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Jovanka Trbojevic

ORGONE ACCUMULATOR

2005 - 2006

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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FOR PROMOTIONAL USE ONLY

JOVANKA TRBOJEVIĆ

ORGONE ACCUMULATOR

(2005-2006)



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ORCHESTRA

3 Flutes (Flute 3 doubles Piccolo)
2 Oboes
English Horn
2 Clarinets in B♭
Bass Clarinet in B♭
Saxophone (Soprano doubles Baritone)
2 Bassoons
Contrabassoon
6 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
2 Harps
Piano
Timpani
3 Percussions
Vl. 1,2 (16/14)
Vle. (12)
Vc. (10)
Cb. (8)

Timpani: 5 drums; one Musical glass tuned to E; Metal trade with glass marbles ("Centrifugal sound"); Glass wind chimes.

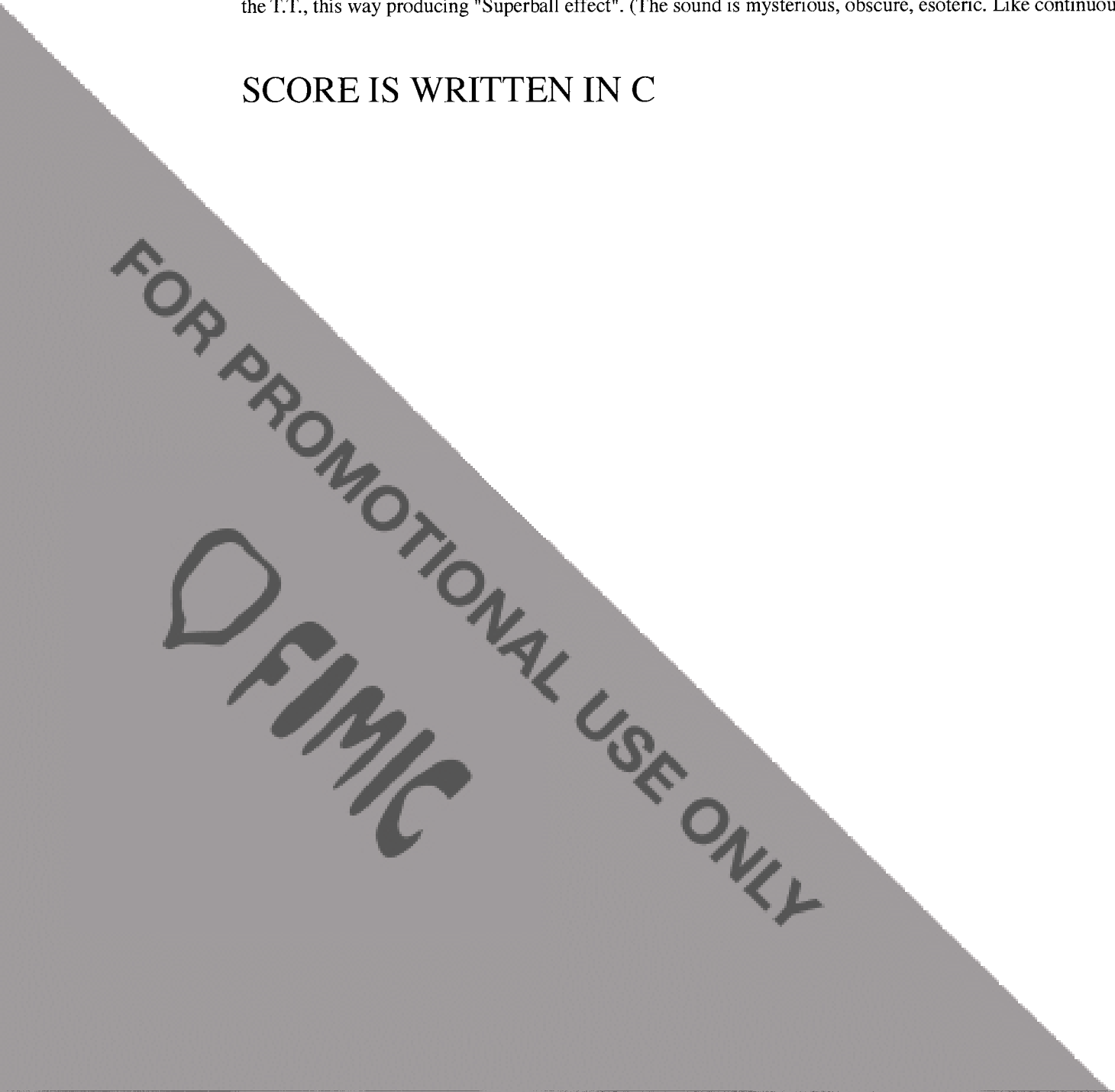
Percussion 1: Bass drum; Tam-Tam large; thin, small Cymbal; Crotales; Pair of Conga drums; one large Cowbell; Mahler's hammer; one Musical glass tuned to E; Cowbell large; Metal wind chimes.

