



## Popping Candy

Puw, Guto

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**GUTO PRYDERI PUW**

# **Popping Candy**

(“welcome to the world of FIZZ and FUN!”)

(2021-22)



**GUTO PRYDERI PUW**

# Popping Candy

(“welcome to the world of FIZZ and FUN!”)

ar gyfer ensemble mawr  
*for large ensemble*

(2021-22)

Comisiynwyd *Popping Candy* – (“welcome to the world of FIZZ and FUN!”) gan UPROAR gyda chymorth ariannol Cyngor Celfyddydau Cymru, Sefydliad y PRS, Sefydliad Stafford House, Elusen Margret Davies, Ymddiriedolaeth Elusennol Colwinston a Tŷ Cerdd. Perfformiwyd y gwaith gyntaf gan UPROAR dan arweiniad Michael Rafferty yn Theatr Bryn Terfel, Pontio fel rhan o Wyl Gerdd Bangor ar y 12fed o Chwefror, 2022.

*Popping Candy* – (“welcome to the world of FIZZ and FUN!”) was commissioned by UPROAR with financial support from the Arts Council of Wales, PRS Foundation, Stafford House Foundation, Margret Davies Charity, Colwinston Charitable Trust and Tŷ Cerdd. The work was premiered by UPROAR under the direction of Michael Rafferty at Pontio, as part of the Bangor Music Festival on the 12th of February, 2022.

## Offeryniaeth:

Bydd gan pob offerynnwr becyn bach o Popping Candy (yn ddelfrydol math Fizz Wizz).

Ffliw (yn dyblu Picolo)

Obo

Clarinét yn Bb (yn dyblu Clarinét yn Eb)

Sacsoffôn Tenor

Basŵn

Corn yn F

Trwmped yn Bb

Trombôn Tenor

Offerynnwr Taro (x1):

2 Timps,

2 Symbal Crog (cymharol isel, uchel), Symbal Tseiniaidd, Hi-Hat,

Shaker, Tudalennau Papur (mawr),

Seiloffôn, Feibraffôn

Piano

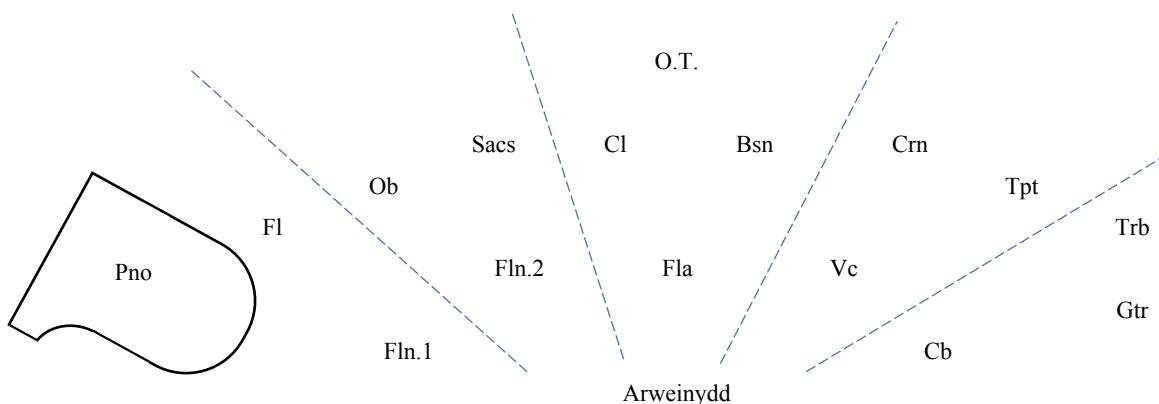
Gitâr Drydan (gyda phedal cryfder a Flanger)

Llinynnau (1.1.1.1.1.)

Nodir y sgôr yn y traw a seinir (gyda thrawsgyweirio wylfed arferol yn y Picolo, Seiloffôn, Gitâr Drydan a'r Bas Dwbl).

Hyd: c.6 munud

## Lleoliad yr Offerynnau:



## **Instrumentation:**

*Each instrumentalist will have a small Popping Candy sachet (ideally the Fizz Wizz brand).*

Flute (doubling Piccolo)  
Clarinet in Bb (doubling Clarinet in Eb)  
Oboe  
Tenor Saxophone  
Bassoon

Horn in F  
Trumpet in Bb  
Tenor Trombone

Percussionist (x1):  
2 Timps,  
2 Suspended Cymbal (medium, high), Chinese Cymbal, Hi-Hat,  
Shaker, Sheets of Paper (large),  
Xylophone, Vibraphone

