‘Schreikrampf’-

A concerto for Bass Saxophone and a large ensemble

Commissioned by Composer Concordance Big Band

Alon Nechushtan

2018

Instrumentation:

2 Alto Saxophones
2 Tenor Saxophones
1 Baritone Saxophone
1 Bass Saxophone

4 trumpets
1 French Horn in F
2 Trombones
1 Bass Trombone
1 Drum Set
1 Piano
1 Double Bass

- **The piece requires conductor, for sections where the conductor is building climatic improvisatory interludes, and triggering various call and response, as well as on the moment textural group improvisation.**
- **The piece was premiered at the Cutting Room, NYC March 2018.**
- **The piece was performed with Stefan Zeniuk playing Bass Saxophone.**

Performance notes:

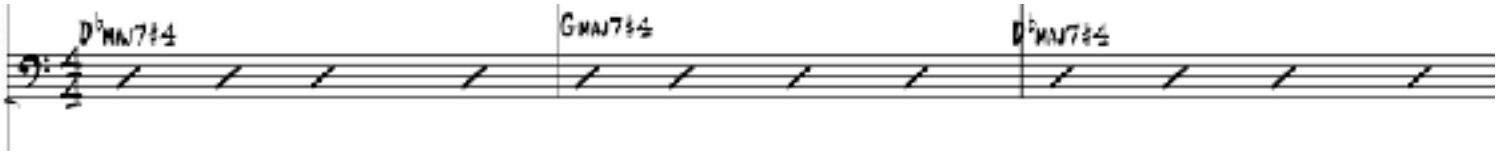
The origin of the name Schreikrampf, m., is Austrian-German and it is a medical term describing “a crying fit” (often connected with hysteria).

Note to the conductor: the piece has a very strong ‘frenzied’ nature, a discombobulated march is often called for at the drum part, as well as strong stomping beat from the bass and horns, overall at times an uber-grotesque mood, that may mock a ‘certain militarist-times in Germany..

In the piece there are various improvisational elements divided into categories:

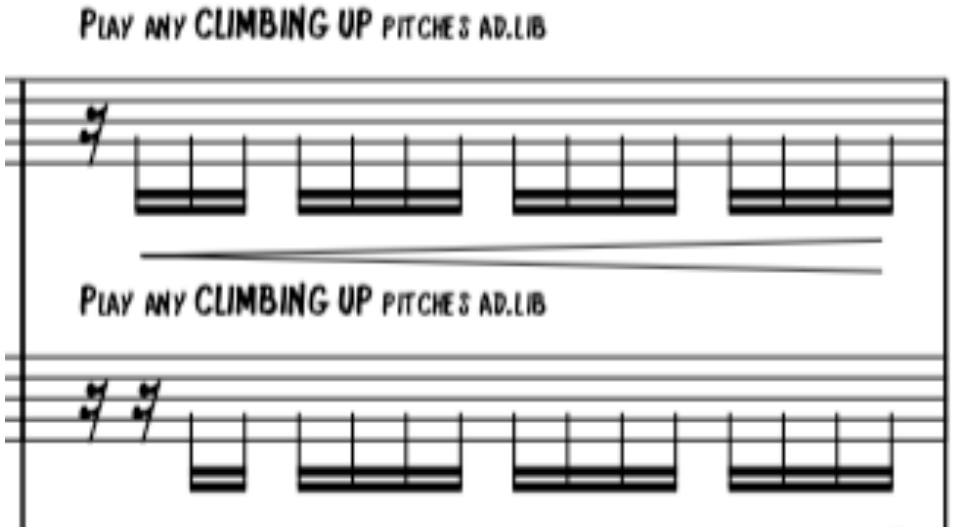
1. ***Melodic, Rhythmic, Harmonic Improvisation on Chords.***

**** these chords are in concert in the score and transposed in the parts.***
Diagram and suffix lists noted on various chord changes, is attached.



2. ***Melodic Improvisation on Rhythmic figures:***

mm. 16 has the figure below in various Wind instruments as well as the rhythms section, asking the musicians to come out with any impromptu pitches they deem to fit the rhythmic pattern, aiming for a spontaneous and ever changing, sonic combustion diversity.



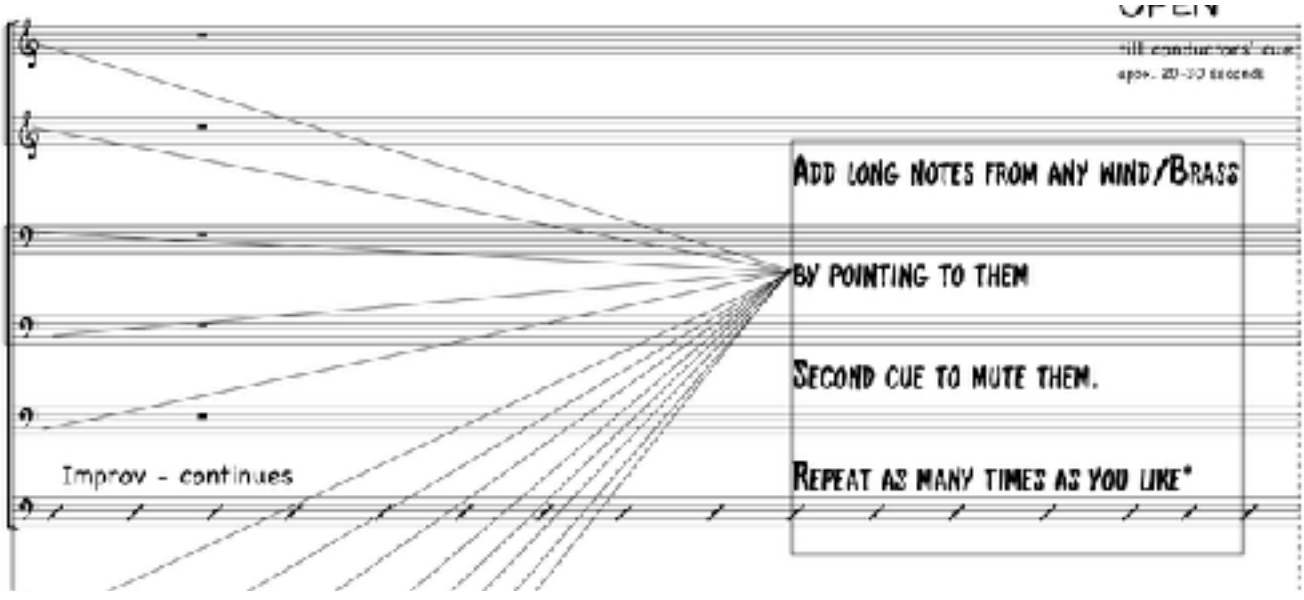
3. Melodic, Rhythmic, Harmonic Twelve tone row improvisation:

The soloist, a Bass Saxophone, as well as several other instruments are asked to improvise on a 12 tone row I composed for this piece. The best practice in my opinion to do so is by breaking it down before hand into smaller interval

increments and practice the potential of each of these in a melodic and harmonic concept as much as time permites. Transposition of the starting point, as well as retrograde, inverted of retrograde etc.. is most welcomed in the freshness of the imrprovisatori language and the goal is to free the musicians from conscious pre-determined passages, and let the spontaneous motion dictate the fresh energy of the moment , as this is in my opinion the greatest contribution of Jazz as an aesthetic form.

4. Conducted group improvisation (Harmonic, Melodic, Rhythnic):

As indicated in mm.53 the conductor has a role as an improvisation curator creating an impromptu group improvisational unit. The instrumentalists should focus on getting the gist of the energy in the situation and respond to

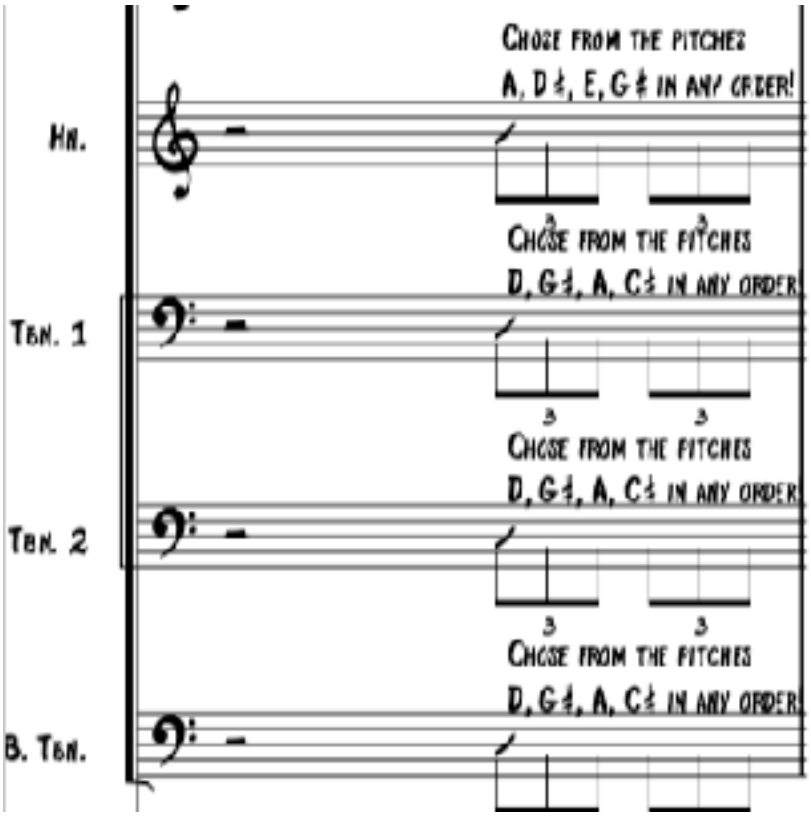


their best with what is called for by the conductor : whether long notes, short, high, low, quick, slow as followed by the hand gestures of the conductor.

