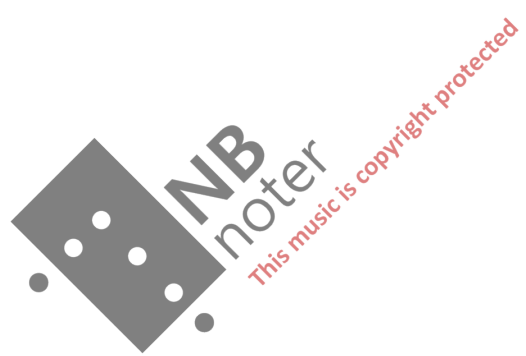


*Quivering
for Quintet*



heather b. frasch (2016)

Saxophone

Electric Guitar

Double Bass

Percussion

Piano




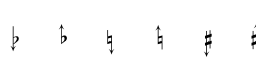
Performance Notes:

General

Score is written in C.

Microtones

 One-quarter sharp, one-quarter flat and 3-quarters sharp.
To be played as accurately as possible.

 Imprecise microtones
A bit lower or higher than indicated accidental

Cued measures

Starting at Rehearsal Letter 'L', there are no more measures and performers respond to cues by conductor as indicated.


 Imprecise silences between notes from short to longer.

Saxophone:

Soprano in Bb


Alto in Eb


Baritone in Eb


 Gradients of air to pitch ratios- from only air to normal full pitch sound.
Player should add breath to sound using this scale but being careful to follow indicated dynamics. Sound shouldn't get louder when more tone is added.


Multiphonics: Multiphonics used come from Daniel Kienzy's book "Les son multiples aux saxophones". Fingerings and numbers come from this resource. Pitches in the part are transposed with concert pitch written above.


Attacks:


 = staccato, marcato, tenuto, martelé, shunted (hhaa), griffe/ détaché-court (shortened sound, dry and without resonance)


 = *slap, tongue slap*: all slaps are closed slaps. noise of the tongue and reed at nuance determined by the note as marked.

 = *small taps*: tap the tongue against the reed without slap. Mouth should be slightly open to produce quiet and wet-like tapping sounds. Some are single taps or as many as possible in given time frame, as noted here.

 = *saliva sounds*: Try and accumulate saliva beforehand to play the sound of saliva through the reed and mouthpiece. A glass of water could be helpful.

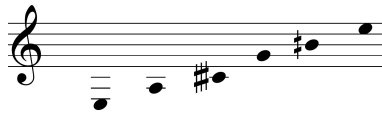
 = *key clicks*: The fingering of the pitch should be used and only 1 key should be struck which can be at the discretion of the performer. The result is an indefinite pitch.

 = *pitch +key clicks*: simultaneous percussive sound at attack of given pitch. Only 1 key should be struck as well which is also at the discretion of the performer.

 = *nail flick*: lightly tap nail or flick flinger on body of instrument. Use given dynamic to determine strength.

Electric Guitar:

Scordatura:



All pitches are notated an octave higher than sounding.

Part is transposed with sounding pitches in clef above. The string number is indicated below the note in a circle. The 1/8 tones in the piece need to be found by the performer by bending the string that is given.



= **harmonics**: All harmonics are natural harmonics. The string number is indicated below the harmonic in a circle, with the equivalent partial number written above the with P. #. A very light pressure with the LH should be used at the indicated position of the diamond notehead. The desired sound harmonic is written above in parenthesis.



= **half harmonics**: LH does not apply full pressure on a string over the fretboard, but requires slightly more pressure in their execution than harmonics. The string number is indicated in a circle below the notehead. It should be treated as a normal note but with a change in finger pressure. The sounding result is a muffled pitch at the fingered note.

There are several moments in the piece where a change in finger pressure is called for, ex. m24. The notes should be fingered on the fret as if playing a normal pitch and then pressure changed as noted. Often this motion should be preformed in a free way, resulting in erratic and unpredictable sonic result.



= **multiphonics**: Touch the indicated guitar string lightly with LH, using harmonic pressure between two consecutive nodes on the string. Bottom pitch with x notehead refers to fingered position. String number is indicated in a circle below the pitch. Roman numeral refers to the fret number. Arabic number refers to distance upward between the two neighboring frets. The guitarist should try to obtain as many of the pitches above the fundamental as possible.

In this example, the multiphonic is on the third fret and halfway between the two neighboring frets.



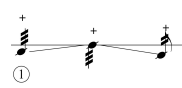
= **Pitches beyond the fretboard**: LH stops pitches beyond the fretboard. The result should be a very percussive sound. Pitches should be as accurate as possible.



= **RH muting**: the guitarist should use the RH thumb to pluck the string while RH palm mutes it.



= **RH pizz. non-appuyé**: the guitarist should achieve a muted plucked sound by applying half-harmonic pressure with the RH index finger against the string while simultaneously plucking the string with the RH thumb.



= **RH unpitched tapping**: mute strings with LH and tap fingers randomly with RH in a free manner on notated string to achieve a dry percussive sound. String is indicated below the notehead with a circle.



= **Bartok pizz.:** or snap pizz. One pulls the string upwards with the thumb of the RH so that upon release the string slaps back onto the fretboard.



= RH finger plucks using the follow RH strokes: side, angle, no nail, straight



= **battuto**: lightly tap the plectrum (slide or pick) on the string gently at the given fingered note.



= **guero**: run plectrum under strings along the fretboard under the frets in a quick and short gesture.



= **nail flick**: lightly flick flinger on body of instrument. Use given dynamic to determine strength

Plectrum: slide, bow, pick, e-bow, steel wool



= **bowing:** Throughout the piece the performer is asked to bow the strings instead of plucking, usually extreme flautando pressure is required (as light as possible) for whispery sounds to emerge.



