

# Signals

David Vayo

**Written for Orkest de Volharding, Amsterdam, Netherlands**

**The composer wishes to express his appreciation and admiration for Willem van Manen, multifaceted composer and trombonist, for suggesting and supporting the composition of *Signals*.**

## **Instrumentation**

**Flute/Piccolo**  
**Soprano/Tenor Sax**  
**Alto/Baritone Sax**  
**Soprano/Baritone Sax**  
**French Horn**  
**3 Trumpets in C**  
**3 Trombones: Tenor, Tenor/Bass, Bass**  
**\* Bass Guitar**  
**Piano**

\* The bass guitar part calls for a pick (plectrum), as well as effects devices capable of producing the following: chorus, delay, reverb, distortion, sustain, and some sort of phase shifting and/or flanging.

C Score

Signals

David Vayo (1997)

The score is divided into two systems. The first system includes:

- Flute/Piccolo:  $\text{♩} = 60$
- Sop. Sax 1/ Ten. Sax
- Alto Sax/ Bari Sax 1: *subtone (senza vibrato)*
- Sop. Sax 2/ Bari Sax 2: *BARI*
- French Horn
- 3 Tpt. in C
- Trombone 1 (Tenor): *\*w/fingers*, *harmon mute stem extended +*, *grad. to*
- Trombone 2 (Tenor-Bass): *\*w/fingers*, *pp*, *harmon mute stem extended+*, *grad. to*
- Bass Trombone: *pp*, *(damp strings)*
- Bass Guitar: *p*, *3*
- Piano: *p*,  $\text{♩} = 60, *3*$

The second system includes:

- Bari 1: *p*, *6*, *normal tone*
- Bari 2: *p*, *grad. to*, *+*
- Tbn. 1: *pp*, *grad. to*, *gliss.*, *+*
- Tbn. 2: *pp*, *grad. to*, *gliss.*, *+*
- Bs. Tbn.: *pp*, *3-4"*
- Bs. Gt.: *(p)*, *3-4"*
- Piano: *(p)*, *3-4"*, *ped. ...*

Additional performance instructions include: *bend pitch up ca. 1/4 tone & back down, ad lib. vary trill speed ad lib.* and *bend pitch up ca. 1/4 tone & back down, ad lib. vary trill speed ad lib.*

\* Rather than moving the entire hand as a unit, make the change from closed to open by lifting one finger off the bell of the mute at a time; this should result in an arpeggio of harmonics. Reverse the process to change from open to closed.

**A**  $\text{♩} = 108$

Picc. *ff* 3

Sop./Ten. Sax SLAPSTICK *f* 3

Piano *ff* 3

Picc. *8va* 13

Sop./Ten. Sax *ff* give slapstick to flautist

Bari 1 *f* 3 *pp*

Bari 2 *f* 3 *pp*

Horn *f* *con sord.* *mf* *pp*

Tpt. 1 *f* *f.t. tr.* *pp*

Tpt. 2 *f* *f.t. tr.* *pp*

Tpt. 3 *f* *f.t. tr.* *pp*

Tbn. 1 *f* *harmon mute stem in* *mp*

Tbn. 2 *f* *harmon mute stem in* *mp*

Bs. Tbn. *f* *Str. mute* *f* *p*

Bs. Guit. *f* *mp*

Piano *mp* *mp*

slap tongue  
*staccatissimo*

16

Bari 1

3

norm.

slap tongue  
*staccatissimo*

*f*

Bari 2

3

*f*

senza sord.

Bs. Tbn.

*mp*

Bs. Guit.

*mp*

Piano

16

*mp*

19

Tenor Sax

Bari 1

3

*mp*

Bari 2

3

norm.

*p*

cresc. ...

senza sord.

Horn

3

*mp*

cresc. ...

Tpt. 3

3

*mf*

Bs. Tbn.

3

cresc. ...

Bs. Guit.

3

cresc. ...

Piano

19

3

cresc. ...

(B)

Musical score for a brass and woodwind ensemble, measures 22-33. The score is written for the following instruments: Tenor Sax, Bari 1, Bari 2, Horn, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Bs. Tbn., Bs. Guit., and Piano. The music is in 4/4 time and features a complex rhythmic pattern with triplets and accents. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The Piano part includes a section marked *senza sord.* (without mutes) and a *rip* (rip-off) instruction. The score is marked with measure numbers 22 and 23 at the beginning and end of the section.

Flute (flute) *p*

Bari 1 *p*

Bari 2 *mp*

Horn *pp*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Bs. Tbn. *f*

Piano *p*

26

8<sup>va</sup>.....