Percussion 2: Marimba; Mokubio (extra large temple drum); thin, large Cymbal; Anvil (tuned to A♯) - if needed can be exchanged with Steel break drum; Sand paper blocks; Cabasa; Bamboos wind chimes.

Percussion 3: Bass drum; Tam-Tam large; thin, medium Cymbal; sizzle Cymbal; 4 single headed Tom-toms (tune very low); Slit drum (2 low pitshes); one Musical glass tuned to E.

NOTE:
1.Both Bass drums should be able to function as ordinary B.D. and as Lion Roar B.D. Special technique will be explained in details later.
2. For both TAM-TAMs should be made a mallet, on which it is attached a superball. It is dragged slowly downwards on the surface of the T.T., this way producing "Superball effect". (The sound is mysterious, obscure, esoteric. Like continuously vibrating T.T. without the contact sound.)

SCORE IS WRITTEN IN C



Orgone energy is an alleged type of "primordial cosmic energy" discovered by Dr. Wilhelm Reich (1897-1957) in the late 1930s. Reich was an Austrian medical doctor, psychiatrist, and Freudian psychoanalyst, who immigrated to the U.S. in order to escape Nazi persecution.

Reich claimed that orgone energy is omnipresent and accounts for such things as the color of the sky, gravity, galaxies, the failure of most political revolutions, and a good orgasm. In living beings, orgone is called bio-energy or Life Energy. Reich believed that orgone energy is "demonstrable visually, thermically, electroscopically and by means of Geiger-Mueller counters." However, only true believers in orgone energy (i.e., orgonomists practicing the science of orgonomy) have been able to find success with the demonstrations.

In 1940, Wilhelm Reich constructed the first device to accumulate orgone energy – orgone accumulator. Patients would sit inside the accumulator and absorb orgone energy through their skin and lungs. The accumulator had a healthy effect on blood and body tissue by improving the flow of life-energy and by releasing energy-blocks. According to Reich device could make possible the cure for just about any medical disorder except, perhaps, megalomania and self-delusion.

Reich died on November 3, 1957, in the Federal Penitentiary at Lewisburg, Pennsylvania, where he was sent for criminal contempt. The criminal charge was levied because Reich refused to obey an injunction against selling quack medical devices such as the Orgone Accumulator.

Reich saw himself as a persecuted genius and considered the critics who ridiculed him to be ignorant fools. In his last will and testament Wilhelm Reich ordered that his works be sealed for fifty years (till 2007), in hopes that the world would someday be a place better to accept his wondrous machines.

"Warning - misuse of the Orgone Accumulator may lead to symptoms of orgone overdose. Leave the vicinity of the accumulator and call the 'Doctor' immediately!"

Doctor
Wilhelm Reich

FOR PROMOTIONAL USE ONLY

 FILMIC



Jovanka Trbojević (2005-2006)

