

jonathan pontier

# (de)fragmentations on bob dylan

for soprano voice, flute, bass clarinet, trombone,  
cello, harp and multi-channel sound system.

## De)fragmentations on Bob Dylan

### Defragmentation #1

...broken  
...broken  
...everything is...bro...ken  
...hey bro !  
...everything...

...should have...  
...broken

...should have done this before  
nobody's gonna be dyin' in no hospital no more

...as I walk in ...the contemporary mud...  
for you

I would'nt be allowed to do this nowadays  
No time no time for initiatic ways  
...no time...

----

seeking the blades and the cups of tea  
The ring then the heart of the city  
Ain't liberal when you're thirty  
Ain't liberal when you're thirsty...

Got no heart left for me  
for-given (it is)  
but that's where it's at  
mad driven  
mad driven

-----

Ain't got no brains too !  
better for you better for you

words, music and sonic landscapes  
by jonathan pontier (oct 2006 - march 2007)

world premiere by ensemble  
InterContemporain, june 22th, 2007  
Agora festival, Paris

### Defragmentation #2

...broken...  
broken chords...  
broken music  
...broken languages....

...swang it thru the rock of ages...

cummings was Der Dichter  
Matisse Der Mahler  
Blind Lemon Jefferson  
living the blues and a taste of citrus  
meeting Robert Johnson at a crossroaded soul  
he's a tellin' Lord Byron that he's so far from "Howl"  
but the poet feels the ruckus  
and he knows about his fate  
he's drinkin' a whola Petrus  
and eating parrot cake...  
he asks :  
"Where's Pirate Jenny ?  
Woody guthrie ?  
...Woody...

Groucho ? Rimbaud ? Artaud ?  
where are they ...now?"

And who is you Robert ?  
(K)nowhere expected...  
(excepted nowhere)

### Defragmentation #3

Churchill Roosevelt Stalin Hitler hit'em !  
Churchill Stalin Roosevelt  
The homeboyz  
Castro Malcom Harpo Chaplin Stalin Castro  
again & again  
the Big Cowboys  
altogether

ChurchWelt Stalin Saloon Staloon  
altogether bla bla bla  
Celine and even Ezra  
Hitler Stalin  
The big Moustache  
altogether bla bla bla

Mashed potatoes of the XXth skin  
Gods of the dirty mother and the cash machines  
Hittin' the road with three angels  
whoever etc  
don't give a damn to you dreams  
but who saw St Augustin & Martin Luther's minds in a trunk  
Kings of the kings and a bumpy trail  
a sonic rail a freight train  
Hitting the road for (K)nowhere in the rain  
and then again the big Moustache  
Hitting the road for the Appalaches

### (De)fragmentation #4

#### Cyclisms / Cynicisms

you big Indian you traveller you screwer  
always jewer always newer

who pretends to be original is a liar  
there is no originality whatsoever  
just OOOOriginatality...  
...and the deaths of our fathers

could scream right now in a kazoo  
no one would boo no one would boo  
'n how does it feel ?  
to pretend to be a fool  
even me now dancin' by your whirlpool...?

Here come the amen...  
...the song and dance men

I can see the waters rising  
I can feel the fathers dying

welcome to this world of cynicism  
this world of diatonism

well...  
too much notes...

well...  
come to the world of one...  
SOUND

## notes :

(de)fragmentations on Bob Dylan should be played as follows :

-Sonic Landscape 1 (electronic piece)

-(de)fragmentation #1 acoustic peice)

-Sonic landscape 2 (electronic piece)

-(de)fragmentation #2 (acoustic piece)

Sonic landscape #3 (electronic piece)

There are two electronic inserts into the acoustic pieces.

The first one should be launched at the end of (de)fragmentation #1, in the middle of the second fermata of the vocal cadenza.

The second one should be launched at bar 244 in (de)fragmentation #2.

The electroinc pieces can be played live by Jonathan Pontier with a laptop onstage,  
or in a fixed version that should be otherwise launched by the sound engineer with the help of the score.

The soprano should sing with a dynamic microphone (Shure Sm 58 fo exemple). The piece indicates when she shall use it, almost using it as a dramatic element. She can use it in the blues or rather low pitched moments, and step back from it when using a lyrical voice.

The instruments should be sonorized only if needed. Reinforcing the harp and cello would certainly be the first thing to do.  
Then the bass clarinet and the flute at last.

Duration is about 25 minutes.

## technical issues

set up :

The sound set-up consists of two stereos :

-front (Ft LR)

-back (Bk LR)

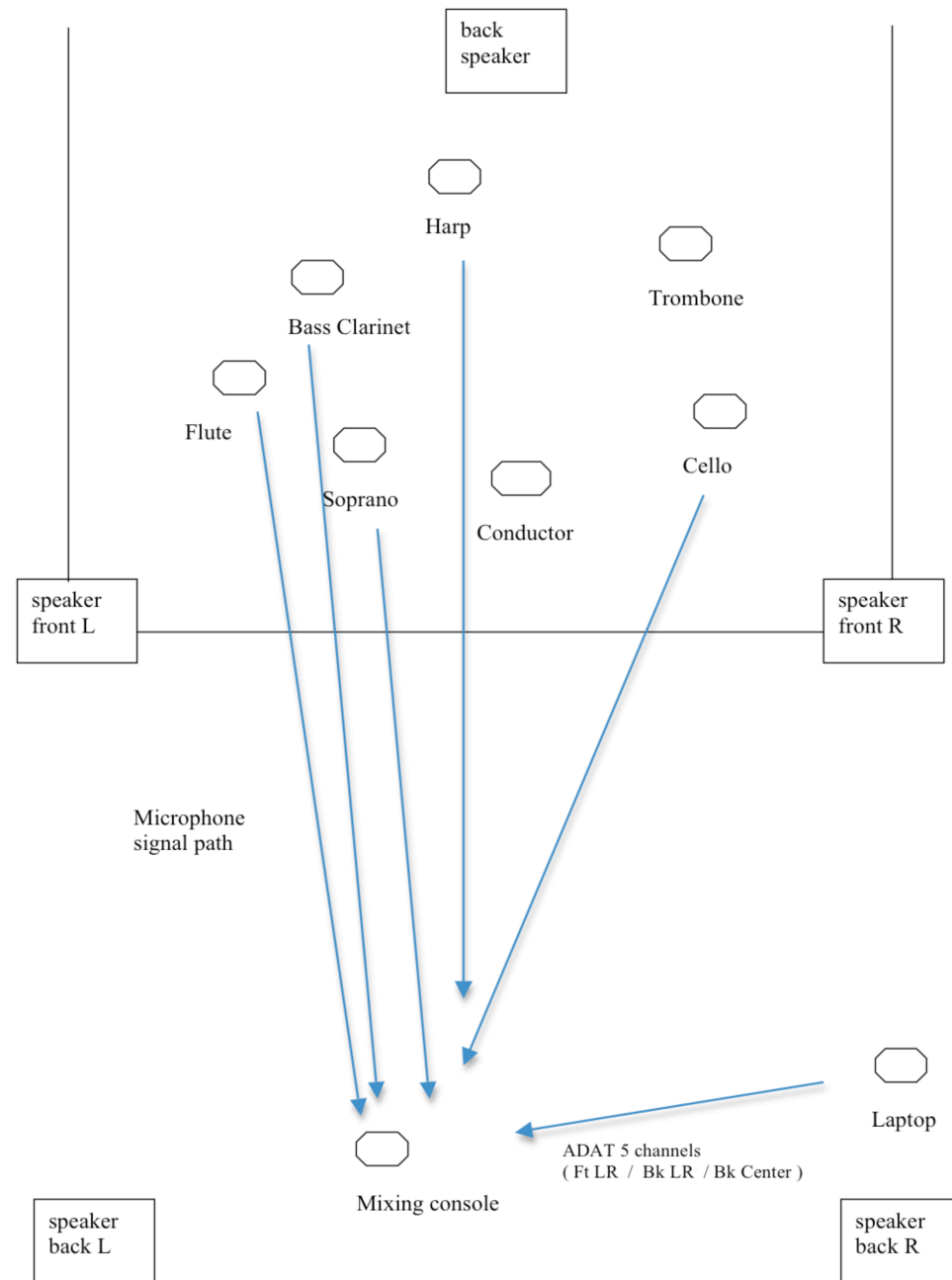
and a mono channel placed at the

back of the stage (Bk Center).

5 identical speakers should be used for this.

The mixing console should have 12 input channels

at least and 3 stereo output buses too.



Score in C

# (de)fragmentation #1

Jonathan Pontier

**A** **B ...broken...**

**First Sonic landscape** = 60

(in the microphone)  
(in a whisper)

(spoken, try to respect the vowels' pitches)

Soprano  
Flute  
Bass Clarinet  
Trombone  
Cello  
Harp  
Laptop

1 2 3 4 5 6 7 8 9

1'30-2'

1 2 3 4 5 6 7 8 9

(De)fragmentation #1

**S.** (with breath, almost whispered) hey-bro?! *mp* (step back from mike) should have... (clearly spoken) *mf* bro-ken Should have done *fp* *ff*

**Fl.** (progressive trem.) **11** **12** **13** **14** **15** **16** with breath... *p* *ff* ord. *mf* *f*

**B.Cl.** *f* *mf*

**Tbn.** **10** **11** **12** **13** **14** **15** **16** breath *sfz* slap *mp* *mf*

**C.** Pizz. Vib. *mp* *f* *mf* *sfz*

**Hp.** Upwards ped gliss *mf* *p* *sfz* *p* *fffz* *f*

(De)fragmentation #1

(as light as possible  
or else sing the 2 first notes  
an octave down)

S. *p* done *f* this *mf* should have do o - ne this

Fl. **17** *p* **18** *mp* **19** *mf* **20** *f* *p* **21** *f* *p* **22**

B.Cl. *mp* *p* *mf* *p* *fp* *ff* *mf* *mp* *mf*

Tbn. *mp* **17** *espressivo* **18** **19** *mp* **20** **21** *p* **22**

C. *mf* *espressivo* *Arco* *Pizz.* *mf* *sfz* *mf* *Arco* *(bluesy, light)* *sul tasto* *Ord.* *p*

Hp. *mf* with a pop aura



(De)fragmentation #1

S. *mp* done — this should have done *p* should have done *mf* this *mf*

Fl. *mp* *fp* *p* *mp* *f*

B.Cl. *mp* *mf* *3* *3* solo

Tbn. *p* *mf* *sfz* *mp* *f* *p* *mf*

C. *fp* *mf* *sfz* *mp* *f* *mp* *p* *f*

Hp. *fp* *f* *subito p* *f*

press hard with bow

Pizz

Arco

Slap

Ord.

