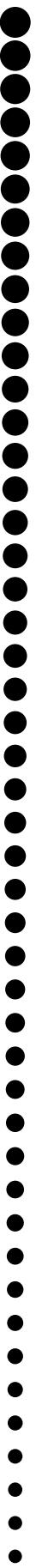


ZV



EDGAR BARROSO

N O E M A T A

(2012)

FOR ELECTRIC GUITAR, SAXOPHONE,
PERCUSSION AND PIANO.

50699315

“NOEMATA”

(2012)

For Electric Guitar, Saxophone, Percussions and Piano

Disrupt, crack, break, interrupt, shapeless, timeless, corrupted, decadent, unbalance, confusing, disorderly, distracting, disturbing, obstreperous, problematize, troublesome, unruly, unsettling, upsetting. The list can go on forever. Recently, all of these terms are quite common in two contexts that are very familiar to me as a composer and as a person. The first context is when talking and thinking about contemporary art and music. This is standard vocabulary in an academic setting. Nonetheless, these terms started to appear in many of my regular conversations in contemporary Mexico, where I am a native and where all my family and many friends live.

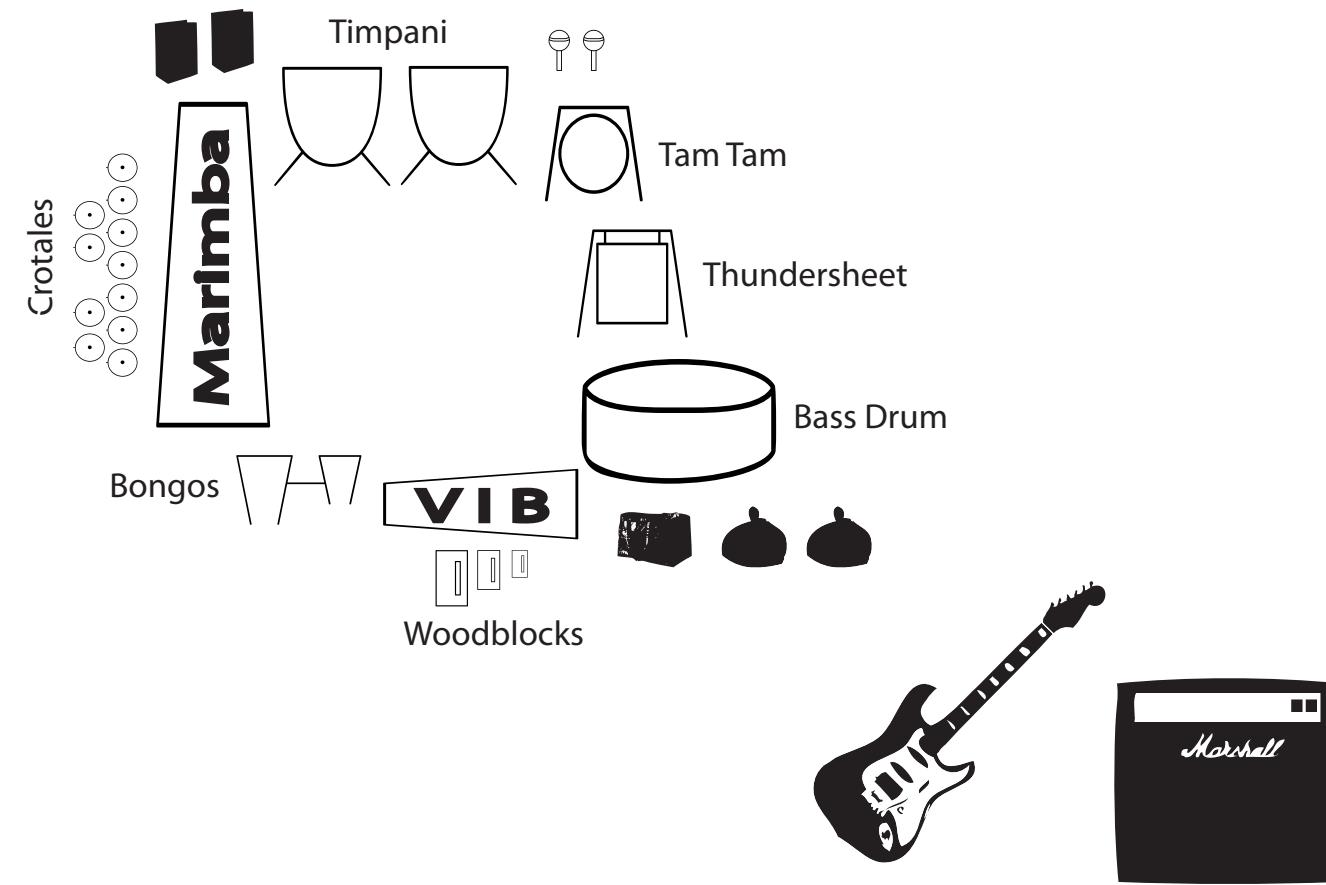
The presence of drug cartels along with the constant threat to be black mailed or kidnapped along with the sense that nobody can realistically protect you or your family is quite unsettling and invariably creates individual and collective anxiety. Like in a prehistoric jungle, the only possible thing to do is to hope that you, or someone you love is not the next victim. Nothing more. This hopelessness brought the same vocabulary that was exclusive for my work as a composer to conversations on the street, dinners and gatherings and it bothered me quite a lot.

Therefore, I decided to eliminate in *Noemata* these terms from my compositional process and instead, depart from ideas of reconciliation, continuity, shape, flow, stability, and enjoyment. Right now, I really don't feel like breaking anything, I feel like “repairing things” even though it comes from a broken-anxious and violent impulse. The structure and sound material evolved in reverse, it starts “broken”, and the piece struggles to reestablished a certain rhythmic stability, a consensus within a chaotic system. This piece is highly influenced by my social context and how it affects my compositional strategies. *Noemata* is the fourth of a series of pieces concerning violence in modern Mexico.

