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Finnish Music Information Centre

20 824

Jimmy Lopéz

INCUBUS

After a poem by Paul Williams

for alto sax, accordion and double bass

2008

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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INCUBUS

After a poem by Paul Williams

- I. Cast**
- II. Shadow**
- III. Sleep**
- IV. Waltz**
- V. Thrusting**
- VI. Gasping**

Commissioned by the Tampere Biennale 2008 and dedicated to
POING ensemble

Jimmy López
2008

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INCUBUS

Performance Notes

1. This piece requires players with outstanding histrionic capabilities. Players must be equally proficient in the use of their voices as in their own instruments. Singing is not required, but speaking, shouting, whispering and other modes of speech are constantly required throughout the piece. The performance must keep a high level of dramatic tension from beginning to end.
2. Durations indicated in seconds can be extended or shortened at the players' discretion. Tempo markings are relatively flexible, but tempo relationships must be respected.
3. All grace notes ON the beat.



4. This clock indicates that, until otherwise indicated, durations are measured in seconds.

5
4

Time signatures, like the one here provided, indicate a return to normal notation after a section in which durations have been indicated by seconds.

5. In the fourth movement (Waltz), the instrumentalists are asked to play according to the following chart. Each line in the stave indicates a different mode of playing the instrument:

R.H.: Right Hand

L.H.: Left Hand

54321: These numbers are used to indicate fingerings. 1: thumb; 2: index finger; 3: middle finger; 4: ring finger; 5: baby finger.

Alto Saxophone

snap: snap fingers (thumb and middle) in the air

tap: tap keys with fingers

keys: hit keys of saxophone with palm

t.pizz: tongue pizzicato on any note. Make sure to play a different note each time.

Accordion

snap: snap fingers (thumb and middle) in the air

tap: tap keys with fingers

body: hit body of accordion with palm (p) or knuckle (kn)

fboard: hit fingerboard with palm

Contrabass

snap: snap fingers (thumb and middle) in the air

clap: clap (using both hands)

tap: tap body of contrabass using palm (p) or knuckles (kn)

body: hit body of contrabass with palm

fboard: hit fingerboard of contrabass with palm

6. Accidentals apply within the bar, but cautionary accidentals have been placed whenever deemed necessary.
7. The texts used in this piece belong to a poem by Paul Williams, which is hereby reproduced with his permission.

Incubus

Cast from heaven, amongst the
fallen am I
Wings clipped, unable to fly.
A demon cursed
in lust and arrogance well versed

So 'neath gibbous moon as substance
that can be called shadow.
I hunt the scent of innocence.
A loathsome lothario dancing on the wind
delivering desire to those yet to be sinned.

Calling on you in your sleep
expect not foreplay, nor kindness,
nor kissing or anything deep.
Just a hint of pleasure
and pain to make you weep.

From a dead skin mask
I'll watch with hemlock eyes,
enduring the rapture of alluring thighs
...for a little while at least...
until libidinous in the extreme
ready to join in toxic waltz
cometh the beast.

I'll enter and take dominion over you
mouldering, mephitic breath hardens
thrusting deep in your mind
nightmares pumping as you
become one with my kind.

Palpitating breast heaves as
Hells inferno grips your soul
and your body looses control
throbbing with licentious greed
accepting the demon seed.

Withdrawn gasping for breath
I'll leave you disturbed
Until you wake, as if from death
haunting memories will soon to fade
of the night of love with a shade.
But do ye well, not to dismiss it
as nothing more than a bad dream
everything is not as it may seem

For after nine months your womb
junket filled,
will give...
and my hideous progeny
be spilled
your nightmare... fulfilled.

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Transposing Score

I. Cast

Jimmy López
2008

$\text{♩} = 60$

4/4 (shout, use low voice)
Cast!

3/4

4/4 simile
cast!

3/4

5/4

3/4

Voice (Sax)

Alto Sax. in Eb

Foot (Sax)
stomp foot
agaist floor.

4/4

3/4

4/4 (speak using lots of air;
repeat until indicated,
rhythm ad lib.)
cast, cast, (etc.)

3/4

5/4

3/4

Voice (Acc)

Accordion

Foot (Acc)
stomp foot
agaist floor.

4/4

3/4

4/4 (speak using lots of air;
repeat until indicated,
rhythm ad lib.)
from heaven, from heaven, (etc.)

3/4

5/4

3/4

Voice (Cb)

Contrabass

Foot (Cb)
stomp foot
agaist floor.

4/4

3/4

4/4 (speak using lots of air;
repeat until indicated,
rhythm ad lib.)
from heaven, from heaven, (etc.)

3/4

5/4

3/4

Foot (Cb)
stomp foot
agaist floor.

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8 **$\frac{3}{4}$** (speak using lots of air; repeat until indicated, rhythm ad lib.) **$\frac{5}{4}$**

V. (Sax) *cast, cast, (etc)* *mf* *ppp* (slow and menacing) *cast* *pp* *from* *heav - en!* *ff*

A. Sax.

F. (Sax)

$\frac{3}{4}$ *simile* (slow and menacing) **$\frac{5}{4}$**

V. (Acc) *from, from, (etc)* *mf* *ppp* *a - mongst* *the* *fal - len* *am* *pp*

Acc. *lowest possible hand cluster* *ppp*

F. (Acc)

$\frac{3}{4}$ *simile* (slow and menacing) **$\frac{5}{4}$**

V. (Cb) *heaven, heaven, (etc)* *mf* *ppp* *a* *de - mon* *cursed!* *pp* *ff*

Cb. *ppp*

F. (Cb)

12 **5**
4

V. (Sax) **4**
4

A. Sax. *p* *fff* *fff* lowest possible multiphonic

F. (Sax) *fff*

V. (Acc) **5**
4 (shout forcefully) I! *ff* **4**
4 (shout ominously) *fff* cast from heaven! highest possible hand cluster

Acc. *fff*

F. (Acc) *fff*

V. (Cb) **5**
4 **4**
4 cast! *fff*

Cb. pizz. bartók arco *fff* *fff*

F. (Cb) *fff*

(Repeat bar until desired duration is attained)

14 suggested duration: 9" 15"

V. (Sax)

cast!

fly!

