

# **Portfolio of Compositions and Exegesis**

## **(E)Merging Idioms: Integrating Jazz and Classical Ensembles**

**John Aué**

**Submitted in fulfilment of the requirements  
for the degree of  
Master of Music**

**Elder Conservatorium of Music  
The University of Adelaide  
March 2010**

PART A:

Exegesis

Dedicated to Eric Bryce

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## Abstract

The study centers on a folio of compositions in the jazz idiom that calls for the combination of one or two classical chamber groups with a small jazz ensemble. The scores incorporate a musical aesthetic that retains what will be shown to be jazz sensibilities, but which is accessible to performers schooled in the classical tradition. The exegesis briefly discusses the musical influences that have been a part of my compositional aesthetic and approach and provides a detailed commentary of the principal features of the three works included in this portfolio.

The portfolio contains three works: *The Clown*, for fourteen players; *Into the Wood*, for nine players; *Time Frames*, for ten players.

## Declaration

This submission contains no material which has been accepted for the award of any other degree or diploma in any university or any other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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John Aué

March 2010

## Acknowledgements

### Musicians who appear on the recording of *The Clown*

Conductor	Bill Broughton
Piccolo	Anouvong Liensavanh
Oboe	Andrew Katsivas
Clarinet	Anna Coleman
French horn	Bryan Griffiths
Bassoon	Emily Heylen
Violin 1	Jason Thomas
Violin 2	Holly Bennett
Viola	Neil Thompson
Cello	Kim Worley
Percussion	Jim Bailey
Tenor saxophone	Derek Pascoe
Electric bass	John Aué
Congas and percussion	Joel Prime
Drums	Barnabas Smith

### Musicians for the recording of *Into the Wood*

Conductor	Robert Hower
Piccolo	Anouvong Liensavanh
Clarinet	Anna Coleman
French horn	Bryan Griffiths
Bassoon	Emily Stone
Tenor saxophone	Derek Pascoe
Double bass	John Aué
Drums	Jamie Jones

I would like to thank my compositional supervisors Graeme Koehne and Miro Bukovsky, and Mark Carroll for his supervisory and editorial assistance. I would also like to thank Peter Dowdall for his superb recording engineering and mixing. A special thank you goes to Derek Pascoe for his fantastic musical performances in *The Clown* and *Into the Wood*, and to my wife Narelle and my dear late friend Marilyn Cook for their unstinting and enthusiastic support of my project over many years.

## Introduction

The purpose of the current study has been to create a folio of compositions in the jazz idiom that calls for the combination of one or two classical chamber groups with a small jazz ensemble. The intention has been to arrive at a musical aesthetic that retains what will be shown to be jazz sensibilities, but which is accessible to performers schooled in the classical tradition. The following exegesis briefly discusses the musical influences that have been a part of my compositional aesthetic and approach and provides a detailed commentary of the principal features of the three works included in this portfolio.



## Goals and aesthetics

My original impetus for the portfolio came from a keen desire to explore the sounds and textures of classical chamber groups in combination with a jazz ensemble. It follows from this that I set out to compose music that has improvised and written elements. The common ground between the jazz and classical idioms is well described by Gunther Schuller who in 1957 coined the term 'Third Stream' to describe the fusion of classical form with jazz elements such as 'swing,' harmony, rhythmic style, improvisations and instrumentation.<sup>1</sup> He suggested that a similar fusion was made by Béla Bartók, who incorporated elements of Hungarian folk music into his compositions that had earlier been heavily influenced by Claude Debussy and Richard Strauss.

## Precedents

This fusion or combining of styles and instrumentation has been going on for many decades and it is very much a part of today's music. Rather than writing, say, a 32-bar tune and improvising over the chord changes, jazz musicians have realized the value of extended form. As early as 1924 George Gershwin's *Rhapsody in Blue* combined jazz elements such as swung eighth notes, blue notes, sonorities, and note bends, and, placing them in an extended form, added a string section to the Paul Whiteman band who performed and recorded it, giving a good example of combined classical and jazz instrumentation. In the 1950s Leonard Bernstein composed *West Side Story*. He used a mix of orchestral instruments such as strings, brass and woodwind sections, with a jazz rhythm section: electric guitar, double bass, piano, drums, vibes and Latin American percussion. Composers such as Eddie Sauter with *Focus* (1961) and Claus Ogermann with *Cityscapes* (1982) combined classical and jazz instrumentation to produce extended works. Other composers and performers in the jazz idiom have applied classical form to jazz instrumentation, notably John Lewis' (Modern Jazz Quartet) *Django* (1944) and *Lonely Woman* (1963), 'Duke Ellington's tone poem *Black, Brown and Beige* (1943) and Miles Davis' *Someday My Prince Will Come* (1961). In recent times, many jazz recordings

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<sup>1</sup> Shoemaker, Bill. 'Gunther Schuller: Third Stream from the Source', *Jazz Times* (January/February 2001) <http://jazztimes.com/articles/20607-gunther-schuller-third-stream-from-the-source>. (Accessed 11 March 2009).

have incorporated classical instrumentation, which is a clear indication that the traditional barriers - or what instruments are assigned to which music - are disappearing [see under next heading: Influences]. The main difference between the 'classical' and 'jazz' disciplines is that, while the classical player learns to read music, master an instrument, and perform what is required by the composer in given style (baroque, classical, romantic, contemporary classical), the jazz musician has to learn to read, master the instrument and *improvise*. The jazz musician also has to *swing*, something that is not a part of the classical requirements. So while instrumentation is no longer a barrier, jazz style and improvisation is something that is really another area of study.

An outstanding example of a group that has successfully combined the classical instruments with the jazz idiom is the Turtle Island String Quartet. They play everything from Bach to The Beatles, Ellington to Corea, Ragtime to Pop and Hip Hop. Jazz critic and historian Bob Blumenthal says in his liner notes to *A Love Supreme* that the TISQ "has shown an ability to function with equal conviction in the classical and jazz realms unmatched by any other contemporary ensemble. This is only fitting for players who have learned to swing and to improvise as they were learning their instruments."<sup>2</sup>

## Influences

Outstanding recordings that have helped to shape my musical thought and aesthetics include:

(1) *Focus* – Stan Getz (1961)

This was a suite commissioned by Stan Getz from composer Eddie Sauter. The line-up includes tenor saxophone (Stan Getz), three violins, viola and cello, bass and drums and was recorded in 1961. The compositions contain a great deal of jazz phrasing and harmony for the strings. The beautifully crafted arrangements reveal the many colours and effects of a small string section in combination with drum kit. One example occurs in *I'm Late, I'm late* where the descending string quavers are reinforced by brushes-on-snare quavers with a crescendo applied throughout. This was very effective arranging indeed. The tenor saxophone improvises and weaves in and around the

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<sup>2</sup> Bob Blumenthal, program note to *A Love Supreme*, Turtle Island String Quartet, Telarc CD 879354 (2007)

string themes throughout, which is in itself an interesting way of organizing the music.

(2) *A Windham Hill Retrospective* by the Turtle Island String Quartet (1997)

In 1995 I discovered the music of the Turtle Island String Quartet. Up until that time, I had always associated string quartet music with the classical, romantic and contemporary classical repertoire. Historically, the jazz violin (and the occasional jazz cellist) was usually accompanied by a rhythm section and to find a string quartet operating, as a complete jazz band was a delight! I am absolutely staggered by the scope of their music and their sheer musicality. The arrangements, written by members of the group, are superb and reflect an intimate knowledge of the instruments' capabilities and the achievable effects. (They can closely imitate the sound of a rhythm guitar and use the body of the instrument for percussive effects) Moreover, every player improvises in the jazz style.

The Turtle Island String Quartet not only sparked my enthusiasm to write for string quartet but it also opened my mind to the idea of writing for a different, independently operating, ensemble, the wind quintet. Though both of these chamber groups are in combination with a jazz rhythm section in the folio, I have featured them on their own within some of the compositions (the wind quintet for 97 bars in *Into the Wood* and the string quartet in 'Thing-a-me Jig' for 32 bars).

(3) *Cityscape* by composer Claus Ogermann (1982)

This featured the tenor saxophonist Michael Brecker with a large string section and a jazz rhythm section. I enjoyed the way the tenor saxophone gave a dramatic sound-picture. It was a piece of music drama. This recording very much decided me on using tenor saxophone as the solo voice in *The Clown*.

(4) *Officium* by saxophonist Jan Garbarek and the Hilliard Ensemble (1993)

The soprano saxophone is featured as an improvisatory voice with the four male voices of the Hilliard Ensemble. They perform compositions from the 14th- and 15th-century (Morales and Dufay), the 12th century (Perotin) and early vocal music. The result is stunning.

(5) *Sketches of Spain*, the Miles Davis/Gil Evans collaboration. Though many years had passed since hearing this recording, I found that I would write, quite unconsciously, phrases and harmonies

that I later recognized as having their roots in the music of Gil Evans. *Sketches of Spain* has left an indelible impression.

I was drawn very much by the *sound* of the traditional classical instruments. This is what caused me to want to arrange and compose for them. When it came to compose these works for the folio, I took the idea one step further and combined them with jazz instruments. The resulting music is not a series of jazz-styled pieces where the classical players have been assigned to a secondary, accompanying part; rather, both groups take the primary and accompaniment roles. A good example of this occurs in *Into the Wood*, where the woodwind quintet plays an unaccompanied solo for eighty-nine bars (bars 222-311). Also, in ‘Thing-a-me Jig’, the string quartet plays without accompaniment for 32 bars. Elsewhere, the classical chamber ensemble (or single instruments from it) and the jazz group share the melodic focus. It should be noted that improvised solos are potentially available to *any* of the musicians who are skilled jazz players on *whatever* instrument.

## Challenges

Working with classical players has proved to be a rewarding experience; it certainly showed up the importance of precisely conveying one’s musical intentions by providing accurate articulation and dynamics on the player’s parts. To communicate jazz sensibilities to a classical musician is not always easy. It was important to instruct players to not over-emphasize accents and to ‘flatten out’, *imply*, triplets in a swing phrase so it did not become too ‘bounced’ or 1930s in style. The subtleties of phrasing and accents in jazz are impossible to notate accurately, but a jazz player will know what the composer wants: the player ‘feels’ it. ‘Feeling it’ can be difficult for classical players to understand (especially for string players who need as much detail for bowing as possible) but, as is common practice at rehearsals, the conductor would communicate my musical intentions by singing the phrase. The player could then mark the part accordingly and most of the time this worked well. The general spirit on these occasions was positive: people *wanted* to play this style well.

Another challenge was the question of achieving the right balance. It especially requires the drummer to play with a *quiet* intensity; this is not easy but it is achievable. We had a very

successful outcome: *The Clown* was performed in Elder Hall without sound re-enforcement, thanks to the sensitivity and awareness of the conductor and the musicians.

It has been my aim (and challenge) to write logical and interesting melodies for each player: to make musicians feel that they are contributing to the piece in a meaningful way. After completing a large section of a work, I diligently read through each instrument's part in 'real time' as I played back the score through the music software. This provided valuable insight of each musician's role in the overall arrangement and helped with the editing process.

## The Portfolio

The students and staff of the Elder Conservatorium from the classical and jazz disciplines worked together in 2007 and 2008 to record the major part of the portfolio: *The Clown* in August 2007 (a live recording) and *Into the Wood* in September 2008 (a studio recording). These occasions gave students an educational opportunity: the classical students learned about playing in a jazz style, whilst the jazz students experienced the discipline needed to follow a conductor and play extended works that required more than the usual attention to give to balance, dynamics and tempo-changes. *The Clown* had its second performance in August 2009 and featured visiting American jazz-trumpet virtuoso Ray Vega as the soloist, replacing the tenor saxophone. Classical students involved in the original recordings and who are now studying for Honours in performance, have expressed great interest in playing again in my 'funny little orchestra' (as one of them put it).

The portfolio has one major work of 25 minutes, *The Clown*. The original theme was only forty bars in length and eventually developed into eight hundred and fourteen bars. The analysis and description go some way to explain how I have maintained continuity of thought. While composing *The Clown*, I also began a second piece, *Into the Wood*. It is lengthy though I did not intend to make it so. It was an interesting process to find myself adding more notes to the score and not quite knowing where (or when) it would finish. There are two improvised solos but the bulk of the music is written. The woodwind quintet features heavily. The *Time Frames* suite has three distinctly different movements written at various times throughout my candidature. The string quartet's incorporation into these diverse styles of the jazz idiom, together with the title, gives *Time Frames* unity and cohesion.

## ***The Clown***

This is a composition for string quartet (or an optional large string section), wind quintet (flute doubling piccolo, oboe, clarinet, horn, bassoon), percussion 1 (conga drums and skulls), percussion 2 (drum kit/triangle), percussion 3 (vibraphone, tubular bells, ratchet and slapstick), tenor saxophone and five-string electric bass. A CD recording was made of *The Clown* at the Lunch Hour Concert on 10 August 2007 in the Elder Hall, University of Adelaide.

Duration: 25 minutes, 11 seconds

## ***Into the Wood***

This is composed for wind quintet, cello, tenor saxophone, double bass and drums.

A recording was made of *Into the Wood* on 23 September 2008 at the University of Adelaide's Electronic Music Unit.

Duration: 12 minutes, 11 seconds.

## ***Time Frames***

A suite in three movements for string quartet and jazz ensemble.

1. **'Thing-a-me-jig'** is arranged for string quartet, clarinet, electric guitar, electric bass and drums. Duration: 6 minutes, 36 seconds
2. **'Night Cruiser'** arranged for string quartet, soprano saxophone, electric guitar, electric piano, electric bass and synth drums. Duration: 6 minutes, 3 seconds
3. **'Now so Long Ago'** arranged for string quartet, alto saxophone, piano, double bass and drums. Duration: 7 minutes, 2 seconds.

Total duration of the suite: 19 minutes, 41 seconds

*Time Frames* is presented on CD by means of the Finale music notation software incorporating Garritan Personal Orchestra sound sampling software and Roland JV90 sampled and synthesized sounds. To give an idea of what the solo sections might sound like, some improvisations were 'played in' by means of a synthesizer keyboard. Sometimes only the backgrounds are audible.

# *The Clown*

## Instrumentation

Two classical chamber groups:

Woodwind quintet: A very useful combination because of its extremely large range of pitch (more than five octaves) and colours.

String quartet: the ultimate compact string section. It can be utilized as an independent unit, blends easily and is capable of producing many colours and textures.

Tuned percussion: the tubular bells lend the essential character to the opening and closing sections of *The Clown*. Vibraphone gives support, colour and punch to the strings and woodwinds in many places.

The four-piece jazz ensemble comprised:

Tenor saxophone: Michael Brecker's performance in a 1982 recording of Claus Ogermann's *Cityscape* inspired the assignation of tenor saxophone to the role of the clown. By means of improvised solos the saxophonist would portray this central figure and in sense *be* the clown.

5 string electric bass: this was chosen because of its extended lower range, and a direct, punchy sound, which suited the mood of the piece.


Congas: these lend flexibility to the rhythm section. For example, in certain situations the drummer is occupied with cymbal or drum rolls that do not keep the pulse, but the tempo and rhythmic patterns could still be maintained by the congas.




Drums: Very much a part of the traditional rhythm section. A triangle was added for rhythmic patterns and occasional accents. Rhythm section instruments such as piano and guitar were left out because their presence would lessen the harmonic function of the woodwind quintet and strings.




## STRUCTURE

The piece has been conceived as a piece of music drama and consists of a series of episodes.

Bar number	Title of episode	Theme	Description
1-17 (17 bars)	Prologue: The clown introduces himself.	A	Sparsely orchestrated to introduce himself without his costume or make-up: who he really is. The F# note (b5) is part of the quirky character of the clown.
18-53 (36 bars)	The Parade: The circus comes to town and advertises itself.	Leading to the 'A' theme.	Creating a mood of mounting excitement. Again, the F# melody note plays an important role in establishing the mood of the piece. Notice how the arpeggio of a C major triad in the bass at bar 18 ties in nicely with the character of the melody at bar 1 
54-65 (12 bars)	The clowns! The entry of the clowns.	A	6/8 march-like theme. Note the bar of 9/8 and how the extra beat creates an unexpected, 'pratfall' effect.
66-73 (8 bars)		Interlude 1	Piccolo & violin 1 play the 'B' theme with Interlude 1 motif continuing underneath. Bass plays two crotchets alternating with three crotchets, creating tension, and helping to build to a climax at bar 91.
91-102 (12 bars)		A 1	'A' theme with some variations.
103-115 (13 bars)		Interlude 2	A further rhythmic setup with strings, bass and bassoon.
116-148 (33 bars)		C	Fanfare-like section building to the next interlude at bar 116.
148-163 (16 bars)	"Let's leave the madness for a while"	Interlude 3	Totally contrasting mood to prepare for the Clown's entry (saxophone solo) and a preparation for the clown's entry.
164-167 (4 bars)	"Reflect..." The clown speaks.	D	Sparse setting for the saxophone solo.
168-183 (16 bars)	The Clown's story.	D	A slow buildup: Low G13b9 chords in strings and a simple bass figure (bassist is at liberty to embellish the part). Saxophone solo.
184-199 (16 bars)		D	The b5 is an important chord tone throughout the piece: Violin 1 plays the b5 of the chord of the moment, G7, at bar 189. The b5 is also found in the second bar of the A theme.
200-207 (8 bars)		D	Harmony shifts down semitone but Violin 1 shifts to high harmonics: an interesting juxtaposition.
208-231 (24 bars)		D	Back to G13b9. Rhythmic figures in strings increasing the tension.
232-247 (16 bars)		D	Strong rhythmic figures and tutti crescendo creating a frantic buildup prepare for the next stage of the solo's development.

Bar number	Title of episode	Theme	Description
248-255 (8 bars)	“In my day...” The Clown continues to speak	E	Tempo doubles with bass ‘four-in-the-bar,’ Eight-bar harmonized melody in the woodwinds leads into the continuing saxophone solo.
256-271 (26 bars)		E	Immediate relaxation: bass plays long note values, underneath a fast swing in congas and drums. Sax solo resumes.
272-327 (57 bars)		E	Rhythm section shifts to four-in-a-bar (walking bass), woodwinds enter, building tension. The harmony is based on an Ab diminished scale throughout the ‘E’ theme. Cluster-voiced woodwinds, long horn lines, interspersed with melodic fragments from bassoon and bowed tremolo chords form the background for the soloist. Solo finishes at bar 327.
328-351 (24 bars)	‘Life’ takes over. Portrayed by the ensemble	E	Melodic fragments from an Ab diminished scale distributed among the wind and strings. Tension builds
352-385 (21 bars)		F	Melodic material based on the ‘A’ theme. A repetition of the motif at bar 352 occurs at bar 373. Texture thins.
386-405 (33 bars)		F 1	At bar 388 the following four-bar woodwind figure is played three times:  <p>On the second time, the bass, bassoon and lower strings enter on the <i>first</i> bar, beat four, which gives an element of surprise because an entry on the <i>third</i> bar, beat <i>one</i> is the more logical place; the idea is one of “Gotcha!”</p>
406-428 (22 bars)	Echoes from the Past.	G	The motif from bar 388, is further developed:  <p>Setting the mood for the ‘Dream Waltz’</p>
429-477 (48 bars)	The Dream Waltz. Dreaming of past happiness.	H	A four-bar introduction is followed by the twenty-two-bar theme. Note the use of the #11 of the chord in the melody at bars 437, 441, 459 and 463. The #11ths are characteristic of the piece. <p style="text-align: center;">Gmaj7#11</p> 

Bar number	Title of episode	Theme	Description
478-518 (41 bars)	The Dream Waltz (continued)	I	<p>At bar 477 the melody's shape is different and the #11 (of the chord in bars 477, 480) is more prominent. Further tension in the melody is created with the #5 of the chord at bar 480:</p> <p style="text-align: center;">G<sup>sus</sup>                      G<sup>maj7#11</sup> G<sup>maj7#5</sup></p>  <p>The chord sequence is different too: G major (#11), G augmented, F#m11, C major with a D bass, Bb #5, b5, and so forth. At bar 497 the 'K' theme is repeated. The theme climax occurs at bars 510-511 and finishes quietly at bar 517.</p>
519-528 (10 bars)	Echoes From the Past. This time leading into the lively 'Play Little Children'.	G 1	A shortened version of the 'G' theme harmonized less dissonantly for three woodwinds, with a counter melody added in the cello & bass.
529-562 (28 bars, including a 4-bar repeat)	Play Little Children. The clown's audience whom he loves!	J	Melody in the bass, (bar 537) weaves around G major, D major and A major. Pizzicato strings and skulls provide a constant rhythmic backdrop throughout the 'L' and 'M' themes
563-572 (10 bars)		K	Horn and woodwind gradually become involved
573-591 (19 bars)		J	The melody is the same as at the second half of the first 'J' theme (bar 553) and is now played an octave higher creating more tension. Texture thins out at bar 578 and melody is harmonized from bar 582-585 by the wind quintet. Tutti melody with an orchestral span of four octaves creates the climax to this episode.
592-599 (8 bars repeated many times)	Dialogue. Saxophone and bass, with the bass representing the clown's alter ego.	L	Interactive improvised solos in the G major (flexible) key area for tenor saxophone and bass. Section can be repeated many times. Bass drum, triangle and congas provide a rhythmic backdrop. A four-bar bass figure gives the cue to move to bar 600.

