

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

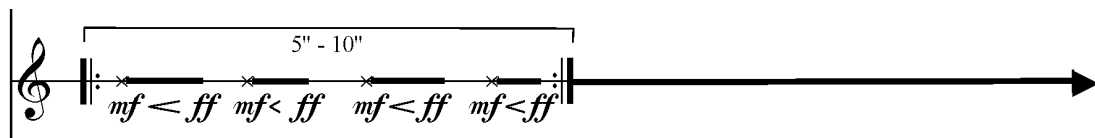
- ‡ quarter-tone higher
- ## three quarters of a tone higher
- ♭ quarter-tone lower

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

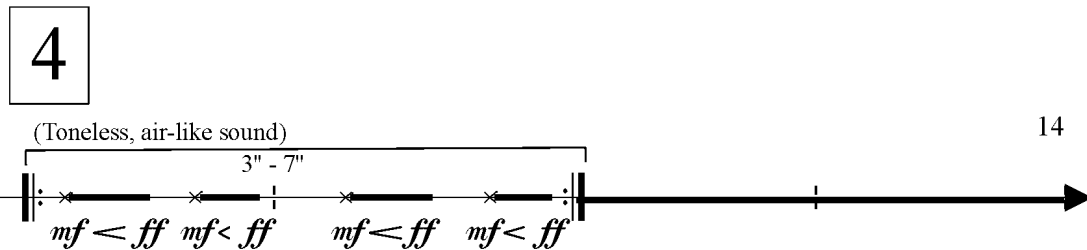
The electronic performer uses his/her own amp on stage throughout the entire piece. During the two electronic solo interludes, the sound is projected through the house speakers if available. The samples written in the score will be provided to the conductor and the electronic performer of the piece upon 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*.



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

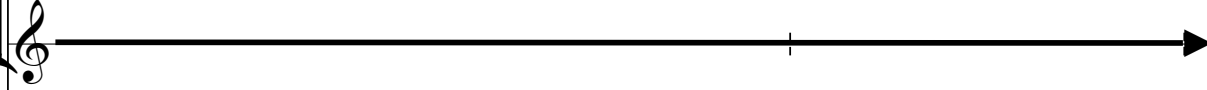
c.a. 30"


D

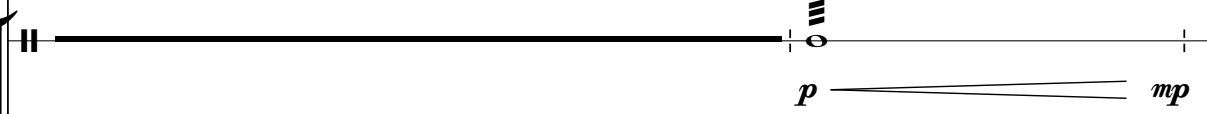
c.a. 15"

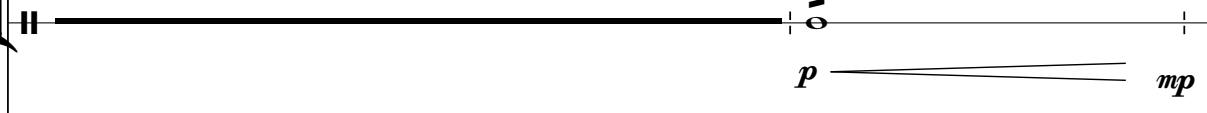
3


Cl. 


T. Sax 

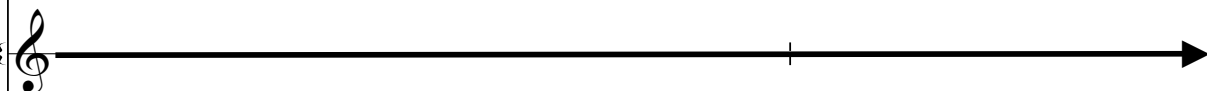
Tbn. 