A. Sx.

p subito *ff* *p* *ff* *p* *ff*

ff = as fast as possible
, = inhale briefly but audibly as if gasping for breath.

lowest possible multiphonic

8^{va}

(Repeat bar until desired duration is attained)

suggested duration: 9" 15"

V. (Acc)

clipped!

fly!

Acc.

p subito *ff* *ff* *p* *ff* *p*

ff = as fast as possible
, = inhale briefly but audibly as if gasping for breath.

highest possible hand cluster

(Repeat bar until desired duration is attained)

suggested duration: 9" 15"

V. (Cb)

cursed!

fly!

Cb.

ff *p* subito *ff* *p* *ff* *p* *ff* *p*

ff = as fast as possible
, = inhale briefly but audibly as if gasping for breath.

arco

16

18"

V. (Sax)

(desperate) wings!

clipped!

wings!

A. Sax.

pp

p

pp

p

pp

p

18"

V. (Acc)

(desolate) wings...

clipped...

clipped...

Acc.

p

pp

p

pp

p

pp

18"

V. (Cb)

(desolate) clipped...

wings...

wings...

Cb.

pp

p

pp

pp

p

17

5"

V. (Sax)

A. Sx.

pp *mp* *ppp*

5"

V. (Acc)

(sorrowful)

u n a b l e t o f l y

p *mf* *pp*

Acc.

5"

V. (Cb)

Cb.

(rhythm ad lib.)
pizz.

pp *mp* *ppp*

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18

2" 8"

V. (Sax) G.P.

A. Sx. play with lots of air and almost no pitch at all

repeat bar until end of movement

f *ppp*

2" 8"

V. (Acc) G.P.

(groaning)
f l y

mf *ppp*

8^{va}

Acc.

pp *mp* *ppp*

2" 8"

V. (Cb) G.P.

(rhythm ad lib.)
pizz.

Cb.

pp *mp* *pp*

attacca

II. Shadow

♩ = 60 ♩ = 80 ♩ = 60

3/4 5/8 3/4 5/4 3/4

V. (Sax) || — || — || — || — || — ||

A. Sax. || — || — || — || — || — ||

V. (Acc) || — || — || — || — || — ||

Acc. || — || — || — || — || — ||

V. (Cb) || — || — || — || — || — ||

8va ————

p *pp* *p* *pp*

pp *mp*

8va arco

p > *pp* *p* ———— *pp*

11

V. (Sax)

3"

(speak through instrument)

3"

3"

3"

3"

substance

sss

◇ = blow through instrument WITHOUT mouthpiece

exhale

inhale

exhale

A. Sx.

pp

f

V. (Acc)

3"

3"

3"

3"

3"

ah

sss

sh

sha

dow

sss

f

Stroke keys as fast as possible. Do not use bellows.

(etc.)

mf

Acc.

V. (Cb)

3"

3"

3"

3"

3"

ah

sss

sh

sh

mf

bow in circles across upper part of fingerboard ordinario - change gradually into - col legno tratto

ord.

mf

(highest possible double stop)

16

3" 3" 3" 6"

V. (Sax) II (sss) scent

A. Sx. (exhale) inhale

Blow through instrument and stroke keys as fast as possible (no pitch, just air) exhale

Put mouthpiece back into instrument

substance, that can be called shadow

mf

3" 3" 3" 6"

V. (Acc) II inhale exhale

hunt the scent

pp mf

15^{ma} #

ppp

3" 3" 3" 6"

V. (Cb) II sha dow

pizz. sul E. arco

gliss. gliss.

f ppp mp pp

(highest possible harmonic on E string)

(Speak quickly - not through instrument - stress and prolongue "s" sounds. Repeat phrase obsessively until end of bar 39)

(Speak quickly. Stress and prolongue "s" sounds. Repeat phrase obsessively until bar 40)

(Speak quickly. Stress and prolongue "s" sounds. Repeat phrase obsessively until bar 40)

4 4 4 4

20 $\frac{4}{4}$ ♩ = 60

V. (Sax)

substance, that can
be called shadow

A. Sx.

V. (Acc)

of innocence, the scent

Acc.

(15^{ma})

#E

12

cresc.

12

V. (Cb)

dancing on the wind

Cb.

12

poco a poco cresc...

12

12

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21

3
4

V. (Sax)

A. Sax.

gliss.

gradually into *flatterzunge**overblow**p**f**ff*

V. (Acc)

of innocence, the scent

3
4

Acc.

*fp**ff*

12

12

V. (Cb)

dancing on the wind

3
4

Cb.

12

pizz.

arco

col legno battuto
(ricochet)

3

3

3

3

*f**ppp**ff**f*

26

V. (Sax)

A. Sx.

only air

ff

V. (Acc)

Acc.

dim.

12

12

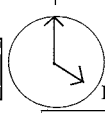
pp

V. (Cb)

Cb.

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27



Repeat section until indicated.

5"

$\text{♩} = 60$

3
4

V. (Sax)

whisper loudly and quickly: scent

sinned

+ = tongue pizz.

, = inhale briefly but audibly as if gasping for breath.

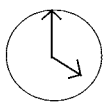
A. Sax.

p

cresc.

F. (Sax)

fff



5"

3
4

V. (Acc.)

Stroke keys as fast as possible. Do not use bellows.

mf

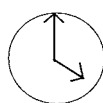
Acc.

(etc.)

(etc.)