Bar number	Title of episode	Theme	Description
600-631 (32 bars)	“My scheme of things...” Optimistic mood. Winning.	M	Tenor solo. A gradual thickening of background texture happens throughout. From bar 600-607 the sustained string chords move between G major and Dm7/G bass. At bar 608-631 they move between D7/G bass and G major.
632-655 (24 bars)		M1	Strings move between two bars of syncopated chordal figures and two bars of sustained harmony. Counter lines in horn and clarinet continue the buildup.
656-667 (12 bars repeated)		N	Chords move between Gmaj7 and Gm6. Solo continues and woodwinds play one and two-bar figures in unexpected, odd places which again emphasize the quirky nature of the piece. Tenor solo has finished by bar 667.
668-696 (29 bars)		O	Bass now walks six-in-a-bar, releasing the tension of the ostinato played since bar 600, but returns to the ostinato at bar 685 to continue building the tension. A legato horn, cello and bassoon unison melody is the focus with a dense tutti accompaniment, culminating in a climactic three-bar horn solo at bar 694.
697-722 (26 bars)	“But the show must go on...” The clown returns from his daydreaming ...	O 1	Frantic melody: tutti strings and woodwind. Some comical, clown-like effects between bars 714-717. At bar 720, a tutti buildup & crescendo from bar 720 to 723 returns the music to a 6/8 meter in preparation for the A theme recapitulation.
723-735 (13 bars)	Return of the clowns!	A	The melody is much as the original A theme but one bar longer.
736-749 (14 bars)		A1	Electric bass joins woodwinds, horn and strings tutti in bars 736-743, giving dramatic emphasis. There are slight variations in the melody from the original A theme and it is two bars longer.
750-796 (47 bars)	“And that’s how it is...” The feeling that the clown, like each of us, is on his own.	P	A gradual wind-down of the piece to bar 795, mostly in the C major area with some F minor phrases from bars 756-763 and Bb minor in bars 773-779. Textures thin out from Bar 780 until bar 796 until only the tenor saxophone remains.
797-805 (9 bars)	“Summing up...” An emotive, poignant, summary of the clown’s life, past and present.	A3	The first four bars of the A theme are played by tenor saxophone interspersed with a three-bar string interlude which finishes on a diminished chord, typical of the piece. An accompaniment of flute and oboe in thirds leads into the final, long tenor saxophone cadenza: a summing up.
806-814 (9 bars)	“...That’s how it is.”	A	As with the beginning, a sparsely orchestrated ending. The final eight bars have the same melody as bars 9-17 and the bassoon briefly accompanies the tenor saxophone and three notes follow this from the tubular bells (instead of two), lending more finality.

This is a sketch of the melody and chords at A, B and A1.

with vigour! ♩ = 117

**A** Cmaj7 D/B♭ Cmaj7

5 C<sup>6</sup> B<sup>6</sup> B<sup>b</sup>maj7 B<sup>b</sup>maj7

9 A<sup>b</sup>maj7 **B** C/G A<sup>b</sup>#5/G

16 C/G Caddb2,#5/G

22 B<sup>b</sup>m/G B<sup>b</sup>+5/G E<sup>b</sup>mmaj7/G

28 C<sup>7</sup>#11#9/G G7 **C** Cmaj7 D/B♭

32 Cmaj7 C<sup>6</sup> B<sup>6</sup>

35 B<sup>b</sup>maj7 G<sup>b</sup>7 F7

39 E7 E<sup>b</sup>7 D7 G7sus

Please note: An interlude of eight bars was inserted in the score before the 'B' section between bars 66-73 and the chord symbols are a basic harmonic guide; for more detail please refer to bars 54-65 and 74-103 in the score. At B observe how the notes 'C' to 'E', which occur three times in succession, are an inversion of the first two notes of the 'A' theme, and serve as a cohesive factor.

## *Into the Wood*

The title 'Into the Wood' is a pun: signifying woodwind instruments and 'wood' as in landscape.

The piece has elements of a tone poem: the double bass might be pictured as a person roaming through the wood and the wind instruments depict its wildlife. At bars 22 - 317 the 'wildlife' is more broadly hinted at (see analysis); however, the piece does not aim to tell a story.

These are some of its main features:

- (1) It modulates often. The following are just a few examples: after the introduction, the 'A' section starts in C major at bar 14, moves into Ab major at bar 17 and back to C major by bar 18. At bar 20 the key centre is F minor, which then resolves to the V7 chord of C major in bar 23 and to the V7 chord of F (minor or major) in bar 25. In bar 26, the key is G major by way of an IIm7 chord and in bar 30 the key is a minor.
- (2) The melody passes from one instrument (or group of instruments) to another, often within a short space of time.
- (3) There are many rhythmic cadences throughout the 'A', 'B' and 'C' themes: see bars 31, 32, 33 and 34, and again at bars 65 to 70. These cadences occur again in the recapitulation from bar 318.
- (4) Apart from the saxophone and double bass solos, there is a substantial wind quintet solo (97 bars), with no bass and drums accompaniment, which establishes the wind quintet as a group *within* a group. The challenge for the classical players is to make this section swing without the support of a jazz rhythm section.

### **Form**

The form is as follows:

Introduction, A, B, C, A1, B1, B, C1, tenor saxophone solo, Interlude, bass solo, Interlude, wind quintet solo, A1, B1, C1, Coda

## Analysis

Bar number	Theme	Description
1-13 (14 bars)	Introduction	The introduction borrows from motifs found in themes 'A' and 'B' and rapidly modulates through a number of key centers, foreshadowing the character of the piece. Wind quintet and cello feature from bar 1, the tenor saxophone joins at bar 11 and the bass and drums join at bar 13: all the instruments have made an appearance in the introduction.
14 - 25 (12 bars)	A	The sparse orchestration gradually builds to a richer texture. The melody modulates often: from C major to Ab major, C major to F minor.
26 - 34 (9 bars)	B	The melody lines are shared among the wind players, which is characteristic of the piece. The jazz trio (tenor saxophone, bass and drums) joins in a series of cadences from bars 32 to 34, momentarily re-introducing the 'jazz' instrumentation first heard at bar 13.
35 - 44 (10 bars)	C	Wind quintet and cello complete C. A 2-bar drum fill at bar 43 introduces the rhythm section and establishes the jazz idiom.
45 - 93 (49 bars)	A1, B1, B, C1	The series of cadences first found at bars 32 and 33 is extended to six bars at bar 65. A tutti climax is reached at bar 78, followed immediately by a solo bassoon restating the C-section melody; textures are sparse and dynamics quite soft. No rhythm section from bar 82 until bar 92, when drums play a 2-bar solo fill. At bar 93 the tenor sax leads into an improvised solo at bar 94.
94 - 148 (55 bars)	Improvised tenor sax solo section	Clarinet, horn and bassoon play a 10-bar background somewhat similar to the series of rhythmic figures found at bars 32 and 33. The chord sequence for this section is based on the A theme with the harmonic rhythm halved, that is, there is now one chord per bar instead of two (as at A). At bar 123 fragments of the A theme are utilized as background for the tenor sax solo. In bars 135-136 the rhythmic cadences from bars 32 and 33 are used again, giving a unified effect. Towards the end of the solo, the background becomes quite sparse until only cello, bass and drums are accompanying.
149 - 166 (18 bars)	Interlude between solo sections	This has quite a few rhythmic, melodic and harmonic similarities to the A and B themes. To allow the wind quintet to shine, the rhythm section is tacit until bar 156, where it lends support and re-establishes a rhythmic groove in preparation for the bass solo.
167 - 208 (42 bars)	Bass solo	Similar backgrounds from clarinet, horn and bassoon as in tenor solo. Generally quite sparse in texture, becoming busier at bar 195 and continuing to build to bar 207 marking the end of the bass solo.
209 -219 (11 bars)	Interlude	The rhythmic figure at bars 207-208 is repeated at bars 212-213 and the dynamics become softer. Again, cello, bass and drums are left to complete this section as at the end of the tenor sax solo.

Bar number	Theme	Description
220 - 317	Wind quintet solo section	<p>The rhythm section is tacit for 95 bars (until bar 315), creating a welcome contrast at a little over the halfway mark of the piece. The solo consists of new melodies in part borrowed from previous melodies and rhythms. To illustrate: in bars 222 - 226 the oboe and clarinet echo the bassoon's melody found in bar 14. Also, in bar 252, the flute plays a figure similar to that of the clarinet in bar 26. Examples abound, ensuring that the character of the piece is maintained. The harmonic choices are similarly based on what has gone before except in bars 266 - 301, where the constraints of the underlying thematic harmony are ignored and become more random and dissonant (flute and oboe bar 274), creating a flight of fancy. A unifying factor throughout this section is the constant swing feel, though without the rhythm section. At bar 302 the thematic harmonies and melodies return, giving a sense of completion. At bar 306 the long cello note prepares the listener for the recapitulation of the A, B and C themes. A cymbal roll at bar 311 and a 3-bar syncopated figure from horn, bassoon and bass (bar 315), completes the preparation process.</p>
318 - 330	A1	The recapitulation of A1 is orchestrated differently with the melody taken by flute and cello and followed by tenor sax and cello.
318 - 330	B1	Orchestrated differently with bassoon taking the melody instead of oboe. At bar 344-345 the bassoon plays a rapid melodic fill this time, instead of the double bass (as at bar 71-72). The climax occurs at bar 351 followed by a decrescendo in preparation for the final C1 section.
355 - 370	C1	Four bars extend C1 and drum solo introduces the coda. This neatly ties in with the previous drum solos at bars 43-44 and bars 92-93.
371 - 377	Coda	The rhythm of the melody (played by flute and oboe) is similar in style to the cadences found at bar 65. A snare drum roll that builds from soft to very loud adds tension. Bassoon and bass play an ascending line (also building tension) and the horn and clarinet play ascending harmonies. Tenor sax joins the melody, shared by all winds and cello, three bars before the end, culminating in the two final tutti chords: Cm (maj7b5) in bar 376, resolving to Cmaj7b5 in bar 377.



## ***Time Frames***

A suite in three movements for string quartet and jazz ensemble.

The first movement entitled 'Thing-a-me Jig', pictures the time of childhood: life is a dance!

'Night Cruiser', the second movement, depicts the sophistication of the young adult. The third movement entitled 'Now So Long Ago' has a calm mood: a time for reflection.

### **Instrumentation**

The string quartet plays in all three movements but the jazz ensemble changes according to the style of each piece: the first movement ('Thing-a-me Jig') has a folk character and features clarinet, acoustic steel-string guitar, electric bass and drums; the second movement ('Night Cruiser') is a jazz-funk piece and this is reflected by the instrumentation: soprano saxophone, electric guitar, electric piano, electric bass and synth drums; the third movement ('Now So Long Ago') is a gentle waltz and utilizes an ensemble of alto saxophone, piano, double bass and drums.

### **• Movement 1 'Thing-a-me Jig'**

Violin 1 plays the initial melody at bar 9 (the piece is in 4/4 common time):



Guitar and bass from bar 26 play a second riff-style melody:



The first melody (played by violin 1) is superimposed over the riff at bar 37:

## Analysis

Bar number	Theme	Description
1 - 8 (8 bars)	Introduction	Violins establish a jig style in A minor, modulating to B minor at bar 7.
9 - 25 (17 bars)	A	A 'call--and-response' section: bars 9 -14 are played by Violin 1. Guitar and bass drum respond in bar 14. A second five-bar phrase (almost identical) has a similar response from the electric bass. Violin 2 plays the melody from bars 20-25 and is answered by cello and drums. Violin 1 takes over the melody in bars 24-25.
26 - 44 (19 bars)	A1	4-bar melodic phrase in bass and guitar in D major has a 2-bar response from drums in the third and fourth bar. In the fifth bar, the first phrase is developed into seven bars. It changes key to Eb major (bar 33) and B major (bars 34-36). Drums respond in bars 35 and 36 and now commence to play a constant rhythm.
45 - 61 (17 bars)	B	The first phrase (8 bars) rapidly modulates (Eb major to E major to Eb major) and the clarinet increases the orchestral weight. The second phrase, at bar 53, is very similar but the melody ascends in the eighth and ninth bars, giving a climactic effect.
62 - 79 (18 bars)	A2	An overall build-up of dynamics and orchestral weight occurs gradually. The guitar and bass melody combine with the clarinet and Violin 1. Note the counter line in Violin 2 in bars 62-65 adding some extra melodic interest. Orchestral weight is increased from bars 66 - 71 when the viola and cello support the guitar and bass. There is an increase in rhythmic activity from all.
80 - 90 (11 bars)	C	Starting at tutti mp, bars 80-90 contain a series of modulations coming to a final, sustained tutti (in fifths) in B major at ff. Another drum fill response (as per earlier sections) introduces the soloists.
91 -106	Solo section	Violin 1 has a written 'ad-lib' solo: an option exists for an improvised solo. Chord sequence reflects the character of the piece. Sparse rhythmic string and bass backings.
107 - 122	Second solo section	Cello has a written solo (with ad lib option); bass follows with an ad-lib solo. Same chord sequence as bars 107-122. String backings fuller and slightly more rhythmically active.

Bar number	Theme	Description
123 - 154	Third solo section	Clarinet solo. String alternate between a syncopated and 'on-beat' style. Gradual crescendo building towards the more modern jazz style in bar 155.
155 - 170 (Played three times)	Fourth solo section	Clarinet continues to solo for the first 16 bars. Clarinet and guitar solo together over the second 16 bars. Violin, guitar and clarinet solo (all together) over the third 16 bars.
171 - 202 (32 bars)	Fifth solo section (written)	The string quartet plays a written, jazz-style solo. The cello plays a walking bass line throughout.
203 - 210 (8 bars repeated) 211	Drum solo	This ties in with the earlier solo fills (responses). After the drum solo, a single bar of silence reintroduces the two violins as occurred in bars 1 and 2.
212 - 219 (8 bars)	Introduction	As per original introduction
220 - 236 (17 bars)	A	Recapitulation
237 - 247 (11 bars)	A1 (First 11 bars only)	Recapitulation
248 - 257 (10 bars)	A2	Recapitulation
258 - 274 (17 bars)	Coda	Five bars of C are extended into a climactic coda. A soft tutti chord held for three-and-a-half bars follows a final drum fill.

## • Movement 2 'Night Cruiser'

The main elements of 'Night Cruiser' are:

The groove, supplied by bass and drums and the sustained electric piano chords, is an important feature of 'Night Cruiser'. The drummer has the freedom to play the groove with variations.

Textures that often provide tension and release. For example, at bar 33 the soprano saxophone is accompanied by only by drums; similarly the strings, at bar 57, are unaccompanied except for a drum 'hit' every two bars.

The modulations lend interest to this groove-based piece. Key areas shift from Eb major to Db major, C minor to G major and so forth (see the table below for more details).

## Analysis

Bar number	Theme	Description
1 - 14 (14 bars)	Introduction	Groove from bass and drums. Electric piano and viola and cello mainly voiced in fourths.
15 - 32 (18 bars)	A	Melody (sax and guitar) enters with an unusual anacrusis on the second half of the third beat (bar 14). At bar 25, the same phrase is repeated an octave higher, creating an intensifying effect.
33 - 56 (24 bars)	B	Contrasting textures that create interest: (1) soprano saxophone plays 8-bar melody accompanied only by drums. (2) Bass enters at ninth bar with whole notes and a string response in the eleventh and twelfth bars. At bar 49, guitar, cello and snare drum play a four-bar unison figure. A further thinning out of the texture occurs by means of a 4-bar solo drum-groove.
57 - 71 (15 bars)	C	Key change to G major. Further contrasts in textures and rhythm: strings set up a quaver triplet background against a gradually increasing rhythmic density from drums. Saxophone melody also gradually increases in rhythmic density, building to a climax by the fifteenth bar.
72 - 95 (15 bars)	D	An immediate release of tension: a single, high-pitched held note from guitar (with distortion and no drums). Drums re-establish the groove in the second bar and that has an effect of slowly building tension again. Piano answers with a six-bar chordal phrase (from bar 74). In the tenth bar (bar 81) more tension begins to build when the same guitar phrase is repeated up a fourth, and the note values are halved, with strings reinforcing the melody using octaves. A response from bass and cello is followed by similar chordal phrase from piano. The quaver triplets occur again in the fourteenth and fifteenth bars, played by the strings, building to another climactic point to bar 96.
96 - 102 (7 bars)	E	A high point is reached (octaves in strings), the key moves back to Eb major and the groove in bass and drums is re-established to prepare for the solo section.
103 - 134 (32 bars repeated ad lib)	Solo section	The background played by the jazz group only with a simplified chord sequence based on the A and B themes. Solos by guitar, piano and saxophone.
135 - 149 (15 bars)	C	Direct modulation to G major. This is a recapitulation with an added bass and cello counter line, which creates more interest.
150 - 165 (16 bars)	D	Recapitulation with increased orchestral weight: soprano sax and strings join the guitar at the start of the phrase.
166 - 171 (6 bars)	Interlude	Rhythmic groove as per introduction.

Bar number	Theme	Description
172 - 189 (18 bars)	A	Recapitulation.
190 - 209 (20 bars)	B (Coda)	Recapitulation. The piano and guitar add orchestral weight to the bass line. The coda is section B shortened by four bars, with a solo drum figure in the final bar.

### • Movement 3 ‘Now So Long Ago’

#### Analysis

The following table sets out the bar number, theme and a description of the music.

