

THE INNER BIRD

FOR ALTO SAXOPHONE AND A DRUM SET

DEDICATED TO JONATHAN CHAZAN



to p

SCORE

THE INNER BIRD

IGAL MYRTENBAUM

UP! ♩ = 183

ALTO SAX

IRREGULARLY INTERTWINE INDICATED STROKES

DRUM SET

mp

5

A. SX.

SIMILE

D. S.

mf

9

BRIGHT SOUND, ANGULAR

A. SX.

mf+

SIMILE

D. S.

mf

- C2
- 1
- 2
- 3 C#
- 4
- 5
- 6
- 7

13

A. SX.

D. S.

mf

17

A. SX.

IRREGULARLY INTERTWINE INDICATED STROKES

D. S.

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.

INTERTWINE IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

41

A. SX.

D. S.


INTERTWINE IRREGULAR ACCENTS (NO RIM SHOTS)


45

A. SX.

D. S.

49

A. SX. 

D. S. 


53


A. SX. 

INTERTWINE IRREGULAR FLOOR TOM RIM SHOTS + BD KICKS

D. S. 

56

A. SX. 


D. S. 


59

A. SX. 

D. S. 

62

A. SX. 


D. S. 


65

A. SX. 

D. S. 

68

A. SX. 

D. S. 

IRREGULARLY INTERTWINE INDICATED STROKES

71

A. SX. 

D. S. 

74

A. SX.

D. S.

77

A. SX.

D. S.

80

A. SX.


D. S.


83

A. SX.

D. S.


86


A. SX. 

D. S. 

IRREGULAR ACCENTS (PLAY FLOOR TOM RIM ONLY)

89

A. SX. 

D. S. 


93

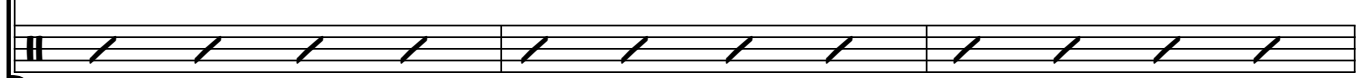
A. SX. 

D. S. 


INTERTWINE IRREGULAR FLOOR TOM RIM SHOTS + BD KICKS


96

A. SX. 

D. S. 


99

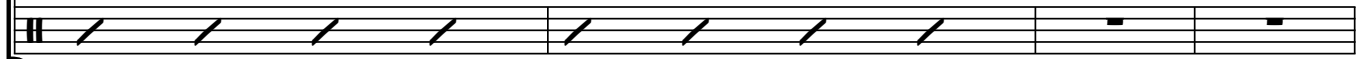
A. Sx. 

D. S. 

INTERTWINE IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

103

A. Sx. 

D. S. 

INTERTWINE IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

107

A. Sx. 

D. S. 

SIMILE

111

A. Sx. 

D. S. 

115 $\text{♩} = 88$

A. SX. *p*

D. S. *p* **IRREGULAR ACCENTS (FLOOR TOM, NO RIM)**

118

A. SX. *mf* *p*

D. S.

1 2 3 5

1 2 3 4

TF GUSS. - + 6

123

A. SX. *p*

D. S. *p*


- + 6
BIS.


126

A. SX.

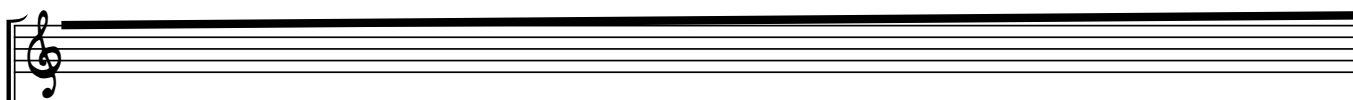
D. S. *p* **BRUSHES, SNARES OFF**


131

A. SX. 

D. S. 

136

A. SX. 

D. S. 


- p*
- 1 (C#)
 - 2 G#
 - 3
 - + - 4
 - + - 5
 - + - 6 BIS.

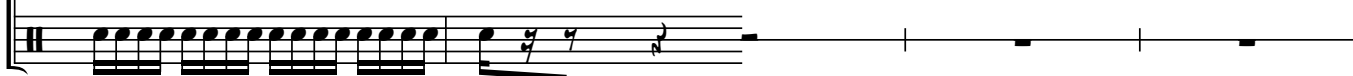
141

A. SX. 

D. S. 

146

A. SX. 

D. S. 

150

A. SX. *GLISS.* FLZ.

D. S. BRUSHES, SNARES OFF *p*

154

A. SX. *f > mp* *GLISS.*

D. S. BRUSHES *p*

160

A. SX. *GLISS.* FLZ. *f*

D. S. BRUSHES *p*

166

A. SX. *mp* *pp* *GLISS.* *tr* *++ 3*

D. S. *p*

172 ⁻⁺³

A. SX. *GLISS.*

D. S. BRUSHES *p*

179

A. SX. *GLISS.*

^{-+C1} ^{-+TC} ⁻⁺³

pp

187

A. SX. *MAJOR 3RD UP*

mp *mf* *mf* *mf* *pp*

194

A. SX. *DIM. 5TH UP*

198

A. SX. *MAJOR 3RD UP* *MINOR 3RD UP*

203

A. SX. *1/2 A TONE UP* *1/2 A TONE UP* *C3 BIS.*

f *pp*

14

THE INNER BIRD

A. SX. *pp* *f*

C1 1/2 A TONE UP
C2
C3
+- C4

C1 C1
C2 +- C2
+- C3

2+1-1
4 GLISS.