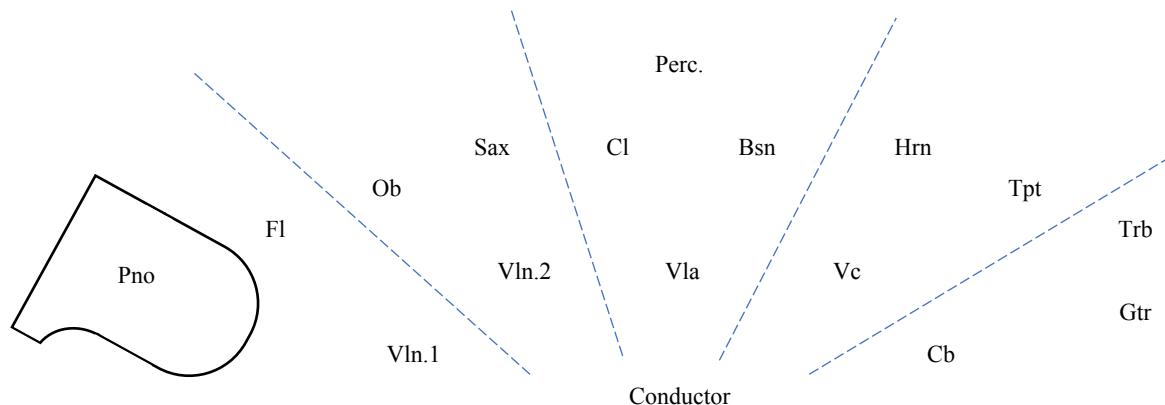
Piano  
Electric Guitar (with volume and Flanger pedals)

Strings (1.1.1.1.1.)

**The score is notated at sounding pitch (with usual octave transpositions applying to the Piccolo, Xylophone, Electric Guitar and Double Bass)**

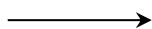
**Duration: c.6 minutes**

## **Layout of Instruments:**



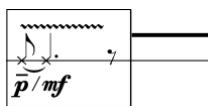
## Nodiadau Perfformio / Performing Notes

### Cyffredinol / General:



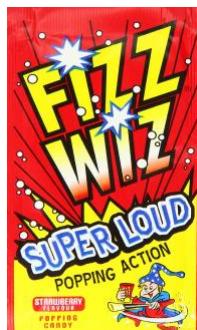
Newid graddol rhwng un dechneg/cyfarwyddiad ac un arall. Hefyd yn berthnasol o Lythyren I ymlaen.

*Continuous change between one technique/instruction and another. Also applies from Letter I onwards.*



Symudyn – ailadroddir y nodau ar hap, gan amrywio yr hyd, deinameg a'r bylchau rhyngddynt. /

*Mobile – create random rhythm, varying the length, dynamics and gaps in between.*



Mae pecyn Popping Candy yn cael ei ddefnyddio fel *shaker* mewn amryw o lefydd. I'w chwarae, daliwch y pecyn gyda'r bys(edd) a'r bawd ar ei ochrau hiraf, gan wasgu rywfaint i gynyddu y gwagle tu fewn. Daliwch y pecyn i fyny (fel petaech yn dal dart i'w thaflu) gan ei symud yn ol a blaen. (Gwneir y symudiad hwn yn arferol i chwarae'r *shaker*.)

*The Popping Candy sachet is used as a shaker in various places. Hold the sachet firmly with thumb and finger(s) on the longest part, slightly squeezing to increase the cavity inside. Hold the sachet up (as if holding a dart to be thrown) and move back and forth. (This movement is similarly done to play the shaker.)*

### Llythyren I / Letter I

Pan y nodir, dylai pob perfformiwr/wraig agor y pecyn Popping Candy a gwagio ei gynnwys i'w geg/cheg. Ni ddylid llynco'r cynnwys a cadwch eich ceig ar gau tan y dynodir yn wahanol, gweler 'm - w - o - a - e - i' isod.

(Awgrymir y dylid dod a photel o ddŵr i olchi'r geg wedi'r perfformiad.)

*When instructed, each performer to open the Popping Candy sachet and empty the content into mouth. Do not swallow and keep mouth closed until instructed otherwise, see 'm - w - o - a - e - i' below.*

*(It is advisable to bring a bottle of water to rinse the mouth afterwards.)*

### m - w - o - a - e - i

The performer will vary the opening of the mouth, imitating the shape of a letter, as follows:

'm' being totally closed,

'w' (as in 'with') forming a small opening,

'o' (as in 'pop') and 'a' (as in 'hat') forming larger openings respectively, with 'e' (as in 'leg') and 'i' (as in 'sweet') indicating a wide opening ('i' being the widest).

The change between these letters will result in the morphing of the sound and pitch.

The tongue should stay relatively unmoved during these procedures, but positioned upwards when forming the 'e' and 'i' letter shapes.

### Llinynnau / Strings

s.p. / p.s.p. / m.s.p.      sul pont. / poco sul pont. / molto sul pont.

s.t. / p.s.t. / m.s.t.      sul tasto / poco sul tasto / molto sul tasto

# Popping Candy

("welcome to the world of FIZZ and FUN!")

Nodir y sgôr yn y traw a seinir./  
Score notated at sounding pitch.

GUTO PRYDERI PUW

**Purposeful** ( $\text{♩} = 120 / \text{♩} = 60$ )

Flute (doubling Piccolo)

Oboe

Clarinet in B♭ (Clarinet in E♭)

Tenor Saxophone

Bassoon

Horn in F

Trumpet in B♭

Tenor Trombone

Percussion

Xylophone

Electric Guitar

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

**A**

**col legno battuto**

Fl. *ppp* *f*

Ob. *ppp* *f*

Cl. *ppp* *f*

T. Sax.

Bsn. *ppp*

Hn.

