

KEN UENO

WATT

FOR BARITONE SAXOPHONE,
PERCUSSION, & CD BOOMBOX

This is a transposed score.

Duration: ~10'50"

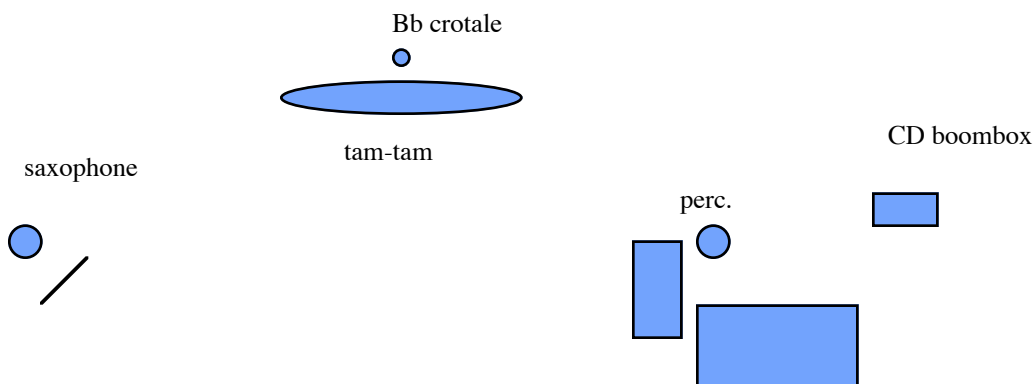
**A note on saxophone
multiphonics:**

The numbers in parentheses next to
multiphonic notes refer to the fingerings
on a separate chart.

Percussion Key:



Stage set-up:



WATT

saxophone multiphonic fingerings

① 15^{ma-1}

② $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 7 \end{matrix} \begin{matrix} A \\ c3 \end{matrix}$

③ $\begin{matrix} 1 \\ c5 \end{matrix}$

④ $\begin{matrix} 2 \\ c5 \end{matrix} \begin{matrix} A \\ G\# \end{matrix}$

⑤ $\begin{matrix} 1 \\ 3 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} \begin{matrix} A \\ c3 \end{matrix}$

⑥ $\begin{matrix} 1 \\ 3 \\ 5 \\ 7 \end{matrix} \begin{matrix} A \\ c5 \end{matrix}$

⑦ $\begin{matrix} x \\ 2 \\ 3 \\ 4 \\ (7) \end{matrix}$

⑧ $\begin{matrix} 1 \\ 2 \\ 3 \\ c5 \end{matrix} \begin{matrix} G\# \end{matrix}$

⑨ $\begin{matrix} 1 \\ 2 \\ 4 \\ 5 \\ 6 \end{matrix} \begin{matrix} c3 \end{matrix}$

⑩ $\begin{matrix} 1 \\ 3 \\ 4 \\ 5 \end{matrix} \begin{matrix} A \\ c3 \\ c5 \end{matrix}$

⑪ $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 6 \end{matrix} \begin{matrix} B \end{matrix}$

⑫ $\begin{matrix} 1 \\ 2 \\ 3 \\ 4 \end{matrix} \begin{matrix} c3 \end{matrix}$

⑬ $\begin{matrix} 1 \\ 2 \\ 3 \\ 5 \end{matrix} \begin{matrix} ta \end{matrix}$

⑭ $\begin{matrix} 1 \\ 2 \\ 4 \\ 5 \\ 6 \end{matrix} \begin{matrix} B\flat \end{matrix}$

⑮ $\begin{matrix} 1 \\ 2 \\ 4 \\ 5 \\ 6 \\ 7 \end{matrix} \begin{matrix} A \end{matrix}$

⑯ $\begin{matrix} 1 \\ 2 \\ 3 \\ 5 \\ 6 \\ 7 \end{matrix} \begin{matrix} A \end{matrix}$

WATT

for the yesaroun' Duo

Ken Ueno

Baritone Saxophone

Percussion

ff 6

mf

ff 6

mf

ff

mf

ff

mf

ppp

(tam-tam)

ppp soft big mallet

*Continue to look like you're playing through this section.

w/bow on tamtam

15^{ma}

ppp

bowed crotale placed behind tamtam

Return to normal station.

