A black and white photograph of a horse skull lying on a paved surface. The skull is positioned diagonally, with its snout pointing towards the bottom right. A dark shadow is cast to the left of the skull. The background is a textured, light-colored pavement with some faint lines.

Alan Edward Williams

A Horse's End

a pantomime for our times

A Horse's End is intended to be a piece of music theatre, paying homage to the tradition of the pantomime in English language theatre, as well as to various forms of folk theatre in the United Kingdom and Ireland, particularly the Mari Lwyd tradition in Wales. The horse should be played by a separate performer, and although most of the audience traditions are derived from pantomime, the costume for the horse should look like the Mari Lwyd (*grey mare*). The difference is that, whereas with the Mari Lwyd a real horse's skull is used, as the horse must play the piano with its nose, this should be made of something soft so as not to damage the instrument. The horse should be decorated with union flags and ribbons in red, white and blue, which should jingle audibly when the horse moves.

The euphonium soloist is key both dramatically and musically. The euphonium is the voice of the horse, who itself remains silent. U.K. and Irish audiences will be familiar with the elements of audience interaction from pantomime. Other audiences may need encouragement to shout out and take part, particularly during the music. They are a part of the music too.

Musically the piece takes the form of a dance suite, beginning with an Intrada, then an Allemande, swing, waltz, 90's club music and finally a *hora tiganeasca*. In this last dance, the semiquavers are swung, like a boogie-woogie. Melody instruments in the *hora* may improvise around the notated material, but the rhythm should remain constant.

Spoken dialogue is of three types - in the *hora tiganeasca*, the text is to be shouted by the players in the marked rhythm. At other times the players are called upon to grumble or protest audibly, but this text is unspecified. Dialogue between conductor and soloist should be along the lines of the dialogue given here, but may be varied.

Generally, if it makes the audience laugh, do it more.

As well as the horse, there needs to be a large bucket on stage, marked 'VIN' or similar.

The score is notated in C.

Instrumentation:

Clarinet in B flat

Alto Saxophone in E flat

Euphonium (soloist, in B flat. Bass clef parts available on request)

Piano accordion (with stradella bass)

Piano

Percussion: consisting of -

marimba -4 8ve

vibraphone

tambourine (with membrane)

drum set consisting of snare, 4 toms including floor, ride, splash, hi-hat, bass drum, cow bell

referee's whistle

tenor drum, to be carried as a military drum

Violin

Viola

Cello

A Horse's End

A pantomime for our times

Alan Edward Williams

Transposing instruments written in C

Intrada

♩ = 80

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Clarinet in Bb:** Starts with a *pp* dynamic. The melody features eighth notes and trills.
- Alto Saxophone:** Enters in the second measure with a *pp* dynamic, playing a similar melodic line to the clarinet.
- Euphonium:** Remains silent throughout the piece.
- Percussion (Marimba):** Enters in the fifth measure with a *pp* dynamic, playing a rhythmic pattern that builds to a *mp* dynamic.
- Accordion:** Features a *bellows shake* effect, indicated by a circled cross symbol. It plays a complex, multi-note texture starting at *pp*.
- Piano:** Remains silent until the final measure, where it plays a few notes at a *mp* dynamic.
- Violin:** Starts in the third measure with a *pp* dynamic, playing a melodic line with many accidentals.
- Viola:** Enters in the second measure with a *pp* dynamic, playing a sustained accompaniment. It includes the instruction *sul tasto*.
- Violoncello:** Enters in the fourth measure with a *pp* dynamic, playing a sustained accompaniment. It includes the instruction *sul pont.*

The score concludes with the word *ord.* (order) written below the Violin, Viola, and Violoncello staves.

22

A tempo

molto accel.

A tempo

Cl. *sub.p* *ff* *sub.p* *ff*

Alto Sax. *sub.p* *ff* *sub.p* *ff*

Euph. *sub.p* *sfz* *sub.p* *sfz*

Mar. *sub.p* To Tamb.

Accord.

Pno. *mp* *f* *pp* *f*

Vln. *trem.* *ord.*

Vla. *trem.* *ord.*

Vc. *trem.* *ord.*

29

Cl. *ff*

Alto Sax. *ff*

Euph. *p* *ff* *pp*

Mar. Tambourine *ff*

Accord. *p*

Pno. *f* *p*

Vln. *f* *p*

Vla.