Tpt.

Tbn.

Perc. Hi-hat *To S. Cymb. (med.)* Suspended Cymbal (med.) soft mallets *p*

Xyl. *To Hi-hat*

E. Gtr. *pp* *p* *mp*

Pno. *mf*<sup>6</sup> *pp* *p* *mp* *senza Ped.*

Vln. 1

Vln. 2

Vla.

Vc. nat. *pp* *f*

Cb. *col legno battuto* *pp* nat. *pp* *f*

18

Fl. f

Ob. f

Cl. f

T. Sax. pp ppp f 3 pp

Bsn. f 3

Hn. pp ppp f 3 pp

Tpt. pp ppp f pp

Tbn. pp ppp f 3 pp

S. Cym. To Xylo. mf

Xyl. 5

E. Gtr.

Pno. 3 mf 8va 3 pp 8va 3 Xylo.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

22

Fl. To Picc. *ff* *ppp* *pp* *pp*

Ob. *ff* *pp*

Cl. To E♭ Cl. *ff*

T. Sax. *ppp*

Bsn. *ff*

Hn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

S. Cym. Sus. Cymb. (high) *ppp* *pp* *ppp*

Xyl. To S. Cymb. (high) *f*

E. Gtr.

Pno. *f* *ppp* *pp*

Vln. 1 *pp* *p.s.t.* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp*

Vc. *pp*

Cb.

32

Picc. *p* *pp* > *ppp*

Ob. *p* *pp* *ppp*

Clarinet in Eb non vib. *p* *pp* *ppp*

Eb Cl. *pp* *p* *pp* *ppp*

T. Sax. non vib. *pp* *p* *pp* *p* *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. con sord. *pp* *p* *ppp*

Tpt. con sord. *pp* *p* *pp* *ppp*

Tbn. *pp* *p* *ppp*

S. Cym. To Timp. Timpani (G, E)  
(soft mallets) *mf* *ppp* *pp* *ppp*

Xyl.

E. Gtr.

Pno. *pp* (senza *Ped.*)

Vln. 1 pizz. *pp* To Popping Candy Sachet *pp* Popping Candy Sachet (quasi shaker sound)

Vln. 2 pizz. *pp*

Vla. pizz. *pp*

Vc. pizz. To Popping Candy Sachet *pp* nat. non vib.

Cb. *p* *mp* *pp*

**C**Tempo giusto ( $\text{♩} = 120$ )

40

Picc.

Ob.

E♭ Cl.

T. Sax.

Bsn. solo *mf*

Hn.

Tpt.

Tbn.

To Xylo.

Tim.

Xyl. *mp*

E. Gtr.

Pno. *mp* *mf*

Vln. 1 *p*

Vln. 2

Vla.

Vc.

Cb. *f*

**C** Tempo giusto ( $\text{♩} = 120$ )  
(sim.)

Popping Candy Sachet  
(quasi shaker sound)

To Popping Candy Sachet

44

Picc.

Ob.

Eb Cl.

T. Sax.

Bsn. *fp* *mf*

Hn. *fp* *mf*

Tpt. (con sord.)

Tbn. *mf*

To Popping Candy Sachet  
senza sord.

Timp.

Xyl.

E. Gtr.

Pno. *mp* *mf*

Vln. 1 *mp* *p*

Vln. 2

Vla.

Vc. *mp* *p* (sim.)

Cb. Popping Candy Sachet  
(quasi shaker sound) *pp* *mp*

48

Picc. Ob. Eb Cl. T. Sax. Bsn.

Hn. Tpt. Tbn.

Xyl. E. Gtr.

Pno.

Vln. 1 Vln. 2 Vla. Vc. Cb.

*natural harm.*

*gloss.*

*senza sord.*

*(clean)*

*(sim.)*

To Vn. 1.

To Popping Candy Sachet

To Cb.

**D**

Picc. 51 *p*

To Popping Candy Sachet

Ob.

E♭ Cl. *mf* *f*

T. Sax. solo (until b60) *p* *mf* *fp* *mf* *f*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *sim.* *p*

Xyl. *mf*

E. Gtr. *mf* *mp* *mf*

Pno. *mp* *mf*

**D**

Vln. 1

Vln. 2 Popping Candy Sachet (quasi shaker sound) *p*

Vla.

Vc. (arco) *mf* *mp*

Cb.

55

Picc. —

Ob. —

Eb Cl. —

T. Sax. *(sim.)*  
Bsn. *cresc.*

Hn. *f*  
Tpt. *f*  
Tbn. *mf* *p* *mf* *mp*

Tim. —

Xyl. *f*

E. Gtr. *f* *mp* *mf* *mp*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *f* *mp* *mf* *mp*

Vla. —

Vc. —

Cb. —

Popping Candy Sachet  
(quasi shaker sound)

59

Picc. *mf* *f*

Ob. *mp* *f* *mp*

Eb Cl. *f* *ff*

T. Sax. *f* < *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *mf*

Timp.

Xyl. *mf* *f* *ff* To Shk.

E. Gtr. *f* *mp*

Pno. *f* *mf*

Vln. 1 *f* solo *f* *ff*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc.

