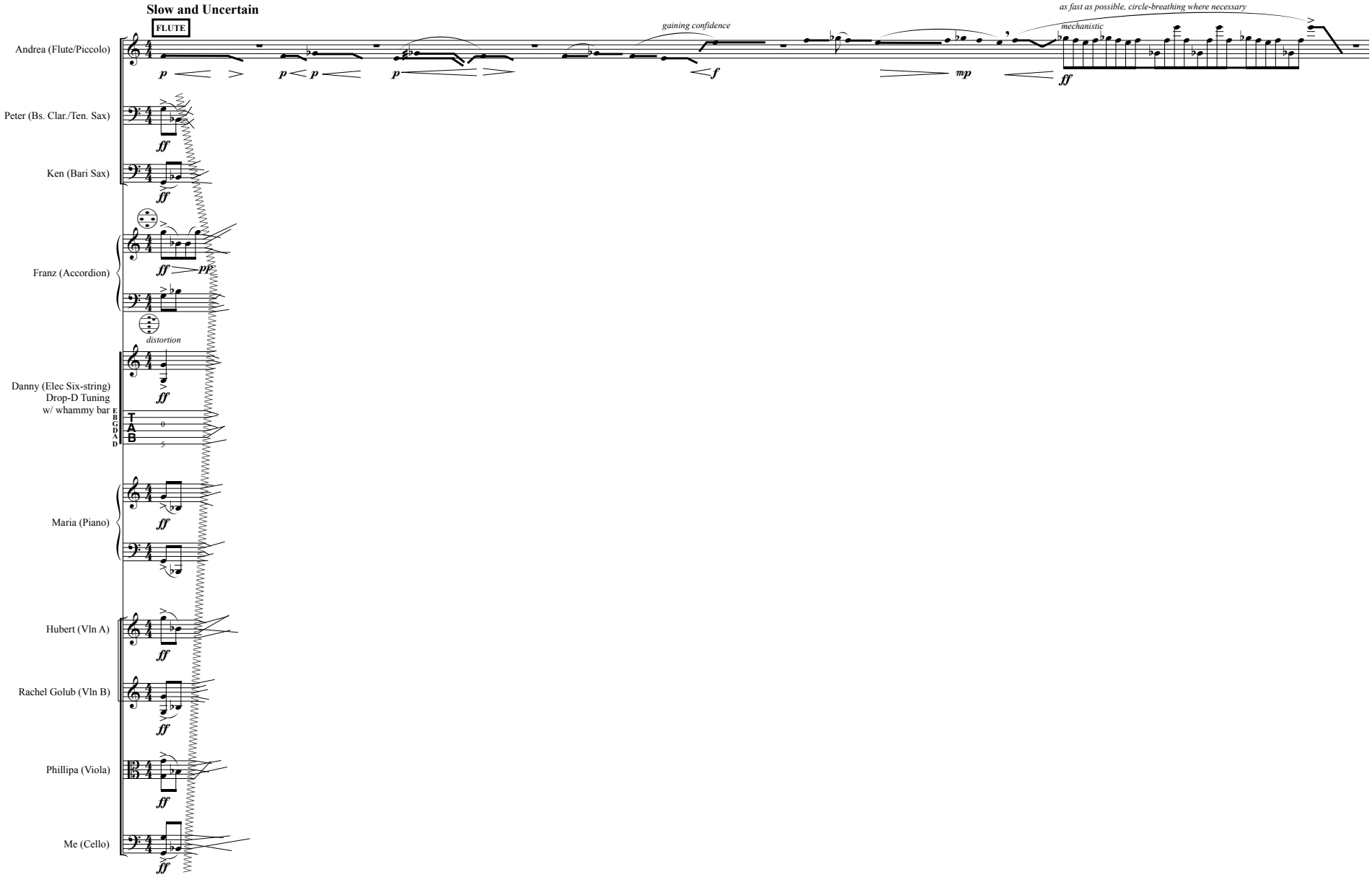
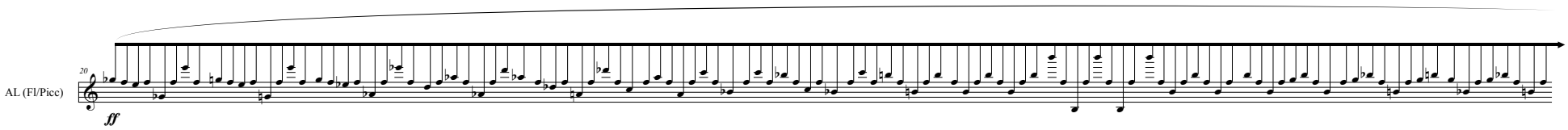
Fracture IV

