

Nothing. Almost

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Supplement / Prilog

Publication year / Godina izdavanja: **2020**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:116:023320>

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Download date / Datum preuzimanja: **2024-05-06**



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Helena Skljarov

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Images for vocals, instruments and electronics

2020.

Instrumentation:

Flute (3) (2nd also picc.)
Oboe (1)
Clarinet in B (2)
Soprano Saxophone (1)
Bassoon (2)
Horn in F (4)
Trumpets (3) (in B, 1st also in C)
Trombone (2)
Bass Trombone (1)
Tuba (1)

Timpani (4)

Marimba (5 octaves)

Bass Drum

Temple Blocks (2 sets)

Crotales

Cymbals

Wind chimes 2 percussionists

Cow bell (2)

Brake drum (1)

Bongos (2)

Ratchet

Cabasa

Harp

Soprano (1)

Alto (1)

Tenor (1)

Bass (1)

Violin I (6)

Violin II (4)

Viola (4)

Violoncello (4)

Double Bass (4)

2 Actors

Electronics

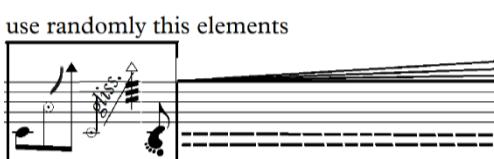
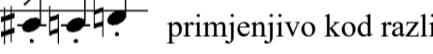
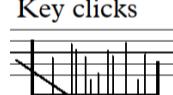
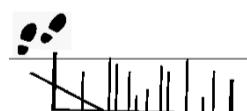
Nothing. Almost

Images for vocals, instruments and electronics

- Overture
- I. Puskin
- II. Anegdote
- III. Marriage
- IV. Optical Illusion
- V. Room
- VI. Red haired Man

Tumač simbola, notacije i način čitanja partiture:¹

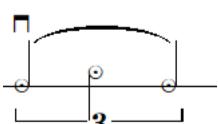
I. Općeniti simboli/način notiranja

1.  Nastaviti svirati *simile* ili ponavljati uokvirene modele
- Primjer:  - ponavljati ove tonove
2.  Svirati postepeno sve brže
- Primjeri:  -sve brže svirati skupinu nota
 -sve brže ponavljati modele (elemente)
3.  Izgled note za najviši mogući ton
4.  Kosa linija uz skupinu nota: izvesti što je brže moguće;
 primjenjivo kod različitih efekata -> Key clicks 
5.  Izgled notne glave kada tonska visina NIJE relevantna; radi se o određenom efektu koji je uvijek pobliže objašnjen u partituri.
 Najčešće korištenje:
 - klarinet – *slap tongue*
 - vokali – perkusivni efekti
 - gudači – udarac po instrumentu(vidi opširnije o ovoj oznaci u tumaču simbola za određenu izvođačku skupinu)
6.  Udarac nogom u pod. Kod što bržeg "bubnjanja" po podu s obje noge, koristi se ista notacija uz *tremollo* ili: 

II. Puhački instrumenti

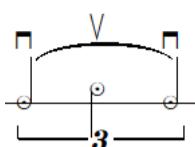
□ Oznaka za izdah

▽ Oznaka za udah

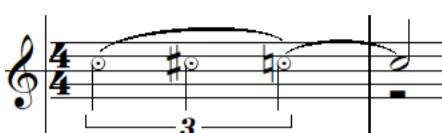


Ovakav izgled notnih glava (često se pojavljuju u sklopu sistema na jednoj liniji) označuje stvaranje efekta vjetra ili disanja (*air sound*) (u primjeru je ispuhivanje zraka na drugoj noti jače kako bi se dobio "viši zvuk")

¹ Uz navedene simbole, pratiti verbalne upute u partituri!



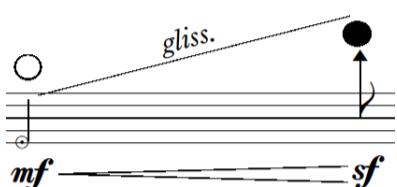
U prethodnom primjeru radi se o izdahu, a u ovoj varijanti o izmjeni *izdah-udah-izdah*



Isti efekt, ali u sistemu s pet crta. Uz zvuk zraka, trebaju se čuti određene tonske visine. Na prvoj dobi u drugom taktu primjera više se ne koristi *air sound*



"Glisirajuće" korištenje *air sound-a*, slobodno



Uzlazni *air-glissando*

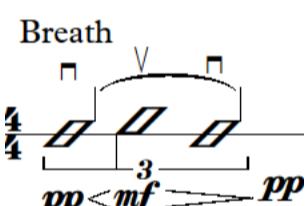
Kao dodatni indikator koliko se koristi čistog zvuka, a koliko zvuka zraka, u partituri će se ponekad iznad određenog sistema pojaviti slijedeće oznake:



- prva označava isključivo efekt zraka/disanja, posljednja čisti ton, a između su kombinacije

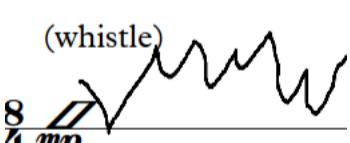


Izgled notne glave koja se uvijek nalazi u sistemu s jednom crtou. Označava proizvodnju zvuka bez korištenja instrumenta. Detalji su naznačeni u partituri. Nekoliko primjera:



Breath

Izdah – Udhah – Izdah



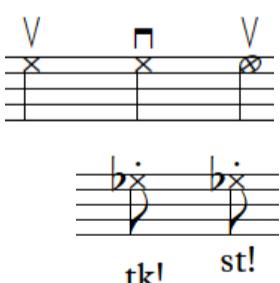
(whistle)

Zviždanje ("fućanje")

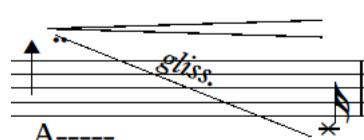
III. Vokalne dionice

▀ Oznaka za izdah

▀ Oznaka za udah



Ovakav izgled notnih glava znači da smještaj nota u crtovlju nije bitan (odnosno absolutne tonske visine). U prvom primjeru radi se o disanju (pratiti odgovarajuće oznake za izdah i udah), a u drugom o proizvođenju određenih zvukova (tonske visine u drugom primjeru bliske su tonskim visinama koje su se ranije koristile; moguće je izvoditi upravo te visine, no to nije nužno; ovdje je naglasak na "ritamskom efektu")



Uzvik i glissando iz najvišeg registra prema dolje (posljednja tonska visina nije definirana)

Oznake za potpuno zatvoreno, poluotvoreno/poluzatvoreno i potpuno otvoreno grlo/puni glas



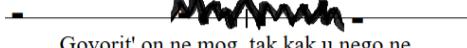
odin ryzhy chelovek,
u kotorogo ne bylo

U uvertiri: oznaka za izrazito brzo izgovaranje teksta. Ukoliko je nejasno, iznad crtovlja dodano je ukupno trajanje izgovaranja u ritamskoj jedinici. Tekst ne treba biti razumljiv; u ovim situacijama često je ispisano više teksta nego što je doista moguće izgovoriti.

Od takta 79 u uvertiri, ovi se dijelovi izvode isključivo šaptom:



whisper



Govorit' on ne mog, tak kak u nego ne
bylo rta. Nosa tozhe u nego ne bylo.
U nego ne bylo dazhe ruk i nog.

Postoji nekoliko sistema u kojima su zapisane vokalne dionice: sistem s 5 crta ("klasičan" zapis), 3 crte i jednom crtom. Materijal zapisan na jednoj crti sastoji se isključivo od specifičnih efekata ili govora (poput prethodnog primjera). Svaki od njih objašnjen je u partituri. Materijal zapisan u 3 crte čita se ovako:

Najviša crta – vika/visoki registar

Srednja crta – govor/srednji registar

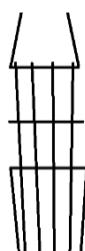
Najniža crta – šapat/tiha dinamika

IV. Gudački instrumenti

Efekt distorzije postignut jakim pritiskom na žicu (*overpressure*). U prikazu se postepeno uvodi na duljoj notnoj vrijednosti. Moguć je u kratkom notnom trajanju:



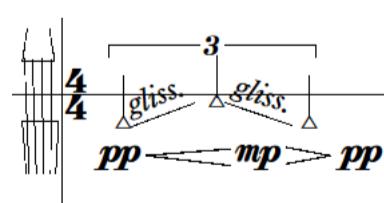
Način notiranja na jednoj liniji: linija označava konjić, prostor iznad nje predstavlja prostor iznad konjića, a ispod linije predstavlja prostor ispod konjića. Pri prvom pojavljivanju ovakvog sistema pojavljuje se grafička shema gudačkog instrumenta kojom je ovo prikazano:



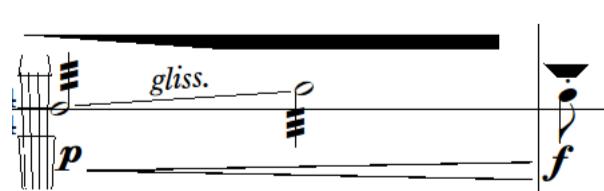
Nekoliko primjera načina izvođenja napisanih u ovom sistemu:



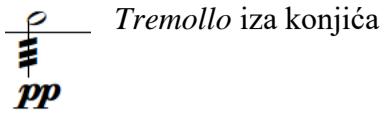
Okomiti (uzdužni) potezi gudalom po instrumentu, kao iz *sul pont.* u *sul tasto.* Preporuča se korištenje najnižih žica.



Najviši mogući ton na najvišoj žici *sul tasto- sul ponticello – sul tasto*



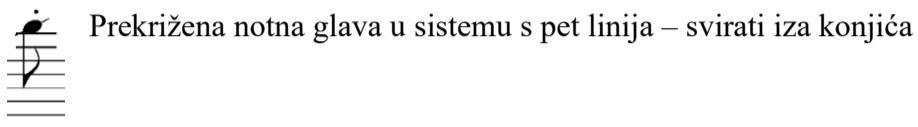
Glisiranje uz *tremollo* od sviranja direktno na konjiću do iznad konjića uz postepeno pojavljivanje distorzije. Zatim kratak distorzivni zvuk iza konjića.



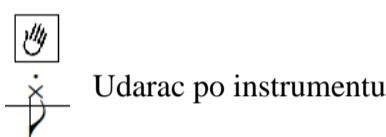
col legno batutto Glisiranje uz sviranje drugom stranom gudala (jeté + col legno batutto). Glisiranje rukom i istovremeno sviranje od pozicije *sul ponticello* do *sul tasto*. Preporučuje se korištenje dvije najviše žice.²



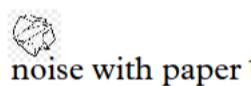
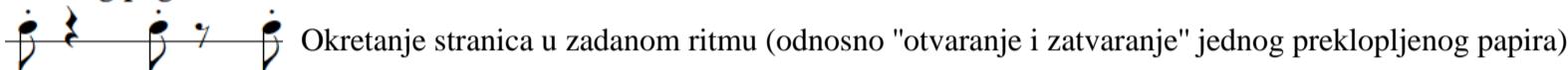
Ponekad su izmjene iza i ispred konjića toliko brze da je grafički nespretno neprestano mijenjati sistem s pet linija na jednu i obrnuto. U slučaju sviranja iza konjića u sistemu od pet linija, u partituri će se nalaziti komentar ili će način notacije biti ovakav (primjer iz II. broja, violončelo):



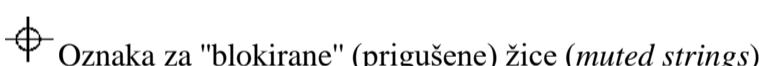
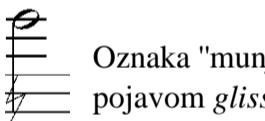
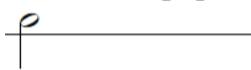
Na jednoj crti ponekad se pojavljuju i efekti koji nisu vezani uz sviranje: njihove oznake nalaze se u partituri. Primjeri:



turning pages!



Proizvoditi zvuk papirom, npr. njegovim gužvanjem.



V. Način izvođenja u odnosu na mjeru

Senza misura:

Trajanje određenog dijela naznačeno je u sekundama iznad partiture.

U slučaju da se radi isključivo o govoru određenog pjevača/glumca ili njihovom međusobnom razgovoru, sekunde nisu navedene.

Quasi senza misura:

Ponekad se odnosi na sve, a ponekad na određene instrumente. Čest način notiranja je korištenje isključivo notnih glava bez notnog vrata. Svirač tada izvodi zadane tonove prema njihovom okvirnom razmještaju u taktu. Linije nakon tonova (kao u primjeru) označuju da tonovi moraju biti držani do pojave idućega. U slučaju da se ova notacija pojavi kod grupe instrumenata (npr. 3 flaute, 6 I. violina) NEPOŽELJNO JE pokušavati svirati tonove u isti trenutak kao i ostali svirači iz skupine. Ideja je dobiti pretapanje tonova, efekt "jeke" okvirnim sviranjem.



² U ovim situacijama daje se prednost dobivanju određenog/opisanog zvučnog efekta pred izborom žica na kojoj se svira. Ovo ponekad ovisi od svirača do svirača i poželjan je njegov izbor uz sugestiju dirigenta.

Tekstovi korišteni u skladbi³:

Overture

Был один рыжий человек, у которого не было глаз и ушей. У него не было и волос, так что рыжим его называли условно. Говорить он не мог, так как у него не было рта. Носа тоже у него не было. У него не было даже рук и ног. И живота у него не было, и спины у него не было, и хребта у него не было, и никаких внутренностей у него не было. Ничего не было! Так что не понятно, о ком идет речь. Уж лучше мы о нем не будем больше говорить.

