what answer would please you most

for septet and playback

José del Avellanal Carreño

2024

Programme notes

"ELIZA is a program which makes natural language conversation with a computer possible. Its present implementation is on the MAC time-sharing system at MIT. It is written in MAD-SLIP for the IBM 7091. Its name was chosen to emphasize that it may be incrementally improved by its users, since its language abilities may be continually improved by a "teacher". Like the Eliza of Pygmalion fame, it can be made to appear even more civilized, the relation of appearance to reality, however, remaining in the domain of the playwright.

[...] When in conversation with ELIZA, the user types in some statement or set of statements in natural language using normal punctuation and sentence structures. Only the question mark may not be used, because it is interpreted as a line delete character by the MAC system. The user's statement is terminated by a double carriage return which serves to turn control over to ELIZA. ELIZA then analyzes the user's statement and generates some response which it types out. Control is then again with the user.

[...] At this writing, the only serious ELIZA scripts which exist are some which cause ELIZA to respond roughly as would certain psychotherapists (Rogerians). ELIZA performs best when its human correspondent is initially instructed to "talk" to it, via the typewriter of course, just as one would to a psychiatrist. This mode of conversation was chosen because the psychiatric interview is one of the few examples of categorized dyadic natural language communication in which one of the participating pair is free to assume the pose of knowing almost nothing of the real world. If, for example, one were to tell a psychiatrist "I went for a long boat ride" and he responded "Tell me about boats", one would not assume that he knew nothing about boats, but that he had some purpose in so directing the subsequent conversation. It is important to note that this assumption is one made by the speaker. Whether it is realistic or not is an altogether separate question. In any case, it has a crucial psychological utility in that it serves the speaker to maintain his sense of being heard and understood. The speaker further defends his impression (which even in real life may be illusory) by attributing to his conversational partner all sorts of background knowledge, insights and reasoning ability. But again, these are the *speaker's* contribution to the conversation. They manifest themselves inferentially in the *interpretations* he makes of the offered responses.

[...] With ELIZA as the basic vehicle, experiments may be set up in which the subjects find it credible to believe that the responses which appear on his typewriter are generated by a human sitting at a similar instrument in another room. How must the script be written in order to maintain the credibility of this idea over a long period of time? How can the performance of ELIZA be systematically degraded in order to achieve controlled and predictable thresholds of credibility in the subject? What, in all this, is the role of the initial instruction to the subject? On the other hand, suppose the subject is told he is communicating with a machine. What is he led to believe about the machine as a result of his conversational experience with it? Some subjects have been very hard to convince that ELIZA (with its present script) is not human. This is a striking form of Turing's test. What experimental design would make it more nearly rigorous and airtight?

[...] ELIZA shows, if nothing else, how easy it is to create and maintain the illusion of understanding, hence perhaps of judgment deserving of credibility. A certain danger lurks there."

ELIZA - A Computer Program For the Study of Natural Language Communication Between Man and Machine (J. Weizenbaum, 1966)

Structure

The work is divided in 4 distinct movements, which may also be perfomed as standalone pieces:

i. synthetic therapist (p. 1)
ii. you seem real to me (p. 29)
iii. typing... (p. 52)
iv. it's a black box (p. 70)

The work was originally conceived to be performed alongside Bernat Pont Anglada's piece *I have a crush*. When performing both pieces together, the preferred concert order by the authors would be *what answer would please you most* movements i and ii, followed by *I have a crush*, followed by *what answer would please you most* movements iii and iv.

Instrumentation

Alto/Baritone saxophone
Trombone
Percussion
(drumkit setup): kick bass drum, snare drum, 2 tom-toms (large* and small), suspended cymbal (large), hi-hat, 2 mounted castanets**, callbell
Electric guitar
MIDI keyboard
Violin
Double bass

*the large tom-tom should have fairly loose skin
**with some difference in pitch

Performance notes (general)

The work should be staged with the ensemble sitting in their usual position, with the playback and amplification coming from either the front of house speakers or a stereo setup on the sides of the ensemble.

All acoustic instruments should be amplified with a small amount of reverb.

The piece is to be performed unconducted with a click track for all players, which is included in the same Ableton Live file as the stereo playback. On a visual/performative level, it is desired that the communication and cueing between members of the ensemble becomes fairly minimal, with the performers focusing on their own score and relying on the click track for staying together.

Movement iii features the occasional use of irregular time signatures in the style of Thomas Adès, such as $\frac{2}{5}$ or $\frac{2}{6}$. In these bars, irregular divisions of the whole note provide the basis of the beat, such as a quintuplet or a triplet, respectively, for the previously mentioned examples.

: Quarter tones

: Unspecified microtones, smaller than a quarter tone

Performance notes (instrument-specific)

Saxophone:
- : Air sound, exhale through instrument
- : Inhale through instrument
- : Slap tongue
- : Key slap
- : Overblown harmonics over the specified pedal note
- : Growl/Flutter tongue, as indicated

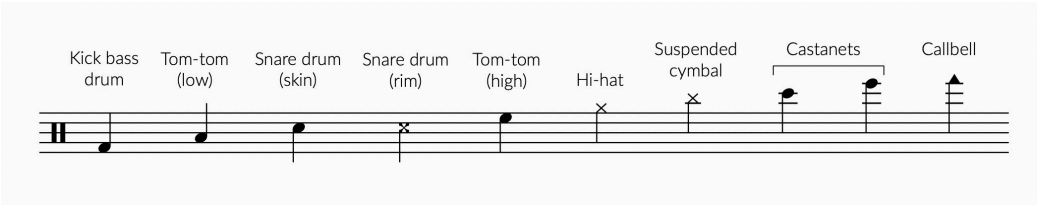
In some trills, the indication provided refers to the specific key which is to be trilled. For example, the indication RH3 refers to the 3rd finger of the right hand.

The multiphonics used in the piece were explored with the help and guidance of saxophonist Miguel Fernández and, for the most part, have been notated as they appear in M. Weiss and G. Netti's *The Techniques of Saxophone Playing* (2010, Bärenreiter)

Trombone:
- : Air sound, exhale through instrument
- : Inhale through instrument
- : Breathe through instrument (inhale and exhale)
- : As low as possible, indeterminate pitch
- : As high as possible, indeterminate pitch
- : Buzz tone, play establishing only partial contact with the mouthpiece
- : Overpressure multiphonic
- : Harmonic rip, quick movement across partials
- : Growl

Roman numerals (I, II, III...) are used at specific points to indicate the suggested slide position.

Percussion:



In addition to the aforementioned instruments, the work requires the use of drumsticks, soft mallets, brushes, and a triangle beater or similar metallic tool for scraping on the cymbals.

Percussion (cont.):

: Rimshot

\+ : Hit drum without releasing mallet from the skin

: Damp

: Hi-hat only, close with foot

: Low tom-tom only, hit drum without releasing mallet from skin, pressing firmly and creating a descending bend

Electric guitar: Although the specific setup is left to be worked out by the player and the composer together, the sound of the instrument should have long sustain, and for most of the piece should display some distortion in the lower register and a relatively clean high range. In some sections of the piece (featuring the indication 'warm sound') the sound of the instrument should aquire a warm, dreamy and spacey quality, through the potential inclusion of (amongst other effects) reverb and delay. Ideally, it should be possible to quickly change or transition between both sound qualities throughout the piece. Lastly, the setup should include an octavizer, to be activated throughout the piece whenever the 'ottava bassa' marking appears.

The piece requires an instrument with a whammy bar, as well as the use of volume pedal, capo and bottleneck.

: Harmonics

 : Muted notes

 : Very high note, indeterminate pitch

 : Quick downwards bend with whammy bar, with almost immediate release

: Bartok (snap) pizz.

: Scrape along the string with nail, producing a noisy texture without clearly recogniseable pitch

Keyboard: The role of the keyboard in this piece, as defined in the Ableton Live file, consists in a combination of sampler and electronic synth. The keyboard's standard setup (used for movements i, ii and iv) makes it behave mainly as an electronic synth, with some samples triggered in its higher range, while the setup for movement iii makes the keyboard act almost exclusively as a sampler.

The keyboard part demands a range of 6 octaves (A1-A7) and the use of pitch bend wheel (set to a maximum bend of one octave), as well as a volume pedal in the style of electric guitar.

The sections with the indication 'clicks' (e.g. bar 3) require that the player performs the indicated rhythms freely choosing any pitches from the previously indicated range. This type of notation gets further extended and explored throughout movement iii.

 : Cluster

Strings:

 : Percussive pitchless sound, produced by hitting the string with the hair of the bow, like a very short, accented scratch tone

 : Very high note in the indicated string, indeterminate pitch

: Pitchless tone, produced by playing open string while muting with left hand (violin) or playing on the bridge (double bass)

 : Overpressure, with almost no pitch

: Bartok pizz.

: Double bass only, scrape along the string with nail, producing a noisy texture without clearly recogniseable pitch

Written in 2024 for Vertixe Sonora

Duration: c. 20'

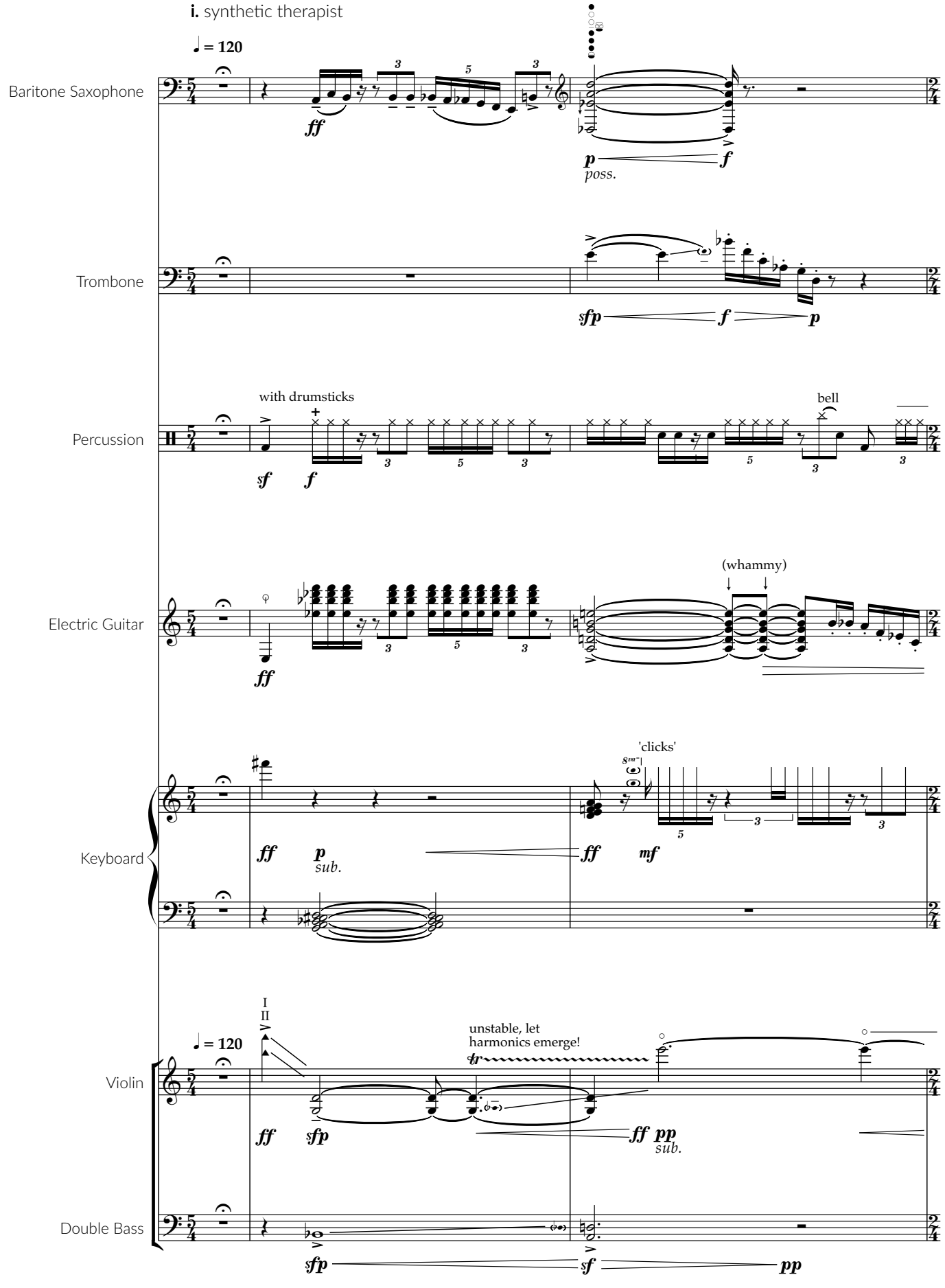
for Vertixe Sonora

Score in C

what answer would please you most

José del Avellanal Carreño

i. synthetic therapist



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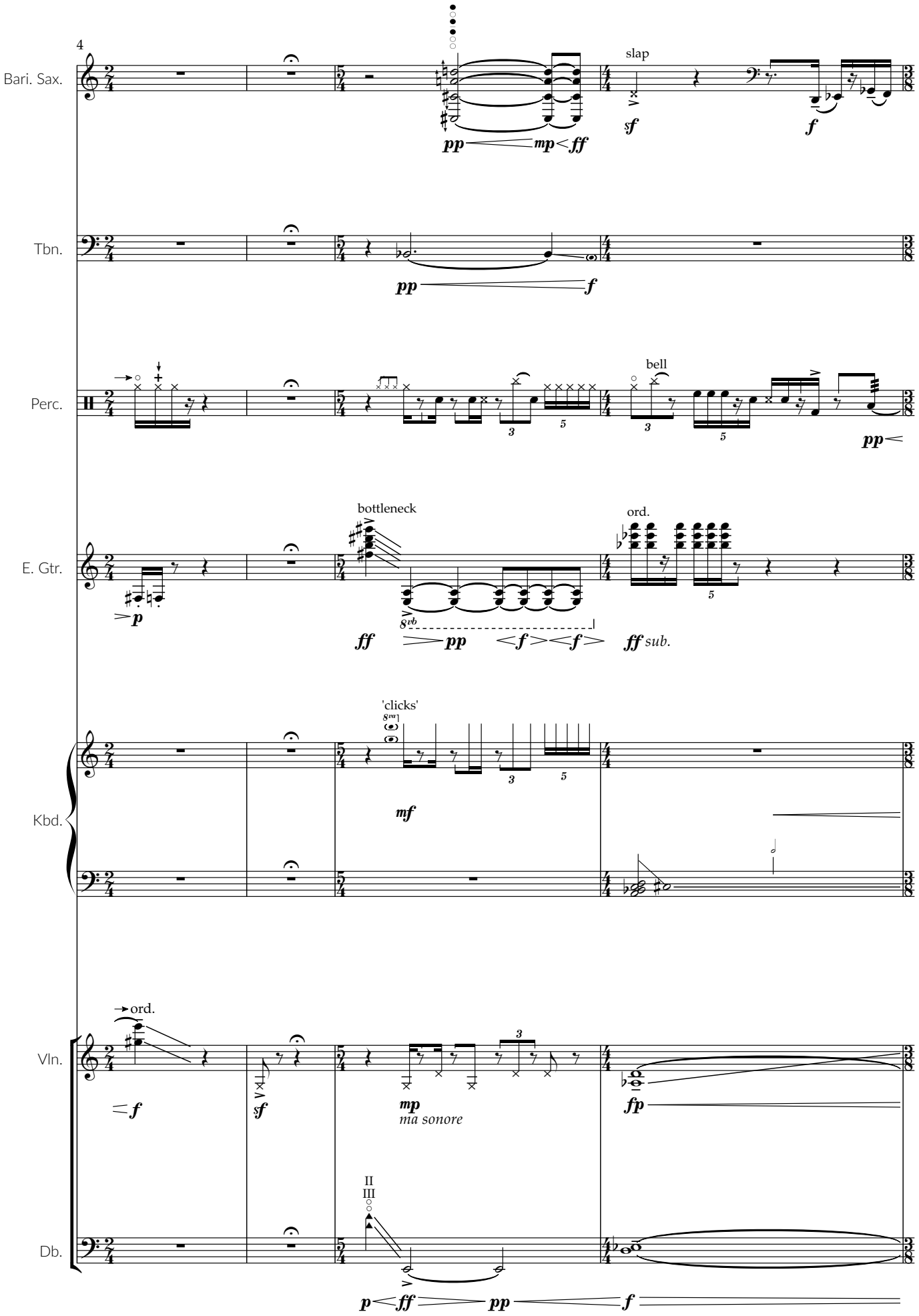
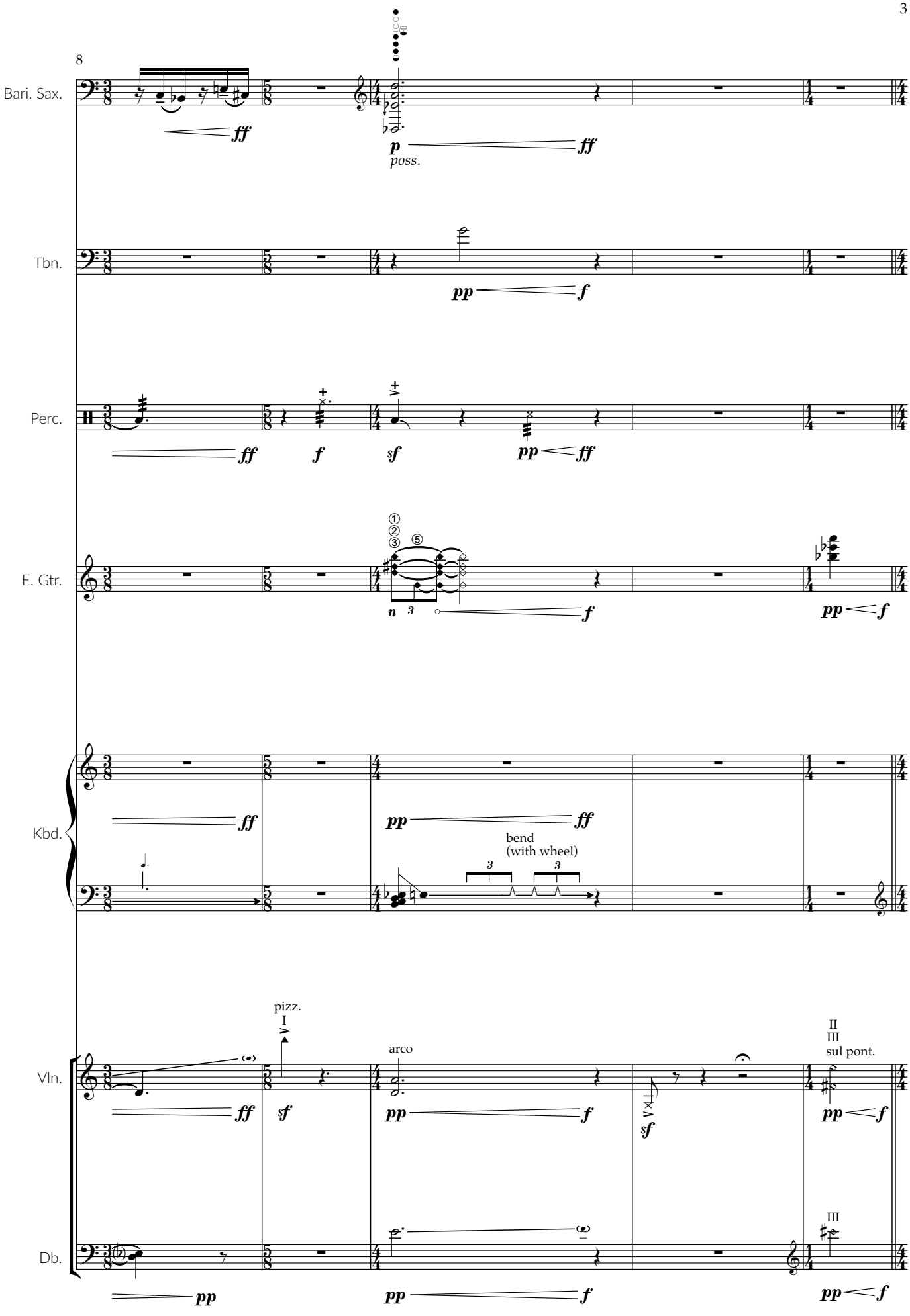
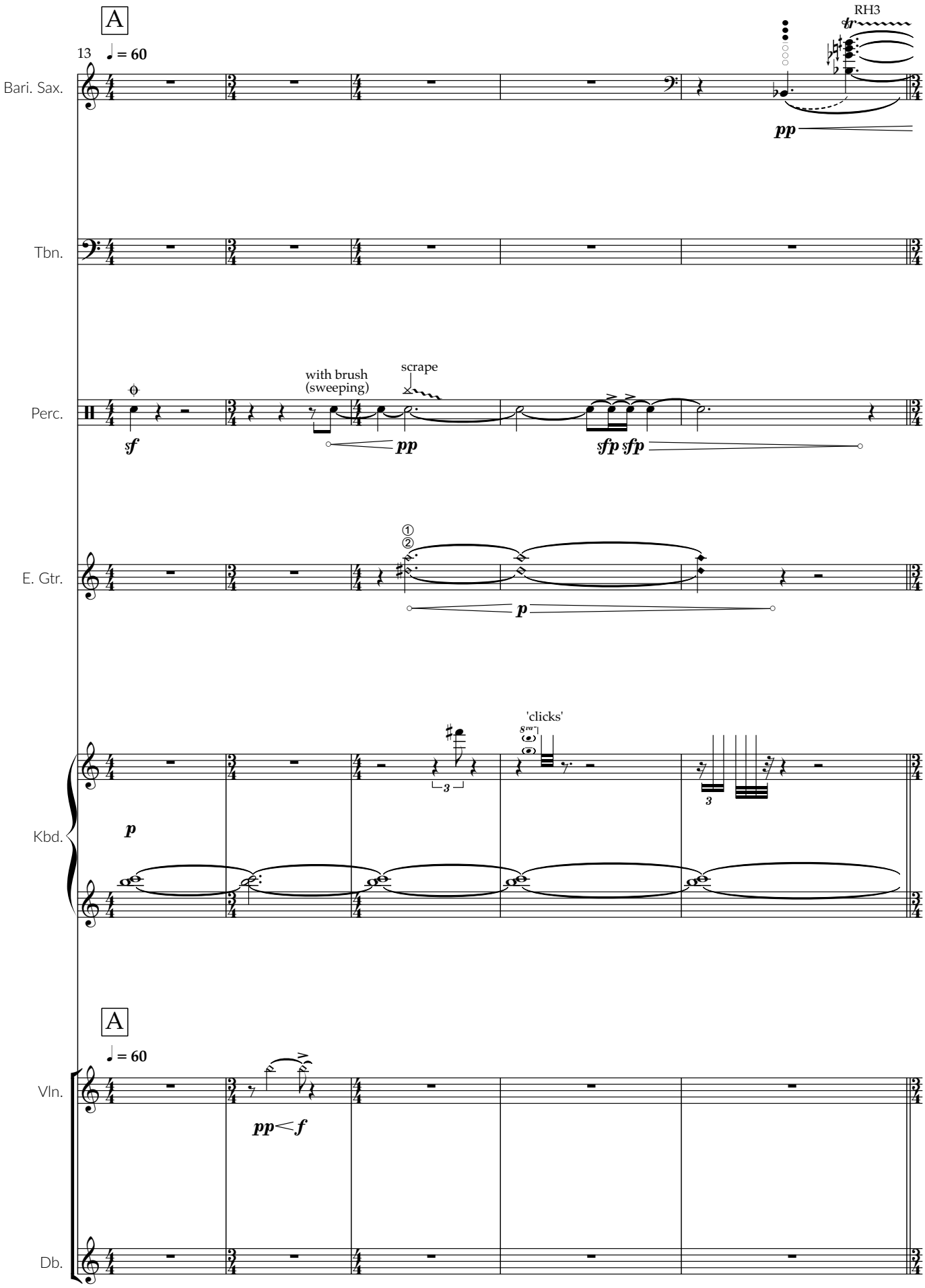
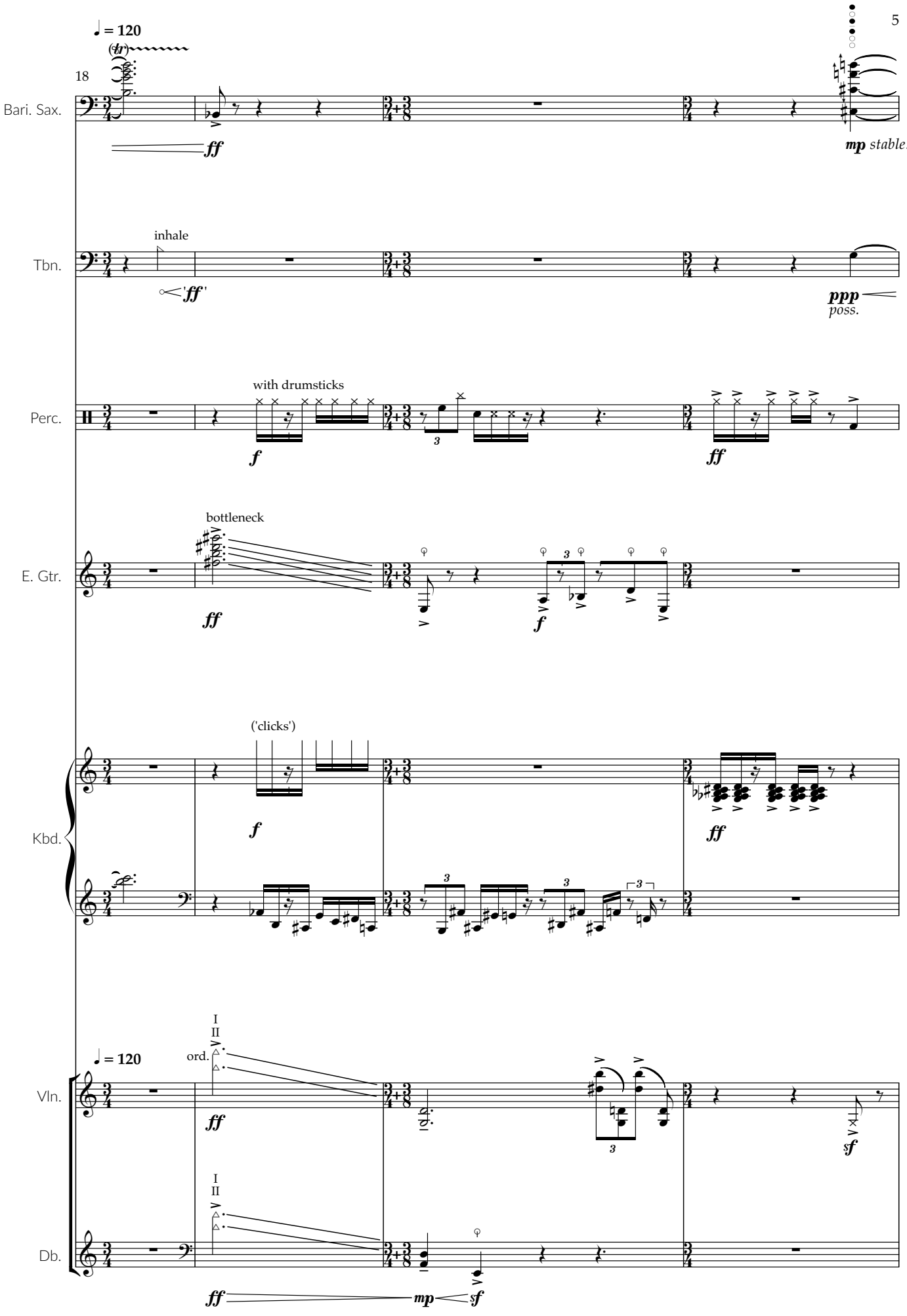
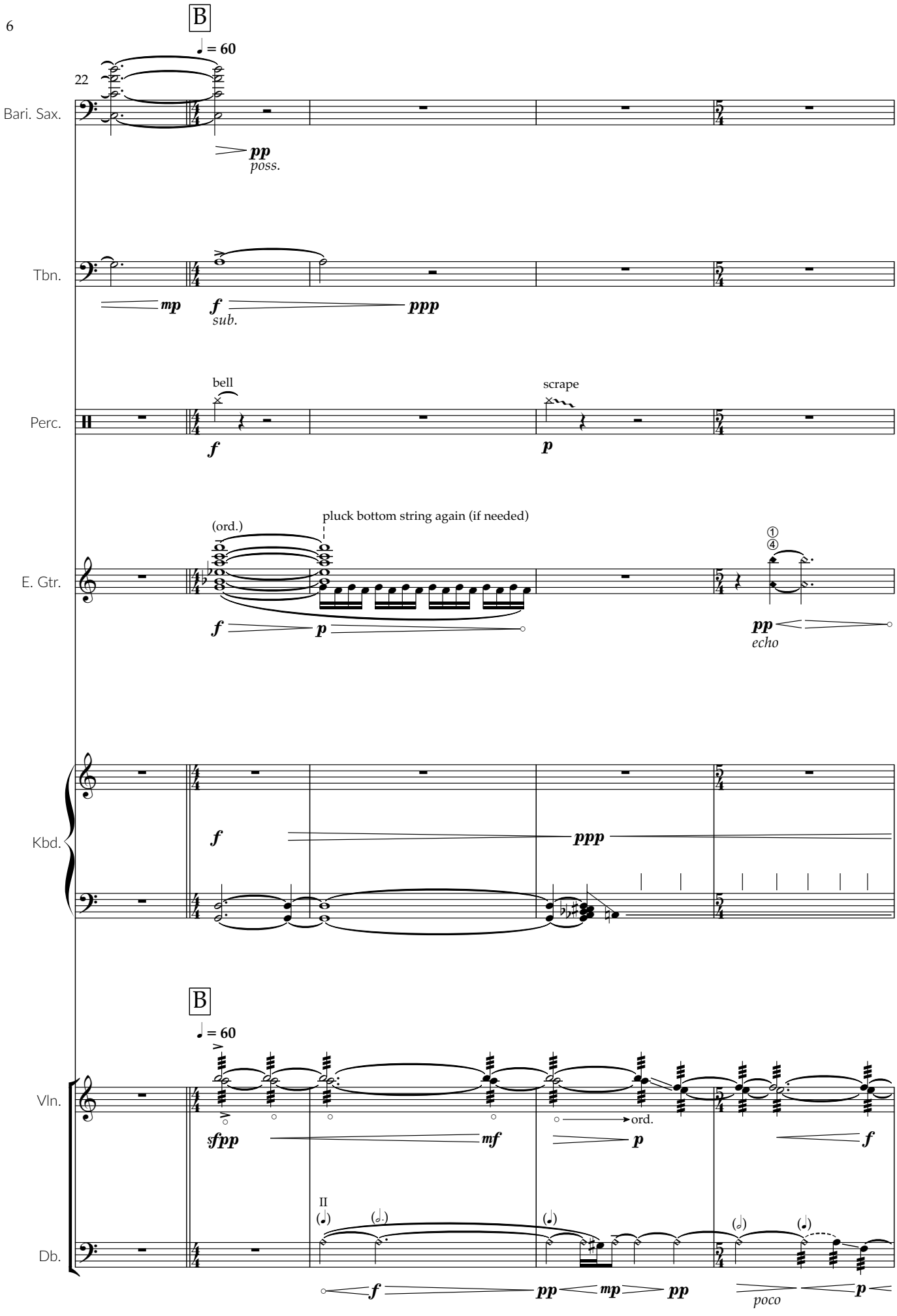
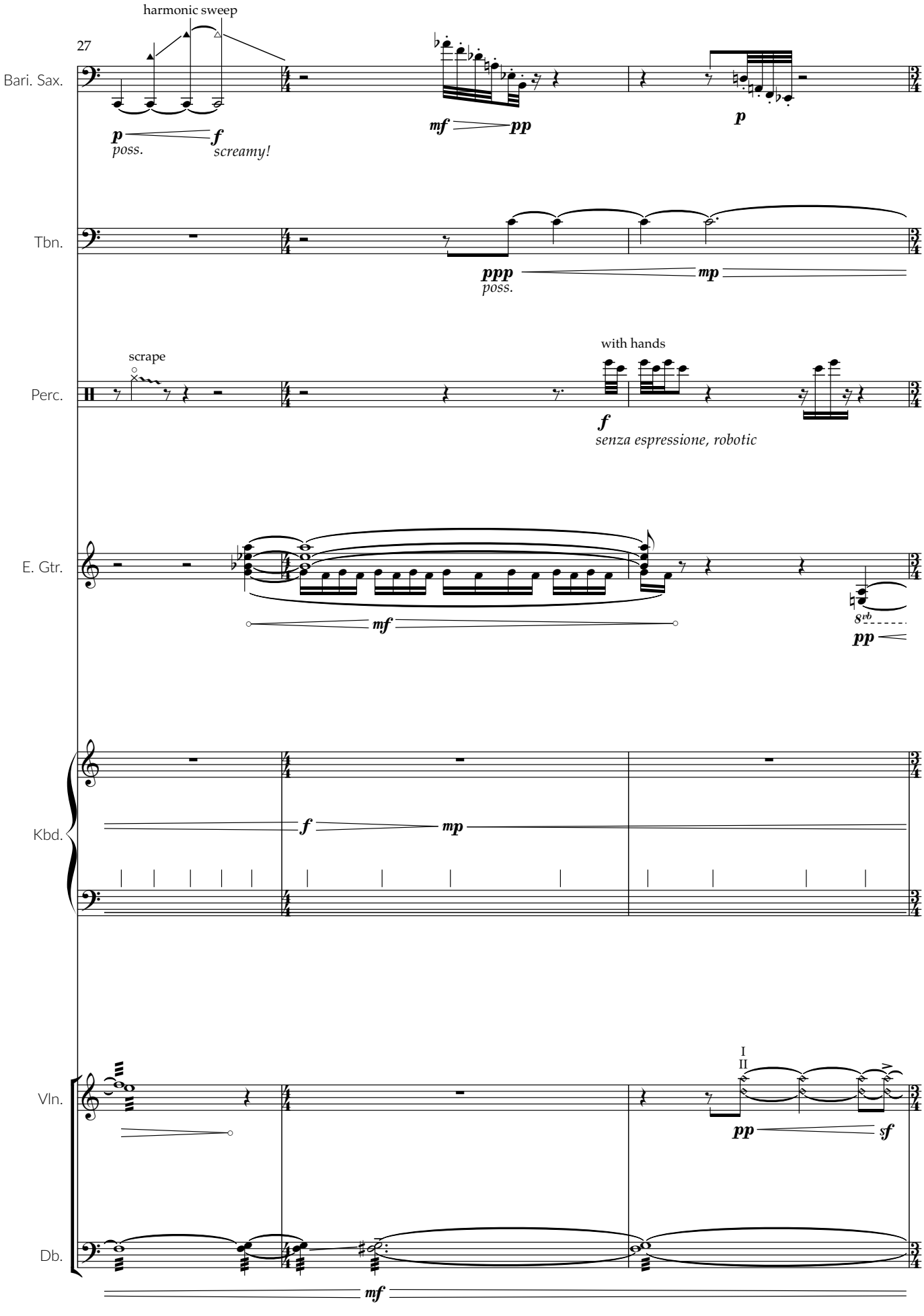

4
Bari. Sax.
slap
pp
mp
ff
sf
f
Tbn.
pp
f
Perc.
bell
pp
E. Gtr.
bottleneck
ord.
p
ff
pp
f
f
ff sub.
8vb
Kbd.
'clicks'
8va
mf
Vln.
ord.
f
sf
mp
ma sonore
fp
Db.
II
III
p
ff
pp
f

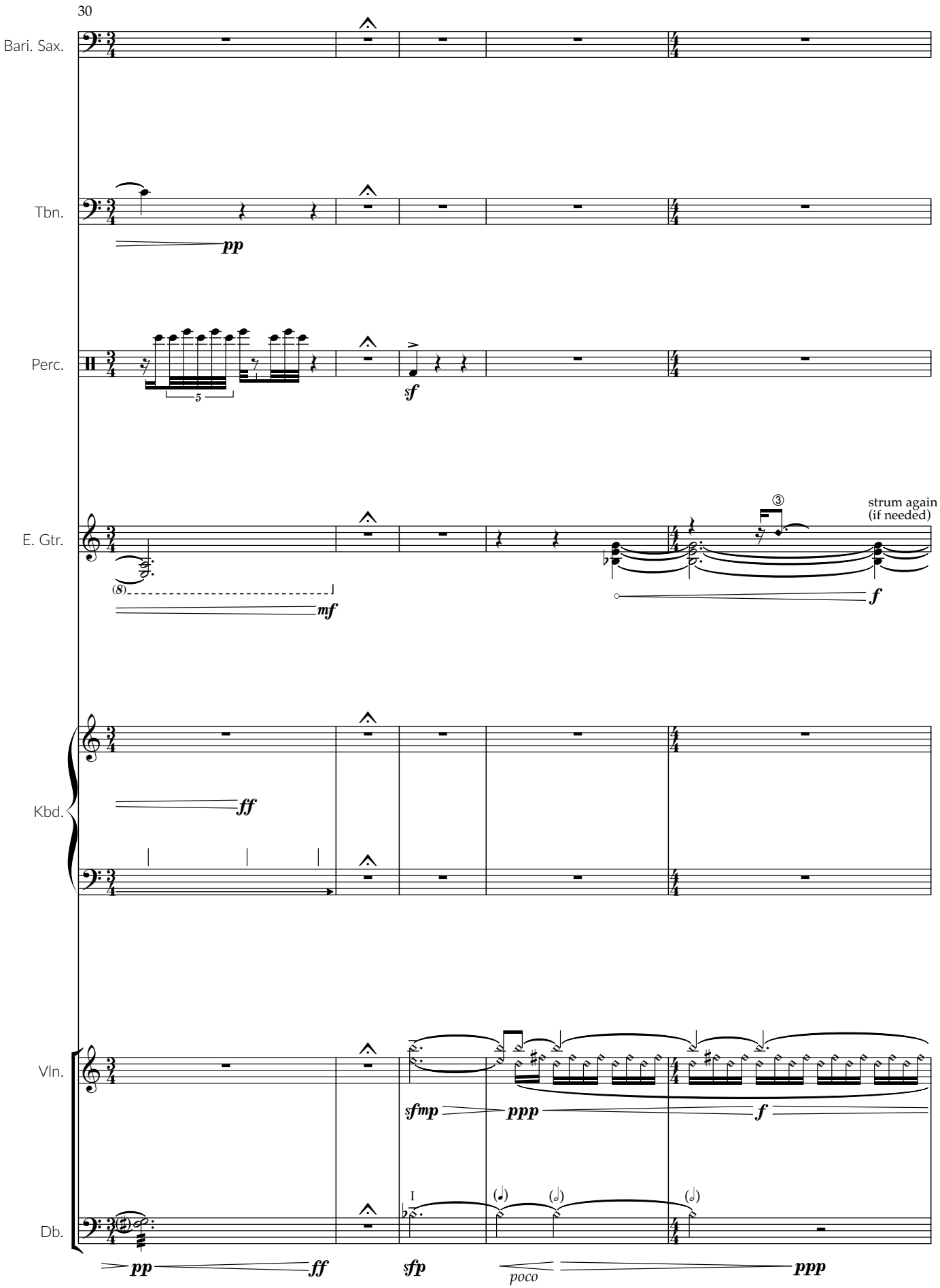

8
Bari. Sax.
ff
p
poss.
ff
Tbn.
pp
f
Perc.
ff
f
sf
pp
ff
E. Gtr.
n
3
f
pp
f
Kbd.
ff
pp
ff
bend
(with wheel)
3
3
Vln.
pizz.
I
ff
sf
arco
pp
f
sf
II
III
sul pont.
pp
f
Db.
III
pp
pp
f
pp
f

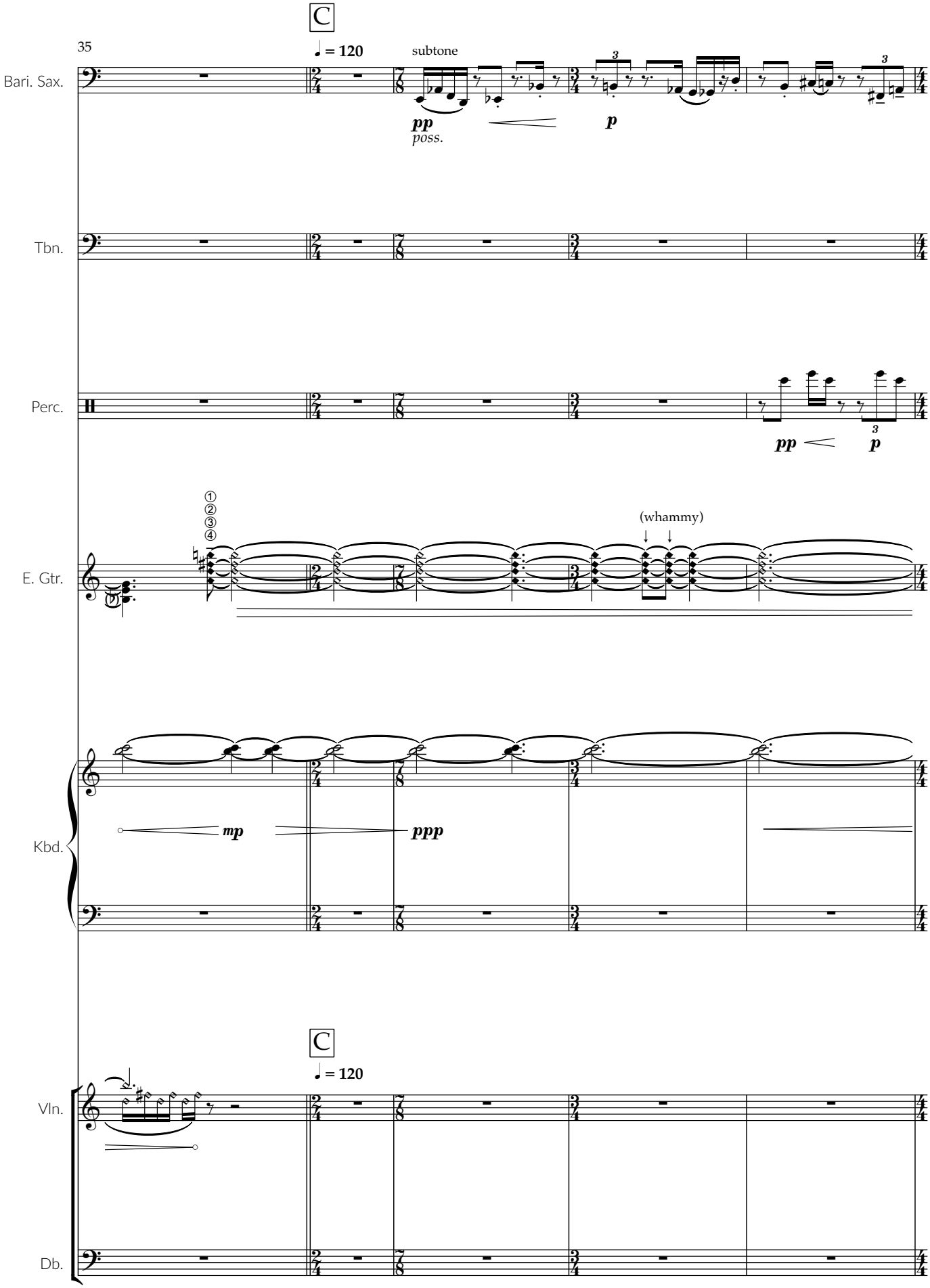

A
13
♩ = 60
RH3
tr
Bari. Sax.
pp
Tbn.
Perc.
with brush
(sweeping)
scrape
sf
pp
sfp sfp
E. Gtr.
①
②
p
'clicks'
8va
3
Kbd.
p
A
♩ = 60
Vln.
pp < f
Db.

