



Malcolm Hill

(1944 -)

Sound Houses

Text by Francis Bacon (1624)

and Doug Kessler (2010)

for

Baritone soloist

Narrator

SATB Chorus

and String Sextet

(2 violins, 2 violas, 2 cellos)

mj292

2010

www.malcolm-hill.co.uk

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Malcolm Hill's *Sound-Houses in New Atlantis* (2010)

In 1624, Francis Bacon published a brief novel, *The New Atlantis*, where all the attributes of New Atlantis are boasted to the author. One particular passage, describing Sound Houses, seems to foretell the BBC radiophonic workshop. Once Malcolm Hill saw the mention of quartertones, he started integrating the sentences (sung in a different order) with passages from a quartertone string sextet which he had written in 1993. He showed the text to Doug Kessler who the following day produced requested words for a choral coda which parodies the banalities of modern advertising slogans.

The first performance was on 3rd July 2010 in Bath, with Simon Caldwell (Baritone), Paul Feldwick (Narrator), the HEOS String Sextet and the Chandos Singers, conducted by the composer.

“Wee have also Sound-Houses, wher wee practise and demonstrate all Sounds, and their Generation. Wee have Harmonies which you have not, of Quarter-Sounds, and lesser Slides of Sounds. Diverse Instruments of Musick likewise to you unknowne, some sweeter then any you have; Together with Bells and Rings that are dainty and sweet. Wee represent Small Sounds as Great and Deepe; Likewise Great Sounds, Extenuate and Sharpe; Wee make diverse Tremblings and Warblings of Sounds, which in their Originall are Entire. Wee represent and imitate all Articulate Sounds and Letters, and the Voices and Notes of Beasts and Birds. Wee have certaine Helps, which sett to the Eare doe further the Hearing greatly. Wee have also diverse Strange and Artificiall Eccho's, Reflecting the Voice many times, and as it were Tossing it; And some that give back the Voice Lowder then it came, some Shriller, and some Deeper; Yea some rendring the Voice, Differing in the Letters or Articulate Sound, from that they receyve. Wee have also meanes to convey Sounds in Trunks and Pipes, in strange Lines, and Distances.”

From Francis Bacon's *New Atlantis*

A pseudo-advertisement which appeared for the first performance is attached.

A recording of the string sections (which has been employed for subsequent performances) is available from malcolm-hill.co.uk

FRANCIS BACON NEW ATLANTIS HOLIDAYS

Fly AIR BACON to New Atlantis
with our
SOUND HOUSE
SEASONAL SPECTACULAR

SOUND HOUSE

Like you've never heard yourself before

Sound strange

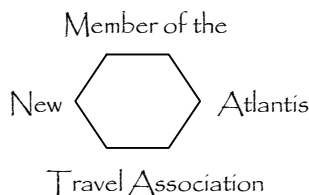
Sound exciting

SOUND HOUSE

Home of the eccentric echo TM

NOW

SOUND HOUSE WEEKENDS ARE
HALF PRICE



Full details and booking from
FB NA Holidays
4.5, Hexagon 8
New Atlantis
and from superior travel agents

