



MAP OF THE NORTH WESTERN FRONTIER OF INDIA
SHOWING THE PAMIR REGION AND PART OF AFGHANISTAN

Ouaricon Songs

Volume 2

for baritone, trumpet, trombone, and bass clarinet



Ici devant le report des fleuve de l'Amazone
Ici devant le rapport de l'Amazone
le plus et reflue

Ici devant l'Entrée découverte par Martin d'Aguiar
Cap Blanc
Cap Mendocin
P. de Montevideo
de la Conception

Taylor Brook

2014

NOVA BELGICA ET ANGLIA NOVA

FRANCIE PARIS

About *Ouaricon Songs, Volume 2*:

The second volume of *Ouaricon Songs* was written for Loadbang Ensemble and is scored for baritone, trumpet, trombone, and bass clarinet. The first volume was written for string quartet and baritone.

The word, *Ouaricon*, comes from the name of a river on a 1715 French map of the Eastern Canada and may be the origin of the Oregon County, and later State, name. I invoke the word here to suggest a possible alternate history of the North American land mass by recombining, remixing, and extrapolating from traditions of art and music.

This piece was developed from the manipulation and analysis of recordings from the American Folklife Center Archives at the Library of Congress. These recordings mainly originate from communities of European descent in the United States from 1900-1950. One recording features a commercial jingle singer talking about and singing an advertisement for tobacco. I made a transcription of this recording both from normal playback and in reverse. These transcriptions were then utilized to create some of the baritone part, that was then elaborated upon and accompanied by the three instruments. Similar techniques are used throughout the piece implementing a number of different historical folk recordings as source material.

A patriotic or nostalgic look at bygone days is not the goal, but rather an exploration of the possibilities of an imaginary tradition of music that grows from American Folk Sources. I see this project as related to the lifelong projects of composers like Harry Partch and Richard Wagner, who both developed a new form of music theater based on folk music roots and perceptions of ancient traditions, while still being fully composed in a detailed score, admittedly these two composers accomplished this in very different ways and supporting very different politics.

www.taylorbrookmusic.com



NOTATION

Glissandi must be performed for the entire duration of the note.

≡ - unmeasured tremolo (fluttertongue)

^ - strong accent (tongue accent)

> - normal accent (breath accent)

- Used on the bass clarinet and brass, these noteheads signify a sung note. This technique is most often used for singing through the instrument while also playing. If any sung note is
- ⊙ out of your range, the note may be transposed up or down by an octave.

brass and clarinet indications

nasal - With a nasal tone.

1/2 nasal - With some nasal quality in the tone.

norm. - with a normal tone.

fry - (uncontrolled, distorted tone) - For trombone and trumpet, tighten the embouchure to an extreme "e" shape, where the tone becomes distorted and the pitch become uncontrolled. Along with this indication, a shape is provided in the score to show the desired intensity of the distortion.

overblow - Use embouchure and air supply to create a distorted, multiphonic-like tone. Along with this indication, a shape is provided in the score to show the desired intensity of the distortion.

vib. - With vibrato.

s.vib. - Without vibrato.

m.vib. - Molto vibrato.

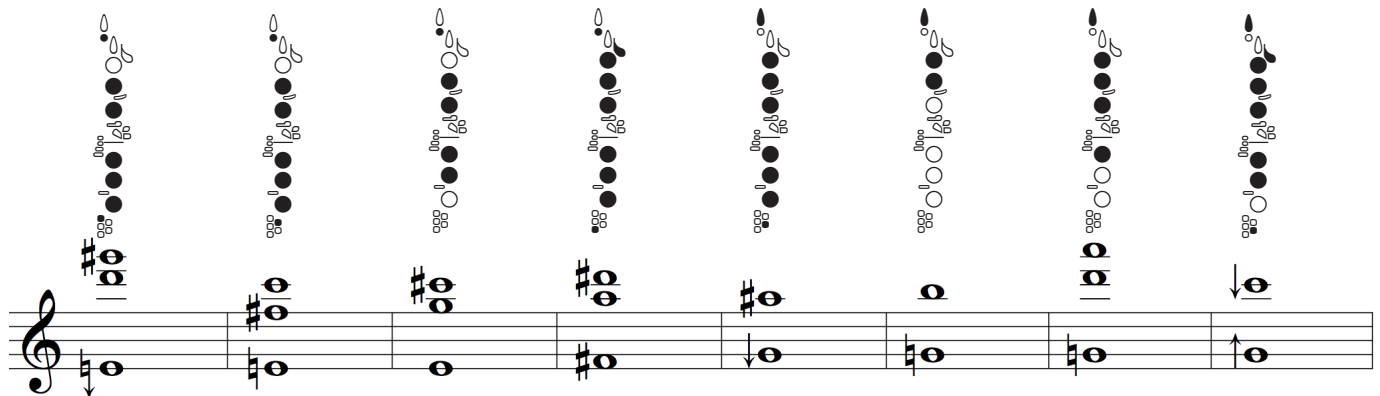
diaphragm vib. - Produce vibrato by using the diaphragm.