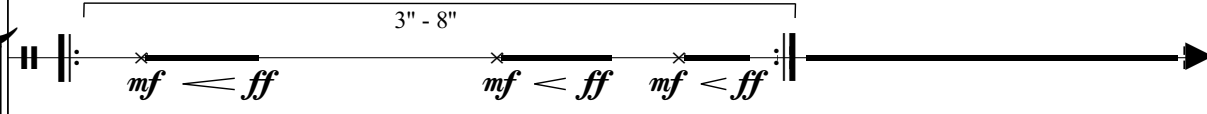
Perc. 1 

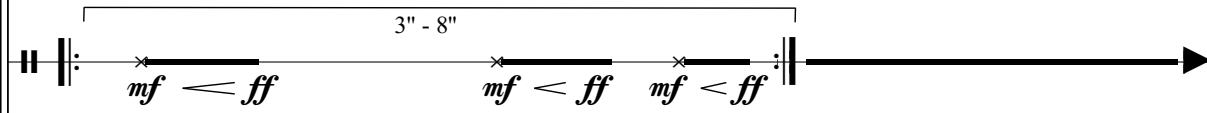
Perc. 2 

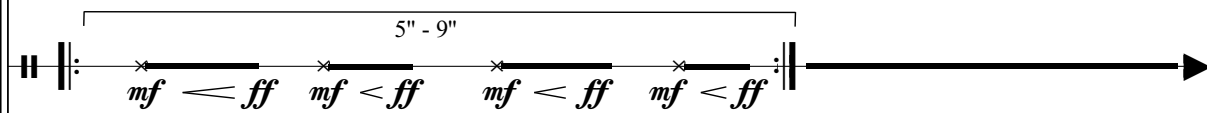
E. Gtr. 

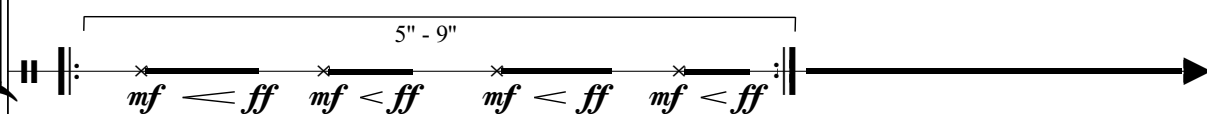
Hrp. 

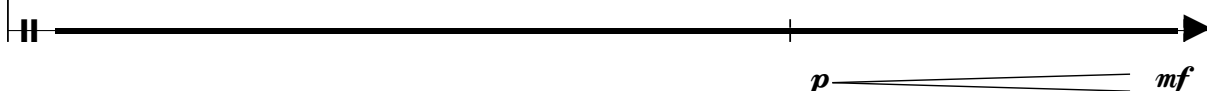
Pno. 

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. $\text{mf} < f$ $3'' - 7''$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$

T. Sax $\text{mf} < f$ $3'' - 9''$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$

Tbn. gliss. $\text{mp} < f$ $5'' - 10''$ $\text{mf} < ff$ $\text{mf} < ff$ $\text{mf} < ff$

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

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

E. Gtr. gliss. f pp 6th string $(\text{sustain with e-bow})$
 E2
 $\text{D}\sharp 2$
 D2

Hrp. H

Pno. H

Vln. I $\text{mf} < f$

Vln. II $\text{mf} < f$

Vc. I gliss. ff

Vc. II gliss. ff

Tape mf p

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

C

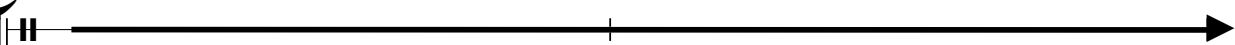
c.a. 10"

D

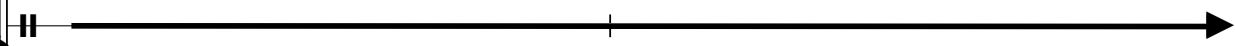
c.a. 15"

7

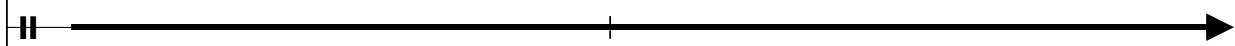
Cl.