Bar number	Theme	Description
1 – 20 (20 bars)	Introduction	An ethereal effect is created by the strings and ad lib drum fills. The piano, bass and drums establish a jazz waltz rhythm from bar 17.
21 - 37 (17 bars)	A	The nine-bar melody is followed by an eight-bar string interlude. Drums play ad lib cymbals and toms quite a-rhythmically throughout most recurring interludes, giving a slightly unsettling feeling.
38 - 50 (13 bars)	A1	This is a repetition of A, but with the melody more active in the last four bars. To keep the piece moving, the string interlude is now halved to four bars and at bar 51 leads harmonically (G7) to the B theme (C minor).
51 - 56 (6 bars)	B	In C minor, providing a welcome release from the preceding major sections.
57 -64 (8 bars)	Interlude	Utilizing piano and string chords, this interlude foreshadows a similar treatment for the next A section. Drums are tacit but the bass provides some rhythmic interest.
65 - 83 (19 bars)	A	The chords move at the rate of two per measure. The harmony is at times atonal and aims to create a feeling of tension and unease to contrast with the conventional harmony. The purpose of the extra three bars of sustained melody (bars 34-76) is to build further tension in the already ascending accompaniment. The texture is light and the drums keep no jazz rhythm. The eight-bar interlude is now played by alto saxophone, with the piano providing tremolo chords. Bass and drums return to jazz waltz rhythm.
84- 96 (13 bars)	A1	Melody in octaves. The harmonic background is conventional (as at bars 38-51). A busier bass line serves to add melodic and rhythmic interest underneath the repeated theme. Strings join at bar 91 and a tutti crescendo occurs from bar 95 - 96.
97 - 104 (8 bars)	B	The climax is at bar 97. Bass is still rhythmically active; little counter lines in the strings keep up the tension behind the Violin 1 and piano melody. Two bars have been added to accommodate the viola and cello counter lines.

<b>Bar number</b>	<b>Theme</b>	<b>Description</b>
105 - 118 (14 bars)	B1	An interesting combination of A (the first four notes) and B themes. Bass and drums tacit. A gradual winding down occurs from bar 114 (by means of a descending piano and string line) to introduce the solos.
119 - 152 (34 bars)	Solo section A, A1, B	A repeated solo section for bass, saxophone and piano. Two bars of the A1 interlude are cut, reducing A1 to eleven bars.
153 - 165 (13 bars)	Piano solo continues over an interlude	An interlude indicating the piano solo is nearing its end: strings join at bar 153 and piano continues to solo, building toward the recapitulation of A at bar 165.
165 - 174 (10 bars)	A1	The climax of the recapitulation with piano and strings; this is A1 extended by one bar but with no interlude.
175 - 182 (8 bars)	B	Melody now in the string quartet only. Two bars to accommodate some playful string figures extend the B section.
183 - 194 (12 bars)	B1	Two bars shorter than the first B1, it re-establishes the original voice (alto saxophone) and mood. A thinning of textures occurs from bar 211: strings are tacit and the piano plays a very sparse accompaniment to prepare for the coda.
195 - 217 (23 bars)	Coda	The first sixteen bars of the introduction are played again but this time with the saxophone playing ad lib fills. The melody in the last seven bars (strings only) borrows from elements of the A theme but it descends, giving an air of finality.

## Conclusion

My program of research has focused on merging classical and jazz instruments in a way that is both aesthetically pleasing and an enriching experience for the musicians involved. Composing these works has been interesting and rewarding: it has allowed me to articulate ineffable feelings about music and to create music that I feel is uniquely mine. A clearer picture of my musical personality has formed. I drew on many orchestral colours and textures and the process of combining these with the jazz instruments was most enjoyable.

Apart from the performance opportunity, *The Clown* and *Into the Wood* provided an educational opportunity. Classical students could learn to apply jazz articulations and nuances and the jazz students, apart from having to follow a conductor and maintain focus, learned to pay more than the usual attention to balance, dynamics and tempo changes. Best of all, both sides had the excitement of working with instruments not normally encountered in their workaday environment (*I still find it thrilling to work with, say, a bassoon at close range!*). It has been a positive experience to see students keep their ears and minds open and to be willing, even enthusiastic, to experiment with a genre outside their experience. I would like to encourage classical players to become involved in improvisation not necessarily in the jazz style, but in a framework that allows them the freedom to express themselves spontaneously.

In order to combine the two disciplines in the future, it is important to have compositions available that people want to play so that this can be happily realized. I would encourage composers of whatever style to consider writing for combined classical and jazz instrumentation; the possibilities are many (as are the musical rewards) for the composer, performer and educator.

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## PART B:

### Portfolio of Compositions

<i>The Clown</i>	27
<i>Into the Wood</i>	108
<i>Time Frames</i>	144
<i>A suite in three movements:</i>	
1. 'Thing-a-me Jig'	145
2. 'Night Cruiser'	184
3. 'Now So Long Ago'	213

For string quartet, wind quintet, tenor saxophone,  
electric bass, drums, congas, percussion  
Prologue

# The Clown

Composer John Aué  
© 2007

The musical score is arranged in 13 staves. The top five staves (Piccolo, Oboe, Clarinet, French Horn, Bassoon) are currently empty. The Tenor saxophone staff (6th) contains the main melodic line, starting with a *mp* dynamic and a *Slowly ad lib* tempo. It includes a *F#dim* cadenza and a *Bdim* cadenza. The dynamics progress from *mp* to *mf* and then to *f*. The Percussion 2 staff (8th) is labeled "DRUM KIT AND TRIANGLE" and is empty. The Percussion 3 staff (9th) is labeled "TUBULAR BELLS" and contains a short melodic phrase starting at measure 2 with a *mp* dynamic, followed by a *mf* dynamic in measure 5. The bottom four staves (Violin 1, Violin 2, Viola, Cello) are currently empty.

The Parade

14

Picc

O

Cl

Hn

Bsn

14

Tnr

14

B

14

Perc 1

14

Perc 2

14

Perc 3

14

V1

14

V2

14

Vla

14

Cello

18  $\bullet = 117$

*mp*

CONGAS

*pp*

*mp*

Musical score for a woodwind and string ensemble. The score includes parts for Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (TRIANGLE), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello. The score is marked with dynamics such as *mp* (mezzo-piano), *p* (piano), and *No Vib* (no vibrato). The page number is -3-. Measure numbers 26 and 34 are indicated.

26 34

Picc *mp*

O *mp*

Cl *p*

Hn *p*

Bsn *mp*

Tnr

B

Perc 1

Perc 2 TRIANGLE *mp*

Perc 3

V1 *No Vib* *p* *mp*

V2 *No Vib* *p* *mp*

Vla *No Vib* *p* *mp*

Cello *p* *mp*

This page of a musical score, numbered 36, features a woodwind and string ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello. The Picc and O parts begin with a *mf* dynamic. The Cl part enters in the fifth measure with a *mp* dynamic. The Bsn part also begins with a *mf* dynamic. The Perc 1 part has a rhythmic pattern of eighth notes. The V1, V2, Vla, and Cello parts play a sustained chordal texture. The score is written in 2/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

"...Introducing..."

This musical score page, numbered 43, features a variety of instruments. The Piccolo (Picc) and Oboe (O) parts are in the upper register, with Picc starting at a *p* dynamic and O at *mp*. The Clarinet (Cl) and Bassoon (Bsn) parts are in the lower register, with Cl starting at *mp* and Bsn at *mf*. The Trombone (B) part is in the lower register, starting at *f*. The Percussion parts (Perc 1, Perc 2, Perc 3) are in the lower register, with Perc 1 starting at *f*. The Violin (V1), Viola (V2), Violoncello (Vla), and Cello parts are in the lower register, with V1 starting at *f* and V2, Vla, and Cello at *f*. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*, and features a section titled "...Introducing..." starting at measure 43.

".....The clowns!"

-6-

Musical score for orchestra and strings, measures 53-54. The score includes parts for Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Cello). The score is in 3/4 time and features a variety of dynamics and articulations.

Measures 53 and 54 are marked with *f* (forte) for Picc, O, Cl, Hn, Bsn, and Perc 1. The Bass part (B) starts with *f* and changes to *mp* (mezzo-piano) in measure 54. Percussion 1 (Perc 1) also starts with *f* and changes to *mp* in measure 54. The string parts (V1, V2, Vla, Cello) are marked with *ff* (fortissimo) in measure 53 and *fp* (fortissimo-piano) in measure 54. The strings are also marked with "No Vib" (No Vibrato) in measure 54. The score includes various articulations such as accents, slurs, and dynamic markings.

63 66

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

*mp*

*p*

*simile*

*mf*



74

Picc *mf*

O *p* *mp* *mf*

Cl *p* *mf*

Hn

Bsn *p* *mf*

Tnr

B

Perc 1 *simile* *mf*

Perc 2

Perc 3

V1

V2 *mp* *mf*

Vla *mp* *mf*

Cello *mp* *mf*

82

Detailed description of the musical score: This page contains measures 74 through 82. The Piccolo part (measures 74-82) features a melodic line with dynamics *mf*. The Oboe part (measures 74-82) has a rhythmic pattern with dynamics *p*, *mp*, and *mf*. The Clarinet part (measures 74-82) has a melodic line with dynamics *p* and *mf*. The Bassoon part (measures 74-82) has a rhythmic pattern with dynamics *p* and *mf*. The Percussion 1 part (measures 74-82) has a rhythmic pattern with dynamics *simile* and *mf*. The Violin 1 and Violin 2 parts (measures 74-82) have melodic lines with dynamics *mp* and *mf*. The Viola and Cello parts (measures 74-82) have rhythmic patterns with dynamics *mp* and *mf*. The Trombone part (measures 74-82) has a melodic line with dynamics *mf*. The Trumpet part (measures 74-82) has a melodic line with dynamics *mf*. The Horn part (measures 74-82) has a melodic line with dynamics *mf*. The Percussion 2 and Percussion 3 parts (measures 74-82) have rhythmic patterns with dynamics *mf*. The page number 74 is in a box at the top left, and 82 is in a box at the top right. The page number -8- is at the top center.

This page of a musical score, page 9, contains the following parts and markings:

- Picc:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- O:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- Cl:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- Hn:** Starts at measure 85 with a *mp* dynamic and a **MUTE** instruction. Rehearsal mark at measure 91 with a *ff* dynamic.
- Bsn:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- Tnr:** Starts at measure 85. Rehearsal mark at measure 91.
- B:** Starts at measure 85. Rehearsal mark at measure 91 with a *ff* dynamic.
- Perc 1:** Starts at measure 85. Rehearsal mark at measure 91 with a *ff* dynamic.
- Perc 2:** Starts at measure 85. Rehearsal mark at measure 91.
- Perc 3:** Starts at measure 85. Rehearsal mark at measure 91 with a **ratchet** instruction.
- V1:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- V2:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- Vla:** Starts at measure 85 with a *f* dynamic. Rehearsal mark at measure 91 with a *ff* dynamic.
- Cello:** Starts at measure 85. Rehearsal mark at measure 91 with a *ff* dynamic.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc:** Piccolo, starting at measure 95 with a melodic line.
- O:** Oboe, playing a melodic line starting at measure 95.
- Cl:** Clarinet, playing a melodic line starting at measure 95.
- Hn:** Horn, playing a melodic line starting at measure 95.
- Bsn:** Bassoon, playing a rhythmic pattern starting at measure 95.
- Tr:** Trumpet, playing a melodic line starting at measure 95.
- B:** Bass, playing a melodic line starting at measure 95.
- Perc 1, 2, 3:** Percussion parts, mostly silent.
- V1, V2:** Violin 1 and 2, playing melodic lines.
- Vla:** Viola, playing a melodic line.
- Cello:** Cello, playing a melodic line.

Key musical features include:

- Measure 95:** The start of a new section for several instruments.
- Dynamics:** *f* (forte) and *mf* (mezzo-forte) are used throughout.
- Articulation:** *With pick* and *Legato* are noted for the Bass part.
- Tempo/Character:** *mp* (mezzo-piano) is indicated for the Bass part.

Musical score for page 11, measures 105-114. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc:** Piccolo, rests throughout.
- O:** Oboe, rests throughout.
- Cl:** Clarinet, rests throughout.
- Hn:** Horn, rests throughout with the instruction "OPEN" above the staff.
- Bsn:** Bassoon, plays a rhythmic pattern of eighth notes in the first half of the page, then rests.
- Tnr:** Trumpet, rests throughout.
- B:** Trombone, plays a rhythmic pattern of eighth notes throughout.
- Perc 1, 2, 3:** Percussion, rests throughout.
- V1, V2:** Violins, play a rhythmic pattern of eighth notes throughout.
- Vla:** Viola, plays a rhythmic pattern of eighth notes throughout.
- Cello:** Cello, plays a rhythmic pattern of eighth notes throughout.

Measure numbers 105 through 114 are indicated at the start of each staff. Dynamics include *mf* (mezzo-forte) and *f* (forte).

116

Musical score for measures 116-125. The score includes parts for Piccolo, Oboe, Clarinet, Horn, Bassoon, Trumpet, Trombone, Percussion 1, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, and Cello. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The Clarinet, Horn, Trumpet, and Trombone parts have a melodic line with slurs and accents. The Bassoon and Cello parts have a more rhythmic, eighth-note pattern. The Violin 1 and Violin 2 parts have a steady eighth-note accompaniment. The Percussion parts are mostly rests. The dynamic marking *mf* is present in the Clarinet, Horn, Trumpet, Trombone, and Cello parts.

*mf*

Musical score for Picc, O, Cl, Hn, Bsn, Tnr, B, Perc 1, Perc 2, Perc 3, V1, V2, Vla, and Cello. The score is in 4/4 time and features various dynamics and articulations. The Picc and O parts are marked *mf* starting at measure 132. The Cl, Hn, and Bsn parts also feature *mf* dynamics. The Tnr part has a *mf* dynamic. The B part has a *mf* dynamic. The Perc 2 part has a *mp* dynamic and includes a **TRIANGLE** section. The V1, V2, and Vla parts have a *mf* dynamic. The Cello part has a *mf* dynamic. The score includes various articulations such as accents, slurs, and breath marks.

TRIANGLE

*mp*

*simile*

*mf*

This page of a musical score, numbered 14, begins at measure 138. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc:** Piccolo, starting with a melodic line in the treble clef.
- O:** Oboe, mirroring the Piccolo's melodic line.
- Cl:** Clarinet, with a whole note chord in the first measure and rests thereafter.
- Hn:** Horn, with a whole note chord in the first measure and rests thereafter.
- Bsn:** Bassoon, mirroring the Piccolo and Oboe parts.
- Tnr:** Trumpet, with rests throughout the page.
- B:** Trombone, playing a rhythmic eighth-note pattern.
- Perc 1:** Percussion 1, with rests throughout the page.
- Perc 2:** Percussion 2, playing a rhythmic eighth-note pattern with accents.
- Perc 3:** Percussion 3, with rests throughout the page.
- V1:** Violin 1, playing a rhythmic eighth-note pattern.
- V2:** Violin 2, playing a rhythmic eighth-note pattern.
- Vla:** Viola, playing a rhythmic eighth-note pattern.
- Cello:** Cello, with a whole note chord in the first measure and rests thereafter.

The score features various musical notations including slurs, accents, and dynamic markings. The key signature has one sharp (F#), and the time signature is 4/4. The page concludes at measure 147.

148 "Let's leave the madness for a while..."

Musical score for measures 148-155. The score includes parts for Picc, O, Cl, Hn, Bsn, Tnr, B, Perc 1, Perc 2, Perc 3, V1, V2, Vla, and Cello. The music is in 4/4 time. The key signature has one sharp (F#). The score features various dynamics including *pp*, *p*, and *mp*. Percussion parts include a snare drum pattern in Perc 1 and a melodic line in Perc 2. String parts (V1, V2, Vla, Cello) play a sustained melodic line with a fermata over measures 154-155. The woodwinds (Picc, O, Cl, Hn, Bsn, Tnr) are mostly silent, with some rests indicated by a horizontal line with a dot.



156

Picc

O

Cl

Hn

156

Bsn

G7

156

Tnr

156

B

156

Perc 1

156

Perc 2

156

Perc 3

156

V1

156 *pp*

V2

156 *pp*

Vla

156 *pp*

Cello

(16)

"Reflect..."

168 The Clown's Story

164 8X

Picc

O

Cl

Hn

164 8X

Bsn

164 8X

Tnr

*mp*

SOLO - CLOWN'S STORY Builds very gradually over about 2 minutes

164 8X

B

G 8 note dom Feel free to embellish

*mp*

164 8X

Perc 1

*mp*

164 8X

Perc 2

164 8X

Perc 3

164 8X

V1

164 8X

V2

*p*

164 8X

Vla

*p*

164 8X

Cello

*p*

(8)

This page of a musical score contains measures 176 through 184. The instruments are arranged as follows from top to bottom: Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Baritone (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Cello). Measures 176-183 are mostly rests for the woodwinds and strings, with some rhythmic patterns in Perc 1 and B. Measure 184 features a 'No Vib' marking above the V1 staff and a fermata over the final notes of the V1, V2, Vla, and Cello staves.

188

Picc

O

Cl

Hn

188

Bsn

188 Ab diminished scale

Tnr

188

B

188

Perc 1

188

Perc 2

188

Perc 3

188

V1

188

V2

188

Vla

188

Cello

G7

(8)

(16)



212

Picc

O

Cl

Hn

Bsn

212

Tnr

B

212

Perc 1

212

Perc 2

212

Perc 3

212

V1

212

V2

212

Vla

212

Cello

*mp*

*mf*

*mf*

224

Picc *mp*

O

Cl *mp*

Hn

Bsn *mp*

Tnr

B

Perc 1 *mf*

Perc 2

Perc 3

V1 *f*

V2 *f*

Vla *f*

Cello *f*

232

G7scale

234

Picc

O

Cl

Hn

234

Bsn

234

Tnr

234

B

234

Perc 1

234

Perc 2

234

Perc 3

234

V1

234

V2

234

Vla

234

Cello

This page of a musical score is for page 23, starting at measure 234. It features ten staves for various instruments: Piccolo, Oboe, Clarinet, Horn, Bassoon, Trumpet, Bass, Percussion 1, Percussion 2, Percussion 3, Violin 1, Violin 2, Viola, and Cello. The Piccolo, Oboe, Clarinet, Horn, and Percussion 2 staves are mostly silent, indicated by rests. The Bassoon, Trumpet, and Bass staves have rhythmic patterns with rests. The Percussion 1 staff has rhythmic notation with accents. The Percussion 3 staff has rhythmic notation with accents and dynamic markings. The Violin 1, Violin 2, Viola, and Cello staves have rhythmic notation with accents and dynamic markings. The page number '234' is written above the first measure of each staff.



248 "In my day..."

244 Picc

244 O

244 Cl

244 Hn

244 Bsn

244 Tnr

244 B

244 Perc 1

244 Perc 2

244 Perc 3

244 V1

244 V2

244 Vla

244 Cello

*mf*

*mf*

*mf*

*mf*

*mf*

G13#11b9

Swing create own swing pattern, keep it simple (8)

Swing KIT: brushes on snare with no hihat . Add occasional bass drum kick (8)

*ff*

*ff*

*ff*

*ff*

*ff*

256

Picc

O

Cl

Hn

Bsn

256

SOLO CONTINUES

256

256

256 *mf*

Perc 1

256

Perc 2

256

Perc 3

256

V1

256

V2

256

Vla

256

Cello

264 3X

3X

3X

3X

3X

3X

G7b9 3X

G7b9 3X *ad lib half-time feel*

(8) 3X

(8) 3X

3X

3X

3X

3X



276 280

Picc

O

Cl

Hn

Bsn

276

Tnr

G7b9

276

B

276

Perc 1

(8)

276

Perc 2

(8)

276

Perc 3

276

V1

276

V2

276

Vla

276

Cello

286

288

Picc

O

Cl

Hn

Bsn

286

286

Tnr

B

286

286

Perc 1

286

Perc 2

286

Perc 3

286

V1

286

V2

286

Vla

286

Cello

*p*

*p*

*p*

*p*

(8)

(8)

296 304

Picc

O

Cl

Hn

Bsn

296 *mp*

Tnr

296 Bassoon

B

Perc 1

296 (8)

Perc 2

296 (8)

Perc 3

V1

296

V2

296

Vla

296

Cello

*mp*

poco a poco .....

