

Lasse D. Hansen

Tuning, Applause

for orchestra
(with obbligato concert audience)

Approx. duration: 8 min.

*for Baldur Brönnimann and Aarhus Symphony Orchestra
in celebration of the 50th anniversary of AUT: Aarhus Unge Tonekunstnere
October 2016*

BEFORE AND AFTER MUSIC

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Tuning, Applause

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2nd edition

The score is set in Junicode (text), Ludwig Std (music)
and Ludwig Text Std (music text)

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Applause

for conductor and concert audience

Lasse D. Hansen, 2016

Applause may be performed on its own as a single work, as part of *Tuning, Applause* for orchestra (2016) or as part of any ensemble piece.

A large claque (an organized body of applauding extras) is seated among the audience of a concert situation, ideally constituting 15-50%. Members of the claque are called **claqueurs**, and their part in the performance should not be known to the concertgoers.

- 1) a conductor enters the stage to conduct an ensemble piece
- 2) somewhere in the performance a single claquer suddenly applauds prematurely - not to sabotage the moment, but of sheer joy over the music - causing the conductor to:
 - 3) glance briefly over his shoulder and wave his hand in a deprecating manner, immediately causing the person to stop clapping
 - 4) look confused in the score and conduct for a while without direction, as if he has lost track of the music
 - 5) cut off the ensemble. Then face the audience, perplexed by the interruption, and stare at the person a little too long
 - 6) turn to the ensemble and ask the musicians to start over. The ensemble awaits his cue, as he takes his time to find back into the mood of the music before cuing the beginning of the piece once again.

The performance is now back on track and the music continues for a while. At one moment the conductor turns to the audience again, leaning on the podium as if feeling ill (music continues playing without his direction).

The second half of the piece is performed with the conductor facing his back to the ensemble. Then:

- 7) point unfocused at the audience. The person starts clapping (*mp*) again as if the piece has ended
- 8) point at another person, who joins the clapping (*mp*)
- 9) ... and another one (*mp*)

He raises his arms in a slow upbeat, while the claque increases in intensity and dynamic.

At a rapid downbeat the entire claque suddenly enters with a fast double clap, ending the applause.

From this point the conductor is free to conduct the claque, hopefully with the audience joining in as figuring out the four types of gestures, activating both claque and ensemble:

- a) slow upbeat: *crescendo*
- b) rapid downbeat: fast double clap / accent (*ff*)
- c) moving the arm from left to right, activating individual claquers: regular applauding (flat palm, *mp*)
- d) moving the arm from right to left, activating individual claquers: 'half-time' applauding (hollow palm, *mp*)

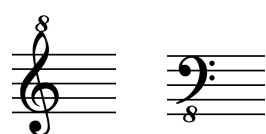
This can go on for as long as appropriate for the specific performance. The piece ends when someone in the ensemble interrupts this routine by returning to play the original music with the rest of the ensemble joining in. Then:

- 10) glance briefly over his shoulder and wave his hand in a deprecating manner. The ensemble is now playing once again, not noticing him at all.
- 11) look confused back and forth between ensemble and audience, and leave the stage.

Tuning, Applause (2016), orchestra

1 Piccolo
1 Flute
1 Oboe
1 Cor Anglais
1 Clarinet in B \flat
1 Bass Clarinet in B \flat
1 Bassoon
1 Contrabassoon
4 Horns in F
2 Trumpets in C
1 Trombone
1 Bass Trombone
Timpani
Strings (basses with C-extension)

The score is written in the relevant transpositions. In the case of octave transposition, one of the following clefs is used:



'Tuning' Danish meanings: tuning, mood, atmosphere, spirit, feeling

Performance notes

Tuning, Applause is ideally performed in the very beginning of a concert, taking the place of or prolonging the tuning procedure just before 'the first piece'.

A large claque (an organized body of applauding extras) is seated among the audience, ideally constituting 15-40%. Members of the claque are called **claqueurs**, and their part in the performance should not be known to the concertgoers.

Conductor

In rehearsal marks A - D and K - P the score calls for unusual conducting gestures (described in the instruction piece *Applause* at the previous page).

