

Harp

NASCA LINES

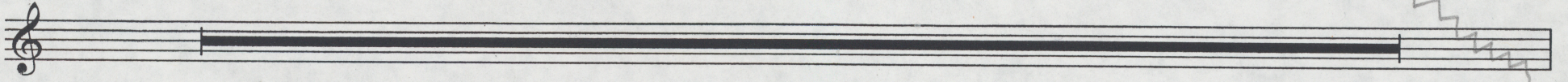
Part 6

Harp TACET until Bar 33

(after long crescendo in W.W./Strings/Brass ending in *ff* downward glissandi)

BARRY GUY

4/30-32:11



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

33 (Loose feel)

34 35 36

37 38 39 40 41

Fairly slow-moving to start with, then feel free to extract short meditative phrases from this tone-row.

p

42 43 44 45

46 47 to nothing 48

NASCA LINES Part 6

BARRY GUY

Loose feel $\text{♩} = c.60$

Musical notation for measures 7-12. Includes dynamic markings *f*, *ff*, *non dim.*, and *sff*. Tempo marking $\text{♩} = c.120$ is present. Handwritten notes include "1" and "10 + 5".

Optional stab from Director
Pitch free - always vary

Musical notation for measures 13-26. Includes dynamic markings *ff* and *sff*. Features complex rhythmic patterns with triplets and quintuplets. Handwritten notes include "3", "5", "3 2 - 4", and "3 sax".

Signals from director: *pp* / *ff* always select a new pitch on each signal

Palm up:
sustained

Palm forward:
short

Palm to side:
repeated

*fermata
and fall 2nd
time only*

Musical notation for measures 27-32. Includes dynamic markings *cresc. poco a poco*, *staccato*, and *ff*. Features complex rhythmic patterns with quintuplets. Handwritten notes include "Paul", "Dino", and "5".

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

Musical notation for measures 33-46. Includes dynamic markings *con sord.* and *more*. Features a wavy, oscillating melodic line. Handwritten notes include "Fairly slow-moving to start with, then feel free to extract short meditative phrases from this tone-row." and "to nothing".