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**Portfolio of Compositions:
Systematic composition of cross-genre hybrid music**

Volume I: Scores

A thesis

submitted **in fulfilment**

of the requirements for the degree

of

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at

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By

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Te Whare Wānanga o Waikato

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I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed

Date

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Supporting CDs and DVD

DVD Track List:

1. *Tracking Forward* (live performance)
2. *The Long White Cloud* (live performance)
3. *Push for Miles* (live performance)
4. *Norse Suite* (live performance)
5. *Into the Nocturnal Sunshine* (live performance)
6. *One Night, New Breath* (live performance)
7. *Sketches of an Intergalactic Earworm* (live performance/music video)

CD 1 – Composition Audio Recordings One

1. *Tracking Forward* (studio recording)
2. *The Long White Cloud* (live performance)
3. *'Colorless green ideas sleep furiously'* (MIDI mock-up)
4. *Push for Miles* (live performance)

CD 2 – Composition Audio Recordings Two

1. *Norse Suite* (live performance)
2. *The Foggy Field* (studio recording)
3. *Into the Nocturnal Sunshine* (live performance)
4. *One Night, New Breath* (live performance)
5. *Sketches of an Intergalactic Earworm* (live performance)

[CDs and DVD are located inside back cover]

Tracking Forward

For viola, backing track and video

Performance Notes

Technical Requirements:

- High definition (HD) projector
- Screen (as large as possible)
- DVD Player/Laptop for video and audio playback
- Full range sound system (including a sub – may also need onstage monitor speaker)
- Microphone + stand for viola (with subtle reverb if necessary)

For performer:

Annotations in ‘tape’ part give short descriptions of sound elements to help with cueing.

The piece can be played quite freely unless marked.

Ad lib sections are to be interpreted freely as marked.

Sections with regular bar lines should be played in strict tempo with the rhythmic elements of the backing track as marked in the score.

Bent notes should be drawn out to make the bend a prominent feature of the note.

All crescendo and diminuendo dynamic markings should be played with very noticeable changes.

Tracking Forward

J M Mayall

(Note for performer: All falls and bends should be freely interpreted.)

A * 4secs

Heavily
lots of bow
hold bend-----|

Building steam
spiccato

Flautando

Viola

f *mp* *ff* *pp* *pp*

Tape

Harmonica bend

Harmonica Chord Fades

Heavily
lots of bow
hold bend-----|

With a bit more motion
spiccato

Building steam
tr~~~~

0:22

f *ppp* *mp* *ff* *mp* *ppp*

Harmonica Chord Fades

0:36 **Trying to pull free**
Freely

sf *pp*

Backing track tempo swell

Heavily
Strong and in tempo

abruptly to a halt

accel.

arco

1:00

sfz *mf* *ppp* *mf*

Pizz echos

String Swell

A tempo
lots of bow
hold bend-----|

Ad lib at any tempo until next cue

hold bend-----|

mp *fff* *mf* *f* *mp*

Harmonica hits high note

Ad lib at any tempo until next cue

1:22 Breaking Away

Freely

Musical score for 'Breaking Away' in 3/4 time. The piece begins with a tremolo effect. The dynamics are marked as *mp*, *f*, and *mf*. A 'String Swell' annotation is present below the staff. The score ends with a repeat sign.

Musical score for '1:38' in 4/4 time. The piece starts with a 'Strong' dynamic (*fff*) and 'pizz.' instruction. It then moves to 'Delicately' (*ppp*) and *p*. A later section is marked 'With purpose' (*mf*) and 'arco', with dynamics *mp*, *mf*, and *ppp*. Annotations include 'Harmonica hits high note', 'Glitch effect', and 'Ticking sets next tempo'. The score ends with a 4/4 time signature.

B

1:57

With some sadness

In strict tempo with backing, but with freedom.

Musical score for 'With some sadness' in 4/4 time. The dynamic is marked as *mp*. A 'Throbbing Bass pattern' annotation is present below the staff. The score ends with a repeat sign.

Musical score for 'Chord echos' in 3/4 time. The dynamics are marked as *mf*, *f*, and *mp > pp*. Annotations include 'Chord echos' in two locations. The score ends with a repeat sign.

Becoming Free

Musical score for 'Becoming Free' in 3/4 time. The piece starts with a tremolo effect (*tr*) and a dynamic of *mf*. It then moves to *ff* with 'pizz.' and 'arco' instructions. Annotations include 'Harmonica Chord Fades' and 'Pizz echos'. The score ends with a repeat sign.

2:35

Longingly

Freely

mf f

Ticking percussion comes in

Glitch effect

pp mf mp

Pizz echos

p mp mf f

arco

Harmonica Chord Fades

SWARM

mf mp pp mf mf mp mf p

pizz. arco

Ticking percussion comes in

Pizz echos

Glitch effects

Harmonica Bends

4:13

With some sadness

In strict tempo with backing, but with freedom.

mp

Throbbing Bass pattern - with ticking part

Harmonica Bends

f

Throbbing Bass pattern - with ticking part

Harmonica Bends

4:43

Freely

pizz. arco pizz. arco

mf *ff* *mf* *ff* *pp*

SWARM Pizz echos Harmonica Bends

C

5:04

With Vigour
In tempo with the backing track
sliding between notes

mf *p*

More Percussion elements

mf *p* *mf*

mf *p*

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

Musical staff with notes, dynamics *p* and *mf*, and a triplet of eighth notes.

9:8

Musical staff with notes, dynamics *ff*, and a triplet of eighth notes.

5:45

Musical staff with notes, dynamics *f*, *mf*, and *sfz*, and a "BREAK with FX" box.

Held back with lots of freedom

Musical staff with notes, dynamics *mp* and *mf*, triplets, and "String Swell" and "Pizz echos" boxes.

6:03

Musical staff with notes, dynamics *mp*, triplets, and a "Pizz echos, harmonica bend into SWARM" box.

Heavily

lots of bow
arco
hold bend-----|

Musical score for the 'Heavily' section. It features a single staff with a treble clef and a key signature of one flat. The piece begins with a dynamic marking of *f* and a 'SWARM' effect. The notation includes a quarter note, a half note, and a quarter rest, followed by a triplet of eighth notes marked *ppp*. This is followed by a triplet of eighth notes marked *p* with a 'String Swell' annotation. The piece concludes with a whole note marked *p* and a 'Harmonica pulses' annotation. A 'hold bend' instruction is shown above the first note with a dashed line.

6:23

Coming to a halt

arco

Start with whole tone trill
slide down to semitone
then finish with no trill
tr tr

6:57

Musical score for the 'Coming to a halt' section. It features a single staff with a treble clef and a key signature of one flat. The piece begins with a dynamic marking of *f* and a 'String Swell' annotation. The notation includes a quarter note, a half note, and a quarter rest, followed by a triplet of eighth notes marked *mf*, another triplet of eighth notes marked *mp*, and a quarter note marked *f*. The piece concludes with a whole note marked *pp* and a 'Harmonica bend up and hold' annotation. A trill instruction is shown above the final note.

The Long White Cloud

For flute, viola, cello, trumpet, keyboards, guitar, bass, drums, taonga puoro,
electronics and backing track

Movement One: At dawn with the korimako

Interlude One: The tui's call

Movement Two: Sea chase at the Auckland Islands

Interlude Two: A flightless night

Movement Three: Along the river Waikato

Interlude Three: Onomatopoeic owls

Movement Four: Kokako, bringer of water

Performance Notes

Technical Requirements:

- All performers should provide instruments (and amplifiers as necessary)
- Full sound system – with subs (with skilled operator)
- Microphones (or DI boxes¹ as necessary) for all instruments.
- Auxiliary return monitoring feeds for in-ear monitoring system.

Instrumentation and amplification:

Flute, Viola, Cello, Trumpet (1 microphone + stand each)

Keyboards + Electronics: 3 x stereo DI

Guitars: DI for acoustic; microphone for amp on electric.

Bass: DI

Drums: Microphones: kick, snare, 2 x Overhead, 2 x tom

Also: 2 x electronic drum inputs.

Backing Track (with pre-recorded taonga puoro): stereo DI

Structure: To be played without any break between sections

Scored Elements:

Full notated score: Flute, Viola, Cello and Trumpet, with some improvised sections. Piano and Bass have some scored parts, but not for all movements.

Improvised Elements:

Guitar, Bass, Drums, Keyboards all have a harmonic and structural guide sheet. Performers are advised to play in the required improvised sections (as discussed in the following performance guideline sheets). Utilising genre-informed performance practice, each musician's style of playing should be influenced by specific genre choices relevant both to the instrument and the respective musician's own performance background.

All performers will use headphones containing an overall mix of the instrumental sound with the backing tracks, and a prominent click track.

¹ DI box: is a device typically used in recording studios to connect a high-impedance, line level, unbalanced output signal to a low-impedance microphone level balanced input, usually via XLR connector. DIs are frequently used to minimize noise, distortion, and ground loops.

Performance Guideline Sheets

(The following 7 pages are given to all performers. Text has been condensed to fit on single pages per movement/interlude. These pages serve as score for the improvising musicians)

Movement One: At dawn with the korimako (132 BPM)

In 3 sections:

1st Section: 70 bars (plus a transition of about 4 bars with some high-pitched strings and sampled waterphone).

Harmonic Centre: Atonal – cluster based (G,Bb, Db D).

Any improvisation should be sparse and textural.

Instruments to play:

Scored: Flute, Viola, Cello, Trumpet

Improv: Bass, keyboards

2nd Section: About 60 bars (bars 75-135) (+ 1bar high-pitched string glide to mark the transition with timpani to go into part 3)

Harmonic cluster around Bb/C/Db – C being treated like a drone centre.

This could also be Ab Major in parts.

Instruments to play:

Scored: Viola + Cello solo

Improv: Acoustic Guitar (play arpeggiated parts similar to the backing),

Bass (again sparse) could echo some of cello solo.

3rd Section: 70 bars (138-208)

Layered elements from sections one and two, with added jazz solo and ‘swing’ rhythm.

The tonal centres are combined from sections 1 and 2.

There is a third alternate harmonic movement within the texture (played by film-score sampled strings) also outlined in the score.

Instruments to play:

Scored: Flute, Viola, Cello

Improv: Bass (walking jazz style), Guitar (spatial, delay effects), keyboards (not too riffy), Trumpet (muted – SOLO)

Drums – swing-type vibe, not too heavy, but building throughout the section.

Improv performers: elements of a ‘free-jazz’ sound.

Towards the last 8 bars the piece should crumble apart and slowly begin to drop out. Performers can slow down against the click, as well as fade out.

Interlude One: The tui's call

(A steady subtle tempo decrease over this whole section – guided by the click)

Scored for Flute, Viola, Cello

Based on a harmonic field

Flute is 'soloist'

Backing track:

- Taonga puoro (Richard Nunns)
- A synth-based texture flows under the whole interlude
- Harmonic focus is slowly shifting from C to D.
- Granular/glitch manipulations of recordings of tuis used throughout this interlude.
- Some of these manipulations provide part of rhythmic pulse.

Movement Two: Sea chase at the Auckland Islands
(97 BPM)

Opening: 31 bars – D cluster (C/D/Eb/F)

Instruments to play:

Scored: Flute, Viola, Cello, Trumpet

Improv: Keyboards, Guitar

Other: Bass (scored part provided but adapt as desired)

Drums: only cymbals (washy, with mallets if possible)

Section 2: (bars 32 – 47) (Fmin)

Main theme played by scored instruments

Instruments to play:

Scored: Flute, Viola, Cello, Trumpet

Drum groove: something open and sparse but with a definite strength.

Bass: ascending pattern from F – G – Ab – Bb (adapt as desired)

Guitar and Keyboards – still spacious with groove elements

Section 3: (bars 48-63) –Trumpet solos

Same feel as section 2, but with room for an extended trumpet solo

Scored parts playing counter-melodies and accompaniment

Section 4: (bars 64-77) – build up

Similar to previous sections, but should be building in intensity, eventually reaching an unsustainable peak

Section 5: (bars 78 – 94) breakdown

Very washy; crumbles in on itself.

Huge texture slowly dying away throughout the section.

Instruments to play:

Scored: flute, viola, cello, trumpet

Improv: all other instruments – free-form, reflecting the ‘crumbling’ description.

Section 6: (bars 95 – 126) (at 110 BPM)

Crunchy electronic section. ‘Colour’ chords (based on the ‘Tristan Chord’ - see harmonic guide in the score) with a scored melodic pattern.

Instruments to play:

Scored parts: Flute and Trumpet play main melody

Viola and Cello – play a rhythmic counter part.

Improv parts: Guitar/Bass/Drums, locking into the electro groove.

Something heavy which doesn’t get in the way of the melodic parts.

Section 7: (bars 127 – 141) (at 97 BPM)

Outro – all dying away.

Similar to Section 5

Interlude Two: A flightless night
(97 BPM)

Scored for Flute, Viola, Cello
Based on a harmonic field

Viola is 'soloist'

Backing track:

- Taonga puoro (Richard Nunns)
- Synth-based texture flows under entire interlude
- Harmonic focus slowly shifting from D to Eb
- Granular/glitch manipulations of recordings of kiwis and bellbirds throughout this interlude
- Some manipulations provide part of rhythmic pulse

Movement Three: Along the river Waikato

(110 BPM)

The most overtly tonal movement of the piece

Section One: (bars 1 – 45)

Piano starts at bar 2: alternates between Eb and Cmin arpeggios

Instruments to play:

Scored: Flute, Viola, Cello + Piano (piano part scored but can be adapted within the harmonic framework)

Improv: guitar, just a touch, lots of delay (maybe harmonics) Very subtle.

Section two: (bars 46 – 63)

Ab / Bb / Gm / Cm x 2 with an extra 2 bars of Cmin as transition

An answering phrase (chorus) to section one.

Instruments to play:

Instruments: Flute, Viola, Cello, Trumpet

Improv: same as above, but starting to build more; start to bring in Bass and some cymbals.

Section Three: (bars 64 – 96)

A variation on Section One: opening harmonic idea, but with a stronger rhythmic pulse.

Instruments to play:

Scored: Flute, Cello, Trumpet, Piano

Improvised: Viola solo

Guitar, bass drums: building throughout, leaving room for the viola solo.

Section Four: (bars 97 – 135)

Variation of material from Section 2: same repeating harmonic pattern

A continued build from Section 3: Becoming bigger and more 'washy' as it progresses. Constant build.

Wall-of-Sound. Lots of rhythmic movement and layers of melodic ideas.

Reaches a soaring peak at the end of this section!

Section Five (bars 136 – 168)

Back to the opening idea; dies away from the beginning of this section.

Slowly fades away to finish, getting lighter and lighter.

Instruments to play:

Similar to the opening section.

Fading out, leaving piano to finish.