F. (Acc.)

fff



5"

3
4

V. (Cb)

Play the following 4-note figurations in any order. Pauses should be of unequal length. Repeat until indicated.

col legno battuto (ricochet)

p

Cb.

F. (Cb)

fff

f

p

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Repeat section until indicated.
Individual gestures may be
played in any order.

31

V. (Sax) (high pitched voice) sinned (low pitched voice) scent scent scent

A. Sax. *f*

F. (Sax) *dim.* *p* *ppp*

prolongue pauses between gestures *very scattered*

V. (Acc) (speak loudly and menacingly) delivering desire. (inhale and exhale audibly)

Acc. *f* *p* *cresc.* *ff* *dim.* *p* *ppp*

F. (Acc) start bellow shakes gradually shake forcefully stop shakes gradually stop

Repeat section until indicated.
Individual gestures may be
played in any order.

V. (Cb) (high pitched voice) scent (low pitched voice) sinned

F. (Cb) *f* *p* *cresc.* *ff*

col legno tratto *gradually into* ordinario

prolongue pauses between gestures *very scattered*

dim. *p* *ppp*

attacca

III. Sleep

♩ = 108

6/4 4/4 6/4 7/4

A. Sx.

Acc.

Ch.

col legno tratto

pp *f* *pp*

pizz. *f*

5 7/4 4/4

A. Sx.

Ch.

col legno battuto

pp *f* *gliss.*

arco *sf*

7

A. Sx.

Acc.

Ch.

gliss. *molto rit.* *a tempo*

pp

Open (up arrow) and close bellows (down arrow) imitating human breath. Only air, no pitch at all.

close bellows *open bellows* *simile*

f *p* *f*

long

gliss.

sul E. *sul pont.* *gradually into* *sul tasto*

f *pp*

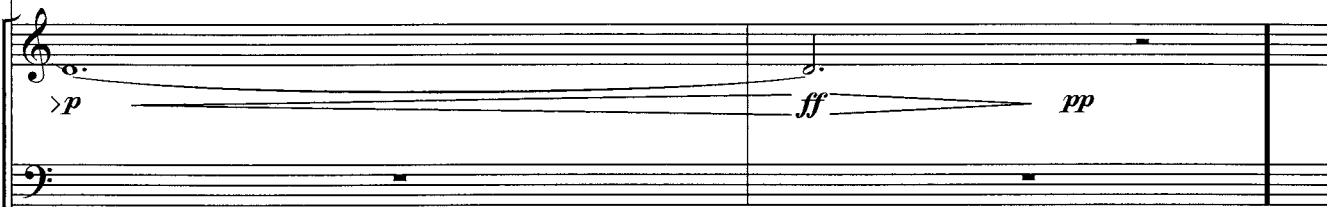
12

5
4

A. Sx.

ppp ————— ff

Acc.



Cb.

col legno
battuto

ff

dim.-----

pp

Repeat bar until desired
duration is attained.

22"

14

♩ = inhale softly
but audibly

A. Sx.

pp subito

p

pp

p

pp

p

pp

pp

p

pp

p

pp

p

pp

Acc.

pp

p

f

p

pp

p

pp

p

pp

p

pp

Cb.

♩ = inhale softly
but audibly

p

sf

sf

p

sf

sf

sf

sf

sf

sf

sf

sf

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♩ = 108

15

3
4

G.P.

A. Sx.

pp *ff*

Acc.

G.P.

pp *ff*

Cb.

G.P.

col legno
battuto

pp *ff*

19

A. Sx.

pp subito *cresc.* *8va*

Acc.

pp subito *cresc.* *8va* *loco*

Cb.

pp subito *cresc.*



22

A. Sx.

(8va) loco

-- *ff*

Acc.

(8va)

-- *ff*

Cb.

-- *ff*

arco



25



Repeat bar until desired duration is attained.

30"

A. Sx.

Play violently. *Gliss* should be continuous (no stopping at reference notes). Do not synchronize with other players. Both, speed of *gliss* and dynamics are ad lib., but they must vary drastically from note to note.

Acc.

Play violently. *Cluster gliss* should be continuous (no stopping at reference points). Do not synchronize with other players. Both, speed of *gliss* and dynamics are ad lib., but they must vary drastically from note to note.

Play violently. *Gliss* should be continuous (no stopping at reference notes). Do not synchronize with other players. Both, speed of *gliss* and dynamics are ad lib., but they must vary drastically from note to note.

Cb.

sul E. sul D. sul A. sul D. sul E.

26 n'' 3/4

A. Sx. *dim.* *pp* *ord.* only air

Acc. *dim.* *pp* *ord.* only air

Cb. *dim.* *pp* *ord.* side

sul A. sul D. sul E.

Displace bow gradually all the way to the side of inst. in order to produce a hissing sound.

27 $\text{♩} = 108$ 3/4 2/4 3/4

A. Sx. *pp cresc.* *fff*

Acc. *pp cresc.* *fff*

Cb. *pp cresc.* *fff* *attacca*

Inhale (up arrow) and exhale (down arrow) through instrument without mouthpiece.

Open (up arrow) and close bellows (down arrow) imitating human breath. Only air, no pitch at all.

Inhale (up arrow) and exhale (down arrow) while bowing the right side of the instrument synchronically.

IV. Waltz

$\text{♩} = 124$

4/4 **3/4** **4/4** *accel.-----a tempo* (boca chiusa)

V. (Cb) *ff* *p* *f* *p* *cresc.* *f* *f* *hemmm*

Cb. R.H. snap clap tap body fboard *f* *sfz* *f* *f* *54321 etc.*

L.H. snap clap tap body fboard *f* *f* *p* *f* *54321 etc.*

7 **6/4** **4/4** *lock!* eye - sss I'll watch **3/4**

V. (Cb) *cresc.* *ff* *f* *p* *ff*

Cb. *p cresc.* *ff* *ff*

rub fingerboard up and down with left hand

$\text{♩} = 62$

13 **3/4** **4/4** (whisper loudly and lustfully) rea-dy to join in to-xic **4/4**

V. (Cb) *f* *sf* *f* *sf*

Cb. *f* *sf* *f* *sf*

(kn) 5 4 3 2 1 (kn)

17

4
4

3
4

V. (Sax)

A Sax

R.H. snap tap keys t.pizz.

