SEBASTIANO DESSANAY

Sonatina
for tuba and electronics

Birmingham, January 2012

INSTRUCTIONS

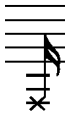
TUBA

Notation in concert pitch

Accessories needed: mute, a coin

Tuba is amplified with a microphone

Long airy sound



Short airy sound: different unpitched sounds are obtained changing the lips position.

Half-valved sound, obtained by pulling out one of the tubes in order to obtain a sound resembling a didgeridoo. Pitches are arbitrary although they should follow the melodic contours.

Long pause

Short pause (shorter than long one)

The cadenza at the end of Movement 2 should be freely improvised and based on selected fragments previously played, and optionally on fragments belonging to contemporary tuba repertoire. In the Appendix 1, one can find the cadenza as it was played during the first performance of the piece (19th of April 2012, Andy Johnson on tuba).

Tuba samples

The piece uses treated samples, which should be pre-recorded by the tuba player using the following material:

WIND SOUND: unpitched airy sounds obtained by blowing slowly into the instrument for about 5 to 8 seconds, with following dynamic shapes:

- wind 1: ***pppp*** < ***pp*** > ***pppp***

- wind 2: ***pp*** < ***mp*** > ***pp***

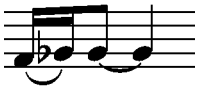
- wind 3: ***p*** < ***mf*** > ***p*** (+ valve fingering noise)

- wind 4: ***mp*** < ***f*** > ***mp*** (+ valve fingering noise)

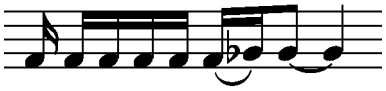
FINGERING NOISE: sound of the valves being played quickly without blowing, with following dynamic shape:

PHRASES AND CHORDS FROM MOVEMENT ONE (all in bass clef):

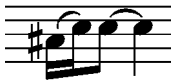
Phrase 1 (and 2)



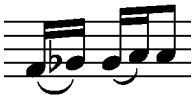
Phrase 3



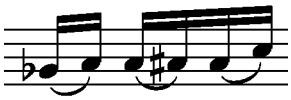
Phrase 4 (and 6)



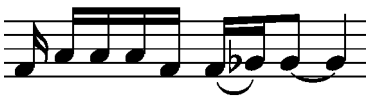
Phrase 5



Phrase 7

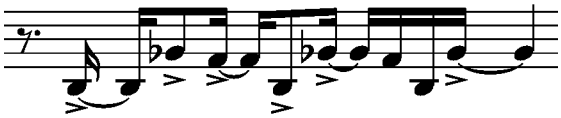


Phrase 8

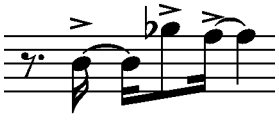


Phrase 9

Phrase 10



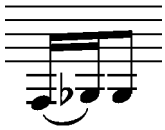
Phrase 11



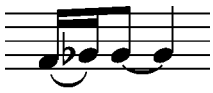
Phrase 12 (and 16,17)

Phrase 13

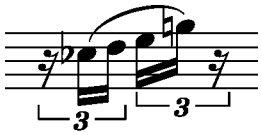
Phrase 14



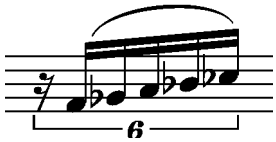
Phrase 15



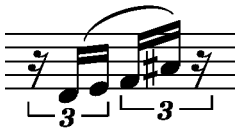
Phrase 18



Phrase 19

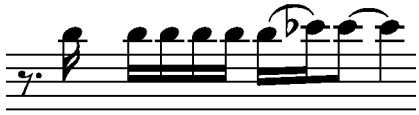


Phrase 20 (and 21)

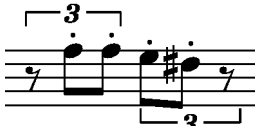


Phrase 22

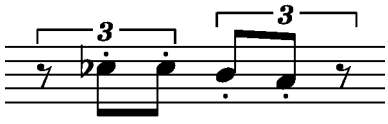
Phrase 23



Phrase 24



Phrase 25



PERCUSSIVE SOUNDS: strike the bell with a coin on different parts of the tuba to achieve roughly 3 pitches

- hit 1: low
- hit 2: medium
- hit 3: high

DRONE: a low Bb0, quite unfocused (rather than pitched), as long and sustained as possible

SINGLE PITCHES

GROUP A: a chromatic scale from Eb1 to Eb3, each note about 8 seconds long, at *p* dynamic

GROUP B: a chromatic scale from Eb1 to Eb3, each note very short, accented, with mute at *mf* dynamic

TUBA PLAYER VOICE: the voice of the tuba player during the recording session should be recorded, either talking, laughing or other

ELECTRONICS

Equipment needed for performance: laptop computer, soundcard, MIDI keyboard

Software needed for sample preparation: any wave editor, any DAW software

Software needed for performance: any DAW software

Additional samples provided

The following samples are included in the CD attached to the score:

CHORD 1 to 3

BURST1LONG

BURST2LONG

EXPLOSION

PERCUSSION BURST

BACKING TRACK

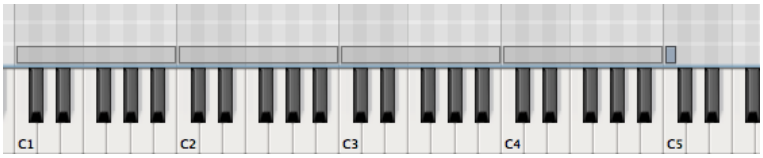
Live session settings

A Logic Pro 8.0 session with 8 tracks is included in the attached CD. The session contains inserts (effects) and each track needs to be arranged in the following way:

TRACK 1: this is an audio track for the live tuba.

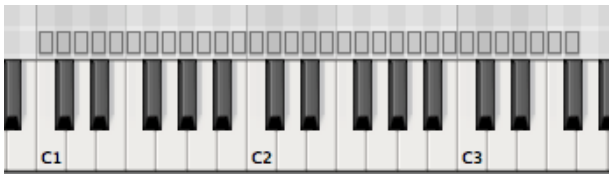
TRACK 2: this is a MIDI track used for the prelude. The software instrument contains the samples WIND 1-4 and FINGERINGS (*see Tuba samples paragraph for description*). Below is the instrument mapping and keys:

Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key ▲	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	Wind 1.wav	C1	0	0	C1	B1	☑	0	127	☑	☑	☐
Zone #2	Wind 2.wav	C2	0	0	C2	B2	☑	0	127	☑	☑	☐
Zone #3	Wind 3.wav	C3	0	0	C3	B3	☑	0	127	☑	☑	☐
Zone #4	Wind 4.wav	C4	0	0	C4	B4	☑	0	127	☑	☑	☐
Zone #5	Valves fingering.wav	C4	0	0	C5	C5	☑	0	127	☑	☑	☐



TRACK 3: this is a MIDI track used for the first movement (Andante espressivo). The software instrument contains the samples PHRASE 1 to PHRASE 25, CHORD 1 to CHORD 3, BURST1LONG, BURST2LONG and EXPLOSION (*see Tuba samples and sample preparation paragraph for description*). Below is the instrument mapping and keys:

Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	Phrase 1.wav	C1	0	0	C1	C1	☑	0	127	☐	☑	☐
Zone #2	Phrase 2.wav	C#1	0	0	C#1	C#1	☑	0	127	☐	☑	☐
Zone #3	Phrase 3.wav	D1	0	0	D1	D1	☑	0	127	☐	☑	☐
Zone #4	Phrase 4.wav	D#1	0	0	D#1	D#1	☑	0	127	☐	☑	☐
Zone #5	Phrase 5.wav	E1	0	0	E1	E1	☑	0	127	☐	☑	☐
Zone #6	Phrase 6.wav	F1	0	0	F1	F1	☑	0	127	☐	☑	☐
Zone #7	Phrase 7.wav	F#1	0	0	F#1	F#1	☑	0	127	☐	☑	☐
Zone #8	Phrase 8.wav	G1	0	0	G1	G1	☑	0	127	☐	☑	☐
Zone #9	Phrase 9.wav	G#1	0	0	G#1	G#1	☑	0	127	☐	☑	☐
Zone #10	Phrase 10.wav	A1	0	0	A1	A1	☑	0	127	☐	☑	☐
Zone #11	Phrase 11.wav	A#1	0	0	A#1	A#1	☑	0	127	☐	☑	☐
Zone #12	Burst1long.wav	B1	0	0	B1	B1	☐	0	127	☐	☑	☐
Zone #13	Phrase 12.wav	C2	0	0	C2	C2	☑	0	127	☐	☑	☐
Zone #14	Phrase 13.wav	C#2	0	0	C#2	C#2	☑	0	127	☐	☑	☐
Zone #15	Phrase 14.wav	D2	0	0	D2	D2	☑	0	127	☐	☑	☐
Zone #16	Phrase 15.wav	D#2	0	0	D#2	D#2	☑	0	127	☐	☑	☐
Zone #17	Phrase 16.wav	E2	0	0	E2	E2	☑	0	127	☐	☑	☐
Zone #18	Phrase 17.wav	F2	0	0	F2	F2	☑	0	127	☐	☑	☐
Zone #19	Phrase 18.wav	F#2	0	0	F#2	F#2	☑	0	127	☐	☑	☐
Zone #20	Phrase 19.wav	G2	0	0	G2	G2	☑	0	127	☐	☑	☐
Zone #21	Chord 1.wav	G#2	0	0	G#2	G#2	☑	0	127	☐	☑	☐
Zone #22	Chord 2.wav	A2	0	0	A2	A2	☑	0	127	☐	☑	☐
Zone #23	Chord 3.wav	A#2	0	0	A#2	A#2	☑	0	127	☐	☑	☐
Zone #24	Phrase 20.wav	B2	0	0	B2	B2	☑	0	127	☐	☑	☐
Zone #25	Phrase 21.wav	C3	0	0	C3	C3	☑	0	127	☐	☑	☐
Zone #26	Phrase 22.wav	C#3	0	0	C#3	C#3	☑	0	127	☐	☑	☐
Zone #27	Burst2long.wav	D3	0	0	D3	D3	☐	0	127	☐	☑	☐
Zone #28	Phrase 23.wav	D#3	0	0	D#3	D#3	☑	0	127	☐	☑	☐
Zone #29	Explosion.wav	E3	0	0	E3	E3	☐	0	127	☐	☑	☐
Zone #30	Phrase 24.wav	F3	0	0	F3	F3	☑	0	127	☐	☑	☐
Zone #31	Phrase 25.wav	F#3	0	0	F#3	F#3	☑	0	127	☐	☑	☐



TRACK 4: this is a MIDI track used for the drone at the end of the first movement. The software instrument contains the sample LOW DRONE (*see Tuba samples paragraph for description*). Below is the instrument mapping and keys:

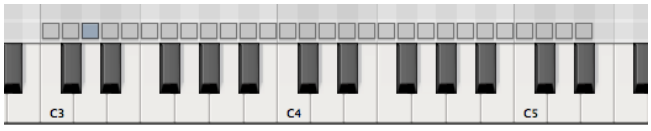
Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key ▲	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	Low dron...	C3	0	0	C3	C3	☐	0	127	☐	☐	☐

TRACK 5: this is a MIDI track used for the drones and the percussion burst in the second movement (Adagio cantabile). The software instrument contains the samples Eb1 to Eb3, GROUP A and the PERCUSSION BURST sample (*see Tuba samples and sample preparation paragraph for description*). Below is the instrument mapping and keys:

Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	01 Eb1.wav	D#1	0	0	D#1	D#1	☑	0	127	☐	☐	☐
Zone #2	02 E1.wav	E1	0	0	E1	E1	☑	0	127	☐	☐	☐
Zone #3	03 F1.wav	F1	0	0	F1	F1	☑	0	127	☐	☐	☐
Zone #4	04 Gb1.wav	F#1	0	0	F#1	F#1	☑	0	127	☐	☐	☐
Zone #5	05 G1.wav	G1	0	0	G1	G1	☑	0	127	☐	☐	☐
Zone #6	06 Ab1.wav	G#1	0	0	G#1	G#1	☑	0	127	☐	☐	☐
Zone #7	07 A1.wav	A1	0	0	A1	A1	☑	0	127	☐	☐	☐
Zone #8	08 Bb1.wav	A#1	0	0	A#1	A#1	☑	0	127	☐	☐	☐
Zone #9	09 B1.wav	B1	0	0	B1	B1	☑	0	127	☐	☐	☐
Zone #10	10 C2.wav	C2	0	0	C2	C2	☑	0	127	☐	☐	☐
Zone #11	11 Db2.wav	C#2	0	0	C#2	C#2	☑	0	127	☐	☐	☐
Zone #12	12 D2.wav	D2	0	0	D2	D2	☑	0	127	☐	☐	☐
Zone #13	13 Eb2.wav	D#2	0	0	D#2	D#2	☑	0	127	☐	☐	☐
Zone #14	14 E2.wav	E2	0	0	E2	E2	☑	0	127	☐	☐	☐
Zone #15	15 F2.wav	F2	0	0	F2	F2	☑	0	127	☐	☐	☐
Zone #16	16 Gb2.wav	F#2	0	0	F#2	F#2	☑	0	127	☐	☐	☐
Zone #17	17 G2.wav	G2	0	0	G2	G2	☑	0	127	☐	☐	☐
Zone #18	18 Ab2.wav	G#2	0	0	G#2	G#2	☑	0	127	☐	☐	☐
Zone #19	19 A2.wav	A2	0	0	A2	A2	☑	0	127	☐	☐	☐
Zone #20	20 Bb2.wav	A#2	0	0	A#2	A#2	☑	0	127	☐	☐	☐
Zone #21	21 B2.wav	B2	0	0	B2	B2	☑	0	127	☐	☐	☐
Zone #22	22 C3.wav	C3	0	0	C3	C3	☑	0	127	☐	☐	☐
Zone #23	Percussion burst.wav	C3	0	0	C4	C4	☐	0	127	☐	☑	☐
Zone #24	23 Db3.wav	C#3	0	0	C#3	C#3	☑	0	127	☐	☐	☐
Zone #25	24 D3.wav	D3	0	0	D3	D3	☑	0	127	☐	☐	☐
Zone #26	25 Eb3.wav	D#3	0	0	D#3	D#3	☑	0	127	☐	☐	☐

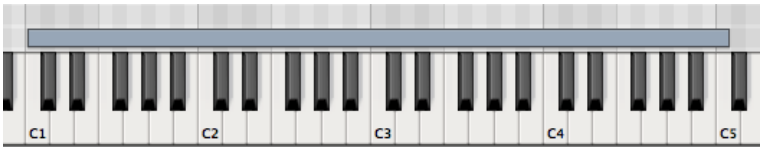
TRACK 6: this is a MIDI track used for the interactive section between movement 2 and movement 3 (Mosso infuocato). The software instrument contains the samples Eb1 to Eb3, GROUP B and BELL HIT 1 to BELL HIT 3 (*see Tuba samples paragraph for description*). Below is the instrument mapping and keys:

Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	Bell hit 1.wav	C3	0	0	C3	C3	☑	0	127	☑	☑	☐
Zone #2	Bell hit 2.wav	C#3	0	0	C#3	C#3	☑	0	127	☑	☑	☐
Zone #3	Bell hit 3.wav	D2	0	0	D3	D3	☑	0	127	☑	☑	☐
Zone #4	01 D#1.wav	D#2	0	0	D#3	D#3	☑	0	127	☑	☑	☐
Zone #5	02 E1.wav	E2	0	0	E3	E3	☑	0	127	☑	☑	☐
Zone #6	03 F1.wav	F2	0	0	F3	F3	☑	0	127	☑	☑	☐
Zone #7	04 F#1.wav	F#2	0	0	F#3	F#3	☑	0	127	☑	☑	☐
Zone #8	05 G1.wav	G2	0	0	G3	G3	☑	0	127	☑	☑	☐
Zone #9	06 G#1.wav	G#2	0	0	G#3	G#3	☑	0	127	☑	☑	☐
Zone #10	07 A1.wav	A2	0	0	A3	A3	☑	0	127	☑	☑	☐
Zone #11	08 A#1.wav	A#2	0	0	A#3	A#3	☑	0	127	☑	☑	☐
Zone #12	09 B1.wav	B2	0	0	B3	B3	☑	0	127	☑	☑	☐
Zone #13	10 C2.wav	C3	0	0	C4	C4	☑	0	127	☑	☑	☐
Zone #14	11 C#2.wav	C#3	0	0	C#4	C#4	☑	0	127	☑	☑	☐
Zone #15	12 D2.wav	D3	0	0	D4	D4	☑	0	127	☑	☑	☐
Zone #16	13 D#2.wav	D#3	0	0	D#4	D#4	☑	0	127	☑	☑	☐
Zone #17	14 E2.wav	E3	0	0	E4	E4	☑	0	127	☑	☑	☐
Zone #18	15 F2.wav	F3	0	0	F4	F4	☑	0	127	☑	☑	☐
Zone #19	16 F#2.wav	F#3	0	0	F#4	F#4	☑	0	127	☑	☑	☐
Zone #20	17 G2.wav	G3	0	0	G4	G4	☑	0	127	☑	☑	☐
Zone #21	18 G#2.wav	G#3	0	0	G#4	G#4	☑	0	127	☑	☑	☐
Zone #22	19 A2.wav	A3	0	0	A4	A4	☑	0	127	☑	☑	☐
Zone #23	20 A#2.wav	A#3	0	0	A#4	A#4	☑	0	127	☑	☑	☐
Zone #24	21 B2.wav	B3	0	0	B4	B4	☑	0	127	☑	☑	☐
Zone #25	22 C3.wav	C4	0	0	C5	C5	☑	0	127	☑	☑	☐
Zone #26	23 C#3.wav	C#4	0	0	C#5	C#5	☑	0	127	☑	☑	☐
Zone #27	24 D3.wav	D4	0	0	D5	D5	☑	0	127	☑	☑	☐
Zone #28	25 D#3.wav	D#4	0	0	D#5	D#5	☑	0	127	☑	☑	☐



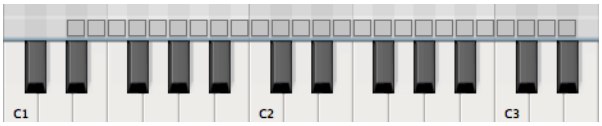
TRACK 7: this is a MIDI track used for the backing track in movement 3. The software instrument contains the sample BACKING TRACK (*see Tuba samples and sample preparation paragraph for description*). Below is the instrument mapping and keys:

Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	Backing track.wav	C3	0	0	C1	C5	☐	0	127	☐	☑	☐



TRACK 8: this is a MIDI track used for movement 3. The software instrument contains the samples Eb1 to Eb3, GROUP B (*see Tuba samples and sample preparation paragraph for description*). Below is the instrument mapping and keys:

Zone	Audio File	Pitch			Key Range		Vel. Range			Playback		
Name	Name	Key	Coarse	Fine	Lo	Hi	On	Lo	Hi	Pitch	1Shot	Rvrs
Zone #1	01 Eb1.wav	D#1	0	0	D#1	D#1	☑	0	127	☐	☑	☐
Zone #2	02 E1.wav	E1	0	0	E1	E1	☑	0	127	☐	☑	☐
Zone #3	03 F1.wav	F1	0	0	F1	F1	☑	0	127	☐	☑	☐
Zone #4	04 Gb1.wav	F#1	0	0	F#1	F#1	☑	0	127	☐	☑	☐
Zone #5	05 G1.wav	G1	0	0	G1	G1	☑	0	127	☐	☑	☐
Zone #6	06 Ab1.wav	G#1	0	0	G#1	G#1	☑	0	127	☐	☑	☐
Zone #7	07 A1.wav	A1	0	0	A1	A1	☑	0	127	☐	☑	☐
Zone #8	08 Bb1.wav	A#1	0	0	A#1	A#1	☑	0	127	☐	☑	☐
Zone #9	09 B1.wav	B1	0	0	B1	B1	☑	0	127	☐	☑	☐
Zone #10	10 C2.wav	C2	0	0	C2	C2	☑	0	127	☐	☑	☐
Zone #11	11 Db2.wav	C#2	0	0	C#2	C#2	☑	0	127	☐	☑	☐
Zone #12	12 D2.wav	D2	0	0	D2	D2	☑	0	127	☐	☑	☐
Zone #13	13 Eb2.wav	D#2	0	0	D#2	D#2	☑	0	127	☐	☑	☐
Zone #14	14 E2.wav	E2	0	0	E2	E2	☑	0	127	☐	☑	☐
Zone #15	15 F2.wav	F2	0	0	F2	F2	☑	0	127	☐	☑	☐
Zone #16	16 Gb2.wav	F#2	0	0	F#2	F#2	☑	0	127	☐	☑	☐
Zone #17	17 G2.wav	G2	0	0	G2	G2	☑	0	127	☐	☑	☐
Zone #18	18 Ab2.wav	G#2	0	0	G#2	G#2	☑	0	127	☐	☑	☐
Zone #19	19 A2.wav	A2	0	0	A2	A2	☑	0	127	☐	☑	☐
Zone #20	20 Bb2.wav	A#2	0	0	A#2	A#2	☑	0	127	☐	☑	☐
Zone #21	21 B2.wav	B2	0	0	B2	B2	☑	0	127	☐	☑	☐
Zone #22	22 C3.wav	C3	0	0	C3	C3	☑	0	127	☐	☑	☐
Zone #23	23 Db3.wav	C#3	0	0	C#3	C#3	☑	0	127	☐	☑	☐
Zone #24	24 D3.wav	D3	0	0	D3	D3	☑	0	127	☐	☑	☐
Zone #25	25 Eb3.wav	D#3	0	0	D#3	D#3	☑	0	127	☐	☑	☐



MIDI controller assignments

For ease of control during the performance, the following parameters should be assigned to faders, knobs and buttons on the MIDI keyboard:

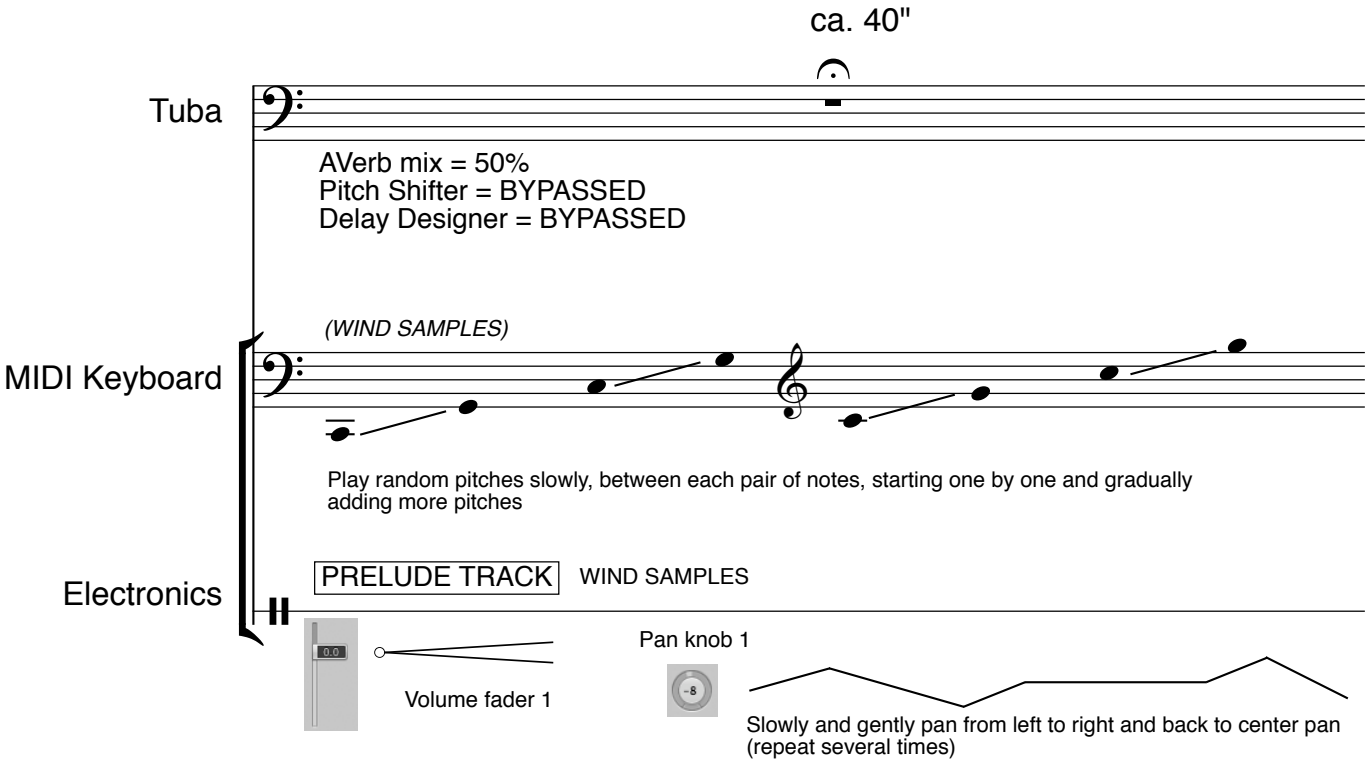
Fader 1 = volume
Knob 1 = pan
Fader 2 = channel eq. peak 3
Fader 3 = channel eq. peak 4
Button 1 = previous track
Button 2 = next track
Button 3 = delay ON/OFF
Button 4 = pitch Shifter ON/OFF
Button 5 = pitch Shifter semitones UP
Button 6 = track record enable/disable