Vc.

G.P. - DIALOGUE 1

Conductor (notices horse): What's this?
Soloist (shrugs) It's my horse.
Conductor: well, you can't have a horse in here. This is a serious concert, you know.
Soloist: Ah come on, he's a lovely horse, and really very well behaved. And the audience don't mind, do you?
Audience: No!
Soloist Just don't let him get at the wine. Then anything could happen...

B Allemande interrompue
 (♩ = 54) ♩. = ♩..

35

Cl.

Alto Sax.

Euph.

Dr. Drum Set floor tom *pp* 3

Accord. bellows shake *pp*

Pno.

(♩ = 54)

B Allemande interrompue
 ♩. = ♩..

Vln. *mp* sul pont *tr*

Vla. *mp* sul pont *tr*

Vc. *mp* sul pont *tr*

Molto piu mosso

♩ = 144

previous quintuplet ♩ = ♩

41

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

Vc.

f

sub p

f

sub p

f

sub p

f

pp

mp

sub p

sub p

ff

snare d.

ride

BD

tr

tr

Molto piu mosso

♩ = 144

Allemande tempo, ma un poco piu

HORSE BEGINS TO MISBEHAVE

♩ = 58

10

52

Cl. *mp*

Alto Sax. *mp*

Euph. *mp*

Dr. continue with swing feel (felt as ♩ = 150)
15:8 15:8

Accord. *p*

Pno. *ff* *pp* 15:8 *8va*

Vln. *pizz* *mp*

Vla. *pizz* *mp*

Vc. *pizz* *mp*

HORSE BECOMES DISRUPTIVE

60

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

Vc.

tr

15:8

14:8

6:4

Detailed description: This is a page of a musical score for a piece titled "HORSE BECOMES DISRUPTIVE". The score is for a full band and includes parts for Clarinet (Cl.), Alto Saxophone (Alto Sax.), Euphonium (Euph.), Drums (Dr.), Accordions (Accord.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The page is numbered 60 at the top left and 11 at the top right. The Clarinet part features a melodic line with a trill (tr) in the third measure. The Alto Saxophone and Euphonium parts have similar melodic lines with slurs. The Drums part consists of a steady, rhythmic pattern. The Accordions part provides harmonic support with chords. The Piano part has a complex, descending melodic line with slurs and dynamic markings of 15:8, 14:8, and 6:4. The Violin, Viola, and Violoncello parts have a rhythmic, eighth-note pattern.

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

Vc.

G.P. - DIALOGUE 2

Conductor: Look, this is impossible, this is a serious concert, I can't go on like this.
Soloist: he's just a bit over-excited, he'll calm down, won't you, Horse? *(Horse looks at audience and shakes his head)*
Conductor: well, you can't keep him here. He's got to go. *Horse looks sad, Audience go "aah"*
Soloist: No, listen, the audience love him! It'll be the next big thing in contemporary music!
Conductor: Oh, no, it won't!
Audience: Oh, yes it will!
This exchange is repeated ad lib.
Soloist OK, look this is Luxembourg, the birthplace of democracy. We should have a vote. If you agree to tell me if the horse goes near the bucket of wine, then he can stay on, OK? Who's with me?
 And who thinks the horse has to go?
Audience vote by show of hands.
Ignore the result of the vote and proceed to letter C.
Soloist to audience: Remember, you have to tell me if he goes near the wine!

Musique d'administration

C

HORSE IS INITIALLY WELL-BEHAVED

76 $\text{♩} = 72$

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

Vc.

pp

2nd time only

pp

Stradella bass buttons

Am F Am F Am

p

Musique d'administration

$\text{♩} = 72$

C

pizz

mp

pizz

mp

pizz.

mp

86

Cl.

Alto Sax.

Euph. *solo* *p*

Dr. Marimba *p*

Accord. *Bb* *Am F* *Am F Am Bb* *Am F*

Pno.

