

Balázs HORVÁTH

Werkmusik

for Human Beatboxer and ensemble

2013

SCORE

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Instrumentation

Human Beatboxer	HBB
Flauto	Fl.
Clarinetto in <i>Sib</i> (anche Clarinetto basso in <i>Sib</i>)	Cl.
Sassofono tenore in <i>Sib</i>	Ten. sax.
Corno in Fa	Cor.
Trombone	Trb.
2 Percussioni	2 Perc.
Conductor*	Cond.
Bass Guitar	Bass Guit.
Violino	VI.
Viola	Vla.
Violoncello	Vlc.
Contrabbasso (with 5 strings)	Cb.

* There is an independent part composed for the conductor since he/she is an integral visual part of the piece.

Partitura in Do / All instruments are written in C (concert pitch)
Durata / Duration: ca. 18 min.

This piece was composed with the financial support of
TÁMOP-4.2.2/B-10/1-2010-0022 postdoctorate program.

A kompozíció a TÁMOP-4.2.2/B-10/1-2010-0022 támogatási keretből nyújtott
posztdoktori ösztöndíj segítségével készült

World premiere:

Werkmusik is composed for Human Beatbox soloist and ensemble with conductor. The musicians must not only play their instruments but behave as musicians on stage. The instructions for this behaviour is written in the score. The sounds of the piece are built on beatboxing technique and their instrumental imitations. The music is strictly notated on one hand and uses some improvisations on the other hand. Theatrical elements are also used in the piece.

The Human Beatboxer (HBB soloist) must be trained in traditional way so that he can read the score. There are four types of notations in the piece (for HBB and for musicians as well).

- 1) Traditional notation (occasionally with special noteheads for the instruments – see explanation for signs). The HBB part is notated basically with a drum set notation style completed by some other signs for sounds not originated from drumming techniques – see explanations for signs for HBB.
- 2) Numbers written for the eighth-note division for HBB. The numbers represent the actual eighth-note of the corresponding beat in the measure. E.g. 1 means the first beat, 2 is the softer, second eighth-note, 8 is the last eighth-note of the measure. Creating a groove of 8 eighth-notes, the numbers correspond to the actual very short element of that groove. The order of the elements can be changed following the order of the numbers. The HBB soloist must create his own grooves before practicing the piece and write it into the "private elaboration" staff of the score (top staff above HBB part). Four VERY different grooves should be created and elaborated called A, B, C, D in the score. (The grooves may be varied following the score.) This is a partly improvised section of the piece. The composer has also created grooves that can be gotten from him (Balázs HORVÁTH, email: horibali@gmail.com). This notation style is found between m. 250-470 and is played only by HBB soloist.
- 3) Improvisational sections are always written between brackets with some instructions. Improvisations should be metric for HBB, mostly independently from the actual tempo of the ensemble. (Improvisational instructions for ensemble musicians are built on their usual instrumental habits, e.g. practicing, warming up scales, cleaning the instrument etc. – see the score.)
- 4) Notation for the theatrical gestures can be found basically at the beginning of the piece (and other sections as well). Some gestures and motions are notated with strict rhythm. These gestures are built on common motion types (see the explanations of the signs).

Spatial setup of HBB soloist and the ensemble

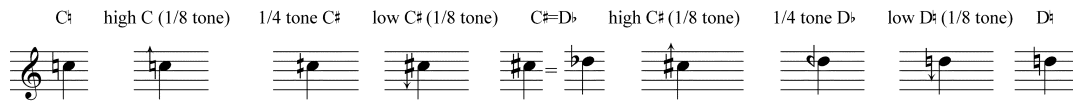
The musicians (soloist, ensemble and conductor) should be placed traditionally on stage, so the soloist should sit/stand on the left side of the conductor. (Sitting position represents passive, standing position represents active attitude.) The first line of instruments is strings (vl., vla., vlc., cb. from left to right) in a semi-circle, the second line is winds (fl., cl., sax., cor., trb. from left to right) and bass guitar in a semi-circle. Percussionists should stay behind them setting up their instruments in comfortable position. There should also be an extra music stand for the horn player for performing measures 173-205 (see the score) on the left side of HBB soloist as if a secondary soloist.

Amplification

HBB soloist must use a hand microphone that should be well amplified as normally for HBB. The instruments of the ensemble are to be amplified ideally to be balanced with HBB. The amplification serves not only for volume but for highlighting the noises of the instruments. (It is suggested not to use contact microphones since the musicians move their instruments during the piece. Microphones fixed on the music stand or placed in front of the instruments are the best.)

Bass Guitar should be amplified by its own system. The amplifier and speaker should be placed by the musician since he/she needs to switch it on and off time by time and may change the volume.

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



Clefs:

- no clefs are used for HBB and for instruments when theatrical motions are required,
- percussion clef (two vertical bold lines) for non-pitched, noisy sounds (e.g. bowing on the bridge),
- traditional clefs are used for instruments for usual sounds and also for extended technics when a pitch is to be played whatever timbre it results. So this shows the pitch of the action, not the result definitely.

The dynamic markings are performers' dynamics (action 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 of an instrument or the mutes used by the brass.

One line-staff in the score refers to theatrical activity. Staff with two lines is always used when instructions are given for a musician between brackets. This may be musical or theatrical activity.

One-line staff for HBB, conductor and instruments (see explanations below):

Conductor and ensemble in the whole piece

Basic position.



Cond.: hands down by yourself.

Ensemble musicians: instrument kept in rest positions as if you have a longer rest in the score (e.g. on your knees).

Prepare for conducting/playing



Cond.: hands lifted as preparation for avviso in front your body.

Ensemble musicians: lift your instrument in playing position as if waiting one bar for starting to play. (E.g. winds – keep instrument in front of mouth; strings, Bass Guit. – lift instrument and prepare bow; percussions – keep beaters in hand above the actual instrument.)

Spectacular avviso/breath-taking



Cond.: make avviso, upbeat.

Ensemble musicians: follow the avviso of the conductor as if playing. (Winds – take breath and lift the instrument a little bit; strings – lift the bow for a down-bow action; Bass Guit. – lift your right hand; percussions – lift beaters.)

The horizontal line means hold the present position.

Archi (Strings) between m. 154-168

(these are a little bit different from the general actions)

Prepare instrument for playing

Lift your instrument in playing position as if waiting some bars for starting to play. (Do NOT prepare the bow!)

Put the bow on the string as if starting to play

The horizontal line means hold the present position.

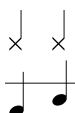
Put your hands and instrument down (basic position)**Conductor**

&

Normal (non-spectacular) avviso



Normal beats



Snap the tempo given rhythm with left hand while conducting

HBB

Sit down / stand up at the given moment

Two-line staff for HBB:

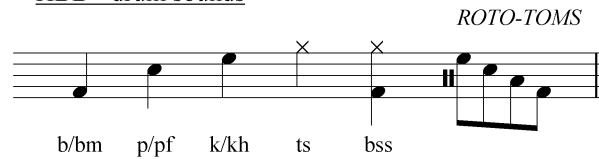
*

*Use the precomposed (or improvised) grooves with variation or IMPRO.
 The next type of groove (A, B, C, D) is always with new tempo.
 (Change dynamics if you feel so.)

Two-line staff for an instrument:

Notation for Human Beatbox:

HBB - drum sounds



b / bm = Pedal Bass Drum (with much low register)

p / pf = Snare Drum (hard attack, noisy spectra; "wooden stick" or "brush")

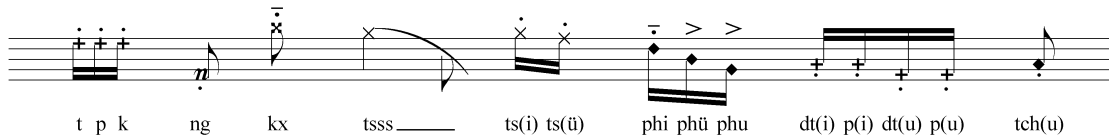
k / kh = Snare Drum frame or rim shot (hard attack, noisy spectra; "wooden stick")

ts = Hi-hat (closed or stamp close; "wooden stick")

bss = Pedal Bass Drum with Hi-hat (beat open) or Cymbal (Crash)

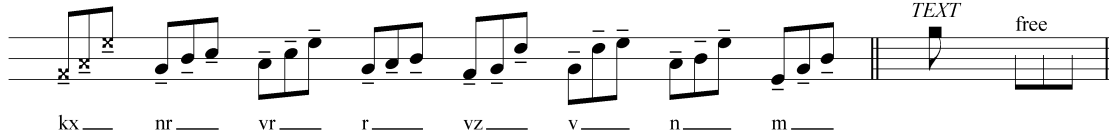
ROTO-TOMS = imitation of Roto-toms with different pitches (you can also beat on Roto-toms with *wooden sticks*)

HBB - electronic or special sounds



HBB - pitched sounds (with vocal chord)

- the given pitches serve only as an example



HBB - others

TEXT

free

First staff:

t, p, k = crackling teeth sounds – imitation of noisy electronic sounds with short attack and length

ng = sound of swallow – imitation of a filtered electronic bass drum

kx = "half frog" (buzzing sound deflated between mouth and teeth) – imitation of the sound of a frog or a creaking door

tsss, ts(i), ts(ü) = filtered sounds of Hi-hat – imitation of electronic filtering

phi, phü, phu = breathy lip sounds – imitation of electronic filtering

dt(i), dt(u) / p(i), p(u) = filtered sounds made with lips and the palate – imitation of electronic filtering

tch(u) = sounds made on the palate – imitation of a shoot

Second staff (the order of the sounds is continuous from the most noisy to the smoothest one):

kx = "half frog" (buzzing sound deflated between mouth and teeth)

nr = hard throat sound with roll (rrr)

vr = lipsound and tongue-roll with hard throat sound

r = tongue roll

vz = buzzing (with throat sound)

v = throat sound with lip-roll

n = throat sound

m = chest sound

TEXT = any short word (it can also be a real text fragmented between the actual places)

free = any sound you want to create (it can also be a beat on your body)

HBB - precomposed grooves by the composer

A

B

C

D

bm ts kh ts phi phü phu bss ng p t p tsh t p ng kh tss t p

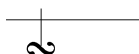
ti ki tu ki tu ku tl tsch ti to ts b(v) tfui vr(u) vr(i) ng ng— ng

Four materials (A, B, C, D) are to be created and elaborated by the HBB soloist. However, the composer created and composed them also to be used in the piece. Special sounds of these grooves are:

- ti, tu, to, ki, ku = short and noisy sounds filtered by the given vowel
- tl = tongue slapped up to palate (as children imitate horse run)
- tsch = noisy sound with tsh, and ch air sounds. Imagine a well fitting sound for yourself.
- b(v) = Bass Drum with buzzing
- tfui = air spray sound with attack and filtering (between 'u' and 'i')
- vr(u), vr(i) = filtered lipsounds and tongue-rolls with hard throat sound

bow to the audience

Bow towards the audience when the signs shows.



Any other sign: see explanations in the score.

Woodwinds



Bite the reed while playing. (Cl.)

"t" or "p"
"air"



Blow air into the instrument (noise) using the given finger-key. When "t" or "p" is given, blow / say the given consonant.

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

tongue-
pizz.



Tongue-pizzicato (Fl.)



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



Hum any pitch (the romboid 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.



Jet-whistle. (Fl.)

Play half air-half normal sound.



The arrow shows shift from one position to the other.

bow to the audience

Bow towards the audience when the signs shows.



Any other sign: see explanations in the score.

Brass

Mutes needed:

- Trb.: straight, wawa (harmon with stem), harmon (without stem).
- Cor.: normal mute



Blow air into the instrument (noise) 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.



"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 –Trb.) – keep the position until the next new sign



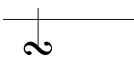
Very low or very high sound (any pitch)



The arrow shows shift from one position to the other.

bow to the audience

Bow towards the audience when the signs shows.



Any other sign: see explanations in the score.

Percussioni 1

Vibraphone (with motor), Marimba (5 octaves), Sizzle Cymbal, Tamburo piccolo (con corde; Snare Drum with snares), Ratchet (fixed), Vibraslap, Gran Cassa (Bass Drum), Tamburo basco (Tambourin – fixed on a stand), Beer-can (c. 5-liter), Styropor (2 pieces to rub to each other), Piatto sospeso (Suspended Cymbal), Chinese Cymbal, 4 Roto-Toms.

