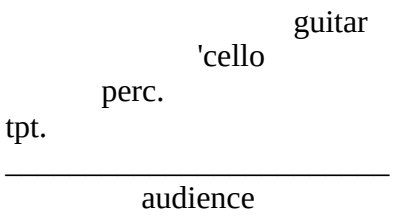
boite noir

for
trumpet, percussion, electric 'cello and electric guitar

Bill Sack
2002

performance notes:

suggested stage placement for performers



program note:
Boite Noir was written in late 2002 for the University at Buffalo Contemporary Ensemble. The piece is in three sections: stately and ritualistic, *meccanico* with aria, and second-line march with chorale.

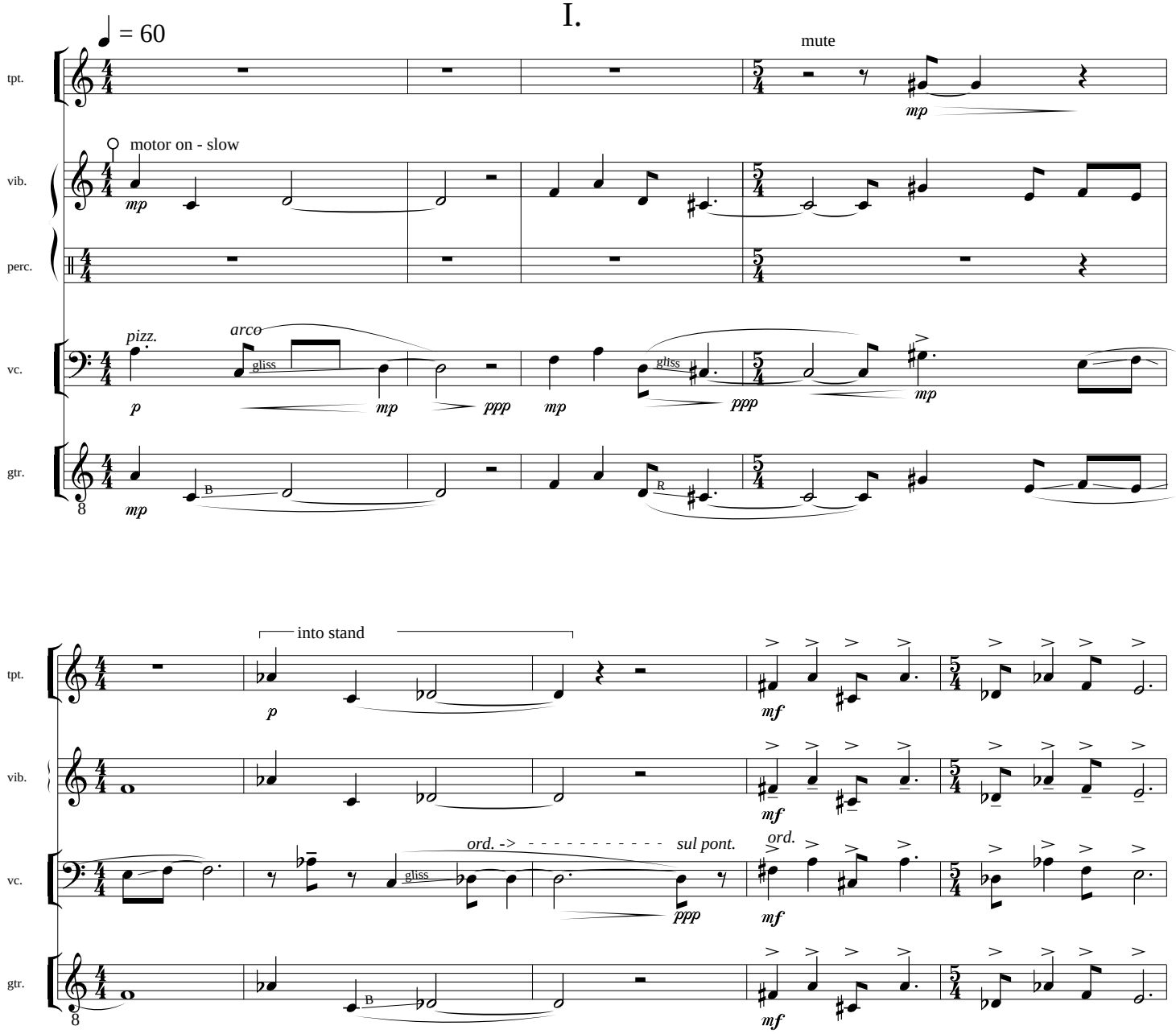
As with much of my recent work, **Boite Noir** began as an imaginary musical machine. A small amount of simple musical material is fed into a "black box." The material is analyzed and recomposed. Knobs and sliders on the outside of the box control the degree to which the output resembles the input. Controllable parameters include rhythm (e.g. the delay and "pre-delay" in the 'cello and vibraphone parts in the first section), relative pitch (the four-part "harmonization" in the third section), and even instrumentation (the vibraphone music which moves off to the percussion and trumpet parts during the second section). Sometimes multiple outputs resulting from different settings are combined polyphonically, as in the virtuosic percussion part in the third section. In general, the guitar part acts as the ensemble's axis; its music is truest to the input material and changes least over each section.

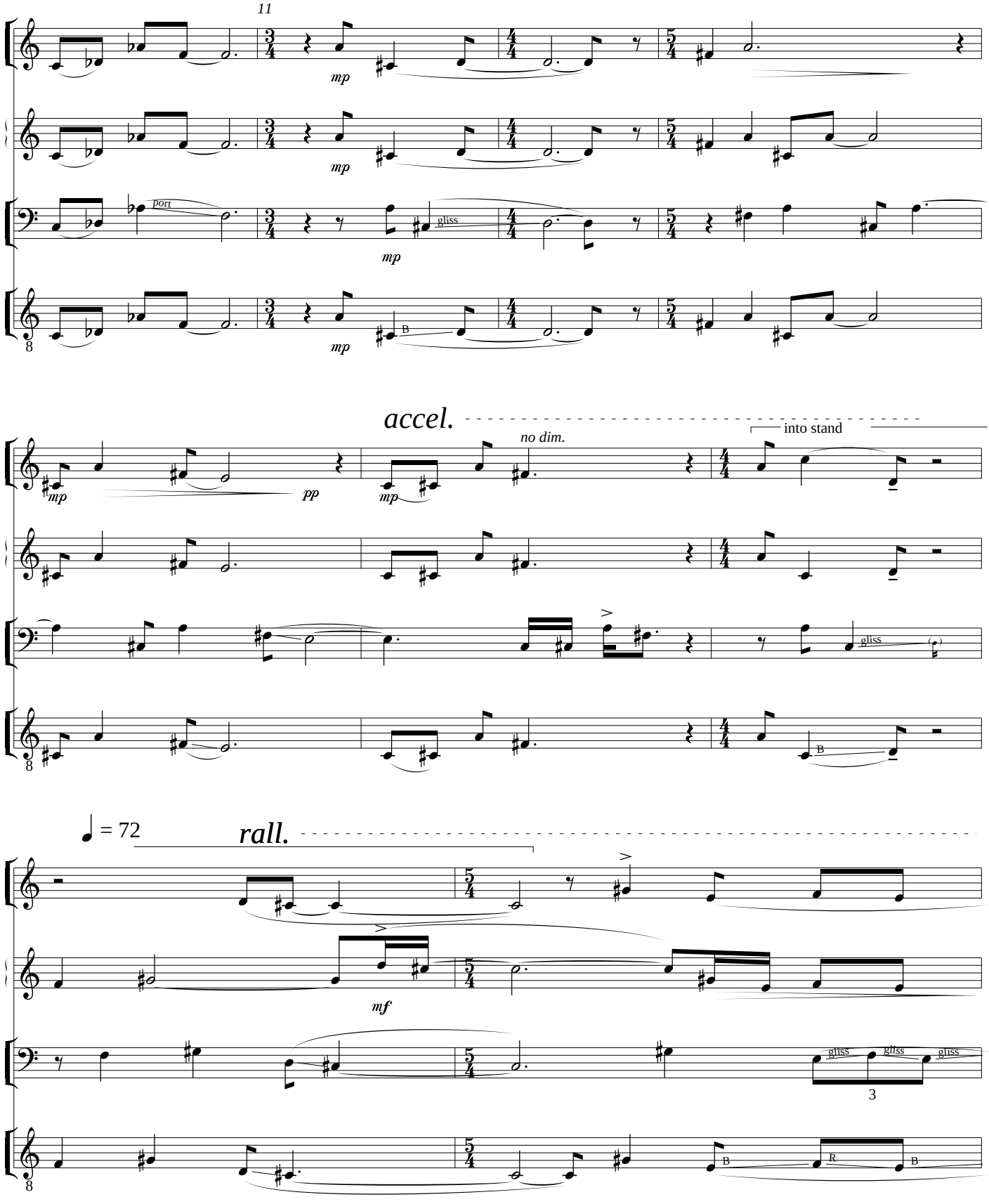
Sonic touchstones for me during **Boite Noir's** composition include: music of the gagaku ensemble, Freddie Hubbard's trumpet and Bobby Hutcherson's vibes on Eric Dolphy's **Out to Lunch**, John French's drums on Captain Beefheart and the Magic Band's **Trout Mask Replica**. and a radio advertisement for an insurance company that I heard two or three times.

