

# NOTATION AND PERFORMANCE INSTRUCTIONS for (hibernation)

Full score and all cues are given in C.

Accidentals apply through the bar, but only to the register in which they are given.

Dynamics are relative to the medium of production.

Bends in all instruments are not to be rearticulated. As a matter of convenience, notes between the beginning and ending targets of a bend are written as placeholders with headless stems.

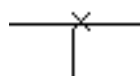


**Quarter tone.** Three-quarters sharp, one-quarter sharp, one-quarter flat, and three-quarters flat (respectively).



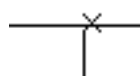
**Sprechstimme.** Spoken (not sung) in a range of four ordered pitches. All pitches should be distinct, but roughly within the bounds of normal conversational inflection. The combination of words, notes and dynamics may imply an additional dramatic inflection – each player is encouraged to remain neutral with regard to such inflection, but at the same time allowing what inflection does occur to be personally meaningful.

spoken

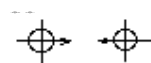


**Spoken voice.** Say the given words using a normal speaking voice according to the dynamic marking. When the rhythmic markings do not account for every syllable, complete the remaining syllables in a normal, meaningful manner.

whisper



**Whispered voice.** Same as **spoken voice**, but using a whisper.



**Tempo compression.** The measures bounded by the left and right crosshair symbols should be performed in the same period of time as indicated by the shortest set of measures in any of the other parts. In particular, the tempo should be slowly accelerated, gradually disengaging from the tempo of the other players. Beyond the right crosshair, all players re-synchronize to the indicated tempo.

(skip)

**Skip measure.** Indicates a measure to be skipped – these measures do not count as rests and should be ignored. The presence of these measures indicate the bounds of **tempo compression** in one or more of the other parts.

n.v.

**Non vibrato.**

*n*

**Niente.**

## ALTO SAX

vib'imo     **Vibratissimo.** Excessively wide vibrato, intensely executed but not frantic.



**Key click.** Noise generated simply by fingering the keying mechanism. May occur simultaneously with other effects. (Eg: breath tone.) Exact keys are unimportant so long as the rhythms are clearly articulated and audible at the given dynamic. Suggestion: use keys in lowest register, and/or any keys which generate undo movement or key pad noise.



**Slap tongue (with CLOSED mouth).** Intended to create a resonant “ringing” sound within the body of the instrument.



**Slap tongue (with OPEN mouth).** Intended to create a loud “popping” sound, usually at as loud a dynamic as possible.



**Breath tone.** Blowing without resonating the reed.



**Breath tone (full off).** Same as breath tone, but with the mouthpiece outside the mouth, barely touching the lips. Breath stream should be directed into the mouthpiece in order to amplify as much breath sound as possible. Notated pitch is not important – when combined with other effects (eg: **key click**) the note is given to indicate duration only.



**Breath tone (full off) with flutter tongue.** Same as **breath tone (full off)**, but combined with flutter tongue. NOTE: This poses some difficulty when combined with **key clicks** (see above) as the instrument must be held steadily while the hands are moving without the benefit of stabilizing the mouthpiece within the mouth.



**Change of timbre.** Indicates a gradual change of technique or timbre. Eg: from vibratissimo to non vibrato, or from breath tone to normal tone production.



**Kissing the reed.** Sucking on the reed to produce a “kissing” sound. The envelope of the kissing sound should roughly match the duration of the note. Long durations may be specifically notated as “slow kiss.”

## GUITAR

slow rasg.



**Slow rasgueado.** Using only the downstroke of a full rasgueado; just slow enough distinguish between the strokes of each finger.



**Hard stop dampening.** Abruptly dampen the strings – forcefully enough to click the strings against the fretboard, but without allowing the sound of the hand slapping the face of the guitar to dominate.



**Bend note.** Pitch bend with the additional instruction to begin the bend quickly, gradually slowing towards the end of the note duration. The intention being to sound most of the pitch bend before energy in the string fades away. NOTE: The second note of the pitch bend is not rearticulated.

strum



**Strum the strings.** Single flag indicates that the note(s) should be rhythmically subdivided and strummed twice, once downwards and once upwards.



**Glissando.** Unless otherwise noted, all glissandos should be finger picked.



**Finger pad tremolo. (f.p.t)** Cause the string to vibrate by continuously “itching” back and forth with a single finger pad along the length of the string. Do not use the nail; minimize scratching noise in favor of clearly sounding the resonating pitch. Combined with a string designation. (Only effective on wound strings.)