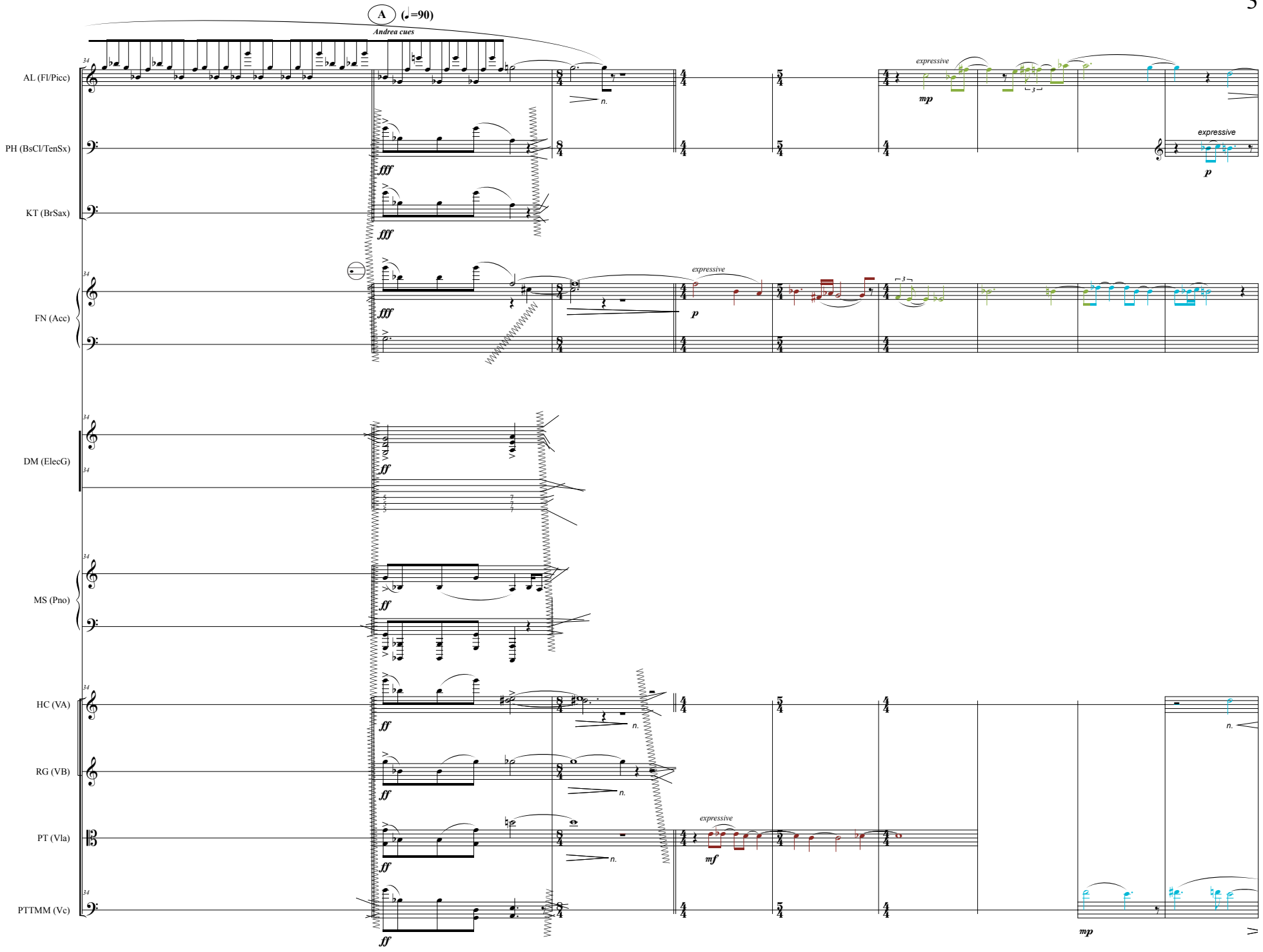
Fracture IV

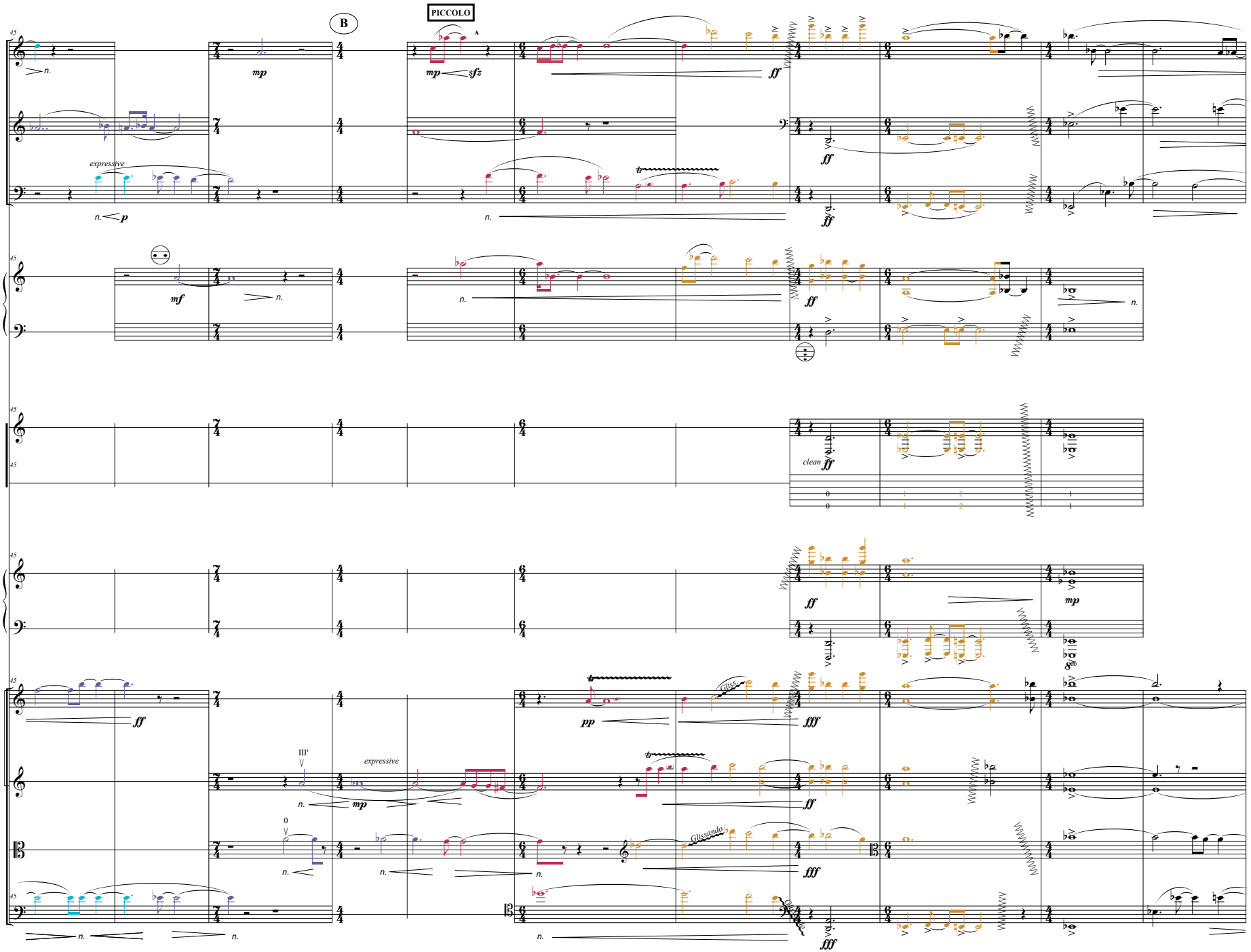
Fracture IV:}{:الغرنق II

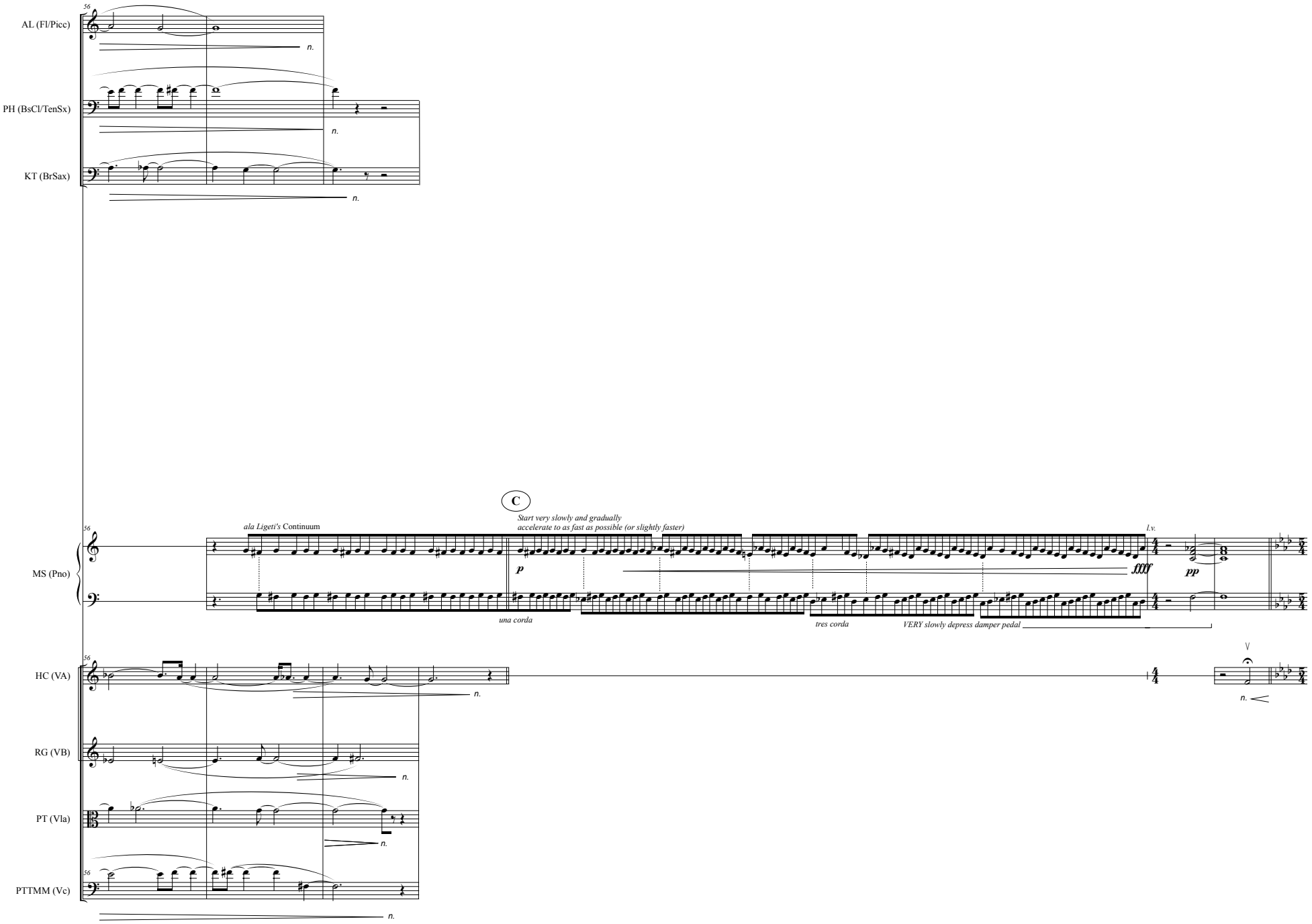
Pat Muchmore

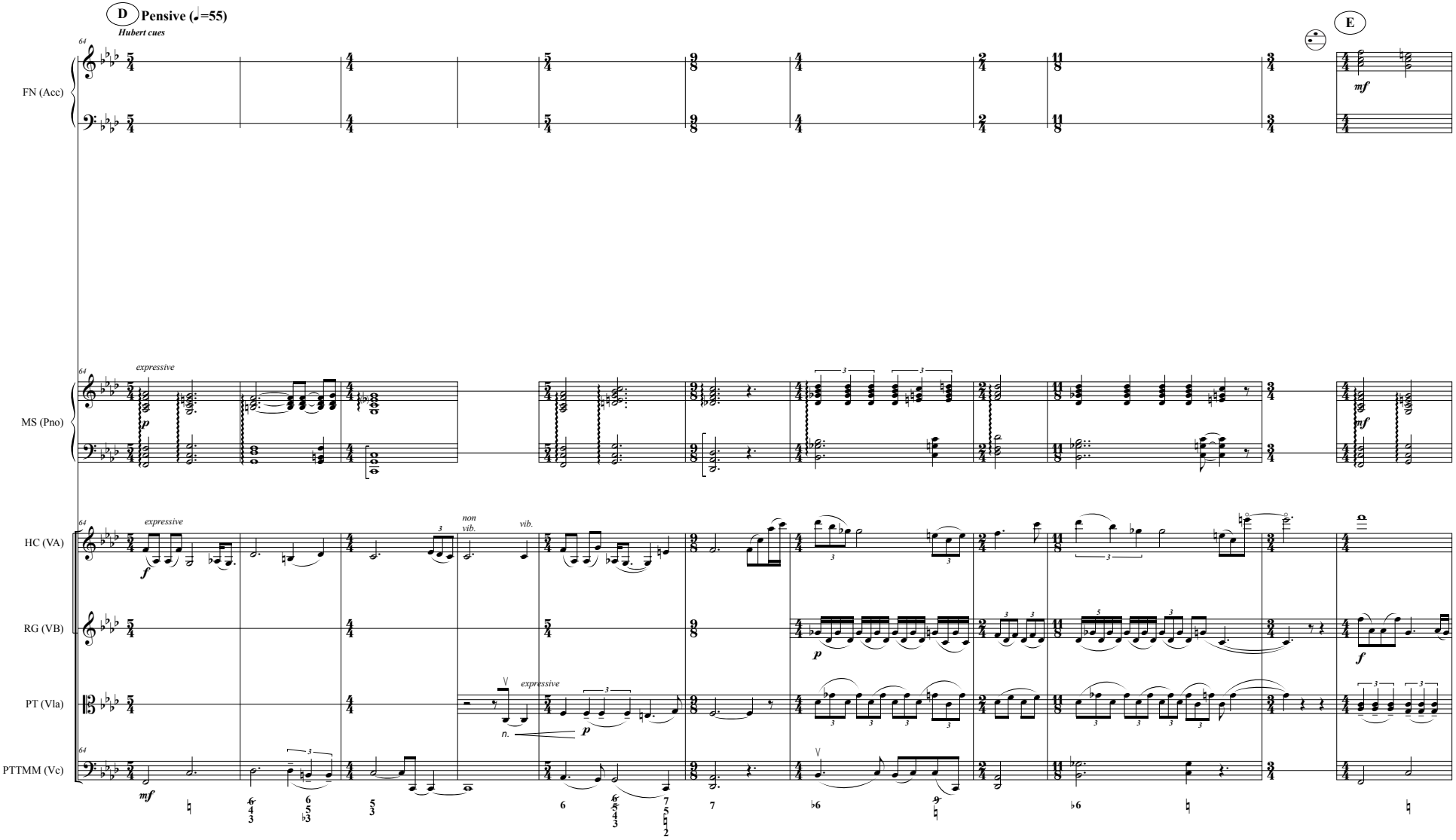


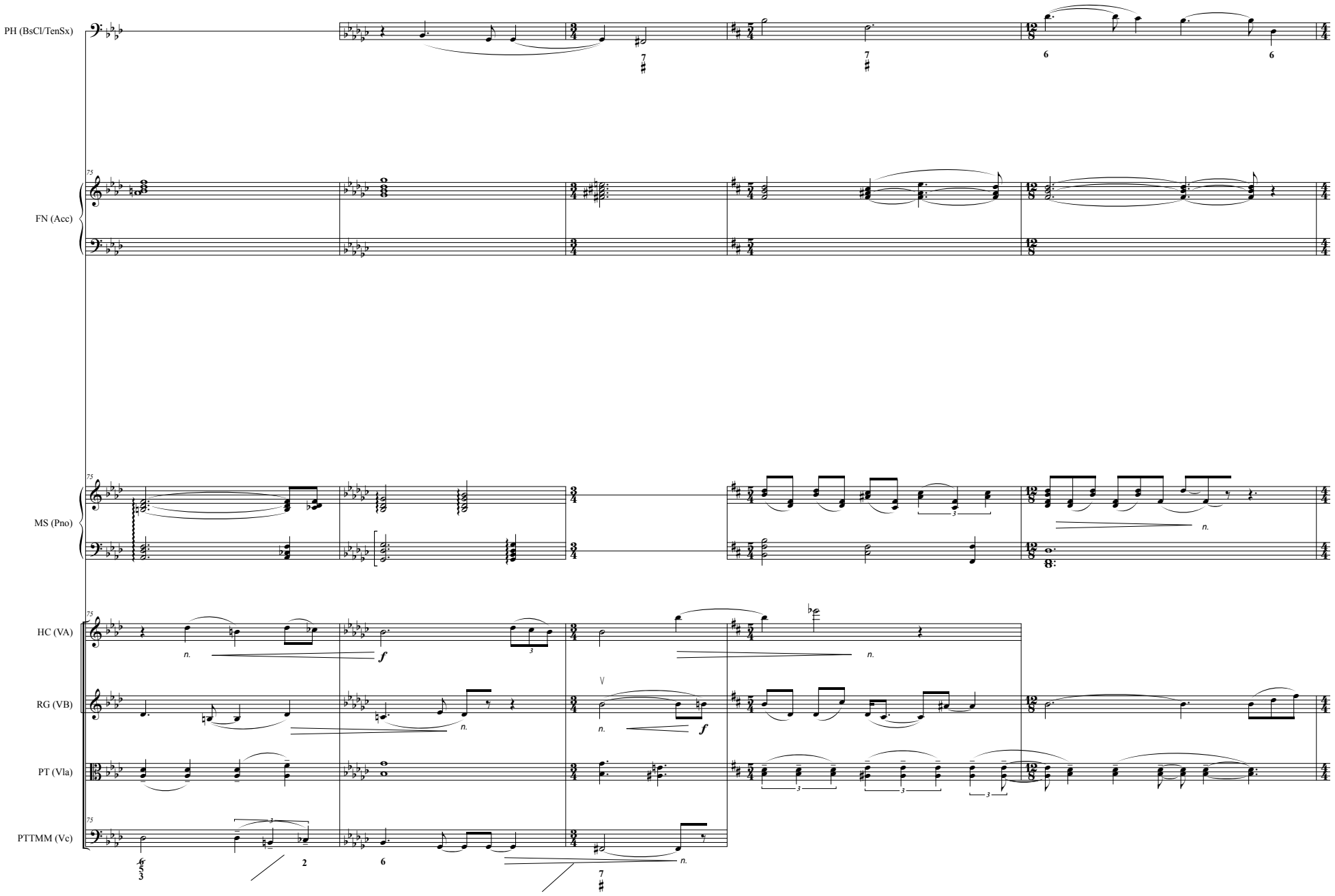

20
AL (Fl/Picc)
ff

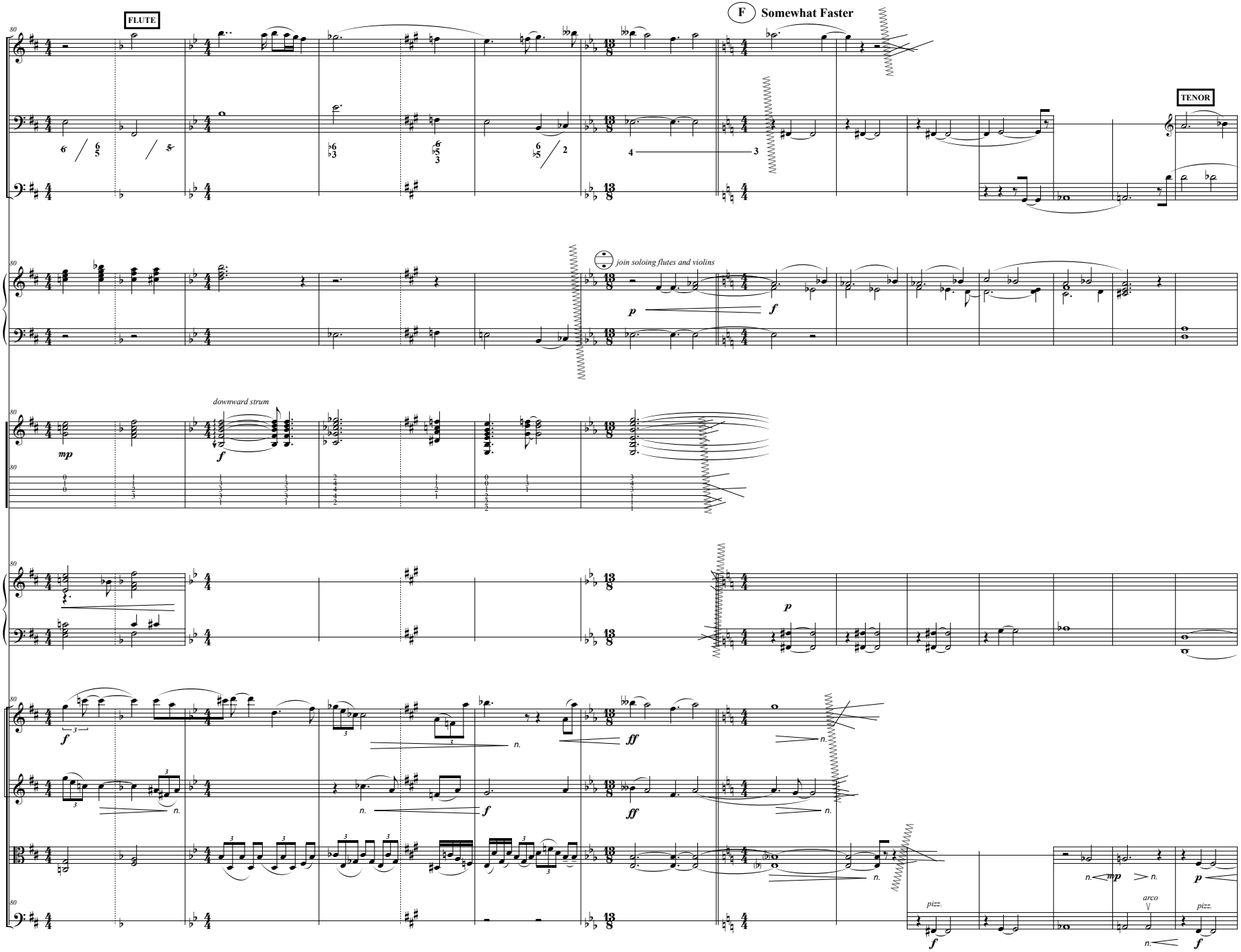

A
(♩=90)
Andrea cues
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