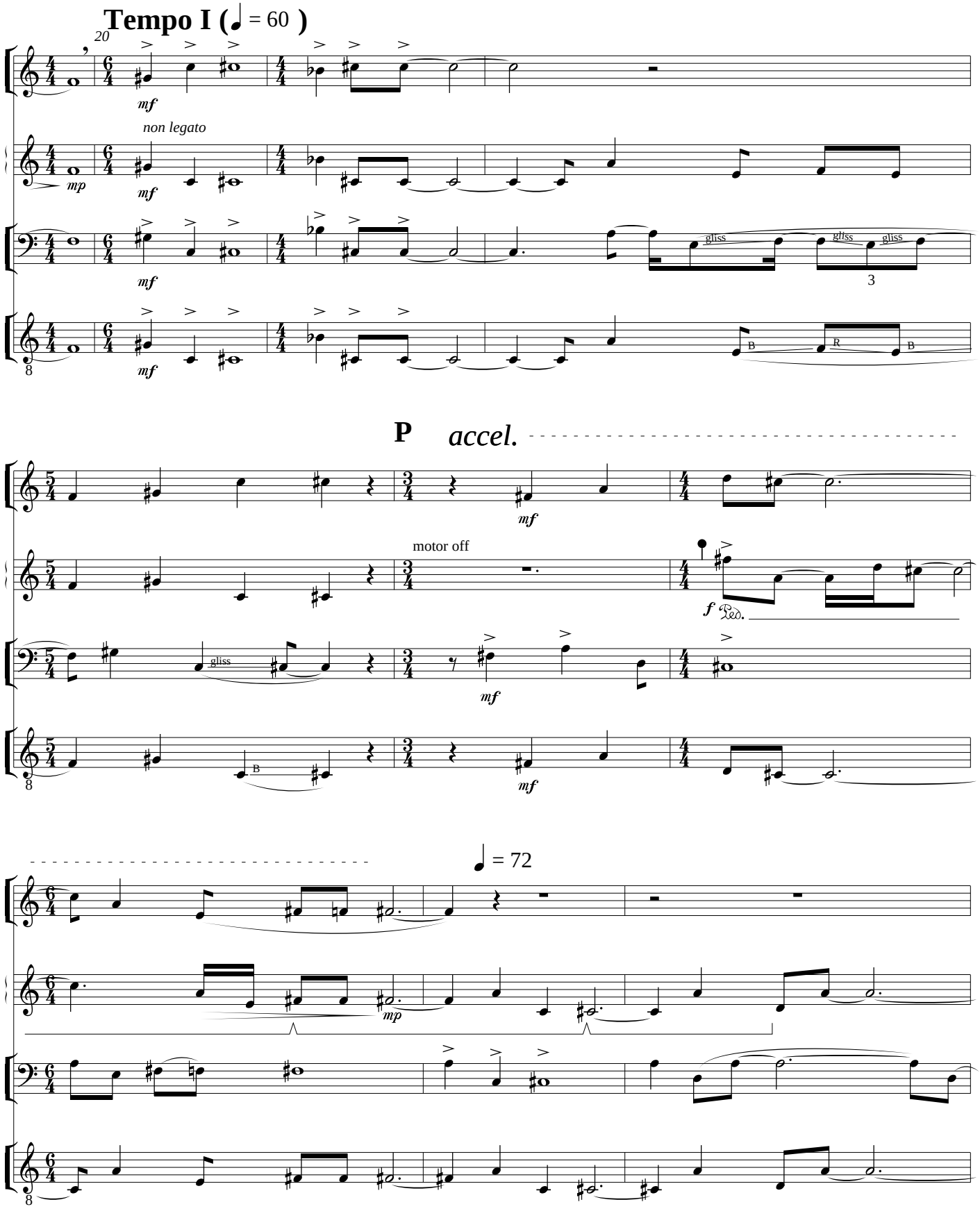
My deepest thanks to Matt Felski, J. T. Rinker, and particularly Jonathan Golove for their patience, persistence, and dedicated musicianship.

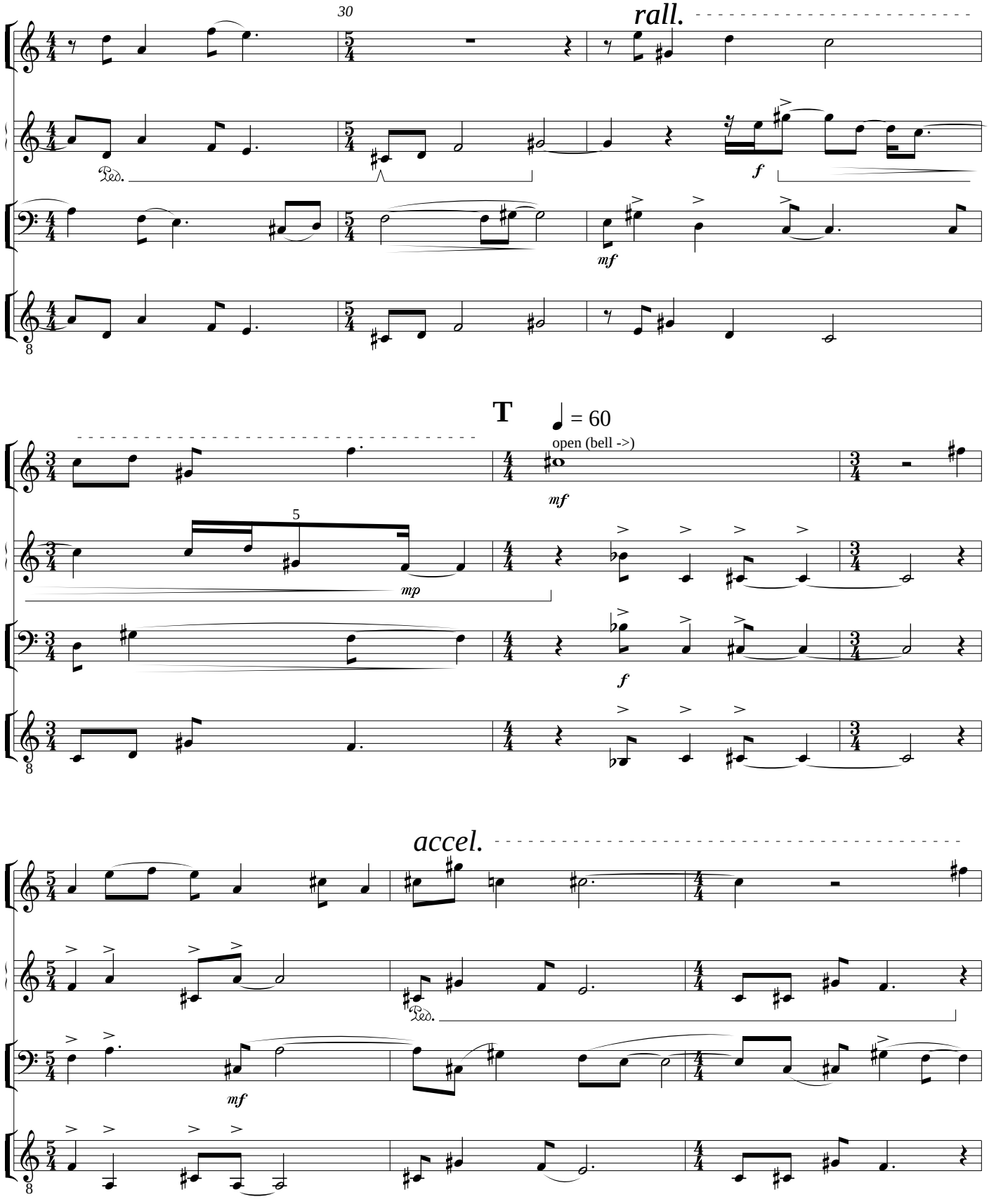
boite noir

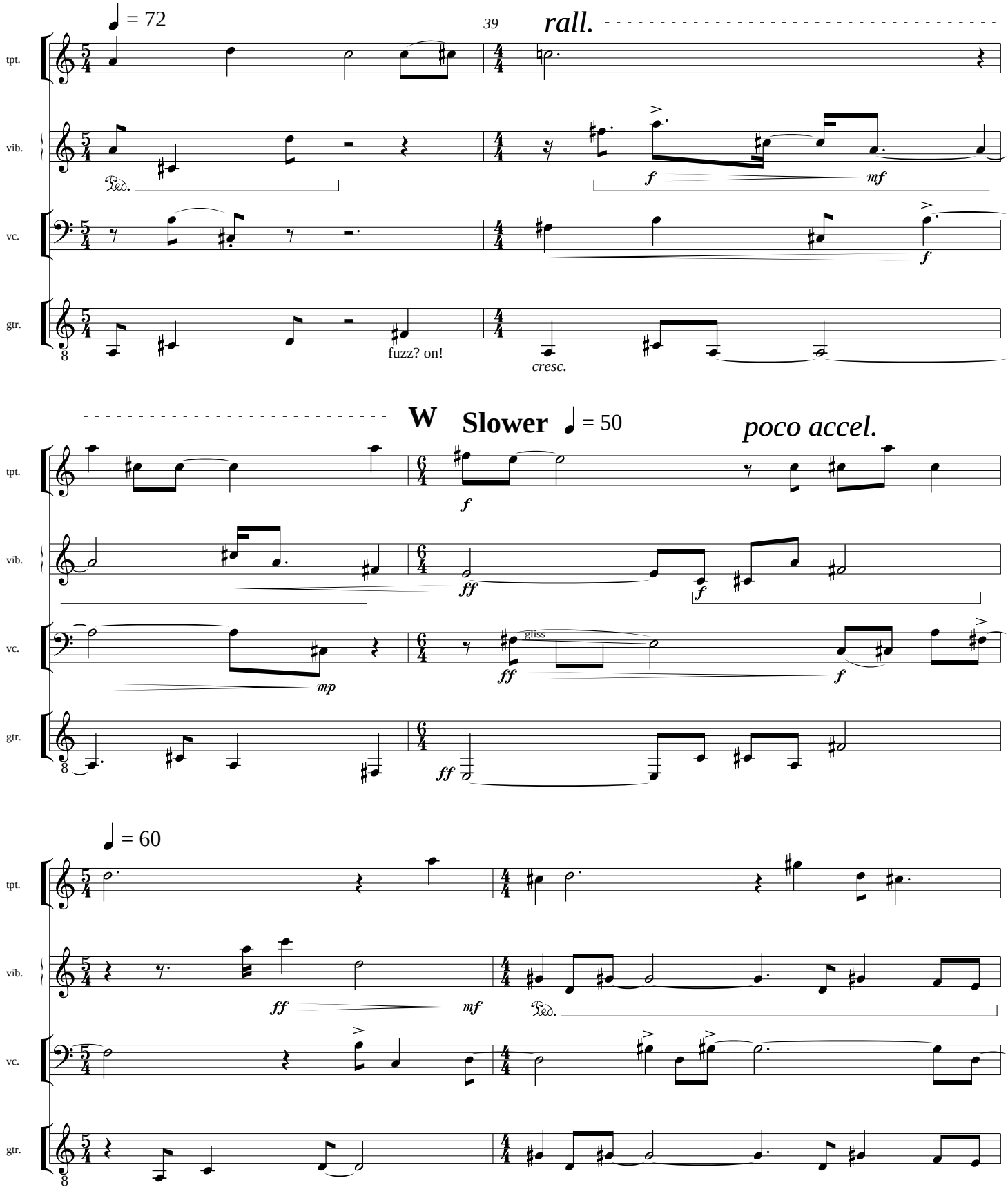
I.