5. Melodic/Rhythmic Aleatoric improvisation

At several places in the piece, I was particular on the pitches needed for a certain passage and notated the indicated information necessary, as mm. 69

** these pitches are in concert in the score and transposed in the parts.*



THE SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; **Δ** = Major 7th; + or ♯ = raise H; ♭ or - = lower H; **Ø** = Half-diminished; −3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	W W H W W W H	C D E F G A B C	C E G B D
C7 (FIVE BASIC CATEGORIES)	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A B♭ C	C E G B♭ D
C− (FIVE BASIC CATEGORIES)	Minor (Dorian)	W H W W W H W	C D E♭ F G A B♭ C	C E♭ G B♭ D
CØ (FIVE BASIC CATEGORIES)	Half Diminished (Locrian)	H W W H W W W	C D♭ E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭
C° (FIVE BASIC CATEGORIES)	Diminished (8 tone scale)	W H W H W H W H	C D E♭ F G♭ A♭ A B C	C E♭ G♭ A (B♭♭)
1. MAJOR SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
CΔ (Can be written C)	Major (don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W −3 W −3	C D E G A C	C E G B
CΔ+4	Lydian (major scale with +4)	W W W H W W H	C D E F♯ G A B C	C E G B D
CΔ	Bebop (Major)	W W H W H H W H	C D E F G G♯ A B C	C E G B D
CΔ♭6	Harmonic Major	W W H W H −3 H	C D E F G A♭ B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F♯ G♯ A B C	C E G♯ B D
C	Augmented	−3 H −3 H −3 H	C D♯ E G A♭ B C	C E G B D
C	6th Mode of Harmonic Minor	−3 H W H W W H	C D♯ E F♯ G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W H W	C D♭ D♯ E F♯ G A B♭ C	C E G B D
C	Blues Scale	−3 W H H −3 W	C E♭ F F♯ G B♭ C	C E G B D
2. DOMINANT 7th SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
C7	Dominant 7th	W W H W W H W	C D E F G A B♭ C	C E G B♭ D
C7	Major Pentatonic	W W −3 W −3	C D E G A C	C E G B♭ D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A B♭ B C	C E G B♭ D
C7♭9	Spanish or Jewish scale	H −3 H W H W W	C D♭ E F G A♭ B♭ C	C E G B♭ (D♭)
C7+4	Lydian Dominant	W W W H W H W	C D E F♯ G A B♭ C	C E G B♭ D
C7♭6	Hindu	W W H W H W W	C D E F G A♭ B♭ C	C E G B♭ D
C7+ (has ♯4 & ♯5)	Whole Tone (6 tone scale)	W W W W W W	C D E F♯ G♯ B♭ C	C E G♯ B♭ D
C7♭9 (also has ♯9 & ♯4)	Diminished (begin with H step)	H W H W H W H W	C D♭ D♯ E F♯ G A B♭ C	C E G B♭ D♭ (D♯)
C7+9 (also has ♭9, ♯4, ♯5)	Diminished Whole Tone	H W H W W W W	C D♭ D♯ E F♯ G♯ B♭ C	C E G♯ B♭ D♯ (D♭)
C7	Blues Scale	−3 W H H −3 W	C E♭ F F♯ G B♭ C	C E G B♭ D (D♯)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4 (MAY BE WRITTEN G-/C)	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A B♭ C	C F G B♭ D
C7 sus 4 (MAY BE WRITTEN G-/C)	Major Pentatonic built on ♭7	W W −3 W −3	B♭ C D F G B♭	C F G B♭ D
C7 sus 4 (MAY BE WRITTEN G-/C)	Bebop Scale	W W H W W H H H	C D E F G A B♭ B C	C F G B♭ D
3. MINOR SCALE CHOICES*	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY Of C**
C− or C−7	Minor (Dorian)	W H W W W H W	C D E♭ F G A B♭ C	C E♭ G B♭ D
C− or C−7	Pentatonic (Minor Pentatonic)	−3 W W −3 W	C E♭ F G B♭ C	C E♭ G B♭ D
C− or C−7	Bebop (Minor)	W H H H W W H W	C D E♭ E F G A B♭ C	C E♭ G B♭ D
C−Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D E♭ F G A B C	C E♭ G B D
C− or C−6 or C−	Bebop Minor No. 2	W H W W H H W H	C D E♭ F G G♯ A B C	C E♭ G B D
C− or C−7	Blues Scale	−3 W H H −3 W	C E♭ F F♯ G B♭ C	C E♭ G B♭ D
C−Δ (♭6 & maj. 7th)	Harmonic Minor	W H W W H −3 H	C D E♭ F G A♭ B C	C E♭ G B D
C− or C−7	Diminished (begin with W step)	W H W H W H W H	C D E♭ F F♯ G♯ A B C	C E♭ G B D
C− or C−♭9♭6	Phrygian	H W W W H W W	C D♭ E♭ F G A♭ B♭ C	C E♭ G B♭
C− or C−♭6	Pure or Natural Minor, Aeolian	W H W W H W W	C D E♭ F G A♭ B♭ C	C E♭ G B♭ D
4. HALF DIMINISHED SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
CØ	Half Diminished (Locrian)	H W W H W W W	C D♭ E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭
CØ♯2 (CØ9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭ D
CØ (with or without ♯2)	Bebop Scale	H W W H H H W W	C D♭ E♭ F G♭ G A♭ B♭ C	C E♭ G♭ B♭
5. DIMINISHED SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
C°	Diminished (8 tone scale)	W H W H W H W H	C D E♭ F G♭ A♭ A B C	C E♭ G♭ A

NOTES: 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. Players should be aware that each chord symbol represents a series of tones called a scale. **2)** Even though a C7+9 would appear to have only a raised 9th, it also has a ♭9, +4 and +5. The entire C7+9 scale looks like: Root, ♭9, +9, 3rd, +4, +5, ♭7 & root (C, D♭, D♯, E, F♯, G♯, B♭, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7♭9 also appears to have only one altered tone (♭9) but it actually has three: ♭9, +9 and +4. The entire scale looks like: Root, ♭9, +9, 3rd, +4, 5th, 6th, ♭7 & root (C, D♭, D♯, E, F♯, G, A, B♭, C). This is called a Diminished scale and my chord symbol abbreviation is C7♭9. **3)** All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with ***Volume 3 "The 11-V7-1 Progression"*** since it emphasizes Diminished and Diminished Whole Tone scales and chords. **4)** In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

SCORE IN C

SCHREIKRAMPF

2018

FOR COMPOSERS CONCORDANCE

ALON NECHUSHTAN

A ♩=96 Tempo 1 : sustenuto

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Bass Sax

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trumpet in B♭

Horn in F

Trombone 1

Trombone 2

Bass Trombone

Drum Set

Piano

Double Bass

sffz

fp

mp

p

ppp

Mute in/out 3/4 for pitch bend

mf

D LYD. ASCENDING NOTES UPWARD.

ff

f

MOSTLY TIMAPANI ROLLS, FOR SUSPENSION

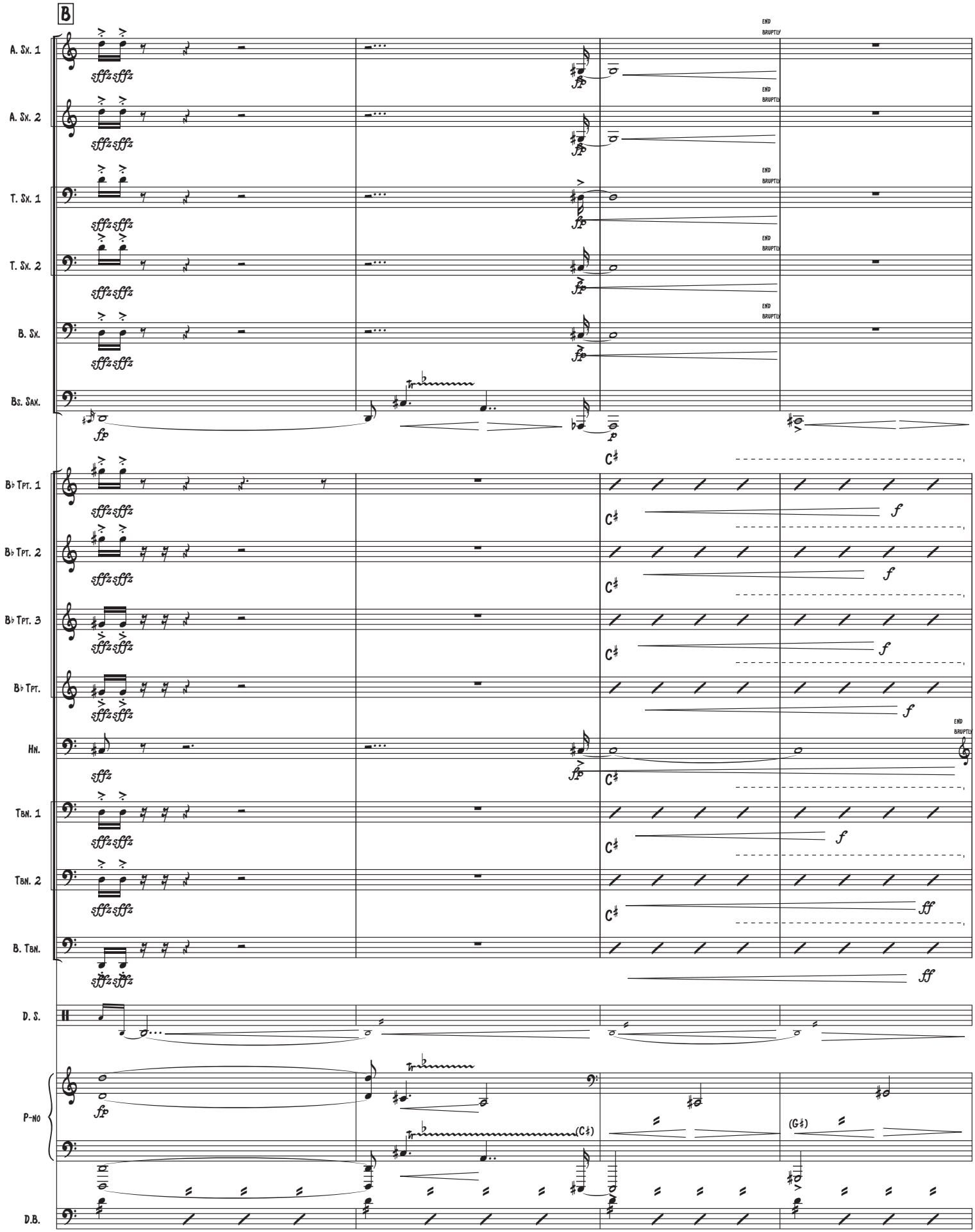
(A)