(tekst je u skladbi ispisan latinicom):

Byl odin ryzhiy chelovek, u kotorogo ne bylo glaz i ushey. U nego ne bylo i volos, tak chto ryzhim yego nazyvali uslovno. Govorit' on ne mog, tak kak u nego ne bylo rta. Nosa tozhe u nego ne bylo. U nego ne bylo dazhe ruk i nog. I zhivota u nego ne bylo, i spiny u nego ne bylo, i khrebeta u nego ne bylo, i nikakikh vnutrennostey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'.

I. Pushkin

It's hard to say something about Pushkin to a person who doesn't know anything about him. Pushkin is a great poet. Napoleon is not as great as Pushkin. Bismarck compared to Pushkin is a nobody. And the Alexanders, First, Second and Third, are just little kids compared to Pushkin. In fact, compared to Pushkin, all people are little kids, except Gogol. Compared to him, Pushkin is a little kid.

And so, instead of talking about Pushkin, I would rather talk about Gogol.

Although, Gogol is so great that not a thing can be said about him, so I'll talk about Pushkin after all.

Yet, after Gogol, it's a shame to have to talk about Pushkin. But you can't say anything about Gogol. So, I'd rather not say anything about anyone.

(So I tell another story)

Semyon Semyonovich, having put on his glasses, looks at a pine tree and sees that a peasant is sitting in that tree and shaking his fist at him.

³ Tekstovi (pjesme/priče/skice Danila Harmsa, navedeni su kronološki i to na onom jeziku na kojem se izvode u skladbi. Svi tekstovi navedeni su u cijelosti (originalu), iako su se pri skladanju određeni dijelovi ponavljali ili izostavljeni, a ponekad su umetnute rečenice koje nisu njihov dio.

Semyon Semyonovich, having taken off his glasses, looks at the pine tree and sees that nothing is in the tree.

Semyon Semyonovich, having put on his glasses, looks at the pine tree and again sees a peasant sitting in the pine tree and shaking his fist at him.

Semyon Semyonovich, having taken off his glasses, again sees that nobody is sitting in the tree.

Semyon Semyonovich, having put on his glasses again, looks at the pine tree again, sees that a peasant is sitting in the pine tree and is shaking his fist at him.

Semyon Semyonovich doesn't want to believe in this phenomenon and decides that it was an optical illusion.

II. Anegdote

(korišteni dijelovi iz tekstova prethodnog broja)

III. Marriage

KOKA BRIANSKY I'm getting married today.

MOTHER What?

KOKA BRIANSKY I'm getting married today!

MOTHER What?

KOKA BRIANSKY I said I'm getting married today.

MOTHER What did you say?

KOKA BRIANSKY To-day -- ma-rried!

MOTHER Ma? What's ma?

KOKA BRIANSKY Ma-rri-age!

MOTHER Idge? What's this idge?

KOKA BRIANSKY Not idge, but ma-rri-age!

MOTHER What do you mean, not idge?

KOKA BRIANSKY Yes, not idge, that's all!

MOTHER What?

KOKA BRIANSKY Yes, not idge. Do you understand! Not idge!

MOTHER You're on about that idge again. I don't know what idge's got to do with.

KOKA BRIANSKY Oh blow you! Ma and idge! What's up with you? Don't you realise yourself that saying just ma is senseless.

MOTHER What did you say?

KOKA BRIANSKY Ma, I said, is senseless!

MOTHER Sle?

KOKA BRIANSKY What on earth is all this! How can you possibly manage to catch only bits of words, and only the most absurd bits at that: sle! Why sle in particular?

MOTHER There you go again -- sle.

IV. Optical illusion

/

V. Room

They said to Myshin: -- Hey, Myshin, get up!

Myshin said: -- I won't get up -- and continued to lie on the floor.

Then Kalugin came up to Myshin and said: -- If you don't get up, Myshin, I will make you get up.

-- No -- said Myshin, continuing to lie on the floor.

Selizneva went up to Myshin and said: -- Myshin, you are for ever sprawling about the floor in the corridor and you interfere with us walking backwards and forwards.

-- I have been interfering and I shall keep on interfering -- said Myshin.

-- Well, you know -- said Korshunov, but Kalugin interrupted him and said:

-- What's the point of carrying on long conversations about it! Call the militia!

They called for the militia and called a militiaman.

The militiaman arrived after half an hour with the caretaker.

-- What's going on here? -- asked the militiaman.

-- How do you like this! -- said Korshunov, but Kalugin interrupted him and said:

-- This is the situation. This citizen lies here on the floor all the time and interferes with us walking along the corridor. We've tried telling him this and that...

But at this point Kalugin was interrupted by Selizneva, who said: -- We've asked him to go away, but he doesn't go away.

-- Yes -- said Korshunov.

The militiaman went up to Myshin.

-- You, citizen, why are you lying here? -- asked the militiaman.

-- I'm resting -- said Myshin.

-- Resting here is not good enough, citizen -- said the militiaman. --

Where do you live, citizen?

-- Here -- said Myshin.

-- Where's your room? -- asked the militiaman.

-- He's registered in our flat, but he doesn't have a room -- said Kalugin.

-- Wait a minute, citizen -- said the militiaman -- I'll have a word with him now. Citizen, where do you sleep?

-- Here -- said Myshin and tap the floor

-- Allow me to -- said Korshunov, but Kalugin interrupted him and said:

-- He doesn't even have a bed and he sprawls right on the bare floor.

-- They've been complaining about him for a long time -- said the caretaker.

-- It's absolutely impossible to walk along the corridor -- said Selizneva -- I can't keep stepping over a man for ever. And he sticks out his legs on purpose, and he sticks out his hands, and he lies on his back and looks up. I come back tired from work, I need a rest.

-- And I can add -- said Korshunov, but Kalugin interrupted him and said:

-- He lies here at night, as well. Everyone trips over him in the dark. I tore my blanket because of him.

Selizneva said: -- He's always got tin-tacks and things falling out of his pocket. It's impossible to walk barefooted down the corridor, or before you know where you are -- you will step on something.

-- They wanted to set him alight with kerosene the other day -- said the caretaker.

-- We did pour kerosene over him -- said Korshunov, but Kalugin interrupted him and said:

-- We only poured kerosene over him to scare him, but we weren't going to set light to him.

-- Oh no, I wouldn't have a man burned alive in my presence -- said Selizneva.

-- But why is this citizen lying in the corridor? -- the militiaman suddenly asked.

-- That's a fine how do you do! -- said Korshunov, but Kalugin interrupted him and said:

-- Well, because he hasn't got any other living space: here's where I live, in this room, and she's in that one, and that one's his, and so Myshin lives here, in the corridor.

-- That's not good enough -- said the militiaman. -- Everyone should be lying in their own living space.

-- But he hasn't got any other living space, except in the corridor -- said Kalugin.

-- That's just it -- said Korshunov.

-- And so he goes on lying here -- said Selizneva.

-- That's not good enough -- said the militiaman and went away, together with the caretaker.

Korshunov leaped over to Myshin.

-- What about that? -- he yelled. -- How did you like that, then?

-- Wait -- said Kalugin. And, going up to Myshin, he said: -- Did you hear what the militiaman said? Get up from the floor!

-- I won't get up -- said Myshin, still lying there on the floor.

-- Now he will deliberately and furthermore and for ever keep on lying there -- said Selizneva.

-- Definitely -- said Kalugin with some irritation.

And Korshunov said: -- I don't doubt it. *Parfaitement!*

VI. Red haired Man

There was a red-haired man who had no eyes or ears.

Neither did he have any hair, so he was called red-haired theoretically.

He couldn't speak, since he didn't have a mouth. Neither did he have a nose.

He didn't even have any arms or legs. He had no stomach and he had no back and he had no spine and he had no innards whatsoever. He had nothing at all!

Therefore, there's no knowing whom we are even talking about.

In fact it's better that we don't say any more about him.

Režijski plan:

Scenografija je slobodna, no preporuča se što manje artefakata. Nužan je jedan centralni projektor. Za II. broj potrebna je jedna stolica za violončelista i četiri pulta. Za IV. i V. broj potrebne su stolice i statisti.

I. Overture

Solisti (S, A, T, B) se nalaze "u rupi" s orkestrom. Čim uvertira završi, upućuju se prema pozornici zajedno s instrumentalnim solistima (flauta, klarinet, violončelo, trombon). Pjevači izlaze na pozornicu pri kraju drugog broja, a instrumentalni solisti u trećem broju.

I. Puskin

Odmah nakon završetka uvertire, na (praznu) pozornicu izlazi glumac i drži svoj monolog. Kako je naznačeno u partituri, prema kraju ovog broja na pozornicu diskretno izlaze solisti. Glumcu postavljaju pitanja navedena u partituri. Prije samog završetka broja, u jedan ugao diskretno se dodaje pult za flautisticu. Svi odlaze s pozornice pri samom kraju broja.

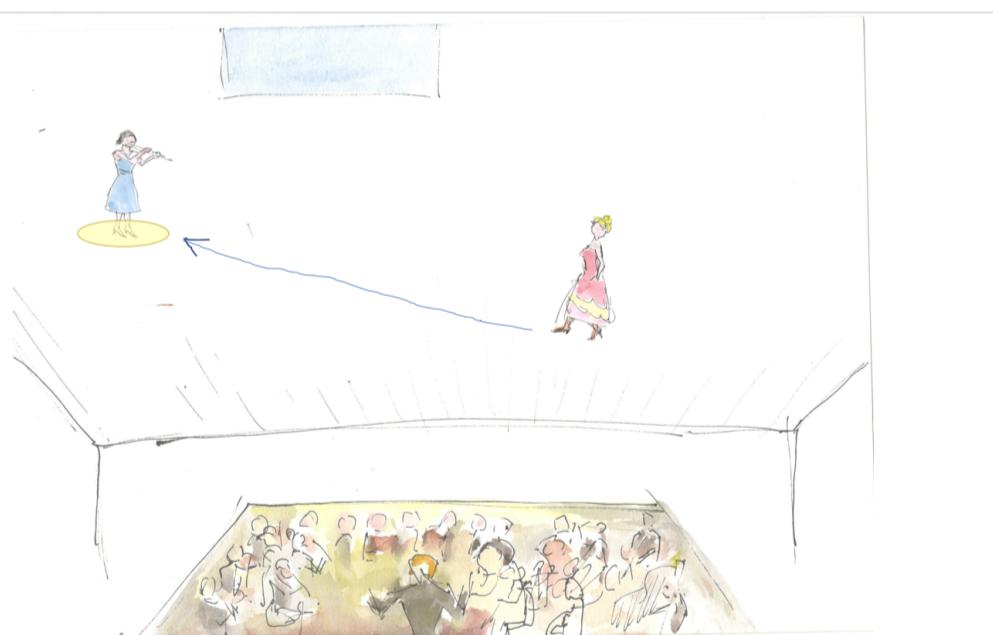
II. Anegdote

Flauta solo započinje *attacca*. Uz njezin početak, obasjava ju jedan snop svjetla. Pri njenom prestanku sviranja, on se gasi, i pali se novi snop koji osvjetjava sopranistiku i njeno kretanje prema flautistici. Svjetlost se pali i gasi ovisno o tome svira li flautistica ili se sopranistica kreće prema njoj. Za to vrijeme, neprimjetno se dodaju još 3 pulta i jedna stolica za violončelo.

U trenutku nastupa violončela, sopranistica je došla do flautistice. Započinje dijalog violončela i tenora koji se odvija na isti način što se tiče pokreta i osvjetljenja. Nakon toga, po istom principu odvija se dijalog klarineta i alta. Bas i trombon, koji se pojavljuju posljednji, od početka su "ujedinjeni" odnosno na istom su mjestu.

Kretanja na pozornici mogu se skicirati ovako:

1.



2.



3.



4.



5.



Tijekom posljednjih 30 sekundi ovog broja, svi instrumenti prestaju svirati. Solistički instrumenti s pozornice tada polako skupljaju svoje stvari i odlaze.

III. Marriage

Svađa između soprana i ostalih pjevača. Nije više potrebno osvjetljenje prisutno u prethodnom broju. Slobodno kretanje po pozornici. Na kraju broja, tenor se ruši na pod i ostaje ondje ležati.

IV. Optical Illusion

Za vrijeme trajanja videa, pjevači i statisti donose stolce i sjedaju tako da promatraju tenora koji leži na podu. Alt, nakon ulaska statista, odlazi sa pozornice.

V. Room

Sopran, bas i dva glumca okupljeni su oko tenora koji leži na podu. Statisti promatraju scenu i reagiraju kako je naznačeno u partituri (smijeh uz orkestar/elektroniku). Alt dolazi (uloga policajca) prema oznaci u partituri. Tenor ne ustaje s poda.

Tijekom ovog broja novi statisti ulaze i polažu one koji sjede na stolcima u obrnuti položaj. Na to statisti (koji sjede) ne reagiraju već nastavljaju gledati u strop kao da se tamo odvija radnja.



Na kraju ovog broja (završni pljesak) tenor ustaje i odlazi s ostalima do ruba pozornice (dva glumca odlaze) kao da će se nakloniti za završetak. Svi ostaju zamrznuti u ovom položaju.

VI. Red haired man

Solisti pjevači stoje i dalje na rubu pozornice. Ukočeno, hladno izgovaraju naznačen tekst, gledaju u točku iznad publike, ne miču se s mjesta.



