

2
66 *con sord.*

mp *con sord.*

V

This system contains measures 66 and 67. It features two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves contain a continuous eighth-note pattern. Measure 66 is marked with a dynamic of *mp* and the instruction *con sord.*. Measure 67 begins with a *V* (crescendo) hairpin and continues with the same eighth-note pattern. The system concludes with a repeat sign.

68

sim. *sim.*

This system contains measures 68 and 69. It features two staves with eighth-note patterns. Measure 68 is marked with a dynamic of *sim.*. Measure 69 begins with a *V* (crescendo) hairpin. The system concludes with a repeat sign.

70

This system contains measures 70 and 71. It features two staves with eighth-note patterns. Measure 70 is marked with a *V* (crescendo) hairpin. Measure 71 begins with a *V* (crescendo) hairpin. The system concludes with a repeat sign.

72

This system contains measures 72 and 73. It features two staves with eighth-note patterns. Measure 72 is marked with a *V* (crescendo) hairpin. Measure 73 begins with a *V* (crescendo) hairpin. The system concludes with a repeat sign.

74

mf *sim.* *sim.*

This system contains measures 74 and 75. It features two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves contain eighth-note patterns. Measure 74 is marked with a dynamic of *mf*. Measure 75 begins with a *sim.* (sforzando) hairpin. The system concludes with a repeat sign.

76

mf

This system contains measures 76 and 77. It features two staves with eighth-note patterns. Measure 76 is marked with a dynamic of *mf*. Measure 77 begins with a *V* (crescendo) hairpin. The system concludes with a repeat sign.

Tempo Rubato

ALL MUTES OFF

The cellos and basses sighed.

A tempo ♩ = 60

87-88

2

senza sord.

...without sticking their curly heads out of the window.

"It's boring, but it's steady work."

mp

mp *f*

Tempo Rubato (♩ = 50)

"Oh - the violas! I forgot all about you."

fp

fp *mf* *fp* *mf non dim.*

"... such an excellent opportunity to show off."

Cadenza ad libitum

4 A Tempo $\text{♩} = 60$

126 *p*

131 *div.*

135-138 4 *f* *sim.*

141

Meno Mosso -- *animando* -- A Tempo

143 ON OFF *mp* *sim.*

148 *mf*

154 *mp*

159 5

mf *f* *f*

163 164-167 4

ff *ff* *ff*

169

171 *fff*

fff

REPEAT UNTIL CUED

173 SCRATCH

fff *fff* *fff*

176 *Very gravely* ♩ = 50 *non div.*

ff

"... but the Composer is still dead."

6 **L'istesso tempo** ♩ = 50 187-188 **2**

"Speak up! Speak up!" MUTES ON "Whenever the orchestra needs a bird, there we are."

Un poco più mosso ♩ = 56 192-193 **2** **Ancora più mosso** ♩ = 60 con sord.

"... for making you act like birds!" We're much too wimpy and high-pitched for murder!" "We're not sneaky. By the way..." *ppp*

197

pp *ppp* *pp*

203

ppp *p* *f* LP

209 **MUTES OFF** 210-211 **2** *accel.* **A tempo**

p sub. "Ignore them," said the oboe, leaning in close. "They're a violent lot." "Listen:"

217 **Pompously** ♩ = 144 220-221 **2** **Martially** ♩ = 168 col legno

TUNE A+E (w/harmonics) TUNE ALL STRINGS "Our ears are still ringing from all the ruckus." *mp*

224 ♩ = 144 225-226 **2** ♩ = 168 col legno

mp

230 ♩ = 144 **Festively** ♩ = 168 **A bit less pompously** ♩ = 156

235 **Just as festively** ♩ = 168 **Very festively** ♩ = 176 238-241 **4** norm.

mf

243

Musical staff with notes and rests, starting at measure 243.

248

Musical staff with notes and rests, starting at measure 248. Includes dynamic marking *f*.