Shapes for vibrato are also provided at moments in the score that show the overall shape and intensity of a vibrato.



The clarinet part calls for microtonal segments. In these cases, the performer should try to find a series of fingerings that fill out the pitch space between the beginning and ending of the glass line with the rhythm indicated.

CLARINET MULTIPHONICS



These multiphonics may only work at certain dynamic levels, and the dynamic in the score is an essential part of the role of multiphonics in the texture of the music. If any multiphonic employed does not work, it may be replaced with an alternate multiphonic that produces the indicated dynamics and a similar pitch profile.

MICROTONES

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The microtones can usually be understood within a system of just intonation. However, in this work some of the microtonal material comes from recordings where the tuning is not systematic. Electronic mock-ups or microtonal keyboards may be useful for such material may be necessary in order to be able to learn these “out of tune” passages with accuracy.

All the performers are also encouraged to listen to the folk recording source material, which can be provided by requesting the composer for the files via email.

VOICE pronunciation

The words are either written in an english that should be pronounced with an American accent, or written in IPA.

These charts with audio examples may be useful for the pronunciation of the IPA:

http://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio

http://en.wikipedia.org/wiki/IPA_pulmonic_consonant_chart_with_audio

Arrows between syllables or vowels in the text indicate that one should gradually shift from one syllable to the next in a diphthong.

tone indications

nasal - Sing using a nasal tone.

1/2 nasal - Sing with some nasal quality in the tone.

very nasal - Sing with an extremely nasal quality in the tone.

norm - Sing using a normal tone.

× This notehead signifies sprechstimme. Speak the text while hitting the pitches given as much as possible.

● This notehead signifies half sprechstimme. Speak the text with a resonant voice, half singing half speaking.

Ouaricon Songs

Volume 2
for Loadbang

Taylor Brook

Score in C

$\text{♩} = 72$
calm, dolce
mp-mf

Baritone

Bass Clarinet

Trumpet in C

Trombone



poco rit. $\text{♩} = 52$

Bar

B.Cl.



Bar

B.Cl.

Trp.

Tbn.

12

f ————— *p* *f* > *mp* *mp* < *mf*

Bar *bo* *dy* *die*

B.Cl. (norm.) *tr* 3 3 3 3

mf >

pp ————— "*mf*"

(norm.) *tr* remove mute

Trp. *mf* >

pp ————— "*mf*"

Tbn. norm.

mf >

p ————— *ppp*

8^{va} *p* ————— *ppp*



molto accel. ————— ♩ = 144

15

p

Bar

B.Cl. m.vib.

f *ff* *f* ————— *ff*

Trp. *pp* ————— *f* *ff* *f* ————— *ff*

Tbn. *pp* ————— *f* *ff* *f* ————— *ff*

flz.

♩ = 52

19 dolce s.vib. vib. → s.vib.

B.Cl. *mf* > *p* *mp* > *p* *mf* > *pp* *mp* > *p* *mp* > *p* *mf* >

Trp. *mp* > *pp* *mp* > *pp*

Tbn. *mp* > *pp* < *mp* > *pp*



21 *p* < *mf* *pp* *mp* *f* > *p*

Bar a i s3 e a

B.Cl. > *p* *mp* < *mf* > *p* (a.f.) bisb. (as fast as possible) *mp* *f*

Trp. (sing encircled note) *ppp* *p* *ppp* *mf* > *p* < *mf* > *pp*

Tbn. (sing encircled note) *ppp* *p* *vib.* *p* < *mp* > *p* < *mf* >

24

Bar: *p* *mf* *p* *mf* *mp* *p* *p*

nya wa ra e a e di ma

B.Cl.: *pp* *f* *pp* *ppp*

Trp.: *p* *fp* *mp*

Tbn.: *pp* *mp* *pp*

vib. *bisb.*



26

Bar: *mf* *p* *pp* *mp* *p*

bo dy e

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

Trp.: *ppp* *p* *f* *pp*

Tbn.: *ppp* *mp* *p* *mf* *p* *f* *pp*

diaphragm vib.

diaphragm vib.

diaphragm vib.

accel. \rightarrow $\bullet = 63$

29 *mp* *mf* *p* *mp* *mf* *mp* *f*

Bar *e* *e* *e* *nye* *r* *fa* *ra*

B.Cl. *pp* *mp* *f* *mp* *f*

Trp. *mp* *f* *sub pp*

Tbn. *mp* *f*

flz.



rit. $\text{♩} = 52$ *mp* *mf* *p*

31 *p* *he*

B.Cl. *mp* *f* *p* *slow, wide vib.*

Trp. *p* *mp* *pp*

Tbn. *p* *mf* *p* *slow, wide vib.*

33

Bar: *f* *mp* *f* *p* *f* *mp*
 hi he hi

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

Trp.: *mp* *mf* *mp* *mf* *pp* *mp* *f* *mp* *ff* flz.