Cb. Cb. (arco) *f* *mf*

62

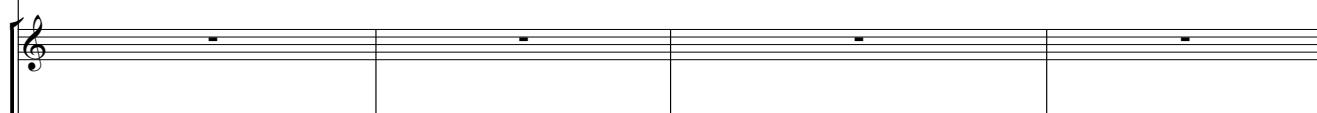
Picc. 

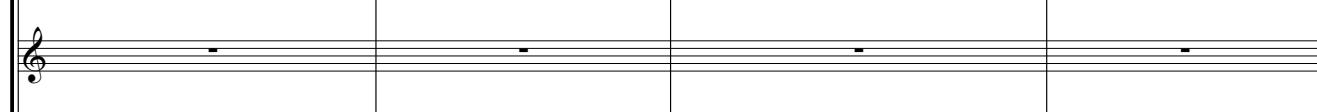
Ob. 

E♭ Cl. 

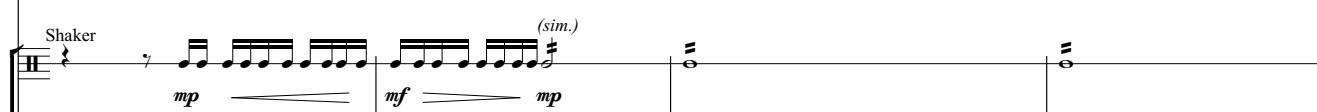
T. Sax. 

Bsn. 

Hn. 

Tpt. 

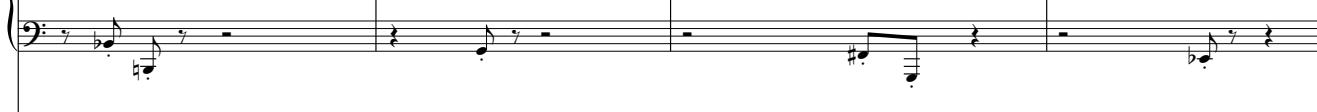
Tbn. 

Perc. Shaker 

Xyl. 

E. Gtr. 

Pno. 

Vln. 1 

Vln. 2 

To Vn. 2

Vla. 

Vc. 

Cb. 

66

Picc. Ob. Eb Cl. T. Sax. Bsn.

To Ob. Ob. 3 6 f 5

Hn. Tpt. Tbn.

mp mp To Tbn. f

Perc. Xyl.

To Xylo. f

E. Gtr. Pno.

mf f

Vln. 1 Vln. 2 Vla. Vc. Cb.

mp f 3 3 3 arco f f f f f

68

Picc. Ob. Eb Cl. T. Sax. Bsn.

Hn. Tpt. Tbn.

Xylo.

E. Gtr.

Pno.

Vln. 1 Vln. 2 Vla. Vc. Cb.

**E**

71

Picc. *mf* *mp* *p* *pp* *ppp*

Ob. *mf* *mp* *p* *pp* *ppp*

Eb Cl. *mf* *mp* *p* *pp* *ppp*

T. Sax. *mf* *mp* *p* *pp* *ppp*

Bsn. *mf* *mp* *p* *pp* *ppp*

Hn. *mf*

Tpt. *mf* *mp* *p* *pp* *ppp*

Tbn.

Xyl. *mf* *mp* *p* *pp* *ppp*

E. Gtr. *mf* *mp* *p* *pp* *ppp*

Pno. *mf* *mp* *p* *pp* *ppp*

Vln. 1 *mf* *mp* *p* *pp* *ppp* (ppp) *p* *ppp*

Vln. 2 *mf* *mp* *p* *pp* *ppp* (ppp) *p*

Vla. *mf* *mp* *p* *pp* *ppp* (ppp) *p* *ppp*

Vc. *mf* *mp* *p* *pp* *ppp* (ppp) *p*

Cb. *mf* *mp* *p* *pp* *ppp* (ppp) *p*

Una Corda ——————  
on the string s.t. ——————> nat. ——————> s.t.  
on the string s.t. ——————> nat. ——————  
on the string s.t. ——————> nat. ——————> s.t.  
on the string s.t. ——————> nat. ——————  
on the string s.t. ——————> nat. ——————> s.t.

75

Picc.

Ob.

E♭ Cl. *mp*

T. Sax. *mp*

Bsn.

Hn.

Tpt. *con sord.* *mf*

Tbn.

Xyl.

E. Gtr. *p*

Pno.

Vln. 1 *(sim.)*

Vln. 2 → s.t. *(sim.)*

Vla. *(sim.)*

Vc. → s.t. *(sim.)*

Cb. → nat. → s.t. *(sim.)*

*p* *ppp* *pp* *p*

*ppp* *p* *ppp* *pp*

*ppp* *p* *ppp* *p*

*ppp* *p* *ppp* *p*

*p* *ppp*

79

Picc. *mp*  
Ob. *mp*  
Eb Cl.  
T. Sax. *mp*  
Bsn. *mp*

Hn.  
Tpt.  
Tbn.

