

Balázs HORVÁTH

Werkmusik

for Human Beatboxer and ensemble

2013/2019

SCORE

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Instrumentation

Human Beatboxer	HBB
Flauto	Fl.
Clarinetto in Sib (anche Clarinetto basso in Sib)	Cl.
Sassofono tenore in Sib	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. 15 min.

Composing the Human Beatbox part I got very important help from Gábor CZABÁN (alias *Revolution*) for whom the HBB part of the piece is dedicated to.

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: Átlátszó Hang Újzenei Fesztivál (Transparent Sound New Music Festival),
Budapest Music Centre (H). January 17, 2019
Revolution (Gábor Czabán) – beatboxer, UMZE Ensemble, cond. by Balázs Horváth

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 four type 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 get 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 basicly 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 157-170 (see the score) on the left side of HBB soloist as if a secondary soloist.

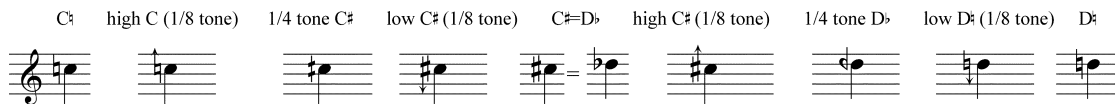
Amplification

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 techniques 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 Guitar. – 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 Guitar. – lift your right hand; percussions – lift beaters.)
 The horizontal line means hold the present position.

Archi (Strings) between m. 131-138

(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)

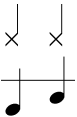
Conductor

&

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:

* [A+var./impro] reacting on the ensemble 2-4 sec.

[In the tempo of the previous bar. (Less break/rest between sounds.)] [3] [Look around as: "What happened? Why did you stop playing?"]

b b b

*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.)

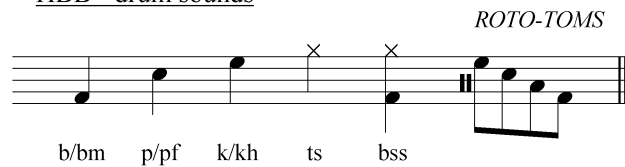
Two-line staff for an instrument:

[Put the *beaters* down and take *bow* with natural noises]

"p"

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")

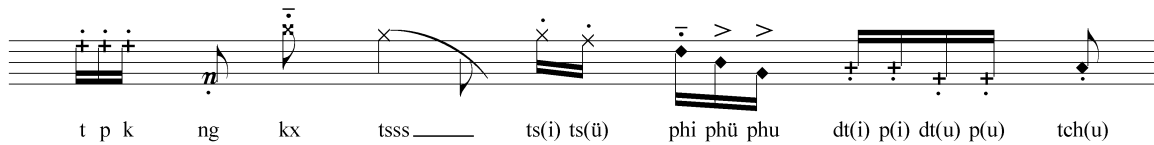
k / kh = Snare Drum frame or rim shot (hard attack, noisy spectra; "wooden stick")

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

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

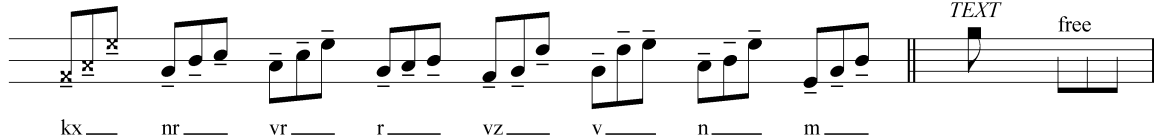
ROTO-TOMS = imitation of Roto-toms with different pitches (you can also beat on Roto-toms with *wooden sticks*)

HBB - electronic or special sounds



HBB - pitched sounds (with vocal chord)

- the given pitches serve only as an example



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

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

B

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

C

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

D

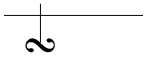
ng ng — ng

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.)

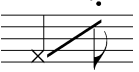
whistle-tones on F³

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



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

jet-whistle



Jet-whistle (Fl.)

mp *f*

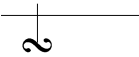
½ air

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

"air"



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"



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

+ ; ○

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

○ ; ●

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

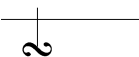


Very low or very high sound (any pitch).



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 is divided into two staves. The top staff shows: **Vibr.** (Vibraphone), **Sizzle** (Sizzle Cymbal), **Tamb. picc.** (Tamburo piccolo) with a 'frame' symbol, another **Sizzle**, **Ratchet**, and a second **Tamb. picc.**. The bottom staff shows: **Vibraslap**, **G. C.** (Gran Cassa), **Beer-can**, **Styropor**, **Ptto. sosp.** (Piatto sospeso), **Chin. cymb. (muted)** (Chinese Cymbal), **4 Roto-Toms**, and another **G. C.**. Each instrument is represented by a specific rhythmic or melodic pattern on a staff.

Percussioni 2

2 Timpani (a lower and a higher one; at the given moment of the piece 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 is divided into three staves. The top 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 a note labeled '(on the drumhead upside down, beat the cymbal, gliss. with Timp.)', and **Hi-hat** with notes labeled 'beat open', 'beat closed', and 'stamp closed'. The middle staff shows **Stones**, **Cowbells**, **Police whistle**, **Guiro**, and **Tamb. basco**. The bottom staff shows **Tam-tam**, **Ratchet**, **Flexatone**, **Nipple Gong**, and **Vibraslap**. Each instrument is represented by a specific rhythmic or melodic pattern on a staff.

Special signs:

(muted)



Keep the instrument muted while playing.

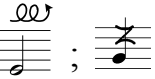
STOP



Stop-beat / dead-stroke.

ét

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



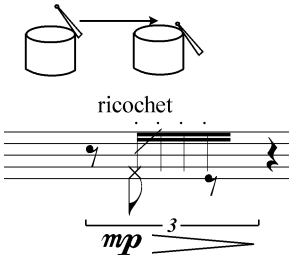
Rub the instrument (generally with a circular motion); rub the instrument with tremolo motion (scrubbing).



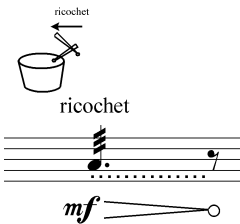
Beat then rub/scratch the instrument (one beating gesture that goes into rub/scratch).

ricochet

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



Ricochet while moving the beater away from the handle touching the instrument towards the head (see the drawing). This will result a filtering of the timbre and pitch.



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

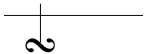
Alla campana – beat the dome of the Cymbal.



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)



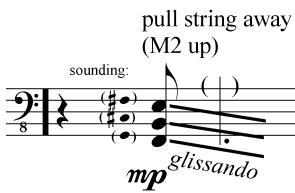
Keep the string muted (with fingers) while playing.

pop

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

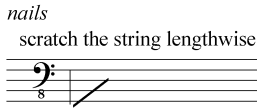
slap

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



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.



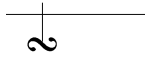
Beat the neck of the Bass Guitar softly with right hand fingers (12341234 etc.). See ossia in the score



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.

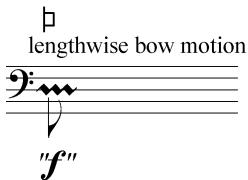
Strings



Circular bowing



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



Press the bow against 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.



Play on the bridge (whitenoise)!

(muted)



Keep the string muted (with fingers) while playing.



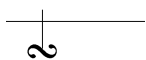
Very low or very high sound (any pitch); very high flageolet.



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.

Werkmusik


Score in C

Balázs HORVÁTH
(*1976)

Human Beatbox

♩ = 80

Conductor

1  2 3 4 5

Flauto grande

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

Sassofono tenore in Si \flat

Corno in Fa

Trombone

Vibr.
4 beaters (any type)

Percussioni 1

Timp.
hard timp. beater

Percussioni 2

Bass Guitar

Violino

Viola

Violoncello

Contrabbasso

G. P.

HBB

Cond. $\frac{3}{4}^6$ $\frac{2}{4}^7$ $\frac{3}{4}^8$ $\frac{2}{4}^9$ $\frac{3}{4}^{10}$ $\frac{6}{4}^{11}$ G. P. $\frac{2}{4}^{12}$ $\frac{3}{4}^{13}$

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1 (Mar.)

Perc. 2 (Timp.)

Bass Guit.

VI.

Vla.

Vlc.

Cb.