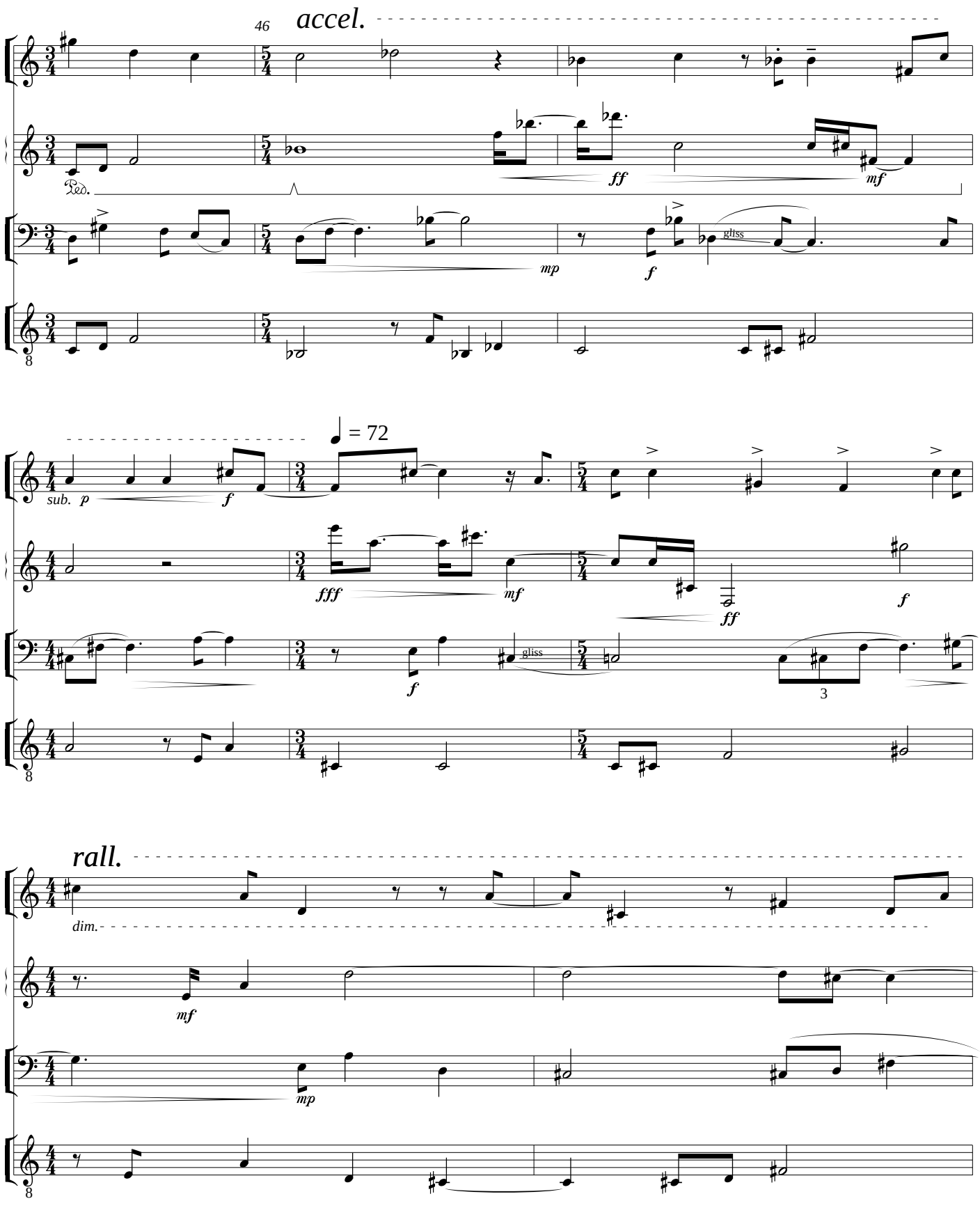

= 60
tpt.
vib.
perc.
vc.
gtr.
mute
motor on - slow
pizz.
arco
gliss
into stand
ord. ->
sul pont.
ord.
mp
p
ppp
mf

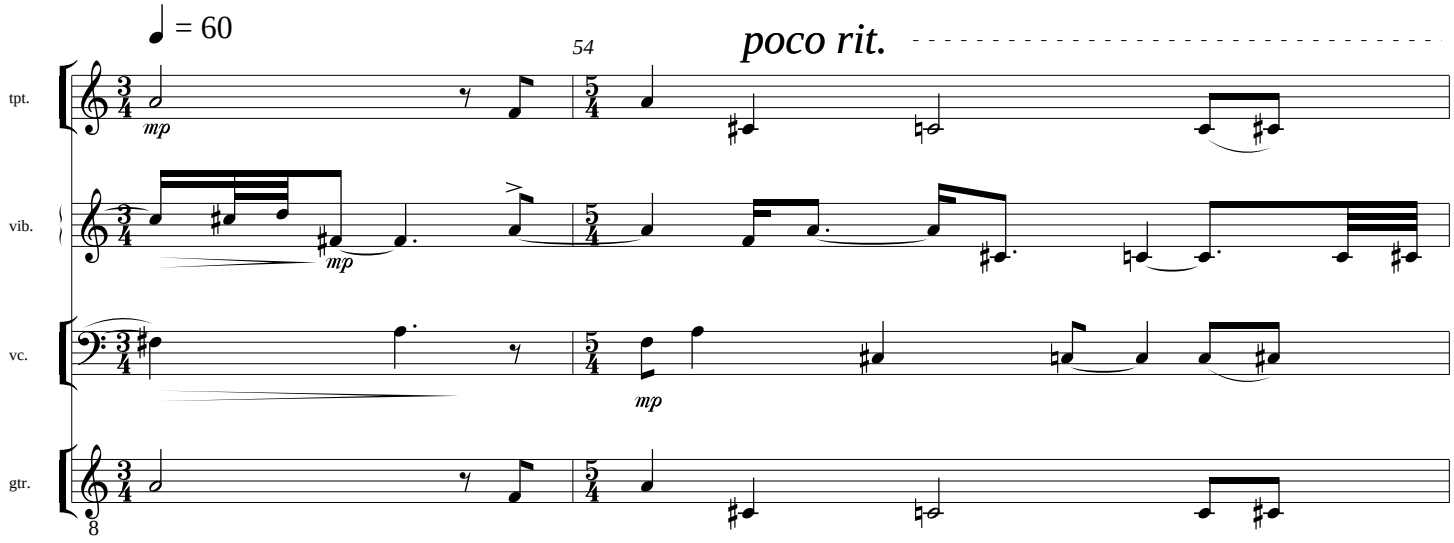

11
tpt.
vib.
vc.
gtr.
mp
port
gliss
B
accel.
no dim.
pp
into stand
= 72
rall.
mf
3
R

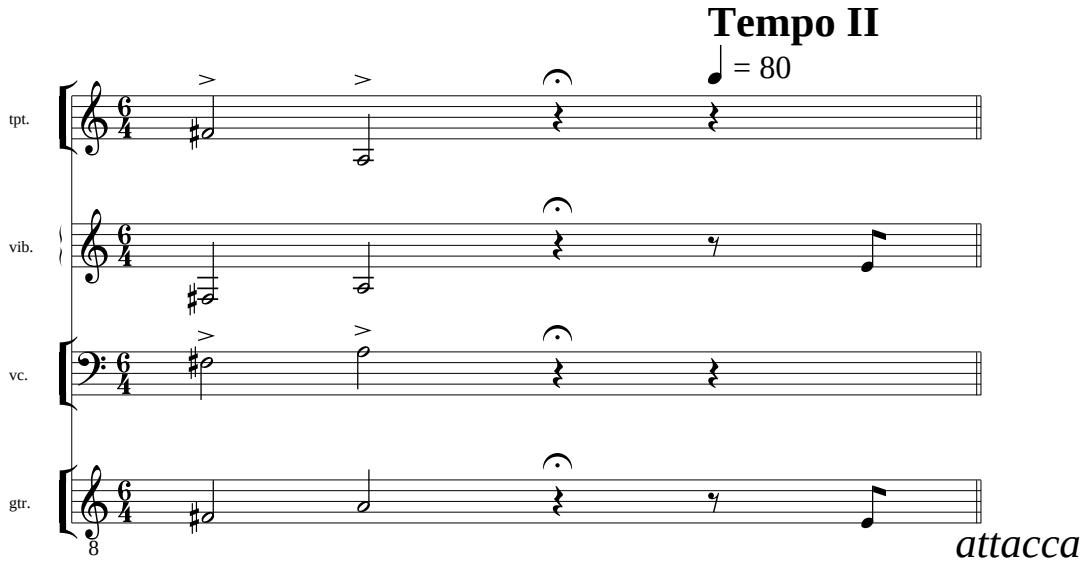

Tempo I (= 60)
20
tpt.
vib.
vc.
gtr.
mf
non legato
mp
gliss
3
B
R
P
accel.
motor off
f
Ped.
= 72


30
rall.
tpt.
vib.
vc.
gtr.
Ped.
f
mf
T
♩ = 60
open (bell ->)
mf
5
mp
f
accel.
mf

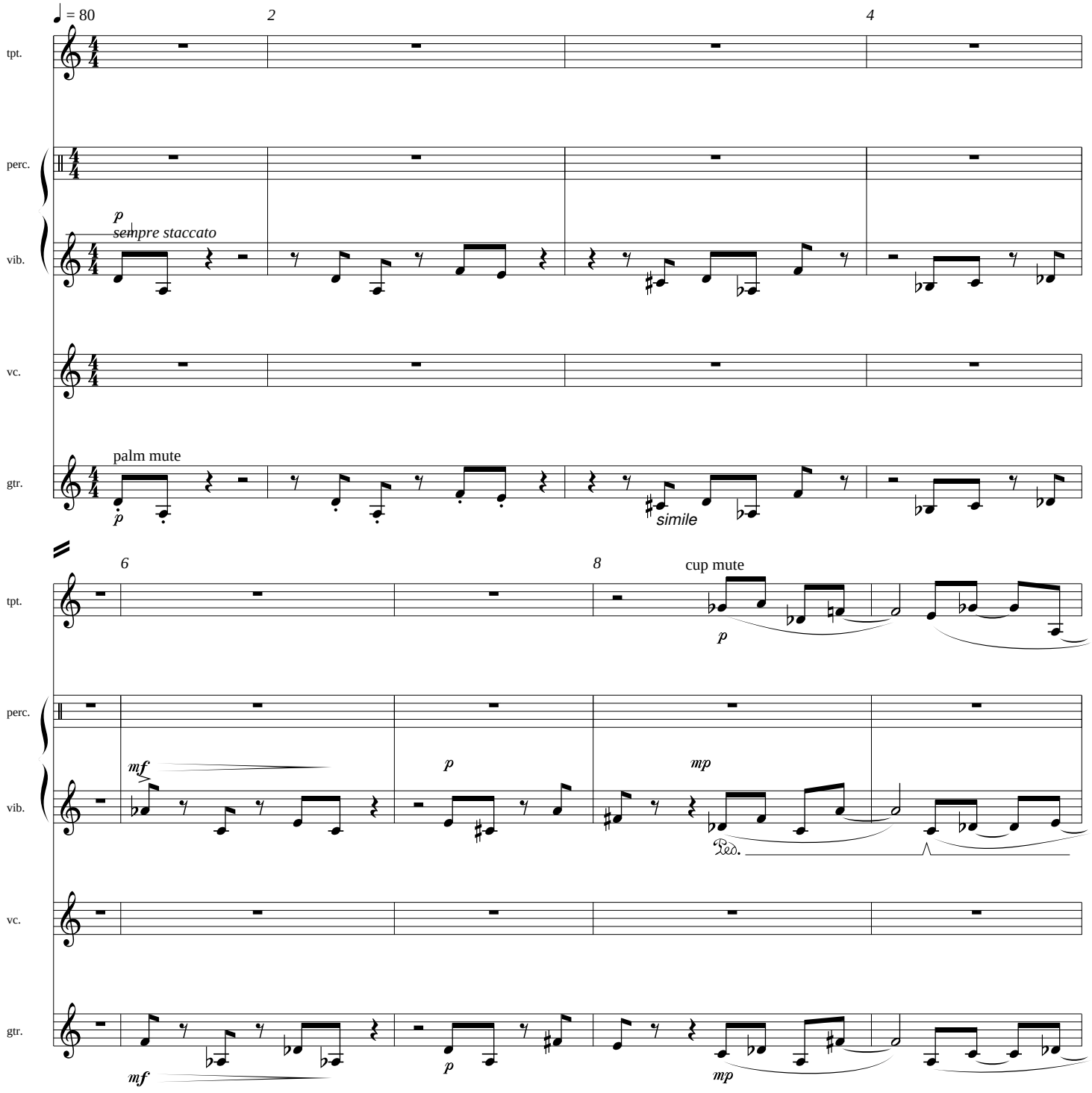

♩ = 72
39
rall.
tpt.
vib.
vc.
gtr.
Ped.
f
mf
fuzz? on!
cresc.
W
Slower
♩ = 50
poco accel.
mp
ff
gliss
♩ = 60

