

UCLA
Contemporary Music Score Collection

Title

Shouts

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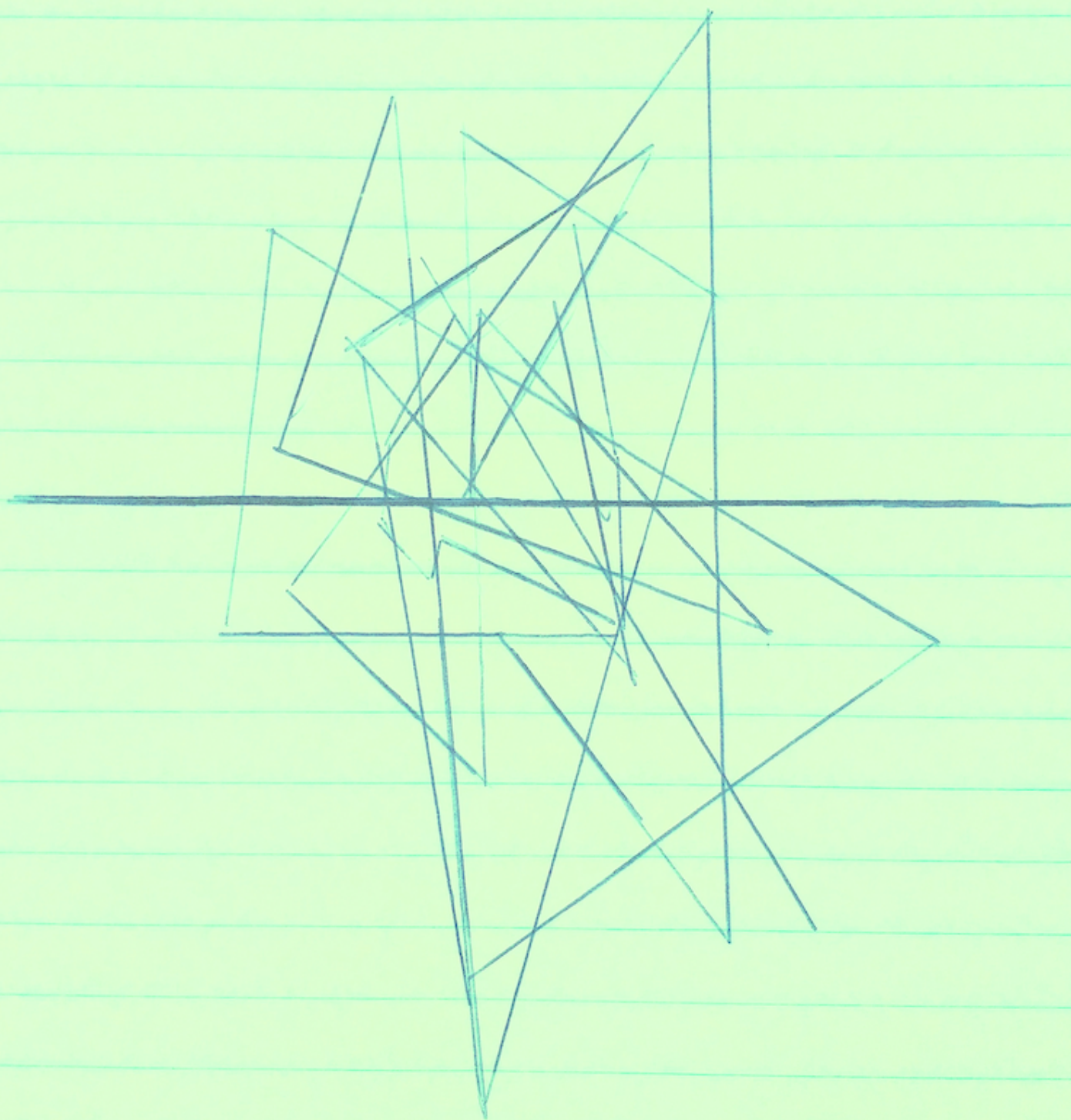
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2020

Shouts



Instrumentation

Flute 1

Flute 2 / Piccolo

Flute 3 / Piccolo

Oboe 1

Oboe 2

Oboe 3

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb / Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

•••

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Trumpet 1 in C

Trumpet 2 in C

Trumpet 3 in C

Trombone 1

Trombone 2

Bass Trombone

Tuba

•••

Timpani

Percussion 1 (Placed left on stage) Bass Drum, Car Spring, Tam-tam

Percussion 2 (Placed middle on stage) Suspended Sizzle Cymbal, Glockenspiel, Crotales, Tam-tam, Tubular Bells

Percussion 3 (Placed right on stage) Bass Drum, Suspended Large Cymbal

(Percussion is divide in Left - Middle - Right if the arrangement is not working for the stage the piece is performed on it is still essential to keep the two Bass Drums separated to the Left and Right side of the stage.)

