

An ensemble is an army (a musician is a frog)

For 10 musicians

*Anton Lindström*

# An ensemble is an army (a musician is a frog)

For 10 musicians (conductor optional)

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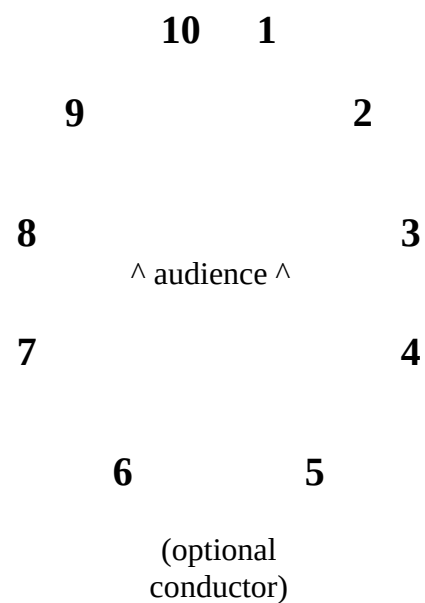
## Program Note:

Alternate title: The worlds loudest koi pond

## Performance Notes:

### Stage Setup

The musicians are seated in a (approximate) circle around the audience. See example diagram below: (and note player positions (represented by numbers here and in the score). Also note the location of an optional conductor.



### Conductor

The piece is ideally performed without a conductor, but if deemed significantly beneficial or required, then it's allowed, but they should be placed ideally **behind/out of sight** of the audience.

### Stopwatches

The piece is notated & performed using time (min'+sec'') as opposed to time signature/meter. Each performer should use a stopwatch and start them together on cue at the beginning of the piece. **Note** that the starting of the stopwatch and the first sound at the beginning of the piece should happen simultaneously! There should be **no** break between the cued stopwatch starting and the music starting.

## Instruments

Each musician is equipped with each of the following:

- 1 ratchet (wooden type, no orchestral lever types!)
- 1 egg shaker (or other similar small shaker/maracas)
- 1 'frog-guiro'
- 1 beggars drum

For all of the instruments, varied sizes, materials, sounds etc throughout the ensemble (I.e, not every frog being the same size) is preferred.



In addition to this, **player number 10** also plays **oboe**. If no oboe is available, the part can be substituted for a clarinet, soprano saxophone or other wind instrument.

## Notation

### Groups vs single performers

Throughout the piece, the musician either has a solo part, or they are playing together with atleast one other person. When playing together with someone else, they are always written together on the same system. This can lead to somewhat awkward reading of the music where a musicians part can jump strangely up and down the page, as well as start on new pages in a different location from where they end on the previous page. Because of this, using a colored pen or similar to mark in the score how to move about the page, and where a musician will be on the start of the next page is recommended.

(When playing together with someone as a group, as big of an attempt as possible should be made to consider that 'group' as an entity, rather than one consisting of individuals. The opposite is also true: when playing an individual part, attempt to, (to the extent possible due to the nature of the instruments and music) be individually expressive in your playing your part.)

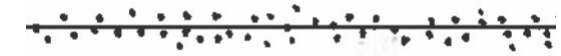
### Symbols

The different instruments all have a different notation to indicate when they are playing. (If the parts line has none of these graphics or is absent, it is the equivalent of a rest)

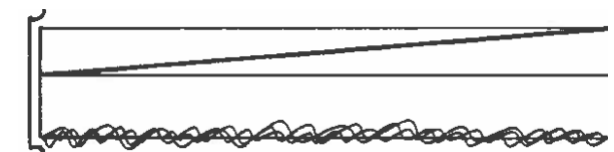
Spinning the ratchet above the head:



Turning the ratchet individual turns to get single 'clicks'  
(best done using two hands)



Shaking the egg. When playing eggs, an additional system above indicates the speed of shaking the egg back and forth. When the line is at the top, shake as fast as possible. When at the bottom, extremely slow.



