Bangscale

for ensemble

David Pocknee

Bangscale

for The Nieuw Ensemble

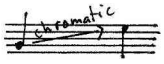
David Pocknee

Guide to symbols

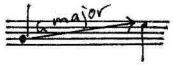
General

Accidentals only apply to notes they directly precede.
Dynamics range from ppp to fff
Dynamics refer to the force used to produce the sound, not its sounding result.
All glissandi should encompass the entire length of the notes linked by it.

e.g. should be played as ——— not ———
(This does not apply to grace notes)

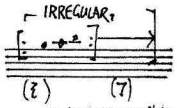


= chromatic scale between two notes, played as fast as possible.
The scale should encompass the entire length of the notes linked by it.
If it is not possible to play all the notes of the scale in the time given, then play as far up the scale as possible in the given time and move on.

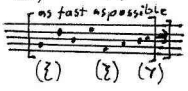


= Tonal scale between two notes, played as fast as possible.
The same rules as those for the chromatic scale apply.

= The note in brackets is used for string instruments doing pizzicato glissando and guitar and mandolin doing pitch bends. It indicates the end of the pizzicato glissando or string bend, even though this note might not be heard.



= Play the notes in the brackets as fast as possible in an irregular and constantly changing order for the length of time given underneath.



= Play the notes in the brackets as fast as possible in the order they appear and in the time given. If it is not possible to play all the notes in the time given, then play as far as possible in the time given and move on.

General (cont.)

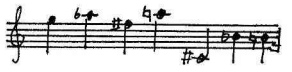
——→ = gradually move from one sound to another ↑ = as high as possible ⊕ = muted

Guitar

The guitar should be tuned ⑥ ⑤ ④ ③ ② ① E G# D G B E
All notes for string ⑤ are written as fingered NOT as sounding.
A glass or metal slide is used

Percussion

The following keys should be removed from the glockenspiel prior to performance and suspended in such a way that they can be lowered in and out of a container of water:

 → when these notes appear in fast passages in the score, the wood on the glockenspiel where the key would normally be should be used.

The lowering and lifting into and out of water is notated as follows:

- = unsubmerged
- = 1/4 submerged (sounds a quartertone lower)
- = 1/2 submerged (sounds a semitone lower)
- = 3/4 submerged
- = Fully submerged

Piano

A small piece of cloth should be available to mute the top strings of the piano.
This cloth should be used to mute the top strings that are not connected to the piano's mutes.
An old, folded up jumper weighted down by a moderately heavy book works well.
The muting should only dampen the sustain of the note - the pitches should always be clearly audible.
It should be inserted for the beginning of the piece and taken out at Rehearsal H.

Strings

MST = Molto sul tasto
ST = Sul tasto
ORD = Ordinario
SP = Sul Ponticello
MSP = Molto sul ponticello

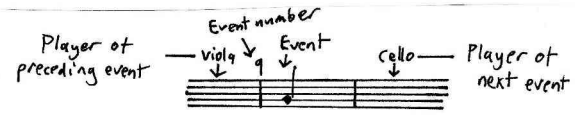
= Tremolo, as fast as possible

Conductor

One of the main ideas in this piece is the detachment of the conductor from the ensemble. This is why, especially at [H], there are sections where you conduct nothing or loop beating patterns which have nothing to do with what is being played by the ensemble. On some pages you are given your own staff.

[D]:

- From bar 48 there is a series of 15 numbered events.
- Only one player plays in each event
- A player can start their event at any time during the preceding event. This will stop the preceding event.
- When a player is playing their event they must stop as soon as another player starts the next event.

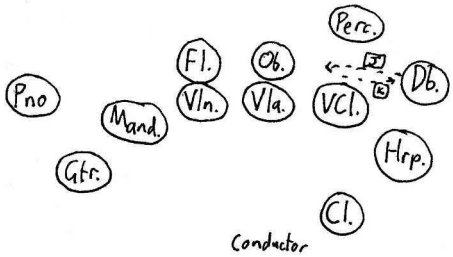


- The conductor and piano are independent of the rest of the players in this section and should be ignored.

[M]:

- The conductor controls the start and end of each chord and the start of the scales.
- The scales should all be played as fast as possible.
- The conductor can (and is encouraged to) start chords before all players have finished their scales.
- The length of events is left to the conductor's discretion, though they should keep things energetic, irregular and exciting.

Layout:



The clarinetist should sit out in front of the ensemble, as if they were a soloist.
Players should be close enough to each other to permit the passing of glockenspiel keys.
The mandolin, guitar, violin, viola and cello should all have glasses of water and medium beaters for [N].
At rehearsal mark [J] the Double Bassist should put down their instrument and stand between the percussionist and violist to pass glockenspiel keys. The double bassist should have a towel to dry the keys before passing them.
The Double Bassist should move back and pick up their instrument before [K].

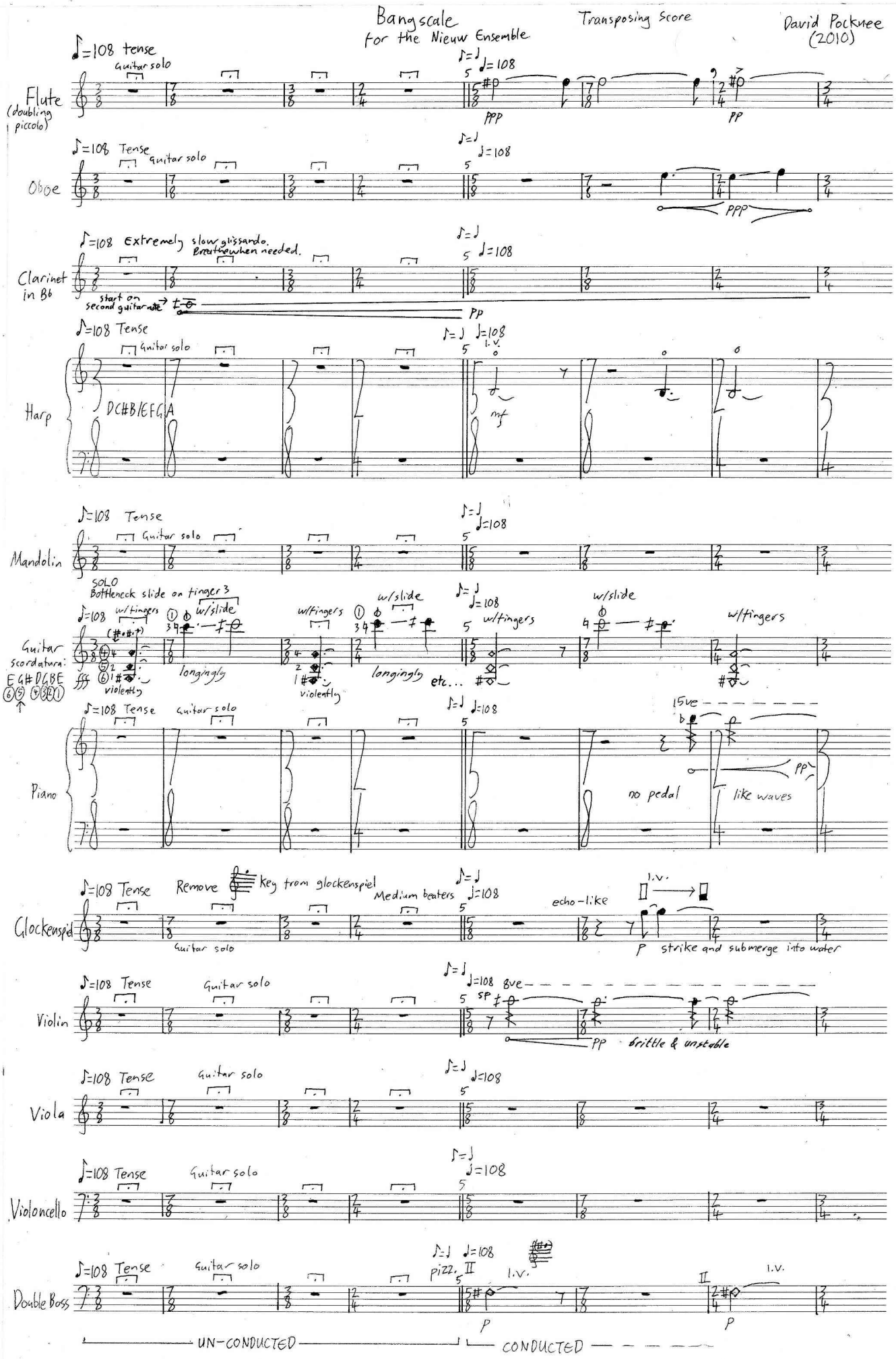
dp
25 March 2010
rev. 13 October 2010

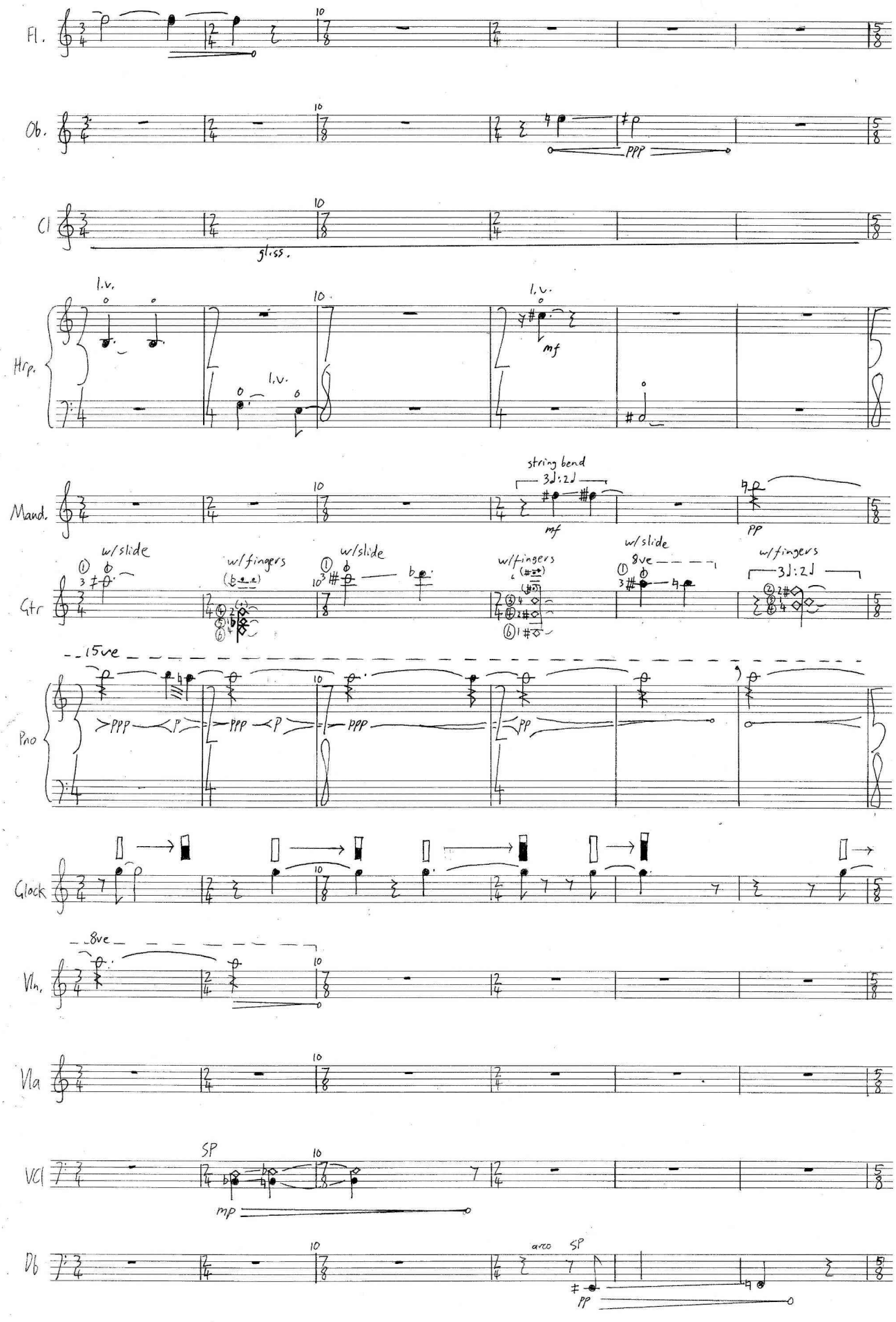
Bangscale

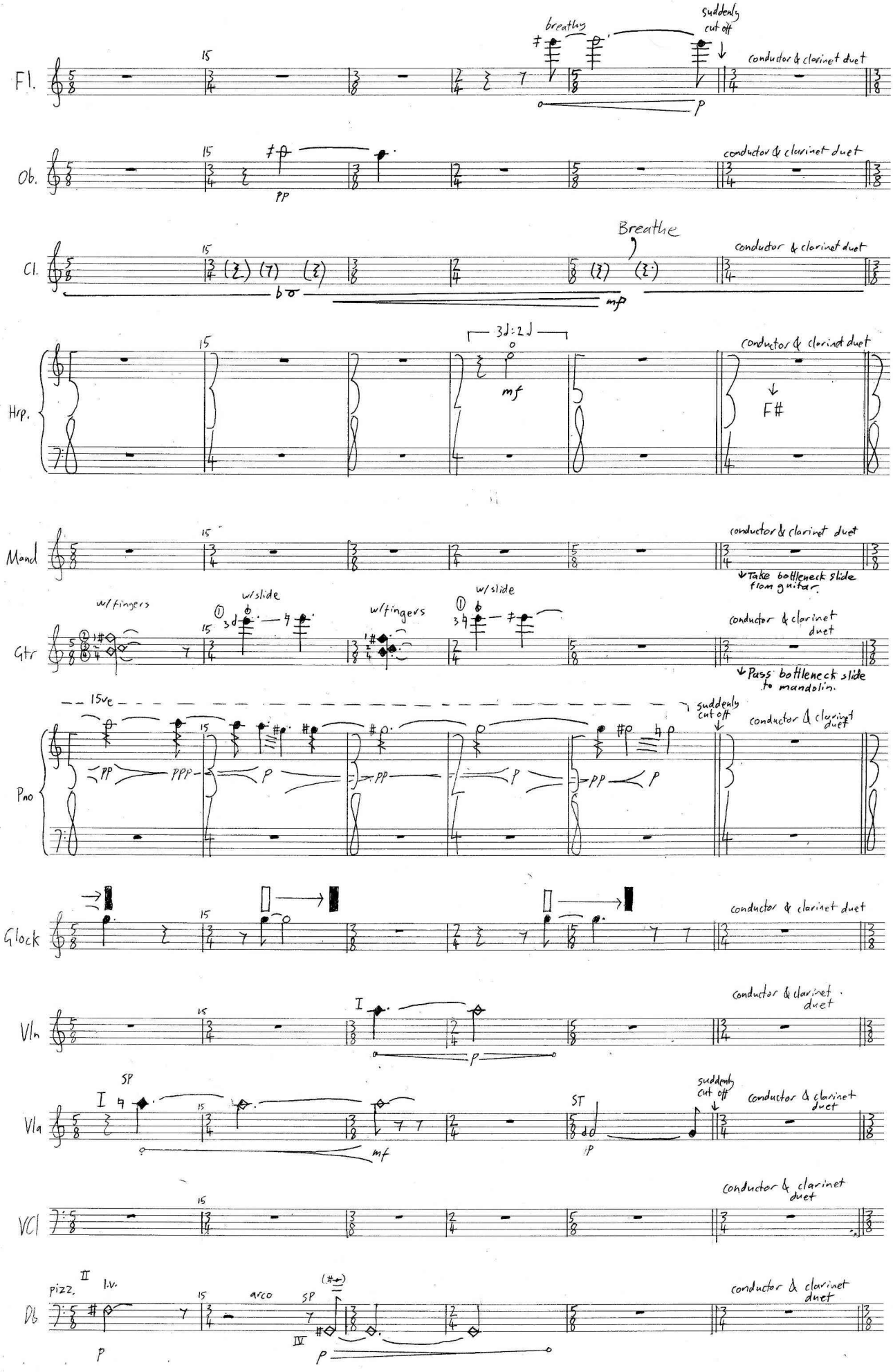
for the Nieuw Ensemble

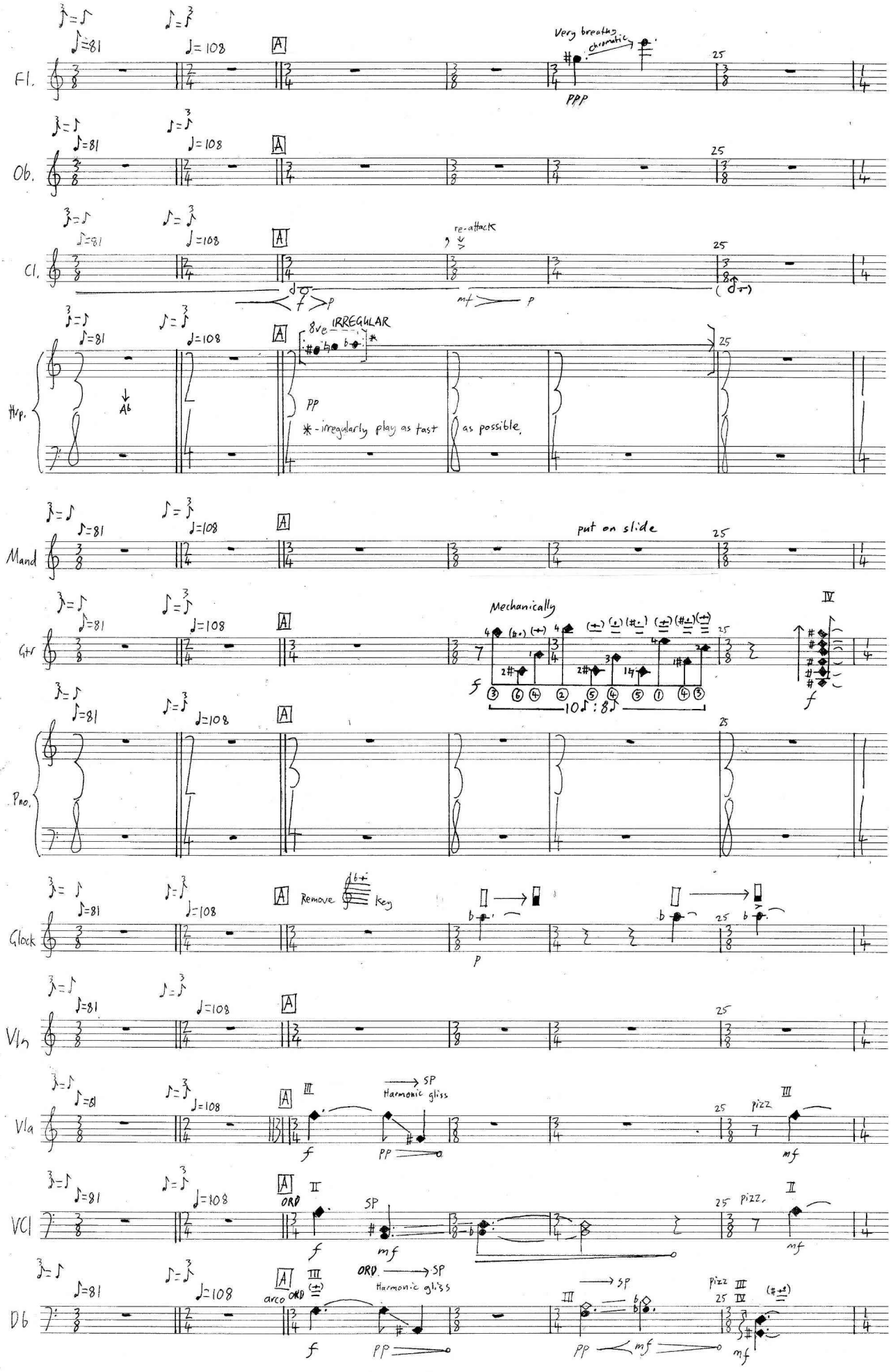
Transposing Score

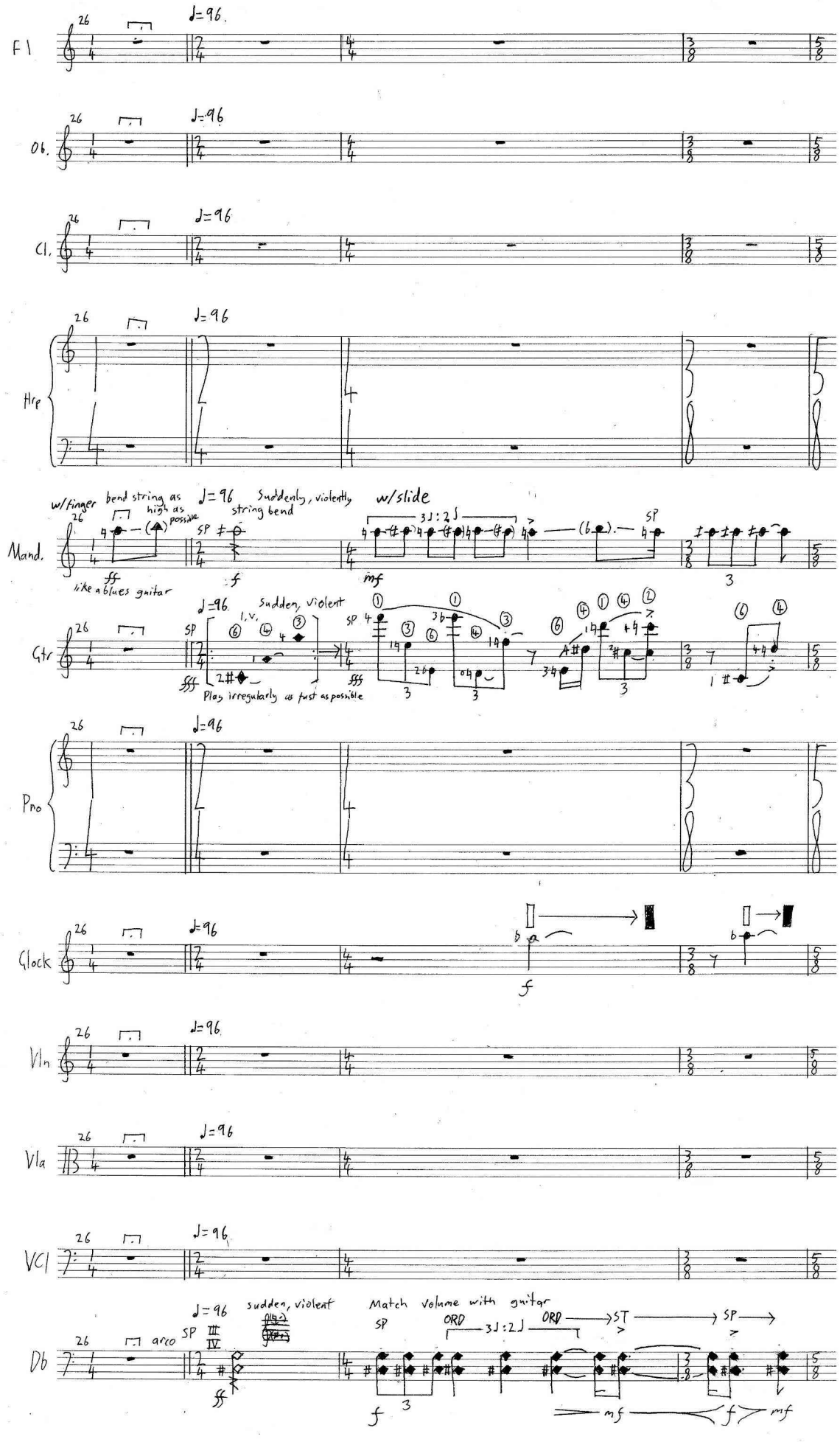
David Pocknee (2010)

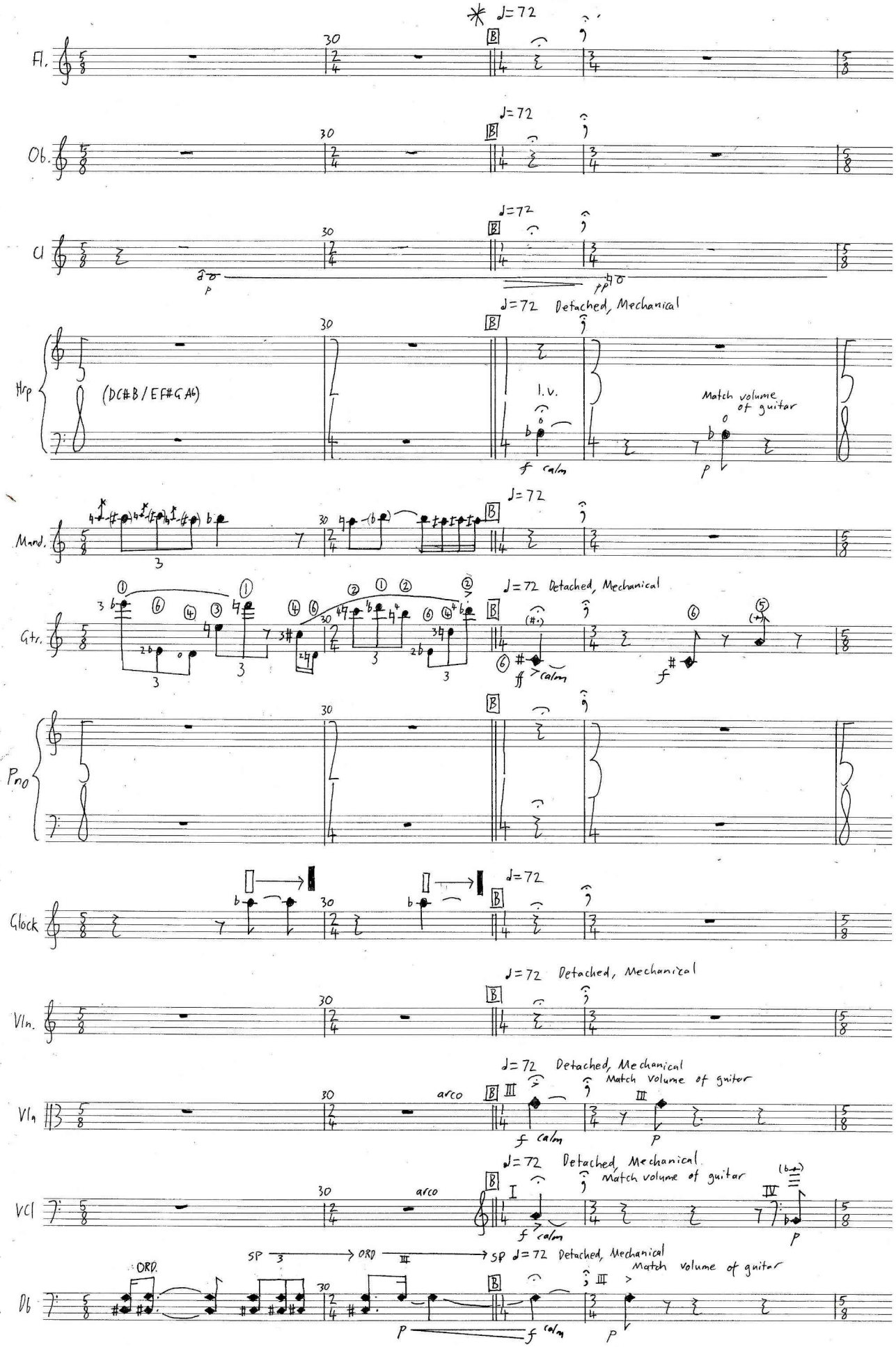



Fl.
Ob.
ppp
Cl
gliss.
Hrp.
l.v.
mf
Mand.
string bend
3♩:2♩
pp
Gtr
w/slide
w/fingers
8ve
Pno
15ve
ppp
pp
Glock
8ve
Vln.
Vla
Vcl
SP
mp
Db
arco
SP
pp