L.H. snap tap keys t.pizz.

4
4

3
4

V. (Acc)

Acc.

R.H. snap tap body fboard

L.H. snap tap body fboard

F. (Acc)

p *f* *sf* *p* *sf* *p*

(p) (kn) 5 4 3 2 1 (p) (kn) 5 4 3 2 1 (p) (kn)

k! k!

rit.-----*a tempo*

4
4

3
4

V. (Cb)

Cb.

R.H. snap clap tap body fboard

L.H. snap clap tap body fboard

f *f* *f*

(kn) (kn) (kn)

5 4 3 2 1 5 4 3 2 1

k!

21

V. (Sax) 4/4 3/4
 A Sax. 4/4 3/4
 V. (Acc) 4/4 3/4
 Acc. 4/4 3/4
 F. (Acc)
 V. (Cb) 4/4 3/4
 Cb. 4/4 3/4

R.H. snap tap keys t.pizz.
 L.H. snap tap keys t.pizz.

pp *pp* *pp*

k! en - dur - ing thighs
 (p) (p) (kn) (p)
 (seductively) en - dur - ing (whisper loudly and lustfully) al - lur - ing thighs
 3 3 3

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

25

3
4(say as an
announcement)
co - meth

V. (Sax)

sk! k!

sf

ff

p

5 4 3 2 1

5 4 3 2 1

5 4 3 2

3
4

V. (Acc)

sk! k!

(p) (p)

ff

(kn) (p) *sf*

5 4 3 2 1

5 4 3 2 1

(kn) (p) (p)

3
4

V. (Cb)

k! sk!

ff

(kn) (kn)

5 4 3 2 1

5 4 3 2 1

(kn)

V. (Sax) *sk!* *k!* *co - meth* *sk!* *sk!* *sk!*

A Sax. *sf* *5 4 3 2 1* *cresc.* *(say as an announcement)* *co - meth* *sk! k!* *co - meth* *the beast* *ff*

V. (Acc) *sk!* *k!* *sk! k!* *mp* *sk! k!* *mf* *f*

Acc. *(p)* *(p)* *5 4 3 2 1* *(kn)* *(kn)* *(p)* *(p)* *5 4 3 2 1* *(kn)* *(p)* *cresc.* *ff*

F. (Acc)

V. (Cb) *co - meth* *mp* *sk!* *k!* *sk!* *co - meth* *mf* *sk!* *sk!*

Cb. *5 4 3 2 1* *(kn)* *5 4 3 2 1* *sf* *cresc. sf* *co - meth* *mf* *sk!* *sk!* *ff*

4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4

31 $\frac{3}{4}$ $\text{♩} = 52$ $\frac{2}{4}$ $\frac{3}{4}$ *accel.*

Acc. *pp* *pp* *pp* *cresc.*

Cb. *arco* *(left hand pizz.)* *arco* *(left hand pizz.)* *simile* *cresc.*

pp *pp* *pp*

40 *8va* $\text{♩} = 124$

Acc. *ff*

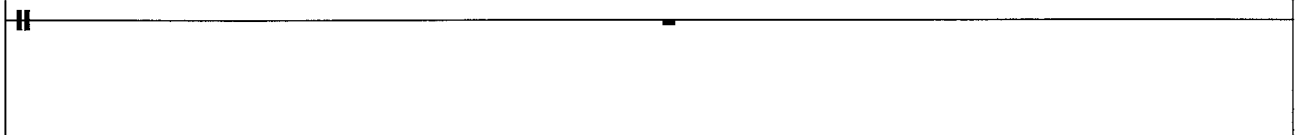
Cb. *sempre arco* *ff*

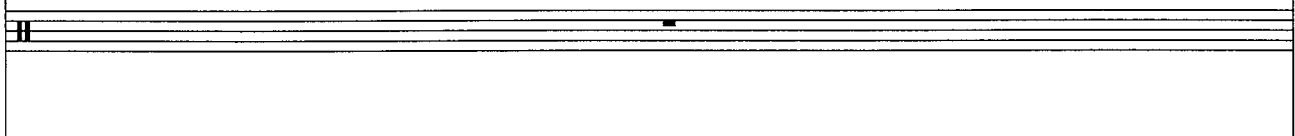
48 *(8va)*

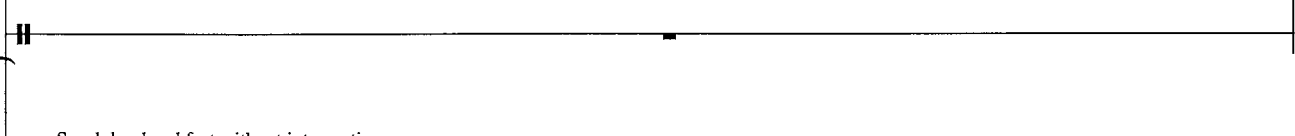
Acc. *fff* *ppp*

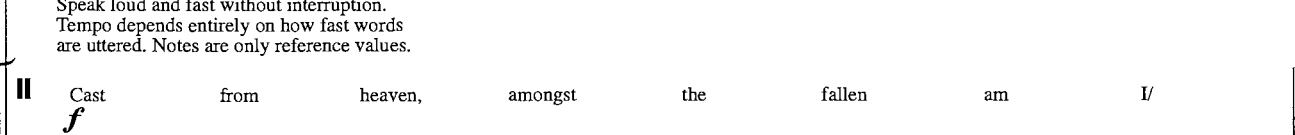
Cb. *pizz. bartók* *fff* *attacca*

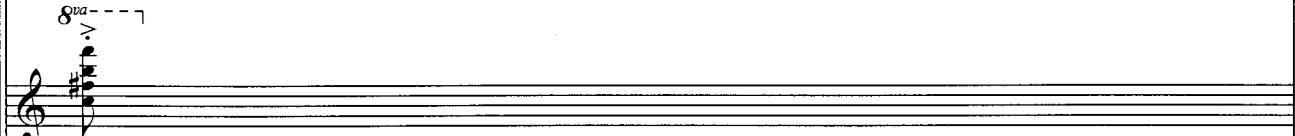
V. Thrusting

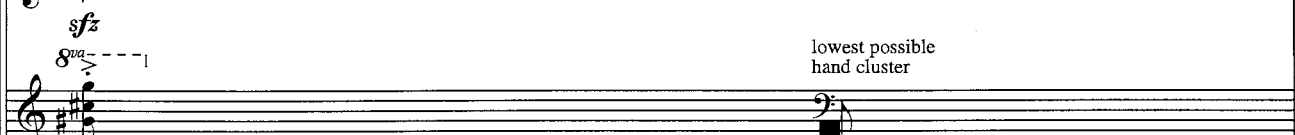
V. (Sax) 

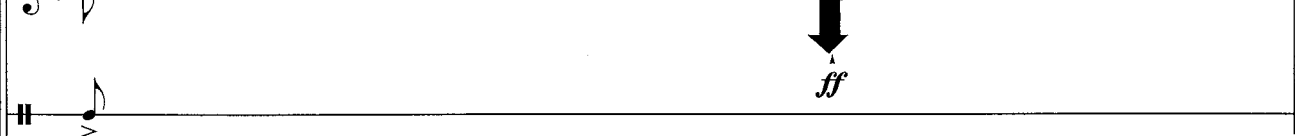
A. Sx. 

F. (Sax) 

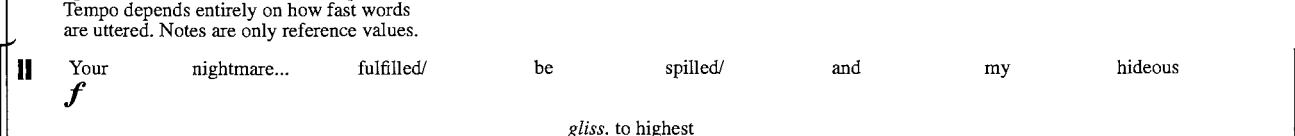
V. (Acc) 

Acc. 

F. (Acc) 

V. (Cb) 

Cb. 

F. (Cb) 

lowest possible hand cluster

gliss. to highest possible note on given stringsul E.

sul A.

gliss.

gliss.

2

V. (Sax)

A. Sx.

F. (Sax)

V. (Acc)
Acc.

F. (Acc)

V. (Cb)
Cb.
Cb.

V. (Sax) ||

A. Sx. ||

F. (Sax) ||

V. (Acc) || So 'neath gibbous moon as substance/ that can be called shadow./ I hunt the scent of innocence./

Acc. *sfzpp* *ff*

F. (Acc) ||

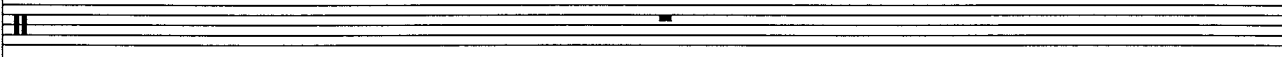
V. (Cb) || may, everything is/ nothing more than a bad dream./ but do ye well not to dismiss it./

Cb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

(Cb) *sfz*

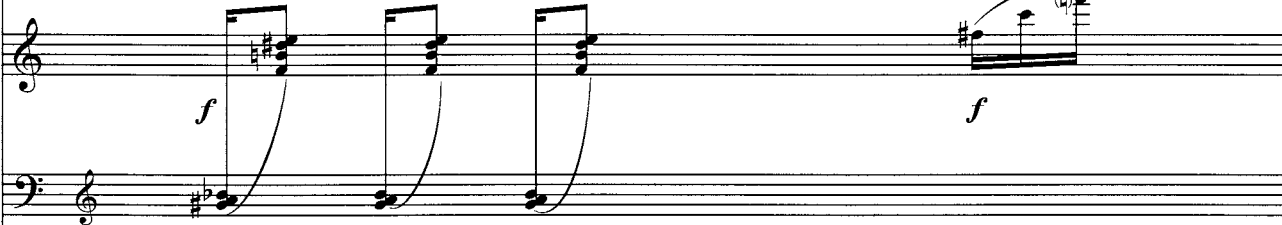
6

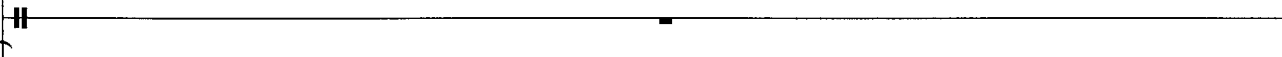
V. (Sax) 

A. Sx. 

F. (Sax) 

V. (Acc) 

Acc. 

F. (Acc) 

V. (Cb) 

Cb. 

(Cb) 

7

V. (Sax) ||

A. Sx. ||

F. (Sax) ||

V. (Acc) || desire to those yet to be sinned.//

Acc. *f*

F. (Acc) ||

V. (Cb) || soon fade haunting memories/ from death, until

Cb. *ff*

(Cb) *ff*

Cb.

pp *ff*

F (Cb)

FOR PROMOTIONAL USE ONLY

Q FIMIC

V. (Sax)

A. Sax.

F. (Sax)

V. (Acc) hint of pleasure and pain to make you weep.// From a dead skin mask/

Acc.