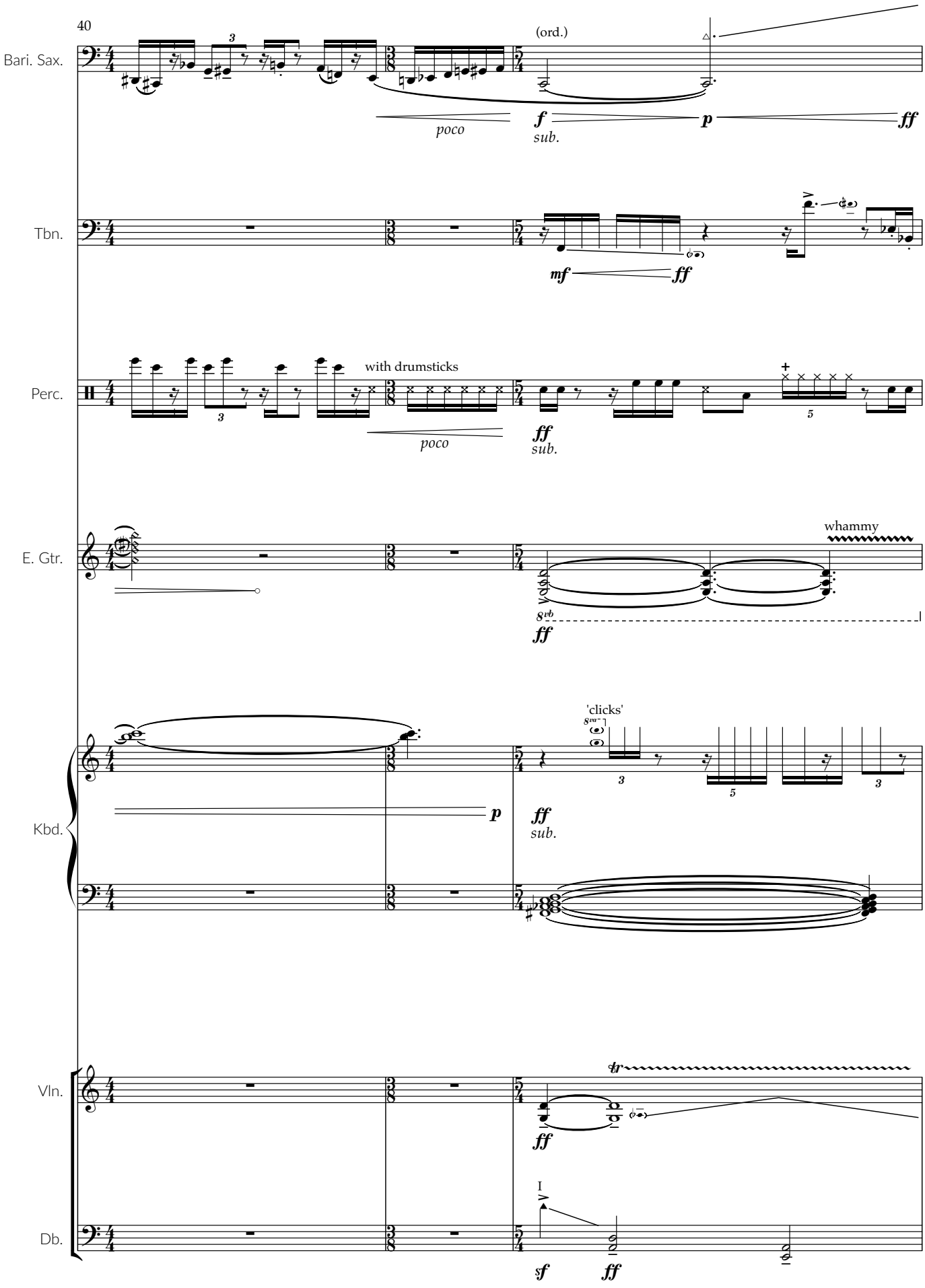

♩ = 120
(tr)
18
Bari. Sax.
ff
mp stable!
inhale
Tbn.
ff
ppp
poss.
with drumsticks
Perc.
f
ff
bottleneck
E. Gtr.
ff
f
('clicks')
Kbd.
f
ff
I
II
ord.
♩ = 120
Vln.
ff
sf
I
II
Db.
ff
mp
sf


B
♩ = 60
22
Bari. Sax.
pp
poss.
Tbn.
mp
f
sub.
ppp
bell
scrape
Perc.
f
p
(ord.)
pluck bottom string again (if needed)
E. Gtr.
f
p
pp
echo
Kbd.
f
ppp
B
♩ = 60
Vln.
sfpp
mf
ord.
p
f
II
Db.
f
pp
mp
pp
poco
p

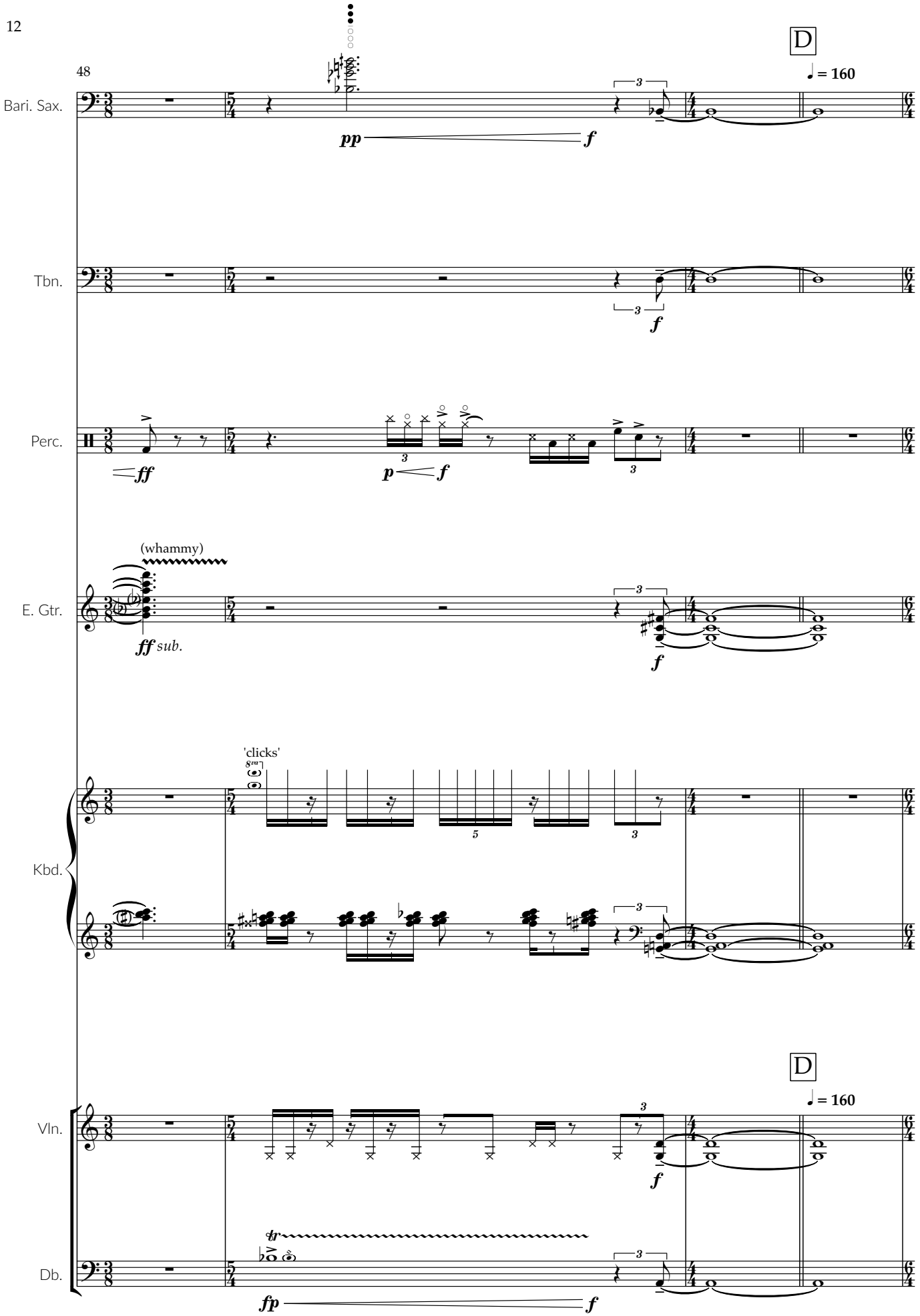

27
harmonic sweep
Bari. Sax.
p
poss.
f
screamy!
mf
pp
p
Tbn.
ppp
poss.
mp
scrape
Perc.
with hands
f
senza espressione, robotic
E. Gtr.
mf
8vb
pp
Kbd.
f
mp
I
II
Vln.
pp
sf
Db.
mf


30
Bari. Sax.
Tbn.
pp
Perc.
5
sf
E. Gtr.
(8)
mf
③
strum again
(if needed)
f
Kbd.
ff
Vln.
sfmp
ppp
f
Db.
I
pp
ff
sfp
poco
ppp

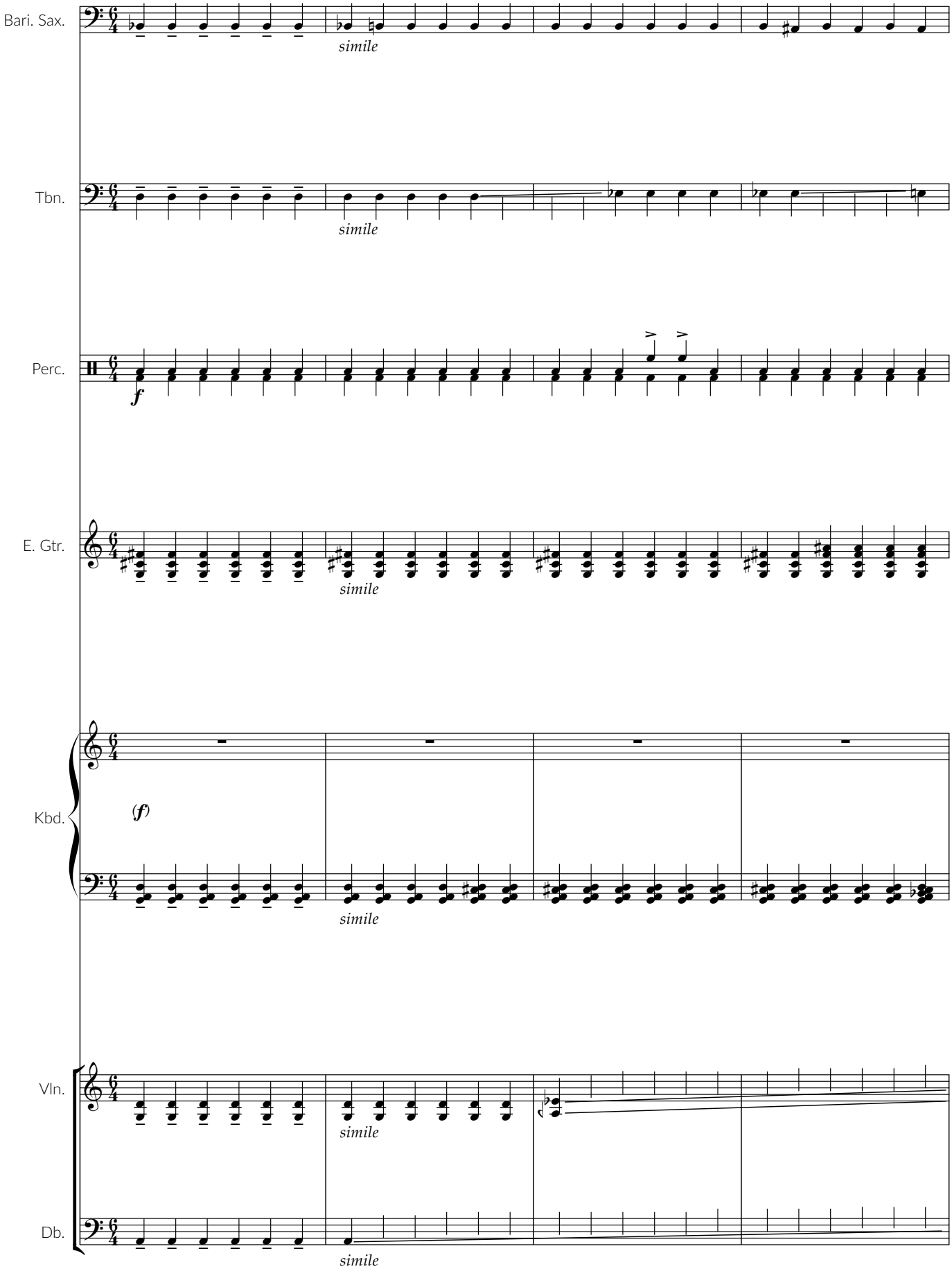

C
35
♩ = 120
subtone
Bari. Sax.
pp
poss.
p
Tbn.
Perc.
pp
p
E. Gtr.
①
②
③
④
(whammy)
Kbd.
mp
ppp
C
♩ = 120
Vln.
Db.

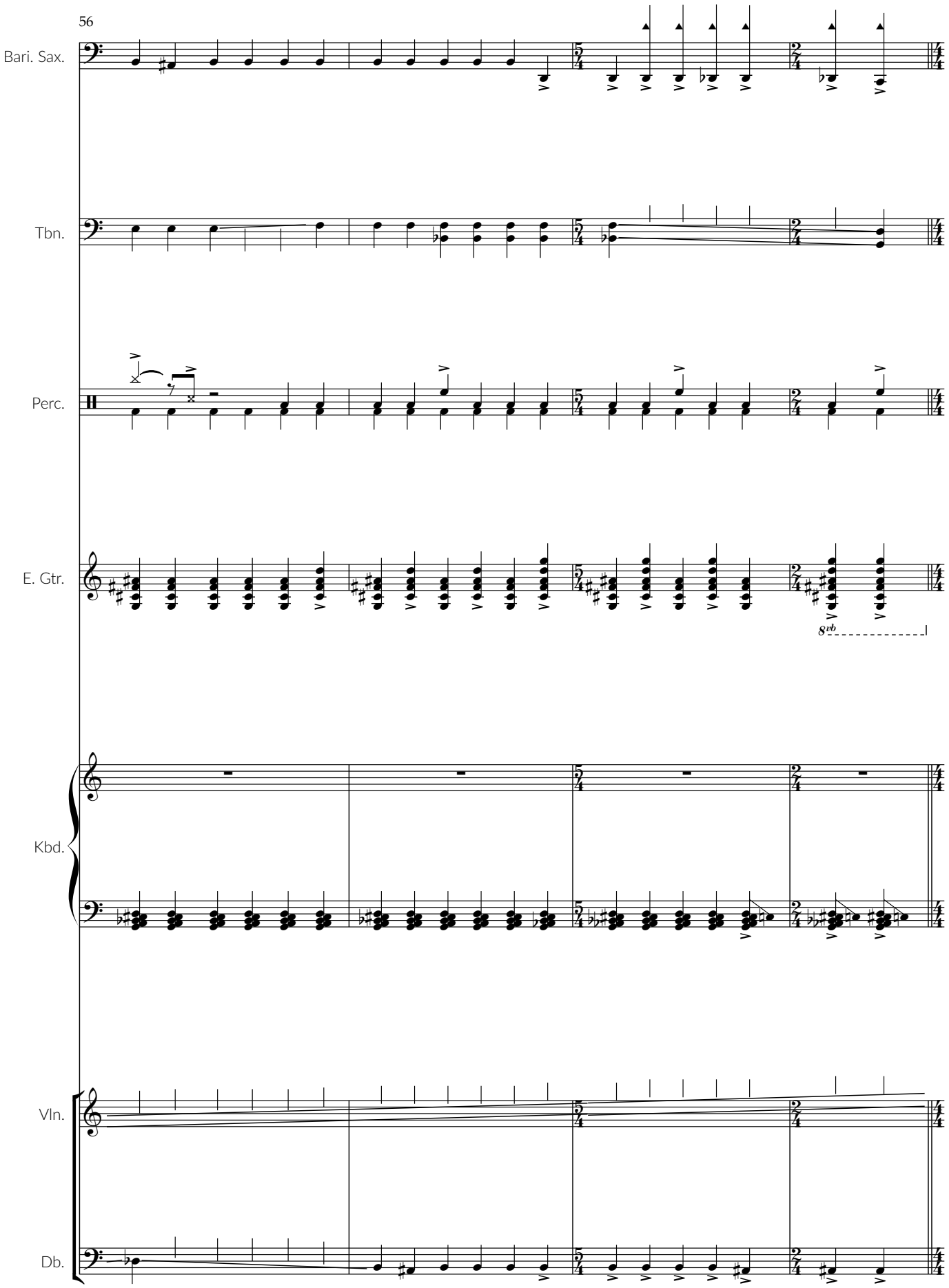

40
Bari. Sax.
(ord.)
poco
f
sub.
p
ff
Tbn.
mf
ff
Perc.
with drumsticks
poco
ff
sub.
E. Gtr.
whammy
8vb
ff
Kbd.
'clicks'
8va
p
ff
sub.
Vln.
tr
ff
Db.
I
sf
ff

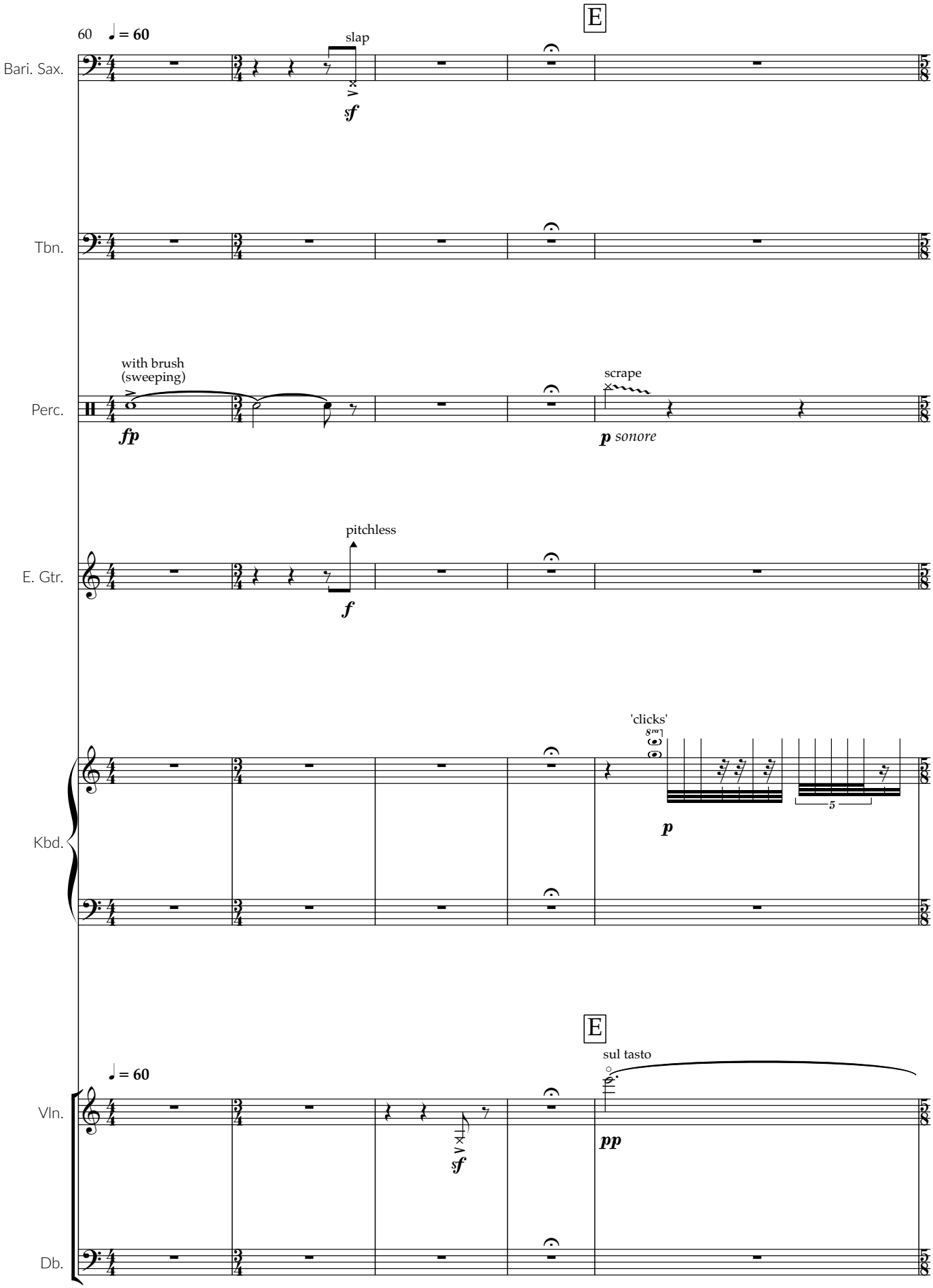
43
Bari. Sax.
f
5
ff
screamy
Tbn.
ff
f
ff
cuivré
Perc.
bell
sf
sf
sf
mf
5
E. Gtr.
bottleneck
p
f
ff
n
Kbd.
3
ff
f
Vln.
3
sf
(ord.) I
ff
I
II
Db.
3
I
ff


48
D
♩ = 160
Bari. Sax.
pp
f
Tbn.
f
Perc.
ff
p
f
(whammy)
E. Gtr.
ff sub.
f
'clicks'
Kbd.
D
♩ = 160
Vln.
f
tr
Db.
fp
f

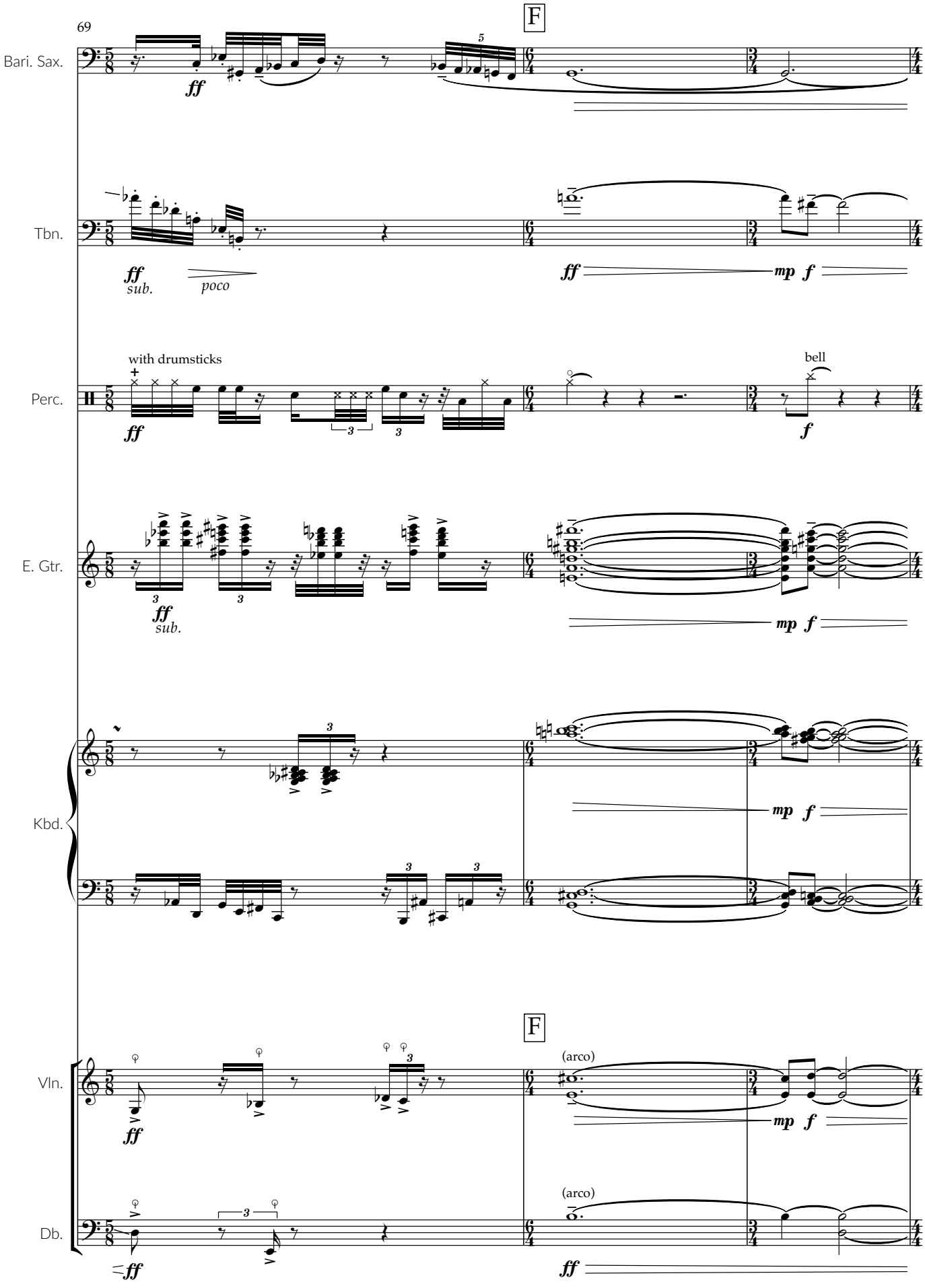
52

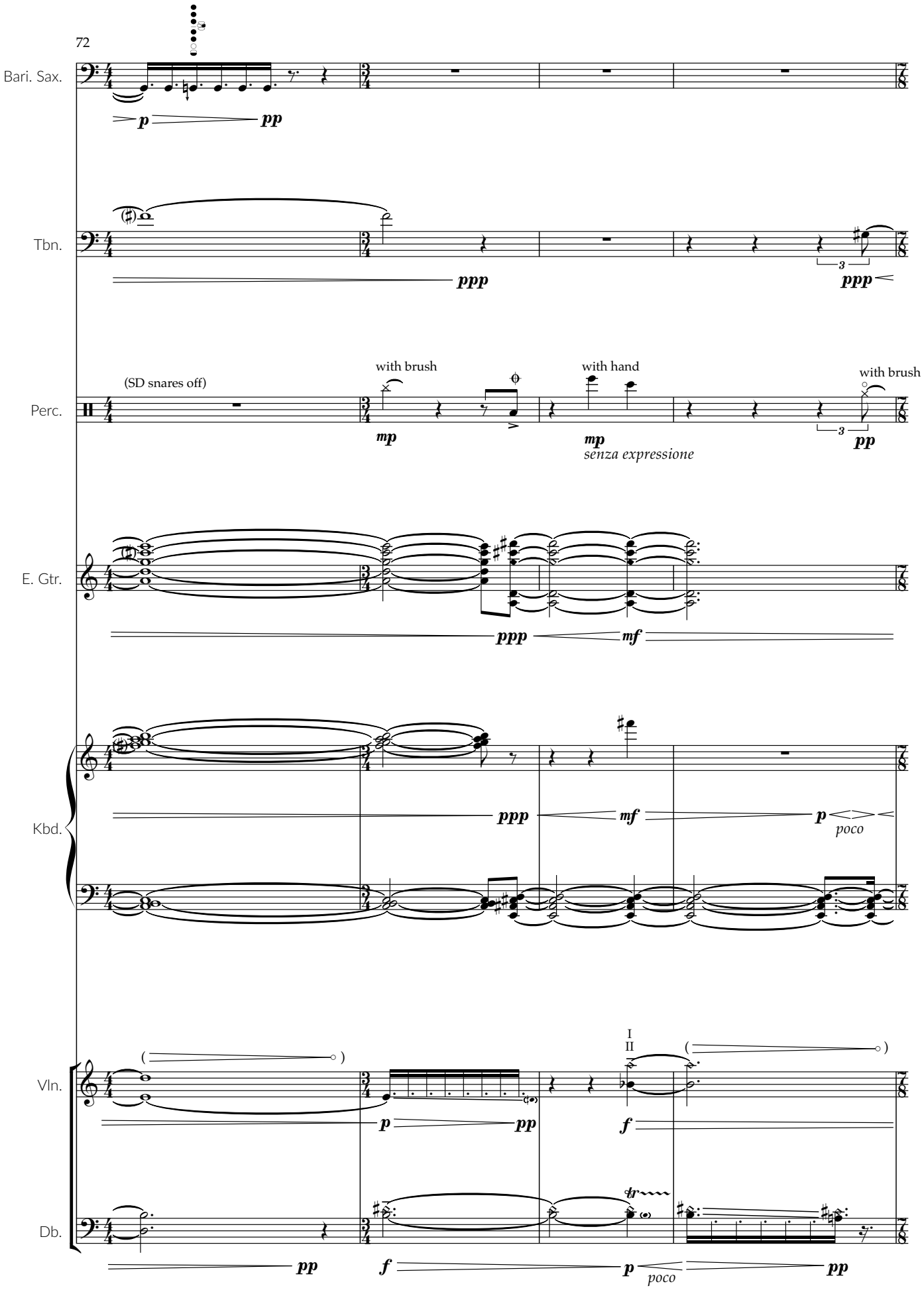

Bari. Sax.
simile
Tbn.
simile
Perc.
f
E. Gtr.
simile
Kbd.
(f)
simile
Vln.
simile
Db.
simile

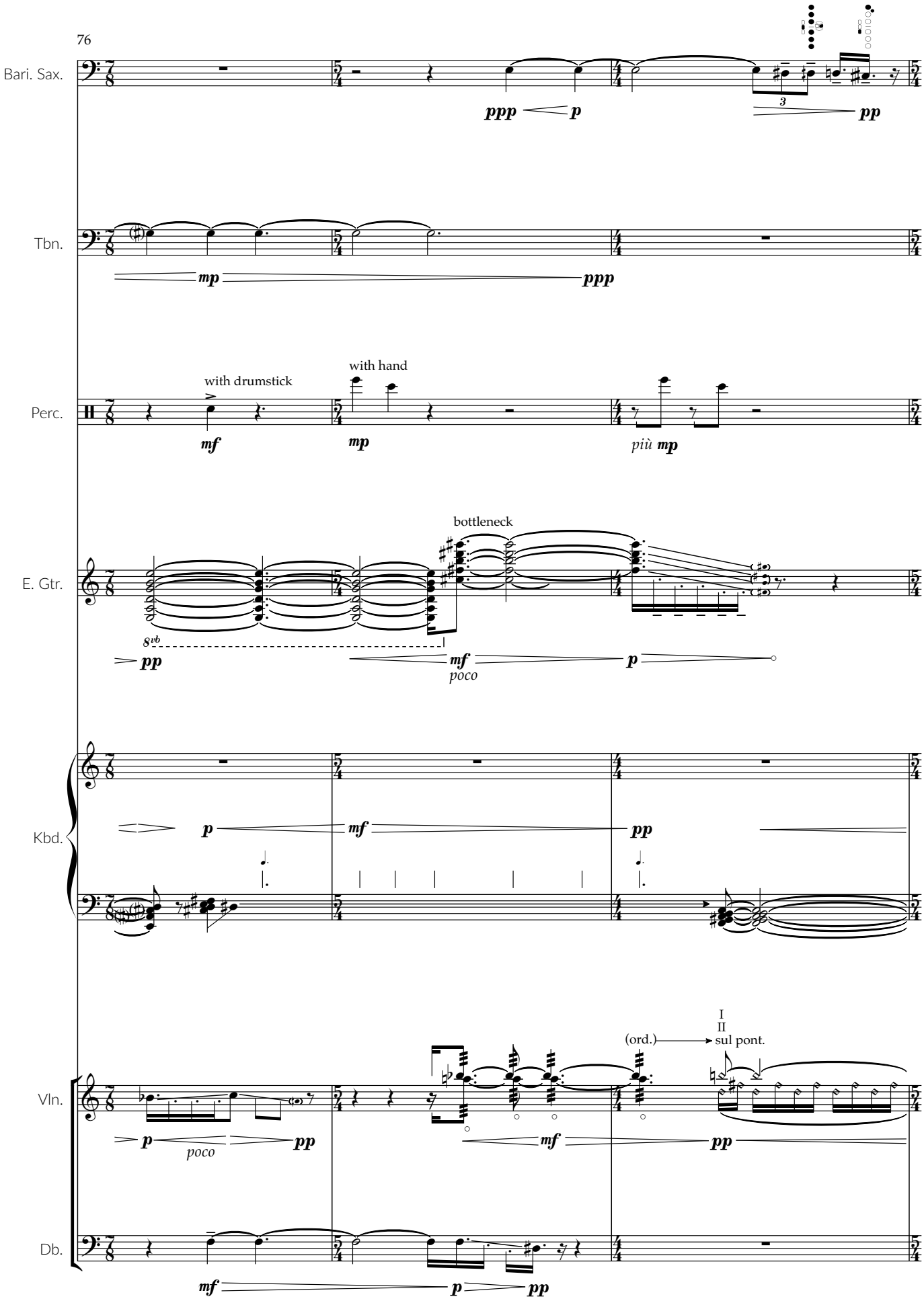

56
Bari. Sax.
Tbn.
Perc.
E. Gtr.
8vb
Kbd.
Vln.
Db.

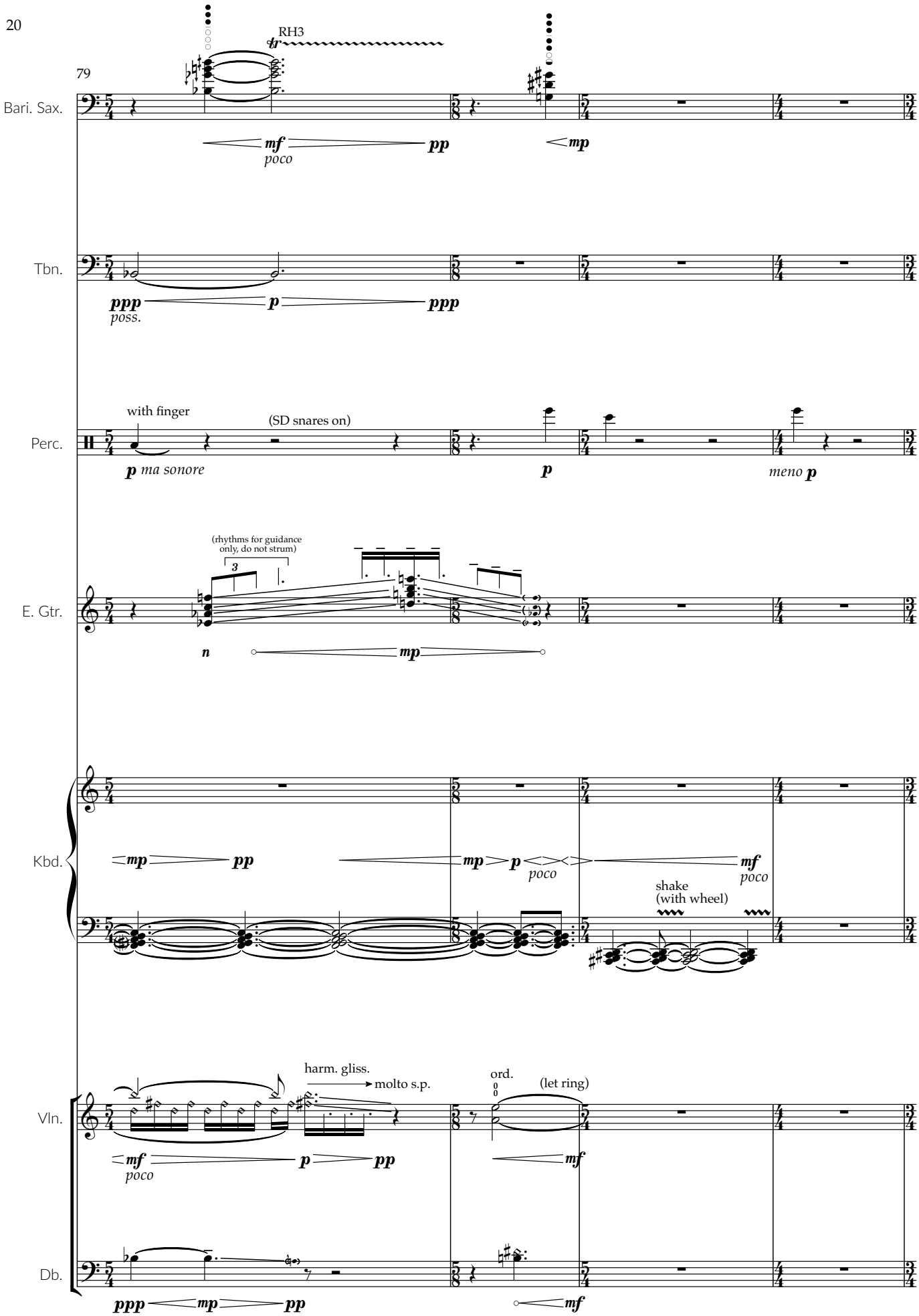

60
♩ = 60
E
Bari. Sax.
slap
sf
Tbn.
Perc.
with brush
(sweeping)
fp
scrape
p sonore
E. Gtr.
pitchless
f
Kbd.
'clicks'
8va
p
5
E
♩ = 60
sul tasto
Vln.
sf
pp
Db.

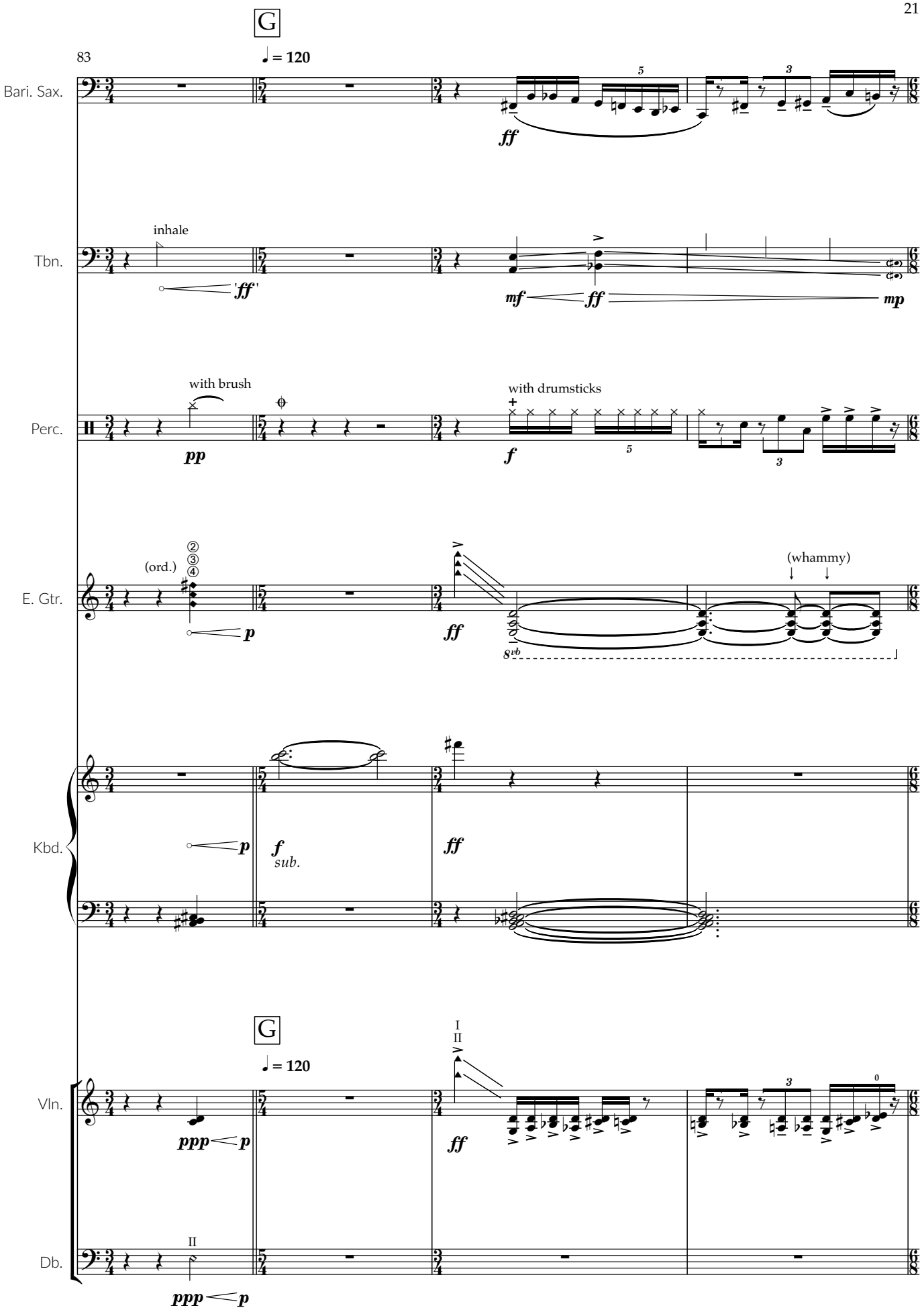
65
Bari. Sax.
p
poco
Tbn.
p
mf
with hands
with brush
Perc.
pp
mp
p
E. Gtr.
①
②
③
④
⑤
p
poco
p
mf
Kbd.
3
bend
(with wheel)
shake!
(p)
ff
Vln.
senza vib. (sempre)
p
mf
as little pitch
as possible
pizz.
arco
Db.
sf
p

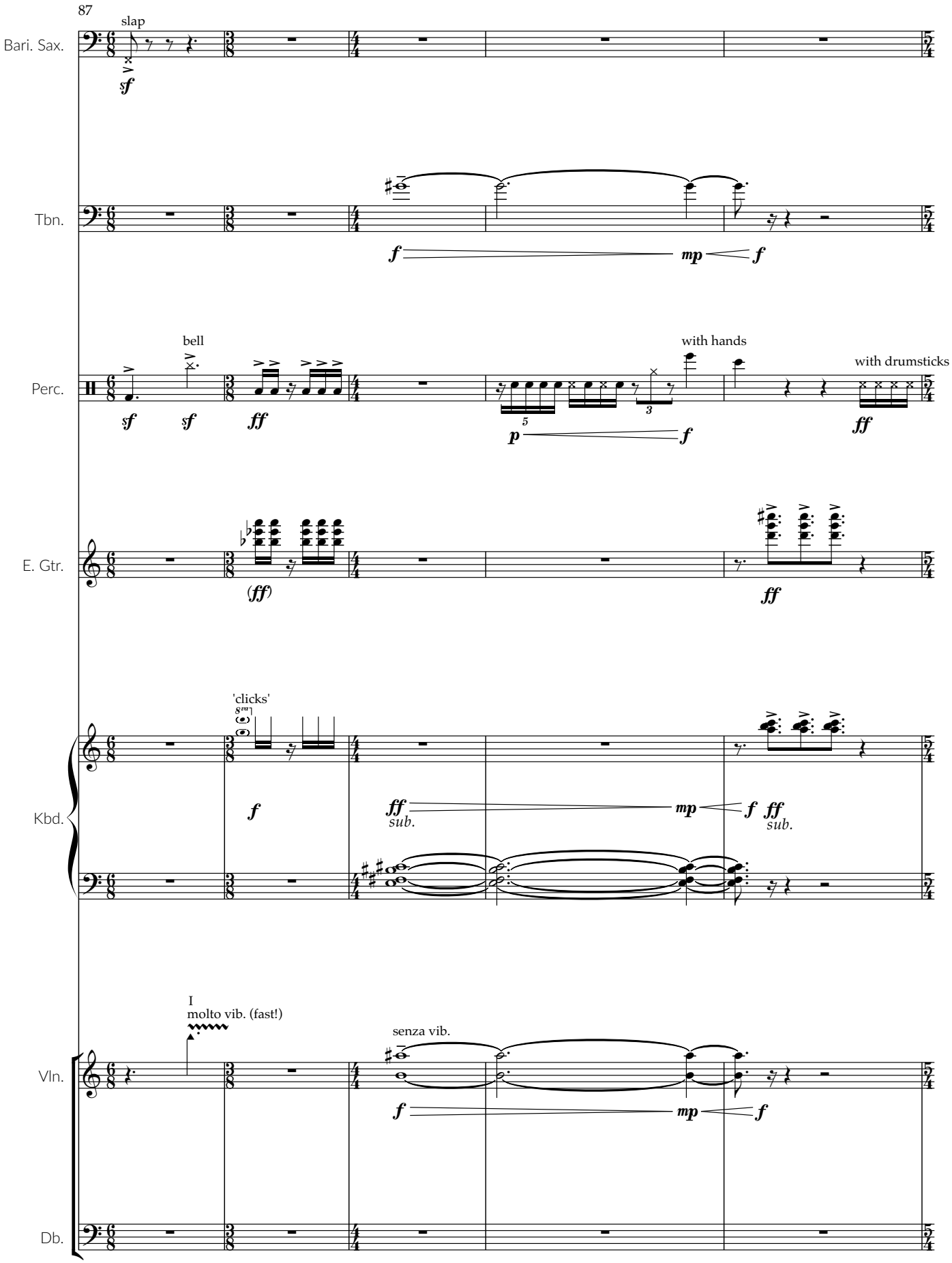

69
F
Bari. Sax.
ff
Tbn.
ff
sub.
poco
ff
mp f
with drumsticks
Perc.
ff
bell
f
E. Gtr.
ff
sub.
mp f
Kbd.
mp f
F
Vln.
ff
(arco)
mp f
Db.
ff
(arco)
ff

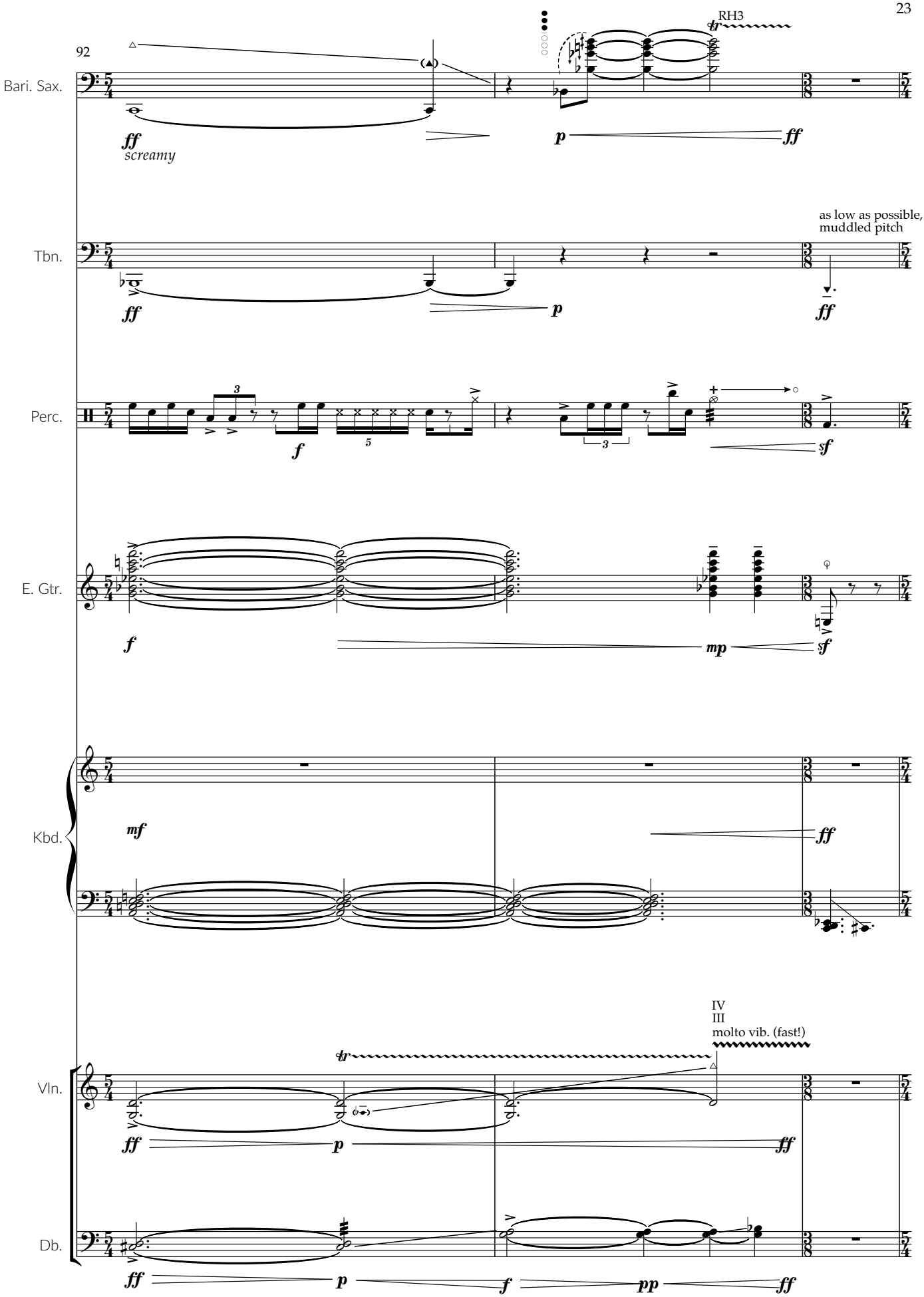

72
Bari. Sax.
p
pp
Tbn.
ppp
3
ppp
(SD snares off)
with brush
with hand
with brush
Perc.
mp
mp
senza expressione
3
pp
E. Gtr.
ppp
mf
Kbd.
ppp
mf
p
poco
Vln.
p
pp
I
II
f
Db.
pp
f
p
poco
pp

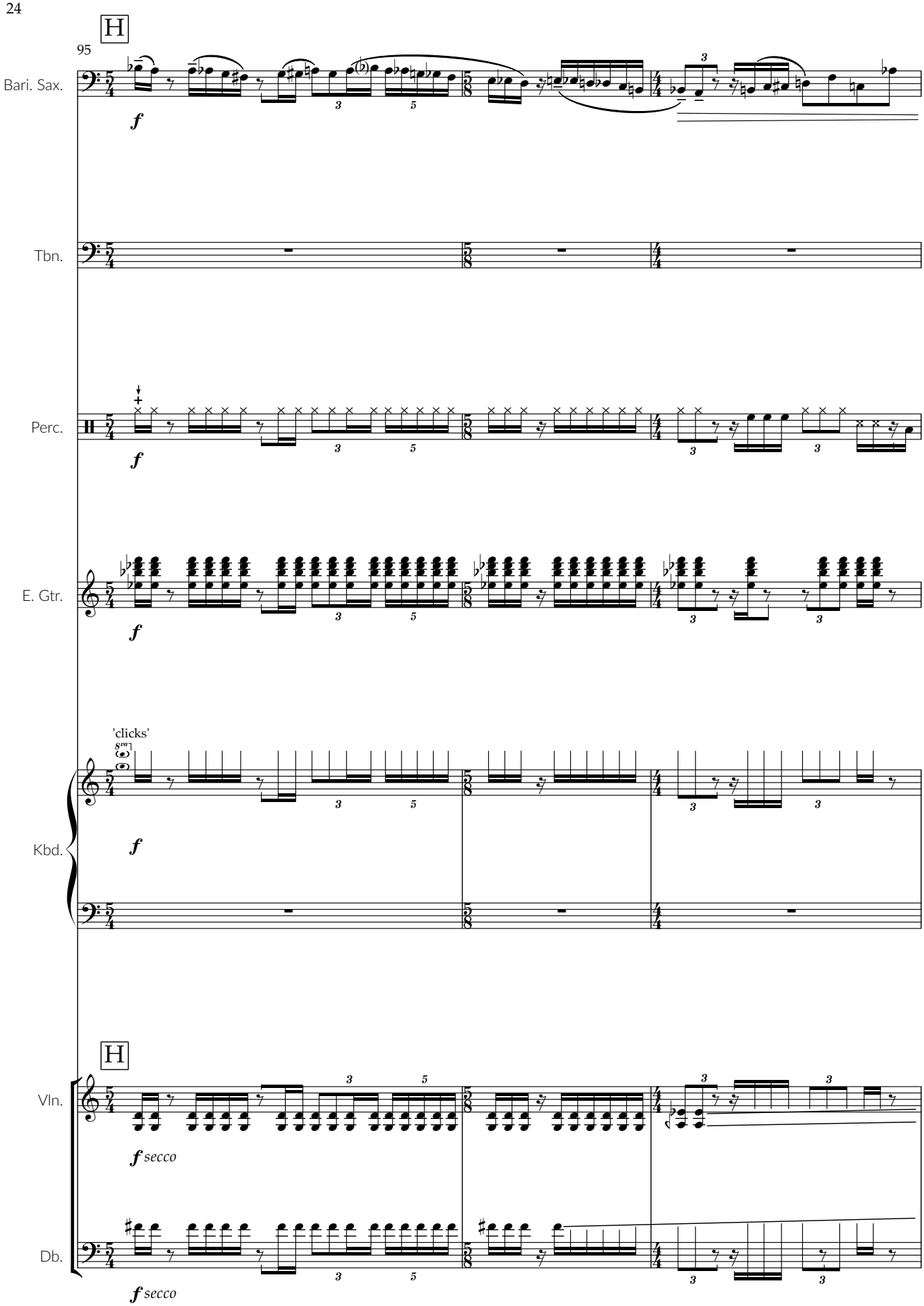

76
Bari. Sax.
ppp
p
3
pp
Tbn.
mp
ppp
Perc.
with drumstick
with hand
mf
mp
più mp
E. Gtr.
bottleneck
8vb
pp
mf
poco
p
Kbd.
p
mf
pp
Vln.
I
II
(ord.)
sul pont.
p
poco
pp
mf
pp
Db.
mf
p
pp

