

# Wax Wroth

For Mixed Ensemble

7 Minutes  
By Nicholas Batina

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Wax Wroth: A Comprehensive Performance Guide

Instrumentation:

Flute+Piccolo, Oboe, Clarinet(Bb)+Bass Clarinet(Bb), Bassoon

French Horn

Multi-Instrument Percussion 1: Sound-Proof Box containing 3 separate live metronomes (with a natural tick sound, as opposed to beep), a piece of paper, a cup of water and a straw, an almost empty milkshake and straw, a backpack with loud zippers, an electric toothbrush, and a kazoo

MIP 2: Sound-Proof Box containing a live drone at A=440, a piece of paper, a cup of water and a straw, an almost empty milkshake and straw, a backpack with loud zippers, an electric toothbrush, a kazoo, and an upside-down bicycle

MIP 3: Sound-Proof Box containing a speaker (or mobile device) playing old radio soundbites on loop or audio from the Voyager Golden Records (Sounds of Earth), a piece of paper, a cup of water and a straw, an almost empty milkshake and straw, a backpack with loud zippers, an electric toothbrush, and a kazoo

Piano

Accordion

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Program note:


This piece intentionally excludes a program note.

Performance note:

Wax Wroth is an exploration of extended techniques and sound networks. The idiom “wax wroth” means, “to speak or write in an angry, indignant, or wrathful manner”. The goal of this piece, however, is not wrathful sound, but a convergence of visual and auditory stimuli. The Accordion is to be featured prominently at the front of the stage, as a soloist, but will perform air sounds in lockstep with cues given to the ensemble. Wax Wroth aims to replace the Accordion’s reeds with the “reeds” of the full ensemble.

List of extended techniques:

Winds:



any scale

Scalar run pattern with any set of pitches



f.t.


*mf*

Flutter tongue




air

Air sound




*mf*  
multiphonic ad. lib.

Bass clarinet multiphonic; can be freely replaced with a more aggressive multiphonic

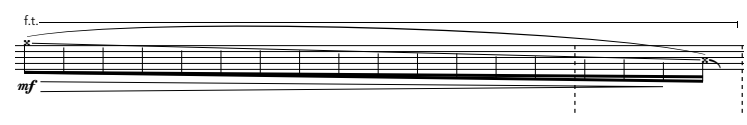


Suction

A Suction sound; can be performed by exhaling through the instrument, but must have timbral difference to air sound



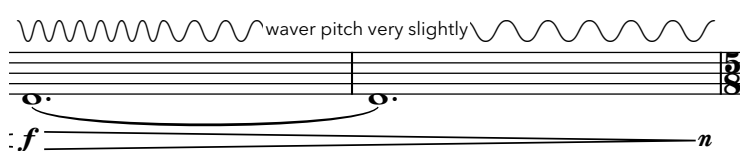
Horn rip sound; can be largely imprecise, just aggressive



f.t.

*mf*

Flutter tongue with an artificial bend



waver pitch very slightly

*f* *n*

Slight pitch drift; approached via lip or valve

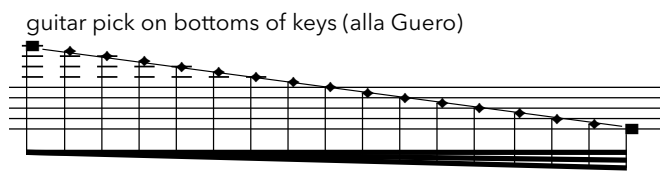
Piano:

any scale



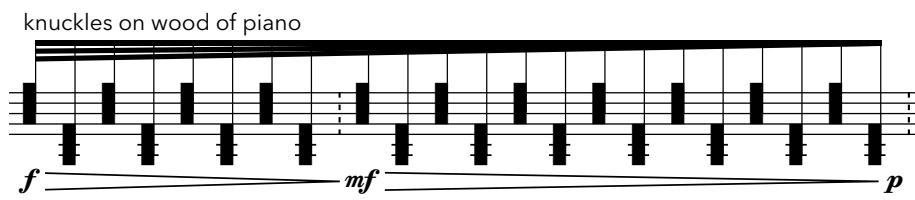
Perform any scale to indicated note

guitar pick on bottoms of keys (alla Guero)




Using a guitar pick, Glide across the underside of the piano white-keys

knuckles on wood of piano



With knuckles, tap the the wood of the piano, preferably with sustain pedal held

Harp:



