

Balázs HORVÁTH

Assemblage

for ensemble and 'soloists'

2011

to the Ensemble Modern

SCORE

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Instrumentation

Fagotto "solo"	Fg. "solo"
Corno solo	Cor. solo
Tromba "sola"	Tr. "sola"
Percussione "solo"	Perc. "solo"
Flauto (anche Flauto piccolo)	Fl.
Oboe	Ob.
Clarinetto in Sib (anche Clarinetto basso in Sib)	Cl.
Tromba in Do (anche Tromba piccola in Sib)	Tr.
Trombone	Trb.
Pianoforte	Pf.
Percussioni	Perc.
Violino	Vi.
Viola	Vla.
Violoncello	Vlc.
Contrabbasso (with 5 strings)	Cb.

Partitura in Do / All instruments are written in C (concert pitch)

Durata / Duration: ca. 14-15 min.

World premiere: *cresc.* Biennale für Moderne Musik, 2011, Hessische Rundfunk-Sendesaal, Frankfurt, 27 November 2011.

Ensemble Modern, Frankfurt conducted by Pablo Rus Broseta

Assemblage is composed for soloists and ensemble with conductor. The musicians must not only play their instruments but behave as special characters on stage.

Characters of the piece: there four "soloists" of the piece and two extra characters that have special role:

– Fg. "solo" [orchestra musician]: you must always behave as an orchestra musician who warms up with scales, plays virtuoso festoons, practices well-known parts from the orchestra repertoire for bassoon. But mostly you read newspaper at the rehearsal when you just do not have to play. Therefore prepare enough newspapers (possibly local ones) that has enough pages and good sound when you turn the pages. Also you need to improvise sometimes on the text you read. Feel free and creative within this categorization.

Instruments: bassoon and newspapers.

Clothing for the performance: you may wear normal outdoor clothes as if you have come for a rehearsal.

– Cor. solo [soloist]: you are the real (!) soloist of the music even if only for three minutes. Always behave with the knowledge of this. You are very important on stage but are not the protagonist. The other "soloists" are also important but you do not have to think of this. For you music is the only way where being a soloist is possible. At the same time (or because of this) you are a bit anxious of your solo part, therefore you sometimes look into the stage from backstage with curiosity.

Instruments: only horn.

Clothing for the performance: you may wear tails or something very elegant wear.

– Tr. "sola" [clown]: you are the strangest figure in a concert hall as clowns are rarely seen and heard there. Always play for this and try to entertain the audience but be honestly admired by what the ensemble doing. You need to play different instruments and move basicly in front of the stage. You also need to use the lids (and ratchet) left at the stage by the ensemble musicians. Once you have to walk on stage to the Fg. "solo" and try to make a warm and friendly contact to each person in the hall.

Instruments: Car-horn, trumpet (old, possibly dented, bad sounding trumpet which can be a natural trumpet, although you may play pitches that are possible only on modern-trumpet with valves), ratchet, the lids that are left at the edge of the stage by the ensemble musicians.

Clothing for the performance: you may wear a cloth of a clown or at least a clown hat (pointed high one, bowler-hat or top hat) and mainly a sponge clown nose (red one!).

– Perc. "solo" [hawker in travelling circus]: you are the hawker who sells seeds, pop-corn, chewing gum, cigarette at the travelling circus and always walks around the audience ignoring that the performance is on and they would like to watch and hear it. Musicly your percussive sounds are a constant background for the music from the stage. Basicly you must improvise freely using the small gadgets and toy-instruments. Sometimes your music is written rhythmically but the instrumentation is up to you.

Instruments: small percussion instruments, toy-instruments, gadgets that have different sounds, e.g. shell-chime, ratchet, maracas, castanet, etc. Feel free to find instruments and be creative. What you definitely have to have is: toy-drum, small music box (playing a tonal harmonic melody, a sack filled with coins). All these instruments should be placed on a flat that is hung on your neck. You can have small tables around the audience where you can change them and choose new ones.

Clothing for the performance: you may wear a cloth of a hawker (white pinafore and white baseball cap).

– Cond.: you are only a conductor of the piece and have no any special rule. You are quite a passive person of this performance (SORRY FOR THIS!). Try to give a fluent timing of the piece and accompany the "soloists".

Instruments: drum major (tambourmajor).

Clothing for the performance: you may wear a simple elegant concert wear.

– VI. [wanna be conductor]: however you are not soloist in musical sense and are not intended to be one as you have a personality of an actor, you feel being the most important in this piece. As the piece goes on you behave different from the other ensemble musicians. You show signs to the audience, you are very proud of any simple sound you play and you stand up as a soloist (once almost playing a solo, once standing up to receive the ovation that goes for the Cor. solo).

Instruments: only violin.

Clothing for the performance: you may wear a simple elegant concert wear.

The form of the piece: *Assemblage (1)* is built up of four scenes with intermezzi and introduction. The sections follow each other attacca.

Introduction – March: however, this is the beginning of the piece in the score, the Fg. "solo" and the VI. must be on-stage earlier as if they were just preparing for the next piece. The Fg. "solo" must read a newspaper, the VI. must tune his instrument shortly before the others enter. The ensemble enters with the March. The first in the line is the conductor who gives tempo with a drum major (tambourmajor) of a marching band. The ensemble musicians follow each other in a line, the penultimate person is the Perc. "solo", the ultimate is the Tr. "sola". The Perc. "solo" and the ensemble perc. player play the toy-drum (little drums with stupid timbre used by children to play with), the Tr. "sola" plays an old, possibly dented, bad sounding trumpet (that can be a natural trumpet). All the others have a pair of lids of cooking pan as pair of symbals. They must be crashed. Everybody is marching towards the stage on the right side of the audience, passing them. The exact rhythm of the drums and lids and also the steps are notated in the score. You must repeat the given section until you reach the stage. (Because of the different steps of the conductor and the rest of the musicians, the conductor steps on the stage earlier than the others. The Tr. "sola" should pile up with the Perc. "solo" in front of him sometimes, than by playing little bit slower than the others and he can arrive to the stage later. By reaching the stage, put your lids down on the edge of the stage near the stairs in a pile, so that the Tr. "solo" can use it later. All the following instructions can be seen in the score from m. 9. The ensemble musicians must take their place at POSITION 1 and be ready to play. Tr. "sola" takes his place standing by the stage, Perc. "solo" starts walking around the audience.

Scene 1 – Lines & dots: this section is about musical lines and dots. Step by step the audience must understand that the soloists are representing special characters and personalities. Each scene has some moments (measures) when something irrelevant happens. After the irrelevant measures keep playing the music as is nothing has happened. About the irrelevant measures: see below. The Conductor's staff in this scene is representing the tempo changes between the two borders (quarternote = 40-100).

Inter 1: "discussion" between Tr. "sola" and the ensemble. The Tr. "sola" must always react on the ensemble chords, while Perc. "solo" is already preparing the next section.

Scene 2 – Fragmented swing: the section is started by the shouting (counting numbers, giving tempo) of Tr. "sola". This section is based on simple swing elements fragmented in four tempo relations (basic pulsation equals eighth-note – e.g. measure 83; eighth-note triplet – e.g. measure 93; quarter-note – e.g. measure 99; dotted quarter-note – e.g. measure 107). The section ends by quick fading out, while the Fg. "solo" plays an accompanying material from *Petrushka* by I. Stravinsky.

Inter 2: "discussion" between Tr. "sola" and Fg. "solo" then Cor. "solo". As soon as the Tr. "sola" recognizes he music, joins (in any transposition), but immediately catches the sight of the Cor.

"solo" offstage and invites him on stage. (Cor. "solo" was "by the way" looking on stage sometimes in Scene 2.) As Cor. "solo" came on stage, Tr. "sola" shouts (counting numbers, giving tempo) which is the sign for the Cond. to start Scene 3.

Scene 3 – Solo of the horn player: this section is a real big solo for the horn so everybody accompanies him. (In Scene 3 VI. starts acting more and more.) The section must be performed so that at the end (m.) the audience starts applauding. To promote the applause the ensemble musicians must also applaud (by clapping and slapping the music stands with the bow). See the details in the score.

Inter 3 – Fake end: following Scene 3 the Cor. solo and the ensemble together with the conductor must behave as if the piece was over. Use all the usual manners for this. VI. behaves the opposite of the ensemble (see the score) while Fg. "solo" and Perc. "solo" keeps doing what they did earlier. (Fg. "solo" practise warming-up scales and exercises, Perc. "solo" keeps playing free materials and walking around the audience.) From m. 272 all ensemble musicians (except VI.) and the Cond. move to POSITION 2 (that is back to the audience for musicians and facing the audience for Cond.). Do not hurry but be quick. As soon as you took your place there, start Scene 4.

Scene 4 – Mix: this section is the mix of all the musical (and sometimes theatrical) elements of what has been heard already in the piece. Play all the (musical and theatrical) characters as before. The piece ends with Perc. "solo" finishing the melody of his music box and stopping. With that wait for the applause. In case there is no applause, promote it with Cond. standing the musicians up, etc. Follow instructions of the score at the end.

Irrelevant moments:

- m. 64: Tr. "sola" strikes the lids down off the stage. By this noise Fg. "solo" starts practicing, all the others freeze. Tr. "sola" plays a marching figure to conceal his embarrassment. This signal is the sign to continue.
- m. 150: the music stops unexpectedly hence the Fg. "solo" can be heard practicing. The music continues by the conductor's sign unexpectedly again.
- m. 208: the music stops by VI. standing up and staying (motionlessly) as he would play a big solo as well. Everybody is staring at him and freezing. The music continues by the sitting down action of VI.
- m. 248-257: Fg. "solo", Tr. "sola" and Perc. "solo" join Cor. solo to play a quartet, so they behave now as "normal" musicians.
- m. 286: freeze with the sound and motion you have just played.
- m. 288: freeze with the sound and motion you have just played or what is written.
- m. 289: this rest is basically something out of the piece. Behave as if you were actually not performing a piece or just before it.
- m. 313: the music does not stop this time but something else happens by the shouting (counting numbers) of Tr. "sola": play the given material in approximately the given tempo (without conducting). Do not fit to the tempo of the Tr. "sola" counting! Play as if you were an amateur children's orchestra ("bad" utterance, not sharp rhythms, etc.). Continue their music (with Cond.) as if nothing has happened.

The most important rule for the piece is that the performers must always be very creative. You can sometimes find out new gestures, behavior forms that you can use for your character even if it is not given in the score.

Spatial setup of the ensemble and soloists (for details see the drawing)

- Ensemble and conductor:

POSITION 1: normal ensemble setup in the front of the stage. Piano must be fixed on the left side so that the player can see Cond. from both positions. Percussion instruments behind the ensemble so that for POSITION 2 the player must simply turn back to the other instruments. The rest of the ensemble must have chairs relatively in the same setup (see drawing).

POSITION 2: normal ensemble setup back to the audience, inverse of POSITION 1. However the piano stays at the same position throughout the whole piece.

– Vl.: **one** music stand for the whole piece. Sit for POSITION 1 so that you can see the Cond. from this place also when ensemble is in POSITION 2.

– Fg. "solo": **one** music stand – sitting all the time as on orchestra musician in the front left corner of the stage. Sit in the angle that you can be seen by the audience and you see Cond. in both ensemble POSITION 1 and 2.

– Cor. solo: **two** music stands.

#1 at the soloists position on the right side of the stage (right front from the ensemble in POSITION 1).

#2 offstage but close to the entrance at right so that you can read the music on it when you are just about to come on stage or leave it.

– Tr. "sola": **two** or **three** music stands.

#1 scores put on the stage (maybe without stand) next to the lids. When you use these sheets you should see the conductor at least partly.

#2 in front of the right side of the stage facing the audience (not symmetrically with #3 stand). In this position you need a **monitor**. You can share this monitor with Perc. "solo" #5

#3 in front of the left side of the stage facing the audience. In this position you need a **monitor**. You can share this monitor with Perc. "solo" #1

– Perc. "solo": c. **five** music stands. You may use no music stand if you can have your sheet music and instruments on your hung flat. If it is too much to carry, use the small tables, music stands and monitors.

#1 left from the audience, near to the stage. In case you need a **monitor**, use the one for Tr. "sola" #3

#2 left and behind the audience with **monitor**. You may have a small table here for some instruments to change.

