For Doug Yeo

Insomnia At Pops
I.

Note to the performer: Play this piece seated as if in the orchestra, with a metal music stand and perhaps with mutes and other of your usual junk placed around you. Maybe a couple of magazines. Wear you pops tux - maybe it’s black. Maybe wear your summer white jacket despite the strawberry milkshake stains on it. You may develop some shtick of your own, or do what’s called for. Always enunciate the spoken lines slowly and clearly. Make sure you speak loudly enough for everyone to hear.

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Not too fast

II.

Bass Trombone

\( f \)

\( mf \)

\( p \)

\( ff \)

\( mf \)

\( cresc. \)
Grumble audibly to the player next to you. Point a little at the conductor. Look bugged. Suddenly look vacant, as if you were noticed. Mouth out 7 2/3 bars of counting in the upcoming 3/dotted-eights, still looking vacant, blank.

Dippy & Drippy but with character, mechanical

The parts of the tune louder

becoming stiff

fighting with it
To the player alongside: "Can you believe this crap? It's like the night the bus got lost in Columbia!" [or your local suburb]
Pretend to drink from a mute, or, as Karl Wiederwohl suggests, from a large can of beer. Maybe hide the can in a paper bag. Or drink from a large moonshine bottle labeled "Old Arthur Fielder - 200 proof."
Head down, fingers in ears, make fireworks with feet.

Head down
More fireworks

Quick
Stand up quickly. Fist in the air, loudly, at a violist:
"The same to you, sawbox! Why does it take so long to cut that thing in half?"
Fume for a bit, then shake it off, recover your good mood.
A little faster

(338)

poco

Innocently

poco

Slower

(little bells)

rit.

Flowing

344

mf

350

p

rit.

355

Bright!

Ba-dee Ba-dee Ba-dee, that's all folks!