

TILIKUM

for orchestra

Martin Humphries

- 2017 -

I. – WHITEWASH

II. – SHOWTIME

III. – SONAR LAMENT

IV. – PENT UP

V. – BLACKFISH

Programme note:

In 1983 an Orcinus orca (killer whale) was captured off the coast of Iceland. Since then he has performed as a display whale in aquatic theme parks and oceanariums. He remained in captivity for 34 years until his death in 2017. He was the largest killer whale ever captured and was involved in the deaths of three people. His name was Tilikum.

My piece is divided into five sections charting key events in the life of this whale. WHITEWASH depicts the open sea and subsequent netting in and capture of Tilikum as a two-year-old calf. He was separated from his family pod and mother, with whom he would have spent his entire life had he remained in the wild. SHOWTIME presents the unabashed pleasure of a theme park show in all its glossy splendour. The first attack follows, in which Keltie Byrne fell into Tilikum's tank and was suffocated by the 12,500-pound whale.

SONAR LAMENT explores an acoustic anomaly discovered when orca mothers were separated from their children in captivity. They have been found to produce long-range sonar in futile attempts to contact one-another. Sonar works by emitting pulses of sound and listening for morphed echoes in response. In captivity, tanks act as echo chambers for these cries and have led (in part) to many whales being diagnosed with psychosis. In 1999, animal trainers arrived one morning to find Tilikum parading the body of Daniel Dukes on his back.

Wild killer whales swim up to 100 miles per day. In captivity circling the tank is the only option. PENT UP follows this cyclic pattern of behaviour, spiralling towards one final attack in which senior SeaWorld trainer Dawn Brancheau was attacked in front of on looking tourists following a theme park show. BLACKFISH (a Native American name for wild orcas) returns to the oceanic material of the opening, albeit transformed into a sterilised and chlorinated rendition. Tilikum died in captivity in 2017 from a bacterial infection. The same week I had my first workshop with the LMO.

This work was developed for the London Medical Orchestra as part of the Adopt a Composer scheme, funded by the PRS for Music Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3. I would like to thank the ensemble for their enthusiasm and open-mindedness, as well as Jon Hargreaves and Fraser Trainer for their energy and advice throughout the project.

Performance note:





- The full brass complement (with the exception of tuba) require straight mutes.
- Division of string desks through letter L may be adapted to suit the performing ensemble. The desired effect is to maximise the separation of the stereo field.
- When not breathing 'musically' through movement V, players should simply breathe normally. This need not be silent.

ATTACKS

- In order for each ensemble to make this work their own, they are required to create material for each of the three attacks themselves.
- The desired length and character is prescribed, however, the ensemble (and conductor) have the freedom beyond these parameters.
- Possible musical qualities could include extremes of register, sudden dynamic swells, pointillistic/percussive sounds, extended instrumental techniques etc. These are only a few possible suggestions and the ensemble should take time to experiment with creating the visceral and aggressive quality of sound these attacks require.
- The attacks should be largely improvised, although care should be taken in rehearsals to refine the material of these crucial moments in the piece.
- Programmatically, each attack is different, with the provided character directions chosen to stimulate appropriate musical responses. The first is animalistic and wild, the second deranged and psychotic, the third a malicious and calculated brutality. This nuance should be conveyed in the orchestra's performance.
- Each part, including the score, is provided with blank systems to allow players to write in pre-decided material.

NOTATION

Some less common notation is used in *Tilikum* and is explained below:

-  Long pause
-  Very low note (but not strictly the lowest):
-  Very high note (but not strictly the highest):
-  Crescendo from nothing:
- = Maintain same note (when exact note is not prescribed)
- + Change note by step (within prescribed scale):

BRASS

- The full brass complement (with the exception of tuba) require straight mutes.

PERCUSSION

- Timpani must be set as close to centre as possible; i.e. directly behind principal clarinet and bassoon.
- Remaining percussion may be arranged in any convenient way behind timpani.
- Additional suspended cymbals to be set as far stage right (behind first violins) and stage left (behind double basses) as possible.



