

Freeway Stopsign

for large ensemble

Christopher Luna-Mega

Instrumentation

Clarinet in Bb

Tenor saxophone

Trombone

Percussion (player 1)

Gong or Cymbal (suspended)

Bass drum

Marimba

Wood blocks

Snare drum

Percussion (player 2)

Gong or Cymbal (suspended)

Floor tom

Fire extinguisher

Marimba

Wood blocks

Electric guitar

Harp

Piano

2 Violins

2 Cellos

Electronics/field recordings

General instructions

Bowings

SP	on the bridge
ST	on the fingerboard
ORD	normal position
ORD----ST	gradual transition from normal position to fingerboard position, etc.

Accidentals

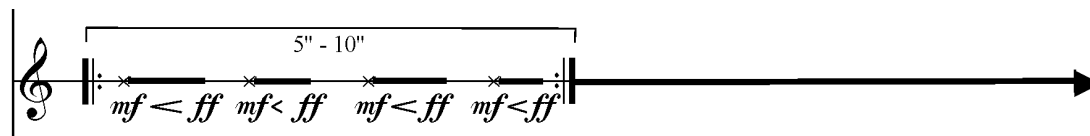
- ‡ quarter-tone higher
- ♯ three quarters of a tone higher
- ♭ quarter-tone lower

The quarter-tones can be read approximately.

Accidentals apply to the whole measure in which they appear.

Toneless sounds

The “x” note-heads indicate toneless air-like sounds. The wind instruments can achieve this sound by blowing into their instrument and increasing the dynamics rapidly. The rest of the instruments may achieve this sound through bowing or scratching in particular areas of the instrument. The sound must be clearly audible and present, and tone must be avoided by all means.



Electronics

The electronic performer uses his/her own amp on stage throughout the entire piece. During the two electronic solo interludes, the sound is projected through the house speakers if available. The samples written in the score will be provided to the conductor and the electronic performer of the piece upon request. The performer may improvise with the samples through filtering, granulation, and other analog procedures. Request to: ch.luna.mega@gmail.com

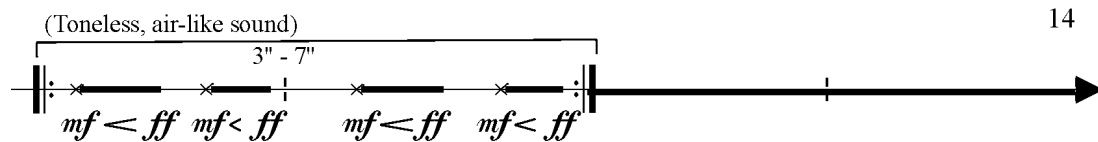
Instructions for the first section

TIME

Non-pulsed proportional notation

The materials involving this notation are always cued by the conductor by showing the number of the sub-section to which they are assigned, activating them with a downbeat. The numbers of the sub-sections are in cycles of 5, in order to be easily cued with the hand. The players must repeat the material throughout until cued to silence or to execute different material in following sections (this is illustrated by a horizontal arrow). A duration span for each set of material is indicated; the players are to vary the duration of each repetition within the time limits provided. In the example below, the material must be repeated within the following durations: 3", 4", 5", 6", and 7", varying the order *ad libitum*.

4



Freeway Stopsign

1 A c.a. 30" B c.a. 25"

1

Cl. 3" - 7"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

T. Sax 4" - 9"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Tbn. 5" - 8"
mf < *ff* *mf* < *ff* *mf* < *ff*

Perc. 1 cymbal or gong 7" - 15"
p

Perc. 2 cymbal or gong 7" - 15"
p

E. Gtr. 5" - 10"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Hrp. 5" - 10"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Pno. 5" - 10"
mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Tape

p
(dim. in c.a. 10", starting when conductor announces cue 1A)

C

c.a. 30"

D

c.a. 15"

3

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Three motorcycles

54

2 A

c.a. 15"

B c.a. 30"

5 $\text{♩} = 30$

Cl. $mf < f$ $3'' - 7''$ $mf < ff$ $mf < ff$

T. Sax $mf < f$ $3'' - 9''$ $mf < ff$ $mf < ff$ $mf < ff$

Tbn. *gliss.* $mp < f$ $5'' - 10''$ $mf < ff$ $mf < ff$ $mf < ff$

Perc. 1 mp mf p p $7'' - 15''$

Perc. 2 mp mf p p $7'' - 15''$

E. Gtr. *gliss.* f pp 6th string (sustain with e-bow)
E2, D#2, D2

Hrp. H

Pno. H

Vln. I $mf < f$

Vln. II $mf < f$

Vc. I *gliss.* ff

Vc. II *gliss.* ff

Tape mf p

* scordatura on 6th string: major 2nd down, to D

C

c.a. 10"