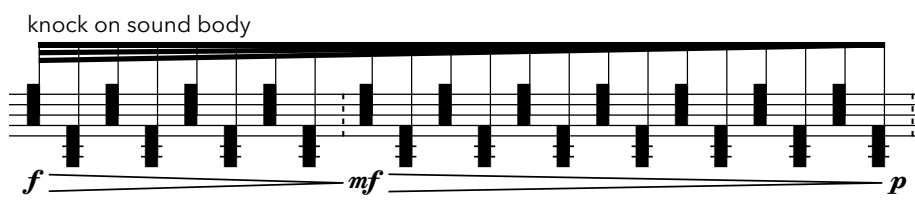
Perform any scale to indicated note (use previously indicated pedaling ad hoc)

sul pont. (P.D.L.T.; close to base of string, brightening tone)




Près de la Table; indicated with Sul pont. for consolidation

knock on sound body



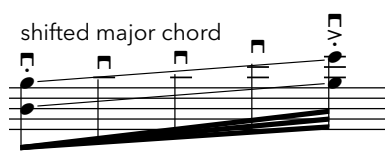
With knuckles, tap the the wood of the harp



Same as "Perform any scale", just with rhythmic variety

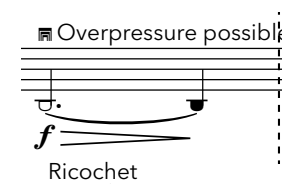
Strings:

shifted major chord




Retain the minor 6th shape, ascend rapidly

Overpressure possible



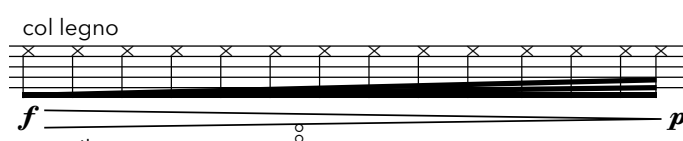
Press the open string as hard as possible; indicated with moon noteheads

Ricochet




Ricochet upward to a random tone

col legno



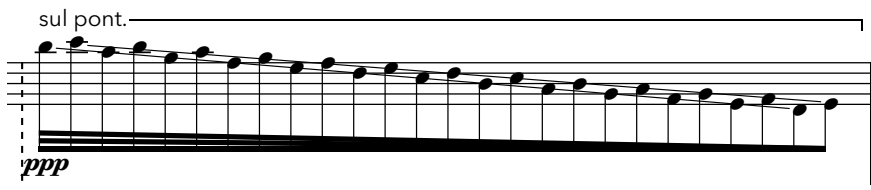
Col legno; indicated with "x" noteheads

non vib.



While holding a perfect 5th, gliss randomly

sul pont.

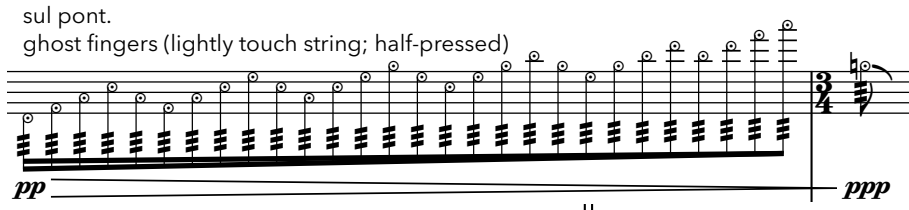


ppp

This musical notation shows a single staff with a series of notes descending in a stepwise pattern. A bracket above the staff is labeled 'sul pont.'. The dynamic marking 'ppp' is at the beginning.

sul pont; holding this stepwise pattern, descend randomly

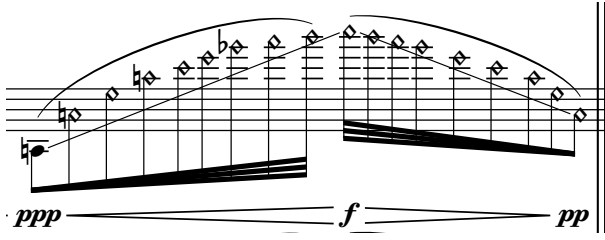
sul pont.  
ghost fingers (lightly touch string; half-pressed)



pp ppp

This musical notation shows a single staff with a series of notes. Above the notes are small circles representing 'ghost fingers'. A bracket above the staff is labeled 'sul pont.'. The dynamic markings 'pp' and 'ppp' are at the beginning and end respectively.