#3 behind the audience (and a little bit to right) with **monitor**. You may have a small table here for some instruments to change.

#4 right and behind the audience

#5 right from the audience, near to the stage (not symmetrically with 1) stand). In case you need a **monitor**, use the one for Tr. "sola" #2

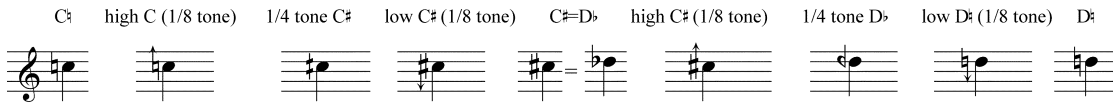
The music stand signs– #1, #2, etc. – are basically suggestions for Cor. solo and Tr. "sola". The music stand signs in bracket are only suggestions or repetitions of the previous sign. **Arrow + #1** means to move to the given music stand. **#1/#2** means that you can choose between the given positions. For Perc. "solo" they serve as a possible plan for walking around the audience.

NB monitor sign on the setup drawing is a square with cross in it.

Explanations of the special signs

Tutti

The series of microtones used in the piece can be seen below. The arrow shows approximately 1/8 tone difference:



The numbers above the staves show the position of the beat within a bar. This helps to follow the score in case the bar is partly empty.

When there is only one line-staff in the score, it refers to either special instrument (e.g. Plastic bottle, Ratchet, etc.) or text information on theatrical activity. The dashed line after the text shows how long you need to continue the given action.

The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*). This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques or the mutes used by the brass players. (In Scene 4 – Mix the dynamics of the following ensemble musicians (fl, ob, cl, tr, trb, perc, vla, vlc, cb) must be taken into consideration so that the musicians play further from and back to the audience. Therefore the dynamic levels should be raised with 1-2 degrees.)

Woodwinds

Instruments and special objects needed:

Fl.	Flauto grande, Flauto piccolo, 2 Lids of cooking pot.
Ob.	Oboe, 2 Lids of cooking pot, Plastic flacon (to blow in).
Cl.	Clarinetto in Sib, Clarinetto basso in Sib, 2 Lids of cooking pot.

Special signs:



Blow air into the instrument using the given finger-key.
Follow the pitches with the tension of the mouth so that the direction of the filtered sounds is clearly audible.



The arrow shows shift from one position to the other.



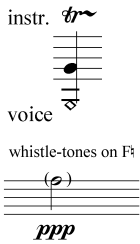
Blow into the instrument (or Plastic flacon). When "t" or "p" is given, blow / say the given consonant.



Tongue-pizzicato (Fl.)



Multiphonic sound where the given pitch dominates (it should be a rather harmonic multiphonic).



Hum the given pitch (the rumboid notehead) into the instrument while playing the other note (ordinary notehead). (Cl.)

Whistle-tones on the overtones of the given pitch (Fl.)



For any other special sign see the text above in the score.

Brass

Instruments and special objects needed:

Tr.

Tromba in Do, Tromba piccola in Sib, 2 Lids of cooking pot, Plastic flacon (to blow in), mutes: whisper (also for Tr. picc.), wawa (harmon with stem), harmon (without stem), straight.

Trb.

Trombone, 2 Lids of cooking pot, Plastic flacon (to blow in), mutes: wawa (harmon with stem), straight, plunger, cup.

Special signs:



Blow air into the instrument using the given finger-key.

Follow the pitches with the tension of the mouth so that the direction of the filtered sounds is clearly audible.



The arrow shows shift from one position to the other.



Blow into the instrument (or Plastic flacon). When "t" or "p" is given, blow / say the given consonant.



"Pop" / slap the mouth-piece with the palm of the hand while playing the given notes with the right hand.



Gestopft; ord.: closed (with hand); ordinarily (Cor.)



Open; closed (wawa or harmon mute – Tr., Trb.) – keep the position until the next new sign



The number shows which valve combination to use with the tuning ring to achieve the slide (only for tr.).



Play the given valves without blowing anything – only valve-noise.



The mouthpiece must be slightly removed from the lips that some of the air run away beside the lips.



Make the sound yowling with pressed lips.



Mime (pretend to be) playing the given figures above the string (Tr. "sola").



For any other special sign see the text above in the score.



Very low or very high sound (any pitch)

Piano

Instruments and special objects needed:

Piano opened for playing also on the strings, 2 Lids of cooking pot, 2 *plectrums* (for playing directly on the strings), Plastic flacon (to blow in).

Special signs:



The romboid shaped notehead always means actions directly ont he strings. Pizz.: pluck the given strings (with finger if there is no other indication). This sign is also used for *gliss.* across the strings. And knuckling the string fith fingernail.



Scratch the string lengthwise (with plectrum or fingernail as the indication shows).



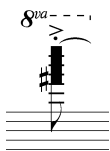
The arrow shows shift from one position to the other.



Blow into the Plastic flacon. When "t" or "p" is given, blow / say the given consonant.



Mute the strings with your hand while playing. The result is a dry click or knock with some pitch.



Cluster approx. between the given notes



For any other special sign see the text above in the score.

Percussion Instruments and special objects needed:

Instruments: *Toy drum* (little drums with stupid timbre used by children to play with), *Glockenspiel*, *Marimba* (5 octaves), *Styropor* (2 pieces to rub to each other), *2 Timpani* (a lower and a higher one), *Piatto on Timpani* (place the cymbal upside down on the Timpani and play tremolo on it, while moving the pedals for glissando approximately between the given notes), *Piatto sospeso* (Suspended Cymbal), *Sizzle Cymbal*, *Cowbells* (d', f-sharp', g-sharp'), *Police whistle*, *Tamburo piccolo* (con corde), *Snares of Tamburo piccolo* (scratch / *gliss.* across the snares of an upside down turned Snare Drum), *Xylofono* (ossia use the *Marimba* an octave higher), *4 Beer-cans* (c. 5-liter), *Gran Cassa* (Bass Drum), *Vibraphone* (with motor), *2 Crotales* (c'', a'), *Hi-hat*, *Tam-tam (small)*.

Beaters: *hard beater, soft beater, hard mallet, medium hard mallet, soft mallet, hot rod, wooden stick, brush, 2 Plastic Maracas (as beater on 4 Beer Cans), arco* (bow), *superball, metal stick*.

Notation of the Percussioni (ensemble):

POSITION 1

Toy-drum
Beat the toy-drum hanging in your neck

steps

Glsp.

Mar.

Styropor

Timp.

(with extreme low pitches)

(with extreme high pitches)

Ptto. on Timp
(on the drumhead upside down, beat the cymbal)

Ptto. sosp.

Cowbells

Police whistle

Sizzle

Tamb. picc.

Snares of Tamb. picc.

POSITION 2

Xylo.

4 Beer-cans

Vibr.

Ptto. sosp.

Sizzle

G. C.

Crot.

Hi-hat

Tam-tam (small)

beat open

beat closed

stamp closed

Special signs:



The arrow shows shift from one position to the other.



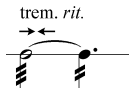
Stop-beat

ét

Etouffez: mute the sound (stop the vibration of the instrument).



Rub the instrument (generally with a circular motion).



The arrow show rapid to-and-fro rubbing of the instrument (not a circular motion!) for the given note-duration.



For any other special sign see the text above in the score.

Strings

Instruments and special objects needed:

VI.

Violin, mute, 2 Lids of cooking pot.

Vla.

Viola, mute, 2 Lids of cooking pot.

Vlc.

Cello, mute, 2 Lids of cooking pot.

Cb.

Double-bass, mute, 2 Lids of cooking pot.

Special signs:



Circular bowing



The arrow shows shift from one position to the other.



Pressured bow (valid only for the signed note or frase). The end is signed by 'ord.'



Short lengthwise bow motion. The arrow shows the direction following the pitches: arrow right up means bow moves toward ponticello, arrow right down means bow moves toward tasto. In case a real pitch (usual notehead) is used, play a little bit of normal bow direction too. In case there is a pitch given (normal notehead), play this note. In case you see flageolet (romboid notehead), touch the string at the given pitch (or anywhere if not defined).



Play on the bridge (whitenoise)!

sul III
col legno



Beat the string with the bow following the given pitch (touch the string with l.h. fingers). Ricochet gliss should be done with the bow. Follow the direction of the dots. *Ricoch. gliss* down means that the bow moves from approx. the given pitch towards the fingers. (The empty square noteheads always represent quarter-note or eighth-note in rhythm.)



Very low or very high sound (any pitch); very high flageolet.

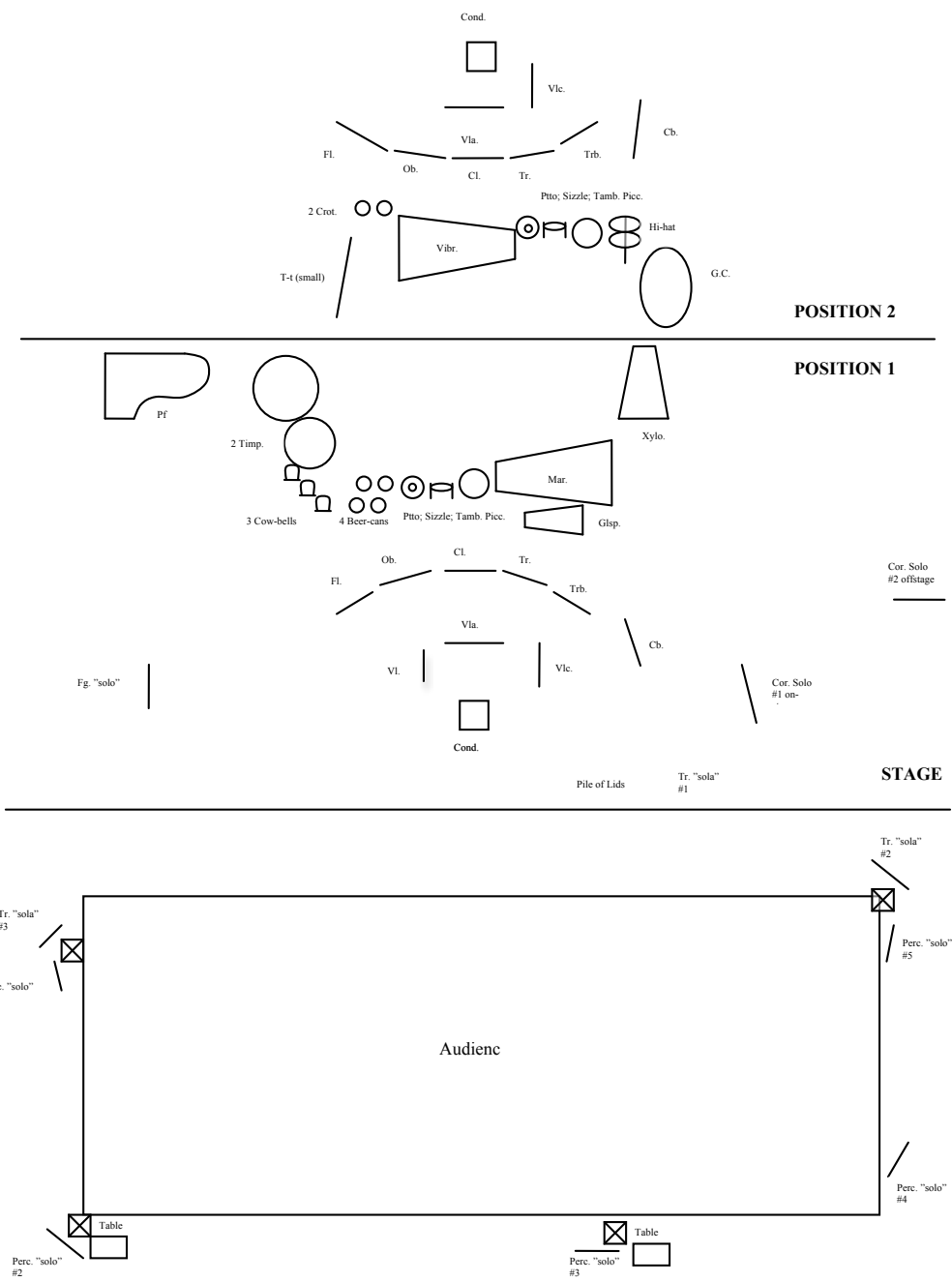


Mime (pretend to be) playing the given figures above the string



For any other special sign see the text above in the score.