Beaters:

soft timpani beater, soft beater, very soft mallet, soft mallet, hard mallet, wooden headed mallet, rubber headed mallet, wooden stick, brush, metal stick, arco (bow), superball, friction stick

Notation:

The notation for Percussioni 1 consists of two staves. The first staff shows: Vibr. (Vibraphone), Mar. (Marimba), Sizzle (Sizzle Cymbal), Tamb. picc. (Tamburo piccolo) with a frame symbol, Sizzle (Sizzle Cymbal), and Ratchet (Ratchet). The second staff shows: Vibraslap (Vibraslap), G. C. (Gran Cassa), Beer-can (Beer-can), Styropor (Styropor), Ptto. sosp. (Piatto sospeso), Chin. cymb. (muted) (Chinese Cymbal), 4 Roto-Toms (4 Roto-Toms), and G. C. (Gran Cassa). Tamb. basco (Tamburo basco) is also indicated below the second staff.

Percussioni 2

2 Timpani (a lower and a higher one; at one place put small pebbles on the lower 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), Hi-hat, Stones (beat against each other or use as a beater), Cowbells (d', e-flat' f', d''), Police whistle, Guiro, Tamburo basco (Tambourin – fixed on a stand), Tam-tam, Ratchet (fixed), Flexatone, Nipple Gong (F), Vibraslap.

Beaters:

soft timpani beater, medium timpani beater, hard timpani beater, very soft beater, medium soft beater, soft mallet, wooden headed mallet, wooden stick, brush, metal stick, arco (bow), superball, stone

Notation:

The notation for Percussioni 2 consists of three staves. The first staff shows: 2 Timp. (2 Timpani) with notes labeled '(with extreme low pitches)' and '(with extreme high pitches)', Ptto. on Timp. (Piatto on Timpani) with notes labeled '(on the drumhead upside down, beat the cymbal, gliss. with Timp.)', and Hi-hat (Hi-hat) with notes labeled 'beat open', 'beat closed', and 'stamp closed'. The second staff shows: Stones (Stones), Cowbells (Cowbells), Police whistle (Police whistle), Guiro (Guiro), and Tamb. basco (Tamburo basco). The third staff shows: Tam-tam (Tam-tam), Ratchet (Ratchet), Flexatone (Flexatone), Nipple Gong (Nipple Gong), and Vibraslap (Vibraslap).

Special signs:

(muted)



Keep the instrument muted while playing.

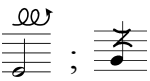
STOP



Stop-beat.

ét

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



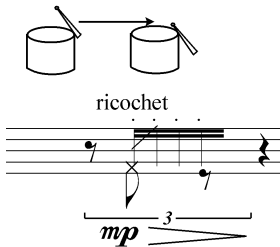
Rub the instrument (generally with a circular motion) ; rub the instrument with tremolo motion (scrubbing).

beat + 00



Beat and rub/scratch the instrument (one beating gesture that goes into rub/scratch).

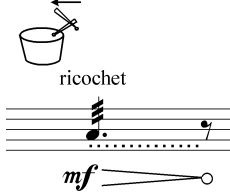
ricochet



Ricochet – drop beater on the instrument and let it rebound.

Ricochet, move the beater away from the handle touching the instrument towards the head. This will result a filtering of the timbre and pitch.

ricochet



Place the tip of one stick on the head of the Timpani, the other stick should lye crossing the first stick. Play "ricochet" – let it rebound.

o

Alla campana – beat the dome of the Cymbal.



The arrow shows shift from one position to the other.

bow to the audience

Bow towards the audience when the signs shows.



Any other sign: see explanations in the score.

Bass Guitar

(muted)



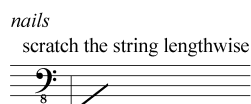
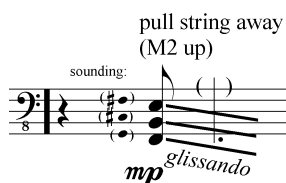
Keep the instrument muted while playing.

pop

Pull string and let it whip back (Bartók-pizz.)

slap

Slap (beat) the string with thumb. (Play while dashed line is on.)



bow to the
audience



Bass Guit. with frets: Play the given pitches but pull the string away with left hand. This will result the pitches in bracket. Let the string back so that you hear glissando.

Fretless Bass Guit.: play the pitches in bracket and slide down about a major second.

Scratch the string lengthwise with nails.

Beat the neck of the Bass Guitar softly with right hand fingers (12341234 etc.). See ossia in the score (m. 198)

The arrow shows shift from one position to the other.

Bow towards the audience when the signs shows.

Any other sign: see explanations in the score.

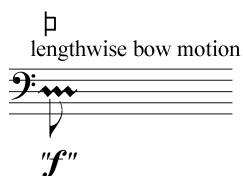
Strings



Circular bowing



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



Press the bow again the string at the frog and move it slowly lengthwise. The sound is cracking. Use the given string.



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.



(muted)



Keep the instrument muted while playing.

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

The arrow shows shift from one position to the other.

Bow towards the audience when the signs shows.

Any other sign: see explanations in the score.

bow to the
audience



Werkmusik

Score in C

Balázs HORVÁTH
(*1976)

Human Beatbox

Flauto

Clarinetto in Si \flat
(anche Clarinetto basso in Si \flat)

Sassofono tenore in Si \flat

Corno in Fa

Trombone

Conductor

Percussioni 1
Mar.
4 beaters (any type)

Percussioni 2
Timp.
hard timp. beater

Bass Guitar

Violino

Viola

Violoncello

Contrabbasso

$\text{♩} = 80$

$\text{♩} = 80$

1 ♩ $\frac{7}{4}^2$ $\frac{9}{4}^3$ $\frac{3}{4}^4$ $\frac{6}{4}^5$ $\frac{3}{4}$

The musical score is arranged in a system with the following parts and measures:

- HBB:** Measures 1-13, mostly rests.
- Fl., Cl., Sax., Cor., Trb., Cond., Perc. 1 (Mar.), Perc. 2 (Timp.), Bass Guit., VI., Vla., Vlc., Cb.:** Measures 1-13 with rhythmic notation and dynamic markings.

Measure numbers and time signatures are indicated above the conductor's part:

3/4⁶ 2/4⁷ 3/4⁸ 2/4⁹ 3/4¹⁰ 6/4¹¹ G. P. 2/4¹² 3/4¹³

Lunga

HBB
 Fl.
 Cl.
 Sax.
 Cor.
 Trb.
 Cond.
 Perc. 1
 Perc. 2
 Bass Guit.
 Vl.
 Vla.
 Vlc.
 Cb.

14 **2/4** 15 16 17 18 19 20 **5/4** 21 22 **Lunga** **4/4** 23 **3/4**

HB

Fl.

Cl.

Sax.

Cor.

Trb.

24 25 26 27 28 29 30 31 32

Cond.

(Mar.)

Perc. 1

(Timp.)

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

pizz. arco

check tuning

end pin

Raise Vlc., move end pin in-out once (noisily).
As soon as finished, prepare for the next action.

HBB
 Fl. Look into the tube (1 eye closed) come prima check the keys! key-noise
 Cl. blow the water out of finger-hole mf f suck the reed "mf"
 Sax. suck the reed "mf" key-noise suck the reed "mf"
 Cor. buzz! p buzz! p blow the water out "mf"
 Trb. only valve-noise "f" sim. 3 buzz! p blow the water out "mf"
 33 34 35 36 37 38 **2/4**
 Cond.
 Perc. 1 (Mar.) put the beaters down (noisy!) take the beaters (noisy!) put the beaters down (noisy!) fix the Mar. wheels (noisy!)
 mp mp mp f f
 Perc. 2 (Timp.) Place pebbles on the Timp. (noisy!) Put the shell-chimes away on the stand (noisy!)
 "mf" "mf"
 Bass Guit. clean the strings (noisy!) switch amplifier OFF switch amplifier ON OFF ON
 "f" "mp" "mp" "mp" "mp"
 VI. justifieth the scores "f" pizz. col legno batt. p col legno batt. p
 Vla. justifieth the scores "f" justifieth the scores p
 Vlc. check tuning arco p p justifieth the scores "f" justifieth the scores "f"
 Cb. put the bow into the hole of the bridge (as if many rests come)! clean the strings (noisy!) take the bow! justifieth the scores
 "f" mf "f" "f"

Stand up *mp* (standing) *f* fill-in! free free Sit down

HBB *b t p t t s* *6* *pf p kh* *b t p t t s* *6* *pf p kh*

Fl. Look into the tube again, then blow into *f* stacc. "p"

Cl. Remove the reed, put into your mouth, then replace it "p"

Sax. slap *f* Examine the lowest key, press it a few times. "p"

Cor. Pull out one tube ("*mp*"), shake the water out, then replace it ("*f*")

Trb. "pop" *ff* justifieth the scores "p"

Cond. $\frac{2}{4}^{39}$ $\frac{4}{4}^{40}$ $\frac{3}{4}^{41}$ $\frac{12}{16}^{42}$ $\frac{4}{4}^{43}$ 44 $\frac{5}{4}$

(Mar.)

Perc. 1 Prepare the beaters for the next actions, justifieth the other ones. "p"

Perc. 2 (Timp.) justifieth the scores "f" Timp. (pebbles on the Timp. - noisy!) *hard timp. beater* Remove pebbles from the Timp., then tune it "p"

Bass Guit. slap *f* Switch buttons of the amplifier (soft!) "p"

VI. Rosin the bow, then pass it to Vla. "p"

Vla. Ask and take the rosin from VI. "p"

Vlc. justifieth the scores "f" Put the sord. on, then remove it "p"

Cb. Examine the body of the instr. "p"

♩ = 100
 Stand up (standing)

pp Sit down
 Free, dense IMPRO in different tempo
 ♩ = 80

HBB
 f
 bm b ts p p ts bm b ts p p ts bm b ts p p

Fl.
 "air"
 "p" sim.
 f secco

Cl.

Sax.
 key-noise
 f

Cor.
 ord.
 p

Trb.
 "pop"
 f

♩ = 100

♩ = 80

Cond.
 5/4 45 4/4 46 47 48 49 50 5/4 51 3/4
 f

Perc. 1
 Sizzle metal stick
 mf
 mute

Perc. 2
 Timp. very soft beater
 mf gliss. gliss. vibr. et

Bass Guit.

VI.
 arco sulla corda
 pp

Vla.

Vlc.
 lengthwise bow motion
 0
 sul III e IV
 pizz.
 f

Cb.
 mf gliss. gliss. vibr.

HBB ♩ = ♩ (♩ = 80)
 Stand up (standing) *mf* *f* TEXT free ROTO-TOMS
 Close the embouchure with lips, then suck the air and beat the hole with the tongue
 (f)u-i ng ts kh kx b kh pf k ng ts kh kx b kh *ff*
 Fl. suck the air *p < f* sim. "t"
 Cl. *pppp*
 Sax.
 Cor.
 Trb. suck the air *p < f* sim. "t"
 Cond. ♩ = ♩
(♩ = 80)
 52 53 54 55 56 57 58
 Perc. 1
 Perc. 2
 Bass Guit.
 VI. Shake the rosin out of the bow *f (= p)*
 Vla. Rosin the bow *f*
 pizz. check tuning
 0 0
 Vlc. *ppp*
 arco
 check tuning (flag.)
 Cb. *ppp*

free Sit down Stand up (standing) fill-in! TEXT (♩ = ♩)

HBB: ts kh b ng ts kh kx b kh pf k ng ts kh kx kh k

Fl.: "air" p TEXT frull. "air" p

Cl.: TEXT bite the reed ord. slap ord.

Sax.: "air" p frull. mf "air" p

Cor.: TEXT ord. frull. mf ff (= mf) mf

Trb.: con sord. harmon mf (= p) f (= mp) ff (= mf)

Cond.: 59 12/8 60 8 61 8 62 12/16 63 8 64 12/8 4/4

Perc. 1: Mar. soft timp. beater Ratchet TEXT 4 Roto-Toms wooden stick ff

Perc. 2: Hi-hat stamp closed Stones Cow-bell with stone Hi-hat stamp closed Vibraslap ff

Bass Guit.: sul I nail-slap palm beat (noise) TEXT ord. palm beat slap palm beat

VI.: arco flag. col legno batt. arco sul pont. ord. col legno batt.

Vla.: arco flag. pizz. sul pont. arco sul pont. pizz. arco sul pont.

