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

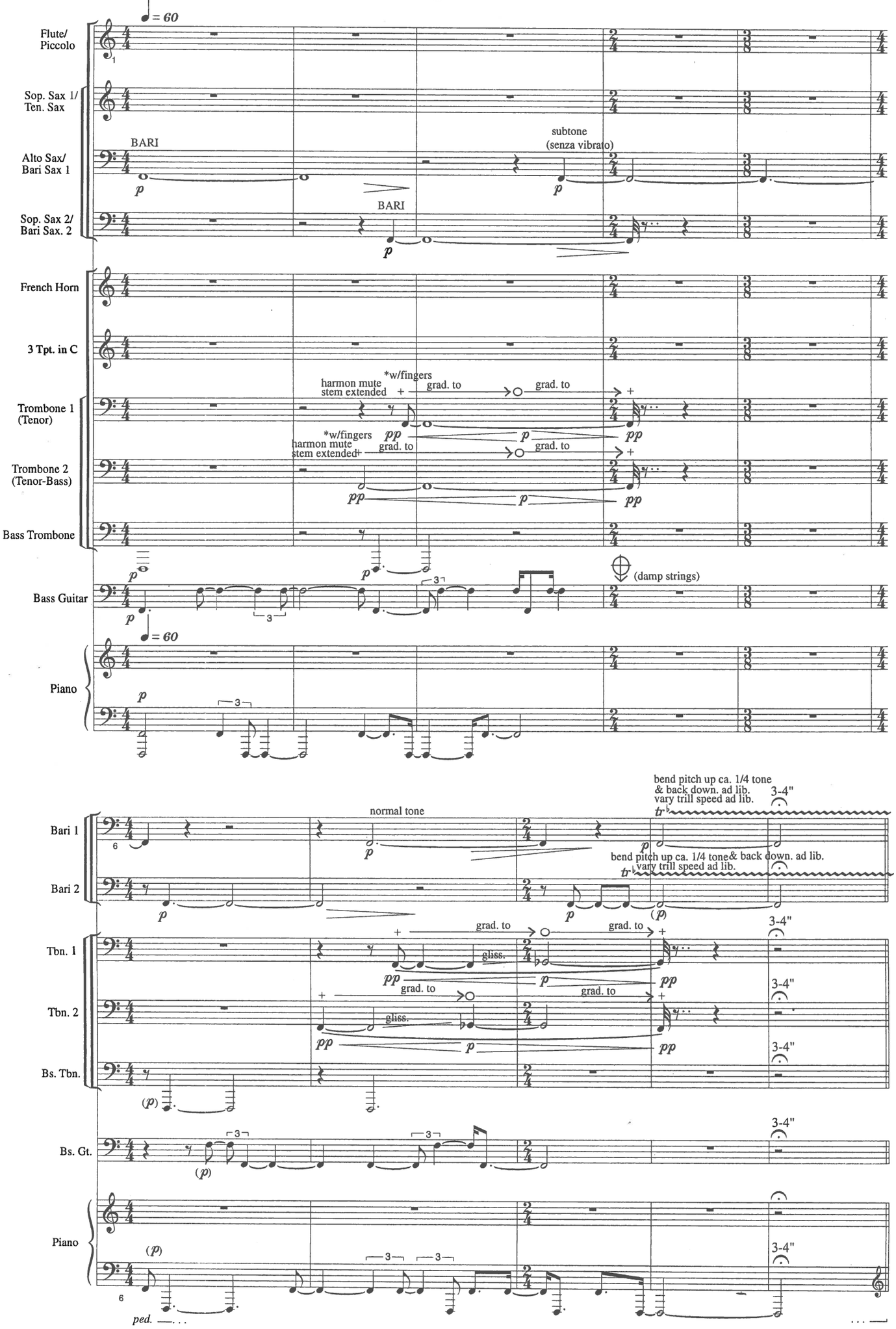
* The bass guitar part calls for a pick (plectrum), as well as effects devices capable of producing the following: chorus, delay, reverb, distortion, sustain, and some sort of phase shifting and/or flanging.

For the Serge Koussevitzky Music Foundation in the Library of Congress,
and dedicated to the memory of Serge and Natalie Koussevitzky

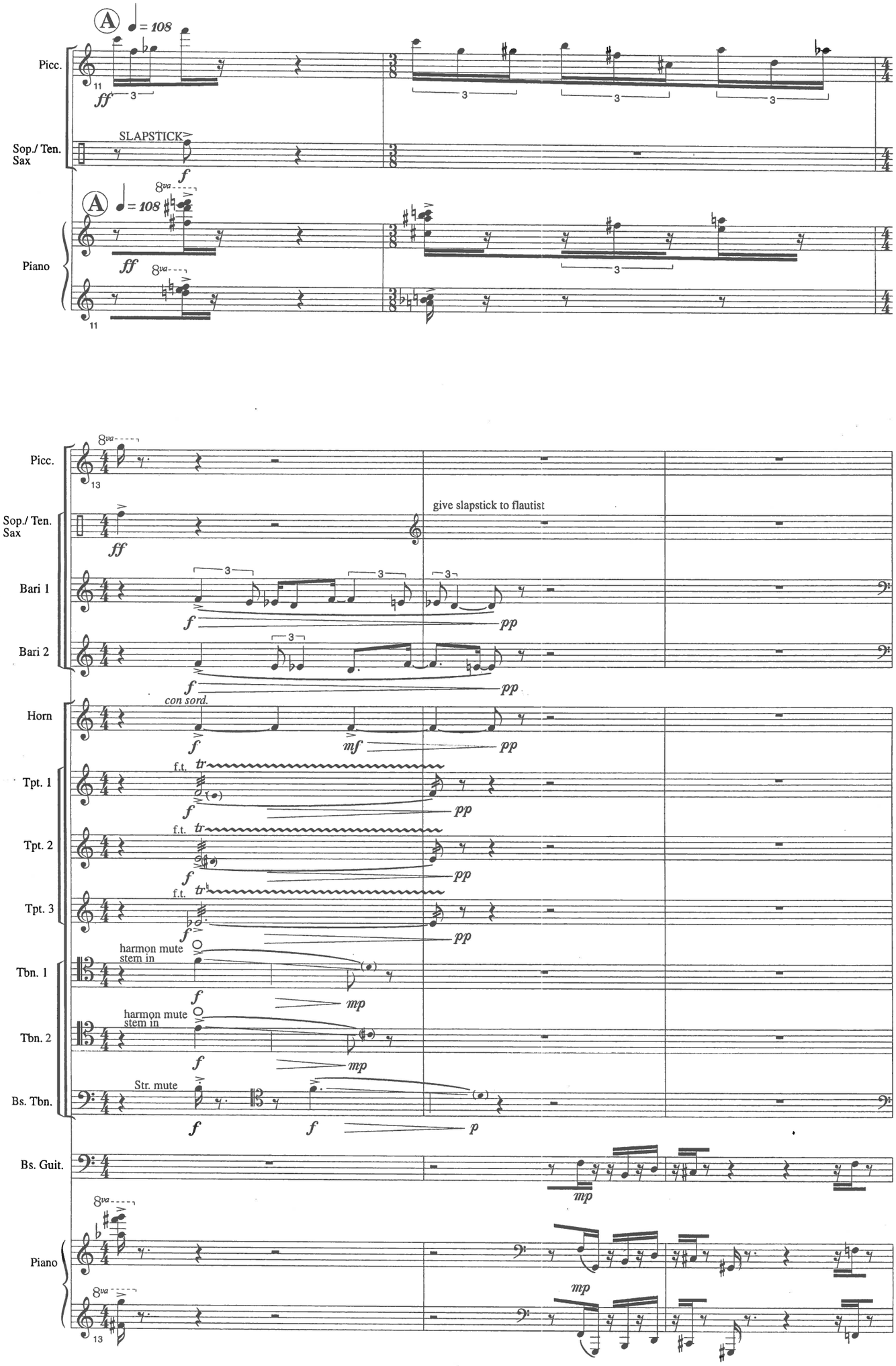
C Score

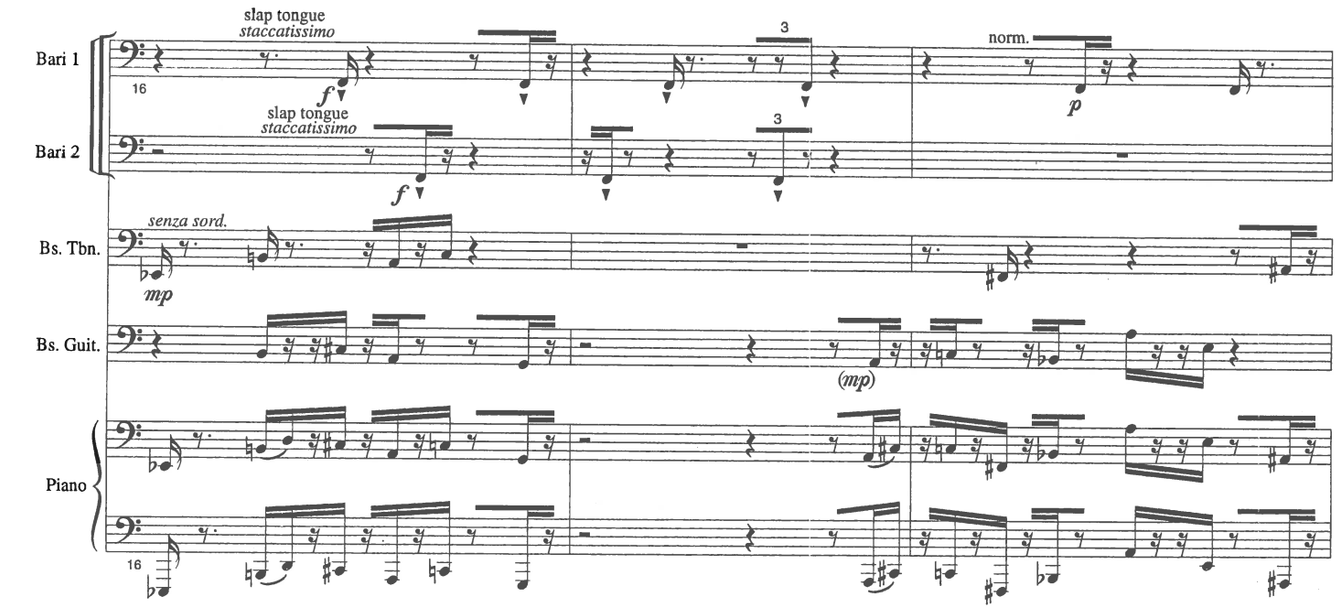
Signals

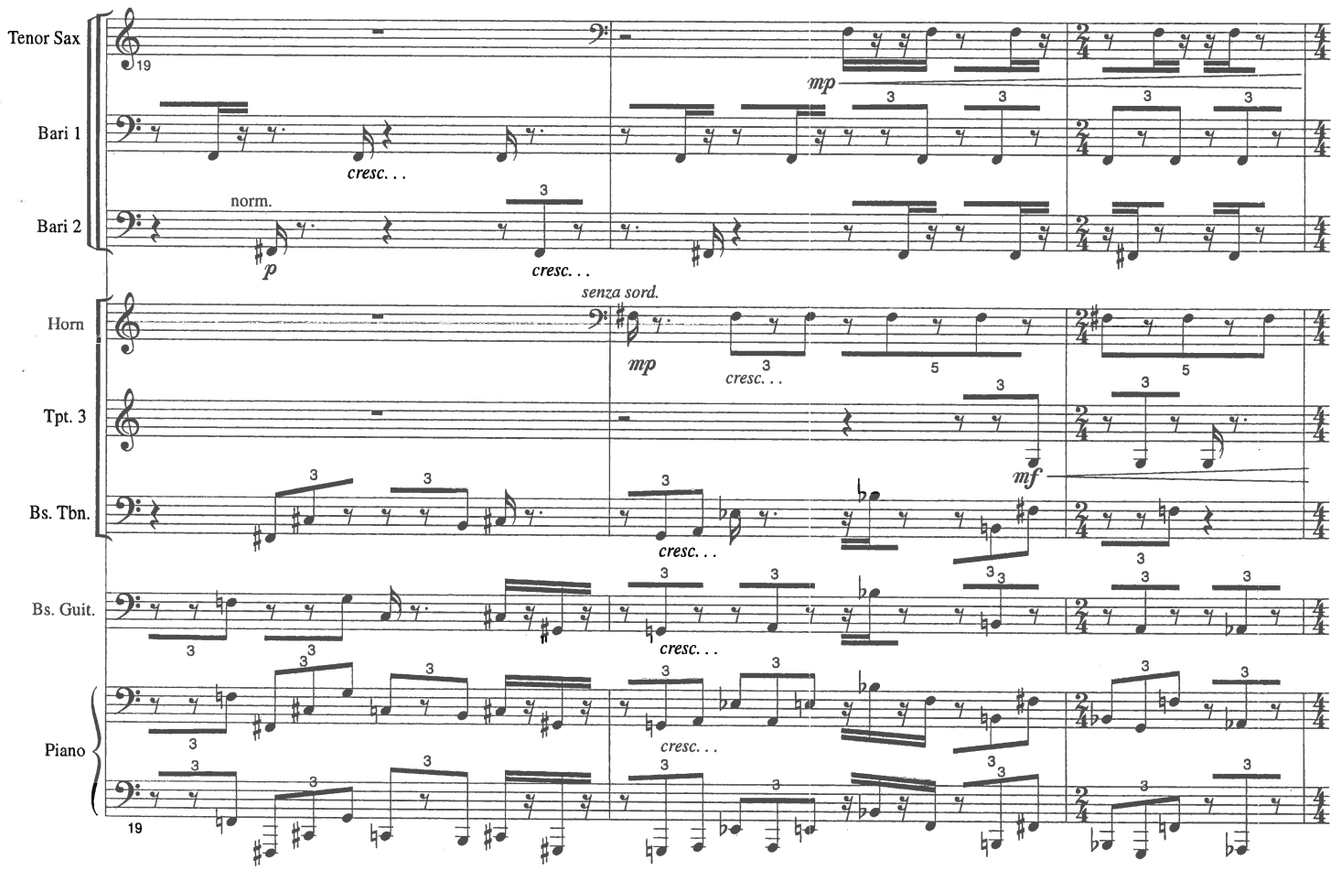
David Vayo (1997)

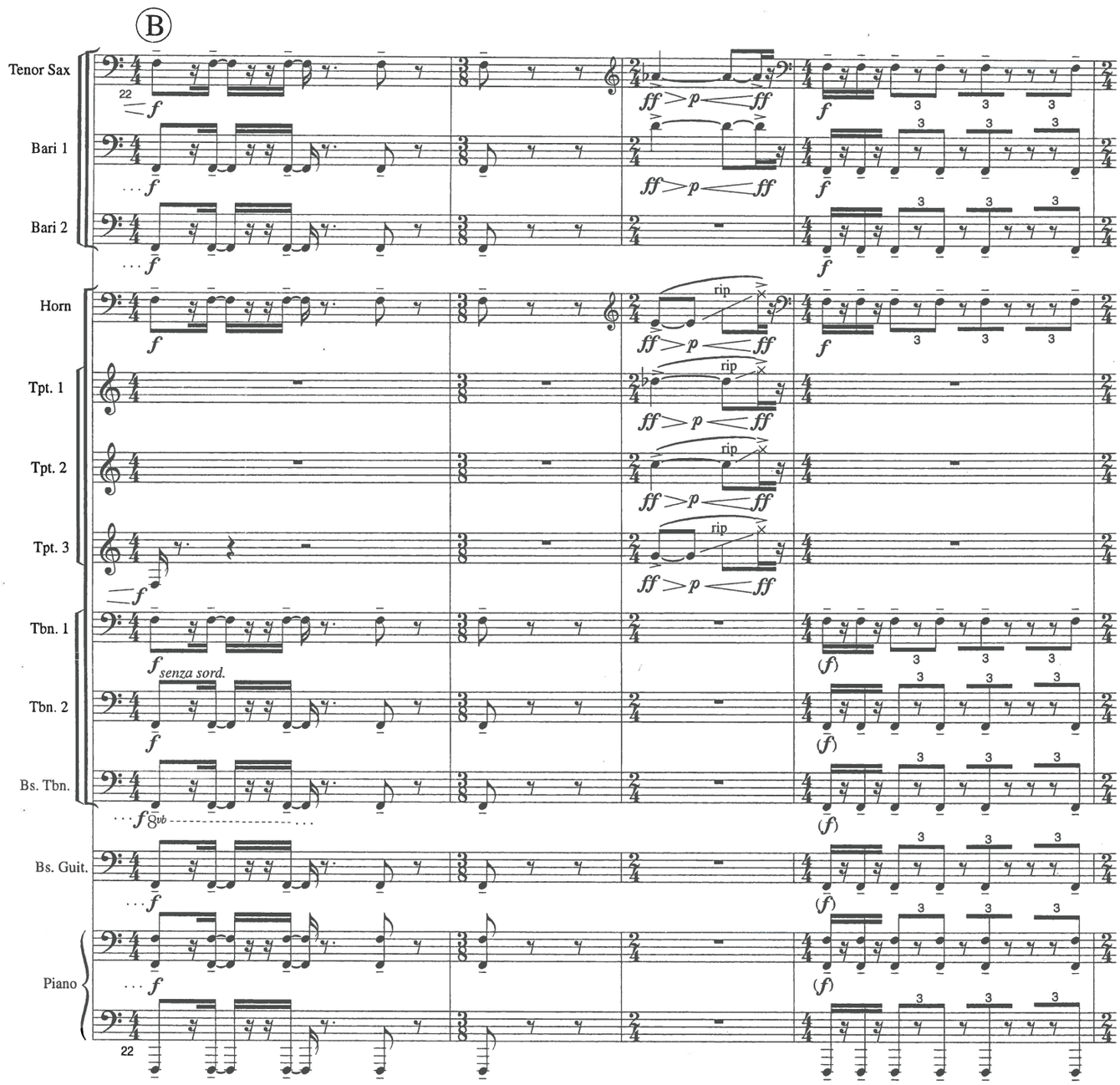


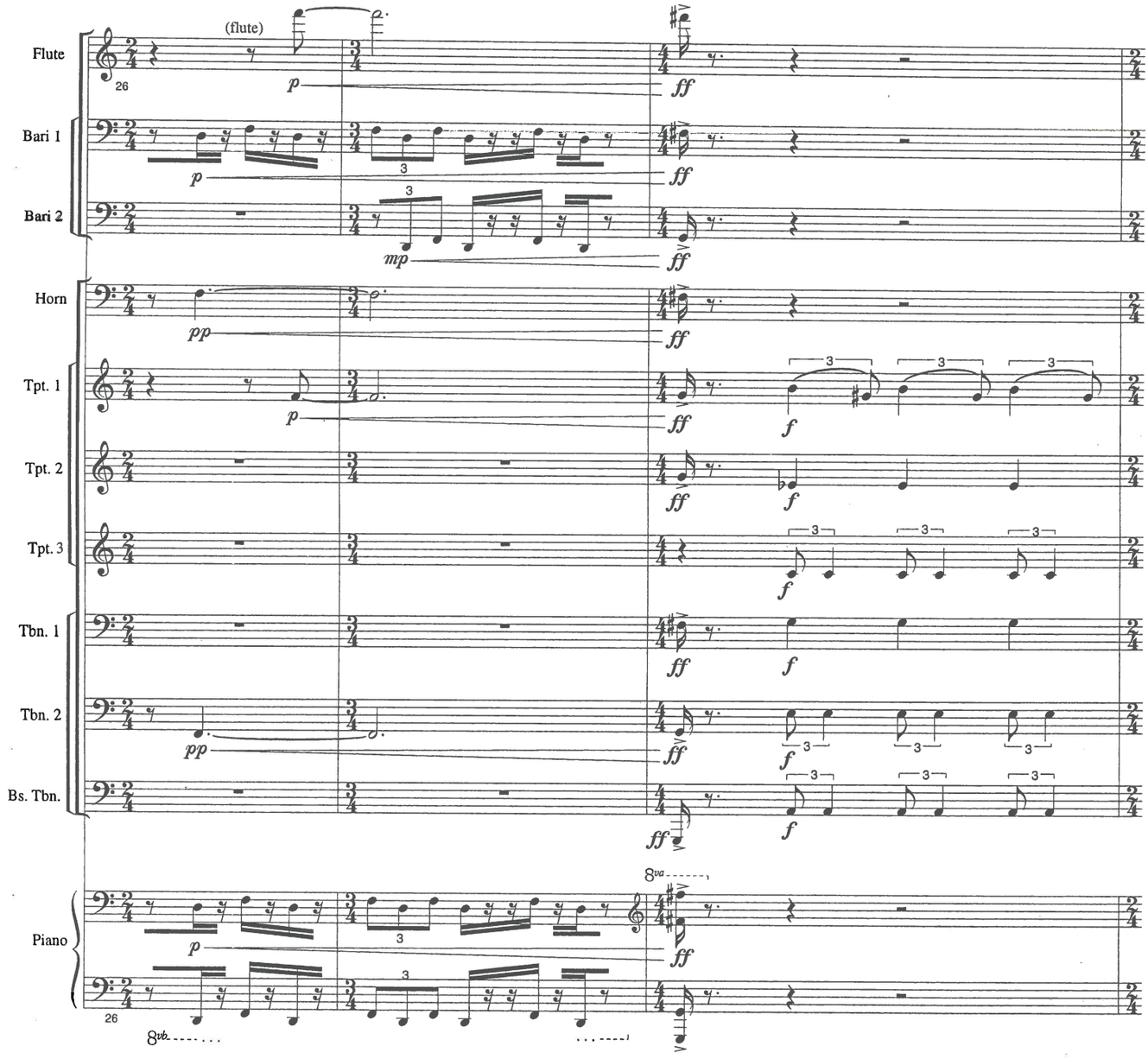
* Rather than moving the entire hand as a unit, make the change from closed to open by lifting one finger off the bell of the mute at a time; this should result in an arpeggio of harmonics. Reverse the process to change from open to closed.

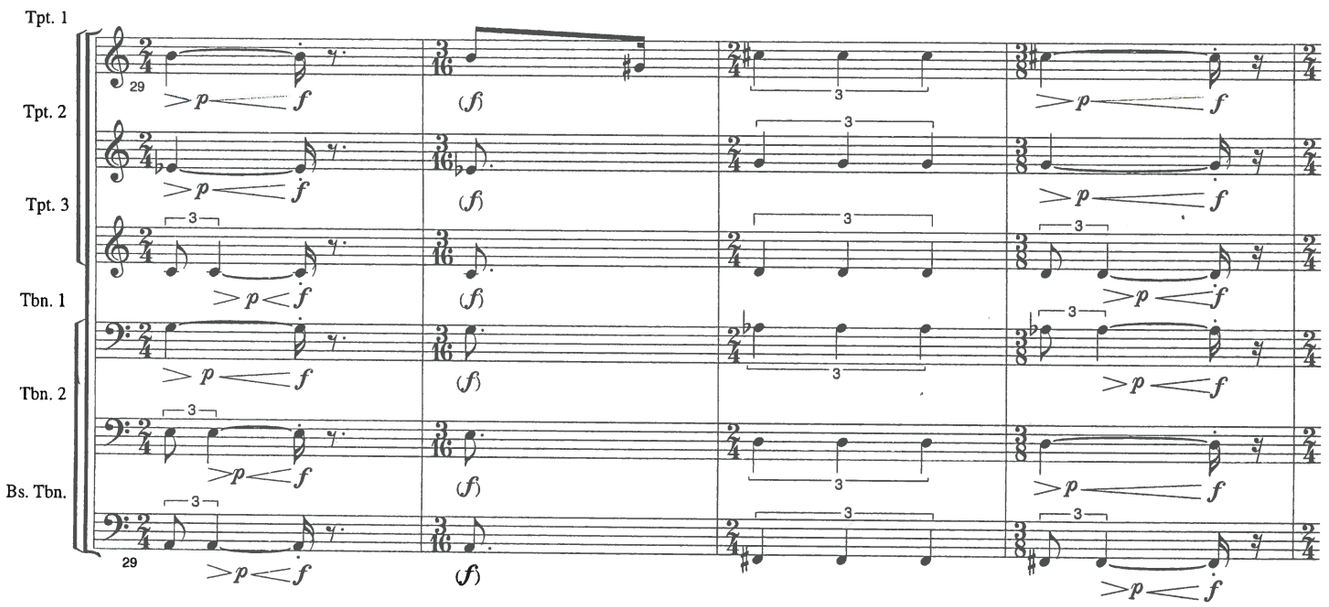

A
♩ = 108
Picc.
Sop./ Ten. Sax
SLAPSTICK
Piano
give slapstick to flautist
Bari 1
Bari 2
Horn
con sord.
Tpt. 1
Tpt. 2
Tpt. 3
f.t.
Tbn. 1
Tbn. 2
harmon mute
stem in
Bs. Tbn.
Str. mute
Bs. Guit.

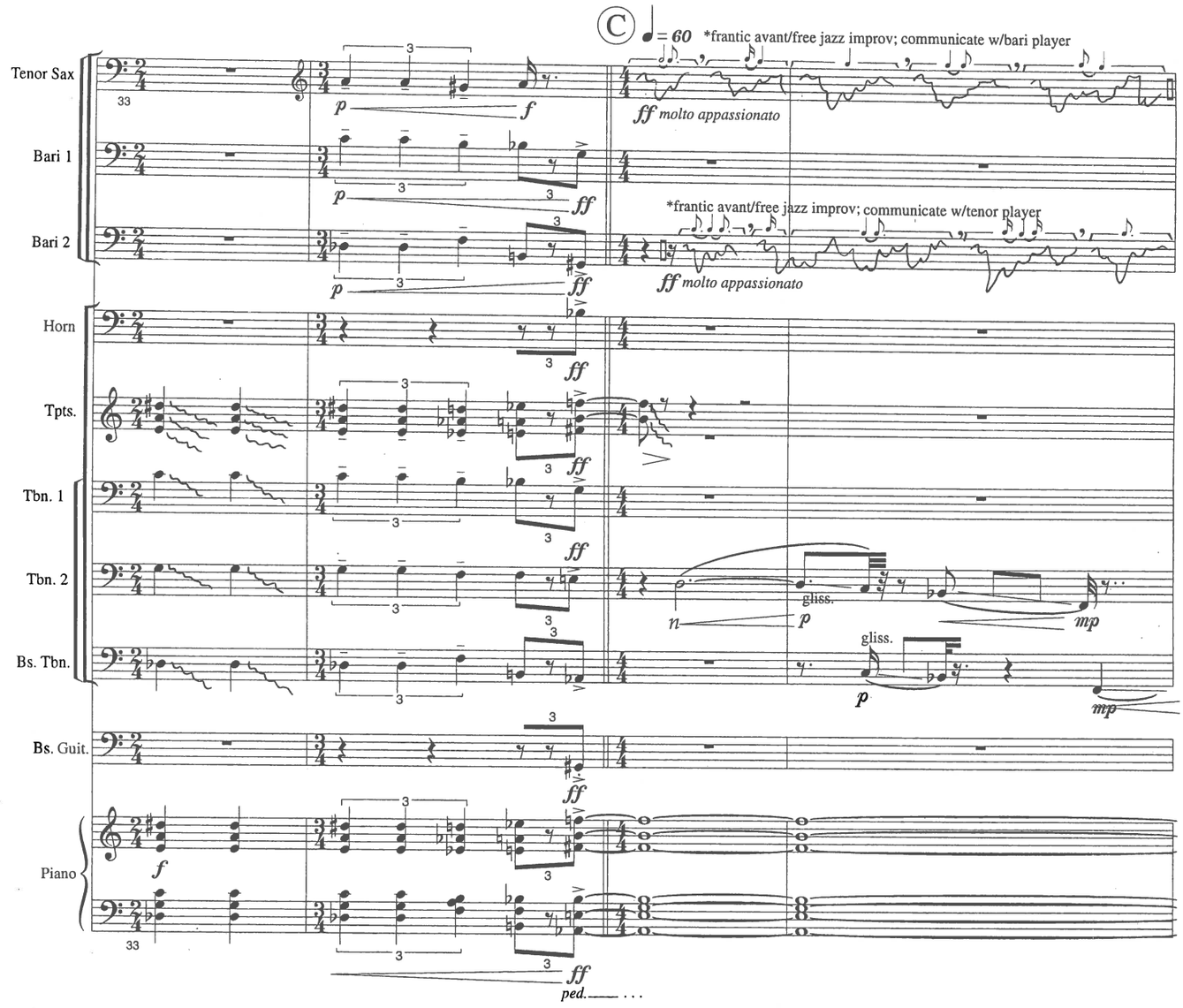

slap tongue
staccatissimo
Bari 1
16
f
slap tongue
staccatissimo
Bari 2
f
3
norm.
p
senza sord.
Bs. Tbn.
mp
Bs. Guit.
(mp)
Piano
16


Tenor Sax
19
Bari 1
cresc. . .
mp
Bari 2
norm.
p
cresc. . .
senza sord.
Horn
mp
cresc. . .
Tpt. 3
mf
Bs. Tbn.
cresc. . .
Bs. Guit.
cresc. . .
Piano
cresc. . .
19

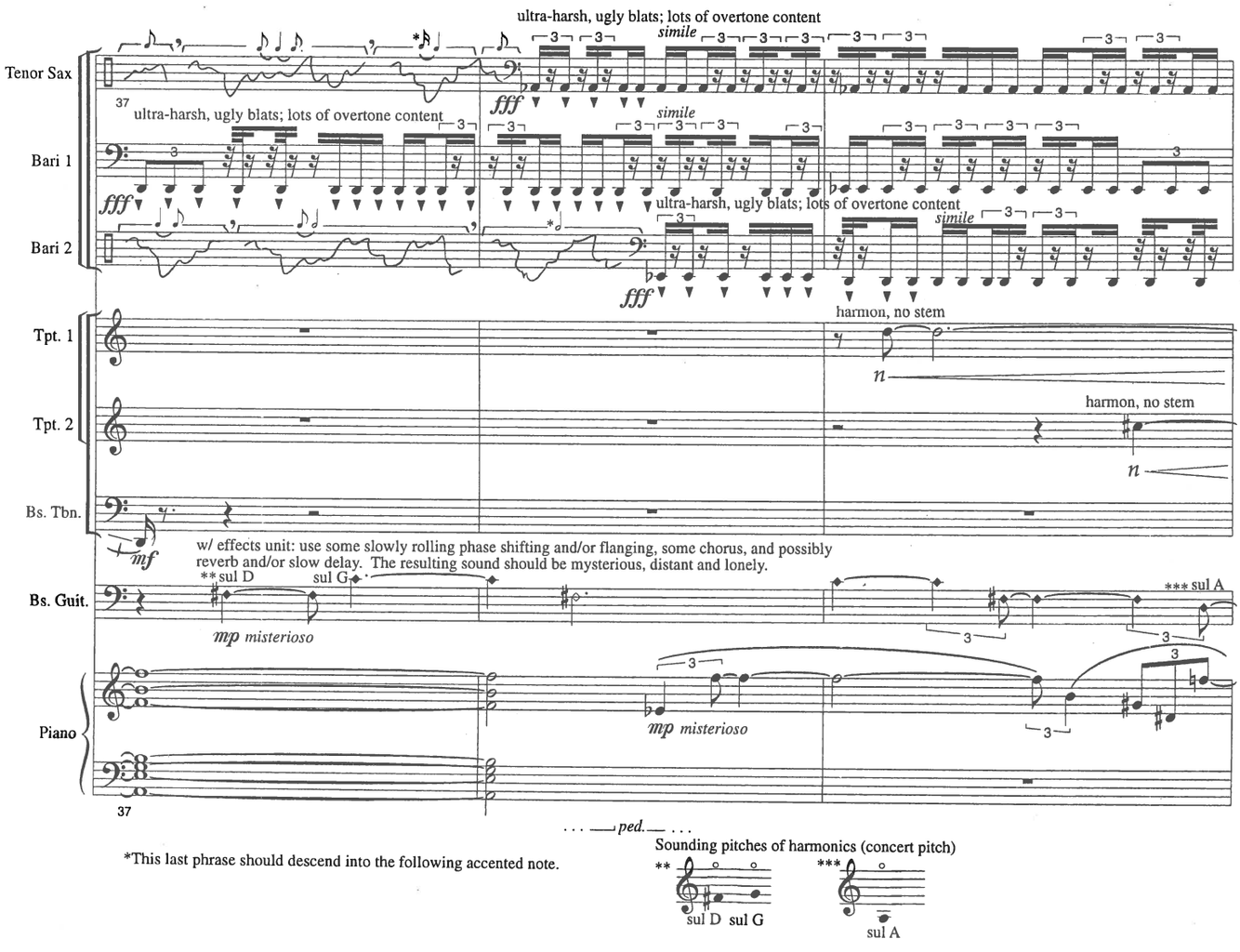

B
Tenor Sax
Bari 1
Bari 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
22
f
ff > p < ff
rip
senza sord.
8vb
(f)


