Nothing. Almost

Skljarov, Helena

Supplement / Prilog

Publication year / Godina izdavanja: **2020**

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

Rights / Prava: In copyright / Zaštićeno autorskim pravom.

Download date / Datum preuzimanja: **2024-04-25**

Repository / Repozitorij:

Academy of Music University of Zagreb Digital Repository - DRMA

Helena Skljarov

Nothing. Almost

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
Cow bell (2)
Brake drum (1)
Bongos (2)
Ratchet
Cabasa

2 percussionists

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

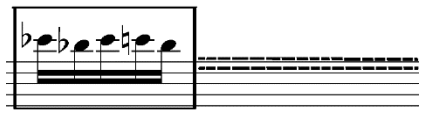
V. Room

VI. Red haired Man

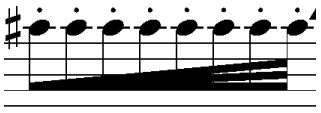
Tumač simbola, notacije i način čitanja partiture:[1]

I. Općeniti simboli/način notiranja

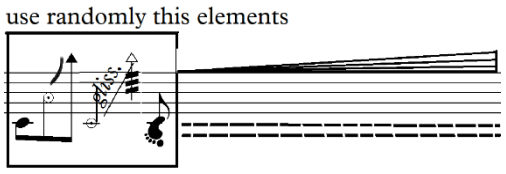
1. Nastaviti svirati *simile* ili ponavljati uokvirene modele

Primjer:  - ponavljati ove tonove

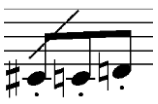
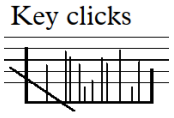
2. Svirati postepeno sve brže

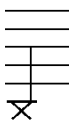
Primjeri:  -sve brže svirati skupinu nota

use randomly this elements

 -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 

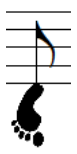
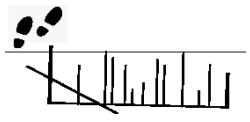
5.  Izgled notne glave kada tonska visina NIJE relevantna; radi se o određenom efektu koji je uvijek pobliže objašnjen u partituri.
Najčešće korištenje:

klarinet – *slap tongue*

vokali – perkusivni efekti

gudači – udarac po instrumentu

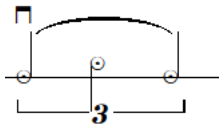
(vidi opširnije o ovoj oznaci u tumaču simbola za određenu izvođačku skupinu)

6.  Udarac nogom u pod. Kod što bržeg "bubnjanja" po podu s obje noge, koristi se ista notacija uz *tremollo* ili: 

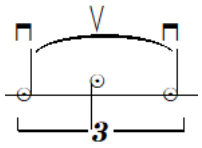
II. Puhački instrumenti

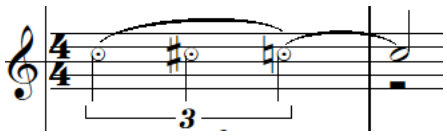
⊓ Oznaka za izdah

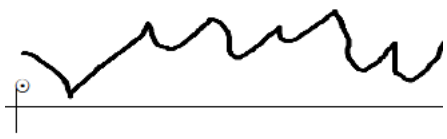
V Oznaka za udah

 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")

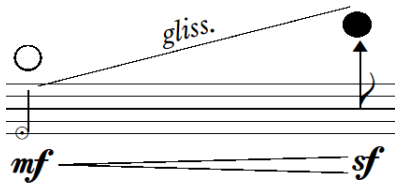
[1] Uz navedene simbole, pratiti verbalne upute u partituri!



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

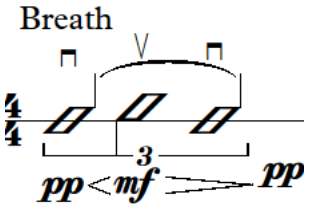


Uzlazni *air*-glissando

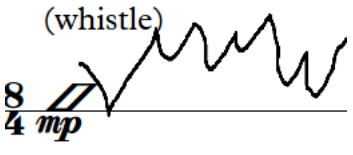
Kao dodatni indikator koliko se koristi čistog zvuka, a koliko zvuka zraka, u partituri će se ponekad iznad određenog sistema pojaviti slijedeće oznake:

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

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



Izdah – Udah – Izdah

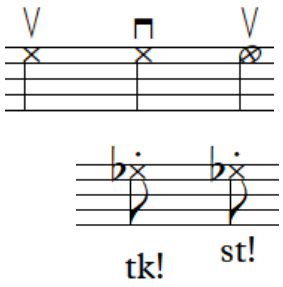


Zviždanje ("fućkanje")

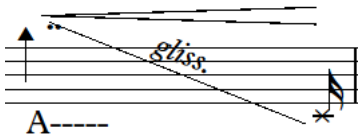
III. Vokalne dionice

⊓ Oznaka za izdah

V Oznaka za udah

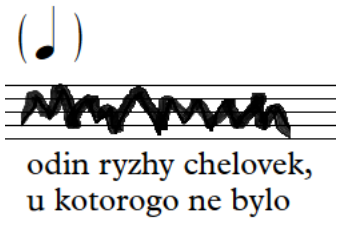


Ovakav izgled notnih glava znači da smještaj nota u crtovlju nije bitan (odnosno apsolutne tonske visine). U prvom primjeru radi se o disanju (pratiti odgovarajuće oznake za izdah i udah), a u drugom o proizvođenju određenih zvukova (tonske visine u drugom primjeru bliske su tonskim visinama koje su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



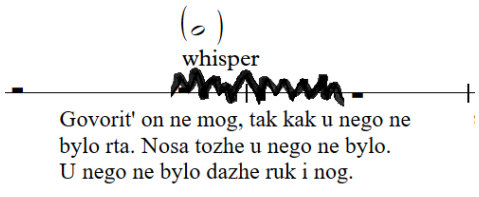
Uzvik i glissando iz najvišeg registra prema dolje (posljednja tonska visina nije definirana)

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



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:



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

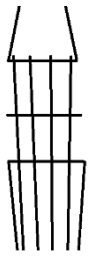
Srednja crta – govor/srednji registar

Najniža crta – šapat/tiha dinamika

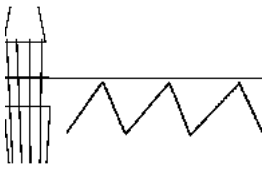
IV. Gudački instrumenti

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

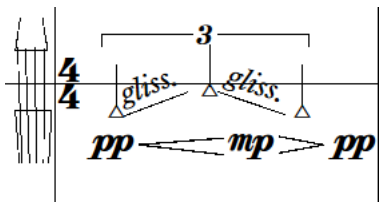
Način notiranja na jednoj liniji: linija označava konjić, prostor iznad nje predstavlja prostor iznad konjića, a ispod linije predstavlja prostor ispod konjića. Pri prvom pojavljivanju ovakvog sistema pojavljuje se grafička shema gudačkog instrumenta kojom je ovo prikazano:



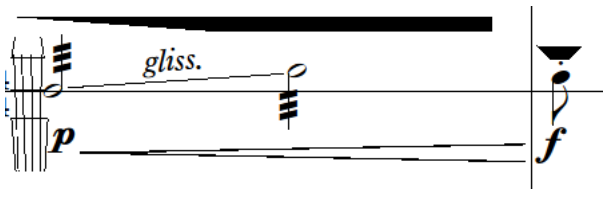
Nekoliko primjera načina izvođenja napisanih u ovom sistemu:



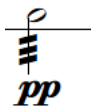
Okomiti (uzdužni) potezi gudalom po instrumentu, kao iz *sul pont.* u *sul tasto.* Preporuča se korištenje najnižih žica.



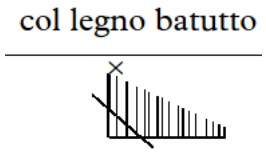
Najviši mogući ton na najvišoj žici *sul tasto- sul ponticello – sul tasto*



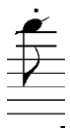
Glisiranje uz *tremollo* od sviranja direktno na konjiću do iznad konjića uz postepeno pojavljivanje distorzije. Zatim kratak distorzivni zvuk iza konjića.



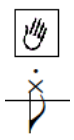
Tremollo iza konjića



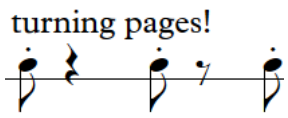
Glisiranje uz sviranje drugom stranom gudala (jeté + col legno batutto). Glisiranje rukom i istovremeno sviranje od pozicije *sul ponticello* do *sul tasto*. Preporučuje se korištenje dvije najviše žice.[2]

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):

Prekrižena notna glava u sistemu s pet linija – svirati iza konjića

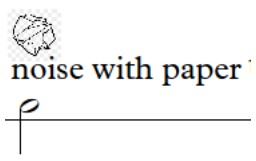
Na jednoj crti ponekad se pojavljuju i efekti koji nisu vezani uz sviranje: njihove oznake nalaze se u partituri. Primjeri:



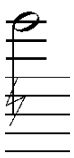
Udarac po instrumentu

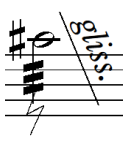


Okretanje stranica u zadanom ritmu (odnosno "otvaranje i zatvaranje" jednog preklopljenog papira)



Proizvoditi zvuk papirom, npr. njegovim gužvanjem.