When moving the arm from left to right (or opposite) the musicians enters/changes bar one at a time, as the conductor points at the individual players.

In bar 81 a single claquer applauds prematurely, causing the conductor to start over the performance. Or so it seems at least for the uninitiated concert audience...

Later, in bars 90-115, the tutti claqueurs performs applause gestures with the concert audience joining in, lead by the conductor, facing his back to the orchestra. This passage should be learned by heart by both conductor and claque members.

Unusual page numbering in score and parts

In order to create an illusion of the orchestra and conductor turning their sheet music back to the beginning in bar 82, as if starting all over, the score and parts are printed this way:

K (beginning of printed score) - ending
Bar 1 (beginning of performance) - K

The piece obviously begins at bar 1 (title page) in the middle of the printed score and parts, allowing the performers to 'turn back' to the altered beginning in letter K, midway through the performance.

Recreating the sound of a standard tuning procedure

Large passages calls for improvisation by the orchestra, as a mean of creating the sound of the orchestra members tuning their instruments, as before the concert.

Activity and musical gestures including the usual 'play-around' fragments of standard orchestral repertoire, etc. should be prioritized, in order to keep this mass effect 'alive' throughout the piece.

Acknowledgements

I would like to interrupt the piece with a big applause to all of the people listed below, who has all played a significant part in the creation of *Stemning, Applaus*:

Allan Gravgaard Madsen, Line Tjørnhøj, Rasmus Zwicki,
Niels Rønsholdt, Lasse Laursen, Tina Gønge, Frederik Sakham
Østen Mikal Ore, Louise Boll, Berit Häuser,
Helle Vanggaard Hansen, Henning Skov Hansen,
... and the real lady Elisabeth Hartman Evald, who is tuning
my senses and applauding my jokes.

for orchestra

The conductor enters the stage without noticing the orchestra still tuning, and takes his place at the podium.

1

(with obbligato concert audience)

Lasse D. Hansen, 2016

Feel free to play fragments of warm up exercises, of the concert's pieces to come and of standard orchestral repertoire etc. as a part of the tuning. The conductor begins the piece by cueing

Keep tuning as if the moment is frozen in time, though your instrument is now perfectly in tune, and follow the dynamic markings carefully.

BEFORE AND AFTER MUSIC
low mp
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*) Keep calm and carry on counting.

[illegible]

[illegible]

[illegible]

18

Picc. *mp*
Indeterminate number of individual tremoli. Accelerate throughout the bar.

Fl. *mp*
f
Tremolo at the half speed. Decelerate throughout the bar.

Ob. *mp*
f
Tremolo at the half speed.

C. A. *mp*

Cl. *mp*
f
Tremolo at the half speed. Decelerate throughout the bar.

B. Cl. *mp*
f
Tremolo at the half speed. Decelerate throughout the bar.

Bsn. *mp*
f
Tremolo at the half speed.

Cbsn. *mp*
f
Tremolo at the half speed.

Hn. 1-4
ord. *cuivré.* *ord.*
mp *f*
ord. *cuivré.* *ord.*
mp *f*

C Tpt. *mp* *ff*

Tbn. [*< mp*] *f* *mp* *ff*

B. Tbn. *mp* *ff*
Roll at the half speed.

Timp. *mp* *ff*
Indeterminate number of individual tremoli. Decelerate throughout the bar.
tremolo sul ponticello → *naturale quasi saltando* → *trem. sul pont.*

Vln. I div. a 2
Indeterminate number of individual tremoli. Decelerate throughout the bar.
tremolo sul ponticello → *naturale quasi saltando* *nat.* *mp* *ff* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *fff* *trem. sul pont.*

Vln. II *f* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *fff* *trem. sul pont.*

Vla. *f* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *fff* *trem. sul pont.*

Vc. *f* *naturale* *mp* *ff* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *fff* *trem. sul pont. quasi saltando*

Db. *mp* *f* *mp* *ff* *trem. sul pont.* *mp* *ff* *trem. sul pont.* *fff* *trem. sul pont.*

