Endangered Banana #5:

banana boy's sudden/eventual demise/revenge

for trombone, tenor, baritone, 2 violins and 12 vocalists

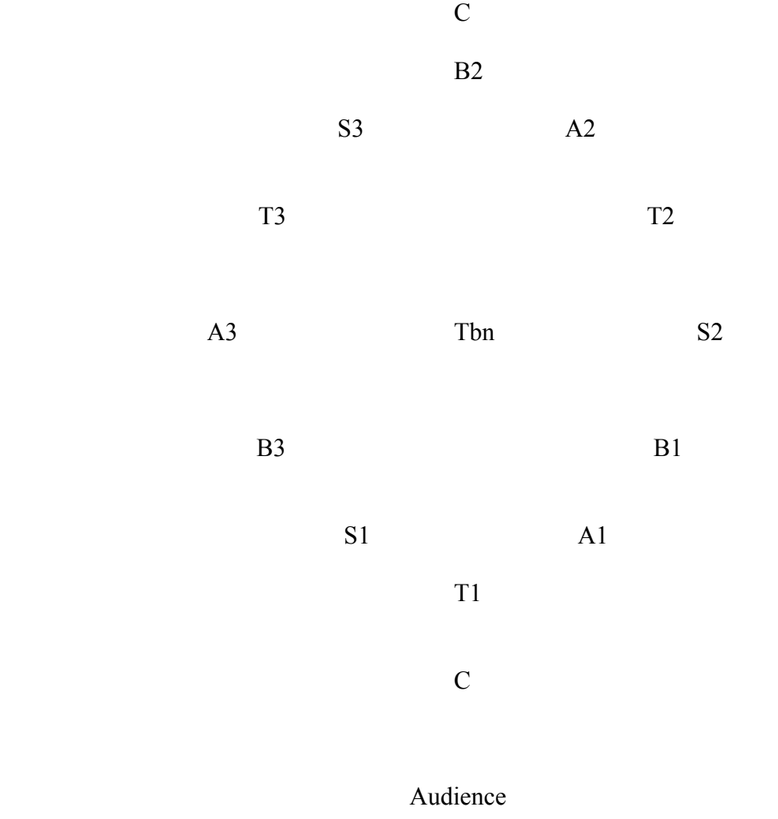
Robert Pierzak

Performance Notes

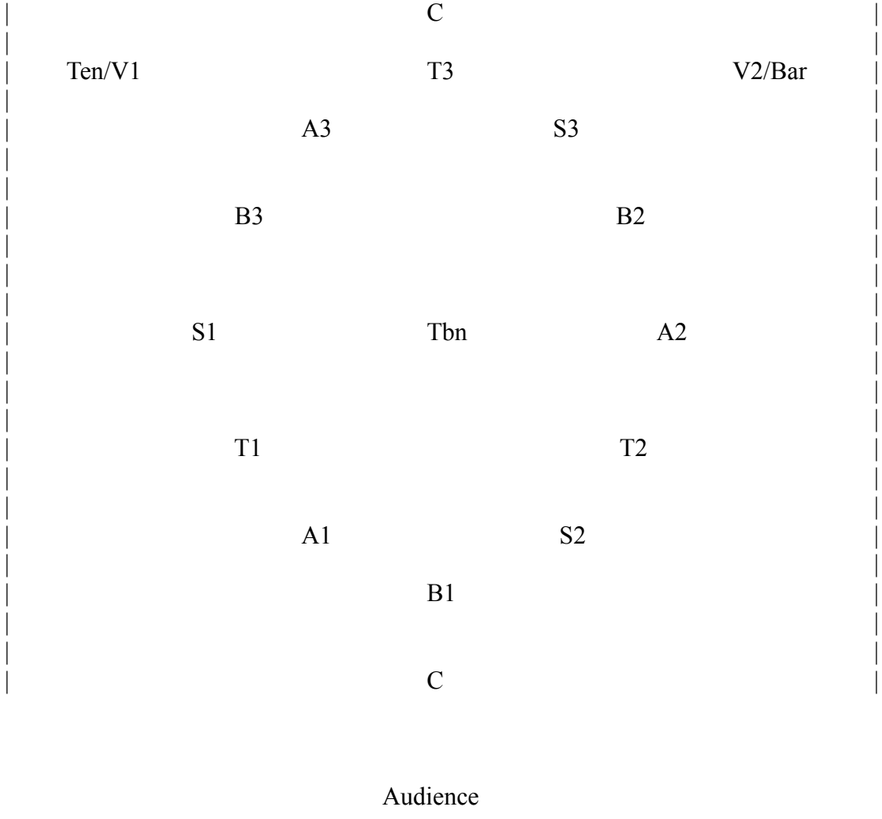
Staging directions:

Tbn = Trombonist
Ten = Tenor
V1 = Violin 1
Bar = Baritone
V2 = Violin 2
S1/2/3 = Soprano 1/2/3
A 1/2/3 = Alto 1/2/3
T 1/2/3 = Tenor 1/2/3
B 1/2/3 = Bass 1/2/3
C = Conductor

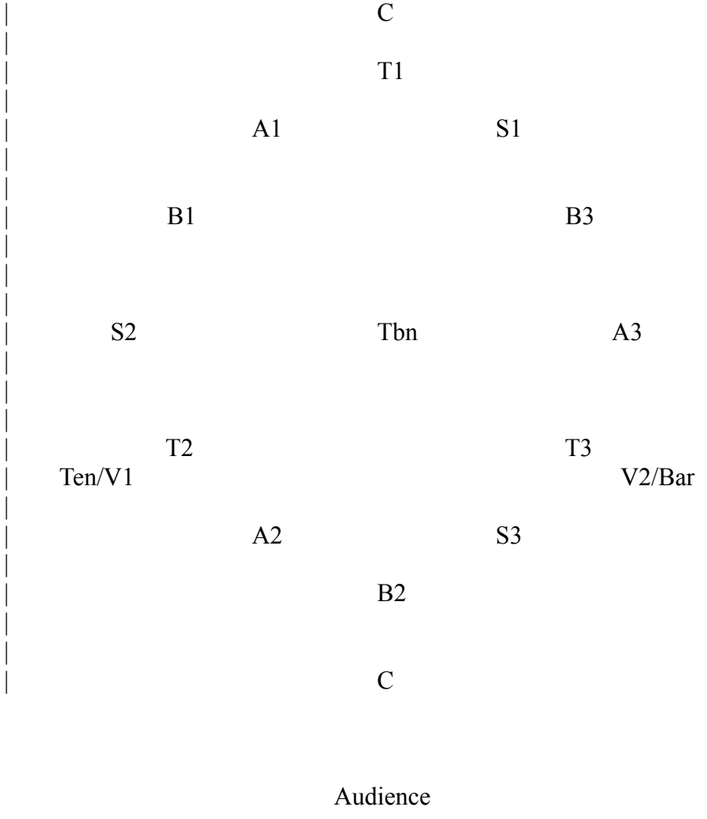
Mm. 1-49 (Sections A-B): Tenor, baritone and two violinists off stage.



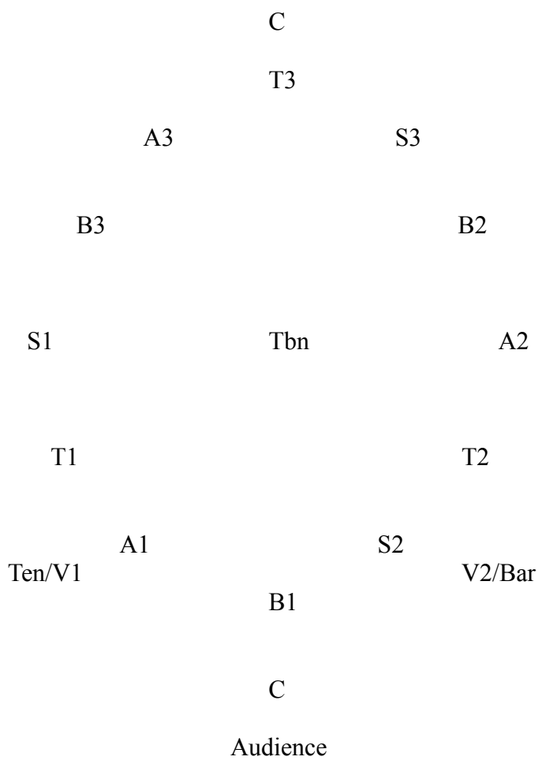
Mm. 50-184 (Sections C-F)



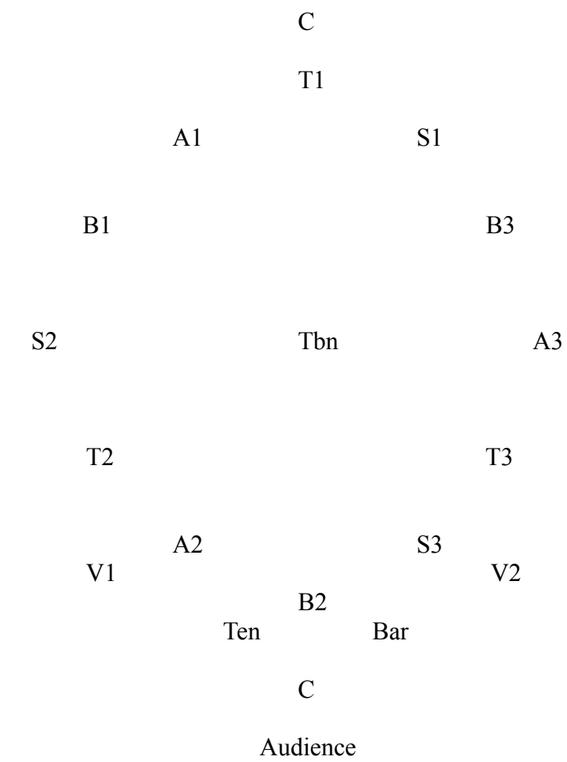
Mm. 185-233 (Sections G-J)



Mm. 234-307 (Sections K-L)



Mm. 308-357 (Section M)



The above diagrams indicate how to stage the performance of the piece.

Two conductors should be employed in the front and back of the ring of vocalists so that each vocalist can see a conductor at all times.

The trombonist should be sitting in the center of a circle formed by the twelve vocalists.

The tenor, baritone and two violinists should start off-stage, and move to their positions in mm. 49 (measure before C entering the stage), 184 (measure before G), and 233 (measure before K). The tenor and baritone should then move in m. 307 (measure before M).

The twelve vocalists are to move one spot clockwise during the course of mm. 8, 49, 85, 126, 158, 184, 214, 221, 223, 233, 291 and 307 (these are always the measures preceding a new section) in a ritualistic dance-like fashion. These measures all contain four different vocalized lines (although distributed differently each time) which are to be memorized. There are always six beats in the measures. On, the first beat the vocalists should pick up their vocal parts, extend their arms over their head (holding the part) and turn to face left. On the first half of the second beat the vocalists should simultaneously lift their left knee up (as when a horse trots) and also bend their arms back over their heads so the part is parallel with the ground. On the second half of the beat the vocalists should simultaneously complete the step with their leg and also re-extend their arms so the parts are high over their heads and perpendicular to the ground. The foot should touch the ground and the arms should come to a halt on the third beat. The actions for the second beat should be repeated for beats three, four and five (except using the right leg on beats three and five). On the sixth beat, the vocalists should turn and face inward towards the trombonist and lower their parts back onto the stands.

General:

- All tempi are approximate.

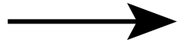
- A slash preceding a dynamic marking indicates a sudden dynamic change.

- The bottom numbers of time signatures refer to the number of equal divisions within a whole note. A whole note's duration stays consistent unless there is a specific tempo change or metric modulation.

- Boxed figures are to be repeated ad libitum for the duration of the arrow extending after it.

- Any *glissando* in a tempo specified phrase should begin at the rhythmic onset of the notehead preceding the *glissando*.

- Any note or series of notes that fall under a “v” and two numbers indicate to perform a specified vibrato. The numbers may be thought of as a discrete scale ranging from 0 to 5. The first number represents the speed of vibrato (0 representing no vibrato, and a 5 representing as fast of a vibrato as possible), and the second number represents the width of vibrato in terms of pitch variance (0 represents no pitch variance and 5 represents a width of about a whole step on either side of the pitch being deviated from).

- Indicates to gradually change: 

- Quarter tone sharp:

-Quarter tone flat:

Vocalists:

- Vocalists should sing without *vibrato* unless otherwise specified.

- It is not necessary to have three sopranos, altos, tenors and basses as long as there are six females and six males, but it is ideal.