Spatial distribution of the 'soloists' and the ensemble



Assemblage

Introduction - March

Balázs HORVÁTH
(* 1976)

$\text{♩} = 90$

Read newspaper as an orchestra musician at the rehearsal when they do not have to play. -----

Offstage

Fagotto "solo" [orchestra musician]

Corno solo in Fa [soloist]

Tromba "sola" (in qualsiasi trasposizione) [clown]

f *Tr.*

Toy-drum *wooden stick*
Beat the toy-drum hanging in your neck

Percussioni "solo" [hawker in travelling circus]

Steps

$\text{♩} = 90$

Move drum major up and down

Conductor

Steps

f

Play the lid of cooking pot as if cymbals

Flauto (anche Flauto piccolo)

Steps

f

Play the lid of cooking pot as if cymbals

Oboe

Steps

f

Play the lid of cooking pot as if cymbals

Clarinetto in Si^b (anche Clarinetto basso in Si^b)

Steps

f

Play the lid of cooking pot as if cymbals

Tromba in Do (anche Tromba piccola in Si^b)

Steps

f

Play the lid of cooking pot as if cymbals

Trombone

Steps

f

Play the lid of cooking pot as if cymbals

Pianoforte

Steps

Toy-drum *wooden stick*
Beat the toy-drum hanging in your neck

Percussioni

Steps

Tune the violin

Violino [wanna be conductor]

f

Play the lid of cooking pot as if cymbals

Viola

Steps

f

Play the lid of cooking pot as if cymbals

Violoncello

Steps

f

Play the lid of cooking pot as if cymbals

Contrabbasso

Steps

As you get on stage, do as follows:

Fg. "solo"

Tr. "sola" *poco meno mosso degli altri* ("improvise" with these kind of marching figures, KEEP your tempo) When you understand the signs of the violinist, sadly stop by the stage and listen/watch the ensemble with admiration #1

Perc. "solo" Keep playing march-like elements, change to free materials and walk around the audience

5 6 7 8 9 10

Cond. Put your drum major down by the music stand

Fl. STOP

Ob. STOP

Cl. STOP

Tr. STOP

Trb. STOP

Pf. STOP

Perc. STOP

VI. *con sord.* *pp* *glissando*

Vla. STOP

Vlc. STOP

Cb. STOP (attacca)

Scene 1 - Lines & dots

Fig. "solo" $\text{♩} = 80$ $\frac{4}{4}$ $\frac{3}{4}$ Keep reading, turn the page sometimes (audibly)-----

Tr. "solo" $\text{♩} = 80$ $\frac{4}{4}$ $\frac{3}{4}$ Listen/watch the ensemble with admiration.
Walk here and there so that you can see and hear better.
Get closer to the Lids-----

Perc. "solo" $\text{♩} = 80$ $\frac{4}{4}$ $\frac{3}{4}$ Play your instruments freely and walk around the audience
(Use soft, high sounding instruments, e.g. small bells, chimes, wood-blocks, etc.)-----

Cond. $\frac{4}{4}$ POSITION 1 $\frac{3}{4}$ START cond.!

11 12 13 14

All ensemble musicians: POSITION 1

Fl. Fl. picc. pp pp

Ob. pp pp

Cl. pp pp

Tr. con sord. wawa Tr. picc. $mf (= pp)$ mf

Trb.

Pf.

Perc. Glsp. hard mallet mf dolce sempre l.v.

VI. sul II vibr. (pp) senza vibr. pp sul I pp

Vla. con sord. pp pp

Vlc. con sord. pp

Cb.

G. P.

Fg. "solo" Stop reading 1 2 3 4 Keep reading, turn the page sometimes (audibly) -----

Tr. "sola" 1 2 3 4 Turn to the audience and watch them with admiration in your eyes, -----

Perc. "solo" Keep playing free materials and walk (as if nothing happened) -----

G. P.

15 16 17

Cond. 4/4 3/4 4/4

Fl. *pp* 3 6

Ob. *pp* 3 7

Cl. *pp* 3 6

Tr. *mf*

Trb.

Pf.

Perc. *mf* 3 *ét*

Vi. *pp* 3 *p*

Vla. *pp* 6

Vlc. *pp* *p*

Cb.

Fig. "solo" *4/4* *2/4* *4/4* *accel.* *rit.* $\text{♩} = 100$

Tr. "sola" *4/4* *2/4* *4/4* Then turn back and listen again

Perc. "solo" *4/4* *2/4* *4/4*

Cond. *4/4* *2/4* *4/4* *18* *19* *20* *rit.* $\text{♩} = 100$

Fl. *pp* *pp* *pp*

Ob. *p* *pp*

Cl. *p* *pp* *p*

Tr. *mf* *mf*

Trb.

Pf. *pp* *pp* *pp* *plectrum gliss. across strings* *glissando* *glissando* *glissando*

Perc. (Glsp.)

Vi. *p* *pp*

Vla. *pp* *pp*

Vlc. *pp* *pp*

Cb.

The score is for measures 21 and 22 in 4/4 time. A tempo marking of $\text{♩} = 60$ is present at the top. The conductor's part shows a 4/4 time signature and a long arrow indicating a sustained tempo. The instruments and their parts are as follows:

- Fg. "solo"**: Empty staff.
- Tr. "sola"**: Empty staff.
- Perc. "solo"**: Empty staff.
- Cond.**: Shows 4/4 time signature and a long arrow.
- Fl.**: Measure 21 has a sixteenth-note run with a slur and a fermata. Measure 22 has a half note with a *p* dynamic.
- Ob.**: Measure 21 has a triplet of sixteenth notes with a *pp* dynamic. Measure 22 has a sixteenth-note run with a slur and a fermata.
- Cl.**: Measure 21 is silent. Measure 22 has a sixteenth-note run with a slur and a fermata, marked *pp*.
- Tr.**: Measure 21 has a sixteenth-note run with a slur and a fermata, marked *mf*. Measure 22 is silent.
- Trb.**: Empty staff.
- Pf.**: Measure 21 has a glissando. Measure 22 has a glissando with a *pp* dynamic.
- Perc.**: Measure 21 has a quarter note, a quarter note, and a quarter note. Measure 22 has a quarter note, a quarter note, and a quarter note.
- VI.**: Measure 21 has a half note with a *p* dynamic and a fermata, followed by a sixteenth-note run with a slur and a fermata, marked *pp*. Measure 22 has a sixteenth-note run with a slur and a fermata, marked *pp*.
- Vla.**: Measure 21 is silent. Measure 22 has a half note with a *p* dynamic and a fermata, followed by a sixteenth-note run with a slur and a fermata, marked *pp*.
- Vlc.**: Measure 21 is silent. Measure 22 has a sixteenth-note run with a slur and a fermata, marked *pp*.
- Cb.**: Empty staff.

accel. ♩ = 90 *rit.* ♩ = 50 *accel.* ♩ = 75 *rit.*

Fig. "solo" 7/8 1 3/4 2/4 2/4

Tr. "sola" 7/8 1 3/4 2/4 2/4

Perc. "solo" 7/8 1 3/4 2/4 2/4

accel. ♩ = 90 *rit.* ♩ = 50 *accel.* ♩ = 75 *rit.*

25 26 27 28 29

Cond. 7/8 2/4

Fl. *"air"* *p* Plastic flacon *mf* *"pop"* 3 *f* *muta in Ob.*

Ob. *prepare Plastic flacon* *mf*

Cl. *"air"* *p* *slap* *mf* *tongue- "air" STOP*

Tr. *"air"* *p* *tongue- "air" STOP* *mf* *"air"* *mf* *"pop"* 3 *f*

Trb. *5* *glissando* *6* *p* *accenti irregolari* *sim.*

Pf. *prepare Plastic flacon*

Perc. *Styropor* *trem. rit.* *mf* *p*

VI. *flag.* 5 *glissando* 6 *p* *touch the string at the given overtones (noise)* *mf* *knock on the body of the instr. with the tension-screw of the bow*

Vla. *flag.* 5 *glissando* 6 *p* *touch the string at the given overtones (noise)* *mf* *knock on the body of the instr. with the tension-screw of the bow*

Vlc. *Short lengthwise bow motion* *pp* *f* *col legno batt.* 3 *mp* *mf* *knock on the body of the instr. with the tension-screw of the bow*

Cb. *Short lengthwise bow motion* *ff* *mf*

Fig. "solo" ♩ = 50 rit. ♩ = 40 accel.

Tr. "sola" 4/4 3/4

Perc. "solo" 4/4 3/4

Cond. ♩ = 50 rit. ♩ = 40 accel.
30 31 32 33 34
4/4 3/4

Fl. *mf* *p* ord. "t" "t" *mf* *p*

Ob. *f* blow the water out of a finger-hole *pp* ord. *pp* *mf*

Cl. *f*

Tr. "air" *mf* "pop" *f* *mf* slap ord. *p* glissando

Trb. *mf* *p* *pp* glissando

Pf. Plastic flacon tongue- "air" STOP *mf* "t" *mf* *p* 2 plectrum gliss. across strings *pp*

Perc. (Styropor) *mf* *p* Glsp. hard beater *p* glissando

VI. senza sord. on the bridge *mf*

Vla. senza sord. on the bridge *mf*

Vlc. senza sord. on the bridge *mf* col legno tratto *p* glissando

Cb. on the bridge *mf* sul IV flag. *mf* pizz. behind the bridge *pp*

♩ = 90
♩ = 100
rit.

Fg. "solo" 4/4

Tr. "sola" 4/4

Perc. "solo" 4/4

♩ = 90
♩ = 100
rit.

35 36 37 38

Cond. 4/4 3/4

Fl. *mf* 3/4

Ob. 3/4

Cl. *mp* 3/4

Tr. *mf* 3/4

Trb. 3/4

Pf. *f* 3/4

Perc. *f* 3/4

Archi: beat the string with the bow following the given pitch approximately.
 (The gliss. is the result of the ricochet motion. Touch the string with l.h. fingers)

VI. *f* 3/4

Vla. *f* 3/4

Vlc. *mf* 3/4

Cb. *f* 3/4

Fig. "solo" $\text{♩} = 75$ rit. $\text{♩} = 60$ accel. $\text{♩} = 80$

Tr. "solo" #2 Car-horn f Tr. ff #1 Listen/watch the ensemble with admiration. Walk here and there so that you can see and hear better. Get closer to the Lids.

Perc. "solo" $\text{♩} = 75$ 39 40 rit. $\text{♩} = 60$ 41 accel. $\text{♩} = 80$ 42 43

Cond. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. picc. mp f frull. pp

Ob.

Cl.

Tr.

Trb.

Pf. mf mf $8va$ glissando

Perc. (Gfsp.) (mp)

Vi.

Vla. $ric. gliss.$

Vlc. $ric. gliss.$

Cb. $ric. gliss.$

Fg. "solo" $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Tr. "sola" $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Perc. "solo" $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Cond. 44 45 46
 Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ muta in Fl. grande
 Ob. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ prepare Plastic flacon
 Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Tr. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ muta in Tr. in Do
 Trb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Pf. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ gliss. on the keys with nails (DO NOT press keys!)
 Perc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ Mar. hard beater on the resonator tubes
 Vl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ batt. ricochet glissando
 Vla. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ batt. ricochet glissando
 Vlc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ batt. ricochet glissando
 Cb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ batt. ric. gliss. ricochet glissando ric. gliss. ricochet glissando

Fig. "solo" *rit.* $\text{♩} = 70$ *accel.* $\text{♩} = 90$ *rit.* $\text{♩} = 60$
 Start to turn the pages of the newspaper more and more instead of just reading and be also louder

Tr. "solo"

Perc. "solo" *f*
 Try to play "solo" to the audience with very short figures (sometimes using swing patterns)

Cond. 47 48 49 50 51
rit. $\text{♩} = 70$ *accel. rit.* $\text{♩} = 90$ $\text{♩} = 60$

Fl. grande
 tongue-pizz. +
mp
 "air" 3 7
pp \leftarrow *mp*

Ob.
 Plastic flacon
 "t"
p
 "t"
p

Cl.
 "air" slap-----
f (= p)
 "air" 3
mp

Tr. in Do
 "air"
 "t"
mp

Trb.
 3
mp

Pf.
pp mute
 3
poco
 5 3

Perc.
 Timp. wooden stick
 very edge
 3 3
p

Archi: always short lengthwise bow motions
arco
mf
arco
mf
 3
mf

VI.
mf

Vla.
mf

Vlc.
 3
mf

Cb.

accel. $\text{♩} = 90$ *rit.* $\text{♩} = 70$ **Tempo rubato** ($\text{♩} = 60-80$) *rit.* $\text{♩} = 60$

Fg. "solo" $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tr. "sola" $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. "solo" $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

accel. $\text{♩} = 90$ *rit.* $\text{♩} = 70$ **Tempo rubato** ($\text{♩} = 60-80$) *rit.* $\text{♩} = 60$

52 53 54 55 56

Cond. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *mf* *mp* *mp* *p* "slap" "air" *mp* "air"

Ob. "t" "t" *p* "t" "t" *p* "t" "t" *p*

Cl. *pp* "slap" "air" *pp* *mp*

Tr. *mp* *mp* *pp* "slap" "air" *mp*

Trb. *mp* *mp* *mp*

Pf. *p* *p* *p* *p*

Perc.