Oznaka "munje" na noti: izrazito brzi vibrato velikog raspona oko zadane tonske visine; na granici s *glissandom*. Moguć i istovremeno s pojavom *gliss.*:

Oznaka za "blokirane" (prigušene) žice (*muted strings*)

V. Način izvođenja u odnosu na mjeru

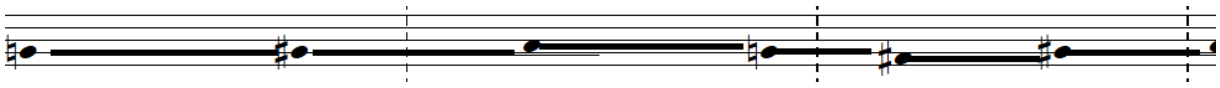
Senza misura:

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 skladbi[3]:

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 внутреннос-
тей 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
khrebta u nego ne bylo, i nikakikh vnutrennos-
tey u nego ne bylo. Nichego ne bylo! Tak chto
ne ponyatno, o kom idet rech'.
Uzh luchshe my o nem ne budem bol'she govorit'.

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 kojemu se izvode u skladbi. Svi tekstovi navedeni su u cijelosti (originalu), iako su se pri skladanju određeni dijelovi ponavljali ili izostavljali, 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. Puskhin

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.

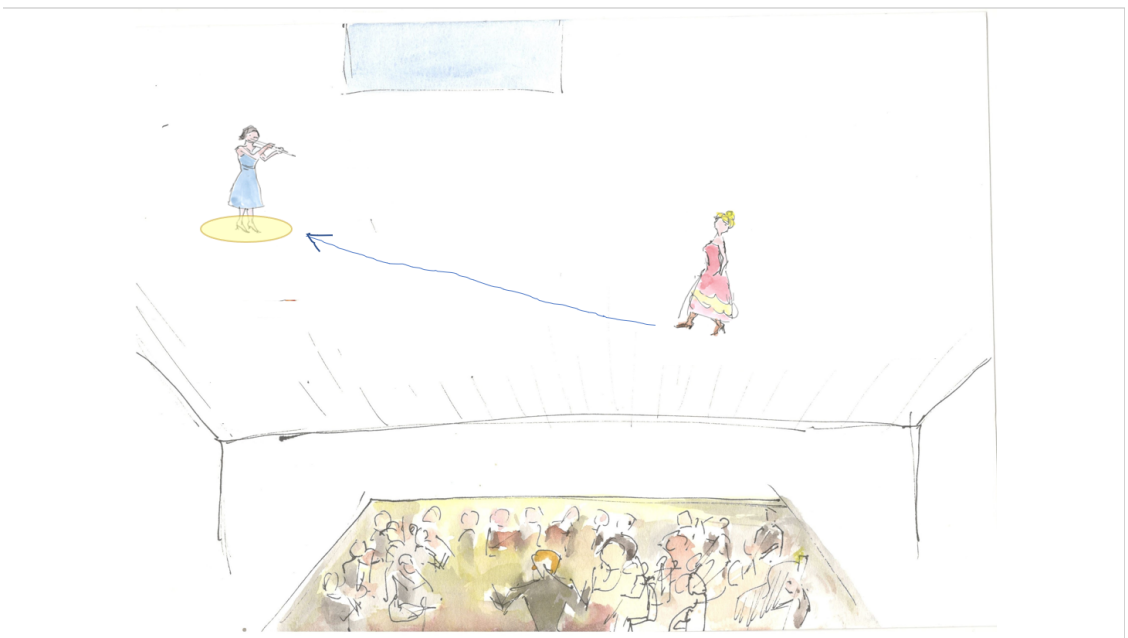
II. Anegdote

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 osvjetljava sopranisticu 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.

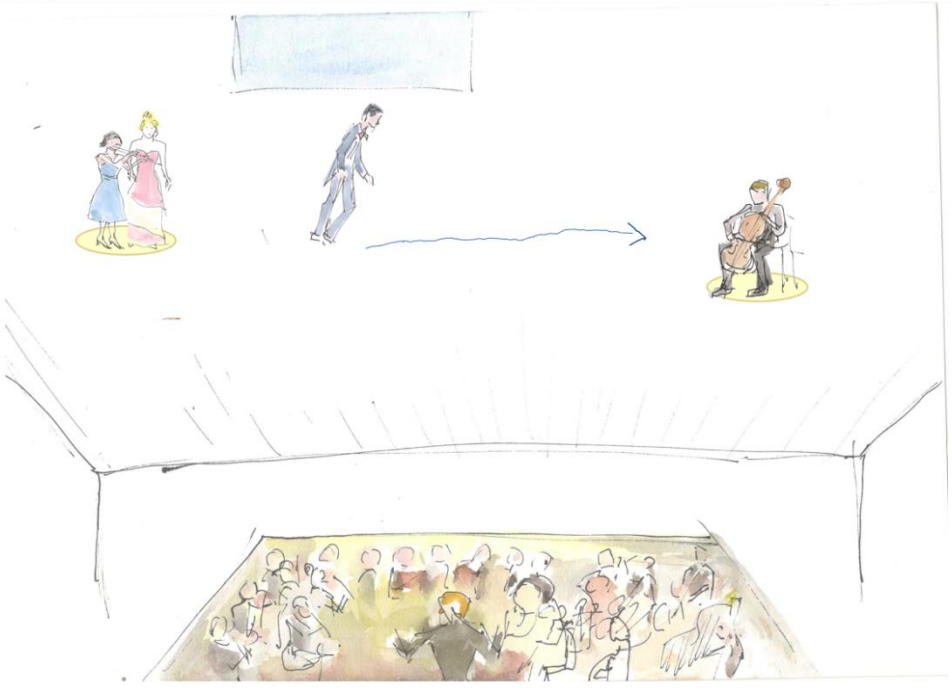
Kretanja na pozornici mogu se skicirati ovako:

1.



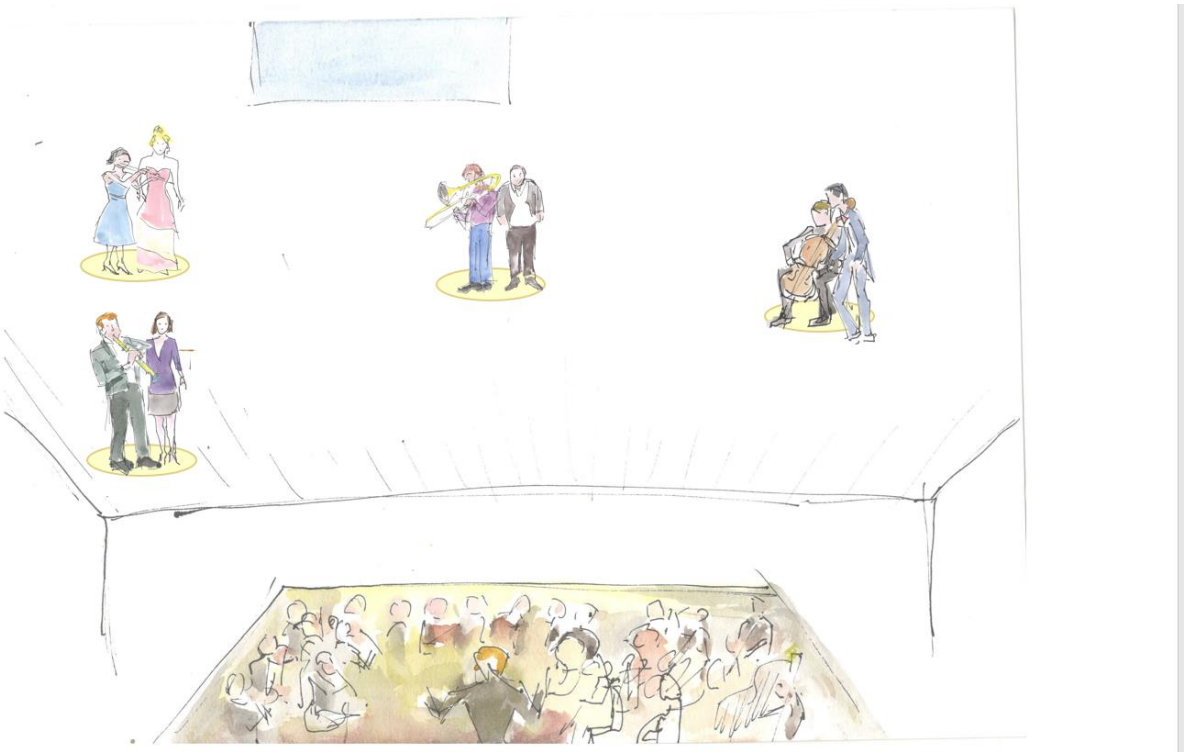
2.

