

Occam's Raisin

for B^b clarinet and bass clarinet, bassoon, saxophone, and electric guitar

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Begrudgingly in a practice room, quasi undergrad ♩ = 40

agitated sigh

f

finger through something you have at least partially memorized, such as a concerto, as if in a practice room; between now and the cutoff in m. 15, move from air sound to full pitch.

react to guitarist's timing, through m. 9

Clarinet in B^b

Bassoon

Soprano Saxophone

Electric Guitar

clean tone

p

3

full pitch squeak, "wrong" note

ff *f*

as quickly as possible

h *sfz* *p* *f*

ppp *p*

Cl. in B^b

Bsn.

S. Sax.

El. Guit.

5 (fish bubbles) **6** (continue with "memorized practice")

Cl. in B b *ff*

Bsn. (fish bubbles) *ff*

S. Sax. (fish bubbles) *ff*

El. Guit. (fish bubbles) *ff* distorted *mf* *p*

finger through something you have at least partially memorized, such as a concerto, as if in a practice room; between now and the cutoff in m. 15, move from entirely air sound to full pitch. Follow approximate tempo of clarinet.

finger through something you have at least partially memorized, such as a concerto, as if in a practice room; between now and the cutoff in m. 15, move from entirely air sound to full pitch. Follow approximate tempo of clarinet.

slowly apply bottleneck, letting it rattle against the strings

9

Cl. in B b (full pitch) *ppp*

Bsn. (full pitch) *ppp*

S. Sax. (full pitch) *ppp*

El. Guit. slide bottleneck up and down strings freely

15"

(11)

Cl. in B b

Bsn.

S. Sax.

El. Guit.

begin to shred a difficult passage from your memorized rep, repeatedly and incessantly

clean freely and separated, *molto* rubato

pp

13

Cl. in B b

Bsn.

S. Sax.

El. Guit.

abrupt cutoff!

abrupt cutoff!

abrupt cutoff!

abrupt cutoff!

in time

distorted 3

f

mp

ff

sfp

fff

16

Cl. in B b *fff* *flz.*

Bsn. *fff* *flz.*

S. Sax. *fff* *flz.* *mp* *f* *pp* *sh*

El. Guit. *fff* *p* *clean*

air -----> pitch

18

Cl. in B b *f* *pp*

Bsn. *f* *pp*

S. Sax. *f*

El. Guit. *f* *p* *f* *pp*

repeat freely, in any order
use progressively more bubble sounds as you go

repeat freely, in any order
use progressively more bubble sounds as you go

repeat freely, in any order
use progressively more bubble sounds as you go

25

Cl. in B b

Bsn.

S. Sax.

El. Guit.

f

pp

f

p

28

30

Cl. in B b

Bsn.

S. Sax.

El. Guit.

pp

mp

f

p

gliss.

gliss.

distorted

31

Cl. in B b

Bsn.

S. Sax.

El. Guit.

f

solo

p *mf* *p*

6

detune

pp

3 3 3:2

4/4

Detailed description: This system contains measures 31, 32, and 33. The Clarinet in B-flat (Cl. in B b) part features eighth-note triplets in measures 31 and 32, and a triplet with a 3:2 ratio in measure 33. The Bassoon (Bsn.) part has a dynamic marking of *f* in measure 31 and a 'solo' instruction in measure 32. The Saxophone (S. Sax.) part has dynamics of *p*, *mf*, and *p* across measures 31-33, with a sixteenth-note triplet in measure 32. The Electric Guitar (El. Guit.) part has a *pp* dynamic and a 'detune' instruction in measure 31. The time signature is 4/4.

34

Cl. in B b

Bsn.

S. Sax.

El. Guit.

p

duet with sax

sultry

f *mp*

duet with bassoon

sultry

f *mp*

3 3 3 5

3 3

pp

3

4/4

Detailed description: This system contains measures 34, 35, and 36. The Clarinet in B-flat (Cl. in B b) part starts with a *p* dynamic and features a 'duet with sax' instruction in measure 34. The Bassoon (Bsn.) part has a 'sultry' instruction and dynamics of *f* and *mp* across measures 34-36. The Saxophone (S. Sax.) part has a 'duet with bassoon' instruction and dynamics of *p*, *f*, and *mp* across measures 34-36. The Electric Guitar (El. Guit.) part has a *pp* dynamic and a triplet instruction in measure 34. The time signature is 4/4.

