

THE INNER BIRD

FOR ALTO SAXOPHONE AND A DRUM SET

DEDICATED TO JONATHAN CHAZAN



SCORE

THE INNER BIRD

IGAL MYRTENBAUM

UP! $\text{d} = 183$

ALTO SAX

DRUM SET

IRREGULARLY INTERTWINING INDICATED STROKES

mp

mf

> <

< >

5

A. Sx.

D. S.

SIMILE

mf

9

BRIGHT SOUND, ANGULAR

A. Sx.

D. S.

SIMILE

mf+

mf

C2
1
2
3 C#
4
5

13

A. Sx.

D. S.

6

7

17

A. Sx.

D. S.

IRREGULARLY INTERTWINING INDICATED STROKES

21

A. Sx.

D. S.

25

A. Sx.

D. S.

29

A. Sx.

D. S.

33

A. Sx.

D. S.

mp

37

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

41

A. Sx.

D. S.

INTERTWIN IRREGULAR ACCENTS (NO RIM SHOTS)

45

A. Sx.

D. S.

f

49

A. Sx.

D. S.

53

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM SHOTS + BD KICKS

56

A. Sx.

D. S.

59

A. Sx.

D. S.

THE INNER BIRD

62

A. Sx.

D. S.

65

A. Sx.

D. S.

68

A. Sx.

D. S.

71

A. Sx.

D. S.

74

Musical score for measures 74-75. The top staff (A. Sx.) shows a melodic line with various note heads and stems, some with small vertical strokes. The bottom staff (D. S.) shows rhythmic patterns with 'x' marks and other symbols.

77

Musical score for measures 77-78. The top staff (A. Sx.) features a melodic line with eighth-note pairs and sixteenth-note patterns. The bottom staff (D. S.) shows rhythmic patterns with 'x' marks and other symbols.

80

Musical score for measures 80-81. The top staff (A. Sx.) has a brief silence followed by a melodic line with sixteenth-note patterns. The bottom staff (D. S.) shows rhythmic patterns with 'x' marks and other symbols.

83

Musical score for measures 83-84. The top staff (A. Sx.) shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff (D. S.) shows rhythmic patterns with 'x' marks and other symbols.

THE INNER BIRD

86

A. Sx.

D. S.

IRREGULAR ACCENTS (PLAY FLOOR TOM RIM ONLY)

89

A. Sx.

D. S.

93

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM SHOTS + BD KICKS

96

A. Sx.

D. S.

THE INNER BIRD

9

99

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

103

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

107

A. Sx.

D. S.

SIMILE

111

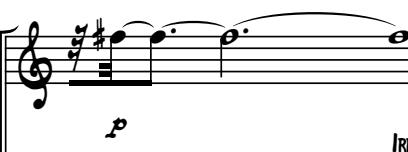
A. Sx.

D. S.

10

THE INNER BIRD

 1
 2
 3
 5
 + - 6
 BIS. -
115 $\text{d} = 88$

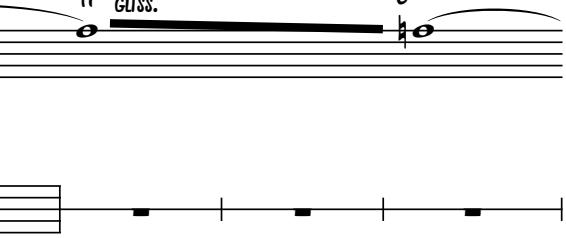
A. Sx. 

D. S. 

IRREGULAR ACCENTS (FLOOR TOM, NO RIM)

118

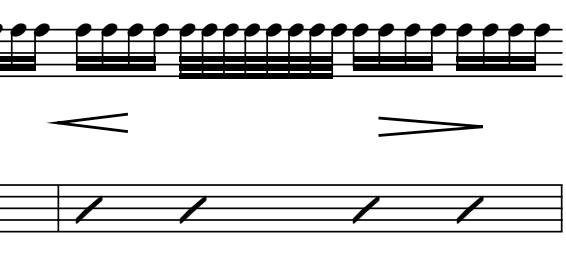
A. Sx. 