Vln. *sostenuto arco* *pizz* *sostenuto arco*

Vla. *sostenuto arco* *pizz* *sostenuto arco*

Vc. *sostenuto arco* *pizz* *sostenuto arco*

D *sostenuto arco*

Detailed description: This is a page of a musical score for a jazz ensemble. The score is written for eight instruments: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Euphonium (Euph.), Drums (Dr.), Accordion (Accord.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 2/4 time and features a key signature of one flat (Bb). The score is divided into measures, with repeat signs and first/second endings. The Euphonium part has a 'solo' section starting in measure 10, marked with a piano (*p*) dynamic. The Drums part features a Marimba section starting in measure 10, also marked with a piano (*p*) dynamic. The Accordion part provides harmonic support with chords: Bb, Am F, Am F Am Bb, and Am F. The string parts (Vln., Vla., Vc.) are marked with 'sostenuto arco' (sustained bow) and 'pizz' (pizzicato). A section starting in measure 10 is marked with a 'D' in a box and 'sostenuto arco'. The page number '86' is in the top left, and '15' is in the top right. A 'D' in a box is in the top right corner.

HORSE TRIES TO DRINK FROM BUCKET.
AUDIENCE SHOUT WARNINGS.

16

99

Cl. *p* *sfz*

Alto Sax. *sfz*

Euph. *mp* *p* *mf* *p* *mf* *sfz*

Mar. *mp* *pp* *p*

Accord. Am F Am \flat B F Am F Am

Pno.

Vln. *pizz* *arco*

Vla. *pizz* *arco*

Vc.

110

This musical score is for a jazz ensemble. It features nine staves: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Euphonium (Euph.), Maracas (Mar.), Accordion (Accord.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and begins at measure 110. The Euphonium part is the primary melodic line, starting with a *mf* dynamic and featuring trills and triplets. The Maracas provide a rhythmic accompaniment, starting at *mp*. The Piano part has a simple bass line. The Violin and Viola parts have melodic lines, with the Violin starting at *f* and the Viola at *mf*. The Violoncello part has a bass line. The Clarinet and Alto Saxophone parts are currently silent. The Accordion part has a simple harmonic accompaniment. The score includes various dynamics such as *mf*, *mp*, *f*, and *sub. p*, as well as performance instructions like trills and triplets.

Cl.

Alto Sax.

Euph.

Mar.

Accord.

Pno.

Vln.

Vla.

Vc.

mf

growl

cresc. poco a poco

|| slowly at first (slower than marked speed),
then accel. ad lib ||

The piano solo section is enclosed in a box. It begins with a *mf* dynamic marking. The notation shows a melodic line in the right hand and a supporting bass line in the left hand. A performance instruction above the staff reads: "|| slowly at first (slower than marked speed), then accel. ad lib ||". The music concludes with a double bar line and repeat dots.

cresc. poco a poco

f

cresc. poco a poco

cresc. poco a poco

HORSE ATTACKS PIANO

127

Cl. *mf* *cresc. poco a poco* 5

Alto Sax. *cresc. poco a poco*

Euph. 5 6 7 5 5

Mar.

Accord. *increasingly frantic RH clusters and slides*
 F Am A b

Pno. *Horse attacks piano, preventing the 'pianistic texture' from continuing
 The horse's nose plays piano clusters*

Vln.

Vla.

Vc.

G.P. - DIALOGUE 3

Conductor: Right, that's it. Either he goes....or I go.
Soloist: Horse, you've let me down. I can't trust you any more.
You have to go. No, don't look at me like that. You're a very bad horse.
Audience must feel sympathy for horse here.

E **Allemande reprise** HORSE LEAVES MAIN PLAYING AREA BUT REMAINS VISIBLE 138 21

Cl. *mp*

Alto Sax. *mp*

Euph.

Mar. *pp*

Accord. *mf*

Pno. *pp* Muttering, spray and wipe down the keyboard, audibly touching keys

Vln. *mp* spiccato

Vla. *mp* spiccato

Vc. *mp* spiccato

142

Cl. *tr*

Alto Sax. *tr* *tr* *tr*

Euph.

Mar. *ord.* *To Vib.*

Accord. *tr*

Pno.

Vln. *ord.*

Vla. *ord.*

Vc. *ord.*

Horse's lament

F

♩ = 54

HORSE SOBS VISIBLY:
AUDIENCE SAY 'AAAAH!'

148

Cl.

Alto Sax.

Euph.

Mar.

Accord.

Pno.

Vln.

Vla.

Vc.

molto doloroso e lacrimoso

p

sfz mp

sfz mp

sfz pp

sfz p

pp

pizz.

ff

G Poco piu mosso

160

Cl.

