

# ECCLESIASTES

## OR THE PREACHER

MARK ALBURGER  
OP. 3 (1975)

### I.

INHALE VIOLENTLY SCREAM 8 SEC HIGH AS POSSIBLE

SOPRANO *fff* DESCEND IN PITCH *ff* VANITY OF VANITIES LOW AS POSSIBLE

CELLO *fff* 1 SEC 1 CELLO GLISS. OTHERS FOLLOW IN SUCCESSION CELLO & BASS LONG CLUSTER

BASS DRUM *ff* LOOSE HEAD BASSES FOLLOW LIKEWISE *pp*

VIBRAPHONE *ff* HIT A CLUSTER LET RING XYLOPHONE *f*

CHIMES *ff* HIT CLUSTER LET RING *f*

GONG & SUS CYMBAL *ff* LET RING *f*

TIMPANI *mp* HIT THREE NOTES LET RING 9 SEC 1 SEC *p* GLISS. LOW NOTE ROLL *f*

PIANO *p* LOW CLUSTER LET RING LIMITED RANGE RHYTHMIC MELODY *f*

CHINESE TEMPLE BLOCKS RHYTHMIC BEAT *f*

TOM-TOMS / BONGOS MARACAS RHYTHMIC BEAT *f*

TROMBONE (& OTHERS) *p* (NI) *f*

[TRUMPETS  
HORNS  
TUBA]

N.B. ALL PITCHES INDETERMINATE "I. VANITY"

2 SOPRANO

RATHER  
LONG  
TIME

VERY  
HIGH ALMOST  
SCREAM

SILENCE

ALL IS VA- NI- TY

TUTTI [STRINGS]

BASS  
DRUM

XYLOPHONE SAME AS PIANO  
[RHYTHMIC  
MELODY  
WITH ACCENTS  
ON HER WORDS]

CHIMES  
ON  
OCCASION

CYMBAL  
GONG  
ON  
OCCASION

TIMPANI  
ON  
OCCASION

(PREPARED  
IN SOME WAY?)

PIANO RHYTHMIC  
MELODY  
HARP ALSO?  
ON HER WORDS

ACCOMPANY  
[RHYTHMIC BEAT]

ACCOMPANY  
[RHYTHMIC BEAT]

TUTTI [WINDS]

1/2 SEC LATER

TROMBONE  
GLISS.  
FLUTTER TONGUE

SOPRANO (BLUES)

(ANGULAR ATONAL)

*p* WHAT DOES A MAN GAIN BY ALL OF THE TOIL AT WHICH HE TOILS *f*

LOW STRINGS LOW CLUSTER HIGH STRINGS CLUSTER *f*

*p* BASS DRUM

VIBRAPHONE XYLOPHONE HIGH CLUSTER *f*

CHIMES HIGH CLUSTER *f*

GONG & SUS CYMBAL *f*

TIMPANI LOW CLUSTER

PIANO HARP HIGH CLUSTER

LOW CLUSTER

LOW WINDS HIGH WINDS

LOW CLUSTER



EXTREMELY HIGH PITCHED OSCILLATING SOUND (ANY KIND(S) OF SOUND)

SOPRANO VA- NI- TY O[F]H (VA- NI- TY OF VA- NI TIES) AH HA HA OH

ALL IS CLUSTER STRINGS (MAKE SURE SOME PLAYERS ARE OUT OF TIME)

PERCUSSION ACCENT TPT I & TUBA + SHOUTED LINES

BASS DRUM A GENERATION GOES, AND A GENERATION COMES, BUT THE EARTH REMAINS FOR EVER

VIBRAPHONE/XYLOPHONE THE SUN RISES AND THE SUN GOES DOWN AND HASTENS TO THE PLACE WHERE IT RISES

CHIMES THE WIND BLOWS TO THE SOUTH, AND GOES ROUND TO THE NORTH: ROUND AND ROUND GOES THE WIND, AND ON ITS CIRCUITS THE WIND RETURNS

GONG & SUS CYM ALL STREAMS RUN TO THE SEA, BUT THE SEA IS NOT FULL. TO THE PLACE WHERE THE STREAMS FLOW, THERE THEY FLOW AGAIN.