F. (Acc)

V. (Cb) your body loses control and/ Hells inferno grips your soul/ as palpitating breast heaves.//

Cb.

F. (Cb)

gliss. to highest possible double stop on given strings

highest possible double stop

col legno battuto (ricochet)

arco

V. (Sax)

A. Sx.

F. (Sax)

V. (Acc) I'll watch with hemlock eyes, enduring the rapture of allurig thighs/ ...for a little while at

Acc. *p* *mf*

F. (Acc)

V. (Cb) Become one with my kind/ nightmares pumping/ thrusting deep in your mind/ mephitic breath hardens, mouldering/

Cb. *ff* *dim.* *sfz*

(Cb)

14

V. (Sax) ||

A. Sax. ||

F. (Sax) ||

V. (Acc) || least.../ until libidinous in the extreme/ ready to join in toxic waltz/ cometh the beast./ I'll enter and

Acc. *sfz* *sfz* *p* (repeat same note)

F. (Acc) ||

V. (Cb) || I'll enter and take dominion over you.// The beast cometh/ ready to join in toxic waltz/ until libidinous

Cb. *p* *f* *pizz.* *arco* *f* *pizz.* *arco* *col legno battuto* *ff*

F. (Cb) ||

16

V. (Sax) Cast from heaven, amongst unable

A. Sax. lowest possible multiphonic *f*

F. (Sax) *f*

V. (Acc) take dominion over you/ mouldering, mephitic breath hardens/ thrusting deep in your mind/ nightmares pumping

Acc. *cresc.* *sfz* *sfz* *sfz*

F. (Acc)

V. (Cb) in the extreme/ ...for a little while at least.../ enduring the rapture of alluring thighs/

Cb. arco *sfz* (open G string) *mf* *dim.*

F. (Cb)

V. (Sax) || to fly lust and arrogance well versed

A. Sax. *f* *sfzpp*

F. (Sax)

V. (Acc) || as you/ become one with my kind.// Palpitating breast heaves as/ Hells inferno grips your soul/ and

Acc. *ff* *f*

F. (Acc)

V. (Cb) || I'll watch with hemlock eyes/ from a dead skin mask.// Weep to make pain and/ pleasure a

Cb. *p* *p* *ff*

F. (Cb)

V. (Sax) || hunt the scent of innocence/

A. Sax. *ff* *f*

F. (Sax)

V. (Acc) || your body loses control/ throbbing with licentious greed/ accepting the demon seed.// Withdrawn gasping for breath/

Acc. *ff* *pp* *ff* *pp* *ff*

F. (Acc) *ff*

V. (Cb) || hint of just/ anything deep, kissing nor/ kindness nor foreplay expect/ calling on you in your

Cb. *sfz* *f* *gliss.*

F. (Cb)

highest possible hand cluster

lowest possible hand cluster

gliss.

bellow shakes

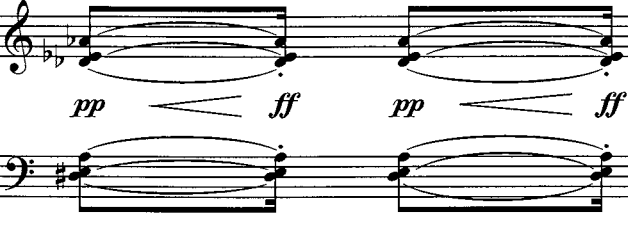
23

V. (Sax) 

A. Sax. 

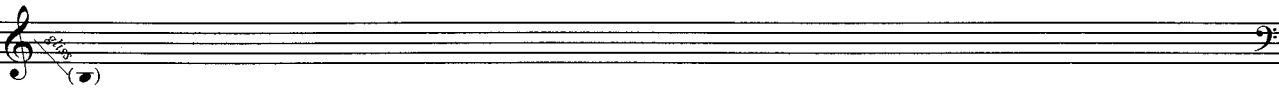
F. (Sax) 

V. (Acc)  I'll leave you disturbed/ Until you wake,

Acc. 

F. (Acc) 

V. (Cb)  sleep.// To those yet to be sinned,

Cb. 

F. (Cb) 

FOR PROMOTIONAL USE ONLY

FIMIC

V. (Sax) || to be sinned

A. Sx. *f* gliss. (H)

F. (Sax)

V. (Acc) || as if from death/ haunting memories will soon

Acc. *ff*

F. (Acc) *ff*

V. (Cb) || delivering desire,/ dancing on the wind: a loathsome

Cb. *f* gliss

F. (Cb)

25

V. (Sax) || expect | just a hint of pleasure |

A. Sax. *sfz*

F. (Sax)

V. (Acc) || to fade/ of the night of love with a shade/ But do ye well not to |

Acc. *f* *p* *sfz*

F. (Acc)

V. (Cb) || lothario./ The scent of innocence I hunt./ Shadow can be called that/ substance 'neath gibbous moon.//

Cb. *ff* *dim.* *pp*

(Cb)

V. (Sax) **II** From a dead skin mask

A. Sx. *ff* *p* *p*

F. (Sax)

V. (Acc) **II** dismiss it/ as nothing more than a bad dream/ everything is not as it may seem// For

Acc. *sfz* *sfz* *sfz* *sfz* *f*

F. (Acc) *sfz*

V. (Cb) **II** Well versed in arrogance and lust - a cursed demon/ unable to fly, wings clipped,/ I am

Cb. *gliss. to highest possible double stop on given strings* *gliss.* *f* *col legno battuto* *f*

F. (Cb)

29

2
4

V. (Sax) || a little while at least... join

A. Sax. *mf* *ff* *sfz* *f* *sfz*

F. (Sax) ||

2
4

V. (Acc) || after nine months your womb/ junket filled,/ will give.../ and my hideous progeny/ be spilled/ your nightmare...fulfilled.//

Acc. *f* *f* *f* *f* *f* *f* *f* *f*

F. (Acc) ||

2
4

V. (Cb) || fallen amongst the cast from heaven.//

Cb. *ff* *sfz* *arco* *highest possible note*

F. (Cb) *ff*

32

 $\text{♩} = 80$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

V. (Sax)

A. Sax.

(all notes even, no accents)

 $> p$ tenuto

5

6

7

cresc.