1

20

2

△ |||

Picc. *p* *mp* *pp* *mp* *p* *mf* *mf*

Fl. *p* *mp* *p* *mf* *mf*

Ob. *p* *mf* *p* *mp* *pp* *mp* *mp* *mf* *mf*

E. Hn. *p* *mf* *mf*

Cl. *pppp* *f* *pppp* *mp* *mf*

B. Cl. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

S. Sax *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

2 Bsn. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

C. Bn. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

20

Hn. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

Tpt. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

Tbn. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

Tba. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

20

Timp. *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

Perc. 1 *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

Perc. 2 *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

Perc. 3 *pppp* *p* *mp* *p* *mp* *mf* *pp* *mf* *mp* *mf*

20

2

Hp. *pp* *f* *mf* *mf* *mp* *mp*

Hp. *pp* *f* *mf* *mf* *mp* *mp*

Pf. *pp* *f* *mf* *mf* *mp* *mp*

Vln. I *pp* *f* *mf* *mf* *mp* *mp*

Vln. II *pp* *f* *mf* *mf* *mp* *mp*

Vla. *pp* *f* *mf* *mf* *mp* *mp*

Vc. *pp* *f* *mf* *mf* *mp* *mp*

D.B. *pp* *f* *mf* *mf* *mp* *mp*

30 3 Δ III Δ II Δ III

Picc. *p* *mf* *p* *f* *p* *mf*

Fl. *p* *mf* *p* *f* *p* *mf*

Ob. *p* *mf* *p* *f* *p* *mf*

E. Hn. *p* *mf* *p* *f* *p* *mf*

Cl. *pppp* *mf* *mp* *f* *p* *mf*

B.Cl. *mf*

S.Sax *p* *f* *p* *f* *mp* *f*

2 Bsn. *mf*

C. Bn. *mf*

30

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

30

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *pp* *sfz* *p* *fp* *sfz* *sfz* *sfz*

Perc. 3 *mf*

30 3

Hp. *Molto ritmico* *p* *f* *mf* *sfz* *mp* *sfz*

Hp. *Molto ritmico* *p* *f* *mf* *sfz* *mp* *sfz*

Pf. *Molto ritmico* *p* *mp* *sfz* *mp* *sfz*

Vln. I *Desks 6,7,8* *p* *mp* *mf* *Desks 1,2,3* *p* *mp* *mf*

Vln. II *Desks 3,4,5* *p* *mp* *mf* *Desks 1,2,3* *p* *mp* *mf*

Vla. *Desks 5,6* *pp* *mp* *pp* *mp*

Vc. *p* *mp* *p* *mf* *mp* *mf*

D.B. *mp* *mf* *mf* *p* *mp* *mf*

38 4 Δ |||

Picc. $p \rightarrow mf \rightarrow f$ $pp \rightarrow mp$

Fl. $p \rightarrow mf \rightarrow f$

Ob. $p \rightarrow mf \rightarrow f$ $a 1$ $pp \rightarrow mp$

E. Hn. $p \rightarrow mf \rightarrow f$ $a 1$ $pppp$

Cl. $p \rightarrow mf \rightarrow f$

B.Cl. $p \rightarrow mf \rightarrow f$

S.Sax. $f \rightarrow f$ $pp \rightarrow mp$

2 Bsn. $p \rightarrow mf \rightarrow f$

C. Bn. $p \rightarrow mf \rightarrow f$

38 $a 2$ (1,2) mp

Hn. mp

Tpt. $p \rightarrow mf \rightarrow f$

Tbn. $p \rightarrow mf \rightarrow f$

Tba. $p \rightarrow mf \rightarrow f$

38

Timp. $p \rightarrow mf \rightarrow f$

Perc. 1 ppp mp p ppp mp

Perc. 2 p mp mf fp sfz pp pp mp p p pp

Perc. 3 p mp mf fp sfz pp pp mp p p pp

38 4

Hp. p sfz pp

Hp. p sfz pp

Pf. p mf sfz p

38

Vln. I mf mf pp mp

Vln. II mf mf pp mp

Vla. pp f sfz p

Vc. p f $sim.$ p

D.B. p mp mf f pp

47

5

△ |||

Picc. *p* *mp* *p* *f* *mf*

Fl. *p* *f* *mf*

Ob. *p* *mp*

E. Hn.

Cl. *mp* - a due *p* *f* *mf*

B.Cl.

S.Sax *p* *mf* *mp* *f* *mf*

2 Bsn.

C. Bn.

47

Hn.

Tpt.

Tbn.

Tba.

47

Timp.

Perc. 1

(M.h.)

p *ppp* *mp* *p* *mp* *ppp* *mf* *mp*

l.v.

3

Perc. 2

mp *pp* *mf* *mp* *mp* *pp* *mf* *p* *sfs* *sfs* *mf* *f*

Perc. 3

[illegible]