= **steel wool over strings:** delicately crinkle material over muted strings. Add a bit more reverb. Dynamics refer to the amount of activity and not sonic results.

slide: medium sized bottleneck slide

e-bow: It is recommended to set e-bow on overdrive so that harmonics vibrate, but never the fundamental. Unlike harmonic notation, it is the **sounding pitch** that is given with a suggested string and finger placement.

E.S.T., S.T., ord., S.P., M.S.P = extreme sul tasto, sul tasto, ordinario, sul ponticello, multo sul ponticello respectively

Amp should be adjusted at the player's discretion to create a subtle sound world. Reverb should be on a low setting.

Double

Bass:

Scordatura



with pitches sounding an octave lower than written. Part is transposed with sounding pitches written in clef above.

Position Clefs:



Top line is the top of the fingerboard close to pegs.
Middle line is the bottom of fingerboard.
Bottom line is bridge.



Same as clef above but only uses string area over fingerboard. **Under the fingerboard** is to bow on the wood under the fingerboard (no strings) with placement, as indicated using this clef. Top area is closest to peg area and bottom line is the end of the wood of the fingerboard.



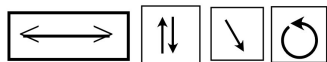
= **tone-less notehead:** mute strings with hand so that no pitches emerge when bowed

Above F. = Bow the very small area just above the fingerboard but right before the first peg on the indicated string.

Tailpiece: bow tailpiece

On Bridge: In this piece, the performer should play the bridge under the strings. When **flat** is written, then performer should place bow flat on top of bridge (still under strings). **Edge** refers to playing the edge of the bridge but under strings), with down bow/ up bow respectfully - to right and to left of performer.

B.B. = bow just below the bridge on strings indicated below.



= **bow movements:** horizontal, vertical, diagonal and circular

e.s.t extreme sul tasto

ord. return to normal position

s.p. sul pont

e.s.p extreme sul pont (just next to bridge)


at fingertips: bow e.s.t as close to fingers as possible

E. Flaut. = extreme flautando bowing. Very very light pressure to create whispery effect.

Sometimes notated as a graphic where thicker color indicates more flautando and the thinner is normal pressure.




Harmonics: all harmonics are natural. Finger harmonic node is notated with diamond-shaped notehead. Sounding partial is above in parenthesis and string number indicated in Roman numeral below.


 = **Half harmonic finger pressure:** finger pressure at in between harmonic and regular for erratic and muted sound.

c.l.t = col legno tratto: play sustained pitches with wood of bow

1/2 c.l.t = play with half wood and half hair of the bow

c.l.b. = col legno battuto- lightly drop bow on string

 = mute string with hand while dropping bow lightly on string

 = mute string with hand + bounce bow freely on string. Use the position clef to vary both hand and bow drop position

Multiphonics: Multiphonics are played by fingering the given harmonic node and then manipulating bow placement, bow pressure, and bow speed. String is notated below. The fingered harmonic node is notated as a diamond-shaped notehead. The approximate node where the bow should be played (since bow placement is very important) is notated where the harmonic partial should be with indications of lower or higher. The approximate sound pitches are notated above in parenthesis. The player should try and play as many of the pitches as possible.

Though fragile, with practice these sounds can become both stable and predictable.


For more information on multiphonics: <http://haakontheelin.com/multiphonics/>


.....
Piano:


Plectrua: metallic percussion brushes, brillo pad, chopstick, scrub brush, e-bow, fishing wire, bow hair, guitar pick

Placement:

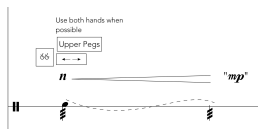
low-range, mid-range, high-range refer to piano range in accordance with different types of strings found inside. As a general rule, the low range should correlate to the thick strings. Double and triple strings are mid-range. High range are single thinner strings. However, all placement is relative and can be adjusted to accommodate the different pianos.

 = **Pluck** inside on indicated strings (even if sounding result is inaccurate) close to the pegs. Should be a very dry and non-resonant sound.

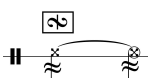
 = Sometimes a guitar pick is requested to obtain the same sound.

 = **chopstick bounce:** delicately drop a thin long wooden chopstick on string inside of the piano as indicated. Sometimes single drops and sometimes let bounce in a light ricochet manner. It can be played muted or un-muted as indicated. In this example it should be a single drop on a specific string.

 = In this example, strings should be muted with palm and then stick dropped at random placement.



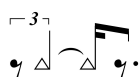
= **Run fingers, scrubbrush, and wire brushes** in a back and forth manner in an area just next to the pegs but along the strings inside the piano. Dynamics refer to the speed of activity not amplitude. Range is indicated.



= **Brillo pad crunches:** place brillo pad over pegs and strings. Gentle rock pad in erratic way to create crinkling sounds.



= **harmonics:** find octave partial on indicated string in the diamond-shaped note head. Sounding partial is indicated in parenthesis above note head.



= **finger whispers:** Pianist runs their fingers vertically over the strings inside the piano so quiet whisper-like sounds emerge. The pianist should start at a far end, and always run their fingers towards them (never away). Pianist should be careful of the attack to not make extra noises.

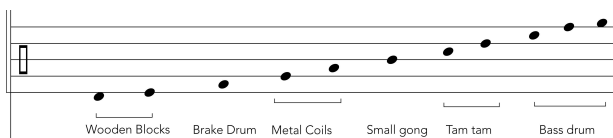
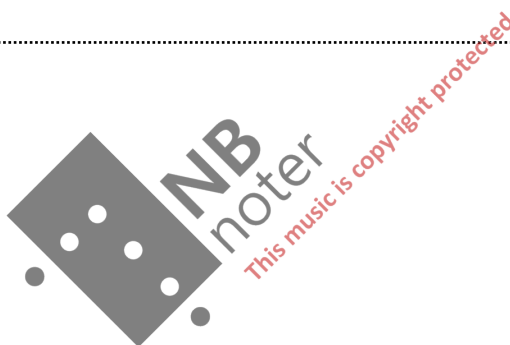


= for this technique, vary the amount of fingers that are being used as this will change the sound quality. In this example, 3 fingers should be used and then the palm.