Sound-Houses in New Atlantis

Francis Bacon 1624

Malcolm Hill
2010 mj292

A $\text{♩}=40$ Lento $\text{♩}=34$ Largo $\text{♩}=46$ Andante

Violin 1 *ff* *mp* *mf* *f*

Violin 2 *ff* *mp* *mp* *f*

Viola 1 *ff* *ff* *f*

Viola 2 *ff* *ff* *f*

Violoncello 1 *ff* *mp* *ff* *f*

Violoncello 2 *ff* *ff* *f*

6 $\text{♩}=80$

S. *ff* Wee have, Wee have _____ Sound - Hou - ses,

A. *ff* Wee have, Wee _____ have Sound - Hou - ses, *p* wher wee

T. *ff* Wee have, _____ Wee _____ have _____ Sound - Hou - ses, *p* wher wee

B. *ff* Wee have, _____ Wee have _____ Sound - Hou - ses,

12 *p*

S. *p* wher wee de - mon - strate all Sounds, _____

A. *p* prac-tise and de-mon- strate, prac-tise and de-mon- strate all Sounds, _____ wher wee

T. *p* prac-tise and de-mon- strate, prac-tise and de-mon- strate all Sounds, _____ wher wee

B. *p* wee prac - tise all Sounds, _____

16

S. *wher wee de - mon - strate all Sounds, and their Ge - ne - ra - tion.*

A. *prac-tise and de-mon-strate, de - mon - strate all Sounds, and their Ge - ne - ra - tion.*

T. *prac-tise and de-mon-strate, prac-tise and de-mon-strate Sounds, and their Ge - ne - ra - tion.*

B. *wee prac - tise all Sounds, and their Ge - ne - ra - tion.*

19 **B** ♩=168

Vln.2 *ppp*

Vla.1 *pizz.*

Vla.2 *mp*

Vc.2 *mp*

22

Vla.1 *(non arp.)*

Vla.2 *p*

Vc.1 *pizz.*

Vc.2 *mp*

p

mp

p

25

Vln.2 *pp*

Vla.1 *(pizz.)*

Vla.2 *pp*

Vc.1 *arco*

Vc.2 *mp*

27

Vln.1 *mp* *f*

Vln.2 *f* *5:4* *trem.* *dim.* *p*

Vla.1 *p* *mf* *trem.* *dim.* *p*

Vla.2 *mp subito* *dim.* *trem.* *p*

Vc.1 *mp subito* *mf* *dim.* *p*

Vc.2 *mf subito* *dim.* *p*

30

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

Vln.2 *cresc. molto f* *f cresc.* *ff* *f*

Vla.1 *molto cresc. f* *cresc.* *ff* *f*

Vla.2 *cresc. molto f* *cresc.* *ff* *f*

Vc.1 *cresc.* *f cresc.* *ff* *f*

Vc.2 *cresc.* *f cresc.* *ff* *f* *mp* *p* *am steg* *7:6* *pp*

34

Vln.1 *am steg trem.* *pp cresc.* *mp* *mp* *p*

Vln.2 *am steg trem.* *pp cresc.* *f* *mf*

Vla.1 *am steg trem.* *pp cresc.* *f* *mf*

Vla.2 *am steg* *5:6* *pp* *am steg trem.* *pp cresc.* *f* *mp pizz.*

Vc.1 *pp* *p* *am steg trem.* *pp cresc.* *f* *mf*

Vc.2 *7:6* *7:6* *pp cresc.* *f* *f* *nat.*

37

Vln.1 *am steg* *p* *5:4* *nat.* *mp* *mf* *fff*

Vln.2 *nat.* *mp* *mf* *3*

Vla.1 *nat.* *f* *trem.* *ff* *(non trem.)*

Vla.2 *pizz.* *mf* *f* *arco trem.* *ff* *(non trem.)*

Vc.1 *arco nat.* *mf* *trem.* *ff* *(non trem.)*

Vc.2 *mf* *trem.* *ff* *(non trem.)*



41

S. *76 solo* *3* *5* Wee re - pre

Vln.1 *mf* *76*

Vln.2 *mp am steg* *dim.* *trem*

Vla.1 *ff* *senza vib.* *p*

Vla.2 *ff*

Vc.1 *ff* *mp* *>*

Vc.2 *ff*

44 $\text{♩}=69$ $\text{♩}=80$ tutti *f*

S. sent Small Sounds Like - wise,

A. Like - wise,

T. Like - wise,

B. *ff* as Great and Deepe; *f* Like - wise,

51 *cresc.*

S. Like - wise Great Sounds, Ex - te - nu - ate and Sharpe;

A. *cresc.* Like - wise Great Sounds, Ex - te - nu - ate and Sharpe;

T. *cresc.* Like - wise Great Sounds, Ex - te - nu - ate and Sharpe;

B. *cresc.* Like - wise Great Sounds, Ex - te - nu - ate and Sharpe;

55 $\text{♩}=144$ Allegretto con moto

Vln.1

Vln.2 *mp* sempre arco

Vla.1 *mf*

Vc.1 *mf* nat., harm

57 *cresc.* *molto* *p* $\text{♩}=144$

Vln.1

Vln.2

Vla.1

59

Vln.1

Vln.2

Vla.1

pp

sempre

3

5

5

5

(tr)

b

61

Vln.1

Vln.2

Vla.1

Vla.2

f

mp

f

5

9

5

5

9

5

5

(tr)

b

63

Vln.1

Vln.2

Vla.1

Vla.2

Vc.1

p

pp

p

cresc.

p

cresc.

arco

5

9

5

5

9

5

5

(tr)

b

65

Vln.1

Vln.2

Vla.1

Vla.2

Vc.1

mf

mf

5

9

5

5

9

5

5

(tr)

b

67 *subito*

Vln.1 *mp* 3 3 3 3 *dim.* 3 *mf* *mf* *p*

Vln.2 *dim.* (tr) 5 5 *mp* *mf* *mf* *mp*

Vla.1 *mf* *mp cresc.* *mf*

Vla.2 *mf* *mf* *mf arco*

Vc.1 *sf* *nat.* 5:6 *mf* *mp*

Vc.2 *sf* *mf* *dim.* *mp* *mf senza dim.* *mf* *f* *mp*

6/16

72

Vln.1 *mp cresc.* *mf* *mf*

Vln.2 *mf*

Vla.1 *mp* *mf*

Vc.1 *p cresc.* *mp* *mf*

78

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

Vln.2 *cresc.* *f* *f* *mf*

Vla.1 *mf* *f* *f*

Vla.2 *f*

Vc.1 *f* *pizz.* *f*

Vc.2 *f*

84

Vln.1 *mf* *mp* *mf* *f*

Vln.2 *mp* *subito* *mf* *f*

Vla.1 *f* *mp* *subito* *f* *dim.*

Vla.2 *f* *mp* *subito* *mf* *f*

Vc.1 *mf* *arco* *mf* *f*

Vc.2 *mf* *mf* *f*

subito *mf* *f*

93

Vln.1 *pp* *mf* *f*

Vln.2 *p* *pp* *f*

Vla.1 *p*

Vla.2 *mf* *p* *mf*

Vc.1 *mf*

Vc.2 *mf*

subito *mp* *mf* *f*

96

Vln.1 *pp* *pp* *pp*

Vln.2 *pp* *pp* *pp*

Vla.1 *mp* *pp* *mp*

Vla.2 *pp* *cresc.* *mp*

Vc.1 *mp* *cresc.* *mp*

Vc.2 *mp* *cresc.* *mp*

mp *cresc.* *mp*

99 $\text{♩} = 72$ *mp*

S. Wee make di-verse Trem-blings, Wee make di-verse Trem-blings,

A. Wee make di-verse Trem-blings, Wee make di-verse Trem-blings,

T. and War-blings,

B. and War-blings,

Vln.1 $\text{♩} = 72$ *f*

Vln.2 *f*

Vla.1 *f*

Vla.2 *f*

Vc.1 *f*

Vc.2 *f*



102 *rit. calando* *p*

S. Trem-blings Trem-blings Trem-blings of Sounds, which in their O-ri-gi-nall are En-tire.

A. Trem-blings Trem-blings Trem-blings of Sounds, which in their O-ri-gi-nall are En-tire..

T. War-blings War-blings War-blings of Sounds, which in their O-ri-gi-nall are En-tire..

B. War-blings War-blings War-blings of Sounds, which in their O-ri-gi-nall are En-tire..

107 $\text{♩} = 66$

S. S^2 Wee re - pre - sent and i - mi - tate all Ar - ti - cu - late Sounds and Let - ters,

A. all Ar - ti - cu - late Sounds and Let - ters,

T. all Ar - ti - cu - late Sounds and Let - ters,

B. all Ar - ti - cu - late Sounds and Let - ters,



111 unis. **D**

S. and the Voi - ces and Notes of Beasts and Birds.

A. and the Voi - ces and Notes of Beasts and Birds.

T. and the Voi - ces and Notes of Beasts and Birds.

B. and the Voi - ces and Notes of Beasts and Birds.

D $\text{♩} = 52$ Moderato

Vln.1 *p mp p dim. pp*

Vln.2 *p mp p dim. pp pizz. 3*

Vla.1 *p mp p dim. 3*

Vla.2 *p mp p dim. 3 pizz. 3*

Vc.1 *p mp p 3*

Vc.2 *p mp p 3*

115 Add bird and beast sounds, but NOT cuckoo

randomly for not more than 16 bars

72 Subito Allegro

Vln.1 *pp* *ff*

Vln.2 *mf* arco 5 5 5

Vla.1 *f*

Vla.2 *pp* arco 3 3 3

Vc.1 *ppp* *mf* pizz.