The musical score is arranged in a standard orchestral format. At the top, the HBB (Harp, Bells, and Cymbals) part is indicated. The conductor's part (Cond.) is the first staff, showing the overall tempo and dynamics. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Cor Anglais (Cor.), and Trumpet (Trb.). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Bass Guitar (Bass Guit.), Violin (VI.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score begins at measure 14 with a 2/4 time signature. Measure 15 features a 2/4 time signature with a fermata over the first measure. Measure 16 is 2/4. Measure 17 is 2/4. Measure 18 is 2/4. Measure 19 is 2/4. Measure 20 is 5/4. Measure 21 is 5/4. Measure 22 is 4/4 with a fermata and the marking 'Lunga'. Measure 23 is 3/4. Measure 24 is 3/4.

Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The 'Lunga' marking indicates a long note or phrase. The score includes various musical notations such as stems, beams, slurs, and fermatas.

VI-

VI-

HBB

Cond. 24 25 26 27 28 29 30 31 32

Fl.

Cl.

Sax.

Cor.

Trb.

(Mar.)

Perc. 1

(Timp.)

Perc. 2

Bass Guit.

VI.

Vla. pizz. arco check tuning p pp p

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

Cb.

HBB

33 34 35 36 37 38

2/4

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

blow the water out of finger-hole

mf f

suck the reed

"mf"

key-noise

suck the reed

"mf"

buzz!

p

only valve-noise

f

sim. 3

buzz!

p

blow the water out

"mf"

blow the water out

"mf"

(Mar.)

put the beaters down (noisy!)

mp

take the beaters (noisy!)

mp

put the beaters down (noisy!)

mp

fix the Mar. wheels (noisy!)

f

f

(Timp.)

Place shell-chimes on the Timp. (noisy!)

"mf"

Put the beaters away on the stand (noisy!)

"mf"

clean the strings (noisy!)

f

switch amplifier OFF

mp

switch amplifier ON

mp

OFF

mp

ON

mp

justifieth the scores

f

pizz.

col legno batt.

p

col legno batt.

p

justifieth the scores

f

justifieth the scores

f

justifieth the scores

f

put the bow into the hole of the bridge (as if many rests come!)

f

clean the strings (noisy!)

mf

take the bow!

f

justifieth the scores

f

-DE

Stand up (standing)

mp fill-in!

f

Sit down

HBB

this fill-in upbeat is to be performed at the end of m. 23 in case of VI-DE
b t p t s pf p kh b t p t s pf p kh

Cond.

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.

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.

justifieth the scores "*p*"

Perc. 1

Prepare the beaters for the next actions, justifieth the other ones "*p*"

Perc. 2

Remove shell-chimes from the Timp., then tune it "*p*"

Bass Guit.

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.

Put the sord. on, then remove it "*p*"

Cb.

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

HBB
-5
Stand up (standing) $\text{♩} = 100$
f *pp* Sit down
Free, dense IMPRO in different tempo

Cond.
-5
 $\text{♩} = 100$
45 46 47 48 49 50 15

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

Cl.

Sax.
key-noise
f

Cor.
ord.
p

Trb.
"pop"
f

Perc. 1
Sizzle metal stick
mute
mf

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

Bass Guit.

Vl.
arco sulla corda
pp

Vla.

Vlc.
lengthwise bow motion
0
f

Cb.
sul III e IV
pizz.
mf gliss. gliss.

♩ = 80
Stand up (standing) *mf*
f
TEXT free
ROTO-TOMS
free

HBB 15 12 12 8 12
 (f)u → i ng ts kh kx b kh pf k ng ts kh kx b kh *ff* ts kh b

♩ = 80

Cond. 15 12 53 8 12
 () *f*

Fl. 15 12 12 8 12
 Cl. 15 12 12 8 12
 Sax. 15 12 12 8 12
 Cor. 15 12 12 8 12
 Trb. 15 12 12 8 12

Perc. 1 15 12 12 8 12
 Perc. 2 15 12 12 8 12
 (Timp.) vibr. *ét* *gliss.*

Bass Guit. 15 12 12 8 12
 sul I nail-slap *pp*

Vl. 15 12 12 8 12
 arco flag. *p* *gliss.*

Vla. 15 12 12 8 12
 arco flag. *p* *gliss.*

Vlc. 15 12 12 8 12
 arco flag. *p* *gliss.*

Cb. 15 12 12 8 12
 vibr. *gliss.*

Sit down

Stand up (standing)

fill-in!

TEXT (♩ = ♩)

free

ng ts kh kx b kh pf k ng ts kh kx kh k

55 56 57 58 59

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

wooden stick

Ratchet

4 Roto-Toms

wooden stick

Hi-hat stamp closed

Stones

Cow-bell with stone

Hi-hat stamp closed

Vibraslap

palm beat (noise)

pop

ord.

palm beat

slap

palm beat

col legno batt.

arco sul pont.

ord.

col legno batt.

pizz. sul pont.

TEXT

arco sul pont.

ord.

pizz. arco sul pont.

lengthwise bow motion

TEXT

ord. sul pont.

ord.

pizz. f

arco on the bridge

TEXT

ord. sul pont.

on the bridge

pizz. f

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

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

60 61 62 63 64

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

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

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

Cor. *mf* *ff* *mf*

Trb. *f* *ff*

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 sounding (M2 up) *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" *f* ord. sul pont. *f* ord. pizz. *f* arco come prima "mf" *f* 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

ng ts kh ts ts kh kh ts ts kh

65 66 67 68 69 70

flull. *f* come prima *f* sim. *f*

slap *f* ord. *p*

mf *f* *f* *f*

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

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

4 Roto-Toms wooden stick *ff*

slap- *f* come prima *mp* gliss. *mp* glissando *mp*

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

arco (sul pont.) 1/2 flag. *f* check tuning arco pizz. *pp* pizz. (sul pont.) *f* sim. *f*

ord. pizz. *f*

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

ts kh ts kh ts *f* G. P. $\text{♩} = \text{♩}$

71 72 73 $\frac{12}{16}^{74}$ $\frac{6}{8}^{75}$ 76 G. P. $\text{♩} = \text{♩}$

Cond. $\text{♩} = \text{♩}$

Fl. *f* FREEZE in your present position *frull.* *f* only motion (no sound)

Cl. *f* FREEZE in your present position *slap* *f* only motion (no sound)

Sax. *f* FREEZE in your present position *mf* only motion (no sound)

Cor. *mf* FREEZE in your present position *f* only motion (no sound)

Trb. *f* FREEZE in your present position *f* only motion (no sound)

Perc. 1 FREEZE in your present position *4 Roto-Toms* *wooden stick* *ff* only motion (no sound)

Perc. 2 FREEZE in your present position *f* only motion (no sound)

Bass Guit. *mp* *gliss.* FREEZE in your present position *slap* *f* only motion (no sound)

Vl. *f* FREEZE in your present position *f* only motion (no sound)

Vla. *f* FREEZE in your present position *f* only motion (no sound)

Vic. *f* FREEZE in your present position *pizz.* *f* only motion (no sound)

Cb. *f* FREEZE in your present position *f* only motion (no sound)

HBB: $\text{♩} = 80$ $\text{♩} = 100$ FREE rhythm and sounds (bm, pf, kh, x, ts, vz) – preparation of "v" in m. 82 As gliss. with "b" $p < f$
 tsss — ng bm v bm

Cond.: $\text{♩} = 80$ $\text{♩} = 100$
 77 78 79 80 81 82 83

Fl.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Cl.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Sax.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Cor.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action] Tune Cor. up, raise it, shake the water out [FREEZE with Cor. raised. Stay in this position until your next action comes (drain Cor. off earlier in case you get tired)]

Trb.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Perc. 1: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action] G. C. soft beater 1.v. mf

Perc. 2: $\text{♩} = 80$ $\text{♩} = 100$ Hi-hat stamp closed mf [FREEZE in your present position until the next action]

Bass Guit.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action] mf gliss.

VI.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Vla.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Vlc.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

Cb.: $\text{♩} = 80$ $\text{♩} = 100$ [FREEZE in your present position until the next action]

HBB
b bm p(f)
84 85 86 87 88 89 90

Cond.

Fl.

Cl.
"air"
"p"
mp

Sax.

Cor.

Trb.