8<sup>th</sup>.....

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Bs. Tbn. *f*

29



♩ = 60 \*frantic avant/free jazz improv; communicate w/bari player

Tenor Sax *p*  
 Bari 1 *p*  
 Bari 2 *ff molto appassionato*  
 Horn  
 Tpts.  
 Tbn. 1 *ff*  
 Tbn. 2 *ff*  
 Bs. Tbn. *ff* gliss. *p*  
 Bs. Guit. *ff*  
 Piano *f* *ff* ped.

\*Play a continuous stream of wild, raw sound as in free-jazz improvisation, moving fingers frantically on keys.

Tenor Sax *fff* ultra-harsh, ugly blats; lots of overtone content *simile*  
 Bari 1 *fff* ultra-harsh, ugly blats; lots of overtone content *simile*  
 Bari 2 *fff* ultra-harsh, ugly blats; lots of overtone content *simile*  
 Tpt. 1 *fff* harmon, no stem  
 Tpt. 2 *fff* harmon, no stem  
 Bs. Tbn. *mf*  
 Bs. Guit. *mp misterioso*  
 Piano *mp misterioso*

w/ effects unit: use some slowly rolling phase shifting and/or flanging, some chorus, and possibly reverb and/or slow delay. The resulting sound should be mysterious, distant and lonely.

... — ped. ...  
 \*\* Sounding pitches of harmonics (concert pitch)  
 \*\*\* sul D sul G  
 \*\*\*\* sul A

\*This last phrase should descend into the following accented note.

Piccolo 40 *pp sotto voce*

Tenor Sax

Bari 1 3

Bari 2 3

harshlest tone possible  
sempre *fff*

Horn

Tpt. 1 *mp* *fl*

Tpt. 2 *mp* *fl*

Tpt. 3 *mp* *fl*

Tbn. 1 *mp* *fl*

Bs. Guit. \* *sul G* *pp sotto voce* *sul D* *sul G* **\*\* *sul E***

Piano 40 (... sempre pedale...)

\* sounding concert pitch *sul G*

\*\* sounding concert pitch *sul E*

Piccolo 43

Tenor Sax *pp sotto voce*

Bari 1 bend pitch down

Bari 2 *pp sotto voce*

Horn *mp*

Tpt. 1 *mp* *fl*

Tpt. 2 *mp* *fl*

Tpt. 3 *mp* *fl*

Tbn. 1 *mp* *fl*

Bs. Guit. *sul G* *sul D*

Piano 43 *pp sotto voce*

Horn *pp*

Tpt. 1 *mp* *fl*

Tpt. 2 *mp* *fl*

Tpt. 3 *mp* *fl*

Tbn. 1 *mp* *fl*

Bs. Guit. *sul G* *sul D*

Piano 43 *pp sotto voce*

Piccolo 46  
 Tenor Sax  
 Bari 2  
 Horn  
 Tpt. 1  
 Tbn. 1  
 Bs. Guit.  
 Piano

norm. (no harmonics)  
 still with effects  
 freely  
*mp*  
 (ped.) ... —

8va  
 50

Tenor Sax  
 Alto Sax  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Bs. Guit.

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

cup mute \* = ca. 182-184 independent of others  
 cup mute \* = ca. 182-184 independent of others  
 cup mute \* = ca. 182-184 independent of others

8va  
 55

\*The tempo given is that of the repeated figure; the overall tempo of  $\text{♩} = 60$  remains unchanged.  
 The three trumpeters should not try to coordinate the tempi of the repeated figures.

Tpt. 3  
 Bs. Guit.  
 Bs. Guit.

*pppp*  
 8va  
 58  
 8va  
 61

bend string

gliss.  
 loco

**D**

Flute

Soprano 1

Alto Sax

Bari 2

Horn

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1-2

Bs. Tbn.

Bs. Guit.

Piano

64

\* = ca. 182-144 independent of others

pp

p

f

mf

mp

tr

tr<sup>h</sup>

senza sord.

Str. mute

effects off

ped.

\*The tempo given is that of the repeated figure; the overall tempo of # = 60 remains unchanged.  
 The soprano, alto and horn players should not try to coordinate the tempi of the repeated figures.

Flute *marcato*  $\text{♩} = 108$   
 Sop. 1 *f marcato*  
 Alto Sax *f marcato*  
 Bari 2 *f* to soprano  
 Horn *f*  
 Tpt. 1 *f marcato*  
 Tpt. 3 *f marcato*  
 Tbn. 1-2 *f a2: marcato*  
 Bs. Tbn. *f marcato*  
 Bs. Guit. *f*  $\text{♩} = 108$   
 Piano *f marcato* 68

w/distortion/ sustain (but not enough to totally obscure pitch)  
 Hammer on w/ both hands, a la Jimi Hendrix  
 \* 3 f

\*Clef for non-specified pitches: follow contour shown

*marcato*

Flute *f* 71

Sop. 1 *f marcato* 8<sup>va</sup> 3

Alto *f marcato* 3

Sop. 2 *f* 3

Horn *f* NO INST. VOICE; raw, primal tone. Rapid pitch bends down intense, sinuous, vary rate ad lib.

Tpt. 1 *f marcato* 3 *f* dark, closed i (ē, in english) vowel

Tpt. 2 *f marcato* 3 *senza sord.*

Tpt. 3 *f marcato* 3 *f* (if male; falsetto); raw, primal tone. Rapid pitch bends down from D & back up. Intense, sinuous, vary rate ad lib.

Tbn. 1 *f marcato* 3 *f* dark, closed i (ē, in english) vowel

Tbn. 2 *f marcato* 3

Bs. Tbn. *f marcato* 3 *f* NO INST. VOICE; (if male; falsetto); raw, primal tone. Rapid pitch bends down from D & back up. Intense, sinuous, vary rate ad lib.

Bs. Guit. *f* (damp strings) *ff* dark, closed i (ē, in english) vowel

Piano *f marcato* 3 3 71

Sop. 1 (breathe as needed) 74

Alto Sax (breathe as needed)

Sop. 2 (breathe as needed)

Horn (voice) (breathe as needed)

Tpt. 1 (breathe as needed)

Tpt. 2 (breathe as needed)

Tpt. 3 (voice) (breathe as needed)

Bs. Tbn. (voice) (breathe as needed) 74

(rapid arpeggio down & up) (bend)

vary speed of trill ad lib.  
alternate between C and C<sup>♯</sup> ad lib. as auxiliary note of trill.

77

Flute

Sop. 1

Alto Sax

Sop. 2

Horn (voice)

Tpt. 1

Tpt. 2

Tpt. 3 (voice)

Bs. Tbn. (voice)

Bs. Guit.

*ff* *p*

distortion/ sustain off  
play w/ thumb slaps and finger pops, funk style...

*f*

Detailed description: This page of a musical score (page 77) features ten staves. The Flute staff begins with a trill marked 'p' and 'ff', with a note indicating to vary speed and alternate between C and C# ad lib. The Soprano 1, Alto Saxophone, and Soprano 2 staves follow with dynamics of 'ff' and 'p'. The Horn, Trumpet 1, Trumpet 2, and Trumpet 3 (voice) staves contain complex rhythmic patterns with triplets and slurs. The Bass Trombone (voice) and Bass Guitar staves have a few notes, with the Bass Guitar marked 'f'.

80

Flute

Sop. 1

Alto Sax

Sop. 2

Horn (voice)

Tpt. 1

Tpt. 2

Tpt. 3 (voice)

BS. Tbn. (voice)

Bs. Guit.

Piano

*ff* *p*

*tr.* *p* *tr.*

Detailed description: This page of a musical score (page 80) features ten staves. The Flute staff starts with a trill marked 'ff' and 'p'. The Soprano 1, Alto Saxophone, and Soprano 2 staves have dynamics of 'ff' and 'p'. The Horn, Trumpet 1, Trumpet 2, and Trumpet 3 (voice) staves continue with complex rhythmic patterns. The Bass Trombone (voice) and Bass Guitar staves have a few notes, with the Bass Guitar marked '3'. The Piano staff has a trill marked 'tr.' and 'p', followed by another trill marked 'tr.'.

as before

tr

to picc.

83

Flute

Sop. 1

Alto Sax

Sop. 2

Horn (voice)

Tpt. 1

Tpt. 2

Tpt. 3 (voice)

Bs. Tbn. (voice)

Bs. Guit.

*simile*

*ff*

*pp*

83

86

Sop. 1

Alto Sax

Sop. 2

Horn (voice)

Tpt. 1

Tpt. 2

Tpt. 3 (voice)

Bs. Tbn. (voice)

Bs. Guit.