'Croaking' with the frog (drag the stick from back to front along the ridges on the back of the frog)



Spinning the beggars drum (done using two hands, holding the handle between the two palms and rotating it back and forth. (as if starting a fire with a stick)

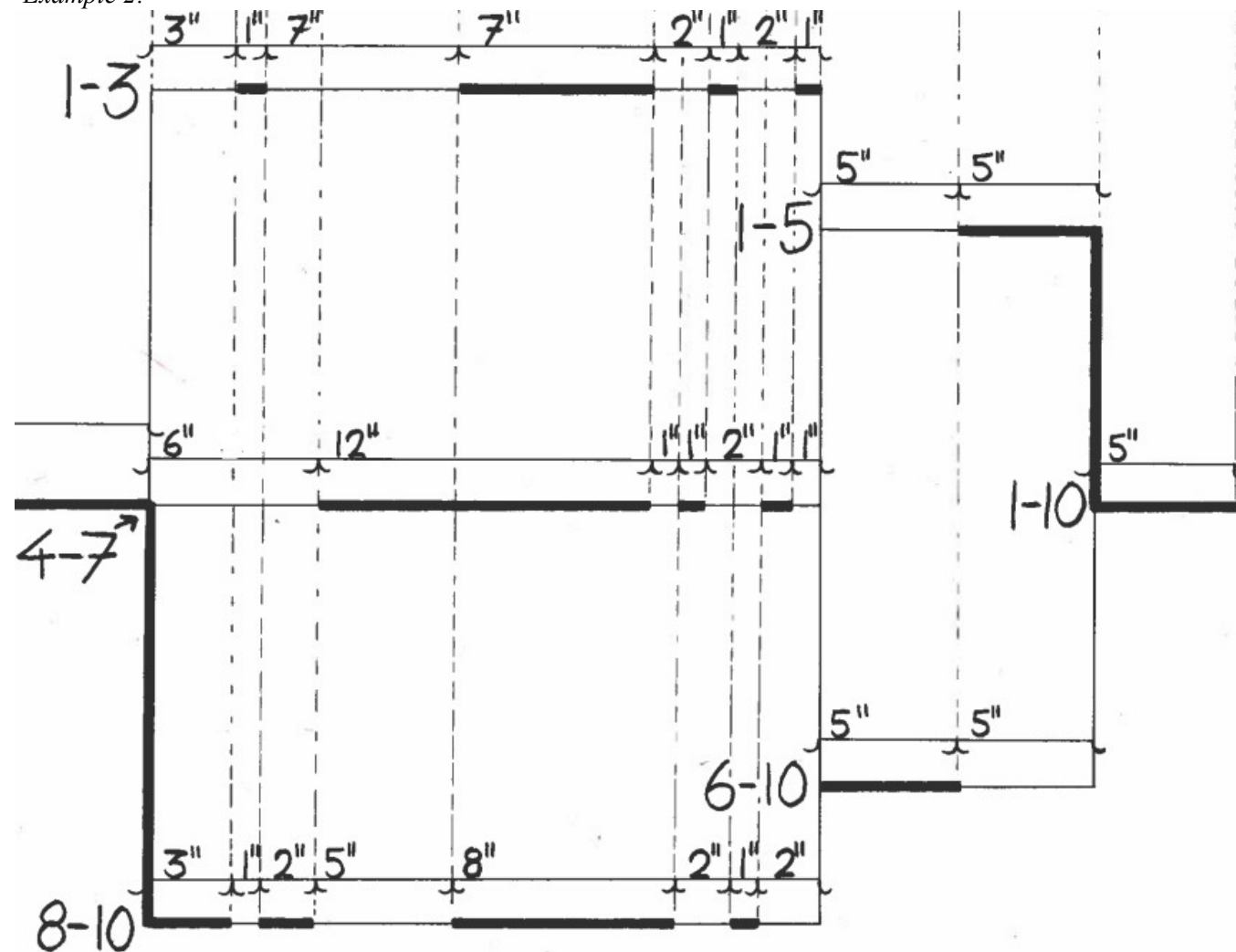


Example 1:



1: In this notational excerpt, we see musicians 1-5 (the – indicating every musician from 1 to 5 (Aka: 1,2,3,4,5)) playing ratchet. They spend 7 seconds spinning the ratchet, and then have a rest for 5 seconds.

