Historien om en Ensemble, en Dirigent och en Bellman

Arne Björk
All borrowed motifs and themes belong to Stravinsky and I claim no copyright over them.

The piece is to be performed inside the piece A soldiers tale by Igor Stravinsky at points in between movements indicated at each section in this piece. Before the concert it is advised that the audience not be aware exactly where these changes in composer are placed to give my ideas their full potential, since not knowing what is going on exactly and having to listen in a more focused way is the point of this piece. The audience might also be told that there are no breaks in between any of the movements and that everything is performed attaca to hopefully give some of the audience clues as to what is really going on in section II of this piece.

At different times in this piece the musicians and conductor are instructed to Act or React to something happening musically or in the room in general. All of these instructions are to be performed in a manner which is comfortable for the players involved and need not be extreme or "overacted"; but if any of the players on stage would like to be extra emotive in their body language etc. they are welcome to bring what they want to the performance. Sit/stand is also to be interpreted similarly and can be just the simple act of standing up or sitting down (if possible), but could just as well be acted out like the player having a "solo cadenza" moment or act like they are standing up for a Jazz solo in a big band for instance.

\[ \text{molto Vibrato / senza Vibrato} \]

A suggested rhythm where pitches/techniques need to be improvised or are not applicable.

\[ \text{Lower than flat (approximately three quarter tones flat) / Higher than sharp (approximately three quarter tones sharp)} \]

An example of variable speed of tremolo. The dotted crescendo above indicates the change of speed in tremolo. The Z-tremolo can be quite irregular ad lib as long as it changes in speed as indicated.

\[ \text{Slashed notes indicate a rhythm to be played on the percussion instrument of the players choosing, with the technique of the players choosing.} \]

\[ \text{For string players, a diamond note is to be interpreted as a natural harmonic with the fingering indicated.} \]

Percussion setup - from left to right:

- Bass drum rim shot - Bass drum middle - Bass drum edge
- 2 medium drums
- 1 snare drum
tambourine - triangle - cymbal
(ad lib. a hand held tambourine with drum skin can be used in section II)
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Score in C

Attaca directly after Musique de la 1ère scène

2/4 = ca 84

poco rit.
"Attacca" directly after Petit Concert

**Clarinet in A**

- **G.P.**
- G.P.
- G.P.
- G.P.
- Relaxed, wipe your clarinet etc. like in a break between pieces. Blow air through the instrument, and flip loudly with papers.

**Bassoon**

- **PPP**
- Relaxed, adjust reeds etc. like in a break between pieces. Blow air through the instrument, and flip loudly with papers.

**Trumpet in Bb**

- **PPP**
- Relaxed, empty instrument etc. like in a break between pieces. Blow air through the instrument while playing valves, and flip loudly with papers.

**Tenor Trombone**

- **PPP**
- Relaxed, empty instrument etc. like in a break between pieces. Blow air through the instrument, and flip loudly with papers.

**Tambourine 3 drums**

- **PPP**
- Relaxed, adjust instruments and mallets etc. like in a break between pieces. Make small noises with these objects, and flip loudly with papers.

**Violin**

- **PPP**
- Relaxed, tune your instrument (arco) normally etc. like in a break between pieces, and flip loudly with papers.

**Contrabass**

- **PPP**
- Relaxed, tune your instrument (pizz.) normally etc. like in a break between pieces, and flip loudly with papers.

**Cdtr:** act relaxed and for example walk to the side of the stage and drink water ad lib.

**1’ Perc Trb**

**30” Vln Bsn**

**Cdtr: signal the light that there's a break and light goes up.**

Relaxed, adjust reeds etc. like in a break between pieces. Blow air through the instrument, and flip loudly with papers.

**Cdtr: act relaxed and for example walk to the side of the stage and drink water ad lib.**

Play softly in the highest register like you're "practicing" in your own private bubble. Small quotations from the literature/Stravinsky are fine, but not all the time.

Theatrical "practice" these rhythms with big embouchure, just blowing air and big slide gestures. Switch between con/ senza sord a few times ad lib.