fff
ff
mp
p
mf
expressive
n.

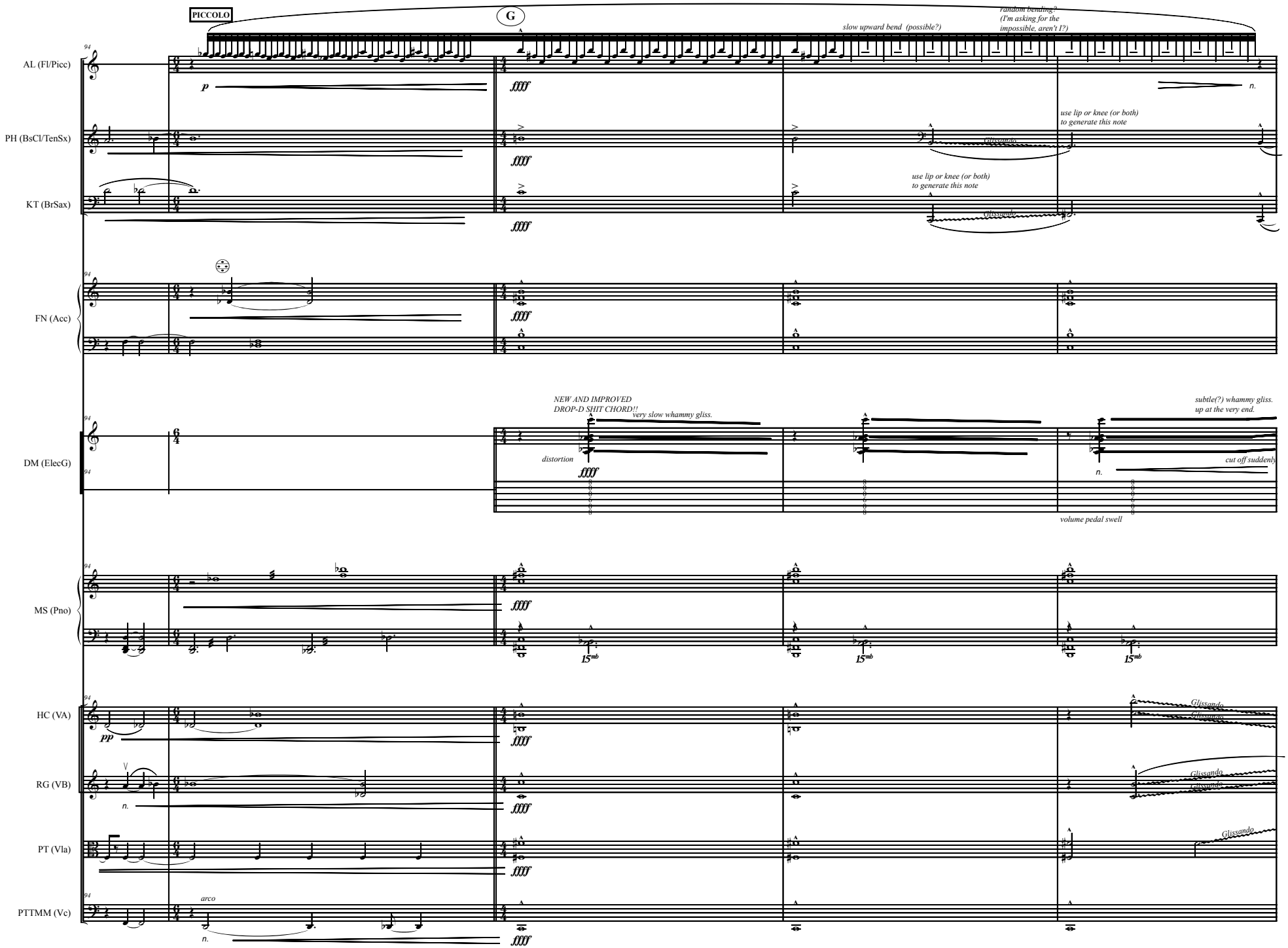

B
PICCOLO
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
expressive
clean
Glissando
Gliss.