•••

Harp

•••

Violin 1

Violin 2

Viola

Violoncello

Double Bass (with C extension)

•••

Indecent shouts was written 2015-2016 for Norrköping Symphony Orchestra

Duration 9 min

Playing techniques

Winds

All regular trills in this piece is to be played chromatic.



- **Air sound:** Blow through instrument only making air sound without spec. pitch.



- **Playing on mouthpiece:**

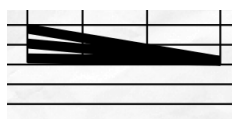
Flutes: Play only on the mouthpiece, make right hand in to a tube at the end of the mouthpiece to be able to control pitch by closing and opening your hand.

Pitch is approximate and random in the cases when there is no indication to play together with any other instrument, follow the rhythm and phrasing.

Clarinets: play on mouthpiece with barrel joint still attached. Pitch is approximate and random in the cases when there is no indication to play together with any other instrument, follow the rhythm and phrasing.

Bassoons: Play on Mouthpiece with the bocal still attached. Pitch is approximate and random in the cases when there is no indication to play together with any other instrument, follow the rhythm and phrasing.

The point of this technique is to color and disturb sound in combination with other instruments.



- From fast to slow during a given time. This is an effect and does not have to be synchronized with other players other than from the starting point.

Flz. or Gr. - Flutter Tonguing and Growl: The point of the technique is to disturb the sound and make it harsh.

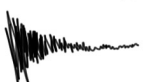
Wind instruments that have a more difficult time playing flutter tonguing may use the growl technique instead.

Quasi glissando - Glissando is made when possible during this passage. Hard or impossible glissandos is instead played as legatissimo as possible.

Color trills - Same as a unison trill, if there is more than two positions witch the same note can be played it is preferred.

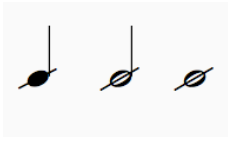


- From normal vibrato to extremely intensive and wide vibrato.



- From extremely wide and intensive vibrato to normal vibrato.

Brass



- Remove tuning slide and playing without it. The point of this technique is to color and disturb sound in combination with other instruments.

Trumpets and Horns: remove main tuning slide. **Trombones** removes the upper tuning slide (keep regular slide on). **Tuba** removes upper tuning slide. Pitch is approximate, follow the rhythm and phrasing.



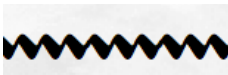
-Random note in the register nearby where the note is written.



-Lowest possible note.



-Highest possible note.



-A wide vibrato made with slide on Trombones. Is not to exceed a half tone up or down.

Flz. - Flutter tonguing. The player is to use this technique until nat. is indicated.

Quasi glissando - Glissando is made when possible during this passage. Hard or impossible glissandos is instead played as legatissimo as possible.

Color trills - Same as a unison trill, if there is more than two positions with the same note can be played it is preferred.

Mutes used

Horns - Straight mute.

Trumpets - Straight mute and harmon mute.

Trombones - Straight mute and cup mute.

Tuba - Straight mute.

Strings

All regular trills in this piece is to be played chromatic.



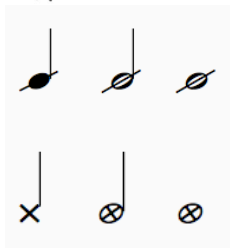
- The player is to play behind the bridge on the notated sting. During the piece the strings uses this technique a lot and the most important thing is that the sound of this technique is always suppose to aim towards being **as clean as possible with as little scratch as possible.**



-From normal vibrato to extremely intensive and wide vibrato.



- From extremely wide and intensive vibrato to normal vibrato.



-Damped strings - The player is to muffle the strings played lightly with the left hand avoiding to produce harmonics. Occurs in combination with arco and pizz.



- When playing behind the bridge this notepad occurs marking the string to be played.



- Play the tailpiece with the bow. Occurs in low strings.



-From fast to slow during a given time. This is an effect and does not have to be synchronized with other players other than from the starting point.