Musical staff for Clarinet (Cl.). The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

Alto Sax.

Musical staff for Alto Saxophone. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

Euph.

Musical staff for Euphonium. The staff features a complex melodic line with various dynamics: *sfz*, *mp*, *cresc.*, *sfz p*, *p*, *mf*, *sfz p*, and *f*. It includes triplets, a quintuplet, and slurs.

Mar.

Musical staff for Maracas. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

Accord.

Musical staff for Accordion. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

Pno.

Musical staff for Piano. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

G Poco piu mosso

Vln.

Musical staff for Violin. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

Vla.

Musical staff for Viola. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

Vc.

Musical staff for Violoncello. The staff shows a series of notes with dynamics including *pp* and *f*. There are also some rests and a fermata.

168

This musical score page contains measures 168 through 173. The instruments are arranged as follows from top to bottom: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Euphonium (Euph.), Maracas (Mar.), Accordion (Accord.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Cl.:** Measures 168-173. Measure 168 is a whole rest. Measure 169 has a half note G2. Measure 170 has a half note G2. Measure 171 has a half note G2. Measure 172 has a half note G2. Measure 173 has a half note G2.
- Alto Sax.:** Measures 168-173. All measures contain whole rests.
- Euph.:** Measures 168-173. Measure 168: *sub. p* triplet of eighth notes (F2, G2, A2). Measure 169: *f* triplet of eighth notes (B1, C2, D2). Measure 170: eighth notes (E2, F2, G2, A2, B1, C2). Measure 171: eighth notes (D2, E2, F2, G2, A2, B1). Measure 172: eighth notes (C2, D2, E2, F2, G2, A2). Measure 173: *ff* quintuplet of eighth notes (B1, C2, D2, E2, F2).
- Mar.:** Measures 168-173. All measures contain whole rests.
- Accord.:** Measures 168-173. All measures contain whole rests.
- Pno.:** Measures 168-173. Measure 168: whole rest. Measure 169: half note G2. Measure 170: half note G2. Measure 171: half note G2. Measure 172: half note G2. Measure 173: half note G2.
- Vln.:** Measures 168-173. All measures contain whole rests.
- Vla.:** Measures 168-173. Measure 168: whole rest. Measure 169: half note G2. Measure 170: half note G2. Measure 171: half note G2. Measure 172: half note G2. Measure 173: half note G2.
- Vc.:** Measures 168-173. Measure 168: whole rest. Measure 169: half note G2. Measure 170: half note G2. Measure 171: half note G2. Measure 172: half note G2. Measure 173: half note G2.

Cl.

Alto Sax.

Euph.

Mar.

Accord.

Pno.

Vln.

Vla.

Vc.

191 **A tempo** *rit.* **A tempo**

Cl. *6* *6* *6* *6*

Alto Sax. *sfz* *pp* *breathy tone* *ppp* *sfz* *pp* *breathy tone* *ppp*

Euph.

Vib. *6* *6* *Ped.* *6* *Ped.* *6* *Ped.*

Accord. *pp*

Pno. *Ped.* *Ped.* *Ped.* *Ped.*

Vln. *A tempo* *arco* *gliss.* *gliss.* *rit.* *A tempo* *arco* *gliss.* *gliss.*

Vla. *arco* *P* *pp*

Vc. *P* *p*

poco accel. ♩ = 112

I

196

Cl. *6* *6*

Alto Sax. *sfz* *pp* *breathy tone* *PPP*

Euph.

Vib. *6* *Ped.*

Accord. *p* *F#dim*

Pno. *pp* *Ped.* *3*

Vln. *arco* *gliss.* *gliss.* *pizz.* *3 arco*

Vla. *pizz.*

Vc. *pizz.* *sul pont (pizz.)*

poco accel. ♩ = 112

I

205 hard beaters (for clanking sound)

Vib. *p*

Accord.

Pno. *pp* 3

Vln. behind bridge

Vla. below the bridge

Vc. below bridge arco, pizz., arco, gliss.

Detailed description: This page of a musical score, numbered 30, contains six staves. The top staff is for Vibraphone (Vib.), marked *p*, with a performance instruction '205 hard beaters (for clanking sound)'. The second staff is for Accordion (Accord.). The third staff is for Piano (Pno.), marked *pp*, featuring triplet markings (3). The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Vln. part is marked 'behind bridge'. The Vla. part includes 'below the bridge' and 'gliss.' markings. The Vc. part includes 'below bridge arco', 'pizz.', 'arco', and 'gliss.' markings. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Cl. *f* *mf* *f* *mf*

Alto Sax. *mf* *mf*

Vib.