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

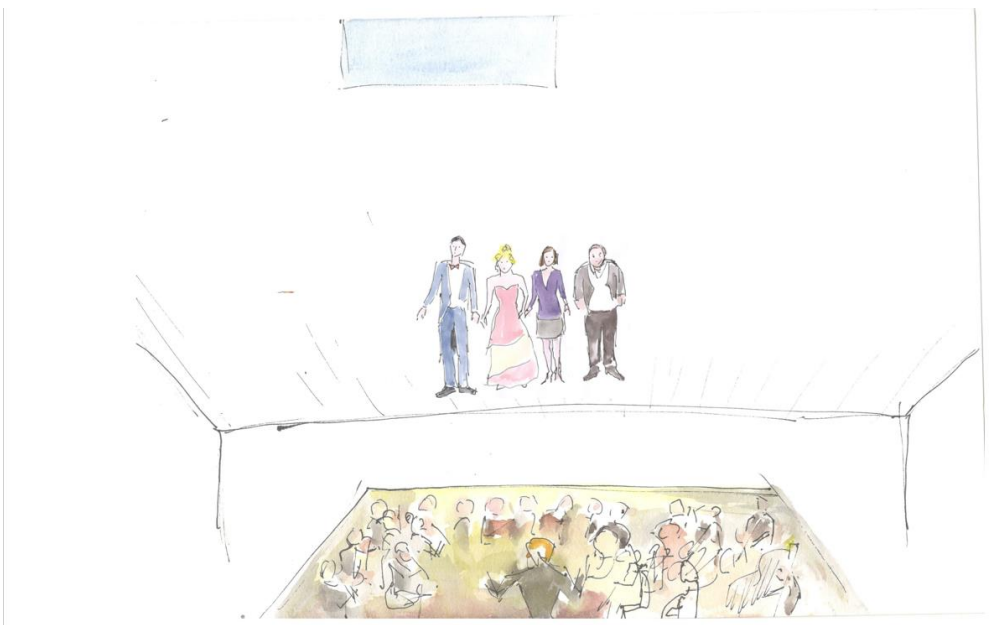
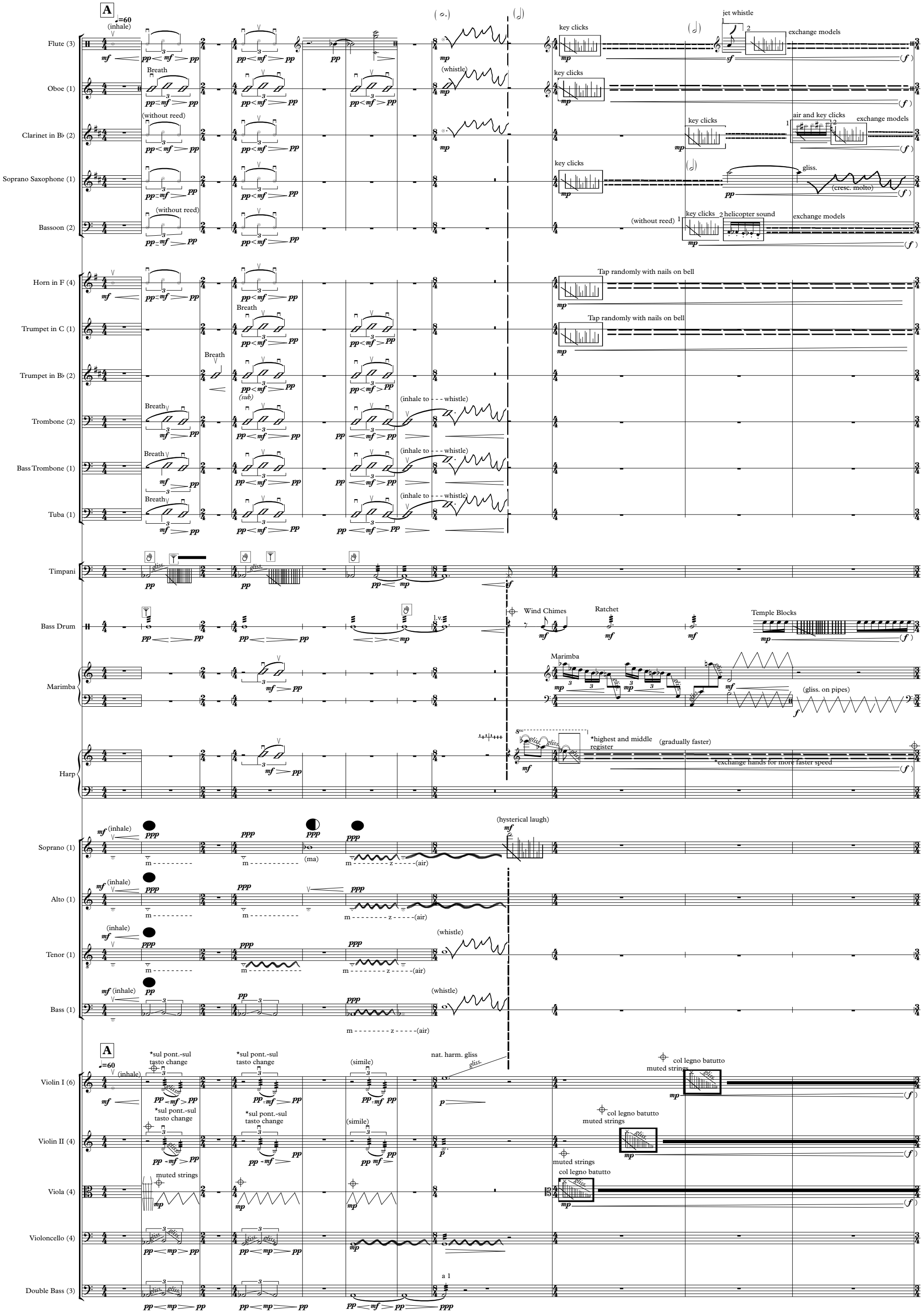
Sopran, bas i dva glumca okupljeni su oko tenora koji leži na podu. Statisti promatraju scenu i reagiraju kako je naznačeno u partituri (smijeh uz orkestar/elektroniku). Alt dolazi (uloga policajca) prema oznaci u partituri. Tenor ne ustaje s poda.

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.



A
♩=60
(inhale)
Flute (3)
Oboe (1)
Clarinet in B♭ (2)
Soprano Saxophone (1)
Bassoon (2)
Horn in F (4)
Trumpet in C (1)
Trumpet in B♭ (2)
Trombone (2)
Bass Trombone (1)
Tuba (1)
Timpani
Bass Drum
Marimba
Harp
Soprano (1)
Alto (1)
Tenor (1)
Bass (1)
Violin I (6)
Violin II (4)
Viola (4)
Violoncello (4)
Double Bass (3)
Breath
(without reed)
(whistle)
(inhale to - - - whistle)
(sub)
key clicks
jet whistle
exchange models
air and key clicks
gliss.
(cresc. molto)
helicopter sound
Tap randomly with nails on bell
Wind Chimes
Ratchet
Temple Blocks
Marimba
(gliss. on pipes)
*highest and middle register
(gradually faster)
*exchange hands for more faster speed
(hysterical laugh)
(ma)
(air)
*sul pont.-sul tasto change
(simile)
nat. harm. gliss
col legno batutto
muted strings
a 1

12

Picc.

2nd flute

Fl.

(div.)

(1st flute)

a 2

gliss.

Ob.

(whistle)

Cl.

Sax.

Bsn.

(whistle)

Hn.

Tpt. C

Tpt. B

Tbn.

B. Tbn.

Tba.

Tap nails on bell at random

Timp.

gliss.

Bass Drum

l.v.

Mar.

Hp.

S.

maaaa

A.

maaaa

T.

mmm

(whistling)

B.

mmm

Vln. I

solo

tutti

nat. harm. gliss

solo
sul pont.

(nat.harm.
gliss.)

tutti
sul pont.

(ord.)

(div.)

Vln. II

(whistle)

Vla.

nat. harm. gliss

Viola

col legno batutto
random in high register

nat. harm.
gliss

tap on the body
of instrument with fingers,
at random

Vc.

col legno
batutto

(tutti)

Db.

a 2

B

20

Picc.

Fl.

(1st flute)

(a 2)

(sub.)

Ob.

Cl.

Sax.

Bsn.

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.

Tuba

Timp.

Bass Drum

Mar.

Hp.

gliss.

(l.v.)

S.

A.

T.

(whistle)

Byl!

B.

Byl!

B

continue to do random fast glissando,
do it with increasing speed and frequency!

sul pont.

(ord.)

Vln. I

random fast glissando,
do it with increasing speed and frequency!

Vln. II

Vla

solo

Vc.

col legno batutto

tap on the body
of instrument with fingers,
at random

Db.

col legno batutto

29

C

♩=120

play lowest note with a lot of air pressure

Flute
Ob.
Cl.
Sax.
Bsn.
(put reed)
slap
Hn.
Tpt. C
Tpt. B
Tbn.
B. Tbn.
Tba.
Timp.
Bass Drum
To T. Bl.
l.v.
Temple Blocks
Cymbals
cresc. molto
Mar.
Hp.
S.
A.
T.
B.
A!
O- - - - - - din
Byl
O - din
Ry - zhy
ssst
Byl!
O - din
Vln. I
Vln. II
Vla
Vc.
Db.
sul pont to behind the bridge
col leg. batutto
col legno batutto
pizz.
a 3

35

Fl.
Ob.
Cl.
Sax
Bsn.
Hrn.
Trpt C
Trpt B
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Mar.
Hp.
S.
A.
T.
B.
Vln I
Vln. II
Vla.
Vc.
Db.

Cymbals
Temple Blocks
Cymbals
Temple Blocks

Byl Ry - zhy tk! Byl Byl Byl Byl O - din Byl
Byl Ry - zhy tk! Byl Byl O - din Byl Byl odin ryzhy chelovek, u kotorogo ne bylo Byl
O - din
O - din

(behind the bridge)
col legno batutto
col legno batutto
col legno batutto
pizz.
pizz.
pizz.
pizz.

39

D

Fl.
Ob.
Cl.
Sax.
Bsn.
Horns
Trompet C
Trompet B
Tbn.
B Tbn.
Tba
Timp.
Cym.
Mar.
Hp.
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Db.

che-lo-vek ne
ne byl tk! (hysterical laugh) A-----
che ne
ne byl tk! (hysterical laugh) A-----
Byl ne bylo glaz i ushey. U nego ne bylo i volos, tak chto...
Byl ne bylo glaz i ushey. U nego ne bylo i volos, tak chto...

pocco mf
ad niente
(behind the bridge)
col legno batutto
pizz.
arco
(gliss. with string changing)
(free strings changing)
sul a
sul d
sul g
sul c

45

Fl.
Ob.
Cl.
Sax.
Bsn.
Hn.
C Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Mar.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

(hysterical laugh)

(Govorit' on ne mog, tak kak u nego ne bylo rta. Nosa tozhe u nego ne bylo)

(behind the bridge)

col legno batutto

pizz.

arco

sul a

sul d

sul g

(free strings changing)

52

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.
Db.

mf 5 gliss.
5
p f
f
pp
p
mp
ff
byl o-din, o-din, che- - - a - - -
go - - - - - - - - - vo - rit
ne mog tk! st!
(simile; tk, st, ccc)
go c-c-c ssss
ne mog st! tk!
Cymbals
col legno batutto
(behind the bridge)
pizz.
turn pages!*

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

58

E

rit.

