

NASCA LINES

Part 6

BARRY GUY

Loose feel $\text{♩} = c.60$

Handwritten notes: *Sax Solo*, *f*, *f*, *f*

Handwritten notes: *any number*, *ff*, *non dim.*, *II*, $\text{♩} = c.120$

Optional stab from Director

Pitch free - always vary

Handwritten notes: *ff*, *ff*

Handwritten notes: *ff*, *ff*

Handwritten notes: *ff*, *ff*

Handwritten notes: *ff*, *ff*

Handwritten notes: *ff*, *ff*

Handwritten notes: *ff*, *ff*

Signals from director:

pp/ff always select a new pitch on each signal

Palm up: sustained

Palm forward: short

Palm to side: repeated

Handwritten notes: *ff*, *ff*

Handwritten notes: *ff*, *ff*

Handwritten notes: *cresc. poco a poco*, *staccato*, *ff*

Handwritten notes: *ff*

The general picture is to move from urgent exchanges between sax/elex/perc group and voice trio to strands of melody in the voice/string/harp

Handwritten notes: *ff*

(Violoncello TACET to end of section.)

Handwritten notes: *Jeff rob*

V.S. #7 String Post