

# Signal Failure

## Instrumentation

**Actor/Actress I**

**Actor/Actress II** (can double as celesta player)

**Violin**

**Bassoon**

**Percussion I**

- Drum kit (4-5 Tom-Toms, pedal Bass Drum)
- 3 suspended Cymbals (1 Sizzle, 1 Hi-Hat), 1 Hand-held Cymbals
- 3 Temple Blocks, 3 Cow Bells, 3 Motor Horns
- Side Drum, Timpani, Glockenspiel

**Percussion II**

- Drum kit (4-5 Tom-Toms, pedal Bass Drum, Cymbals)
- 2 Congos, 3 Motor Horns, 1 Tam-Tam
- 3 Timpani, 1 Xylophone

**Loud Whistle** (to be played by Actor 1)

**Whip** (to be played by Celesta player or Actor 2)

**Celesta** (notated at ideal sounding pitch)

**Piano**

**Tape**

# Signal Failure

## Staging Requirements

**1 Slide Projector with Screen.** Ideally both slide projector and screen should be centrally placed. The slide projector may have to be operated from the front row of the audience. Slides are available upon request from the composer.

**1 Podium for the bassoonist.** It should be placed behind the screen, approximately 2 metres high. From the audience's perspective the bassoonist should appear to be "on" the screen.

**1 Podium for the conductor.** The conductor stands on the podium in the audience. The podium should be high and central enough for his movements to be seen both by the players on-stage, and the violin and piano.

**3 Spotlights (minimum).** Two spotlights should be aimed from behind the audience to form a single point on the screen (see staging instructions). A third is to be shone on the bassoonist from behind his back. The staging instructions are devised for performances with three spots.

**Stands with lamps for all musicians**

**4 Torches/lights for percussion I, percussion II, bassoon and celesta.**

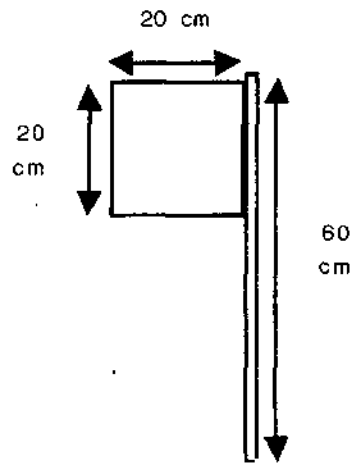
**2 Flags for actor 1 with short handles and wooden painted squares instead of flag cloth.** The squares should be made out of wood to avoid the cloth flapping. The squares should be made out of a light wood (ie veneer) so that they are light enough for the actor to wave them without undue effort. A Pair of flags is available upon request from the composer.

**2 pairs of white gloves for Actors 1 and 2**

**A pair of dark glasses with reflecting lenses for Actor 1**

**2 referee's cards (1 red, 1 yellow) for Actor 1**

**Both Actors 1 and 2 should be dressed neutrally in black.**



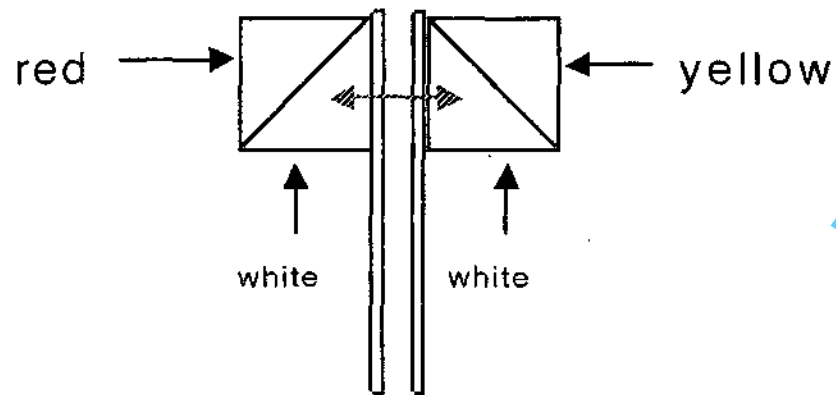
### Suggested Dimensions for the Flags

The recommended length of the flags is 60 cm.

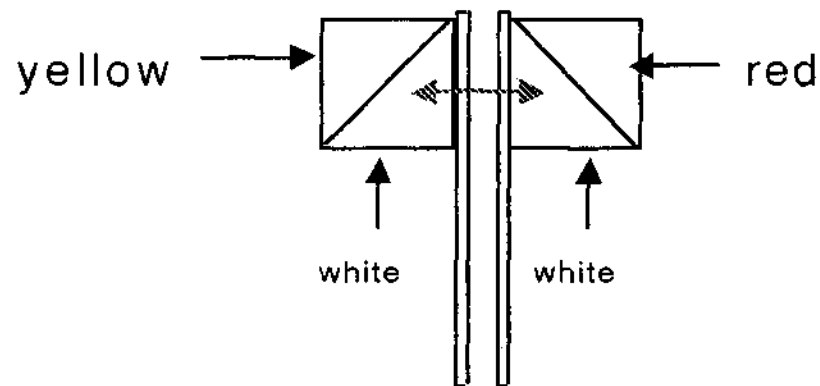
Recommended length of the squares is 20 cm.

If the flags are to be smaller they must respect the same proportions between square and handle.

### RIGHT FLAG



### LEFT FLAG



### Suggested Colouring for the Flags

Each flag should have a red side and a yellow side.

The Right flag should have an inverse colour relationship to the Left flag (ie if both flags are pointing in the same direction, one flag will be red and the other yellow). In the opening position of the piece (bar 1) both flags should show their respective yellow sides.

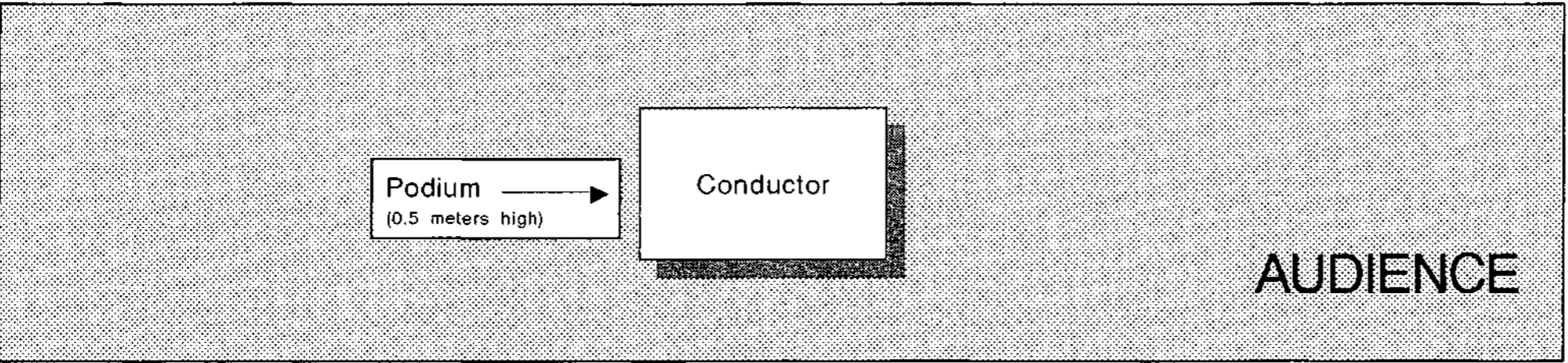
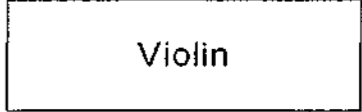
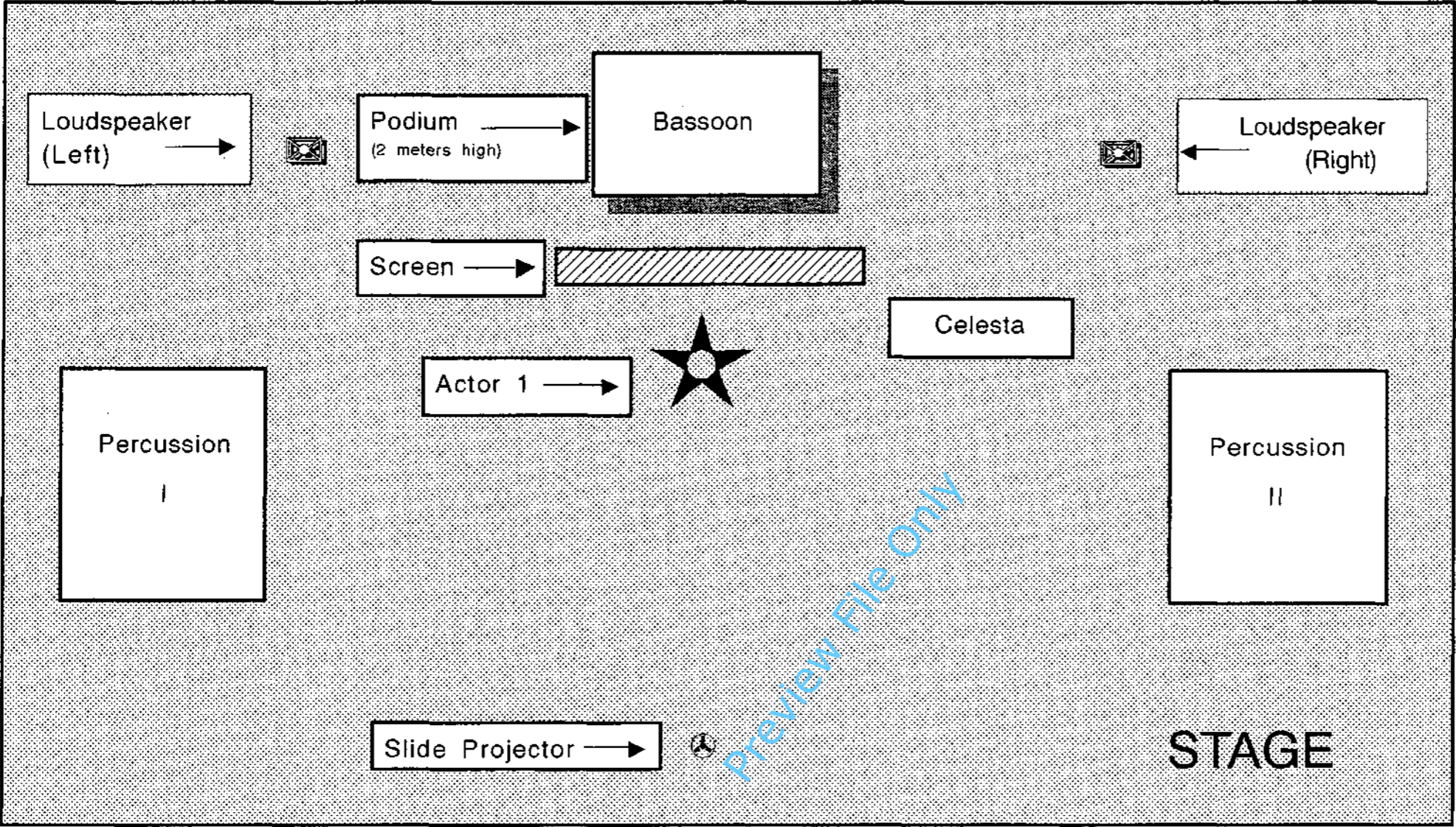
The colours of the flags should be bright.