Tbn.: *p* *mf* *p* *mp* *f* *mp* *ff* flz.



nasal → norm.

35

Bar: *mf* *p* *mf* *mp* *f* *p*
 nye r fa ra ε çl e

B.Cl.: (a.f.) *p* *f* *p* *mf* *p* *ff* *p* *f*

Trp.: *p* *mf* *p* *f* *pp* flz. → norm.

Tbn.: *pp* *mp* *pp* *mf* *pp* *f* *pp* flz. → norm.

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

Bar *nya wa ra e a e di ma çe e*

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

Trp. *fp* *ff* *p* *mp* *pp* *mf* *p*

Tbn. *p* *mp* *p* *mf* *p* *mp* *p*



39 *f* *p* *mp* *f* *mp*

Bar *nə*

B.Cl. *p* *f* *p* *ppp*

Trp. *mf* *pp* *mp* *mf*

Tbn. *mf* *pp* *ppp*

41

p *f* *vib.* *m.vib.* *very nasal*

Bar: nya na ra nya wa i a i n

B.Cl.: *vib.* *f* *fff*

Trp.: *p* *mf* *p* *mf*

Tbn.: *mf* *pp* *mf*



poco accel. *norm.* $\text{♩} = 63$

43

Bar: a 3 a 3 a 3 a 3 a a 3 a 3 a 3

B.Cl.: *pppp* *pp* *pppp* *pp* *pp*

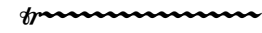
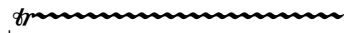
Trp.: *ff*


Tbn.: *ff*

nasal → nasal → norm.

vib. 

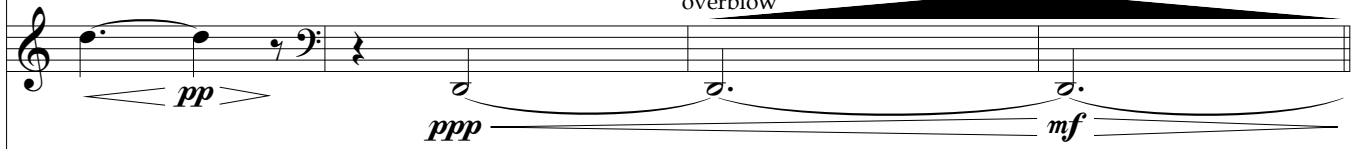
nasal *pp* *f* *pp*

47 *tr*  

Bar 

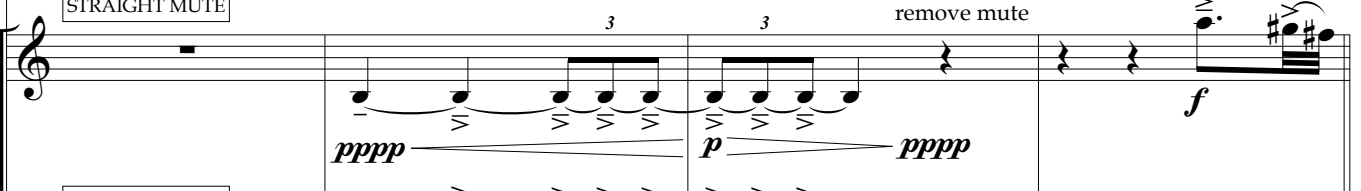
a 3 a 3 ε

overblow 

B.Cl. 

STRAIGHT MUTE

remove mute

Trp. 

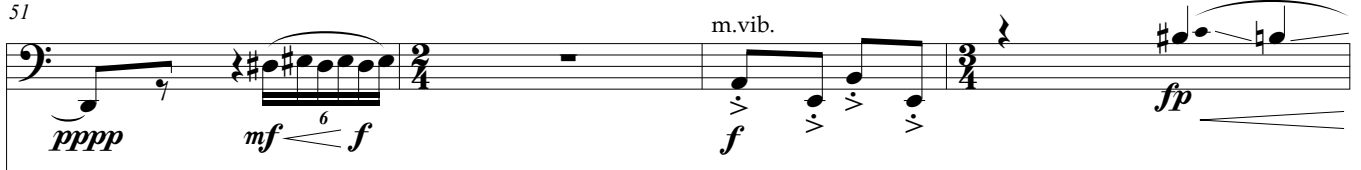
STRAIGHT MUTE

remove mute

Tbn. 