Fl. — *pp*

Ob. — *pp*

Cl. — *pp*

Sax. — *pp*

Bsn. — *pp*

Hn. — *pp*

Tpt. C — *pp*

Tpt. B — *pp*

Tbn. — *pp*

B. Tbn. — *pp* — gliss.

Tba. — *pp*

Timp. — *p* — l.v.

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)

E

rit.

Vln. I — *p* — noise with paper — turn pages

Vln. II — *p* — noise with paper — turn pages

Vla — *p* — turn pages! — noise with paper — turn pages

Vc. — *p* — col legno batutto — turn pages! — col legno batutto — turn pages! — noise with paper — turn pages

Db. — *p* — col legno batutto — turn pages! — noise with paper — turn pages

F

Quasi senza misura *

(♩=60)

67

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.

mp *sf* *sf mp*

simile

continue to turn pages randomly in similar rythm

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

G

In misura

♩=60

77

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.

(mf) ppp (mf) p subito ppp

key clicks

(simile)

sf

Gently tap the instrument with small metal object (coin)

= combine both, irregular circulation

Temple Blocks

Cabasa

Ratchet

sul pont.

col legno batutto

gliss.

whisper

(whistle)

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 khrebta u nego ne bylo, i nikakikh vnutrennos- tey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'

Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she govorit'.

89

Fl.
simile

Ob.
key clicks
key clicks
key clicks
simile

Cl.
simile

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

Timp.
mp
simile

Cabasa
simile

Ratchet
simile

Hp.
make noise with papers
mp

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

A
I zhivota u nego ne bylo, i spiny u nego ne bylo, i khrebta u nego ne bylo, i nikakikh vnutrennos- tey u nego ne bylo. Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'
sss s sss s s s s s
(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 govorit'.

T
sss sss s sss s sss s s s s s s
I zhivota u nego ne bylo, i spiny u nego ne bylo, i khrebta 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)

B
(simile)
Nichego ne bylo! Tak chto ne ponyatno, o kom idet rech'. Uzh luchshe my o nem ne budem bol'she govorit'.
sss s s s s s s s s s
I zhivota u nego ne bylo, i spiny u nego ne bylo, i khrebta 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.

Vln. II
gliss.
pp 3 mp pp

Vla.
gliss.

Vc.
gliss.

Vc.
gliss.
pp 3 mp pp

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

94

Electronics

Fl.

(combine previous model with key clicking)

simile

Ob.

Cl.

(combine previous model with key clicking)

simile

Sax.

mp mp mf mp mf mp sf sf mp f p mp mf f mf gliss. mp

Bsn.

simile

(combine previous model with key clicking)

Hn.

Tpt. C

Tpt. B

Tbn.

B. Tbn.

Tba.

Timp.

Cabasa

Ratchet

Hp.

S

simile

A

simile

T

simile

B

simile

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

Vln. I

gliss. gliss.

Vln. II

gliss. gliss. gliss. gliss.

Vla

Vc.

Db.

100 **H**

Electronics — white noise

ppp (cresc. molto)

Fl. — (cresc. molto)

Ob. — (cresc. molto)

Cl. — (cresc. molto)

Sax. — *f* *ff* *fff*

Bsn. — (cresc. molto)

(combine previous model with key clicking)

Hn. — (cresc. molto)

Tpt. C — (cresc. molto)

Tpt. B — (cresc. molto)

Tbn. — (cresc. molto)

B. Tbn. — (cresc. molto)

Tba. — (cresc. molto)

Timp. — (cresc. molto)

Cabasa — (cresc. molto)

Ratchet — (cresc. molto)

Hp. — (cresc. molto)

S — (cresc. molto)

A — (cresc. molto)

T — (cresc. molto)

B — (cresc. molto)

H

Vln. I — (cresc. molto)

Vln. II — (cresc. molto)

Vla — (cresc. molto)

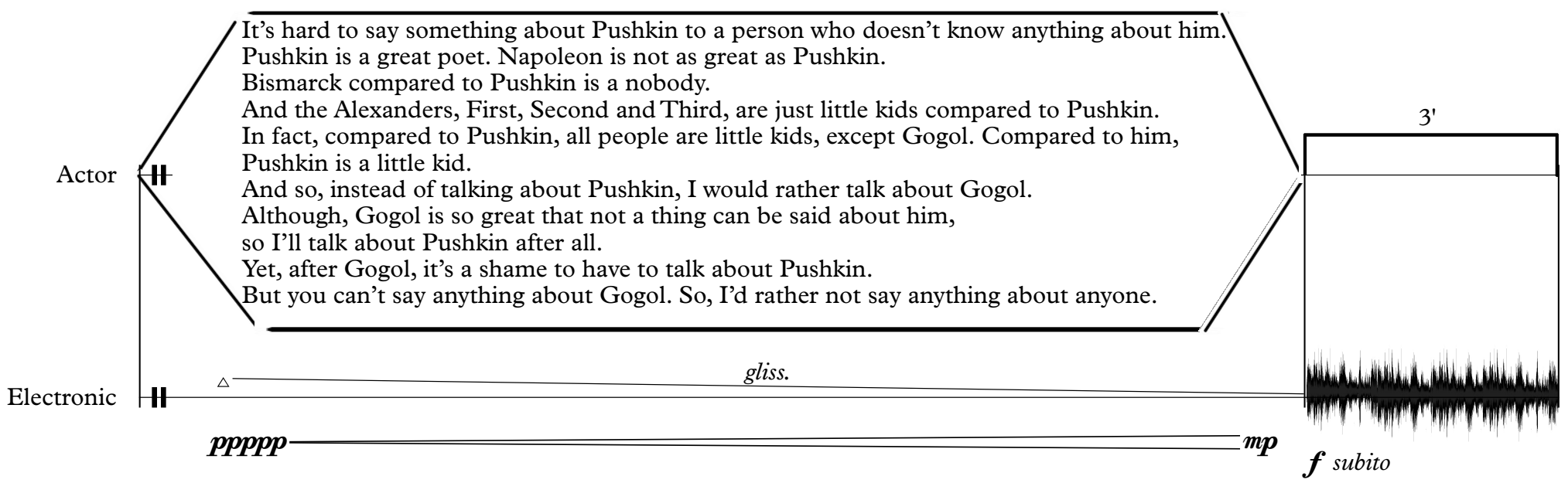
Vc. — (cresc. molto)

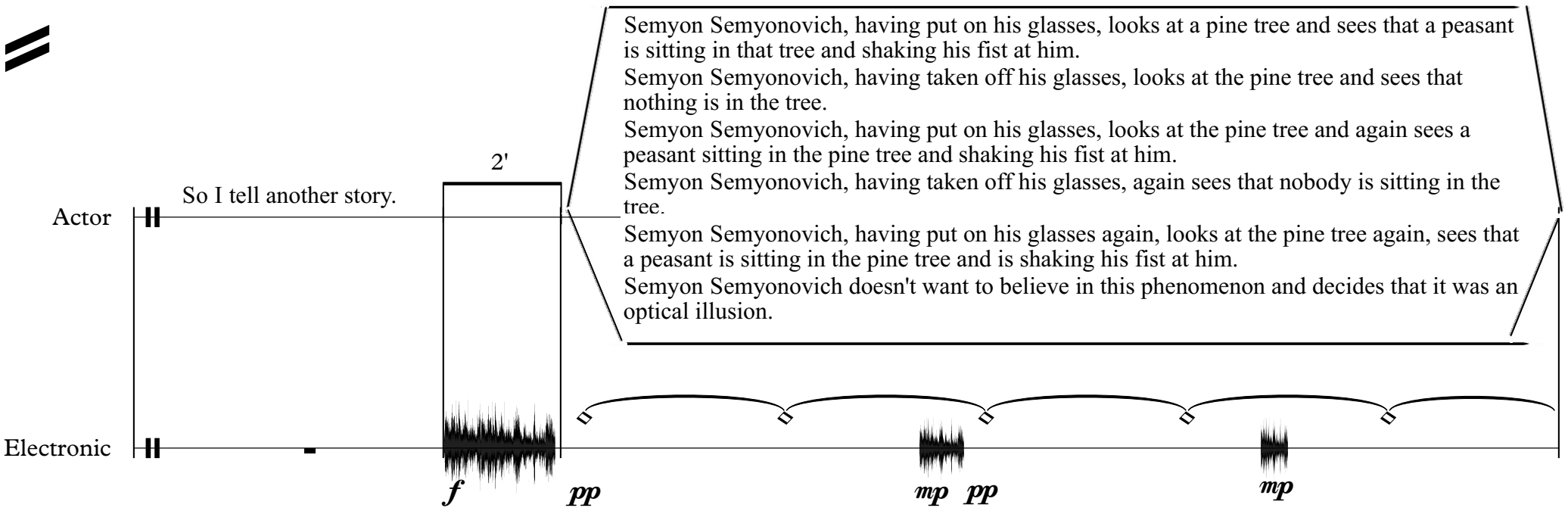
Db. — (cresc. molto)