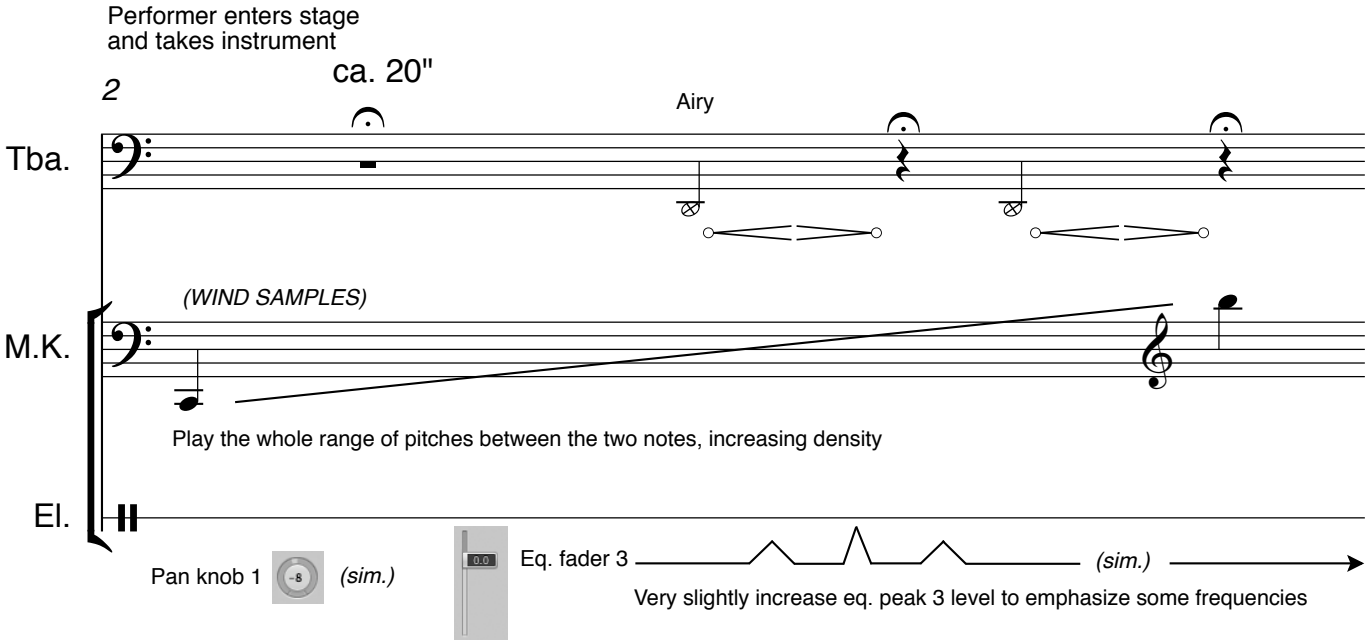
Sonatina for tuba and electronics

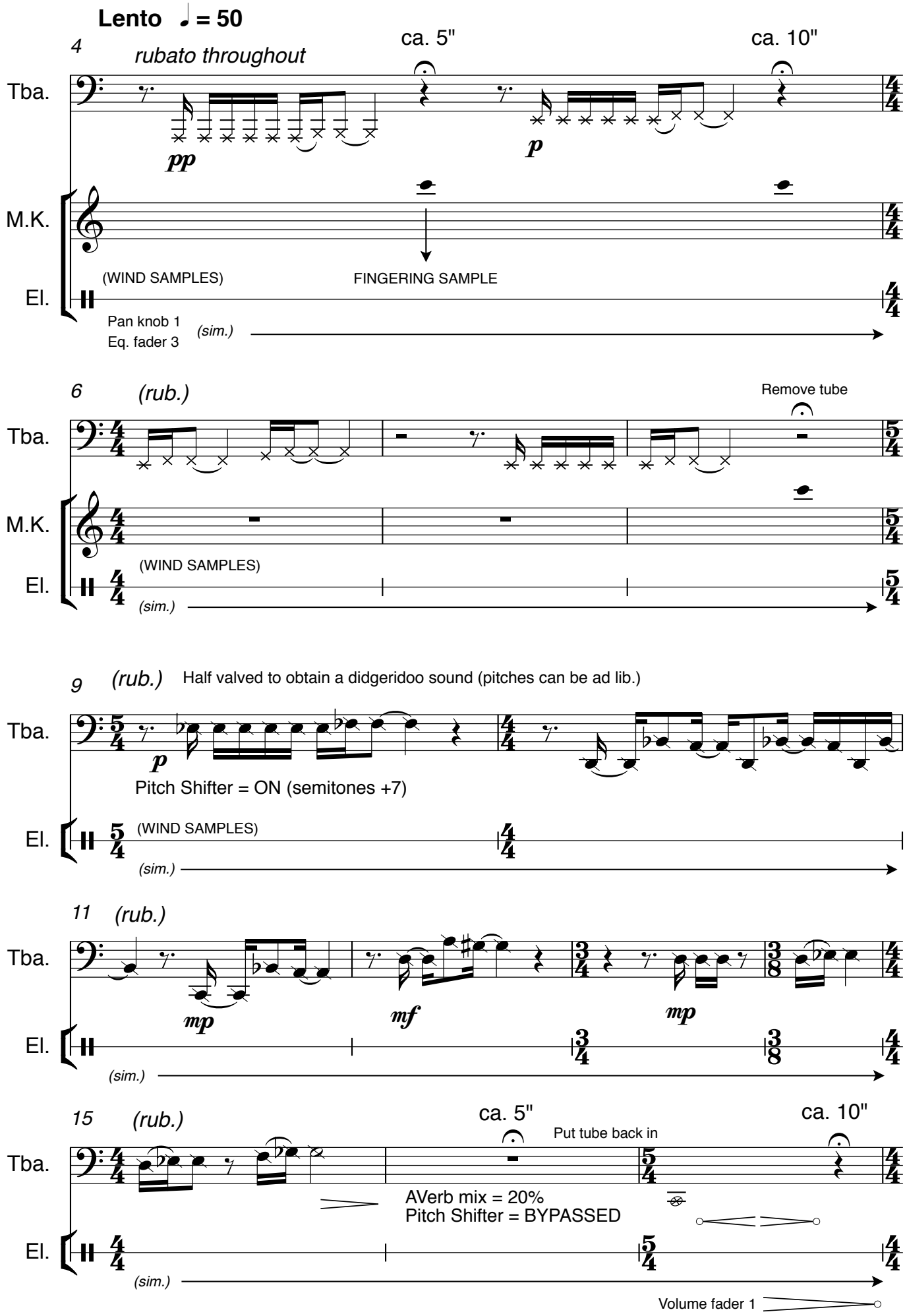
for Andy Johnson

Preludio

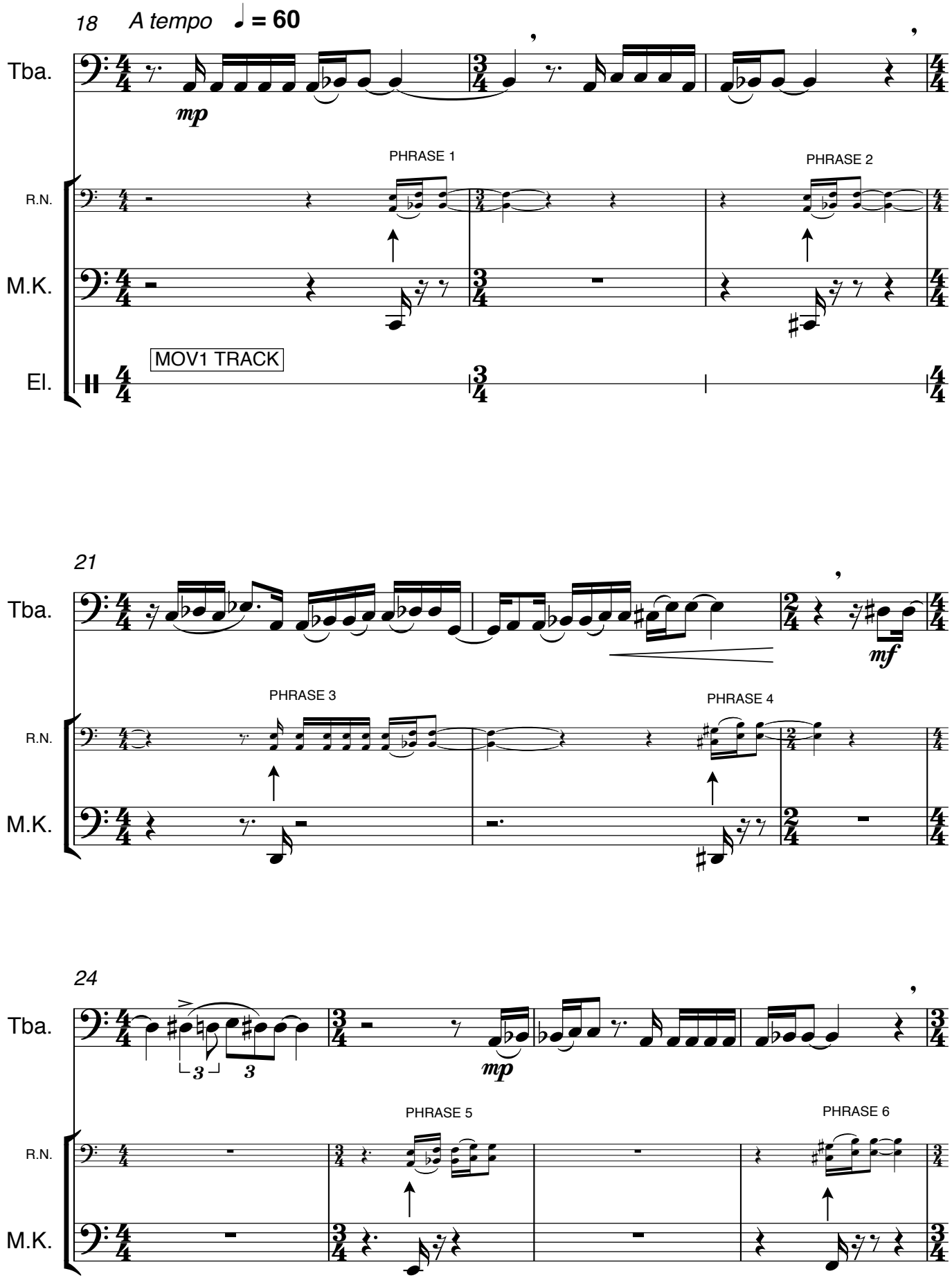
Sebastiano Dessanay

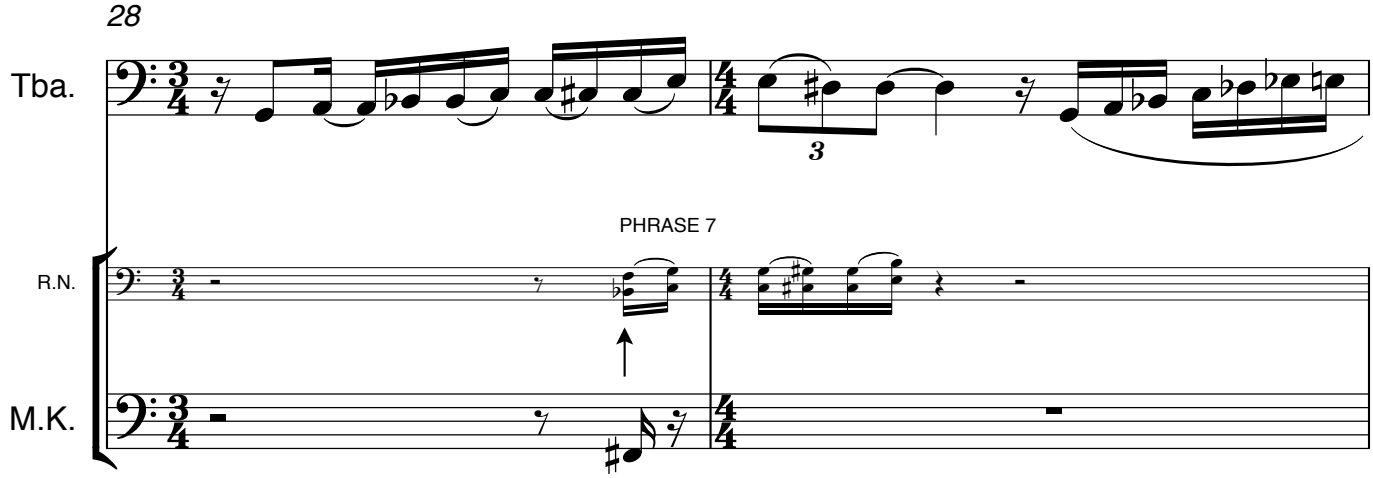


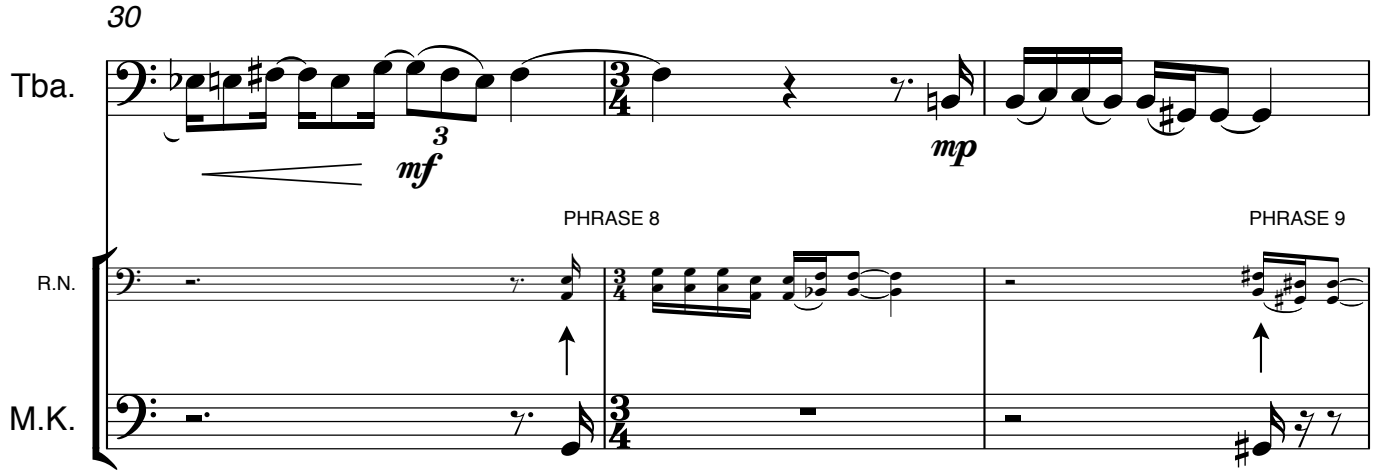


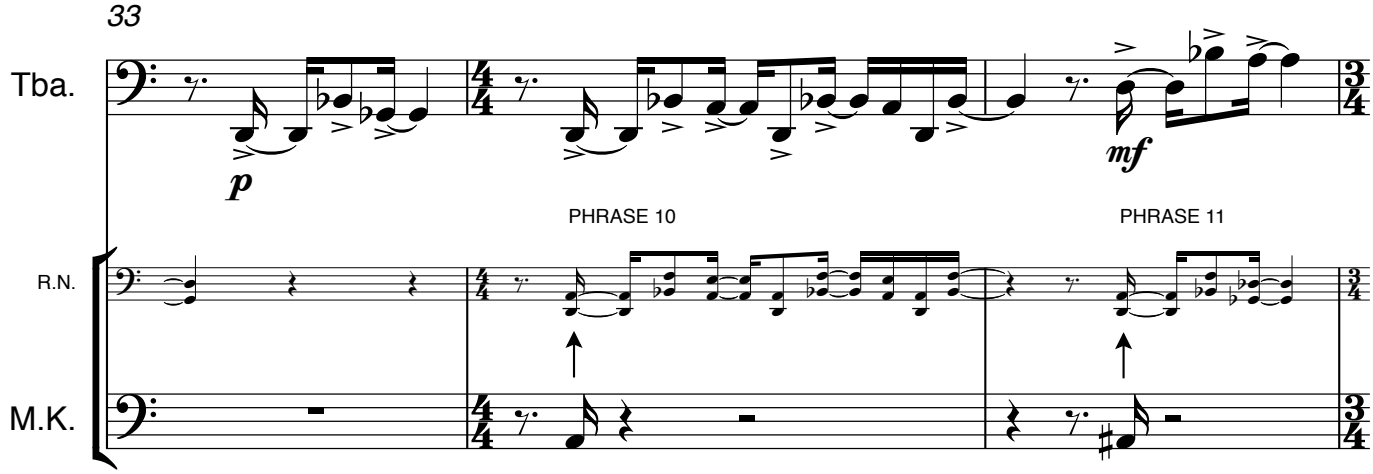

Lento ♩ = 50
4
rubato throughout
ca. 5"
ca. 10"
Tba.
pp
p
M.K.
El.
(WIND SAMPLES)
FINGERING SAMPLE
Pan knob 1
Eq. fader 3
(sim.)
6
(rub.)
Remove tube
(WIND SAMPLES)
(sim.)
9
(rub.)
Half valved to obtain a didgeridoo sound (pitches can be ad lib.)
Pitch Shifter = ON (semitones +7)
11
(rub.)
mp
mf
15
(rub.)
Put tube back in
AVerb mix = 20%
Pitch Shifter = BYPASSED
Volume fader 1