Vl. *mf* *mf* *pp* ord. molto sul pont.

Vla. *mf* *pp* ord. molto sul pont. *mp*

Vlc. *mf* *mp* *mp*

Cb. *p* *p* *p* *p*

knock the string with the flat of the fingernail (molto sul pont.)

sim. 0

accel. ♩ = 80

Fg. "solo" 4/4

Tr. "sola" 4/4

Perc. "solo" 4/4

accel. ♩ = 80

57 58 59 60

Cond. 4/4

Fl. *mp* *mp* *f* *f* *f*
muta in Ob.
remove the reed!
ord.
tongue-pizz.

Ob.

Cl. *mp* *pp*
ord.
frull.
glissando

Always play the pitch a semitone higher than written and use the given valve (always containing [3]) with the tuning ring to slide up

Tr. *mp (= pp)* *mp* *mp* *mf*
ord.
frull.
glissando

Trb. *mp* *mp (= pp)* *p* *mf* *mp (= pp)* *mf*
ord.
frull.
glissando

Pf. *mf*

(Timp.) *p* *p* *mf* *mf*
very edge
glissando
edge

Vi. *pp* *f* *f*
molto sul pont.
pizz.

Vla. *mp* *f* *f*
pizz.

Vlc. *mp* *f* *f*
pizz.

Cb. *p* *p* *f* *f*
sim.
0
behind the bridge
slow arpeggio

ca. 10 sec.

Being alarmed by the noise, throw the newspaper down and start to play warming up exercises and scales - -

poco accel.

Fg. "solo"

Tr. "sola"

Perc. "solo"

poco accel.

61 *62* *63* *64*

Cond.

ca. 10 sec.

STOP cond.!
Freeze
(playing, moving, conducting)

All ensemble musicians:
Freeze (playing, moving, conducting)

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

Vl.

Vla.

Vcl.

Cb.

♩ = 90

Play shorter and shorter scales and keep more rests between them

Fg. "solo"

Tr. "sola"

Perc. "solo"

♩ = 90

Keep playing free materials and walk (as if nothing happened)

Cond.

65

66

67

68

3 START cond.!
4 Right after the trumpet signal

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

Vi.

Vla.

Vlc.

Cb.

remove mute from Tr. picc.

senza sord.

Ptto. on Timp
(on the drumhead upside down.
beat the cymbal)
soft mallet

gliss. *ét* *mf*

(pizz.)

(pizz.)

(pizz.)

arco

arco

arco

arco

arco

flageolet glissando

Fig. "solo" *rit.* ♩ = 80 *rit.*

Tr. "sola" #1 Find the ratchet on the stage, examine it with curiousness-

Perc. "solo"

69 *rit.* ♩ = 80 *rit.* 70 71 72

Cond. 

Fl. *p* *p* *p*

Ob. *p* *p* put the reed on!

Cl. *p* *p* *p* *p*

Tr.

Trb. *p* *p* *gliss.* *gliss.*

Pf. *mf* *mf* *mf* *mf*

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

Vl. *poco sul pont.* *nat.* *sul pont.* *molto sul pont.*

Vla. *poco sul pont.* *nat.* *sul pont.* *molto sul pont.*

Vlc. *poco sul pont.* *nat.* *sul pont.* *molto sul pont.*

Cb. *sul pont.* *nat.* *molto sul pont.*

Inter 1

♩ = 60

Finish practicing

Fig. "solo"

Tr. "solo" *Ratchet* *fff*

Perc. "solo" Try to play "solo" to the audience (using swing patterns)-
(Use "jazzy" toy instruments, e.g. toy-drum, small cymbal upside down, etc. with brush!)

Cond. 73 74 75 76 77

Fl. *ord.* *frull.* *frull.*

Ob. *with reed* *ord.* *frull.* *tongue-STOP*

Cl. *ord.* *frull.* *ff*

Tr. *con sord. straight* *frull.* *prepare harmon mute!* *frull.*

Trb. *con sord. straight* *ord.* *frull.* *vibr. lento*

Pf.

Perc. *Ptto. sosp. metal stick*
hold the stick vertically and scratch the surface of the cymbal softly
p *sf*

Vl. *gliss.* *sf* *p* *ord.* *sul IV* *ord.* *sf*

Vla. *sf* *p* *ord.* *sul IV* *ord.* *sf*

Vlc. *ord.* *vibr. lento* *sf* *nat.*

Cb. *ord.* *0* *ord.* *sf*

Fig. "solo"

Tr. "sola" (Ratchet) Tr. Ratchet Tr. *mf*

Perc. "solo" *f* *fff* *f* *f*

Cond. 78 79 80 81

Fl. frull. *sf* *ff* *mp*

Ob. vibr. *sf* *f* *p* *mp*

Cl. *sf* *f* *mp*

Tr. senza sord. *sf* con sord. harmon *f* "pop" *f*

Trb. con sord. plunger *sf* vibr. *f* *f (-mp)*

Pf. *p* *f* *p* *f* pizz.

Perc. Mar. wooden handle of soft mallet *p* *f* *f* keep the stick vertically STOP

VI. ord. sul pont. *sf* *f* *mp* *p* *ff* col legno batt. *f*

Vla. ord. *sf* *f* *ff* col legno batt. *f*

Vlc. ord. *sf* *ff* *ff* col legno batt. *f*

Cb. ord. *sf* *f* *ff* col legno batt. *f*

Scene 2 -Fragmented swing

♩ = 70

(in the previous tempo)

Practice well-known orchestral bassoon parts, mainly short or middle-long ones. Play only for max. 1-2 sec. then keep longer rests. Sometimes stop it and read the newspaper. Endeavor to play when the ensemble has rest (see the bracket above the staff).

Fg. "solo"

mp

Cor. solo

#2 Look into the stage time by time to check whether you should come in or no (till measure 149)

Tr. "sola"

ff
Count with the feeling of success (as you could play the previous note together with the ensemble)
Shout in English:
1 2 3 4
mf

Perc. "solo"

Keep playing swing-patterns in the given tempo. When you have rest, move and walk along. Always play the music to specific persons as if selling peanuts, chips, pop-corn, etc. to them. Sometimes stop playing and look around to decide where you want to move the next time. If you hear a longer silence in the ensemble, you may play for that time.

Listen to the ensemble - if you hear any special or characteristic motif or figure that you like, imitate it (mf). Only short motives are to be played and always be active. Leave enough rest between the figures you play. Walk left and right in front of the stage so that you can hear different instruments. You can go on the stage and move among the musicians disturbing them a little bit.

♩ = 70

Cond.

82 83 84 85 86 87 4
STOP cond.! START cond.!

Fl.

mf, frull., mf, mf, pp, f

Ob.

bisbigl., mp, mf

Cl.

mf, fp, f, f, f

Tr.

ord., mf (=p), ff, shake

Trb.

mf, fp, f, mf, mf, f

Pf.

mf, ord., mf, mf, mf

Perc. (Mar.)

soft mallet, glissando, wooden handle of mallet, mf, mf, mf

VI.

sul III arco, gliss., mf, mf, mf, f

Vla.

sul pont. arco, mf, p

Vcl.

pizz., mf, mf, mf, f

Cb.

pizz., arco, gliss., mf, pp, f, f, f

Fig. "solo"

Tr. "sola" (#2 - #3)

Perc. "solo"

Cond. 88 89 90 91

Fl. *mf* *p* *f* *mf* *f* frull.

Ob. *mp* *f* *mp* bisbigl. *gliss.* bisbigl.

Cl. *f* *f* *f*

Tr. *mf* *mf* *f* shake

Trb. *mf* *mf* *f*

Pf. *mf* *mf* *f*

Perc. *mf* *mf* soft mallet *glissando*

Vi. *f* *mp* *ff* *f* *vibr.* *ricochet* *gliss.*

Vla. *f* *p* *molto* *f* *vibr.*

Vlc. *mf* *mf* *f* *mf*

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

Fig. "solo" _____
 Tr. "sola" _____
 Perc. "solo" _____
 Cond. 92 93 94 95
 Fl. *p < f* *mf* *mf* *mf*
 Ob. *mp* *frull.* *p* *mf* *gliss.* *mf* *mf*
 Cl. *f* *f* *ff*
 Tr. *f* *frull.* *p* *mf* *frull.* *frull.* *p* *p*
 Trb. *f* *frull.* *frull.* *frull.* *gliss.* *gliss.* *mf*
 Pf. *mf*
 Perc. *mf* *soft mallet* *gliss.* *mf* *soft mallet glissando* *mf*
 Vl. *mp* *frull.* *frull.* *mf* *ricochet* *gliss.* *p*
 Vla. *p* *f* *sul pont. glissando* *mp* *ord.* *sul pont.* *gliss.* *p*
 Vlc. *mp* *sul III* *glissando* *gliss.* *glissando* *vibr. lento* *mp*
 Cb. *gliss.* *glissando* *gliss.* *glissando* *vibr. lento* *mp*

Fig. "solo"

Tr. "sola"

Perc. "solo"

96 97 98 99 100

Cond.

Fl. *f* *mp* *mp* *mf* *vibr.*

Ob.

Cl. *mp* *mp* *mf* *bisbigl.*

Tr.

Trb. *mp* *mp* *f* *mp* *f* *mp* *mp* *vibr.*

Pf. *mf* *mp* *mp* *ff* *mf* *mp*

Perc. *mp* *mp* *ff* *p* *mf*

Vi. *mf* *mp* *mp* *mf* *vibr.*

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

Vlc. *mp* *mf*

Cb. *mp* *mf* *mf*

The score is for measures 101 to 105, marked with a 4/4 time signature. The instruments and their parts are as follows:

- Fg. "solo"**: Flute solo, rests.
- Tr. "solo"**: Trumpet solo, rests.
- Perc. "solo"**: Percussion solo, rests.
- Cond.**: Conductor's part, includes measure numbers 101, 102, 103, 104, 105, and a large **4** at the end of the staff.
- Fl.**: Flute, starts with a triplet of eighth notes in measure 101, then rests.
- Ob.**: Oboe, plays with vibrato in measure 101, then triplet eighth notes in measure 102, and rests.
- Cl.**: Clarinet, plays triplet eighth notes in measure 101, then triplets of eighth notes with *frull.* (trills) in measure 102, and rests.
- Tr.**: Trumpet, rests in measure 101, then triplet eighth notes in measure 102, and rests.
- Trb.**: Trombone, rests in measure 101, then triplet eighth notes in measure 102, and rests.
- Pf.**: Piano, rests in measure 101, then *mf* gliss. across strings in measure 102, and rests.
- Perc.**: Percussion (Mar.), plays a rhythmic pattern in measure 101, then rests.
- VI.**: Violin I, plays with vibrato in measure 101, then rests.
- Vla.**: Violin II, plays with vibrato in measure 101, then rests.
- Vlc.**: Viola, plays with vibrato in measure 101, then rests.
- Cb.**: Cello, plays with vibrato in measure 101, then rests.