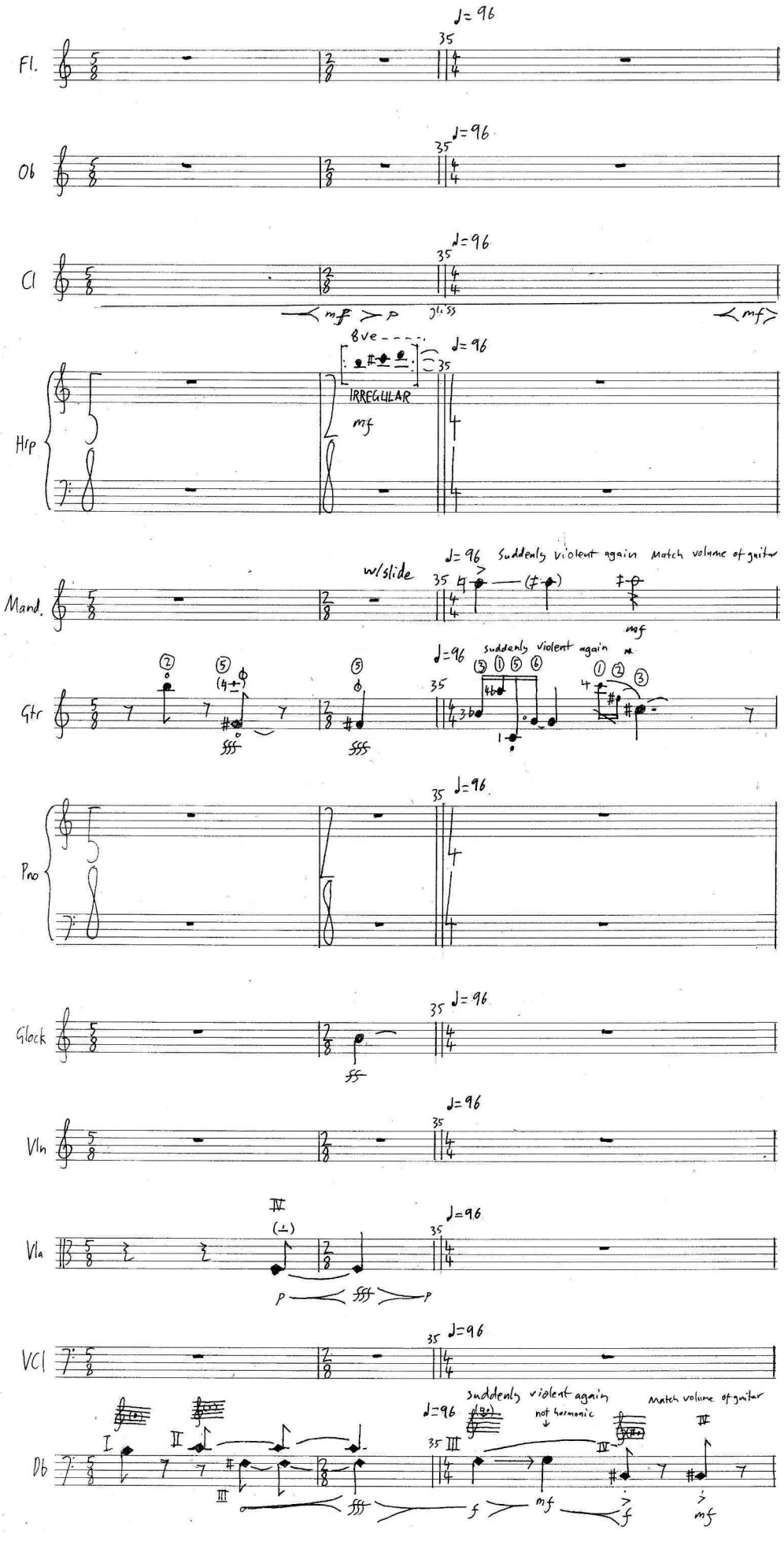

Fl.
breathy
suddenly cut off
conductor & clarinet duet
Ob.
pp
Cl.
Breathe
mp
Hrp.
3♩:2♩
mf
F#
Mand
Take bottleneck slide from guitar.
Gtr
w/fingers
w/slide
Pass bottleneck slide to mandolin.
15va
Pno
pp
ppp
p
Glock
Vln
I
SP
mf
Vla
ST
Vcl
Db
pizz.
II
l.v.
arco
IV

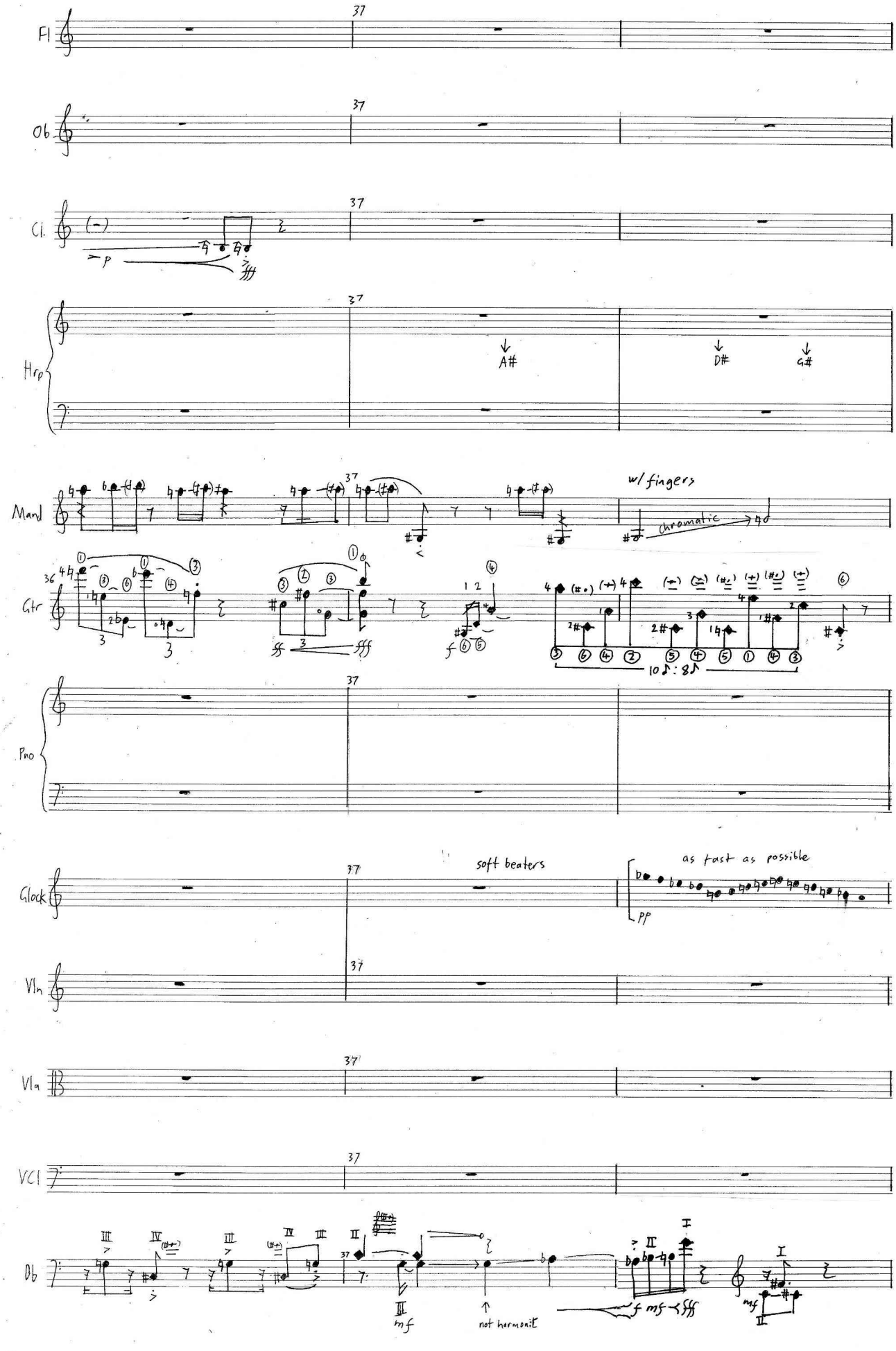

Fl.
Very breathy
chromatic
PPP
Ob.
Cl.
re-attack
Hrp.
8ve IRREGULAR
PP
*-irregularly play as fast as possible.
Mand
put on slide
Gtr
Mechanically
Pno.
Glock
Remove key
Vln
Vla
Harmonic gliss
pizz
VCl
ORD
Db
arco
Harmonic gliss
pizz

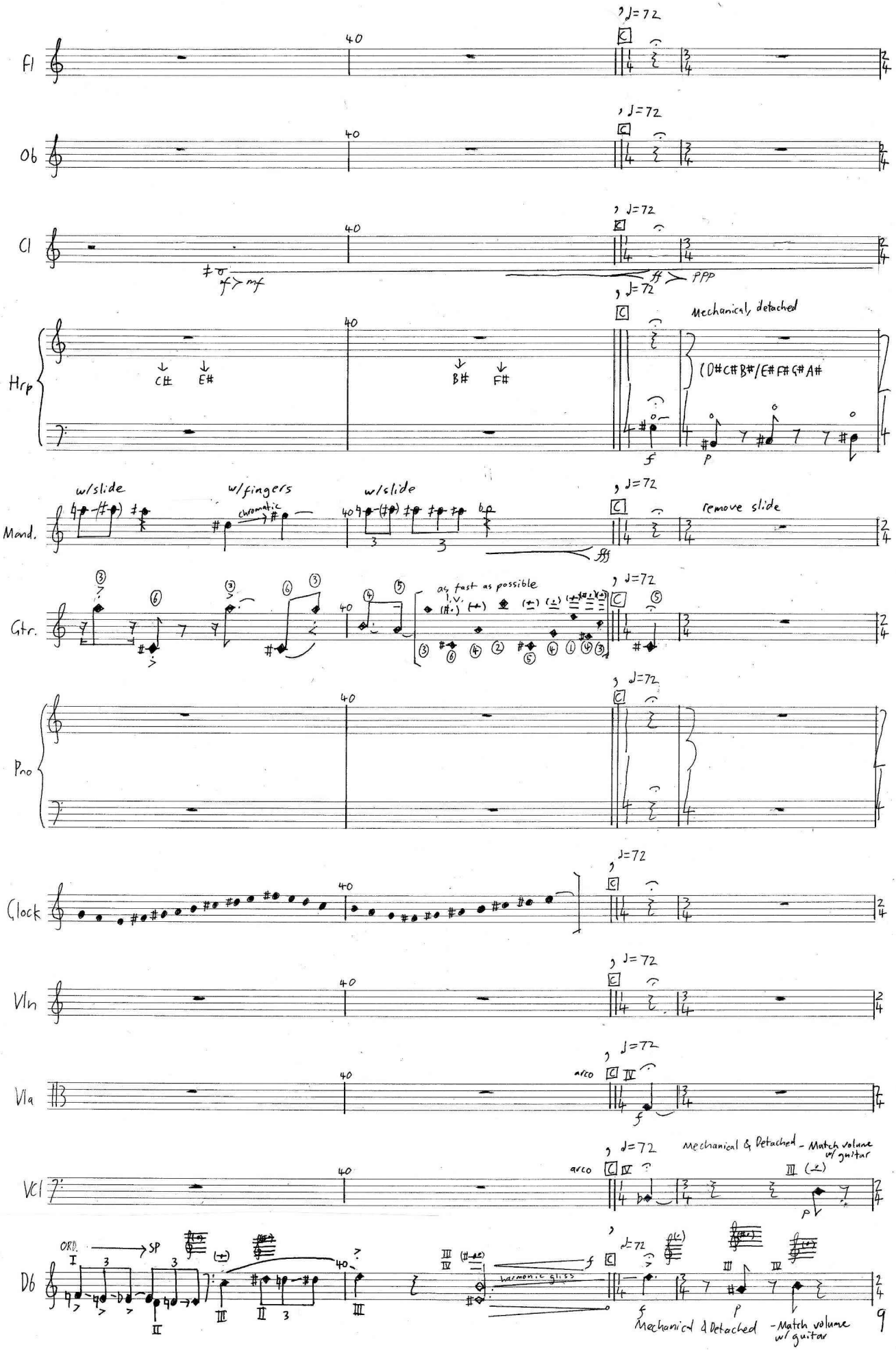

Fl
Ob.
Cl.
Hrp
Mand.
w/finger bend string as high as possible
♩=96
Suddenly, violently string bend
w/slide
like a blues guitar
Gtr
Sudden, violent
Play irregularly as fast as possible
Pno
Glock
Vln
Vla
Vcl
Db
sudden, violent
Match volume with guitar
arco
ORD
ST
SP

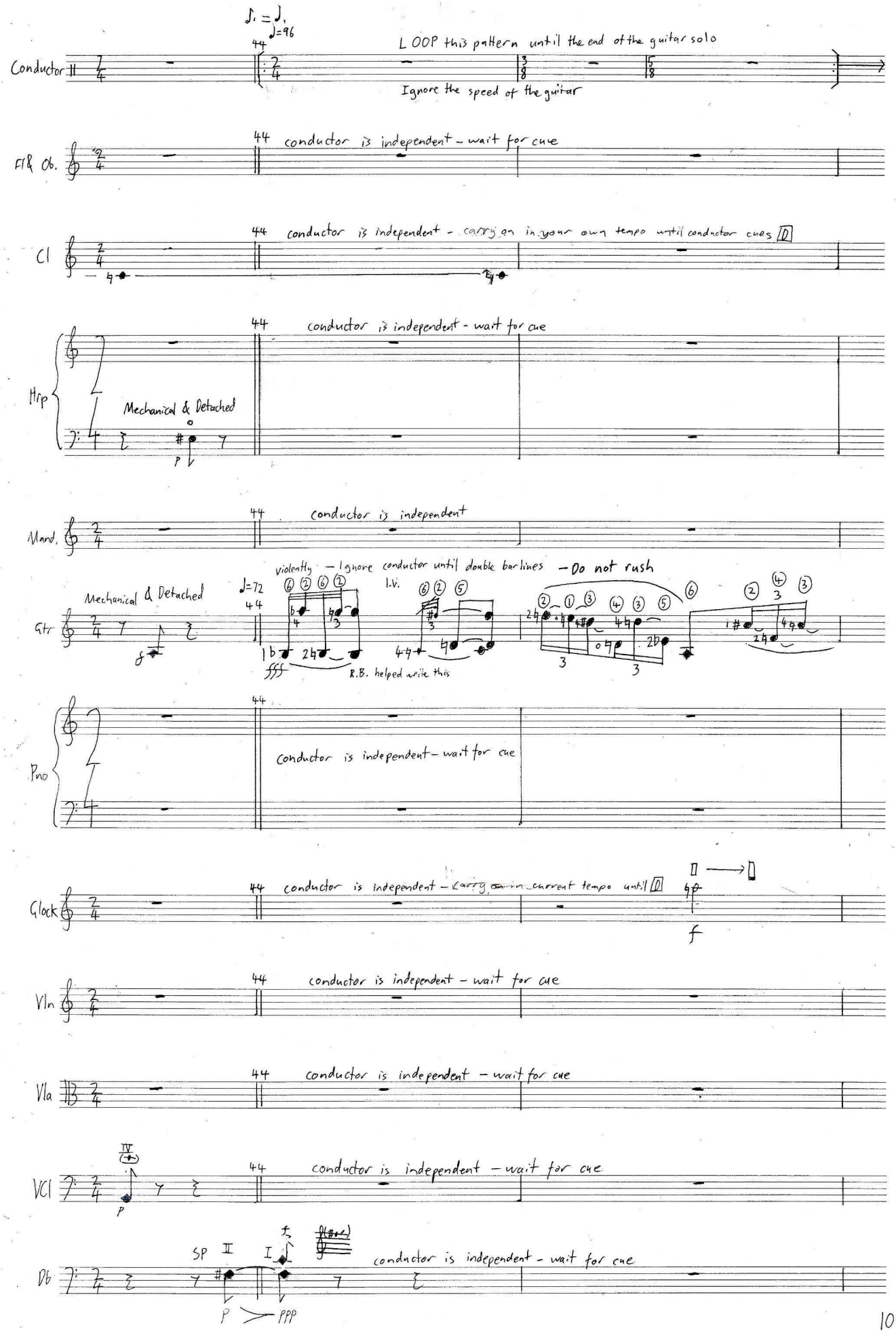


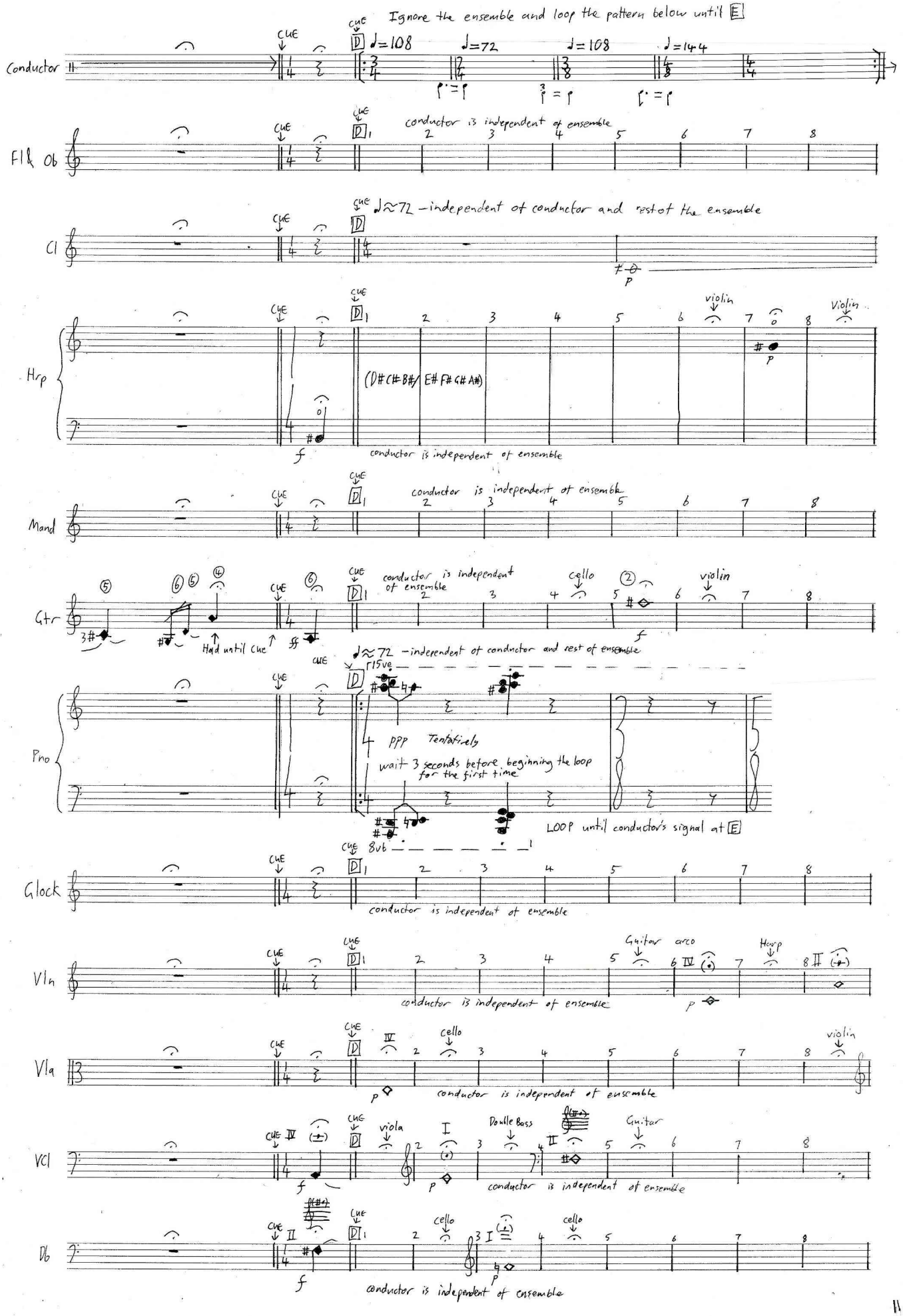
* conductor note: 4 bars at B, C and before D should be seen as calm rest spaces separating segments of material. Do not rush them!

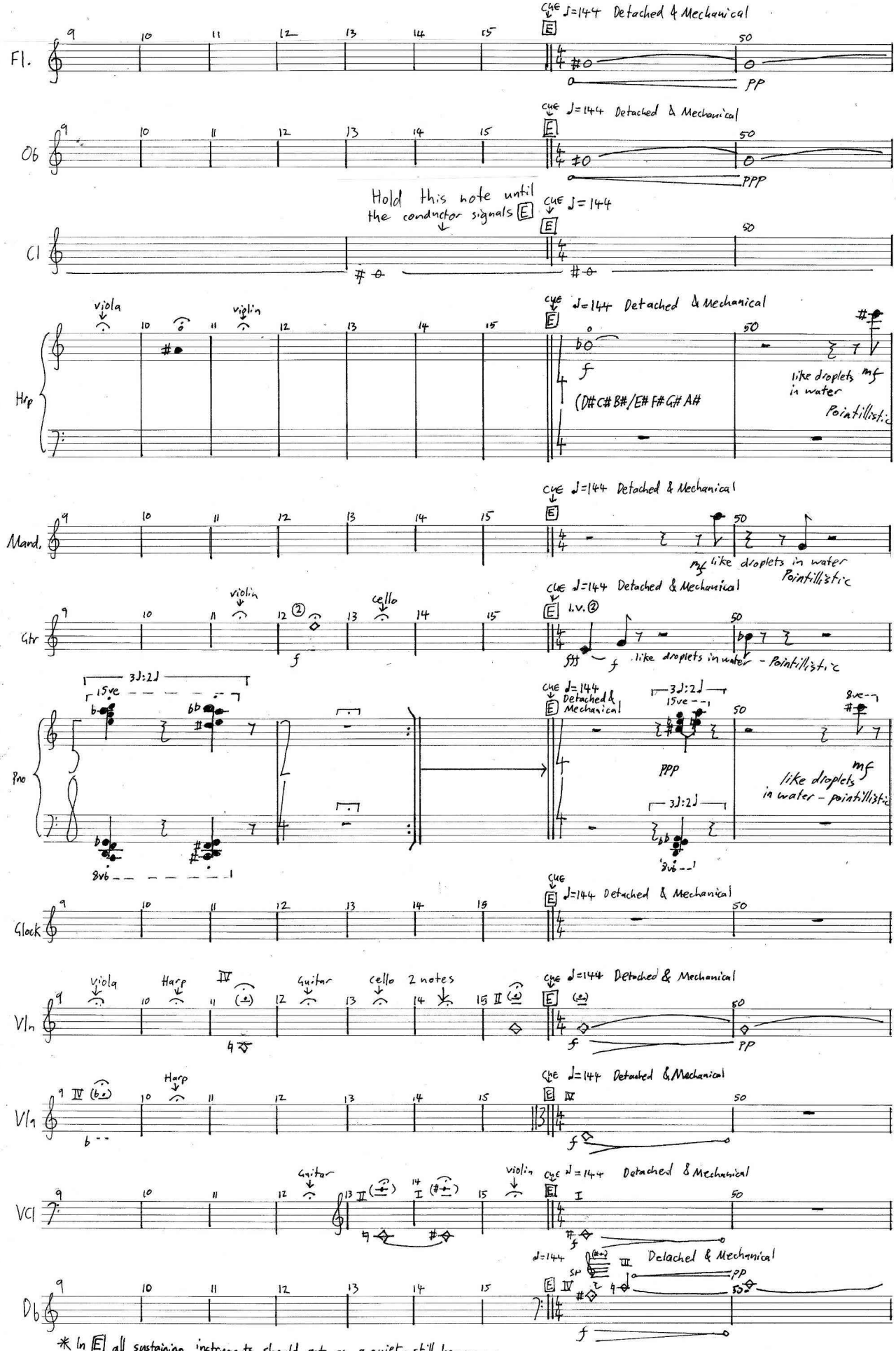

Fl.
Ob
Cl
Hrp
Mand.
Gtr
Pno
Glock
Vln
Vla
Vcl
Db
♩= 96
35
8ve
IRREGULAR
mf
w/slide
Suddenly violent again
Match volume of guitar
suddenly violent again
not harmonic
jliss


Fl
37
Ob
37
Cl.
37
p
Hrp
37
A#
D#
G#
Mand
37
w/ fingers
chromatic
Gtr
36
10 ♪ : 8 ♪
Pno
37
Glock
37
soft beaters
as fast as possible
pp
Vln
37
Vla
37
Vc
37
Db
37
mf
not harmonic
mf