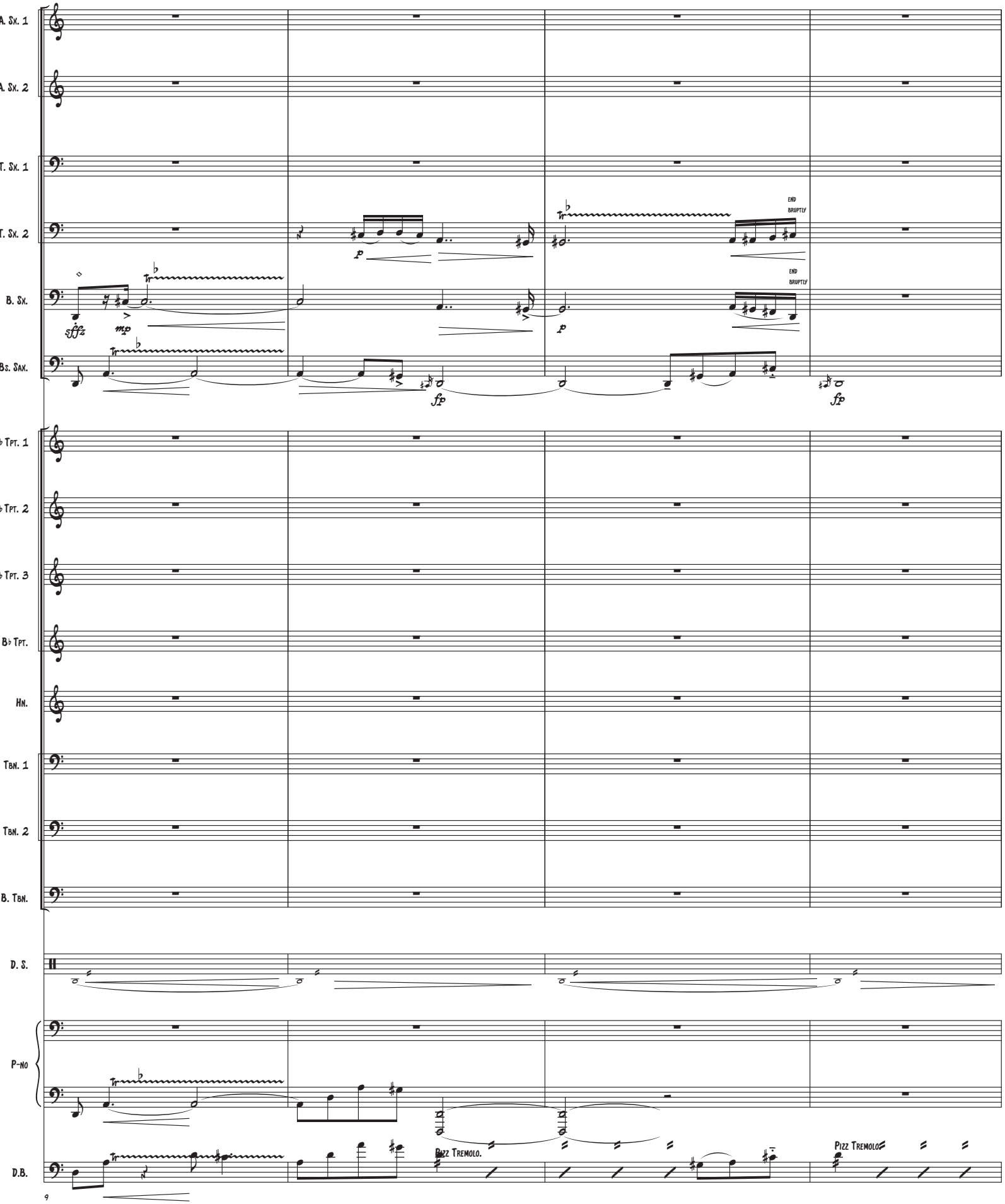
AD LIB. PIZZ TREMOLO

(D)

(B)

Schreikrampf




A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.
END BRUPTLY
END BRUPTLY
sffz
mp
p
p
fp
fp
Pizz Tremolo.
Pizz Tremolo