306

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

312

*mp*

*mp*

*mp*

*mp*

diminuendo

Change to brushes

(8)

(8)

(8)

Bassoon

(woodwind cascade)

(woodwind cascade)

Brushes

(woodwind cascade)





Life Takes Over

326 328

Picc *mf*

O *mf*

Cl *mf*

Hn *mp*

Bsn *mf*

Tnr 326 END SOLO

B 326

Perc 1 326 (8)

Perc 2 326 (8) Pick up mallets Keep time going with foot hi-hat *mp* (keep the time going) Large ride cymbal with mallets

Perc 3 326

V1 326

V2 326

Vla 326

Cello 326 *mf*







This page of a musical score, numbered 36, features a woodwind and string ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tr), Trombone (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Cello). The score begins at measure 363. The Piccolo, Oboe, Bassoon, Violin 1, and Violin 2 parts have active melodic lines, with the latter four instruments marked with a forte (*f*) dynamic. The Clarinet, Horn, Trombone, Percussion 1, Percussion 2, Percussion 3, Viola, and Cello parts are mostly silent, indicated by rests. The score includes various musical notations such as slurs, accents, and triplets. A page number '-36-' is centered at the top.

This musical score page, numbered -37-, contains measures 372 through 378. The orchestration includes Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin I (V1), Violin II (V2), Viola (Vla), and Cello (Cello). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 372-377 feature a complex melodic and harmonic texture with various dynamics such as *f* (forte) and *mf* (mezzo-forte). Measure 378 marks a significant change in the percussion section, with the Congas playing a rhythmic pattern of slashes and the Tubular Bell playing a melodic line. The Percussion 2 part includes instructions for 'Brushes BRUSH ACCENTS' and 'splash cymbal'. The string parts (V1, V2, Vla, Cello) continue with their melodic and harmonic lines, often featuring accents and dynamic markings.

386

Musical score for Picc, O, Cl, Hn, Bsn, Tnr, B, Perc 1, Perc 2, Perc 3, V1, V2, Vla, and Cello. The score is in 4/4 time and features various dynamics including *mp* and *p*. The Picc part has a measure number 382 at the start and 386 in a box at the beginning of the second system. The O, Cl, and Hn parts have *mp* markings starting in the second system. The Bsn part has a measure number 382 at the start. The Tnr and B parts have measure numbers 382 at the start. The Perc 1 part has a measure number 382 at the start and a *mp* marking in the second system. The Perc 2 part has a measure number 382 at the start. The Perc 3 part has a measure number 382 at the start. The V1 part has a measure number 382 at the start and a *p* marking in the second system. The V2 part has a measure number 382 at the start. The Vla and Cello parts have measure numbers 382 at the start.

Echoes From the Past

This musical score page, titled "Echoes From the Past" and numbered "-39-", contains measures 392 through 394. The score is arranged for a full orchestra and includes the following parts:

- Picc:** Piccolo, mostly silent with rests.
- O:** Oboe, playing a melodic line with slurs.
- Cl:** Clarinet, playing a rhythmic accompaniment with slurs.
- Hn:** Horn, playing a melodic line with slurs.
- Bsn:** Bassoon, playing a melodic line with accents and slurs, starting at measure 392 with a *mf* dynamic.
- Tnr:** Trombone, mostly silent with rests.
- B:** Bass, playing a melodic line with accents and slurs, starting at measure 392 with a *mf* dynamic.
- Perc 1:** Percussion 1, playing a rhythmic pattern with slurs.
- Perc 2:** Percussion 2, playing a rhythmic pattern with slurs.
- Perc 3:** Percussion 3, playing a rhythmic pattern with slurs, including "bass drum accents" starting at measure 392.
- V1:** Violin 1, mostly silent with rests.
- V2:** Violin 2, mostly silent with rests.
- Vla:** Viola, playing a melodic line with accents and slurs, starting at measure 392 with a *mf* dynamic.
- Cello:** Cello, playing a melodic line with accents and slurs, starting at measure 392 with a *mf* dynamic.

Measures 392 and 394 are marked with a box at the top of the page. The score features various musical notations including slurs, accents, and dynamic markings such as *mf*.



400

Picc

*mf*

O

Cl

Hn

Bsn

400

Tnr

B

400

Perc 1

400

Perc 2

big dish cymbal

400

Perc 3

400

V1

400

V2

400

Vla

400

Cello

*f*

Detailed description: This is a page of a musical score, page 40, for a symphony or concert band. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Oboe, Clarinet, Horn, and Bassoon. The brass section includes Trumpet and Trombone. The percussion section has three parts: Perc 1, Perc 2, and Perc 3. The string section includes Violin 1, Violin 2, Viola, and Cello. The score begins at measure 400. The Piccolo part has a dynamic marking of *mf*. The Trombone part has a dynamic marking of *f*. The Perc 2 part has a dynamic marking of *f* and a note for a 'big dish cymbal'. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings like accents and slurs.

406 Echoes From the Past

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc:** Melodic line starting at *mp*, with a second entry at *mp* in the later section.
- O:** Melodic line starting at *mp*.
- Cl:** Melodic line starting at *mp*.
- Hn:** Melodic line starting at *mp*.
- Bsn:** Melodic line starting at *mp* (marked 406), with a second entry at *p* in the later section.
- Trp:** Rested part (marked 406).
- B:** Rested part (marked 406).
- Perc 1:** Rested part (marked 406).
- Perc 2:** Large cymbal - mallets, starting at *mp* (marked 406) with a long, sustained roll.
- Perc 3:** Tubular bell, starting at *p* (marked 406) in the later section.
- V1:** Violin 1, Rested part (marked 406).
- V2:** Violin 2, Rested part (marked 406).
- Vla:** Viola, Rested part (marked 406).
- Cello:** Rested part (marked 406).

The Dream Waltz

419  $\text{♩} = 96$  Slower

Picc

O *p* Slower

Cl *p* Slower

Hn *p* Slower

Bsn 419

Tnr 419

B 419

Perc 1 419 Pick up mallets

Perc 2 419

Perc 3 419

V1 419

V2 419 *mp*  $\text{♩} = 86$  PIZZ

Vla 419 *mp*  $\text{♩} = 86$  PIZZ

Cello 419 *mp*  $\text{♩} = 86$  PIZZ

429  $\text{♩} = 86$

RIDE CYMBAL

*p*

*mp*

431 433 441

Picc

O

Cl

Hn

Bsn 431

Tnr 431 SOLO *mp*

B 431

Perc. 431 *mf* Bell of ride with wire brush handle *mp* zing!! BRUSHES ON SNARE "stir soup"

Perc 2 431

Perc 3 431 TO VIBRAPHONE *mp*

V1 431

V2 431

Vla 431

Cello 431

443

Picc

O

Cl

Hn

Bsn

443

Tnr

B

443

Perc 1

443

Perc 2

443

Perc 3

443

V1

443

V2

443

Vla

443

Cello

open hi-hat with foot

cymbal colour fills

*mp*

*mf*

(4)

455

Picc

O

*mp*

Cl

*mp*

Hn

455

Bsn

*mp*

455

Tnr

455

B

455

Perc 1

open hihat with foot

455

Perc 2

455

Perc 3

*mf*

455

V1

455 ARCO

V2

*fp* > *mf* > *fp* > *fp* (4) *simile fp* > *fp* > *fp* > *fp* (8) *fp* > *fp* > *fp* >

Vla

455 *fp* *mf* > *fp* > *fp* > *fp* (4) *fp* > *fp* > *fp* > *fp* (8) *fp* > *fp* > *fp* >

Cello

455 *fp* *mf* > *fp* > *fp* > *fp* (4) *fp* > *fp* > *fp* > *fp* (8) *fp* > *fp* > *fp* >

466

Picc

O

Cl

Hn

Bsn

466

Tnr

B

466

Perc 1

466

Perc 2

Perc 3

466

V1

466 (12) (16)

V2

466 *fp*<sub>(12)</sub> *fp* *fp* *fp* *fp*<sub>(16)</sub> *fp* *fp* *fp* *fp* *fp* *fp*

Vla

466 (12) (16)

Cello

cymbal colour fills

*mf*

3

3

477

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

ARCO

*mf*

*mp*

*mf*

*p*

*mf*

Gadd9

G+add9

(4)

(8)

(4)

(8)

(4)

(8)

(4)

(8)

*mf*

*Rall*

*No Vib*

*Rall*

*No Vib*

*Rall*

*No Vib*

*Rall*

*mf*

*Rall*



489

497

Picc *a tempo* *Rall* *a tempo mf*

O *a tempo* *Rall* *a tempo*

Cl *a tempo* *Rall* *a tempo*

Hn *a tempo* *Rall* *a tempo mf*

Bsn 489 *a tempo* *Rall* *a tempo*

Tnr 489 *a tempo* *Rall* *a tempo mf*

B 489 *a tempo* *Rall* *a tempo*

Perc 1 489 *a tempo* *Rall* *a tempo*

Perc 2 489 *a tempo* *Rall* *a tempo*

Perc 3 489 *a tempo* *Rall* *a tempo*

V1 489 *mp* *a tempo* *Rall fp* *fp a tempo*

V2 489 *a tempo* *mf* *Rall fp* *a tempo fp*

Vla 489 *a tempo* *Rall fp* *a tempo fp*

Cello 489 *a tempo* *fp* *fp* *fp* *fp* *fp* *fp Rall* *fp a tempo* *mf*



512

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

519

*Rall*

*Very slow*

*p*

*mp*

*pp*

*96*

Detailed description of the musical score: The score is for page 50, measures 512 to 519. It features a woodwind and string ensemble. The Piccolo part has rests. The Oboe, Clarinet, and Horn parts have melodic lines with dynamics ranging from *p* to *mp*. The Bassoon part has a melodic line starting at measure 512 with a dynamic of *mp*. The Trumpet and Trombone parts have rests. The Trombone part has a melodic line starting at measure 512 with a dynamic of *p*. The Percussion parts have rhythmic patterns. The Violin 1 and Violin 2 parts have melodic lines with dynamics ranging from *mp* to *pp*. The Viola and Cello parts have rhythmic patterns. The score includes performance instructions such as *Rall* and *Very slow*. The tempo marking *96* is present at the beginning of measure 519.

"Play little children..."

This page of a musical score contains measures 523 through 529. The instruments listed on the left are Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello. The score is in 3/4 time. Measures 523-528 feature melodic lines for Oboe, Clarinet, Horn, Bassoon, Bass, and Cello, with dynamics ranging from *pp* to *mp*. A *molto rall* marking is present in measures 523-528. Measure 529 is marked with a tempo of  $\bullet = 100$  and features a rhythmic pattern for Percussion 1 labeled "SKULLS" with a dynamic of *mp*. The Piccolo part is mostly silent, with a few notes in measure 529.

This musical score page, numbered 52, covers measures 533 to 537. The instrumentation includes Piccolo, Oboe, Clarinet, Horn, Bassoon, Trumpet, Bassoon (Solo), Percussion 1, Percussion 2, Percussion 3, Violin I, Violin II, Viola, and Cello. The score is written in a common time signature. Measures 533 and 535 feature a rhythmic pattern in Percussion 1, marked with a '2' and a repeat sign. Measures 534 and 536 contain the Bassoon solo, starting with a 'SOLO' box and a 'mp' dynamic. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns. The rest of the orchestral parts (Picc, O, Cl, Hn, Bsn, Tnr, V1, V2, Perc 2, Perc 3) are marked with rests, indicating they are silent during this passage.

543

Picc

O

Cl

Hn

Bsn

543

543

*mp*

Tnr

543

B

543

Perc 1

543

Perc 2

543

Perc 3

543

V1

543

V2

543

Vla

543

Cello

553

Picc

O

Cl

Hn

Bsn

553

*mf*

Tnr

553

*mf*

B

553 *mf*

Perc 1

553 *mf*

large cymbal - mallets

Perc 2

553 *mp* *f*

Perc 3

553

V1

553 *mf*

V2

553 *mf*

Vla

553 *mf*

Cello

553 *mf*

Musical score for page 55, measures 563-570. The score includes parts for Piccolo, Oboe, Clarinet, Horn, Bassoon, Trumpet, Trombone, Percussion 1-3, Violin 1-2, Viola, and Cello. The key signature has one sharp (F#), and the time signature is 4/4. The score begins at measure 563. The Piccolo, Oboe, and Clarinet parts play a melodic line starting in measure 564, marked *mp*. The Horn part plays a sustained chord, marked *mf*. The Bassoon part plays a sustained chord, marked *mf*. The Trumpet and Trombone parts play a rhythmic pattern of eighth notes, marked *mf*. The Percussion 1 part plays a rhythmic pattern of eighth notes. The Percussion 2 part plays a sustained chord, marked *mp*. The Percussion 3 part plays a sustained chord, marked *mp*. The Violin 1-2 and Viola parts play a rhythmic pattern of eighth notes. The Cello part plays a sustained chord.



This musical score page, numbered 56, covers measures 571 through 573. The instrumentation includes Piccolo, Oboe, Clarinet, Horn, Bassoon, Trumpet, Trombone, Percussion 1, 2, and 3, Violin 1 and 2, Viola, and Cello. The score begins at measure 571 with a Piccolo part marked *mf*. The Horn part starts with a *f* dynamic. The Bassoon, Trumpet, and Trombone parts also begin at measure 571 with *mf* dynamics. The Percussion 1 part features a rhythmic pattern of eighth notes. The Percussion 2 part has a *f* dynamic. The Violin 1 and 2 parts play a rhythmic pattern of eighth notes. The Viola and Cello parts also play a rhythmic pattern of eighth notes. The score concludes at measure 573 with a *f* dynamic. A double bar line with a repeat sign is present at the end of measure 573.

This musical score page, numbered 57, features a variety of instruments. The woodwind section includes Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), and Trumpet (Tnr). The brass section includes Trombone (B). The percussion section consists of Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Vibraphone (VIBES). The string section includes Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Cello). The score begins at measure 579. The Piccolo, Oboe, Clarinet, Horn, and Bassoon parts feature melodic lines with triplets and accents, starting with a *mf* dynamic. The Percussion 1 part has a rhythmic pattern of eighth notes with a dynamic of 2. The Vibraphone part has a melodic line with triplets and accents, starting with a *mf* dynamic. The string parts provide harmonic support with various rhythmic patterns, including eighth notes and quarter notes.

587 *f*

Picc

O

Cl

Hn

Bsn

587 *f*

Tnr

B

587 *f*

Perc 1

587 TO CONGAS

Perc 2

587 TRIANGLE

587 *mp*

Perc 3

V1

V2

Vla

587 *f*

Cello

587 *f*

Dialogue

592

Picc

O

Cl

Hn

Bsn

592

Tnr

592 G SOLO OPEN

B

592 G SOLO with sax OPEN

592 TACET 1X OPEN

Perc 1

Perc 2

592 OPEN

Perc 3

592 mp

V1

592

V2

592

Vla

592

Cello

Play these 4 bars to get into Bar 600

600 "My scheme of things ..."

608

Picc

O

Cl

Hn

Bsn

600

Trp

600 Dm i7/G Gadd2 Dm i7/G Gm aj7 D7/G (solo continues) Gm aj7

B

600 Dm i7/G Gadd2 Dm i7/G Gm aj7 D7/G Gm aj7

600

Perc 1

AS IS

600

Perc 2

600

Perc 3

V1

600 *mp*

V2

600 *mp*

Vla

600 *mp*

Cello

600

612

Picc

O

Cl

Hn

Bsn

612

Trn

612<sup>D7/G</sup> Gm aj7 D7/G Gm a7 D7/G Gm aj7

B

612

Perc 1

612

Perc 2

612

Perc 3

V1

V2

Vla

Cello

*mf*

*mf*

*mf*

624

Picc

O

Cl

Hn

624

Bsn

624<sup>D7/G</sup> Gm aj9 D7/G Gm aj9

Tnr

624<sup>D7/G</sup> Gm aj9 D7/G Gm aj9

B

624

Perc 1

624

Perc 2

624

Perc 3

624

V1

624

V2

624

Vla

624

Cello

632

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

632 *mp*

632 *mp*

G7sus Gmaj7 G7sus Gmaj7 Gmi9 Gmaj7#11 TACET Violin 1

The musical score for page 63 includes the following parts:

- Picc:** Piccolo part, mostly rests.
- O:** Oboe part, mostly rests.
- Cl:** Clarinet part, mostly rests.
- Hn:** Horn part, playing a melodic line with slurs.
- Bsn:** Bassoon part, mostly rests.
- Tnr:** Trumpet part, mostly rests with slash marks. Chord changes are indicated above this staff: G7sus, Gmaj7, G7sus, Gmaj7, Gmi9, Gmaj7#11. A 'TACET Violin 1' marking is present at the end of the section.
- B:** Bass part, playing a rhythmic pattern with eighth notes.
- Perc 1:** Percussion 1 part, playing a rhythmic pattern with eighth notes and dynamic markings.
- Perc 2:** Percussion 2 part, playing a rhythmic pattern with eighth notes and dynamic markings.
- Perc 3:** Percussion 3 part, mostly rests.
- V1:** Violin 1 part, playing a melodic line with slurs and dynamic markings.
- V2:** Violin 2 part, playing a melodic line with slurs and dynamic markings.
- Vla:** Viola part, playing a melodic line with slurs and dynamic markings.
- Cello:** Cello part, playing a bass line with slurs and dynamic markings.





656

Picc *mf*

O *mf*

Cl *mf*

Hn

Bsn

656

Tnr *mf* Piccolo *Gm aj7* *Dm 7/G* *Piccolo* *Gm aj7* *Piccolo* *Dm 7/G* *AS IS*

656

B

656

Perc 1

656

Perc 2 SHAKER (4) (12)

656

Perc 3 *mf*

656

V1 *mp*

656

V2

656

Vla

656

Cello *f*



676 67

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

*mf* *f*

Gm aj7 Gm 6 Gm aj7

(12) (16) (17)

*f*

685

Picc *ff* 3

O *ff* 3

Cl *ff* 3

Hn *f* 3

Bsn 685 *f* 3

Tnr 685 *f* 3

B 685 Gm aj7

Perc 1 685 2

Perc 2 685 (4) (8)

Perc 3 685 *ff* 3

V1 685

V2 685

Vla 685

Cello 685 *f* 3

Detailed description: This page of a musical score, numbered 68, features a variety of instruments. The woodwinds (Piccolo, Oboe, Clarinet, Horn, Bassoon, and Trumpet) play a melodic line starting at measure 685, marked with a forte (ff) dynamic and a triplet of eighth notes. The strings (Violin 1, Violin 2, Viola, and Cello) provide a rhythmic accompaniment with sixteenth-note patterns, also marked with a forte (ff) dynamic. The percussion section includes three parts: Perc 1 plays a simple rhythmic pattern with accents, Perc 2 plays a steady sixteenth-note accompaniment, and Perc 3 plays a melodic line similar to the woodwinds. The bassoon and cello parts include a triplet of eighth notes marked with a forte (f) dynamic. The bass part is marked with a Gm aj7 chord. The score is divided into measures, with some measures containing rests for certain instruments.



701 704

Picc

O

Cl

Hn

Bsn

Tnr

B

Perc 1

Perc 2

Perc 3

V1

V2

Vla

Cello

SLAPSTICK

*mp*

*mp*

*mp*

*mp*





Return of the Clowns!