63

Picc. *f* *p* *mf* *pp* *p* *pp* *mp*

Hr. *f* *p* *mf* *pp* *p* *pp* *mp*

Ob. *f* *p* *mf* *pp* *p* *pp* *mp*

E. Hr. *f* *p* *mf* *pp* *p* *pp* *mp*

Cl. *p* *mf* *pp* *p* *pp* *mp*

B. Cl. *pp* *p* *pp* *p* *pp* *mp*

S. Sax *ff* *p* *mf* *pp* *mp* *p*

2 Bsn. *p* *mf* *pp* *p* *pp* *mp*

C. Bn. *p* *mf* *pp* *p* *pp* *mp*

63

Hr. *p* *mp* *pp* *mp* *p* *pp* *mp*

Tpt. *p* *mp* *pp* *mp* *p* *pp* *mp*

Tbn. *p* *mp* *pp* *mp* *p* *pp* *mp*

Tba. *p* *mp* *pp* *mp* *p* *pp* *mp*

63

Timp. *mp* *mf* *pp* *mf* *ppp* *mf* *pp* *mf*

Perc. 1 *mp* *mf* *pp* *mf* *ppp* *mf* *pp* *mf*

Perc. 2 *sfz* *pp* *mp* *f* *pp* *mf* *pp* *p* *mf*

Perc. 3 *TOM - TOMS* *- soft sticks* *mp* *mf* *f* *mp* *p* *mf*

63

Hp. *p* *mf* *pp* *mf* *f* *pp* *mf*

Hp. *p* *mf* *pp* *mf* *f* *pp* *mf*

Pf. *p* *mf* *pp* *mf* *f* *pp* *mf*

Vln. I *div.* *p* *f* *pp* *mf* *f* *pp* *mf*

Vln. II *div.* *p* *f* *pp* *mf* *f* *pp* *mf*

Vla. *f* *pp* *mf* *f* *pp* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf*

D.B. *f* *p* *mp* *mf* *p* *mp* *mf*

72 Δ II Δ Δ III 8 Δ III

Picc. p mf mp f mf ff

Fl. p mf mp f mf ff

Ob. p mf mp f mf ff

E. Hn. p mf mp f mf ff

Cl. p mf mp f mf ff

B.Cl. p mf mp f mf ff

S.Sax. $> f$ p mp mf f f ff

2 Bsn. p

C. Bn. p

Hn. p mp mf a^2 (1,2) a^2 (3,4) a^4 (3,5) (4,6) mp f

Tpt. pp mp mp mf mf f

Tbn. mp mf

Tba. mp mf

72

Timp. mp mf pp mf f mp mf p f f mp sfz p ff

Perc. 1 mp mf pp mf f mp mf p f f mp sfz p ff

Perc. 2 p mf p mf $sim.$ sfz

Perc. 3 mp f mf f f f sfz sfz

72

Hp. $B - E\flat, F - F\sharp$ D $D\flat$ $D\flat - D\sharp, F\sharp - F\flat$ $A - A\flat$ $E - E\flat, A\flat - A\sharp$ mf mf f

Hp. $B - B\flat, D\sharp - D\flat$ $E - E\flat$ $E\flat - E\sharp, F\sharp - F\flat$ $A - A\flat$ $E - E\flat, A\flat - A\sharp$ mf mf f

Pl. mp mf sfz mf fff

72

Vln. I $div.$ mp mf f mf ff sfz

Vln. II mf p f f ff sfz

Vla. $div.$ mp f f ff sfz

Vc. p mf p mf p sfz

D.B. p mp mf f p mp mf f mp mf f a^2 arco (Desk 4 if possible.) p

82

Hr.

Tpt.

Tbn.

Tba.

pp

pp

82

Timpani: - tick wooden beaters

Percussion 1: BASS DRUM

Percussion 2: BAMBOOS CHIMES - grasp suddenly together - let them ring freely

Percussion 3:

Measures 82-91. Dynamics include *sfz*, *mf*, *mp*, *fp*, *f*, *p*, *mp*, *f*, *mp*, *f*, *mp*, *p*, *mp*.

82

9

Hp.

secco

Molto ritmico

sempre *f*

f

Hp.

secco

Molto ritmico

sempre *f*

f

Pf.

secco

Molto ritmico

sempre *f*

f

Vln. I

82

tutti

f

sfz

Vln. II

f

sfz

Via.

tutti

f

sfz

Vc.

f

sfz

D.B.

tutti

f

sfz

pizz.

arco

tutti

f

sfz

p

f

94

94

94

105

Picc. Fl. Ob. E. Hn. Cl. B. Cl. S. Sax. 2 Bsn. C. Bn.

p mp p f mf sfz p mf mp f

p mp p mp mf sfz p mf mp f

a niente

mp pp

105

Hn. Tpt. Tbn. Tba.

pp mp mp mp p

105

Timp. Perc. 1 Perc. 2 Perc. 3

pp mp p f

l.v.

pp mp

mp

mp

mf

mp

sfz

p

p

mp

mp

fp

fp

105

Hp. Hp. Pf.

D - D# Ab - A#

D# - D#, Bb - B# G - Gb

E - Eb

mp

mf

mp

sfz

Ab - A#

G - Gb

Gb - G#, E - Eb

mp

mf

mp

sfz

mp

sfz

sfz

105

Vln. I Vln. II Vla. Vc. D.B.

p < mp p < mf p < f

mp

sfz

p

div.

f

mp

sfz

p

pizz.

arco

p

sfz

p

mp

p

mp

113

12

Picc.

