# GANGSTA NOIR

**dur. 5' ca**

**Jay Anthony Gach**

## Instrumentation

**2 flutes ( 2nd picc.), 2 oboes, 2 Bb clarinets, alto sax in Eb, 2 bassoons (2nd contra), 4 horns, 3 trumpets in Bb,**

**2 trombones, 1 bass trombone, 1 tuba, 1 timpanist, 2 percussionists, full string section, (+opt. piano/synthesizer)**

**GANGSTA NOIR is music influenced by the *Film Noir* genre of cinema. Film Noir - mostly shot in gloomy grays, black and white - thematically showed the dark and inhumane side of human nature. Replete with dingy realism, cynicism, doomed loved, defeat and entrapment Film Noir emphasized the brutal, unhealthy, seamy, shadowy, dark and sadistic sides of the human experience. An oppressive atmospere of menace, pessimism, anxiety and a suspicion that anything-can-go-wrong fatalism were all stylized characteristics of Film Noir.**

*Transposed Score*

# GANGSTA NOIR

**Dramatic and intense** ♩=60 — **molto accel.** — **sostenuto** — ♩=100 **piu accel.** — **molto rall.**

1

Flute 1,
Flute 2
Oboe 1,
Oboe 2
A2
Clarinet in B♭ 1,2
Alto Saxophone
Bassoon 1
Contra Bsn
Horn in F 1,3
Horn in F 2,4
3 Trumpets in B♭
straight mutes
Timpani
Wood Crack
Perc 1,2
Whistle
* (NB. A wood crack is being used here to simulate gun shots. If synthesized gun shots are available they should be used instead of the wood crack.)
* (NB. Like gun shots !)
*wood crack
Piano/Synth.
trem.
Ped.

**Dramatic and intense** ♩=60 — **molto accel.** — **sostenuto** — ♩=100 **piu accel.** — **molto rall.**

Violin I
Violin II
Viola
Violoncello
Contrabass
div.
unis.

**Forboding** ♩ = 50

5

Fl. 1,2

Cl. 1,2

Bsn.

C. Bsn.

Vla.

Vc.

Cb.

pizz.

rit. - - - - - - - - - - - - - - - - - - **a tempo** ♩ = 50

8

**A**

Fl. 2 To Picc.

Piccolo

Take Fl.2

Fl. 1,2

Ob. 1,2

Ob. 2

Cl. 1,2

Bsn.

C. Bsn.

Timp.

T.-t.

Tam-tam

molto

**A**

Vln. II

Vla.

Vc.

Cb.

arco

**Passionate ♩ = 60**

15

Fl.1,2
Ob. 1,2
Cl. 1,2
Alto Sax.
Bsn.
C. Bsn.
Hn. 1,3
Hn. 2,4
Tpt. 1-3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
T.-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1.
2.
2+4
a3 mutes off
non div.
ff sub.
f
sfz
sffz
3

**B**

19

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

C. Bsn.

Hn. 1,3

Hn. 2,4

Tpt. 1-3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

1.

22

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

C. Bsn.

Hn. 1,3

Hn. 2,4

Tpt. 1-3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Pno./synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

25

Fl.1,2
Ob. 1,2
Cl. 1,2
Alto Sax.
Bsn.
C. Bsn.
Hn. 1,3
Hn. 2,4
Tpt. 1-3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Pno./synth
Vln. I
Vln. II
Vla.
Vc.
Cb.

*fff*
*ff*
*molto espress.*
arco

29

Fl.1,2
Ob. 1,2
Cl. 1,2
Alto Sax.
Bsn.
C. Bsn.
Hn. 1,3
Hn. 2,4
Tpt. 1-3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Xyl.
Pno./synth
Vln. I
Vln. II
Vla.
Vc.
Cb.

32

accel.

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

solo col tpt. 1

poco a poco molto cresc.

Bsn.

C. Bsn.

Take Bassoon. 2

Hn. 1,3

Hn. 2,4

2.

Tpt. 1-3

1. straight mute

solo col alto sax

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Xyl.

Pno./synth

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

poco a poco molto cresc.

35

C ♩ = 76)

Fl.1,2
Ob. 1,2
Cl. 1,2
Alto Sax.
Bsn.
Bsn.2
Hn. 1,3
Hn. 2,4
Tpt. 1-3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Pno./synth
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff
ff
arco
div arco
Ped.

**Very agitated ♩.=76**

38

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

Bsn.2

Hn. 1,

Hn. 2,

Hn. 3

Hn. 4

(1. mute off)

Tpt. 1-3

Tba.

Timp.

Maracas

Mrcs.

Pno./synth

**Very agitated ♩.=76**

snap pizz

arco

div. in 3

Vln. I

Vln. II

Vla.

unis

Vc.

Cb.

*cresc.*

41

Fl.1,2
Ob. 1,2
Cl. 1,2
Alto Sax.
Bsn.
Hn. 1,3
Hn. 2,4
Tpt. 1-3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Mrcs.
Pno./synth
Vln. I
Vln. II
Vla.
Vc.
Cb.

2. 1. ff a2 sfp sfz f 8va div. 2 unis arco

44

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Pno./synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

(a2)

1+3

*ff*

*f*

*cresc.*

(8)

**D**

47

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tbn. 1,2

B. Tbn.

Tba.

Timp.