Perc. 1
Vibr. rubber headed mallet
motor ON
p p

Perc. 2
Timp. medium timp. beater
lv.
mp
gliss.
wooden headed mallet
mf
edge
p
medium timp. beater
normal
mf
beat + 2Q
brush center
p
mf
edge

Bass Guit.
palm beat
ord.
mp
gliss.
p

VI.
pizz.
p
secco
p

Vla.
pizz.
p
gliss.
p
secco
p
secco
p

Vlc.
pizz.
mp
gliss.
p
secco
p
p

Cb.
pizz.
mp
gliss.
p
secco
mp
gliss.
mp

HBB *p(f)* *b* *p(f)* *p(f)* *kh* *bm* *p(f)*
 91 92 93 94 95 96 97
 Cond. 

Fl. *"air" "p"* *p* *come prima* *p* *mp* *p*
 Cl. *blow the water out of finger-hole* *p* *"air" "p"* *mp* *come prima* *p* *"air" "p"* *mf mp* *come prima* *p*
 Sax.
 Cor.
 Trb.
 Perc. 1 *Tamb. picc.* *brush* *beat + 22* *mf* *mf* *mf* *mf* *wooden stick rim shot*
 Perc. 2 *hard timp. beater normal* *edge* *mf* *mp* *normal* *edge* *mf* *mp*
 Bass Guit. *sul pont.* *mp* *ord. slap* *mf* *sul pont. ord.* *mp*
 Vl. *col legno tratto sul II* *p* *pizz. secco* *p* *col legno tratto sul II* *p* *pizz.* *arco on the bridge* *mp* *p*
 Vla. *col legno tratto* *p* *pizz. secco* *mp* *p* *col legno tratto* *p* *arco on the bridge* *p*
 Vlc. *sim.* *p* *ord.* *mp* *p*
 Cb. *secco* *mp* *nail-flick. molto sul pont. behind the bridge* *p*

HBB
98 99 100 101 102 103
bm p(f) b ts kh b p(f) kh

Cond.

Fl. *mp p*

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

Sax.

Cor.

Trb.

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

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

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

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

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

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

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

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

104 105 106 107 108

blow the water out of finger-hole *p*

ord. *p* "air" "p" *p*

slap *mf* *pp* sim. *mf* *pp*

Cor. *pp*

Perc. 1 Sizzle finger *mp* wooden stick Tamb. picc. *mf* rim shot *mf* brush beat + QQ *mf* beat + QQ *p*

Perc. 2 beat closed edge half open come prima open *mf* *p* *mf* *p* *ét*

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

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

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

Vlc. 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

109 110 111 112 113

sim. *p*

bite the reed *mp* "air" *p* come prima 1/2 air *mp*

key-noise *mf* slap *p* come prima *mf*

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

Cor. *pp* (con sord. harmon) *pp* *pp* *pp*

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

(Sizzle) brush *mp* *p* beat + 2Q *mp* beat + 2Q *mp* beat + 2Q *mp* beat + 2Q *mp*

rim shot *mf* wooden stick (Tamb. picc.) *mf* rim shot *mf* rim shot *mf* rim shot *mf*

(Hi-hat) *mf* *pp* open *mf* *p* *mf*

pop *mp* ord. *mp* pop *mf* ord. *p* *mf* *p*

VI. *p* flaut. *p* *p* *p*

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

Vic. arco on the bridge *p* sul II *p*

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

114 115 116 117

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

Cond.

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

Cl. p mp p mp p frull. p

Sax. mf p mf p p

Cor. frull. f (= mp)

Trb. f mf

Perc. 1 frame mp rim shot mp frame ricochet (buzz roll) mp mp

Perc. 2 p Guiro wooden stick mf p (Hi-hat) mf p mp

Bass Guitar nail-scratch slow mp p p

Vl. p p p

Vla. mp p ricochet p

Vlc. p pizz. mp arco mp

Cb. p p p

HBB

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

118 119 120 121

Cond.

Fl.

p *p* *p* *p*

sempre
tongue-
pizz.

Cl.

p *pp*

Sax.

p *p* *p*

Cor.

mp

Trb.

mf *mp* *mp* *mp*

staccatissimo
(quasi) slap
pos. V

Perc. 1

(Sizzle)
(Tamb. picc.)
(Hi-hat)

mp *mp* *mp* *mp* *mp*

come prima

sempre *mp*

Perc. 2

(Guiro)

p *mp* *pp* *p* *p*

poco rit. ...

Bass Guit.

nail-scratch
slow

p *p* *p*

VI.

pp *pp* *pp*

pizz. arco

Vla.

p *p* *p*

(ord.)
ricochet
sim.

Vlc.

p *p*

pizz.

Cb.

p *p* *p*

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

122 123 124 125

Cond.

Fl.
p p p p p p

Cl.
pp come prima

Sax.
p p p

Cor.
p

Trb.
mp mp

Perc. 1
mp mp mp mp p p p p

Perc. 2
(poco rit.) - - - - - poco rit.
p p p p p

Bass Guit.
p p p p

Vl.
pp ppp

Vla.
sim. pp pp pp

Vlc.

Cb.
pp ppp

Play these measures 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

126
Play these measures 1-4 times.
(Cond.: give sign for next bar)

128

129

4/4

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

(Sizzle)

(Tamb. picc.)

Perc. 2

(Hi-hat)

(Guero)

Bass Guit.

VI.

Vla.

Vlc.

Cb.

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

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

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

Cond. $\frac{4}{4}$ ¹³⁰ Beat ca. 4-7 measures (in 4/4), then give cue and move on to m. 131. M. 130 is followed by m. 131 without break, only string motions are added. $\frac{4}{4}$

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

Cl. $\frac{4}{4}$ blow the water out suck the reed $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
p

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

Cor. $\frac{4}{4}$ Knock tube to the instrument carefully Shake the water out. Loose your lips. Knock tube to the instrument carefully $\frac{4}{4}$
p *p* *p*

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

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

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

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

Vl. $\frac{4}{4}$

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] [Modify the groove then return to the original one (m. 130)]

(in tempo)

$\frac{4}{4}$ 131 132 133 134 135 136

Cond. $\frac{4}{4}$ [Musical notation: a sequence of quarter notes]

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)

(Vibr.)

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)

VI. $\frac{4}{4}$ [Musical notation: arco, (|), arco]

Vla. $\frac{4}{4}$ [Musical notation: arco, (|), arco]

Vlc. $\frac{4}{4}$ [Musical notation: arco, (|), arco]

Cb. $\frac{4}{4}$ [Musical notation: arco, (|), arco]

- \square = 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

137 138 139 140 141

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

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

Vla. *f* *sim.*

Vlc. *mp* *sim.*

Cb. *f* *f*

sulla corda
mf

(beat with plastic tip of the bow above the hair)
col legno
batt.

lengthwise bow motion
mf

come prima
col legno
batt.

come prima ord.
mf

sempre come prima
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)

pp

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

142 143 144 145

Cond.

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 on the left side of the stage (beside HBB) by m. 157. Put your score on the music stand and prepare for a big solo. Hold the mouthpiece in your l.h. and pretend to push your r.h. into the corpus of Cor.

Trb. come prima *mp*

Perc. 1 Sizzle finger come prima *p* *ét*

wooden stick frame *p*

Tamb. picc. *p*

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

wooden stick *p*

Guiro *p*

Bass Guit. come prima *p*

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

Vla. FREEZE come prima *f*

Vlc. FREEZE

Cb. FREEZE come prima *f*

sub. silence

micro: ord. *mf*

146 147 148 149

mf snap (with Lh.)

p *p* *mf* *mf* *mf* *mf*

p *p* *mf* *mf*

mp *mp* *f* *f*

ét *p* *p* *mf* *mf* *mf* *mf*

p *p* *mf* *mf* *mf* *poco rit.*

p *mf* *mf*

come prima *mf* *f*

come prima *f* *f*

come prima *mp*

f

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

150 151 152 153

HBB
kx kx n kx kx n nr vr kx n

Cond.

Fl.
sim. frull.

Cl.

Sax.
sim.

Cor.

Trb.
sim.

(Sizzle)

Perc. 1
(Tamb. picc.)
sim.

Perc. 2
(Hi-hat)
poco rit.
sim. *poco rit.* *poco rit.*

(Guiro)

Bass Guit.
sim.

VI.
col legno batt. ord. *mf* sul pont. *mf* "*mf*"

Vla.