Vlc.: arco flag. lengthwise bow motion TEXT ord. sul pont. pizz. f

Cb.: on the bridge TEXT ord. sul pont. on the bridge pizz. f

ff TEXT (♩ = ♩) *f* TEXT free ROTO-TOMS TEXT TEXT

HBB ts kh ng ts kh kh k ng ts kh *ff* ts ng ts kh kh k ts ng ts kh kh

Fl. "air" "p" *f* frull. *f* "air" "p" *f* sim. *f*

Cl. *p* slap *f* ord. *p* ord. *p*

Sax. "air" "p" *f* *f* *mf* "air" "p" *f* "air" "p" *f*

Cor. *mf* *ff* *mf*

Trb. *f* *ff*

Cond. 4/4⁶⁵ 15/8⁶⁶ 9/8⁶⁷ 15/8⁶⁸ 12/8⁶⁹ 3/4

Perc. 1 Ratchet *mf* 4 Roto-Toms wooden stick *ff* Ratchet *mf*

Perc. 2 Cow-bell with stone

Bass Guit. sim. *p* pop *mf* slap. *f* palm beat *p* pull string away (M2 up) sounding: *mp* *p*

VI. col legno batt. *f* arco sul pont. *f* col legno batt. *f* arco sul pont. 1/2 flag. *f* col legno batt. *f*

Vla. sul pont. *f* pizz. sul pont. *f* arco sul pont. 1/2 flag. *f* pizz. (sul pont.) *f*

Vlc. arco lengthwise bow motion *mf* ord. sul pont. *f* (ord.) pizz. *f* arco come prima *mf* sul pont. 1/2 flag. *f*

Cb. arco sul pont. *f* (ord.) pizz. *f* arco on the bridge *f* sim. *f*

Sit down Stand up (standing)

fill-in! *f* TEXT

HBB: ng ts kh ts ts kh kh ts ts kh

Fl. *f* frull. come prima *f* sim. *f*

Cl. *f* slap ord. *p* sim. *f*

Sax. *mf* come prima *f* sim. *f*

Cor. *ff* Shake the water out of Cor. *mf* *mf*

Trb. *ff* Remove the main slide and pour the water on the tube

70 71 72 73 74 75

Cond. 5/8 12/16 9/8 12/8

Perc. 1 4 Roto-Toms wooden stick *ff*

Perc. 2

Bass Guit. *f* slap come prima *mp* glissando sim. *mp* glissando

VI. *f* arco sul pont. 1/2 flag. col legno batt. *f* sim. *f*

Vla. *f* arco (sul pont.) 1/2 flag. pizz. tuning arco 0 0 *pp* ° 1.v. pizz. (sul pont.) *f* sim. *f*

Vcl. *f* sim. (ord.) pizz. *f* sim. *f*

Cb. *f* pizz. on the bridge *f* sim. *f*

G. P. ♩ = ♩

HBB
ts kh ts kh ts

Fl. FREEZE in your present position *f*

Cl. FREEZE in your present position *f*

Sax. FREEZE in your present position *f*

Cor. FREEZE in your present position *mf*

Trb. FREEZE in your present position *f*

76 77 78

12/16 79 8/8 80 81 G. P.

Cond.

Perc. 1 4 Roto-Toms wooden stick only motion (no sound) *ff*

Perc. 2 FREEZE in your present position

Bass Guit. *mp* gliss. *f*

VI. FREEZE in your present position *f*

Vla. FREEZE in your present position *f*

Vlc. FREEZE in your present position *f*

Cb. FREEZE in your present position *f*

♩ = 80

G. P.

HBB: tsss — ng

Fl.: "p" "f" "p" [Remove the head of the flute] [FREEZE]

Cl.: "p" "f" "p"

Sax.: "p" "f" "p"

Cor.: "p" "f" "p"

Trb.: "p" "f" "p" [Loosen and fix the side lock ring (noisy)] [f] [Remove slide and spray the tube]

Cond.: "p" "f" FREEZE

Perc. 1: "p" "f" [Collect beaters] [Move the beaters. Select the ones you need for the following section] [mp]

Perc. 2: "p" "f" [Hi-hat stamp closed] [mf] [Timp.] [Tune Timp. to the following pitch - bow near to the head and beat with fingers] [p]

Bass Guit.: "p" "f" "p"

VI.: "p" "f" "p"

Vla.: "p" "f" "p"

Vlc.: "p" "f" "p" [put the bow down!] [Raise Vlc., loosen the screw of end pin] [f] [FREEZE] [Furl the end pin screw, fix vlc. into playing position as if starting to perform]

Cb.: "p" "f" "p"

82 83 84 85 86 87 88 89

ca. 5 sec.
Fl. gives cue!

HBB [Play with the position of the micro (e.g. distance from the lips; watch it; check cables and micro; flick and beat the micro with fingertips and nails)] [Keep exploring "bm" sounds, move with your hands] [Roll yourself into the cables]

Fl. [Blow into the tube as if you want to warm it up]

Cl. [FREEZE in basic position] [Take the tube apart. Lift the rag and clean it.]

Sax. [FREEZE in basic position] [Take the tube apart. Lift the rag and clean it.]

Cor. [FREEZE in basic position]

Trb. [FREEZE in basic position]

ca. 5 sec.
Fl. gives cue!

90 91 92 93 94 95 96

Cond. [Musical notation with cues]

Perc. 1 [FREEZE in basic position]

Perc. 2 (Timp.) [FREEZE in basic position]

Bass Guit. [FREEZE in basic position]

Vi. [check tuning (l.h. only)] ["pp"] [FREEZE in basic position]

Vla. [Fix the shoulder pad / rag] [Prepare for playing] ["p"] [FREEZE in basic position]

Vlc. [Continue preparation if needed. (Anyway stay in basic position)]

Cb. [FREEZE in basic position]

Give cue to cond.

(continue the previous bar without break)

ca. 6 sec. (♩ = 80)

Cond. gives cue!

Free IMPRO with the previous materials and many rests in between

bm b

HBB: Unroll from the cables and keep exploring with "bm"

Fl.: Put the fl. together

Cl.: FREEZE in your present position until the next action

Sax.: FREEZE in your present position until the next action

Cor.: FREEZE in your present position until the next action

Trb.: Replace slide

Cond.: ca. 6 sec. Cond. gives cue! (♩ = 80)

Cond. gives cue!

(♩ = 80)

HBB gives cue!

97 98 99 100 101 102 103

Cond.: Walk to the piano on stage* (Pf.)

Perc. 1: FREEZE in your present position until the next action

Perc. 2: FREEZE in your present position until the next action

Bass Guit.: FREEZE in your present position until the next action

VI.: FREEZE in your present position until the next action

Vla.: FREEZE in your present position until the next action

Vlc.: check tuning

Cb.: check tuning

mp

* In case there is no piano on stage use any other keyboard instrument. If there is no such instrument available either, walk to the percussionists, take a mouth organ or melodica (or alike) and play tuning reference sounds.

As gliss. with "b"
p \longleftarrow *f*

HBB

b b v bm b

Fl.

Cl.

Sax.

Cor.

Trb.

FREEZE with Cor. raised. Stay in this position until your next action comes
(drain Cor. off earlier in case you get tired)

104 105 106 107 108 109

Cond.

Perc. 1

Perc. 2

G. C. soft beater l.v. *mf*

Timp. medium timp. beater l.v. *mp*

wooden headed mallet *mf*

Bass Guit.

glissando *mf*

gliss. *p*

palm beat *mf*

VI.

Vla.

Vlc.

Cb.

pizz. *p*

pizz. *p*

pizz. *mp*

pizz. *mp*

gliss. *p*

gliss. *p*

gliss. *p*

gliss. *p*

secco *mp*

HBB
 Fl.
 Cl.
 Sax.
 Cor.
 Trb.
 Cond.
 Perc. 1
 Perc. 2
 Bass Guit.
 VI.
 Vla.
 Vlc.
 Cb.

bm — p(f) p(f) b
 "air" "p" p
 "air" "p" mp p p
 blow the water out of finger-hole
 110 111 112 113 114 115
 Vibr. rubber headed mallet motor ON
 Tamb. picc. brush beat + 20
 edge medium timp. beater normal brush beat + 20 edge hard timp. beater normal
 p mf p mf p mf
 ord. sul pont.
 secco p p p p p
 secco p p p p p
 secco p p p p p
 gliss. mp
 col legno tratto sul II p col legno tratto

HBB
p(f) p(f) kh bm p(f)

Fl.
come prima
p *mp* *p* *mp* *p*

Cl.
"air"
"p"
mp *p* *p* *mf* *mp* *p* *mf* *mp*

Sax.

Cor.

Trb.

116 117 118 119 120 121

Cond.

Perc. 1
(Tamb. picc.) *mf* wooden stick rim shot *mf* brush beat +20 *mf*

Perc. 2
(Timp.) edge *mp* normal *mf* edge *mp*

Bass Guit.
ord. slap *mf* sul pont. ord. *mp*

VI.
pizz. secco *p* col legno tratto sul II *p* pizz. *mp* arco on the bridge *p*

Vla.
pizz. secco *mp* *p* col legno tratto *p* arco on the bridge *p* pizz. ord. *p*

Vlc.
sim. *p* ord. *mp* *p*

Cb.
sim. *mp* nail-flick. molto sul pont. *p* behind the bridge

HBB
 bm p(f) b ts kh b p(f) kh

Fl.
mp p mp p

Cl.
 sim.
mf mp p mf mp p

Sax.

Cor.

Trb.

Cond.
 122 123 124 125 126

Perc. 1
 sim. *mf* wooden stick rim shot *mf* brush wooden stick rim shot *mf*

Perc. 2
 Hi-hat metal stick stamp closed beat closed edge open sulla campana ét
mf p

Bass Guit.
 sim. *mp mf mp* ord. slap *mf* sul pont. ord. *mf* ord. slap *mf mp*

VI.
 col legno tratto sul II *p* pizz. *p* arco on the bridge *p* pizz. ord. *p*

Vla.
p arco *p* on the bridge *p* pizz. ord. *p* *mp*

Vlc.
p *p* ord. *mp*

Cb.
 pizz. ord. secco *mf mp p mp* nail-flick. molto sul pont. *p*

HBB
 ts b ts bss kh p(f) bss p(f) kh

Fl. ord. "air" p"

Cl. blow the water out of finger-hole p "air" p" mf mp p mf mp

Sax. slap mf pp sim. mf pp

Cor. pp

Trb.

127 128 129 130 131

Cond.

Perc. 1 Sizzle finger mp brush beat + 22 mp beat + 22 p

Perc. 2 (Hi-hat) beat closed edge half open sim. open ét mf p mf p

Bass Guit. sul pont. ord. mf mp ord. slap pop mf mp ord. mp

VI. col legno tratto sul II p pizz. ord. p arco p arco on the bridge p pizz. ord. flaut. p

Vla. arco on the bridge p pizz. ord. p arco on the bridge p pizz. ord. p p mp p

Vcl. arco on the bridge p pizz. ord. mp p vibr. mp p

Cb. sim. p pizz. ord. vibr. mf nail-flick. molto sul pont. p pizz. ord. vibr. mf

ts p(f) bss kh n b p(f) kh ts p(f) bs n kh ts p n

(throat)

sim. p

bite the reed mp

"air" p

come prima 1/2 air mp

key-noise mp

slap mp

come prima mp

(key-noise: always starting with any low keys)

con sord. harmon f (=mf)

132 133 134 135 136

Cond.

rim shot mf

brush beat +22 mf

wooden stick mf

rim shot mf

beat +22 mf

beat +22 mf

beat +22 mf

open ét mf

rim shot mf

pop mp

ord. mp

pop mp

ord. mf

p p

mf p

arco p

flaut. p

arco mp

on the bridge p

arco p

on the bridge mp

arco p

on the bridge p

pizz. ord. vibr. molto sul pont. mf

nail-flick. molto sul pont. p

nail-flick. molto sul pont. p

sim. p

sempre p

HBB
 kh kx bss p(f) kh ts p bss kh bs n kh ts p(f)

Fl. 1/2 air *p* tongue-pizz. *p*

Cl. *p* *mp* *p* *mp* *p* *p* *p* frull. *p*

Sax. *mf* *p* *mf* *p* *p*

Cor. frull. *f* (= *mp*)

Trb. *f* *mf*

137 138 139 140

Cond.

Perc. 1 (Sizzle) frame *mp* rim shot *mp* *mp* *mp*

Perc. 2 (Hi-hat) *p* *mf* *p* *mf* *p* *mp*

Guiro wooden stick *mf* *p*

Bass Guit. nail-scratch slow *mp* *p* sul II *p*

VI. *p* *p* *p*

Vla. *mp* *p* ricochet *p*

Vcl. pizz. *mp* *mp* arco *mp*

Cb. *mp*

HBB n kh kx bss p(f) kh ts p(f) bss kh bs n kh ts p n p(f) kh kx bss
Fl. *p* *p* sempre *p* *p*
 tongue-
 pizz.
Cl. *p* *p* *pp*
Sax. *p* *p* *p*
Cor. *mp*
Trb. *mf* *mp* *mp* *sim.*
 staccatissimo
 (quasi) slap
 pos. V
 141 142 143 144
Cond.
Perc. 1 *mp* *mp* *mp* *mp* *mp*
 ricochet *mp* come prima *mp* sempre *mp*
Perc. 2 *p* *mp* *pp* *p* *p* *poco rit.*
Bass Guit. *p* *p* *p* *p* *p*
 nail-scratch *slow* *p* *p* *p* *p*
 sul III
VI. *p* *pizz.* *pp* *arco* *pp*
Vla. *p* (ord.) *p* *sim.* *p*
 ricochet *p* *p*
Vcl. *pizz.* *p* *p*
Cb. *p* *p*

145 146 147 148

HBB
p kh ts pp(f) bs kh bss n kh ts pp n kh kx bss p kh ts pp(f) bs kh bss bs n kh ts pp n kh kx

Fl.
p *p* *p* *p*

Cl.
pp

Sax.
p *p* *p*

Cor.
p

Trb.
mp *mp* *mp* *mp*

Cond.