Go to tamtam.

♩=150 Dirty, Funky, full of relentless energy

This musical score is for a piano and bass duo, spanning measures 31 to 53. The tempo is marked as 150 BPM, and the mood is described as 'Dirty, Funky, full of relentless energy'. The score is written in treble and bass staves, with a key signature of one sharp (F#) and a time signature of 4/4. The piano part (treble staff) features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass part (bass staff) provides a steady, rhythmic foundation with eighth and sixteenth notes, and rests. The score is divided into measures, with measure numbers 31, 36, 39, 43, 46, 49, and 53 indicated at the beginning of their respective systems. The piano part is marked with a forte (ff) dynamic at measure 31. The bass part is marked with a forte (f) dynamic at measure 31. The score includes various musical notations such as accents (^), slurs, and ties. The piano part has a key signature change from F# to natural F at measure 43. The bass part has a key signature change from F# to natural F at measure 49. The score ends at measure 53.

31 *ff*

36

39

43

46

49

53

56

56 57 58 59

60

60 61 62 63

64

64 65 66 67

68

68 69 70

71

71 72 73

74

74 75 76 77

78

78 79 80 81

82

86

90

95

mp *ff* *fff*

*4mallets - 2 soft for cymbals
& 2 hard for drums

99

ff *f*

103

ff *f*

106

(6)

(5)

111

(5)

114

117

121

ff

mp

f

p

*bs. cont. (f); (mp - ff) for upper drums.

124

f

127

130

6

mf

f

*If possible - cym. w/soft mallets - drms with sticks.

134

(8)

6

137

(7)

*If possible - sus.cym. w/soft mallets, others (incl. splash) w/sticks.

140

6

(2)

play gradually towards rim

mp

ff

143

(16)

(3)

146

6 6 3 6 6 6 6

(3) (15)

149

(3)

6 6

152

155

158

3 3 3 3 3 3

play gradually towards rim

pp *ff*

162

6 6 3 6

165

168

171

174

177

180

183

This system contains measures 183 to 185. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a rhythmic accompaniment with triplets and sixteenth notes. Measure 185 includes a triplet of eighth notes in the left hand.

186

This system contains measures 186 to 188. Measure 188 features a large chord marked with a circled 13, indicating a tridecad chord. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment.

189

This system contains measures 189 to 191. Measure 191 features a large chord marked with a circled 13 and a circled 14, indicating tridecad and tetradecad chords respectively. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

192

This system contains measures 192 to 194. Measure 194 features a large chord marked with a circled 12, indicating a duodecad chord. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with triplets.

195

This system contains measures 195 to 197. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with sixteenth notes and triplets. Measure 197 includes a triplet of eighth notes in the left hand.

198

This system contains measures 198 to 200. Measure 198 features a large chord marked with a circled 13. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and slurs.

*toms (mf);
bs + cymbals (ff)

201

(13)

205

209

mp

play gradually towards rim

214

moving back to center

ppp *fp*

rimshot w/opp. hand (*ff*)

218

f *mp* *ff*

221

p *mp* *f*

223 *ff*

225 *p* *mp* *ff*

228 *15ma* *f* *(mp)* *f*

230 (12) *f* *mp* *f* *mp* *15ma*

232 *sfz* *f* *mp* *ff*

234 *15ma* *3* *15ma*

236 *15^{ma}* *15^{ma} -*

ff

*Headless notes are free choice - generally follow contour and instr. group
 *Free choice notes (f); other notes (ff)

239 (10) (11)

241

243

245 *15^{ma} -* (10)

247 (11)

249

251

253

255

257

*Rolled notes with soft mallets,
otherwise drumsticks.

Play until multiphonics on CD is heard.
Continue playing and blending w/CD sound
for 1-2 secs.

Goto tantam

Play ~2secs. before end of cd.
w/gong mallet

260

Start CD

(tantam)
ppp

*Face backstage -
cont. to face backstage until end.

*Wait for end of decay
and count at least 10secs.
before ending piece.

*Face backstage - cont. to face backstage until end.