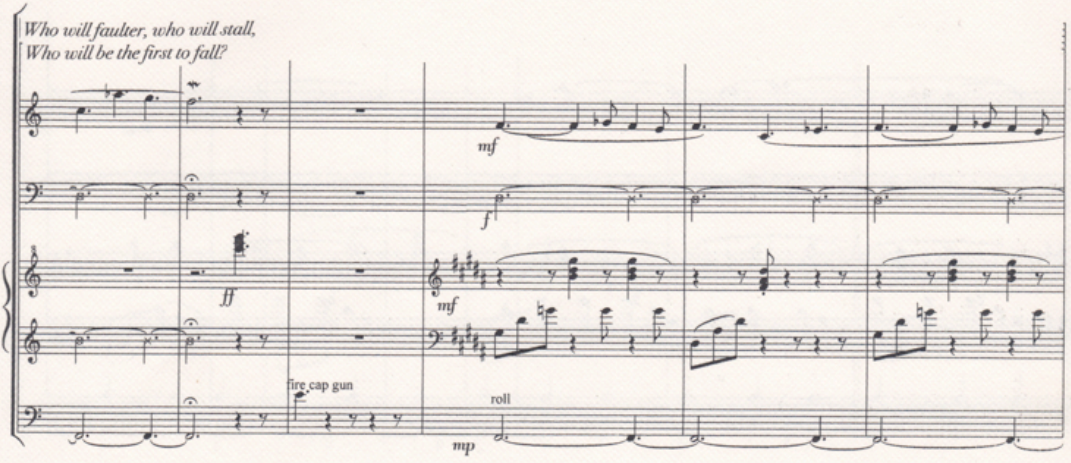

Moderate slow, freely
tr
trem.
trem.
mp
f
p
trem.
roll
roll
*RH : black keys
LH : white keys

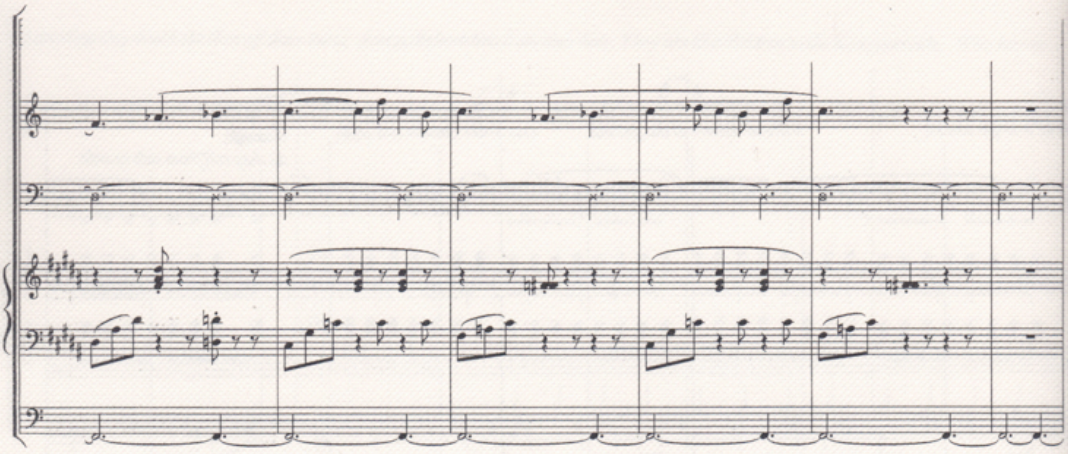

moderate, bright
mf
Staccato
f
Staccato
mf
ff let fade
mf

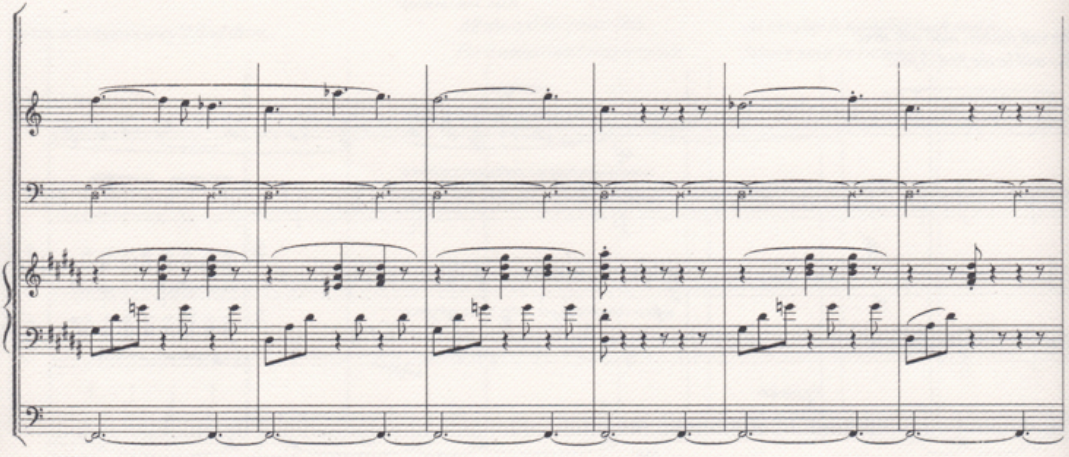

Laughing they brush the dust off their shirts, And pull the debris from their hair, They run like children to the next great ride, Who knows

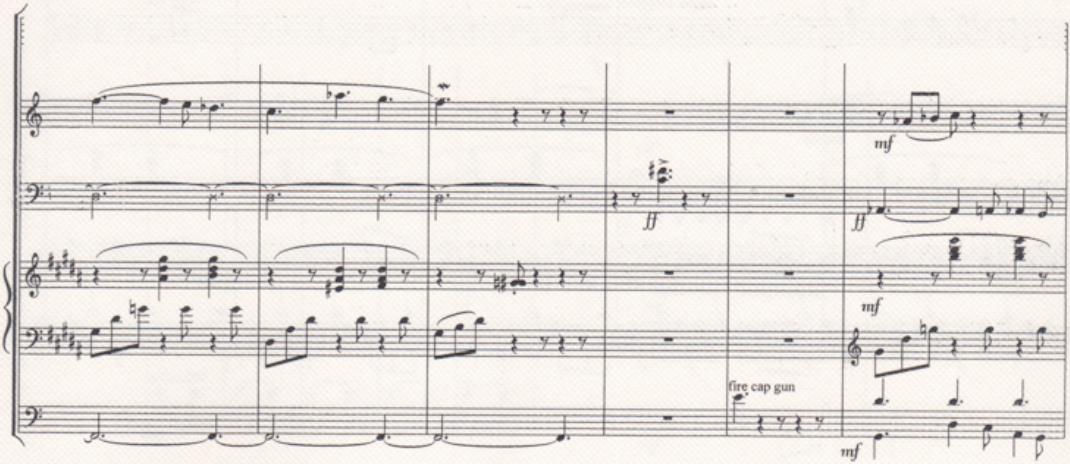

what adventures they'll find there,
moderate slow, freely
All aboard the pirate ship,
For a unique and sinister game,
As the ship is swinging back and to,
Silence must be maintained,
expressive
mf
creaking sound effect, see performance notes
f
scratching sound effect, see performance notes
mf

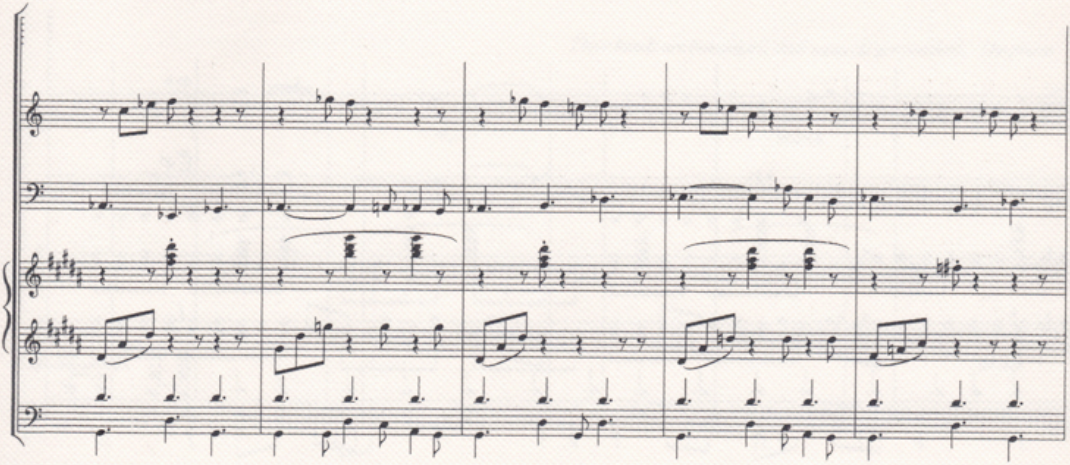

Should any musisian's instrument,
Make a single sound,
Assassins perched around the park,
Will shoot them to the ground,
Across the swinging floorboards,
Our brave quintet will slide,
Gripping their instruments for dear life,
As they roll from side to side,
roll
mp

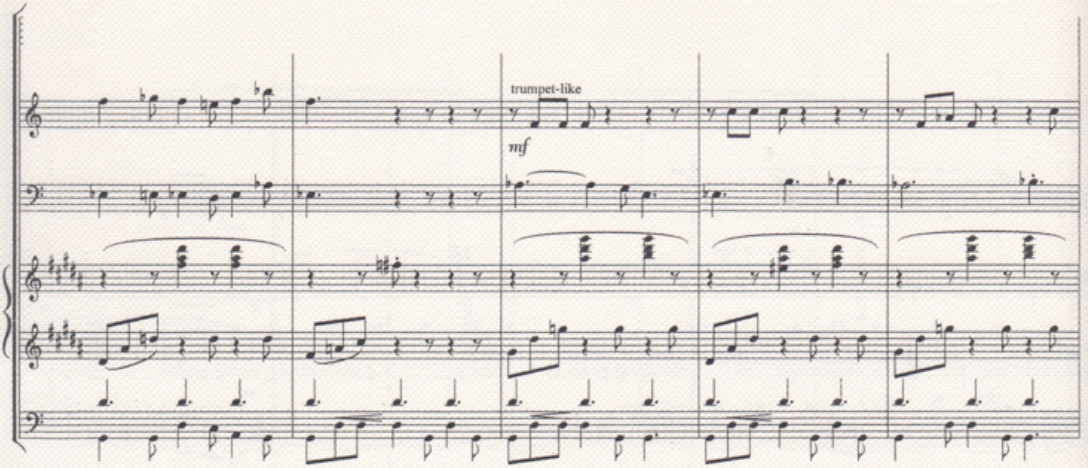

Who will faulter, who will stall,
Who will be the first to fall?
mf
f
ff
mf
fire cap gun
roll
mp

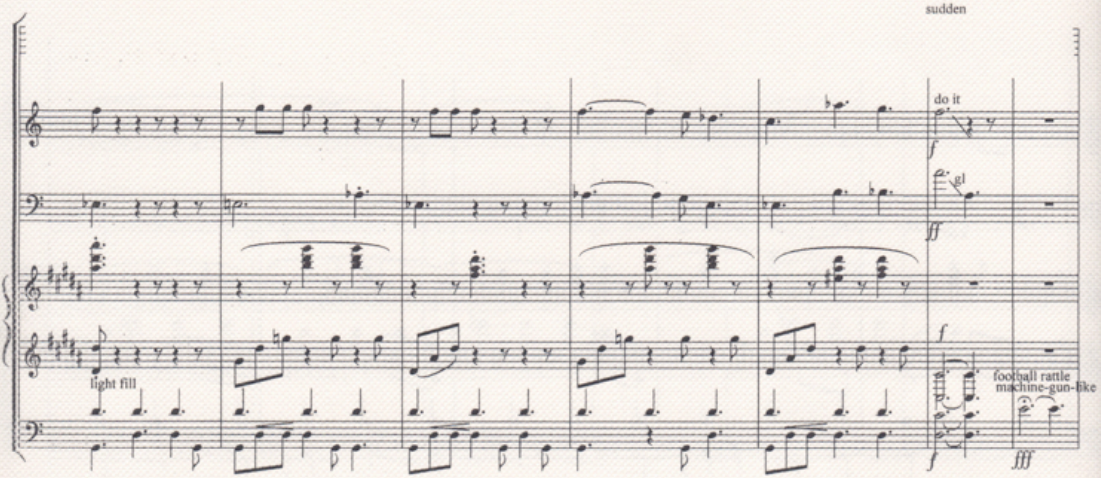


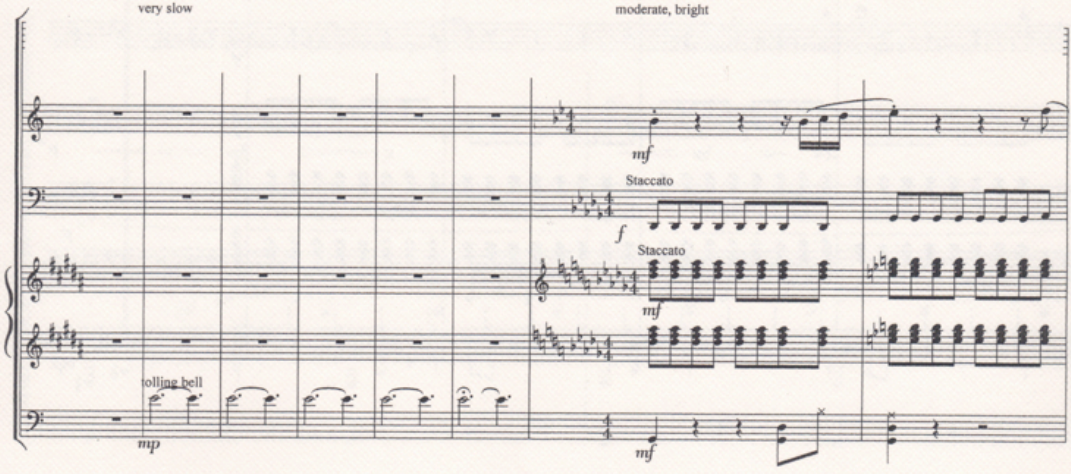


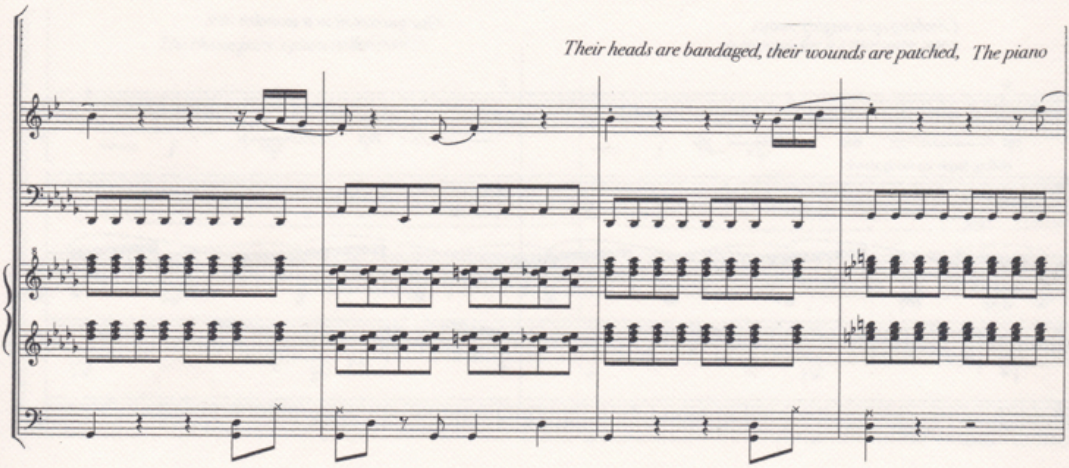

mf
ff
mf
fire cap gun
mf



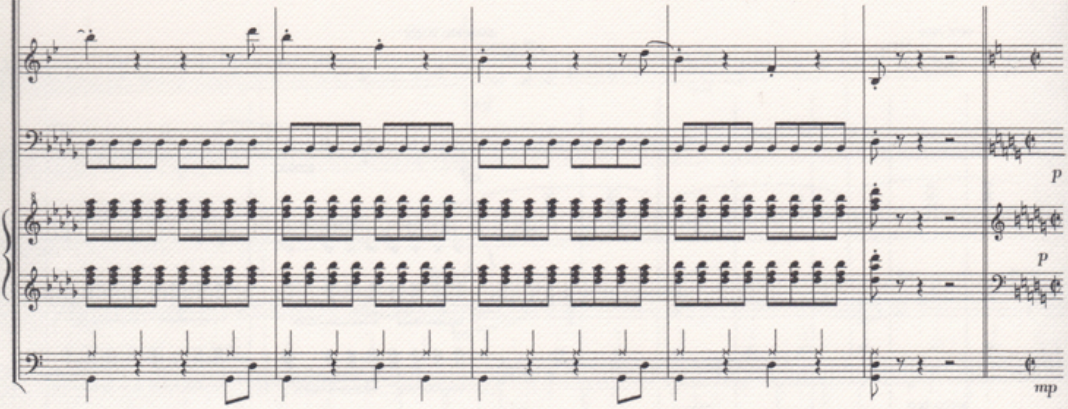

trumpet-like
mf


sudden
do it
f
gl
ff
light fill
f
football rattle
machine-gun-like
f
fff


very slow
moderate, bright
mf
Staccato
f
Staccato
mf
tolling bell
mp
mf


Their heads are bandaged, their wounds are patched, The piano

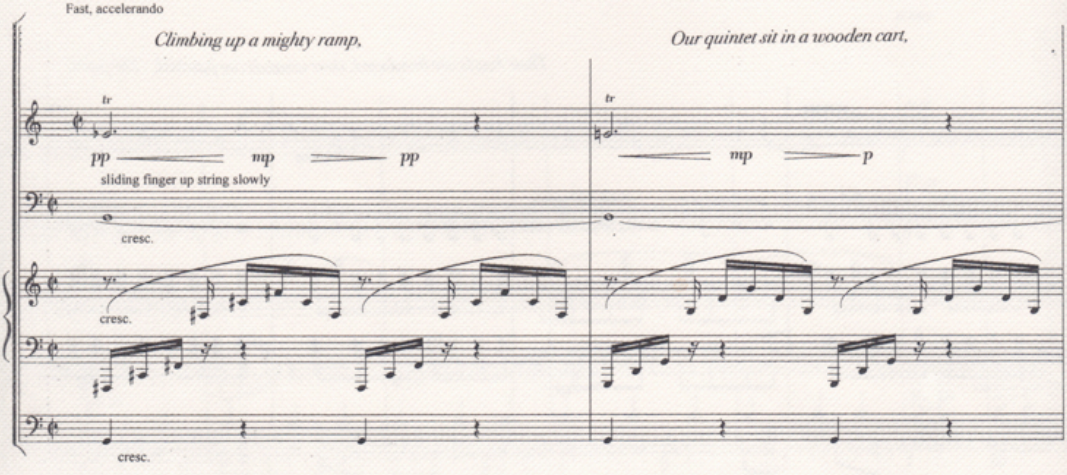
restrung, new keys on the sax, The blood is mopped and the limbs are swept, The quintet bound to their final test,

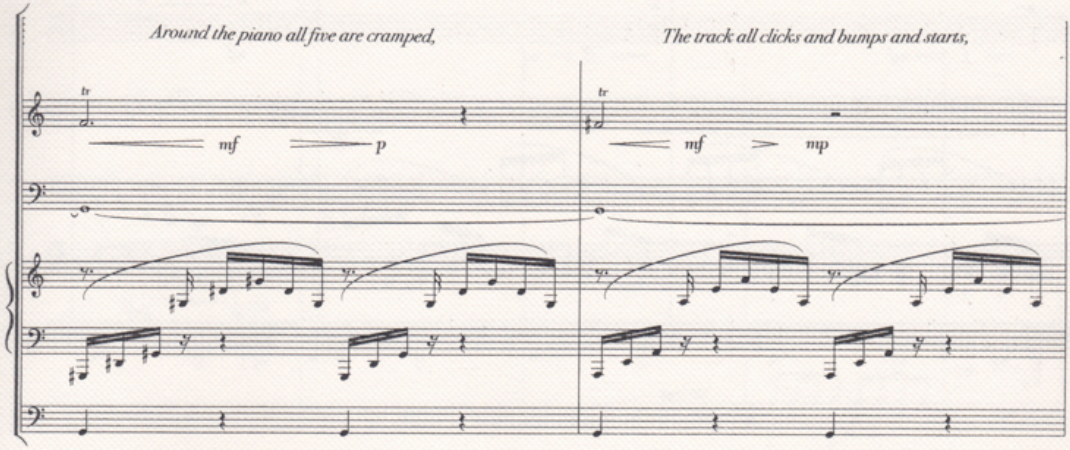


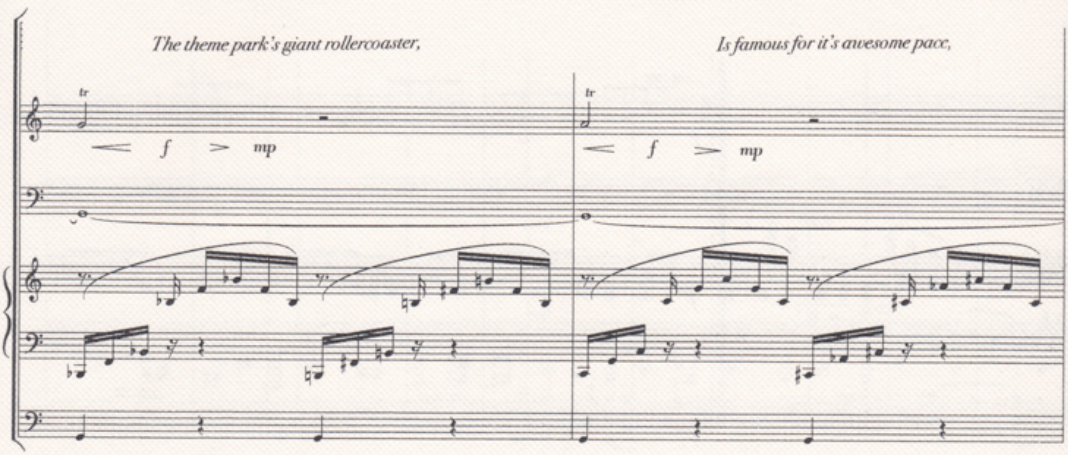
Fast, accelerando

Climbing up a mighty ramp,

Our quintet sit in a wooden cart,




Around the piano all five are cramped,
The track all clicks and bumps and starts,
tr
mf
p
mf
mp

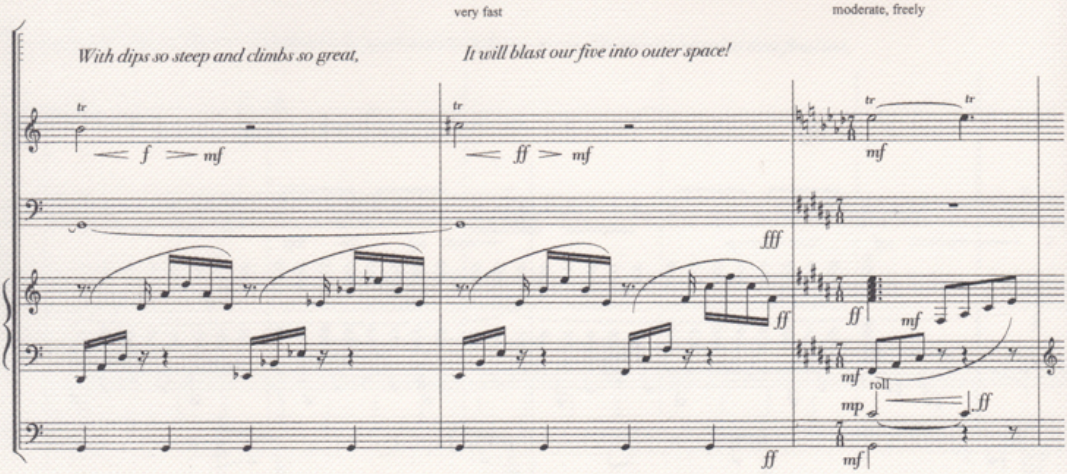

The theme park's giant rollercoaster,
Is famous for it's awesome pace,
tr
f
mp
f
mp

very fast

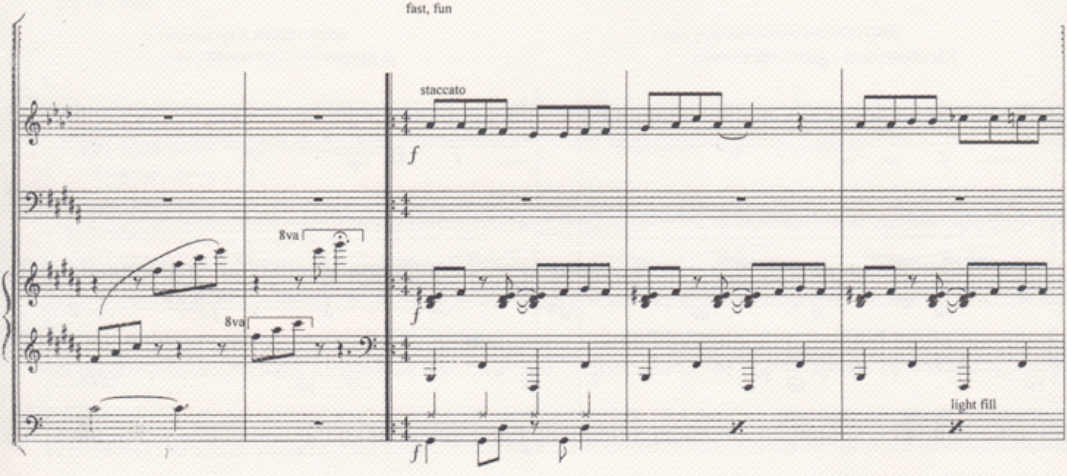
moderate, freely

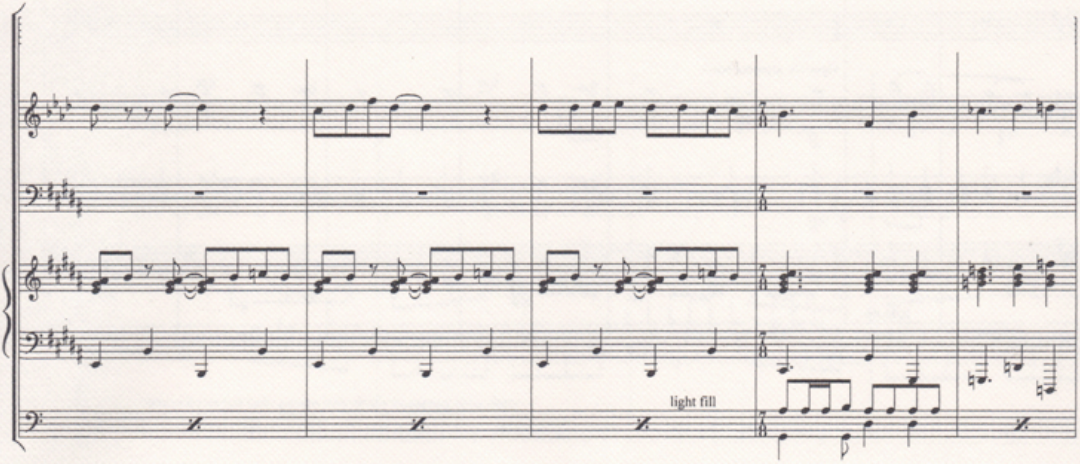
With dips so steep and climbs so great,

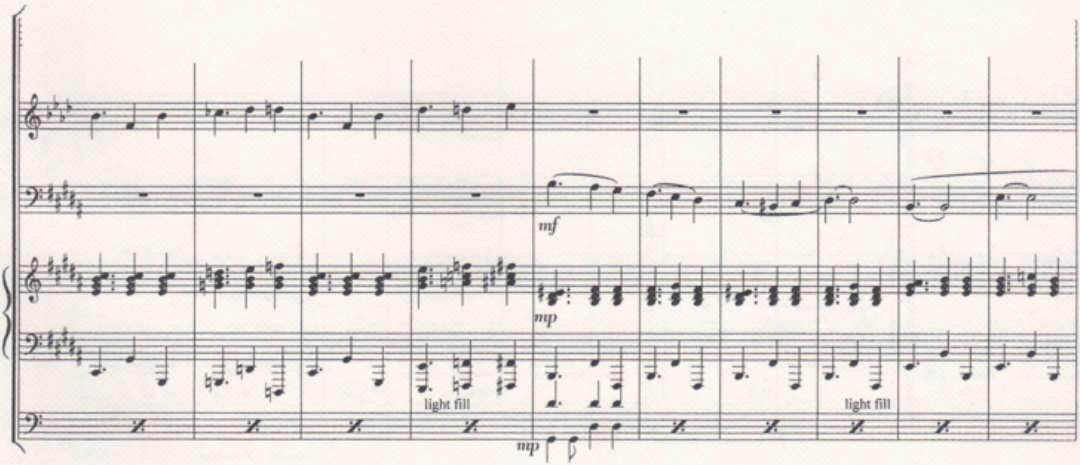
It will blast our five into outer space!

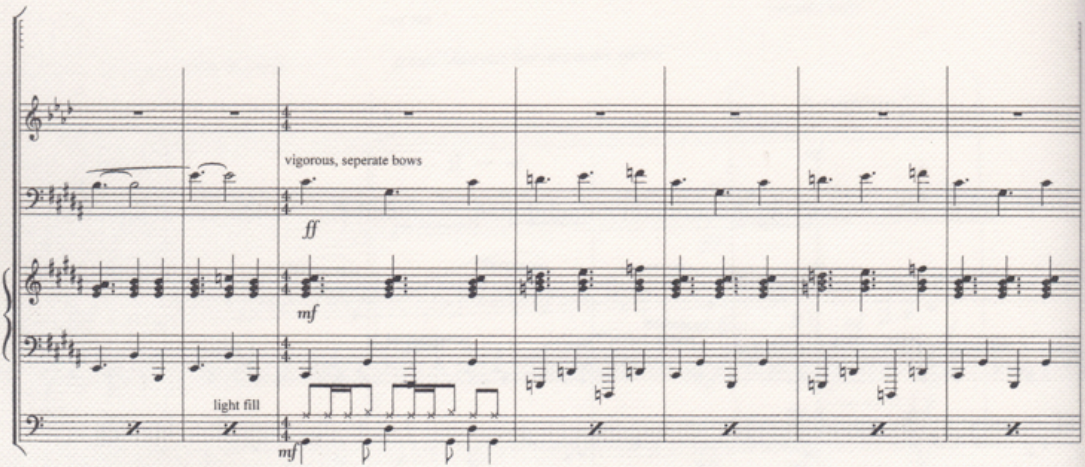


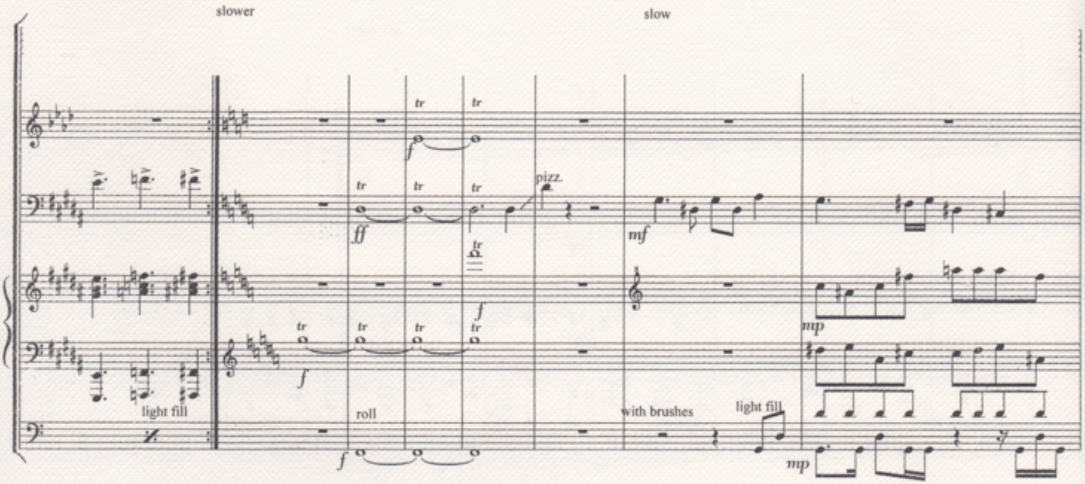
fast, fun

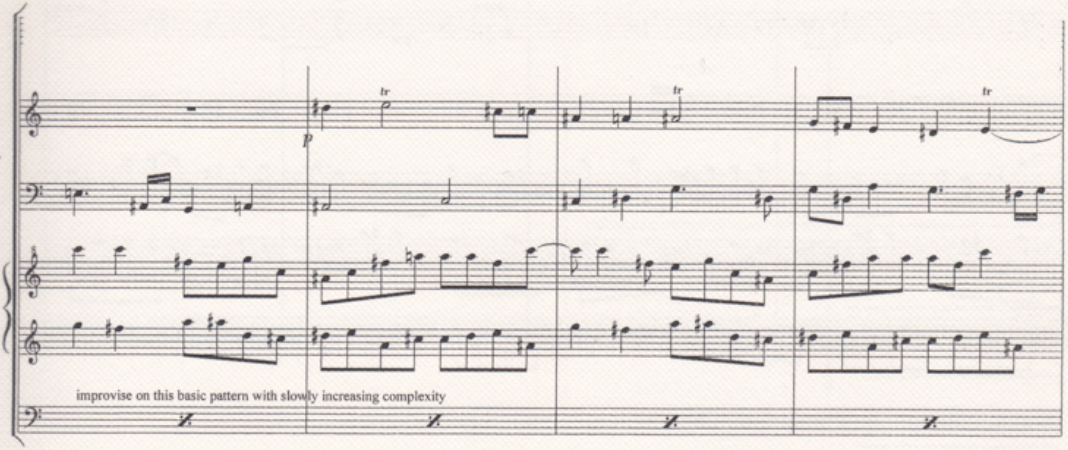


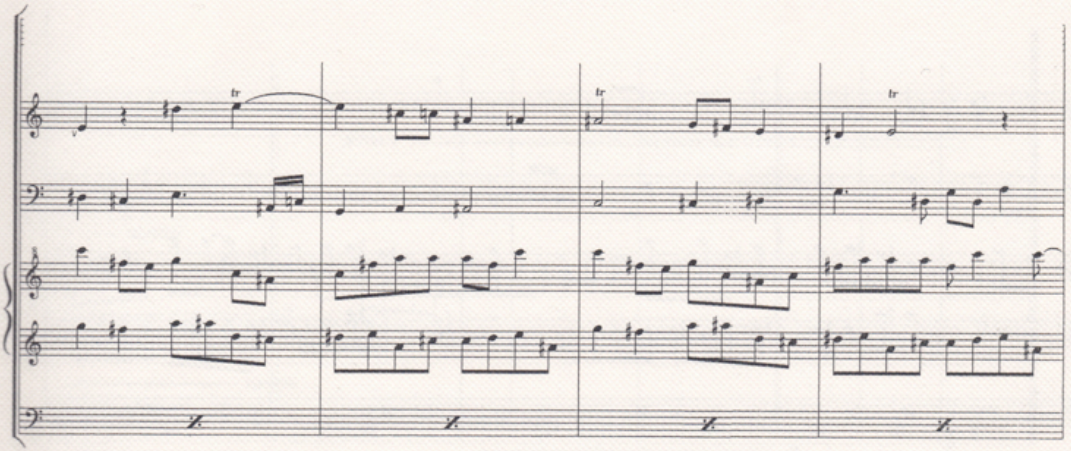

light fill

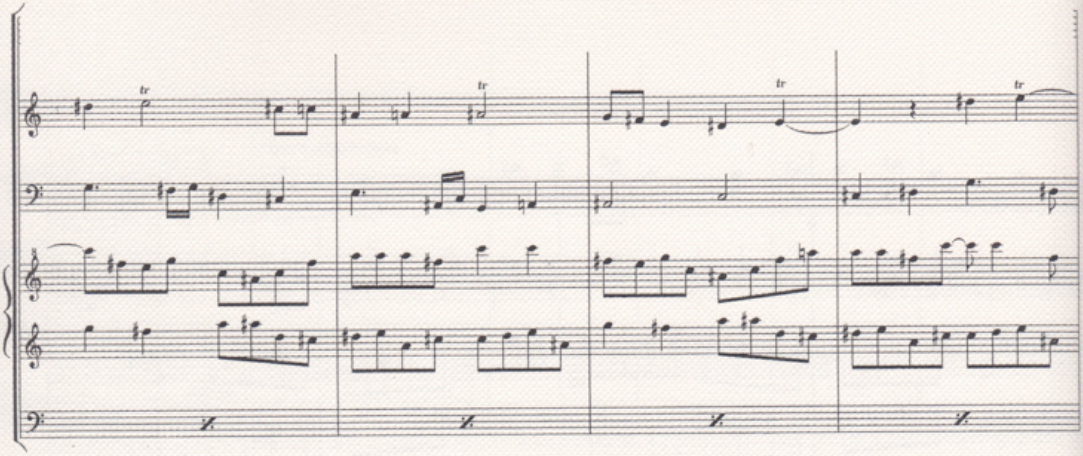

mf
mp
light fill
light fill
mp

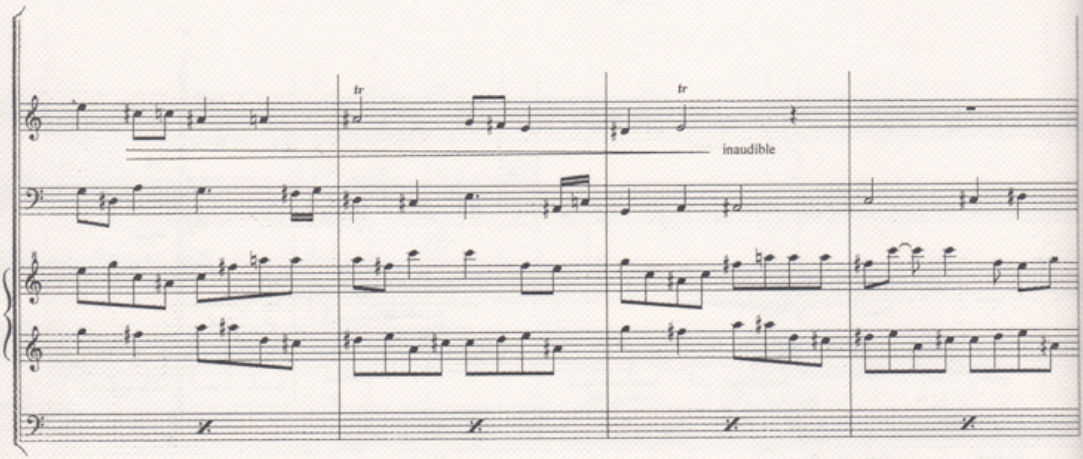

vigorous, seperate bows
ff
mf
light fill
mf

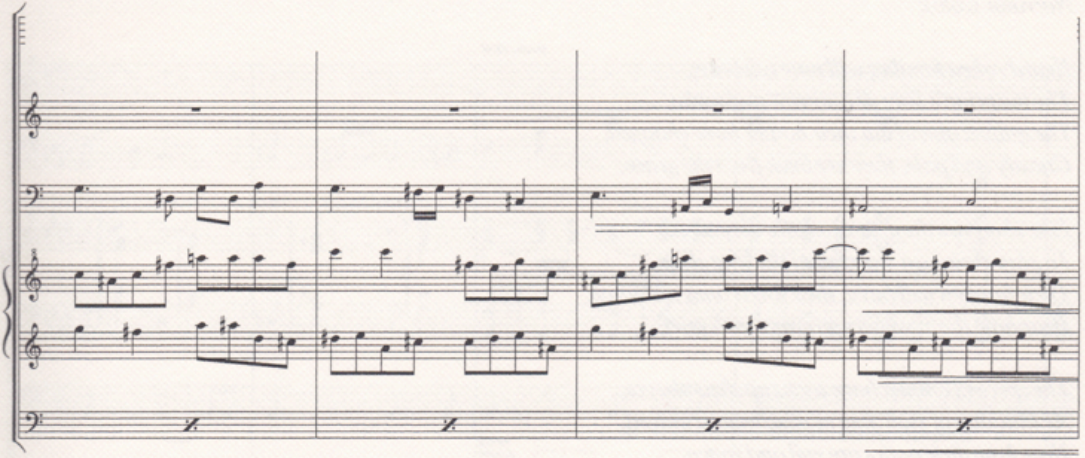

slower
slow
tr
f
ff
pizz.
mf
mp
light fill
roll
with brushes
light fill

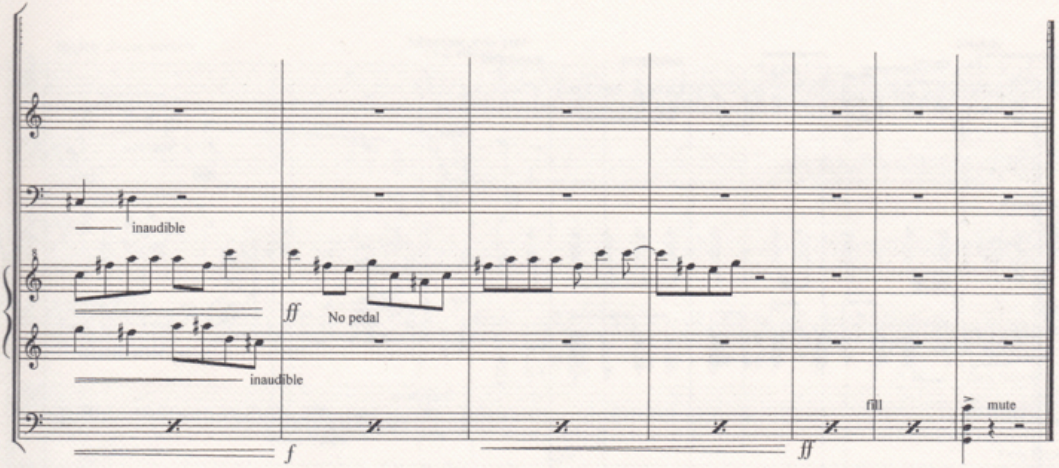

tr
tr
tr
p
improvise on this basic pattern with slowly increasing complexity


tr
tr
tr


tr
tr
tr
tr


tr
tr
inaudible




inaudible
ff
No pedal
inaudible
f
ff
fill
mute

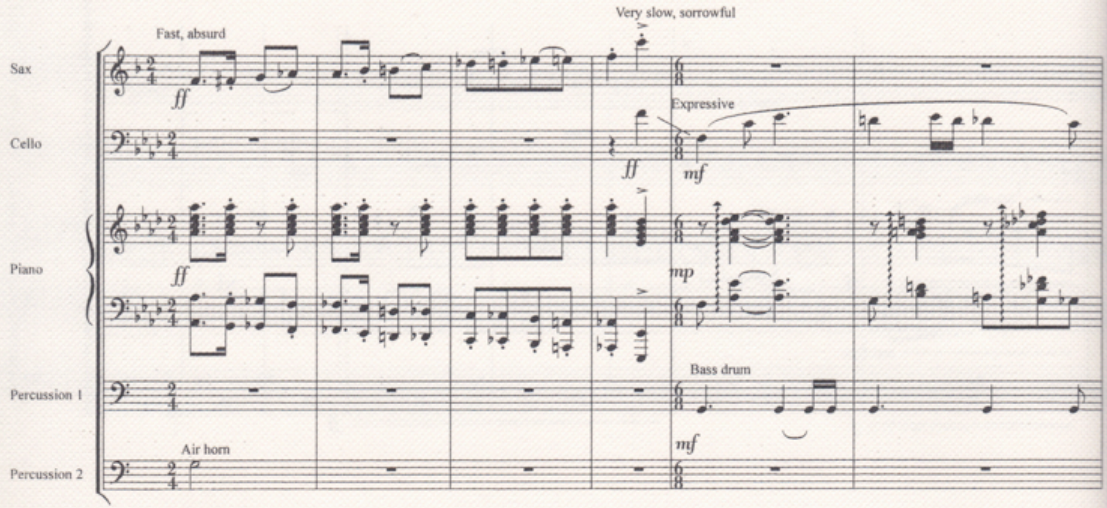
Narrator (solo):

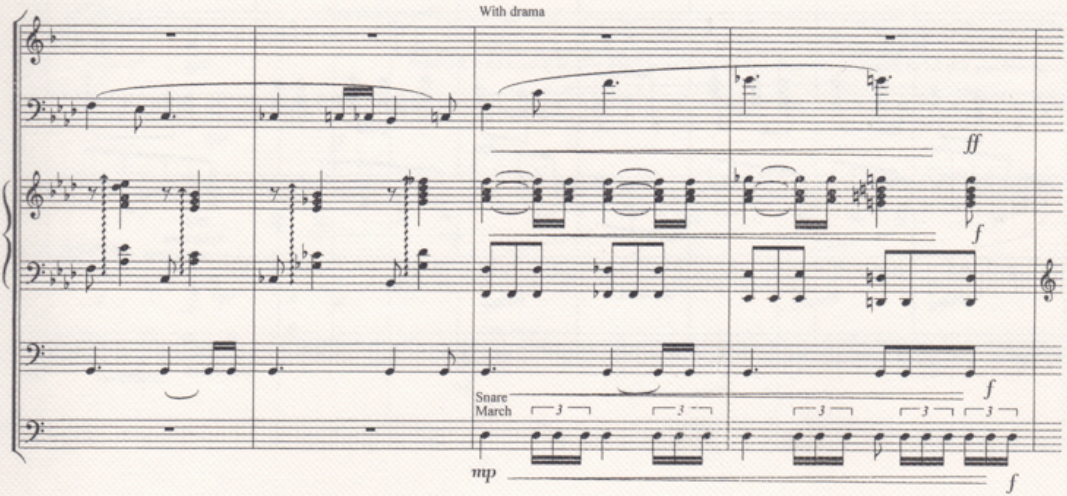
Heartbroken families will now celebrate,
The musician's lives at a service and wake,
The quintet attend but their bodies have changed,
Ghostly and pale, they are back from the grave,

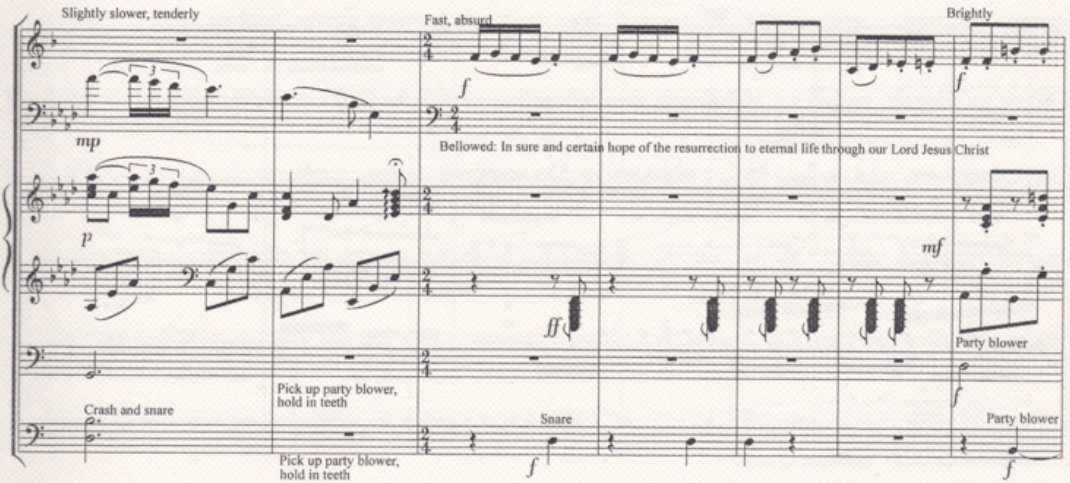
Like shadows they sit, in silence they wait,
To play their own march into the long sleep,
Their families will bawl, their loved ones will weep,
Hear how the mourners go crazy with grief,

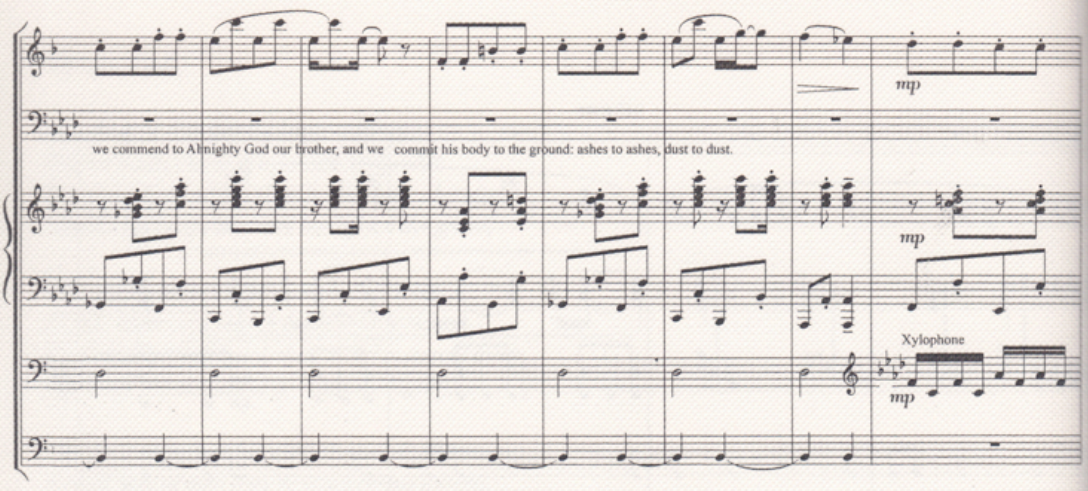
The spectral quintet have tricks up their sleeves,
As shadows of men they're mischevious indeed,
Hear how their antics are evil and rotten,
The havoc they cause will not be forgotten.