Interlude Three: Onomatopoeic Owls
(110 BPM)

Scored for Flute, Viola, Cello
Based on a harmonic field

Cello is 'soloist'

Backing track:

- Taonga puoro (Richard Nunns)
- A synth-based texture flows under the whole interlude
- Harmonic focus is slowly shifting from Eb to F.
- There are also granular/glitch manipulations of recordings of kiwis and bellbirds throughout this interlude.
- Some of these manipulations help provide part of rhythmic pulse.
- This interlude also has snippets of cinematic drum parts and glitched programmed drums providing extra rhythmic pulse building into the highly rhythmic last movement.

Movement Four: Kokako, bringer of water

(142 BPM)

Chamber music meets electronica with minimalism and heavy rock.

Section One: (Fmin7) (bars 1 – 101)

Looping minimalist/trance idea that constantly builds, through layering, as it progresses.

Rhythmic and glitchy manipulations of rainfall throughout this opening section.

Instruments to play:

Scored: Flute, Viola, Cello, Trumpet

Guitar solo develops over the top of this. Solo should be textural and sparse at the beginning – then becoming more intense (blues/rock influenced) from bar 53- end of section

Section Two: moment of calm (bars 102 – 119)

Drums come in lightly.

Flute takes the lead.

Any improvisation should be minimal but fluid and tonal.

Manipulations of recordings of kokako birds.

Section Three: Stabs. (bars 120 – 133)

Heavy Rhythmic stabs, moving around beats. All instruments playing the rhythmic 'hits' (see score for pulse)

Crunchy. Heavy rock. Lots of guitar. Strong brass.

Section Four: Dense Electronica (bars 134 – 165)

Careful of the breaks: they need to be accurate.

Scored: Flute, Viola, Cello, Trumpet, Bass

Improv instruments: guitar, keyboards – something that will work with the overall feel. Can be chordal or melodic – so long as the rhythm works. Can also vary between those things. Based around tonal ideas, but very crunchy so don't be afraid to explore the dissonance.

Section Five: Chamber-esque – Cello solo (bars 166 – 198)

Calm at the beginning, but furiously building.

Improv instruments: Try to leave as much space in the beginning of this section as is possible – very minimal, if anything. But then build more and more frantically towards the 1 bar programmed drum solo at the end.

Manipulations of recordings of kokako birds.

Section Six: (Variations of Section Four) (bars 199 – 230)

Variation of Section Four: With added guitar solo.

Section Seven: Outro – Trumpet takes lead (bars 231 – end)

Improv instruments: Spacious, fading out and stopping independently throughout the section.

Manipulations of recordings of kokako birds.

The Long White Cloud

Mvt 1 - At dawn with the korimako

J M Mayall

Dark, spacious and textural
♩ = 132

Flute

Trumpet in Bb

Viola

Violoncello

Bass

10 (8)

Vla.

Vc.

19

Fl.

Tpt.

Vla.

Vc.

27

Fl.

Tpt.

Vla.

Vc.

35

Fl. *p*

Tpt. *p* *mp* *p*

Vla. *8va*

Vc. *p*

Detailed description: This system covers measures 35 to 42. The Flute part begins with a melodic line in measure 35, marked *p*. The Trumpet part has a sustained note in measure 35, then a melodic line starting in measure 36, with dynamics *p*, *mp*, and *p*. The Viola part has a melodic line starting in measure 36, marked *8va*. The Violoncello part has a melodic line starting in measure 36, marked *p*. The system concludes with a double bar line at measure 42.

43

Fl. *mp*

Tpt. *mp*

Vla. *8va* *p*

Vc. *mp*

Detailed description: This system covers measures 43 to 50. The Flute part has a melodic line starting in measure 43, marked *mp*. The Trumpet part has a melodic line starting in measure 43, marked *mp*. The Viola part has a melodic line starting in measure 43, marked *8va* and *p*. The Violoncello part has a melodic line starting in measure 43, marked *mp*. The system concludes with a double bar line at measure 50.

51

Fl. *mp*

Tpt. *mp*

Vla. *8va* *mp* *p*

Vc. *p*

Detailed description: This system covers measures 51 to 58. The Flute part has a melodic line starting in measure 51, marked *mp*. The Trumpet part has a melodic line starting in measure 51, marked *mp*. The Viola part has a melodic line starting in measure 51, marked *8va*, *mp*, and *p*. The Violoncello part has a melodic line starting in measure 51, marked *p*. The system concludes with a double bar line at measure 58.

59

Fl. *mp*

Tpt. *mp*

Vla. *8va*

Vc. *mp*

Detailed description: This system covers measures 59 to 66. The Flute part has a melodic line starting in measure 59, marked *mp*. The Trumpet part has a melodic line starting in measure 59, marked *mp*. The Viola part has a melodic line starting in measure 59, marked *8va*. The Violoncello part has a melodic line starting in measure 59, marked *mp*. The system concludes with a double bar line at measure 66.

66 Transition **3** Section B (meditative)

Fl. 3

Tpt. 3

Vla. 3 pizz.

Vc. 3 mp solo

3

76

Vla.

Vc.

83

Vla.

Vc.

89

Vla.

Vc.

95

Vla.

Vc.

101

Vla.

Vc.

107

Vla.

Vc.

113

Vla.

Vc.

119

Vla.

Vc.

125

Vla.

Vc.

Transition

Section C (Strong and building - a dark swing)

Flugelhorn improvised solo throughout this section (In a 'modal-cool jazz' style - *Kind of Blue*)

137

Vla.

pp

arco

8va

E⁵/F F⁺ E⁵/F

149

Vla.

F⁺ Dmaj7(b5omit3)/G⁺ G⁵/A^b G⁵/A

155

Fl.

Vla.

E⁵/F F⁺

163

Fl.

Vla.

C/G F⁵/G^b G⁷(omit5)/F

172 **Strong Build**

Fl.

Vla.

Vc.

f **Strong Build**

E⁵/F F[#]

178

Fl.

Vla.

Vc.

E⁵/F F[#] Dmaj7(b9omit3)/G[#] G⁵/A^b G⁵/A

190 **Becoming calm**

Fl.

Vla.

Vc.

Becoming calm

E⁵/F F[#]

196

Fl.

Vla.

Vc.

203 **6**

Fl.

Interlude 1 - The Tui's Call

Fl. *pizz.* *mp*

Vla. *mp*

Vc. *pp* *p*

8

Fl. *p* *mp* *mf* *mf*

Vla. *mf* *mf*

Vc. *mf*

14

Fl. *mp*

Vla. *mf*

Vc. *p*

18

Fl. *p*

Vla. *f* *f* *mp*

Vc. *mf*

23

Fl. *mf*

Vla. *mp* *mf* *mp* *mp*

Vc. *mf*

27

Fl. *mf* *p*

Vla. *p*

Vc.

31

Fl. *mp* *p* *f*

Vla. *mp* *p* *mp*

Vc. *p*

35

Fl. *mp*

Vla. *mf* *mp* *p*

Vc. *p*

Mvt 2 - Sea chase at the Auckland Islands

Section A - Textural exploration

♩=97

Fl.

♩=97

6

Fl. *mp*

Tpt. *p* *p* *mp*

Vla. *p*

Bass *mp* *mf*

Detailed description: This system covers measures 6 to 10. The Flute part begins with a rest in measure 6, followed by a melodic line starting in measure 7 with a mezzo-piano (*mp*) dynamic. The Trumpet part has a rest in measure 6, then plays a rhythmic pattern of eighth notes in measures 7 and 9, with dynamics *p* and *mp* respectively. The Viola part has a rest in measure 6, then plays a melodic line starting in measure 7 with a piano (*p*) dynamic. The Bass part has a rest in measure 6, then plays a melodic line starting in measure 7 with a mezzo-piano (*mp*) dynamic, which increases to mezzo-forte (*mf*) by measure 10.

11

Fl. *mp*

Tpt. *mp* *mf*

Vla. *mp*

Vc. *mf* *mp*

Bass *mf* *f* *mf*

Detailed description: This system covers measures 11 to 15. The Flute part has a rest in measure 11, then plays a melodic line starting in measure 12 with a mezzo-piano (*mp*) dynamic. The Trumpet part has a rest in measure 11, then plays a melodic line starting in measure 12 with a mezzo-piano (*mp*) dynamic, which increases to mezzo-forte (*mf*) by measure 15. The Viola part has a rest in measure 11, then plays a melodic line starting in measure 12 with a mezzo-piano (*mp*) dynamic. The Violoncello part has a rest in measure 11, then plays a melodic line starting in measure 12 with a mezzo-forte (*mf*) dynamic, which decreases to mezzo-piano (*mp*) by measure 15. The Bass part has a rest in measure 11, then plays a melodic line starting in measure 12 with a mezzo-forte (*mf*) dynamic, which increases to forte (*f*) by measure 14 and decreases to mezzo-forte (*mf*) by measure 15.

19

Fl. *mp*

Tpt.

Vla. *mf*

Vc.

Bass *f*

Detailed description: This system covers measures 19 to 21. The Flute part has a rest in measure 19, then plays a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic. The Trumpet part has a rest in measure 19, then plays a melodic line starting in measure 20. The Viola part has a rest in measure 19, then plays a melodic line starting in measure 20 with a mezzo-forte (*mf*) dynamic. The Violoncello part has a rest in measure 19, then plays a melodic line starting in measure 20. The Bass part has a rest in measure 19, then plays a melodic line starting in measure 20 with a forte (*f*) dynamic.

22

Fl.

Tpt. *p*

Vla. *mp*

Vc. *mp* *p*

Bass *f* *mp*

Detailed description: This system covers measures 22 to 24. The Flute part has a rest in measure 22, then plays a melodic line starting in measure 23. The Trumpet part has a rest in measure 22, then plays a melodic line starting in measure 23 with a piano (*p*) dynamic. The Viola part has a rest in measure 22, then plays a melodic line starting in measure 23 with a mezzo-piano (*mp*) dynamic. The Violoncello part has a rest in measure 22, then plays a melodic line starting in measure 23 with a mezzo-piano (*mp*) dynamic, which decreases to piano (*p*) by measure 24. The Bass part has a rest in measure 22, then plays a melodic line starting in measure 23 with a forte (*f*) dynamic, which decreases to mezzo-piano (*mp*) by measure 24.

26

Fl.
Tpt. *mf*
Vla. *mf*
Vc. *mf*
Bass

Section B - Main Theme

32

Fl. *f*
Tpt. *f*
Vla. *f*
Vc. *f*
Bass *f*

Section B - Main Theme

38

Fl.
Tpt.
Vla.
Vc.
Bass

43

Fl.
Tpt.
Vla.
Vc.
Bass

48 **Section C - Trumpet improv. solo**

Fl.
Vla.
Bass

mp
mf

54

Fl.
Vla.
Vc.
Bass

pizz.
mf

59

Fl.
Vla.
Vc.
Bass

64 Section D - general crescendo to bar 78

Musical score for measures 64-67. The score is for five instruments: Flute (Fl.), Trumpet (Tpt.), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *mf* for Flute, Trumpet, and Viola, and *ff* for Bass. The Viola part includes the instruction *arco*. The music features a general crescendo across the section.

Musical score for measures 68-71. The score is for five instruments: Flute (Fl.), Trumpet (Tpt.), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *mf* for Flute, Trumpet, and Viola, and *ff* for Bass. The Viola and Vc. parts include triplet markings. The music continues the general crescendo.

Musical score for measures 72-74. The score is for five instruments: Flute (Fl.), Trumpet (Tpt.), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *mf* for Flute, Trumpet, and Viola, and *ff* for Bass. The music continues the general crescendo.

Musical score for measures 75-78. The score is for five instruments: Flute (Fl.), Trumpet (Tpt.), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *mp* for Flute, Trumpet, and Viola, and *ff* for Bass. The Viola part includes the instruction *8va* and a triplet marking. The music concludes the general crescendo.

78 **Section E - Reaches peak and crumbles**

Fl.

Tpt.

Vla. ⁽⁸⁾ *mf*

Vc.

Section E - Reaches peak and crumbles

Bass

81

Fl.

Tpt.

Vla. ⁽⁸⁾

Vc.

Bass

84

Fl.

Tpt.

Vla. ⁽⁸⁾ *mp*

Vc.

Bass

88 ⁽⁸⁾ **Transition** **3** $\text{♩} = 110$

Vla.

Breakdown

Section F - Solid, Electronic and Mechanical

95

Fl. *f*

Tpt. *f*

Vla. *pizz.*

Vc. *pizz.* *mf*

B \flat 7

E \flat (b5)/A

99

Fl.

Tpt.

Vla.

Vc.

B \flat 7

C(sus9)

102

Fl.

Tpt.

Vla.

Vc.

B \flat 7

105

Fl.

Tpt.

Vla.

Vc.

G+(omit3) D \flat /C

109

Fl.

Tpt.

Vla.

Vc.

A \flat 6(omit3) A \flat 5 A \flat (sus4)/B \flat

113

Fl.

Tpt.

Vla.

Vc.

A \flat (sus4) G13(b5)/B

117

Fl.

Tpt.

Vla.

Vc.

D⁵

B \flat 7

120

Fl.

Tpt.

Vla.

Vc.

F \sharp 7

123

Fl.

Tpt.

Vla.

Vc.

E \flat maj7/A

F7(omit5)/A

Section G - Crumbling away

127 $\text{♩} = 97$

Fl.
Tpt.

134

Fl.

Interlude 2 - A flightless night

Fl.
Vla.
Vc.

7

Fl.
Vla.
Vc.

11

Fl.
Vla.
Vc.

17

Fl.
Vla.
Vc.

23

Fl.

Vla.

Vc.

p

mf

30

Fl.

Vla.

Vc.

p

mp

36

Fl.

Vla.

Vc.

mp

mp

Mvt 3 - Along the river Waikato

1 $\text{♩} = 110$

Section A - Lyrical and floating

Fl.

Vla.

Vc.

mp

mf

p

pizz.

mf

Section A - Lyrical and floating

$\text{♩} = 110$

$E\flat\text{maj}7$

$E\flat\text{maj}9$

$E\flat\text{maj}7$

$E\flat\text{maj}9$

10

Fl. *mp*

Vla. *mp*

Vc. *mp*

Cm7 Cm9 Cm7 Gm7/C

14

Fl. *mp*

Vla. *mf*

Vc. arco pizz. *mf*

E♭maj7 E♭maj9 Cm7 Cm9

20

Fl. *mp*

Vla. *mp*

Vc. arco pizz. arco pizz. *mp p mf mp*

Cm7 Gm7/C E♭maj7 E♭maj9

26

Fl. *mp*

Vla. *mf*

Vc. arco pizz. *mf mp*

Cm7 Cm9 Cm7 Gm7/C

30

Fl. *mf*

Vla.

Vc. *f* arco

E♭maj7 E♭maj9

34

Fl. *mf*

Vla.

Vc. *mf* pizz.

Cm7 Cm9 Cm7 Gm7/C

38

Fl.

Vla. *p*

Vc. *mp*

E♭maj7

41

Fl. *mp*

Vla.

Vc.

E♭maj9 Cm7

43

Fl.

Vla.