Xyl.

E. Gtr. *mp*

Pno.

Vln. 1 *pp* nat.  
Vln. 2 *p* *pp* nat.  
Vla. *pp* nat.  
Vc. *p* *pp* nat.  
Cb. *pp* *p* *pp* nat. *p* *pp*

83

Picc.

Ob. *mf*

Eb Cl. *mf*

T. Sax.

Bsn. *mp*

Hn.

Tpt.

Tbn.

Xyl.

E. Gtr. *mf*

Pno.

Vln. 1 *pp*

Vln. 2 *p* *pp*

Vla. *pp*

Vc. *p* *pp*

Cb. *p*

*pp*

*pp*

*p*

*pp*

*p*

*p*

86

Picc. *p*

Ob. *pp* *cresc.* *p*

E♭ Cl. *pp* *cresc.* *p*

T. Sax. *pp* *cresc.* *p*

Bsn. *pp* *cresc.* *p*

Hn. (con sord.)

Tpt. *pp* *cresc.* *p*

Tbn.

Xyl. *pp* *cresc.*

E. Gtr. *pp* *cresc.* *p*

Pno. *pp* *cresc.*

Vln. 1 *p* *pp* *cresc.* *p*

Vln. 2 *p* *pp* *cresc.* *p*

Vla. *p* *pp* *cresc.* *p*

Vc. *pp* *p* *pp* *cresc.* *p*

Cb. *p* *ppp*

90

Picc. *mp* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

E♭ Cl. *mp* *mf* *f* *ff*

T. Sax. *mp* *mf* *f* *ff* *mf*

Bsn. *mp* *mf* *f* *ff*

Hn. — *ff*

Tpt. *mp* *mf* *f* *ff*

Tbn. — *f* *ff*

Xyl. *mf* *f* *ff*

E. Gtr. *mp* *mf* *f* *ff*

Pno. *mf* *f* *ff* *p*

Vln. 1 *mp* *mf* *f* *ff*

Vln. 2 *mp* *mf* *f* *ff*

Vla. *mp* *mf* *f* *ff*

Vc. *mp* *mf* *f* *ff*

Cb. — *p*

**F** poco rall. To Fl.

Picc. *mf* 6

Ob. *mf* 5

Eb Cl. *mf* 3

T. Sax. 3 5 3 5

Bsn. *mf* 3

Hn. senza sord. *mf*

Tpt. senza sord. *mf*

Tbn. senza sord. *mf*

Perc.

Xyl. *f* 6 *ff*

E. Gtr.

Pno. 3 *mp* 5 6 18 *ff* To Sheets of Paper

Vln. 1 *ff* 3

Vln. 2 *ppp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

97 **Calmo** ( $\text{♩} = 50$ )

Picc.

Ob.

E♭ Cl.

T. Sax.

Bsn.

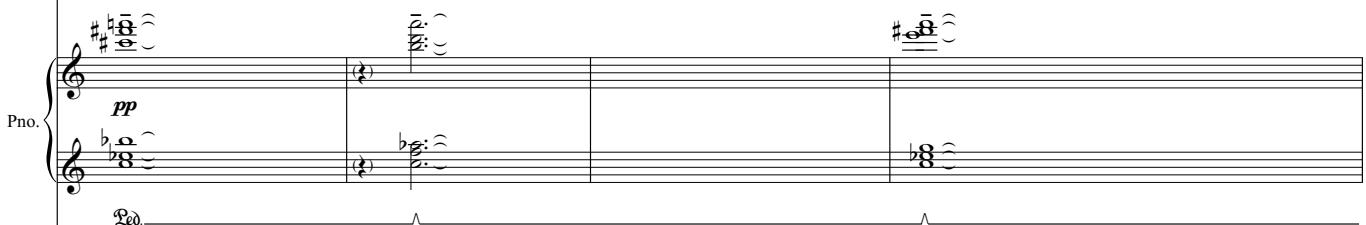
Hn.

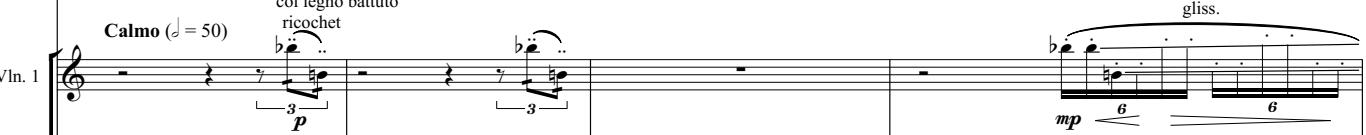
Tpt.

Tbn.

Perc. Sheets of Paper (ripped) 

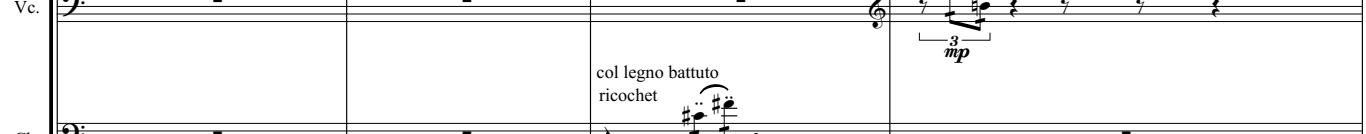
E. Gtr.