(De)fragmentation #1

Musical score for (De)fragmentation #1, measures 29-36. The score includes parts for Soprano (S.), Flute (Fl.), Bass Clarinet (B.Cl.), Trombone (Tbn.), Clarinet (C.), and Harp (Hp.).

**Soprano (S.):** *solo voice*. Lyrics: "should have should hav'". Dynamics: *p*, *mf*. Performance instruction: *(almost percussive)*.

**Flute (Fl.):** Measures 29-36. Dynamics: *f*, *ff*. Performance instruction: *progressive trem.*

**Bass Clarinet (B.Cl.):** Measures 29-36. Dynamics: *fp*, *ff*.

**Trombone (Tbn.):** Measures 29-36. Dynamics: *sfz*, *pp*, *ff*. Performance instruction: *progressive trem.*

**Clarinet (C.):** Measures 29-36. Dynamics: *sfz*, *f*. Performance instruction: *Pizz*.

**Harp (Hp.):** Measures 29-36. Dynamics: *sfz*, *p*, *f*.

Measures 29-36 are marked with boxed numbers 29, 30, 31, 32, 33, 34, 35, and 36.

(De)fragmentation #1

C Should have...

S. should hav' done Should done this should have done this should have don' this should

Fl. *mf sub.* *mp* (or octave down if too forte...)

B.Cl. *ff subito p* *mf* *mp*

Tbn. *ff* *f* *fp* *f* *mf* *espressivo*

C. *fff* *f* *ff* *mf*

Hp. *fff* *f* *p* *mp*

(De)fragmentation #1

S.  
have done this (mmm) should have done this be - - fore

Fl.  
43 44 45 46 47

B.Cl.  
mf < > sfz mp 3 p < mf

Tbn.  
43 44 45 46 47

C.  
mp < > fp mp mf

Hp.  
mp mf mf

(De)fragmentation #1

S.

Fl. 48 49 50 51 52 53 54

B.Cl.

Tbn.

C.

Hp.

prog. trem.

Slap

upwards ped gliss

(think the rythm as a small 7/32)

8<sup>va</sup>

(De)fragmentation #1

**S.** (dark) **D Before...** (step close to the mike) (bluesy)  
Be fore be fore No - bo - dy's gon - na be dy -

**Fl.** *mf* *pp* *p*

**B.C.** *p* *mf* *pp* *mf*

**Tbn.** *f* *mp* *p* *fp*

**C.** *f* *mp* *p* *sfz*

**Hp.** *p*

Measures 55, 56, 57, 58, 59 are marked with boxed numbers.

Performance instructions include: (dark), (step close to the mike), (bluesy), *mf*, *pp*, *p*, *f*, *mp*, *fp*, *sfz*, *p*, *mf*, *pp*, *mf*, *f*, *mp*, *p*.

Annotations include: "solo" above the Trombone staff in measure 57, and "very light (think it as a small 5/16 with 32th appoggiaturas)" above the Clarinet staff in measure 57.

(De)fragmentation #1

ing in no hos pi tal no more

(step back !)  
(lyrical)

60 61 62 63

*ff* *mf* *ff* *mf* *ff* *mf*

*f* *ff* *fff* *ff* *mp*

*ff* *mf* *ff* *mf* *f* *p*

*ff* *fff* *mp* *ff* *p*

*fff* *f* *mp* *mf*

*Glissando* *ff* *f* *mp* *mf*

*3:2* *3* *12:8* *6* *6* *6* *6* *3* *3*

*8va* *8va*

(De)fragmentation #1

(step close to the mike)

S. *pp* (mmm) *p* As I *mf* walk

64 65 66 (as if you played too much behind the beat)

Fl. *p* *pp*

B.Cl. *p*

64 65 66

Tbn. with a velvet tone *p* ord. *mf* *pp*

C. *subito p* (8<sup>va</sup>) *pp*

Hp. *p* *pp*



(De)fragmentation #1

**E Remembering Woody**

**S.**  
in the con-tem-po-ra-ry mud for you woul - dnt be al - lowed to do this no - wa  
*f* *mf*

**Fl.**  
*f* *mf* *pp* *p* *mf*

**B.Cl.**  
*mf* *pp*

**Tbn.**  
*mp* *mf* *fp* *pp*  
bright / like a solo

**C.**  
*mf* *ppp* *p*  
sotto voce col legno

**Hp.**  
*f* *mf*

67 68 69 70 71 72 73

(8<sup>va</sup>)

(begin like a mahter tied... go on like a gospel or r'n b song...)