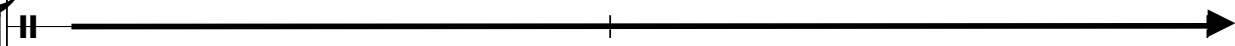
T. Sax



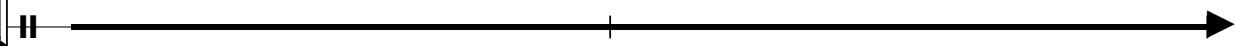
Tbn.



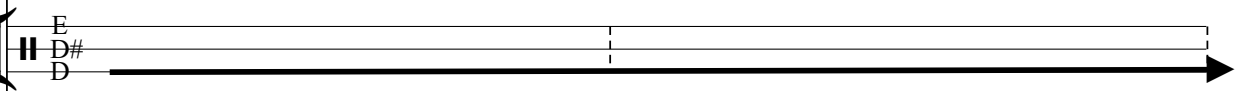
Perc. 1



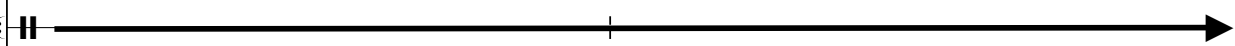
Perc. 2



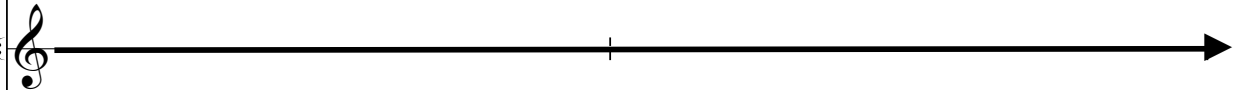
E. Gtr.



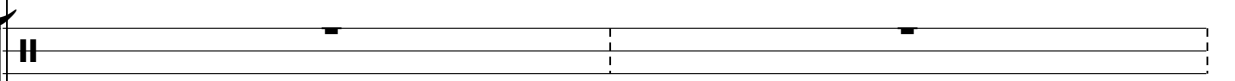
Hrp. §



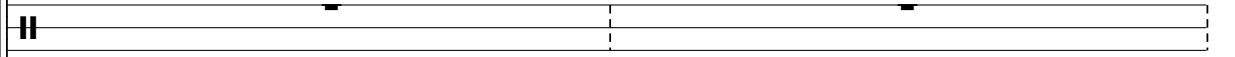
Pno. §



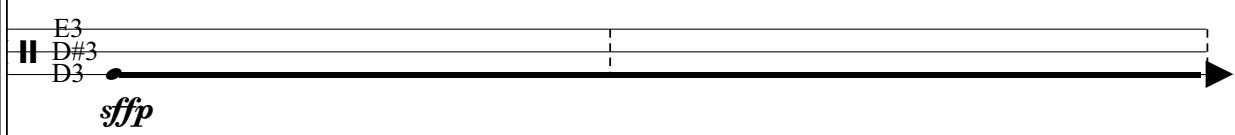
Vln. I



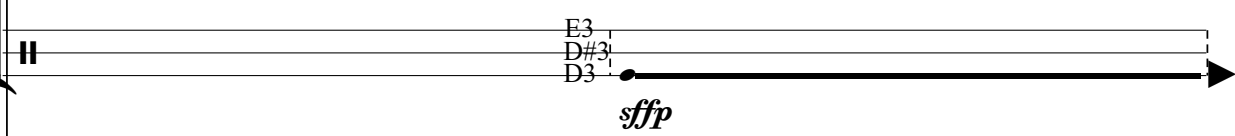
Vln. II



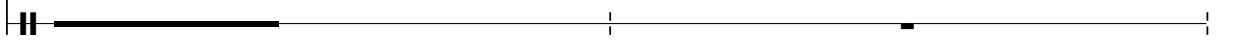
Vc. I



Vc. II



Tape



Inductor

9

E c.a. 20" **F** c.a. 40"

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

(opaque, mechanical sounds)