Vc. arco

C9(omit3)

46 Section B - Calm but Strong

Fl. *mp*

Tpt. *f*

Vla.

Vc. *f*

Section B - Calm but Strong

E_b^{maj7}/A_b E_b^{maj9}/B_b $B_b^{(add4)}/G$

Fl.

Tpt.

Vla.

Vc.

$C_m^9(\text{omits})$ B_b^{13}/A_b

Fl. *mf*

Tpt.

Vla.

Vc.

E_b^{maj9}/B_b

Fl.

Tpt.

Vla.

Vc.

p

G_m^7 B_b/C C_m/G

Section A' - Gaining momentum (improv viola solo)

64 $\text{♩} = 110$

Fl. *mp*

Tpt. *p*

Vc. *p*

Section A' - Gaining momentum (improv viola solo)

$\text{♩} = 110$

E_b *E_bmaj7*

68

Fl. *mp*

Tpt. *p*

Vc. *p*

C_m7 *C⁹(omit3)*

72

Fl. *mp*

Tpt. *mp³*

Vc. *mp*

E_b *E_bmaj7*

76

Fl. *p*

Tpt. *p*

Vc. *p*

C_m7 *C⁹(omit3)* *E_b*

81

Fl.

Tpt.

Vc.

mp

E \flat maj7 Cm7

85

Fl.

Tpt.

Vc.

C 9 (omit3) E \flat

89

Fl.

Tpt.

Vc.

E \flat maj7 Cm7 C 9 (omit3)

Section B' - Wall of Sound
Global Crescendo through section

96

Fl.

Tpt.

Vla.

Vc.

mf

E \flat maj7/A \flat E \flat maj7/B \flat E \flat maj7/G

101

Fl.

Tpt.

Vla.

Vc.

f

Cm¹¹

E^bmaj7/A^b

106

Fl.

Tpt.

Vla.

Vc.

E^bmaj7/B^b

E^bmaj7/G

110

Fl.

Tpt.

Vla.

Vc.

f

Cm¹¹

E^bmaj7/A^b

114

Fl.

Tpt.

Vla.

Vc.

f

E^bmaj7/B^b

E^bmaj7/G

Cm¹¹

119

Fl. *ff*

Tpt. *ff*

Vla. *ff*

Vc. *ff*

E_bmaj7/Ab *E_bmaj7/B_b*

124

Fl.

Tpt.

Vla.

Vc.

E_bmaj7/G *Cm¹¹*

128

Fl. *fff*

Tpt. *fff*

Vla. *fff*

Vc. *fff*

E_bmaj7/Ab *E_bmaj7/B_b*

132

Fl.

Tpt.

Vla.

Vc.

E_bmaj7/G *Cm¹¹*

Section A'' - Becoming calm

136

Fl.

Tpt.

Vla.

Vc.

mf *mf* *mp*

E_b *E_bmaj7* *E_bmaj13* *F13(sus2)/C* *Cm¹¹*

144

Fl.

Vla.

Vc.

mp *mf* *p*

E_b *E_bmaj7* *E_bmaj13* *F13(sus2)/C* *Cm¹¹*

151

Fl. *p*

Vla. *mp* *mf*

Vc. *mp*

E_b *E_bmaj7* *E_bmaj³*

155

Fl.

Vla. *mp*

Vc. *p*

C_m(add4)

160

Vc.

E_b/D *E_bmaj7* *E_b* *E_bmaj7* *C_m7* *C⁹(omit3)* *C_m7* *C⁷(sus4)*

2

Interlude 3 - Onomatopoeic owls

1 $\text{♩} = 110$

Fl. *p*

Vla. *mp*

Vc. *mf*

8

Fl.

Vla.

Vc.

15

Fl.

Vla.

Vc.

mf

20

Fl.

Vla.

Vc.

mf

25

Fl.

Vla.

Vc.

f

mf

30

Fl.

Vla.

Vc.

mp

35

Fl.

Vla.

Vc.

3

39

Fl.

Vla.

Vc.

43

Fl.

Vla.

Vc.

mf *f*

47

Fl.

Vla.

Vc.

mf

51

Fl.

Vla.

Vc.

f

55

Fl.

Vla.

Vc.

mf

59

Fl. *p*

Vla. *p*

Vc. *mp*

Mvt 4 - Kokako, bringer of water

Section A - In a spatial trance

1 $\text{♩} = 142$

Fl. 10

Vla. 10

Vc. 10

Pn. $\text{♩} = 142$
Fm¹³ 10

13

Tpt. *mp*

21

Fl. *mp*

Tpt. *mf*

29

Fl. *mf*

Tpt. *mp*

37 (Guitar feedback and delay from here)

Fl. *p*

45

Fl. *mf*

Tpt. *mp*

Vla. *mp*

49

Fl. *p*

Tpt.

Vla.

53 (Guitar solo from here - bluesy with distortion)

Tpt. *p* *mp*

Vla.

Vc. *mp*

Bass *f*

Scored bass part is a guide.
Free to improvise as appropriate

59 Slowly starting to build

Fl. *mf*

Tpt. *mp*

Vla.

Vc. *mf*

Bass *mf*

64

Fl.

Tpt.

Vla.

Vc.

Bass

69

Fl. *p*

Vla. *mf*

Vc. *mf*

Bass

Detailed description: This system covers measures 69 to 73. The Flute part (Fl.) starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment of eighth notes, with the Vc. part marked *mf*. The Bass part provides a steady accompaniment with quarter and eighth notes.

74

Fl. *mf*

Vla.

Vc.

Bass

Detailed description: This system covers measures 74 to 78. The Flute part (Fl.) begins with a mezzo-forte (*mf*) dynamic and continues the melodic line. The Viola (Vla.) and Violoncello (Vc.) parts maintain their rhythmic accompaniment. The Bass part continues with its accompaniment.

79

Fl.

Vla.

Vc.

Bass

Detailed description: This system covers measures 79 to 83. The Flute part (Fl.) continues its melodic line. The Viola (Vla.) and Violoncello (Vc.) parts continue their accompaniment. The Bass part continues with its accompaniment.

84

Fl. *mf*

Tpt. *mp*

Vla.

Vc.

Bass

Detailed description: This system covers measures 84 to 88. The Flute part (Fl.) starts with a mezzo-forte (*mf*) dynamic. A Trumpet (Tpt.) part enters in measure 84 with a mezzo-piano (*mp*) dynamic. The Viola (Vla.) and Violoncello (Vc.) parts continue their accompaniment. The Bass part continues with its accompaniment.

89

Fl.
Tpt.
Vla.
Vc.
Bass

93 Reaching a frenzy

Fl.
Tpt.
Vla.
Vc.
Bass

f
f
f
ff

97

Fl.
Tpt.
Vla.
Vc.
Bass

ff
ff

Section B - Calm but moving

102

Fl.
Tpt.
Vla.
Vc.
Bass

f
mp
mf
mf

Section B - Calm but moving

110

Fl.

Tpt.

Vla.

Vc.

mf

116

Fl.

Tpt.

Vla.

Vc.

Section C - Crunchy and Aggressive

120

Fl.

Tpt.

Vla.

Vc.

sfz

sfz

sfz

sfz

127

Fl.

Tpt.

Vla.

Vc.

134 Section D - Extremely Strong - With an electronic fury

Fl.

Tpt.

Vla.

Vc.

Bass

138

Fl.

Tpt.

Vla.

Vc.

Bass

142

Fl. Tpt. Vla. Vc. Bass

This system contains measures 142, 143, and 144. The Flute (Fl.) part features a melodic line with accents and slurs. The Trumpet (Tpt.) part has a similar melodic line with slurs. The Viola (Vla.) part plays a rhythmic accompaniment with eighth notes and slurs. The Violoncello (Vc.) and Bass parts have a steady eighth-note accompaniment. The Piano part provides harmonic support with chords and slurs.

145

Fl. Tpt. Vla. Vc. Bass

This system contains measures 145, 146, and 147. The Flute (Fl.) part continues its melodic line with slurs. The Trumpet (Tpt.) part has a more active melodic line with slurs. The Viola (Vla.) part plays a rhythmic accompaniment with eighth notes and slurs. The Violoncello (Vc.) and Bass parts have a steady eighth-note accompaniment. The Piano part provides harmonic support with chords and slurs.

148

Fl. Tpt. Vla. Vc. Bass

This system contains measures 148, 149, and 150. The Flute (Fl.) part continues its melodic line with slurs. The Trumpet (Tpt.) part has a more active melodic line with slurs. The Viola (Vla.) part plays a rhythmic accompaniment with eighth notes and slurs. The Violoncello (Vc.) and Bass parts have a steady eighth-note accompaniment. The Piano part provides harmonic support with chords and slurs.

151

Fl.

Tpt.

Vla.

Vc.

Bass

155

Fl.

Tpt.

Vla.

Vc.

Bass

159

Fl.

Tpt.

Vla.

Vc.

Bass

162

Fl.
Tpt.
Vla.
Vc.
Bass

166 Section E - With relentless serenity (cello solo)

Fl.
Vla.
Vc.

172

Fl.
Tpt.
Vla.
Vc.

178

Fl.
Tpt.
Vla.
Vc.

184

Fl. Tpt. Vla. Vc.

This system contains measures 184 through 188. The Flute part features a melodic line with slurs and a trill in measure 185. The Trumpet part has a sustained note in measure 184 and a melodic phrase in measure 185. The Viola part has a sustained note in measure 184 and a melodic phrase in measure 185. The Violin part has a melodic line with a trill in measure 185. The Bass part has a sustained note in measure 184 and a melodic phrase in measure 185.

190

Fl. Tpt. Vla. Vc.

This system contains measures 190 through 194. The Flute part has a melodic line with slurs. The Trumpet part has a melodic line with slurs. The Viola part has a sustained note in measure 190 and a melodic phrase in measure 191. The Violin part has a melodic line with slurs. The Bass part has a sustained note in measure 190 and a melodic phrase in measure 191.

194

Fl. Tpt. Vla. Vc.

This system contains measures 194 through 198. The Flute part has a melodic line with slurs and accents. The Trumpet part has a melodic line with slurs. The Viola part has a sustained note in measure 194 and a melodic phrase in measure 195. The Violin part has a melodic line with slurs. The Bass part has a sustained note in measure 194 and a melodic phrase in measure 195.

Section F - With maximum excitement and menace

199

Fl.

Tpt.

Vla.

Vc.

Bass

Musical score for measures 199-203. The score is for a woodwind and string ensemble. It includes parts for Flute (Fl.), Trumpet (Tpt.), Viola (Vla.), Violoncello (Vc.), and Bass. The music is in a minor key and features a driving, rhythmic pattern with accents and slurs. The bass line is particularly active, with a strong pulse. The woodwinds play melodic lines that follow the overall rhythmic feel.

204

Fl.

Tpt.

Vla.

Vc.

Bass

Musical score for measures 204-207. The score continues the previous section. The Flute part has a more melodic and expressive line, with slurs and accents. The woodwinds and strings maintain the driving rhythmic pattern. The bass line remains a strong, steady pulse. The overall mood is one of intense excitement and menace.

208

Fl.

Tpt.

Vla.

Vc.

Bass

Musical score for measures 208-211. The score continues the previous section. The Flute part has a more melodic and expressive line, with slurs and accents. The woodwinds and strings maintain the driving rhythmic pattern. The bass line remains a strong, steady pulse. The overall mood is one of intense excitement and menace.

212

Fl.

Tpt.

Vla.

Vc.

Bass

Musical score for measures 212-215. The score is for a woodwind and string ensemble. It includes parts for Flute (Fl.), Trumpet (Tpt.), Viola (Vla.), Violoncello (Vc.), Bass, and a piano accompaniment part. The music is in a key with two flats and a 4/4 time signature. Measures 212-215 show a melodic line in the woodwinds and a rhythmic accompaniment in the strings and piano.

216

Fl.

Tpt.

Vla.

Vc.

Bass

Musical score for measures 216-219. The score continues from the previous system. Measures 216-219 show a melodic line in the woodwinds and a rhythmic accompaniment in the strings and piano. The music is in a key with two flats and a 4/4 time signature.

220

Fl.

Tpt.

Vla.

Vc.

Bass

Musical score for measures 220-223. The score continues from the previous system. Measures 220-223 show a melodic line in the woodwinds and a rhythmic accompaniment in the strings and piano. The music is in a key with two flats and a 4/4 time signature.

224

Fl.
Tpt.
Vla.
Vc.
Bass

Section G - Serene, but with the afterthought of menace

229

Fl.
Tpt.
Vla.
Vc.
Bass

p
f
mp
p
mp

235

Fl.
Tpt.
Vla.
Vc.

p
mp
mf
mp
p

243

Fl. *p*

Tpt. *mf*

Vla. *mp*

Vc.

251

Fl. *p*

Tpt. *mp*

Vla. *p*

Vc.

259

Tpt. 2

Vla. 2

Vc. 2

'Colorless green ideas sleep furiously'

For orchestra

Instrumentation

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon
4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion (Snare Drum, Bass Drum, Cymbals, Tam-tam, 4 Roto-toms, 4 Tom-Toms, Bongos, Claves, Tambourine, Glockenspiel, Marimba, Vibraphone)
Harp
Strings

Performance Notes

This piece focuses on repetition of rhythm and gesture, attempting to synthesize that with influence from jazz music, electronic dance music and film scoring techniques.

The structure of the piece is very strongly influenced by the techniques of film editing, rather than more traditional orchestral forms. Instead of a measured, progressive development of ideas, the goal is to create something very sectional and ‘choppy’.

Certain musical fragments and gestures aim to approximate digital studio effects and editing techniques on acoustic instruments through traditional notation.

Tremolos should be played unmeasured. The number of marks on the tremolo indicates the speed.

1 mark = a slow tremolo; 3 marks = a regular tremolo; 5 marks = an extreme tremolo

Vibrato is indicated as text annotations in the score.

Required percussion mallets are annotated in the score.

Other ‘digital’ effect elements are annotated as text in the score with a description of the desired sound.

'Colorless green ideas sleep furiously'

Score at concert pitch
except octave transposing instruments

J M Mayall

Expansively

$\text{♩} = 150$

Piccolo

Flute 1,2

Oboe 1,2

Cor Anglais

Clarinet in Bb 1,2

Bass Clarinet in Bb

Bassoon 1,2

Contrabassoon

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1

Trumpet in C 2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Snare Drum

Cymbals

Tam-tam

Tom-toms

Glockenspiel

Marimba
soft mallets

Vibraphone

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

* = this glissando should be played with tremolo - the speed of the tremolo should increase across the gliss. as marked by the small notes with tremolo marking. The tremolo doesn't need to be measured, the increase in tail marks corresponds to the sense of speed. To be played the same in all instances of this gesture.

A Menacingly

Cl. 1,2 *p*

Tbn. 1,2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *f*

B. D. *f*

Tom-t. *ff*

Tamb. *mf*

Mar. *p* *f* *p* (soft mallets)

Vib. *mf* (motor on soft mallets)

Hp. *mp*

A Menacingly

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mf*

Vc. *f*

Cb. *fff* (pizz.)