Vc.2 *ppp* *p*

117

Vln.1 *ff* *sf*

Vln.2 *dim.* 5 *mp* 5 *cresc.* 5 *dim.* 5 *pp*

Vla.1 *mp* 3 3 3

Vla.2 *mp* *dim.* *sf* 3 3 3

Vc.1 *cresc.* *mf* *dim.* *pp*

Vc.2 *mp* *mf* *p* *dim.*

118 $\text{♩} = 76$ Con moto

Vln.1 *mp* *cresc.*

Vln.2 *pp* *p* *cresc.*

Vla.1 *f* *sempre pp* *sempre*

Vla.2 *f* *pp*

Vc.1 *f*

Vc.2 *f*

120

Vln.1 *mf* *> mp* *ff*

Vln.2 *mf* *> mp* *ff*

Vla.1 *mp* *pizz.* *p* *ff*

Vla.2 *mp* *pizz.* *ppp* *pp* *mf*

Vc.1 *mp* *pizz.* *p* *pp* *mf*

Vc.2 *mp* *pp* *p*

124 $\text{♩} = 84$ Allegretto

Vln.1 *f* *> mf* *f* *trem. sul pont.* *ppp cresc. pp*

Vln.2 *pp* *ppp cresc. pp*

Vla.1 *mp* *ppp* *pizz.* *arco* *ppp cresc. pp*

Vla.2 *mp* *pp* *arco* *ppp cresc. pp*

Vc.1 *arco* *mp* *pizz.* *p* *pp* *ppp cresc. pp*

Vc.2 *mp* *p* *pp* *ppp cresc. pp*

127

Vln.1 *nat.* *p* pizz. *p* *mp*

Vln.2 *p* *pizz.* *p* *pizz.* 3 *p*

Vla.1 *ppp* *p*

Vla.2 *ppp* *dim.* 3

Vc.1 3 *pizz.* 3

Vc.2 *nat.* *p*

129

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

Vln.2 *ff* *mp* *f*

Vla.1 *p* 5 *nat. arco* *f* *spicc. arco*

Vla.2 *mf* *ff pizz.* *f* *pp*

Vc.1 *p* *arco* *f* *pp*

Vc.2 *p* *ff arco* 3 *f* *pizz.*

134

Vln.1 *mf* *mp* *p* *arco*

Vln.2 *mf* 3 *ppp* *ppp* *p* *dim.*

Vla.1 *mf* *nat.* *mp* *p*

Vla.2 *mf* *mp* *pizz.* 3 *p* *arco*

Vc.1 *pizz.* *mf* *arco* *mp* *ppp* *p*

Vc.2 *p* 3 3 *mf* *p* *mp* *ppp* *ppp sempre*

139

f *mf* 3 *p*

S. We di - verse in - stru - ments of Mu - sick Like - wise to you un known, some sweet - er

A. We di - verse in - stru - ments of Mu - sick Like - wise to you un known, some sweet - er

T. have di - verse in - stru - ments of Mu - sick Like - wise to you un known, some

B. have di - verse in - stru - ments of Mu - sick Like - wise to you un known, some

145

pp

S. than a - ny you have; We have di - verse in - stru ments of mu - sick, mu - sick

A. than a - ny you have; We have di - verse in - stru ments of mu - sick, mu - sick,

T. than a - ny you have; We have di - verse in - stru ments of mu - sick, mu - sick,

B. We have di - verse in - stru ments of mu - sick, mu - sick,

155

cresc. *p* 2 soli

S. Like - wise to you un - known; some sweet - er sweet - er than a - ny you have;

A. Like - wise to you un - known; some

T. Like - wise to you un - known; some

B. Like - wise to you un - known; some

162 **slower** tutti *mp* 14 **E**

S. and Rings that are dain-ty and sweet____ *Echo SAT move back*

A. *mp* and Rings that are dain-ty and sweet____ 14

T. *mp* 3 To-ge-ther with Bells Bells 14

B. *mp* 3 To-ge-ther with Bells **E**

Vln.1 **slower** =76 Con moto

Vln.2 *pp* tr

Vla.1 *f* 3 *sempre pp*

Vla.2 *f*

Vc.1 *f*

Vc.2 *f*

169

Vln.1 *mp* *cresc.* *mf* > *mp*

Vln.2 *p* *cresc.* *mf* > *mp*

Vla.1 3 3 3 3 3 3 3 3 3 3 *mp*

Vla.2 *sempre pp* 3 3 3 3 *mp*

Vc.1 *mp*

Vc.2 *mp*

171

Vln.1 *ff* *f > mf*

Vln.2 *ff*

Vla.1 *pizz.* *p* *arco* *ff* *pp*

Vla.2 *pizz.* *ppp* *pp* *arco* *pp*

Vc.1 *p* *pp* *mf* *pp*

Vc.2 *pp* *p* *pp*



175

S. *f* Wee have—

A. *f* Wee have—

T. *f* Wee have—

B. *mf* Wee—

Vln.1 *p* *dim.* *pp* *cresc.*

Vln.2 *p* *arco* *trem. sul pont.* *p* *dim.* *pp* *p* *pp* *cresc.*

Vla.1 *sempre pp*

Vla.2 *p* *dim.* *pp* *cresc.*

Vc.1 *mp*

Vc.2 *pp* *p*

178

p

S. Solo Wee have al - so strange and ar - ti - fi -

p

A. Solo Wee have al - so strange and ar - ti - fi -

p

T. Solo Wee have al - so strange and ar - ti - fi -

S. al - so strange and ar - ti - fi - - ciall ec-chos, -

A. al - so strange and ar - ti - fi - - ciall ec-chos, -

T. al - so strange and ar - ti - fi - - ciall ec-chos, -

dim. *f*

B. Wee

Vln.1 *p* *f* *mf subito* *mf*

Vln.2 *pp* *p* *f* *mp*

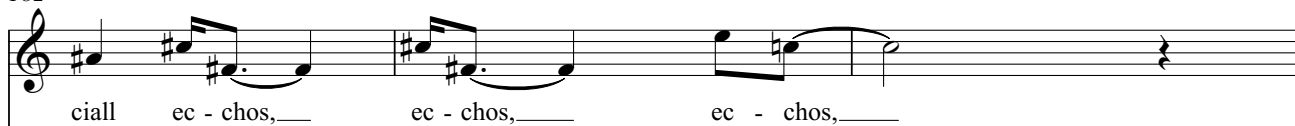
Vla.1 *f* *mp*

Vla.2 *p* *f* *mf* *mf*

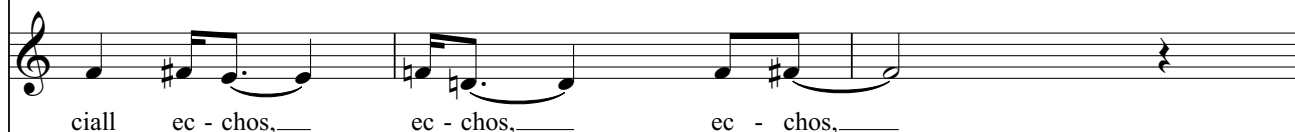
Vc.1 *ff* *p* *mp*

Vc.2 *f* *mp* *pp* *mf*

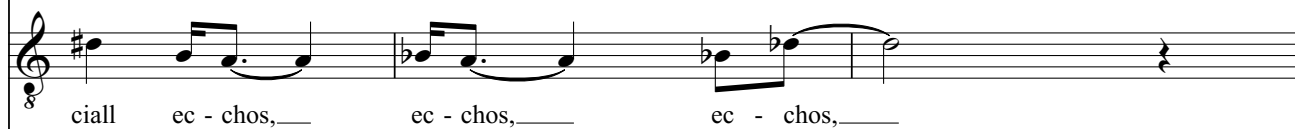
S. Solo



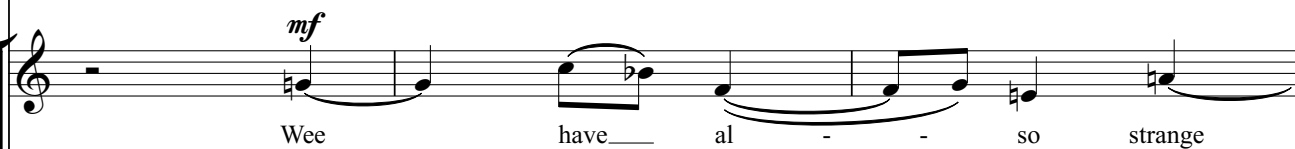
A. Solo



T. Solo



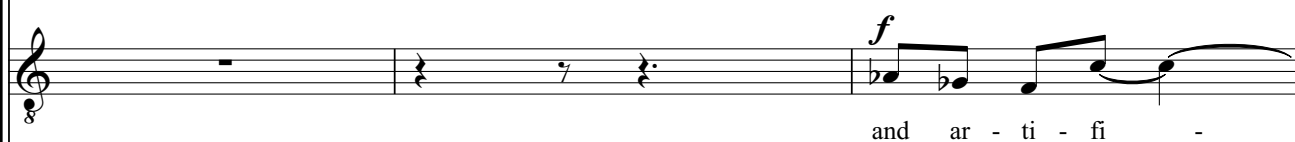
S.