[illegible]

[illegible]

Hn. 1-4

[illegible]

.....(♩ = approx. 52)

64

Picc. *fff*

Fl. *fff* *mf* *fff* *ppp*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1-4 *mf* *fff* *ppp*

C Tpt. *fff*

Tbn. *mf* *fff* *ppp*

B. Tbn. *mf* *fff* *ppp*

Timp. *mf* *fff* *ppp*

Vln. solo *pp* *ff* *mf* *fff* *ppp*

Vln. I div. a 2 *pp* *ff* *mf* *fff* *ppp* con sord. *pppp*

Vln. II div. a 2 *pp* *ff* *mf* *fff* *ppp*

Vla. *pp* *ff* *mf* *mf* *fff* *ppp*

Vc. *mf* *fff* *ppp*

Db. *f* *fff* *ppp*

[illegible]

76

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

B. Tbn.

Timp.

Vln. solo

Vln. I
div. a 2

Vln. II
div. a 2

Vla.

Vc.

Db.

gliss.

ppppp possibile

pp

ppppp possibile

pp

ppppp possibile

pp

pp

con sord.

pppp

pp

2 A person in the audience suddenly applauds prematurely.

3 The conductor glances briefly over his shoulder and waves his hand in a deprecating manner, immediately causing the person to stop clapping.

4 The conductor looks confused in the score and conducts for a while without direction, as if he has lost track of the music.

senza misura

81

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

C Tpt.

Tbn.

B. Tbn.

Timp.

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
pppp possibile

Vc.

Db.

He finally decides to cut off the orchestra.
He faces the audience, perplexed by the interruption,
and stares at the person a little too long.

He turns to the orchestra and asks the musicians to start over, as he turns the score to **K** (beginning of printed score).¹⁷ The orchestra awaits his cue, as he takes his time to find back into the mood of the music before cuing bar 83.

82

Instrument	G.P.	Turn Instruction
Picc.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Fl.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Ob.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
C. A.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Cl.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
B. Cl.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Bsn.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Cbsn.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Hn. 1-4	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
C Tpt.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Tbn.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
B. Tbn.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Timp.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Vln. I	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Vln. II	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Vla.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Vc.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.
Db.	G.P.	Turn your sheet music to K (beginning of printed score) as starting over.

[illegible]

From this point on the conductor is facing his back to the orchestra and the passage should be learned by heart.

7

8

89

air with pitch.
Keep "tuning", muted as an orchestra with a cold
(breath when needed)

Picc.

"*sub. pppppp*"
air with pitch.
Keep "tuning", muted as an orchestra with a cold
poco a poco crescendo.

Fl.

"*sub. pppppp*"
mute the instrument heavily with a handkerchief, a sock or the like

Ob.

sub. silenzio
mute the instrument heavily with a handkerchief, a sock or the like

C. A.

sub. silenzio
air with pitch.
Keep "tuning", muted as an orchestra with a cold

Cl.

"*sub. pppppp*"

B. Cl.

sub. silenzio
mute the instrument heavily with a handkerchief, a sock or the like
"*con sord.*"
(breath when needed)

Bsn.

sub. silenzio
mute the instrument heavily with a handkerchief, a sock or the like
"*pppppp*" *poco a poco crescendo.*

Cbsn.

sub. silenzio
hand-stopped.
Keep "tuning", muted as an orchestra with a cold
"*con sord.*"
(breath when needed)
"*pppppp*" *poco a poco crescendo.*
(breath when needed)

Hn. 1-4

sub. pppppp
sub. silenzio
sub. silenzio
sub. silenzio
sub. silenzio
half-valve.
Keep "tuning", muted as an orchestra with a cold

C Tpt.

"*sub. pppppp*"
half-valve.
Keep "tuning", muted as an orchestra with a cold
"*sub. pppppp*"
con sord.
(breath when needed)

Tbn.

add practice mute
sub. silenzio
add practice mute
"*pppppp*" *poco a poco crescendo.*

B. Tbn.

sub. silenzio
mute the instrument heavily with a thick blanket or the like
con sord.
(breath when needed)
"*pppppp*" *poco a poco crescendo.*
heavily muted.