723

Picc *ff*

O *fp*

Cl *fp*

Hn

Bsn *f* *ff* *f* *mf*

Tnr

B *f*

Perc 1 *f* *fp* *f*

Perc 2 *f* *fp* *f* Splash

Perc 3 *f* TO VIBES

V1 *ff* No Vib

V2 *ff* *fp* *f* No Vib

Vla *ff* *fp* *f* No Vib

Cello *ff* *fp* *f*

This page of a musical score, numbered 73, features a full orchestral ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Cello). The score is written in a common time signature with a key signature of one flat (B-flat). A prominent feature is a double bar line at measure 736, which is highlighted with a box. Measures 733 and 736 are also explicitly labeled at the beginning of their respective staves. The Piccolo part begins with a measure marked 733. The Bassoon part has a measure marked 733. The Percussion 1 part has a measure marked 733. The Percussion 2 part has a measure marked 733. The Percussion 3 part has a measure marked 733. The Violin 1 part begins with a measure marked 733. The Violin 2 part has a measure marked 733. The Viola part has a measure marked 733. The Cello part has a measure marked 733. The score includes various musical notations such as notes, rests, slurs, and dynamics markings like *f* (forte). The Piccolo part has a measure marked 736. The Oboe part has a measure marked 736. The Clarinet part has a measure marked 736. The Horn part has a measure marked 736. The Bassoon part has a measure marked 736. The Trumpet part has a measure marked 736. The Bass part has a measure marked 736. The Percussion 1 part has a measure marked 736. The Percussion 2 part has a measure marked 736. The Percussion 3 part has a measure marked 736. The Violin 1 part has a measure marked 736. The Violin 2 part has a measure marked 736. The Viola part has a measure marked 736. The Cello part has a measure marked 736.

This musical score page, numbered 74, contains measures 743 through 748. The instruments are arranged as follows from top to bottom: Piccolo (Picc), Oboe (O), Clarinet (Cl), Horn (Hn), Bassoon (Bsn), Trumpet (Tnr), Bass (B), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Cello (Cello).  
Measures 743-745 feature a woodwind and bassoon section with a forte (*f*) dynamic. The Piccolo, Oboe, and Bassoon parts have melodic lines with accents, while the Clarinet and Horn parts play sustained chords. The Trumpet and Bass parts are mostly silent.  
Measure 746 is a rest for the woodwinds and bassoon. The Bass part begins a rhythmic pattern marked *mp* and "With pick".  
Measures 747-748 feature a string section with a *Sul ponte* instruction. The Violin 1 and 2 parts play a rhythmic pattern with accents, while the Viola and Cello parts play sustained chords.

"...And that's how it is..."

Musical score for page 75, featuring Picc, O, Cl, Hn, Bsn, Tnr, B, Perc 1, Perc 2, Perc 3, V1, V2, Vla, and Cello. The score includes various musical notations such as rests, notes, dynamics (*mf*, *f*, *mp*), and performance instructions like "Sul ponte".

750

Picc

O

Cl

Hn

Bsn

750

*f*

Tnr

750

B

750

Perc 1

750

Perc 2

750

Perc 3

750

V1

Sul ponte

750

Sul ponte

V2

750

Vla

750

*f*

Cello

*mf*

*f*

*mp*

*mp*

2

2

*mf*

*mf*

*f*

This musical score page, numbered 76, features a variety of instruments. The Piccolo (Picc) and Oboe (O) parts are marked with a *mp* dynamic. The Horn (Hn) part is marked *mp*. The Bassoon (Bsn) and Trombone (Tnr) parts are marked *f*. The Bass (B) part is marked *f*. The Percussion parts (Perc 1, Perc 2, Perc 3) are marked with a *f* dynamic. The Violin I (V1) and Violin II (V2) parts are marked *f*. The Viola (Vla) and Cello parts are marked *f*. The score includes a variety of musical notations, including notes, rests, and dynamic markings.

764

Musical score for measures 764-768. The score includes parts for Picc, O, Cl, Hn, Bsn, Tnr, B, Perc 1, Perc 2, Perc 3, V1, V2, Vla, and Cello. The key signature has one flat (B-flat). The time signature is 4/4. The score features various dynamics including *mf* and *mp*, and includes performance markings such as *Light solo fills* for Perc 1 and *mf* for the strings. The Picc and O parts have melodic lines starting in measure 768. The strings play a rhythmic accompaniment of eighth notes.

775

Picc

O

Cl

Hn

Bsn

775

Tnr

775

B

775

Perc 1

775

Perc 2

775

Perc 3

775

V1

775

V2

775

Vla

775

Cello

MUTE

*fp*

*mf*

*mf*

786

Picc

O

Cl

Hn

786

Bsn

786

Tnr

786

B

786

Perc 1

786

Perc 2

786

Perc 3

786

V1

786

V2

786

Vla

786

Cello

CADENZA

*fp*

*p*



797 "Summing up..."  $\bullet = 70$

Picc  $\bullet = 70$   $\bullet = 60$  *p*

O  $\bullet = 70$   $\bullet = 60$  *p*

Cl  $\bullet = 70$   $\bullet = 60$

Hn  $\bullet = 70$   $\bullet = 60$

Bsn 797  $\bullet = 70$   $\bullet = 60$

Tnr 797  $\bullet = 70$   $\bullet = 60$  *mp* CADENZA

B 797  $\bullet = 70$   $\bullet = 60$  *mp*

Perc 1 797  $\bullet = 70$   $\bullet = 60$

Perc 2 797  $\bullet = 70$   $\bullet = 60$

Perc 3 797  $\bullet = 70$   $\bullet = 60$  On cue TUBULAR BELLS *mp*

V1 797  $\bullet = 70$   $\bullet = 60$  SOLO *f*

V2 797  $\bullet = 70$   $\bullet = 60$  *mf*

Vla 797  $\bullet = 70$   $\bullet = 60$  *mf*

Cello 797  $\bullet = 70$   $\bullet = 60$  *mf*

"That's how it is."

806 A tempo

Picc

O

Cl

Hn

Bsn

806 A tempo *mp*

Tnr

806 A tempo *mp* *accel.* *f* *mf* *mp* *p*

B

806 A tempo

Perc 1

806 A tempo

Perc 2

806 A tempo

Perc 3

806 A tempo

V1

806 A tempo

V2

806 A tempo

Vla

806 A tempo

Cello

Slowly

# Into the Wood

John Aué

2008

$\text{♩} = 140$

*A Tempo*

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

Tenor sax

Cello

String Bass

Drums

*mf*

*mp*

*p*

*f*

*A Tempo*

triangle

*mf*

14 *A Tempo*

20

Fl.

Ob. *A Tempo*

B♭ Cl. *A Tempo*

Hn. *A Tempo*

Bsn. *A Tempo*

Tnr. *A Tempo*

Vlc. *A Tempo*

Bs. *A Tempo*

Drs. *A Tempo*

*mf*

*rallentando*

*mf*

*A Tempo*

*rallentando mp*

♩ = 120  
slower

26 35

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* *p*

Hn. 26 35 *mf* *p*

Bsn. 26 35 *p* *mf* *p*

Tnr. 26 35 *mf* *p*

Vlc. 26 *mp* *mf*

Bs. 26 35 *mf*

Drs. 26 35 *mf*

A Tempo

Musical score for woodwinds and percussion, measures 38-45. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violoncello (Vlc.), Bass (Bs.), and Drums (Drs.).

Measure 38: Flute (p), Oboe (p), Bass Clarinet (p), Horn (p), Bassoon (p), Violoncello (mf), Bass (p), Drums (sticks).

Measure 45: Flute (p), Oboe (p), Bass Clarinet (mf), Horn (p), Bassoon (mf), Violoncello (pp), Bass (mp), Drums (Solo Fill).

Rehearsal mark 45 is indicated by a box above the Flute staff and a vertical line in the Horn, Bassoon, and Trumpet staves.

Drum notation includes a 'Solo Fill' section with a slash and a 'Solo Fill' label, followed by a sequence of notes marked with 'x' and a '(4)' measure rest.

Dynamic markings: *p*, *mf*, *pp*, *mp*.

Tempo: *A Tempo*.

This musical score page contains parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vic.), Bass (Bs.), and Drums (Drs.).

- Fl.:** Measures 50-58. Starts with a whole rest. Enters at measure 58 with a melodic line starting on G4, marked *mp*.
- Ob.:** Measures 50-58. Starts with a whole rest. Enters at measure 50 with a melodic line starting on G3, marked *mf*. It has a crescendo to *mp* by measure 58.
- B♭ Cl.:** Measures 50-58. Starts with a melodic line starting on G3, marked *p*. It has a crescendo to *mf* by measure 58.
- Hn.:** Measures 50-58. Starts with a melodic line starting on G3, marked *mf*. It has a crescendo to *mp* by measure 58.
- Bsn.:** Measures 50-58. Starts with a melodic line starting on G3, marked *p*. It has a crescendo to *p* by measure 58.
- Tnr:** Measures 50-58. Starts with a whole rest. Enters at measure 58 with a melodic line starting on G4, marked *mp*. It has a crescendo to *mf* by measure 58.
- Vic.:** Measures 50-58. Starts with a whole rest. Enters at measure 50 with a melodic line starting on G3, marked *mp*. It has a crescendo to *f* by measure 58.
- Bs.:** Measures 50-58. Starts with a melodic line starting on G3, marked *mf*. It has a crescendo to *mf* by measure 58.
- Drs.:** Measures 50-58. Shows a drum pattern with a snare drum (x) and cymbal (x) in measures 58-59, marked *mf*.

Measure numbers 50, 52, 58, and 59 are indicated at the beginning of their respective staves. A rehearsal mark box containing the number 58 is located above the Flute staff at the start of measure 58. A dynamic marking *mf* with a wedge-shaped crescendo symbol is located below the Drums staff at the end of measure 58.

62

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*pp*

*mp*

*p*

*mf*

*pp*

*mf*

*mf*

*mf*

lead voice

crash

3

8

Detailed description: This page of a musical score covers measures 62 to 70. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs). The Flute part has a long note at the start of measure 62. The Oboe part has a melodic line starting in measure 63, marked *pp*. The Clarinet part has a rhythmic pattern in measure 62, marked *mp*, and a melodic line in measure 63, marked *p*. The Horn part has a rhythmic pattern in measure 62, marked *mp*, and a melodic line in measure 63, marked *p*. The Bassoon part has a rhythmic pattern in measure 62, marked *mf*, and a melodic line in measure 63, marked *pp*. The Trumpet part has a melodic line in measure 63, marked *mp*. The Violin part has a melodic line in measure 63, marked *mf*, with a triplet of eighth notes. The Bass part has a rhythmic pattern in measure 62, marked *mf*, and a melodic line in measure 63, marked *mf*, with a triplet of eighth notes. The Drums part has a crash cymbal in measure 63, marked *mf*, and a rhythmic pattern in measure 64, marked *mf*. The score includes various dynamics, articulation marks, and a 'lead voice' annotation for the Clarinet part.



71 73

Fl. *mp* *mf*

Ob. *mp* *mf*

B<sup>b</sup> Cl. *mp* *mf*

Hr. *mp* *mf*

Bsn. *p* *mp* *mf*

Tnr. *p* *mp* *mf*

Vlc. *mf* *mf*

Bs. *mf* *mp* *mf* *Solo fill* *Dm7*

Drs. *mf* *mp* *mf* *(4)*

*dish cymbal* *ride*

*mp*

80 82

Fl. *pp* *p*

Ob.

B♭ Cl. *pp* *p* *mp*

Hn. *p* *mp*

Bsn. *mp* *p*

Tnr

Vlc.

Bs. *p* *mp*

Drs triangle (8) (8) *p* *mp* dish cymbal

92 94

Fl. *p*

Ob. *p*

B♭ Cl. *mp* *Play 1x only* *p* *Play both x's*

Hn. *p* *Play 1x only* *p* *Play both x's*

Bsn. *mp* *Play 1x only* *p* *Play both x's*

Tnr. *mf*

Vlc. *Fma7* *Cma7/E* *Dmi7* *Cma7* *G/B* *G/B* *E♭7/B♭* *E♭7/B♭* *A♭* *G7b9*

Bs. *Fma7* *Cma7/E* *Dmi7* *Cma7* *G/B* *G/B* *E♭7/B♭* *E♭7/B♭* *A♭* *G7b9*

Drs. *1x mp* *2x mf* *open feel* *(4)* *simile* *(8)*

*Solo Fil#*

*1x mp*  
*2x mf*

*simile*

104

112

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*Play 2x only*

*p*

*mp*

*Play 2x only*

Fmi7

B♭mi7/F

E♭7/F

Gadd2/D

A♭/G

B♭mi7/F

104 (1)

(4)

(8)

(1)

(4)

116 1. 2. 123

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

G/B Cadd2 G7 C7 C7/B $\flat$  Fmaj7/A Emi7/G D/F# Amaj7/E E/D

Tnr

Vlc.

G/B Cadd2 G7 C7 C7/B $\flat$  C7/B $\flat$  Fmaj7/A Emi7/G D/F# Amaj7/E E/D

Bs.

116 (8) 1. 2. (4)

Drs.

*p*

*mp*

*mp*

128 137

Fl. *f* *mf* *mp*

Ob. *f* *mp* *mp*

B♭ Cl. *f* *mf*

Hn. *f* *p*

Bsn. *f* *mp*

E/C F/B B7b9/A F/A C/G Fmaj7 C/E

Tnr *mp*

Vlc. *mp*

E/C F/B B7b9/A F/A C/G Fmaj7 C/E *mp* *p* Gfmaj7 D/F# Emin7 D Amaj7/C# G/B

Bs. *f* *mp*

128 (8) (12) to brushes '2' feel (swing) brushes on snare

Drs. *f* *p*

140

Fl.

148

Ob.

*mp*

B $\flat$  Cl.

*p*

Hn.

*pp*

Bsn.

*mp*

Tnr

*Solo ad lib*

*mf*

*mp*

Vlc.

B $\flat$ maj7

A min7

Fmaj7

D min

D min/A

G7

E7b9/G $\sharp$

Bs.

140

Drs.

140

triangle

Musical score for page 14, measures 152-156. The score is in 2/4 time and features the following instruments and parts:

- Flute (Fl.):** Measures 152-156. Starts with a melodic line at *mp*, followed by a more complex passage at *mf*. A large slur covers measures 152-156. A crescendo hairpin is present in measure 155.
- Oboe (Ob.):** Measures 152-156. Rests in measures 152-154, then enters in measure 155 with a melodic line at *mf*.
- B♭ Clarinet (B♭ Cl.):** Measures 152-156. Rests throughout.
- Horn (Hn.):** Measures 152-156. Rests in measures 152-154, then enters in measure 156 with a melodic line at *mp*.
- Bassoon (Bsn.):** Measures 152-156. Rests in measures 152-154, then enters in measure 155 with a melodic line at *mf*. A decrescendo hairpin leads to *pp* in measure 156.
- Trumpet (Tnr):** Measures 152-156. Rests throughout.
- Violin (Vlc.):** Measures 152-156. Rests throughout.
- Bass (Bs.):** Measures 152-156. Rests in measures 152-154, then plays a series of quarter notes in measures 155-156.
- Drums (Drs):** Measures 152-156. Rests in measures 152-154, then plays a rhythmic pattern of slashes in measures 155-156.



160

Fl.

*mf*

Ob.

B. Cl.

*mf*

160

Hn.

160

Bsn.

160

Tnr

8

Vlc.

160

Bs.

*mf*

160

Drs

double time swing

3

160

167

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*mp*

*p*

*p*

*mp*

*Solo ad lib*

Fmaj7 Cmaj7/E Dmi7 Cmaj7 G/B Eb7/Bb Ab G7b9

(4) (8)

177

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

177

Tnr

Vlc.

Bs.

177

Drs

*pp*

*p*

B $\flat$ mi/F

E $\flat$ 7/F

*p* Gadd2/D

A $\flat$ /G

B $\flat$ mi7/F

(4)

(8)

Detailed description: This is a page of a musical score for page 17. It features seven staves: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs.). The Flute and Oboe parts have melodic lines starting at measure 177, with the Flute part marked *pp*. The Trumpet and Violin parts have melodic lines starting at measure 177, with the Violin part marked *p*. The Bass part has a rhythmic pattern of eighth notes, and the Drums part has a rhythmic pattern of eighth notes. The score includes dynamic markings (*pp*, *p*), articulation (accents), and phrasing slurs. Chord symbols are provided for the Bass part: B $\flat$ mi/F, E $\flat$ 7/F, *p* Gadd2/D, A $\flat$ /G, and B $\flat$ mi7/F. Measure numbers 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, and 187 are indicated at the beginning of each staff.

188

195

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*p*

*mp*

*mp*

*mp*

*p*

G/B

Cadd2

G7

C7

C/B $\flat$

Fmaj7/A

Emi7/G

D/F $\sharp$

Amaj7/E

E/D

(12)

(16)

(woodwinds enter)

(4)

200

Fl. *mf*

Ob. *mp*

B $\flat$  Cl. *mf*

200

Hn. *p*

200

Bsn. *mp*

200

Tnr. *mp*

Vlc.

200

Bs. *end of solo* *As is*

200

Drs. (8) (12)

E/C F/B B7b9/A F/A C/G Fmaj7

209

Fl. *p* *mp*

Ob. *p* *mp*

B. Cl. *mp*

Hn.

Bsn.

209  
Tr. 8

Vlc. *mp*

Bs. *mp* *p*

Drs (1) (4) (8) (11)

*mf* *mp*

220

Fl.

Ob.

B. Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*mp*

*mf*

*pp*

Detailed description of the musical score: The score is for page 21, starting at measure 220. It features nine staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs). The Flute part begins in measure 220 with a *mp* dynamic, playing a melodic line with some rests. The Oboe part starts in measure 221 with a *mf* dynamic, playing a melodic line with a long slur. The Bass Clarinet part starts in measure 220 with a *mp* dynamic, playing a rhythmic pattern that changes to *mf* in measure 221. The Horn part starts in measure 220 with a *mp* dynamic, playing a melodic line that changes to *mf* in measure 221 and *pp* in measure 225. The Bassoon part starts in measure 220 with a *mp* dynamic, playing a rhythmic pattern that changes to *mf* in measure 221. The Trumpet part is silent. The Violin part starts in measure 220 with a *mp* dynamic, playing a sustained note. The Bass part starts in measure 220 with a *mp* dynamic, playing a rhythmic pattern that changes to *mf* in measure 221. The Drums part starts in measure 220 with a *mp* dynamic, playing a rhythmic pattern. The score ends at measure 229.

230

Fl.

230

Ob.

B. Cl.

230

Hn.

230

Bsn.

230

Tnr

Vlc.

230

Bs.

230

Drs

*mp*

*mf*

*mf*

*mp*

*f*

*pp*

*mp*

*mp*

*mf*

3

3



Musical score for a woodwind ensemble, measures 241-249. The score is in 2/4 time and features parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violoncello (Vlc.), Bass (Bs.), and Drums (Drs.).

Measure 241: Flute and Oboe enter with a melodic line. Bass Clarinet, Horn, and Bassoon enter with a rhythmic accompaniment. Dynamics include *mf* and *f*.

Measure 242: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 243: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 244: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 245: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 246: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 247: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 248: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*.

Measure 249: Flute and Oboe continue their melodic line. Bass Clarinet, Horn, and Bassoon continue their accompaniment. Dynamics include *mf* and *f*. A triplet of eighth notes is marked *ff* in the Bass Clarinet part.

Musical score for page 24, measures 251-258. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs.).

Measure 251: Flute (Fl.) starts with a *mp* dynamic, followed by a *f* dynamic. Oboe (Ob.) starts with a *f* dynamic. Horn (Hn.) starts with a *mp* dynamic. Bassoon (Bsn.) starts with a *mf* dynamic.

Measure 258: Flute (Fl.) and Oboe (Ob.) both play with a *f* dynamic. Bass Clarinet (B♭ Cl.) also plays with a *f* dynamic. Horn (Hn.) has trills (*tr*) in measures 257 and 258. Bassoon (Bsn.) continues with a *f* dynamic.

The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The Flute part features a melodic line with various dynamics and articulation. The Oboe part has a more rhythmic, textured line. The Bass Clarinet part has a melodic line that enters in measure 258. The Horn part has a melodic line with trills. The Bassoon part has a melodic line with a *f* dynamic. The Trumpet, Violin, Bass, and Drums parts are mostly silent in this section.

This musical score page, numbered 25, contains measures 262 through 271. The score is arranged in a system with ten staves, each labeled with an instrument: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs.).

- Flute (Fl.):** Measures 262-265 feature a melodic line with eighth-note patterns. Measure 266 is marked with a box containing the number 266. Measures 267-271 continue the melodic development with various articulations and dynamics.
- Oboe (Ob.):** Measures 262-265 are mostly rests. Measures 266-271 feature a melodic line starting with a *mf* dynamic.
- Bass Clarinet (B♭ Cl.):** Measures 262-265 are mostly rests. Measures 266-271 feature a melodic line starting with a *mf* dynamic.
- Horn (Hn.):** Measures 262-265 are mostly rests. Measures 266-271 feature a melodic line starting with a *mf* dynamic.
- Bassoon (Bsn.):** Measures 262-265 feature a melodic line. Measures 266-271 feature a melodic line starting with a *mf* dynamic, which increases to *f* by measure 271.
- Trumpet (Tnr):** Measures 262-271 are mostly rests.
- Violin (Vlc.):** Measures 262-271 are mostly rests.
- Bass (Bs.):** Measures 262-271 are mostly rests.
- Drums (Drs.):** Measures 262-271 are mostly rests.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *f*). The time signature is 2/4, and the key signature has one flat (B♭).

Musical score for page 26, measures 274-283. The score is in 2/4 time and features the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violoncello (Vlc.), Bass (Bs.), and Drums (Drs.).

Measure 274: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *f*, Oboe dynamics are *f*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 275: Flute and Oboe continue the melodic line with quarter notes D5, E5, and F5. Flute dynamics are *f*, Oboe dynamics are *f*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 276: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *p*, Oboe dynamics are *p*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 277: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 278: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 279: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 280: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 281: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 282: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

Measure 283: Flute and Oboe play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute dynamics are *pp*, Oboe dynamics are *pp*. Bass Clarinet, Horn, Bassoon, Trumpet, Violoncello, Bass, and Drums are silent.

285

Fl.

tr

mf

Ob.

tr tr tr

mp

mf

B $\flat$  Cl.

mp

mf

Hn.

285

p

mf

Bsn.

285

mp

mf

Tnr

285

8

Vlc.

Bs.

285

Drs

285

Detailed description: This page of a musical score, numbered 27, covers measures 285 to 292. The score is arranged for a full orchestra. The Flute (Fl.) part begins with a trill (tr) in measure 285, followed by a melodic line with dynamics ranging from mezzo-forte (mf) to fortissimo (f). The Oboe (Ob.) part also starts with a trill (tr) and features a melodic line with dynamics from mezzo-piano (mp) to mezzo-forte (mf). The Bass Clarinet (B $\flat$  Cl.) part has a melodic line with dynamics from mezzo-piano (mp) to mezzo-forte (mf). The Horn (Hn.) part begins with a piano (p) dynamic and moves to mezzo-forte (mf). The Bassoon (Bsn.) part starts with a mezzo-piano (mp) dynamic and moves to mezzo-forte (mf). The Trumpet (Tnr) part is marked with a '8' and has a rest for the duration. The Violin (Vlc.) and Bass (Bs.) parts are also marked with rests. The Drums (Drs) part is marked with rests. The score includes various musical notations such as trills, slurs, and dynamic markings.

Musical score for measures 294-302, featuring instruments: Fl. (Flute), Ob. (Oboe), B♭ Cl. (Bass Clarinet), Hn. (Horn), Bsn. (Bassoon), Tnr. (Trumpet), Vlc. (Violin), Bs. (Bassoon), and Drs. (Drums).

Measures 294-302 are shown. The score includes dynamics such as *f*, *mf*, and *p*, and articulations like *tr* (trill). The Flute and Oboe parts have a *f* dynamic at the start and a *mf* dynamic later. The Bass Clarinet, Horn, and Bassoon parts feature *mf* dynamics and triplets. The Bassoon part includes a *p* dynamic and a trill. The Trumpet, Violin, and Drums parts are mostly silent, with the Trumpet having a trill in measure 302.

Measure numbers 294 and 302 are indicated in boxes. The score includes various musical notations such as notes, rests, and articulations.

Musical score for measures 304-311, featuring Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs.).

Measures 304-311 are shown. The Flute part begins with a melodic line marked *mf* and *f*, ending with a *ff* dynamic. The Oboe part has a similar melodic line. The Bass Clarinet part has a melodic line marked *mf* and *f*. The Horn part has a melodic line marked *f*. The Bassoon part has a melodic line marked *f*. The Trumpet part is silent. The Violin part has a melodic line marked *mp*, *mf*, and *f*. The Bass part is silent. The Drums part has a melodic line marked *mp*.

314

Fl. *f* *mf* 318

Ob. *f*

B♭ Cl. *tr* *tr* *tr* *mp*

Hn. *mf*

Bsn. *mf*

Tnr 8 314 318

Vlc. *tr* *tr* *tr* *tr* *ff* *subito mf* 318

Bs. *mf* *mp* 314 318

Drs. 314 brushes on snare

*mf* *f* *mp* 318

Detailed description: This page of a musical score, numbered 30, contains staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violin (Vlc.), Bass (Bs.), and Drums (Drs.). The score is divided into two systems. The first system covers measures 314 to 317, and the second system covers measures 318 to 321. The Flute part begins at measure 314 with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) at measure 318. The Oboe part also starts at measure 314 with a forte (*f*) dynamic. The B♭ Clarinet part features trills (*tr*) and a mezzo-piano (*mp*) dynamic starting at measure 318. The Horn part plays a melodic line with a mezzo-forte (*mf*) dynamic. The Bassoon part has a mezzo-forte (*mf*) dynamic. The Trumpet part has a dynamic range from mezzo-forte (*mf*) to fortissimo (*ff*) and back to mezzo-forte (*mf*) at measure 318. The Violin part includes trills (*tr*) and a fortissimo (*ff*) dynamic, with a *subito* change to mezzo-forte (*mf*) at measure 318. The Bass part has a mezzo-forte (*mf*) dynamic that changes to mezzo-piano (*mp*) at measure 318. The Drums part features a pattern of brushes on the snare, with a dynamic of mezzo-piano (*mp*) at measure 318. The page includes various musical notations such as dynamics, articulation marks, and measure numbers.



Musical score for page 31, measures 323-325. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl. (Flute):** Measures 323-325. Measure 325 is boxed. The part consists of a melodic line starting in measure 323 and continuing through measure 325.
- Ob. (Oboe):** Measures 323-325. The part is mostly silent, with rests in all measures.
- B $\flat$  Cl. (Bass Clarinet):** Measures 323-325. Features trills (*tr*) in measures 323 and 324, and a long melodic line in measure 325.
- Hn. (Horn):** Measures 323-325. The part is mostly silent, with rests in all measures.
- Bsn. (Bassoon):** Measures 323-325. Features trills (*tr*) in measures 323 and 324, and a long melodic line in measure 325. Dynamic marking *mp* is present.
- Tnr. (Trumpet):** Measures 323-325. Starts in measure 323 with a dynamic marking of *mf*. The part is highly active with many notes and slurs.
- Vlc. (Violin):** Measures 323-325. Starts in measure 323 with a dynamic marking of *f*. The part is highly active with many notes and slurs.
- Bs. (Bass):** Measures 323-325. Starts in measure 323 with a dynamic marking of *mf*. The part is active with many notes and slurs.
- Drs. (Drums):** Measures 323-325. The part consists of a series of rhythmic patterns indicated by slashes and vertical lines.

331

Fl. *mf*

Ob. *mf* *pp*

B♭ Cl. *mf* *mp* *mf* *mp* *p*

331 Hn. *mp* *p* *pp*

331 Bsn. *mf* *pp*

331 Tnr. *mp* *mf* *mp* *p* *pp*

Vlc. *mf* *pp*

331 Bs. *mf*

331 Drs. *mf* sticks (4) crash

*mf*

346

This musical score page contains ten staves for a woodwind and percussion ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violoncello (Vlc.), Bass (Bs.), and Drums (Drs.).

- Fl. and Ob.:** Both parts play a melodic line starting at measure 346. The Flute part begins with a *mp* dynamic and increases to *mf* by measure 347. The Oboe part follows a similar dynamic path.
- B♭ Cl.:** Plays a melodic line starting at measure 346 with a *pp* dynamic, moving to *mp* and then *mf*.
- Hn.:** Plays a melodic line starting at measure 346 with a *pp* dynamic, moving to *mf* by measure 347.
- Bsn.:** Features a *Solo* section starting at measure 342. It begins with a *mf* dynamic, includes a triplet of eighth notes in measure 343, and continues with a melodic line that reaches *mp* and *mf*.
- Tnr.:** Plays a melodic line starting at measure 342 with a *mf* dynamic, moving to *mf* by measure 347.
- Vlc.:** Plays a melodic line starting at measure 342 with a *mf* dynamic, moving to *mf* by measure 347.
- Bs.:** Plays a melodic line starting at measure 342 with a *mp* dynamic, moving to *mf* by measure 347.
- Drs.:** Features a *dish cymbal* part starting at measure 342. It includes a series of rhythmic patterns marked with 'x' and a section of sustained cymbal sound indicated by a wavy line.

352 355

Fl.

Ob.

B $\flat$  Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*p*

*pp*

*mp*

*f*

triangle

(8)

Detailed description: This page of a musical score, numbered 34, covers measures 352 to 355. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr), Violoncello (Vlc.), Bass (Bs.), and Drums (Drs). Measures 352 and 355 are marked at the beginning of their respective staves. The Flute part features a melodic line with a dynamic marking of *p* in measure 354. The Bassoon part has a dynamic marking of *mp* in measure 354. The Horn part has a dynamic marking of *pp* in measure 354 and *p* in measure 355. The Bass part has a dynamic marking of *f* in measure 352. The Drums part shows a triangle being played in measure 355, with a dynamic marking of (8). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

360 363

Fl.

Ob.

B<sup>b</sup> Cl.

Hn.

Bsn.

Tnr

Vlc.

Bs.

Drs

*p* *mf* *subito mp* *p*

*p* *mf* *subito p*

*p* *mf* *Solo Fill*

This musical score page, numbered 36, covers measures 371 through 376. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Trumpet (Tnr.), Violin (Vlc.), Bass (Bs.), and Drums (Drs.).

- Flute (Fl.):** Starts at measure 371 with a *mf* dynamic. It features a melodic line with slurs and accents, reaching a *f* dynamic by measure 374.
- Oboe (Ob.):** Mirrors the flute's melodic line, starting at *mf* and reaching *f* by measure 374.
- Bass Clarinet (B. Cl.):** Enters in measure 372 with a trill (*tr*) at *mp*, then moves to *mf* and *f* by measure 374, ending with a *ff* dynamic.
- Horn (Hn.):** Enters in measure 372 with a trill (*tr*) at *mp*, then moves to *mf* and *f* by measure 374, ending with a *ff* dynamic.
- Bassoon (Bsn.):** Features a long melodic line starting at *mp* in measure 371, reaching *mf* and *f* by measure 374.
- Trumpet (Tnr.):** Remains silent until measure 375, where it enters with a *mf* dynamic.
- Violin (Vlc.):** Features a long melodic line starting at *mp* in measure 371, reaching *mf* and *f* by measure 374, ending with a *ff* dynamic.
- Bass (Bs.):** Features a long melodic line starting at *mp* in measure 371, reaching *mf* and *f* by measure 374.
- Drums (Drs.):** Starts at measure 371 with a *p* dynamic, playing a steady rhythmic pattern that intensifies to *f* by measure 374.

Dynamic markings include *mf*, *f*, *ff*, *mp*, and *p*. Trills (*tr*) are indicated for the Bass Clarinet and Horn. A triangle is marked for the Drums in measure 376.

## *Time Frames*

A suite in three movements

1. Thing-a-me jig
2. Night Cruiser
3. Now So Long Ago

# Thing-a-me-jig

John Aué  
©2007

♩ = 190

Clarinet in B $\flat$

♩ = 190

Acoustic steel string guitar

♩ = 190

Bass

♩ = 190

Drum Set

♩ = 190

Violin I

Play with a slightly 'flattened' swing feel throughout

♩ = 190

Violin II

Play with a slightly 'flattened' swing feel throughout

*mp*

*mf*

*f*

Viola

♩ = 190

*mp*

*mf*

*f*

Cello

♩ = 190

*mp*

*mf*

*f*



9

Cl.

Gtr.

Bs.

Drs.

Vln. I

Vln. II

Vla.

Vc.

9

SNARE OFF

Hand on snare

Hit open hi-hat with hand

*mf*

*mf*

*mp*

*mf*

*mf*

*mf*

Detailed description: This page of a musical score covers measures 9 through 16. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 9 is marked with a box containing the number '9'. The Clarinet, Bass, and Violoncello parts are mostly silent, indicated by horizontal lines. The Guitar part has a chord in measure 10 marked *mf*. The Drums part starts with a snare drum note in measure 9, followed by a rest and then a series of hi-hat notes in measures 10-12, with the instruction 'Hit open hi-hat with hand' above. The Violin I part has a melodic line starting in measure 9, marked *mf*. The Violin II part has a rhythmic pattern of eighth notes with accents, marked *mp*. The Viola part has a rhythmic pattern of eighth notes with accents, marked *mf* starting in measure 15. The Violoncello part is silent throughout.

17

Cl.

21

Gtr.

17

Bs

*mf*

Drs

17

Vln. I

Vln. II

*f*

Vla.

*f*

Vc.

*f*

Detailed description: This page of a musical score covers measures 17 through 21. The instruments are arranged in a standard orchestral layout. The Clarinet (Cl.) and Guitar (Gtr.) parts are mostly silent, indicated by rests. The Bass (Bs) part begins in measure 17 with a melodic line starting on a half note G2, moving to F2, E2, and D2, with a dynamic marking of *mf*. The Drums (Drs) part features a rhythmic pattern of eighth notes in measures 17-18 and a more active pattern in measures 19-20. The Violin I (Vln. I) part starts with a melodic line in measure 17, marked with accents and a dynamic of *f* in measure 20. The Violin II (Vln. II) part plays a sustained melodic line with accents and a dynamic of *f* in measure 19. The Viola (Vla.) part plays a rhythmic pattern of sixteenth notes with accents throughout measures 17-20, and a melodic line in measure 21, marked with a dynamic of *f*. The Violoncello (Vc.) part is silent until measure 20, where it plays a chordal accompaniment with a dynamic of *f*.

26

Cl.

Gtr. *mf*

Bs. *mf*

Drs. SOLO FILL *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 26 through 33. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Clarinet part is mostly silent, with rests. The Guitar and Bass parts play a rhythmic accompaniment of eighth notes, starting with a *mf* dynamic. The Drums part features a 'SOLO FILL' in measures 27-28, marked with a *f* dynamic. The Violin I and II parts play sustained notes with a *f* dynamic. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, also marked with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

34

Cl.

37

Gtr.

34

Glissando

mf

Bs.

34

Glissando

mf

Drs.

34

SOLO FILL

hands on snare: Irish jig/swing! (Add hi-hat and bass drum kicks)

mf

similie

2

Vln. I

34

f

Vln. II

f

Vla.

f

Vc.

f

Detailed description: This page of a musical score covers measures 34 to 37. The Cl. part has rests. The Gtr. and Bs. parts feature glissando effects in measure 34 and a *mf* dynamic. The Drs. part has a 'SOLO FILL' in measure 34 and a 'hands on snare: Irish jig/swing!' instruction in measure 35, with a *mf* dynamic and a 'similie' marking. The Vln. I part starts in measure 35 with a *f* dynamic. The Vln. II part has a *f* dynamic in measure 35. The Vla. and Vc. parts play a rhythmic pattern in measure 34 and a sustained chord in measure 35 with a *f* dynamic. Measure 37 contains a boxed measure number '37'.

41

Cl.

45

*mf*

Gtr.

Bs.

Drs.

2

2

2

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

Detailed description: This page of a musical score covers measures 41 to 45. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 41 is marked with a '2' and a repeat sign. Measure 45 is marked with a '2' and a repeat sign. The Clarinet part begins in measure 45 with a dynamic marking of *mf*. The string parts (Vln. I, Vln. II, Vla., Vc.) feature a crescendo leading to a dynamic marking of *p* in measure 45. The Drum part has a rhythmic pattern of eighth notes with accents in measures 43-44 and a '2' with a repeat sign in measure 45.

Musical score for measures 49-53, featuring Cl., Gtr., Bs., Bb Cl., Vln. I, Vln. II, Vla., and Vc.

The score is arranged in a system with seven staves. The instruments are: Cl. (Clarinet), Gtr. (Guitar), Bs. (Bass), Bb Cl. (Bass Clarinet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello).

Measures 49-53 are shown. Measure 53 is marked with a box containing the number 53. The Bb Cl. part includes a "SOLO FILL" section with a double bar line and repeat sign, followed by a series of notes with accents (>).

The Vln. I, Vln. II, Vla., and Vc. parts are marked with a double bar line and repeat sign, indicating they are silent for this section.

57 62

Cl. *Glissando*

Gtr. *Glissando* *Glissando* *mp*

Bs *mp*

Drs **2** SOLO FILL *>* *>* *>* *>*

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *Glissando* *Glissando*

Detailed description: This page of a musical score covers measures 57 to 62. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs), Drums (Drs), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measures 57-61 feature complex textures with glissando effects in the Cl., Gtr., and Vc. parts, and a 'SOLO FILL' section for the Drums. Measure 62 shows a change in dynamics to mezzo-piano (mp) for the Cl., Gtr., and Bs, and mezzo-forte (mf) for the Vln. I, Vln. II, and Vla. parts. The score includes various musical notations such as slurs, accents, and dynamic markings.

64

Cl.

64

Gtr.

64

Bs

64

Drs

2 2 2 SOLO FILL

*similie*

64

Vln. I

Vln. II

Vla.

Vc.

*mf* *f*

Detailed description: This page of a musical score covers measures 64 to 71. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs), Drums (Drs), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The Cl. part starts with a melodic line in measure 64. The Gtr. and Bs parts provide harmonic support with chords and rhythmic patterns. The Drs part features a pattern of two-measure rests followed by a solo fill in measure 71. The Vln. I part has a melodic line in measure 64. The Vln. II part has a rhythmic pattern of eighth notes. The Vla. and Vc. parts have a rhythmic pattern of eighth notes. Dynamic markings include *mf* and *f*. Performance instructions include *similie* and SOLO FILL.



72

Cl. *mp* *f*

Gtr. *mp* *f*

Bs. *mp* *f*

Drs. *2* *2* SOLO FILL

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mf* *f*

Vc. *mf* *f*

Detailed description: This page of a musical score covers measures 72 through 78. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time. Measures 72-74 feature a dynamic shift from mezzo-piano (*mp*) to fortissimo (*f*) for the woodwinds and guitar. The drums play a consistent eighth-note pattern with accents, marked with a '2' above the staff. Measures 75-78 show a dynamic shift from mezzo-forte (*mf*) to fortissimo (*f*) for the strings. A 'SOLO FILL' section is indicated for the drums in measure 78. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

80

Cl. *mp* *mf* *f* *ff*

Gtr. *mp* *mf* *f* *ff*

Bs *mp* *mf* *f* *ff* *loco*

Drs *f* SOLO FILL

Vln. I *mp* *mf* *tr*

Vln. II *mp* *mf* *tr*

Vla. *mp* *mf* *tr*

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

88

Cl.

91

88

Gtr.

88

Bs.

*mf*

88

Drs.