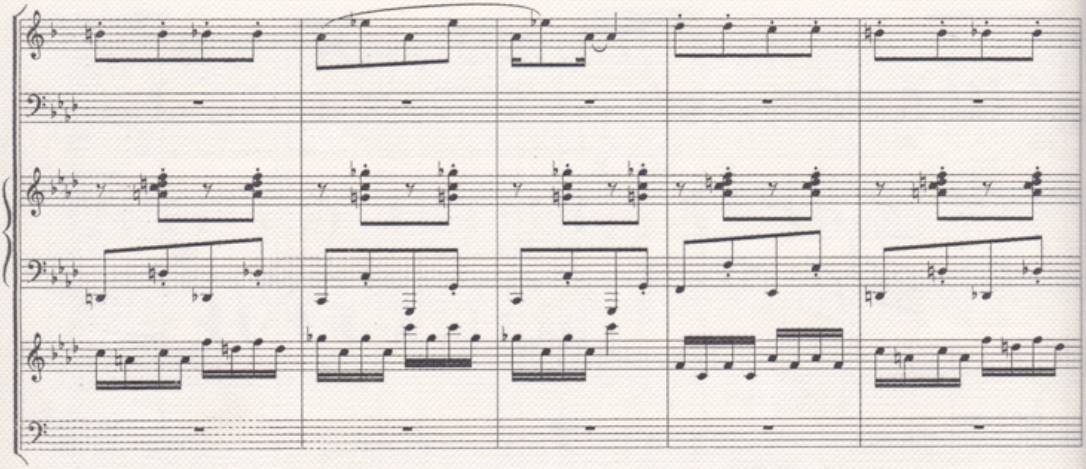
II. Funeral March

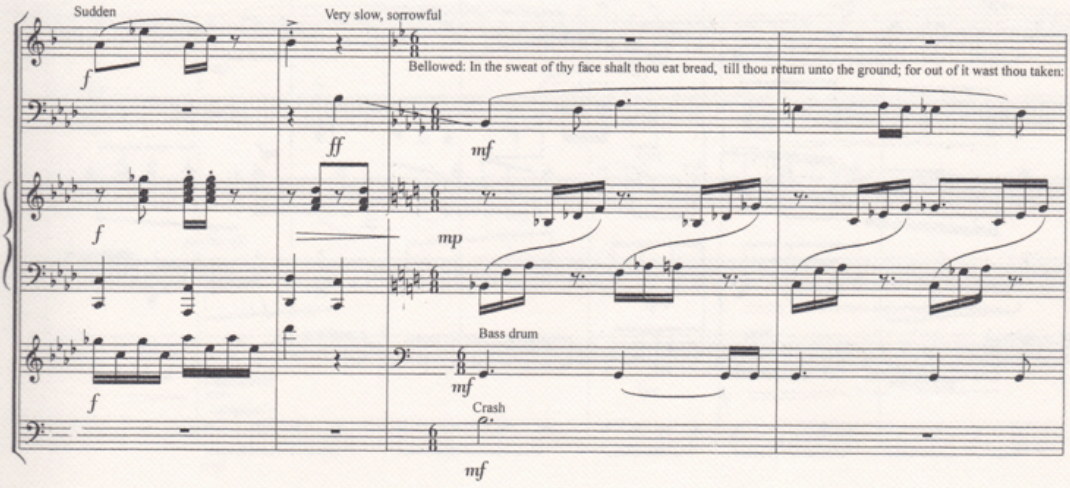


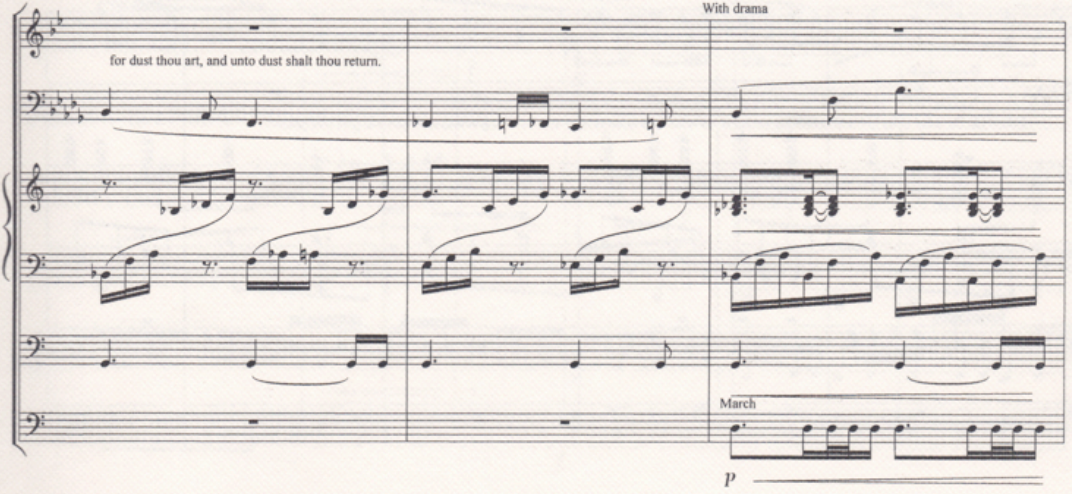

With drama
ff
f
Snare
March
mp
f

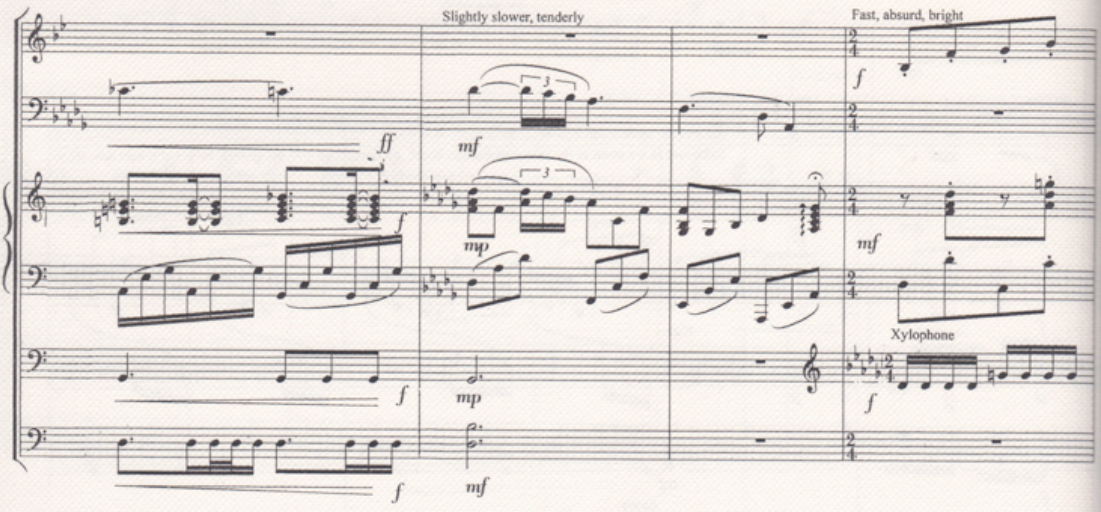

Slightly slower, tenderly
Fast, absurd
Brightly
mp
f
Bellowed: In sure and certain hope of the resurrection to eternal life through our Lord Jesus Christ
p
mf
ff
Party blower
Crash and snare
Pick up party blower, hold in teeth
Snare
Party blower
Pick up party blower, hold in teeth
f
f

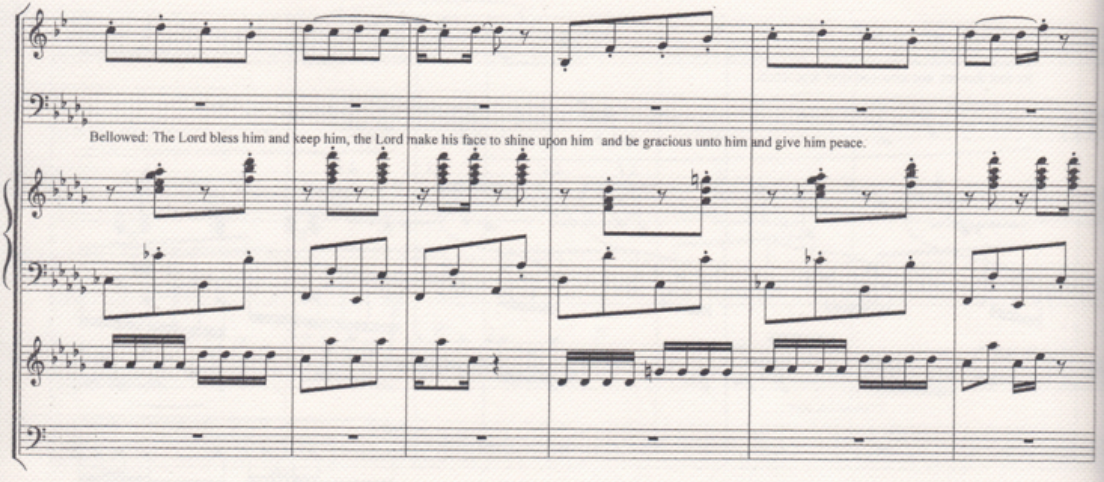

mp
we commend to Almighty God our brother, and we commit his body to the ground: ashes to ashes, dust to dust.
mp
Xylophone
mp

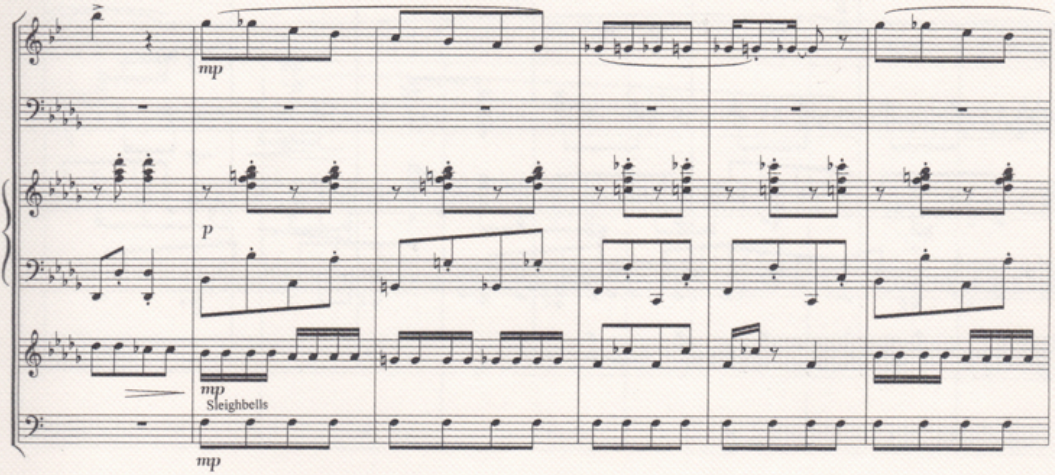


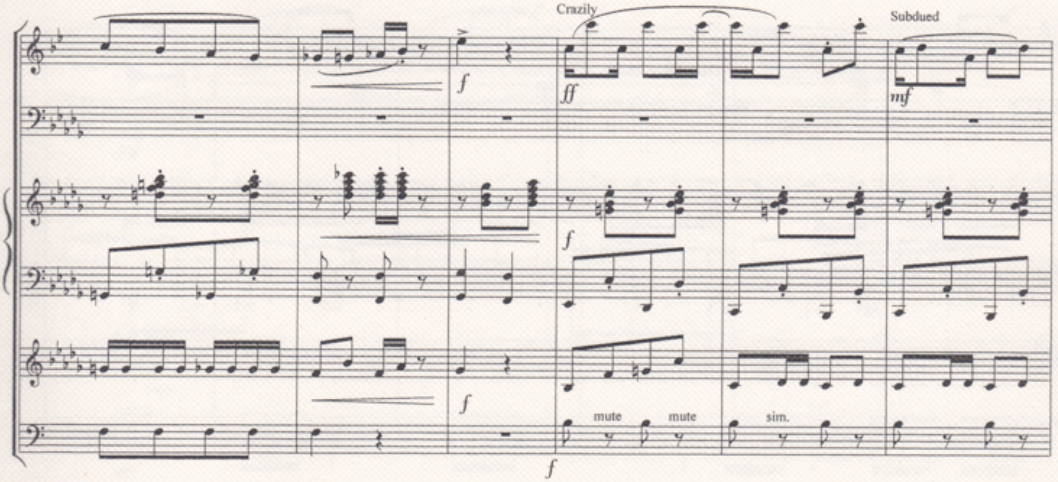

Sudden
Very slow, sorrowful
Bellowed: In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken:
Bass drum
Crash

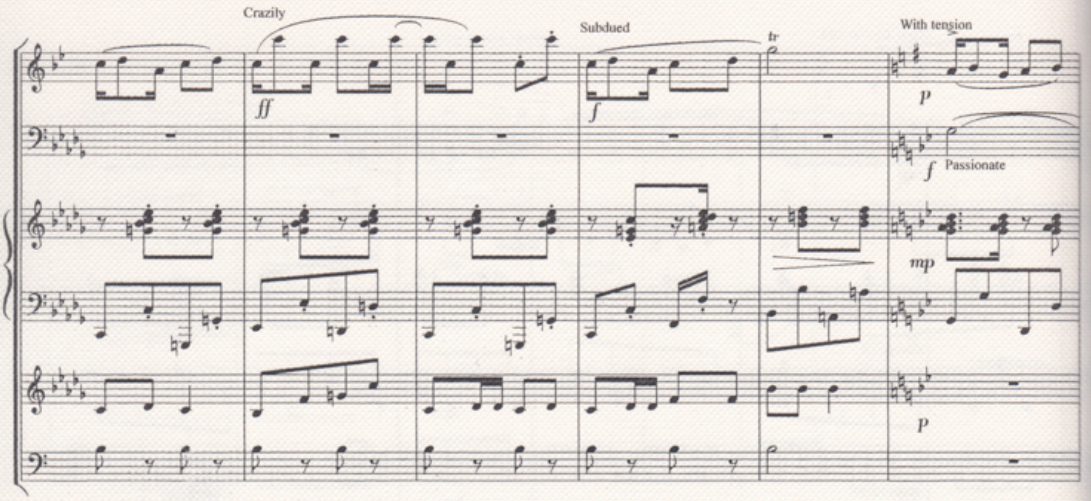

for dust thou art, and unto dust shalt thou return.
With drama
March

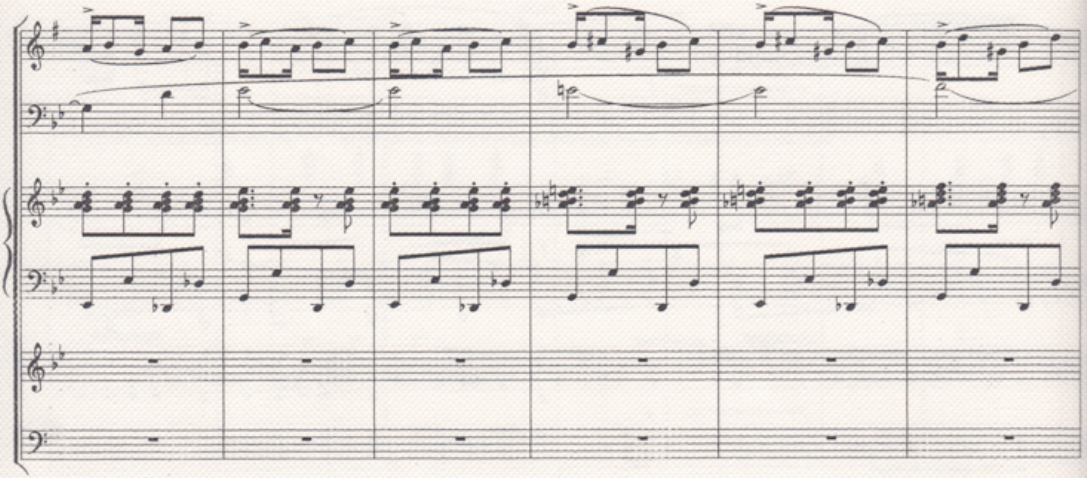

Slightly slower, tenderly
Fast, absurd, bright
Xylophone

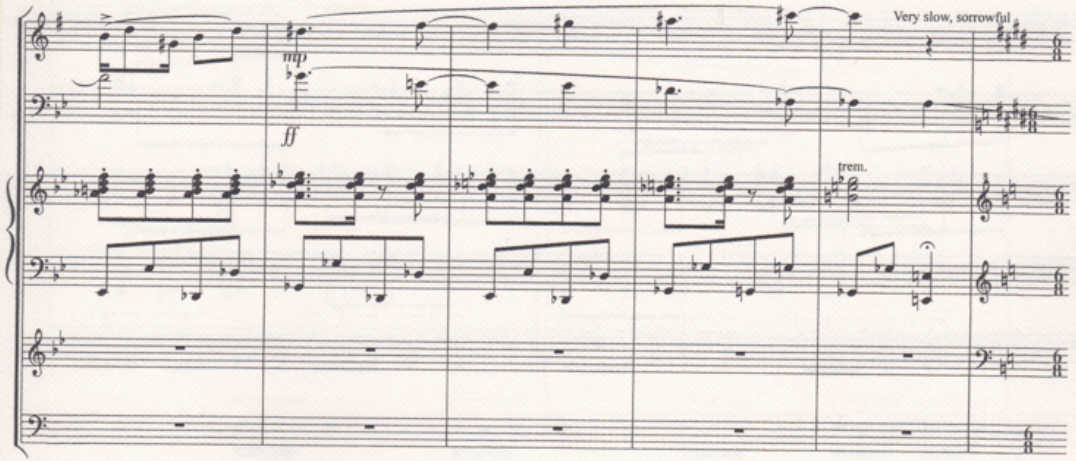

Bellowed: The Lord bless him and keep him, the Lord make his face to shine upon him and be gracious unto him and give him peace.

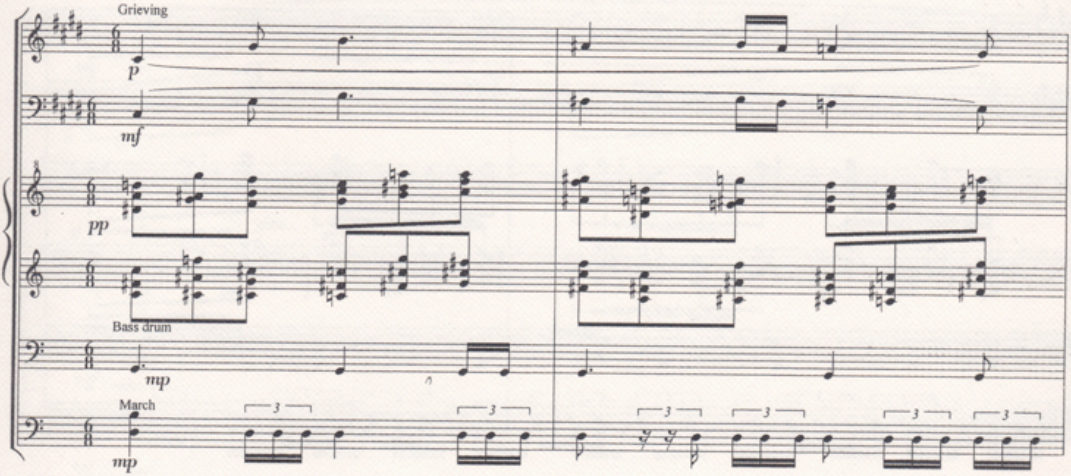

mp
p
mp
Sleighbells
mp

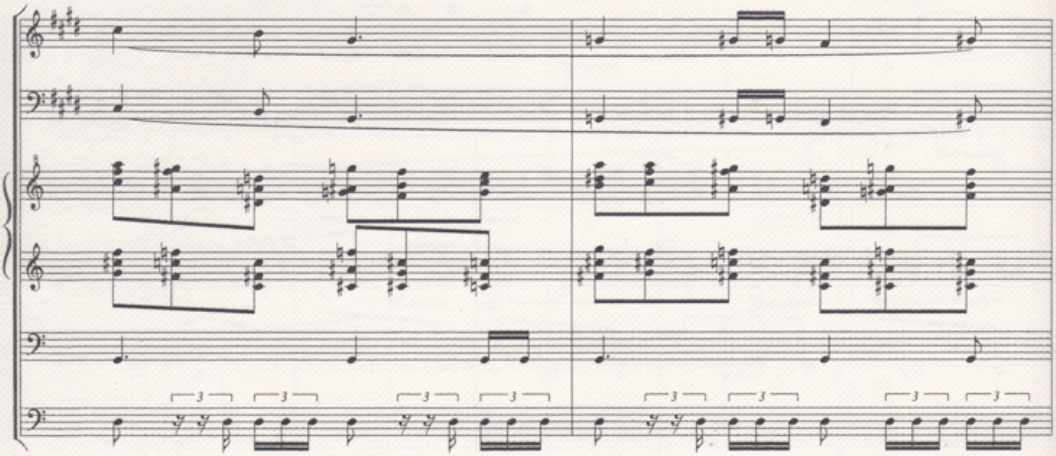

Crazily
Subdued
f
ff
mf
f
f
mute
mute
sim.
f

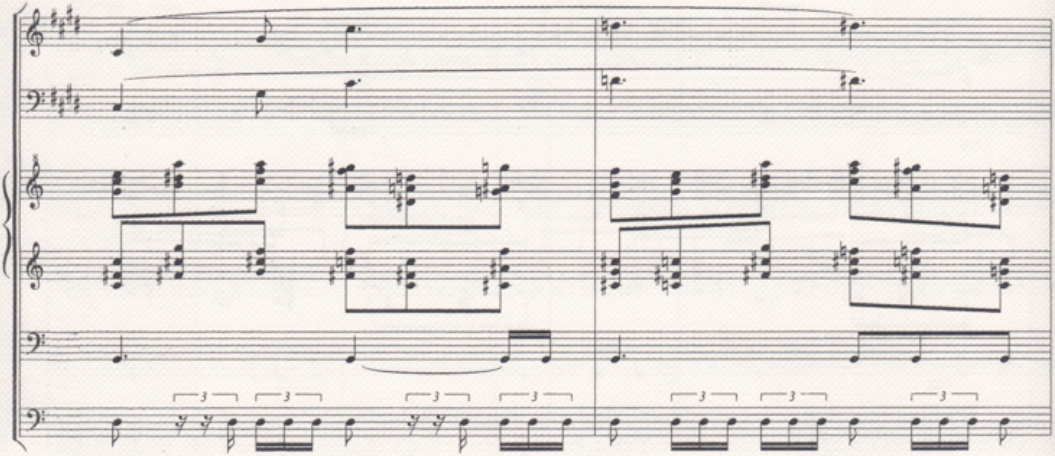

Crazily
Subdued
With tension
ff
f
tr
p
f
Passionate
mp
p

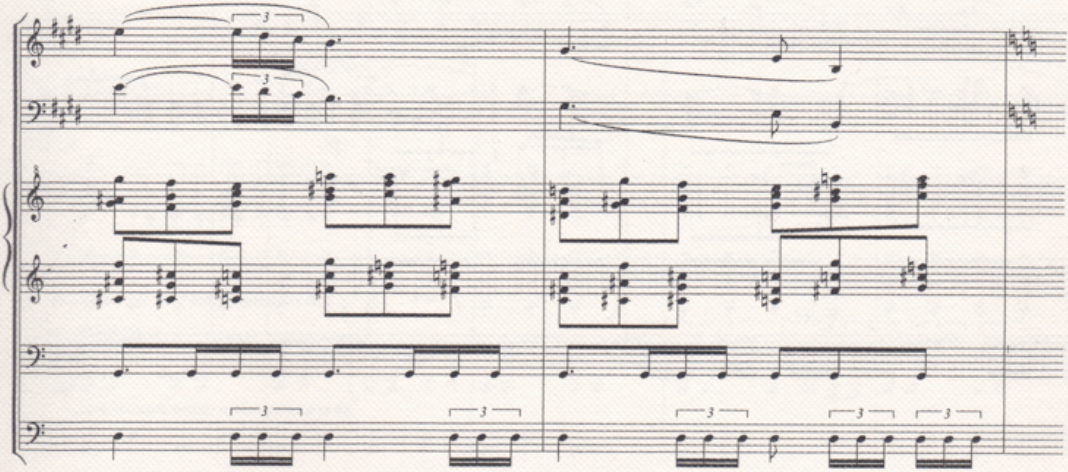


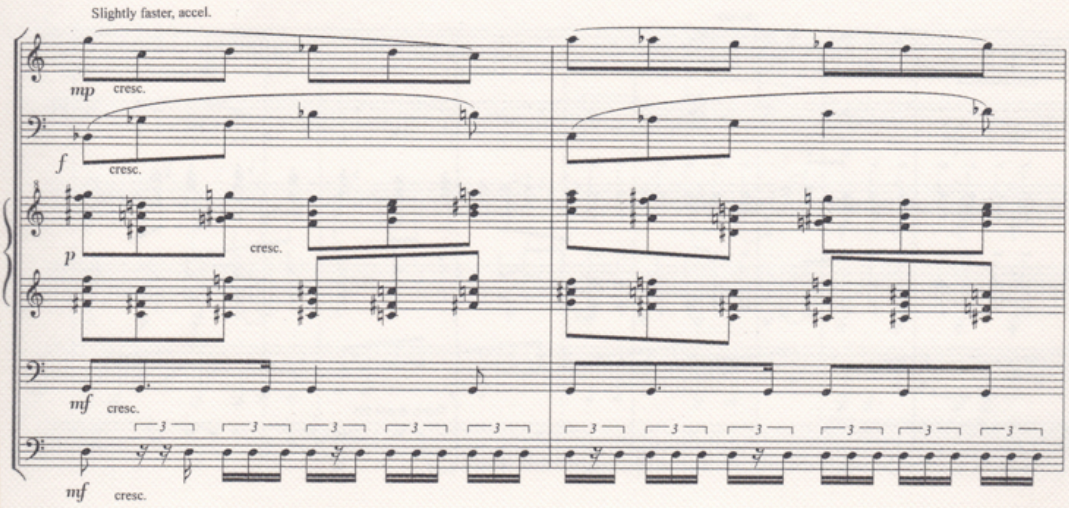

Very slow, sorrowful
mp
ff
trem.

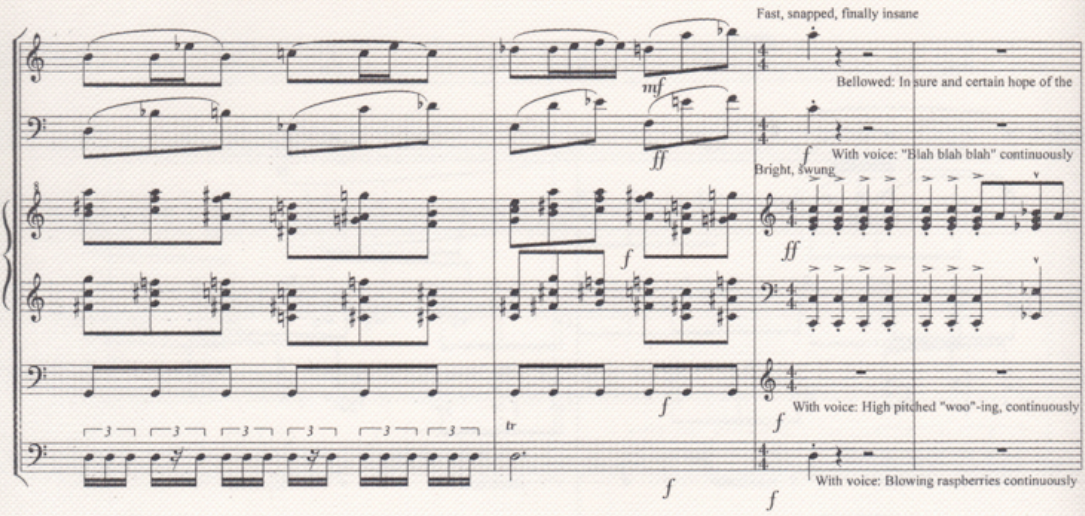

Grieving
p
mf
pp
Bass drum
mp
March
mp
3
3
3
3
3
3

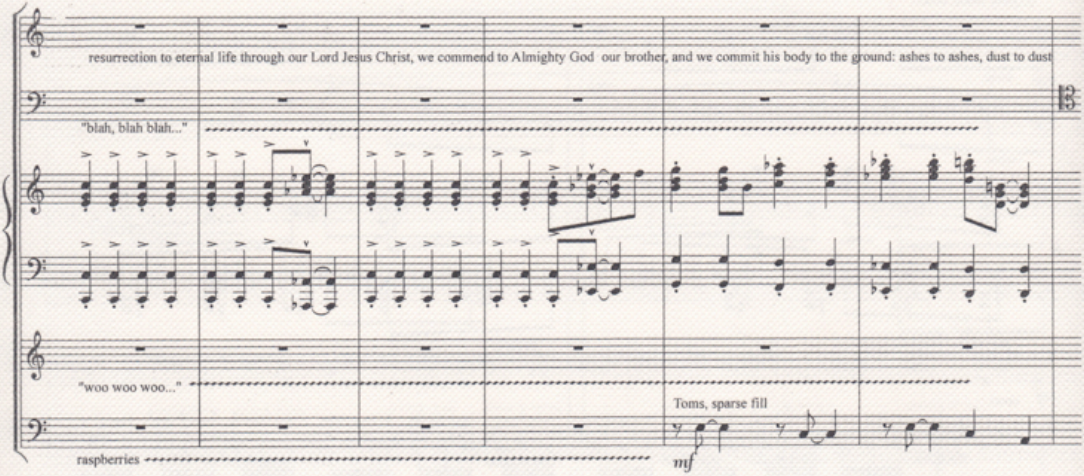


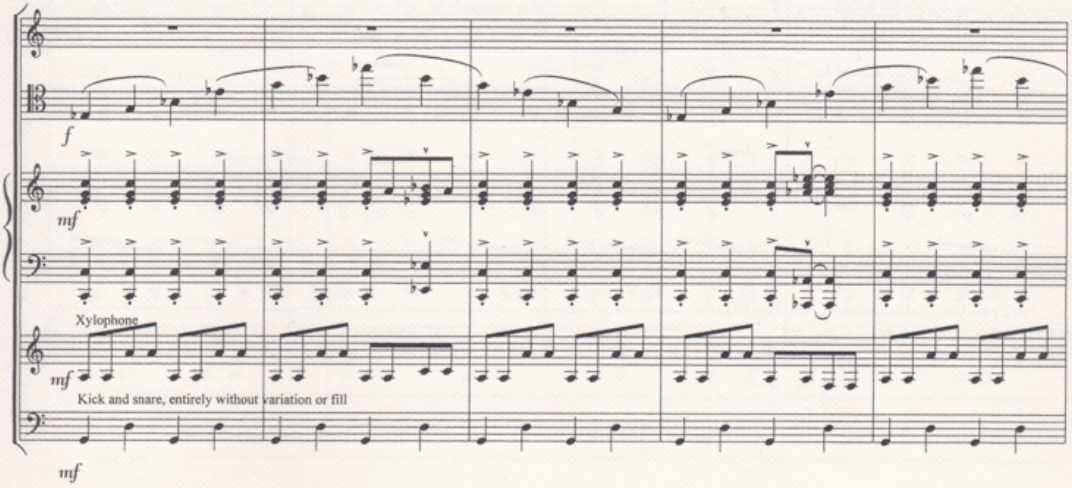


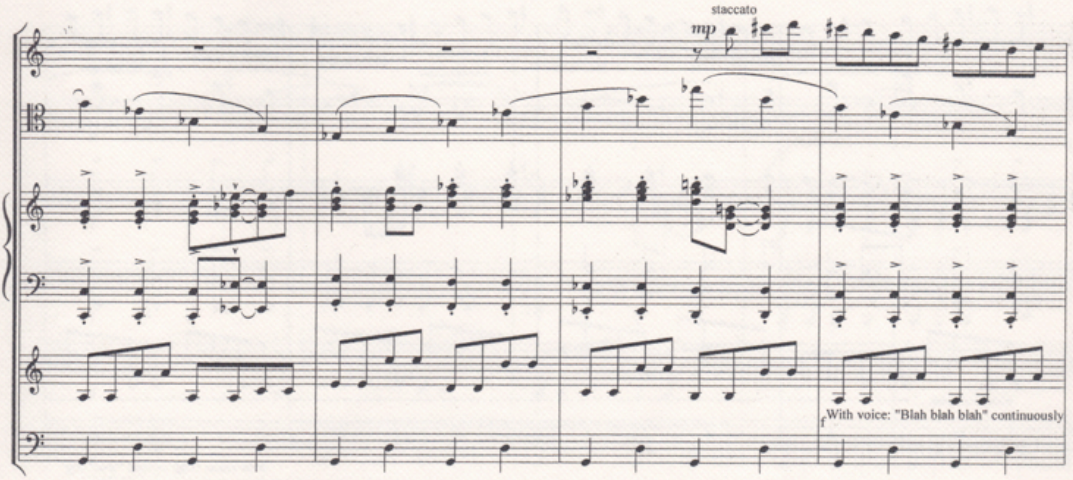


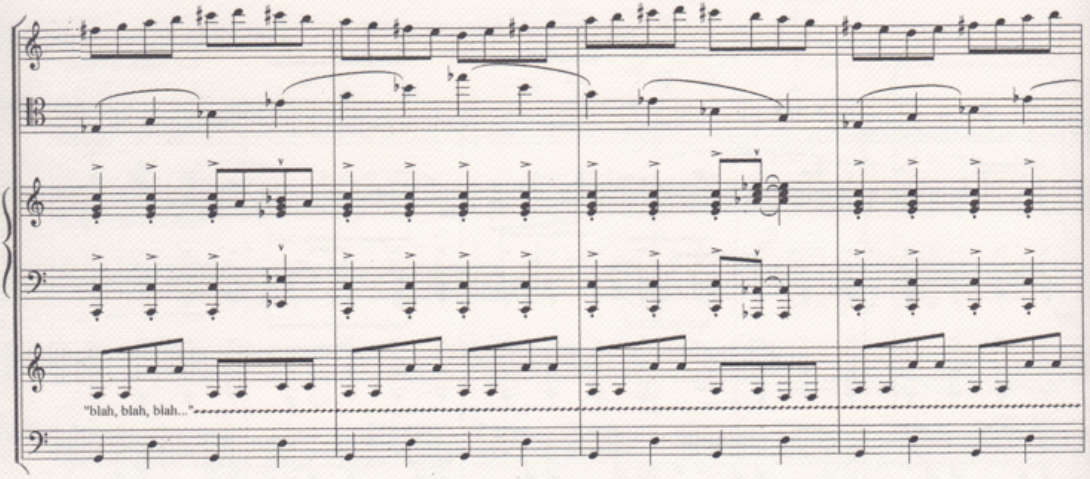

Slightly faster, accel.
mp
cresc.
f
cresc.
p
cresc.
mf
cresc.
mf
cresc.

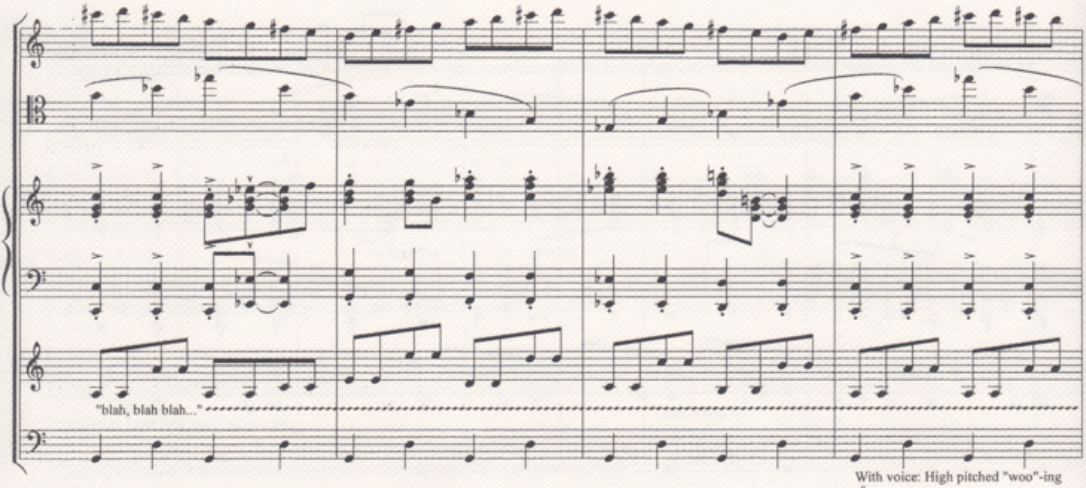

Fast, snapped, finally insane
mf
ff
Bellowed: In sure and certain hope of the
f
With voice: "Blah blah blah" continuously
Bright, Swung
ff
f
f
With voice: High pitched "woo"-ing, continuously
tr
f
f
With voice: Blowing raspberries continuously

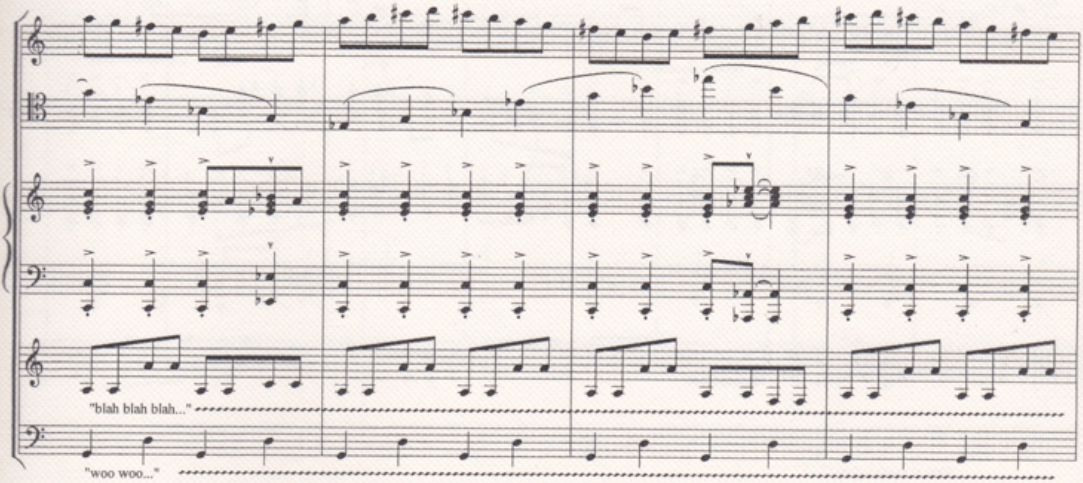

resurrection to eternal life through our Lord Jesus Christ, we commend to Almighty God our brother, and we commit his body to the ground: ashes to ashes, dust to dust
"blah, blah blah..."
"woo woo woo..."
Toms, sparse fill
raspberries
mf

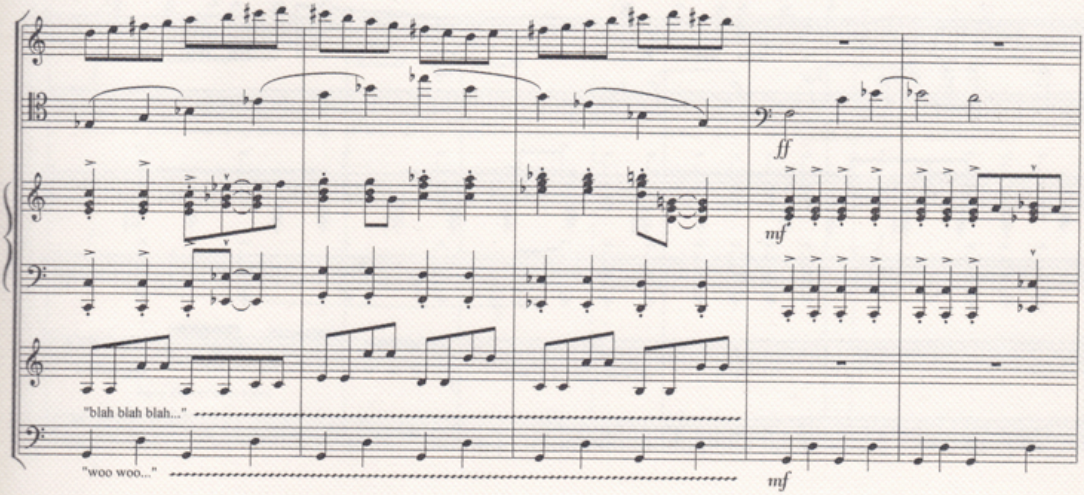

f
mf
Xylophone
mf
Kick and snare, entirely without variation or fill
mf

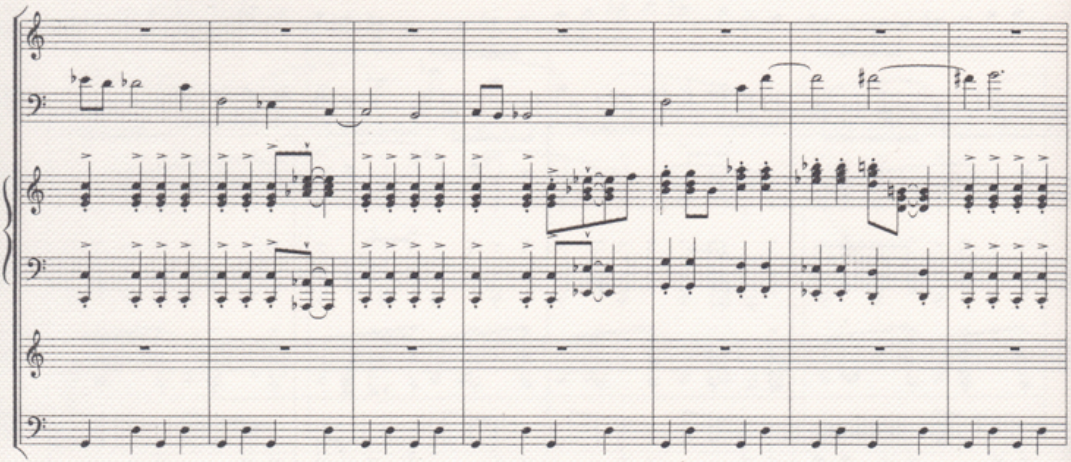

staccato
mp
With voice: "Blah blah blah" continuously
f

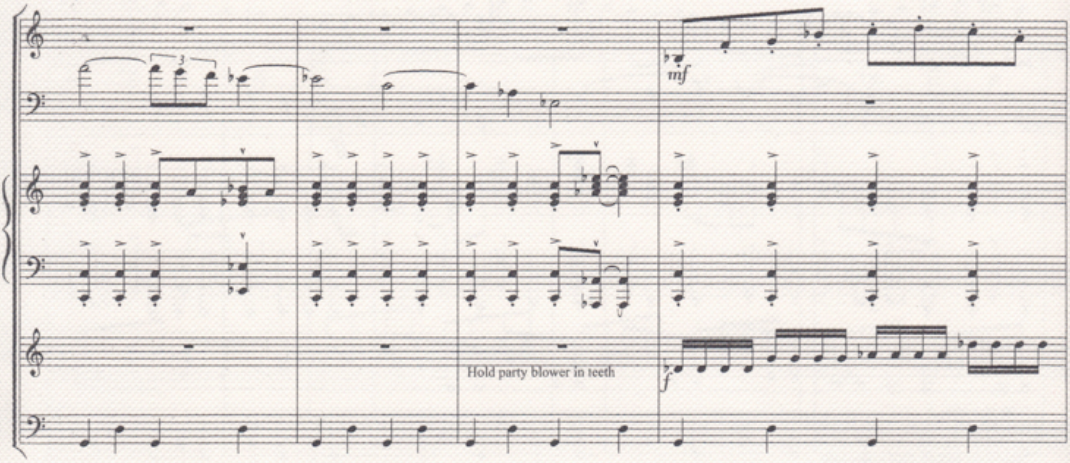

"blah, blah, blah..."

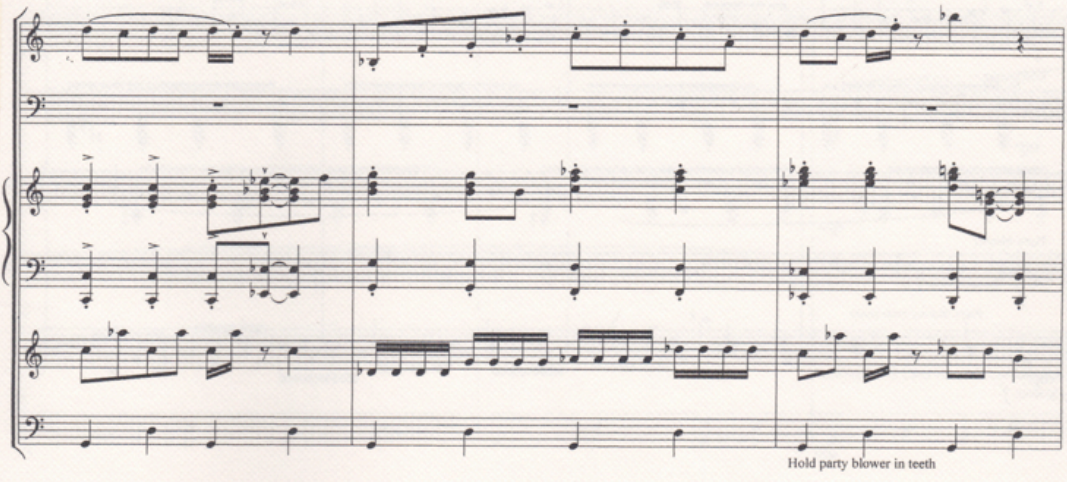

"blah, blah blah..."
With voice: High pitched "woo"-ing
f

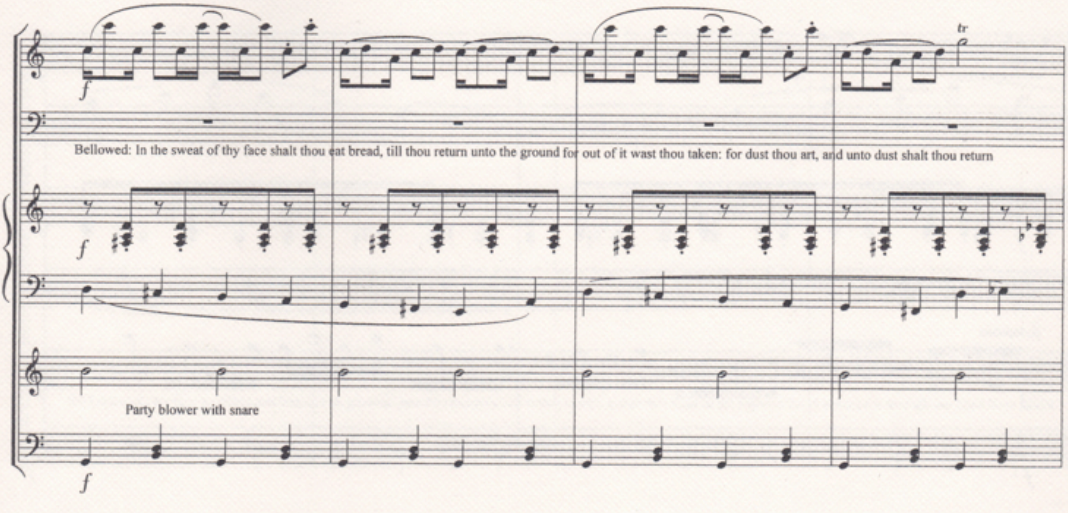

"blah blah blah..."
"woo woo..."