## DOUBLE BASS

(growl!)

**Fingerboard vibration.** Pluck as hard as possible. Once the string has a moment to sound clearly, slightly lift the string such that it vibrates against fingerboard. (Eg, jazz style.)



Duration: ~6'30"

See notation and performance instructions.

# (hibernation)

David Reeder

Andante (♩ = 84)

Alto Sax (in C) *pp* n.v. ord. *p* vib'imo n.v. dim. ---

Guitar *p* 5 *f* 3 l.v.

Double Bass pizz. *mp* arco *f* 3 pizz. *mp* l.v.

6 A. Sx. (C) *n* *f* ord. *n* *f* *p* *mf*

Gtr. sul VI, f.p.t. *mp*

D.B.

11 A. Sx. (C) *ff* 6 6 6 6 6

Gtr.

D.B.

(hibernation)

13

A. Sx. (C)

Gtr.

D.B.

ff n

sub. *p*

sul VI, f.p.t.

*sfz* (honk!)

17

A. Sx. (C)

Gtr.

D.B.

n.v.

ord.

dim. -----

sub. *p*

*sfz*

*mp* l.v.

*mp* *f* l.v.

22

A. Sx. (C)

Gtr.

D.B.

vib'imo n.v.

ppp

*p* *mp*

P.M. -----

*f* l.v.

arco

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

(hibernation)

A. Sx. (C)

27 ord.

*pp* *f* *f*

Gtr.

*mp* *f* C III

D.B.

*pp*

A

A. Sx. (C)

32

*mf*

Gtr.

strum strum slow rasg. l.v.

D.B.

pizz. *f* arco

A. Sx. (C)

35

*n* *p* *pp* cresc. 4:3

Gtr.

ord. l.v. sul VI, f.p.t. *p* *mp* cresc. 4:3

D.B.

l.v. pizz. arco détaché, non-legato *p* cresc. 4:3

\*) Although it changes the feel of this section, mm. 38-41 may be taken as straight eighth notes in a 4/4 time signature at a tempo of 116 per quarter.

(hibernation)

39

A. Sx. (C)

Gtr.

D.B.

*mp* *pp* *cresc.* *mf* *p*

*f* *mp* *cresc.* *f* l.v.

*f* *p* *cresc.* *mf* l.v.

43

A. Sx. (C)

Gtr.

D.B.

*mf*

*p* l.v. *f* l.v.

pizz. arco pizz. *p* *f*

46

A. Sx. (C)

Gtr.

D.B.

*p* n.v.

*mp* *mf* sul VI, f.p.t. slow rasg. l.v.

l.v.



(hibernation)

49

A. Sx. (C) *mf* *ord.* *p* *f* *mp* 3 3

Gtr. *sul VI, f.p.t.* *l.v.* *mp* 3 3

D.B. *arco* *p* *détaché, non-legato* *mf* 3 3

B

53

A. Sx. (C) *ff* *mf* *p* *vib'imo* 6 3 6 6 6 6 3

Gtr. *sul VI, f.p.t.* *mp* 6 4

D.B. *mp* 6 4

56

A. Sx. (C) *ff* *pp* *mf* *vib'imo* *ord.* *sub. p* *(honk!) sfz*

Gtr. *sul VI, f.p.t.* *sul VI, f.p.t.*

D.B. *pizz.* *arco*

(hibernation)

60 *ff*  $\triangleright$  *n*

A. Sx. (C) *ff* *sfz* *mf* *p* *cresc.* n.v.

Gtr. *mp* *pizz.* *mf* *l.v.* *sul VI, f.p.t.*

D.B. *mf*

63 *ff* *mf* *p* *vib'imo*

A. Sx. (C) *ff* *mf* *p*

Gtr. *f* *mp* *f* *l.v.* *vib'imo*

D.B. *f* *growl!*

68

A. Sx. (C)

Gtr. *mp* *f* *l.v.*

D.B.

\*) Let feel of descending minor thirds be boisterous not metrical.

**Allegro** (♩ = 126) (♩ = ♩) (hibernation)

71

A. Sx. (C) *mf*

Gtr. *mf* l.v. l.v. l.v. l.v. l.v.

D.B. *f*

76

A. Sx. (C)

Gtr. l.v. l.v. l.v. 3 3 l.v.