- “x” shaped noteheads indicate rhythmic speaking. The contours notated should only act as a guideline.

- Empty diamond noteheads (traditional “harmonics” notation for stringed instruments) indicate *falsetto*.

- All *tremolo* markings on notes indicate to perform a series of glottal stops on the same pitch as fast as possible. This can be thought of as a trill on one pitch.

- Single line staves with text and parenthetical note durations under it indicate to speak the text at a rate covering the entire course of the duration.

- A five line staff with a double line clef in passages of circular noteheads only indicates relative contour. The pitches are to be sung, but the pitch is open with the following guidelines: The lowest line is the lowest comfortable pitch for a vocalist, and the highest line is the highest comfortable pitch for a vocalist.

- **w.** = to whistle

- **v.w.** = to simultaneously whistle while intoning a pitch

- **a.w.** = to whistle so that there's mostly noise and only a little pitch (analogous to increasing the bandwidth of a filter on white noise).

Violinists:

- s.p. = sul ponticello - s.t. = sul tasto - o.a. = ordinary arco

Trombonist:

- In mm. 110-123, the trombonist should hum the top line into the trombone while simultaneously playing the E.

- A straight mute is required from mm. 302-305.

- In mm. 284-290, if the pitches are too high for the trombonist to execute, than she may sing the pitches into the trombone.

Duration: ca. 25'

banana boy's sudden/eventual demise/revenge

I. "…" (section A)

II. "…" (section B)

III. "violet room" (section C)

i'm preoccupied with my right side
with respect to issues of sight
and possibly hindsight

it's not that while i find
all sides winning sevenfold,
it's that an appliance of sorts
flickers in and out and through
in the corner of my right eye.

i'm preoccupied with violet rooms,
but specifically with the quiet corners
surrounding them.

corners can let seep and space
can't. a corner
is where my honey-sleep
sips into me.

a corner is where we seem-lift
a circumstance to wire in
to the violet.
to make it violet.

IV. "and the down" (section D)

the city reminds me of a hologram
that the corners project above the well
in the room of a tray held by her
of glasses and spectacles,
of liquids and unspeakable topics,
of sights and sights.

she hovers too fast, at least i think so
because her tray doesn't speak to me
about my room.
if the tray seems heavy, its because it is.
and it's a hell-long way down the well
where it might fall and her irrelevance
becomes ever-pervading.

(butter fingers)
but don't drop the tray
but her fragile fingers
like singing glass on my neckback
set aside the panic.

downward limits fall
downward limits vantage
downward limits targets to confines
within one well who only
whine about the winning balance
of chariots down a roadway.

a wayroad to the forest.

V. "mala myths" (section E)

keys in the mala forest be warm
keys in the mala forest when you take it home
keys of the mala forest stream are exaggerated
seeking the mala streams of yesteryore

VI. "mission forward" (section F)

hurrying weave the leaves.
hurrying weaving the bypass leaves.
tearing the tree leaves to see if aether leaks
to see if breathing forgets to
speak again.

VII. "reminder" (section G)

how can you consciously contemplate
in that hermetic way
that pervades you of late
all the codes of the day
when nature will have its way
and they'll all decay anyway?

VIII. "..." (section H)

IX. "..." (section I)

X. "rational reminder" (section J)

and past the tree-twists
if all you spy may be a road
making very specific fetish love
to a horizon, and all else
blurs by your eye as you
fly-by on chariot,
the curb has slipped your mind.
the curb has slipped your mind.

XI. "melody" (section K)

in a way to send him
ending weighing as an option

(a song from the tree is all we wanted.
it went like:

lalalalalala)

in a way to hold him
ending scaling

(a song from the tree was all we wanted
to pick to taste the

lalalalalala)

in all even ways
we never had a scale

XII. "seemingly shouldered away" (section L)

why weren't we told
about the sky who cares.

all factions
must vacate from the premises.

bye bye.
you think you can stay.

XIII. "the sun" (section M)

and to go home we didn't.
and to go home and walk
through the sun and look
for rings to hold onto
when you reach so far out
the plasma to strain,
to Look for anyone with ears
who's heard second-hand directions to get home.

we don't even have a home.

somewhere is the only something
we can call a home.

sometime ago,
the sun couldn't look us in the eye.
but its thirst for activity and song
coupled with a pair of glasses
(one to drink /one to look)

,well,

its thirst outweighed all
penchants for seeing anything
to be seen with or without
a small little smile.

so we, naturally,
also thirsty, began
to dance with objects
from big ego-driven mammoths
to small cells from wings of moths.

and mothers/motors.
good mothers /motors.

slowly,
like dawn circulation,
we came to know him
and the sun said hello.

and we naturally responded
only with sound:

and now we know him.
and now we know.

Robert Pierzak

banana boy's sudden/eventual demise/revenge

for Stephen Lecik

Robert Pierzak

A

Tenor
Violin 1
Baritone
Violin 2
Trombone
Soprano
Soprano
Soprano
Alto
Alto
Alto
Tenor
Tenor
Tenor
Bass
Bass
Bass

2/4 ♩=86 | 3/4 | 9/8 | 9/7 | 13/8 | 2/4 | 6/4 | 3/4

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

mf sha ka la ka take some time brud-dah brud-dah
mf such a cac - tus wi-shy wa-shy all the time boon - ing
mf sha ka la ka sing doom shake doom doom shake it shake it
mf doom ka shake shake it doom sha ka la ka
mf such a cac - tus wi-shy wa-shy all the time boon - ing
mf sha ka la ka take some time brud-dah brud-dah
mf doom ka shake shake it doom sha ka la ka
mf such a cac - tus wi-shy wa-shy all the time boon - ing
mf sha ka la ka sing doom shake doom doom shake it shake it
mf doom ka shake shake it doom sha ka la ka
mf sha ka la ka sing doom shake doom doom shake it shake it
mf sha ka la ka take some time brud-dah brud-dah

B

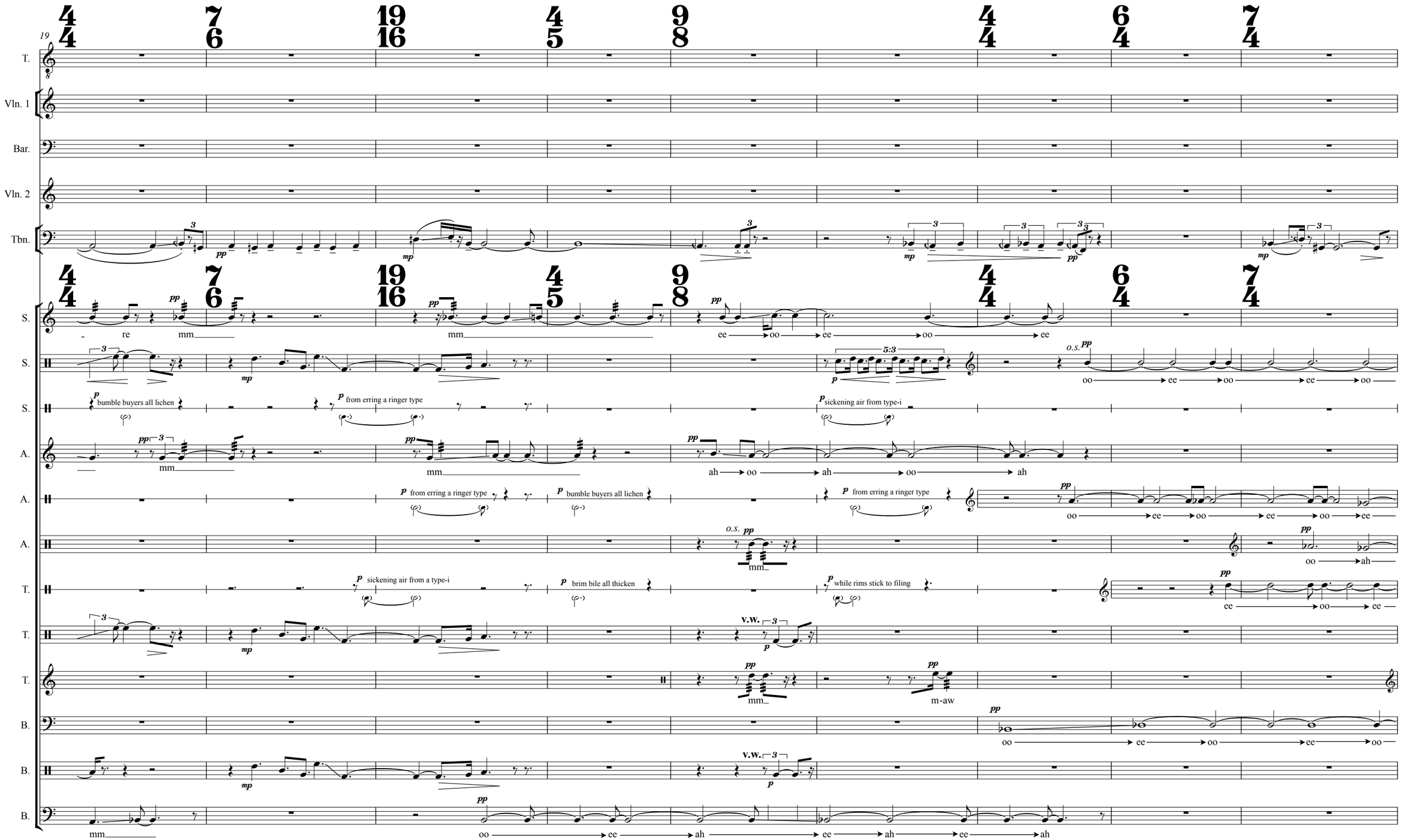
9

T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
S.
S.
A.
A.
A.
T.
T.
T.
B.
B.
B.

3/4 4/4 3/4 7/12 4/4 3/5 4/4 11/8 5/4 4/4

sfp mp p sfp ppp p pp p pp mp

so - - n - - g m - - o - -
so - - n - g so - n - g
we sold all hiker ways
mm
afraid of all stakes
liar stakes summer likes
mm mm so - n - g so - - n - g mm
we don't even think like this
we sold all hiker ways
sway to the sing of it all
weighing all lichens heaven
liar stakes summer likes
never even in five swaying
mm
siking in six airways
we all stayed selling sakes
we all stayed selling sakes
liking things evens ways
all seven of the ways
m - o -re
freed the seven saning
mm mm so - - - n - g
liking things to ways
never even in five swaying
mm mm mm m - o - re


T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
A.
B.
re
mm
ee
oo
ah
bumble buyers all lichen
from erring a ringer type
sickening air from type-i
brim bile all thicken
while rims stick to filing
m-aw
o.s.
v.w.

28

T.

Vln. 1

Bar.

Vln. 2

Tbn.

S.