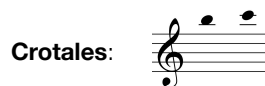
Fishing Wire/ Bow Hair: Run fishing wire and bow hair under indicated string and then move strings back and forth as quickly/slowly as indicated with dynamics in quotations.

Percussion:

- Vibraphone
- Crotales
- Bass Drum
- Tam tam
- small gong
- 2 metallic coils
- break drum
- 2 wooden blocks



Wooden Blocks should be different sizes. Metal Coils should also be different sizes. They should not be covered in plastic, and placed on a piece of wood in order to facilitate more resonance.



Crotales: Sounding 2 8vas higher than written

Vibraphone: At rehearsal M, vibraphone should be prepared with 2 strings of thin metallic beads (radius ~2 mm) that are long enough to cover the vibraphone. It might be necessary to add tape to hold them in place. This will create a light twinkling sound.





Beaters: 2 scrub brushes (one softer bristles than the other), superball, hard rubber mallet, thin metallic beater, wooden chopstick, bow, small metallic box or bowl without lid, bow

Bowed tam tam: vary pressure so that some metallic screeches emerge but also sometimes whispery and light.

Cymbal on top of bass drum should be placed upside right so that it can move around slightly when being struck in m. 13.

Finger whispers: lightly sweep fingers in a downward (toward the body) motion using the amount of fingers indicated. Use gloves on hand if it produces an audible difference- a louder whisper.

Arrows indicate the direction and speed of motion that should be used to scrape the tam tam /gong with the indicated beater.

-  = clockwise motion above
-  = counter-clockwise motion above
-  = clockwise motion below
-  = counter-clockwise motion below



Quivering for chamber ensemble

Tempo: ♩ = 30

Saxophone (Alto Sax): (117) *n* **PPPPPP** *n*
pitch as in audible as possible

Pitched Percussion: *n* **pppp** *n*

Percussion: *Slow* delicate circles on top of spring
Scrub brush 2 **
** hard bristles


Guitar: *ppp* *pppp*

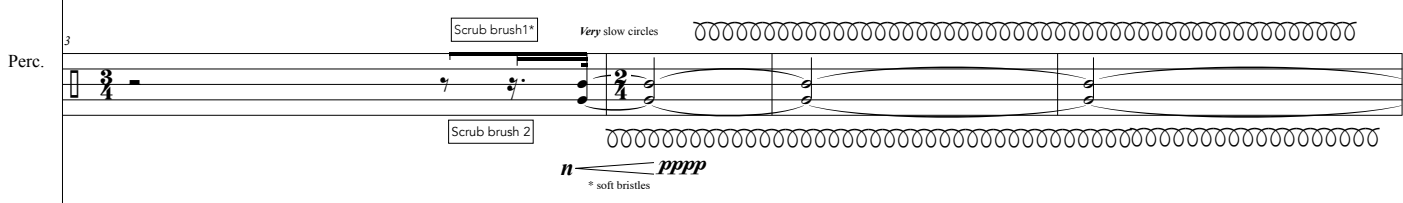
Piano: Finger Whispers* *mf* *pppp* *ppp* *mf*

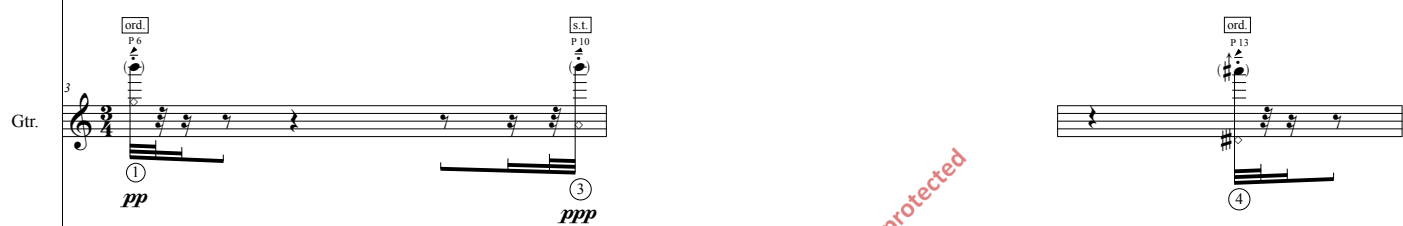
Double Bass: *n* **PPPP** *ppp*

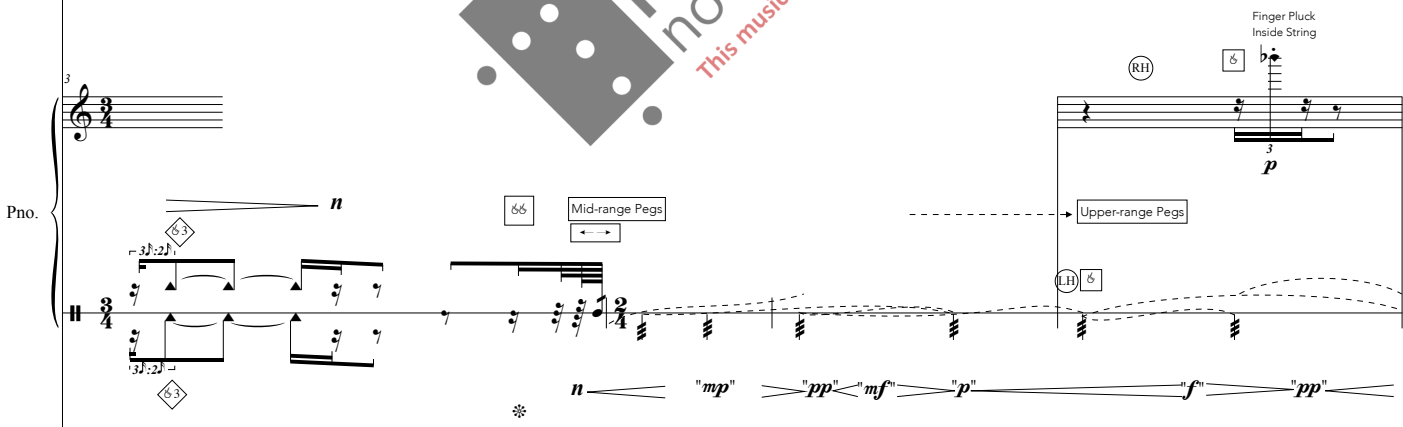
E. Flaut. / Under Fingerboard: Thumb + Forefinger
Fingernail on wood of bow