D

c.a. 15"

7

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp. ξ

Pno. ξ

Vln. I

Vln. II

Vc. I

Vc. II

Tape

The musical score for page 55 consists of 13 staves. The top section includes woodwinds (Cl., T. Sax, Tbn.), percussion (Perc. 1, Perc. 2), and guitar (E. Gtr.). The middle section includes harp (Hrp.), piano (Pno.), and strings (Vln. I, Vln. II, Vc. I, Vc. II). The bottom staff is labeled 'Tape'. The score is marked with a '7' at the beginning. Above the staves, there are two boxed letters 'C' and 'D' with measurements 'c.a. 10"' and 'c.a. 15"' respectively. The E. Gtr. staff has notes for E, D#, and D. The Vc. I staff has notes for E3, D#3, and D3, with a *sfzp* marking. The Vc. II staff has notes for E3, D#3, and D3, with a *sfzp* marking. The Tape staff has a trapezoidal shape at the bottom.



Inductor

E

c.a. 20"

F

c.a. 40"

9

Cl. —————▶

T. Sax —————▶

Tbn. —————▶

Perc. 1 —————▶
 juxtapose sounds of wood, metal, and skins
 3" - 10"
p ← ad lib. → *mf*

Perc. 2 —————▶
 7" - 15"
p < > *mf* < >

E. Gtr. —————▶
 (gliss with tuning peg)
 E2
 D#2
 D2
mp

Hrp. ξ —————▶

Pno. ξ —————▶

Vln. I —————▶
 B6
 A#6
 A6
mp

Vln. II —————▶
 B6
 A#6
 A6
mp

Vc. I —————▶
 E3
 D#3
 D3
mp

Vc. II —————▶
 E3
 D#3
 D3
mp

Tape —————▶
 20" - 30"
 ad lib. *mp* ← → *f*
 (opaque, mechanical sounds)

3 A

c.a. 5"

B

c.a. 10"

11

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

C

c.a. 15"

D

c.a. 10"

13

Cl. *mp* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr. E2 D#2 D2

Hrp. *f* *mf* *ff* *mf* *ff* *mf* *ff*

Pno.

Vln. I B6 A#6 A2

Vln. II B6 A#6 A6

Vc. I E3 D#3 D3

Vc. II E3 D#3 D3

Tape

3" - 7"

3" - 7"

Detailed description: This is a page of a musical score for page 58. It features a series of staves for different instruments. At the top, there are two boxes labeled 'C' and 'D' with durations 'c.a. 15"' and 'c.a. 10"' respectively. The 'C' section starts at measure 13. The Clarinet (Cl.) part has a melodic line with dynamic markings: *mp*, *mf*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*. A bracket above the first six notes indicates a duration of '3" - 7"'. The Harp (Hrp.) part has a similar melodic line starting later, with dynamic markings: *f*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*. A bracket above its first six notes also indicates '3" - 7"'. Other instruments like T. Sax, Tbn., Perc. 1, Perc. 2, E. Gtr., Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Tape are shown with sustained notes or rests. The E. Gtr. part lists notes E2, D#2, and D2. The Vln. I and Vln. II parts list notes B6, A#6, and A2/A6. The Vc. I and Vc. II parts list notes E3, D#3, and D3.

E

c.a. 15"

F

c.a. 25"

15

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

E2
D#2
D2

mf

D#1
D1
C1

3'' - 6''

f *mf* *ff* *mf* *ff* *mf* *ff*

B6
A#6
A6

mf

B5
A#5
A5

B6
A#6
A6

mf

B5
A#5
A5

E3
D#3
D3

f

E2
D#2
D2

E3
D#3
D3

f

E2
D#2
D2

*

*

*

*

*

* leap on cue 4A

4 A

c.a. 20"

B

c.a. 5"

17

Cl. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff*

T. Sax *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff*

Tbn. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* *mf* < *ff*

Perc. 1 juxtapose sounds of wood, metal, and skins
mp ad lib. *f*

Perc. 2 *p* > *mf*

E. Gtr. E2, D#2, D2

Hrp. *ff* *mf* < *ff* *mf* < *ff* *ff* *mf* < *ff*

Pno. *f* *mf* < *ff* *mf* < *ff* *f* *mf* < *ff* *mf* < *ff*

Vln. I B6, A#6, A6

Vln. II B6, A#6, A6

Vc. I E3, D#3, D3

Vc. II E3, D#3, D3

Tape ad lib. *mp* < *f* (opaque, mechanical sounds)

* Choose among these pitches, varying them throughout the repetitions.

A. Gtr., pno. and hrp. may play simultaneous collections of these pitches.

Omar

C cue following the saxophone

19

Cl.

