

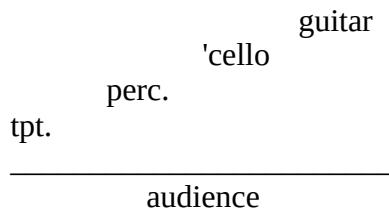
boite noir

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.

$\text{♩} = 60$

tp. *mute*

vib. *motor on - slow*

perc.

vc. *pizz.* *arco* *gliss* *gliss*

gtr. *mp*

The first system of the musical score is for measures 1-4. It features five staves: trumpet (tp.), vibraphone (vib.), percussion (perc.), double bass (vc.), and guitar (gtr.). The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The time signature is 4/4, which changes to 5/4 at the start of measure 4. The trumpet part is silent until measure 4, where it plays a half note F#5 with a 'mute' instruction and a mezzo-piano (mp) dynamic. The vibraphone part starts in measure 1 with a 'motor on - slow' instruction and plays a melodic line with a mezzo-piano (mp) dynamic. The percussion part is silent throughout. The double bass part starts with a pizzicato (pizz.) chord in measure 1 (piano, p), then moves to arco in measure 2, playing a melodic line with dynamics of mezzo-piano (mp), pianissimo (ppp), mezzo-piano (mp), and pianissimo (ppp) before ending with a mezzo-piano (mp) chord in measure 4. The guitar part plays a melodic line with a mezzo-piano (mp) dynamic.

tp. *into stand*

vib.

vc. *ord. ->* *sul pont.* *ord.*

gtr.

The second system of the musical score is for measures 5-8. It features the same five staves as the first system. The key signature changes to two flats (Bb, Eb). The time signature is 5/4. The trumpet part is silent until measure 5, where it plays a melodic line with a mezzo-forte (mf) dynamic. The vibraphone part plays a melodic line with a mezzo-forte (mf) dynamic. The double bass part starts with a melodic line in measure 5, marked 'ord. ->' and 'sul pont.', with a pianissimo (ppp) dynamic, then continues with a mezzo-forte (mf) dynamic. The guitar part plays a melodic line with a mezzo-forte (mf) dynamic.

11

tpt. *mp*

vib. *mp*

vc. *mp* *port* *gliss*

gtr. *mp*

accel. *no dim.* *into stand*

tpt. *mp* *pp* *mp*

vib.

vc. *>* *gliss*

gtr.

$\text{♩} = 72$ *rall.*

tpt.

vib. *mf*

vc. *gliss* *gliss* *gliss* 3

gtr. *B* *R* *B*

Tempo I (♩ = 60)

20

tpt. *mf*

vib. *mp* *mf* *non legato*

vc. *mf* gliss 3

gtr. *mf* B R B

P *accel.*

tpt. *mf*

vib. motor off *f* *Red.*

vc. *mf* gliss

gtr. *mf* B

♩ = 72

tpt.

vib. *mp*

vc.

gtr.

30 *rall.*

tpt.

vib.

vc.

gtr.

Red.

mf

f

T ♩ = 60
open (bell ->)

tpt.

vib.

vc.

gtr.

mf

mp

f

accel.

tpt.

vib.

vc.

gtr.

mf

Red.

♩ = 72

39 *rall.*

tpt.

vib.

vc.

gtr.

Red.

f

mf

f

fuzz? on!

cresc.

W Slower ♩ = 50

poco accel.

tpt.

vib.

vc.

gtr.

f

ff

f

mp

ff

f

gliss

♩ = 60

tpt.

vib.

vc.

gtr.

ff

mf

Red.

46 *accel.*

tpt. *Red.*

vib. *ff* *mf*

vc. *mp* *f* *gliss.*

gtr.

sub. p *f* $\text{♩} = 72$

tpt. *sub. p* *f*

vib. *fff* *mf* *ff* *f*

vc. *f* *gliss.* 3

gtr.

rall.

tpt. *dim.*

vib. *mf*

vc. *mp*

gtr.

$\text{♩} = 60$

54 *poco rit.*

tp. *mp*

vib. *mp*

vc. *mp*

gtr.

Tempo II

$\text{♩} = 80$

tp.

vib.

vc.

gtr. *attacca*

II.