**D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *dim.* *sfz* *sfp* *cresc.*

50

Fl.1,2

Ob. 1,2

Cl. 1,

Cl. 2

Alto Sax.

a2

Bsn.

1.

2.

Hn. 1,3

Hn. 2,4

Tpt. 1-3

Tbn. 1,2

Tbn. 2

B. Tbn.

Tba.

Timp.

Pno./synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*cresc.*

*ff*

sul G

pizz.

*cresc.*

54

E

Fl.1,2

Ob. 1,2

Cl. 1,

Cl. 2

Alto Sax.

Bsn.

a2

1.

2.

1.

Hn. 1,3

*cresc.*

*f*

*f*

*cresc.*

Hn. 2,4

*f*

*f*

Tpt. 1-3

*sfz*

*f*

(*a3 mutes?)

Tbn. 1,2

*f*

Tbn. 2

*f*

B. Tbn.

*f*

Tba.

*f*

Timp.

Pno./synth

Ped.

Ped.

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*ff*

*Conductor is asked to make the determination as to whether or not to use brass mutes between mm.58-73. Most important is that the brass predominates with a strong, rhythmically and tonally aggressive sound.

58

**Faster. Very rhythmic**
**and well marked until the end.**
♩. = 88

Fl.1,
Fl. 2
Ob. 1,
Ob. 2
Cl. 1,
Cl. 2
Alto Sax.
Hn. 1,3
Hn. 2,4
Tpt. 1
**(*1+2 mutes?)**
Tbn. 1,2
**(*mute?)**
B. Tbn.
Tba.
Timp.
wooden mallets !
Clash Cymbals
Cym.
l.v.
Snare Drum
S. D.
Pno./synth
**A little faster. Very rhythmic**
**and well marked until the end.**
♩. = 88
Vln. I
Vln. II
Vla.
Vc.
Cb.

62

Fl.1,
Fl. 2
Ob. 1
Ob. 2
Cl. 1,
Cl. 2
Alto Sax.
Bsn.
sffz
Hn. 1,3
1+3
Hn. 2,4
2+4
(mutes)
Tpt. 1-3
(mutes)
Tbn. 1,2
(mute)
B. Tbn.
Tba.
Timp.
S. D.
Cymbals
Cym.
Cymbals
p
ff
To 4 Tom-toms
Pno./synth
Vln. I
Vln. II
Vla.
Vc.
Cb.

67

F

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

A2

Hn. 1,3

Hn. 2,4

(mutes)
Tpt. 1-3

(mutes)
Tbn. 1,2

(mute)
B. Tbn.

Tba.

Timp.

S. D.

Tom-toms

Tom-t.

*f*

Pno./synth

*marcatiss.* ***ff***

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

***ff*** *marcatiss.*

71

Fl.1,2
Ob. 1,2
Cl. 1,2
Alto Sax.
Bsn.
Hn. 1,3
Hn. 2,4
(mutes) Tpt. 1-3
(mutes) Tbn. 1,2
(mute) B. Tbn.
Tba.
Timp.
S. D.
Tom-t.
Pno./synth
Vln. I
Vln. II
Vla.
Vc.
Cb.

A2

mutes off

mute off

*sfp* cresc.

*ff*

cresc.

Ped.

74

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

take contra bssn

Hn. 1,3

Hn. 2,4

Tpt. 1-3

Tbn. 1,2

*ff*

B. Tbn.

*ff*

Tba.

*ff*

Timp.

*ff*

T.-t.

Pno./synth

Vln. I

*col legno battuta* *ff*

Vln. II

*col legno battuta* *ff*

Vla.

*col legno battuta* *ff*

Vc.

*col legno battuta* *ff*

Cb.

*col legno battuta* *ff*

76

**G**

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

*molto cresc.*

Hn. 1,3

Hn. 2,4

***sfp*** *molto cresc.*

Tpt. 1-3

Tbn. 1,2

***sfp*** *molto cresc.*

B. Tbn.

***sfp*** *molto cresc.*

Tba.

***sfp*** *molto cresc.*

Timp.

T.-t.

***sfz***

Pno./synth

**G**

Vln. I

*ord.*

*molto cresc.*

Vln. II

*ord.*

*molto cresc.*

Vla.

*ord.*

Vc.

*ord.*

Cb.

*ord.*

78

Fl.1,2

Fl. 2

Ob. 1,2

Ob. 2

Cl. 1,2

Cl. 2

Alto Sax.

Hn. 1,3

Hn. 2,4

Tpt. 1-3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

T.-t.

Pno./synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto cresc.*

*fff*

*ff*

3.

yarn mallets

(Tam-Tam)

*p*

*sffz*

8va

81

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Hn. 1,3

Hn. 2,4

mute
1+2

Tpt. 1-3

3.

straight mute 1.

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Xylophone

Xyl.

8va

Pno./synth

Ped.

Vln. I

Vln. II

Vla.

Vc.

div.

Cb.

84

H

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

Contrabassoon

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1-3

1. mute off

2.

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Xyl.

Pno./synth

H

Vln. I

Vln. II

Vla.

non div.

Vc.

Cb.

*ff*

*sfz*

*sffz*

87

Fl.1,2

Ob. 1,2

Cl. 1,2

Alto Sax.

Bsn.

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1-3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

T.-t.

Pno./synth

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto cresc.*

(TAM-TAM)

Bass Drum

non div.

div.