86



Musical score for measures 89-90, featuring the following instruments and parts:

- Picc.**: Piccolo part, starting at measure 89 with a dynamic marking of *f*.
- Sop. 1**: First Soprano part, starting at measure 89 with a dynamic marking of *f*.
- Alto Sax**: Alto Saxophone part, starting at measure 89 with a dynamic marking of *f*.
- Sop. 2**: Second Soprano part, starting at measure 89 with a dynamic marking of *f*.
- Horn (voice)**: Horn part, starting at measure 89 with a dynamic marking of *f*.
- Tpt. 1**: First Trumpet part, starting at measure 89 with a dynamic marking of *f*.
- Tpt. 2**: Second Trumpet part, starting at measure 89 with a dynamic marking of *f*.
- Tpt. 3 (voice)**: Third Trumpet part, starting at measure 89 with a dynamic marking of *f*.
- Bs. Tbn. (voice)**: Bass Trombone part, starting at measure 89 with a dynamic marking of *f*.
- Bs. Guit.**: Bass Guitar part, starting at measure 89 with a dynamic marking of *f*.
- Piano**: Piano part, starting at measure 89 with a dynamic marking of *f*.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*). The page number 89 is indicated at the beginning and end of the score.

(F)

Picc.  
Sop. 1  
Alto Sax  
Sop. 2

Horn  
Tpt. 1  
Tpt. 2  
Tpt. 3 (voice)  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Bs. Guit.  
Piano

\* B sharp, raised by another quarter-tone.

Sop. 1  
Alto Sax  
Sop. 2  
Horn  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Piano

\* Bend pitches more or less as shown, making no attempt to match with the other players' bends. The notes should also be attacked somewhat out of tune; again, make no attempt to match pitches with the others.  
 \*\* B flat, flattened by another quarter-tone.

(a3)

98

2 Sop.  
1 Alto Sax

*simile*

Horn

Tbn. 1

Tbn. 2

Bs. Tbn.

Piano

98

101

2 Sop.  
1 Alto Sax

Horn

Tpt. 1-3

Tbn. 1

Tbn. 2

Bs. Tbn.

Piano

101

2 Sop.  
1 Alto Sax

104

Horn

Tpts. 1-3

Tbn. 1

Tbn. 2

Bs. Tbn.

Piano

104

*loco*

*(mf)*

2 Sop.  
1 Alto Sax

107

Horn

Tpts. 1-3

Tbn. 1

Tbn. 2

Bs. Tbn.

Piano

107

attack pitch 1/4  
to 1/2 tone flat  
bend up normal pitches

2 Sop.  
1 Alto Sax

as before  
norm.

Alto

Horn

Tpt. 1-3

Tbn. 1

Tbn. 2

Bs. Tbn.

Bs. Guit.

Piano

mf *cresc. poco a poco...*

1.  
2.

*f*

*f*

with pick

*mf ben ritmico*

110

Sop. 1

Alto Sax

Horn

Tpt. 1

Tpt. 2

Tbn. 1

2. Bs. Tbn.

Bs Guit.

Piano

*f cresc...*

*f*

*cresc...*

113

116

*marcato*

*ff marcato*

*ff*

*marcato*

*ff marcato*

*ff*

*ff*

*marcato*

*ff*

*marcato*

*ff marcato*

*ff*

*ff*

*pesante*

*ff pesante*

*ff*

*ff pesante*

*ff*

*ff pesante*

*ff*

*ff pesante*

*ff*

*ff pesante*

116



125

Sop. 1-2

Alto

Tpts. 2-3

Tbns.

Piano

125

ppp

p

128

Flute

Sop. 1-2

Alto Sax

Horn

Tpts. 1-3

Tbn. 1

2. Bs. Tbn.

Piano

128

lirico

mf

lirico

mf

pp

mp

2.  
3.



Musical score for measures 131-133. The score includes parts for Flute, Sopranos 1-2, Alto, Horn, Trumpets, Trombone 1, 2 Bass Trombones, and Piano. The music features complex rhythmic patterns with triplets and dynamic markings such as *pp*, *p*, and *mp*. The Piano part is particularly dense with multiple triplets.

Musical score for measures 134-136. The score includes parts for Flute, Sopranos 1-2, Alto, Horn, Trumpets, Trombone 1, 2 Bass Trombones, and Piano. The music continues with complex rhythmic patterns and dynamic markings such as *pp* and *p*. The Piano part remains dense with triplets.

**H** = 56-60  
*sempre lirico*

Musical score for measures 137-141. The score includes parts for Flute, Sop. 1-2, Alto, Horn, Tpts. 1-3, Tbn. 1, 2, Bs. Tbn., and Piano. The tempo is marked *sempre lirico* and the dynamic is *(mf)*. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The horn part has a triplet of eighth notes. The flute part has a triplet of eighth notes. The strings play a triplet of eighth notes. The woodwinds have a triplet of eighth notes. The brass parts have a triplet of eighth notes. The piano part has a triplet of eighth notes. The woodwinds have a triplet of eighth notes. The brass parts have a triplet of eighth notes. The piano part has a triplet of eighth notes.