(De)fragmentation #1

(with a warm vibrato, with breath in an authentic blues feel)

S. days \_\_\_\_\_ no time \_\_\_\_\_ no time \_\_\_\_\_ (h)ime \_\_\_\_\_ for i - ni - tia - tic \_\_\_\_\_ ways \_\_\_\_\_

Fl. **74** *fff* *f* *mp* **76** *mf* **78**

B.C. *fff* *f* *mp*

Tbn. **74** *ff* **75** (bright / return of the solo) *p* **76** *fp* **77** **78**

C. *fp*

Hp. *ffz* *mf*

(De)fragmentation #1

The score is for measures 79 through 84. The vocal line (S.) has lyrics "no ti me" and a performance instruction "(mmm)". The instrumental parts include:

- Flute (Fl.):** Features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics range from *mp* to *fff*. Includes the instruction "in the groove..." at measure 81.
- Bass Clarinet (B.Cl.):** Mirrors the flute's rhythmic complexity. Dynamics range from *f* to *fff*.
- Trombone (Tbn.):** Plays a more melodic line with dynamics from *mf* to *ff*. Includes the instruction "bluesy" at measure 81.
- Clarinet (C.):** Starts with the instruction "like the ending of a blues..." and dynamics from *mf* to *pp*. Includes the instruction "Arco" at measure 82.
- Harp (Hp.):** Provides harmonic support with dynamics from *f* to *pp*.

**Boxed Measure Numbers:** 79, 80, 81, 82, 83, 84

**Annotations:** "F Modern Times..." (with tempo marking  $\bullet = 180$ ), "(mmm)", "in the groove...", "bluesy", "Arco", "like the ending of a blues..."

(De)fragmentation #1

Musical score for (De)fragmentation #1, measures 85-93. The score includes parts for Soprano (S.), Flute (Fl.), Bass Clarinet (B.Cl.), Trombone (Tbn.), Clarinet (C.), Harp (Hp.), and Percussion (Lpt.).

Measures 85-93 are marked with dynamic markings such as *ff*, *p*, *sfz*, and accents. The Flute part includes a *flat.* marking above measure 87. The Harp part includes *mp* and *mf* markings.

(De)fragmentation #1

**G Seeking the blades**

(norm vib. ,step close to the mike  
, with breath, like a jazz standard)

The musical score is arranged in five systems. The first system is the vocal line (S.), with lyrics: "See - king the blades and the cups of tea The ring". The vocal line is in treble clef with a common time signature. The second system is the Flute (Fl.) part, in treble clef, with dynamics *p* and *mf*. The third system is the Bass Clarinet (B.Cl.) part, in bass clef, with dynamics *sfz* and *p accents f*. The fourth system is the Trombone (Tbn.) and Trumpet (C.) parts, both in bass clef, with dynamics *sfz* and *p accents f*. The fifth system is the Piano (Hp.) part, in bass clef, with dynamics *> ff*. The sixth system is the Percussion (Lpt.) part, which is empty. Measure numbers 94 through 103 are indicated in boxes below the vocal and flute parts. Performance instructions include "legato except accents" for the woodwinds and "norm vib. ,step close to the mike , with breath, like a jazz standard" for the vocal line.

(De)fragmentation #1

S. then the heart of the ci - - - ty

step back from the mike

104 105 106 107 108 109 110 111 112

progressive trem.

*ff* *mf*

quasi spicato

*fff* *all f*

104 105 106 107 108 109 110 111 112

*ff* *mp*

quasi spicato

*fff* *all f*

*mf* *ff* *mf*

(De)fragmentation #1

(lyrical)

*f* Ain't li - - - - - be ral when you're thirs - - - - - ty *ff* (mmm)

113 progressive trem 114 115 116 117 118 119 120 121 progressive trem

*f* *ff* *mp* *ff* *f*

legatissimo except accents

from quasi spicato progressively to legatissimo (except accents)

*f* *ff* *f*

113 114 115 116 117 118 119 120 121

*f* *ff* *mf* *ff*

legatissimo except accents

from quasi spicato progressively to legatissimo (except accents)

*f* *ff*

*f* *ff* *mf* *fff* *ff*

(De)fragmentation #1

H What Churchill said

S. *f* ain't li be - ral when you're for ty (mmm) *mf*

Fl. *mf* *legatissimo except acc.*

B.Cl. *mf*

Tbn. *mf* *legatissimo except acc.* *p*

C. *mf*

Hp. *fff* *ff* *f* *p*

Measures 122, 123, 124, 125, 126, 127, 128, 129, 130



(De)fragmentation #1

S. *sotto voce*  $\text{♩} = 90$  *p* *Got* *p* (another spiritual...)  
(step to the mike)

Fl. 131 132 133 134 135 136 137 138 139 *f* *fff* *mf*

B.Cl. *f sub.* *pp* *ff* *p* *f* *pp*

Tbn. *f* *subito p* *f* *mf* *ff* *ord.* *p* *f*

C. *f sub.* *p* *pp* *ff* *molto vib.* *sul pont.* *Pizz* *Arco* *sul pont.* *pp*

Hp. *8va* *f* *mf* *mp* *fff* *mf* *Glissando*

(De)fragmentation #1

S. *no heart **mf** le - - fit for me **mf** for - gi-ven (mmm) **pp***

Fl. **140** **141** **142** **143** **144** **145** **146** **147**

B.Cl. **140** **141** **142** **143** **144** **145** **146** **147**

Tbn. *slap **mf** **sfz** **mp*** Ord. bright

C. ***ppp** **sfz** Pizz*

Hp. ***f** **mf** legato except accents*

(De)fragmentation #1

S. but that's where it's at mad dri ven mad dri-ven (as soft as possible) (sotto voce) once there was a way

148 149 150 151 152 153 154 155 156

Fl.