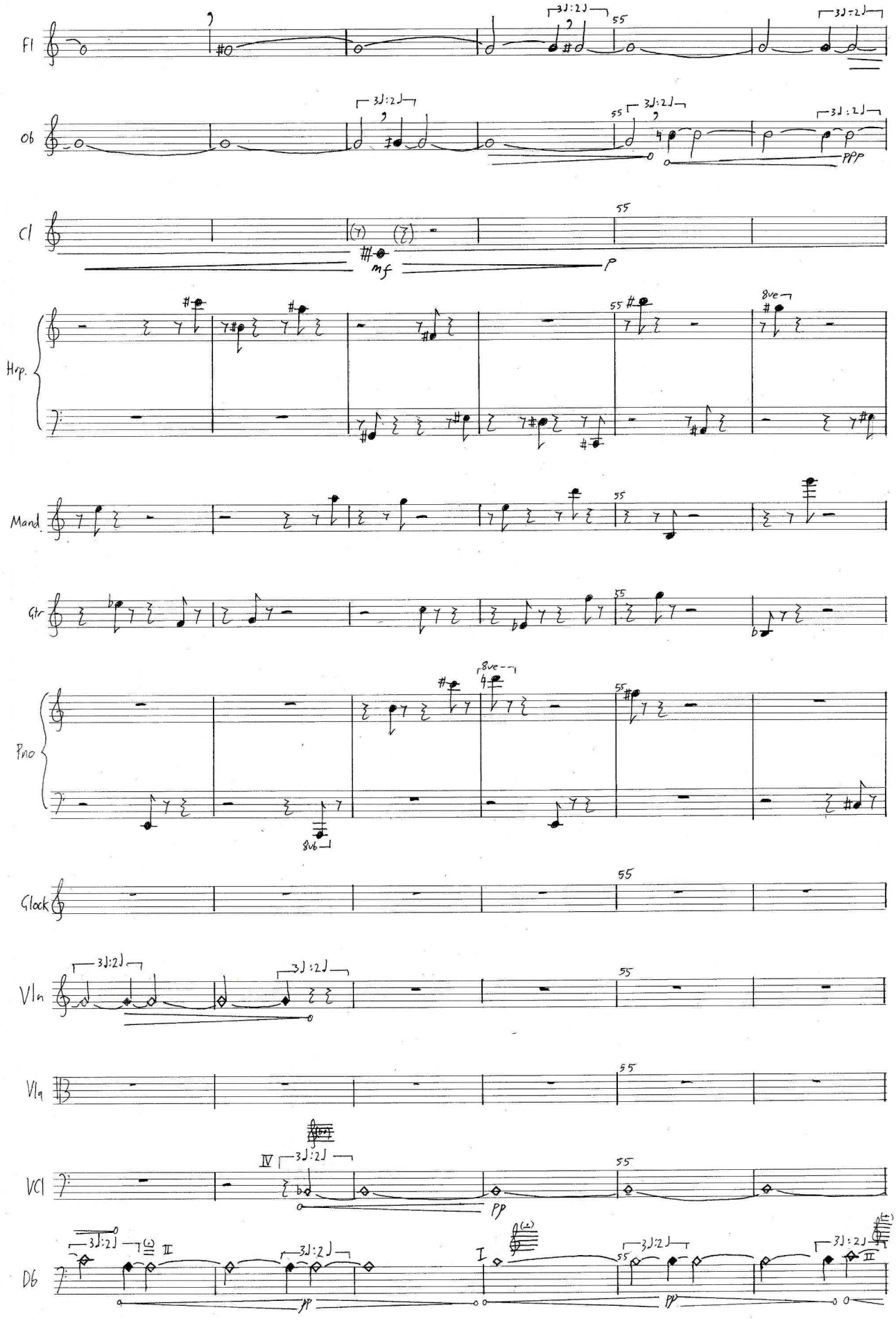

Fl
Ob
Cl
Hrp
Mand.
Gtr.
Pno
Glock
Vln
Vla
Vcl
Db
♩=72
40
C#
E#
B#
F#
Mechanical, detached
(D#C#B#/E#F#G#A#
w/slide
w/fingers
chromatic
remove slide
as fast as possible
arco
Mechanical & Detached - Match volume w/ guitar
ORD.
SP
harmonic gliss
Mechanical & Detached - Match volume w/ guitar

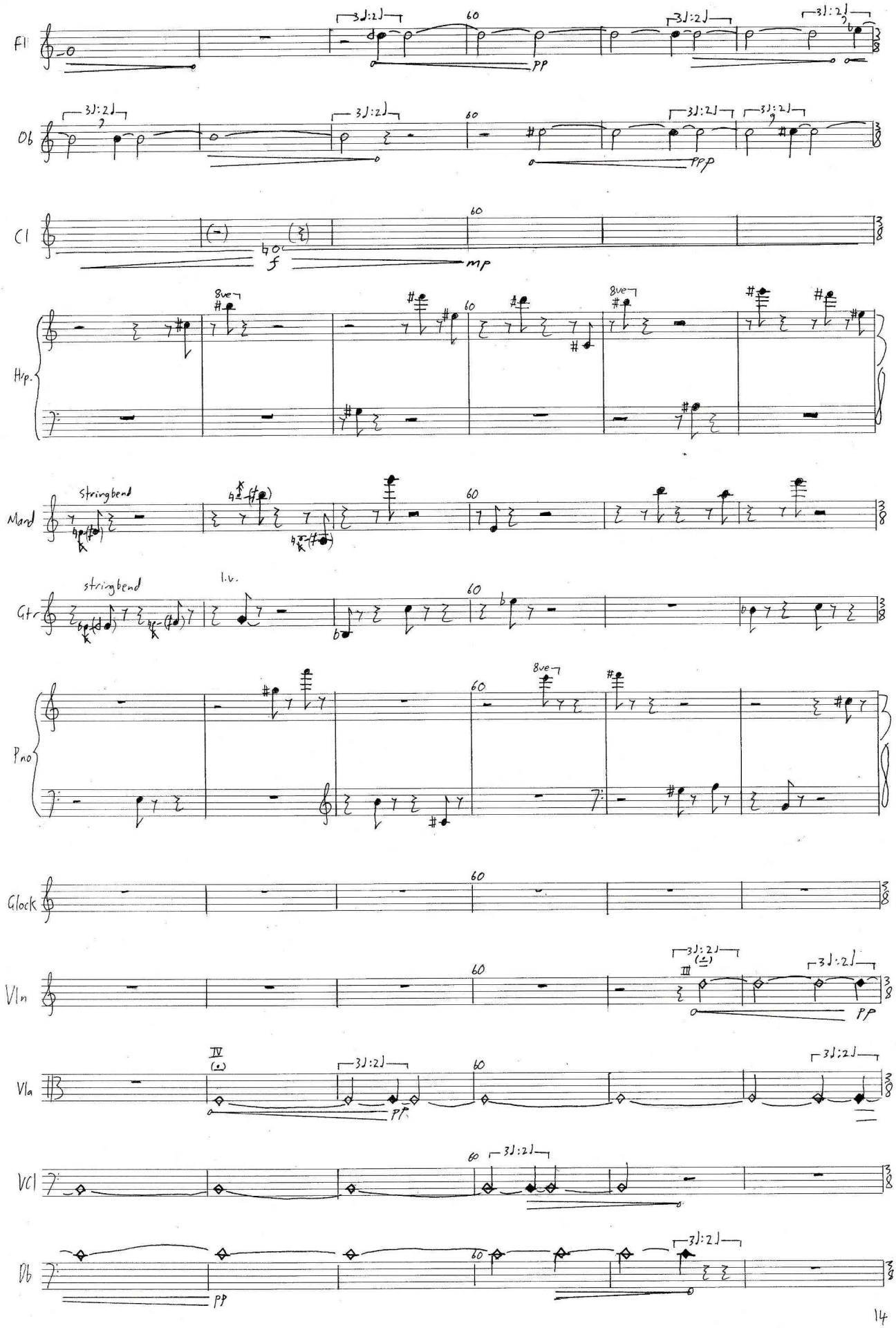

♩. = ♩.
♩=96
Conductor
LOOP this pattern until the end of the guitar solo
Ignore the speed of the guitar
Fl & Ob.
conductor is independent - wait for cue
Cl
conductor is independent - carry on in your own tempo until conductor cues 10
Hrp
conductor is independent - wait for cue
Mechanical & Detached
Mand.
conductor is independent
Gtr
Mechanical & Detached
violently - Ignore conductor until double barlines - Do not rush
l.v.
R.B. helped write this
Pno
conductor is independent - wait for cue
Glock
conductor is independent - carry on current tempo until 10
Vln
conductor is independent - wait for cue
Vla
conductor is independent - wait for cue
Vcl
conductor is independent - wait for cue
Db
SP
conductor is independent - wait for cue

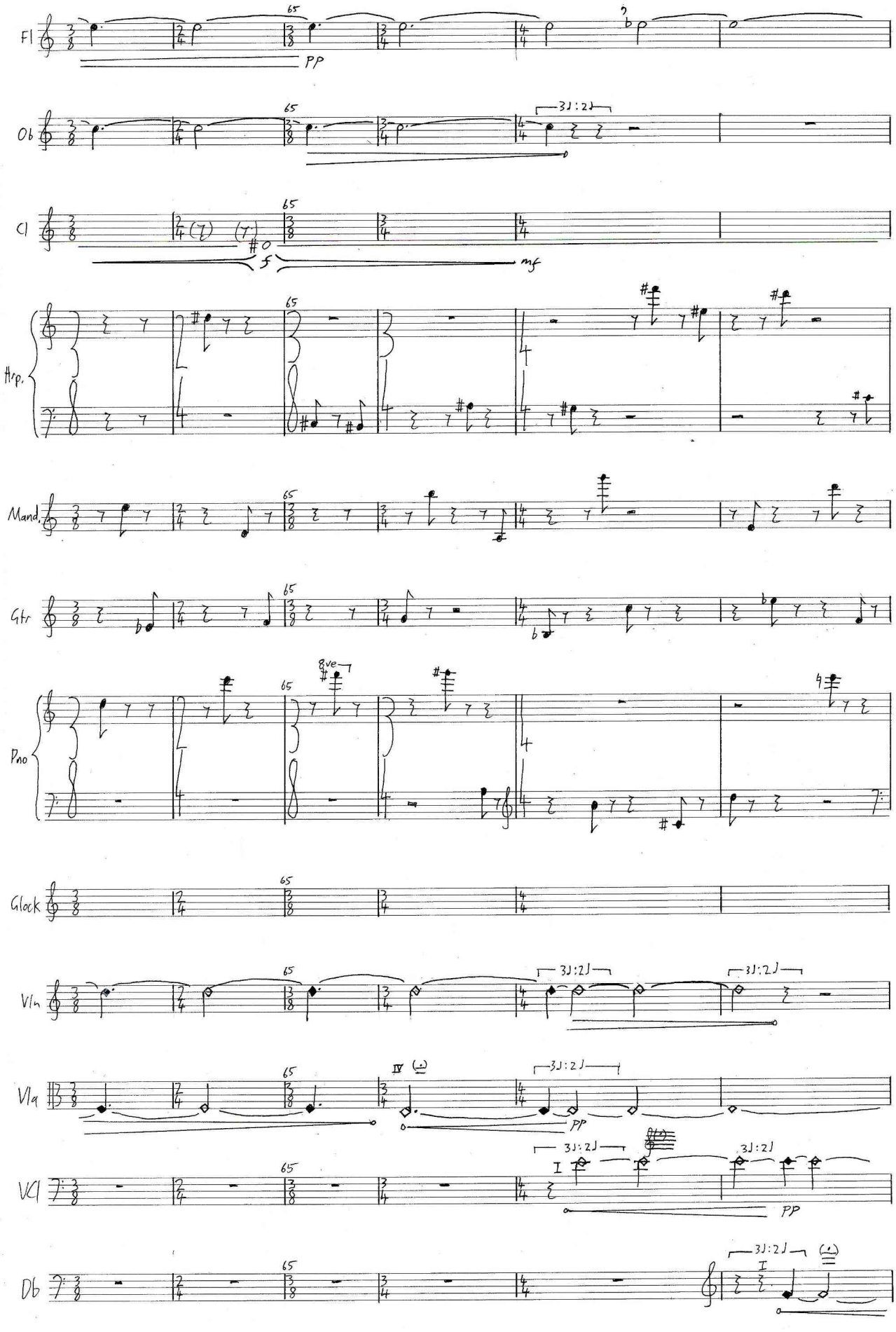

Ignore the ensemble and loop the pattern below until E
Conductor
CUE
D
♩=108
♩=72
♩=108
♩=144
Fl & Ob
conductor is independent of ensemble
Cl
♩≈72 – independent of conductor and rest of the ensemble
Hrp
(D#C#B#/ E#F#G#A#)
violin
Violin
conductor is independent of ensemble
Mand
conductor is independent of ensemble
Gtr
conductor is independent of ensemble
cello
violin
Hold until Cue
♩≈72 – independent of conductor and rest of ensemble
15ve
Pno
ppp Tentatively
wait 3 seconds before beginning the loop for the first time
LOOP until conductor's signal at E
8vb
Glock
conductor is independent of ensemble
Vln
Guitar arco
Harp
conductor is independent of ensemble
Vla
cello
violin
conductor is independent of ensemble
VCl
viola
Double Bass
Guitar
conductor is independent of ensemble
Db
cello
cello
conductor is independent of ensemble

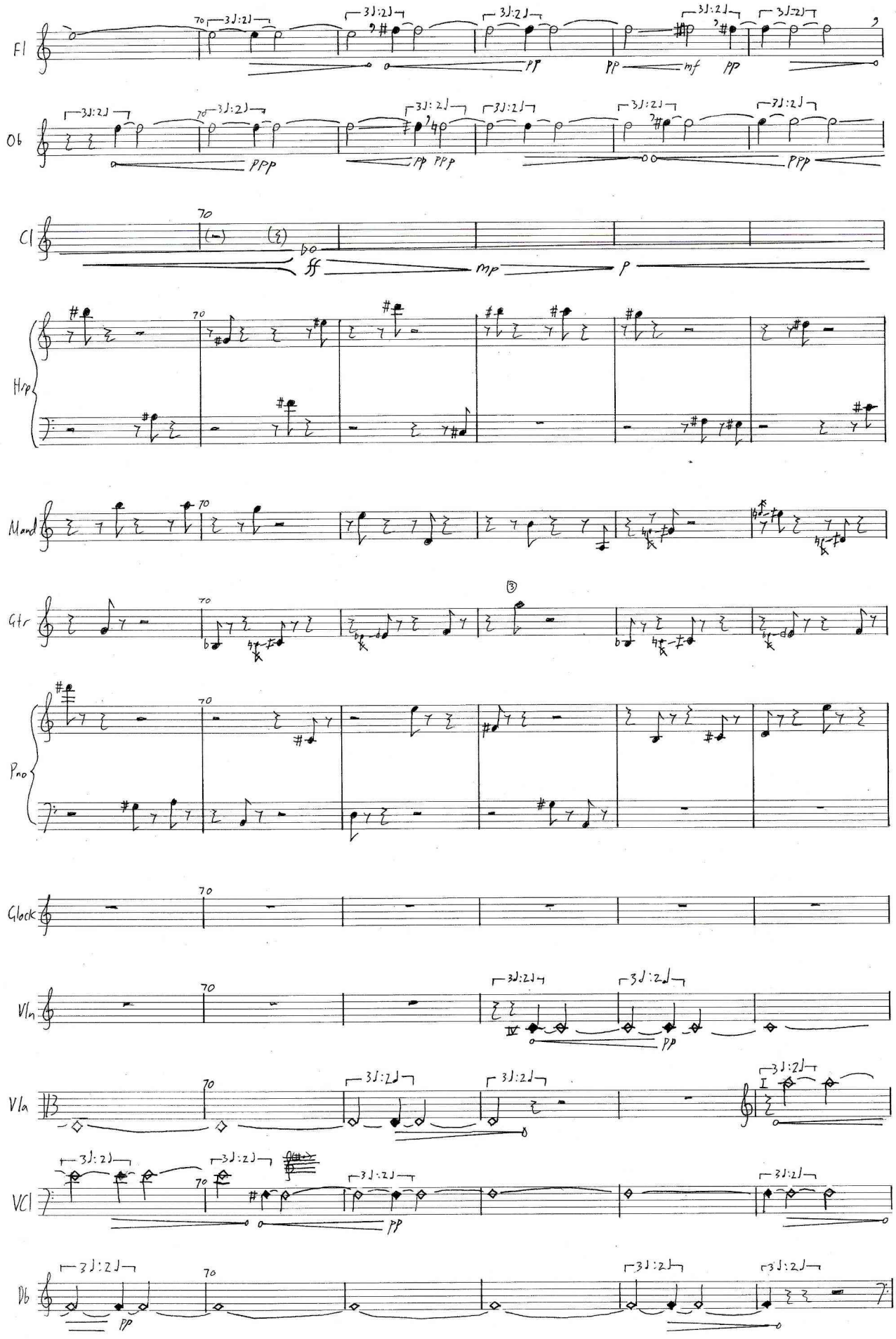


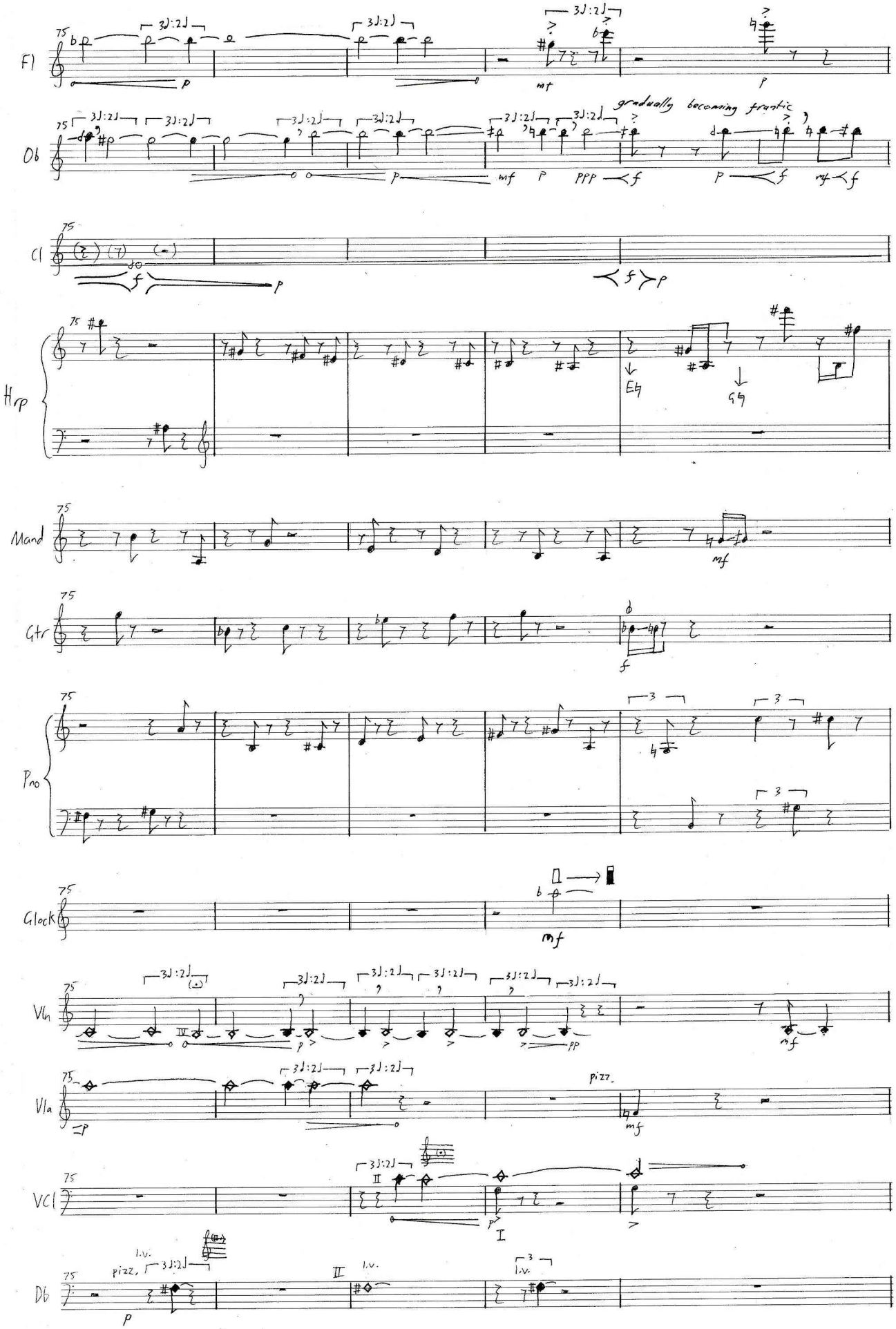
* In E all sustaining instruments should act as a quiet, still, homogenous background through which the droplet-like sounds of the plucked instruments are heard. The sustaining instruments are background and should not mask the plucked instruments

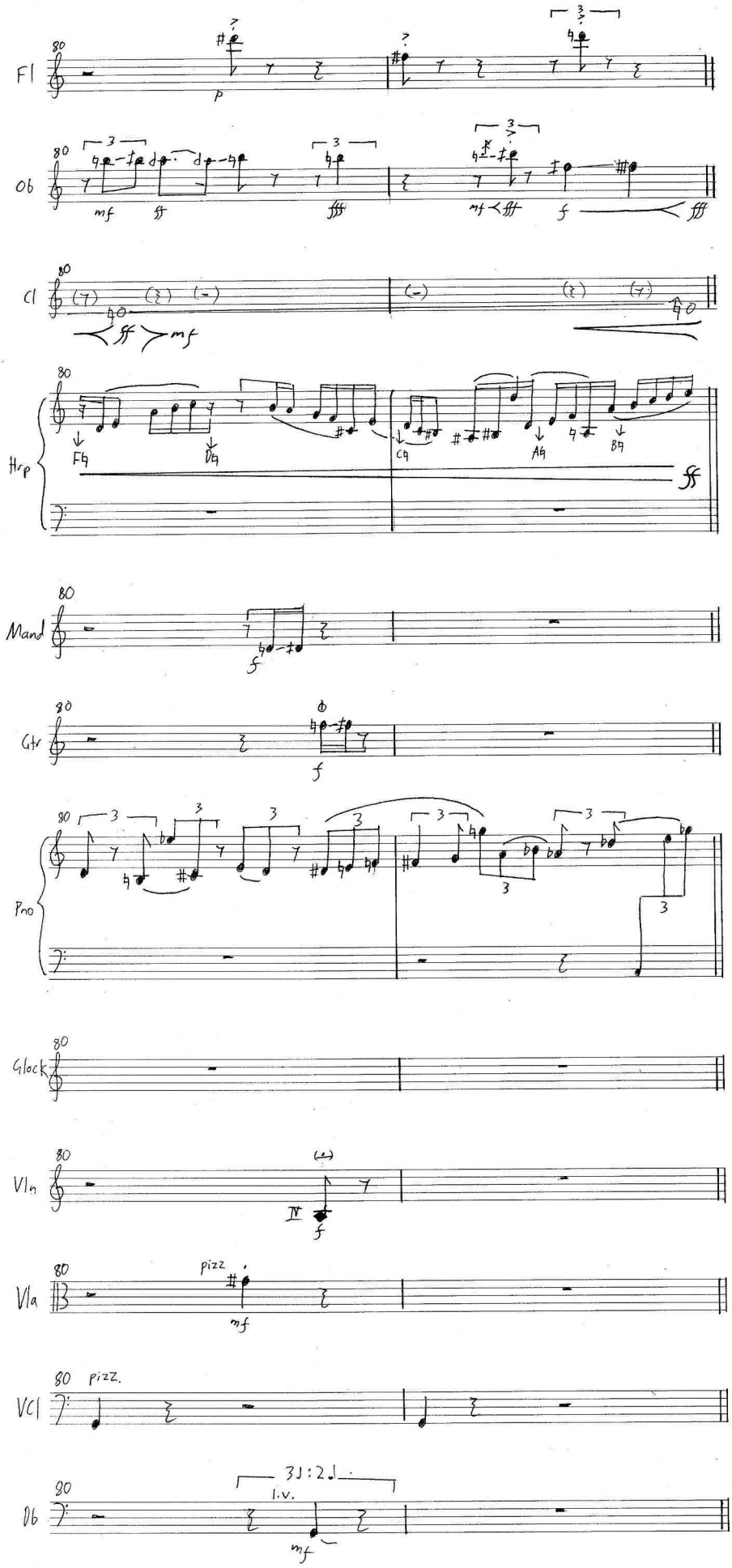

Fl
Ob
Cl
Hrp.
Mand.
Gtr
Pno
Glock
Vln
Vla
Vcl
Db
55
3J:2J
8ve
8vb
mf
p
ppp
pp


Fl
Ob
Cl
Hrp.
Mand
Gtr
Pno
Glock
Vln
Vla
VCl
Db
stringbend
l.v.
pp
ppp
mp
f
8ve
60


Fl
Ob
Cl
Harp.
Mand.
Gtr
Pno
Glock
Vln
Vla
Vcl
Db
65
PP
3J:2J
f
mf
8ve
IV
I
15


Fl
Ob
Cl
Harp
Mand
Gtr
Pno
Glock
Vln
Vla
Vcl
Db


Fl
Ob
gradually becoming frantic
Cl
Hrp
Mand
Gtr
Pno
Glock
Vln
Vla
pizz.
Vcl
Db
pizz.
l.v.