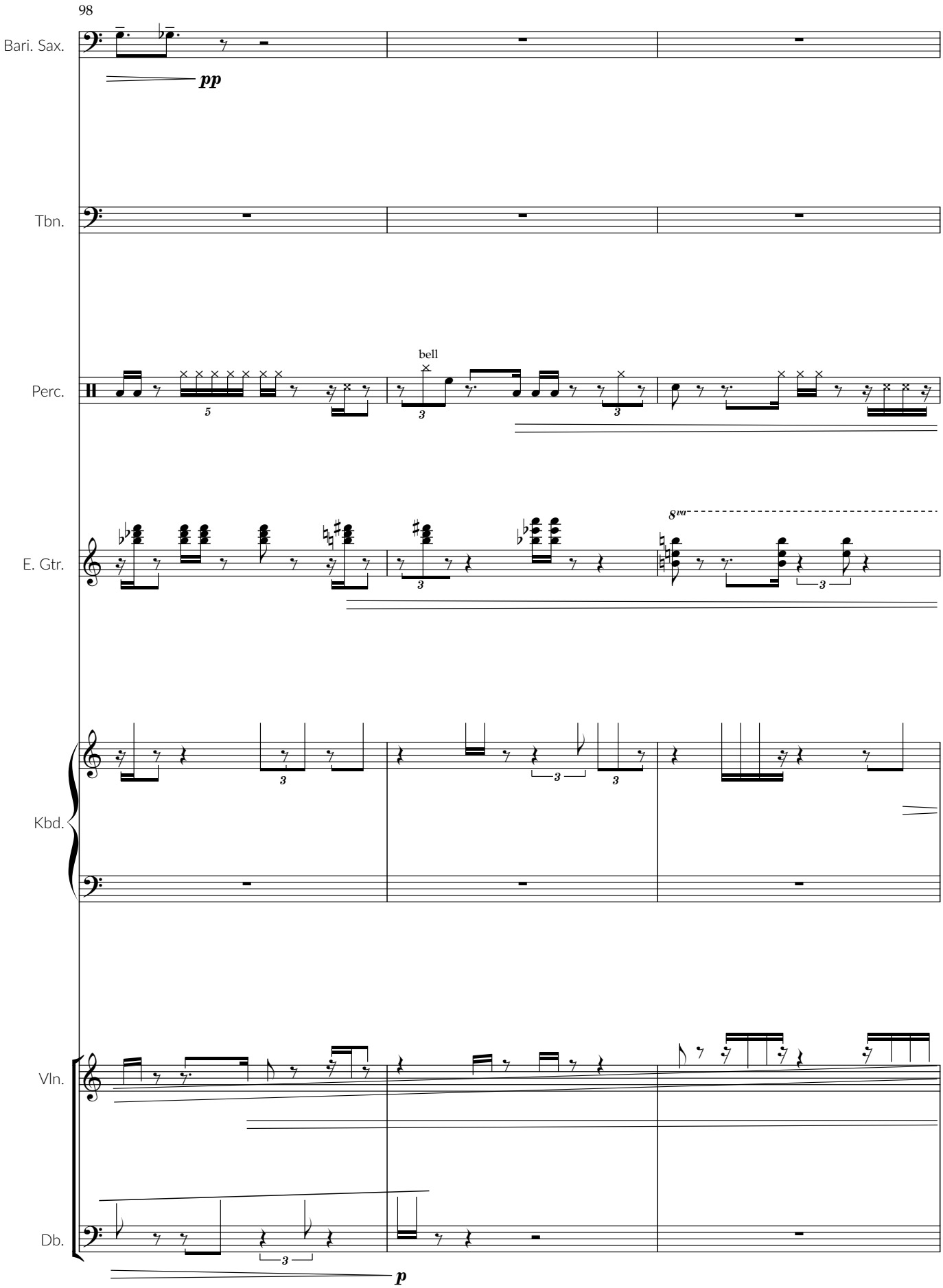

79
RH3
Bari. Sax.
mf
poco
pp
mp
Tbn.
ppp
poss.
p
ppp
with finger
(SD snares on)
Perc.
p ma sonore
p
meno p
(rhythms for guidance only, do not strum)
3
E. Gtr.
n
mp
Kbd.
mp
pp
mp
p
poco
mf
poco
shake
(with wheel)
harm. gliss.
molto s.p.
ord.
(let ring)
Vln.
mf
poco
p
pp
mf
Db.
ppp
mp
pp
mf

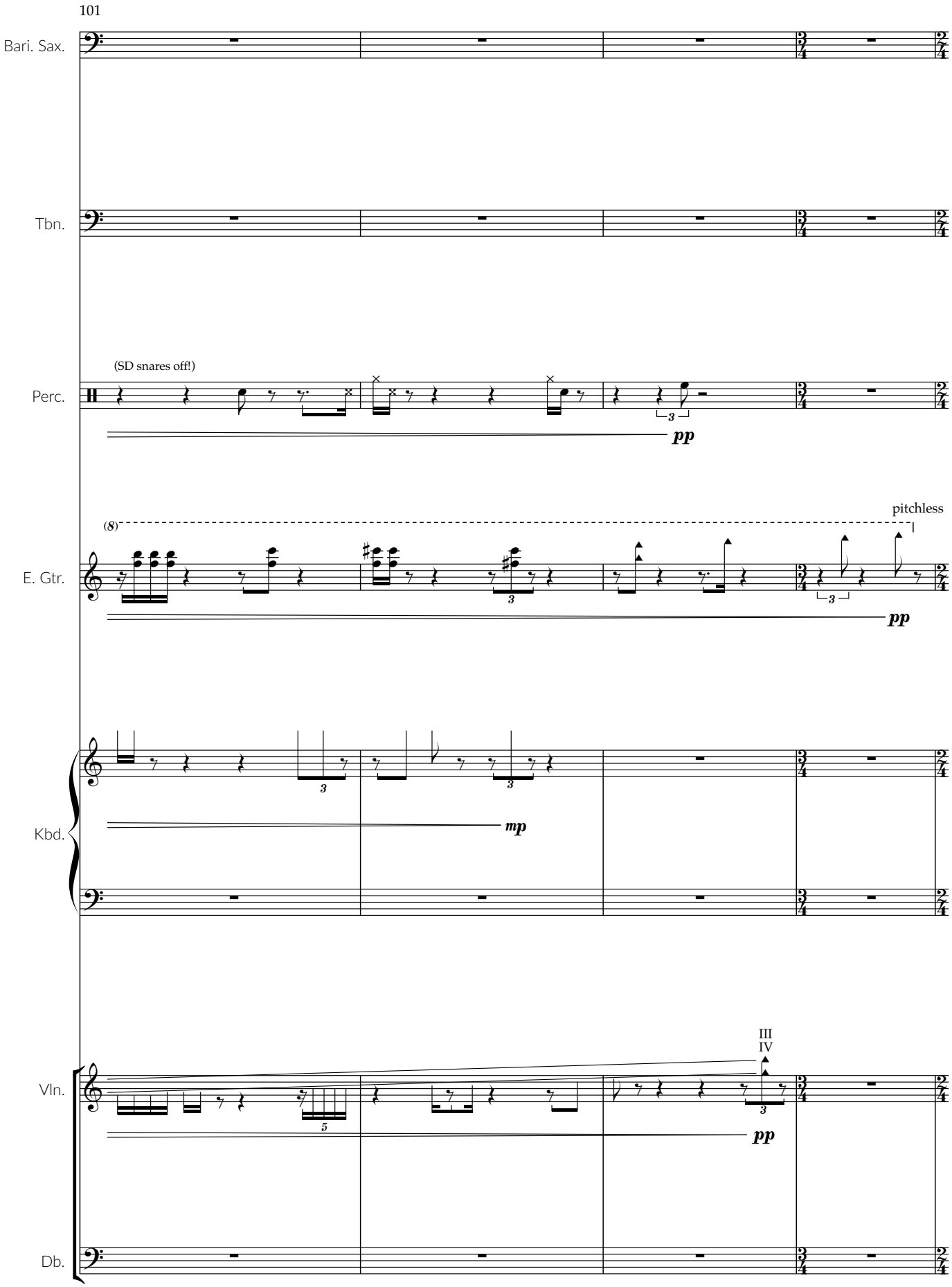

G
83
♩ = 120
Bari. Sax.
ff
Tbn.
inhale
ff
mf
ff
mp
Perc.
with brush
pp
with drumsticks
f
Kbd.
(ord.)
p
ff
(whammy)
8vb
p
f
sub.
ff
G
♩ = 120
Vln.
I
II
ppp
p
ff
Db.
II
ppp
p

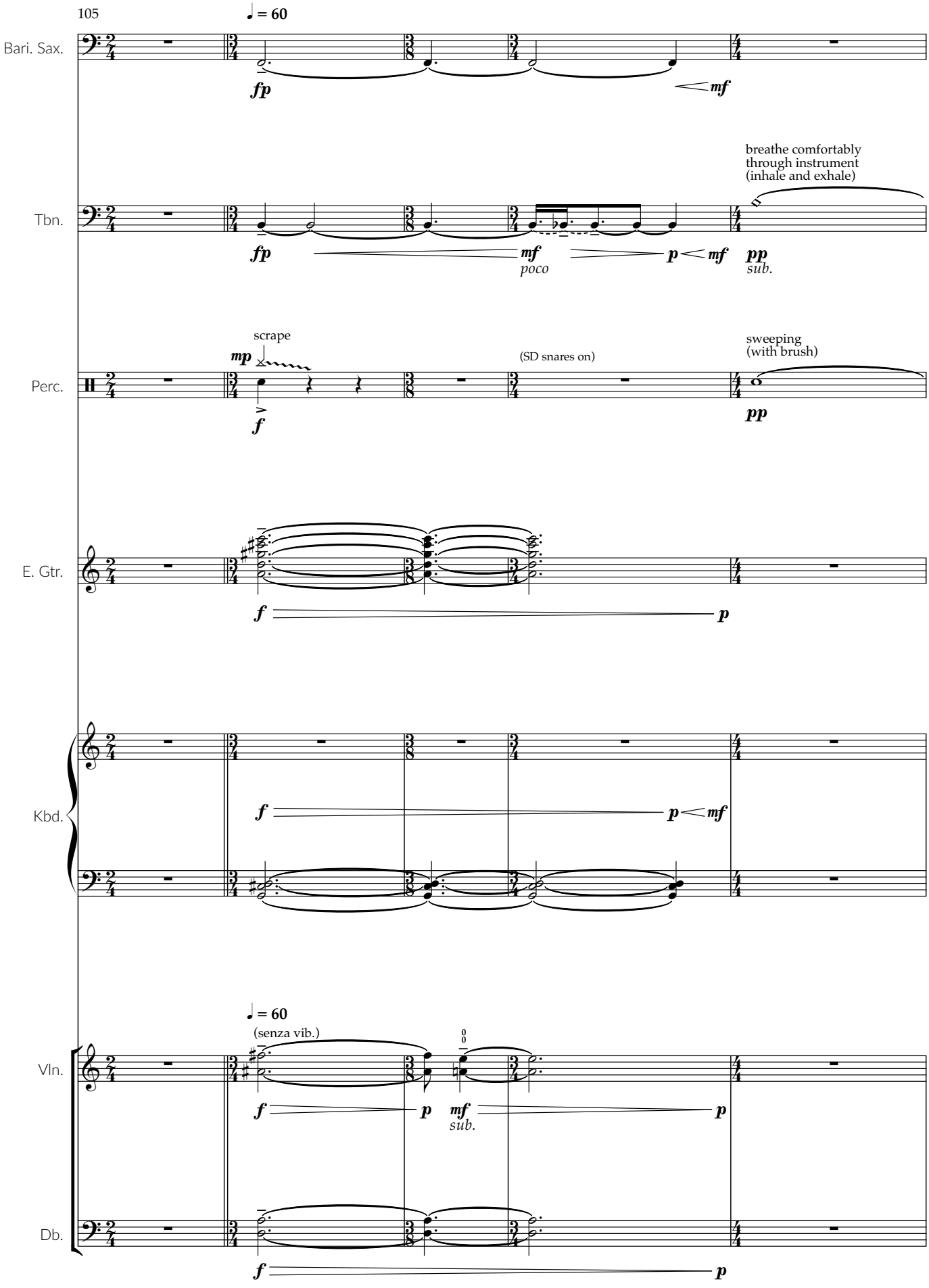

87
Bari. Sax.
slap
sf
Tbn.
f
mp
f
Perc.
bell
sf
sf
ff
with hands
with drumsticks
p
f
ff
E. Gtr.
(ff)
ff
Kbd.
'clicks'
f
ff
sub.
mp
f
ff
sub.
Vln.
I
molto vib. (fast!)
senza vib.
f
mp
f
Db.

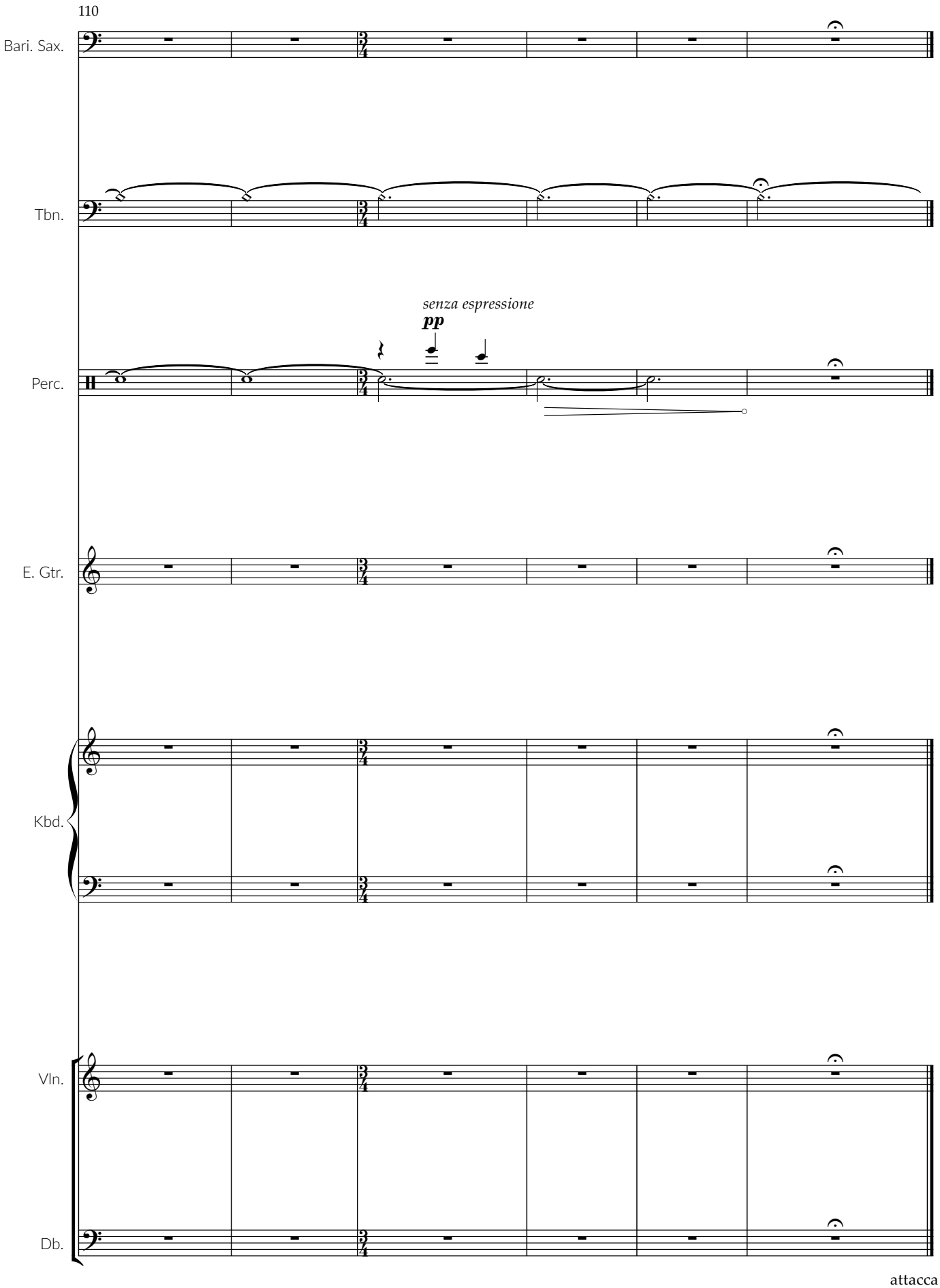

92
RH3
Bari. Sax.
ff
screamy
p
ff
as low as possible,
muddled pitch
Tbn.
ff
p
ff
Perc.
f
sf
E. Gtr.
f
mp
sf
Kbd.
mf
ff
IV
III
molto vib. (fast!)
Vln.
ff
p
ff
Db.
ff
p
f
pp
ff


H
95
Bari. Sax.
f
Tbn.
Perc.
f
E. Gtr.
f
'clicks'
8va
Kbd.
f
H
Vln.
f secco
Db.
f secco

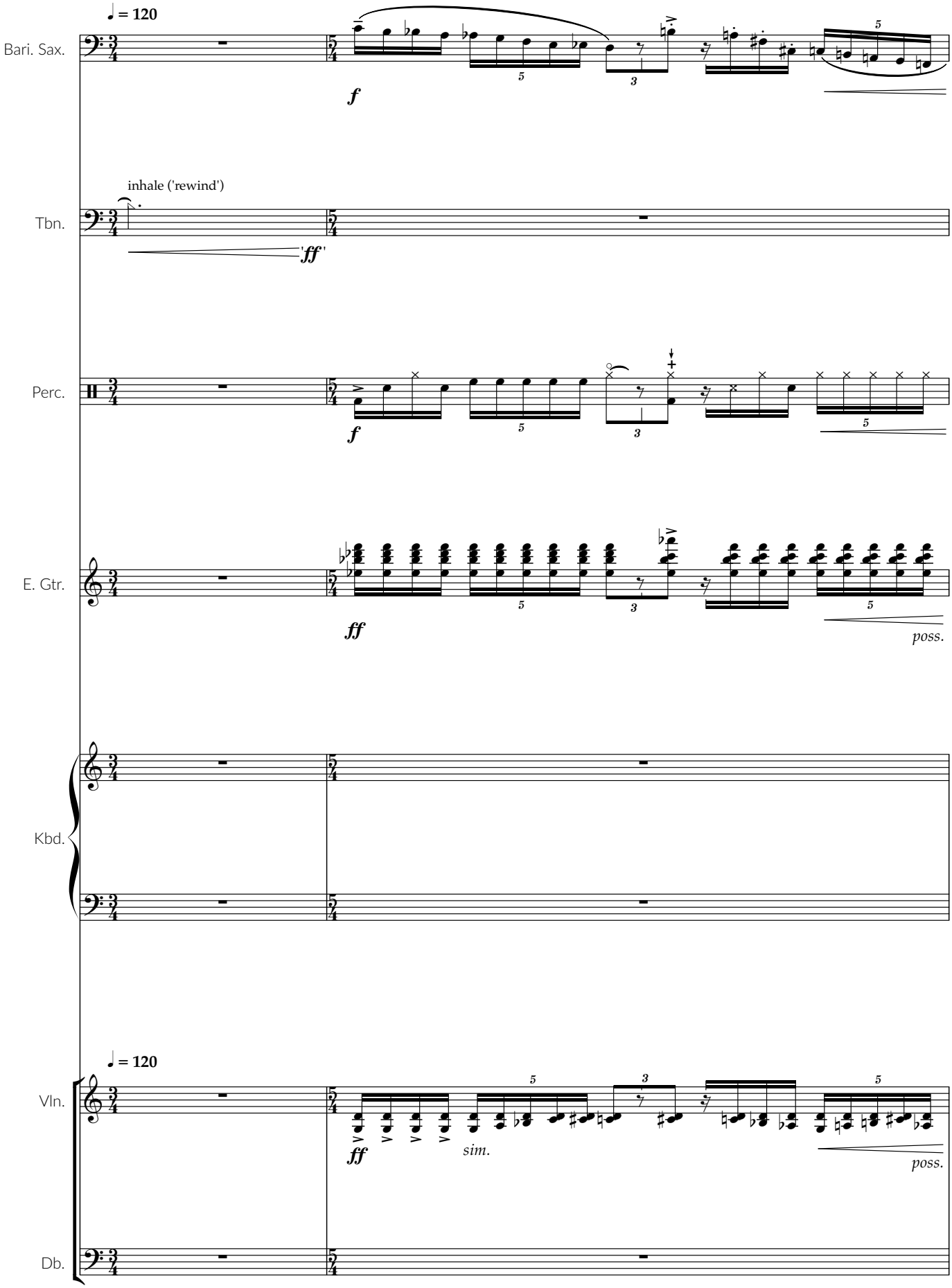

98
Bari. Sax.
pp
Tbn.
Perc.
bell
E. Gtr.
8va
Kbd.
Vln.
Db.
p

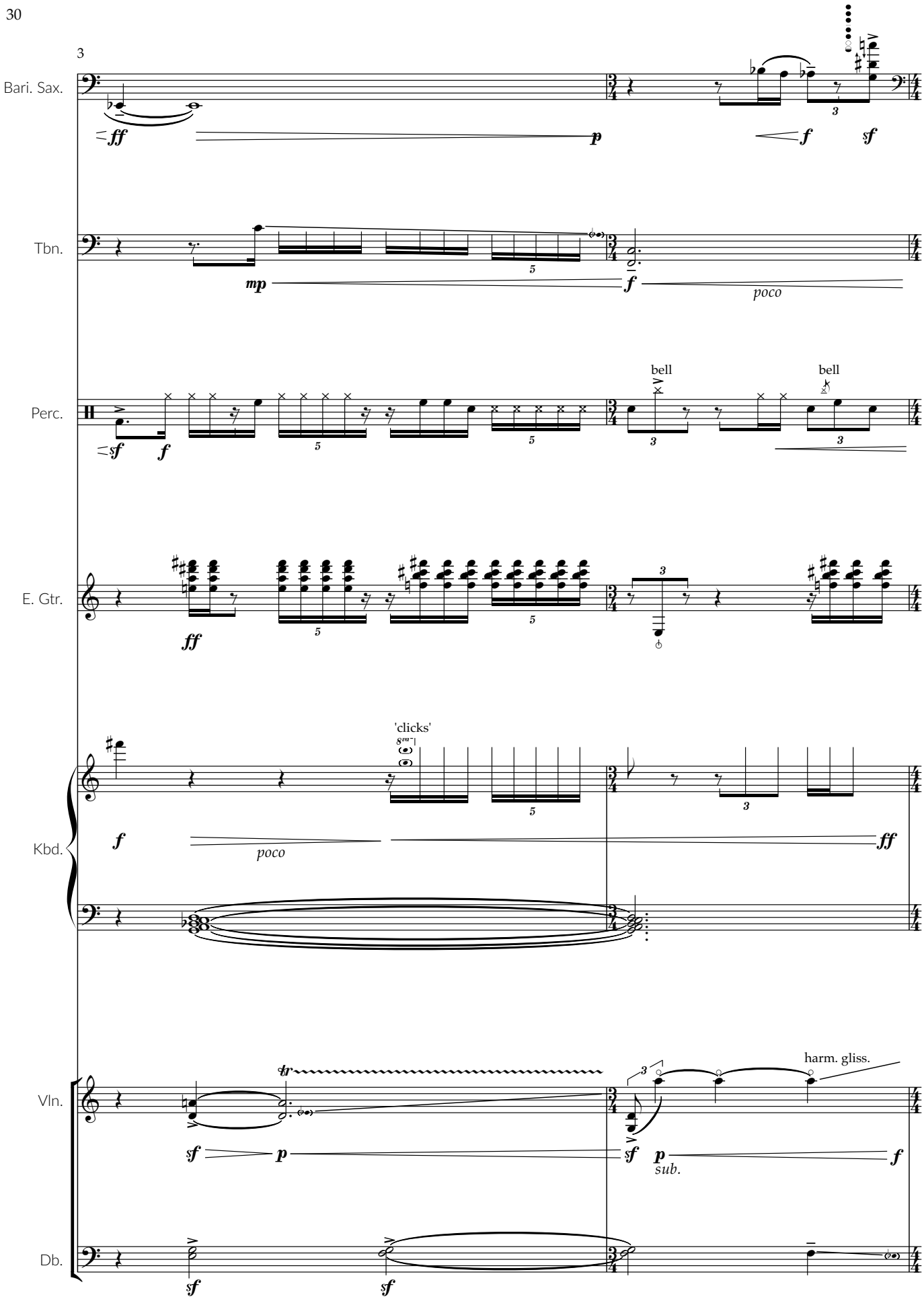

101
Bari. Sax.
Tbn.
(SD snares off!)
Perc.
pp
pitchless
(8)
E. Gtr.
pp
Kbd.
mp
III
IV
Vln.
pp
Db.

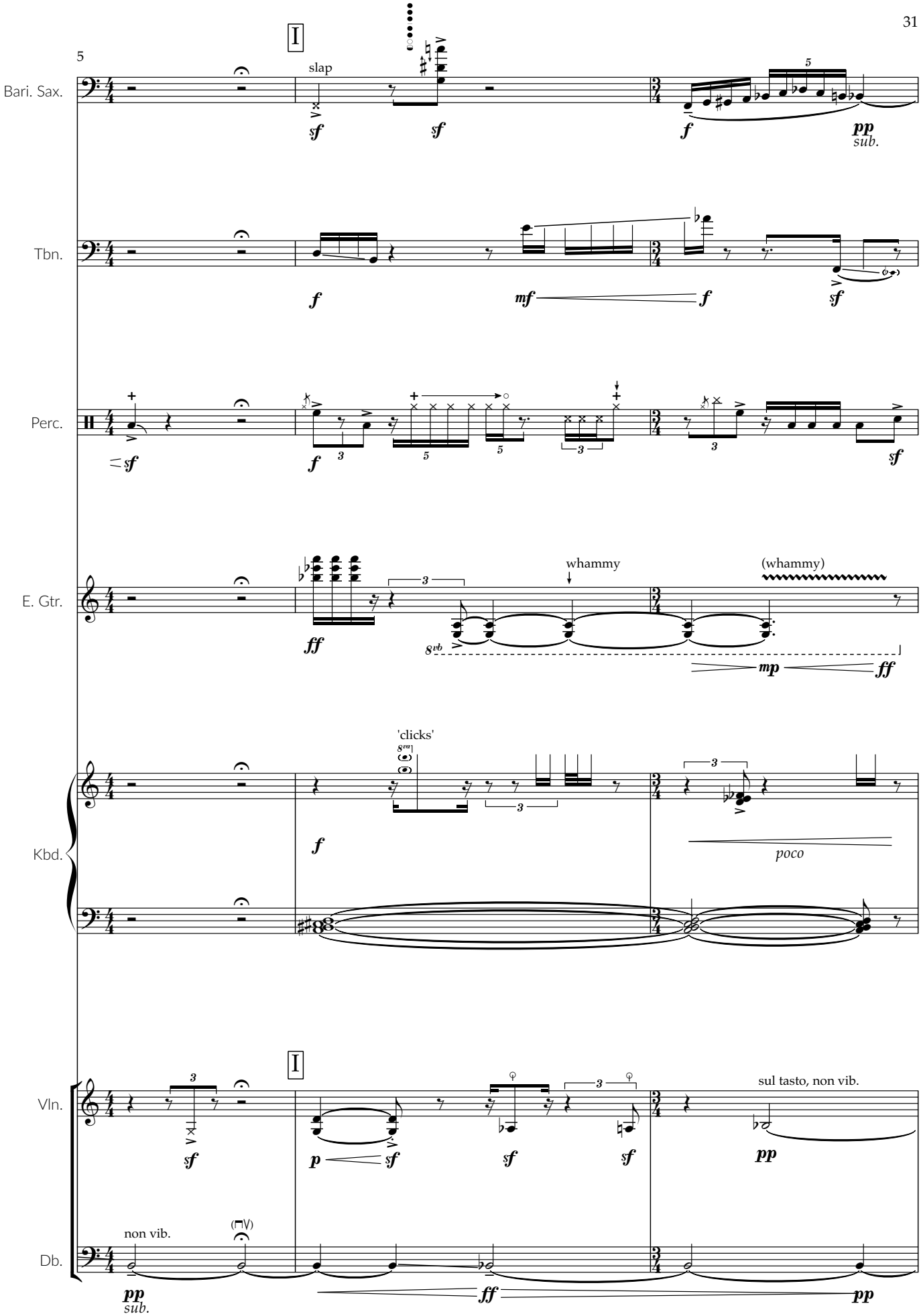

105
♩ = 60
Bari. Sax.
fp
mf
Tbn.
breathe comfortably
through instrument
(inhale and exhale)
fp
mf
poco
p
mf
pp
sub.
Perc.
scrape
mp
f
(SD snares on)
sweeping
(with brush)
pp
E. Gtr.
f
p
Kbd.
f
p
mf
♩ = 60
(senza vib.)
Vln.
f
p
mf
sub.
p
Db.
f
p

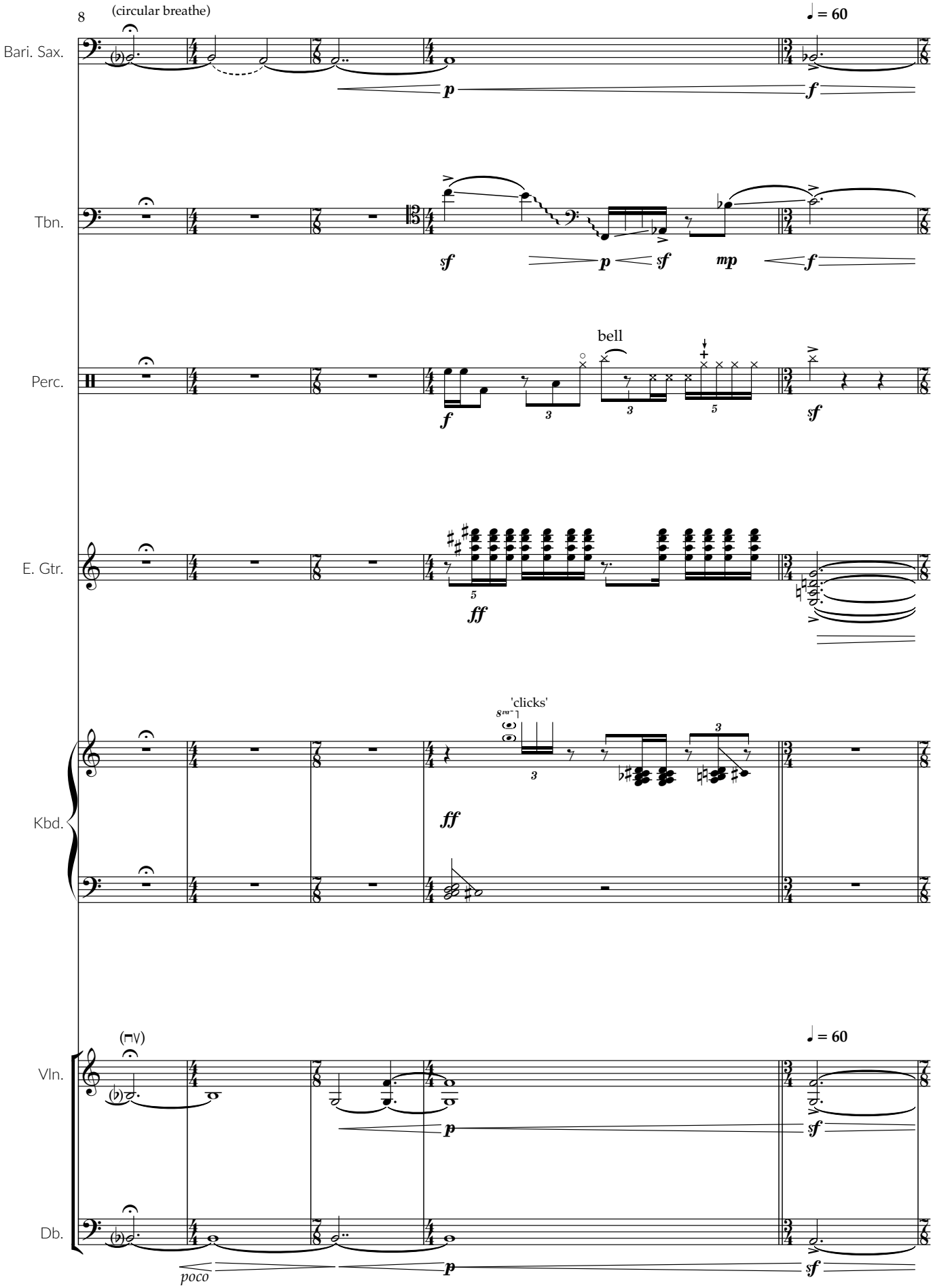

110
Bari. Sax.
Tbn.
senza espressione
pp
Perc.
E. Gtr.
Kbd.
Vln.
Db.
attacca

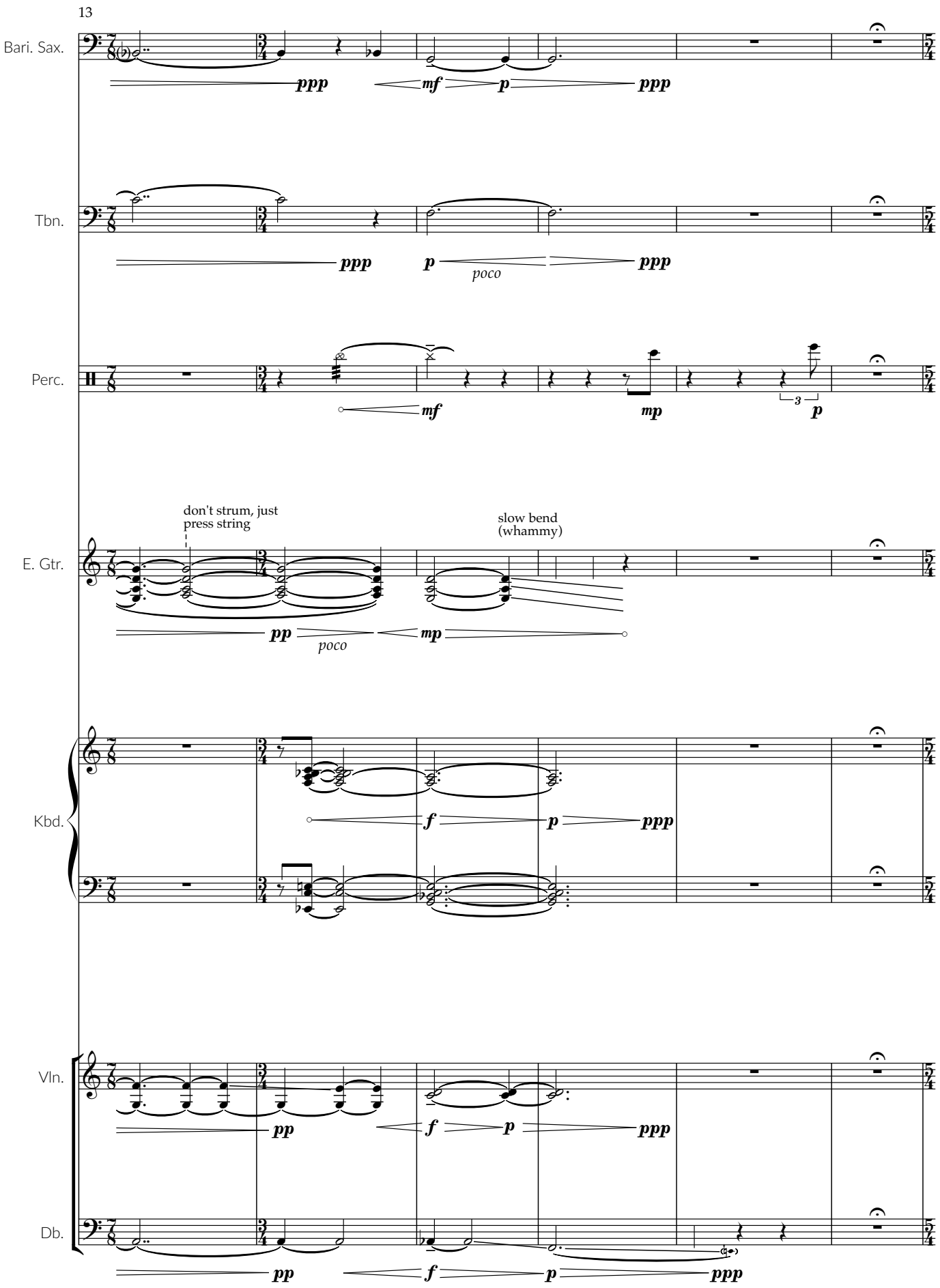
ii. you feel real to me

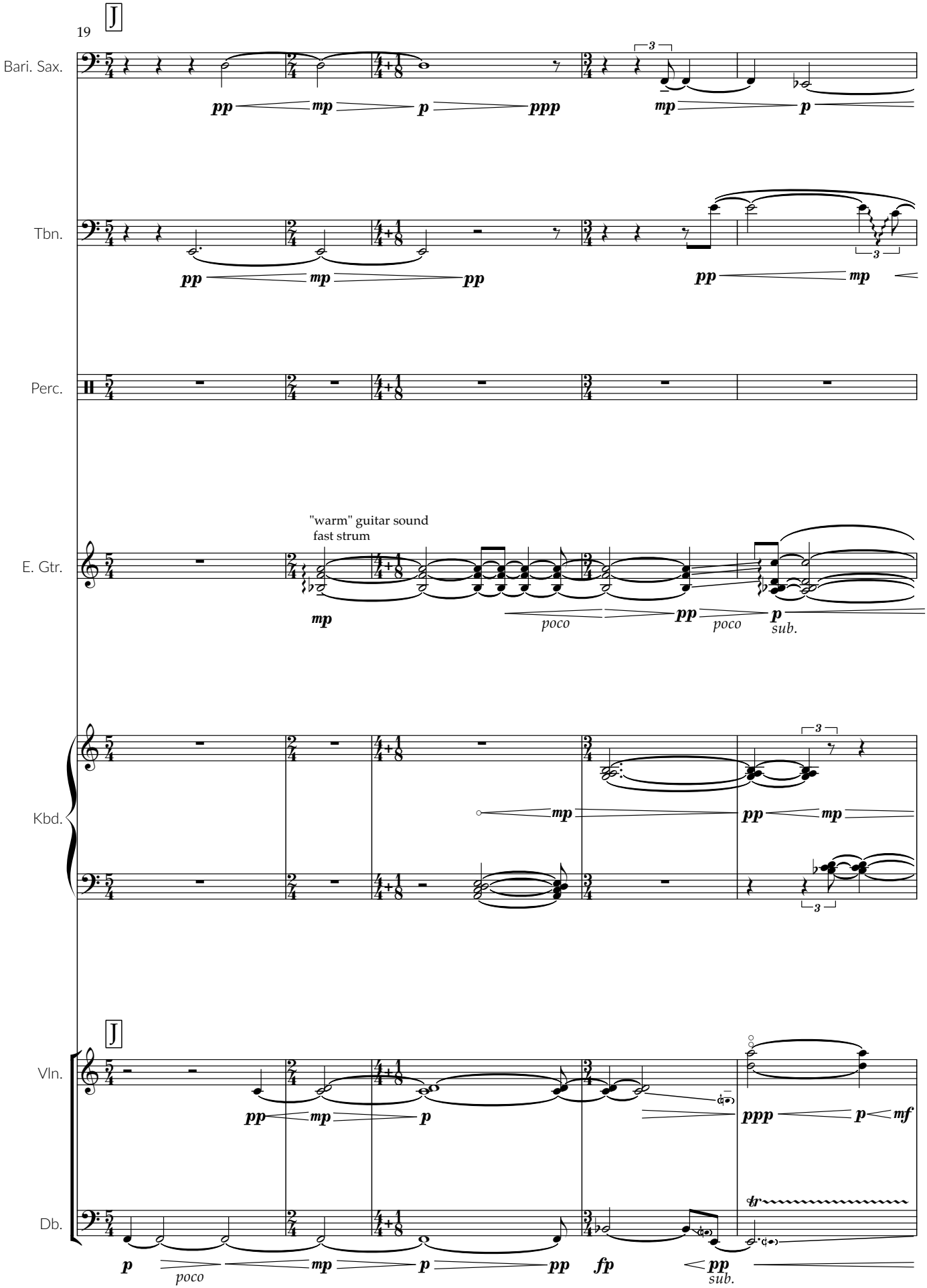


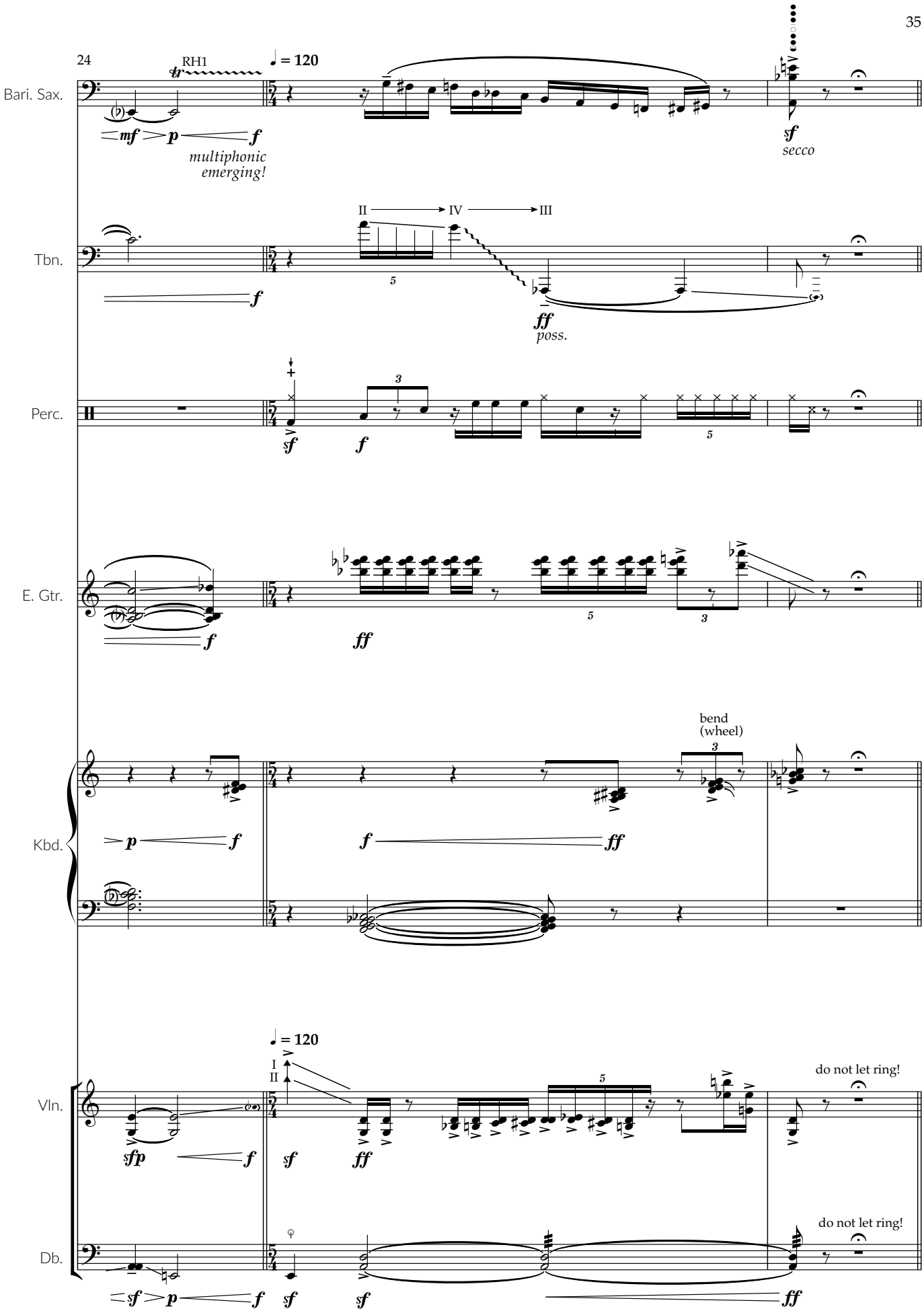

3
Bari. Sax.
ff
p
f
sf
Tbn.
mp
f
poco
Perc.
sf
f
bell
bell
E. Gtr.
ff
'clicks'
Kbd.
f
poco
ff
Vln.
sf
p
sf
p
sub.
f
harm. gliss.
Db.
sf
sf