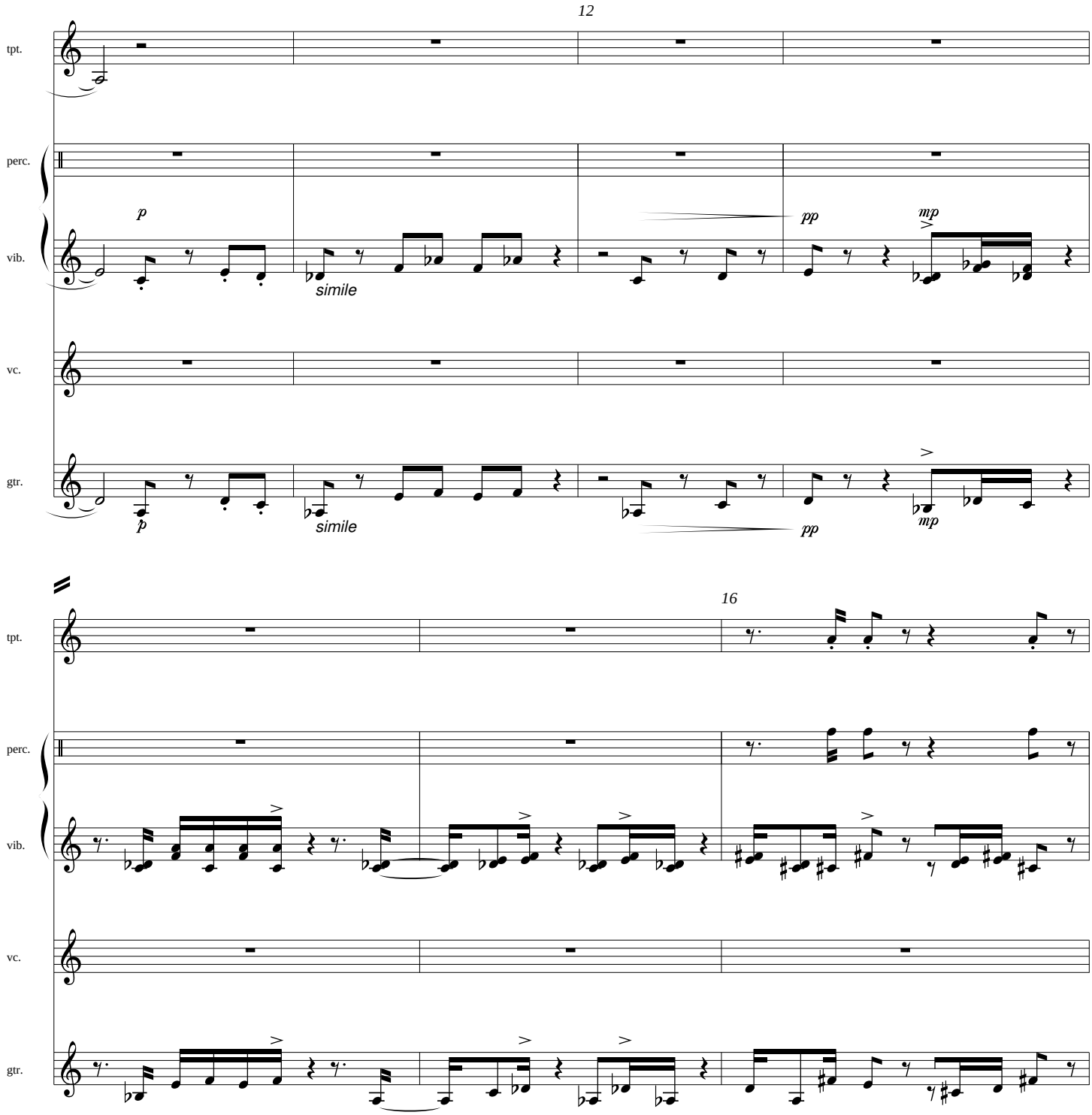

46
accel.
tpt.
vib.
vc.
gtr.
Ped.
ff
mf
mp
f
gliss
= 72
sub. p
fff
rall.
dim.