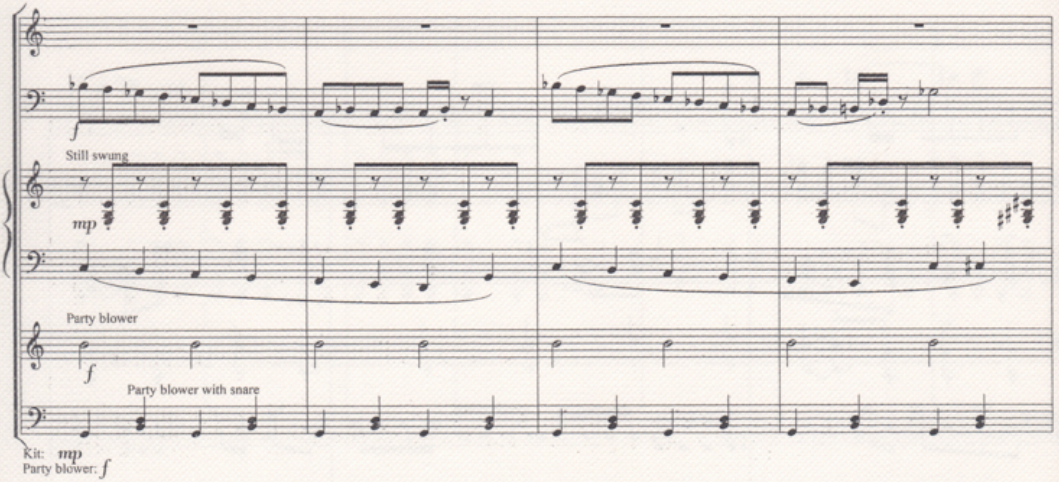

ff
mf
"blah blah blah..."
"woo woo..."
mf

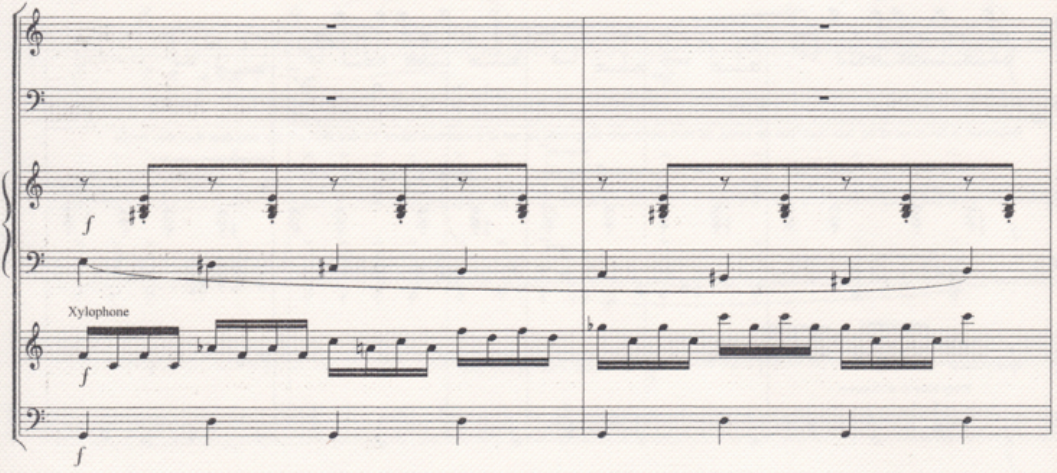


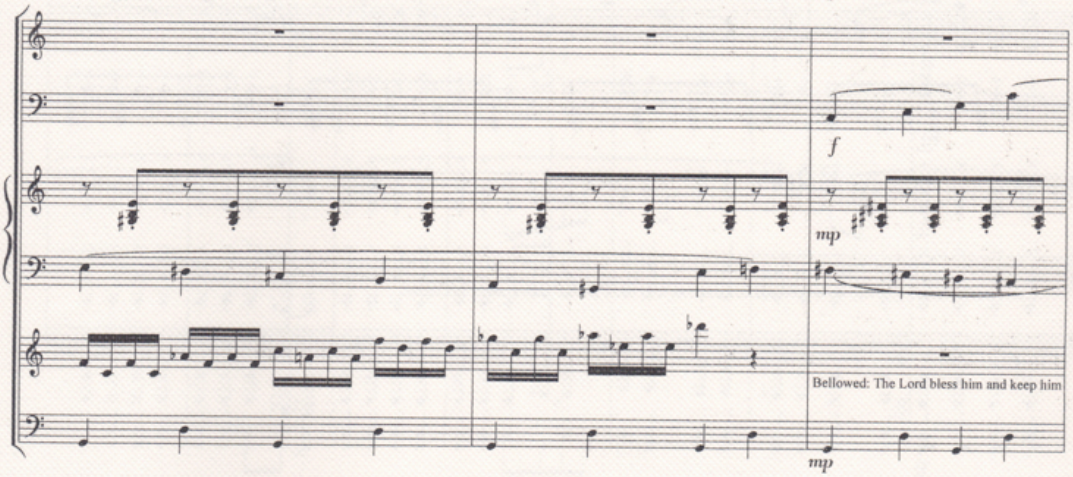

mf
Hold party blower in teeth
f

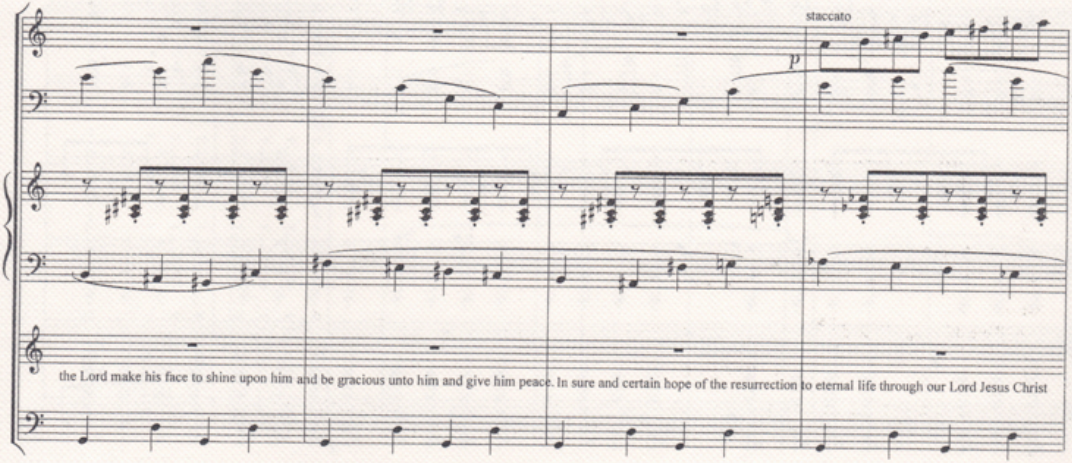

Hold party blower in teeth

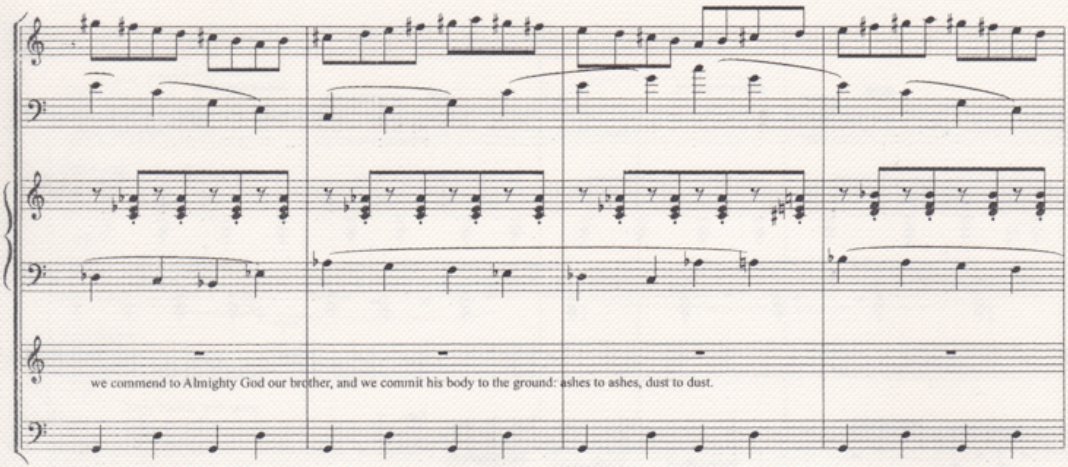

f
tr
Bellowed: In the sweat of thy face shalt thou eat bread, till thou return unto the ground for out of it wast thou taken: for dust thou art, and unto dust shalt thou return
f
Party blower with snare
f

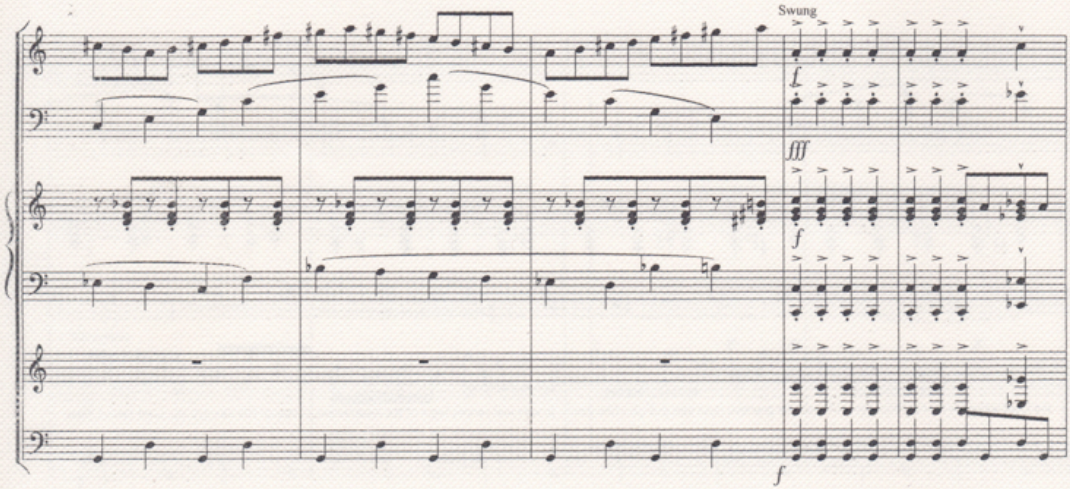

Still swung
mp
Party blower
f
Party blower with snare
Kit: mp
Party blower: f

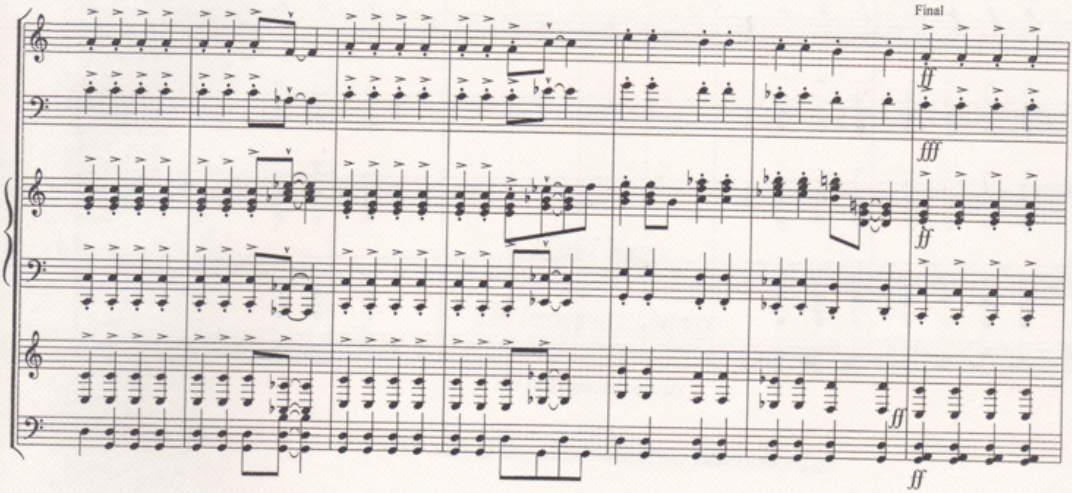

f
Xylophone
f
f

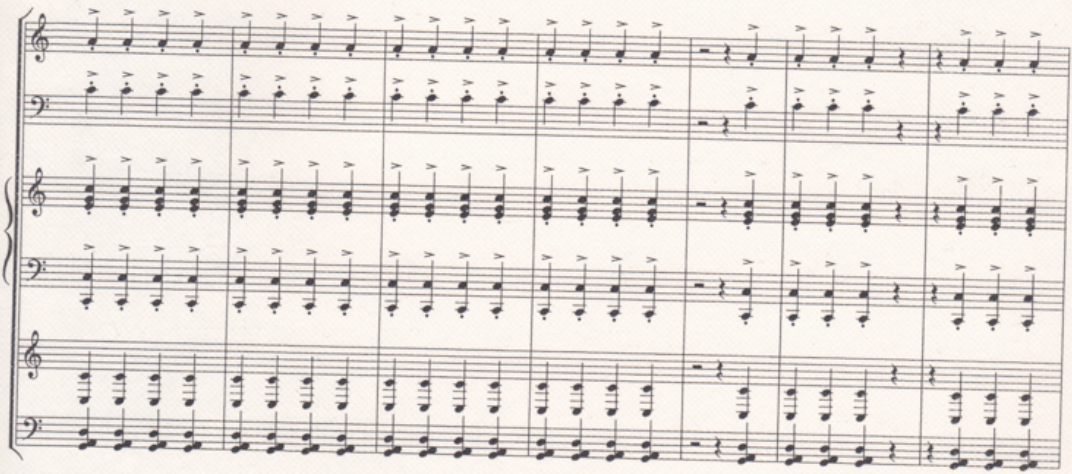

f
mp
Bellowed: The Lord bless him and keep him
mp

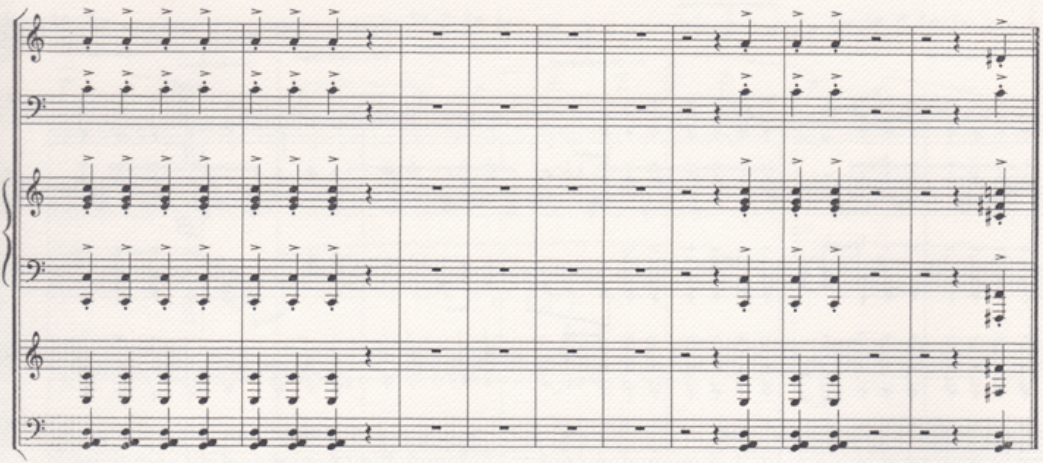

staccato
p
the Lord make his face to shine upon him and be gracious unto him and give him peace. In sure and certain hope of the resurrection to eternal life through our Lord Jesus Christ

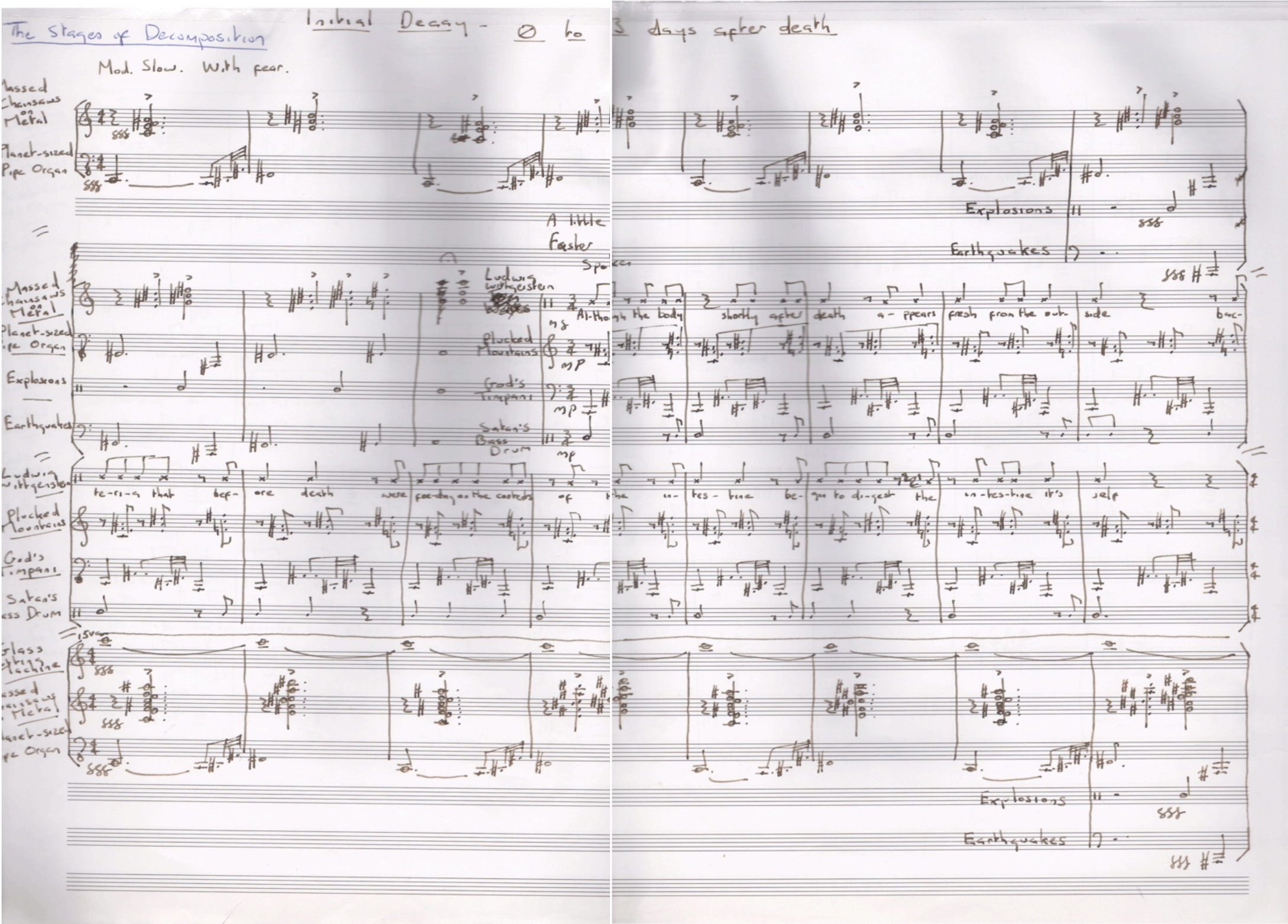

we commend to Almighty God our brother, and we commit his body to the ground: ashes to ashes, dust to dust.


Swung
f
fff
f
f


Final
fff
ff
ff
ff







The Stages of Decomposition

Initial Decay - 0 to 3 days after death

Mod. Slow. With fear.

Massed Chainsaws on Metal

Planet-sized Pipe Organ

Explosions

Earthquakes

A little Faster

Spoken

Ludwig Wittgenstein

Al-though the body shortly after death a-ppears fresh from the out-side bac-te-ri-a that bef-ore death were fee-ding on the contents of the in-tes-tine be-gin to di-gest the in-tes-tine it's self

Plucked Mountains

God's Timpani

Satan's Bass Drum

Glass Cutting Machine

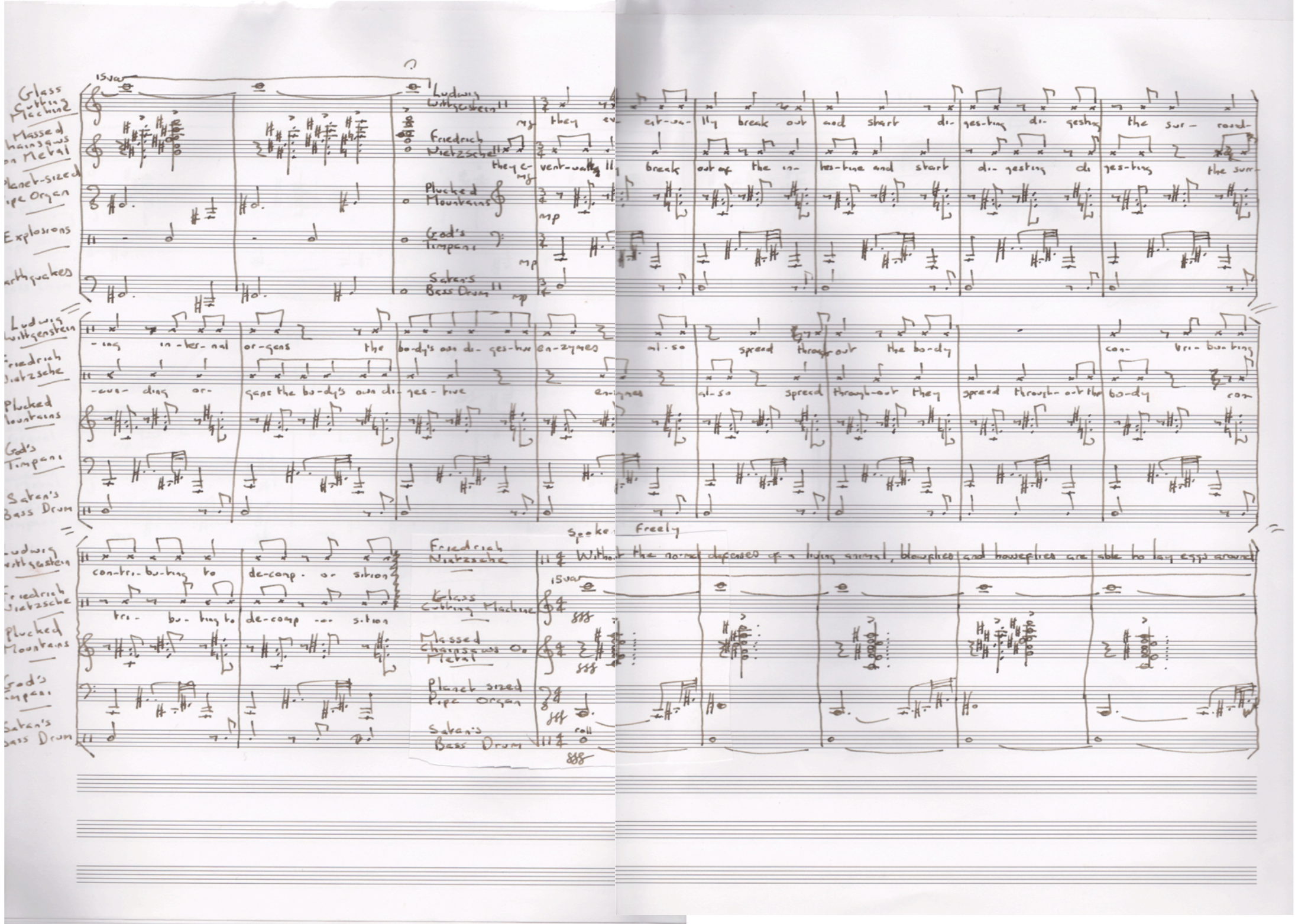
15va

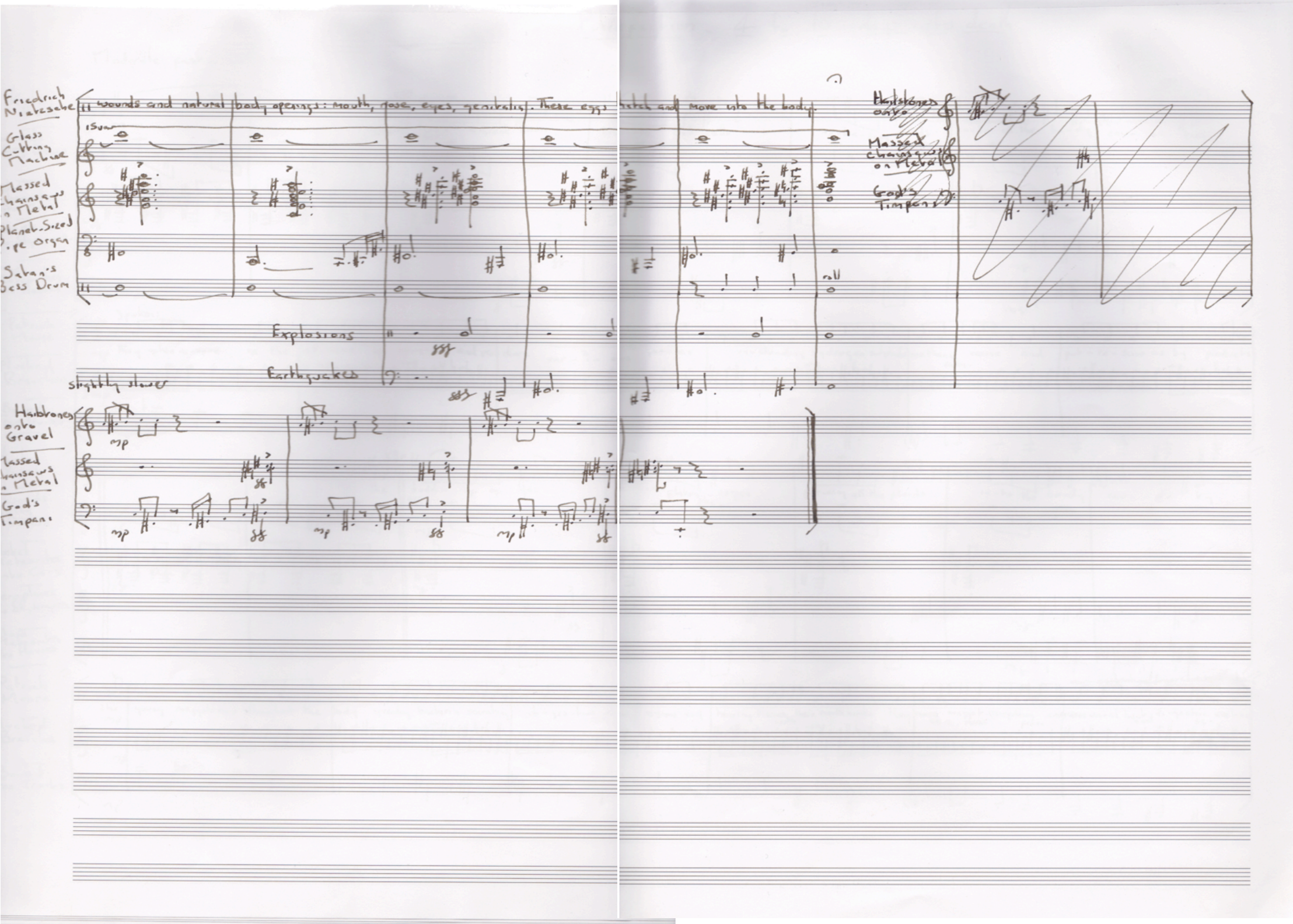
Massed Chainsaws on Metal

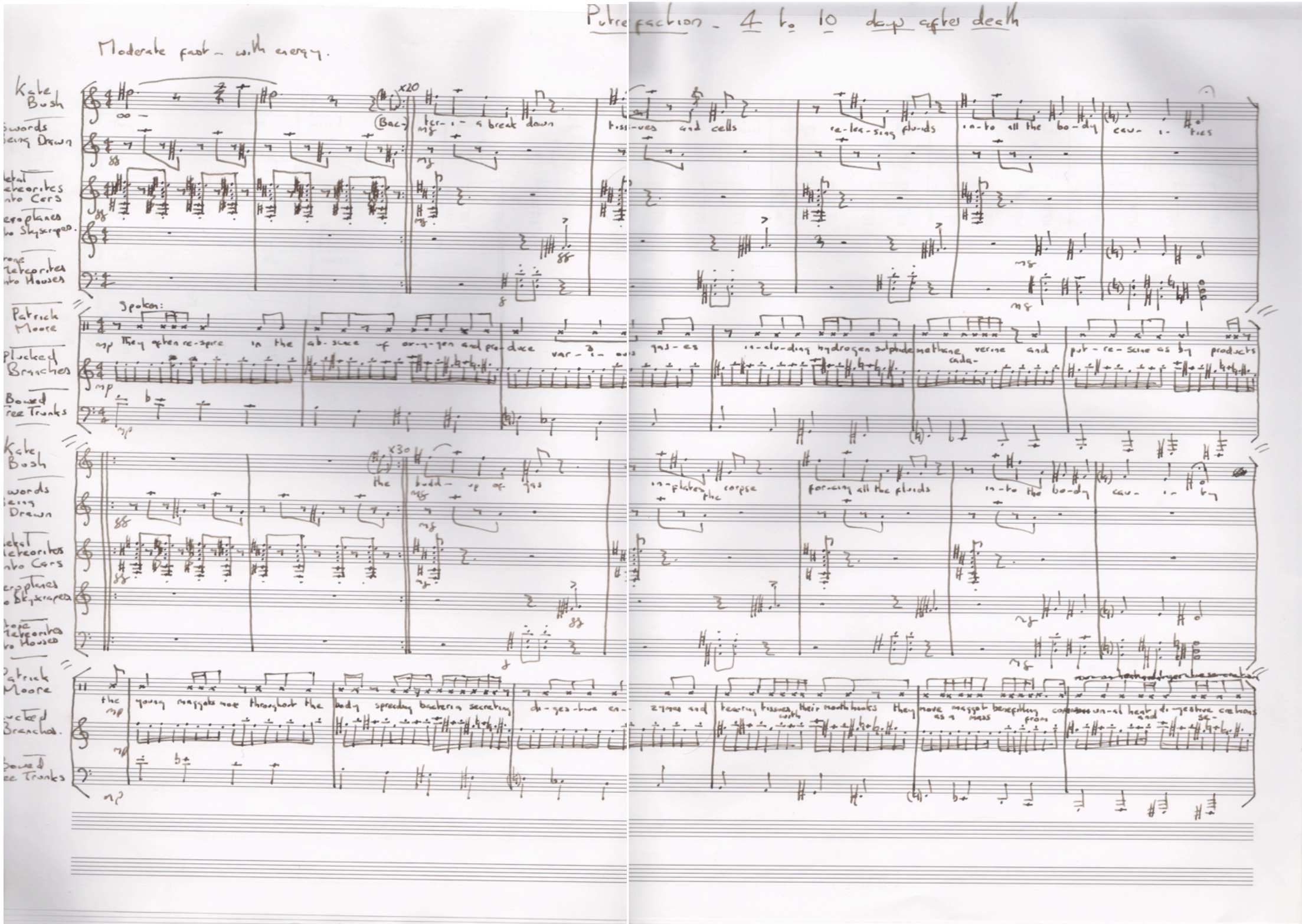
Planet-sized Pipe Organ

Explosions

Earthquakes


Glass Cutting Machine
Massed Chainsaws on Metal
Planet-sized Pipe Organ
Explosions
Earthquakes
Ludwig Wittgenstein
Friedrich Nietzsche
Plucked Mountains
God's Timpani
Satan's Bass Drum
mf
they ev-ent-ua-lly break out and start di-ges-ting di-gesting the sur-round-
they e-vent-ually break out of the in-tes-tine and start di-gesting di-ges-ting the sur-
mp
-ing in-ter-nal or-gans the bo-dy's own di-ges-tive en-zymes al-so spread throug-out the bo-dy con-tri-bu-ting
-cun-ding or-gans the bo-dy's own di-ges-tive en-zymes al-so spread through-out they spread through-out the bo-dy con
con-tri-bu-ting to de-comp-o-sition
tri-bu-ting to de-comp-o-sition
Spoken Freely
Without the normal defenses of a living animal, blowflies and houseflies are able to lay eggs around
15va
roll


Friedrich Nietzsche
Glass Cutting Machine
Massed Chainsaws on Metal
Planet-Sized Pipe Organ
Satan's Bass Drum
sounds and natural body openings: mouth, nose, eyes, genitalia. These eggs
hatch and move into the body
Explosions
Earthquakes
slightly slower
Hailstones onto Gravel
Massed Chainsaws on Metal
God's Timpani
mp
ff



Putrefaction - 4 to 10 days after death

Moderate fast - with energy.

Kate Bush

Swords Being Drawn

Metal Meteorites into Cars

Aeroplanes to Skyscrapers

Stone Meteorites into Houses

x20

(Bac-) ter-i-a break down tiss-ues and cells re-lea-sing flu-ids in-to all the bo-dy cau-i-ties

Patrick Moore

Spoken:

mp They often re-spire in the ab-sence of ox-y-gen and pro-duce var-i-ous gas-es in-clu-ding hydrogen sulphide methane verine and put-re-scine as by products

Plucked Branches

Bowed Tree Trunks

Kate Bush

x30

the budd-up of gas in-flates the corpse for-cing all the fluids in-to the bo-dy cau-i-ty

Swords Being Drawn

Metal Meteorites into Cars

Aeroplanes to Skyscrapers

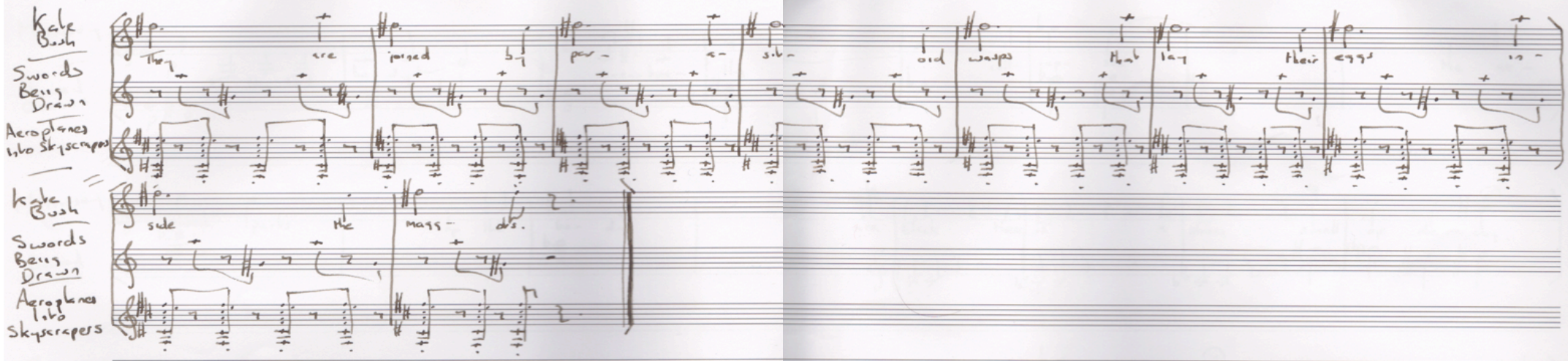
Stone Meteorites into Houses

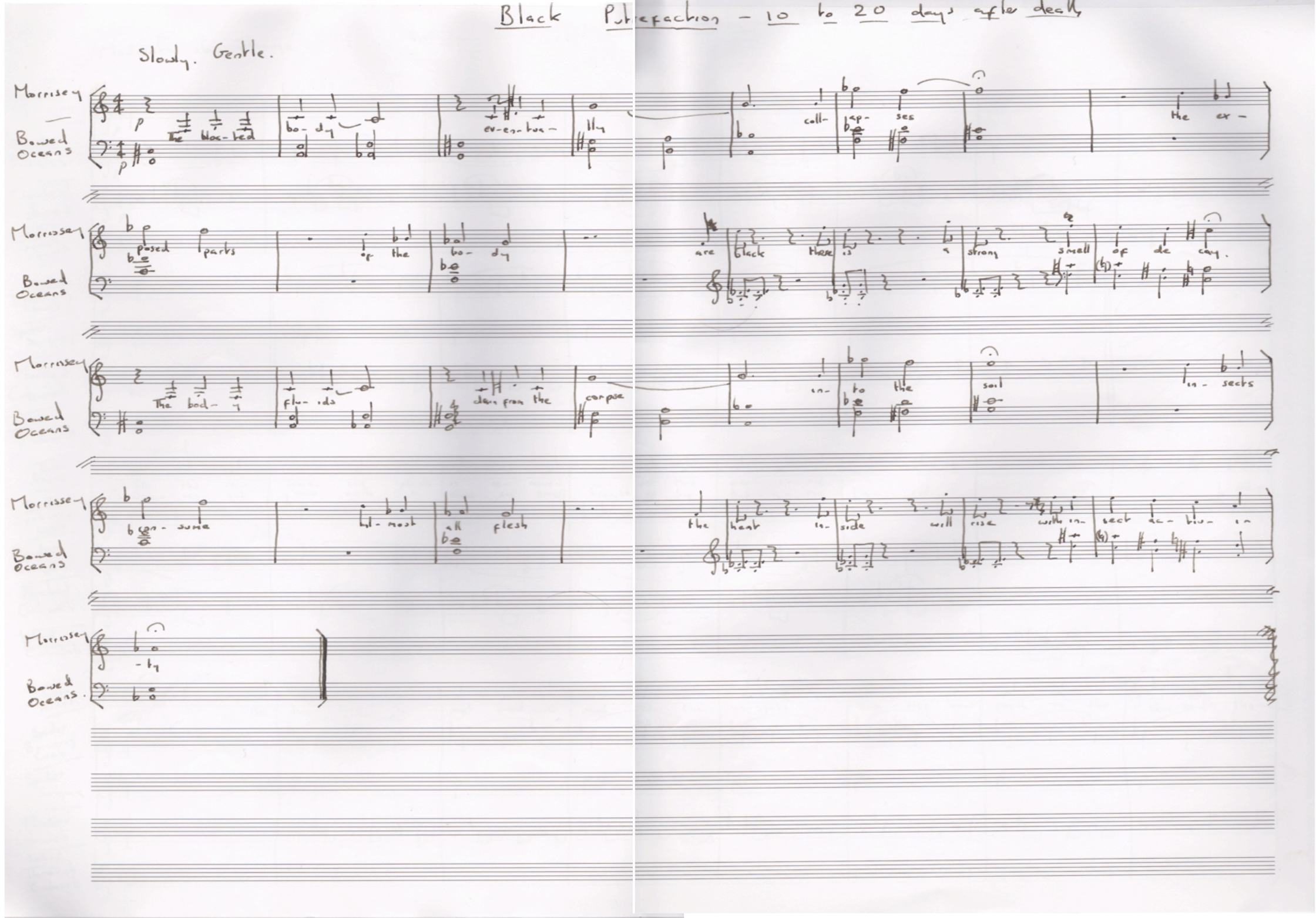
Patrick Moore

the young maggots move throughout the body spreading bacteria secreting di-ges-tive en-zymes and tearing tissues with their mouthhooks they move maggot as a mass benefiting from un-al heat and di-gestive cretions

Plucked Branches

Bowed Tree Trunks


Kate Bush
Swords Being Drawn
Aeroplanes into Skyscrapers
They are joined by par- a- sit- oid wasps that lay their eggs in-
side the magg- ots.



Black Putrefaction – 10 to 20 days after death

Slowly. Gentle.

Morrissey
Bowed Oceans

p The bloa-ted bo-dy ev-en-tua-lly coll-ap-ses the ex-

Morrissey
Bowed Oceans

posed parts of the bo-dy are black there is a strong smell of de-cay.

Morrissey
Bowed Oceans

The bod-y flu-ids dam from the corpse in-to the soil in-sects

Morrissey
Bowed Oceans

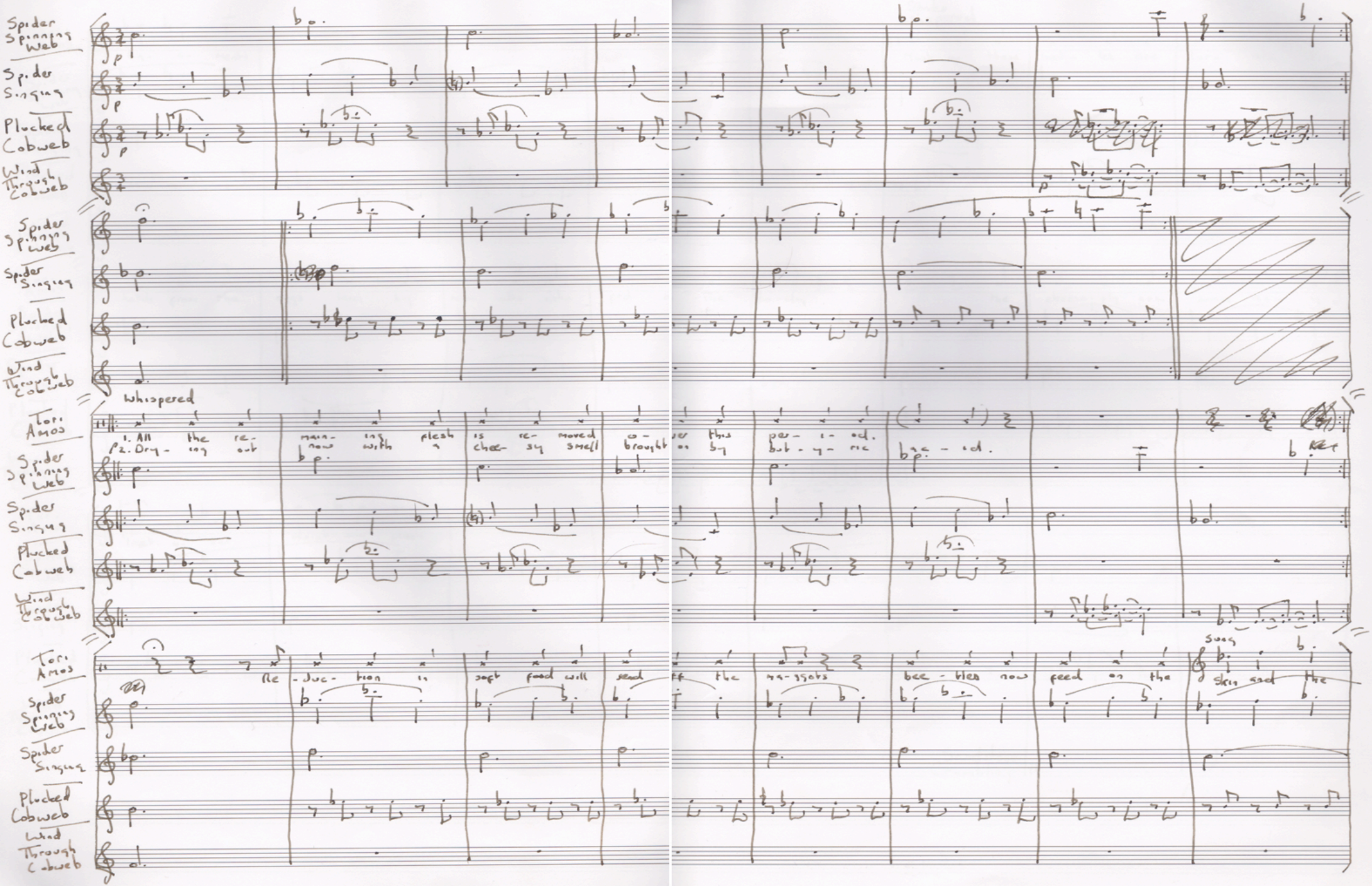
con-sume al-most all flesh the heat in-side will rise with in-sect ac-tiv-i-

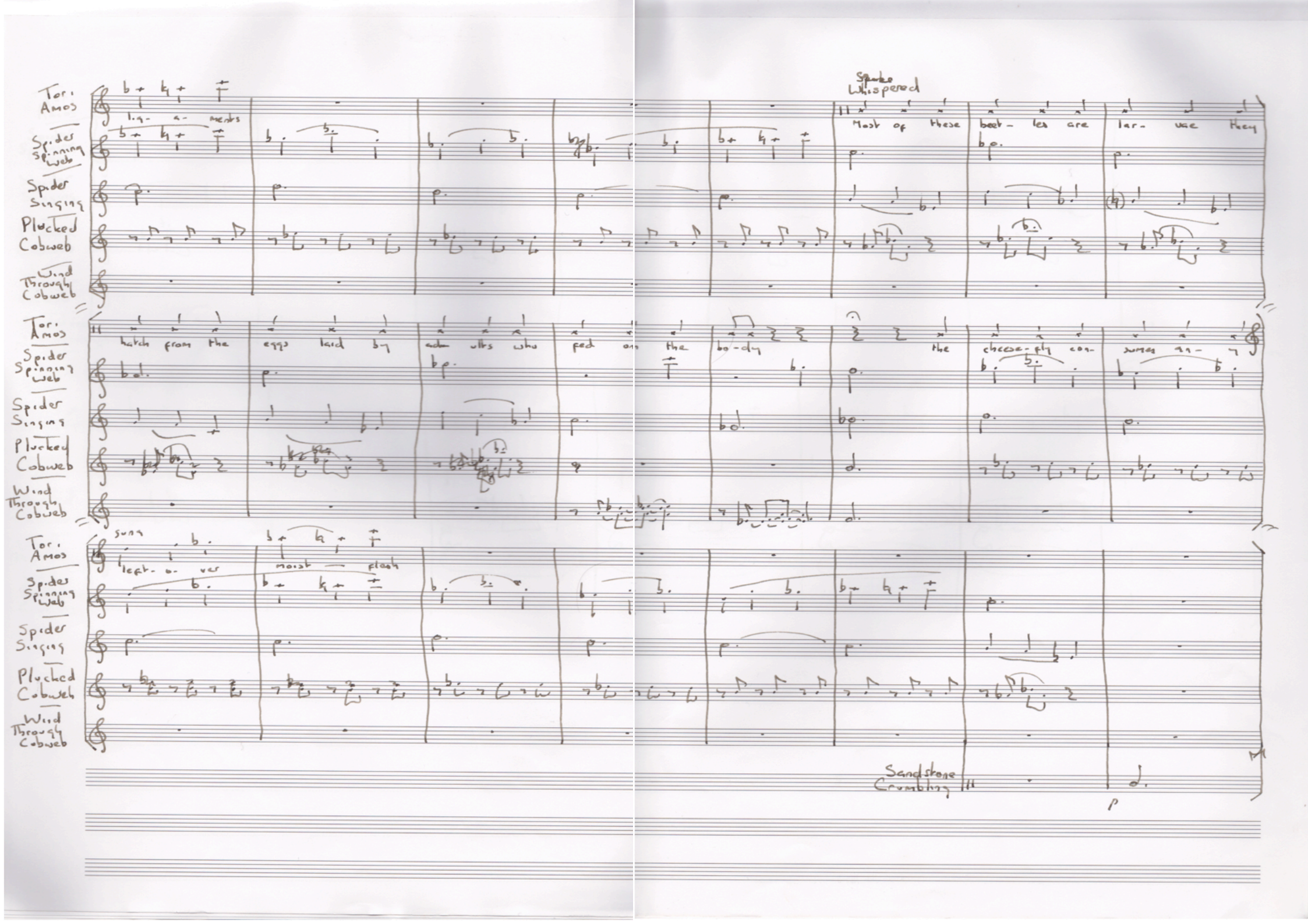
Morrissey
Bowed Oceans.

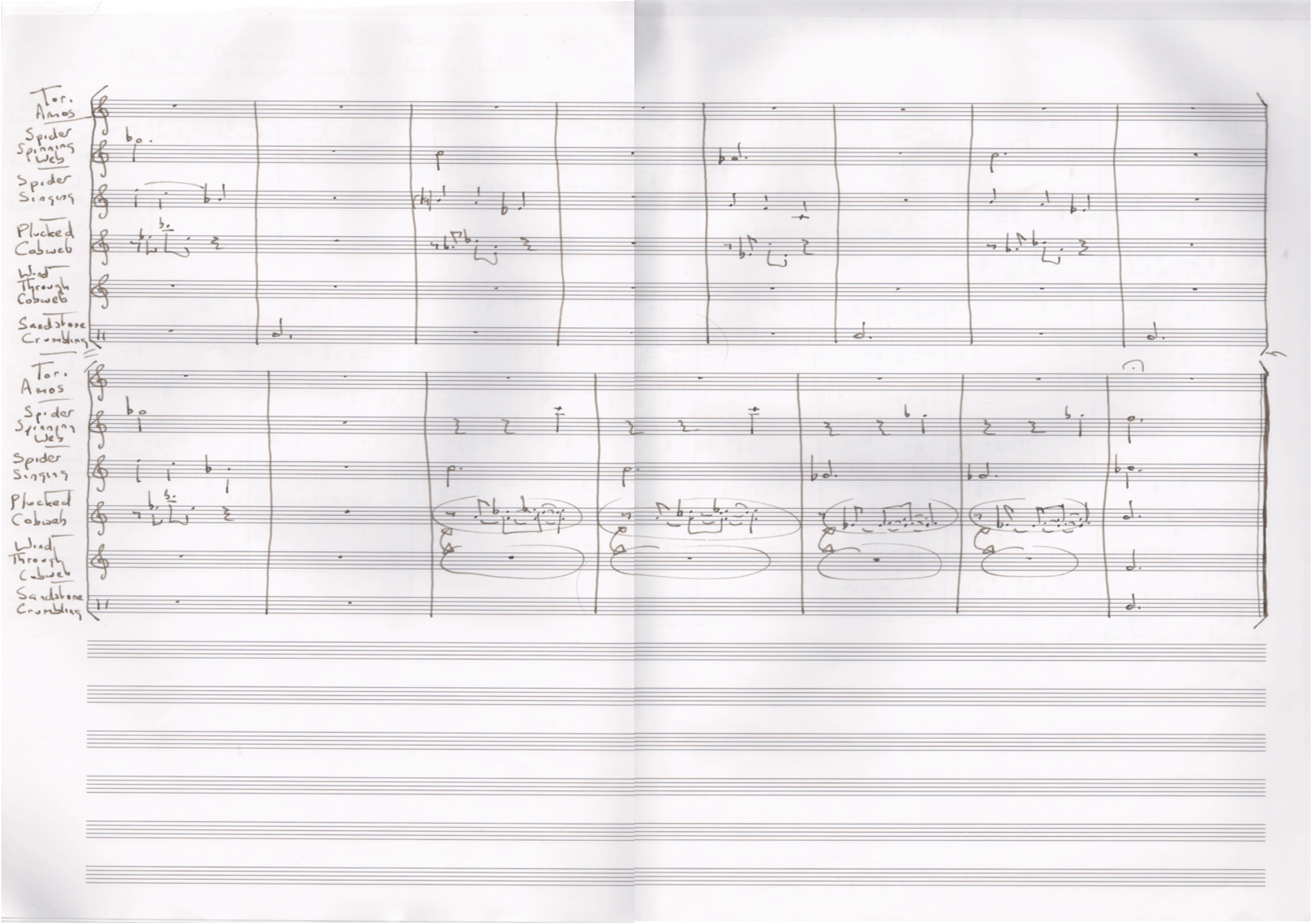
-ty

Moderate slow. Strange.

Bubonic fermentation - 20-50 days after death.

