

Entelechy

for trombone, keyboards, bass and drums/percussion

David Vayo

Instrumentation

Tenor-bass trombone

Mutes: straight, whispa, felt hat, Harmon.
 A funnel (preferably metal) is also needed.
 Also see "Sound Reinforcement/Electronics"

Keyboard: Piano and polyphonic synthesizer (one performer)

The following is also required:

- Penny or similar coin
- Two medium-gauge guitar picks

Also see "Sound Reinforcement/Electronics"

Contrabass/electric bass (one performer)

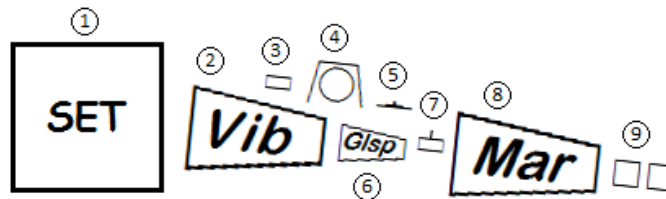
Contrabass needs electronic pickup
 The bassist also needs the following equipment supplied by the percussionist:

- bell tree
- high & low triangles
- triangle beater

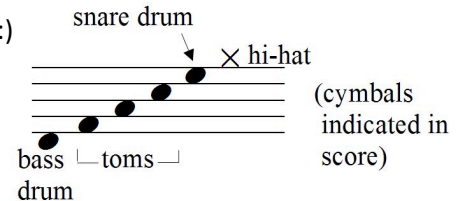
Also see "Sound Reinforcement/Electronics"

Percussion (one performer)

Instrumentation and suggested setup:



1. Drum set (standard configuration, along with the following:)
 - At least four cymbals; including Chinese cymbal
 - Two bass drums preferred
 - One cencerro
2. Vibraphone
3. Low wood block
4. Small tam-tam
5. High suspended cymbal
6. Glockenspiel (=orchestra bells)
7. Crotales
 - Only the following notes are needed:
8. Marimba
9. Bongos (played between knees)



The percussionist should also supply the bassist with the following:

- bell tree
- high & low triangles
- triangle beater

Sound Reinforcement/Electronics

The following need to be miked:

- trombone
- piano
- keyboardist's voice
- keyboard amp
- bassist's voice
- bass amp
- percussionist's voice

A sound engineer is needed to adjust levels during performance and add effects as needed. The engineer will need a copy of the score.

Electronic effects are indicated in both the sound-tech staff and the staff of the instrument to which the effects are added, to give maximum flexibility as to whether the performer or the engineer adds the effects.

The following single effects and combinations of effects are required:

- | | | | |
|---|--|--|--|
| <u>Trombone</u> | <u>Piano</u> | <u>Electric Bass</u> | <u>Vocal mics</u> |
| <ul style="list-style-type: none">• Delay/chorus• Bass boost with phase shifting, chorus and/or flanging• Reverb/chorus/doubling at octave below• Echo | <ul style="list-style-type: none">• Echo | <ul style="list-style-type: none">• Distortion | <ul style="list-style-type: none">• Echo |

for Mark Hetzler

Entelechy

Score

I.

David Vayo (2010)

♩ = 112

Trombone

Keyboard

Electric Bass

Percussion

Sound Tech.

f synth brass

f DRUM SET driving fusion, including indicated hits

f TBN., PNO. MICS ON

The first system of the score consists of six staves. From top to bottom: Trombone (bass clef, 4/4 and 2/4 time signatures), Keyboard (bass clef, 4/4 and 2/4 time signatures), Electric Bass (bass clef, 4/4 and 2/4 time signatures), Percussion (percussion clef, 4/4 and 2/4 time signatures), and Sound Tech. (percussion clef, 4/4 and 2/4 time signatures). The music is in a key with one flat (B-flat major or D minor). The tempo is marked as quarter note = 112. Dynamics include *f* (forte) for the Trombone, Keyboard, Electric Bass, and Percussion. The Percussion part is described as 'DRUM SET driving fusion, including indicated hits'. The Sound Tech. part has a note 'TBN., PNO. MICS ON'. There are double bar lines with repeat signs at the end of the system.

Kbd.

Perc.

punchy, Moog-like sound

The second system of the score consists of two staves. The top staff is for Keyboard (Kbd.) and the bottom staff is for Percussion (Perc.). The Kbd. part is in treble clef and features a 'punchy, Moog-like sound' with a sequence of chords and notes. The Perc. part features a sequence of notes with a '+' sign and an arrow above the first few notes, followed by a double bar line with a repeat sign. There are double bar lines with repeat signs at the end of the system.

7

Tbn.

Kbd.

E.B.

Perc.

fill →



11

Tbn.

Kbd.

E.B.

Perc.

punchy

brass

fill →

15

Tbn.

Kbd.

E.B.

Perc.

Measures 15-19. The score is for Tbn., Kbd., E.B., and Perc. The time signature changes from 6/16 to 5/16, then 12/16, then 6/16, and finally 4/4. The percussion part has a 'time...' annotation above it.

20

Tbn.

Kbd.

E.B.

Perc.

(time...)

Measures 20-24. The score is for Tbn., Kbd., E.B., and Perc. The time signature changes from 4/4 to 3/4, then 4/4, and finally 5/4. The percussion part has a 'time...' annotation above it.

23

Tbn.

Kbd.

E.B.

Perc.

Musical score for measures 23-26. The Tbn. part features a melodic line with a slur. The Kbd. part consists of two staves with a complex texture, including a large slur. The E.B. part has a rhythmic pattern. The Perc. part features a drum pattern with accents.

27

Tbn.

Kbd.

E.B.