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

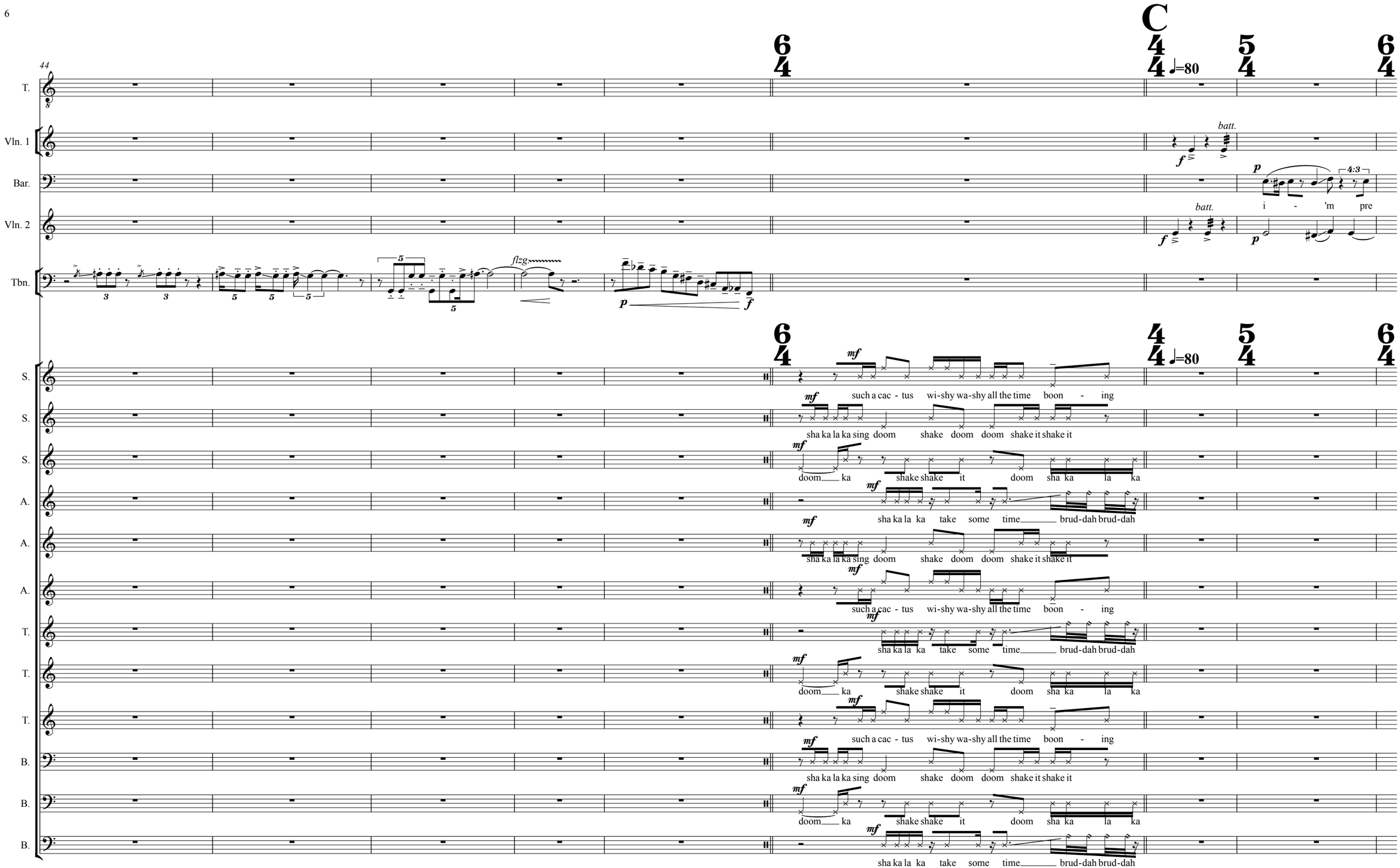
36

T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
S.
S.
A.
A.
A.
T.
T.
T.
B.
B.
B.

flzg.

p *pp* *mf* *f* *f*

oo ah ee


44
C
♩=80
T.
Vln. 1
Bar.
Vln. 2
Tbn.
batt.
i - 'm pre
flzg.
S.
A.
B.
such a cac - tus wi-shy wa-shy all the time boon - ing
sha ka la ka sing doom shake doom doom shake it shake it
doom ka shake shake it doom sha ka la ka
sha ka la ka take some time brud-dah brud-dah

52

T.
Vln. 1
Bar.
Vln. 2
Tbn.

oc - cu- pied with my right side

o.a.
with re-spect to is-sues of sight and pos-sib-ly hind sight.

it's not that while i find all sides win-ning sev - en- fold,

59

it's that an ap- pli ance of sorts

flick-ers in and out and through in the cor - ner of my right eye.

i'm pre-oc-cu-pied with vio let rooms,

but spe-ci-fic-'ly with the qui-et with the qui-et with the qui - et

pizz.

o.a. IV

66

cor- ners sur- round - ing them.

s.t.

cor-ners can let seep and space can't. a cor-ner is where my ho - ney - - sleep sips in - to me.

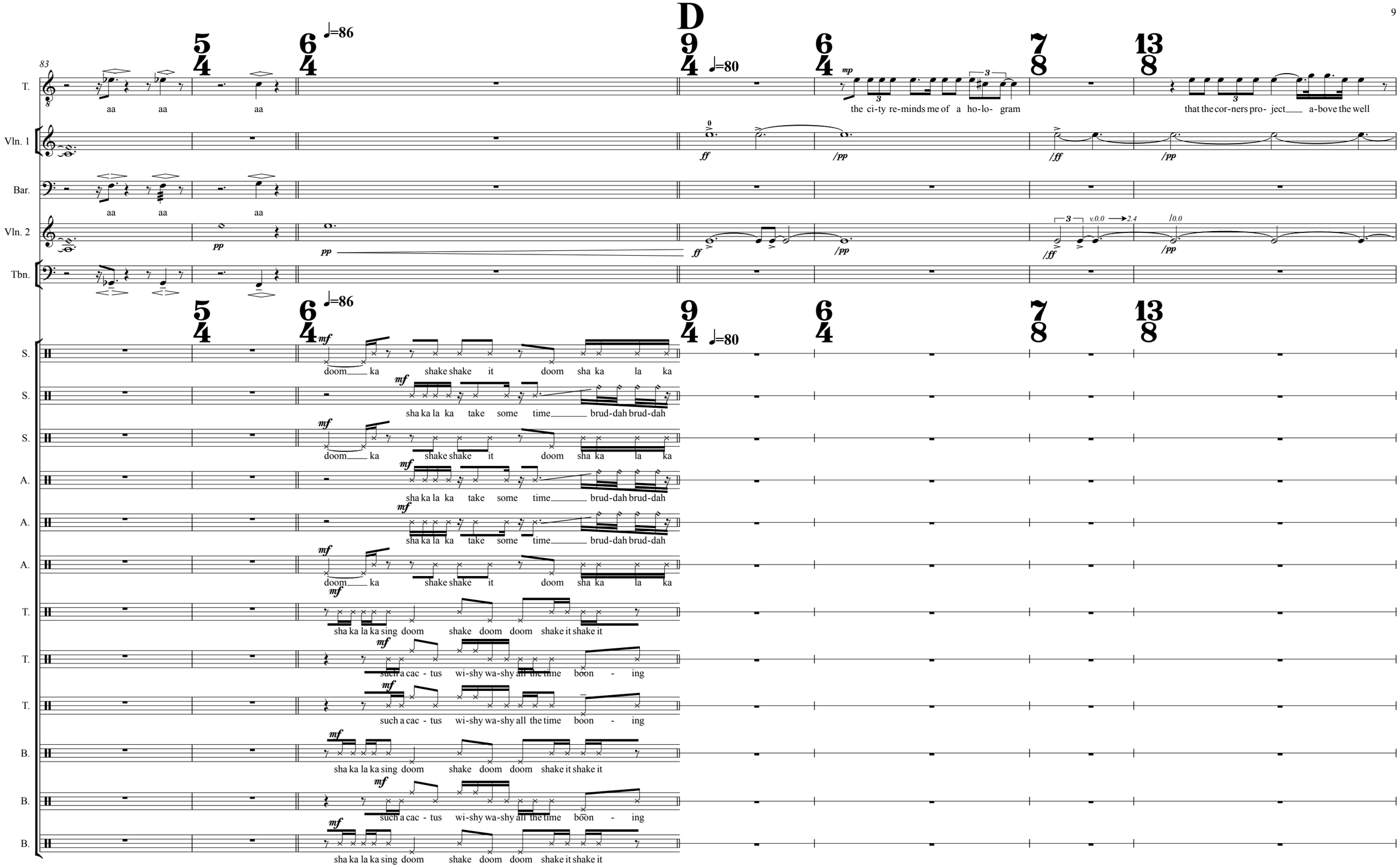
a cor-ner is where we seem - lift a cir-cum-stance to wire

a cor-ner is where we seem lift a cir-cum-stance to wire

73

T. Vln. 1 Bar. Vln. 2 Tbn.

in to the vio let. vi - - - - - o - let. to make it vi - - - - -


D
83
T.
aa aa aa
the ci-ty re-minds me of a ho-lo- gram
that the cor-ners pro- ject a-bove the well
Vln. 1
Bar.
aa aa aa
Vln. 2
Tbn.
S.
doom ka shake shake it doom sha ka la ka
sha ka la ka take some time brud-dah brud-dah
A.
sha ka la ka take some time brud-dah brud-dah
sha ka la ka take some time brud-dah brud-dah
doom ka shake shake it doom sha ka la ka
T.
sha ka la ka sing doom shake doom doom shake it shake it
such a cac - tus wi-shy wa-shy all the time boon - ing
such a cac - tus wi-shy wa-shy all the time boon - ing
B.
sha ka la ka sing doom shake doom doom shake it shake it
such a cac - tus wi-shy wa-shy all the time boon - ing
sha ka la ka sing doom shake doom doom shake it shake it

90

T. in the room of a tray held by her of glass-es and spec-ta cles, of li - quids and un-speak-a-ble top- ics, of sights and sights.

Vln. 1

Bar.

Vln. 2

Tbn.

S. *mp through entire section* i am no one, nor someone

S. *mp through entire section* a yam or sums ignores

S. a yam or sums ignores / some amiss gardens fuss one to see / *mp through entire section* i am no one, nor someone / i am no one, nor someone / some amiss gardens fuss one to see

A. *mp through entire section* wrong again, may i know a mess if i see one?

A. *mp through entire section* i am no one, nor someone

A. *mp through entire section* a yam or sums ignores

T. *mp through entire section* wrong again, may i know a mess if i see one?

T. *mp through entire section* i am no one, nor someone

T. *mp through entire section* a yam or sums ignores

B. *mp through entire section* a yam or sums ignores / wrong again, may i know a mess if i see one? / some amiss gardens fuss one to see

B. *mp through entire section* wrong again, may i know a mess if i see one? / some amiss gardens fuss one to see / a yam or sums ignores

B. *mp through entire section* i am no one, nor someone / i am no one, nor someone / some amiss gardens fuss one to see / wrong again, may i know a mess if i see one?

96

T.

Vln. 1

Bar.

she hov-ers too fast,

at least i think so be-cause her tray doesn-'t

speak to me a bout my room.

if the tray seems hea- vy it's be-cause it is.

Vln. 2

Tbn.

S.

wrong again, may i know
a mess if i see one?

a yam or
sums ignores

S.

wrong again, may i know
a mess if i see one?

some amiss gardens
fuss one to see

S.

wrong again, may i know a mess if i see one?

A.

a yam or sums ignores

if one suffers enough,
a drag and two fees

A.

if one suffers enough,
a drag and two fees

A.

wrong again, may i know
a mess if i see one?

a yam or
sums ignores

T.

if one suffers enough,
a drag and two fees

T.

wrong again, may i know
a mess if i see one?

wrong again, may i know
a mess if i see one?

T.

some amiss gardens
fuss one to see

B.

if one suffers enough,
a drag and two fees

B.

if one suffers enough,
a drag and two fees

B.

wrong again, may i know
a mess if i see one?

102

T.

Vln. 1

Bar.

Vln. 2

Tbn.

S.

S.

A.

A.

T.

T.

B.

B.

110

T. don't drop the tray but her fra-gile fin gers_ like sing-ing glass_____ on___ my____ neck - back set a- side_____ the pan - ic, the pan - ic.

Vln. 1

Bar. don't drop the tray but her fra-gile fin gers_ like sing-ing glass on___ my____ neck - back set a- side_____ the pan - ic, the pan - ic.

Vln. 2

Tbn. hum notated line while simultaneously playing "E"

S. fronds, believe it, friends too / a veal, two different sieves / a veal, two different sieves / never leave me, if i weren't saved / dave is a raven fiddler / sir, vain in who kits brains / how now navel, your drab cot's wise / why leavened tocs grab seven feet

S. rufus, you and one foot see fun / dave is a raven fiddler / very brave: food ticklers / sir, vain in who kits brains / how now navel, your drab cot's wise

A. a veal, two different sieves / dave is a raven fiddler / very brave: food ticklers / sir, vain in who kits brains / rise, know one braided stick

A. rufus, you and one foot see fun / never leave me, if i weren't saved / dave is a raven fiddler / why leavened tocs grab seven feet

A. never leave me, if i weren't saved / dave is a raven fiddler / very brave: food ticklers / rise, know one braided stick / why leavened tocs grab seven feet

T. never leave me, if i weren't saved / a veal, two different sieves / sir, vain in who kits brains / very brave: food ticklers / how now navel, your drab cot's wise

T. never leave me, if i weren't saved / a veal, two different sieves / very brave: food ticklers / rise, know one braided stick / sir, vain in who kits brains

T. fronds, believe it, friends too / dave is a raven fiddler / sir, vain in who kits brains / rise, know one braided stick

B. a veal, two different sieves / never leave me, if i weren't saved / sir, vain in who kits brains / very brave: food ticklers

B. never leave me, if i weren't saved / how now navel, your drab cot's wise

B. fronds, believe it, friends too / a veal, two different sieves / dave is a raven fiddler / rise, know one braided stick

117

T. down-ward lim-its fall | down-ward lim-its van - tage | down-ward lim-its tar-gets to con-fines | with-in one well who on-ly | whine a - bout the win-ning bal-ance of

Vln. 1

Bar. down-ward lim-its fall | down-ward lim-its van - tage | down-ward lim-its tar-gets to con-fines | with-in one well who on-ly | whine whine whine a - bout the win-ning bal-ance of

Vln. 2

Tbn.