Example 2:



2: Here we see how the musicians parts can move throughout the page. Musician 4 is in the middle system at the start of the page (together with 5,6,7) with their own indicated second timings. Later, 4 & 5 go up to join that system while 6 & 7 move down, before finally all 10 musicians join at the same system at the end of the page.

Timeline

Because the timeline at the top of every page shows the current total time from the beginning, when rehearsing from the rehearsal marks, it will of course not be accurate which might cause issues when playing from a rehearsal mark, but it should be fine when playing from the beginning through to the end.

Further comments about the piece (NOT to be included in any programmes)

“And ensemble is an army (a musician is a frog)” arose from my love of performing or being placed/performed last in concerts. This led me to the question of “How can I write a piece that has to performed last at a concert?”. This aligned very well with another (recent) interest of mine: physical exhaustion. The idea then became obvious: compose a piece which is so physically demanding that there’s no way the musicians would want to perform something else afterwards. It’s to yet to be seen (until this piece is played) how well this works (and if the piece is actually as exhausting as I think it is, since if it isn’t, that kind of kills the whole point). But its important when performing to go all in, especially during the intense last 2 minutes!

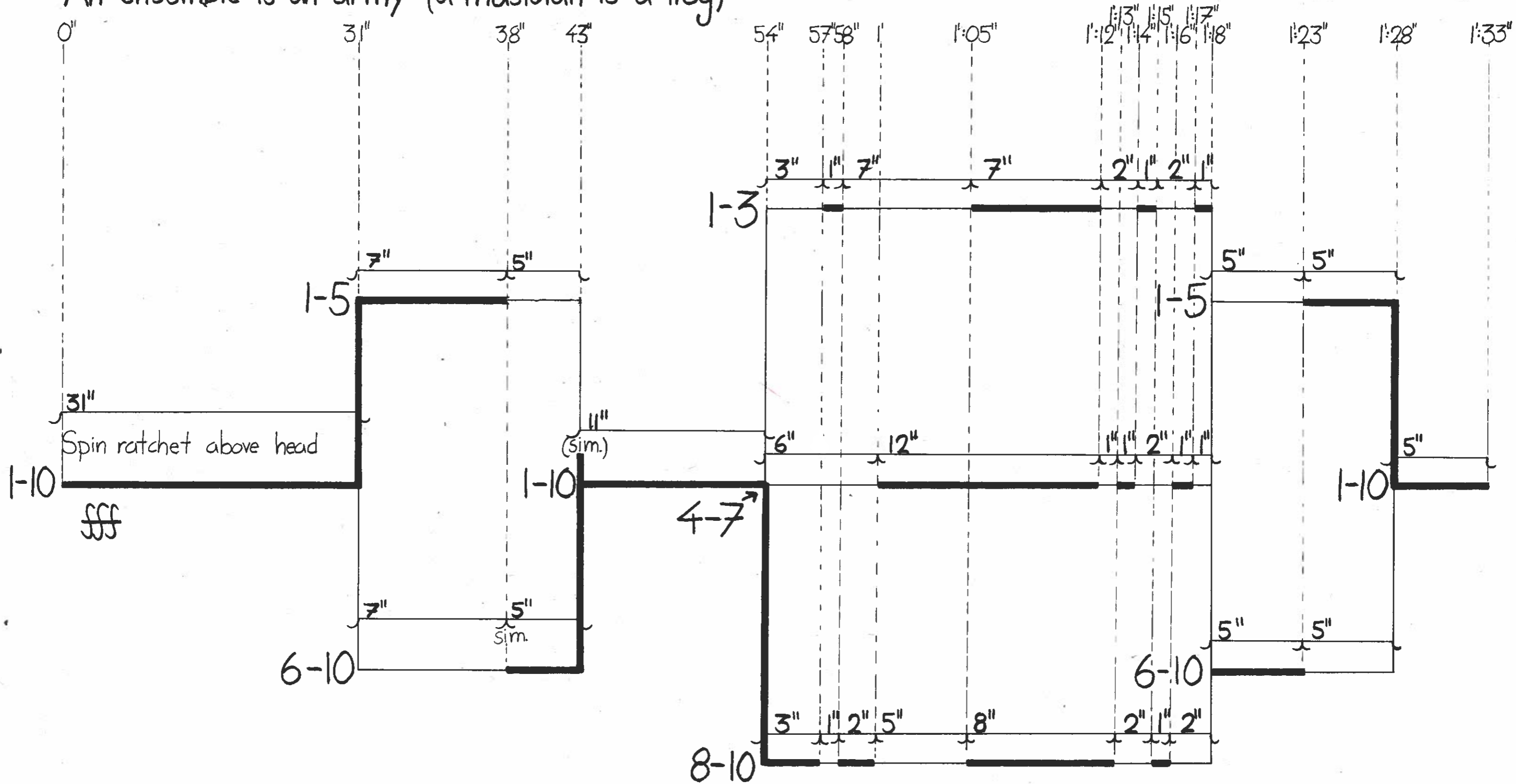
**Durata: 12min**

Score in A3 format

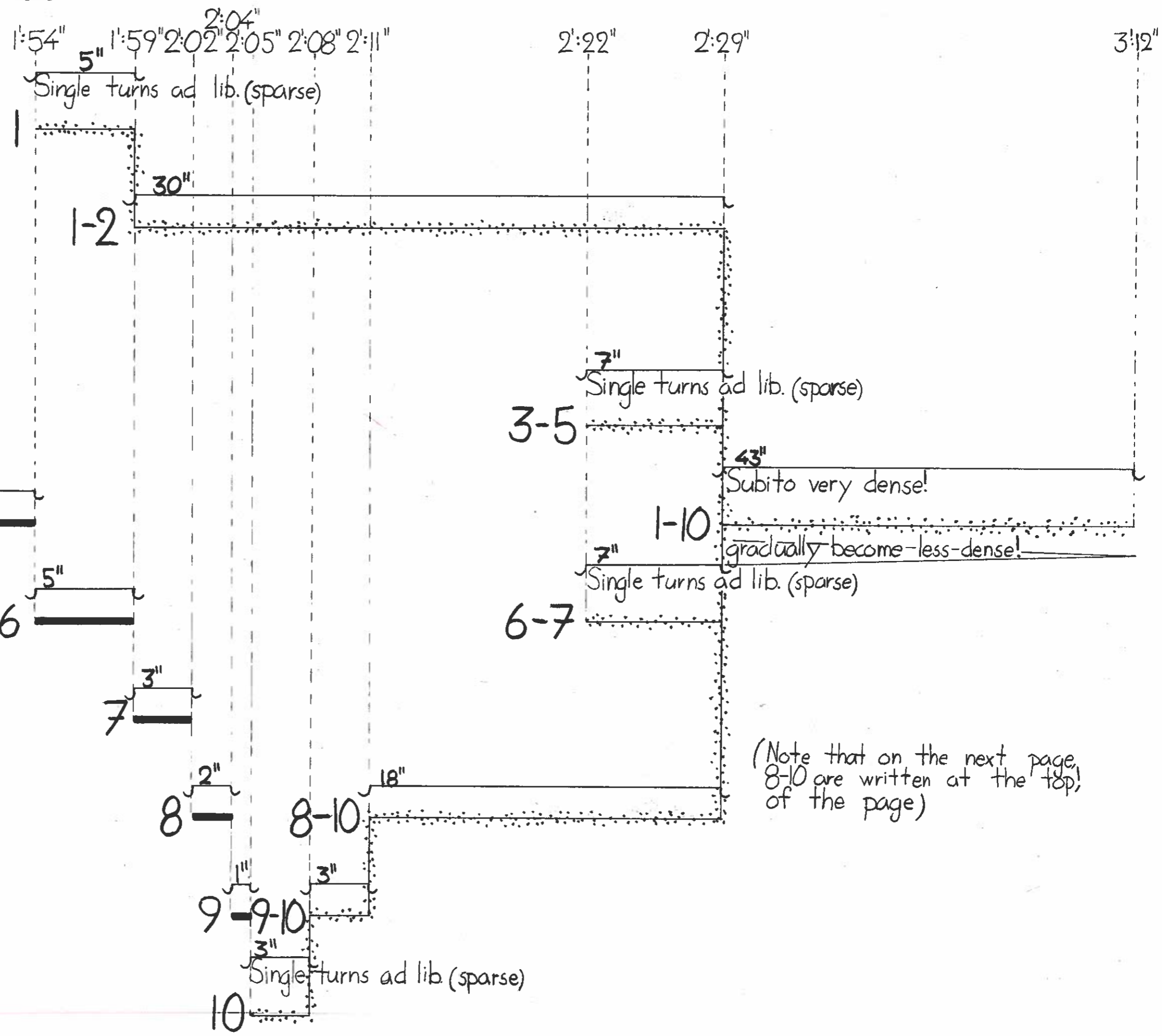
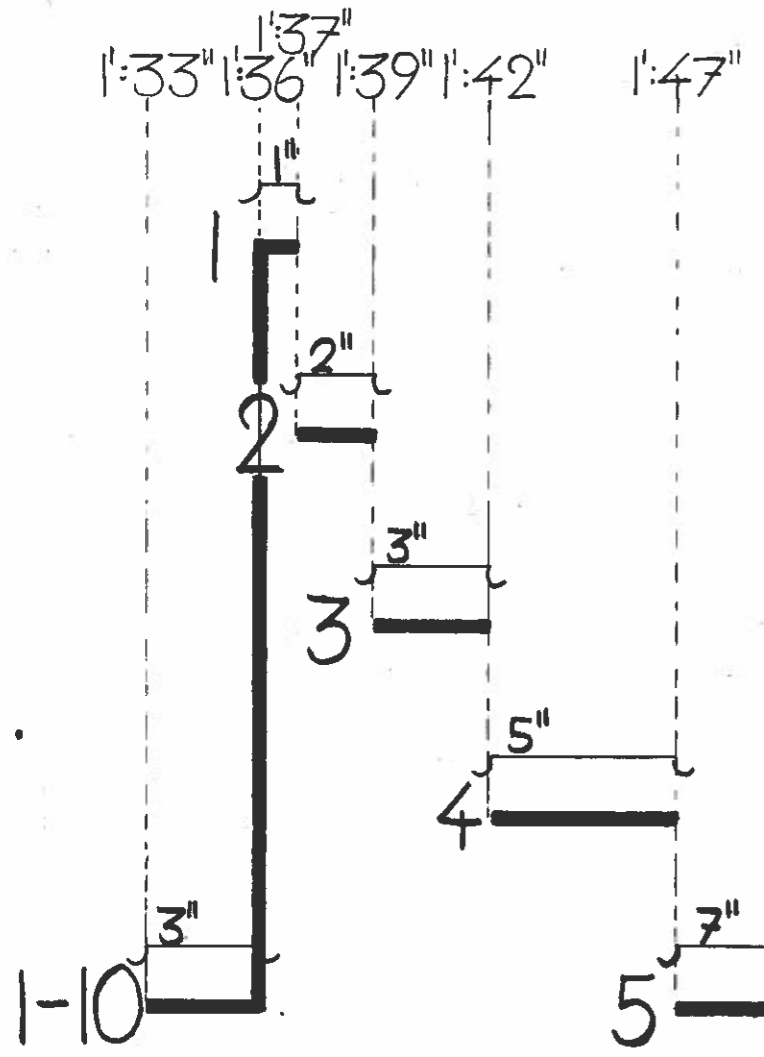
For any further questions or comments about the music, don’t hesitate to contact the composer at:  
antonrunelindstrom@gmail.com