TIMPANI ALL THINGS ARE FULL OF WEARINESS; A MAN CANNOT UTTER IT; THE EYE IS NOT SATISFIED WITH SEEING, NOR THE EAR FILLED WITH HEARING

CHINESE TEMPLE BLOCKS WHAT HAS BEEN IS WHAT WILL BE, AND WHAT HAS BEEN DONE IS WHAT WILL BE DONE; AND THERE IS NOTHING NEW UNDER THE SUN.

TOM-TOMS / BONGOS IS THERE A THING OF WHICH IT IS SAID, "SEE, THIS IS NEW"? IT HAS BEEN ALREADY, IN THE AGES BEFORE US.

MARACAS THERE IS NO REMEMBRANCE OF FORMER THINGS, NOR WILL THERE BE ANY REMEMBRANCE OF LATER THINGS YET TO HAPPEN AMONG THOSE WHO COME AFTER.

TRUMPET II FRENCH HORN II ACTIVE RHYTHMIC BEAT CLUSTER

TRMPET I FRENCH HORN I TROMBONE I

TUBA (OF) (VA) (NI) (TIES) & OTHER LOW INSTRUMENTS

WOODWINDS DISSONANT SUSPENDED CLUSTER

SOPRANO (SHOUTED)

AND A STRIVING AFTER WIND

AND A STRIVING AFTER WIND

STRINGS  
(OUT OF TUNE NOTES)

A LITTLE SOFTER

PERCUSSION  
ACTIVE RHYTHMIC PATTERN

BRASS  
ACTIVE RHYTHMIC PATTERN

WOODWINDS  
DISSONANT SUSTAINED NOTES

The score consists of ten staves. The top staff is for Soprano. The second staff is for Strings, with a thick horizontal line below the staff and a wedge-shaped dynamic marking above it. The third staff is for Percussion, with a wedge-shaped dynamic marking above it. The fourth and fifth staves are empty. The sixth staff is for Brass, with a wedge-shaped dynamic marking above it. The seventh and eighth staves are empty. The ninth staff is for Woodwinds, with a wedge-shaped dynamic marking above it. A vertical line is drawn between the second and third staves. A treble clef is at the end of the tenth staff.

SOPRANO

SPOKEN

WHAT IS CROOKED CANNOT BE MADE STRAIGHT, AND WHAT IS LACKING CANNOT BE NUMBERED

TUTTI

TUTTI

*ff*

STRINGS (PLUCK)

PITCHED  
SOUNDS  
(PERCUSSION)

PERCUSSION ([UNPITCHED INCLUDING] MARACAS)

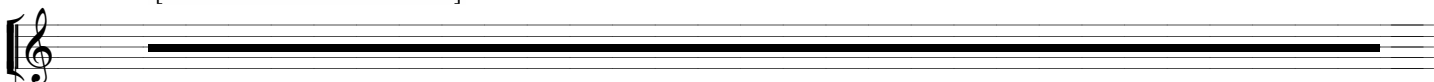
[SIREN]

OBOE[S] (OTHERS)

HARSH  
MELODY  
(12-TONE?)

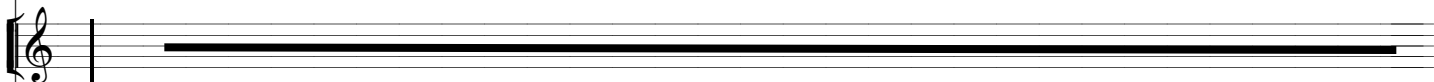
SOPRANO

[BECOMING ANY PITCHES]



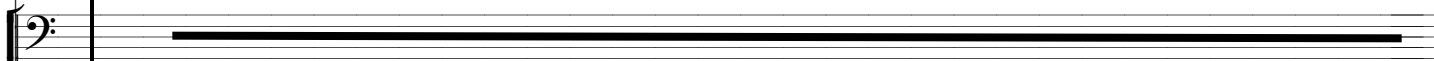
FOR IN MUCH WISDOM IS MUCH VEXATION, AND HE WHO INCREASE KNOWLEDGE INCREASES SORROW