Perc.

rim shot

Musical score for measures 27-30. The Tbn. part features a melodic line with a slur. The Kbd. part consists of two staves with a complex texture, including a large slur. The E.B. part has a rhythmic pattern. The Perc. part features a drum pattern with a rim shot.

Tbn. 32

Kbd. 32

E.B. 32

Perc. 32



(A) *Meno mosso* ♩ = 92

Tbn. 36

Kbd. 36

E.B. 36

Perc. 36

punchy

(rim shots)

R R L R L L R R L

mf

40 R R L R L L R R L L L R L R L R R L R L R L R R L R L R L R R L R L R RIDE CYMBAL RL LR
on bell

Perc.

mp

44

Tbn.

p *mf*

Perc. 44 L R L R L R L L R R L R L R R L R

Perc.

47

Tbn.

p *mp*

E.B. 47

mf

Perc. 47 L R R L R R L R R R R

Perc.

50

Tbn.

p *mp*

E.B. 50

non stacc.

Perc. 50 R R L R R L R R L R snares off

Perc.

53

Tbn. *mf*

quiet, reedy timbre

Kbd. *mf* PIANO *mf* CENCERRO R R

Perc. 53 (snare off) R R L R R L R R

56

Tbn. *mf*

Syn. 56

Pno. 56

E.B. 56

Perc. 56 L R R L R R L R R R R

58

Tbn.

Syn.

Pno.

Perc.

RRR R LLR LLR R L L R R R LLR RRR R

61

Tbn.

Kbd.

E.B.

Perc.

(B)

f

R R R R

65

* ADD EFFECTS I

Tbn.

f

E.B.

vary ad lib. if desired...

Perc.

65

* ADD TROMBONE EFFECTS I

Sound Tech.



69

Tbn.

69

E.B.

69

Perc.



73

Tbn.

73

E.B.

73

Perc.

* Use delay and/or chorus to thicken the trombone's sound.

76

Tbn.

E.B.

Perc.

76

76

p *f*³

Detailed description: This system contains the first three staves of music, measures 76-78. The top staff is for Tuba (Tbn.) in bass clef, the middle for Euphonium (E.B.) in bass clef, and the bottom for Percussion (Perc.) in a drum set notation. The music is in 5/8, 7/8, and 2/4 time signatures. A dynamic marking *p* (piano) is shown with a hairpin crescendo leading to *f* (forte) with a triplet of eighth notes. The Percussion part features a consistent rhythmic pattern of eighth and sixteenth notes.

79

Tbn.

E.B.

Perc.

79

79

79

Detailed description: This system contains the next three staves of music, measures 79-81. The top staff is for Tuba (Tbn.) in bass clef, the middle for Euphonium (E.B.) in bass clef, and the bottom for Percussion (Perc.) in a drum set notation. The music continues in 5/8, 7/8, and 2/4 time signatures. The Tuba part features triplet markings (3) over eighth notes. The Percussion part maintains its rhythmic pattern.

82

Tbn.

Staff 1: Tuba and Euphonium. Measure 82 starts with a 3/8 time signature, then changes to 7/8, and finally to 3/4. The staff contains a melodic line with a long note in the final measure.

82

SYNTH distant, mysterious timbre; soft attack, ca. 0.5 sec. long

Kbd.

Staff 2: Keyboard. Measure 82 starts with a 3/8 time signature, then changes to 7/8, and finally to 3/4. The staff contains a complex chordal texture with a *mf* dynamic marking.

82

E.B.

Staff 3: Euphonium and Bass. Measure 82 starts with a 3/8 time signature, then changes to 7/8, and finally to 3/4. The staff contains a rhythmic line with eighth notes.

82

Perc.

Staff 4: Percussion. Measure 82 starts with a 3/8 time signature, then changes to 7/8, and finally to 3/4. The staff contains a complex rhythmic pattern with eighth notes and rests.



85

EFFECTS OFF

Tbn.

Staff 1: Tuba and Euphonium. Measure 85 starts with a 4/4 time signature. The staff contains a melodic line with a long note.

85

PIANO

Kbd.

Staff 2: Keyboard. Measure 85 starts with a 4/4 time signature. The staff contains a complex chordal texture with a *f* to *mf* dynamic marking.

85

E.B.

Staff 3: Euphonium and Bass. Measure 85 starts with a 4/4 time signature. The staff contains a rhythmic line with eighth notes.

85

snare on

Perc.

Staff 4: Percussion. Measure 85 starts with a 4/4 time signature. The staff contains a complex rhythmic pattern with eighth notes and rests.

85

TBN. EFFECTS OFF

Sound Tech.

Staff 5: Sound Technician. Measure 85 starts with a 4/4 time signature. The staff is mostly empty, indicating technical cues.

Più mosso ♩ = 104

88

Tbn.

Kbd.

Perc.

mp

p

CHINESE CYM.

92

Tbn.

Kbd.

E.B.

Perc.

mf

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 88-91. The Tbn. part starts with a rest in 3/8, then 3/16, and then a rhythmic pattern in 4/4 and 2/4. The Kbd. part features chords in 3/8 and 3/16, followed by sustained chords in 4/4 and 2/4. The Perc. part has rests in 3/8 and 3/16, then a rhythmic pattern in 4/4 and 2/4, including a 'CHINESE CYM.' in the final measure. The second system covers measures 92-95. The Tbn. part has a rest in 4/4, then a note in 2/4, and then a rhythmic pattern in 4/4 and 3/4. The Kbd. part has chords in 4/4 and 2/4, followed by a rhythmic pattern in 4/4 and 3/4. The E.B. part has rests in 4/4 and 2/4, then a rhythmic pattern in 4/4 and 3/4 with triplets. The Perc. part has rests in 4/4 and 2/4, then a rhythmic pattern in 4/4 and 3/4.

