

ROSHAMBO

MATERIALS

sax

- Material 1: ϕ , "fff"
- Material 2: ord., f
- Material 3: MPh, p
- Material 4: 8va, [f]#, [t], $ppp <$

vn 1

- Material 1: molto vib. pizz., sfz
- Material 2: 8va, pp/ff
- Material 3: 15^{ma}, pp/ff
- Material 4: poco sul FERR. I., pizz., LH lightly dampens at NUT, "sfz"

vn 2

- Material 1: 1/2 on BRIDGE, f
- Material 2: ord. II., $< sfz$
- Material 3: I. V. secco col legno, f
- Material 4: poco sul FERR. I., pizz., LH lightly dampens at NUT, "sfz"

vc

- Material 1: FERR. pizz., sfz
- Material 2: ROD III., behind ROD, ff
- Material 3: ROD II., pizz., slow vib., ff
- Material 4: ROD I., pp/ff

instructions

YVES plays a little bit of GUNIGUNI materials for the indicated duration, then cues the others so that all five musicians start the repeated "chord" structure at "A" together.

at each repeated instance of the "chord" in the SCORE (below), musicians choose one of their four individual MATERIALS (at left) to play, ad lib.

initially coordinated (cued), the resulting "chords" gradually transform into a texture of (mostly) percussive attacks.

during this process, YVES also fills in, adds to and comments on the proceedings, playing either more (fragmentary) GUNIGUNI bits or injecting new materials ad lib. – tentatively at first, with more conviction at each large-scale repeat.

SCORE

start each new run on any of the given pitches, in no particular order. avoid using the same pitch to initiate successive instances.

(A) synchronous

sax: [MAT.] 3-5x, $sfppp$, GUNIGUNI, [cue]

trio: [MAT.] 3-5x

Durations: 5-13", 1-4", 1-4"

(B) individually divergent

sax: 7-9x

trio: 7-9x

Durations: 1-4"

(C) asynchronous

sax: [?]x, 1.-4., (D.C.) 5., solo

trio: [?]x, 1-4", 5-13", STOP! 1:00-3:00

Instructions: individually reduce playing density (but with no change in dynamic); wait for YVES' cue to reenter in the second measure