Musical score for measures 142-143. The score includes parts for Flute, Horn, and Tbn. 1. The tempo is marked *sempre lirico* and the dynamic is *(mf)*. The flute part is marked *freely, sinuous* and *p*. The horn part is marked *dim....* and *whispera mute*. The tuba part is marked *ff cresc...*. The woodwinds have a triplet of eighth notes. The brass parts have a triplet of eighth notes. The piano part has a triplet of eighth notes.

Musical score for measures 144-146. The score includes parts for Flute, Horn, and Tbn. 1. The tempo is marked *sempre lirico* and the dynamic is *(p)*. The flute part is marked *p*. The horn part is marked *...ff*. The tuba part is marked *...p*. The woodwinds have a triplet of eighth notes. The brass parts have a triplet of eighth notes. The piano part has a triplet of eighth notes.

Musical score for measures 147-148. The score includes parts for Flute and Tbn. 1. The tempo is marked *sempre lirico* and the dynamic is *(p)*. The flute part is marked *p*. The tuba part is marked *(p)*. The woodwinds have a triplet of eighth notes. The brass parts have a triplet of eighth notes. The piano part has a triplet of eighth notes.

Musical score for measures 149-150. The score includes parts for Flute and Tbn. 1. The tempo is marked *sempre lirico* and the dynamic is *ppp*. The flute part is marked *ppp*. The tuba part is marked *ppp*. The woodwinds have a triplet of eighth notes. The brass parts have a triplet of eighth notes. The piano part has a triplet of eighth notes.

151  
Flute  
Tbn. 1  
151

I  
153  
Flute  
Tpt. 1  
Tbn. 1  
153

155  
Flute  
Tpt. 1  
Tbn. 1  
155

157  
Flute  
Tpt. 1  
Tbn. 1  
157

159  
Flute  
Tpt. 1  
Tbn. 1  
Tbn. 2  
159

Flute  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

tone ord. ---  
*p*  
whisper mute  
*pppp*  
*mp*  
*p*

161 162 163 164 165

Detailed description: This system of musical notation covers measures 161 to 165. The Flute part begins with a 'tone ord. ---' instruction and plays a melodic line with triplets and sixteenth notes, marked *p*. The Tpt. 1 part plays a similar melodic line, marked *p*, with a 'whisper mute' instruction. The Tpt. 2 part is silent. The Tbn. 1 part plays a melodic line with triplets, marked *mp*. The Tbn. 2 part plays a melodic line with triplets, marked *p*. The system concludes with a *pppp* dynamic marking.

Flute  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2

harsh, w/overblowing  
to ---  
*ff*  
*p*  
*p*

163 164 165 166 167

Detailed description: This system of musical notation covers measures 163 to 167. The Flute part starts with a 'harsh, w/overblowing' instruction and a 'to ---' marking, followed by a triplet marked *ff*. The Tpt. 1 part plays a melodic line with triplets, marked *p*. The Tpt. 2 part plays a melodic line with triplets, marked *p*. The Tpt. 3 part plays a melodic line with triplets, marked *p*. The Tbn. 1 part plays a melodic line with triplets, marked *p*. The Tbn. 2 part plays a melodic line with triplets, marked *p*. The system concludes with a *p* dynamic marking.

Horn  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2

*ppp cresc. ... p*  
*p*  
*p*

165 166 167 168 169

Detailed description: This system of musical notation covers measures 165 to 169. The Horn part begins with a circled 'J' and a 'ppp cresc. ... p' instruction, followed by a melodic line with triplets. The Tpt. 2 part plays a melodic line with triplets, marked *p*. The Tpt. 3 part plays a melodic line with triplets, marked *p*. The Tbn. 1 part plays a melodic line with triplets, marked *p*. The Tbn. 2 part plays a melodic line with triplets, marked *p*. The system concludes with a *p* dynamic marking.

Tenor *167* *sotto voce* *bend pitch as indicated* *p* *simile*  
 Alto *bend pitch as indicated* *sotto voce* *p*  
 Bari 2 *bend pitch as indicated* *sotto voce* *p*  
 Horn *(+ -> ...)*  
 Tpt. 1 *ppp*  
 Tpt. 2 *p*  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2 *167*

Tenor *170*  
 Alto *3*  
 Bari 2 *simile*  
 Horn *p*  
 Tpt. 1 *ppp cresc.*  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn. *pp* *p*  
*\*Harmon, stem in*

\* if Harmon not available, use straight mute.

