

M

(Same Tempo)

Fl.

B. Cl.

Hrn.

(Same Tempo)

Sop.

Bari.

Wow

Why

(ee)

[CUE]

M

[CUE]

Freely and As Fast As Possible (ignore conductor's beat)

Vln.

Vla.

Vc.

Cb.

loco

Repeat until cue

On cue, complete pattern currently playing. Then go on.

dim.

N

Fl.

B. Cl.

Hrn.

Sop.

Bari.

why (ee) why (ee) why (ee) why (ee)

N

(Previous Tempo)

Vln.

Vla.

Vc.

Cb.

loco

(harmonics stop sounding)

(on cue) mf

(on cue) mf

(harmonics stop sounding)

Handwritten musical score for a full orchestra and vocal soloists. The score is written on ten staves, each with a clef and instrument label on the left. The instruments are Flute (Fl.), Bass Clarinet (B.C.), Horn (Hrn.), Soprano (Sop.), Baritone (Bari.), Violin (vln.), Viola (vln.), Violoncello (Vc.), and Contrabass (Cb.).

Key annotations and markings include:

- Fl.:** (on cue) at the top left, *ff* below the staff.
- B.C.:** (on cue) above the staff, *mp* below the staff.
- Hrn.:** (on cue) above the staff, *pp* below the staff.
- Sop.:** Lyrics "Why" and "(ee)" with melodic lines. Includes a measure rest symbol (%).
- Bari.:** Lyrics "Why" and "(ee)" with melodic lines. Includes a measure rest symbol (%), a dynamic marking *ff*, and a tempo marking *poco rit.*
- vln.:** (on cue) above the staff, *ff* below the staff.
- vln.:** (on cue) above the staff, *f* below the staff.
- larga:** A bracketed marking at the end of several staves.

Repeat pitch indicated quietly with a 1-3" duration to each note, and a 1-3" pause between each note until cued to begin section P (ad slogans).

Fl. *p*

B.Cl. *p*

Hrn. *p*

A Tempo Aggressively

Sop. $\frac{4}{4}$ $\frac{3}{4}$ why (ee) (sim.) (ee) (ee) (ee) (ee)

Bari. $\frac{4}{4}$ $\frac{3}{4}$ (ee) (ee) (ee) (ee) (ee) (ee)

□

Repeat pitch indicated ~~quietly~~ and quietly with a 1-3" duration to each note, and a 1-3" pause between each note until cued to begin section P (ad. slogans)

Vln. $\frac{8}{8}$

Vla. $\frac{8}{8}$

Vc. $\frac{8}{8}$

Cb. $\frac{8}{8}$

Fl.

B.Cl.

Hrn.

Sop.

Bari.

Vln.

Vla.

Vc.

Cb.

P

PROCEED
IMMEDIATELY
WITH
ADVERTISEMENT
SLOGANS

All instrumentalists should "play through" the following slogans in the order given at a moderate tempo. The actual sonorities used are up to the individual player, although the rhythm used should be that of conversational speech, unless a player happens to know the jingle associated with a particular slogan and wishes to play it in a key of her choosing. As soon as a player has finished the last slogan she should play a "D" in any octave and sustain it until cut off by the conductor. The two singers and the conductor should begin a few seconds after the instrumentalists and speak through the text conversationally and each at her own pace. The conductor should not turn around and face the audience. When the text has been spoken and all of the instruments are sustaining a "D", on the conductor's cue, the instruments stop playing and the baritone begins the next section (Q).

If it's Ore-Ida, it's all-righta!

When it's time to relax, one beer stands clear, beer after beer. When you've got the time, we've got the beer--Miller Beer.

Welcome to Miller Time--it's all yours and it's all mine. Bring your thirsty self right here--you've got the time, we've got the beer for what you have in mind. Welcome to Miller Time--yours and mine.

Reach out! Reach out and touch someone! Reach out! Call up and just say, "Hi!"

Drive today's Chevy! Live today's Chevy! Live it!

We build excitement--Pontiac!

Merrill Lynch--a breed apart.

At Smith Barney, they make money the old-fashioned way--they earn it.

For all you do, for all you do you know the king of beer is coming through. For all you do, this Bud's for you.

I'd like to teach the world to sing in perfect harmony. I'd like to give the world a Coke and keep it company. It's the real thing.

With a name like Smuckers, it has to be good.

It takes a tough man to make a tender chicken.

Chocolate is S-CRUNCH-OUS when it crunches. That's why I love Nestle's CRUNCH.

It's a good time for the great taste of McDonald's.

Q

$\text{♩} = 76-80$

$\text{♩} = \text{d.o.}$

Fl.