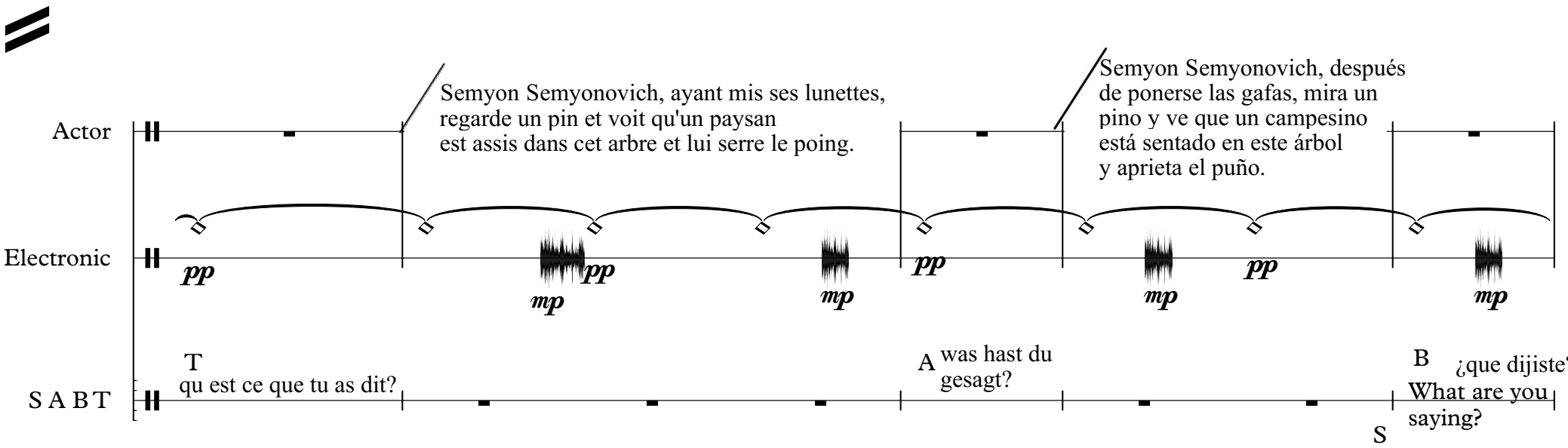
attacca

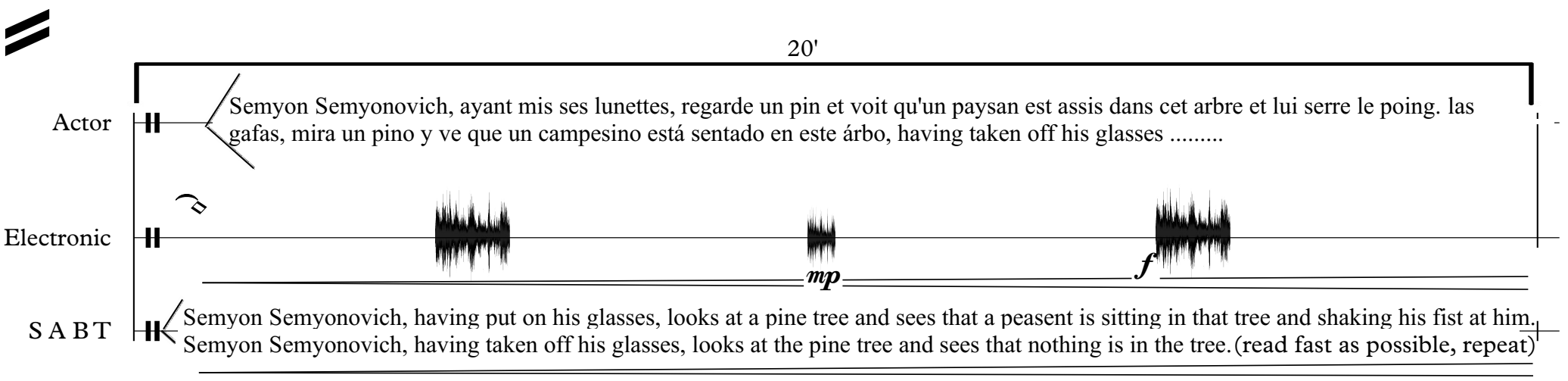
I. Pushkin

Senza misura



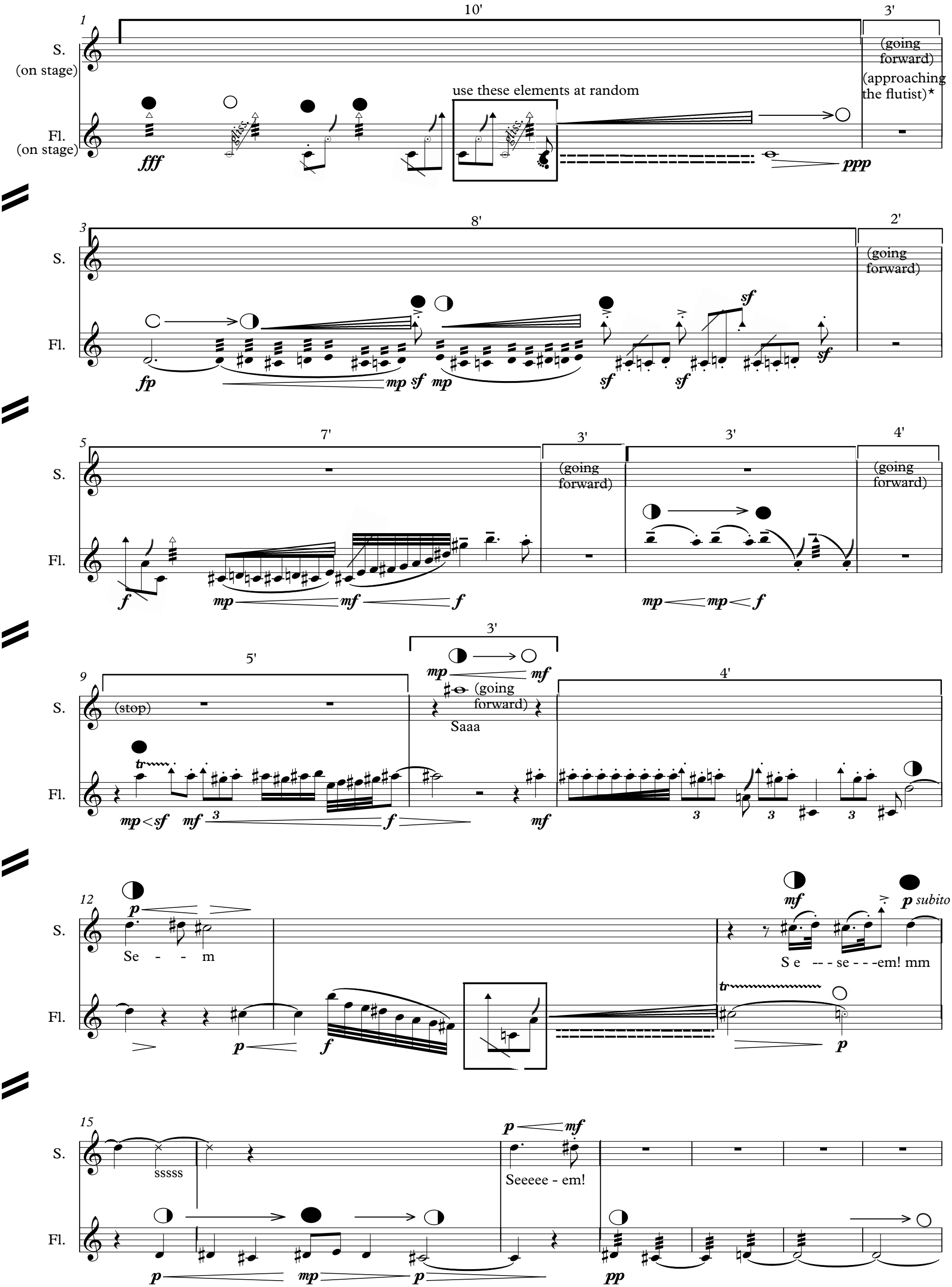






II. Anegdote

Senza misura, liberamente



*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'.

22

3' 8' 3' 2

S. mmm (Soprano is united with flute)

Fl.

T. (on stage)

Vc. (on stage) sul pont. sul tasto

(going forward)

al niente mp mf fp

25

7' 2' 4'

S

Fl.

T. ord. (going forward)

Vc. ord. mf f f (sim.) fp sul pont. molto f mp f

30

4' 8' (whistle, imitation of harmonic)

S pp ppp Sesesesesese

Fl. pp ppp

T. p (going forward) Se Sesesesesese Se

Vc. ord. sul pont. sul. pont. ord.

p subito p mf

34

4' 1' 3'

S. mf waa

Fl. mf

T. p f gliss. sssszzz st! Se st set

Vc. pizz. pizz. arco pizz.

p subito f f

* for violoncellist: tap the instrument loudly
for tenor: tap the wooden object loudly

38

3' 3' 3'

S. fp fp fp waa waa waa

Fl. fp fp fp

A. (on stage) mf Se! gliss. myoon

Cl. (on stage) p slap gliss. gliss.

T f Se! mf fp

Vc. pizz. f

42

12' 2'

S mp

Fl. mp

A (going forward)

Cl. sf sf f p mp

T p SSSS

Vc. p

45

8' 2'

S

Fl. ppp

A mp szszszszsz tk! sf szszszszsz Se!

Cl. gliss. mf ff mp gliss. mf col legno batutto

Vc. p

49

3' 3' 3' 4' 4

S. ppp whistle ppp whistle

Fl. (ppp) ppp (irregular gliss. with voice, half closed throat imitating distorsion) (ppp) ppp

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

Seezszzezsz

Cl. ff pp subito f pp subito

T ssssss ppp

sul. pont.

Vc. arco ppp

53

6' 6'

S. ppp whistling

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

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

Cl. (ppp) ppp

T ppp whisteling gliss. gliss.

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

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

Tbn. (on stage) mp

6'

2'

2'

55

S.

ff

(continue with model from bar 53)

semjon
semjonovic!!!

ff

st!

Fl.

A.

ff

(continue with model
from bar 53)

ff

semj0on
semjonovic!!!

Cl.

