

Corno II (F)

Three *Questionable* Dances for Wind Octette

I - Gavotte

Hakan A. TOKER
(1999)

Scherzando ♩ ca. 64

stacc. sempre

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-5. Dynamics: *p*, *pp*.

Musical staff 2: Treble clef, 2/4 time signature. Measures 6-11.

Musical staff 3: Treble clef, 2/4 time signature. Measures 12-19. Includes *gliss.* and *mf* dynamics.

Musical staff 4: Treble clef, 2/4 time signature. Measures 20-24. Includes *pp* and *mf* dynamics.

Musical staff 5: Treble clef, 2/4 time signature. Measures 25-32. Includes a 5-measure rest.

Musical staff 6: Bass clef, 2/4 time signature. Measures 33-36. Includes *pp* and *ppp* dynamics.

II- A Happy Occasion

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After the gavotte, the performers push their chairs to the walls of the stage. 4 of them sit, or stand next to the wall. 4 of them take all the instruments , one in each hand, per person. They pair these instruments and make them dance, as if they were human. The instruments should make bounce-like gestures, close to the floor. Arms, legs, clothes, make-up etc. may be attached to the instruments if desired. The other 4 musicians will clap tempo and sing a folk song of the country this is being performed in, or one of their own country. Everything should be done in a manner of countryside folk dancing. Everyone must smile, look cheerful, and forget all their problems for the moment. Audience may be encouraged to join clapping and singing. At the end of the folk song, the clappers will applaud, the dancing couples will bow to each other.

34

40

46

52

59

a) $\text{ca. } 52$

63

a) At this point, every body leave their seats, keep playing while chasing others or being chased by others. Woodwinds should begin by playing high, piercing, offending pitches, then also incorporate free atonal passages which they make-up and chase brass players with this music. Brass players make-up tonal passages, or use familiar tunes to chase the woodwind with. **Only the horn part is to be memorized and played as written, since the two horns must play together, attack and be attacked together.**

The scene must be chaotic, people running all over the hall, stage, audience. Musicians should act as if the music they're playing is weapons. After a few minutes, the musicians will leave the stage, being chased, or injured, and being dragged out by a friend.