11

Picc. *mp*
 Fl. 1, 2 *mp*
 Ob. 1, 2 *mp*
 C. A. *mp*
 Cl. 1, 2 *mp*
 Cbsn.
 Hn. 1, 2 *mf* *Becoming growl*
 Hn. 3, 4 *mf* *Becoming growl*
 Tbn. 1, 2 *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Timp. *ff*
 S. D.
 B. D.
 Tom-t. *f*
 Tamb.
 Mar. *ff*
 Vib. *f*
 Hp. *p* *mp*
 Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *f*
 Vcl. *ff*
 Cb. *fff*

15

C. A. *mp*

Cl. 1, 2 *mp*

B. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *mp*

Hn. 1, 2 *p* a2

Hn. 3, 4 *p* a2

C Tpt. 1 *p*

C Tpt. 2, 3 *p* a2

Tbn. 1, 2 *mf* *p* *mf* *p*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. D. *mf* 3

B. D. *mf*

Mar. *pp*

Vib. *mf*

Hp.

Vln. 1 *ff* *mf* 3

Vln. 2 *ff* *mf* 3

Vla. *p* *mp*

Vc. *ff* *mf* 3

Cb. *f* *ff*

17

Picc. *mp* *mp*

Fl. 1, 2 *mp* *mp*

Ob. 1, 2 *mf* *mp*

C. A. *p* *mp*

Cl. 1, 2 *p* *p* *p*

Hn. 1, 2 *a2* *p* *p*

Hn. 3, 4 *a2* *p* *p*

C Tpt. 1 *p* *p*

C Tpt. 2, 3 *p* *p*

Tbn. 1, 2 *p* *mf* *p*

B. Tbn.

Tbn.

Timp.

S. D.

B. D.

Tom-t. *f*

Tamb.

Mar. *f*

Vib. *mf* *mp* *f* *mp*

Hp. *mf* *mp* *f* *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *f*

Cb.

B Relentless

22

Picc. *mf* *mp*

Fl. 1, 2 *mf* *mp*

Ob. 1, 2 *mf* *mf*

C. A. *p*

Cl. 1, 2

Hn. 1, 2 *mf* *mf* *Becoming growl*

Hn. 3, 4 *mf* *mf* *Becoming growl*

C Tpt. 1 *f* *mp*

C Tpt. 2, 3 *f* *mp*

Tbn. 1, 2 *f* *mp* *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

S. D. *mf* *f*

Roto-t. *f*

Tom-t. *f*

Tamb. *f*

Mar. *ff*

Vib. *ff*

Hp. *ff*

B Relentless

Vln. 1 *mf* *ff* *f* *ff*

Vln. 2 *mf* *ff* *f* *ff*

Vla. *mp* *ff* *f* *ff*

Vc. *mf* *ff* *f* *ff*

Cb. *mf* *ff* *f* *ff*

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

C. A. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2 *mf* Becoming growl

Hn. 3, 4 *mf* Becoming growl

C Tpt. 1 *f* *ff* *mf*

C Tpt. 2, 3 *f* *ff* *mf*

Tbn. 1, 2 *ff* *f* *mf*

B. Tbn. *ff* *f* *mf*

Tba. *ff* *mf*

Timp. *ff* *f*

S. D. *f* *ff* *mp*

B. D. *f*

Tom-t.

Tamb. *ff* *mp*

Mar.

Vib.

Hp. *p*

Vln. 1 *mf* *ff* *mf*

Vln. 2 *mf* *ff* *mf*

Vla. *mp*

Vc. *mf* *ff* *mf*

Cb. *mf* *f* *mf*

33

Picc. *mp* *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mp* *mf*

C. A. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2 *mf* Becoming growl

Hn. 3, 4 *mf* Becoming growl

C. Tpt. 1 *mf*

C. Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. D. *mf*

Tamb. *mf*

Mar. *mf*

Vib. *f*

Harp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

36

Picc. *mp* *p*

Fl. 1, 2 *mp* *p*

Ob. 1, 2 *mp* *p*

C. A. *mp* *p*

Cl. 1, 2 *mp* *p*

B. Cl. *mp* *p*

Bsn. 1, 2 *mp* *p*

Cbsn. *mp* *p*

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Tamb.

Mar. *mf*

Vib. *mf*

Hp. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C

39

Menacingly

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mp* mechanically

C. A. *mp* mechanically

Cl. 1, 2 *p*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *pp* *mf*

S. D.

B. D.

Tamb.

Mar. *p* soft mallets

Vib. *mf* motor on. soft mallets

Hp. *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *p*

Vc. *mf*

Cb. *mf* pizz.

44

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Tom-t.
Tamb.
Mar.
Vib.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

47

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Timp.

S. D.

B. D.

Tom-t.

Tamb.

Mar.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Annotations: *Becoming growl*, *mf*, *ff*, *pp*, *f*, *mf*

51

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Tamb.

Mar.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Becoming growl

p *mf* *mf* *mf* *f*

Picc. 4/4 3/4 2/4 3/4

Fl. 1, 2 4/4 3/4 2/4 3/4

Ob. 1, 2 4/4 3/4 2/4 3/4

C. A. 4/4 3/4 2/4 3/4

Cl. 1, 2 4/4 3/4 2/4 3/4

B. Cl. 4/4 3/4 2/4 3/4

Bsn. 1, 2 4/4 3/4 2/4 3/4

Cbsn. 4/4 3/4 2/4 3/4

Timp. 4/4 3/4 2/4 3/4

S. D. 4/4 3/4 2/4 3/4

B. D. 4/4 3/4 2/4 3/4

Roto-t. 4/4 3/4 2/4 3/4

Tom-t. 4/4 3/4 2/4 3/4

Tamb. 4/4 3/4 2/4 3/4

Mar. 4/4 3/4 2/4 3/4

Vib. 4/4 3/4 2/4 3/4

Hp. 4/4 3/4 2/4 3/4

Vln. 1 4/4 3/4 2/4 3/4

Vln. 2 4/4 3/4 2/4 3/4

Vla. 4/4 3/4 2/4 3/4

Vc. 4/4 3/4 2/4 3/4

Cb. 4/4 3/4 2/4 3/4

D

59

Picc. *f* *tr*

Fl. 1, 2 *f* *tr*

Ob. 1, 2 *f*

C. A. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 *f* *mf* *Becoming growl* *mf* *Becoming growl*

Hn. 3, 4 *f* *mf* *Becoming growl* *mf* *Becoming growl*

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D.

B. D.

Roto-t.

Tom-t.

Tamb. *f*

Mar. *f* *tr*

Vib. *f* *tr*

Hp. *f*

D

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *ff*

62 *rit.*

Picc. *f* *tr*

Fl. 1, 2 *f* *tr*

Ob. 1, 2 *f*

C. A. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 *mf* *Becoming growl*

Hn. 3, 4 *mf* *Becoming growl*

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

S. D.

B. D.

Tom-t. *f*

Tamb. *ff* *mp*

Mar. *ff*

Vib. *ff* *tr*

Hp.

Vln. 1 *ff* *rit.* *p*

Vln. 2 *ff* *rit.* *p*

Vla. *ff*

Vc. *ff* *p*

Cb. *ff* *arco* *p*

66

Timp.

B. D.

Mar.

Vib.

Cb.



E Spacious but insular

68 $\text{♩} = 60$

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

Clv.

Mar.

Vib.

72

Picc. *p*
 Fl. 1, 2 *p*
 Ob. 1, 2 *p*
 C. A. *p*
 Cl. 1, 2 *p*
 B. Cl. *p*
 Bsn. 1, 2 *p*
 Cbsn. *p*
 Clv. *p*
 Mar. *f p mp f pp*
 Vib. *f p mp f pp*
 Hp. *mp*
 Vln. 1 *pp* flautando
 Vln. 2 *pp* flautando
 Vla. *pp* flautando
 Vc. *ppp* flautando

76

Picc. *p* *p* *pp*

Fl. 1, 2 *p* *p*

Ob. 1, 2 *p* *p*

C. A. *p* *mp*

Cl. 1, 2 *p* *p*

B. Cl. *pp*

Bsn. 1, 2 *pp*

Cbsn. *pp*

C Tpt. 1

Tba. *ppp* *pp* *p*

Clv. *3* *5*

Mar. *f* *mf* *p* *ppp*

Vib. *f* *mf* *p* *ppp*

Hp. *f*

Vln. 1 *ppp* *pp* *p*

Vln. 2 *pp* *p*

Vla. *mf* *mp*

Vc. *5*

F Furiously

80 $\text{♩} = 100$

rall.

Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

C. A. *mp* *f*

Cl. 1, 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1, 2 *mp* *f*

Cbsn. *mp* *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

C Tpt. 1 *mp* *f*

C Tpt. 2, 3 *mp* *f*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

S. D. *mf*

T.-t. *fff*

Roto-t. *f*

Glock. *mf*

Vib. *mp* *f*

Hp. *f*

F Furiously

$\text{♩} = 100$

rall.

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

no vib. *ppp*

G Freely

85 ♩ = 50

Musical score for measures 85-90. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Bass Trombone, Glockenspiel, Maracas, Vibraphone (motor off, soft mallets), and Harp. Dynamics include *mp*, *pp*, *ppp*, *mf*, and *p*. The Vibraphone part includes a triplet of eighth notes.

G Freely

♩ = 50

Musical score for measures 91-94. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *mp*, and *p*. Performance instructions include "div" (divisi) for the Viola, "flautando" for the Violoncello, and "some vibrato" / "no vibrato" for the Contrabass.

92

Picc.

Fl. 1, 2

C. A.

Cl. 1, 2

Bsn. 1, 2

C Tpt. 1
con sord.
pp < *pp* < *mf*

C Tpt. 2, 3
con sord.
pp < *pp* < *mf*

Vib.

Vln. 1
no vibrato
pp

Vln. 2
* imperceptible at entry and exit
pp

Vla.

Vc.
no vibrato
p

Cb.
some vibrato



95

Picc.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Vln. 1
some vibrato

Vln. 2
no vibrato

Vla.

Vc.
no vibrato

Cb.
no vibrato

99

Picc. *mf* *p* *mf*

Fl. 1, 2 *mf* *p*

Bsn. 1, 2 *mf* *p* *mf*

Cbsn. *mf* *p*

Hn. 1, 2 *pp* *pp* *pp*

Hn. 3, 4 *pp* *pp* *pp*

C Tpt. 1 *p* *mf* *p*

C Tpt. 2, 3 *p* *mf* *p*

Tbn. 1, 2 *pp* *pp* *pp*

B. Tbn. *pp* *pp* *pp*

Tba. *p*

Glock. *pp* *ppp*

Vib. *p* *pp*

Harp. *p* *pp*

Vln. 1 no vibrato *pp* >

Vln. 2 minimal vibrato no vibrato

Vla. *p*

Vc. no vibrato strong vibrato no vibrato *pp*

Cb. strong vibrato some vibrato no vibrato *mp*

H With a definite drive

$\text{♩} = 60$

104 **accel.** *Becoming growl*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. 1 *mp* *con sord.*

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Bongos *p*

Mar. *mp*

Vib. *mp*

Hp. *pp*

H With a definite drive

$\text{♩} = 60$

accel.

Vln. 1 *pizz.*

Vla. *div. pizz. mp*

Vc. *pizz. mp*

Cb. *pizz. mf*



107

C Tpt. 1

Bongos

Mar.

Vib. *p*

Hp. *pp*

Vln. 1

Vla.

Vc.

Cb.

109 *con sord.*

C Tpt. 1 *mf*

C Tpt. 2,3 *con sord.*
mp

Bongos

Mar.

Vib.

Hp. *mp*

Vln. 1

Vln. 2 *pizz.*
div.
mp

Vla.

Vc.

Cb.



110 *a2*

Hn. 1,2 *mf*

Hn. 3,4 *mp*

C Tpt. 1

C Tpt. 2,3

Bongos

Mar.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I
113

Picc. *p*

Fl. 1, 2 *a.2** *p*

Ob. 1, 2 *a.2** *p*

C. A. *mp* *mp*

Cl. 1, 2 *mp* *p* 5

Hn. 1, 2

Hn. 3, 4

C Tpt. 2, 3

Bongos

Mar.

Vib.

I

Vln. 1

Vln. 2 *mp*

Vla. arco some vibrato no vibrato some vibrato

Vc. arco flautando some vibrato

Cb. arco no vibrato some vibrato no vibrato

Picc. *p*
 Fl. 1, 2 *p*
 Ob. 1, 2 *p*
 C. A. *p*
 Cl. 1, 2 *mf*
 C Tpt. 1 *mp* senza sord.
 C Tpt. 2, 3 *mp* senza sord.
 Tbn. 1, 2 *mf* a.2*
 B. Tbn. *mf* *mp*
 Tba. *mp*
 S. D. *ppp*
 Bongos
 Mar.
 Vib.
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *pizz.* *p*
 Vcl. *mp* no vibrato
 Cb. *mp* some vibrato no vibrato

a.2* Part 2 play exactly as written.
 Part 3 start playing very slightly late on each note, but finish each note duration as written

121

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

S. D.

Mar. *ppp*

Vib.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. strong vibrato

Cb. no vibrato

arco

arco

arco



124

C. A.

Cl. 1,2 *pp*

B. Cl.

Bsn. 1,2 *pp*

Cbsn.

S. D.

Mar. *pp*

Vib.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Cb. *mp*

J
126 accel.

C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
C Tpt. 1
C Tpt. 2, 3
Timp.
S. D.
Cym.
Mar.
Vib.

J
accel.

Vc.
Cb.

K Luxurious and Free
132 ♩ = 80

Picc.
C. A.
B. Cl.
Cbsn.
Tbn. 1, 2
Vib.

K Luxurious and Free
♩ = 80

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

L Ethereal and Washy

♩ = 60

156 rit.

Picc. *pp* < *mf* > *pp* < *mf* > *pp* ³ *pp* ³

Fl. 1, 2 *pp* ³ *pp*

C. A. *pp* < *mf* >

B. Cl. *pp* < *mf* >

Cbsn. *pp* < *mf* > *pp* < *mf* >

Hn. 1, 2 *p* < *mp* > *p* < >

Hn. 3, 4 *p* < > *mp* *p* < >

C Tpt. 1 *p* > *mp* > *mf* < >

C Tpt. 2, 3 ^{a2} *p* > *mp* > *mf* < >

Tbn. 1, 2 *p* > *mp* > *mf* < >

B. Tbn. *p* > *mp* > *mf* < >

Tba. *p* > *mp* *mf* < > *f* < >

Cym. *ppp*

T.-t. *p*

Glock. *p*-³

Vib. *p*

Hp. *mp*

L Ethereal and Washy

♩ = 60

rit.