Vlc.
mp *mp*

Cb.
f

HBB

r r kx nr vr v

154 155 156 157

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2 *(poco rit.)* - *mf* Guiro

Bass Guit. *mf* fingernails scratch the string lengthwise

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

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".)
 NB. You may use a trumpet mouthpiece for stronger sound

HBB
vr r vr vr nr kx kx
158 159 160 161

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.
frull.
mf

Perc. 1
(Sizzle)
(Tamb. picc.)
Vibraslap *mf*
Tamb. picc. brush
ord. *mf*

Perc. 2
Timp. wooden stick *mf*
Guiro wooden stick *mf*
mf *mf* *mf* *mf*

Bass Guit.

VI.
ord.
"*mf*" *mf* "*mf*"

Vla.

Vlc.
arco sul tasto
mp *mf*

Cb.
f

vr r kx kx nr nr

162 163 164 165

Cond.

Fl.

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

Sax.

Cor. *mp* *mf* *f* *mf* *mf* *frull.* *gliss.* *frull.*

Trb. *senza sord.* *f (= mp)* *glissanda* *frull.* *frull.*

Perc. 1 *Vibraslap* *mf* *mf* *mf* *mf* *mf* *frull.* *brush* *frull.* *Vibraslap* *ét*

Perc. 2 *Timp.* *wooden stick* *very edge* *mf* *ét* *edge* *mf* *ét*

Bass Guit.

Vl. *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

166 167 168 169 170

Cond.

Fl.

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

Sax. *mf*

Cor. *p* *f* *mf* *ff* *f* *mp* *mf* "schalltr. auf" (like in Mahler) vibr. ord. Relax your lips (brrr)

Trb. con sord. harmon. ord. frull. *mf* *mf*

Perc. 1 (Vibraslap) *mf* *mf*

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

Bass Guit. 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

Vi. ord. *sfp*

Vla. arco *sfp* vibr. molto

Vlc. ord. *sfp*

Cb. arco *sfp*

mp *dim. poco a poco* *p*
 HBB *vz* *v* *v*
 171 172 173 174 175 176
 Cond.

Fl. *mf* *f* *mp* *mf* *mf > p* *ord.*
 Cl. *mf* *voice* *instr.* *mf* *mf* *mp* *mp*
 Sax. *mf* *mf* *mf* *mp*

Cor. *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.* *ord.* *mf (= mp)*

Perc. 1 *very soft beater* *normal* *Vibr. friction stick* *mp*
 Perc. 2 *ppp* *glissando lento* *finger nails* *scratch the string lengthwise*

Bass Guit. *glissando lento* *p* *mp* *mp* *mp*

Vl. *mp > p* *gliss.* *glissando* *mp*
 Vla. *mp* *mf* *glissando* *mp* *pp*
 Vlc. *sul tasto* *p* *p* *p* *ord.* *pp* *glissando lento - arco lento*
 Cb. *p* *mp > p* *mp* *mp* *mp* *p*

pp

HBB

177 178 179 180 181 182

Cond.

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

Cor. mp sub. mf p p > pp

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

Perc. 1 (Timp.)

Perc. 2 glissando lento

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

VI. mp pp p > ppp glissando

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

Vlc. glissando mp pp p > pp p > ppp

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!

183 **in 2** (1) (2) 184 **in 2** (1) (2) 185 **in 2** (1) (2)

Cond. [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.]

HBB

Fl. "air" ord. mp

Cl. mp

Sax.

Cor.

Trb. senza sord. "air" f (= mp)

Perc. 1 Mar. very soft mallet pp

Perc. 2 Tam-tam superball p sf et Nipple Gong medium soft beater l.v. mf

Bass Guit. e-bow mp

VI. glissando 1/2 flag. sf sul III 1/2 flag. p < mf

Vla. glissando 1/2 flag. sf sul III 1/2 flag. p < mf

Vlc. glissando 1/2 flag. sf sul III 1/2 flag. p < mf

Cb. glissando 1/2 flag. sf

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).

186 **in 1** 187 **in 1** 188 **in 2** (1) (2) 189 **in 1** 190

Cond. & (d) (d.) | | | | |

Fl. *senza sincr.*

Cl. *bisbigl.* *mp*

Sax. *mf* *senza sincr.*

Cor. *con sord.* *pp* *senza sincr.*

Trb. *pp*

Perc. 1 *Sizzle* *finger* *ppp* *ét* *Vibr. motor.OEE* *soft mallet* *p* *ét*

Perc. 2

Bass Guit. *e-bow* *mf*

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

Vla. *mf* *senza sincr.* *flag. gliss.*

Vlc. *mf*

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

(private elaboration)

HBB *Sit down* max. 10 sec. *Stand up* FREEZE *bm ts kh ts phi phi phi bss* *A+var/impro *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?"* 2-4 sec.

VI- max. 10 sec. -DE *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.) 2-4 sec.

191 192 193 194

Cond. free tempo (HBB will follow cond. in m. 193) FREEZE

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

Cl. *muta in Cl. basso* Change instrument with natural noises *p* *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* *mf > p* *glissando* FREEZE in preparation for the next action

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

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

Perc. 2 Tune *Timp.* for the next pitches with natural noises *p* *mf* *soft timp. beater* 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) *p* *sul III arco* *glissando* FREEZE in preparation for the next action

(private elaboration)

HBB

B+var/impro

ca. 5 sec.

4-7 sec.

C+var/impro

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

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

Continuous grooves (non-porous)

195 **in 2**

196 **in 1**

197 **free tempo**

198 **in 1**

Cond.

Fl.

key-noise

blow on the edge of the reed

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

etc.

Cl.

key-noise

blow on the edge of the reed

mp

mufa

Cl in Si:

Sax.

Cor.

Trb.

Perc. 1

(Vibr.)

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

Perc. 2

Nipple Gong

superball

Timp.

finger

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

Bass Guit.

VI.

sul II

p

sub.

mp

vibr.

senza vibr.

Vla.

sul III

sul IV

sul III e IV

p

glissando

mf

vibr.

senza vibr.

1/2 col legno tratto

Vlc.

sul III

p

glissando

mf

vibr.

senza vibr.

Cb.

sul IV

Play the scales as if warming up / practicing

mf détaché

p

glissando

mf

vibr.

senza vibr.

1/2 col legno tratto

ca. 5 sec. (free length)

(private elaboration)

HBB

D+var./impro

tfui vr(u) vr(i) ng ng — ng

Continue exactly where you stopped

C+var./impro

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

Continue exactly where you stopped

199 ca. 5 sec. 200 201 202 (free length)

in 1 $\frac{2}{4}$ $\frac{3}{4}$ in 1

(♩ = 60)

Cond.

Fl.

frull.

mf

Cl.

Sax.

senza sincr. blow on the edge of the reed

f

1/2 air vibr.

mp

Cor.

senza sincr. suck the air

f

ord.

pp

Trb.

con sord. wawa

gliss.

mf (= *p*)

f (= *mp*)

mf

(Vibr.)

metal stick senza sincr. scratch the keys

Put the mallets on the keys (noisy!)

soft mallet knock the keys

handle of mallet (vertical) STOP

Perc. 1

f

f

f

mp

Tam-tam brush

senza sincr.

superball

ét

handle of superball very slow

Perc. 2

f

p

mf

ppp

Bass Guit.

switch amplifier OFF

"f"

VI.

glissando

p

mf

Vla.

f

Vlc.

put the bow down! Prepare cleaning rag

Clean the strings with rag (upward motion)

"f"

take the bow!

Cb.

f

pizz.

mf

f

(pizz.) vibr.

Score

40

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

(private elaboration)

HBB

A+var./impro FREEZE

bm ts kh ts phi phü phubss

STOP when you hear the ens. chord

A+var./impro FREEZE D+var./impro C+var./impro

203 3-4 sec. 204 ca. 5 sec. 205 1-2 sec. 206 3-4 sec.

in 1 in 1 in 1 in 1

Cond.

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 B^b (e.g. scales, overtones, overtone-gliss, melodic-harmonic motives, etc.) *mp*

Trb. vibr. lento *mf*

Perc. 1

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 *mp* *mf* *p* random rhythm

Vla. pizz. check tuning *p*

Vlc. arco *pp* ord. *pp* slow

Cb. arco check tuning (flag.) *mp*

2-4 sec. 5-8 sec. 2-4 sec. A+var./impro

Always continue

HBB

207 2-4 sec. 208 5-8 sec. 209 3/4 free tempo (independent from HBB) 210 2-4 sec. 4/4

in 1 in 1 in 1

Cond.

Fl.

Cl. bite the reed ord.

