

# Nervous System Symphony

♩ = 60 sempre

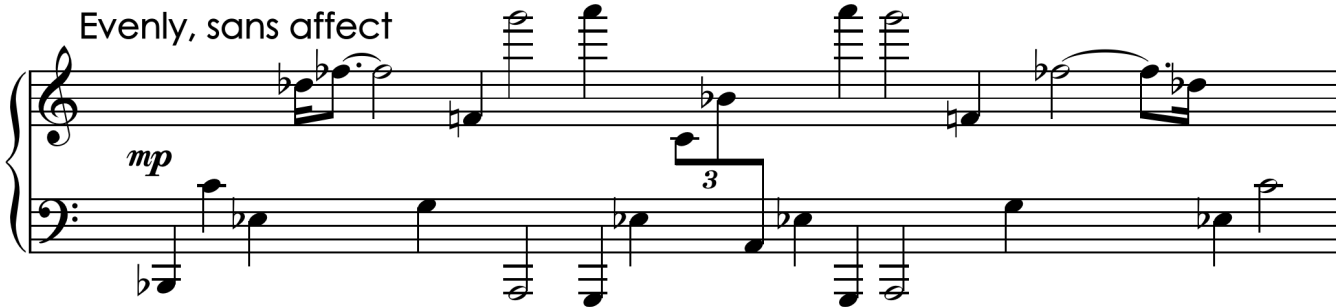
## CHAPTER 1: CONTROL

Solos, on cue; repeat until cut off:

Evenly, sans affect

Harp

*mp*



Evenly, sans affect  
con sord. (straight)

Tbn.

*mp*



Evenly, sans affect

Vib.

*mp*

Reo.



## Numbered Cues (Harp):

1. *pp* *mf* 3 5 8<sup>va</sup>

2. *pp* *mf* 3 5 8<sup>va</sup>

3. *p* *f* 3 5 8<sup>va</sup>

The Harp part consists of three numbered cues. Cue 1 starts with a half note G4 (B-flat major) and a half note E5, followed by a triplet of eighth notes (F5, G5, A5) and a quintuplet of eighth notes (B5, C6, D6, E6, F6), both marked *mf*. Cue 2 starts with a half note G4 (B-flat major) and a half note E5, followed by a triplet of eighth notes (F5, G5, A5) and a quintuplet of eighth notes (B5, C6, D6, E6, F6), both marked *mf*. Cue 3 starts with a half note G4 (B-flat major) and a half note E5, followed by a triplet of eighth notes (F5, G5, A5) and a quintuplet of eighth notes (B5, C6, D6, E6, F6), both marked *f*. The key signature is B-flat major (two flats).

## Numbered Cues (Trombone):

1. senza sord. *pp* *mf* 5

2. *p* *mf* 5

3. *p* *mf* *f* 3 5

The Trombone part consists of three numbered cues. Cue 1 starts with a half note G3 (B-flat major) and a half note E4, followed by a triplet of eighth notes (F4, G4, A4) and a quintuplet of eighth notes (B4, C5, D5, E5, F5), both marked *mf*. Cue 2 starts with a half note G3 (B-flat major) and a half note E4, followed by a triplet of eighth notes (F4, G4, A4) and a quintuplet of eighth notes (B4, C5, D5, E5, F5), both marked *mf*. Cue 3 starts with a half note G3 (B-flat major) and a half note E4, followed by a triplet of eighth notes (F4, G4, A4) and a quintuplet of eighth notes (B4, C5, D5, E5, F5), both marked *f*. The key signature is B-flat major (two flats).

## CONDUCTOR:

## CHAPTER 2: POWER

Numbered packets, on cue; repeat until told to change:

The musical score for Harp (Hp.) consists of five numbered packets of music. Packet 1 is a short phrase in the bass clef with a forte (ff) dynamic and an 8vb marking. Packet 2 is a longer phrase in the bass clef with a forte (ff) dynamic, featuring triplets and a sixteenth-note run. Packet 3 is a longer phrase in the bass clef with a forte (ff) dynamic, featuring triplets and a sixteenth-note run. Packet 4 is a phrase in the bass clef with a forte (ff) dynamic, featuring triplets. Packet 5 is a phrase in the treble clef with a fortissimo (fff) dynamic, featuring triplets and a five-note run. The score is written for Harp (Hp.) and includes various musical notations such as dynamics, articulation, and fingerings.