Vln. 1 *p*

Vln. 2 *p* < >

Vla. *p* < >

Vc. *p* < >

Cb. *p* < >

M Mechanically

♩=80

167

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

C. A. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2 *mp* *p* *mp* *p*

Hn. 3, 4 *mp* *p* *mp* *p*

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

Tbn. 1, 2 *f* *mf* < *pp* *mf* < *pp*

B. Tbn. *f* *mf* < *pp* *mf* < *pp*

Tba.

S. D. *mf* Play on the rim

Glock. *p*

Hp. *mf*

Alternate 1 player per bar.
Make change over as seamless as possible
Must be mechanical

con sord. flutt. ord. *mf* < *pp*
con sord. flutt. ord. *mf* < *pp*

M Mechanically

♩=80

Vln. 1 some vibrato extreme vibrato no vibrato *f* *mf* *p* *mp*

Vln. 2 some vibrato extreme vibrato no vibrato *f* *mf* *p* *mp*

Vla. some vibrato extreme vibrato no vibrato *f* *mf* *p* *mp*

Vc. no vibrato some vibrato extreme vibrato no vibrato *f* *mf* *p* *mp*

Cb. no vibrato some vibrato extreme vibrato no vibrato *fff* *mf* *p* *mp*

pizz. *f* *mf* *p* *mp*

pizz. *f* *mf* *p* *mp*

pizz. *f* *mf* *p* *mp*

pizz. *f* *mf* *p* *mp*

pizz. *f* *mf* *p* *mp*

178

Fl. 1, 2

Ob. 1, 2

C. A.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord. flutt. ord.

mf < > pp

mp

p

tr

mf

mf

mf

mf

mf

N Aggressively
accel.

$\text{♩} = 150$

182

Picc. *f* 3

Fl. 1, 2 *f* 3

Ob. 1, 2 *f* 3

C. A. *f* 3

Cl. 1, 2 *f* 3

B. Cl. *f* 3

Bsn. 1, 2 *f* 3

Cbsn. *f* 3

Hn. 1, 2 *mf* > *mf* > *mf* > *mf* >

Hn. 3, 4 *mf* > *mf* > *mf* > *mf* >

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

Tbn. 1, 2 *f* 3

B. Tbn. *f* 3

Tba. *f* 3

Timp.

S. D. *f*

B. D.

Tom-t. *ff*

Tamb.

Mar. *f* 3

Vib. *f* 3

Hp.

Hard mallets

motor off medium mallets

N Aggressively
accel.

$\text{♩} = 150$

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

186 rit.

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Tamb.

Mar.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

arco

O With Bounce

188 ♩=110

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

C. A. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2 *p* a2

Hn. 3, 4 *p* a2

C Tpt. 1 *mf* senza sord.

C Tpt. 2, 3 *mf* a2 senza sord.

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tba. *f*

S. D. *mp*

Mar. *p* medium mallets

Vib. *p*

O With Bounce

♩=110

Vc. *mp*

Cb. *mf*

Picc. *p*

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1 *p*

C Tpt. 2, 3 *p*

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

S. D.

Mar. *p*

Vib. *p*

Vc. *mf*

Cb.

195

Picc. *f* 3

Fl. 1, 2 *f* 3

Ob. 1, 2 *f* 3

C. A. *f* 3 *pp*

Cl. 1, 2 *f* 3 *pp*

B. Cl. *f* 3 *pp*

Bsn. 1, 2 *f* 3 *pp*

Cbsn. *f* 3 *pp*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1 *f* *mf* 3

C Tpt. 2, 3 *f* *mf* 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *t*

S. D. *f* *p* 3

Mar. *p* 6

Vib. *p* 6

Vc.

Cb.

198

C. A.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1

C Tpt. 2.3

Timp.

S. D.

Mar.

Vib.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

pp

mp

mp

mf

p

mf

mp

mp

201

rit.

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1

C Tpt. 2.3

Timp.

S. D.

Mar.

Vib.

Vc.

Cb.

mp

mp

mp

p

p

p

p

ff

ff

mf

mp

rit.

P Very Free ♩=70

205

Fl. 1.2 *pp* *pp* *pp* *pp*

Ob. 1.2 *pp* *pp* *pp* *pp*

Cl. 1.2 *pp* *pp* *pp* *pp*

Cbsn. *pp* *pp* *pp* *pp*

Tbn. 1.2 *mp* *mp* *mp* *mp*

B. Tbn. *mp* *mp* *mp* *mp*

Bongos *p* *p* *p* *p*

Glock. *p* *p* *p* *mf*

Mar. *p* *mf* *p* *p*

Vib. *p* *mf* *p* *mp* *motor on* *motor off* *p* *mf*

P Very Free ♩=70

Vln. 1 *mf* *div.* *pp* *pp* *pp* *pp*

Vln. 2 *pp* *div.* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *f* *pp* *f* *mp* *p*

Cb. *ff* *pp* *pp* *pp* *pp* *pp*



211

Fl. 1.2 *pp* *pp* *pp* *pp*

Ob. 1.2 *pp* *pp* *pp* *pp*

Cl. 1.2 *pp* *pp* *pp* *pp*

Cbsn. *pp* *pp* *pp* *pp*

Tbn. 1.2 *p* *p* *p* *p*

B. Tbn. *p* *p* *p* *p*

Bongos *p* *p* *p* *p*

Glock. *p* *pp* *pp* *pp*

Vib. *p* *pp* *pp* *pp*

Vln. 1 *mf* *pp* *pp* *pp*

Vln. 2 *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp*

Vc. *mp* *mp* *mp* *mp*

Cb. *mp* *mp* *mp* *mp*

Q Relentless and Driving

215 $\text{♩} = 110$

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Cor Anglais (C Tpt. 1), Cor Anglais 2 & 3 (C Tpt. 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The second system includes Snare Drum (S. D.), Rototom (Roto-t.), and Harp (Hp.). The score features a dynamic shift from *mp* to *f* at the beginning of the second system. The Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Cor Anglais, and Trombones play sixteenth-note patterns. The Harp plays a triplet of sixteenth notes. The Snare Drum and Rototom play rhythmic patterns. The Tuba and Timpani play sustained notes.

Q Relentless and Driving

$\text{♩} = 110$

Musical score for strings. The score is divided into two systems. The first system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a dynamic shift from *mf* to *f* at the beginning of the second system. The Violins, Viola, and Violoncello play sixteenth-note patterns. The Contrabass plays a sixteenth-note pattern. The score is marked with a *f* dynamic throughout the second system.

R Very Free

218 ♩=70

Musical score for the first system, measures 218-221. The score includes parts for Piccolo, Flute 1 & 2, Bassoon 1 & 2, Clarinet in C 1 & 2, Bongos, Maracas, and Vibraphone. The tempo is marked as 'Very Free' with a quarter note equal to 70 (♩=70). The key signature has one sharp (F#). The time signature is 4/4. Dynamics include *p*, *mf*, *pp*, and *mp*. The Piccolo and Flutes play a melodic line starting with a *p* dynamic, moving to *mf* and then *p*. The Bassoon and Clarinets play a rhythmic pattern of eighth notes, marked *mp*. The Bongos play a steady eighth-note pattern, marked *p*. The Maracas play a melodic line, marked *p*. The Vibraphone plays a melodic line, marked *p* and *mf*.

R Very Free

♩=70

Musical score for the second system, measures 218-221. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The tempo is marked as 'Very Free' with a quarter note equal to 70 (♩=70). The key signature has one sharp (F#). The time signature is 4/4. Dynamics include *mf*, *pp*, *f*, and *pp*. The Violin 1 part features a *mf* dynamic and a *div.* (divisi) marking. The Violin 2 part features a *pp* dynamic and a *div.* marking. The Viola part features a *pp* dynamic and a *div.* marking. The Violoncello part features a *f* dynamic. The Contrabass part features a *f* dynamic.

223

Picc. *p* *mf* *p* *pp*
 Fl. 1, 2 *p* *mf* *p* *pp*
 Hn. 1, 2 *pp* *pp* *pp*
 Hn. 3, 4 *pp* *pp* *pp*
 C Tpt. 1 *pp* *pp* *pp*
 C Tpt. 2, 3 *pp* *pp* *pp*
 Bongos *p*
 Glock. *p* *mf* *p* *pp*
 Vib. *p* *mf* *p* *pp*
 Vln. 1 *mf*
 Vln. 2
 Vla. *pp* *pp*
 Vc. *f* *mp* *p* *mp*
 Cb.



227

Bongos
 Glock. *ppp* *ppp*
 Vib. *ppp* *ppp*
 Vln. 1
 Vln. 2
 Vla. *pp* *pp*
 Vc. *f*
 Cb.

S Mechanical
 230 ♩=70

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

C. A. *ppp*

Cl. 1, 2 *ppp*

C Tpt. 2, 3

Tom-t. *mf*

S Mechanical
 ♩=70

Vln. 1 *mp* *pizz.*

Vln. 2 *mp* *pizz.*



233

Picc. *mp*

Fl. 1, 2 *mf*

Ob. 1, 2

C. A.

Cl. 1, 2

Hn. 1, 2 *pp*

Hn. 3, 4 *ppp*

C Tpt. 1 *pp*

C Tpt. 2, 3 *p*

Tba. *ppp*

Tom-t. *mf*

Glock.

Mar. *mp* *soft mallets*

Vib. *mp* *motor off. soft mallets*

Vln. 1 *f* *p* *mp* *f* *pp*

Vln. 2 *f* *p* *mp* *f* *pp*

237

Picc. *pp* 3

Fl. 1, 2 *mf* 3

Ob. 1, 2 *mf* 3

C. A. *mf* 3 5

Cl. 1, 2 *mp* 3

Hn. 1, 2 *mf* *mp* 3 5

Hn. 3, 4 5

C Tpt. 1 *pp* *p*

C Tpt. 2, 3 *pp* *p* 5

Tba. *pp* *p*

Tom-t. (tr)

Glock.

Mar.

Vib.

Vln. 1 *f* 3

Vln. 2 *f* 3

Vc. *p*

Cb. *p*

T Tribal - free but rhythmic

240 ♩=90

Timp. *mf* *ff*

S. D. *mf*

B. D. *ff*

Cym. *ff*

Roto-t. *mf* *f*

Tom-t. *p* *f*

Glock.

Mar.

Vib.

T Tribal - free but rhythmic

♩=90

Vln. 1 *p* arco

Vln. 2 *p* arco

Vla. *p*

Vc. *p* *mp*

Cb. *p* *mp*



245

Timp. *mf* *ff*

S. D. *ff*

B. D. *ff*

Cym. *ff*

Roto-t. *p* *f*

Tom-t. *p*

Vln. 1

Vln. 2

Vla. *p*

Vc. *mp*

Cb. *mp*

248

B. D. *ff*

Cym. *ff*

Roto-t. *p* *f*

Tom-t. *mf* 3 3 3 3 *f*

Bongos *p* 6

Civ. *mf* 3 5 3 5 *mf* 3 5 3 5

Tamb. *mf* 3 5 3 5 *mf* 3 5 3 5

Vln. 1 *p*

Vln. 2 *p* *p*

Vla. *pp*

Vc. *mf* *pp*

Cb. *mf*



254

Timp. *mp* 3 5

S. D. *mp* 3 5

Roto-t.

Tom-t.

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb.

U 257 **poco accel.**

Fl. 1,2 *p*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Timp. *mf*

S. D. *mf*

B. D. *ff*

Cym. *ff*

Roto-t. *mf*

Tom-t. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

U 261 **poco accel.**

Fl. 1,2 *pp*

Cl. 1,2 *pp*

Bsn. 1,2 *pp*

Hn. 1,2 *p*

Hn. 3,4 *mf*

Timp. *mf*

S. D. *mf*

B. D. *ff*

Cym. *ff*

Roto-t. *f*

Tom-t. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

V With fervour

270 ♩=80 **accel.** ♩=150 **rit.**

Picc. Fl. 1, 2 Ob. 1, 2 C. A. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. S. D. B. D. Tom-t. Tamb. Mar. soft mallets *p* soft mallets Vib.

V With fervour

270 ♩=80 **accel.** ♩=150 **rit.**

Vln. 1 Vln. 2 Vla. Vc. Cb.

W Relaxed $\text{♩} = 85$ **Agitated** $\text{♩} = 170$

274

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
S. D.
Vib.
Hp.

Solo
mf
f
f
f
f
mf

W Relaxed $\text{♩} = 85$ **Agitated** $\text{♩} = 170$

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff
ff
mf
f
pizz.



281

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
S. D.
Vln. 1
Vln. 2
Vla.
Vc.

X Relaxed
 283 ♩=85
 Vib. *mf*
 Hp. *mf*
 Cb. *mf*



Agitated
 289 ♩=170
 Picc. *f*
 Fl. 1, 2 *f*
 Ob. 1, 2 *mf*
 C. A. *mf*
 Cl. 1, 2 *mp*
 B. Cl. *f*
 Bsn. 1, 2 *f*
 Cbsn. *f*
 Hn. 1, 2 *f*
 Hn. 3, 4 *f*
 C Tpt. 1 *mf*
 C Tpt. 2, 3 *mf*
 Tbn. 1, 2 *mp*
 B. Tbn. *mp*
 Tba. *f*
 Timp. *f*
 S. D. *f*
 Hp.

Agitated
 ♩=170
 Vln. 1 *f*
 Vln. 2 *f*
 Vla. *mf*
 Vcl. *f*

Y Relaxed

♩=85

292

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tba.

Timp.

S. D.

Vib.

Hp.

Annotations: *mf*, *Becoming growl*

Y Relaxed

♩=85

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Annotations: *mf*

Furiously Z **Relaxed**
 ♩=170 ♩=85

297

Picc. *f* *3*

Fl. 1, 2 *f* *3*

Ob. 1, 2 *f* *3*

C. A. *f* *3*

Cl. 1, 2 *f* *3*

B. Cl. *f* *3*

Bsn. 1, 2 *ff* *3*

Cbsn. *ff* *3*

Hn. 1, 2 *mf* *Becoming growl*

Hn. 3, 4 *mf* *Becoming growl*

Tbn. 1, 2 *ff* *3*

B. Tbn. *ff* *3*

Tba. *ff* *3*

Timp. *f*

S. D. *f*

Vib. *mf*

Hp. *mf*

Furiously Z **Relaxed**
 ♩=170 ♩=85

Vln. 1 *ff* *3*

Vln. 2 *ff* *3*

Vla. *ff* *3*

Vc. *ff* *3*

Cb. *mf*

Furiously

304 $\text{♩} = 170$

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *ff*

C. A. *f* *ff*

Cl. 1, 2 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1, 2 *f* *ff*

Cbsn. *f* *ff*

Hn. 1, 2 *mf* *mf* *Becoming growl*

Hn. 3, 4 *mf* *mf* *Becoming growl*

Tbn. 1, 2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

S. D. *f* *ff*

Vib. *f* *ff*

Hp. *f* *ff*

Furiously

$\text{♩} = 170$

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

AA With Drive and Purpose
 308 $\text{♩} = 140$

Ob. 1,2 *p*

C. A. *p*

Cl. 1,2 *pp*

S. D. *pp*

AA With Drive and Purpose
 $\text{♩} = 140$

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *mf*

Vc. *mf*

BB

312 *pp*

Picc. *pp*

Fl. 1,2 *pp*

Ob. 1,2 *mp*

C. A. *mp*

Cl. 1,2 *pp*

B. Cl. *pp*

S. D. *p*

Rotot. *p*

Tom-t. *p*

Hp. *mf*

BB

Vln. 1 *pizz.*

Vln. 2 *arco*

Vla. *mf*

Vc. *mf*

317

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
S. D.
Roto-t.
Tom-t.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.