95

Tbn.

Kbd.

E.B.

Perc.

mp

light fill -----

⌘

Ⓧ Tempo I ♩ = 112

99

Kbd.

E.B.

Perc.

mf

light fill -----

TBN., PNO. MICS OFF

Sound Tech.

⌘

104

E.B.

110 E.B.

110 Perc.
VIBES - motor off

113 Tbn.
straight mute *f* *seco*

Kbd.
PIANO *f* *seco*

113 E.B.

113 Wd. Blk.
LOW WOOD BLOCK *f*

113 Perc.

116 Tbn.

116 E.B.

116 Perc.

119

Tbn.

Kbd.

E.B.

Wd. Blk.

Perc.

122

Tbn.

Kbd.

E.B.

Wd. Blk.

Perc.

Bsus⁹₇ improv/comp double-time feel

Bsus⁹₇ double-time feel

125 *senza sord.*

Tbn.

Kbd.

E.B.

Perc.

128

Tbn.

Kbd.

E.B.

Perc.

comp
E^{#11}7^{b9}

simile E^{#11}7^{b9}

ⓔ
131

Tbn.

Kbd.

E.B.

Wd. Blk.

Perc.

7

G13#11

C#9sus b5

7

G13#11

WD. BLK.

=

=

Tbn.

Kbd.

E.B.

Perc.

135

3

p cresc. poco a poco...

135

3

3

135

p

to drum set

f

p cresc. poco a poco...

137

Tbn.

Kbd.

E.B.

Perc.

DRUM SET fill, lead into groove

f

139

Tbn.

Kbd.

E.B.

Perc.

heavy, driving jazz/funk

ff

(F)

141

Kbd.

E.B.

Perc.



143

Tbn.

Kbd.

E.B.

Perc.

ff

SYNTH timbre a cross btw. synth brass & punchy electric piano - initial sustain followed by slow decay

ff

145

Tbn.

Kbd.

E.B.

Perc.

This system of music covers measures 145 and 146. It features four staves: Tbn. (Tuba), Kbd. (Keyboard), E.B. (Electric Bass), and Perc. (Percussion). The Tbn. and E.B. staves have a melodic line with eighth and quarter notes. The Kbd. part consists of two staves with chords and arpeggios. The Perc. part shows a rhythmic pattern with accents. The key signature has one sharp (F#) and the time signature is 5/4.

=

=

147

Tbn.

Kbd.

E.B.

Perc.

This system of music covers measures 147 and 148. It features four staves: Tbn. (Tuba), Kbd. (Keyboard), E.B. (Electric Bass), and Perc. (Percussion). The Tbn. and E.B. staves continue the melodic line. The Kbd. part has more complex chordal textures. The Perc. part maintains the rhythmic pattern. The key signature has one sharp (F#) and the time signature is 5/4.

149

Tbn.

Kbd.

E.B.

Perc.

149

149

149

149

=

=

152

Tbn.

Kbd.

E.B.

Perc.

152

152

152

152

E \flat 13 \flat 9 add4 (E \flat mixolydian \flat 2)

155

Tbn.

Kbd.

E.B.

Perc.

$B \overset{9}{\underset{6}{\infty}}$ (Dorian #4)

158

Tbn.

Kbd.

E.B.

Perc.

$D 13 \text{ sus } \flat 9$

$\left(\frac{3}{8} + \frac{3}{16}\right)$

162

Tbn.

5

Kbd.

162

5

3

E.B.

162

5

Perc.

162

165

Tbn.

165

Kbd.

165

E.B.

165

peak energy - drive!

Perc.

SLIDE VIB.
NARROW & SLOW

24

-----GRADUALLY----- TO-----VERY WIDE & FAST



169

Tbn.

Kbd.

E.B.

Perc.

172

Tbn.

Kbd.

E.B.

Perc.

PIANO

ff

DISTORTION ON

heavy, massive funk/metal feel,
including Chinese cymbal hits
as shown

175

Tbn.

Kbd.

E.B.

Perc.

This block contains the musical notation for measures 175 and 176. It features four staves: Tbn. (Trumpet), Kbd. (Keyboard), E.B. (Euphonium), and Perc. (Percussion). The Tbn., E.B., and Perc. staves are in bass clef, while the Kbd. part is split between bass and treble clefs. The time signature is 5/4, with a key signature of one flat. The Tbn. and E.B. parts play a melodic line with eighth and quarter notes. The Kbd. part provides harmonic support with chords and moving lines. The Perc. part features a rhythmic pattern of eighth notes with accents.

177

Tbn.

Kbd.

E.B.

Perc.

This block contains the musical notation for measures 177 and 178. It features four staves: Tbn. (Trumpet), Kbd. (Keyboard), E.B. (Euphonium), and Perc. (Percussion). The Tbn., E.B., and Perc. staves are in bass clef, while the Kbd. part is split between bass and treble clefs. The time signature is 5/4, with a key signature of one flat. The Tbn. and E.B. parts play a melodic line with eighth and quarter notes. The Kbd. part provides harmonic support with chords and moving lines. The Perc. part features a rhythmic pattern of eighth notes with accents.

179

Tbn.

* ADD EFFECTS II (PHAT)

Kbd.

SYNTH - driving, brassy lead

E.B.

Perc.

Sound Tech.

* ADD TROMBONE EFFECTS II (PHAT)

181

Tbn.

Kbd.

E.B.

Perc.

* Add effects that make tone more massive/funky: bass boost plus some combination of phase shifting, chorus and/or flanging.

183

Tbn.

Kbd.

E.B.

Perc.

185

Tbn.

Kbd.

E.B.

Perc.

187

Tbn.

Kbd.

E.B.

Perc.

* Ossia (if two bass drum pedals or two bass drums not available:)

189

Tbn.