37 39

Cl. in B \flat *mf* *f* *espressivo*

Bsn. *mf*

S. Sax. *mf* *f* *espressivo*

El. Guit.

41 *accel.* -----

40

Cl. in B \flat *pp*

Bsn. *p*

S. Sax. *pv*

El. Guit.

43 **Caffeinated** ♩ = 126

Cl. in B b: Treble clef, eighth notes with triplets, dynamic *fp*.

Bsn.: Bass clef, whole notes, dynamic *fp*.

S. Sax.: Treble clef, whole notes with breath marks (→), dynamic *fp*.

El. Guit.: Treble clef, eighth notes, dynamic *p*.

Additional markings: "hoo" and "fp" in the saxophone staff.

46 **47** ♩ = ♩. (= 126)

Cl. in B b: Treble clef, eighth notes with triplets, dynamic *f*.

Bsn.: Bass clef, eighth notes with triplets, dynamic *p* then *f*.

S. Sax.: Treble clef, eighth notes, dynamic *ff* then *f*.

El. Guit.: Treble clef, eighth notes with triplets, dynamic *mf* then *f*.

Additional markings: "v.d." in the saxophone and guitar staves.

49

Cl. in B b

Bsn.

S. Sax.

El. Guit.

mp *f*

Detailed description: This system contains measures 49, 50, and 51. Measure 49 shows the Cl. in B b and El. Guit. parts with a *mp* dynamic. Measure 50 continues with *mp* dynamics for Cl. in B b and Bsn., and *f* for El. Guit. Measure 51 features *f* dynamics for Cl. in B b, Bsn., and S. Sax., and *f* for El. Guit. The Cl. in B b part has a crescendo hairpin in measure 51. The Bsn. part has a crescendo hairpin in measure 51. The S. Sax. part has a crescendo hairpin in measure 51. The El. Guit. part has a crescendo hairpin in measure 51.

52

Cl. in B b

Bsn.

S. Sax.

El. Guit.

Detailed description: This system contains measures 52, 53, and 54. Measure 52 shows the Cl. in B b and S. Sax. parts with a *f* dynamic. Measure 53 continues with *f* dynamics for Cl. in B b and S. Sax. Measure 54 features *f* dynamics for Cl. in B b, S. Sax., and El. Guit. The Cl. in B b part has a crescendo hairpin in measure 54. The S. Sax. part has a crescendo hairpin in measure 54. The El. Guit. part has a crescendo hairpin in measure 54.

54 **55 To Bass Clarinet**

Musical score for measures 54 and 55. The score is for four instruments: Clarinet in B-flat, Bassoon, Saxophone, and Electric Guitar. Measure 54 shows the Clarinet in B-flat playing a melodic line with a *ff* dynamic. The Bassoon has a whole rest. The Saxophone plays a melodic line. The Electric Guitar plays a melodic line with a *ff* dynamic. Measure 55 shows the Clarinet in B-flat with a whole rest. The Bassoon plays a melodic line with a *mf* dynamic. The Saxophone plays a melodic line. The Electric Guitar plays a melodic line with a *ff* dynamic.

56

Musical score for measure 56. The score is for four instruments: Bass Clarinet, Bassoon, Saxophone, and Electric Guitar. The Bass Clarinet has a whole rest. The Bassoon plays a melodic line with a *sfp* dynamic. The Saxophone has a whole rest. The Electric Guitar has a whole rest.

59 60

B. Cl.

Bsn.

S. Sax.

El. Guit.

mp

p

p

p *mf* *p*

62 64

B. Cl.

Bsn.

S. Sax.

El. Guit.

mf

mf *mp*

mp

mp

65

B. Cl.

Bsn.