Flute
(flute)
Bari 1
Bari 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Piano
26
8vb
8va

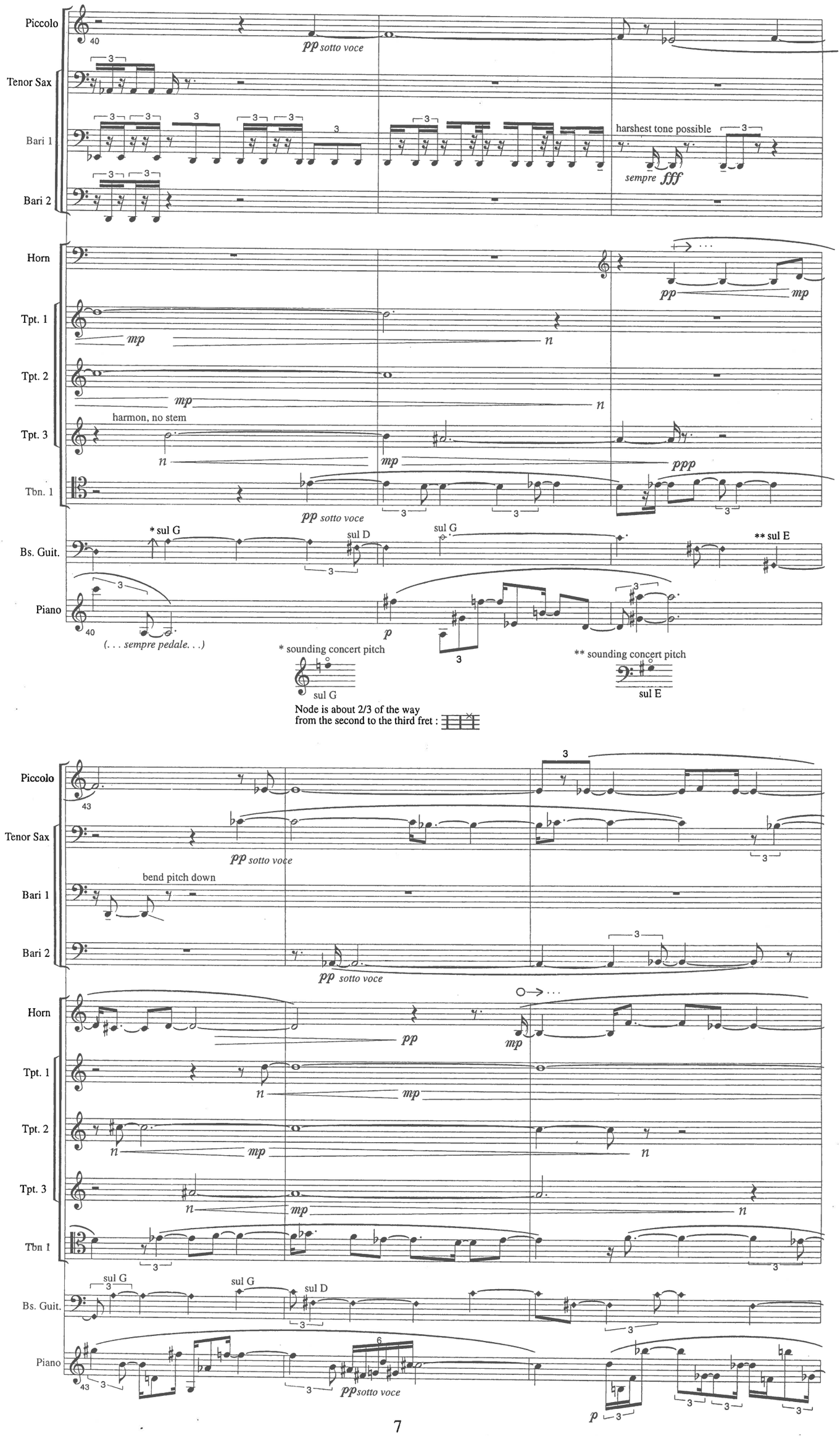

Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
29

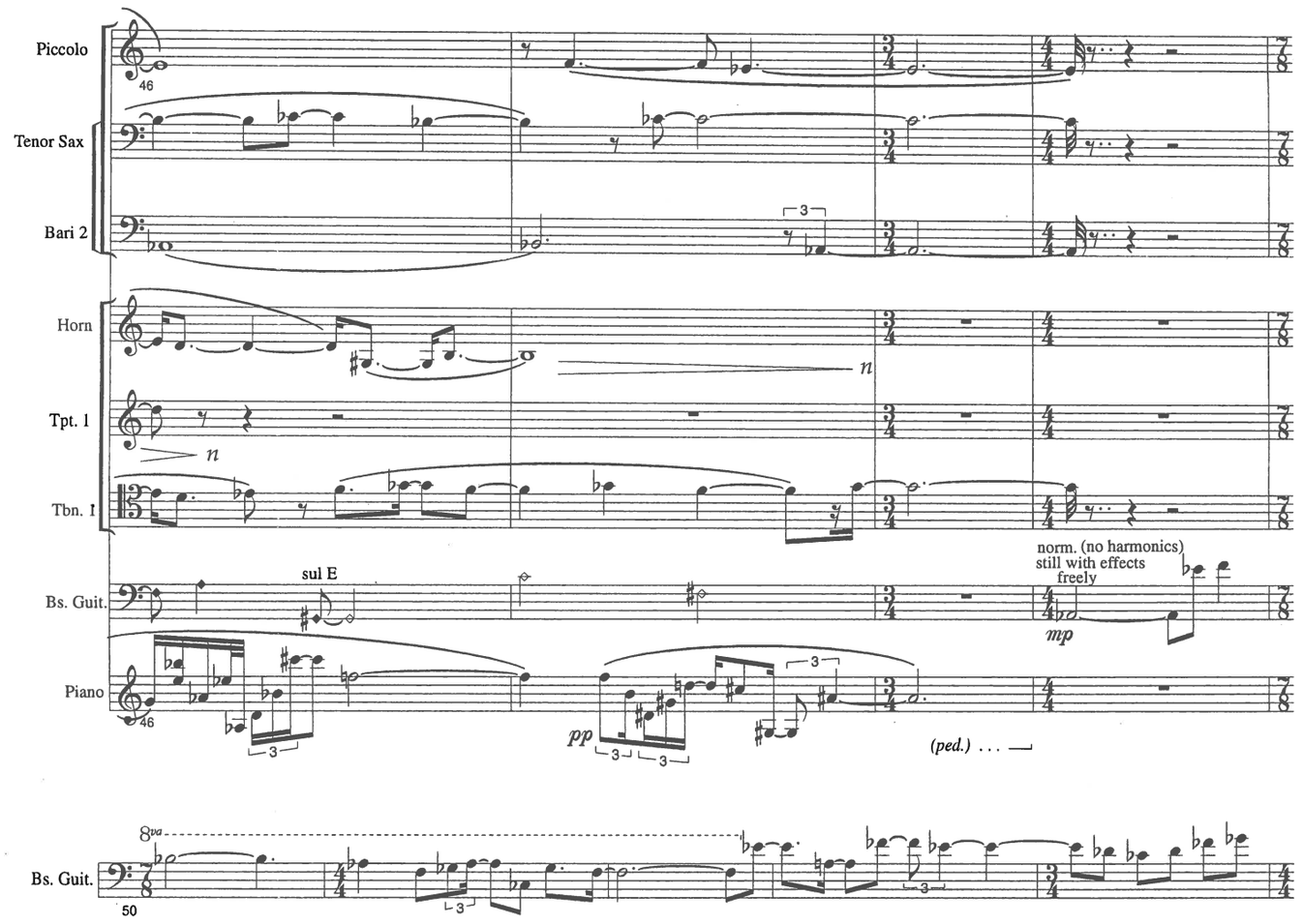


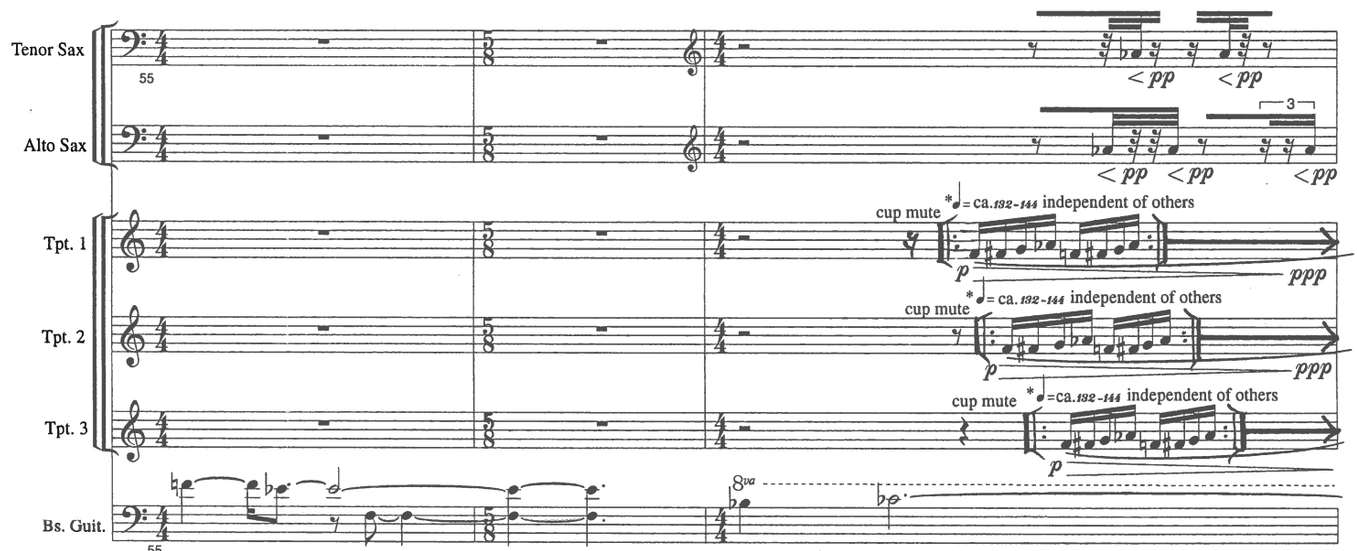
*Play a continuous stream of wild, raw sound as in free-jazz improvisation, moving fingers frantically on keys.



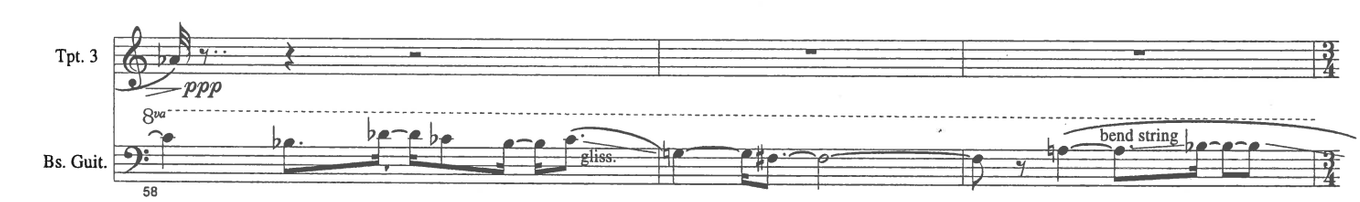
*This last phrase should descend into the following accented note.

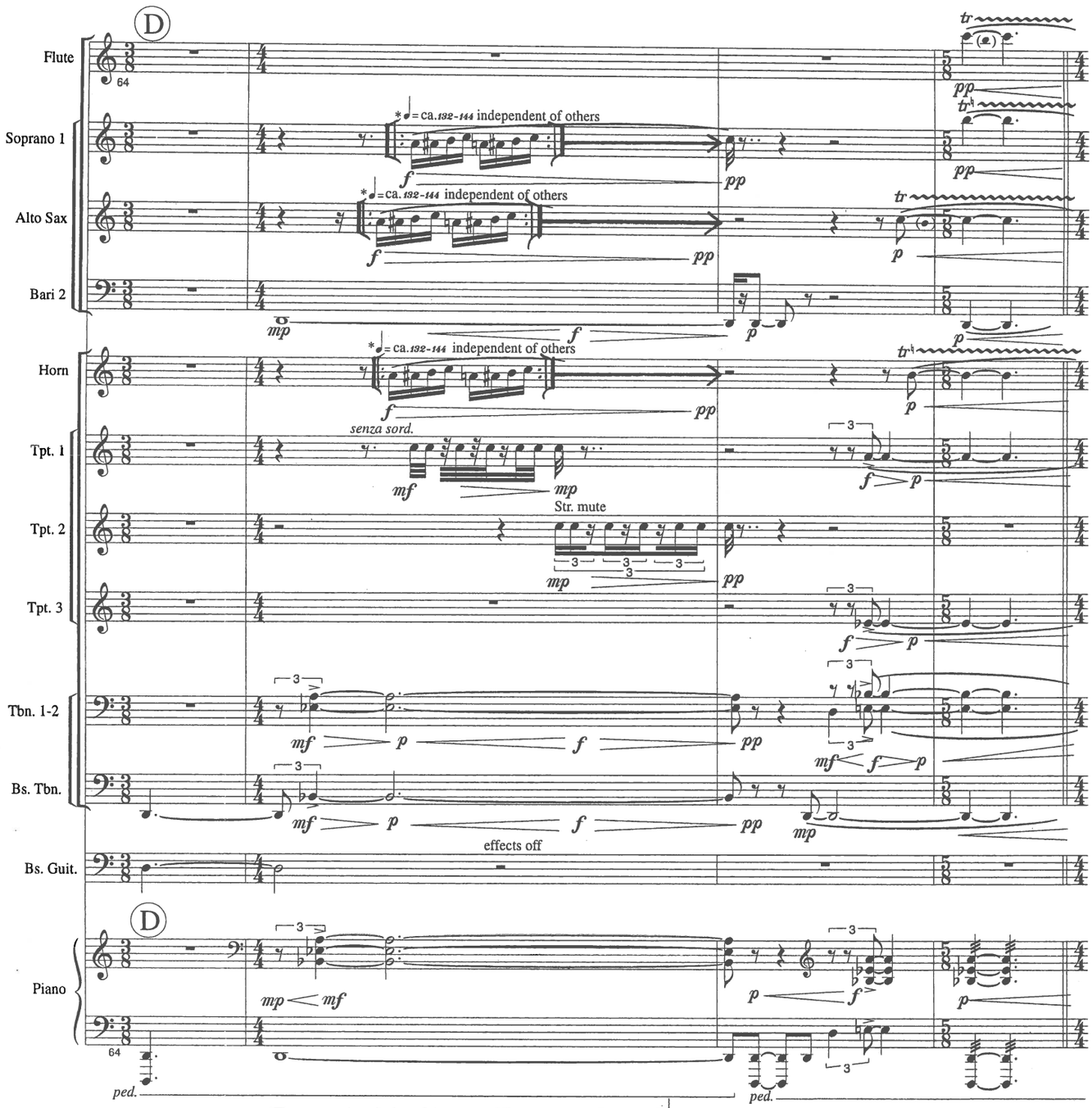

Piccolo
Tenor Sax
Bari 1
Bari 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Bs. Guit.
Piano
40
pp sotto voce
harshest tone possible
sempre fff
pp
mp
harmon, no stem
ppp
* sul G
sul D
sul G
** sul E
(. . . sempre pedale. . .)
* sounding concert pitch
sul G
** sounding concert pitch
sul E
Node is about 2/3 of the way
from the second to the third fret :
43
bend pitch down
sul G
sul G
sul D
6



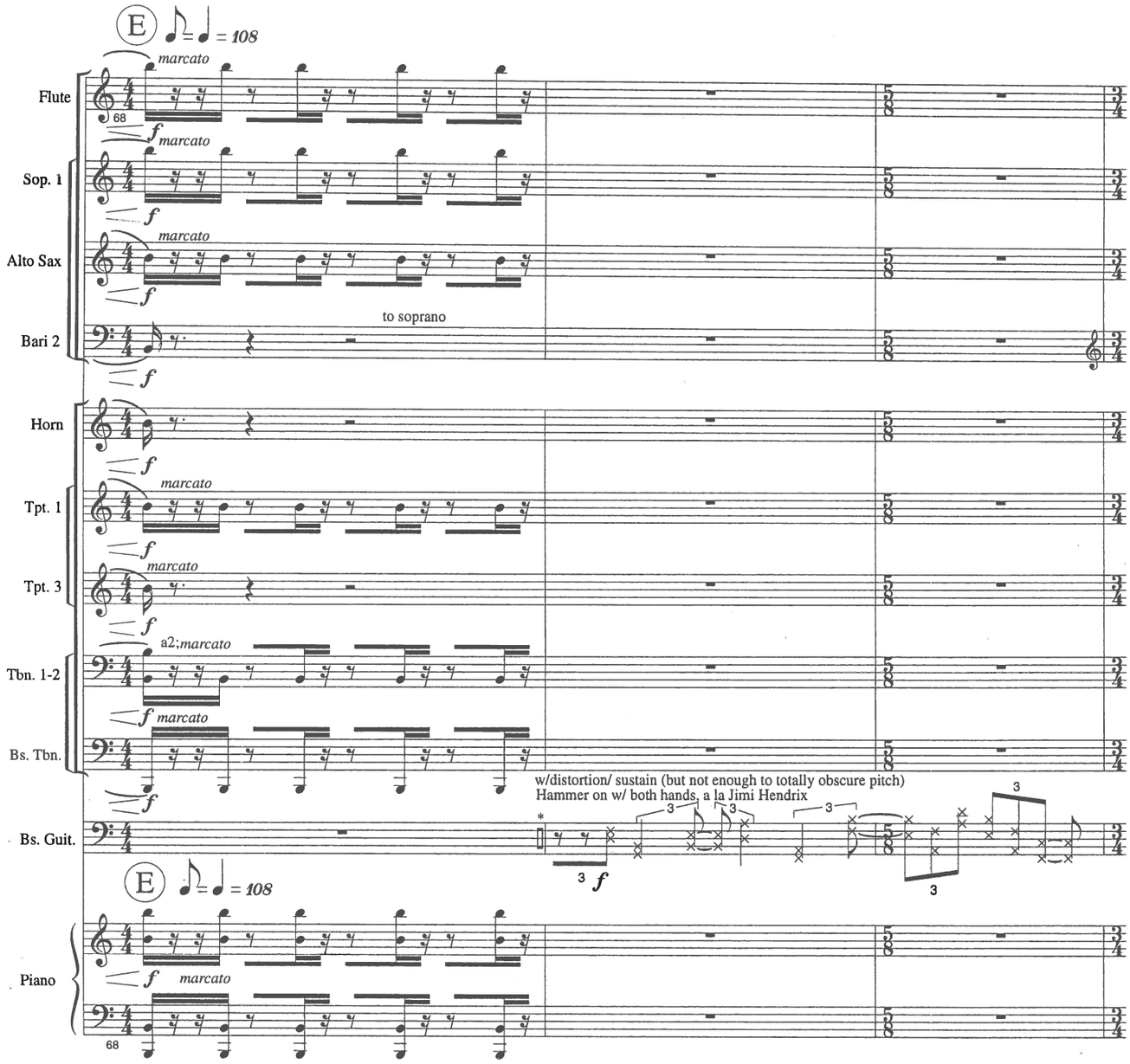


*The tempo given is that of the repeated figure; the overall tempo of ♩= 60 remains unchanged.
The three trumpeters should not try to coordinate the tempi of the repeated figures.

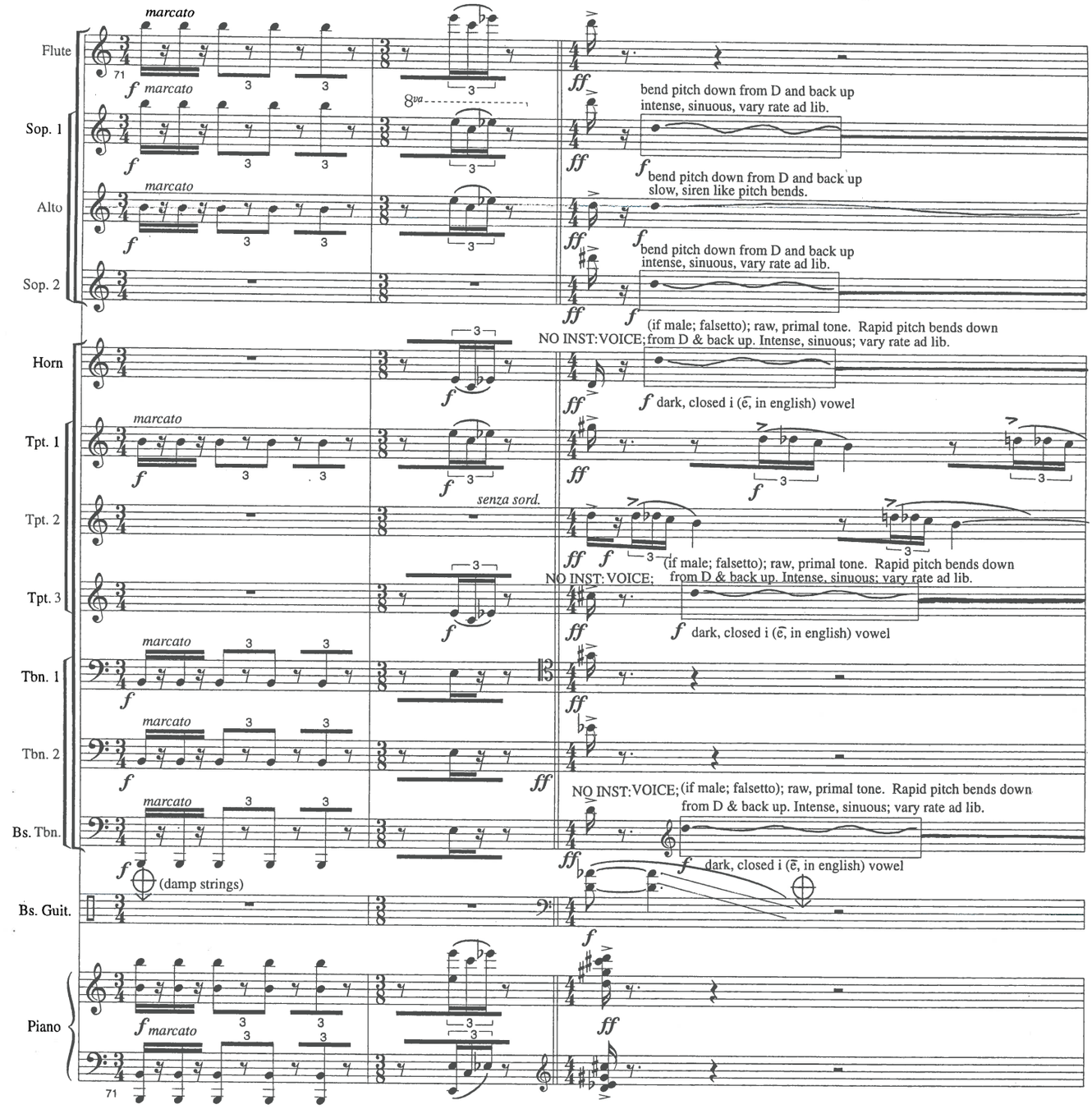


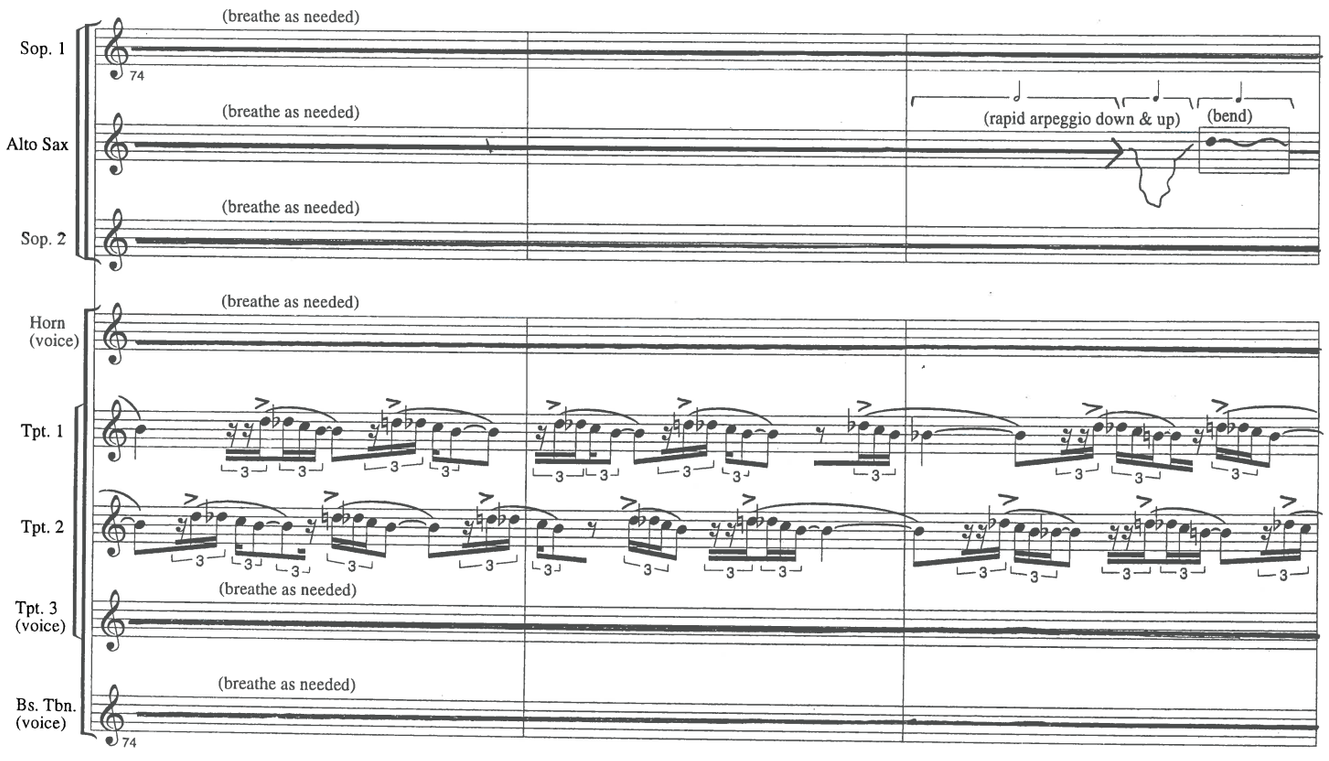


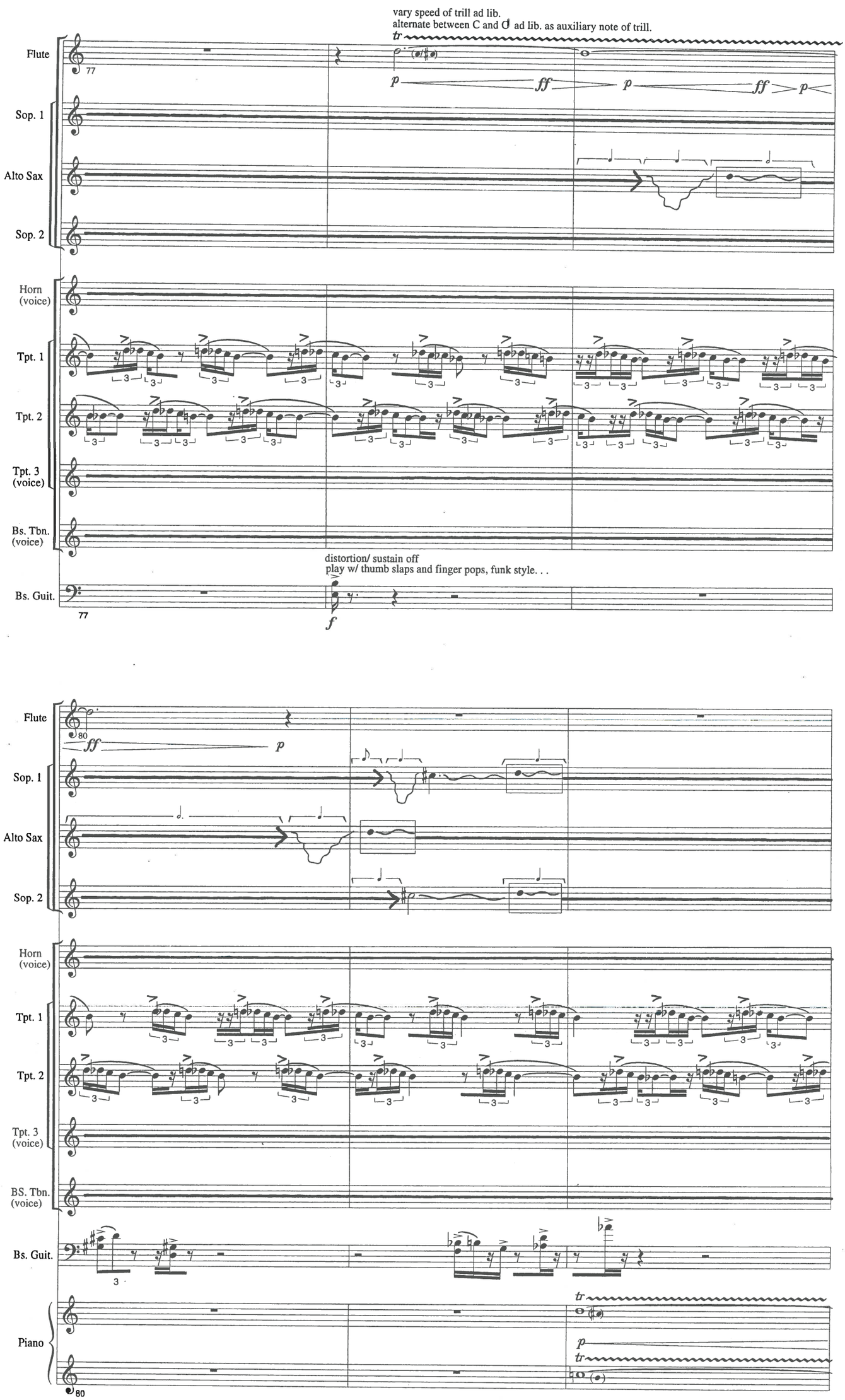
*The tempo given is that of the repeated figure; the overall tempo of ♩= 60 remains unchanged.
The soprano, alto and horn players should not try to coordinate the tempi of the repeated figures.