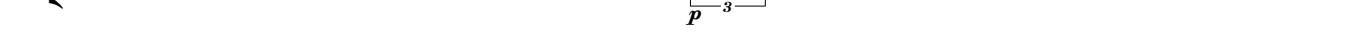
Pno. 

Vln. 1 Calmo ( $\text{♩} = 50$ ) col legno battuto ricochet 

Vln. 2 

Vla. col legno battuto ricochet 

Vc. col legno battuto ricochet 

Cb. 

gliss.

101

Picc. Ob. Eb Cl. T. Sax. Bsn.

Flute:  $\begin{array}{c} \text{5} \\ \text{3} \end{array}$  *mp*  $\begin{array}{c} \text{3} \\ \text{dim.} \end{array}$

Clarinet in B $\flat$ :  $\begin{array}{c} \text{3} \\ \text{mp} \end{array}$

Hn. Tpt. Tbn.

Perc.:  $\begin{array}{c} \text{mf} \\ \text{---} \end{array}$

E. Gtr.

Pno.:  $\begin{array}{c} \text{pp} \\ \text{nat} \end{array}$   $\begin{array}{c} \text{pp} \\ \text{nat} \end{array}$

Vln. 1:  $\begin{array}{c} \text{pp} \\ \text{6} \end{array}$   $\begin{array}{c} \text{ppp} \\ \text{pp} \end{array}$  *col legno battuto  
ricochet*

Vln. 2:  $\begin{array}{c} \text{pp} \\ \text{ppp} \end{array}$   $\begin{array}{c} \text{mp} \\ \text{---} \end{array}$

Vla.:  $\begin{array}{c} \text{gliss.} \\ \text{5} \end{array}$   $\begin{array}{c} \text{6} \\ \text{3} \end{array}$   $\begin{array}{c} \text{pp} \\ \text{mp} \end{array}$

Vc.:  $\begin{array}{c} \text{gliss.} \\ \text{6} \end{array}$   $\begin{array}{c} \text{6} \\ \text{mp} \end{array}$

Cb.:  $\begin{array}{c} \text{mp} \\ \text{3} \end{array}$   $\begin{array}{c} \text{3} \\ \text{---} \end{array}$

104

(con vib. - warm)

Fl. *p*

Ob. *dim.* *p* *pp* (con vib. - warm) *pp* *p* *pp*

Cl. *dim.* *p*

T. Sax. *p*

Bsn. *mp*

Hn. (warm) *ppp*

Tpt.

Tbn.

Perc. *mf* *mp* *f* crunch sheets of paper together with increasing vigour.

E. Gtr.

Pno. *ppp*

Vln. 1 *ppp* gliss. *pp* *ppp* nat.

Vln. 2 *pp* *pp* gliss. *mp* *p* *ppp* *p*

Vla. *mp* *mf* *pp* *p*

Vc. *pp* *ff* *gliss.* *pp*

Cb. *mf* *mp*

109

Fl.  $\text{mp}^5$

Ob.

Cl.  $\text{mp}^3$

T. Sax.  $\text{p}$

Bsn.

Hn.  $p \rightarrow pp$

Tpt.

Tbn.

Perc. Sheet of Paper slowly rip lengthways. To Tam-tam  $\text{mp} : f \rightarrow p$

E. Gtr.

Pno.

Vln. 1  $f^3 = 3 p$

Vln. 2  $pp$

Vla.  $\text{nat.}$

Vc. col legno battuto ricochet  $\text{mp}^5 6 6 \text{ pp}$

Cb.  $\text{mp} \rightarrow mf$

**G** *Tempo primo e giusto* ( $\text{♩} = 60/\text{♪} = 120$ )

Fl.

Ob.

Cl.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Xyl.

E. Gtr.

Pno.

Tam-tam (high)

To Vib.

Vibraphone (motor off) (soft mallets)

ppp

mf l.v. al niente

pp

con sord.

pp

f pp

pp

with flanger ped. and volume ped./knob

mf

**G** *Tempo primo e giusto* ( $\text{♩} = 60/\text{♪} = 120$ )  
con sord.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord.

pp

pp

con sord.

pp

con sord. nat.

pp

con sord. nat.

pp

con sord. nat.

pp

con sord. nat.

pp

122

Fl.

Ob.

Cl.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

T.-t.

Vib.