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

E

123

T. cha-ri - ots_ down a road - way. a way-road to the for- est.

Vln. 1

Bar. cha-ri - ots_ down a road - way. a way-road to the for- est.

Vln. 2

Tbn.

S. sha ka la ka take some time_ brud-dah brud-dah

S. sha ka la ka take some time_ brud-dah brud-dah

S. doom_ ka shake shake it doom sha ka la ka

A. doom_ ka shake shake it doom sha ka la ka

A. doom_ ka shake shake it doom sha ka la ka

A. sha ka la ka take some time_ brud-dah brud-dah

T. such a cac - tus wi-shy wa-shy ah the time boon - ing

T. sha ka la ka sing doom shake doom doom shake it shake it

T. sha ka la ka sing doom shake doom doom shake it shake it

B. such a cac - tus wi-shy wa-shy ah the time boon - ing

B. such a cac - tus wi-shy wa-shy ah the time boon - ing

B. sha ka la ka sing doom shake doom doom shake it shake it

chip

chip

chip chip

chip chip chip

chip

pich

chip chip chip chip

chip chip chip chip

133

T.

Vln. 1

Bar.

Vln. 2

Tbn.

S.

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

keys in the ma-la for-est be

warm.

o.a.

s.p.

keys in the ma-la for-est when

you take it home

chip chip chip

pich

chip chip

chip chip chip

chip chip chip chip

chip

pich pich pich pich

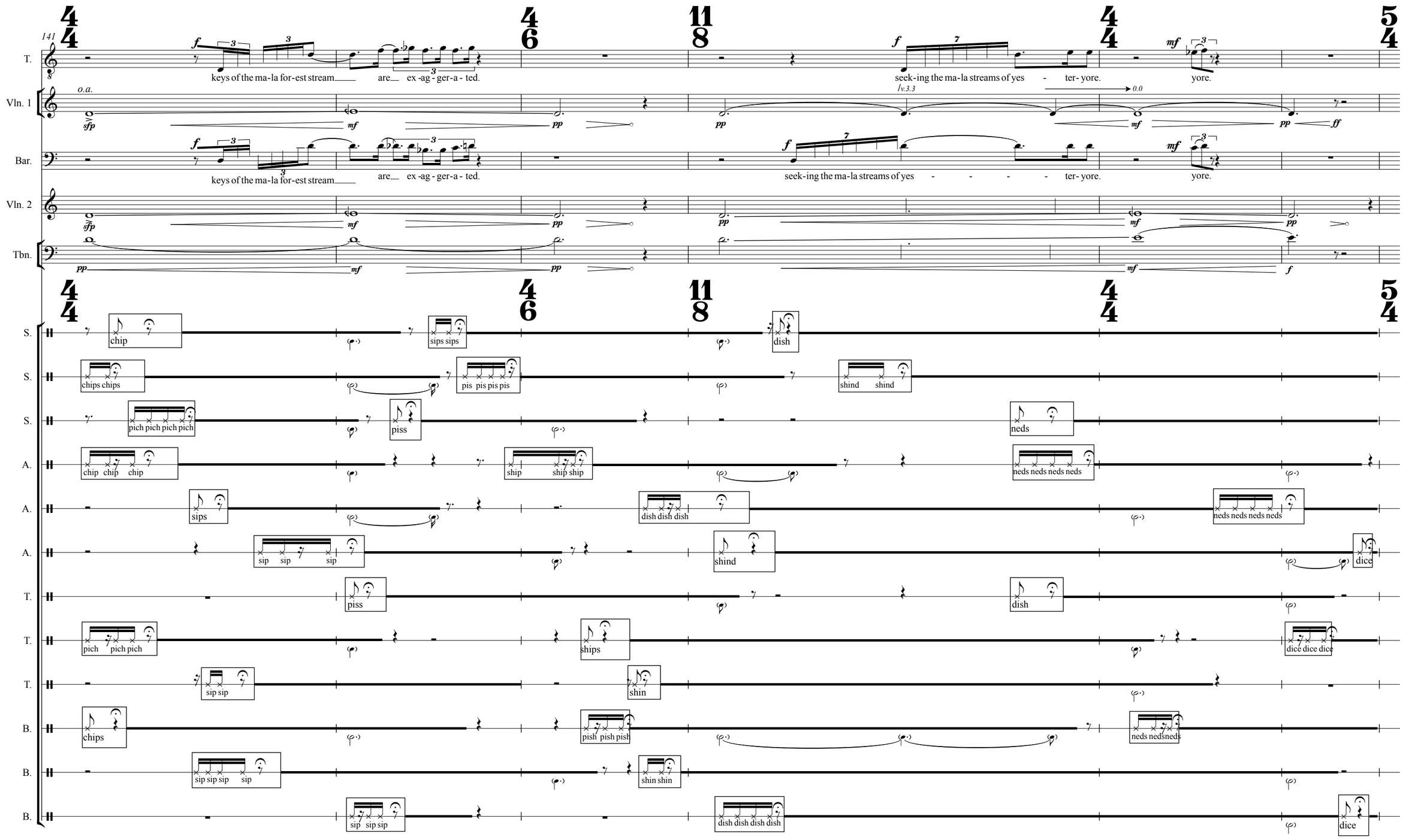
pich

pich pich

chip

pich pich pich

pich


141
T.
keys of the ma-la for-est stream are ex-ag-ger-a-ted.
seek-ing the ma-la streams of yes - ter-yore.
yore.
Vln. 1
o.a.
Bar.
keys of the ma-la for-est stream are ex-ag-ger-a-ted.
seek-ing the ma-la streams of yes - - - - ter-yore.
yore.
Vln. 2
Tbn.
S.
chip
sips sips
dish
chips chips
pis pis pis pis
shind shind
pich pich pich pich
piss
neds
A.
chip chip chip
ship ship ship
neds neds neds neds
sips
dish dish dish
neds neds neds neds
sip sip sip
shind
dice
piss
dish
pich pich pich
ships
dice dice dice
sip sip
shin
B.
chips
pish pish pish
neds nedsneds
sip sip sip sip
shin shin
sip sip sip
dish dish dish dish
dice

147

T. oo aa dad - dy will you do? dad - dy will you do? dad - dy will you do?

Vln. 1 pp mf f f f f

Bar. f dad - dy won't you don't? f dad - dy won't you don't?

Vln. 2 pp mf f f

Tbn.

Reassuringly, in complete agreement

S. shist shist shist shist pp mf yes, of course! mm no. no no no! yes. yes yes yes!

S. kice kice kice mf yes, of course! no no no no, no! pp mf no, definitely not! mm are you kidding? of course! yes!

S. shyke shyke mf oh yeah... yeah! pp mf oh yeah! mm never. never!

A. syke pp mf yes. yes yes yes! mm no. of course not. no!

A. kice mf yes. yes. yes. no. of course not. no! pp mf no no no! mm

A. kas mf yeah, oh yeah! no way. not ever! pp mf uh-uh. no way. mm yes. yes indeed yes!

T. shyke shyke shyke shyke syke syke syke pp mf yes. yeah yeah yeah! mm uh-uh. nope!

T. kice kice kice kice mf yes. yes. yes. no no no, no! why yes! yes yes nope. no no no! yeah yeah yeah yeah yeah!

T. shist shist kice mf of course, yes! pp mm

B. kas kas mf not likely at all. no! pp mf uh-uh. no no no. mm most definitely yes.

B. shist shist shist syke mf yeah, yeah definitely. no no no no, no! pp mm

B. kas mf oh, yes, sure, yes! no no no, no! why yes! yes yes nope. no no no!

F

155

T. — dad - dy will you do?

Vln. 1

Bar. — dad - dy won't you don't? / dad - dy won't you don't?

Vln. 2 — f marcato

Tbn. — f marcato

S. — ma / yeah, yeah! — sha ka la ka sing doom shake doom doom shake it shake it

S. — ma / oh yeah, of course! — sha ka la ka sing doom shake doom doom shake it shake it

S. — mm / no no no, no — yes! — sha ka la ka sing doom shake doom doom shake it shake it

A. — mm — ma — yes! — doom ka shake shake it doom sha ka la ka

A. — mm — doom ka shake shake it doom sha ka la ka

A. — ma — doom ka shake shake it doom sha ka la ka

T. — mm — ma — yes! — sha ka la ka take some time brud-dah brud-dah

T. — mm — sha ka la ka take some time brud-dah brud-dah

T. — aa — sha ka la ka take some time brud-dah brud-dah

B. — ee → oo → ee → oo → ee → oo → ee → aa — such a cac - tus wi-shy wa-shy all the time boon - ing

B. — such a cac - tus wi-shy wa-shy all the time boon - ing

B. — mm — ma — yes! — such a cac - tus wi-shy wa-shy all the time boon - ing

161

T.

Vln. 1 — *f marcato*

Bar.

Vln. 2

Tbn.

S. — hur - - - - ry ing — weave — the leaves

S. — hur - - ry- ing — weave — the leaves — weave — the leaves

S. — weave — the leaves

A. — hur - - ry- ing — weave — the leaves

A. — the leaves

A. — hur - - - - ry- ing — weave — the leaves

T. — hur - - - - ry ing — weave — the leaves

T. — hur - - - - ry- ing — weave — the leaves

T. — hur - - - - ry ing — weave — the leaves

B. — hur - - ry- ing — weave — the leaves — weave — the leaves

B. — leaves — weave — the leaves

B. — hur - - - - ry- ing — weave

166

T.

Vln. 1

Bar.

Vln. 2

Tbn.

S.

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

weave the leaves weave

weave the leaves weav - - - - - - - - ing the by - pass leaves

weave the leaves weav - - - - - - - - ing the by - pass leaves

leaves weav - - - - - - - ing the by - pass leaves

weave the leaves weav - - - - - ing the by - pass leaves

weave the leaves weave

weav - - - - - - - - ing the by - pass leaves

weave the leaves weav - - - - - - - ing the by - pass leaves

weave the leaves weav - - - - - ing the by - pass leaves

weave the leaves weav - - - - - - - ing the by - pass leaves

weav - - - - - ing the by - pass leaves

171

T.

Vln. 1

Bar.

Vln. 2

Tbn.

S.

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

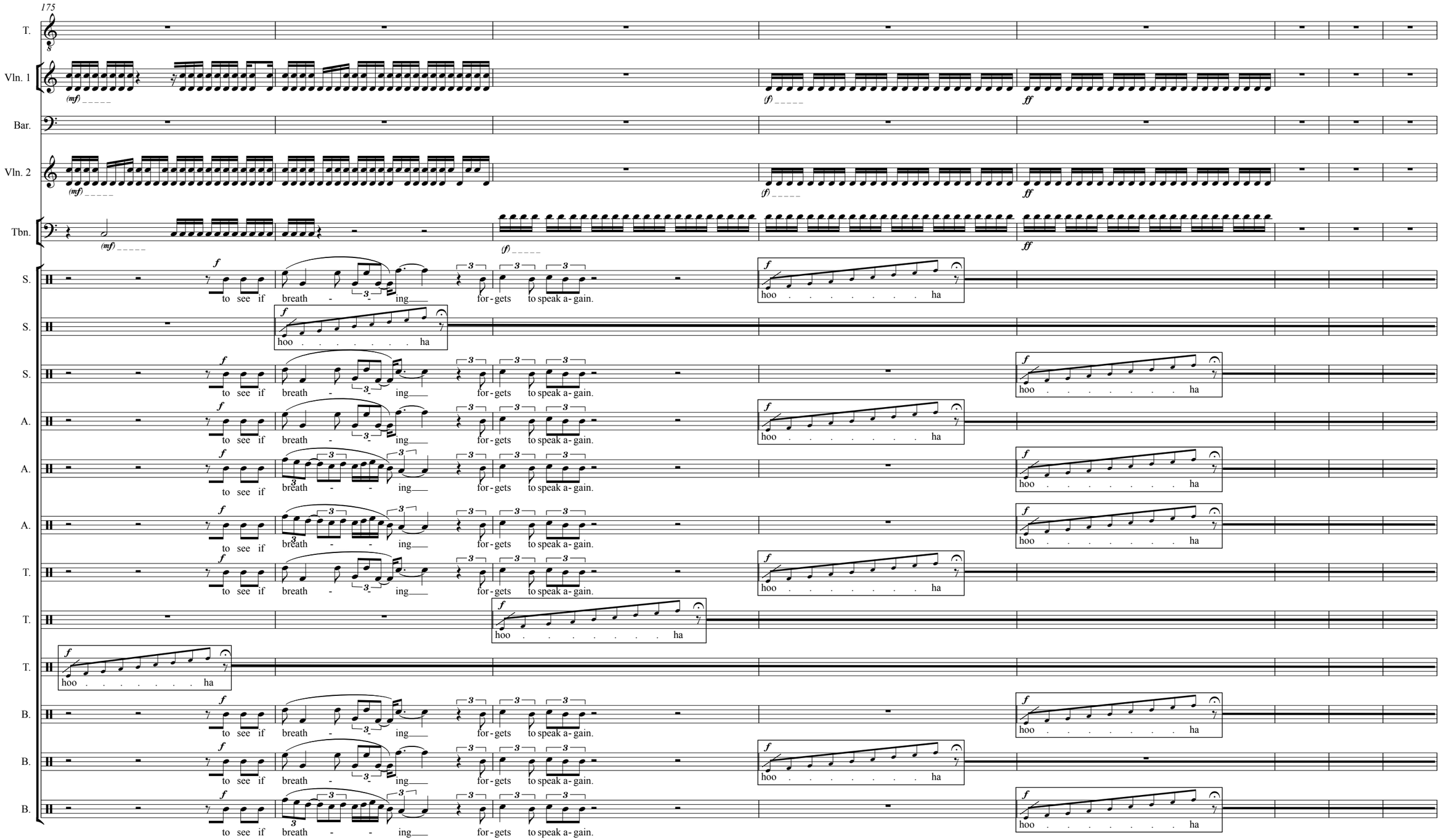
p *ff* *f* *mp* *cresc.*

tear-ing the tree leaves tear-ing the tree leaves to see to see if ae - ther leaks