Accord.

Pno.

Vln. *gliss.* *gliss.*

Vla. *gliss.*

Vc. *pizz.* *arco* *gliss.* *gliss.*

♩ = 120

J

HORSE SNEAKS UP TO BUCKET - AUDIENCE SHOUT 'BEHIND YOU!'

224

Cl. 

Alto Sax. 

Euph. 

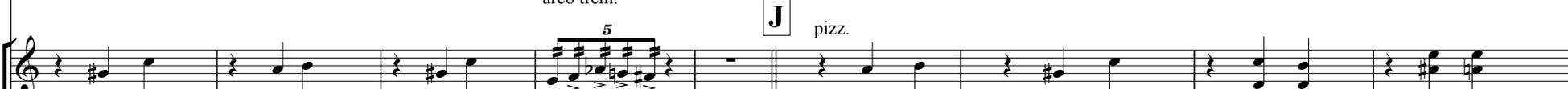
Vib. 

Accord. 

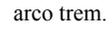
Pno. 

Vln. 

Vla. 

Vc. 

Drum Set 

arco trem. 

pizz. 

mp 

sfz 

f 

pp 

pp 

ff 

p 

sfz 

f 

Cl. *tr* *pp* *tr* *tr*

Alto Sax. *f* *f* *pp* *tr* *tr*

Euph. *f* *mp* *pp*

Dr. *f*

Accord. *f*

Pno. *f* *mp*

Vln. *pizz.*

Vla. *pizz.*

Vc. *f*

GP

M

Eine kleine Nacht(club) Musik

HORSE DANCES

255

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

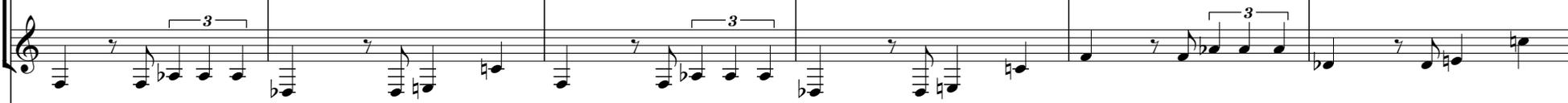
Vc.

M Eine kleine Nacht(club) Musik

♩ = 116

GP

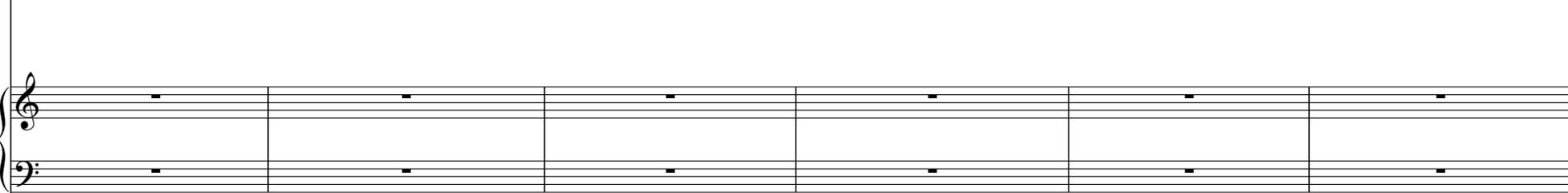
Cl. 

Alto Sax. 

Euph. 

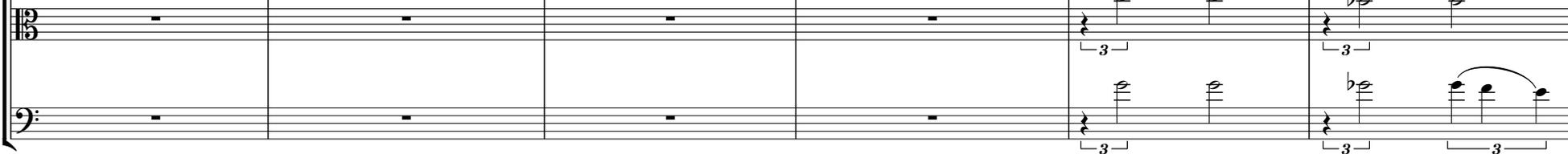
Dr. 