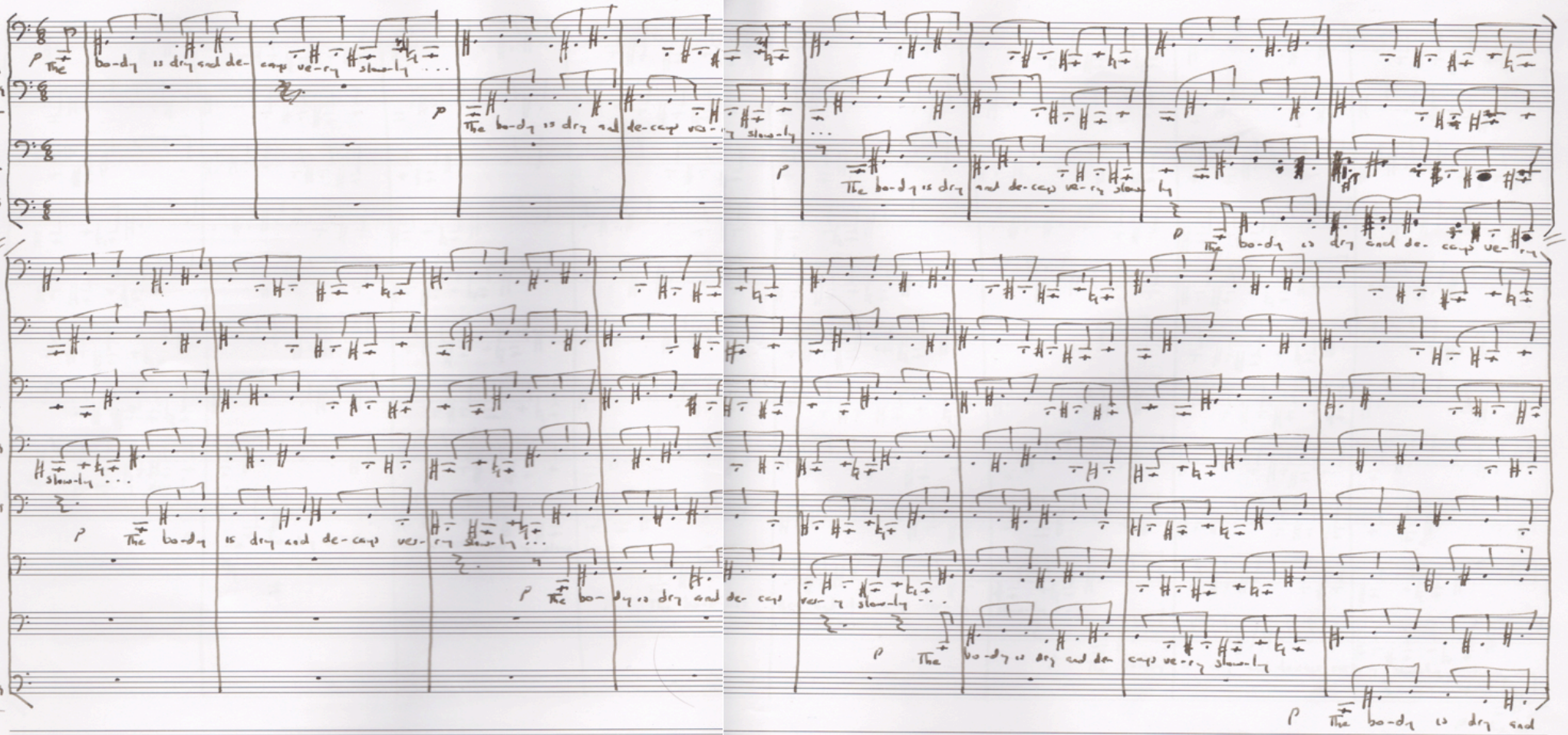


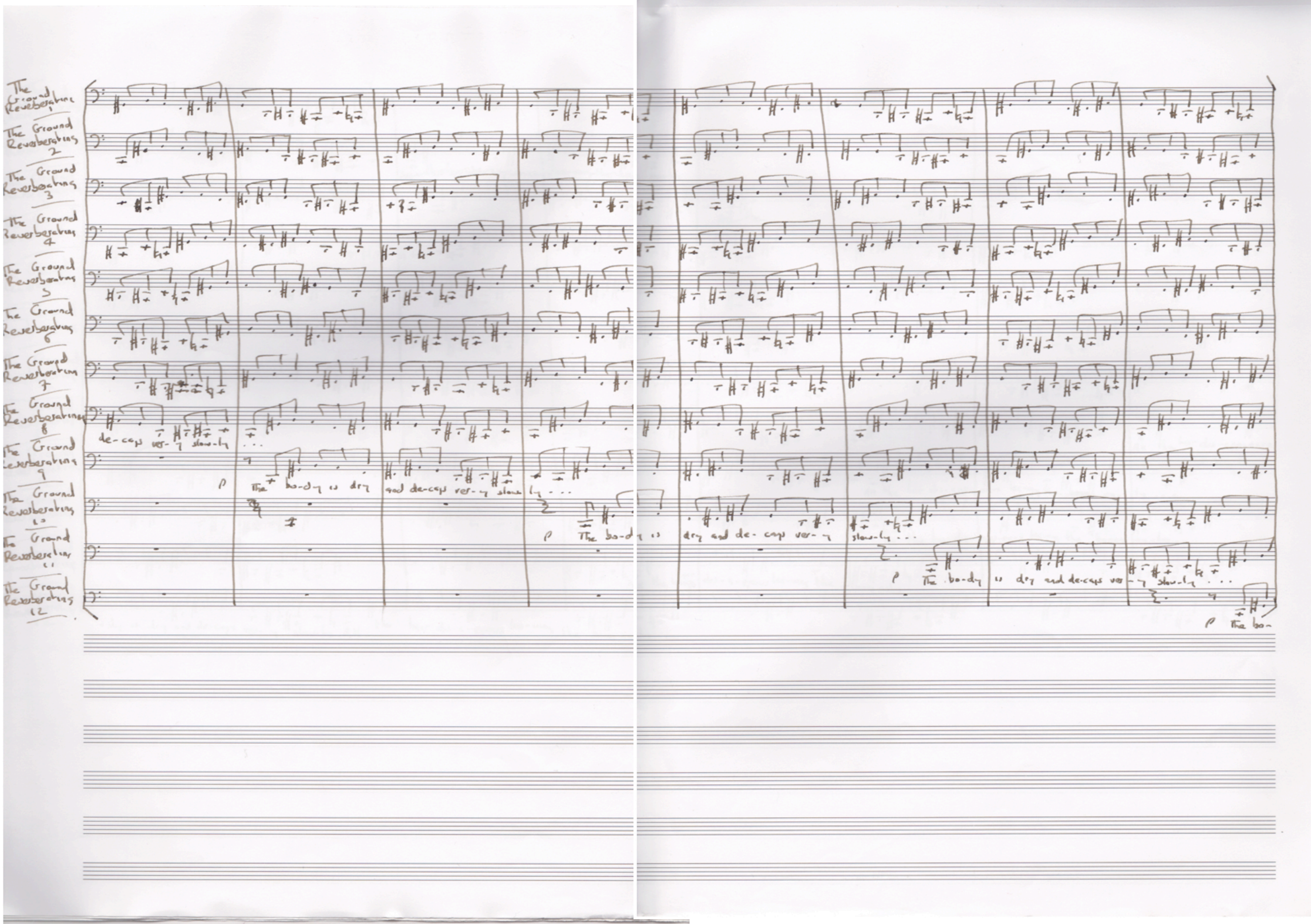

Tori Amos
Spider Spinning Web
Spider Singing
Plucked Cobweb
Wind Through Cobweb
lig- a- ments
Spoke Whispered
Most of these beet- les are lar- vae they
hatch from the eggs laid by ad- ults who fed on the bo- dy the cheese- fly con- sumes an- y
sung
left- o- ver moist flesh
Sandstone Crumbling

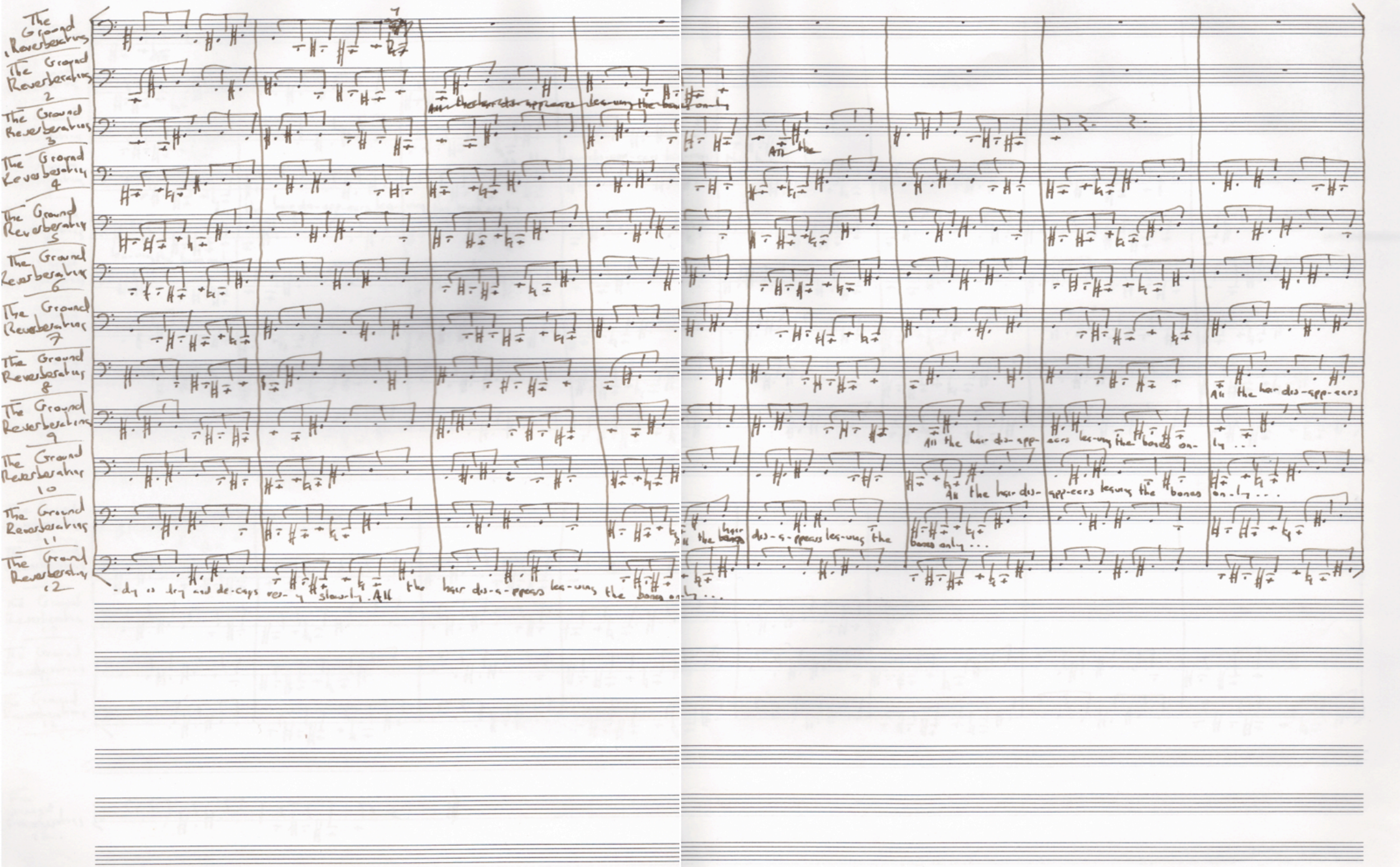

Tor. Amos
Spider Spinning Web
Spider Singing
Plucked Cobweb
Wind Through Cobweb
Sandstone Crumbling
Tor. Amos
Spider Spinning Web
Spider Singing
Plucked Cobweb
Wind Through Cobweb
Sandstone Crumbling

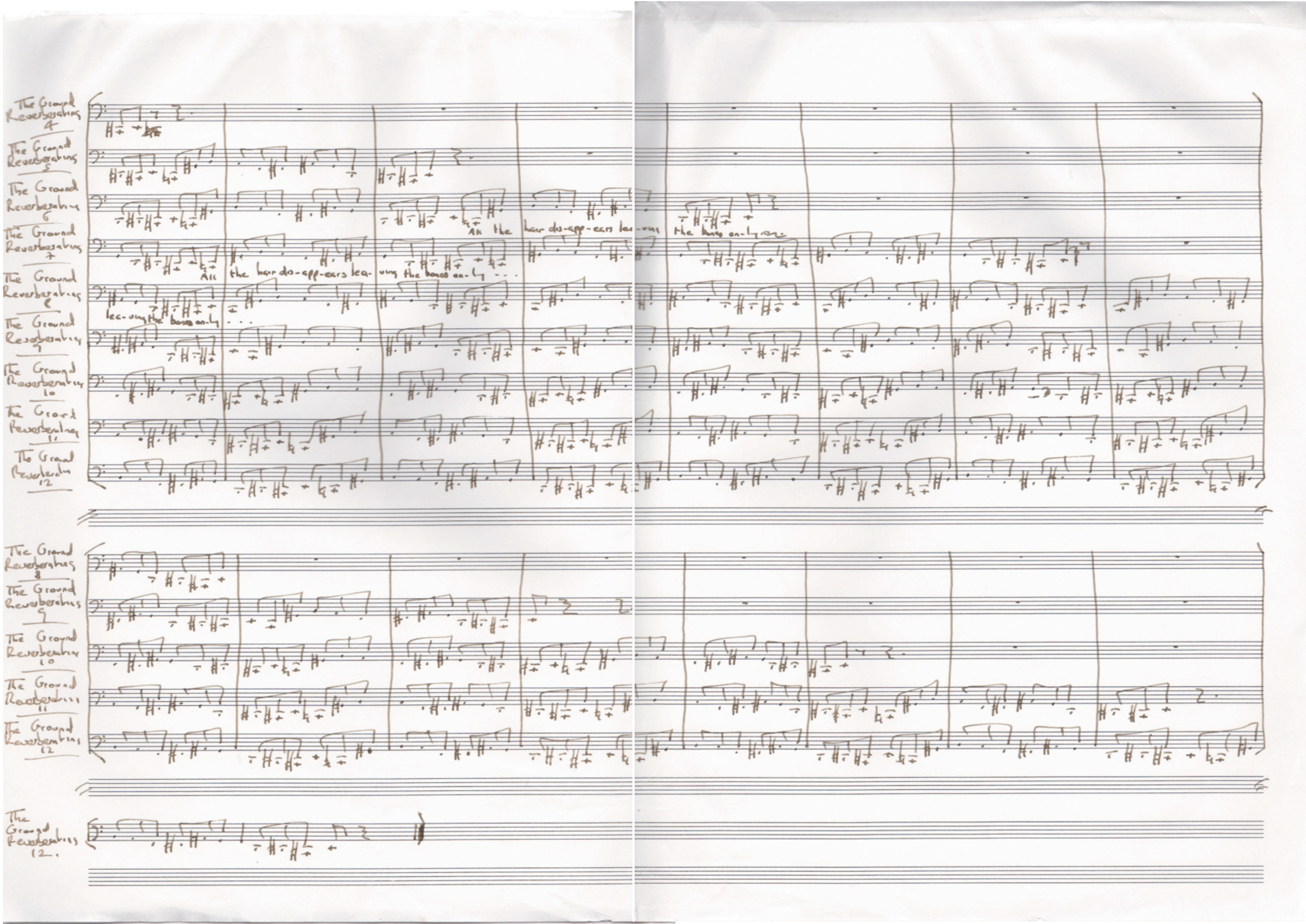
Dry Decay - 30 to 365 days after death

Very slow. Determined.
Each voice is deeper underground than the last.



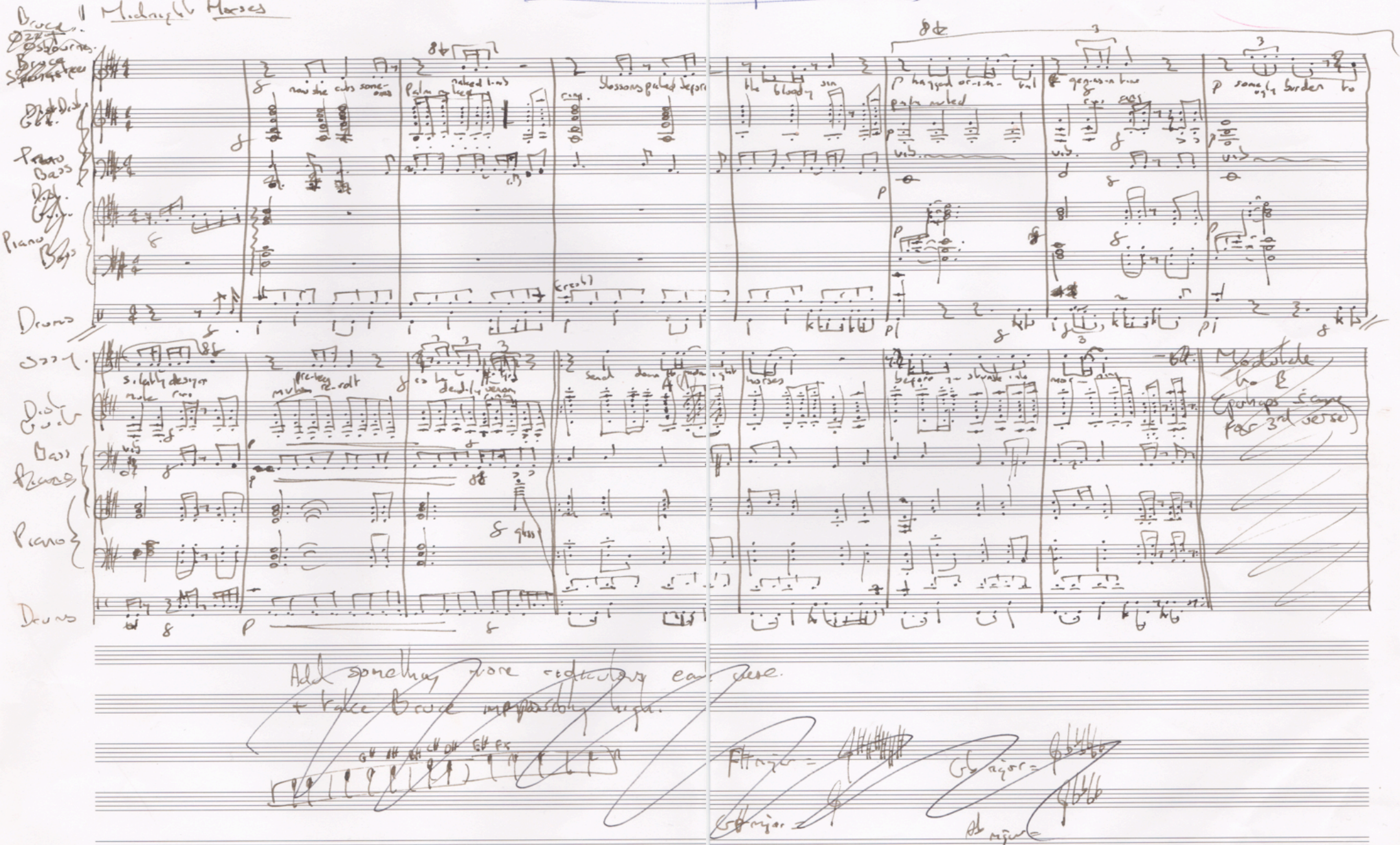

The Ground Reverberations 1
The Ground Reverberations 2
The Ground Reverberations 3
The Ground Reverberations 4
The Ground Reverberations 5
The Ground Reverberations 6
The Ground Reverberations 7
The Ground Reverberations 8
The Ground Reverberations 9
The Ground Reverberations 10
The Ground Reverberations 11
The Ground Reverberations 12
de-cays ver- y slow-ly
The bo-dy is dry
and de-cays ver- y slow-ly . . .
The bo-dy is dry and de-cays ver- y
slow-ly . . .
The bo-dy is dry and de-cays ver- y slow-ly . . .
The bo-


The Ground Reverberating 1
The Ground Reverberating 2
The Ground Reverberating 3
The Ground Reverberating 4
The Ground Reverberating 5
The Ground Reverberating 6
The Ground Reverberating 7
The Ground Reverberating 8
The Ground Reverberating 9
The Ground Reverberating 10
The Ground Reverberating 11
The Ground Reverberating 12
All the hair dis-appears leaving the bones only
All the
All the hair dis-appears leaving the bones only...
All the hair dis-appears leaving the bones only...
All the hair dis-appears leaving the bones only...
All the hair dis-appears leaving the bones only...
All the hair dis-appears leaving the bones only...
-dy is dry and de-cays ver-y slowly. All the hair dis-a-ppears leaving the bones only...


The Ground Reverberations 4
The Ground Reverberations 5
The Ground Reverberations 6
The Ground Reverberations 7
The Ground Reverberations 8
The Ground Reverberations 9
The Ground Reverberations 10
The Ground Reverberations 11
The Ground Reverberations 12
All the hair dis-app-ears leaving the bones only
The Ground Reverberations 8
The Ground Reverberations 9
The Ground Reverberations 10
The Ground Reverberations 11
The Ground Reverberations 12
The Ground Reverberations 12.

Three Imagray Songs

I Midnight Horses



~~Midnight Horses – parts to add~~

· Angel choir
· Good throwing light nigng bulb.

· Bruce ~~[illegible]~~ rides a motorbike up through the sky to heaven

Bruce
Choir of Angels
Choir of Angels

Bruce
Diol. Guit.
Bass Guit.
Piano
Enormous Canons
Drums

further memory through runs
ravishing flesh
devotion hangs from
her body crash.
palm moved
bleeding in chains
ring
tear up his childhood

BOOM! BOOM! BOOM! BOOM! CRASH! BOOM! BOOM! BOOM! BOOM! CRASH! BOOOOM! BOOOOM! BOOM! CRASH BOOOM!

SAME MATTHIAS HERE

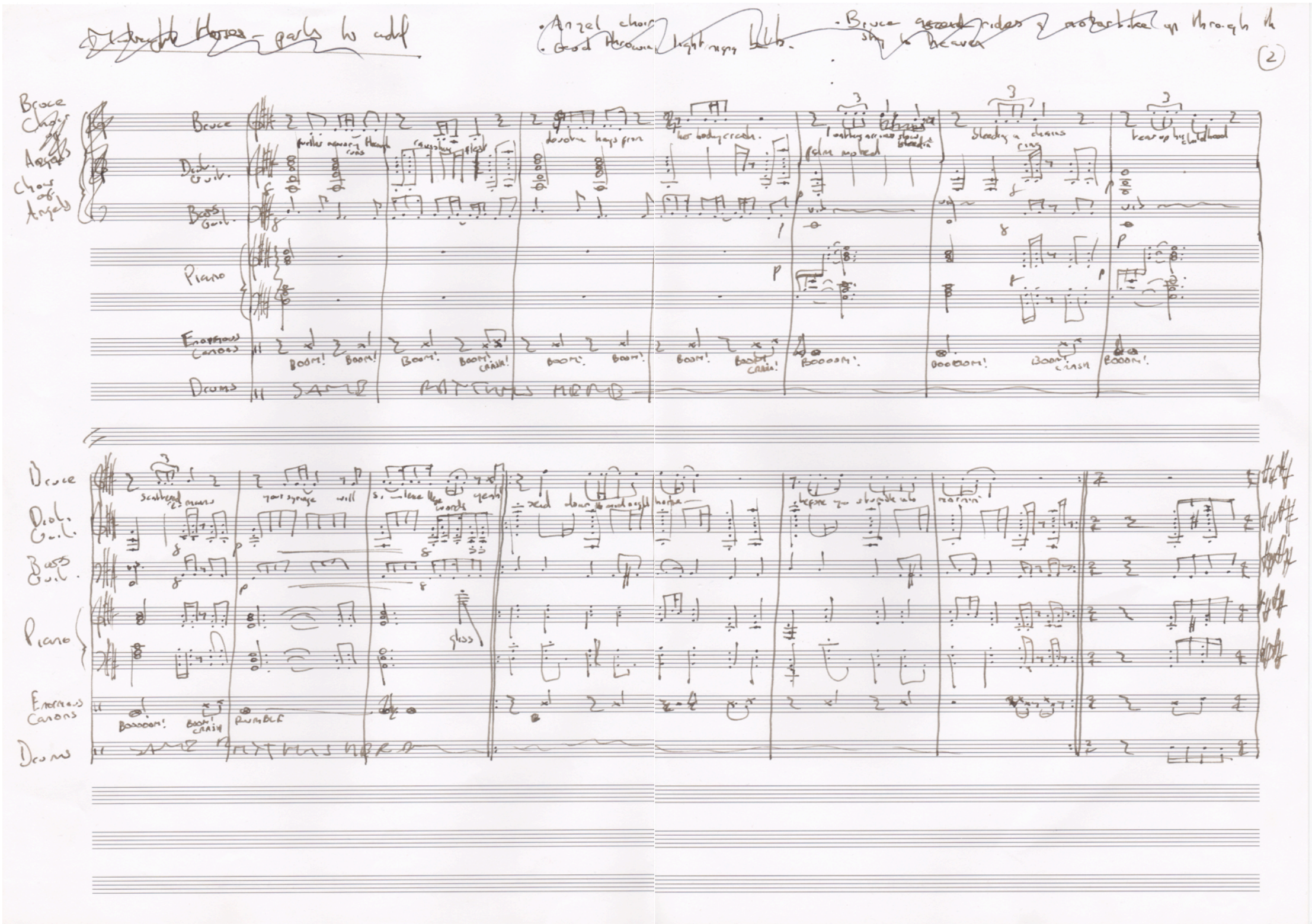
Bruce
Diol. Guit.
Bass Guit.
Piano
Enormous Canons
Drums

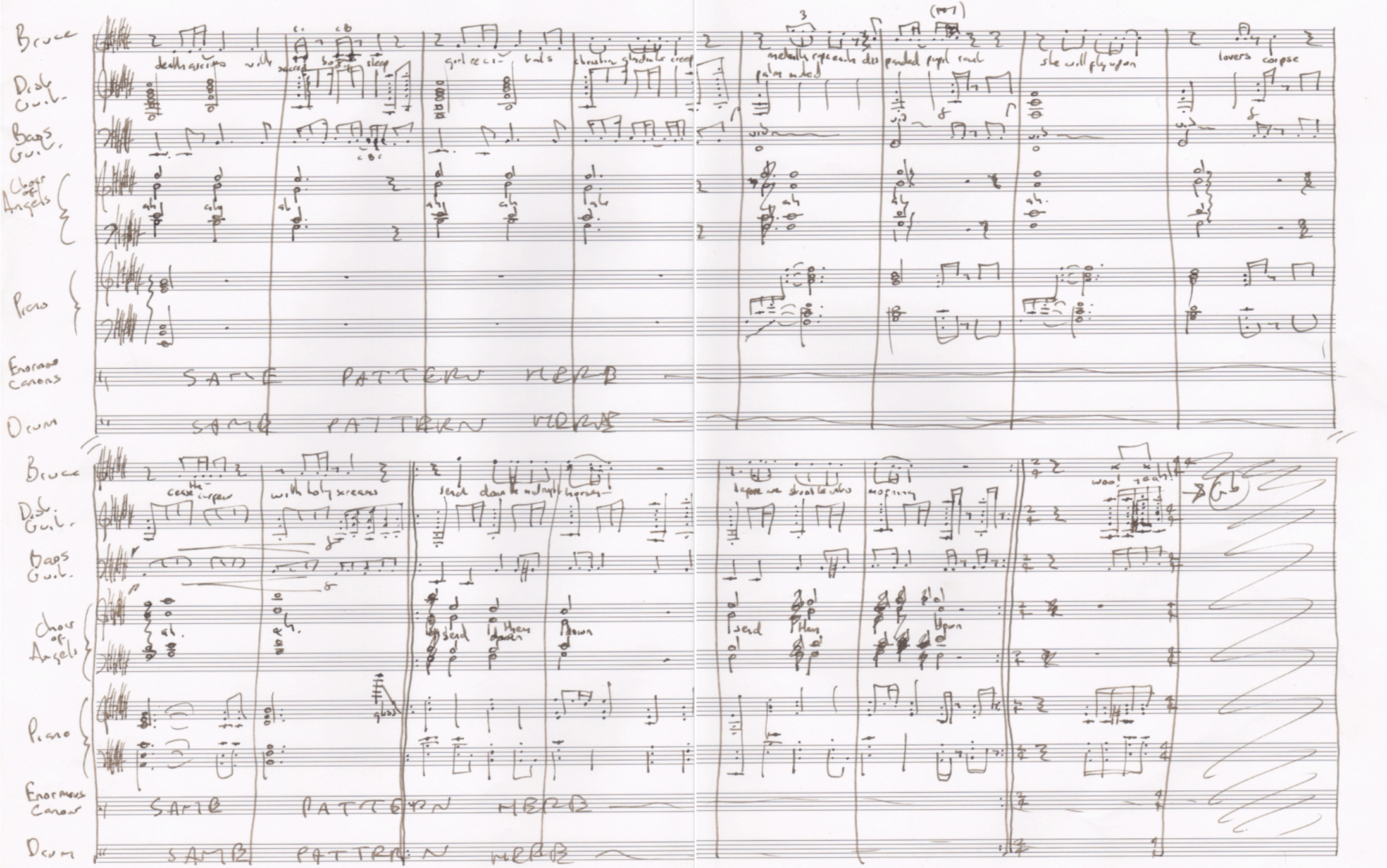
scattered 2 mans
your syringe will
silence these words
yeah
send down the midnight horse
before you stumble into
morning

gliss

BOOOOOM! BOOM! CRASH RUMBLE

SAME MATTHIAS HERE

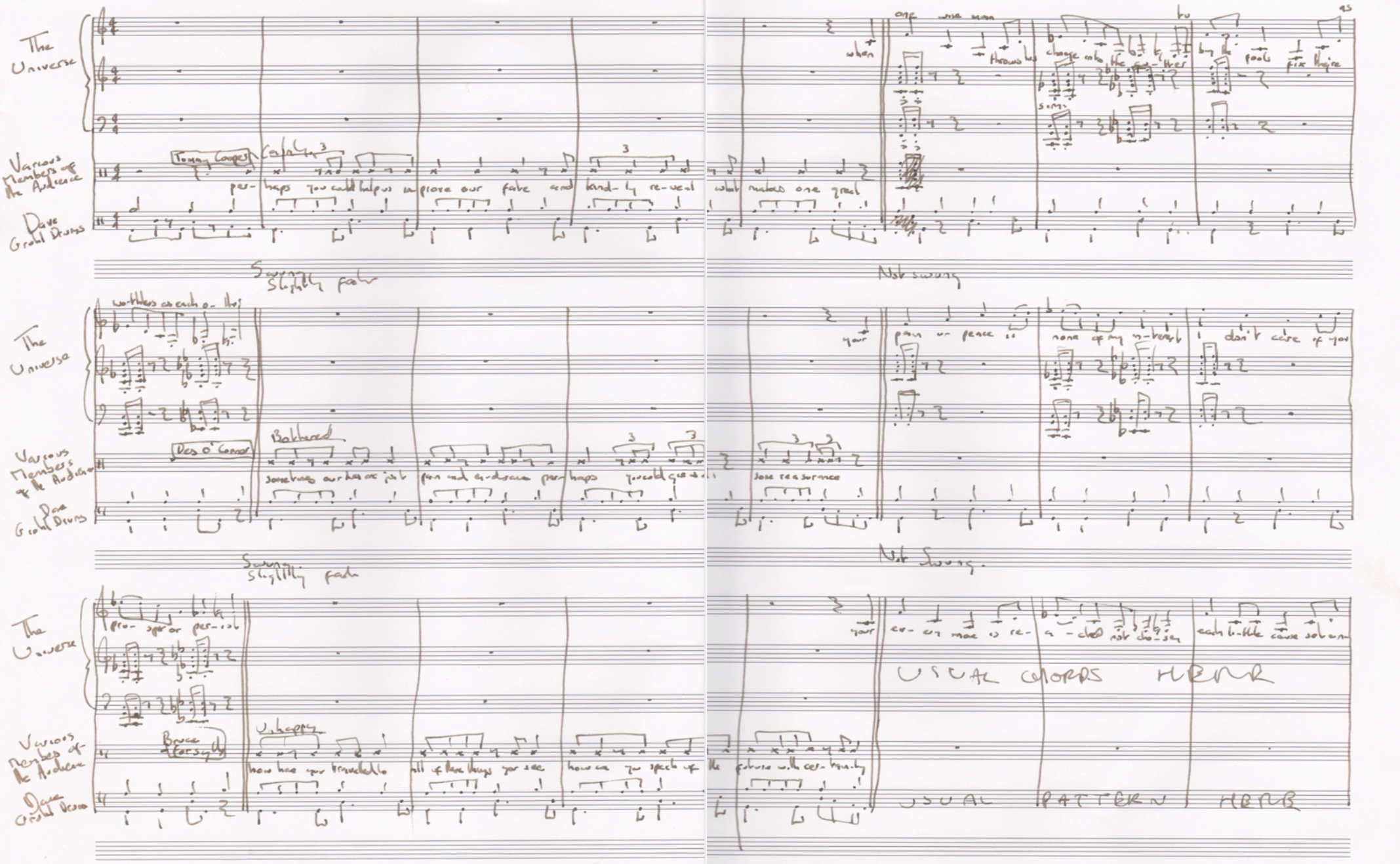


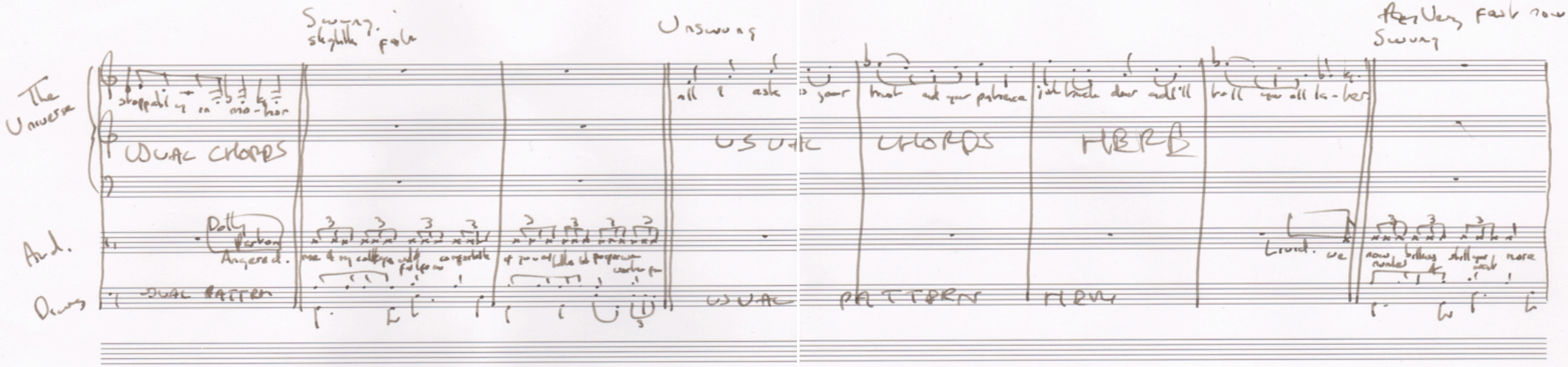

Bruce
Dist. Guit.
Bass Guit.
Choir of Angels
Piano
Enormous Canons
Drum
death ascribes with sacred body sleep
girl ecc- trals
christian gladiator creep
palm muted
metallic rope each dis panded pupil rank
she will fly upon
lovers corpse
ah
SAME PATTERN HERE
cease the carpet
with holy screams
send down the midnight horses
before we strike into morning
woo! yeah!
send them down
gliss
Enormous Canon

TV Voice: "Ladies and gentlemen, welcome back to:

An Audience With The Universe

Moderate. Swung.





Swung. slightly fast

Unswung

Very fast now. Swung

The Universe

stoppably in mo-tion

USUAL CHORDS

all I ask is your trust and your patience just trick door and I'll tell you all la-ter

USUAL CHORDS HERE

Aud.

Dolly Parton Angered.

Lived. we

now billions still your more

Drums

USUAL PATTERN

USUAL PATTERN HERE

Un.

Aud.

when they end will and what you are for?

Dr.

Spoken: Crikey, is that the time, earn, thank you, there'll be no more questions.

Greater Good Inc. (So far)

- The Ugly Men
- At Preston Primary
- Correspondance
- Laura
- Fingers
- Music To Move Furniture To
- Four Day Week
- Love Song
- Tragedy On Brighton Pier
- Greater Good Inc.
- Dancing Wierd
- Lazy Little Wednesday Morning Fuck
- Career
- You Will Forgive Me Someday, In A Better Time
- Performance Piece For Infinite Vocalists
- An Audience With The Universe
- Puzzle
- Dorothy Darling

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17 You Will Forgive Me Someday In A Better



the ONE and ONLY

PROFFESSER M.PP's

AMAZING

String Playing!



M usic M aking

MACHINES

IF YOUR FREE GIFT IS MISSING PLEASE ALERT THE VENDER

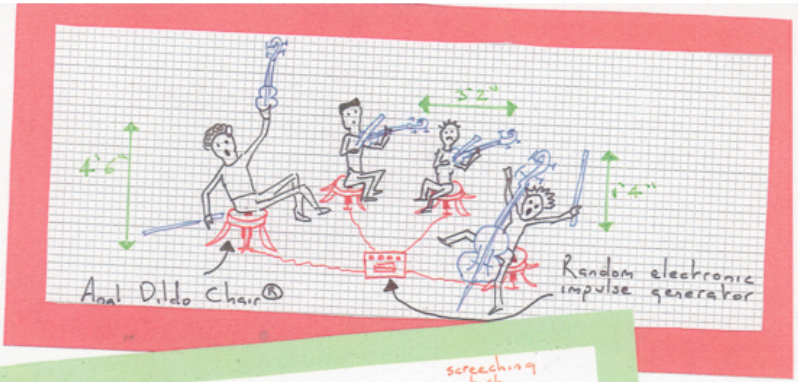
!

The following musical score contains the original designs for music making machines drawn by proffeser Mapp himself.

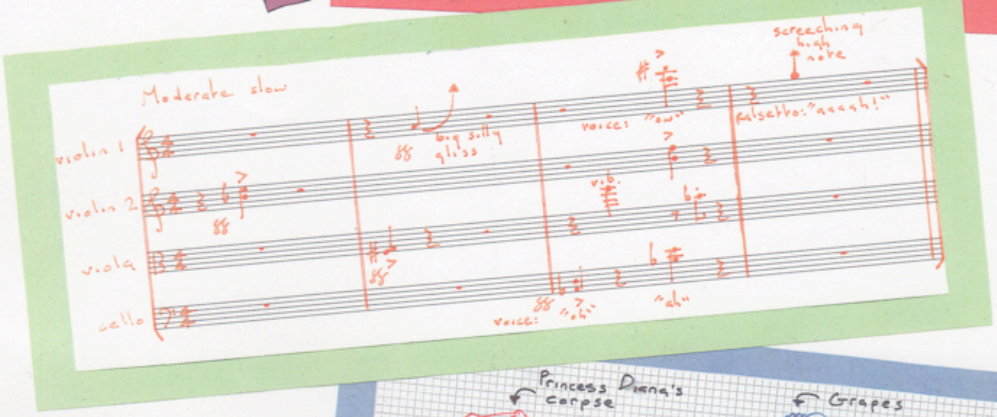
The reader is invited to imagine each extract of music being played by its corresponding machine.

For those of you unable to read music the score has been decorated with images of flowers and space creatures for your viewing pleasure.

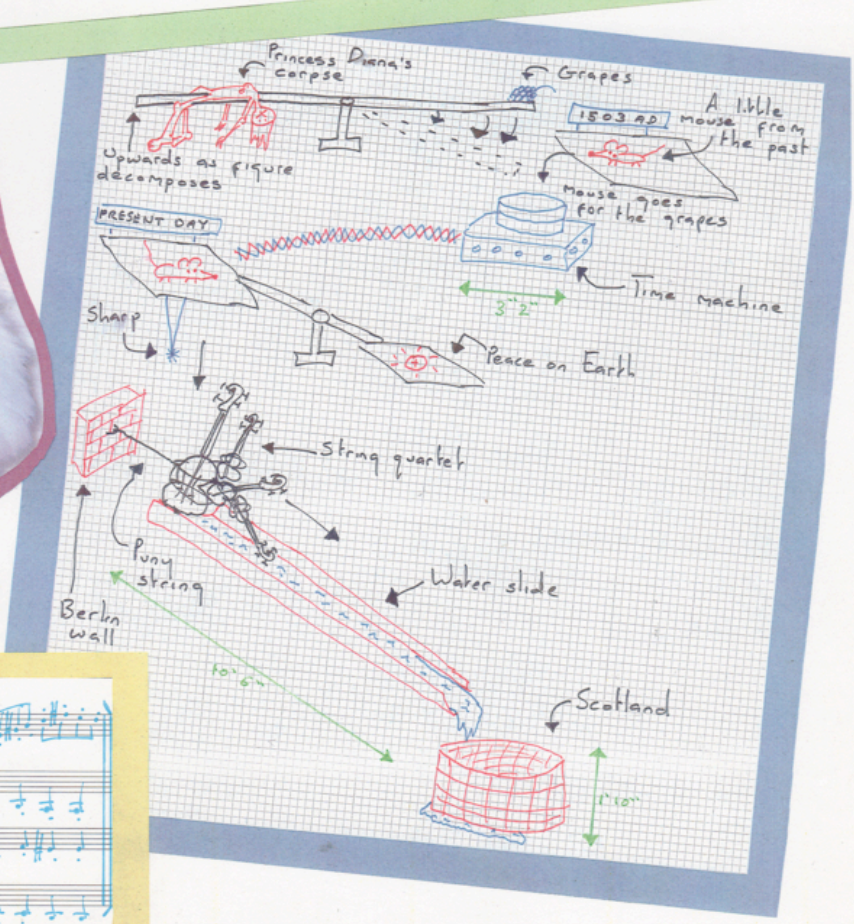



3'2"
4'6"
1'4"
Anal Dildo Chair®
Random electronic impulse generator

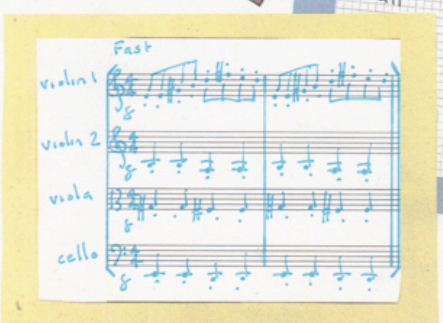
1


Moderate slow
screeching high note
violin 1
violin 2
viola
cello
big sultry gliss
voice: "ow"
falsetto: "aaaah!"
vib.
voice: "oh"
"ah"

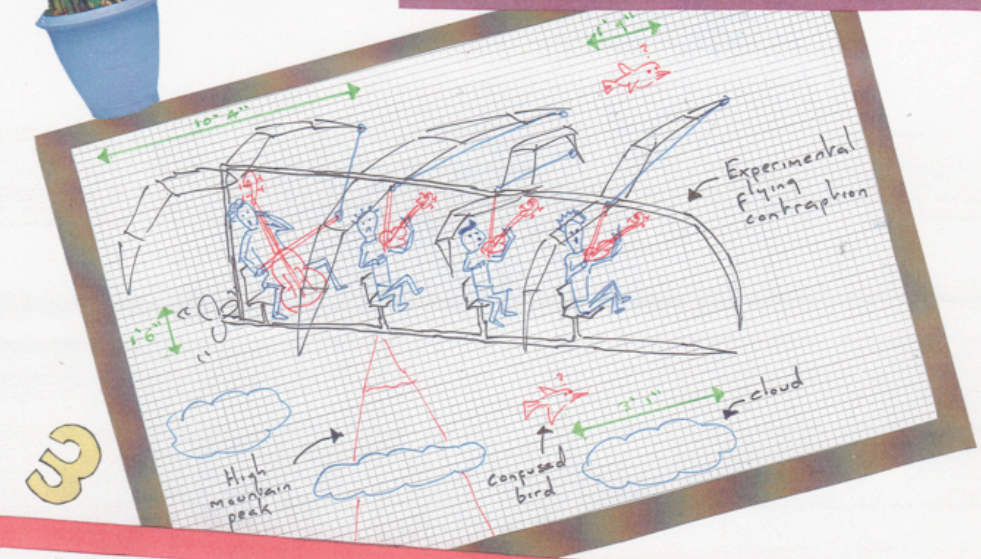



Princess Diana's corpse
Grapes
1503 AD
A little mouse from the past
Upwards as figure decomposes
mouse goes for the grapes
PRESENT DAY
Time machine
3'2"
Sharp
Peace on Earth
String quartet
Berlin wall
Puny string
Water slide
10'6"
Scotland
1'10"

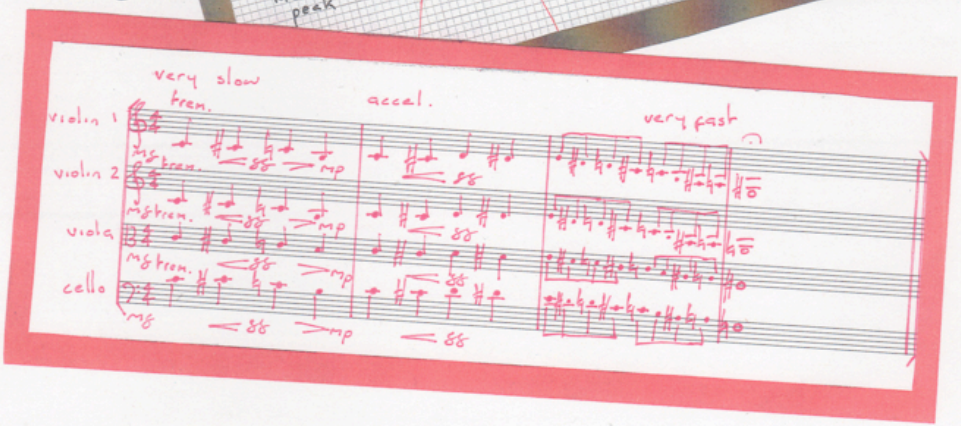
2

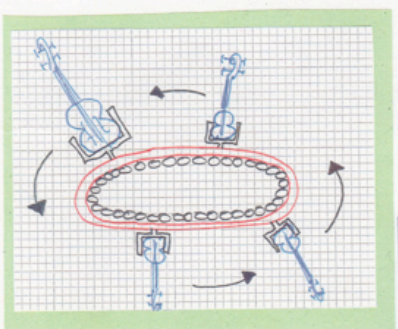

Fast
violin 1
violin 2
viola
cello

You'll need to bow with all your might
To keep this strange machine in flight!

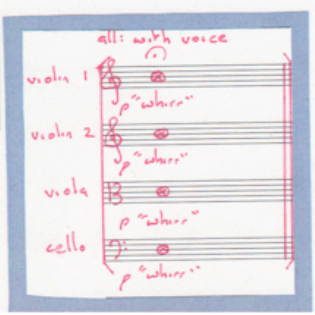


3





4







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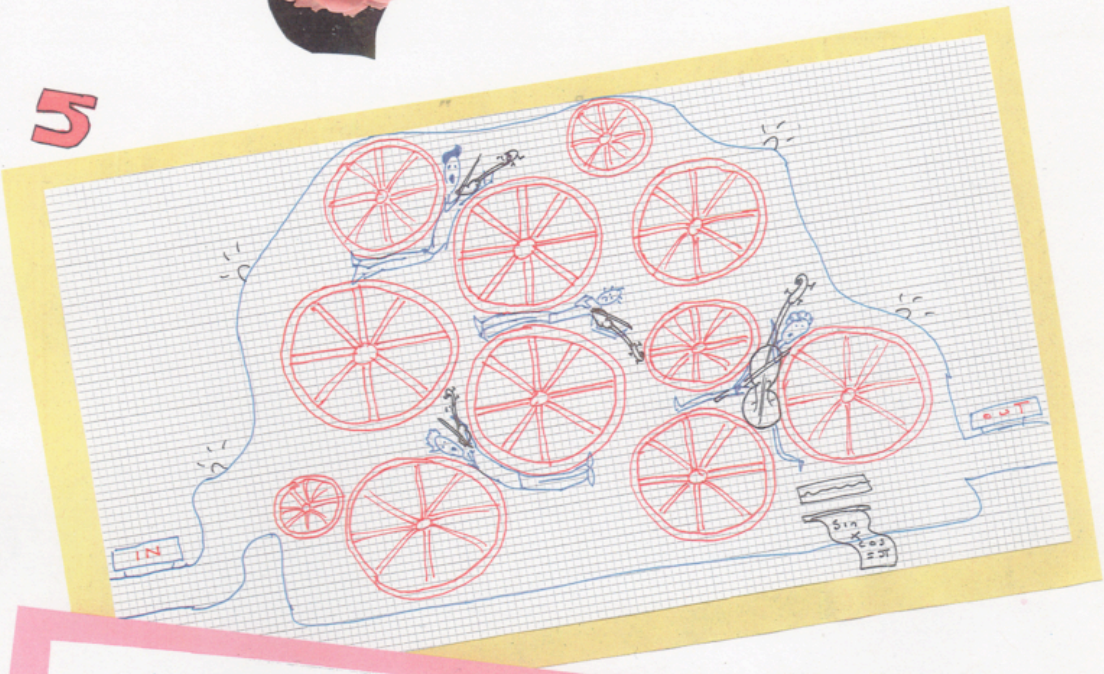
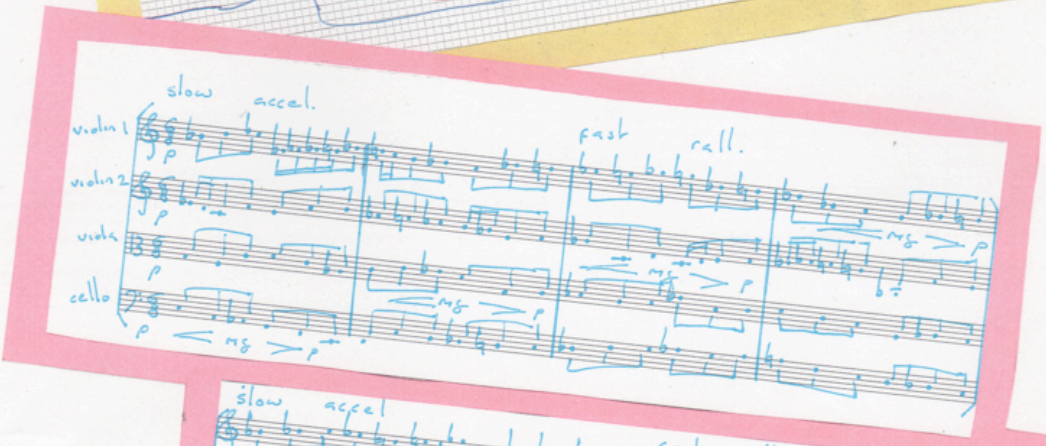
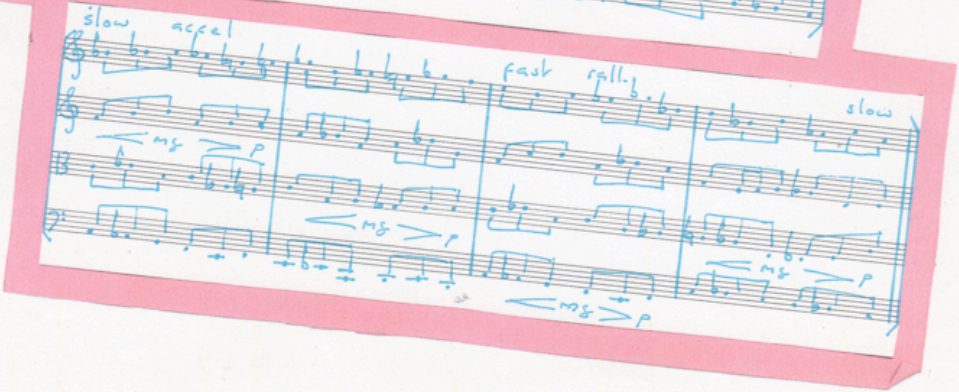
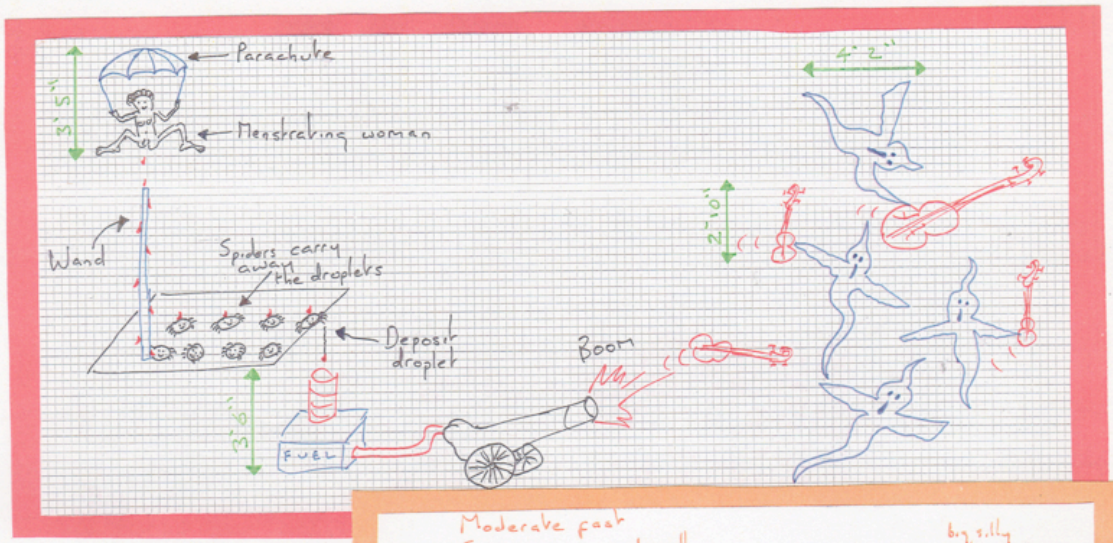
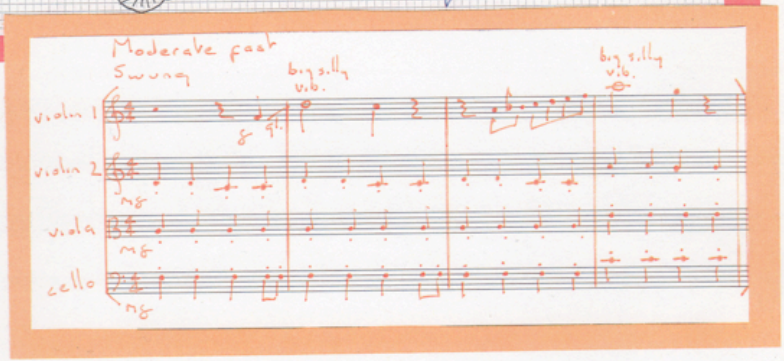

IN
OUT


slow
accel.
fast
rall.
violin 1
violin 2
viola
cello
mf
p


slow
accel
fast
rall.
slow
mf
p

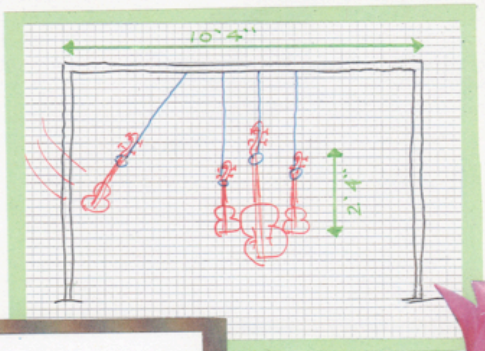

Parachute
Menstruating woman
5'-5"
Wand
Spiders carry away the droplets
Deposit droplet
3'-9"
FUEL
Boom
4'-2"
1'-10"

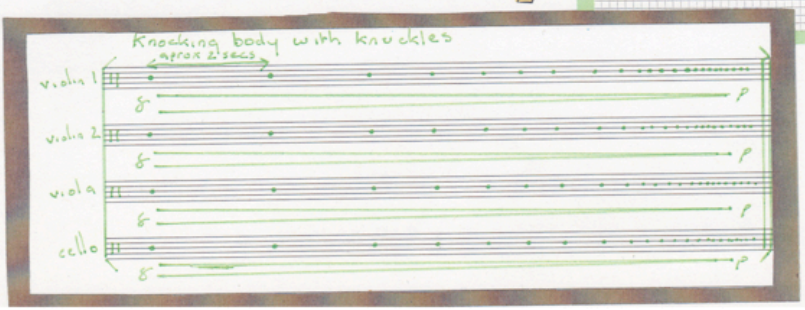
6


Moderate pace
Swung
big s.lly v.b.
big s.lly v.b.
violin 1
violin 2
viola
cello
mf

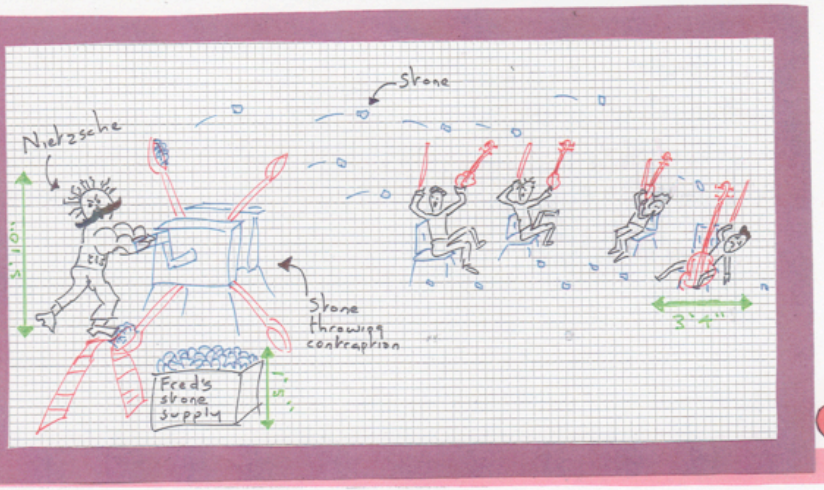


7


10'-4"
2'-4"

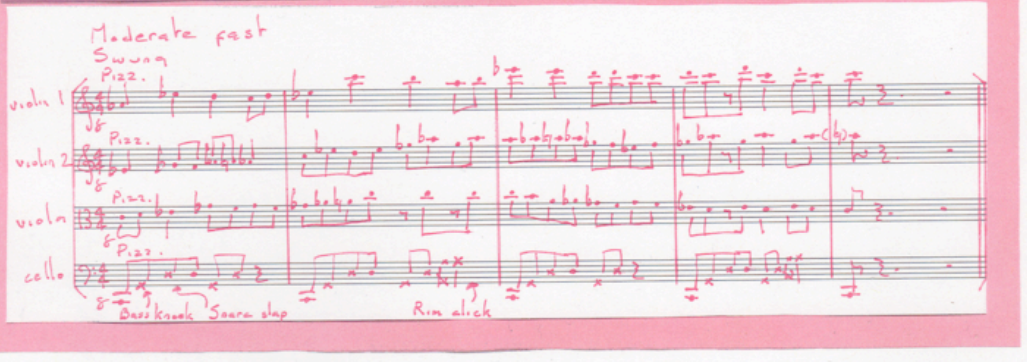

Knocking body with knuckles
approx 2 secs
violin 1
violin 2
viola
cello
p
f

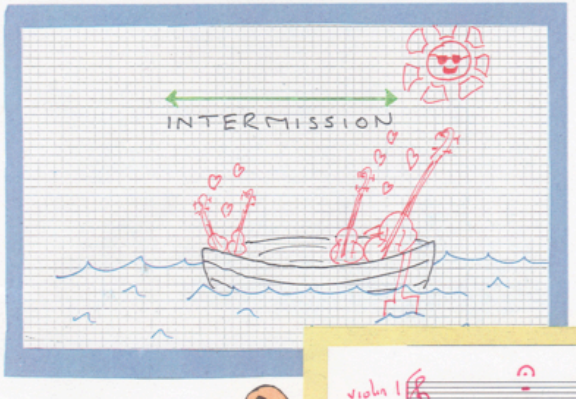



Stone
Nietzsche
5'-10"
Stone throwing contraption
Fred's stone supply
3'-4"

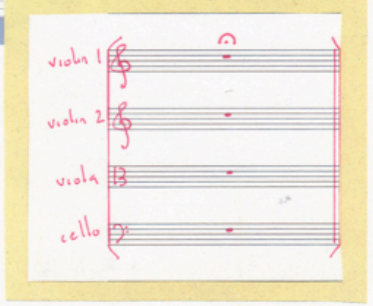
8



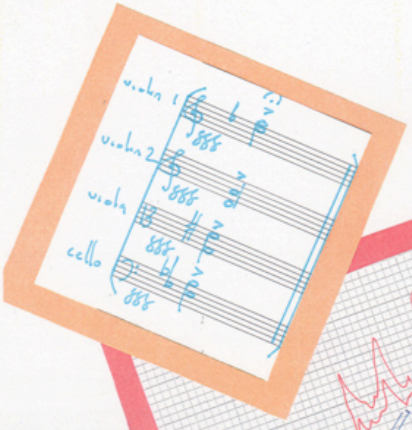

Moderate fast Swung
violin 1
violin 2
viola
cello
Pizz.
Bass knock
Snare slap
Rim click


INTERMISSION

9


violin 1
violin 2
viola
cello

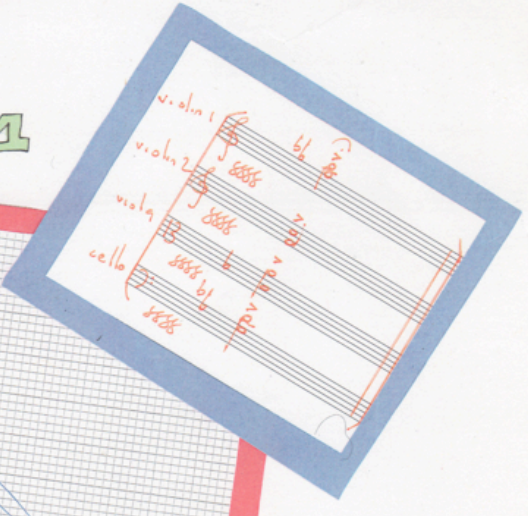



violin 1
violin 2
viola
cello

10

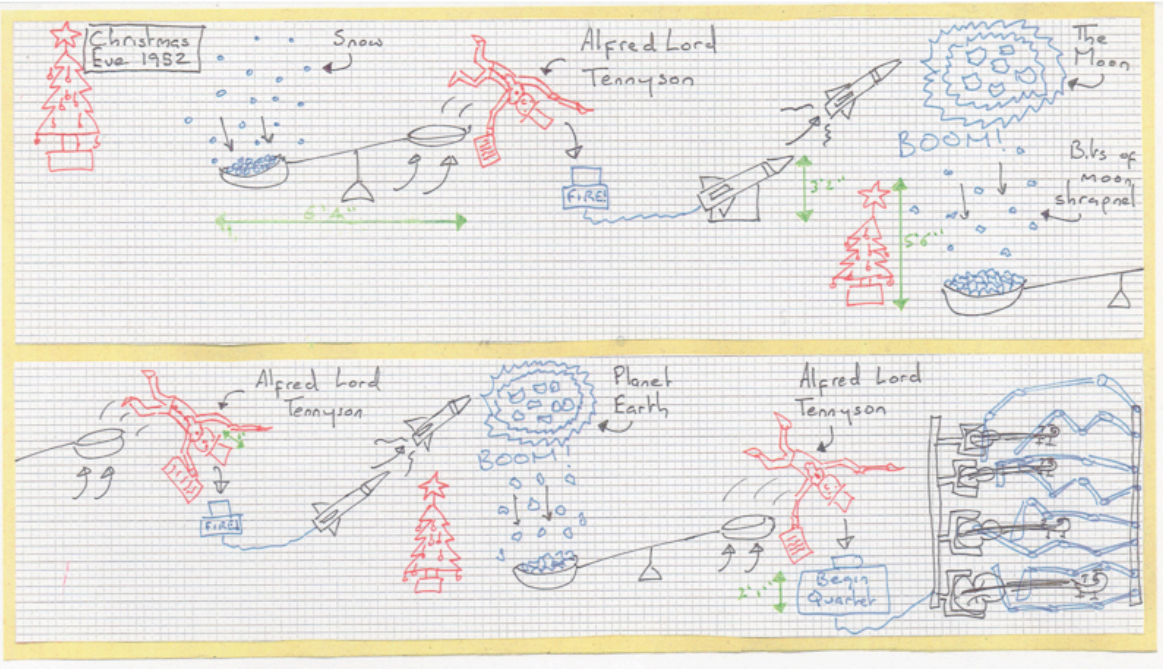

FIRE!
FIRE!
FIRE!
FIRE!