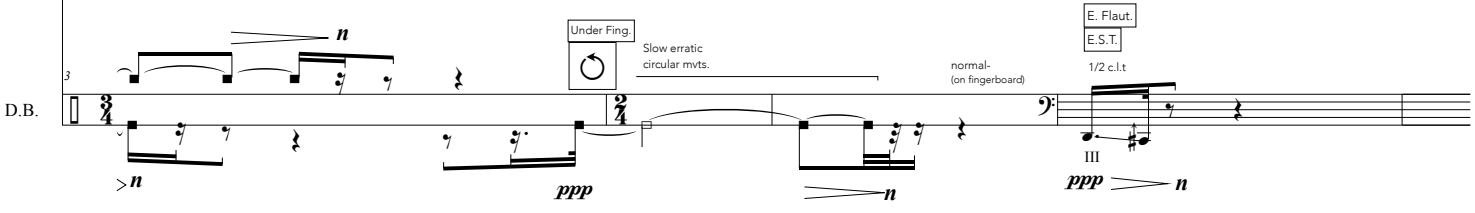
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Sax. 

Perc. 

Gtr. 

Pno. 

D.B. 

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Sax. 7 *n* **A**

Perc. 7 *n* *sim.* *pp*

Gtr. 7 *p* **s.p.** **p**

Pno. 7 *mp* *ppp* *mp* *pppp* *p* *n* **Finger Pluck Inside String** **Upper-range Pegs** **LH** **RH** **Brillo Pad** **ppp**

D.B. 7 *ppppp* *n* *ppp* *n* *ppp* *mp* **S.T. pizz.** **arco Under Fing.** **Tailpiece** **E. Flaut.**

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Sax. *ppp* *ppppp* *n* *p* *ppp* (28)

Perc. *pppp*

Cymbal on top of B.D.
 Scrub brush1*

*ad lib. slowly mute/unmute cymbal with hand

Gtr. *pp* *p* *ppp* *n* *pppp*

S.L. P 13 *pp* *p* *ppp* *n* *pppp*

S.P. P 6 *ppp* *n* *pppp*

E. Flaut. *ppp* *n* *pppp*

half harmonic finger pressure

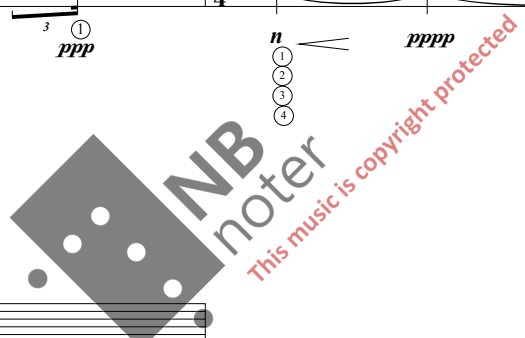
Pno. *pp* *mf* *p* *f* *pppp* *f* *n*

8^{va} *pp* *n*

65

D.B. *n* *ppp*

c.l.t. *ppp*



Sax. *pp* *n*

Perc. (unmute)

Gloved Hands**

**slowly brush hand on body vary direction of motion

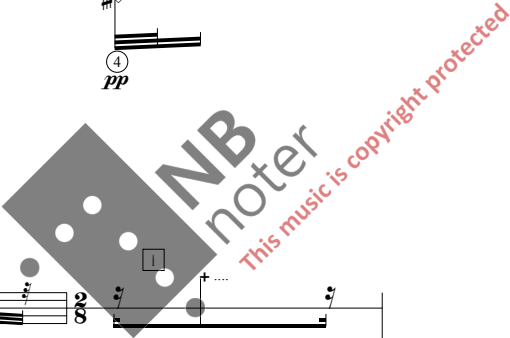
Gtr. *n* *pp* *m.s.p.* P 13

Pno. *mp* let chopstick bounce on upper strings while mute with hand Upper Pegs Brillo Pad *n* slowly rock brillo pad over pegs and strings to create quiet crinkling sounds

D.B. E. Flaut. *pp*

*slow bow and hand mvts.
hand remains mute pressure
with palm over both strings.
bow moves at vertical angle

III
IV
pp



Sax. 18 B *pppp* *n*

Perc. 18 *n* *sim.* *n* *ppp* *sim.* *n*

Gtr. 18 P 14 *p* slide P 13 *ppp*

Pno. 18 *ppp* *mp* *p* *mp* *mp*

D.B. 18 *pppp*

II
III

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Sax. 22

small taps

pppp *n* *ppp* *n*

Perc. 22

sim. *n* *pp* *n*

Remove cymbal

Gtr. 22

s.p. P 11

slide

Flaut.

fluctuate finger pressure- half/ normal

pp *ppp* *n* *ppp*

Pno. 22

ppp *mf* *n* *mp* *n*

Upper-range Pegs

Scrub brush

D.B. 22

L.H. pizz.

arco

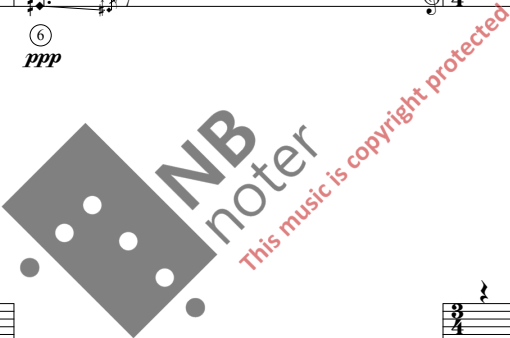
E. Flaut.

Above Fingboard*

III IV

pppp *ppp*

* hold bow at an angle so it hits strings III and IV but also wood of the body just above string I. Middle D emerges



Sax. 25 *ppp* (+ voice) *n* G.P. *n*

Perc. 25 $\frac{2}{4}$

Gtr. 25 *n* E. Flaut.

Pno. 25 *p* *ppp* *pp* *n* *ppp* *mf* *pppp*

D.B. 25 *n* *ppp* *mf* *pppp*

L.H. pizz. 5

c.l.b. ricochet

E. Flaut. Above F. *pppp*

III *IV*

Musical score for the piece "Quivering", page 9. The score is for five instruments: Saxophone (Sax.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), and Double Bass (D.B.).

- Sax.:** Starts at measure 29 with a *pppp* dynamic. The notation features a melodic line with slurs and accents.
- Perc.:** Starts at measure 29 with a *mp* dynamic. It includes a "Gloved Hands*" section with a Bass Drum and a snare drum pattern. The notation includes a diamond-shaped box with the number 2.
- Gtr.:** Starts at measure 29 with a *pppp* dynamic. It includes a *pp* dynamic section with an "ord." (order) marking and a diamond-shaped box with the number 1.
- Pno.:** Starts at measure 29 with a *mf* dynamic. The notation includes a diamond-shaped box with the number 2 and a diamond-shaped box with the number 3.
- D.B.:** Starts at measure 29 with a *pp* dynamic. It includes a *pppp* dynamic section with a *pizz.* (pizzicato) marking and a diamond-shaped box with the number 3. The notation includes a diamond-shaped box with the number 1.

A large watermark is overlaid on the score, reading "NB noter" and "This music is copyright protected".

♩ = 40

Sax. *small taps* *r. 3j:2j* (87) *n* *pppp* *n* *ppp* *n*

Perc. *61* *62* *61* *62* *slow circles* *slow erratic sweeps* *n*

Gtr. *slide* *P10 P13* *P14* *ord.* *s.p.* *m.s.p.* *s.l.* *P11* *P11* *P8 P11* *P8 P11* *3 4* *3 2* *3 2* *2 3* *ppp* *pp* *p* *mp* *p* *ppp*

Pno. *5* *3* *mf* *5* *mp* *ppp*

D.B. *E. Flaut.* *At Fingertips* *L.H. pizz.* *arco* *E. Flaut.* *On Bridge** *edge* *flat* *edge* *ppp* *n* *ppp* *"mp"* *n*

**on bridge under strings & fingerboard*

D

Sax. *p* saliva *n* *pppp* *n p* Key Clicks *pp* nail flick

Perc. *p* Bounce Drops on object *n* *pp* on body *ppp*

Gtr. *pp* slide P 11 ord P 14 P 11 S.L. P 14 m.s.p. P 10 nail flick *ppp* *pp*

Pno. *mf* Use both hands when possible Upper Pegs *n* *mp* *pppp* *f* *pp* *mf* *pppp* *mp* *pp* *f* *ppp*

D.B. *mf* I c.l.b. ricochet III *mp* *pp* nail flick on body arco *pp* E. Flaut. On Bridge* flat

*mix slow circular movements with back & forth, up & down sweeping motion

Sax. 41 *pp* *p*

Crotales 41 *ppp*

Perc. *pppp* on body *pp* *pp* *p*

Gtr. 41 *n* *pppp* *ppp* *n* *ppp*

Pno. 41 *pp* *p* *pp* *pp* *n* Upper Pegs Brillo Pad *n*

D.B. 41 *p* *n* *mf* *ppp*

Flaut. bowed multiphonic X.75

crotales

15^{ma}

c.l.b.

ord. P 14

no bow

Flaut. arco

c.l.b. ricochet 5

V (mute) (unmute)

edge

I II III

5j:2j

45 Sax. Bari Sax.

Vib. tubes *p*
ppp

Perc. *p*

Gtr. *ppp*
p
pp
pppp

Pno.

D.B.

Scrub brush1* *Slow delicate circles*

nail flick *ppp*

s.p. P 13 slide *pp*

PS P 11 *pppp*

Mid-range Pegs

"mf" *n* *ppp* *pp*

Brush in an erratic downward movement from upper to lower peg area

c.l.b. ricochet *mp*

E

Sax. *pp* *mp*

Perc. *pppp* on drum body 5 *ppp* Scrub brush1 *pp* *p*

Gtr. P 13 *pp* nail flick *p* *mp* ord. P 13 m.s.p. P 14

Pno. *p* *n* *pp* *ppp* Mid-range Pegs Brillo Pad

D.B. *p* II III *mp*

53

Sax. *n* *p* *pp* *p*

Perc. *n* *p* *ppp* *mp* *p*

Gtr. Flaut. E. Flaut. *n* *pp* *n* *p* *mp* *n* *pp* *n*

Pno. *pp* *p* *ppp* *pppp* *pppp*

D.B. *n* *p* *pp* *ppp* *p*

Bass Sax. *pp*

Flaut. *slowly fluctuate finger pressure- half/ harmonic & normal let unpredictable pitches emerge

E. Flaut. no bow

s.l. P.4

s.p. P.13

alternate beaters

1 5 3

6

2 5 4

Scrub brush

Mid-range Pegs

Brillo Pad

c.l.b. *ad. lib.* gently mute - unmute while shifting hand position

ad. lib. gently mute - unmute hand position doesn't move

ricochet c.l.b.