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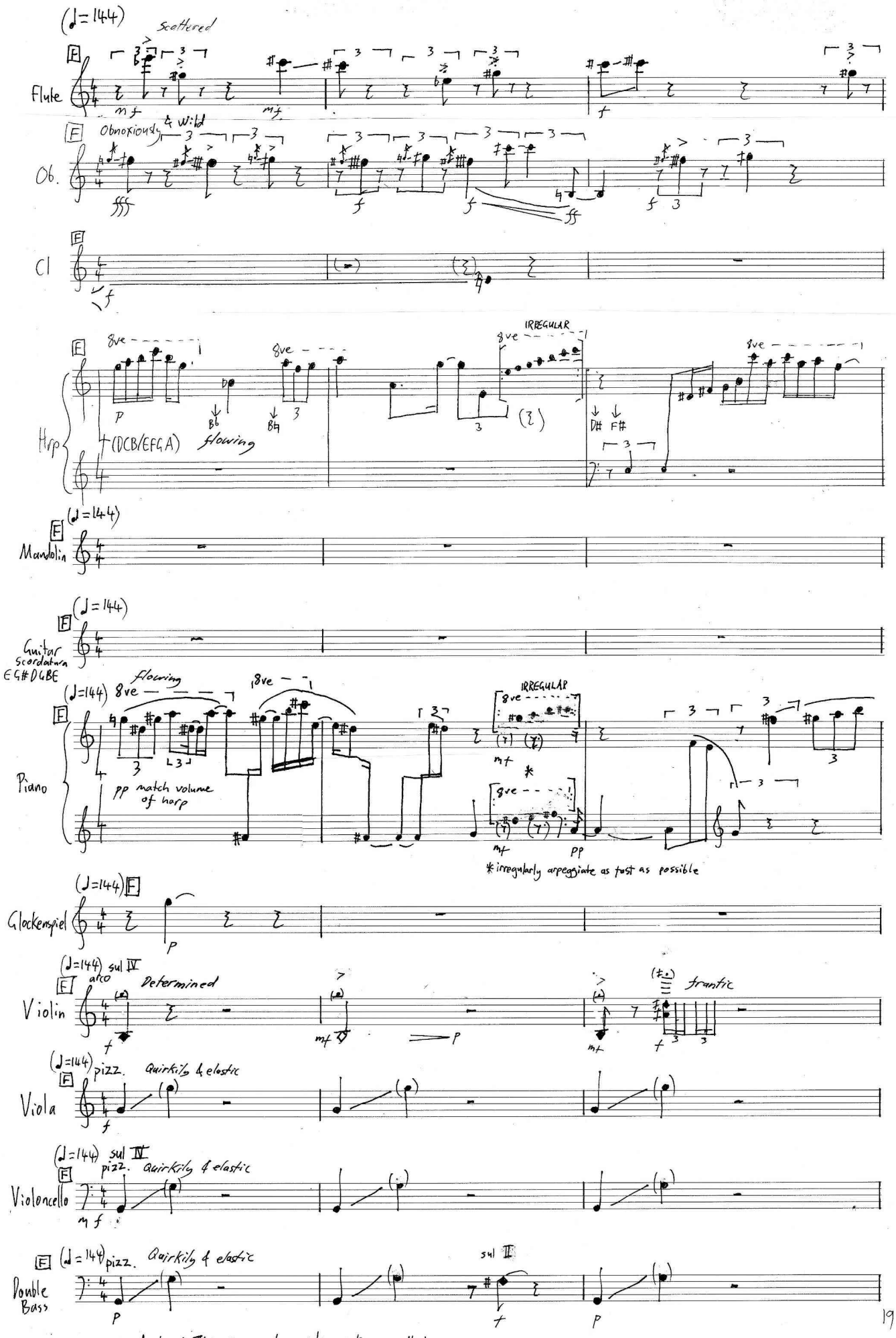
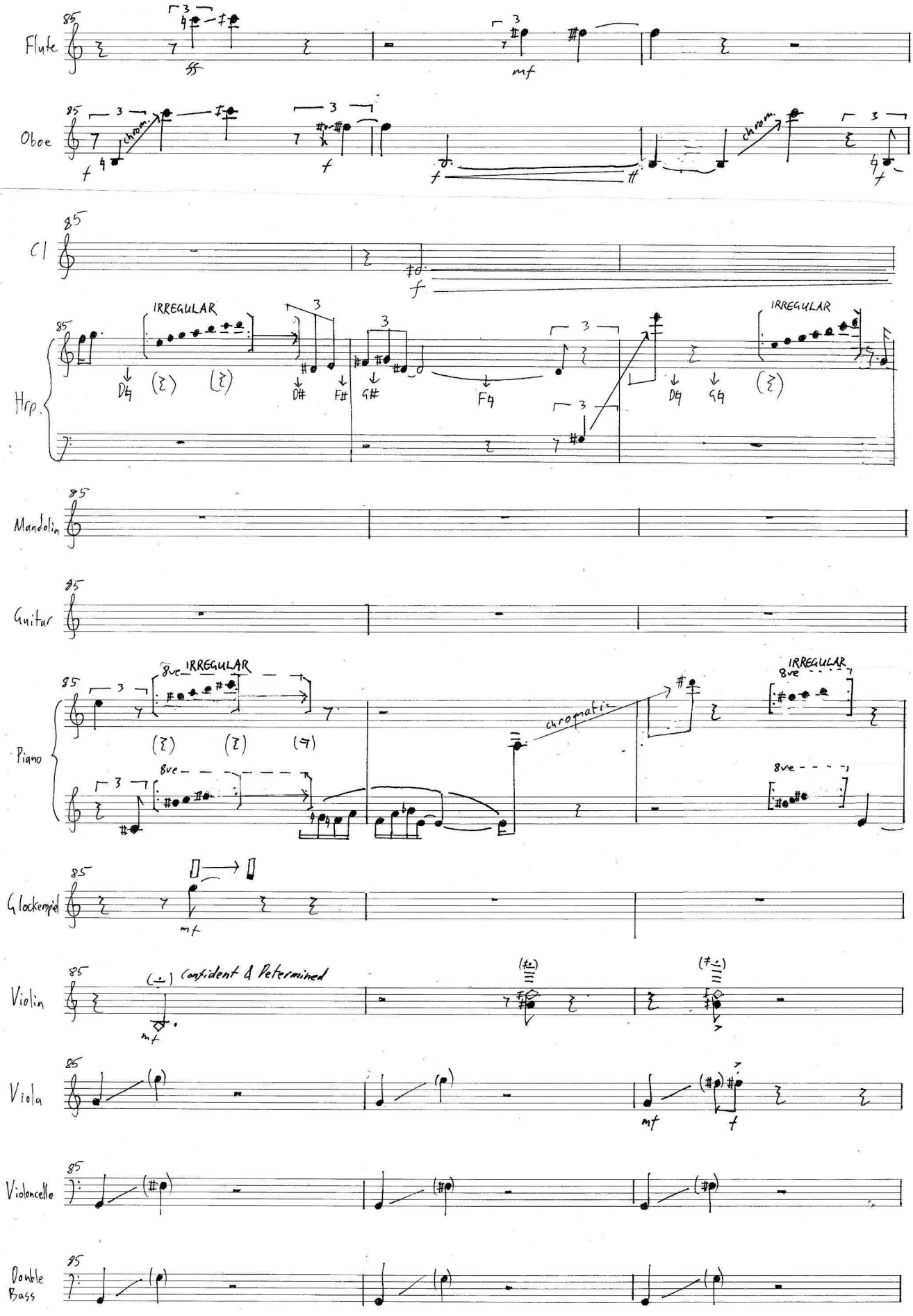
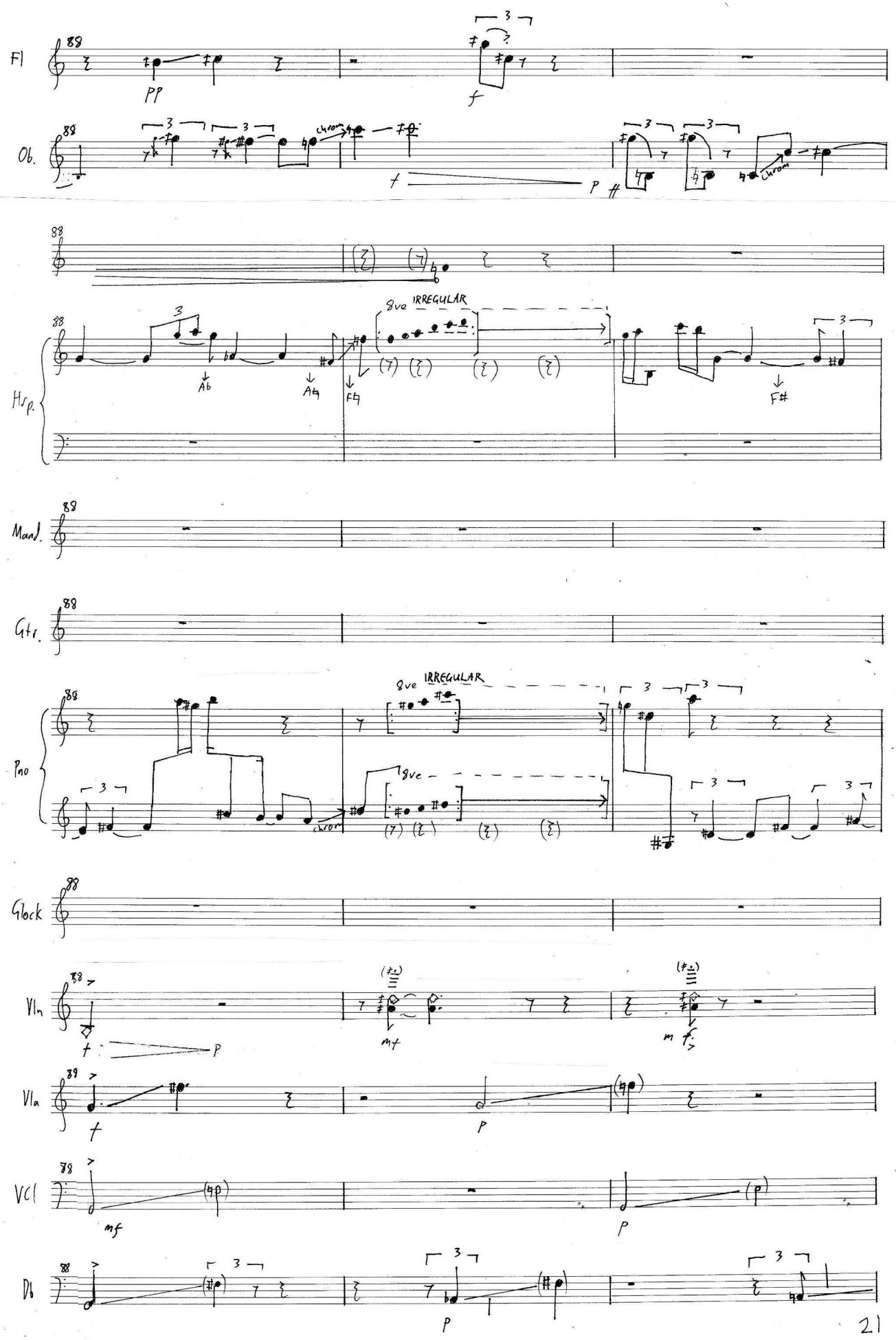
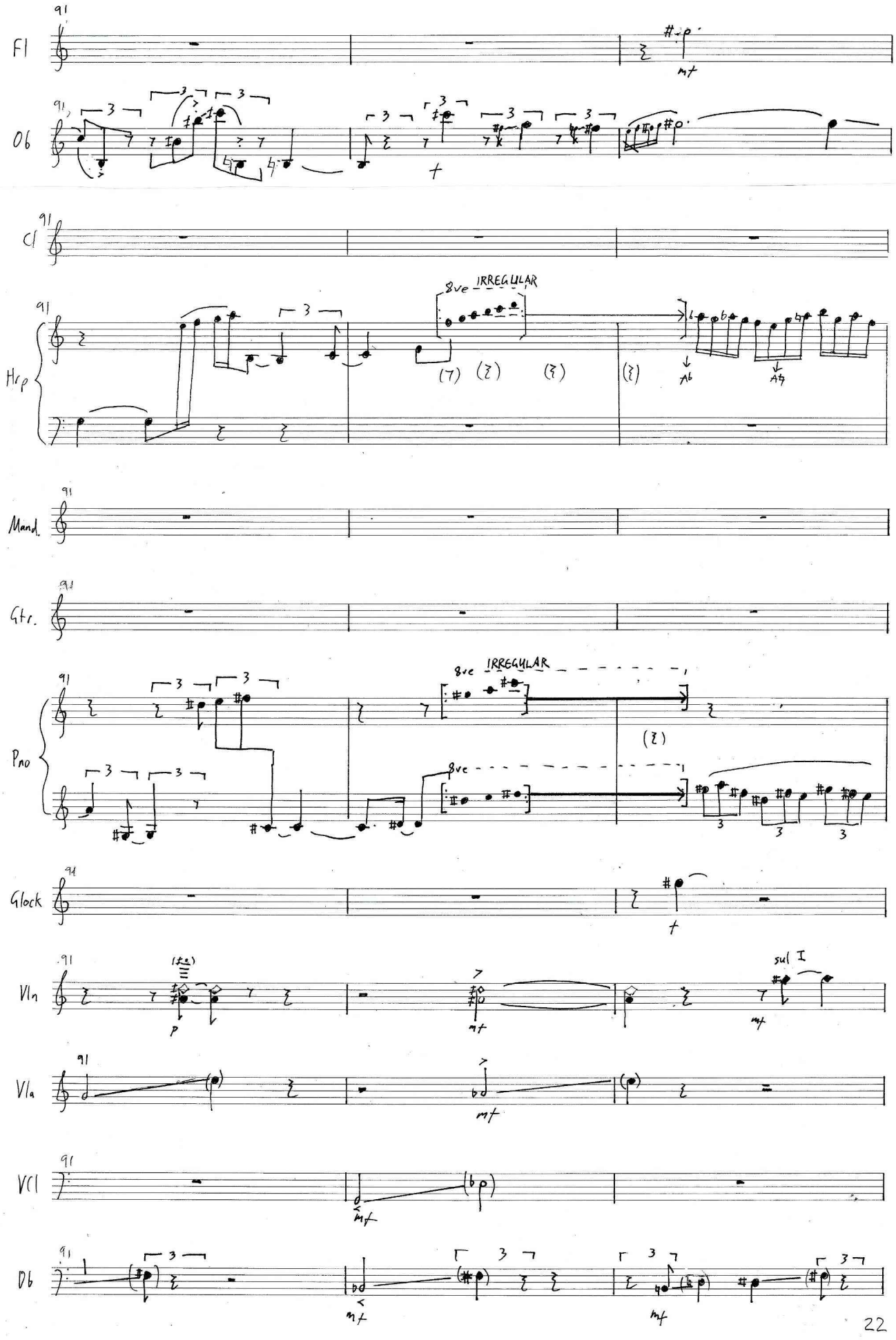
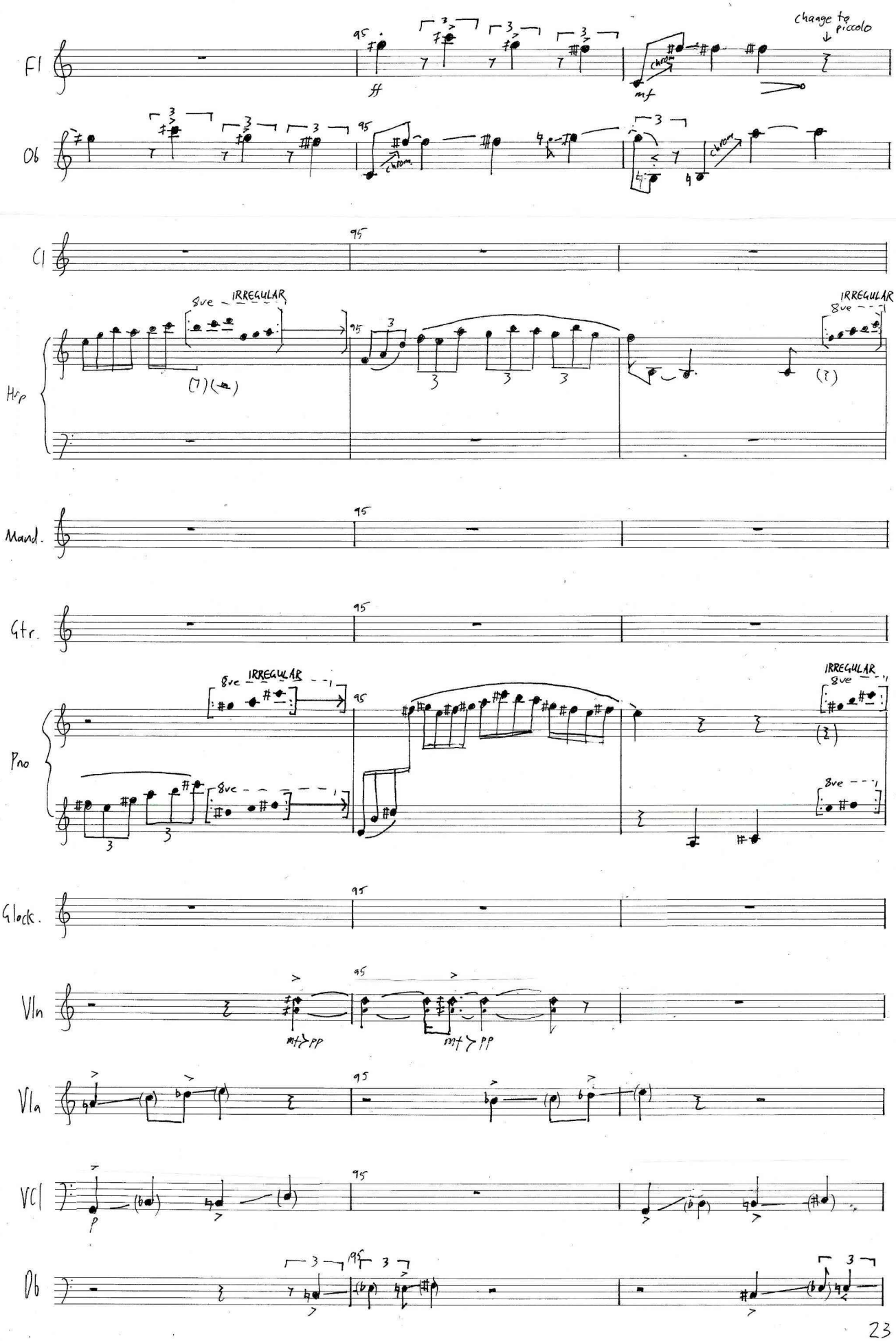


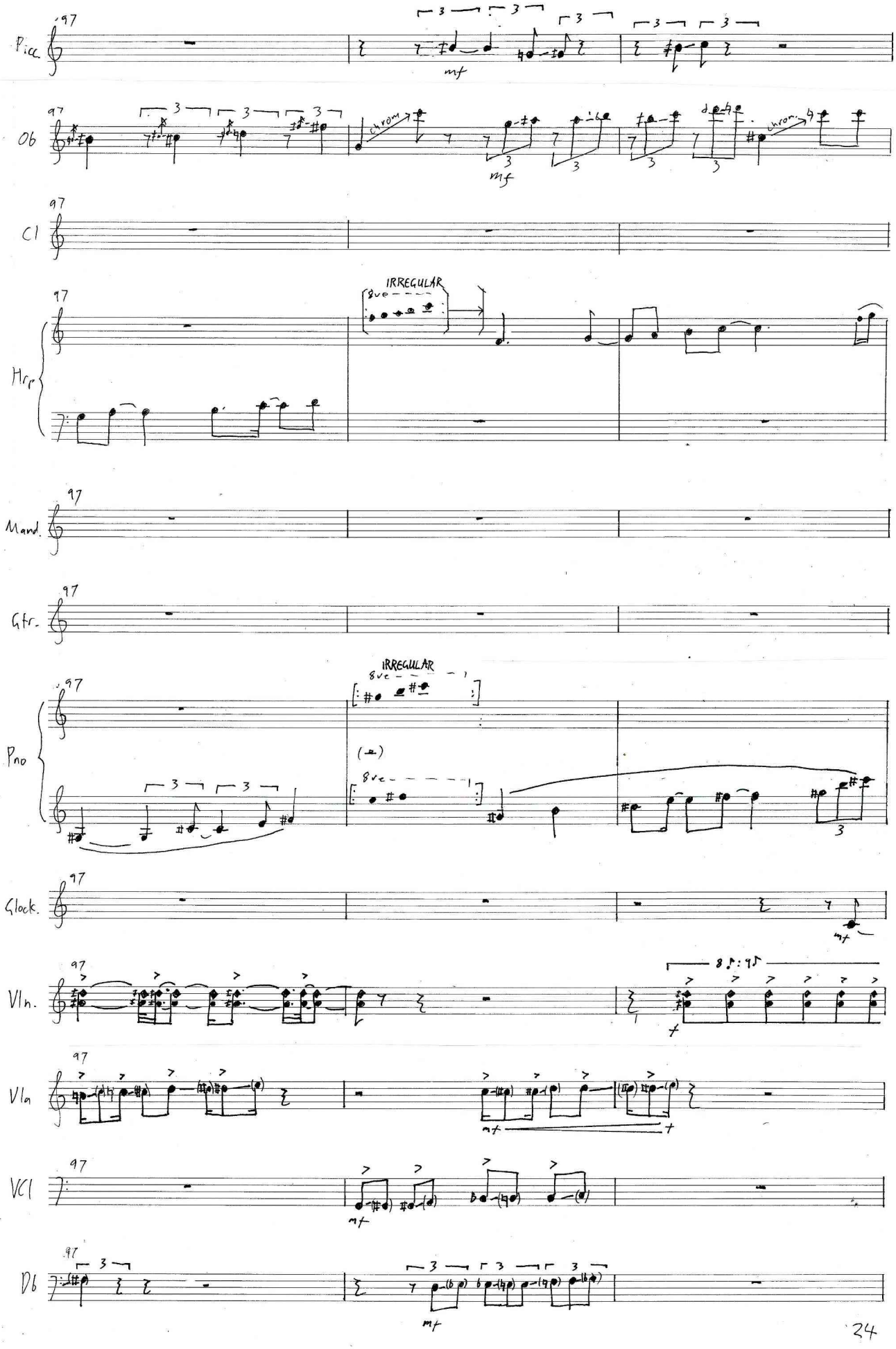
Conductor: This is an oboe solo, make sure it has enough space.

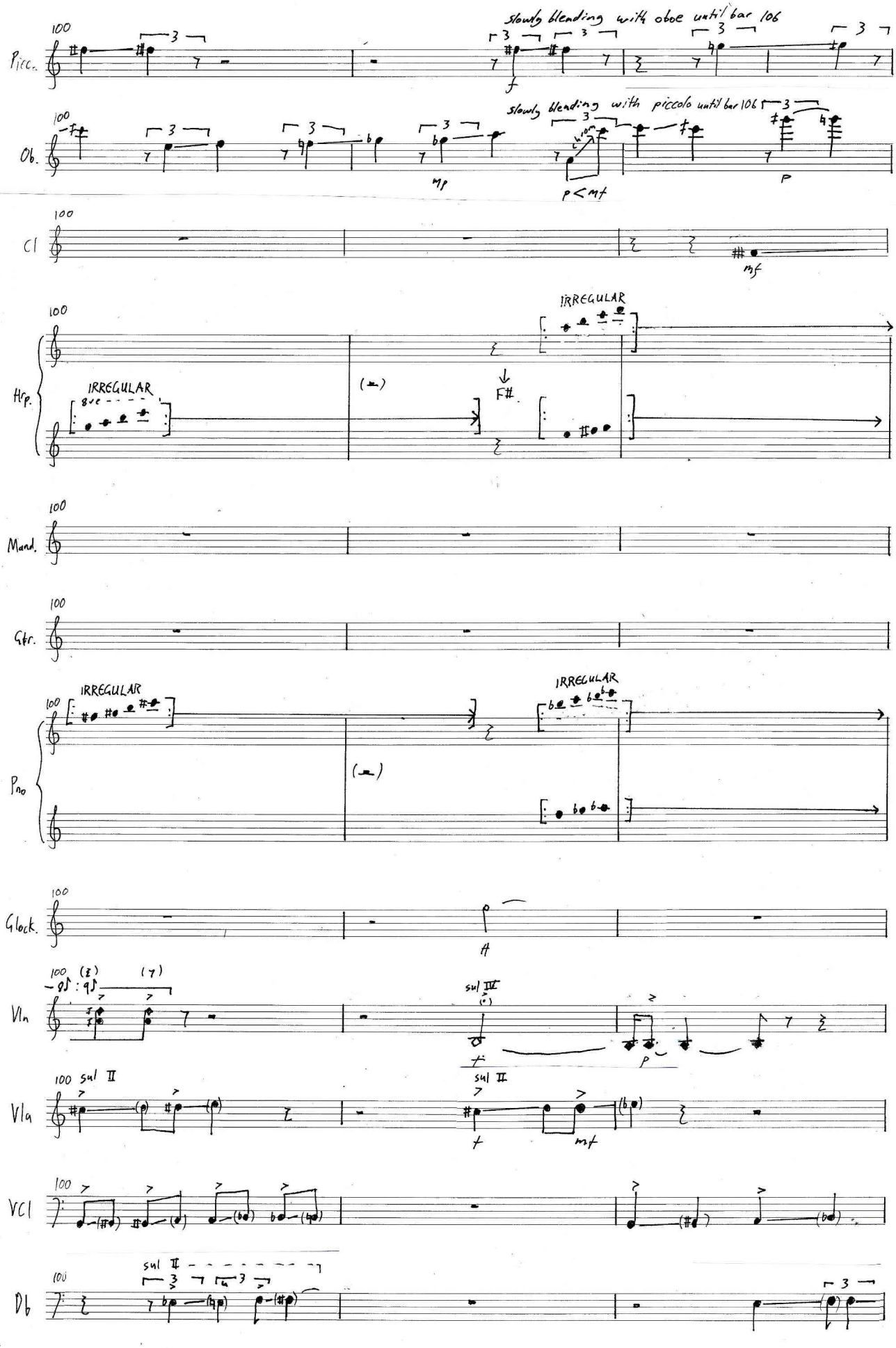

Flute
Oboe
Cl
Hrp.
IRREGULAR
Mandolin
Guitar
Piano
8ve
chromatic
Glockenspiel
Violin
Confident & Determined
Viola
Violoncello
Double Bass

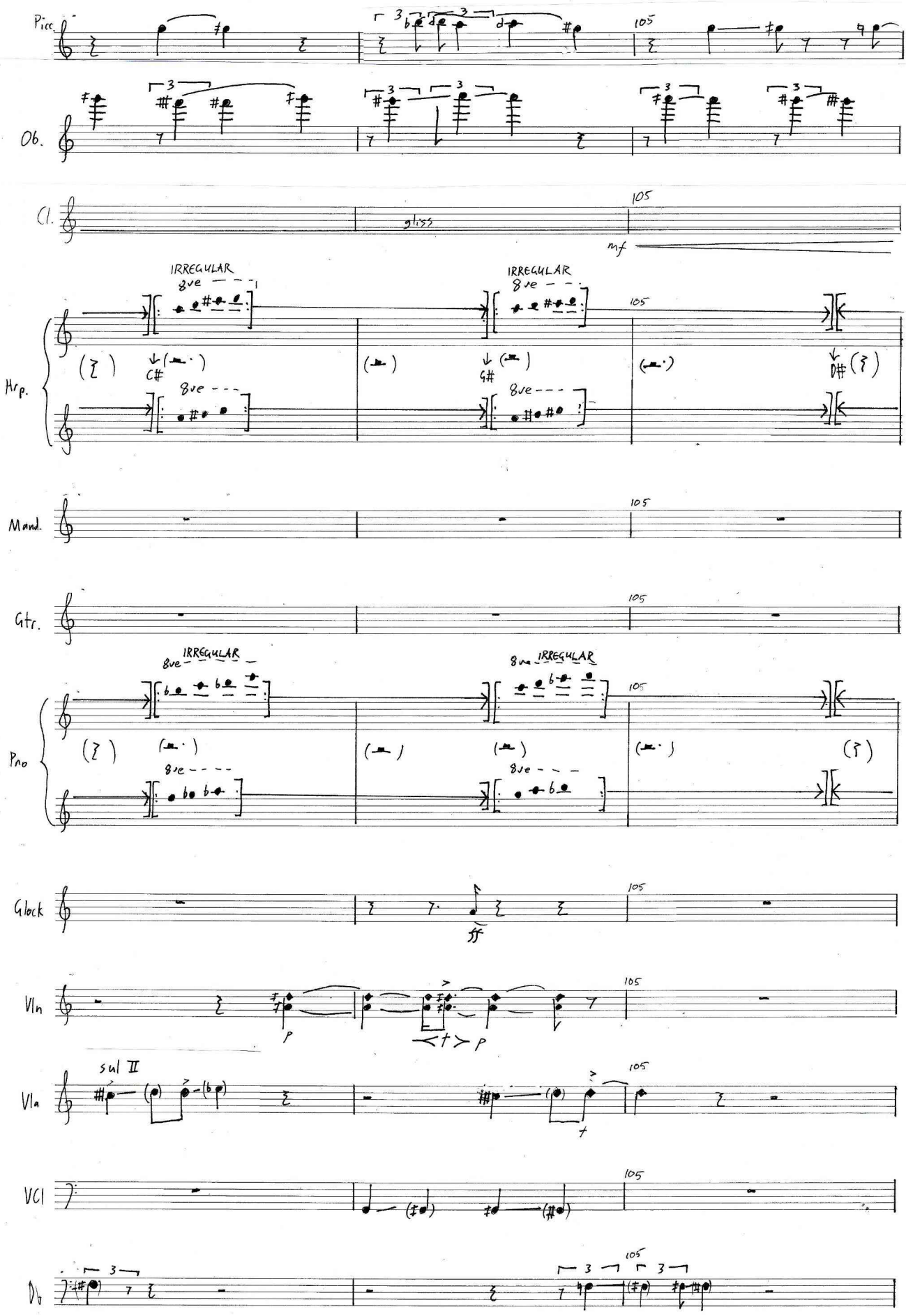

Fl
Ob.
Hsp.
Mand.
Gtr.
Pno
Glock
Vln
Vla
VCl
Db
8ve IRREGULAR
chrom

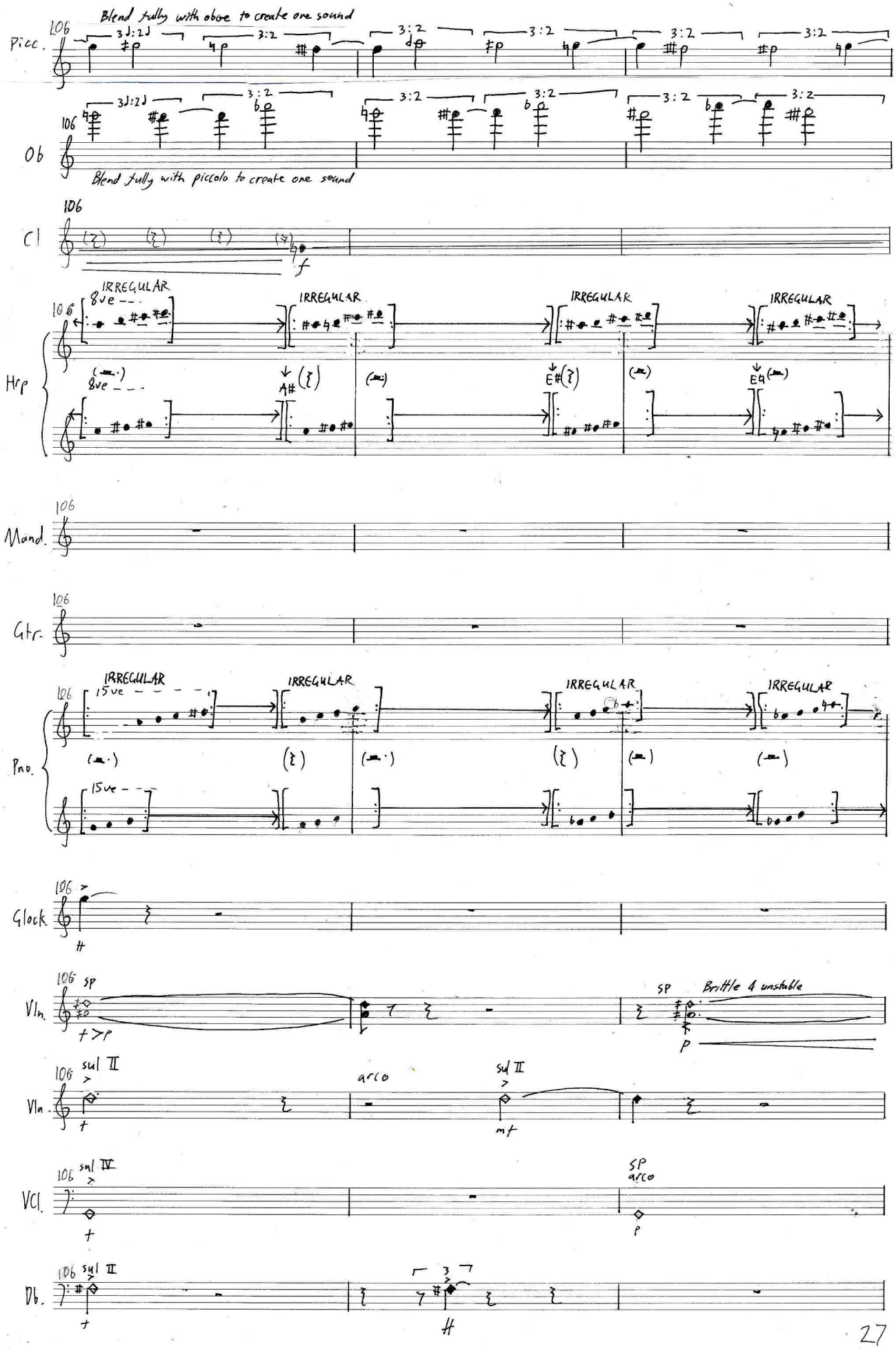

Fl
Ob
Cl
Hrp
8ve IRREGULAR
Mand.
Gtr.
Pno
8ve IRREGULAR
8ve
Glock
Vln
sul I
Vla
Vcl
Db