Overture

A =60 (inhaler)

Flute (3) *Breath* (without reed) *pp < mf > pp*

Oboe (1) *Breath* (without reed) *pp < mf > pp*

Clarinet in B \flat (2) *pp < mf > pp*

Soprano Saxophone (1) *pp < mf > pp* (without reed)

Bassoon (2) *pp - mf > pp*

Horn in F (4) *mf* *pp - mf > pp* *Breath* *pp < 3 > pp*

Trumpet in C (1) *Breath* *pp < 3 > pp*

Trumpet in B \flat (2) *Breath* *pp < 3 > pp* (sub)

Trombone (2) *Breath* *pp < mf > pp*

Bass Trombone (1) *Breath* *pp < mf > pp*

Tuba (1) *mf* *pp* *Breath* *pp < mf > pp* *pp < mf > pp*

Timpani *pp* *pp* *pp < mp*

Bass Drum *pp < pp* *pp < pp* *pp < mp*

Marimba *mf* *pp*

Harp *mf* *pp*

Soprano (1) *mf* (inhaler) *pp* *ppp* *ppp* *ppp* (ma) (air) (hysterical laugh)

Alto (1) *mf* (inhaler) *pp* *ppp* (air) (whistle)

Tenor (1) *mf* (inhaler) *pp* *ppp* (air) (whistle)

Bass (1) *mf* (inhaler) *pp* *pp* *ppp* (air) (whistle)

Violin I (6) *mf* *sul pont.-sul tasto change *sul pont.-sul tasto change (simile) nat. harm. gliss. *col legno batutto muted strings*

Violin II (4) *pp - mf > pp* *sul pont.-sul tasto change *pp - mf > pp* *pp - mf > pp* *pp - mf > pp* *p* *col legno batutto muted strings*

Viola (4) muted strings *pp* *pp* *pp* *pp* *pp* *col legno batutto muted strings*

Violoncello (4) *pp < mp > pp* *a 1*

Double Bass (3) *pp < mp > pp* *pp < mp > pp* *pp < mp > pp* *pp < mp > pp*

12

Picc. 2nd flute (div.) (1st flute) (whistle) a 2 gliss. mp (whistling) pp

Fl. Ob. Cl. Sax. Bsn. (whistle)

Hn. Tpt. C. Tpt. B. Tbn. B. Tbn. Tba. Tap nails on bell at random mp Tap nails on bell at random mp

Timpani pp

Bass Drum pp mp pp f pp

Mar.

Harp ppp

S. A. T. B. maaa mmm pp pp

(whistle) mp pp (whistle) mp

Vln. I solo tutti nat. harm. gliss. gliss. solo sul pont. (nat. harm. gliss.) tutti sul pont. (div.) (ord.)

Vln. II pp <mf> pp (whistle) nat. harm. gliss. gliss. nat. harm. gliss. nat. harm. gliss. col legno batutto col legno batutto random in high register

Vla. pp mp pp (nat. harm. gliss. col legno batutto) solo (nat. harm. gliss. col legno batutto) (tutti) (nat. harm. gliss. col legno batutto) tap on the body of instrument with fingers, at random

Vc. pp mp pp (nat. harm. gliss. col legno batutto) tap on the body of instrument with fingers, at random

Db. pp mp pp a 2 mp

pp <mp> pp pp mp

B

Picc.

Fl. (1st flute) (a 2)
Ob. (sub.)
Cl.
Sax.
Bsn. 1 3 2 5 3 7
Hn.
Tpt. C Tap nails on bell at random
Tpt. B
Tbn. Tap nails on bell at random
B. Tbn. Tap nails on bell at random
Tba.
Timp.
Bass Drum pp
Mar.
Hp. mf (l.v.) ppp (ff)
S. p a a a a a a
A.
T. ff By!! (whistle) a 2
B. ff By!! a 1 (whistle)
Vln. I continue to do random fast glissando,
do it with increasing speed and frequency!
random fast glissando,
do it with increasing speed and frequency!
sul pont. (div.) (ord.)
Vln. II
Vla col legno batutto
Vcl. tap on the body
of instrument with fingers,
at random
Db. col legno batutto

C

29

Flute Ob. Cl. Sax. Bsn.

(put reed)

Hn. Tpt. C Tpt. B Tbn. B. Tbn. Tba.

Timp.

Bass Drum

To T. Bl. l.v. Temple Blocks Cymbals Temple Blocks
cresc. molto

Mar.

Hp.

S. A. T. B.

ff Al ff Al O - - - din Byl O - din Byl Ry - zhy ssst

ff Al ff Al O - - - din Byl O - din Byl Ry - zhy ssst

ff Byl ff Byl O - din

ff Byl ff Byl O - din

Vln. I Vln. II Vla Vc. Db.

pizz. sul pont to behind the bridge pizz. sul pont to behind the bridge pizz. col leg. batutto pizz.
gliss. f pizz. f pizz. f pizz. f pizz. f pizz. f pizz. f

C

120

f pizz. f

play lowest note with a lot of air pressure

Fl. *p* — *f*

Ob. *p* — *f*

Cl. *p* — *f*

Sax *p* — *f*

Bsn. *p* — *f*

Hrn. *p* — *f*

Trpt C *p* — *f*

Trpt B *p* — *f*

Tbn. *p* — *f*

B. Tbn. *p* — *f*

Tba. *p* — *f*

Tim. *f*

Cymbals

Cym. *p* — *f*

Temple Blocks

Mar.

Hp. *ff*

S. *f*
Byl Ry - zhy tk! Byl Byl Byl O - din Byl

A. *f*
Byl Ry - zhy tk! Byl Byl O - din Byl Byl odin rizhy chelovek, u kotorogo ne bylo Byl

T. *f*
O - din

B. *f*
O - din

Vln I *gliss.* *p* — *f* (behind the bridge)

Vln. II *gliss.* *p* — *f* col legno batutto

Vla. *gliss.* *p* — *f* col legno batutto pizz.

Vc. *p* — *f* pizz. *gliss.* *p* — *f* pizz.

Db. *p* — *f* pizz. *gliss.* *p* — *f* col legno batutto

Fl. *p* *f* (ff)

Ob. *p* *f* (ff)

Cl. *p* *f* (ff)

Sax. *mf* *f* *gloss.* (ff)

Bsn. *p* *f* (ff)

Horns *p* *f* (ff)

Trompet C *p* *f* (ff)

Trompet B *p* *f* (ff)

Tbn. *p* *f* (ff)

B Tbn. *p* *f* *gloss.* (ff)

Tba *p* *f* (ff)

Timp. *poco mf*

Cym.

Mar. (ff)

Hp. (ff)

S. che-lo-vek ne ne bylo glaz i ushey. U nego ne bylo i volos, tak chto... (hysterical laugh) A--- (ff)

A. che ne ne bylo glaz i ushey. U nego ne bylo i volos, tak chto... (hysterical laugh) A--- (ff)

T. Byl (d) ne bylo glaz i ushey. U nego ne bylo i volos, tak chto...

B. Byl (d) ne bylo glaz i ushey. U nego ne bylo i volos, tak chto...

(behind the bridge) Vln I (behind the bridge) ad niente *p* *f* (ff) (free strings changing)

Vln II col legno batutto (ff) (free strings changing)

Vla col legno batutto (ff) (free strings changing)

Vc. col legno batutto pizz. arco (ff) (free strings changing)

Db. col legno batutto pizz. (ff) (free strings changing)

D. *gliss.* *gliss.* *sul a* *gliss.* *sul d* (free strings changing)

gliss. *gliss.* *sul d* (free strings changing)

gliss. *gliss.* *sul g* (free strings changing)

gliss. *gliss.* *sul c* (free strings changing)

gliss. *gliss.* *sul d* (free strings changing)

gliss. *gliss.* *sul a* (free strings changing)

gliss. *gliss.* *sul d* (free strings changing)

Fl. f pp f
Ob. f pp f
Cl. f pp f
Sax. f pp f
Bsn. f pp f

Hn. f pp f
C Tpt. f 3 pp 3 f
Tpt. f pp f
Tbn. f pp f
B. Tbn. f pp f
Tba. f pp f

Tim. ff mf f
Cym. mf f
Mar. mf f To
Hpf. f f
S. f mp f
A. f mp f
T. f mp f
B. f mp f

(hysterical laugh)
(Gоворит он не мог, так как у него тк! тк! тк!
не было рта. Носа то зу него не было) A----
(Gоворит он не мог, так как у него тк! тк!
не было рта. Носа то зу него не было) A----

(behind the bridge)
Vln. I f col legno batutto
Vln. II f col legno batutto
Vla. pizz. (behind the bridge)
Vc. pizz.
Db. f pizz. f pp

(behind the bridge)
Vln. I col legno batutto
Vln. II pizz. (behind the bridge)
Vla. pizz. (behind the bridge)
Vc. pizz. (behind the bridge)
Db. f col legno batutto
(behind the bridge)
Vln. I arco
Vln. II pizz. (behind the bridge)
Vla. col legno batutto
Vc. pizz. (behind the bridge)
Db. f col legno batutto
(behind the bridge)
Vln. I arco
Vln. II sul a
Vla. sul d
Vc. sul g
Db. sul d
(free strings changing)
Vln. I sul d
Vln. II sul a
Vla. sul g
Vc. sul d
Db. sul a
(free strings changing)
Vln. I sul g
Vln. II sul d
Vla. sul a
Vc. sul d
Db. sul g
(free strings changing)
Vln. I sul d
Vln. II sul a
Vla. sul g
Vc. sul d
Db. sul a
(free strings changing)

52

Fl.

Ob.

Cl. *mf* *gliss.*

Sax. *f*

Bsn. *p* *f* *f* *pp* *p*

Hn. *p* *f* *pp* *p*

Tpt. C *p* *f* *pp* *p*

Tpt. B *p* *f* *pp*³ *p*³

Tbn. *p* *f* *pp* *p* *gliss.*

B. Tbn. *p* *f* *pp* *p* *gliss.*

Tba. *p* *f* *pp* *p*

Timp. *mp* *f* *f* *f* *f*

Cymbals

Cym. *p* *f*

Mar.

Hp.

S. *f* *ff* *gliss.* *f* *ne* *mog* *tk!* *st!* *mp* *mp* *(simile; tk, st, ccc)*

byl o-din, o-din, che--- a--- go ----- vo - rit ne mog tk! st! (simile; tk, st, ccc)

A. *f* *go* *ne* *mog* *tk!* *st!* *mp* *mp* *(simile; tk, st, ccc)*

T. *f* *3* *gó* *c-c-c* *ssss* *ne* *mog* *st!* *tk!* *mp* *mp* *(simile; tk, st, ccc)*

B. *f* *3* *go* *c-c-c* *ssss* *ne* *mog* *st!* *tk!* *mp* *3* *(simile; tk, st, ccc)*

Vln. I *col legno batutto* *f* *col legno batutto* *turn pages!**

Vln. II *col legno batutto* *f* *(behind the bridge)* *col legno batutto* *turn pages!**

Vla. *f* *col legno batutto* *pizz.* *col legno batutto*

Vc. *f* *col legno batutto* *pizz.* *mp*

D. *f* *col legno batutto* *mp*

* turn pages: due to the fast tempo, it is possible to take one page and flip it back and forth

58 **E**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Sax. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. C *pp*

Tpt. B *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Tim. *p*

Cym.

Mar.

Hp.

S. (breathing; teeth shut, tongue in position to pronounce an 's' sound)

A. (breathing; teeth shut, tongue in position to pronounce an 's' sound)

T. (breathing; teeth shut, tongue in position to pronounce an 's' sound)

B. (breathing; teeth shut, tongue in position to pronounce an 's' sound)

Vln. I *p*

Vln. II *p*

Vla. *p* turn pages!

Vc. *p* col legno batutto

D. *p* col legno batutto

rit.

noise with paper turn pages

F
Quasi senza misura *
(♩=60) 4♩

Fl. Ob. Cl. Sax. Bsn.

Hn. Tpt. C Tpt. B Tbn. B. Tbn. Tba.

Timp. Cym. Mar.

Hp.

S. A. T. B.

Vln. I Vln. II Vla. Vc. Vc.

simile

simile

simile

simile

simile

Quasi senza misura *

F ♩=60 ♩ continue to turn pages randomly in similar rhythm

Vln. I Vln. II Vla. Vc. Vc.

simile simile simile simile simile

continue to turn pages randomly in similar rhythm

* performers (in the group) are free to interpret the rhythm. However, they must not play together

G
In misura
♩ = 60

Hn. key clicks **p subito** Gently tap the instrument with small metal object (coin)

Tpt. C key clicks **p subito**

Tpt. B key clicks **p subito**

Tbn. key clicks **p subito**

B. Tbn. key clicks **p subito**

Tba. key clicks **p subito**

Timp. **pp**

Cym. Temple Blocks **p** Cabasa Ratchet

Mar.

Hp.

S. (o) whisper Byl odin ryzhii chelovek, u kotorogo ne bylo glaz i ushey. U nego ne bylo i volos, tak chto ryzhim yego nazывали uslovno. Govorit' on ne mog, tak kak u nego ne bylo rta. Nosa tozhe u nego ne bylo. U nego ne bylo dazhe ruk i nog. I zhivota u nego ne bylo, i spiny u nego ne bylo, i khebta u nego ne bylo, i nikakikh vnutrennost- tey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'

A. (o) whisper (whistle) Byl odin ryzhii chelovek, u kotorogo ne bylo glaz i ushey. U nego ne bylo i volos, tak chto ryzhim yego nazывали uslovno. Govorit' on ne mog, tak kak u nego ne bylo rta. Nosa tozhe u nego ne bylo. U nego ne bylo dazhe ruk i nog. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'.