To watch *Noemata* performed by ensemble Nikel please visit: <http://vimeo.com/37297825>

For more information: edgarbarroso.net

INSTRUMENTATION DISTRIBUTION



PERCUSSION
INSTRUMENTS



PERCUSSION

- TIMPANI (2)
MARIMBA Mar
VIBRAPHONE Vib
WOODBLOCKS (3) ■■■
BONGOS (2) □□
CROTALES ~
TAM TAM ○
STORM SHEET □
BASS DRUM □
STYROFOAM BOARD □□□
MARACAS (2) ♫♪

MALLETS

- HARD MALLET ●
MEDIUM MALLET ○
SOFT MALLET ○
WITH FINGER TIPS ○
JAZZ BEATER Y

SCORE DISTRIBUTION

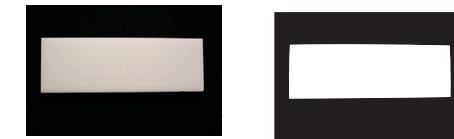
The musical score distribution diagram shows ten staves. The top staff is labeled "Woodblocks" and "Bongos". The second staff is labeled "Timpani". The third staff is labeled "Marimba", "Vibraphone", and "Crotales". The fourth staff is labeled "Bass Drum" and "Tam Tam". The fifth staff is labeled "Storm Sheets" and "Styrofoam Sheets". The sixth staff is labeled "Maracas". The bottom staff has no specific instrument names.

BAGS

CARTOON
BAGS (2)



STYROFOAM
BOARD



NOEMATA

For Electric Guitar, Saxophone, Percussion and Piano

dedicated to Ensemble Nikel

♩ = 60

July 30, 2011
Zürich, Switzerland
Edgar Barroso

A

Electric Guitar ♩ = 70

Soprano Saxophone TRASPOSED

Paper Bag ♩ = 3/4

Piano ♩ = 3/4

Electric Guitar ♩ = 60

2 3 4 5

Hold the new carton bag with both hands as shown. Slowly, squeeze the bag and bring it close to your mouth, take out as much air as possible from the bag until you have all the squeeze bag in your left hand. Follow dynamic indications.

Exhale **Slap tongue**

f **mf**

Hyperventilate following the dynamic indications. Breath with clear anxiety. Be careful no to pop the bag.

exhale **inhale** **exhale**

3:2

A With right hand, play normally the C#. With left hand, inside the instrument damp the C# string and gliss up and down. Expect different harmonics and damped sounds.

gliss. **gliss.** **l.v.**

f

With right hand, play normally the F note. With left hand damp the F string in the harp, look for the 5th harmonic

pp **8vb** **l.v.**

With right hand,
damp all the strings.
(Percussive sound)

Electric Guitar

6 Random Key Clicks + Slap tongue

7

8 Ord.

9 Gliss **f**

10 fff Random Key Clicks + Slap tongue

Soprano Saxophone

inhale exhale inhale exhale inhale exhale inhale exhale

3:2 ex in inhale subito

Paper Bag

With right hand, play normally the C#. With left hand, inside the instrument damp the C# string and gliss up and down. Expect different harmonics and damped sounds.

gliss. gliss. gliss.

Piano

Very gently, inside the instrument with left hand gliss the lowest part of the piano harp from right to left

l.v. **fff** l.v.

Inside the instrument, with left hand, gently and continuously rub the strings of the piano harp (chromatically) in a circular manner and on the lowest register. *

l.v. **mf** l.v.

With right hand, play normally the F note. With left hand damped the F string in the harp, look for the 5th harmonic

8vb l.v. **mp** l.v.

B

Electric Guitar: 8^{va} - l.v. E-bow 11 12 13 14 15 Turbulence Turbulence

Soprano Saxophone: Random Key Clicks + Slap tongue + Inhale/exhale mf

Paper Bag: ex inhale exhal e inhale exhal e f subito p

Piano: With a plastic card rub the keyboard side by side without pressing the keys. A very subtle sound coming from the friction of the hands/nails and the keys of the piano should come out. (No pitch)

ID-2 -Soprano Sax Source http://sasha2.mbrsi.org/search/ The 10 strongest pitches, from strongest to weakest. (at concert pitch)

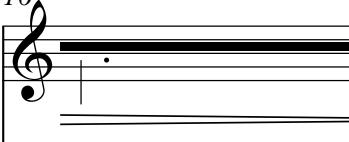
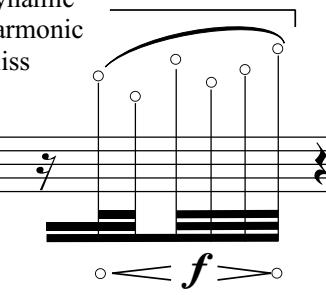
STYROFOAM: Rub the carton bag against the styrofoam board in an erratic way.

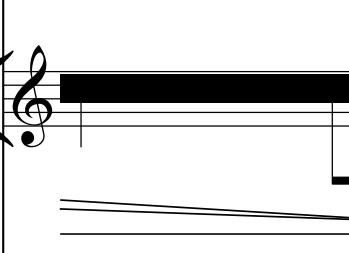
Turbulence

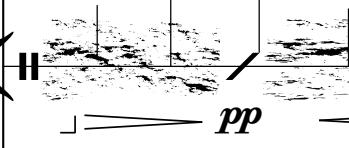
8^{va} - [As piano as possible] Ord. l.v. ppp

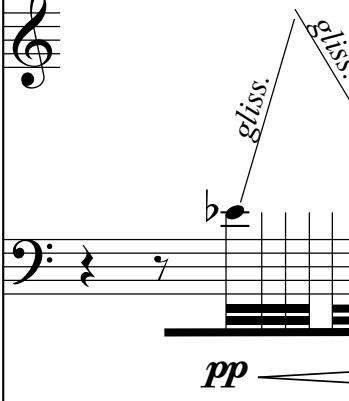
gloss. gloss. gloss. gloss.

l.v. 8^{vb} pp

Electric Guitar
 16 Turbulence 17

 18 Dynamic Harmonic Gliss.

 19

Soprano Sax
 Slap tongue

 18 Random Key Clicks + Slap tongue + Inhale/exhale

Paper Bag + Styrofoam
 Rub the carton bag against the styrofoam board horizontally

 18 Turbulence Turbulence

Piano
 gliss. gliss. gliss.