♩ = 96

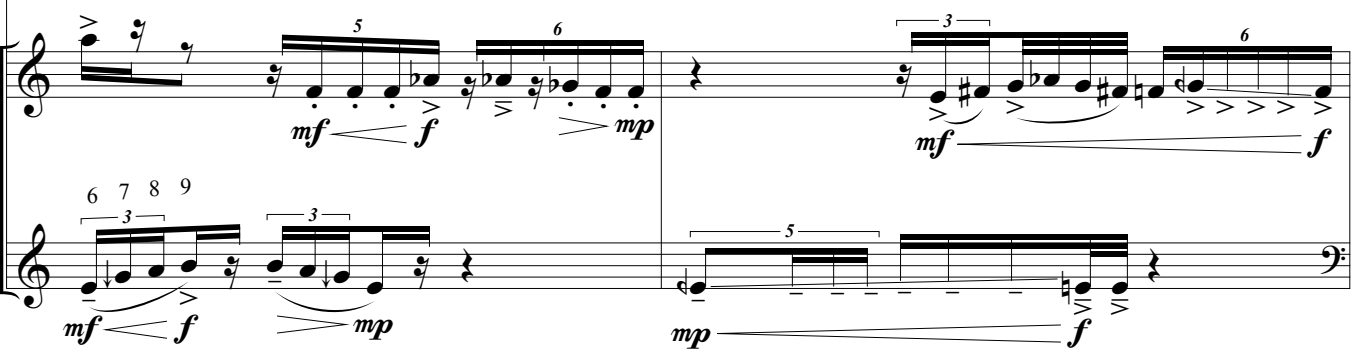
51 


Trp. 

Tbn. 



55 

Trp. 

Tbn. 

57

B.Cl. *f* > *mp* *mf* < *f* *mf* < *f* *f*

Trp. *mf* < *f* > *mp* *mf* < *f* > *mp* *f*

Tbn. *mf* < *f* > *mp* *mf* < *f* *mf* < *f*

59

B.Cl. *ffp* < *f* *mf* < *f* > *mp* *f*

Trp. *mp* *p* < *f* *mf* < *f*

Tbn. *mf* < *f* *mf* < *f* *mf* < *f*

bisb. → m.vib. → s.vib.

61

B.Cl. *mp* < *ff* > *mf* *mf* < *ff* *mp* < *ff*

Trp. *mf* < *f* *mp* < *f* *mp* < *mf* *fp* < *f* > *mp*

Tbn. *mf* < *f* *mp* < *f* *f* *mp* < *f* *mp*

diaphragm vib.

flz.

12
63

B.Cl. *mp* *f* *mp* *f* *mp*

Trp. *fp* *ff*

Tbn. *f* *p*

5 6 10

64

B.Cl. *mf* *f*

Trp. *p* *ff*

Tbn. *p* *mf* *mp* *f* *mp* *ff* *f*

bisb.

3 3 3 3

65

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

Trp. *f* *fff*

Tbn. *p* *fff* *p*

overblow

3 6

♩ = 76

67

mp

Bar

B.Cl.

Trp.

Tbn.

HARMON MUTE stem half in

ppp *mp* *ppp*

ppp *mp* *ppp*

pppp

а о а о а о а о а о а о а о а о

69

ppp

Bar

B.Cl.

Trp.

Tbn.

ppp *mp* *ppp*

ppp *mp* *ppp*

ppp *mp* *ppp*

dolce cantabile

pp *mp* *p* *mp* *p*

flz.

flz.

5

3

2/4

rit. poco a poco

mp *ppp*

71

Bar

B.Cl.

Trp.

Tbn.

ppp *mf* *ppp*

ppp *mp* *ppp*

ppp *mp* *ppp*

а о а о а о а о а о



$\text{♩} = 63$

74

Bar

B.Cl.

Trp.

Tbn.

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

h3 ra nA ξ da pa ir da pa ir da pa ir fi or şow dis la d3 re de me de te zna v3 t3 na m3

p *mp* *mf* *p*

p *mp* *mf* *p*

p *mp* *mf* *p*

76

Bar *mf* *mp* *mf* *mf* *p* *f*

su ma ra ge be h3 ra nA mA rA da pa ir hi en e a ge ne ha te ye ne de o nu

B.Cl. *mf* *mp*

Trp. *mf* *mp*

Tbn. *mf* *mp*



78

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

smer te he fi or sow la d3 de me de te h3 ra nA da pa ir

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

Trp. *mf* *p* *mp*

Tbn. *mf* *p* *mp*

80 *fp* *mf* *fp* *f*

Bar

zñá v3 t3 na m3 su ma ra gē bē ru çñē hi ðē si di m3 dŭ v3 t3 na m3 su ma ra gē bē rē a

B.Cl.

ppp *mf* *f* *ppp* *mp*

Trp.

ppp *mf* *f* *ppp* *mp*

Tbn.

ppp *mf* *f* *ppp* *mp*

82 *p* *mf* *mf* *p* *f* *mp* *f* *mp* *f*

Bar

r3 t3 na m3 su ma ra gē bē rē hi ε ne a hi ε ne a gē ne hi ε ne a gē ne ha te

B.Cl.