T. (o) whisper Byl odin ryzhii chelovek, u kotorogo ne bylo glaz i ushey. U nego ne bylo i volos, tak chto ryzhim yego nazывали uslovno. Govorit' on ne mog, tak kak u nego ne bylo rta. Nosa tozhe u nego ne bylo. U nego ne bylo dazhe ruk i nog. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'.

B. (o) whisper Byl odin ryzhii chelovek, u kotorogo ne bylo glaz i ushey. U nego ne bylo i volos, tak chto ryzhim yego nazывали uslovno. Govorit' on ne mog, tak kak u nego ne bylo rta. Nosa tozhe u nego ne bylo. U nego ne bylo dazhe ruk i nog.

In misura
G ♩ = 60

Vln. I col legno batutto **p subito** **pp** **—(mf)** **pp** **gliss.** **gliss.** **gliss.** **gliss.** **gliss.** **gliss.**

Vln. II **—(mf)** **pp** **—(mf)** **pp** **pp** **pp** **3 mp pp** **pp** **gliss.** **gliss.** **gliss.** **gliss.**

Vla. **—(mf)** **pp** **—(mf)** **pp** **col legno batutto** **pp** **col legno batutto** **pp** **sul pont.**

Vc. **—(mf)** **pp** **—(mf)** **pp** **col legno batutto** **pp** **col legno batutto** **pp** **gliss.**

Fl. V key clicks key clicks key clicks simile

Ob. simile

Cl. simile

Sax. gliss. *p subito* *sf* *mp* *mf* *f* *mf* *p*

Bsn. (remove reed)

Hn.

Tpt. C

Tpt. B Gently tap the instrument with small metal object (coin) *ppp*

Tbn. Gently tap the instrument with small metal object (coin) *ppp*

B. Tbn. Gently tap the instrument with small metal object (coin) *ppp*

Tba. Gently tap the instrument with small metal object (coin) *ppp*

Tim. simile *mp*

Cabasa simile

Ratchet simile

Hp. make noise with papers *mp*

S Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'. (simile; inhale, exhale on letter "s", produce higher and lower sound)

A I zhivot u nego ne bylo, i spiny u nego ne bylo, i khreba u nego ne bylo, i nikakikh vnutrennos- tey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech' (simile; inhale, exhale on letter "s", produce higher and lower sound) Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'.

T I zhivot u nego ne bylo, i spiny u nego ne bylo, i khreba u nego ne bylo, i nikakikh vnutrennos- tey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech' (o) (simile; inhale, exhale on letter "s", produce higher and lower sound) Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'.

B (simile) Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she gorovit'. I zhivot u nego ne bylo, i spiny u nego ne bylo, i khreba u nego ne bylo, i nikakikh vnutrennos- tey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'

Vln. I gliss. gliss. gliss. gliss. gliss. gliss.

Vln. II *pp* *3* *mp* * *pp* gliss. gliss. gliss. *pp* *3* *mp* *pp* gliss. gliss. gliss.

Vla. gliss. gliss. gliss. gliss. gliss.

Vc. Vc. gliss. gliss. gliss. gliss. gliss.

* in glissandi change strings ad libitum. It's good performers do not play it precisely together

94

Electronics

Fl.

Ob.

Cl.

Sax.

Bsn.

(combine previous model with key clicking) simile

Hn.

Tpt. C

Tpt. B

Tbn.

B. Tbn.

Tba.

Timp.

Cabasa

Ratches

Hp.

S

A

T

B

(simile; inhale, exhale on letter "s", produce higher and lower sound)

Vln. I

Vln. II

Vla

Vc.

Db.

100 **H** white noise

Electronics

Fl. (cresc. molto)

Ob. (cresc. molto)

Cl. (cresc. molto)

Sax. *f* *ff* *fff*

Bsn. (cresc. molto)

Hn. (combine previous model with key clicking)

Tpt. C (cresc. molto)

Tpt. B (cresc. molto)

Tbn. (cresc. molto)

B. Tbn. (cresc. molto)

Tba. (cresc. molto)

Timp. (cresc. molto)

Cabasa (cresc. molto)

Ratched (cresc. molto)

Hp. (cresc. molto)

S (cresc. molto)

A (cresc. molto)

T (cresc. molto)

B (cresc. molto)

Vln. I (cresc. molto)

Vln. II (cresc. molto)

Vla (cresc. molto)

Vc. (cresc. molto)

Db. (cresc. molto)

attacca

I. Pushkin

Senza misura

Actor It's hard to say something about Pushkin to a person who doesn't know anything about him.
 Pushkin is a great poet. Napoleon is not as great as Pushkin.
 Bismarck compared to Pushkin is a nobody.
 And the Alexanders, First, Second and Third, are just little kids compared to Pushkin.
 In fact, compared to Pushkin, all people are little kids, except Gogol. Compared to him,
 Pushkin is a little kid.
 And so, instead of talking about Pushkin, I would rather talk about Gogol.
 Although, Gogol is so great that not a thing can be said about him,
 so I'll talk about Pushkin after all.
 Yet, after Gogol, it's a shame to have to talk about Pushkin.
 But you can't say anything about Gogol. So, I'd rather not say anything about anyone.

Electronic *gliss.*

ppppp **mp** **f subito**

Actor Semyon Semyonovich, having put on his glasses, looks at a pine tree and sees that a peasant is sitting in that tree and shaking his fist at him.
 Semyon Semyonovich, having taken off his glasses, looks at the pine tree and sees that nothing is in the tree.
 Semyon Semyonovich, having put on his glasses, looks at the pine tree and again sees a peasant sitting in the pine tree and shaking his fist at him.
 Semyon Semyonovich, having taken off his glasses, again sees that nobody is sitting in the tree.
 Semyon Semyonovich, having put on his glasses again, looks at the pine tree again, sees that a peasant is sitting in the pine tree and is shaking his fist at him.
 Semyon Semyonovich doesn't want to believe in this phenomenon and decides that it was an optical illusion.

Electronic **f** **pp** **mp pp** **mp**

Actor Semyon Semyonovich, ayant mis ses lunettes, regarde un pin et voit qu'un paysan est assis dans cet arbre et lui serre le poing.

Electronic **pp** **pp** **mp** **pp** **mp** **pp** **mp**

S A B T T qu est ce que tu as dit?

A A was hast du gesagt?

B B ¿que dijiste?
 What are you saying?

S

Actor Semyon Semyonovich, ayant mis ses lunettes, regarde un pin et voit qu'un paysan est assis dans cet arbre et lui serre le poing. las gafas, mira un pino y ve que un campesino está sentado en este árbol, having taken off his glasses

Electronic **mp** **f**

S A B T Semyon Semyonovich, having put on his glasses, looks at a pine tree and sees that a peasant is sitting in that tree and shaking his fist at him.
 Semyon Semyonovich, having taken off his glasses, looks at the pine tree and sees that nothing is in the tree. (read fast as possible, repeat)

II. Anegdote

Senza misura, liberamente

1 10' 3' (going forward) (approaching the flutist)*

use these elements at random

3 8' 2' (going forward)

5 7' 3' 3' 4' (going forward) (going forward)

9 5' 3' 4' (stop) (going forward) Saaa

12 12' 12' Se - - m (going forward) Saaa Se --- se --- em! mm

15 15' S. p mf sssss Seeeee - em! F. p mp p pp

Measure 1: Soprano (S.) on stage, Flute (Fl.) on stage. Dynamics: fff, ppp. Instructions: use these elements at random. (going forward), (approaching the flutist)*.

Measure 3: Soprano (S.) on stage, Flute (Fl.). Dynamics: fp, mp, sf, mp, sf, sf.

Measure 5: Soprano (S.), Flute (Fl.). Dynamics: f, mp, mf, f, mp, mp < f.

Measure 9: Soprano (S.) (stop), Flute (Fl.). Dynamics: mp < sf, mf, f, mp, mp < f. Vocalization: Saaa.

Measure 12: Soprano (S.), Flute (Fl.). Dynamics: p, f, mf, p, p. Vocalizations: Se - - m, Saaa, Se --- se --- em! mm.

Measure 15: Soprano (S.), Flute (Fl.). Dynamics: p, mf, sssss, Seeeee - em!, pp.

*Solo Flute-Soprano, Solo Violoncello-Tenor and Solo Clarinet-Alto are pairs: singers slowly approach their player while they are not singing. Use light on players so it seem they disappear during their 'pausa'.

3' 22
 S. mmm (Soprano is united with flute)
 Fl.
 T. (on stage) 8 sul pont.
 Vc. (on stage) al niente mp mf fp
 25 7' 2' 4'
 S. II II II II
 Fl.
 T. ord. 3' (going forward) sul pont. molto
 Vc. mf f (sim.) f mp f
 30 4' (whistle, imitation of harmonic)
 S. II II II II pp ppp Sesesesesese
 Fl.
 T. (going forward) Se Sesesesesese Se
 Vc. ord. sul. pont. tr. ord.
 34 4' 1' 3' mf
 S. II II II II
 Fl.
 T. 8 pizz. pizz. arco tr. ssszzz st! Se st set
 Vc. pizz. pizz. f gliss. f
 * for violoncellist: tap the instrument loudly
 for tenor: tap the wooden object loudly

38

S. *waa waa waa*

Fl.

A. (on stage)

Cl. (on stage)

T.

Vc. *pizz.*

fp *fp* *fp*

mf *Se!* *myoon*

slap

mf *fp*

mp

2' 12'

S. *V V V V*

Fl. *mp* *V V V V*

A.

Cl. *sf* *f*

T. *p* *SSSS*

Vc. *p*

(going forward)

p

8' 2'

S.

Fl.

A.

Cl.

Vc.

mf *ff*

going forward

mp *szszszszs* *tk!*

szszszszsz *Se!*

mf *col legno batutto*

ppp

sf

gloss.

gloss.

p

49

S. 3' ***ppp*** 3' ***ppp*** 4' 4

F1. whistle

A. *f* (random gliss.) ***pp subito***

Cl. *ff* ***pp subito***

T. ***ppp*** *sssss* ***pp subito***

Vc. *arco* ***ppp***

==

53

S. 6' ***ppp*** whistling

F1. ***ppp***

A. *mp* *ssssssss*

Cl. ***ppp***

T. ***ppp*** whisteling

Vc. *ppp* (nat. harmonic gliss.)

B. (on stage) *mp* So, a - no - ther sto - ry

Tbn. (on stage) *mp*

(continue to play those two harmonics: feel free to do irregular changes)

(irregular "ssss" with speed changing -cresc. and decresc.)

(continue to play nat. harm. gliss.: feel free to change speed)

6'

S. 55 *ff* (continue with model from bar 53) *ff* 2' 2'

Fl.

A.

Cl.

T.

Vc.

B.

I will TELL! a-no-ther I have to find STO! ry This is SE-mjon a - no- ther

Tbn.



7'

S. 58

Fl.

T. SSSS (more and more irregular: ssszzssss)

Vc. sul pont. molto ord. 4/4 cresc. molto

B. Se mjon Se

Tbn. cresc. molto

In misura $\text{♩}=100$

61

S. $\frac{4}{4}$ f waa waa wa Se!

F. $\frac{4}{4}$ f

A. $\frac{4}{4}$ f Seseseses Seseseses

Cl. $\frac{4}{4}$ f

T. $\frac{4}{4}$ f See See tk! tk!

Vc. $\frac{4}{4}$ f gliss. pizz. \diamond

B. $\frac{4}{4}$ f mjon! n - no!

In misura $\text{♩}=100$

Tbn. $\frac{4}{4}$ f gliss.

64

S. $\frac{4}{4}$ waa waa Se! Se-mjon! waa wa waa

F. $\frac{4}{4}$ f

A. $\frac{4}{4}$ f seseseses czcczczczcz

Cl. $\frac{4}{4}$ f ff

T. $\frac{4}{4}$ f x x Se x x Se - tk - cz czcczczczcz

Vc. $\frac{4}{4}$ ff pizz. arco pizz. arco ff pizz. col legno batutto

B. $\frac{4}{4}$ f se-mjon! se-mjon!

Tbn. $\frac{4}{4}$ f mp gliss. f

67 *f* (sempre)

Soprano (on stage) wa! Se Se - mjon! Put! See

Flute (on stage) *f* (sempre)

Alto (on stage) sesesese Take!

Clarinet in B \flat (on stage) *f* (sempre) (sempre)

Tenor (on stage) st! My floor! My floor!

Violoncello (on stage) *pizz.* 3 pizz. 3

Bass (on stage)

Trombone (on stage)

Flute (2) *f* 3 hit floor with a foot

Oboe (1) *f* hit floor with a foot

Clarinet in B \flat (1) *f* turn pages * hit floor with a foot turning pages

Trumpet in B \flat (2) turn pages * hit floor with a foot turning pages

Bassoon (2) *f* turn pages * hit floor with a foot turning pages

Marimba *mf* Temple Blocks hit floor with a foot To Mar. Marimba

Cowbell *mf* To Cow. Wind Chimes To Cym. Cymbals Cymbals

Harp *f* 3 turn pages B \sharp A \sharp 8 $\#$ 8 $\#$

Violin I (6) *pizz.* *pizz.* col legno batutto *mf* col legno batutto *mf* col legno batutto

Violin II (4) *pizz.* *pizz.* col legno batutto *mf* col legno batutto *mf* col legno batutto

Viola (4) *pizz.* col legno batutto *mf* pizz. hit floor with a foot *pizz.* *pizz.* foot

Violoncello (3) *pizz.* col legno batutto *f* hit floor with a foot *pizz.* *pizz.* *mf*

Double Bass (3) *pizz.* col legno batutto *f* hit floor with a foot *pizz.* *pizz.* *mf*

*like earlier, in fast tempo use one piece of paper and produce given rhythm by flipping it back and forth

72

S. mjon! put Gla - sses! put glass Hey!

Fl.

