Say No More

A \( \text{J-164} \)

**Bass**

\( \frac{4}{4} \)

| 52x | arco | Play phrase of arbitrary length, then improvise with fragments and extensions |

Drums

\( \frac{4}{4} \)

| 52x | f | Solo: open snare rolls and bass drum |

| 20x | \( \text{1 TD} \) | Play phrase of arbitrary length, then improvise with fragments and extensions |

**Bass**

New Phrase of different length

| 50x | New Phrase of different length |

Drums

New Phrase of different length, Add toms.

Non-repeating linear phrase

| 11x | \( \text{12x} \) |

**B** \( d = 165 \) (slower)

**Voice**

\( \frac{3}{4} \)

Low Growl Sing

\( p \)

\( \frac{7}{8} \)

\( \frac{3}{4} \)

**Bass**

\( p \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

| 20x | \( \text{1 TD} \) |

**Voice**

\( \frac{2}{4} \)

\( \frac{3}{4} \)

Bass

\( \frac{7}{8} \)

\( \frac{3}{4} \)
Notes for [F] Section:
* Each phrase plays twice:
  - 1st time voice and drums,
  - 2nd time drums only.
* Drums should attempt to repeat 1st pass exactly on second pass.
* Drums should attempt to maintain an almost constant implication of a
  16th note pulse.
* Voice maintains yodel feel throughout.

F1
\[ \text{Fast Yodel!} \]

\underline{Voice} \[ \frac{4}{4} \]

\underline{Drums} \[ \frac{4}{4} \]
- Open snare roll & bass drum

F2

\underline{Voice} \[ \frac{4}{4} \]

\underline{Drums} \[ \frac{4}{4} \]
- Open snare roll & bass drum, then add toms

F3

\underline{Voice} \[ \frac{4}{4} \]

\underline{Drums} \[ \frac{4}{4} \]
- Whole kit

F4

\underline{Voice} \[ \frac{4}{4} \]

\underline{Drums} \[ \frac{4}{4} \]
- Whole kit

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free bowing: 8th notes and triplets

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* Bass and Sampler duo follows.
* Sampler follows the spirit of the tape.
* Bass is free to do whatever.
* After some time Drums enter with passages repeated from \{G\}
* Bass and Sampler fade out with drums.

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*Semi-repeating 5-bar phrase*
Bass and Sampler enter again immediately.
Sampler follows the spirit of the tape.
Bass is free to do whatever.
After some time they play the following passage loosely in unison:

Drums enter. No cymbals. Lots of snare, rim, and cowbell, etc. Take pulse from bass. Lots of odd accents but always imply 16th note pulse. Herky jerky feel of being pulled ahead then held back. Sampler maintain figure as a pseud-ostinato.

On visual cue Sampler and Bass jump up in register and break ostinato, returning to improvisation as before. Drums add cymbals and more toms, also can break pulse a bit.

On next visual cue Drums and Sampler all return to pseudo-ostinato figure. Bass drops out

After ostinato has been firmly established, on visual cue, Bass and Voice play following Scream Figures in unison:

Immediately after, Voice and Drums play the unison figure from \{F4\}:
Drums and Sampler immediately return to pseudo-ostinato. After the ostinato is established, Voice has brief open improvisation.

On cue, Voice, Drums and Bass immediately play the figure from \{F3\}:

Drums and Sampler immediately re-establish pseudo ostinato.

Voice then enters with Fast Yodels 1, 2, & 3 from \{CC\}.

Immediately after, Voice, Bass, and Drums play the unison figure from \{F2\}, then drums repeat the figure alone:

Immediately after:
- Drums return to pseudo-ostinato
- Bass and Voice play 2 sustained screams

Immediately Drums play figure from \{F4\}, then the score continues as written: