

UCLA

Contemporary Music Score Collection

Title

We Call Upon Our Sisters

Permalink

<https://escholarship.org/uc/item/1v29382b>

Author

Lopez, David

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution License, available at <https://creativecommons.org/licenses/by/4.0/>

We call upon our sisters

For tenor saxophone and piano

with fixed media (audio)

2019

Rev. 2020

David López Luna



This work is licensed under Creative Commons Attribution 4.0 International.

We call upon our sisters

Guides to performance.

The piece includes this score and an **audio track**, downloadable from this link:

<https://drive.google.com/open?id=1aRjE4nY8wMTtGe0204yHKPqQ0sEBt0Cx>

If it is not available, please get in contact at this e-mail: dalolu@gmail.com

The audio track is in stereo format. It can be spatialized or manipulated according to the available audio system.

Boxed texts in the score are related to the audio track. They are suggestions for studying the piece in their first readings, however, it is intended for the performers to build their own relationships with the track.

Empty parentheses indicate to play short bursts of fast pitches (relating them with the parentheses with written pitches).

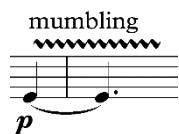
The piece ends with an **improvisation**. Performers should decide to outline some aspects, agree in generalities or particularities, or play a free improvisation. The proposal in the score is thought as a guide for performers that are not familiar with improvisation. It is suggested, however, to work in your own proposal.



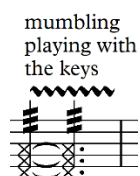
Piano sections starting as in the image (c. 1 and 6) consist of a **sustained random tremolo** of the pitches written between brackets that last all the section. Pitches between parentheses are played as fast as possible, sustaining the tremolo as much as it can be done.



In the same way, for saxophone, the section starting as in the image (c. 14) consist of a **tremolo** between the written pitches written inside brackets. Pitches between parentheses are played as fast as possible, creating an illusion of continuity of the tremolo. Breath briefly wherever you need.



With the fingering position of the written pitch, you mumble (or speak) indistinctly into the mouthpiece. It is intended that short bursts of pitches appear.



In the same way that the last indication but playing randomly with the keys.

We call upon our sisters

a Nícte y Alma, Las monteras

David López Luna

Senza misura

Let the track play
around 30 seconds.

trem. bisbigl.
pp
(mf) *sim.*
30 - 40"

Yes, there's a problem with gender...

Adagio

2
pp *f* *pp* *f*
f *p* *pp* *f* *sfz* *p* *f*
Led.
rubato

Senza misura

It is because the ground is fertile...

7
(mf)
trem. bisbigl.
pp
(mf) *sim.*
8^{va} 8^{va} 8^{va}
c. 40"

2 I am a feminist...
(We want to help)

7 Adagio

Musical score for measures 7-8. The piece is in 4/4 time and B-flat major. Measure 7 features a piano introduction with a forte (*f*) dynamic. Measure 8 continues with a piano accompaniment of eighth notes and a vocal line with a triplet of eighth notes. Dynamics include *f*, *mp*, and *ff*.

Musical score for measures 9-11. Measure 9 begins with a piano (*p*) dynamic. Measures 10-11 show a piano accompaniment of eighth notes with a crescendo (*cresc.*) and a vocal line with a triplet of eighth notes. Dynamics include *p*, *cresc.*, and *sfz*.

Musical score for measures 12-14. Measure 12 features a piano accompaniment of eighth notes with a forte (*f*) dynamic. Measure 13 continues with a piano accompaniment of eighth notes and a vocal line with a triplet of eighth notes. Measure 14 features a piano accompaniment of eighth notes with a forte (*f*) dynamic. Dynamics include *f*.

Musical score for measures 15-18. Measure 15 features a piano accompaniment of eighth notes with a forte (*ff*) dynamic and a vocal line with a triplet of eighth notes. Measure 16 continues with a piano accompaniment of eighth notes and a vocal line with a triplet of eighth notes. Measure 17 features a piano accompaniment of eighth notes with a forte (*ff*) dynamic and a vocal line with a triplet of eighth notes. Measure 18 features a piano accompaniment of eighth notes with a forte (*ff*) dynamic and a vocal line with a triplet of eighth notes. Dynamics include *ff* and *dim.*

continue
dislocating the
sensation of
beat and the
groups of five
with random
itches for a
few seconds

Debo olvidar... debo...
or
para que nos dejen de violar.

c. 40 seg

Senza misura

19

Andante

24

32

39

46 *frull.* *slap* *mumbling playing with the keys* *sim.* *frull.* *frull.* *mumbling playing with the keys*

54 *p* *f* *p* *f* *sempre*

62 *molto rall.* *frull.* *trem. bisbigl.* *frenético* *trem. bisbigl.* *psub*

69 *p* *sim. (ord.)*

SENZA MISURA

Improvisation:

One possibility is to begin with chaotic sounds and go towards a texture of static sounds.

One possibility is to end the piece repeating a high and long pitch in the saxophone and the piano repeating a chord until before the track stops playing.