D.B. 3/4

81

A. Sx. (C) *ff* *n* *p*

Gtr. *p* 3 3 3 3 3 3 3

D.B. *p* 3/4

garrolous, without character

\*) N.B.: Triplet eighth in Alto Sax is equivalent to regular eighth note in Double Bass. Meanwhile, alignment with Guitar is arbitrary due to tempo compression.

\*\*) Keep strong 3/4 feel in bass, continuing the feel beginning at the Allegro (m.71).

(hibernation)

86

A. Sx. (C)

Gtr.

D.B.

*mf* *ff* *n* *ff* *n*

*p* cresc. - -

(growl!)

arco

2/4

91

A. Sx. (C)

Gtr.

D.B.

n.v. n.v. vib'imo

(honk!) *sfz* sub. *p* cresc. - - -

*f*

Tempo I (♩ = 84)

97

A. Sx. (C)

Gtr.

D.B.

(skip) (skip) *ff* *mf*

*p* l.v. l.v.

pizz. arco

*mp* *f* l.v.

(hibernation)

103

A. Sx. (C) *n*  $\triangleleft$  *ff* *slow kiss*

Gtr. *f* *l.v.* *mp*

D.B. *p* *l.v.* *pizz.* *mf*  $\triangleleft$  *f* *l.v.* *p*

109

A. Sx. (C) *pp* *n.v.* *mp* *vib'imo*

Gtr. *l.v.* *l.v.* *p* *sul VI, f.p.t.*

D.B. *arco* *l.v.* *pizz.* *f* *l.v.* *p* *whisper* *It's a it's a*

115

A. Sx. (C) *p* *whisper* *It's a it's a* *mf* *spoken* *a* *quiet*

Gtr. *p* *whisper* *It's a it's a* *mf* *spoken* *it's a* *quiet*

D.B. *p* *it's a it's a* *p* *it's a it's a* *mf* *spoken* *quiet* *whisper* *(in here)*

(hibernation)

119

A. Sx. (C)

Gtr.

D.B.

*mf* *pp*

*f* *p* *sul VI, f.p.t.*

*f* *p* *arco*

122

A. Sx. (C)

Gtr.

D.B.

*f* *ff* *n* *f*

*f* *mf* *rasg.* *CIII* *strum* *l.v.* *strum* *l.v.*

*f* *pizz.* *l.v.*

125

A. Sx. (C)

Gtr.

D.B.

*f* *slow rasg. (N.B.: mute I)*

*f* *3* *\*)* *(growl!)*

\*) Feel this two beat figure identically to the first two beats of m.125: quarter triplet.

(hibernation)

128

A. Sx. (C) *p*

Gtr. *mf* l.v. l.v. l.v.

D.B. arco *p* pizz. arco

133

A. Sx. (C) n.v. spoken *mf* it's dark

Gtr. *f* spoken *mf* it's a it's a it's dark

D.B. spoken *mf* it's a it's a *mp* pizz. *mf* it's it's dark

136

A. Sx. (C) *pp* whisper *mf* (in here),

Gtr. it's a dark, quiet place *p* l.v. ----- *f* rubato *p* 5

D.B. it's a dark, quiet place whisper *mf* (in here),

(hibernation)

139

A. Sx. (C) spoken *mf* but warm. *p*

Gtr. a tempo *p* sul VI, f.p.t. *mp* l.v. *mf* P.M.-----|

D.B. spoken *mf* but warm. *p* arco pizz. l.v.

142

A. Sx. (C) swing *f*

Gtr.

D.B. *f* arco

145

A. Sx. (C) straight *mf* Bus - ses drew us through dream tun - nels.

Gtr. rasg. *mf* Bus - ses drew us through dream tun - nels.

D.B. pizz. *mf* Bus - ses drew us through dream tun - nels.

\*) Although it changes the feel of this section, mm. 147-150 may be taken as straight eighth notes in a 4/4 time signature at a tempo of 116 per quarter.



(hibernation)

148

A. Sax.  
(C)

Gtr.

D.B.

En - vi - sion waves crest- ing moun-tains. Gla- ci - a - tion\_ comes slow-ly like Pom - pei. Warm wind ta- toos your face.

En - vi - sion waves crest- ing moun-tains. Gla- ci - a - tion comes slow-ly like Pom - pei. Warm wind ta- toos your face.

En - vi - sion waves crest- ing moun-tains. Gla- ci - a - tion comes slow-ly like Pom - pei. Warm wind ta- toos your face.

May 2005  
Seattle