Kbd.

E.B.

Perc.

191

Tbn.

Kbd.

E.B.

Perc.

*prepare piano

damp cym.

* Between movements, prepare piano as indicated on next page.

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 with thanks to the I-Park Foundation and
 Illinois Wesleyan University

II.

♩ = 60

Whispera mute

*EFFECTS III

Trombone

***mf* (*pp*)
 *TBN. EFFECTS III

Sound
TechTbn.: *p*

Tbn.

Pno.

(prepared with coin)

S.T.

Pno.: *p*

Tbn.

* Use reverb and chorus to create a luminous halo around the trombone.

** Play *mf* into whispera mute; the result will be *pp* (boosted to *p* by the microphone.)

*** Arrows over pitches indicate that the pitches are to be nudged slightly sharp or flat, depending on the direction of the arrow. Arrows, like accidentals, carry for an entire measure. Make the interval between notes as consistent as possible (technically, this should result in a passage of third-tones; perfectionists will raise or lower pitches by 1/6 tone, in relation to normal tuning, depending on the arrow's direction.)

13

Tbn. *3* (A)

Pno. *EFFECTS I (ECHOS) Quietly remove coin
 (... Ped...)

Sounding pitches (concert pitch) #^{oo}

Cb. 13 con sord. III IV
pp < *mp*

S.T. *PIANO EFFECTS I (ECHOS)
 Cb.: *mp*

19

Cb. II III III IV II III III IV

* A series of six to eight echos, approximately one per second, which decrescendo into inaudibility.

25

Tbn. *mf (pp)*

Pno. EFFECTS OFF

Cb. *mf (pp)*

S.T. PIANO EFFECTS OFF

Pno.: *n*

31

Tbn. EFFECTS OFF *f (p)*

Pno. *p*

Cb. *mp*

Pc. VIBES motor on, slow

S.T. TBN. EFFECTS OFF

(B)

35

Tbn.

Pno.

Cb.

Pc.

S.T.

Tbn.: *p*

40

Pno.

Pc.

ppp

p

43

Pno.

pp *p*

Pc.

ppp *p*

... *ped.* ...

46

Pno.

pp

8va...

n cresc. poco a poco...

Pc.

Pno.

50

3

3

3

3

3

3

3

3

Cb.

50

8va...

espr.

... mf

Pc.

50

...

S.T.

50

Cb.: *mp - mf* (if needed)

Tbn.

54

felt hat
into stand

p

Pno.

54

3

3

3

3

3

3

Cb.

54

8va...

3

Pc.

54

pp

Leo...

57

Tbn.

Pno.

8^{va}... 3

Cb.

Pc. CHINESE CYM. n < pp

Pc. LOW CRASH CYM. n < pp

60 ©

Tbn.

Pno. mf ^{*M} _> _> (on kbd.) p

Cb. 8^{va}... ** 3 3 3 3 5 3 dim....

MOTOR: FASTEST SPEED (MOTOR SPEED) FASTEST-to-SLOW-to-FASTEST-to-SLOW-to FASTEST -to- SLOW

Pc. mf _> _>

* Pluck strings w/ medium-gauge guitar picks.

** Arrows over pitches indicate that the pitches are to be nudged slightly sharp or flat, depending on the direction of the arrow. Arrows, like accidentals, carry for an entire measure. Make the interval between notes as consistent as possible (technically, this should result in a passage of third-tones; perfectionists will raise or lower pitches by 1/6 tone, in relation to normal tuning, depending on the arrow's direction.)

63

Tbn.

Pno.

Cb.

Pc.

S.T.

*EFFECTS II (ECHOS II)

*PIANO EFFECTS II (ECHOS II)

8^{va}...

... *p*

3 3 5

3 3 3 3

...

65

Tbn.

Pno.

Cb.

Pc.

S.T.

**EFFECTS SEND OFF

15^{ma}...

mf bell-like

p

8^{va}...

PLAS. GLOCKENSPIEL

mf

**PNO. EFFECTS SEND OFF

5 5 5 5

3 3 3 3 5 3

mf

Pno.: *mf*

* A series of six to eight echos at a rate of ♩ = ca. 90, which decrescendo into inaudibility.

** The left-hand notes should not produce echos; however, the series of echos from the previous right-hand notes should not be cut off.

68

Tbn.

3 3 5

15^{ma}...
EFFECTS SEND ON

ES OFF ES ON

68

Pno.

mf *p* *mf* 3

68

Cb.

8^{va}...

3 3 3 3

68

Glsp.

(GLSP.) 3

68

S.T.

PNO. EFFECTS SEND ON PNO. ES OFF PNO. ES ON

Detailed description: This page of a musical score, numbered 38, contains five staves. The top staff is for Tuba (Tbn.) in bass clef, starting at measure 68 with a melodic line featuring triplets and a quintuplet. The second staff is for Piano (Pno.) in treble clef, also starting at measure 68, with dynamics *mf*, *p*, and *mf*, and includes performance instructions: "15^{ma}... EFFECTS SEND ON", "ES OFF", and "ES ON". The third staff is for Contrabass (Cb.) in bass clef with an 8va octave marking, starting at measure 68 with a melodic line and triplets. The fourth staff is for Guitar (Glsp.) in treble clef, starting at measure 68 with a (GLSP.) marking and a triplet. The bottom staff is for Snare Drum (S.T.) in a drum clef, starting at measure 68 with performance instructions: "PNO. EFFECTS SEND ON", "PNO. ES OFF", and "PNO. ES ON".

70

Tbn.

5 5 *mf*

70

Pno.

mf ES OFF 15^{ma}...

8^{va}

70

Cb.

mf loco

70

Pc.

SMALL TAM-TAM

70

Glsp.