Sax. bisbigl. mf vibr. lento p

Cor. frull. mf

Trb. con sord. harmon. glissando lento mf (= p) frull. mp (= pp) pos. VII mf

Perc. 1 Cow-bell hard mallet inside the bell mf Mar. hard mallet "black keys" r.h. glissando on the left metal frame "white keys" l.h. mf

Perc. 2 Ratchet QQ very slow pp Timp. medium timp. beater f

Bass Guit. fingernails scratch the string lengthwise "mp" sul 1 ord. mf

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

Vla. col legno tratto mf bogenvibr. mf ord.

Vlc. 1/2 flag. mf

Cb. pizz. f arco

STOP unexpectedly.
Bow down for a bottle of water.
Drink (micro NEAR!)

♩ = 120

[FREEZE in drinking position]

[B+var/impro in the present tempo]

HBB

211 212 213 214

free tempo (independent from HBB) in 1

Wait for HBB

Fl. frull. *p* *mp* *mp*

Cl. suck the reed "*mp*"

Sax. key-noise *p* ord. *mp*

Cor. Raise Cor., blow the water out *mp*

Trb. glissando Remove harmon mute spectacularly and noisily *f* ord. *pp* Pat sord. straight (noisily) *mf* in spectacularly

Perc. 1 (Mar.) put the beaters down on the keys (sound!) Prepare wooden sticks *p* 4 Roto-Toms wooden stick *mf* Ratchet *mf* (4 Roto-Toms) *f*

Perc. 2 (Timp.) Turn the page, justifieth the beaters *f* Cow-bell wooden headed mallet *mp* STOP etc. Flexatone *mp*

Bass Guit. Turn the volume UP and DOWN to create static noise "*mp*" Unplug the cabel from the guitar, touch it to the strings sometimes Plug the cabel in

VI. pizz. glissando *pp* Turn the page, justifieth the score

Vla. pizz. glissando *pp* *pp* *p*

Vic. pizz. *pp* Clean the strings with rag

Cb. glissando Clean the strings with rag *mp* pizz. *mp*

(private elaboration)

HBB

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

B+var/impro

f start over

sim.

215 216 217 218 219

Cond.

Fl.

blow into the instr. as if warming it up

ord.

mf

5

Cl.

ord. suck the reed

mp

mf

Sax.

mf

mp

f

mf

f

mf

f

mf

Cor.

mf

f

f

f

Trb.

con sord. straight

mp

mf

mf

mf

Perc. 1

(Ratchet)

sempre

f

sempre

f

Perc. 2

(4 Roto-Toms)

Cow-bell

wooden headed mallet

mf

mf

(Flexatone)

mf

mf

(Cow-bell)

mf

mf

mf

mf

Bass Guit.

slap

mf

ord.

vibr.

5

slap

mf

ord.

vibr.

5

slap

mf

VI.

mp

p

mf

p

f

arco sul pont.

pp

pizz.

f

Vla.

mp

p

f

p

f

arco sul pont.

pp

arco sul pont.

pp

pizz.

f

Vlc.

arco

mf

pizz.

p

arco

mf

pizz.

p

arco sul pont.

pp

arco sul pont.

pp

pizz.

f

Cb.

mf

f

f

f

pp

f

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

220 $\frac{3}{4}$ 221 $\frac{4}{4}$ 222 $\frac{3}{4}$ 223 $\frac{3}{4}$ $\bullet = 90$

Cond.

Fl. *mf*

Cl. *mf*

Sax. *f*

Cor. *f*

Trb. *mf*

Perc. 1 (Ratchet)

Perc. 2 (4 Roto-Toms) (Cow-bell) (Flexatone)

Bass Guit. *mf*

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

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

Vlc. *mf* *p* *pp* *mf* *p* *mf* *p* *mf*

Cb. *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]

224 225 226 227

Cond.
 3/4+8 4/4+8 4/4

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

Cl.
mf *mf* *pp*

Sax.
mf *f* *f* *f*
 slap

Cor.
f *f* *f*

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

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

Perc. 2
 (Cow-bell)
 (Flexatone)
 Place the Ptto. on the head of the Imp.

Bass Guit.
pp *f* *f*
 ord. flag. 1/2 flag. *sim.*

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

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

Vlc.
p *mf* *p* *pp* *f* *f* *sim.*
 pizz. arco sul II sul III (pizz.)

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

(private elaboration)

HBB

tfuivr(u)vr(i) ng ng ng tfuivr(u)vr(i) ng ng ng tfuivr(u)vr(i) ng ng ng ti kitukitukultschitots b(v)

Cond.

228 229 230 231 232 233

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Beer-can
wooden headed mallet beat

finger
Tamb. basco

Perc. 2

Bass Guit.

Vl.

Vla.

Vlc.

Cb.

♩ = 72

f *f* *f* *f* *f* *f*

sempre f *sempre f* *sempre f* *sempre f* *sempre f* *sempre f*

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

sim. *sim.* *sim.* *sim.* *sim.* *sim.*

C+var./impro

Score for a concert band with vocal soloist and conductor. The score is divided into five measures, numbered 234 to 238. The vocal soloist (HBB) has lyrics: "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)", and "tsch ti to ts b(v)". The conductor (Cond.) has a simple rhythmic pattern. The woodwinds (Fl., Cl., Sax., Cor., Trb.) and strings (Bass Guit., Vlc., Cb.) have specific rhythmic and melodic parts. Percussion 1 (Perc. 1) has a rhythmic pattern. Percussion 2 (Perc. 2) is silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

47

(private elaboration)

HBB

TEXT --, 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)

TEXT --, 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)

234 235 236 237 238

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

♩ = 90

(private elaboration)
HBB

TEXT -----

pprrr glissando

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

♩ = 90

239 240 241 242 243 244

Fl. (1/2 air) f 3 p ord.

Cl. p ord.

Sax. f "air" f (= mp) sim. f

Cor. f

Trb. f > senza sord. frull. "air" mf (= p) mf mf

Perc. 1 (Beer-can) (Tamb. basco) f Ptto. on Timp. hard mallet (on the drumhead upside down, beat the cymbal, gliss. with Timp.) et sim. Vibraslap mf

Perc. 2 mp glissando mp glissando mp glissando mp glissando

Bass Guit. (1/2 flag.) fingernails Lh. only nat. f mp gliss. mp sim. mp

VI. col legno tratto flag. gliss. mp sim. mp mp mp

Vla. col legno tratto flag. gliss. mp sim. mp mp mp

Vlc. col legno tratto ord. flag. gliss. f mp sim. mp mp mp

Cb. col legno tratto flag. gliss. f mp sim. mp mp mp

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

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

245 **in 1** 246 **4/4** 247 248 **13/16** *♩. = ♩ 4/4*

Cond. FREEZE &

Fl. FREEZE *p* *p*

Cl. FREEZE *p* *p*

Sax. FREEZE (approx. pitches) *pp* *pp*

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

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

Perc. 1 FREEZE (Vibraslap) *mf* *mf*

Perc. 2 FREEZE *ét* Remove Ptto. 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. $\overset{6}{\text{dt(i) p(i) dt(i) dt(u) p(u) dt(u)}}$
 (var.)-----, (var.)-----,
 ts bm kh dt(i) p(i) dt(u) p(u) ts bm kh dt(i) p(i) dt(u) p(u) ts bm kh dt(i) p(i) dt(u) p(u) ts bm kh dt(i) p(i) dt(u) p(u)

Cond.: $\text{♩} = 120$
 249 250 251 252

Fl.
 Cl.
 Sax.
 Cor.: *frull.*
mf (= mp)
 Trb.: *con sord. straight*
glissando
mf (= p)

Perc. 1: *Ratchet*
mp
 Perc. 2: *Police whistle*
mp

Bass Guit.
 VI.
 Vla.
 Vlc.: *p*
lengthwise bow motion
"f"
pizz. sul pont.
 Cb.: *pizz. sul pont.*
f

Score for HBB, Cond., Fl., Cl., Sax., Cor., Trb., Perc. 1, Perc. 2, Bass Guit., Vl., Vla., Vlc., and Cb. The score includes lyrics and tempo markings.

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

Lyrics: 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)

Tempo markings: ♩ = 96

Measure numbers: 253, 254, 255, 256, 257, 258

Time signatures: 8/8, 2/4

Performance instructions: *glissando*, *ord. flaut.*, *arco (sul pont.) flaut.*

Other markings: (Police whistle)

(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)

259 260 261 262 263 264 265 266 267

Cond. FREEZE () () () ()

Fl. *f* *ff* *mf*

Cl. *p* "freeze" blow on the edge of the reed

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

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*)

Perc. 1 *mp* *glissando*

Perc. 2 *ff* *ff* Tamb. basco finger

Bass Guit.