The patterns of the flags are left to the discretion of the producer but should be abstract and simple. The patterns shown here were used for the first performances of *Signal Failure*.

Preview File Only

# Signal Failure - Overall Plan

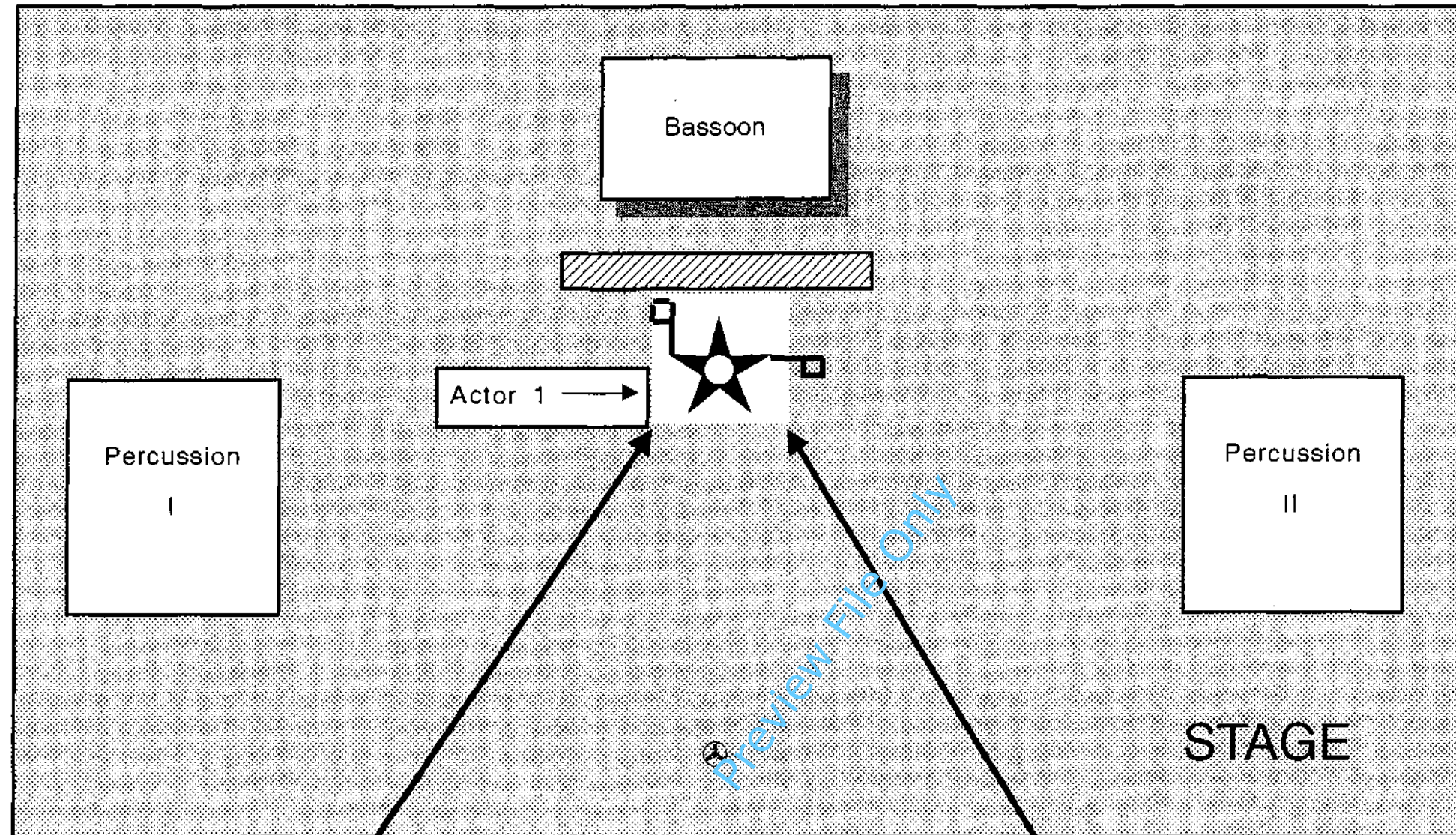
Spotlight 3 → ⊕



⊕ ← Spotlight 1

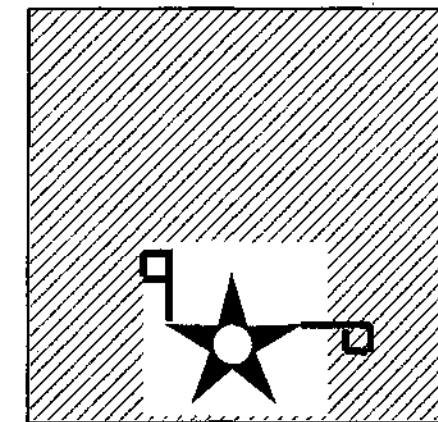
Spotlight 2 → ⊕

# Staging for movement 1 (*Flagging Signals*)



← Spotlight 1

Spotlight 2 →



# Signal Failure

## 1. *Flagging Signals*

The first movement of *Signal Failure, Flagging Signals*, opens with a dialogue between Actor 1 flag signals and the rest of the ensemble. At first the musicians on stage answer with flashing lights. From bar 87 onwards, however, they respond to Actor 1's signals with music. The lighting for *Flagging Signals* reflects this dialogue by alternating between darkness and moments when Actor 1 is lit by spotlights 1 and 2. In bars 31-44 and 60-80 there must be complete darkness punctuated only by torch lights. This means the musicians on stage should only turn on their stand lights shortly before bar 81 when they start playing.

<i>Bars</i>	<i>Lighting</i>
1-30	Actor 1 (lights at 60% strength)
31-44	Darkness (Torches)
45-60	Actor 1 (60%)
60-80	Darkness (Torches)
81-96	Actor 1 (60%, stage music stand lights on)
97-103	Spotlights off (Music)
104	Actor 1 (60%)
105-107	Spotlights off (Music)
108-133	Actor 1 (gradual increase from 60 to 100%)

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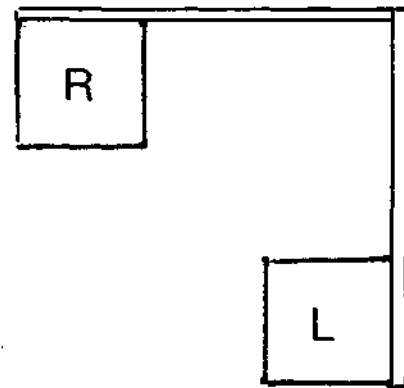
### Performing the Flag Signals

- 1) Actor 1 should be dressed in black and wear dark glasses with reflecting lenses so that his eyes cannot be seen.
- 2) The Actor's flag movements should be precise and rhythmical (ie landing on the beat). No gesture he makes should distract the audience from the flag signals.
- 3) The Actor should leave the movement to the next signal to the last possible moment. He should therefore find the most direct way of going from one position to the next.
- 4) It is important that the Actor does not "act" performing the movements. The intrinsic difficulties of carrying out the instructions precisely are part of the idea of the piece.
- 5) The actor should take up the position for bar one in darkness before the music starts. The piece therefore starts with the spotlights coming on simultaneously with the opening bar of the music.
- 6) When the spotlights are no longer on, the actor can relax his position. He should prepare the next signal in his own time before the spotlights come back on.