Key performance markings include dynamics (*mf*, *f*, *mp*, *ff*, *p*), articulation (*vibr.*, *frull.*, *gliss.*), and technical instructions like *frull.* and *ord.*

Fig. "solo"

Tr. "sola"

Perc. "solo"

Cond. 106 107 108 109

Fl. *frull.* *glissando* *f > p* *p < f* *p < f* *p*

Ob. *p* *mp* *gliss.* *mp* *bisbigl. lento* *mp*

Cl. *Cl. basso in Sib* *f* *gliss.* *f* *vibr. lento* *vibr. lento* *frull.* *bisbigl. lento* *f > p*

Tr. *p* *f* *frull.* *p*

Trb. *f* *f* *frull.* *p* *f >*

Pf. *mf* *gliss. across strings* *mf* *mf* *glissando* *mp* *p* *mf* *mp* *p*

Perc.

Vl. *ord. ricochet* *glissando* *f* *mp < f* *mp < f* *mf* *gliss.* *mf* *sul pont.* *pp* *mf* *gliss.* *nat.* *gliss.*

Vla. *mf* *gliss.* *mf* *gliss.* *pp* *glissando*

Vlc. *pizz.* *vibr.* *mf* *beat* *arco vibr.* *mf* *vibr.*

Cb. *pizz.* *gliss.* *vibr.* *mf* *arco vibr.* *mf* *vibr.* *mf* *vibr. lento*

Fig. "solo"

Tr. "sola"

Perc. "solo"

Cond. 110 111 112 113

Fl. *p* *mf* *p*

Ob.

Cl. *muta in Cl. in Si \flat* *Cl. in Si \flat* *mp* *mf* *mf*

Tr.

Trb. *mf* *mf*

Pf. *mf* *f* *mf*

Perc. (Mar.) *wooden handle of mallet* *mf* *f*

Vi. *(sul pont.)* *p* *ord.* *mp*

Vla. *ord.* *mp* *mf* *mf* *p* *ord.* *sul pont.* *p*

Vcl. *pizz.* *p* *f* *mf* *mf*

Cb. *pizz.* *gliss.* *p* *f* *mf* *mf*

Fg. "solo"

Tr. "sola"

Perc. "solo"

114 115 116 117

Cond.

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

VI.

Vla.

Vlc.

Cb.

The score consists of 15 staves for different instruments and a conductor part. Measures 114-117 are marked. The instruments and their parts are:

- Flute (Fl.):** Measures 114-117, dynamics range from *mf* to *mp*. Includes a *frull.* (trill) in measure 115.
- Oboe (Ob.):** Measures 114-117, dynamics range from *mf* to *p*.
- Clarinet (Cl.):** Measures 114-117, dynamics range from *f* to *ff* in 114, *mf* in 115, *mf* in 116, and *p* in 117. Includes *frull.* markings.
- Trumpet (Tr.):** Measures 114-117, dynamics range from *mf* to *pp*. Includes *frull.* markings.
- Trumpet/Bass (Trb.):** Measures 114-117, dynamics range from *ff* to *p*.
- Piano (Pf.):** Measures 114-117, dynamics range from *mf* to *p*.
- Percussion (Perc.):** Measures 114-117, includes *alissando* and *soft mallet* markings. Dynamics range from *f* to *p*.
- Violin (VI.):** Measures 114-117, dynamics range from *mf > p* to *p*. Includes *sul pont.* and *ricochet* markings.
- Viola (Vla.):** Measures 114-117, dynamics range from *p* to *ord.* (order).
- Violoncello (Vlc.):** Measures 114-117, dynamics range from *mf* to *p*.
- Contrabass (Cb.):** Measures 114-117, dynamics range from *mf* to *mf*.

Fg. "solo"

Tr. "sola"

Perc. "solo"

118 119 120 121 122

Cond.

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

(Mar.)

Perc.

VI.

Vla.

Vlc.

Cb.

The score is a page of a musical score for measures 118 through 122. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Trombone (Trb.), Piano (Pf.), Percussion (Perc.), Violin I (VI.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute part starts with a dynamic of *mf* and ends with *ff*. The Oboe part is marked *p* and *mf*. The Clarinet part starts with *fp* and ends with *mp*. The Trumpet part is marked *p* and *mf*. The Trombone part starts with *f p* and ends with *p*. The Piano part has dynamics ranging from *p* to *mp*. The Percussion part includes a mallet part marked *f* and *p*. The Violin I part starts with *p* and ends with *ff*. The Viola part starts with *p* and ends with *mf*. The Violoncello part starts with *p* and ends with *mp*. The Contrabass part starts with *p* and ends with *mf*. Various performance techniques like *bisbigl.*, *glissando*, *vibr.*, *vibr. lento*, *slap*, and *frull.* are indicated. Measure numbers 118, 119, 120, 121, and 122 are clearly marked above the staves.

Fg. "solo"

Tr. "sola"

Perc. "solo"

123 124 125 126

Cond.

Fl. *ff* *mp* *mp* *f* *mf* *frull.*

Ob. *p* *p* *p* *p* *mf*

Cl. *mp* *mp* *mp* *f* *fp*

Tr. *p* *p* *p* *p* *p* *p*

Trb. *p* *mf* *mp* *fp* *fp*

Pf. *mf* *mf* *mf* *mf*

Perc. *mf* *f* *f* *mf* *wooden handle of mallet*

Vl. *mp* *mf* *mf*

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

Vlc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Fig. "solo"

Tr. "sola"

Perc. "solo"

Cond. 127 128 129 130 131

Fl. *p < f* *mf* *mf* *mf* *mf* *glissando*

Ob. *p* *mp* *mp* *mp* *mf* *bisbigl.* *bisbigl.*

Cl. *mp* *mf* *f* *mp* *mf* *bisbigl.*

Tr. *sub. mf* *p* *mf* *mp* *frull.* *vibr.* *frull.* *mf*

Trb. *mf* *mf* *mp* *mp* *ff > mf* *vibr.*

Pf. *mf* *p* *mf* *mf* *mf* *mf*

Perc. (Mar.) *mf* *mp >* *p* *soft mallet*

VI. *mf* *p* *mf* *f* *mp* *p* *f* *p* *glissando* *vibr.*

Vla. *p* *mf* *p* *mf* *p* *mf* *mp* *glissando* *vibr.*

Vlc. *mf* *mf* *mf* *mf* *glissando*

Cb. *mf* *mf* *mf* *glissando* *glissando* *gliss.*

Fg. "solo"
 Tr. "sola"
 Perc. "solo"
 Cond. 132 133 134 135
 Fl. *f* *f* *mf* *mf*
 Ob. *f* *p*
 Cl. *mf* *ff* *f* *p*
 Tr. *mp* *p* *p* *p*
 Trb. *p < f* *fp* *mp*
 Pf. *mf* *mf* *p* *mf*
 Perc. *mf* *f > mp* *mf* *mf*
 Vl. *mf* *mf* *mf*
 Vla. *mf* *p* *p* *p*
 Vlc. *mf* *mf* *mf* *f*
 Cb. *mf* *mf* *f*

Musical score for measures 132-135. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Trombone (Trb.), Piano (Pf.), Percussion (Perc.), Violin (Vl.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various dynamic markings (e.g., *f*, *mf*, *p*, *ff*, *fp*, *f > mp*) and articulations (e.g., *glissando*, *frull.*, *trem.*, *gliss.*, *ord.*, *slap*, *vibr.*, *bisbigl.*, *shake*). Performance instructions include "wooden handle of mallet" for the Percussion part. The score is divided into four measures, numbered 132, 133, 134, and 135.

Fg. "solo"
Tr. "sola"
Perc. "solo"

136 137 138 139

Cond.
Fl.
Ob.
Cl.
Tr.
Trb.
Pf.
Perc.
VI.
Vla.
Vlc.
Cb.

sf *p* *f* *mf*

mf *p* *pp* *p*

f *p* *f* *mf* *f* *mf* *f* *mf*

p *mf* *mp* *p* *f* *mf*

pp *mp* *f* *mf*

p *mf* *mp* *p* *p* *mp*

mf *mf* *f* *p* *p* *f* *p*

mp < *f* *p* < *mf* *f* *gliss.* *mp* *mf* > *p* < *f*

glissando *mp* < *f* *gliss.* *p* < *f* > *mp* *glissando* *p* < *f* > *mp* *glissando* *mp* < *p*

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

f *glissando* *gliss.* *mf* *gliss.* *slap* *mf* *slap* *mf*

f *glissando* *gliss.* *mf* *gliss.* *slap* *mf*

bisbigl. lento *frull.* *(on beat)* *vibr.* *vibr.*

gliss. *frull.* *gliss.* *frull.* *gliss.* *frull.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

Fig. "solo"

Tr. "sola"

Perc. "solo"

140 141 142 143 144

Cond.

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

Vl.

Vla.

Vlc.

Cb.

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

f *p* *p* *p* *mf*

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

frull. *vibr.* *mf* *p* *mf*

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

mp *p* *mf* *mf* *mf* *mf* *mf* *mf*

p *mf* *mf* *p* *f*

vibr. *glissando* *gliss.* *gliss.* *gliss.* *f* *f* *f*

p *f* *p < mf* *f*

ord. *glissando* *mf* *f*

ord. *glissando* *glissando* *glissando* *mf* *f* *ff* *f*

Fg. "solo" _____

Tr. "sola" _____

Perc. "solo" _____

Cond. 145 146 147 148 **3/4**

Fl. *f* *mp < f* *mf* *f*

Ob. *p* *p* *mf* *mf* bisbigl.

Cl. *f* *f* *mf* *fp* *mf*

Tr. *p* *p* *p* *mp* *p*

Trb. *mf* *mf* *fp* *mf*

Pf. *(mf)* *f* *mf* *mf*

Perc. (Mar.) *f* *mf* *mf* *mf* wooden handle of mallet

VI. *f* *f* *mp < f* *mf* *f* *p* *< f*

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

Vlc. *f*

Cb. *f*

ca. 15 sec.

Fig. "solo" *solo*

Cor. solo Offstage

Tr. "solo" Walk up to fg. solo and listen to him carefully

Perc. "solo" Freeze (playing, moving)

Cond. **3/4** 149 **3/4** 150 **3/4**
 frull. *f* *mf* *f* *mf*
 All ensemble musicians: Freeze (playing, moving, conducting)
 Freeze (playing, moving)
 muta in Fl. pice.

Fl. *f* *mf*

Ob. *p* *p* *mf*

Cl. *f*

Tr. *f*

Trb. *f*

(8^{va})

Pf. *f*

Perc. *mf* *glissando*

VI. *p < f* *f* *mf* *pizz.* *arco*

Vla. *f*

Vlc. *f*

Cb. *gliss.*

Fg. "solo"

Tr. "sola" Listen to fg. solo and start playing some figures that fits to his music

Perc. "solo" Keep playing swing-patterns

Cond. **3/4** **2/4** **3/4**
 Fl. *Fl. picc.* *mf* *mp* *mf* *mf*
 Ob.
 Cl. *f* *ff* *f* *f*
 Tr. *mp* *f* *mf* *mf*
 Trb. *f* *ff* *mf* *f*
 Pf. *f* *f* *f* *f*
 Perc. (Mar.) *f* *f* *f* *f*
 Vl. *f* *ff* *mf* *f* *mp* *f > mp*
 Vla. *mf* *f* *mp* *f* *mf* *p*
 Vlc. *f* *f* *f*
 Cb. *f* *f*

Fig. "solo" *grottesco*
mf

Tr. "sola"

Perc. "solo" Fade out

Cond. 154 155 156 157

Fl. *muta in Fl. grande* *Fl. grande* *frull.*
mf *mf* *mf*

Ob. *bisbigl.* *bisbigl.*
mf *p* *p* *p*

Cl. *frull.* *frull.*
fp *mp*

Tr. *vibr.* *vibr.* *glissando*
p *p* *p*

Trb. *frull.* *glissando*
mf *f* *p*

Pf. *mf* *mf* *mf* *mf*

Perc. *glissando* *soft mallet*
f *mf* *p*

VI. *glissando* *glissando* *ricochet* *glissando*
mf *p mf* *p mf* *mp*

Vla. *f* *glissando* *sul II e III* *glissando*
f *mf* *mf* *p*

Vlc. *f* *mp* *mp*

Cb. *f* *mp* *glissando*
f *mp* *mf*

Inter 2

Fg. "solo" *cantabile sentimentalmente*

Tr. "sola" Recognize the music played by fg. solo and join: *p*

Cond. 158 159 160 161 **STOP cond.!**

Cl. *bisbigl.* *mp* *sf*

Trb. *p* *ff*

Pf.