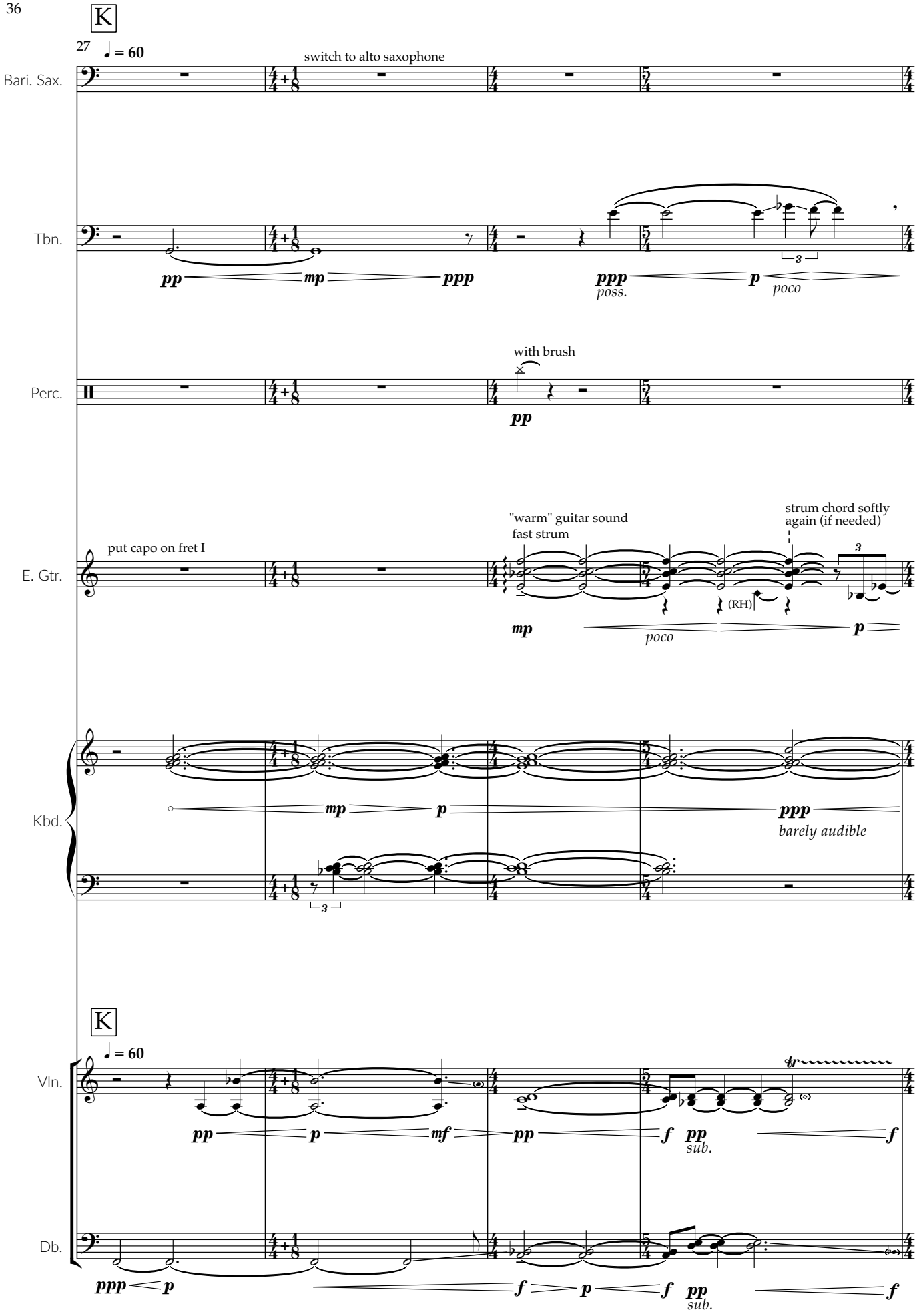

5
I
Bari. Sax.
slap
sf
sf
f
pp
sub.
Tbn.
f
mf
f
sf
Perc.
sf
f
sf
E. Gtr.
ff
whammy
(whammy)
8vb
mp
ff
Kbd.
'clicks'
8ma
f
poco
I
Vln.
sf
p
sf
sf
sf
pp
sul tasto, non vib.
Db.
non vib.
pp
sub.
ff
pp

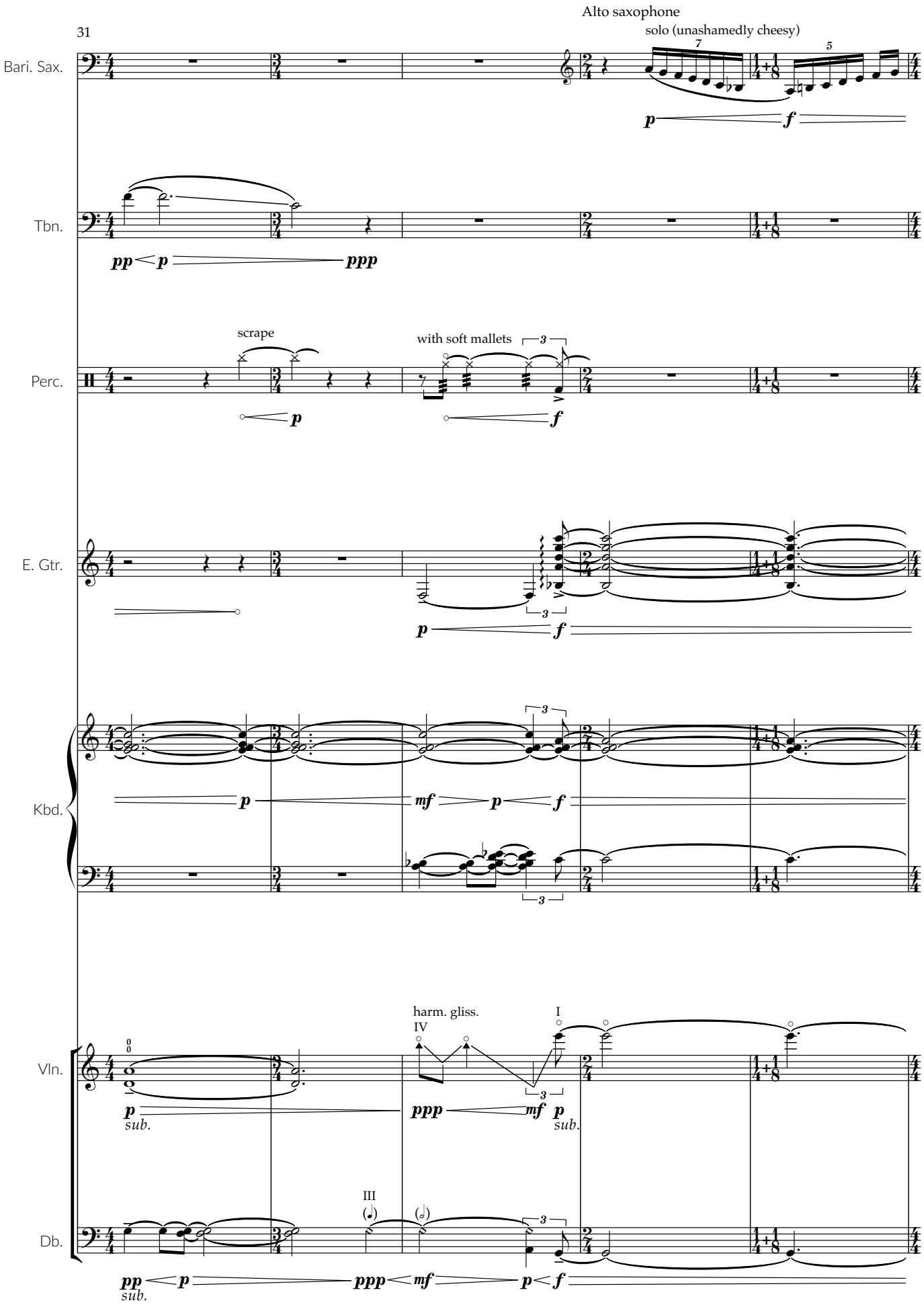

8
(circular breathe)
♩ = 60
Bari. Sax.
Tbn.
Perc.
bell
E. Gtr.
Kbd.
'clicks'
(⊓V)
♩ = 60
Vln.
Db.
poco

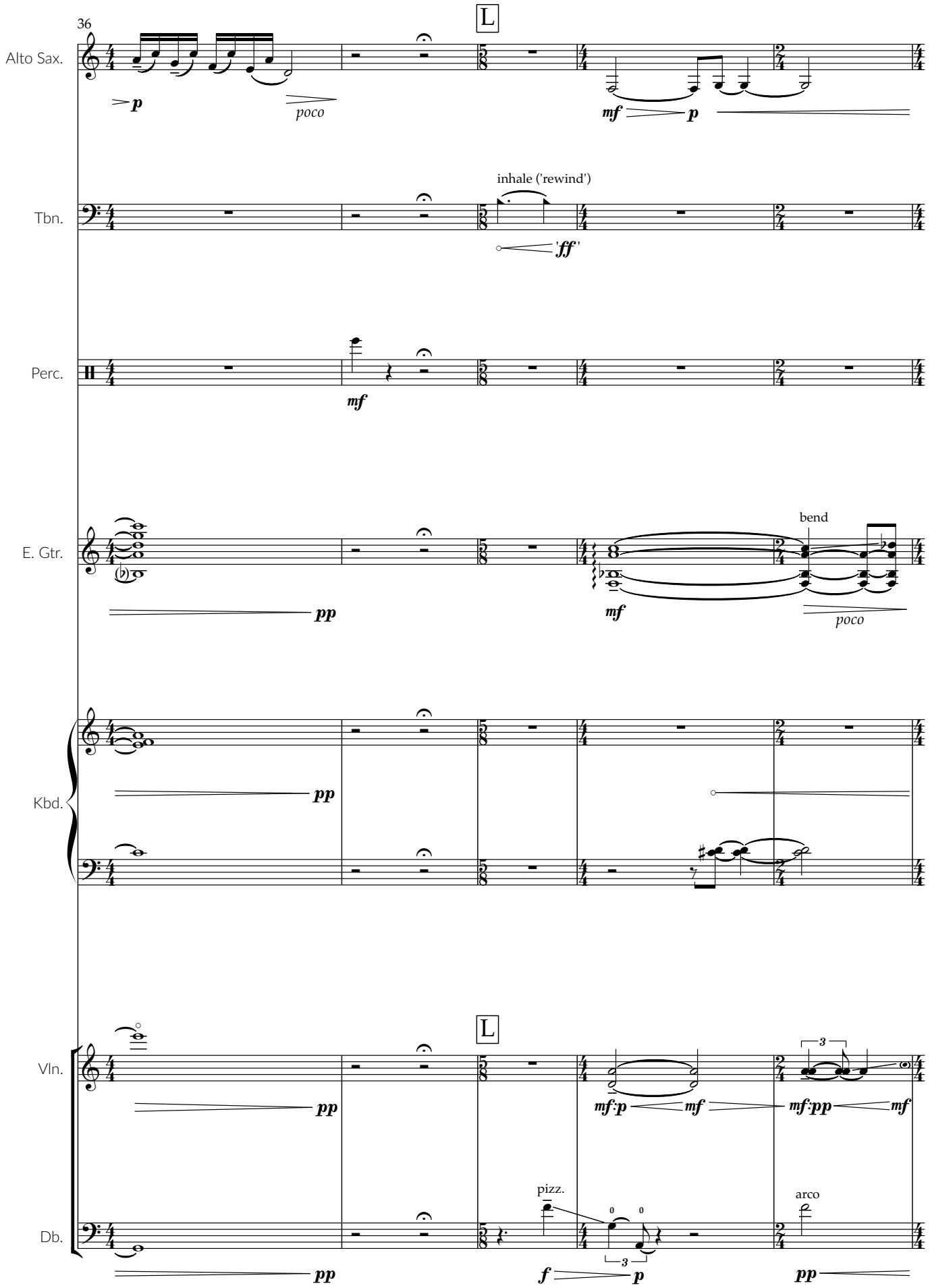

13
Bari. Sax.
ppp
mf
p
ppp
Tbn.
ppp
p
poco
ppp
Perc.
mf
mp
3
p
E. Gtr.
don't strum, just
press string
slow bend
(whammy)
pp
poco
mp
Kbd.
f
p
ppp
Vln.
pp
f
p
ppp
Db.
pp
f
p
ppp

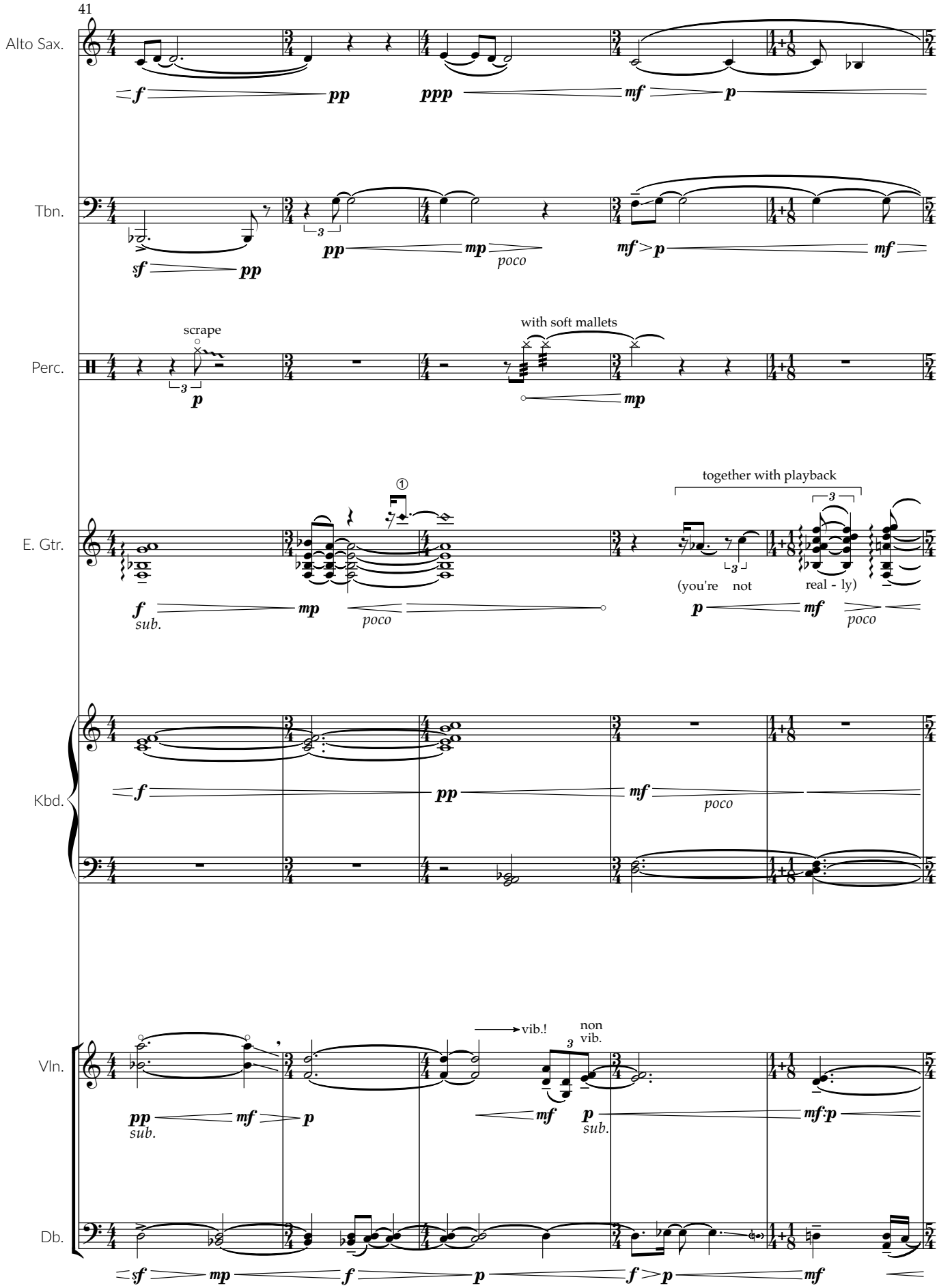

19
J
Bari. Sax.
pp mp p ppp
mp p
3
Tbn.
pp mp pp
pp mp
3
Perc.
E. Gtr.
"warm" guitar sound
fast strum
mp
poco
pp
poco
p
sub.
Kbd.
mp
pp mp
3
3
J
Vln.
pp mp p
ppp p mf
Db.
tr
p
poco
mp p pp
fp
pp
sub.

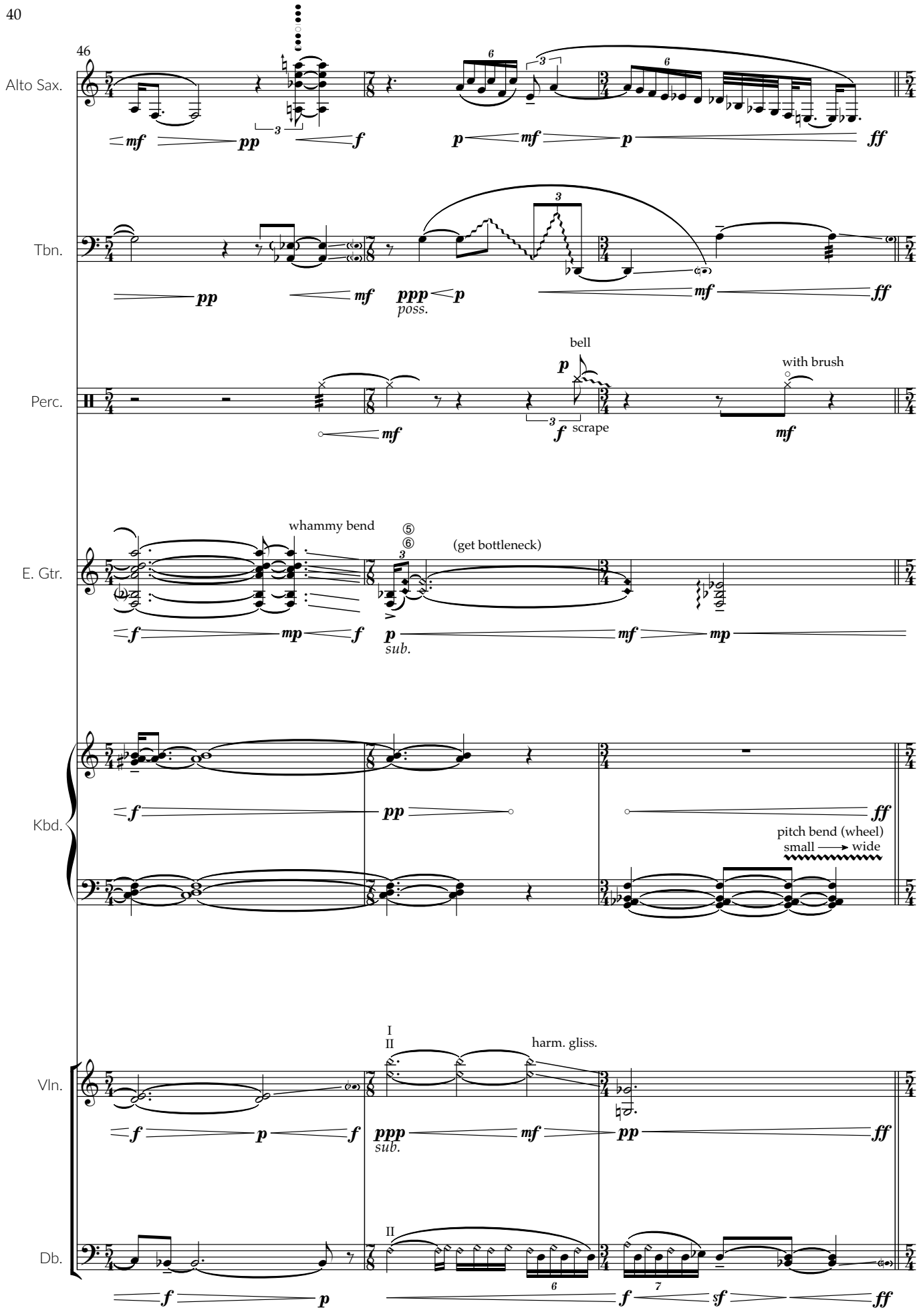

24
RH1
♩ = 120
Bari. Sax.
mf p f
multiphonic emerging!
sf
secco
Tbn.
II IV III
f
ff
poss.
Perc.
sf f
E. Gtr.
f ff
Kbd.
bend (wheel)
p f
f ff
♩ = 120
I II
Vln.
sfp f
sf ff
do not let ring!
Db.
sf p f
sf sf
do not let ring!
ff

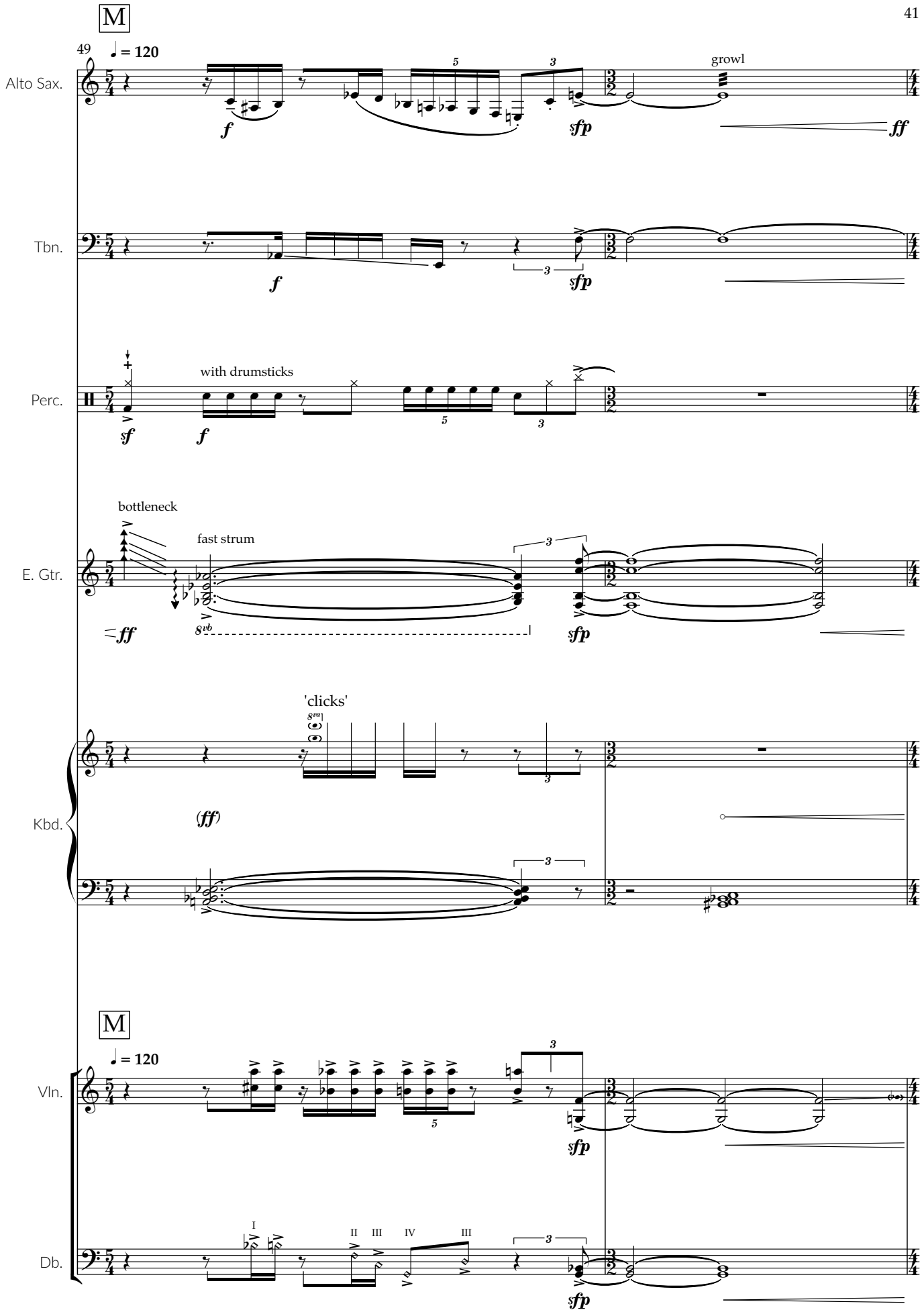

K
27
♩ = 60
switch to alto saxophone
Bari. Sax.
Tbn.
pp
mp
ppp
ppp
poss.
p
poco
with brush
Perc.
pp
"warm" guitar sound
fast strum
strum chord softly
again (if needed)
put capo on fret I
E. Gtr.
(RH)
mp
poco
p
Kbd.
mp
p
ppp
barely audible
K
♩ = 60
Vln.
pp
p
mf
pp
f
pp
sub.
f
Db.
ppp
p
f
p
f
pp
sub.
f

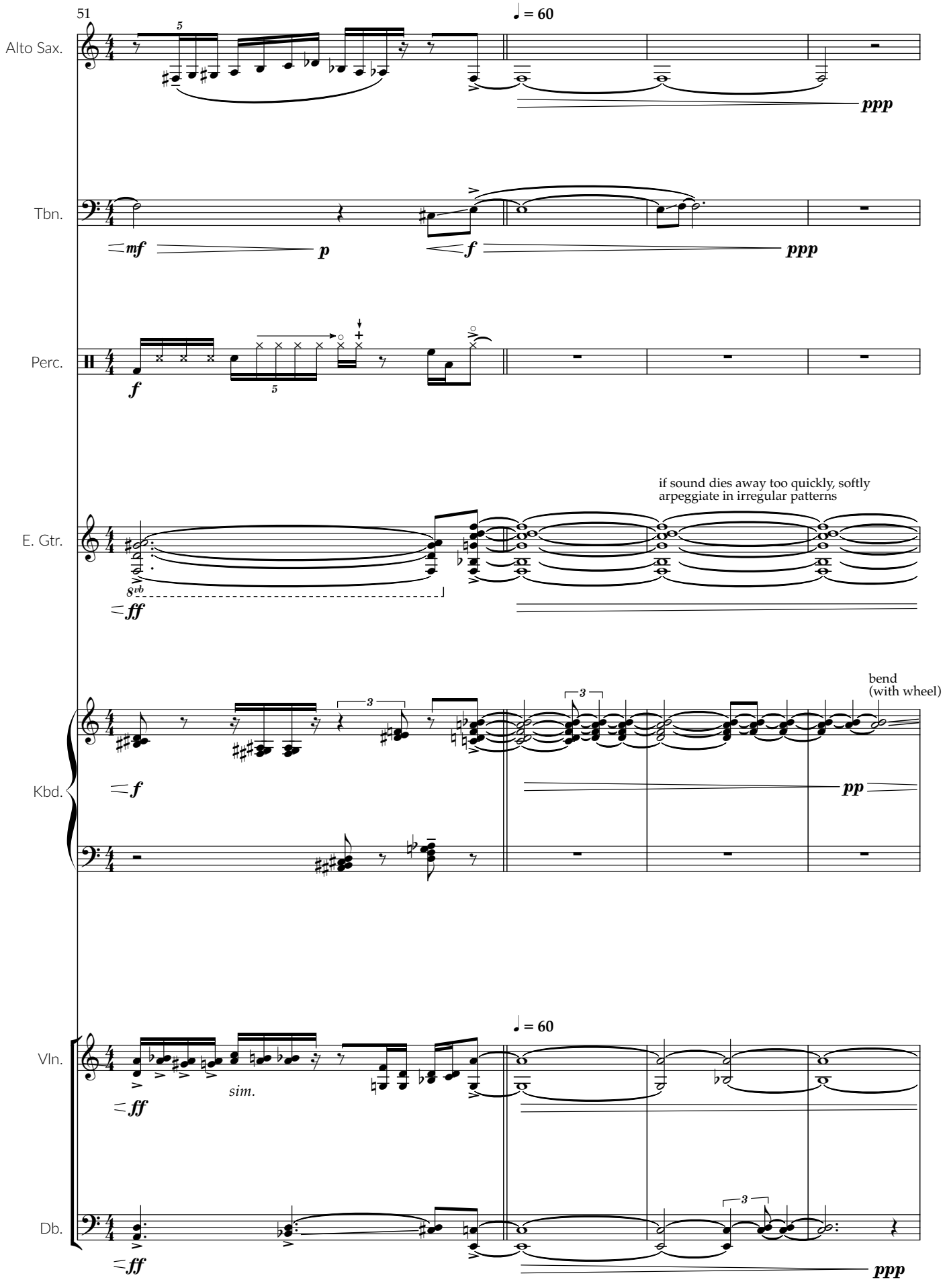

31
Alto saxophone
solo (unashamedly cheesy)
Bari. Sax.
Tbn.
Perc.
scrape
with soft mallets
E. Gtr.
Kbd.
Vln.
harm. gliss.
IV
I
III
Db.
sub.

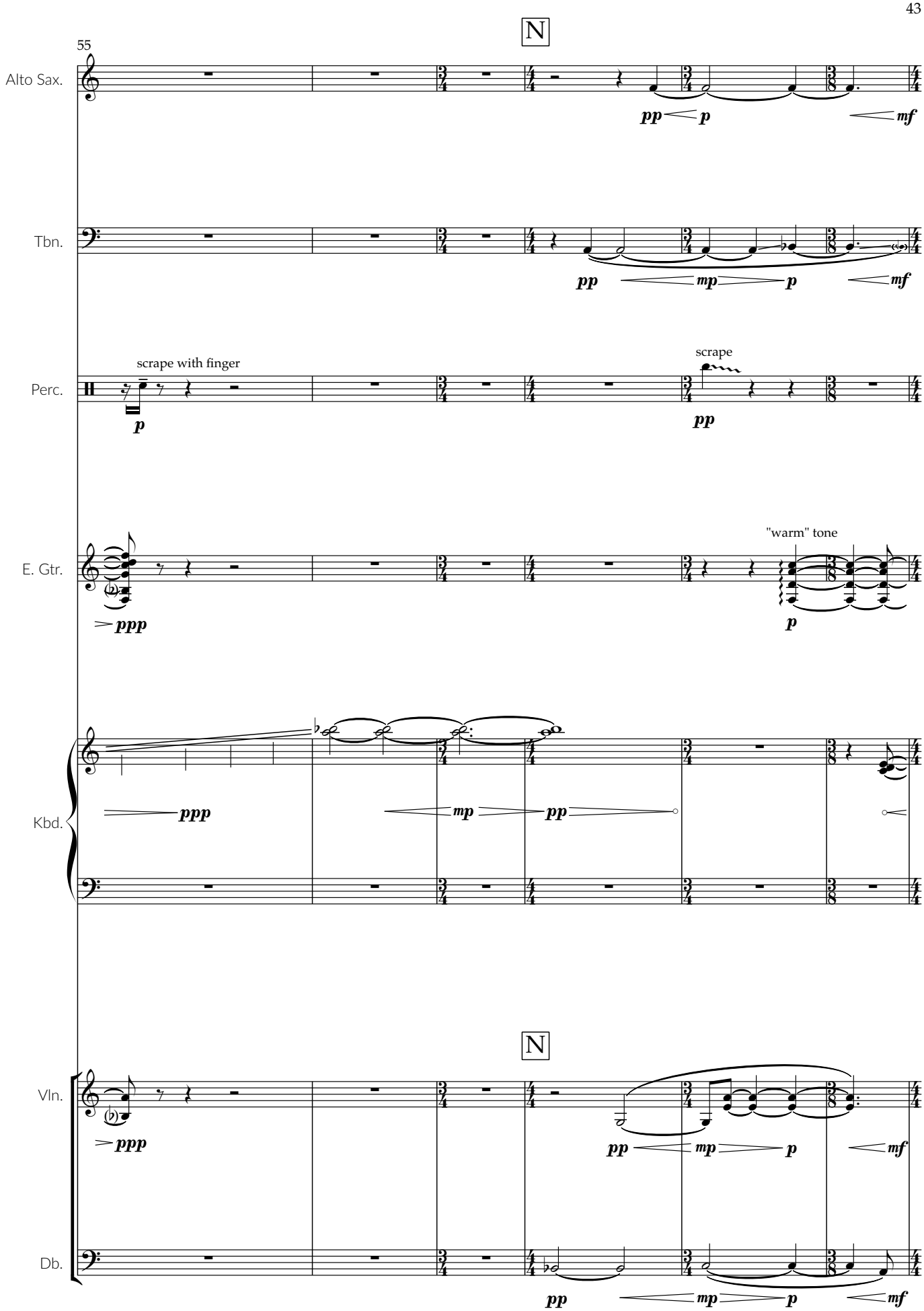

36
L
Alto Sax.
p
poco
mf
p
inhale ('rewind')
Tbn.
'ff'
Perc.
mf
E. Gtr.
pp
mf
bend
poco
Kbd.
pp
L
Vln.
pp
mf:p
mf
mf:pp
mf
3
pizz.
arco
Db.
pp
f
p
pp
3

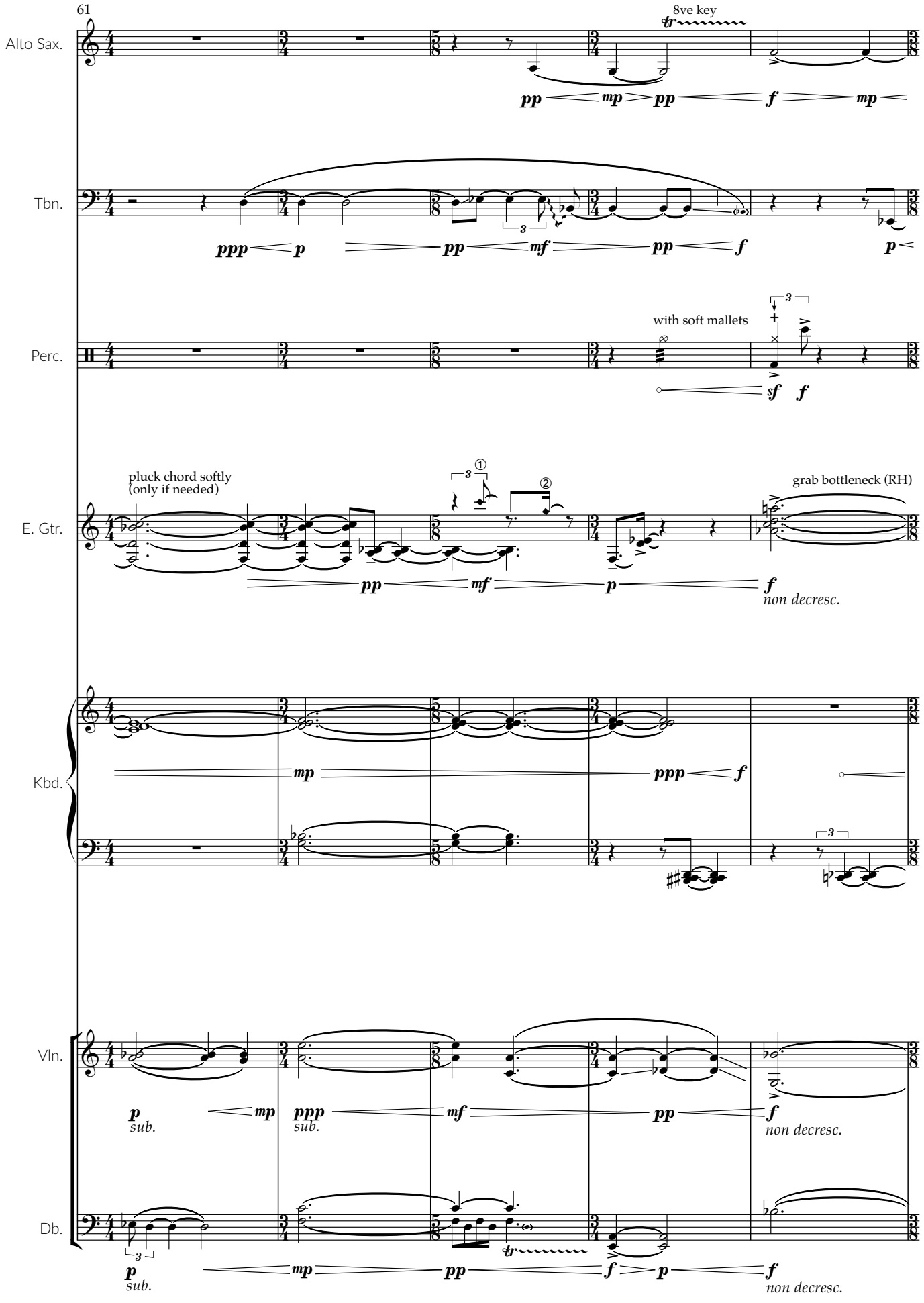

41
Alto Sax.
Tbn.
Perc.
E. Gtr.
Kbd.
Vln.
Db.
scrape
with soft mallets
together with playback
(you're not real - ly)
poco
sub.
vib.!
non vib.

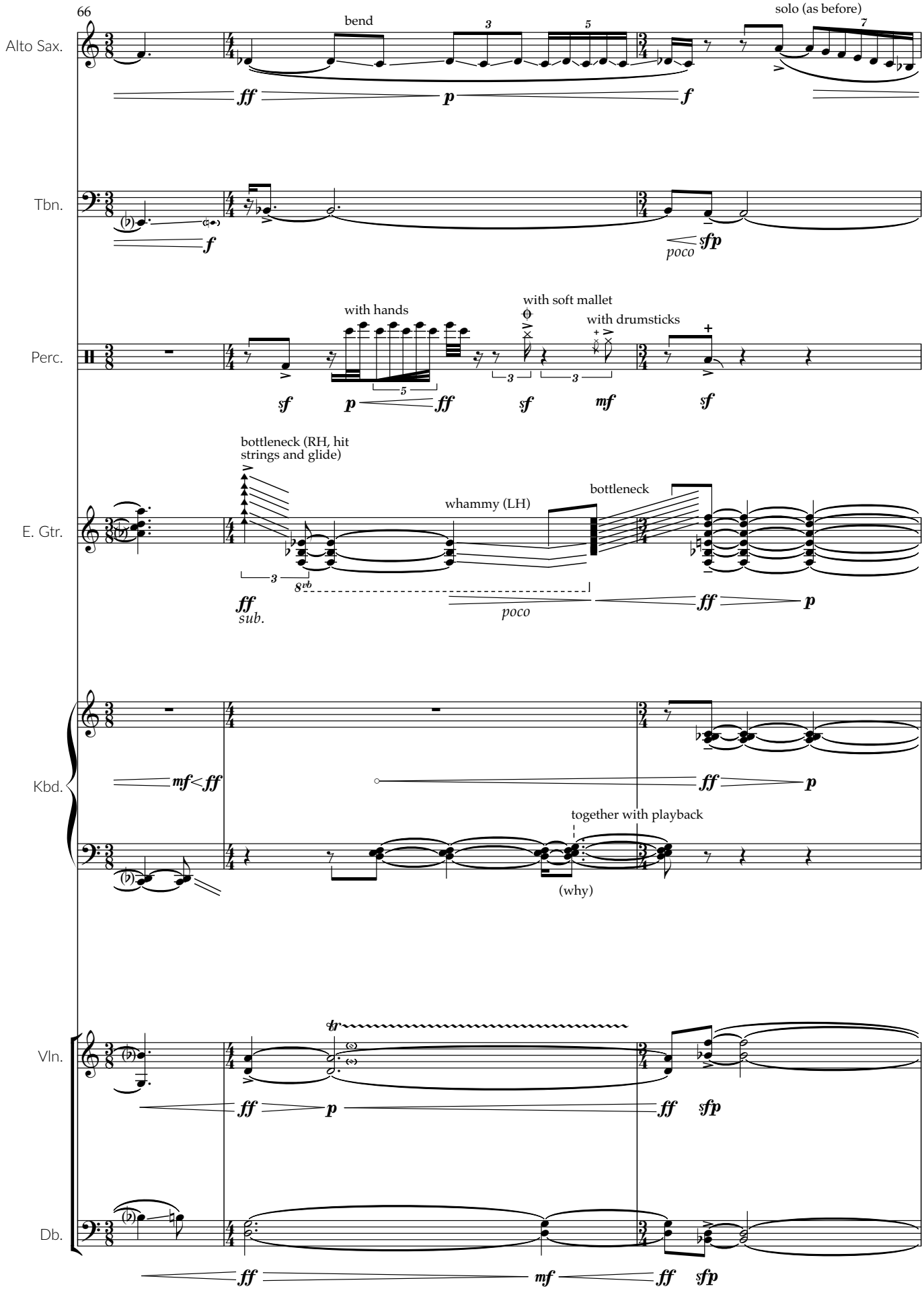

46
Alto Sax.
Tbn.
Perc.
E. Gtr.
Kbd.
Vln.
Db.
mf pp f
p mf p ff
pp mf ppp p
poss.
mf ff
bell
p
with brush
f scrape
mf
whammy bend
(get bottleneck)
f mp f
p
sub.
mf mp
f pp
ff
pitch bend (wheel)
small → wide
I
II
harm. gliss.
f p f
ppp
sub.
mf pp ff
II
f p
f sf ff

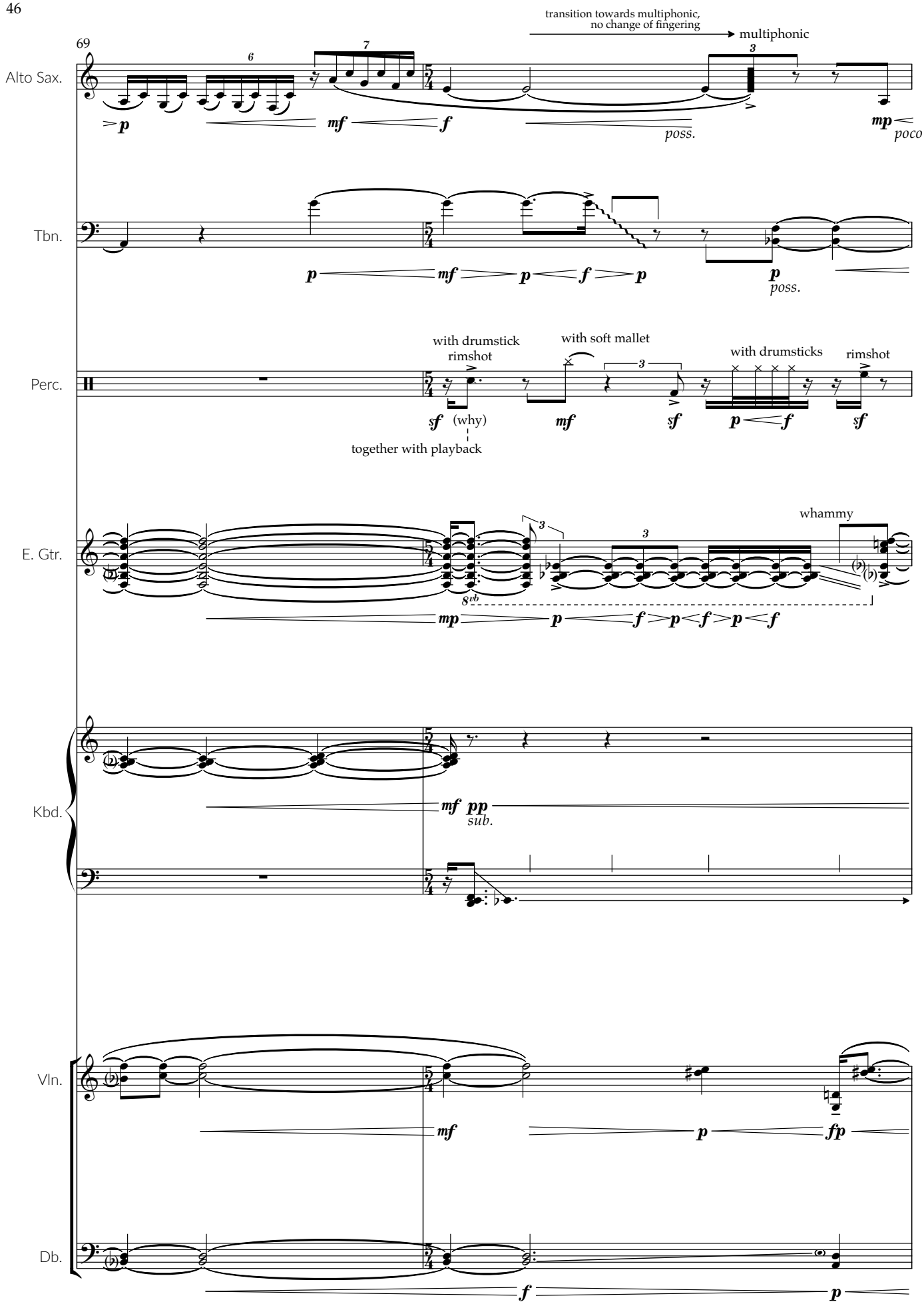

M
49
♩ = 120
Alto Sax.
growl
Tbn.
Perc.
with drumsticks
E. Gtr.
bottleneck
fast strum
'clicks'
Kbd.
M
♩ = 120
Vln.
Db.