 18 Ord. pp pp

C $\text{♩} = 70$
 18

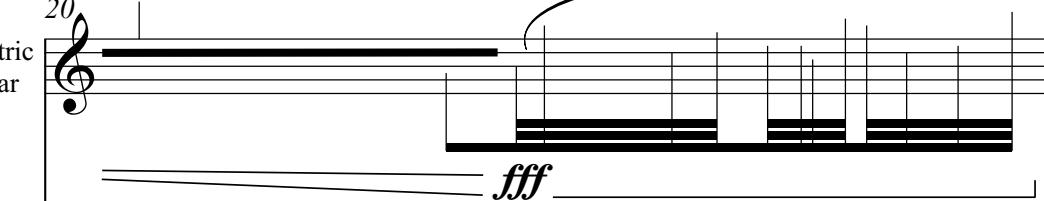
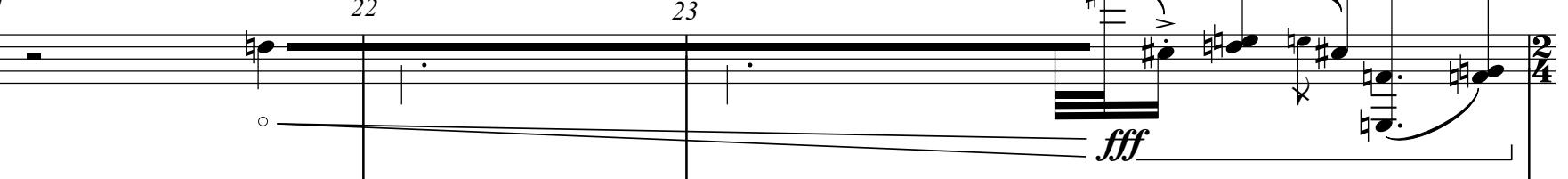
Rub the styrofoam board in an erratic way.
 $3:2$
 Crotales

Keep playing this group of notes as far as possible. Order is not relevant.

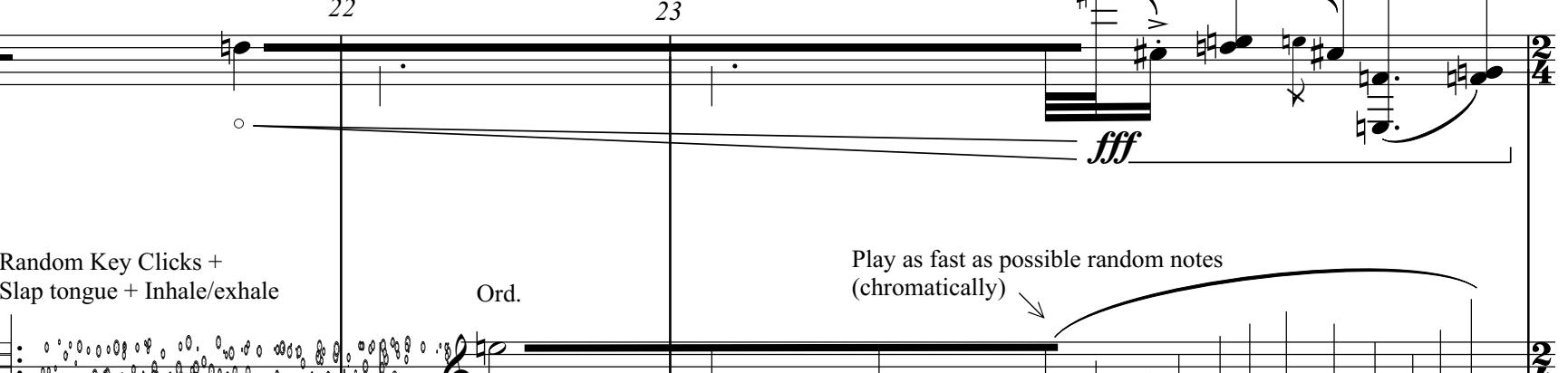
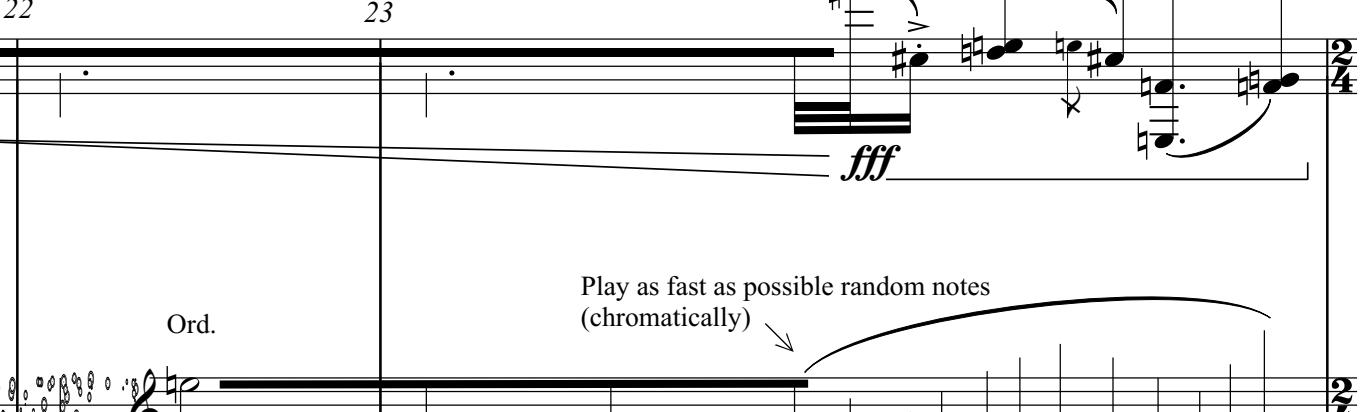
l.v.
 8^{vb} With right hand, play normally the F note. With left hand damp the F string in the harp, look for the 5th harmonic