1

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Sax. 57 *pp* *ppp* *n* *pp*

Vib. 57 *p* *pppp*

Perc. 57 *ppp* *p* *pp* *p* *pp*

Gtr. 57 *pp* *n* *pp* *ppp* *pp*

Pno. 57 *pp* *p* *pppp* *pp* *n*

D.B. 57 *pppp* *pp*

Annotations: E. Flaut., Flaut., S.P., V, norm., small taps, stroke on keys, slowly rub *ad lib.* on high key range clusters, Scrub brush1*, P. 10, Flaut., S.P., ①, ②, ⑤

61 *slp.* $\text{♩} = 50$

Sax. *ppp* *p* *ppp* *pp*

Vib. Vary range

Perc. *mp* *pp* *p* *n*

Gtr. *pp* *p* *n* *p*

Pno. *pp* *pp* *mf* *n*

D.B. *n* *mp* *pp* *p*

Sax. 64 p ppp pp ppp p ppp pp n ppp $pppp$

Vib. 64 ppp p ricochet

Perc. 64 pp p mp p metal box n pp n

Gtr. 64 p n ppp n mp ppp $m.s.p.$

Pno. 64 Upper-range Pegs Mid-range Pegs Mid-range Pegs n ppp $pppp$ p n

D.B. 64 b.b. c.l.b. p mf mp n ppp n Flaut. ord. p c.l.b. ricochet arco p 8^{ub} III IV ppp

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The musical score is arranged in five staves, each with a specific instrument and dynamic markings:

- Sax. (Saxophone):** Measures 67-70. Dynamics include *ppppp*, *pp*, *n*, *ppp*, *pppp*, and *pp*. Includes a trill (*t. slp.*) and a diamond-shaped box containing the letter 'G'.
- Perc. (Percussion):** Measures 67-70. Dynamics include *ppp*, *n*, *ppp*, and *p*. Includes a 'ricochet' effect and a box containing the number '5'.
- Gtr. (Guitar):** Measures 67-70. Dynamics include *n* and *ppp*. Includes a box containing 'c.l.b.', 's.p.', and 'P4', and another box containing the number '6'.
- Pno. (Piano):** Measures 67-70. Dynamics include *f*, *mp*, *mf*, *p*, *n*, *mp*, and *n*. Includes 'Upper-range Pegs' and 'Scrub brush' markings.
- D.B. (Double Bass):** Measures 67-70. Dynamics include *pppp* and *pp*. Includes an *8th* marking.



Sax. 71 *small taps* *mp* *pp* *mp* *pp* *ppp* *p* *n* *ppp* *n* *pp* *p*

Perc. 71 *alternate beaters* *pp* *pp* *mp* *pp* *mp* *p*

Gtr. 71 *pp* *pp* *pppp* *mp* *n*

Pno. 71 *mp* *pppp* *p* *pppp* *n*

D.B. 71 *ad lib. shift between norm. harm & 1/2 harm pressure*

Sax. 75 *ppp* *pp* *p* *ppp* *pp* *ppp* *p* *pp* *p* *mp* *ppp*
5 5 3 3 K.C. rustle small taps

Perc. 75 *ppp* *mp* *ppp* *pp* *p* *pp* *mp* *pp*
5 5 alternate beaters

Gtr. 75 *mp* *p* *pp* *mp* *pp*
5 3 5 5 ord. P.11 s.p. P.5 ord. P.4

Pno. 75 *p* *pp* *mp* *n*

D.B. 75 *pp*
Multiphonic Bow Node: 13 (approx. sounding pitches)

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Sax. H *ppp* *pp* *p* *mp* *pp* *n* *pp*

Vib. Vibraphone *ppp* *pp* *sc*

Perc. alternate beaters ricochet *pp* *mp* *ppp* *p* *n*

Gtr. ord m.s.p. *pp* *p* *ppp*

Pno. *sc* *n* *pp* *ad. lib* delicately move wire back and forth under strings. vary speed and amount of activity in relation to dynamic markings

D.B.

Musical score for "Quivering" featuring Saxophone, Vibraphone, Percussion, Guitar, Piano, and Double Bass. The score includes various dynamic markings such as *ppp*, *pp*, *p*, *mp*, *n*, and *pp*. It also features performance instructions like "alternate beaters", "ricochet", "Fishing Wire", and "ad. lib" with a detailed explanation of the "Fishing Wire" technique. The score is marked with measure numbers 78 and 79.

Sax. 82 *n* *p* *pppp* *p* *pp* *pp* *pp*

Vib. 82 *p* *sc* *

Perc. 82 *p* *n* *mp* *n* *mp* *n*

Gtr. 82 *pp* *m.s.p.* *ord. P 12* *s.p.* *ppp* *pp* *pp* *pp* *pp*

Pno. 82 *15^{ma}* *p*

D.B. 82 *erratic pitch results* *Slowly move bow position while maintaining finger position* 13 *ad lib. finger and bow position maintain bow position* *erratic pitch results*

Musical score for the piece "Quivering", page 24. The score is arranged for Saxophone (Sax.), Vibraphone (Vib.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), and Double Bass (D.B.).

Sax.: Measures 85-88. Includes dynamics *pp*, *mp*, and *pp*. Features a triplet of "small taps" and a five-measure rest.

Vib.: Measures 85-88. Includes dynamics *pp* and *ppp*. Features a triplet and a five-measure rest.

Perc.: Measures 85-88. Includes dynamics *p* and *p*. Features a five-measure rest.

Gtr.: Measures 85-88. Includes dynamics *ppp*, *p*, *pp*, *p*, and *pp*. Features a five-measure rest.

Pno.: Measures 85-88. Includes dynamics *ppp* and *mf*. Features a five-measure rest.

D.B.: Measures 85-88. Includes dynamics *p* and *mf*. Features a five-measure rest.

