

The Mouse that ate Fingernails

Sohjung Park

Instrumentation

3

Flute
Oboe
Clarinet in B \flat
Bassoon

Trumpet in C
Horn in F
Trombone

Timpani
Percussion

Snare drum
Bass drum
Low Tom
Cymbals
Glockenspiel
Vibraphone

Harp

Violin I
Violin II
Viola
Violoncello
Contrabass

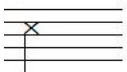
And a narrator

Duration: approx. 11½-13 minutes

Instructions for performance



Both means niente, from or to silence.



Cross noteheads on strings from the bar 48 in chapter 2 should be played as mute sounds with hand, with a plectrum. No certain pitch unless it is a normal noteheads.

Violin I, II and Viola players are supposed to hold the instruments on the same way as holding a guitar.

Direction of plectrum: \sqcap = down \surd = up

Chapter 1

Andante ♩ = 80

Flute *pp* < *p* *pp* < *p* *pp* < *p* *pp* < *p* *pp* < *p* *pp* < *p*

Oboe

Clarinet in B \flat *pp*

Bassoon

Trumpet in C

Horn in F

Trombone

Timpani

Snare Drum

Bass Drum

Tom-toms

Cymbals

Glockenspiel

Vibraphone *pp* motor on

Harp *mp*

Voice

Once upon a time, there lived a young man in a village.

Andante ♩ = 80

Violin I *p* *pp* *p*

Violin II *p* *pp* *p*

Viola *p* *pp* *p* IV

Violoncello *p* *pp* *p* II

Contrabass *pp* *pp*

9

Fl. *pp* < *p* *pp* < *p* *pp* < *p* *pp* < *p* *mp*

Ob. *mp*

Cl. *p*

Bsn.

C Tpt.

Hn. *p*

Tbn. *p*

Timp.

S. D.

B. D.

Tom-t.

Cym. *ppp* < *p* *l. v.*

Glock.

Vib. *p* *mp*

Hp.

Voice

He wanted to pass the state exam to become a government official, he decided to study at a remote temple deep in the mountains for three years.

Vln. I *p* *mp* *p* *mp* > *p*

Vln. II *p* *mp* *p* *mp* > *p*

Vla. *p* *mp* *p* *mp* > *p*

Vc. *p* *mp* *p* *mp* > *p*

Cb. *pizz.* *mp*

mp

17

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Timp.

S. D.

B. D.

Tom-t.

Cym.

Glock.

Vib.

Hp.

Voice

B

One day, while studying alone in his room, he saw a mouse.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

simile

mp

mf

p

pp

B

Meno mosso

25

Fl. *mp* 6 *mp < mf > p*

Ob.

Cl. *mp* *mf*

Bsn. *mp* *mf*

C Tpt.

Hn. *p*

Tbn.

Timp.

S. D.

B. D.

Tom-t.

Cym. on the edge of a cymbal with a brush *ppp* *mp* l.v.

Glock.

Vib. motor on *p* slowly *mp* *mf*

Hp. 6

Voice

The lonely man didn't mind the mouse being in the room. And he gave left over food to the creature. From them on, the mouse would frequently appear to eat something left out by the man.

Meno mosso

Vln. I *pp < mf >* *pp* *pp < mf >* *pp* *pp < mf >* *pp*

Vln. II *pp < mf >* *pp* *pp < mf >* *pp* *pp < mf >* *pp*

Vla. *pp < mf >* *pp* *pp < mf >* *pp* *pp < mf >* *pp*

Vc. *pp < mf >* *pp* *pp < mf >* *pp* *pp < mf >* *pp*

Cb. *pp < mf >* *pp* *pp < mf >* *pp* *pp < mf >* *pp*

poco Meno Mosso

rit. . . .



33

Fl. *pp-mf > pp* *mf* *pp*

Ob. *p* *pp*

Cl.

Bsn. *p* *mp* *mf* *p*

C Tpt.

Hn. *mf* *p* *p* *mf* *p*

Tbn. *p <* *p < f > pp* *mp* *mf* *p*

Timp.

S. D.

B. D.

Tom-t.

Cym. *pp < f* *pp*
on the edge of a cymbal with a brush

Glock.

Vib. *mp* *mf* *mp*
slowly fast l.v.

