

# Arabaesque *II*

## *Ballerinan som inte kunde dansa*

Imagine a toy world, where the toys doesn't know they are toys, perhaps they can even think for themselves, but they are still machines. During the day the toys are toys.

However, during the night the toys dreams are abnormal and abstract, this ofcourse constitutes a threat between the reality and toyality.

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### 1. The ballerinas arrival:

use the chords as your startingpoint and improvise but take more space and responsibility when your instrument is boxed, maybe have a connection with someone who also has a box.

### 2. The Ballerinas second visit:

Some have written music but you can rather see it as a suggestion and go come back and forth to make it more dynamic. The ones who have boxes will focus only on improvising.

### 3. The Ballerinas last visit:

This part differs a bit from the other parts, it's supposed to be a metharmorphosis, from the call- respons theme towards a big chaotic noise

### Material to improvise over:

The concept is to react to the ballerinas movement and placement in the room to get inspiration, if she's close, the nois is louder and vice versa. But the improvisation parts are supposed to mirror a dream scenario so it would make sense to incorporate material from the previous part. A magnetic sound, always in movement but sometimes it has more or less traction.

# Arabaesque II

Ballerinan som inte kunde dansa

**Ouvertyr**

♩ = 100

Mysterioso

Alto Saxophone 1

Alto Saxophone 2

Trombone

Drum Set

Piano

Guitar 1

Guitarra 2

Contrabass

Wait for the ballerina to exit, then start to play.

pizz

*mf* *misterioso*

*mp* *misterioso*

*f* *cresc.* *misterioso*

8

Alto Sax.

Alto Sax.

Tbn.

Dr.

Pno.

Guit.

Guit.

Cb.

*p* *mp* *p* *mf* *p* *mp*

*p* *mp* *p* *mf* *p* *mp*

*mp* *misterioso* *p* *mf* *p* *mp*

*mp* *misterioso* *p* *mf*

*mp* *f* *mp* *p* *mf*

*mp* *p* *mf*

*mf* *ff* *f* *cresc.* *mp* *p* *mf* *p* *mp*

*snare* *edge* *floor tom* *base*

17

Alto Sax. *mp mp mf Very mechanically mf*

Alto Sax. *mp mp mf 3 3 3 Very mechanically mf*

Tbn. *mp mf*

Dr. *mp Toy-like base snare cymbal high tom midtom Very mechanically mf f ff*

Pno. *mp mf Very mechanically f*

Guit. *mp mf*

Guit. *mp mf*

Cb. *mp f mf Very mechanically ff arco*

23

Alto Sax. *pp f*

Alto Sax. *pp f*

Tbn. *pp f*

Dr. *pp 3 3 3 ff 3 8va mp*

Pno. *pp mp mf sustain ped. stamps*

Guit. *pp 3 3 3 f mf 3 3 3*

Guit. *pp f mf 3 3 3*

Cb.

29

Alto Sax. *p* *mf* *p* *mf* *p* *mf* *p*

Alto Sax. *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. *p* *mf*

Dr. *mf*

Pno. *pp*

Guit. *mf*

Guit. *mf*

Cb.

36

Alto Sax. *mf* *ff* *ff*

Alto Sax. *mf* *ff* *ff*

Tbn. no mute. *f* *f*

Dr. *ff* *f*

Pno. *ff*

Guit. *f* *ff* *ff*

Guit. *f* *ff* *ff*

Cb. *ff*

**A**

**A**

**A** pizz

43

Alto Sax. *mp*

Alto Sax. *mp*

Tbn. *mp*

Dr. *mp*

Pno.

Guit.

Guit.

Cb.