Play as fast as possible uneven notes (chromatically)

Electric Guitar

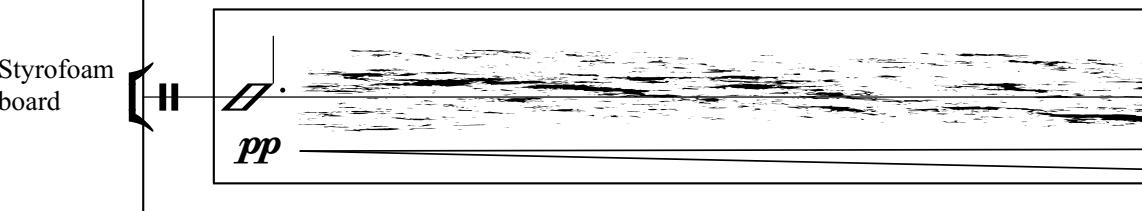
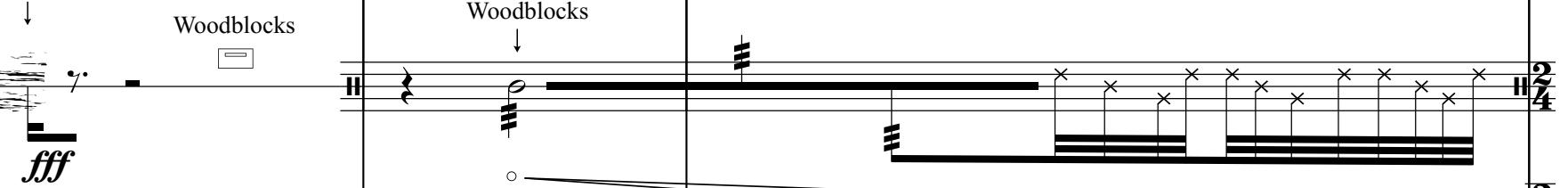
20 |  21 | 

Soprano Saxophone

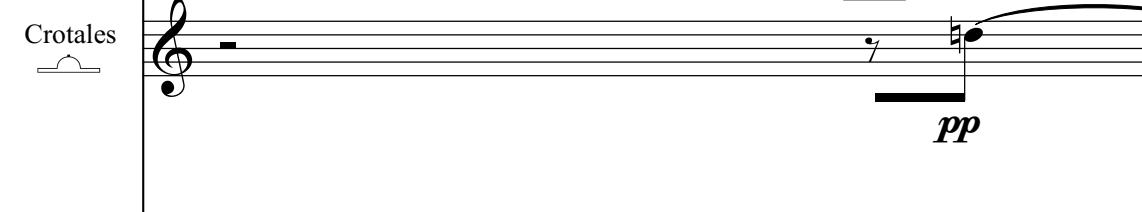
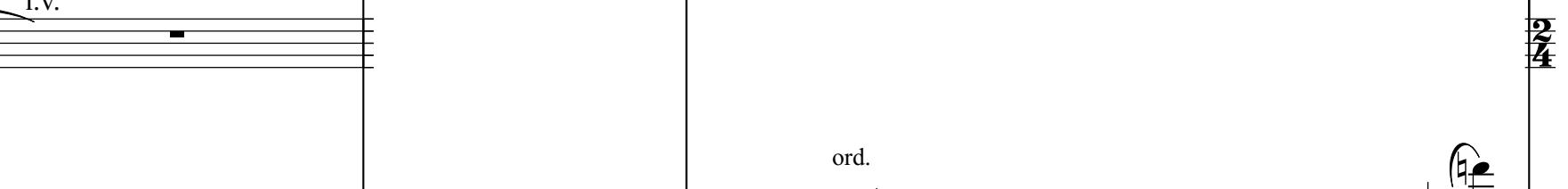
22 |  23 | 

Without the paper bag,
rub the styrofoam board in an erratic way with your hands.

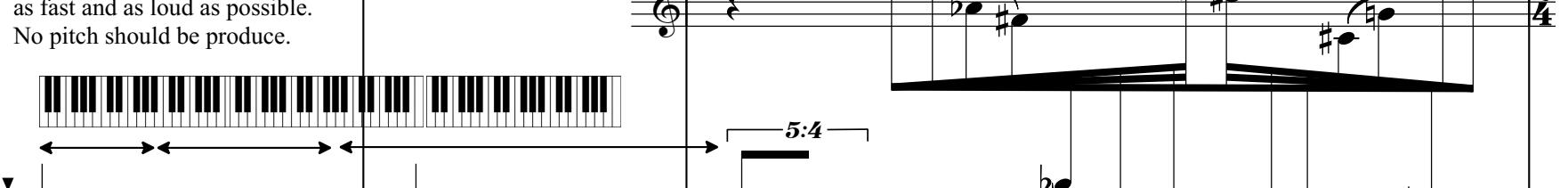
Styrofoam board

24 |  25 | 

Crotales

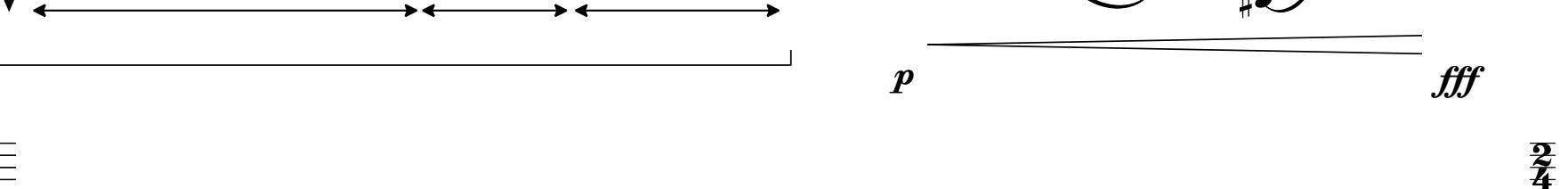
26 |  27 | 

Piano

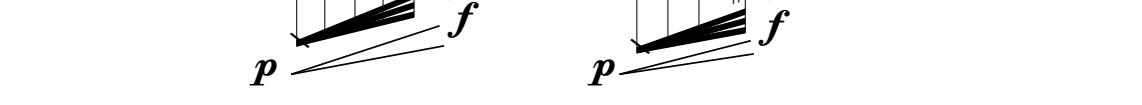
28 |  29 | 

Keyboard-Gliss with plastic card
as fast and as loud as possible.
No pitch should be produced.