T

ff

(continue with model

Se-tk-sz

ff

Se!

Vc.

(continue with model)

pizz.

pizz.

ff

ff

B.

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

Tbn.

7'

58

S

Fl

T

SSSS

(more and more irregular: ssszzssss)

Vc.

sul pont. molto

ord.

B.

cresc. molto

Se - - - - mjon Se - - -

Tbn.

cresc. molto

61

In misura ♩=100

S: *f* waa waa wa — *f* Se!

Fl.: *f* — *f*

A.: *f* Sesesesses Sesesesses — *f* Sesesesses

Cl.: *f* — *f*

T: *f* See gliss. See gliss. — tk! tk!

Vc.: *f* gliss. gliss. — pizz.

B.: *f* mjon! — gliss. n - no!

In misura ♩=100

Tbn.: *f* — gliss.

64

S: gliss. waa waa — *f* Se! Se-mjon! waa wa waa

Fl.: *f*

A.: *f* seseseses — czczczczczcz

Cl.: *f*

T: *ff* Se - tk - cz Se - tk - cz — gliss. Se — *ff* Se - tk - cz czczczczczcz

Vc.: *ff* pizz. arco pizz. — arco gliss. *ff* pizz. col legno batutto

B.: *f* se-mjon! se-mjon! — *mp* gliss. *f*

Tbn.: *f* — *mp* gliss. *f*

67

Soprano (on stage): *f* (sempre) — wa! Se — Se - mjon! — Put! — See

Flute (on stage): *f* (sempre)

Alto (on stage): *f* (sempre) — sesesesese — Take!

Clarinet in B♭ (on stage): *f* (sempre)

Tenor (on stage): *f* (sempre) — st! — My floor! — My floor!

Violoncello (on stage): *f* (sempre) pizz. — pizz. — pizz.

Bass (on stage)

Trombone (on stage)

Flute (2): *f* — hit floor with a foot

Oboe (1): *f* — hit floor with a foot

Clarinet in B♭ (1): *f* — turn pages — hit floor with a foot — turning pages

Trumpet in B♭ (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 — turn pages — B♯ A♮

Violin I (6): pizz. — col legno batutto

Violin II (4): pizz. — col legno batutto

Viola (4): pizz. — col legno batutto — hit floor with a foot — foot

Violoncello (3): pizz. — col legno batutto — gliss. — hit floor with a foot

Double Bass (3): col legno batutto — gliss. — hit floor with a foot

*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? scscscscsc scscscscs why not? put them

Cl.

T.: no! Floor She!

Vc.: pizz. pizz. pizz. pizz.

B.: *f* (sempre) 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.: turn pages C♯ B♮ A♭ B♯

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

Vln. II: pizz. *mf* col legno batutto col legno batutto pizz. col legno batutto pizz.

Vla.: pizz. *mf* pizz. pizz. arco

Vc.: *f* pizz. *mf* arco col legno batutto pizz.

Db.: *f* pizz. *mf* 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 - jon 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

Vln. II

Vla.

Vc.

Db.

86

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

Fl.

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

Cl.

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

Vc.: pizz.

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

Tbn.

Fl. Ob. Cl.: sf

Tpt. Bsn.

Mar.

Cym.: Cowbell Cymbals Brake Drum Cowbell Cymbals

Hp.: Ab

Vln. I: pizz. arco col legno batutto

Vln. II: pizz. arco col legno batutto

Vla.: pizz. arco

Vc.: pizz. arco

Db.: pizz. arco

92

S: 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 scscsc spe - ak! I don't under-sta - and! her she si-lly she!

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

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

Senza misura 30' In misura ♩=60

Simile

fff

attacca

III. Marriage

In misura
♩=60

Senza misura
approx 5'

Timpani

Marimba

In misura
♩=60

Senza misura
(sarcastic)

Soprano (on stage)
I'm ge-tting ma-rried!
I'm ge-tting ma-rried to-day
I said I'm getting married today.

Alto (on stage)
What?

Tenor (on stage)
What?

Bass (on stage)
What?

5

In misura
♩=60

Timp.

Mar.

In misura
♩=60

(hysterical)

S
I'm getting married!
I'm getting married!
I'm getting married!
I'm getting
ma - rried!
to-day

A
What?!

T
What?!

B
What?!

8

Timp.

Mar.

Bongos

Cymbals

S

(clear, sharp whisper)

To - day, ma - rried!

A

What did you say?

T

B

(clear, sharp whisper)

Ma? what is ma?

11

Timp.

Cym.

Mar.

Bongos

Cymbals

S

Ma - rri - age!

(annoyed)

Not idge, but maa - rriage!

gliss.

A

T

(annoyed)

Idge? what's this idge?

B

14

Timp.

Cym.

S

A

T

B

mf

mf

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

mf (confused, annoyed)

What do you mean, not idge?

Yea

16

Timp.

p sub.

fp

Temple Blocks

f

(dead stroke)

Senza misura

approx. 8'

Cym.

mp

f

fp

ff (close to nervous breakdown)

Senza misura

S

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

A

gliss.

What?!

(supportive)

Yea

T

gliss.

What?!

B

gliss.

What?!

(calmly, in disbelief, innocent)

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

In misura

20 ♩=60

Timp.

f

T. Bl.

Cymbals

Marimba

gliss.

ff

fppp

In misura

♩=60

ff (Angry)

S

3

Blow you!

Ma and idge!

What's up with you?

Don't you realise yourself that saying just ma is

(hysteric)

Sense- less!!

A

(in disbelief, "high pitch" question)

What did you ...?

(mockingly)

She is nuts...

T

(in disbelief, "high pitch" question)

What did you say?

B

(sarcastic)

Sle?

What did she said?

22

Timp.

(precisely)

mf

fp

sf

Cym.

(precisely)

mf

S

mf (clear, short, precisely)

ff (hysteric)

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

A

(calmly)

Sle?

(turn to soprano waiting for the answer)

T

(turn to soprano waiting for the answer)

B

(turn to soprano waiting for the answer)

24

Timp.

Cym.

S

A

T

B

cresc. molto

gliss.

(softly)

(fast and angrily)

(nervous breakdown)

(hysteric)

(in disbelief)

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?!

26

Senza misura

4-5' 2-3' 4-5' 6-7'

To W.Ch.

Wind Chimes

l.v.

Senza misura

(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.

(Suddendly inhale, put his hand on his heart, fall on the floor - dead)

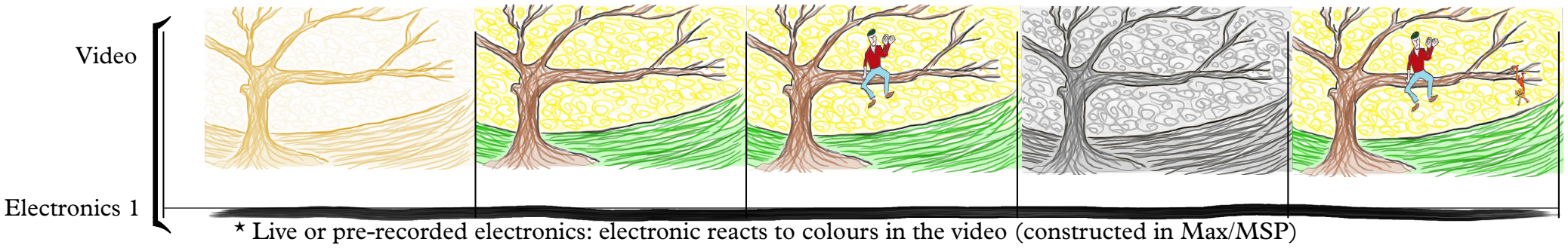
(Dead, lying on the floor)

(Short laugh)