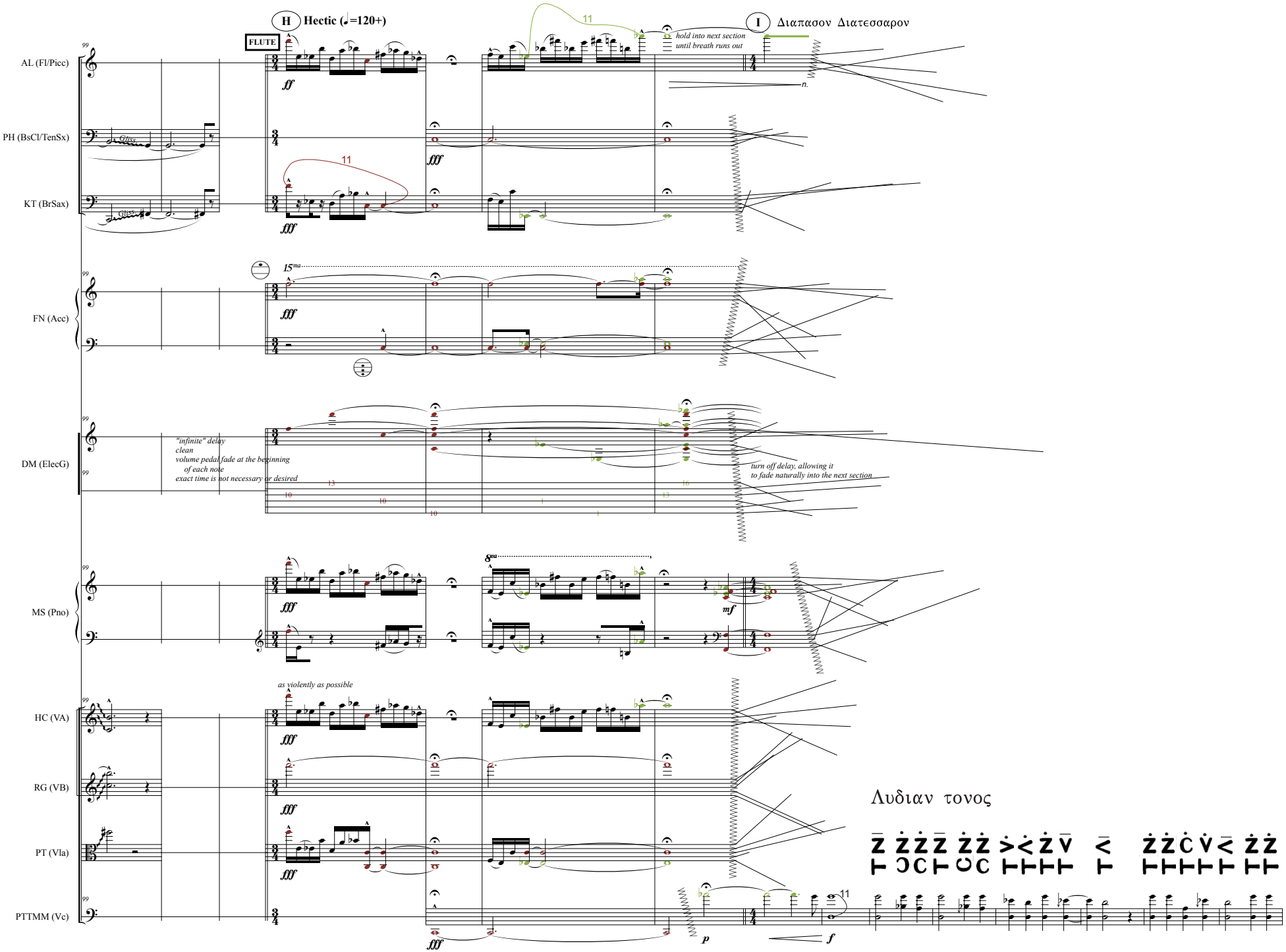

AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
56
n.
C
ala Ligeti's Continuum
Start very slowly and gradually
accelerate to as fast as possible (or slightly faster)
l.v.
p
fffff
pp
una corda
tres corda
VERY slowly depress damper pedal

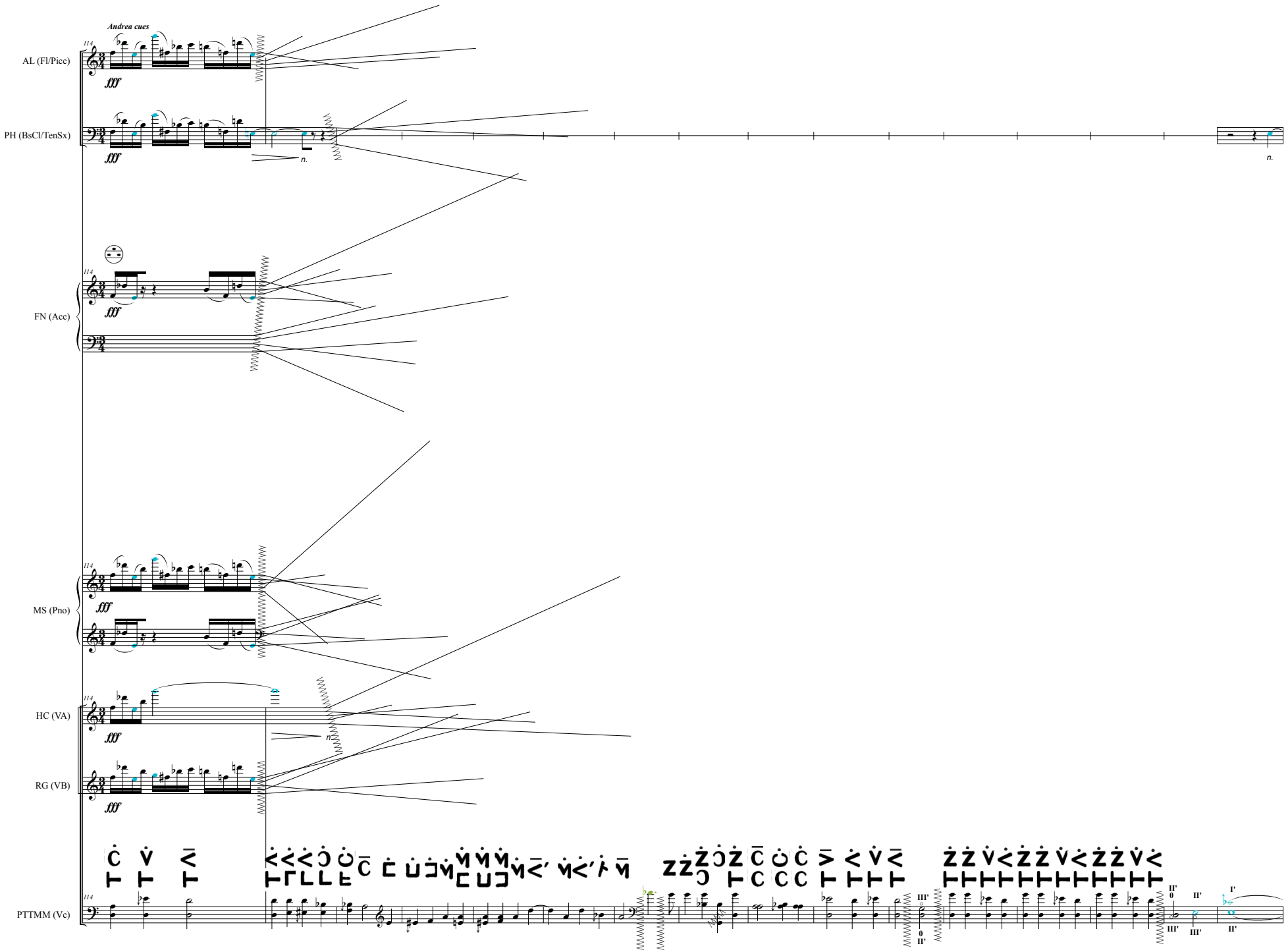

D
Pensive (♩=55)
Hubert cues
E
FN (Acc)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
expressive
non vib.
vib.
n.
mf
p
f