Hp. *mp* *mf*

Voice

The mouse would even eat the man's clipped fingernails that he had thrown away.

A monk of the temple heard this from the man. The monk said, "You need to be careful when you throw away something that came from you."

poco Meno Mosso



rit. . . .

Vln. I *p* *f* *p* *pp* *p* *pp*

Vln. II *p* *f* *p* *pp* *p* *pp*

Vla. *p* *f* *p* *pp*

Vc. *p* *f* *p* *pp*

Cb. *p* *f* *p* *pp*

Chapter 2

1 light to heavy ♩ = 75

Musical score for woodwinds, strings, and voice. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Horn (Hn.), Trombone (Tbn.), Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Tom-tom (Tom-t.), Cymbal (Cym.), Glockenspiel (Glock.), Vibraphone (Vib.), and Harp (Hp.). The voice part includes the lyrics: "After spending three long years, the man finally returned to his home. To his surprise, there was another man who looked exactly like him living there already."

light to heavy ♩ = 75

Musical score for strings and voice. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln. I part features a sixteenth-note figure with a *PPP* dynamic marking. The Vc. and Cb. parts feature long, sustained notes with a *PPP* dynamic marking.

5

Fl. Blow, no pitch *pp* *ff* *f* ----- ord.

Hn. Blow, no pitch *pp* *ff* *ppp*

Tbn. Blow, no pitch *pp*

Voice

Vln. I *pp* *p* *mp*

Vln. II *ppp* *pp* *p*

Vla. *pp* *p*

Vc. *p* *mp* *p*

Cb. *p* *mp*



8

Hn. *mp*

Tbn. *ff* *ppp* *ppp* *mf*

Voice

All the people in the house, including his parents believed that the imposter was their real son. The young man was stunned, but the imposter had the same face, voice, body movements and physical features.

Vln. I *mp* *mf* *ff*

Vln. II *mp* *mf* *ff*

Vla. *mp* *mf* *ff*

Vc. *mp* *mf* *ff*

Cb. *mp* *mf* *ff*

Fl. *rit.* *sf* *p* *f*

Hn. *mf* *pp*

Tbn.

Timp. *pp* *p* *pp*

Voice

rit.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

12 **D** **A tempo**

Fl. *pp* < *p* *pp* < *p* *pp* < *ff* *pp* ord. → flz. → ord.

Ob.

Cl.

Bsn. *mp* *mf* *p*

C Tpt.

Hn.

Tbn.

Timp.

S. D.

B. D.

Tom-t.

Cym. *p* *mp* slow bowing

Glock.

Vib.

Hp. *ff* > *pp* *mp* *mf*

Voice

The imposter even remembered recent family events that the real son did not know, as he had been away from home for years.

D **A tempo**

Vln. I *p* *mp* *mf* Riccochet 6 *mf*

Vln. II *pp* *mp* *p* *ppp* *mf* Riccochet 6 *mf*

Vla. *pp* *mp* *ppp* *mf* Riccochet 3 *mf*

Vc. *pp* *mp* *p* *mf* Riccochet *mf*

Cb.

26 rit.

Fl. *p* *mf* *pp*

Ob. *p* *mf* *pp*

Cl. *p* *pp* *ff*

Bsn. *p* *pp* *ff*

C.Tpt. *p* *mp* *pp* *fff*

Hn. *p* *mp* *pp* *fff*

Tbn. *p* *mp* *pp* *fff*

Timp.

S. D.

B. D.

Tom-t.

Cym.

Glock.

Vib.

Hp. *mp*

Voice

The family concluded that the one who came later was a crazy man and kicked him out of the house.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *mf* Riccochet 6

Cb. *mf* Riccochet 6 6 3 *mp*

29 **E** *Larghetto*

Cl. *mf*

C Tpt. *mf*

Hn. *mf*

Tbn. *mf*

B. D. *mp*

Tom-t. *p* Floor tom, l.v. *mp* *mf*

E *Larghetto*
col legno tratto, on the bow tip, top of string sul E

Vln. I *pp*
col legno tratto, on the bow tip, top of string sul E
gliss. molto largo $\frac{3}{4}$ *p*