Vl. *f* *ff* *mf* ord. ricochet sim.

Vla. *f*

Vcl. *f*

Cb. *f*

HBB *f* *ROTO-TOMS* *mf* filter *high pass* *pp* *f*
 tch(u) ps tch(u) tch(u) ps tch(u) vz ts ts ts ts ts ts ts ts ts ts gh
 Cond. 268 269 270 271 272 273
 Fl. *gliss.* *mp* *p* *glissando* *f*
 Cl. *f* muta in Cl. basso
 Sax. *mp* *p* *f*
 Cor. *mp* *p*
 Trb. *f (= mp)* *mf (= p)* (con sord. straight) only motion (no sound) "f"
 Perc. 1 (Vibr.) come prima *glissando* *mp* *mp* (Vibr.) *superball* only motion (no sound) "f"
 Perc. 2 (Tamb. basco) *ff* *ff* only motion (no sound) "f"
 Bass Guit. (distorted) *f*
 VI. *mp* *p* *mf* only motion (no sound) "f" ord. *mf marc.* *glissando*
 Vla. only motion (no sound) "f" ord. *mf marc.* *glissando*
 Vlc. only motion (no sound) "f" ord. *mf marc.* *glissando*
 Cb. only motion (no sound) "f" ord. *mf marc.* *glissando*

(private elaboration)

HBB
 bm ts kh ts phi phu phu bss bm ts kh ts phi phu phu bss s bm

278 6/4 279 4/4 280 281

Cond.

Fl. *mf* *mf*

Cl. *fp* *fp* *f*

Sax. *mp* *mp*

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

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

Perc. 1 *mf* *p* *mf* *p*

Perc. 2 *f* *f* *ét*

Bass Guit. *mp* *mp*

Vl. *f* *f*

Vla. *f* *f*

Vlc. *ff* *poco* *ff* *p*

Cb. *mf* *glissando* *mf* *p*

(private elaboration)

HBB

ts kh ts phi

phü phu bss

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

Cond.

282 283 284 285

Fl.

mf

ord.

mf

Cl.

Sax.

mp

sempre f

Cor.

ff

glissando

mf

mf

Trb.

ff

mf

mf

Perc. 1

(Chin. cymb.)

mf

p

Sizzle finger

mp

Perc. 2

(Vibraslap)

f

Timp. wooden stick

mf

tip of one stick on the head of Timp. the other stick crossing it - ricochet

ricochet

Bass Guit.

mp

lh. only

VI.

f

arco

mf

glissando

Vla.

f

arco

mf

glissando

Vlc.

ff > mf

mf

p

ord.

Cb.

mf > mp

mp

p

(sul tasto) senza vibr.

sempre f

(private elaboration)

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

Cond.
 286 287 288 289

Fl.
 sim. <mf>

Cl.
 sim. <mf> mf mp

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

Cor.
 sim. <mf> p

Trb.
 sim. <mf> pp <mf>

Perc. 1
 ét mp

Perc. 2
 sim. mf mp mf > p

Bass Guit.
 pop sf pop sf pop sf l.h. only STOP gliss. (<) sf

VI.
 gliss. glissando glissando glissando NO accent

Vla.
 glissando glissando NO accent glissando glissando

Vlc.
 mf sim. mf <mf> mf

Cb.

(private elaboration)

HBB

tsh tss tsh t p ng t p

rit. molto ----- *accel. al* -----

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

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

Cond.

rit. molto ----- *accel. al* -----

290 291 292 293

FREEZE

Fl.

mp mp <mf mp p glissando glissando p mp

Cl.

mf <p p p p

Sax.

Cor.

<mf p glissando p

Trb.

pp <mf p p glissando gliss. p mp

Perc. 1

(Sizzle)

pp p

Perc. 2

(Timp.)

p mf p p pp p mp

beat

ricochet come prima

Bass Guit.

gliss. glissando glissando gliss. gliss.

VI.

glissando glissando glissando pp

Vla.

gliss. glissando glissando pp

Vic.

p p glissando glissando gliss. mp

Cb.

mp glissando p gliss. p mp

♩ = 72

(private elaboration)

HBB

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

♩ = 72

Cond.

294

295

296

297

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

The musical score for measures 294-297 includes the following details:

- Flute (Fl.):** Dynamics range from *pp* to *mf*. Includes markings for *sim.* (sustained) and *mf*.
- Clarinet (Cl.):** Dynamics range from *mf* to *mf*. Includes markings for *mf*.
- Saxophone (Sax.):** Dynamics range from *mf* to *mf*. Includes markings for *slap*, *sempre f*, and triplets.
- Cornet (Cor.):** Dynamics range from *mf* to *mf*. Includes markings for *mf*.
- Trumpet (Trb.):** Dynamics range from *pp* to *mf*. Includes markings for *pp*, *mf*, and *mf*.
- Percussion 1 (Perc. 1):** Dynamics range from *sempre mp* to *mp*. Includes markings for *sempre mp*, *mp*, and *ét*.
- Percussion 2 (Perc. 2):** Dynamics range from *mf* to *p*. Includes markings for *mf*, *mp*, *p*, and *mf*.
- Bass Guitar (Bass Guit.):** Dynamics range from *sf* to *sf*. Includes markings for *sf*, *sf*, and *sf*. Includes instructions for *l.h. only*, *pop*, and *STOP*.
- Violin (VI.):** Dynamics range from *f* to *f*. Includes markings for *f* and *glissando*. Includes instruction for *NO accent*.
- Viola (Vla.):** Dynamics range from *mf* to *f*. Includes markings for *mf*, *f*, and *glissando*. Includes instruction for *NO accent*.
- Violoncello (Vlc.):** Dynamics range from *mf* to *mf*. Includes markings for *mf*.
- Contrabass (Cb.):** Dynamics range from *sempre f* to *sempre f*. Includes markings for *sempre f* and *(sul tasto)*.

(private elaboration)

HBB

t p tsh t p ng kh tss t p ng p t p tsh t p ng kh tss t p [A] bm ts kh

Cond.

298 299 300 301

Fl.

<mf> <mf> "air" mf

Cl.

<mf> <mf> fp

Sax.

mp

Cor.

<mf> <mf>

Trb.

<mf> <mf>

Perc. 1

(Sizzle) ét

Perc. 2

(Timp.) mf mf

Bass Guit.

STOP () sf mp nails

VI.

glissando (1) glissando gliss. glissando

Vla.

NO accent glissando glissando glissando glissando

Vlc.

mp <mf>

Cb.

(private elaboration)

HBB
ts phi phü phu bss s bm ts kh ts phi phü phu bss

302 303 304 305

Cond.

Fl. *mf* *mf* *mf*

Cl.

Sax. *mp* *mp*

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

Trb. *con sord. harmon* *glissando* *glissando* *sim.* *glissando*
ff (= mf) *f* *mf* *ff* *ff > mf*

Perc. 1 *Chin. cymb.* *wooden stick* *mf* *p* *mf* *p*

Perc. 2 *Vibraslap* *f* *f* *f* *f*

Bass Guit. *mp*

VI. *pizz.* *f* *f*

Vla. *f* *f*

Vlc. *(sul tasto) come prima* *ff* *p* *ff* *p*

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

(private elaboration)

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

ROTO-TOMS

306 307 308 309

Cond.

Fl. *mf* *mf* *f* ord. frull.

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

Sax. *mp* *mp* *mf*

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

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

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

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

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

VI. *f* *f*

Vla. *f* *f*

Vic. *ff* *p* *ff* *p* *pizz.* *f*

Cb. *mf* *p* *mf* *p* *f* ord. pizz.

(private elaboration)

HBB

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

ROTO-TOMS

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

ff

315 316 317 318 319

Cond.

Fl.

f > p p³ frull. f > mp f > p

Cl.

f > p p f f > mp f > p

Sax.

f > p p mf vibr. f > mp f > p

Cor.

f > p p ff (= mf) vibr. f > mp vibr. f > p

Trb.

ff > p mp ff (= mf) f > mp f > p

Perc. 1

(Ptto. sosp.) come prima 4 Roto-Toms Ptto. sosp.

ét ét ét ét beat ét beat ét

wooden stick

ff mp

Perc. 2

(Timp.) glissando gliss.