(attacca)

TAKE B^b CLARINET

On conductor's cue, skip ahead to **R**

(attacca)

Cl.

$\text{♩} = 72-76$

pp

Hrn.

$\text{♩} = \text{c. } 104$

On conductor's cue, skip ahead to **R**

pp

Uncomprehendingly. As if just woke up and have no idea where you are.

$\text{♩} = 76-80$

$\text{♩} = \text{d.o.}$

(attacca)

Sop.

(harmonics as before)

(harmonics as before)

(attacca)

Bari.

I (ee) I (ee) I (ee) I (ee) I (ee) I (ee) I (ee)

Q

$\text{♩} = 76-80$

Freely. On conductor's cue, skip ahead to **R**.

(attacca)

Vln.

Freely (mean tempo \approx c. 4 notes/sec.)
On conductor's cue, skip ahead to **R**.

(attacca)

Vla.

On conductor's cue, skip ahead to **R**.

(attacca)

Vc.

$\text{♩} = \text{c. } 100$

gliss.

gliss.

pp

(attacca)

Cb.

Squeaky and Shriill!

Fl. **R** ff ff REPEAT UNTIL CUT OFF BY CONDUCTOR (approx. 15x)

Cl. ff

Hrn. ff Crassly, in own tempo ($d = c. 132$)

Sop. ff REPEAT UNTIL CUT OFF BY CONDUCTOR (approx. 15x)

Bari. (if possible) ff (Falsetto-like Sop) loco

Vln. **R** ff REPEAT UNTIL CUT OFF BY CONDUCTOR (approx. 15x)

Vla. ff

Vc. ff

Cb. ff

*Equal microtones dividing the major third.

Fl.

Cl.

Hrn.

Sop.

Bari.

Vln.

Vla.

Vc.

Cb.

(sounds 5th below)

play

sing

(sounds as written, may be sung ↓ 8va if necessary)

3 3 3 3 (?)

4 half-valve flutter glissandos ad lib. (imitate car engine)

Fl. *On cue, skip ahead to [U]*

B. Cl. *On cue, skip ahead to [U]*

Hrn. *On cue, skip ahead to [U]*

Sop. - - - - - (no discernible harmonics) [cue]

Bari. HVO HVO HVO HVO HVO HVO

PROCEED IMMEDIATELY WITH [U] →

Vln. *Free rhythm (c. 4 notes/sec.)* *♩ = 72-76* *On cue, skip ahead to [U]*

Vla. *♩ = 72-76* *On cue, skip ahead to [U]*

Vc. *poco accel. (begin at c. 4 notes/sec.)* *gl.* *On cue, skip ahead to [U]*

Cb. *gliss.* *On cue, skip ahead to [U]*

♩ = 144

☑ ♩ = c. 80

Fl.

B. Cl.

Hrn.

Sop.

Bari.

Emphatically (♩ = c. 80)

f

Dee—

p You

Hesitantly (♩ = c. 80)

Without vibrato. Without expression. ♩ = 144.

☑ ♩ = c. 80

Vln.

mp

Vla.

mp

Vc.

mp

Cb.

mp

$\text{♩} = 100$

Fl.

B.Ci.

Hrn.

Sop.

Bari.

Vln.

Vla.

Vc.

Cb.

Mechanically ($\text{♩} = 100$)

$\text{♩} = 100$

Dee

Dee

Dee

p Dee

Dee

Dee

Dee

You

You

You

You

You

You

You

Play as many notes as you can, as fast and as loud as possible, following basic contour shown (until cut off by conductor, approx. 5")

X $\text{♩} = 100$

Fl. W

pp *f possible*

B.C.I. W

pp *f possible*

Hrn. W

pp *f possible*

$\text{♩} = 100$

Sop. W

Repeat until cue. On cue (cutoff of instruments), complete measure currently playing, then X $\text{♩} = 100$

(cue)

(sempre p) Dec

Dec Dec

Bari.

You You

Vln. W

pizz. arco *f possible*

pp

Vla. W

pizz. arco *f possible*

pp

Vc. W

pizz. arco *f possible*

pp

Cb. W

pizz. arco *f possible*

pp

X $\text{♩} = 100$

As before

TAKE PICCOLO

FR.

B.CI.

pp

f possible

Hrn.

pp

f possible

(cue)

Repeat until cue. On cue, complete pattern currently playing, then [Y].

Sop.

Dec

Dec

Dec

Dec

Dec

Dec

F Dec

Bari.

You

You

You

You

You

You

You

Vln.

Vla.

Vc.

Cb.

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

As before.

arco

f possible

arco

f possible

arco

f possible

arco

f possible

