William Lindvall

Constant curve

2019
Special notation and expressions

"Quazi-in time" - This expression refers to a feeling of fluctuating time.

"Converse with..." - The instruction is to be interpreted in a literal way. Imagine having a real conversation with the indicated person, through your instrument.

"React to..." - Continue improvising and let what the indicated player is playing influence you in a reactive manner.

Drums notation key

- Flutter tongue
- Growl
- Bend note down and up

Duration: 9-10 minutes
Transposed score

Constant curve

William Lindvall

Slow \( \approx 67 \)

Ad lib. percussive sounds
(Air noise, slap tongue, staccatissimo notes, key tapping, imitating drums, etc.)

Gradually incorporate grace notes, not in synch

Air noise, slap tongue, staccatissimo notes, key tapping, imitating drums, etc.

Gradually incorporate grace notes, not in synch

On cue

Slow Ballad feel u. Brushes,
Quasi in time (let the feeling of time disappear and reappear ad lib.)

Ad lib. percussive sounds

Gradually incorporate grace notes, not in synch

Gradually incorporate grace notes, not in synch

William L

\( \approx 67 \)

On cue

On cue

Simile

On cue

On cue

Gradually incorporate grace notes, not in synch

Gradually incorporate grace notes, not in synch

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Gradually incorporate grace notes, not in synch
Played with improvisational character. Gradually play more freely (still keeping some sort of quasi-time)
Play w. Alto Sax. Quasi-in time (let the feeling of time disappear and reappear ad lib.), Change to sticks during solo. Cue from Alto Sax.

Constant curve
Continue solo
Ad lib. simile or over chords

Constant curve
Free solo in low register, converse w. C. Bn.

Free solo, ad lib. atonal or over chords

Fp, ad lib. atonal or over chords

A. Sx.

T. Sx.

B. Cl. 1

B. Cl. 2

C. Bn.

Hn.

B♭ Tpt.

B♭ Tpt. 2

Tbn.

D. S.
Constant curve

A. Sx.

T. Sx.

B. Cl. 1

B. Cl. 2

C. Bn.

Hn.

Bb Tpt.

Bb Tpt. 2

Tbn.

D. S.

A9

A10 Slowly fade in and out, not in synch w. rest, ad lib. flz

Free time, Solo over chord notes, React to drum impulses

G, (Bb)

Free time, Solo over chord notes, React to drum impulses

G, (Bb)

Free time, Solo over chord notes, React to drum impulses

G, (Bb)

Add ad lib. spasmodic solatonic impulses

Slowly fade in and out, not in synch w. rest, ad lib. flz

React to drum impulses

Constant curve
Let impulses slowly take over, moving towards a Quazi-in time feel and eventually a free solo out of time.
Constant curve

B. Cl. 1

A. Sx.

B. Sx.

Tpt.

Tbn.

D. S.

B2

B3

Chromatic

Moment of silence

Short and fast impulses,
in the lower part of the instrument

C. Bn.

Hn.

B. Tpt.

Flghn.

Tbn.

D. S.

Fill
Short and fast impulses,
in the lower part of the instrument.

Constant curve
Constant curve

B. Cl. 2

A. Sx.

B. Cl. 1

B. Cl. 2

C. Bn.

T. Sx.

Tbn.

Flghn.

D. S.

Ad lib. percussive sounds
(Air noise, slap tongue, staccatissimo notes, key tapping, imitating drums, etc.)

Continue solo freely
(No consideration to harmony)

Free solo,
Ad lib. slap tongue

Ad lib. percussive sounds
(Air noise, slap tongue, staccatissimo notes, key tapping, imitating drums, etc.)

Gradually play more freely
(still keeping some sort of quasi-time)
Constant curve

Ad lib. percussive sounds
(Air noise, slap tongue, staccatissimo notes, key tapping, imitating drums, etc.)

Slowly start to fade with ensemble

Drop drumsticks over drums
deliberately letting them randomly hit drums and change to brushes

Brushes
(Quasi Ballad, open feel, lots of cymbals)

Slowly start to fade with ensemble