pssssssssssss

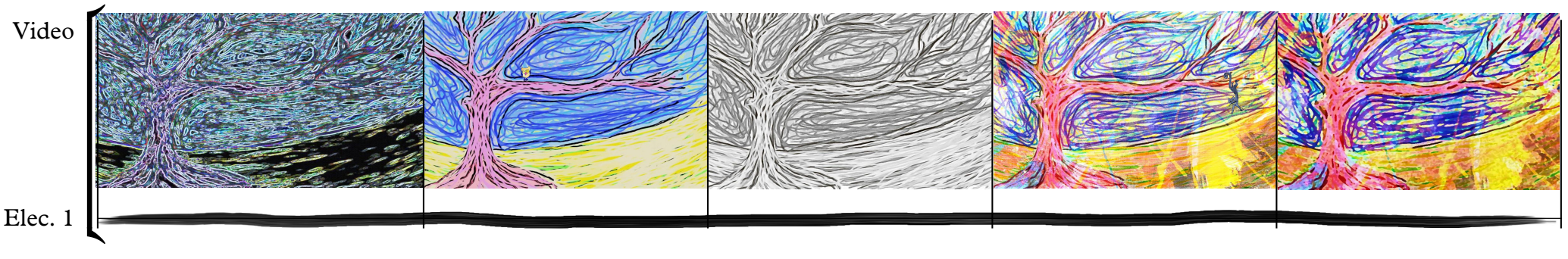
attacca

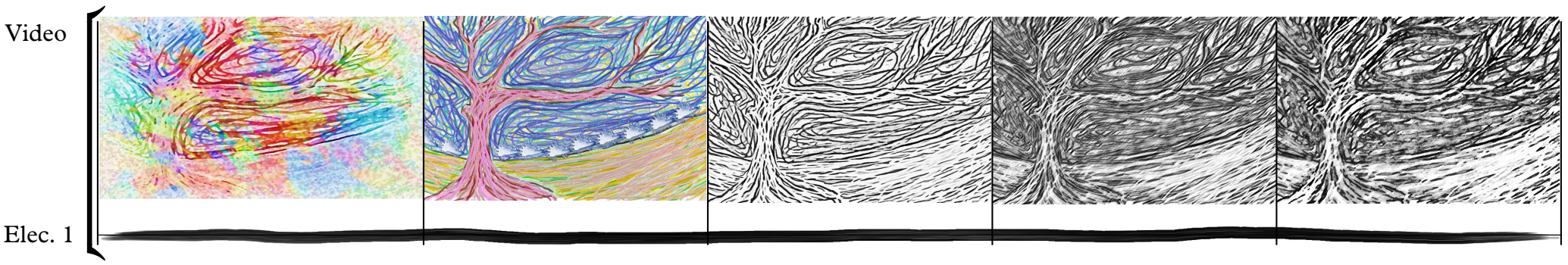
IV. Optical illusion

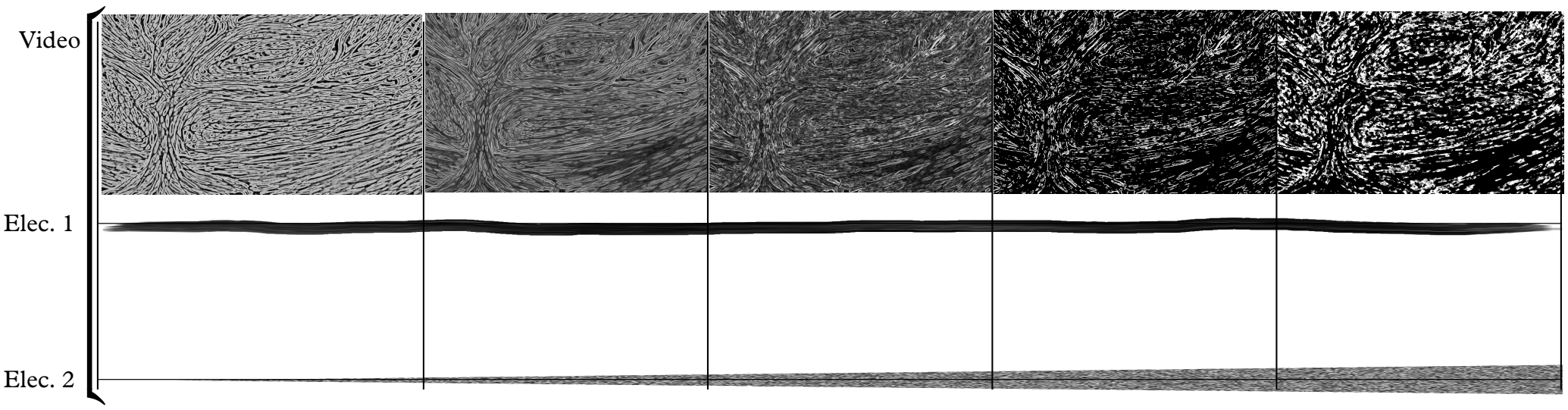


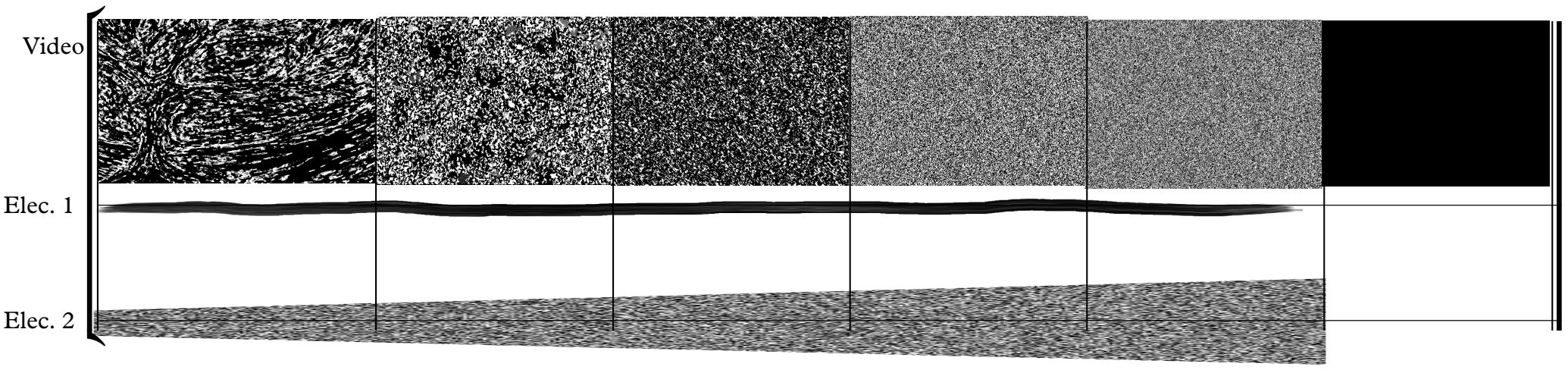
* Live or pre-recorded electronics: electronic reacts to colours in the video (constructed in Max/MSP)

Video
Elec. 1


Video
Elec. 1


Video
Elec. 1


Video
Elec. 1
Elec. 2


Video
Elec. 1
Elec. 2

V. Room

Senza misura *

In misura
♩=60

Senza misura

Piccolo (1)
Flute (2)
Oboe (1)
Clarinet in B♭ (2)
Bassoon (2)
Horn in F (4)
Trumpet in B♭ (3)
Trombone (2)
Bongos
Marimba
Actor1 (on stage)
Soprano (on stage)
Alto (on stage)
Tenor (on stage)
Bass (on stage)
Actor2 (on stage)
Harp
Violin I (6)
Violin II (4)
Viola (4)
Violoncello (4)
Double Bass (3)

(read with a plain voice, as if bored)

They said to Myshin:

Myshin said:

and continued to lie on the floor.

I won't get up!

Hey, Myshin, get up!

(M.L.)

pizz.

gliss.

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

6

2'

In misura

♩=60

Senza misura

3'

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Bongos

Mar.

Actor1

Then Kalugin came up to Myshin and said:

said Myshin, continuing to lie on the floor.

S.

A.

T.

NO!

B.

Actor2

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

Hp.

(M.S.)

In misura

♩=60

Senza misura

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

gliss.

12

In misura
♩=60

Quasi senza misura

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

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

(pizz.)

(pizz.)

15

In misura ♩=60

Senza misura 2' | 2' | 1' | 3'

Picc. — Fl. — Ob. *ff* — Cl. — Bsn. *ff* — Hn. *ff* — Tpt. *ff* — Tbn. *ff*

Bongos — (embarrassing laugh) HA HA HA

Mar. *mf* gliss.

Actor1 — Selizneva fall down. — said Myshin.

S. — A. — T. — I have been interfering and I shall keep on interfering — B.

Actor2

Hp. *f* gliss.

In misura ♩=60 — **Senza misura**

Vln. I arco sul e gliss. sul a gliss. *mf*

Vln. II arco gliss. sul a gliss. *mf*

Vla. arco gliss. *mf*

Vc. arco gliss. *mf*

Db. arco gliss. *mf*

23

In misura ♩=60

Senza misura

In misura ♩=60

Picc.

Fl.

Ob.

Cl.

Bsn. — p — cresc. molto — (quasi senza misura) pp

Hn. — mp — cresc. molto — (quasi senza misura) pp

Tpt. — (quasi senza misura) mp gliss.

Tbn.

Cymbals

Cym. — p — cresc. molto

Mar. — (quasi senza misura) pp

said Korshunov, but Kalugin interrupted him and said:

They called for the militia and called a militiaman.

Actor1

S.

A.

T.

B. — mf (pompously) Well — f Well you know — cresc. molto

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

Actor2

Hp. — 8vb mf cresc. molto

In misura ♩=60

Senza misura

In misura ♩=60

Vln. I

Vln. II

Vla. — (quasi senza misura) pizz. mp gliss.

Vc. — p mp cresc. molto — sul pont. — (quasi senza misura) pizz. mp gliss.

Db. — p mp cresc. molto — sul pont. — (quasi senza misura) pizz. p

28

Senza misura

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crotales

Crot.

Mar.

(trying to outloud)

The militiaman arrived after half an hour!

Actor1

(to herself)

S.

it's ab-so-lu-tely im-po-ssib-le to walk a-long the co-rri- dor!

co-rri- dor?

What's going on here?

A.

T.

B.

Actor2

Hp.

Db♭

D♮

Senza misura

Vln. I

Vln. II

Vla.

Vc.

Db.

31

In misura

♩=60

3'

7

Senza misura

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crot.

Mar.

Actor1

S.

A.

T.

B.

Actor2

Hp.

In misura

♩=60

Senza misura

Vln. I

Vln. II

Vla.

Vc.

Db.

(quasi senza misura)

(hyteric, in rush)

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

(more hysteric)

We've asked him to go a-way but he doesn't go a-way

(scream of excitement)

Yea!

(uncertainly)

Yea! Yea! Yea!

(confidently)

Yea! Yea!

pizz.

36

3'

In misura
♩=60

Senza misura

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

HA HA HA
HA HA HA

Said the militiaman

You, citizen, why are you lying here?

Resting here is not good enough, citizen

I'm resting

(M.L.)

In misura
♩=60

Senza misura

pizz.
gliss.

42

In misura

♩=60

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crot.

Mar.

Actor1

Said Myshin.

S.

Where do you live, citizen?

A.

Here.

T.

B.

Actor2

Hp.

In misura

♩=60

Vln. I

Vln. II

Vla.

Vc.

Db.

(M.L.)

pizz.

gliss.

(hysteric)

(strict)

arco

Shout- up! Shout- up!!

Why are you ly-ing here ci-ti- zen?

what are you do-ing here ci-ti- zen?

Where is your room??

47

Senza misura 2'

2'

In misura ♩=60

Picc.

Fl.

Ob.

Cl.

Bsn. *p* cresc. molto

Hn. *p* cresc. molto

Tpt.