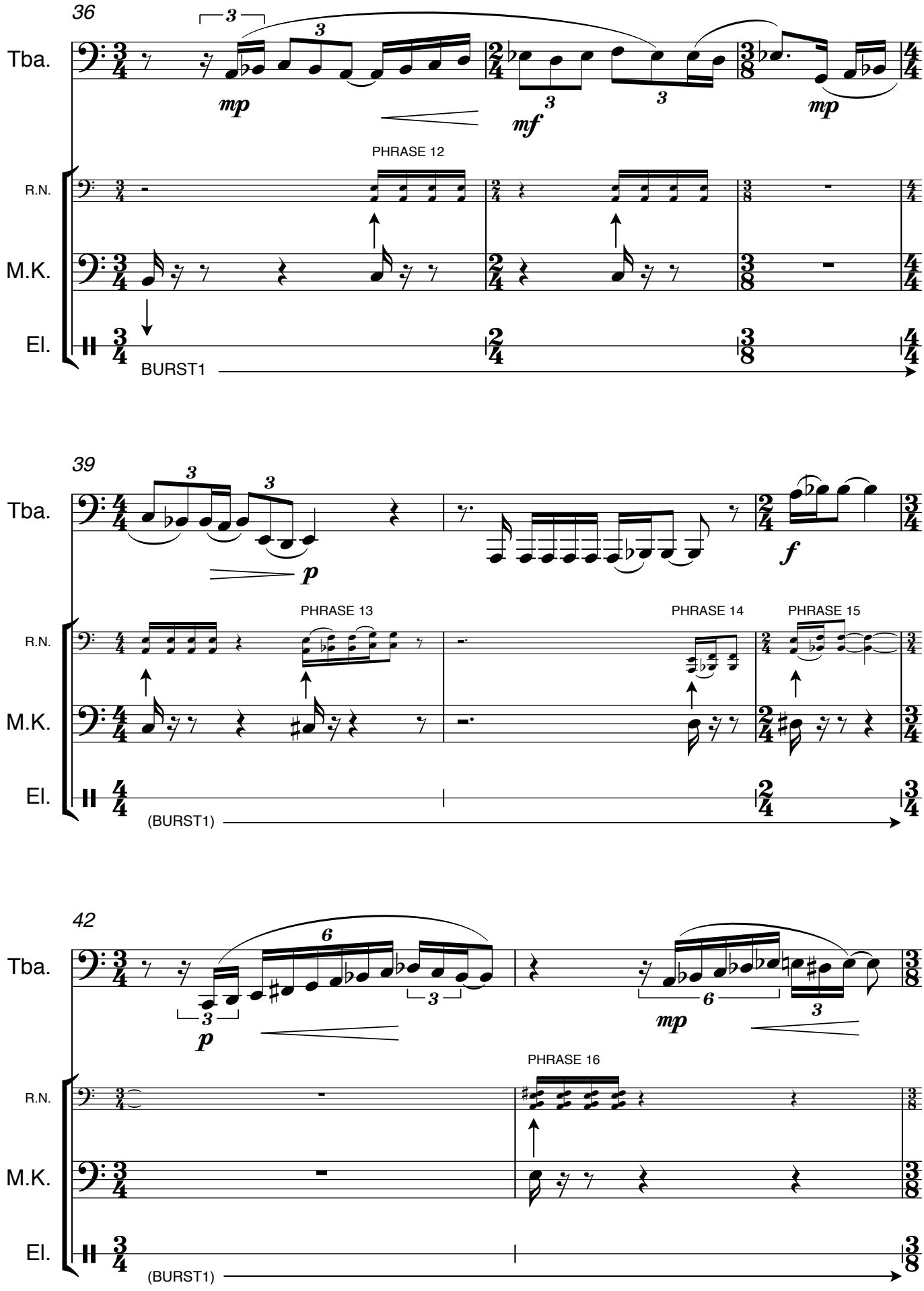
1. Andante espressivo

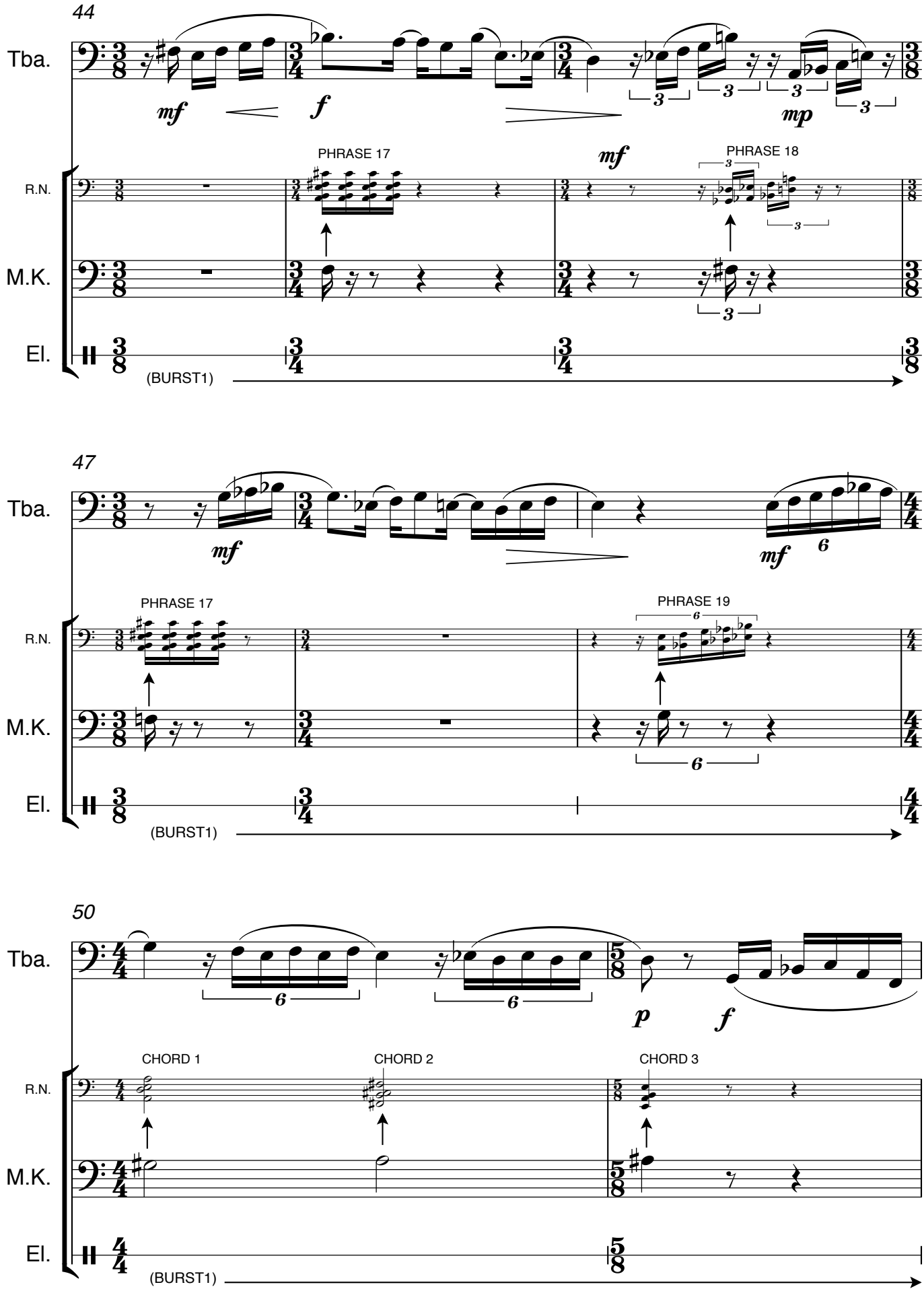


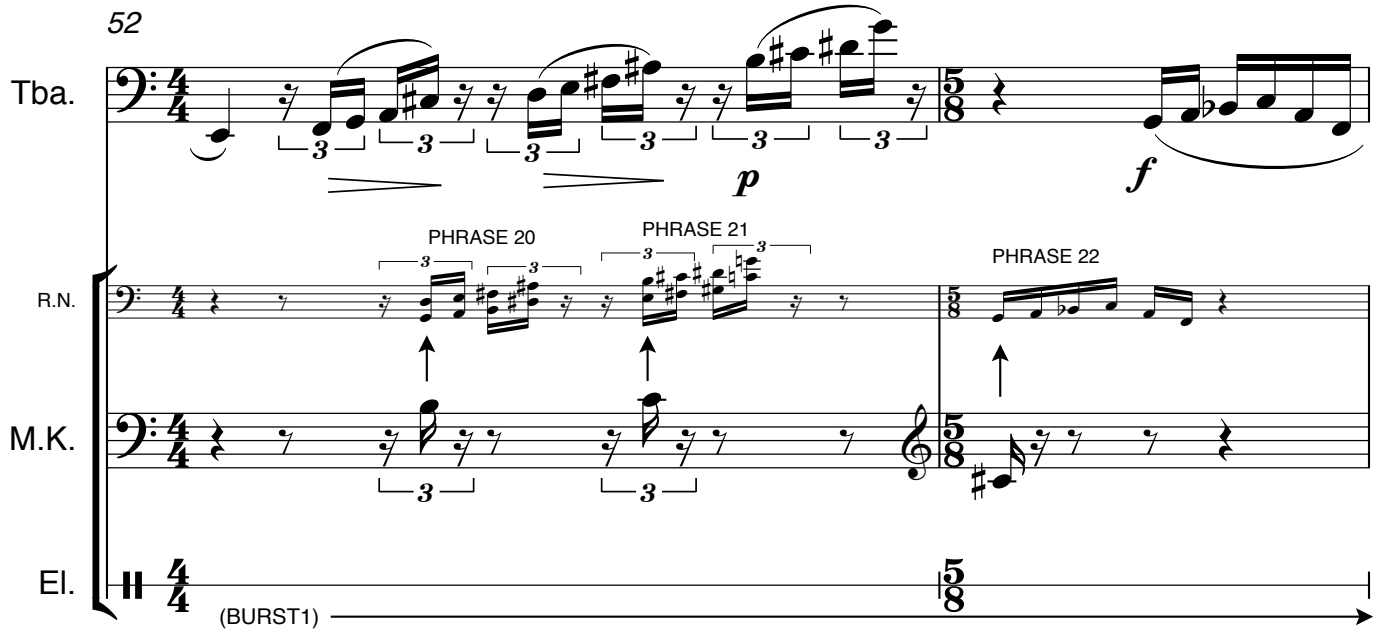

28
Tba.
PHRASE 7
R.N.
M.K.

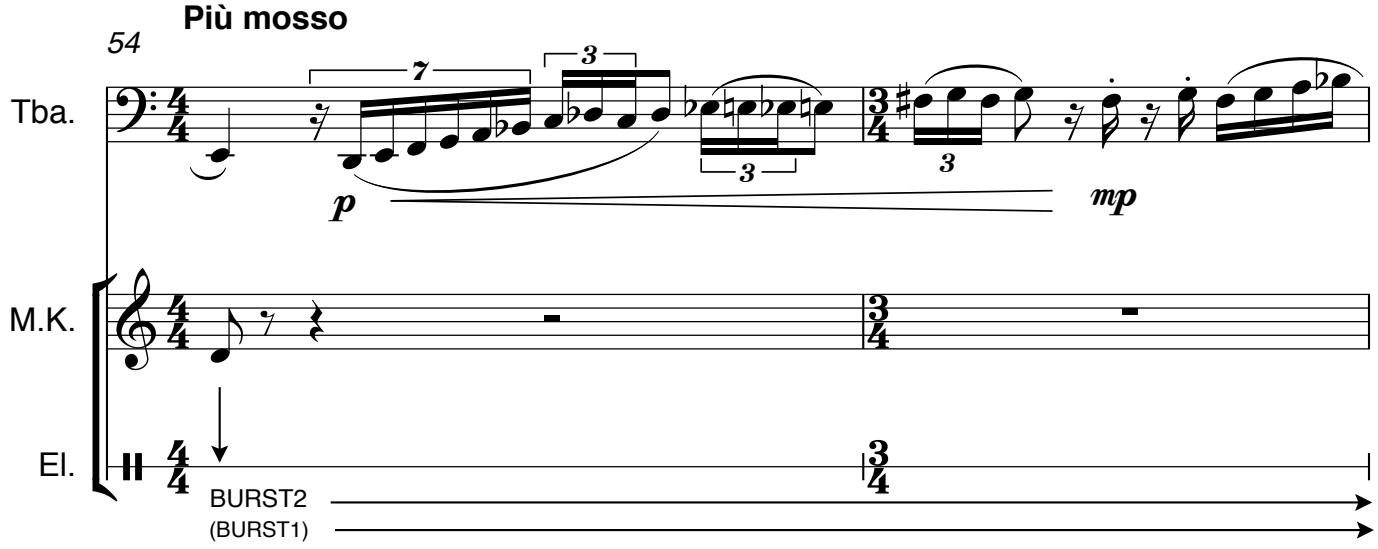

30
Tba.
mf
mp
PHRASE 8
PHRASE 9
R.N.
M.K.

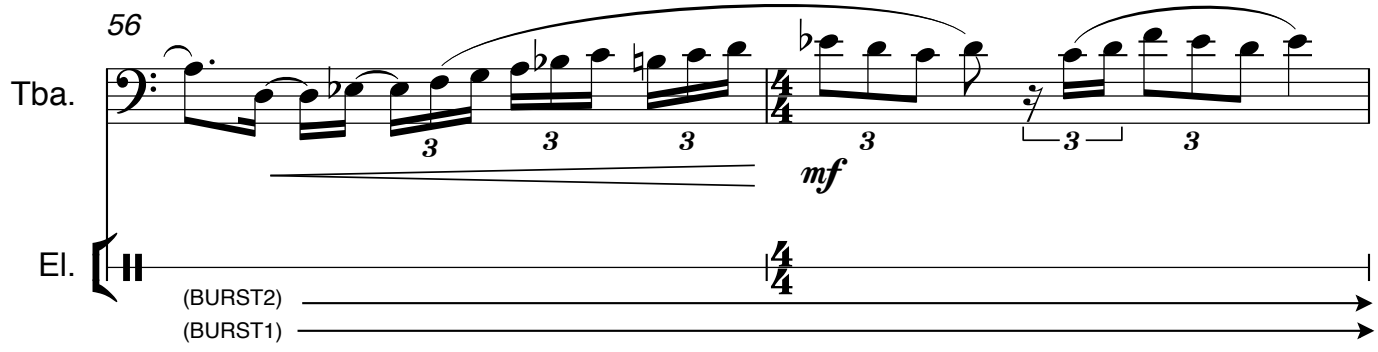

33
Tba.
p
mf
PHRASE 10
PHRASE 11
R.N.
M.K.

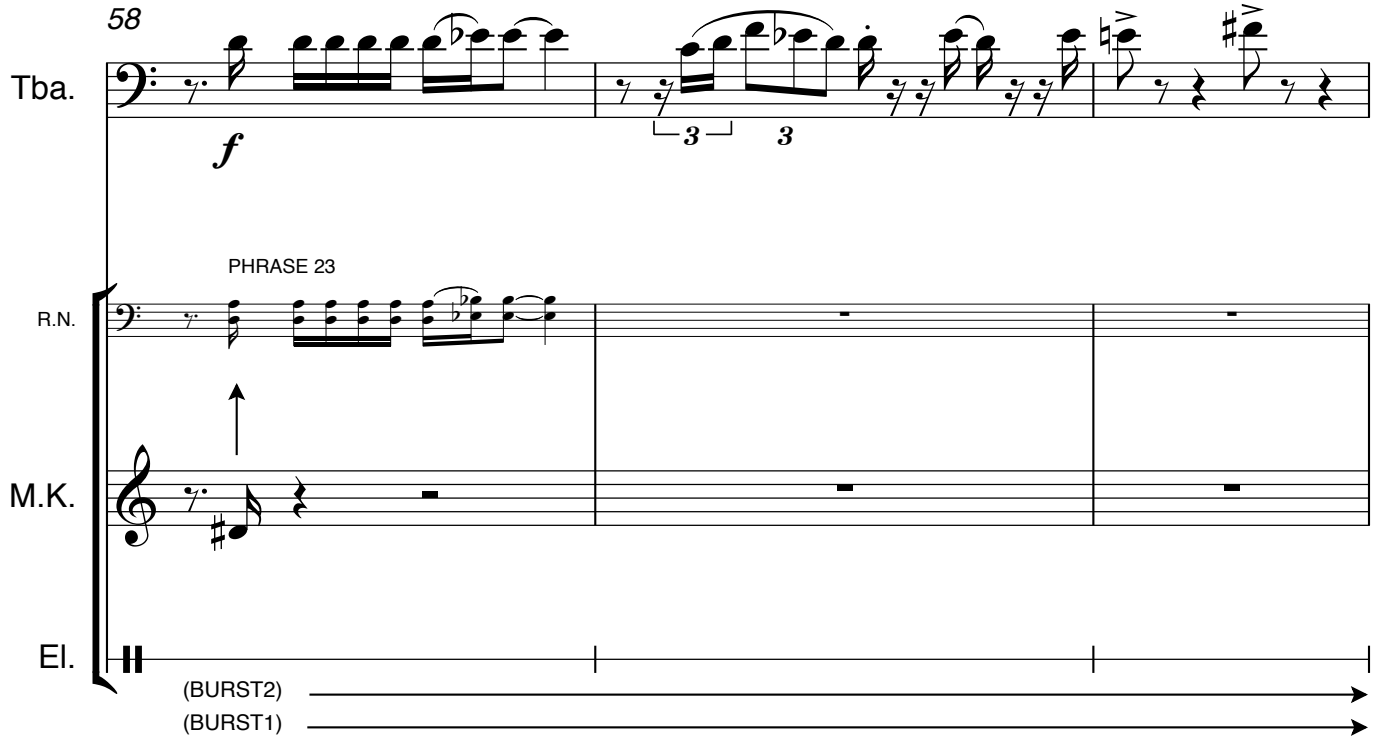

36
Tba.
mp
mf
mp
PHRASE 12
R.N.
M.K.
El.
BURST1
39
Tba.
p
f
PHRASE 13
PHRASE 14
PHRASE 15
R.N.
M.K.
El.
(BURST1)
42
Tba.
p
mp
PHRASE 16
R.N.
M.K.
El.
(BURST1)