VIBES motor slow *n < p*

70

S.T.

PNO. ES OFF *mf*

74

Tbn. *mp*

Pno. *mp* *loco* *15^{ma}*

Cb. *mp*

Pc. *n < p* CHINESE CYM. TOM *p*

Vib.

78

Tbn. *mp* Straight mute

Synth *p* *led* ... SYNTH - dark, distant, mysterious timbre; piano-like envelope

Pno.

Cb. *ppp* III IV

Pc.

82

Tbn. *mp*

Synth *n* *p* *mp*
SYNTH - soft, full, dark, distant, mysterious sustained timbre; slow attack

Cb. *mp*

Pc. *n* *mp*

MARIMBA - softest mallets (no attack sound)

86

Tbn.

Synth (sustain w/ pedal)

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

Pc.

91

Synth

*EFFECTS III (ECHOS III)

Pno.

mf
Ped.

Cb.

III }
IV } ...

Pc.

> pp *< mp* *> pp* *< mp* *> pp* *< mp* *> pp* *<*

S.T.

*PNO. EFFECTS III (ECHOS III)

94

Synth

Pno.

Cb.

II }
III } ...

Pc.

< mp *> pp* *mp*

* Five to six echos, ♩ = ca. 60, fading to inaudibility.

EFFECTS III
Whispa

98

Tbn.

Synth

Cb.

Pc.

S.T.

f(p)

III IV II III IV

↓ TBN. EFFECTS III

Tbn.: *mp*

101

Tbn.

Synth

Cb.

Pc.

5 3 5

n

n

n

3 3 3

105 (E) (effects still on) Harmon mute, stem in *ppp*

Tbn.

clear, bell-like timbre and envelope * SSS ...

105 *p*

Synth

105 *mf* *8va-* *Reo*...

Pno.

105 *3*

Cb.

105 HI SUSP. CYM.

Pc.

105 *mp* *GLSP.* *mf* *3* *3* *p*

Pc.

108 *mf* *ppp* *ppp*

Tbn.

* SSS ...

108 *Reo* *3* *3* *Reo*...

Synth

BELL TREE, w/ thin triangle beater Strike individual bells HIGH TRIANGLE

108 *mp*

Cb.

108 *3* *5* *5* *3*

Pc.

* Blow air through horn on an "s" consonant.

111 *mf* *ppp*

Tbn.

Synth

Cb.

Pc.

(Bell Tree)

113 *ppp* *mf*

Tbn.

Synth

Pno.

Cb.

Pc.

SH...

8va-

Reo...

mf

Reo...

3

115 *ppp* *ppp*

Tbn.

Synth

Pno.

Cb.

Pc.

ppp

gva... *SH...*

gva... *Leo...*

Leo...

(triangle)

5 5 5

117 *mf* *ppp*

Tbn.

Synth

Pno.

Cb.

Pc.

gva...

gva...

5 *ped.*

3

119 *ppp* *mp*

Tbn.

SH ...

Synth

8va ...

Pno.

Cb.

Pc.

p

The musical score for measures 119 and 120 is arranged in five systems. The top system is for the Trombone (Tbn.), showing a rest in measure 119 and a note in measure 120 with a dynamic marking of *ppp* and a performance instruction 'SH ...'. The second system is for the Synthesizer (Synth), featuring a melodic line with a dynamic marking of *ppp* and a performance instruction '*8va ...*'. The third system is for the Piano (Pno.), consisting of two staves with chords and triplets, marked with a dynamic of *ppp*. The fourth system is for the Clarinet (Cb.), showing a rest in measure 119 and a note in measure 120 with a dynamic marking of *p*. The bottom system is for the Piccolo (Pc.), featuring a rhythmic pattern with triplets and a dynamic marking of *ppp*. The score is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

* whistle into mic
 **WHISTLE EFFECTS

The musical score for page 49 consists of the following parts and instructions:

- Tbn. (Tuba):** Starts at measure 121 with a *pp* dynamic. A circled 'F' indicates the starting pitch. A box highlights a whistle effect starting at measure 124, with notes (b.e.) and (b.e.) below it. The dynamic changes to *mp*.
- Synth:** Starts at measure 121 with a *pp* dynamic.
- Pno. Whist. (Piano Whistle):** Starts at measure 121. A box highlights a whistle effect starting at measure 124, with notes (b.e.) and (b.e.) below it. The dynamic is *mp*.
- Pno. (Piano):** Two staves, starting at measure 121.
- Whis. (Whistle):** Starts at measure 121. A box highlights a whistle effect starting at measure 124, with notes (b.e.) and (b.e.) below it. The dynamic is *mp*.
- Cb. (Cymbal):** Starts at measure 121 with the instruction "LOW TRIANGLE".
- Whis. (Whistle):** Starts at measure 121. A box highlights a whistle effect starting at measure 124, with notes (b.e.) and (b.e.) below it. The dynamic is *mp*.
- Pc. (Percussion):** Starts at measure 121 with the instruction "CROTALES". A box highlights a whistle effect starting at measure 124, with notes (b.e.) and (b.e.) below it. The dynamic is *mf*.
- S.T. (Snare Drum/Tom):** Starts at measure 121 with a *p* dynamic. An arrow points to the instruction "** WHISTLE EFFECTS ON; Tbn. and 3 vocal mics".

* Improve continuous, sinuous microtonal lines, returning regularly to F and going no lower and higher than the notes in parentheses. Stagger breaths (or whistle while inhaling). Whistle at the angle to the microphone that best minimizes rumble. If not all performers can whistle, this is not a problem as long as at least two can.

** One or two echoes at approx. ♩ = 60, on all four indicated mics.

125 gradually back away from mic . . .

Tbn. Whist.