Fl.

Ob.

E. Hn.

Cl.

B.Cl.

S.Sax.

2 Bsn.

C. Bn.

113

Hn.

Tpt.

Tbn.

Tba.

113

Timp.

Perc. 1

Perc. 2

Perc. 3

113

Hp.

Hp.

Pf.

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

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13

122

122

13

122

132

132

14

132

15

The image shows a page of musical notation, likely a score for a piano piece. The notation is written on a grid of staves. A large, diagonal watermark across the page reads "PROMOTIONAL USE ONLY". The musical notation includes various symbols, including notes, rests, and dynamic markings such as "mp", "mf", "f", and "sf". The notation is in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered "1" in the top right corner.

150

Picc. *f* *mf* *mf*

Fl. *f* *mf* *mf*

Ob. *f* *mp* *f* *f*

E. Hn. *f* *mp* *f* *f*

Cl. *f* *mf* *f* *mf* *f*

B.Cl. *mf* *mf* *mp* *mf*

S.Sax. *f* *f*

2 Bsn. *p* *f* *p* *p* *p* *p* *mf* *f* *p* *f* *mp*

C. Bn. *p* *mp*

150

Hn. *f* *mp* *f* *f*

Tpt. *f* *f* *f*

Tbn. *f* *mp* *f* *f*

Tba. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

150

Timp. *mf* *mp* *f* *p*

Perc. 1 *pp* *mf* *p* *f* *mf* *p* *mf* *p* *mf* *p*

Perc. 2 *mf* *f* *mp* *mf*

Perc. 3 *p* *mf* *p* *mf* *mp*

150

Hp. *mf* *f* *mp* *mp* *mf*

Hp. D. *mf* *f* *mp* *mp* *mf*

Pf. *mf* *f* *mp* *mp* *mf*

Vln. I *sempre f*

Vln. II *sempre f*

Vla. *sempre f*

Vc. *p* *mf* *mp*

D.B. *sfz* *p* *mf* *mp*

157

Picc. *mf*

Fl. *mf*

Ob. *mp* *f* *mf* *sfz* *f* *sfz*

E. Hn. *mp* *mf* *f*

Cl. *mf* *f* *mf* *f*

B.Cl. *mp* *mf* *mp* *f*

S.Sax *f* *f* *sfz*

2 Bsn. *mf* *f* *ff* *mf*

C. Bn. *mf* *f* *mf*

157

Hn. *mf* *mf* *sfz*

Tpt. *f* *f* *sfz*

Tbn. *mp* *f* *mf* *sfz*

Tba. *p* *mf* *p* *mf* *f* sub. *mp* *f* sub. *mp* *f* sub. *mf*

157

Timp. 1 2 3 4 5 6 7 8 9 10 11 12

Perc. 1

Perc. 2

Perc. 3

mf f mp mf f sub. p mf

f pp mp

f ff sim. sempre f

mf f mf mp mf

[illegible]

164

Picc. *f* *sfz*

Fl. *f* *sfz*

Ob. *f* *sfz* *ff*

E. Hn. *f*

Cl. *f* *sfz* *ff*

B.Cl. *f* *sfz* *ff*

S.Sax *f* *sfz*

2 Bsn. *mf*

C. Bn. *f* *ff* *mp* *mf* *f*

164

Hn. *f* *sfz* *ff*

Tpt. *f* *sfz*

Tbn. *f* *sfz* *ff*

Tba. *f* *sfz* *ff*

164

Timp. *f* *sfz* *sub. p* *mp* *mf* *f* *sfz* *f* *sfz*

Perc. 1 *f* *sub. p* *mp* *mf* *p* *f* *p* *f*

Perc. 2 *f* *sfz* *mp* *f* *sfz* *p* *mp*

164

Hp. *A - Ab* *Ab - Ab* *C# - C#* *C - C#* *C# - C#*

Hp. *A - Ab* *Ab - Ab* *Bb - Bb* *A - Ab*

Pf. *ff* *sfz* *mp* *mf* *ff* *sfz*

Vln. I *ff* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *sfz*

Vc. *ff* *sub. p* *mp* *mf* *ff*

D.B. *ff* *sub. p* *mp* *mf* *ff*

170

Picc. *ff* *f* *ff sfz* *f* *attacca*

Fl. *f* *f* *ff sfz* *f*

Ob. *ff* *ff sfz* *ff sfz* *f*

E. Hn. *f* *f* *ff sfz* *f*

Cl. *f* *f* *ff sfz* *ff sfz* *f*

B.Cl.