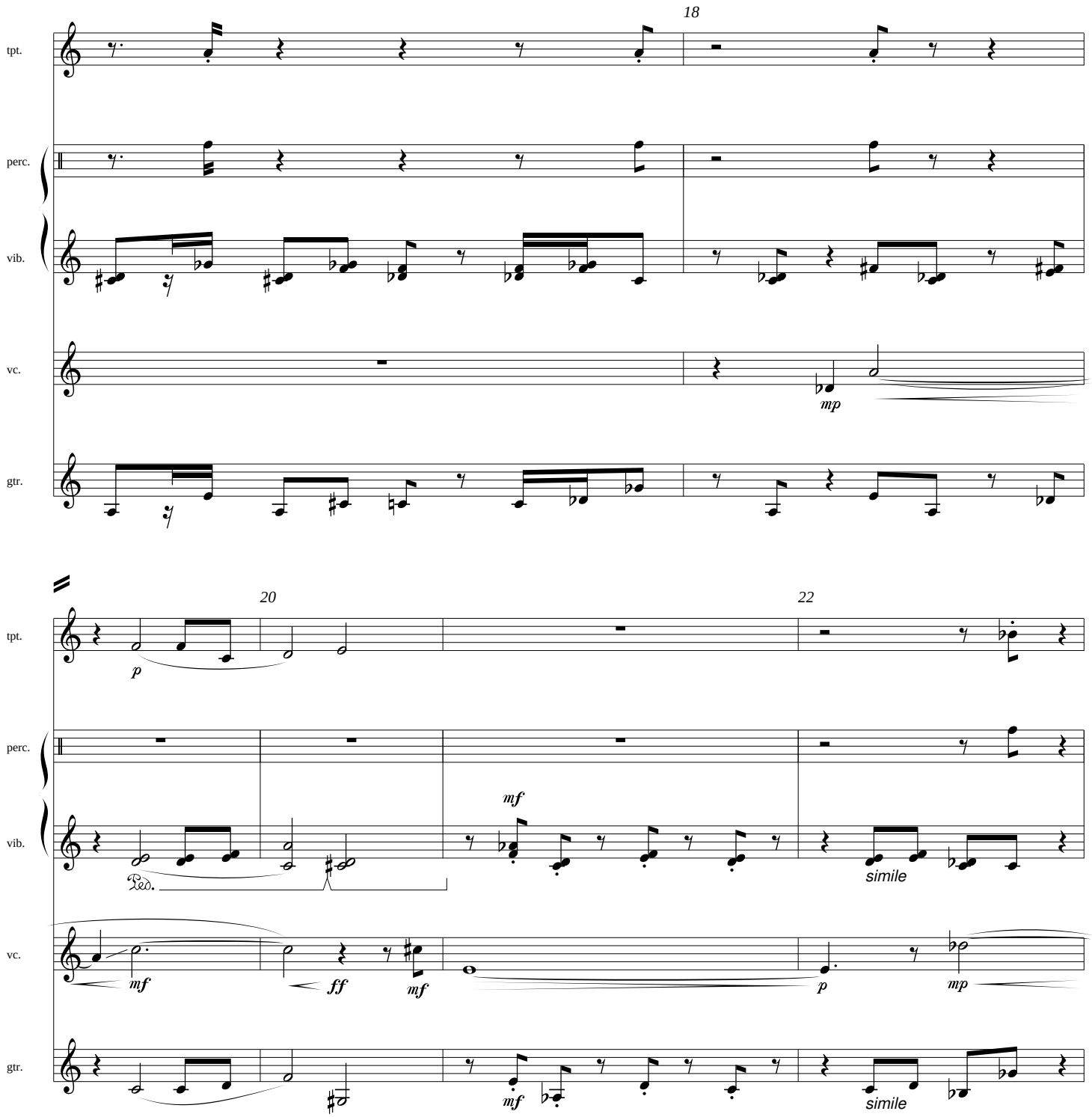

♩ = 60
54
poco rit.
tpt.
vib.
vc.
gtr.
mp
mp
mp

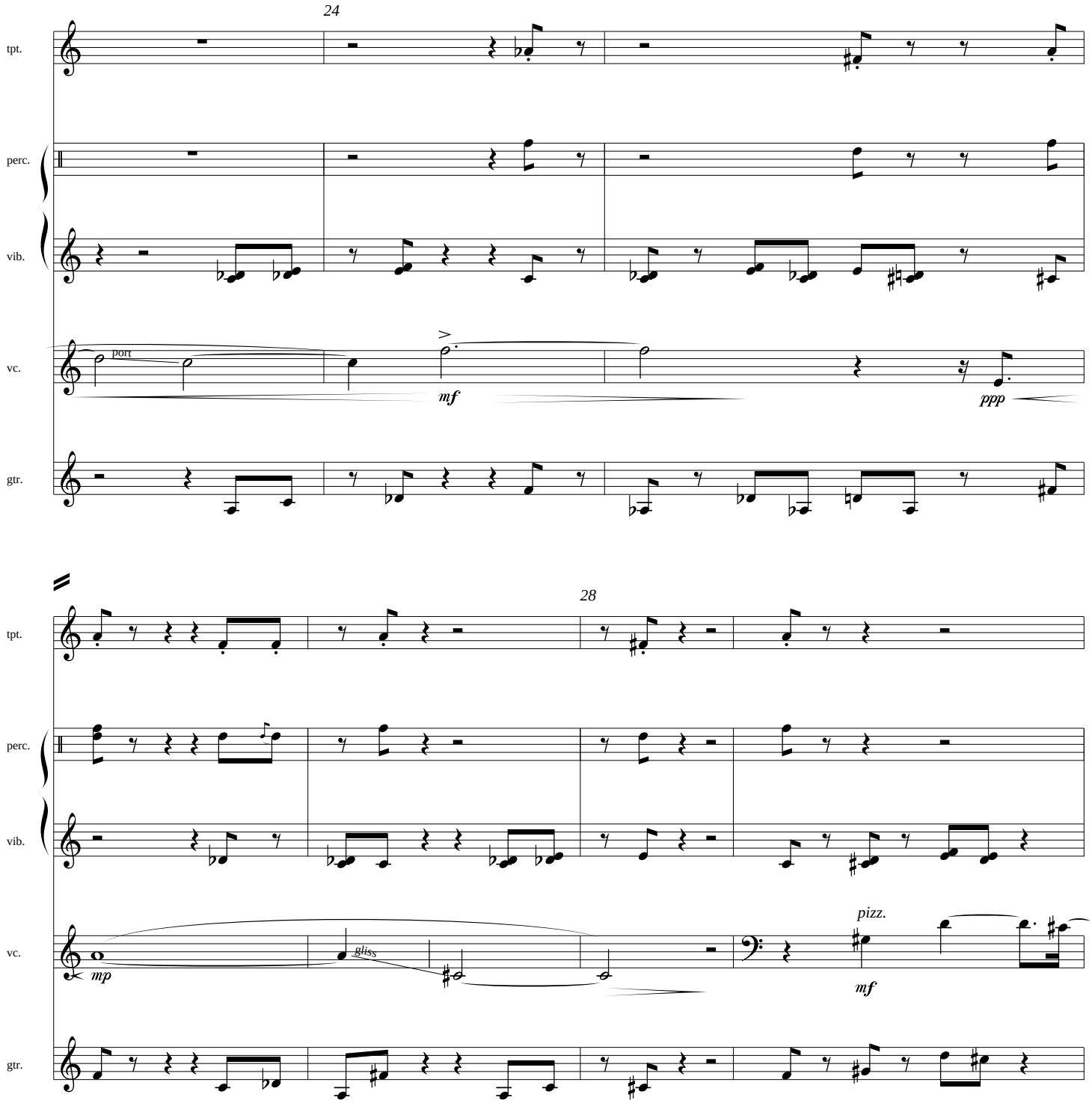

Tempo II
♩ = 80
tpt.
vib.
vc.
gtr.
attacca

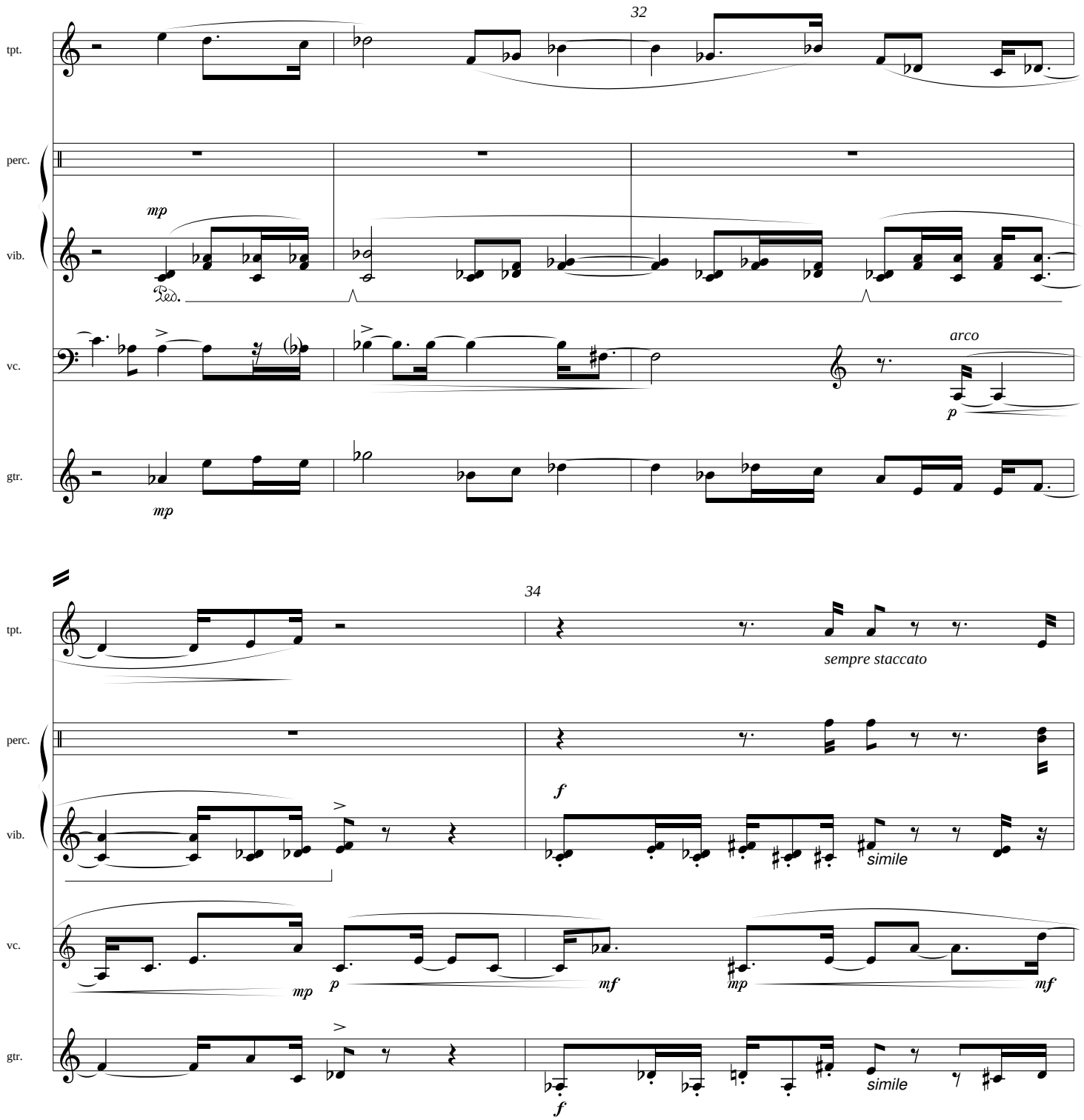
II.

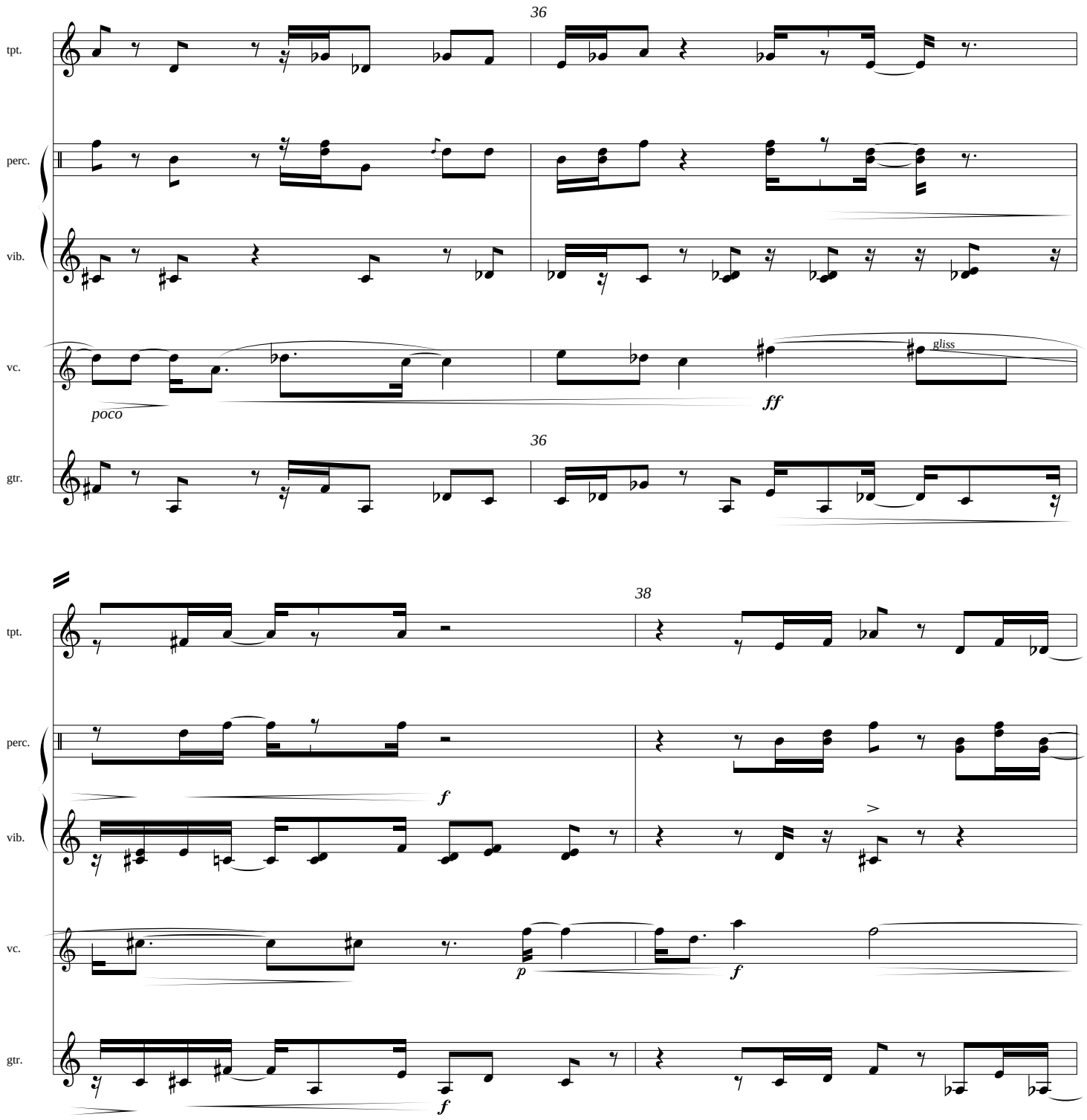

♩ = 80
2
4
tpt.
perc.
vib.
vc.
gtr.
p
sempre staccato
palm mute
p
simile
6
8
cup mute
p
mf
p
mp
Ped.
mf
p
mp