A. why not? scscscscs scscscs why not? put them

Cl.

T. no! Floor She! pizz. pizz.

Vc. f (sempre) pizz. pizz.

B. here! here Sto-ry new New!

Tbn. f (sempre)

Fl.

Ob.

Cl. turn pages turn pages

Tpt. turn pages turn pages

Bsn. turn pages turn pages

Mar. Temple Blocks To Mar. Marimba

Cym. Wind Chimes Cymbals To Cow.

Hp. C# turn pages Bb A# Bb To Cow.

Vln. I pizz. mf pizz. col legno batutto col legno batutto pizz. col legno batutto pizz.

Vln. II pizz. mf pizz. 3 col legno batutto col legno batutto pizz. col legno batutto pizz.

Vla. pizz. f pizz. arco

Vc. pizz. f arco pizz. col legno batutto

D. pizz. f arco pizz. pizz.

78

S. waa You are blind blind bli - ind! Gla - ass! put them oo - on! bli - ind man! pu - ut! look! tre - ee tree? no!

Fl. 

A. bli - ind ma - an why not? no - o! see tree See tree! No! bli - ind why not? why not?

Cl. 

T. marri-age no! maa no! she! marri - age? no! bli - ind who? she no! Marria - ge no! no!

Vc. pizz. 

B. Sto-ry There is A - no-ther sto-ry ther is a - no-ther sto - ry sto sem - ion new new sto-ry yes!

Tbn. 

Fl. 

Ob. 

Cl. 

Tpt. 

Bsn. 

Mar. 

Cym. Cowbell Brake Drum Cowbell Cymbals Brake Drum Cowbell Cymbals Cowbell Cymbals

Hp. 

Vln. I arco  pizz. 

Vln. II arco  pizz. 

Vla.  pizz.

Vc. arco pizz.

D. arco pizz.

86

S: yes! bli - ind! put on gla - sses! bli - ind man! old bli - ind! ma - an! wa! sesesese

Fl.: gliss.

A: Yes! tree why not? Bli - ind! No si-ly She is si-ly! scscscs yes

Cl.: gliss.

T: she no! she no! no! A - no - ther no! sto - ry sto - ry ma - rriage

Vc.: pizz. gliss. pizz. gliss. pizz. gliss. pizz. gliss.

B: there is al-ways there is al - al - ways story! is there ? Tell

Tbn.: gliss. tr. gliss. gliss. gliss. gliss.

Fl.: gliss. sf. sf. sf. sf. sf.

Ob.: sf. sf. sf. sf. sf.

Cl.: gliss. sf. sf.

Tpt.: sf. tr. sf.

Bsn.: gliss. tr. gliss. gliss. gliss.

Mar.: gliss. sf. sf. sf. sf.

Cym.: Cowbell Cymbals Brake Drum Cowbell Cymbals sf

Hp.: gliss. sf. gliss. sf. gliss. sf. Ab. sf. gliss. sf.

Vln. I: arco gliss. pizz. gliss. arco gliss. pizz. col legno batutto pizz. arco gliss. sf.

Vln. II: arco gliss. pizz. arco gliss. pizz. arco gliss. pizz. arco gliss. sf.

Vla.: pizz. arco gliss. pizz. arco gliss. pizz. arco gliss. pizz. arco gliss. sf.

Vc.: arco gliss. pizz. arco gliss. pizz. arco gliss. pizz. arco gliss. sf.

D. b.: arco gliss. pizz. arco gliss. pizz. arco gliss. pizz. arco gliss. sf.

92

We! Bli - in ma - an wa! you are blind! Bli - ind! scscsc a - wa! a-no-therman! Ma - rriage! Ma - rriage for him? No. Blind man!

A: scscsc she no - - - - speak! I don't understand her she si-ly she!

T: ma-riage I will die Floor Ma - rriage no cscscsc sto - ry sto - ry? cscscsc

B: me cscscs one new sto-ry go a - no-therrr a-no-ther sto - ry sto - ry

Senza misura 30' In misura

=60

Simile fff

Simile fff

Simile fff

Simile fff

attaca

III. Marriage

In misura $\text{♩} = 60$

Timpani

Marimba

Senza misura approx 5'

Soprano (on stage)

Alto (on stage)

Tenor (on stage)

Bass (on stage)

In misura $\text{♩} = 60$

I said I'm getting married today.

In misura $\text{♩} = 60$

Timp.

Mar.

In misura $\text{♩} = 60$

(hysterical)

S

A

What?!

ff

T

What?!

ff

B

What?!

ff

In misura $\text{♩} = 60$

to-day

mp (clearly, sharply)

8

Timp.

Mar.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Bongos

Cymbals

(clear, sharp whisper) *mp*

To - day, ma - rried!

What did you say?

Ma? (clear, sharp whisper) what is ma?

11

Timp.

Cym.

Mar.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Bongos

Cymbals

p

mf

(annoyed)

Ma - rri - age!

Not idge, but maa - rriage!

mf (annoyed)

Idge? what's this idge?

14

Timp.

Cym.

S

A (confused, annoyed)

What do you mean, not idge?

T

B

mf

ff Yes, not idge, that's all!!!

Senza misura

approx. 8'

16

Timp. *p* sub. *fp* Temple Blocks

Cym. *mp* *f* *fp*

(dead stroke)

ff (close to nervous breakdown)

S Yes, not idge! Do you un-der- stand, not idge!

Senza misura

A (supportive) *Yea*

T What?!

B What?!

You're on about that idge again.
I don't know what idge's got to do with.

gloss.

In misura20 $\text{J}=60$

Tim.

T. Bl.

In misura

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Blow you! Ma and idge! What's up with you? Don't you realise yourself that saying just ma is

Sense-less!! (in disbelief, "high pitch" question) (mockingly)

What did you ...? She is nuts...

What did you say? (in disbelief, "high pitch" question)

Sie? What did she said?

22

(precisely)

Timpani

Cymbals

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Ma, I said, is sense - less!!!

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

(turn to soprano waiting for the answer) Sie?

(calmly) Sie?

(turn to soprano waiting for the answer) Sie?

(turn to soprano waiting for the answer) Sie?

24

Timp.

Cym.

S

A

T

B

ff (nervous breakdown) *mf* (fast and angrily) *mf* (hysterical) *mf* (hysterical) (in disbelief) > 6

What on earth is all this! How can you possibly manage to catch only bits of words and only the most absurd bits at that! sle!?! why sle in par-ti-cu-lar?!

Senza misura

26

Timp.

Cym.

S

A

T

B

To W.Ch. Wind Chimes 1.v.

(frozen)

Watching the Tenor lying on the floor, starting to take chairs and sit on them to watch him more carefully.

There she goes again... sle. (frozen)

Watching the Tenor lying on the floor, starting to take chairs and sit on them to watch him more carefully.

(frozen) (Suddenly inhale, put his hand on his heart, fall on the floor - dead) (Dead, lying on the floor)

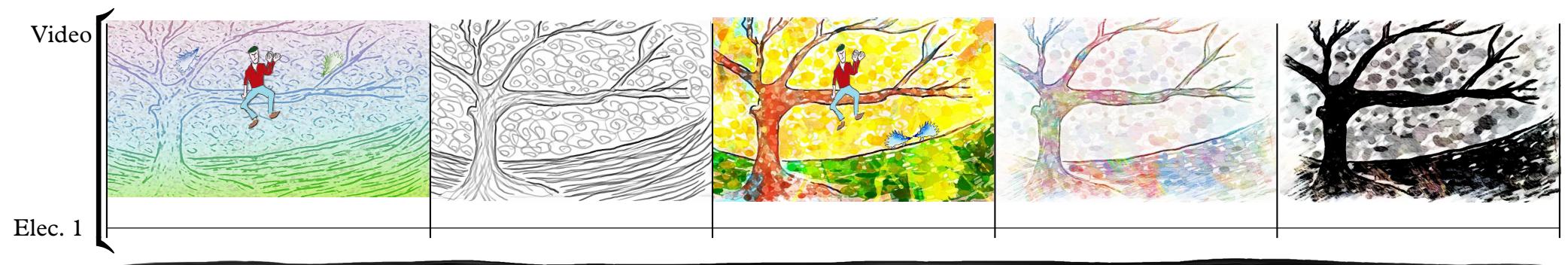
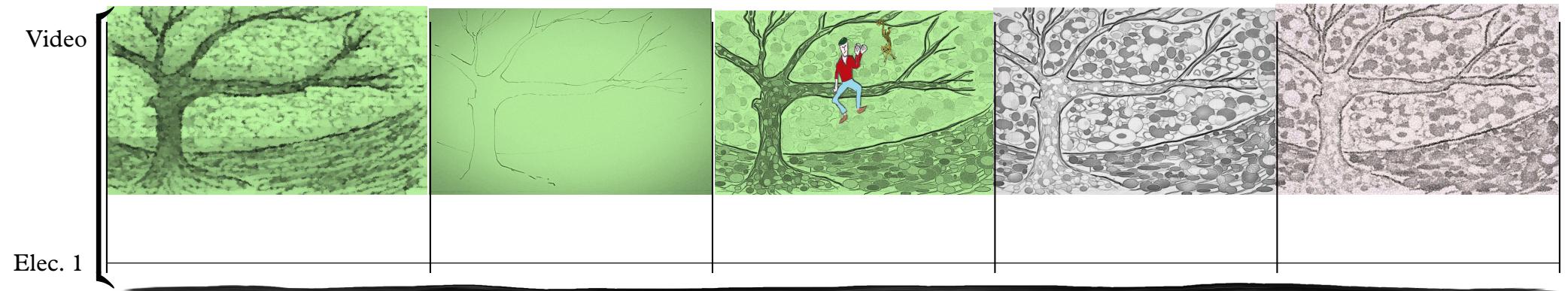
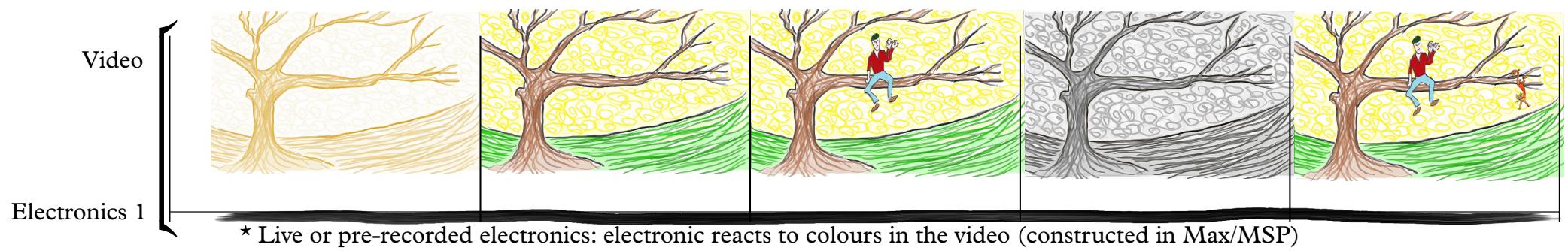
(frozen) (Short laugh)