♩ = 80

2 4

tpt.

perc.

vib. *p* *sempre staccato*

vc.

gtr. *palm mute* *p* *simile*

tpt. 6 8 *cup mute* *p*

perc.

vib. *mf* *p* *mp* *ped.*

vc.

gtr. *mf* *p* *mp*

tpt.

perc.

vib. *p* *simile* *pp* *mp*

vc.

gtr. *p* *simile* *pp* *mp*

tpt.

perc.

vib. *>*

vc.

gtr. *>*

18

tpt.

perc.

vib.

vc.

gtr.

20

22

tpt.

perc.

vib.

vc.

gtr.

24

tp. *mf* *ppp*

perc.

vib.

vc. *port* *mf* *ppp*

gtr.

Detailed description: This system contains measures 24 through 27. The trumpet part has rests in measures 24 and 25, followed by eighth notes in 26 and 27. The percussion part has rests in 24 and 25, then eighth notes in 26 and 27. The vibraphone part has a rhythmic pattern of eighth notes throughout. The violin part features a long, expressive phrase starting in measure 24, marked *port* (portamento), with dynamics *mf* and *ppp*. The guitar part has a rhythmic accompaniment of eighth notes.

28

tp.

perc.

vib.

vc. *mp* *gliss* *pizz.* *mf*

gtr.

Detailed description: This system contains measures 28 through 31. The trumpet part has eighth notes in 28, 29, and 31, with rests in 30. The percussion part has eighth notes in 28, 29, and 31, with rests in 30. The vibraphone part has eighth notes in 28, 29, and 31, with rests in 30. The violin part has a long phrase starting in measure 28, marked *mp*, with a *gliss* (glissando) in measure 29 and *pizz.* (pizzicato) in measure 30, ending with *mf* in measure 31. The guitar part has eighth notes in 28, 29, and 31, with rests in 30.

32

tpt.

perc.

vib. *mp*
ped.

vc. *arco*
p

gtr. *mp*

34

tpt. *sempre staccato*

perc.

vib. *f*
simile

vc. *mp* *p* *mf* *mp* *mf*

gtr. *f*
simile

36

tp. perc. vib. vc. gtr.

poco *ff* *gliss*

Detailed description: This block contains the musical notation for measures 36 and 37. It features five staves: trumpet (tp.), percussion (perc.), vibraphone (vib.), violin (vc.), and guitar (gtr.). The trumpet part has a melodic line with eighth and sixteenth notes. The percussion part consists of rhythmic patterns. The vibraphone part has a melodic line with eighth notes. The violin part has a melodic line with a glissando in measure 37, marked with a hairpin and the word 'gliss'. The guitar part has a melodic line with eighth notes. Dynamics include 'poco' and 'ff'.

36

tp. perc. vib. vc. gtr.

f *p* *f*

Detailed description: This block contains the musical notation for measures 38 and 39. It features five staves: trumpet (tp.), percussion (perc.), vibraphone (vib.), violin (vc.), and guitar (gtr.). The trumpet part has a melodic line with eighth notes. The percussion part consists of rhythmic patterns. The vibraphone part has a melodic line with eighth notes, marked with a hairpin and the word 'f'. The violin part has a melodic line with a hairpin and the word 'p' in measure 38, and 'f' in measure 39. The guitar part has a melodic line with eighth notes, marked with a hairpin and the word 'f' in measure 38. Dynamics include 'f', 'p', and 'f'.

38

tpt. 
perc. 
vib. 
vc. 
gtr. 

dim. *mf* *dim.*

mf *f* 3:2

dim. *mf* *dim.*

tpt. 
perc. 
vib. 
vc. 
gtr. 

mp

pp *mf* *f*

mp

tp. *f*

perc. *f*

vib. *f*

vc. *port.*

gtr. *f*

This musical score consists of five staves. The top staff is for trumpet (tp.), the second for percussion (perc.), the third for vibraphone (vib.), the fourth for voice (vc.), and the fifth for guitar (gtr.). The trumpet, vibraphone, and guitar parts are marked with a forte (*f*) dynamic. The voice part is marked with a portamento (*port.*) dynamic. The score is divided into two measures. The first measure contains the main musical activity, while the second measure shows the continuation of the parts, with some instruments ending on a whole rest.