1 = Bass drum 2 = Low conga 3 = High conga 4 = Low bongo 5 = High bongo 6 = Suspended cymbal 7 = Tam-tam

Instrumentation:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

Tenor Saxophone

2 Bassoons

4 Horns in F

2 Trumpets in B \flat

2 Trombones

Bass Trombone

Tuba

Timpani

2 Percussion

Xylophone – Congas – Bongos – Suspended Cymbal (x3)

Bass Drum – Tam-tam – Vibraphone (if available)

Violin I

Violin II

Viola

Violoncello

Double Bass

Score in C

Duration: c. 15 minutes

TILIKUM

Martin Humphries

I. - WHITEWASH Floating and free (♩=c.52)

Piccolo

Flute 1

Flute 2

Oboe 1+2

Clarinet in B♭ 1+2

Tenor Saxophone

Bassoon 1+2

Horn in F 1+2

Horn in F 3+4

Trumpet in B♭ 1+2

Trombone 1+2

Bass Trombone

Tuba

Timpani

I. - WHITEWASH Floating and free (♩=c.52)

Percussion 1

Percussion 2

VIOLINS:

- Perform some (or all) fragments in any order until instructed to stop by conductor.
- Loose and free. Molto rubato. Quasi-cadenza.
- A little faster or slower than the conductor's pulse, but do not try to synchronise with other players.
- The intention is to create a wash of pulses with some distinguishable shapes emerging.
- Performance style: **pp**, pizz. with flesh of finger; muted; molto vib.

Violin 1

Violin 2

Viola

Violoncello

Double Bass

A

Picc. *sim.*

Fl. 1

Fl. 2 *sim.*

Ob. 1 *p dolce* < *poco*

Ob. 2

Cl. 1 *p dolce* < *poco* < *poco* < *poco* < *sim.*

Cl. 2 *p dolce* < *poco* < *poco* < *poco* < *sim.*

Ten. Sax.

Bsn. 1+2

Hn. 1+2 *p dolce* < *mf* < *p*

Hn. 3+4 *p* < *mf* < *p* < *mf*

Timp.

Perc. 1 *pp*

Perc. 2 *pp* [Xylophone; soft sticks]

Vln. 1

Vln. 2

15 **B**

Picc. *poco* *poco* *sim.*

Fl. 1

Fl. 2

Ob. 1 *p dolce* *mf* *p* *mf* *p*

Ob. 2 *p dolce* *mf* *p* *mf* *p*

Cl. 1

Cl. 2

Ten. Sax. *mp dolce, molto espressivo*

Bsn. 1+2 *p dolce* *mf* *p* *mf* *p*

Hn. 1+2 *p* *mf* *p*

Hn. 3+4 *p* *mf* *p* *mf* *p*

Timp. *pp*

Perc. 1 **B**

Perc. 2

Vln. 1

Vln. 2

21 **C**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *p*

Cl. 1 *f*

Cl. 2 *f*

Ten. Sax. *f*

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2 *f*

Tbn. 1+2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* (highest note) *pp* *f* detuned

Perc. 1 **C**

Perc. *f* High bongo and low conga; hands Xylo Low bongo and high conga *f*

Vln. 1

Vln. 2

Vc.

D CONDUCTOR: cue violins to drop out after current fragment

26

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Ten. Sax. *f*

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2 *f*

Tbn. 1+2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* detuned

Perc. 1 *f* High and low bongo; hands

Perc. 2 *f* High and low conga

Vln. 1

Vln. 2

Vc. *mf*

E

molto accel.

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Tpt. 1+2

B. Tbn.

E

molto accel.

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

II. - SHOWTIME
Vibrant and energetic (♩=c.148)

F

Picc. *f*

Fl. 1+2 *f*

Ob. 1+2 *mf*

Cl. 1+2 *mf*

Ten. Sax. *mf*

Bsn. 1+2 *mf*

Hn. 1+2 *f^{regal}*

Tpt. 1+2 *f*

B. Tbn. *f^{regal}*

II. - SHOWTIME
Vibrant and energetic (♩=c.148)

F

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

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp* pizz.

Db. *ff* *mp* pizz.