Schreikrampf

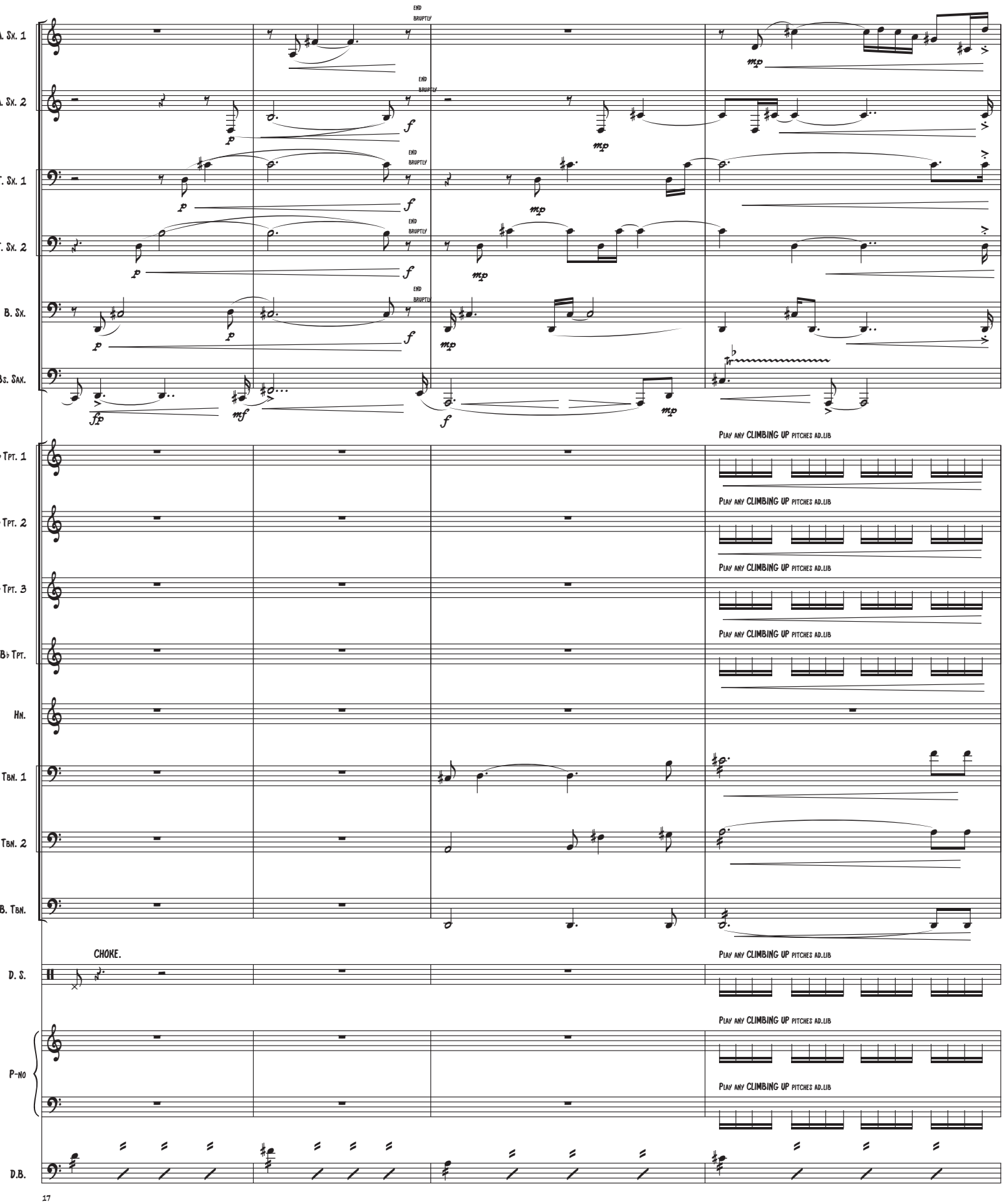
C

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

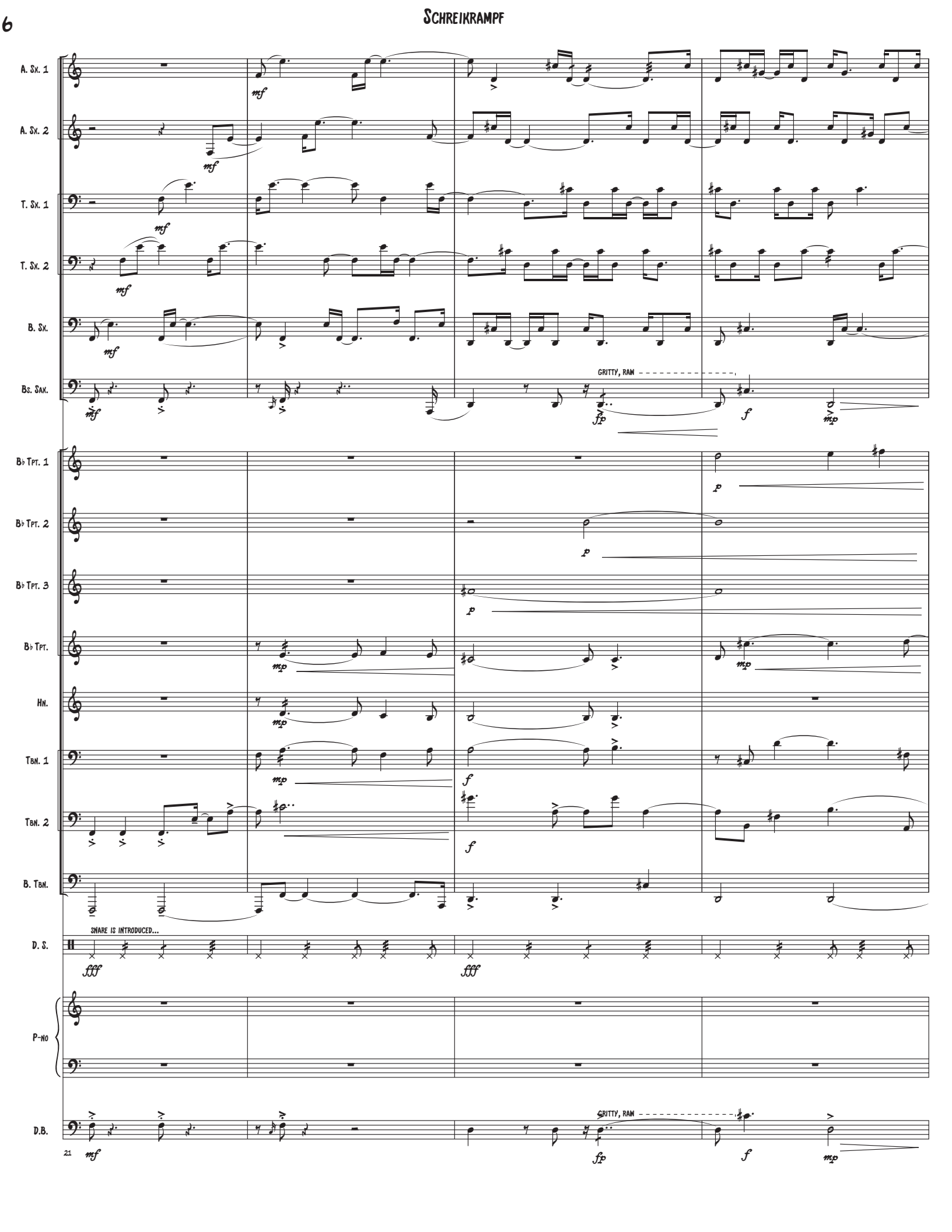
END BRUPTLY

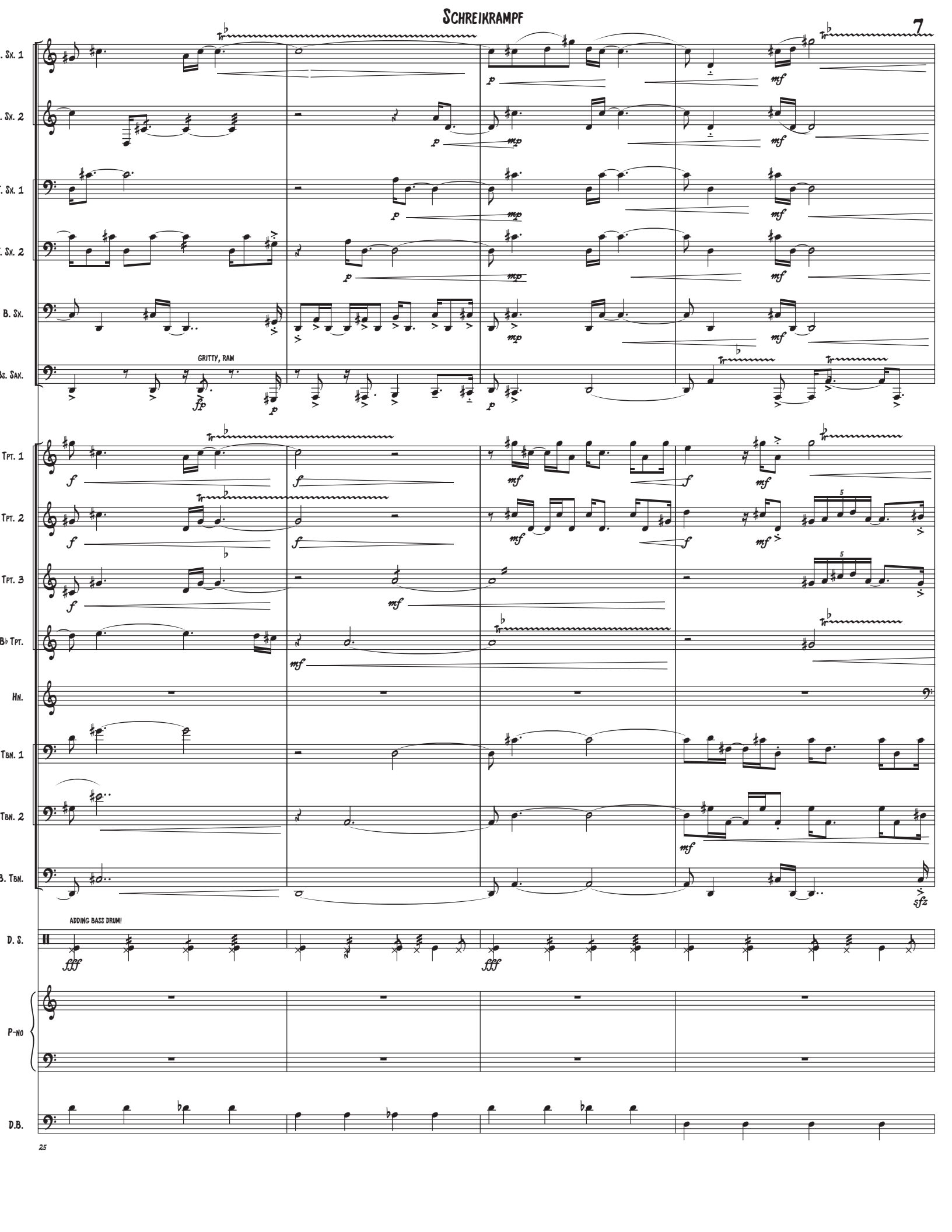
PLAY ANY CLIMBING UP PITCHES AD.LIB

ROLL.


A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
END BRUPTLY
Play any CLIMBING UP pitches ad.lib
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
CHOKE.
D. S.
P-no
D.B.

Schreikrampf




A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
GRITTY, RAW
Tpt. 1
Tpt. 2
Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
ADDING BASS DRUM!
D. S.
P-no
D.B.

Schreikrampf

(ossia: Octave up)

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

D. S.

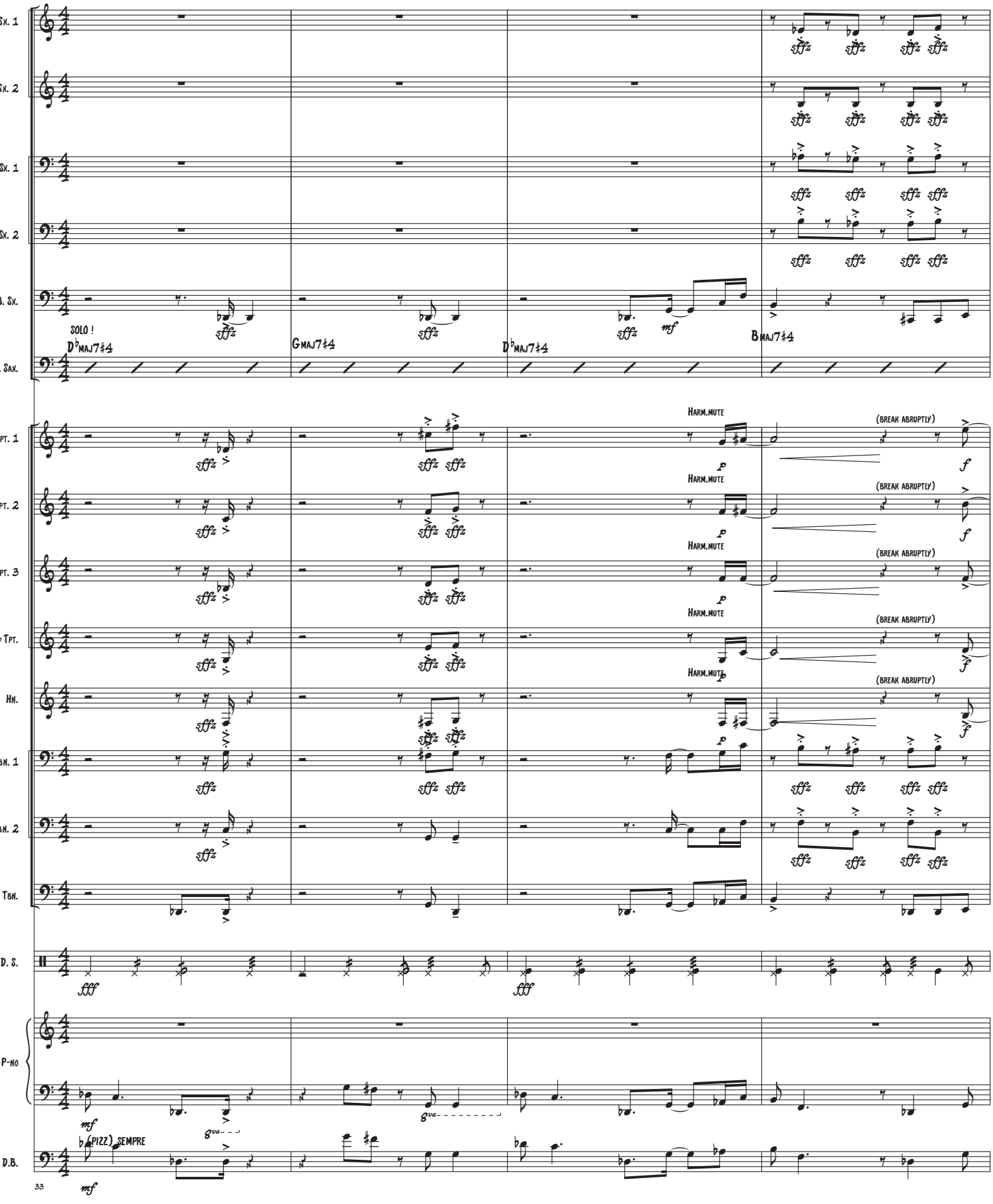
P-no

ARCO (OPTIONAL)