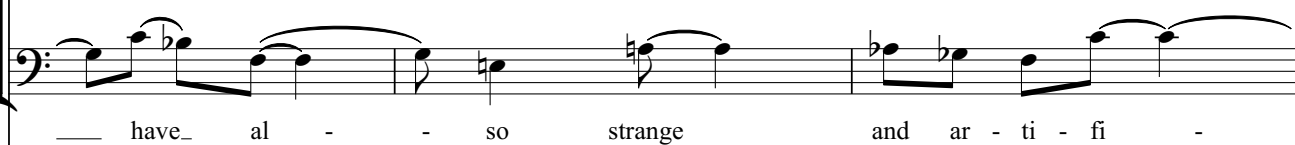
A.



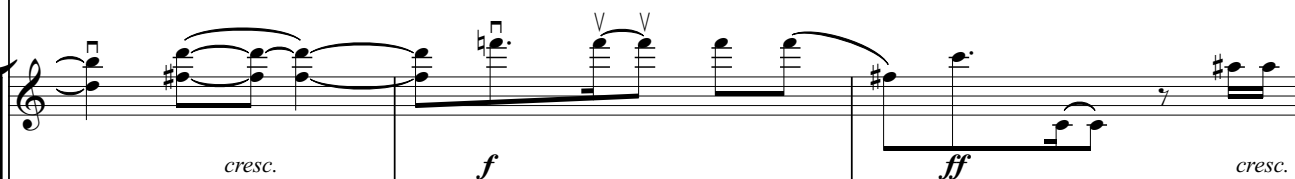
T.



B.



Vln.1



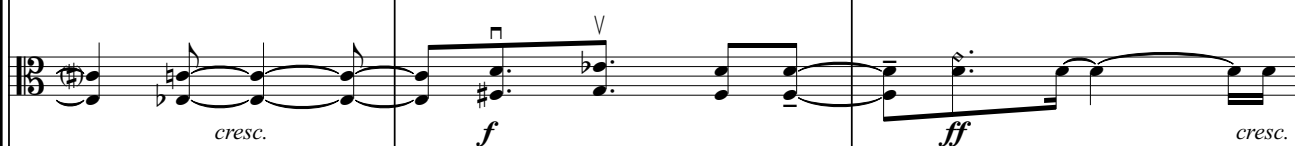
Vln.2



Vla.1



Vla.2



Vc.1



Vc.2



185

S. Solo

chos, _____

A. Solo

chos, _____

T. Solo

chos, _____

B. Solo

mf *3* Re - flec-ting the voice__ ma - ny

S.

and ar - ti - fi - cial Ec - chos, _

A.

and ar - ti - fi - cial Ec - chos, _

T.

- cial ec - chos, _____

B.

- cial ec - chos, _____

Vln.1

f *dim. molto* *8va*

Vln.2

f *p*

Vla.1

f *dim. molto*

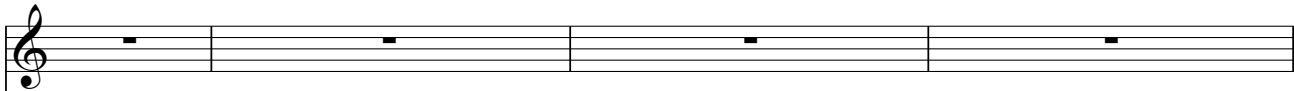
Vla.2

f *dim. molto*

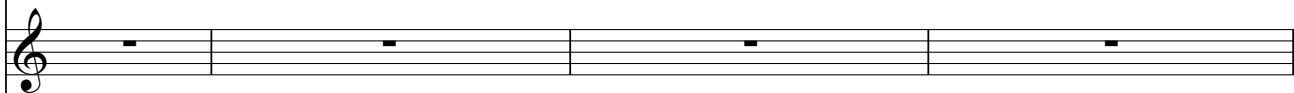
Vc.1

Vc.2

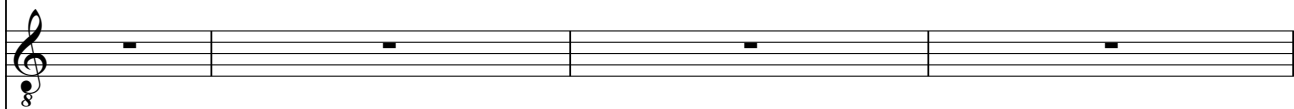
S. Solo



A. Solo



T. Solo

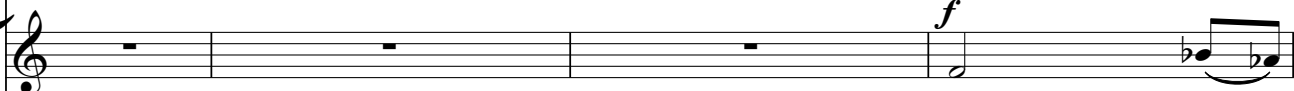


B. Solo



times _____

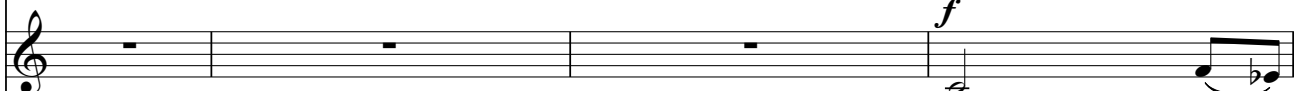
S.



Wee

have__

A.



Wee

have__

T.



