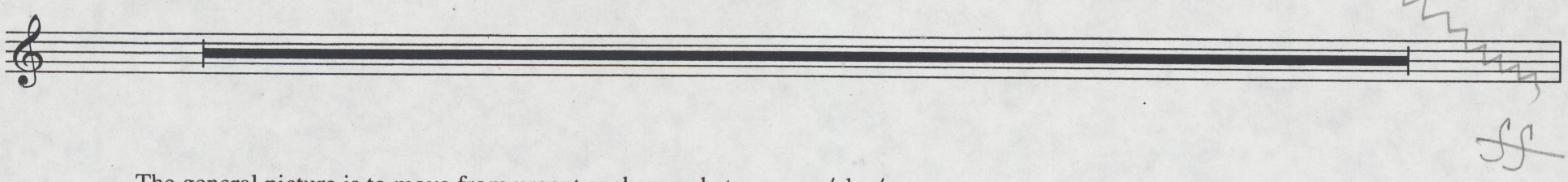
Harp

NASCA LINES
Part 6

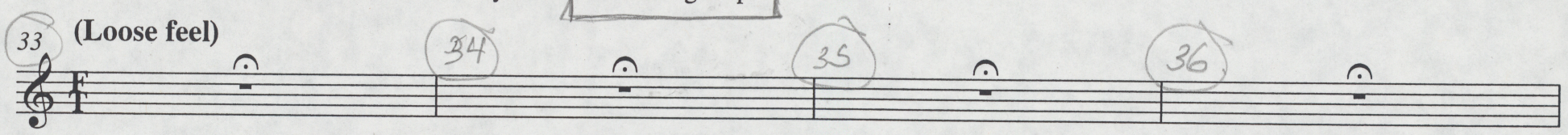
BARRY GUY

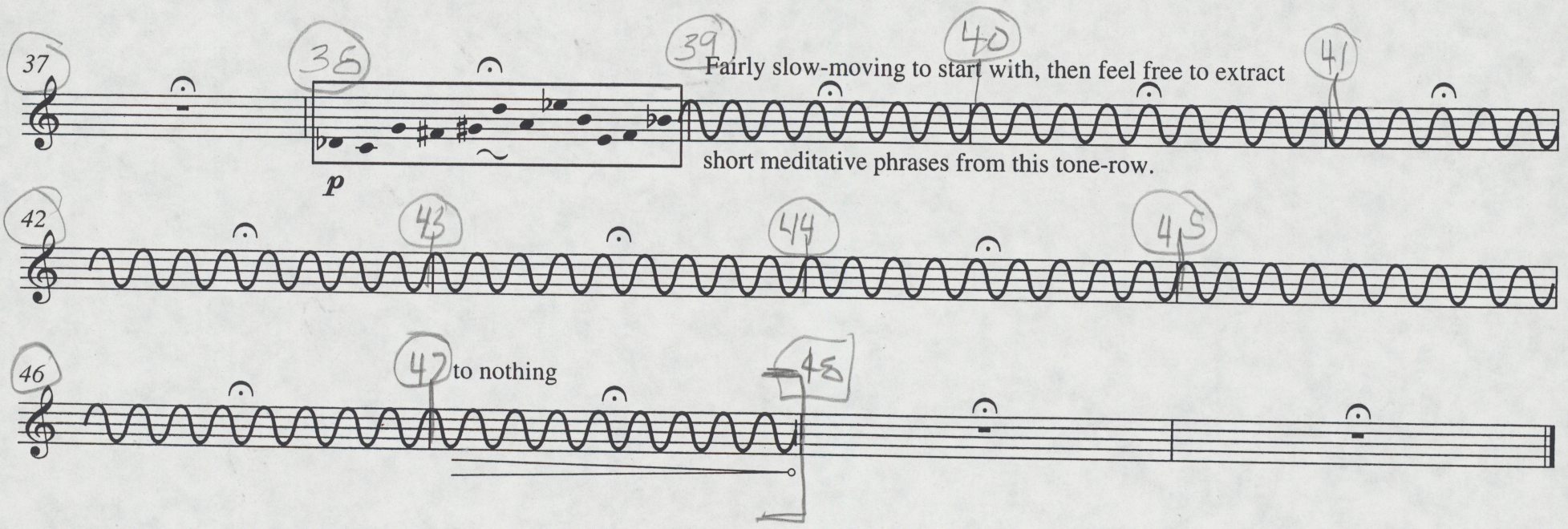
Harp TACET until Bar 33

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



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





Violin I

NASCA LINES
Part 6

BARRY GUY

Loose feel ♩ = c.60

f *f* *f*

7 ♩ = c.120

p *ff* *non dim.* *sff*

Optional stab from Director

Pitch free - always vary

13 *sff* *sff*

15

17

18 3sax

23 Paul

25

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

Palm up: sustained

Palm forward: short

Palm to side: repeated

27

28

30 *cresc. poco a poco*

staccato

31 32 *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

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

42 con sord.

46 to nothing