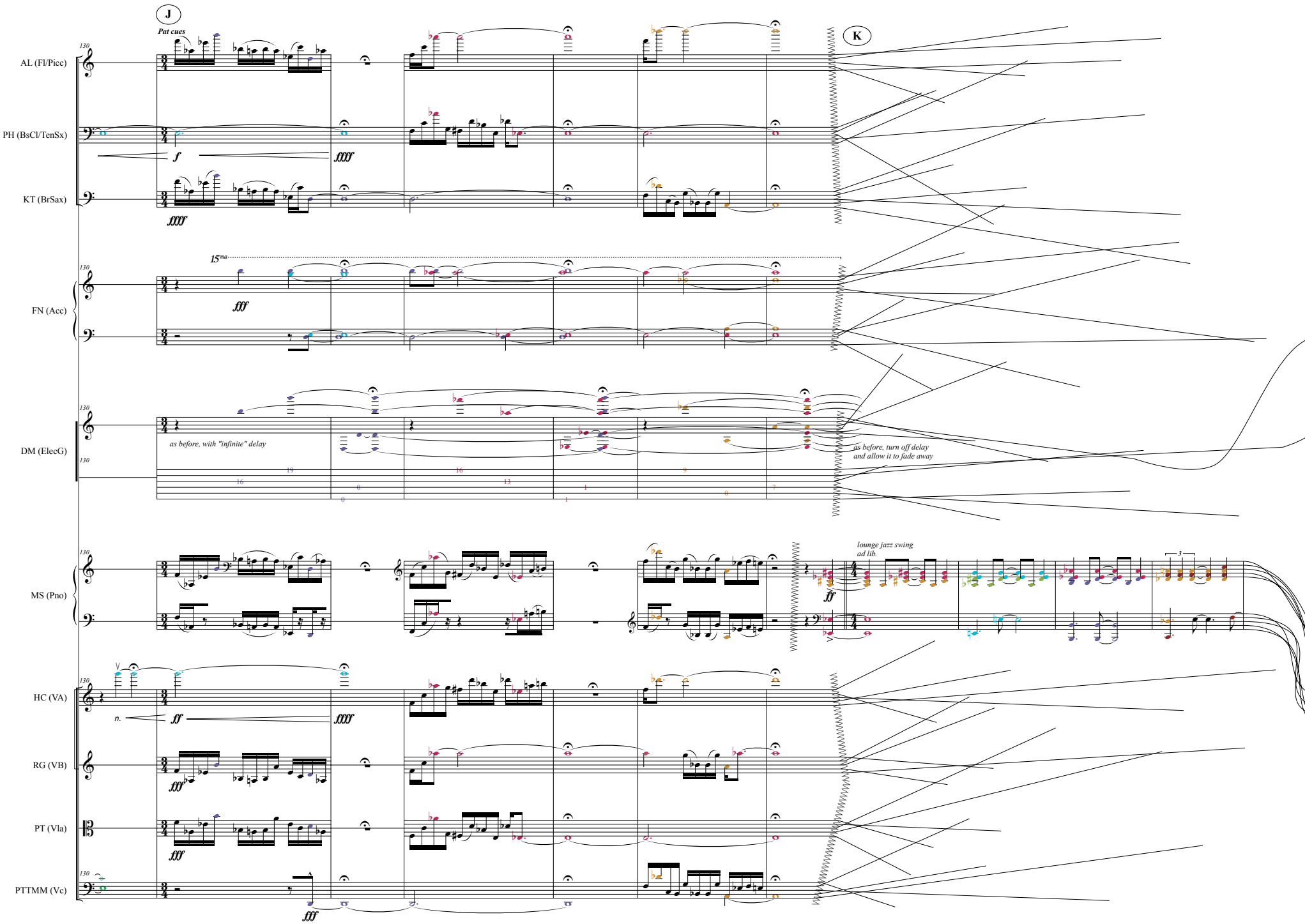

PH (BsCl/TenSx)
FN (Acc)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
75
n.
f


FLUTE
F Somewhat Faster
TENOR
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
join soloing flutes and violins
DM (ElecG)
downward strum
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
pizz.
arco


PICCOLO
G
slow upward bend (possible?)
Random bending?
(I'm asking for the
impossible, aren't I?)
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
use lip or knee (or both)
to generate this note
Glissando
FN (Acc)
NEW AND IMPROVED
DROP-D SHIT CHORD!!
very slow whammy gliss.
distortion
subtle(?) whammy gliss.
up at the very end.
cut off suddenly
volume pedal swell
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
arco

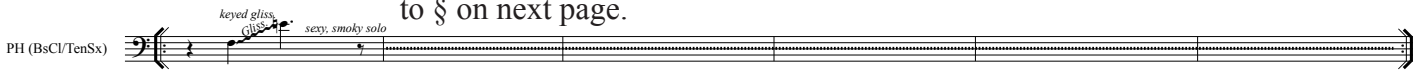

H
Hectic (♩=120+)
I
Διαπασον Διατεσσαρον
FLUTE
hold into next section
until breath runs out
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
"infinite" delay
clean
volume pedal fade at the beginning
of each note
exact time is not necessary or desired
turn off delay, allowing it
to fade naturally into the next section
as violently as possible
Λυδιαν τονος

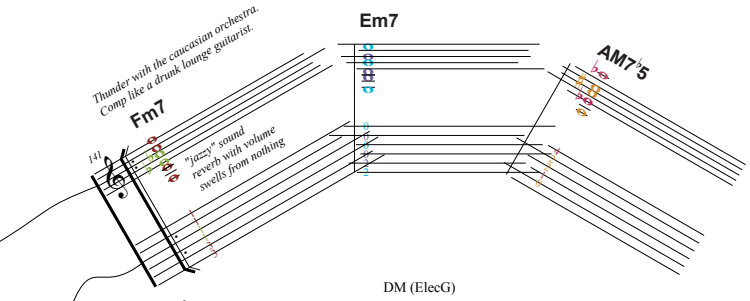

Andrea cues
AL (Fl/Picc)
PH (BsCl/TenSx)
FN (Acc)
MS (Pno)
HC (VA)
RG (VB)
PTTMM (Vc)
fff
n.

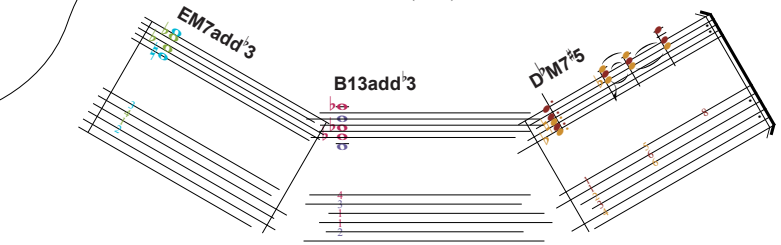

J
Pat cues
K
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
15ma
as before, with "infinite" delay
as before, turn off delay
and allow it to fade away
lounge jazz swing
ad lib.

L

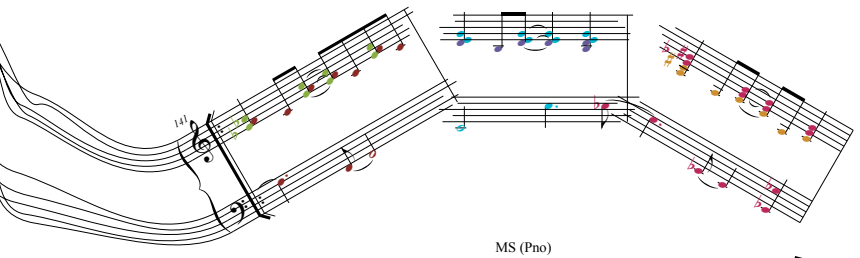
As cued by Pat, ¥ will interrupt this section three times, each time lasting an unpredetermined amount of time. After the third interruption, flute and bari will join Peter in the solo, but mockingly and out of key. The result should be chaotic and muddy. After this lasts for a while, everyone jumps to § on next page.