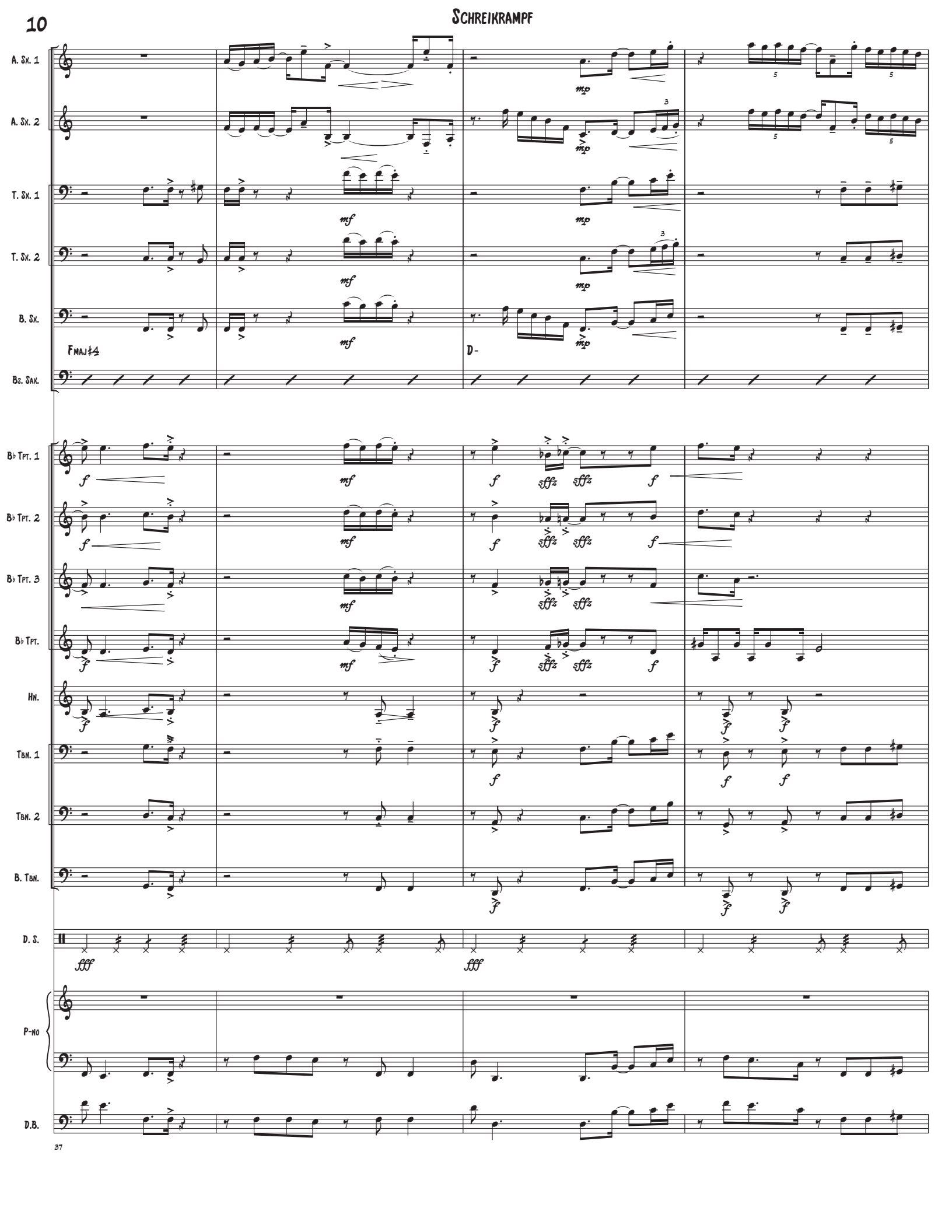
(Ossia octave up if you don't have the B extension)

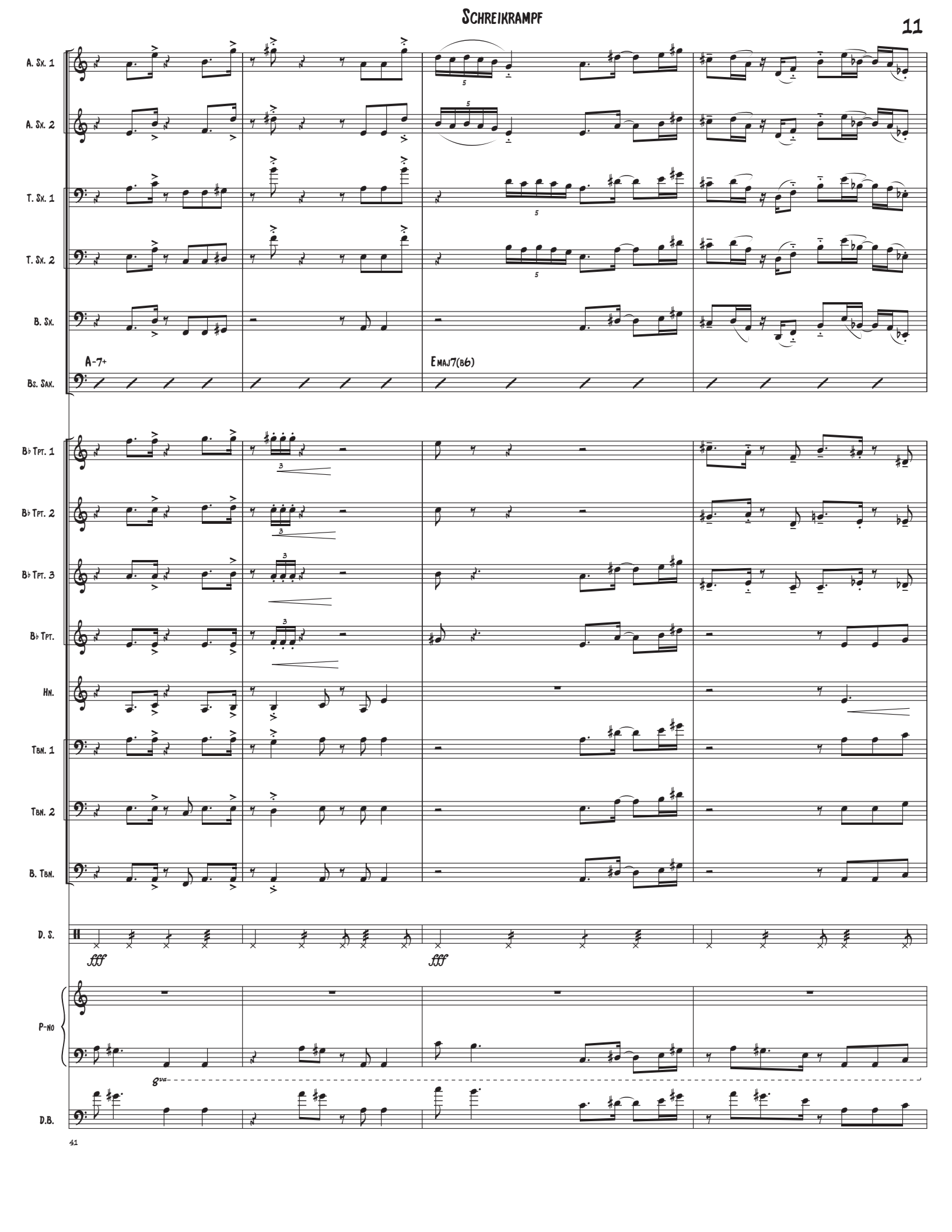
D.B.