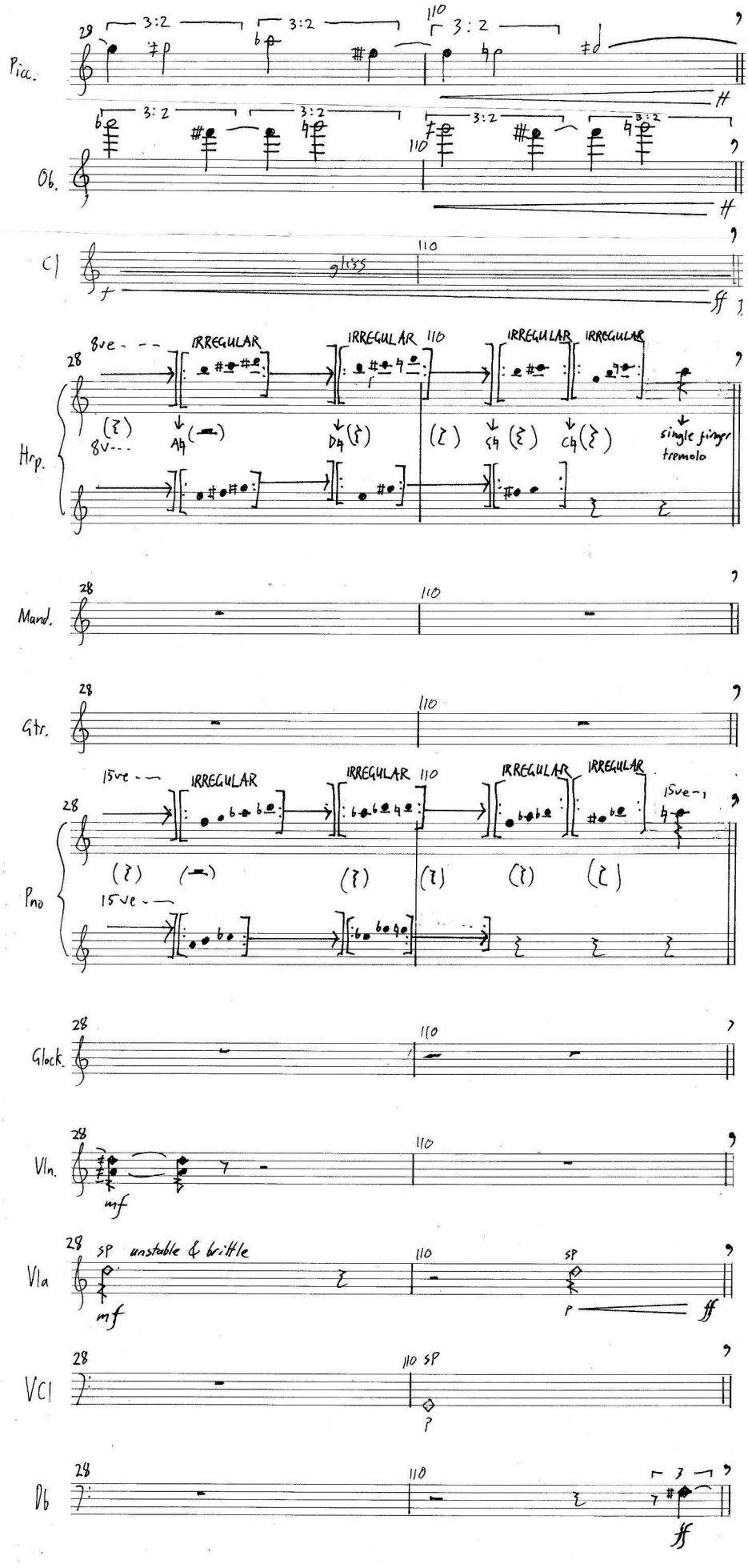

Fl
change to piccolo
Ob
Cl
8va IRREGULAR
IRREGULAR
Harp
Mand.
Gtr.
Pno
Glock.
Vln
mf > pp
Vla
Vc
p
Db


Picc.
Ob
Cl
Hrp
IRREGULAR
Mand.
Gtr.
Pno
IRREGULAR
Glock.
Vln.
Vla
VCl
Db


Picc.
slowly blending with oboe until bar 106
Ob.
slowly blending with piccolo until bar 106
Cl
Hrp.
IRREGULAR
8va
F#
Mand.
Gtr.
Pno
IRREGULAR
Glock.
Vln
sul III
Vla
sul II
Vcl
Db
sul II


Picc.
Ob.
Cl.
gliss
mf
Hrp.
IRREGULAR
8ve
C#
G#
D#
Mand.
Gtr.
Pno
Glock
ff
Vln
p
Vla
sul II
Vc
Db
105


Picc.
Blend fully with oboe to create one sound
Ob
Blend fully with piccolo to create one sound
Cl
Hrp
IRREGULAR
8va
Mand.
Gtr.
Pno.
15va
Glock.
Vln.
sp
Brittle & unstable
sul II
arco
sul IV
SP
Vcl.
Db.



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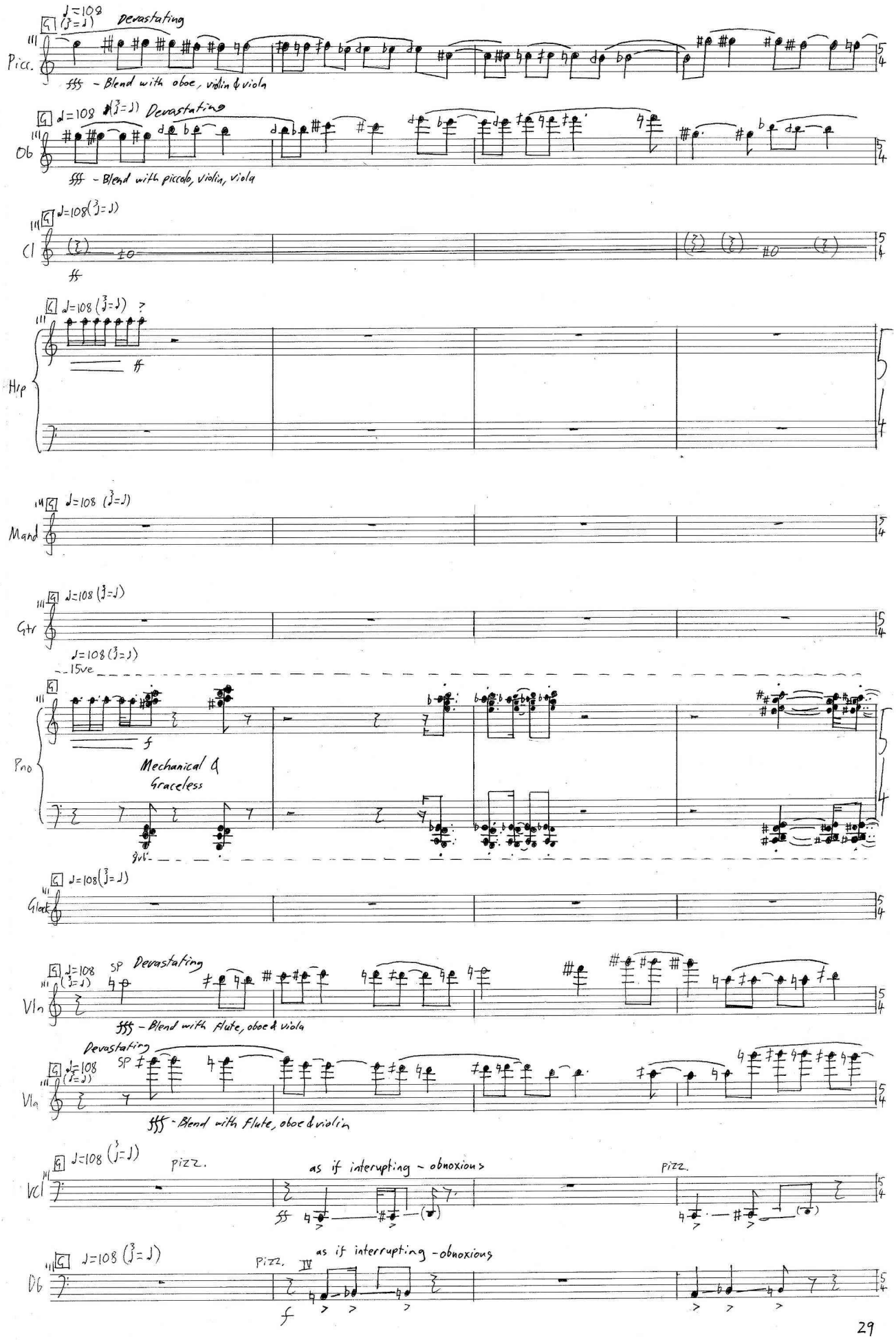
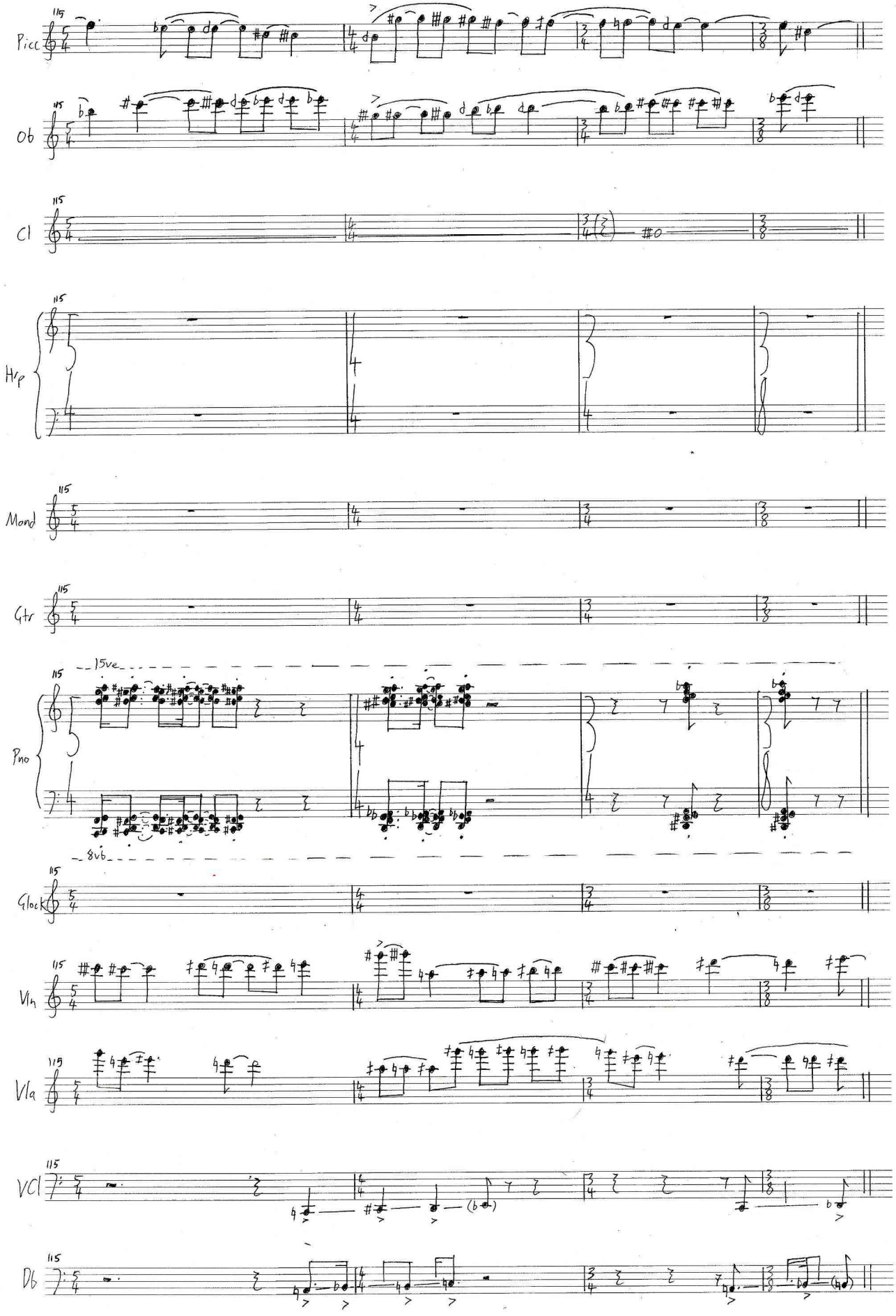
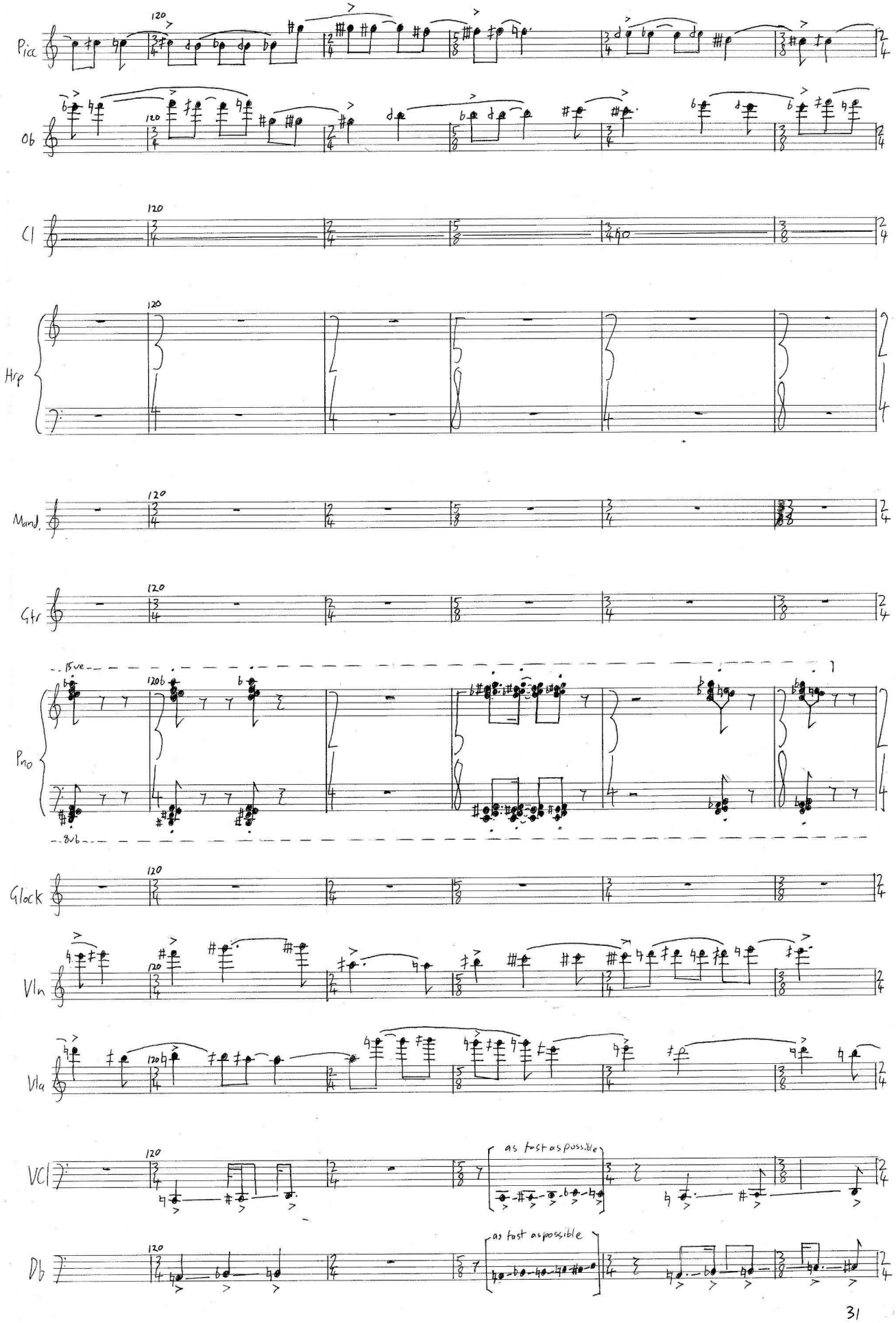
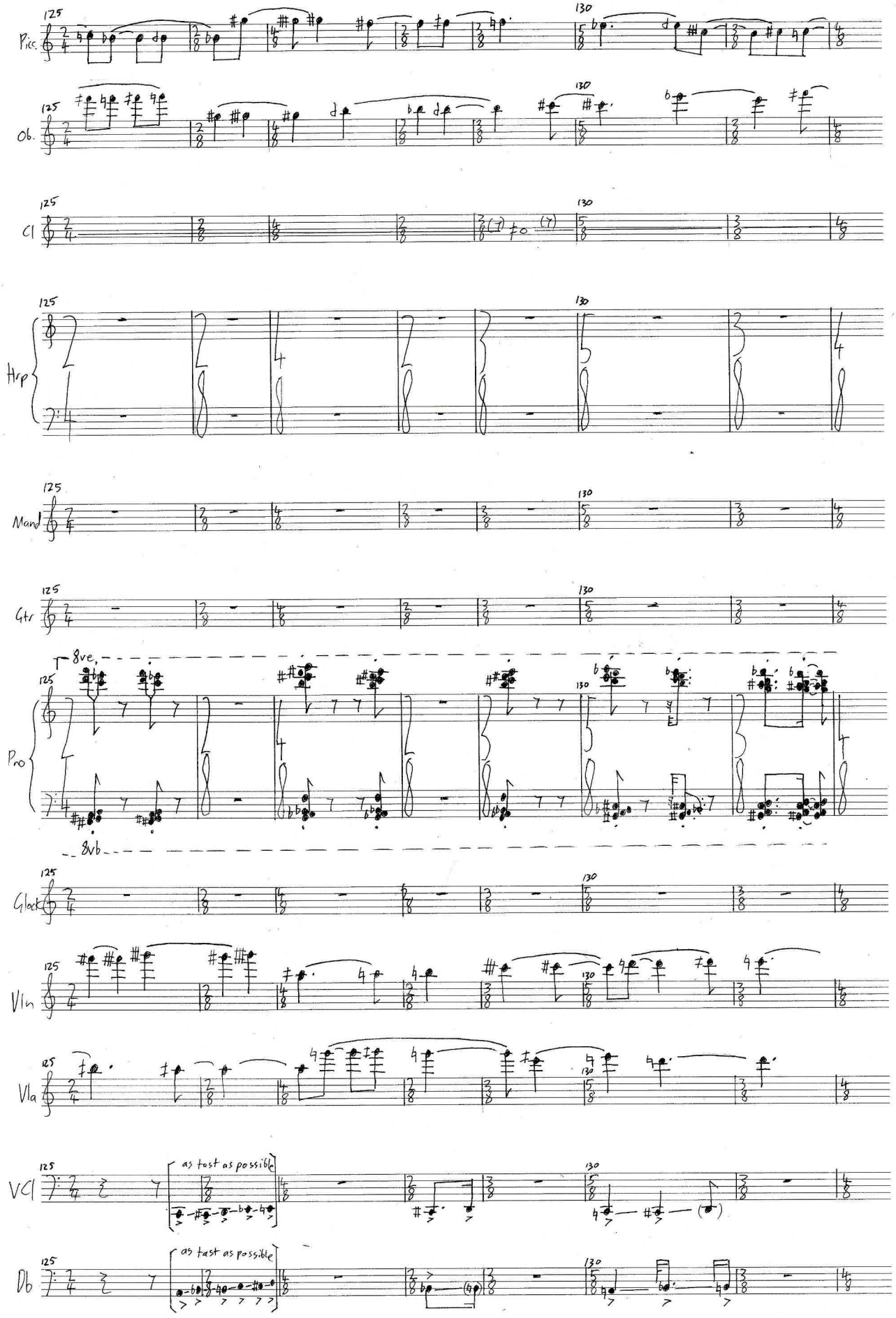
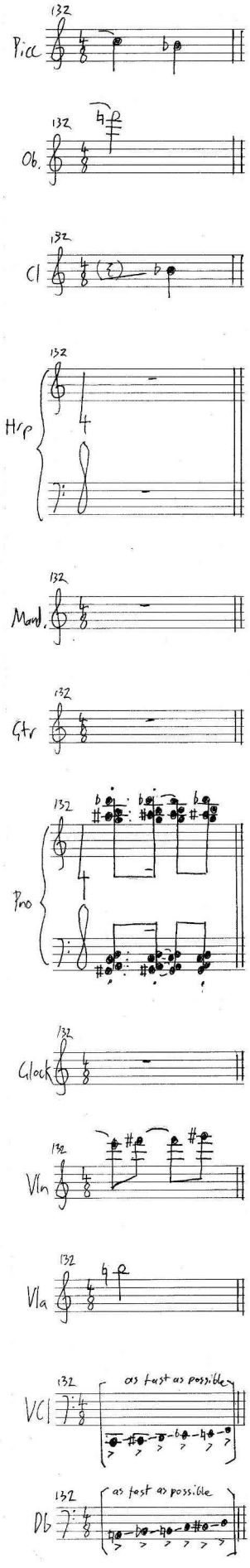

Picc.
♩=108 (♪=♩) Devastating
fff - Blend with oboe, violin & viola
Ob
♩=108 (♪=♩) Devastating
fff - Blend with piccolo, violin, viola
Cl
♩=108 (♪=♩)
ff
Hrp
♩=108 (♪=♩)
ff
Mand
♩=108 (♪=♩)
Gtr
♩=108 (♪=♩)
♩=108 (♪=♩)
15ve
Pno
f
Mechanical & Graceless
8va
Glock
♩=108 (♪=♩)
Vln
♩=108 (♪=♩) SP Devastating
fff - Blend with flute, oboe & viola
Vla
Devastating
♩=108 (♪=♩) SP
fff - Blend with flute, oboe & violin
Vcl
♩=108 (♪=♩) pizz.
as if interupting - obnoxious
pizz.
Db
♩=108 (♪=♩)
pizz.
as if interrupting - obnoxious
f


Picc
Ob
Cl
Hrp
Mand
Gtr
Pno
15ve
8vb
Glock
Vln
Vla
Vc
Db


Picc
Ob
Cl
Hrp
Mand.
Gtr
Pno
Glock
Vln
Vla
Vcl
Db
120
15va
8vb
as fast as possible
as fast as possible


Pics.
Ob.
Cl
Hrp
Mand
Gtr
Pno
8va
8vb
Glock
Vln
Vla
Vcl
Db
as fast as possible
as fast as possible



The section below follows on IMMEDIATELY from the previous section.

"The Break"

H

CONDUCTOR: ♩=144 frantic | ♩=108 Robotic | ♩=72 Aggressive | ♩=96 quirky — Go directly to loop at the bottom of the page

ENSEMBLE: get ready as if you will play: when cued. | CUE ↓ suddenly relax when cued. | Guitar and Double Bass start on this beat

GUITAR: Ignore the conductor. Play: ♩≈96 with your right hand whilst tuning string ⑤ to the Double Bass's harmonic with your left hand. Stop when ⑤ is in tune.

DOUBLE BASS: Ignore the conductor. Play: ♩≈108 Repeat this until the guitar stops playing.