1. *ff* 8vb

2. *ff* 3 6

3. *ff* 3 5 3 6

4. *ff* 3

5. *fff* 3 5 3  
*fff* accidentals carry through bar

**CONDUCTOR:**

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Numbered packets, on cue; repeat until told to change:

1. Tbn. *ff* 3 5

2. Tbn. *ff* 3 5 6

3. Tbn. *ff* 3 5

4. Tbn. *ff* 3 6

5. Tbn. *fff* 3 5 3

1. Perc. *ff* *p* < *ff* > *fp* > *fp* > *p*

2. Perc. *f* 3 3

3. Perc. *ff* 3 5 3 3 3

4. Vib. *ff* 6

5. Perc. *fff* 3 5 3

Vib. *ff* 3 5 3

### CHAPTER 3: FEAR

Numbered packets, on cue; repeat until told to change or stop:

1.

Hp.

*f*

5

2.

Hp.

*pp*

5

8<sup>vb</sup>-----|

1.

Tbn.

*f*

5

2.

con sord. (cup)

Tbn.

*pp*

5

1.

Perc.

*f*

3

5

3

2. claves

Perc.

*pp*

**CONDUCTOR:**

## Nervous System Symphony

Breakout melodies: Begin playing at will, in order Harp—Trombone—Percussion. Heed Conductor's call to move back to numbered packets the first two times he instructs you, but from then on ignore him. When you begin, try to join in exactly where someone else is if they too are playing the breakout melody; ut every time you do, you realize you can't find where they are, so you stop to listen. Stop on visual cue. Repeat at will as needed.

The musical score is divided into three systems, each featuring a different instrument. The first system is for the Harp (Hp.), the second for the Trombone (Tbn.), and the third for the Vibraphone (Vib.).

**Harmonica (Hp.)**  
The first system for the Harp is in 5/4 time, marked *f*. It features a complex melody with triplets and sixteenth notes. The second system for the Harp is in 4/4 time, marked *ff*, and continues the complex melodic pattern with triplets and sixteenth notes.

**Trombone (Tbn.)**  
The first system for the Trombone is in 5/4 time, marked *f*, and includes the instruction "senza sord." (without mutes). The second system for the Trombone is in 4/4 time, marked *ff*, and continues the melodic pattern with triplets and sixteenth notes.

**Vibraphone (Vib.)**  
The system for the Vibraphone is in 5/4 time, marked *f*, and continues the melodic pattern with triplets and sixteenth notes. The system concludes with a double bar line and the instruction *ff*.

**Percussion (Perc.)**  
The Percussion part is indicated by a line with a double bar line and the instruction *ff*.

## CHAPTER 4: SILENCE

Listen

**CONDUCTOR:**

## CHAPTER 5: PANOPTICON

Numbered packets. Repeat a few times at will, then move to the “Response(s)” that corresponds with that number (next page):

1. tap soundboard  
Hp. *ff*

2. tap s.b.  
stomp *ff*

3. *ff sim.*

1. blow forcefully through horn sans pitch  
Tbn. *ff*

2. blow  
stomp *ff*

3. *ff sim.*

1. *ff*

2. claves  
stomp *ff*

3. *ff sim.*

**CONDUCTOR:**

# Nervous System Symphony

Responses. Play in any order, with the freedom to play any other instrument's packet as long as it's in the right "response" number category.

1

Hp. 1. *pp* *mf* 3 5 8va

Hp. 1. *ff* 8vb

Perc. 1. *ff* *p* *<ff>* *fp* *>fp* *>p*

1. senza sord.

Tbn. *pp* *mf* 5

Tbn. 1. *ff* 3 5

2

2. *pp* *mf* 3 5 8va

2. *p* *mf* 5

2. *pp* 5

2. *ff* 3 6

2. 3 5 6 *ff*

2. *f* 3



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3

3. *p* *f* 5<sup>va</sup>

3. *p* *mf* *f* 3 5

3. *ff* 3 5 3 6

3. *ff* 3 5 3 3 3

4. *ff* 3 3

5. *fff* 3 5 3  
*fff* accidentals carry through bar

End: Looking into camera