D Interlude Solo 1



Schreikrampf

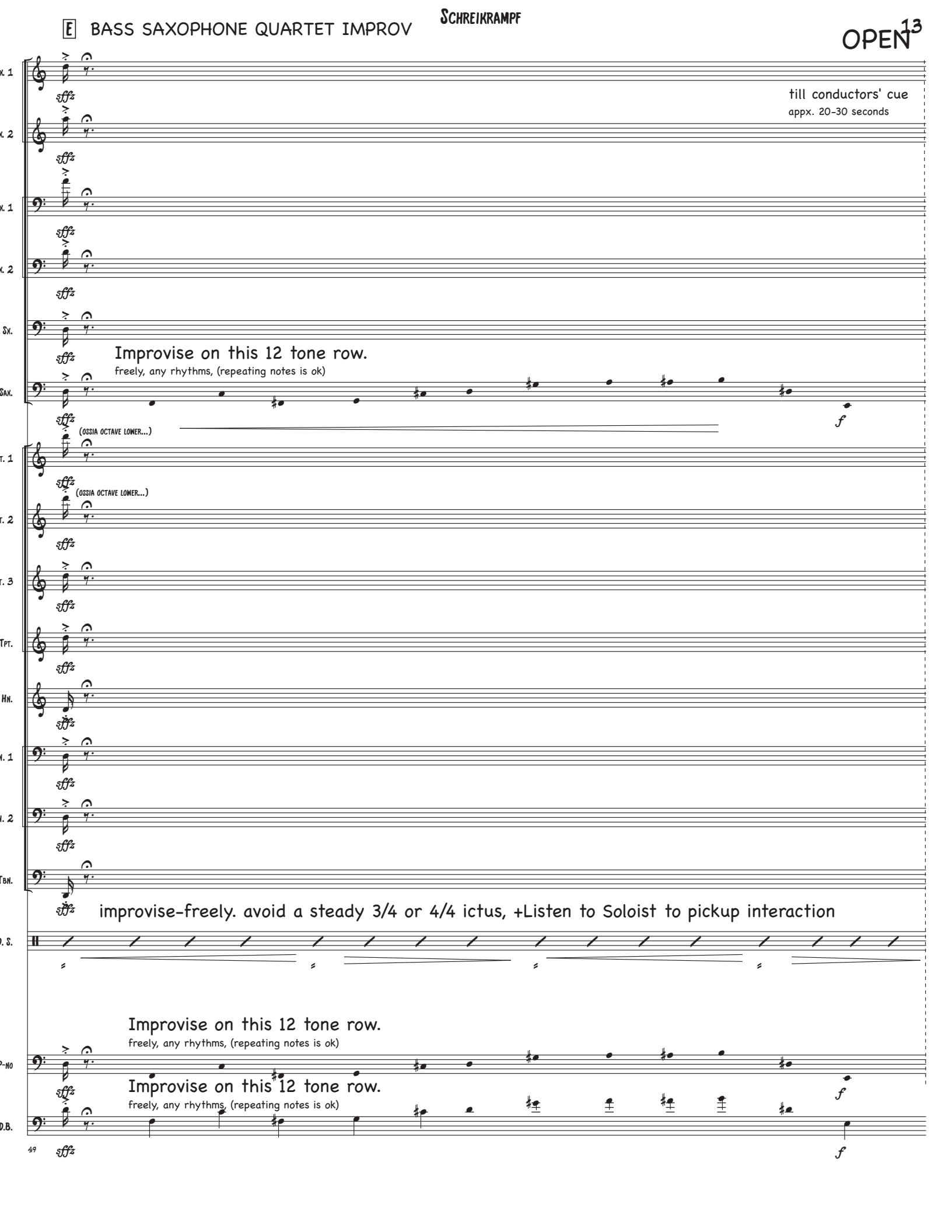



A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
A-7+
EMAJ7(B6)
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
fff
fff
P-no
8va
D.B.

Schreikrampf

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

Play any CLIMBING UP pitches ad.lib
END BRUPTLY
(growling sound)
Chose from the pitches D, G♯, A, C♯ in any order!
Stop by hand
Let Vibrate!
8va
AD LIB. PIZZ TREMOLO


E BASS SAXOPHONE QUARTET IMPROV
OPEN
13
till conductors' cue
appx. 20-30 seconds
Improvise on this 12 tone row.
freely, any rhythms, (repeating notes is ok)
(OSSIA OCTAVE LOWER...)
(OSSIA OCTAVE LOWER...)
improvise-freely. avoid a steady 3/4 or 4/4 ictus, +Listen to Soloist to pickup interaction
Improvise on this 12 tone row.
freely, any rhythms, (repeating notes is ok)
Improvise on this 12 tone row.
freely, any rhythms, (repeating notes is ok)
49

Schreikrampf

OPEN

till conductors' cue
appx. 20-30 seconds

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

Improv - continues

Add long notes from any wind/Brass

by pointing to them

Second cue to mute them.

Repeat as many times as you like*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Improv - continues

D. S.

P-no

Improv - continues

Improv - continues

D.B.

53

* performers are instructed to pick a random long-note, thus creating random 12tone sonorities.

F ON CUE! MAKE SURE EVERYONE SEES IT.

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Improv - continues
Bs. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
Improv - continues
D. S.
P-no
Improv - continues
D.B.

Schreikrampf

G

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Improv - continues

Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Improv - continues

D. S.

P-no

Improv - continues

Improv - continues

D.B.

H

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

D♭+ F0 A- AMAJ7 BO A C5 EPHRYG AMAJ7

sffz SEMPRE mp

♩=120 modulation : tempo II $\overset{3}{\frown}$ ♩ = ♪

Schreikrampf

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

C Tpt. 1

Chose from the pitches
D, G♯, A, C♯ in any order!

C Tpt. 2

Chose from the pitches
D, G♯, A, C♯ in any order!

C Tpt. 3

Chose from the pitches
D, G♯, A, C♯ in any order!

B♭ Tpt.

Chose from the pitches
D, G♯, A, C♯ in any order!

Hn.

Chose from the pitches
A, D♯, E, G♯ in any order!

sim...

Tbn. 1

Chose from the pitches
D, G♯, A, C♯ in any order!

sim...

Tbn. 2

Chose from the pitches
D, G♯, A, C♯ in any order!

sim...

B. Tbn.

Chose from the pitches
D, G♯, A, C♯ in any order!

sim...

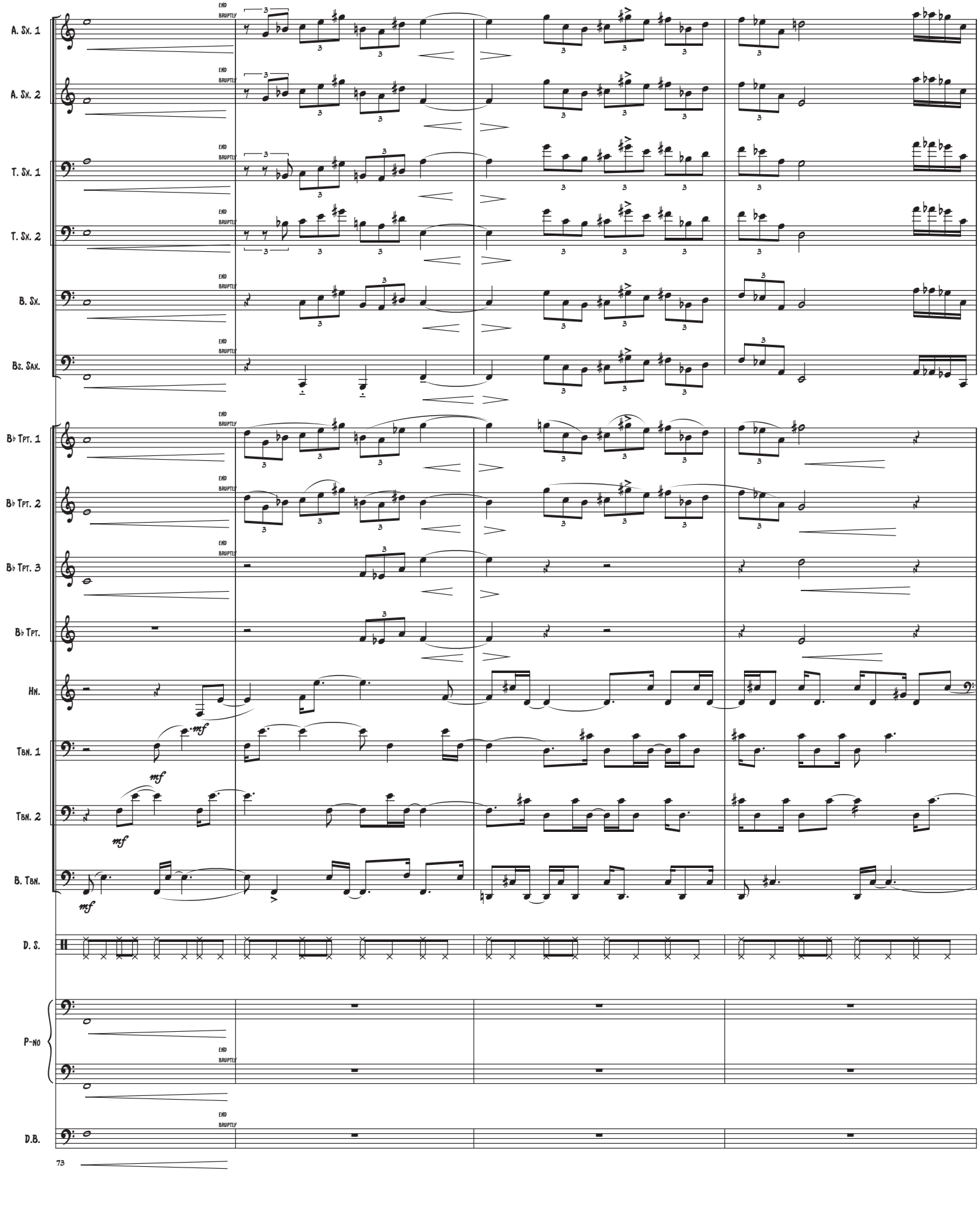
D. S.

P-no

8va

8va

D.B.