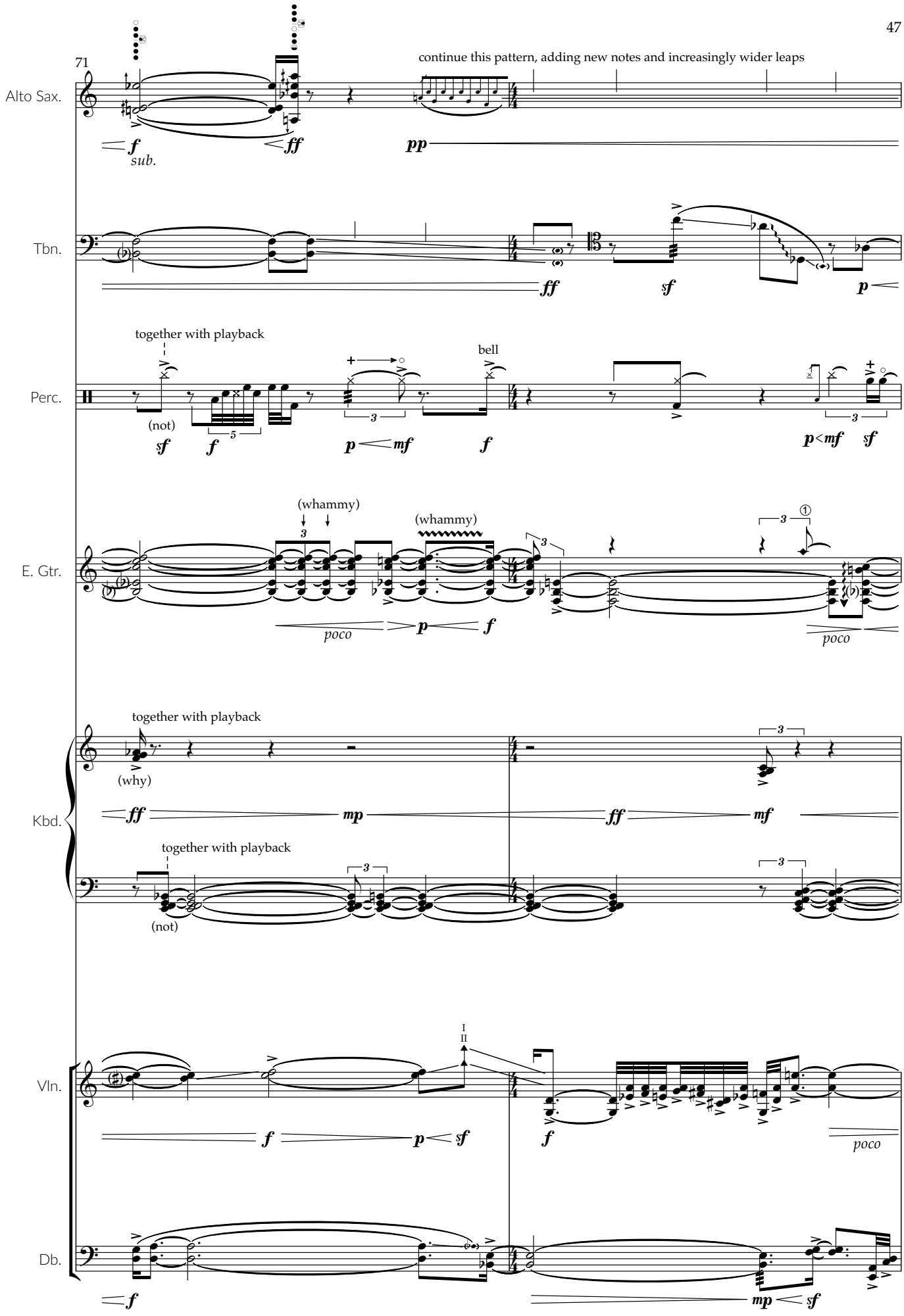

51
Alto Sax.
♩ = 60
ppp
Tbn.
mf
p
f
ppp
Perc.
f
E. Gtr.
if sound dies away too quickly, softly
arpeggiate in irregular patterns
8vb
ff
Kbd.
f
bend
(with wheel)
pp
Vln.
♩ = 60
ff
sim.
Db.
ff
ppp

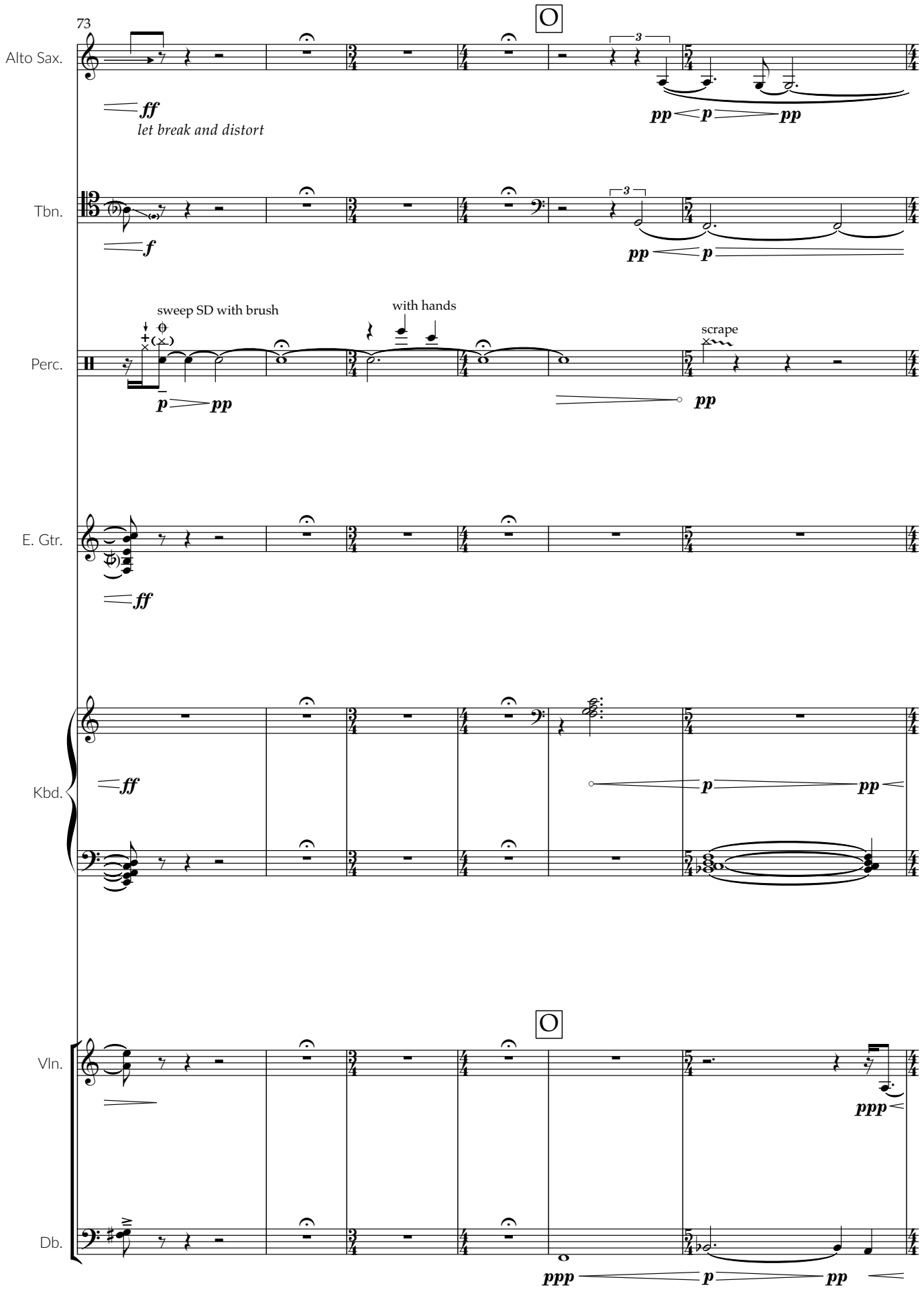

N
55
Alto Sax.
pp
p
mf
Tbn.
pp
mp
p
mf
Perc.
scrape with finger
p
scrape
pp
E. Gtr.
"warm" tone
ppp
p
Kbd.
ppp
mp
pp
N
Vln.
ppp
pp
mp
p
mf
Db.
pp
mp
p
mf

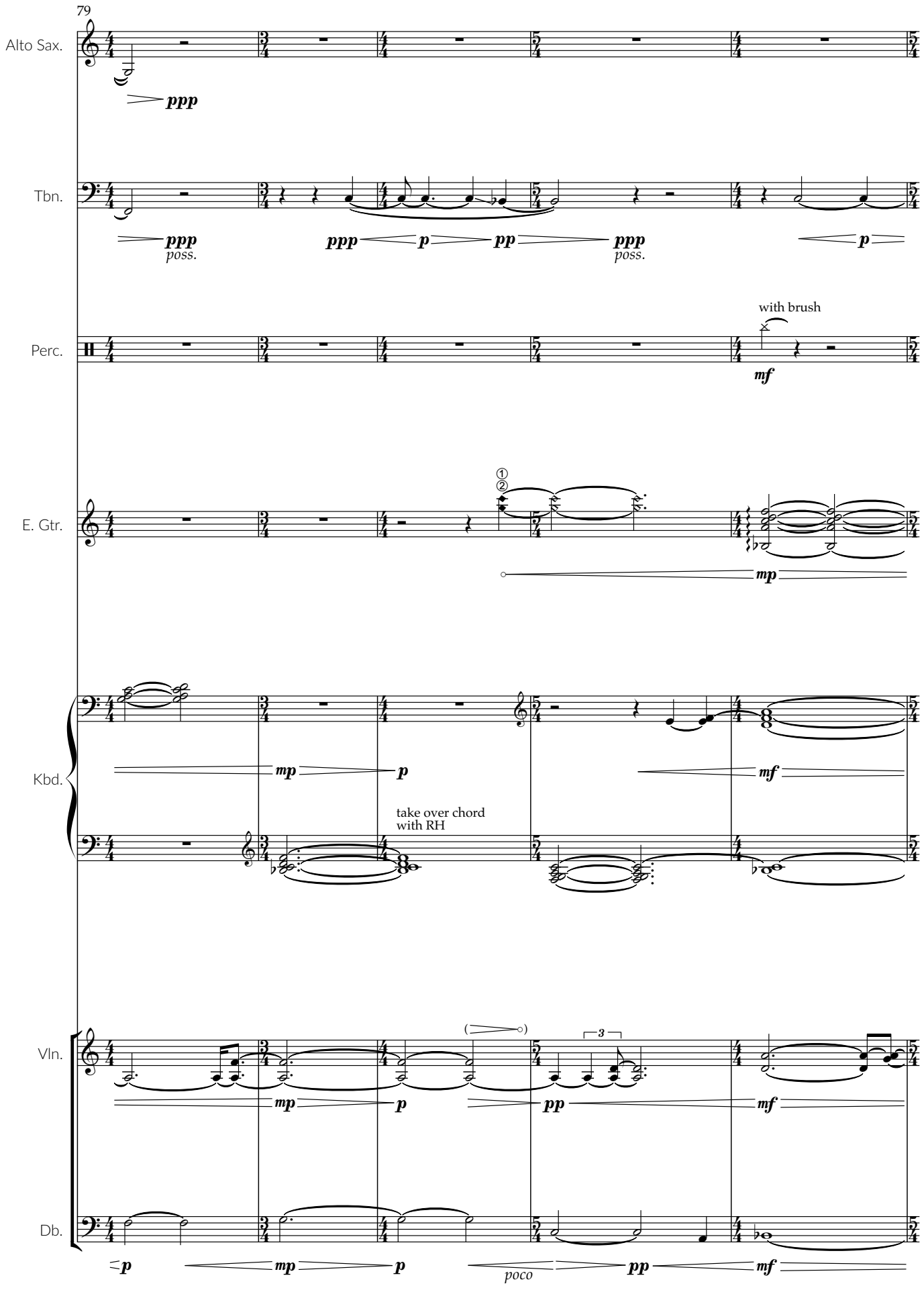

61
Alto Sax.
8ve key
pp mp pp f mp
Tbn.
ppp p pp mf pp f p
Perc.
with soft mallets
sf f
E. Gtr.
pluck chord softly
(only if needed)
pp mf p f
non decresc.
grab bottleneck (RH)
Kbd.
mp ppp f
Vln.
p sub.
mp ppp sub.
mf pp f
non decresc.
Db.
p sub.
mp pp f p f
non decresc.

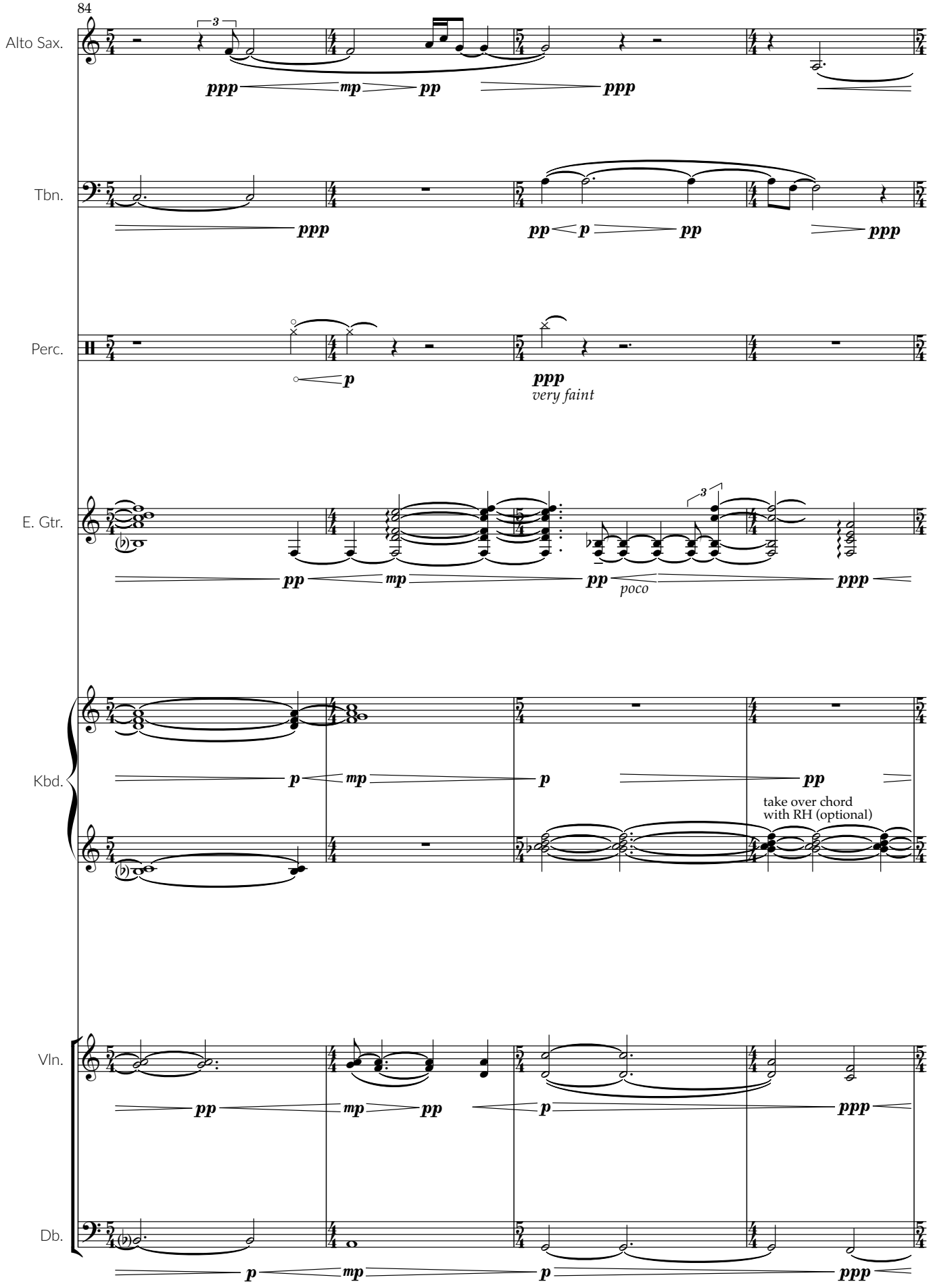

66
Alto Sax.
bend
solo (as before)
Tbn.
poco
Perc.
with hands
with soft mallet
with drumsticks
E. Gtr.
bottleneck (RH, hit strings and glide)
whammy (LH)
bottleneck
sub.
poco
Kbd.
together with playback
(why)
Vln.
Db.

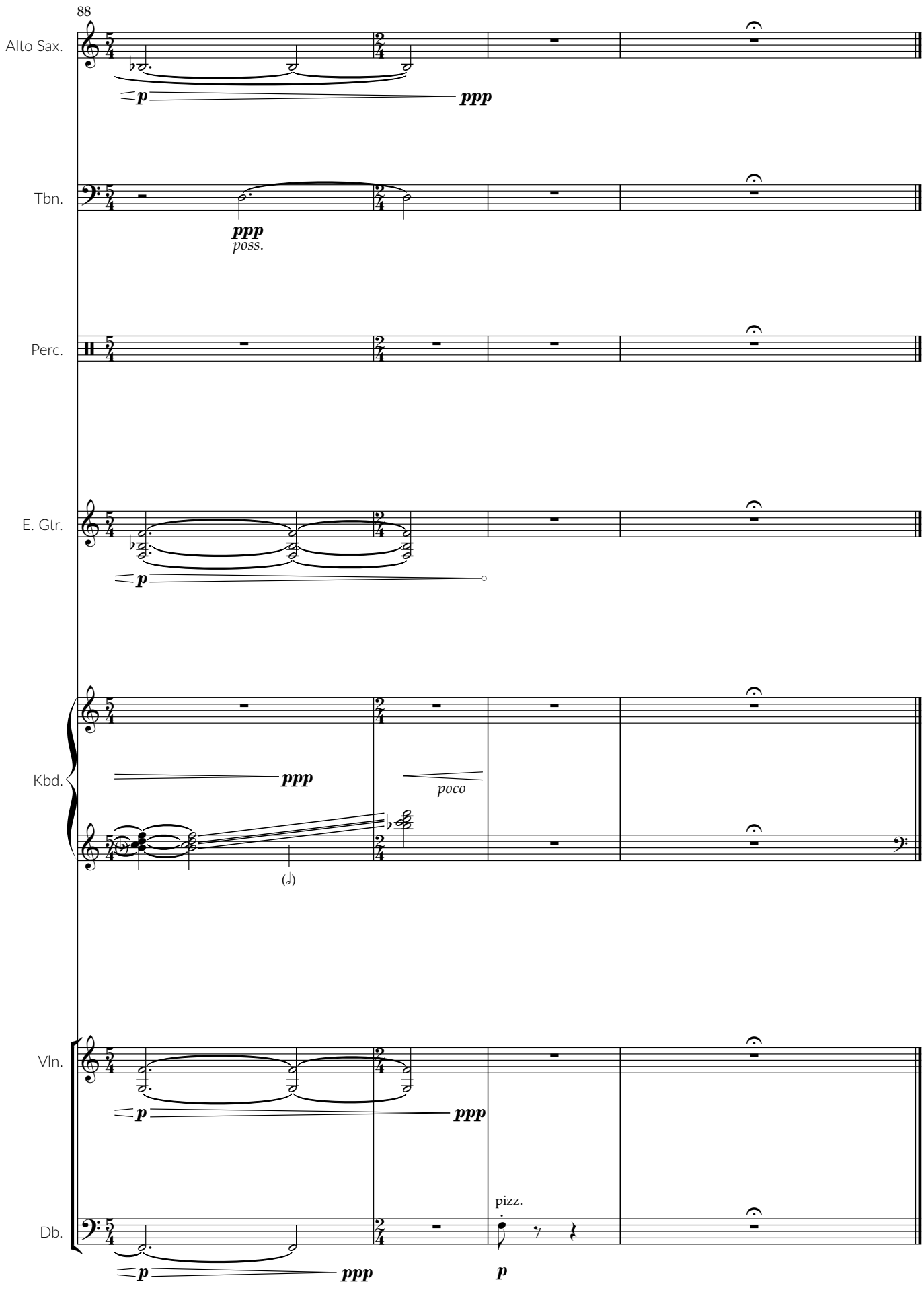

69
Alto Sax.
transition towards multiphonic,
no change of fingering
multiphonic
poss.
poco
Tbn.
poss.
Perc.
with drumstick
rimshot
with soft mallet
with drumsticks
rimshot
(why)
together with playback
E. Gtr.
whammy
8vb
Kbd.
sub.
Vln.
Db.


71
Alto Sax.
continue this pattern, adding new notes and increasingly wider leaps
f
sub.
ff
pp
Tbn.
ff
sf
p
Perc.
together with playback
(not)
sf
f
bell
p
mf
f
p
mf
sf
E. Gtr.
(whammy)
(whammy)
poco
p
f
poco
Kbd.
together with playback
(why)
ff
mp
ff
mf
together with playback
(not)
Vln.
I
II
f
p
sf
f
poco
Db.
f
mp
sf

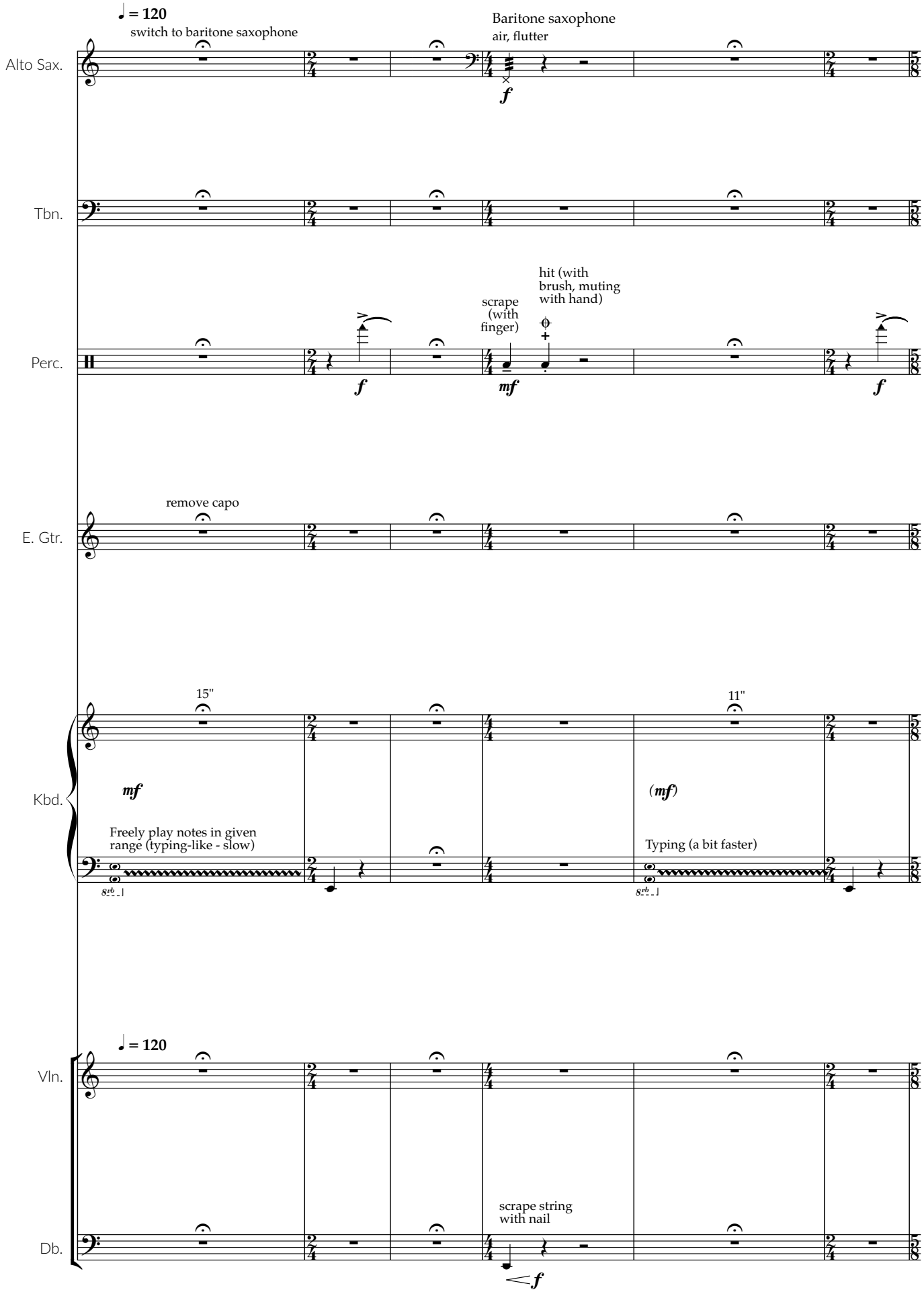

73
O
Alto Sax.
ff
let break and distort
pp p pp
Tbn.
f
pp p
sweep SD with brush
with hands
scrape
Perc.
p pp
pp
E. Gtr.
ff
Kbd.
ff
p pp
O
Vln.
ppp
Db.
ppp p pp

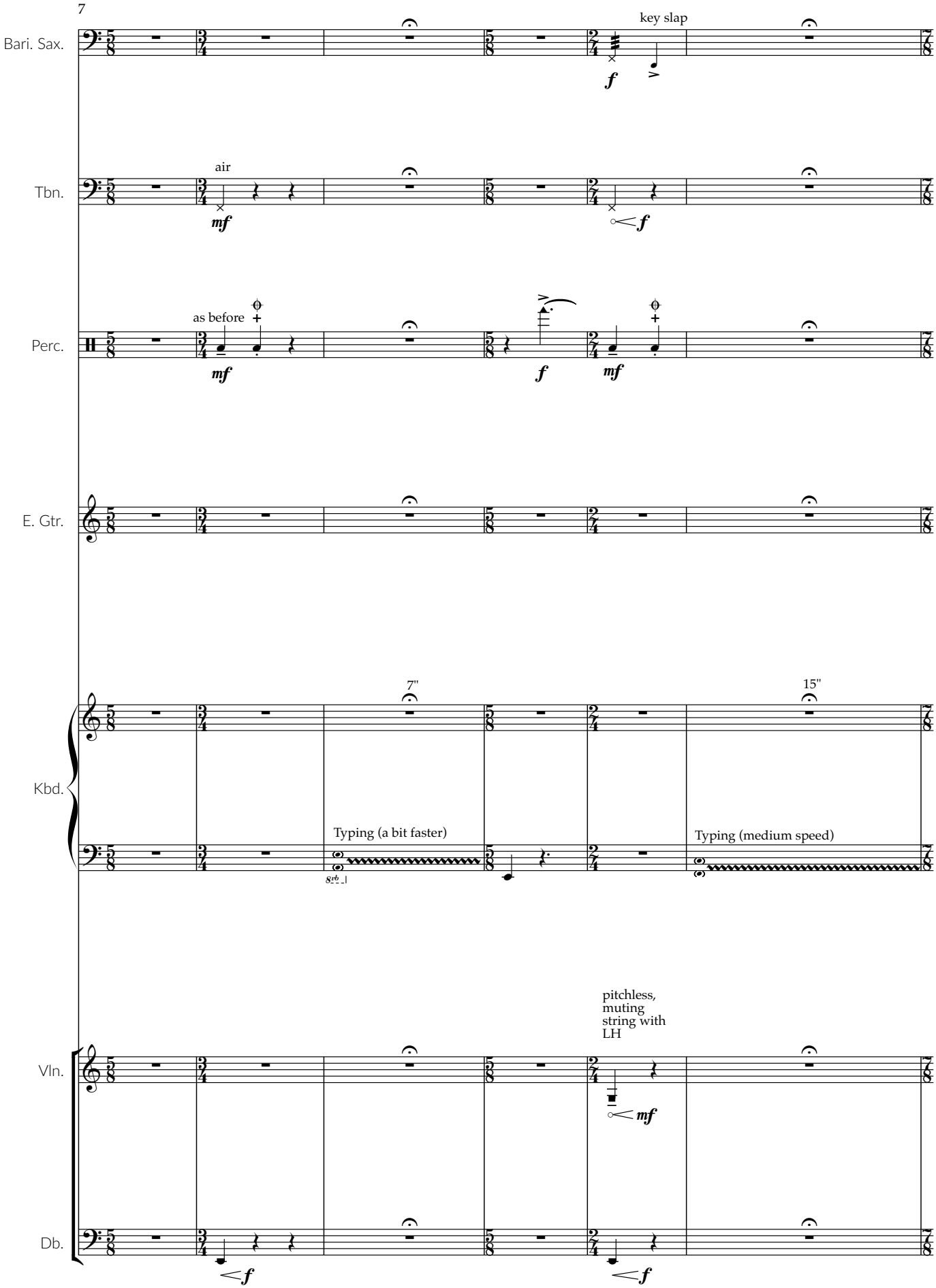

79
Alto Sax.
ppp
Tbn.
ppp
poss.
ppp
p
pp
ppp
poss.
p
Perc.
with brush
mf
E. Gtr.
①
②
mp
Kbd.
mp
p
take over chord
with RH
mf
Vln.
mp
p
pp
mf
3
Db.
p
mp
p
poco
pp
mf


84
Alto Sax.
ppp
mp
pp
ppp
Tbn.
ppp
pp
p
pp
ppp
Perc.
p
ppp
very faint
E. Gtr.
pp
mp
pp
poco
ppp
Kbd.
p
mp
p
pp
take over chord
with RH (optional)
Vln.
pp
mp
pp
p
ppp
Db.
p
mp
p
ppp

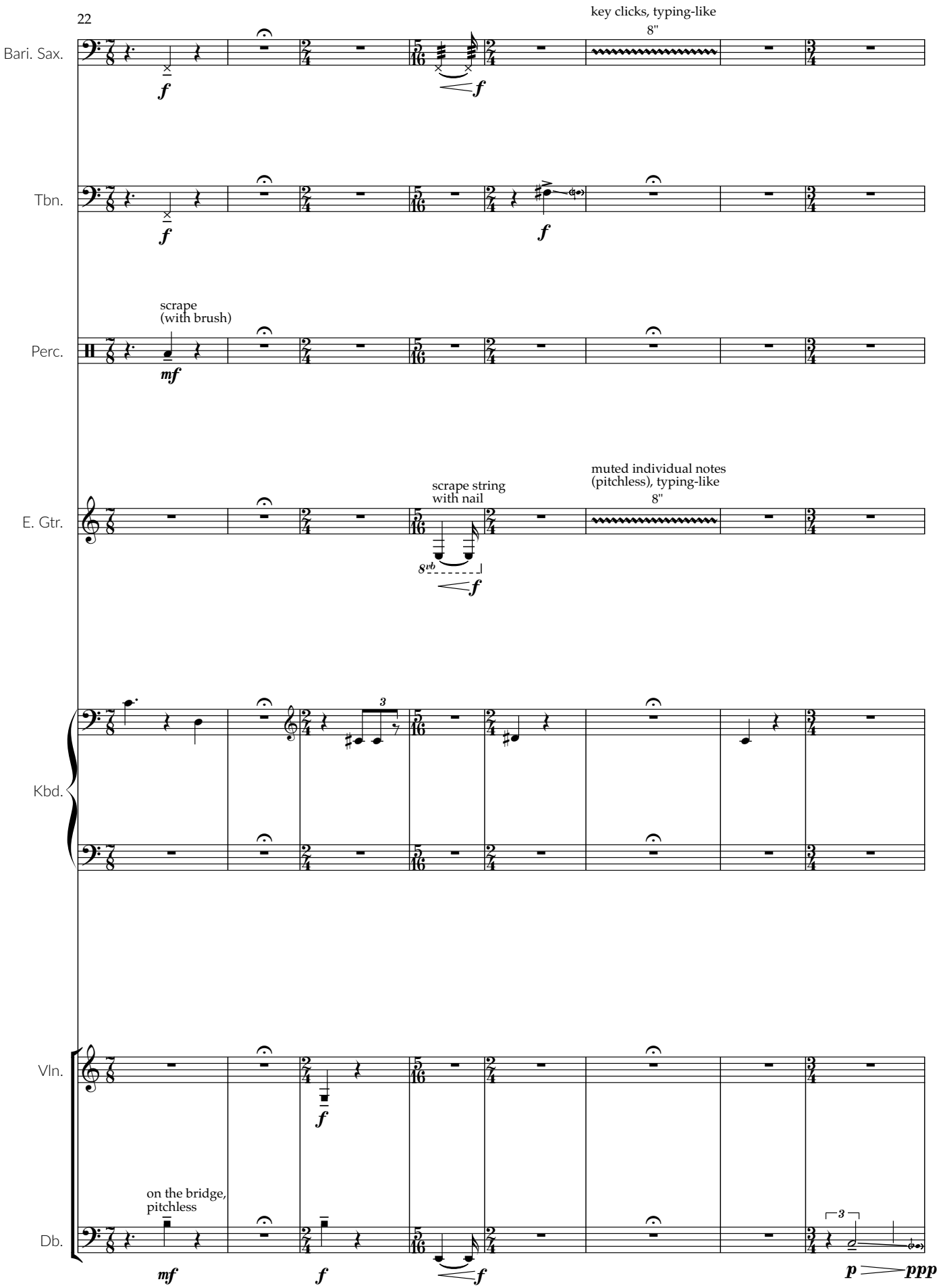

88
Alto Sax.
p
ppp
Tbn.
ppp
poss.
Perc.
E. Gtr.
p
Kbd.
ppp
poco
Vln.
p
ppp
Db.
pizz.
p
p
ppp

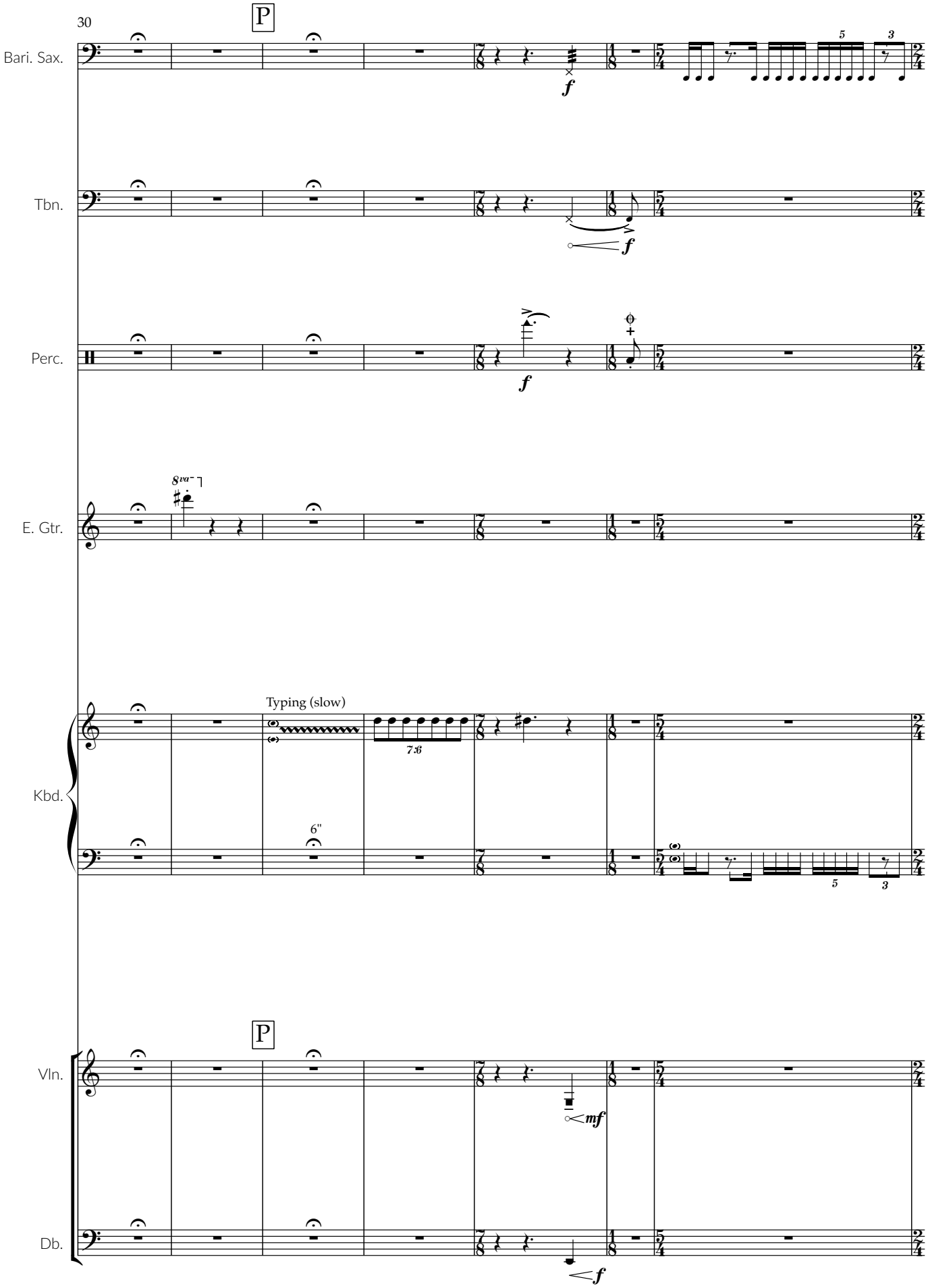
iii. typing...

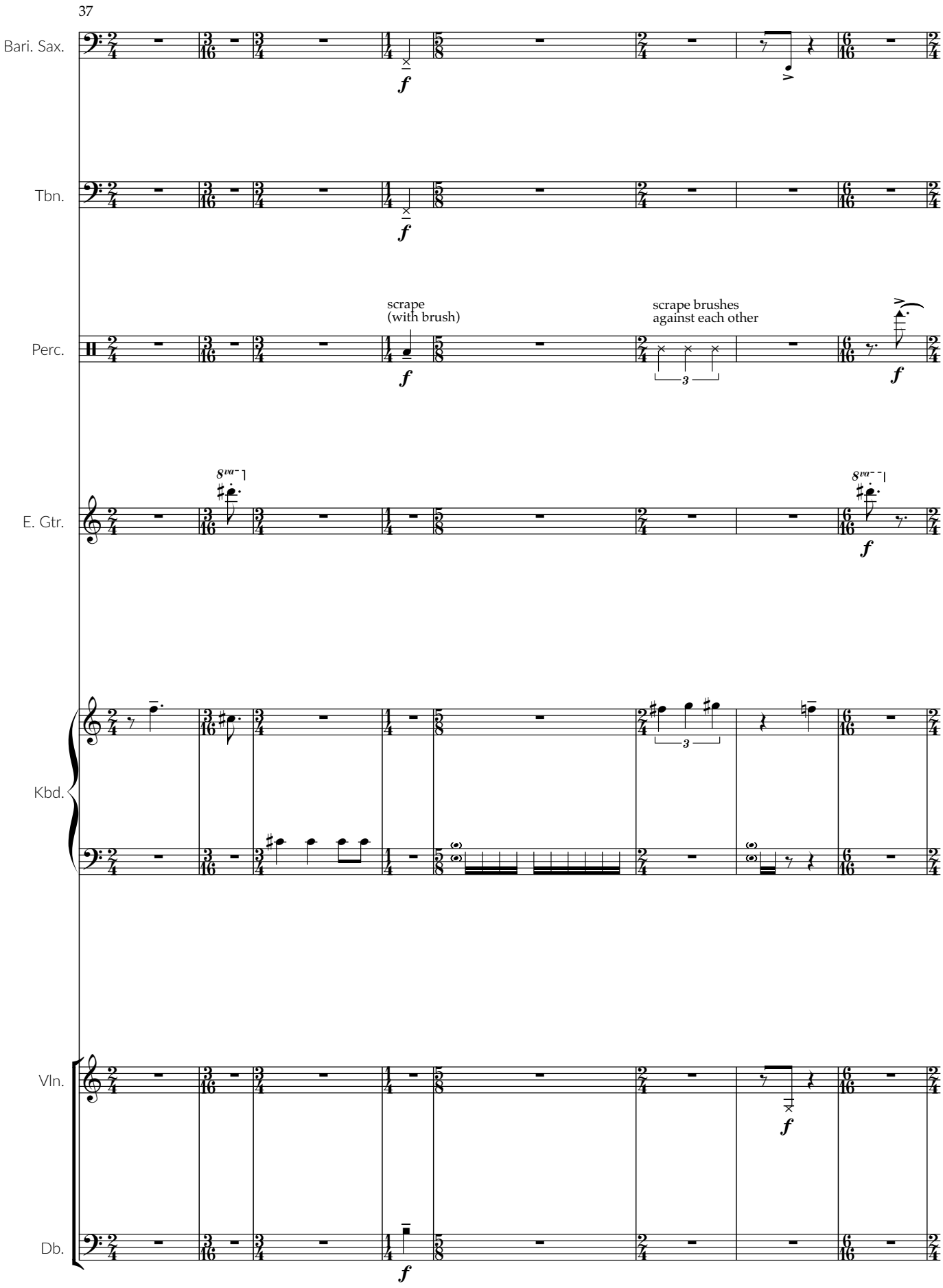

♩ = 120
switch to baritone saxophone
Baritone saxophone
air, flutter
Alto Sax.
Tbn.
scrape (with finger)
hit (with brush, muting with hand)
Perc.
remove capo
E. Gtr.
15"
11"
Kbd.
Freely play notes in given range (typing-like - slow)
Typing (a bit faster)
♩ = 120
Vln.
scrape string with nail
Db.

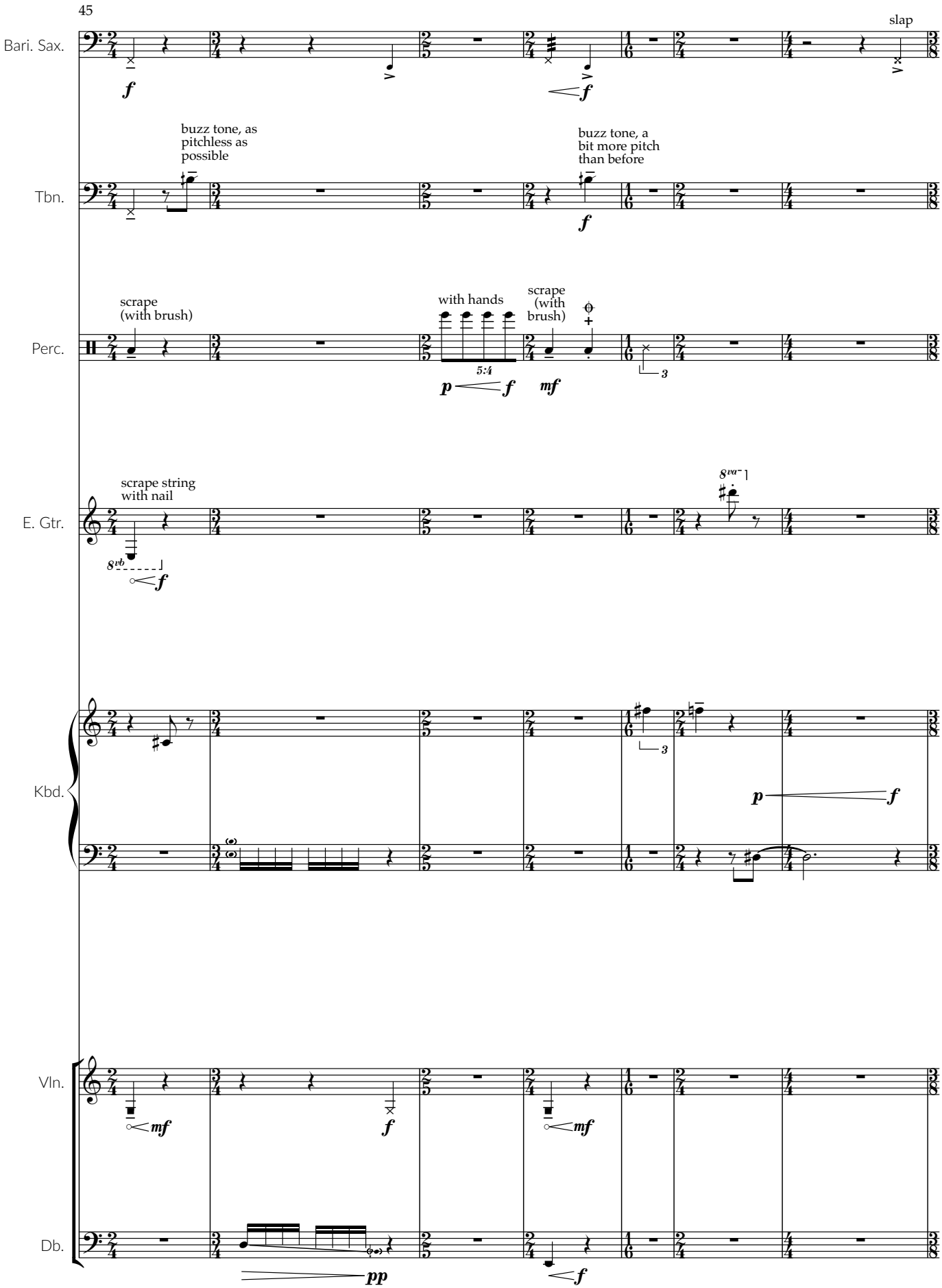

7
Bari. Sax.
key slap
f
Tbn.
air
mf
f
Perc.
as before
mf
f
mf
E. Gtr.
Kbd.
7"
15"
Typing (a bit faster)
Typing (medium speed)
Vln.
pitchless, muting string with LH
mf
Db.
f
f

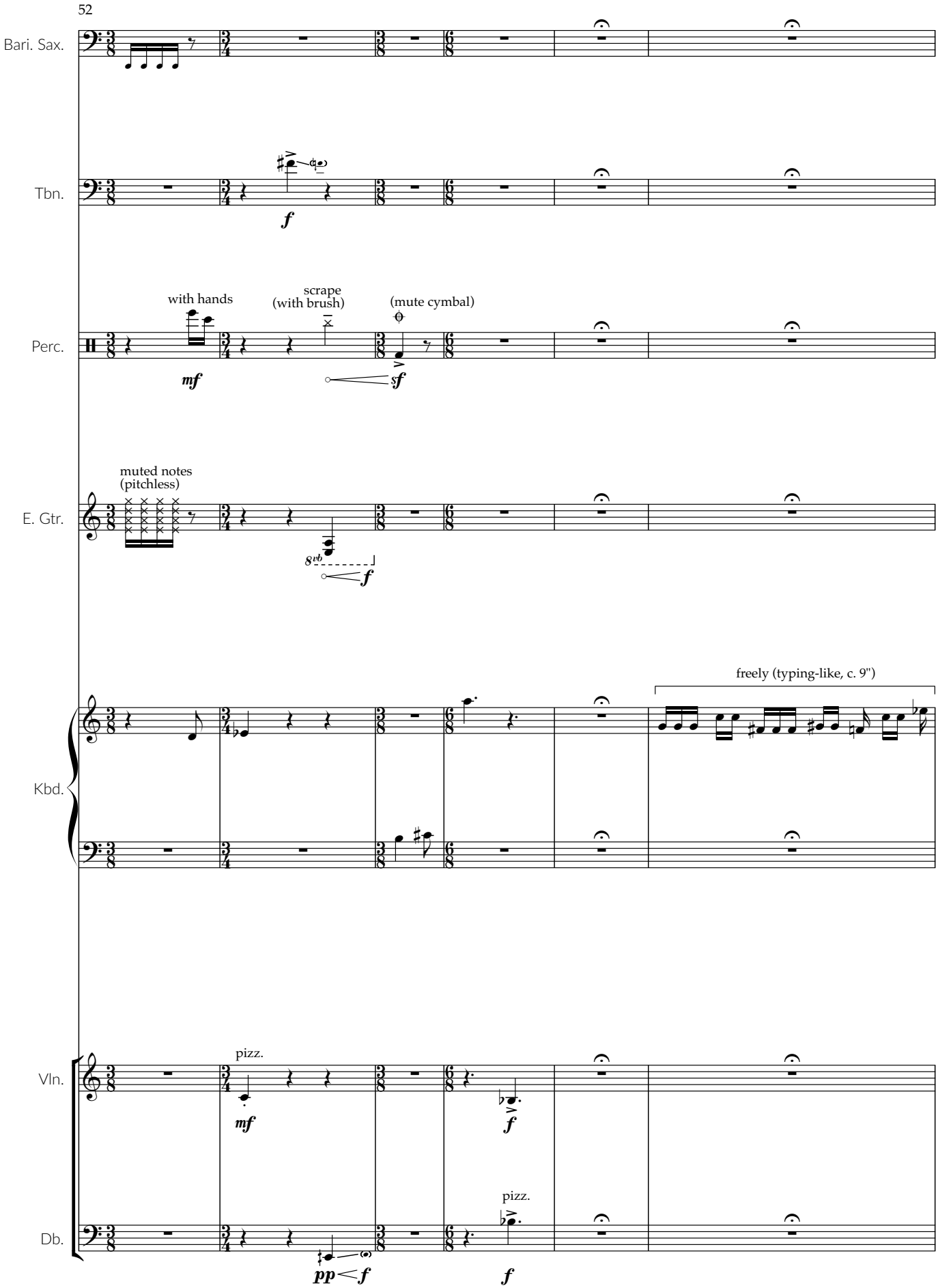
13
Bari. Sax.
f
f
block mouthpiece
with tongue,
percussive sound
Tbn.
f
f
Perc.
f
E. Gtr.
f
6"
Typing (fast)
Kbd.
Typing (a bit faster)
6"
pitchless,
muting string
with LH
Vln.
f
mf
Db.
f

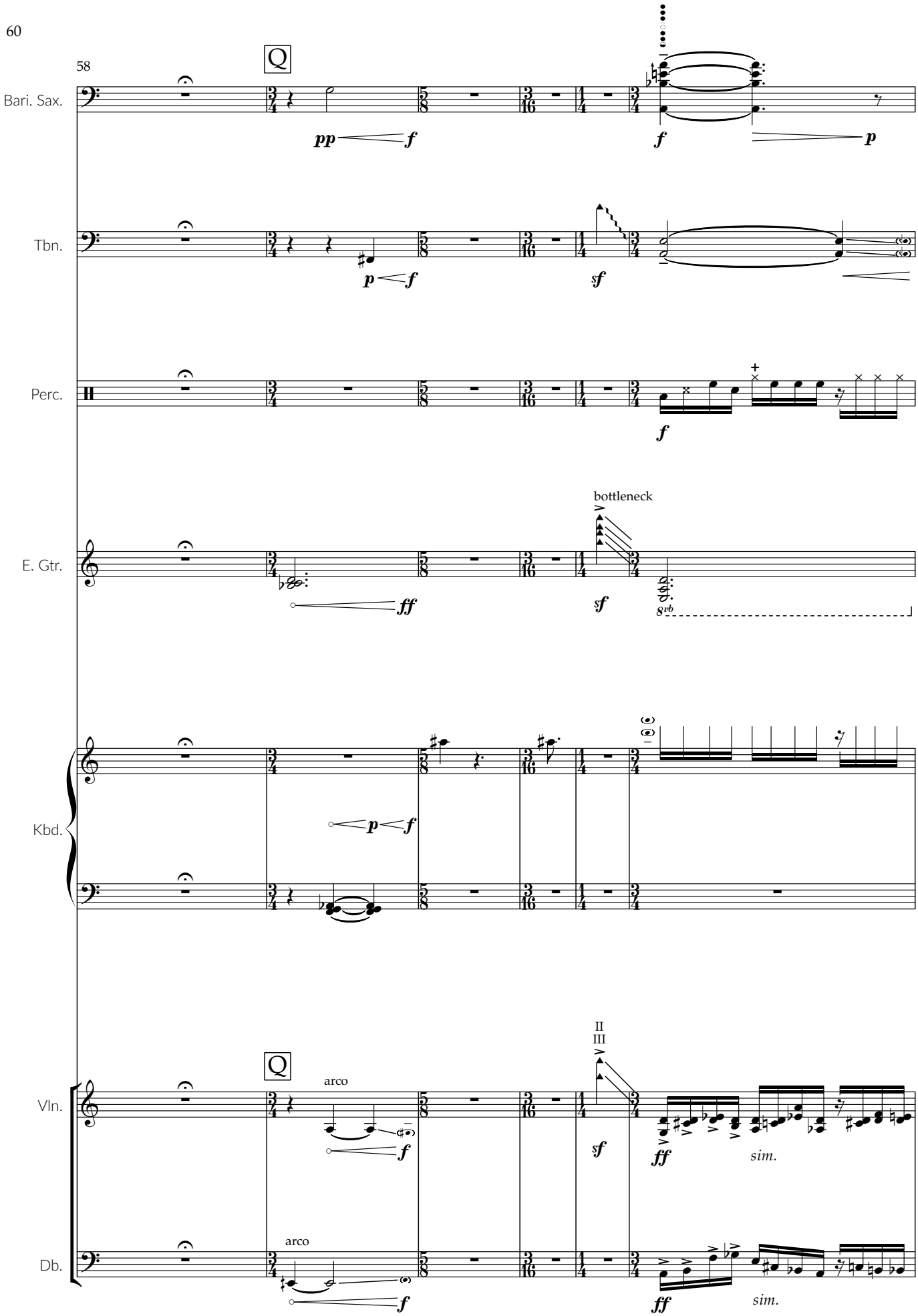

22
Bari. Sax.
key clicks, typing-like
8"
Tbn.
Perc.
scrape
(with brush)
E. Gtr.
scrape string
with nail
muted individual notes
(pitchless), typing-like
8"
Kbd.
Vln.
Db.
on the bridge,
pitchless


30
P
Bari. Sax.
f
Tbn.
f
Perc.
f
E. Gtr.
8va
Kbd.
Typing (slow)
7:6
6"
P
Vln.
mf
Db.
f


37
Bari. Sax.
Tbn.
Perc.
scrape
(with brush)
scrape brushes
against each other
E. Gtr.
Kbd.
Vln.
Db.
f


45
Bari. Sax.
slap
Tbn.
buzz tone, as pitchless as possible
buzz tone, a bit more pitch than before
Perc.
scrape (with brush)
with hands
scrape (with brush)
5:4
E. Gtr.
scrape string with nail
Kbd.
Vln.
Db.