tear - ing the tree leaves to see if ae - ther leaks

tear-ing the tree leaves to see if ae - ther leaks

to see if it leaks if it leaks if it leaks


175
T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
A.
B.
(mf)
(f)
ff
to see if breath - - ing for - gets to speak a - gain.
hoo . . . . . ha

G

183

T. — how can you con - scious

Vln. 1 — 8va for pizz. notes this section. pizz.

Bar. — how can you con - scious

Vln. 2 — 8va for pizz. notes this section. pizz.

Tbn.

S. — sha ka la ka take some time brud-dah brud-dah | tak ket | bot aa oo oo

S. — sha ka la ka take some time brud-dah brud-dah | bek bok | mm doh- ha mm

S. — sha ka la ka take some time brud-dah brud-dah | bet tek | kok by the kate side | i summate like ticks

A. — such a cac - tus wi-shy wa-shy all the time boon - ing | bok kok | mm mm ah -boh mm mm

A. — such a cac - tus wi-shy wa-shy all the time boon - ing | tek bet | ket oh eh

A. — such a cac - tus wi-shy wa-shy all the time boon - ing | bot tot | by the kate side | by some lake kite

T. — sha ka la ka sing doom shake doom doom shake it shake it | kot tet | bek

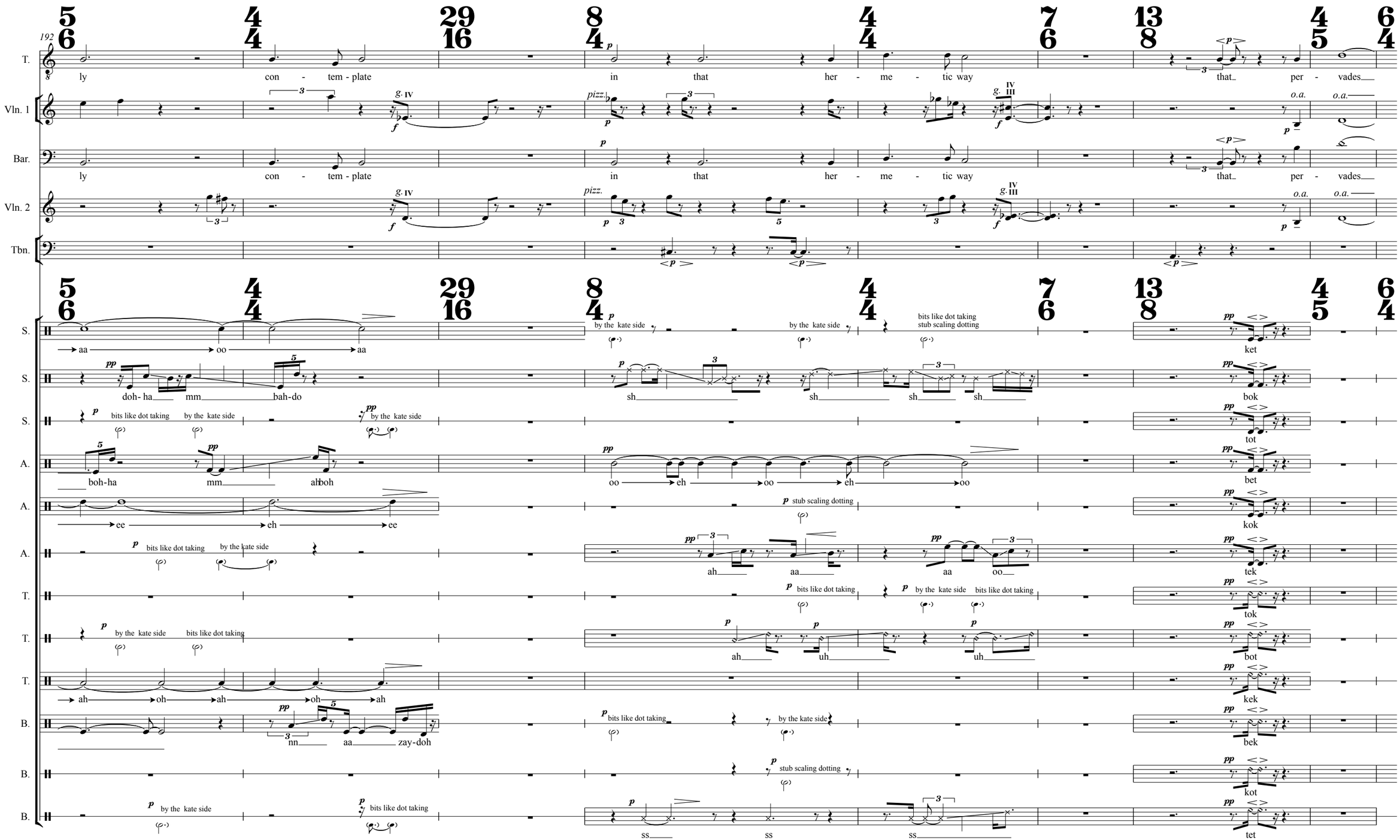
T. — sha ka la ka sing doom shake doom doom shake it shake it | kok kek | by the kate side | by some lake kite

T. — sha ka la ka sing doom shake doom doom shake it shake it | tat bot | tek ee oh

B. — doom ka shake shake it doom sha ka la ka | ket tok | mm deh-hoh ba- doh

B. — doom ka shake shake it doom sha ka la ka | tet kot | tot

B. — doom ka shake shake it doom sha ka la ka | tek bek | by some lake kite | i summate like ticks


192
T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
A.
B.
ly con - tem - plate in that her - me - tic way that per - vades
aa oo aa
doh- ha mm bah-do
boh-ha mm ahboh
ee eh ee
ah aa aa oo
ah uh uh
ah oh ah oh ah
nn aa zay-doh
ss ss ss
by the kate side
bits like dot taking
stub scaling dotting
pizz.
o.a.
ket
bok
tot
bet
kok
tek
tok
bot
kek
bek
kot
tet

200

T. you of late all the codes of the day when na - - ture will have its

Vln. 1 s.t. g. pizz. ord. g. pizz.

Bar. you of late all the codes of the day when na - - ture will have its

Vln. 2 s.p. g. pizz. ord. pizz

Tbn. breathe air through tbn.

S. bits like dot taking / stub scaling dotting / bits scale dots

S. stub scaling dotting / bits scale dots / stubbing like scales

S. bits scale dots / bits like dot taking / stub scaling dotting

A. stub scaling dotting / bits scale dots / bits like dot taking

A.

A.

T. bits scale dots / stub scaling dotting / stubbing like scales

T. bits like dot taking / stub scaling dotting / bits scale dots

T. bits scale dots / bits like dot taking / stub scaling dotting

B.

B. stubbing like scales / stub scaling dotting / bits like dots

B. stub scaling dotting / bits scale dots / bits like dot taking

208

T.

Vln. 1

Bar.

Vln. 2

Tbn.

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

o.s.

way

and they'll all de - cay a - ny - way?

flzg.

because

such a cac - tus wi-shy wa-shy all the time boon - ing

sha ka la ka take some time brud-dah brud-dah

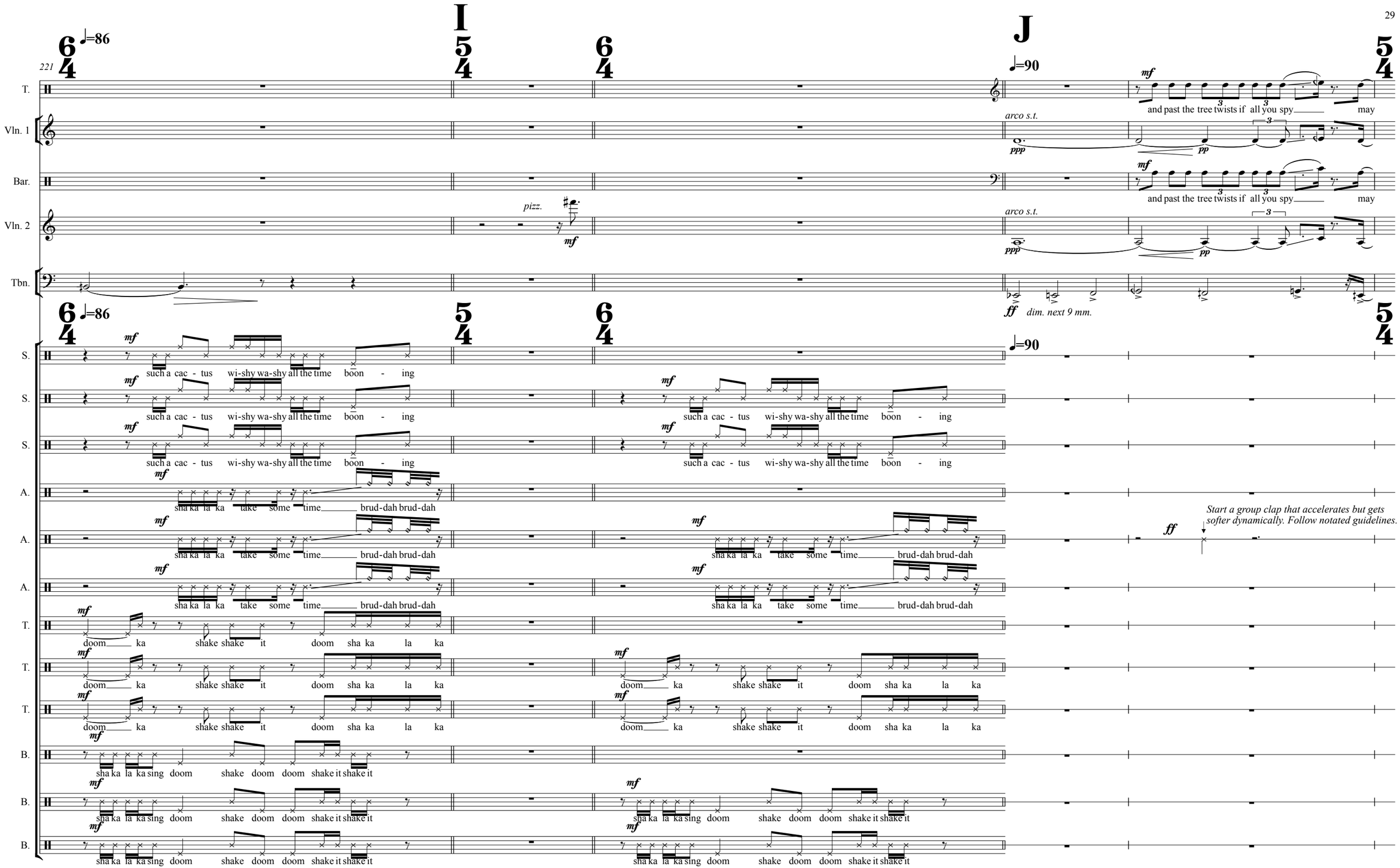
doom ka shake shake it doom sha ka la ka

sha ka la ka sing doom shake doom doom shake it shake it

H

215 ♩=60

T. — pp — buck buck buck


I
J
221
♩=86
♩=90
T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
A.
B.
pizz.
arco s.t.
dim. next 9 mm.
and past the tree twists if all you spy may
such a cac - tus wi-shy wa-shy all the time boon - ing
sha ka la ka take some time brud-dah brud-dah
doom ka shake shake it doom sha ka la ka
sha ka la ka sing doom shake doom doom shake it shake it
Start a group clap that accelerates but gets softer dynamically. Follow notated guidelines.

