

# Sixteen Sesterces

-formerly Two-and-a-Half Asses-  
-later, Four Asses

Accidentals carry through the measure. Additional accidentals are used for cautionary purposes only.

Virgil Moorefield

**A**  $\text{♩} = 120$   
...a slightly deranged machine

Bass Clarinet  
Percussion (vibes)  
Electric Guitar  
Piano  
Violin  
Cello

B. Cl.  
Perc.  
E.Gtr.  
Pno.  
Vln.  
Vc.

**B**

B. Cl. *p* *cresc. poco a poco* *f*

Perc. *p* *cresc. poco a poco* *f*

E.Gtr. *p* *cresc. poco a poco* *f*

Pno. *p* *cresc. poco a poco* *f*

Vln. *p* *cresc. poco a poco* *f*

Vc. *p* *cresc. poco a poco* *f*

**C**

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

21

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

**D**

27

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

niente *mp* *f*

niente *mp* *f*

*pp* *mp* *f*

*pp* *mp* *f*

niente *mp* *f*

*p* *mp* *f*

**E**

B. Cl. *p*

Perc. *p*

E.Gtr. *p* use slide on high "E" string, double-strumming ----- *mp*

Pno. *p*

Vln. *p*

Vc. *p*

B. Cl. *mf* *p* *mf* *p*

Perc. *mf* *p* *mf* *p*

E.Gtr. *p* *mp* *p* *mp*

Pno. *mf* *p* *mf* *p*

Vln. *p* *mp* *p* *mp*

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

42

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

47

**F** **G**

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

53

B. Cl. *f*

Perc. 1.v. *(sim)*

E.Gtr.

Pno. *f* *mp*

Vln. *arco* *f con molto vibrato* *pizz.* *mp*

Vc.

58

B. Cl.

Perc.

E.Gtr.

Pno. *f*

Vln. *arco* *f con molto vibrato* *pizz.* *mp*

Vc.

62

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

*f* con molto vibrato

*mp*

arco <sup>8va</sup>

pizz.

66

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

*mf*

*f* con molto vibrato

*mf*

arco <sup>8va</sup>

**H**

I

71

B. Cl. *ff*

Perc. *ff* *mf* 6 5

E. Gtr. *ff* (accelerating vibrato) 3 3

Pno. *ff*

Vln. *ff* (accelerating vibrato) 3 3 *mf* 6

Vc. *ff* (accelerating vibrato) 3 3

76

B. Cl. *mf* 5

Perc. 6 3 7

E. Gtr. *mf* 5 5

Pno. *mf* 3 3 5 5

Vln. *mf* 5 3 6 5 5

Vc. *mf* 5



79

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

81

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

83

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

**J**

85

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

87

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

89

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

92 *deciso*  
B. Cl. *f* 3 3 3 3 3 3 3 3 3 3 *p*

92 *deciso*  
Perc. *f* 3 3 3 3 3 3 3 3 3 3 *p*

92 *deciso*  
E.Gtr. *f* 3 3 3 3 3 3 3 3 3 3 *p*

92 *deciso*  
Pno. *f* 3 3 3 3 3 3 3 3 3 3 *p*

92 *deciso*  
Vln. *f* 3 3 3 3 3 3 3 3 3 3 *p*

92 *deciso*  
Vc. *f* 3 3 3 3 3 3 3 3 3 3 *p*

**K**

96  
B. Cl.

96  
Perc.

96  
E.Gtr.

96  
Pno. *ff* *p* 3 3 3 3 3 3 3 3 3 3 *p*

96  
Vln.

96  
Vc. *p*

102

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

*f*

*f* *p sub*

105

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

to chromatic guitar

*mf*

1.v.

*mf*

*f*

**L**

(9)

109

B. Cl. *niente*  $\lt$  *mp*

Perc.

E.Gtr.

Pno. *---increasingly strident---*  
*f*

Vln.

Vc. *niente*  $\lt$  *mp*

118

B. Cl.

Perc. *mp*

E.Gtr. *ord.*  
*mp*

Pno.

Vln. *mp*

Vc.

**M**

128

B. Cl. *p* *mf* *mp* *p* *mf* *f* *mf* *p*

Perc.

E.Gtr. harmonically rich, with an overdrive bite  
e-bow: *n* *mf* *dreamlike, sempre legato* *p*

Pno.

Vln.

Vc.

**N**

139

B. Cl. inhale

Perc. Bongos: *mp* *p* rub soft mallet in slow circular motion across other g.c. head

E.Gtr. clean tube sound; pick near bridge; vary tremolo speed ca 2.5 Hz *mf*

Pno.

Vln.

Vc.

146 exhale inhale inhale

B. Cl. *p*

Perc. 146

E.Gtr. ...to 1.5 ...to 5 ca 8 Hz ...to 5

Pno. *p* *mf* *p*

Vln. *p*

Vc. *p*

154 exhale O

B. Cl.

Perc. 154 Bongos: *mp*

E.Gtr. 154 ...to 1.5

Pno. *f* 3

Vln. *ord.*

Vc. *ord.* creaking ship timbre



162

B. Cl. *p* *p* *f*

Perc. *p* *p*

E.Gtr. *p* *p* *f*

Pno. *f* *p* *f*

Vln. *pizz.* *p* *f*

Vc. *p* *p* *f*

**P**

168

B. Cl. *mp* *f* *mp*

Perc. *funky* *mf*

E.Gtr.

Pno. *sharp, angular* *mf*

Vln.

Vc. *mp* *f* *mp*

174

B. Cl. *f*

Perc.

E.Gtr.

Pno.

Vln.

Vc. *f*

179

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc. *sul pont.*

**Q**

♩=136

183

B. Cl. *f* *p* *f*

Perc. *f* *p* *f* *mf* legato, forward drive

E. Gtr. *f* *p* *f* *mf* e-bow + slide overdriven, harmonically rich sound, occasionally breaking into feedback.

Pno. *f* *p* *f*

Vln. *f* *p* *f* ♩=136

Vc. *f* *p* *f* *mf* *sul pont.* *ord.*

189

B. Cl. *mf*

Perc. *mf*

E. Gtr. *mf* \* rests in parenthesis do not indicate a break in sound: they are used to clarify beat placement only

Pno. *mf* legato, forward drive

Vln. *mf* legato, forward drive

Vc. *mf* legato, forward drive

Musical score for measures 194-198. The score includes parts for B. Cl., Perc., E. Gtr., Pno., Vln., and Vc. The key signature is two sharps (F# and C#). The percussion part features a complex rhythmic pattern with eighth and sixteenth notes. The electric guitar part has a sustained note with a tremolo effect. The piano part has a bass line with eighth notes. The violin part has a sustained chord with a tremolo effect. The viola part has a melodic line with eighth notes.

\*rests in parenthesis do not indicate a break in sound: they are used to clarify beat placement only

Musical score for measures 199-203. The score includes parts for B. Cl., Perc., E. Gtr., Pno., Vln., and Vc. The key signature is two sharps (F# and C#). The percussion part continues with a complex rhythmic pattern. The electric guitar part has a sustained note with a tremolo effect. The piano part has a bass line with eighth notes. The violin part has a sustained chord with a tremolo effect. The viola part has a melodic line with eighth notes.

204

B. Cl.

Perc.

E.Gtr. (add feedback)

Pno.

Vln.

Vc.

209

B. Cl.

Perc.

E.Gtr. fade out

Pno.

Vln.

Vc.

214

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

219

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

224

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.

Evanston, IL  
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229

B. Cl.

Perc.

E.Gtr.

Pno.

Vln.

Vc.