Pno. Whist.

Pno.

8va...
mf
3
Lea

Cb. Whist.

Pc. Whist.

125 gradually back away from mic . . .

125 gradually back away from mic . . .

125 gradually back away from mic . . .

132 gradually turn around . . . facing away from mic cup hands, raise to mouth to gradually extinguish sound . . .

Tbn. Whist.

132 gradually turn around . . . facing away from mic cup hands, raise to mouth to gradually extinguish sound . . .

Pno. Whist.

132 gradually turn around . . . facing away from mic cup hands, raise to mouth to gradually extinguish sound . . .

Cb. Whist.

132 gradually turn around . . . facing away from mic cup hands, raise to mouth to gradually extinguish sound . . .

Pc. Whist.

132

S.T.

(all mics:) effects off

I-Park (East Haddam, CT)
and Bloomington, IL
May-June 2010

III.

Broad, expansive ♩ = 60

Harmon mute, stem in

Trombone

p

Tbn.

p

Tbn.

p

sounding concert pitches

through amplifier
senza sord.

Cb.

mf

Tbn.

p

Cb.

p

DRUM SET very sparse fills on cymbals . . .

Pc.

p

17

Tbn.

Pno. *mp*

Red.

17 **II III IV**

Cb.

17 very subtly and gradually build cymbal fills ...

Pc.

19

19

Red.

19 **II I IV**

19

21

Tbn.

Pno. *mp*

Cb.

Pc.

23

Tbn.

Pno.

Cb.

Pc.

gradually bring in drums, - - - - - fill - - - - - into

23

Pc.

S.T.

mp

PNO. MIC

n

25 (A)

Tbn.

< mf

Pno.

< mf

Cb.

mf

ped.
(pizz.)

Pc.

< mf/mp

S.T.

< mf

27

Pno.

ped.

Cb.

27

Pc.

27

29

Red.

vary ad lib. . . .

29

29

This block contains the musical notation for measures 29 and 30. It features three staves: a grand staff for piano (treble and bass clefs) and a bassoon staff (bass clef). The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The bassoon part has a melodic line with slurs. The piano part is marked with a red line and the instruction 'vary ad lib. . . .'. The bassoon part is marked with a red line. The piano part has a measure number '29' at the beginning and end of the section. The bassoon part has a measure number '29' at the beginning. The piano part has a measure number '29' at the beginning. The bassoon part has a measure number '29' at the beginning.

31

Pno.

Red.

31

Cb.

31

Pc.

S.T.

TBN. EFFECTS III

This block contains the musical notation for measures 31 and 32. It features four staves: a grand staff for piano (treble and bass clefs), a bassoon staff (bass clef), a percussion staff (percussion clef), and a string staff (string clef). The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The bassoon part has a melodic line with slurs. The percussion part has a rhythmic pattern. The string part has a rhythmic pattern. The piano part is marked with a red line and the instruction 'vary ad lib. . . .'. The bassoon part is marked with a red line. The piano part has a measure number '31' at the beginning and end of the section. The bassoon part has a measure number '31' at the beginning. The percussion part has a measure number '31' at the beginning. The string part has a measure number '31' at the beginning. The piano part has a measure number '31' at the beginning. The bassoon part has a measure number '31' at the beginning.

EFFECTS III
senza sord. serene

Tbn. *mf*

Pno. *mf*
Ped.

Cb. continue in similar style
EA7

Pc.

S.T. TBN. MIC

Tbn. *mf*

Pno. *mf*
Ped.

Cb. CA7

Pc.

37

mf

37

37

37

EA7

39

39

39

39

CA7

41

Tbn.

Pno.

Cb.

Pc.

41 EA7

43

43 CA7

45 (B) EFFECTS OFF

Tbn.

45 comp . . . Am#7 Dm6

Pno.

45

Cb.

45

Pc.

S.T. TBN. EFFECTS OFF

48

Tbn.

48 C#m7

Pno.

48

Cb.

48

Pc.

Improvise, using given pitches as focal points;
F#m#7 spacious, winding down

51

Tbn. *dim. poco a poco ...*

Pno. 51 Dm6 Bø F#m#7
spacious, *dim. poco a poco ...*
winding down ...

Cb. 51 F#m#7
spacious, *dim. poco a poco ...*
winding down ...

Pc. 51
winding down ... *dim. poco a poco ...*



54 CA7#11 Bbm#7

Tbn.

Pno. 54 CA7#11 Bbm#7

Cb. 54 CA7#11 Bbm#7
amp. volume to zero
...p

Pc. 54

S.T. PNO. MIC

59

Tbn. *rit. ...*

...p *n*

Pno. *...p*

Pc. *...pp*

S.T. TBN. MIC

> n *n*

64 *♩ = 52*

Pno. *> pp*

Vib. *freely* *p* *ped.*

VIBES - motor on, slowest speed

69

Vib. *ped.*

© $\text{♩} = 72$

SYNTHESIZER - soft timbre, envelope similar to electric piano or vibes

74

Synth

mp

Ped.

Vib.

78

cresc. poco a poco...

Ped.

78

motor high speed

pp

Ped.

81

pp

Ped.

81

motor off

Ped.

84

Synth

...mf

84 (unamplified) arco *p*

Vib.

p

84

ped.

(change pedal as needed to avoid muddiness)

86

86

86

ped.

88

Tbn.

Synth

Cb.

Vib.

Pc.

mp

mf

HI SUSP. CYM.

ppp

91

(D) Più mosso ♩ = 92

Improvised solo - start broad, open

Tbn.

Synth

Cb.

Pc.

EA7 CA7#11 EA7

Broad, open EA7 CA7#11 EA7

f *mf*

f *mf*

mf

rhythmic; salsa-jazz feel 3 - 6x, ad lib.