Musical score for measures 173-175. The score includes parts for Tenor, Alto, Bari 2, Horn, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, and Bs. Tbn. 1. Dynamics include *p*, *pp*, and *ppp*. There are markings for "Harmon, stem in" and a circled "11".

\* If Harmon not available, use straight mute

Musical score for measures 176-177. The score includes parts for Tenor, Alto, Bari 2, Horn, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Bs. Tbn., Bs. Guit., and Piano. Dynamics include *pp*, *mp*, and *ppp*. There are markings for "Harmon, stem in", circled "K", and circled "5".

\* Gradually bring up the overall dynamic while continuing to observe the decrescendos at the end of each note.

179

continue bending notes simile...  
... *mf*...  
continue bending notes simile...  
... *mf*...  
continue bending notes simile...  
... *mf*...

marcato  
*mp*  
marcato  
*mp*  
marcato  
*mp*

*f*  
*ff*  
*f*  
*ff*  
*f*  
*ff*

Horn  
*pp*  
*f*

Tpt. 1  
*pp*  
*f*

Tpt. 2  
*ppp*  
*f*  
tr → *ppp* slow... to... fast

Tpt. 3  
*mf*... 3  
*f*  
*mf*... 3  
*f*

Tbn. 1  
*pp*  
*f*

Tbn. 2  
*pp*  
*f*

Bs. Tbn.  
*pp*  
*f*  
*mf*... 3  
... *mf*...

Bs. Guit.  
*mf*  
*f* *ff*

Piano  
*mf*  
*f*

179

Allegro Moderato ♩ = 100 (♩. = 66)

(L)

SLAPSTICK > give slapstick to soprano/tenor saxist

Musical score for measures 182 to 187. The score includes parts for Flute, Tenor, Alto, Bari 2, Horn, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, and Bs. Tbn. The Flute part starts with a slapping stick effect and dynamic markings of *f*, *ff*, and *p*. The Tbn. 1 part features a long, expressive slur with a dynamic of *ff*.

Musical score for measures 182 to 187, including parts for Bs. Guit., Piano, and Piano. The Bs. Guit. part features a dynamic of *ff* and a circled 'L' marking. The Piano parts include trills and triplets with dynamic markings of *pp* *sotto voce*.

Musical score for measures 184 to 189, including parts for Tenor, Alto, Bari 2, Bs. Guit., and Piano. The vocal parts (Tenor, Alto, Bari 2) feature triplets with dynamic markings of *pp* *sotto voce*. The Piano part includes trills with a circled 'L' marking.



Tenor 187

Alto 3

Bari 2 3

Tpt. 1-3

Tbn. 1,2  
Bs. Tbn.

Bs. Guit.

Piano 187

\*"S" → SH → S" ad lib.  
a3 senza sord.

\*\*"SH"/teeth closed  
a3 senza sord. lips narrow/wide, ad. lib.

*p*

*sf*

*p*

\*Blow into mouthpieces, changing smoothly back and forth between an "S" and "SH" sound, ad lib.  
 \*\*With teeth closed, blow into mouthpiece to make a "ssh" sound. Vary the timbre by changing the position of the lips from narrow (almost pursed) to wide (as in a toothy grin).

Tenor 190

Alto

Bari 2

Tbn. 1,2  
Bs. Tbn.

Bs. Guit.

Piano 190

**M** Poco piu mosso ♩ = 108  
*sempre staccato*

*p*

*sempre staccato*

*p*

*sempre staccato*

*p*

(a3) narrow-wide-narrow

*p* *sf* *pp*

**M** Poco piu mosso ♩ = 108

Tenor 193

Alto

Bari 2

Tpt. 1-3 193

Piu Mosso ♩ = 126

*mp*

*mp*

*mp*

Str. mute

*p*

Saxes (A/T/B) 196  
(stacc.)  
3

Saxes 199  
3

Tpt. 2 199  
senza sord.  
staccato  
mp

Tbn. 1-2 199  
senza sord.  
staccato  
mp

Saxes 202  
3

Tpt. 2 202  
(mp)

Tbn. 1-2 202  
(mp)

Bs. Tbn. 202  
mp  
(senza sord.)