2

88

Vln. I

*tr*

*Solo*

Dmaj7

*mf*

B<sup>b</sup>ma7

3

3

88

Vln. II

*tr*

*mp*

*tr*

88

Vla.

*tr*

*mp*

*tr*

88

Vc.

*tr*

*mp*

Detailed description: This page of a musical score covers measures 88 to 91. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measures 88 and 89 are mostly rests for all instruments. Measure 90 is the start of a section, with a box labeled '91' above the Clarinet staff. The Bass line begins with a half note G2, marked *mf*. The Drums play a rhythmic pattern of eighth notes with accents (>) and a double bar line with a '2' above it. Violin I has a 'Solo' box above it and plays a melodic line starting on D4, marked *mf*. It includes a triplet of eighth notes and a triplet of sixteenth notes. Chords Dmaj7 and B<sup>b</sup>ma7 are indicated above the staff. Violin II, Viola, and Violoncello have rests in measure 90 and play a half note G2 in measure 91, marked *mp*. Trills (*tr*) are marked above the notes in measures 90 and 91 for Vln. I, Vln. II, Vla., and Vc.

95 99

Cl.

Gtr. *ad lib solo* Dmaj7 B<sup>b</sup>maj7

Bs

Drs

Vln. I Gma7 Bmi

Vln. II *tr* *mp* *p*

Vla. *tr* *mp* *p*

Vc. *tr* *mp* *p*

103

Cl.

103

Gtr.  $F\sharp 7^{alt}$   
*ad lib solo*

103

Bs  $Dma7$   $B\flat ma7$   
*Solo*  
*f ad lib or as written*

103

Drs

103

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

111

Cl.

111

Gtr.

111

Bs.

*mf*

*f*

Gma7

F#m11

111

Drs.

2

2

>

>

>

>

2

3

111

Vln. I

111

Vln. II

111

Vla.

*Solo* ad lib or as written

Dmaj7

B $\flat$ ma7

111

Vc.

*f*

3

119

Cl. *mf*

Gtr. *mp*

Bs. *mf* *mp*

Drs. *mp*

Vln. I *subito mp*

Vln. II *subito mp*

Vla. *subito mp*

Vc. *f* *subito mp*

*Solo*

Dmaj7

B<sup>b</sup>maj7

123

Chord progression: D<sup>♯</sup>maj7, B<sup>♭</sup>maj7, Gmaj7

127 131

Cl.

Gtr.

Bs.

Drs.

Vln. I

Vln. II

Vla.

Vc.



B m7

135

Cl.

Gtr.

Bs

Drs

Vln. I

Vln. II

Vla.

Vc.

139

Dmaj7                      B<sup>b</sup>maj7                      Dmaj7                      B<sup>b</sup>maj7

Cl.

Gtr.

Bs.

Drs.

Vln. I

Vln. II

Vla.

Vc.

*mf*



155 Dmaj7 3x B<sup>b</sup>maj7 Dmaj7 B<sup>b</sup>maj7 Gmaj7

Cl. Clarinet solo continues, guitar solos with clarinet from 2x onwards

155 Dmaj7 B<sup>b</sup>maj7 Dmaj7 B<sup>b</sup>maj7 Gmaj7  
(Comp behind clarinet 1x, solo with clarinet 2x)

Gtr.

155 Dmaj7 B<sup>b</sup>maj7 Dmaj7 B<sup>b</sup>maj7 Gmaj7  
Walk

Bs.

155 more of a jazz feel: sparse 2 2 2 2

Drs.

155 Dmaj7 B<sup>b</sup>maj7 Dmaj7 B<sup>b</sup>maj7 Gmaj7

Vln. I 3x only: Optional Violin I solo with clari and guitar

Vln. II

Vla.

Vc.

165 B m7 F#7alt

Cl.

165 B m7 F#7alt

Gtr.

165 B m7 F#7alt

Bs.

165 2 2 2

Drs.

165 B m7 F#7alt (7th mode of Gm melodic) String quartet solo

Vln. I

Vln. II

Vla.

Vc.

171

pizz

f

f

f

173

Cl.

173

Gtr.

173

Bs

173

Drs

173

Vln. I

*f*

3 3 3

Vln. II

Vla.

Vc.

179

Cl.

179

Gtr.

179

Bs

179

Drs

179

Vln. I

179

Vln. II

Vla.

Vc.

187

Cl.

Gtr.

Bs

Drs

Vln. I

Vln. II

Vla.

Vc.

*f*



Musical score for page 26, featuring staves for Cl., Gtr., Bs, Drs, Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as triplets, slurs, and dynamics like *mp* and *mf*.

The score is arranged in a system with the following parts from top to bottom:

- Cl. (Clarinet): Rests throughout the page.
- Gtr. (Guitar): Rests throughout the page.
- Bs. (Bassoon): Rests throughout the page.
- Drs. (Drum): Rests throughout the page.
- Vln. I (Violin I): Features a melodic line with triplets and slurs. Dynamics include *mp* and *mf*.
- Vln. II (Violin II): Features a melodic line with triplets and slurs. Dynamics include *mp* and *mf*.
- Vla. (Viola): Features a melodic line with triplets and slurs. Dynamics include *mp* and *mf*.
- Vc. (Violoncello): Features a bass line with slurs. Dynamics include *mp* and *mf*.

The score is divided into measures by vertical bar lines. The first measure of the string parts contains triplets of eighth notes. The second measure contains a dynamic marking of *mp*. The third measure contains a dynamic marking of *mf*. The fourth and fifth measures continue the melodic development with various slurs and accents.

199

Cl.

199

Gtr.

199

Bs

199

Drs

199

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

Musical score for page 28, featuring staves for Cl., Gtr., Bs, Drs, Vln. I, Vln. II, Vla., and Vc. The score is organized into systems. The Cl., Gtr., Bs, Vln. I, Vln. II, Vla., and Vc. staves contain rests in every measure. The Drs. staff contains a series of diagonal slashes in every measure, with a 'Solo' marking above the first measure. The number '203' is written above the first measure of each staff.

Cl. 203

Gtr. 203

Bs 203

Drs 203 *Solo*

Vln. I 203

Vln. II 203

Vla. 203

Vc. 203

211 212

Cl.

Gtr.

Bs

Drs

Vln. I

Vln. II

Vla.

Vc.

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

220

Cl.

220

Gtr.

*mf*

220

Bs.

220

Drs.

Hand on snare  
SNARE OFF

Hit open hi-hat with hand

*mf*

220

Vln. I

*mf*

Vln. II

*mp*

*mf*

Vla.

*mf*

Vc.

228

Cl.

228

Gtr.

228

Bs

*mf*

228

Drs

228

Vln. I

228

Vln. II

*f*

Vla.

Vc.

232

*f*

Detailed description: This page of a musical score contains measures 228 through 232. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs), Drums (Drs), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measures 228-231 are mostly rests for most instruments, with some activity in the Bass and Drums. In measure 228, the Bass line begins with a half note G2 (marked *mf*) and a half note F2. The Drums play a rhythmic pattern of eighth notes. In measure 232, there is a significant change. The Bass line continues with a half note E2 (marked *f*) and a half note D2. The Drums play a more complex rhythmic pattern. The Violin II and Viola parts have melodic lines with accents and slurs. The Violoncello part has a melodic line with accents and slurs. The Clarinet and Guitar parts are mostly rests.

237

Cl.

237

Gtr. *mf*

237

Bs *mf*

237

Drs SOLO FILL

237

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score, numbered 32, contains seven staves. The top staff is for Clarinet (Cl.), which is mostly silent with rests. The second staff is for Guitar (Gtr.), starting at measure 237 with a *mf* dynamic, playing a complex rhythmic pattern of eighth and sixteenth notes with accents. The third staff is for Bass (Bs), also starting at measure 237 with a *mf* dynamic, playing a similar rhythmic pattern. The fourth staff is for Drums (Drs), featuring a 'SOLO FILL' section indicated by diagonal slashes between measures 237 and 240. The fifth staff is for Violin I (Vln. I), showing a long note at the start of measure 237 followed by a decrescendo hairpin. The sixth staff is for Violin II (Vln. II), also with a long note and decrescendo. The seventh staff is for Viola (Vla.), playing a rhythmic pattern of eighth notes with accents, starting in measure 240. The eighth staff is for Violoncello (Vc.), playing a similar rhythmic pattern of eighth notes with accents, also starting in measure 240.

Musical score for measures 245-250, featuring Cl., Gtr., Bs, Drs, Vln. I, Vln. II, Vla., and Vc.

Measures 245-247: Cl., Gtr., and Bs are silent. Drs play a SOLO FILL. Vln. I, Vln. II, Vla., and Vc. play a rhythmic pattern of eighth notes.

Measure 248: Cl. enters with a melodic line. Gtr. and Bs play chords with glissando effects. Drs play eighth notes. Vln. I and Vln. II play melodic lines. Vla. and Vc. continue the rhythmic pattern.

Measures 249-250: Cl., Gtr., and Bs continue their parts. Drs play eighth notes. Vln. I and Vln. II play melodic lines. Vla. and Vc. continue the rhythmic pattern.

Dynamic markings: *mp* (mezzo-piano) for Gtr. and Bs in measure 248; *mf* (mezzo-forte) for Cl., Vln. I, Vln. II, Vla., and Vc. in measure 248.

Performance instructions: "Glissando" for Gtr. and Bs in measures 245-247; "SOLO FILL" for Drs in measure 245; "2" for a double bar line in measure 250.



This musical score page, numbered 34, covers measures 252 through 255. The instruments and their parts are as follows:

- Cl. (Clarinet):** Measures 252-253 are marked with a whole rest. In measures 254 and 255, the part is also marked with a whole rest.
- Gtr. (Guitar):** Features a rhythmic accompaniment of eighth notes with accents. A melodic line is introduced in measure 254, leading into a sustained chord in measure 255.
- Bs. (Bass):** Mirrors the guitar's accompaniment with eighth notes and accents. A melodic line is introduced in measure 254, leading into a sustained chord in measure 255.
- Drs. (Drums):** Shows a pattern of two snare hits per measure in measures 252 and 253. In measure 254, there are two snare hits followed by a "SOLO FILL" section consisting of a series of diagonal slashes.
- Vln. I (Violin I):** Measures 252-253 are marked with a whole rest. In measures 254 and 255, the part is also marked with a whole rest.
- Vln. II (Violin II):** Plays a continuous eighth-note accompaniment throughout measures 252-255.
- Vla. (Viola):** Features a rhythmic accompaniment of eighth notes with accents. A melodic line is introduced in measure 254, leading into a sustained chord in measure 255.
- Vc. (Violoncello):** Features a rhythmic accompaniment of eighth notes with accents. A melodic line is introduced in measure 254, leading into a sustained chord in measure 255.

Dynamic markings include *f* (forte) at the beginning of the Viola and Violoncello parts in measure 252.

258

Cl. *mp* *f*

Gtr. *mp* *f*

Bs *mp* *f*

Drs *mp* *f*

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *f*

2

Detailed description: This page of a musical score contains measures 258 through 262. The instruments are Clarinet (Cl.), Guitar (Gtr.), Bass (Bs), Drums (Drs), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time with a key signature of one flat. Measures 258-261 feature a dynamic crescendo from mezzo-piano (mp) to fortissimo (f). In measure 262, the dynamic is mezzo-forte (mf). The Drums part includes a double bar line with a '2' above it, indicating a second ending. The strings (Vln. I, Vln. II, Vla., Vc.) play a rhythmic accompaniment of eighth notes, with Vln. I and Vln. II also featuring accents. The woodwinds (Cl., Bs) and guitar (Gtr.) play a melodic line with various articulations and dynamics.

264 266

Cl. *mp* *mf*

Gtr. *mp* *mf*

Bs. *mp* *mf*

Drs. *mp* *mf*

Vln. I *subito p* *mf*

Vln. II *f* *subito p* *mf*

Vla. *f* *subito p* *mf*

Vc. *mp* *mf*

Detailed description of the musical score: The score is for measures 264 to 266. Measure 264 is marked with a '2' and a repeat sign. Measure 266 is boxed. The instruments and their parts are: Clarinet (Cl.) with dynamics *mp* and *mf*; Guitar (Gtr.) with dynamics *mp* and *mf*; Bassoon (Bs.) with dynamics *mp* and *mf*; Drums (Drs.) with dynamics *mp* and *mf*; Violin I (Vln. I) with dynamics *subito p* and *mf*; Violin II (Vln. II) with dynamics *f*, *subito p*, and *mf*; Viola (Vla.) with dynamics *f*, *subito p*, and *mf*; and Violoncello (Vc.) with dynamics *mp* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

270

Cl. *f* *Gliss.*

Gtr. *f* *Glissando* *Glissando*

Bs. *f*

Drs. 270 SOLO FILL

Vln. I *f* *Gliss.*

Vln. II *f* *Glissando*

Vla. *f*

Vc. *f* *Glissando* *Glissando*

Detailed description: This page of a musical score, numbered 37, contains measures 270 through 273. The score is arranged in a system with seven staves. From top to bottom, the staves are for Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a forte dynamic (*f*). The Clarinet, Guitar, Bass, Violin I, Violin II, Viola, and Violoncello parts feature complex rhythmic patterns and melodic lines. The Guitar and Violoncello parts include glissando markings. The Drums part is marked 'SOLO FILL' and consists of a continuous rhythmic pattern of diagonal slashes. The measures end with a double bar line and repeat signs.

This musical score page, numbered 38, covers measures 277 through 280. The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef, starting with a *ff* dynamic. It features a melodic line with a long slur over measures 277-280.
- Gtr. (Guitar):** Treble clef, starting with a *ff* dynamic. It plays a rhythmic accompaniment with a long slur over measures 277-280.
- Bs. (Bass):** Bass clef, starting with a *ff* dynamic. It plays a rhythmic accompaniment with a long slur over measures 277-280.
- Drs. (Drums):** Represented by a series of diagonal slashes across the staff, indicating a consistent rhythmic pattern.
- Vln. I (Violin I):** Treble clef, starting with a *ff* dynamic. It plays a melodic line with a long slur over measures 277-280.
- Vln. II (Violin II):** Treble clef, starting with a *ff* dynamic. It plays a melodic line with a long slur over measures 277-280.
- Vla. (Viola):** Bass clef, starting with a *ff* dynamic. It plays a melodic line with a long slur over measures 277-280.
- Vc. (Violoncello):** Bass clef, starting with a *ff* dynamic. It plays a melodic line with a long slur over measures 277-280.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The dynamic marking *ff* (fortissimo) is consistently used for the string and woodwind parts.

283

Cl. *p*

283

Gtr. *p*

283

Bs. *p*

283

Drs.

283

Vln. I *p* no vib

Vln. II *p* no vib

Vla. *p* no vib

Vc. *p* no vib

Detailed description: This page of a musical score covers measures 283 to 286. It features seven staves: Clarinet (Cl.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a dynamic of *p* (piano) and includes the instruction "no vib" (no vibrato) for the string parts. The Cl., Gtr., and Bs. parts consist of quarter notes with stems pointing down, beamed in pairs across the four measures. The Drs. part shows a simple drum pattern with quarter notes. The Vln. I, Vln. II, Vla., and Vc. parts play a similar melodic line of quarter notes with stems pointing down, also beamed in pairs. The score concludes with a double bar line at the end of measure 286.

# Night Cruiser

© John Aué  
2007

The musical score is for the piece "Night Cruiser" by John Aué, 2007. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score includes parts for Soprano sax, Guitar, Rhodes piano, Bass, synth drums, Violin I, Violin II, Viola, and Cello. The Soprano sax, Guitar, Violin I, Violin II, and Cello parts are mostly silent, indicated by whole rests. The Rhodes piano part features a melodic line starting in measure 4, marked *mp*, with a *similie* instruction. The Bass part has a rhythmic line starting in measure 1, marked *mf*, with a *half-open hihat* instruction and a *similie* instruction. The synth drums part has a rhythmic line starting in measure 1, marked *mf*, with a *similie* instruction. The Viola and Cello parts have a melodic line starting in measure 8, marked *mf*. The score is divided into two systems of five measures each. The first system contains measures 1-5, and the second system contains measures 6-10. The key signature and time signature are consistent throughout.

2

15

11

sop sax

11

Gtr.

11

Rhodes

11

Bass

11

synth drs

11

Vln. I

11

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

1 2 3



This musical score page contains eight staves for various instruments. The top staff is for the soprano saxophone (sop sax), followed by guitar (Gtr.), Rhodes piano (Rhodes), bass, synthesizer drums (synth drs), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score covers measures 19 through 25. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The saxophone and guitar parts feature melodic lines with some grace notes. The Rhodes piano provides harmonic support with chords and arpeggios. The bass line includes fingerings 4, 5, 6, 7, and 8. The synth drums play a steady pattern of eighth notes. The string section (Vln. I, Vln. II, Vla., Vc.) plays sustained chords with some movement in the lower strings. Measure 25 is highlighted with a box around the saxophone and guitar parts.

This musical score is for a jazz ensemble, featuring the following instruments: soprano saxophone (sop sax), guitar (Gtr.), Rhodes piano (Rhodes), bass, synth drums (synth drs), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is in the key of B-flat major (two flats) and 4/4 time. It begins at measure 27. The saxophone and guitar parts feature a melodic line with a slur over measures 27-32, marked with a '4' above the staff. A double bar line with a repeat sign and a circled '33' appears at the start of measure 33. The Rhodes piano part consists of a steady accompaniment. The bass line provides a rhythmic foundation with eighth and quarter notes. The synth drums play a consistent pattern of eighth notes. The string section (Violins I and II, Viola, and Cello) provides harmonic support with sustained notes and dynamic markings such as *mf* and *f*.

sop sax

35 41

Gtr.

Rhodes

Bass

Bass

synth drs

5 6 7 8 9 10 11 12 *mf*

Vln. I

35 41

Vln. II

Vla.

Vc.

43 sop sax

43 Gtr. *overdrive sound*  
*loco*

43 Rhodes *mf*

Bass

43 synth drs 13 14 15 16 17 18 *> d*

43 Vln. I

43 Vln. II *f*

43 Vla. *f*

43 Vc. *f*

49

51

sop sax

Gtr.

Rhodes

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

1 2 3 4

Detailed description of the musical score: The score is for page 7, measures 51-56. It features eight staves. The top staff is for soprano saxophone (sop sax), which has rests in measures 51-55 and a short melodic phrase in measure 56. The guitar (Gtr.) staff has a melodic line in measure 51 and rests thereafter. The Rhodes piano is represented by two staves (treble and bass clef), both with rests. The bass line (Bass) also has rests. The synthesizer drums (synth drs) staff shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating specific drum hits. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Vln. I and Vln. II have rests. Vla. has rests. Vc. has a melodic line in measure 51 and rests in the following measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 51, 52, 53, 54, 55, and 56 are indicated at the beginning of each staff.

57

This musical score page contains measures 57 through 62. The instruments and their parts are as follows:

- sop sax:** Measures 57-60 are silent. In measure 61, it plays a melodic phrase starting on G4, moving to A4, B4, and C5, with a *mf* dynamic.
- Gtr.:** Silent throughout.
- Rhodes:** Silent throughout.
- Bass:** Silent throughout.
- synth drs:** Plays a rhythmic pattern of eighth notes with a *p* dynamic.
- Vln. I:** Measures 57-60 are *p*. Measures 61-62 feature a triplet of eighth notes (G4, A4, B4) with a *mp* dynamic.
- Vln. II:** Measures 57-60 are *p*. Measures 61-62 feature a triplet of eighth notes (G4, A4, B4) with a *mp* dynamic.
- Vla.:** Measures 57-60 feature a triplet of eighth notes (G4, A4, B4) with a *mp* dynamic. Measures 61-62 are silent.
- Vc.:** Silent throughout.