97 CA7#11 EA7 CA7#11

Tbn.

97 CA7#11 EA7 CA7#11

Cb.

97 BONGOS salsa-jazz feel

Pc.

mf

solo; salsa-jazz feel

103 Am#7 Dm6 C#m#7

Pno.

103 Am#7 Dm6 C#m#7

Cb.

103

Pc.

109 Dm6 Bø F#m#7 CA7#11

Pno.

109 Dm6 Bø F#m#7 CA7#11

Cb.

109

Pc.

115 Bbm#7 D♭7#11 E♭7^{#9}_{#5} EΔ7

Pno.

115 Bbm#7 D♭7#11 E♭7^{#9}_{#5} EΔ7

Cb.

115

Pc.

121 CΔ7#11 EΔ7 CΔ7#11

121 CΔ7#11 EΔ7 CΔ7#11

121

127 (E) bright, sparkling sound w/ some sustain

127 EΔ7

127 EΔ7 CΔ7#11

Synth

Pno.

Cb.

127

Pc.

130 con sord. *mf*

Tbn.

Synth

Pno.

Cb.

Pc.

EA7

133

133

133

133 Am7 Dm₆⁷ C#m⁷

136

Tbn.

Synth

Pno.

Cb.

Pc.

F#m₉⁶

139

(F)

139

139

139

139

improvised solo (solo)

143

Musical score for measures 143-145. The score consists of five staves. The top staff is a bass clef staff. The second and third staves are treble clef staves. The fourth staff is a bass clef staff. The fifth staff is a percussion staff. The key signature has three sharps (F#, C#, G#). The time signature is 5:4. The score includes dynamic markings such as *mf* and performance instructions like "(solo)" and "(time: not solo)".

146

Musical score for measures 146-148. The score consists of five staves. The top staff is a bass clef staff. The second and third staves are treble clef staves. The fourth staff is a bass clef staff. The fifth staff is a percussion staff. The key signature has three sharps (F#, C#, G#). The time signature is 5:4. The score includes dynamic markings such as *f* and performance instructions like "(time)", "(solo)", and "(solo)".

149

Tbn. *mp*

Pno.

149 *mp* arco

149 time; gradually thinning out . . . *mp*

Pc.



154


154


154

154

n

158 **(G)**

Tbn. 

Cb. 



162 

162 

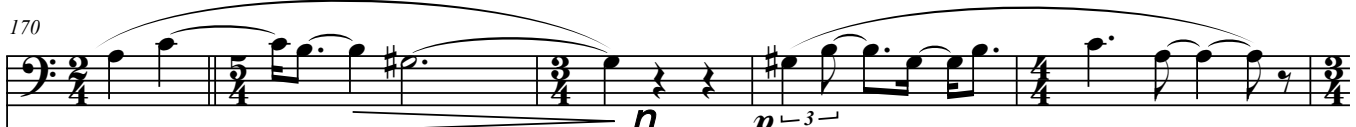


166 

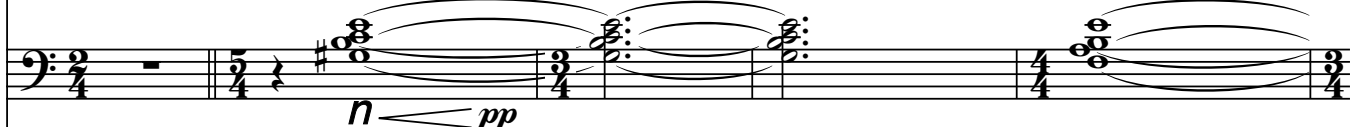
166 



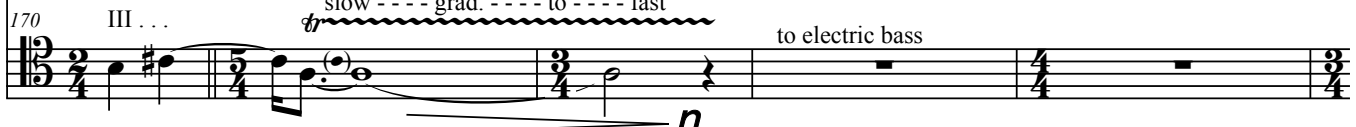
(H) ♩ = 60

170 Tbn. 

distant, mournful pad

Synth 

slow ---- grad. ---- to ---- fast

170 Cb. 

III... to electric bass

175

Tbn.

Synth



179

Tbn.

Synth



① ♩ = 72, molto rubato

replace mouthpiece w/ funnel (preferably metal)

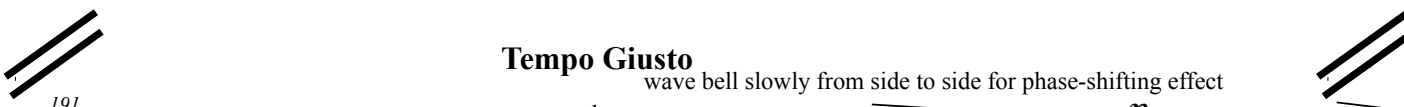
185

Tbn.

Pno.

p sparse, atmospheric improv in given range

F#m#7 GA7#11 F#m#7



Tempo Giusto

wave bell slowly from side to side for phase-shifting effect

191

Tbn.

Pno.

DRUM SET

very sparse, quiet, atmospheric touches

senza sord. *p* *p*

whispered 's' sound into funnel SS... simile

GA7#11 F#m#7 GA7#11

sempre p a bit more active, steady beat

p

197 *p* *p*

Tbn.

197 F#m#7 GA7#11 build - - - - - into - - - - -

Pno.

197 *mp*

El. Bs.

197 slightly less sparse, slowly building - - - - - into - - - - -

Pc.

S.T.

