

Instrumentation:

Part 1 - C, B \flat (both treble clef)

Part 2 - C, B \flat , E \flat (all treble clef)

Part 3 - C (bass clef), C (viola clef)

Part 4 - C (bass clef), F (treble clef)

Part 5 - C, B \flat , E \flat (all treble clef)

Part 6 - C, B \flat (both treble clef)

Part 7 - C (bass clef), C (viola clef), F (treble clef)

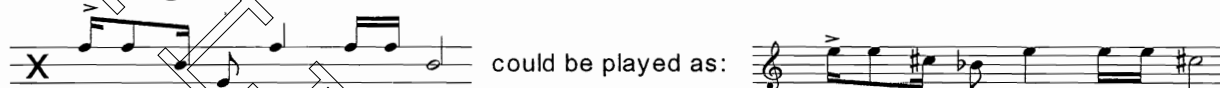
Part 8 - C (bass clef), B \flat , E \flat (both treble clef)

Score in C

Performance Notes:

Section 1 (up to Letter **B**)

Lines 5 and 6 are of unspecified pitch. As a guideline, overtly diatonic combinations should be avoided and the total span should not exceed a perfect 5th. For example:



Articulation should be jagged and hard-edged.

Lines 7 and 8 are to be taken by no more than 3 players, perhaps on a shared basis. This is the unpitched layer and good timbres include tapping the body of a double bass, key clicks, vocal sounds and hitting the edge of a drum.

Section 2

The eight lines are fairly constant in this section with only a few rests. Individual players should feel free to drop out of the texture when out of breath, etc.

Section 3 (**Con Fuoco** bars 177 – end)

Group A All of the soloists should not necessarily be constantly active but come in and out of prominence. The ossia provides a rough guideline as to the general way each unit should flow. Group A continues to play until clearly curtailed by the conductor!

Group B Lines 5, 6 and 7 consist of violent attacks of up to four notes per part. The individual player should make his/her choice as to which note(s) to play. These violent interjections may be amplified by percussion and voices.

Instrumentation

The instrumentation is entirely free. With the exception of lines 7 and 8 in section 1, each line can be played by any number of instruments.

Dislocated Chorales

Morgan Hayes

♩ = 112-120 Brittle

The musical score is divided into two systems, A and B, each with two staves. System A consists of a treble clef staff (labeled 1, 2) and a bass clef staff (labeled 3, 4). System B consists of a guitar staff (labeled 5, 6) and a bass clef staff (labeled 7, 8). The time signature is 4/4. The score includes dynamic markings such as *pp*, *sfz*, and *fff*. A 3/4 time signature change occurs in the second system. A large 'SAMPLE' watermark is overlaid on the page.

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