Perc. 1
(Sizzle) *p*
(Tamb. picc.) *mp* *mp* *mp* *mp* *p* *p* *p* *p*

Perc. 2
(Hi-hat) (*poco rit.*) *p* *p* *p* *p* *poco rit.*
(Guiro) *p*

Bass Guit.
sul IV *p* *p* *p* *p*

VI.
pp *ppp*

Vla.
sim. *pp* *pp* *pp*

Vlc.

Cb.
pp *ppp*

Play this measure 1-4 times.
(Cond.: give sign for next bar)

HBB

bss p kh ts p p(f) bs kh bss bs n kh ts p p n kh kx bss p kh ts p p(f) bs kh bss bs n kh

Fl.

p

Cl.

Sax.

p

Cor.

Trb.

mp

Play this measure 1-4 times.
(Cond.: give sign for next bar)

149 150 151 152 4/4

Cond.

Perc. 1

p

Perc. 2

p (poco rit.)

Bass Guit.

p

VI.

Vla.

Vlc.

Cb.

(in tempo)

Cond. beats in 4/4, HBB, winds, brass, perc., bass-guit. follow the beats and play your own time signatures

HBB $\frac{4}{4}$ [Imitate the previous groove (meas. 149-150) with the **micro on your throat** (filtered groove)] $\frac{4}{4}$

Fl. check the keys! Remove the head Blow into the tube Put the fl. together $\frac{4}{4}$

Cl. blow the water out suck the reed $\frac{4}{4}$

Sax. Look into the tube (1 eye closed) Remove the mouthpiece Blow into the tube Replace mouthpiece $\frac{4}{4}$

Cor. Take out 2 tubes Shake the water out. Loose your lips. Put the tubes back $\frac{4}{4}$

Trb. Valve noisy only Loosen the side lock ring (noisy) Fix the side lock ring (noisy) $\frac{4}{4}$

(in tempo)

Cond. beats in 4/4, HBB, winds, brass, perc., bass-guit. follow the beats and play your own time signatures

$\frac{4}{4}$ 153 $\frac{4}{4}$

Beat ca. 4-7 measures (in 4/4), then give cue and move on to m.154.
M. 153 is followed by m. 154 without break, only string motions are added.

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

Perc. 1 put the beaters down Unfix the wheels of the Vibr. Move the Vibr. away and back (a bit) Fix the wheels of the Vibr. $\frac{4}{4}$

Perc. 2 put the beaters down Prepare the instruments and beaters for the next action take 3-4 beaters $\frac{4}{4}$

Bass Guit. Unplug the cabel Touch the cabel to the strings (noise) Plug the cabel in $\frac{4}{4}$

VI. $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vlc. $\frac{4}{4}$

Cb. $\frac{4}{4}$

(in tempo)

HBB $\frac{4}{4}$ [Continue the previous groove with some IMPRO. Step by step modify it into a new groove]

Fl. $\frac{4}{4}$ (Continue and keep the tempo)

Cl. $\frac{4}{4}$ (Continue and keep the tempo)

Sax. $\frac{4}{4}$ (Continue and keep the tempo)

Cor. $\frac{4}{4}$ (Continue and keep the tempo)

Trb. $\frac{4}{4}$ (Continue and keep the tempo)

(in tempo)

$\frac{4}{4}$ 154 155 156 157 158 159 160 161 162 163

Cond. $\frac{4}{4}$ [Musical notation for conductor]

Perc. 1 $\frac{4}{4}$ (Continue and keep the tempo)

Perc. 2 $\frac{4}{4}$ (Continue and keep the tempo)

Bass Guit. $\frac{4}{4}$ (Continue and keep the tempo)

Vl. $\frac{4}{4}$ [Musical notation for Violin]

Vla. $\frac{4}{4}$ [Musical notation for Viola]

Vlc. $\frac{4}{4}$ [Musical notation for Violoncello]

Cb. $\frac{4}{4}$ [Musical notation for Contrabasso]

▮ = prepare instrument for playing

▮ = put the bow on the string as if starting to play

∅ = put your hands and instrument down (basic position)

(micro: still on throat)
p

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

164 165 166 167 168 169 170 171

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI. *mf* *mf* *mf* *mf* *mf*

Vla. *f* *sim.* *sim.* *sim.* *sim.*

Vlc. *mp* *sim.* *sim.* *sim.* *sim.*

Cb. *f* *f* *sim.* *sim.* *sim.*

sulla corda
col legno
batt.
lengthwise bow motion
come prima
ord.
sempr
come prima
col legno
batt.

put the bow down!
pizz.
col legno
batt.
put the bow down!
(pizz.)
pizz. (noise)

(micro: still on throat+hide mouth with hand so that the direct sound cannot be heard)

HBB

kh bss bs n kh ts p p n kh kx bss p kh ts p p(f) bs kh bss bs n kh ts p p n kh kx

Fl. come prima *p*

Cl.

Sax. come prima *p*

Cor. Stand up, remove the mouthpiece. Put Cor. down on the chair, pick up your score then walk to the music stand and on the left side of the stage (beside HBB) by m.187. Put your score on the music stand and prepare for "practicing". Hold the mouthpiece in your l.h. and pretend to push your r.h. into the corpus of Cor.

Trb. come prima *mp*

172 173 174 175

Cond.

Perc. 1 Sizzle finger *p* come prima *p* *ét* *p*
wooden stick
Tamb. picc. frame

Perc. 2 Hi-hat *p* come prima *p* *poco rit.* *p* *poco rit.* *p*
wooden stick
Guiro

Bass Guit. come prima *p*

VI. col legno batt. ord. FREEZE *mf*

Vla. FREEZE *f* come prima

Vlc. FREEZE

Cb. FREEZE *f* come prima *f*

micro: ord.
mf

sub. silence

HBB
bss p kh ts p p(f) bs kh bss bs n kh ts p p n kh kx n n kx

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

Cl.

Sax. *p* *p* *mf* *mf*

Cor.

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

176 177 178 179

Cond. snap (with l.h.) *mf*

Perc. 1 (Sizzle) *ét* *ét* *p* *p* *mf* *mf* *mf* *mf*

(Tamb. picc.)

Perc. 2 (Hi-hat) *p* *p* *mf* *mf* *mf* *mf* *poco rit.*

(Guero) *p* *p* *mf* *mf* *mf* *mf*

Bass Guit. *p* *mf* *mf*

VI. *come prima* *mf* *f*

Vla. *f* *f*

Vlc. *come prima* *mp*

Cb. *f*

Score for page 31, measures 180-183. The vocal line (HBB) has lyrics: kx kx n kx kx n nr vr kx n. The score includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Trumpet (Trb.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bass Guitar (Bass Guit.), Violin (VI.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 180-183 are indicated below the conductor's part.

Performance instructions include: *sim.*, *frull.*, *mf*, *col legno batt.*, *ord.*, *sul pont.*, *mf*, *mp*, *f*, and *poco rit.*

HBB

r r kx nr vr v

Fl.

Cl.

Sax.

Cor.

Trb.

184 185 186 187

Cond.

(Sizzle)

Perc. 1

(Tamb. picc.)

Perc. 2

(Hi-hat) (poco rit.)

Guiro

(Guiro)

Bass Guit.

mf

mf

mf

fingernails scratch the string lengthwise

mf

VI.

col legno batt. ord. mf

col legno batt. ord. "mf"

col legno batt. ord. mf

Vla.

f

Vlc.

mp

mp

Cb.

f

f

Play this section as if you were the soloist of the piece. Pitches are approximate. (Keep r.h. always in the "corpus".)

snap towards horn

vr r vr vr nr kx kx

frull.
mf

188 189 190 191

Vibraslap
mf *et*

Tamb. picc.
brush
mf

Timp.
wooden stick
mf *et*

Guiro
wooden stick
mf *mf* *mf* *mf*

ord.
"mf" *mf* "mf"

f

arco sul tasto
mp *mf*

f

vr r kx kx nr nr

Fl.

Cl. (accompaniment of the Cor.) (quasi) slap "mf" "mf" "mf" sim. "air" "mf"

Sax.

Cor. mp glissando mf f (accompaniment of the Cor.) "air" frull. mf mf

Trb. senza sord. glissando f (= mp) frull. mf frull. mf

192 193 194 195

Cond.

Perc. 1 Vibraslap Tamb. picc. brush et mf mf mf Vibraslap et

Perc. 2 Timp. wooden stick very edge et mf edge et mf

Bass Guit.

VI. col legno batt. mf arco sul tasto mf

Vla.

Vlc. col legno batt. mp arco sul tasto mp mf

Cb. take the bow! f

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

196 197 198 199

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

(quasi) slap
"mf"

"air"
"mf"

(quasi) slap
"mf"

"schalltr. auf" (like in Mahler)
"air"
ord. (quasi)slap

"schalltr. auf" (like in Mahler)
vibr.
ord.

p *f* *mf* < *ff* *f* *mp*

con sord. harmon ord. frull.

mf *mf*

mf *mf*

r.h. (12342134, etc.)
Softly beat the neck of the Bass Guit. with fingers
ossia: also tune the string down in the previous measures and move it up to the low C

ppp glissando lento

ord. *sfp*

arco *sfp* vibr. molto

ord. *sfp*

arco *sfp*

0 (°)

mp *dim. poco a poco* *p*
 vr vz v v
 Fl. *mf* *f* *mp* *mf* *mf > p* ord.
 Cl. *mf* *mf* voice instr. *mf* *mf* *mf* *mp* *mp* sim.
 Sax. *mf* *mf* *mf* *mf* *mp*
 Cor. Relax your lips (brrr) [Wipe your lips with r.h. Take your score and return to your seat, sit down, fix mouthpiece on Cor. then play as a usually] *f*
 Trb.
 200 201 202 203 204 205
 Cond.
 Perc. 1 (Timp.) very soft beater normal
 Perc. 2 *ppp* glissando lento fingernails scratch the string lengthwise
 Bass Guit. glissando lento *p* *mp* *mp*
 VI. *mp > p* *mp* *mp* sul III vibr. lento gliss.
 Vla. *mp* *mf* *mp* glissando
 Vlc. *p* *p* *p* ord.
 Cb. *p* *mp > p* *mp* *mp* *p*

pp

HBB

n m

Fl. whistle-tones on F#
pppp ord. mp p p > pp

Cl. ord. mp p > pp sub. p > pp

Sax. mp > pp p > pp p > pp p > pp sub. pp

Cor. ord. mf (= mp) > mp sub. mf p p p > pp

Trb. con sord. wawa mf (= p) > p glissando mf mp > p mf > mp

206 207 208 209 210 211 212

3/4

Cond.

Perc. 1 Vibr. friction stick mp

Perc. 2 glissando lento

Bass Guit. mp mp p < ppp sul I come prima glissando lento

VI. mp pp p > ppp glissando

Vla. pp p > pp p > ppp glissando lento + arco lento glissando

Vcl. mp > pp p > pp p > ppp glissando

Cb. mp > pp p > ppp glissando

IMPRO - grooves

Find your own tempo then change the groove and/or tempo any time you want.
 The material MUST be porous so that only a few sounds are audible from the groove. In the beginning there should be 4-5 times more rest than sound.
 The listener should not hear any regularity between the elements.
 (Later you have to fill in the rests.)
 BE FREE!

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

213 in 2

214 in 2

215 in 2

Listen to HBB and move to the next measure when you feel so.
 (The next bars can generally be 3-10 sec. each, if not specified.)

Mar. very soft mallet

Tam-tam superboll

Nipple Gong medium soft beater l.v.

e-bow

glissando

1/2 flag.

sf

pp

p

sf

mf

mp

sul III

1/2 flag.

p < mf

Keep doing the previous type of beatboxing.
When you hear a new chord you may react on it - continue or change your groove.
Use less rests and breaks (be more continuous).

HBB

Fl. *p* senza sincr.

Cl. *mp* bisbigl.

Sax. *mfp* senza sincr.

Cor. *pp* con sord. senza sincr.

Trb.

216 **in 1** 217 **in 1** 218 **in 2** 219 **in 1** 220

Cond. & (1) (2) Y

Perc. 1 *ppp* Sizzle finger *et* *p* Vibr. motor OFF soft mallet *et*

Perc. 2

Bass Guit. *mf* e-bow

VI. *pp* "morse" sulla corda 3 ricochet

Vla. *mfp* senza sincr.