Annotations: A box labeled "Multiphonic" with "Bow Node: 9" and "P. 11" is present. A large watermark "MNB noter" and "This music is copyright protected" is overlaid on the score.

1

♩ = 60

accel. -----

Sax. 89

Vib. 89

Perc. 89

Gtr. 89

Pno. 89

D.B. 89

small taps

ppp mp p pp mp pp p

ricochet

p ppp

ricochet

p mp

m.s.t. ppp p p

mf

ad lib. short spaces between notes

ricochet

c.l.b. ricochet

3

Multiphonic

IV III I III I I

mf p

93 $\text{♩} = 72$

Sax. *pp* *n* *pppp* *n* *pp* *mp p*

Perc. *p* *n* *ppp*

Gtr. *pp* *ppp* *p* *pp*

Pno. *n* *mp* *pp* *mp* *ppp*

D.B.



Sax. *p* *ppp* *n* *p*

Perc. *pppp*

Gtr. *p* *pp* *ppp* *pp*

Pno. *8^{ub}* *n* *"p"* *8^{ub}*

D.B. *ppp* *8^{ub}* *IV* *III* *pp*

Guero along neck

Bow Hair

Shift finger pressure
harmonic - mute
erratic pitch results

maintain harm. finger pressure
slowly shift bow & finger position
while maintaining distance

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Sax. ⁹⁹ *slp.*
pp *ppp* *p* *pp*

Perc. ⁹⁹
mp *p*

Gtr. ⁹⁹
pp *ppp* *p* *pppp*

Pno. ⁹⁹
pp *mf* *pp* *p*
n *mp* *8^{vb}*

D.B. ⁹⁹
8^{vb}

The musical score is arranged in five staves. The Saxophone part (Sax.) features a melodic line with dynamics *pp*, *ppp*, *p*, and *pp*, including a *slp.* (slurred) instruction. The Percussion part (Perc.) consists of sustained notes with dynamics *mp* and *p*. The Guitar part (Gtr.) includes a triplet and a quintuplet with dynamics *pp*, *ppp*, *p*, and *pppp*, and circled fingerings (2, 3, 4, 3). The Piano part (Pno.) has a complex texture with dynamics *pp*, *mf*, *pp*, and *p*, and includes a *n* (normal) marking and an *mp* dynamic in a box. The Double Bass part (D.B.) provides a bass line with an *8^{vb}* (8va below) marking. A large watermark for 'NB noter' is centered over the score, with the text 'This music is copyright protected' written diagonally across it.

Sax. 103 *n* *pp* *n* *ppp* *pitch bend* **K**

Perc. 103 *n* *ppppp*

Gtr. 103 *ppp* *p* *pp* *p*

Pno. *n* *pp* *mf* *p* *8th* *** *∞*

D.B. 103 *n* *pp* *p* *pp* *E.S.T.* *Tailpiece Flaut.* *S.T.* *E.S.T.* *n* *pp* *n* *pp* *ppp*

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Sax. 107 *ppp* *pp* *p* *mp*

Perc. 107 *ppp* *pp*

Gtr. 107 *ppp* *p* *pp* *pp* *ad lib. sparse*

Pno. 107 *pp* chopstick drops no mute random placement *"pp"* *"mf"* *"pp"* *"pp"* *"mp"* *"pp"*

D.B. 107 *pp* *ppp* *p* *pp* *ppp* *ppp*

S.T.

Fishing Wire

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35 ~ 40"

Cue 1 *

Sax. *L*

Perc.

Gtr.

Pno.

D.B.

The score is divided into five staves: Saxophone (Sax.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), and Double Bass (D.B.).

- Saxophone:** Features a melodic line with slurs and dynamics ranging from *p* to *pp*. A section is boxed and marked *p*.
- Percussion:** Features a rhythmic pattern with dynamics *p*, *mp*, *p*, *ppp*, and *ppppp*.
- Guitar:** Features sparse chords with dynamics *pp*. Includes instructions: *ad lib. very sparse*, *ad lib. gradually to nothing*, and *ad lib. pause between notes*. A section is boxed and marked *pp*.
- Piano:** Features a melodic line with dynamics *pp*, *p*, *pp*, *mp*, *ppp*, *p*, *pppp*, *ppp*, *pp*, and *pppp*. A section is boxed.
- Double Bass:** Features a rhythmic line with dynamics *p* and *pp*. A section is boxed.

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* Play material in order on page.
Then *ad lib.* material in box
Don't continue until cued

Cue 2

~ 40"

Sax.

Play in order
spatial notation *ad lib.* rests
Can continue on before cued

Perc.

ad lib. space between strokes

mf *mp*

Gtr.

Play in order
spatial notation *ad lib.* rests
Can continue on before cued

mp *mf*

Pno.

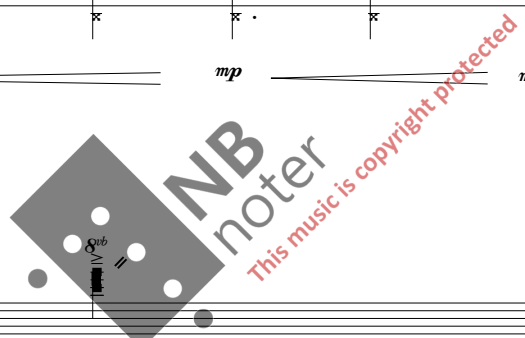
Remove Wire

Play in order
spatial notation *ad lib.* rests
Can continue on before cued

D.B.

Play in order
spatial notation *ad lib.* rests
Can continue on before cued

Multiphonic
Bow Node: 9
Harm. Part: 11



Cue 2a**

~ 1"10

ad lib. order and space between pitches

Sax.

Musical notation for Saxophone. Dynamics: *pp*. Includes a box highlighting the first few notes with the instruction "ad lib. order and space between pitches".

Perc.

Musical notation for Percussion. Dynamics: *mp* and *p*. Includes a box highlighting the first few notes.