F. (Sax)

V. (Acc)

(Speak using lots of air)

your

spilled

pro - ge - ny

filled

nine

as

 f sempre

Acc.

F. (Acc)

V. (Cb)

(Speak using lots of air)

cast!

the

wings

fly

in

 f sempre

Cb.

col legno battuto

 f f p

arco

 p

F. (Cb)

 f

35

2
4

V. (Sax) *sempre f* (Speak using lots of air) pal - pi - tat - ing grips highest possible note

A. Sax. *mp* *f* *p* *p*

F. (Sax)

2
4

V. (Acc) is a do dis - miss

Acc. *p* *p* *p* *p* *8vb* *p*

F. (Acc) *f*

2
4

V. (Cb) well gib-bous that sha-dow of

Cb. *sfzpp* *ff*

F. (Cb)

V. (Sax)
 A. Sax.
 F. (Sax)
 V. (Acc)
 Acc.
 F. (Acc)
 V. (Cb)
 Cb.
 F. (Cb)

shade soon death
 danc - ing de -

p
f
p
ff *dim.*
cresc.
f
ff
p

lowest possible multiphonic

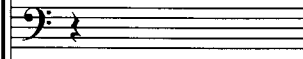
V. (Sax) mem - or - ies
 A. Sax. *p*
 F. (Sax)

V. (Acc) I'll breath seed you
 Acc. *pp ff pp ff > pp ff > pp*
 F. (Acc) bellow shakes *ff p* *gliss.*

V. (Cb) sire be in fore-play or
 Cb. *f p* *gliss.* *f f f p*
 F. (Cb)

The musical score is divided into three systems. The first system features V. (Sax), A. Sax., and F. (Sax). The second system features V. (Acc), Acc., and F. (Acc). The third system features V. (Cb), Cb., and F. (Cb). The score includes lyrics and dynamic markings such as *pp*, *f*, *ff*, and *p*. The Acc. part includes a *gliss.* marking. The Cb. part includes a *gliss.* marking.

Cb.



F. (Cb)



FOR PROMOTIONAL USE ONLY

FIMIC

47

V. (Sax)

not seem

A. Sax.

p *p* *p*

F. (Sax)

f

V. (Acc)

your

Acc.

mf

>mf *dim.*

F. (Acc)

V. (Cb)

thighs least

Cb.

mf

F. (Cb)

51

Score for measures 52-54, featuring V. (Sax), A. Sax., F. (Sax), V. (Acc), Acc., F. (Acc), V. (Cb), Cb., and F. (Cb).

Measure 52:

- V. (Sax): Rest.
- A. Sax.: *p* (piano), melodic line with eighth notes and a triplet.
- F. (Sax): Rest.
- V. (Acc): Rest.
- Acc.: Triplet of chords in both staves.
- F. (Acc): Rest.
- V. (Cb): "do - min - ion", eighth notes.
- Cb.: *p* (piano), low register.
- F. (Cb): Rest.

Measure 53:

- V. (Sax): Rest.
- A. Sax.: Melodic line with eighth notes and a triplet.
- F. (Sax): Rest.
- V. (Acc): "the", quarter note.
- Acc.: *p* (piano), chords in both staves.
- F. (Acc): Rest.
- V. (Cb): "thrust - ing", eighth notes.
- Cb.: *sfzp* (sforzando piano), long note.
- F. (Cb): Rest.

Measure 54:

- V. (Sax): Rest.
- A. Sax.: Melodic line with eighth notes and a triplet.
- F. (Sax): Rest.
- V. (Acc): "least", quarter note.
- Acc.: *mf* (mezzo-forte), melodic line in treble staff; *dim.* (diminuendo) in bass staff.
- F. (Acc): Rest.
- V. (Cb): "as", quarter note.
- Cb.: *sfz* (sforzando), chords in both staves.
- F. (Cb): Rest.

V. (Sax)
 A. Sx.
 F. (Sax)
 V. (Acc)
 Acc.
 F. (Acc)
 V. (Cb)
 Cb.
 F. (Cb)

I'll dead and deep
 pal - pi - tat - ing your throb - bing
 col legno battuto
 arco
 sul G. sul D.
 sul A. sul E.
 highest possible double stop on given strings
 slide

p
ff
p
sfz
ff
p
f
p
p

V. (Sax)
 A. Sx.
 F. (Sax)
 V. (Acc)
 Acc.
 F. (Acc)
 V. (Cb)
 Cb.
 F. (Cb)

on
 to
 gliss.
f *mf* *mp* *p* *f* *p*
 with - drawn
 un - til
 gliss.
pp *ff* *pp* *ff* *pp* *ff*

V. (Sax)

A. Sax.

F. (Sax)

V. (Acc)

Acc.

F. (Acc)

V. (Cb)

Cb.

F. (Cb)

mem - or - ies

of

wind

3

p

pp

ff

pp

ff

3

(b)

64

V. (Sax)

A. Sax.

F. (Sax)

V. (Acc)

Acc.

F. (Acc)

V. (Cb)

Cb.

F. (Cb)

I

'neath

ff

p

well

a

f

p

ff

p

pizz.

Score for measures 67-69, featuring saxophones, accordion, and euphonium.