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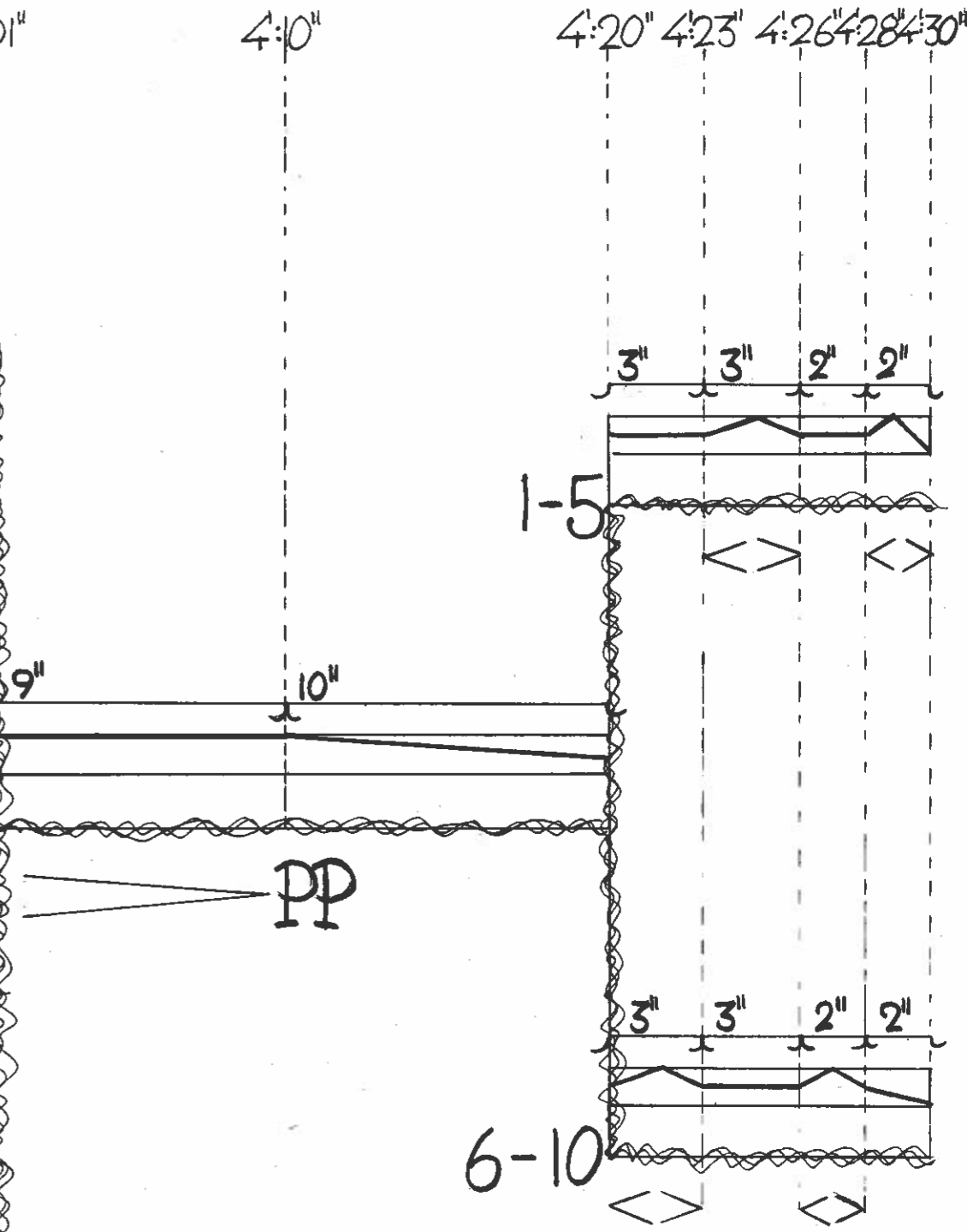
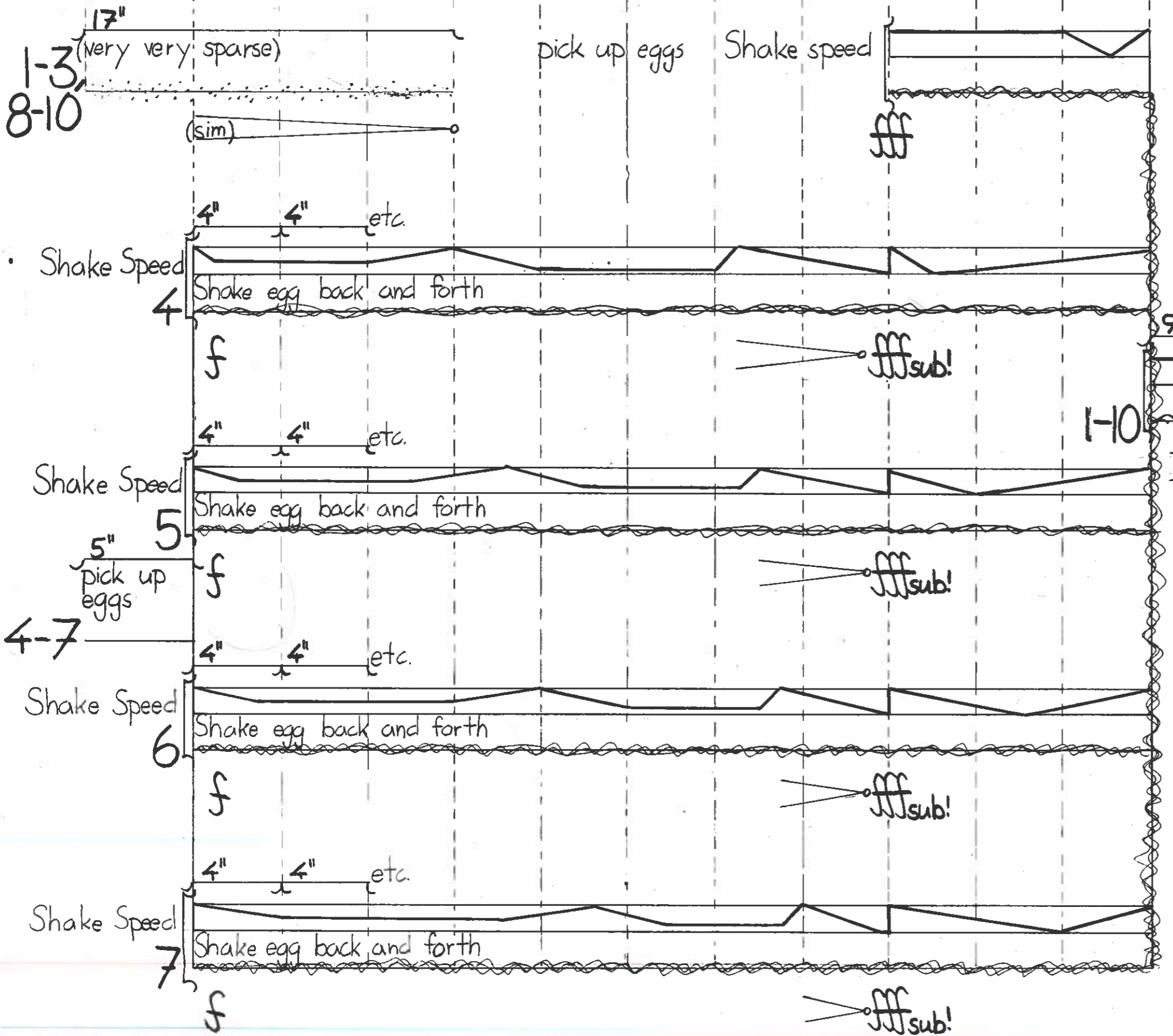
A