CLARINET: Ignore conductor. As soon as the guitar has stopped playing slam all keys needed for: down as hard as possible. Then immediately play: ~6 seconds

REST OF ENSEMBLE: Wait for the conductor to cue J at the end of the piano cadenza

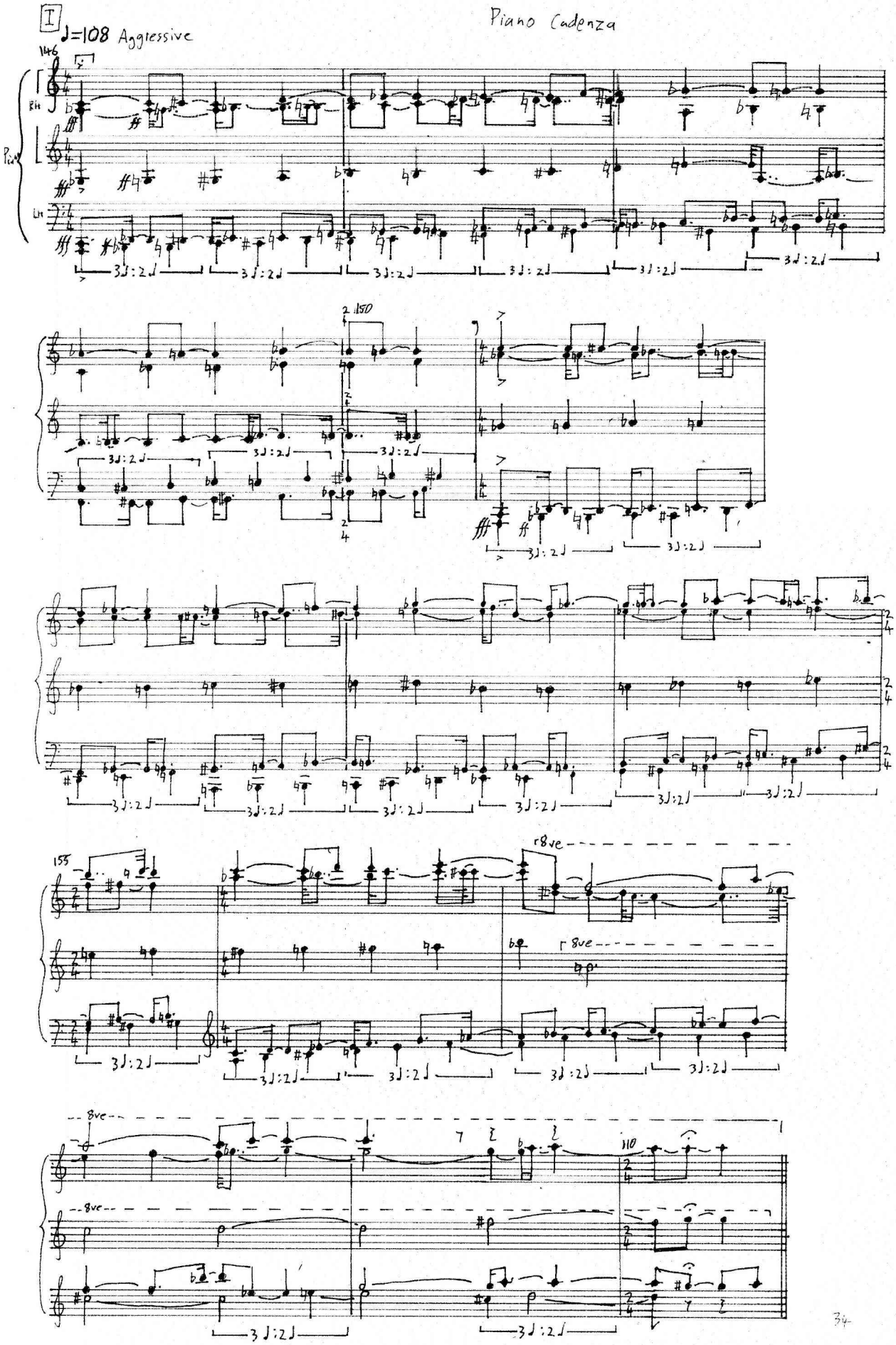
PICCOLO: Change back to Flute

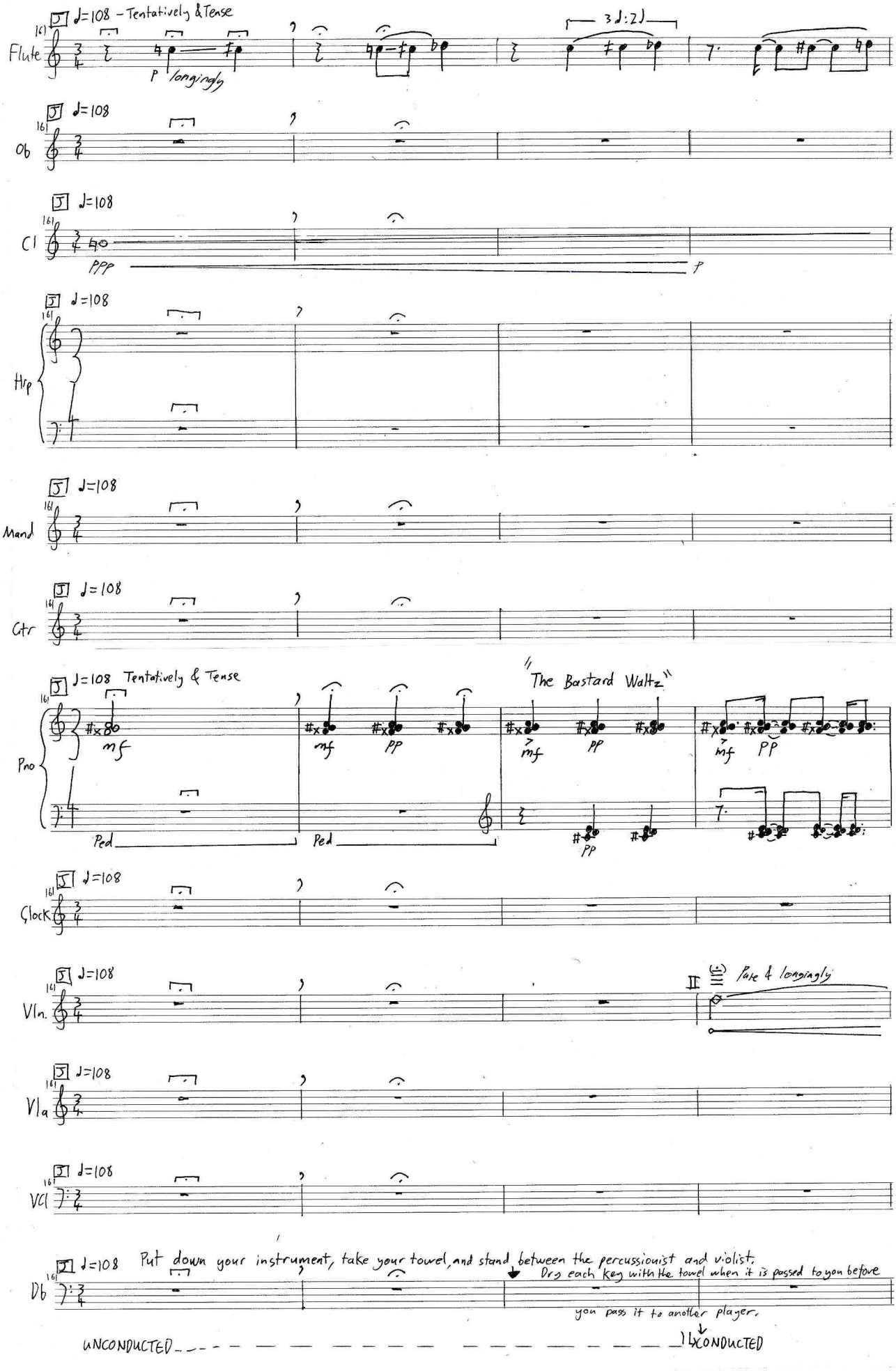
PIANO: Remove cloth from top strings

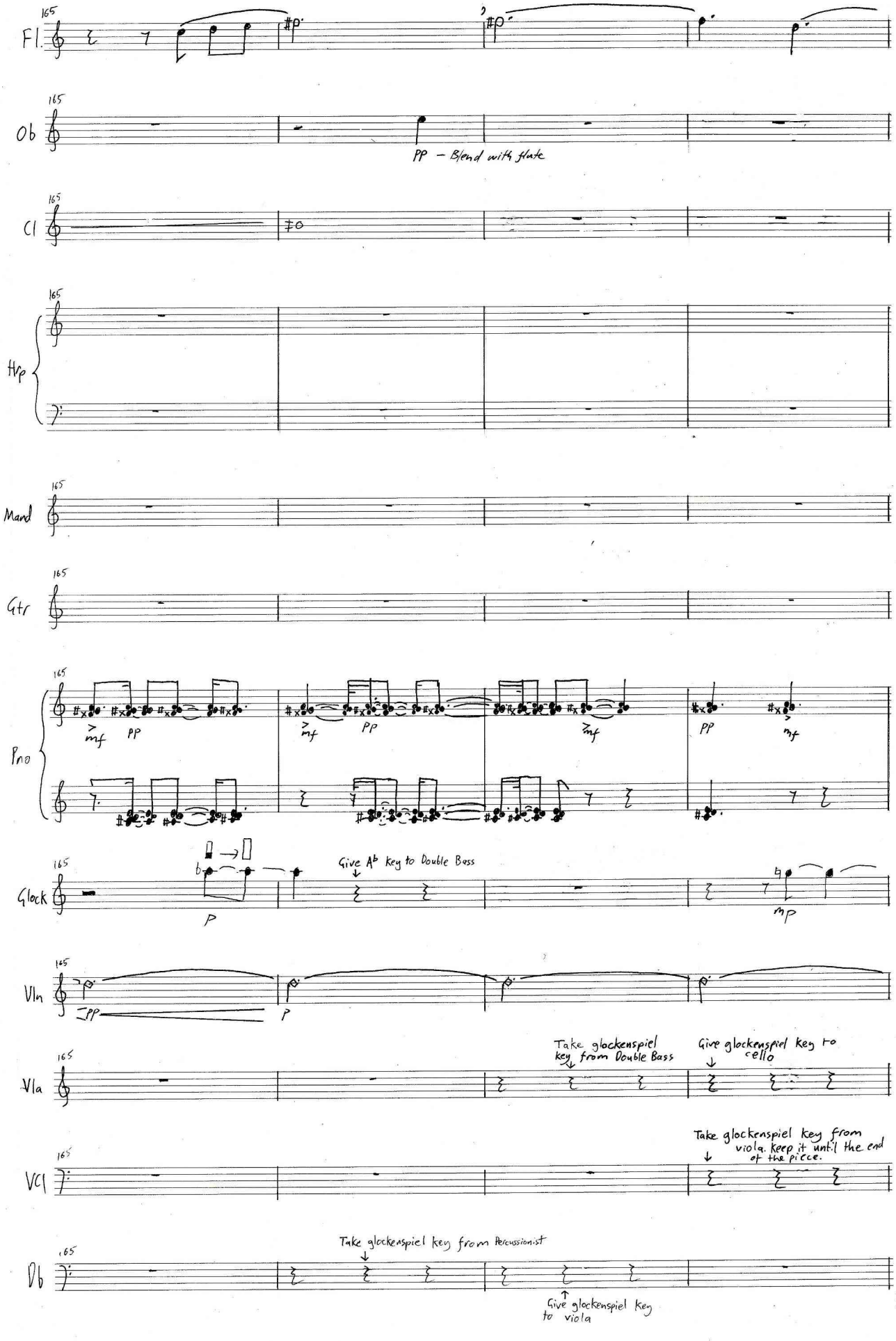
PIANO: Start piano cadenza as soon as you hear key slaps from the clarinet

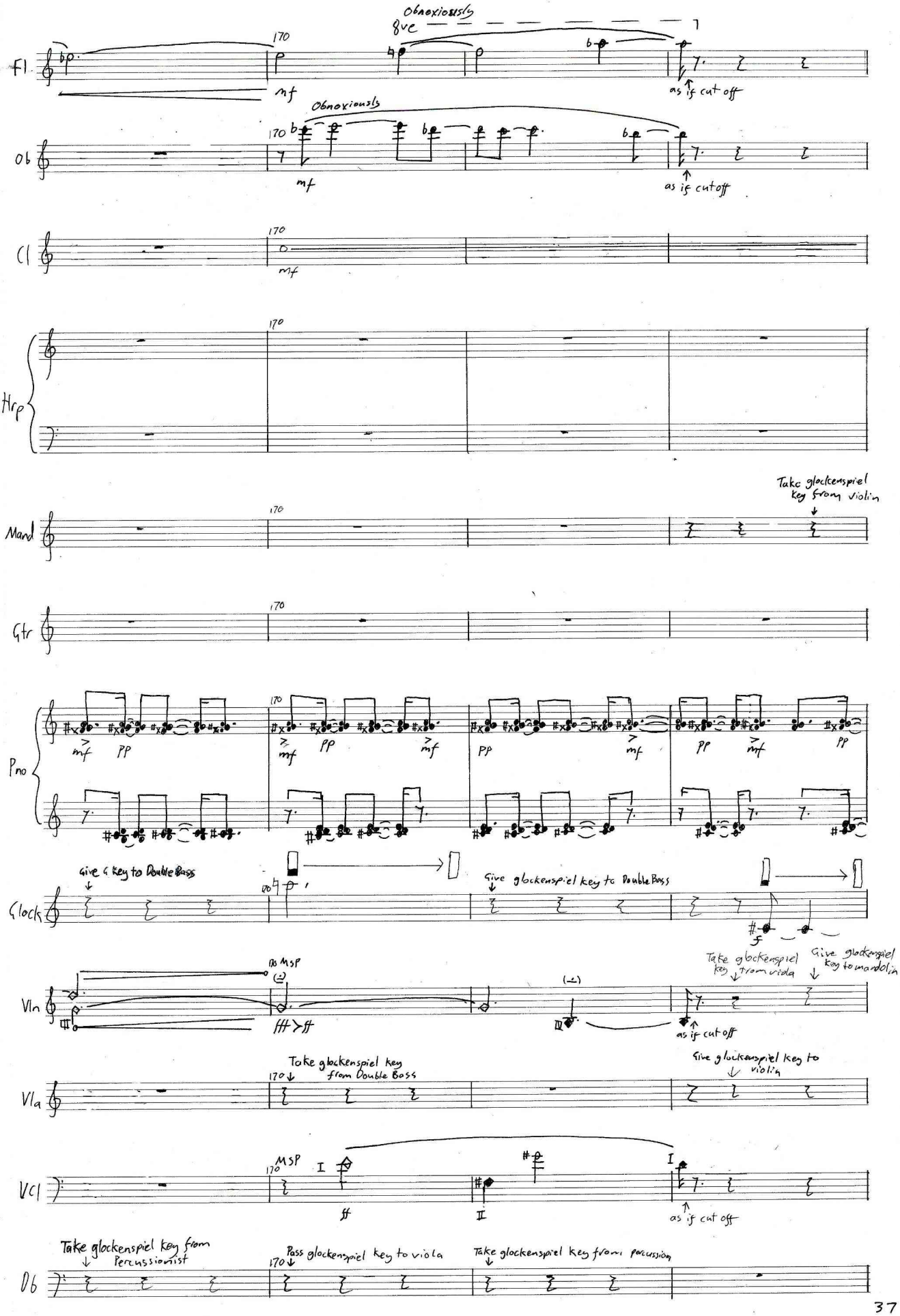
Conductor Note:
- Loop the pattern below independent of any other players until the piano starts its cadenza. Then continue for 2 more repetitions, making your movements smaller and smaller until they are nothing
- Wait until the piano has finished its cadenza and then cue the ensemble to start J.

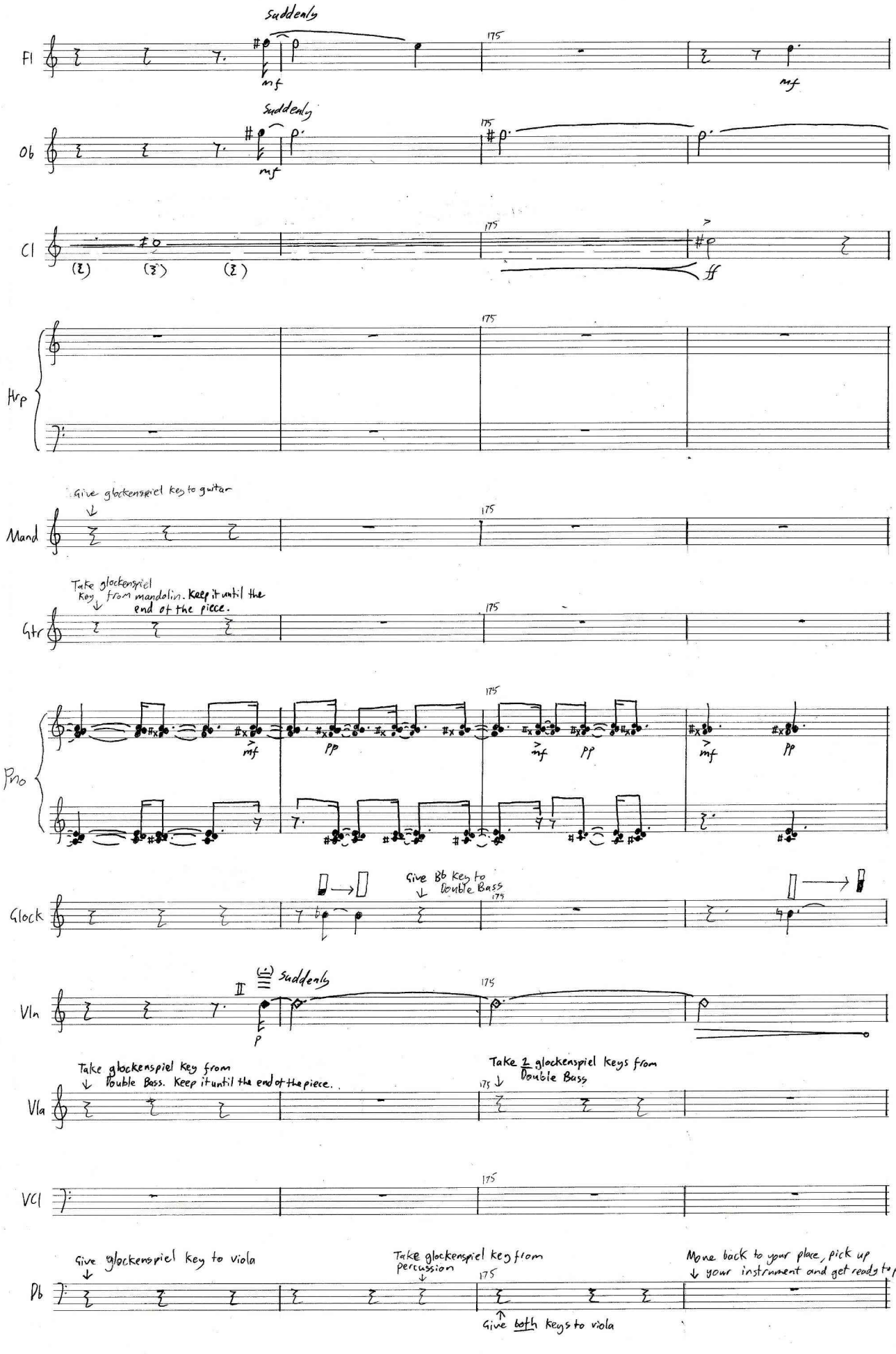
COND: ♩=144 wild | ♩=72 calm | ♩=108 Powerful | ♩=72 staccato | ♩=96 peaceful

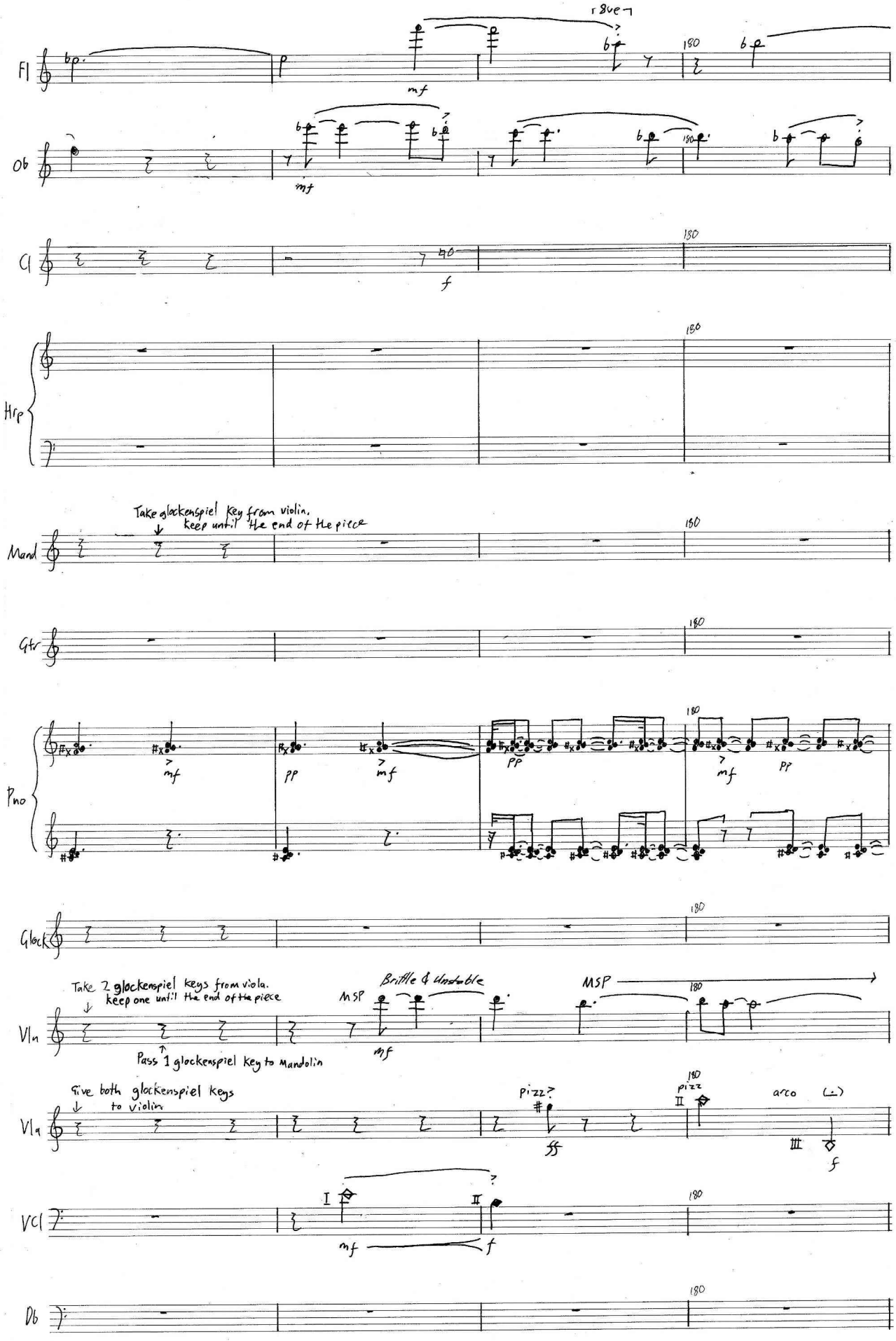

I
♩=108 Aggressive
Piano Cadenza
146
RH
LH
3♩:2♩
150
155
8va
110

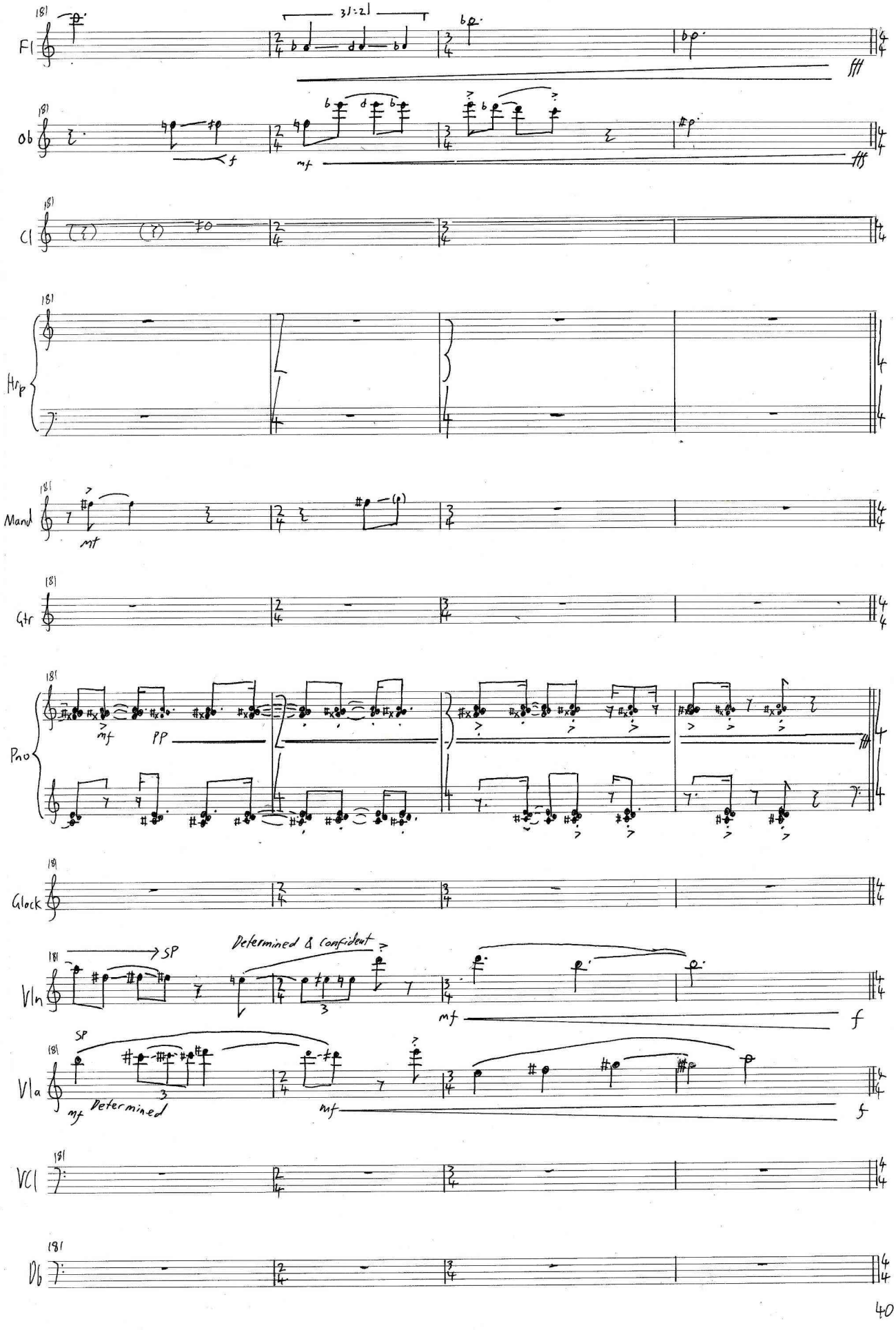

J=108 – Tentatively & Tense
Flute
P longingly
3d:2J
Ob
Cl
PPP
f
Hrp
Mand
Ctr
Pno
mf
pp
"The Bastard Waltz"
Ped
Clock
Vln.
II
Play it longingly
Vla
Vc
Db
Put down your instrument, take your towel, and stand between the percussionist and violist.
Dry each key with the towel when it is passed to you before
you pass it to another player.
UNCONDUCTED
CONDUCTED