TUTTI

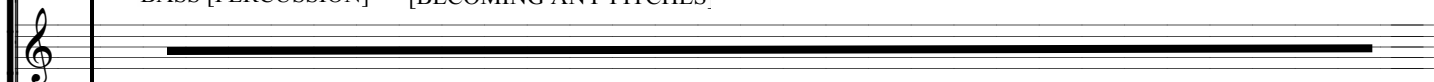


ALL STRINGS KEEP GOING [WITH PIZZICATO FIGURES]

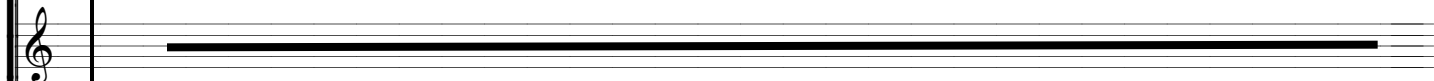
[LOW STRINGS RE-ENTER]



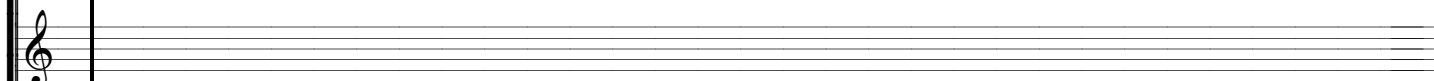
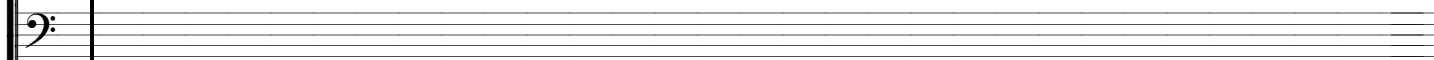
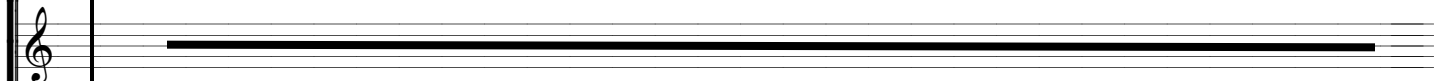
BASS [PERCUSSION] [BECOMING ANY PITCHES]



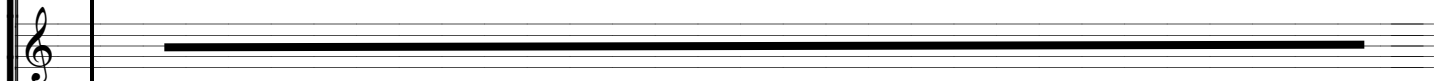
FOR IN MUCH WISDOM IS MUCH VEXATION , AND HE WHO INCREASES KNOWLEDGE INCREASES SORROW



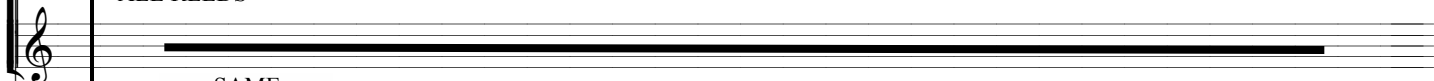
PITCHED PERCUSSION KEEP GOING [WITH UNSTABLE PITCHES AND RHYTHMS]



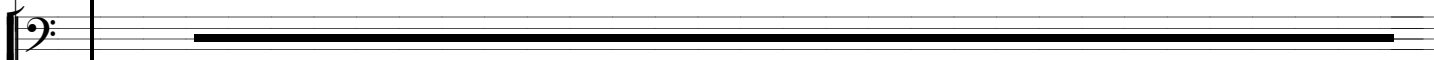
UNPITCHED PERCUSSION KEEP GOING [WITH UNSTEADY RHYTHMS]



ALL REEDS



SAME  
VARIATION[S]  
OF OBOE



This image shows a blank musical score page. It features 12 staves arranged in a system. The staves are organized into two groups of six. The first group consists of three treble clefs followed by three bass clefs. The second group also consists of three treble clefs followed by three bass clefs. Four vertical bar lines are drawn across the staves, dividing the page into five measures. The page is otherwise empty of any musical notation.