42

Musical score for measures 42-43. The score is arranged in five staves: tpt. (trumpet), perc. (percussion), vib. (vibraphone), vc. (violin), and gtr. (guitar). Measure 42 features a trumpet melody with eighth notes, a vibraphone accompaniment with eighth notes, and a guitar accompaniment with eighth notes. The violin part consists of a few notes. Measure 43 continues the trumpet melody, with the vibraphone and guitar accompaniment. Dynamics include *f*, *pp*, *mf*, *mp*, and *dim.*.

43

44

Musical score for measures 43-44. The score is arranged in five staves: tpt. (trumpet), perc. (percussion), vib. (vibraphone), vc. (violin), and gtr. (guitar). Measure 43 features a trumpet melody with eighth notes, a vibraphone accompaniment with eighth notes, and a guitar accompaniment with eighth notes. The violin part consists of a few notes. Measure 44 continues the trumpet melody, with the vibraphone and guitar accompaniment. Dynamics include *f*, *port*, and *f*.

tp. perc. vib. vc. gtr.

The image shows a musical score for five instruments: trumpet (tpt.), percussion (perc.), vibraphone (vib.), violin (vc.), and guitar (gtr.). The score is written on five staves. The trumpet staff has a whole rest. The percussion staff has a single note. The vibraphone staff has a whole rest. The violin and guitar staves have a sequence of notes: a quarter note, a quarter rest, a quarter note, a quarter rest, and a whole rest.

III.

♩ = 100

2

tpt.

perc.

vc.

gtr.

ff

4 6

tpt.

perc.

vc.

gtr.

f *p* *f*

8

tpt. *mp* *cresc.*

perc. *p* *f* *p* *f*

vc. *mp* *cresc.*

gtr. *mp* *cresc.*

12 >

tpt. *mf*

perc.

vc. *mf*

gtr. *mf*

16

tpt. *mf*

perc.

vc. *mf*

gtr. *mf*

18

tpt. *f*

perc. *(f)* *p* *f* *p*

vc. *f*

gtr. *f*

20

22 cup mute

tpt. *mp*

perc. *f* *p* *f* *mf*

vc. *mp* *sul pont.*

gtr. *mp*

26

tpt.

perc. *(mf)* *p* *f*

vc.

gtr.

tpt. *mf* *ff*

perc. *p* *f* *p* *f* *p* *f* *p* *f*

vc. *mf* *ff*

gtr. *mf* *ff*

tpt. *f*

perc. *p* *f* *p*

vc. *f*

gtr. *f*

tpt. *mp* *ff*

perc. *f* *p* *f* *p* *f* *p*

vc. *mp* *ff*

gtr. *mp* *ff*

36

Score for measures 36-37. The score is for four instruments: trumpet (tpt.), percussion (perc.), violin (vc.), and guitar (gtr.).

- tpt.:** Measure 36: Quarter rest. Measure 37: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- perc.:** Measure 36: Quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note C5. Measure 37: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f* (measures 36-37), *p* (measures 36-37), *f* (measures 36-37), *p* (measures 36-37). Accents (>) are present on the eighth notes in measure 36 and the quarter notes in measure 37.
- vc.:** Measure 36: Quarter rest. Measure 37: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- gtr.:** Measure 36: Quarter rest. Measure 37: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5.

38

Score for measures 38-39. The score is for four instruments: trumpet (tpt.), percussion (perc.), violin (vc.), and guitar (gtr.).

- tpt.:** Measure 38: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 39: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5. A slur covers measures 38-39. Dynamics: *f* (measures 38-39), *p* (measures 38-39), *f* (measures 38-39).
- perc.:** Measure 38: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 39: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f* (measures 38-39), *p* (measures 38-39), *f* (measures 38-39). Accents (>) are present on the quarter notes in measure 38 and the quarter notes in measure 39.
- vc.:** Measure 38: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 39: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5.
- gtr.:** Measure 38: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 39: Quarter note G#4, quarter note A4, quarter note B4, quarter note C5.