11

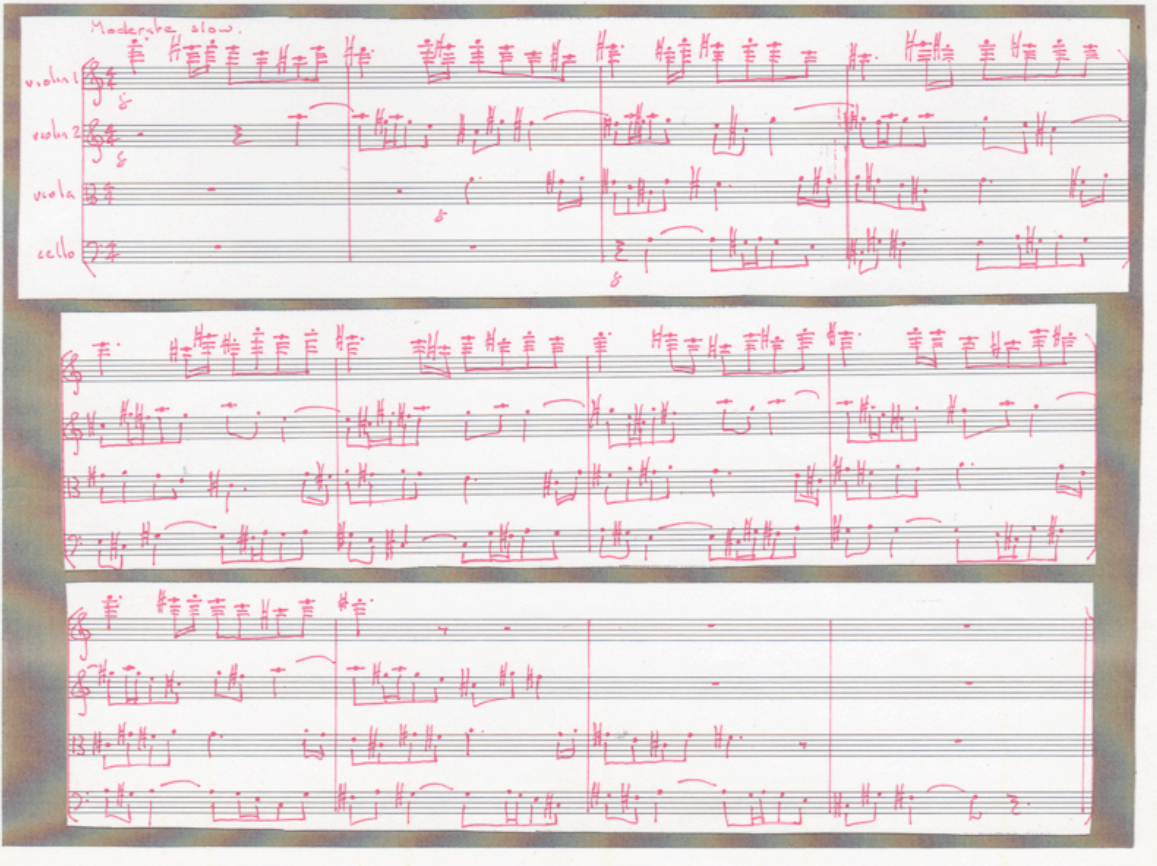

violin 1
violin 2
viola
cello





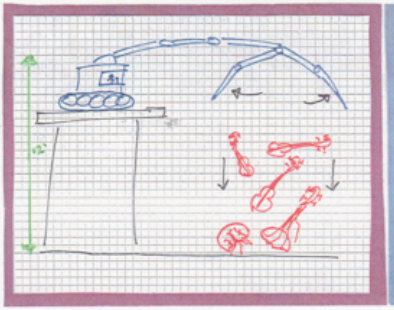

Christmas Eve 1952
Snow
Alfred Lord Tennyson
FIRE!
The Moon
BOOM!
Bits of moon shrapnel
Planet Earth
Begin Quarter

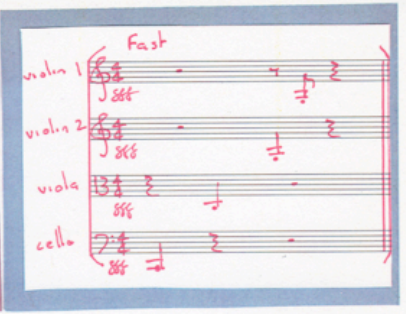
12

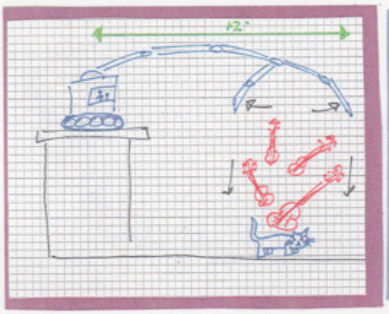

Moderate, slow.
violin 1
violin 2
viola
cello

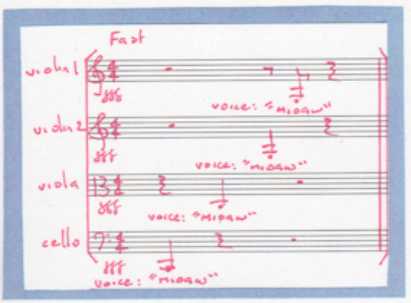


13


12'


Fast
violin 1
violin 2
viola
cello

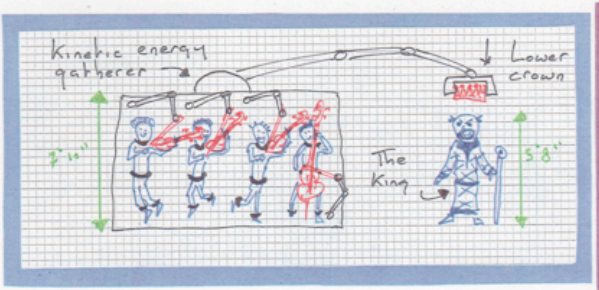

12'

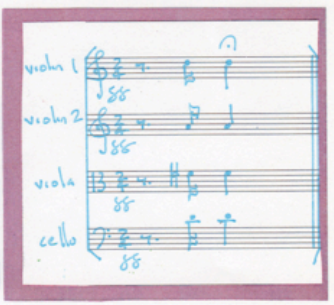

Fast
violin 1
violin 2
viola
cello
voice: "MIOAW"
voice: "MIOAW"
voice: "MIOAW"
voice: "MIOAW"

14

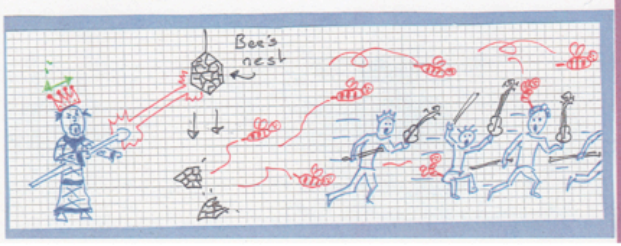


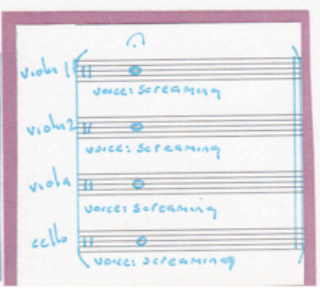
15


Kinetic energy gatherer
Lower crown
The King
2'-10"
5'-8"

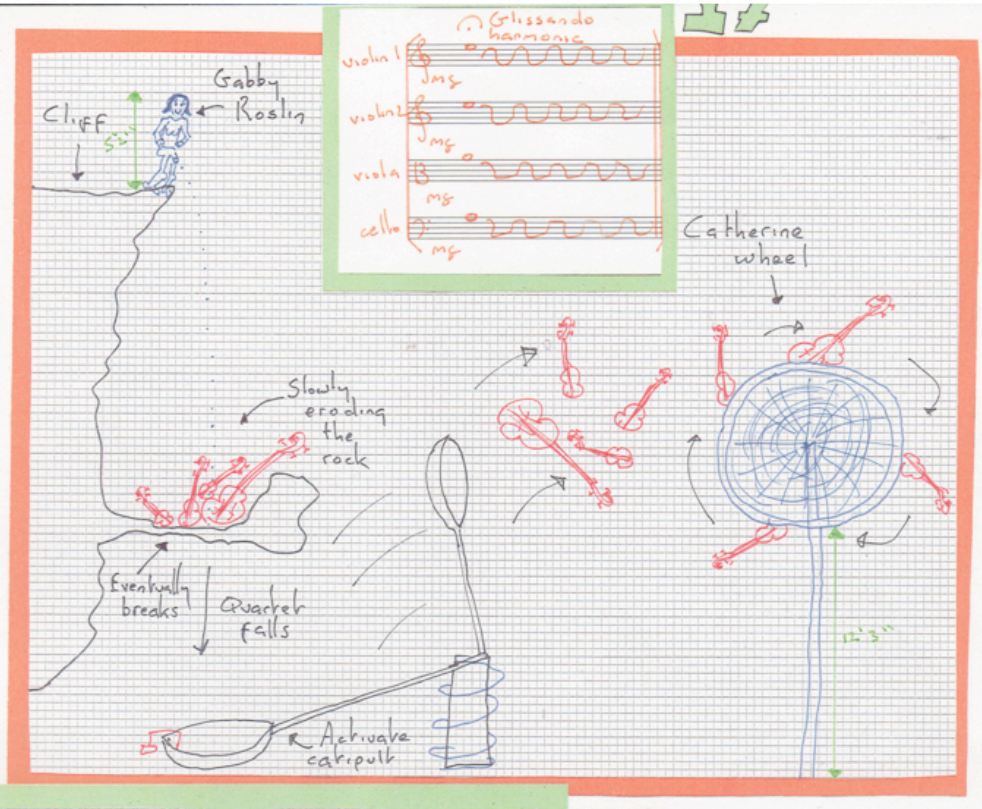

violin 1
violin 2
viola
cello

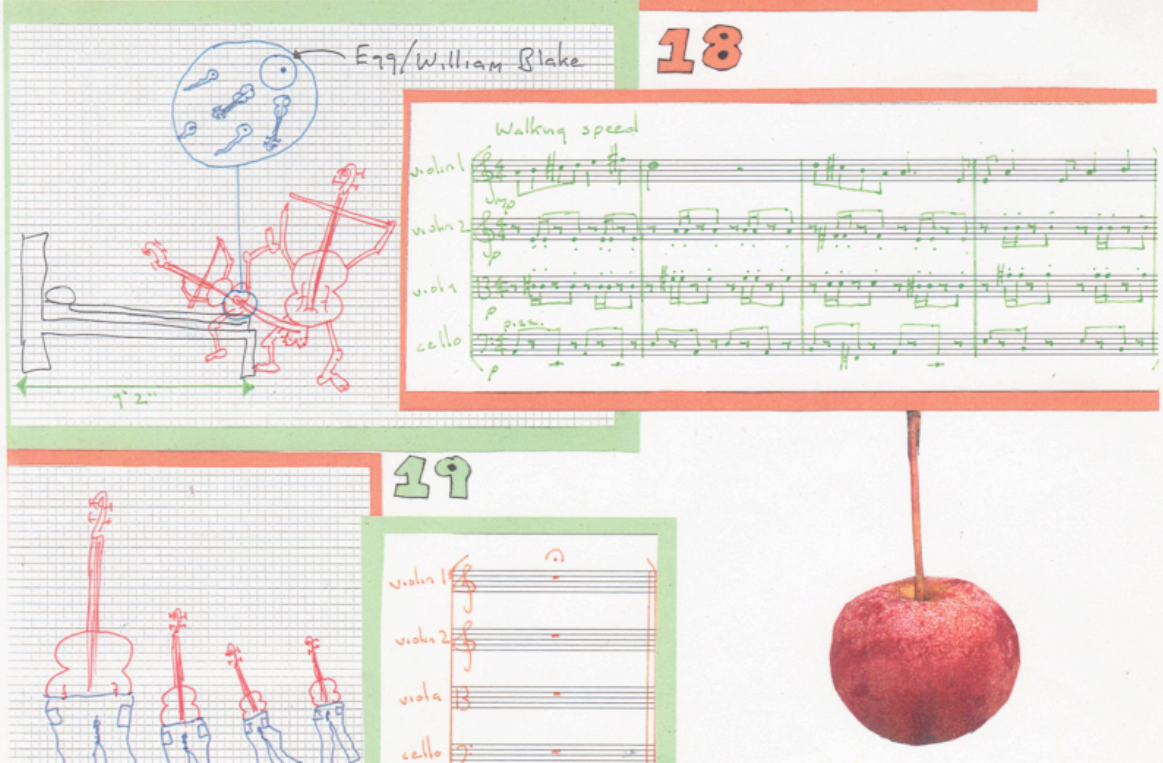



Bee's nest

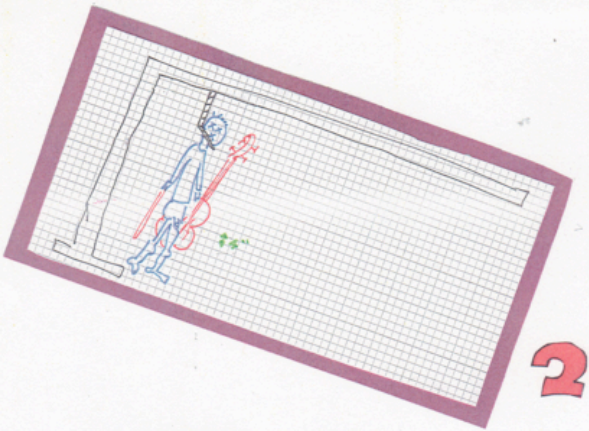

violin 1
violin 2
viola
cello
voices screaming
voices screaming
voices screaming
voices screaming

16

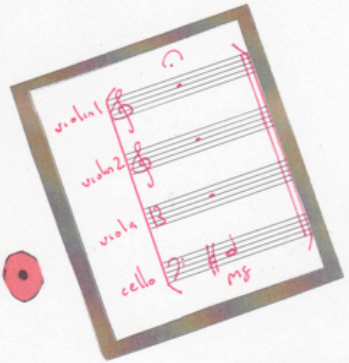

17
Glissando harmonic
violin 1
violin 2
viola
cello
mg
Gabby Roslin
Cliff
5'2"
Slowly eroding the rock
Eventually breaks
Quarker falls
Activate catapult
Catherine wheel
12'3"

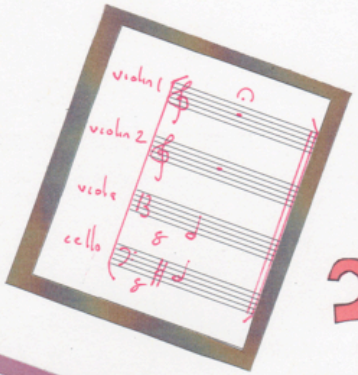

18
Egg/William Blake
9'2"
Walking speed
violin 1
violin 2
viola
cello
mp
p
pizz.

19
violin 1
violin 2
viola
cello

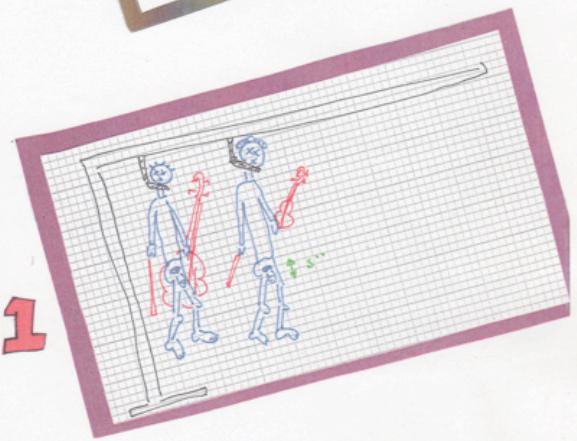


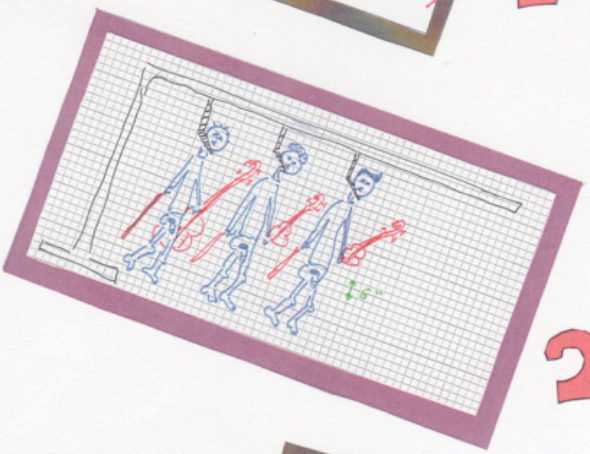
20


violin 1
violin 2
viola
cello
mf

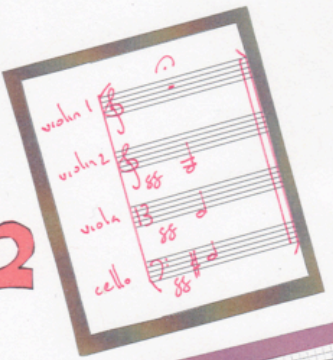

violin 1
violin 2
viola
cello

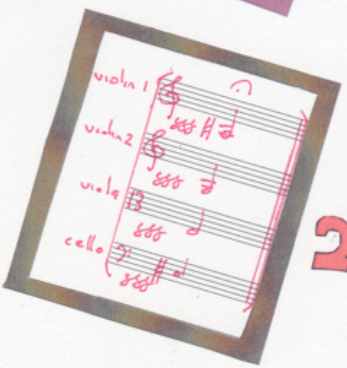
21



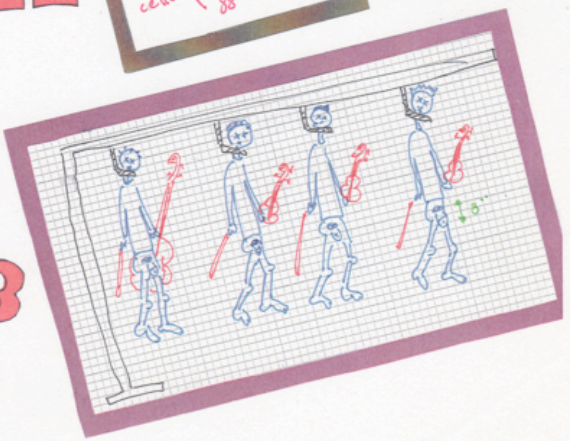


22

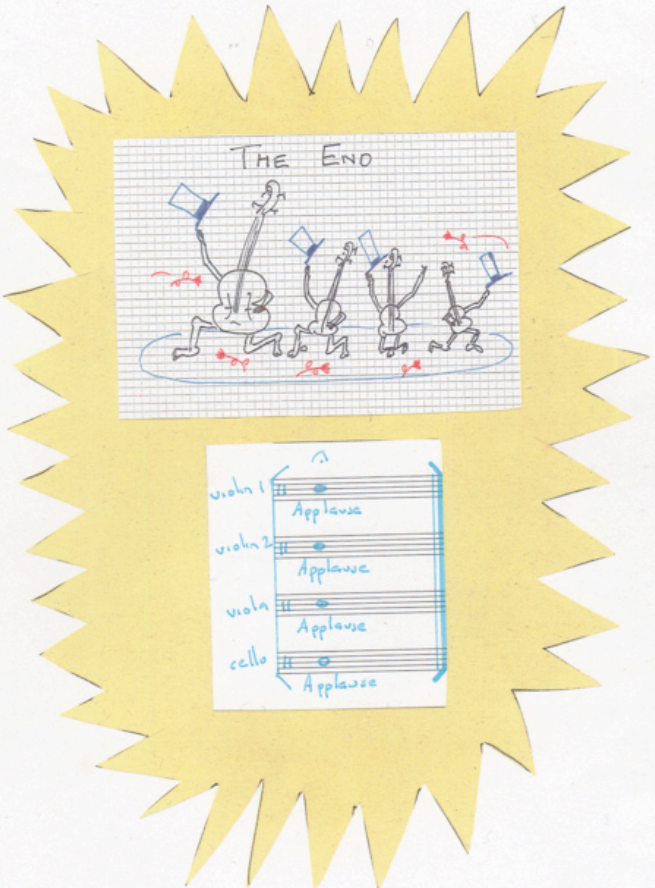

violin 1
violin 2
viola
cello


violin 1
violin 2
viola
cello

23



24


THE END
violin 1
Applause
violin 2
Applause
viola
Applause
cello
Applause

With Apologies To Structure

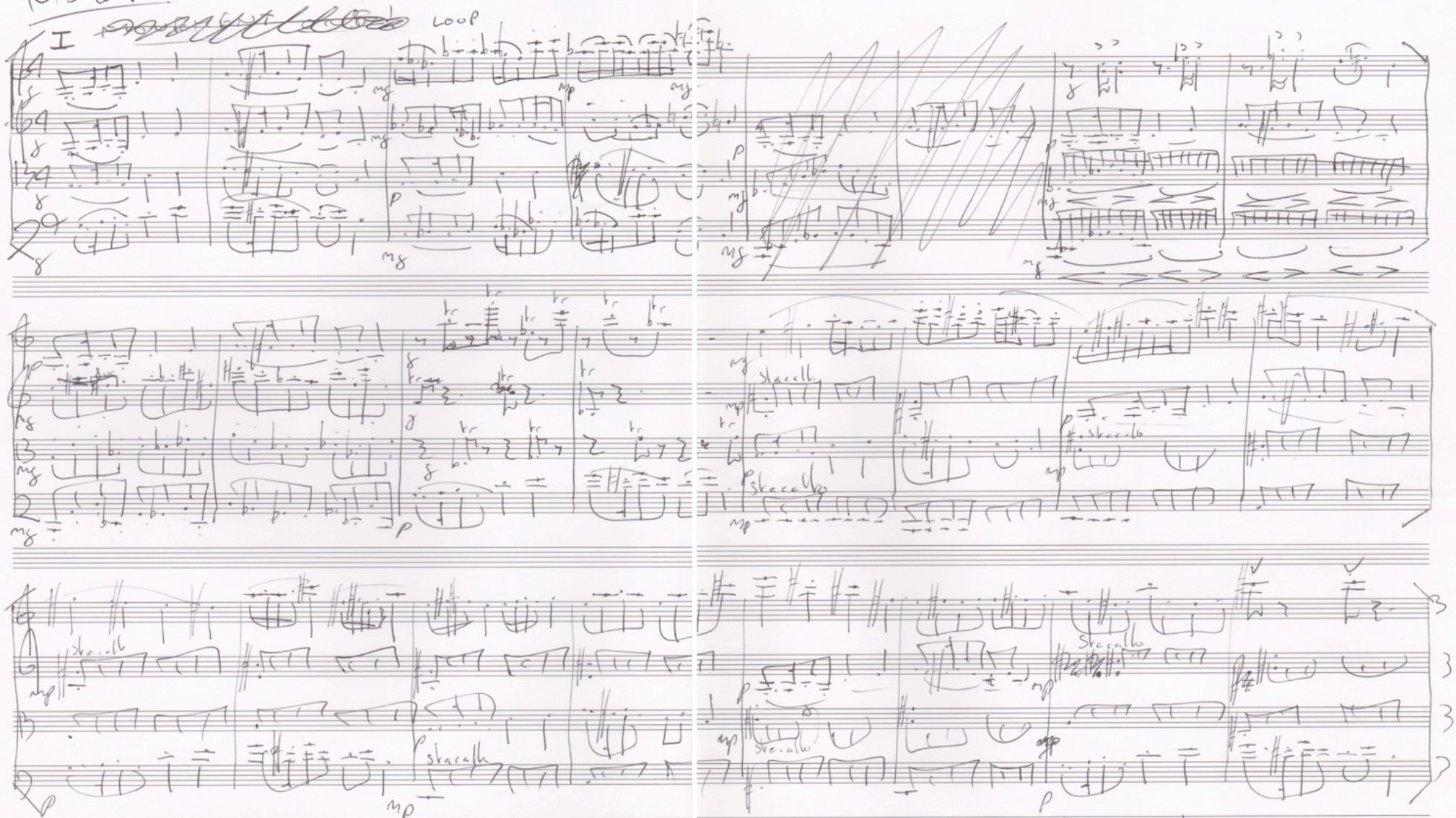
I

Moderate

I

LOOP

String quartet



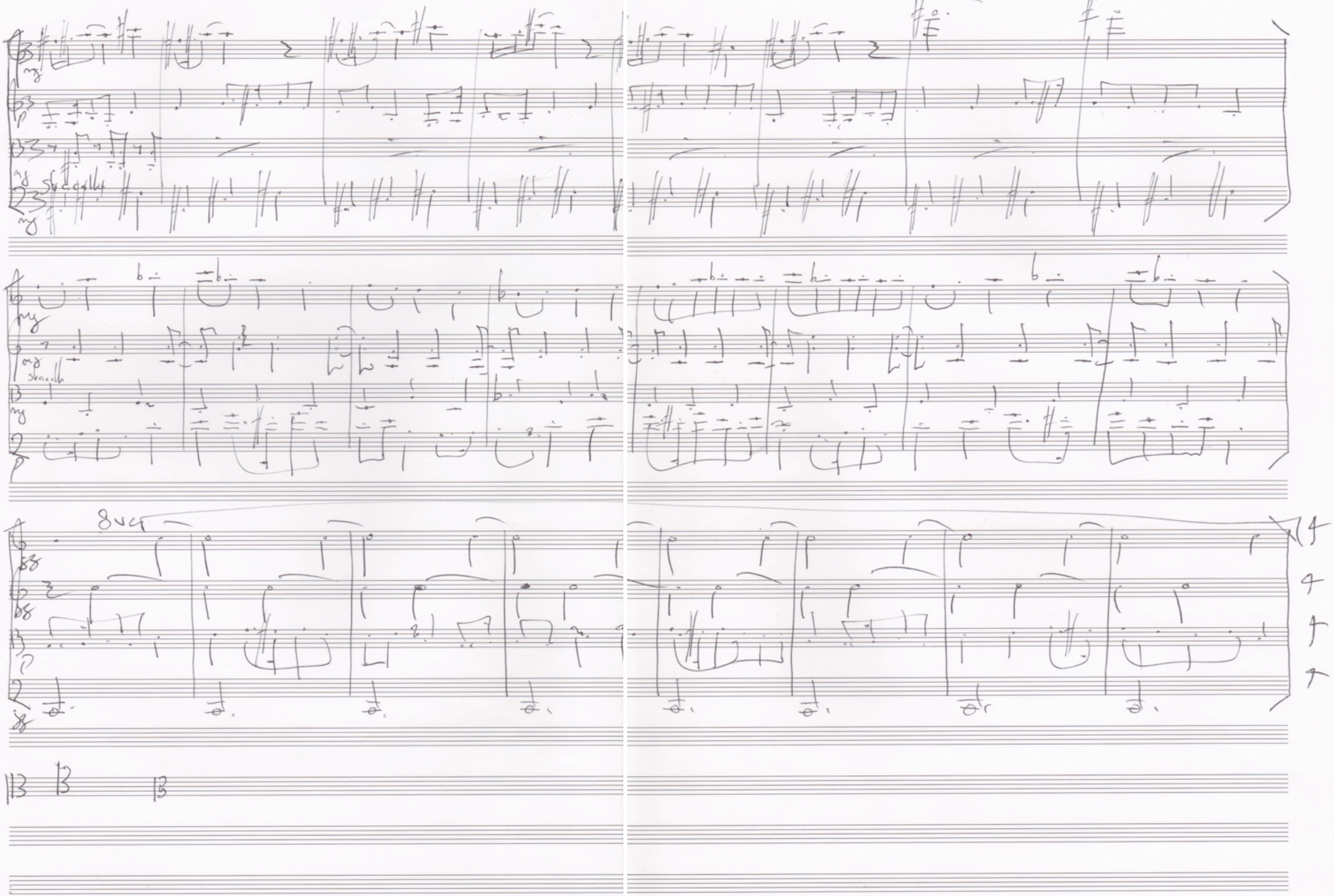
- One that just repeats.
- One that borrows everything from one piece.

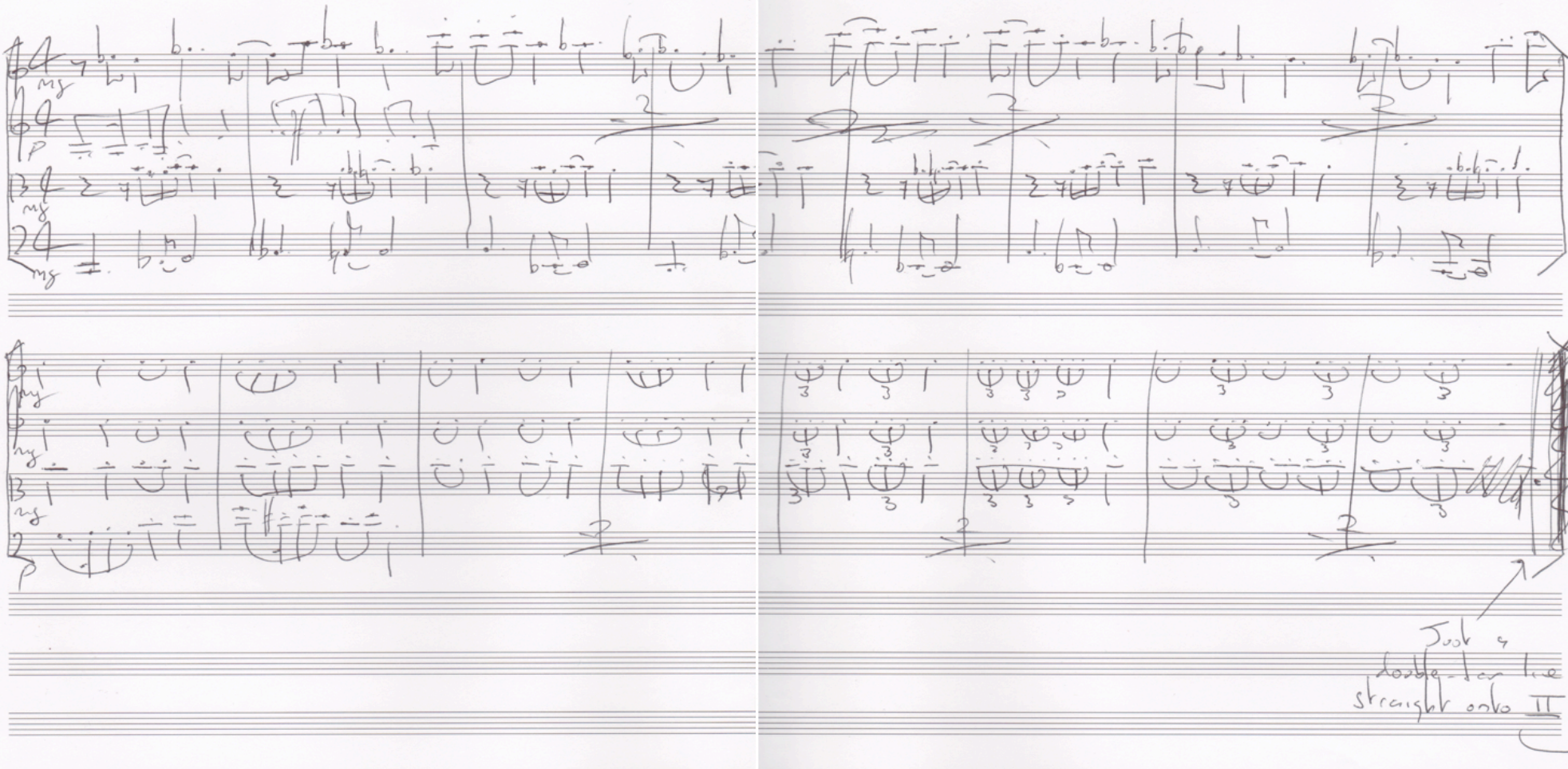
m1 – Repeating one line around rubbish shit

m2 – Cello line only, then cello + vals together, the cc + va + v2, then cc + vc + v2 + v1

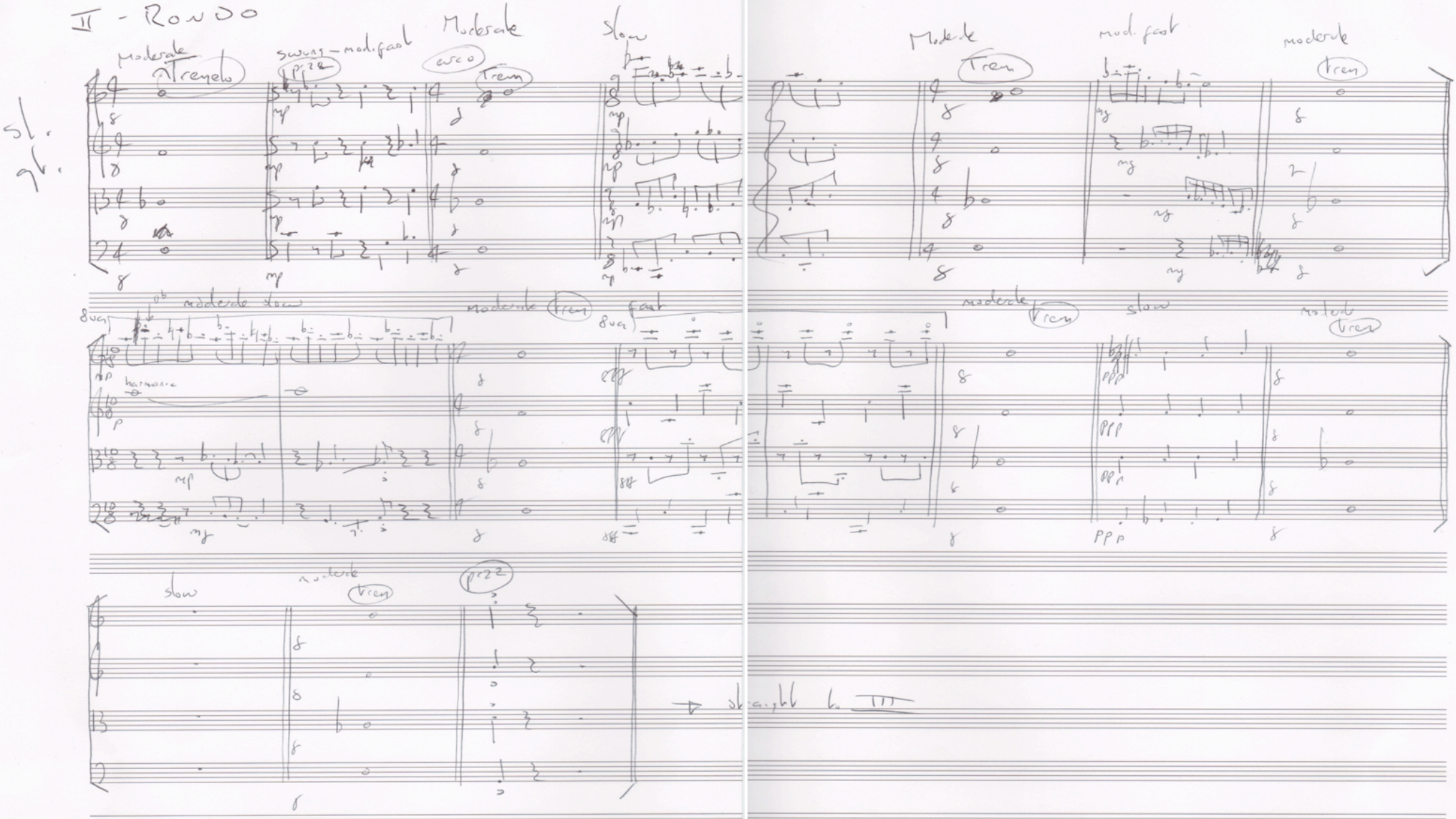
m3 – Rondo (fast) with one bar A theme + one bar episodes.

m4 – Theatrical element interspersed throughout.


mp
sfz
mp
sfz
mp
mp
mp


mf
p
mf
mf
mf
mf
p
Just 4
double-bar line
straight onto II

II - RONDO

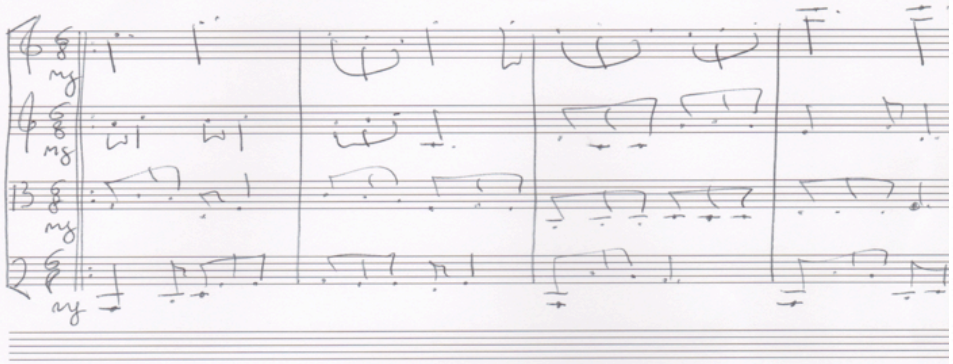

Moderate
Tremolo
swung - mod. fast
pizz
Moderate
arco
Trem
Slow
Moderate
Trem
mod. fast
moderate
Trem
moderate slow
8va
harmonic
moderate
Trem
fast
8va
moderate
Trem
slow
moderate
Trem
slow
moderate
Trem
pizz
→ straight to III

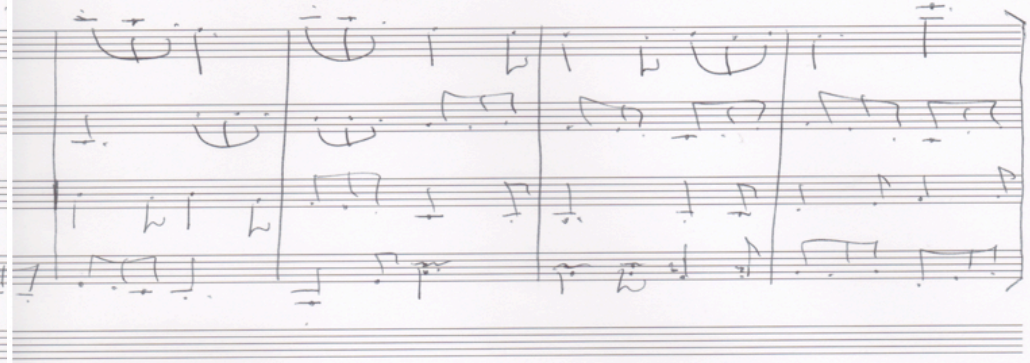
III - REPEAT

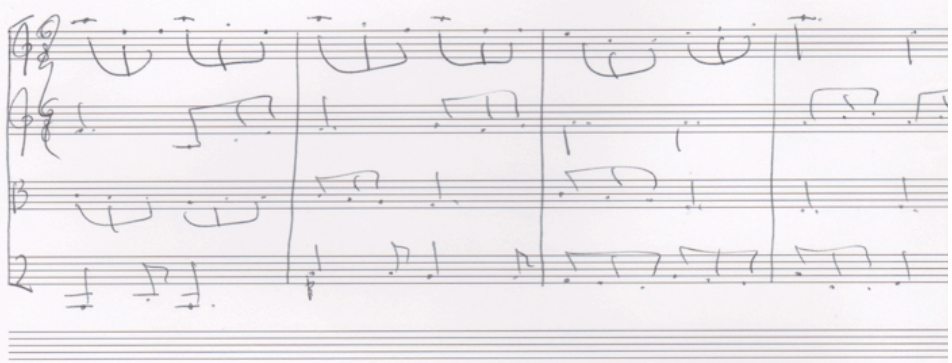
moderate slow

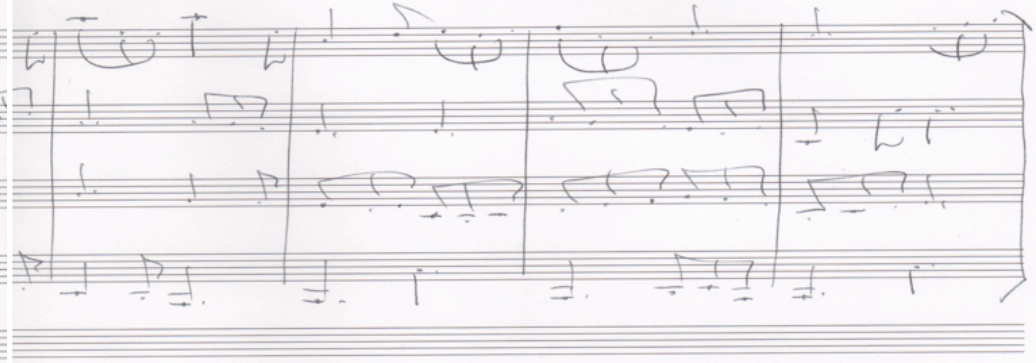
sl.

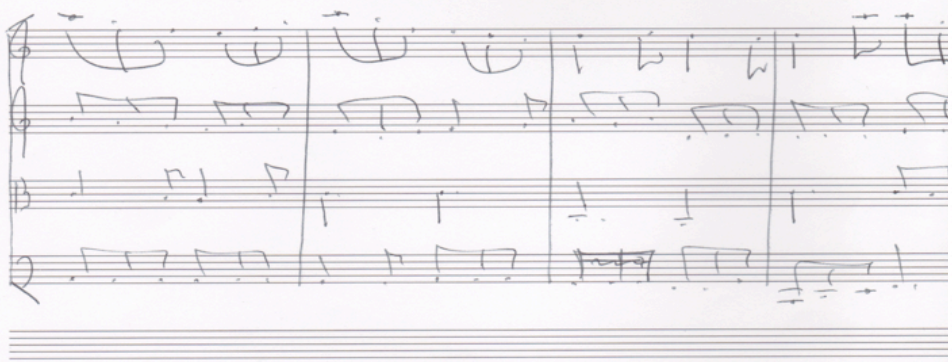
gt.