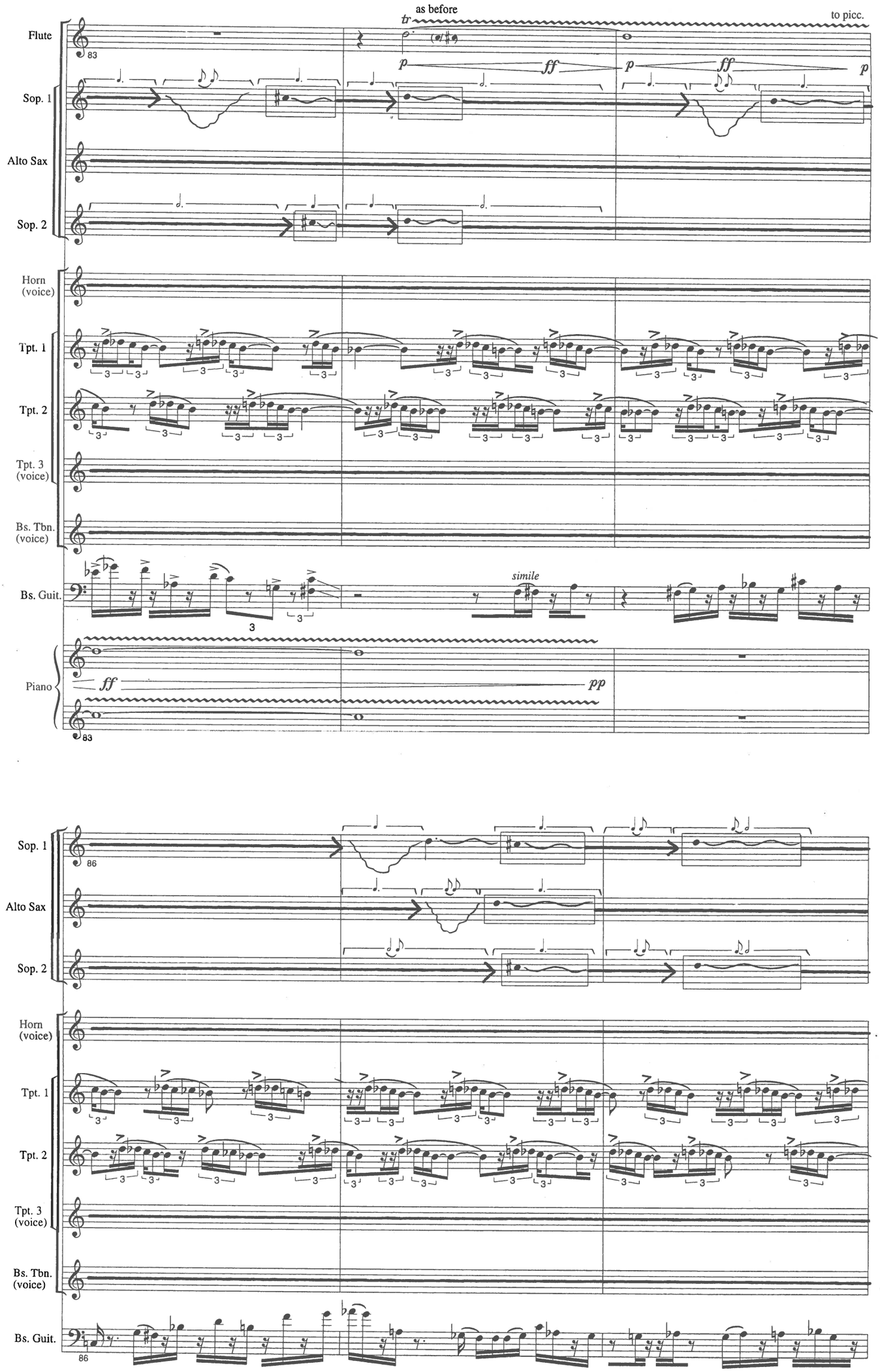


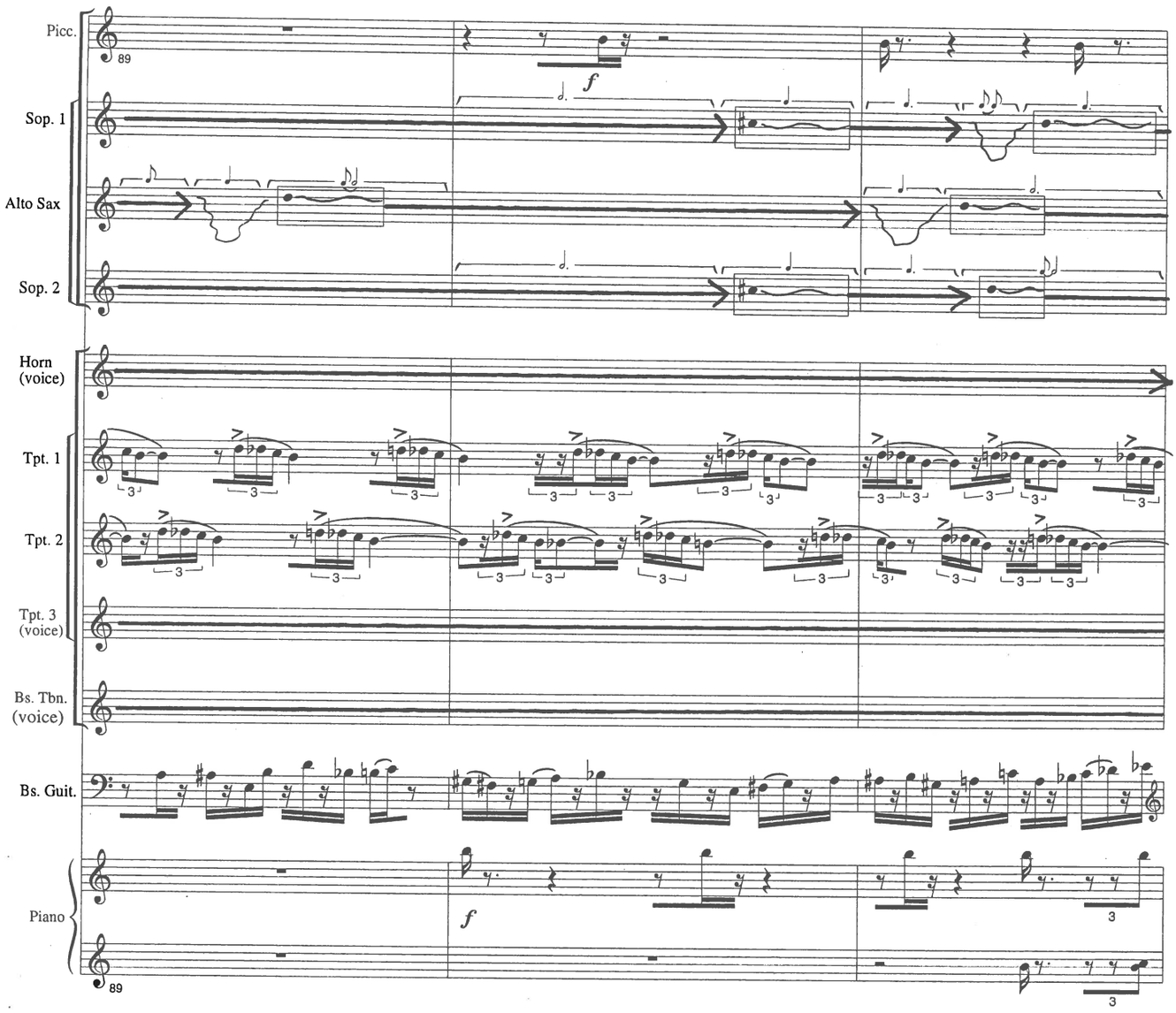
*Clef for non-specified pitches: follow contour shown

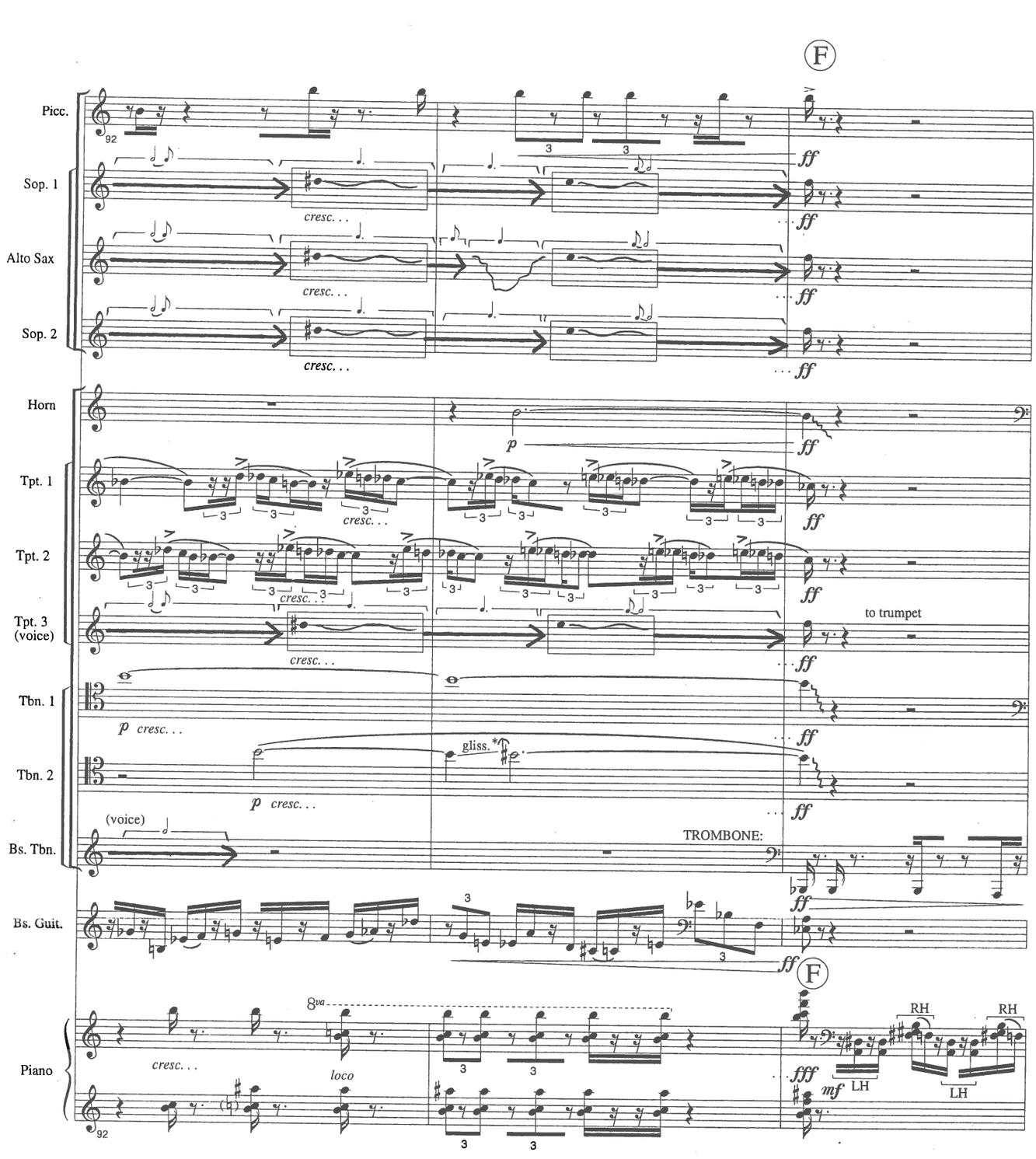

Flute
Sop. 1
Alto
Sop. 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
marcato
senza sord.
(damp strings)
bend pitch down from D and back up
intense, sinuous, vary rate ad lib.
bend pitch down from D and back up
slow, siren like pitch bends.
NO INST:VOICE; (if male; falsetto); raw, primal tone. Rapid pitch bends down from D & back up. Intense, sinuous; vary rate ad lib.
dark, closed i (ē, in english) vowel


Sop. 1
Alto Sax
Sop. 2
Horn (voice)
Tpt. 1
Tpt. 2
Tpt. 3 (voice)
Bs. Tbn. (voice)
(breathe as needed)
(rapid arpeggio down & up)
(bend)

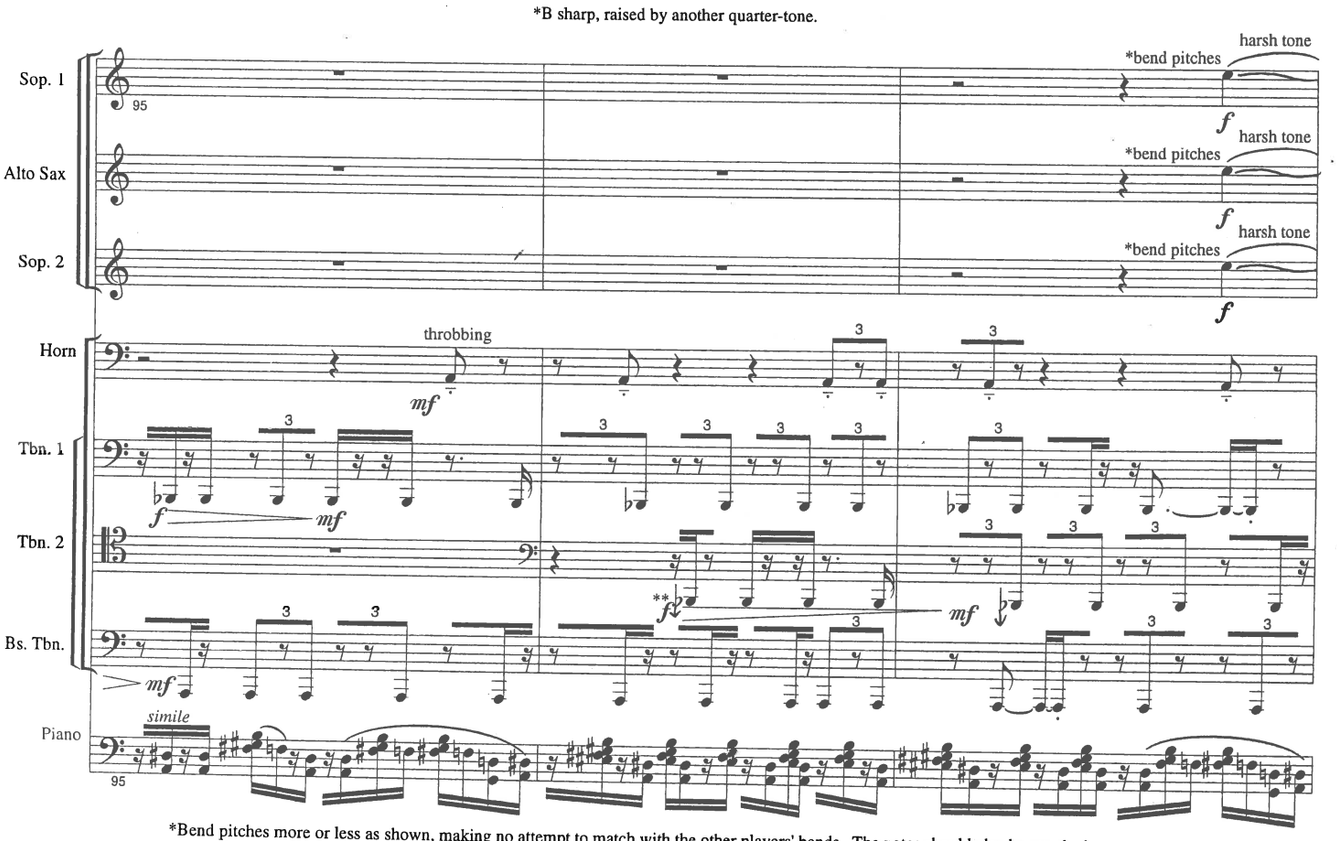

vary speed of trill ad lib.
alternate between C and D ad lib. as auxiliary note of trill.
Flute
Sop. 1
Alto Sax
Sop. 2
Horn (voice)
Tpt. 1
Tpt. 2
Tpt. 3 (voice)
Bs. Tbn. (voice)
Bs. Guit.
distortion/ sustain off
play w/ thumb slaps and finger pops, funk style. . .
Flute
Sop. 1
Alto Sax
Sop. 2
Horn (voice)
Tpt. 1
Tpt. 2
Tpt. 3 (voice)
BS. Tbn. (voice)
Bs. Guit.
Piano


as before
to picc.
Flute
Sop. 1
Alto Sax
Sop. 2
Horn (voice)
Tpt. 1
Tpt. 2
Tpt. 3 (voice)
Bs. Tbn. (voice)
Bs. Guit.
Piano
simile
83
86


Picc.
89
f
Sop. 1
Alto Sax
Sop. 2
Horn
(voice)
Tpt. 1
Tpt. 2
Tpt. 3
(voice)
Bs. Tbn.
(voice)
Bs. Guit.
Piano
f
89

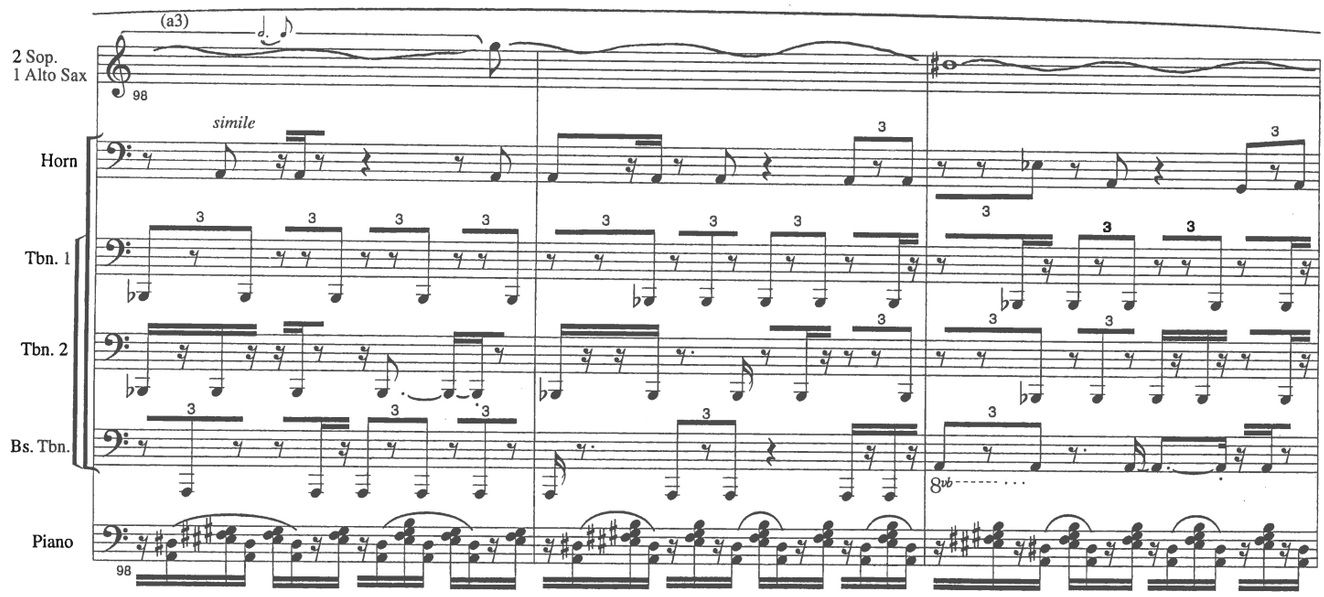


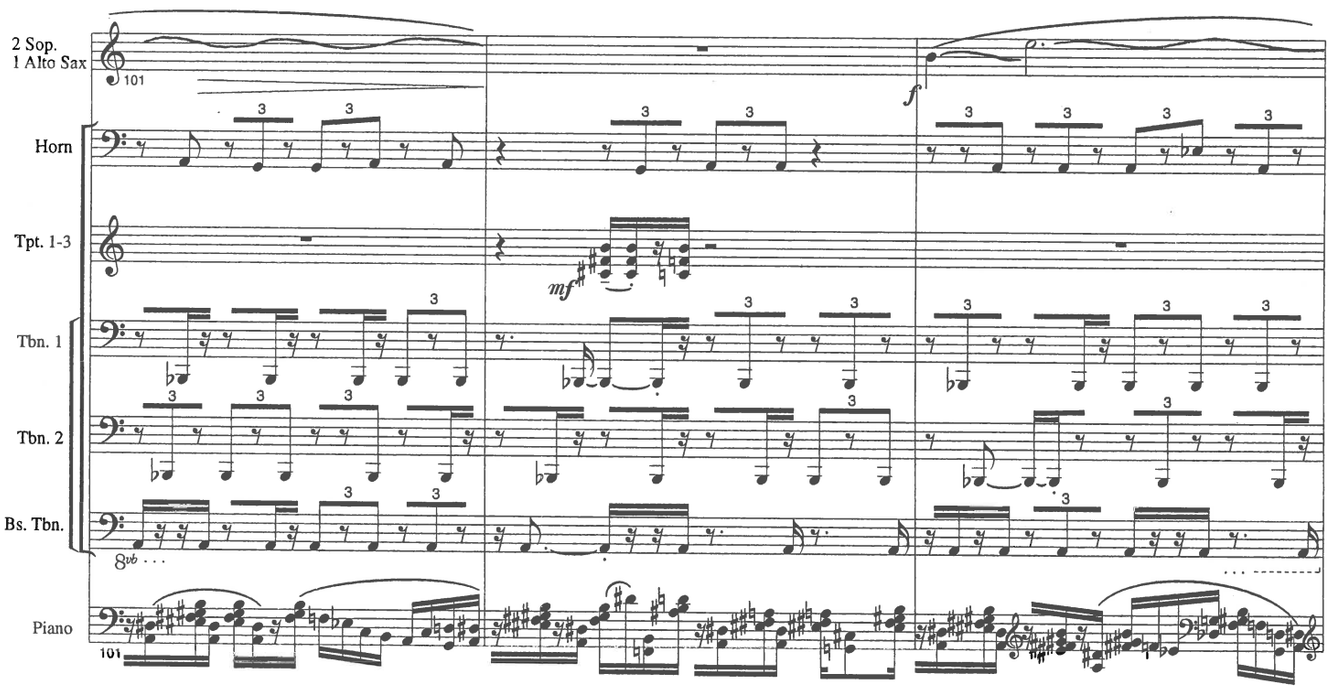
*B sharp, raised by another quarter-tone.

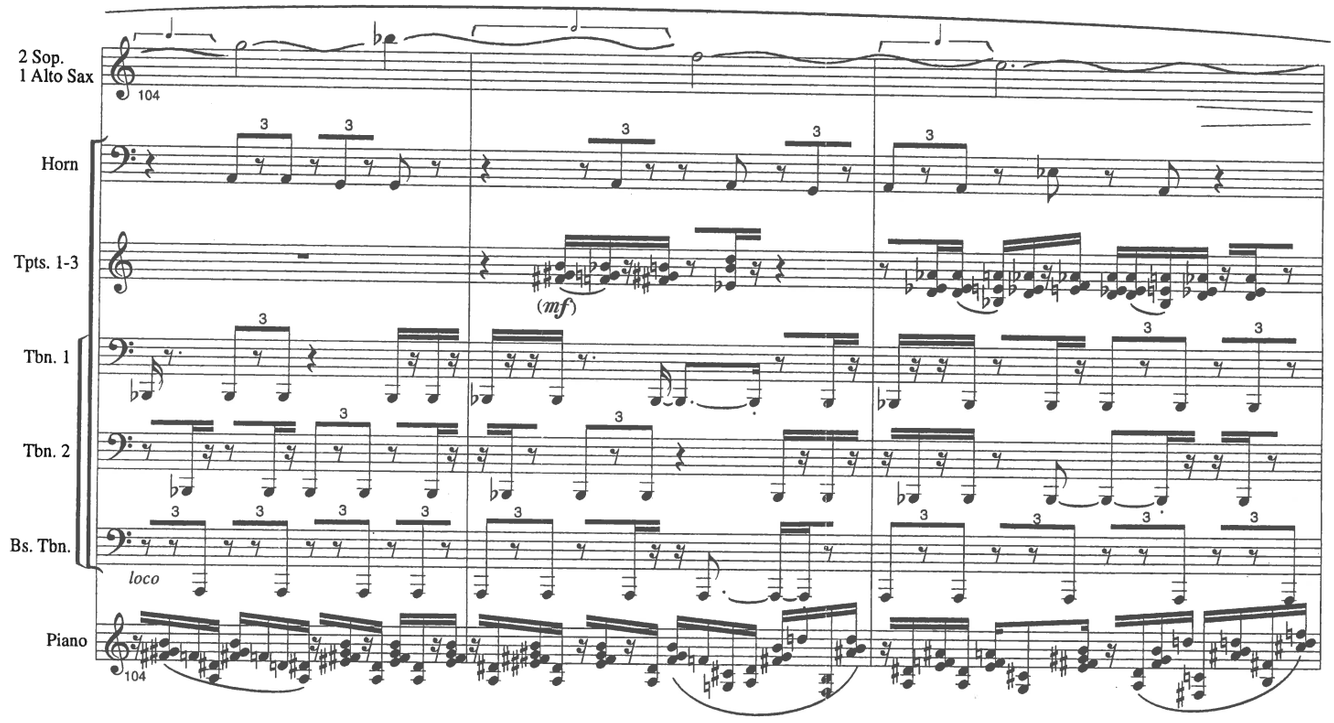


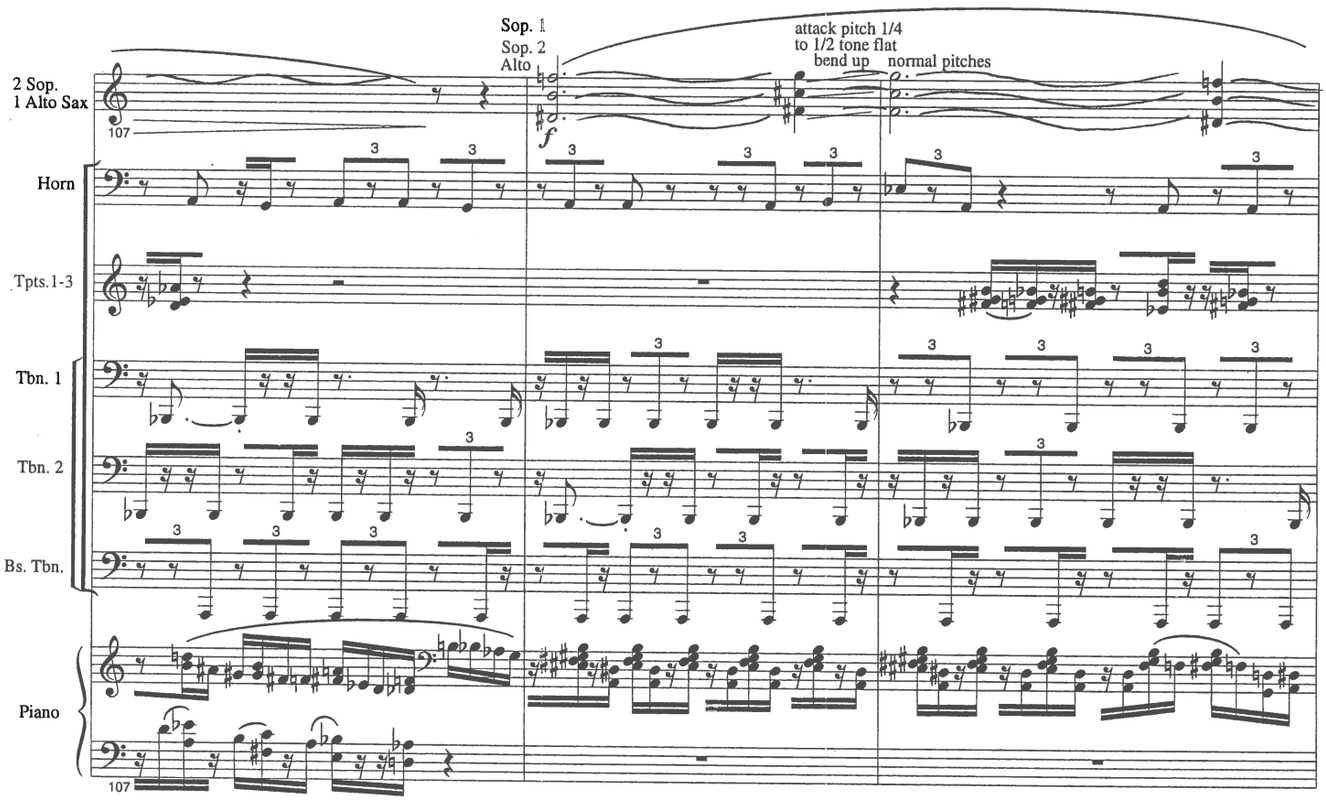
*Bend pitches more or less as shown, making no attempt to match with the other players' bends. The notes should also be attacked somewhat out of tune; again, make no attempt to match pitches with the others.

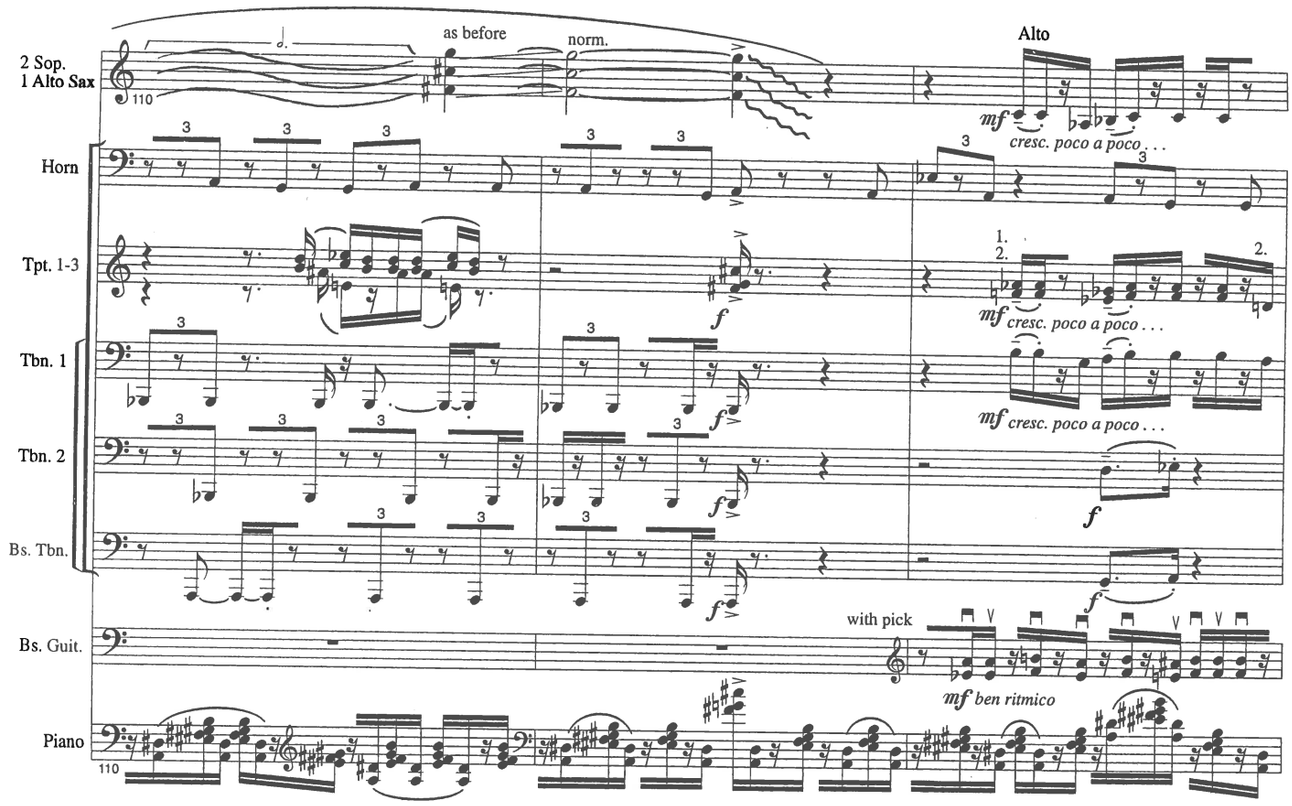
** B flat, flatted by another quarter-tone.

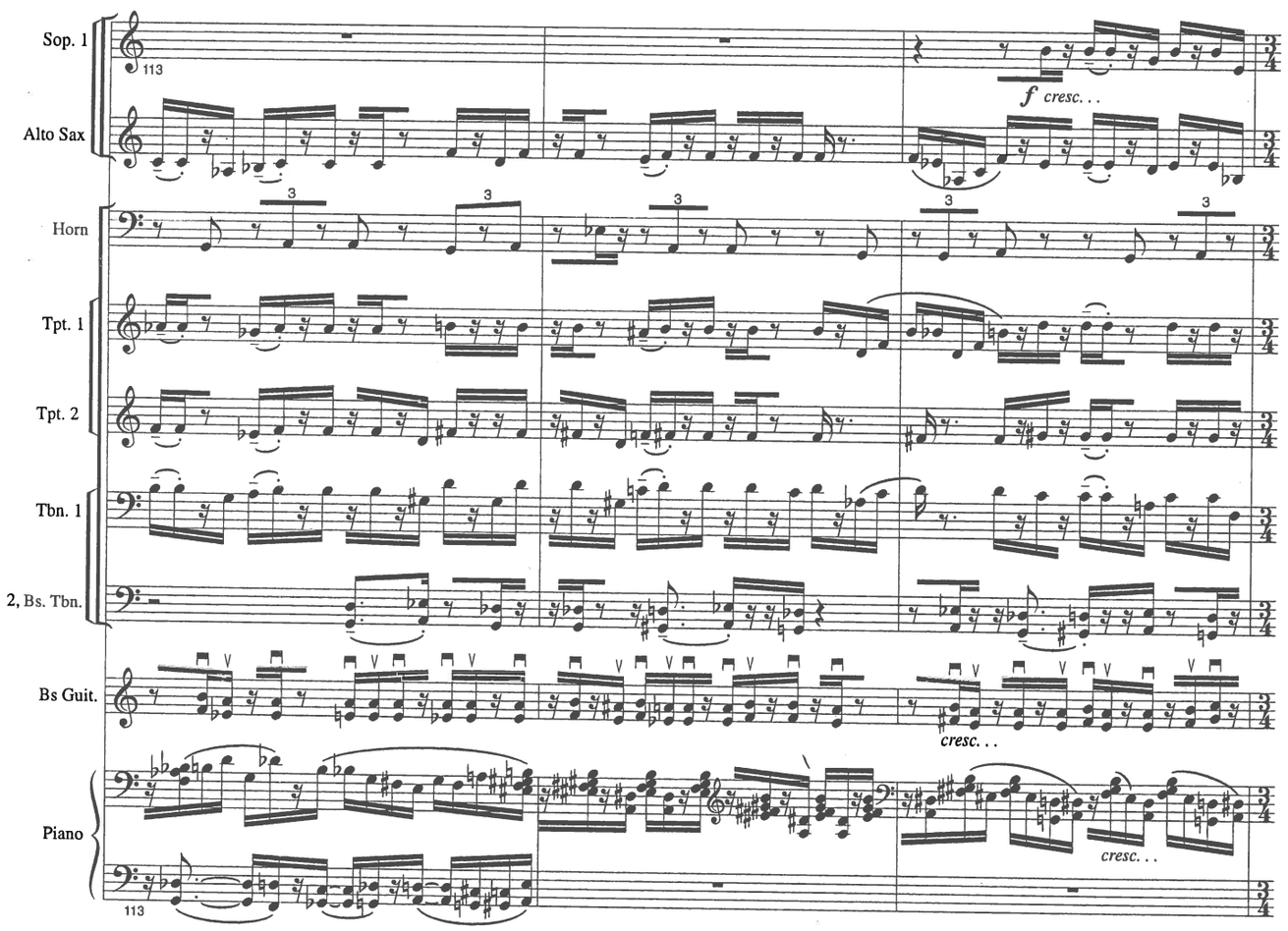

(a3)
2 Sop.
1 Alto Sax
98
simile
Horn
Tbn. 1
Tbn. 2
Bs. Tbn.
Piano
98
8vb

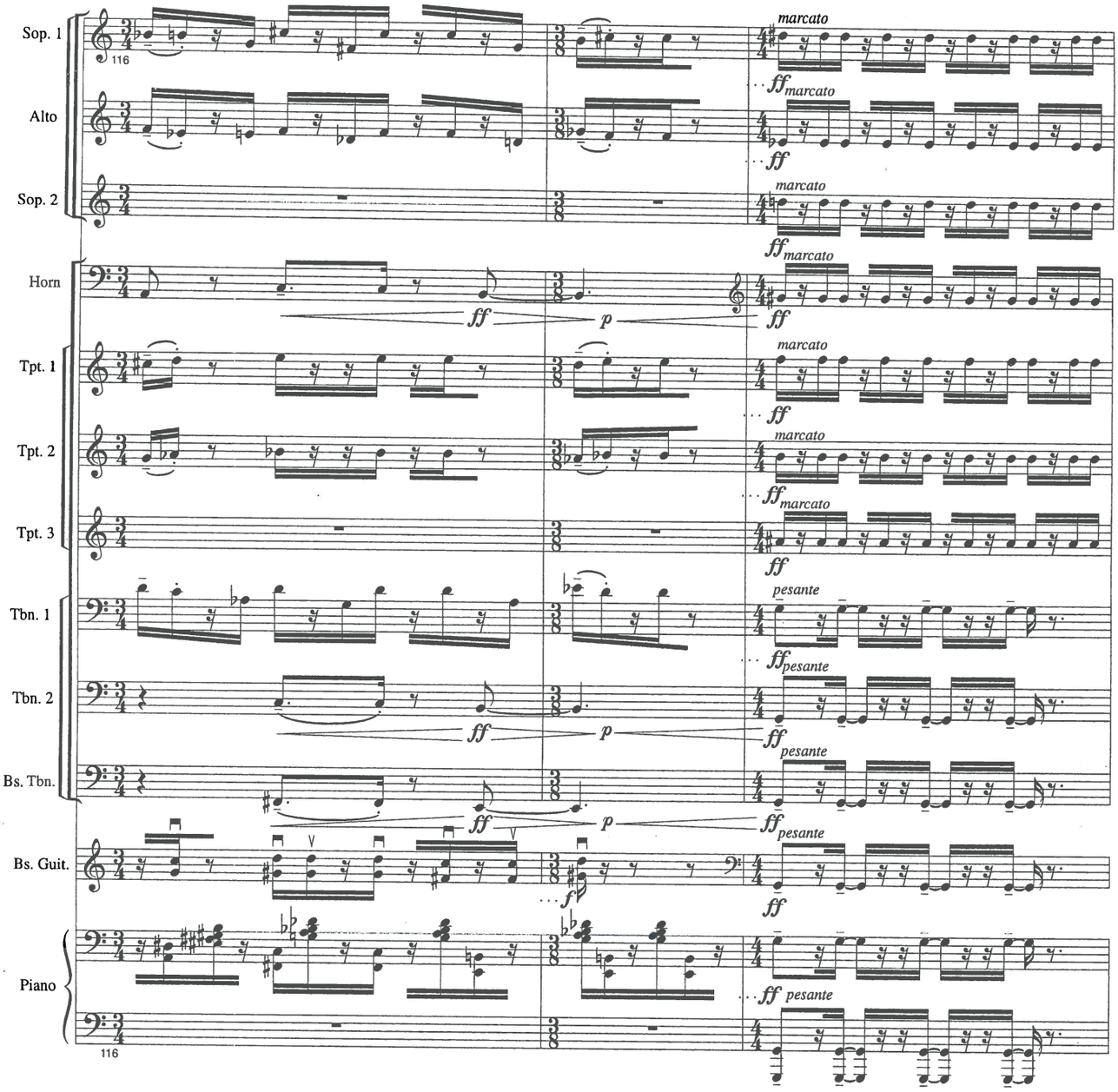

2 Sop.
1 Alto Sax
101
Horn
Tpt. 1-3
Tbn. 1
Tbn. 2
Bs. Tbn.
Piano
101
mf
f
8vb

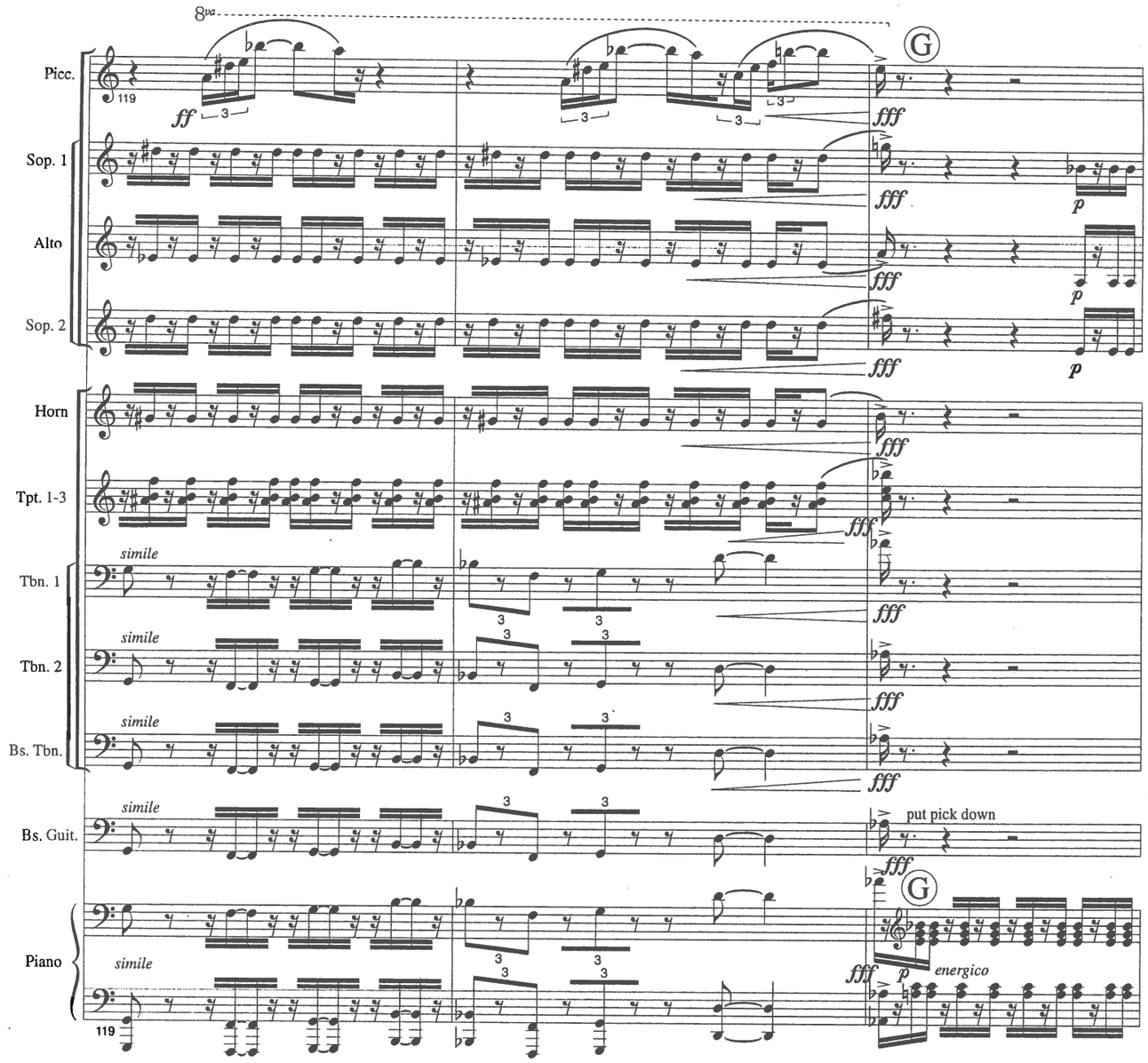

2 Sop.
1 Alto Sax
104
Horn
Tpts. 1-3
(mf)
Tbn. 1
Tbn. 2
Bs. Tbn.
loco
Piano
104

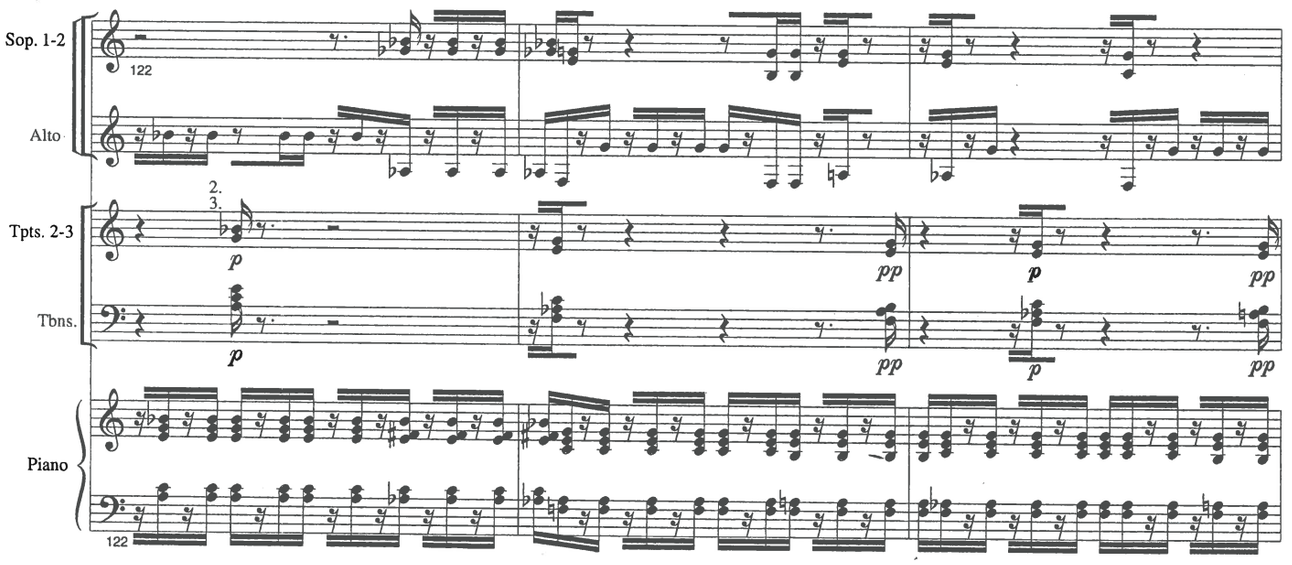

Sop. 1
Sop. 2
Alto
attack pitch 1/4
to 1/2 tone flat
bend up
normal pitches
2 Sop.
1 Alto Sax
107
Horn
Tpts.1-3
Tbn. 1
Tbn. 2
Bs. Tbn.
Piano
107

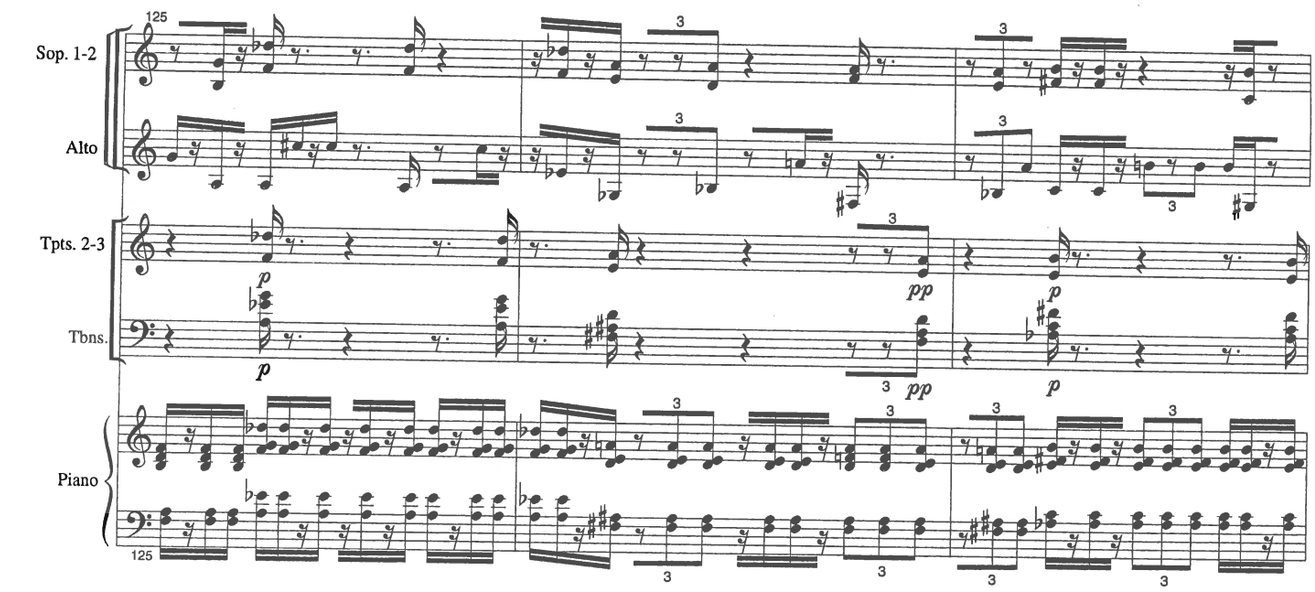

2 Sop.
1 Alto Sax
110
as before
norm.
Alto
mf
cresc. poco a poco . . .
Horn
Tpt. 1-3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
with pick
mf ben ritmico
Piano
110

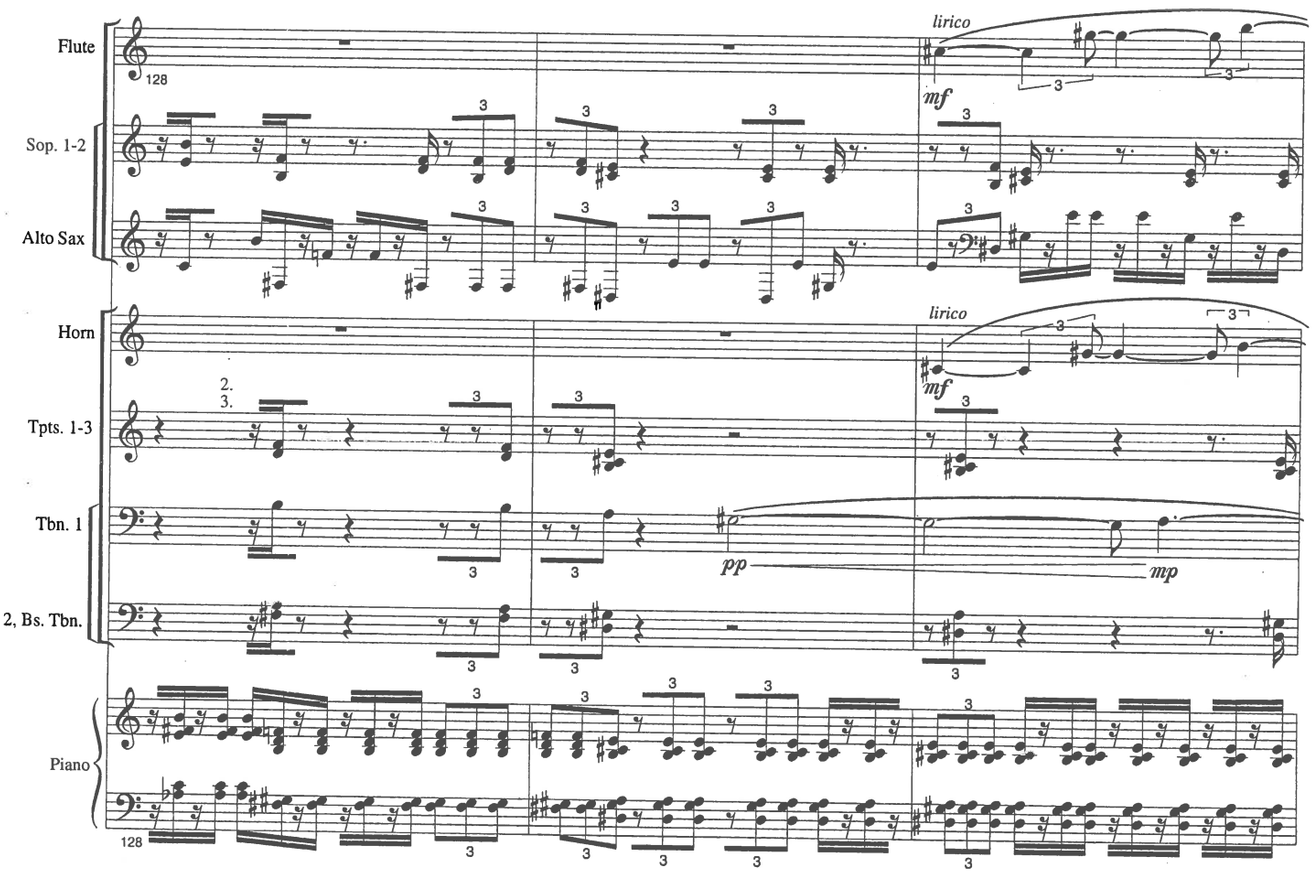

Sop. 1
Alto Sax
113
f cresc. . .
Horn
Tpt. 1
Tpt. 2
Tbn. 1
2, Bs. Tbn.
Bs Guit.
cresc. . .
Piano
cresc. . .
113

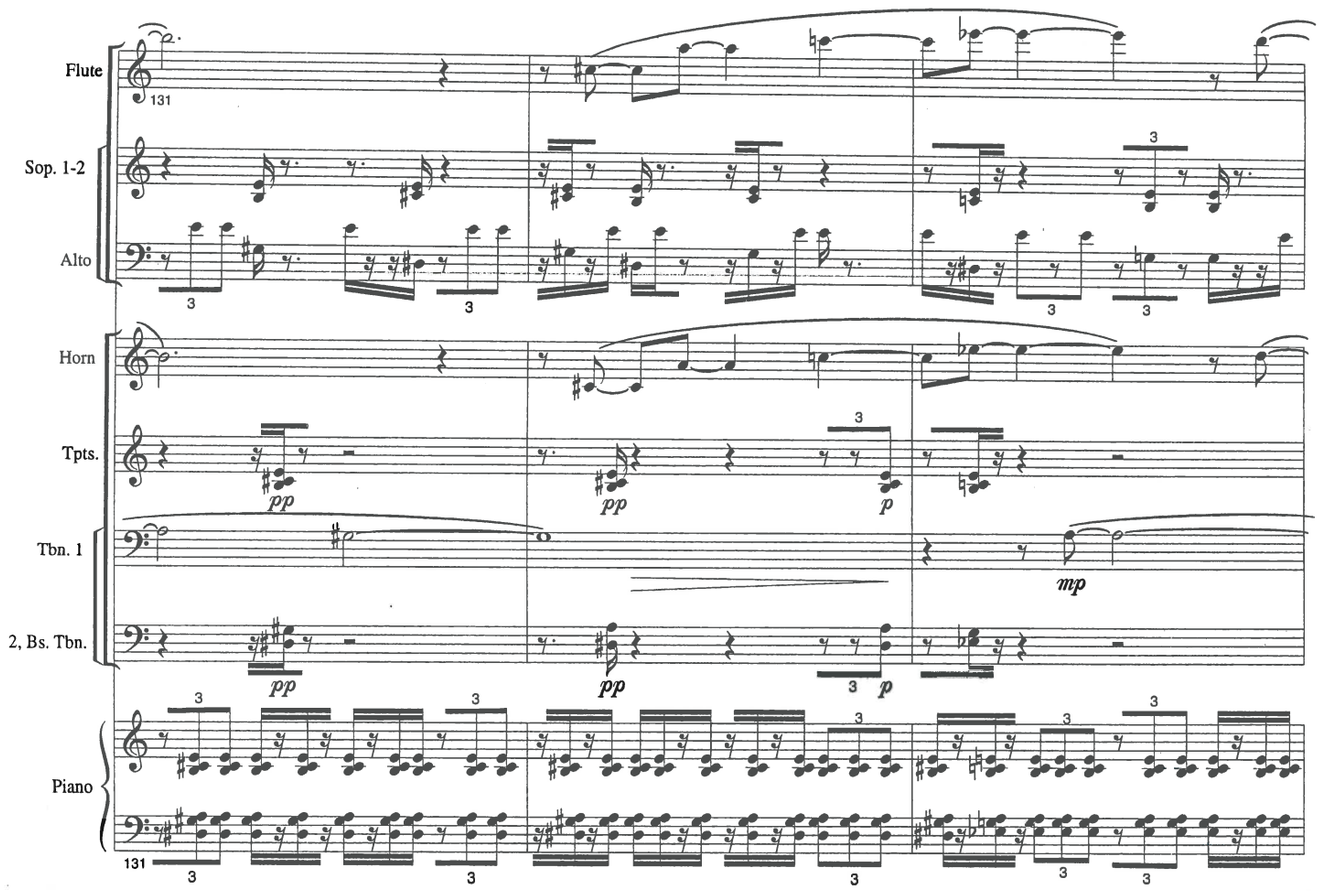

Sop. 1
116
Alto
Sop. 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
116
marcato
ff
p
pesante
f

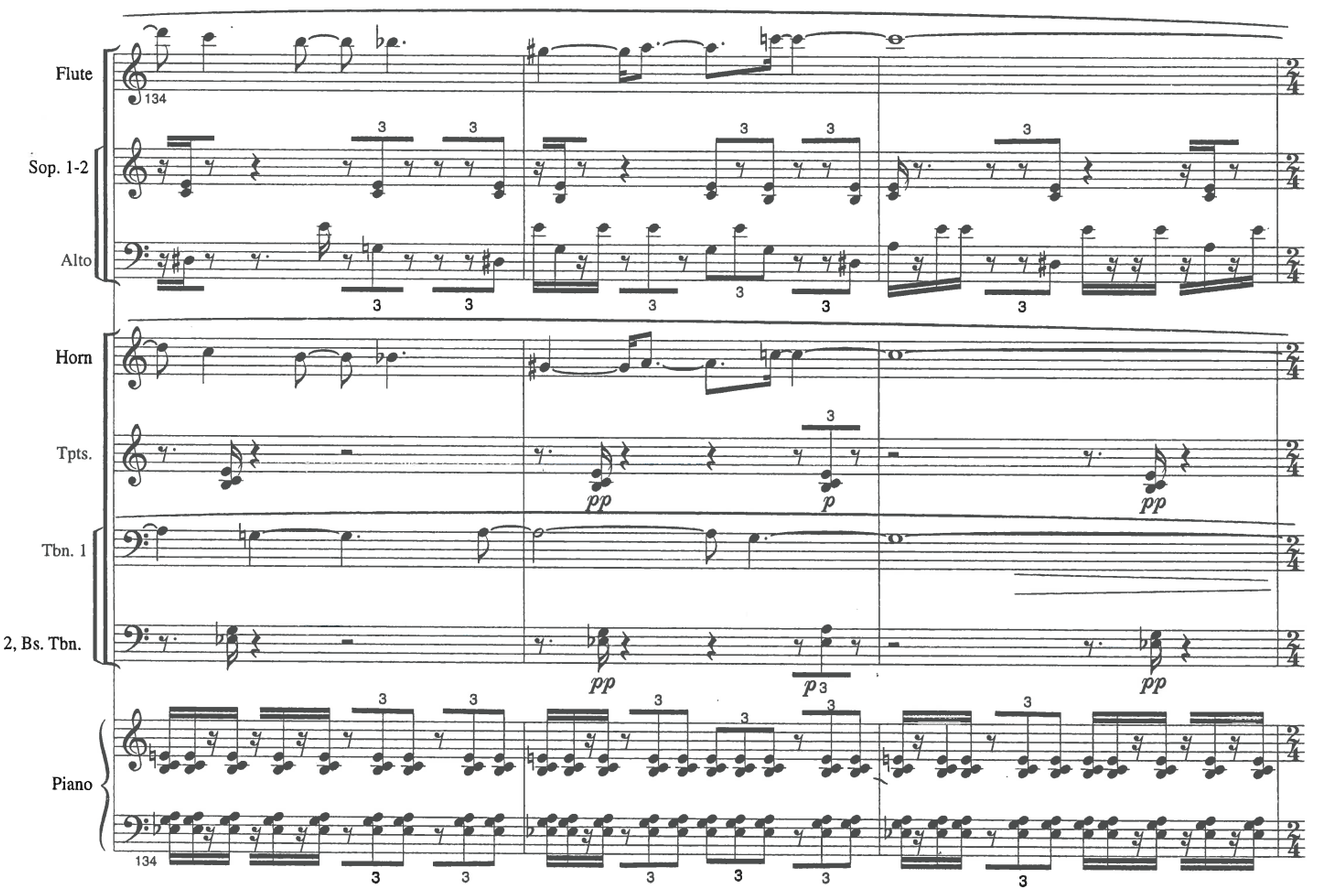

8va
Picc.
Sop. 1
Alto
Sop. 2
Horn
Tpt. 1-3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
119
ff
fff
p
G
simile
put pick down
energico

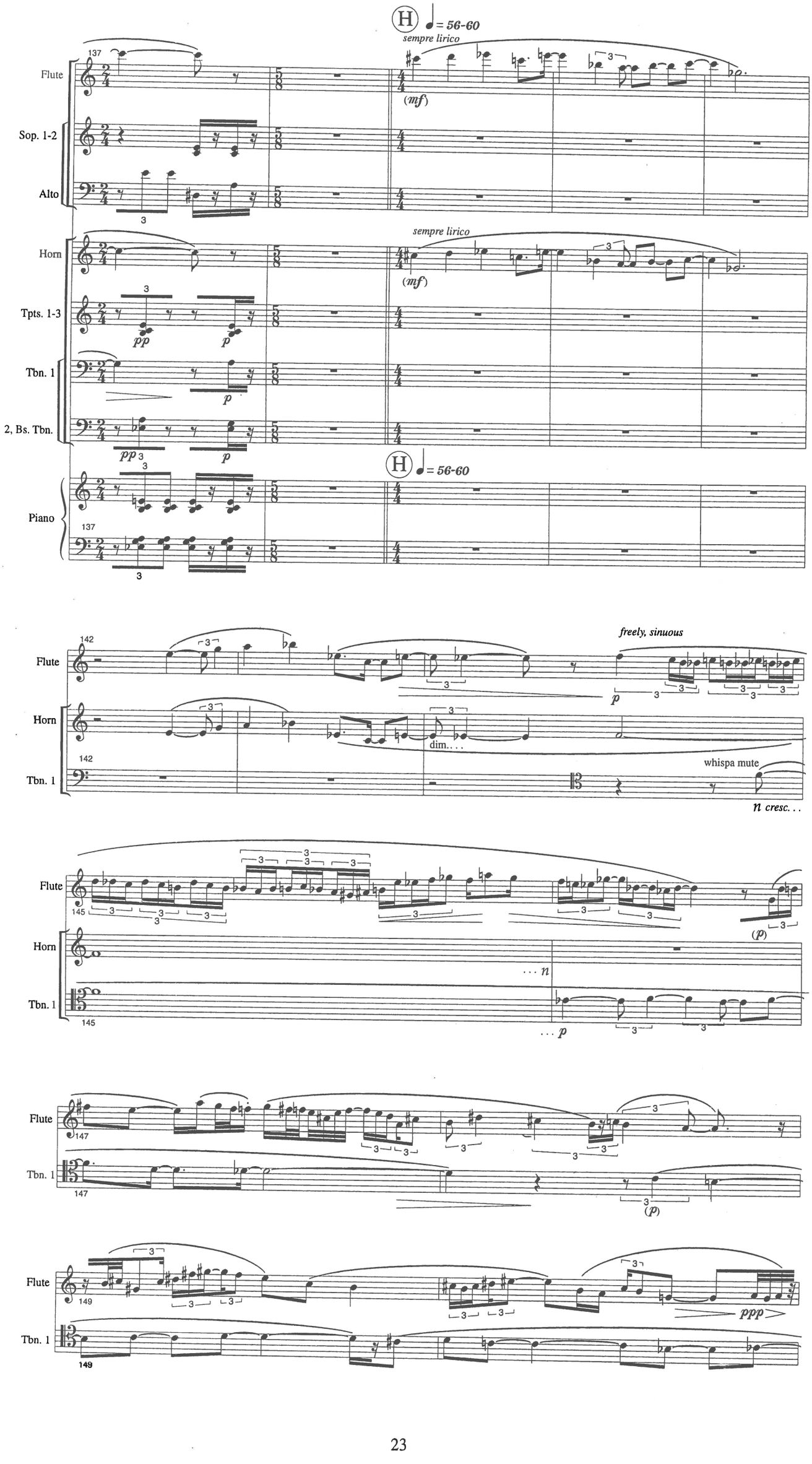

Sop. 1-2
Alto
Tpts. 2-3
Tbns.
Piano
122
2.
3.
p
pp

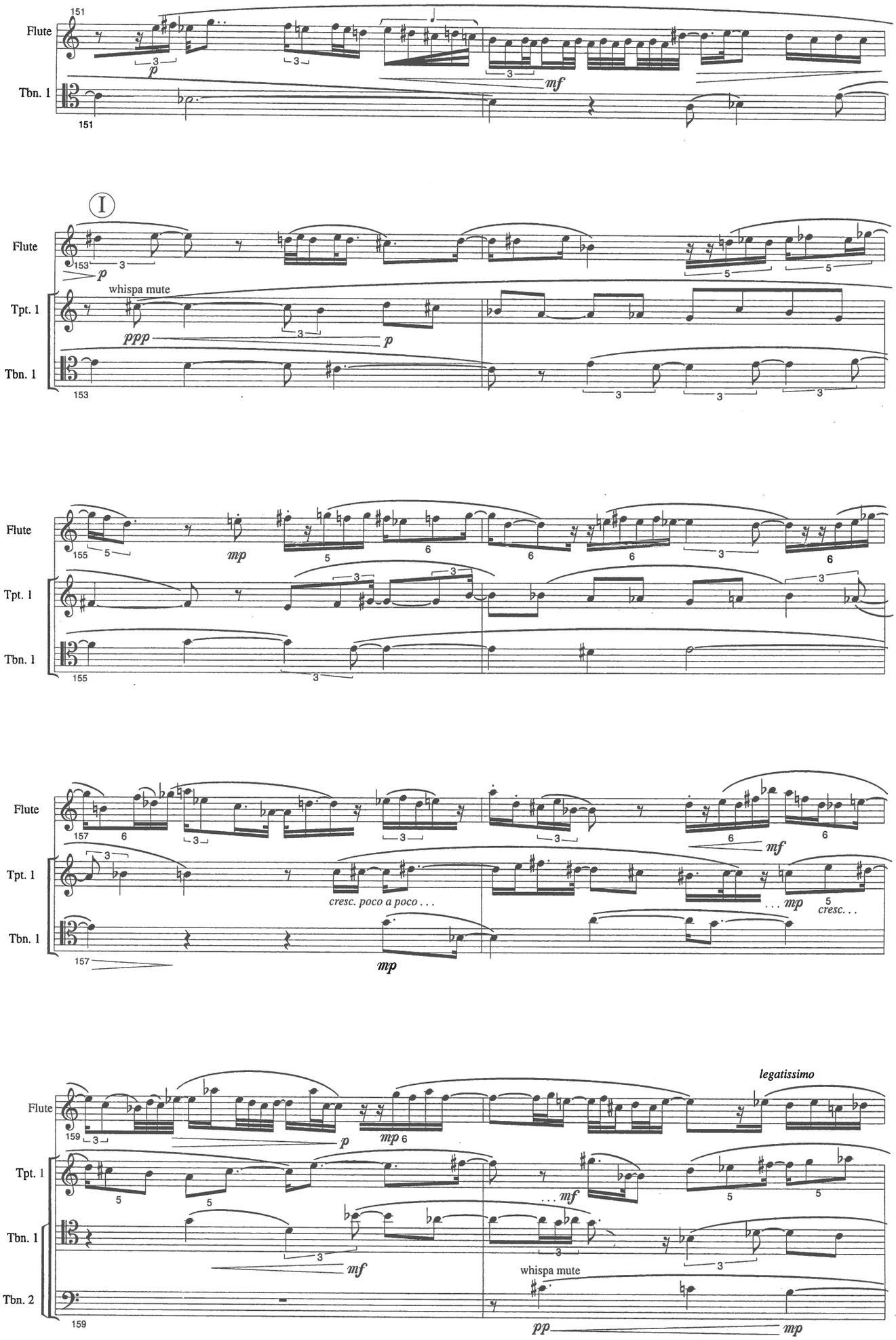

125
Sop. 1-2
Alto
Tpts. 2-3
Tbns.
Piano
p
pp
3

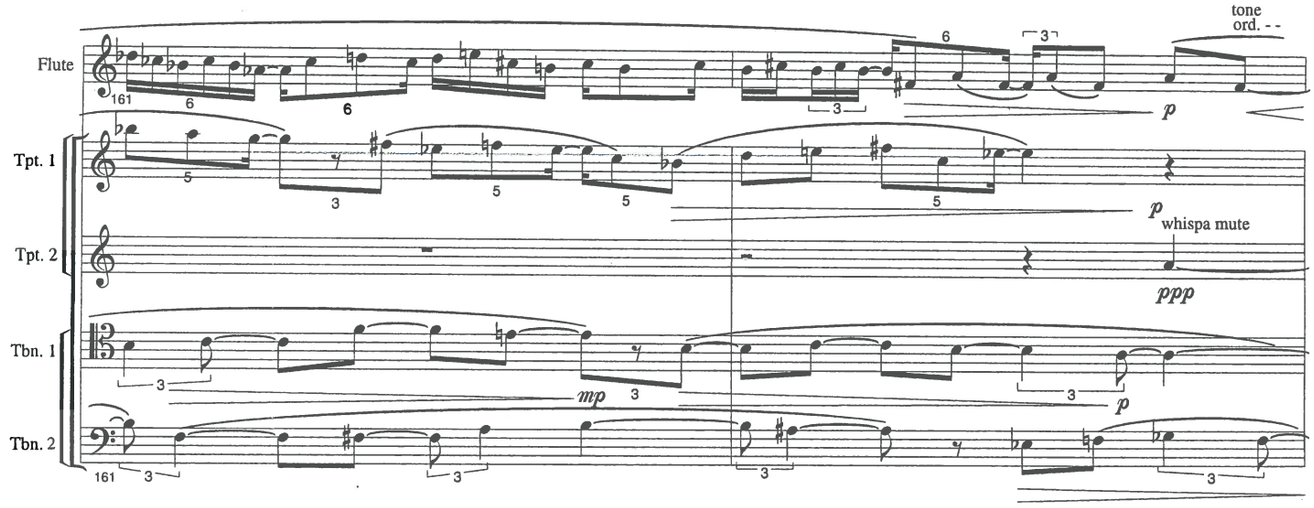

Flute
Sop. 1-2
Alto Sax
Horn
Tpts. 1-3
Tbn. 1
2, Bs. Tbn.
Piano
128
lirico
mf
2.
3.
pp
mp
3

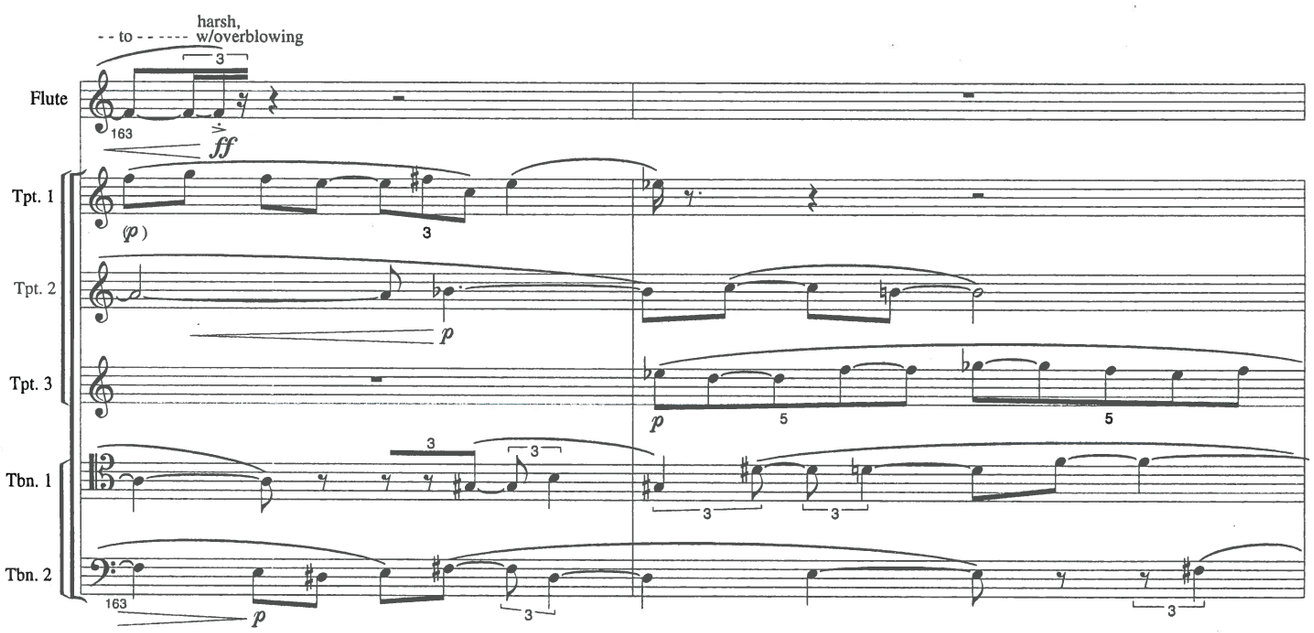

Flute
Sop. 1-2
Alto
Horn
Tpts.
Tbn. 1
2, Bs. Tbn.
Piano
131
pp
p
mp

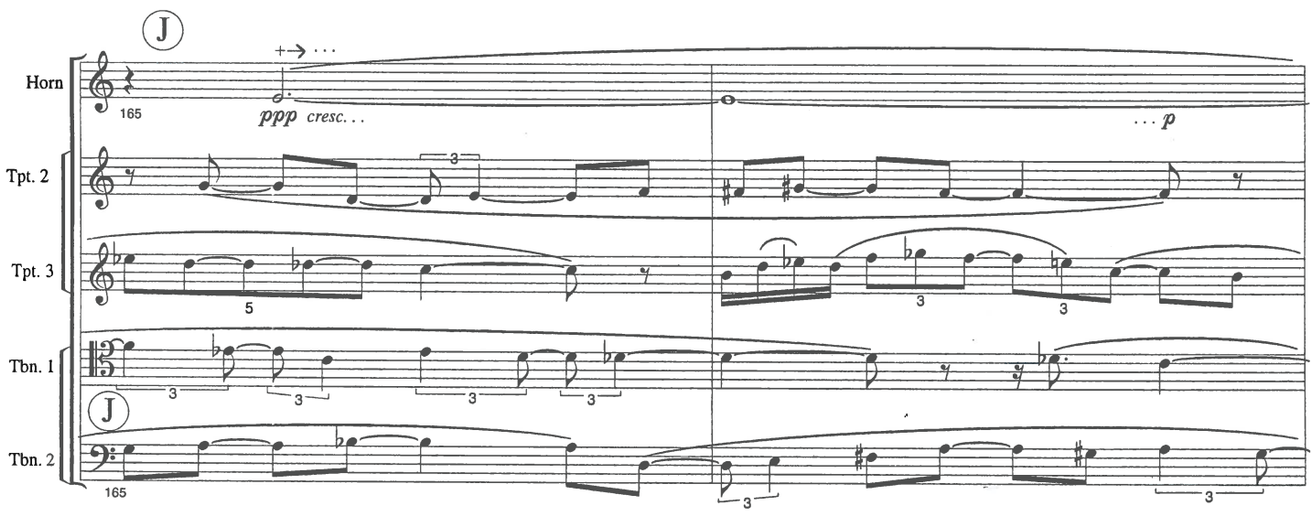

Flute
Sop. 1-2
Alto
Horn
Tpts.
Tbn. 1
2, Bs. Tbn.
Piano
134
pp
p

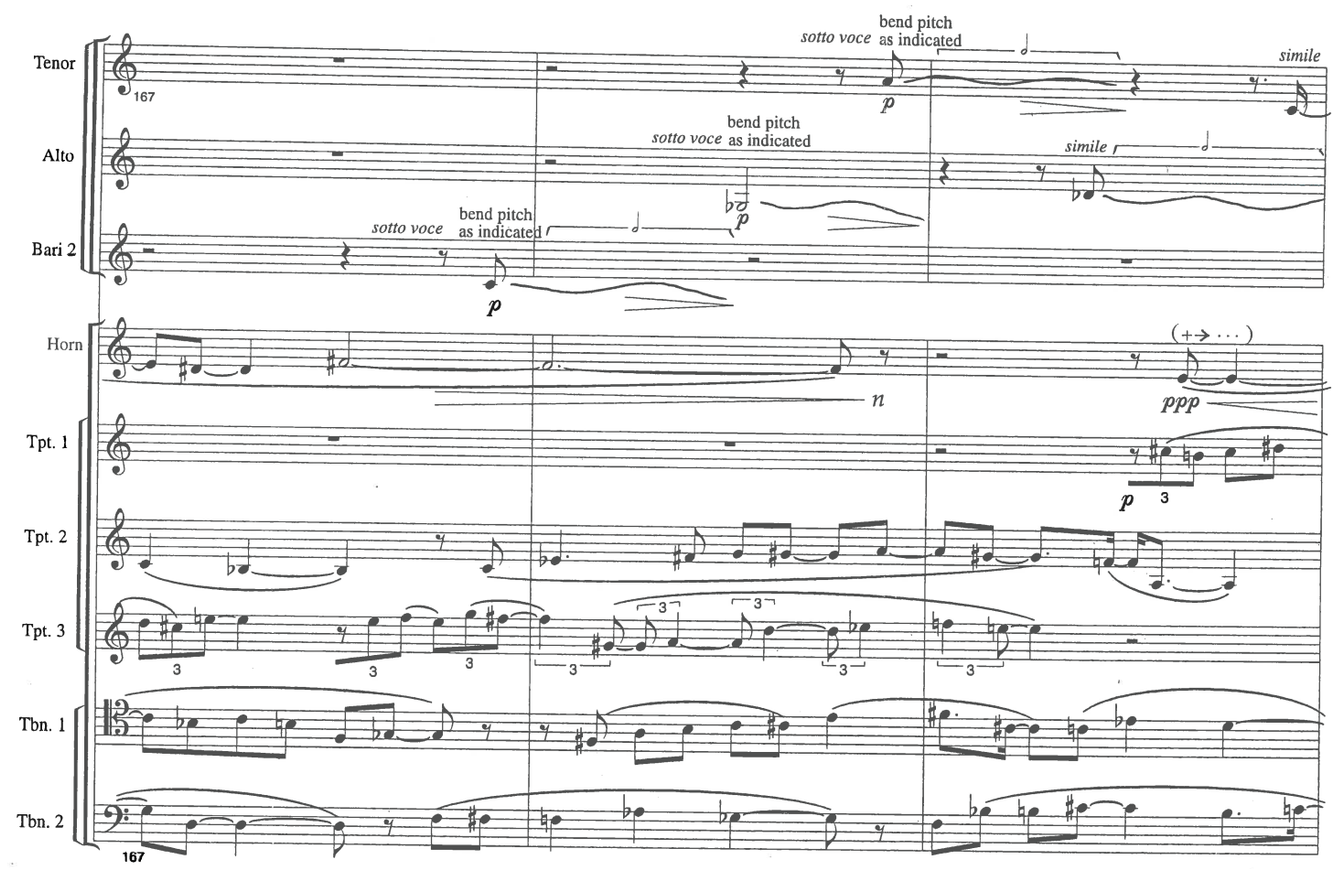

Flute
Sop. 1-2
Alto
Horn
Tpts. 1-3
Tbn. 1
2, Bs. Tbn.
Piano
137
H = 56-60
sempre lirico
(mf)
pp
p
142
freely, sinuous
dim. . . .
whispa mute
n cresc. . .
145
. . . n
. . . p
147
(p)
149
ppp

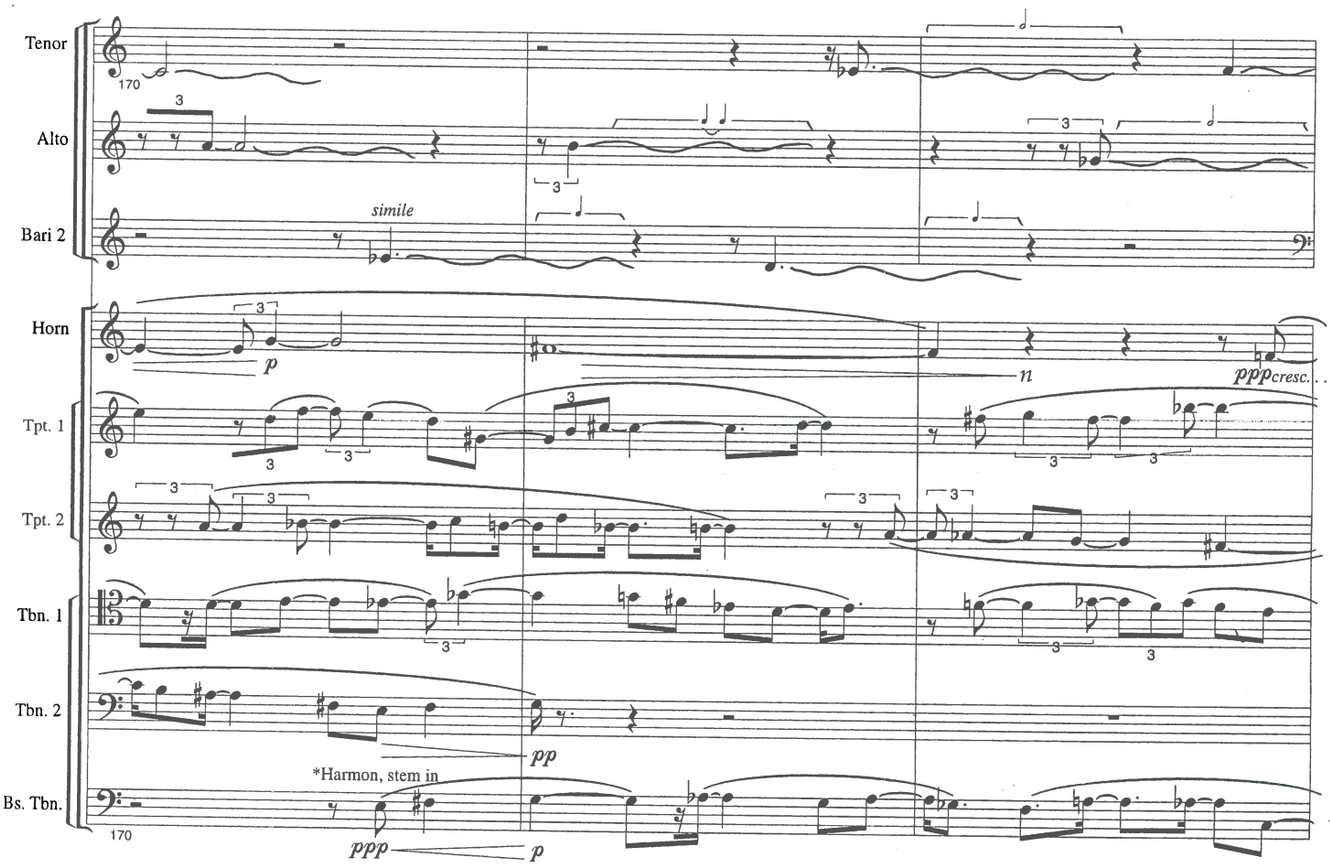

151
Flute
Tbn. 1
p
mf
I
153
Flute
Tpt. 1
Tbn. 1
whispa mute
ppp
p
155
Flute
Tpt. 1
Tbn. 1
mp
157
Flute
Tpt. 1
Tbn. 1
cresc. poco a poco . . .
mf
mp
cresc. . . .
159
Flute
Tpt. 1
Tbn. 1
Tbn. 2
p
mp
mf
legatissimo
whispa mute
pp
mp


Flute
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
161
tone
ord. - -
p
whispa mute
ppp
mp

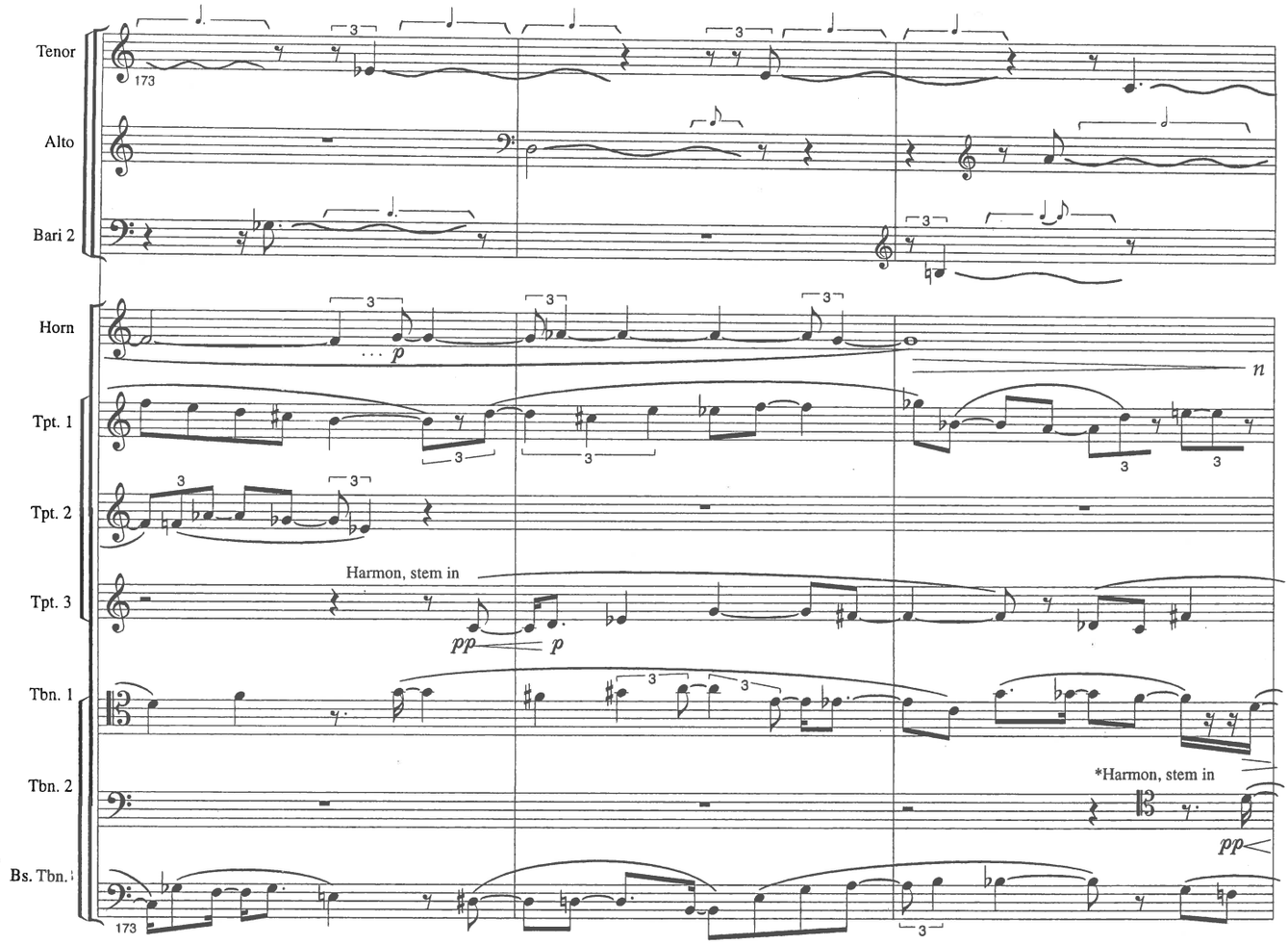

- - to - - - - - -
harsh,
w/overblowing
Flute
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
163
ff
(p)
p


J
Horn
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
165
ppp cresc. . .
. . . p

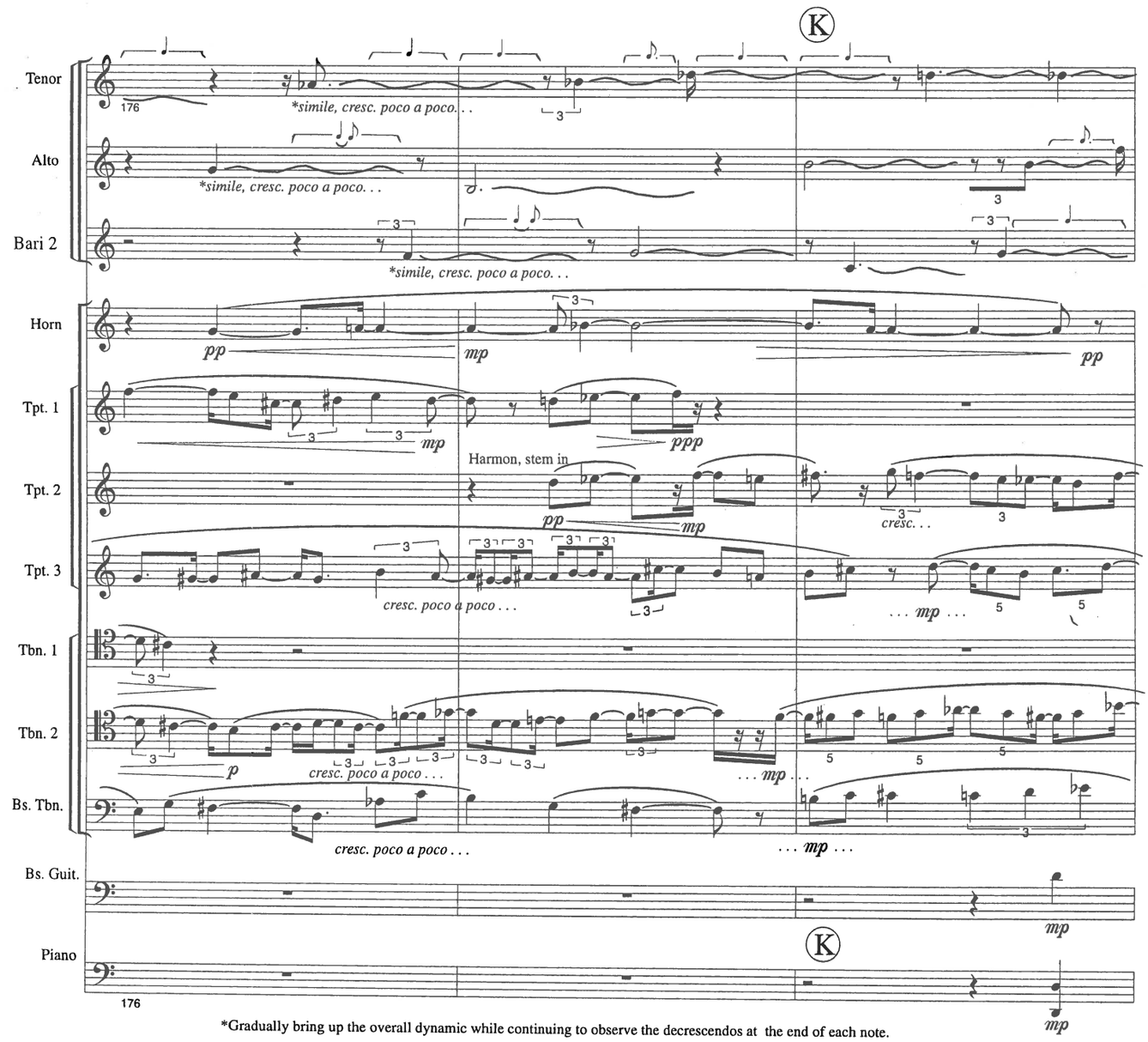




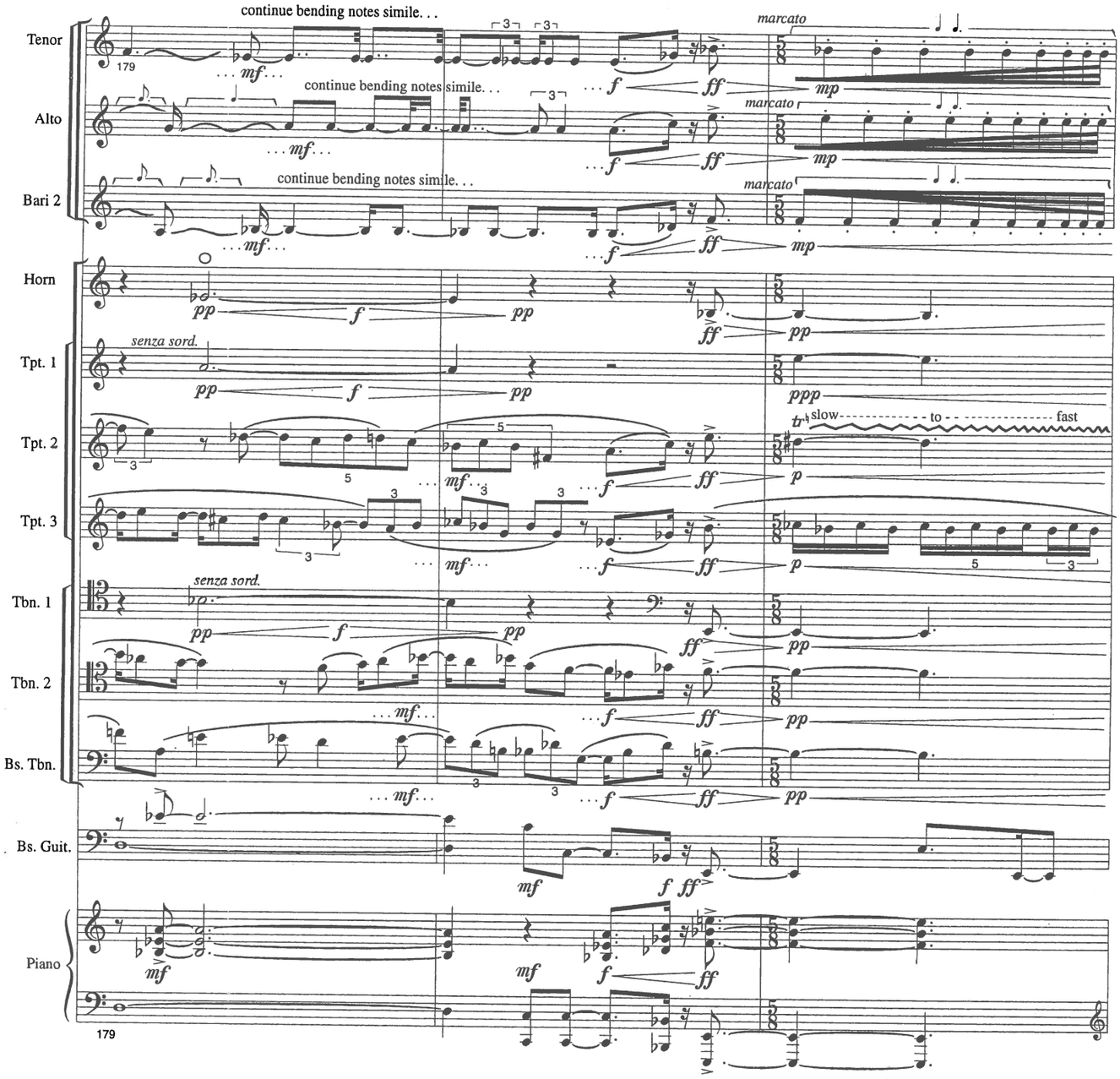
* if Harmon not available, use straight mute.