E. Gtr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

127

To Popping Candy Sachet H

Fl.      *pp* < *mf*      *pp* < *p*      *mf* > *mp*  
 Ob.      *pp* < *mf*      *pp* < *p*      *mf* > *mp*  
 Cl.      *pp*   *mf* > *pp*   *mf* > *pp*   *p* < *mp*      *mp* > *p*   *p* < *mp*  
 T. Sax.      *pp* < *mf*      *pp* < *p*      *mf* > *mp*  
 Bsn.      *pp*   *mf* > *pp*   *mf* > *pp*   *p* < *mp*      *mp* > *p*   *p* < *mp*  
 Hn.      *pp*   +   *mf* > *pp*   *mf* > *pp*   *p* < *mp*      *mp* > *p*   *p* < *mp*      *mp* < >  
 Tpt.      -      *pp* < *mf*      *mp* < *mf*      *p*      *mp* < >  
 Tbn.      -      *pp* < *mf*      *mp* < *mf*      *p*      *mp* < >  
 Timpani  
 T.-t.      -      -      -      *ppp* < >      *mp* < > *pp*  
 Vib.      -      To Timp.  
 E. Gtr.      -      *mf*      *mf*      *p* < >  
 Pno.      *mf*      -      *f*      To Popping Candy Sachet  
 Vln. 1      *pp* < *mf*      *pp* < *p*      *mf* > *mp*  
 Vln. 2      *pp* < *mf*      *pp* < *p*      *mf* > *mp*  
 Vla.      *pp*   *mf* > *pp*   *mf* > *pp*   *p* < *mp*      *mp* > *p*   *p* < *mp*      *mp* < >  
 Vc.      *pp* < *mf*      *mp* < *mf*      *p*      To Popping Candy Sachet  
 Cb.      *pp* < *mf*      *mp* < *mf*      *p*      To Popping Candy Sachet

131

Fl.

Ob.

Cl.

T. Sax.

Bsn.

Hn. (sim.)

Tpt. (sim.)

Tbn. (sim.)

Tim. (sim.)

mp pp mp

E. Gtr.

Pno.

Vln. 1

Vln. 2

Vla. (sim.)

mp

Vc.

Cb.

134

poco rall.

Fl. Ob. Cl. T. Sax. Bsn.

Hn. Tpt. Tbn. Timp. E. Gtr. Pno.

To Popping Candy Sachet

pp

To Popping Candy Sachet

To Popping Candy Sachet

p pp p p ppp

Vln. 1 Vln. 2 Vla. Vc. Cb.

To Popping Candy Sachet

mp p

**GROUP 2**

All - Empty all content of sachet into mouth, tapping sachet if need be.  
 All: Rip open 'Popping Candy' sachet  
 Don't swallow and keep mouth closed (m) until instructed otherwise.

138 **I** (a tempo)

Fl. Ob. Cl. T. Sax. Bsn.

**a tempo** ( $\text{j} = 60/\text{j} = 120$ )

Hn. Tpt. Tbn.

**a tempo** ( $\text{j} = 60/\text{j} = 120$ )

Sheets of Paper (ripped). Repeat randomly with varying degrees of rhythmic durations, dynamics and gaps in between.

To Sheets of Paper

Tim. **p l.v.** **p / mf**

slowly rip lengthways.

E. Gtr.

Pno.

**a tempo** ( $\text{j} = 60/\text{j} = 120$ )

Empty all content of sachet into mouth, tapping sachet if need be. Don't swallow and keep mouth closed (m) until instructed otherwise.

**GROUP 1**

(a tempo)

All: Rip open 'Popping Candy' sachet

Vln. 1. Vln. 2. Vla. Vc. Cb.

**a tempo** ( $\text{j} = 60/\text{j} = 120$ )

(m) \* → w → o m

(m) \* → w → o m

(m) \* → w → o m (m) →

(m) \* → w → o m (m) → w

(m) \* → w → o m → w

(\* m = mouth closed )