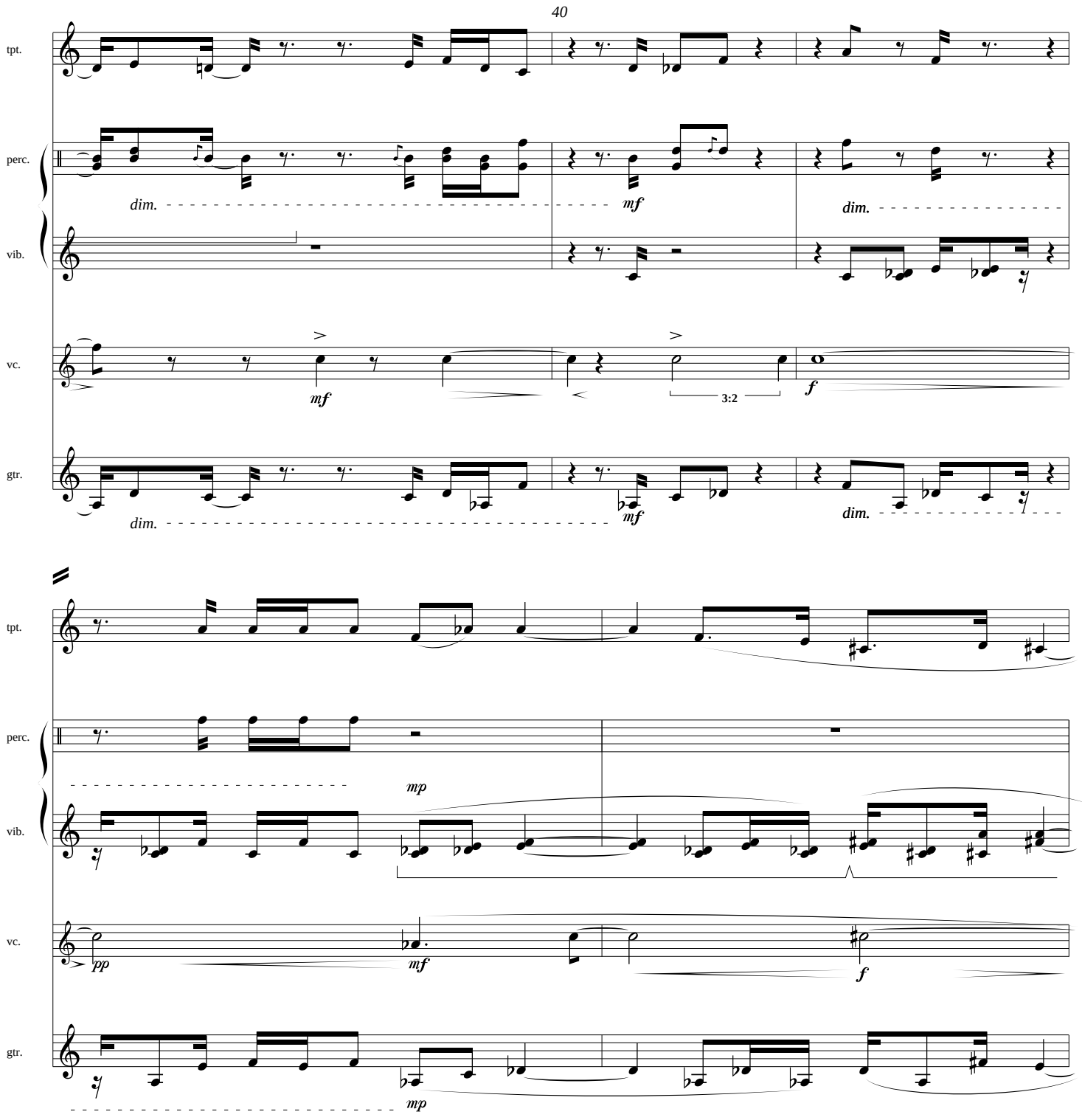

12
tpt.
perc.
vib.
vc.
gtr.
p
simile
pp
mp
16

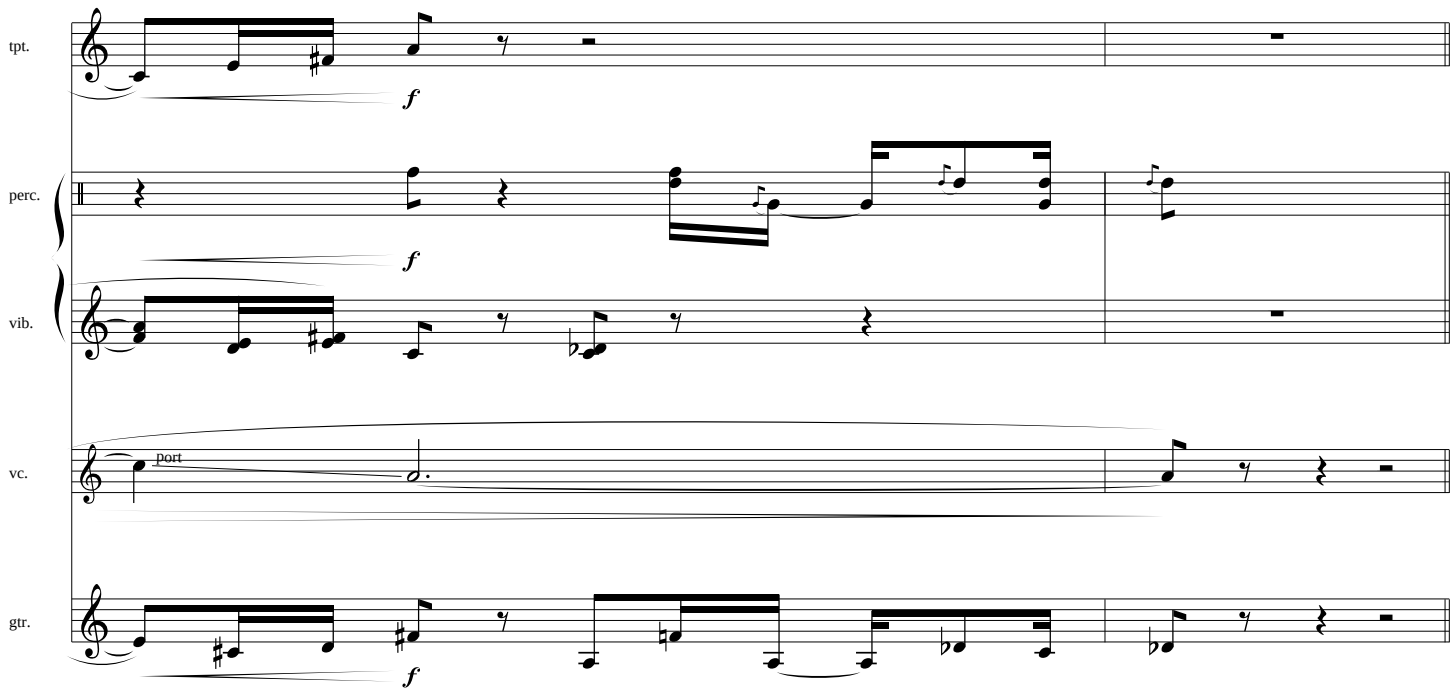

18
tpt.
perc.
vib.
vc.
gtr.
mp
20
22
p
mf
Ped.
simile
ff

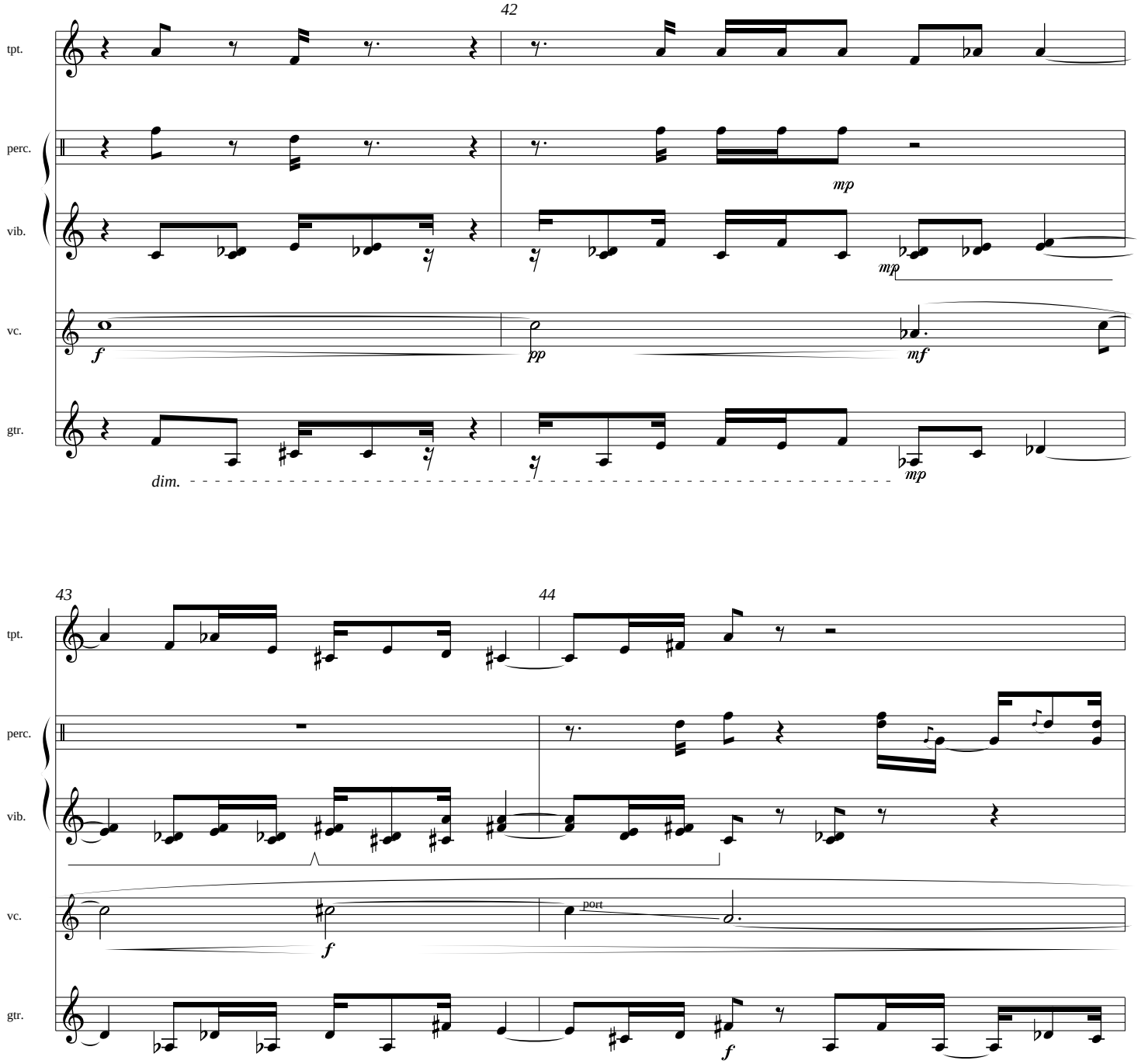

24
tpt.
perc.
vib.
vc.
port
mf
ppp
gtr.
28
tpt.
perc.
vib.
vc.
mp
gliss
pizz.
mf
gtr.