A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.
END
BRUPTLY
mf
73

Schreikrampf

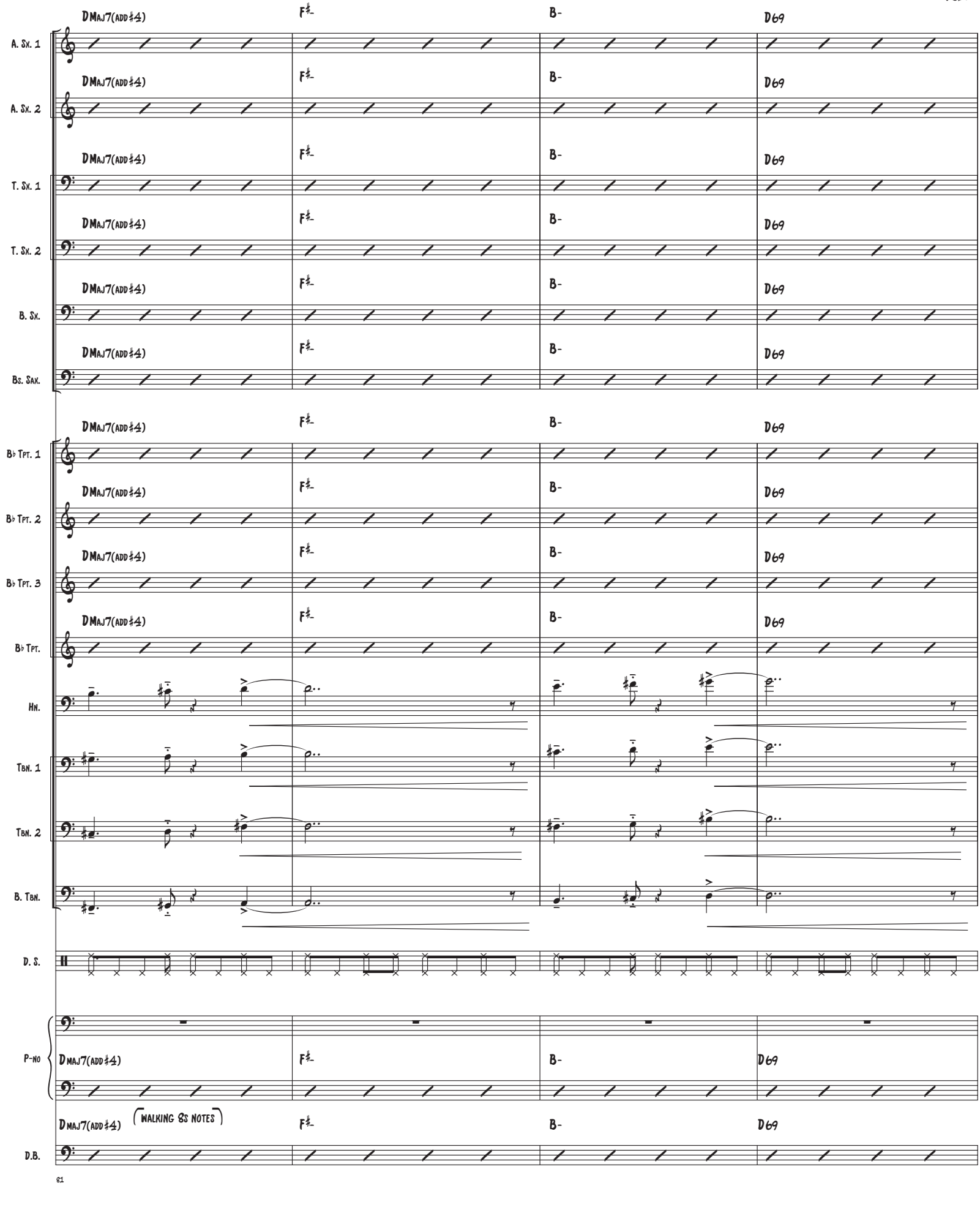
I

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

Play any CLIMBING UP pitches ad.lib

fp sfz

AD LIB. PIZZ TREMOLO


DMaj7(add♯4)
F♯-
B-
D69
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
(walking 8s notes)
D.B.

J

Schreikrampf

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

F♯sus4 B9sus D Lyd.

B♭ Tpt. 1

F♯sus4 B9sus D Lyd.

B♭ Tpt. 2

F♯sus4 B9sus D Lyd.

B♭ Tpt. 3

F♯sus4 B9sus D Lyd.

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

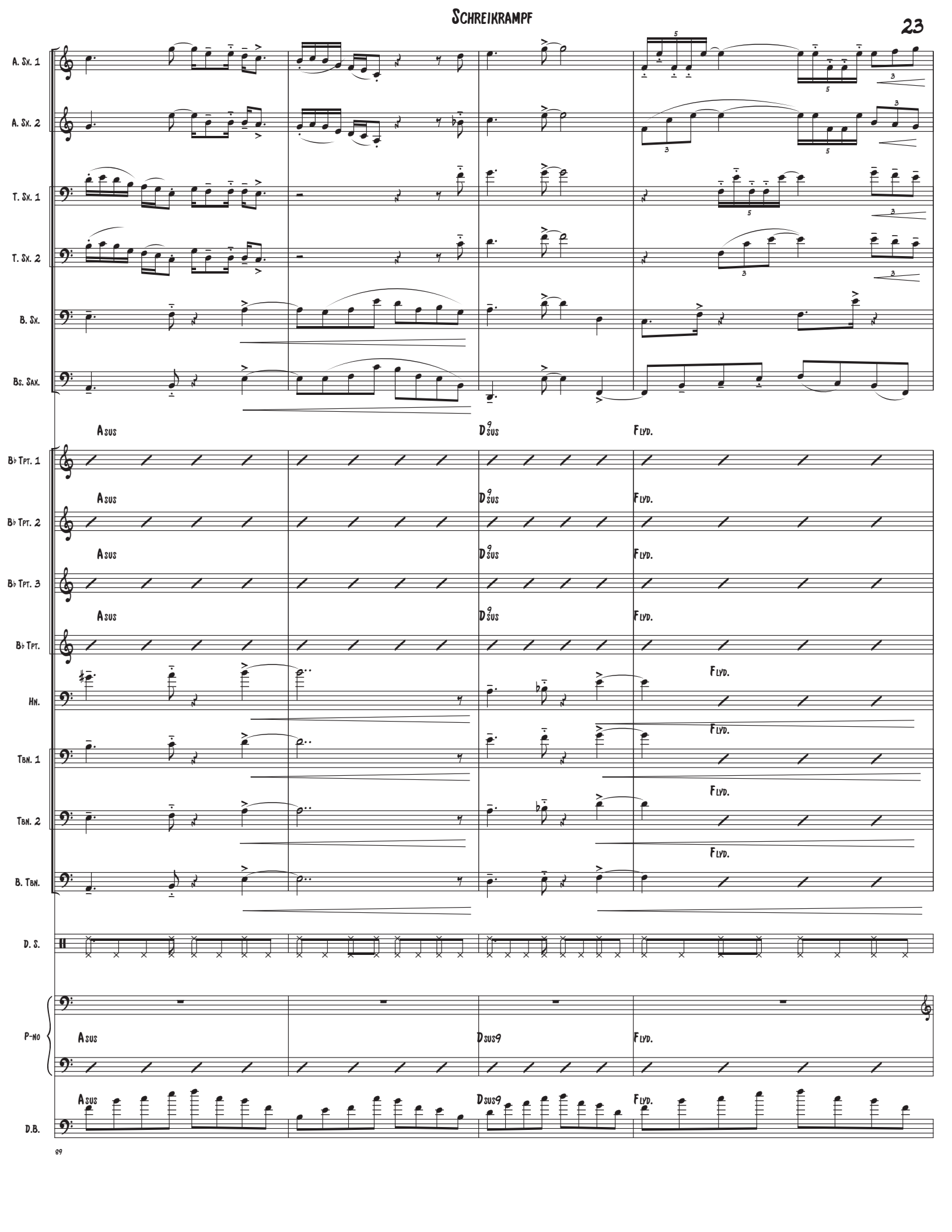
D. S.

P-no

F♯-(sus4) Bsus9 D Lyd

F♯-(sus4) Bsus9 D Lyd

D.B.


A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
Asus
D9sus
Flyd.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
Dsus9
D.B.

Schreikrampf

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

END BRUPTLY

PRECISE AND KICKING!

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

(BREAK ABRUPTLY)

PLAY ANY CLIMBING UP PITCHES AD.LIB

AD LIB. PIZZ TREMOLO

TO Flute:

FLUTE SOLO: D-(ADD♯4)

SCHREIKRAMPF

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

D. S.

P-no

D.B.

101

f DEMPRE

D(add♯4)

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

Schreikrampf

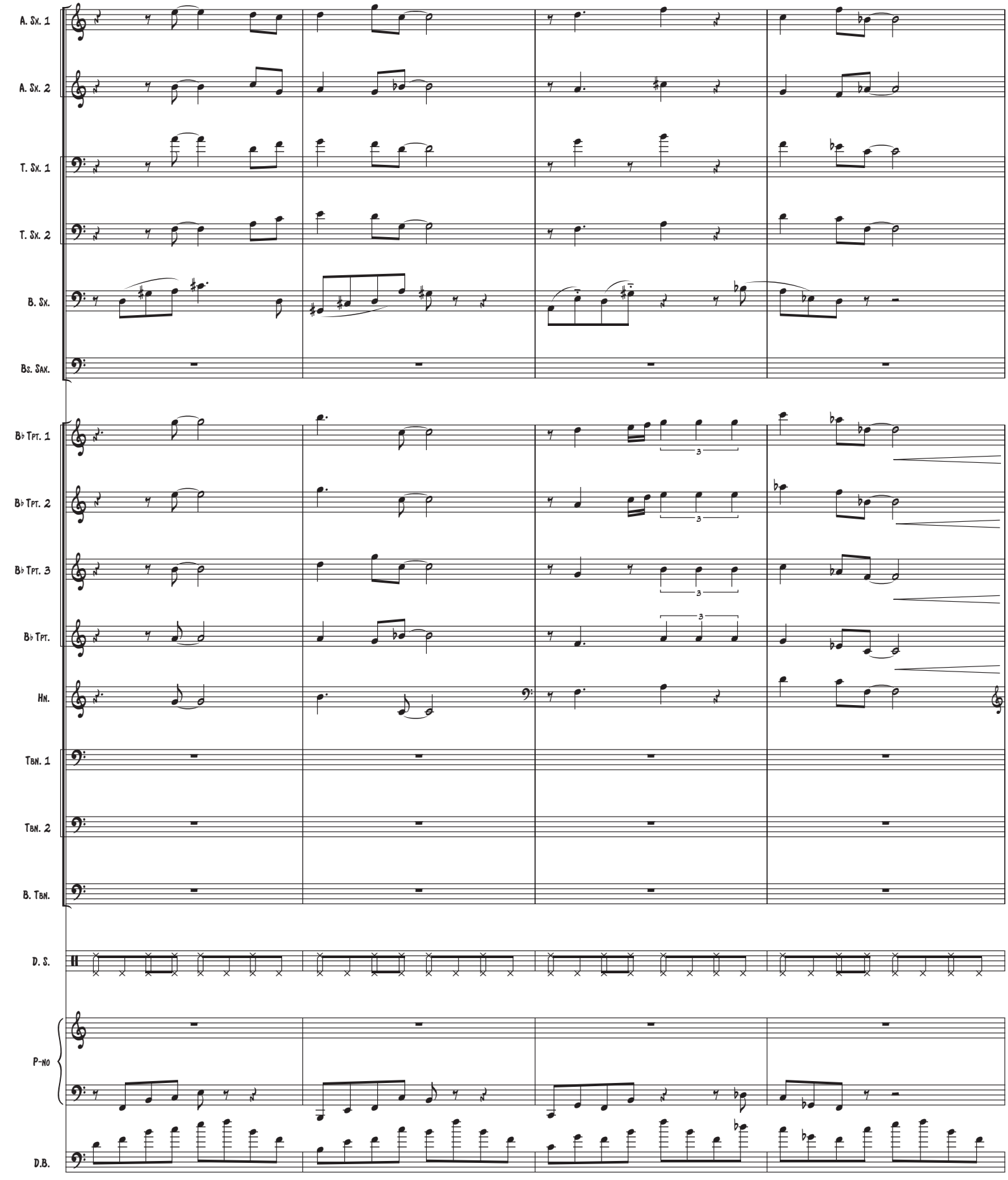
[ossia: an octave up!]

