

LE CHAMP

Field theory as a critique of capitalism according to Pierre Bourdieu (1930-2002)

Transposed Score

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Swell-Sound (Electronic) **A** **Solo-Impro Vibraphone** **open**

Soprano Saxophone

Alto Saxophone

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Voice

Violin

Guitar

Vibraphon

Drum Set 2

Piano

Acoustic Bass

Swell-Sound (Electronic) **A** **Solo-Impro Vibraphone** **open**

Drums

Electronics

[Swell-Sound like "Automated Money Counter - Distorted"]



B $\text{♩} = 60$
on cue

Sop. Sax.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Voice

Vln.

J. Gtr.

Vibr. (covered with a cloth, like marimba, 1stx freely possible, 2ndx w/drums)

Pno.

A. Bass

B $\text{♩} = 60$
on cue

Dr. 2ndx

Electronics Swell-Sound randomly, add Continuum 09/12 + Stock Exchange-Atmo

7

Sop. Sax.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Voice

Vln.

J. Gtr.

Vibr.

Pno.

A. Bass

Dr.

Electronics

The musical score for page 3, measures 7-10, is as follows:

- Measures 7-9:** Most instruments have whole rests. The Vibraphone (Vibr.) plays a rhythmic pattern of eighth notes and sixteenth notes with beams. The Piano (Pno.) and Acoustic Bass (A. Bass) have whole rests. The Drums (Dr.) have a pattern of eighth notes with beams. The Electronics part has a series of diagonal slashes.
- Measure 10:** The Vibraphone (Vibr.) continues its pattern. The Piano (Pno.) and Acoustic Bass (A. Bass) have whole rests. The Drums (Dr.) have a pattern of eighth notes with beams. The Electronics part has a series of diagonal slashes.

11 **C** Trbs + Sax come in

Sop. Sax. *w/alt2 2ndx f*

Alto Sax. *w/sopr 2ndx f*

Ten. Sax. *mf w/trb*

Ten. Sax. *mf w/trb*

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn. *w/vib mf*

Tbn. *w/vib mf*

Tbn. *mf w/tenors*

B. Tbn.

Voice *Improvise freely, anticipate "spoken word" (sax+gui+vl- 2ndx)*

Vln. *w/gui+pn 2ndx f*

J. Gtr. *w/pn+vl 2ndx f*

Vibr. *similé w/trbs*

Pno. *w/gui+vl 2ndx f*

A. Bass

C Trbs + Sax come in

Dr. *(sax+gui+vl- 2ndx)*

Electronics *(sax+gui+vl- 2ndx)*

15

Sop. Sax. *sfz* -3

Alto Sax. *sfz* -3

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Voice

Vln. *sfz* -3

J. Gtr. *sfz* -3

Vibr.

Pno.

A. Bass

Dr.

Electronics

19 **D**

Sop. Sax. - - - - -

Alto Sax. - - - - -

Ten. Sax. *f* w/ten+vib - - - - -

Ten. Sax. *f* w/ten+vib - - - - -

Bari. Sax. *f* w/btrb -3 -1 - - - - -

Tpt. 2ndx 8va *f* -3 -4 - - - - -

Tpt. *f* -3 -4 - - - - -

Tpt. *f* -3 -4 - - - - -

Tpt. *f* -3 -4 - - - - -

Tbn. *f* - - - - -

Tbn. *f* - - - - -

Tbn. *f* w/btrb -3 -1 - - - - -

B. Tbn. *f* w/bari -3 -1 - - - - -

Voice "Le Champ" (trumpets) "Le Capital" (sax+gui+vl) - une sphère sociale fermée.. (trumpets) 3

Vln. - - - - -

J. Gtr. - - - - -

Vibr. - - - - -

Pno. *mf* w/ten+vib w/b *f* - - - - -

A. Bass *f* w/pn - - - - -

D

Dr. - - - - -

Electronics (trumpets) (sax+gui+vl) (trumpets) 3

23

Sop. Sax. *sfz* -3

Alto Sax. *sfz* -3

Ten. Sax. -1 -3

Ten. Sax. -1 -3

Bari. Sax. -1 -3

Tpt. -3 -1

Tpt. -3 -1

Tpt. -3 -1

Tpt. -3 -1

Tbn. -1 -3

Tbn. -1 -3

B. Tbn. -1 -3

Voice
(sax+gui+vl) dans laquelle les acteurs se battent pour des ressources spécifiques afin d'améliorer leur position. (trumpets)

Vln. *sfz* -3

J. Gtr. *sfz* -3

Vibr.

Pno.

A. Bass

Dr.

Electronics
(sax+gui+vl) (trumpets)