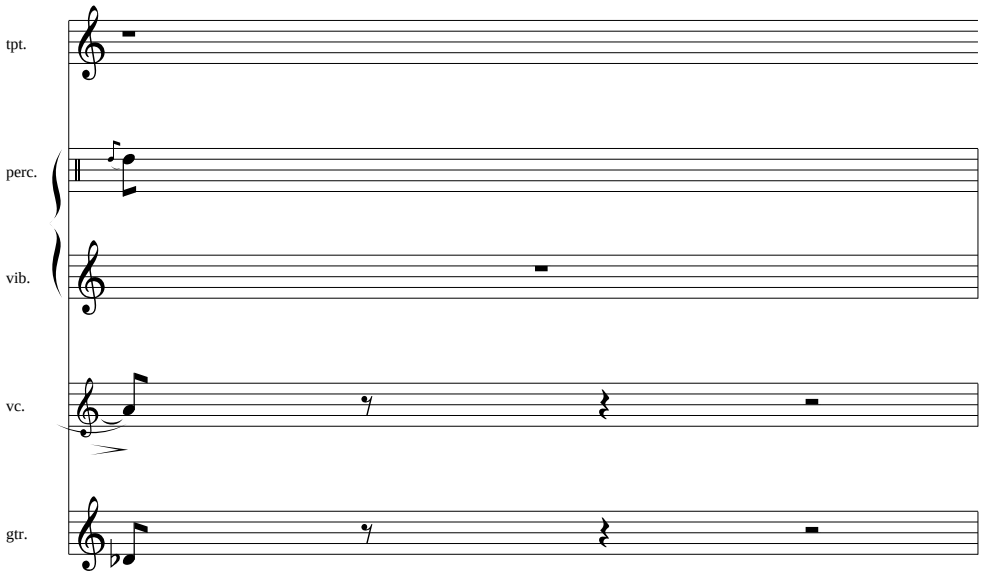

32
tpt.
perc.
vib.
vc.
gtr.
mp
Ped.
arco
p
mp
34
sempre staccato
f
simile
mp
p
mf
mp
mf
f
simile


36
tpt.
perc.
vib.
vc.
poco
ff
gliss
36
gtr.
38
tpt.
perc.
f
vib.
vc.
p
f
gtr.
f

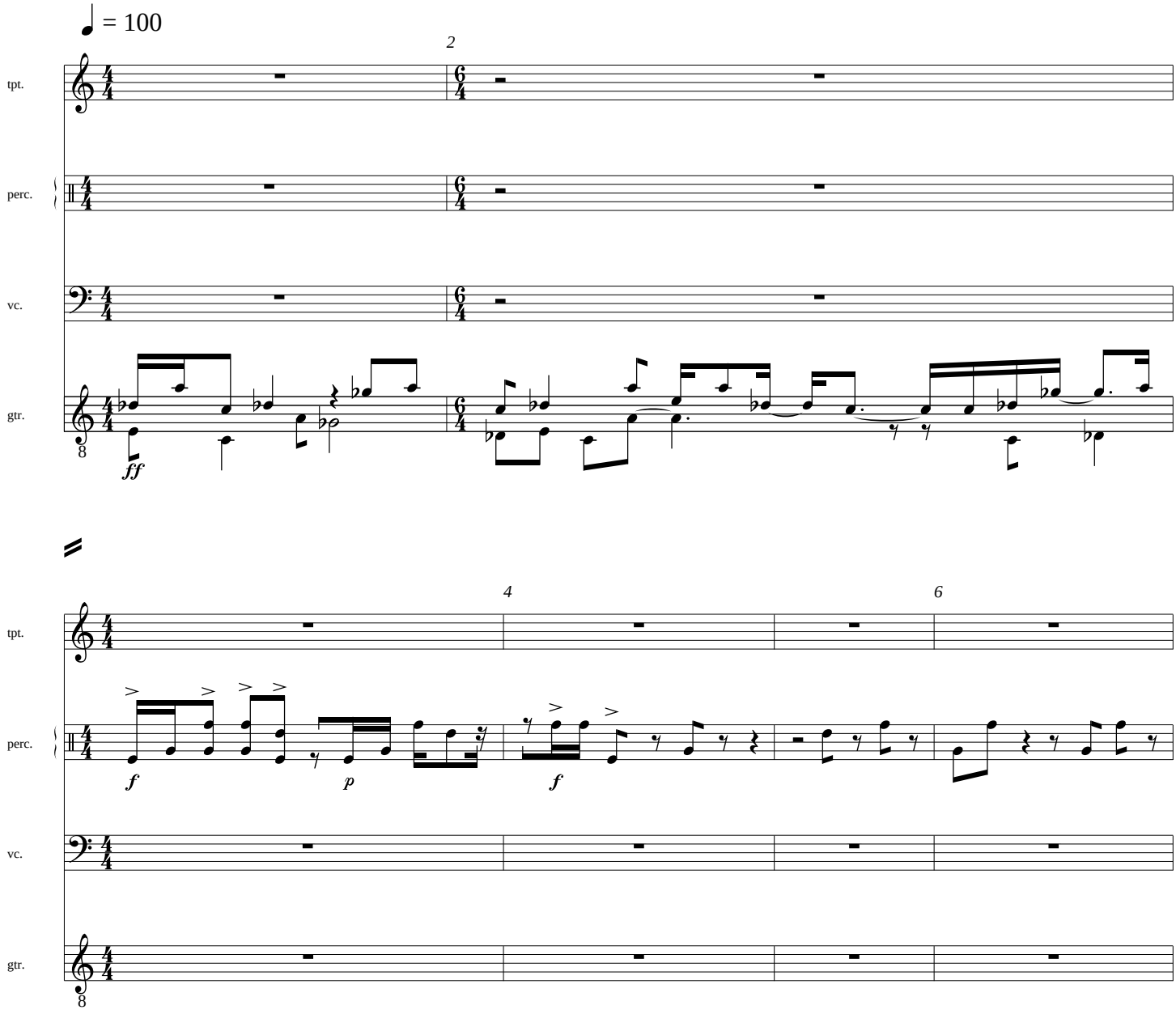

tpt.
perc.
vib.
vc.
gtr.
dim.
mf
dim.
mf
dim.
mf
3:2
f
dim.
mf
dim.
tpt.
perc.
vib.
vc.
gtr.
mp
pp
mf
f
mp

