for the Adrian Symphony orchestra, David Katz, director

Dancing on the Wall

Part 1 - The Oppression of the Wall and the Yearning for Freedom

Michael Pratt, ASCAP

1 3

Flute 1&2

Fl 3 (Picc)

Measures one to sixteen are approximately ten seconds in length. The house and orchestra should be in complete darkness until measure sixteen when the stage lights should be turned on corresponding to the brass downbeat. Each initial player in each measure counts ten seconds from the preceeding measure's start and then begins (leading in his section). The music to measure sixteen must be memorized.

Oboe 1,2

Ob 3 (EH)

Bb Clar 1&2

Bb Cl 3 (B Cl)

Bassoon 1&2

Bsn 3 (Cntra)

1 2 3

Blow through the horn with no mouthpiece while rapidly working the valves.

F Horn 1&2

F Horn 3&4

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1,2,3

(trombone blow only)

Tuba

Begin immediately after the stage lights go out.

1 2 3

Percussion 1

bass drum

ppp

continue until mea. 16

large string drum "roar"

ff

Percussion 2

ppp

continue until mea. 15

Percussion 3

"water gong"

Partially submerge a tam-tam in and out of a tub of water while rolling to bend the pitch.

Harp

Each player has a wine glass (different sizes) partially filled with water. Wet a finger and run it around the rim for a harmonic effect. As many different pitches as possible. Stagger your entrances.

1 2 3

Violin I

Violin II

wine glasses

ppp

continue until mea. 16

Viola

Cello

String Bass

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Dancing on the Wall

Fl 1&2
Fl 3
Ob 1,2
Ob 3
Cl 1&2
Cl 3
Bsn 1,2
Contra

bass clar breathe ad lib

ppp

contra breathe ad lib

ppp

Hn 1&2
Hn 3,4
Tpt 1
Tpt 2
Tpt 3
Trb
Tuba

as before

ff

= 90 nostalgic

solo

mf

Begin and pace the trumpet solo so that it ends just prior to the crescendo in measure fifteen.

Perc 1
Perc 2
Perc 3

Suspended cymbals (as many different sizes as possible) bowed on edge with bass bow.

ppp

continue until mea. 16

(bass drum continues)

(tam-tam continues)

ff

large string drum "roar"

Harp

Vln I
Vln II
Vla
Cello
Bass

(wine glasses continue)

Each player enter and play independently. No break in sound but each note articulated. Rhythm is indeterminate but should be slow. Pitches are suggestions. Note the non-repititous nature. Gradually raise the tessitura. Speed up and crescendo to sixteen.

ppp

continue ad lib to 16