320

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
C Tpt. 1
C Tpt. 2, 3
S. D.
Roto-t.
Tom-t.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.

CC

323

Picc. *p* *mp* *pp* *p*

Fl. 1, 2 *p* *mp* *pp* *p*

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl. *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

C Tpt. 1 *mf*

C Tpt. 2, 3 *mf*

S. D.

Roto-t. *p* *mf*

Tom-t. *mf* *p* *f* *f*

Clv. *p* *f*

Hp.

CC

Vln. 1

Vln. 2 *ppp* *sul pont.*

Vla.

Vc. *f*

Start bowing on the fingerboard and gradually move out to the bridge and back
sul tasto

328

Picc. *mf* *mp* *p*

Fl. 1, 2 *mf* *mp* *p*

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *p*

Hn. 3, 4 *p*

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

S. D.

Roto-t. *f* *p*

Tom-t. *f* *p*

arco Start bowing on the neck and gradually move out to the bridge and back

sul tasto *ppp* sul pont. sul tasto

Vln. 1 *ppp*

Vln. 2 sul tasto

Vla.

Vc. *ff*

DD

332

Picc. *mf* 3

Fl. 1, 2 *mf* 3

Ob. 1, 2 *pp*

C. A. *pp*

Cl. 1, 2 *pp*

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *p*

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

S. D.

Roto-t. *f* *mf* 3

Tom-t. *f*

DD

sul tasto Start bowing on the neck and gradually move out to the bridge and back

Vln. 1 *pp* 3

sul tasto Start bowing on the neck and gradually move out to the bridge and back

Vln. 2 *pp* 3

Vla.

Vc.

334

Picc. *mf* *3*

Fl. 1, 2 *mf* *3*

Ob. 1, 2 *mf* *3*

C. A. *mf* *3*

Cl. 1, 2 *mf* *3*

B. Cl. *mf* *3*

Bsn. 1, 2 *mf* *3*

Hn. 1, 2 *ppp* *pp* *p*

Hn. 3, 4 *ppp* *pp* *p*

S. D.

Roto-t. *mf* *3* *p*

Tom-t. *mf* *3* *p*

Vln. 1 *sul pont.* *sul tasto*

Vln. 2 *sul pont.*

Vla.

Vc.

338

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

Roto-t.

Tom-t.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

ff

p

gliss.

sul pont.

sul tasto

ord.

arco

EE HEAVY and DARK

342 ♩=70

B. Cl. *f*

Bsn. 1,2 *f*

Cbsn. *f*

Hn. 1,2 *ff*
cuivre
a2
*ripsA

Hn. 3,4 *ff*
cuivre
a2
*ripsA

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tba. *ff*

S. D.

B. D.

Cym.

Rotot. *f*

Tom-t. *f*

EE HEAVY and DARK

♩=70

Vc. *f*

Cb. *f*

Extreme Vibrato working with the given rhythm

346

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tbn. 1,2

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Roto-t.

Tom-t.

Vc.

Cb.

350

B. Cl. *ff* $\overset{3}{\underline{\quad}}$

Bsn. 1,2 *ff* $\overset{3}{\underline{\quad}}$

Cbsn. *ff* $\overset{3}{\underline{\quad}}$

Hn. 1,2 *ff* *

Hn. 3,4 *ff* *

Tbn. 1,2 *ff* *

B. Tbn. *ff* *

Tba. *fff* $\overset{3}{\underline{\quad}}$ $\overset{5}{\underline{\quad}}$

Timp. *fff* $\overset{3}{\underline{\quad}}$ $\overset{5}{\underline{\quad}}$

S. D.

B. D.

Cym.

Roto-t. *f* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$

Tom-t.

Vln. 1 *ppp* no vibrato slight slowvibrato vibrato extreme vibrato no vibrato

Vln. 2 *pp* no vibrato slight slowvibrato vibrato no vibrato

Vc. *ff* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$ *f* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$ *ff* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$

Cb. *ff* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$ *f* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$ *ff* $\overset{3}{\underline{\quad}}$ $\overset{3}{\underline{\quad}}$

354

B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
B. Tbn.
Tba.
S. D.
B. D.
Cym.
Roto-t.
Tom-t.
Vln. 1
Vln. 2
Vc.
Cb.

no vibrato slight slow vibrato vibrato extreme vibrato vibrato extreme vibrato no vibrato
ppp
pp
f



FF Very free

358 ♩=50

B. D.
Cym.
Roto-t.
Tom-t.

FF Very free

♩=50

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp
pp
flautando
div.
mp
arco
p

This page of a musical score, numbered 364, contains 24 staves for various instruments. The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet in C 1 (C Tpt. 1), Trumpet in C 2, 3 (C Tpt. 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Glockenspiel (Glock.), Vibraphone (Vib.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a common time signature. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance markings include accents (>) and slurs. A specific instruction 'a2' is present above the C Tpt. 2, 3 staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties.

The musical score is arranged in two systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1 & 2, Bass Trombone, Tuba, Vibraphone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, *f*, and *pp*, and includes a *rit.* (ritardando) marking. The notation includes notes, rests, slurs, and dynamic hairpins.

Push for Miles

For bass and backing track

Performance Notes

Technical Requirements:

- Laptop: with soundcard capable of outputting stereo signal to main sound system for backing track playback, and a third output for an optional click track into in-ear monitoring system for performer.
- Full sound system
- Amplification (or DI) for bass

For performer:

Performance ‘style’ annotations are given as names of jazz musicians – your performance style for each section should be influenced by your knowledge of these musicians and their own performance traditions.

The piece can be interpreted and adapted quite freely unless marked, but the tempo should be strictly observed so that melodic line and backing track remain linked.

Ad lib sections are to be interpreted freely.

All dynamic markings are guidelines and should be adapted as required.

Use of additional electronic effects is encouraged.

Push for Miles

J M Mayall

♩=120

A

"And Miles wanted to push"

Bass

mf *f* *mf*

(Miles Davis)

With slight delay effect if possible

7

f *mp*

13

let ring---| let ring--| *mf*

18

mp *mf* *mf*

let ring-----|

23

f *mp*

28

let ring-----|

31

mp

let ring-----|

36 **B** "Became like trances"

4/4 time signature. Measure 36 starts with a bass clef and a whole note chord. The melody begins in measure 37 with a quarter note, followed by eighth notes. Measure 38 features a triplet of eighth notes. Measure 39 continues the triplet. Dynamics: *mp* (Bill Evans) at the start, *mf* at the beginning of measure 38.

Measures 40-43. Measure 40 has a triplet of eighth notes. Measure 41 has a triplet of eighth notes. Measure 42 has a triplet of eighth notes. Measure 43 has a triplet of eighth notes. Dynamics: *mf* at the start of measure 40.

Measures 44-47. Measure 44 has a triplet of eighth notes. Measure 45 has a triplet of eighth notes. Measure 46 has a triplet of eighth notes. Measure 47 has a triplet of eighth notes. Dynamics: *mf* at the start of measure 44.

Measures 48-52. Measure 48 has a triplet of eighth notes. Measure 49 has a triplet of eighth notes. Measure 50 has a triplet of eighth notes. Measure 51 has a triplet of eighth notes. Measure 52 has a triplet of eighth notes. Dynamics: *f* at the start of measure 48.

Measures 53-57. Measure 53 has a triplet of eighth notes. Measure 54 has a triplet of eighth notes. Measure 55 has a triplet of eighth notes. Measure 56 has a triplet of eighth notes. Measure 57 has a triplet of eighth notes. Dynamics: *mf* at the start of measure 53.

Measures 58-62. Measure 58 has a triplet of eighth notes. Measure 59 has a triplet of eighth notes. Measure 60 has a triplet of eighth notes. Measure 61 has a triplet of eighth notes. Measure 62 has a triplet of eighth notes. Dynamics: *mf* at the start of measure 58.

Measures 63-67. Measure 63 has a triplet of eighth notes. Measure 64 has a triplet of eighth notes. Measure 65 has a triplet of eighth notes. Measure 66 has a triplet of eighth notes. Measure 67 has a triplet of eighth notes. Dynamics: *mf* at the start of measure 63, *mp* at the start of measure 65.

Measures 68-71. Measure 68 has a triplet of eighth notes. Measure 69 has a triplet of eighth notes. Measure 70 has a triplet of eighth notes. Measure 71 has a triplet of eighth notes. Dynamics: *mf* at the start of measure 68, *mp* at the start of measure 70.

126 **E** "They weren't comfortable with playing this music"
mf
(Miles Davis) *mp*

131 *mp* *mf*

136 *f*

141 *mf* *mf*

146 *mf* *f*

150 *mf*

154 *mf*

158 *mf*

162 *mf*

Norse Suite

For viola and cello

Performance Notes

All extended techniques are annotated in the score.

Performance style and sound quality should be influenced by the large, punchy sound of a rock band.

All dynamic markings should be played with very noticeable changes.

Norse Suite

Mvt. 1 - And the horned warrior comes forth

J M Mayall

A **Agressively with purpose** $\text{♩} = 100$

Viola *niente* **f**

Violoncello *niente* **mf**

3

5 *gliss.*

7

9 **ff**

B 11 **f**

13 **Powerfully ff**

15 **C**

mp *mf* *p*

18

f *pp* *mf* *ff*

21 **D** With an intense lightness

mp *mf* *f*

leggiero

24

mf

27 **E** Powerfully

f *f*

31 **F** Light but strong

f *mf* *mp*

34 **disjointed but strictly in sync**

36 **G Chunky and Forceful**

38

40 **H poco accel.**

- A tempo ♩=100
43 **I Furiously Lyrical**

45

47

48

49

50 **J**

51 *f*

52 *gliss.*

53 *mf*

53

56 **K** With otherworldly power

57 *f*

58 *mf*

59

60

63

65

68

72

75 **L**

78 **M** Powerfully biting

83

86

88

90 **N**

f

f

92

3

94

gliss.

96 **O**

sfz *sfz* *mp*

mp

98 **P**

mp

gliss.

101 **Q** Gruntingly

mf *f*

104

107

110

S In a steady unrelenting flow

pizz. *pp* arco *mp*

114

117

121

124

127

T With mechanical precision

129

U Agressively with purpose

131

V

135

139

Mvt 2 - In the depth of the winter

Adagio
Lyrical sparse

Viola

Violoncello

3

5

7

A Like distant echoes

10

With measured aggression
bounce
(approximate rhythm)

gliss.

148

12 bounce (approximate rhythm)

mp *mf*

mf *mf* *f*

B Lyrical and free

13 *gliss.* *sul tasto* *sul pont.* *nat.* bounce (approximate rhythm)

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

16

mf *f* *mf* *pp* *mp* *mf*

19 *poco accel.*

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

22 *poco rit.* Dying away

mp *f* *mp* *mp* *mp* *mp*

24 **C** With strength rit.

tr
p
pppp
f

26 **D** Cool but with some drive ♩=75

p
mp

29

mp
mf
mp

32

mp
mf

35

mp
f
mf
niente

38 **E** Lyrical and driven

mp
sul tasto (s. t.)
sul pont. (s. p.)

40

s. t. s. p. nat. 3

42

mf *mf*

44

mp

poco accel.

46

f

48

f

rit.
Hold last note for extra time during pause. Die away to nothing.

F Strong and free

50 Adagio

pizz. *p* *mf*

pizz. *p* *mf*

sul pont. arco *ppp* *mf* *gliss.*

f *mp* *f* *mp* *mf*

53 bounce (approximate rhythm)

mp *mf*

mf *f* *f* *pppp*

p *tr*

G

56 rit. arco

p *mp* *mf* *pp*

arco *mp* *f* *p*

IV

Mvt. 3 - The Duel

J M Mayall

○ = Foot Stomp

A $\text{♩} = 100$ **CRUNCHY** **VIOLENT** **B** **Calm but with some edge**

Viola

Violoncello

5 **Mockingly**

9 **rall.** **C** **Take lots of time here - especially on the gliss between bars**

13 **D** **Spiteful** **Biting** **arco**

17 **E** **Like you mean business**

The score is written for Viola and Violoncello in 3/4 time. It is divided into five sections: A, B, C, D, and E. Section A (measures 1-4) is marked with a tempo of quarter note = 100. Section B (measures 5-8) is marked 'Mockingly'. Section C (measures 9-12) is marked 'rall.' and includes a 'gliss.' instruction. Section D (measures 13-16) is marked 'Biting' and includes 'pizz.' and 'arco' instructions. Section E (measures 17-20) is marked 'Like you mean business'. Dynamics range from *ppp* to *fff*. Performance instructions include 'Foot Stomp' (circled 'o'), 'pizz.' (pizzicato), and 'arco' (arco). The score includes various musical notations such as slurs, accents, and dynamic markings.

F With a pocketful of swagger

20

mf

mp

gliss.

3

3

G Questioningly

LOUD
DEEP
BREATH

24

p

f

mf

f

mf

♩ = 60

27

ppp

tr

ppp

H Really drawn out. CRUNCHY

I CHEEKY

Take a lot of time... very free
Start and finish together.
Middle of phrase should be out of sync slightly.

29

mf

mf

pizz.

p

pizz.

p

mp

mp

arco

arco

J

34

pizz.

accel.

pizz.

K $\text{♩} = 130$

38

arco

ff *mf* *f* *fff*

L With a Matador-like bravado
POWERFUL

43

Tapping the body of the instrument

* to be played in one bow.

45

tr

48 Tapping the body of the instrument

POWERFUL
in response to the last 4 bar section

50

* to be played in one bow.

53 **M** rall. tr~~~~~

56 **N** A tempo **CRUNCHY** **O** Calm but with some edge

VIOLENT

61 **P** Mockingly.

65 tr~~~~~

Mvt. 4 - A path to Valhalla

Transition **A'** $\text{♩} = 140$

Viola **arco** **accel.**

Violoncello **arco** **gliss.**

73 **With bounce and sneakiness**

p
mp

77

ff *mp* *f*

81

mp *f* *mp* *mf < f* *mp*

85

mf *mp* *mf*

88 **incessantly driving**

mf *mp* *mf*

92

mf *mp* *mf*

95

mf
f
mf

98 **With strength**

mp *mf* *p* *mf*

103

f *mf* *mp* *mf*

107 **B'** Fury starting to build

p *mf* *f* *mf*
s. p. s. t. s. t.

111

mp
s. p. s. t. s. p. s. t.