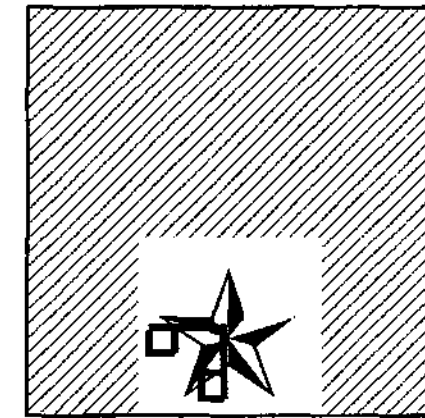
The Actor should also note the following points about the notation of the flag signals:

- 1) They are notated from the audience's point of view (and not his!)
- 2) The notation is an exact representation of the relationship between the flags except when "EXTENDED" is marked. "Right EXTENDED" means that the Right flag should be held at arms' length in the direction of the flag as drawn. When there is no "EXTENDED" marking, the actor should hold the flags centrally with the arms slightly bent in front of his body.

**Example A: Flags held in front of the body (bar 4)**



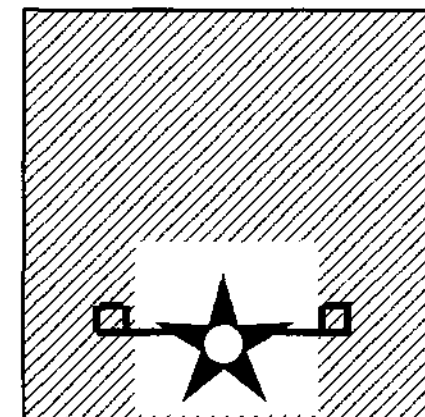
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**Example B: Flags held in "EXTENDED" position (bar 47)**



Right EXTENDED  
Left EXTENDED



3) There are also movements in which the flags break out of the two dimensional plane, making the semaphore signals impossible to read from a distance. This can happen in two ways:

- a) The actor turns the flag "cloth" (i) towards the audience or (ii) away from it. From head on the cloth is hidden from a distance by the flag stick.

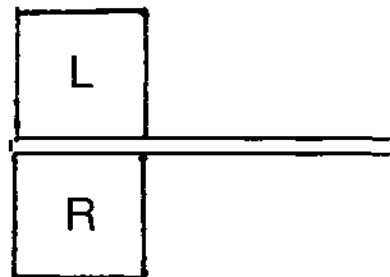


- b) The actor turns the flag sticks towards the audience. From head on you can only see the end of the pole and the cloth, which appears as a thin line.



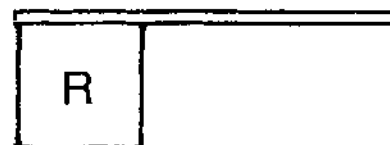
**Example C: One flag hidden behind another (bars 28-30)**

Bar 28



The actor has rested the two flag poles against each other.

Bar 30

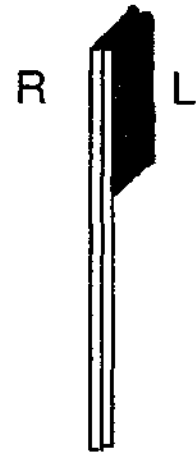


He flips the left flag down behind the right flag so that it is completely covered.



**Example D: Pointing the cloth away from the audience (bars 45-46)**

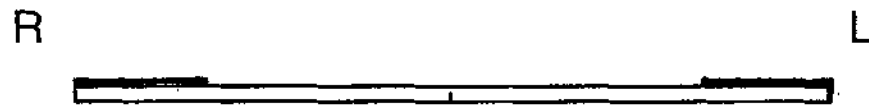
**Bar 45**



Right EXTENDED  
Left EXTENDED

The two flags should be held above the actor's head as if he were about to chop wood with an axe. For both flags the cloth is turned away towards back centre stage.

**Bar 46**



Right EXTENDED  
Left EXTENDED

The actor parts his arms 90° without breaking the two dimensional plane (ie the sticks remain in the same plane as his shoulders).

Now the two flags are in the same extended position as in Example B. However, as in bar 45, the cloth for both flags is turned away towards back centre stage.

**Bar 47**



Right EXTENDED  
Left EXTENDED

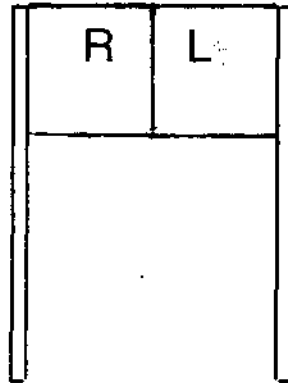
The actor leaves his arms as they are. With his wrists he twists the sticks around 90° so that the cloth of each stick is visible to the audience once more.

The actor has now arrived at the same position as in Example B.

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**Example E: Pointing the cloth towards the audience (bars 59-60)**

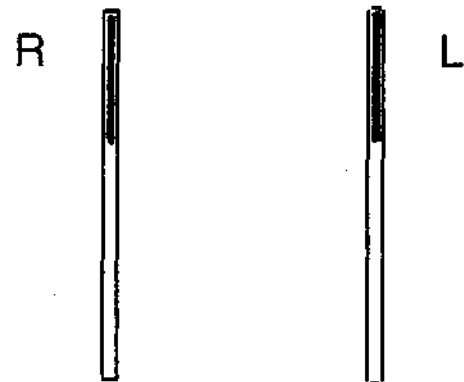
**Bar 59**



The actor holds the two flags extended above his head so that the cloths are facing each other and touching.

Right EXTENDED  
Left EXTENDED

**Bar 60**



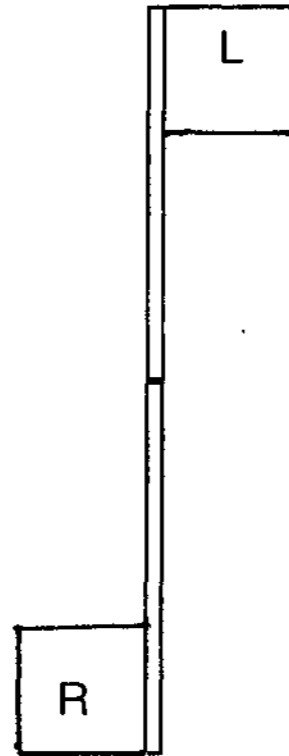
He twists the flagpoles 90° so that the cloth for both flags points towards the audience.

Right EXTENDED  
Left EXTENDED

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**Example F: Pointing the flag sticks towards the audience (bars 54-58)**

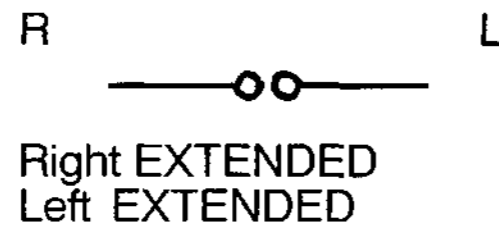
**Bar 54**



The actor holds the left flag as high as he can above his head and the right flag as low he can. Both flags respect the two dimensional plane.

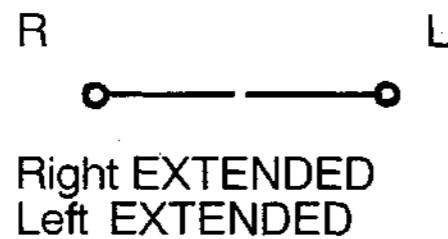
Right EXTENDED  
Left EXTENDED

**Bar 57**



The actor brings the two flags together roughly at chest level. He does this by lowering the left flag 90° and forward, and raising the right flag 90° and forward until they are both pointing straight ahead at the audience. He arrives at a finishing position with the two flagpoles resting alongside each other and the cloth of each flag pointing horizontally outwards.

**Bar 58**

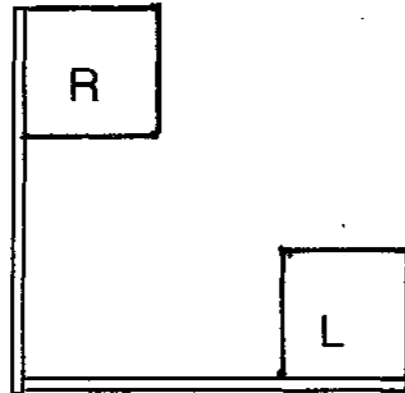


With his wrists the actors flips the poles around so that they are on the "outside" and the cloth on the inside. The flag sticks remain at chest level pointing in the direction of the audience.

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## Example G: Combining different dimensions (bars 17-21)

Bar 17



The two flags are held by the actor as shown in the diagram with the sticks meeting in the middle.

Bar 19

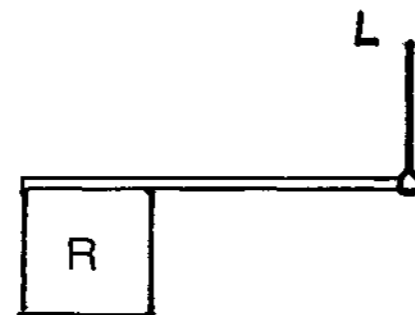


He makes a 90° twist forward with both flags remaining in the same position with respect to each other.