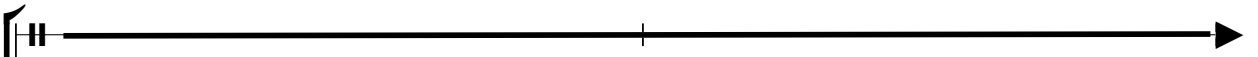
3 A

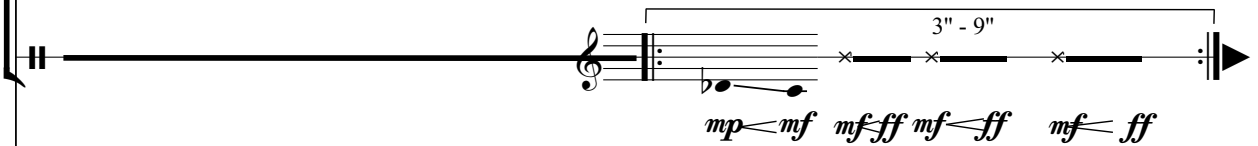
c.a. 5"

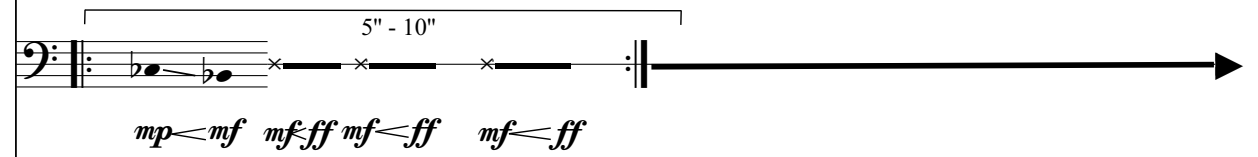
B

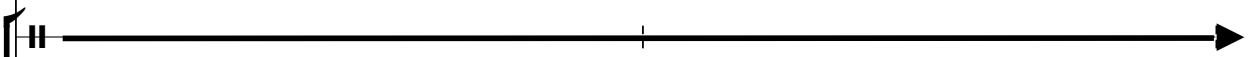
c.a. 10"

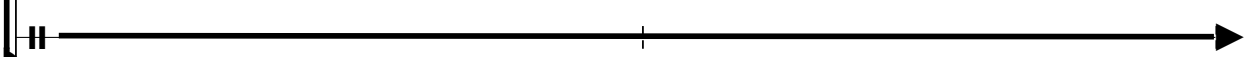
11

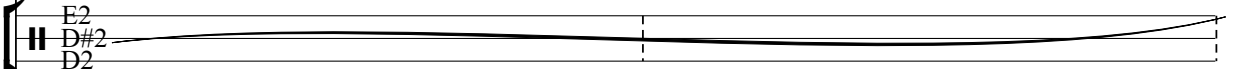
Cl. 

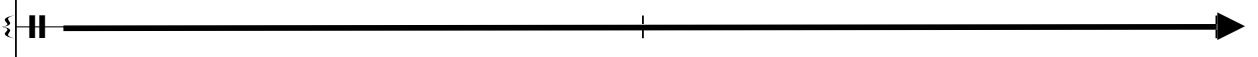
T. Sax 

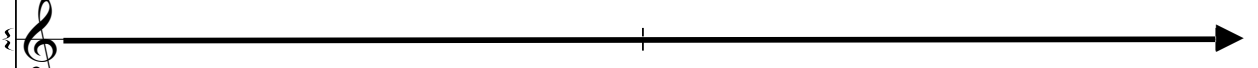
Tbn. 