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

Trp.

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

Tbn.

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

84

fp *f* *mf* *p* *mf*

Bar
 he → a dis la d3 re de me de te d3 re de me de te

B.Cl.
 use alternate fingering on repeated notes

Trp.

Tbn.



86

p *mp* *f* *mp* *f* *mp*

Bar
 un la ni — v3 t3 na m3 su ni — v3 t3 na m3 su ni — hi le si di m3 hi le si di m3 dus no

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

Trp.
mf *f* *mf* *mp* *p*

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

88

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

Bar
 wa mǎ ma he rǎ sma mǎ nē si di mǎ dǔ smǎ ma mǎ ma he rǎ

B.Cl.
mf *mp*

Trp.
mf *mp*

Tbn.
mf *mp*

90

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

Bar
 sma mǎ nē si di mǎ ma he rǎ sma mǎ nē si di mǎ ma he rǎ mē de tē su ma ra gē bē

B.Cl.
mf *mp*

Trp.
mf *mf*

Tbn.
mf *mp*

92

mf *mp* *f*

Bar
 m̄ çne hi 4ε si di m̄3 d̄v sm̄3 ma m̄o ma he re

vib. *p* *f* *mp* *p* *ff* *ppp*

Trp. *f* *mp* *mf* *ppp*

Tbn. *f* *ppp* *pppp*



94

mf

Bar
 ha bi er koe m̄3 sa i ga ne m̄3 ne sne — sm de ha

B.Cl. *mp*

Trp. *mp*

Tbn. *mf*

95

Bar

ha m3 n3 sa na na na na na ha i ga d3 dε wΛ dΛ sa la wa

B.Cl.

ppp

Trp.

p *mp*

Tbn.

p *mp*

96

Bar

h3n ta de sa ga 6 g3 dae ai ε m3 d3 ma

B.Cl.

ff

Trp.

f *ppp*

Tbn.

ff

97

B.Cl. *vib.* *ff* 7 10 3

Trp. *f* *ff* *p* remove stem

Tbn. *f* *ff* remove stem



accel. poco a poco

98

Bar *very nasal* *ff* *mp* *ff* *mp*

B.Cl. *ff* *mp* *ff* *p*

Trp. *nasal* *ff* *mp* *ff* *p*

Tbn. *nasal* *vib.* *ff* *mp* *ff* *p*

ha m3 n3 sΛ nΛ nΛ nΛ na

ff *norm.* *p* nasal *ffp* *ff* *mf* *ff*

101 *slow, wide vib.*

Bar
nea ha m3 n3 şA nA nA nA nA na ne → a

B.Cl.
mp *ff* *mp* *ffp* *ff* *ppp*

Trp.
p *ff* *p* *ffp* *ff* *mp* *ff* *ppp*

Tbn.
p *ff* *p* *ffp* *ff*

diaphragm vib. s.vib.



♩ = 63

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

Bar
h3 ra na da pa ir d3 ya d3 de me de te → z

B.Cl.
ppp *p* *ppp*

Trp.
REMOVE MUTE *mf*

Tbn.
ppp REMOVE MUTE *mf*

MULTI norm. MULTI

f-ext trill

109

Bar: *mf* *mp* < *p* *mp* < *mf* > *p* *pp* < *mp* > *pp* *pppp* <

B.Cl.: *ppp* < *p* *ppp* (a.f.) *p* < *mp* > *pp*

Trp.: *mp* *mf* *f*

Tbn.: f-ext trill f-ext trill f-ext trill

mp *mf* *f*



113

Bar: *pp* *pppp* *mp*

B.Cl.: *mp* < *mf* > *p* *mp* > *p* < *mf* > *p* < *mf* > *ppp* *mp* > *p*

Trp.: *pppp*

Tbn.: *pppp* *pp* *pppp*

115

Bar: *p* — *mf* — *pp*
 ae ae ae ae ae ae ae ae ae

B.Cl.: *ff* — *mp* — *mp* — *mf* — *p* — *mf* — *p* — *mf* — *p*

Trp.: *pp* — *pppp* — *pp* — *mf*

Tbn.: low as possible
pp — *mf* — *pp*

117

Bar: 1/2 nasal vib. *mf* — *f* — *mf* — norm. s.vib. *p* — *mp*
 a a a a o → a

B.Cl.: *f* — *p* — *f* — *p*

Trp.: *pp* — *p* — *f* — *p*

Tbn.: *pp* — *p* — *f* — *p*

119

Bar

B.Cl.

Trp.

Tbn.

pp mp ppp

f mp ff mp mf pp

mf p mp p mf pp

mf pp mp mf



121

Bar

B.Cl.

Trp.

Tbn.

mp f mp mf pp mp f pp

f p mp p mf p ff ppp p

ppp p ppp p ppp

pp mp f ppp ppp

123

Bar

B.Cl.

Trp.

Tbn.

mp *f* *pp* *mp*

f *pp* *p* *f* *p* *mp* *pp*

flz. *"mf"* *"ff"* *"mf"* *ppp*

mf *ppp* *pp* *mp* *pp* *mp* *f* *pp*



125

Bar

B.Cl.

Trp.

Tbn.

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

ppp *mp* *ppp* *ppp* *f* *ppp*

mp *ppp* *p* *fp* *f* *pp*

p *ppp* *ppp* *f* *ppp* *ppp*

poco accel.

1/2 nasal

very nasal

127

p

fp

f

mf

Bar

h3 a a ow a ow-a ow-a

B.Cl.

ppp

mp

ppp

ppp

mp

ppp

Trp.

fast as possible

mp

mf

p

mp

f

Tbn.

f

ppp

ppp

f

ppp

ppp



$\text{♩} = 56$

norm.

129

mf

pp

norm.

mp

Bar

$\epsilon \rightarrow \circ \rightarrow m$

hə

B.Cl.

ppp

mp

f

p

Trp.

p

mp

p

ppp

Tbn.

mf

p

f

ppp

131

Bar: *f* *mp* < *mf* > *mp* < *f* > *p* *mf*

α yo yo yo yo yo yo yo yo hε ye ye

B.Cl.: *ffp* < *ff* > *p* < *mf* > *p* (overblow)

Trp.: *ffp* < *ff* > *p* *mp* (rip, fry)

Tbn.: *ppp* *ffp* < *ff* > *p* *mp* (rip, fry)



134

Bar: *p* *p* *f* *mp* *mp* < *mf* > *p* *pp* (nasal)

ε → 0 3 0 → ε → 0

B.Cl.: *p* < *ff* > *p* *ppp* *mf* > *ppp* (vib.)

Trp.: *p* < *ff* > *p* *pp* *mf* > *pp* *ppp* *ff* (fry)

Tbn.: *p* < *ff* > *p* *ppp* *ff* (fry)

137

mf > p > pp

Bar

B.Cl.

ppp < mp > ppp ppp < p > ppp ppp < mf > ppp ppp <

Trp.

ppp ppp < mp > ppp ppp < mf > ppp ppp

Tbn.

ppp ppp < mp > ppp ppp < mf > ppp ppp < mf > ppp



141

poco rit. —————>

B.Cl.

f > ppp ppp < ff > ppp ppp < fff > ppp ppp

Trp.

f > ppp ppp < ff > ppp ppp < fff > ppp

Tbn.

ppp < f > ppp ppp < ff > ppp ppp < fff > ppp

144 ♩ = 48 *poco accel.* → ♩ = 56

Bar: *p* < *mp* > *p*
 3 he → m

B.Cl.: *fff* *ppp*

Trp.: 9 9 9 9 9 9
"mp" → *"f"*

Tbn.: *ppp* < *p* > *ppp* *"mf"*
 re-articulate as fast as possible (non flutter)



Bar: *p* → *f* → *p* *p* → *f* → *p*
 146 ε → a → m ε → a → m

B.Cl.: *pp* → *f* → *pp* *pp* → *f* → *pp*

Trp.: *pp* → *f* → *pp* *pp* → *f* → *pp*
 vib.

Tbn.: *pp* → *f* → *pp* *pp* → *f* → *pp*

148

Bar: *p* *mp* *p* *p* *f* *p*

B.Cl.: *pp* *"mf"* *pp* *pp* *f* *pp*

Trp.: *pp* *"mf"* *pp* *pp* *f* *pp*

Tbn.: *pp* *mp* *pp* *pp* *f* *pp*

hè a o a o

vib.



150

Bar: *pp* *sempre pp* *rit.*

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

Trp.: *ppp* *p* *ppp* *p* *mp* *mf* *f*

Tbn.: *mp* *mf* *p* *mp* *mf* *p* *mp* *f* *p* *mp* *ff* *p*

a a a a a

diaphragm vib.

♩ = 48

155

Bar *mp > pp mp > pp mp > pp mp > pp mp > pp mp > pp mp > pp mp > pp*

B.Cl. *ppp p > ppp ppp p ppp*

Trp. *ppp p > ppp ppp p pp < mp > pp*

Tbn. *p mp > ppp p p > pp p >*

slow, wide vibrato



160

Bar *mp > pp mp > pp mp > pp mp > pp mp > pp mp > pp*

B.Cl. *ppp p mf > pp*

Trp. *ppp mf p*

Tbn. *ppp p 5 mf > pp*


low fry

3

3

(fast as possible)

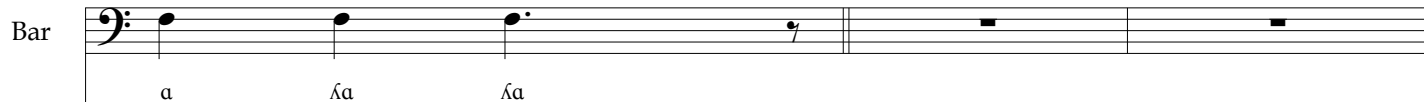
"mp"

rit. → (♩ = 36)
nasal → norm.
vib. 