Wee

have__

Vln.1



Vln.2



Vla.1



Vla.2



Vc.1



Vc.2



194

S. Solo *p*
Wee have al - - -

A. Solo *p*
Wee have al - - -

T. Solo *p*
Wee have al - - -

B. Solo

S.
al - - - so strange and ar - ti -

A.
al - - - so strange and ar - ti -

T.
al - - - so strange and ar - ti -

Vln.1 *4:3* *4:3*

Vln.2

Vla.1 *p*

Vla.2

Vc.1

Vc.2 *4:3* *4:3* *4:3* *4:3* *4:3* *4:3*

196

S. Solo



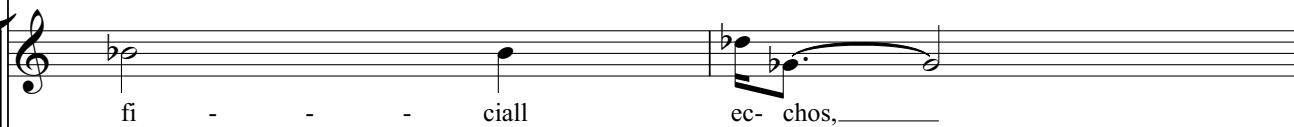
A. Solo



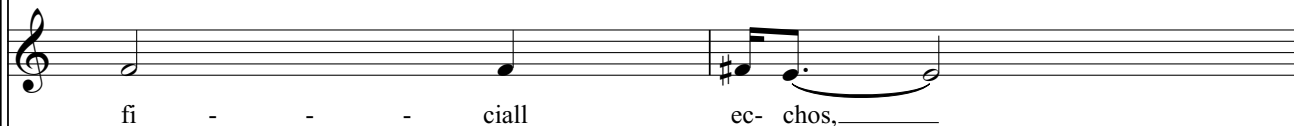
T. Solo



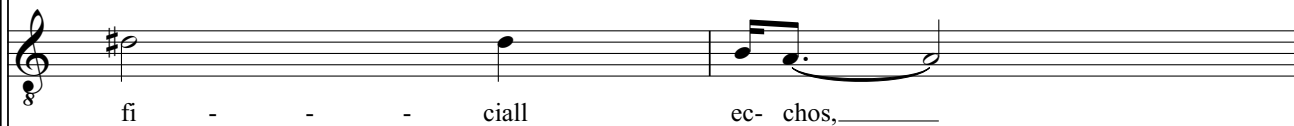
S.



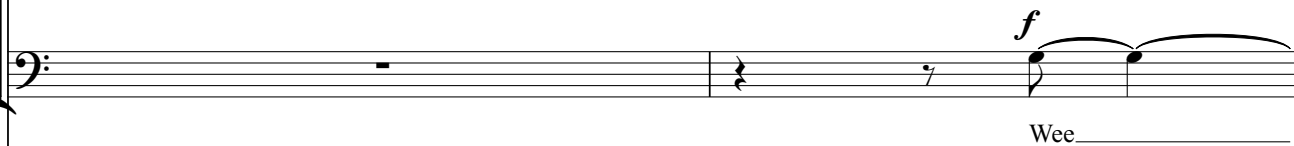
A.



T.



B.



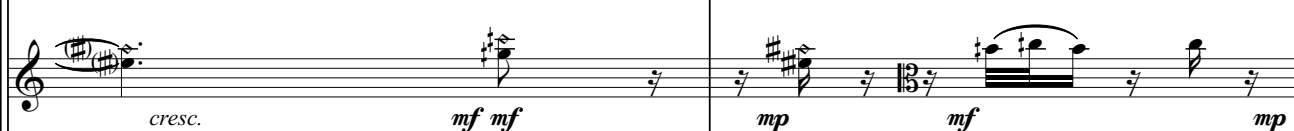
Vln.1



Vln.2



Vla.1



Vla.2



Vc.1



Vc.2



198

S. Solo



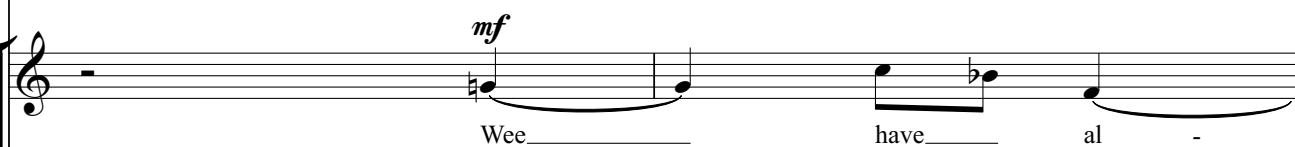
A. Solo



T. Solo



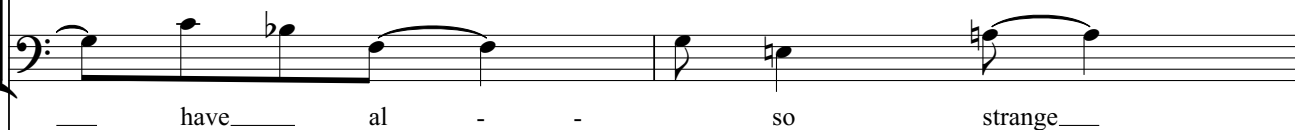
S.



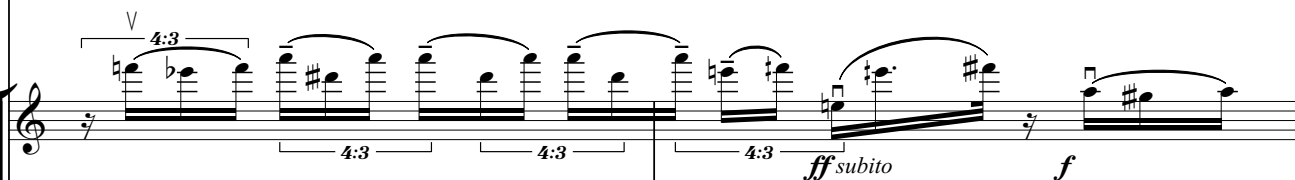
A.



B.



Vln.1



Vln.2



Vla.1



Vla.2



Vc.1



Vc.2



S. Solo



A. Solo



T. Solo



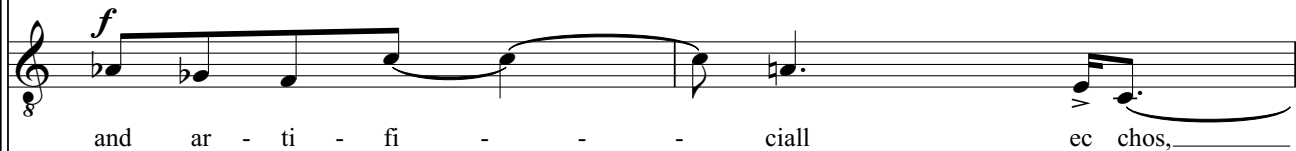
S.



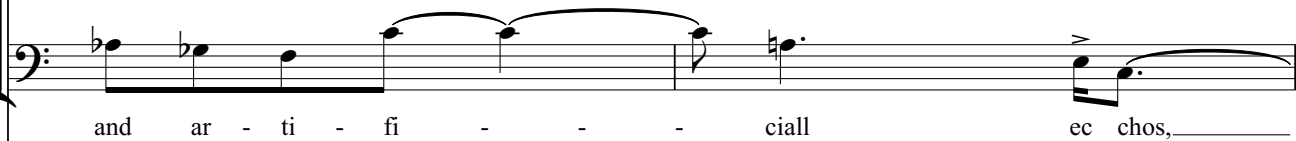
A.



T.



B.