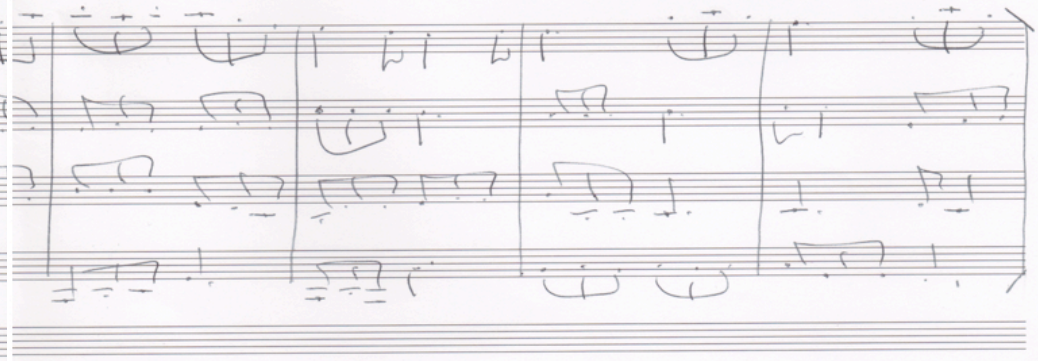


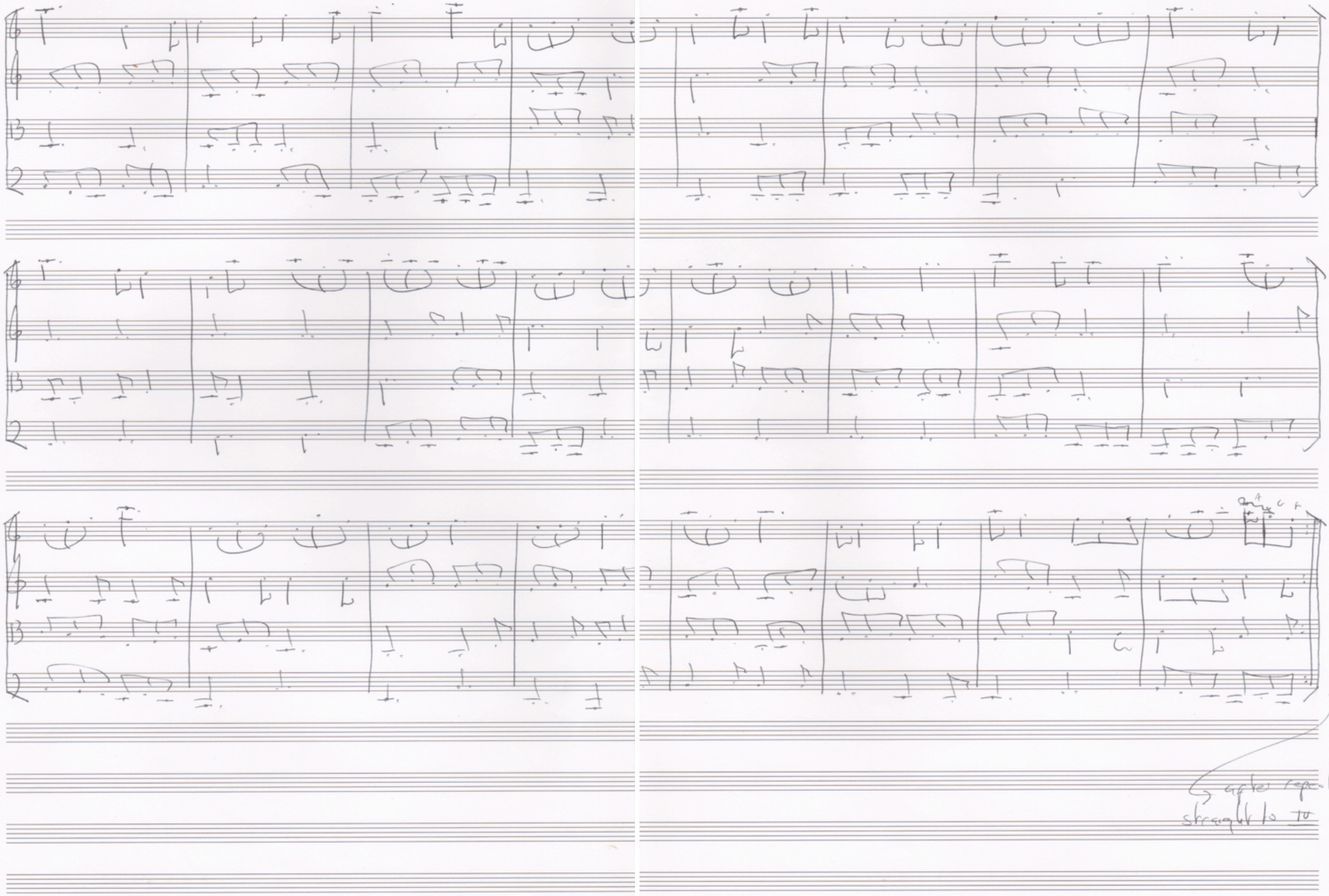




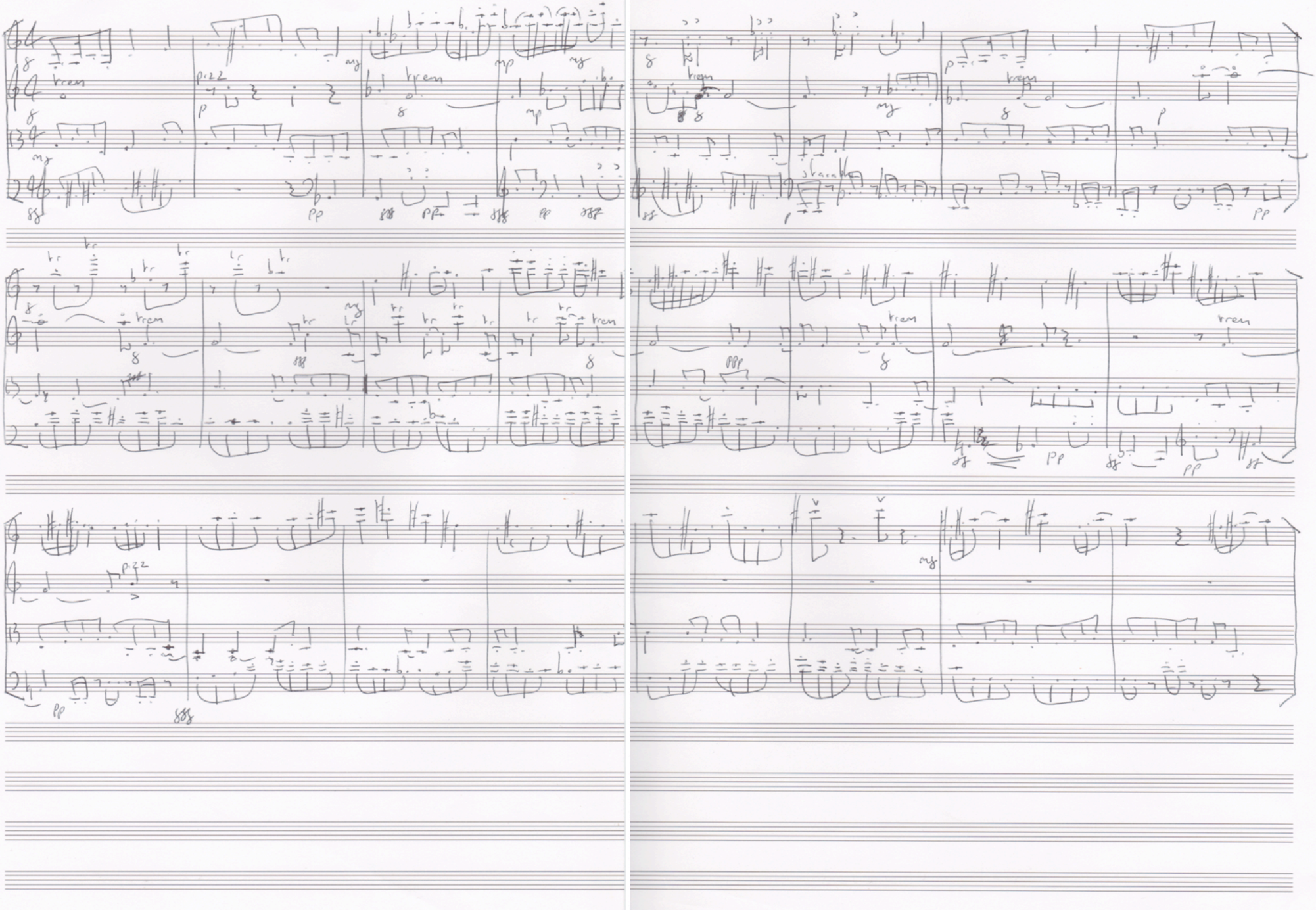


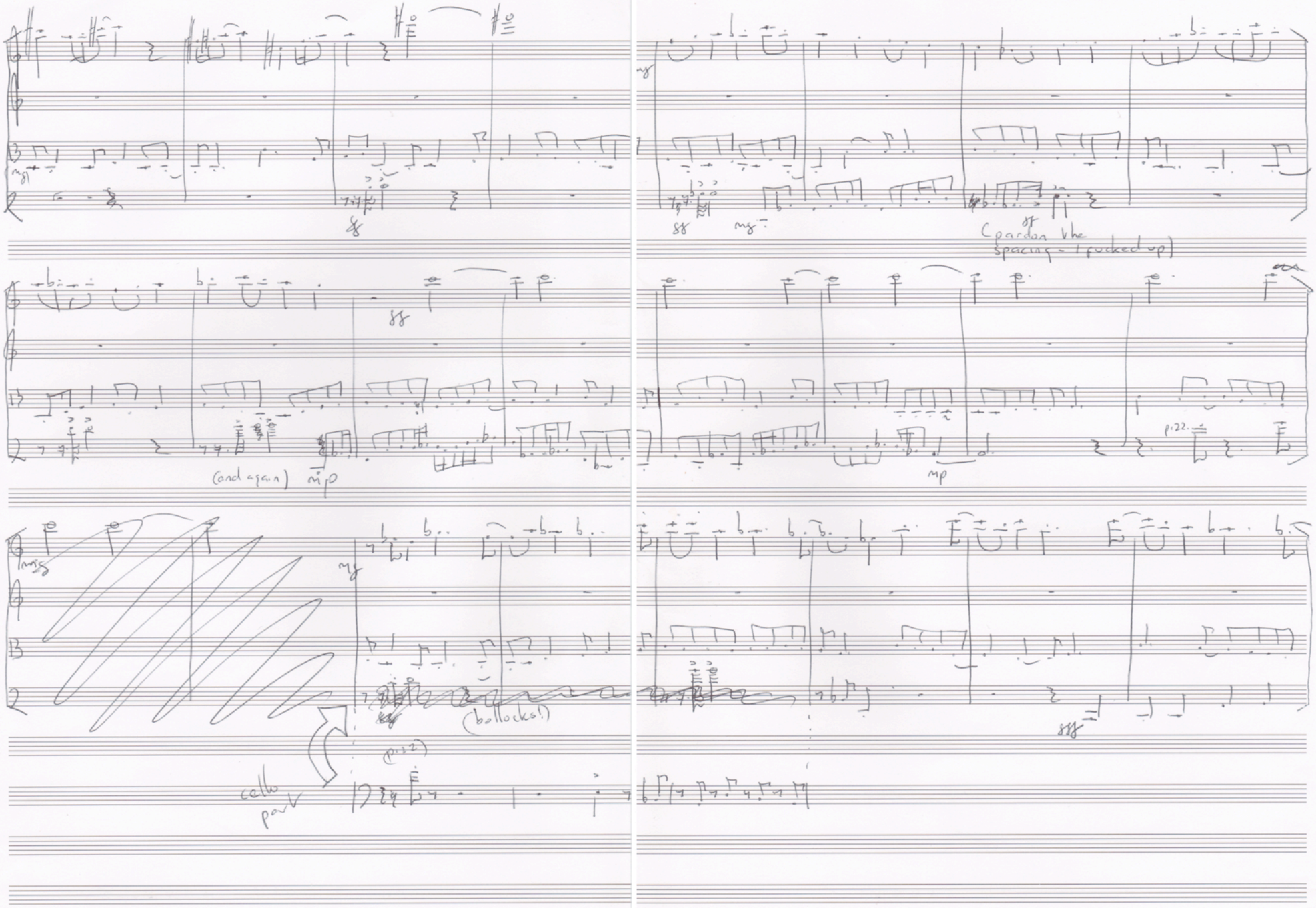


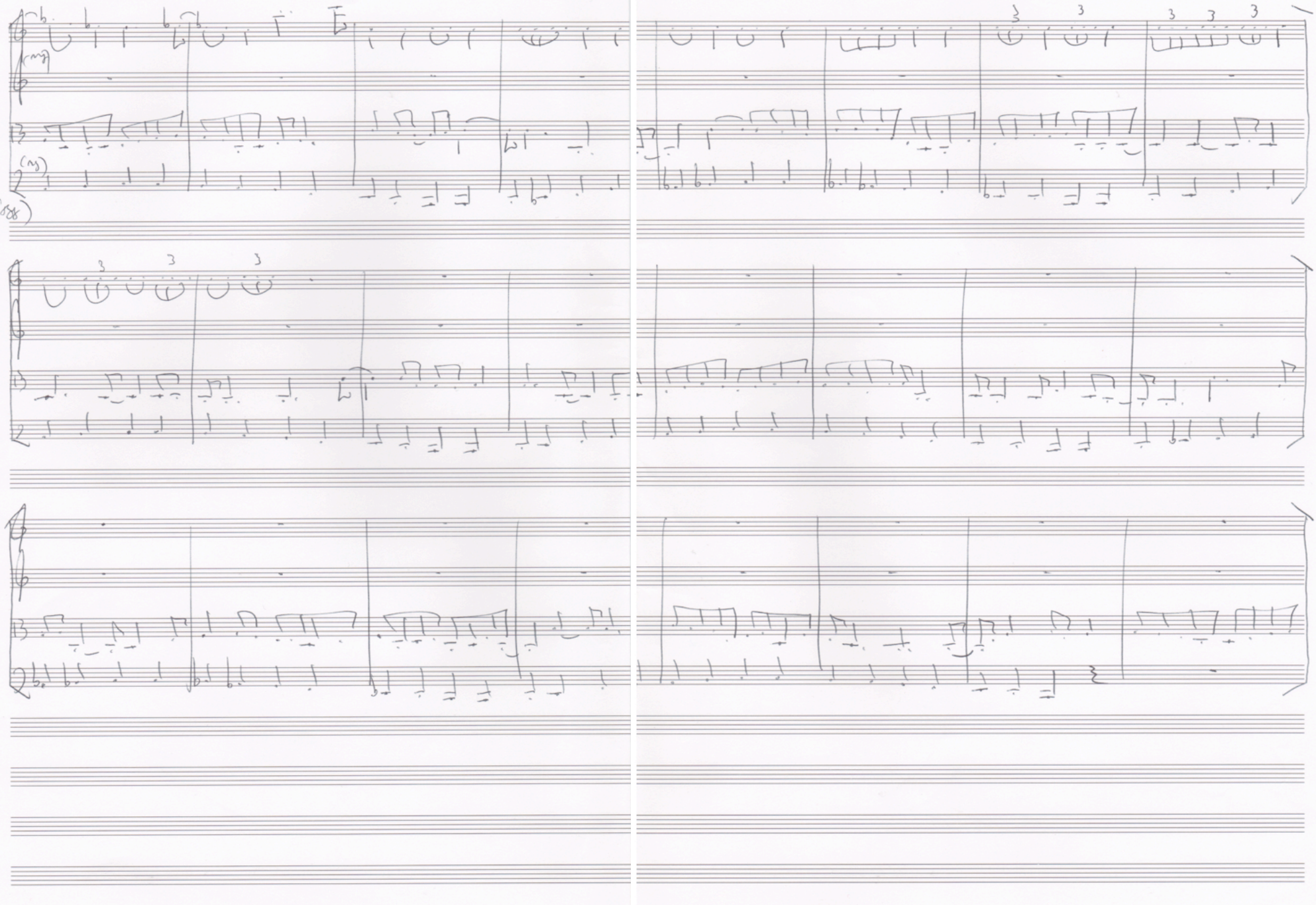


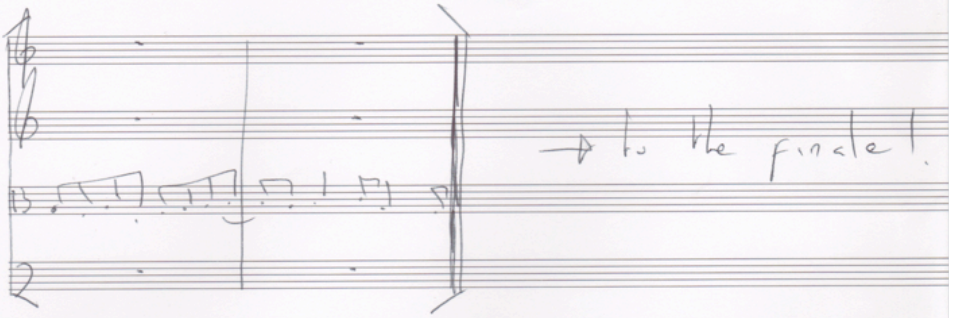

after repeat
straight to IV

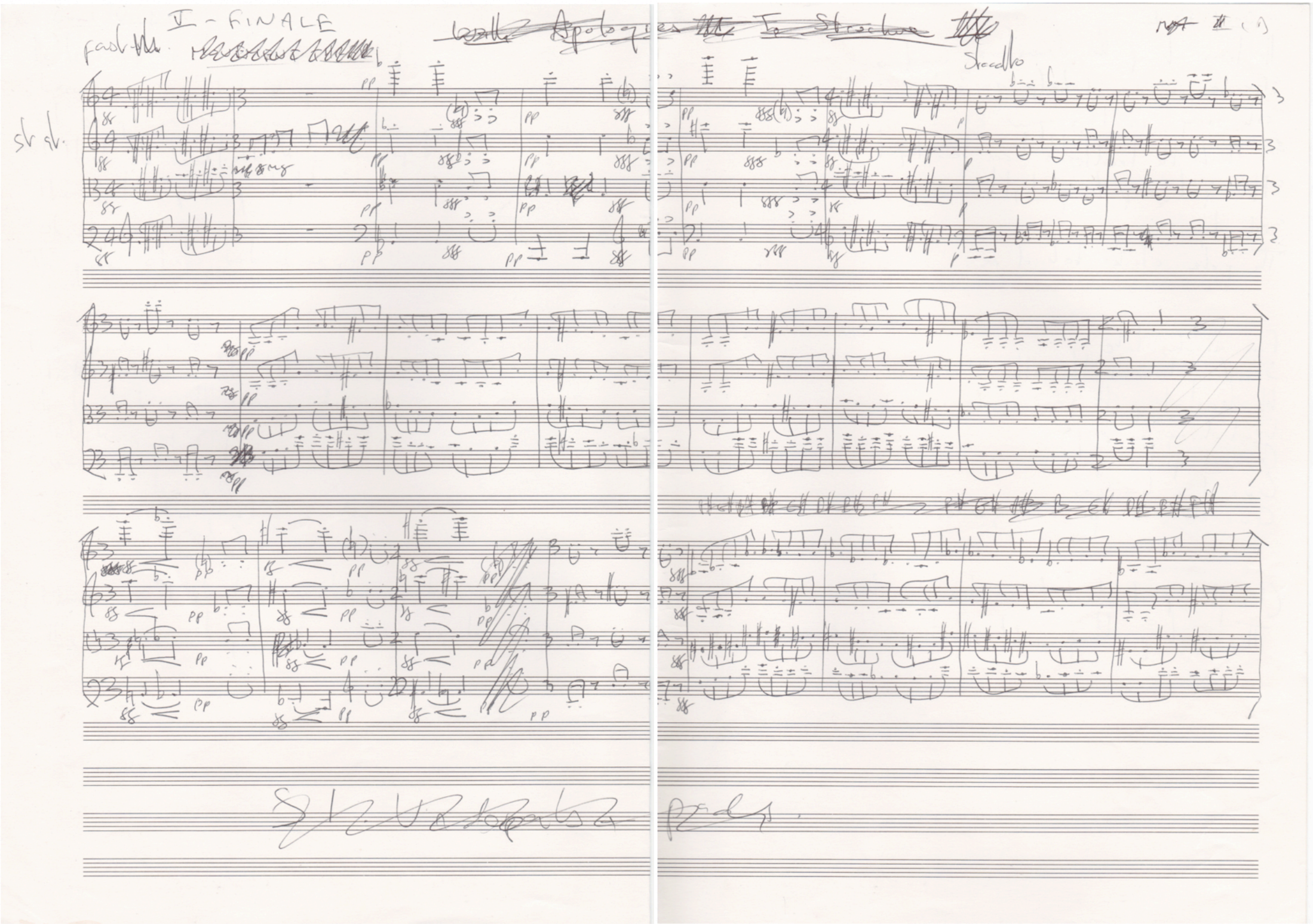
Moderato

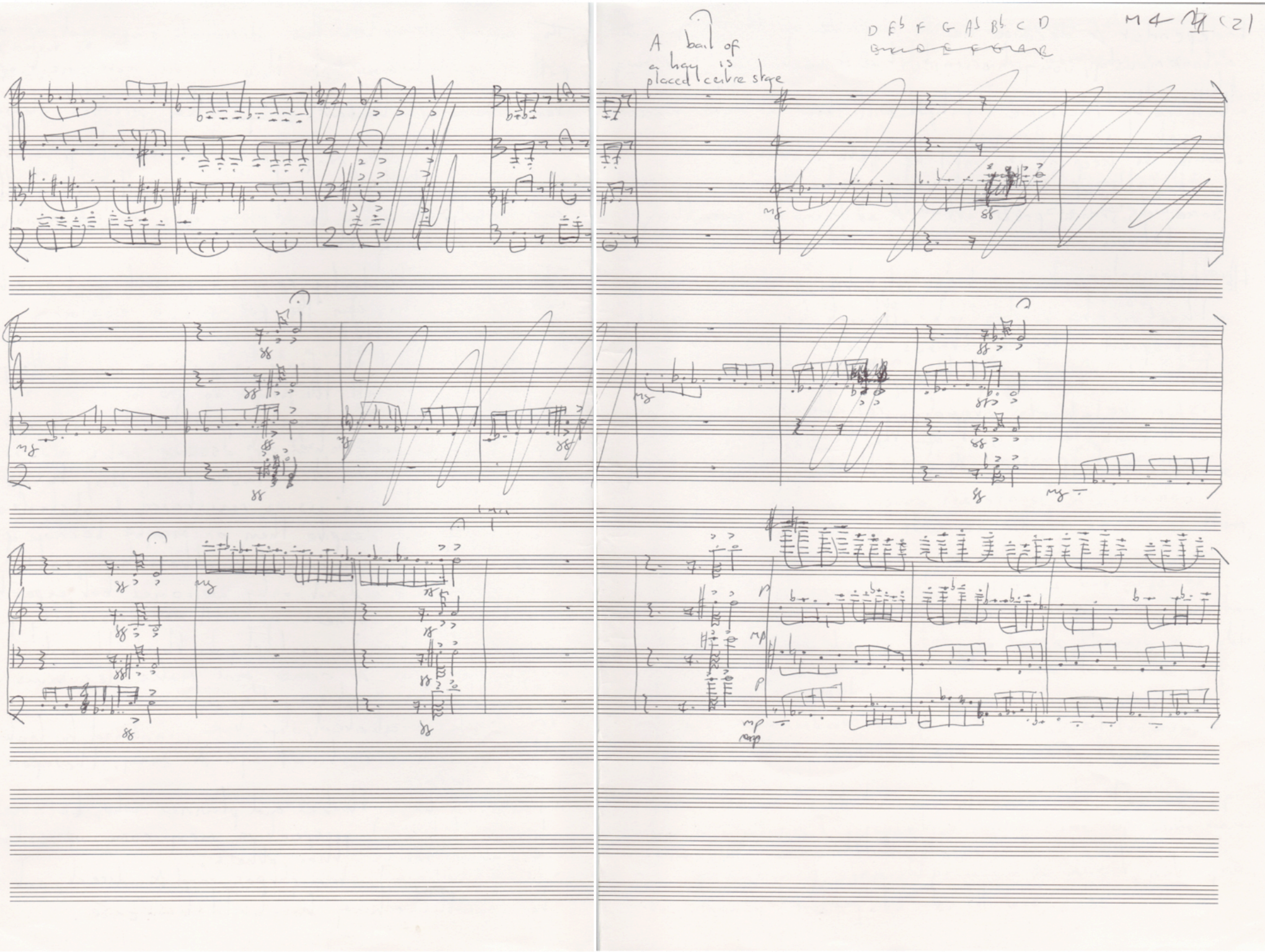



mg
ff
mg
ff
mg
ff
(pardon the spacing - I fucked up)
ff
(and again)
mp
mp
p.22.
mg
mg
(bollocks!)
ff
ff
(p.22)
cello part

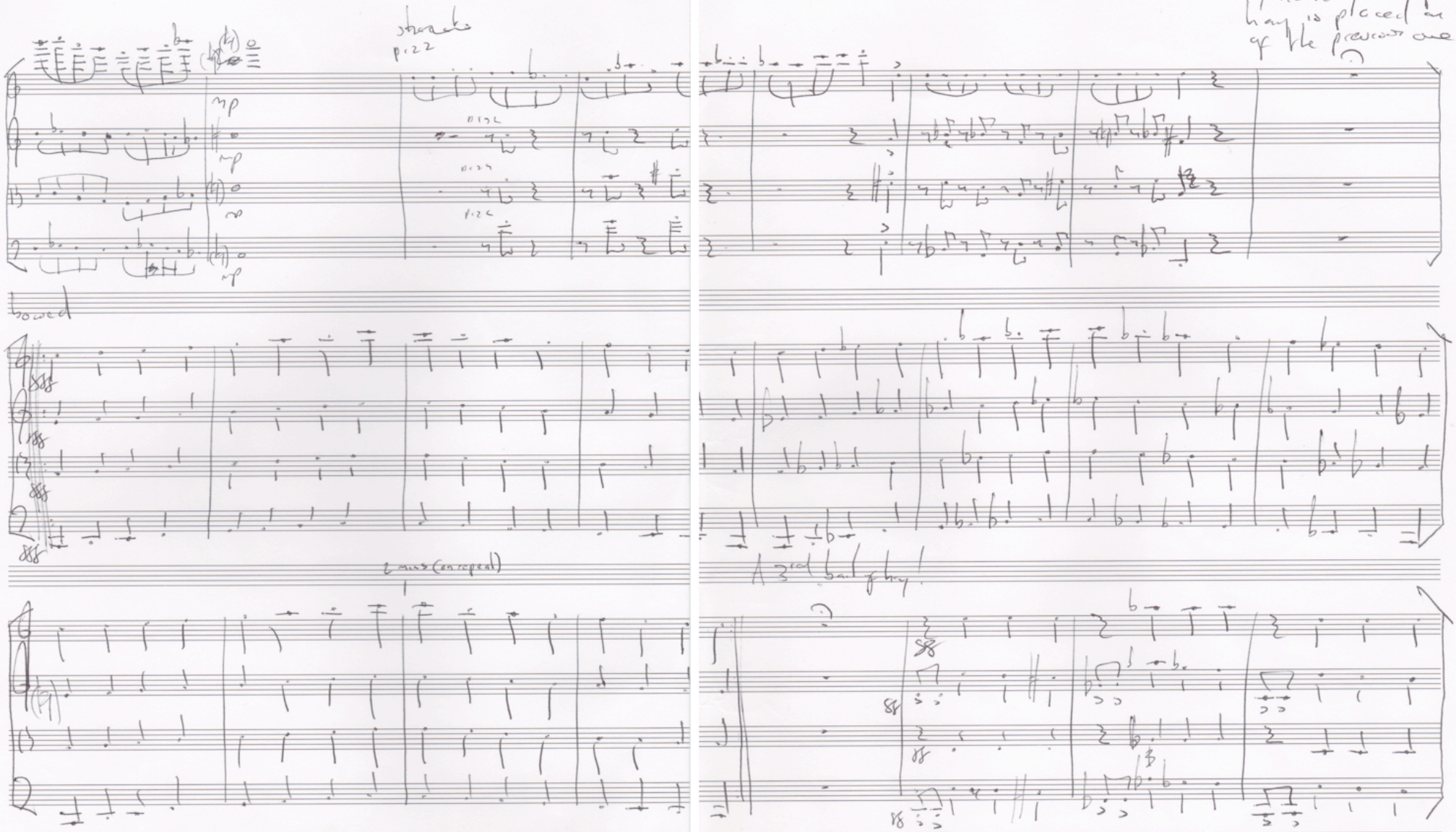


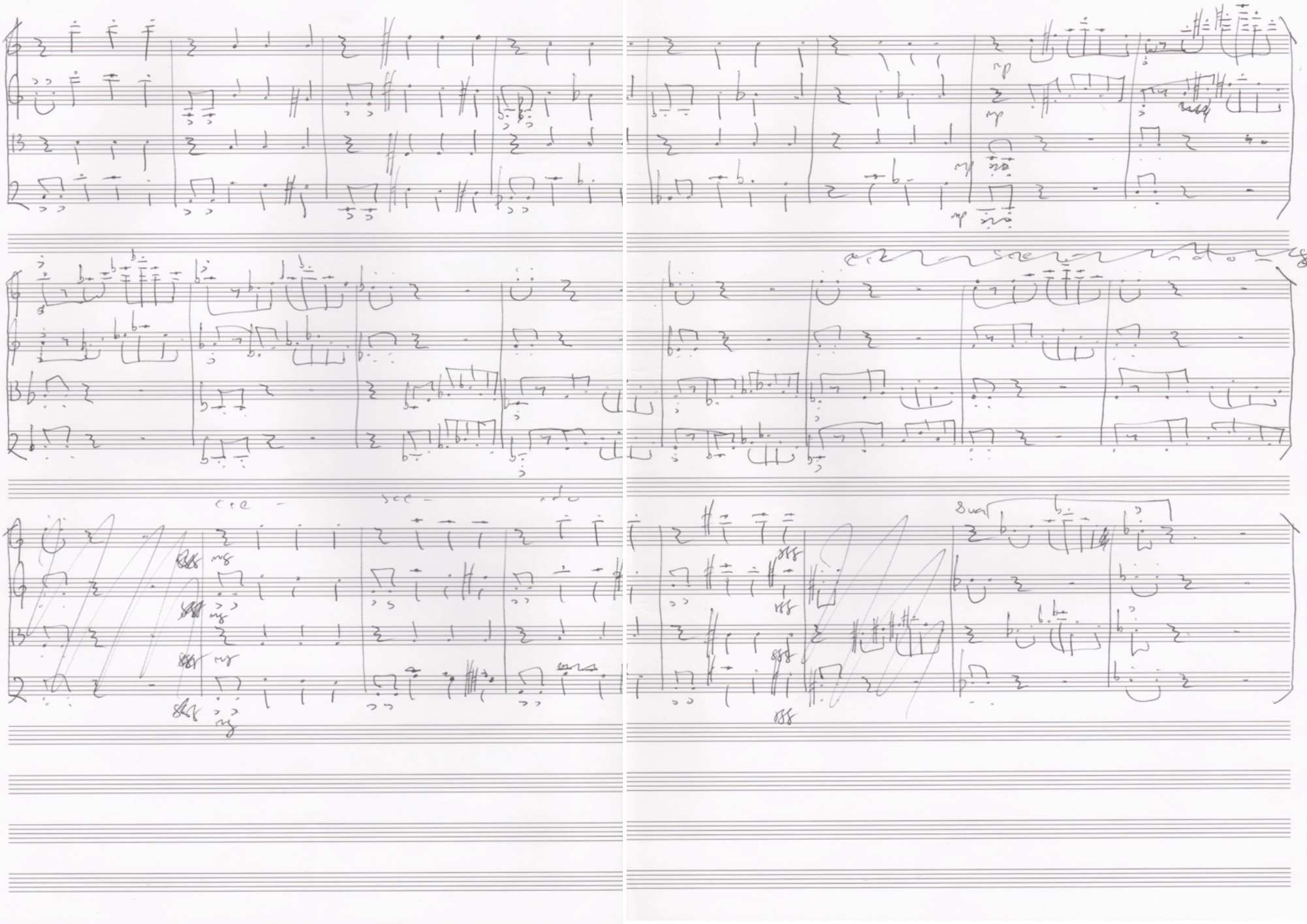

→ to the finale!

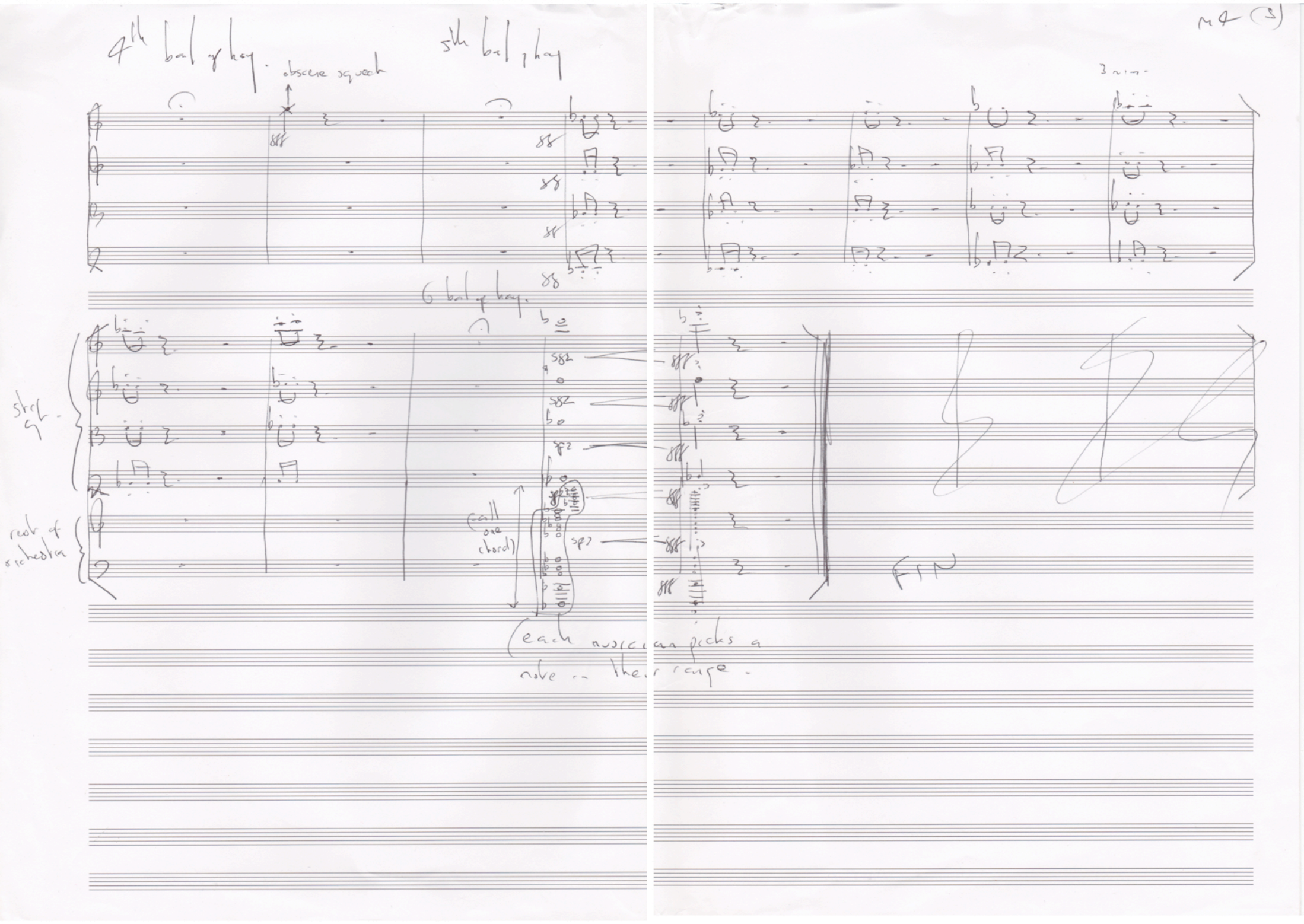

II - FINALE
Stacatto


A bail of a hay is placed centre stage
D E♭ F G A♭ B♭ C D
M 4 (2)

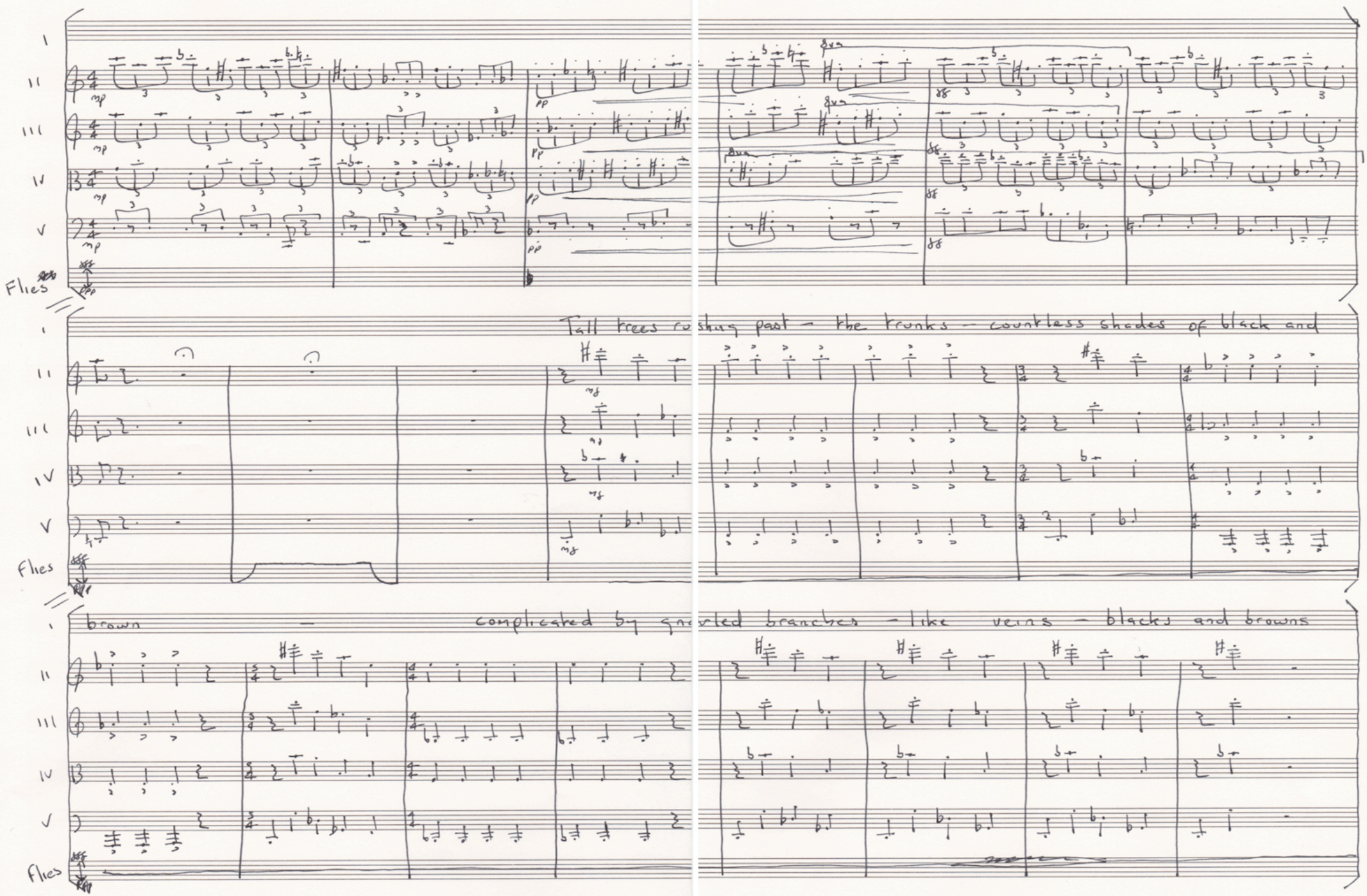
Another bail of hay is placed on top of the previous one.

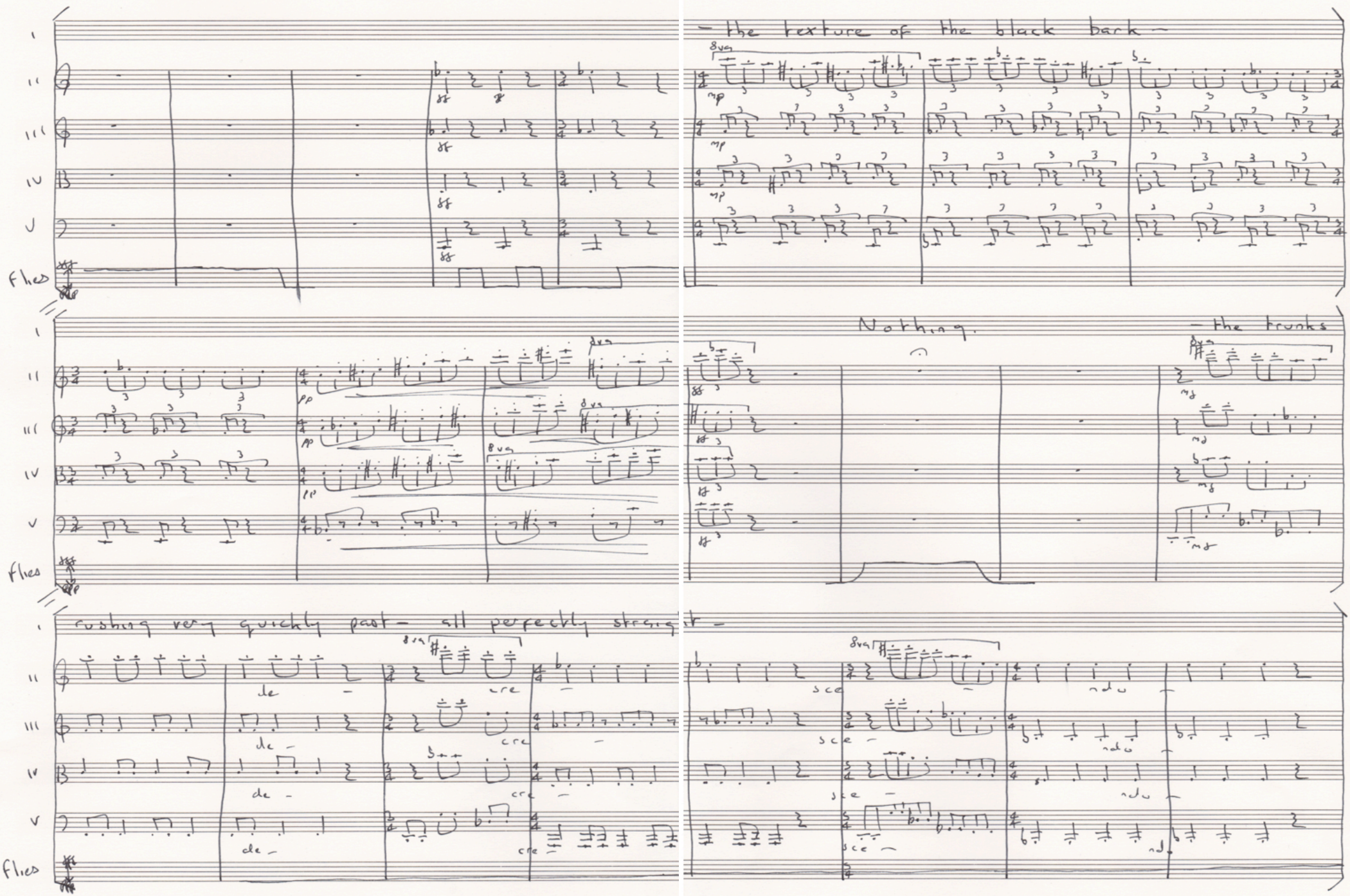


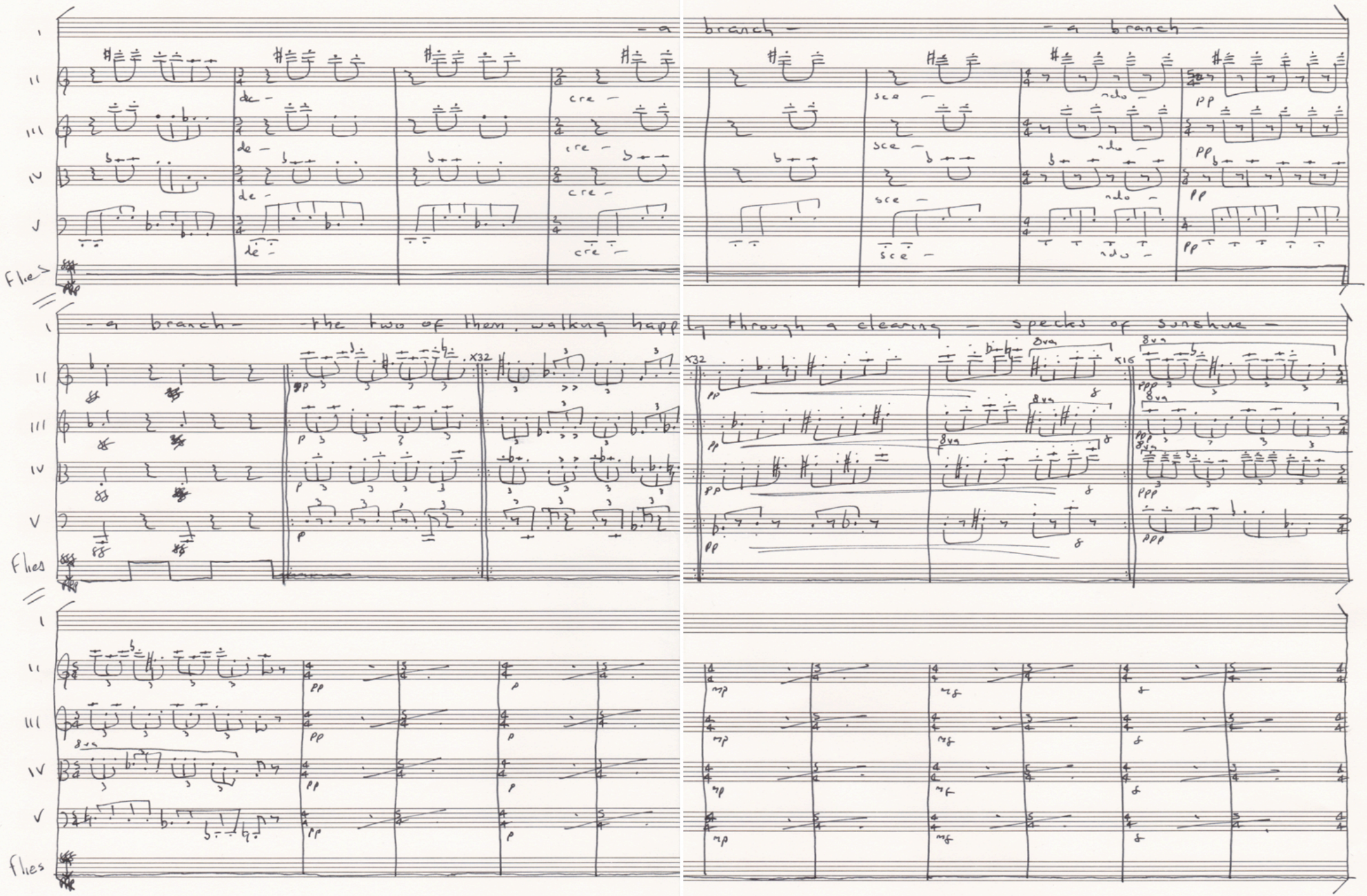



4th bar of harp.
obscene squeak
5th bar of harp
6 bar of harp.
strings
rest of orchestra
(all one chord)
(each musician picks a note in their range.
FIN

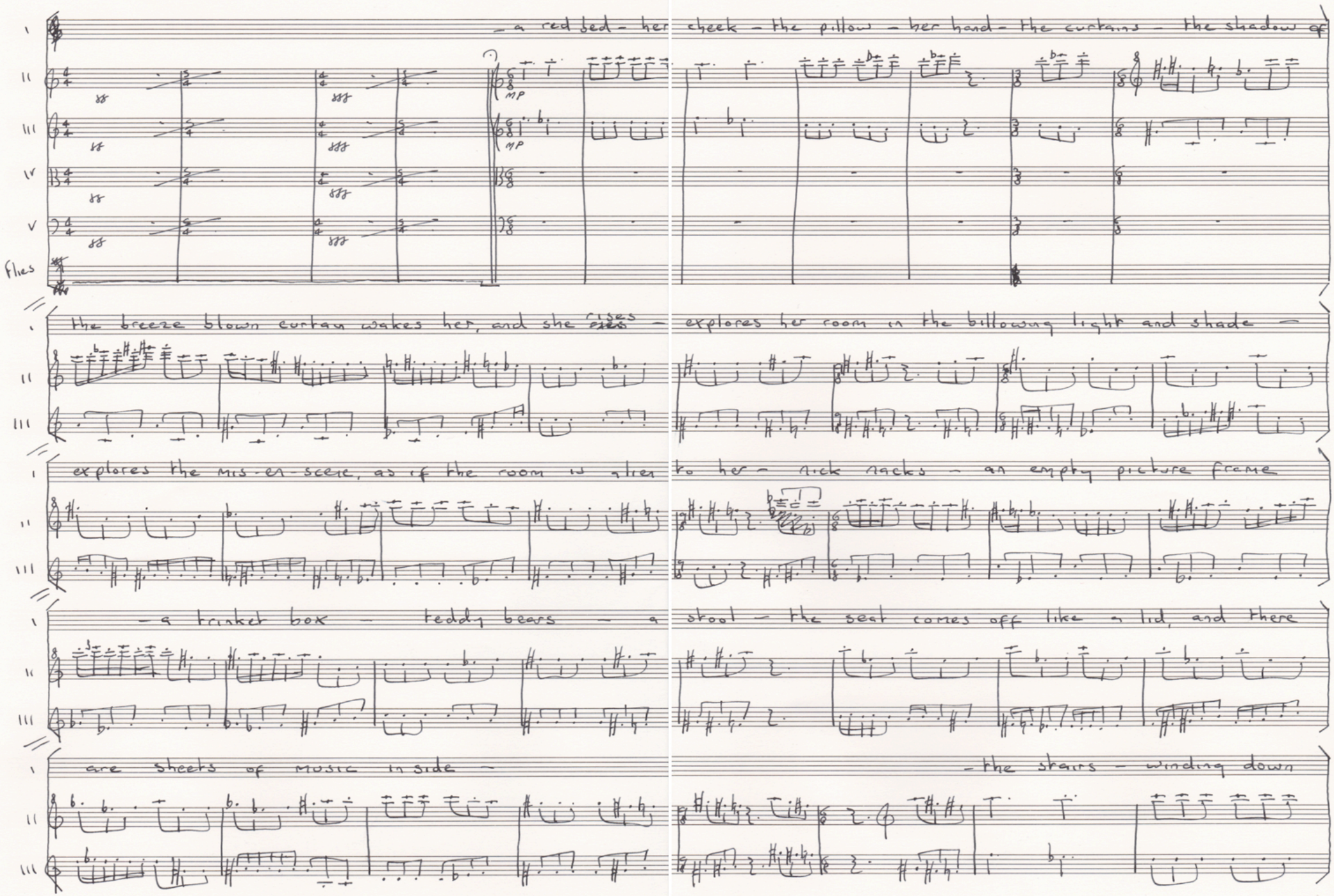
1. Fast

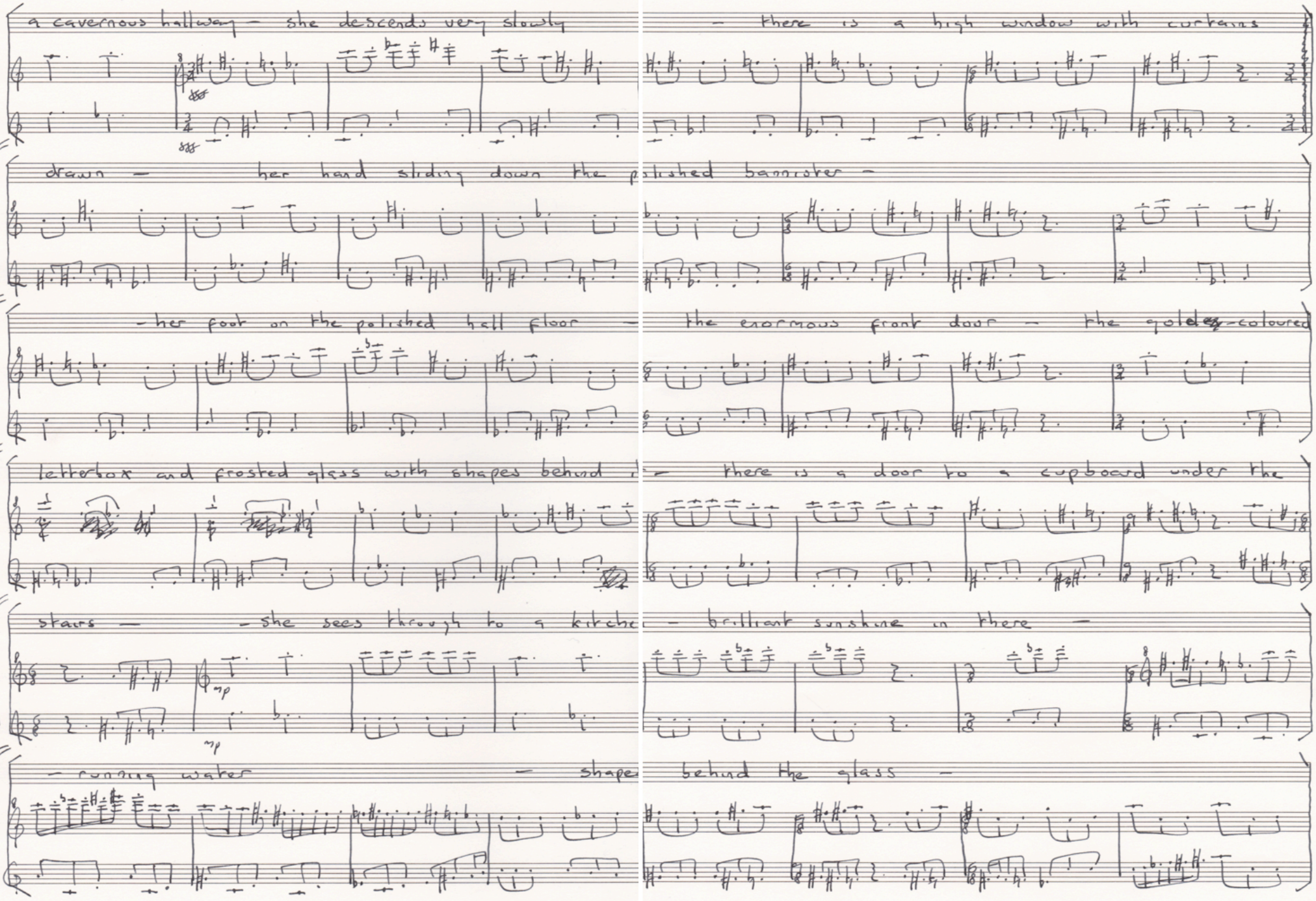

I
II
III
IV
V
Flies
Tall trees rushing past – the trunks – countless shades of black and
brown – complicated by gnarled branches – like veins – blacks and browns