254

Nostalgically $\text{♩} = 54$ *ma rubato*

Musical staff with notes and rests, starting at measure 254. Includes dynamic marking *f* and tempo marking *ma rubato*. Measure numbers 259-262 and a 4/4 time signature are shown.

"... and we suspect the murder was committed by a foreigner." "A foreigner," the Inspector repeated. ...and began murmuring a story about the old country...

263-266

Implying a Tango $\text{♩} = 100$ *4 sempre rubato*

Exotically $\text{♩} = 80$

Musical staff with notes and rests, starting at measure 263. Includes tempo markings $\text{♩} = 100$ and $\text{♩} = 80$, and time signatures 4/4, 8/8, and 7/8. Includes the instruction *in 2* in a box and (Vc.).

"... and then took the stage, swinging and dancing until dawn." (Vc.)

283

Musical staff with notes and rests, starting at measure 283. Includes dynamic marking *mf* (slinky) and *f*. Includes a *div.* marking.

288

Musical staff with notes and rests, starting at measure 288. Includes dynamic marking *p* and *p legato*. Includes a *V unis* marking.

294

Suddenly much faster $\text{♩} = 100$

Poco accel al. $\text{♩} = 120$

Musical staff with notes and rests, starting at measure 294. Includes tempo markings $\text{♩} = 100$ and $\text{♩} = 120$, and time signatures 3/8 and 8/8. Includes the instruction (Trumpet 1).

310-311

Still a click faster $\text{♩} = 126$

non pizz! Strike with right hand

314-315

snap pizz. ♩

Musical staff with notes and rests, starting at measure 310. Includes dynamic marking *ff* and the instruction Strike w/3rd finger.

318-319

Strike with right hand

324-325

pizz. ♩

Musical staff with notes and rests, starting at measure 318. Includes dynamic marking *f*.

8
326 *arco*
ff *legato*

Just one more click $\text{♩} = 132$

333 *pp* *non dim.*

REPEAT UNTIL
"... and got the phone
numbers of several very
attractive young sailors."

344 345-358 14 359-361 3

"... too exhausted
to commit murder." (Vln. I)

f *ff*

365

372

378 *fff* 383-385 3

388 *Gracefully* $\text{♩} = 120$ VAMP x 3

"Were you involved
in these distasteful
shenanigans?"

p *flautando* (Allow to ring: Lift bow after each pair of notes)

393

"...little blue cup." (Tuba)

401 5 6 7 8 9 10 11 12

morendo

409 13 14 15 16 17 18 19 20

pp *ppp*

Im Walzertakt $\text{♩} = 60$

417 MUTES ON *con sord.*
 "... and none of them seems to be the murderer."
pp

422
pp

426 *Slowing to a halt* **A Tempo** (sounding 15^{ma})
 429-434 6 *p*

436 437-440 4 *ppp legato*
juww

446 *in 2!*
p flautando

453 *mp*

457 *mf* *p* *mp* *pp* *gliss.* MUTES OFF

Deeply gravely $\text{♩} = 50$ *accel.*

460 *mp* *ff* *pp* *f espr.* *div.* *unis* *div.* *3* *sul tasto*

A tempo $\text{♩} = 50$ Marcia funebre. Adagio assai $\text{♩} = 80$

466-467 2 (Beethoven 3)
 (Tap, tap) "In fact, wherever there's a conductor, you're sure to

10
474-477

(Haydn 7 Last Words) (Schubert D. and the M.)

Poco meno mosso -----
482-483

484-485

(Tchaikovsky 6) (Stravinsky Sacre)

largo

mp *p* *mf*

489

490-496

f

498

fp *f* *mp*

501

Vivo $\text{♩} = 180$

504-509

f *mp* *f*³

511

Very deeply gravely $\text{♩} = 50$

ff *pp* *pp* *mp*

516

p *non div.* *f*

520-522

"um, except for various kinds of nonorchestral music."

524

Rushing headlong

$\text{♩} = 92$ $\text{♩} = 116$

525-526

mp

"But those who want something..."