Accord. 

Pno. 

Vln. 

Vla. 

Vc. 

286 41

Cl.

Alto Sax.

Euph. wah

Dr. 2

Accord.

Pno.

Vln.

Vla.

Vc.

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds and brass: Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Euphonium (Euph.). The middle staves are for rhythm section: Drums (Dr.) and Accordion (Accord.). The bottom staves are for strings: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 286 and ends at measure 41. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The Euphonium part includes a 'wah' effect. The Drums part has a '2' above a double bar line with a slash, indicating a change in drum pattern. The Accordion part features a triplet of chords in the first measure and a triplet of chords in the final measure, marked with a forte 'f' dynamic. The string parts (Vln., Vla., Vc.) play a complex rhythmic accompaniment with many triplets and sixteenth-note runs. The Euphonium part has a melodic line with a 'wah' effect and a triplet in the final measure. The Clarinet and Alto Saxophone parts have melodic lines with triplets in the first and final measures. The Piano part is mostly silent, with some chords in the final measure. The Violin and Viola parts have melodic lines with triplets and sixteenth-note runs. The Violoncello part has a melodic line with triplets and sixteenth-note runs.

Cl. 

Alto Sax. 

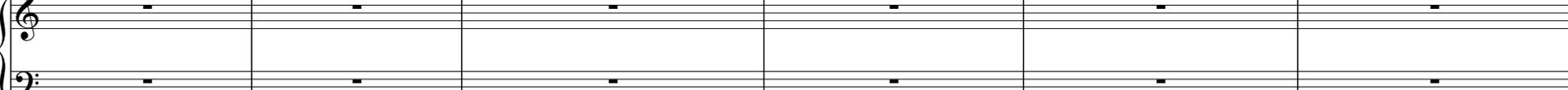
Euph. 

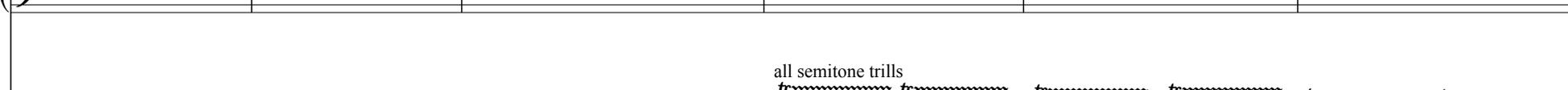
Dr. 

Accord. 

Pno. 

Vln. 

Vla. 

Vc. 

all semitone trills 

306

This musical score is for a jazz ensemble and consists of nine staves. The instruments are: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Euphonium (Euph.), Drums (Dr.), Accordion (Accord.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is characterized by a steady eighth-note bass line in the drums and a complex harmonic texture. The Clarinet and Alto Saxophone parts feature prominent triplet patterns. The Euphonium part includes a triplet and a quintuplet. The Accordion part provides a harmonic accompaniment with triplets. The Violin and Viola parts feature a sixteenth-note triplet in the second measure. The Violoncello part provides a bass accompaniment with triplets. The Piano part is currently silent. The score is divided into measures by vertical bar lines, and various musical notations such as slurs, ties, and dynamic markings are used throughout.

Hora Tiganeasca: swing

313

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

ff

ff

p

p

mp

poco rit.

N ♩ = 112

Hora Tiganeasca: swing

N ♩ = 112

Vln.

Vla.

Vc.

poco rit.

pizz.

mf

4 times

shout

328

Cl. *tr* *tr* *tr* *tr*

Alto Sax. *tr* *tr* *tr* *tr*

Euph.

Dr. *2* *2*

Accord. *tr* *tr* *tr* *tr*

Pno. *p*

Vln. *tr* *tr* *tr* *tr*

Vla. *tr* *tr* *tr* *tr*

Vc. *p*

4 times

shout

Cl. *tr* *tr* *tr* *tr*

Alto Sax. *tr* *tr* *tr* *tr*

Euph.