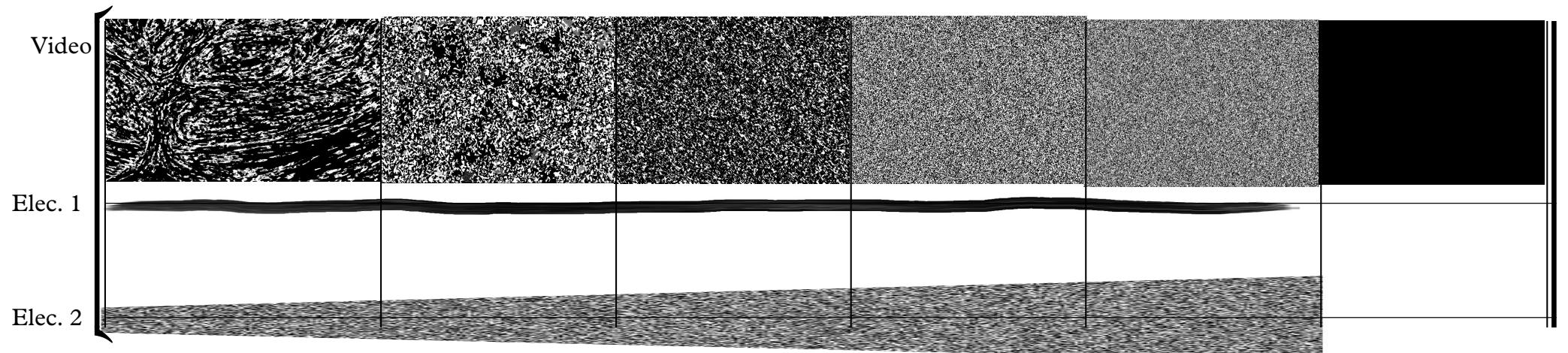
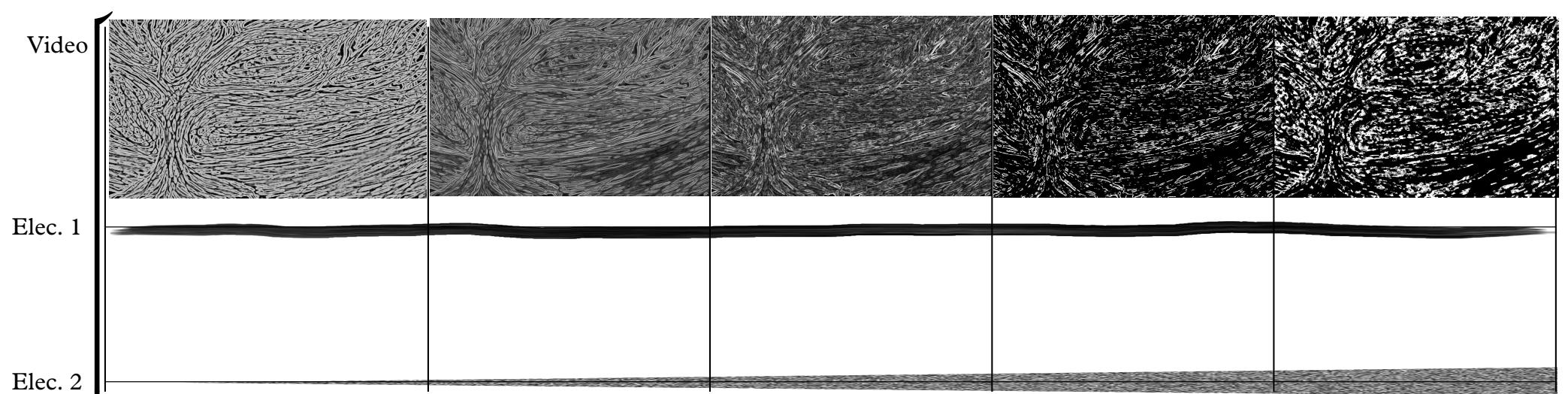
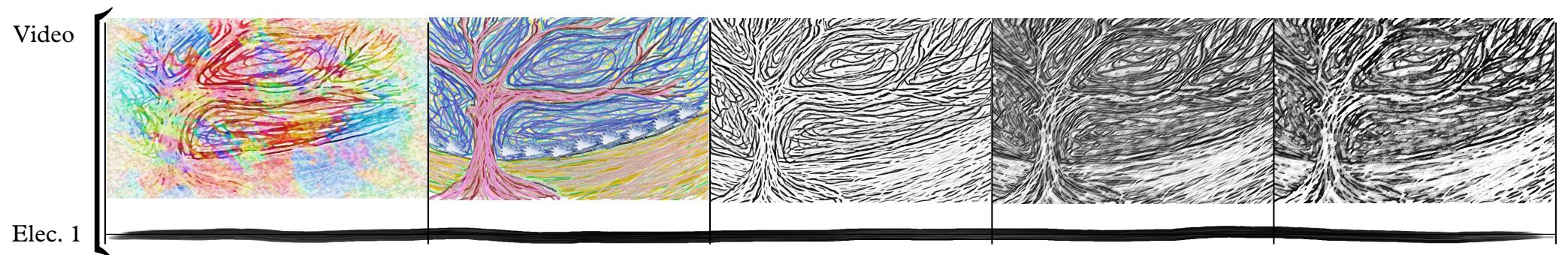
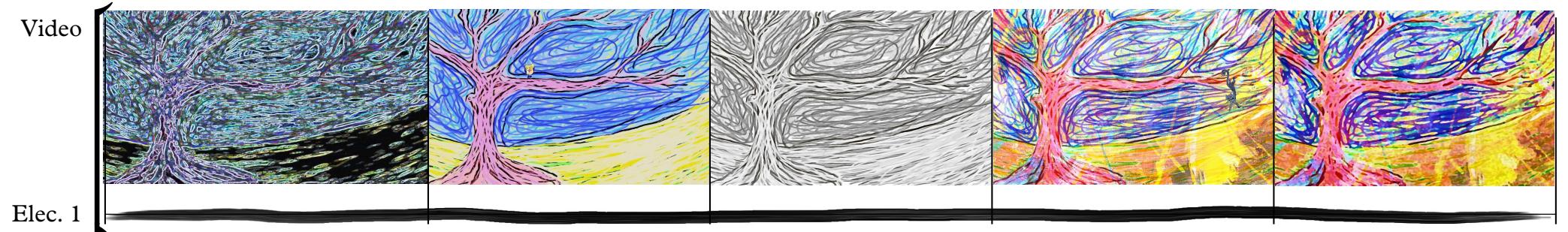
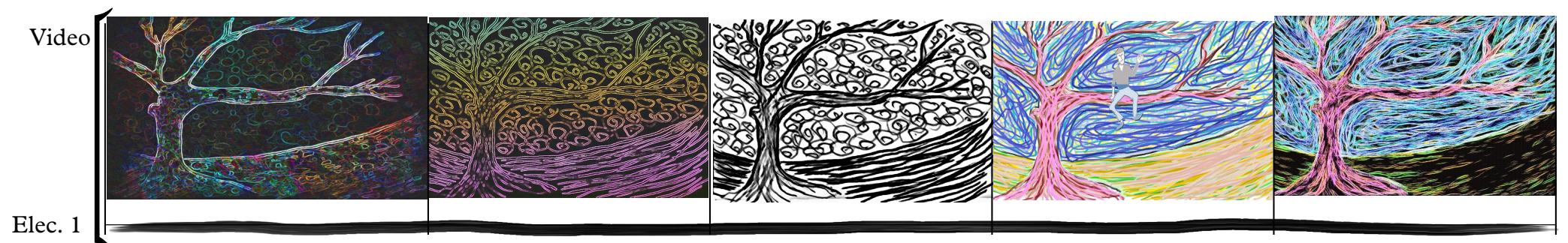
pp

pssssssssssss

attacca

IV. Optical illusion





V. Room

Senza misura *

In misura
=60

Senza misura

Actor 1 (on stage)
(read with a plain voice,
as if bored)
They said to Myshin:

Actor 2 (on stage)
Hey, Myshin,
get up!

Myshin said:

I won't get up!

Harp
(M.L.)

Violin I (6)
Violin II (4)
Viola (4)
Violoncello (4)
Double Bass (3)

Senza misura

In misura
=60
pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

Senza misura

* In "Senza misura" parts of this movement, the duration depends on time spent on the singer-actors' dialogue

2' 3'

Picc. **HA HA HA**
Fl. **HA HA ~**
Ob. **HA HA HA**
Cl. **HA HA ~**
Bsn. **HA HA HA**
Hn. **HA HA HA**
Tpt. **HA HA ~**
Tbn. **HA HA HA**
Bongos **HA HA HA**
Mar. **HA HA HA**
Actor1
S.
A.
T.
B.
Actor2
Hp. **HA HA HA**
Vln. I **HA HA HA**
Vln. II **HA HA ~**
Vla. **HA HA HA**
Vc. **HA HA ~**
Db. **HA HA HA**

In misura $\text{♩} = 60$

Senza misura

Then Kalugin came up to Myshin and said:

If you don't get up, Myshin, I will make you get up.

said Myshin, continuing to lie on the floor.

(M.S.)

In misura $\text{♩} = 60$

Senza misura

pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf

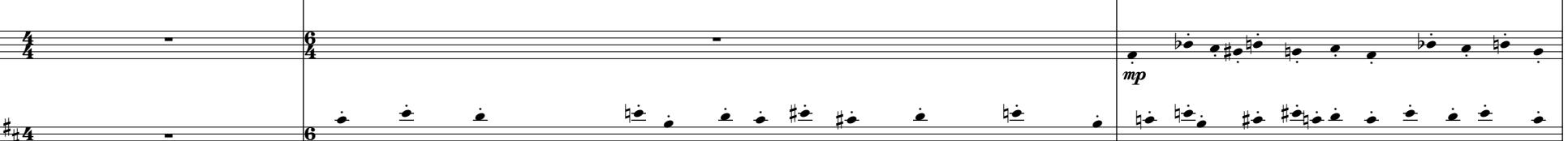
50

3

In misura $\text{♩} = 60$

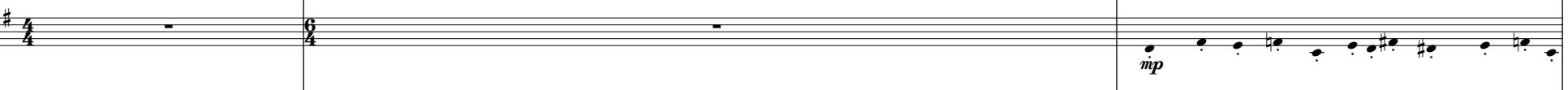
Picc. 

Fl. 

Ob. 

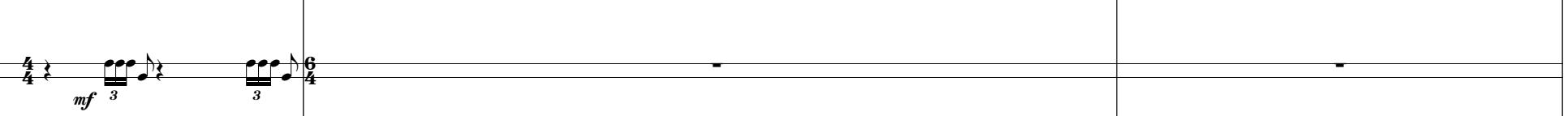
Cl. 

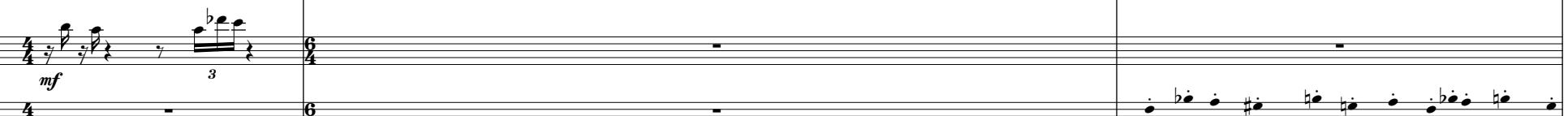
Bsn. 

Hn. 

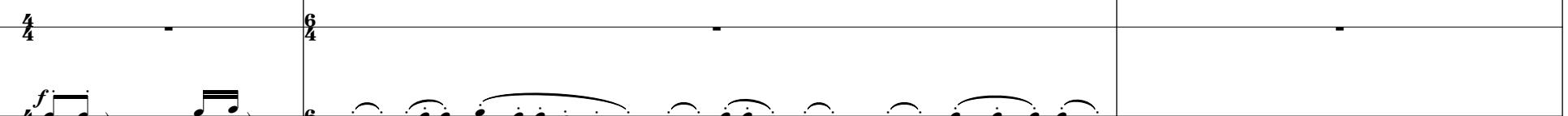
Tpt. 

Tbn. 

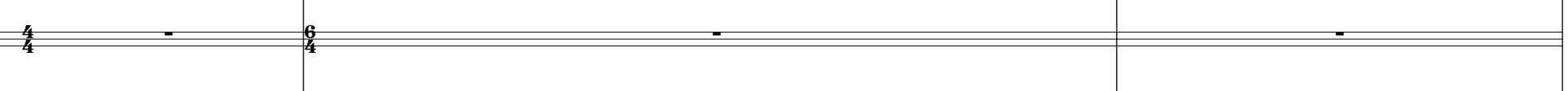
Bongos 

Mar. 

Actor1 

S. 

My-shin! My-shin! You are for e-ver spraw-ling a-bout the floor and you int-er-fere with us wal-king back-wards and for-wards

A. 

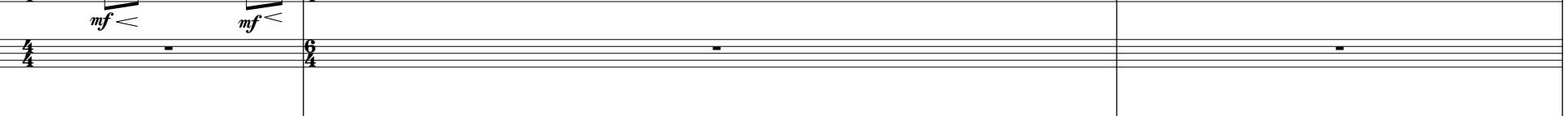
T. 

B. 

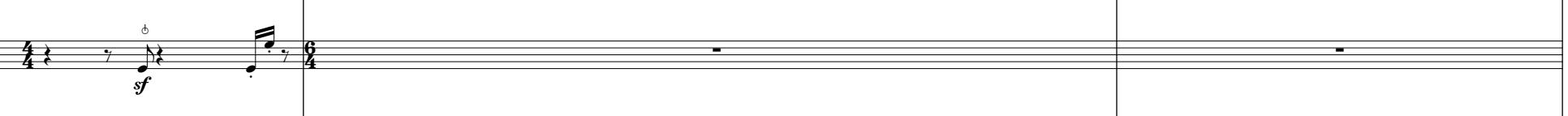
Actor2 

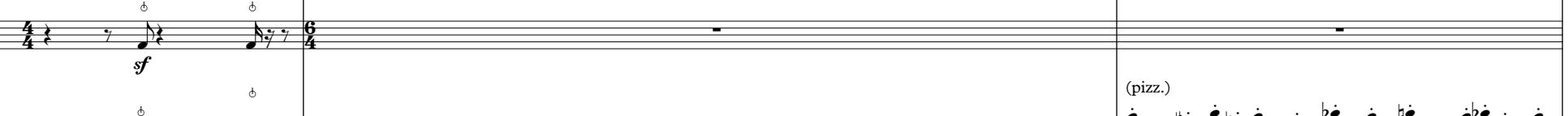
Hp. 