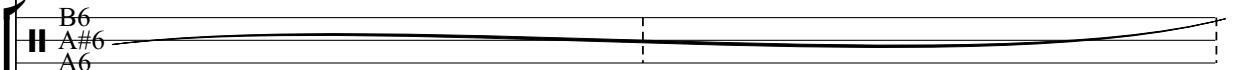
Perc. 1 

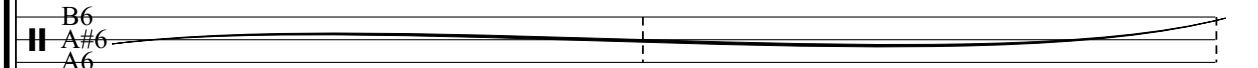
Perc. 2 


E. Gtr. 

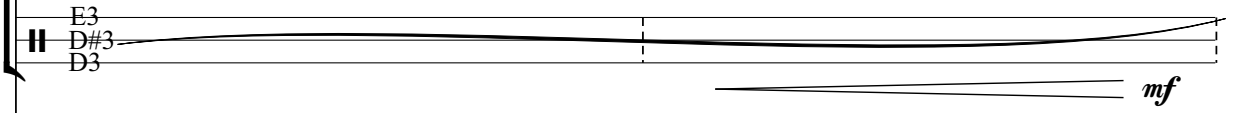
Hrp. 


Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

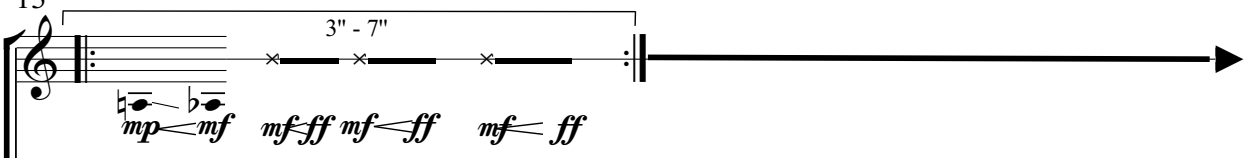
C

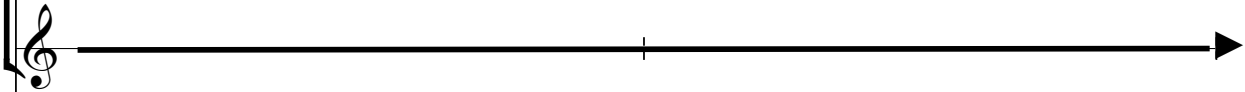
c.a. 15"

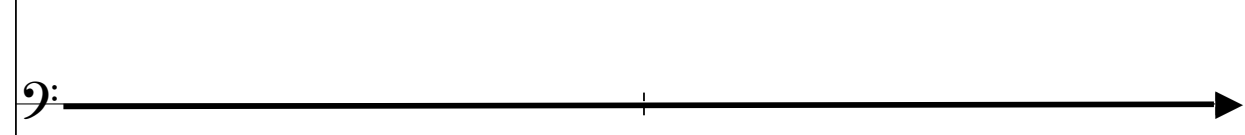
D

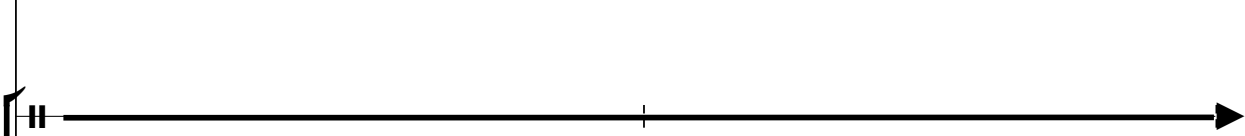
c.a. 10"

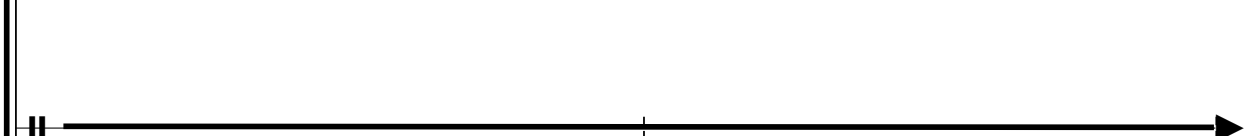
13

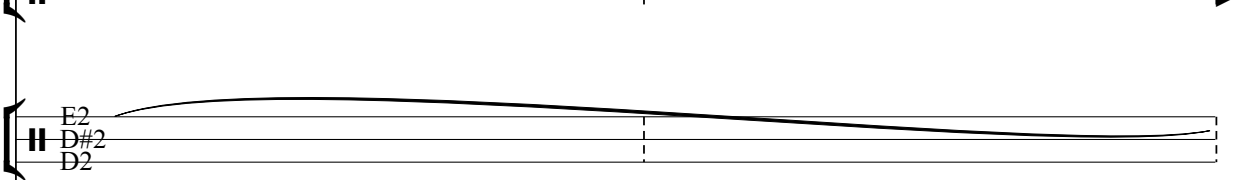
Cl. 