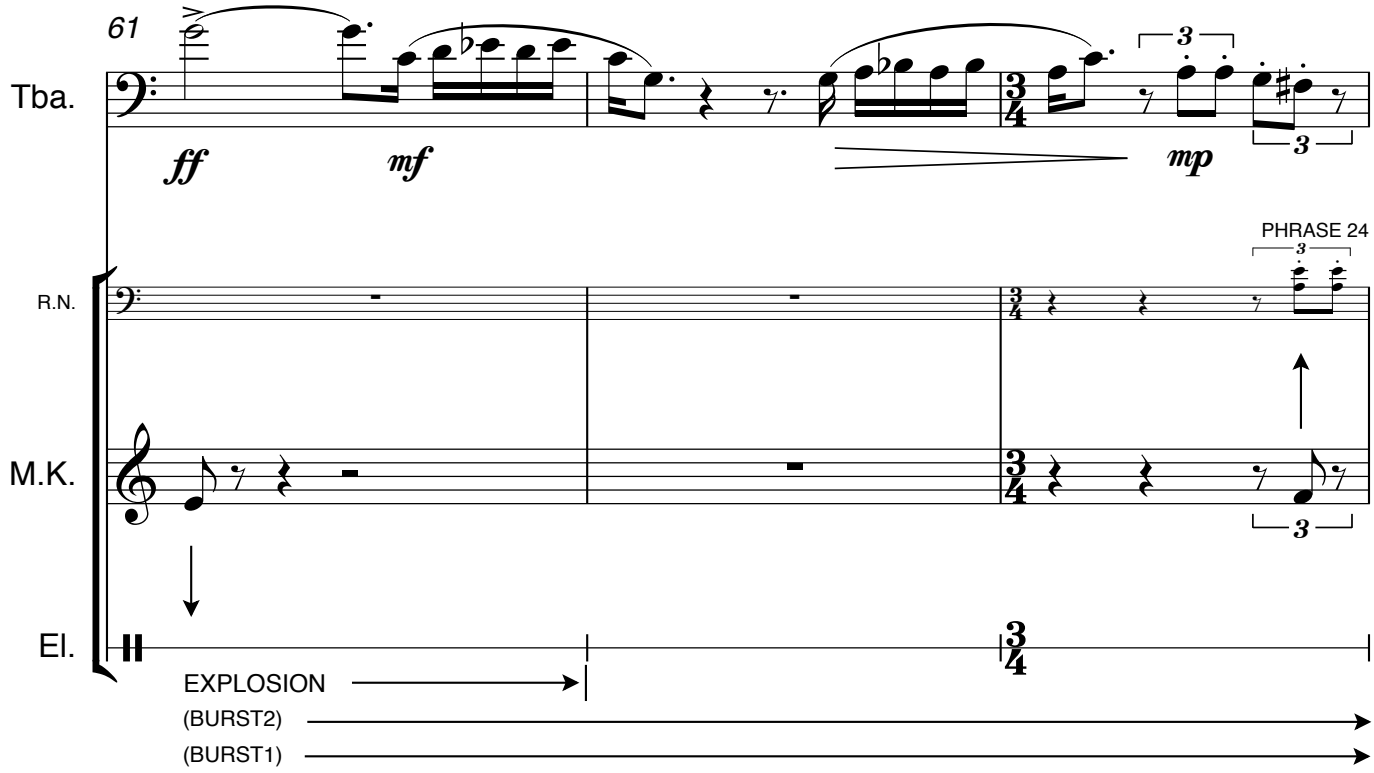

44
Tba.
mf
f
mp
3
R.N.
M.K.
El.
PHRASE 17
PHRASE 18
mf
(BURST1)
47
Tba.
mf
mf
6
R.N.
M.K.
El.
PHRASE 17
PHRASE 19
6
(BURST1)
50
Tba.
6
6
p
f
R.N.
M.K.
El.
CHORD 1
CHORD 2
CHORD 3
(BURST1)

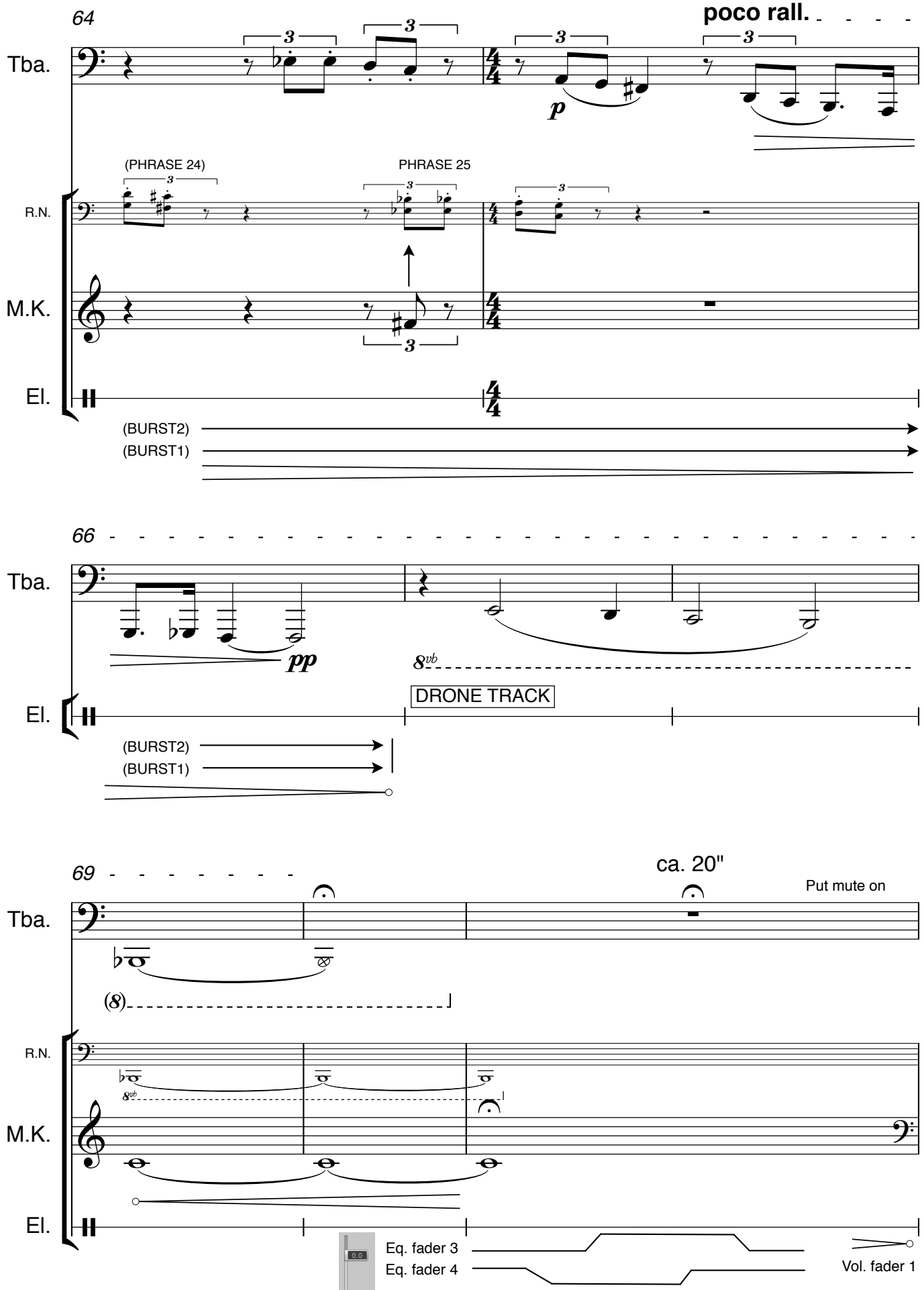

52
Tba.
p
f
PHRASE 20
PHRASE 21
PHRASE 22
R.N.
M.K.
El.
(BURST1)


Più mosso
54
Tba.
p
mp
M.K.
El.
BURST2
(BURST1)