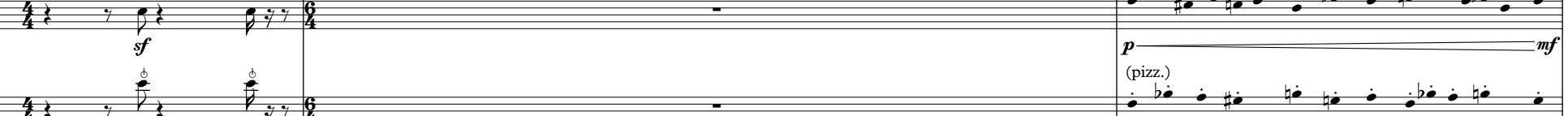
In misura $\text{♩} = 60$

Vln. I 

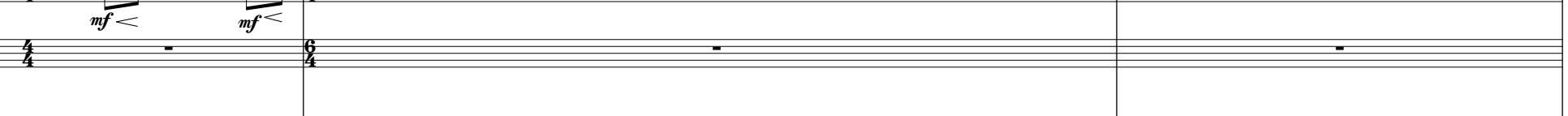
Vln. II 

Vla. 

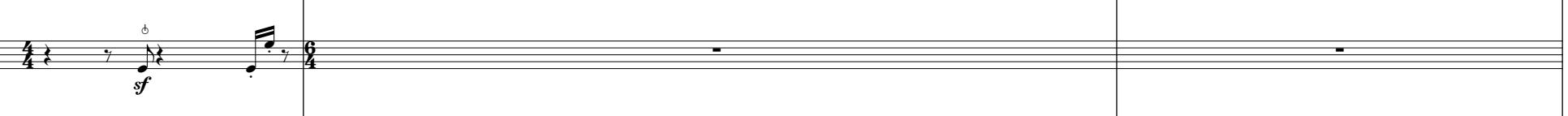
Vc. 

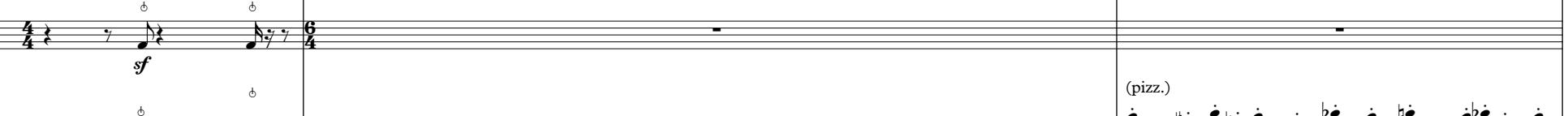
Db. 

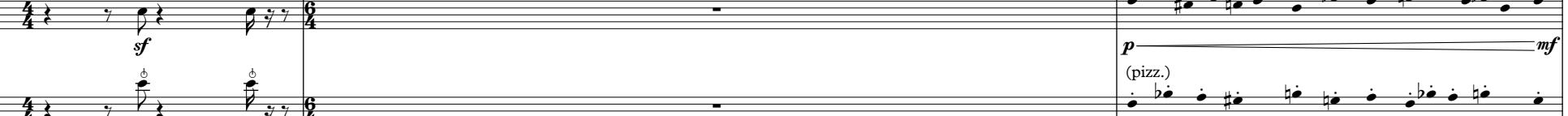
Quasi senza misura

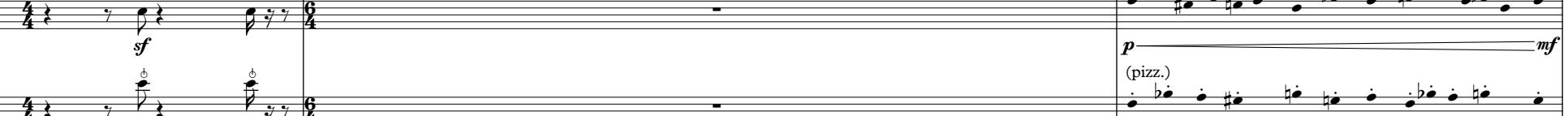
Vln. I 

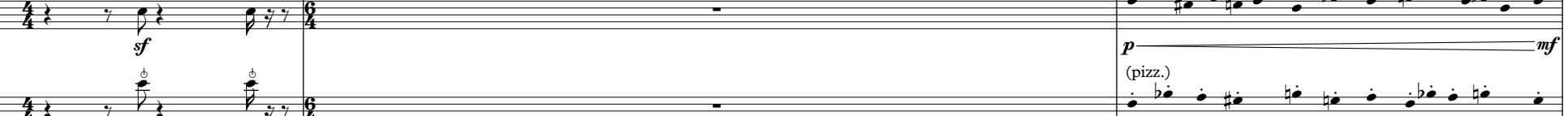
Vln. II 

Vla. 

Vc. 

Db. 

(pizz.) 

(pizz.) 

In misura ♩=60

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Cymbals Mar. Actor1 S. A. T. B. Actor2 Hp. Vln. I Vln. II Vla. Vc. Db.

Senza misura

Bsn. cresc. molto
Hn. cresc. molto
Tbn. gliss. mp
Cymbals cresc. molto
Mar. (quasi senza misura)
Actor1 said Korshunov, but Kalugin interrupted him and said:
Actor2 What's the point of carrying on long conversations about it! Call the militia!
Vln. I cresc. molto
Vln. II
Vla. sul pont.
Vc. pizz. mp cresc. molto
Db. sul pont. cresc. molto

In misura ♩=60

(quasi senza misura) pp
(quasi senza misura) pp
(quasi senza misura) mp
They called for the militia and called a militiaman.
(quasi senza misura) 6
(quasi senza misura) 6
Well you know
Well you know
What's the point of carrying on long conversations about it! Call the militia!
In misura ♩=60
Senza misura
In misura ♩=60

5

28

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn. *mf* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.*

Crot. Crotales *mp*

Mar.

Actor1

S. *mp/mf* (to herself) it's ab-so-lu-tely im-po-ssib-le to walk a-long the co-rrí-dor? co-rrí-dor?

A.

T.

B.

Actor2

Hp. *mp* *D* *3* *3* *D* *3*

Vln. I pizz. *mp* *3* *3* *3* *3*

Vln. II pizz. *mp* *3* *3* *3* *3*

Vla. pizz. *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.*

Vc. pizz. *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.* *gloss.*

Db.

Senza misura

(trying to outloud)
The militiaman arrived after half an hour!

What's going on here?

Senza misura

In misura

J=60

(quasi senza misura)

Picc. *mp* (quasi senza misura)

Fl. *mp* (quasi senza misura)

Ob. *mp* (quasi senza misura)

Cl. *mp* (quasi senza misura)

Bsn. *mf* (quasi senza misura)

Hn. *f* (quasi senza misura)

Tpt. *HA HA HA HA~*

Tbn. *f* (quasi senza misura)

Crot. *mf* (quasi senza misura)

Mar. *mf* (quasi senza misura)

Actor1 *scream of excitement* *sf*

S. *mf* *sf* This is the situation. floor all the time and *sf sf* wal-king around the corridor. this and that *sf sf* We've tried telling him *f* (more hysterical) *sf* We've asked him a-way but he doesn't go a-way Yea!

A. *f*

T. *f*

B. *mf* (uncertainly) *f* (confidently) *sf* Yea! Yea!

Actor2 *mf* (uncertainly) *f* (confidently) *sf* Yea! Yea!

Hp. *mf* (quasi senza misura)

In misura

J=60 pizz.

Vln. I *mf* (quasi senza misura)

Vln. II *mf* (quasi senza misura)

Vla. *pizz. f* (quasi senza misura)

Vc. *pizz. f* (quasi senza misura)

Db. *mf* (quasi senza misura)

Senza misura

f *HA HA HA HA~*

In misura =60

Picc. $\frac{3}{4}$ f

Fl. $\frac{3}{4}$ f

Ob. $\frac{3}{4}$ f

Cl. $\frac{3}{4}$ f

Bsn. $\frac{3}{4}$ f ppp

Hn. $\frac{3}{4}$ ppp

Tpt. $\frac{3}{4}$ ppp

Tbn. $\frac{3}{4}$ ppp

Crot. **HA HA HA HA**

Mar. $\frac{3}{4}$ f

Actor1 $\frac{3}{4}$

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

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

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

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

Actor2 $\frac{3}{4}$

Hp. $\frac{3}{4}$ f (M.L.)

In misura =60 pizz.

Vln. I $\frac{3}{4}$ f

Vln. II $\frac{3}{4}$ f

Vla. $\frac{3}{4}$ f

Vc. $\frac{3}{4}$ f pizz.

Db. $\frac{3}{4}$ f

Senza misura

Said the militiaman

You, citizen, why are you lying here?

Resting here is not good enough, citizen

I'm resting

Senza misura

pizz.

pizz.

pizz.

pizz.

pizz.

Senza misura

Senza misura

In misura
=60

42

Picc. $\frac{2}{4}$ $\gamma \gamma$ **ff** $\frac{6}{4}$ —

Fl. $\frac{2}{4}$ γ **ff** $\frac{6}{4}$ *(mf)*

Ob. $\frac{2}{4}$ γ **ff** $\frac{6}{4}$ *(mf)*

Cl. $\frac{2}{4}$ γ **ff** $\frac{6}{4}$ *(mf)*

Bsn. $\frac{2}{4}$ **ff** $\frac{6}{4}$ *(mf)*

Hn. $\frac{2}{4}$ **HA HA HA** $\frac{6}{4}$ **g:**

Tpt. $\frac{2}{4}$ **HA HA HA** $\frac{6}{4}$ **o.**

Tbn. $\frac{2}{4}$ **HA HA HA** $\frac{6}{4}$ **o.**

Crot. $\frac{2}{4}$ **HA HA HA** $\frac{6}{4}$ —

Mar. $\frac{2}{4}$ **ff** $\frac{6}{4}$ $\frac{2}{4}$ — $\frac{6}{4}$ —

Actor1 Said Myshin. $\frac{2}{4}$ — $\frac{6}{4}$ —

S. $\frac{2}{4}$ — $\frac{6}{4}$ —

A. Where do you live, citizen? $\frac{2}{4}$ **ff** (hysteric) $\frac{6}{4}$ *(strict)* $\frac{mf}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ *mf* $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ Why are you ly-ing here ci-ti-zen? what are you do-ing here ci-ti-zen? Where is your room?? Shout- up! Shout- up!!

T. Here. $\frac{2}{4}$ — $\frac{6}{4}$ —

B. $\frac{2}{4}$ — $\frac{6}{4}$ —

Actor2 $\frac{2}{4}$ — $\frac{6}{4}$ —

Hp. (M.L.) $\frac{2}{4}$ **ff** $\frac{6}{4}$ — $\frac{2}{4}$ **ff** $\frac{6}{4}$ —

Vln. I $\frac{2}{4}$ **pizz.** **ff** $\frac{6}{4}$ —

Vln. II $\frac{2}{4}$ **pizz.** **ff** $\frac{6}{4}$ —

Vla. $\frac{2}{4}$ **pizz.** **ff** $\frac{6}{4}$ arco *(mf)*

Vc. $\frac{2}{4}$ **pizz.** **ff** $\frac{6}{4}$ *mp* *(mf)*

Db. $\frac{2}{4}$ **ff** $\frac{6}{4}$ —

=60 In misura
pizz.

ff

10

Senza misura 2'

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crot.

Mar.

Actor1

S.

A.

T.

B.

Actor2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

47 |

In misura $\text{J}=60$

HA HA HA
HA HA ~
HA HA HA
HA HA ~

cresc. molto

p

cresc. molto

Cymbals mp cresc. molto

said the militiaman.

citizen. That's not good enough.

Here.

(confidently) *mf* f cresc. molto

And I can add

HA HA HA
HA HA ~
HA HA HA
HA HA ~

In misura $\text{J}=60$

HA HA HA
HA HA ~
HA HA HA
HA HA ~
HA HA HA
HA HA ~

Senza misura

HA HA HA
HA HA ~
HA HA HA
HA HA ~

mf

mf cresc. molto

58

In misura

55 Senza misura $\text{♩} = 60$

Picc. ♩ *mf*

Fl. ♩ *mf*

Ob. ♩ *mf*

Cl. ♩ *mf*

Bsn. ♩

Hn. ♩

Tpt. ♩

Tbn. ♩

Cym. Crotales ♩ *mf* To Cym. Cymbals ♩ To Crot.

Mar. ♩ *mf*

said Korshunov, but Kalugin interrupted him and said:

Actor1 ♩

S. ♩ *mf* *sforzando* ♩ *sforzando* ♩ *sforzando* ♩ *sforzando* *walk* ♩ *sforzando* ♩ *sforzando* *some-thing!* He always got Tin-tacks and things falling out of his pocket. It's impossible to barefooted down the corridor, or you will step

A.

T.

B. ♩ *f* ♩ *f* ♩ *f* *Yea! Yea! Yea!* *Yea*

He lies here at night, as well. Everyone trips over him in the dark.