♩ = 72

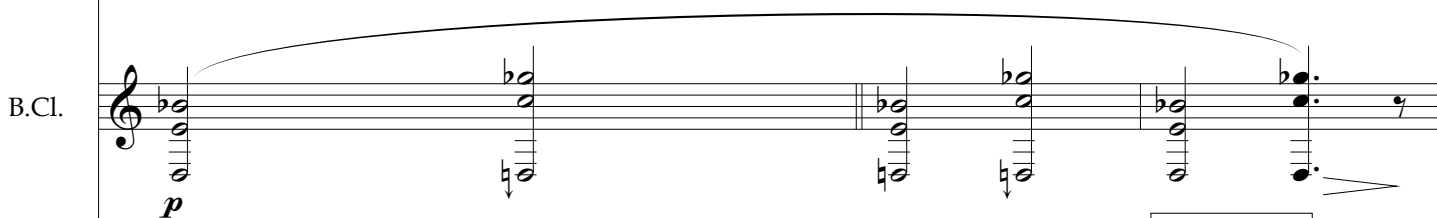
164 *mp mp p*

Bar



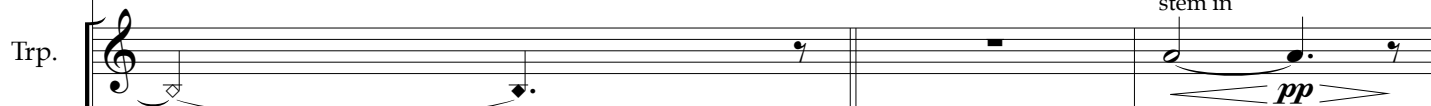
a la la

B.Cl.



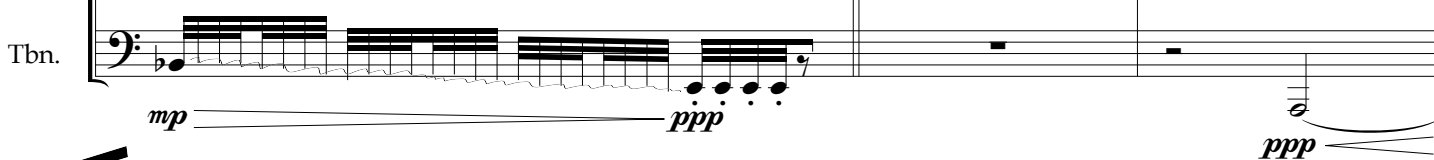
p

Trp.



pp

Tbn.



mp ppp ppp

||| *accel. poco a poco*

B.Cl.



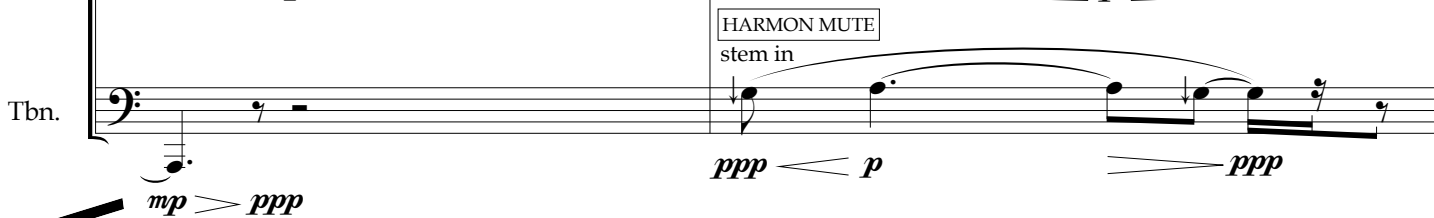
mp f f

Trp.



p p

Tbn.



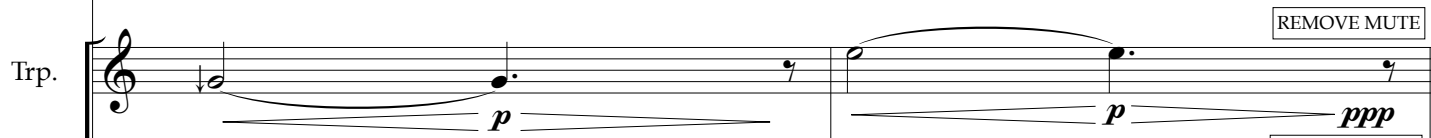
mp ppp p ppp

||| → (♩ = 112)

B.Cl.