Vcl.

Cb. *mp* circular bowing (slow) *mf* pizz. vibr.

Sit down max. 10 sec. Stand up FREEZE

HBB: In the tempo of the previous bar. (Less break/rest between sounds.) reacting on the ensemble. Look around as: "What happened? Why did you stop playing?"

*Use the precomposed (or improvised) grooves with variation or IMPRO. The next type of groove (A, B, C, D) is always with new tempo. (Change dynamics if you feel so.)

Fl.: (rehearsal break) <mf>p vibr. FREEZE in preparation for the next action

Cl.: muta in Cl. basso Change instrument with natural noises "p" Cl. basso <mf> FREEZE in preparation for the next action

Sax.: Check and press the keys "p" <mf>p FREEZE in preparation for the next action

Cor.: Remove and put the sord. down with natural noises "p" senza sord. <mf>p glissando FREEZE in preparation for the next action

Trb.: (rehearsal break) <mf>p glissando FREEZE in preparation for the next action

Cond.: 221 max. 10 sec. 222 223 224 2-4 sec. FREEZE

free tempo (HBB will follow cond. in m. 223)

Perc. 1: Put the beaters down and take bow with natural noises "p" (Vibr.) arco <mf> FREEZE in preparation for the next action

Perc. 2: Tune Timp. for the next pitches with natural noises "p" Timp. soft timp. beater <mf> FREEZE in preparation for the next action

Bass Guit.: (rehearsal break) pizz. <mf> dolce glissando FREEZE in preparation for the next action

VI.: (rehearsal break) <mf>p FREEZE in preparation for the next action

Vla.: (rehearsal break) <mf>p glissando FREEZE in preparation for the next action

Vlc.: (rehearsal break) <mf>p FREEZE in preparation for the next action

Cb.: (rehearsal break) sul III arco p glissando FREEZE in preparation for the next action

(private elaboration)

HBB

ng p t p tsh t p ng kh tss t p

ti ki tu ki tu ku tl tsh ti to tsb(v)

B+var./impro

C+var./impro

Continuous grooves (non-porous)

Fl.

Play C-major up-down as if warming up / practicing non legato

key-noise

blow on the edge of the reed

Cl.

mp

mf

etc.

Cl. in Si-

Sax.

mp

p

mf

Cor.

mp

p

mf

Trb.

mp

p

mf

ca. 5 sec.

4-7 sec.

225

in 2

226

in 1

227

free tempo

228

in 1

Cond.

Perc. 1

Play any of these pitches as if warming up / practicing motor ON soft mallet

Nipple Gong

superball

Timp.

finger

Tune Timp. to the following pitch - bow near to the head and beat with fingers

Perc. 2

mp

mf

Bass Guit.

mf

VI.

p

sub. mp

vibr.

senza vibr.

Vla.

p

glissando

mf

vibr.

senza vibr.

col legno tratto

Vlc.

p

glissando

mf

vibr.

senza vibr.

Cb.

Play the scales as if warming up / practicing sul IV

mf détaché

p

glissando

mf

vibr.

senza vibr.

col legno tratto

(private elaboration)

HBB

D+var./impro

tfui vr(u) vr(i) ng ng — ng

Continue exactly where you stopped

(free length)

C+var./impro

ti ki tu ki tu ku tl tsch ti to tsb(v)

Continue exactly where you stopped

FREEZE

Fl.

frull.

mf

Cl.

Sax.

senza sincr. blow on the edge of the reed

f

mp

1/2 air vibr.

Cor.

senza sincr. suck the air

f

ord.

pp

Trb.

con sord. harmon

gliss.

mf (= p)

f (= mp) > mf

229 ca. 5 sec. 230 231 232 (free length)

in 1 (♩ = 60) in 1

Cond.

(Vibr.)

wooden handle of mallet senza sincr. scratch the keys

f

Put the mallets on the keys (noisy!)

f

finger knock the keys

mp

fingernails STOP

Perc. 1

Tam-tam brush

senza sincr.

superball

et

handle of superball very slow

ppp

Perc. 2

Bass Gut.

switch amplifier OFF

f

VI.

glissando

p < mf

Vla.

f

Clean the strings with rag (upward motion)

f

Vlc.

put the bow down! Prepare cleaning rag

take the bow!

Cb.

pizz.

vibr.

f

3-4 sec. ca. 5 sec. 1-2 sec. 3-4 sec. 2-4 sec.

(private elaboration)

HBB
 A+var./impro FREEZE
 bm ts kh ts phi phi phubss
 A+var./impro FREEZE D+var./impro C+var./impro
 STOP when you hear the ens. chord

Fl.
 whistle-tones on G
 p

Cl.
 Play chromatic scales as if warming up / practicing
 ppp echoton

Sax.
 ord. vibr. lento
 mf

Cor.
 Play typical warming up / practicing materials in B₁
 (e.g. scales, overtones, overtone-gliss., melodic-harmonic motives, etc.)
 mp

Trb.
 vibr. lento
 mf

Cond.
 233 3-4 sec. 234 ca. 5 sec. 235 1-2 sec. 236 3-4 sec. 237 2-4 sec.
 in 1 in 1 in 1 in 1 in 1

Perc. 1
 Cow-bell
 hard mallet
 inside the bell
 mf

Perc. 2
 Place beaters on the stand, sort them
 "mp"

Bass Guit.
 Switch amplifier / guitar ON and OFF many times
 (ossia: turn volume up and down to have static noise).
 In the end leave it ON!
 p (ON) pop f

VI.
 col legno batt. ricochet random rhythm
 mp mf p

Vla.
 pizz. check tuning
 p arco

Vlc.
 ord. *pp* slow

Cb.
 check tuning (flag.)
 pp arco
 mf

5-8 sec. Always continue -----, 2-4 sec. [A+var./impro] STOP unexpectedly. Bow down for a bottle of water. Drink (micro NEAR!)

HBB

Fl.

Cl. bite the reed ord.

Sax. bisbigl. vibr. lento *mf* *p*

Cor. frull. *mf*

Trb. frull. *mp (=pp)* pos. VII glissando Remove harmon mute spectacularly and noisily *mf*

238 5-8 sec. 239 240 2-4 sec. 241 242

in 1 free tempo (independent from HBB) in 1 free tempo (independent from HBB) in 1 Wait for HBB

Perc. 1 (Cow-bell) Mar. "black keys" hard mallet r.h. on the left metal frame glissando put the beaters down on the keys (sound!) Prepare wooden sticks *mf* *p*

Perc. 2 Ratchet *pp* very slow Timp. medium timp. beater *f* Turn the page, justify the beaters *f*

Bass Guit. fingernails scratch the string lengthwise *mp* sul I ord. *mf* Turn the volume UP and DOWN to create static noise *mp*

VI. col legno tratto *mf* arco bogenvibr. *mf* ord. glissando

Vla. bogenvibr. *mf* ord. glissando

Vlc. 1/2 flag. *mf*

Cb. arco glissando *mp*

♩ = 120 FREEZE in drinking position----- Put the bottle down A+var./impro ♩ = 120 Continue exactly where you stopped (m.242) - same tempo and dynamics

HBB 4/4 4/4 4/4 4/4 4/4

Fl. [Check and press the keys] "mp" [frull.] p mp

Cl. [suck the reed] p

Sax. [key-noise] pp p mp

Cor. [blow the water out] "mp" [ord.] p [Raise Cor., blow the water out] f mp

Trb. [senza sord.] "mp" [4th valve noise] [ord.] pp [Put sord. (noisily)] "mf" [straight in spectacularly]

♩ = 120 ♩ = 120

Cond. 243 244 245 246 **in 1** 247

Perc. 1 [4 Roto-Toms] wooden stick 4:3 mp mp mf 3 [Ratchet] mp [Cow-bell] wooden headed mallet STOP etc. mf 3 (4 Roto-Toms)

Perc. 2 [Prepare for the next actions] mp

Bass Guit. [Unplug the cabel from the guitar, touch it to the strings sometimes] "mp"

VI. [col legno batt.] pp [Blow on the string (to clean off the rosin dust)] f [col legno batt.] pp [Turn the page, justifieth the score]

Vla. [col legno batt.] pp [Fix the shoulder pad / rag] pp [col legno batt.] pp [Clean the strings with rag] pp

Vlc. [Stab the end pin of Vlc., move your chair into position] p [col legno batt.] pp

Cb. [Clean the strings with rag] f

(private elaboration)

HBB

ng p t p tsh t p ng kh tss t p

ng p t p

B+var./impro
In the present tempo

B+var./impro
f start over

sim.

Fl.

blow into the instr.
as if warming it up

ord.

Cl.

suck the reed

ord. suck the reed

Sax.

Cor.

Trb.

con sord. straight

248 249 250 251 252

Cond.

Perc. 1

(Ratchet)

(4 Roto-Toms)

Perc. 2

Flexatone

Cow-bell
wooden stick

Flexatone

Bass Guit.

Plug the cabel in

slap

vibr. 5

pop

slap

vibr. 5

pop

slap

VI.

pizz.

col legno batt.

pizz.

col legno batt.

pizz.

arco sul pont.

Vla.

pizz.

col legno batt.

pizz.

col legno batt.

pizz.

arco sul pont.

Vlc.

arco

col legno batt.

arco

col legno batt.

arco sul pont.

Cb.

pizz.

col legno batt.

pizz.

col legno batt.

pizz.

arco sul pont.



♩ = 90

(private elaboration)

HBB

tss t p ng p t psh t p ng kh tss t p ng p t psh t p ng kh tss t p ng p t psh t p ng kh tss t p ng p t psh t p ng kh tss t p

Fl.

mf *mf* *mf* *mf*

Cl.

mf *mf* *mf* *mf*

Sax.

f *f* *f* *f*

Cor.

f *f* *f* *f*

Trb.

mf *mf* *mf* *mf*

253

254

255

256

257



♩ = 90

Cond.

Conductor's baton and notes.

Perc. 1

f *f* *f* *f*

Perc. 2

mf *mf* *mf* *mf*

Bass Guit.

mf *mf* *mf* *mf*

VI.

f *p* *f* *pp* *p* *f* *p* *f*

Vla.

f *p* *f* *pp* *p* *f* *p* *f*

Vlc.

mf *p* *pp* *mf* *p* *mf* *p* *mf*

Cb.

f *f* *f* *f*

(private elaboration)

HBB
ng p t p tsh t p ng kh tss t p ng p t p
tfui vr(u) vr(i) ng ng — ng
[D+var./impro]

Fl. (Fl. turned out) *mf* *mf* *f* *f* *sim.*

Cl. *mf* *mf* *pp*

Sax. *mf* *mf* *f* *f* *sim.*

Cor. *f* *f* *f* *f*

Trb. *mf* *mf* *f* *f*

258 259 $\frac{3+1}{4+8}^{260}$ $\frac{4+1}{4+8}^{261}$ $\frac{4}{4}$

Cond.

Perc. 1 (Ratchet) (4 Roto-Toms)

Perc. 2 (Cow-bell) (Flexatone) Place the Pto. on the head of the Timp.

Bass Guit. *pp* *f* *f*

VI. *p* *f* *p* *f* *pp*

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

Vcl. *p* *mf* *p* *pp* *f* *f* *sim.*

Cb. *f* *f* *pp* *f* *f* *sim.*



♩ = 72

(private elaboration)

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

tfui vr(u) vr(i) ng ng ng tfui vr(u) vr(i) ng ng ng

Fl. *f* 3 *f* 3 *sempre f* 3 *sempre f* 3

Cl. *f* 3 *f* 3 *sempre f* 3 *sempre f* 3

Sax. *f* 3 *f* 3 *sempre f* 3 *sempre f* 3

Cor. *f* 3 *f* 3 *sempre f* 3 *sempre f* 3

Trb. *f* *f* *sempre f* *sempre f*

Cond. 262 263 264 265 266

Perc. 1 Beer-can wooden headed mallet beat *f* 3 *f* 3

Perc. 2 *f* 3 *f* 3

Bass Guit. *f* *f* *sempre f*

VI. *f* *f* *sempre f*

Vla. *f* *f* *sempre f*

Vlc. *f* *f* *sempre f*

Cb. *f* *f* *sempre f*

(private elaboration)

HBB

ti ki tu ki tu ku tl tsch ti to ts b(v) tsch ti to ts b(v) ti ki tu ki tu ku tl tsch ti to ts b(v) ti ki tsch ti to ts b(v) ti ki tu ki tu ku tl tsch ti to ts b(v) tsch ti to ts b(v)

C+var./impro

TEXT - - -

TEXT

TEXT - - -

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

267 268 269 270 271 272

Perc. 1

(Beer-can)

(Tamb. basco)

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

♩ = 90

(private elaboration)

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

TEXT

glissando

pprr

(1/2 air)

f

ord.

ppp

p

ord.

ppp

p

"air"

f (= mp)

sim.

f

f

frull.