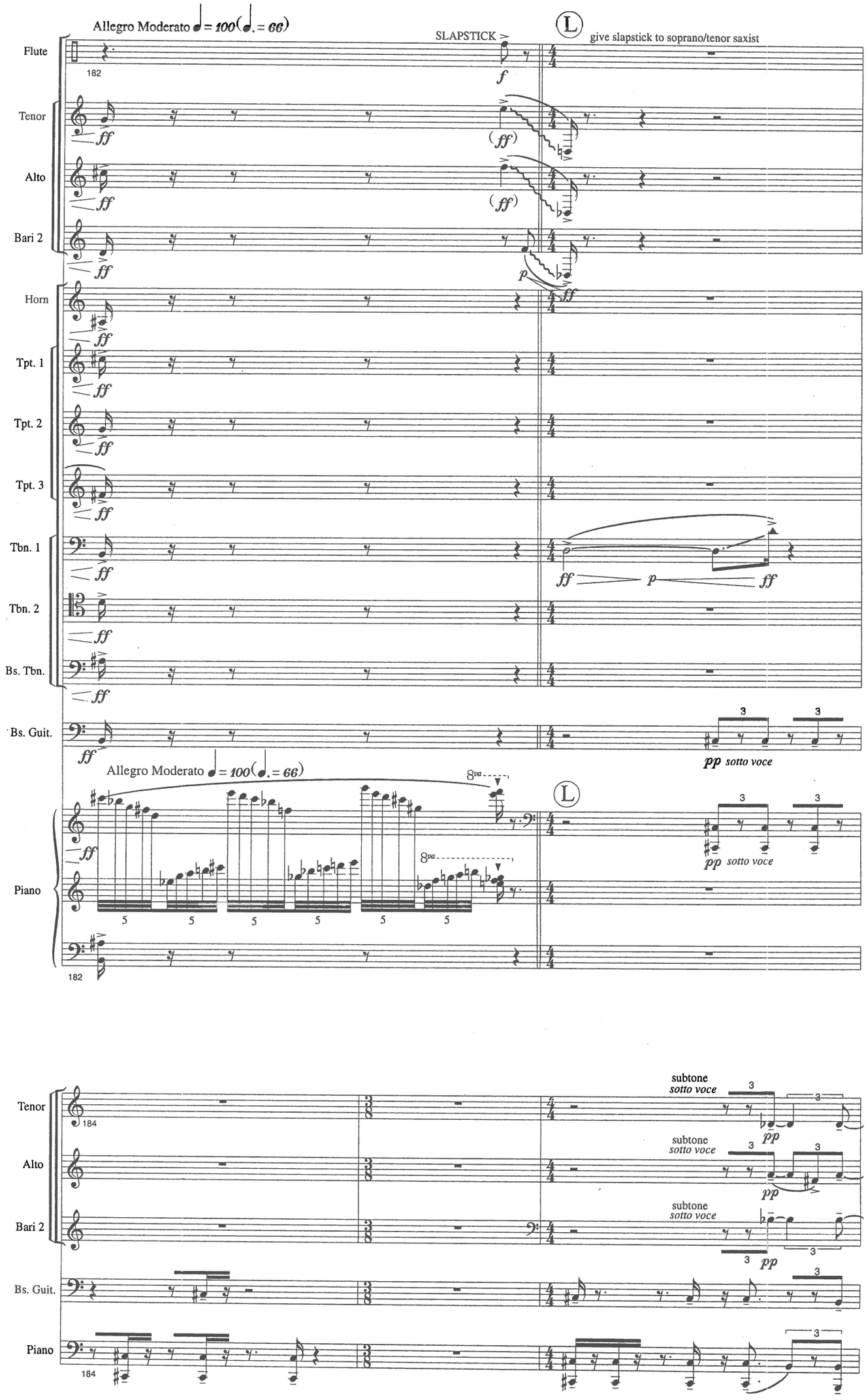


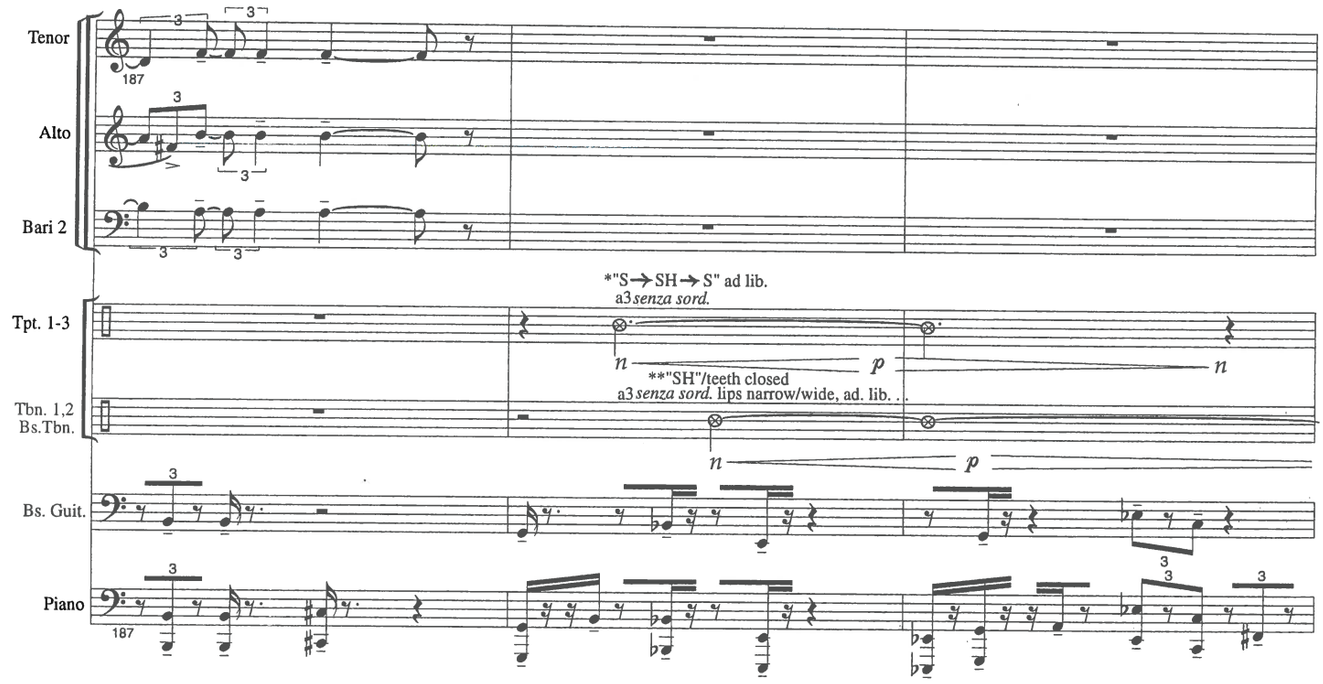
* If Harmon not available, use straight mute



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

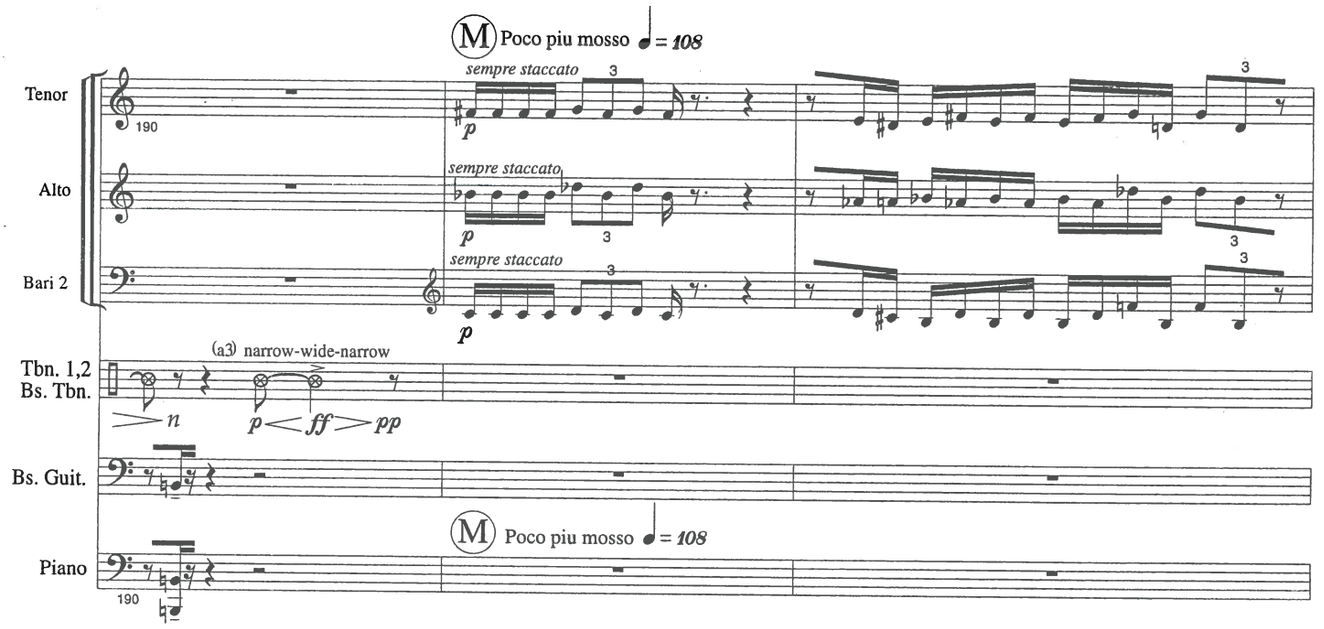

Tenor
Alto
Bari 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
179
continue bending notes simile. . .
marcato
senza sord.
tr slow to fast

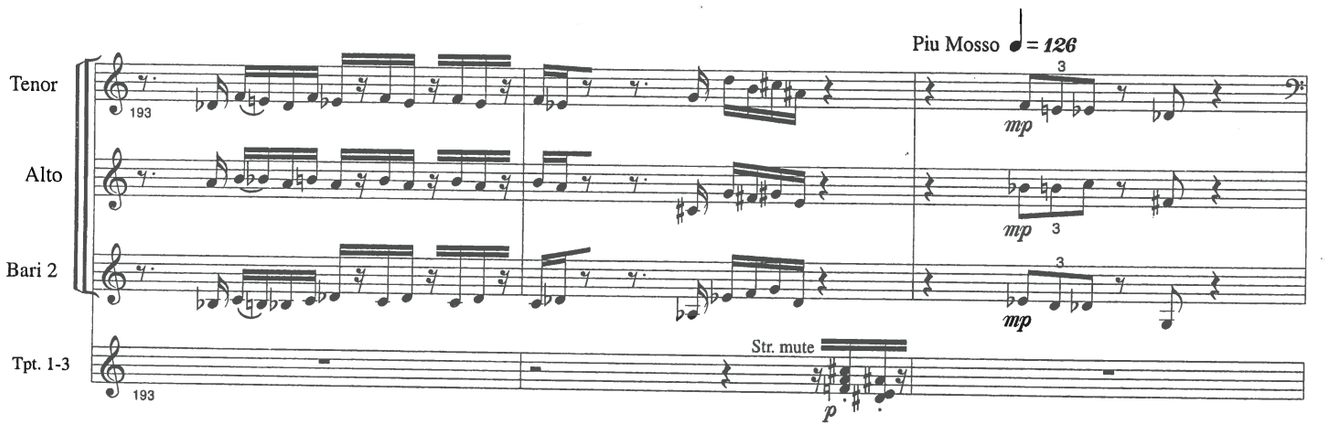

Allegro Moderato ♩ = 100 (♩. = 66)
SLAPSTICK
L
give slapstick to soprano/tenor saxist
Flute
Tenor
Alto
Bari 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
182
pp sotto voce
8va
184
subtone
sotto voce

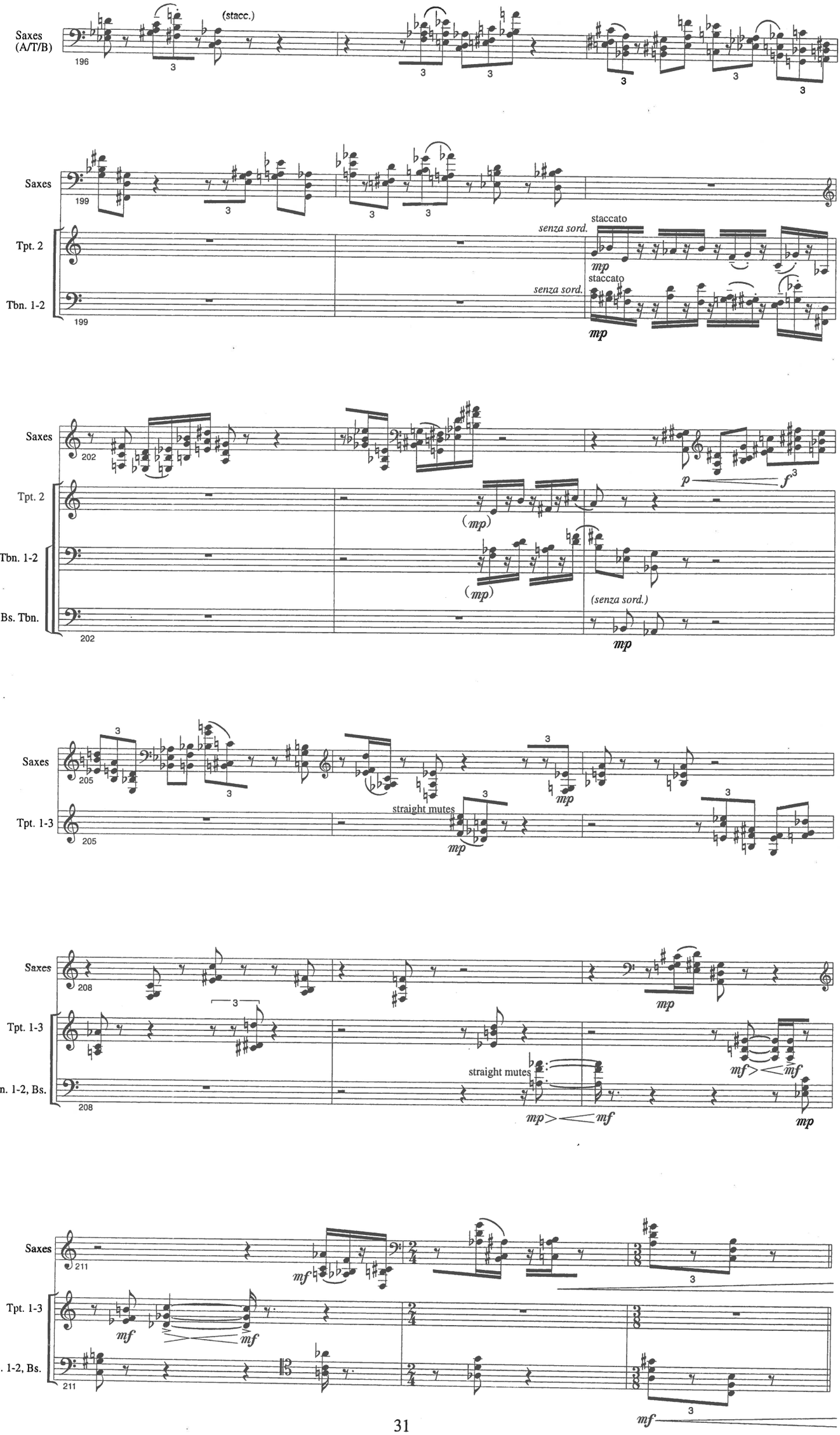


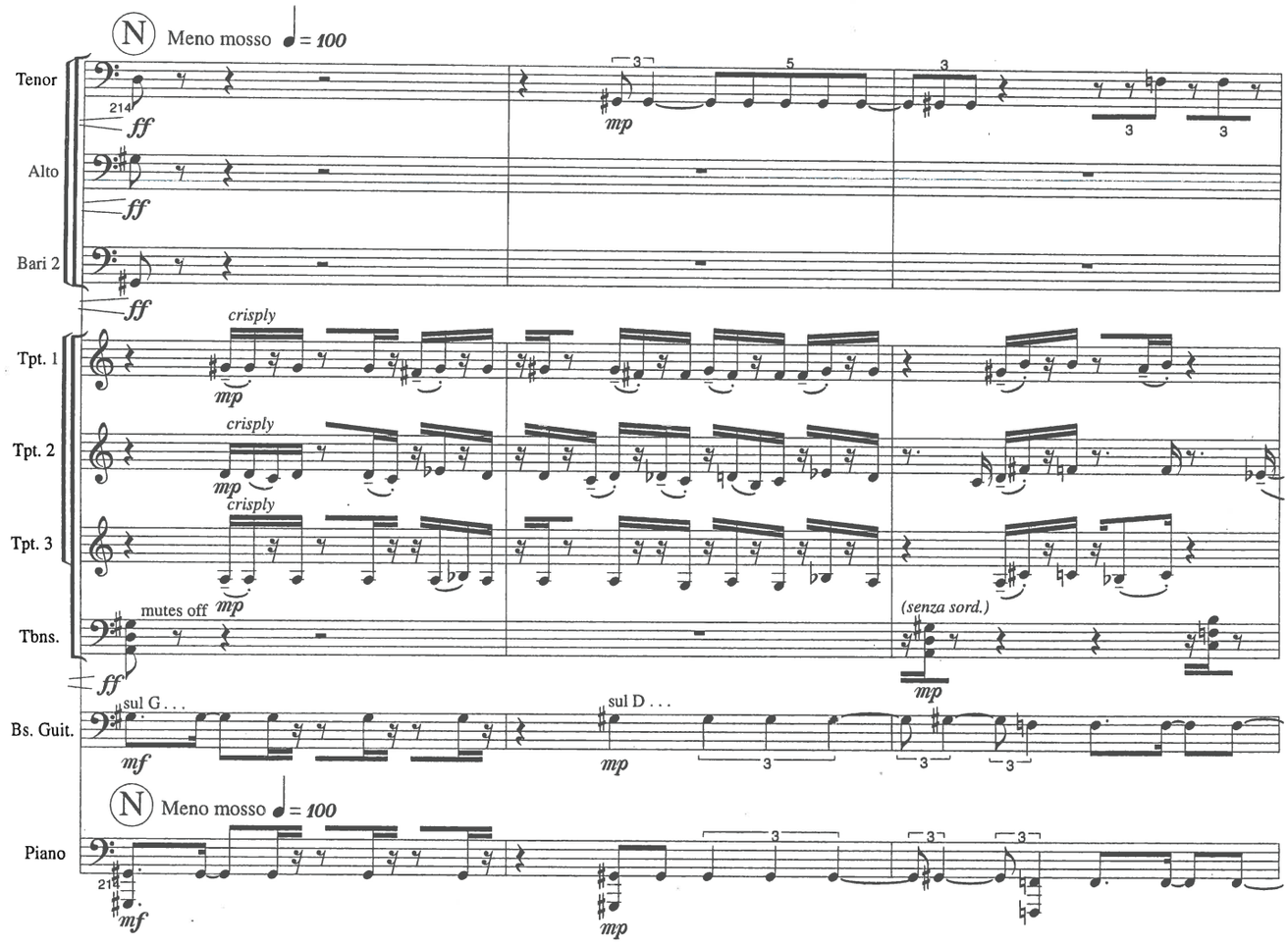
*Blow into mouthpieces, changing smoothly back and forth between an "S" and "SH" sound, ad lib.

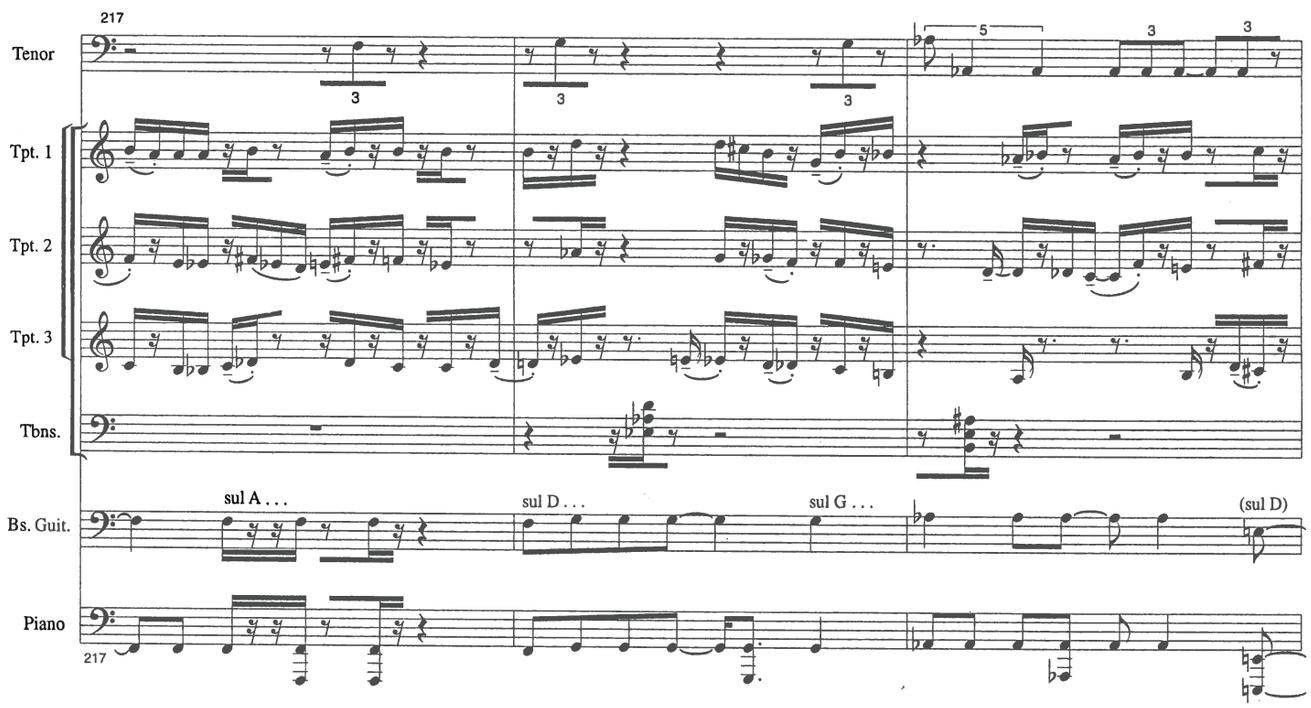
**With teeth closed, blow into mouthpiece to make a "ssh" sound. Vary the timbre by changing the position of the lips from narrow (almost pursed) to wide (as in a toothy grin).

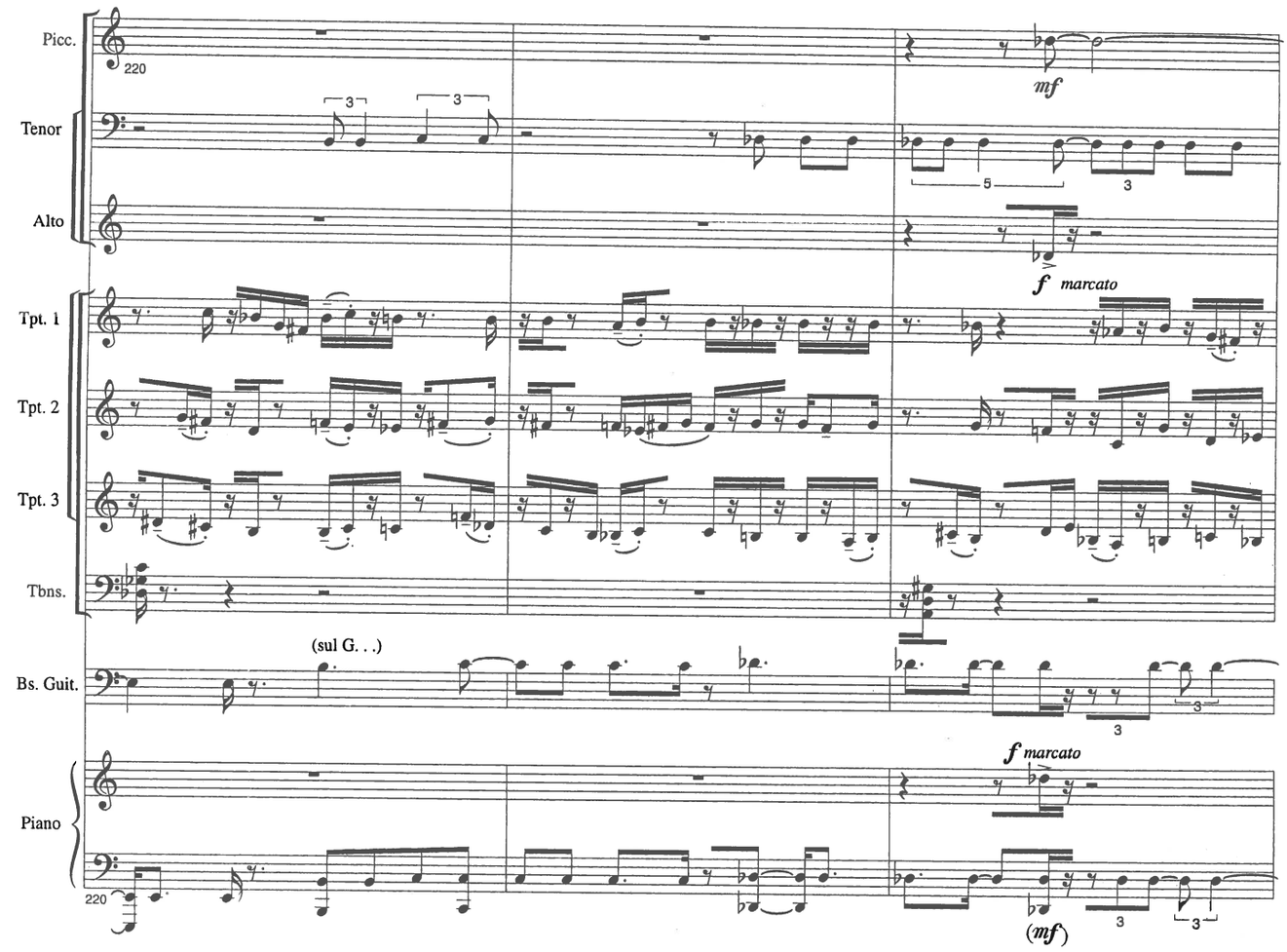


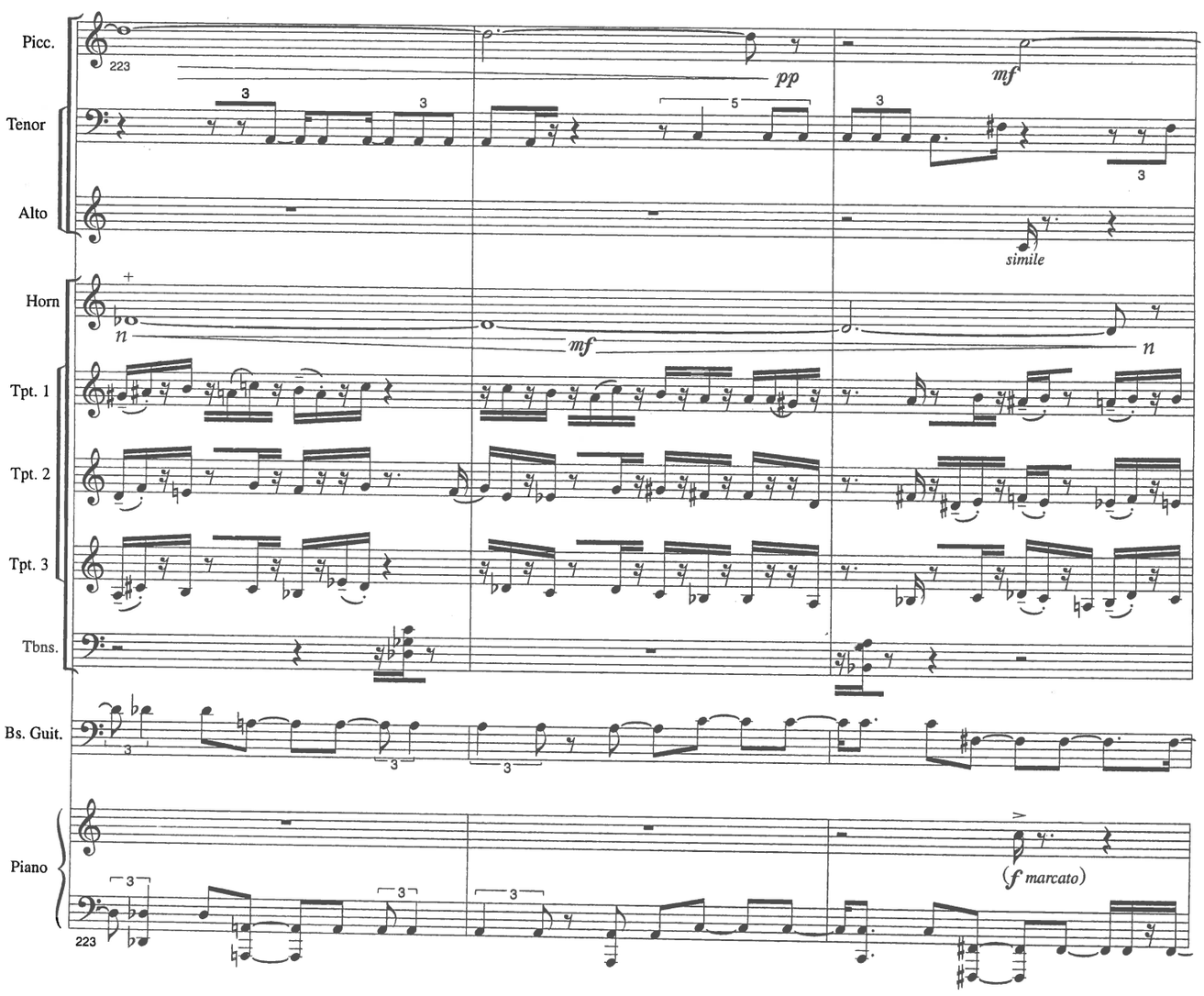


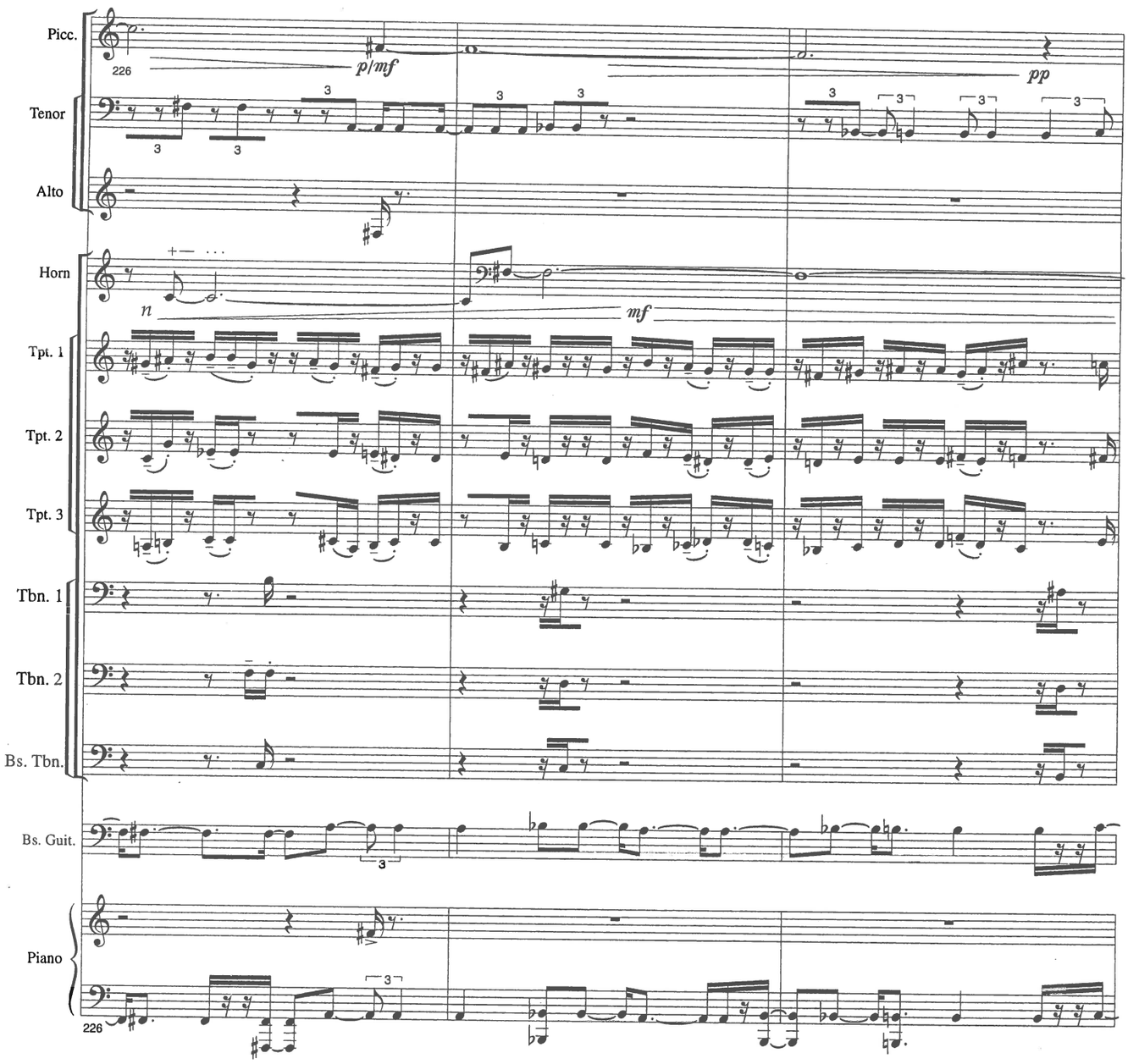

Saxes (A/T/B)
196
(stacc.)
Saxes
199
Tpt. 2
Tbn. 1-2
199
senza sord.
staccato
mp
senza sord.
staccato
mp
Saxes
202
Tpt. 2
Tbn. 1-2
Bs. Tbn.
202
p
f
(mp)
(mp)
(senza sord.)
mp
Saxes
205
Tpt. 1-3
205
straight mutes
mp
mp
Saxes
208
Tpt. 1-3
Tbn. 1-2, Bs.
208
straight mutes
mp
mf
mf
mf
mp
Saxes
211
Tpt. 1-3
Tbn. 1-2, Bs.
211
mf
mf
mf
mf