Timp.

sub. silenzio
sul tasto /// *sul pont. (with pitch)*
Keep "tuning", playing only along the strings
(rapid tremolo between *sul tasto* and *sul ponticello*)
"*pppppp*" *poco a poco crescendo.*

Vln. I
div. a 2

"*sub. pppppp*"
sul tasto /// *sul pont. (with pitch)*
Keep "tuning", playing only along the strings
(rapid tremolo between *sul tasto* and *sul ponticello*)
"*sub. pppppp*"
sul tasto /// *sul pont. (with pitch)*
Keep "tuning", playing only along the strings
(rapid tremolo between *sul tasto* and *sul ponticello*)

Vln. II

"*sub. pppppp*"
sul tasto /// *sul pont. (with pitch)*
Keep "tuning", playing only along the strings
(rapid tremolo between *sul tasto* and *sul ponticello*)

Vla.

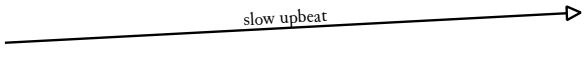
"*sub. pppppp*"
sul tasto /// *sul pont. (with pitch)*
Keep "tuning", playing only along the strings
(rapid tremolo between *sul tasto* and *sul ponticello*)
poco a poco crescendo.

Vc.

"*sub. pppppp*"
poco a poco crescendo.

Db.

sub. silenzio



92 air with pitch.

Picc. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

FL. air with pitch. "mp" molto "fff" "sub. [*< mp*]"

Ob. "con sord." Keep "tuning", muted as an orchestra with a cold

C. A. "sub. [*< mp*]"

Cl. air with pitch. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

B. Cl. "con sord." Keep "tuning", muted as an orchestra with a cold

Bsn. "sub. [*< mp*]"

Cbsn. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Hand-stopped.

Hn. 1-4 *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Hand-stopped. Keep "tuning", muted as an orchestra with a cold

C Tpt. half-valve. "mp" molto "fff" "sub. [*< mp*]"

Tbn. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

B. Tbn. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Timp. *poco a poco crescendo.* "mp" molto "fff" sub. silenzio

Vln. I div. a 2 *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Vln. II *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Vla. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Vc. *poco a poco crescendo.* "mp" molto "fff" "sub. [*< mp*]"

Db. "sub. pppppp"

M **Claquers tutti:** applauds individually with the orchestra, as the conductor moves his arm over the audience from left to right.

changing individually as moving right to left.

sempre sim.

left to right

right to left

left to right

95

Picc.

air with pitch.

air with pitch.

air with pitch.

Fl.

"con sord."

"con sord."

C. A.

air with pitch.

air with pitch.

air with pitch.

Cl.

air with pitch.

air with pitch.

air with pitch.

B. Cl.

"con sord."

"con sord."

Bsn.

"con sord."

ord.

Cbsn.

hand-stopped.

hand-stopped.

hand-stopped.

Hn. 1-4

hand-stopped.

half-valve.

half-valve.

C Tpt.

con sord.

con sord.

B. Tbn.

heavily muted.

Timp.

sul tasto /// sul pont. (with pitch).

sul tasto /// sul pont. (with pitch).

Vln. I

div. a 2

Vln. II

Vla.

Vc.

Db.