D. S. 

1 2 3 4 5 1 2 3 4 1 2 3 4
 TF GUSS. - + 6

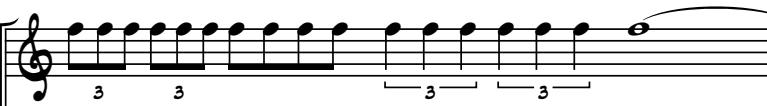
123

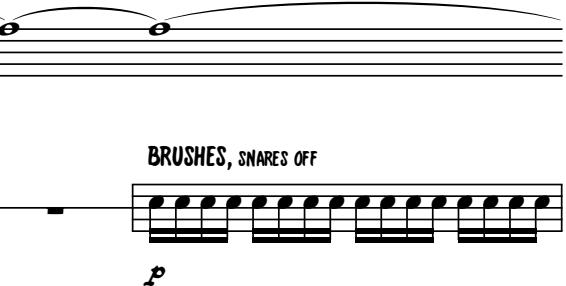
A. Sx. 

D. S. 

- + 6
BIS.

126

A. Sx. 

D. S. 

BIS.

BRUSHES, SNARES OFF

p

131

A. Sx.

D. S.

136

A. Sx.

D. S.

141

A. Sx.

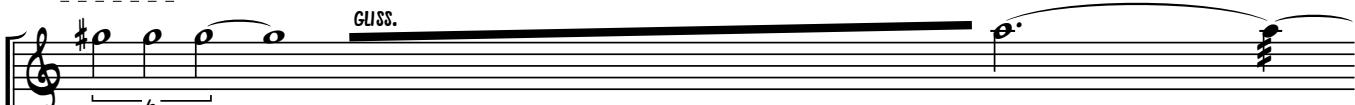
D. S.

146

A. Sx.

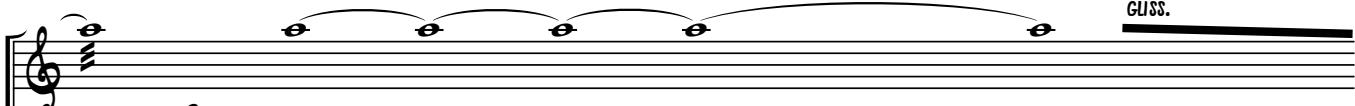
D. S.

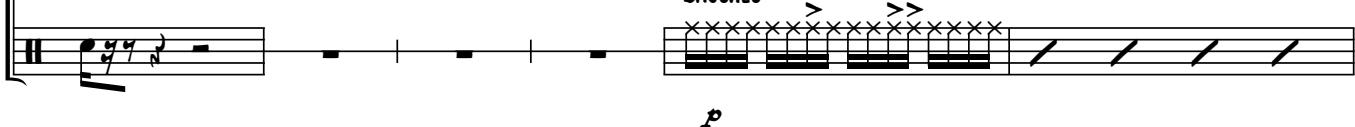
150

A. Sx. 

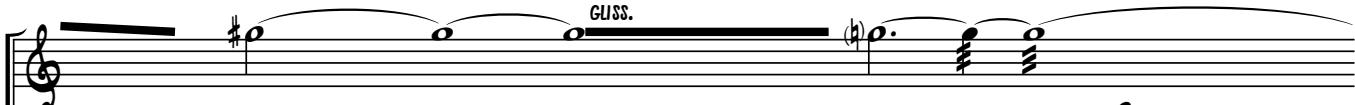
D. S. 

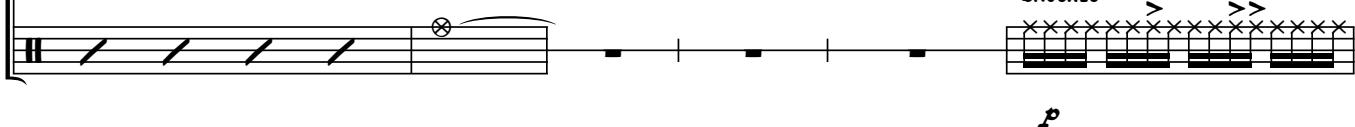
154

A. Sx. 

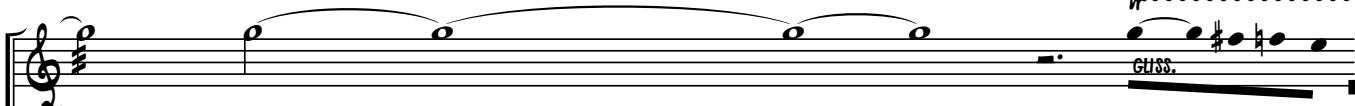
D. S. 