The right flag moves forward across the actor's body. It ends up with the flagpole pointing to the actor's right and the cloth tilted towards the audience (as in Example D).

The left flag moves to a position where the flagpole is pointing forward in the direction of the audience.

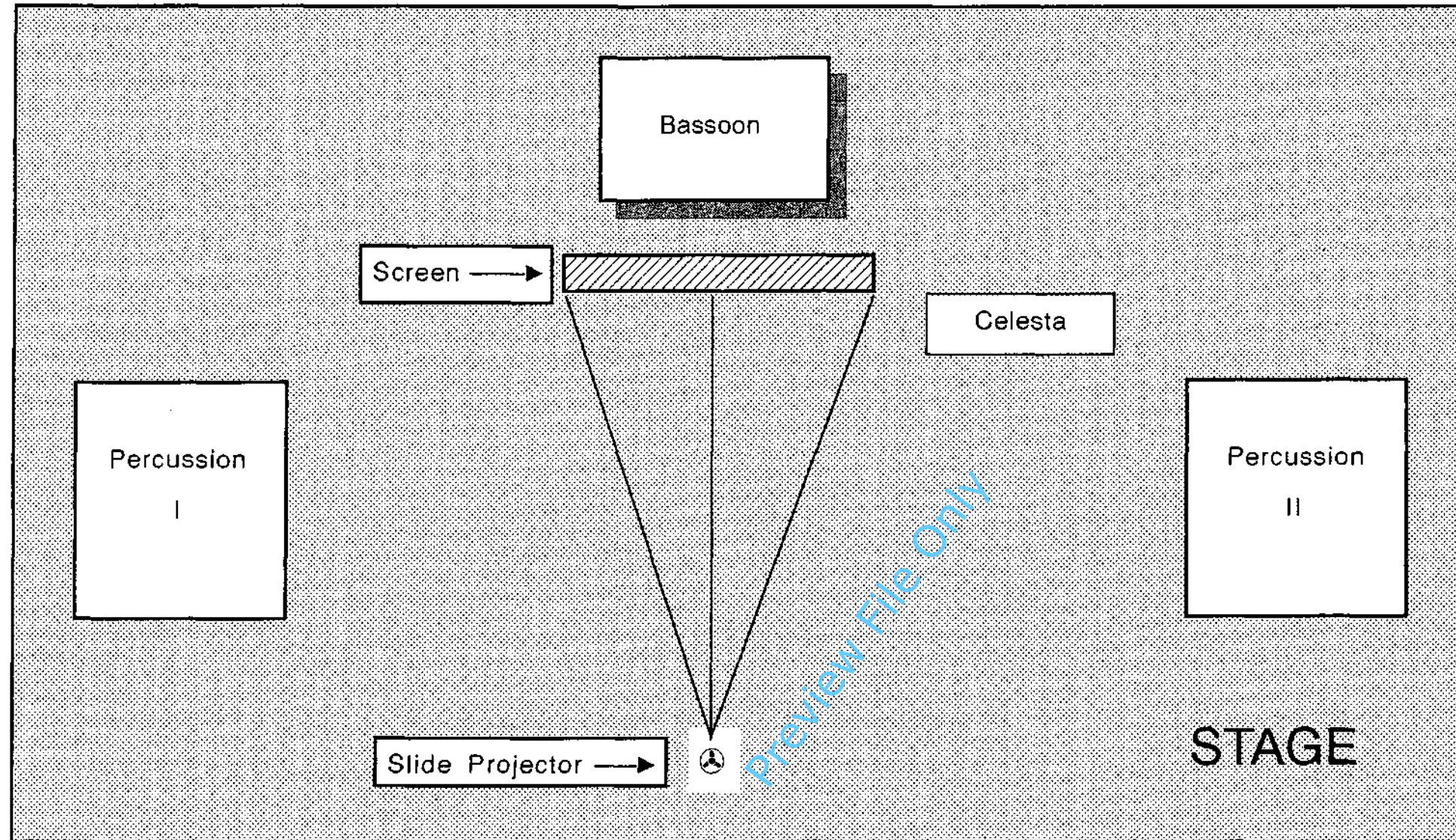
Bar 21



The flagpoles remain where they are. The actor lets the cloth of the right flag fall 90° with his wrist until it points downwards.

He turns the left pole upwards until the cloth of the left flag points vertically upwards.

## Staging for movements 2-3



Movements nos. 2 and 3 are for slides alone.

In the second movement, however, the audience should also be able to see the bassoonist, whose music is very much identified with Dr. Livingston. In performances it has been found that the light of the music stand was sufficient. However, if it is not, spotlight 3 could be turned on for the bassoon's solos (bars 159-165; 180-222).

## 2. Dr. Livingston interprets the music of the savages

In the second movement slides punctuate the course of the movement. It is important that they arrive as near as possible to the first beat of the bar they are assigned to. Here are the English and German (original) texts for each slide:

- |   |   |   |
|---|---|---|
| 1 | Dr. Livingston interprets the music of the savages  | Dr. Livingston dechiffriert die Musik der Wilden  |
| 2 | At a time when Great Britain still graced her colonies with the trappings of imperial life ...          | Als Groß Britannien seine Kolonien noch mit den Errungenschaften imperialer Lebensart beglücken durfte, ... |
| 3 | ... Society at large found African culture frightening, subversive ...                                  | ... sahen weite Kreise die Eingeborenenkultur als etwas Beängstigends, Subversives an ...                   |
| 4 | ... or at best ...  | ... – bestenfalls ...   |
| 5 | ... something of a freak show.  | ... als eine Art Grusical.  |
| 6 | But according to the British aristocracy, all the shy African drummers needed to get them going was ... | Immer hielten britische Aristokraten für die schüchternen afrikanischen Trommler...                         |
|   | <i>[Whip]</i>   | <i>[Peitsche]</i>   |
| 7 | ... a little encouragement.   | ... einige aufwärmende Ermutigungen bereit.   |

8 Dr. Livingston, on the other hand, opted for a more hands-on approach.

Dr. Livingston dagegen unternahm einen menschlicheren Annäherungsversuch.

9 His trailblazing field work on signals coming out of the bush ...

Er war der erste, der den Signalen aus dem Busch systematisch auf den Grund ging ...

10 yielded an elaborate network of relationships: ...

... und er entdeckte ein verzwicktes Netz von Beziehungen:

11 an interactive conglomerate of music, dancing and communal rites.

Ein interaktives Konglomerat aus Musik, Tanz und gemeinschaftlichen Verkehr.

12 Livingston promptly got an offer: the chance to host the next "Multi-ethnic Culture Show".

Prompt bekam Livingston ein Angebot: ein Exklusiv-Vertrag als Moderator für die nächste "Multi-Ethno-Culture-Show".

13 He turned it down ...

Er widerstand ...

14 but when he was offered a kind of incentive he could not refuse ...

... bis gewisse Argumente, denen er nicht verschliessen konnte, ...

*[Whip]*

*[Peitsche]*

15 ... he soon changed his tune.

... die Wende einleiteten.

*[Bassoon melody]*

*[Fagottmelodien]*

16 Livingston talked and talked and talked ...

Livingston redete und redete und redete ...