"air"

mf (= p)

mf

mf

mf

♩ = 90

273

274

275

276

277

278

Vibraslap

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

ét

sim.

mp

mp

mp

mp

mp

mp

col legno tratto

flag. gliss.

mp

mp

mp

mp

col legno tratto

flag. gliss.

mp

mp

mp

mp

col legno tratto ord.

flag. gliss.

f

mp

mp

mp

mp

col legno tratto

flag. gliss.

f

mp

mp

mp

mp

b b psh t k t pf ts(i) ts(u)

fill-in! (IMPRO.) -----

HBB *b b psh t k t pf ts(i) ts(i)* *b b psh kh psh kh psh kh*

Fl. [FREEZE] *p* *p*

Cl. [FREEZE] *p* *p*

Sax. [FREEZE]

Cor. [FREEZE] *con sord.* (approx. pitches) *p* *p*

Trb. [FREEZE] *come prima* *mf (=p)* *mf*

279 *in 1* 280 281 13²⁸² 4

Cond. [FREEZE] &

Perc. 1 [FREEZE] (Vibraslap) *come prima* *mf* *mf*

Perc. 2 [FREEZE] *é* Remove Pto. from Timp.

Bass Guit. [FREEZE] *come prima* *mp* *mp*

VI. [FREEZE] *arco sul pont.* *pp* *pp*

Vla. [FREEZE] *arco sul pont.* *pp* *pp*

Vlc. [FREEZE] *arco sul pont.* *pp* *pp*

Cb. [FREEZE] *come prima* *mp* *mp*

HBB

$\text{♩} = 120$

ossia: $\overset{6}{\text{dt(i)p(i) dt(i) dt(u) p(u) dt(u)}}$ sim. $\overset{6}{\text{dt(i)p(i) dt(i) dt(u) p(u) dt(u)}}$

ts bm kh dt(i) p(i) dt(u) p(u) ts bm kh dt(i) p(i) dt(u) p(u) (var.) (var.)

Fl.

Cl.

Sax.

Cor. *frull.* $mf (= mp)$

Trb. *con sord. harmon* *glissando* $mf (= p)$

$\text{♩} = 120$

283 284 285 286

Cond.

Perc. 1 *Ratchet* f *sim.*

Perc. 2 *Police whistle* mp

Bass Guit.

VI.

Vla.

Vlc. f^n *pizz. sul pont.* *sim.*

Cb. f

HBB

(var.)----- (var.)----- (var.)----- (var.)----- (only HBB ♩ = ♩) (var.)----- (var.)-----

bm kh dt(i) p(i) dt(u) p(u) bm kh dt(i) p(i) dt(u) p(u) bm kh dt(i) p(i) dt(u) p(u) bm kh dt(i) p(i) dt(u) p(u) bm kh dt(i) p(i) dt(u) p(u) bm kh dt(i) p(i) dt(u) p(u)

Fl.

Cl.

Sax.

Cor.

Trb.

alissando

Cond.

287 288 289 290 291 292

Perc. 1

(Police whistle)

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

ord. flaut.

ord. flaut. \flat

ord. flaut. \flat

arco (sul pont.) flaut.

(ossia: take a melody-quotation for the accented notes)

HBB
 bm kh n tch(u) ps tch(u) n tch(u) ps tch(u) n tch(u) n tch(u) bf(u) n n tch(u) n tch(u) ps tch(u) tch(u) ps tch(u) tch(u) ps tch(u)

Fl. *f* *ff* *mf*
 blow on the edge of the reed

Cl. *p* "freeze"

Sax. ord. *f* *ff* *mf*

Cor. remove the mouthpiece! *p* "freeze"
 blow on the sharp edge of the tube of mouthpiece (whistling sound)

Trb. *ff (= f)* *fff (= f)* *ff (= mf)*

293 294 295 296 297 298 299 300 301

Cond. FREEZE () () () ()

Perc. 1 *mp* *glissando*
 Vibr. *hard mallet*
 Press very hard mallet against the center of the a⁺-key (A5), then release it or move it to the edge of the key

Perc. 2 *ff* *ff*
 Tamb. basco *thicker handle of wooden stick*

Bass Guit.

VI. *f* *ff* *mf*
 ricochet sim.

Vla. *f*

Vlc. *f*

Cb. *f*

(♩ = 64) ♩ = 80 *TEXT* -----, *Sit down* 3-4 sec. *Stand up* (standing) var. free
 HBB tch(u) ps tch(u) tch(u) ps tch(u) b ts ts ts ng b ng
 Fl. *gliss.* *mp* *p*
 Cl. [Take the mouthpiece apart] [Clean the tube with rag]
 Sax. *mp* *p* *ff* *ppp* [slap] [Play chromatic scales as if warming up / practicing]
 Cor.
 Trb. *gliss.* *gliss.* "pop" *ff* *senza sord.* [Remove slide, shake the water out]
 Cond. (♩ = 64) ♩ = 80 3-4 sec.
 302 303 304 305 306 307 308
 in 1
 Perc. 1 (Vibr.) *come prima* *gliss.* *mp*
 Perc. 2 (Tamb. basco) *ff* *ff* *ff* [Timp.] *thicker handle of wooden stick* *glissando*
 Bass Guit. *slap* *ff* *pp* *pp* *sim.* *fingernails* *scratch the string lengthwise*
 VI. *lengthwise bow motion* *mp* *p* *f* *arco ord. vibr. lento*
 Vla. *lengthwise bow motion* *f* *pp*
 Vlc. *lengthwise bow motion* *f*
 Cb.

var. free $\text{♩} = 100$ *mf* FREEZE (in tempo) *f* FREEZE

HBB
b ng (f)u — bss

Fl. jet-whistle *mf*<

Cl. blow into the instr. as if warming it up *f* Replace mouthpiece

Sax.

Cor. replace the mouthpiece!

Trb. suck the air STOP *f* Replace slide

Cond. (in tempo) Wait for cl., trb. (beat 4/4)

309 310 311 312 313 314

Perc. 1 Styropor *f*

Perc. 2 Move the Timp., prepare for the next action

Bass Guit.

VI. check tuning ord. on the bridge *f* *p*

Vla. on the bridge *f*

Vlc. on the bridge *f*

Cb. on the bridge *f*

2-4 sec. $\text{♩} = 80$

HBB: *f* FREEZE *ff* ROTO-TOMS *mf* filter high pass
 pff — vz

Fl. *f* muta in Cl. basso

Cl. *f*

Sax. *f*

Cor. senza sord. only motion (no sound) *f*

Trb. con sord. harmon. only motion (no sound) *f*

2-4 sec. $\text{♩} = 80$

Cond. 315 316 317 in 1 318 319 320

Perc. 1 Tamb. picc. brush beat + *mf* (Timp.) *f* (Vibr.) superball only motion (no sound) *f*

Perc. 2 wooden stick edge "tuning" *pp* glissando

Bass Guit. (distorted) *f*

Vl. *p* glissando only motion (no sound) *f*

Vla. only motion (no sound) *f*

Vlc. lengthwise bow motion *mf* only motion (no sound) *f*

Cb. lengthwise bow motion *mf* only motion (no sound) *f*

(private elaboration)

HBB
 bm ts kh ts phi phiphu bss s bm ts kh ts phi phiphu bss

Fl.
mf 5

Cl.
fp *f*

Sax.
mp *mp*

Cor.
ff > *mf* *ff* > *mf*

Trb.
ff > *mf* *ff* > *mf*

Cond.
 326 327 328 329 330 331

Perc. 1 (Chin. cymb.)
mf *p* *mf* *p*

Perc. 2 (Vibraslap)
f *f*

Bass Guit.
mp *mp*

VI.
f *f*

Vla.
f *f*

Vlc.
ff *p* *ff* > *mf* *mf* > *p*

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

(private elaboration)

HBB

ng p t p tsh t p ng kh tss t p ng p t p tsh t p ng kh tss ng p t p tsh t p kh tss t p tsh t p ng ng p t p tsh tss t p t p

Fl. ord. <mf> sim. <mf> <mf> mp <mf> <mf>

Cl. <mf> sim. <mf> <mf> <mf> mf

Sax. slap 3+ sempre f

Cor. <mf> sim. <mf> <mf> <mf>

Trb. senza sord. <mf> sim. <mf> mp <mf> pp

Cond. 4/4 332 7/8 333 8/8 334 335 6/8 336 7/8

Perc. 1 Sizzle finger mp ét mp

Perc. 2 Timp. wooden stick mf sim. mp mf mp

Bass Guit. lh. only pop sf sf (<) sf (<) lh. only STOP pop lh. only STOP

VI. arco glissando mf

Vla. arco glissando mf NO accent. NO accent. NO accent.

Vlc. ord. <mf> sim. <mf>

Cb. (sul tasto) senza vibr. sempre f

(private elaboration)

HBB
 tsh t p ng ng p t p tss t p ng p t p ng kh tsh tss tsh t p ng t p

Fl.
 <mf> <mf> mp mp <mf> <mp>

Cl.
 mf mp mf <p>

Sax.
 +3 +3 +3 +3 +3

Cor.
 <mf> p <mf> <p> glissando

Trb.
 <mf> pp <mf> pp <mf> <p> gliss.

Cond.
 7/8 ³³⁷ 2/4 ³³⁸ 3/4 ³³⁹ 4/4 ³⁴⁰ rit. molto

Perc. 1
 (Sizzle) mp et pp l.v.

Perc. 2
 (Timp.) mf p mf p mf p beat

Bass Guit.
 pop sf l.h. only pop sf l.h. only 3 gliss. glissando

VI.
 glissando NO accent. glissando glissando (8) glissando

Vla.
 gliss. glissando NO accent. gliss. glissando glissando

Vlc.
 mf <mf> p <p> glissando glissando

Cb.
 mp glissando

Use the previous materials (B) as if a tape decelerates. Be non-metric. (Low-pass filter the sound.)

(rit. molto) ----- accel. al ----- ♩ = 72

(private elaboration)

HBB

Use the previous materials (B) as if a tape accelerates. ("Open" the filter.)

tss t p ng kh t p kh tsh t p tss t p ng p t p tss t p t p

Fl.

Cl.

Sax.

Cor.

Trb.

(rit. molto) ----- accel. al ----- ♩ = 72

341

FREEZE

3/4 342

343

2/4 344

5/8 345

9/8

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

(private elaboration)

HBB
 ng kh tss ng p t p kh tss t p t p ng kh ng p t p tsh ng kh tss t p t ptsh t p ng kh tss t p ng p t p tsh t p ng kh tss t p

Fl. *<mf>*

Cl. *<mf>*

Sax. *<mf>*

Cor. *mf*

Trb. *mf* *mp* *<mf>* *<mf>* *<mf>* *<mf>*

346 347 348 349 350

Cond.

Perc. 1 (Sizzle) *ét*

Perc. 2 (Timp.) *mf* *mp* *mf* *mf* *mf* *mf*

Bass Guit. *pop* *sf* *l.h. only STOP* *pop* *sf* *l.h. only STOP* *l.h. only pop* *sf*

VI. *gliss.* *gliss.* *NO accent.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *NO accent.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vlc. *mf* *mf* *mp* *mf*

Cb.

(private elaboration)

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

bm ts kh ts phi phi phi bss s bm phi ts kh ts

"air"

sim.

mf

mf

fp

mp

mp

mp

ff (=mf)

f

mf

con sord. harmon

glissando

ff (=mf)

f

mf

351

352

353

354

355

Chin. cymb.
wooden stick

mf

p

Vibraslap

f

f

nails

mp

sim.

mp

pizz.

f

pizz.

f

(sul tasto)
come prima

ff

p

ff

(sul tasto)
glissando

mf

p

mf

(private elaboration)

HBB phi phi phi bss bm ts kh ts phi phi phi bss bm ts kh ts phi phi phi bss *ROTO-TOMS* *ff*

Fl. *mf* *mf* *f* ord. frull. *f* slap +

Cl. *fp* *fp* *f*

Sax. *mp* *mp* *mf*

Cor. *ff* *ff > mf* *ff > mf* *ff > mf* *ff (= mf)*

Trb. *ff* *ff > mf* *ff > mf* *ff > mf* *ff (= mf)*

356 357 358 359 360

Cond.