52

G

Picc. *mf*

Fl. 1+2 *mf* *f*

Ob. 1 *p* *f* *mf*

Ob. 2 *mf* 3

Cl. 1+2 2. *p* *f* *mf* *mf* *mp*

Ten. Sax. *mp* 3

Bsn. 1+2 *mf* *mp* 1. 3

Hn. 1+2 *f* 3

Hn. 3+4 *f* 3

Tbn. 1+2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *p* 3

Perc. 1 *p* *mf* **G**

Perc. 2 *p* *f*
Conga rim (wooden);
drum sticks

Vln. 1 *f* *mp* *div.* 3

Vln. 2 *f* *mp* 3

Vla. *f* *mp* *div.* 3

Vc. *f* *mp* *div.* 3

Db. *f* *mp* 3

60

Picc. *ff*

Fl. 1+2 *p* *ff* *pp*

Ob. 1 *mp dolce* *f* *p sub.* *f*

Ob. 2 *mp dolce* *f* *p sub.* *f*

Cl. 1+2 *f* *ff*

Ten. Sax. *mf* solo

Bsn. 1+2 *f* *ff*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1+2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

Perc. 1 *f*

Perc. 2 *pp* *f*

Vln. 1 *mp* *fp* *f* *pp sub.*

Vln. 2 *p sub.* *mf* *f* *pizz; div.* *mp*

Vla. *p sub.* *mf* *p sub.* *mf* *f* *pizz.* *mp*

Vc. *p sub.* *mf* *p sub.* *f* *mp*

Db. *p sub.* *mf* *p sub.* *f* *mp sub.*

H

68

Picc. *mf* *ff*

Fl. 1+2 *p* *mp* *ff*

Ob. 1+2 *ff* *f solo*

Cl. 1+2 *mf* *p* *ff* *f solo*

Ten. Sax. *mf* *p* *ff* *f solo*

Bsn. 1+2 *mf* *p* *ff*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tpt. 1+2 *f*

Tbn. 1+2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mp* *f* *f* *Bongos; hands*

Perc. 2 *f* *mf* *p* *f* *f* *Congas; hands*

Vln. 1 *sfz* *pp* *f* *mf sub.*

Vln. 2 *arco* *sfz* *pp* *f* *mf sub.*

Vla. *arco* *sfz* *pp* *f* *mf sub.*

Vc. *arco* *sfz* *pp* *f* *mf sub.* *pizz.*

Db. *arco* *pp* *f* *mf sub.* *pizz.*

I

75

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f solo

ff

f

mf

[Sus. cym; soft sticks]

[Bass drum]

81 J

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff *mf* *f* *mp* *p* *sub.*

K

Picc. *ff*

Fl. 1+2 *ff*

Ob. 1+2 *ff*

Cl. 1+2 *ff* 1. 2.

Ten. Sax. *ff*

Bsn. 1+2 *f*

Hn. 1+2 *f*

Hn. 3+4

Tpt. 1+2 *ff*

Tbn. 1+2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *mf*

K

Perc. 1 *f*

Perc. 2 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* 1. solo arco; sul A *gliss.* *ffz*

Db. *f*

FIRST ATTACK
Free tempo (2 seconds)

Primal. Animalistic. Terrifying.

Totally still!

94

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B. Tbn.

Tba.

Timp.

FIRST ATTACK
Free tempo (2 seconds)

Primal. Animalistic. Terrifying.

Totally still!

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc. fall off string

Db.

III. - SONAR LAMENT
Desperately expressive (♩=c.48)

96 con vib.

Vln. 1 *p* *espressivo* *f* *mf* *p* *mp*

Vln. 2 con vib. *p* *espressivo* *f* *mf* *p* *mp*

Vla. con vib. *f* *espressivo* *mf* *p* *mf*

Vc. con vib. *f* *espressivo* *mf* *p* *mf*

Db. arco; con vib. *f* *espressivo* *mf* *p* *mf*



103

Vln. 1 *pp* *p* *ff* *p* *mf* *rall.*

Vln. 2 *pp* *p* *ff* *p* *mf* *mp*

Vla. *mf* *p* *ff* *p* *mf* *mp*

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

Db. *mf* *p* *ff*

L Cold, neutered (♩=c.42)