S.Sax *f* *f* *ff sfz* *f*

2 Bsn.

C. Bn. *ffz*

170

Hn. *ff sfz* *f* *attacca*

Tpt. *f* *f* *f*

Tbn. *f* *ff sfz* *f*

Tba.

170

Timp. *f* *sfz* *f* *sfz* *ffz* *Trade with glass marbles - "Centrifugal sound"* *attacca*

Perc. 1 *p* *f* *p* *f* *p* *sfz* *Ord. mallet + RUTE* *- with Rute on the side*

Perc. 2 *BAMBOOS CHIMES* *- grasp suddenly together* *- let them ring freely* *mf* *l.v.*

Perc. 3 *p* *mf* *f* *f* *sfz* *B.D. - Ord. mallet + RUTE*

170

Hp. *ff* *f* *sfz* *f* *attacca*

Hp. *B - Bb* *A - Ab* *Bb - Bb* *E - Eb* *(Bb - Bb)* *(G - Gb)* *(A - Ab)* *(Eb - Eb)* *l.v.*

Pf. *ff* *sfz* *f* *ff* *attacca*

Vln. I *ff* *sfz* *f* *pizz.* *f* *attacca*

Vln. II *ff* *sfz* *f* *pizz.* *f*

Vla. *ff* *sfz* *f* *pizz.* *f*

Vc. *ff* *sfz* *f* *pizz. div.* *f*

D.B. *ff* *sfz* *f* *pizz. div.* *f*

Transition

21 $\text{♩} = 100$

Piccolo f *sim.*

Flute 1,2

Oboe 1

Oboe 2 f *sim.*

English Horn

Clarinet 1

Clarinet 2

Bass Clarinet

Soprano Sax

Bassoon 1 p *sim.* mp f p

Bassoon 2 p mp f p

Contrabassoon f p f p f p

$\text{♩} = 100$

Horn a 4 (1,3,5,6) mp f mp f mp f

Horn a 2 (2,4) f p f p f p

Trumpet

Trombone

Tuba

$\text{♩} = 100$

Timpani

Percussion 1 BASS DRUM with mallet on the side sfz mp sfz mp sfz mp

Percussion 2 -with ord. mallet on vellum p mp sfz mp sfz mp

Percussion 3 BASS DRUM with mallet on the side -with ord. mallet on vellum sfz mp sfz mp sfz mp

21 $\text{♩} = 100$

Harp f f f f

Harp f f f f

Pianoforte p mf sfz sfz sfz sfz

Violin I mp f mp f

Violin II mp f mp f

Violin II mp f mp f

Viola mp f mp f

Cello p mp p $sim.$

Double Bass mp f p $sim.$

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22 23

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

S. Sax

Bsn. 1

Bsn. 2

C. Bn.

182

Hn.

Tpt.

Tbn.

Tba.

182

Timp.

Perc. 1

Perc. 2

Perc. 3

22 23

Hp.

Hp.

Pf.

182

Vln. I

Vln. 2

Vln. II

Vla.

Vcl.

D.B.

FOR PROMOTIONAL USE ONLY

22

188

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

188

Hn.

Tpt.

Tbn.

Tba.

188

Timp.

Perc. 1

Perc. 2

Perc. 3

188

Hp.

Hp.

Pf.

188 (5th)

Vln. I

Vln. 2

Vln. II

Vla.

Vcl.

D.B.

24

FOR PROMOTIONAL USE ONLY

194

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

194

Hn.

Tpt.

Tbn.

Tba.

194

Timp.

Perc. 1

Perc. 2

Perc. 3

194

Hp.

Hp.

Pf.

194

Vln. I

Vln. 2

Vln. II

Vla.

Vc.

D.B.

27

205

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

205

Hn.

Tpt.

Tbn.

Tba.

205

Timp.

Perc. 1

Perc. 2

Perc. 3

205

Hp.

Hp.

Pf.

205

Vln. I

Vln. 2

Vln. II

Vla.

Vc.

D.B.

FOR PROMOTIONAL USE ONLY

26

2.