143

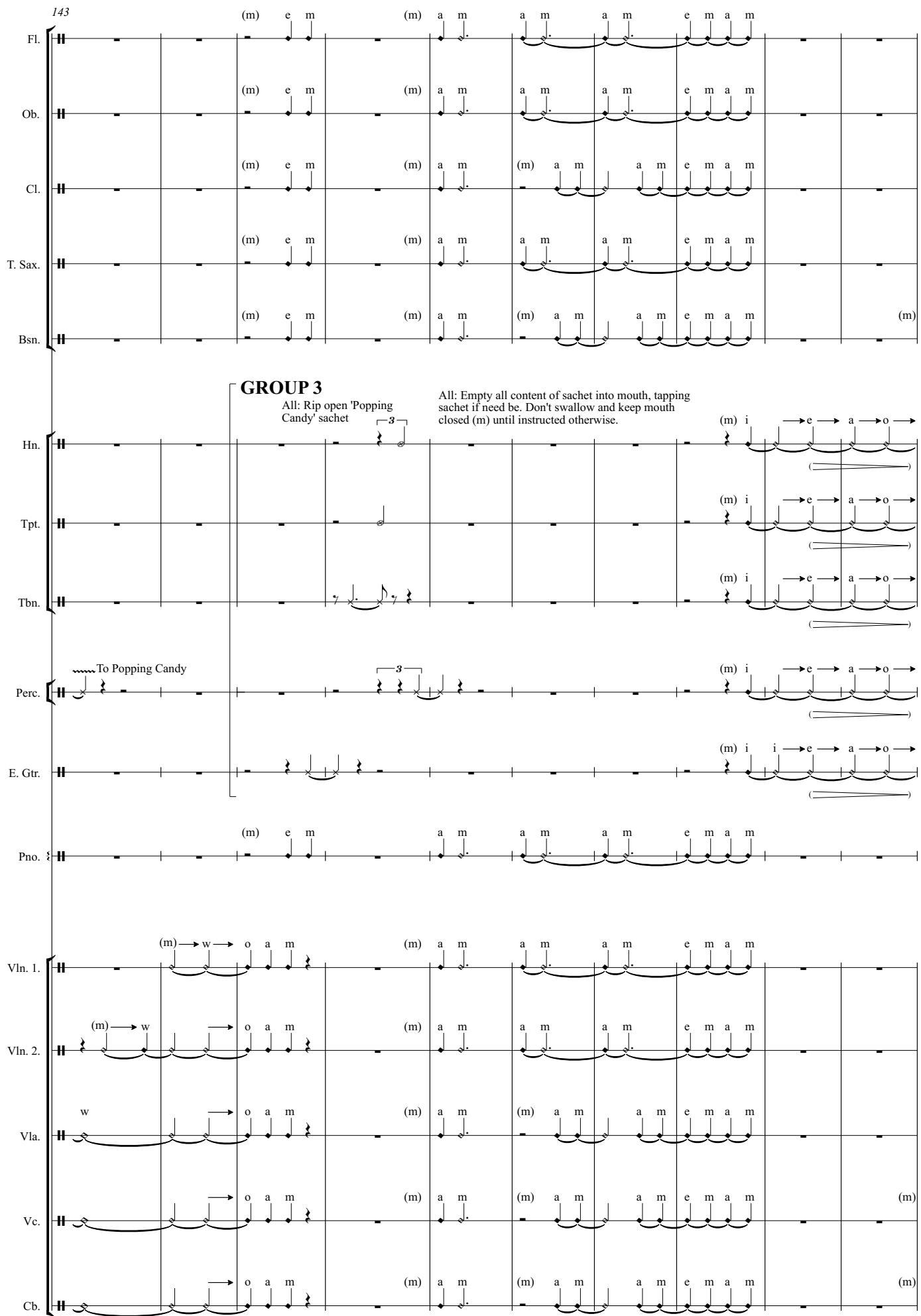
Fl. (m) e m (m) a m a m a m e m a m  
Ob. (m) e m (m) a m a m a m e m a m  
Cl. (m) e m (m) a m a m a m e m a m  
T. Sax. (m) e m (m) a m a m a m e m a m  
Bsn. (m) e m (m) a m a m a m e m a m (m)

**GROUP 3**

All: Rip open 'Popping Candy' sachet  3

All: Empty all content of sachet into mouth, tapping sachet if need be. Don't swallow and keep mouth closed (m) until instructed otherwise.

Hn. (m) i → e → a → o →  
(m) i → e → a → o →  
(m) i → e → a → o →  
(m) i → e → a → o →  
Tpt. (m) i → e → a → o →  
Tbn. (m) i → e → a → o →  
Perc. (m) i → e → a → o →  
E. Gtr. (m) i → e → a → o →  
Pno. (m) e m a m (m) a m (m) a m (m) e m a m  
Vln. 1. (m) → w → o a m (m) a m (m) a m (m) e m a m  
Vln. 2. (m) → w → o a m (m) a m (m) a m (m) e m a m  
Vla. w (m) a m (m) a m (m) a m (m) e m a m (m)  
Vc. (m) → o a m (m) a m (m) a m (m) e m a m (m)  
Cb. (m) → o a m (m) a m (m) a m (m) e m a m (m)



153

Fl.

Ob.

Cl.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

E. Gtr.

Pno.

Vln. 1.

Vln. 2.

Vla.

Vc.

Cb.

**161**

**Senza misura**

Improvise using existing material, exploring the sounds, rhythms and textures - but more importantly, to have FIZZ and FUN!

**1** ----- 9" ----- **2**

**Fl.** (m) e m (m) e m (m) e m (m) e m

**Ob.** (m) e m (m) e m (m) e m (m) e m

**Cl.** m (m) w o a o w m (m) e m (m) e m (m) e m

**T. Sax.** m (m) w o a o w m (m) e m (m) e m (m) e m

**Bsn.** m (m) w o a o w m (m) e m (m) e m (m) e m

**Hn.** (m) w o a o w m (m) e m (m) e m (m) e m

**Tpt.** (m) w o a o w m (m) e m (m) e m (m) e m

**Tbn.** (m) w o a o w m (m) e m (m) e m (m) e m

**Perc.** m (m) w o a o w m (m) e m (m) e m (m) e m

**E. Gtr.** (m) w o a o w m (m) e m (m) e m (m) e m

**Pno.** (m) w o a o w m (m) e m (m) e m (m) e m

**Vln. 1.** (m) e m (m) e m (m) e m (m) e m

**Vln. 2.** (m) e m (m) e m (m) e m (m) e m

**Vla.** m (m) w o a o w m (m) e m (m) e m (m) e m

**Vc.** (m) w o a o w m (m) e m (m) e m (m) e m

**Cb.** (m) w o a o w m (m) e m (m) e m (m) e m

**3**

**a tempo**

170

Fl.

Ob.

Cl.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

To Ch. Cym.  
Chinese Cymbal  
soft mallets

ppp

E. Gtr.

Pno.

Vln. 1.

Vln. 2.

Vla.

Vc.

Cb.