Bass Guit.

f mf f sim. f > mp f

VI.

p > p > p > p >

Vla.

p > p > p > p >

Vlc.

pizz. pizz. arco pizz. arco

f f f

Cb.

p > p > f p > p >

gliss. gliss. gliss. gliss. gliss. gliss.

slap. sim.

♩ = 64

(private elaboration)

HBB

tfüvr(u) ng ng [C] tu ku tl tsch ti to ts b(v) ti to ts b(v) ts b(v) tl tsch ti to ts b(v)

Cond.

320 321 322 323 324 325

Fl.

f > mp

jet-whistle

mp < f mp ff mf < ff

Cl.

f > mp

vibr. molto

f

f

f

Sax.

f > mp

vibr.

f

f

f

Cor.

f > mp

"air"

mp

"l"

"l"

"l"

"l"

sim. s

ff

Trb.

f > mp

senza sord.

ff (= mf)

ff

ff

ff

mp

frull.

ff

Perc. 1

(Ptto. sosp.)

beat

et beat

brush

et beat + 2Q

mp

sim.

beat + 2Q

beat

f

Perc. 2

Cow-bell

superball

f

f

f

Bass Guit.

f >

nails

scratch the string lengthwise

sempre

mf

ff

VI.

f

p >

mp

ff

Vla.

f

p >

p

mp

molto sul pont.

1/2 flag. 1/2 flag. gliss.

ff

Vlc.

f

p >

p

mp

molto sul pont.

1/2 flag. 1/2 flag. gliss.

ff

Cb.

f

p >

pizz.

gliss.

mf

mf

mf

mf

ff

flageolet glissando

1/2 flag. 1/2 flag. gliss.

ff

accel. molto

66

♩ = 96

G. P.

(private elaboration)

HBB

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

Cond.

♩ = 96

G. P.

326 327 328 329 330

Fl.

mf sempre mf

Cl.

mp mf fp

Sax.

f sempre mp

Cor.

mf > p p > ff (= mf)

Trb.

mf > p pp ff (= mf)

Perc. 1

Sizzle finger Chin. cymb. wooden stick (muted)

Perc. 2

Timp. wooden stick ricochet (buzz roll) Vibraslap

Bass Guit.

l.h. only pop nails sf mp

VI.

NO accent glissando mf

Vla.

NO accent glissando NO accent glissando mf

Vic.

p arco sul tasto ff p

Cb.

f (sul tasto) glissando mf p

(private elaboration)

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

Cond.
331 332 4 333 2 334 3 335

Fl.
sim. *s*

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

Sax.

Cor.
ff \rightarrow *mf*

Trb.
sim. *gliss.*
ff \rightarrow *mf*

Perc. 1
mf Θ *mf* *p*

Perc. 2
ét
f

Bass Guit.
sim.
sempre mp

VI.
f *pizz.*

Vla.
f

Vic.
sim. *3*
ff \rightarrow *p* *ff* \rightarrow *p* *ff*

Cb.
sim. *gliss.*
mf \rightarrow *p* *mf* \rightarrow *p* *mf*

(private elaboration)

HBB
bm ts kh ts phi bm ts bm ts b bm ts kh ts phi phü phu bss bm ts kh ts phi phü phu

336 337 338 339

Cond.

Fl.

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

Sax.

Cor.
ff \rightarrow *mf* *ff*

Trb.
ff \rightarrow *mf* *ff*

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

Perc. 2 (Vibraslap)
f *f*

Bass Guit.

VI.

Vla.

Vlc.
ff \rightarrow *p* *ff* \rightarrow *p* *ff* \rightarrow *p*

Cb.
mf \rightarrow *p* *mf* \rightarrow *p* *mf* \rightarrow *p*

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

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

HBB

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

Lunga

rit. molto ----- *accel. al* -----

340 341 342 343 344

4/4 3/4 2/4 3/4 7/8

FREEZE

mp *p* *f* *sub. p* *f* *p* *f* *p* *mp* *p* *mp*

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

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

finger *p* *ét* *p* *mp*

sim. *f* *(arp. lento)* *mp* *p* *p* *mp*

sul II *sul III* *sul IV* *sul III* *sul III*

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

sul II *sul IV* *sul III* *sul II*

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

circular bowing (slow) *gliss.* *gliss.* *gliss.* *gliss.*

ff *p* *mp* *pp* *pp* *mp* *p* *mf*

sul III *sul V* *vibr. lento* *gliss.*

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

(private elaboration)

HBB

kh ts phi phũ phũ bss ts kh ts phi phũ phũ bss bss bss ts phi phũ phũ bss phũ phũ bss

Cond.

345 346 347 348 349

Fl.

Cl.

Sax.

mp

Cor.

ff > mf gliss. ff > mf ff > mf ff > mf ff > mf ff > mf

Trb.

ff > mf ff > mf ff > mf ff > mf ff > mf ff > mf

Perc. 1

(Chin. cymb.) wooden stick mf p mf p mf p p

Perc. 2

(Vibraslap) come prima sempre f

Bass Guit.

mp mp

sim.

VI.

f sul III f f f

Vla.

f sul II f f f

Vlc.

ff > p ff > p ff > p

Cb.

(sul tasto) ff > p ff > p ff > p

glissando glissando glissando

(private elaboration)

HBB
phi phü phu bss bm ts kh ts phi phü phu bss phü phu phi phü phu bss bss phü phu bss

350 351 352 353 354 354

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

G. P.

(private elaboration)

HBB

kh ts phi phi phu bss ng p t p tsh t p

Cond.

3/4 355 5/8 356 4/4 357 3/4 358 359 4/4 G. P.

Fl.

ord.

mf

mf

Cl.

Sax.

slap

f

f

Cor.

ff

gliss. mf

mf

Trb.

ff

mf

Perc. 1

(Chin. cymb.)

mf

p

ét

Perc. 2

(Vibraslap)

Bass Guit.

sim.

mp

VI.

(sic.!)

f

arco

glissando

mf

Vla.

arco

glissando

mf

NO accent

glissando

mf

Vlc.

ord.

ff

p

mf

p

Cb.

glissando

mf

p

(sul tasto)

f

accel. al

♩ = 96

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

(private elaboration)

HBB

ng kh tss t p vr(i) ng ng tfui vr(u) vr(i) ng vr(i) ng

accel. al

♩ = 96

Cond.

360 361 362 363 364

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Sizzle finger l.v. Pttto. sosp. wooden stick keep the stick vertically

ricochet Timp. wooden stick come prima

sim. beat ét ét

mf pp mf sempre mp

(Timp.) superball glissando

Bass Guit.

l.h. only ord. vibr. lento vibr.

mf p f sub.mp f p mp mp

VI.

Vla.

Vlc.

Cb.

NO accent sul II e III

glissando glissando gliss. gliss.

mf mp mp > pp f f > p p

glissando glissando

ord. glissando

(private elaboration)

HBB

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

Cond.

365 366 367 368

Fl.

f \rightarrow *mp* *f* \rightarrow *mp* *f* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Cl.

f \rightarrow *mp* *f* \rightarrow *mp* *f* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Sax.

f \rightarrow *mp* *f* \rightarrow *mp* *f* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Cor.

f \rightarrow *mp* *f* \rightarrow *mp* *f* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Trb.

ff \rightarrow *mf* *ff* \rightarrow *mf* *ff* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

(Pito. sosp.)

Perc. 1

(Timp.)

Perc. 2

glissando

Bass Guit.

f \rightarrow *f* *f* \rightarrow *f* *f* \rightarrow *f*

VI.

f \rightarrow *p* *p* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Vla.

f \rightarrow *p* *p* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Vlc.

f \rightarrow *p* *p* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

Cb.

f \rightarrow *p* *p* \rightarrow *p* *f* \rightarrow *p* *f* \rightarrow *p*

(private elaboration)

HBB

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

Cond.

369 370 371 372

Fl.

f > p f > p mp 1/2 air "t"

Cl.

f > p f > p f vibr. molto 3 vibr.

Sax.

f > p f > p f vibr. molto 3 vibr.

Cor.

f > p f > p mp "air" "t" sim.