160

A. Sx. 

D. S. 

166

A. Sx. 

D. S. 

172 $\text{---} + 3 \text{ ---}$

A. Sx. GUSS.

D. S. BRUSHES

179 $\text{---} + C1 \text{ ---} + TC \text{ ---} + 3 \text{ ---}$

A. Sx. GUSS.

187 $\text{---} + \text{MAJOR 3RD UP} \text{ ---}$

A. Sx. MAJOR 3RD UP

194 $\text{---} + \text{DIM. 5TH UP} \text{ ---}$

A. Sx. DIM. 5TH UP

198 $\text{---} + \text{MAJOR 3RD UP} \text{ ---} + \text{MINOR 3RD UP} \text{ ---}$

A. Sx. MAJOR 3RD UP
MINOR 3RD UP

203 $\text{---} + \frac{1}{2} \text{A TONE UP} \text{ ---} + \frac{1}{2} \text{A TONE UP} \text{ ---} + \text{C3 BIS.} \text{ ---}$

A. Sx. $\frac{1}{2} \text{A TONE UP}$
 $\frac{1}{2} \text{A TONE UP}$
C3
BIS.
f
pp

14

THE INNER BIRD

THE NINER BIRD

14

C1 1/2 A TONE UP C1 C1
 C2 + - C2 C2 + - C3
 C3 tr C3 tr

209 2 + 1 - 1
 + - C4 4 GUSS.

+ C1 + C2 + C3 1/2 A TONE UP
 tr

A. Sx.

217 2+ 4 X
 3 5 2
 GUSS. 6 - - - - , + C3
 tr - + 3

A. Sx.

225 X X
 2 2 3 + - 3
 + TA 2 3 TA
 X X + - TC 2 4 X
 P X + - 4 5 2 5 E

A. Sx.

232 + - C4
 C3 + - TC
 C2 2 X
 C1 2 4
 GLISS. 4 2

A. Sx.

238 + - TA X + - TC
 X X + - C2 X
 P + - C3 + - C3
 C5 + - C2 + - C3
 C1 C2 C3 C1
 C1 C2 C3 C1
 GLISS.

A. Sx.

244

SOFT MALLETS

D. S.

Measures 1-8:

- Measure 1: Treble clef, key signature of one sharp (F#), common time. The first note is a whole note (F#) with a dynamic of *p*. The second note is a half note (D) with a dynamic of *p*.
- Measure 2: The first note is a half note (D) with a dynamic of *p*. The second note is a quarter note (B) with a dynamic of *p*.
- Measure 3: The first note is a quarter note (B) with a dynamic of *p*. The second note is a eighth note (A) with a dynamic of *p*.
- Measure 4: The first note is a eighth note (A) with a dynamic of *p*. The second note is a sixteenth note (G) with a dynamic of *p*.
- Measure 5: The first note is a sixteenth note (G) with a dynamic of *p*. The second note is a eighth note (A) with a dynamic of *p*.
- Measure 6: The first note is a eighth note (A) with a dynamic of *p*. The second note is a quarter note (B) with a dynamic of *p*.
- Measure 7: The first note is a quarter note (B) with a dynamic of *p*. The second note is a half note (D) with a dynamic of *p*.
- Measure 8: The first note is a half note (D) with a dynamic of *p*. The second note is a whole note (F#) with a dynamic of *p*.

248

D. S.

The musical score consists of two staves. The top staff shows a series of eighth-note strokes on a single line, starting with a sharp sign. The bottom staff shows a series of eighth-note strokes on a single line, ending with a dynamic marking of pp .

THE INNER BIRD

15

253

A. Sx. +1
2 -----
3 -----
G# -----

D. S. pp

257

A. Sx. pp sfz > = pp sfz > p 3 =

D. S.

260

A. Sx. pp sfz >

D. S.

+ E♭ C# -----

264 - + 5

A. Sx. 1
2
3
1 TC 4
5 1
TC
BIS. -----

D. S. IRREGULARLY INTERTWINING INDICATED STROKES p

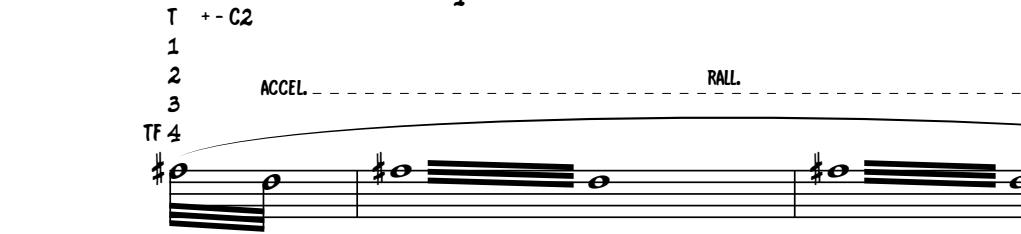
THE INNER BIRD

A musical score for piano featuring a single melodic line. The score includes dynamic markings such as **p**, **p.p.**, **f**, and **sfpz poco**. Performance instructions include **ACCEL.** (accelerando) and **RALL.** (rallentando). A measure number **6** is indicated above the first measure. The music concludes with a repeat sign and a section ending instruction **D.S.**

272

ACCEL. — RALL.