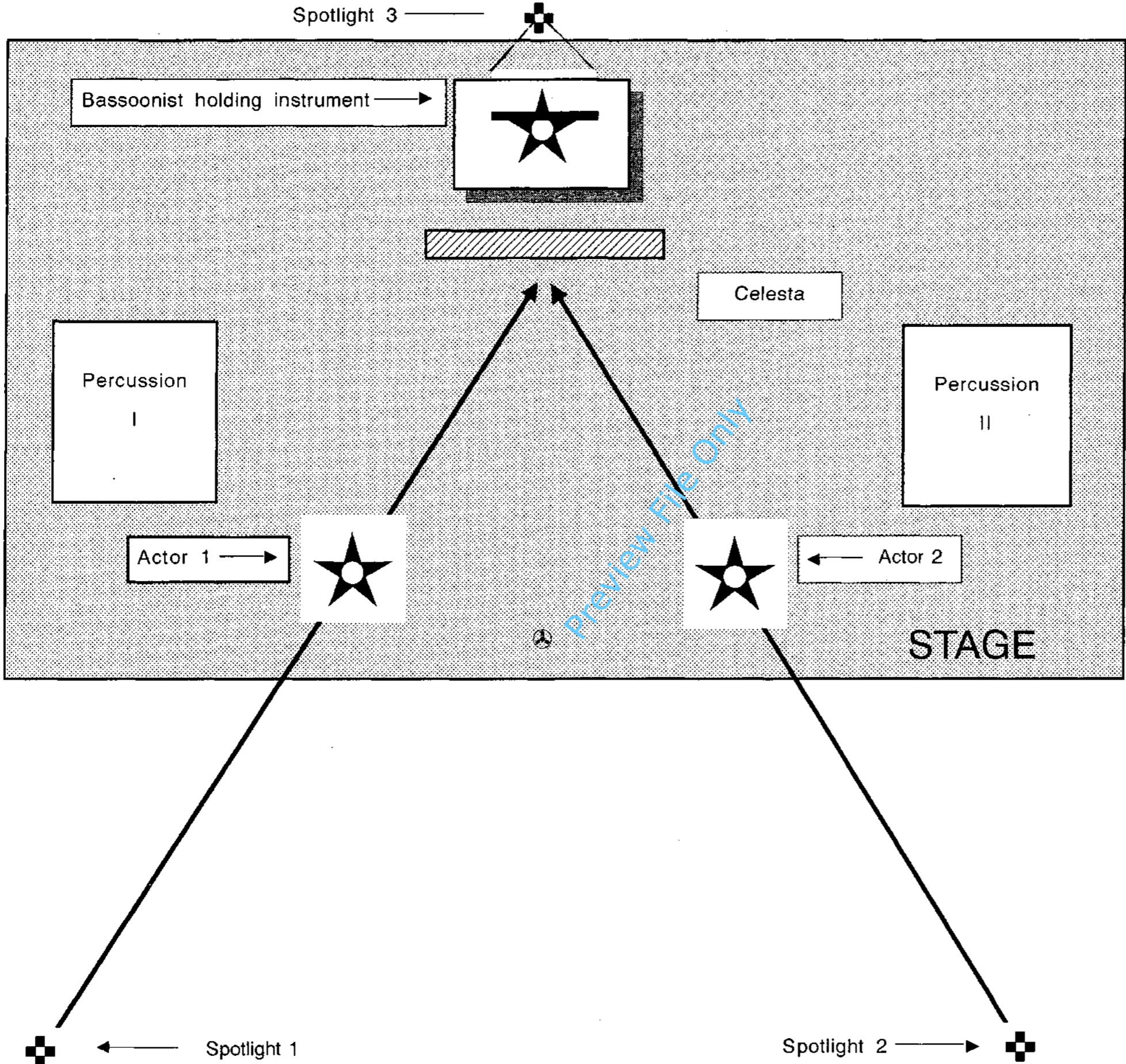
- 17 ... and talked ... ... und redete ...
- 18 But here and there the drummers could provide "authentic" music examples to his monologue.  
*[Whip followed by drum music]* Aber zwischendurch durften die Trommler seinem Monolog authentische Musikbeispiele beisteuern.  
*[Peitsche und Trommelmusik]*
- 19 The result of the musicians' increased exposure: Ein wahrhaft multikulturelles Ereignis:
- 20 English culture was enriched. Die Engländer fühlten sich bereichert ...
- 21 The emigrated drummers became millionaires ... ... die inzwischen ausgewanderten Trommler wurden reich ...
- 22 ... and OBEs. und geadelt.
- 23 Only Livingston mourned the fact that the delicate fabric of music, dance and communal rites ... Allein der arme Livingston jammerte, weil das delikate Netz aus Musik, Tanz und gemeinschaftlichem Verkehr ...
- 24 ... had been ripped apart for ever. ... für immer zerissen war.

### **3. Signal Traffic**

The third movement features slides of traffic signals. They are available upon request from the composer.



# Staging for movement 4



## 4. Traffic Signals

"Traffic Signals" consists of a duel to the death between two traffic policemen. Until bar 307 the traffic signals are improvised by Actor 1. From this point onwards the movements of both Actors 1 and 2 are stylised and "set" to the music. There are 2 basic movements (beckoning the traffic to come and signaling for it to stop) for traffic coming at the policeman in four directions (North, South, East, West). For the actor North is straight ahead (the direction of the audience).

The 8 possible signals are:

W (set up West-East flow): beckon with left hand from left to right

E (set up East-West flow): beckon with right hand from right to left

N (set up North-South flow): beckon with left hand from front to back

S (set up South-North flow): beckon with right hand from back to front

Stop W (halt the traffic flowing from the West): raise left hand to the left

Stop E (halt the traffic flowing from the East): raise right hand to the right

Stop N (halt the traffic flowing from the North): raise right hand to the front

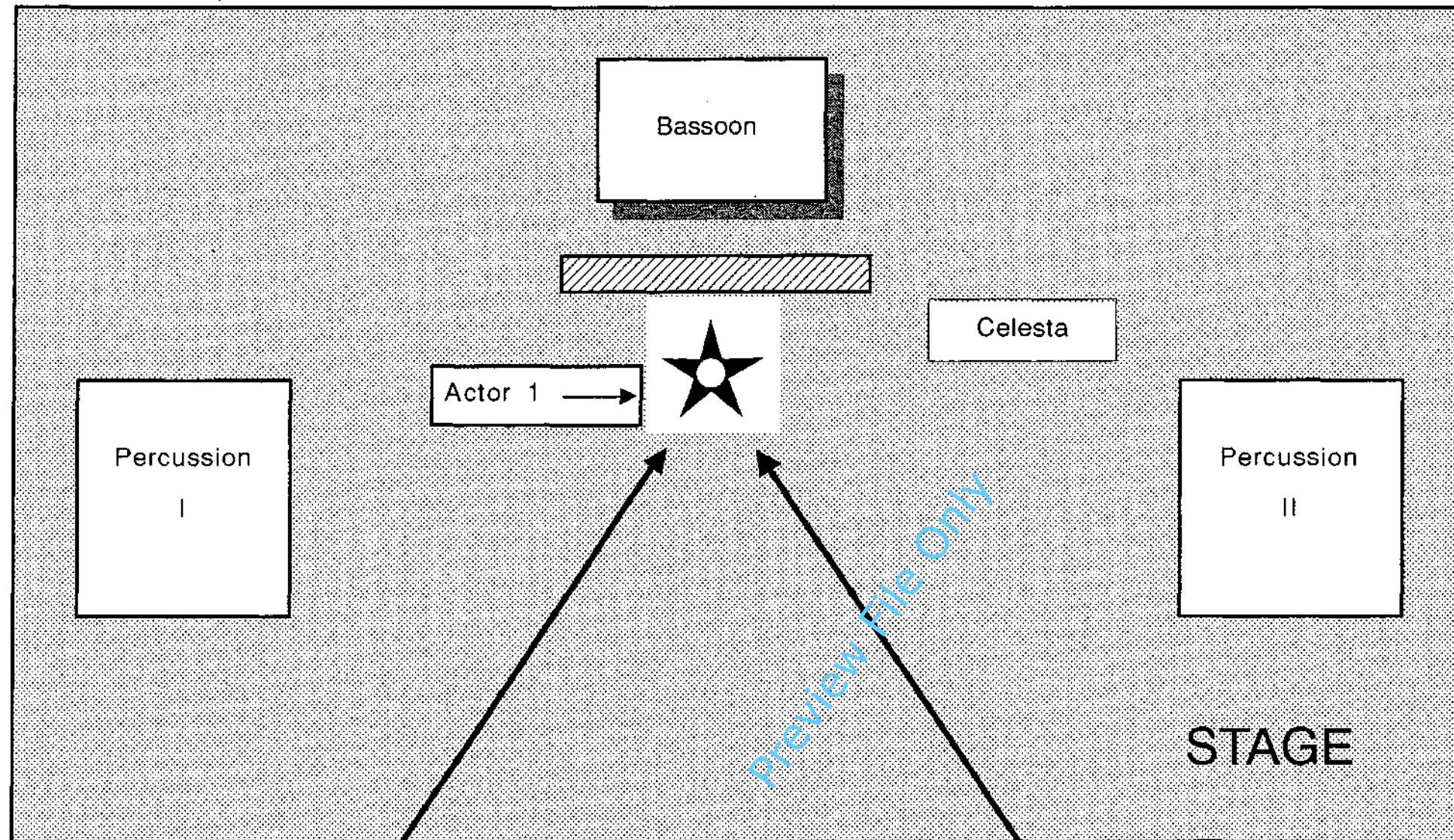
Stop S (halt the traffic flowing from the South): stretch out the left arm to the left

The movements of Actor 1 and Actor 2 should be executed precisely with the music. In particular the "Stop" movements should land on the beat. Note that the routine of signals normally feature an alternation between the hands, such as in bars 308-310:

W	Stop N	Stop S	E	Stop W	S	N	Stop E
left	right	left	right	left	right	left	right

Whereas Actor 1's signals change at a frenetic pace, Actor 2's signals suggest a man at ease with the situation. Often he uses both at hands at once to control the traffic. It is this that gives Actor 2 the edge when the battle ensues. This reaches its climax in bars 379-394, where Actor 1 slows down and collapses.

# Staging for movement 5



Preview File Only



Spotlight 1

Spotlight 2



Bars 396-406 should be staged like a judgement scene where the bassoon condemns Actor 1 to death. The bassoonist stands for the first time, holding the bassoon horizontally in the air (see Staging for movement 4) and then, with majesty, turns his instrument 90° until it is vertical, a movement akin to the hand movement of a Roman emperor. Actor 1 leaves the stage after the spotlights have gone out on him in bar 405.

In bars 405-413 Actor 2 celebrates his victory by a cadenza in which he is gradually transformed into a Boulez-like conductor. The third beats of bars 405, 406, 407 should look like a hybrid between a traffic signals and conducting beats. The symbols ① ② ③ ④ are used to represent clear beats which, however, should never completely lose their provenance as traffic signals.

By the third and fourth beats of bar 413, the Actor has become a fully-fledged conductor. It is at this point that he takes over conducting the ensemble from the "real" conductor until bar 425. Bars 425-428 are led by the pianist and the conductor only takes over again with the upbeat to bar 429.