115

f *mp*
s. p. s. t. s. p. s. t.

119

pp *mf*
s. p. s. t. s. p. s. t.

123

s. p. s. t. s. p. *pp*

126

s. t. s. p. s. t. *mp*

129

s. p. s. t. *ff* *mf*

131

s. p. nat. s. t. s. p. s. t.

135

s. p. s. t. s. p.

138

s. t. s. p. *f* *f*

141

s. p. *mf* s. t. nat. *mf*

144 **accel.**

147 **C'** Heavily with Powerful aggression

150

153

156

159

161

Musical score for measures 161-162. The piece is in 3/4 time with a key signature of two flats. Measure 161 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 162 continues the triplet in the right hand and has a quarter rest in the left hand.

163

Musical score for measures 163-164. Both measures feature a triplet of eighth notes in the right hand and a quarter note in the left hand. The dynamic marking *ff* is present at the beginning of both measures.

165

Musical score for measures 165-166. Both measures feature a triplet of eighth notes in the right hand and a quarter note in the left hand.

167

Musical score for measures 167-168. Both measures feature a triplet of eighth notes in the right hand and a quarter note in the left hand.

169

Musical score for measures 169-170. Both measures feature a triplet of eighth notes in the right hand and a quarter note in the left hand.

171

Musical score for measures 171-172. Measure 171 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 172 features a quarter rest in the right hand and a quarter note in the left hand. The dynamic marking *sfz* is present in both measures. A section marker **D'** Absolute menace is located above the right hand staff in measure 172. The time signature changes to 4/4 at the end of measure 172.

174 **E'** Strong and Unified

Musical score for measures 174-175. The piece is in 4/4 time with a key signature of one flat (B-flat). Both the treble and bass staves are marked with a forte (*ff*) dynamic. The music consists of eighth-note patterns in both hands.

Musical score for measures 176-177. The piece continues in 4/4 time with a key signature of one flat. The treble staff features a melodic line with accents, while the bass staff provides a rhythmic accompaniment.

Musical score for measures 178-179. The piece continues in 4/4 time with a key signature of one flat. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

Musical score for measures 180-181. The piece continues in 4/4 time with a key signature of one flat. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

Musical score for measures 182-185. The piece continues in 4/4 time with a key signature of one flat. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment. The dynamics are marked as *ff*, *mf*, *f*, *ff*, *mf*, and *fff*.

Into the Nocturnal Sunshine

For flute, viola, cello, drums, electronics and backing track

Performance Notes

Technical Requirements:

- Microphone + stand for flute, viola and cello
- On-stage monitor (or in-ear monitor system) for flute, viola and cello
- Microphones for drum kit (depends on kit selected by drummer)
- Stereo DI for electronics and backing track
- Full range sound system (with skilled operator)

Additional notes: full theatrical lighting rig is ideal. Can also include dancer, aerial silks artist, or some other movement-based visual performance.

For performers:

The piece can be interpreted and adapted quite freely unless marked, but the tempo should be strictly observed so that melodic line and backing track remain linked.

Drum parts are improvised, based on the pre-recorded elements in the backing track; they should follow the dramatic shape of the backing.

All dynamic markings should be played with very noticeable changes.

All performance guidelines and extended techniques are annotated in the score.

Into the Nocturnal Sunshine

Backing track starts beat 1-bar1

J M Mayall

Freely

1 $\text{♩} = 140$ lyrically *mf*

Viola *mp* expressively

Violoncello *mf* expressively

8 *mp* *mf* *mf*

14 *p* *mf* *f*

22 *mf* *mf* *mp*

28

mf

33

p

3

p

p

38

Rushing

fluttertongue

mf

p

mf

43

Rushing

47 *Rushing*

53 *lyrically*

57

64

70

mp *p*

pizz.

75

pizz. arco

Rushing

80

mf *mp*

pizz.

A Electronic Noise starts - working to a click but with some freedom.

Rushing

85

mf *pp* *p*

89

p

mf

mf

93

f *pp* *mp* *mf*

arco pizz.

97

101

arco

105

111

Hold pause until
hihats come in

114

B Hihats start - groove is set.

117

$\text{♩} = 140$

122

mp *mf*

126

f

130

f *mp*

134

f

137 *fl.*

143

149

marcato

153

157

gliss.

160

mp 3

162

mf *mp* 3 *mf*

C Building in tension

165

f 3 *mf*

167

5

170

mf *f*

173

p

mf *mp* *mf*

177

mp

D A bit more manic

181

f *ff*

185

p *mf* *f* *mp*

189

f *ff*

193

mf *ff*

DROP! 'halftime feel' but play at same tempo ♩=140

E FURIOUSLY!

Musical score for measures 196-199. The score is written for three staves: Treble, Middle (C13), and Bass. Measure 196 starts with a treble staff containing a series of sixteenth notes with accents. The middle and bass staves have rests. Measure 197 features a *ff* dynamic marking and a glissando in both the middle and bass staves. Measures 198 and 199 continue with complex rhythmic patterns in all three staves.

Musical score for measures 200-202. The score is written for three staves: Treble, Middle (C13), and Bass. Measure 200 begins with a treble staff containing sixteenth notes with accents. Measures 201 and 202 show dense rhythmic patterns in all three staves, with many notes marked with accents.

Musical score for measures 203-205. The score is written for three staves: Treble, Middle (C13), and Bass. Measures 203 and 204 feature triplets in all three staves. Measure 205 continues with complex rhythmic patterns and triplets in the bass and middle staves.

Musical score for measures 206-208. The score is written for three staves: Treble, Middle (C13), and Bass. Measure 206 starts with a treble staff containing sixteenth notes with accents. Measures 207 and 208 feature triplets in all three staves, with complex rhythmic patterns throughout.

208

211

214

217

219

Musical score for measures 219-220. The system consists of three staves: Treble, Alto, and Bass. Measure 219 features a treble staff with a quarter rest followed by a quarter note with a flat, and a bass staff with a rhythmic pattern of eighth notes. Measure 220 contains a treble staff with a triplet of eighth notes, followed by eighth notes, and a bass staff with a rhythmic pattern of eighth notes. A '3' is written below the treble staff in measure 220.

221

Musical score for measures 221-222. The system consists of three staves: Treble, Alto, and Bass. Measure 221 features a treble staff with a triplet of eighth notes, followed by eighth notes, and a bass staff with a rhythmic pattern of eighth notes. Measure 222 features a treble staff with a quarter note with a flat, followed by quarter notes, and a bass staff with a rhythmic pattern of eighth notes. A '3' is written below the treble staff in measure 221.

223

Musical score for measures 223-224. The system consists of three staves: Treble, Alto, and Bass. Measure 223 features a treble staff with a quarter rest followed by a triplet of eighth notes with a flat, and a bass staff with a rhythmic pattern of eighth notes. Measure 224 features a treble staff with a triplet of eighth notes with a flat, followed by eighth notes, and a bass staff with a rhythmic pattern of eighth notes. A '3' is written below the treble staff in measure 223, and another '3' is written below the bass staff in measure 224. Dynamics *ff* and *f* are indicated.

225

Musical score for measures 225-227. The system consists of three staves: Treble, Alto, and Bass. Measure 225 features a treble staff with a quarter note with a flat, followed by eighth notes, and a bass staff with a rhythmic pattern of eighth notes. Measure 226 features a treble staff with a triplet of eighth notes with a flat, followed by eighth notes, and a bass staff with a rhythmic pattern of eighth notes. Measure 227 features a treble staff with a quarter note with a flat, followed by eighth notes, and a bass staff with a rhythmic pattern of eighth notes. A '3' is written below the treble staff in measure 226, and '6' is written below the bass staff in measures 225, 226, and 227. Dynamics *mf* and *f* are indicated.

F Calming - becoming free
Lyrically

228

smoothly
mp

6 6 6

231

mp

6 6

235

p

239

p

One Night, New Breath

A structured improvisation for taonga puoro, viola, drums and electronics

Performance Notes

Technical Requirements:

- Microphone + stand for taonga puoro and viola
- On-stage monitors for performers
- Stereo DI for electronics
- Full sound system (with skilled operator)

Additional notes: drums should be loud enough without amplification; balance other sounds to match drums.

For performers:

The piece can be interpreted and adapted quite freely. The score provides a guide to potential shape and placement of sounds, but the majority of the musical information is to be developed through improvisation.

Performers should have clear visual sightlines with each other to enable necessary communication.

All performance guidelines and desired sounds are annotated in the score.

Taonga Puoro

Pahu (Jade Gong)



Electronics

Recoding of Pahu

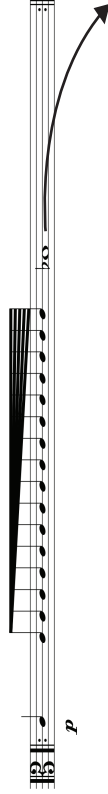


Ruru (morepork)



Viola

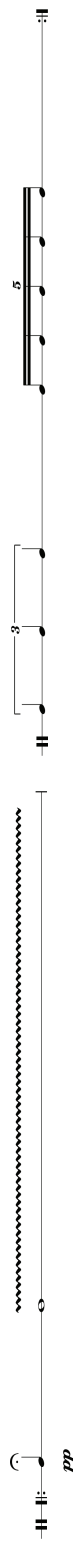
with delay effects



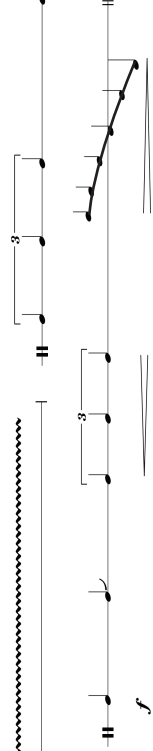
Approx. 2 mins

Drums

Ride Cymbal (Mallets)



Floor Toms (mallets)



Press stick into drum skin to raise pitch then release to lower

Section Two - Fluid

One Night, New Breath

Taonga Puoro

Pahu (Jade Gong)

Koauau

Electronics

Piano Sample

Water

Approx. 4:30 mins

Viola

1

2

(PLAY FREELY IN ANY RHYTHM)

3

Repeat and interchange between sections 1 and 2 for as long as required

Play section 3 only once. Take a lot of time here sliding with the sketched melodic counter. Play with the wood of the bow.

Simple Reverb effect







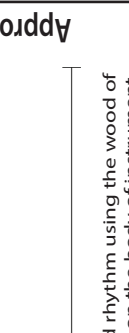

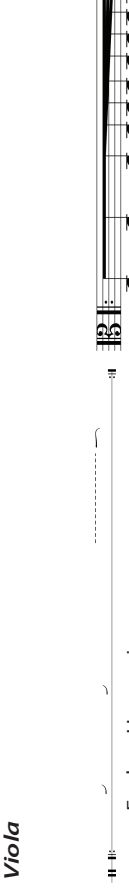



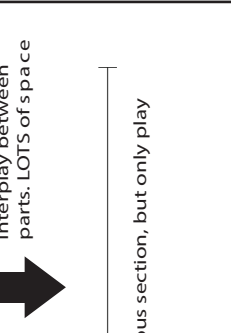
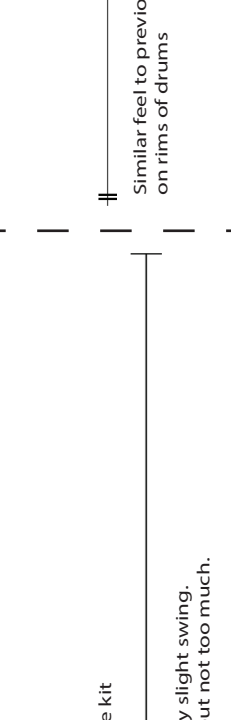
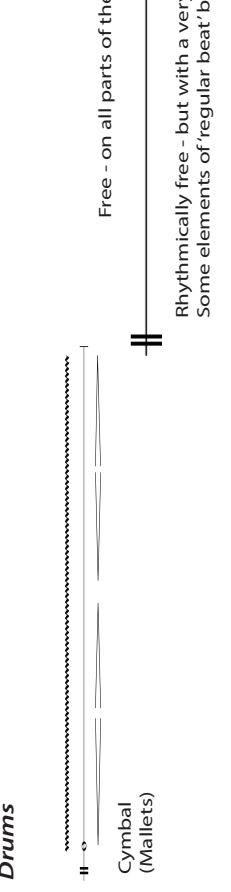
Drums

1

2

3 Toms (Mallet)

Mallets on Cymbal

Section Three - Becoming Dense	One Night, New Breath	Section Four - Percussive
<p>Taonga Puoro</p> <p>Putatara</p> 	<p>Putorino</p> 	<p>Pahu (Jade Gong)</p> 
<p>Electronics</p> <p>Recording of Pahu with delay</p> 	<p>Wind Noise</p> 	<p>Piano Sample (delay)</p> 
<p>Viola</p> <p>Explore Harmonics</p> 	<p>Low Synth Bass</p> 	<p>Approx. 8:30 mins</p> 
<p>Big Echo Delay</p> 	<p>No Delay, but reverb with slight disortion</p> 	<p>Interplay between parts. LOTS of space</p> 
<p>Drums</p> <p>Cymbal (Mallets)</p> 	<p>Free - on all parts of the kit</p> 	<p>Similar feel to previous section, but only play on rims of drums</p> 

Section Five - Return to Spacious

One Night, New Breath

Taonga Puoro

Pahu (Jade Gong)



Electronics

Ruru (morepork)



Recording of Pahu
with delay



Low Synth Bass



Water



Viola



With Delay

Delay with Distortion

Slight break to trigger FX



Synth FX

Drums

Floor Toms (mallets)



Cymbals



Let Ring



Approx. 10:30 mins

Sketches of an Intergalactic Earworm

For piano trio and boombox

Performance Notes

Technical Requirements:

- Small boombox with mp3 player attachment, or small powered PA speaker with input; to be placed in the ensemble and set at an appropriate level for group dynamics.
- Possibly need a small, second speaker facing backwards towards the pianist to ensure accurate timing.

Additional notes: performance included in DVD has been transformed into an experimental film/music video/performance video. The live performance can be much more traditional in its presentation.

For performers:

The piece can be interpreted freely unless otherwise marked, but the tempo should be strictly observed so that acoustic instruments and backing track remain linked.

The groove must be maintained throughout. In funk music, groove is important; if necessary please listen to recordings by Parliament/Funkadelic, James Brown, and Maceo Parker for inspiration.

One performer should control the backing tracks on an iPod (or similar). There should be appropriate time for this to be done on stage.

All dynamic markings should be played with very noticeable changes.

All performance guidelines and extended techniques are annotated in the score.

Sketches of an Intergalactic Earworm

1 - Take 'em to the bridge

J M Mayall

$\text{♩} = 140$ **Punchy and precise**

Piano

Violin

Violoncello

Tape $\frac{4}{4}$

drums

Hit me

Do It Again

Well, ahh, I'm about ready to get up
and do my thing...
I wanna get into it - YEAH
Turn around - YEAH
Shake it out - YEAH
Well.... can I count it off??
- GO AHEAD!