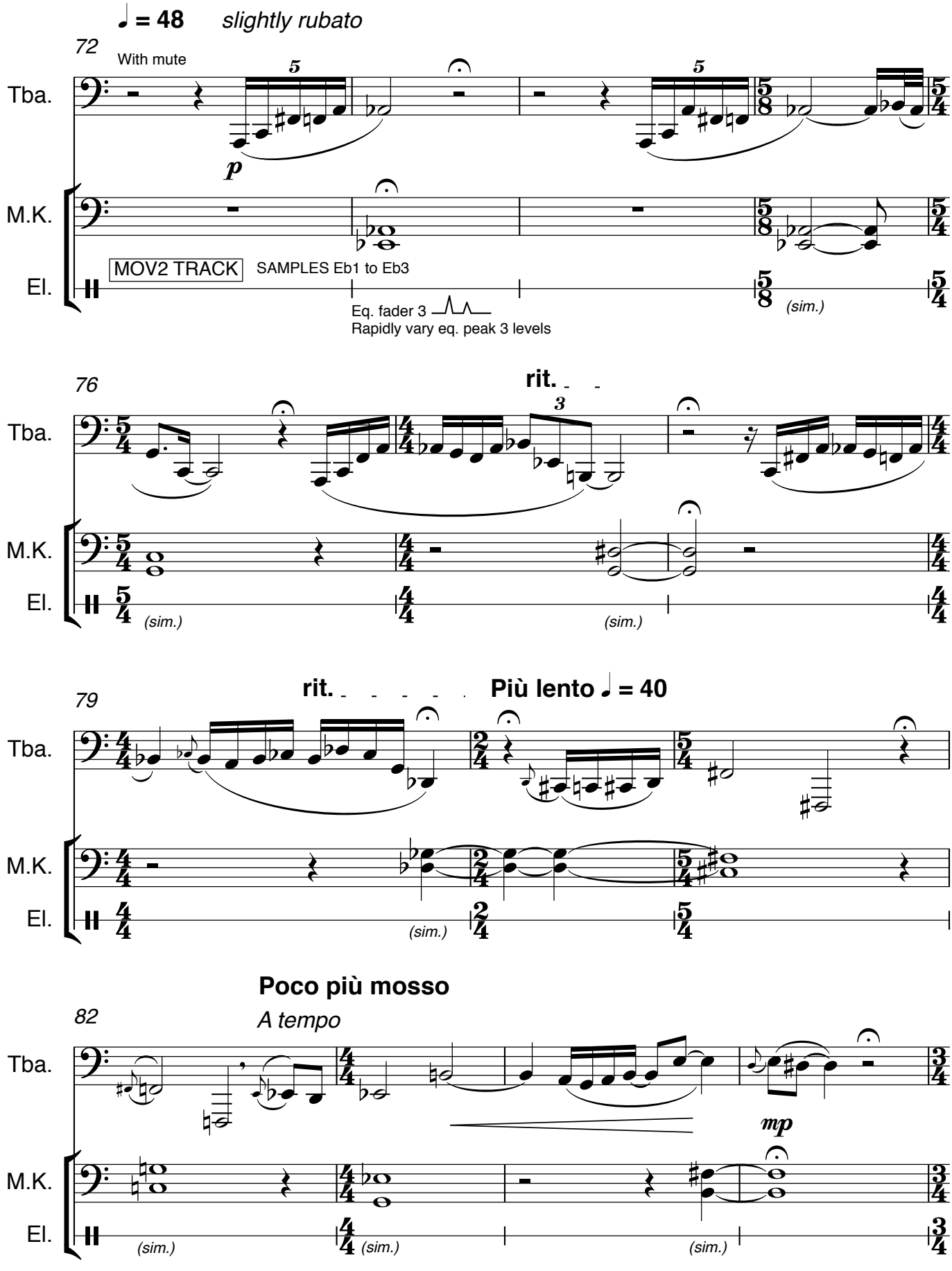

56
Tba.
mf
El.
(BURST2)
(BURST1)

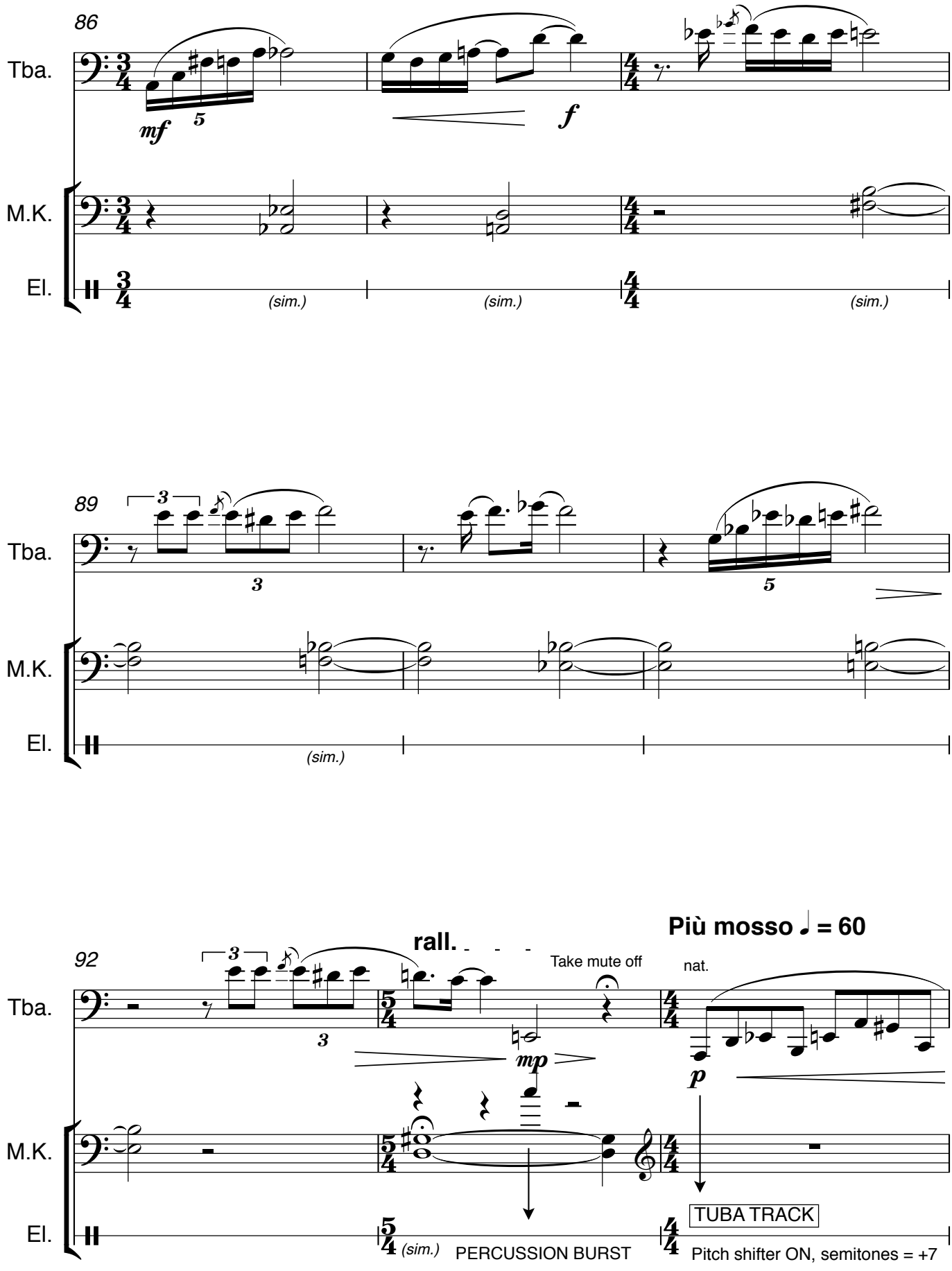

58
Tba.
f
3
3
PHRASE 23
R.N.
M.K.
El.
(BURST2)
(BURST1)

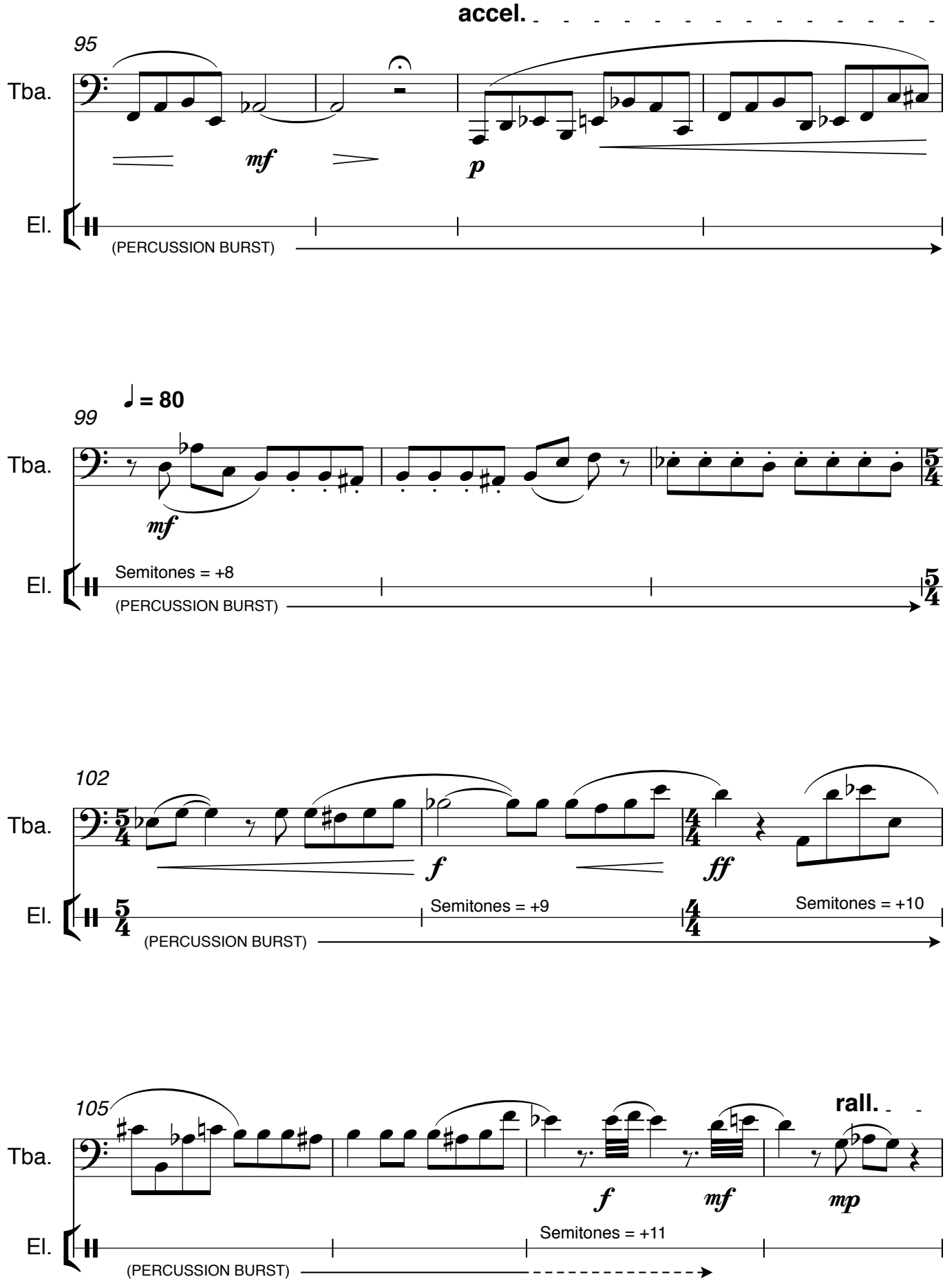

61
Tba.
ff
mf
mp
3
3
PHRASE 24
3
R.N.
M.K.
El.
EXPLOSION
(BURST2)
(BURST1)

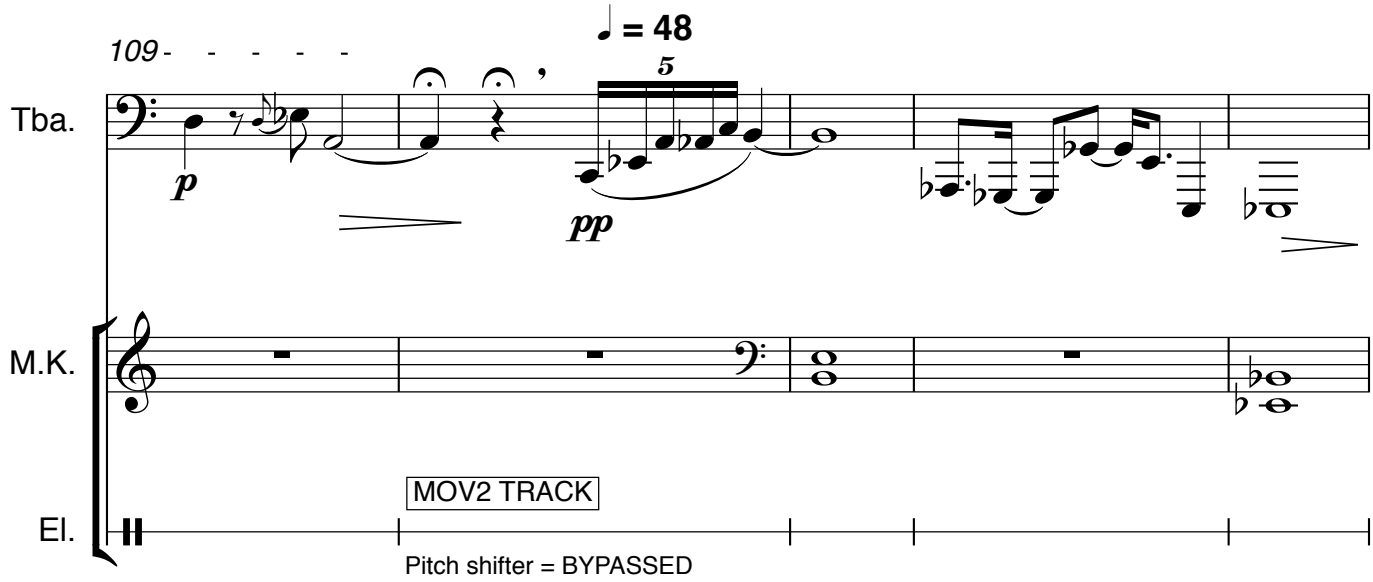

64
poco rall.
Tba.
p
(PHRASE 24)
PHRASE 25
R.N.
M.K.
El.
(BURST2)
(BURST1)
66
Tba.
pp
8vb
DRONE TRACK
El.
(BURST2)
(BURST1)
69
ca. 20"
Put mute on
Tba.
(8)
R.N.
8vb
M.K.
El.
Eq. fader 3
Eq. fader 4
Vol. fader 1
Vary alternatively eq. peak 3 and 4 levels to emphasize some frequencies

2. Adagio cantabile

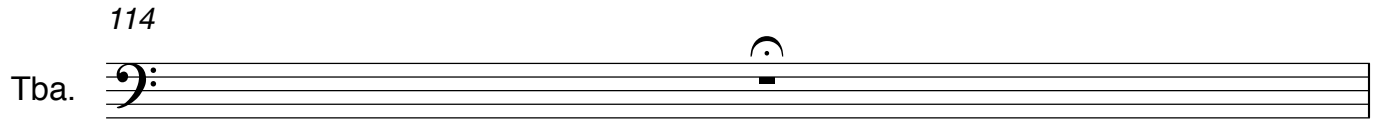


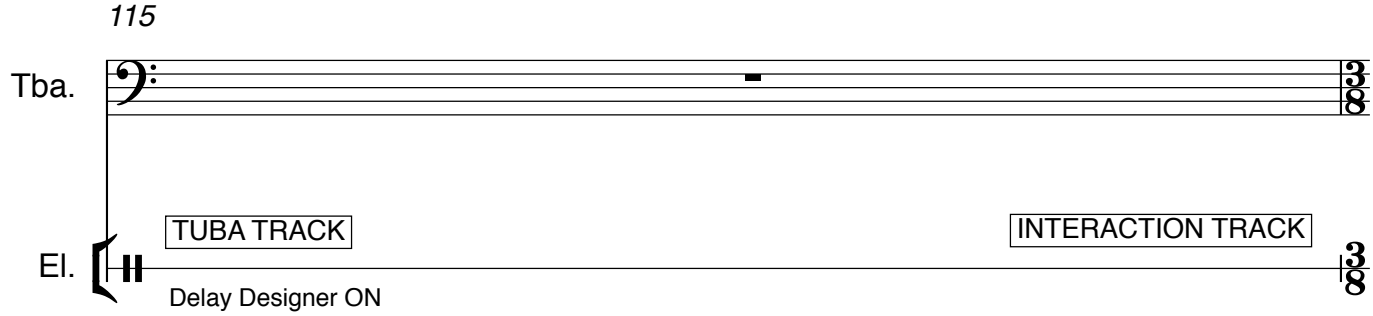

86
Tba.
M.K.
El.
mf
5
f
(sim.)
(sim.)
(sim.)
89
3
3
5
(sim.)
92
rall.
Più mosso ♩ = 60
Take mute off
nat.
mp
p
TUBA TRACK
(sim.)
PERCUSSION BURST
Pitch shifter ON, semitones = +7


accel.
95
Tba.
mf
p
El.
(PERCUSSION BURST)
♩ = 80
99
Tba.
mf
El.
Semitones = +8
(PERCUSSION BURST)
102
Tba.
f
ff
El.
Semitones = +9
Semitones = +10
(PERCUSSION BURST)
105
rall.
Tba.
f
mf
mp
El.
Semitones = +11
(PERCUSSION BURST)



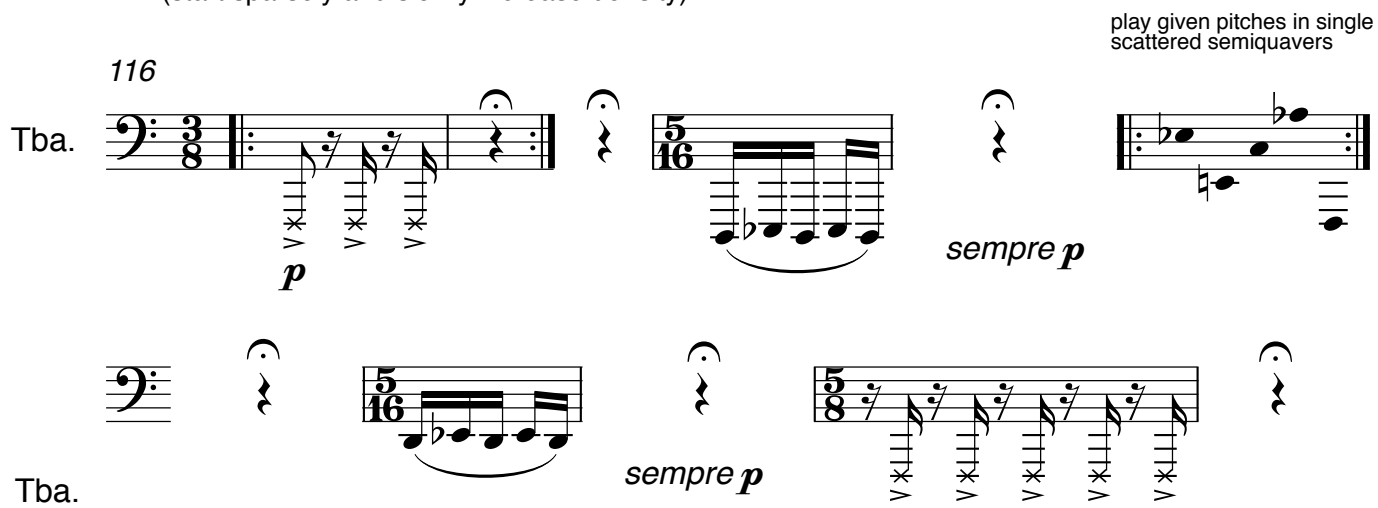
Tuba free cadenza *(see instructions and cadenza in Appendix)*



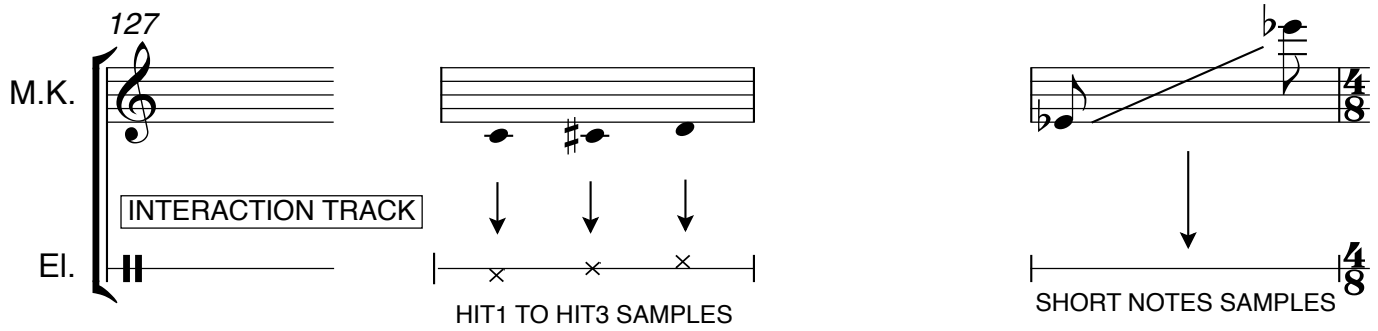


3. Mosso infuocato

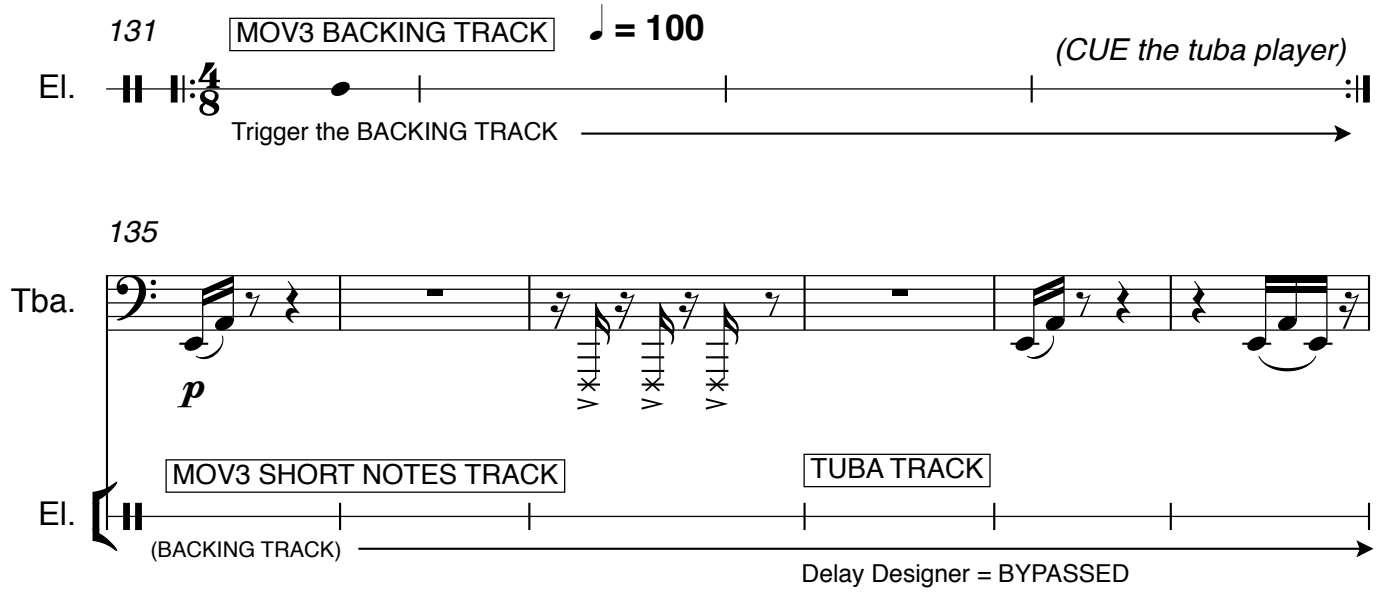
Tuba and electronics freely interact using the following, in any order
(start sparsely and slowly increase density):