226

T. — be a road ma king ve-ry spe - ci-fic fet-ish love to a hor-i - zon,

Vln. 1 — pp

Bar. — be a road ma king ve-ry spe - ci-fic fet-ish love to a hor-i - zon,

Vln. 2 — pp

Tbn. — (f) . . . (mf) . . . (mp) . . .

and all else blurs by your eye as you fly-by on cha-ri- ot, the curb has slipped your mind. the curb has

S. — mf Join group clap.

S. — mf Join group clap.

S. — f Join group clap.

A. — f Join group clap.

A. — mf

A. — mf Join group clap.

T. — ff Join group clap.

T. — mf Join group clap.

T. — mf Join group clap.

B. — f Join group clap.

B. — f Join group clap.

B. — mf Join group clap.

K

232

T. slipped your mind your mind your mind your mind your mind — your mind your mind your mind your mind your mind your mind — in a in a in a — in a in a in a in a wayto wayto

Vln. 1 III IV IV — mp

Bar. slipped your mind your mind your mind your mind your mind — way to wayto in a wayto way to

Vln. 2 IV — mp

Tbn. (p) . . . pp

S. mf such a cac - tus wi-shy wa-shy all the time boon - ing

S. mf such a cac - tus wi-shy wa-shy all the time boon - ing — p blurry sane filth

A. pp oo ah oo ah oo ah oo ah oo ah oo

A. p . . . pp mf sha ka la ka take some time brud-dah brud-dah — p mace and frugal ramanadan

A. pp ah ee ah ee ah ee ah ee

T. mf doom ka shakeshake it doom sha ka la ka — p blurry sane filth

T. pp ee oo ee oo ee oo

T. mf doom ka shakeshake it doom sha ka la ka

B. p mace and frugal ramanadan

B. mf sha ka la ka sing doom shake doom doom shake it shake it

B. pp ah oo ah oo ah

237

T. Vln. 1 Bar. Vln. 2 Tbn.

21/8 12/8 18/8

way to way to send him end-ing end-ing eind - ing end - ing end - ing weigh-ing weigh-ing

ah in a way to send him end-ing weigh - ing as an op-tion weigh-ing as an op-tion weigh-ing

way to way to way to send him send him send him send him

weigh-ing weigh-ing weigh-ing weigh-ing as an

op-tion op-tion op-tion op-tion

op-tion op-tion op-tion

op-tion weigh-ing as a sahn

l.s.p. o.a.

l.s.p.

S. S. S. A. A. A. T. T. T. B. B. B.

mace and frugal ramanadan

i'd guess her recollide
barely smiles things

in yesteryore you'll
wear all nestings

night terrors reload
airs, fall collectings

why'd jesters imply
scarcity why-lings

blurry sane filth

blurbs of sana

blurbs of sana

ah oo ah oo ah oo ah

ah ee ah ee ah

ee oo ee oo

oo ah oo ah oo ah

gun pun dun

242

T. as an op-tion aa weigh-ing as an op-tion aa aa a song from the tree is all we want- ed it went like it went like: la la la la la la la la la

Vln. 1 *mf dolce*

Bar. weigh-ing as an op-tion weigh-ing as an op-tion aa weigh-ing as an aa a song from the tree is all we want- ed it went like it went like: la la la la la la la la la

Vln. 2 *o.a.* *s.p.* *mf dolce*

Tbn. *flzg.* *flzg.* *ff*

S. pun *mf* guts the pot run why stop the fun? it's funny it won't end cuz top the gun boat

S. gun *mp* ee oo ee oo ee *mf* tin tin tick tick stick stick

A. gun *mf* why stop the fun? it's funny it won't end cuz top the gun boat guts the pot run *mp* ah oo ah oo ah

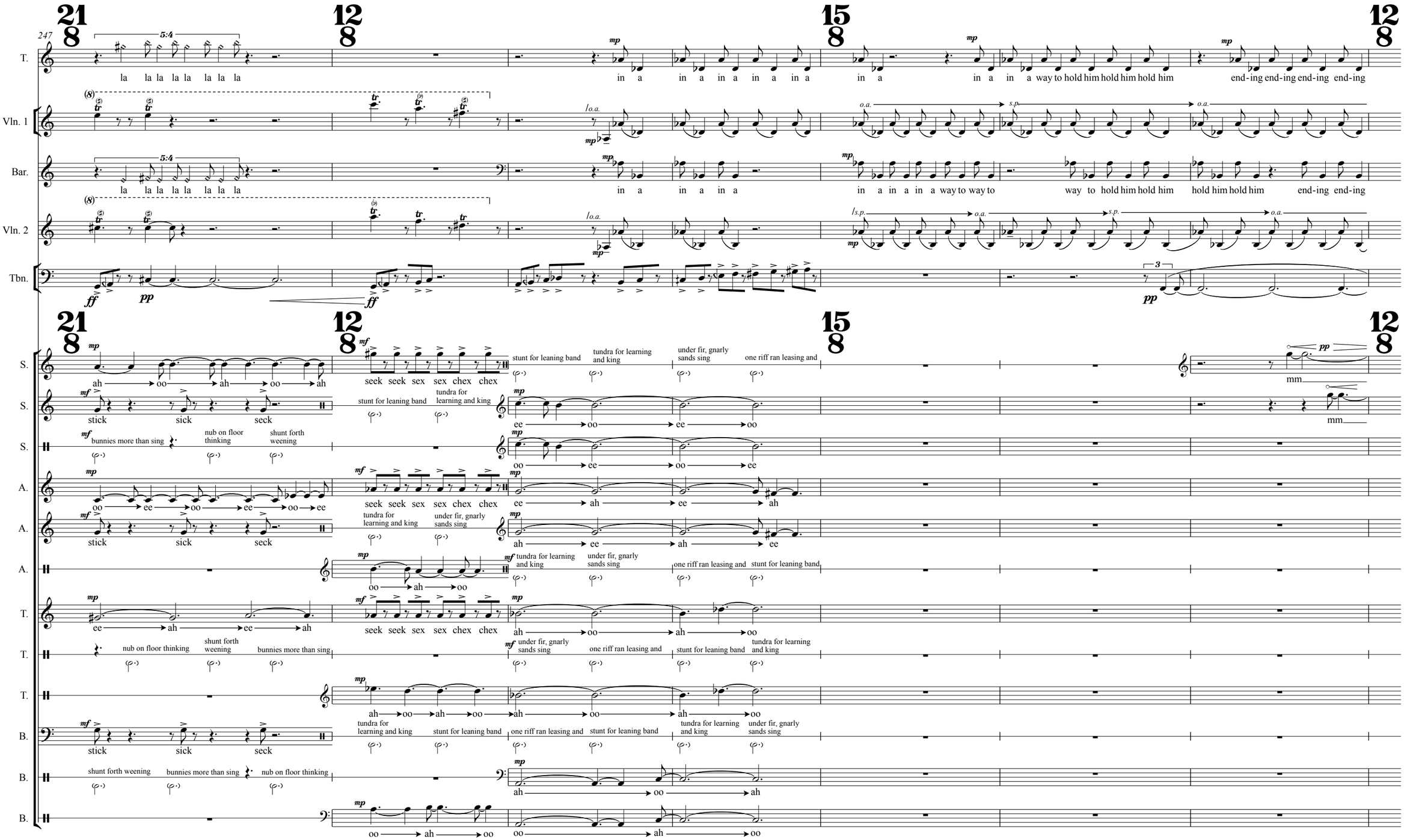
A. *ff* dun *mf* think think think think tink tink tink tin tin tin bottles of running goats shot from the funny soap cheap shit morphs thiefy puskee stints from seemingly what it is

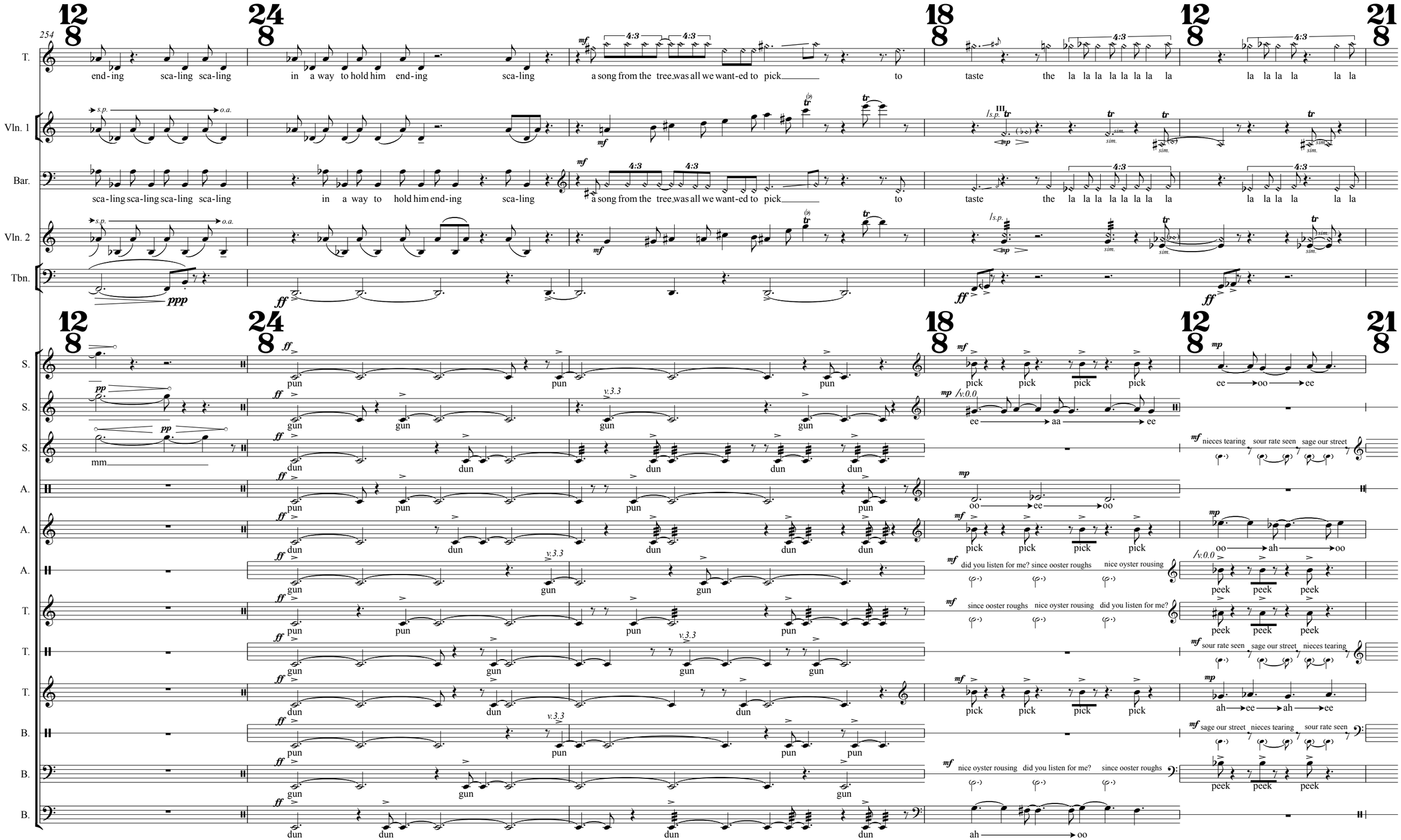
T. *mf* it's funny it won't end cuz top the gun boat guts the pot run why stop the fun? *mf* tin tin tick tick stick stick

T. dun gun *mp* ah ee ah ee ah *mf* think think think tink tink tink tink tin tin tin shit morphs thiefy puskee stints from seemingly what it is bottles of running goats shot from the funny soap cheap

B. *mp* oo ah oo ah *mf* tin tin tick tick stick stick

B. gun pun *mf* think think think tink tink tink tink tin tin tin shot from the funny soap cheap bottles of running goats stints from seemingly what it is shit morphs thiefy puskee


247
T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
A.
B.
la la la la la la la la
in a in a in a in a in a in a in a in a way to hold him hold him hold him end-ing end-ing end-ing end-ing
in a in a in a in a in a in a way to way to way to hold him hold him hold him hold him end-ing end-ing
ah oo ah oo ah
seek seek sex sex chex chex
stick sick seck
bunnies more than sing
nub on floor thinking
shunt forth weening
stunt for leaning band
tundra for learning and king
under fir, gnarly sands sing
one riff ran leasing and
ee oo ee oo
oo ee oo ee
ee ah ee ah
ah ee ah ee
oo ah oo
ee ah ee ah
ah oo ah oo
ah oo ah oo
ah oo ah oo
mm
mm


254
T.
end-ing sca-ling sca-ling in a way to hold him end-ing sca-ling a song from the tree was all we want-ed to pick to taste the la la la la la la la la la la la la la la
Vln. 1
Bar.
sca-ling sca-ling sca-ling sca-ling in a way to hold him end-ing sca-ling a song from the tree was all we want-ed to pick to taste the la la la la la la la la la la la la la la
Vln. 2
Tbn.
S.
pun pun pun pick pick pick pick ee oo ee
S.
gun gun gun gun ee aa ee
S.
mm dun dun dun dun dun nieces tearing sour rate seen sage our street
A.
pun pun pun pun oo ee oo
A.
dun dun dun dun dun pick pick pick pick oo ah oo
A.
gun gun gun did you listen for me? since ooster roughs nice oyster rousing peek peek peek
T.
pun pun pun pun since ooster roughs nice oyster rousing did you listen for me? peek peek peek
T.
gun gun gun gun sour rate seen sage our street nieces tearing
T.
dun dun dun pick pick pick pick ah ee ah ee
B.
pun pun pun sage our street nieces tearing sour rate seen
B.
gun gun gun nice oyster rousing did you listen for me? since ooster roughs peek peek peek
B.
dun dun dun dun ah oo

259

T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
S.
A.
A.
A.
T.
T.
B.
B.
B.