Vln. II *pp*
col legno tratto, on the bow tip *p*

Vla. *pp*

Vc. *mf* no pitch, col legno battuto *p*

Cb. *mp* pizz. *p* arco col legno tratto



33 *rit.*

Cl. *mf*

C Tpt. *mp < f* *p* *fp* *mf*

Hn. *mp < f* *p* *pp* *mf > pp*

Tbn. *mp < f* *p* *pp* *mf > pp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p* col legno tratto *mp*

Cb. *ord.* *p* *mp*

mp

F

40

Fl. *pp* *p* *pp* *mf*

Ob. *pp* *p* *pp* *p*

Cl. *p* *pp* *mp*

Bsn. *mp* *mf*

Hn. *p* *p*

Tbn. *p* *p*

Tom-t. Soft sticks 1.v. *mp* *mf* *mp* *mf*

Hp. *ff* *pp* *mf*

Detailed description: This is a page of a musical score for a symphony orchestra, page 15, marked with a rehearsal sign 'F'. The score is in 2/4 time and consists of eight staves. The Flute (Fl.) part has a complex rhythmic pattern of sixteenth notes, starting at measure 40 and continuing through measure 43. The Oboe (Ob.) part has a similar rhythmic pattern. The Clarinet (Cl.) part has a melodic line with a dynamic change from *p* to *pp* to *mp*. The Bassoon (Bsn.) part has a rhythmic pattern similar to the Flute and Oboe. The Horn (Hn.) and Trombone (Tbn.) parts have sustained notes with a dynamic of *p*. The Tom-tom (Tom-t.) part has two short rhythmic patterns, each marked 'Soft sticks 1.v.' with dynamics *mp* and *mf*. The Harp (Hp.) part has a sustained chord in the first two measures, marked *ff*, and a sustained chord in the third measure, marked *pp*. The Harp part ends with a dynamic of *mf* in the fourth measure.

44

Fl. *pp*

Ob.

Cl. *p*

Bsn. *p*

Timp. *p* *f* *p*

Cym. Edge of cymbal *mp*

Hp. *mp* *p*

Detailed description: This is a page of a musical score for a symphony orchestra, page 16. The score is in 5/4 time and starts at measure 44. The instruments are arranged in a standard orchestral layout. The Flute part features a complex melodic line with slurs and fingerings (5, 5, 4, 3, 3, 3, 3) and a dynamic marking of *pp*. The Clarinet and Bassoon parts have long, sustained notes starting at measure 44 with a dynamic marking of *p*. The Timpani part has a dynamic marking of *p* at the start of measure 44, followed by a crescendo to *f* and then a decrescendo back to *p*. The Cymbal part has a dynamic marking of *mp* and is labeled 'Edge of cymbal'. The Harp part has dynamic markings of *mp* and *p*. The score ends at measure 47.

G $\text{♩} = 146$
use a guitar plectrum, sul A
(mute string with hand, no pitch)

48

Vln. I *mf*

Vln. II use a guitar plectrum *mf* (mute string with hand, no pitch) *p*

Vla. use a guitar plectrum, sul G *p* *f* (mute string with hand, no pitch) *p*

Vc. pizz. *mf*

Cb. pizz. *mf* fingerboard slap

52

Hn. *mf*

Vib. *mf*

Hp. *mf*

Vln. I *f* *mp*

Vln. II *f* *p* *f* *mp*

Vla. *f* *p* *f* *p* *f*

Vc. *f* *mp* fingerboard slap

Cb. *f* *mp*

55

Fl. *mf* *f* *ppp*

Ob. *mf* *f* *ppp*

Cl.

C.Tpt. *mp* *f* *p*

Hn. *mf* *f* *p* *sf* *p*

Tbn. *sf* *p* *f* *sf* *p*

Timp. *p*

Vib. *p* *mf*

Hp. *p* *mf*

Vln. I *mf* *p* *f* *p* *f*

Vln. II *mf* *p* *f* *p* *f*

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

Vc. *mf* *f* *p* *mf* *f* *p*

Cb. *mf* *f* *mf* *f*

I *agitato* $\text{♩} = 148$
l.v.

Timp.