Perc. (Mar.) *mp*

Vi. *p* *glissando*

Vla. *p* *gliss.*

Vlc. *vibr.* *mf* *slap*

Cb. *vibr.* *mf* *glissando*

Fg. "solo" ca. 5 sec. Stop playing by seeing the Cor. solo coming on stage ca. 5 sec.

Cor. solo COME in

Tr. "sola" 1 2 3 Catch sight of the cor. solo Give cue to Fg. solo to stop then wave the Cor. solo to come on-stage

Cond. 162 163 164 ca. 5 sec. ca. 5 sec.

Scene 3 - Solo of the horn player

♩ = 108

Fg. "solo" Read newspaper, turn the pages loudly

Cor. solo #1

Tr. "sola" Go to the lids, collect and pile up the lids you stroke earlier and prepare one pair for yourself

Perc. "solo" Shout on your mother-tongue: *
1 2 3 4

(#2 - #3 - #4)
Collect (previously prepared) instruments in the hall then play them freely while walking up and down.
Occasionally you need to follow the Cor. solo (see the score)

♩ = 108

Cond. 165 166 167 168 169

3/4 **4/4** **START cond.!** **2/4** **4/4**

Fl. *mf* \rightarrow *p*

Ob. *pp*

Cl. *mf* \rightarrow *p*

Tr. (con sord. harmon) $\left[\begin{smallmatrix} 2 \\ 3 \end{smallmatrix} \right]$ *ff* (= *mf*) *mf* (= *p*)

Trb. con sord. cup *mf* (= *p*)

Pf. pizz. *f* *mp*

Perc. Mar. hot rod *mf*

VI. sul III - *mf* \rightarrow *p*

Vla. *mf* \rightarrow *p*

Vlc. *p*

Cb. *p*

* in case your mother-tongue is German or English, count in Hungarian (egy, két, há', négy; pronounce in English: edj, kate, ho(w), nedj)

Fig. "solo"

Cor. solo

Tr. "sola"

Perc. "solo"

Cond.

170 171 172 173

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

VI.

Vla.

Vlc.

Cb.

fp *f* *f* *f*

p *f* *mf* *p*

p *f* *mf* *p*

p *f* *mf* *p*

mf *ff (= mf)* *f* *mf*

mf *ff (= mf)* *f* *mf*

p *f* *pp*

f

pp *f* *f* *f*

mf *f* *f* *f*

pp *f* *f* *f*

pp *f* *f* *f*

gestopft *glissando*

tongue-pizz. *"air"*

"air"

slap

slap

ord. 3 *p secco*

Cowbells *medium hard mallet*

sul pont. *ord.* *"solo" pizz.* *sim.*

gliss. *pizz.* *sul pont.* *ord.* *col legno batt.*

gliss. *sul pont.* *ord.* *col legno batt.*

gliss. *pizz.* *glissando*

Fig. "solo" Turn the page visibly and loudly Turn the page visibly and loudly

Cor. solo *mp* *glissando* *ff* *mp* *glissando* *ff* *f*

Tr. "sola" *f* #1 Lids Crash the lids

Perc. "solo"

Cond. 174 175 176 177 178

Fl. *ff* ord. 3

Ob. *ff* ord. 3

Cl. *p* "air" *ff* ord.

Tr. *p* "air" *ff* ord.

Trb. *ff* ord.

Pf. *p* *p* *mf* *p*

Perc. *p* *p* *ff* Police whistle *f* Timp. with palm of hand

VI. *p* *ff* *ff* ord.

Vla. *p* *ff* *ff* ord.

Vlc. *p* *ff* *ff* ord. pizz. *mf*

Cb. *p* *ff* *ff* pizz. *mf*

Fig. "solo" Keep reading, turn the page sometimes (audibly)- - - - -

Cor. solo frull.

Tr. "sola" Bow proudly Keep packing up the lids - - - - -

Perc. "solo"

179 180 181 182 183

Cond.

Fl. tongue-pizz.

Ob.

Cl. slap 3

Tr. senza sord. slap 3 slap "p"

Trb. slap 3 slap voice

Pf. pizz. 3

Perc. (Timp.) Mar. soft mallet wooden handle of mallet keep the stick vertically

VI. arco ord. pizz. col legno batt. Show any sign to the audience arco

Vla. arco ord. pizz. col legno batt. nail-pizz. arco

Vlc. arco pizz. col legno batt. nail-pizz. arco

Cb. arco pizz. col legno batt. nail-pizz. arco

Fig. "solo" *mf* *Keep reading, turn the page sometimes (audibly)*

Cor. solo *f > p* *f > p* *f* *f (= mp)* *f > p*

Tr. "sola"

Perc. "solo"

184 185 186 187 188

Cond.

Fl. *mf* *ord.* *mf* *"air"* *mf*

Ob. *mf* *mf* *"air"* *mf*

Cl. *mf* *ord.* *mf* *"air"* *mf*

Tr. *con sord. harmon* *ord.* *ff (= mf)* *senza sord.* *"air"* *mf*

Trb. *ord.* *mf* *mf* *"air"* *mf*

Pf. *pp* *ord.* *mf* *fingernails* *knock on 2 different wooden surfaces of the piano lid or the body of the piano*

Perc. *Ptto. sosp.* *brush* *Sizzle* *mf* *Tamb. picc.* *brush* *center* *edge* *mf*

VI. *poco* *poco* *poco* *ord.* *col legno* *tratto* *sul IV (touch the string with L.H.)* *mf*

Vla. *f* *mf* *sul III e IV* *1/2 flag. gliss.* *mp*

Vcl. *f* *arco* *sul III e IV* *1/2 flag. gliss.* *mp*

Cb. *f* *sul II e III* *flageolet glissando* *mp*

Fig. "solo" STOP

Cor. solo frull. *f* *f* *f > mp* *f* *f > mp* *f* *f > mp* *f* *f > mp*

Tr. "sola" STOP

Perc. "solo" STOP

Cond. 189 190 191 192 193 **3/4**

Fl. *mp* muta in Fl. picc.

Ob. *mp*

Cl. *mp*

Tr. *mp* muta in Tr. picc.

Trb. *mp*

Pf.

Perc. (Tamb. picc.) *p* center edge

Vla. *p* flageolet glissando

Vlc. *p* flageolet glissando

Cb. *p* flageolet glissando

Fig. "solo" *ff* *ff* *5* STOP

Cor. solo *f* *ff* *5* (*sic!*) *f > mp* *f* *f > mp* *f* *f > mp* *f*

Tr. "sola" *sf* STOP

Perc. "solo" *f* *5* STOP

Cond. 194 195 196 197 198

Fl. *ff* *ff* *5*

Ob. *ff* *ff* *5*

Cl. *ff* *ff* *5*

Tr. *ff* *ff* *5* muta in Tr. in Do

Trb. *p*

Pf. *ff* *ff* *5*

Perc. Xylo, ossia: Mar. (8va) *ff* *ff* *5*

VI. *f* *col legno batt.* *sf* *"soloistic!" arco* *p*

Vla. *f* *col legno batt.* *sf*

Vlc. *f* *col legno batt.* *sf*

Cb. *f* *col legno batt.* *sf*

Turn the page but turn it back immediately
 1 2 3 1 2 3 sim. 2 3 sim. 2 1 sim. 2 1 sim. 2

Fig. "solo"

Cor. solo
 frull. $f > mp$ $f (=p)$ $f > mp$ f f f f f f

Tr. "sola"
 Move towards the Car horn but move back immediately before touching it
 1 2 3 1 2 3 sim. 2 3 sim. 2 1 sim. 2 1 sim. 2

Perc. "solo"
 Start walking but move back one step after your first step forward
 1 2 3 sim. 2 3 sim. 2 1 sim. 2 1 sim. 2

Cond. 199 200 201 202 203

Fl.

Ob. p

Cl.

Tr. *Tr. in Do con sord. wawa* $mf (=p)$

Trb.

Pf.

Perc. Styropor mp mp sim.

Vl.

Vla. arco molto sul pont. pp

Vlc. arco molto sul pont. pp

Cb.

ca. 10 sec.

G. P.

Fig. "solo" *sim.* 1 2 3 | *sim.* 1 2 3 | 5 | 1 2 | *sim.* 1 2 3 | Each musician stares at the violinist and freeze

Cor. solo *mp* 3 | *mp* 3 | *mp* 3 | *mp* 3 | Each musician stares at the violinist and freeze

Tr. "sola" *sim.* 1 2 3 | *sim.* 1 2 3 | *sim.* 1 2 | *sim.* 1 2 3 | Each musician stares at the violinist and freeze

Perc. "solo" *sim.* 1 2 3 | *sim.* 1 2 3 | *sim.* 1 2 | *sim.* 1 2 3 | Each musician stares at the violinist and freeze

ca. 10 sec.

STOP cond.! G. P.
Freeze

Cond. 204 205 206 207 208

Fl. Each musician stares at the violinist and freeze

Ob.

Cl. *p*

Tr. *con sord. cup frull.*

Trb. *p (=ppp)*

Pf.

Perc.

VI. *pp* sul IV Stand up "solo" Keep the bow above the string as if just starting a huge solo, be motionless!

Vla. *pp* sul IV

Vlc. *pp* sul III

Cb. *pp* sul II arco

Fig. "solo" *sim.* 1 2 3 *sim.* 1 2 3 *sim.* 1 2 3 *sim.* 1 2 3

Cor. solo *gestopft* *gliss.* *f (=mp)* *f* *f* *f* *glissando* *glissando*

Tr. "sola" *sim.* 1 2 3 *sim.* 1 2 3 *sim.* 1 2 3 *sim.* 1 2 3 #2 Car-horn *f*

Perc. "solo" *sim.* 1 2 3 *sim.* 1 2 3 *sim.* 1 2 3 *sim.* 1 2 3

Cond. 209 210 211 212 213 214
START cond.! 2/4 3/8 4/4

Fl. *pp* 5

Ob. *mf* blow the water out of a finger-hole

Cl. *p* 3

Tr. *p* *gliss.* *gliss.* *glissando* *gliss.*

Trb. *p*

Pf. *p*

Perc. (Styropor) *mp* *sim.*

VI. Sit down *f* *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Keep reading, turn the page sometimes (audibly) -----

Fig. "solo" 1 2 3 4

Cor. solo *ff* *f* *ff* *fff* *ff*

Tr. "sola" Keep packing up the lids. (#1)
When finished, listen the Cor. solo carefully

Perc. "solo" Play your instruments freely while walking up and down. (#2 - #3)
Occasionally you need to follow the Cor. solo (see the score) -----

Cond. 215 216 217 218

Fl.

Ob. ord. *p* *p* *p* *p* *p* *p*

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

Tr. muta in Tr. picc.

Trb. *mf (=p)* *mf* *mf* *mf* *mf*

Pf. *f* fingertips gliss. across strings

Perc. Timp. superb. *p* *f* *p* *f*

Vl. poco sul pont. 5 → ord. *p* *f* *p* *f* *p* *f*

Vla. sul tasto *p* *p* *p* *p* *p* *p*

Vlc. poco sul pont. sul IV gliss. *p* *f* *p* *f* *p* *f*

Cb. poco sul pont. sul II *p* *p* *p* *p* *pizz.* *p*

Fig. "solo"

Cor. solo

Tr. "sola"

Perc. "solo"

Cond.

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

Vi.

Vla.

Vcl.

Cb.

frull.

vibr.

ff

f

ff

f

219

220

221

222

(senza sord.) Tr. picc.

glissando

glissando

ff (= *mf*)

< f

ff fist beat

f

(8^{va})

4 Beer-cans
hard mallet

mf

sub.

ff *p*

p

f

p

ord.

arco

p

f

p

Fig. "solo" *mf* secco

Cor. solo *f* frull. *mf* (=pp) *mf*

Tr. "sola"

Perc. "solo"

Cond. 223 224 225 226

Fl. muta in Fl. grande *mf* Fl. grande

Ob. *mf*

Cl.