(ζ ζ) PNO. MIC

n

(J)

201 replace funnel with mouthpiece

Tbn.

--- active, in the pocket but calm, open

Pno.

El. Bs.

Pc.

S.T.



Tbn.

Pno.

Cb.

Pc.

209 *cresc. . . .*

209 B \flat m7 (Dorian) B Δ 7#11

209 B \flat m7 (Dorian) B Δ 7#11

209

accel. poco a poco . . .

213

...mf

(chords follow rhythm of LH)

213 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 C#m11 D#m11 C#m11 D#m11

...mf

213 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 C#m11 D#m11 C#m11 D#m11

213

...mf

216

Tbn.

Pno.

El. Bs.

Pc.

216 C#m11 D#m11 C#m11 D#m11

216 C#m11 D#m11 C#m11 D#m11

218

Tbn.

Pno.

El. Bs.

Pc.

S.T.

TBN., PNO. MICS

... ♩ = 84

220

220

f *mf* *f*

220

f *sffz* *mf* *f*

220

f *mf* *f*

220

f *mp* *f*

(half-closed hi-hat; sizzling sound)

fill / build



(K)

improvised solo
CA7#11

222

Tbn.

222

Pno.

222

El.
Bs.

222

Pc.

radiant, wide open

f appassionato

225 E Δ 7#11

Tbn.

Pno.

El.
Bs.

225 vary ad lib.

Pc.

228 C Δ 7#11 E Δ 7#11

228

228

228

231

CA7#11

The musical score consists of four staves. The top staff is a bass line with a clef and a key signature of three sharps (F#, C#, G#), containing three measures of rests. The second and third staves are grouped by a brace on the left and represent the piano part. The second staff is in treble clef and the third in bass clef, both with a key signature of three sharps. They contain complex chordal textures with many beamed notes and slurs. The fourth staff is a bass line with a clef and a key signature of three sharps, containing three measures of eighth-note and quarter-note patterns.

(L) ADD EFFECTS I

234

E Δ 7#11

C Δ 7#11

Tbn.

più f

radiant, clear, celebratory timbre

8^{va}...

Synth

ff

loco

Pno.

più f

El.
Bs.

più f

Pc.

più f

ADD TBN. EFFECTS I

S.T.

237 EA7#11

Tbn.

Synth

Pno.

El. Bs.

Pc.

più f

237 *8va...*

Detailed description of the musical score: The score is for measures 237 to 240. The key signature is E major (one sharp). The Tbn. part consists of rests in all four measures. The Synth part starts at measure 237 with a forte dynamic (*f*) and a *più f* instruction. It features chords in the 8th octave, with a melodic line in the right hand and a bass line in the left hand. The Pno. part has chords in the right and left hands, with a melodic line in the right hand and a bass line in the left hand. The El. Bs. part has a rhythmic pattern of eighth notes. The Pc. part consists of rests in all four measures.

(M) Più mosso ♩ = 92

240 CA7#11

Tbn.

Synth

Pno.

El. Bs.

Pc.

8va...

ff

ff

\oplus ...

ff

243

Pno.

El. Bs.

Pc.

* Strike half-open hi-hat cymbals, so they make a clashing, sizzling sound.

246

Piano accompaniment for measures 246-250. The score consists of two staves. The upper staff is in bass clef with a 2/4 time signature, featuring a melodic line with slurs and ties. The lower staff is also in bass clef with a 2/4 time signature, featuring a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

246

246

249

EFFECTS IV: add doubling at lower octave to previous effects

Tbn.

Trombone part for measures 249-250. The staff is in bass clef with a 2/4 time signature. It begins with a rest in measure 249 and then plays a melodic line in measure 250. A dynamic marking of *ff* is present.

ff

Synth

Synthesizer part for measures 249-250. The score consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melodic line with a slur and a dynamic marking of *ff*. The lower staff is in bass clef with a 2/4 time signature, featuring a rhythmic accompaniment. A dynamic marking of *ff* is present.

ff

Leg.

Pno.

Piano accompaniment for measures 249-250. The score consists of two staves. The upper staff is in bass clef with a 2/4 time signature, featuring a melodic line with slurs and ties. The lower staff is also in bass clef with a 2/4 time signature, featuring a rhythmic accompaniment with slurs and ties. The key signature has one sharp (F#).

249

Cb.

Cornet part for measures 249-250. The staff is in bass clef with a 2/4 time signature, featuring a melodic line with slurs and ties. The key signature has one sharp (F#).

249

Pc.

Percussion part for measures 249-250. The staff is in bass clef with a 2/4 time signature, featuring a rhythmic accompaniment with slurs and ties.

TROMBONE EFFECTS IV: add doubling at lower octave to previous effects

S.T.

Saxophone part for measures 249-250. The staff is in bass clef with a 2/4 time signature, featuring a melodic line with slurs and ties. The key signature has one sharp (F#).

252

Tbn.

Synth

Cb.

Pc.

Musical score for measures 252-254. The score is for four instruments: Tbn. (Tuba), Synth (Synthesizer), Cb. (Contrabass), and Pc. (Percussion). The time signature is 2/4. The Tbn. part features a melodic line with slurs and accents. The Synth part has a long, sweeping line with a 'Ped.' (pedal) marking. The Cb. part plays a rhythmic pattern with slurs. The Pc. part consists of a steady rhythmic accompaniment with slurs.



255

8va

fill

Musical score for measures 255-257. The score continues for the same four instruments. The time signature is 2/4. The Tbn. part continues with a melodic line, including an '8va' (octave) marking. The Synth part has a melodic line with a 'fill' marking. The Cb. part continues with a rhythmic pattern. The Pc. part continues with a steady rhythmic accompaniment, including a 'fill' marking.