III

Hn. 1 *con sord.*
mf ————— *pp* ————— *mf*

Hn. 2 *con sord.*
mf ————— *p*

Hn. 3 *con sord.*
mf ————— *p*

Hn. 4 *con sord.*
mf ————— *p*

Tpt. 1 *Straight mute*
mf ————— *p* *pp*

Tpt. 2 *Straight mute*
mf ————— *p* *pp*

Tbn. 1 *Straight mute*
mf ————— *p* *pp*

Tbn. 2 *Straight mute*
pp ————— *p* *pp*

B. Tbn. *Straight mute*
mf ————— *p* *pp*

Tba. *mf* ————— *p* *pp*

Hard sticks
resonant
p

L Cold, neutered (♩=c.42)

Perc. 1 *Tam-tam* totally still
pp sempre *pp*

Perc. 2 *B.D.* totally still
pp sempre *p*

Vln. 1 *con sord.* *p* *senza vib.* *con vib.* *senza vib.*
pp ————— *mf espress.* ————— *ppp sub.* ————— *mf* *Desk: 4th 3rd 2nd 1st*

Vln. 2 *con sord.; senza vib.*
p

Vla. *con sord.* *con vib.*
mf espress. *p* ————— *mf espress.*

Vc. *con sord.; senza vib.* *Desk: front back*
pp *p* ————— *p*

Db. *senza vib.*
p ————— *p<*

120 **M**

Hn. 1 *pp* *f* *mf* *p*

Hn. 2 *pp* *f* *p* *mf* *p*

Hn. 3 *pp* *f* *p* *mf* *p*

Hn. 4 *pp* *f* *p* *mf* *p*

Tpt. 1 *mp* *f* *pp* *mp* *f* *p*

Tpt. 2 *mp* *f* *pp* *mp* *f* *p*

Tbn. 1 *mp* *mf* *mf* *f* *p*

Tbn. 2 *mp* *mf* *mf* *f* *p* *mf* *p*

B. Tbn. *mp* *f* *pp* *mf* *f* *p* *mf* *p*

Tba. *mp* *f* *pp* *mp* *f* *mf* *solo*

Timp. *p* *mf* *no dim.*

Perc. 1 *p* *pp* *mp* *senza dim.*

Perc. 2 *pp* *mp* *senza dim.*

Vln. 1 *tutti* *p* *pp*

Vln. 2 *p* *pp*

Vla. *senza vib.* *p* *pp*

Vc. *tutti* *p* *pp*

Db. *pizz.* *mf* *p no dim.*

126 poco rall. N A tempo (♩=c.42)

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *mf* < poco *p sub.* cup mute

Tpt. 2 *mp* < poco *p sub.* cup mute

Tbn. 1 *mp* < poco *p sub.* cup mute

Tbn. 2 *mp* < poco *p sub.* cup mute

B. Tbn. *mf* < poco *p sub.* cup mute

Tba. *mp no dim.* *p*

Timp.

poco rall. N A tempo (♩=c.42)

Perc. 1 *mf* move to SR cymbal

Perc. 2 *mf* move to SL cymbal

Vln. 1 *ppp* sul tasto; con vib.

Vln. 2 *ppp* sul tasto; con vib.

Vla. *ppp* sul tasto; con vib.

Vc. *ppp* sul tasto; con vib.

Db. *ppp* arco; sul tasto; con vib.

133 **O**

hand stopped (maximize buzz) open

f possible *poco* *pp sub.*

Hn. 1

hand stopped (maximize buzz) open

f possible *poco* *pp sub.*

Hn. 2

hand stopped (maximize buzz) open

f possible *poco* *pp sub.*

Hn. 3

hand stopped (maximize buzz) open

f possible *poco* *pp sub.*

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

O

Sus. cym (SR); brushes

Sus. cym (SL); brushes

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

P Più mosso (♩=c.48); molto rubato

138

Picc. *mp* *f* *ff*

Fl. 1 *mp* *f* *f* *ff*

Fl. 2 *mp* *f* *ff* 3

Ob. 1 *p* *f* *mf* 3 *ff*

Ob. 2 *p* *mf* *p* *mf*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *p*

Ten. Sax. *p* *mf* *p*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

Tbn. 1+2

B. Tbn.

Tba.