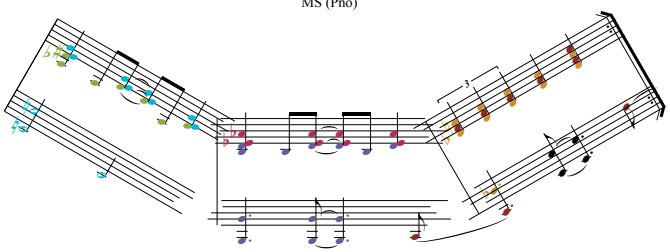


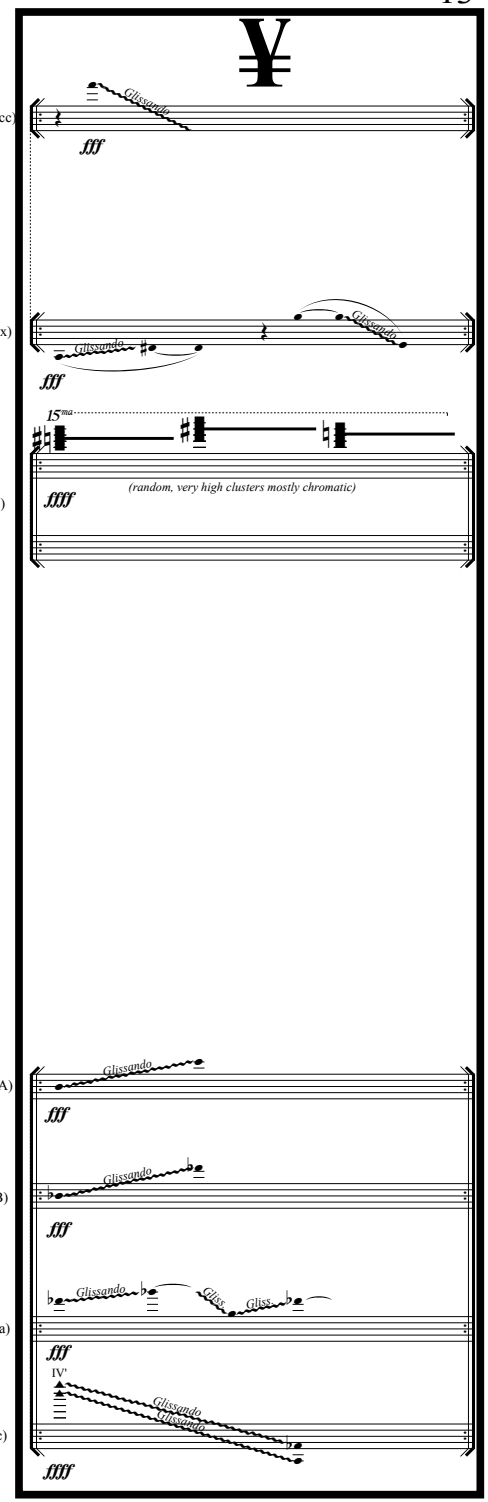


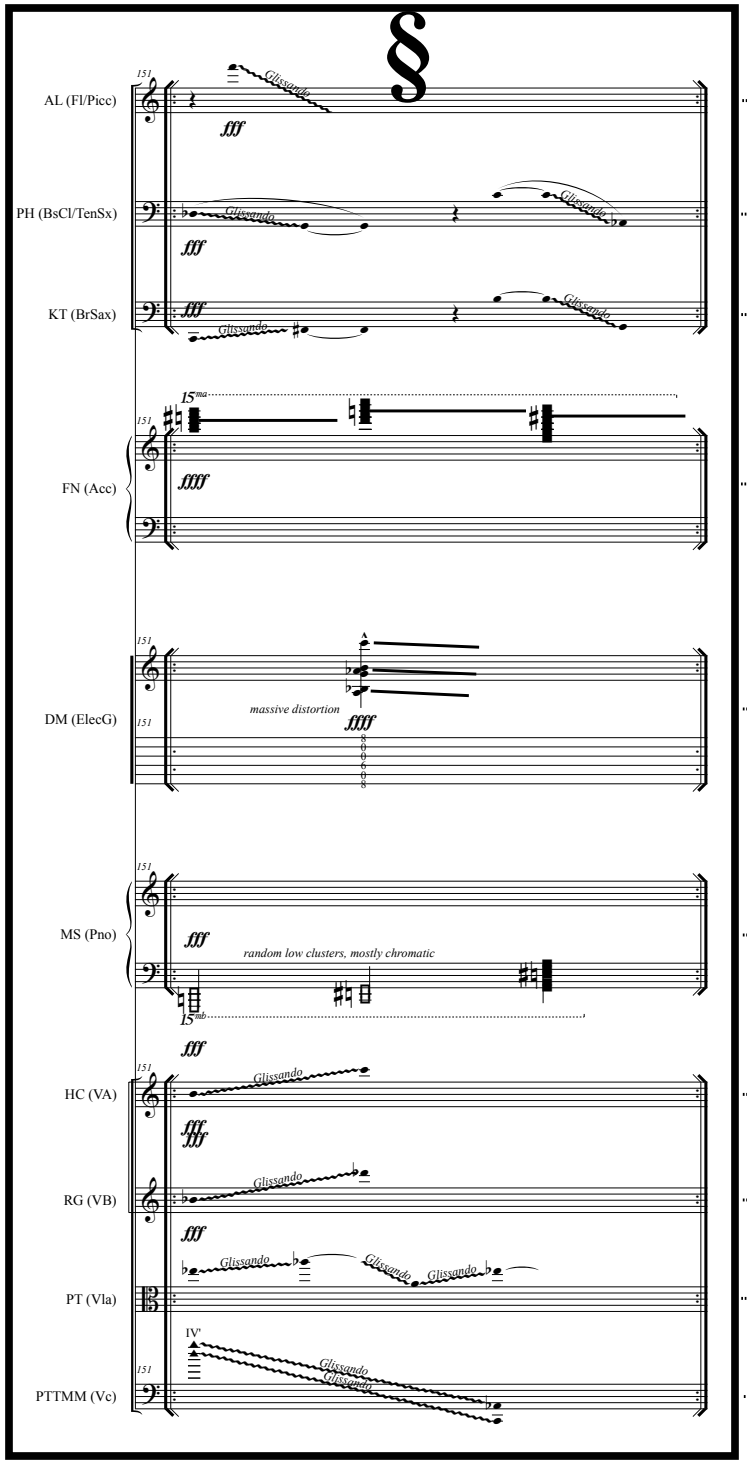


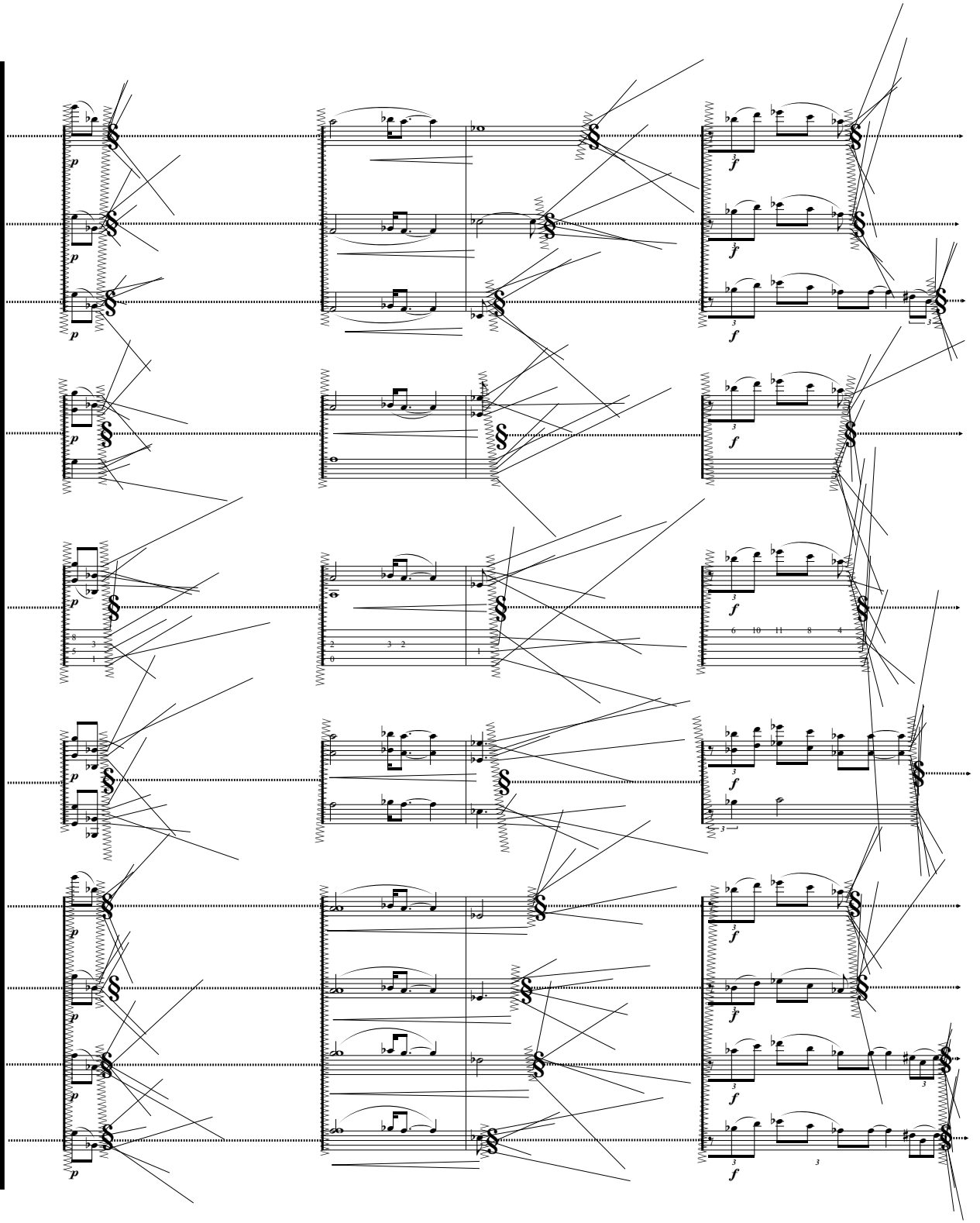
¥ ¥ ¥ §

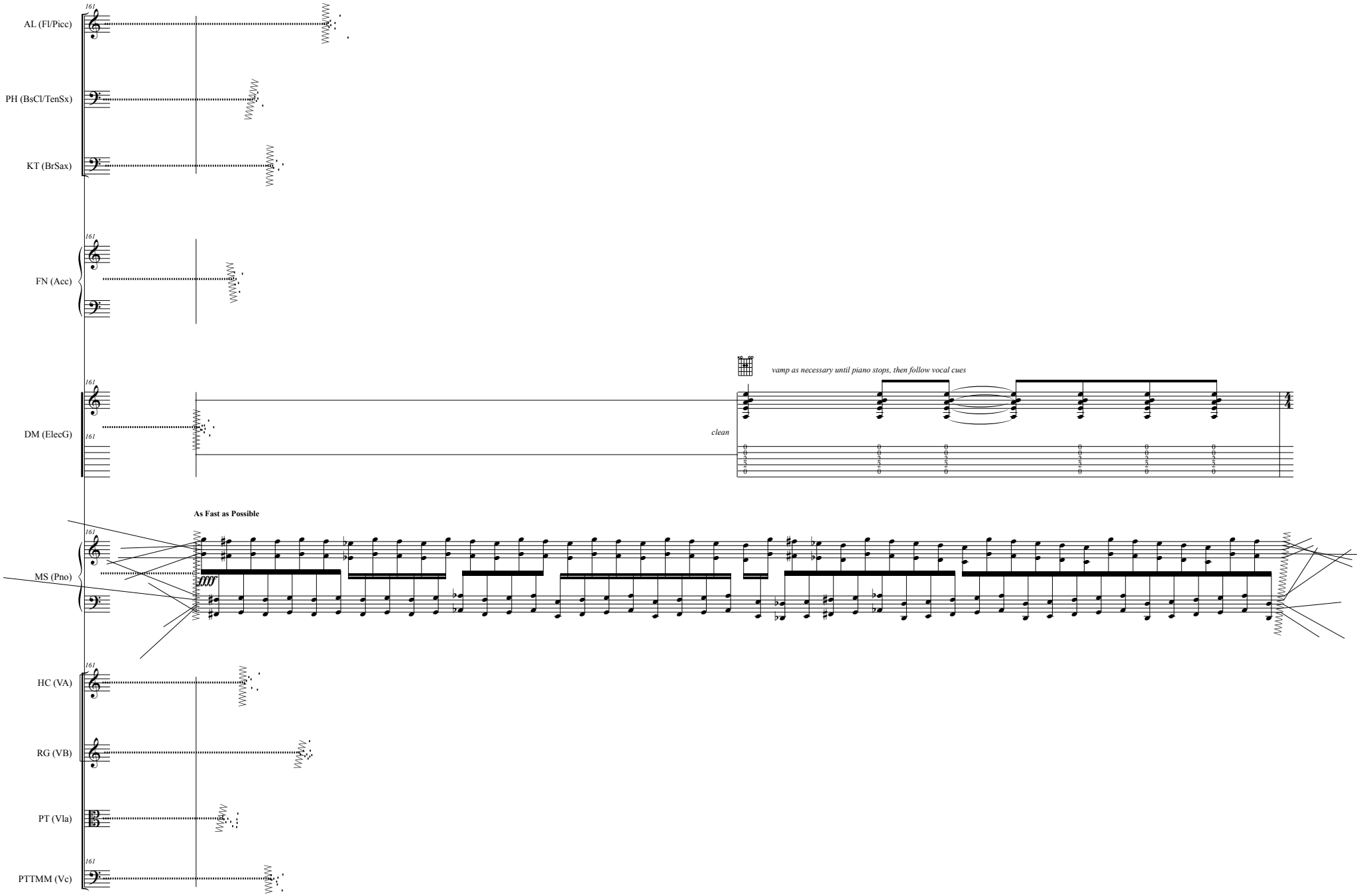


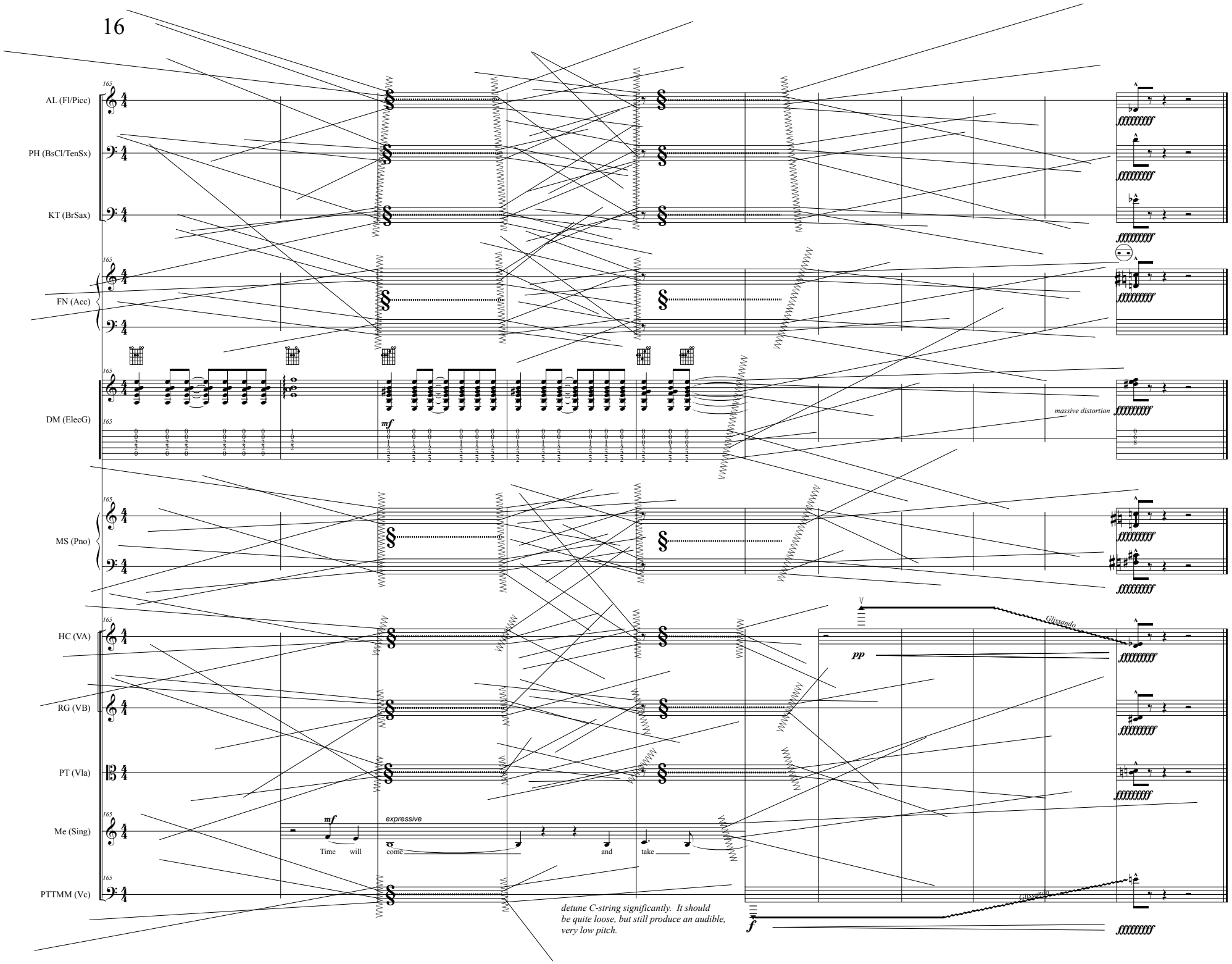





AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
151
Glissando
fff
ffff
15ma
15mb
massive distortion
random low clusters, mostly chromatic
IV'


p
f


161
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
vamp as necessary until piano stops, then follow vocal cues
clean
As Fast as Possible
MS (Pno)
fff
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)


AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
Me (Sing)
PTTMM (Vc)
mf
massive distortion
pp
Glissando
expressive
Time will come and take
f
detune C-string significantly. It should be quite loose, but still produce an audible, very low pitch.