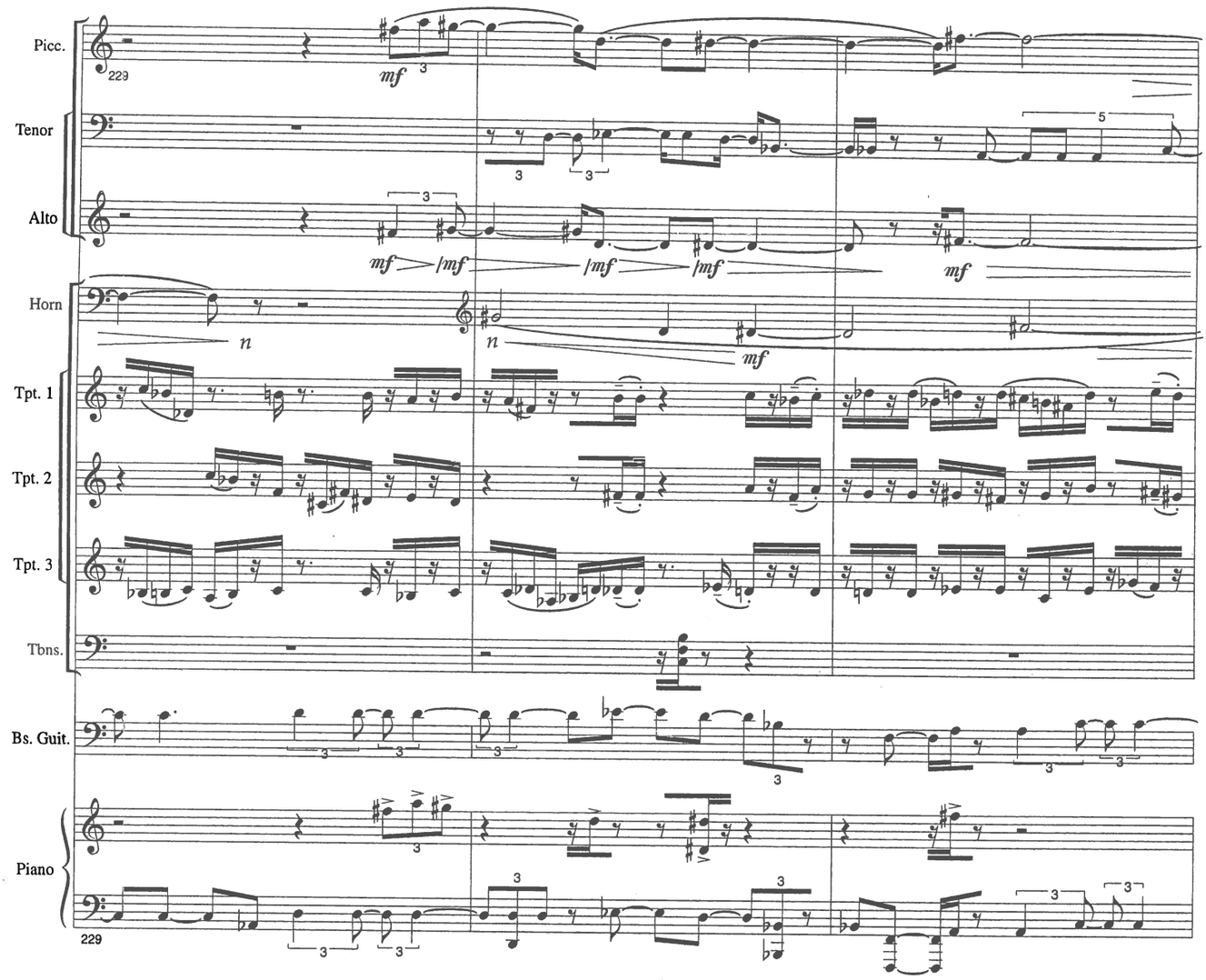

N Meno mosso ♩ = 100
Tenor
214
ff
mp
Alto
ff
Bari 2
ff
crisply
Tpt. 1
mp
crisply
Tpt. 2
mp
crisply
Tpt. 3
mp
mutes off
Tbns.
(senza sord.)
mp
ff
sul G . . .
Bs. Guit.
mf
sul D . . .
mp
N Meno mosso ♩ = 100
Piano
mf
mp

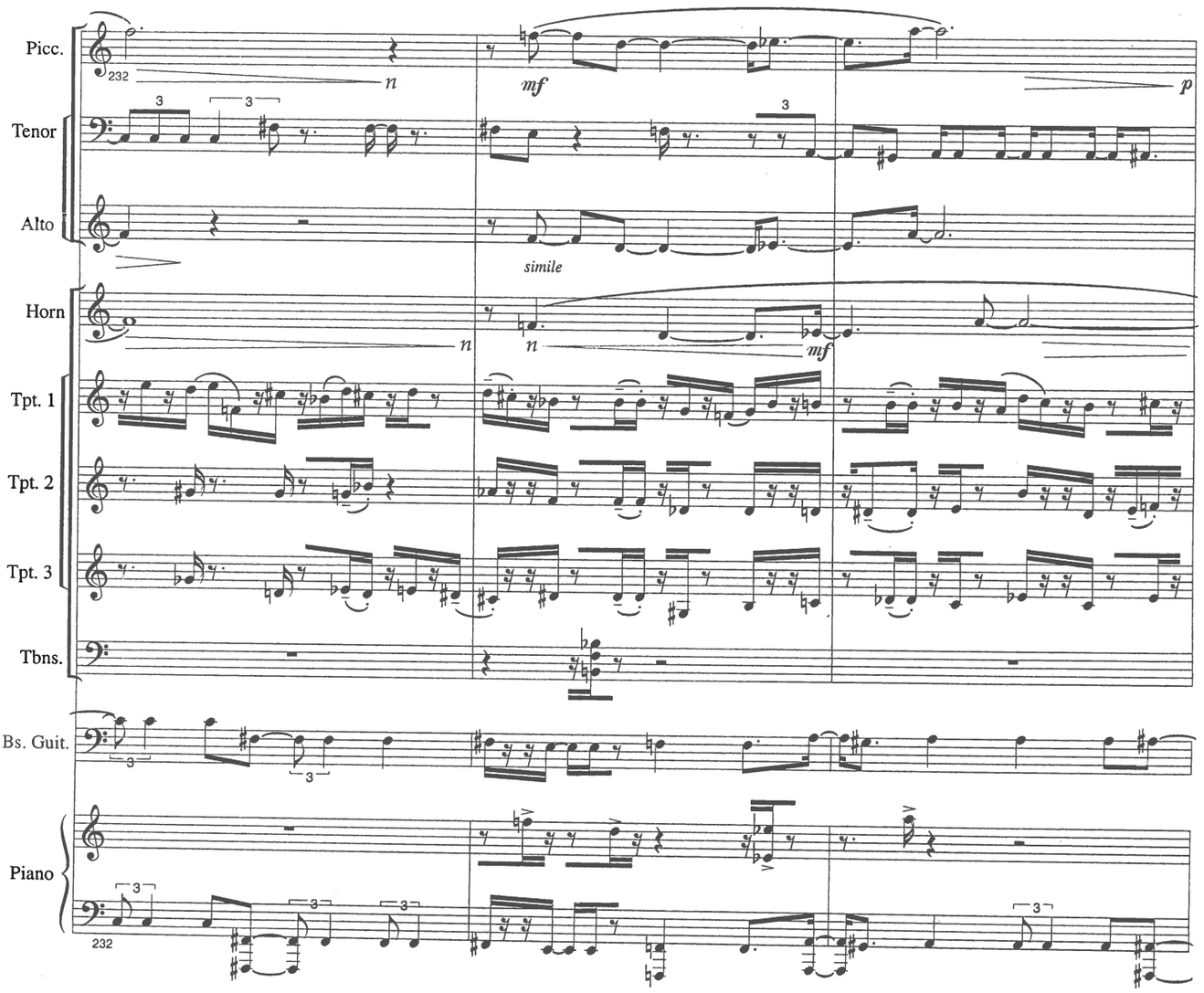

217
Tenor
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
sul A . . .
sul D . . .
sul G . . .
(sul D)
Bs. Guit.
Piano
217

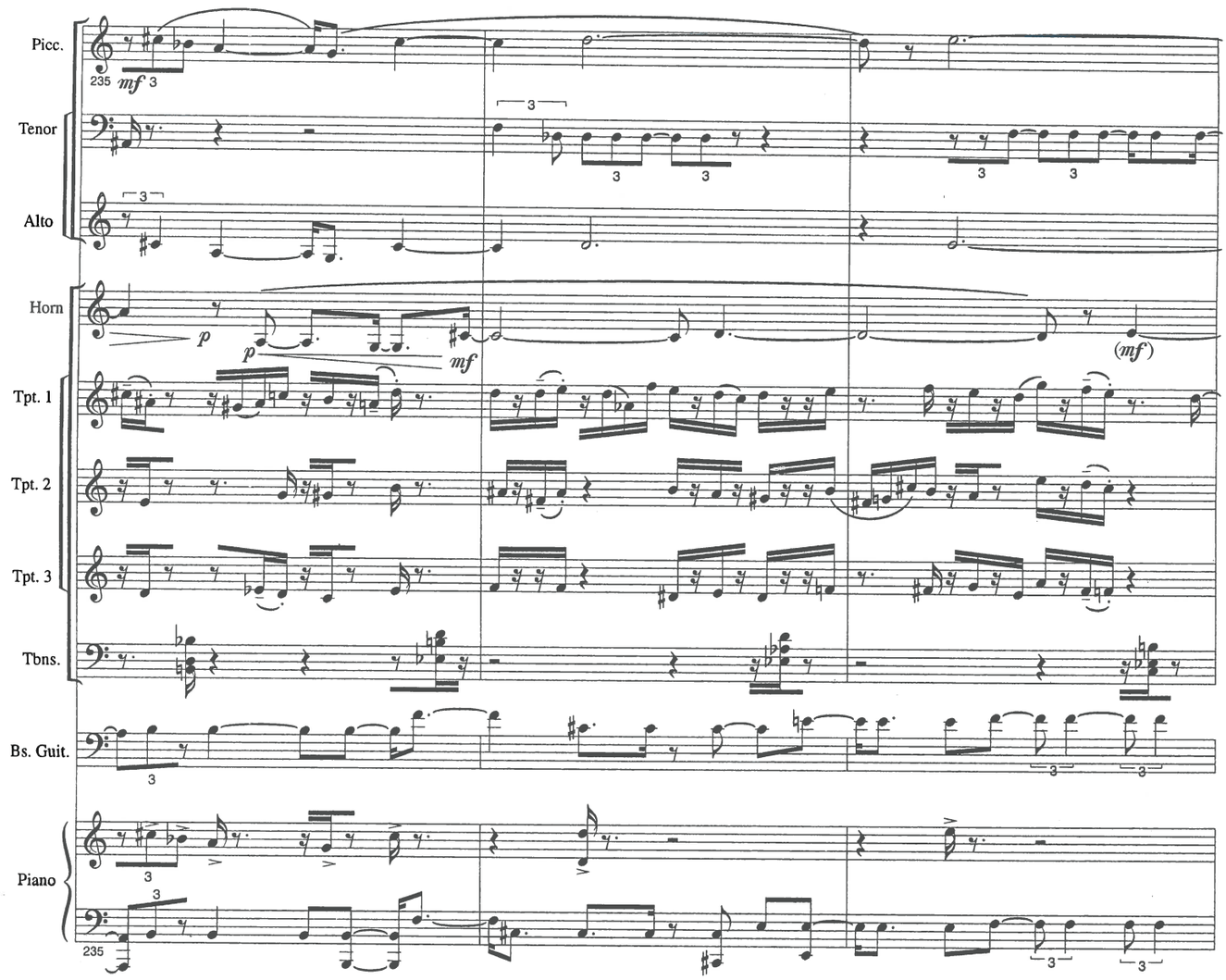

Picc.
220
Tenor
Alto
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
Bs. Guit.
Piano
mf
f marcato
(sul G. . .)
f marcato
(mf)

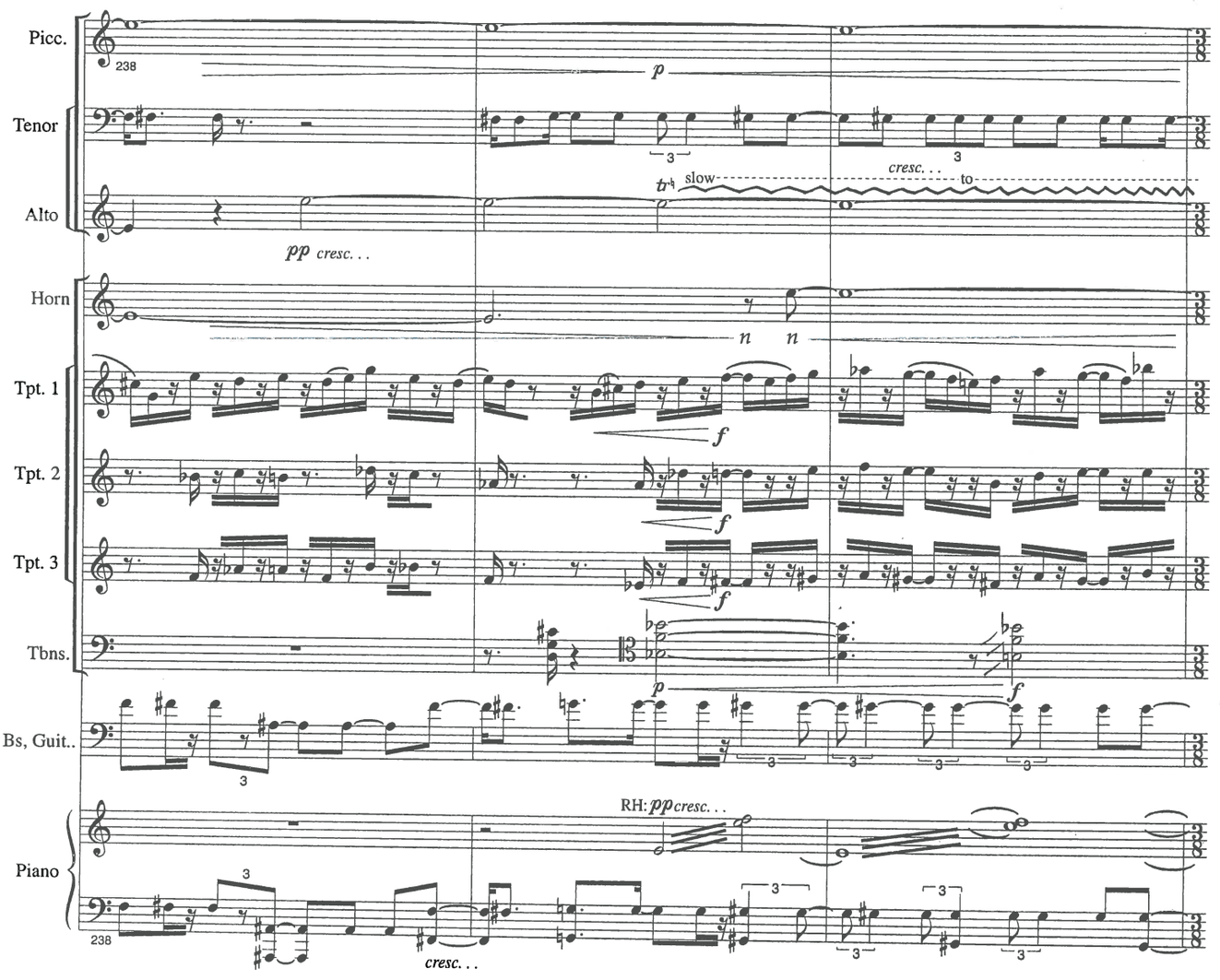

Picc.
223
Tenor
Alto
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
Bs. Guit.
Piano
pp
mf
simile
mf
(f marcato)

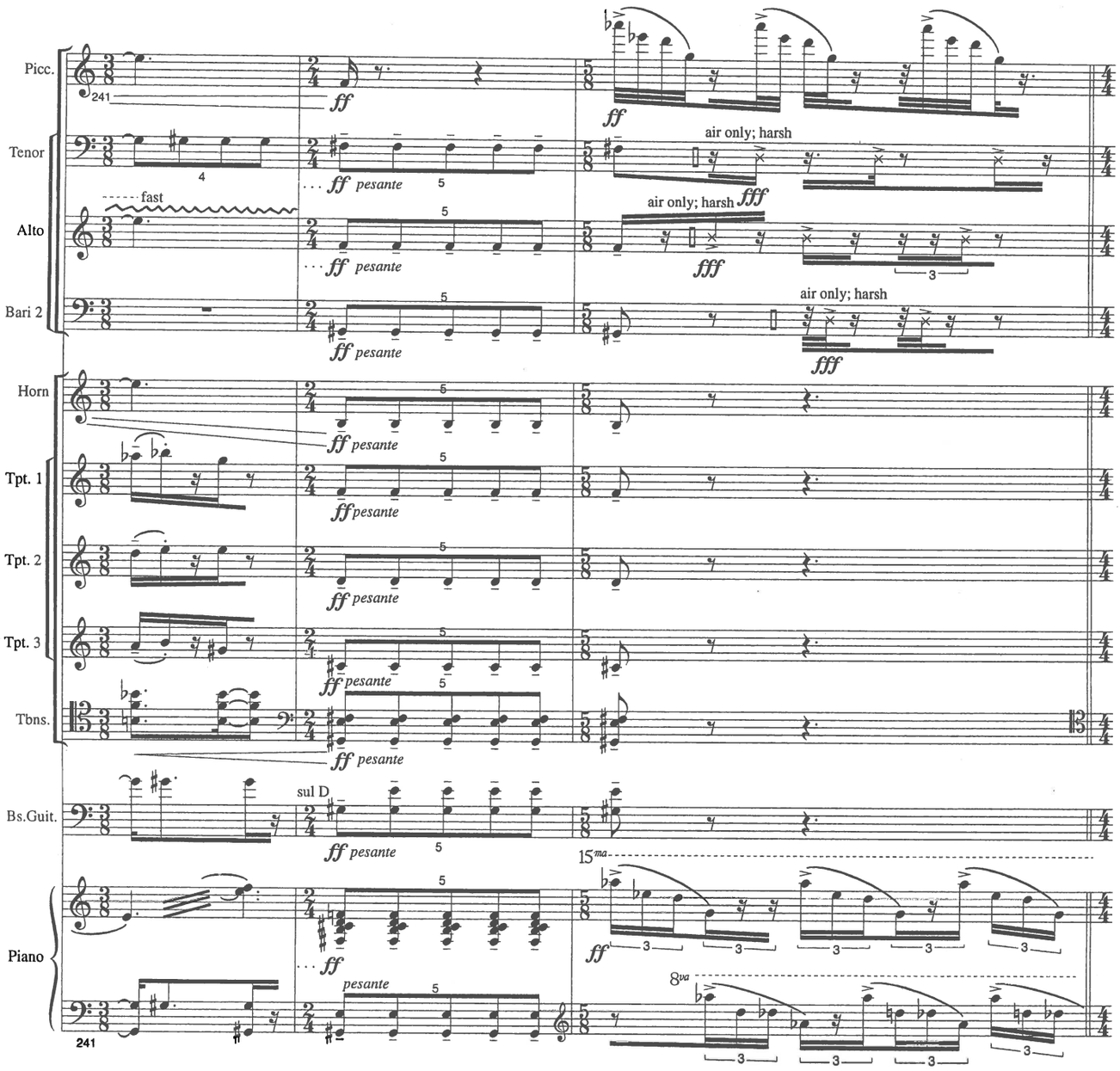

Picc.
226
p/mf
pp
Tenor
Alto
Horn
n
mf
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Bs. Guit.
Piano
226

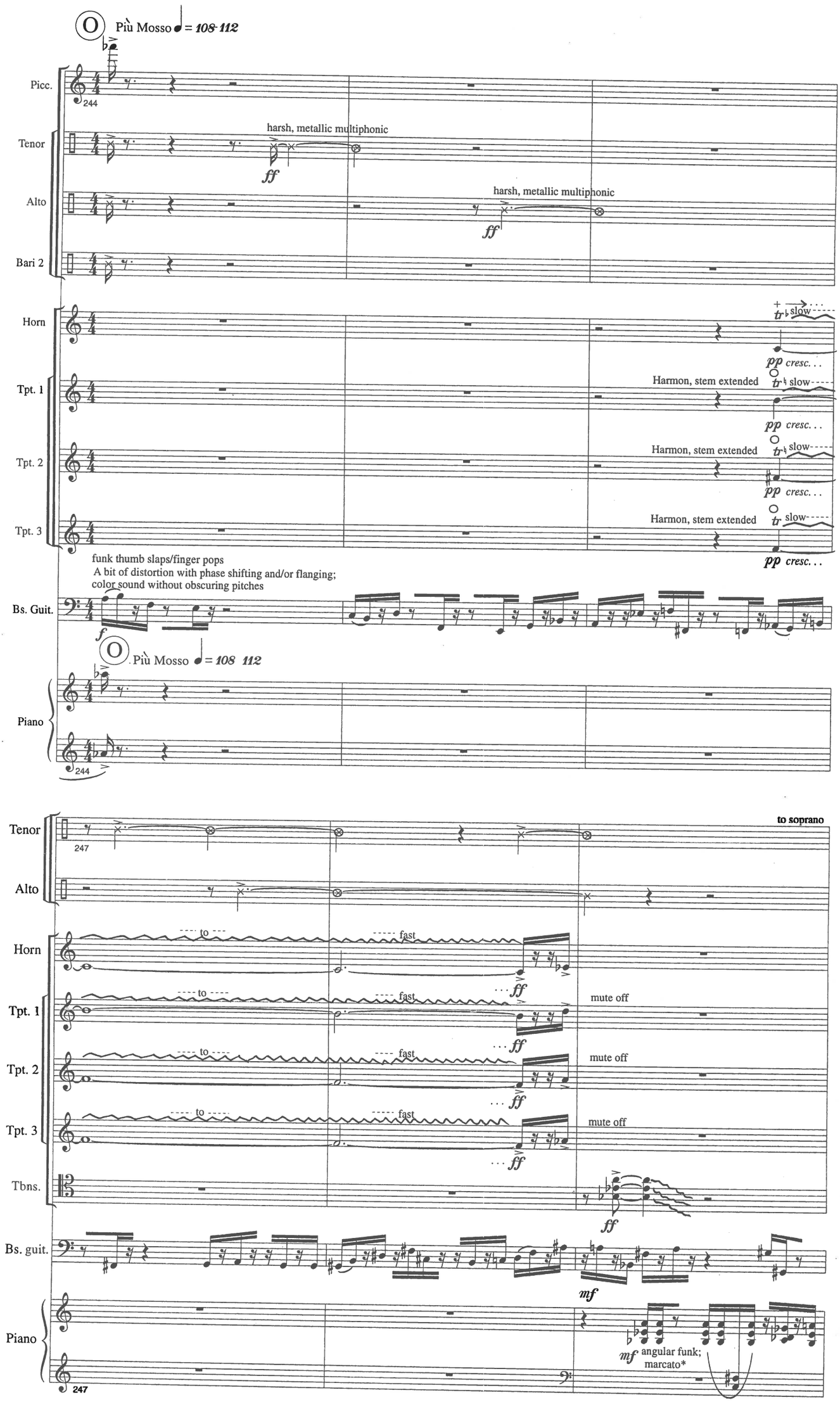

Picc.
Tenor
Alto
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
Bs. Guit.
Piano
229
mf
/mf
n
mf


Picc.
Tenor
Alto
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
Bs. Guit.
Piano
232
n
mf
p
simile
mf

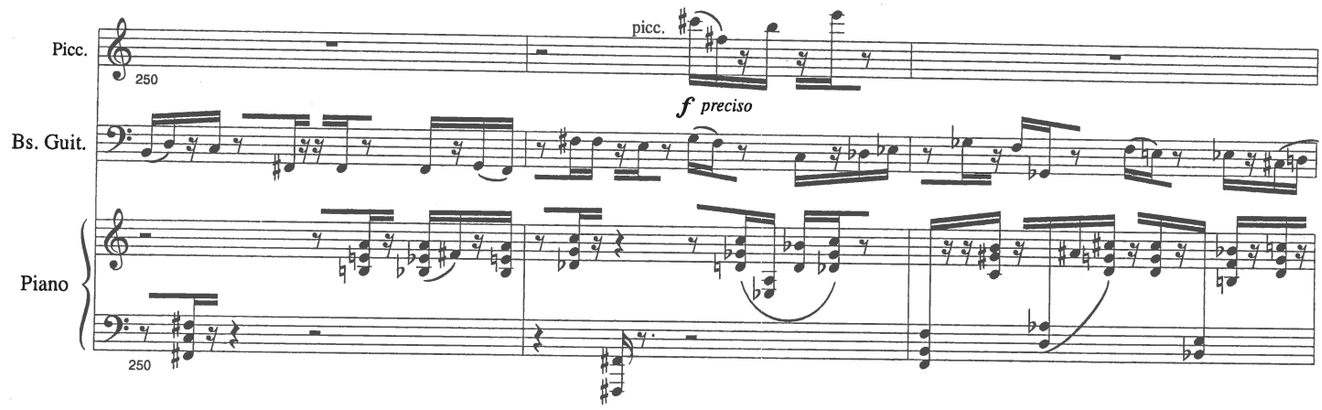

Picc.
235
mf
Tenor
Alto
Horn
p
mf
(mf)
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
Bs. Guit.
Piano
235

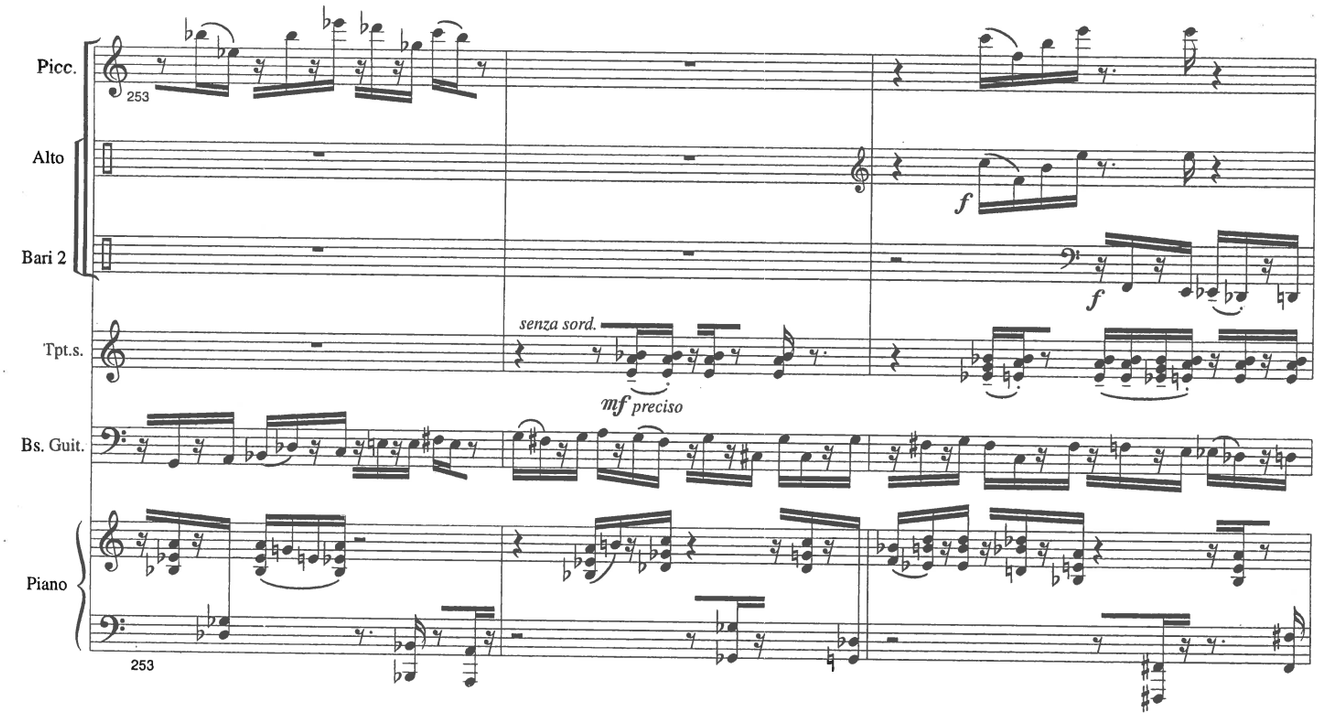

Picc.
238
p
Tenor
slow
cresc. . . to
Alto
pp cresc. . .
Horn
Tpt. 1
f
Tpt. 2
f
Tpt. 3
f
Tbns.
p
f
Bs, Guit..
RH: pp cresc. . .
Piano
238
cresc. . .