With Plastic cards

30 |  31 | 

Woodblocks

32 |  33 | 

Electric Guitar

Soprano Sax

Woodblocks

Vib Vibraphone

Piano

Long distortion effect

3:2

ff

Gliss to correspondent Open Strings

ID 114

C² The 10 strongest pitches, from strongest to weakest. (at concert pitch)

B

c

f

mp

p

ff

l.v.

mp

p

f

ff

l.v.

Cluster

8^{vb}

mf

Cluster

8^{vb}

l.v.

Play chromatic random notes
as fast as possible

Musical score for Electric Guitar, Soprano Sax, Woodblocks, Vibraphone, and Piano, showing measures 32-34.

Electric Guitar: Measure 32: Chromatic random notes, ff. Measure 33: Turbulence, p, ff. Measure 34: Turbulence, 3:2, ff. Performance instruction: Play the two highest notes possible and make sporadic turbulences.

Soprano Sax: Measures 32-34: Sustained notes with grace notes.

Woodblocks: Measures 32-34: Sustained notes with grace notes. Performance instruction: Very insincere, f.

Vibraphone: Measures 32-34: Sustained notes with grace notes. Performance instruction: Vib.

Piano: Measures 32-34: Sustained notes with grace notes. Performance instruction: 8va, pp, ff, pp, 7:4, mf, 3:2, f, pp, 7:4, 3:2, mf, tr., f, pp, 8vb, mf, 3:2, f, 8vb, f, 8vb.

Turbulence Turbulence Turbulence
 35 Electric Guitar 7:4

 ff mf
 36 Soprano Sax 3:2

 p ff ff
 Woodblocks 5:4

 p mf ff p mf p
 Vib 3:2
 Vibraphone 7:4

 ff mf mp
 37 Piano 5:4

 pp ff 3:2 p ff f p tr. ff p ff f ff 8vb ff f 8vb
3:2

D

Electric Guitar

41 42 43 44 l.v.

Soprano Sax.

D

Vib

Vibrphone

Piano

Piano

Play these group of notes as fast as possible. The order and accuracy is not critical as much as the energy and speed. →

Play these group of notes as fast as possible. The order and accuracy is not critical as much as the energy and speed. →

Clusters

fff

8vb

Electric Guitar

45 46 47 48 49 50 51

Soprano Sax.

Vib Vibraphone

Piano

Random Active Gliss /As fast as possible

Subito ↓

gliss.

fff

5:4

pp

c2 *Bb* *c*

Gliss the keyboard with the back of the mallet

6:4

gliss.

Subito ↓

Crotales

8va

L.V.

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

Cluster

L.V.

fff

8vb

Electric Guitar
 52 e-bow
 53 f Turbulence
 54 f Turbulence
 55
 56 e-bow
 57 f Turbulence

Soprano Sax.
 ID 114 Soprano Sax
 ED

Crotales
 pp mf pp
 pp arco l.v.

Piano
 8va
 pp mp pp mf pp
 Inside the instrument
 Pull the string, with left hand
 mf 8vb l.v.

Tam Tam
Bass Drum
 pp mp

Crotales
 arco

Electric Guitar
f Turbulence 58 59 60
 ID - 64 C₂ B_b T_c C
pp l.v. l.v.
Soprano Sax.
Tam Tam
Bass Drum
mf *pp* *pp* *mp*
mf l.v.
Crotales
mf l.v.
 (8) L.V. L.V. L.V.
Piano
 Inside the instrument Pull the string, with left hand
mf l.v.
mf

E With plectro, rub the E-string up and down very slowly.
 With left hand damp all the strings. Look for a noisy/percussive sound. Avoid clear pitch glissando as much as possible. *J = 40*
mp *fff*
6:4 *fff*

J = 70 Active Glissando
 Freely combine key clicks and air sounds. Vary speed but not dynamic range.
mp
mf
 Rub the styrofoam board with both hands in a circular [almost] stable manner. Make some slight changes in speed and pressure. Also, move the fingers of the hand while doing this.
mf
J = 40
mp
 Inside the instrument, gently rub the harp of the piano with both hands in a circular manner. Use the highest and the lowest register possible.
J = 70 Cluster
fff subito

With a sudden movement, gliss (from left to right) inside the instrument, in the harp. Damp with pedal immediately at the beginning of the following bar.

F

Electric Guitar

subito ↓

67 68 69 70 71

Damp the strings
(Percussive) 5:4 ff

Cluster Glissando 7:4

Highest irregular glissando ff

With plectro rub the E-string from high to low

Soprano Sax.

subito ↓

Irrregular glissando mf ff

Rub the Styrofoam surface with both hands.
Move your fingers randomly while doing the rhythms below. Follow the arrows and circular as much as possible, but the final result should be of an improvisatory nature. Accuracy is not crucial, please view this notation as a rough guide to the creation of gestures.

Styrofoam board

3:2 5:4 7:4

mp

F

Piano

subito ↓

gliss. gliss. gliss. gliss. gliss. gliss. L.V. ff

pp f f

Electric Guitar

72 Damp the strings (Percussive) ***ff*** 5:4 Highest note

73 Damp the strings (Percussive) Cluster Glissando ***ff*** ***p*** ***mf*** ***p*** 7:4

74 Damp the strings (Percussive) ***fff*** ***fp*** ***fff***

Soprano Sax.