Measures 67-69:

- V. (Sax):** Treble clef, whole rests.
- A. Sax:** Treble clef, eighth-note melody with slurs and accents.
- F. (Sax):** Bass clef, whole rests.
- V. (Acc):** Treble clef, quarter notes with accents.
- Acc.:** Treble and Bass clefs. Treble: Triplet eighth notes, *p*. Bass: Triplet eighth notes, *p*. Includes *gliss.* marking.
- F. (Acc):** Bass clef, whole rests.
- V. (Cb):** Treble clef, quarter notes with accents, labeled "seem" and "give".
- Cb.:** Bass clef, eighth-note melody, *p*, includes "arco" and "(open G string)" markings.
- F. (Cb):** Bass clef, whole rests.

70

A. Sx.

V. (Acc)

Acc.

V. (Cb)

Cb.

f *f* *f* *f* *pp*

8vb *pp*

pizz.

overpressure

sul G *sul D* *sul A* *sul E*

gliss.

pp

75

A. Sx.

Acc.

Cb.

8vb

3 *3*

79

A. Sx.

Acc.

Cb.

cresc.

cresc.

cresc.

84

A. Sx.

Acc.

Cb.

89

A. Sx.

Acc.

Cb.

p

p

p

94

A. Sx.

Acc.

Cb.

98

A. Sx.

Acc.

Cb.

102

A. Sx.

Acc.

Cb.

107

A. Sx. *cresc.*

Acc. *cresc.*

Cb. *cresc.*

112

A. Sx. *- mf* 3

Acc. *mf*

Cb. *mf* 3

115

A. Sx. 3 3 *cresc.* 3

Acc. *cresc.* 8va

Cb. *cresc.*

119

A. Sx.

Acc.

Cb.

A. Sx.

Acc.

Cb.

126

A. Sx.

Acc.

Cb.

129

A. Sx.

Acc.

Cb.

A. Sx.

Acc.

Cb.

136

A. Sx.

Acc.

Cb.

140

A. Sx.

Acc.

Cb.

A. Sx.

Acc.

Cb.

145

A. Sx.

Acc.

Cb.

147

A. Sx.

Acc.

Cb.

*mf**mf**mp*

149

A. Sx.

Acc.

Cb.

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

151

A. Sx.

Acc.

Cb.

*p**f**p**f**p**p**f*

bow pressure

f

156

A. Sx. *overblow* *flatterzunge*

Acc. *f* *p* *f* *p* *f*

Cb. *sul pont.* *ord.* *p* *f*

160

A. Sx. *glissando* *f* *p* *f* *p*

Acc. *f* *p* *highest possible hand cluster* *f* *p*

Cb. *move bow in circles* *col legno tratto* *f* *p* *f* *f*

165

V. (Sax) *sk!* *k!*

A. Sx. *f* *p* *f*

V. (Acc) *sk!* *k!*

Acc. *f* *p* *pp* *lowest possible hand cluster* *ff*

Cb. *ord.* *col legno battuto* *col legno tratto* *pizz.* *sul pont. arco* *f* *p* *f* *f*

V. (Sax)

A. Sax.

F. (Sax)

V. (Acc)

Acc.

F. (Acc)

V. (Cb)

Cb.

F. (Cb)

sk!

mf *p*

f

ord. *p* *f*

hit keys with palm

Open (up arrow) and close bellows (down arrow) imitating human breath. Only air, no pitch at all.

ff

p *mf* *ff*

ord. *mf* *p*

f

glissando

pizz. *f*

sul pont. arco *p* *3*

fingernail pizz. *f*

sul pont. arco *p* *3*

R.H. *see IVth movement *f*

L.H.

Cb.

(kn)

184

rit. al fine

V. (Sax)

A Sax.

+

V. (Acc)

Acc.

F. (Acc)

k!

sk!

k!

(p)

(p)

(p)

(kn)

rit. al fine

V. (Cb)

Cb.

(kn)

(kn)

Score for measures 188-192, featuring V. (Sax), A Sax., V. (Acc), Acc., F. (Acc), V. (Cb), and Cb.

V. (Sax): Measures 188-192. Notes: sk! (188), k! (189), sk! (190), sk! (191), sk! (192). Dynamics: > (188), > (190), > (192).

A Sax.: Measures 188-192. Notes: (188), (189), (190), (191), (192). Dynamics: > (188), > (190), > (192).

V. (Acc): Measures 188-192. Notes: sk! k! (188), sk! k! (189), (190), (191), (192). Dynamics: (p) (190), (kn) (191), (p) (192).

Acc.: Measures 188-192. Notes: (188), (189), (190), (191), (192). Dynamics: (kn) (188), (p) (189), (p) (190), (kn) (191), (p) (192).

F. (Acc): Measures 188-192. Notes: (188), (189), (190), (191), (192). Dynamics: (kn) (188), (p) (189), (p) (190), (kn) (191), (p) (192).

V. (Cb): Measures 188-192. Notes: sk! (188), k! (189), sk! (190), k! (191), sk! (192), sk! (193). Dynamics: > (188), > (190), > (192).

Cb.: Measures 188-192. Notes: (188), (189), (190), (191), (192). Dynamics: (kn) (188), (kn) (190), (kn) (192).

attacca

VI. Gasping

$\text{♩} = 45$

A. Sx.

Acc.

Cb.

p *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

pizz.

grace notes on the beat.

8

A. Sx.

Acc.

Cb.

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

fff *ff* *f* *mf*

fff *ff* *f* *mf*

ricochet arco *gradually into* *col legno battuto* *pizz.*

ff *pp*

12 *morendo*

A. Sx.

Acc.

Cb.

mp *p* *pp* *ppp*

mp *p* *pp* *ppp*

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

FOR PROMOTIONAL USE ONLY