Trb.

ff > mp ff > mp senza sord. ff (= mf) "air" "t"

Perc. 1

brush beat + QQ mp

Perc. 2

glissando glissando f superball (beat inside) 3 f

Bass Guit.

f f mf nails scratch the string lengthwise 3

VI.

f > p glissando f > p gliss. 1/2 flag. mp

Vla.

f > p glissando f > p gliss. 1/2 flag. mp

Vlc.

f > p glissando f > p glissando 1/2 flag. mp

Cb.

f > p glissando f > p gliss. (arco) glissando mp

(private elaboration)

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

373 374 375 376

Cond.

Fl. *mp* 1/2 air

Cl. *f* vibr. molto

Sax. *f* vibr. molto

Cor. *mp* "t"

Trb. *ff* "t"

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

Perc. 2 (Cow-bell) *f*

Bass Guit. *mf* sim.

Vl. *mp* sim.

Vla. *mp* sim.

Vlc. *mp* sim.

Cb. *p* put the bow down! *mf* pizz. *mf*

poco rit. ----- $\text{♩} = 96$ *accel. al* ----- $\frac{3}{4}$

Use the Roto-toms as if a tape decelerates. (Low-pass filter the sound.) *pp* (slow waves+grooves+TEXT) Use the Roto-toms as if a tape accelerates. ("Open" the filter.) *mf*

HBB *glissando* *glissando* *bv* *bm*

377 *poco rit.* 378 *in 1* 379 $\text{♩} = 96$ *accel. al* $\frac{3}{4}$

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

F1. "air" *f* "air" *ord.* *ff*

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

Sax. *mf* *pp*

Cor. *ff* *mf*

Trb. *mf*

Perc. 1 *Ptto. sosp.* *finger* *mp* *l.v.* *4 Roto-Toms* *wooden stick* *ff*

Perc. 2 *Timp.* *superball* *mp* *l.v.*

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

Vl. *ff* *pizz.*

Vla. *ff* *pizz.*

Vlc. *ff* *pizz.*

Cb. *beat* *ff* *p* *ff* *glissando*

♩ = 120

(private elaboration)

HBB

bm *f*

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

bm bm bm

♩ = 120

Cond.

3/4 380 4/4 381 382 383

Fl.

1/2 air "ai" "ai" *mp*

Cl.

sempre f vibr. vibr. molto sim.

Sax.

mf *mf* *mf* *sempre f* vibr. vibr. molto sim.

Cor.

ff > *mf* *ff* > *mf* *ff* > *mf* *mp* "air" "ai"

Trb.

mf "air" "ai" *mf* "ai" *mf*

Perc. 1

(4 Roto-Toms)

Tamb. picc. brush beat + *pp*

Perc. 2

Cow-bell superball (beat inside) *f*

Bass Guit.

mf sim. *mf*

VI.

1/2 flag. *mp*

Vla.

1/2 flag. *mp*

Vlc.

arco *mp*

Cb.

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

(private elaboration)

HBB — tfui vr(u) ng ng ng tfui vr(u) ng ng vr(i) ng ng *ff* *ROTO-TOMS* *ff* *ROTO-TOMS* bm ts tsh t p tsch ti to ng ng

Cond. 389 $\frac{4}{4}$ 390 $\frac{4}{4}$ 391 $\frac{6}{8}$ 392 $\frac{4}{4}$ $\frac{9}{8}$

F1. *f* \triangleright *mp* *f* \triangleright *mp* *p* ord. frull. *f* *mf*

Cl. *f* \triangleright *mp* *f* \triangleright *mp* *p* *f* ord. vibr. molto *fp* *f*

Sax. *f* \triangleright *mp* *f* \triangleright *mp* *p* *mf* *mp* *f* *f* slap + 3 ord. vibr. molto

Cor. *f* \triangleright *mp* *f* \triangleright *mp* *p* *ff* (= *mf*) ∞ *mf*

Trb. *ff* \triangleright *mf* *ff* \triangleright *mf* *mp* *ff* (= *mf*) "air" *f* (= *mp*)

Perc. 1 (Ptto. sosp.) *sim.* 4 Roto-Toms wooden stick *ff* Ptto. sosp. wooden stick keep the stick vertically *sempre mp*

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

Bass Guit. *f* \triangleright *f* \triangleright *mf* \triangleright *f* slap-

VI. *f* \triangleright *p* *glissando* *p* \triangleright *p* *glissando* *gliss.* *mf* *p* \triangleright *p* *gliss.*

Vla. *f* \triangleright *p* *glissando* *p* \triangleright *p* *glissando* NO accent *gliss.* *mf* *p* \triangleright *p* *gliss.*

Vlc. *f* \triangleright *p* *glissando* *p* \triangleright *p* *glissando* *f* arco *gliss.* *p* \triangleright *p* *gliss.*

Cb. *f* \triangleright *p* *gliss.* *p* \triangleright *p* *gliss.* *pizz.* arco sul tasto (ord.) *pizz.* *f* *gliss.*

$\text{♩} = 80$

(private elaboration)

HBB
 bm ts tsh t p tsh ti to ng ng
 tfui vr(u) tu ku
 tl ng kh bss

Cond.
 393 394 395 396 397

Fl.
 ord. frull. f
 "air" frull. f
 Stand up Sit down "f" "f"

Cl.
 f
 Stand up "f"
 Sit down "f"

Sax.
 mf
 Stand up "f"
 Sit down "f"

Cor.
 ff (= mf)
 Stand up "f"
 Sit down "f"

Trb.
 ord. f
 Stand up "f"
 Sit down "f"

Perc. 1
 4 Roto-Toms wooden stick ff
 Tamb. picc. brush beat + 00 f > mp
 4 Roto-Toms wooden stick ff
 G. C. mp

Perc. 2
 Timp. superball 00 f

Bass Guit.
 slap - - - - - f
 r.h. finger-beat on the bridge l.h. only
 slap - - - - - f

VI.
 Stand up "f"
 Sit down "f"

Vla.
 Stand up "f"
 Sit down "f"

Vlc.
 pizz. f
 Stand up "f"
 Sit down "f"

Cb.
 f
 Stand up "f"
 Sit down "f"

ff
 ROTO-TOMS
 TEXT ()

(private elaboration)

HBB

FREEZE

fill-in!

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

B D A C C A D B

398 399 400 401

Fl.

FREEZE

ord.

f

"air" "t"

mp f

Cl.

FREEZE

f

mf

Sax.

FREEZE

f

Cor.

FREEZE

f

ff

Trb.

FREEZE

ff

f

Perc. 1

FREEZE

Ptto. sosp. wooden stick

(muted)

keep the stick vertically

Sizzle finger

mf p mp mp

Perc. 2

FREEZE

Vibraslap

f

Bass Guit.

FREEZE

ord.

mp

f

nails

scratch the string lengthwise

mf

mp

l.h. only

VI.

FREEZE

p

f

1/2 flag.

mp

f

sub. mf

Vla.

FREEZE

p

f

1/2 flag.

mp

f

nat. glissando

Vlc.

FREEZE

p

f

1/2 flag.

mp

ff

p

f

nat. 0 ord.

Cb.

FREEZE

p

f

pizz. gliss.

f

arco sul tasto

ord.

mf

glissando

p

f

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

ca. 1 sec.

4-6 sec.

6-8 sec.

HBB

fff

ca. 1 sec. 402 4-6 sec. 403 6-8 sec.

Cond.

Turn tow. aud.
Look at the audience as if the piece has ended

Fl.

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

Cl.

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

Sax.

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

Cor.

glissando *fff* *p* *sub* *fff* (sitting)
Stand up and watch HBB

Trb.

ord. *glissando* *fff* *mf* "f"
Stand up and watch HBB

Perc. 1

4 Roto-Toms
wooden stick *f* Ptto. sosp. arco *ff*

Perc. 2

Tam-tam
wooden stick keep the stick vertically *f*
Timp. superbull *f*

Bass Guit.

slap *f* random electric noises (*f*) (sitting)

VI.

sul II e III *f* *glissando* *p* "f"
Stand up and watch HBB

Vla.

sul II e III *f* *glissando* *p* "f"
Stand up and watch HBB

Vlc.

sul II e III *f* *glissando* *p* "f"
Stand up and watch HBB

Cb.

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

Less and less motives (fade out)

as you like it...
(free)

Any drum-set sounds
(quasi Hi-hat, Toms, Bass-Drum)

p

bow to the audience

HBB

404

as you like it...
(free)

405

bow to the audience

Cond.

Fl.

Cl.

Sax.

Cor.

Trb.

Perc. 1

Perc. 2

Bass Guit.

VI.

Vla.

Vlc.

Cb.

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

Stand up
bow to the audience