Perc. 1 (Chin. cymb.) sim. *mf* *p* *mf* *p* *ff* 4 Roto-Toms wooden stick

Perc. 2 (Vibraslap) *f* *f* *f* *f* *f*

Bass Guit. *mp* *mp* *f* slap

VI. *f* *f* *f*

Vla. *f* *f* *f*

Vlc. *p* *ff > p* *ff > p* *p* *pizz. f*

Cb. *glissando* *glissando* *gliss.* *f* *ord. pizz. f*

(private elaboration)

HBB

ti ki tu ki tu ku tl tsch ti to ti ki tu ki tu ku ti ki tu ki ti ki tu ki tu ku tl tsch tfui vr(u) vr(i) ng ng tfui vr(u) ng ng

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

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(private elaboration)

HBB
 tfui vr(u) vr(i) ng ng vr(i) ng ng ng ng vr(u) ng vr(i) ng ng

Fl.
f > *p* *p*³ *mf*³ *p*³ *frull.* *f*
slap

Cl.
f > *p* *p* *mf* > *p* *f*

Sax.
f > *p* *p* *mf* > *p* *mf*

Cor.
f > *p* *p* *mf* > *p* *ff* (= *mf*)

Trb.
ff > *p* *mp* *f* > *mp* *ff* (= *mf*)

366 367 368 369 370 **12** 371 **4**
16 **4**

Cond.

Perc. 1
 (Ptto. sosp.) *ét* *come prima* *beat* *ét* *beat* *ét* *beat* *ét* *beat* *ét* *beat* *ét*
 4 Roto-Toms wooden stick *ff*

Perc. 2
 (Timp.) *slisvando* *slisvando*

Bass Guit.
f > *mp* *p* > *f* *mp* *mf* > *f*
slap.

VI.
p > *f* > *p* *f* > *p* *f* > *p* *f* > *p* *p* >

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

Vlc.
p > *f* > *p* *f* > *p* *f* > *p* *f* > *p* *pizz.* *f*

Cb.
p > *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f*

(private elaboration)

HBB

tu fui vr(u) ng ng tu ku tl tsch ti to ts b(v) ii to ts b(v) ts b(v) tl tsch ti to ts b(v)

accel. molto

Use the previous materials (C) as if a tape accelerates. Be non-metric. (High-pass filter the sound.)

FREEZE

Fl.

f > mp

jet-whistle

mp < f

mp < ff

mf < ff

Cl.

f > mp

vibr. molto

f

f

Sax.

vibr.

f > mp

f

f

f

Cor.

f > mp

"air" "t"

mp

"U" "t" "t" "t" "t"

sim. 5

mp

ff

Trb.

vibr.

senza sord.

f > mp

ff (= mf)

ff

ff

ff

mp

sim.

frull.

ff

378

379

380

381

382

383

accel. molto

FREEZE

Cond.

Perc. 1

(Ptto. sosp.)

beat

ét beat

brush

beat + 20

mp

sim.

beat + 20

beat

f

Perc. 2

Cow-bell

superball

f

f

f

Bass Guit.

nails

scratch the string lengthwise

f

sempre

mf

ff

VI.

f

p >

mp

ff

Vla.

f

p >

p

mp

1/2 flag.

Vlc.

f

p >

p

mp

1/2 flag.

1/2 flag. gliss.

Cb.

f

p >

pizz.

mf

mf

mf

mf

mf

ff

(private elaboration)

HBB Use the following materials (B) as if a tape decelerates. ("Open" the filter.)

ng p t p tsh t p ng kh tss t p bm ts kh ts phi phi phu

ord. frull. f p < f > mf sempre mf

Fl. f p < f > mf

Cl. ff f < f > mf mp mf > fp

Sax. key-noise "ff" f sempre mp

Cor. frull. glissando 3 3 ff > f p < mf > mf > p > ff (= mf)

Trb. ord. ff > f p < f > mf > p pp con sord. harmon ff (= mf)

Conduct. 384 385 386 387 388 389

Perc. 1 Sizzle finger mp Chin. cymb. wooden stick (muted) et mf p

Perc. 2 Timp. wooden stick ricochet mf Vibraslap f

Bass Guit. rasgueado lh. only glissando ff mp sf mp

VI. ricochet glissando NO accent. NO accent. NO accent. glissando

Vla. glissando NO accent. NO accent. NO accent. NO accent.

Vlc. flag. gliss. NO accent. NO accent. NO accent. NO accent. (sul tasto) come prima

Cb. batt. 3 ord. arco sul tasto glissando

(private elaboration)

HBB
 bm ts kh bm ts bm ts kh ts phi bm ts kh ts phi phi phi bss bm ts kh ts b b bm ts kh bm ts kh ts phi

Fl. *sim.*

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

Sax.

Cor. *ff > mf*

Trb. *ff > mf*

Cond. 390 391 392 393 394 395

(Chin. cymb.)

Perc. 1 *mf mf p mf*
 (Vibraslap)
ét

Perc. 2 *f*

Bass Guit. *sempre mp*

VI. *f pizz.*

Vla. *f*

Vlc. *sim. ff > p ff > p ff ff > p*

Cb. *sim. gliss. mf > p mf > p mf gliss. mf > p*

(private elaboration)

HBB
 bm ts bm ts b bm ts kh ts phi phi phi bss bm ts kh ts phi phi phi

Use the previous materials (A) as if a tape decelerates. Be non-metric. (Low-pass filter the sound.)

Fl.
 Cl.
 Sax.
 Cor.
 Trb.
 Cond.
 Perc. 1
 Perc. 2
 Bass Guit.
 VI.
 Vla.
 Vlc.
 Cb.

rit. molto -----

396 397 398 399

ff > *mf* *ff* > *mf* *mf* > *p*

ff > *mf* *ff* > *mf* *mf* > *p*

mp *p*

mf *p*

mf *mp*

mf *mp*

ff > *p* *ff* > *p* *ff* > *p*

mf > *p* *mf* > *p* *mf* > *p*

mf > *p* *mf* > *p* *mf* > *p*

sim. (arp. Lento)

sul II sul III

mf *mp*

sul II sul III

mf *mp*

circular bowing (slow)

ff > *p* *ff* > *p* *ff* > *p*

glissando *glissando* *glissando*

sul III

mf > *p* *mf* > *p* *mf* > *p*

Lunga

(rit. molto)

accel. al.

(private elaboration)

HBB

Use the previous materials (A) as if a tape accelerates. ("Open" the filter.)

8

Fl.

Cl.

Sax.

Cor.

Trb.

Musical score for woodwinds and brass. The score is divided into three measures corresponding to the tempo changes. The woodwinds (Flute, Clarinet, Saxophone, Cor Anglais, Trumpet) play melodic lines with various dynamics (p, mp, f, pp, mf) and articulations (accents, slurs, glissando). The Trumpet part includes a glissando in the third measure.

Lunga

(rit. molto)

accel. al.

3/4 400

2/4 401 FREEZE

3/4 402

403

8

Cond.

Conductor's part showing the tempo changes and corresponding time signatures: 3/4 (400), 2/4 (401 FREEZE), 3/4 (402), and 8/8 (403).

Perc. 1

Perc. 2

(Chin. cymb.)
finger

(Vibraslap)

Drum and percussion parts. Percussion 1 includes Chinese cymbal and finger. Percussion 2 includes vibraslap. The parts feature dynamics (p, mp) and articulations (accents, slurs).

Bass Guit.

Bass guitar part with melodic lines and dynamics (p, mp) across the three measures.

VI.

Vla.

Vlc.

Cb.

Musical score for strings. The Violin I part includes sul IV and sul III markings. The Viola part includes sul IV and sul II markings. The Violoncello part includes sul V and vibr. lento markings. The Double Bass part includes sul V and vibr. lento markings. Dynamics range from p to mf, with glissando markings throughout.

(private elaboration)

HBB

kh ts phi phu phu bss ts kh ts phi phu phu bss bss bss ts phi phu phu bss phi phu bss

Fl.

Cl.

Sax.

Cor.

Trb.

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

♩ = 80

404 405 406 407 408

wooden stick

mf p

sempre f

come prima

mp

sim.

mp

sul III

f

sul II

f

(sul tasto)

mf p

glissando

mf p

glissando

mf p

glissando

mf p

glissando

mf p

gestopfi

ff > mf

ff > mf

ff > mf ff > mf

ff > mf ff > mf

(private elaboration)

HBB
phi phi phi bss bm ts kh ts phi phi phi bss phi phi phi phi phi bss bss phi phi bss

Fl. *mf* 5

Cl. *fp*

Sax. *mp*

Cor. *ff* *gliss.* *mf* *gestopft* *ff* *gliss.* *mf* *ff* *ff* *gliss.* *mf* *ff* *gliss.* *mf* *ff* *gliss.* *mf*

Trb. *ff* *mf* *ff* *mf* *ff* *ff* *mf* *ff* *mf* *ff* *mf*

409 410 411 412 413

Cond. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 1 (Chin. cymb.) *mf* *p* *mf* *p* *p* *mf* *p* *p*

Perc. 2 (Vibraslap)

Bass Guit. *mp* *sim.*

VI. *f*

Vla. *f*

Vlc. *f* *p* *ff* *p* *ff* *p*

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

(private elaboration)

HBB kh ts phi phi phi bss [B] ng p t p tsh t p ng kh tss t p

Fl. *mf* 5 ord. *<mf>* *mf*

Cl. *<mf>*

Sax. slap *f* *f*

Cor. *ff* *gliss.* *mf* *<mf>* *p*

Trb. *ff* *mf* senza sord. *<mf>*

Cond. **3/4** ⁴¹⁴ **3/8** ⁴¹⁵ **4/4** ⁴¹⁶ **3/8** ⁴¹⁷ **3/4** ⁴¹⁸ **4/4** G. P.

Perc. 1 *mf* *p* Sizzle finger *mp* l.v.

Perc. 2 Timp. wooden stick come prima ricochet *mf*

Bass Guit. *mp* sim. 1h. only

VI. *f* (sic.) arco *mf* gliss. NO accent. *mf* gliss. sul II e III *mp*

Vla. arco *mf* NO accent. *mf* NO accent. *mf* glissando *mf*

Vlc. ord. *ff* *p* *mf* *p* sim.

Cb. *mf* *p* glissando (sul tasto) *f*

rit. molto -----

accel. al ----- ♩ = 96

(private elaboration)

HBB Use from the previous text materials as if a tape accelerates (sic!)
Be non-metric. (High-pass filter the sound.)

Use from the previous text materials as if a tape decelerates (sic!).
("Open" the filter.)

D

vr(i) ng ng tfui vr(u)

D

Fl. *mp* *p* *gliss.* *p* *f* *mp*

Cl. *p* *p* *f* *mp*

Sax. *p* *f* *mp*

Cor. *p* *f* *mp*

Trb. *glissando* *mf* *p* *glissando* *mp (= p)* *ff (= mf)* *mf*

con sord. harmon

ord. vibr.

rit. molto -----

accel. al ----- ♩ = 96

Cond. 4/4 419 2/4 420 FREEZE 3/4 421 8/8 422

Perc. 1 Ptto. sosp. wooden stick keep the stick vertically *pp* *mf* *sim.* *pp*

Perc. 2 (Timp.) *p* *p* *beat* *3* *glissando* *p* *f* *glissando* *f*

Timp. superbball *pp* *mf* *sim.* *pp*

Bass Guit. pop *sf* l.h. only *glissando* *p* *ord.* *vibr. lento* *glissando* *f* *sub.mp* *vibr.* *f* *p*

VI. *mf* *vibr. + gliss.* *pp* *mp > pp* *f* *f* *p*

Vla. *mf* *vibr. + gliss.* *pp* *mp* *pp* *glissando* *f* *f* *p*

Vlc. *mf* *glissando* *p* *glissando* *mp > pp* *f* *f* *p*

Cb. *mf* *glissando* *p* *gliss.* *ord.* *glissando* *mp* *pp* *f* *f* *p*

(private elaboration)

HBB
 ng ng ng ng ng vr(u) vr(i) ng vr(i) ng tfui vr(u) ng ng tfui vr(u) ng ng vr(u) vr(i) ng tfui vr(u) vr(i)

Fl.
mf > *p* *p* *f* > *mp* *f* > *mp* *mf* > *p* *f* > *p*

Cl.
mf > *p* *p* *f* > *mp* *f* > *mp* *mf* > *p* *f* > *p*

Sax.
 sim.
mf > *p* *p* *f* > *mp* *f* > *mp* *mf* > *p* *f* > *p*

Cor.
mf > *p* *p* *f* > *mp* *f* > *mp* *mf* > *p* *f* > *p*

Trb.
 sim.
f > *mp* *mp* *ff* > *mf* *ff* > *mf* *f* > *mp* *ff* > *mp*

423 424 425 426 427

Cond.