I *agitato* $\text{♩} = 148$
use a guitar plectrum till the end
(mute string with hand, no pitch)

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p* *mf* *f* *p*

Cb. *mf* *f* *mf* *f*

70 sul A and G

Vln. I *mf* *f*

Vln. II sul A and G *mf* *f*

Vla. sul G and D *mf* *f* *p*

Vc. sul G and D *mf* *f* *p* 3

Cb. *mf* *f*



74

Vln. I

Vln. II

Vla. *f*

Vc. *f* *p* *f* *p* 3

Cb.

78 **J**

Vln. I *fp* 6 6 6 6

Vln. II *fp* 3 3 3 3 *mf* 3 3 3 3

Vla. *fp* 3 3 3 3 *mf* 3 3 3 3

Vc. *fp* *mf* *f*

Cb. *fp* *mf* *f*



83

Vln. I *fp* 6 6 6 6 *mf*

Vln. II *f* 3 3 3 3

Vla. *f* 3 3 3 3

Vc. *f* 3

Cb. *f*



88

Vln. I 3 3 3 3

Vln. II 6 6 6 6

Vla. 3 3 3 3

Vc. 3

Cb. 3 3 3 3



92

Vln. I 3 3 3 3 *ff*

Vln. II 6 6 6 6 *ff*

Vla. *fp* 3 3 3 3 *ff*

Vc. 3 *ff*

Cb. *ff* *ff*

Chapter 3

Largo

Fl. *pp* 3 6

Ob.

Cl.

Bsn. *pp* *ppp*

C Tpt.

Hn. *soft* *pp* *mp*

Tbn. *pp*

Timp.

S. D.

B. D.

Tom-t.

Cym.

Glock. *p*

Vib.

Hp. *pp*

Voice

The real son had nowhere to go. He wandered from place to place.

Largo
arco

Vln. I *ppp* arco *ppp*

Vln. II *ppp* arco *ppp*

Vla. *ppp*

Vc. arco

Cb. arco

rit.

10

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*³

C Tpt.

Hn. *pp* *mp* *ppp*

Tbn. *pp* *mp* *ppp*

Timp. *p* *ppp*

S. D.

B. D.

Tom-t.

Cym.

Glock.

Vib.

Hp. *mp* 6

Voice

The exhausted man eventually went back to the temple where he stayed.

rit.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Misterioso and straight

A tempo ord. ----- fzz. ----- ord.

Blow, no pitch

K ♩ = 100

Fl. *pp* *p* *sfz* *sfz*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Glock. *p* *p*

Vib. *pp* *p*

Hp. *mp* *p*

Voice

The monk of the temple found him crying, and asked him what happened.
After listening the young man's story, the monk told the poor boy.

"Listen, son. and think about it. What would you be afraid of most, if you were that mouse?"

A tempo

K ♩ = 100

Misterioso and straight

Vln. I *pp*

Vln. II *pp* *pp*

Vla. *pp*

Vc.

Cb.

24 *molto vib.*

The musical score for measures 24-28 includes the following parts and dynamics:

- Flute (Fl.):** *pp* (measures 24-25), *p* (measure 26), *mp* (measure 27), *p* (measure 28).
- Bassoon (Bsn.):** *p* (measures 26-28).
- Vibraphone (Vib.):** *mp* (measures 26-28).
- Piano (Hp.):** *mp* (measures 26-27), *mf* (measure 28).
- Violin I (Vln. I):** *pizz.* *p* (measures 26-28).
- Violin II (Vln. II):** *pizz.* *p* (measures 26-28).
- Viola (Vla.):** *pizz.* *p* (measures 26-28).
- Violoncello (Vc.):** *mp* (measures 26-28).
- Contrabass (Cb.):** *pizz.* *mp* (measures 26-28).

The score also includes staves for Oboe (Ob.), Clarinet (Cl.), and Voice, which are currently silent.

30

Fl. *p* *mf*

Ob.

Cl. *p* *mf*

Bsn. *mp* *mf*

C Tpt.

Hn. *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf*

Cym. rub. edges together l.v. *pp* *mp*

Vib. *mp* l.v. *mf* *mp* motor on

Hp. *mp* *mf*

Voice

Vln. I *p* *mp* arco

Vln. II *p* *mp* arco

Vla. arco *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp* arco

L

38

Fl. *mp*

Ob. *mp* *mf*

Cl. *mp*

Bsn. *mp* *mf*

C.Tpt. *p* *mf*

Hn. *mp* *p* *mp* *mf*

Tbn. *mp* *p* *mp* *mf*

Voice

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mp*

Vc. *mp* *p* *mp* *mf*

Cb. *mp* *p* *mp* *mf*

46 M

Fl.

