

Pugnacious ♩ = 96

Vox Pop

John Halle
6/94

Fl. *ff*

Cl. *ff* snap pizz. arco *f* *p* *f* 3 3 3 3

Vn. *ff* *ff* *p* *ff p* *f*

Vc. *fff* *ff* *p* *ff p* *f*

Pn. *ff* *ff* *p* *ff p* *f*

Perc. *f* Sub light sticks *p* *loco* *damped* 5 3 3 3 3 3

Fl. *f* gliss

Cl. *f* 3 3

Vn. *f* 3 3

Vc. *f*

Pn. *ff* *p*

Perc.

Fl. *mp* *to alto flute* *alto flute* 3 3 3 5 3

Cl.

Vn. *mp* 3 3 3 3

Vc. *mp*

Pn. 14

Perc. 5 7 3 5

Fl. 3 3 5 3 3

Cl.

Vn. *mf* 3 3 3 3

Vc.

Pn. 19 3

Perc. *loco* *brushes* 5

Fl. *to flute*

Cl.

Vn.

Vc.

Pn. *23*

Perc. *light sticks*

mp

precise attacks

to synth

synth

mp

f

3

3

3

5

3

4

Fl.

Cl.

Vn.

Vc.

Pn. *27*

Perc.

3

3

4

4

4

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

31

35

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

to piano

soft mallets

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

40

mf

mf

mf

light sticks

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

45

Fl. *picc.* 5.6

Cl. 5.6

Vn. *f p*

Vc. *f p* *pizz.*

Pn. 59

Perc. *f* *damped*

Fl. *slap tongue* *to flute*

Cl. 3 5

Vn. *arco*

Vc. *arco*

Pn. 63

Perc. *p*

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

sfz *ff*

f

66

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

pizz.

sfz

snap pizz.

soft mallet

piano

70

Fl. *[rest]*

Cl. *[rest]* to Bb clar.

Vn. *[rest]*

Vc. *[rest]*

Pn. 74 *[chords]* *[rest]* *[triplets]* *f* *p* *[triplets]*

Perc. *[roll]*

Fl. *[flute]* *p*

Cl. *[Bb Clar.]* *p*

Vn. *[violin]* *p*

Vc. *[rest]*

Pn. 79 *[triplets]* *p* *[triplets]* *p* *[triplets]* *simile* *[triplets]*

Perc. *[rest]*

Fl. *mp*

Cl.

Vn. *f*

Vc. *f*

Pn. *mp* *f* *supra*

Perc.

Fl. *mf*

Cl. *mf*

Vn. *mf*

Vc. *gliss*

Pn. *mp*

Perc. brushes 2 *mf*

Fl. *f p* *mp*

Cl. *f*

Vn. *mp*

Vc.

Pn. 92 *mp*

Perc.

Fl. *f* *mp* *cresc.*

Cl. *f* *mp* *cresc.*

Vn. *f* *mp* *cresc.*

Vc. *mp* *cresc.*

Pn. 95 *f* *mp* *cresc.*

Perc. *mp* *cresc.*

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

fp

to B. Cl.

mp

f

damped

light sticks

Fl. *f* *mf* *mp*

Cl. *f* *mf* *mp*

Vn. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Pn. *f* *mf* *mp*

Perc. *f* *mf* *mp*

Fl. *p* *mf*

Cl. *p*

Vn. *p*

Vc. *p* *mf*

Pn. *p* *mf* *p*

Perc. *p* *mf* *p*

light sticks

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

124

f

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

128

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

132

3

3

to synth.

3

6

6 (pr ad lib.)

6

6

6

3

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

136

Synth

false fingerings

p

p

p

pizz.

p

p

sfz

4

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

140

Fl.

Cl.

Vn.

Vc.

Pn.

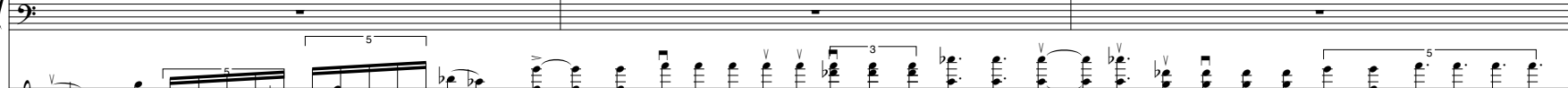
Perc.


144

to alto flute

to piano

Fl. 

Cl. 

Vn. 

Vc. 

Pn. 

Perc. 

Fl. 

Cl. 

Vn. 

Vc. 

Pn. 

Perc. 

Fl. *mp* *alto flute*

Cl.

Vn. *mp*

Vc. *f* *pizz.* *arco*

Pn. *mf* *piano*

Perc. *mf*

Fl.

Cl.

Vn.

Vc. *f* *p*

Pn. *mf*

Perc.

Fl. 

Cl. 

Vn. 

Vc. 

Pn. 

Perc. 

170 

Fl. 

Cl. 

Vn. 

Vc. 

Pn. 

Perc. 

175 

col legno battuto

synth

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

179

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

184

Fl. *pp* *mp*

Cl. *pp* *mp*

Vn. *pp* *mp*

Vc. *pp* *mp* arco. pizz.

Pn. *pp* *mp* 188

Perc. *pp*

Fl. *mf* *f* *ff*

Cl. *f* *ff*

Vn. *mf* *ff*

Vc. *ff*

Pn. *f* *ff* 192

Perc. *f* *ff* *f*

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

scrape

snare off

mf

pizz.

204

5:6

soft mallet

5

7

Fl.

Cl.

Vn.

Vc.

Pn.

Perc.

pp

208 piano

pp

3

ped.

Fl.

Cl.

Vn.

Vc.

212

Pn.

Perc.

loudest, "ugliest" harmonic

maximum pressure

maximum pressure

ff

fff

Sub

16vb

bowed cymbal

Detailed description of the musical score: The score is for a five-minute section (measures 212-216). The woodwinds (Flute and Clarinet) play a sustained harmonic that becomes increasingly intense, labeled as the 'loudest, ugliest harmonic'. The strings (Violin and Viola) play a tremolo accompaniment, with 'maximum pressure' markings indicating a crescendo. The piano part features a low-frequency oscillation, with dynamics increasing from *ff* to *fff*. Percussion includes a bowed cymbal and a sub-bass drum (labeled 'Sub').