Vln.1



Vln.2



Vla.1



Vla.2



Vc.1



Vc.2



202

S. Solo *p* chos, _____ We *p*

A. Solo *p* chos, _____ We *p*

T. Solo *p* chos, _____ We *p*

B. Solo *solo mf cresc.* And as it were tos-sing it. _____ *f*

S. *mf sempre* Ec chos, _____ We *mf sempre*

A. *mf sempre* Ec chos, _____ We *mf sempre*

T. *mf sempre* _____ We *mf sempre*

B. _____ We

Vln.1 *4:3*

Vln.2 *4:3*

Vla.1 *f*

Vla.2 *f*

Vc.1 *f subito* *4:3* *5:3*

Vc.2 *4:3* *5:3* *5:3*

207

S. Solo *p* *p* *p* *p* *p* *cresc.*
have al - so meanes Sounds Sounds in Pipes in strange

A. Solo *p* *p* *p* *p* *p* *cresc.*
have al - so meanes Sounds Sounds in Pipes in strange

T. Solo *p* *p* *p* *p* *p* *cresc.*
have al - so meanes Sounds Sounds in Pipes in strange

S.
have al - so meanes to con - vey _____ Sounds in Trunks and Pipes,

A.
have al - so meanes to con - vey _____ Sounds in Trunks and Pipes,

T.
have al - so meanes to con - vey _____ Sounds in Trunks and Pipes,

B.
have al - so meanes to con - vey _____ Sounds in Trunks and Pipes,

214

S. Solo *mf* in__ strange Lines, *p* We have *p*

A. Solo *mf* in__ strange Lines, *p* We have *p*

T. Solo *mf* in__ strange Lines, *p* We have *p*

B. Solo *mf* And some__ that give back the Voice. *f* lou-der__ then it

S. *mp* Lines, *mp sempre* We have

A. *mp* Lines, *mp sempre* We have

T. *mp* Lines, *mp* and Dis - tan - ces.____ *mp sempre* We have

B. *mp* Lines, *mp* and Dis - tan - ces.____ *mp sempre* We have

The musical score is written for five voices: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Bass Solo (B. Solo). The Soprano, Alto, and Tenor parts have a melodic line in the first system, while the Bass and Bass Solo parts have a more rhythmic, accompanimental line. The lyrics are: 'in__ strange Lines, We have' for the first system, and 'And some__ that give back the Voice. lou-der__ then it' for the second system. The third system continues with 'Lines, We have' for all parts. The fourth system continues with 'Lines, and Dis - tan - ces.____ We have'. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The Bass Solo part has a crescendo leading to a *f* dynamic. The other parts have various dynamic markings and phrasing slurs.

221

p *p* *p* *p* *cresc.*

S. Solo
al - so meanes Sounds Sounds in Pipes in strange

A. Solo
al - so meanes Sounds Sounds in Pipes in strange

T. Solo
al - so meanes Sounds Sounds in Pipes in strange

B. Solo
came, some shril - ler and some deep - er,

S.
al - so meanes to con - vey Sounds in Trunks and Pipes,

A.
al - so meanes to con - vey Sounds in Trunks and Pipes,

T.
al - so meanes to con - vey Sounds in Trunks and Pipes,

B.
al - so meanes to con - vey Sounds in Trunks and Pipes,

227

mf

S. Solo in strange Lines,

A. Solo in strange Lines,

T. Solo in strange Lines,

B. Solo

Yet some ren-der-ing the Voice Dif-fer-ing in the Let-ters or Ar-ti-cu-late Sound,

mp

S. Lines,

A. Lines,

T. Lines, and Dis - tan - ces.

B. Lines, and Dis - tan - ces.

F

232

B. Solo from that they re - ceyve.

F

86 Allegretto con moto

Vln.1

Vln.2

Vla.1

Vla.2

Vc.1

Vc.2

B. Solo *mf*
We have

Vln.1 *ff* *mf* *ff* *ff* *fff*

Vln.2 *mf* *f* *ff* *ff* *fff*

Vla.1 *f* *ff*

Vla.2 *f* *ff*

Vc.1 *f* *ff*

Vc.2 *f* *ff*



B. Solo
Har-mo-nies which you have not

♩ = 108 Allegro

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

Vln.2 *ff* *ff* *ff* *ff*

Vla.1 *ff* *ff* *ff* *ff*

Vla.2 *ff* *ff* *ff* *ff*

Vc.1 *mp* *f*

Vc.2 *mp* *f*

247

Vln.1 *f*

Vln.2 *mf*

Vla.1 *mf*

Vla.2 *f*

Vc.1 *p*

Vc.2 *p*

f

mf



251

B. Solo *mp*

of Quar-ter - Sounds, and less-er slides of Sounds.

Vln.1 *subito ff* *sffz*

Vln.2 *subito ff* *sffz*

Vla.1 *subito ff* *sffz*

Vla.2 *sffz*

Vc.1 *sffz*

Vc.2 *subito ff* *sffz*

B. Solo

256

76 Allegretto

Vln.1 *ff*

Vln.2 *f*

Vla.1 *sffz*

Vla.2 *mp* *mf*

Vc.1 *mf*

Vc.2 *pizz.* *mp* *arco* *mf*

Measures 256-257. The score is in 3/4 time. Vln.1 has a triplet of eighth notes marked *ff*. Vln.2 has a triplet of eighth notes marked *f*. Vla.1 has a triplet of eighth notes marked *sffz*. Vla.2 has a triplet of eighth notes marked *mp* and a triplet of eighth notes marked *mf*. Vc.1 has a triplet of eighth notes marked *mf*. Vc.2 has a triplet of eighth notes marked *pizz.* and a triplet of eighth notes marked *mp*, followed by a triplet of eighth notes marked *arco* and a triplet of eighth notes marked *mf*.



257

Vln.1 *f* *mf*

Vln.2 *mf*

Vla.1 *p*

Vla.2 *mf*

Vc.1 *mf*

Vc.2 *pizz.* *mf* *mp* *mf*

Measures 258-259. The score is in 3/4 time. Vln.1 has a triplet of eighth notes marked *f* and a triplet of eighth notes marked *mf*. Vln.2 has a triplet of eighth notes marked *mf*. Vla.1 has a triplet of eighth notes marked *p*. Vla.2 has a triplet of eighth notes marked *mf*. Vc.1 has a triplet of eighth notes marked *mf*. Vc.2 has a triplet of eighth notes marked *pizz.* and a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *mp* and a triplet of eighth notes marked *mf*.

The first system of the musical score for 'The Swan' from 'The Nutcracker' features six staves. The top two staves are for Violins 1 and 2, both in treble clef with a key signature of one sharp (F#). They play a melody with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The next two staves are for Violas 1 and 2, both in bass clef. Viola 1 plays a melody with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. Viola 2 plays a melody with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The bottom two staves are for Cellos 1 and 2, both in bass clef. Cello 1 plays a melody with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. Cello 2 plays a melody with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The score includes various musical notations such as triplets, eighth notes, quarter notes, half notes, and dynamic markings like *mp* and *f*.

[illegible]

261

Vln.1

Vln.2

Vla.1

Vla.2

Vc.1

Vc.2

mp

mp

mp

mp

mp

mp



265

Vln.1

Vln.2

Vla.1

Vla.2

Vc.1

Vc.2

fff

p < *mp*

mp sempre

ff subito

ff subito

ff subito

ff subito

ff subito

ff subito

dim. molto

dim. molto

dim. molto

dim. molto

dim. molto

mf > *mp*

mf > *mp*

mf > *mp*

mf > *mp*

mf > *mp*

268

B. Solo

ff

We _____ have cer-tain

Vln.1 *f dim.* *f* *mf cresc.* *f*

Vln.2 *f dim.* *f* *mf cresc.* *f*

Vla.1 *f dim.* *f* *mf cresc.* *f*

Vla.2 *f dim.* *f* *mf cresc.* *f*

Vc.1 *f dim.* *f* *mf cresc.* *f*

Vc.2 *f dim.* *f* *mf cresc.* *f*



272

B. Solo

Helps which sett to the Eare _____ do fur-ther the Hear-ing great-ly.