Ob.

Cl. *p* *mf* *p*

Bsn.

Timp. *pp* *p* *mp* l.v.

Cym. l.v. *pp*

Vib. *p*

Hp. *mf* *mp* l.v. *mf*

Voice

Vln. I M

Vln. II *p*

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

Vc.

Cb.

52

Fl.

Ob.

Cl.

Bsn.

Vib.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

mp *mf* *mp* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *p*

mp *mf* *p*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp

68 *molto vib.*

Fl. *mp* *f* *ppp*

Ob. *mp* *f* *ppp*

Cl. *p* *f* *p* *f* *ppp*

Bsn. *mp* *f* *ppp*

C.Tpt. *mp* *f* *mf* *ppp*

Hn. *mf* *p* *mp* *f* *mf* *ppp*

Tbn. *mf* *p* *mp* *f* *mf* *ppp*

Timp. *mp* *f* *l.v.*

Vib. *mf* *p* *mf* *mp*

Harp. *mp* *f* *mp* *pp*

Voice

Vln. I *mf* *ff* *ppp*

Vln. II *mf* *ff* *ppp*

Vla. *mp* *mf* *mf* *f* *f* *p* *pp*

Vc. *mp* *mf* *mf* *mf* *f* *ppp*

Cb. *mf* *ff* *ppp*

Chapter 4

1 straight ♩ = 117

Fl.

Ob.

Cl. *spiccato*

Bsn. *mf* *spiccato*

C Tpt.

Hn.

Tbn.

Timp.

S. D.

B. D. *l.v.* *p*

Tom-t. *Floor tom* *l.v.* *p* *l.v.* *p* *l.v.* *p*

Cym.

Glock.

Vib.

Hp.

Voice

The young man returned home again,

straight ♩ = 117

Vln. I. *spiccato* *mf* *simile* *mf*

Vln. II. *spiccato* *mf* *simile* *mf*

Vla. *spiccato* *mf* *pizz.* *mf*

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

Cb. *f* *f*

O Poco a Poco mosso

Fl.

Ob.

Cl. *mf* *f* *p*

Bsn. *mf* *f*

C Tpt.

Hn. *mp* *mf*

Tbn. *mp* *mf*

Timp. *pp* *p*

S. D.

B. D. *mp* l.v.

Tom-t. *mp* l.v.

Cym.

Vib. *mf* *f* l.v.

Hp. *mf* *f*

Voice

but this time, hiding a cat in his coat sleeve.

O Poco a Poco mosso

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *mp* arco *mf*

Vc. *f* *mp* arco *mf*

Cb. *f* *f*

17 **A tempo**

Fl. *mp* — *mf* — *f* — *ff*

Ob. *mp* — *f* — *ff*

Cl. *mp* — *f* — *ff*

Bsn. *f* — *ff*

C Tpt. —

Hn. *mp* — *f* — *ff*

Tbn. *mp* — *f* — *ff*

Timp. *mp* — *f* — *ff* l.v.

S. D. use wire mallets *mf*

B. D. *mp* l.v. *mp* simile

Tom-t. —

Cym. —

Vib. —

Hp. *mp* — *mf*

Soon after the young man entered his house, the imposter showed up himself. The look-alike said, "How dare you come back here? You are not supposed to be in this house!"

A tempo

Vln. I *mp* — *mf* — *f* — *ff*

Vln. II *mp* — *mf* — *f* — *ff*

Vla. *mp* — *f* — *ff* pizz. *f*

Vc. *mp* — *f* — *ff* pizz. *mf*

Cb. *mp* — *mf* — *f* — *ff* *mf* pizz.

25 **P** rit. *tr*

Fl. *ff*

Ob.

Cl.

Bsn.

C.Tpt. *mp* *f* *mp* *f* *f* *mp* *f*

Hn. *p* *f* *pp* *sfz* *f*

Tbn. *p* *f* *pp* *sfz* *f*

Timp. *p* *mf* *f* l.v. l.v.