Slowly Die away

STOP

Gtr.

Musical notation for Guitar. Dynamics: *p*. Includes a box highlighting a section of the music.

pp

Pno.

Musical notation for Piano. Dynamics: *p*. Includes a box highlighting a section of the music. A large watermark "NB noter" is overlaid on the staff.

ad lib. repeat and continue to play through material until next cue

D.B.

Musical notation for Double Bass. Dynamics: *pp*. Includes a box highlighting the first few notes with the instruction "ad lib. space between notes".

gradually add more space between notes

**Wait for next cue to move on

Cue 3

~ 1'00

Sax. *p* Sparse longer and longer spaces between pitches

Perc. Vib. Prepare Vib. with 2 strings of metallic beads *p* Sparse *mf*

Gtr. e-bow *p* Sparse *mf* *pp*

Pno. Somewhat Sparse Sparse

D.B. Somewhat Sparse Sparse

The score is divided into five staves. The Saxophone staff begins with a 'Cue 3' mark and a diamond 'M' symbol, followed by a musical phrase in treble clef with a piano (*p*) dynamic and a 'Sparse' instruction. The Percussion (Vibraphone) staff has a 'Prepare Vib. with 2 strings of metallic beads' instruction, followed by a musical phrase in treble clef with a piano (*p*) dynamic, a 'Sparse' instruction, and a crescendo to a mezzo-forte (*mf*) dynamic. The Guitar staff features an 'e-bow' instruction, a musical phrase in treble clef with a piano (*p*) dynamic and a 'Sparse' instruction, followed by a crescendo to mezzo-forte (*mf*) and then a decrescendo to pianissimo (*pp*). The Piano staff consists of two systems of musical notation in treble and bass clefs, with 'Somewhat Sparse' and 'Sparse' instructions. The Double Bass staff has three systems of musical notation in bass clef, with 'Somewhat Sparse' and 'Sparse' instructions. A large 'NB noter' watermark is overlaid on the score.

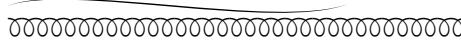
The score is divided into two sections by time markers: **15 ~ 20"** and **~ 50"**.

- Sax.:** Starts with a **STOP** and a dynamic of **n**. At the 15-20" mark, it begins a **mp** section with a **Very Sparse** annotation: "long spaces between phrases". The notation includes a triplet of eighth notes and a quintuplet of eighth notes.
- Perc. Vib.:** Starts with a **p** dynamic and a single note. A **n** dynamic is indicated later with a long horizontal line.
- Gtr.:** Starts with a **n** dynamic. At the 50" mark, it begins a **mp** section with a **Very Sparse** annotation: "spaces between plucks".
- Pno.:** Starts with a **STOP** and a **n** dynamic. At the 50" mark, it begins an **e-bow** section with dynamics **pp** and **p**, featuring **15^{ma}** (15th fret) markings.
- D.B.:** Starts with a **n** dynamic. At the 15-20" mark, it begins a **Very Sparse** section with a complex rhythmic pattern.


A large watermark is present in the center: **NB noter** with the text "This music is copyright protected".

1"05 ~ 1"15

Sax. more active
(less sparse)

Vib. Scrub brush 1*
high - mid  stop *n*


Perc. *mp* *p* *

Scrub brush 2 **  *ppp*


Gtr. *pp* *mf*

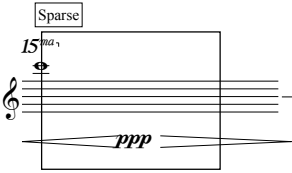
Pno. *15^{ma}*


D.B.

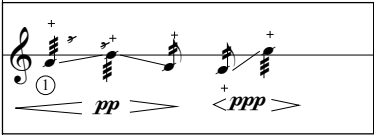


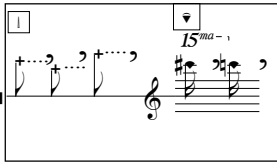
45 ~ 50"

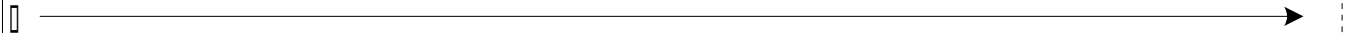
Sax. 

Crotales 

Perc. 

Gtr. 

Pno. 

D.B. 

NB noter
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35 ~ 40"

Sax. *pp* *ppp* *ppp* *pp*

Perc. *p* *mf*

Pno. *15^{ma}* *mp* *p* *15^{ma}*

D.B. III IV IV

The score is written for four instruments: Saxophone (Sax.), Percussion (Perc.), Piano (Pno.), and Double Bass (D.B.).

- Saxophone:** Starts with a dynamic of *pp*. The main section begins with *ppp* and features several accents. The dynamics shift to *ppp* and then *pp* towards the end.
- Percussion:** Starts with *p* and moves to *mf*. It includes a circled 'C' symbol above a note.
- Piano:** Features a 15-measure arpeggiated figure (*15^{ma}*) in a box. Dynamics include *p*, *mp* (with a circled '3'), and *p*. Another 15-measure arpeggiated figure (*15^{ma}*) is shown at the end.
- Double Bass:** Includes fingering instructions III, IV, and IV.

A large watermark is present in the center: "NB noter This music is copyright protected".

Wait for Conductor Cues

Sax.

Perc.

Gtr.

Pno.

D.B.

Crotales
15^{ma}
pp

quiet *smorz.*
<> <> <> <>
ppp

15^{ma}
pp

15^{ma}
pppp

15^{ma}
ppp fade out when cued

15^{ma}
pp
Once cued continue to repeat every 6 beats

15^{ma}
pp
Once cued continue to repeat every 6 beats

15^{ma}
pp
maintain pitch while adding other

shift pitch to vary beatings

very slow gliss. wait til cue for final pitch

IV
III
pp

~ 25"
~ 25"