B.Cl. (with breath) (ord.)

148 149 150 151 152 153 154 155 156

Tbn.

C. molto vib. Pizz Arco sul tasto Pizz Arco

148 149 150 151 152 153 154 155 156

Hp. bisbiliando (play the rythm as if it was in the tempo suggested by the shapes) upwards ped gliss

Lpt.

(De)fragmentation #1

Trigger electronic insert #1

The musical score is arranged in a system with seven staves. The vocal line (S) is in treble clef with lyrics: "once once once there was a way Ó Ain't got no brains too". Dynamics include *ppp*, *pp*, *mf*, and *p*. Fingerings are indicated as 3-3 and 6-6. A vertical line at measure 162 marks the start of the "Trigger electronic insert #1".

Instrument parts include:

- Flute (Fl.)
- Bass Clarinet (B.Cl.) with "Slap" marking
- Tuba (Tbn.) with *ppp* marking
- Contra Bass (C.) with "Pizz" marking
- Harp (Hp.)
- Light Percussion (Lpt.) with diagonal slashes indicating rhythmic patterns.

Measure numbers 157, 158, 159, 160, 161, and 162 are boxed below the vocal line.

(De)fragmentation #1

K 2nd Sonic Landscape

slow down...

S. bet - ter for you ——— bet - ter for you \_\_\_\_\_ 0

Fl.

B.Cl.

Tbn.

C.

Hp.

Lpt.

1'30-2'

Score in C

L End of 2nd	M Planet of the
Sonic Landscape	beat-box women
L End of 2nd	• = 152

# (de)fragmentation #2

Jonathan Pontier

**Sonic Landscape** Onomatopoeia schemes (keep the rythm as a basic mold from which you can vary with all kinds of sounds) keep the lowest notes as "mouth big drums"  
 Low range / Very close to the mike, almost whispered, no note pitch /  
 (NB pronounce "ti" tee !)

(don't repeat the same formula twice !)

Soprano

*ppp* poom tchin' ka ta da ta poom twee da da poom t' wa da *pp* poom tchika ti ka ta ta da poom tchi ka ta ta *p* poom ka ti ka ti ta n'da da da da pi bo dee bo dee bo da d'wee

162 163 164 165 166 167 168 169 170 171 172

Flute

Bass Clarinet

*pp* (with breath)

162 163 164 165 166 167 168 169 170 171 172

Bass Trombone

Cello

Harp

Laptop

S. *sempre simile*

173 174 175 176 177 178 179 180 181 182 183 184

Fl. *ppp* *p* *mf* *pp* *mf* *f*

B.Cl. *mf* *mp* *sfz* *mp* *fp* *fp* *mf* *f*

Bs. Tbn. *p*

C.

Hp.

S.

Fl.

B.Cl.

Bs. Tbn.

C.

Hp.

185 186 187 188 189 190 191 192

*p* *f* *mf* *pp* *ff*

*pp sfz pp sfz mf p sfz sfz mp sfz sfz sfz sfz ff*

*pp sfz mf p sfz sfz sfz sfz sfz fff*

*mf* *mf* *f*

*fp* *mf* *fff* *ff* *f*

*fff* *f*

NB: the *Sfz* should not be too loud, but rather very articulated

NB: the *Sfz* should not be too loud, but rather very articulated

consider the slurs as the real "phrasés" of this fragment

very bright

ord.

consider the slurs as the real "phrasés" of this fragment



(think it more as  
Hi Hats and cymbals)

**S.** *p* tchi ka ti ta tsss ta sss ta ta tchi ka ti ka ti ka — *f* kla! *mf* tssi ka ta ka ti ta ta ta ti ti ka ti ka ti ta ka tu'ee ti tee *f*

**Fl.** *mp* *f* *mf* *ff* *mf* *f* *mf*

**B.Cl.** *mp* *ff* *mp* *f* *mf*

**Bs. Tbn.** *mf* *mf*

**C.** *ff* *ff* *mf* *f* *mf*

**Hp.** *ff*

Measures 193, 194, 195, 196, 197, 198, 199, 200 are marked with boxes above the Flute and Clarinet staves.

Performance instructions for Clarinet: Pizz, Arco, as light and rhythmic as possible.

Performance instructions for Harp: *ff*

Ral...  $\text{♩} = 62$

N ...broken music...

(lyrical, poco vib.)

The musical score consists of six staves: Soprano (S.), Flute (Fl.), Bass Clarinet (B.Cl.), Bass Trombone (Bs. Tbn.), Clarinet (C.), and Harp (Hp.).

- Soprano (S.):** Measures 201-207 are empty. Measure 208 contains the lyrics "Bro - - - o - - - Bro" with a *mf* dynamic.
- Flute (Fl.):** Measures 201-208 contain melodic lines with dynamics *f*, *fp*, *f*, *fp*, *f*, *fp*, *f*, and *ff*.
- Bass Clarinet (B.Cl.):** Measures 201-208 contain melodic lines with dynamics *f*, *mf*, *f*, *fp*, *f*, *fp*, *f*, and *ff*.
- Bass Trombone (Bs. Tbn.):** Measures 201-208 contain melodic lines with dynamics *fp* and *f*. A "(dark)" marking is present above measure 201.
- Clarinet (C.):** Measures 201-208 contain rhythmic accompaniment with dynamics *f* and *ff*.
- Harp (Hp.):** Measures 201-208 contain accompaniment with dynamics *f*, *mf*, *f*, and *ff*.