(Note that on the next page, 8-10 are written at the top of the page)

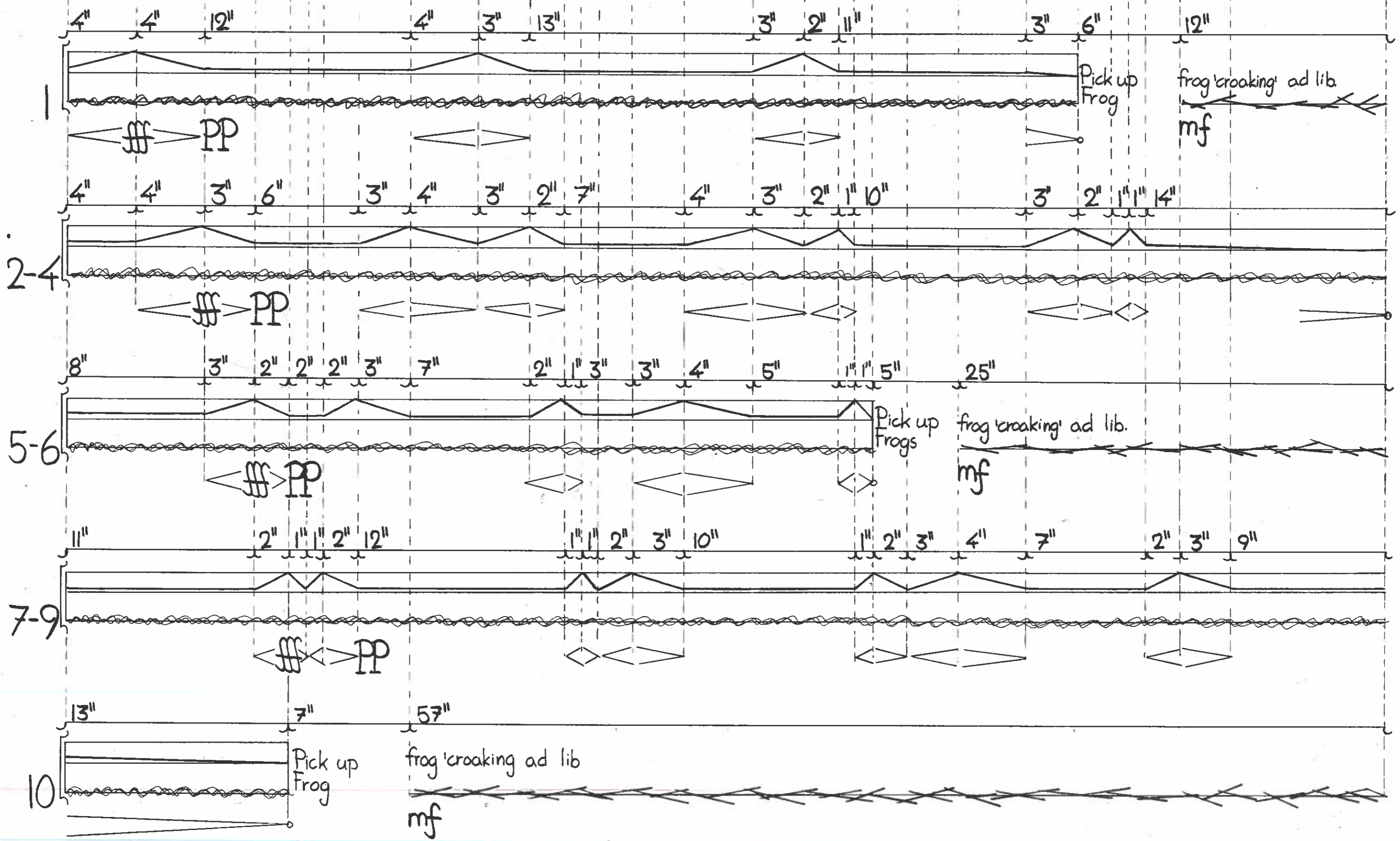
B

3:12" 3:17" 3:21" 3:25" 3:29" 3:33" 3:37" 3:41" 3:45" 3:49" 3:53" 3:57" 4:01" 4:00" 4:20" 4:23" 4:26" 4:28" 4:30"



C

4:30" 4:34" 4:38" 4:41" 4:44" 4:47" 4:50" 4:54" 4:57" 5:01" 5:03" 5:06" 5:10" 5:13" 5:16" 5:19" 5:22" 5:26" 5:29" 5:31" 5:33" 5:35" 5:38" 5:47"



D

5:47" 5:52" 5:57" 6:02" 6:07" 6:22" 6:27" 6:32" 6:37" 6:42" 6:47" 6:52" 6:57" 7:02"

2-4

Pick up Frogs

frog 'croaking' ad lib

mf

eggs

frogs

eggs

frogs

1,5,6,10

1:15"

1,5,6 continue

(5")

(5")

7-9

Pick up Frogs

frog croaking ad lib.

mf

eggs

frogs

1-6

1-9

10

Pick up Oboe!

30"

Sustain for one full breath. Gradually increase vibrato. When breath is out - fade.

P