52
Bari. Sax.
Tbn.
f
Perc.
with hands
mf
scrape
(with brush)
(mute cymbal)
sf
E. Gtr.
muted notes
(pitchless)
8vb
f
Kbd.
freely (typing-like, c. 9")
Vln.
pizz.
mf
f
Db.
pizz.
pp
f
f


58
Q
Bari. Sax.
pp
f
f
p
Tbn.
p
f
sf
Perc.
f
bottleneck
E. Gtr.
ff
sf
8vb
Kbd.
p
f
Q
arco
II
III
Vln.
f
sf
ff
sim.
arco
Db.
f
ff
sim.

64

Bari. Sax.

slap

air

Tbn.

air

air

Perc.

E. Gtr.

whammy

scrape string with nail

bottleneck*

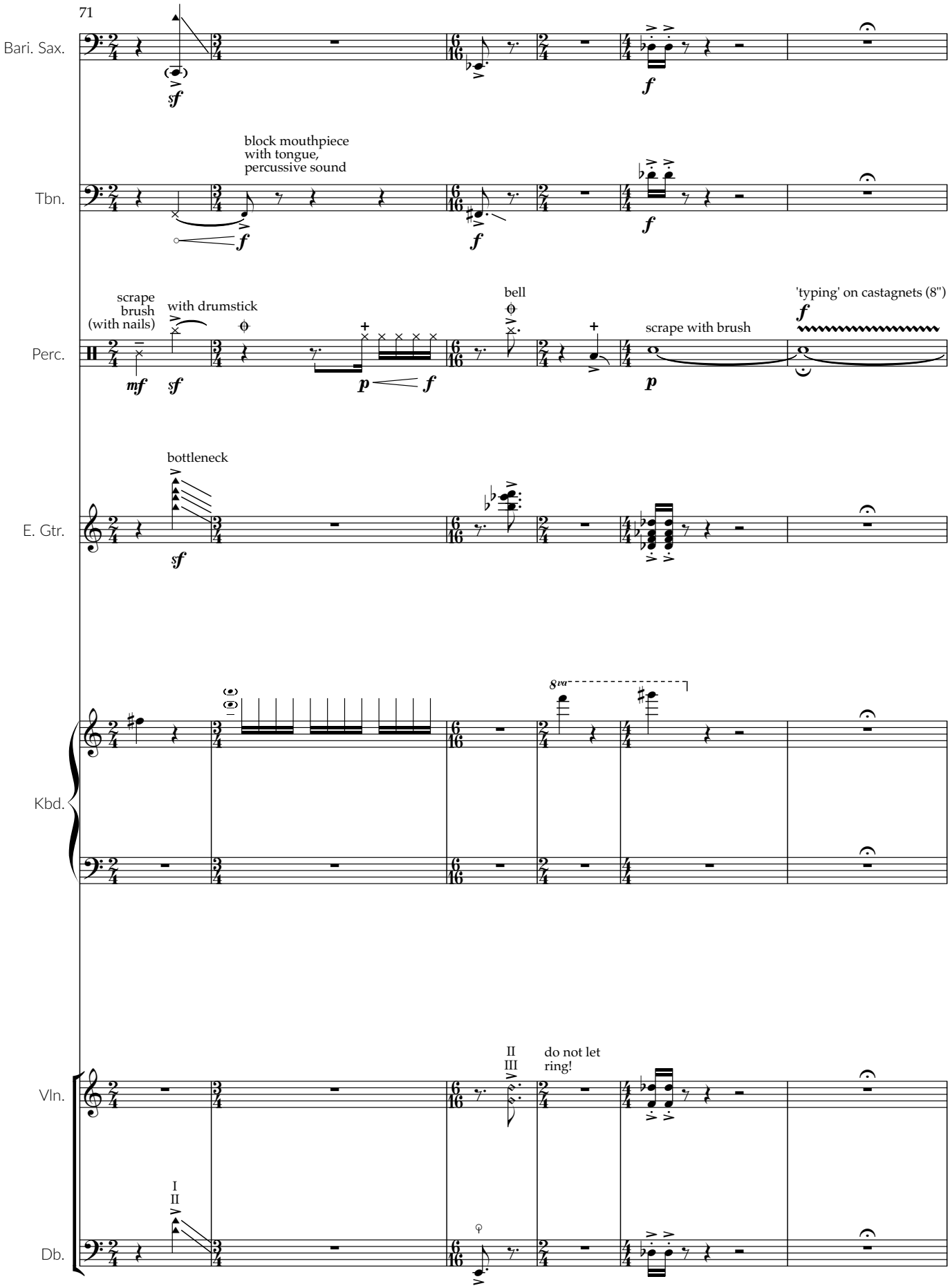
*when playing this type of figurations with the bottleneck, mute the strings partially with the left hand to damp the sound of the moving bottleneck and achieve a drier and cleaner sound

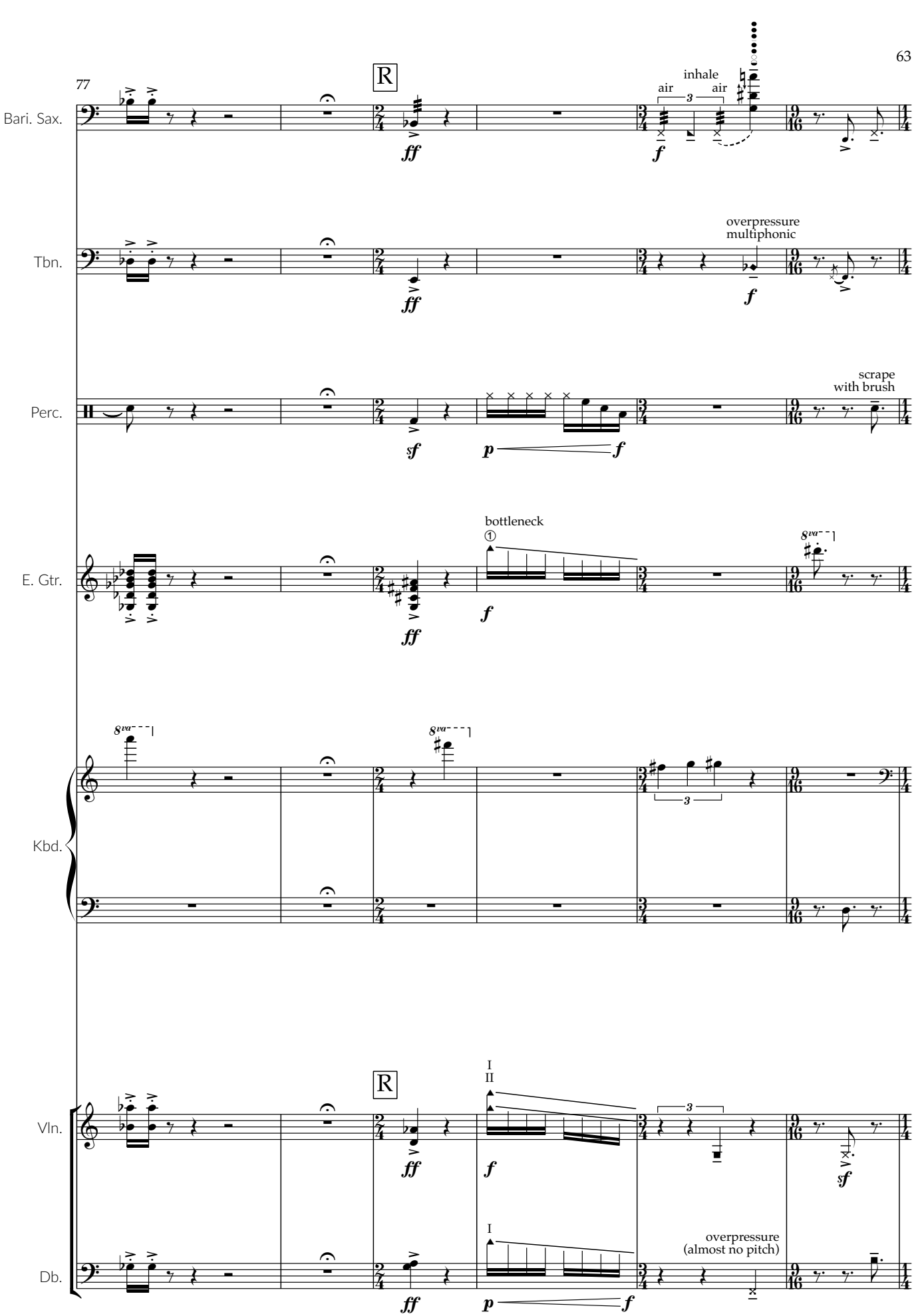
Kbd.

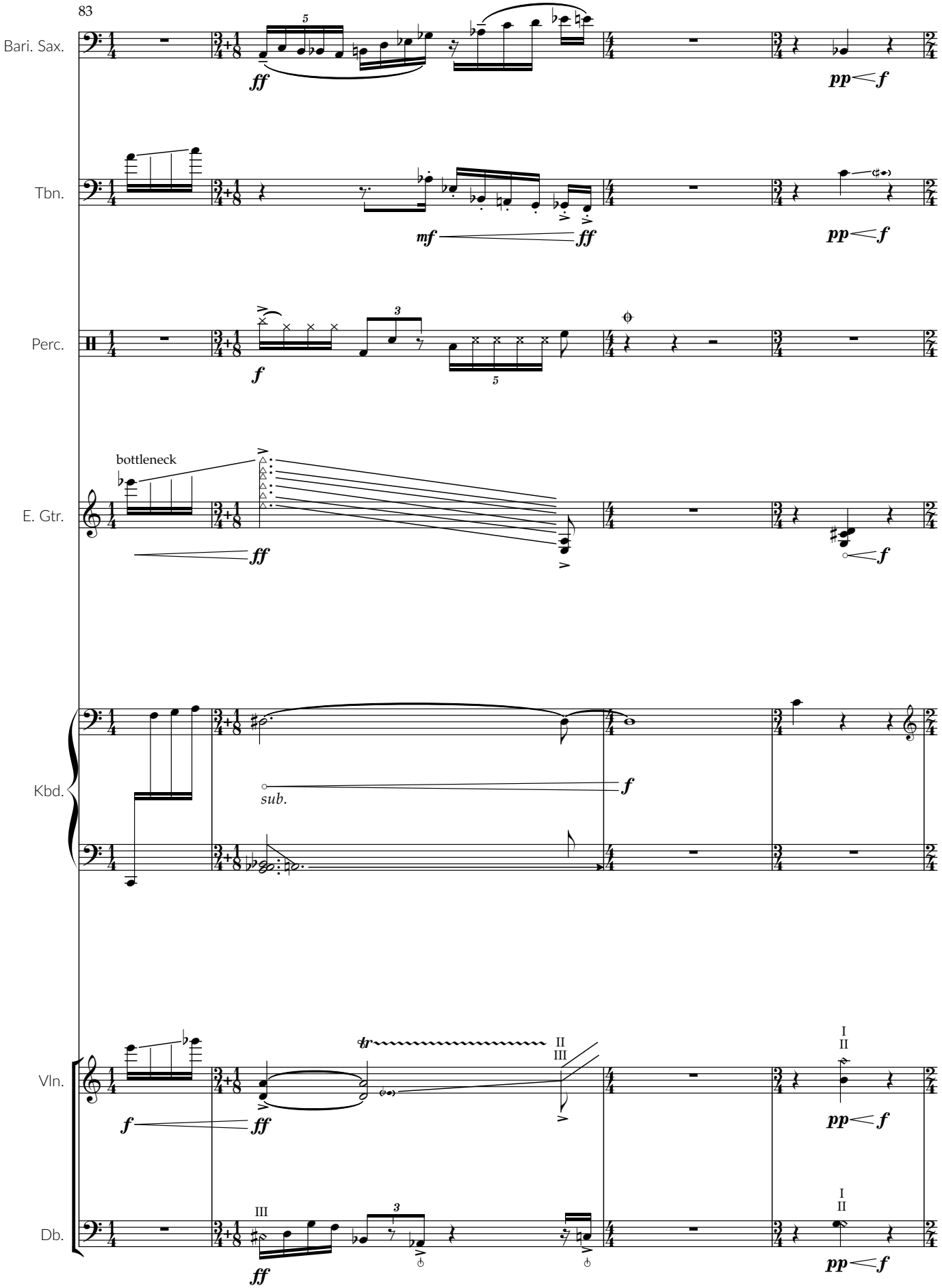
Vln.

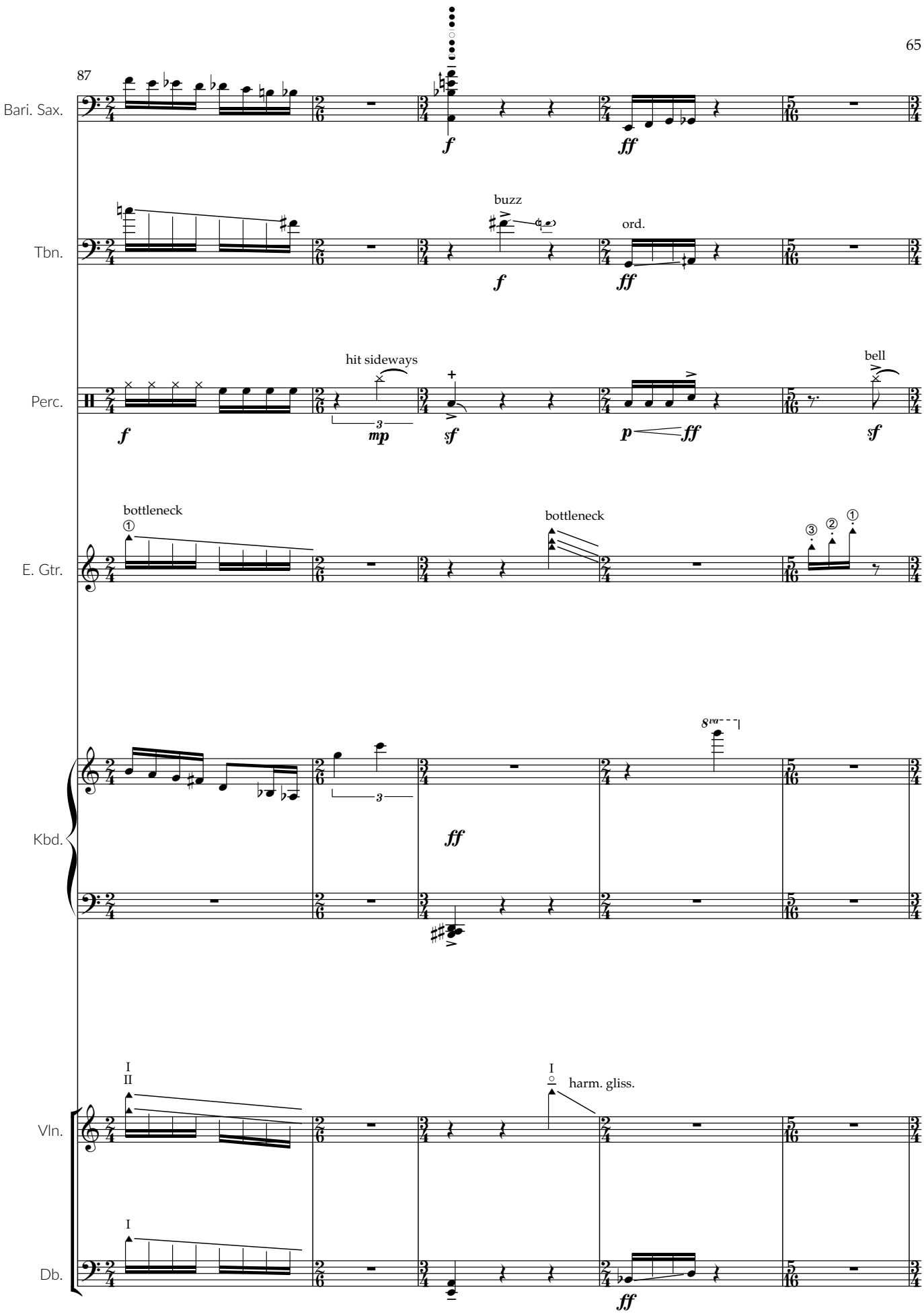
overpressure (almost no pitch)

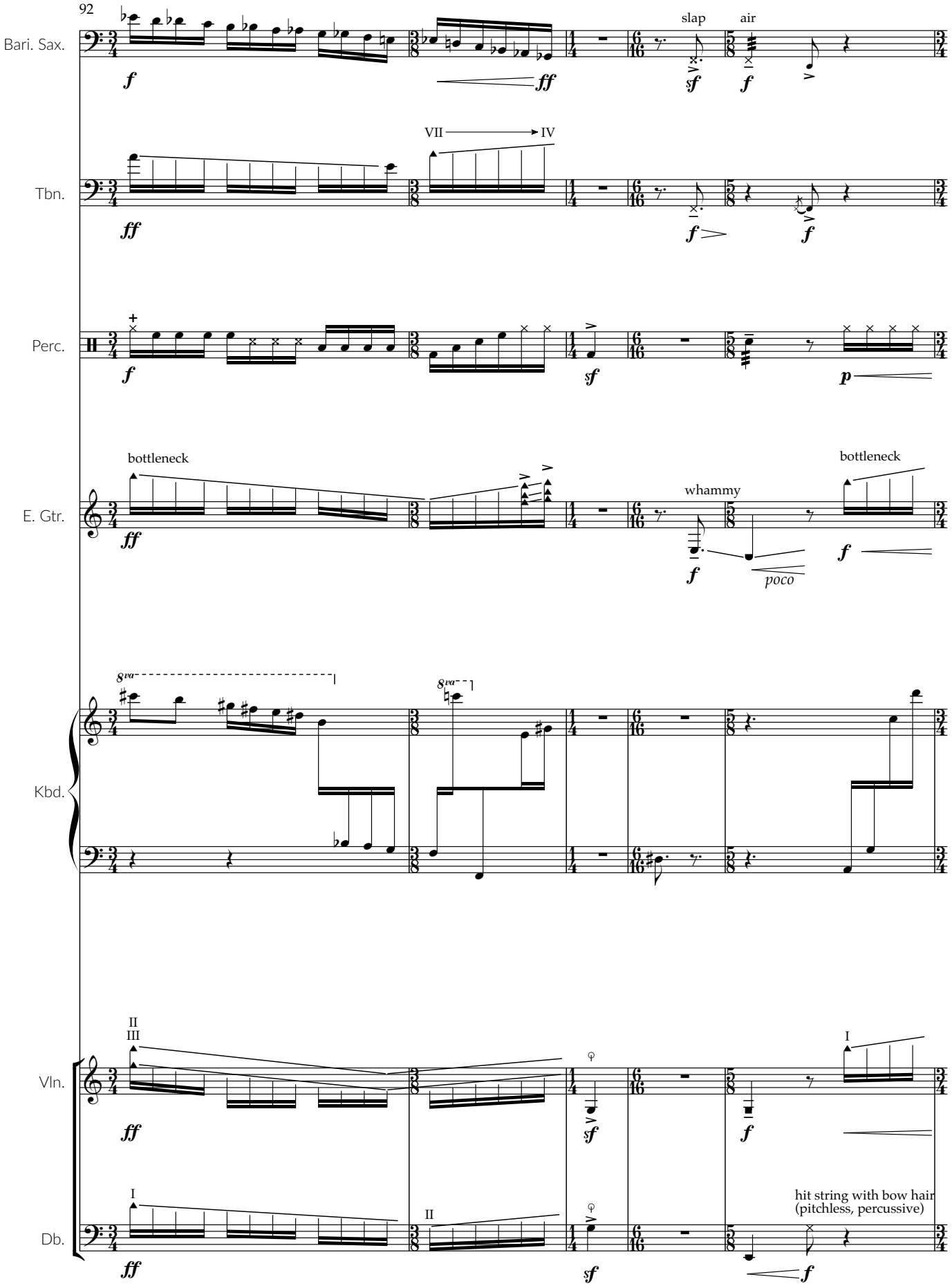
Db.

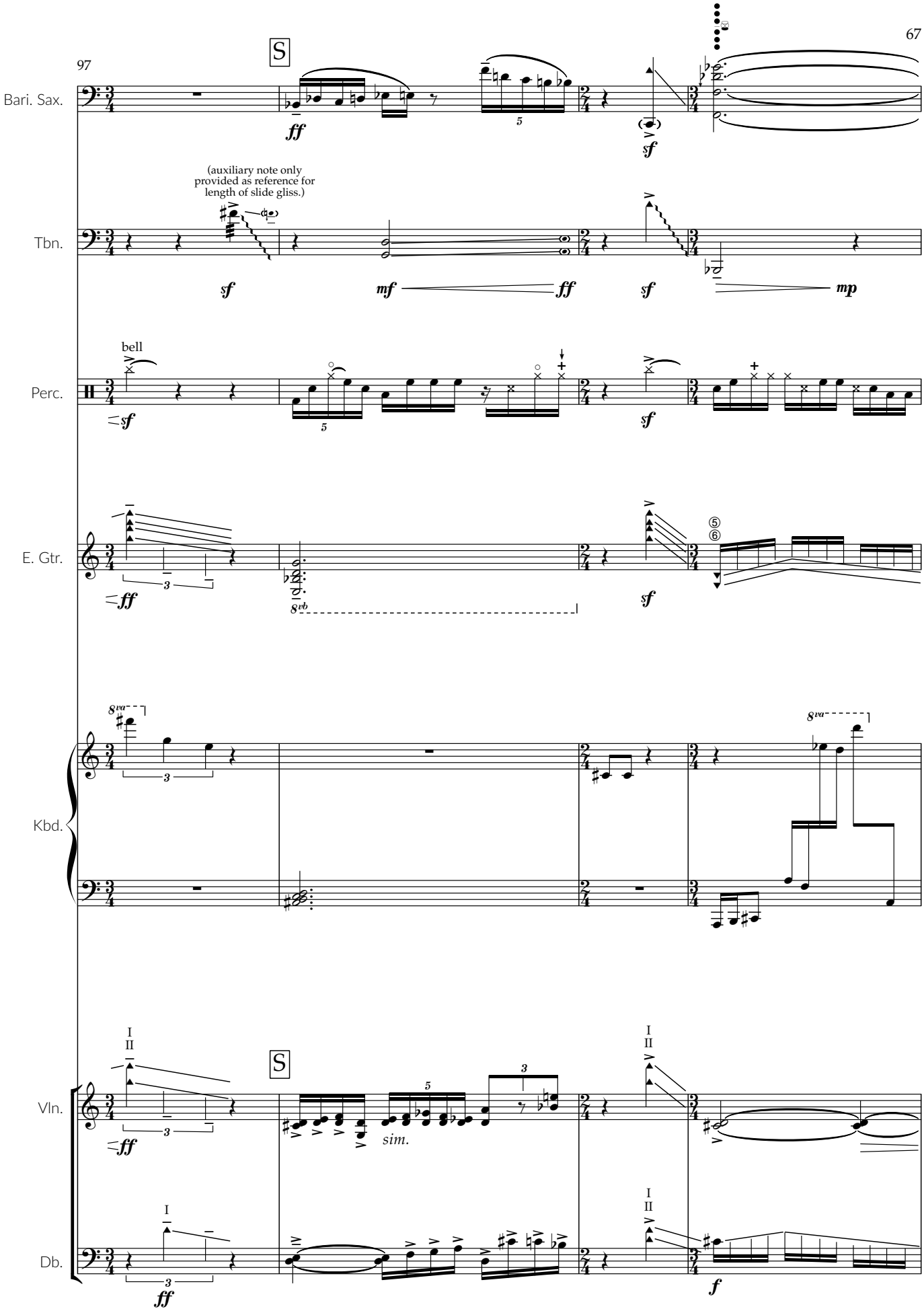

71
Bari. Sax.
sf
f
Tbn.
block mouthpiece
with tongue,
percussive sound
f
f
f
Perc.
scrape
brush
(with nails)
with drumstick
bell
scrape with brush
'typing' on castagnets (8")
mf
sf
p
f
p
f
E. Gtr.
bottleneck
sf
Kbd.
8va
Vln.
II
III
do not let
ring!
I
II
Db.

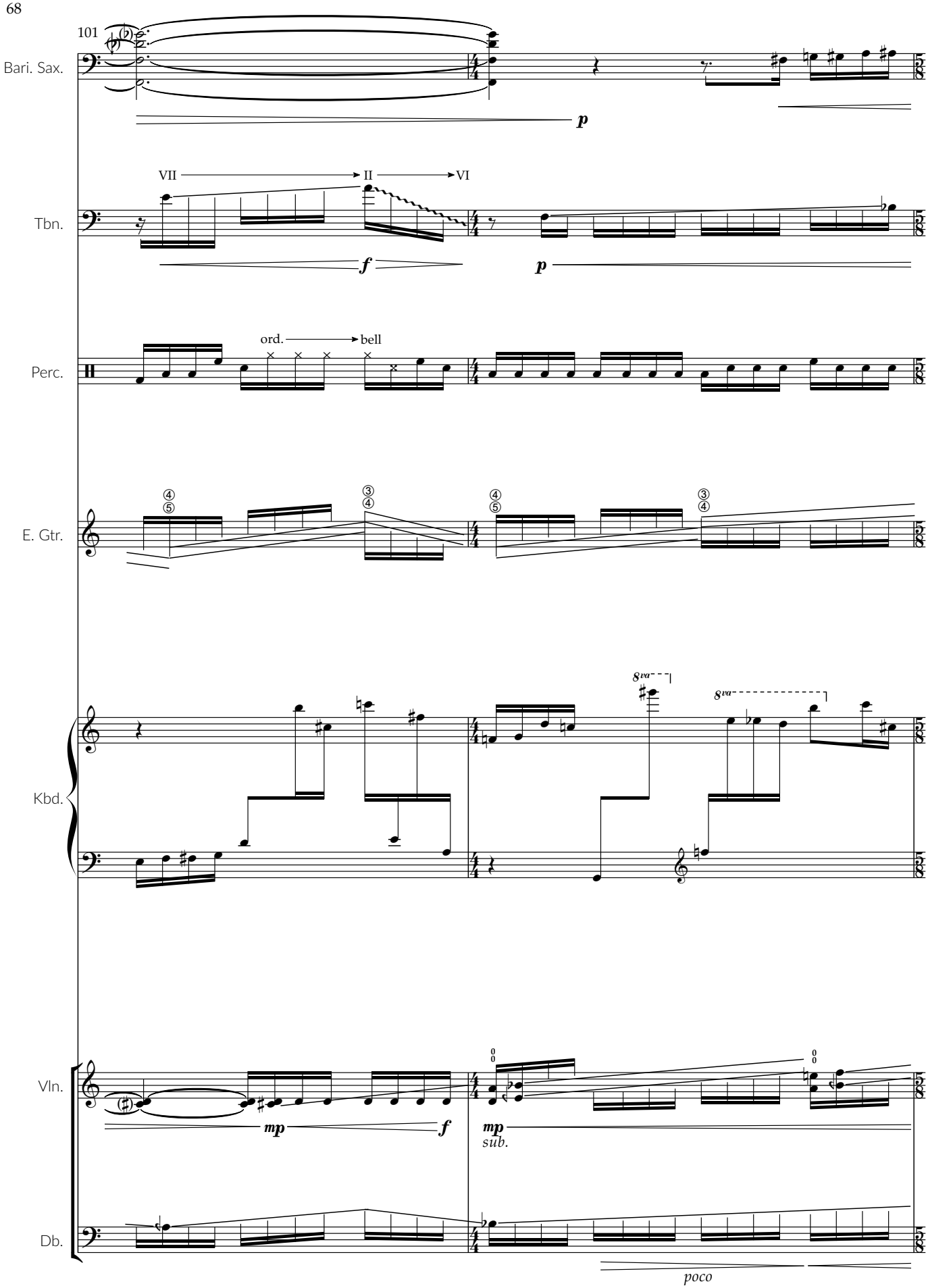

77
R
Bari. Sax.
air
inhale
air
ff
f
Tbn.
overpressure
multiphonic
ff
f
Perc.
scrape
with brush
sf
p
f
E. Gtr.
bottleneck
①
ff
f
8va
Kbd.
8va
8va
R
Vln.
I
II
ff
f
sf
Db.
I
overpressure
(almost no pitch)
ff
p
f

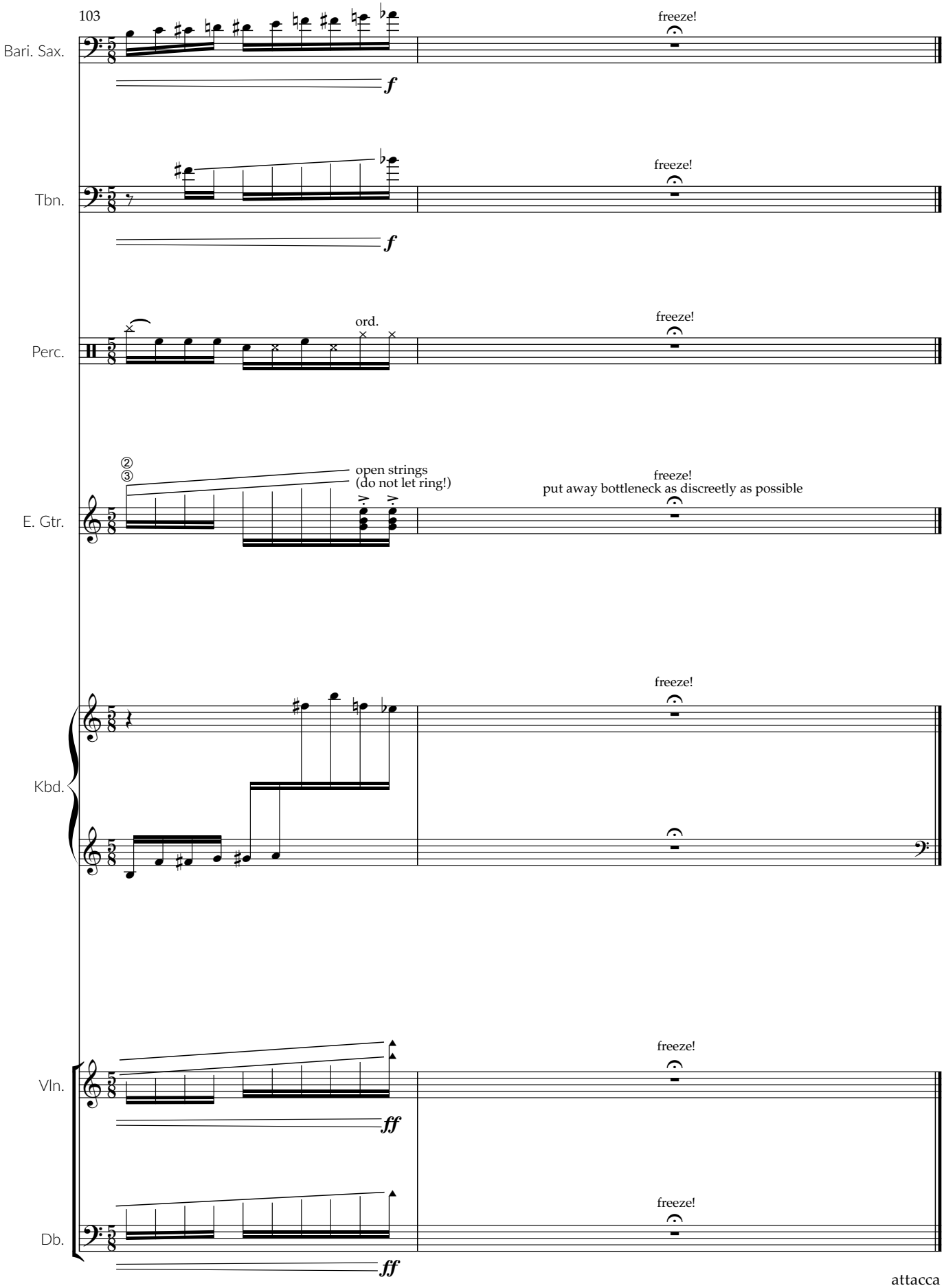

83
Bari. Sax.
Tbn.
Perc.
E. Gtr.
bottleneck
Kbd.
sub.
Vln.
Db.


87
Bari. Sax.
f
ff
Tbn.
buzz
ord.
f
ff
Perc.
hit sideways
bell
f
mp
sf
p
ff
sf
E. Gtr.
bottleneck
bottleneck
Kbd.
8va
ff
Vln.
I
II
I
harm. gliss.
Db.
I
ff


92
Bari. Sax.
slap
air
Tbn.
VII
IV
Perc.
E. Gtr.
bottleneck
whammy
poco
bottleneck
Kbd.
8va
Vln.
II
III
I
Db.
I
II
hit string with bow hair
(pitchless, percussive)


97
S
Bari. Sax.
ff
sf
(auxiliary note only provided as reference for length of slide gliss.)
Tbn.
sf
mf
ff
sf
mp
bell
Perc.
sf
sf
E. Gtr.
ff
8vb
sf
8va
Kbd.
8va
I
II
S
Vln.
ff
sim.
I
II
Db.
ff
I
II
f


101
Bari. Sax.
p
Tbn.
VII
II
VI
f
p
Perc.
ord.
bell
E. Gtr.
Kbd.
8va
8va
Vln.
mp
f
mp
sub.
Db.
poco


103
Bari. Sax.
f
freeze!
Tbn.
f
freeze!
Perc.
ord.
freeze!
E. Gtr.
②
③
open strings
(do not let ring!)
freeze!
put away bottleneck as discreetly as possible
Kbd.
freeze!
Vln.
ff
freeze!
Db.
ff
freeze!
attacca

iv. it's a black box

(♩ = 120)

key slap

Bari. Sax.

Tbn.

Perc.

E. Gtr.

sim.

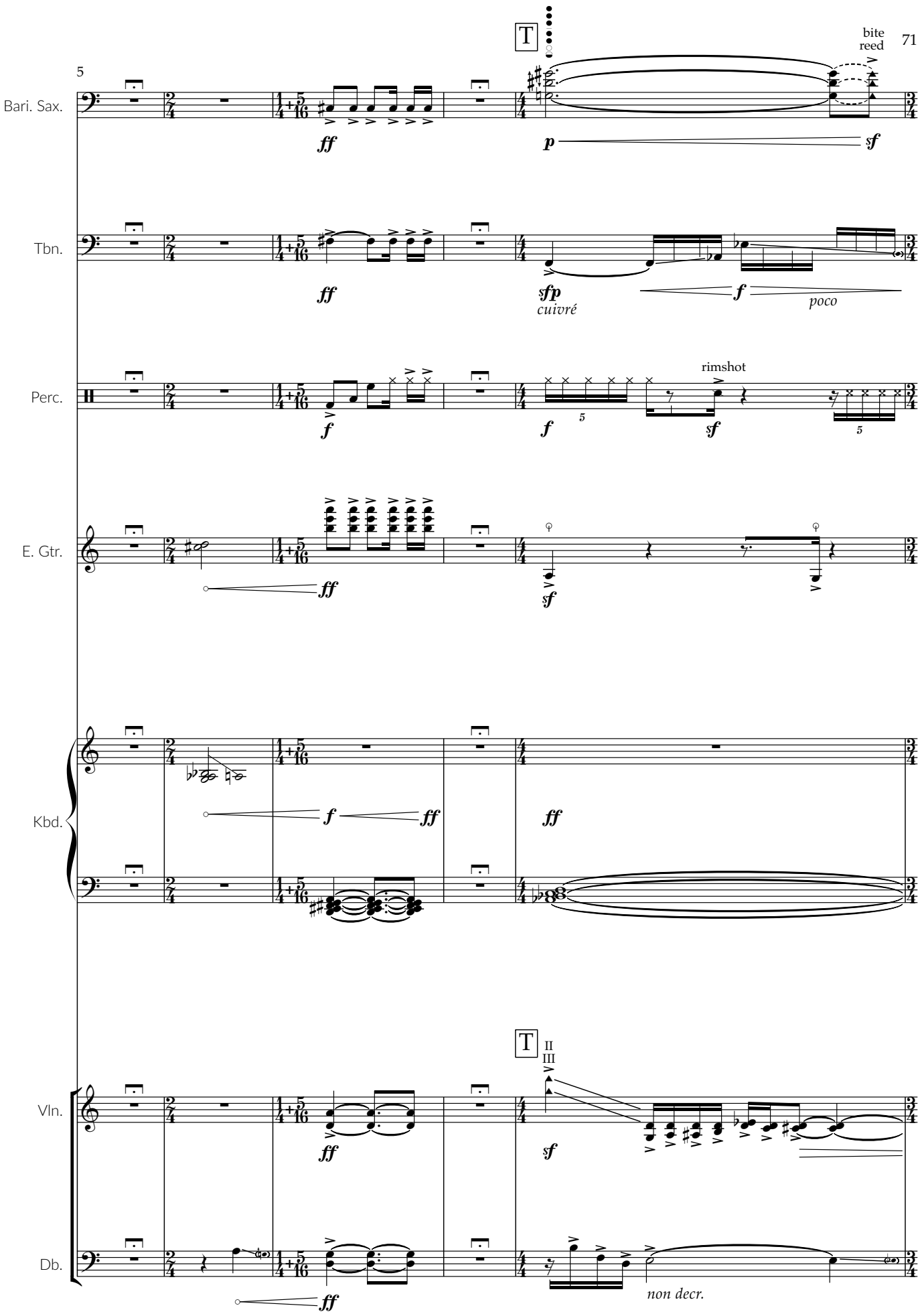
Kbd.

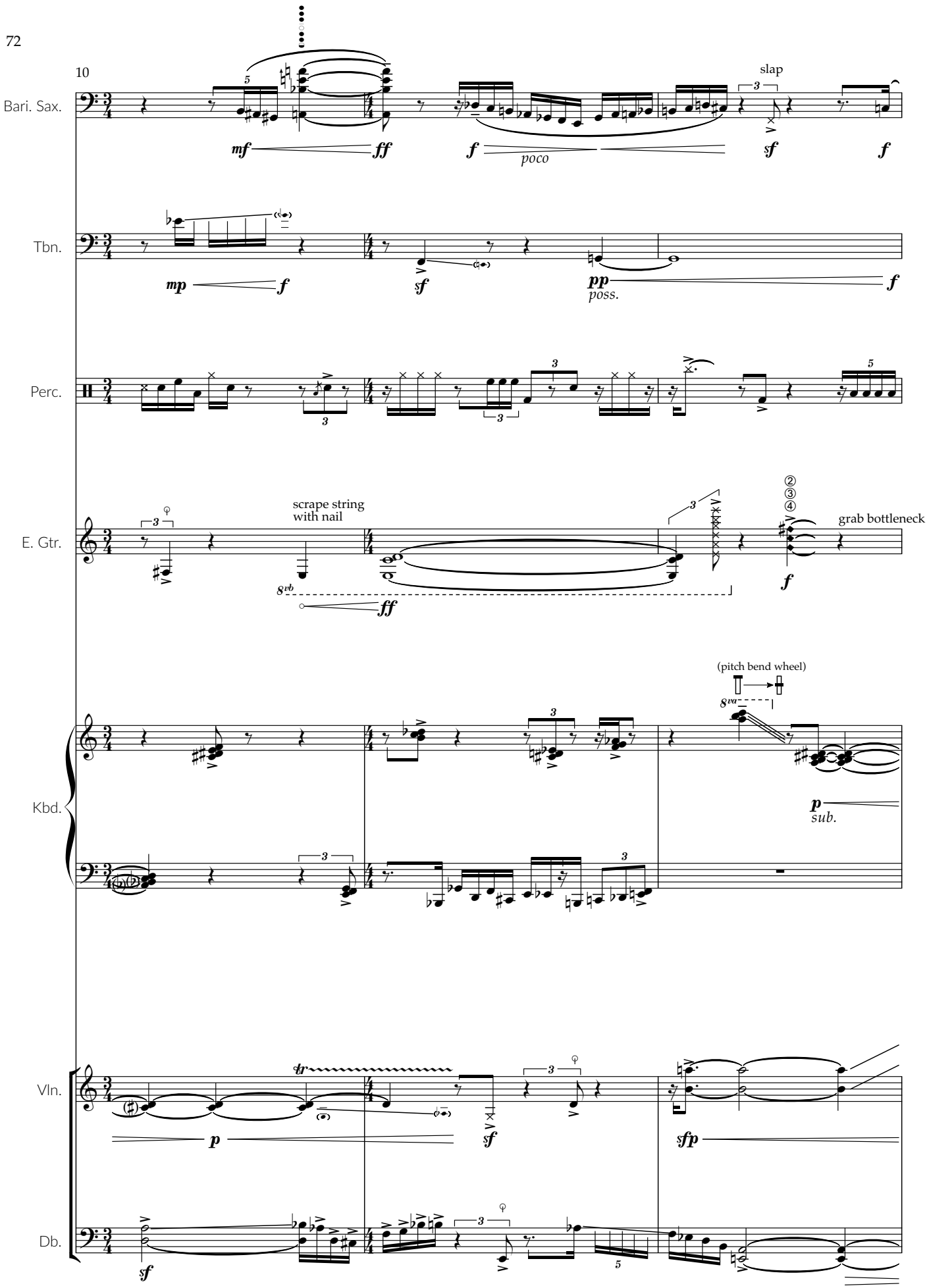
(♩ = 120)

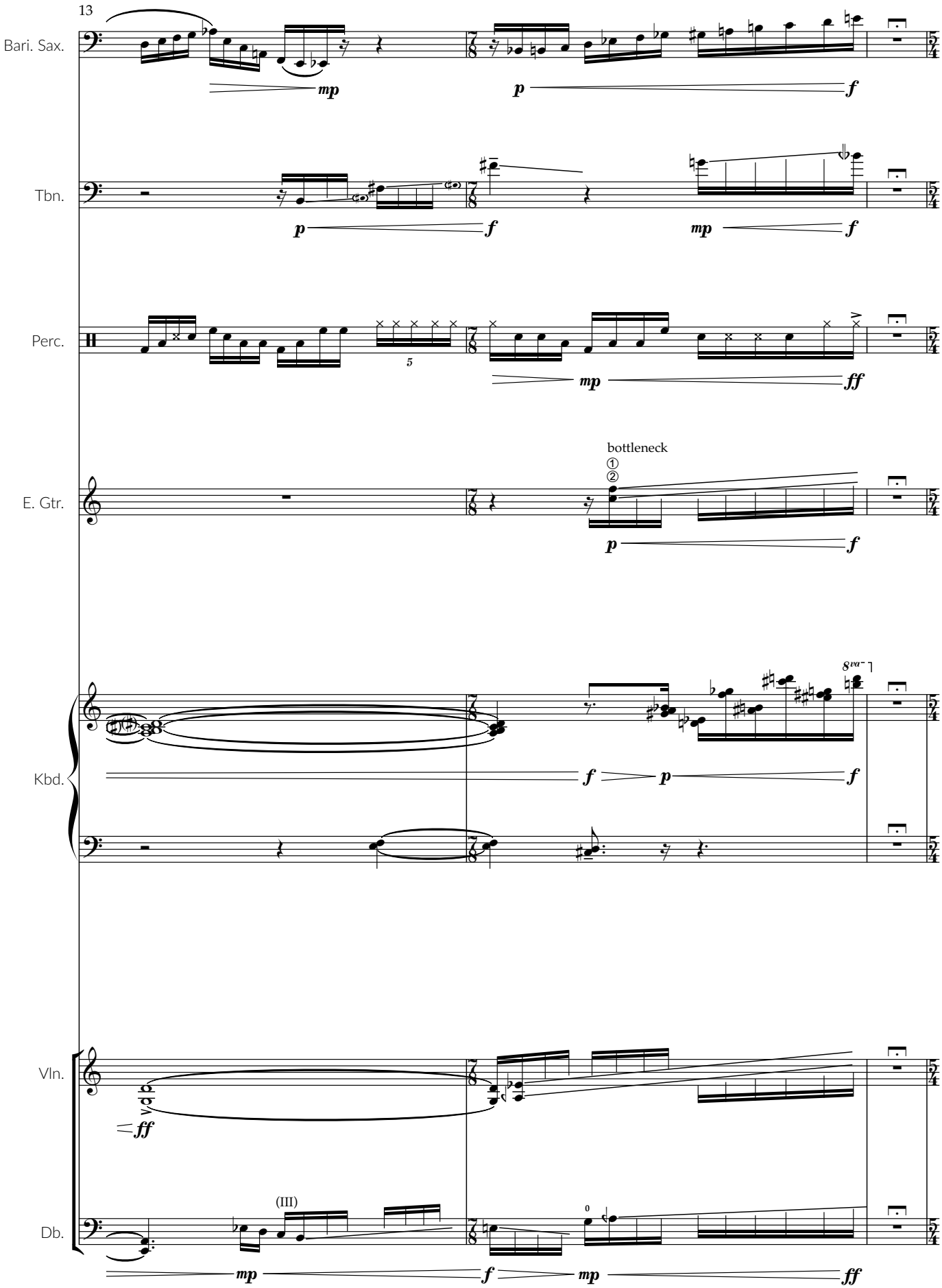
Vln.