P Più mosso (♩=c.48); molto rubato

Perc. 1 *f* articulated *mp* sempre 3 3

Perc. 2 *f* articulated *mp* sempre 3 3

143 21

Picc. *p* *f* *mp*

Fl. 1 *mf* *p* *f* *mp* *p*

Fl. 2 *ff* *p* *f* *mp*

Ob. 1 *ff* *p* *mp* *f* *p* *mf punchy*

Ob. 2 *mf* *ff* *p*

Cl. 1 *mf* *p* *mf* *ff* *p* *f* *p* To B. Cl.

Cl. 2 *mf* *p* *mp*

Ten. Sax. *p* *ff* *p*

Bsn. 1 *mf* *p*

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

Tbn. 1+2 *p* senza sord.

B. Tbn. *p* senza sord.

Tba. *p*

Perc. 1 3

Perc. 2 3

Breathe regularly, marking each re-entry with an aggressive accent. Do not try to synchronise or worry about gaps in sound

Q Impassioned

148 **rall.** **A tempo**

Picc. *pp-ff* *poco* *mf* *f* *sfz*

Fl. 1 *ff* *poco* *pp* *f* *sfz*

Fl. 2 *ff* *poco* *pp* *f* *sfz*

Ob. 1+2 *ff* *mp* *p*

Cl. 1+2 *f* *mp* *p*

Ten. Sax. *f*

Bsn. 1+2 *f* *mp* *p*

Hn. 1+2 *f* *senza sord.*

Hn. 3+4 *f* *senza sord.*

Tpt. 1+2 *f* *senza sord.* *poco*

Tbn. 1+2 *mf* *sfz*

B. Tbn. *f*

Tba. *f*

Timp. **Standard sticks** *ff* *p* *f*

Perc. 1 **drum stick** *ff* *p* *f* *mp* *on bell*

Perc. 2 **drum stick** *ff* *p* *f* *mp* *on bell*

Vln. 1 *ff* *poco* *pp delicate* *1. solo; sul pont.; punta d'arco*

Vln. 2 *ff* *poco* *pp delicate* *1. solo; sul pont.; punta d'arco*

Vla. *ff* *poco* *pp delicate* *1. solo; sul pont.; punta d'arco*

Vc. *f* *pp delicate* *1. solo; sul pont.; punta d'arco*

Db. *pp* *ff*

156
SECOND ATTACK
(5 seconds)

Maniacal. Psychotic. Schizophrenic.

Totally still!

G.P.

Picc.

Fl. 1

Fl. 2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B. Tbn.

Tba.

Timp.

SECOND ATTACK
(5 seconds)

Maniacal. Psychotic. Schizophrenic.

Totally still!

G.P.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

IV. - PENT UP
Menacing groove (♩=c.152)

158

Fl. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Timp.

Vla.

mp

f

p

solo

tutti

div.



166

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Timp.

Vla.

Vc.

mp

mf

f

p

tutti div.

R

172

Timp. *f*

Vln. 2 *f* *tutti* *div.*

==

S

179

Fl. 1+2 *ff* *pp*

Ob. 1+2 *ff* *pp*

Cl. 1+2 *ff* *pp*

Bsn. 1+2 *ff* *pp*

Hn. 1+2 *ff* *abrasive* *fp*

Hn. 3+4 *ff* *abrasive* *fp*

Tpt. 1+2 *ff* *abrasive*

Tbn. 1+2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

S

Vln. 2 *mp*

Vla. *pp*

Vc. *f* *pizz.*

Db. *f* *pizz.*

T

186

Picc. *ff* *pp*

Fl. 1 *pp* *ff*

Fl. 2 *pp* *ff*

Ob. 1+2 *pp* *ff* *ff* abrasive

Cl. 1+2 *pp* *ff*

Ten. Sax. *ff* *pp*

Bsn. 1+2 *p* *f* *pp* *ff*

Hn. 1+2 *mf* *mf*

Hn. 3+4 *mf* *mf*

Tpt. 1+2 *mp*

Tbn. 1+2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

T

Perc. 1 *p* *mf* Tam-tam

Perc. 2

Vln. 1 *pp* tutti; punta d'arco *no accents, completely even*

Vln. 2

Vla. *f* *mp* sub.