B. D. *f* l.v.

Glock. *mp*

Hp. *p*

Voice

Without any words, the young man put the cat in front of him. As soon as the imposter saw the cat, his face become pale with fear. Right after the young man released the cat on the ground, the cat hissed at the imposter.

P rit. *tr*

♩ = 80 Behind the bridge IV, III, II, I, I, II, III, IV

Vln. I *p* *f* *mp* *f* *mp* *mf*

Vln. II *pizz.* *f* *arco* sul pont. sul E *mp* *mf*

Vla. *mf* *mp* *f* *arco* sul pont. *mp* *mf*

Vc. *mf* *mp* *f* *arco* *gliss.*

Cb. *mf* *f* *arco* *gliss.*

aggressive, powerful

Fl. *mf* 3

Ob. *mf* 3

Cl.

Bsn.

C Tpt.

Hn. *f* 3

Tbn. *mf* 3 *f* 3

Timp.

S. D.

B. D. *ff* simile

Tom-t. *ff* simile

Cym.

Voice

Then the cat started chasing the running imposter with aggression.

aggressive, powerful

Vln. I

Vln. II

Vla. *f* 3

Vc. *f* 3

Cb. *f*

Q

41

Fl. *mp*

Ob. *mp*

Cl. *mp < mf* *mp < mf* *mp*

Bsn. *mp < mf* *mp < mf* *mp*

C Tpt. *mf* *pp*

Hn. *mp < mf* *mp < mf* *pp* *mf* *f*

Tbn. *mp < mf* *mp < mf* *pp* *mf* *f*

Timp. *mp < mf* *pp*

B. D.

Tom-t.

Cym. *mf*

Voice

The frightened imposter tried hard to run away from the cat, but it was meaningless.

Q

Vln. I *mp < mf* *mp < mf* *mf* 6 6

Vln. II *mp < mf* *mp < mf* *mf* 3 3 3 3 3 3

Vla. *mp < mf* *mp < mf* *mf* 3 3 3 3 3 3

Vc. *mp < mf* *mp < mf* *pp* *mf* 3 3

Cb. *mp < mf* *mp < mf* *pp* *mf* 3 3

53 $\text{♩} = 126$

C.Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Timp. *mf* *p*

Voice

Then like lightning,

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *f* *f*

Vc. *mf* *f* *f*

Cb. *mf* *gliss.* *gliss.* *f* *f*



58 *rit.*

C.Tpt. *f* *ff* *mp*

Hn. *f* *ff* *mp*

Tbn. *f* *ff* *mp*

Timp. *f* *p* *f* *ff*

Hp. *mf* *f* *mp*

Voice

The cat fiercely attacked the thing and bit him on the neck.

Vln. I *f* *ff* *mf* *pp*

Vln. II *f* *ff* *mf* *pp*

Vla. *mf* *f* *f* *ff* *mf* *pp*

Vc. *mf* *f* *f* *ff* *mf* *pp*

Cb. *f* *ff* *mf* *pp*

♩ = 73
66 **R**

Fl. *p* *mf* *p* ord.-----flz.-----ord.

S. D. use wire mallets *mp* >l.v. >l.v.

B. D.

Tom-t.

Cym.

Glock. *mp* 6

Hp. *p* *mp*

Voice With a piercing shriek, the imposter turned into a large mouse.

♩ = 73
R

Vln. I *p*

Vln. II *p*

Vla.

Vc. *mp*

Cb. *p*

Fl.

Ob.

Cl.

Bsn.

Glock.

Vib.

Hp.

Voice

It was just like what the monk had said.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Vib.

Voice

The real son was robbed of his body by the animal that ate his fingernails.

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. *pp*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

C Tpt.

Hn. *p* *mf* *pp*

Tbn. *p* *mf* *pp*

Timp.

S. D.

B. D.

Tom-t.

Cym. *mp* Bell of cymbal with a snare stick, l.v.

Glock. *mp*

Vib. *l.v.*

Hp. *p*

Voice

Vln. I *p* *mf* *f* *pp*

Vln. II *p* *mf* *f* *pp*

Vla. *p* *mf* *f* *pp*

Vc. *p* *mf* *f* *pp*

Cb. *p* *mf* *f* *pp*