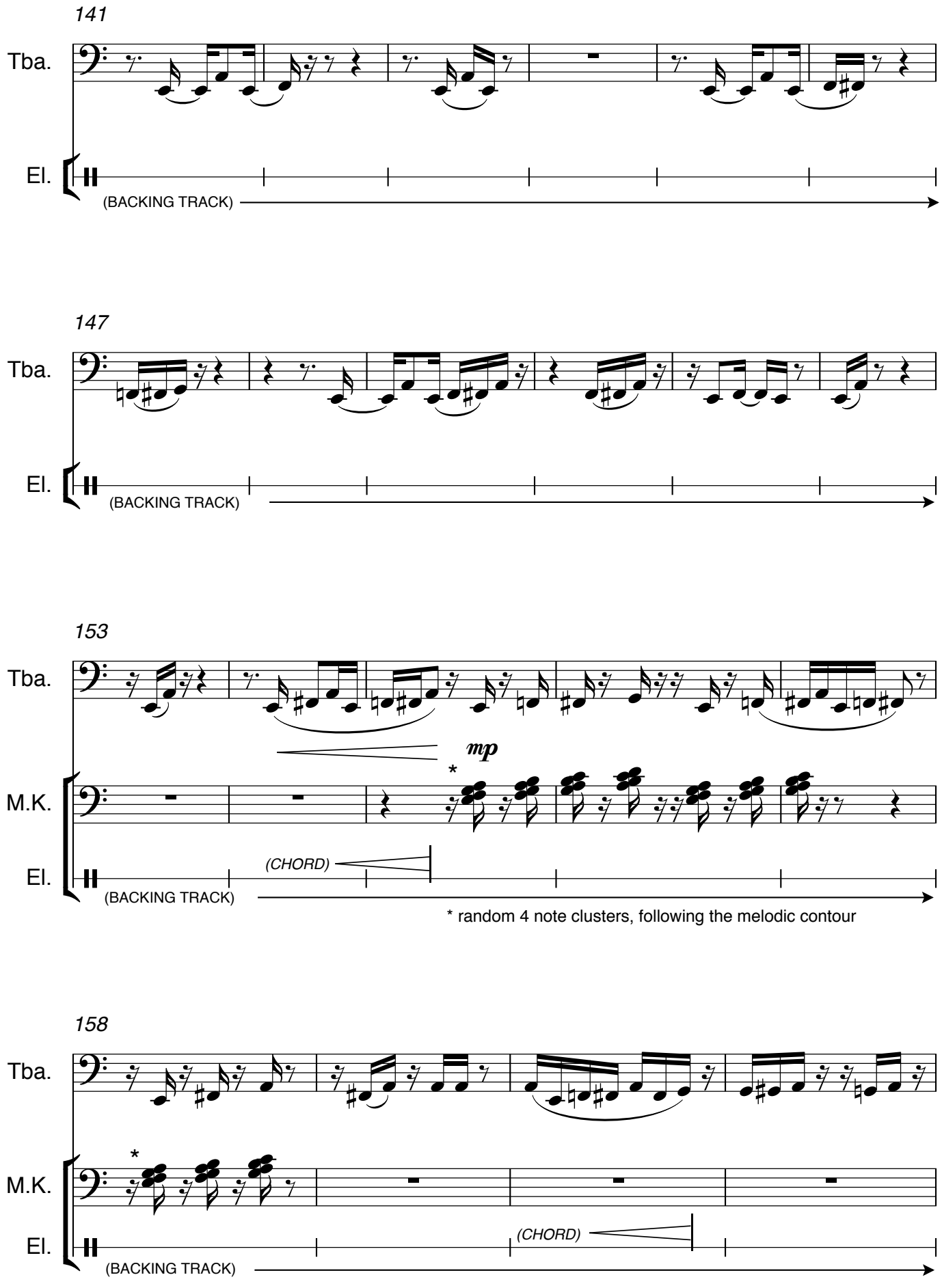


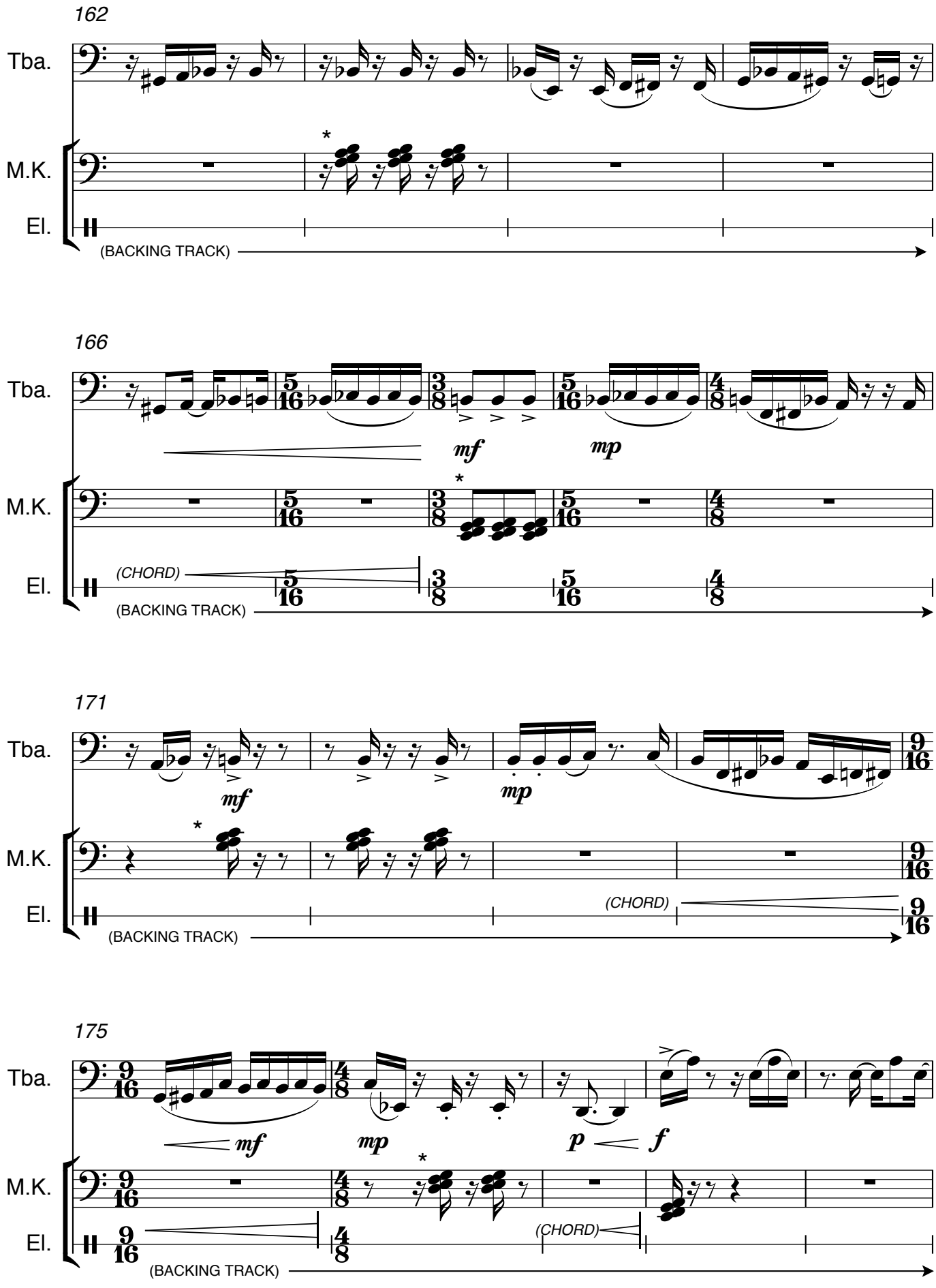
(In addition, the bell can be tapped with a small coin)

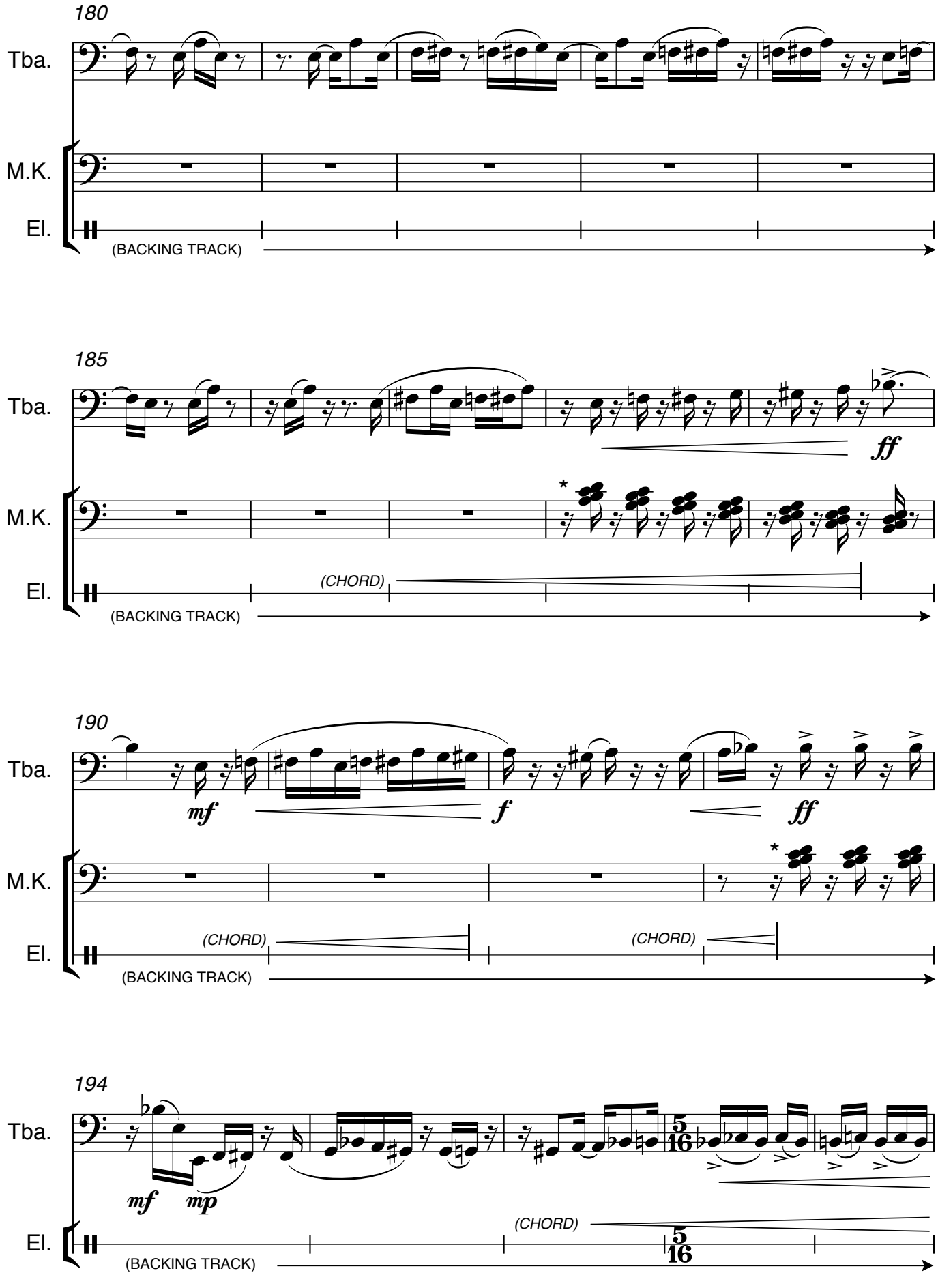


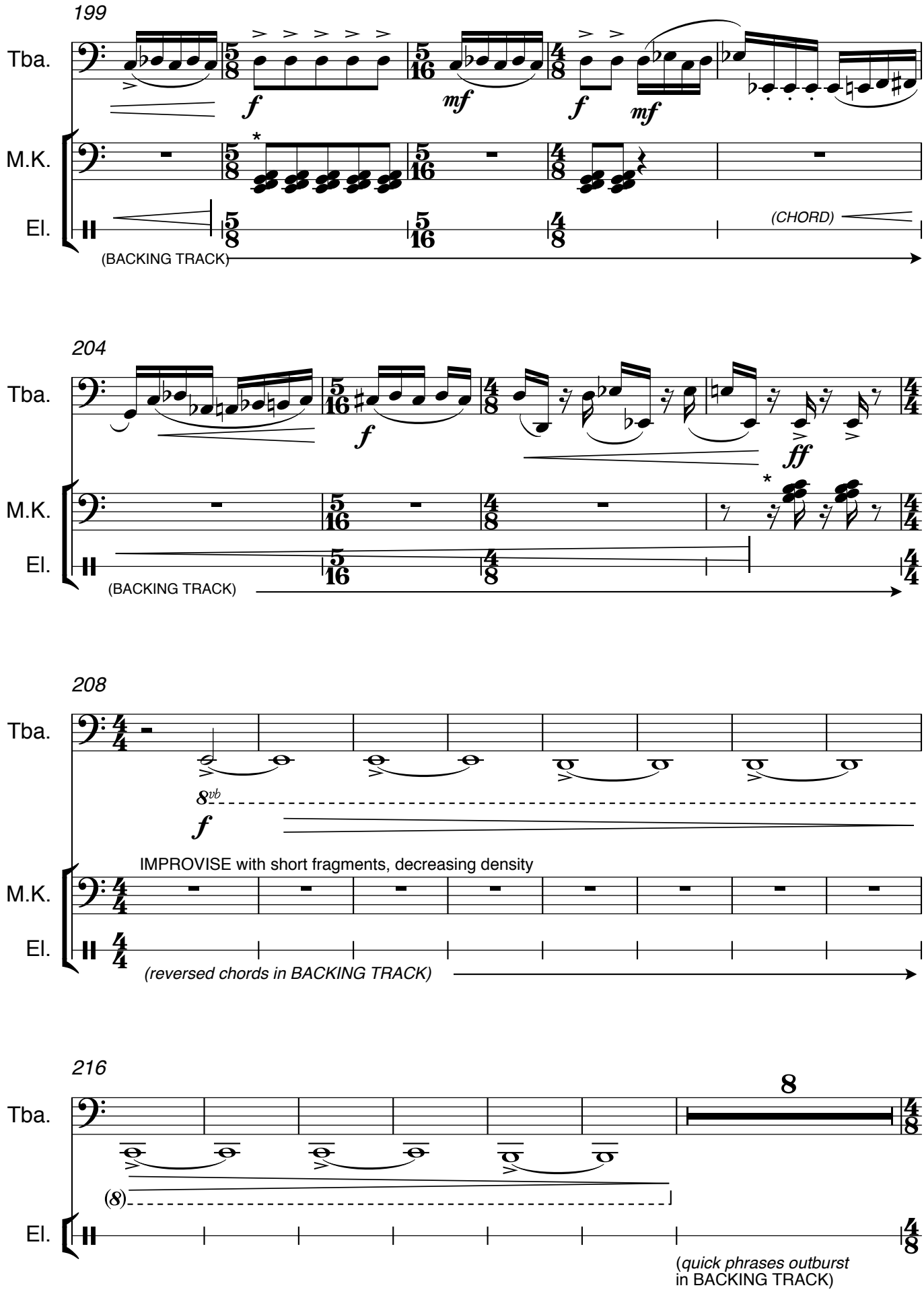
(In addition, the top of the keyboard can be tapped with the knuckles)