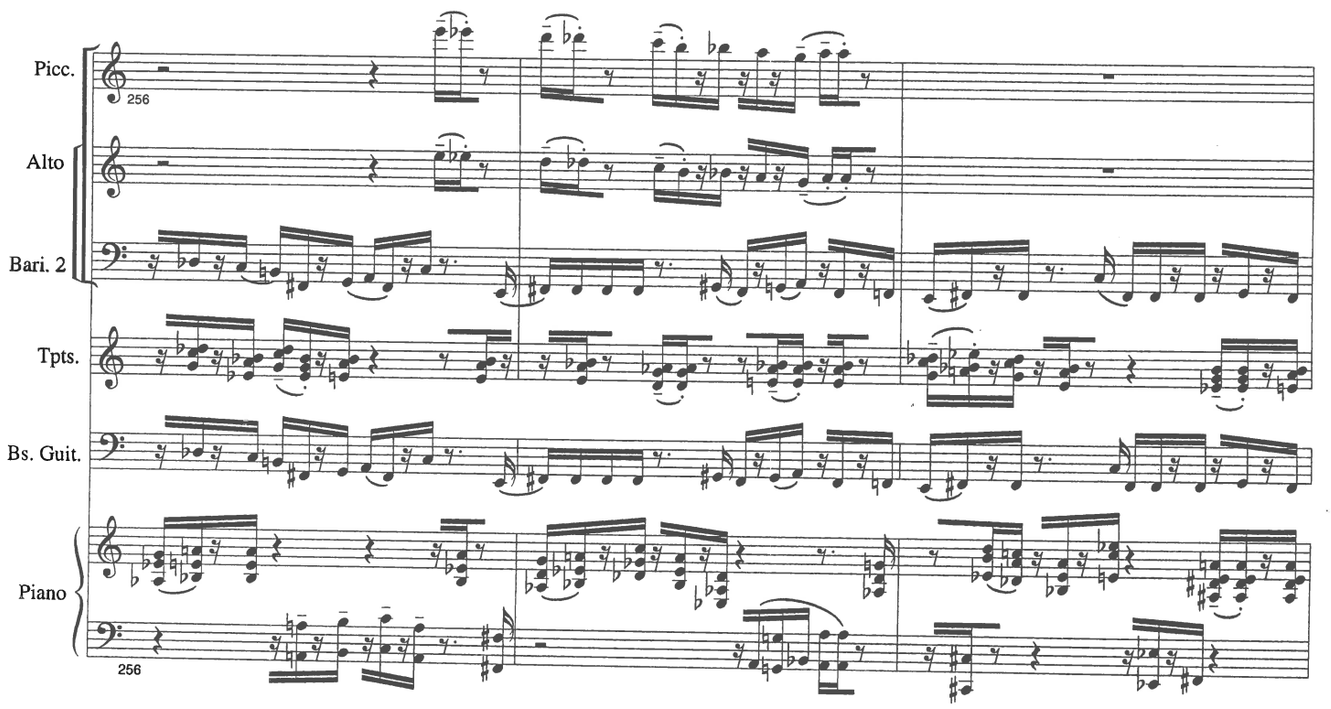

Picc.
Tenor
Alto
Bari 2
Horn
Tpt. 1
Tpt. 2
Tpt. 3
Tbns.
Bs.Guit.
Piano
fast
pesante
air only; harsh
sul D
15ma
8va

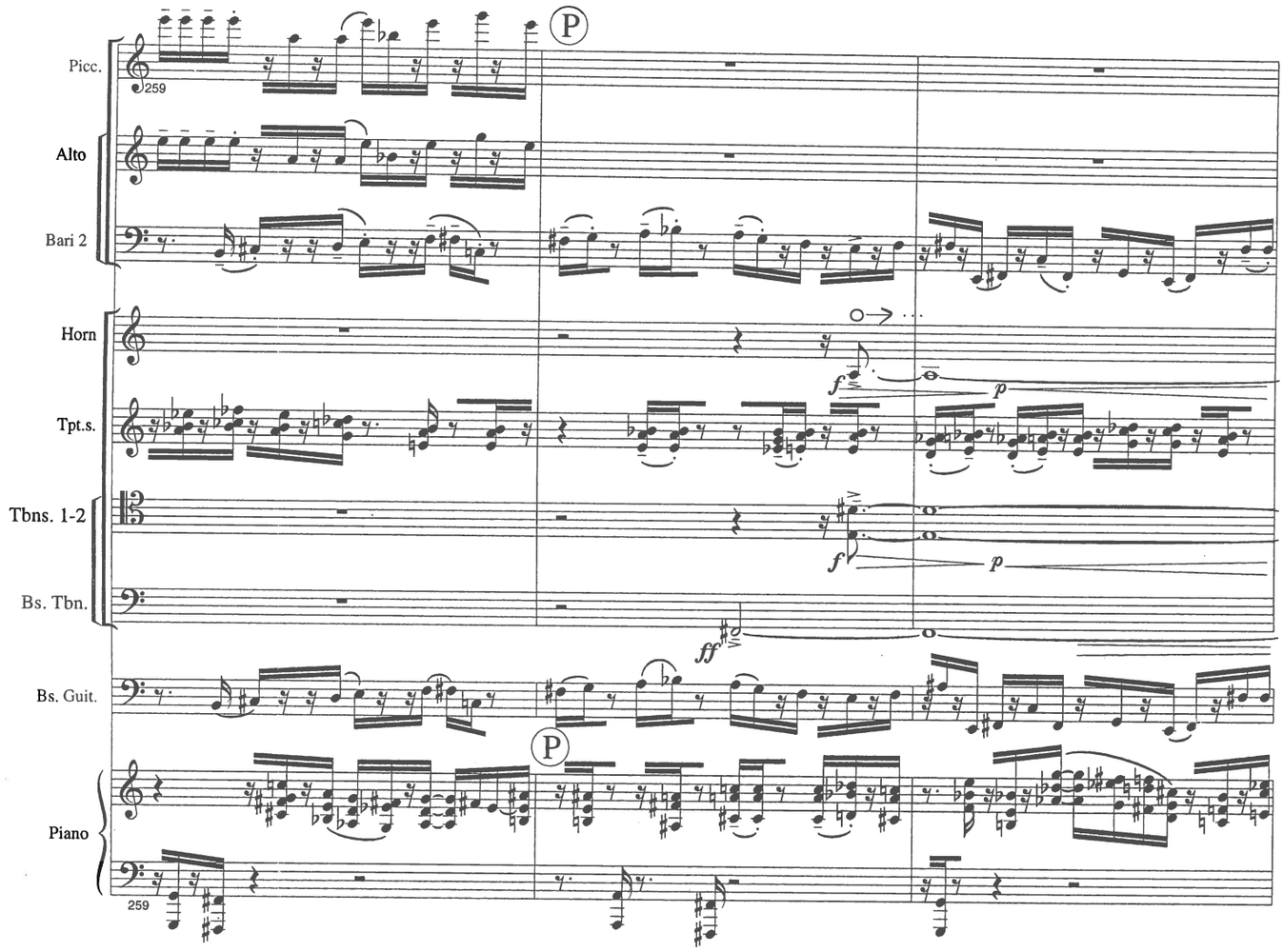


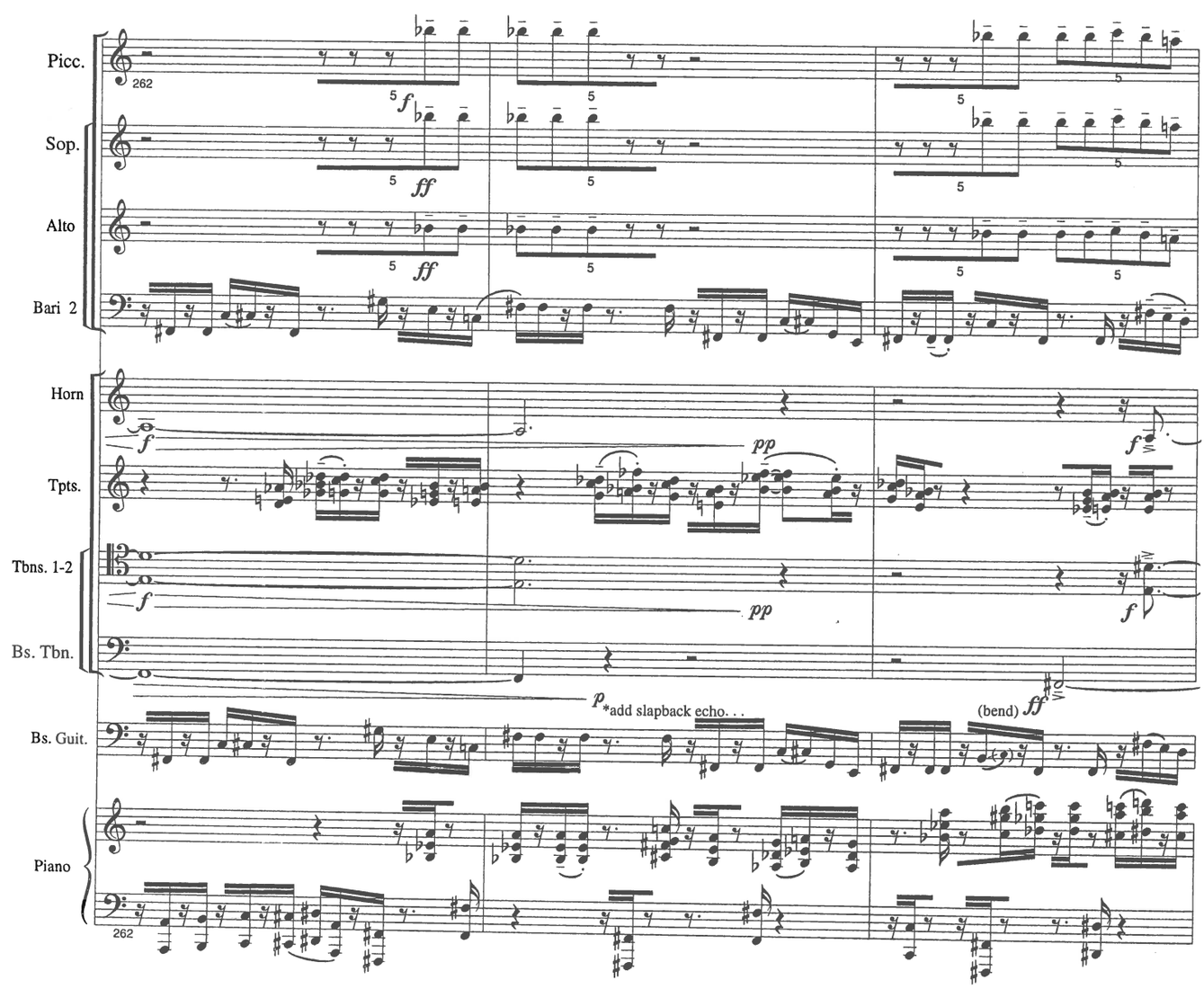
*The marcato indication holds true even within slurred groups.


Picc.
250
picc.
f preciso
Bs. Guit.
Piano
250

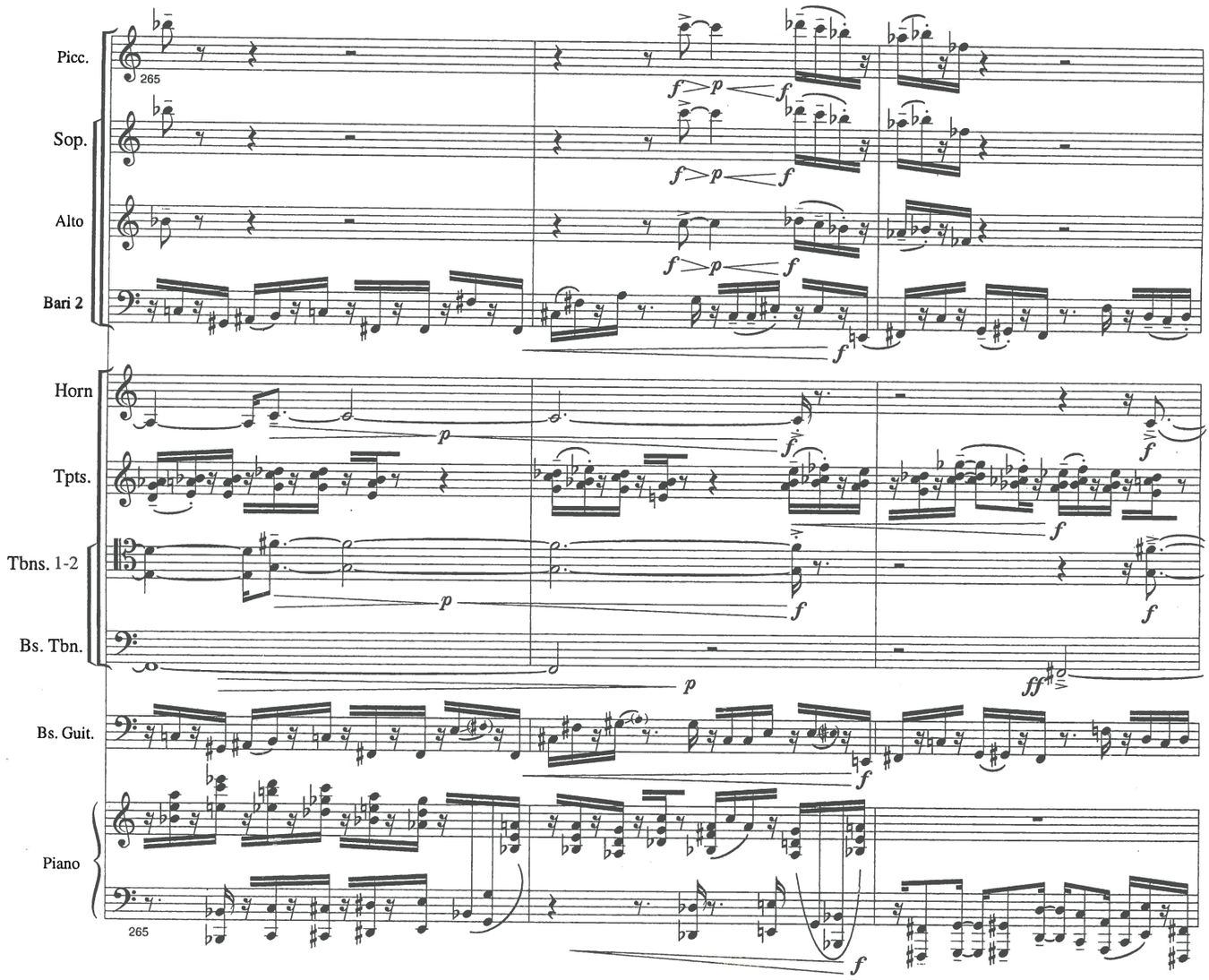

Picc.
253
Alto
Bari 2
f
f
Tpt.s.
senza sord.
mf preciso
Bs. Guit.
Piano
253

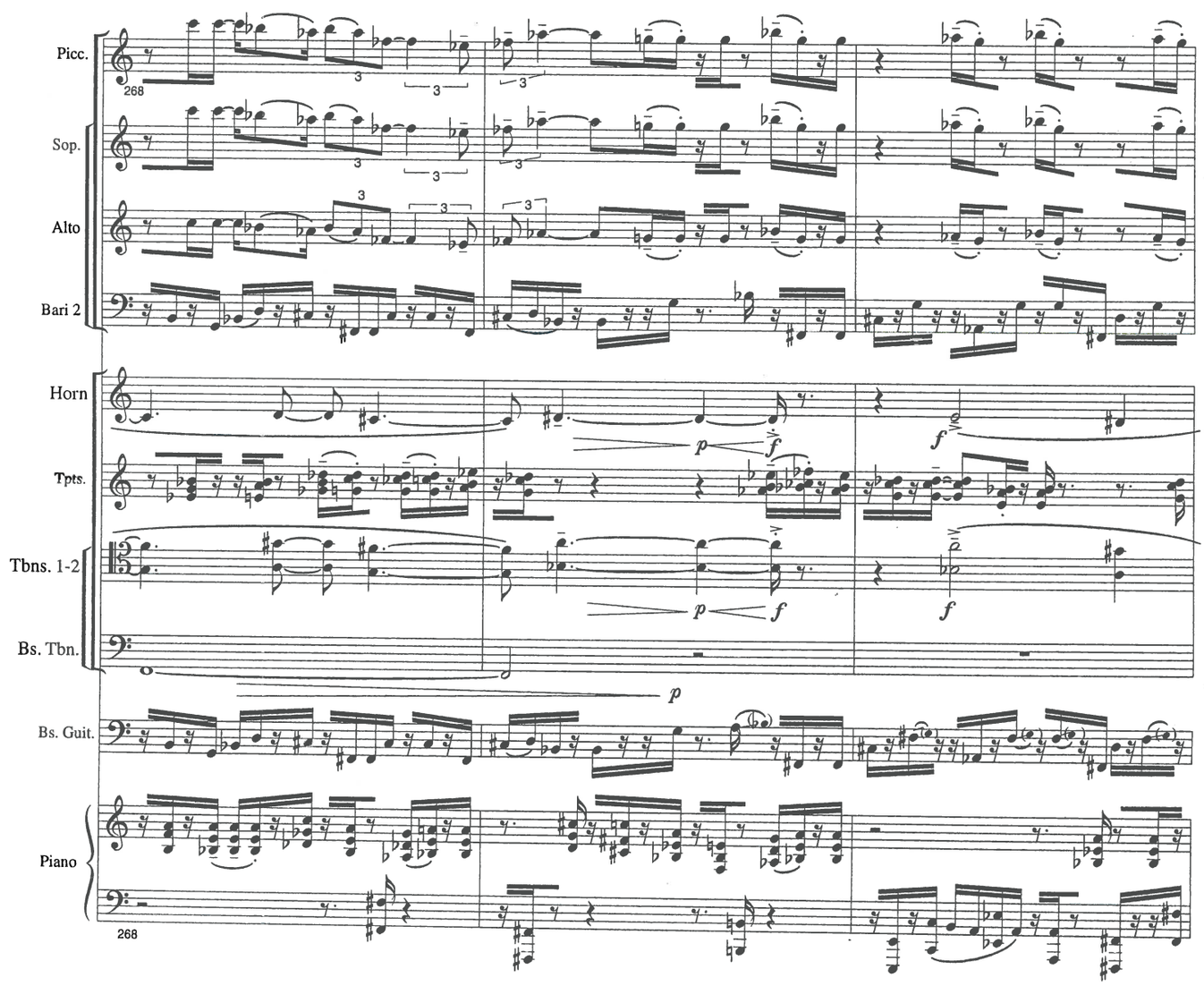

Picc.
256
Alto
Bari. 2
Tpts.
Bs. Guit.
Piano
256

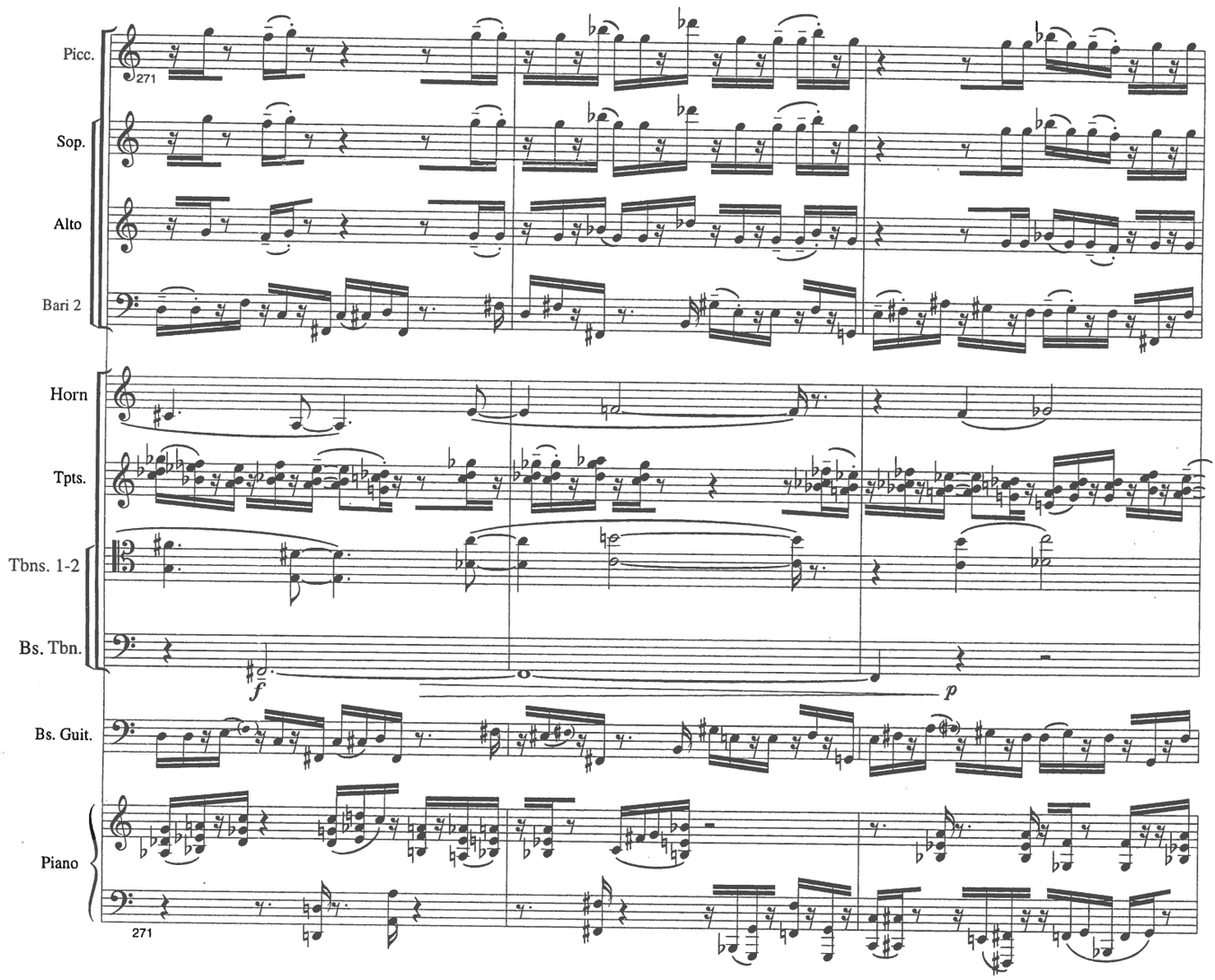


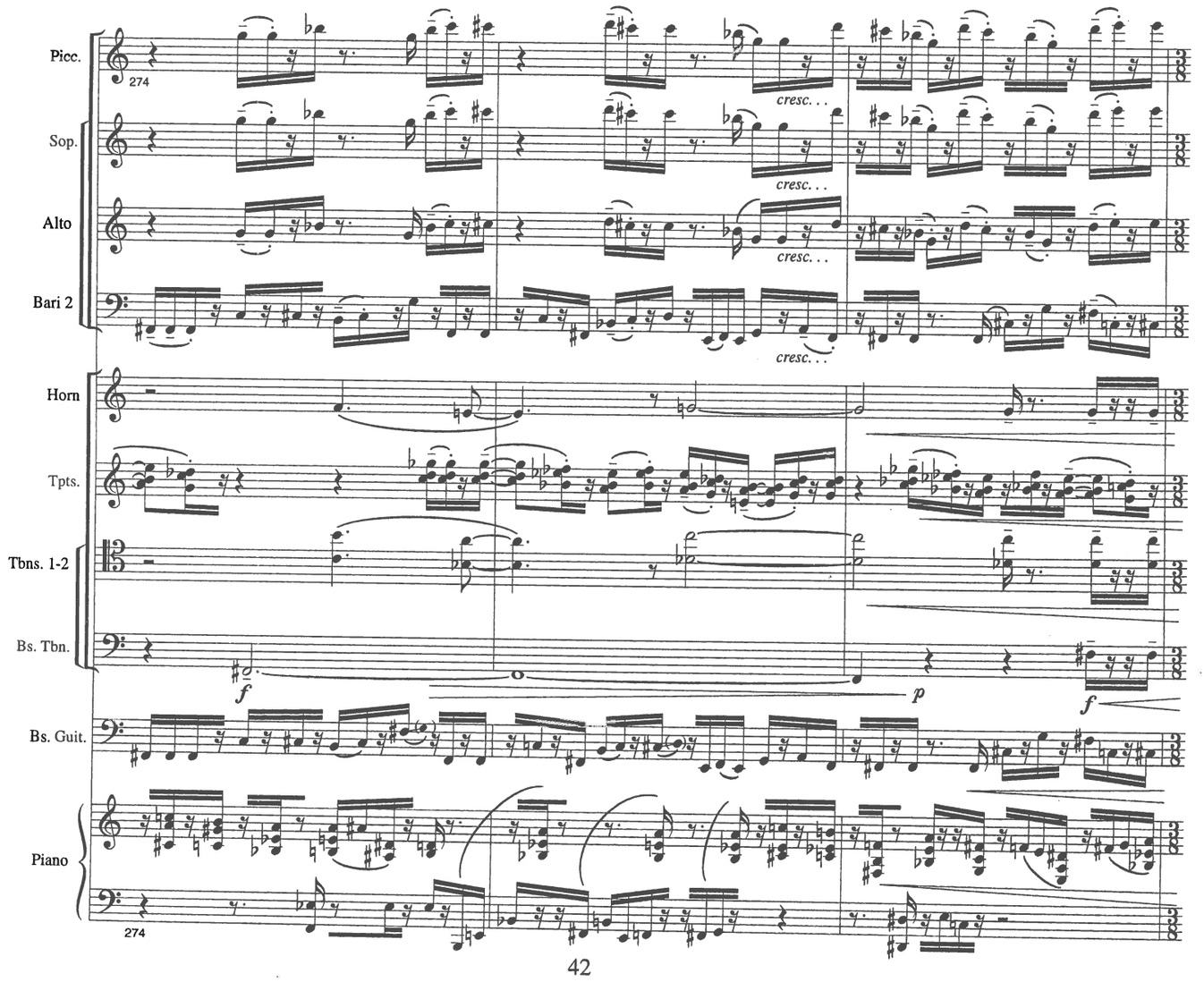


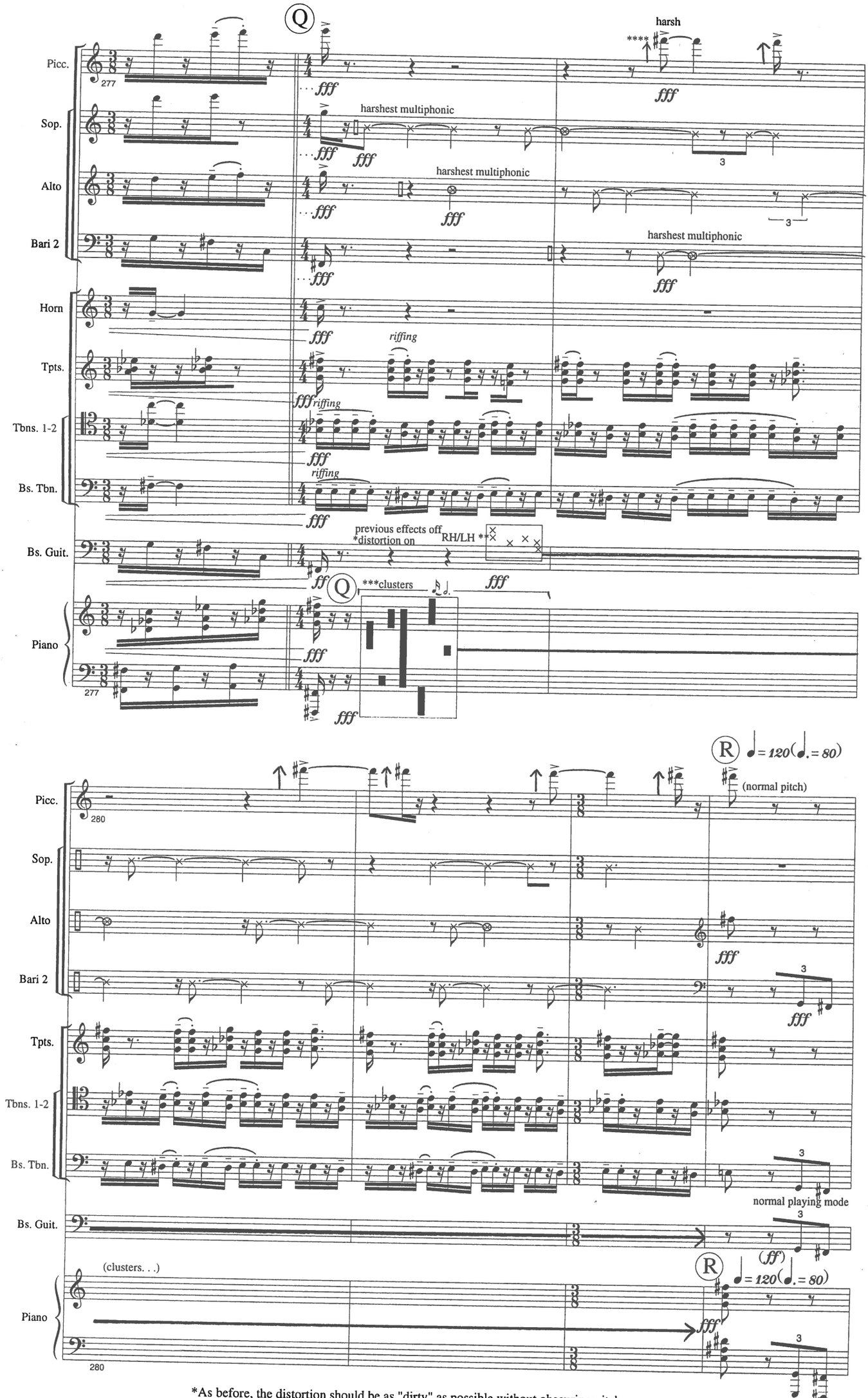
*Slapback echo: one single echo almost immediately after the original sound.


Picc.
Sop.
Alto
Bari 2
Horn
Tpts.
Tbns. 1-2
Bs. Tbn.
Bs. Guit.
Piano
265

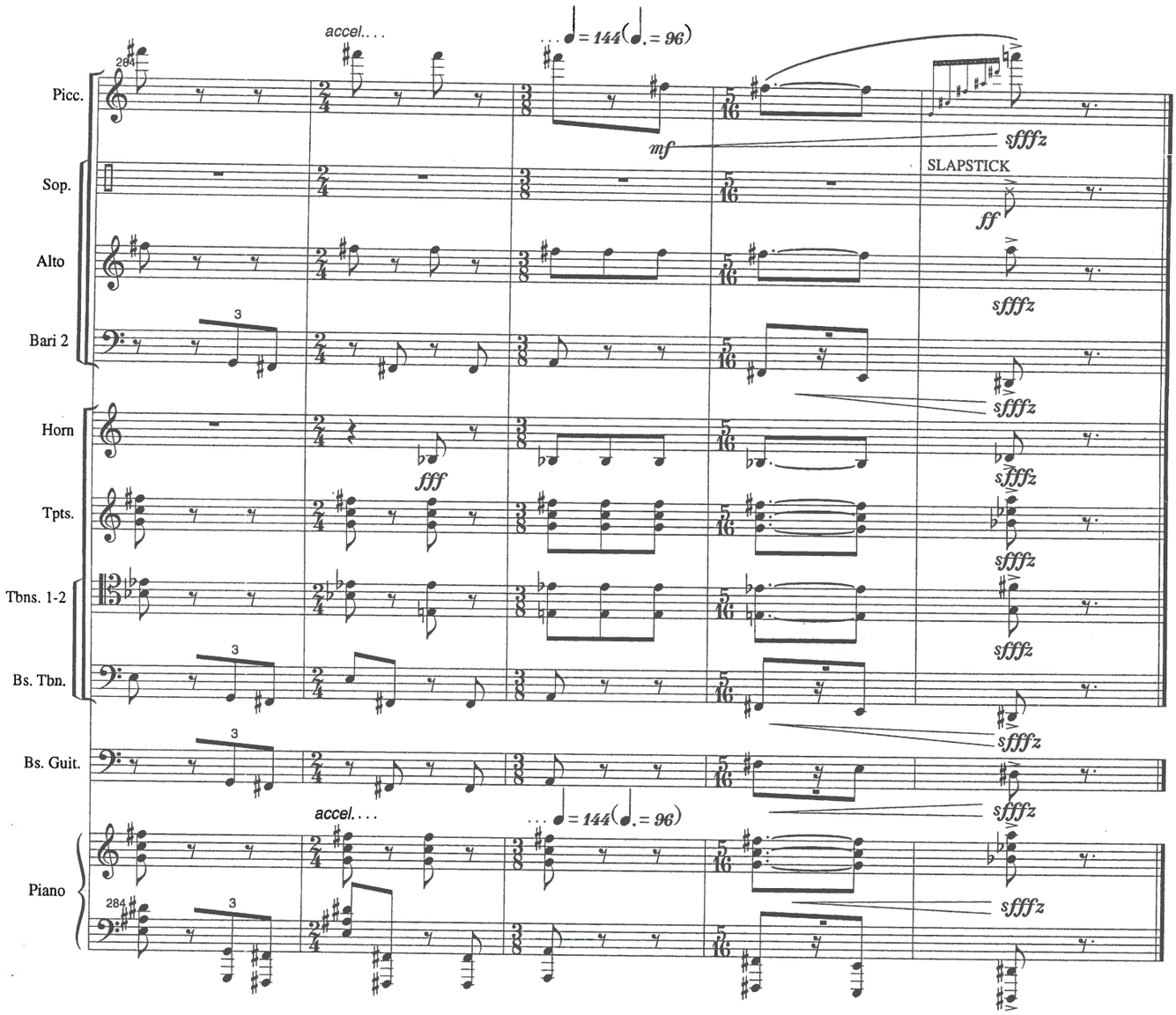

Picc.
Sop.
Alto
Bari 2
Horn
Tpts.
Tbns. 1-2
Bs. Tbn.
Bs. Guit.
Piano
268


Picc.
271
Sop.
Alto
Bari 2
Horn
Tpts.
Tbns. 1-2
Bs. Tbn.
f
p
Bs. Guit.
Piano
271


Picc.
274
cresc...
Sop.
cresc...
Alto
cresc...
Bari 2
cresc...
Horn
Tpts.
Tbns. 1-2
Bs. Tbn.
f
p
f
Bs. Guit.
Piano
274



*As before, the distortion should be as "dirty" as possible without obscuring pitch.
**By hammering on with both 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.



Duration ca. 12 min. 15 sec.