Vc. *ff* *mf*

Db. *ff* *mf*

Picc. *pp* *ff* *pp* *ff*
 Fl. 1 *ff* *pp* *ff* *pp* *ff* *pp* *ff*
 Fl. 2 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*
 Ob. 1+2 *ff* *abrasive* *f* *ff* *sub.*
 Cl. 1+2 *mf* *p* *ff* *abrasive* *ff* *abrasive*
 Ten. Sax. *ff* *abrasive* *mp* *senza cresc.* *mf* *f* *ff*
 Bsn. 1+2 *ff* *abrasive* *mp* *senza cresc.* *mf* *f* *ff*
 Hn. 1+2 *ff* *abrasive* *mf* *f* *mf* *f*
 Hn. 3+4 *p* *ff* *abrasive* *mf* *f* *mf* *f*
 Tpt. 1+2 *p* *mp* *senza cresc.* *mf* *f*
 Tbn. 1+2 *mp* *p* *mf* *f* *ff* *abrasive*
 B.Tbn. *mp* *p* *mf* *f* *ff* *abrasive*
 Tba. *mp* *p* *mf* *f* *ff* *abrasive*
 Timp. *p* *fp* *fp* *fp*
 Perc. 1 *p* *mf* *p*
 Perc. 2 *p* *mf* *p* *mf* *p* *mf* *p* *sub.*
 Vln. 1 *senza cresc.*
 Vln. 2 *mp* *senza cresc.* *mf* *f* *ff*
 Vla. *mp* *senza cresc.* *mf* *f* *ff*
 Vc. *div.* *p* *mp* *senza cresc.* *mf* *f* *ff*
 Db. *p* *mp* *senza cresc.* *mf* *f* *ff*

U

201

Picc. *ff abrasive*

Fl. 1+2 *mf*

Ob. 1+2

Cl. 1+2 *mp*

Ten. Sax. *mp*

Bsn. 1+2 *p* *3* *2*

Hn. 1+2

Hn. 3+4

Tpt. 1+2 *ff abrasive*

Tbn. 1+2

B. Tbn. *p*

Tba. *p*

Timp. *f* *p* *f* *p* *f* *4*

Perc. 1 *f*

Perc. 2 *f*

Vln. 1 *pp*

Vln. 2

Vla.

Vc. *arco* *pp no accents, completely even*

Db.

209 **V Intense**

Picc. *ff*

Fl. 1+2 *ff*

Ob. 1+2 *ff*

Cl. 1+2 *ff*

Ten. Sax. *ff*

Bsn. 1+2 *ff*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tpt. 1+2 *f*

Tbn. 1+2 *ff f*

B. Tbn. *f*

Tba. *f*

Timp. *ff*

V Intense

Perc. 1 *ff* Bongos

Perc. 2 *ff* Congas

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* arco

W

216

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B. Tbn.

Tba.

Timp.

W

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc. *mf sub.*

Db. *arco* *mf sub.*

222 **X** Foreboding

Picc. Fl. 1+2 Ob. 1+2 Cl. 1+2 Ten. Sax. Bsn. 1+2

Hn. 1+2 Hn. 3+4 Tpt. 1+2 Tbn. 1+2 B. Tbn. Tba. Timp.

X Foreboding

Perc. 1 Perc. 2

Vln. 1 Vln. 2 Vla. Vc. Db.

Y

230

Picc. *mf* *ff*

Fl. 1+2 *mf* *ff*

Ob. 1+2 *mf* *f*

Cl. 1+2 *mf* *f*

Ten. Sax. *mf* *f*

Bsn. 1+2 *mf* *f*

Hn. 1+2 *mp* *mp* *mf*

Hn. 3+4 *mp* *mp* *mf* *mf*

Tpt. 1+2 *mp* *f* *pp*

Tbn. 1+2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *fp*

Y

Perc. 1 *mf*

Perc. 2 *mf*

Vln. 1 *mp*

Vln. 2 arco *mp*

Vla. *mp*

Vcl. *mp*

Db. *mp*

238 Z

Picc. *pp* *mf* 3 3 *ff*

Fl. 1+2 *pp* *p* *mp* 3 3 *ff*

Ob. 1+2 *pp*

Cl. 1+2 *pp*

Ten. Sax.