T. Sax

f *mf* *fff*

Tbn.

Perc. 1
juxtapose sounds of wood, metal, and skins - i m p r o v i s e
3'' - 7''
mp ad lib. *f*

Perc. 2
juxtapose sounds of wood, metal, and skins - i m p r o v i s e
3'' - 7''
mp ad lib. *f*

E. Gtr.
E2
D#2
D2

Hrp.

Pno.

Vln. I
B6
A#6
A6

Vln. II
B6
A#6
A6

Vc. I
E3
D#3
D3

Vc. II
E3
D#3
D3

Tape

D

Cl. 20 1'' - 3'' *mp < ff*

T. Sax *f* *mf* *f* *f < ff*

Tbn. 3'' - 6'' *mp < ff*

Perc. 1

Perc. 2

E. Gtr. E2
D#2
D2

Hrp. 1'' - 2'' *fff*

Pno. 1'' - 2'' *ff*

Vln. I B6
A#6
A6

Vln. II B6
A#6
A6

Vc. I E3
D#3
D3

Vc. II E3
D#3
D3

Tape

21

Cl. _____

T. Sax *ff* *fff* *♩=75 (saxophone only)*

Tbn. _____

Perc. 1 _____

Perc. 2 _____

E. Gtr. E2, D#2, D2

Hrp. _____

Pno. _____

Vln. I B6, A#6, A6

Vln. II B6, A#6, A6

Vc. I E3, D#3, D3

Vc. II E3, D#3, D3

Tape _____

Stop sign (acoustic version)

64

The score is divided into two main sections by a double bar line. The first section, starting at measure 22, features a large 'E' in a box with a duration of 'c.a. 25"'. The second section, starting at measure 5, features a large 'A' in a box with a duration of 'c.a. 40"'. The instruments and their parts are as follows:

- Cl.:** Sustained note, *fff*.
- T. Sax:** Rhythmic eighth-note pattern, *ffff*. Includes a *rall.** marking and a note '(to silence until next cue)'. A fermata with an asterisk is placed over the end of the pattern.
- Tbn.:** Sustained note, *fff*.
- Perc. 1 & 2:** Sustained notes, *ff*.
- E. Gtr.:** Sustained note, *ffff*.
- Hrp.:** Sustained note, *ffff*. Includes a note '(attack not longer than 1"; let resonate)'. A chord change to B#/C is indicated, with dynamics *mp* and *f*.
- Pno.:** Sustained note, *ffff*. Includes a note '(attack not longer than 1"; let resonate)'. A note '(inside the piano, with metallic object)' is indicated with a *ffff* dynamic.
- Vln. I & II:** Sustained notes, *ffff*. Includes a note '(10"-15")' and dynamics *mp*, *p*, *f*, *pp*.
- Vc. I & II:** Sustained notes, *ffff*. Includes dynamics *mp*, *p*, *f*, *pp*.
- Tape:** Sustained note, *ffff*. Includes a note 'Sample: stop sign field recording' and a dynamic *mp*.

* Distribute the rallentando and diminuendo gradually throughout c.a. 5 repeats

B

c.a. 30"

C

c.a. 25"

24

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

pp *f*

pp *f*

pp *f*

(super ball or fingers) 7" - 15"

f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.

(super ball or fingers) 7" - 15"

f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.

p
Led.

$\text{♩} = 40$ (piano only)
attack the string inside the piano with a soft beater

pp *fff*

pp *fff*

pp *fff*

pp *fff*

D

c.a. 30"

E

c.a. 40"

26

Cl. *f*

T. Sax *f*

Tbn. *f*

Perc. 1 $\text{♩} = 40$ (percussion 1 only) snare drum
pp *mf* *pp*

Perc. 2

E. Gtr. *< mf < mf < mf < mf < mf < mf < mf >*

Hrp.

Pno. *ppp*

Vln. I *fff* *mp* *p* *f* *pp* 10"-15"

Vln. II *fff* *mp* *p* *f* *pp*

Vc. I *fff* *mp* *p* *f* *pp*

Vc. II *fff* *mp* *p* *f* *pp*

Tape

* the duration of the fermatta is slightly longer than the quarter notes
 ** attacks should not be heard. 1. attack the harmonic with volume knob of e. guitar in "0";
 2. control the crescendo with the volume knob; 3. repeat technique in successive notes.

F c.a. 30"

6 **A**

28 (let resonate)

Hrp.

fff

(let resonate)

Pno.

ff

Vln. I

pp *fff*

Vln. II

pp *fff*

Vc. I

pp *fff*

Vc. II

pp *fff*

Tape

Coda - solo
c.a. 20" c.a. 25"

f
(House speakers -quad- fade in)

B

30

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

f

c.a. 30"