Measures 201 through 208 are marked with boxed numbers above each staff.

Poco ral... -----

**S.** (breathy voice) (plain) ----- (vib.) (non vib.) ----- (normal vib.) (short)

Bro - ken bro - ken *f* mu - sic *mf* (ou) bro - o - o bro - ken *p* *mf* *p*

**Fl.** *mf* *ff* *mp* (short) vib. -----

**B.Cl.** *mf* *ff* *sfz* *mf* (warm) poco vib. (short)

**Bs. Tbn.** *mf* *f* *mf* *mp* *mf* (short)

**C.** *mf* *ff* *mp* (warm) *espressivo* *p* *mf* *p* (short fermata)

**Hp.** *mf* *ff* *mf* *f* *mf* *f* (short)

209 210 211 212 213 214 215

A tempo

(lyrical  
something between Mahler and Gershwin...)

S. *f* Bro - - - ken *mf* Bro - - - ken bro

Fl. *f* *fp* *mf*

B.Cl. *sfz* *f* *p* *mf*

Bs. Tbn. *f* *mp* *mp*

C. *pp* *sfz* *sfz* *mp* *mp*

Hp. *mp* *sfz* *fp* *mf* *f*

Annotations: *Gliss.*, *espressivo*, *sul tasto (fragile and naive)*, *Ord.*, *3*, *5*, *7*, *3:2*, *3*.

(close to the mike : almost whispered) (like a kid song) (ironic and acid, 1st 'r' can be "rolled") (just with throat like a robotic voice)

S. *mf* bro - ken! *mp* bro - ken lan - gua - ges \_\_\_\_\_ *mf* b(rr)ro - o - o - - o - ken *f* bro - ken bro - ken *f*

221 222 223

Fl. *pp* *mp* *f* *sfz*

B.Cl. *p* *f* *sfz*

221 222 223

Bs. Tbn. *p* *f*

C. *p* *f*

Hp. *p* (damp down) *f*

(to the mike) (step back from the mike) (with normal tone) (bluesy) (like the ending of a Billie Holiday tune)

S. *mp* *ff* *f* *fp* *Glissando*

bro-ken lan-gua-ges bro-ken-mu-sic, bro-ken chords! bro - ken bro - ken bro - ken chords! bro - ken mu - sic bro - ken

224 225 226 227 228 229

Fl. *mf* *f* *sfz* *ff* *mf* *f* *p* *f subito p*

just slap (no sound) Ord. non vib - - - - - molto ord. vib

B.Cl. *f* *ff* *f* *p* *f subito p*

non vib - - - - - molto ord. vib

Bs. Tbn. *mp* *f* *sfz* *f* *mf* *f* *p* *mf subito p*

progressive trem just slap (no sound) Ord. non vib - - - - - molto ord. vib

C. *mf* *ff* *sfz* *ff* *mf* *f* *p* *f subito p*

Bartok Pizz Ord. non vib - - - - - molto vib Pizz

Hp. *f* *ff* *f* *mf* *f*

damp down

**O The rock of ages**

(close to the mike)

non vib. ----- vib.

("laid back")

(warm, with tone)

S. *mf* swang it thru the rock of a ges a ges *p* (ma) *mf* (6)

230 231 232 233 234 235 236

Fl. *mf* (progressive trem.) (simile) *subito p* Ord Vib. *fp* non vib. Ord. Vib. *mf*

B.Cl. *p* (10) (7 to 9) (7 to 9) (10) (7 to 9) (7 to 9) (10) (7 to 9) (7 to 9) *p* Ord Vib. *fp* non vib. Ord. Vib. *mf*

The gliss must be perceived as a flow (you can make use of micro intervals or repeat a note while crossing the fourths)

230 231 232 233 234 235 236

Bs. Tbn. *mp* Ord Vib. *p* Like a jazz solo cadenza *mp* Ord Vib. *mf*

C. *mf* non vib. sul ponticello Ord. *p* Ord. Vib. Ord. Arco *mf*

Hp. (play down in the strings on the first beats) *mf* *subito p* (normal position) *fp* bisbigliando

P cummings (among others)

♩ = 66

(like in an epic ballad)

S. *mf* cum - mings wa - s der Di chter Ma tisse der Mah - - - ler

Fl. *sub. mf* *ff* *sub. mf*

B.Cl. *f* *sub. mf* *ff* *sub. f*

Bs. Tbn. *f* *sub. mf* *f* *sub. mf*

C. *f* *sub. mf* *ff* *sub. mf*

Hp. *mf* *Crescendo*

Measures 237, 238, 239, 240, 241 are marked with boxes.



trigger electronic insert #2

(light, 12/16 shuffle blues)

(between G and G#)

(step close to the mike)  
(flexible and rhythmic,  
like a rap in a blues)

S. *Blind* *Le-mon* *Jef-fer* *son* *Li-ving* *the* *blues* *and* *a* *taste* *of* *ci-trus* *mee-ting* *Ro-ber* *t* *John-son* *at* *a* *cross-roa-ded* *soul* *he's-a*