Erratic Glissando ***tr*** ***ff*** ***f*** ***ff*** ***ff***

Styrofoam board

fff

Piano

1.v. ***pp*** ***f*** ***pp*** ***gliss.*** ***gliss.*** ***gliss.*** ***gliss.*** ***gliss.*** ***pp*** ***f*** ***mf*** ***mp*** ***ff*** ***f***

Woodblock

fff ***fp*** ***fff*** ***fp*** ***fff***

Thunder Sheet

fff ***fp*** ***fff*** ***fp*** ***fff***

Bass Drum

l.v. ***fff*** l.v. ***fff*** ***fff***

$\text{♩} = 40$

G

Electric
Guitar

l.v.

G

77

78

79

80

81

82

l.v.

Soprano
Sax.

4

77

78

79

80

81

82

4

4

4

3

4

4

3

Marimba

Mar

l.v.

4

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

4

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

4

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

G

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

G

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

G

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

4

3

4

3

3

l.v.

H

77

78

79

80

81

82

4

4

Electric Guitar

83 3:4 *ff*

84 6:4 *fp*

85 3:2 Damp the strings (Percussive)

86 3:2

Soprano Sax.

3:4 *ff* *fp* *f* *ff* *ff* *fff* *ffff* *ffff*

Marimba Mar

5:4 *fff* *fp* *ff* Thundersheet *ff* L.V.

Thundersheet

Bass Durm

3:4 *fff* *fp* *ff* *ffff* *ffff* *ffff*

Bass Durm

Piano

3:4 *ff* *fp* *ff* *ff* *ff* *ffff* *ffff* *ffff*

8vb 3:2 *ff* *fp* *ff* *ff* *ff* *ffff* *ffff* *ffff*

Electric Guitar

87

3:2

88

Subito ↓

I

Highest chord possible

90 Ord.

91

5:4

92

Soprano Sax.

3:2 tr.

fp ff

Subito ↓

90 ff

pp f p

5:4

Marimba

Mar

Subito ↓

90 ff

pp f p

5:4

Piano

f ff fff

8va

pp mf pp ff

Tremolo with both hands

Tremolo with one hand

8vb

mp fff

pp

ff

Electric Guitar

97 98 99 100 101 102

J

E-bow [Very soft and stable]

ff

Soprano Sax.

Marimba Mar

ff

6:4

L.V.

ff

mf

Woodblock

ppp

Piano

ff

mf

L.V.

8va

3:2

7:4

3:2

ff

ff

ff

$\text{♩} = 80$

Electric Guitar

103 $\begin{array}{c} 7:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 5:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$ 104

f

Soprano Sax.

$\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 7:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$

f p ff p = ff p fff

Marimba

$\begin{array}{c} 7:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 5:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$

ff ppp f ppp f ppp

Piano

$\begin{array}{c} 7:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 7:4 \\ \boxed{\hspace{1cm}} \end{array}$ $\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$

mp ff f mp ff f mf f mf fff 8vb ff

Damp the strings
(Percussive)

105

fff

$\text{cl} \circ$

$\begin{array}{c} 3:2 \\ \boxed{\hspace{1cm}} \end{array}$

$\begin{array}{c} 8vb \\ \boxed{\hspace{1cm}} \end{array}$

Electric Guitar

110 111 112 113 K 114 115 3:2 116

Soprano Sax.

Loudly Exhale

112 113 ID 1 114 115 3:2 116

Marimba

Mar 112 113 K 114 115 3:2 116

Piano

2 112 113 114 115 3:2 116

2 112 113 114 115 8va 116

ffff 8vb

Electric Guitar

117 *mf* 118 *fff* 119 *pp* *mf* 120 *ff* 121 *ff* 122 *L* 123 *mp*

Soprano Sax.

117 *mf* 118 *fff* 119 *pp* *mf* 120 *ff* 121 *ff* 122 *L* 123 *mp*

Marimba

117 *mf* 118 *fff* 119 *pp* *mf* 120 *ff* 121 *ff* 122 *L* 123 *mp*

Piano

117 *mf* 118 *fff* 119 *pp* *mf* 120 *ff* 121 *ff* 122 *L* 123 *mp*

Notes:

- Electric Guitar: Measures 117-123. Dynamics: *mf*, *fff*, *pp*, *mf*, *ff*, *ff*, *L*, *mp*. Rhythms: Measure 117: 5/4 (up, up, up, up, up). Measure 118: 2/4 (down, down, down, down). Measure 119: 7/4 (up, up, up, up, up, up, up). Measure 120: 4/4 (up, up, up, up). Measure 121: 5/4 (up, up, up, up, up). Measure 122: 3/4 (up, up, up).
- Soprano Sax.: Measures 117-123. Dynamics: *mf*, *fff*, *pp*, *mf*, *ff*, *ff*, *L*, *mp*. Rhythms: Measure 117: 5/4 (up, up, up, up, up). Measure 118: 2/4 (down, down, down, down). Measure 119: 7/4 (up, up, up, up, up, up, up). Measure 120: 4/4 (up, up, up, up). Measure 121: 5/4 (up, up, up, up, up). Measure 122: 3/4 (up, up, up).
- Marimba: Measures 117-123. Dynamics: *mf*, *fff*, *pp*, *mf*, *ff*, *ff*, *L*, *mp*. Rhythms: Measure 117: 5/4 (up, up, up, up, up). Measure 118: 2/4 (down, down, down, down). Measure 119: 7/4 (up, up, up, up, up, up, up). Measure 120: 4/4 (up, up, up, up). Measure 121: 5/4 (up, up, up, up, up). Measure 122: 3/4 (up, up, up).
- Piano: Measures 117-123. Dynamics: *mf*, *fff*, *pp*, *mf*, *ff*, *ff*, *L*, *mp*. Rhythms: Measure 117: 5/4 (up, up, up, up, up). Measure 118: 2/4 (down, down, down, down). Measure 119: 7/4 (up, up, up, up, up, up, up). Measure 120: 4/4 (up, up, up, up). Measure 121: 5/4 (up, up, up, up, up). Measure 122: 3/4 (up, up, up).