$\text{♩} = 40$ Lento

Vln.1

Vla.1 *pizz.* *mp*

Vc.1 *pp* *< mf*

Vc.2 *pp* *< mf*

B. Solo

which

Vln.1 *pp* < *mf* *pp* < *mf*

Vln.2 *pp* < *mf* *pp* < *mf*

Vla.1 *p* *mp* *pp* < *mf* *arco* *pp* < *mf*

Vla.2 *senza vib.* *pp* *pp* < *mf*

Vc.1 *pp* < *mf* *pp* < *mf* *senza vib.* *pp*

Vc.2 *pp* < *mf* *pp* < *mf* *pizz.* *pp* *p*



B. Solo

set to the Ear

set to the ear—

Vln.1 *mp* < *f* *mp* < *f*

Vln.2 *mp* < *f* *mp* < *f*

Vla.1 *pp* < *mp* *p* < *mf* *pizz.* *mf* *mf* *mp* *mf* *p*

Vla.2 *pp* < *mp* *p* < *mf* *pizz.* *mf* *mf* *mp* *mf* *p*

Vc.1 *pp* *3* (*senza vib.*) *mf* (*pizz. non arp.*) *mf* (*non arp.*)

Vc.2 *pp* *pp* *pp* *mf*

287 *exasperatingly*

B. Solo

the ear Do

Vln.1 *mp* *f* *mf* *f* *mf* *f*

Vln.2 *mp* *f* *mf* *f* *mf* *f*

Vla.1 *p* *mf* *f* *mf* *f* *mp*

Vla.2 *p* *mf* *f* *mf* *f* *mp*

Vc.1 *mp* *p* *mp* *mp* *mp* *mp*

Vc.2 *p* *mp* *mp* *mp* *mp* *mp*

arco



290

B. Solo

fur-ther the hear - ing great - ly.

Vln.1 *mf* *f* *f cresc.* *ff* *f* *ff* *f*

Vln.2 *mf* *f* *mf* *mf* *mf* *mf* *mf*

Vla.1 *p* *mp* *mf* *f* *ff* *f* *ff*

Vla.2 *p* *mp* *mf* *f* *ff* *f* *ff*

Vc.1 *mf* *mf* *f* *f* *f* *f* *f*

Vc.2 *mf* *mf* *f* *f* *f* *f* *f*

293

Vln.1 *ff* *trem.* *ff* *ff* *ff* *sempre fff*

Vln.2 *sempre ff* *fff*

Vla.1 *ff* *f* *ff* *f* *sempre fff*

Vla.2 *ff* *f* *ff* *ff* *ff* *sempre fff*

Vc.1 *am steg* *p* *fff* *nat.* *cresc.*

Vc.2 *am steg* *p* *fff* *nat.* *cresc.*

Sound-Houses Advertising CODA : DICTION MOST IMPORTANT FROM HERE TO THE END

Text of the coda
by Doug Kessler

235 *Cheesy American voice-over*

Bass Solo *strings*

Fly Air Bacon to New Atlantis, With our Sound House Seasonal Spectacular.

Soprano *non legato mf*

Alto *non legato mf*

How cheap?

How cheap?

243

S. *f* *non legato mp*

Half the price and halve a-gain.

A. *f* *non legato mp*

Half the price and halve a-gain.

T. *f* *non legato mp*

Dirt cheap. Half the price Oo _____ You heard it right: It's out-ta sight. The

B. *f* *non legato mp*

Dirt cheap. Half the price Oo _____ yeah!— You heard it right: It's out-ta sight. The

249

S. *p* *Oo* _____ The

A. *p* *Oo* _____ The

T. 8 sounds you'll find Will blow your mind. The squeaks you'll speak Will freak the meek. The

B. sounds you'll find Will blow your mind. The squeaks you'll speak Will freak the meek. The

254

S. noise you'll be voic-in' Will cause re - joi- cin'. You'll bend You'll blow You'll stop the show.

A. noise you'll be voic-in' Will cause re - joi- cin'. You'll bend You'll blow You'll stop the show.

T. 8 noise you'll be voic-in' Will cause re - joi- cin'. You'll bend You'll blow You'll stop the show. You'll

B. noise you'll be voic-in' Will cause re - joi- cin'. You'll bend You'll blow You'll stop the show. You'll

259

B. Solo *stage whispered* *f* *mf* *mp* ti-cker-ty to(ck), ti-cker-ty to(ck), ti-cker-ty

S. You'll scream You'll sound ex - treme..

A. You'll scream You'll sound ex - treme..

T. 8 screech You'll sound ex - treme.. *p* Mm _____

B. screech You'll sound ex - treme.. *p* Mm _____

262

B. Solo *p*

to(ck) ti-cker-ty to(ck) ti-cker-ty to(ck) ti-cker-ty tock

S. *p* *mf*

Mm Mm But don't de-lay Just seize the day The

A. *p* *mf*

Mm Mm But don't de-lay Just seize the day The

T. *mf*

8 Mm But don't de-lay Just seize the day The

B. *mf*

Mm But don't de-lay Just seize the day The

266

S.

deals: you see um? Car-pe that di-em! Act now This thing won't last. Ba-con.

A.

deals: you see um? Car-pe that di-em! Act now This thing Air Ba-con.

T.

8 deals: you see um? Car-pe that di-em! Move fast This thing won't last. Air Ba-con.

B.

deals: you see um? Car-pe that di-em! Move fast won't last. Air Ba-con.

271

S.

ta - kin'. So get your-self sha - - -

A.

Worth ta - kin'. So get your-self sha - - -

T.

8 Worth ta - kin'. So get your-self sha - - -

B.

Worth ta - kin'. So get your-self sha - - -

274 *f* *mp* *p*

B. Solo

ti-cker-ty to(ck), ti-cker-ty to(ck), ti-cker-ty to(ck), ti-cker-ty to(ck).