Bsn. 1+2 *pp sub.*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tpt. 1+2 *ff abrasive*

Tbn. 1+2 *f* *ff abrasive*

B. Tbn. *f* *ff abrasive*

Tba. *f* *ff abrasive*

Timp. *f*

Perc. 1 Z

Perc. 2

Vln. 1 *tutti* *p* *div.*

Vln. 2

Vla. *p*

Vc.

Db. *pizz.*

AA

244

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B.Tbn.

Tba.

Timp.

AA

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

BB

252

Picc. *ff*

Fl. 1+2 *ff*

Ob. 1+2 *ff*

Cl. 1+2 *ff*

Ten. Sax. *ff*

Bsn. 1+2 *ff*

Hn. 1+2 *f*

Hn. 3+4 *f*

Tpt. 1+2 *f*

Tbn. 1+2 *ff* *f*

B.Tbn. *f*

Tba. *f*

Timp. *ff*

BB

Perc. 1 *ff*

Perc. 2 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

CC
 Top/bottom of register;
 On every staff either:
 + move up by step;
 = stay on same note
 Only use notes from
 concert C major

Notes from full
chromatic range

Notes from C major

257

Picc. *f* *ff* *f*

Fl. 1+2 *f* *ff* *f*

Ob. 1+2 *f* *ff* *f*

Cl. 1+2 *f* *ff* *f*

Ten. Sax. *ff* *fierce!*

Bsn. 1+2 *f* *ff* *f*

Hn. 1+2 *f* *ff* *f*

Hn. 3+4 *f* *ff* *f*

Tpt. 1+2 *f* *ff* *f*

Tbn. 1+2 *ff* *fierce!* *f*

B.Tbn. *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *mf*

CC

Perc. 1 *mf*

Perc. 2 *mf*

Vln. 1 *f* *ff* *f*

Vln. 2 *f* *ff* *senza vib.*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Db. *f* *ff* *f*

Notes from full chromatic range

Breathe regularly, marking each re-entry with an aggressive accent. Do not try to synchronize or worry about gaps in sound

265

Picc. *ff*

Fl. 1+2 *ff*

Ob. 1+2 *ff*

Cl. 1+2 *ff*

Ten. Sax. *ff*

Bsn. 1+2 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tpt. 1+2 *ff*

Tbn. 1+2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Vln. 1 *ff* *senza vib.*

Vln. 2 *ff* *senza vib.*

Vla. *ff* *senza vib.*

Vc. *ff*

Db. *ff*

Bass drum *p*

Tam-tam *p*

div.

div.

div.

div.

div.

div.

DD Monstrous (♩=c.42)

rit.

molto accel.

Picc. *272*

Fl. 1+2

DD Monstrous (♩=c.42)

rit.

molto accel.

Perc. 1

Perc. 2

(loud but not covering strings)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Very top of register; Any note

fff

gliss.

poco

FINAL ATTACK
Prestissimo (10 full seconds)

Malicious. Malignant. Murderous.

Totally still!

277

Picc.

Fl. 1+2

Ob. 1+2

Cl. 1+2

Ten. Sax.

Bsn. 1+2

Hn. 1+2

Hn. 3+4

Tpt. 1+2

Tbn. 1+2

B. Tbn.

Tba.

Timp.

FINAL ATTACK
Prestissimo (10 full seconds)

Malicious. Malignant. Murderous.

Totally still!

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

V. - BLACKFISH
Sterile and mechanical (♩=c.72)

279

Tutti orchestra breathing

Quiet but audible breathing
in

mp

out

Vln. 1
pizz.; senza vib.; fleshy sound
p unchanging

Vln. 2
pizz.; senza vib.; fleshy sound
p unchanging

Vla.
pizz.; senza vib.; fleshy sound
p unchanging



285

Tutti orchestra breathing

EE

Bass Clarinet
solo: numb; entirely non-expressive
p

Vln. 1

Vln. 2

Vla.



292

Tutti orchestra breathing

B. Cl.

Vln. 1

Vln. 2

Vla.

FF
298
Tutti orchestra breathing

B. Cl.

Vln. 1

Vln. 2

Vla.

304
Tutti orchestra breathing

no rall.

B. Cl.

Vln. 1
senza dim.

Vln. 2
senza dim.

Vla.
senza dim.