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

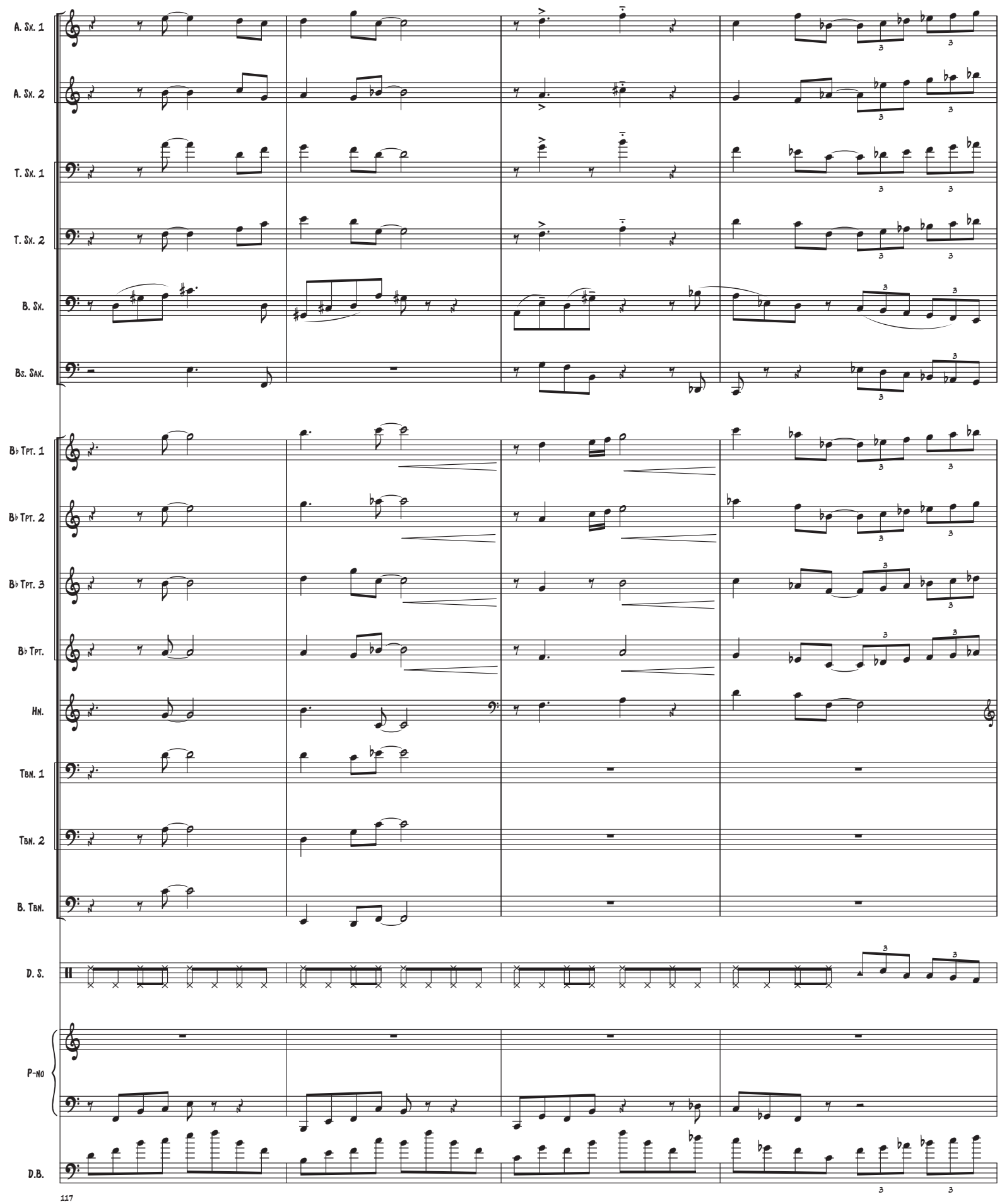
END BRUPTLY

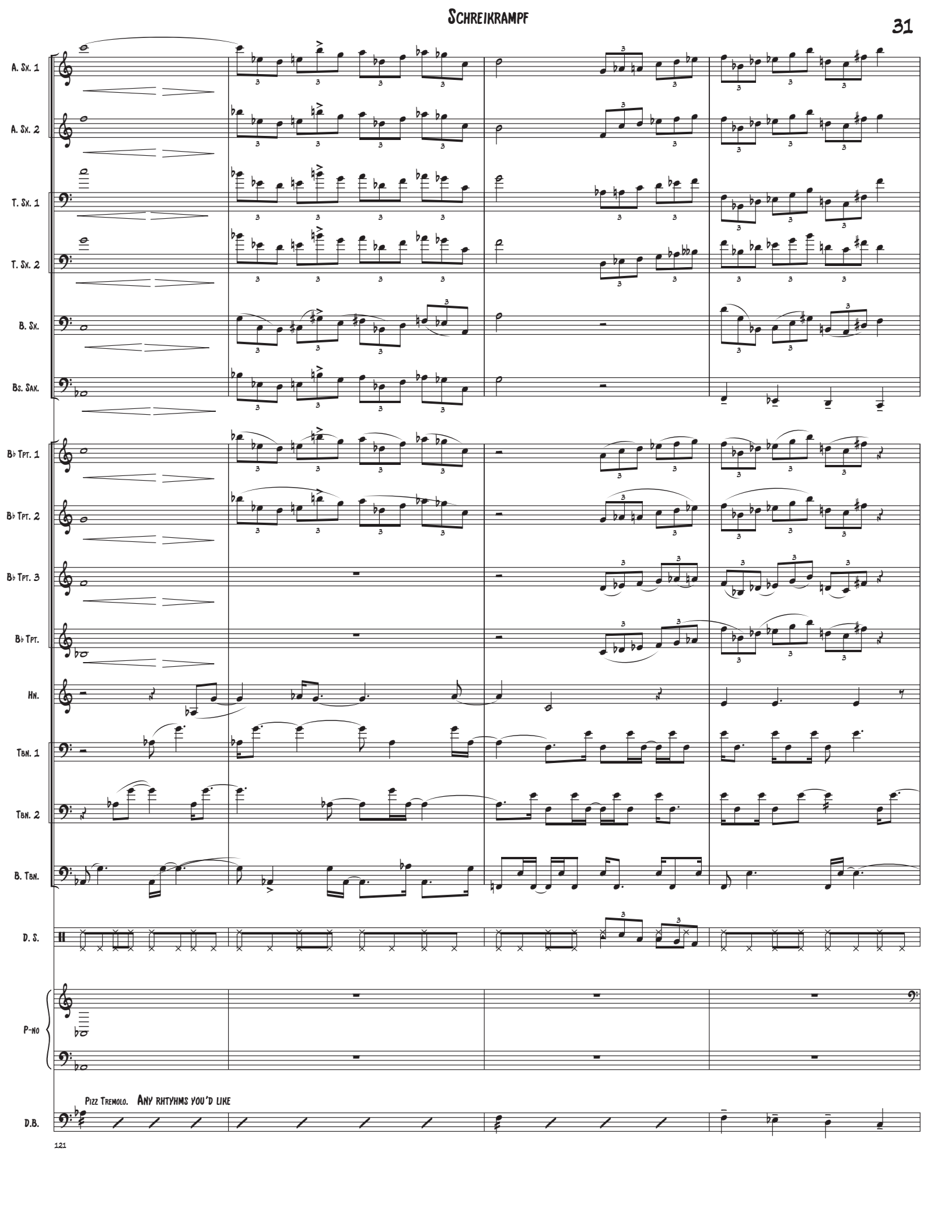
sffz

f


A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

Schreikrampf




A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
Pizz Tremolo. Any rhtyhms you'd like
D.B.

Schreikrampf

TO ALTO SAX.

END BRUPTLY

END BRUPTLY

DON'T PLAY IF YOU'RE NOT READY...

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

D. S.

P-no

8va

Pizz Tremolo.

ARCO (OPTIONAL)

D.B.

L ♩=96 Tempo 1 : sustenuto

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
B♭ Tpt.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
D. S.
P-no
D.B.

(BREAK ABRUPTLY)

PLAY ANY CLIMBING UP PITCHES AD.LIB

DLYD. ASCENDING NOTES UPWARD. END BRUPTLY

SOLISTIC FILLS!

AD LIB. PIZZ TREMOLO

M

Schreikrampf

A little rit...

Freeze ! Release by

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

D. S.

P-no

D.B.

Play any climbing up pitches ad.lib

Reach your highest note!

a little rit.

Freeze !

Cue

add frulato.

Roll.

Orchestral crash cymbal

l.v