1, 2, 3, 4

4

Pno. *mf*

Vln. *ff*

Vc. *ff*

Tape $\frac{4}{4}$

drums

Come on

Groove. Funky groove.

6

Pno. *f*

Vln. *f*

Vc. *f*

Tape drums
1, 2, 3, groove!

10

Pno.

Vln.

Vc.

Tape

13

Pno.

Vln.

Vc.

Tape

HUH!

15

Pno.

Vln.

Vc.

Tape

18

Pno.

Vln.

Vc.

Tape

21

Pno.

Vln.

Vc.

Tape

Wow!

25 **Relentlessly**

Pno. *fff*

Vln. arco *fff*

Vc. arco *fff*

Tape Hit Mel

29

Pno.

Vln.

Vc.

Tape

30

Pno.

Vln.

Vc.

Tape

It is time for us YEAH! to take it on down now

32 With a powerful lightness

Pno. *mp*

Vln. *p*

Vc. *mf*

drums

Tape

36

Pno. *p*

Vln. *p*

Vc. *mf*

Tape

40

Pno. *p*

Vln. *p*

Vc. *mf*

Tape

44 ⁽⁹⁾

Pno.

Vln.

Vc.

Tape

(drums)

YEAH!

48

Pno.

Vln.

Vc.

Tape

52

Pno.

Vln.

Vc.

Tape

C'Mon!

Get

56 **Strong Funky groove.**

Pno. *f*

Vln. *mp*

Vc. *mp*

Tape

Fun -ky with it!

60

Pno.

Vln. *mf*

Vc. *mf*

Tape

64

Pno.

Vln.

Vc.

Tape

67

Pno.

Vln.

Vc.

Tape

71

Pno.

Vln.

Vc.

Tape

With all of the fury

75

Pno.

Vln.

Vc.

Tape

Take -em to the bridge now

79 Extremely short

Pno. *p*

Vln. *pizz.* *p*

Vc. *pizz.* *p*

Tape

85

Pno. *ff*

Vln. *arco* *ff*

Vc. *arco* *ff*

Tape

(drum fill)

Back to the one time

90 Groove. Funky groove.

Pno. *f*

Vln. *f*

Vc. *f*

Tape

94 **Powerful Lightness**

Pno. *mp*

Vln. *mf*

Vc. *mf*

Tape

98 **Raw Groove**

Pno. *f*

Vln. *ff*

Vc. *ff*

Tape

100 **Relentless**

Pno. *ff*

Vln. *ff*

Vc. *ff*

Tape

103 With unexpected space.

Pno. *p* *ff*

Vln.

Vc.

Tape

WOW!

107 **Relentless** **Extremely Short and Powerful**

Pno. *mp*

Vln. *mp*

Vc.

Tape

Hit it a-gain

113

Pno. *sfz*

Vln. *sfz*

Vc.

Tape

Uh!

2 - MnmIFnk

120 $\text{♩} = 80$ Mechanically smooth

Pno. *pp*

Vln. *ppp* *mf*

Vc. *ppp* *mf*

Tape (cowbell)

124

Pno. *p*

Vln. *ppp* *mf* *p*

Vc. *ppp* *mf* *pp*

Tape

127

Pno. *mf* *pp* *mf*

Vln. *mf* *f* *gliss.*

Vc. *f* *f* *gliss.*

Tape *f*

130

Pno. *ppp*

Vln.

Vc.

Tape

Rock It don't stop it

133

Pno.

Vln. *ppp* *mf* *p* *mf*

Vc. *ppp* *mf* *pp* *f*

Tape

Rock It don't stop it Rock It don't stop it Rock It don't stop it

136

Pno. *mf* *f* *p*

Vln. *f* *sliss*

Vc. *f* *sliss*

Tape

Let your soul lead the way Rock It don't stop it

139

Pno. *pp* *mp* *f*

Vln. *ppp* *mf* *mp*

Vc. *ppp* *mf* *mp*

Tape
Rock It don't stop it Rock It don't stop it Let your soul lead the way

142

Pno. *p* *mf*

Vln. *ppp* *mf* *p* *mf*

Vc. *ppp* *mf* *pp* *f* *p*

Tape

145

Pno. *pp*

Vln. *gliss.*

Vc. *ppp*

Tape
Rock It don't stop it

148

Pno.

Vln.

Vc.

Tape

Rock It don't stop it Rock It don't stop it

mf *pp* *f*

pizz.

150

Pno.

Vln.

Vc.

Tape

Rock It don't stop it Let your soul lead the way Don't stop it

pp

153

Pno.

Vln.

Vc.

Tape

Rock it don't stop it

mf *p*

pizz. *mp* arco *ppp* *mf* *p*

pizz. *mp* arco *ppp* *mf* *pp*

156

Pno.

Vln.

Vc.

Tape

p

mf

f

p

pp

pizz.

gliss.

159

Pno.

Vln.

Vc.

Tape

pp

arco

ppp

ppp

(cowbell)

3 - Lonely cruise down afro highway

162 $\text{♩} = 110$ With a bouncy strut

Pno. *mf*

Vln. arco *mp* gliss. gliss. arco

Vc. *mf*

Tape

167

Pno.

Vln. arco gliss. gliss. arco

Vc. *mf*

Tape

171

Pno.

Vln. arco gliss. gliss. arco *mf*

Vc. *mf*

Tape

175

Pno.

Vln.

Vc.

Tape

pizz. arco

Expansively

179

Pno.

Vln.

Vc.

Tape

f

A more relaxed strut

184

Pno.

Vln.

Vc.

Tape

mf

mf

mf

188

Pno. *f*

Vln. 3

Vc.

Tape

192

Pno. *mf*

Vln.

Vc.

Tape

196

Pno. *f*

Vln.

Vc. *f*

Tape

4 - Searching for the Promised Land

Powerfully spacey

♩=90

201

Pno. *mp*
Lots of pedal - washy. At your judgement

let ring-----|

Vln.

Vc. *mp*

Tape

BEAT POETRY STARTS

206

Pno. *mp*

legato (unless otherwise marked)

let ring-----|

Vln. *mp*

Vc. *mf*

Tape

211

Pno.

Vln.

Vc.

Tape

215

Piano score for measures 215-218. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The violin and viola parts have long, flowing lines with many ties. A dynamic marking of *p* is present at the start of measure 218. The tape part is marked with a double bar line.

Pno.

Vln.

Vc.

Tape

219

Piano score for measures 219-222. The piano part continues with intricate rhythmic patterns. The violin and viola parts maintain their melodic lines with ties. The tape part is marked with a double bar line.

Pno.

Vln.

Vc.

Tape

223

Piano score for measures 223-226. The piano part features a more rhythmic and repetitive pattern. The violin and viola parts have long, sustained notes with ties. A dynamic marking of *mp* is present at the start of measure 226. The tape part is marked with a double bar line.

Pno.

Vln.

Vc.

Tape

227

Pno.

Vln.

Vc.

Tape

231

Pno.

Vln.

Vc.

Tape

235

Pno.

Vln.

Vc.

Tape

239

Pno.

Vln.

Vc.

Tape

243

Pno.

Vln.

Vc.

Tape

247

Pno.

Vln.

Vc.

Tape

251

Pno.

Vln.

Vc.

Tape

255

Pno.

Vln.

Vc.

Tape

259

Pno.

Vln.

Vc.

Tape

263

Pno.

Vln.

Vc.

Tape

268

Pno.

Vln.

Vc.

Tape

273

Pno.

Vln.

Vc.

Tape

mf

5 - Rockmelon Drive

♩=105

278 **A steady brew**

Pno. *mf*

Vln.

Vc.

Tape (drum fill) (COWBELL)

283

Pno. *pp* *mf*

Vln. *f* *mf* *pp* *mf* arco

Vc. *f* *mf* *pp* *mf* arco

Tape

287 **Expanding**

Pno. *pp* *mf* *f*

Vln. *pp* *mf* *f* arco

Vc. *pp* *mf* *f* arco

Tape

291 **Back to a simmer**

Pno. *mp*

Vln.

Vc.

Tape

295 **Almost coming to a boil** **Back to that steady simmer**

Pno. *f*

Vln. *mf*

Vc.

Tape

298

Pno.

Vln. *pizz.* *mp* *mf*

Vc. *pizz.* *mp* *mf*

Tape (COWBELL)

303

Pno.

Vln. arco

Vc. arco

Tape

305 **With a Passionate Fire** **Instant Simmer**

Pno.

Vln.

Vc.

Tape

308 **A powerful pulsating build**

Pno.

Vln.

Vc.

Tape

311

Pno.

Vln.

Vc.

Tape

313

Pno.

Vln.

Vc.

Tape

317

Pno.

Vln.

Vc.

Tape

321 **Letting it all come out.**

Pno. *mp*

Vln. *pizz.* *p*

Vc. *p*

Tape

324

Pno. *mf* *f*

Vln. *mf* *f* arco

Vc. *mf* *f*

Tape

327 **With restraint**

Pno. *mp*

Vln.

Vc.

Tape

drum fill

331

Pno. *mp*

Vln. *pizz.* *mp* *pizz.* *arco* *pp* *mf* *pp* *mf*

Vc. *pizz.* *mp* *pizz.* *arco* *pp* *mf* *pp* *mf*

Tape

Furious and Uncompromising

335

Pno.

Vln. *pp* *mf*

Vc. *pp* *mf*

Tape

337 Heavy, Crunchy and Aggressive - but with groove

Pno. *f*

Vln. *ff*

Vc. *ff*

Drum groove

Tape

6 - Directly from the mothership

341 $\text{♩} = 105$ **Funkadelic**

Pno.

Vln.

Vc.

Tape

Make my funk the P - Funk I want my funk un - cut _ Make my funk the P - Funk I

345

Pno.

Vln.

Vc.

Tape

want to get _funked up _ I want the Bomb I want the P - Funk I want my funk _stepped on _

348

Pno.

Vln.

Vc.

Tape

Make my funk the p - funk I want to take _ it home

A slight interlude **Serious groove funk**

351

Pno. *pp* *pp* *8va*

Vln. *col legno* *nat.* *Snap Pizz* *col legno*

Vc. *3* *3* *3* *3*

Tape *drum*

Make my funk the P - Funk 1

355

Pno. *3* *3* *3*

Vln. *3* *3* *3*

Vc. *col legno* *3* *col legno* *3*

Tape

want my funk - un - cut — Make my funk the P - Funk 1 want to get - funky up — I want the

Explosively

358

Pno. *3* *3*

Vln. *3*

Vc. *3*

Tape

Bomb I want the Bomb I want the B - B - B Bomb

362

Pno.

Vln.

Vc.

Tape

I want the Bomb I want the P - Funk I want my funk stepped on ___

365

Pno.

Vln.

Vc.

Tape

Make my funk the p - funk I want to take _ it home

7 - Until the Cape Man appears

368 $\text{♩} = 105$ Leave it all on the stage.

Pno. *mf*

Vln. *mf* nat.

Vc. *f* 3 5

Tape (brass) drum fill

371

Pno. *mf*

Vln. *mf*

Vc. *mf*

Tape

373

Pno. *mf*

Vln. *mf*

Vc. *mf*

Tape

375

Pno.

Vln.

Vc.

Tape

mf

f

Detailed description: This system covers measures 375 and 376. The piano part features a complex, rhythmic accompaniment with many beamed notes. The violin part has a melodic line with a crescendo leading into measure 376. The viola part has a melodic line with accents and dynamic markings of *mf* and *f*. The tape part is marked with a double bar line.

377

Pno.

Vln.

Vc.

Tape

f

mf

Detailed description: This system covers measures 377 and 378. The piano part continues with its complex accompaniment. The violin part has a melodic line with a forte (*f*) dynamic and a triplet in measure 378. The viola part has a melodic line with accents and a mezzo-forte (*mf*) dynamic. The tape part is marked with a double bar line.

379

Pno.

Vln.

Vc.

Tape

Detailed description: This system covers measures 379 and 380. The piano part continues with its complex accompaniment. The violin part has a melodic line with a crescendo. The viola part has a melodic line with accents. The tape part is marked with a double bar line.

381

Piano score for measures 381-382. The Pno. part features a complex texture with multiple layers of chords and arpeggios in the right hand, and a rhythmic accompaniment in the left hand. The Vln. part has a melodic line with accents and a fermata. The Vc. part has a melodic line with slurs and accents. The Tape part is marked with a double bar line.

383

Piano score for measures 383-384. The Pno. part continues with complex textures. The Vln. part has a melodic line with a fermata. The Vc. part has a melodic line with slurs and accents. The Tape part is marked with a double bar line.

385

Piano score for measures 385-386. The Pno. part features a complex texture with multiple layers of chords and arpeggios in the right hand, and a rhythmic accompaniment in the left hand. The Vln. part has a melodic line with slurs and accents. The Vc. part has a melodic line with slurs and accents. The Tape part is marked with a double bar line.

387

Pno.

Vln.

Vc.

Tape

HA!

HA!

HA!

HA!

Credits

Tracking Forward

Viola: Adam Maha

Video: Dan Inglis

Backing Track: Jeremy Mayall

The Long White Cloud

Flute: Lauren Grout

Trumpet/Flugelhorn: Mike Booth

Viola: Adam Maha

Cello: Yotam Levy

Keyboards: Chris Lam Sam

Guitar: Chris McBride

Bass: Nick Tipping

Drums: Brad Thomson

Taonga puoro: Dr Richard Nunns

Electronics and Backing Track: Jeremy Mayall

'Colorless green ideas sleep furiously'

MIDI Mock-up

Push for Miles

Bass: Nick Tipping

Backing Track: Jeremy Mayall

Norse Suite

Viola: Adam Maha

Cello: Yotam Levy

The Foggy Field

Trumpet/Flugelhorn: Mike Booth

Backing Track, Turntables: Jeremy Mayall

Into the Nocturnal Sunshine

Flute: Lauren Grout

Viola: Adam Maha

Cello: Santiago Canon Valencia

Drums: Brad Thomson

Electronics and Backing Track: Jeremy Mayall

One Night, New Breath

Taonga Puoro: Dr Richard Nunns

Electronics: Jeremy Mayall

Viola: Adam Maha

Drums: Jeremy Hantler

Sketches of an Intergalactic Earworm

Piano: Katherine Austin

Violin: Lara Hall

Cello: James Tennant

Backing Track: Jeremy Mayall

Post Production:

Video: Dan Inglis (except 'Into the Nocturnal Sunshine': Ben Woollen)

Audio: Jeremy Mayall

Others:

Lighting designers: Aaron Chesham, Dion Rutherford

Sound Operators: Ben Mannell, Kyle Evelyn, Lora Thompson

Tech support: Brad Thomson

Camera Operators: Dan Inglis, Ben Woollen, Scott Granville, Joe Hitchcock,

Ashton Ledger, Eddie Peterson

Aerial Silk Artist: Aimee Newton (nee Cooper)