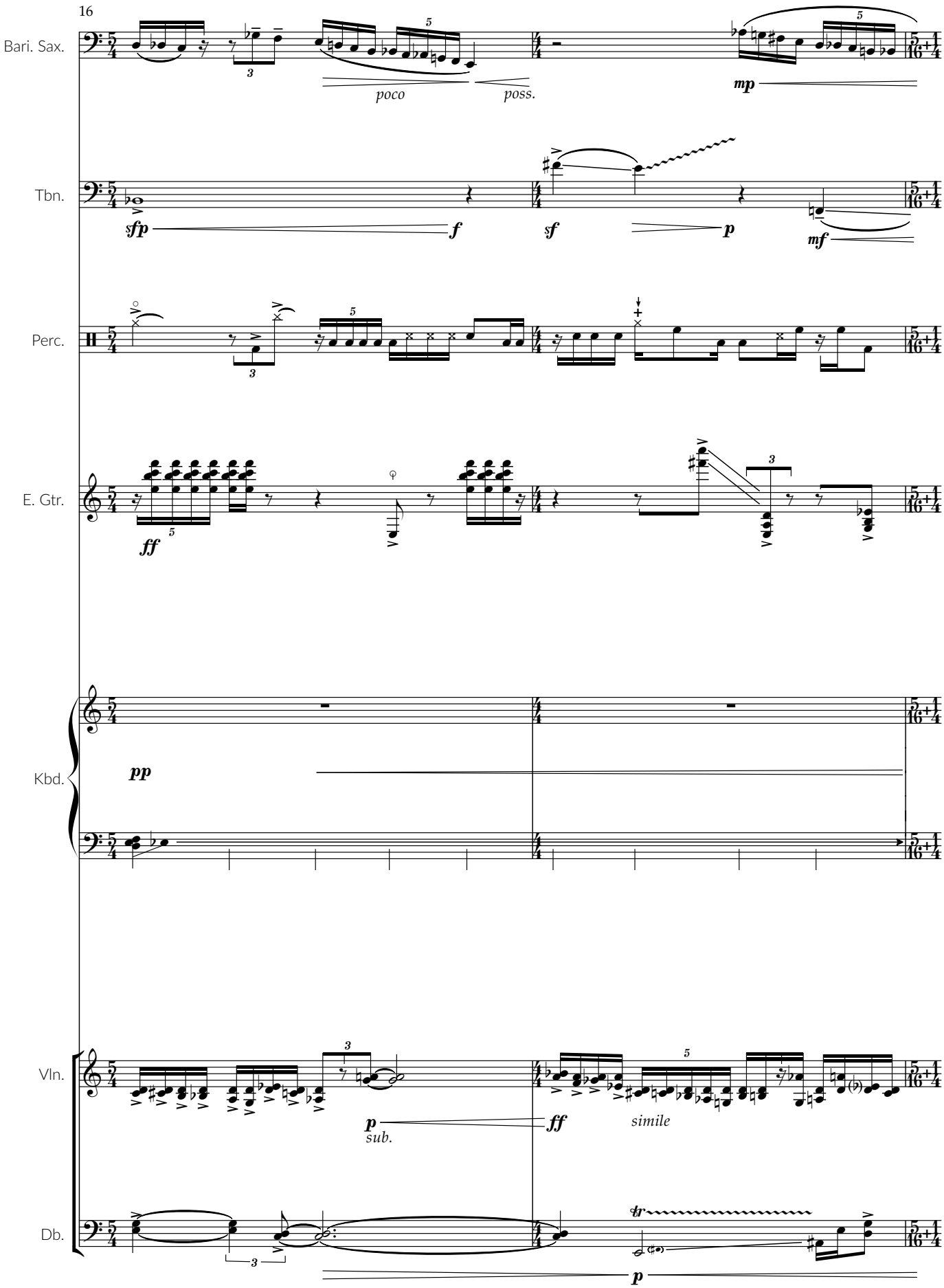
sim.

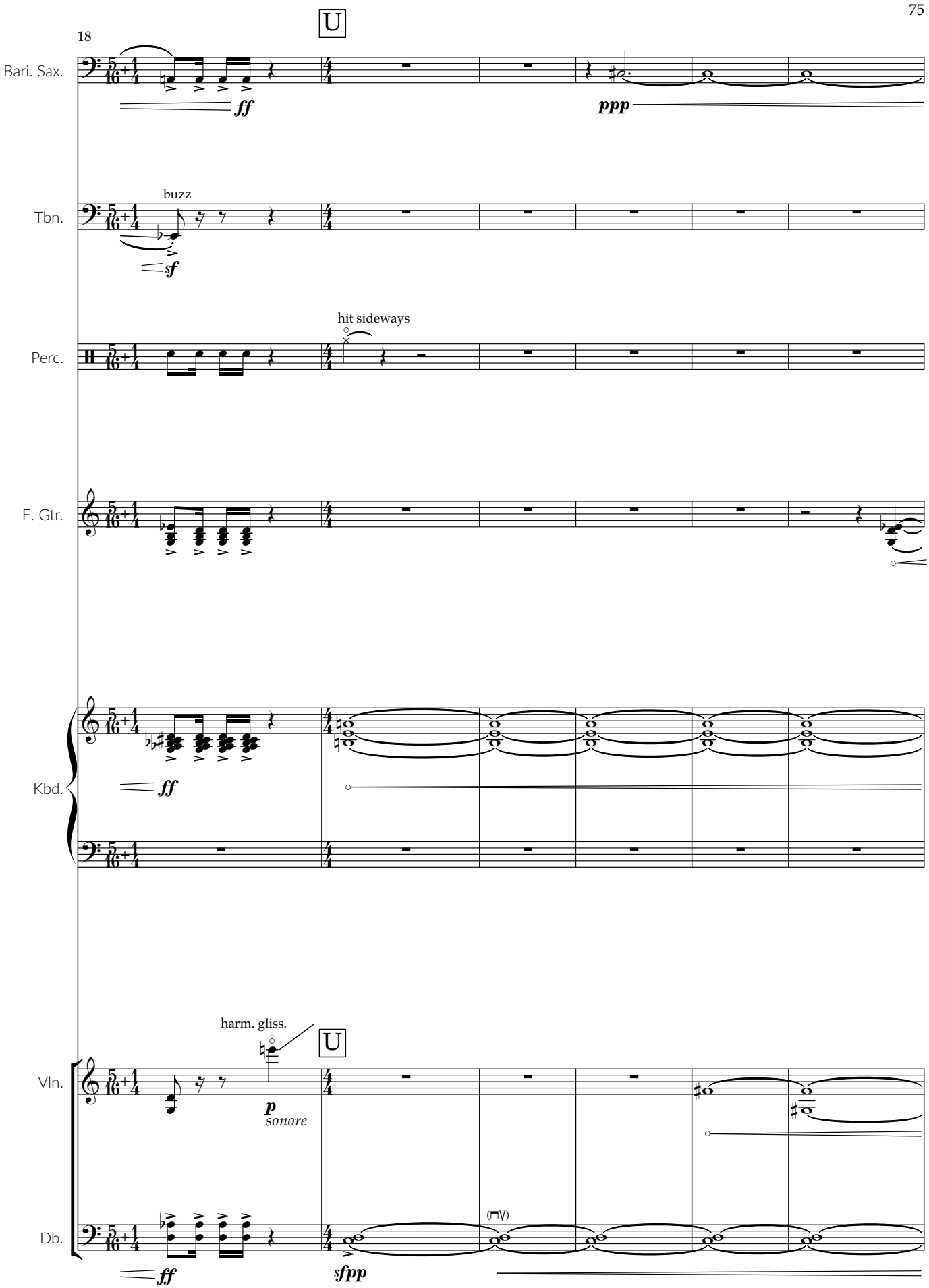
Db.

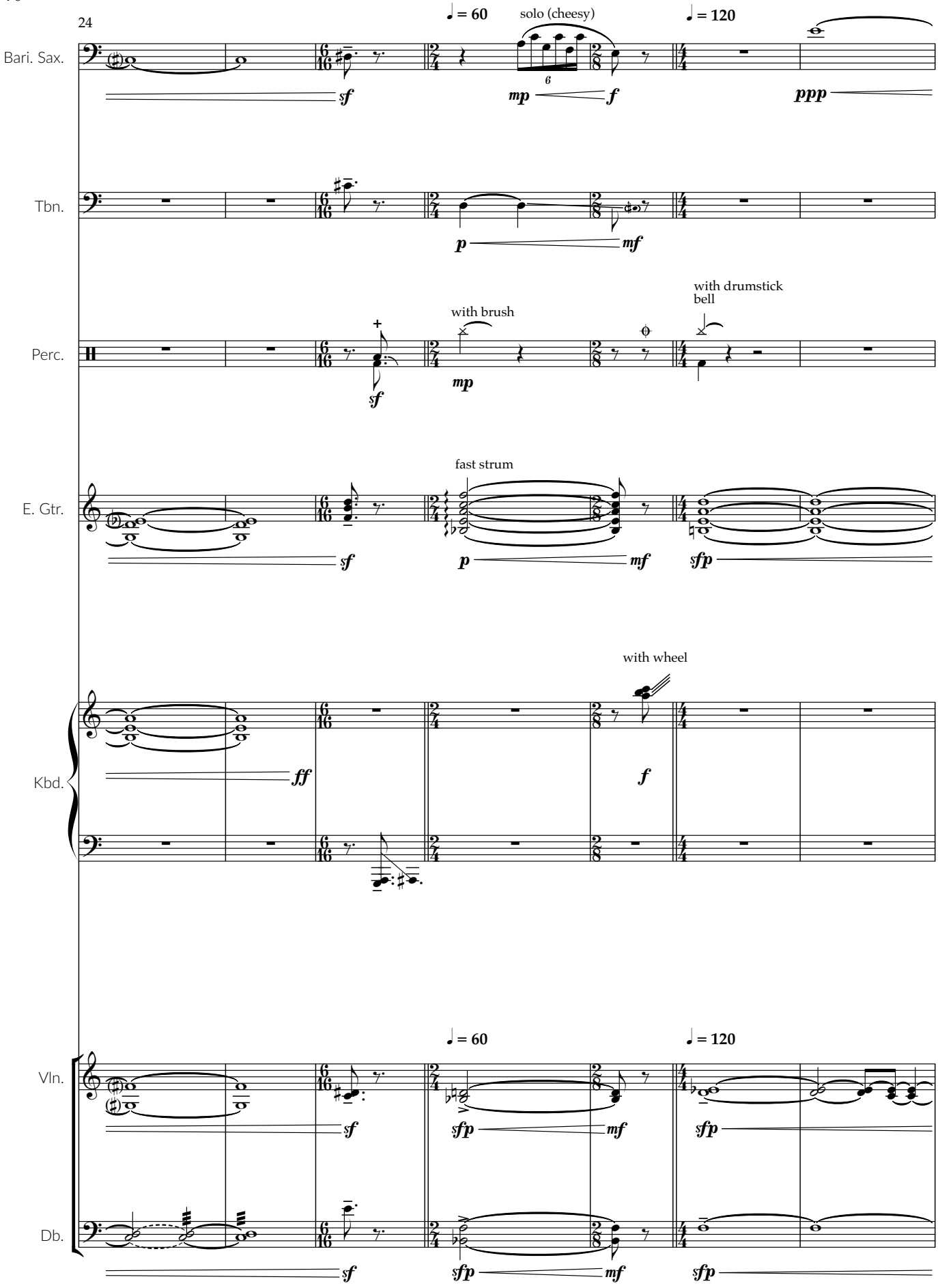

5
T
bite reed
Bari. Sax.
ff
p
sf
Tbn.
ff
sfp
cuivré
f
poco
Perc.
rimshot
f
f
5
sf
5
E. Gtr.
ff
sf
Kbd.
f
ff
ff
T
II
III
Vln.
ff
sf
Db.
ff
non decr.

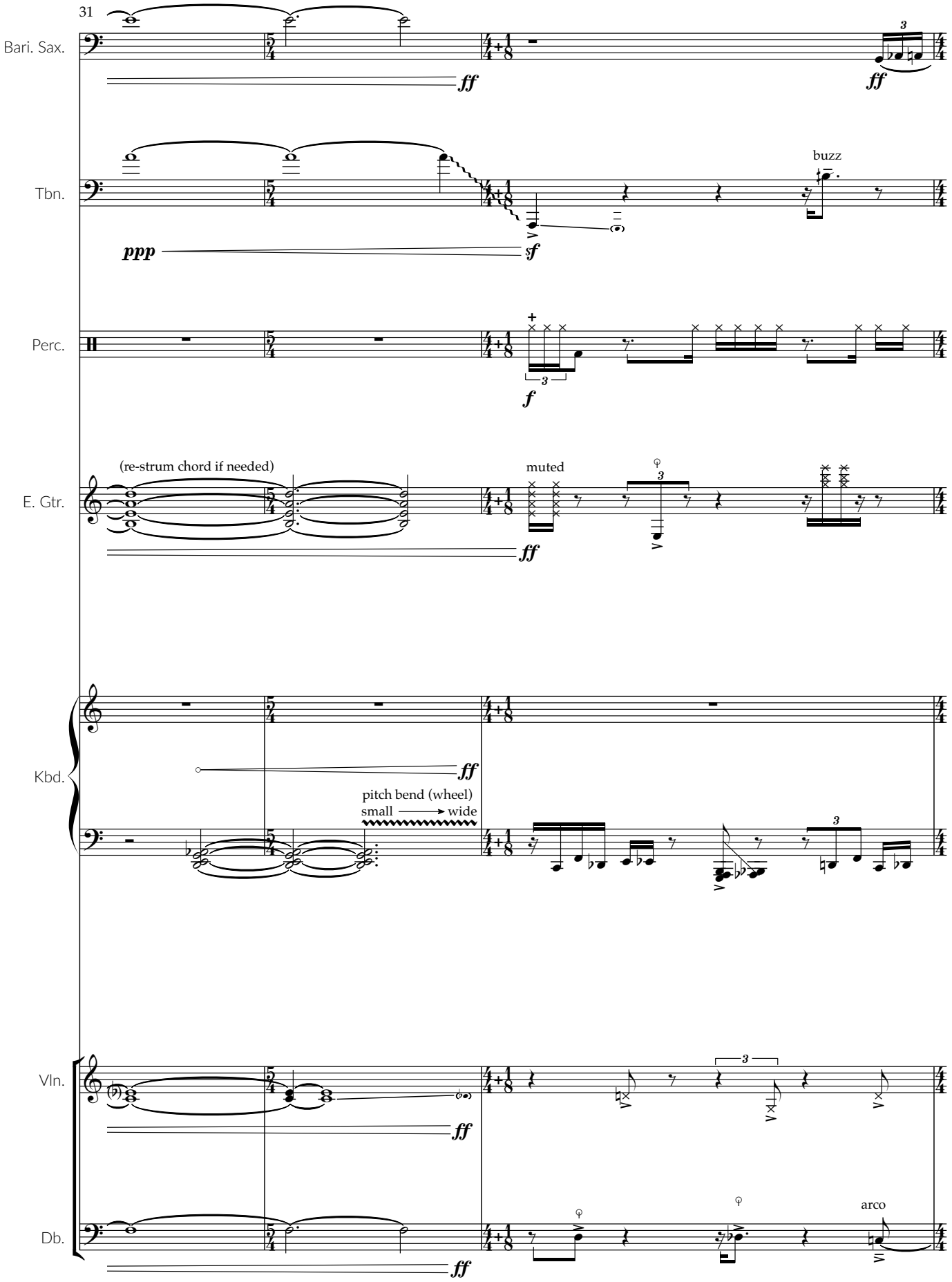

10
Bari. Sax.
mf
ff
f
poco
slap
sf
f
Tbn.
mp
f
sf
pp
poss.
f
Perc.
E. Gtr.
scrape string
with nail
8vb
ff
grab bottleneck
f
Kbd.
(pitch bend wheel)
8va
p
sub.
Vln.
tr
p
sf
sfp
Db.
sf

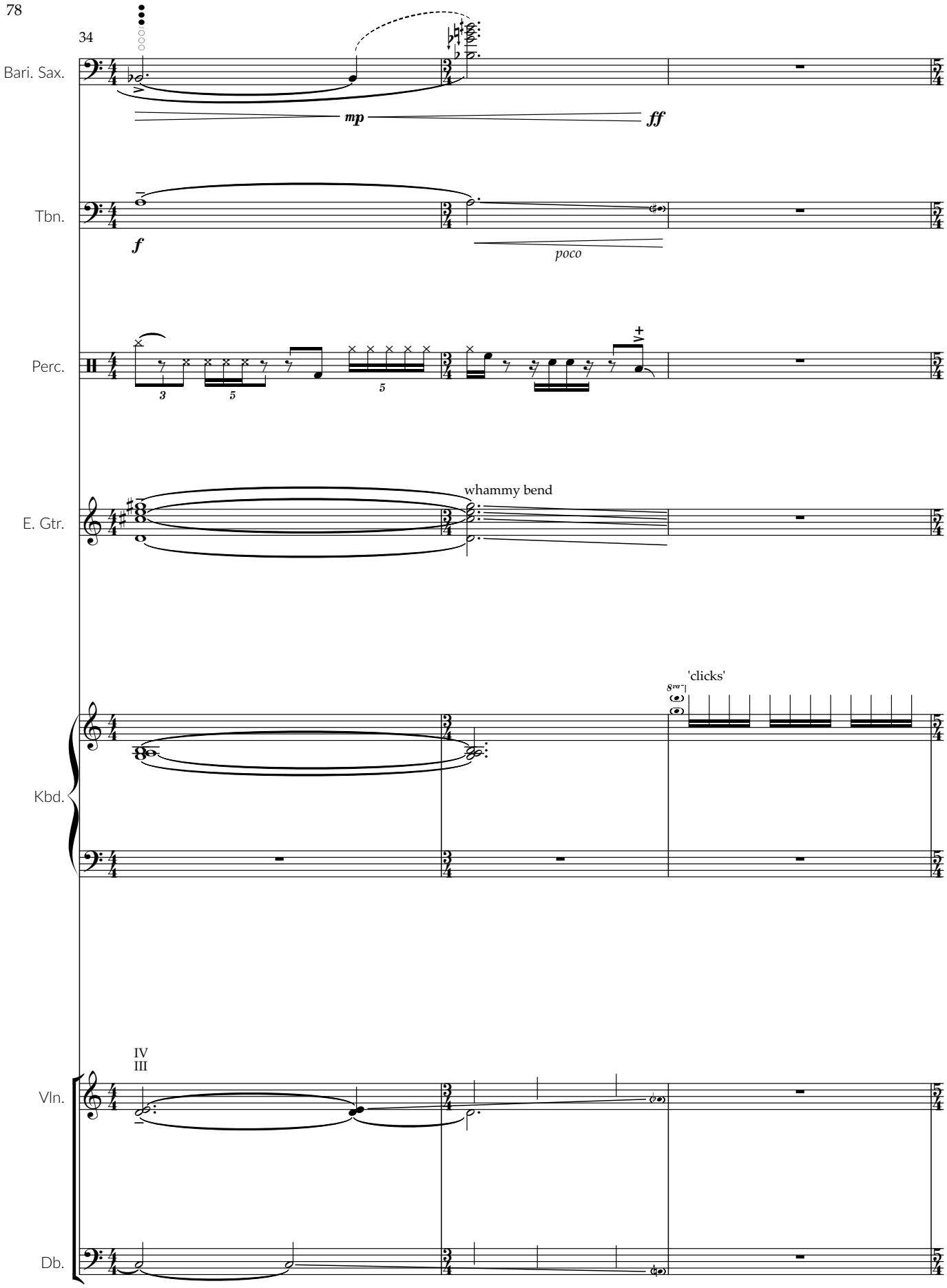

13
Bari. Sax.
mp
p
f
Tbn.
p
f
mp
f
Perc.
5
mp
ff
E. Gtr.
bottleneck
①
②
p
f
Kbd.
8va
f
p
f
Vln.
ff
Db.
(III)
0
mp
f
mp
ff

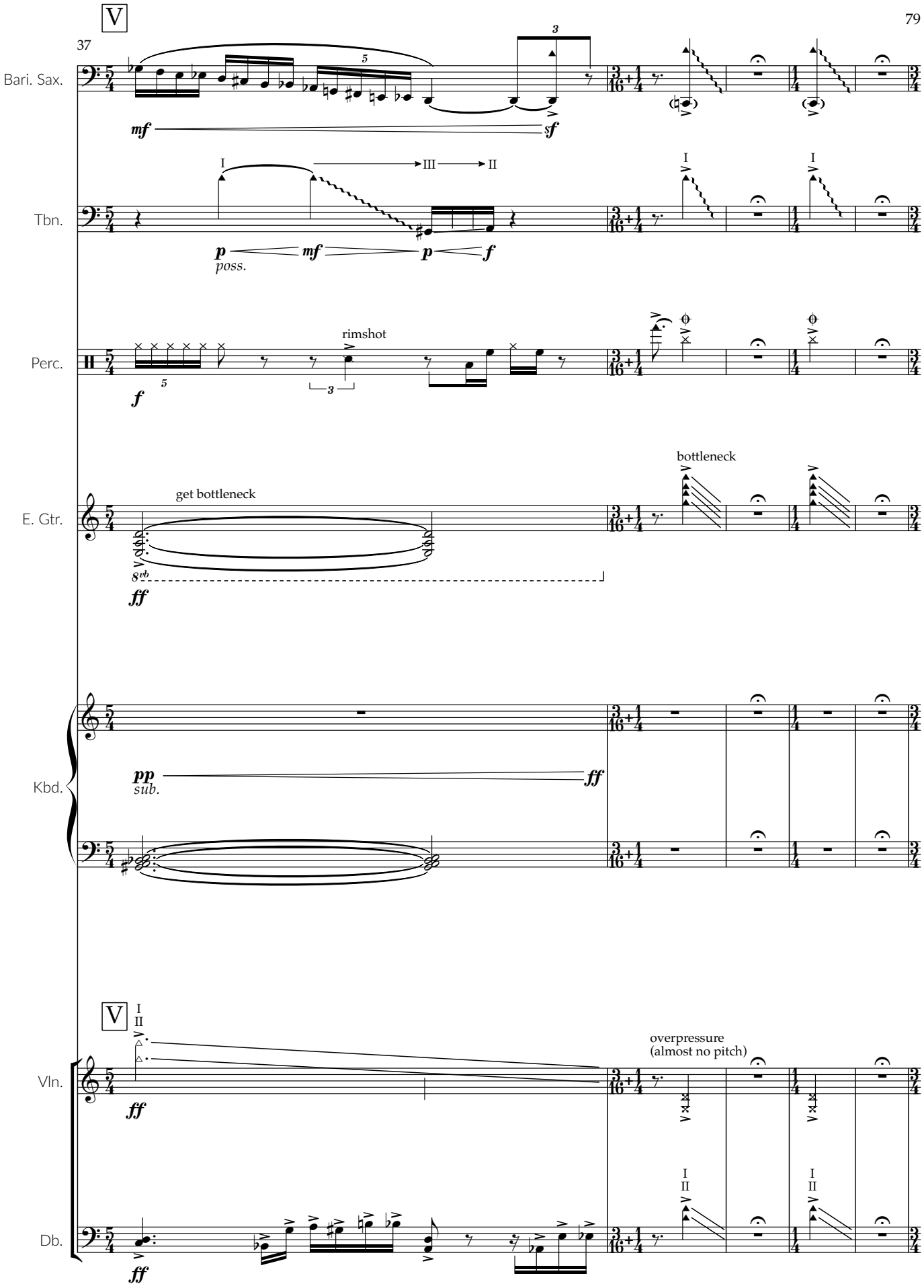

16
Bari. Sax.
poco
poss.
mp
Tbn.
sfp
f
sf
p
mf
Perc.
E. Gtr.
ff
Kbd.
pp
Vln.
p
sub.
ff
simile
Db.
tr
p

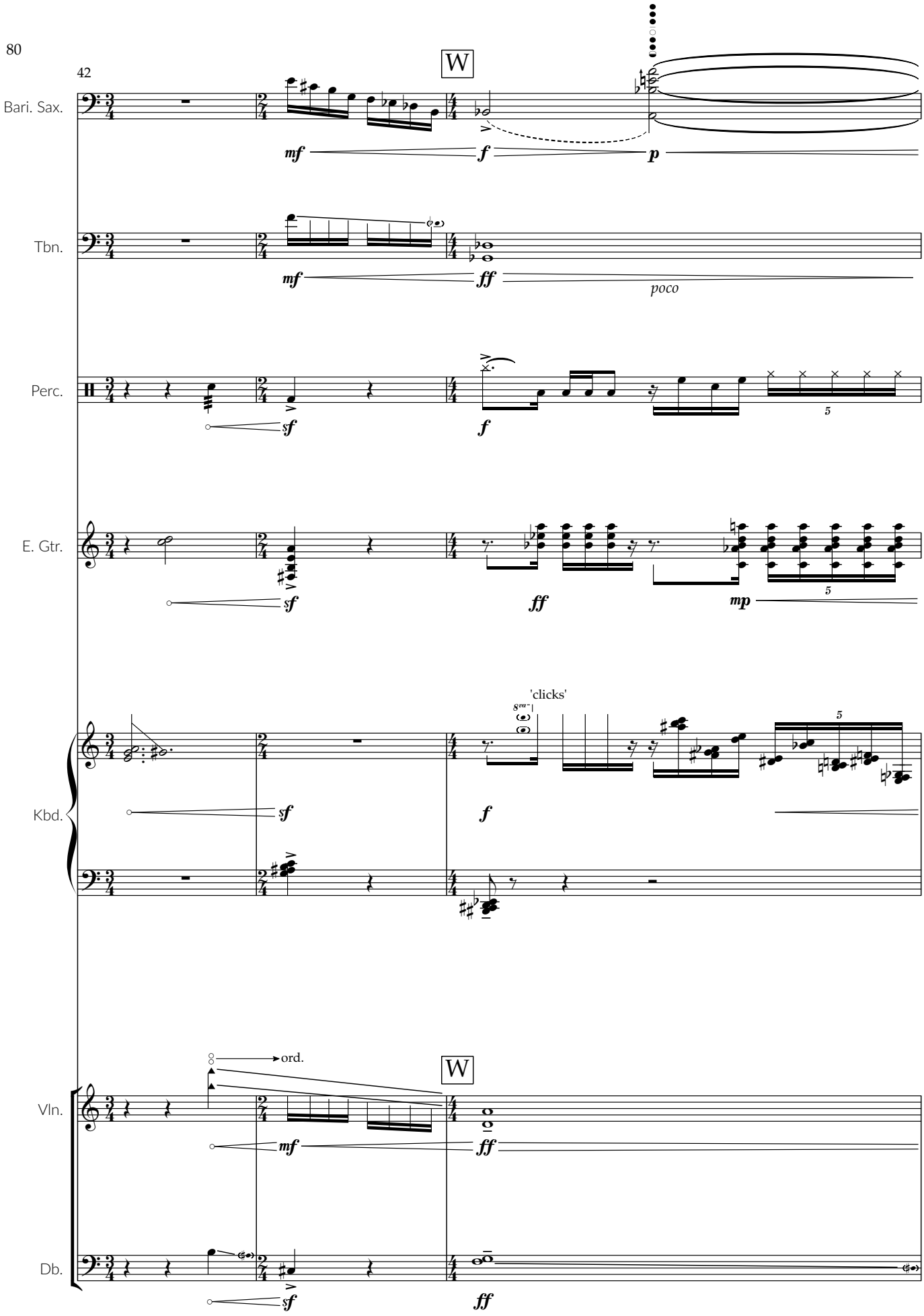

18
U
Bari. Sax.
ff
ppp
buzz
Tbn.
sf
hit sideways
Perc.
E. Gtr.
Kbd.
ff
harm. gliss.
U
Vln.
p
sonore
Db.
(⊓V)
ff
sfpp

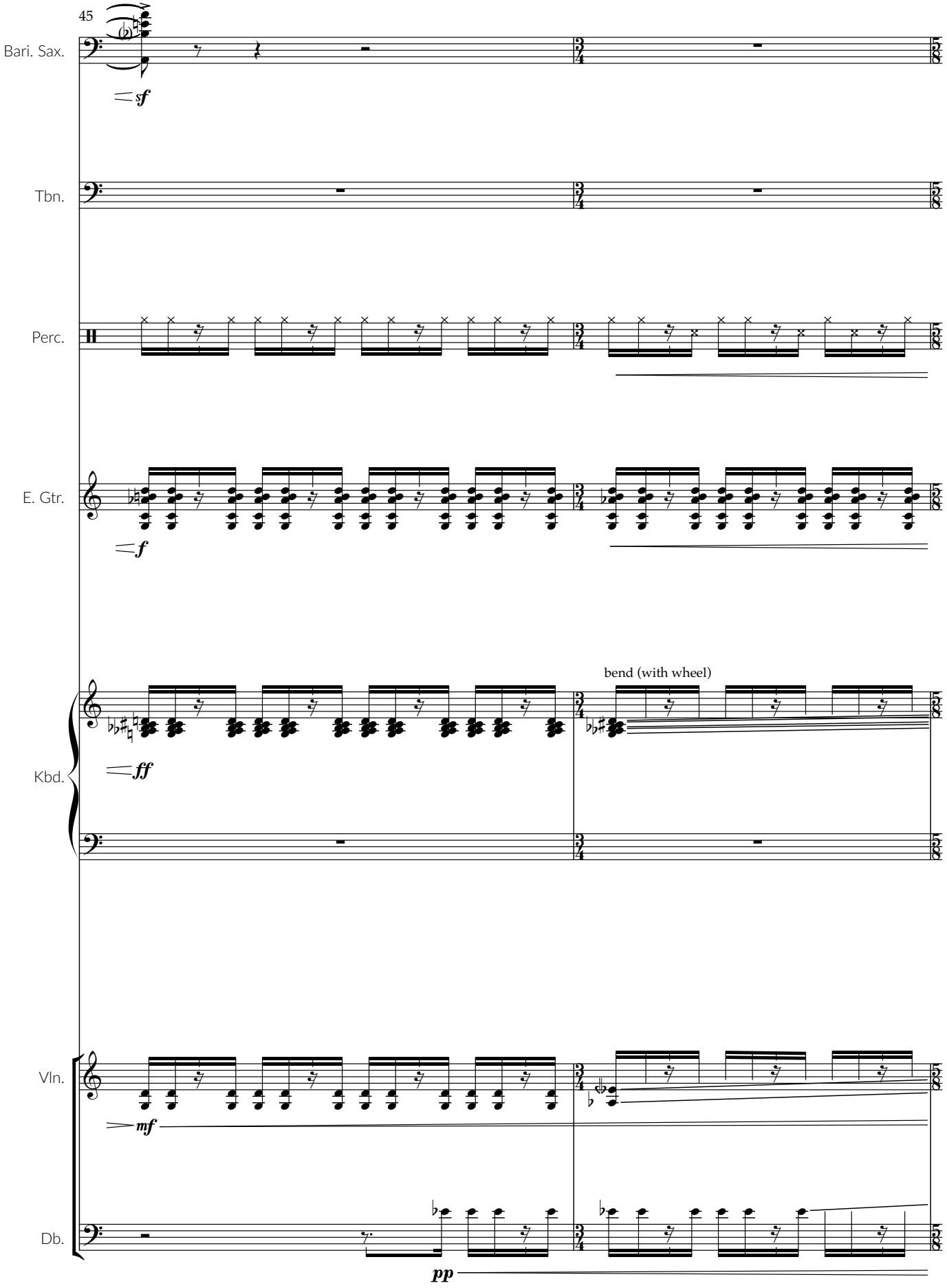

24
Bari. Sax.
Tbn.
Perc.
E. Gtr.
Kbd.
Vln.
Db.
♩ = 60
solo (cheesy)
♩ = 120
with brush
with drumstick
bell
fast strum
with wheel
sf
mp
f
ppp
p
mf
sfp
ff

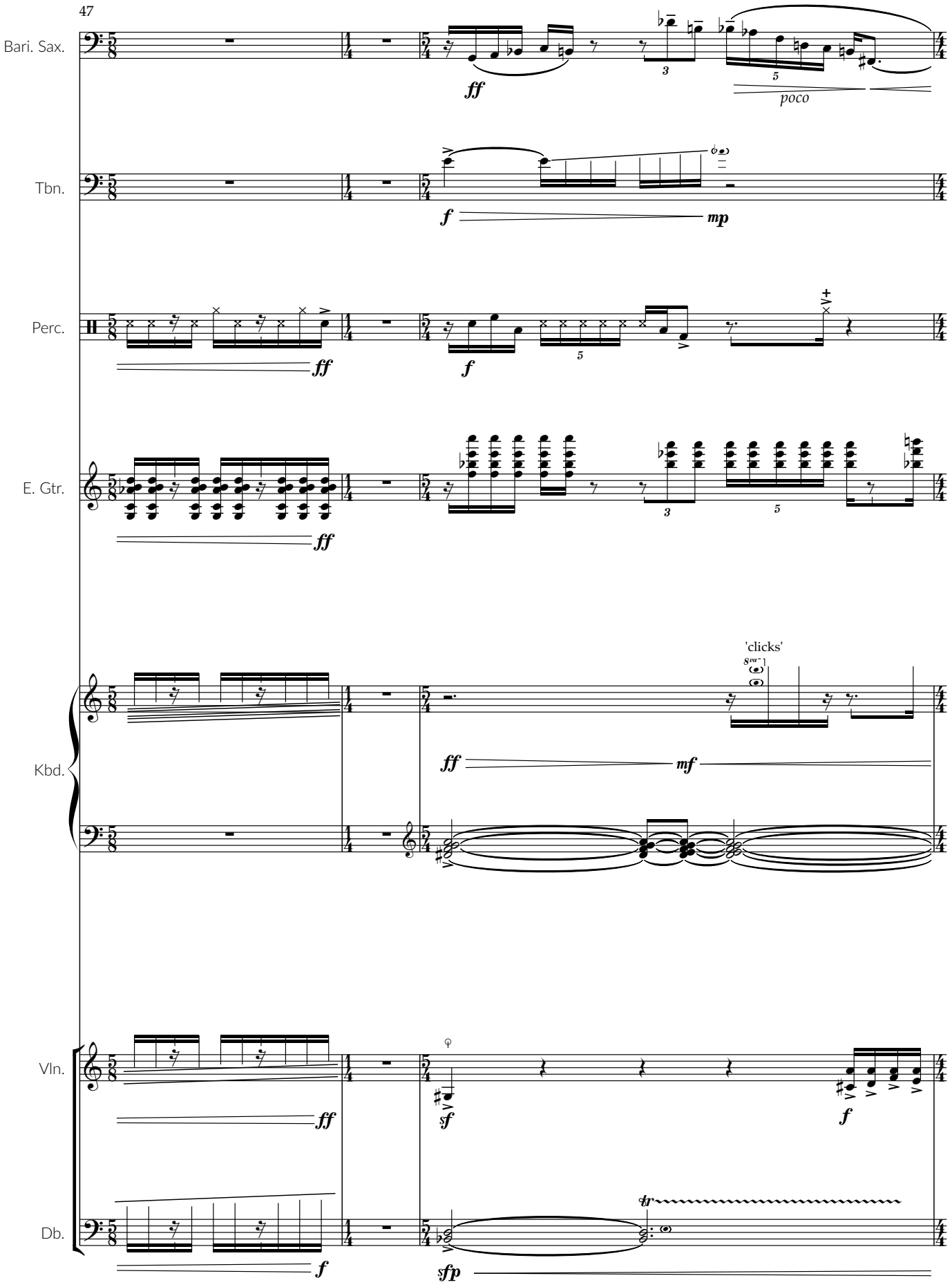

31
Bari. Sax.
ff
ff
Tbn.
buzz
ppp
sf
Perc.
f
E. Gtr.
(re-strum chord if needed)
muted
ff
Kbd.
ff
pitch bend (wheel)
small → wide
Vln.
ff
Db.
arco
ff

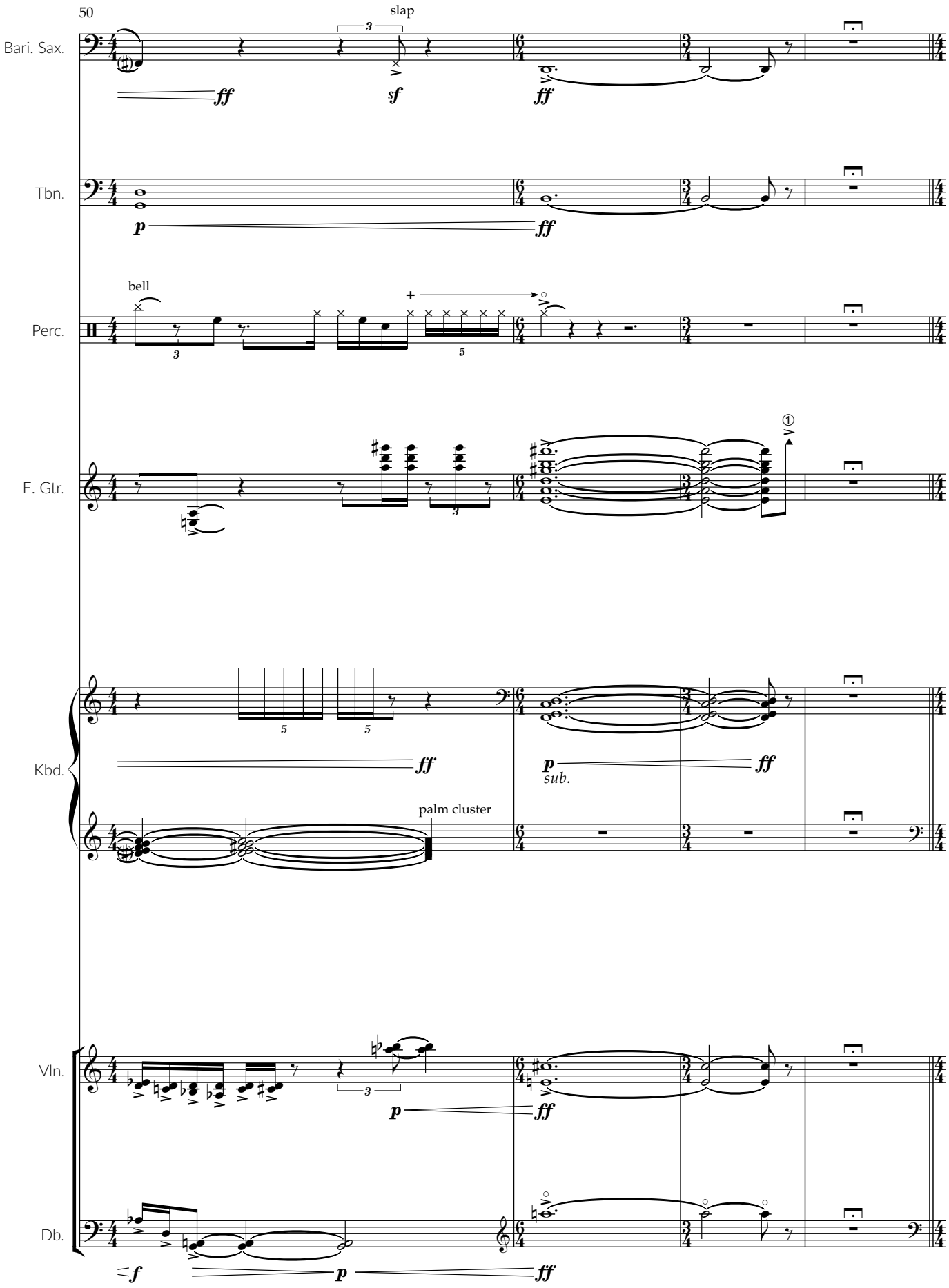

34
Bari. Sax.
mp
ff
Tbn.
f
poco
Perc.
3
5
5
V+
E. Gtr.
whammy bend
Kbd.
8va
'clicks'
IV
III
Vln.
Db.

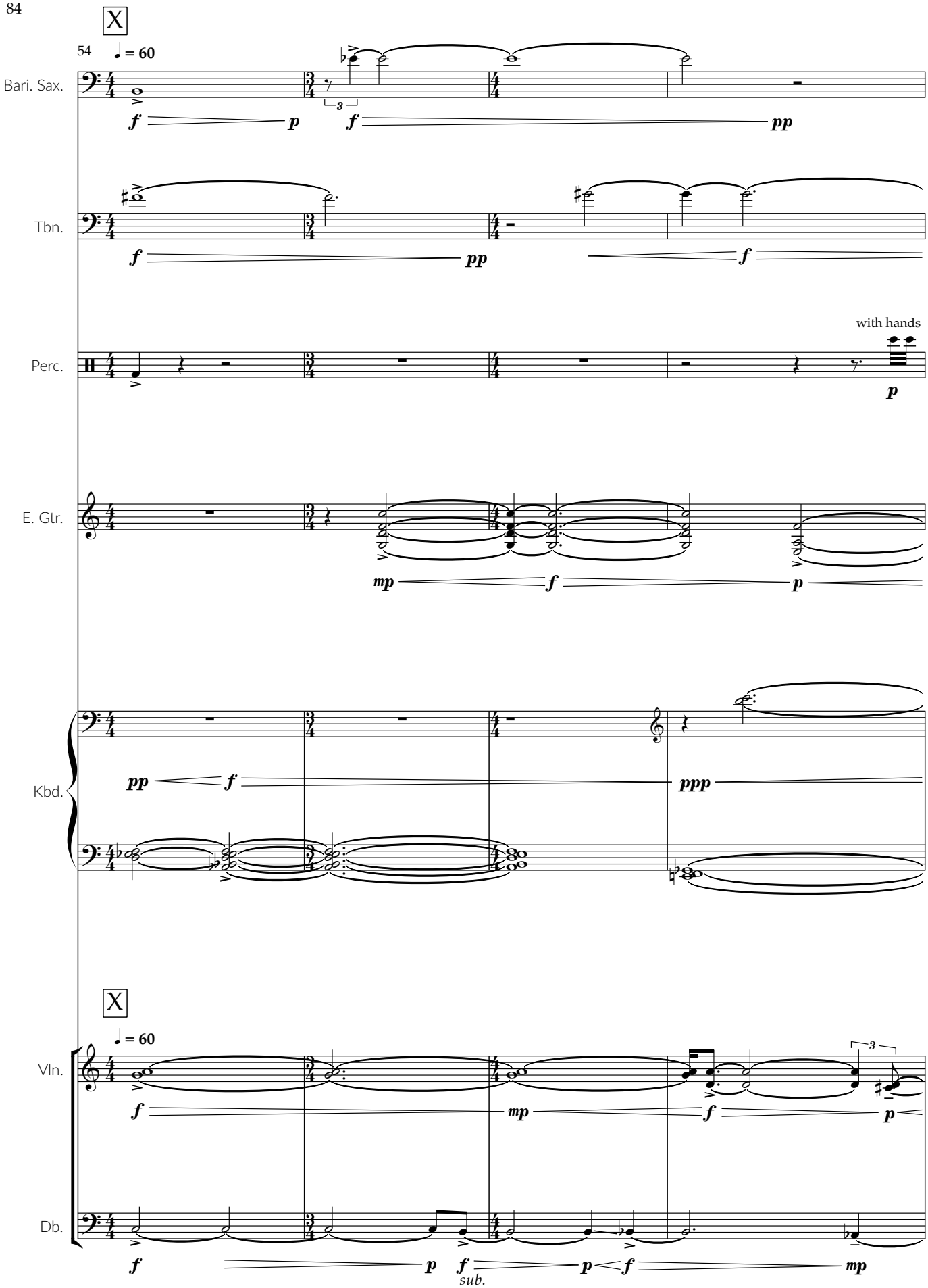

V
37
Bari. Sax.
mf
sf
Tbn.
I
III
II
p
poss.
mf
p
f
Perc.
rimshot
f
E. Gtr.
get bottleneck
bottleneck
8vb
ff
Kbd.
pp
sub.
ff
V
I
II
Vln.
ff
overpressure
(almost no pitch)
Db.
ff