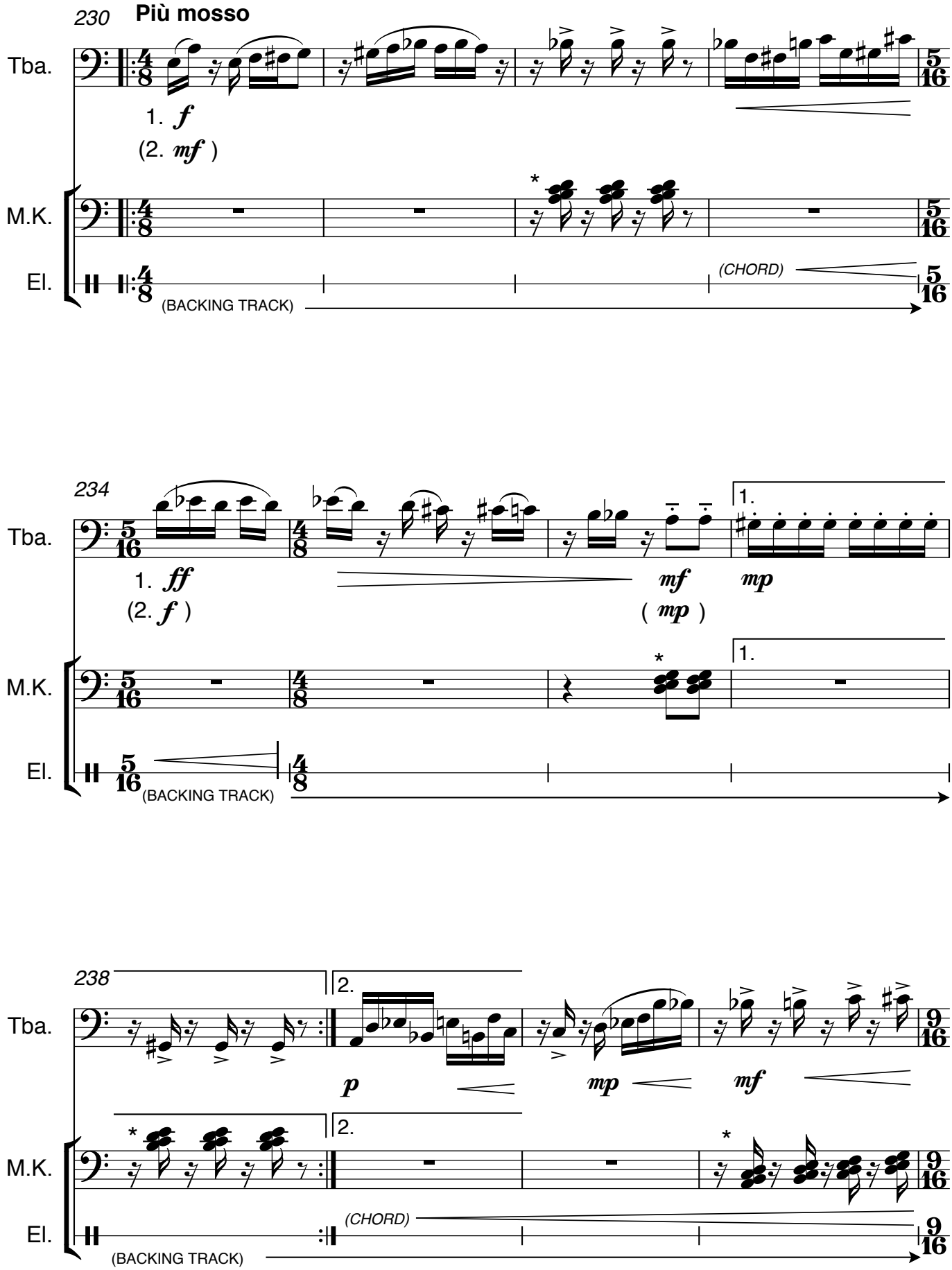


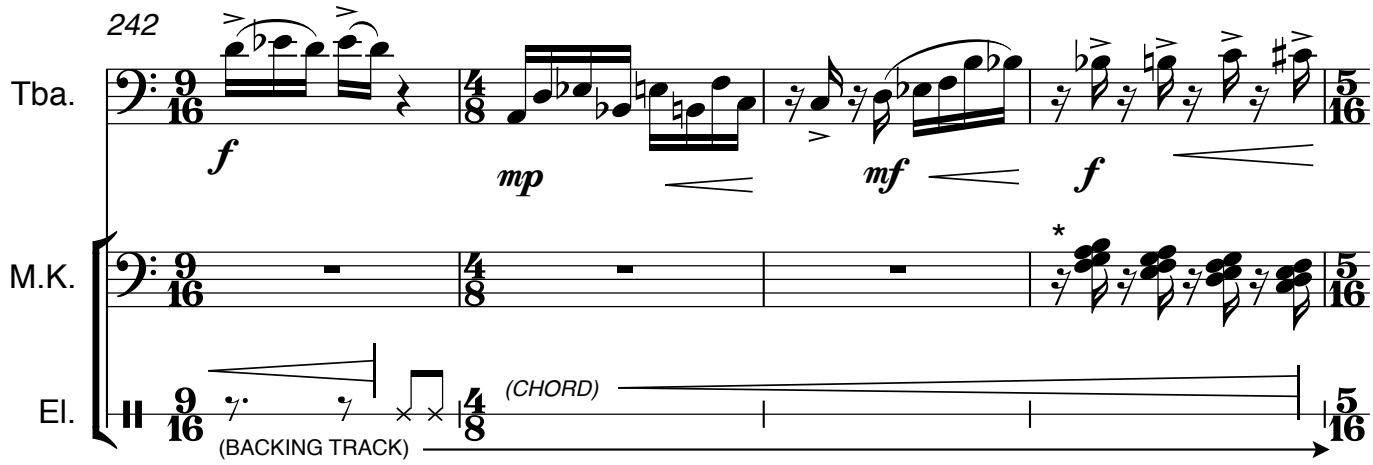

141
Tba.
El.
(BACKING TRACK)
147
Tba.
El.
(BACKING TRACK)
153
Tba.
mp
*
M.K.
El.
(CHORD)
(BACKING TRACK)
* random 4 note clusters, following the melodic contour
158
Tba.
*
M.K.
El.
(CHORD)
(BACKING TRACK)

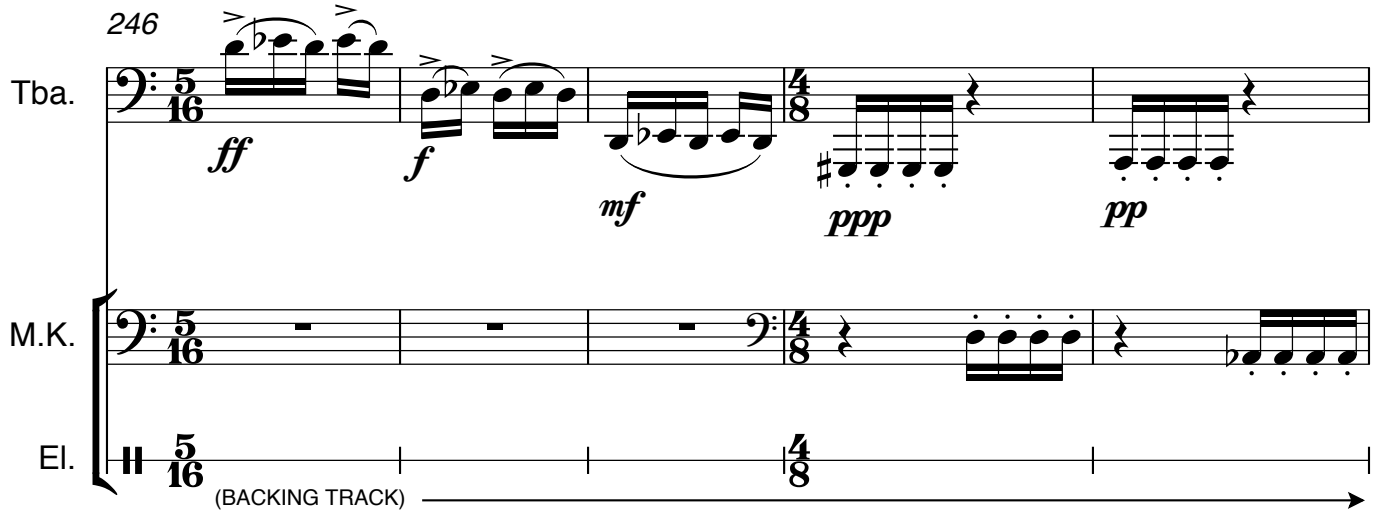

162
Tba.
M.K.
El.
(BACKING TRACK)
166
Tba.
mf
mp
M.K.
El.
(CHORD)
(BACKING TRACK)
171
Tba.
mf
mp
M.K.
El.
(CHORD)
(BACKING TRACK)
175
Tba.
mf
mp
p
f
M.K.
El.
(CHORD)
(BACKING TRACK)

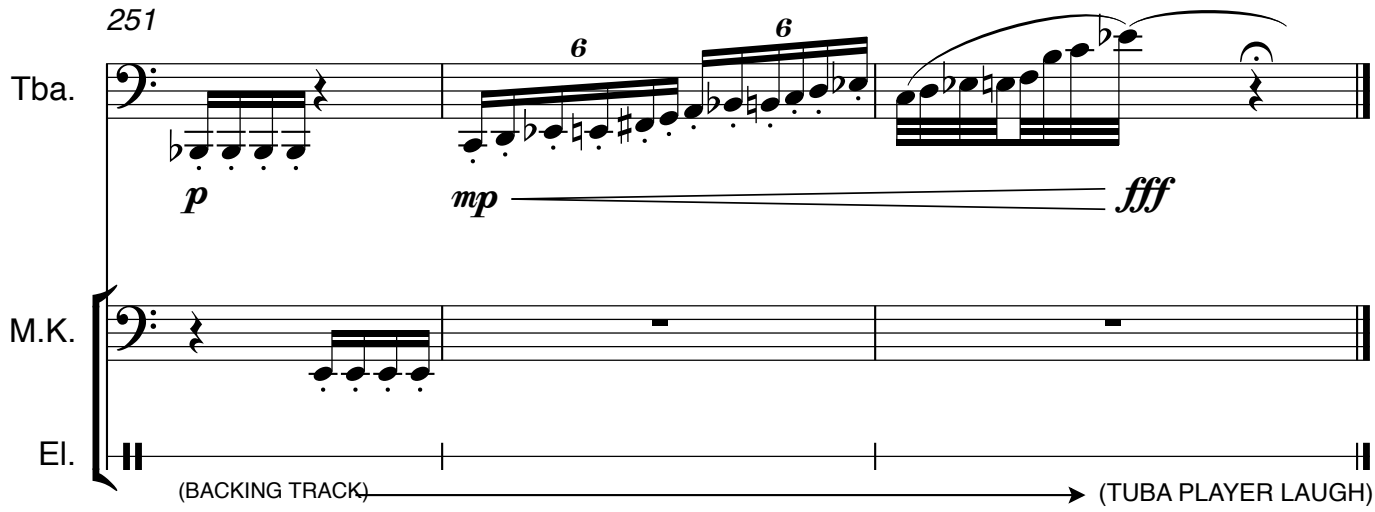

180
Tba.
M.K.
El.
(BACKING TRACK)
185
Tba.
ff
M.K.
El.
(CHORD)
(BACKING TRACK)
190
Tba.
mf
f
ff
M.K.
El.
(CHORD)
(CHORD)
(BACKING TRACK)
194
Tba.
mf
mp
El.
(CHORD)
(BACKING TRACK)

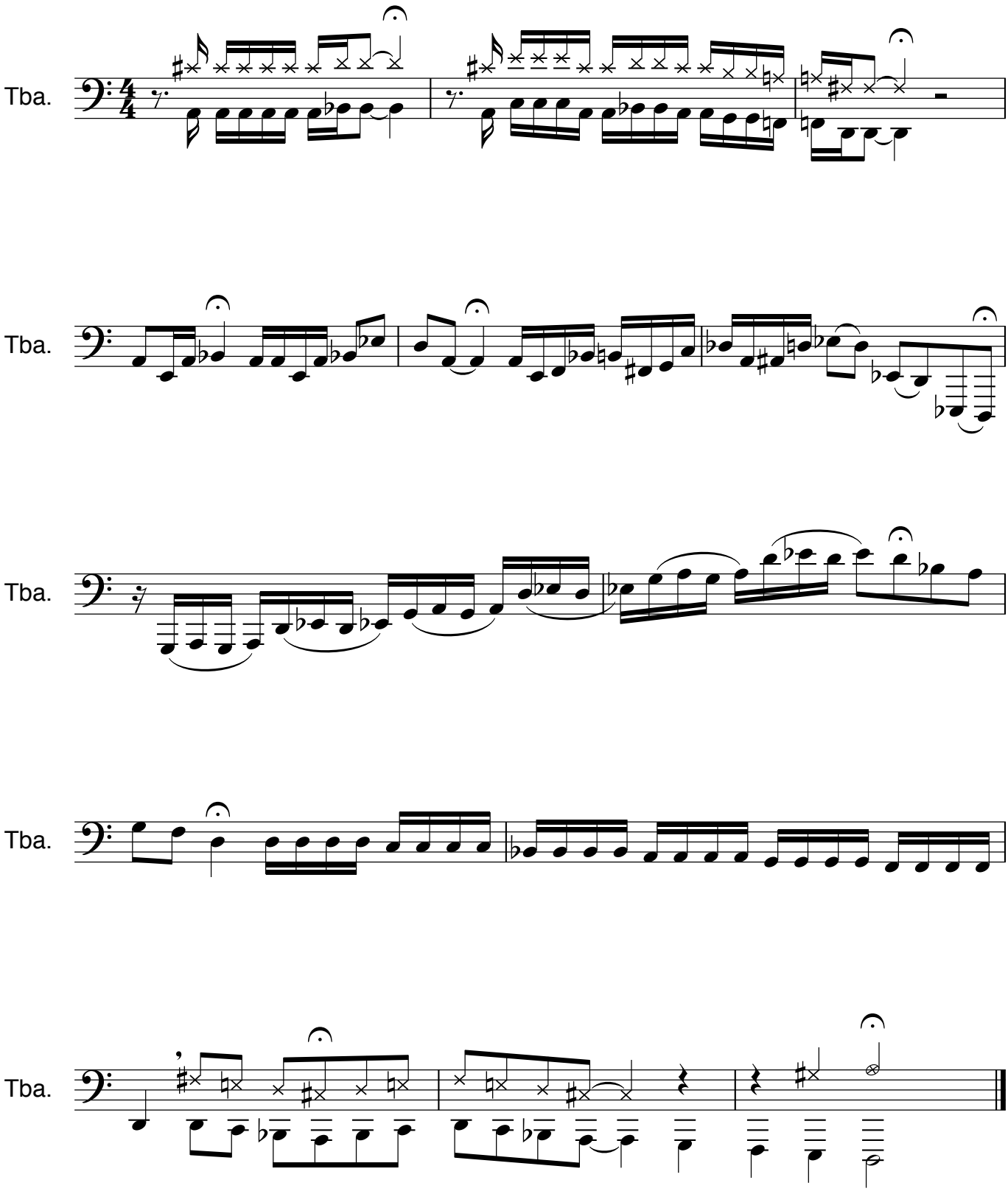

199
Tba.
M.K.
El.
(BACKING TRACK)
(CHORD)
204
Tba.
M.K.
El.
(BACKING TRACK)
208
Tba.
8vb
IMPROVISE with short fragments, decreasing density
M.K.
El.
(reversed chords in BACKING TRACK)
216
Tba.
8
(8)
El.
(quick phrases outburst
in BACKING TRACK)


230
Più mosso
Tba.
1. f
(2. mf)
M.K.
El.
(CHORD)
(BACKING TRACK)
234
1. ff
(2. f)
mf
(mp)
mp
1.
(BACKING TRACK)
238
2.
p
mp
mf
(CHORD)
(BACKING TRACK)


242
Tba.
M.K.
El.
f
mp
mf
f
(CHORD)
(BACKING TRACK)


246
Tba.
M.K.
El.
ff
f
mf
ppp
pp
(BACKING TRACK)


251
Tba.
M.K.
El.
p
mp
fff
(BACKING TRACK)
(TUBA PLAYER LAUGH)

Appendix

Cadenza as played by Andy Johnson on 19th of April 2012