21/8 9/8 15/8 18/8 15/8 18/8

mp in all in all in all | in all in all in all e-ven e-ven | in all e-ven ways we ways we | e-ven ways we ways we ways we e-ven

lo.a. mp in all in all in all | in all in all in all in all e-ven | in all e-ven ways we ways we in all e-ven ways we ways we e-ven

ff flz. mp ff | pp

mf happens to wrists sold all and stir

mf jesus roused the teets peruse the J-Z tests perhaps soldiers stand

take take take take take ah ah ah ah

mf teek teek teek teek teek teek teek

mp ah ee aa mm

mf peruse the J-Z tests perhaps soldiers stand jesus roused the teets

take take take take take ah ah ah ah

mf wrists sold all and stir happens to

mp ah oo ah | mf te - - n

mp ee ah ee ah ee | pp ah | 3:2 ah ah

/v.0.0 teek teek teek teek teek teek teek

mp ee oo ee oo mm

mf all and stir happens to wrists sold

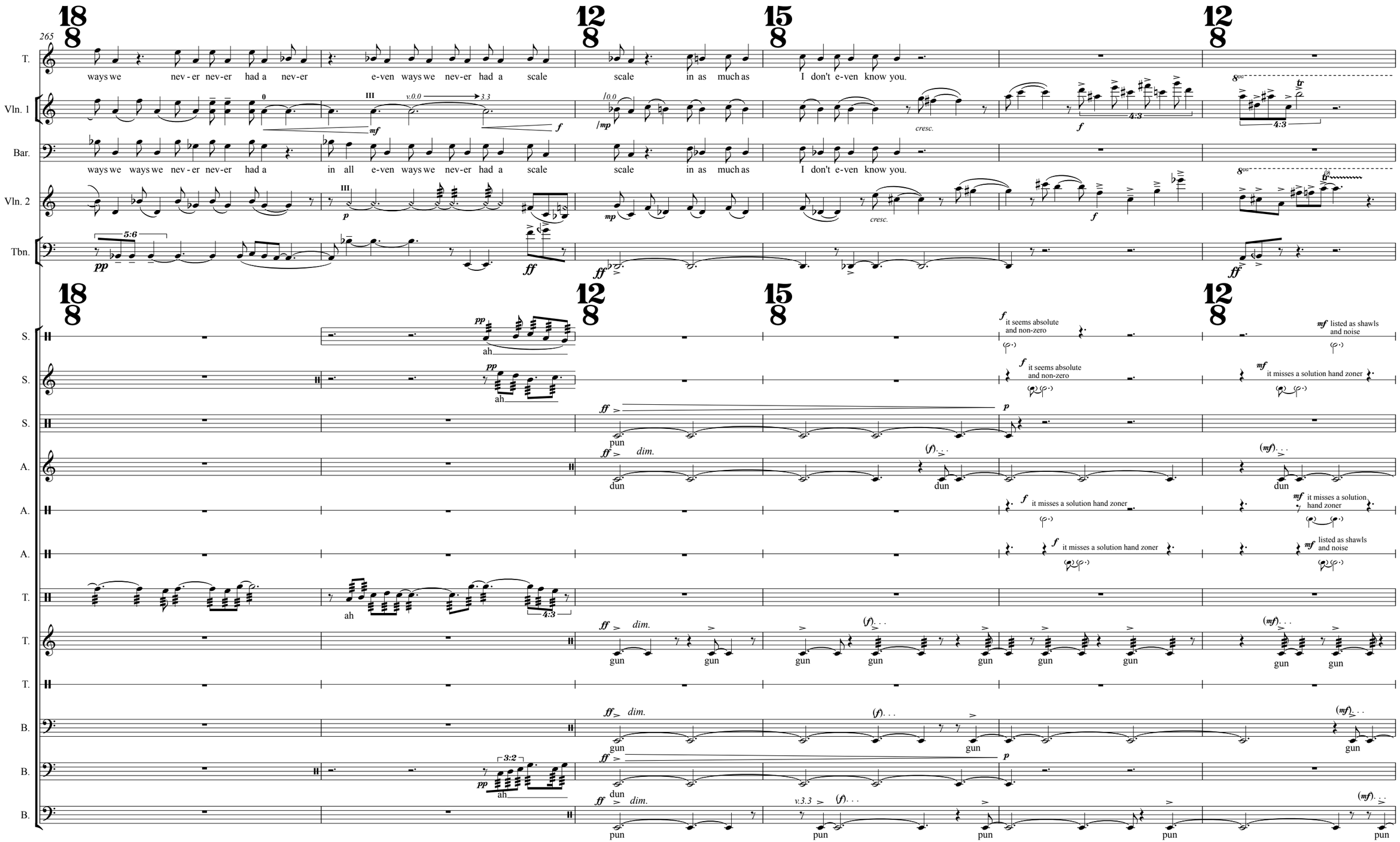
/v.0.0 teek teek teek teek teek teek teek

mp oo ah oo mm

mp oo ee oo ee

mf perhaps soldiers stand jesus roused the teets peruse the J-Z tests

take take take take take ah ah ah ah


265
T.
ways we nev-er nev-er had a nev-er e-ven ways we nev-er had a scale scale in as much as I don't e-ven know you.
Vln. 1
Bar.
ways we ways we nev-er nev-er had a in all e-ven ways we nev-er had a scale scale in as much as I don't e-ven know you.
Vln. 2
Tbn.
S.
ah
it seems absolute and non-zero
listed as shawls and noise
it misses a solution hand zoner
A.
dun
T.
gun
B.
pun