T. Sax 

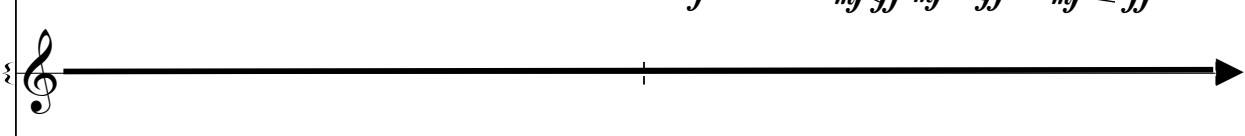
Tbn. 

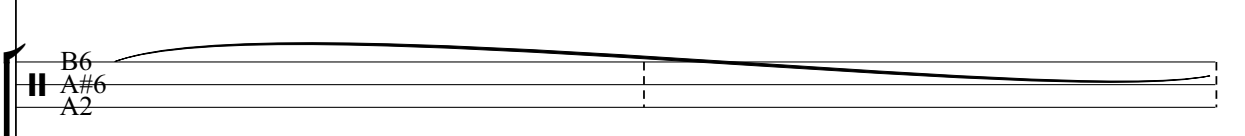
Perc. 1 

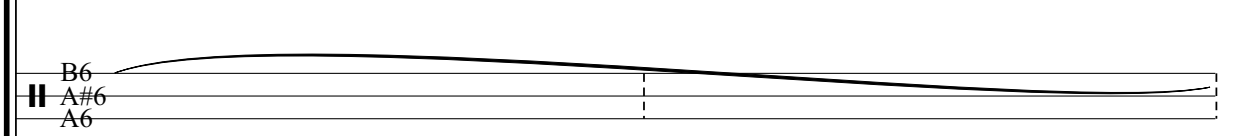
Perc. 2 

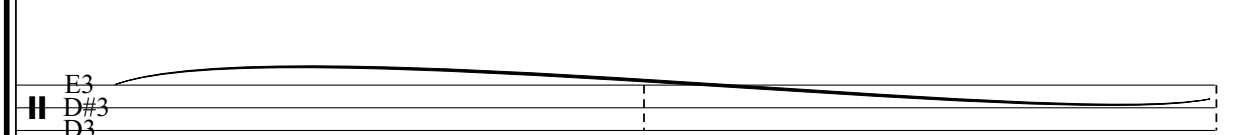
E. Gtr. 

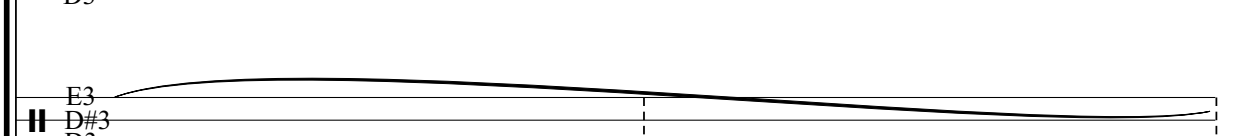
Hrp. 

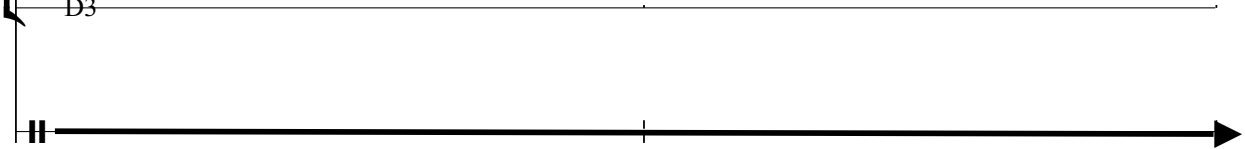
Pno. 