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

A. SX.

2+ 4 X
3 5 2
GLISS. 6-----

+ C3 -+ 3

A. SX. *pp* *mf* *f*

X X
2 2
3 +- 3

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

+- C4
C3
C2
C1

A. SX. *mp* *mf* *mp*

+- TC X
2 4 2

+- TA +- TC +- TA
X X X
2 2 2

+- C2 +- C3

A. SX. *f* *mp* *mf* *f*

X X +- C2
2 P

+- C3 +- C3
C5

+- TC X +- C4
2 C3 C2 C1

C1
C2
C3

GLISS.

244 SOFT MALLETS

D. S. *pp* *pp*

248

D. S. *pp*

253

A. SX. *p* *pp* *sfz* *p*

D. S. *pp*

+1
2-----
3-----
G#-----

1-----
+2
+3
5-----

257

A. SX. *pp* *sfz* *pp* *sfz* *p*

D. S.

260

A. SX. *pp* *sfz* *p*

D. S.

+ E_b C#----- + - 3

264

A. SX. *ppp*

D. S. *p*

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

IRREGULARLY INTERTWINE INDICATED STROKES

6

ACCEL. ----- RALL.

pp *sfz poco*

D. S.

272

ACCEL. ----- RALL.

A. SX.

D. S.

sfz poco *p* *sfz poco*

SIMILE

T +- C2

1

2

3

TF 4

ACCEL. ----- RALL.

A. SX.

D. S.

sfz poco

- + C2

1

2

3

(-TF) 4

280

ACCEL. ----- RALL.

A. SX.

D. S.

sfz poco *p* *mf*

SIMILE

PLAY SLOW ENOUGH SO PITCHES ARE CLEAR

THE INNER BIRD

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

284

A. SX.
D. S.

287

PLAY SLOW ENOUGH SO PITCHES ARE CLEAR

ACCEL. ----- RALL. -----

A. SX.
D. S.

292




A. SX.
D. S.

297

TC -----

A. SX.
D. S.


300

A. Sx. 
D. S. 
p 



303

D. S. 

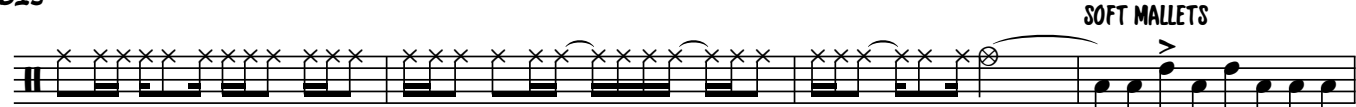
307

SOFT MALLETS
D. S. 
p

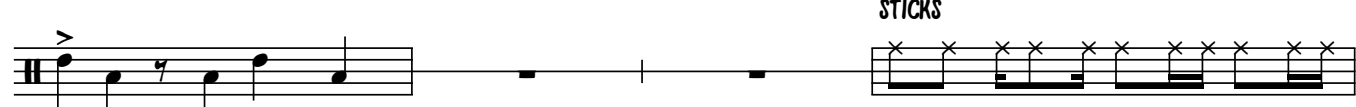
311

D. S. 
p  **STICKS**
SEMPRE *p*

315

D. S. 
SOFT MALLETS

319

D. S. 
STICKS

TENSE BUT BREATHY AND SLOW

323

A. SX.

D. S.

SOFT MALLETS

FLZ

pp

328

A. SX.

D. S.

f

mf

STICKS

332

A. SX.

D. S.

mp

mf

SOFT MALLETS

336

A. SX.

D. S.

STICKS

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.

1 1 1
2 2
4
5
6

376

A. SX.

D. S.

380

A. SX.

D. S.

384

A. SX.

D. S.

388

B

A. Sx.

D. S.

mf *mf+*

392

A. Sx.

D. S.

p

396

BRIGHT SOUND, ANGULAR

A. Sx.

D. S.

mf

IRREGULARLY INTERTWINE INDICATED STROKES

399

A. Sx.

D. S.

IRREGULARLY INTERTWINE INDICATED STROKES



402

A. Sx. 
 D. S. 

405

A. Sx. 
 D. S. 

408

A. Sx. 
 D. S. 



411

A. Sx. 
 D. S. 

414



A. SX.  

417



A. SX.  

INTERTWINE IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS

420


A. SX.  


423

A. SX.  


INTERTWINE IRREGULAR FLOOR TOM RIM STROKES AND ACCENTS


426

A. SX. 


D. S. 

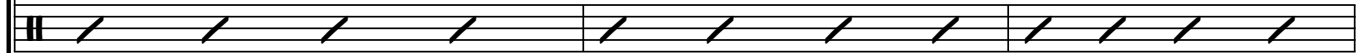
429

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. 

MICRO TONE GLISS. 

438

Musical notation for measures 438-440. The upper staff (A. Sx.) contains a continuous, dense sequence of eighth notes. The lower staff (D. S.) contains a series of diagonal slashes, indicating a specific rhythmic pattern.

441

MICRO TONE GLISS.

Musical notation for measures 441-443. The upper staff (A. Sx.) features a sequence of eighth notes that concludes with a glissando. The lower staff (D. S.) continues with diagonal slashes.

444

Musical notation for measures 444-446. The upper staff (A. Sx.) has a long, sustained note with a slur. The lower staff (D. S.) contains a complex rhythmic pattern with various markings, including 'x' and '>' symbols, and the instruction 'IRREGULARLY INTERTWINE INDICATED STROKES'.

447

Musical notation for measures 447-449. The upper staff (A. Sx.) has a long, sustained note with a slur. The lower staff (D. S.) contains a complex rhythmic pattern with various markings, including 'x' and '>' symbols, and a circled 'x' at the end.