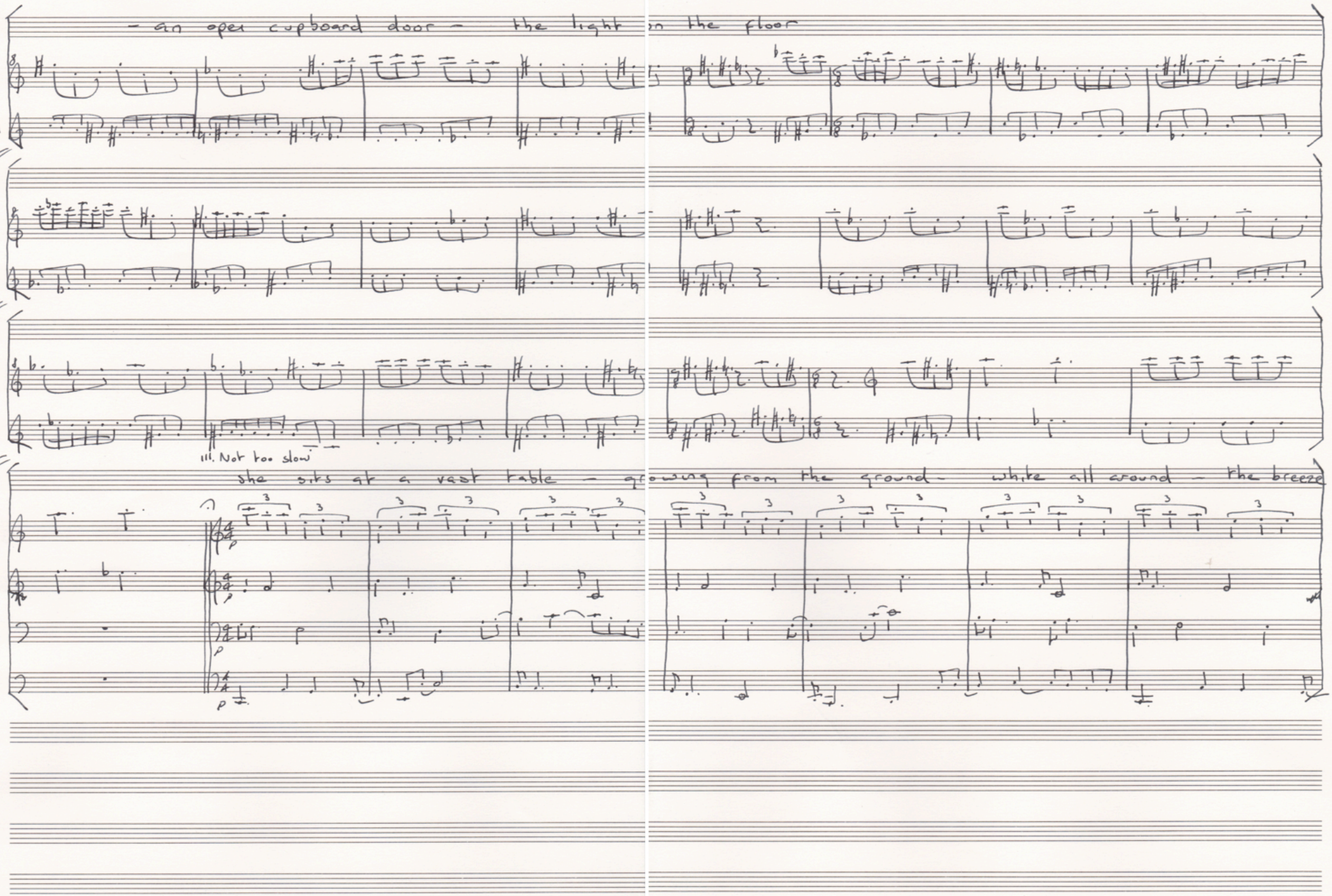

I
II
III
IV
V
flies
– the texture of the black bark –
8va
mp
Nothing.
– the trunks
mp
pp
rushing very quickly past – all perfectly straight
de –
cre –
sce –
ndo

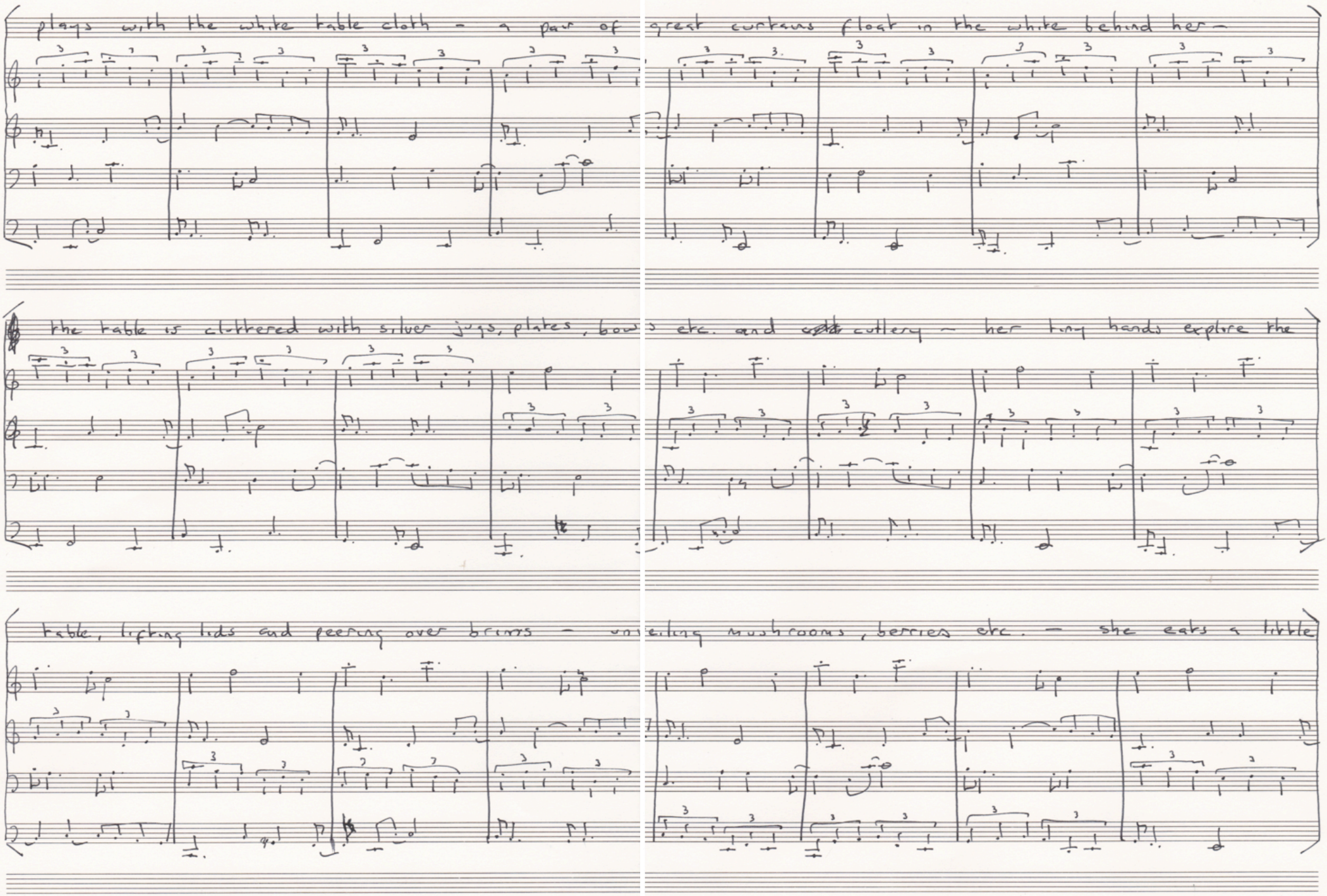

- a branch -
- a branch -
- a branch -
the two of them, walking happily through a clearing - specks of sunshine -
Flies
Flies
Flies

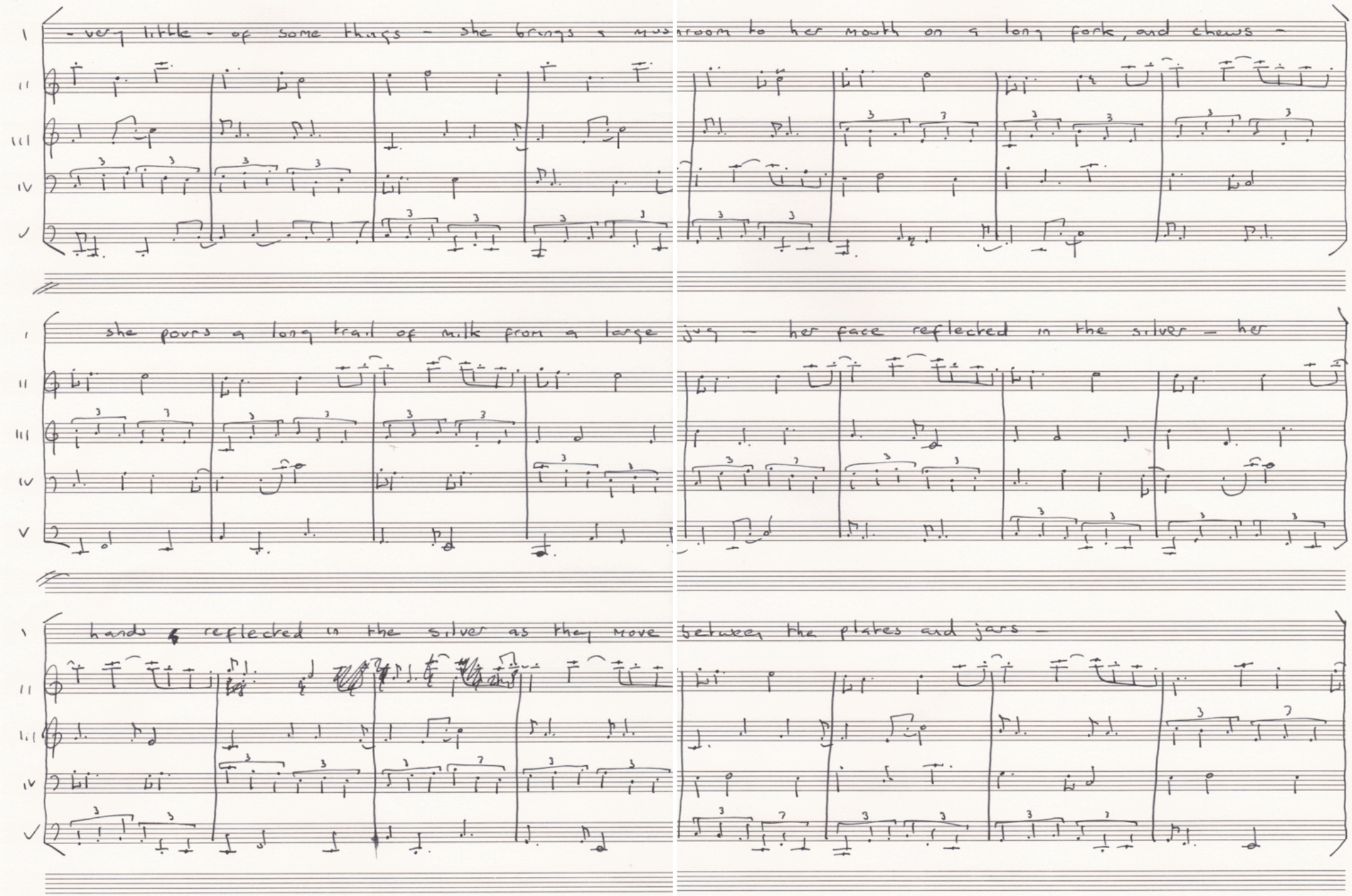
II. Moderate fast

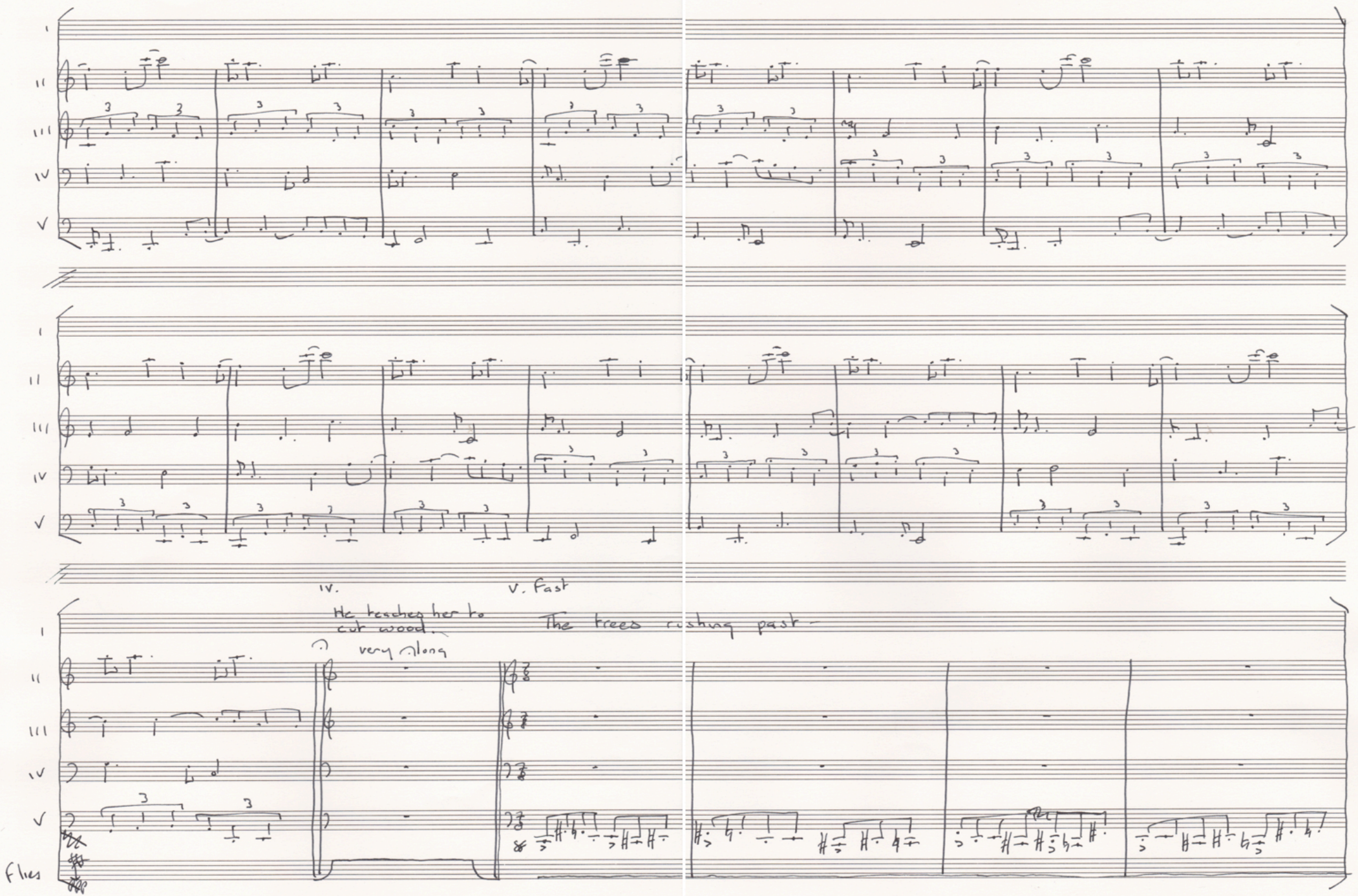


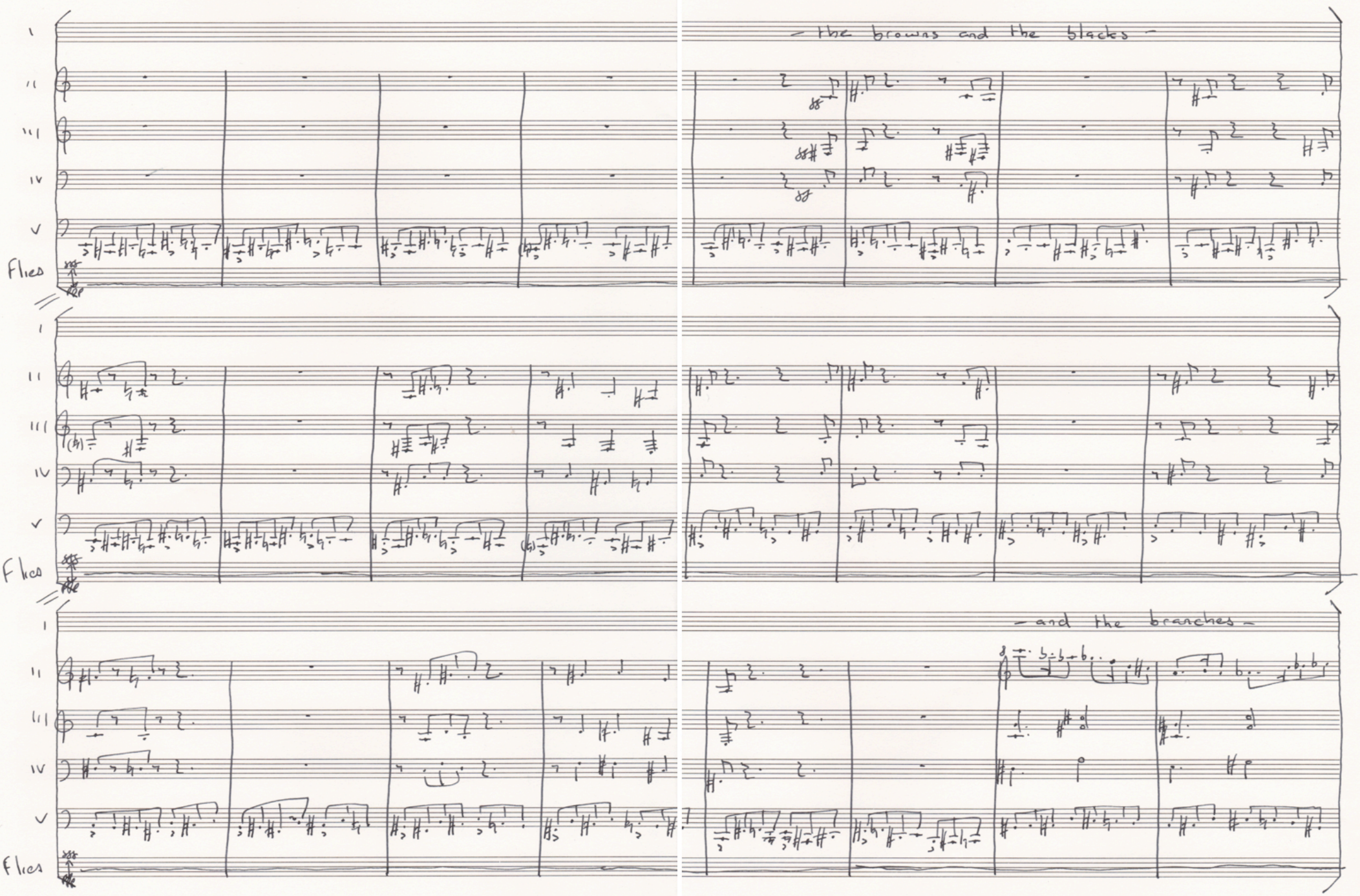

a cavernous hallway – she descends very slowly
– there is a high window with curtains
drawn – her hand sliding down the polished bannister –
– her foot on the polished hall floor –
the enormous front door – the golden-coloured
letterbox and frosted glass with shapes behind
– there is a door to a cupboard under the
stairs – she sees through to a kitche
– brilliant sunshine in there –
mp
mp
– running water – shape
behind the glass –

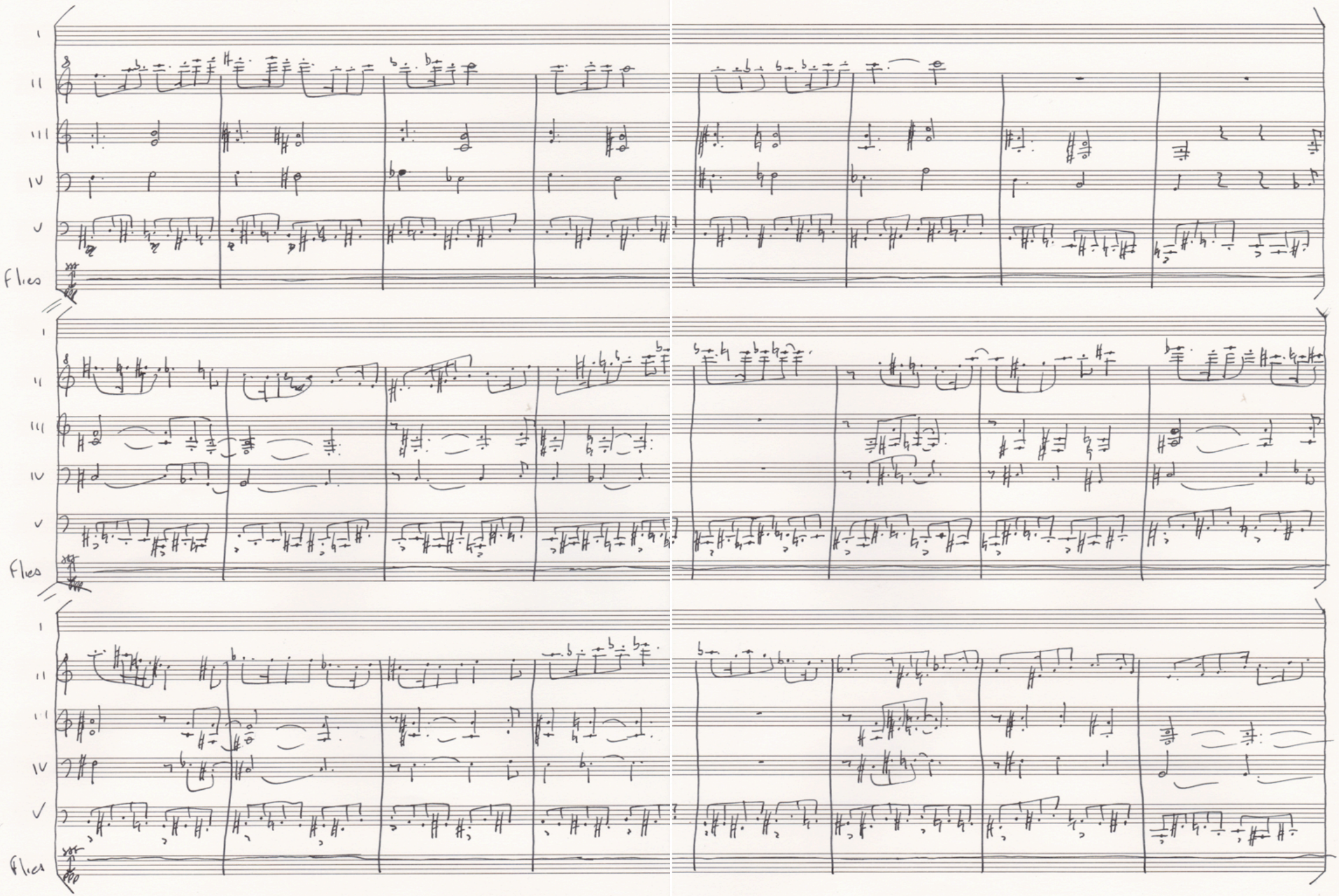

– an open cupboard door – the light
on the floor
III. Not too slow
she sits at a vast table – g
rowing from the ground – white all around – the breeze

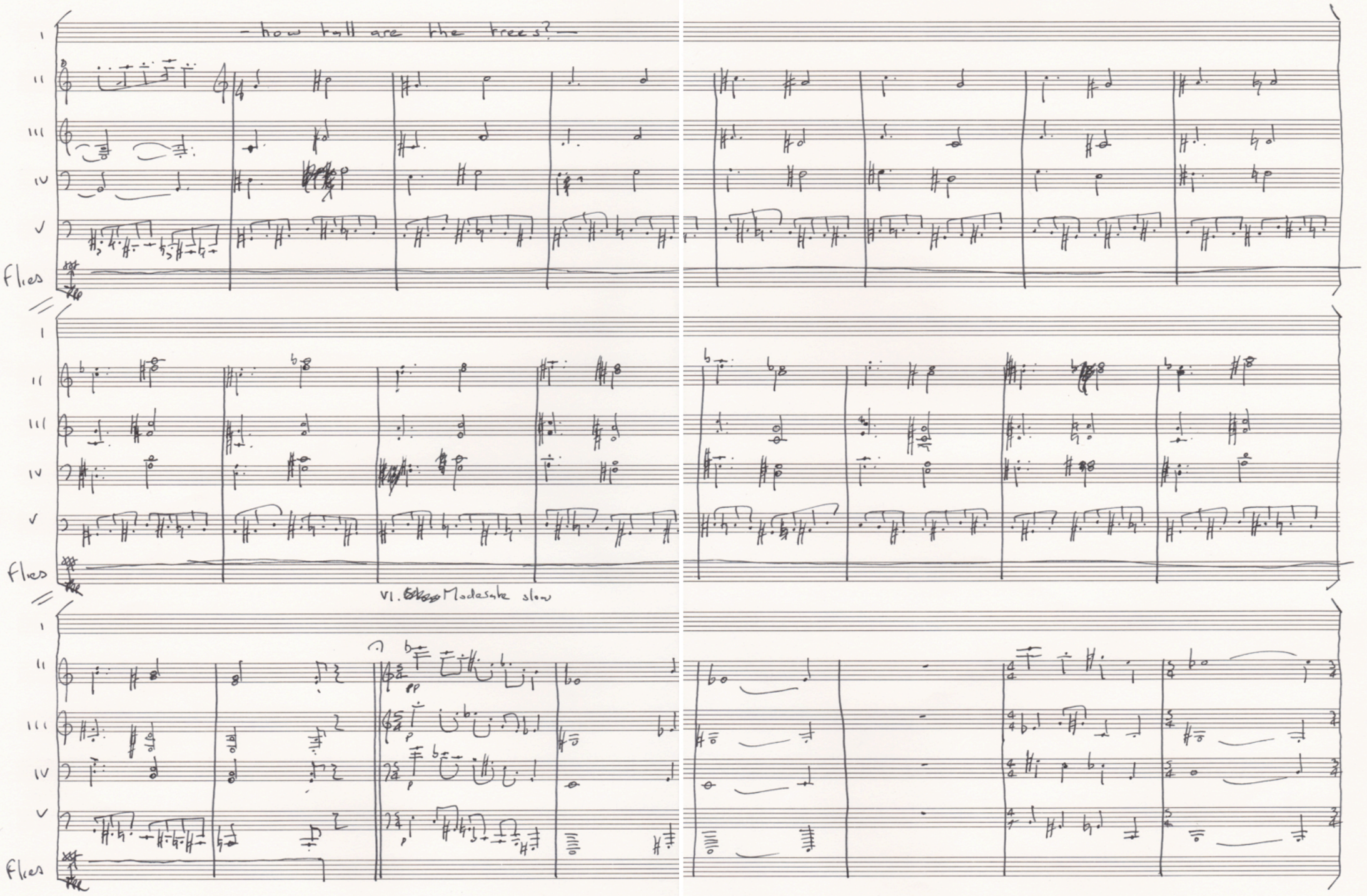

plays with the white table cloth - a pair of
great curtains float in the white behind her -
The table is cluttered with silver jugs, plates, bow
etc. and cutlery - her tiny hands explore the
table, lifting lids and peering over brims - un
veiling mushrooms, berries etc. - she eats a little

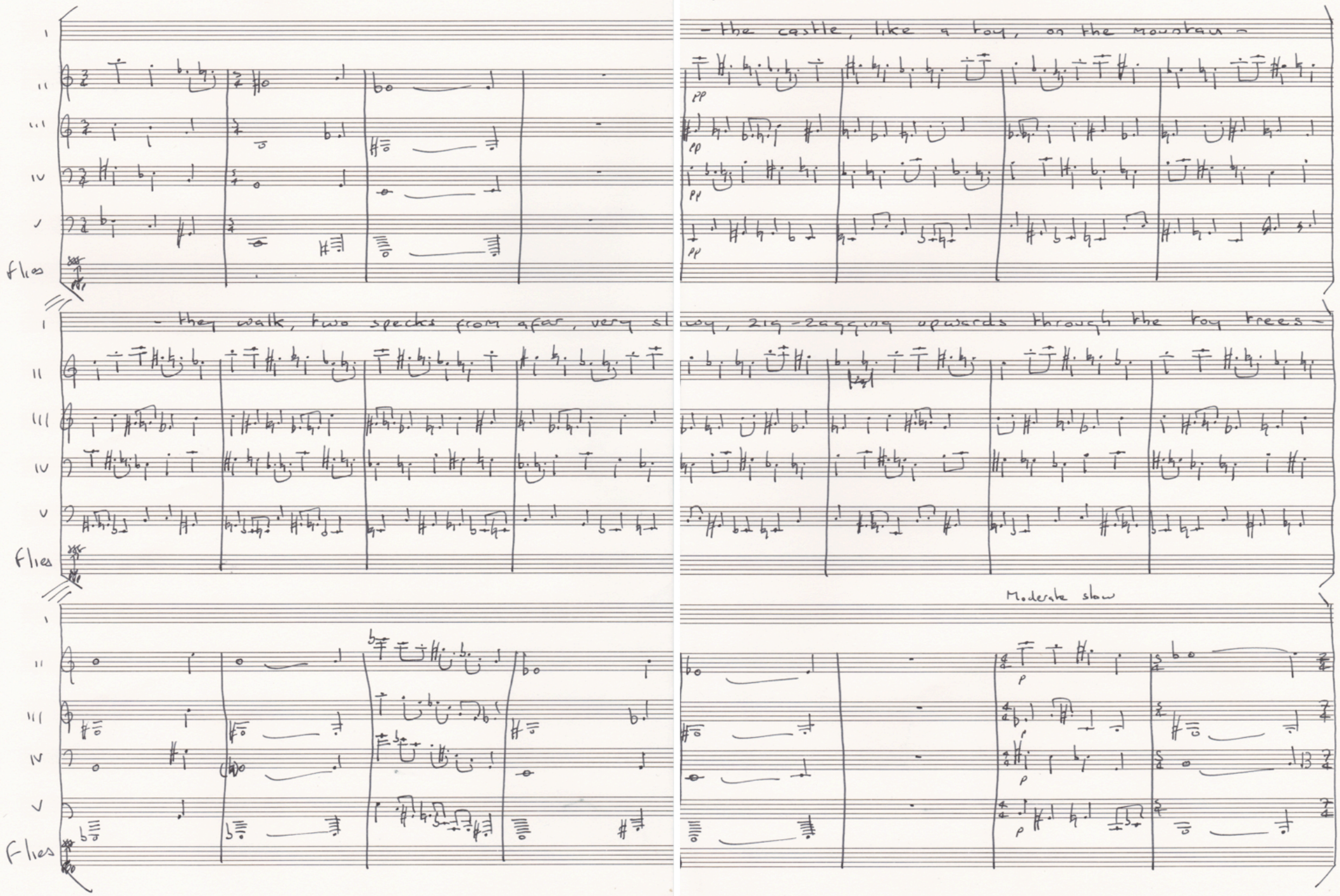

- very little - of some things - she brings a mus
room to her mouth on a long fork, and chews -
she pours a long trail of milk from a large
jug - her face reflected in the silver - her
hands reflected in the silver as they move
between the plates and jars -

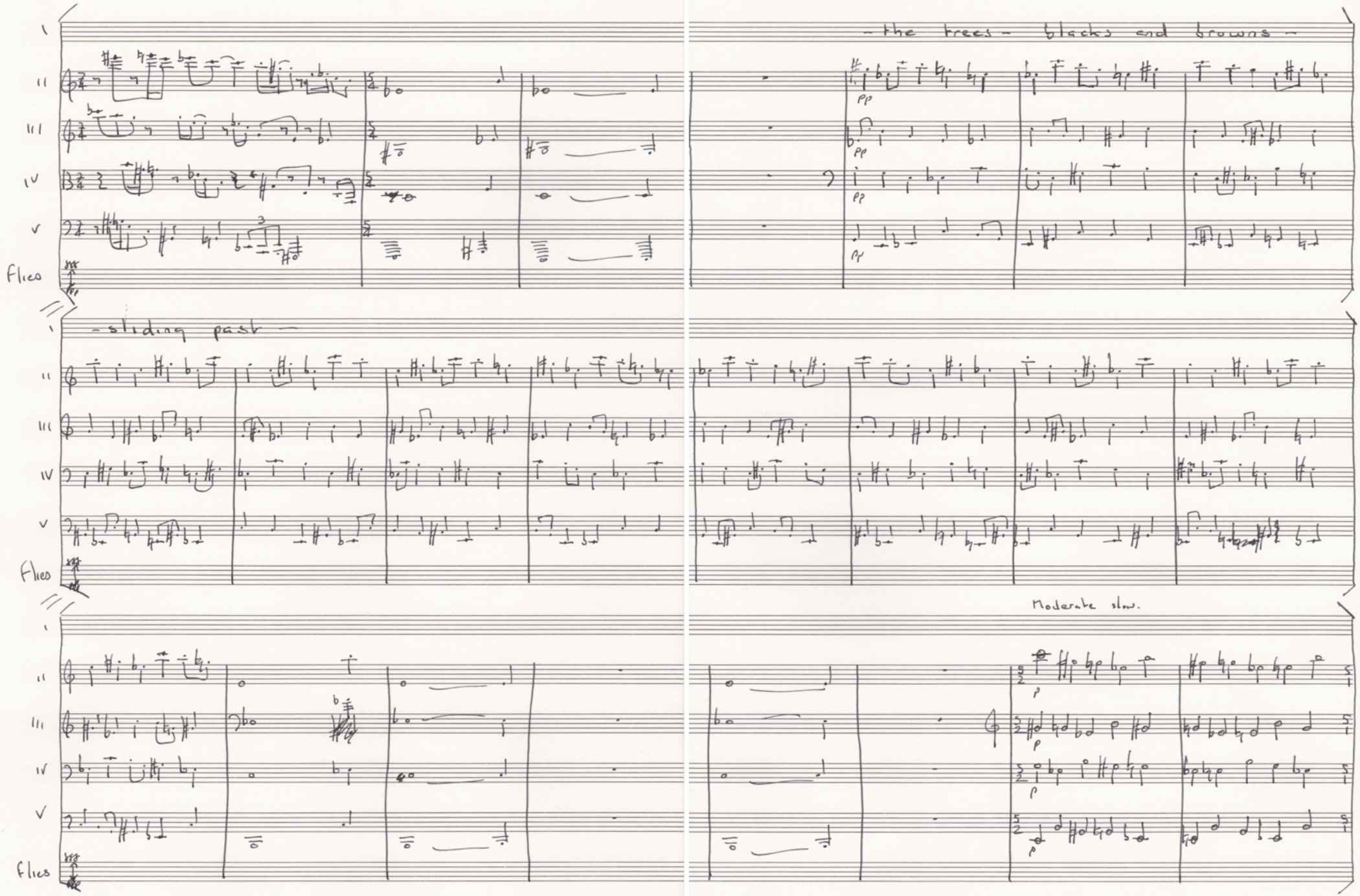

I
II
III
IV
V
IV.
V. Fast
He teaches her to cut wood.
very long
The trees rushing past
Flies

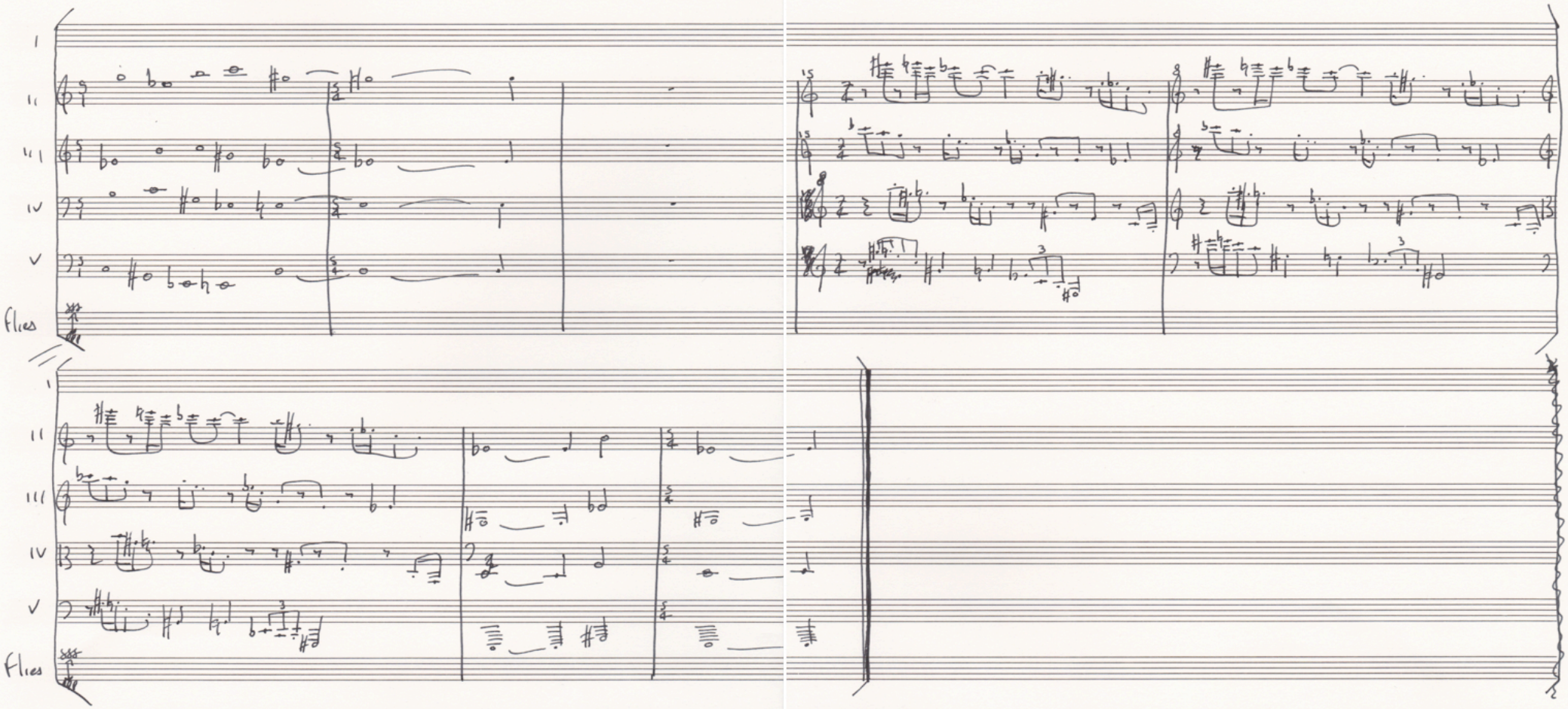

I
II
III
IV
V
Flies
– the browns and the blacks –
– and the branches –

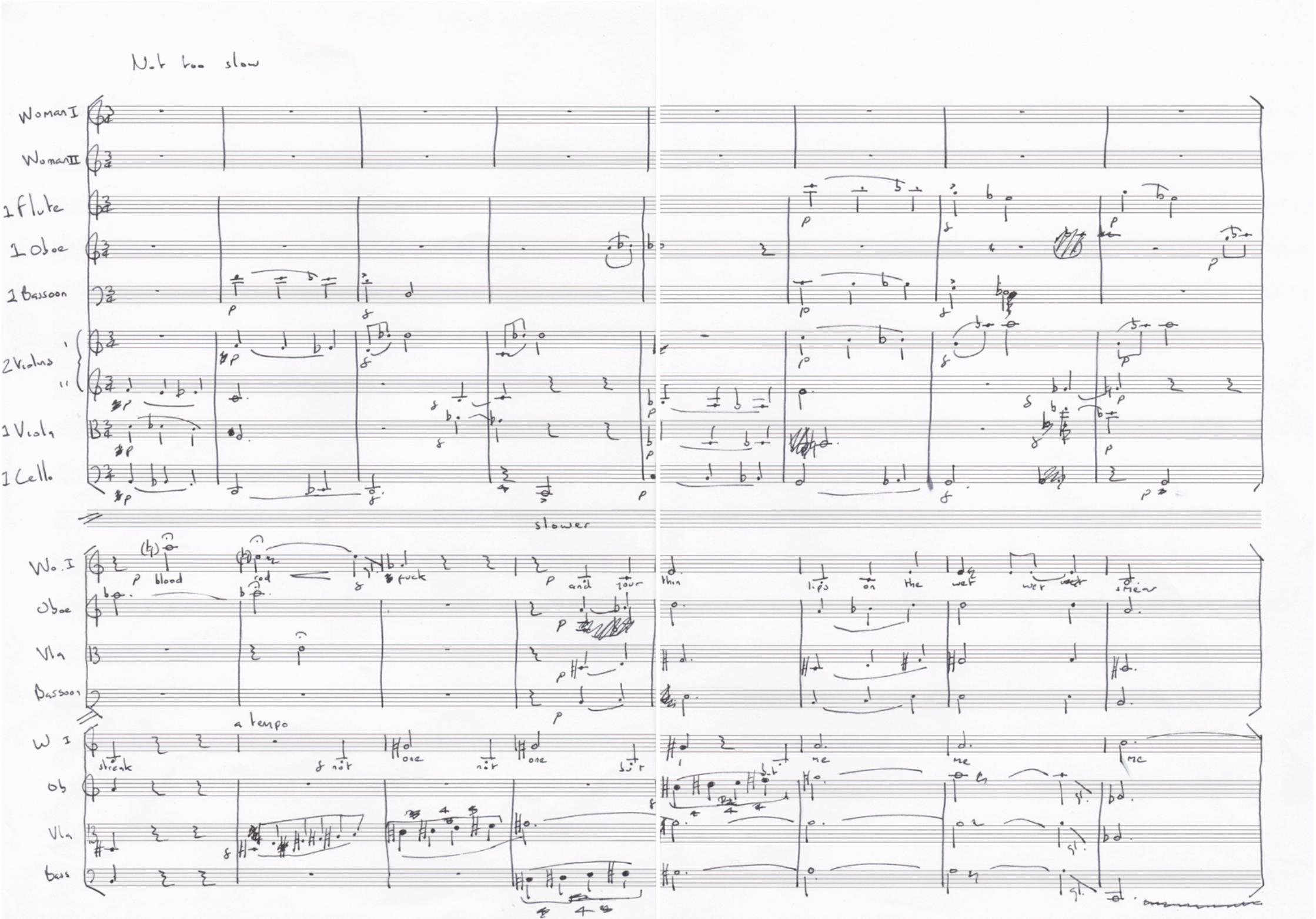

I
II
III
IV
V
Flies
I
II
III
IV
V
Flies
I
II
III
IV
V
Flies

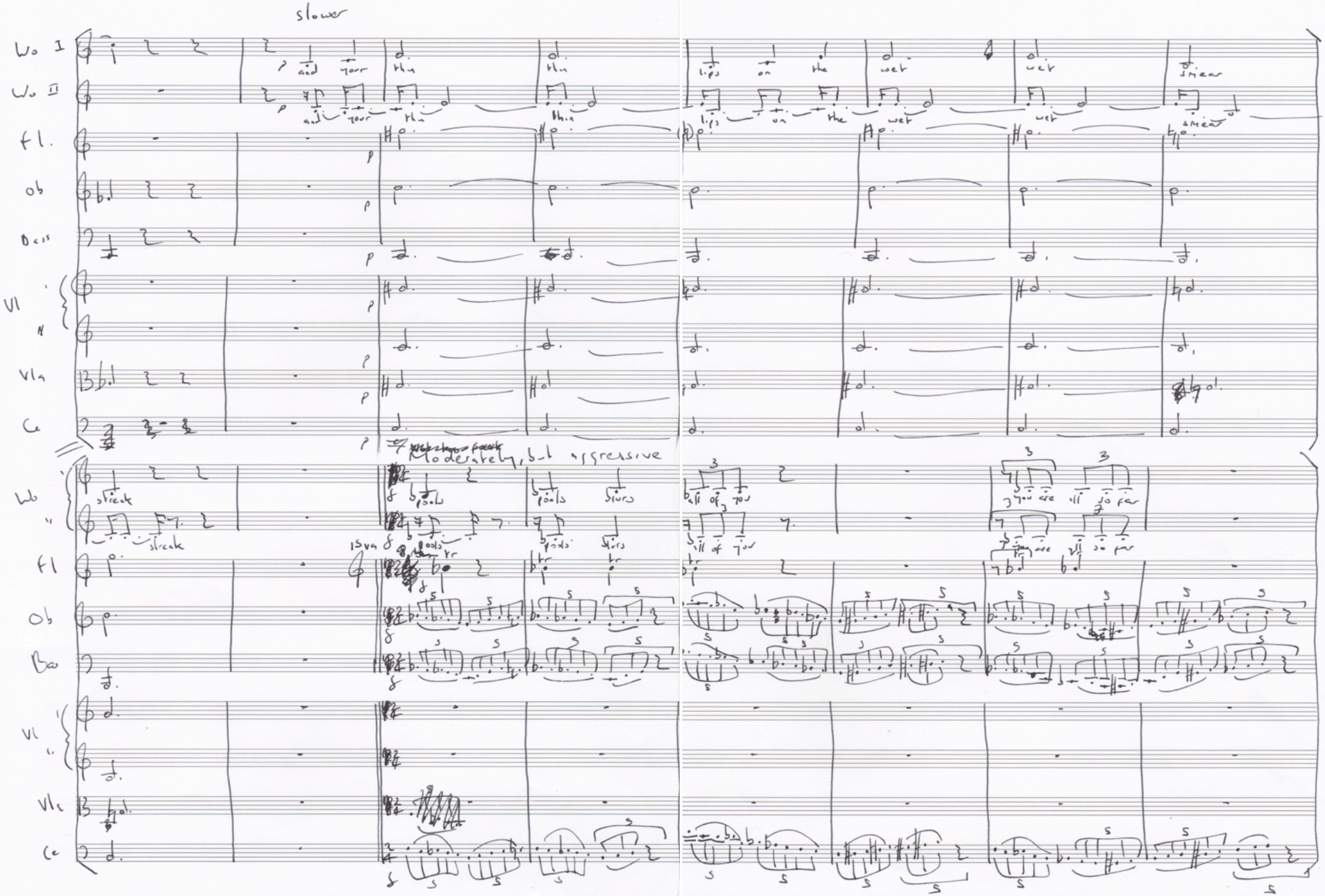

– how tall are the trees? –
flies
flies
Vl. Moderate slow
flies

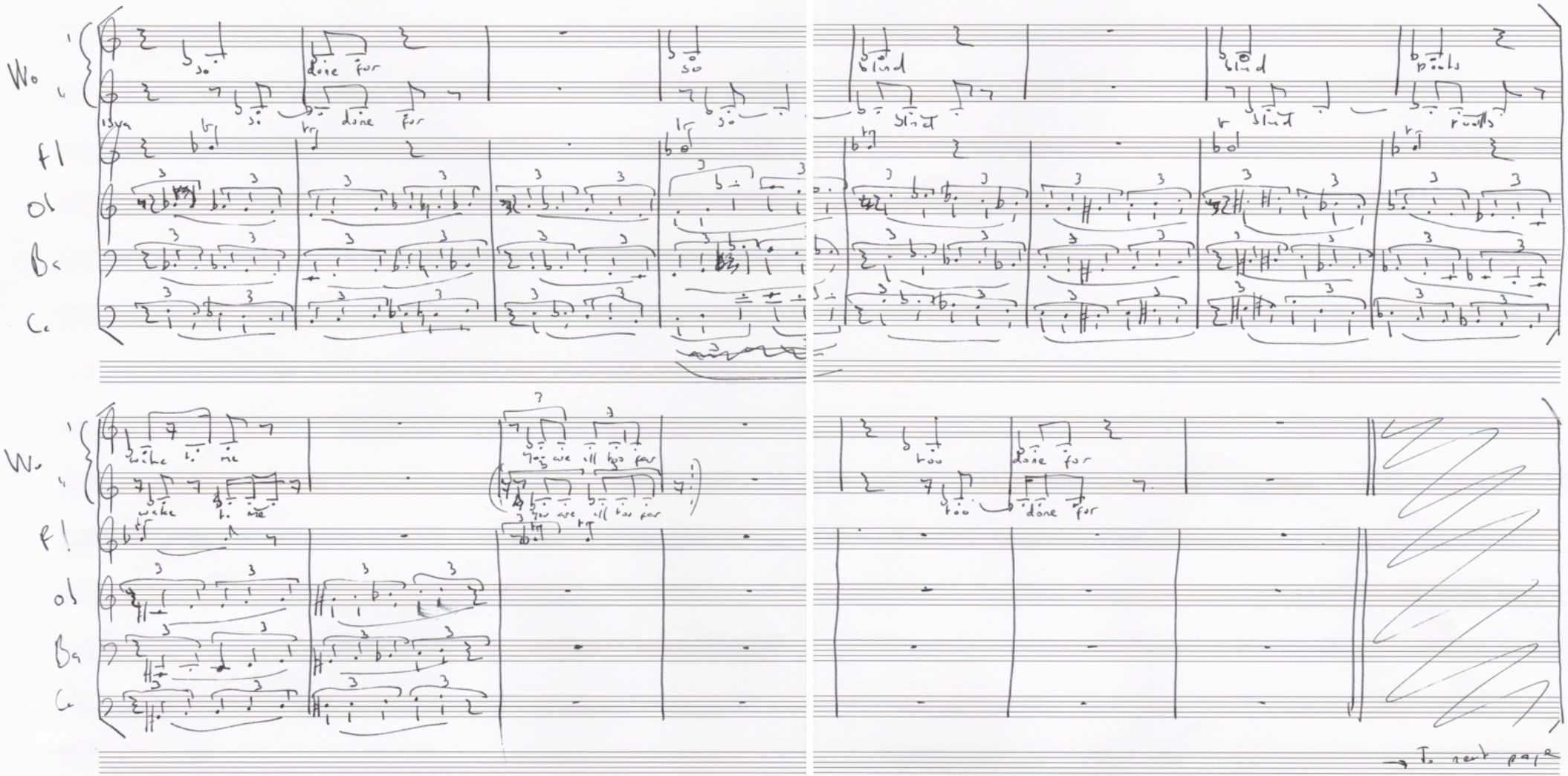

slow
- the castle, like a toy, on the mountain -
pp
pp
pp
Flies
- they walk, two specks from afar, very sl
way, zig-zagging upwards through the toy trees -
Flies
Moderate slow
p
p
p
Flies


Slow
- the trees - blacks and browns -
pp
pp
pp
pf
- sliding past -
Flies
Flies
Flies
Moderate slow.
p
p
p
p