*ff* *f* *mf*

242

243

244

245

246

247

248

Fl. *f* *ff* *ff* *f*

B.Cl. *f* *ff* *f* *fff* *slap*

242

243

244

245

246

247

248

Bs. Tbn. *f*

C. *f* *fff* *f*

Hp. *f* *fff* *f*

Lpt. *f* 12/16 Shuffle- blues piano drive

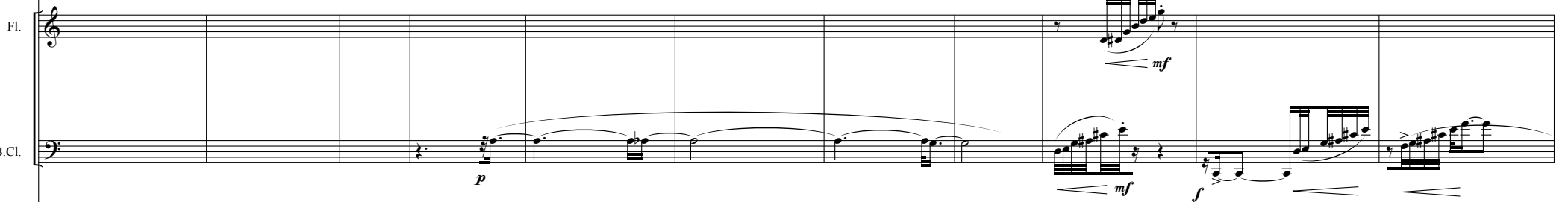
(between G and G#)

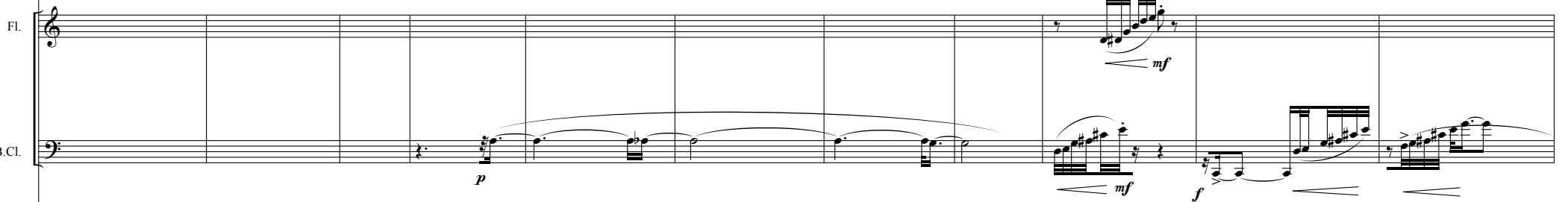
(as if you were singing for yourself)

S.  telling Lord Byron that he's So far from "Howl" but the poet feels the ruckus and he knows a bout his fate he's a drinkin' a whoola Petrus and ea - ting parrot ca - - - ke (well well well Je sus' gonna make

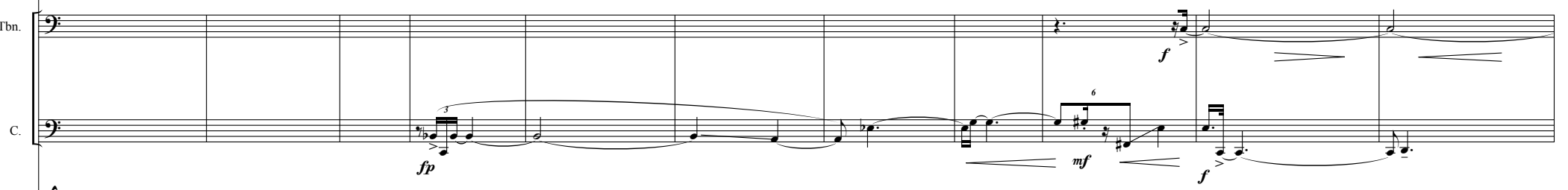
*mp*

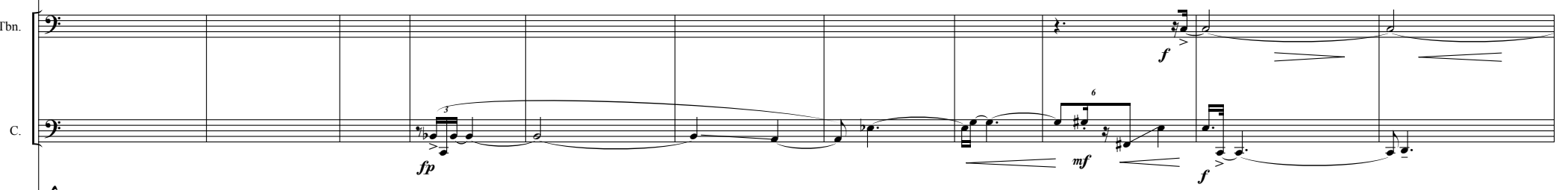
249 250 251 252 253 254 255 256 257 258 259

Fl.  *mf*

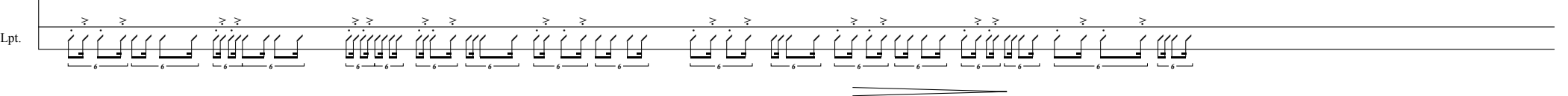
B.Cl.  *p* *mf* *f*

249 250 251 252 253 254 255 256 257 258 259

Bs. Tbn.  *f*

C.  *fp* *mf* *f*

Hp. 