Tbn.

Crot. Cymbals *mp* cresc. molto

Mar.

Actor1 said the militiaman.

S.

A. citizen. That's not good enough.

T. Here.

B. (confidently) *mf* And I *f* I can add cresc. molto

Actor2

Hp. 8vb *mf* cresc. molto

Senza misura

In misura ♩=60

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

55

Senza misura

In misura

♩=60

Senza misura

2'

11

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Crotales

To Cym.

Cymbals

To Crot.

Mar.

Actor1

said Korshunov, but Kalugin interrupted him and said:

S.

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

A.

T.

B.

Yea! Yea! Yea! Yea

Actor2

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

Yea! Yea!

Hp.

Senza misura

In misura

♩=60

pizz.

Senza misura

Vln. I

Vln. II

Vla.

Vc.

Db.

61

In misura

♩=60

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Crotales

Mar.

Actor1

the militiaman suddenly asked

S.

(sincerely confused)

He hasn't got any other living space here's where I live, he lives there and he there so Myshin lives here, on the floor on the

A.

But why is this citizen lying in the corridor?

T.

B.

Actor2

Hp.

In misura

♩=60

pizz.

Vln. I

pizz.

Vln. II

Vla.

Vc.

Db.

65

(Senza misura)

(In misura)

Picc.

Fl.

mf

Ob.

mf

Cl.

mf

Bsn.

Hn.

Tpt.

Tbn.

Crot.

Mar.

Actor1

said the militiman.

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

S.

A.

That's not good enough.

Everyone should be lying in their own living space

mf

Ke-ro- sene?

Did you say..?

(hysteric)

What did you say? What did you say? What did you say? What did you say?!

T.

B.

Actor2

Hp.

Vln. I

Vln. II

Vla.

arco

mf

arco

Vc.

mf

Db.

70

Senza misura

5'

Picc.

Fl.

Ob.

Cl.

Bsn.

mf

cresc. molto

Hn.

mf

cresc. molto

Tpt.

Tbn.

Bongos
(softly)

mp

Cymbals

mf

cresc. molto

Crot.

Mar.

said Korshunov, but militian interrupted him and said:

Actor1

(clearly, sharp, losing patience)

mp

Fi-re ke - ro-sene!

S.

A.

(plainly, senselessly)

Yes, that is not god enough

T.

Oohhhh...

(decisively)

mf

That is

f

cresc. molto

That is not

B.

Actor2

Hp.

8vb

mf

cresc. molto

Senza misura

Vln. I

Vln. II

Vla.

Vc.

mf

Db.

mf

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!

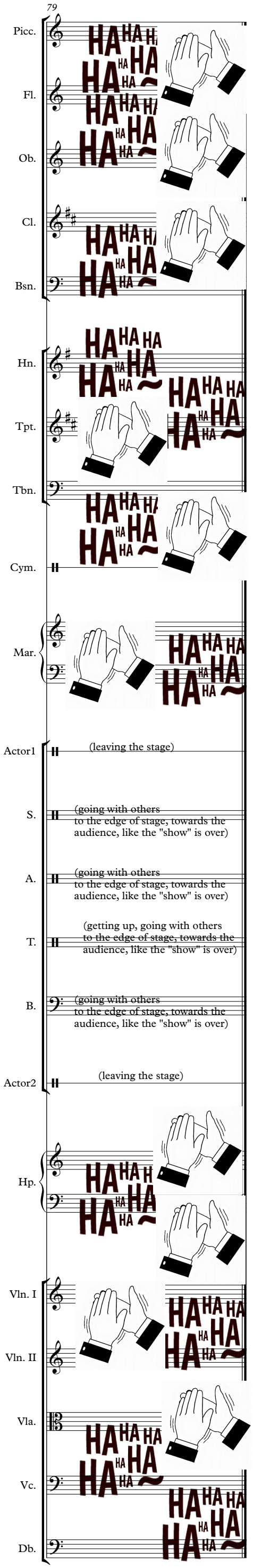
Tenor: -- I won't get up --

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

♩=60

Piccolo (1)

Flute (2)

Oboe (1)

Clarinet in B♭ (2)

Bassoon (2)

Horn in F (4)

Trumpet in B♭ (3)

Trombone (2)

Bass Trombone (1)

Tuba (1)

Timpani

Temple Blocks

In misura

♩=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

Applause

Key clicks

gliss.

Flute

Oboe

Clarinet in B♭

Bassoon

Trumpet in B♭ (3)

Timpani

Harp

Violin I

Viola

Double Bass

(Standing on the edge of the stage, her gaze fixed over the audience, without expression)

(Standing on the edge of the stage, her gaze fixed over the audience, without expression)

(Standing on the edge of the stage, his gaze fixed over the audience, without expression)

(Standing on the edge of the stage, his gaze fixed over the audience, without expression)

col legno batutto

sul pont. - - - - - - - - ord.

6

Senza misura

5'

In misura

♩=60

Picc.

Fl.

Ob.

Cl.

Applause

Clarinet in B♭

Bsn.

Key clicks

Hn.

Key clicks

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Applause

Timpani

T. Bl.

Temple Blocks

Cymbals

Temple Blocks

In misura

♩=60

Senza misura

Mar.

(slow clapping)

S.

A.

T.

(without emotions, straight, clear)

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

B.

Hp.

Applause

Harp

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

hit the instrument

Applause

col legno batutto

Electronics

14

(Senza misura)

(In misura)

Senza misura

5'

2'

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

T. Bl.

Mar.

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Electronics

gliss.

mf sf

mf

p

mp sf

f

3

Key clicks

(slow clapping)

Senza misura

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

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

Applause

Harp

sul pont. - - - - - - - - ord.

pizz.

col legno batutto

In misura ♩=60

20

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

T. Bl.

In misura ♩=60

Mar.

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Electronics

gliss.

Applause

Key clicks

Timpani

Harp

Viola

(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!

He had nothing at all!

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

pizz.

col legno batutto

Double Bass

sul pont. - - - - - - - - ord.

28

Senza misura

(lights slowly off)

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B.Tbn.
Tba.
Timp.
T. Bl.
Mar.
S.
A.
T.
B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Electronics

Key clicks

gliss.

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.

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

sul pont. - - - - - - - ord.

col legno batutto

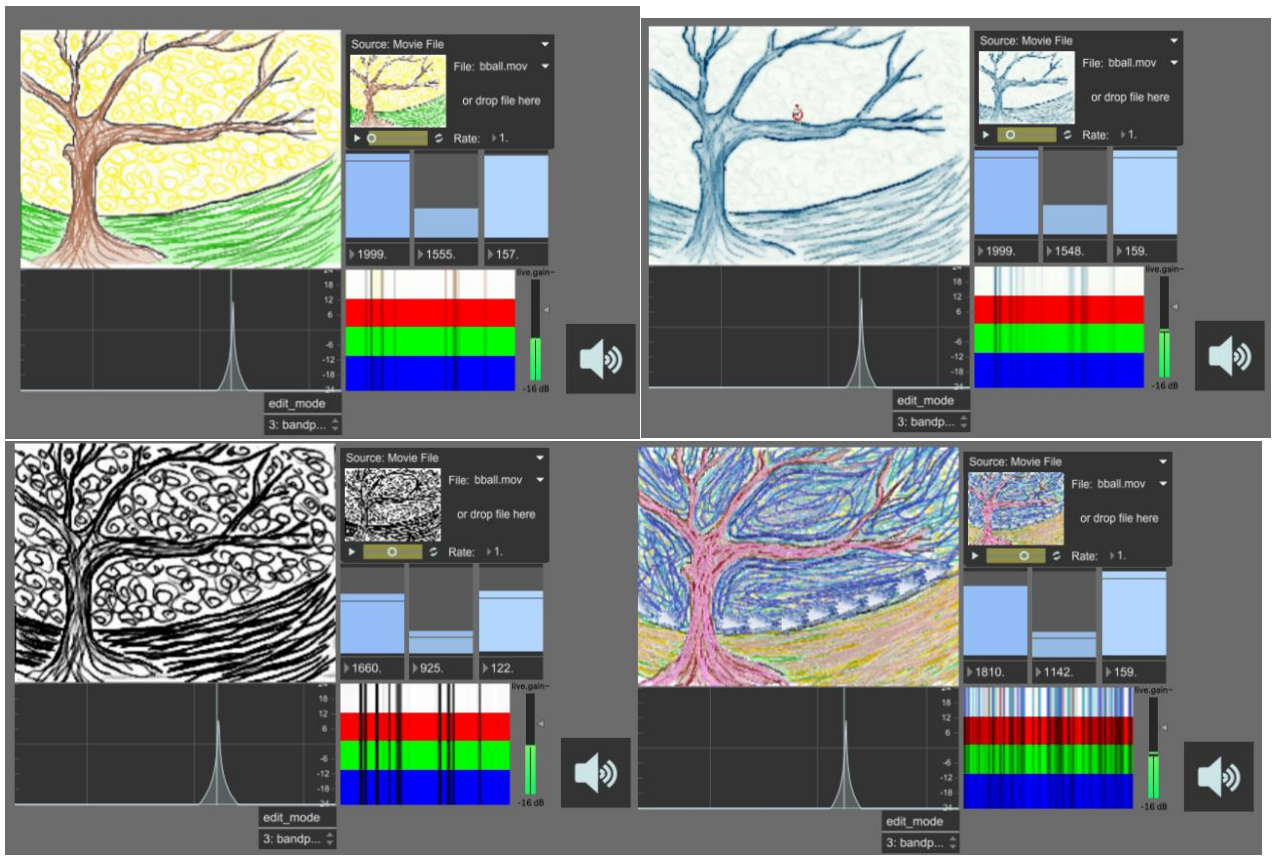
pizz.

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