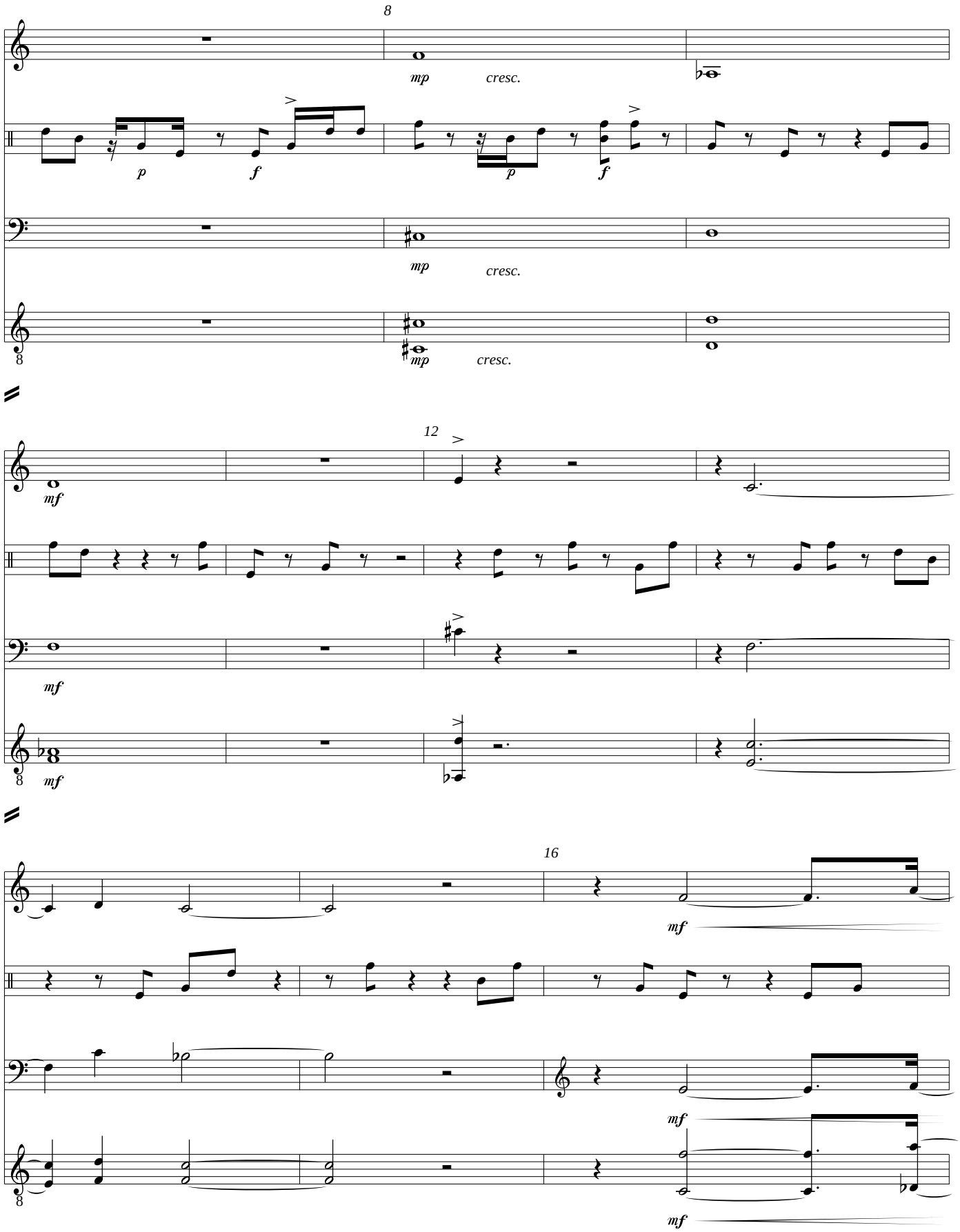

tpt.
perc.
vib.
vc.
gtr.
port
f
f
f

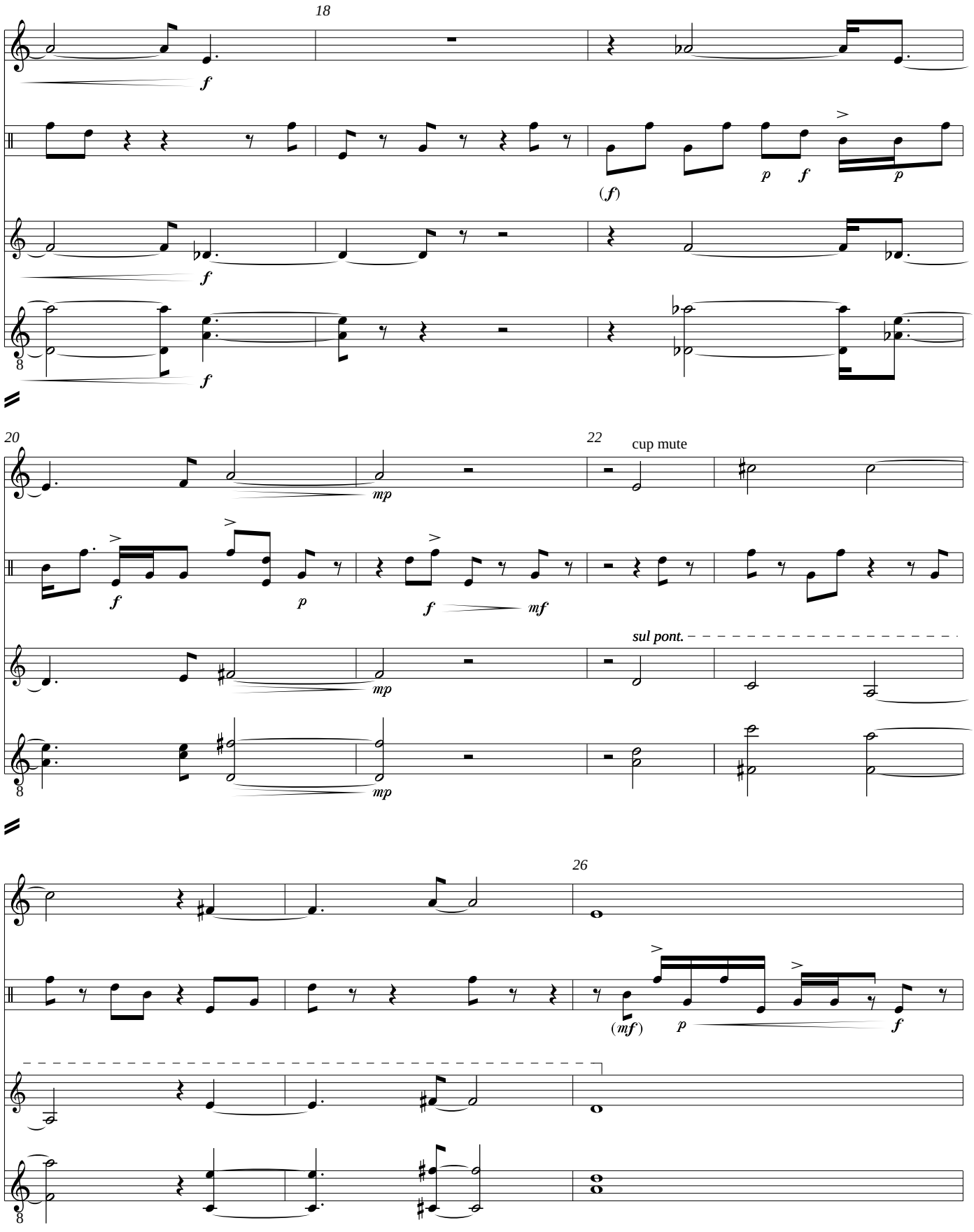

42
tpt.
perc.
vib.
vc.
gtr.
mp
mp
f
pp
mf
mp
dim.
43
44
tpt.
perc.
vib.
vc.
gtr.
port
f
f

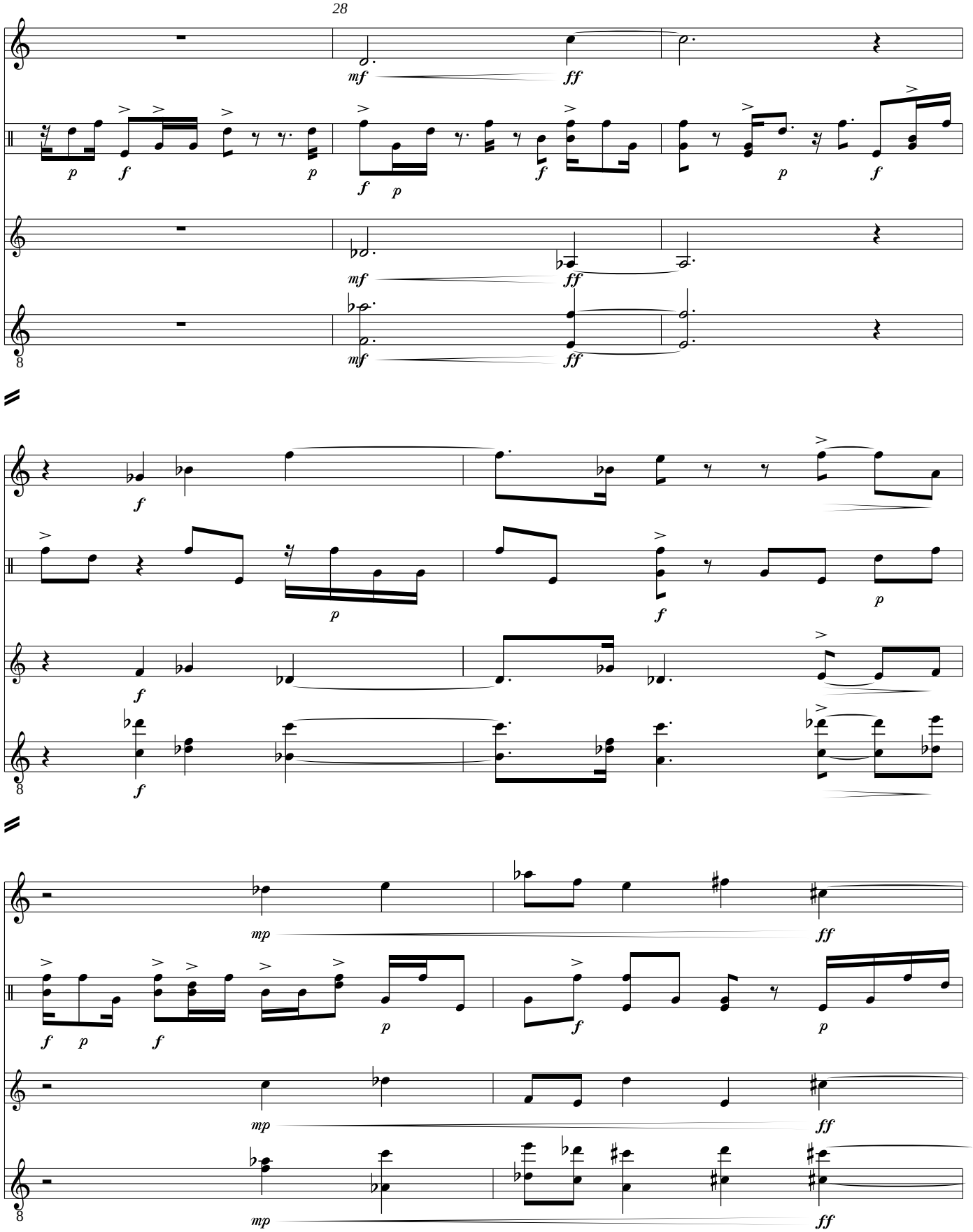

tpt.
perc.
vib.
vc.
gtr.

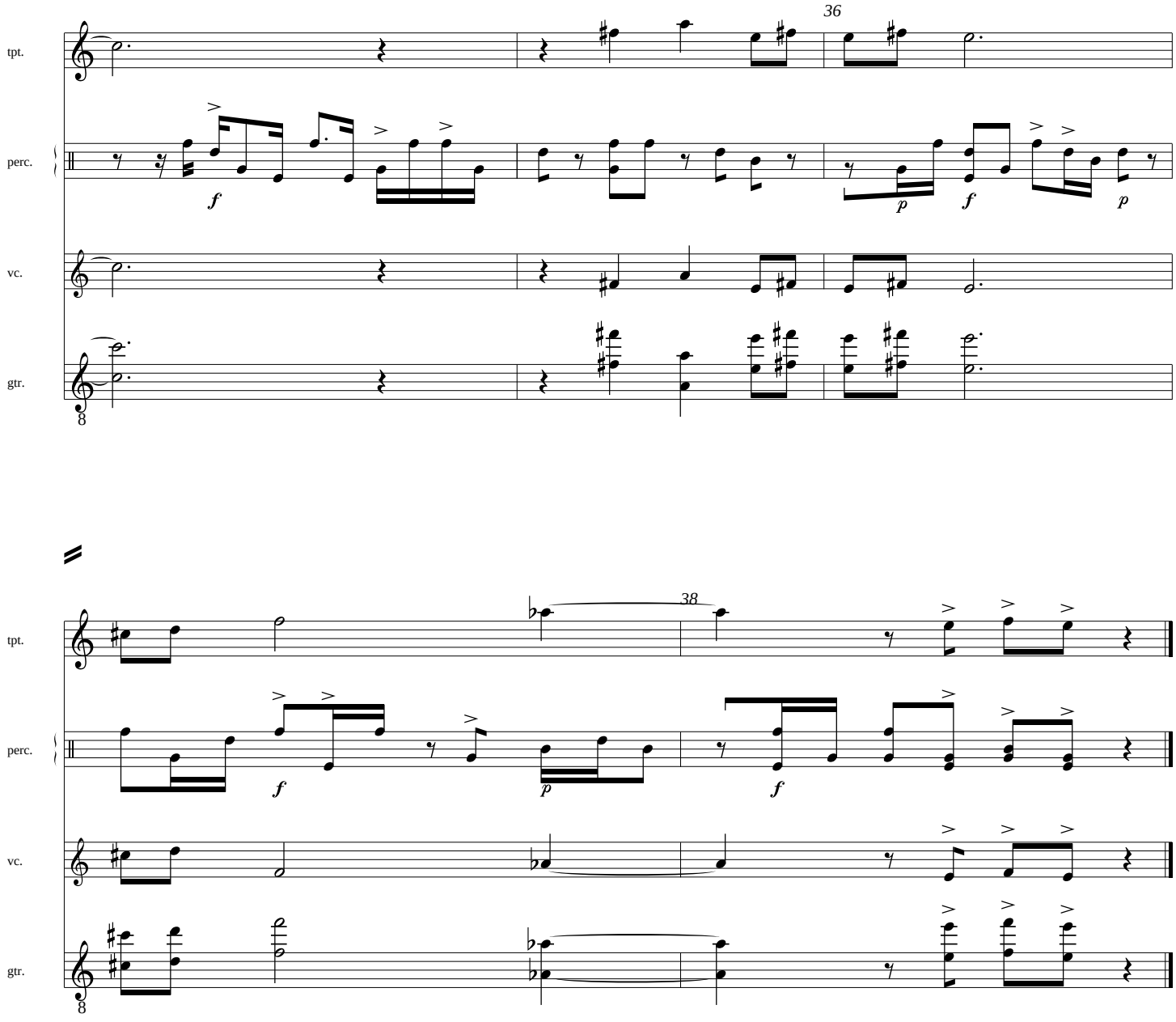
III.




8
tpt.
perc.
vc.
gtr.
mp
cresc.
p
f
12
mf
16


18
tpt.
perc.
vc.
gtr.
f
(f)
p
f
p
20
22
cup mute
mp
mf
sul pont.
26
(mf)


tpt.
perc.
vc.
gtr.
mf
ff
p
f
mp


36
tpt.
perc.
vc.
gtr.
f
p
f
p
38
tpt.
perc.
vc.
gtr.
f
p
f