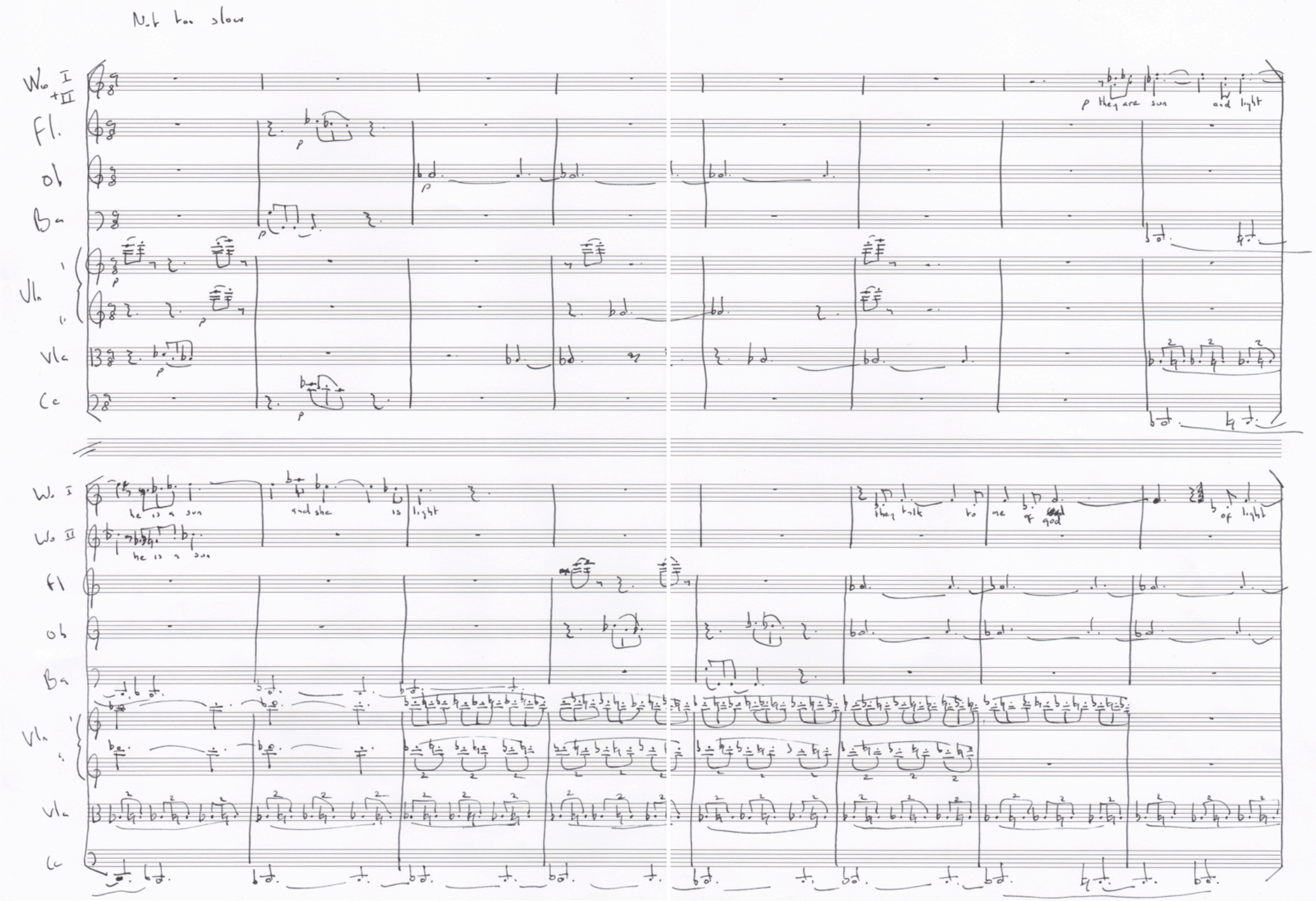

I
II
III
IV
V
flies
15
8
I
II
III
IV
V
flies

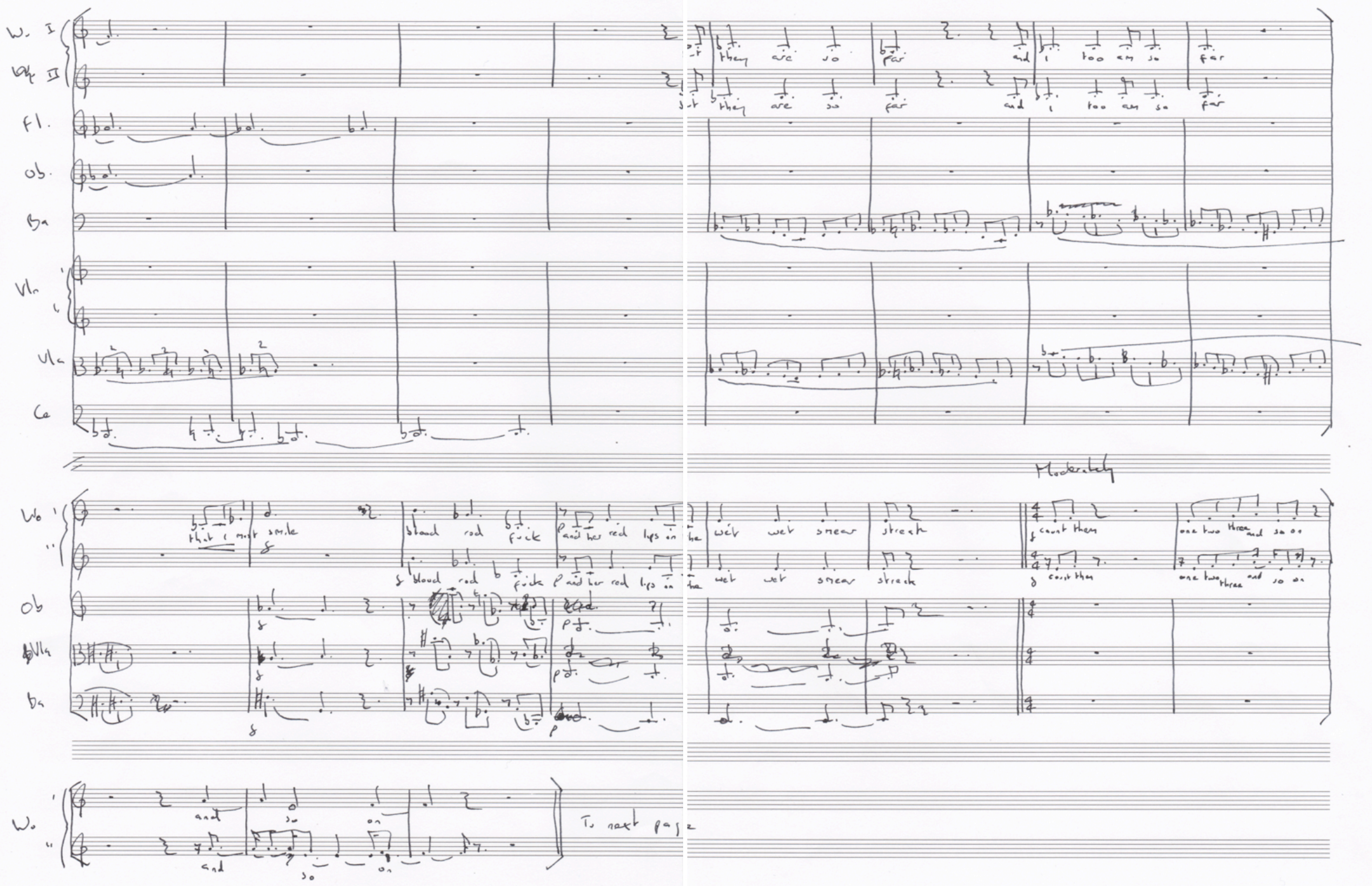

N.t too slow
Woman I
Woman II
1 Flute
1 Oboe
1 Bassoon
2 Violins
I
II
1 Viola
1 Cello
slower
Wo. I
blood
cod
fuck
and
your
Thin
lips
on
the
wet
wet
wet
mear
Oboe
Vla
Bassoon
a tempo
W I
streak
not
one
not
one
sir
me
me
me
me
Ob
Vla
bass

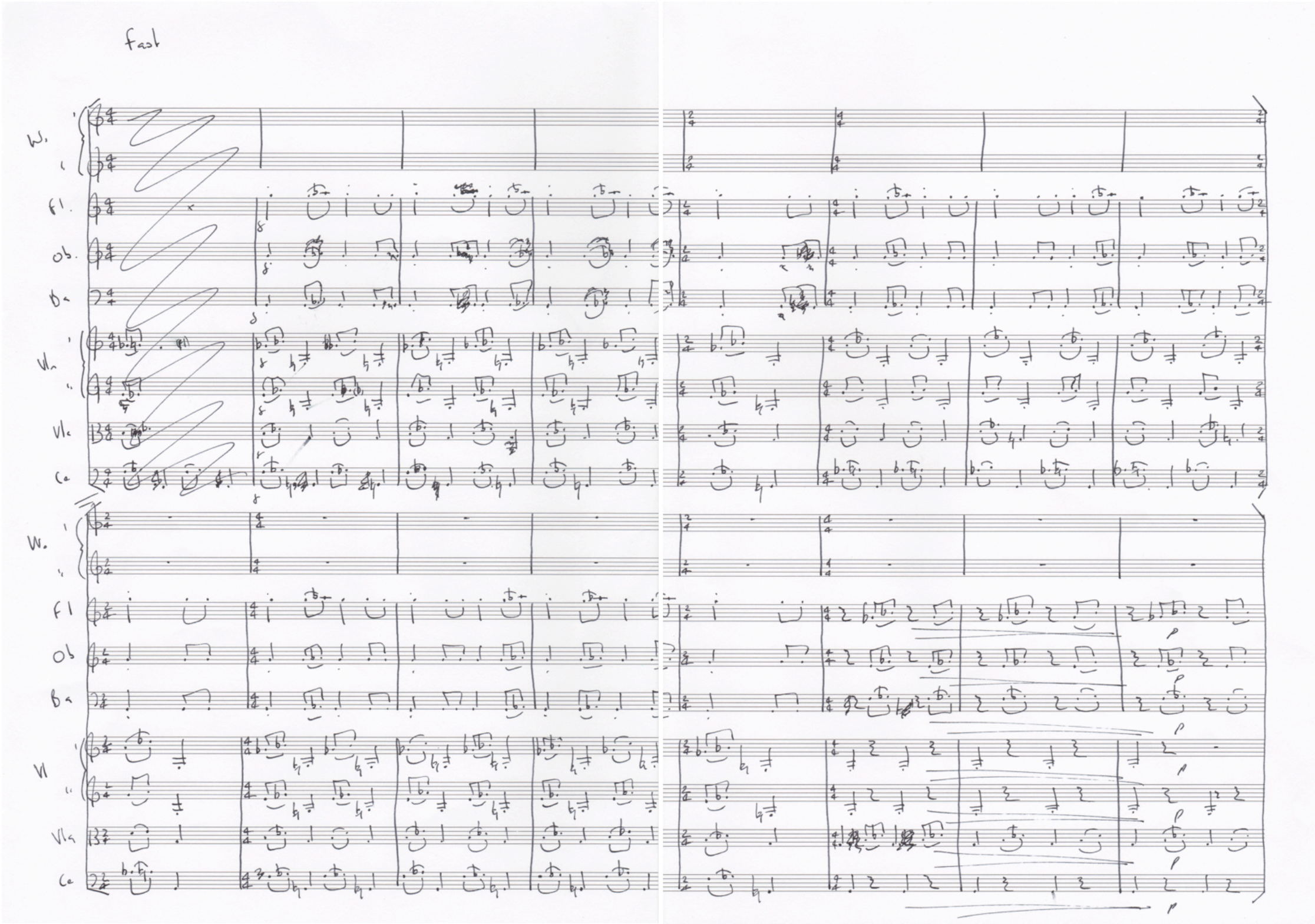

slower
Wo I
Wo II
Fl.
Ob
Bass
Vl
Vla
Ce
and your thin
lips on the wet
smear
Moderately, but aggressive
streak
pools
blurs
all of you
you are all so far
15va
Fl
Ob
Bas
Vl
Vla
Ce

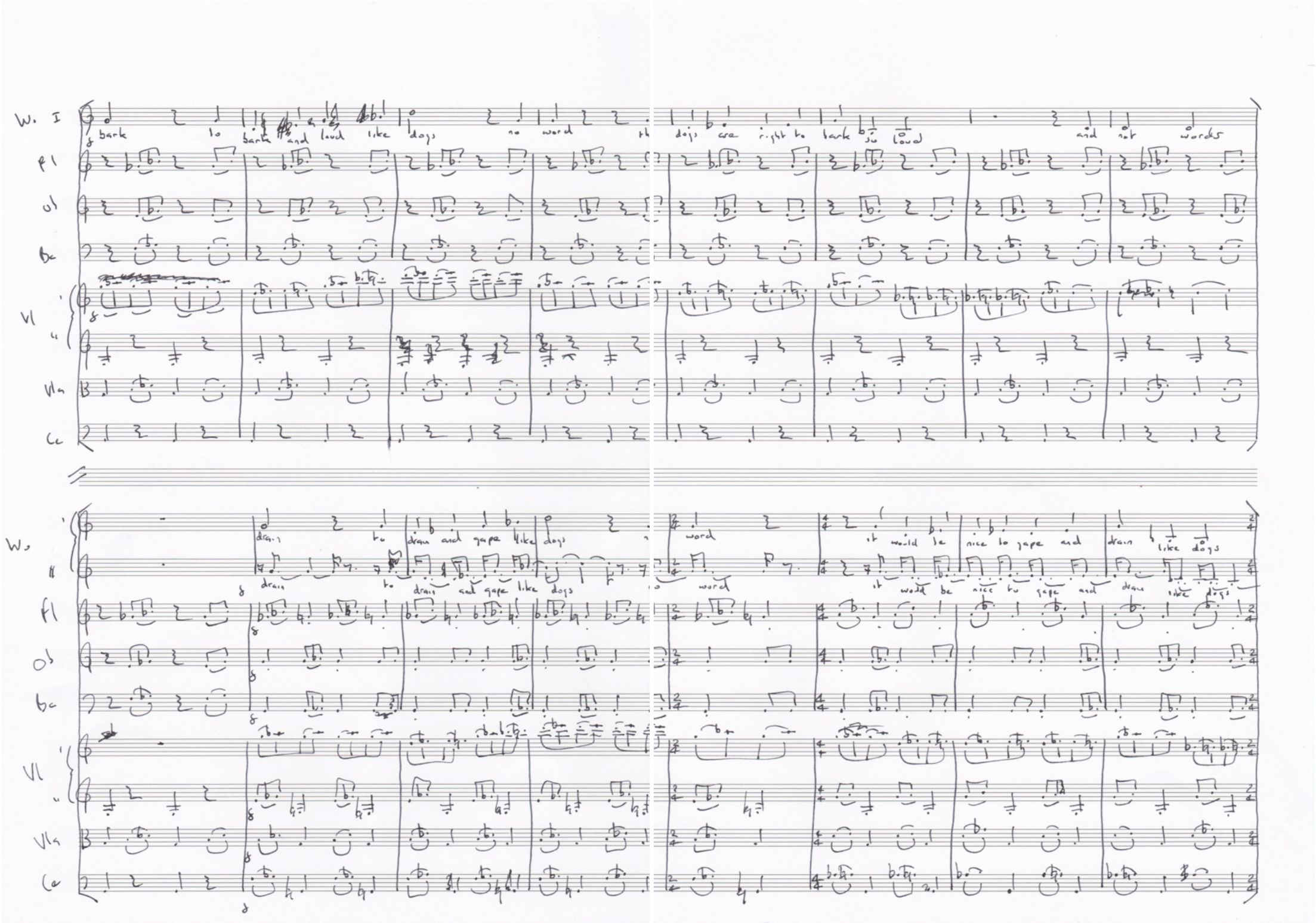

Wo
so
done for
so
blind
blind
pools
Fl
Ob
Ba
Cc
wake to me
you are ill too far
too
done for

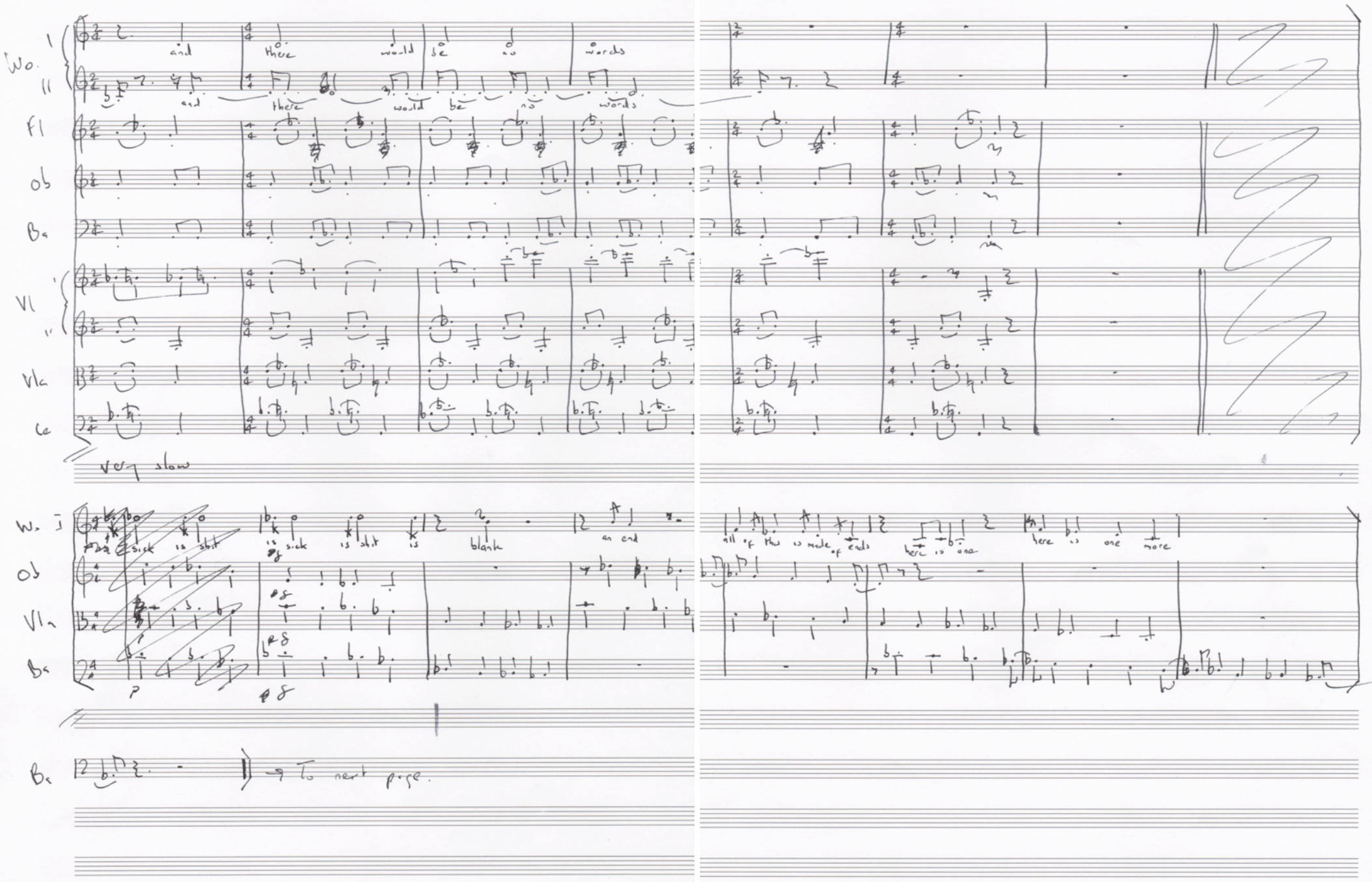
→ To next page

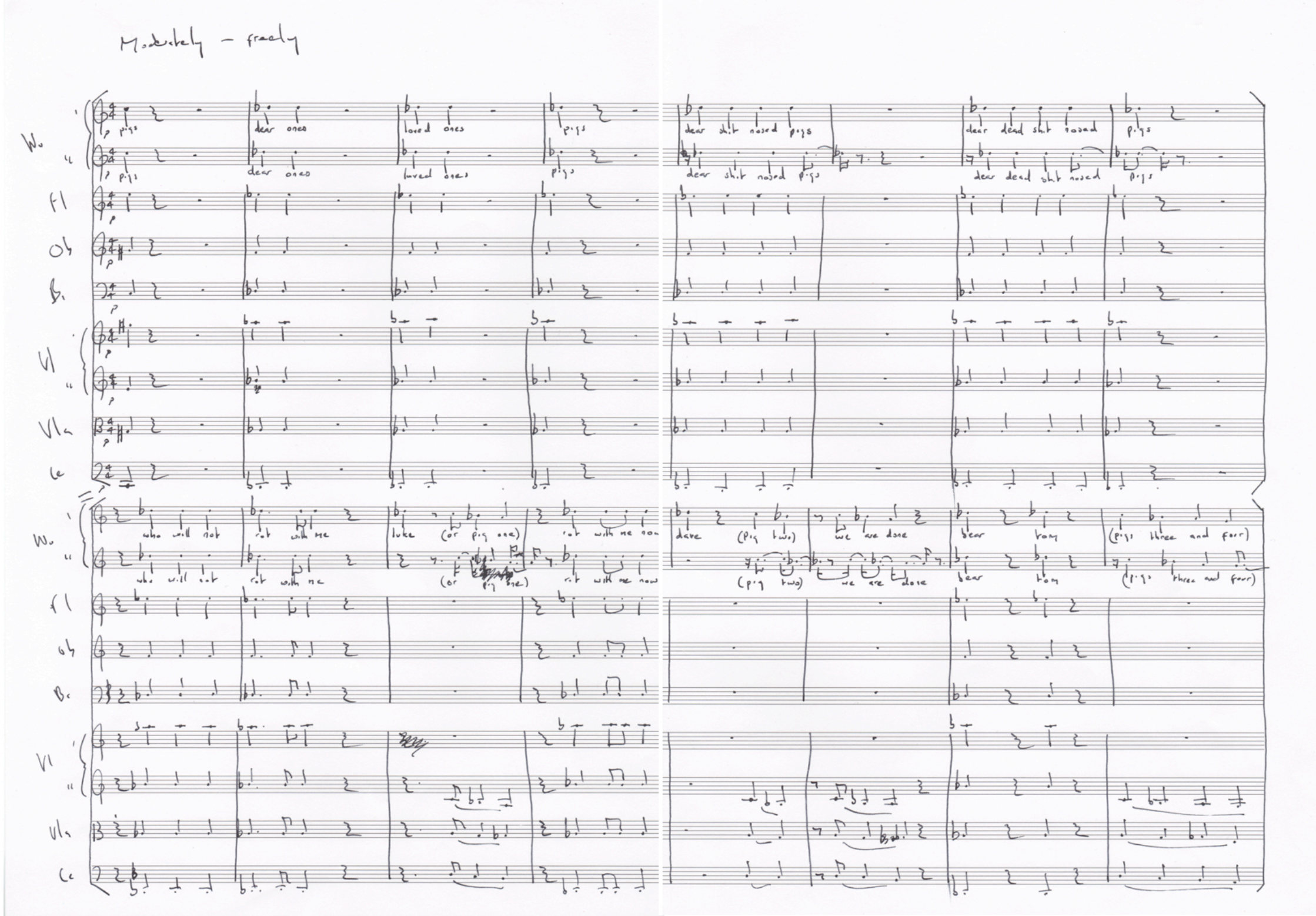

Not too slow
Wo I +II
Fl.
Ob
Ba
Vln I
Vln II
Vla
Vc
p they are sun and light
Wo I
Wo II
he is a sun
and she is light
they talk to me of light
of god


Slower
Wo. I
Wo. II
Fl.
Ob.
Ba
Vln
Vla
Ce
they are so far and i too am so far
Moderately
Wo
Ob
Vla
Ba
that i must smile
blood rod fuck
and her red lips on the wet wet smear streak
count them
one two three and so on
and so on
To next page


fast
W.
Fl.
Ob.
Ba.
Vn.
Vla.
Ce.
W.
Fl
Ob
Ba
Vl
Vla
Ce


W. I
bark to bark and loud like dogs no word
dogs are right to bark so loud and not words
Vl
Vla
Vc
W. II
drain to drain and gape like dogs
word it would be nice to gape and drain like dogs
Fl
Ob
Bc


Wo. I
II
and
There
would
be
no
words
Fl
Ob
Bs
VI I
II
Vla
Vc
very slow
Wo. I
sick is shit
is sick is shit is blank
an end
all of this is made of ends
here is one more
Ob
Vla
Bs
Bs
→ To next page.



Moderately – freely

Wo 1 p pigs dear ones loved ones pigs dear shit nosed pigs dear dead shit nosed pigs

" p pigs dear ones loved ones pigs dear shit nosed pigs dear dead shit nosed pigs

Fl p

Ob p

Bc p

Vl 1 p

" p

Vla p

Cc p

Wo 1 who will not rot with me luke (or pig one) rot with me now dave (pig two) we are done bear tom (pigs three and four)

" who will not rot with me (or pig one) rot with me now (pig two) we are done bear tom (pigs three and four)

Fl

Ob

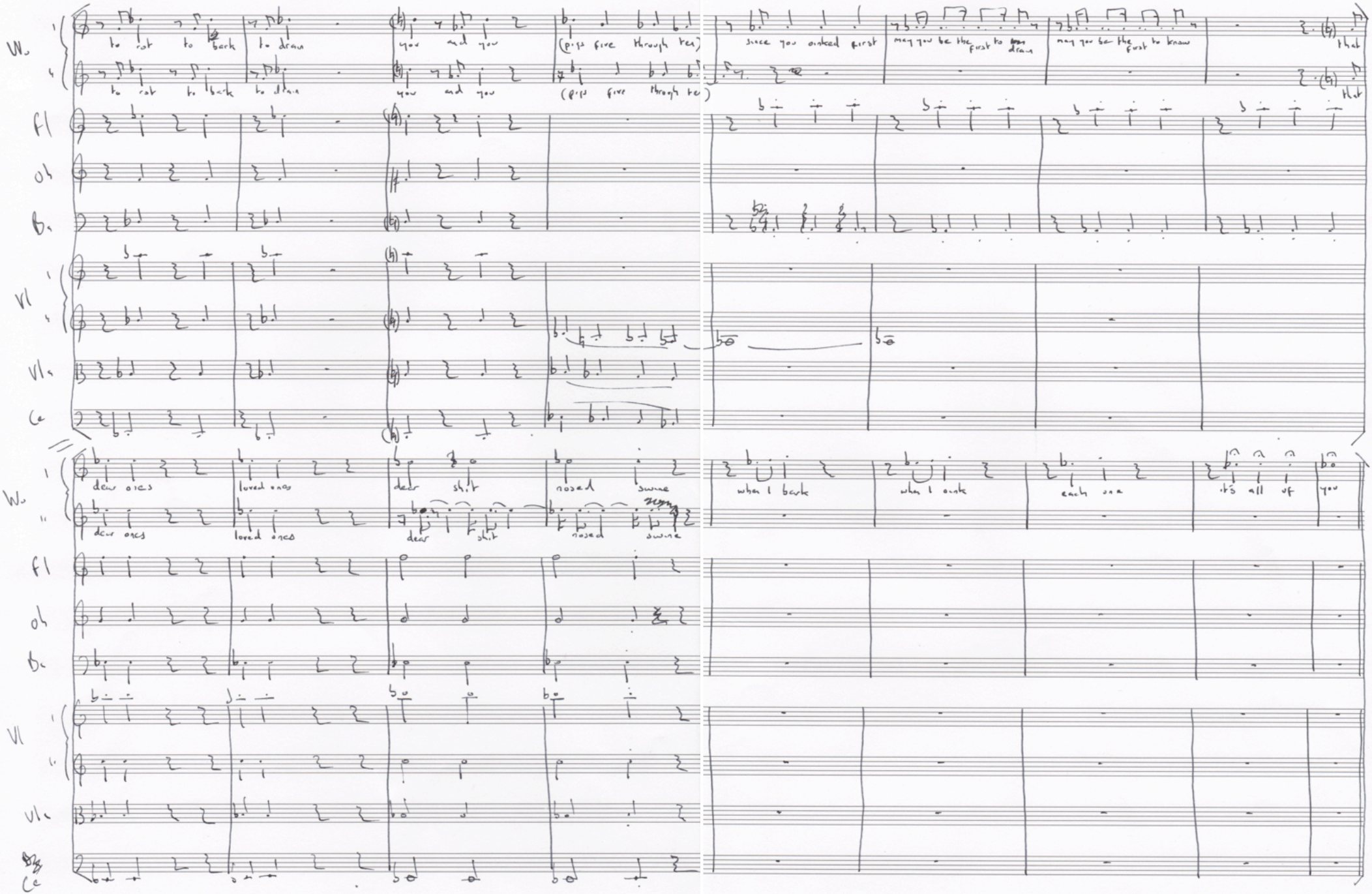
Bc

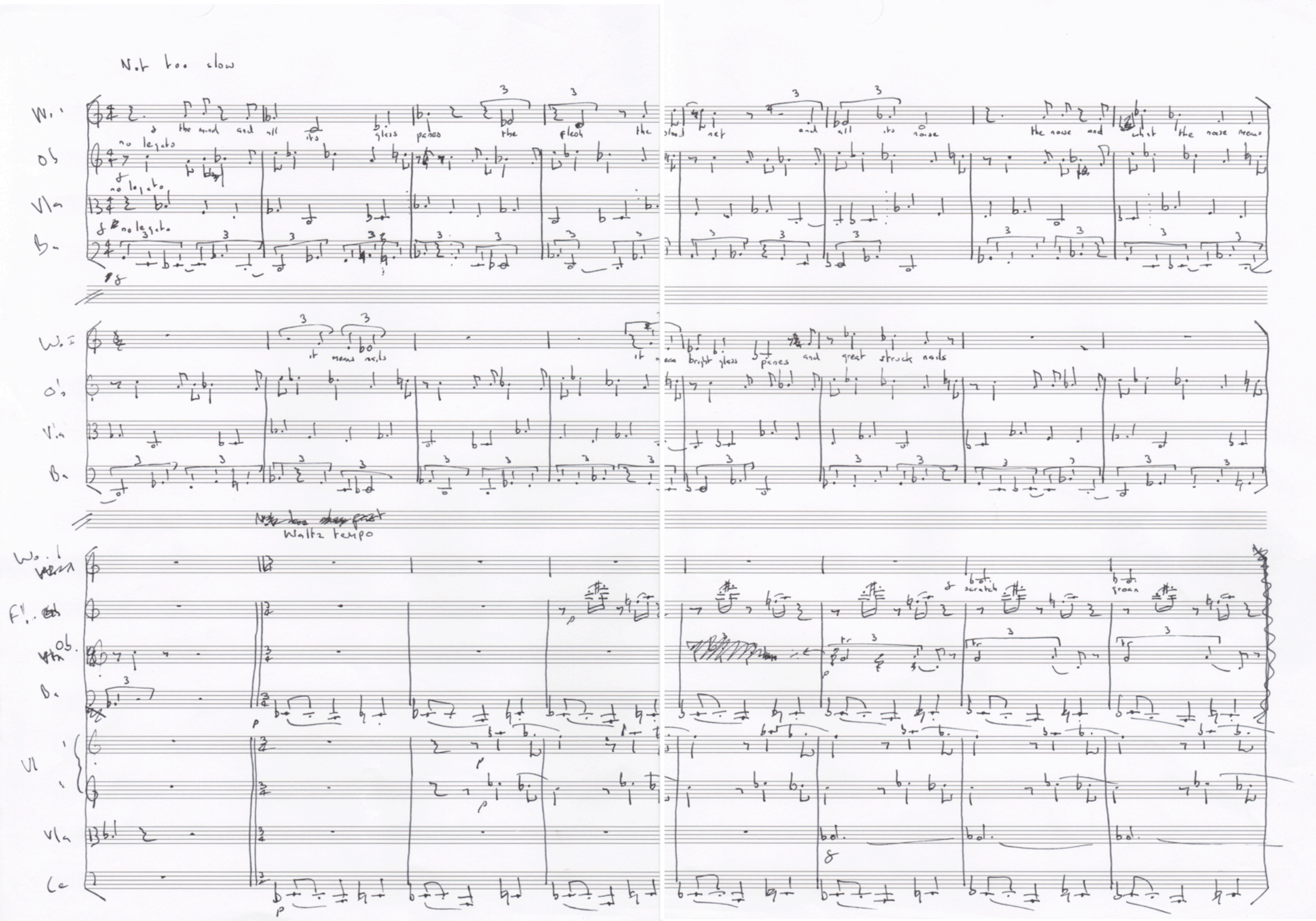
Vl 1

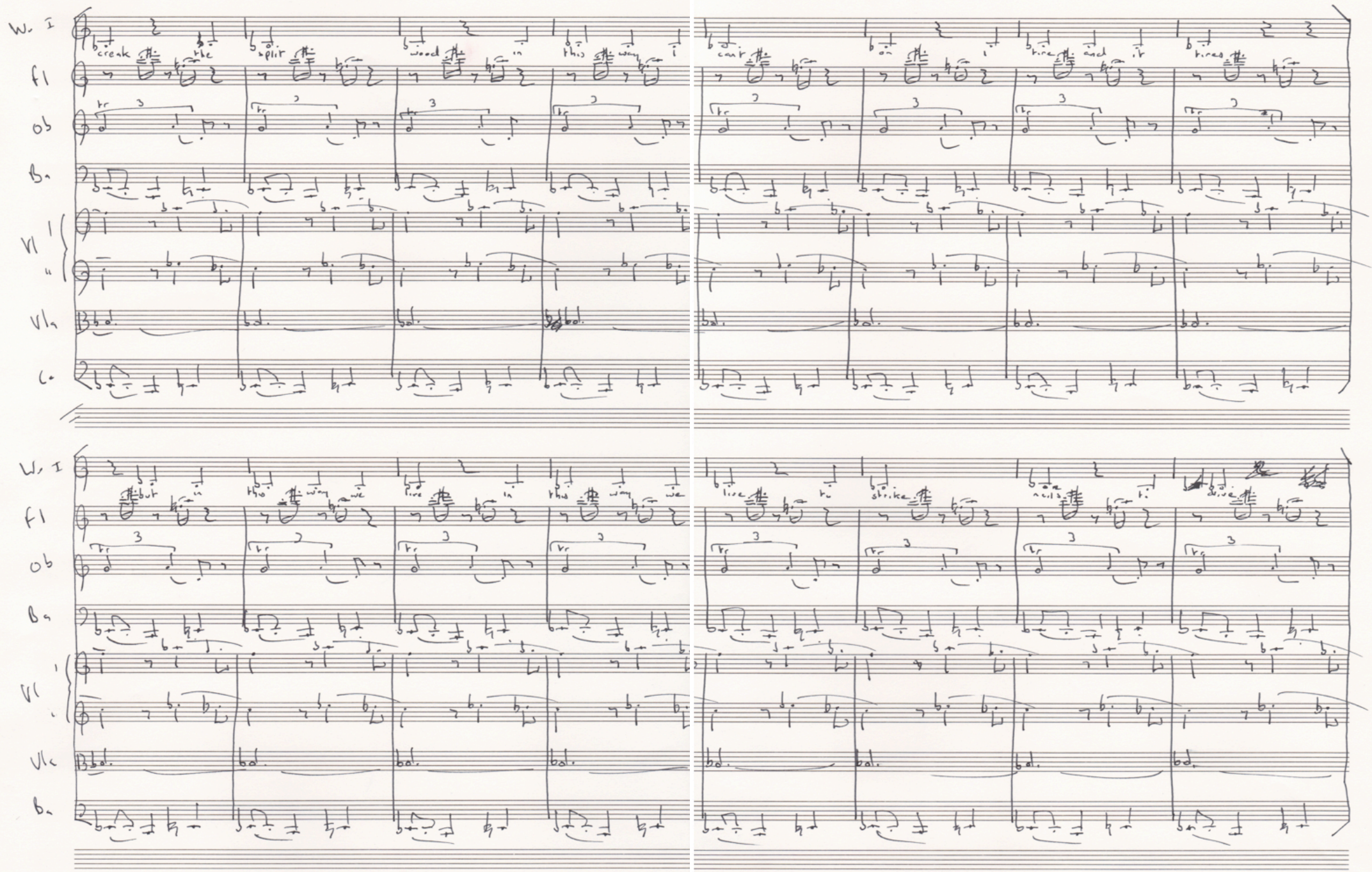
"

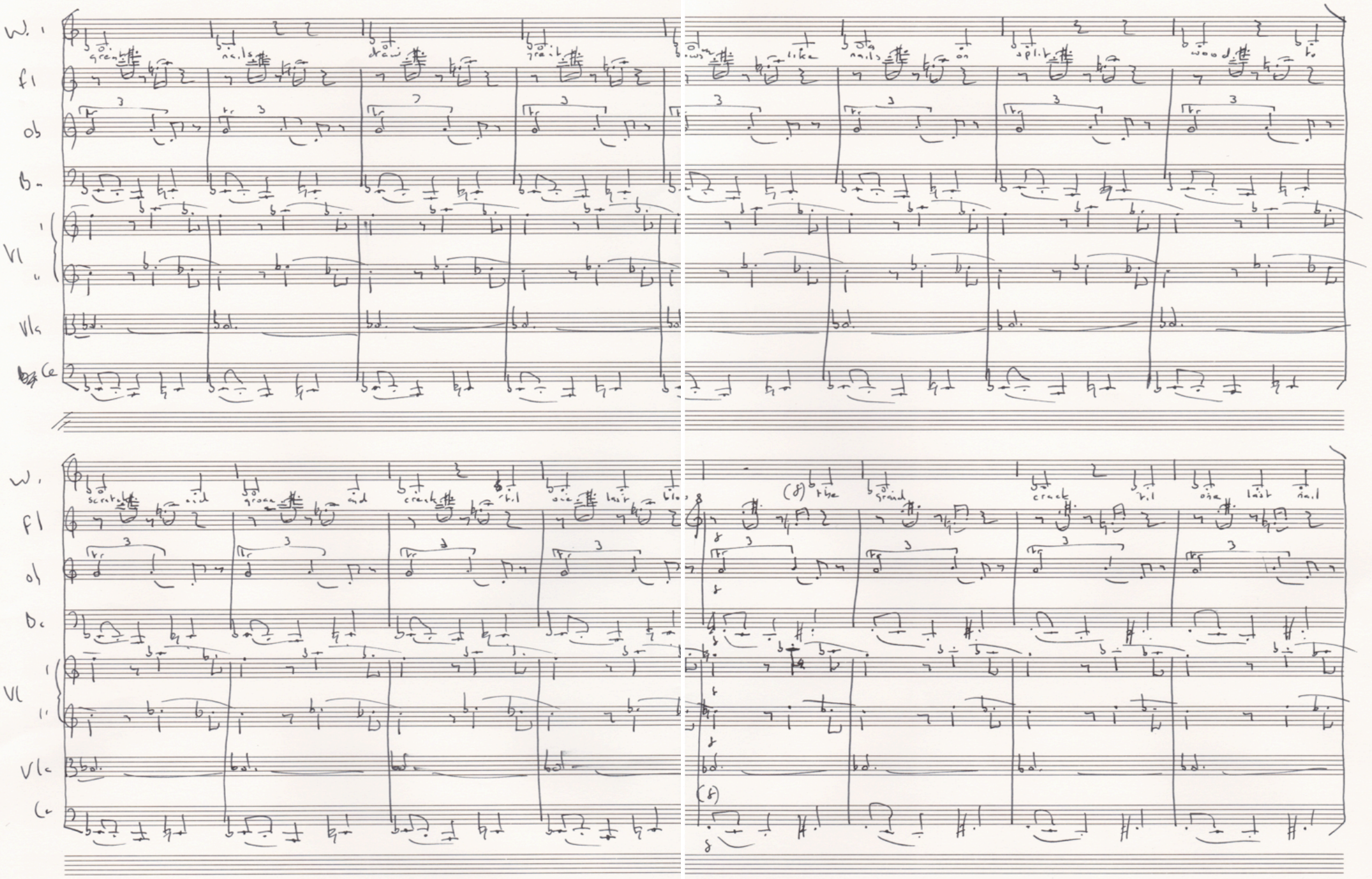
Vla

Cc


Wo
to rot to bark to drain you and you (pigs five through ten) since you oinked first may you be the first to drain may you be the first to know that
to rot to bark to drain you and you (pigs five through ten) that
Fl
Ob
Bn
Vl
Vla
Ce
dear ones loved ones dear shit nosed swine when I bark when I oink each one it's all of you
dear ones loved ones dear shit nosed swine


Not too slow
Wo.I
Ob
Vla
Ba
no legato
the mind and all its glass panes the flesh the blood net and all its noise the noise and what the noise means
it means nails
it means bright glass panes and great struck nails
Waltz tempo
scratch
groan
Vl
Ce


W. I
fl
ob
Ba
Vl
Vla
Co
creak the split wood in this way i cant on i tire and it tires
but in this way we live in this way we live to strike nails to drive



W. 1

fl

ob

B.

Vl 1

Vl 2

Vla

Ce

W. 1

fl

ob

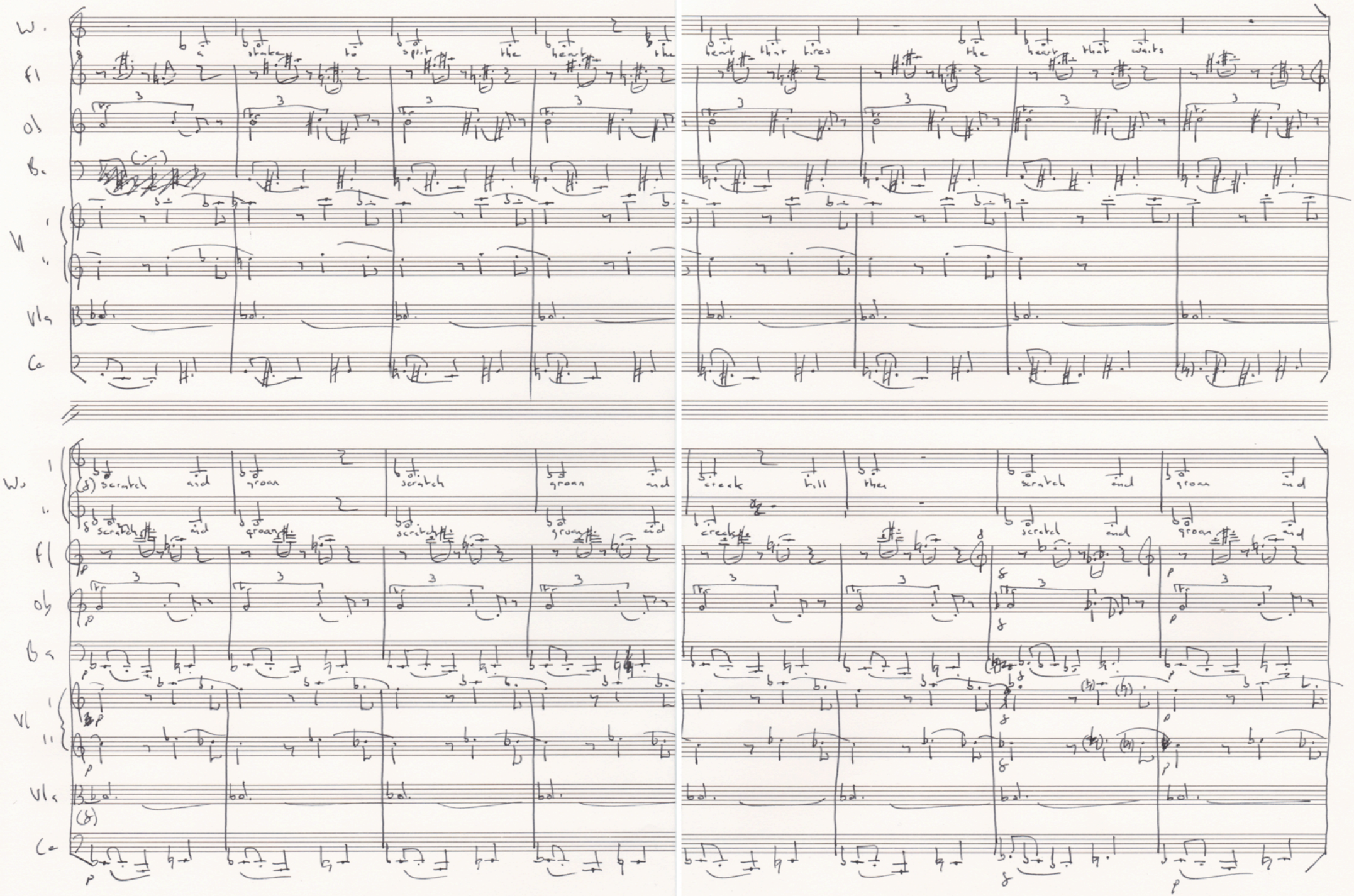
B.

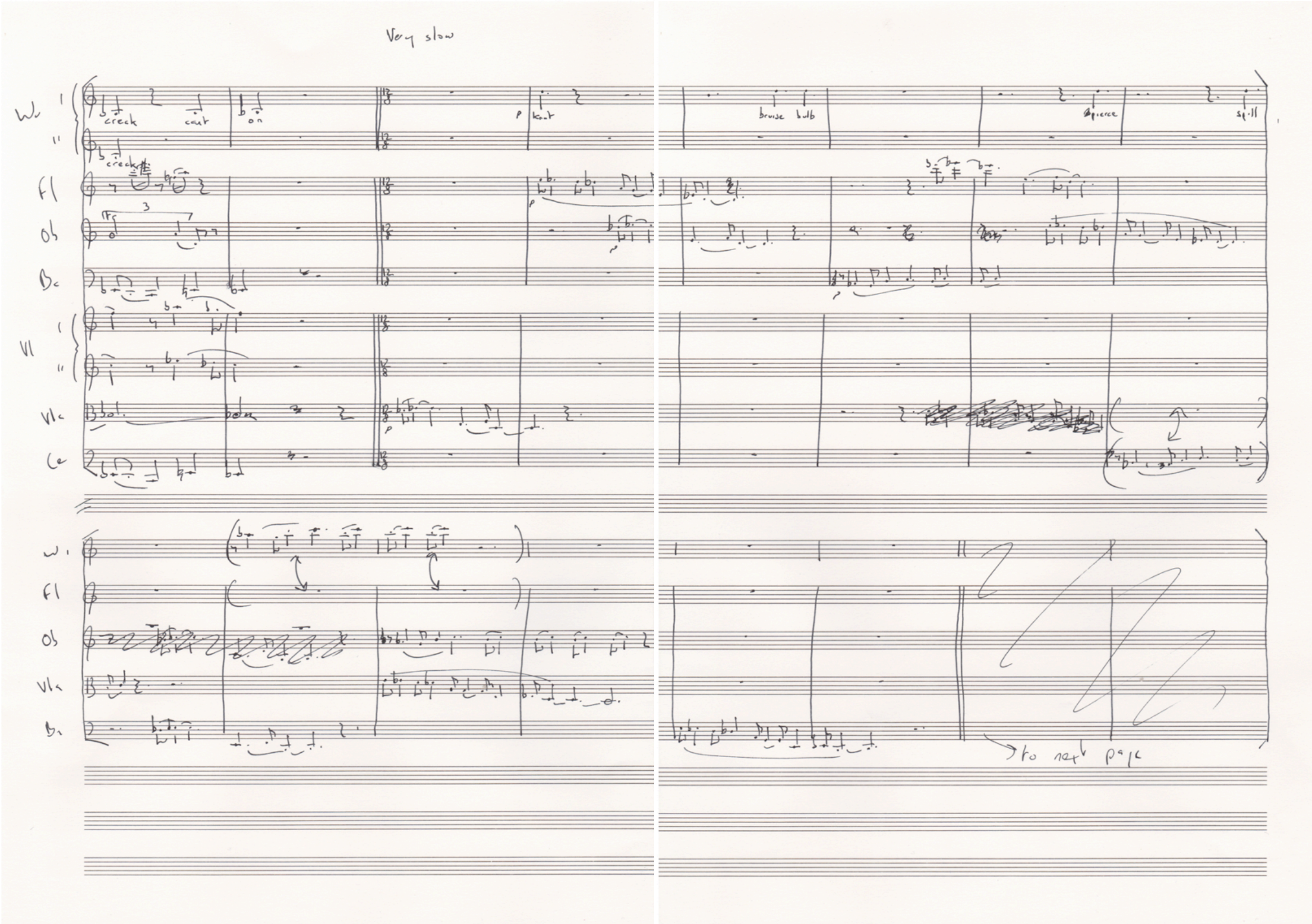
Vl 1

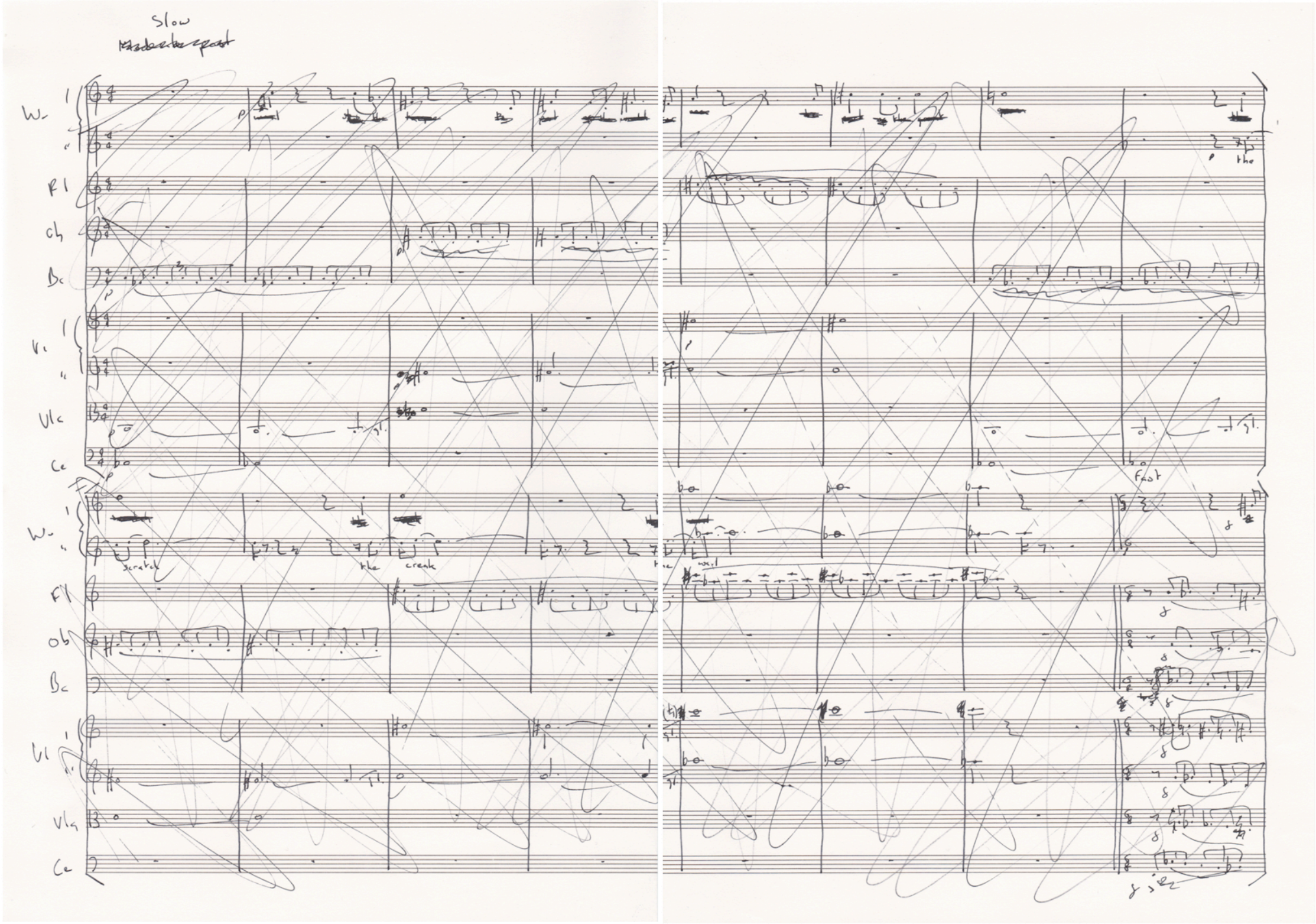
Vl 2

Vla

Ce


W.
Fl
Ob
Ba
Vl
Vla
Ce
a stake to split the heart the heart that tires the heart that waits
scratch and groan scratch groan and creek till then scratch and groan and
scratch and groan scratch groan and creek scratch and groan and


Very slow
creak
caut
on
bruise
bulb
pierce
spill
to next page


Slow
W
Fl
Ob
Bc
Vl
Vlc
Ce
scratch
the
creak
the
wail
fast
the