Dr. *2* *2*

Accord. *tr* *tr* *tr* *tr*

Pno. *p*

Vln. *tr* *tr* *tr* *tr*

Vla. *tr* *tr* *tr* *tr*

Vc. *p*

No more E U re-gu-la tion!
 Pol - i - ti - cians are to blame!
 No more Po - lish imm-i - gra tion!
 Eu - ro - pe - ans all go home!
 shout

No more E U re-gu-la tion!
 Pol - i - ti - cians are to blame!
 No more Po - lish imm-i - gra tion!
 Eu - ro - pe - ans all go home!
 shout

No more E U re-gu-la tion!
 Pol - i - ti - cians are to blame!
 No more Po - lish imm-i - gra tion!
 Eu - ro - pe - ans all go home!
 shout

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

Vc.

ff

tr

tr

tr

tr

ff

2

ff

2

tr

tr

ff

ff

last time only

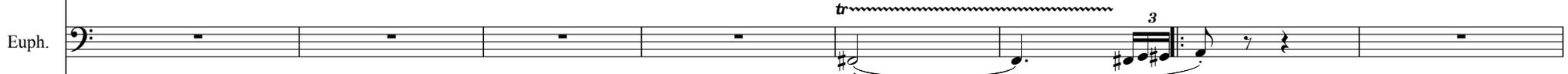
last time only

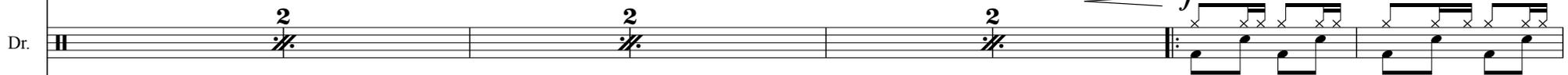
shout

342

Cl. 

Alto Sax. 

Euph. 

Dr. 

Accord. 

Pno. 

Vln. 

Vla. 

Vc. 

4 times

We say no to straight ba - nan - as
 We say no to French ba - guettes
 We say no to Spa - nish on - ions
 We say no to Brus - sels sprouts!

We say no to straight ba - nan - as
 We say no to French ba - guettes
 We say no to Spa - nish on - ions
 We say no to Brus - sels sprouts!

Cl.

Alto Sax.

Euph.

Dr.

Accord.

Pno.

Vln.

Vla.

Vc.

p *f* *p*

p *f* *p*

2

2

2

2

2

2

last time only

last time only

6

f

f

tr

tr

tr

tr

tr

(a piacere)

(a piacere)

3 times

364

shout

Cl.

No more Pol - ish building workers!
No more Lat - vi - an aupairs!
Eve - ry - one must allspealEnglish!

For-eign-ers not wel-come here! For-eign-ers not wel-come here!

ff
3

Alto Sax.

shout

For-eign-ers not wel-come here! For-eign-ers not wel-come here!

f
3
referee's whistle
cow bell
ff

Euph.

f

Dr.

2

shout

ff
3

Accord.

For-eign-ers not wel-come here! For-eign-ers not wel-come here!

ff
3

remove damping

Pno.

ff
3
3

3 times

Vln.

No more Pol - ish building workers!
No more Lat - vi - an aupairs!
Eve - ry - one must allspealEnglish!

For-eign-ers not wel-come here! For-eign-ers not wel-come here!

ff
3

Vla.

No more Pol - ish building workers!
No more Lat - vi - an aupairs!
Eve - ry - one must allspealEnglish!

For-eign-ers not wel-come here! For-eign-ers not wel-come here!

ff
3
arco

Vc.

For-eign-ers not wel-come here! For-eign-ers not wel-come here!

ff
3

energetically

Euph. 382

sfz *p* *f* *pp* *f* *pp*



Euph.

ff p < ff ffp < f f p < mf mp p f ppp

firmly, but losing energy

389

Cl.

Alto Sax.

T. D.

Accord.

Pno.

Vln.

Vla.

Vc.

Detailed description of the musical score: The score is for measures 389-392. The key signature has two sharps (F# and C#). The Cl. and Alto Sax. parts have long, sustained notes with slurs. The T. D. part features a rhythmic pattern of eighth notes with triplet markings. The Accord. part has sustained chords with slurs. The Pno. part has chords with slurs. The Vln. and Vla. parts have chords with slurs. The Vc. part has a melodic line with slurs and a triplet at the end.

393

Cl.

Alto Sax.

T. D.

Accord.

Pno.

Vln.

Vla.

Vc.

1. 2.

3

3

3

3

before you leave the stage, close the lid of the piano on the horse costume