Vln. I 

Vln. II 

Vc. I 

Vc. II 

Tape 

E

c.a. 15"

F

c.a. 25"

59

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* 3" - 7" 3" - 5"

T. Sax *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* 3" - 7" 3" - 5"

Tbn. *mp* < *f* *mf* < *ff* *mf* < *ff* *mp* < *f* *mf* < *ff* 3" - 7" 3" - 7"

Perc. 1 juxtapose sounds of wood, metal, and skins *mp* ad lib. *f* 3" - 7"

Perc. 2 *p* > *mf* 7" - 15"

E. Gtr. E2 D#2 D2

Hrp. *ff* *mf* < *ff* *mf* < *ff* *ff* *mf* < *ff* 3" - 6" 3" - 6"

Pno. *f* *mf* < *ff* *mf* < *ff* *f* *mf* < *ff* *mf* < *ff* 3" - 6" 3" - 6"

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) 3" - 7"

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

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

C

cue following the saxophone

19

Cl. 

T. Sax 

f mf *fff*

Tbn. 

Perc. 1 

juxtapose sounds of wood, metal, and skins - improvise
3" - 7"
mp ad lib. *f*

Perc. 2 

juxtapose sounds of wood, metal, and skins - improvise
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 

20 1" - 3"

Cl. *mp* < *ff*

T. Sax *f*

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

$\text{♩} = 75$ (saxophone only)

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

Stop sign (acoustic version)

64

22 **E** c.a. 25" **5** **A** c.a. 40"

Cl. *fff*

T. Sax *fff* (saxophone only) *rall.** (to silence until next cue)

Tbn. *fff*

Perc. 1 *ff*

Perc. 2 *ff*

E. Gtr. *fff*

Hrp. *fff* (attack not longer than 1"; let resonate) *fff* *mp* *f*

Pno. *fff* (attack not longer than 1"; let resonate) *fff* (inside the piano, with metallic object)

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 *fff* Sample: stop sign field recording) *mp*

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

c.a. 40"

26

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Tape

f

f

f

$\text{♩} = 40$ (percussion 1 only)
snare drum

pp *mf* *pp*

ppp

fff *mp* *p* *f* *pp*

fff *mp* *p* *f* *pp*

fff *mp* *p* *f* *pp*

fff *mp* *p* *f* *pp*

10"-15"

40"

c.a. 30

c.a. 40

* 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

Hrp. (let resonate)

Pno. (let resonate)

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)

68

B

30

Cl.



T. Sax



Tbn.



Perc. 1



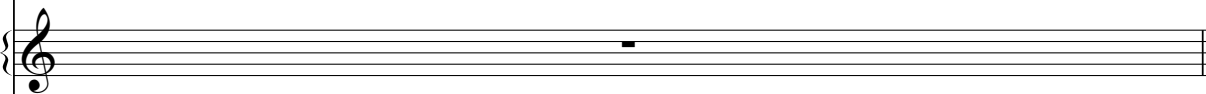
Perc. 2



E. Gtr.



Hrp.



Pno.



Vln. I



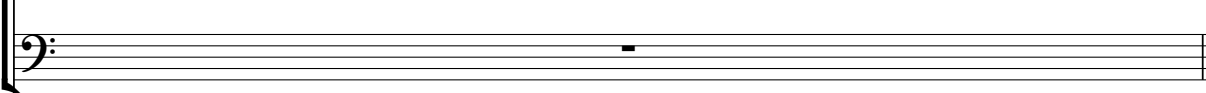
Vln. II



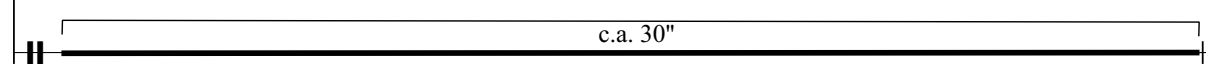
Vc. I



Vc. II



Tape



c.a. 30"

f