S. kin'.

A. -kin'.

T. -kin'.

B. -kin'. And *solo* spea-king of di - verse

277 *f*

S. The spe-cial Sound House Spec - ta - cu-lar From Fran-cis Ba - con

A. The spe-cial Sound House Spec - ta - cu-lar From Fran-cis Ba - con

T. The spe-cial Sound House Spec - ta - cu-lar From Fran-cis Ba - con

B. *tutti* *f* trem - blings, The spe-cial Sound House Spec - ta - cu-lar From Fran-cis Ba - con

282

S. Ho - li-days Will_ sur-round you in a strange sym-pho-ny of

A. Ho - li-days Will_ sur-round you in a strange sym-pho-ny of

T. Ho - li-days Will_ sur-round you in a strange sym-pho-ny of

B. Ho - li-days Will_ sur-round you in a strange sym-pho-ny of

286

f *mp* *p*

B. Solo

S. *mf cresc.* *sempre cresc.* *ff*
 sound. _____ New sounds, new sen-ses, new sam-ples. New At - lan -

A. *mf cresc.* *sempre cresc.* *ff*
 sound. _____ New sounds, new sen-ses, new sam-ples. New At - lan -

T. *mf cresc.* *sempre cresc.* *ff*
 sound. _____ New sounds, new sen-ses, new sam-ples. New At - lan -

B. *mf cresc.* *sempre cresc.* *ff*
 sound. _____ New sounds, new sen-ses, new sam-ples. New At - lan -



293

S. *pp* *p* *mf cresc. molto* *ff*
 tis! Like you've ne-ver heard your - self be-fore. Sound strange Sound ex - ci - ting. Sound

A. *pp* *p* *mf cresc. molto* *ff*
 tis! Like you've ne-ver heard your - self be-fore. Sound strange Sound ex - ci - ting. Sound

T. *pp* *p* *mf cresc. molto* *ff*
 tis! Like you've ne-ver heard your - self be-fore. Sound strange Sound ex - ci - ting. Sound

B. *pp* *p* *mf cresc. molto* *ff*
 tis! Like you've ne-ver heard your - self be-fore. Sound strange Sound ex - ci - ting. Sound

298

slower
solo mp

previous pace
Doomy gloomy movie-style voice-over:

B. Solo

Home of the ec-cen-tric e-cho_____ Imagine a

S. House._____ T. M. You

A. House._____ You

T. House._____

B. House._____



303

B. Solo

place where sound is a children's toy. Where an echo is louder than the sound that inspired it. Where the 12-tone scale

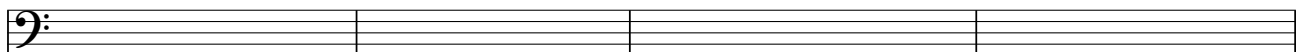
S. *non legato* *cresc.* *mf* *mp*
heard it right: It's out-ta sight. The sounds you'll find Will blow your mind. The

A. *non legato* *cresc.* *mf* *mp*
heard it right: It's out-ta sight. The sounds you'll find Will blow your mind. The

T. *p*
Oo_____

B. *p*
Oo_____

B. Solo



is just a starting point. Where the deep sound shrill and the sharp sound soft and the howls of the growls are held aloft

S. squeaks you'll speak Will freak the meek. The noise you'll be voic-in' Will cause re - joi- cin'.

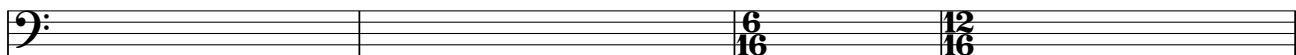
A. squeaks you'll speak Will freak the meek. The noise you'll be voic-in' Will cause re - joi- cin'.

T. *mp* The noise you'll be voic-in' Will cause re - joi- cin'.

B. *mp* The noise you'll be voic-in' Will cause re - joi- cin'.



B. Solo



Where the bleats of the meek turn to ice and sleet, where the roars of the bores come back like snores (And now all this

S. You'll bend You'll blow You'll stop the show. You'll scream You'll

A. You'll bend You'll blow You'll stop the show. You'll scream You'll

T. You'll bend You'll blow You'll stop the show. You'll screech You'll

B. You'll bend You'll blow You'll stop the show. You'll screech You'll

stage
f *whispered* *mf* *mp* *p*

B. Solo

can soon be yours). ti-cker-ty to(ck), ti-cker-ty to(ck), ti-cker-ty to(ck) ti-cker-ty to(ck) ti-cker-ty

S.

sound ex - treme. Mm Mm

A.

sound ex - treme. Mm Mm

T.

sound ex - treme. Mm Mm

B.

sound ex - treme. Mm Mm



B. Solo

to(ck) ti-cker-ty tock

S.

But don't de-lay Just seize the day The deals: you see um? Car-pe that di-em!

A.

But don't de-lay Just seize the day The deals: you see um? Car-pe that di-em!

T.

But don't de-lay Just seize the day The deals: you see um? Car-pe that di-em!

B.

But don't de-lay Just seize the day The deals: you see um? Car-pe that di-em!

324

S. Act now This thing won't last. Ba- con. ta- kin'. So get your-self

A. Act now This thing Air Ba- con. Worth ta- kin'. So get your-self

T. 8 Move fast This thing won't last. Air Ba- con. Worth ta- kin'. So get your-self

B. Move fast won't last. Air Ba- con. Worth ta- kin'. So get your-self



329

B. Solo *f* *mp* *p*
ti-cker-ty to(ck), ti-cker-ty to(ck), ti-cker-ty to(ck), ti-cker-ty to(ck).

S. sha - - - kin'.

A. sha - - - kin'.

T. 8 sha - - - kin'.

B. sha - - - kin'.

332 *slower* *ff* *fast as before* *mf*

S. Fran-cis Ba-con Ho - li-days Choose F. B.

A. Fran-cis Ba-con Ho - li-days Choose F. B.

T. *mp* *legato* *ff* *subito*
This Sound House spe-cial has beenbrought to you by Fran-cis Ba-con Ho - li-days

B. *mp* *ff* *subito*
This Sound House spe-cial has beenbrought to you by Fran-cis Ba-con Ho - li-days

337 *mp* *mf* *slower*

S. Choose F. B. Choose___ F. B. Choose___ F. B. Choose F. B.

A. *mp* *mf* *slower*
Choose F. B. Choose___ F. B. Choose___ F. B. Choose F. B.

T. *f* *slower*
Your first

B. *f* *slower*
Your first

341 *a tempo* *mf* *port.*

S. Now,_____

A. *mf*
Now,_____

T. choice for New At - lan - tis sum-mer breaks._

B. choice for New At - lan - tis sum-mer breaks._

344 *f*

S. Sound House Week - ends are half - price.

A. Sound House Week - ends are half - price.

T. Sound House Week - ends are half - price.

B. Sound ____ House, ____ Sound ____ House, ____ Sound ____ House, ____ Sound ____ House, ____



346 *f* *pp* *f* *pp*

S. Half price. Half price, Half price. Half price,

A. Half price. Half price, Half price. Half price,

T. Half price. Half price.

B. Sound ____ House, ____ Sound ____ House, ____



348 *f*

S. Sound House Week - ends are half - price.

A. Sound House Week - ends are half - price.

T. Sound House Week - ends are half - price.

B. Sound ____ House, ____ Sound ____ House, ____ Sound ____ House, ____ Sound ____ House, ____

350 *f* *ff* *ff*

S. Half price. Great Sounds. Great fun.

A. Half price. Great Sounds. Great fun.

T. *f* *pp* *mf* *mf*
Half price. Half price. Great Sounds. Great fun.

B. *pp* *mf*
Half price. Great Sounds.



353 *f* *f*

S. For the whole fa - mi - ly.

A. For the whole fa - mi - ly.

T.

B. *fff*
Great pri - ces.



357

S.

A.

T. *f* 3 3
Terms and con-di-tions ap - ply.

B. *f* 3 3
Ask your doc-tor be-fore tra-vel-ling.