Ghost fingers; press the string halfway down, alla harmonic



ppp f pp

This musical notation shows a single staff with a series of notes. A large slur covers the notes, indicating a glissando. The dynamic markings 'ppp', 'f', and 'pp' are at the beginning, middle, and end respectively.

Fully harmonic glissando; slide the finger up and down the string in time

Wax Wroth  
excerpt 1

74 suction suction non vib. suction To Picc.

Fl. *p* *p* *n* *p* *f* *IV* *IV*

Ob. suction suction non vib. suction

*p* *p* *n* *p* *f* *VI* *IV*

B. Cl. suction suction non vib. suction To Cl. in Bb

*p* *p* *n* *p* *f* *IV* *IV* *dolce*

Bsn suction suction non vib. suction

*p* *p* *n* *p* *f* *IV* *IV* *pp*

F. Hn in F suction suction suction stopped suction

*p* *p* *n* *p* *f* *f* *IV* *IV*

Shake Slurp 1 *sfz* *sfz* To E. Brush *f* To Box

Shake Slurp 2 *sfz* *sfz* To E. Brush *f* To Bike.

Shake Slurp 3 *sfz* *sfz* To E. Brush *f* To Box

Accord. *V* *V* *V* *V* *V* *V* *V* *V*

Harp *f* *v*

Vln 1 *f* *pizz.*

Vln 2 *f* *pizz.*

Vla *f* *pizz.*

Vc. *f* *pizz.*

D. B. *f* *pizz.*

86 C

**Picc.** non vib. *fp* *ff* *fp*

**Ob.** non vib. *p* *n*

**Cl. in Bb** *n* *f*

**Bsn** non vib. *fp* *ff* *fp*

**F. Hn in F** stopped (let tone become flubby) stopped *mf-p* *n mf-p* *n*

**Open 1** **Closed 1** **Box**

**Bike.** *p* *p* *sfz* let spin freely

**Open 3** **Closed 3**

**Pno** guitar pick on bottoms of keys *p*

**Accord.** V

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

**Vln 1** non vib. arco *n* *f* *n* *f*

**Vln 2** non vib. arco *n* *f* *n* *f*

**Vla** non vib. arco *n* *f* *n* *f*

**Vc.** non vib. arco *n* *f* *n* *f*

**D. B.** non vib. arco *fp* *ff* *ff* *f*

89

Picc. *fp* *p sub.* *n* *f* *mp* non vib.

Ob. *p* *n < f* *mf* *n* non vib.

Cl. in Bb *n* *p sub.* *n < f* *mp* *n*

Bsn *fp* *p sub.* *n < f* *p* *n* non vib.

F. Hn in F stopped *mf-p* *n* ord. *n* *f* *n* waver pitch very slightly

Open 1  
Closed 1

Open 2  
Closed 2 Box *p* Bike. if still spinning, abruptly stop

Open 3  
Closed 3

Pno *f* *p* *sfz* *f* *p*

Accord. *ppp* *15<sup>ma</sup>* *#e* return to air only

Hp *p* *f* *p* *mp* *p* *mp*

Vln 1 *n* *f* *n < f* *n* *f* non vib.

Vln 2 *n* *f* *n < f* *n* *f* non vib.

Vla *n* *f* *n < f* *n* *f* non vib.

Vc. *n* *f* *n < f* *n* *f* non vib.

D. B. *ff* *f* *n* *fp* *fp* non vib.

This page of the musical score for "Wax Wroth" (page 14) features a variety of instruments and complex musical notation. The score is divided into several systems, each with a specific instrument or group of instruments. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn), and Flute in F (F. Hn in F). The brass section consists of three Euphoniums (E. Brush 1, 2, 3). The percussion section includes three Euphoniums (E. Brush 1, 2, 3), Piano (Pho), and Accordion (Accord.). The string section includes Harp (Hp), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score begins at measure 94 and is marked with a *ppp* dynamic. It features a variety of articulations and dynamics, including *non vib.*, *air*, *fp*, *mp*, *p*, *n*, *f*, *sfz*, *stacc.*, *suction*, *stopped*, *pizz.*, and *sfz*. The woodwinds and strings play sustained notes with various articulations, while the brass and percussion play rhythmic patterns. The harp and accordion provide harmonic support. The score is written in a complex, multi-measure rest system, with a vertical dashed line indicating a section break. The time signature changes from 3/8 to 6/4 and back to 3/4. The key signature is one flat (Bb).