

# Tuba

## Three *Questionable* Dances for Wind Octette

### I - Gavotte

Hakan A. TOKER  
(1999)

Scherzando  $\text{♩}$  ca. 64

The musical score for the Tuba part of 'I - Gavotte' is written in bass clef with a key signature of one flat (B-flat). The tempo is Scherzando at approximately 64 beats per minute. The score consists of five staves of music, each with a measure number at the beginning. The first staff starts at measure 1 and ends at measure 14. The second staff starts at measure 15 and ends at measure 22. The third staff starts at measure 23 and ends at measure 27. The fourth staff starts at measure 28 and ends at measure 31. The fifth staff starts at measure 34 and ends at measure 37. The score includes various musical notations such as rests, notes, and dynamic markings. The dynamics are marked as *p* (piano) at measures 10 and 22, *mf* (mezzo-forte) at measures 15 and 23, *pp* (pianissimo) at measures 28 and 34, and *mp* (mezzo-piano) at measure 32. There are also articulation marks like 'stacc. sempre' (staccato always) above measure 10. The time signature changes from 2/4 to 5/8 and back to 2/4 throughout the piece.

2 3 *stacc. sempre* 7 11 3

15 3 19 2 22

23

28 2 32

34 2 37

*p* *mf* *pp* *mp* *ppp*

## 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.

After the previous dance, bring chairs back to the middle. This time, wood wind and brass will sit opposed to each other, the two groups representing two opposite view-points. In order to facilitate interaction, musicians must take a look at the score, before playing from parts.

6

12

18

24

30

33

*mf*

*p*

*mp*

*p*

*mf*

*mp*

*p*

Cadenza: Clarinetto

a)

a) Look at bassoon for cue (s/he has an upbeat).

34



40



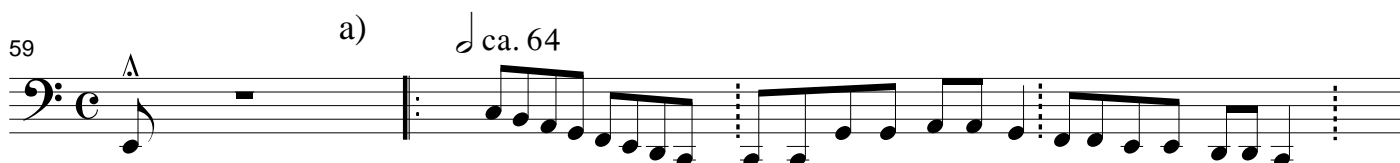
46



52



59



62



65



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. The music written on page is suggestive, just to give an idea. 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.