29 $\text{♩} = 80$ (change picc. to flute)

Flute 3

Flute 1,2

Oboe 1,2

English Horn

Clarinet 1,2

Bass Clarinet

Soprano Sax

Bassoon 1,2

Contrabassoon

30

Horns

(1,3,5) $\text{♩} = 80$

(2) pp p

(4,6) pp p a 1

Trumpet 1

Trumpet 2,3

Trombone 1,2

Trombone 3

Tuba

Timpani

Percussion 1

BASS DRUM - ord. mallet pp

Percussion 2

MOKUBIO p ppp pp sim

Percussion 3

BASS DRUM - ord. mallet pp

29 $\text{♩} = 80$

Harp 1

D, C, B $\flat$
E $\flat$, F $\flat$, G, A

30

Harp 2

D, C, B $\flat$
E $\flat$, F $\flat$, G, A

Pianoforte

29 $\text{♩} = 80$

Violin I

(div.) ppp sul tasto poco vibr.

Violin II

(div.) ppp sul tasto poco vibr.

Viola

ppp

Cello

ppp

Double Bass

ppp

FOR PROMOTIONAL USE ONLY

pp *p*

pp _____ *1*

$$\pi p \qquad pp \qquad p \qquad p$$

33

Hum, in ppp, the note which you play. Registrar is optional (means best suitable for you), take breath freely (as you wish and need). Don't worry if you are, now and then, little out of tune. The idea is to colour and be one with the instrument. Don't be louder than the instrument

260

Hn.

Tpt.1

Tpt.2,3

Tbn. 1,2

Tbn.3

Tba.

pp

p

ppp

pp

p

3

3

260

Timp.

Perc. 1

Perc. 2

Perc. 3

255 256 257 258 259 260 261 262 263 264

mp *pp* *p* *p* *mp* *pp* *mp* *pp* *p* *p*

T.T. Superball

ppp *l.v.* B.D. ord.

T.T. Superball

260

34

Hp.1

pp

pp

p

p

B $\flat$ - B $\sharp$
F $\flat$ - F $\sharp$

E $\flat$ - E $\sharp$, G - G $\flat$

A - A $\sharp$

Hp.2

pp

p

E $\flat$ - E $\sharp$, G - G $\flat$

A - A $\sharp$

B $\flat$ - B $\sharp$
F $\flat$ - F $\sharp$

Pf. 

260

Vln. I

Vln. II

Vla.

Vc.

D.B.

sempre *ppp*

sempre *ppp*

sempre *ppp*

sul tasto

sempre *ppp*

ppp

Fl. 3

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

S. Sax

Bsn. 1, 2

C. Bn.

pp

p

ppp

p

273

Hn.

p *mp* *mp*

Tpt.1

ppp

Tpt.2,3

Tbn. 1,2

Tbn.3

Tba.

pp *p* *p*

273

Temp.

Perc. 1

Perc. 2

Perc. 3

T.T. Superball

gloss

B4499

pp

mp

p

l.v.

B.D. ord.

pp

mp

pp

p

T.T. - Superball

CYMBAL - wire brushes

l.v.

Mok.

p

pp

l.v.

B.D. ord.

pp

T.T. - Superball

l.v.

Prepare Lion roar

35

Hp.1

Hp.2

1273

p *mf* *p* *mf* *p* *mf* *p* *mf*

E - Eb, A# - A# F - F# B - Bb Gb - G# G - G# C - C# G# - G#

B - Bb Gb - G# E - Eb, F - F#, A# - A# G - G# C - C# G# - G#

Pf. 

273

Vln. I

Vln. II

Vla.

Vc.

D.B.

282

325 42 43

Fl. 3 *mf*

Fl. 1,2 *pp* *f* *pp*

Ob. 1,2 *mf* *pp* *f*

E. Hn. *pp* *p*

Cl. 1,2 *pp* *p*

B. Cl. *mp* *p* *mp* *mf* *p*

S. Sax *pp* *p*

Bsn. 1,2 *mf* *pp* *p* *pp* *p*

C. Bn. *mp* *p* *pp*

Hn. *mp* *p* *mp* *mf* *p*

Tpt. 1 *ppp*

Tpt. 2,3 *mf* *pp* *f*

Tbn. 1,2 *mf* *pp* *f*

Tbn. 3 *mp* *mf* *p*

Tba. *mp* *mf* *mp*

325 42 43

Timp. *p* *pp* *mf*

Perc. 1 *l.v.* *B.D.* *p* *mp* *mf* *p* *l.v.* *T.T. ord. edge* *l.v.* *(sim.)*

Perc. 2 *mp* *p* *pp* *f* *mp* *p* *mp*

Perc. 3 *p* *mf* *pp* *mp* *mp* *f* *mf* *ff*

325 42 43

Hp. 1 *mf* *G♭ - G♯* *mp* *F - F♯* *mp* *E - E♭* *p* *A - A♭* *p* *A♭ - A♯* *mp* *C - C♯* *mf* *E♭ - E♯* *f* *l.v.*