## 5. Talkshow

Actor 1 is a talkshow host. He hosts a chat show purely by body language. He is answered by the musicians on stage, each of which have distinct musical personalities. In bar 485, the show runs out of the actor's control when all players try to butt in at the same time. The brutal way percussion I interrupts the celesta's cadenza leads to the actor showing the player the yellow card. When percussion I carries on as before, the actor finds he has no alternative but to send him off.

## General Comments

*Signal Failure* is of all my pieces the *enfant terrible*. It consists of a series of provocatively short-breathed events which come together to form a new kind of whole. The world of *Signal Failure* is best understood by analysing the title. It refers not only to "signals that fail to communicate" but hints at the possibility of a "signal failure" – a complete disaster.

The first meaning suggests the way semaphore flags and morse code signals in movement 1, drum signals and silent movie insert cards in movement 2, traffic lights in movement 3, traffic signals and conducting in movement 4, body language and the "sending off" in movement 5 are taken out of their normal contexts, and found new meanings and associations. The fabric of the music is also broken up by pseudo-quotations and episodes where rhetorical conventions are turned on their head. My intention has been to create a form where musical and theatrical signals mingle and interact with each other on equal terms.

The piece should always feel dangerous – as if it is on the verge of an imminent disaster. Yet this feeling is intimately bound up with the timing of the piece. A performance best serves it by avoiding straining for effects and by aiming for precision.

Martyn Harry

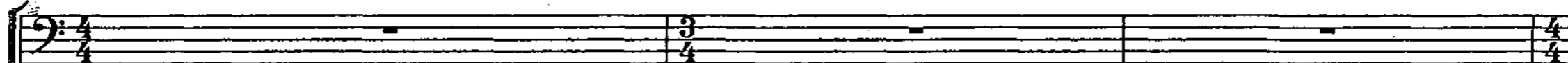
# Signal Failure

for Actors and Small Ensemble

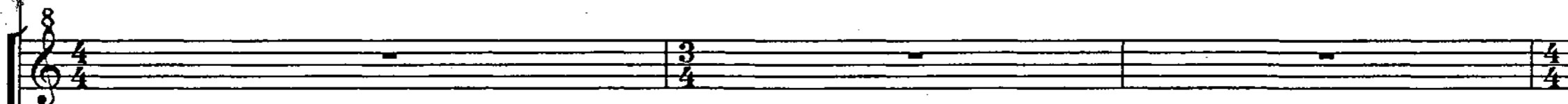
## I. Flagging Signals

1 Allegro Impetuoso ♩ = 132

Bassoon



Percussion 1 [Left]



Percussion 2 [Right]

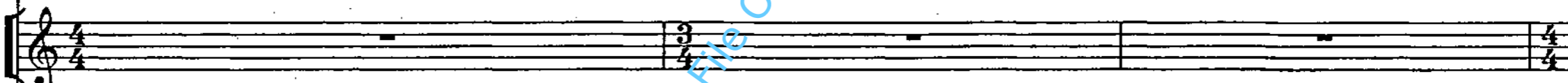
**XYLOPHONE**



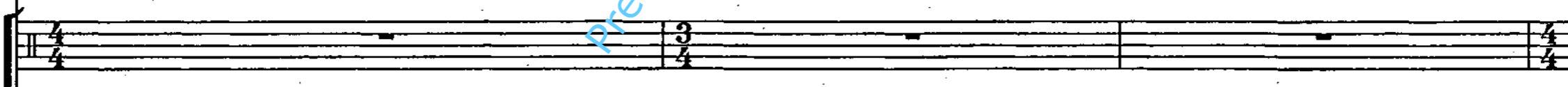
*mf brillante*

Celesta

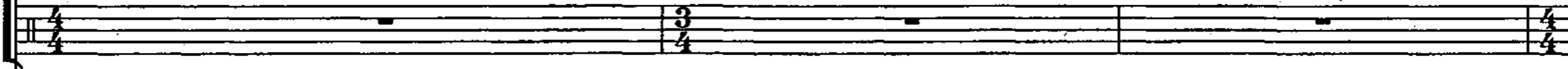
[sounds an octave higher than written]



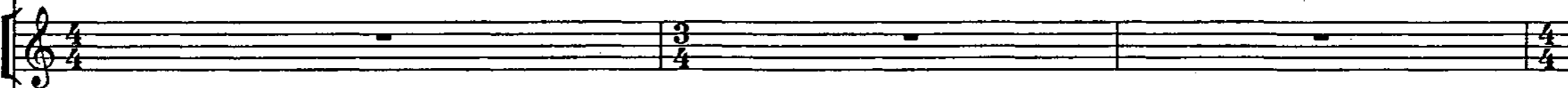
Actor 2 [Right]



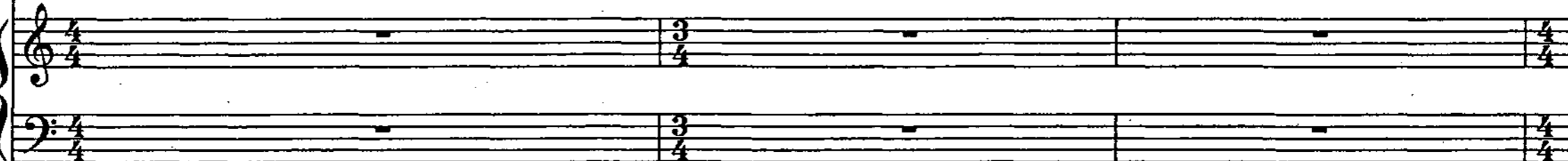
Actor 1 [Left]



Violin



Pianoforte



Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

3 3 3 3

5:4 5:4 5:4 5:4

*f*

*mp dolce*

Preview File Only

Moderato

$\text{♩} = 112$

Tempo Primo Subito

$\text{♩} = 132$

7

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

7

8

7:4

*p*

*f*

3 3 3 3 3

4 4 4 4 4

mf

old tempo  $\text{♩} = 112$

(not together with Xylophone)

*p* scorevole

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Bass.

Bass staff with 4/4 time signature. It contains rests for the first two measures, followed by a 3/4 measure and a 4/4 measure.

Perc. 1

Perc. 1 staff with 4/4 time signature. It contains rests for the first two measures, followed by a 3/4 measure and a 4/4 measure. The word "GLOCKENSPIEL" is written above the staff.

Perc. 2

Perc. 2 staff with 4/4 time signature. It features a series of triplet eighth notes. Dynamic markings include *f*, *mp*, *f*, and *mp*. The word "GLOCKENSPIEL" is written above the staff.

Celesta

Celesta staff with 4/4 time signature. It contains rests for the first two measures, followed by a 3/4 measure and a 4/4 measure.

Actor 1

Actor 1 staff with 4/4 time signature. It contains rests for the first two measures, followed by a 3/4 measure and a 4/4 measure.

Actor 2

Actor 2 staff with 4/4 time signature. It contains rests for the first two measures, followed by a 3/4 measure and a 4/4 measure.

Violin

Violin staff with 4/4 time signature. It features a glissando with exaggerated vibrato. Dynamic markings include *sfz dolce* and *pp*.

Piano

Piano grand staff with 4/4 time signature. It contains rests for the first two measures, followed by a 3/4 measure and a 4/4 measure.

Preview File Only



Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

The musical score for page 13, measures 1-2, is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Bass:** Two staves, both containing whole rests.
- Perc. 1:** One staff with a treble clef and 4/4 time signature. It features a rhythmic pattern of eighth notes with triplet markings. Dynamic markings include *f* and *ff*.
- Perc. 2:** One staff with a treble clef and 4/4 time signature. It features a rhythmic pattern of eighth notes with triplet markings. Dynamic markings include *mf* and *f*.
- Celesta:** One staff with a treble clef and 4/4 time signature, containing whole rests.
- Actor 1:** One staff with a double bar line and 4/4 time signature, containing whole rests.
- Actor 2:** One staff with a double bar line and 4/4 time signature, containing whole rests.
- Violin:** One staff with a treble clef and 4/4 time signature. It features a rhythmic pattern of eighth notes with triplet markings. Dynamic markings include *f*.
- Piano:** Two staves (treble and bass clefs) with 4/4 time signature, both containing whole rests.

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15 **A**

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

soft sticks

*p*

Preview File Only

*p*

*p*

*p*

*f*  
v  
8vb

*f*  
v

*f*

8vb

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

Preview File Only

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

The musical score for measures 19 and 20 includes the following parts:

- Perc. 2:** Treble clef, featuring a melodic line with a slur over measures 19-20 and fingerings of 5.
- Celesta:** Bass clef, featuring a melodic line with slurs and fingerings of 3, 6, and 3.
- Violin:** Treble clef, featuring a melodic line with slurs and a 5:4 ratio marking at the end of measure 20.
- Piano:** Grand staff (treble and bass clefs), featuring accompaniment with slurs and dynamic markings of *p* and *f*.

(8vb)

Poco a Poco Crescendo - - - - -

21.

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

6 6 6 6

3

7 7 7 7

7

5 10 10 12

molto

9.

Bass.

A single whole rest is placed on the first line of the bass staff. The time signature is 6/4.

Perc. 1

The staff contains a melodic line of eighth notes with a slur over the first six notes. The time signature is 6/4.