Perc. 1
 alla campana come prima
 beat *ét* *ét* *ét* *ét* *ét* *ét* *ét* *ét*

Perc. 2
sempre f
gliss. *glissando* *gliss.* *glissando* *gliss.* *glissando*

Bass Guit.
 sim.
mp > *mp* > *mf* *mp* *f* > *f* > *mf* > *f* >

VI.
p > *p* > *f* > *p* *p* > *f* > *p* *p* >

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

Vlc.
p > *p* > *f* > *p* *p* > *f* > *p* *p* >

Cb.
p > *p* > *f* > *p* *p* > *f* > *p* *p* >

(private elaboration)

HBB
 ng ng vr(i) ng tfui vr(u) vr(i) ng— ng tfui vr(u) vr(i) ng ng tfui vr(u) vr(i) ng ng— ng ti ki tu ki tu ku tl

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp* 1/2 air "t"

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* vibr. molto

Sax. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* vibr. molto

Cor. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp* "air" "t"

Trb. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Cond. 428 429 430 431 432

Perc. 1 (Ptto. sosp.) *mp* Tamb. picc. brush beat + *mp*

Perc. 2 (Timp.) *f* Cow-bell (beat inside) *f*

Bass Guit. *mp* *f* *f* *f*

VI. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp* 1/2 flag.

Vla. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp* 1/2 flag.

Vlc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp* 1/2 flag.

Cb. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mp* 1/2 flag.

(private elaboration)

HBB
tu ku ti to ts b(v) ti ki tu ku ts tu ku tl b(v) tu ki tu ku tsch ti to ti ki tl tsch ts b(v)

Fl. *mp* 1/2 air "t"

Cl. *f* vibr. *f* vibr. molto *f* vibr. *f* vibr. molto

Sax. *f* vibr. *f* vibr. molto *f* vibr. *f* vibr. molto

Cor. *mp* sim. "t" *mp* sim. "t" *mp* sim. "t"

Trb. *ff* (= *mf*) senza sord. "t" *ff* "t" *ff* "t" *ff* "t"

433 434 435 436 437

Cond.

Perc. 1 *mp* sim. *p*

Perc. 2 *f*

Bass Guit. *mf* nails scratch the string lengthwise *mf* sim. *mf*

VI. *mp* < sim. *mp* < sim. *mp* <

Vla. *mp* < sim. *mp* < sim. *mp* <

Vlc. *mp* < sim. *mp* < sim. *mp* <

Cb. *mp* (arco) *gliss.* *p* > put the bow down! *mf* pizz. *mf*

poco rit. -----

♩ = 96 *accel. al.* ----- ♩ = 120

Use the Roto-toms as if a tape decelerates.
(Low-pass filter the sound.)

Use the Roto-toms as if a tape accelerates.
("Open" the filter.)

ROTO-TOMS

f *pp* (slow waves+grooves+TEXT) *mf* *f*

glissando *glissando*

ord. frull. *ff* "air" *f* "air" *ff*

slap *f* 1/2 air *p* *mf* *pp* slap *mf* *p* *f*

mf *mf* *mf* *mf*

ord. *ff* (= *mf*) *ff* > *mf* *ff* > *mf* *ff* > *mf* *ff* > *mf*

ord. *ff* (= *mf*) *mf*

poco rit. -----

♩ = 96 *accel. al.* ----- ♩ = 120

438 439 440 441 *accel. al.* 442

in 1 $\frac{3}{4}$ $\frac{4}{4}$

4 Roto-Toms wooden stick *ff*

Ptto. sosp. finger *mp*

4 Roto-Toms wooden stick *ff*

Timp. superbball *mp* l.v.

slap *f* e-bow *p* l.v. pizz. slap *f*

pizz. *ff* (ord.) *ff*

(pizz.) *ff* *glissando* *beat* *p* *ff* *glissando* *gliss.* *glissando*

(private elaboration)

HBB
 tu ki tu ku ti to ti ki tl ts b(v) ti ki tu ki tsch ti to ts tu ki tl tsch ti to b(v) ti ki tu ki tl tsch

Fl.
 1/2 air "t" mp
 sim. "t" mp

Cl.
 vibr. sempre f
 vibr. molto sim.

Sax.
 vibr. sempre f
 vibr. molto sim.

Cor.
 "air" "t" mp

Trb.
 "air" "t" mf
 sim. "t" mf

443 444 445 446 447

Cond.

Perc. 1
 Tamb. picc. brush beat + 200 sim. mp

Perc. 2
 Cow-bell superball (beat inside) f

Bass Guit.
 nails scratch the string lengthwise mf

VI.
 1/2 flag. mp < sim. mp <

Vla.
 1/2 flag. mp < sim. mp <

Vlc.
 arco 1/2 flag. mp < sim. mp <

Cb.
 take the bow! (pizz.) p
 mf glissando mf gliss. mf

(private elaboration)

HBB
tsch ti to ts b(v) ffui vr(u) vr(i) ng ng ng vr(u) vr(i) ng ng ng tfui vr(u) vr(i) ng ng ng ng ng ng

Fl.
ord.
f > *p* *mf* > *p* *f* > *p*

Cl.
f > *p* *mf* > *p* *f* > *p*

Sax.
vibr. sim.
f > *p* *mf* > *p* *f* > *p*

Cor.
ord.
f > *p* *mf* > *p* *f* > *p*

Trb.
con sord. harmon "t"
ord. vibr. sim.
ff (= *mf*) *ff* (= *mf*) > *mp* *f* > *mp* *ff* > *mp*

448 449 450 451 452

Cond.

Perc. 1
Ptto. sosp. wooden stick keep the stick vertically sim.
mp *mp* *mp*

Perc. 2
(Cow-bell) Timp. superbull glissando
f *f* *f* *f* *f*

Bass Gut.
ord. vibr. sim.
mf *f* > *p* *f* > *p* *f* > *p* *mp* >

VI.
ord. glissando gliss. gliss.
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Vla.
ord. glissando gliss. gliss.
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Vlc.
ord. glissando gliss. gliss.
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Cb.
arco glissando gliss. gliss.
f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

(private elaboration)

HBB
 tfui vr(u) ng — ng ng ng ng tfui vr(u) ng ng vr(i) ng ng vr(u) ng ng ng vr(i) ng vr(u) vr(i) vr(u) ng ng tfui vr(i) ng

Fl.
f > mp *f > mp* *p* *mf* *p* *mf* *p* *mf* *f > p*

Cl.
f > mp *f > mp* *p* *mf* *p* *mf* *p* *mf* *f > p*

Sax.
f > mp *f > mp* *p* *mf* *p* *mf* *p* *mf* *f > p*

Cor.
f > mp *f > mp* *p* *mf* *p* *mf* *p* *mf* *f > p*

Trb.
ff > mf *ff > mf* *mp* *ff* *mp* *f > mp* *f* *ff > mp*

453 454 455 456 457

Cond.

Perc. 1
 beat *ét* *ll* beat *ét* beat *ét*

Perc. 2
glissando *gliss.* *glissando* *glissando* *gliss.*

Bass Guit.
f > *p >* *f >* *mf >* *f* *mp >* *mf >* *mp* *mf* *f >*

VI.
f > p *f > p* *p >* *p >* *f > p* *f > p* *p >* *f* *pizz.*

Vla.
f > p *f > p* *p >* *p >* *f > p* *f > p* *p >* *f* *pizz.*

Vlc.
f > p *f > p* *p >* *p >* *f > p* *f > p* *p >* *f* *pizz.*

Cb.
f > p *f > p* *p >* *p >* *f > p* *f > p* *p >*

(private elaboration)

HBB

ROTO-TOMS

ff

ord. frull.

f

slap

Fl.

ord. frull.

f

ossia:

"air"

frull.

Cl.

ord.

vibr. molto

f

slap

Sax.

vibr. molto

f

Stand up

f

Stand up

f

Cor.

ff (= mf)

mf

Trb.

ff (= mf)

f (= mp)

ff

Cond.

♩ = 80

♩ = 80

458

459

460

461

Perc. 1

4 Roto-Toms wooden stick

ff

Ptto. sosp. wooden stick

keep the stick vertically

sempre mp

4 Roto-Toms wooden stick

ff

G. C.

Perc. 2

Cow-bell superbball

(beat inside)

f

Bass Guit.

slap

f

slap

f

r.h. finger-beat on the bridge

Lh. only

VI.

arco

mf

gliss.

p

Stand up

f

Vla.

arco

NO accent.

glissando

mf

p

gliss.

Stand up

f

Vlc.

pizz.

f

arco

pizz.

f

Stand up

f

Cb.

pizz.

f

arco sul tasto

(ord.) pizz.

f

gliss.

f

(private elaboration)

HBB

TEXT

tl ng kh bss

TEXT [C] [B] [A]

ROTO-TOMS

G. P.

ROTO-TOMS

TEXT.-----

ff

ff

Fl.

f > mp

ord. frull.

f

slap

f

mf

Cl.

Sit down

f

FREEZE

Sax.

Sit down

f

FREEZE

Cor.

Stand up

f

Sit down

f

FREEZE

Trb.

Stand up

f

Sit down

f

FREEZE

G. P.

462

463

464

465

6

Cond.

Turn towards the audience (as if the piece has ended)

Turn towards the ensemble

Perc. 1

Tamb. picc. brush

beat +20

f > mp

4 Roto-Toms

wooden stick

f

FREEZE

G.C.

f

mp

Perc. 2

Timp. superb

00

f

FREEZE

Bass Guit.

slap

f

FREEZE

slap

f

VI.

Sit down

f

FREEZE

Vla.

Sit down

f

FREEZE

Vlc.

Sit down

f

FREEZE

(pizz.)

f

Cb.

Stand up

f

Sit down

f

FREEZE

(pizz.)

f

(private elaboration)

HBB

FREEZE

fill-in!

ng p t p vr(i) phi phi phu ts b(v) ti ki tu ki kh ts ng ng tss t p

B D A C C A D B

Fl.

Start to pack your instrument as if finishing the rehearsal

Play as if last blow!

ord.

"air" "t"

mp f

Cl.

Start to pack your instrument as if finishing the rehearsal

f

Sax.

Start to pack your instrument as if finishing the rehearsal

f

Cor.

Start to pack your instrument as if finishing the rehearsal

ff

Trb.

Start to pack your instrument as if finishing the rehearsal

ff f

Cond.

466 467 468 469 470

Turn tow. aud.

Perc. 1

Start to pack your instrument as if finishing the rehearsal

Tam-tam wooden stick

Vibra-slap

Ptto. sosp. wooden stick

(muted)

keep the stick vertically

Sizzle finger

mf p mp mp

Perc. 2

Start to pack your instrument as if finishing the rehearsal

p

Bass Guit.

Start to pack your instrument as if finishing the rehearsal

l.h. only

ord.

nails scratch the string lengthwise

l.h. only

f mp f mp

VI.

Start to pack your instrument as if finishing the rehearsal

Clean the strings with l.h. (upward motion)

1/2 flag.

nat. gliss.

f sub. mf

Vla.

Start to pack your instrument as if finishing the rehearsal

Clean the strings with l.h. (upward motion)

1/2 flag.

nat. gliss.

f > p

Vlc.

Start to pack your instrument as if finishing the rehearsal

Clean the strings with l.h. (upward motion)

sul III arco

1/2 flag.

nat. ord.

ff > p f

Cb.

Start to pack your instrument as if finishing the rehearsal

Clean the strings with l.h. (upward motion)

arco

pizz. gliss.

arco sul tasto

ord.

glissando

f mf > p f

ca. 1 sec.
SOLO-IMPRO
extra sounds, dense groove mixture
(with lots of rrr sounds, lip noise, frogs, etc.)

6-8 sec.

HBB *ROTO-TOMS* *ff* *fff* *fff* *fff*

Fl. ord. *ff* *p* *f* Stand up and watch HBB

Cl. *ff* *p* *f* Stand up and watch HBB

Sax. *ff* *p* *f* Stand up and watch HBB

Cor. *fff* *p* *fff* (sitting)

Trb. ord. *fff* *mf* *f* Stand up and watch HBB

ca. 1 sec. 4-6 sec. 6-8 sec.

471 Without cond. (till the end of the piece) bow to the audience

472 Look at the audience as if the piece has ended

Perc. 1 4 Roto-Toms wooden stick *f* RUN to Mar. *f* Mar. superball *f*

Perc. 2 Tam-tam wooden stick keep the stick vertically l.v. *f* arco move the bow on the tense horizontal rope of T-t. *fff*

Bass Guit. slap *f* random electric noises *(f)* (sitting)

VI. sul II e III *f* *p* *f* Stand up and watch HBB

Vla. sul II e III *f* *p* *f* Stand up and watch HBB

Vlc. sul II e III *f* *p* *f* Stand up and watch HBB

Cb. random flag. gliss. on each string *f* *p* *mf* (sitting)

Less and less motives (fade out)

5-15 sec. (free)

Any drum-set sounds (quasi Hi-hat, Toms, Bass-Drum) *p* bow to the audience

HBB

Fl.

Cl.

Sax.

Cor.

Trb.

5-15 sec. (free)

473

474

Cond.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

bow to the audience

Stand up bow to the audience

bow to the audience

bow to the audience

bow to the audience

Stand up bow to the audience

bow to the audience

bow to the audience

bow to the audience

Stand up bow to the audience