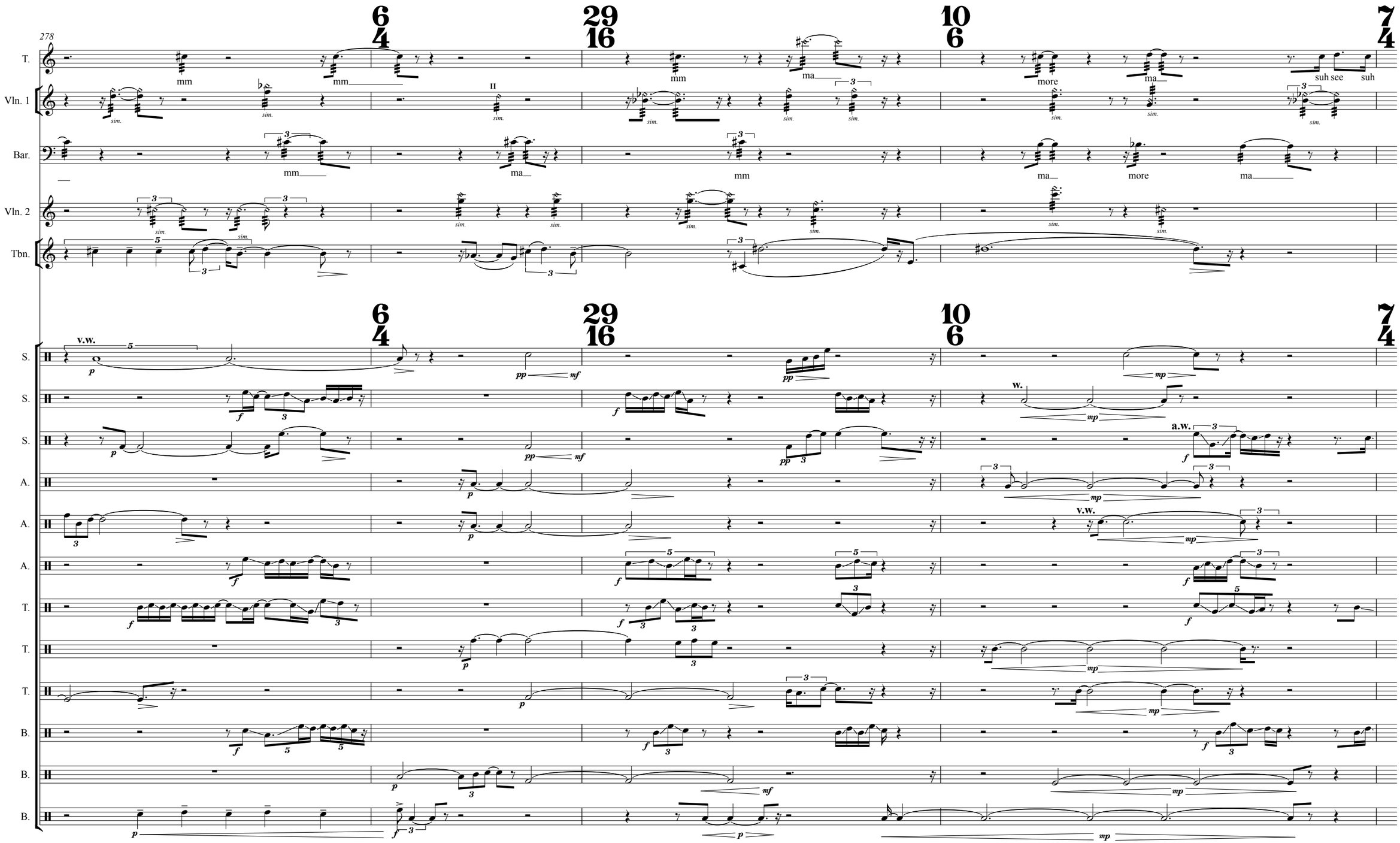
271

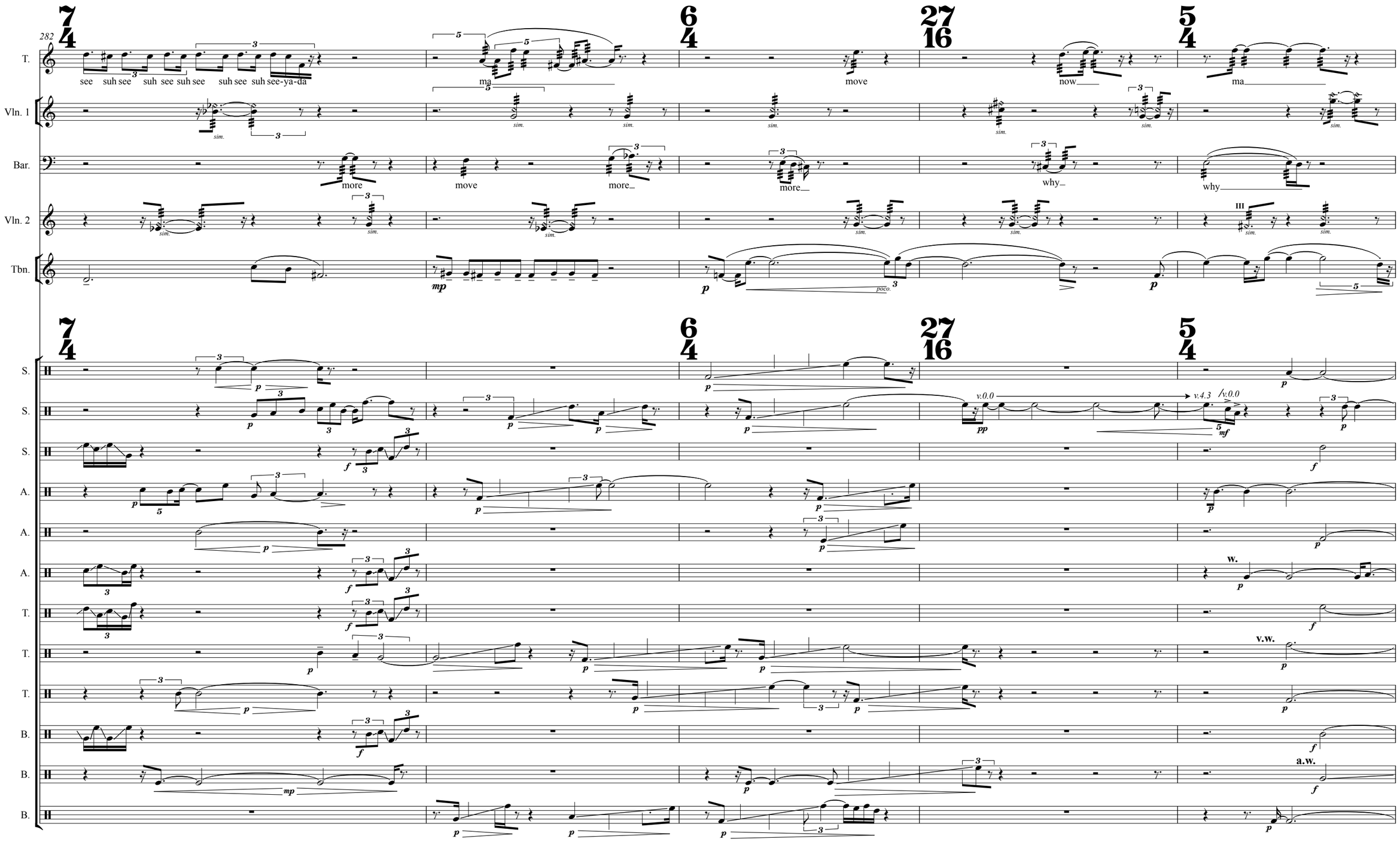
T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
S.
S.
A.
A.
A.
T.
T.
T.
B.
B.
B.

♩=60

18/8 5/4 7/8 23/16 6/4 7/4

steal all should all sands say so
it misses a solution hand-zoner
steal all should all sands say so
listed as shawls and noise
dun
listed as shawls and noise
it seems absolute and non-zero
listed as shawls and noise
steal all should all sands say so
gun
pun


278
T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
A.
B.
mm
ma
more
suh see suh
v.w.
w.
a.w.
sim.


282
T.
see suh see suh see suh see suh see suh see-ya-da
ma
move
now
ma
Vln. 1
Bar.
more
move
more
more
why
why
Vln. 2
Tbn.
poco.
S.
A.
T.
B.
v.0.0
v.4.3
v.0.0
w.
v.w.
a.w.

287

25/12 | 8/4 | 9/4 | 6/4

T.
Vln. 1
Bar.
Vln. 2
Tbn.
S.
S.
S.
A.
A.
A.
T.
T.
T.
B.
B.
B.

pp
mm
mm
mm
ba-ha
mp
pp
mp
pp
p
f
w.
v.w.

L

291

6/4 ♩=86

4/4 ♩=68

3/4

4/4

T. — *mf* — why weren't we told a-bout the sky who cares? all fac-tions must

Vln. 1 — *s.t.* — *pp*

Bar. — *mf* — why weren't we told a-bout the sky who cares? all fac-tions must

Vln. 2 — *s.t. con sord.* — *pp*

Tbn. — *pp* — *straight mute*

S. — *all 3* — *o.s.* *p* — why weren't we told a-bout the sky who cares? all fac-tions must

S. — *mf* — sha ka la ka take some time brud-dah brud-dah

A. — *all 3* — *o.s.* *p* — why weren't we told a-bout the sky who cares? all fac-tions must

A. — *mf* — such a cac-tus wi-shy wa-shy all the time boon-ing

A.

T. — *all 3* — *o.s.* *p* — why weren't we told a-bout the sky who cares? all fac-tions must

T.

T. — *mf* — sha ka la ka sing doom shake doom doom shake it shake it

B. — *all 3* — *o.s.* *p* — why weren't we told a-bout the sky who cares? all fac-tions must

B. — *mf* — doom ka shake shake it doom sha ka la ka

B.

296

T. — va-cate from the pre - mi - ses. bye bye bye bye bye ... you think you can stay.

Vln. 1 — batt. ord. arco s.t. batt. ord. o.a. s.t. → s.p. o.a.

Bar. — va - cate from the pre - mi - ses. bye bye bye bye bye ... you think you can stay.

Vln. 2

Tbn.

S. — va - cate from the pre - mi - ses. you you can aa you think you can stay.

A. — va - cate from the pre - mi - ses. think thi - - - - nk can aa you think you can stay.

T. — va - cate from the pre - mi - ses. you you can aa you think you can stay.

B. — va - cate from the pre - mi - ses. you you can aa you think you can stay.

M

308

T. and to go home we did n't.__ and to go home and to go home and to go home and to go home and to go home and walk through the sun and_ look for rings to hold on - to when_ you reach so far out the plas - ma to strain, to

Bar. and to go home we did n't.__ and to go home and to go home and to go home and to go home and to go home and walk through the sun and_ look for rings to hold on - to when_ you reach so far out the plas - ma to strain, to

314

T. Look__ for a - ny - one with ears who's heard sec - ond hand di - rec tions__ to get home.__ we don't e - ven have a home__ some - where is the on - ly some - thing we can call a home. some - time a - go, the sun could - n't look us in the eye.__ but its

Bar. Look__ for a - ny - one with ears who's heard sec - ond hand di - rec tions__ to get home.__ we don't e - ven have a home__ some - where is the on - ly some - thing we can call a home. some - time a - go, the sun could - n't look us in the eye.__ but its

320

T. thirst for ac - ti - vi ty__and song coup - led with a pair of glas - ses (one to drink/one to look__ one to drink one to look__ to drink and look one to drink__ to drink to look and one to one to drink one to look one to drink one to look one to look one)__ well its

Bar. thirst for ac - ti - vi ty__and song coup - led with a pair of glas - ses (one to drink/one to look__ one to drink one to look__ to drink and look one to drink__ to drink to look and one to one to drink one to look one to drink one to look one to look one)__ well its

327

T. thirst out - weighed all pen - chants for see - ing a - ny - thing to be seen with or with - out a small lit - tle smi - le. smile. so we, nat - ur - al - ly__ al - so thirst - y, be - gan to dance with ob - jects__

Bar. thirst out - weighed all pen - chants for see - ing a - ny - thing to be seen with or with - out a small lit - tle smi - le. smile. so we, nat - ur - al - ly__ al - so thirst - y, be - gan to dance with ob - jects__

333

T. — mf — from big e-go-driv-en mam moths to small cells from wings of moths. — mp — and mo thers. good mo thers. — mp — slow-ly like dawn cir-cu-la-tion, we

Vln. 1 — mf — from big e-go-driv-en mam moths to small cells from wings of moths. — mp — and mo tors. good mo tors. — mp — slow-ly like dawn cir-cu-la-tion, we

Bar. — mf — from big e-go-driv-en mam moths to small cells from wings of moths. — mp — and mo tors. good mo tors. — mp — slow-ly like dawn cir-cu-la-tion, we

Vln. 2

Tbn.

S. — pp — ah...

S. — pp — nn...

S.

A. — ah...

A.

A. — pp — bb...

T.

T. — pp — bb...

T.

B. — pp — bb...

B. — pp — nn...

B. — pp — bb...

340

T. came to know him and the su - n said hel- lo. and the su - - - - n said hel-lo and we nat-'ral-ly re-spond-ed on-ly with sound:

Vln. 1

Bar. came to know him and the su - n said hel- lo. and the su - n said hel-lo and we nat-'ral-ly re-spond-ed on-ly with sound:

Vln. 2

Tbn.

S. *pp* aa aa

S. nn

A. *pp* nn... nn nn

A.

T. *pp* aa aa

T. *pp* nn... nn

B. nn

B.

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T. Vln. 1 Bar. Vln. 2 Tbn.

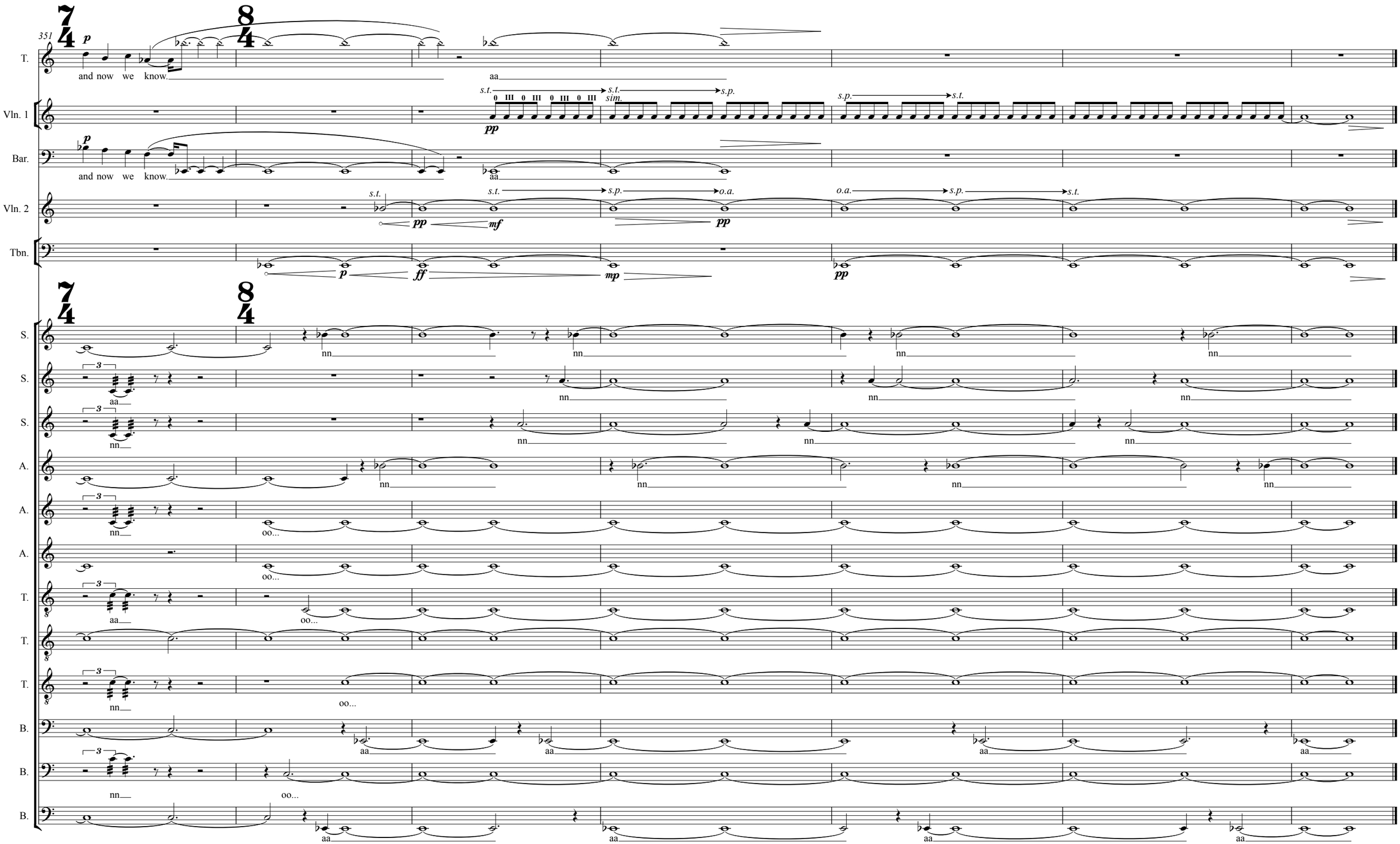
mp

and now we know him. and now we know. and now we know him. and now we know him.

17/12 7/4 27/8 17/8 7/4

S. S. S. A. A. A. T. T. T. B. B. B.

aa nn


351
T.
and now we know.
aa
Vln. 1
s.t.
s.p.
sim.
Bar.
and now we know.
aa
Vln. 2
s.t.
s.p.
o.a.
Tbn.
S.
nn
A.
oo...
T.
B.
aa