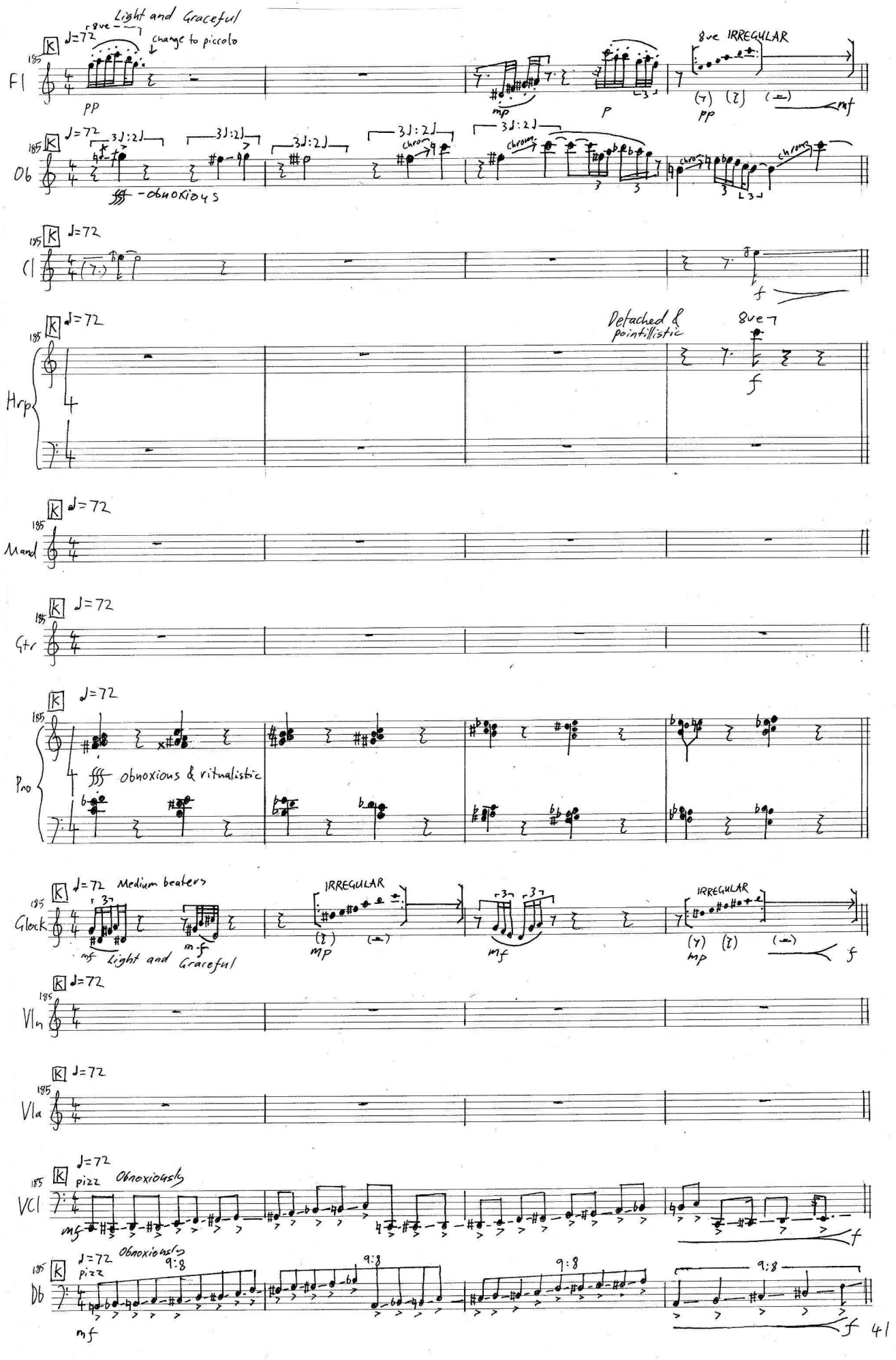

Fl.
Ob
PP – Blend with flute
Cl
Hrp
Mand
Gtr
Pno
mf
PP
Glock
Give A♭ key to Double Bass
P
mp
Vln
PP
P
Vla
Take glockenspiel key from Double Bass
Give glockenspiel key to cello
Vcl
Take glockenspiel key from viola. Keep it until the end of the piece.
Db
Take glockenspiel key from Percussionist
Give glockenspiel key to viola

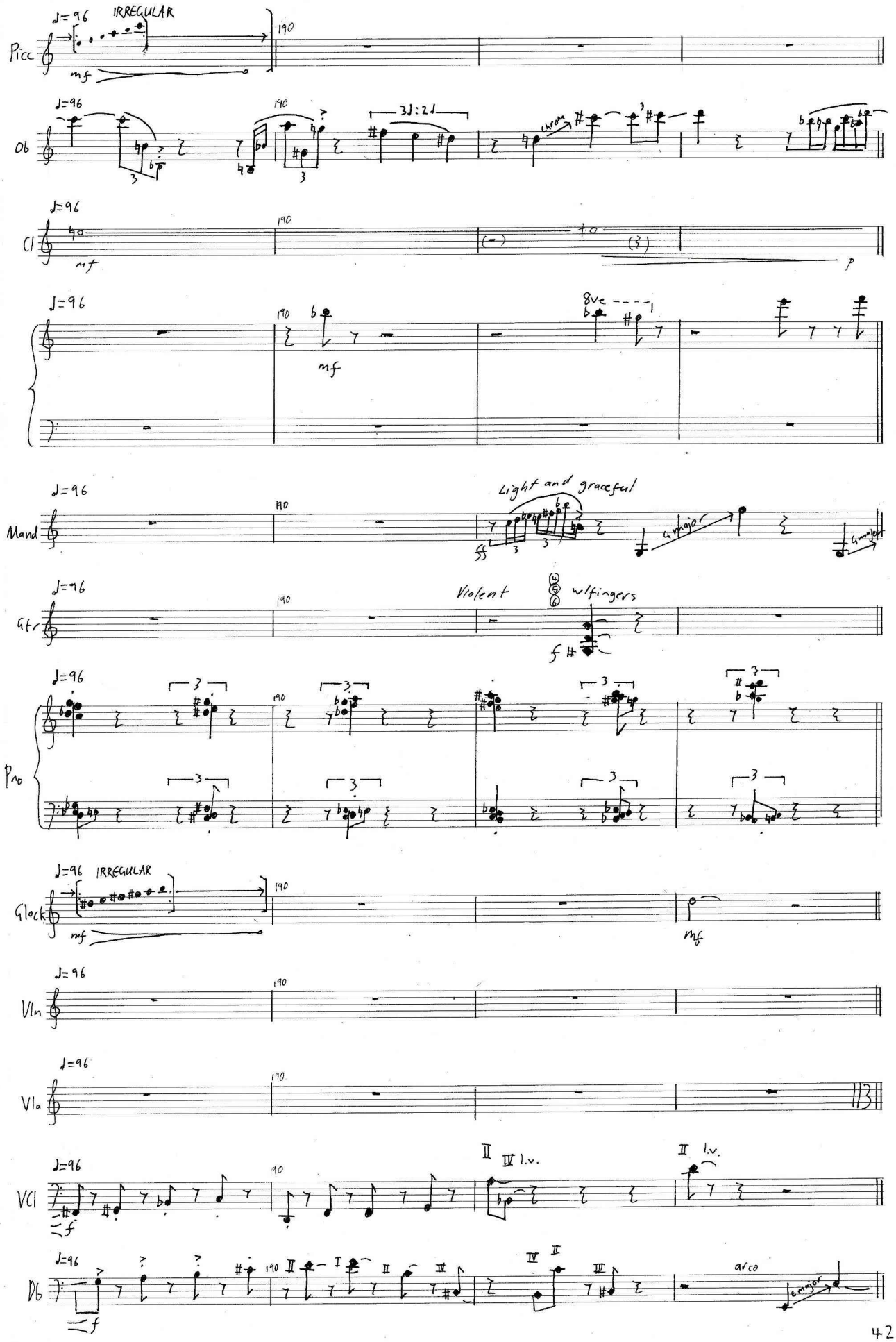

Obnoxiously
8va
170
mf
as if cut off
Fl
Ob
Cl
Hrp
Mand
Gtr
Pno
PP
Take glockenspiel key from violin
Glock
Give G key to Double Bass
Give glockenspiel key to Double Bass
Vln
Ob MSP
fff > ff
Take glockenspiel key from viola
Give glockenspiel key to mandolin
Vla
Take glockenspiel key from Double Bass
Give glockenspiel key to violin
Vcl
MSP
ff
Db
Take glockenspiel key from Percussionist
Pass glockenspiel key to viola
Take glockenspiel key from percussion

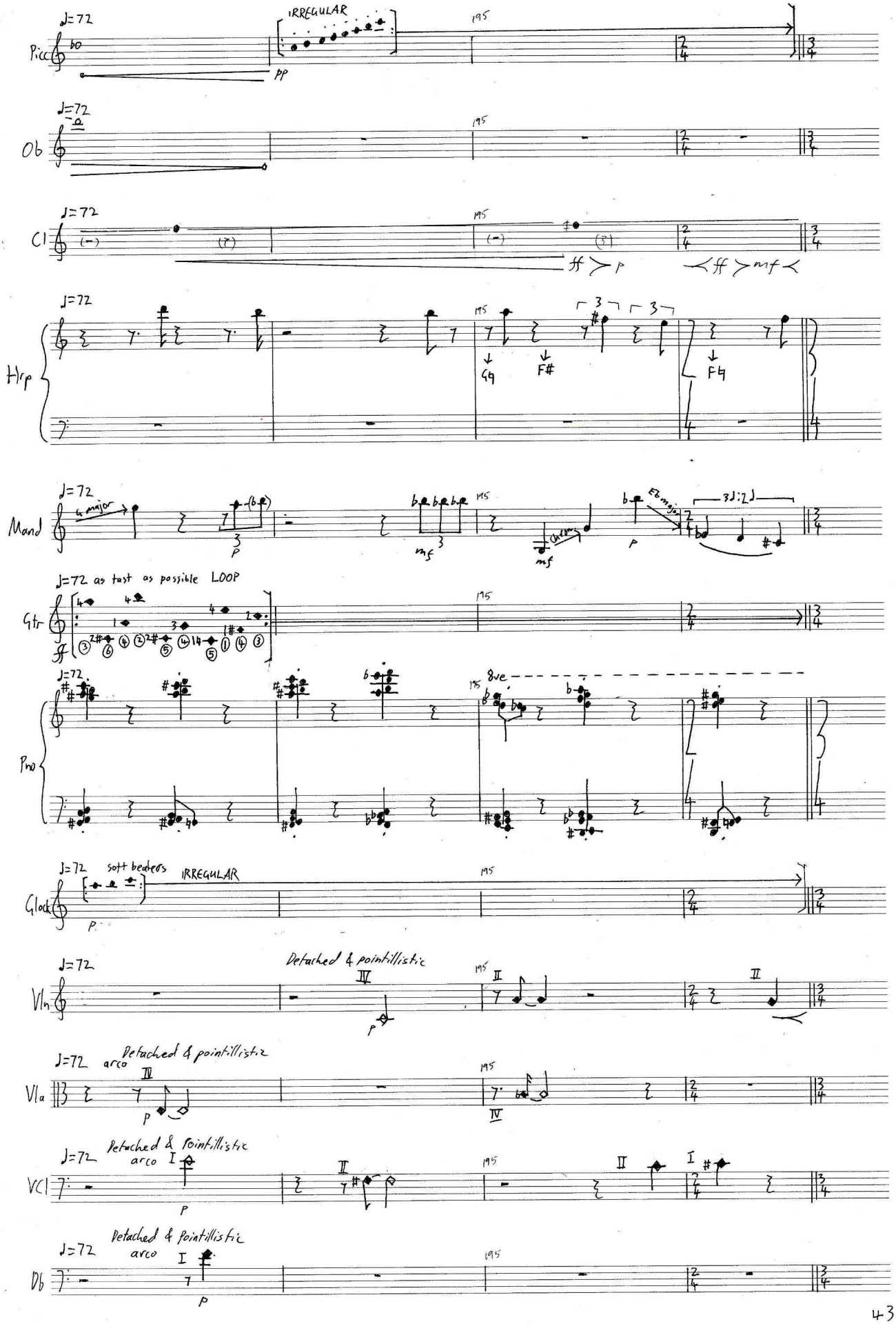

Suddenly
Fl
175
mf
mf
Suddenly
Ob
175
mf
Cl
175
ff
Hrp
175
Give glockenspiel key to guitar
Mand
175
Take glockenspiel key from mandolin. Keep it until the end of the piece.
Gtr
175
Pno
175
mf
pp
mf
pp
mf
pp
Give Bb key to Double Bass
Glock
175
Suddenly
Vln
175
Take glockenspiel key from Double Bass. Keep it until the end of the piece.
Take 2 glockenspiel keys from Double Bass
Vla
175
VCl
175
Give glockenspiel key to viola
Take glockenspiel key from percussion
Move back to your place, pick up your instrument and get ready to play.
Pb
175
Give both keys to viola

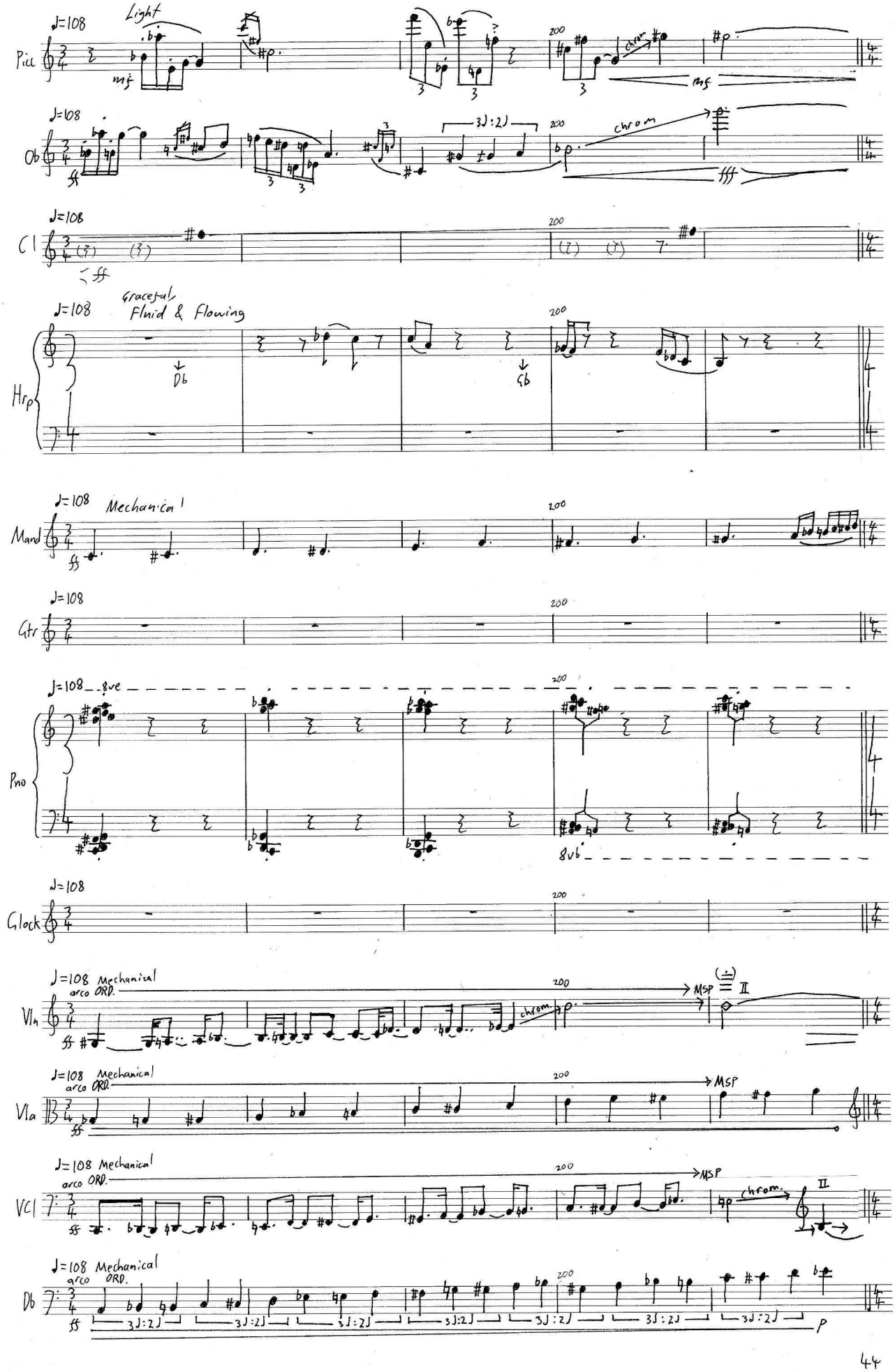

Fl
8va
mf
180
Ob
mf
Cl
f
Hrp
Mand
Take glockenspiel key from violin, keep until the end of the piece
Gtr
Pno
mf
pp
Glock
Vln
Take 2 glockenspiel keys from viola. keep one until the end of the piece
Pass 1 glockenspiel key to Mandolin
MSP
Brittle & Unstable
mf
Vla
Give both glockenspiel keys to violin
pizz?
ff
pizz
arco
f
Vcl
I
II
mf
f
Db

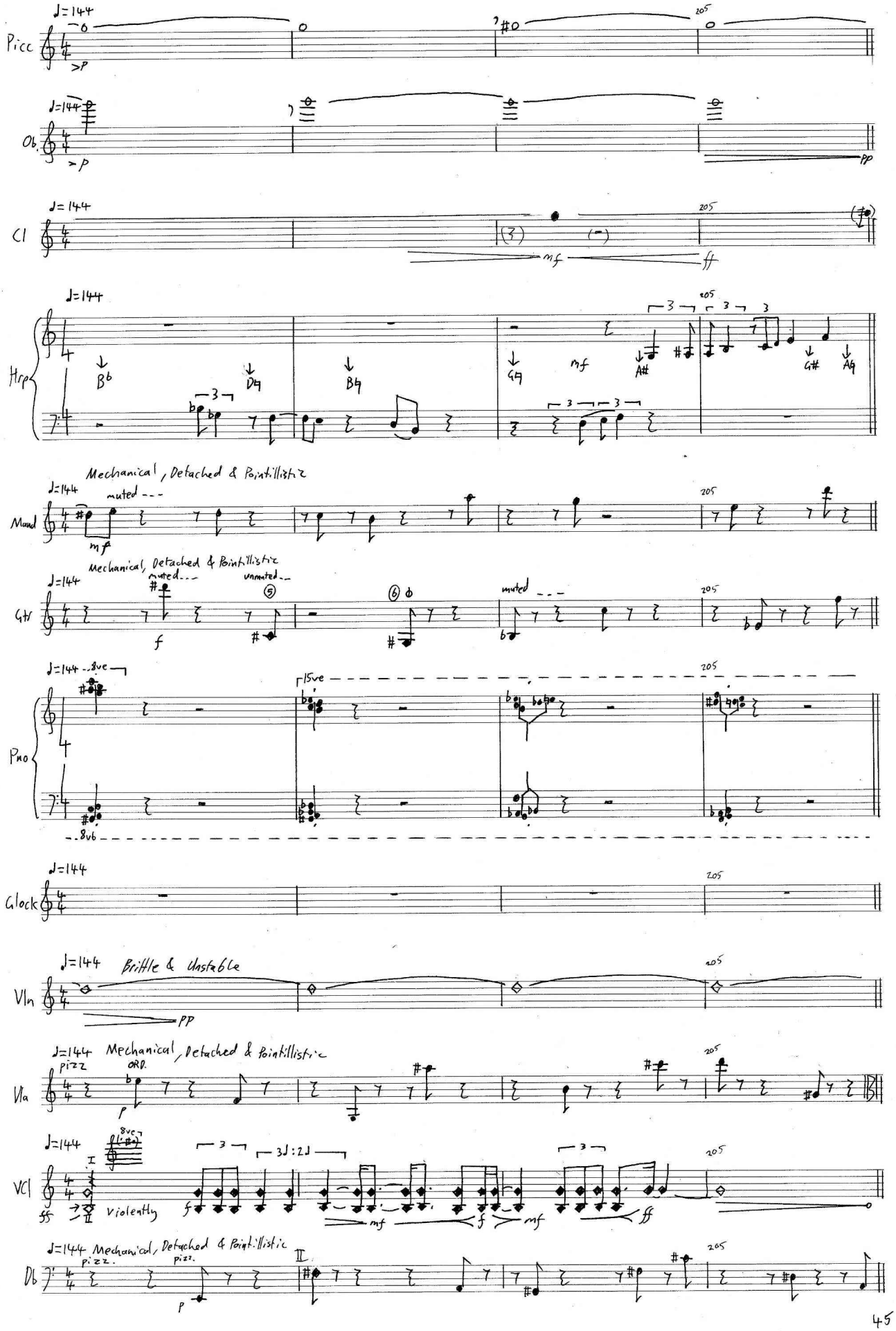

181
Fl
31:21
fff
Ob
mf
fff
Cl
Hrp
Mand
mf
Gtr
Pno
mf
PP
Glock
Vln
SP
Determined & Confident
mf
f
Vla
SP
mf
Determined
mf
f
Vc
Db

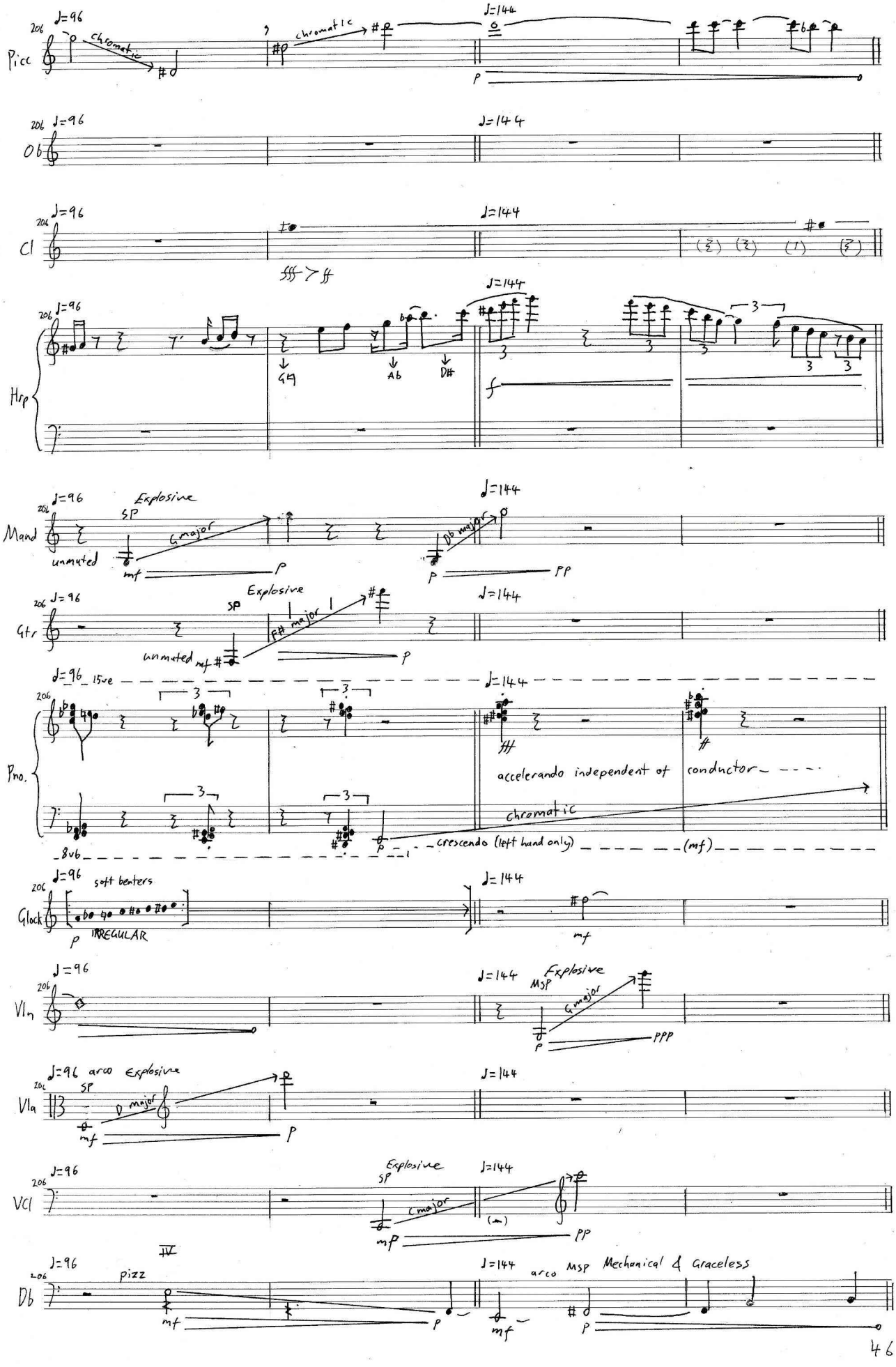

Light and Graceful
8ve
change to piccolo
J=72
185
Fl
PP
mp
P
8ve IRREGULAR
pp
mf
Ob
3J:2J
chrom
fff -obnoxious
Cl
f
Harp
Detached & pointillistic
8ve
Mand
Gtr
Pno
fff obnoxious & ritualistic
Glock
Medium beaters
IRREGULAR
mf Light and Graceful
m.f
mp
Vln
Vla
Vcl
pizz
Obnoxiously
9:8
Db
mf
f
41

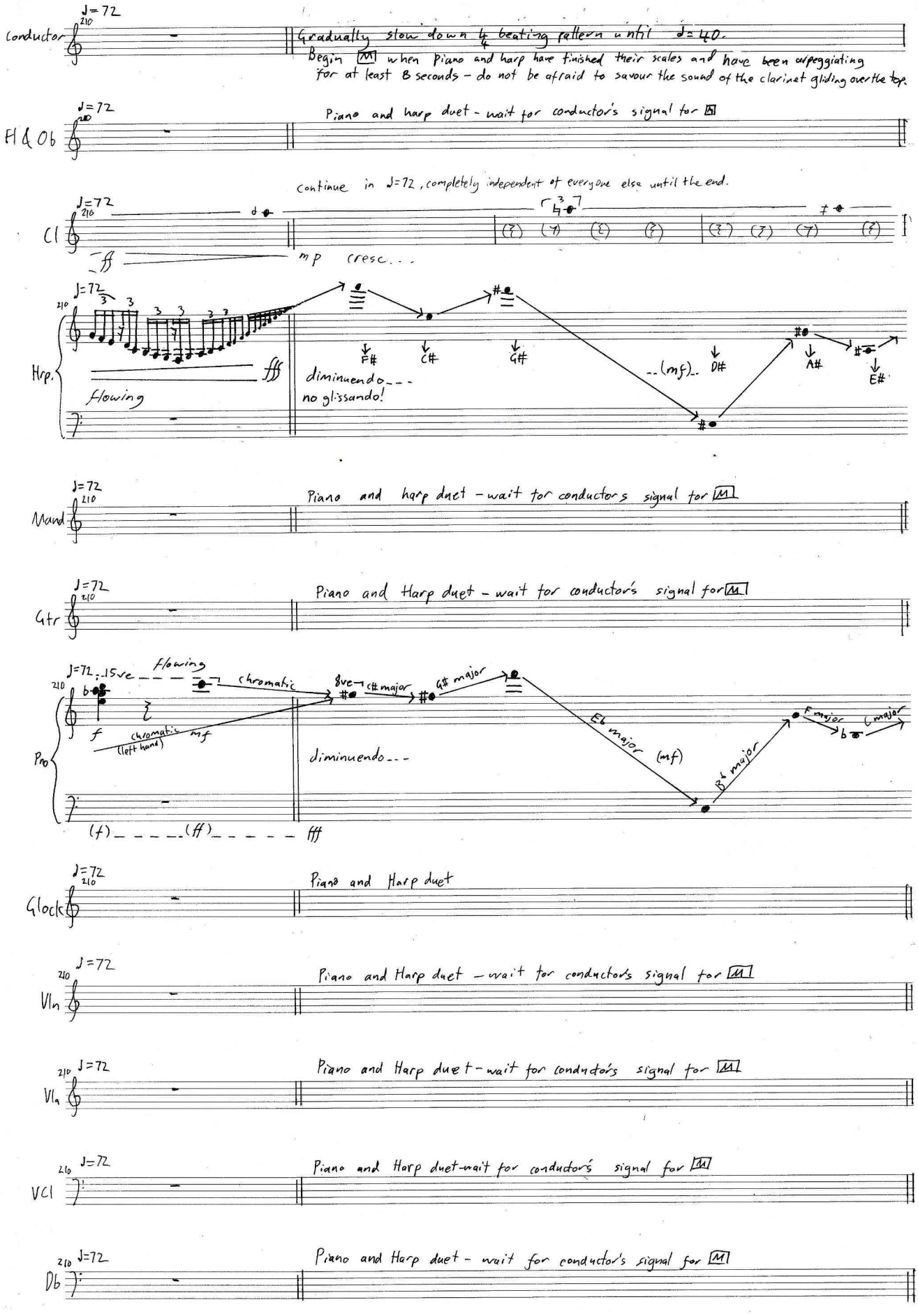

Picc
♩=96
IRREGULAR
mf
190
Ob
3♩:2♩
chrom
Cl
p
8ve
Mand
Light and graceful
G major
Gtr
Violent
w/fingers
Pno
Glock
Vln
Vla
VCl
II
IV l.v.
Db
arco
E major

