

*N.B.* Accidentals apply only to the notes before which they stand. A note with no accidental is always a natural.

SECOND VERSION

# SHE AND NOT THE SEA

for Alto-saxophone, Bass-trombone, and Fixed Audio

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2021-22

The score is divided into two systems. The first system covers the time from 0:00 to 0:30. The second system covers the time from 0:30 to 1:00. The score includes staves for Alto Sax (E), Fixed Audio, Bass Trombone, and Alto Sax (E). The Fixed Audio track shows a waveform and includes lyrics: "SHE SANG..." and "BEYOND THE GENIUS OF THE SEA". The Alto Sax part includes dynamic markings such as *pp*, *mf*, and *p* *anxious, agitated*. The Bass Trombone part includes dynamic markings such as *pp*, *p*, *mp*, and *mf*. The score also includes performance instructions like "UNSTABLE PITCH—aperiodic lip-bend, 1/4-tone sharp to 1/4-tone flat", "HARMON MUTE PIN REMOVED", "BEND", "NO VIB.", "accel.", "FAST VIB.", "[ORD. VIB.]", and "to BUCKET MUTE".

2 — WILLIAMS: *she and not the sea*

A-Sx (E<sub>5</sub>)

*mf* plaintive *p* *pp* *mp* *mf*

1'00 1'05" 1'10" 1'15" 1'20" 1'25" 1'30"

B

B-Tb

A-Sx (E<sub>5</sub>)

*mp* *mp* TREM.

1'30" 1'35" 1'40" 1'45" 1'50" 1'55" 2'00"

C

[BUCKET]  
B-Tb

BUCKET MUTE

LIP-TRILL/SHAKE. Vary speed according to context.  
*pp* *mp*

A-Sx (E:)

2'00" 2'05" 2'10" 2'15" 2'20" 2'25" 2'30"

D

*mp*

[BUCKET]

B-Tb

*mp* *p* *mf* *p*

A-Sx (E:)

2'30" 2'35" 2'40" 2'45" 2'50" 2'55" 3'00"

E

[BUCKET] OPEN

B-Tb

4 — WILLIAMS: *she and not the sea*

A-Sx (E<sub>2</sub>)

3'00" 3'05" 3'10" 3'15" 3'20" 3'25" 3'30"

BEYOND THE GENIUS OF THE SEA

(OF THE SEA...)

*mp plaintive*

*sim.*

F

B-Tb

*mp plaintive*

*sim.*

AFAP\*

*mp light, graceful*

A-Sx (E<sub>2</sub>)

3'30" 3'35" 3'40" 3'45" 3'50" 3'55" 4'00"

was her

(self)

And when she sang....

The sea, whatever self it had...

Became the self that was her song...

(...when she sang...)

(whatever self...)

*mp*

*sfz mp*

*accel.*

*mp plaintive*

*light*

*mp light*

G

B-Tb

\* AFAP—as fast as possible

A-Sx (E<sub>b</sub>)

*mf* *mf* *pp* *accel.*

4'00" 4'05" 4'10" 4'15" 4'15" 4'25" 4'30"

(...WHEN SHE SANG...)

(...SELF...)

BECAME THE SELF

B-Tb

*mf* *accel.* *p* *DOUBLE-TONGUE AFAP* *rall.* *mp* *light, graceful*

A-Sx (E<sub>b</sub>)

*mp*

4'30" 4'35" 4'40" 4'45" 4'50" 4'55" 5'00"

(SHHHH...)

(...THE SELF...)

THE SELF

REPEAT UNTIL "SHE SANG" AT 5'2" THEN...

AFAP

B-Tb

*mp* *p light* *mf*

6 — WILLIAMS: *she and not the sea*

...THEN MOVE SEAMLESSLY TO THIS

4" accel. rall.

A-Sx (E<sub>6</sub>)

5'00" 5'05" 5'10" 5'15" 5'20" 5'25" 5'30"

SHE SANG

WAS HER SONG...

BECAME...

J

B-Tb

mp p

accel. BEND

ECHO "Was her song..."

NO VIB. FAST VIB.