-Ordinary bow pressure to high bow pressure.



-High bow pressure to ordinary bow pressure.

Shouts

Alfred Jimenez 2016

♩=48 Whistle tones approx. pitch **accel.** **♩=62**

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
Clarinet 1 in Bb
Clarinet 2 in Bb
Bass Clarinet in Bb
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in C
Trumpet 2 in C
Trumpet 3 in C
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1 (Left)
Percussion 2 (Middle)
Percussion 3 (Right)
Harp

pp
pp
pp

♩=48 non vibr. con sord. sul tast. **accel.** **♩=62**
Very careful sound, as if every phrase is a new beginning of the piece.

Violin 1
Violin 2
Viola
Violoncello
Double Bass

pp
pp
pp
pp

non vibr. con sord. flaut.
Very careful sound,
as if every phrase is a
new beginning of the piece.

non vibr. con sord. sul tast.
Very careful sound, as if every phrase
is a new beginning of the piece.

25

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
B. D.

Hp.

slow arp. and then faster when louder.
Prés de la table with nail or pick.
(Try getting as harsh sound as possible)

l.v.

Vln. solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

fp p mf espress. ff

subito pp

subito pp as legato as possible

pizz individual tempo not synchronized

B1

C

31

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

B. D.

Hp.

pp

p

pp

p

pp

p

pp

tr

color tr.

p non vibr. alter fingering on every note as legato as possible

Play on reed with bocal (approx. pitch: with oboe) flz. or growl

Play on reed with bocal (approx. pitch with oboe.) flz or growl

p

two superballs on same timpani, disorting the vibration

Car spring

Glockenspiel soft mallets

Suspended large Cymbal arco

gliss under tuning pin with nail

mf snap lowest string with finger so that it affect the nearby strings "thunder effect"

f

B1

C

Vln. solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p < f

sfz

mf

f

ffp

f

molto vibr senza sord. ord.

molto vibr senza sord. ord.

molto vibr senza sord. ord.

arco bow the tailpiece

Irregular, individual and fast arpeggio. Behind bridge

Irregular, individual and fast arpeggio. Behind bridge

senza sord

pp

mf

f

f

39

C1

C2

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Tba., Timp., C.S., Glock., Cym., Hp.

Piccolo non vibr. *mp*

nat. *p* *mp* *p*

play on mouthpiece with approx. pitch

barrel joint *p*

with piccolo 1 *mp*

with piccolo 2 *mp*

mf *ppp*

p *p* *p*

arco *p*

C1

C2

Vln. solo, Vln. 1, Vln. 2, Vla., Vc., Db.

p *ff* *p* *mf* *fp*

random notes (vibr. ord.) *pp* *pp* *pp*

pizz individual tempo not synchronized

f *p* *f* *pp*

p *f* *p* *mp*

bow the tailpiece

E

57

Fl. 1 *f* 7 7 7 7 *pp* To Fl.

Picc. 1 *f* 6 6 6 6 *pp* To Fl.

Picc. 2 *f* 5 5 5 5 *pp* To Fl.

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Ob. 3 *f* *p*

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *pp*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C.Tpt. 1 *f* 6 6 5 5 *ppp* 3 *f*

C.Tpt. 2 *f* 6 6 5 5 *mp* 5 *pp* 3 *f* 8^{va}

C.Tpt. 3 *f* 7 7 6 6 *p* *f* 8^{va}

Tbn. 1 *mp* straight mute

Tbn. 2 *mp* straight mute

B. Tbn. straight mute

Tba. straight mute

Timp.

T.-t. *mf* > Hard beater, hard plastic or wood.

Crot. Tubular bells *mp* 5 l.v.

B. D.

Hp. hit strings with palm trem. *pp*

E

Vln. 1 non vibr. molto legato flaut. *p*

Vln. 2 non vibr. molto legato flaut. *p*

Vla. tutti *p* non vibr. molto legato *p*

Vc. tutti *p* div. 3 *pp*

Db. tutti *p* div. 3 *pp*

G All flutes play only on mouthpiece, make right hand in to a tube at the end of the mouthpiece to be able to control pitch by closing and opening your hand. Pitch is approximate and not that important. Following the phrasing.