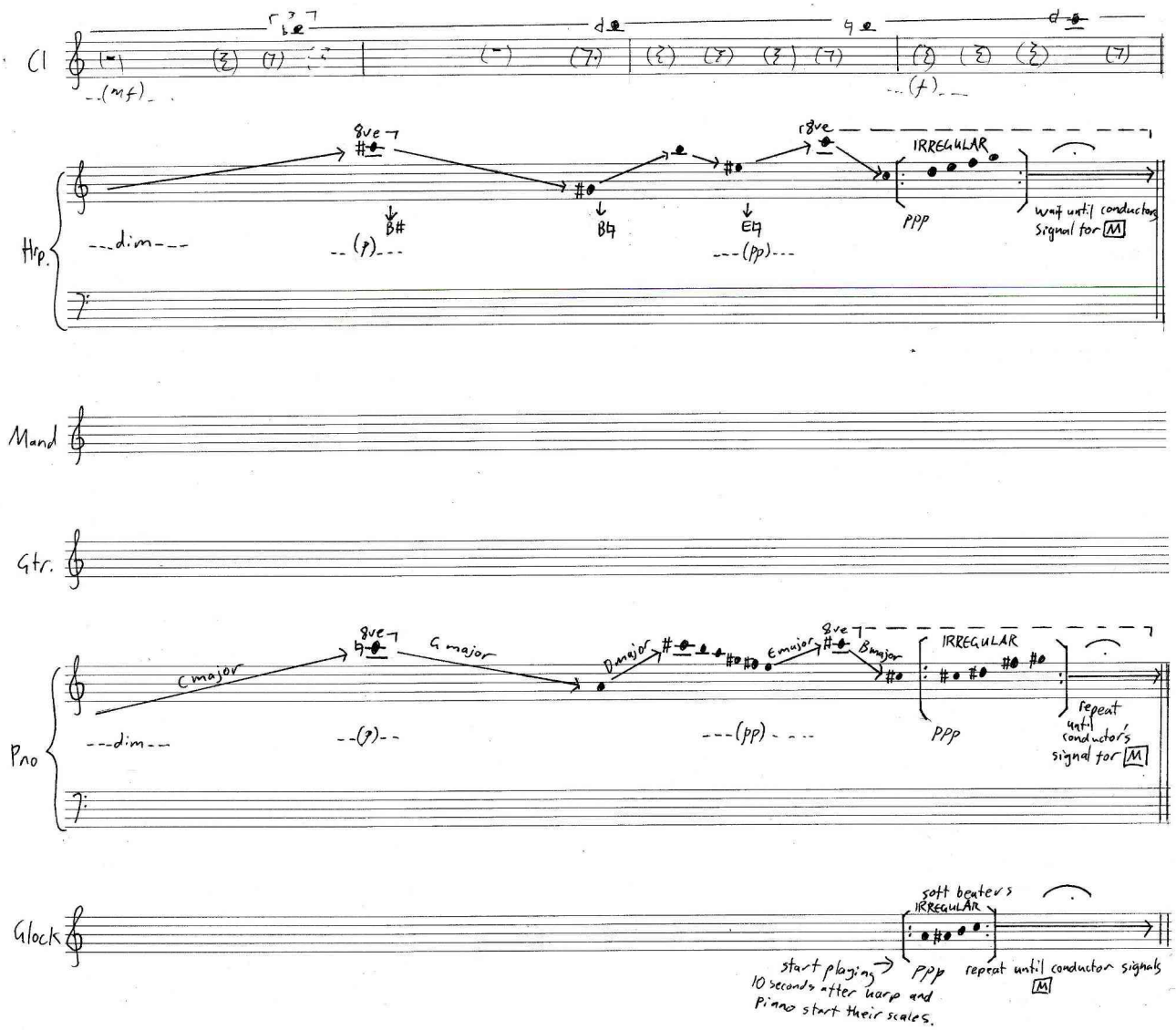

Picc
♩=72
IRREGULAR
195
pp
Ob
Cl
ff > p
< ff > mf <
Hrp
G♭
F#
F♮
Mand
4 major
E♭ major
Gtr
as fast as possible LOOP
Pno
8ve
Glock
soft beaters
Vln
Detached & pointillistic
Vla
arco
Vc
Db

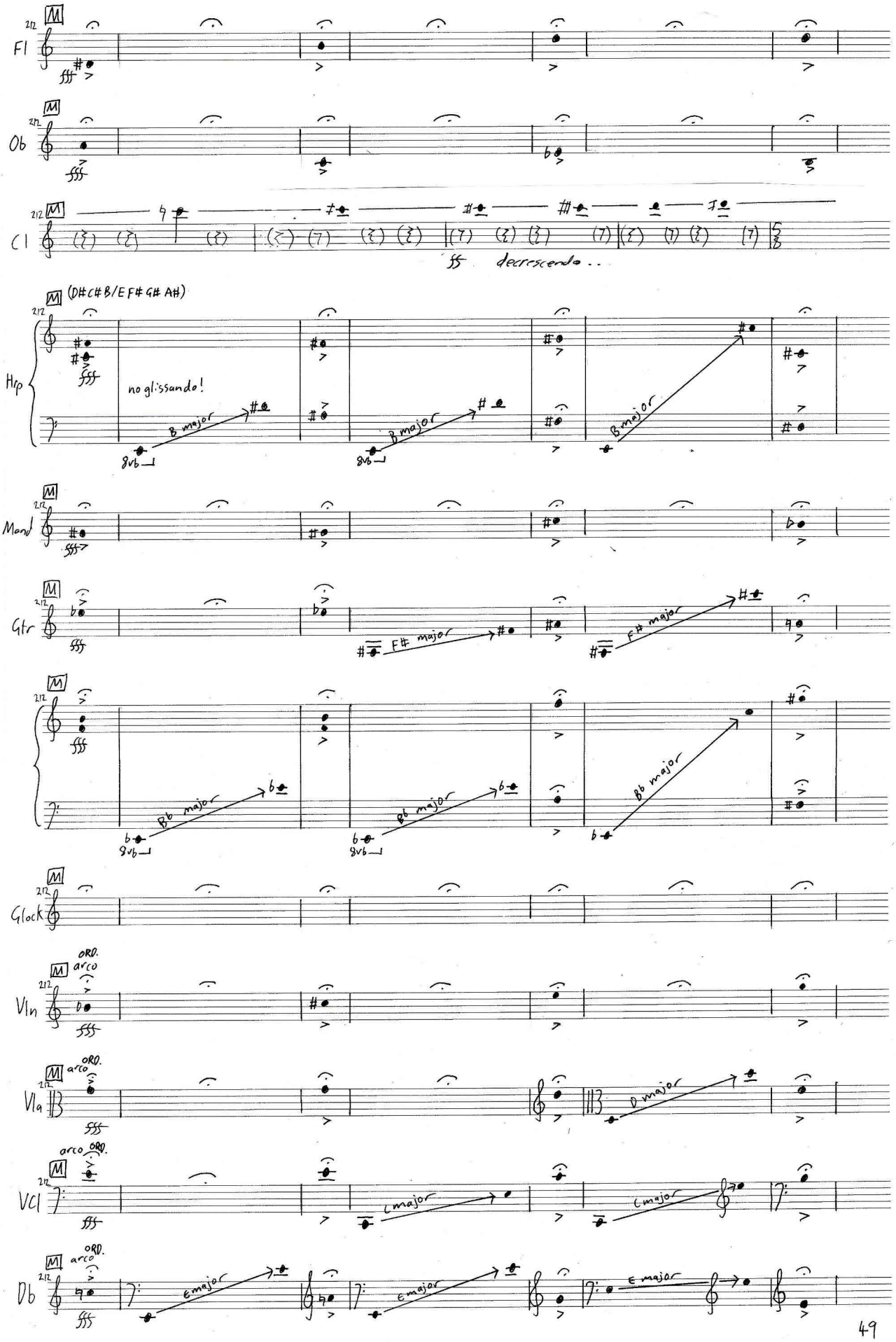

♩=108
Light
Picc
mf
200
chrom
mf
♩=108
Ob
ff
3♩:2♩
200
chrom
fff
♩=108
Cl
ff
200
♩=108
Graceful
Fluid & Flowing
Hrp
Db
Gb
200
♩=108
Mechanical
Mand
ff
200
♩=108
Gtr
200
♩=108
8ve
Pno
200
8vb
♩=108
Glock
200
♩=108 Mechanical
arco ORD.
Vln
ff
chrom.
200
MSP
II
♩=108 Mechanical
arco ORD.
Vla
ff
200
MSP
♩=108 Mechanical
arco ORD.
VCl
ff
200
MSP
chrom.
II
♩=108 Mechanical
arco ORD.
Db
ff
3♩:2♩
200
p

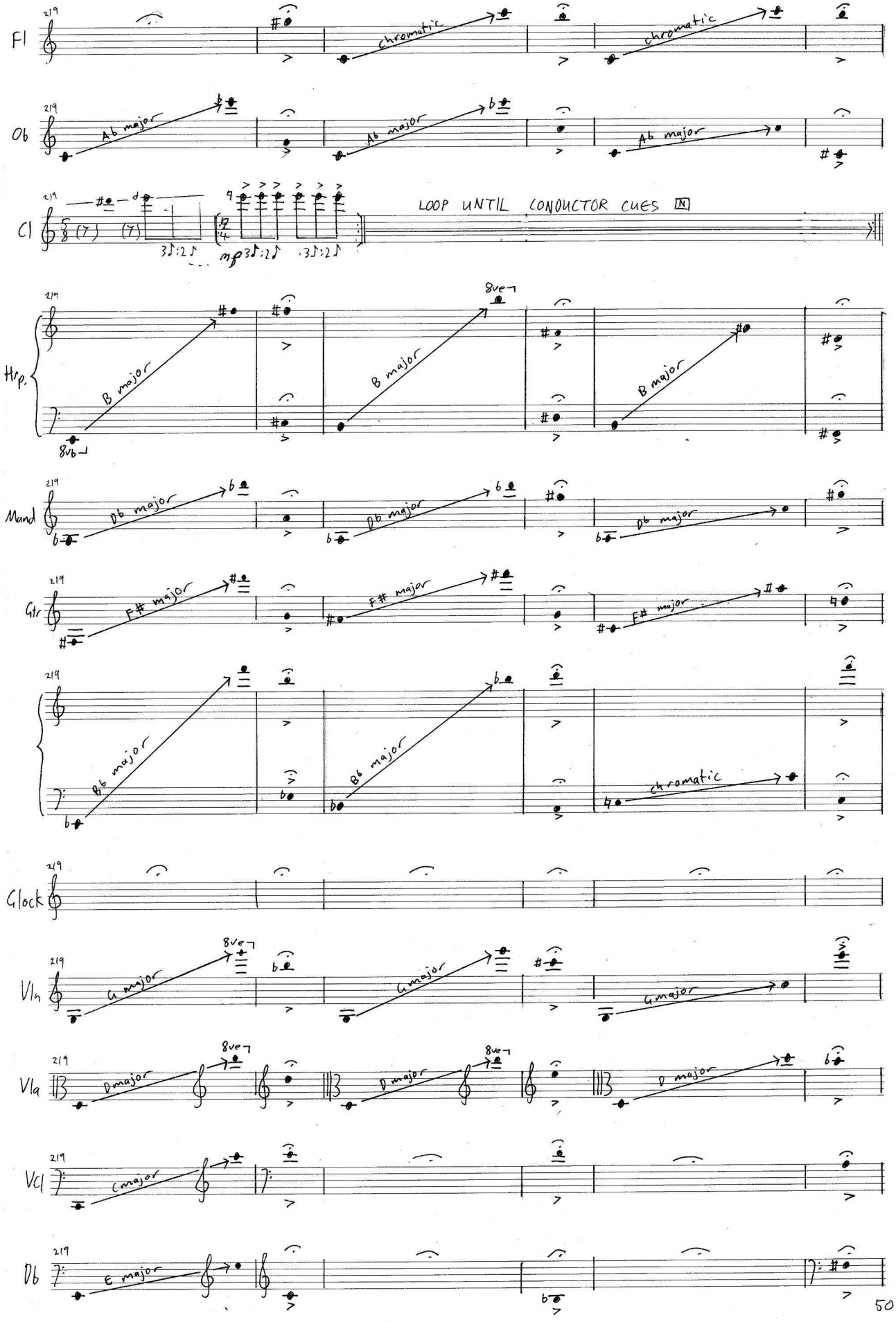

Picc
Ob.
Cl
Hrp
Mand
Gtr
Pno
Glock
Vln
Vla
Vc
Db
♩=144
205
Mechanical, Detached & Pointillistic
muted
unmuted
Brittle & Unstable
pizz.
ord.
Violently
8va
15va
8vb

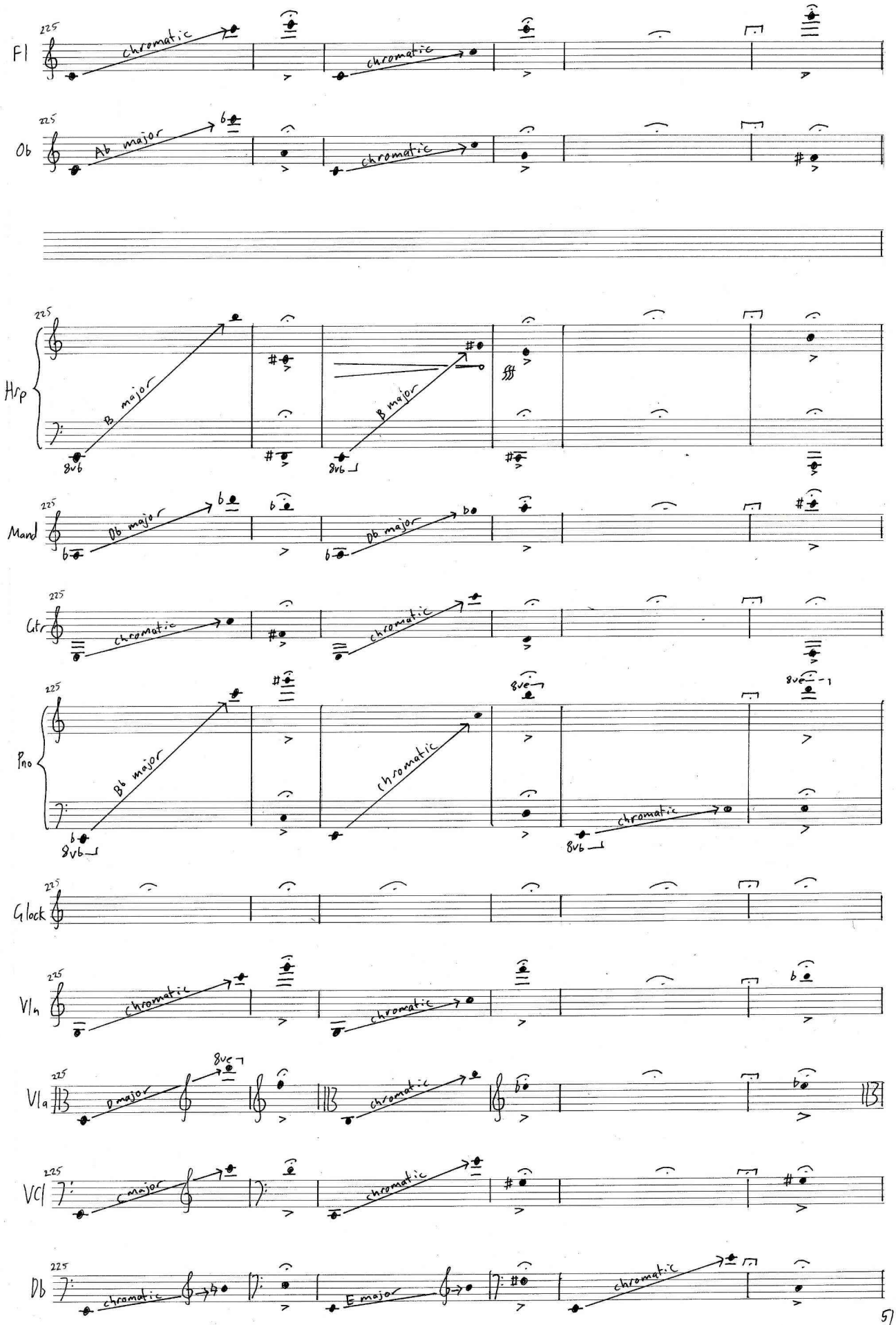

206
♩=96
♩=144
Picc
chromatic
Ob
Cl
Hrp
G♯
A♭
D♯
Mand
Explosive
SP
unmuted
G major
D♭ major
Gtr
F♯ major
Pno.
15va
8vb
accelerando independent of conductor
chromatic
crescendo (left hand only)
(mf)
Glock
soft beaters
IRREGULAR
Vln
MSP
Vla
arco
Vcl
Db
pizz
Mechanical & Graceless

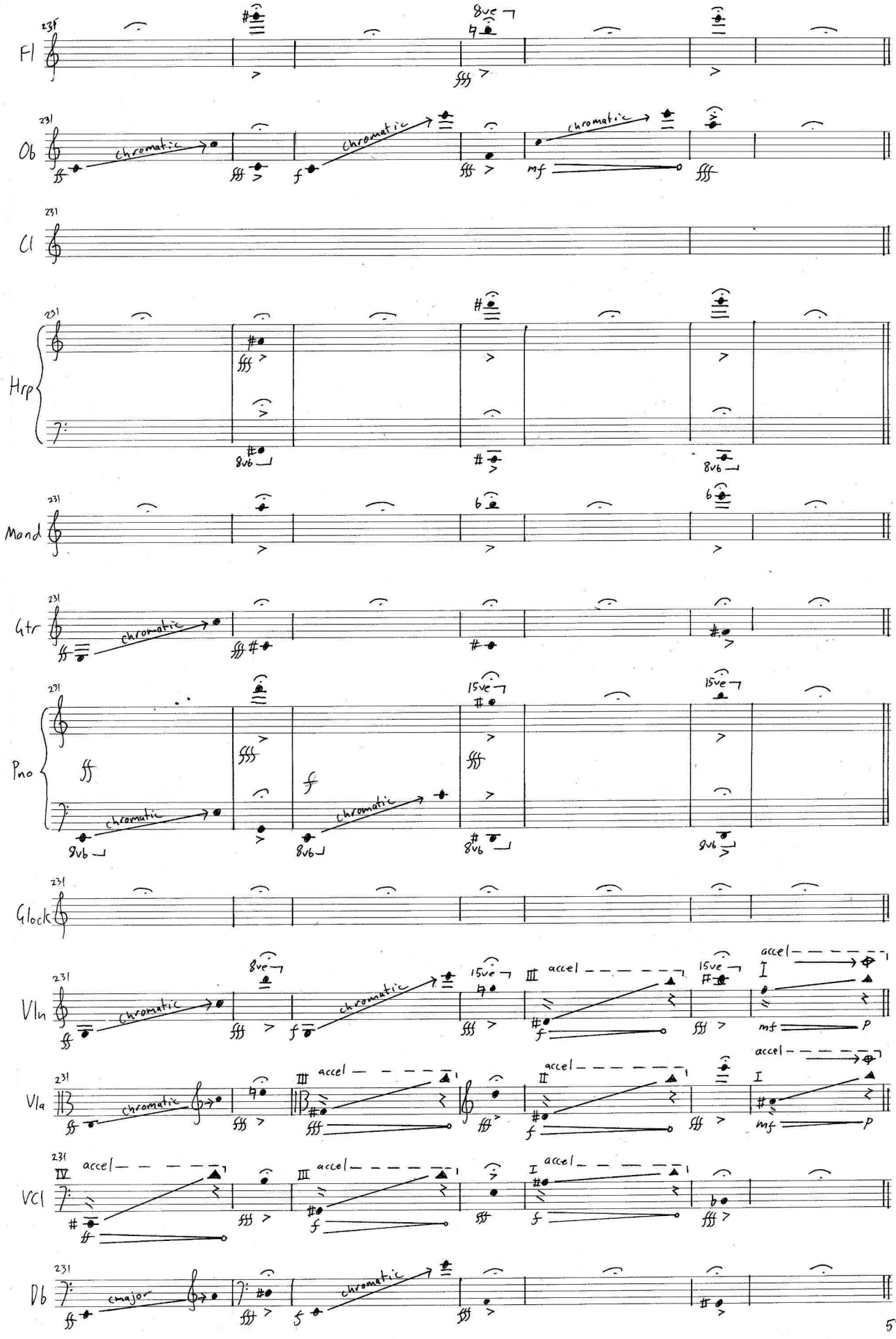

Conductor
♩=72
210
Gradually slow down 4/4 beating pattern until ♩=40.
Begin [M1] when Piano and harp have finished their scales and have been arpeggiating for at least 8 seconds - do not be afraid to savour the sound of the clarinet gliding over the top.
Fl & Ob
Piano and harp duet - wait for conductor's signal for [M1]
Continue in ♩=72, completely independent of everyone else until the end.
Cl
ff
mp cresc...
Hrp.
Flowing
diminuendo...
no glissando!
F#
C#
G#
..(mf)..
D#
A#
E#
Mand
Piano and harp duet - wait for conductor's signal for [M1]
Gtr
Piano and Harp duet - wait for conductor's signal for [M1]
Pno
Flowing
15ve
chromatic
8ve
C# major
G# major
E♭ major
(mf)
B♭ major
F major
C major
f
chromatic (left hand)
mf
diminuendo...
(f)
(ff)
fff
Glock
Piano and Harp duet
Vln
Piano and Harp duet - wait for conductor's signal for [M1]
Vla
Piano and Harp duet - wait for conductor's signal for [M1]
Vcl
Piano and Harp duet - wait for conductor's signal for [M1]
Db
Piano and Harp duet - wait for conductor's signal for [M1]


Cl
(mf)
(f)
Hrp.
8ve
dim
(p)
B♯
B♮
E♮
(pp)
IRREGULAR
PPP
wait until conductor signal for M
Mand
Gtr.
Pno
C major
G major
D major
E major
B major
repeat until conductor's signal for M
Glock
soft beaters
start playing → 10 seconds after harp and Piano start their scales.
repeat until conductor signals M


Fl
Ob
Cl
ff decrescendo..
(D# C# B/E F# G# A#)
Hrp
no glissando!
B major
B major
B major
8vb
8vb
Mand
Gtr
F# major
F# major
Bb major
Bb major
Bb major
8vb
8vb
Glock
Vln
ORD.
arco
Vla
arco
ORD.
D major
Vcl
arco
ORD.
C major
C major
Db
arco
ORD.
E major
E major
E major

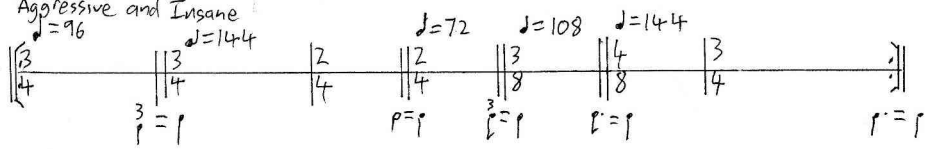

Fl
Ob
Cl
Hrp.
Mand
Gtr
Glock
Vln
Vla
Vcl
Db
219
chromatic
chromatic
Ab major
Ab major
Ab major
LOOP UNTIL CONDUCTOR CUES N
mp
8ve
8vb
B major
B major
B major
Db major
Db major
Db major
F# major
F# major
F# major
Bb major
Bb major
chromatic
G major
G major
G major
8ve
D major
D major
D major
C major
E major


Fl
225
chromatic
chromatic
Ob
225
Ab major
chromatic
Hrp
225
B major
8vb
B major
8vb
Mand
225
Db major
Db major
Gtr
225
chromatic
chromatic
Pno
225
Bb major
8vb
chromatic
8va
chromatic
8vb
Glock
225
Vln
225
chromatic
chromatic
Vla
225
D major
8va
chromatic
Vcl
225
C major
chromatic
Db
225
chromatic
E major
chromatic


Fl
Ob
Cl
Hrp
Mand
Gtr
Pno
Glock
Vln
Vla
VCl
Db
chromatic
accel
cmajor

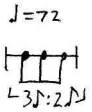
[N] – Apart from the ending, none of the layers on this page should be synchronised.

Conductor:



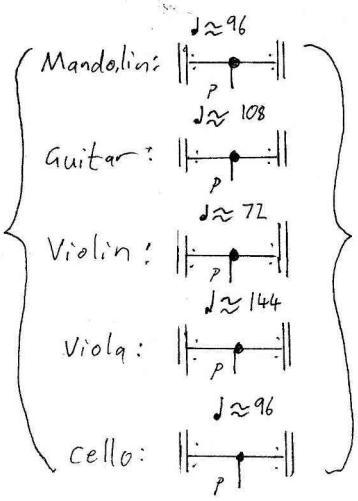
Keep proportions but gradually increase speed until barely manageable.

Stop when cued by the clarinet and indicate glockenspiel players to stop

Clarinet: start at: at speed: 

. Each note you play should be longer and higher than the previous one. Keep going until it becomes impossible – then signal to the conductor to end the piece. Each note should be followed by a silence of equal length. You can ascend using glissandi, microtones, quartertones or semitones, preferably using a mixture of all four.

Using Glockenspiel keys that were passed around in [5]



Loop ad infinitum, irregularly dipping into glasses of water until conductor signals the end of the piece.

You should not be synchronised with each other.

dp.
25 March 2010
rev. October 2010