A. Sx. 

D. S. 

T + - C2
1
2
3
ACCEL. — RALL.

A. Sx. 

D. S. 

- + C2
1
2
3 RALL.
ACCEL. — (-TF) 4

PLAY SLOW ENOUGH SO PITCHES ARE CLEAR

A. Sx. 

THE INNER BIRD

17

284

START A_b USING NORMAL FINGERING AND GET BIS. BY PRESSING
THE B_b KEY ITSELF WITH THE RIGHT HAND
BIS.

A. Sx.

D. S.

PLAY SLOW ENOUGH SO PITCHES ARE CLEAR

287

ACCEL. RALL.

BIS.

A. Sx.

D. S.

292

+ - TC



A. Sx.

D. S.

297

TC

A. Sx.

D. S.

300

A. Sx.

D. S.

p <>

303

D. S.

307

SOFT MALLETS

D. S.

p

311

STICKS

D. S.

p <> SEMPRE *p*

315

SOFT MALLETS

D. S.

319

STICKS

D. S.

323

TENSE BUT BREATHY AND SLOW

A. Sx. (Treble clef) D. S. (Bass clef) Measures 1-10. The A. Sx. part consists of six eighth-note rests followed by a dynamic instruction **FLZ** above a single eighth-note rest. The D. S. part starts with a bass clef, a key signature of one sharp, and a time signature of common time. It features a series of eighth-note patterns: a group of four notes with a cross over the first, a group of four notes with a cross over the second, a group of four notes with a cross over the third, and a single note with a circled X. This pattern repeats three times. Measures 7-10 show a continuation of the eighth-note patterns from the D. S. part. Measure 11 begins with a dynamic **pp** and a crescendo line, followed by a measure of silence.

328

Musical score for 'A. Sx.' and 'D. S.' parts. The top staff, labeled 'A. Sx.', starts with a dynamic *f*. The bottom staff, labeled 'D. S.', starts with a dynamic *p*. The score includes markings for 'STICKS' and various rhythmic patterns.

332

A. Sx.

D. S.

mp *mf*

SOFT MALLETS

336

A. Sx. (Alto Saxophone) and D. S. (Drums) parts. The A. Sx. part consists of two measures. The first measure starts with a grace note followed by a melodic line with a sharp sign and a fermata. The second measure begins with a grace note and a melodic line with a flat sign. The D. S. part consists of two measures. The first measure shows a 'STICKS' pattern with various rhythmic values and rests. The second measure continues the 'STICKS' pattern.

340

A. Sx.

D. S.

344

A. Sx.

D. S.

348

A. Sx.

D. S.

352

A. Sx.

D. S.

356

A. Sx.

D. S.

360

A. Sx.

D. S.

364

A. Sx.

D. S.

368

A. Sx.

D. S.

372

A. Sx.

D. S.

376

A. Sx.

D. S.

380

A. Sx.

D. S.

384

A. Sx.

D. S.

388

A. Sx.

D. S.

392

A. Sx.

D. S.

396

BRIGHT SOUND, ANGULAR

A. Sx.

IRREGULARLY INTERTWINED INDICATED STROKES

D. S.

399

A. Sx.

IRREGULARLY INTERTWINED INDICATED STROKES

D. S.

402

A. Sx.

D. S.

405

A. Sx.

D. S.

408

A. Sx.

D. S.

411

A. Sx.

D. S.

414

A. Sx.

D. S.

417

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

420

A. Sx.

D. S.

423

A. Sx.

D. S.

INTERTWIN IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

426

A. Sx.

D. S.

429

A. Sx.

D. S.

432

A. Sx.

D. S.

MICRO TONAL BIS. DONE BY HOLDING C5 AND PLAYING REGULAR 16TH NOTES WITH:
C1, C2, C3, C4, 1, 2, 3, G#, TA, TC

435

A. Sx.

D. S.

438

A. Sx.

D. S.

441

MICRO TONE GLISS.

A. Sx.

D. S.

444

A. Sx.

D. S.

IRREGULARLY INTERTWINED INDICATED STROKES

447

A. Sx.

D. S.

p