Saxes 205  
3

Tpt. 1-3 205  
straight mutes  
mp

Saxes 208  
3

Tpt. 1-3 208  
straight mutes  
mf

Tbn. 1-2, Bs. 208  
mp < mf

Saxes 211  
mf

Tpt. 1-3 211  
mf

Tbn. 1-2, Bs. 211  
mf

(N) **Meno mosso** ♩ = 100

Tenor 214 *mp*  
Alto *ff*  
Bari 2 *ff*

Tpt. 1 *mp* *crisply*  
Tpt. 2 *mp* *crisply*  
Tpt. 3 *mp* *crisply*  
Tbns. *mp* *mutes off*

Bs. Guit. *ff* *sul G...*  
*mp*

Piano 214 *mf*  
(N) **Meno mosso** ♩ = 100

217

Tenor 3  
Tpt. 1 3  
Tpt. 2 3  
Tpt. 3 3  
Tbns. 3

Bs. Guit. *mp* *sul A...*  
*mp* *sul G...*

Piano 217 *mf*

220

Picc.

Tenor

Alto

Tpt. 1

Tpt. 2

Tpt. 3

Tbns.

Bs. Guit. (sul G...)

Piano

*mf*

*f marcato*

*f marcato*

*(mf)*

223

Picc.

Tenor

Alto

Horn

Tpt. 1

Tpt. 2

Tpt. 3

Tbns.

Bs. Guit.

Piano

*mf*

*pp*

*mf*

*simile*

*f marcato*

Picc. *ppp*  
 Tenor *p/mf*  
 Alto  
 Horn *mf*  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Bs. Guit.  
 Piano

226  
 226  
 226

223 *mf* 3

Tenor 3

Alto *mf* 3

Horn *mf* 3

Tpt. 1 *mf* 3

Tpt. 2 *mf* 3

Tpt. 3 *mf* 3

Tbns. *mf* 3

Bs. Guit. *mf* 3

Piano *mf* 3

229

232 *p* 3

Tenor *mf* 3

Alto *mf* 3

Horn *mf* 3

Tpt. 1 *mf* 3

Tpt. 2 *mf* 3

Tpt. 3 *mf* 3

Tbns. *mf* 3

Bs. Guit. *mf* 3

Piano *mf* 3

232

235 *mf* 3

Picc.

Tenor

Alto

Horn

Tpt. 1

Tpt. 2

Tpt. 3

Tbns.

Bs. Guit.

Piano

235

238 *p* 3

Picc.

Tenor

Alto

Horn

Tpt. 1

Tpt. 2

Tpt. 3

Tbns.

Bs. Guit.

Piano

238

*pp cresc...*

*slow*

*cresc. ... to*

*f*

*f*

*f*

*f*

*pp cresc...*

*cresc...*

241

Picc. *ff*

Tenor *ff* *pesante* 4

Alto *ff* *pesante* 5

Bari 2 *ff* *pesante* 5

Horn *ff* *pesante* 5

Tpt. 1 *ff* *pesante* 5

Tpt. 2 *ff* *pesante* 5

Tpt. 3 *ff* *pesante* 5

Tbn. *ff* *pesante* 5

Bs. Guit. *ff* *pesante* 5 *sul D*

Piano *ff* *pesante* 5

air only; harsh *fff*

air only; harsh *fff*

air only; harsh *fff*

15<sup>ma</sup>

8<sup>va</sup>

241

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves, each representing a different instrument. The Piccolo staff has a treble clef and a 2/4 time signature, with a measure number of 241. The Tenor, Alto, and Bari 2 staves have bass clefs and a 2/4 time signature. The Horn, Tpt. 1, Tpt. 2, Tpt. 3, and Tbn. staves have treble clefs and a 2/4 time signature. The Bs. Guit. staff has a bass clef and a 2/4 time signature. The Piano staff has a grand staff (treble and bass clefs) and a 2/4 time signature, with a measure number of 241. The score includes various musical notations such as notes, rests, and dynamic markings. The Piccolo part is marked *ff*. The Tenor, Alto, and Bari 2 parts are marked *ff* *pesante* with fingerings 4 and 5 respectively. The Horn, Tpt. 1, Tpt. 2, Tpt. 3, and Tbn. parts are marked *ff* *pesante* with a fingering of 5. The Bs. Guit. part is marked *ff* *pesante* with a fingering of 5 and includes the instruction *sul D*. The Piano part is marked *ff* *pesante* with a fingering of 5 and includes a *15<sup>ma</sup>* marking. There are also markings for *air only; harsh* and *fff* in the upper right section of the score.



**Più Mosso**  $\text{♩} = 108-112$

Picc. *ff*  
 Tenor *ff*  
 Alto *ff*  
 Bari 2  
 Horn *tr* *slow*  
 Tpt. 1 *pp cresc.*  
 Tpt. 2 *pp cresc.*  
 Tpt. 3 *pp cresc.*  
 Bs. Guit. *f*  
 Piano *pp cresc.*

harsh, metallic multiphonic  
 harsh, metallic multiphonic  
 harsh, metallic multiphonic  
 funk thumb slaps/finger pops  
 A bit of distortion with phase shifting and/or flanging;  
 color sound without obscuring pitches

Tenor *to soprano*  
 Alto  
 Horn *fast*  
 Tpt. 1 *fast*  
 Tpt. 2 *fast*  
 Tpt. 3 *fast*  
 Tbns.  
 Bs. guit. *ff*  
 Piano *mf* *angular funk; marcato\**

*mute off*  
*mute off*  
*mute off*

\*The marcato indication holds true even within slurred groups.

250

Picc. *picc.*

Bs. Guit. *f* *preciso*

Piano

250

253

Picc.

Alto

Bari 2

Tpts. *senza sord.*

Bs. Guit. *f*

Piano *mf* *preciso*

253

256

Picc.

Alto

Bari. 2

Tpts.

Bs. Guit.

Piano

256

Picc.  $\textcircled{P}$   $\textcircled{259}$

Alto

Bari 2

Horn  $\textcircled{O} \rightarrow \dots$

Tpts.  $p$

Tbns. 1-2  $p$

Bs. Tbn.

Bs. Guit.  $ff$

Piano  $\textcircled{P}$   $\textcircled{259}$

Picc.  $\textcircled{P}$   $\textcircled{262}$

Sop.  $5 f$

Alto  $5 ff$

Bari 2  $5$

Horn  $pp$

Tpts.  $pp$

Tbns. 1-2  $pp$

Bs. Tbn.

Bs. Guit.  $p$   $\text{add slapback echo...}$   $(bend)$

Piano  $ff$   $\textcircled{262}$

\*Slapback echo: one single echo almost immediately after the original sound.

Musical score for measures 265-285. The score is arranged in two systems. The first system includes Picc., Sop., Alto, and Bari 2. The second system includes Horn, Tpts., Tbn. 1-2, Bs. Tbn., Bs. Guit., and Piano. Dynamics include *f*, *p*, and *ff*. The Piano part features a prominent melodic line with a large slur over measures 284-285.

Musical score for measures 268-288. The score is arranged in two systems. The first system includes Picc., Sop., Alto, and Bari 2. The second system includes Horn, Tpts., Tbn. 1-2, Bs. Tbn., Bs. Guit., and Piano. Dynamics include *f*, *p*, and *ff*. The Piano part features a prominent melodic line with a large slur over measures 287-288.

271

Picc.

Sop.

Alto

Bari 2

Horn

Tpts.

Tbns. 1-2

Bs. Tbn.

Bs. Guit.

Piano

271

*f*

*p*

274

Picc.

Sop.

Alto

Bari 2

Horn

Tpts.

Tbns. 1-2

Bs. Tbn.

Bs. Guit.

Piano

274

*cresc. ...*

*f*

*p*

Picc. 277 *harsh* *\*\*\*\** *fff*  
 Sop. *harsh* *fff*  
 Alto *harsh* *fff*  
 Bari 2 *harsh* *fff*  
 Horn *fff*  
 Tpts. *fff* *riffing*  
 Tbons. 1-2 *fff* *riffing*  
 Bs. Tbn. *fff* *riffing*  
 Bs. Guit. *fff* *previous effects off* *distortion on* *RH/LH* *\*\*\** *fff*  
 Piano *fff* *\*\*\*clusters*

Picc. 280 *normal pitch* *R*  $\bullet = 120 (\bullet = 80)$   
 Sop. *fff*  
 Alto *fff*  
 Bari 2 *fff*  
 Tpts. *fff*  
 Tbons. 1-2 *fff*  
 Bs. Tbn. *fff*  
 Bs. Guit. *fff* *normal playing mode*  
 Piano *fff* *(clusters...)* *R*  $\bullet = 120 (\bullet = 80)$

\*As before, the distortion should be as "dirty" as possible without obscuring pitch.

\*\*By hammering on with both hands (a la Hendrix or Chapman (stick), play wild, chaotic rhythms of single notes and double stops in upper half of range. The notes should be sustained rather than staccato.

\*\*\*With forearms and half-closed (relaxed) fists, play large and small chromatic clusters, in wild, rapid, chaotic rhythms. \*\*\*\*Play very sharp in pitch.