Tr. remove mute from Tr. in Do

Trb. *ff* *senza sord.* ossia: *mf*

Pf. *ff* fingernails *gliss. across strings* *mf* *ord.*

Perc. *Mar.* hard mallet *mf*

VI. *ff* *pizz.* *ord. arco* *mf*

Vla. *ff* *pizz.* *ord. arco* *mf*

Vlc. *ff* *pizz.* *ord. arco* *mf*

Cb. *ff* *pizz.* *ord. arco* *mf*

Show any sign to the audience (if you wish so) instead of playing any of the notes

Fig. "solo" 1 2 3 4 Keep reading, turn the page sometimes (audibly) -----

Cor. solo *mf* *mf* *mf*

Tr. "sola"

Perc. "solo"

Cond. 227 228 229 230 231 $\frac{3}{4}$ $\frac{2}{4}$

Fl. *ff* muta in Fl. picc.

Ob. *ff* *mp*

Cl. *mf* *ff* *mf*

Tr. *mf* *ff* frull. *p* muta in Tr. in Do

Trb. *ff* con sord. plunger *mf* *p* glissando

Pf. *ff*

Perc. (Mar.) *ff* *mf*

VI. *ff* *pp* *f* *pp* *f* sul pont. ord. sul pont. sul IV ord. glissando *mf* *p*

Vla. *ff* *pp* *f* *pp* *f* sul pont. ord. sul pont. sul IV ord. glissando *mf* *p*

Vlc. *ff* *pp* *f* *pp* *f* sul pont. ord. sul pont.

Cb. *ff* *pp* *f* sul pont.

Fg. "solo"

Cor. solo

Tr. "sola"

Perc. "solo"

Cond.

Fl.

Ob.

Cl.

Tr.

Trb.

Pf.

Perc.

VI.

Vla.

Vlc.

Cb.

Keep reading, turn the page sometimes (audibly) -----

Fg. "solo" *ff*

Cor. solo *mf* < *ff* free impro 1 2 3 4 5 Give cue to Tr. solo *mp* secco

Tr. "sola" #2
Play any middle or middle high pitch always immediately after the Cor. solo (8 signals) -----

Perc. "solo" ----- Continue the previous music -----

Cond. 237 238 239 240 241 242

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Tr. "pop" *mf* *ff*

Trb. "pop" *mf* *ff* senza sord.

Pf. *mf* *ff*
plectrum
scratch the string lengthwise
8^{vb}

Perc. *mf* *mf* marc. 5
Tamb. picc.
wooden stick
4 Beer-cans
hard mallet

Vl. *mf* *pp* *ff*
ord.
only one single crack
ord.

Vla. *mf* *pp* *ff*
ord.
only one single crack
ord.

Vlc. *mf* *pp* *ff*
ord.
only one single crack
ord.

Cb. *mf* *ff*
ord.
ord.

Musical score for page 57, featuring various instruments including Flute, Oboe, Clarinet, Trumpet, Trombone, Percussion, Violin, Viola, and Cello. The score is divided into measures 243, 244, and 245. The conductor's part (Cond.) is positioned above measures 243, 244, and 245. The instruments listed on the left are: Fg. "solo", Cor. solo, Tr. "sola", Perc. "solo", Cond., Fl., Ob., Cl., Tr., Trb., Pf., Perc., Vl., Vla., Vlc., and Cb. The score includes various musical notations such as triplets, slurs, and dynamic markings like *sim.* and *ritassando*.

Fig. "solo" *f*

Cor. solo *mp* *f* *ff* *f*

Tr. "sola" *f*

Perc. "solo" *pp* (#1 / #3) Any instrument

Cond. 246 247 248 **4/4**

Fl. *mf* "air" *fff* *f* muta in Fl. grande

Ob. *f*

Cl. *mf* "air" *fff*

Tr. *mf* "air" *fff* shake

Trb. *ff*

Pf. *mp* *ff* *sub*

Perc. (4 Beer-cans) *pp* *mf*

VI. *fff* flageolet glissando *f* sul tasto

Vla. *fff* flageolet glissando *f* sul tasto

Vlc. *fff* flageolet glissando *f* sul tasto

Cb. *fff* flageolet glissando *f*

Fig. "solo" *mp*

Cor. solo *frull.*

Tr. "sola" *mp*

Perc. "solo"

Cond. $\frac{4}{4}^{249}$ $\frac{2}{4}^{250}$ $\frac{5}{8}^{251}$ $\frac{7}{8}^{252}$ $\frac{3}{4}$



Fig. "solo" *f* *fff* *gliss.*

Cor. solo *frull.* *fff* *gliss.*

Tr. "sola" *f* *fff* *gliss.*

Perc. "solo" *mf*

Cond. $\frac{3}{4}^{253}$ $\frac{5}{8}^{254}$ $\frac{7}{16}^{255}$ $\frac{9}{16}^{256}$ $\frac{3}{8}^{257}$ $\frac{4}{4}$

Keep reading, turn the page sometimes (audibly) - - - - -

Fig. "solo" 4/4

Cor. solo *f* *f* *f* *f* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Tr. "sola" 4/4 Keep listening the Cor. solo carefully (#1) - - - - -

Perc. "solo" 4/4 Keep playing free materials and walk (as if nothing happened) - - - - -

Cond. 258 259 260 261

Fl. grande *p* *f* *p* < *f* *p* < *f* *p* < *f*

Ob. *p* < *f* *p* < *f*

Cl. *p* *f* *p* < *f* *p* < *f*

Tr. *p* < *f* *p* < *f* *p* < *f* *p* < *f*

Trb. con sord. wawa *p* < *f* *p* < *f*

Pf. *p* touch the string and move the fingers up and down to get some overtones - - - - -
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Perc. 2 Small plastic Maracas as beater on 4 Beer Cans *p cresc. al.*

VI. ord. sul II *p* *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

Vla. ord. *p* *f* *p* < *f*

Vlc. ord. *p* *f* *p* < *f* *p* < *f* *p* < *f*

Cb. sul III *p* *f* *p* < *f*

(Prepare 4 pages to turn rhythmically) Turn the page visibly and loudly

Fig. "solo" Turn the page visibly and loudly

Cor. solo *f* *fff* shake double-tongue *f* *fff*

Tr. "sola" Turn the page visibly and loudly

Perc. "solo" Turn the page visibly and loudly

Cond. 262 263 264 265 266 *f*

Fl. "air" 3 3 3 3 3 3 3 3 *mp* *ff* *f*

Ob. *p < f* *f*

Cl. *p < f* *f*

Tr. "air" 3 3 3 3 3 3 3 3 *mp* *ff* *f*

Trb. *p < f* "air" frull. *ff* glissando *fff* *f*

Pf. *mp* *fff* *f*

Perc. (cresc. al) *f* *f*

VI. sul pont. sul II sul IV *mp* *ff* *ff* *f*

Vla. *p < f* *mp* *ff* *f*

Vcl. *mp* *ff* *f*

Cb. *ff* *fff* *f*

Inter 3 - Fake end

ca. 5 sec.

ca. 5 sec.

Keep playing warming up scales (as if nothing happened)
(Use motives freely from Scene 3, play some quicker scales, sometimes quarter-tones too.)

Fig. "solo"

Cor. solo

Tr. "sola"

Perc. "solo"

ca. 5 sec.

ca. 5 sec.

Cond.

Fl.

Trb.

Perc.

VI.

Vlc.

Cb.

ca. 5 sec.

Fig. "solo"

Cor. solo

Tr. "sola"

Perc. "solo"

Cond.

Ensemble (except vl.)

VI.

Scene 4 - Mix*

♩ = 60

Fig. "solo"

Cor. solo

Tr. "sola" (#1)
Sit down on the edge of the stage and swing your feet being bored--

Perc. "solo" Shake the sack, ask for coins (#2 - #3 - #4) --

Cond. **274** **275** **276** **277** **278**

4/4 POSITION 2
4/4 START cond.!

All ens. mus. (exc. vl.): POSITION 2

Fl. *pp*

Ob. *ppp*

Cl. *pp*

Tr. *con sord. whisper* *mp (= pp)* *poco* *mp*

Trb.

Pf. *pizz.* *p* *ord.* *pp* *pp*

Perc. *Vibr.* *arco* *mp*

Vl. Still bow (1-2x), look around proudly, smiling *con sord.* *senza vibr.* *pp* Sit down Prepare score Put the mute on spectacularly

Vla. *con sord.* *pp* *sul II* *p* *gliss.*

Vlc. *con sord.* *p*

Cb.

*In this section the dynamics of the following ensemble musicians (fl, ob, cl, tr, trb, trb, perc, vla, vlc, cb) must be taken into consideration so that the musicians play further from and back to the audience. Therefore the dynamic levels should be raised with 1-2 degrees.

1 2 (to Tr. solo) snap

Fig. "solo" *f* Take the reed, watch it, blow it then replace it - - - - - Turn the pages of the newspaper, read it for yourself - - - - -

Cor. solo *mf* STEP in #2 *mf* Start to GO out, turn back after a few steps, then start to GO out again - - - - -

Tr. "sola" *f* Tr. only valve-noise "f" give signs with the instr. *mp*

Perc. "solo" (#2 / #3 / #4) 1 2 3 Walk and play the music box - - - - - *accel.* - - - - - *quick*

Cond. 279 280 281 282

Fl. *mp* *pp* frull. *mp*

Ob.

Cl. *ppp* *pp* bisbigl. instr. *pp* voice

Tr. *pp* senza sord. "air" STOP *p* *f*

Trb. *mp* *p* con sord. cup glissando

Pf. *p* *pp* *p* *p* gliss. across strings ord. *pp* gliss. across strings ord. mute

Perc. *mf* *p* *pp* Ptt. sosp. soft mallet Sizzle soft mallet

VI. *pp* *f* Make a big preparation con sord. arco vibr. lento mime (always above the string)

Vla. *pp* sul pont. *pp* ord. gliss.

Vlc. 1/2 flag. *pp* sul pont. *p* 1/2 flageolet glissando

Cb. *p* *p* *pp* pizz. vibr. on the bridge

Examine your instrument silently - Freeze (playing, moving)

Reconsider yourself and come back to the music stand #1 *fp* *pp* Freeze (playing, moving)

"air" frull. *mf* Car-horn *f* Freeze (playing, moving)

rit. (#5) reorganise the instruments *mf* Freeze (playing, moving)

Cond. 283 284 285 286 STOP cond.! Freeze (conducting)

Fl. take breath (through instr.) *p* tongue-pizz. *mp* whistle-tones on C₃ *p* hold the present whistle-tones

Ob. *p*

Cl. *mp* *p* vibr.

Tr. take breath (through instr.) *p* frull. *p* *ppp*

Trb. *pp* *pp* *p* vibr. lento

Pf. prepare Plastic flacon *p* *p* *pppp*

Perc. *pp* *mp*

VI. sul I *f* lift bow then prepare the next sound *col legno* *tratto* *pp* *mf* *p*

Vla. *ricochet* *ppp*

Vlc. *pizz.* *ord. arco* *ppp* *molto sul pont.* *ppp*

Cb. STOP *mf* *ord. pizz.* *glissando* *ppp*

Tutti:
Quasi freeze (play the given
sound as if frozen),
freeze completely (moving, conducting)
vibr.