98

right to left

left to right

right to left

left to right

right to left

Picc. air with pitch. Tremolo at the half speed. *f* *mp* *ff* *mp* *fff*

Fl. air with pitch. Tremolo at the half speed. *f* *mp* *ff* *mp* *fff*

Ob. *f* *mp* *ff* *mp* *fff*

C. A. *f* *mp* *fff*

Cl. air with pitch. Tremolo at the half speed. *f* *mp* *ff* *mp* *fff*

B. Cl. air with pitch. Tremolo at the half speed. *f* *mp* *ff* *mp* *fff*

Bsn. *f* *mp* *ff* *mp* *fff*

Cbsn. *f* *mp* *ff* *mp* *fff*

Hn. 1-4 hand-stopped. *mp* *ff* *mp* *fff*

C Tpt. half-valve. *mp* *ff* *mp* *fff*

Tbn. *f* *mp* *ff* *mp* *fff*

B. Tbn. *mp* *ff* *mp* *fff*

Timp. heavily muted. *mp* *ff* *mp* *fff*

Vln. I div. a 2 *mp* *ff* *mp* *fff* *mp*

Vln. II *mp* *ff* *mp* *fff* *mp*

Vla. *mp* *ff* *mp* *fff* *mp*

Vc. *mp* *ff* *mp* *fff* *mp*

Db. *f* *fff* *mp*

(crescendo applause)

slow upbeat

N

(fast double clap)

(crescendo applause)

slow upbeat

(double clap)

Picc.	air with pitch. "mp"	G.P.	ord.	G.P.
Fl.	air with pitch. "mp"	G.P.		G.P.
Ob.	"con sord." "mp"	G.P.	senza sord.	G.P.
C. A.	air with pitch. "mp"	G.P.	senza sord.	G.P.
Cl.	air with pitch. "mp"	G.P.	ord.	G.P.
B. Cl.	air with pitch. "mp"	G.P.		G.P.
Bsn.	"con sord." "mp"	G.P.		G.P.
Cbsn.	"mp"	G.P.		G.P.
Hn. 1-4	hand-stopped. "mp"	G.P.	ord.	G.P.
	hand-stopped. "mp"	G.P.	ord.	G.P.
	hand-stopped. "mp"	G.P.	ord.	G.P.
	hand-stopped. "mp"	G.P.		G.P.
C Tpt.	half-valve. "mp"	G.P.	ord.	G.P.
	half-valve. "mp"	G.P.		G.P.
Tbn.	"con sord." "mp"	G.P.		G.P.
B. Tbn.	"mp"	G.P.	senza sord.	G.P.
	heavily muted. "mp"	G.P.		G.P.
Timp.	"mp"	G.P.	senza sord.	G.P.
	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.
Vln. I div. a 2	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.
	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.
Vln. II	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.
	sul tasto /// sul pont. (with pitch). "mp"	G.P.		G.P.
Vla.	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.
Vc.	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.
Db.	sul tasto /// sul pont. (with pitch). "mp"	G.P.	nat.	G.P.

(crescendo applause)

(double clap)

(crescendo applause)

(double clap)

O (crescendo applause)

107

Picc. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *ord.* *flz.*

Fl. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Ob. *mp* *ff* *sub. silenzio* G.P. *mp* *ff* *slow bend* *mp* *ff*

C. A. *mp* *ff* *sub. silenzio* G.P. *mp* *ff* *slow gliss.* *mp* *ff*

Cl. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

B. Cl. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Bsn. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Cbsn. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Hn. 1-4 *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

C Tpt. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Tbn. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

B. Tbn. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Timp. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Vln. I div. a 2 *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Vln. II div. a 2 *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Vla. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Vc. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

Db. *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.* *mp* *ff* *sub. silenzio* G.P. *ord.* *flz.*

[illegible]

P Claquers *tacet*. The conductor glances briefly over his shoulder and waves his hand in a deprecating manner, but the orchestra is now tuning once again, not noticing him at all.

10 The conductor looks confused back and forth between orchestra and audience, and finally decides to leave the stage.

11 End with tuning. When the audience 27 applauds, the conductor enters the stage as if his first entrance of the evening.

(no conducting) **duration ad libitum**

Picc.	<div>116 sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Fl.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Ob.	<div>solo sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
C. A.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Cl.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
B. Cl.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Bsn.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Cbsn.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Hn. 1-4	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
C Tpt.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Tbn.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Timp.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Vln. I	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Vln. II	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Vla.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Vc.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert
Db.	<div>sub. silenzio</div>	<div>Repeat the tuning procedure exactly as if the concert has not started yet. This time finish the tuning as you would usually do.</div> <div>[< mp]</div>	attacca the next piece of the concert

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