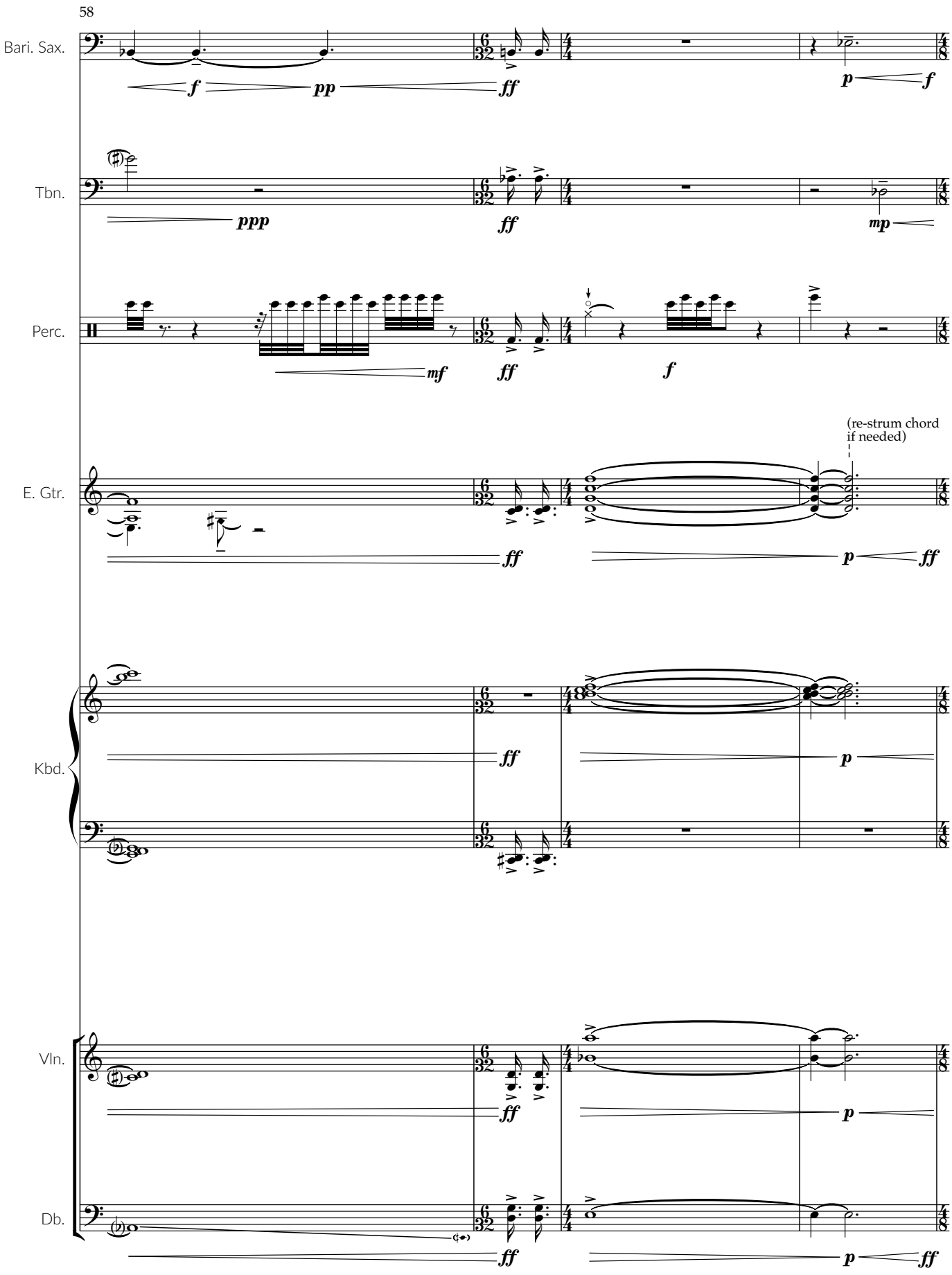

42
W
Bari. Sax.
mf
f
p
Tbn.
mf
ff
poco
Perc.
sf
f
5
E. Gtr.
sf
ff
mp
5
Kbd.
'clicks'
sf
f
5
W
Vln.
ord.
mf
ff
Db.
sf
ff

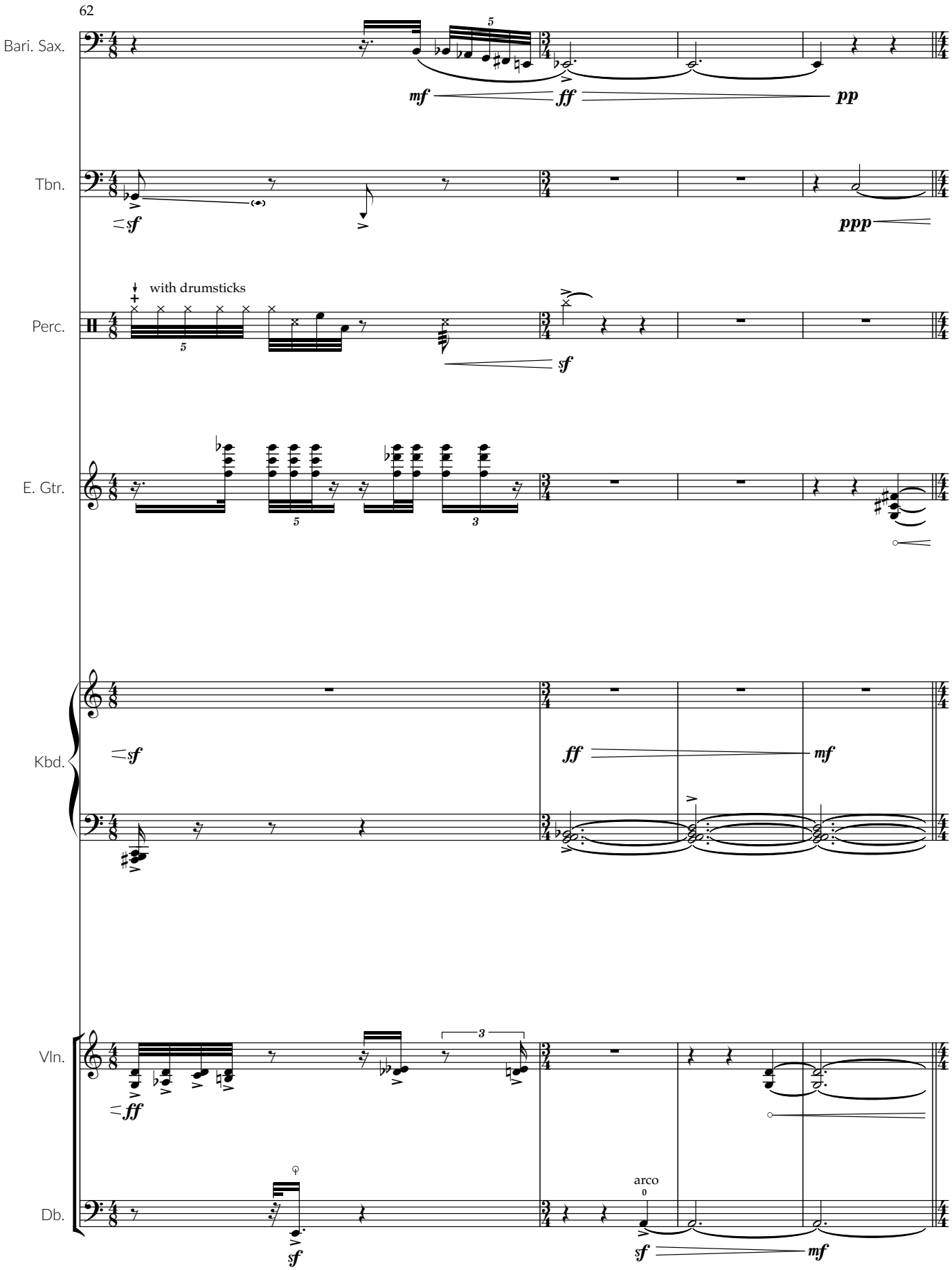

45
Bari. Sax.
sf
Tbn.
Perc.
E. Gtr.
f
bend (with wheel)
Kbd.
ff
Vln.
mf
Db.
pp

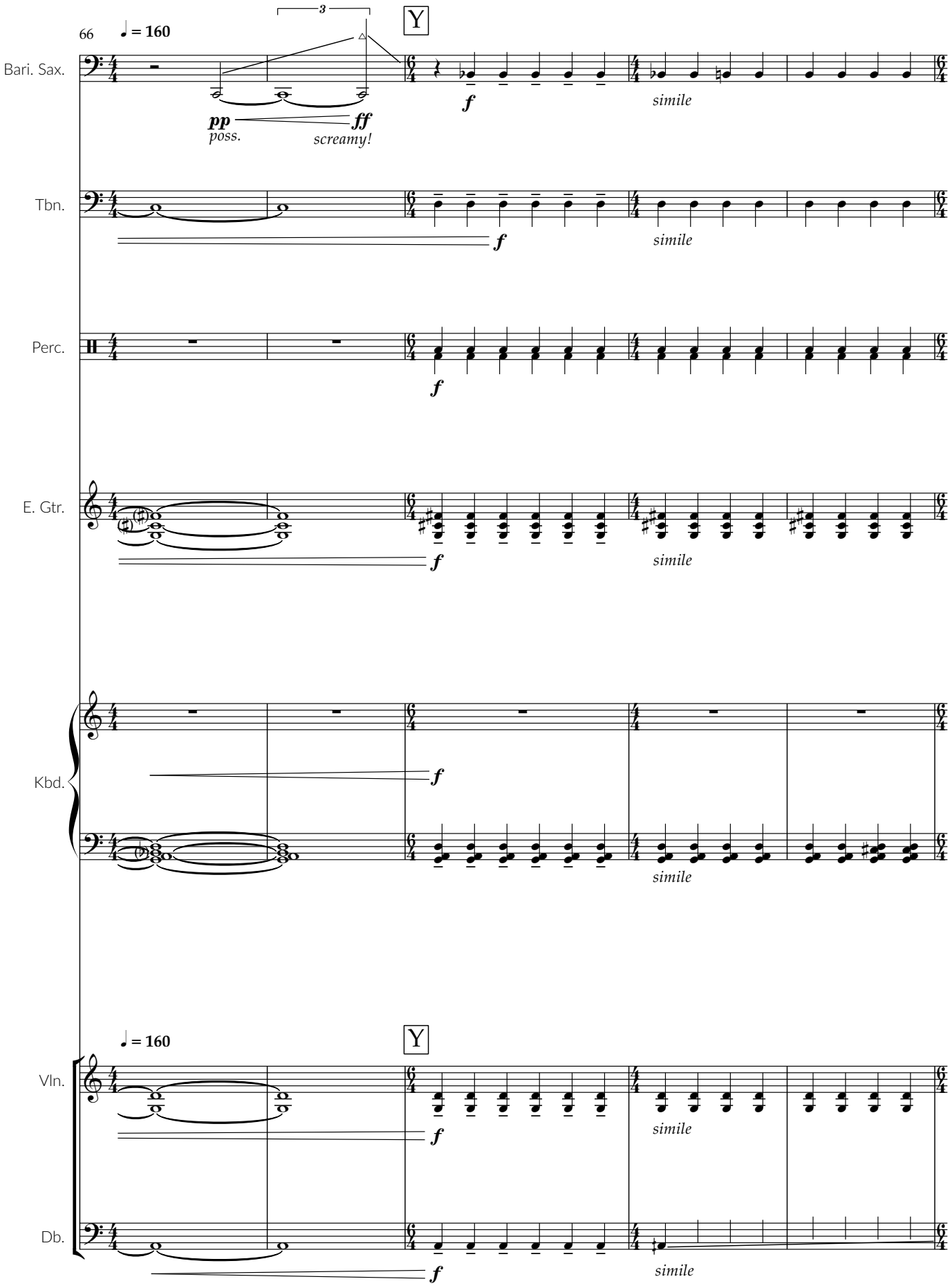

47
Bari. Sax.
ff
poco
Tbn.
f
mp
Perc.
ff
f
E. Gtr.
ff
'clicks'
8va
Kbd.
ff
mf
Vln.
ff
sf
f
Db.
f
tr
sfp

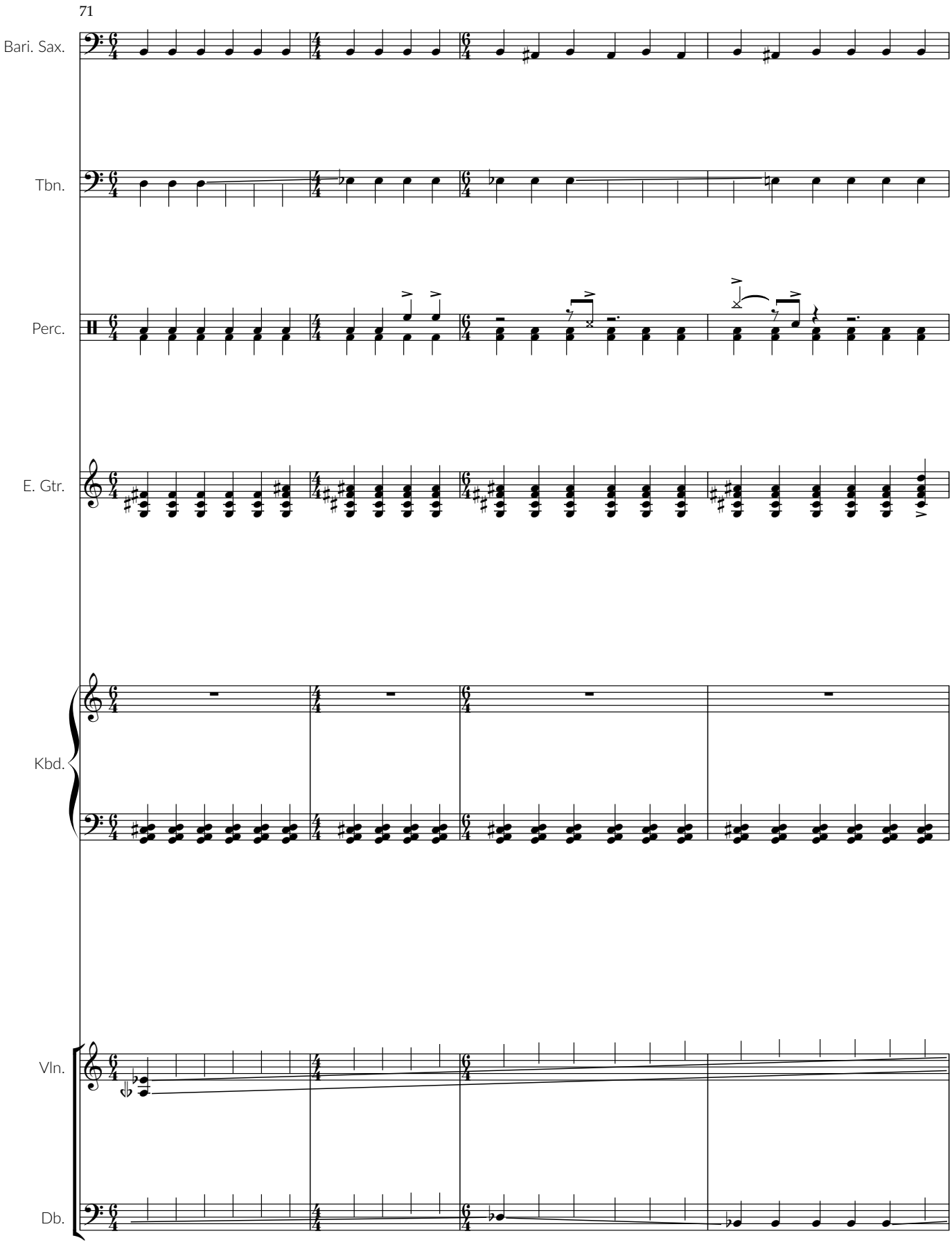

50
slap
Bari. Sax.
Tbn.
bell
Perc.
E. Gtr.
Kbd.
palm cluster
sub.
Vln.
Db.

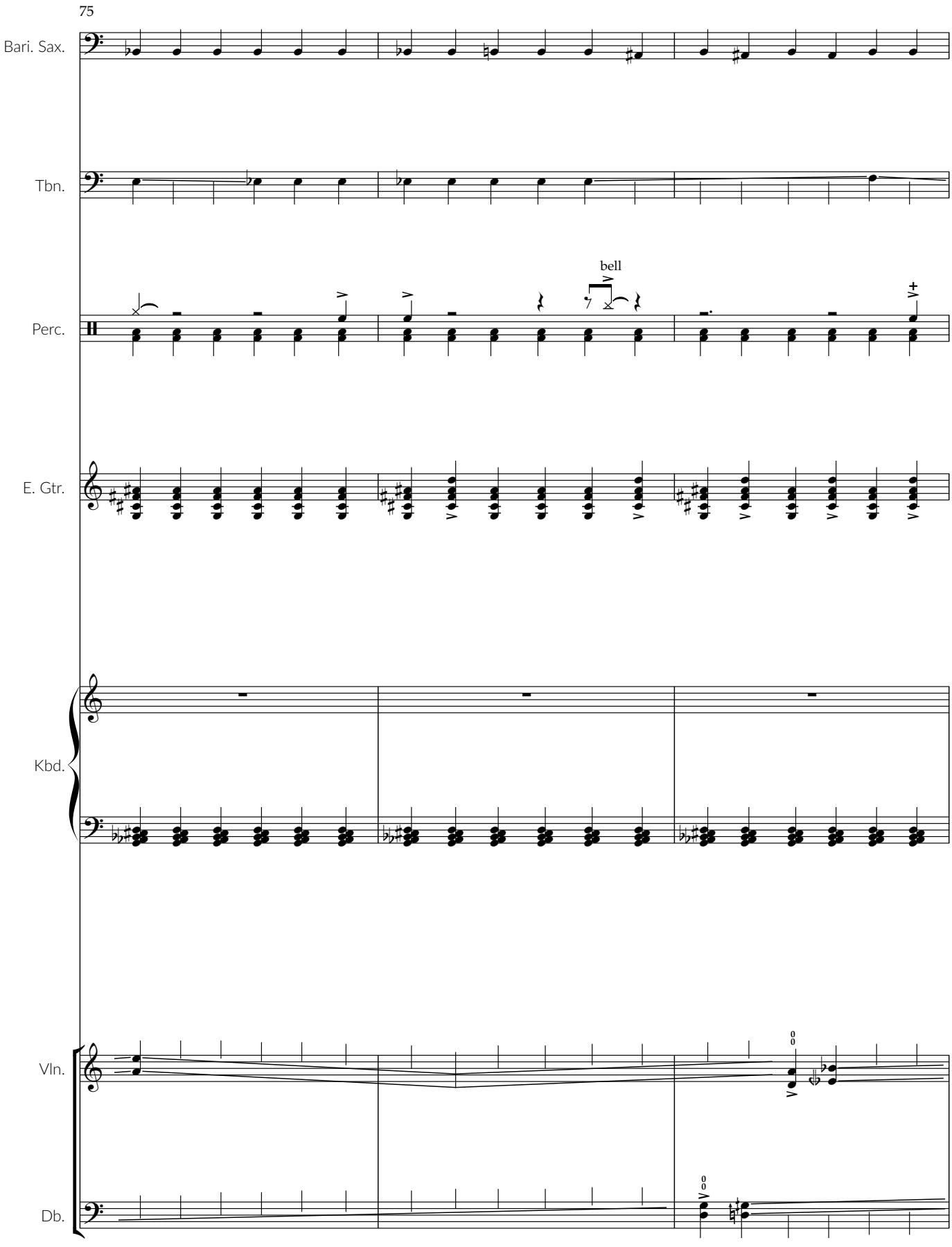

X
54
♩ = 60
Bari. Sax.
Tbn.
Perc.
with hands
E. Gtr.
Kbd.
X
♩ = 60
Vln.
Db.
sub.

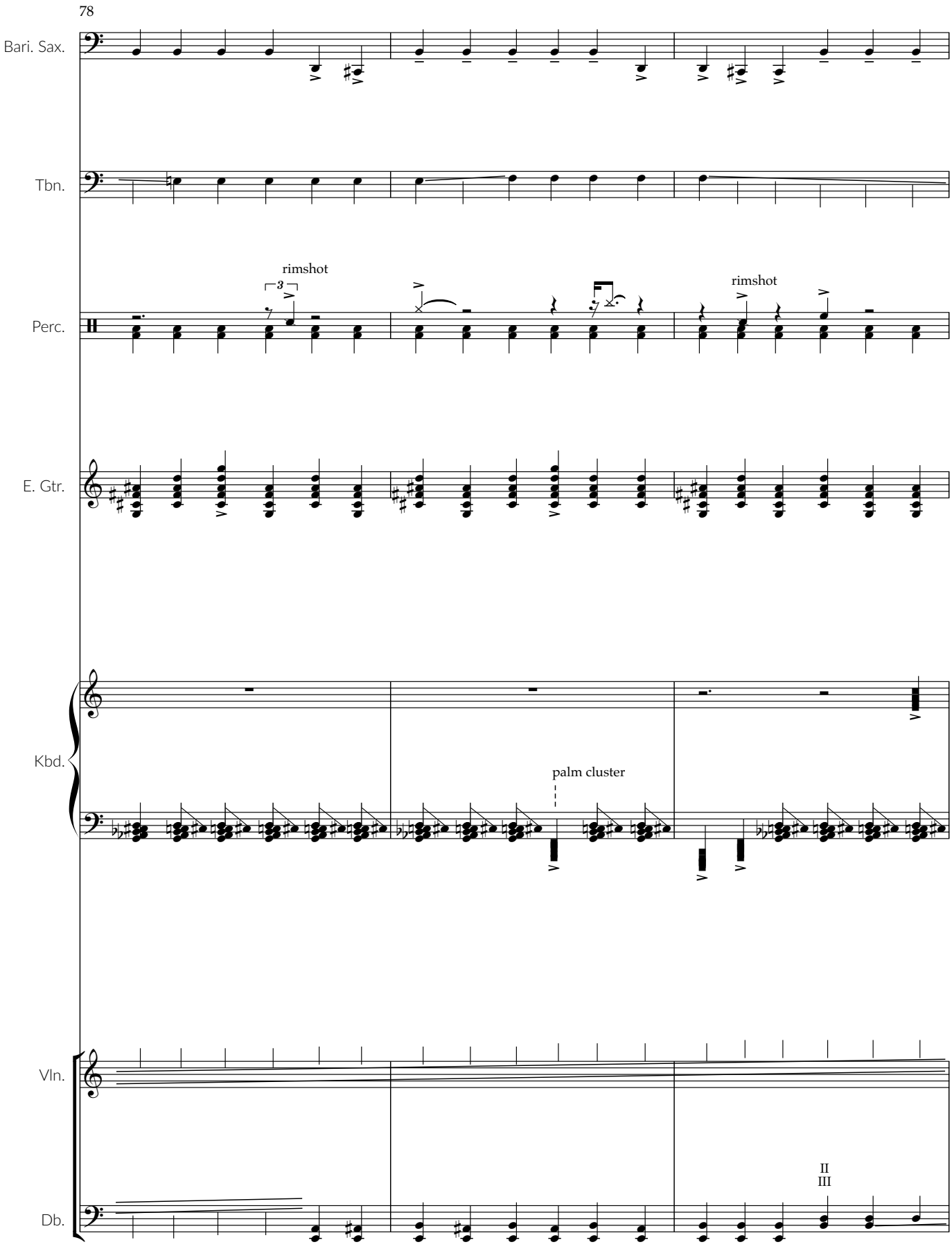

58
Bari. Sax.
Tbn.
Perc.
E. Gtr.
(re-strum chord if needed)
Kbd.
Vln.
Db.

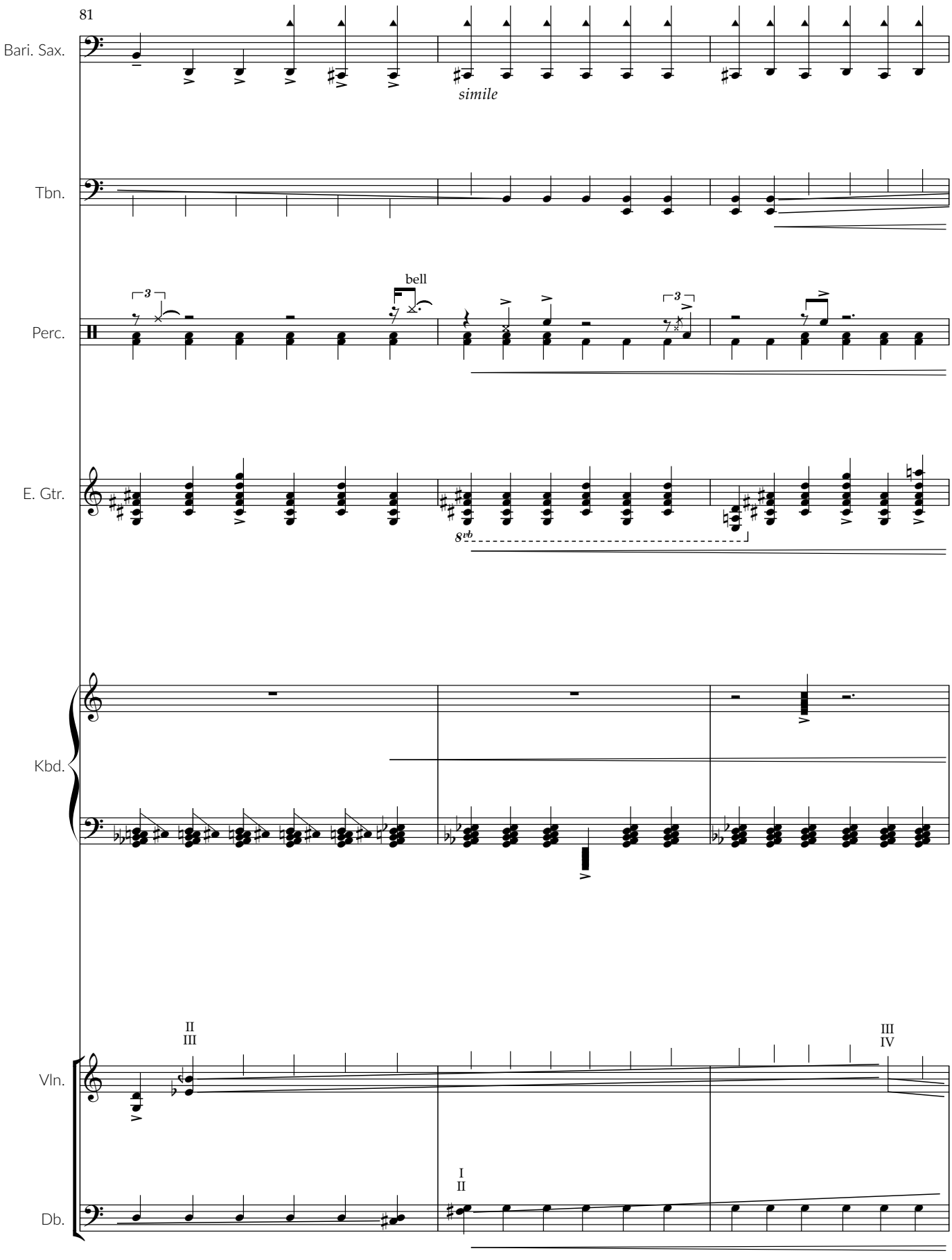

62
Bari. Sax.
mf
ff
pp
Tbn.
sf
ppp
with drumsticks
Perc.
sf
E. Gtr.
Kbd.
sf
ff
mf
Vln.
ff
Db.
sf
arco
sf
mf

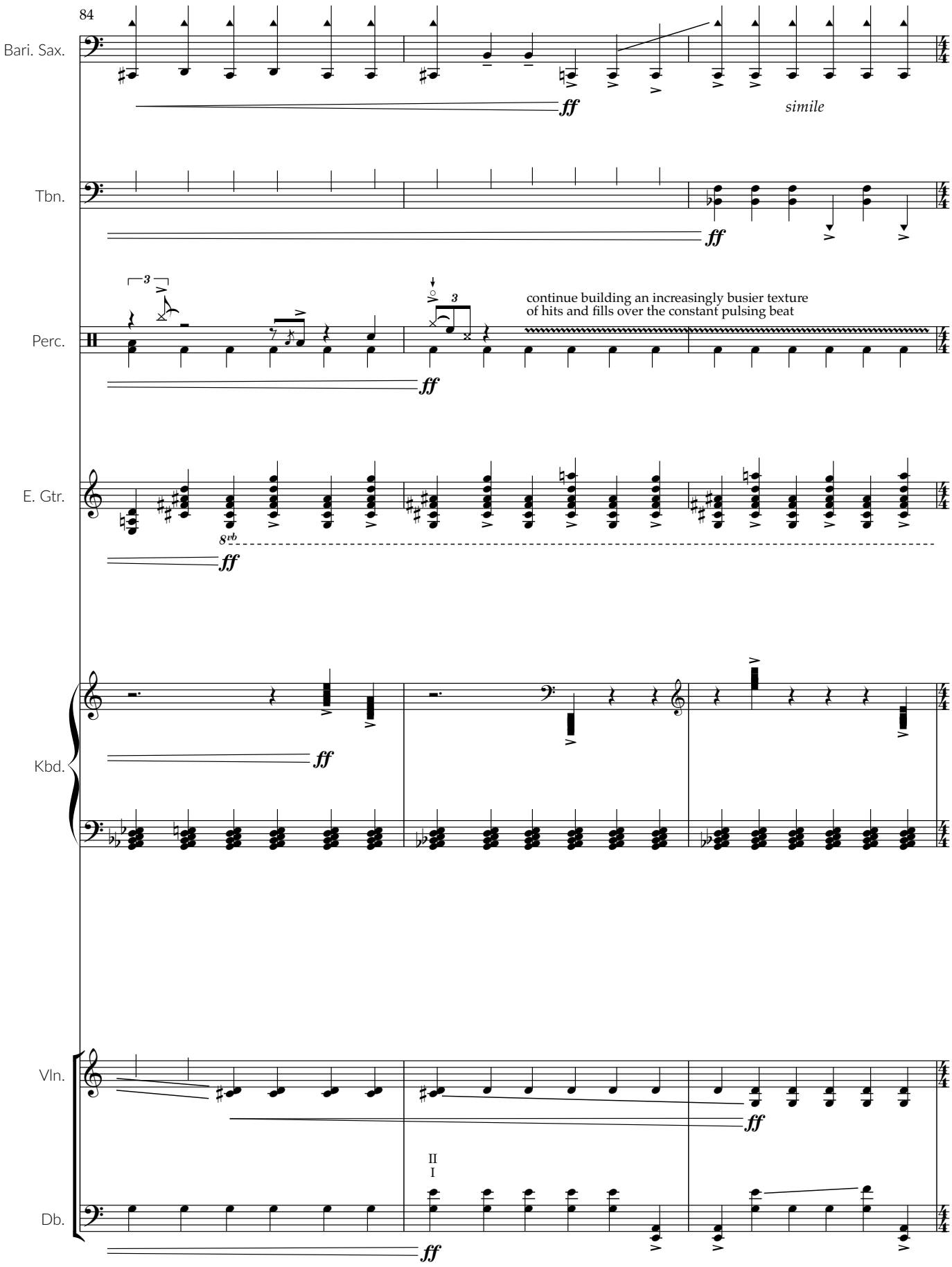

66
♩ = 160
3
Y
Bari. Sax.
pp
poss.
ff
screamy!
f
simile
Tbn.
f
simile
Perc.
f
E. Gtr.
f
simile
Kbd.
f
simile
♩ = 160
Y
Vln.
f
simile
Db.
f
simile

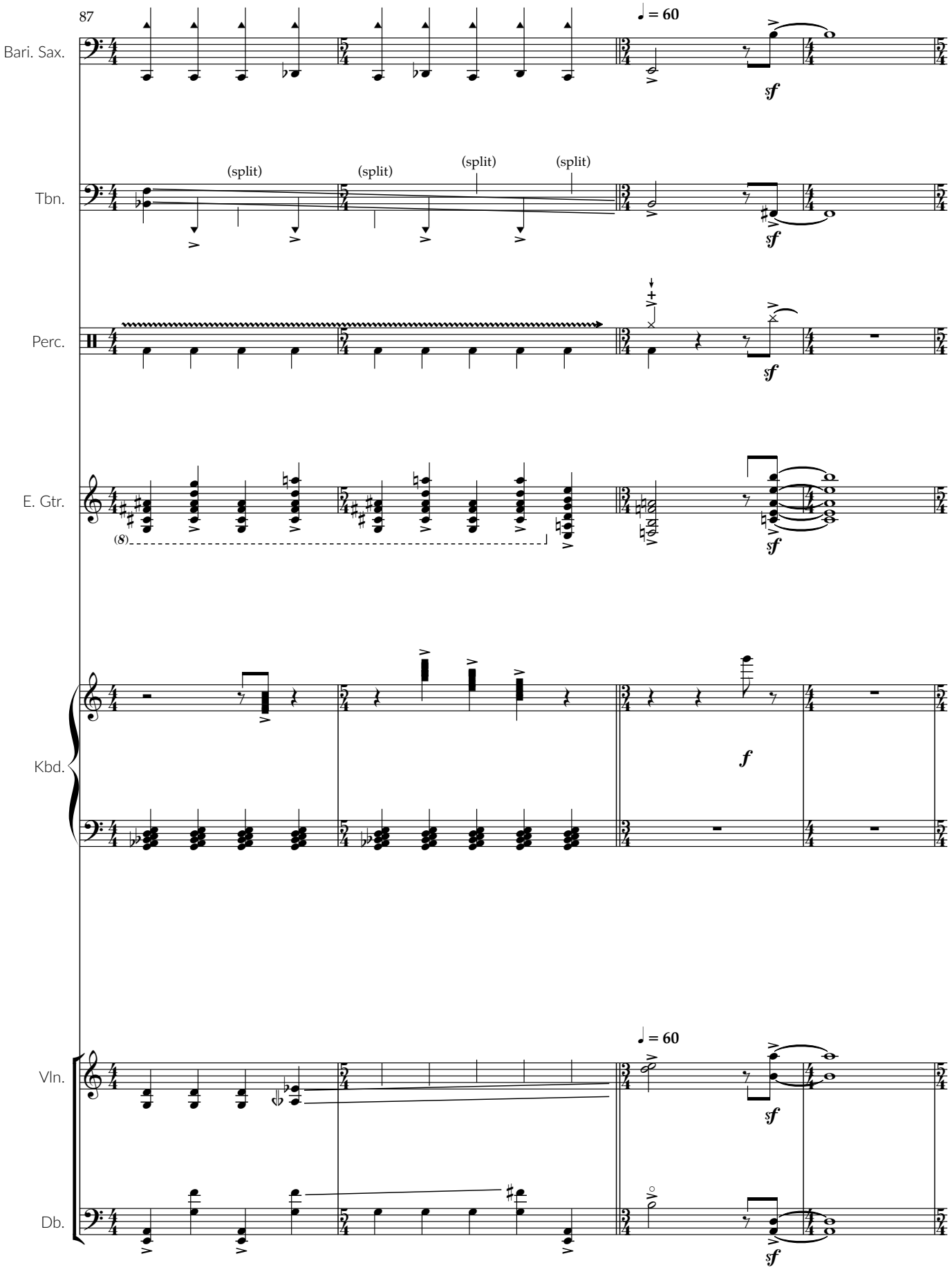

71
Bari. Sax.
Tbn.
Perc.
E. Gtr.
Kbd.
Vln.
Db.

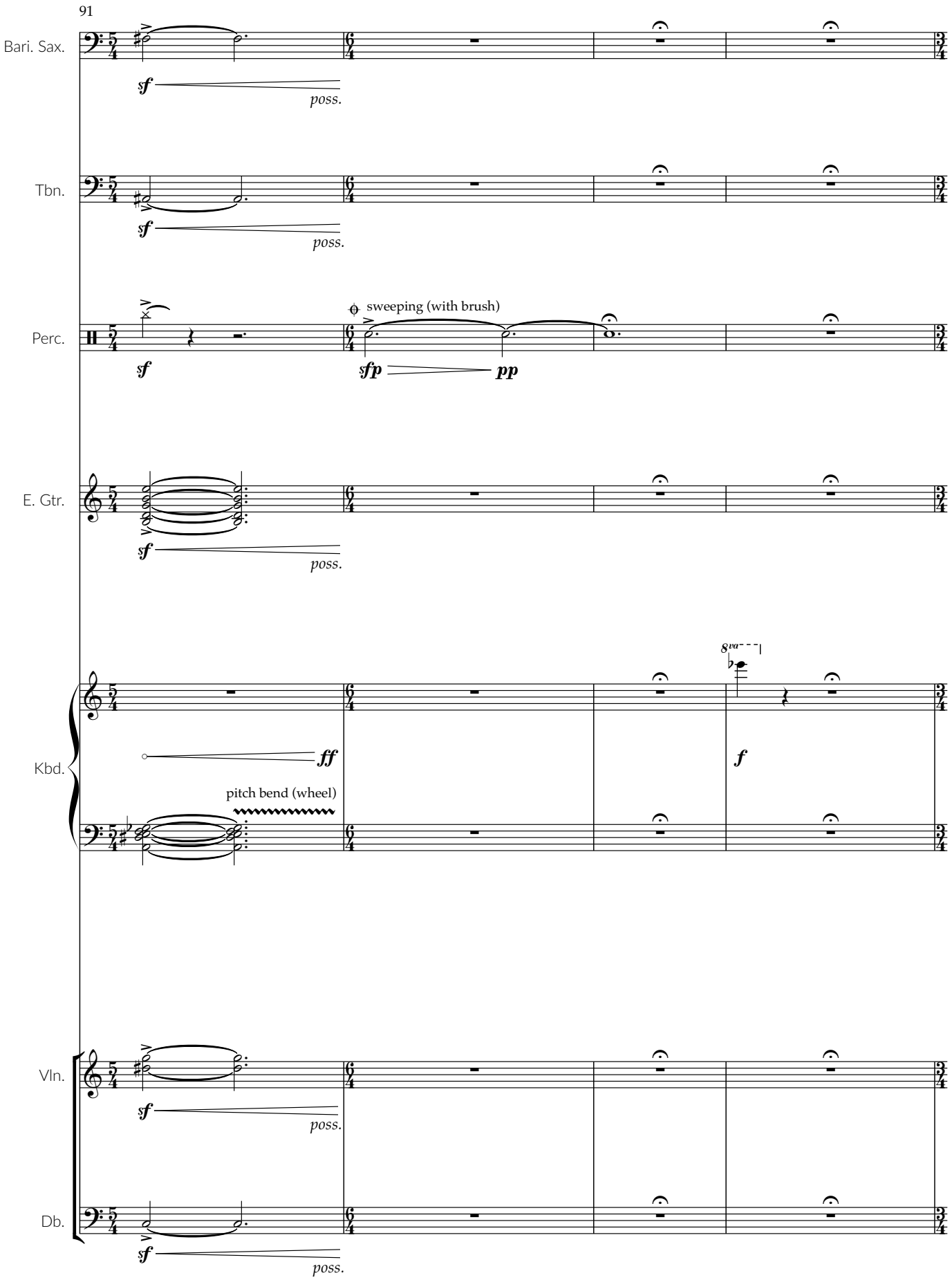

75
Bari. Sax.
Tbn.
Perc.
bell
E. Gtr.
Kbd.
Vln.
Db.

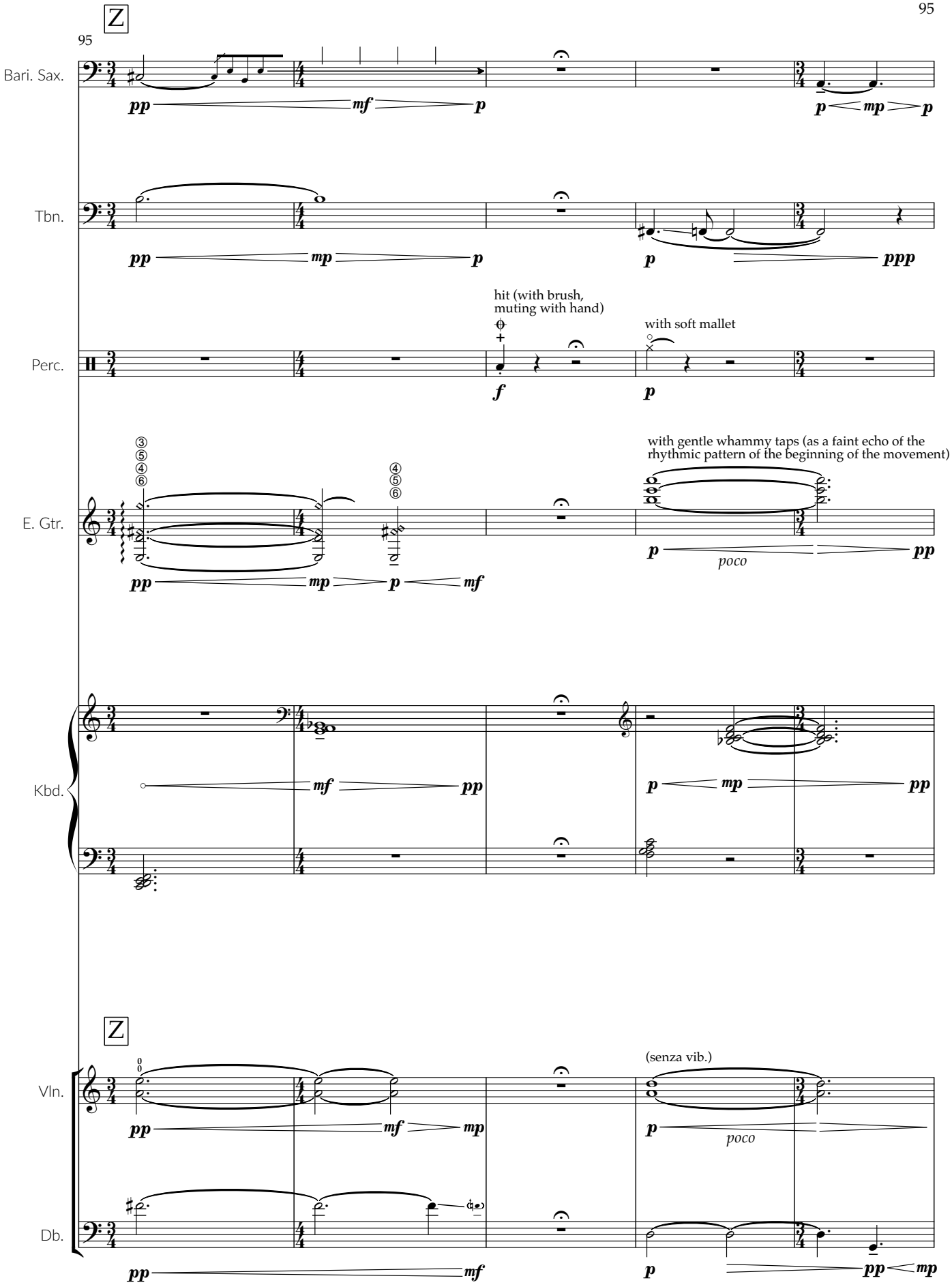

78
Bari. Sax.
Tbn.
rimshot
rimshot
Perc.
E. Gtr.
Kbd.
palm cluster
Vln.
II
III
Db.

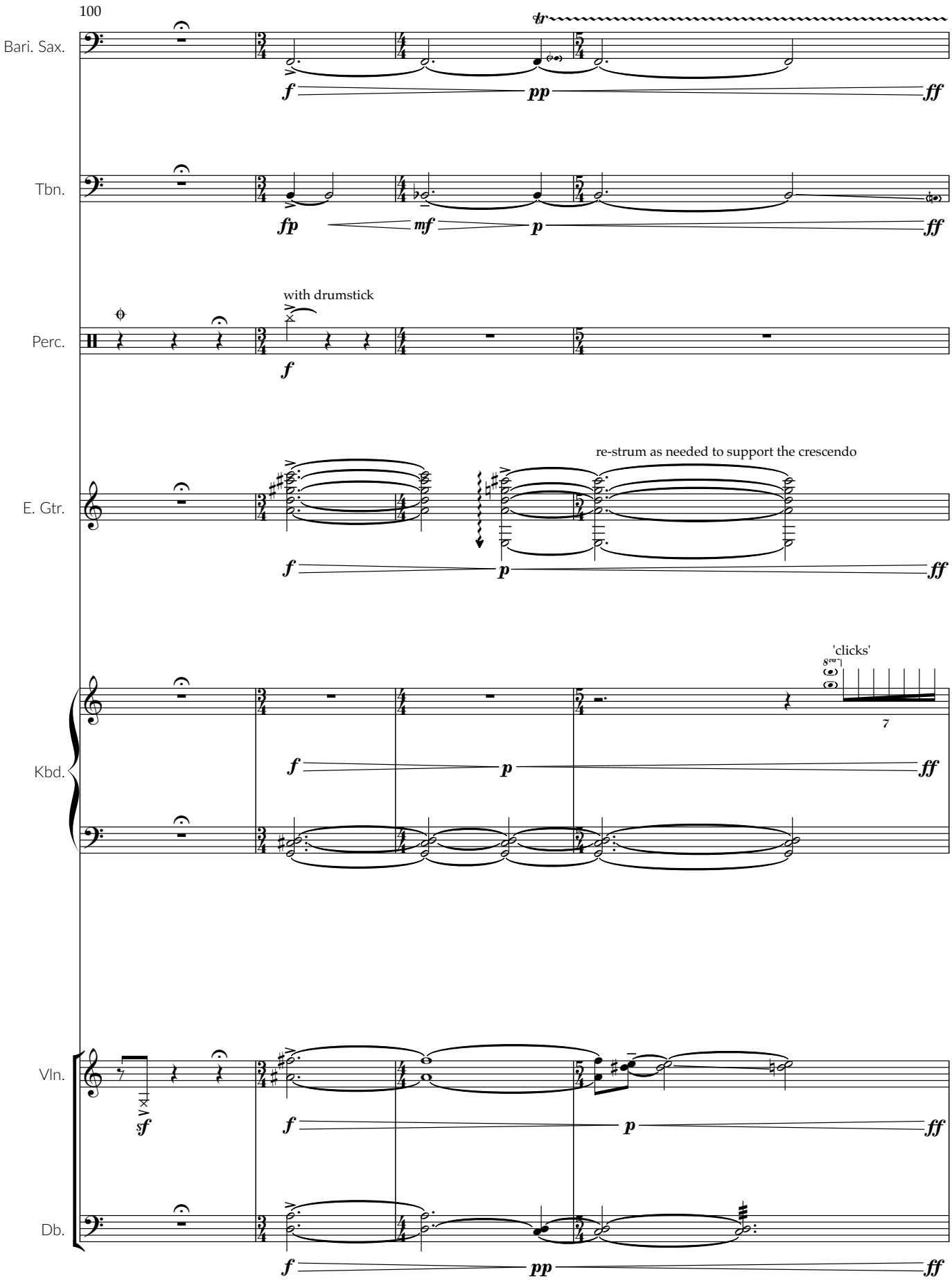

81
Bari. Sax.
simile
Tbn.
Perc.
bell
E. Gtr.
8vb
Kbd.
Vln.
II
III
III
IV
Db.
I
II

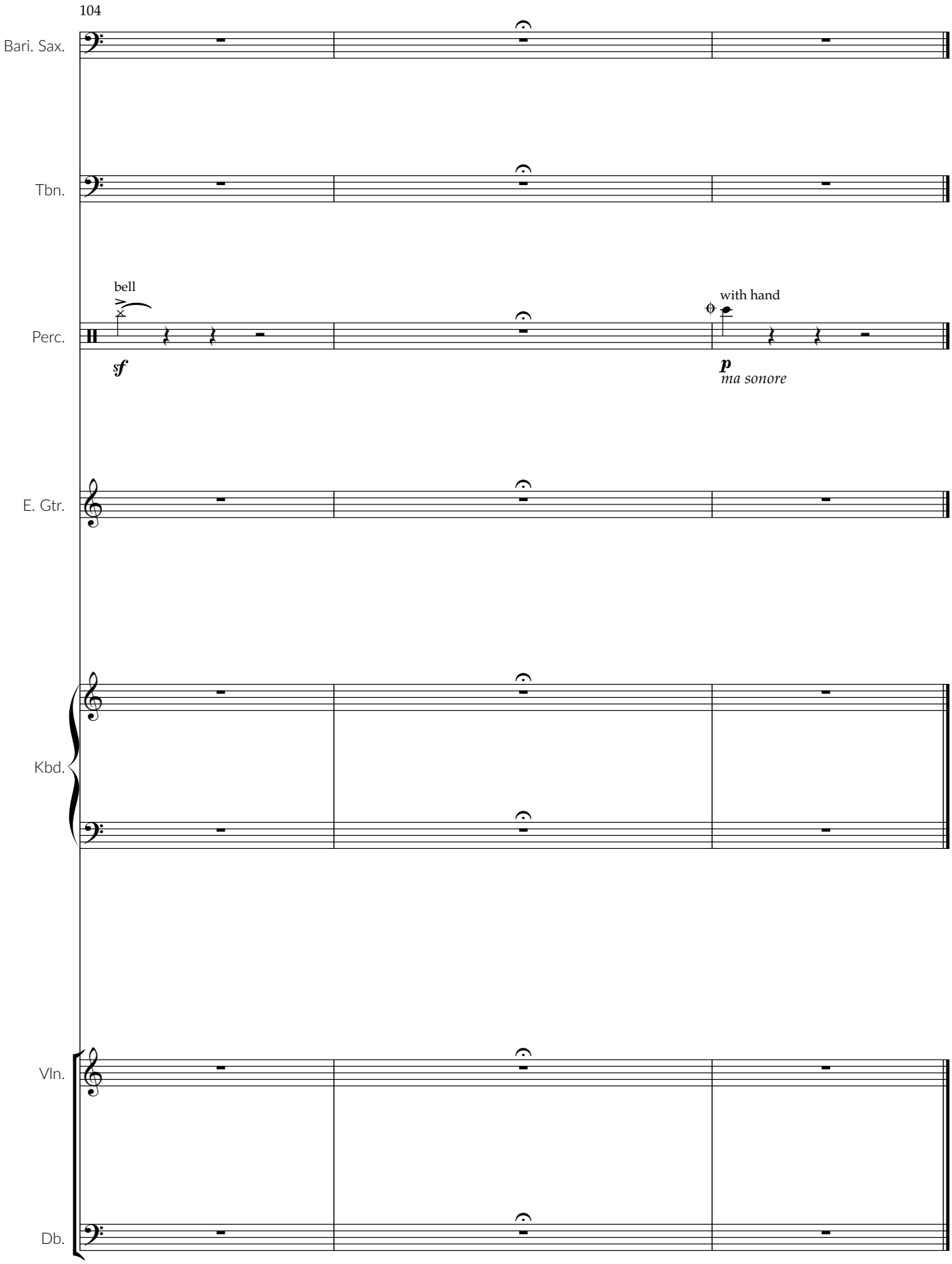

84
Bari. Sax.
ff
simile
Tbn.
ff
Perc.
3
3
continue building an increasingly busier texture
of hits and fills over the constant pulsing beat
ff
E. Gtr.
8vb
ff
Kbd.
ff
Vln.
ff
II
I
Db.
ff


87
Bari. Sax.
♩ = 60
sf
Tbn.
(split)
(split)
(split)
(split)
sf
Perc.
sf
E. Gtr.
(8)
sf
Kbd.
f
Vln.
♩ = 60
sf
Db.
sf


91
Bari. Sax.
sf
poss.
Tbn.
sf
poss.
Perc.
sf
sweeping (with brush)
sfp
pp
E. Gtr.
sf
poss.
Kbd.
ff
pitch bend (wheel)
8va
f
Vln.
sf
poss.
Db.
sf
poss.


Z
95
Bari. Sax.
pp
mf
p
p
mp
p
Tbn.
pp
mp
p
p
ppp
hit (with brush, muting with hand)
with soft mallet
Perc.
f
p
with gentle whammy taps (as a faint echo of the rhythmic pattern of the beginning of the movement)
E. Gtr.
pp
mp
p
mf
p
poco
pp
Kbd.
mf
pp
p
mp
pp
Z
(senza vib.)
Vln.
pp
mf
mp
p
poco
Db.
pp
mf
p
pp
mp


100
Bari. Sax.
tr
f
pp
ff
Tbn.
fp
mf
p
ff
Perc.
with drumstick
f
E. Gtr.
re-strum as needed to support the crescendo
f
p
ff
Kbd.
'clicks'
8va
7
f
p
ff
Vln.
sf
V
f
p
ff
Db.
f
pp
ff


104
Bari. Sax.
Tbn.
bell
with hand
Perc.
sf
p
ma sonore
E. Gtr.
Kbd.
Vln.
Db.