

Tempo I (♩ = 216)

<sup>\*1</sup>  
frull./ord. *sempre*

*mp*

4 *senza frull.*

8 *mfmp mf mp f mp f mp*

10 *frull./ord. (ord.) frull./ord. sempre*  
*mf mp*

14

17 *senza frull.*  
*f mp f mp*

21 *frull./ord. sempre*

\*1. For the performance of the work the musician ought to have a small bag on him. At the beginning of the work the bag is hidden in the pocket of his clothing (or possibly also in a hat).

24 (ord.) frull./ord. senza frull.  
*mf mp mf mp sempre*

27

31 *f mp sempre*

35 frull./ord. sempre  
*mf mp*

39

43 ord.  
*mf mp mf mp*

46 *mf f*

48 frull./ord. senza frull.  
*mp mf*

51 *frull./ord. sempre*  
*mp*

54 *sf mp sf mp*

57 *sf mp ord.*

60 *frull./ord. sempre*  
*sf mp*

62 *sf mp*

64 *rit. molto*  
*sub.*

**Tempo II (♩ = 63)**

68 *improvvisato ad lib.*  
*pp f sempre*

70 *poco a poco dim.*

73

76

79

senza metro

$\frac{*2}{*4}$  = 60"

Tape

*pp*

(stop)

80

$\frac{*3}{*5}$

Tempo II

*improvvisato ad lib.*

*mp*

*f sempre*

83

86

- \*2. At the moment of the sounding of the phonogram, the performer walks into the hall and taking out his bag he challenges listeners to throw money into it (Careful! Do not overdo it).
- \*3. During his performance in the hall the musician is obviously standing next to a listener, possibly as if performing for him.
- \*4. Sounding of the parts of the phonogram does not necessarily have to be such as written in the music. It all depends on the size of the hall, possibility of walking in it, etc. but, at the same time, sounding of the parts of the phonogram should not differ drastically from the time proposed by the author.
- \*5. From measure 80 to measure 122 the composition must be played by heart, since the musician ought to perform this music in the hall.

88

senza metro

91

Tape *pp* (stop)

Tempo I

92

93

95

98

101

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103 **senza metro** <sup>\*4</sup> = 43"

Tape *pp* (stop)

104 **Tempo II** <sup>\*3</sup>

*mf* *mp*

106

*p*

109 **senza metro ma rapido**

*pp* *mf* *pp* *mf*

**Tempo II**

*pp* *f* *ff* sub.

111

*mf* *mp*

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114

*più dim.*

117

**senza metro**  
\*4

$\text{♩} = 17''$

**Tape** *pp* (stop)

118

**Tempo II**  
\*3

*p* *mp*

**Tape** *pp* (stop)

121

**senza metro**  
\*4

$\text{♩} = 23''$

**Tape** *pp* (stop)

122

**Tempo II**  
\*3

*p*

**Tape** *pp* (stop)

123

**senza metro**  
\*4

$\text{♩} = 24''$

**Tape** *pp* (stop)

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Tempo III (♩ = 100)

124 <sup>\*6</sup>slap ord./slap/sl ord./slap/sl

*p pp* *p pp* *mp p*

Musical staff 124-130: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Measures 124-130. Performance markings: *p pp*, *p pp*, *mp p*. Dynamics increase from *pp* to *p* to *mp*.

127 accel. ord./slap/sl ord./slap/sl ord./slap/sl ord./slap/sl **più accel.**

*mf mp*

Musical staff 127-130: Treble clef, key signature of three sharps, 2/4 time signature. Measures 127-130. Performance markings: *mf mp*, *mf mp*, *mf mp*, *mf mp*. Dynamics increase from *mf mp* to *mp* to *f*.

131 ord./sl/ord./slap/sl **accel. molto** ord./sl/ord./slap/sl

*molto cresc.*

Musical staff 131-132: Treble clef, key signature of three sharps, 2/4 time signature. Measures 131-132. Performance markings: *molto cresc.*

133 **accel. possibile** ord. only key noise

cluster *f*

Musical staff 133-136: Treble clef, key signature of three sharps, 2/4 time signature. Measures 133-136. Performance markings: *f*, cluster.

137

Musical staff 137-141: Treble clef, key signature of three sharps, 2/4 time signature. Measures 137-141. Performance markings: *f*, cluster.

Tempo II

Sax.

142

*pp* *al ff*

Musical staff 142-141: Treble clef, key signature of three sharps, 4/4 time signature. Measures 142-141. Performance markings: *pp*, *al ff*.

Voice in Es

*mp* *al ff*

Musical staff 142-141: Treble clef, key signature of three sharps, 4/4 time signature. Measures 142-141. Performance markings: *mp*, *al ff*.

\*6. Starting with measure 124 the performer has to be located on the stage.