A-Sx (E<sub>6</sub>)

5'30" 5'35" 5'40" 5'45" 5'50" 5'55" 6'00"

MENSH

HEY...

MACH

...SEA...

THAT WAS...

THAT WAS HER SONG

WAS HER

WAS HI

K

B-Tb

p mp

IN STAND

as pp as possible

WILLIAMS: *she and not the sea*—7

**L**

A-Sx (E<sub>b</sub>)

NO VIB.

6'00" 6'05" 6'10" 6'15" 6'20" 6'25" 6'30"

OF THE SONG SHE SANG SHE SANG... SONG OF THE SONG SONG OF THE SONG

*mf* *p* *mf* *p* *mf*

12"

B-Tb

*p* *mp* *pp*

**M**

A-Sx (E<sub>b</sub>)

6'30" 6'35" 6'40" 6'45" 6'50" 6'55" 7'00"

THE MAKER SHE SANG (SHE SANG...) SONG

*mf* *mf* *mf*

15"

B-Tb

*mf* *mf* *8ba* *mf*

8 — WILLIAMS: *she and not the sea*

A-Sx (E<sub>2</sub>)

7'00" 7'05" 7'10" 7'15" 7'20" 7'25" 7'30"

(MAKER) SONG AHHH THE MAKER OF THE SONG SHE SANG

*mf* *ad. lib.*

B-Tb

6" *mf* *ad. lib.*

A-Sx (E<sub>2</sub>)

7'30" 7'35" 7'40" 7'45" 7'50" 7'55" 8'00"

(OF THE...)

ECHO

*mf* *mf* *mp*

B-Tb

*mf* *mf* *mfp*

UNSTABLE PITCH—wavering, aperiodic, 1/4-tone sharp to 1/4-tone flat



**A-Sx (E<sub>1</sub>)**

NO VIB. → FAST VIB.

*mf* → *mf* *anxious, agitated*

8'00" 8'05" 8'10" 8'15" 8'20" 8'25" 8'30"

SSS... THE MAKER THE MAK... -ER OF THE SONG... UHH...

**P**

**[BUCKET]**

**B-Tb**

BUCKET MUTE

*pp* *mp* *pp* *p*

**A-Sx (E<sub>1</sub>)**

8'30" 8'35" 8'40" 8'45" 8'50" 8'55" 9'00"

THE SONG SHE THE SONG ...ISH SHE SAID

**Q**

**[BUCKET]**

**B-Tb**

*mf* *anxious, agitated*

10"

10 — WILLIAMS: *she and not the sea*

A-Sx (E<sub>♭</sub>)

R

9'00" 9'05" 9'10" 9'15" 9'20" 9'25" 9'30"

EXCEPT TH... THEY MADE THERE NEVER WAS A WORLD FOR HER EXCEPT THE ONE SHE SANG AND SINGING MADE WORLD EXCEPT THE...

TAKE OVER FROM TBN. RIP

pp

[BUCKET]

B-Tb

mp pp

HARMONIC RIP (VII)

pp

A-Sx (E<sub>♭</sub>)

S

9'30" 9'35" 9'40" 9'45" 9'50" 9'55" 10'00"

EENIS... AARGH... (MADE) MADE SANG ASHEESH NEVER WAS

plaintive, but distant

pp

10" 10" 8"

more anxious, agitated

WILLIAMS: *she and not the sea*— 11

**A-Sx (E<sub>2</sub>)**

10'00" 10'05" 10'10" 10'15" 10'20" 10'25" 10'30"

NEVER WAS... AHH... SHOUWUH EXCEPT UFF SINGING

**B-Tb** [BUCKET]

AFAP *p* *mp* AFAP *pp* AFAP *p*

5" ALTERNATIVE FINGERINGS FOR CHANGE OF TIMBRE AND INTONATION *mp*

plaintive *p* *mp*

**A-Sx (E<sub>2</sub>)**

10'30" 10'35" 10'40"

...ING THE ONE WORLD SINGING MADE...

LIP BEND

HARMONIC RIP (IV)

Wait 10 seconds.

Wait 10 seconds.

**B-Tb** [BUCKET]

plaintive *mp* (I) *p* IV *pp* *p* *pp*

10"