S. Sax.

El. Guit.

p

p

p

This musical system covers measures 65, 66, and 67. The B. Cl. part has rests in measures 65 and 66, followed by a half note in measure 67. The Bsn. part has a melodic line in measure 65, rests in 66, and a half note in 67. The S. Sax. part has a melodic line in measure 65, rests in 66, and a melodic line in 67. The El. Guit. part has rests in all three measures. Dynamics include *p* in measures 67 and 68.

68

B. Cl.

Bsn.

S. Sax.

El. Guit.

p

f sub.

f sub.

f sub.

f sub.

This musical system covers measures 68, 69, and 70. The B. Cl. part has a melodic line in measure 68, rests in 69, and a melodic line in 70. The Bsn. part has a melodic line in measure 68, rests in 69, and a melodic line in 70. The S. Sax. part has a melodic line in measure 68, rests in 69, and a melodic line in 70. The El. Guit. part has rests in measures 68 and 69, followed by a melodic line in measure 70. Dynamics include *p* in measures 68 and 69, and *f sub.* in measures 68, 69, and 70.

71

B. Cl. $8vb$ (second time only)

Bsn.

S. Sax.

El. Guit. mp mf distorted second time only $8va$ (second time only)

74 $\text{♩} = \text{♩} (= 189)$

B. Cl. mf p $8vb$ (s.t.o.)

Bsn. mf p

S. Sax.

El. Guit. p

78 81

B. Cl. *mf*

Bsn.

S. Sax. *mf*

El. Guit.

Detailed description: This system contains measures 78 through 81. Measure 78 is marked with a circled '78'. Measure 81 is marked with a boxed '81'. The B. Cl. part features a melodic line with slurs and accents, starting with a *mf* dynamic. The Bsn. part plays a steady eighth-note accompaniment. The S. Sax. part has rests in measures 78-80 and enters in measure 81 with a *mf* dynamic. The El. Guit. part features a bass line with slurs and accents, including a *bv* (bowed) marking in measure 80.

82

B. Cl. *p sub.*

Bsn.

S. Sax. *p sub.*

El. Guit. clean *p sub.*

Detailed description: This system contains measures 82 through 85. Measure 82 is marked with a circled '82'. The B. Cl. part has a *p sub.* dynamic and includes triplets in measures 82 and 83. The Bsn. part has rests in measures 82-83 and enters in measure 84 with a melodic line. The S. Sax. part has a *p sub.* dynamic and includes triplets in measures 82 and 83. The El. Guit. part is marked 'clean' and has a *p sub.* dynamic, playing a steady eighth-note accompaniment.

85

B. Cl.

Bsn.

S. Sax.

El. Guit.

mp

88

B. Cl.

Bsn.

S. Sax.

El. Guit.

f

p sub.

f

p sub.

f

p sub.

ff

91

B. Cl. *ff* *fff* *pp*

Bsn. *ff* *fff* *pp*

S. Sax. *ff* *fff* *pp*

El. Guit. *fff*

95

Sleep deprived (past exhausted, back around to giddy) ♩ = 60

(airless tonguing)

B. Cl. *f*

Bsn. (helicopter tonguing) *f*

S. Sax. (airless tonguing) *f*

El. Guit. (bubbles) *ff*

96

B. Cl.

Bsn.

S. Sax.

El. Guit.

p

p

incessant

f

ff

p

98

B. Cl.

Bsn.

S. Sax.

El. Guit.

(bubbles)

99

B. Cl.

Bsn.