Actor2 ♩ *f* ♩ *f* ♩ *f* *Yea! Yea!*

Hp. ♩

In misura

Vln. I ♩ *pizz.* ♩ *mf*

Vln. II ♩ *mf*

Vla. ♩ *f*

Vc. ♩ *f*

Db. ♩ *f*

Senza misura

In misura

$\downarrow = 60$

Picc. $\frac{8}{4}$ *mp* $\frac{2}{4}$

Fl. $\frac{8}{4}$ *mp* $\frac{2}{4}$

Ob. $\frac{8}{4}$ *mp* $\frac{2}{4}$

Cl. $\frac{8}{4}$ *mp* $\frac{2}{4}$

Bsn. $\frac{8}{4}$ $\frac{2}{4}$

Hn. $\frac{8}{4}$ $\frac{2}{4}$

Tpt. $\frac{8}{4}$ $\frac{2}{4}$

Tbn. $\frac{8}{4}$ $\frac{2}{4}$

Cym. Crotales $\frac{8}{4}$ *mp* $\frac{2}{4}$

Mar. $\frac{8}{4}$ *mp* $\frac{2}{4}$

Actor1 the militiaman suddenly asked $\frac{8}{4}$ $\frac{2}{4}$

S. $\frac{8}{4}$ *mf* $\frac{sf}{\frac{2}{4}}$ $\frac{sf}{\frac{2}{4}}$

(sincere confused) He hasn't got any other living space here's where I live, there so Myshin lives here, on the floor on the

A. But why is this citizen lying in the corridor? $\frac{8}{4}$ $\frac{2}{4}$

T. $\frac{8}{4}$ $\frac{2}{4}$

B. $\frac{8}{4}$ $\frac{2}{4}$

Actor2 $\frac{8}{4}$ $\frac{2}{4}$

Hp. $\frac{8}{4}$ $\frac{2}{4}$

In misura

Vln. I $\frac{8}{4}$ pizz. $\frac{2}{4}$

Vln. II $\frac{8}{4}$ *mp* pizz. $\frac{2}{4}$

Vla. $\frac{8}{4}$ $\frac{2}{4}$

Vc. $\frac{8}{4}$ $\frac{2}{4}$

Db. $\frac{8}{4}$ $\frac{2}{4}$

65 (Senza misura) (In misura)

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Crot. Mar.

Actor1

said the militiman.

We even wanted to set him alight with kerosene the other day

A.

That's not good enough

Everyone should be lying in their own living space

T.

B.

Actor2

Hp.

Vln. I Vln. II Vla. Vc. Db.

Ke-ro-sene? Did you say..? What did you say? What did you say? What did you say? What did you say?

(hysteric)

mf 3 > arco
mf arco

5'

Senza misura

70

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crot. Bongos (softly)

Mar. Cymbals

Actor1 (clearly, sharp, losing patience)

S. mp Fi-re ke - ro-sene!

A. (plainly, senselessly)

T. Oohhhh... (decisively)

B. That is That is not

Actor2

Hp. HA HA HA

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

cresc. molto

cresc. molto

cresc. molto

said Korshunov, but militiaman interrupted him and said:

Yes, that is not god enough

Senza misura

attacca

Actor 1: Korshunov leaped over to Myshin.

Bass: -- What about that? --

Actor 1: he yelled.

Bass: -- How did you like that, then?

Actor 2: -- Wait --

Actor 1: said Kalugin. And, going up to Myshin, he said:

Actor 2: -- Did you hear what the militiaman said? Get up from the floor!

Tenor: -- I won't get up --

Actor 1: said Myshin, still lying there on the floor.

Soprano: -- Now he will deliberately and further and forever keep on lying there --

Bass: -- Definitely --

Actor 2: -- I don't doubt it. *Parfaitement!* --

VI. Red haired Man

In misura

$\text{♩} = 60$

Piccolo (1)

Flute (2)

Oboe (1)

Clarinet in B♭ (2)

Bassoon (2)

Horn in F (4)

Trumpeter in B♭ (3)

Trombone (2)

Bass Trombone (1)

Tuba (1)

Timpani

Temple Blocks

In misura

$\text{♩} = 60$

Marimba

Soprano (on stage)

Alto (on stage)

Tenor (on stage)

Bass (on stage)

Harp

Violin I (6)

Violin II (4)

Viola (4)

Violoncello (4)

Double Bass (3)

Electronics

Picc. *f*
Fl. *mf* *f*
Ob. *f*
Cl. *mf*
Bsn. *mf*
Hn. *mf*
Tpt. *mf*
Tbn. *p* *mf*
B. Tbn. *p* *mf*
Tba. *p* *mf*

Senza misura

In misura $\text{♩} = 60$

Applause Clarinet in B♭
Key clicks
Key clicks

Timpani

Temple Blocks Cymbals Temple Blocks

T. Bl. *mf*
Mar. *mf*
S.
A.
T.
B.
Hp.
Vln. I pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf*
Vln. II arco pizz. *mf* arco pizz. *mf* arco pizz. *mf*
Vla. arco pizz. *mf* arco pizz. *mf* arco pizz. *mf*
Vc. arco pizz. *mf* arco pizz. *mf* arco pizz. *mf*
Db. arco pizz. *mf* arco pizz. *mf* arco pizz. *mf*

mf hit the *p* instrument *mf* hit the *p* instrument *mf* hit the *p* instrument *mf* hit the *p* instrument

(slow clapping)

(without emotions, straight, clear)
There was a red-haired man
who had no eyes or ears.

Applause Harp
Applause

col legno batutto *mp* *sf*

Electronics

14 (Senza misura) (In misura) gliss. 3

Picc. mf sf

Fl. mf sf

Ob.

Cl. mf sf

Bsn. mf sf

Hn. Key clicks mf Key clicks

Tpt. mf

Tbn. mf

B. Tbn. mf

Tba. Key clicks mf

Tim. mf p

T. Bl. mp sf mf 3

Mar. mf 3

S. (without emotions, straight, clear)
Neither did he have any hair, so he was called red-haired theoretically.

A.

T.

B.

Hp. Applause mp sf

Vln. I sul pont. $gliss.$ sf

Vln. II col legno batutto mp sf

Vla. col legno batutto mf

Vc. mf sf

Db. f 3

Electronics

Senza misura 5' 2'

(without emotions, straight, clear)
He couldn't speak, since he didn't have a mouth.
Neither did he have a nose.

Harp mf 3

pizz. mf

f 3

In misura $\text{♩} = 60$

20

Picc. sf

Fl. sf

Ob. sf

Cl. sf

Bsn. Applause mf

Hn. Key clicks mf

Tpt. Key clicks mf

Tbn. Applause mf

B. Tbn. Key clicks mf

Tba. Applause mf

Timpani

Applause

Timpani p mf

T. Bl. sf mp sf mp sf

In misura $\text{♩} = 60$

Mar. sf

(without emotions, straight, clear)
He didn't even have any arms or legs. He had no stomach and he had no back and he had no spine and he had no innards whatsoever. He had nothing at all!

S. sf

A. sf

T. sf

B. sf

He had nothing at all!

Hp. Applause mf

Harp sf

Vln. I sf

Vln. II sf

Vla. sf

Vc. sf

Db. sf

Applause mf

Applause mf

Applause mf

pizz. sf

Applause mf

Viola sf

Applause mf

sul pont. sf

Applause mf

hit lightly body of mf the instrument with the wooden part of a bow

col legno batutto sf

Double Bass

Electronics

28

Picc. *mf* *sf* *gliss.*

Fl. *mf* *sf* *gliss.*

Ob. *mf*³ *sf* *gliss.* *Key clicks*

Cl. *mf*³ *sf* *gliss.* *Key clicks*

Bsn. *mf* *sf* *gliss.* *Key clicks*

Hn. *mf*³ *sf* *gliss.* *Key clicks*

Tpt. *mf*³ *sf* *gliss.* *Key clicks*

Tbn. *mf* *sf* *gliss.* *Key clicks*

B.Tbn. *mf* *sf* *gliss.* *Key clicks*

Tba. *mf* *sf* *gliss.* *Key clicks*

Senza misura (lights slowly off)

Timp. *mp* *f* *mp* *f* *ff*

T. Bl. *mp*³ *mf* *sf* *f* *sf*

Senza misura

Mar. *mp* *mf*³

S. He had nothing at all!

A.

T. Therefore there's no knowing whom we are even talking about. In fact it's better that we don't say any more about him.

B.

Hp. *mp*³ *sf* *gliss.* *sf* *gliss.* *sf*

Vln. I hit lightly body of the instrument with the wooden part of a bow *sul pont.* *ord.* *gliss.* *sf* *gliss.* *sf* *ord.*

Vln. II hit lightly body of the instrument with the wooden part of a bow *sul pont.* *ord.* *gliss.* *sf* *gliss.* *sf* *ord.*

Vla. *col legno batutto* *mf* *sf* *gliss.* *sf* *gliss.* *sf* *sf*

Vc. *pizz.* *mf* *sf* *gliss.* *sf* *gliss.* *sf* *sf*

Db. *mf* *sf* *gliss.* *f* *sf* *gliss.*

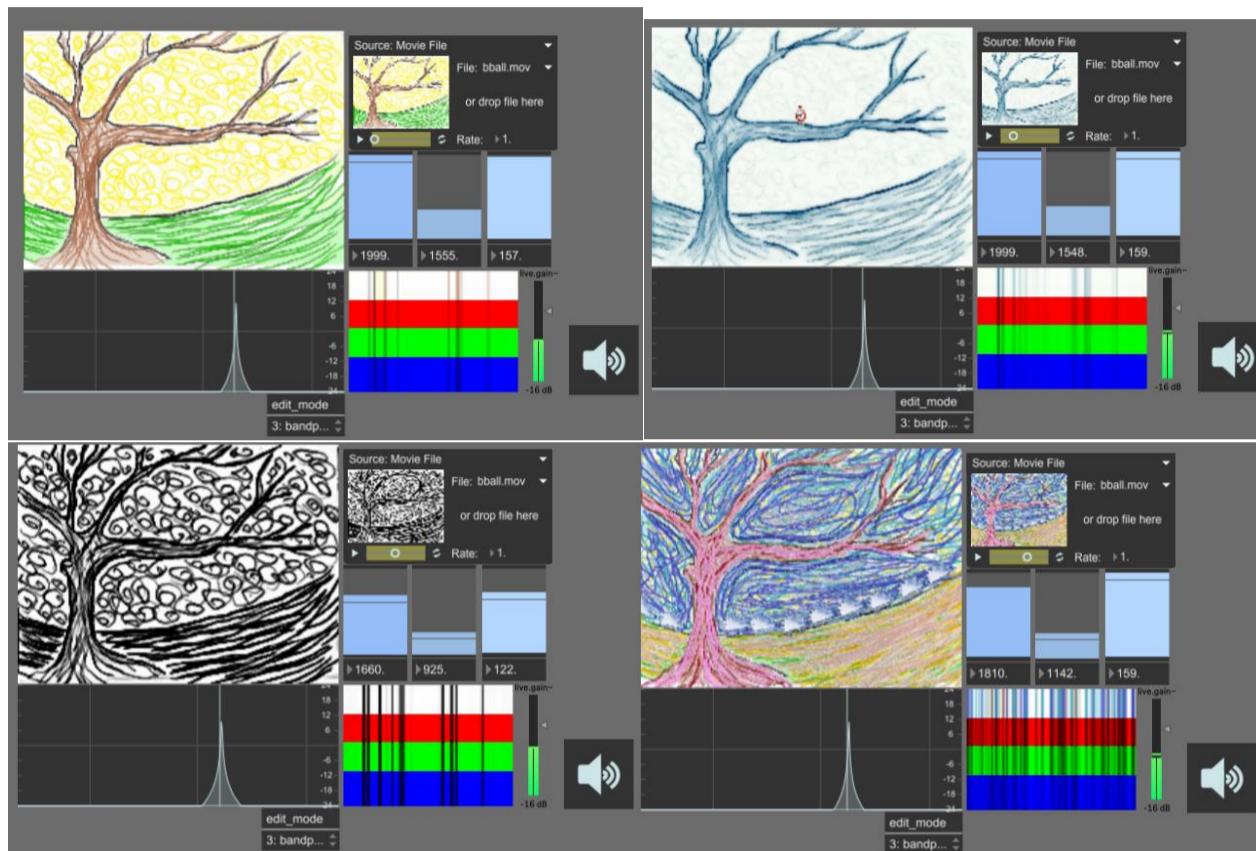
Electronics

Dodatak: objašnjenje elektronike u broju IV. Optical Illusion

Electronics1:

Kreiran je *patch* u programu Max/MSP. Postavke objekta *filtergraph* povezane su sa čitačem boja u videu. Boje određuju detalje objekta *filtergraph* i s obzirom na njih, mijenja se propusna frekvencija.

U nastavku je prikazano nekoliko primjera:¹



Za verziju i mogućnost dodatnog manipuliranja frekvencija pomoću boja, kreirana je verzija istog *patcha* koja omogućava označavanje dio slike ("klikanje" mišem ili čak prelaskom mišem po slici) pri čemu se frekvencija mijenja prema označenom mjestu. Ovo je napravljeno čitačem za piksele. Rezultat je dinamičnije mijenjanje frekvencije ovisno o intervenciji i želji onoga koji upravlja elektronikom. Oba *patcha* moguće je i kombinirati.

Electronics2:

Radi se o unaprijed snimljenom bijelom šumu koji se postepeno pojačava. Moguće je uklopiti ovaj zvuk u rezultat dobiven iz *Electronics1* ili, ovisno o tehničkim mogućnostima prostora za izvedbu, napraviti različite izlazne kanale (npr. prednji zvučnici- *Electronics1*, zvučnici sa strane ili odostraga- *Electronics2*).

¹ Ovo nije prikaz čitavog *patcha*: radi se o pojednostavljenom prikazu prezentacije