Trp.



p p ppp

Tbn.



ppp p ppp mp ppp

REMOVE MUTE

REMOVE MUTE

183

B.Cl. *mf* *f* *mp* *ppp* 5 5 5

Trp. flz. *mp* *f* *mp* *mf* 5

Tbn. *f* *mp* *mf* *mp* *f*

186

B.Cl. 5 5 *f* *p* bisb. 3 3 *mp* *f*

Trp. *mp* *f* *mf* 3

Tbn. 3 *mp* *f* *mp* *f* *p* vib. 3

189

B.Cl. vib. *mp* 4:3 *f* *mp*

Trp. *mp* *mf* *mp* *mf* 3

Tbn. 3 3 3 3 3 *f* *mf* *pp* 4 *mp*

36 *poco accel.* $\text{♩} = 132$

192

diaphragm vib.

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

Trp. vib. *mp* *f* *mp* *mp* *f*

Tbn. rip *f* *mp* *mp* *f* *p*

195

high as possible, bite reed

B.Cl. *f* *mf* *ff* *mf* *fff*

Trp. *p* *mf* *f* *f* *fff* *f* *fff*

Tbn. *mf* *f* *mf* *f* *f* *fff* *ppp*

(gliss in first position)

bisb.

$\text{♩} = 120$

197

Bar *mf* *f* *mp* *mf* *mp* *f*

ø 3 vød tʃa I stop the - re tʃø 3 ø 3 vød tʃa

B.Cl. *f* *ff*

Trp. *f* *ff* *pp*

Tbn. *ff* *sub pp* *mp*

PLUNGER MUTE

nasal
vib.

201

Bar: *mp* *f* *mp*
 su yu wa ne e du m ba ha ro de nei

B.Cl.: *pp* *mf*

Trp.: *mp* *mf*

Tbn.: *mp* *f* *mp* *mf* *pp*



204

Bar: *mp* *mf* *mp*
 cu naw ne r e pa to moz

B.Cl.: *pp* *mp* *f* *p*

Trp.: *mp* *f* *p* *f*

Tbn.: *mp* *pp* *mp* *f* *p*

207

B.Cl.

Trp.

Tbn.

f

mp-mf

f *pp*

parlando



210

Bar

B.Cl.

Trp.

Tbn.

norm. s.vib. *mf* *mp* *mf* *mp < mf*

p *mp*

pp *< mp* *ppp < mp*

mf *mp < mf* *ppp < mp*

po b9 le b9 se de me noi de ha hi aw m9 pa de re ge fi no vi → r be

213

nasal vib. *mp*

f *mp*

Bar
so oʒ nə də rɛ di na na ma

B.Cl.
nasal vib. *mp* *mf* *f* *mp*

Trp.
ppp *mp* *mf*

Tbn.
ppp *mp* *mf*



216

norm. *mp-mf*

mp *f* *mp*

Bar
zu syæ zɜ snɛ ʒr ba do w sno wɛ nai wɛ dɛ rə dɛ ma

B.Cl.
norm. s.vib. *pp*

Trp.
norm. s.vib. *f* *mp* *p*

Tbn.
norm. s.vib. *f* *mp* *pp*

219

Bar

tra d3 b3 o te bu də te ye o a vib

p *mf* *mp*

nasal
use alternate fingering on repeated notes

B.Cl.

pp *f*

5 5 5 5 5 5

Trp.

f

3

remove mute

Tbn.

f *pp* *mf* *p* *mp*

3



B.Cl.

221

m.vib.

f *ff* *mf* *ff*

5

Trp.

f

Tbn.

remove mute

f *ff* *f* *ff*

6 6 3 3



B.Cl.

224

mf *ff* *mf*

5 5 5 5

Trp.

ff *f* *ff* *f*

Tbn.

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

6 3 6 6 3

226

nasal vib. *mp*

Bar *mp*
sū yō wa nē e du → m bē

B.Cl. *ff* *f* *ff* *mp* norm.

Trp. *mf* *ff* *mf* *ff*

Tbn. *f* *fff* *mp* *mf* >

(change slide position while glissing up the partials)
V → I

228

Bar *f* *mp* *mp* *mf* *mp* *mf* *p* *mf*
hā ro dē nei çu naw tē nē r pē tō moş

B.Cl. *pp* *mp* *ppp* *mp* *p*

Trp. nasal vib. *mp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

bisb.

norm. s.vib. *mp-mf*

231 *mp* *f* *mp* *p* *mf* *p* *mp*

Bar *sno we nai* *we de re de ma* *tra ds b3 o* *te bu da te ye o* *a* *vib*

B.Cl. *f* *p* *pp* *mp* *p* *mp* *pp* *pp* *mp* *pp* *p*

Trp. norm. s.vib. *mp* *p* re-articulate as fast as possible (non flutter) *mf*

Tbn. norm. s.vib. *p* *mp* *pp* *pp* *mp* *pp*

234 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Bar *a* *vib* *a* *vib*

B.Cl. *p* *p*

Trp. *ppp* *p* *ppp* *p*

Tbn. *pp* *mp* *pp* *mp* *pp* *mp*