Theatrical "practice" these rhythms in the air. Make noises when picking up/putting down mallets and when turning mallets on/off.

Slowly tune "badly" so that the A- and G-strings will be out of tune by a small margin. Act like you just can't get it right. Use double stops and periodically check the tuning with harmonics.

con sord.

con sord.
Cdtr: go back up on stage and relaxed do some "practice conducting" while discretely giving cues to musicians.

Cdtr: after this cue turn towards the audience and interact with them in some way if possible.

Play soft key clicks and blow air through the instrument like you're practicing in your own private bubble.

Play small melodies on your mouthpiece like you're practicing in your own private bubble.

Continue, but start to softly playing some of your rhythms on the tambourine, do this more and more, gradually.

Play double stops while scordatura-tuning the A-G-string for small glissandos. Change strings ad lib. and tuning peg accordingly.

Play soft pizzicatos like you're practicing in your own private bubble.

Cdtr: after this cue turn towards the audience and interact with them in some way if possible.
15" All (when lights start changing)

Cdtr. turn towards the light and signal that you want concert lights again. When it doesn’t work walk to the light technician and act out a small conflict while the lights change chaotically.

90" All (at complete darkness)

Cdtr: once Vln has started tuning, slowly walk back to the stage.

Once double bass solo starts count 60° and then slowly start tuning your violin correctly over a time of 60-90° then Tacet for the rest of the movement.

Once the other musicians have stopped, play a dolce solo with only arco harmonics in the full (harmonics) register of the instrument. Start with only long notes but gradually add small ornaments.
At G.P. act like it's a rehearsal situation; very quietly discuss with fellow musicians and conductor "typical rehearsal issues". Then continue normally.

Round off your solo at the cue for about 5'. Then after G.P. join the wind instruments and play in time with Conductor.
Normal G.P. then move on as normal.
Preferably attaca after Trois Dances

III
React theatrically and musically to violin playing their solo.

Repeat & Mutate
Cl.: Cue for trumpet when to end their solo if needed.

Once clarinet starts their solo, dim. and sit (theatrically ad lib).

React theatrically and musically to clarinet playing their solo.

Once Double Bass starts their solo, transition into more of an accompanying role. And ad lib leave your repeated solo theme behind completely.
Once Bassoon starts their solo, transition into more of an accompanying role. And ad lib leave your repeated solo theme behind completely.
poco accel.

Cl.

Bsn.

tempo = ca 180

Tpt.

Tbn.

Perc.

Vln.

Cb.

Cdtr: during the build up towards climax stop conducting brass and perc since they've stopped caring about what you do and react accordingly ad lib.
Cdtr: Once brass and perc have stopped, after a couple of repeats regain control and continue normally.
poco accel.

Start playing/acting soloistically but gradually transition into an accompanying role as more soloists enter.

Repetition and Mutation

Start playing/acting soloistically but gradually transition into an accompanying role as more soloists enter.
Start playing/acting soloistically but gradually transitioning into an accompanying role as more soloists enter.

Edit: Play a bit of theatre by trying unsuccessfully to wrest back control from the solo players.
Repeat & Mutate

stand

Cdtr: Once Vln and Cl have started their solos lose control completely and eventually give up conducting.
Once the percussionist starts their chaotic solo, join in and try to compete with them in terms of dynamics and intensity.

Chord: When the chaos starts, react and eventually leave the stage very theatrically.
**Cdtr:** Once the instrumentalists have all finished look out from back stage, and when you’ve been encouraged back in continue as normal.

Listen to Double Bass, once they’ve finished count 3-5° then rather quickly round off your solo.

Listen to Violin, once they’ve finished count 5-10° then rather quickly round off your solo.

Listen to Bassoon, once they’ve finished count 3-5° then rather quickly round off your solo.

Listen to Clarinet, once they’ve finished count 3-5° then rather quickly round off your solo.

Listen to Trombone, once they’ve finished count 3-5° then rather quickly round off your solo.

Once the the conductor has left count 10-15° and then pretty quickly round off your solo.

When conductor peeks out from back stage act very friendly and encourage them to return so that you can continue normally.

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