Instructions:

- Electric Guitar, Soprano Sax., Marimba, Piano:** Nod your head at the same rhythm as the eight notes.
- Tam Tam, Bass Drum:** Circularly rub the surface of the bass drum.
- Vibraphone:** *Vib*
- Electric Bass:** *L*

124

Electric Guitar

125

Soprano Sax.

Bass Drum

Tam Tam

l.v.

Bass Drum

Random Key Clicks + Breath sounds + Slap tongue

Slap tongue

mf

Subito ↓

Ord. No damping l.v.

Piano

gliss. gliss.

l.v.

mp

8^{vb}

p

Detailed description: This page contains five staves of musical notation. The top staff is for the Electric Guitar, featuring six horizontal wavy lines indicating glissandos. The second staff is for the Soprano Saxophone, with a single note. The third staff is for the Bass Drum, with two bass drum strokes and a dynamic marking 'mf'. The fourth staff is for the Tam Tam, showing hand icons and a dynamic 'mf'. The fifth staff is for the Piano, with a dynamic 'mp' and a 'gliss.' instruction. Measure 124 ends with a fermata over the piano staff. Measure 125 begins with a fermata over the piano staff. Measure 126 starts with a dynamic 'p' and includes a complex instruction for the piano: 'Random Key Clicks + Breath sounds + Slap tongue'. It features a mix of piano notes and slaps. Measure 127 continues from measure 126, ending with a dynamic 'f' and a piano glissando.

M
 128
 Electric Guitar
 Random Key Clicks + Slap tongue
 f → p
 129
 Soprano Sax.
 130
 Tenor Sax
 With plectro on the string, gliss the E string (from the pick up to the head stock)
 ff → ff
 Vibraphone
 Vib
 f → f
 Thunder Sheet
 Shake violently the thunder sheet
 l.v. → l.v.
 ff → ff
 Piano
 With plectro on the lowest string, gliss at the A string with right hand.
 mp → fff
 131 [Free dynamic variation]
 RALLENTANDO → 132
 E-bow
 pp → pp
 133
 A tempo → 134 ff
 Turbulence
 134 ff
 Hold the new carton bag with both hands as shown. Slowly, squeeze the bag and bring it close to your mouth, take out as much air as possible from the bag until you have all the squeeze bag in your left hand. Follow dynamic indications.

 135
 8va → 136
 Play these group of notes as fast as possible. The order and accuracy is not critical as much as the energy and speed.
 RALLENTANDO → 137
 Ord. → Ord.
 pp → fff
 138
 8vb → 139
 Play these group of notes as fast as possible. The order and accuracy is not critical as much as the energy and speed.
 RALLENTANDO → 140
 Ord. → Ord.
 pp → fff
 141
 With both hands rub the keyboard side by side without pressing the keys. A very subtle sound coming from the friction of the hands/nails and the keys of the piano should come out.
 Left Hand → Right Hand
 mf → mf
 fff pp → fff pp

This section should be played taking into account the concepts of:
tension = harmonic
release = unstable cluster

taking into account the concepts of:
tension = harmonic
release = unstable cluster

This section should be played taking into account the concept of tension = unstable pitch release = crescendo

Electric Guitar

140

141 5:4 8va- Unstable cluster f p f

142 Unstable cluster f mp f

143 Unstable cluster mp f

Tenor Sax

Unstable pitch mf ff ff ff ff ff

Marimba

Mar 3:4

Piano

l.v. Ord. l.v. l.v. l.v.

With right hand, play normally the F note.
With left hand damped the F string in the harp, look
for a 5th interval harmonic from F = C.

mf f p pp ff p

p f

(8)

Electric Guitar

$\text{♩} = 50$

144

145 **O** With plectro on the E-string, gliss on the string (from the pick up to the head stock)

146 Damp the strings (Percussive)

Rub the headstock mechanism with plectro

147 With plectro on the E-string, gliss on the string (from the pick up to the head stock)

Rub the headstock mechanism with plectro

Tenor Sax

144

145

Bongos

With a sudden movement rub the surface of the highest bongo. (With right hand)

Marimba

144

145 With sudden sharp movements, shake the metal sheet.

Piano

With right hand, play normally the F note. With left hand damped the F string in the harp, look for the 5th harmonic

146

147

Airsound

With both hands fingers softly tremolo.

With sudden sharp movements, shake the metal sheet.

With both hands rub the keyboard side by side without pressing the keys.

With both hands rub the keyboard side by side without pressing the keys.

Hit the sustain pedal and let it ring

With plectro on the E-string,
gliss on the string (from the pick up
to the head stock)

149

Electric Guitar

With plectro on the E-string,
gliss on the string (from the pick up
to the head stock)

150

P

151

152

$\text{d} = 70$

f

p — $mf > mp$

Key clicks + slap tongue

Breath

exhale

inhale

5:4

ID 114 - Soprano Sax

153

f

$7:4$

Hit

Rub circularly

Hit

Bongos

Marimba

Mar

154

$fp > ff$

fff

ppp

f

With both hands rub
the keyboard side by side
without pressing the keys.

mp

pp

mf

Hit the sustain pedal
and let it ring

5:4

155

pp

$v.$

$3:2$

$3:2$

$3:2$

$3:2$

$7:4$

f

$v.$

$v.$

$3:2$

8^{vb}

Piano

$\text{d} = 70$

f

$v.$

$3:2$

$3:2$

$3:2$

$3:2$

$7:4$

f

$v.$

$v.$

$3:2$

8^{vb}

Electric Guitar

153 *ff* *v.* *fp* *fp* *p*

Tenor Sax

fp *ff* *fp* *ff*

Marimba

fp *ff* *p* *f*

Mar

l.v. *l.v.* *l.v.* *Repeated note*

Piano

f *8vb* *3:2* *7:4* *7:4* *7:4* *6:4* *l.v.* *l.v.*

Repeated note *7:4*

Electric Guitar

156 *v.* *ffff*

5:4

157 *fp* *fp*

5:4

Repeated note

158 *v.* **Q** 159

4 3 4

ffff

5:4

159 *f*

7:4

5:4

5:4

7:4

5:4

Tenor Sax *mf* *f*

Woodblocks *f*

Bongos

Marimba **Mar** *ffff*

Marimba **Mar** *ffff*

Woodblocks *ff*

Bongos *5:4*

8va *----*

Piano *ffff* *f* *ff*

5:4

f

v.

