1. The horn part is written transposed.
2. Pages may be played in any order. Not all pages need be played in any given performance.
3. The center clouds image has one entrance and six exits. The four measures that surround the image represent one entrance and three exits. The performer chooses the path and uses the clouds as a central improvisation point based on the material, entrance, and exits. Where no improvisation is included, the four measures may be played in order.

For Lydia Busler-Blais

Sequenza Nova

Dennis Báthory-Kitsz

Horn

Walk on stage. Already present are chimes, stand with mute, and piano prepared with ping-pong balls in the low octave.

Brush chimes with shoulders, walk to piano (which should be close enough to be an ensemble) and strum middle range.

Brush chimes again and strum again, quickly, then while they are sounding:

very loud rip

ff

very loud rip

ff

Strum... slow turn...

mf

ppp

(Brush chimes)

mf

ff

f

mf

mp

f *mp* *f* *mp*

pp

fff

mf ff

f ff fff fffff ppp

Strike chimes, strum loudly, hold horn up.

mp ff (Diamond notes are voice) fff

pp

con sordino

mf

(con sord...)

Pluck strings rapidly & randomly, moving to loud strums after the clouds

(ping pong balls will rattle around)

senza sord.

pp

(open)

pp

p

p

p

pp

voice & plucked piano

ppp

sempre

5:4 6:4 15:8 21:8

ff accel. to meet tuplets

reach back & strum loudly

fff

ffff

add vocal growl

approximate pitches and then smear-trill

p

reach back & strum loudly

fff

(vocal growl)

mf

mf

mf

mf

mf

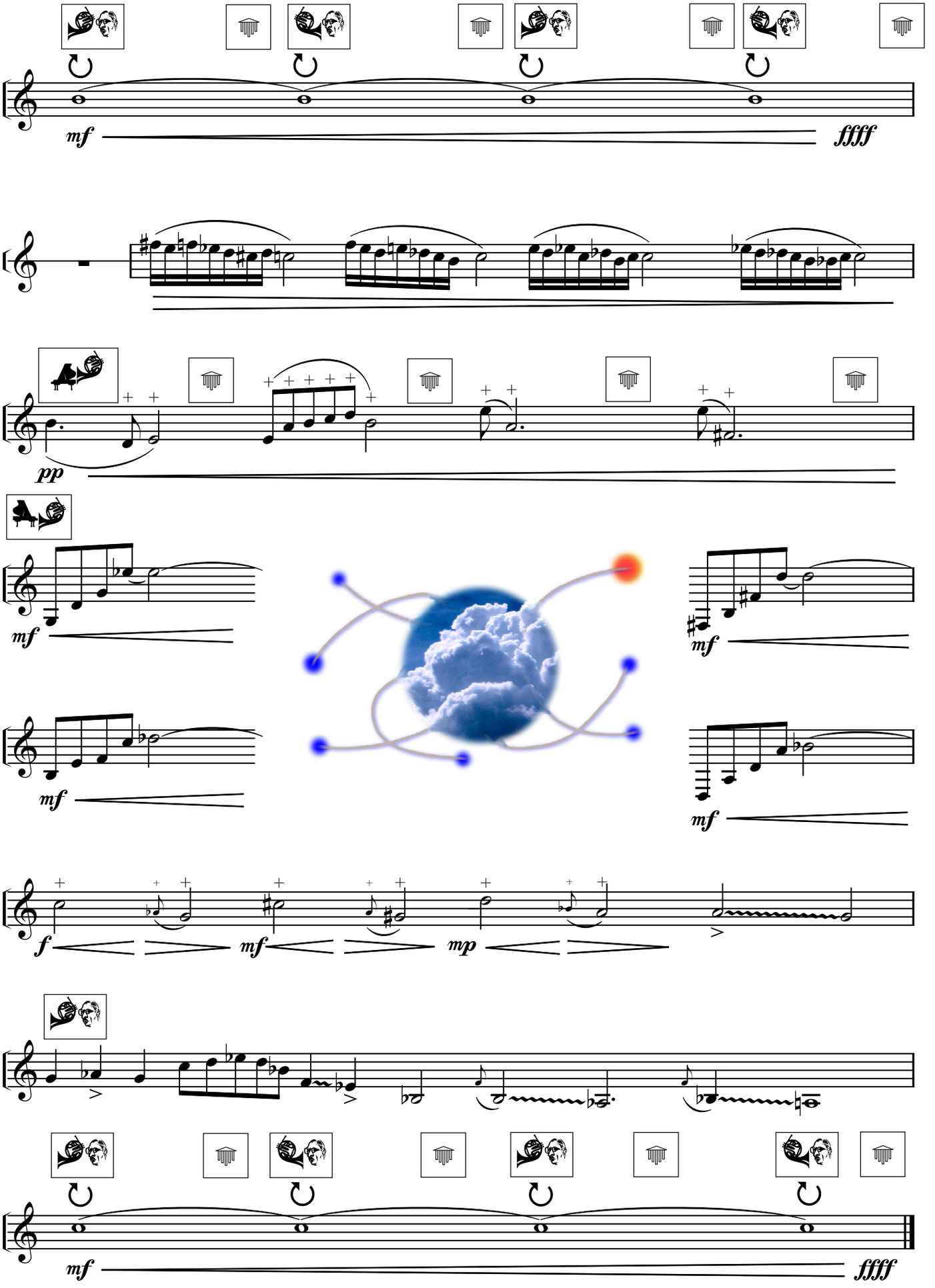
ffff

(vocal growl)

13:8 5:4 7:8

reach back & strum loudly

6:4 5:4



Northfield Falls, Vermont, June 5, 2007