Lpt. 

**R Death of something  
in art (don't know what...)**

(until next part : from abstract to the end of a spiritual...)

(portamento)

S. up Je - sus gon - na make up ma dy - in' bed) an' he asks: "Where is Pi - - - rate Jen - - - ny Woo dy

*f sub.* *mp* *mf*

260 261 262 263 264 265 266 267 268

Fl. non vib. with breath ord. prog. trem. *p* *mf* *p*

B.Cl. *ff* *mf* non vib. slap *f* *p* *fp*

260 261 262 263 264 265 266 267 268

Bs. Tbn. *f* *mp*

C. *ff* *ppp* *p* *mf* *p* *mf* *f* *mp*

Hp. *mf* never damp down except when notified as static and straight as possible *pp* *mf* *f* damp down

(always play the left hand part rather the right istaright n tempo)

S. Gu (u) thrie? Woo dy Gu thrie (woo) (dee) Rim baud?

269 270 271 272 273 274 275 276 277 278

Fl. prog. trem.

B.Cl. mf f sfz p mf

Bs. Tbn. mf pp mf f mf mp mf p

C. p mf subito p mf f (right hand is optional) mp fp f pp

Hp. mf f sub. mp p ff

...bluesy

S. Rim *mf* Rim - baud *f* (woo) *f* (mmm) *p* an' *mf*

279 280 281 282 283 284 285

Fl. *mf* *p* *f* *p*

B.Cl. *fp* *f* *mf*

279 280 281 282 283 284 285

Bs. Tbn. *sfz* *mp* *fp* *f* *sfz* *mf*

C. sul tasto Ord. sul tasto Ord. *mf* *fp* *mf* *p* *pp* *mf* *f*

Hp. *sfz* *mf* *fp* *mf* *fp* *pp*

(spoken, close to the mike)  
(in a whisper) (non vib)

S. Groucho? Ar - taud? where are they? where are they... ..now?"

mp mf p mf p mp p pp p

286 287 288 289 290 291 292 293 294 295 296 297

Fl. non vib. slap Ord. + Ord. Vib.

B.Cl. vib a little non vib. slap Ord. + Ord. Vib.

286 287 288 289 290 291 292 293 294 295 296 297

Bs. Tbn. mp f mf mf mp p pp p

C. Pizz vib a little Arco Pizz Arco Vib.

mf mf mp p f mf sub. mp p

Hp. mf p p f p mf

mf

S Lasts thoughts on RZ

♩ = 70

S. *f* and who is you Ro bert?

Fl. *f* *ff* *f*

B.Cl. *f* *ff* *f*

Bs. Tbn. *mf* *f* *mf* *espressivo*

C. *f* *ff* *f* *espressivo*

Hp. *ff* *f*

Boxed measures: 298, 299, 300, 301, 302

S. *mf* (K)now where ex - p̄c - ted *f* (K)now where ex - cep - ted *f* no - where

303 304 305 306 307

Fl. *mp* *mf* *f* *subito p* *mf* *mp* warm

B.Cl. *mp* *mf* *f* *p*

Bs. Tbn. *mf* *mp* *p* warm

C. *mf* *mp* *p* warm

Hp. *mf* *f* *f* *mp*



S.

bro - ken mu - sic bro - ken mu - sic 'ken mu sic

*p* *mp* *pp* *mf* *ff* *mf*

308 309 310 311 312 313 314

Fl.

*mp* *f*

B.Cl.

*mp* *f* *espr.*

308 309 310 311 312 313 314

Bs. Tbn.

*mp* *p* *mp* *mf* *p*

*brassy*

C.

*mp* *mp* *f*

*sul pont.* *Ord.*

Hp.

*mf* *f*

mu (u) sic mu-sic sic mu

315 316 317 318 319 320 321

legato , clear

(precise and percussive)

mf pp f sfz p

ff f ff mf

mf p

T 3d sonic landscape

The musical score consists of six staves. The Soprano (S.) staff features a melodic line with lyrics: "sic (oo) p (oo) (mmm) mp". The Flute (Fl.) staff includes triplets and sixteenth-note patterns, with a dynamic of *p* and a "Tongue ram" instruction at the end. The Bass Clarinet (B.Cl.) staff has a complex rhythmic pattern with slurs and dynamics ranging from *sfz* to *p*. The Bass Trombone (Bs. Tbn.) staff uses slurs and dynamics from *sfz* to *p*. The Clarinet (C.) staff includes a "Pizz" instruction and dynamics from *sfz* to *p*. The Harp (Hp.) staff features arpeggiated chords with dynamics from *ff* to *mf*. Rehearsal marks 322 through 328 are placed above the Flute and Bass Clarinet staves.