49

Alto Sax. *p*

Alto Sax. *p*

Tbn. *p*

Dr. *mp*

Pno. *mp*

Guit. *ff*

Guit. *ff*

Cb. *ff* *pizz*

create some kind of distorted sound more and more intense

arco Scagull- glissando

The ballerinas arrival

57

Alto Sax. *mp* G b5 **Improvise**

Alto Sax. G b5

Tbn. Mute bend *pp*

Dr. *ad lib.* *pp*

Pno. *mp* G b5

Guit. Bm6b5 G b5

Guit. Bmb5 G b5

Cb. *mp* G b5

**B**

63

Alto Sax. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Alto Sax. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Tbn. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Dr. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Pno. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Guit. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Guit. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

Cb. Bbm Bb b5 Gm b5 F#m b5 Fm b5 Em b5 Ebm b5 Dm b5 Dm G#m b5

72 C 7

Alto Sax. *Am* *mf*

Alto Sax. *Am* *mf* ord. 3 3 3

Tbn. *Am* *mf* 3 3 3

Dr. *mf* que *ped. hi-hat*

Pno. *Am*

Guit. *Am* *Am* C

Guit. *Am*

Cb. *Am* *Am* C

77

Alto Sax. *f* 3 *mf* 3 *p* <

Alto Sax. *f* 3 *mf* 3 *p* <

Tbn. 3 < 3

Dr. *p* 3 *f* 3 *mf* 3

Pno. *p* 3 3 *p* solo 6 6

Guit. *f*

Guit. C7 Amsus4 D7 Am

Cb. *f* pizz 3 3

82

Alto Sax. *p* *mf* *mp*

Alto Sax. *p* *mf*

Tbn. *mf* *f* solo

Dr.

Pno. *mf* *mp*

Guit. *mf* ped. eco -----> ped.

Guit. C7 Amsus4 D7 Am

Cb. *f*



87

Alto Sax. rit.

Alto Sax. *mp* broken toy

Tbn. *mp* broken toy

Dr.

Pno. *mp* broken toy

Guit. rit.

Guit.

Cb. rit.



91

Alto Sax.

Alto Sax.

Tbn.

Dr.

Pno.

Guit.

Guit.

Cb.



97 **accel.** **à tempo**

Alto Sax.

Tbn. **ad lib. follow the trombone**

Dr.

Pno.

Guit. **accel.** **fff ff**

Guit. **fff ff**

Cb. **accel.** **ff fff**

**D** The ballerinas second visit

102

Alto Sax. *f* *mf* *mp* *pp* ad lib. (C7)

Alto Sax. *f* *mf* *mp* *pp* (C7)

Tbn. *mf* (C7)

Dr. *p* (C7)

Pno. *f* *mf* *mp* *pp* ad lib. *una corda* Led. \*

Guit. *f* *mf* *p* (C7)

Guit. *f* *mf* *p* (C7)

Cb. *mp* *f* arco ad lib.

**E**

111

Alto Sax. *p*

Alto Sax. *p*

Tbn. *mp* *p*

Dr. *3/4*

Pno. *press down the strings* *8va* let go of strings

Guit. *E* *mp*

Guit. *E* *mp*

Cb. *pizz* *f vals*

119

Alto Sax. *f* *fp* *fp* *ff*

Alto Sax. *f* *fp* *fp* *f* *ff*

Tbn. *f* *fp* *fp* *f* *ff*

Dr. *mf* *f*

Pno. *mf* *f*

Guit. *mf* *f*

Guit. *mf* *f*

Cb. *f* *ff*



127

Alto Sax. *ff* *f*

Alto Sax. *ff* *f* solo

Tbn. *ff* *f*

Dr. *ff*

Pno. *ff*

Guit. *ff*

Guit. *ff*

Cb. *f*

The ballerinas last visit

Continue to answer each other with random notes and articulationit

135

Alto Sax.

Alto Sax.

Tbn.

Dr.

Pno.

Guit.

Guit.

Cb.

**F**

**F**

**F**

**F**



start moving around

Continue until the ballerina collapse- and freeze until themusic box is done playing.

142

Alto Sax.

Alto Sax.

Tbn.

Dr.

Pno.

Guit.

Guit.

Cb.

**G**

**G**

**G**

**G**

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*