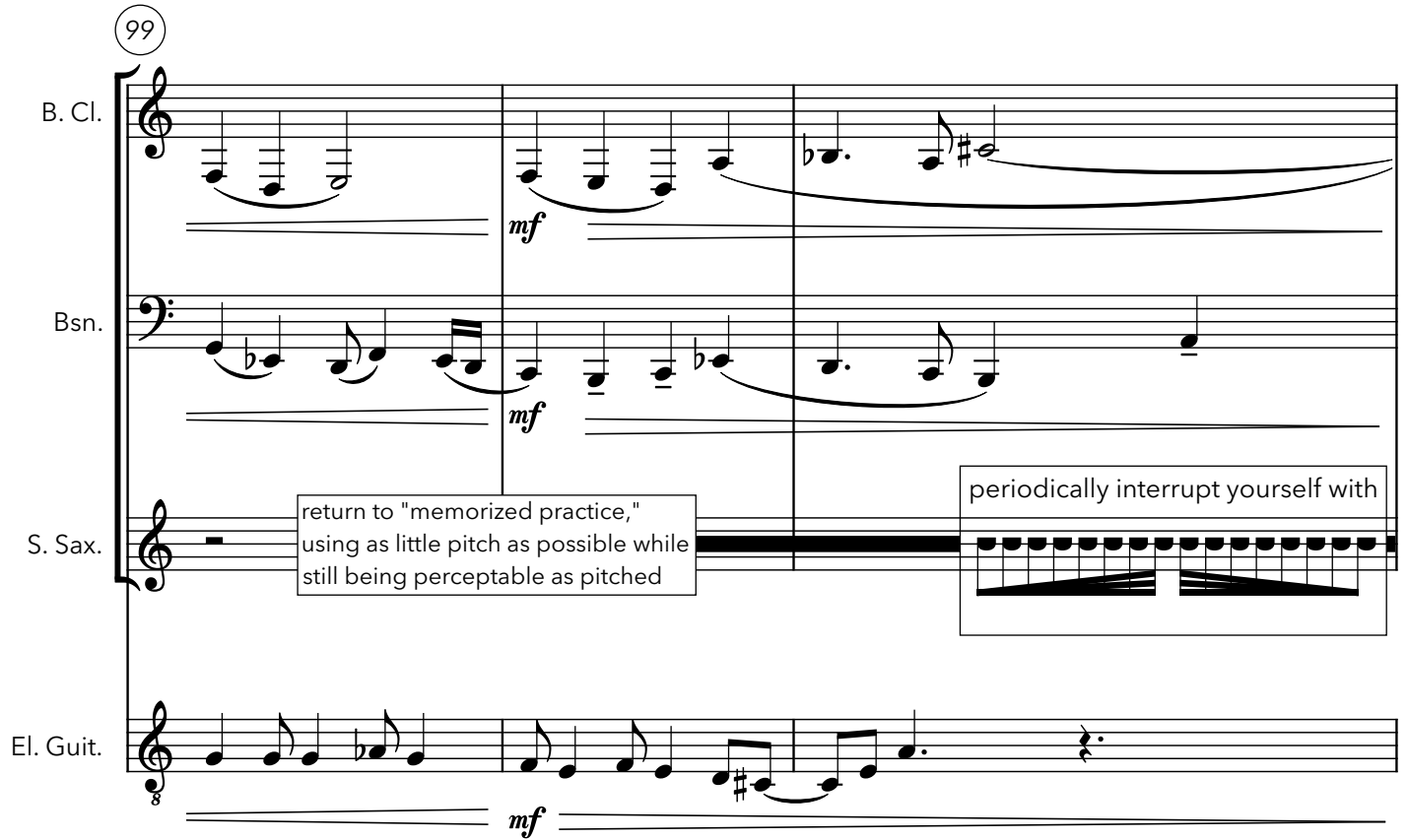
S. Sax.

El. Guit.

mf

return to "memorized practice,"
using as little pitch as possible while
still being perceptible as pitched

periodically interrupt yourself with



102

B. Cl.

Bsn.

S. Sax.

El. Guit.

p



105

B. Cl.

Bsn.

S. Sax.

El. Guit.

-----> distorted

f *p*

108

B. Cl.

Bsn.

S. Sax.

El. Guit.

aggressive and obnoxious

ff *fp*

clean
All pitch adjustments using tuners, as you would before performing; loose rthm

110

(bubbles)

B. Cl. *f* *p*

Bsn. *f* *p*

S. Sax. *f* *p*

El. Guit. *f*

114

micro ajust pitch, as you would during any other tuning note

(bubbles) no need to synchronize

B. Cl. *f*

Bsn. *f*

S. Sax. *f*

El. Guit. *p* *f*