

grid2

Jaime Oliver La Rosa, Nueva York, 2023

7 second bars , instruments act as independent streams
sync when notated, otherwise interact freely
with your delay line to make regular rhythms
(♩ = 50; delay = 200ms)

PART 1

① inhale (IV) 3:2 3:2 7 unpitched, **pizz** w/thumb *repeat*

Violin *f* 3:2 (delay) (♩ = 50; del = 150) (amplified key slaps, as loud as possible)

Alto Flute in G *f* (delay) (♩ = 60; del = 250) (amplified key slaps, as loud as possible)

Bass Clarinet in Bb *f* (delay) (v.s.m.) (h.m.)

Percussion *f* (h.m.) ④ (♩ = 56; del = 133.33) (into mic) (m.m.) *repeat* (delay)

unpitched, **pizz** w/thumb *repeat* unpitched, **pizz** w/thumb *repeat* unpitched, **pizz** w/thumb *repeat*

35 14 21 28 3:2 35

35 *repeat* 42 unpitched, **pizz** w/thumb *repeat* 49 unpitched, **pizz** w/thumb *repeat* 56 unpitched, **pizz** w/thumb *repeat* 63

Vln. *f* (delay) *f*

Fl. *f* t t t t *mf* t t t t *f* *mf* t t t t *f* t t t t

Cl. *f* (keep keystrokes loud, add a tiny bit of tone) *repeat* (slap tongue)

Pc. *f* *mf* *repeat* *f*

pizz w/guitar pick
III, behind bridge

4 second bars

6 sync repeat

5 (♩ = 60; del = 500)
p p p p p p p p p
mf 3:2 3:2 3:2 3:2
3:2 (delay) 3:2

highest comfortable slap tongue
more percussive than pitch
repeat

7 R.H. trill continuously
to the end of Part 1
L.H. Gliss downward
audible between each trill note

Vln. 63 70 74 78 82 86 90 94 98 102

Fl. 3:2 3:2 3:2 3:2

Cl. mp repeat

Pc. p pp repeat

PART 2

8 sync
(♩ = 60)
press guitar pick
onto string lightly
I

9 arco s. vib
2 m. vib
3 s. vib
4 sul tasto 5 6 IV, III 7

10

11

Vln. 102 106 110

mf (0) open string

Fl. (mf13) 16
(♩ = 60)
● ● ● ● ○ ● ● 6

Cl. # p

Pc. (♩ = 60)
with mallet shaft
R.H.
pp Ped. always on
L.H.

(Vibraphone) m.m.
s.m.
mp mf fff Pedal always down
Motor: 4
Motor ON

fff overblow for
harmonics

s. vib

fff ppp p

s. vib

pp mf p

pp mf p

bow

s.m. bow

M:2 → 3 → 2 mf
M:2 → 1

IV, III 0

7 8 9 10 11 12 13 14 15 16 17 18

Vln. *p* *mf* *p* *f* *fff*

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

Cl. *p* *mf* *p* *f* *fff*

Pc. *p* *mf* *f* *ff* *fff* *fff* *f* *mf* *ff*

s.m. *bow* *bow* *s.m.* *m.m.* *m.m.* *m.m.* *s.m.* *h.m.*

M:2 *M:1* *M:4* *M:5*

1 *3*

12 *13* *14* *15*

electronics

(if these notes are too high, play an octave lower)

[illegible]

PART 4

22 *arco* *s. vib. ord.* *s. pont* *sul tasto* *ord.* *vib.* *s. vib.*

Vln. 34 **F** 35 36 37 38 39 40 41 42 43

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

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

Pc. *m.m. for vib.* *s.m. for cymbals* *mf* *mp* *f* *mp* *mf* *mp* *p* *f* *mf* *p* *mf*

24 *sul tasto* *III* *I* *II*

Vln. 43 44 45 46 47 48 49 50 51 52

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

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

Pc. *p* *mf* *p* *mf* *mp* *mf* *f* *mp* *p* *mf*

25 *ord.*

Vln. 52 53 54 55 56 57 58 59 60 61

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

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

Pc. *mp* *p* *mp* *f* *p* *mf* *f* *mp* *p* *mf*

Motor ON: 2 L.H. grab güiro

L.H. güiro-clusters

slow and free tempo while the güiro-clusters are playing, follow the percussion

26 circular bowing, no pitch

Vln. **G** *mp*

Fl. exhale through instrument *mp*

Cl. exhale through instrument *mp*

Pc. *p* *mf* use güiro to play clusters

scrape güiro continuously and slowly while dotted gliss line is present

residual tone: blow into mouthpiece from far away *pp*

27 s. vib. sul tasto *pp* *p*

s. vib. *pp*

residual tone 71

61 62 63 64 65 66 67 68 69 70 71

28

Vln. 71

Fl. *ppp*

Cl.

Pc. *p* *mf* *p* *mf*

(remove headjoint keep body)

residual tone *ppp*

(remove body keep headjoint)

71 72 73 74 75 76 77 78 79 80 81 82

Pc. 82 83 84 85 86 87 88 89 90 91 leave güiro 92

Motor OFF

H(♩ = 60; del = 666)

gliss w/guitar slide

pizz w/guitar pick

PART 5**29**

92 Vln. mf (♩ = 60; del = 250)
headjoint only, from fully closed with palm (bottom line) to fully open (top)

93 Fl. mp (delay)
tap with palm on top of body tube (headjoint off)

94 Cl. mp (delay)

95 Pc. mf grab mic with hand

96 cymbal (delay)

97 move mic towards and away from the cymbal
try to get individual events with the mic
explore various ares of the cymbal, except the center

98

31**32**

98 Vln. mf (♩ = 60; del = 250)

99 Fl. mp (delay)

100 Cl. mp (delay)

101 Pc. mf grab mic with hand

102 cymbal (delay)

103 mute cymbal with fingers