Fig. "solo" "solo" ad lib. Be passive

Cor. solo GO out (let your foot be visibly onstage) Freeze (playing, moving) Be passive as if being off-stage

Tr. "sola" Stare in front of you Freeze (playing, moving) Be passive

Perc. "solo" Count the coins in the sack (with sound) Freeze (playing, moving) Be passive

Cond. 287 **3/4** START cond.! 288 **14/4** Quasi freeze (play the given sound as if frozen), freeze completely (moving, conducting) 289 **8/4** Conduct only for yourself as if in the break of the rehearsal All ens. mus. (exc. vl.): put your instrument down and stay calm in silence, (prepare for the next sound if needed) **3/4**

Fl. ord. "air" *mf* *pppp*

Ob. "air" *mf* *pppp*

Cl. "air" *mf* *pppp*

Tr. ord. "air" *mf* *pppp*

Trb. "air" *mf* *pppp*

Pf. Plastic flacon put the lips on the hole of the flacon and move it 1 cm away "air" *mf* *pppp*

Perc. (G. C.) fingernails edge normal center edge *p* *pppp*

Vi. 1/2 flag. arco *mf* *pppp* Stretch yourself, be passive

Vla. 1/2 flag. *mf* *pppp*

Vlc. 1/2 flag. *mf* *pppp*

Cb. flag. arco *mf* *pppp*

Examine your instrument silently - -----
 Examine your instrument with sound (blow water out of fingerholes, check reed, etc.) -----

Fg. "solo"

Cor. solo
 #2 (almost offstage)
 frull.
 pp glissando
 only valve-noise
 p
 mp

Tr. "sola"
 f
 f
 Car-horn
 Walk to the pack of cooking lids, push them away a little bit (#1) - - -

Perc. "solo"
 reorganise the instruments
 mp
 Play your instruments freely and walk around the audience (#4 - #3)
 mp

Cond.
 290 291 292

Fl.
 p
 p
 p

Ob.
 mf > p < mf
 p
 mp

Cl.
 rhythm of bisbigl.
 p
 mp
 mp

Tr.
 p < mf > p < mf > p
 mf > p
 frull.
 glissando
 p

Trb.
 con sord. wawa
 p > pp
 glissando
 mf
 glissando
 p
 glissando
 p

Pf.
 p
 touch the string and move the fingers up and down to get some overtones -
 mp

Perc.
 Vibr. motor ON
 arco
 mp
 f
 soft mallet
 mp

VI.
 mf
 sul I
 p
 mf
 p
 1/2 flag.
 f

Vla.
 p
 mf
 p
 1/2 flag.
 f

Vlc.
 mf
 pizz. l.v.
 mf
 pizz.
 p < f
 1/2 flag. arco
 1/2 flag. gliss.

Cb.
 mf
 glissando
 mf
 pizz. glissando
 p
 sul III arco
 glissando
 flag.
 f

Fig. "solo" *"solo" ad lib.* Turn the pages of the newspaper, read it for yourself

Cor. solo GO out passively - Offstage Look into the stage curiously

Tr. "sola" #1 Sit down by the lids and oafish - Tr. "pop" (#3 - #2) Walk and play the music box (quick), move to the next music stand / person

Perc. "solo" Count the coins in the sack (with sound)

Cond. 293 294 295 296

Fl. *"air"* *mf* *p* *pp*

Ob. *"air"* *p*

Cl. *"air"* *mf* *p* slap *p*

Tr. *"air"* *mf* *p* *mf* *p*

Trb. *"air"* *mf* *p* *mf* *p* *mf* *p* *frull.*

Pf.

Perc. (Vibr.) brush r.h. *glissando* *mp* Croc. arco *col legno batt. STOP* *pp*

VI. Call the attention of the audience to look and listen to you now! mime *mf* knock on the body of the instr. with the tension-screw of the bow

Vla. *sub. mp* *1/2 flag. gliss.* *p*

Vlc. *sub. mp* *1/2 flageolet glissando*

Cb. *sub. mp* *flag. gliss.* *flageolet glissando*

1 2 3 4 free 1 2 3 1 2 3 4 Practice quarter-tones

Fig. "solo" *major scale*

Cor. solo *pp* *mp* *pp* *p* Offstage pressed lips

Tr. "sola" Sit down on the edge of the stage and swing your feet being bored

Perc. "solo" Shake the sack, ask for coins

Cond. 297 298 299

Fl. *ord.* *pp* *pp*

Ob. *ord.* *pp*

Cl. *ord.* *pp* *pp*

Tr. con sord. whisper (with the tuning-ring) *mp (= pp)*

Trb. *ord.* *pp*

Pf. *pp*

Perc. arco tratto *p*

Vl. Clean the violin (strings) actively 1 2 3 4 *senza sord.* *ord.* *mp*

Vla. *pp* *pp*

Vic. *pp* *pp*

Cb. *p* sul I

1 2 3 4 (to Tr. solo) snap

1 2 3 4 Select one word from the newspaper and "play" it ----- Turn the pages of the newspaper, read it for yourself -----

1 2 3 4 STEP in Move towards the ensemble, then turn back and GO out -----

1 2 3 4 Tr. mime

1 2 3 4 Play your instruments freely ----- reorganise the instruments ----- Walk and play the music box (#2 - #1) -----

300 301 302

Fl. *pp*

Ob. bisbigl. *pp* *mf*

Cl. *pp* *mf*

Tr. [2] frull. *pp* frull. 3 prepare Plastic flacon

Trb. pressed lips *pp* *f* *p* prepare Plastic flacon

Pf. *pp* fingernails *pp* 15^{ma} knuckle the string

Perc. G.C. superball *p* *f* fingernails edge *pp* STOP

1 2 3 4 l.v. Nod with your head meaning: "I am really cool"

1 2 3 4 Show any sign to the audience ord. mime

Vla. sul pont. sul II e III flag. gliss. *pp* *mf*

Vlc. sul pont. sul II e III flag. gliss. *pp* *mf*

Cb. sul III sul pont. sul I e II flag. gliss. *p* *pp* *mf*

1 2 1 2 3 4

Select one line from the newspaper and "play" it - - - - - Turn the pages of the newspaper, read it for yourself - - - - -

(#2) Free impro from offstage - - - - - Move your head into the stage, look around then GO out - - - - -

Take 2 lids and prepare as cymbal player - - - - - Lids Put down the lids and take the trumpet - - - - -

1 2 Play your instruments freely and walk around the audience (#1 - #2) - - - - - Walk and play the music box (quick) (#1 - #3) - - - - -

303 304 305 306

Fl. *pp* *mf* bisbigl. *mf* *mp* *sim.*

Ob. *mf* *sim.*

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

Tr. Plastic flacon *ppp* *mp* *ppp* *mp* *ppp*

Trb. Plastic flacon *ppp* *mp* *pp* *mp* *ppp* *mp* *ppp*

Pf. *p* *p* *f* plectrum *p* *mf* *p* *f* *blow the dust off the keyboard*

Perc. Ptto. sosp. wooden stick *mp* *f* STOP Sizzle wooden stick *p* Hi-hat stamp closed *pp*

Vl. *mp* *ff* ord. sul pont. *pp* *mp* *pp* mime *f*

Vla. *mp* *ff* ord. sul pont. *pp* *mp* *pp*

Vlc. *mp* *ff* ord. sul pont. *pp* *mp* *pp*

Cb. *mp* *ff* ord. sul pont. *pp* *mp* *pp*

Fig. "solo" free key-noise

Cor. solo Offstage

Tr. "sola" Tr. "air" Sit down on the edge of the stage and swing your feet being bored

Perc. "solo" Prepare the sack Shake the sack, ask for coins (#3 - #4)

Cond. 307 308 309 310

Fl. glissando mp mp

Ob. mp mp

Cl. bisbigl. mp p

Tr. Prepare sord. wawa senza sord. Tr. in Do glissando glissando

Trb. senza sord. Trb. glissando mp

Pf. ord. p Una corda

Perc. Vibr. arco p

VI. Wave to the horn soloist, showing him to come in

Vla. senza sord. col legno tratto sul pont. flag. stay in position arco ord. (sul tasto) glissando glissando

Vlc. senza sord. col legno tratto sul pont. flag. stay in position arco ord. (sul tasto) glissando glissando

Cb. senza sord. col legno tratto sul pont. flag. stay in position arco ord. (sul tasto) glissando

Fig. "solo" *p* ord. key-noise → ord. key-noise *ff* Be silent and suprised Examine your instrument silently - - - - -

Cor. solo Jump on-stage for the counting *f* *pp*

Tr. "sola" #2 *ff* #2 Car-horn Shout in German: 1 2 3 4 *f* Examine the corpus of the Car-horn silently - -

Perc. "solo" Toy-drum *f* reorganise the instruments (#4 / #5)

Cond. $\frac{4}{4}$ 311 312 $\frac{5}{8}$ STOP cond.! Be silent and suprised $\frac{4}{4}$ 313 314 START cond.!

All ensemble musicians + Cor. solo, Tr. sola, perc. solo: be alarmed by the counting, cut the previous music feeling and play as a children's orchestra (a bit distuned and with "bad" utterance)

Fl. *mp* *mp* *pp* *sub. mp* *f* *p* < *f* > < *mf* >

Ob. *mp* *mp* *mp* *f* *p* < *f* > ord. glissando

Cl. *mp* *mp* *mp* *f* *p* < *f* >

Tr. *mp* *mp* *mp* *f* *p* < *f* >

Trb. *mp* *p* *mp* *f* voice *p* < *f* > instr. *p* < *f* >

Pf. *mp* *f* *mp* fingernails scratch the string lengthwise (slow)

Perc. (Xeo) *p* Tamb. picc. wooden stick *f* Tam-tam (small) soft beater (ossia: fist) *mf*

VI. Put the mute on spectacularly *con sord.* *glissando* Remove mute spectacularly *senza sord.* *mf* *f* *p* < *f* > *mf* *glissando*

Vla. *vibr. lento* *glissando* *f* *p* < *f* > *mf* *glissando*

Vlc. *vibr. lento* *glissando* *f* *p* < *f* > *mf* *glissando*

Cb. *vibr. lento* *f* *p* < *f* > *mf* *glissando* ossia: *glissando*

Fig. "solo"

Cor. solo GO out -----

Tr. "sola" Go to the stage, take the Car-horn with you -----

Perc. "solo" Prepare the sack

315 316 317 318 319

Cond.

Fl. *glissando* *f* *mf* *f* *pp* 5

Ob. *glissando* *gliss.* *pp* bisbigl.

Cl. ord. *mf* *glissando* *p* *gliss.*

Tr. *con sord. wawa* *glissando* *con sord. cup*

Trb. ord. poco vibr. *mp* *con sord. cup* *glissando*

Pf.

Perc. (Tam-tam) *superball* (crossing the Tam-tam, NO circular motion) *mf* *f* 1.v.

Vi. *gliss.* *gliss.* *glissando* *mf* *glissando*

Vla. *gliss.* *gliss.* *mf* *glissando*

Vlc. *glissando* *mf* *glissando*

Cb. *glissando* *mf* *glissando*

ossia: (8^{va}) *mf*
oo circular bowing (slow)
vibr. lento

1 2 3 4
Practice warming up scales (to Tr. solo) snap

Fg. "solo" Turn the pages of the newspaper, read it for yourself

Cor. solo Move your head into the stage, look around then GO out

Tr. "sola" #1 Sit down on the edge of the stage and swing your feet being bored Be astonished that nobody is playing and look at the audience with embarrassment

Perc. "solo" Shake the sack, ask for coins (#5 - #4) Drop the sack down, then play the music box (quick) and walk with around the audience (#5 - #2) - tempo of music box:

Cond. 320 321 322 323 STOP cond.!

Fl. vibr. lento

Ob.

Cl. gliss.

Tr. frull. 3 3 mf (= p) mp p

Trb. mf (= p)

Pf. p 3

Perc. Vibr. superball Hi-hat metal stick (ossia: metal or plastic handle of superball) stamp closed mp pp p p

VI. Prepare for the next sound spectacularly, big motion sul II hold the bow on the string, no sound ord. glissando nat. p f^{na} p

Vla. col legno batt. p PPP

Vlc. glissando p

Cb. p

Fg. "solo" Fade out

Cor. solo Offstage

Tr. "sola"

Perc. "solo" Finish the melody (play it to the end) In case you are quite at the end, play it once more

Cond. 324 325

VI.

Wait for the applause.
In case there is no applause,
- conductor: ask the ensemble to stand up,
- vl.: call the cor. solo on-stage,
(- composer being present at the performance: go on-stage).

Bowing:
- ensemble, conductor, composer: bow back to the audience as the ensemble was sitting
- perc. solo, tr. sola: just look to the direction of where you are right there, do NOT lose your role
- cor. solo, vl.: bow towards the audience, do NOT lose your role
- fg. solo: keep sitting and reading the newspaper.
As soon as the applause softens, start practicing again.
After a few seconds (ca. 5-6 sec) glance at your wrist-watch and leave in a hurry. (Always ignore the audience and the others.)