F

Fl. 1
Picc. 1
Picc. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T-t.
T.B.
B. D.
Hp.

sempre *pp*
sempre *pp*
sempre *pp*
Bass Clarinet in B \flat
sempre *pp*
play only on reed with bocal (approx. pitch)
f
play only on reed with bocal (approx. pitch)
f
play only on reed with bocal (approx. pitch)
f
f
f
f
straight mute
with trp 1 *mf*
with trp 1 *mf*
f
f
f
f
f hard mallets
p
Bass Drum soft beaters
pp
soft beaters
p
mp
pp
arp.

63
9

F

Vln. solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

individual tempo for every player
pp
1 2 3 4 5 6 slowing tempo 7
2 soli con forza
f
3 3 3 3 3
6 6 6 6
6 6 6 6
f
5 5 5 5 5
5 5 5 5 5
5 5 5 5 5
fz
3
ord
f
pp
mp
div. ord. and behind bridge
pp

G

10 72

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1
air sound
mf *p*

Hn. 2
air sound
mf *p*

Hn. 3
air sound
mf *p*

Hn. 4
air sound
mf *p*

C Tpt. 1
air sound
p

C Tpt. 2
air sound
p

C Tpt. 3
air sound
p

Tbn. 1
air sound

Tbn. 2
air sound

B. Tbn.
air sound

Tbn.
air sound

Timp.

B. D.
p *pp*

T.B.

B. D.
p *pp*

Hp.

Vln. 1
8 9 10 11

Vln. 2
8 9 10 11

Vla.
8 9 10 11

Vc.
arco sul tast.
pp

Db.
arco sul tast.
pp

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T. B.
B. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

color trill
pp *mf*

Bass Clarinet in B \flat
growl
mp *f*

f *f*

fz. straight mute
sempre p
fz. straight mute
sempre p
fz. straight mute
sempre p
fz. straight mute
sempre p

harmon mute stem out
p *mp*

without tuning slide (approx. pitch with trp 1.)
p *mp*

fz
sfz
fz
sfz
superball

mf *p*

mf *p*

thunder effect
sfz

ord

Extremely slow bow with pressure, a creaking kind of sound occasionally stopping bow **not** synchronized
p *f*
sul pont.
p *f*

p *p*

f
pizz *sempre* lascia vibrare
6 5
slower arp. when longer note values
f

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
B. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Individual tempo. Very fast to gradually slower.
mf

slowing tempo

flz. +
p

flz. +
p

nat. open
mp
nat. open
mp

mf

mf

Près de la table with nail or pick. (Try getting as harsh sound as possible)
pp

damped
pp

pp sempre sul pont.

pp

pp

pp

ff *f* *pp*

ff *f* *pp*

ff *f* *pp*

ff *sub p*

ff *sub p*

ff *sub p*

ord.

ord.

ord.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.

B. D.
T.-t.
B. D.
Hp.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Extremely slow bow with pressure, a creaking kind of sound occasionally stopping bow **not** synchronized

damped

arco sul pont
arco sul pont
arco sul pont
sul pont.
sul pont.
sul pont.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
B. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

two superballs
disordering the vibration
mp

straight mute flz.
pp

div. Half the players: A bit harder pressure than usual,
some scratch and other half damped.
pp
A bit harder pressure than usual,
some scratch. C and G string.
p

p

L 117 ♩=72

Fl. 1

Picc. *p*

Picc. *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *sempre ppp*

Cl. 2 *sempre ppp*

B. Cl. *nat. sempre ppp*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Hn. 3 *ff* *pp*

Hn. 4 *ff* *pp*

C Tpt. 1 *mf* *mp* *pp*

C Tpt. 2 *mf* *pp*

C Tpt. 3 *mf* *p*

Tbn. 1 *ff* *pp* *f*

Tbn. 2 *ff* *pp* *f* *open*

B. Tbn. (mute) *nat. ff* *pp*

Tba. (mute) *nat. ff* *p*

Timp. *f* *pp*

B. D. *pp* *f* *pp* *mf* *pp*

Tub. B. *ff* *p*

B. D. *pp* *f* *pp* *mf* *ppp*

Hp. *sfz*

L ♩=72

Vln. 1 *fp* *f* *ff* *f* *ff* *f* *non vibr. sul pont*

Vln. 2 *fp* *f* *mp* *non vibr. sul pont*

Vla. *fp* *f* *mp* *molto vibr.*

Vc. *fp* *f* *mp* *White noise*

Db. *f* *ppp* *arco div.*

slowing arp. in longer note values

pizz *6* *5* *3* *3*

Fl. 1

Picc.

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Crot.

B. D.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. Behind bridge and ord.

p