Perc. 2

A single whole rest is placed on the first line of the percussion 2 staff. The time signature is 6/4.

Celesta

The staff features two melodic phrases, each consisting of a 10-measure phrase of eighth notes. The time signature is 6/4.

Actor 1

A single whole rest is placed on the first line of the Actor 1 staff. The time signature is 6/4.

Actor 2

A single whole rest is placed on the first line of the Actor 2 staff. The time signature is 6/4.

Violin

The staff contains two melodic phrases, each consisting of a 9-measure phrase of eighth notes with slurs. The time signature is 6/4.

Piano

The staff features two melodic phrases, each consisting of a 14-measure phrase of eighth notes with slurs. The time signature is 6/4.

Preview File Only

mf brillante cresc. molto

24

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

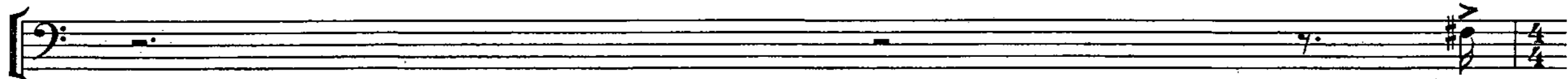
Actor 2

Violin

Piano

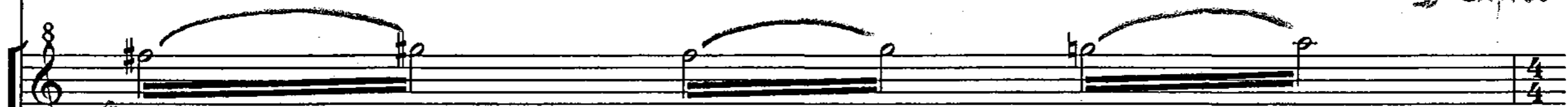
The musical score is arranged in a system with seven staves. The top staff is Bass, followed by Perc. 1 and Perc. 2. The Celesta staff contains rhythmic patterns with measures grouped by brackets and labeled with numbers: 10, 12, 3, and 3. The Actor 1 and Actor 2 staves are empty. The Violin staff features melodic lines with measures grouped by brackets and labeled 9, 10, and 12. The Piano staff is the most complex, with both treble and bass clefs and measures grouped by brackets and labeled 12 and 14. A large slur covers the entire piano part. A diagonal watermark 'Preview File Only' is visible across the center of the page.

Bass.

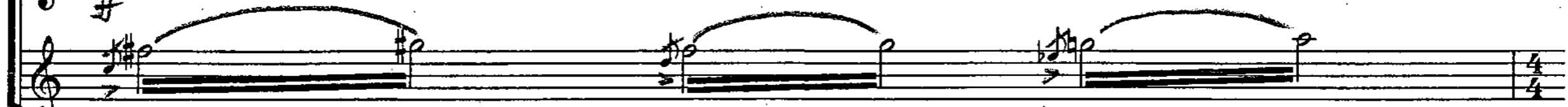


*f* *espressivo*

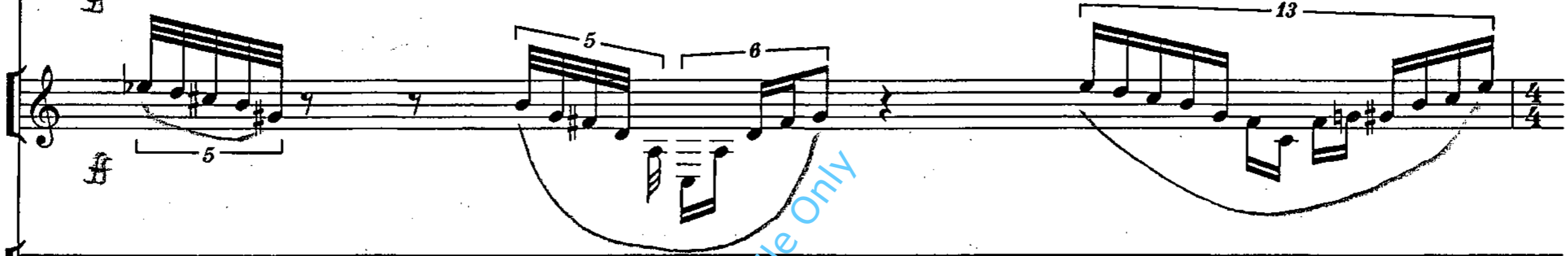
Perc. 1



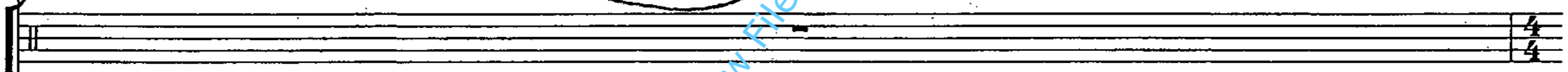
Perc. 2



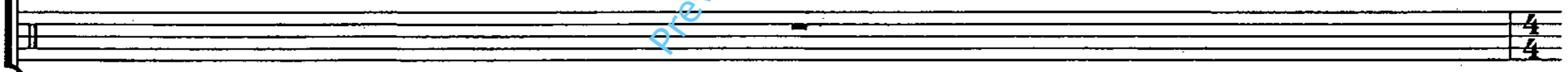
Celesta



Actor 1



Actor 2



Violin



*f* *espressivo*

Piano



Preview File Only



26.

Bass.

Musical staff for Bass in 4/4 time. It begins with a dynamic marking of *f* and a fermata over the first two measures. The melody consists of quarter and eighth notes with some accidentals.

Perc. 1

Musical staff for Percussion 1 in 4/4 time. It features a rhythmic pattern of eighth notes with a dynamic marking of *f*. A text instruction "change to Side Drum" is written above the staff at the beginning of the second measure.

Perc. 2

Musical staff for Percussion 2 in 4/4 time. It features a rhythmic pattern of eighth notes with a dynamic marking of *f*.

Celesta

Musical staff for Celesta in 4/4 time. It features a complex rhythmic pattern of eighth notes with a dynamic marking of *f* and a fermata over the first two measures.

Actor 1

Musical staff for Actor 1 in 4/4 time, currently empty.

Actor 2

Musical staff for Actor 2 in 4/4 time, currently empty.

Violin

Musical staff for Violin in 4/4 time. It begins with a dynamic marking of *ff* and a fermata over the first two measures. The melody consists of quarter and eighth notes with some accidentals.

Piano

Musical staff for Piano in 4/4 time. It features a complex rhythmic pattern of eighth notes with a dynamic marking of *f* and a fermata over the first two measures.

Preview File Only

B. vallo

28.

Bass.

Musical staff for Bass, featuring a melodic line with a long slur across the first two measures and a 2/4 time signature at the end.

Perc. 1

Musical staff for Perc. 1, showing a rhythmic pattern with a 2/4 time signature at the end.

Perc. 2

Musical staff for Perc. 2, featuring a complex rhythmic pattern with slurs and a 2/4 time signature at the end.

Celesta

Musical staff for Celesta, showing a melodic line with slurs and a 2/4 time signature at the end.

Actor 1

Musical staff for Actor 1, showing a rhythmic pattern with a 2/4 time signature at the end.

Actor 2

Musical staff for Actor 2, showing a rhythmic pattern with a 2/4 time signature at the end.

Violin

Musical staff for Violin, featuring a melodic line with a long slur and a 2/4 time signature at the end.

Piano

Musical staff for Piano, showing a complex rhythmic pattern with slurs and a 2/4 time signature at the end. Includes a 'Sub' marking at the bottom left.

Preview File Only

**B** L' Istesso Tempo

30.

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

The musical score is written for a variety of instruments. The Bass line starts with a melodic phrase in the first measure, followed by a rest, and then continues with a rhythmic pattern. Percussion 1 and 2 have rests in the first measure, followed by rhythmic patterns in the second measure. The Celesta part features a melodic line with a 7-measure slur and a 6-measure slur. The Violin part has a melodic line with a 7-measure slur. The Piano part consists of two staves, with a 7-measure slur in the right hand and a 6-measure slur in the left hand. Dynamic markings include *f intensiva* and *[sim]*. A blue watermark 'Preview File Only' is visible across the score.

800 -----

Bass.

Bass line with notes and rests, including a fermata over the final note.

Perc. 1

Percussion 1 staff with rests and notes, including a fermata over the final note.

SIDE DRUM

*f* tight

Perc. 2

Percussion 2 staff with notes and rests, including a fermata over the final note.

Celesta

Celesta staff with rests and notes, including a fermata over the final note.

Actor 1

Actor 1 staff with rests and notes, including a fermata over the final note.

Actor 2

Actor 2 staff with rests and notes, including a fermata over the final note.

Preview File Only

Violin

Violin staff with notes and rests, including a fermata over the final note.

Piano

Piano staff with notes and rests, including triplets and a fermata over the final note.