Hp. 2 *B♭ - B♯* *mp* *C♯ - C♯* *p* *F - F♯* *mp* *A - A♭* *p* *A♭ - A♯* *mp* *C - C♯* *mf* *E♭ - E♯* *f* *l.v.*

Pf. *g♯*

325 42 43

Vln. I *pp* *p* *mp* *sul pont.* *ord.*

Vln. II *pp* *p* *mp* *- stop to hum* *sul pont.* *ord.*

Vla. *pp* *p* *mp* *- stop to hum* *sul pont.* *ord.*

Vc. *mp* *mp* *p* *sul pont.* *ord.*

D.B. *div.* *mp* *unis* *p* *mf* *p*

337 44 45 JET WHISTLE - lot of air, no pitch

Fl. 3

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

S. Sax

Bsn. 1, 2

C. Bn.

Blow air through the instrument - wind sound

pp *mf*

337

Hn.

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

(Change to Cup mute)

Cup mute

pp *mf* *p*

337

Timp.

Perc. 1

Perc. 2

Perc. 3

scratch lightly with a triangle beater

B.D. ord.

T.T. ord. center

l.v.

T.T. scratch with triangle beater - lightly

Cymb. ord. mallet

l.v. (sim.)

B.D. Lion roar

T.T. ord. center

edge

B.D. Lion roar

mp *p* *mf* *ppp* *mf* *pp* *mf* *p* *mp* *p*

337 44 45

Hp. 1

Hp. 2

Pr.

l.v.

C# - C#

E - Eb

B - Bb

E - Eb

337

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul tasto - poco vibr.

div.

pp

sul tasto - poco vibr.

div.

pp

BOTH NOTES - Hum, in pp, the note which you play.

sul tasto - poco vibr.

unis.

pp

UPPER NOTE - Hum, in pp, the note which you play.

ord.

ppp

ord.

ppp

mf *p* *ppp* *p*

351 46 47

Fl. 3
Fl. 1,2
Ob. 1,2
E. Hn.
Cl. 1,2
B. Cl.
S. Sax
Bsn. 1,2
C. Bn.

351

Hn.
Tpt. 1
Tpt. 2,3
Tbn. 1,2
Tbn. 3
Tba.

351

Timp.
Perc. 1
Perc. 2
Perc. 3

351 46 47

Hp. 1
Hp. 2
Pf.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

FOR PROMOTIONAL USE ONLY

38

376 50

Blow air through the instrument - wind sound

Fl. 3 *pp* *mp*

Fl. 1,2 *pp* *mf*

Ob. 1,2 *pp* *mp*

E. Hn. *pp* *mp*

Cl. 1,2 *pp* *mf*

B. Cl. *p*

S. Sax *pp* *mf*

Bsn. 1,2 *pp* *mp*

C. Bn. *p*

376 51

Blow air through the instrument - wind sound

Fl. 3 *pp* *mf*

Fl. 1,2 *pp* *mf*

Ob. 1,2 *pp* *mf*

E. Hn. *pp* *mf*

Cl. 1,2 *pp* *mf*

B. Cl. *pp* *mf*

S. Sax *pp* *mf*

Bsn. 1,2 *pp* *mf*

C. Bn. *pp* *mf*

376

Hn. *p*

Hn. *p*

Hn. *p*

Tpt. 1 (Change to metal Straight mute) *p* Straight mute

Tpt. 2,3 *pp* *mp*

Tbn. 1,2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tba. *p*

376

Timp. *sempre p*

Perc. 1 *pp* T.T. ord. center *pp* edge *p* center *pp* edge *p* center *pp* center *mf*

Perc. 2 *f* Scratch with pressure, with the wooden handle of the stick *p*

Perc. 3 *ff* *p* *mp* *mp* *p* *mf* *p* *mf*

376 50

Hp. 1 *pp* *mf* *pp* *mf* *pp* *mf*

Hp. 2 *pp* *mf* *pp* *mf* *pp* *mf*

Pf. *pp* *mf* *p*

376

Vln. I *pp* *mf* *p*

Vln. II *pp* *mf* *p*

Vla. *pp* *mf* *p*

Vc. *pp* *mf* *p*

D.B. *p*