5:4

158 *v.* **Q** *ff*

4 3 4

5:4

ffff

Electric Guitar

160

161

f

7:4

162

163

gloss.

fff

f

fff

Tenor Sax

ff

f

5:4

5:4

6:4

5:4

7:4

Bongos

Woodblocks

Bongos

Vib

Marimba

Woodblocks

Bongos

f

fff

f

fff

Piano

ff

f

5:4

f

fff

Cluster

fff
subito

f

fff
subito

Electric Guitar

164 $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ f $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff

165 R $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ Subito $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$

Tenor Sax $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ 5:4 $\begin{smallmatrix} 7:4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ Subito $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$

Woodblocks $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ ff Woodblocks Bongos $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ Subito Marimba Mar $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 3:2 \\ 8 \end{smallmatrix}$

Woodblocks $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ ff $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff

Piano $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ f $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ fff

Musical score for Electric Guitar, Tenor Sax, Marimba, and Piano, showing measures 170-174.

Electric Guitar: Measures 170-174. Key signature: B-flat major (two flats). Time signature: 3:2, 3:2, 3:2, 3:2. Dynamics: fff, fff, fff, mp, fff. Fingerings: v., v., v., v.

Tenor Sax: Measures 170-174. Key signature: B-flat major (two flats). Time signature: 3:2, 3:2, 3:2, 3:2. Dynamics: fff, fff, fff, mp, fff. Fingerings: v., v., v., v.

Marimba: Measures 170-174. Key signature: B-flat major (two flats). Time signature: 3:2, 3:2, 3:2, 3:2. Dynamics: fff, pp, f, pp, fff, pp, f, fff. Fingerings: v., v., v., v.

Piano: Measures 170-174. Key signature: B-flat major (two flats). Time signature: 3:2, 3:2, 3:2, 3:2. Dynamics: fff, fff, fff, pp, fff. Fingerings: v., v., v., v.

Woodblocks: Measure 174. Dynamics: fff.

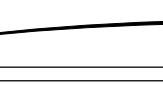
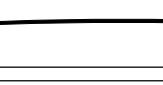
Electric Guitar: Measure 175: $\frac{3}{2}$, dynamic ***fff***. Measure 176: $\frac{2}{4}$, dynamic ***fff***. Measure 177: $\frac{3}{4}$, dynamic ***pp***. Measure 178: $\frac{7}{4}$, dynamic ***l.v.***.

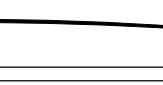
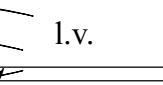
Tenor Sax: Measure 175: $\frac{3}{2}$, dynamic ***fff***. Measure 176: $\frac{2}{4}$, dynamic ***fff***. Measure 177: $\frac{3}{4}$, dynamic ***mf***. Measure 178: $\frac{7}{4}$, dynamic ***l.v.***.

Marimba: Measure 175: $\frac{3}{2}$, dynamic ***fff***. Measure 176: $\frac{2}{4}$, dynamic ***fff***. Measure 177: $\frac{3}{4}$, dynamic ***f*** (possible). Measure 178: $\frac{7}{4}$, dynamic ***mf***, ***p***, ***mf***, ***p***, ***mf***, ***p***, ***mp***, ***pp***.

Paper bag: Inhale = i, Exhale = e. Measure 177: $\frac{3}{4}$, dynamic ***f*** (possible). Measure 178: $\frac{7}{4}$, dynamic ***mf***, ***p***, ***mf***, ***p***, ***mf***, ***p***, ***mp***, ***pp***.

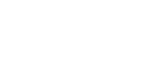
Piano: Measures 175-176: $\frac{3}{2}$, dynamic ***fff***, ***S***, ***ppp***. Measures 177-178: $\frac{3}{4}$, dynamic ***ppp***, ***mp***, ***f*** (possible), ***mp***.

Electric Guitar (Measure 179)  **pp**
 Tenor Sax (Measure 179) 
 Paper bag (Measure 179) 
 Piano (Measure 179) 

Air Sound (Measure 180)
 Paper bag (Measure 180) 
 Paper bag (Measure 181) 
 Paper bag (Measure 182) 
 Paper bag (Measure 183) 

Paper bag (Measure 180) **i e i e i e i e i e i e i e i e i e i e i e i exhale inhale**
 Paper bag (Measure 181) **exhale inhale exhal inhale exhal inhale exhal inhale**
 Paper bag (Measure 182) **exhale inhale exhal inhale exhal inhale exhal inhale**
 Paper bag (Measure 183) **exhale**
 Paper bag (Measure 183) **Suddenly, blow up the paper bag with both hands**

Paper bag (Measure 180) **f**
 Paper bag (Measure 181) **p**
 Paper bag (Measure 181) **mf**
 Paper bag (Measure 181) **p**
 Paper bag (Measure 181) **mp**
 Paper bag (Measure 181) **pp**
 Paper bag (Measure 181) **p**
 Paper bag (Measure 181) **pp**
 Paper bag (Measure 182) **p**
 Paper bag (Measure 182) **pp**
 Paper bag (Measure 182) **mf**
 Paper bag (Measure 182) **f**
 Paper bag (Measure 183) **f**

Piano (Measure 180) 
 Piano (Measure 180) 
 Piano (Measure 181) 
 Piano (Measure 181) 
 Piano (Measure 182) 
 Piano (Measure 182) 

Piano (Measure 180) **ppp**
 Piano (Measure 181) **ppp**
 Piano (Measure 182) **mp**
 Piano (Measure 183) **l.v.**

Paper bag (Measure 180) **(possible)**

9'12.9"