(8vb)

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

*f*

*mf*

*f*

*pp* loco

*a niente*

*f*

*pp*

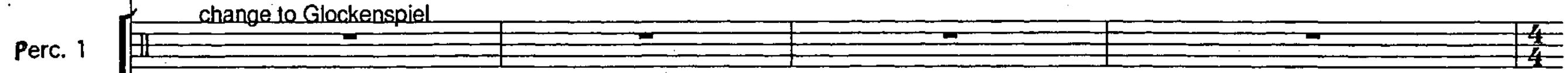
*3*

(86)

Bass. *mp*



Perc. 1 *change to Glockenspiel*



Perc. 2 *mp*



Celesta



Actor 1



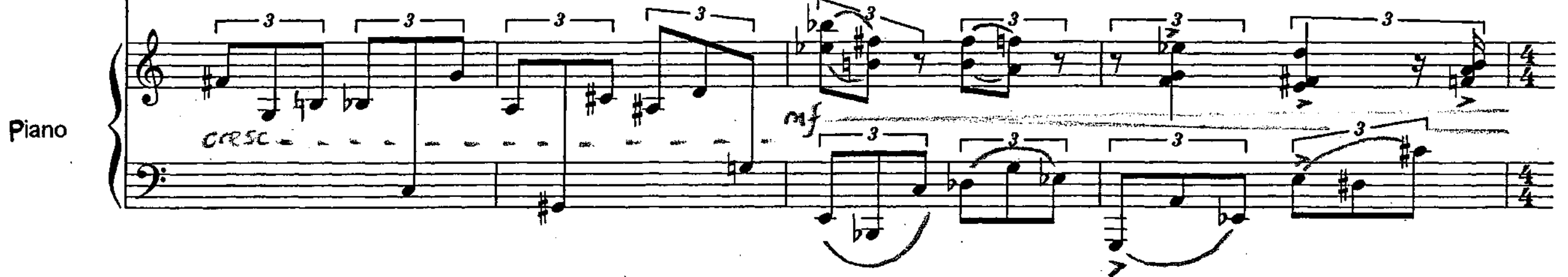
Actor 2



Violin *mp*

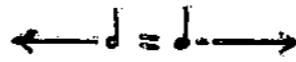


Piano *crsc* *mf*



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45 **C**



Bass.

Musical staff for Bass. It begins with a dynamic marking of *f*. At the 12-measure mark, there is a time signature change to 8/8. The staff contains a melodic line with a handwritten annotation *f gawky* above it.

Perc. 1

Musical staff for Percussion 1. It shows a 4/4 time signature and a 12-measure rest.

Perc. 2

Musical staff for Percussion 2. It features a melodic line with a dynamic marking of *f* and four triplet markings (indicated by the number 3) over the first four measures.

Celesta

Musical staff for Celesta. It shows a 4/4 time signature and a 12-measure rest.

Actor 1

Musical staff for Actor 1. It shows a 4/4 time signature and a 12-measure rest.

Actor 2

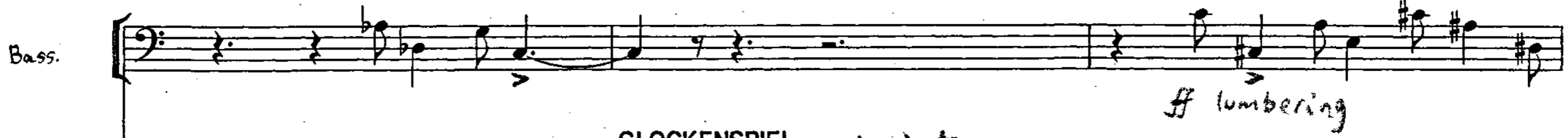
Musical staff for Actor 2. It shows a 4/4 time signature and a 12-measure rest.

Violin

Musical staff for Violin. It begins with a dynamic marking of *f*. At the 12-measure mark, there is a time signature change to 8/8. The staff contains a melodic line with a handwritten annotation *f gawky* above it.

Piano

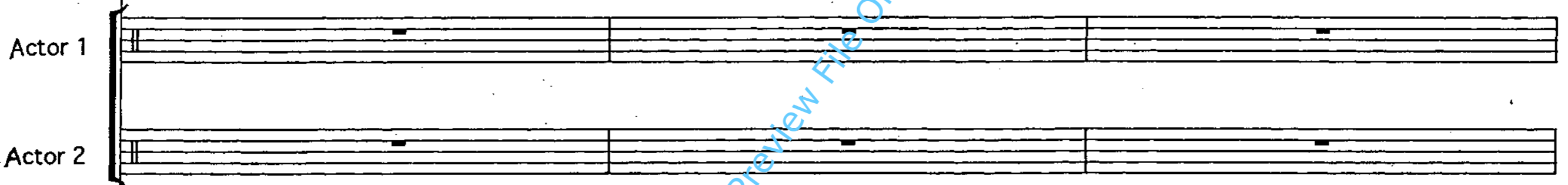
Musical staff for Piano, consisting of two staves (treble and bass clef). It begins with a dynamic marking of *f*. At the 12-measure mark, there is a time signature change to 8/8. The staff contains a complex melodic and harmonic line with a handwritten annotation *f gawky* above it.

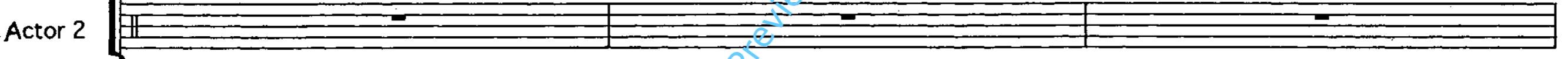
Bass. 

Perc. 1 

Perc. 2 

Celesta 

Actor 1 

Actor 2 

Violin 

Piano 

Lumbering

Preview File Only



← = 1 →

51.

Bass.

Perc. 1

Perc. 2

Celesta

Actor 1

Actor 2

Violin

Piano

Preview File Only

← d - d →

With Generosity (feeling of  $\frac{2}{2}$ )

54.

Bass.

Handwritten musical notation for the Bass part, starting with a rest and followed by notes with a dynamic marking of *f* and the instruction *expressivo*.

*f* *expressivo*

Perc. 1

Handwritten musical notation for Percussion 1, featuring notes and rests.

Perc. 2

Handwritten musical notation for Percussion 2, including the instruction "change to Side Drum".

change to Side Drum

Celesta

Handwritten musical notation for the Celesta, featuring complex rhythmic patterns with slurs and a dynamic marking of *f*.

*f*

Preview File Only

Actor 1

Handwritten musical notation for Actor 1, featuring notes and rests.

Actor 2

Handwritten musical notation for Actor 2, featuring notes and rests.

Violin

Handwritten musical notation for the Violin, including the instruction *f* *expressivo*.

*f* *expressivo*

Piano

Handwritten musical notation for the Piano, featuring complex rhythmic patterns with slurs and a dynamic marking of *mf*.

*mf*

56

Bass

Musical staff for Bass, showing a melodic line with a long slur across measures 56-57 and 58-59. The notes are G2, F2, E2, D2, C2, B1, A1, G1.

Perc. 1

Musical staff for Perc. 1, showing a rhythmic pattern with eighth notes and a dynamic marking of *f* *alla marcica*. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

*f*

*f* *alla marcica*

Perc. 2

Musical staff for Perc. 2, showing a rhythmic pattern with eighth notes and a dynamic marking of *f* *alla marcica*. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Celesta

Musical staff for Celesta, showing a rhythmic pattern with eighth notes and a dynamic marking of *f* *alla marcica*. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Actor 1

Musical staff for Actor 1, showing a rhythmic pattern with eighth notes and a dynamic marking of *f* *alla marcica*. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Actor 2

Musical staff for Actor 2, showing a rhythmic pattern with eighth notes and a dynamic marking of *f* *alla marcica*. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Preview File Only

Violin

Musical staff for Violin, showing a melodic line with a long slur across measures 56-57 and 58-59. The notes are G4, F4, E4, D4, C4, B3, A3, G3.

Piano

Musical staff for Piano, showing a complex rhythmic pattern with eighth notes and a dynamic marking of *f* *alla marcica*. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Bass.

Musical staff for Bass, featuring a melodic line with a long slur spanning across the measures.

Perc. 1

Musical staff for Perc. 1, showing a rhythmic pattern with a bracketed group of notes labeled '5'. A text instruction 'change to Side Drum' is written above the staff.

Perc. 2

Musical staff for Perc. 2, showing a rhythmic pattern with a double bar line at the end of the staff.

Celesta

Musical staff for Celesta, showing a rhythmic pattern with a double bar line at the end of the staff.

Actor 1

Musical staff for Actor 1, showing a rhythmic pattern with a double bar line at the end of the staff.

Actor 2

Musical staff for Actor 2, showing a rhythmic pattern with a double bar line at the end of the staff.

Violin

Musical staff for Violin, featuring a melodic line with a long slur.

Piano

Musical staff for Piano, showing a complex accompaniment with multiple slurs and fingerings. Handwritten numbers '14', '13', '12', and '11' are placed above the staff. A handwritten '24.' is written below the staff.

Preview File Only

60 **D** Gradually Broadening

The musical score consists of eight staves. The top staff is Bass, marked with a forte *f* dynamic. The second staff is Perc. 1, labeled SIDE DRUM, with a rest. The third staff is Perc. 2, marked with a forte *f* tight dynamic, playing a rhythmic pattern. The fourth staff is Celesta, with a rest. The fifth and sixth staves are Actor 1 and Actor 2, both with rests. The seventh staff is Violin, marked with a forte *f* dynamic. The eighth staff is Piano, marked with a fortissimo *ff* dynamic. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

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