63 sop sax

63 Gtr.

63 Rhodes

63 Bass

63 synth drs

63 Vln. I

63 Vln. II

63 Vla.

63 Vc.

This musical score page contains measures 68 through 71. The instruments and their parts are as follows:

- sop sax:** Measures 68-69 feature a melodic line with a slur over two notes. Measures 70-71 feature a melodic line with a slur over three notes, including a flat sign.
- Gtr.:** Measures 68-71 feature a rhythmic accompaniment consisting of a steady eighth-note pattern.
- Rhodes:** Measures 68-71 feature a rhythmic accompaniment consisting of a steady eighth-note pattern.
- Bass:** Measures 68-71 feature a rhythmic accompaniment consisting of a steady eighth-note pattern.
- synth drs:** Measures 68-71 feature a rhythmic accompaniment consisting of a steady eighth-note pattern.
- Vln. I:** Measures 68-71 feature a melodic line with a slur over two notes. Measures 70-71 feature a melodic line with a slur over two notes, including a dynamic marking of *f*.
- Vln. II:** Measures 68-71 feature a melodic line with a slur over two notes. Measures 70-71 feature a melodic line with a slur over two notes, including a dynamic marking of *f*.
- Vla.:** Measures 68-71 feature a melodic line with a slur over two notes. Measures 70-71 feature a melodic line with a slur over two notes, including a dynamic marking of *f*.
- Vc.:** Measures 68-71 feature a melodic line with a slur over two notes. Measures 70-71 feature a melodic line with a slur over two notes, including a dynamic marking of *f*.



72

The musical score for page 11, measures 72-81, is arranged as follows:

- sop sax:** Rests in all measures.
- Gtr.:** Measure 72:  $\text{||} \phi \vee \text{||}$  (two notes with a slur). Measures 73-81:  $\text{||} \phi \text{||}$  (single notes).
- Rhodes:** Measure 72:  $\text{ff}$  (fortissimo). Measures 73-81: Chords and notes, with a large slur spanning measures 79-81.
- Bass:** Rests in all measures.
- synth drs:** Rhythmic pattern of eighth notes with 'x' marks above them, starting in measure 73.
- Vln. I, Vln. II, Vla., Vc.:** Rests in all measures.

81

sop sax

Gtr.

Rhodes

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

89

sop sax

89

Gtr.

89

*f*

Rhodes

89

Bass

89

synth drs

*ff* *f*

Vln. I

89

*f*

Vln. II

Vla.

*f*

Vc.

*f*

Detailed description of the musical score for page 13, measures 89-94. The score is written for a large ensemble including soprano saxophone, guitar, Rhodes piano, bass, synthesizer drums, violin I, violin II, viola, and cello. Measure 89 is the starting point. The soprano saxophone part consists of whole rests. The guitar part plays eighth-note patterns, starting with a forte (*f*) dynamic. The Rhodes piano part features sustained chords in both staves, with a forte (*f*) dynamic. The bass part plays eighth-note patterns. The synthesizer drums part has a complex rhythmic pattern with dynamic markings of fortissimo (*ff*) and forte (*f*). The string section (Violin I, Violin II, Viola, and Cello) is mostly silent until measure 93, where they enter with a forte (*f*) dynamic, playing a melodic line with triplets. The key signature is one sharp (F#), and the time signature is 4/4.

96

This musical score page contains measures 96 through 100. The instruments and their parts are as follows:

- sop sax:** Remains silent throughout the measures.
- Gtr.:** Remains silent throughout the measures.
- Rhodes:** Features a complex texture with multiple voices. The upper voice has a melodic line with slurs and ties, while the lower voice provides a harmonic accompaniment with sustained notes.
- Bass:** Plays a rhythmic and melodic line in the bass clef, featuring eighth and sixteenth notes with slurs.
- synth drs:** Provides a rhythmic accompaniment using a drum set, with 'x' marks indicating cymbal hits.
- Vln. I:** Plays a melodic line with slurs and accents.
- Vln. II:** Plays a melodic line with slurs and accents, mirroring the Vln. I part.
- Vla.:** Plays a melodic line with slurs and accents, mirroring the Vln. I and II parts.
- Vc.:** Plays a melodic line with slurs and accents, mirroring the Vln. I, II, and Vla. parts.

The score is in 2/4 time and ends with a double bar line and repeat sign at the end of measure 100.

SOLO SECTION - OPEN

103

D<sup>b</sup>ma7

D<sup>b</sup>ma7

sop sax

Gtr.

Rhodes

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

mf

play 1x only

play 1x only

play 1x only

play 1x only

111  $E^bma7$   $E^bma7$  Cmi

sop sax

Gtr.  $E^bma7$   $E^bma7$  Cmi

Rhodes  $E^bma7$   $E^bma7$  Cmi

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

This musical score page covers measures 120 through 127. The instruments and their parts are as follows:

- sop sax:** Features a rhythmic pattern of eighth notes with a slash through each note, indicating a specific articulation or breath mark.
- Gtr. (Guitar):** Also features a rhythmic pattern of eighth notes with a slash through each note.
- Rhodes:** Plays sustained chords in both the treble and bass clefs. The chords are labeled as Cmi(ma7), Cmi7, Cmi6, and A<sup>b</sup>ma7. The notes are beamed together and held across measures.
- Bass:** Features a rhythmic pattern of eighth notes with a slash through each note.
- synth drs (Synthesizer Drums):** Plays a rhythmic pattern of eighth notes with 'x' marks above the notes, indicating a specific articulation or effect.
- Vln. I, Vln. II, Vla., Vc. (Violins, Viola, and Violoncello):** All string parts are marked with a horizontal line and a fermata, indicating they are silent for the duration of these measures.

Chord changes are indicated above the Rhodes part: Cmi(ma7) for measures 120-121, Cmi7 for measures 122-123, Cmi6 for measures 124-125, and A<sup>b</sup>ma7 for measures 126-127. Measure 127 is highlighted with a box around the measure number.

129  $A^bma7\#11$   $E^bma7\#11$  Gmi Gadd2

sop sax

Gtr. 129  $A^bma7\#11$   $E^bma7\#11$  Gmi Gadd2

Rhodes 129  $A^bma7\#11$   $E^bma7\#11$  Gmi Gadd2

Bass

synth drs 129

Vln. I 129

Vln. II

Vla.

Vc. 129



135

This musical score page, numbered 19, covers measures 135 through 140. The instruments and their parts are as follows:

- sop sax:** Measures 135-139 are silent. In measure 140, it plays a melodic phrase starting with a quarter note G4, followed by a half note A4, and a dotted half note B4, all marked *mf*.
- Gtr.:** Silent throughout.
- Rhodes:** Silent throughout.
- Bass:** Silent in measures 135-139. In measure 140, it plays a bass line starting with a quarter note G2, followed by a half note A2, and a dotted half note B2.
- synth drs:** Plays a rhythmic pattern of eighth notes in pairs, marked *mp* in measure 135 and *mf* in measure 140.
- Vln. I:** Features a melodic line with triplets in measures 135, 137, and 139, and a more active line in measure 136. Dynamics range from *p* to *mp*.
- Vln. II:** Features a melodic line with triplets in measures 135, 137, and 139, and a more active line in measure 136. Dynamics range from *p* to *mp*.
- Vla.:** Features a melodic line with triplets in measures 135, 137, and 139, and a more active line in measure 136. Dynamics range from *mp* to *mp*.
- Vc.:** Silent throughout.



This musical score page, numbered 21, covers measures 146 through 149. The instrumentation includes soprano saxophone, guitar, Rhodes piano, bass, synth drums, violin I, violin II, viola, and cello. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. Measure 146 begins with a soprano saxophone line featuring a melodic phrase with a slur and a fermata. The guitar, Rhodes piano, and bass parts are mostly silent, with the bass providing a steady eighth-note accompaniment. The synth drums play a consistent pattern of eighth notes. Violin I and II play sustained notes, while the viola and cello play a rhythmic triplet pattern. Measure 147 continues the saxophone melody and the rhythmic accompaniment. Measure 148 introduces a dynamic change to *f* (forte) for the saxophone, synth drums, and violins. The saxophone plays a similar melodic phrase. Measure 149 concludes the section with the same instrumentation and dynamics as the previous measures.

This musical score page, numbered 22, covers measures 150 through 159. The instrumentation includes soprano saxophone, guitar, Rhodes piano, bass, synth drums, violin I, violin II, viola, and cello. The score is written in a key signature of one sharp (F#) and a common time signature. The first measure (150) is marked with a box containing the number 150. The Rhodes piano part features complex chordal textures with many beamed notes and some double bar lines. The string section (Violin I, Violin II, Viola, and Cello) plays a melodic line with various articulations like accents and slurs. The synth drums part consists of a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The saxophone and guitar parts have melodic lines with slurs and accents. The bass line is mostly sustained notes with some movement. The page concludes with measure 159, which contains a final melodic flourish for several instruments.

This musical score page, numbered 23, covers measures 159 through 166. The instrumentation includes soprano saxophone, guitar, Rhodes piano, bass, synthesizer drums, violin I, violin II, viola, and cello. The score is written in a key signature of one sharp (F#) and a common time signature (C). The saxophone and violin parts are mostly silent, indicated by rests. The guitar and cello play rhythmic patterns, with the cello featuring accents. The Rhodes piano provides a complex harmonic texture with multiple voices. The bass line is active, and the synthesizer drums provide a steady rhythmic accompaniment. The piece concludes with a double bar line and a key signature change to one flat (F).

166

sop sax

Gtr.

Rhodes

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

172

*mf*

*f*

*mf*

*mf*

2

Detailed description: This page of a musical score covers measures 166 to 172. The instruments are arranged vertically from top to bottom: soprano saxophone, guitar, Rhodes piano (treble and bass clefs), bass, synthesizer drums, violin I, violin II, viola, and cello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 166 is marked with a box containing the number 172. The bass line features dynamic markings of *f* and *mf*. The cello part has a *mf* marking. The synthesizer drum part includes a double bar line with a repeat sign at the end of the section. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

This musical score page features eight staves for various instruments. The top staff is for the soprano saxophone (sop sax), followed by guitar (Gtr.), a grand piano (Rhodes) with both treble and bass clefs, bass, synthesizer drums (synth drs), and three string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 175 is marked at the beginning of the first staff. Measure 182 is marked in a box on the soprano sax staff and also appears on the synth drums and Vln. I staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *gva* (glissando) and *mf* (mezzo-forte). The bass line includes fingerings 3, 4, 5, 6, 7, and 8. The Rhodes part features complex chordal textures with many beamed notes. The string parts have some rests and dynamic markings like *mf* and *mfz*.

184

sop sax

26

190

Gtr.

Rhodes

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

*mf*



sop sax

Gtr.

Rhodes

Bass

synth drs

Vln. I

Vln. II

Vla.

Vc.

This musical score page covers measures 28 through 31. The instruments and their parts are as follows:

- sop sax:** Features a melodic line starting in measure 28 with a dynamic of 200. It includes a long phrase with a slur and a fermata over a whole note in measure 30.
- Gtr.:** Remains silent throughout these measures.
- Rhodes:** The upper staff is silent. The lower staff begins in measure 29 with a dynamic of *f* and plays a rhythmic accompaniment.
- Bass:** Provides a steady bass line, starting with a half note in measure 28 and continuing with quarter notes.
- synth drs:** Plays a rhythmic pattern of chords and single notes, with measure numbers 13, 14, 15, 16, 17, and 18 indicated above the staff.
- Vln. I:** Silent throughout.
- Vln. II:** Plays a rhythmic accompaniment starting in measure 28 with a dynamic of *f*.
- Vla.:** Plays a rhythmic accompaniment starting in measure 28 with a dynamic of *f*.
- Vc.:** Plays a rhythmic accompaniment starting in measure 28 with a dynamic of *f*.

206

sop sax

206 *overdrive sound*  
Gtr. *loco*

206 *f*

Rhodes

206

Bass

206

synth drs

206

Vln. I

Vln. II

Vla.

Vc.

alto saxophone, piano, double bass,  
drums and string quartet

# Now So Long Ago

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$\text{♩} = 110$

Alto sax

Piano

Bass  
*arco*  
*p*

Drums  
*p*  
*mallet and brush handle 'colours' with time implied*

Violin I  
*pp*

Violin II  
*pp*

Viola  
*pp*

Cello  
*p*

7 9

alto

7 9

*mp*

Bass

7 9

Drs

Vln. I

Vln. II

Vla.

Vc.

*p*

3 3

*p*

3 3

Detailed description: This page of a musical score contains measures 7 through 9. The score is arranged in a system with eight staves. From top to bottom, the staves are for Alto, Piano, Bass, Drums, Violin I, Violin II, Viola, and Violoncello. The key signature is B-flat major (two flats). Measure 7 begins with a fermata over a whole note in the Alto and Bass parts. In measure 8, the Piano part begins with a melodic line marked *mp*. The Drums part plays a steady eighth-note pattern. The Violin I part has a melodic line with a fermata. The Violin II part plays a sixteenth-note pattern. The Viola part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. In measure 9, the Piano part continues its melodic line. The Drums part continues its pattern. The Violin I part has a melodic line with a fermata. The Violin II part has a melodic line with a fermata. The Viola part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. The score includes various musical notations such as fermatas, slurs, and dynamic markings (*mp*, *p*).

13

17

alto

13

13

*p*

*pp*

*mp*

*mp*

13

17 brushes on snare

*mp*

13

Vln. I

Vln. II

Vla.

Vc.

*E<sup>b</sup>maj7 pizz.*

*A<sup>b</sup>/E<sup>b</sup>*

The musical score for page 3, measures 13-17, features the following details:

- Alto:** Rests in measures 13-17.
- Piano:** Measures 13-16 have a long note with a decrescendo hairpin. Measure 17 begins with a piano (*p*) dynamic and includes a *pp* dynamic marking.
- Bass:** Measures 13-16 have a long note with a decrescendo hairpin. Measure 17 has a *mp* dynamic marking and includes the chord *E<sup>b</sup>maj7 pizz.* in the first measure and *A<sup>b</sup>/E<sup>b</sup>* in the second.
- Drums:** Measures 13-16 feature a rhythmic pattern with a decrescendo hairpin. Measure 17 is marked *mp* and includes the instruction "brushes on snare".
- Violin I, Violin II, Viola, and Cello:** Measures 13-16 have a long note with a decrescendo hairpin. Measure 17 has a *mp* dynamic marking.

21

alto *mp*

Musical notation for the alto part, starting at measure 21. The staff contains a melodic line with a dynamic marking of *mp*. A horizontal line with a double bar indicates a "simple fill" starting at measure 25.

21 *simple fill*

Piano accompaniment for measures 21-25. The right hand has a rhythmic pattern of eighth notes. The left hand has a similar pattern. Chords are indicated below the staff: Ebmaj7, Abmaj7, Abmaj7, G m7, F m7, Abmaj7/Eb, and Dbmaj7. A dynamic marking of *mp* is present.

21 *similie ...*

Bass Ebmaj7 Abmaj7 Dbmaj7

Bass staff with musical notation and dynamics. The staff contains a melodic line with a dynamic marking of *mp*. Chords Ebmaj7, Abmaj7, and Dbmaj7 are indicated below the staff.

21

Drs **2**

Drum staff with musical notation and dynamics. The staff contains a rhythmic pattern with a dynamic marking of **2**.

21

Vln. I 25 *No vib* *p*

Violin I staff with musical notation and dynamics. The staff contains a melodic line with a dynamic marking of *p* and a marking of *No vib* starting at measure 25.

Vln. II

Violin II staff with musical notation and dynamics. The staff contains a melodic line with a dynamic marking of *p*.

Vla.

Viola staff with musical notation and dynamics. The staff contains a melodic line with a dynamic marking of *p*.

Vc. *p*

Violoncello staff with musical notation and dynamics. The staff contains a melodic line with a dynamic marking of *p*.

30

alto

30

*Play as is or fill*

*E<sup>b</sup>maj7* *A<sup>b</sup>/E<sup>b</sup>* *mf* *B<sup>b</sup>m7/E<sup>b</sup>* *A<sup>b</sup>/E<sup>b</sup>*

*E<sup>b</sup>maj7* *A<sup>b</sup>/E<sup>b</sup>* *B<sup>b</sup>m7/E<sup>b</sup>* *A<sup>b</sup>/E<sup>b</sup>*

Bass

30

Drs

30

Vln. I

*pp* *mp* *pp* *mp* *normal (with vib)* *pp* *mp*

Vln. II

*pp* *mp* *pp* *mp* *pp* *mp*

Vla.

*pp* *mp* *pp* *mp* *pp* *mp*

Vc.

*mp* *p*



38

alto

*mp*

38

*E<sup>b</sup>maj7*

*p*

*pp*

*p*

*mf*

8<sup>va</sup>

Bass

*E<sup>b</sup>maj7*

*A<sup>b</sup>maj7*

*D<sup>b</sup>maj7*

38

brushes on snare

*mp*

2

2

2

Fill

Vln. I

Vln. II

Vla.

Vc.

**Alto:** *Play as is or fill* (47-51), *mp*

**Piano:** *E<sup>b</sup>maj7/B<sup>b</sup>*, *B<sup>b</sup>9sus*, *G7+*, *p*, *51 loco*, *Cm*, *Cm(maj7)*

**Bass:** *E<sup>b</sup>maj7/B<sup>b</sup>*, *p*, *Play as is or fill*, *Cmi*, *mf*

**Drums:** *brushes on snare* (47), *2 Fill* (51)

**Vln. I:** *mp*, *tr*

**Vln. II:** *p*, *mp*, *tr*

**Vla.:** *p*, *mp*, *tr*

**Vc.:** *p*

**Chords:** *E<sup>b</sup>maj7/B<sup>b</sup>*, *B<sup>b</sup>9sus*, *G7+*, *Cm*, *Cm(maj7)*

**Performance Notes:** *Play as is or fill*, *brushes on snare*, *2 Fill*, *tr*, *loco*

**Rehearsal Marks:** 47, 51

57

53

alto

53

53

C m7

B<sup>b</sup>m7

pp

53

Cmi7

D<sup>b</sup>/B<sup>b</sup>

pp

As is

Bass

mp

53

Drs

53

Vln. I

mp

Vln. II

mp

Vla.

mp

arco

Vc.

p

V

61

65

alto

61

61

61

Bass

8<sup>va</sup>

8<sup>va</sup>

61

Drs

metal brush handle on ride bell

61

65

Vln. I

solo

mp

Vln. II

Vla.

Vc.

69

alto

69 *mp*

69 *loco*

69

Drs

69

Vln. I

Vln. II *p* *mf* *Glissando*

Vla. *p* *mf* *Glissando*

Vc. *mf* *Glissando*

*mf*

Detailed description: This page of a musical score covers measures 69 to 74. The score is for a chamber ensemble consisting of Alto, Piano, Bass, Drums, Violin I, Violin II, Viola, and Cello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 69 is the starting point for all parts. The Alto part is mostly silent, with rests. The Piano part begins with a mezzo-piano (*mp*) dynamic, playing chords in the right hand and a bass line in the left hand. The Bass part starts with a *loco* marking, indicating a rhythmic pattern. The Drums part consists of a steady pattern of 'x' marks, representing cymbal hits. Violin I and Violin II play melodic lines with long, sweeping phrases. The Viola and Cello parts also feature melodic lines with glissando markings. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The score concludes with a final *mf* dynamic marking.



84 *sparse ad lib fills*  
E<sup>b</sup>maj7 A<sup>b</sup>maj7

84 *mf*  
E<sup>b</sup>maj7 A<sup>b</sup>maj7 A<sup>b</sup>maj7 G m7 F m7 E<sup>b</sup>maj7 D<sup>b</sup>maj7

84 *mp*  
*metal brush handle on ride bell*  
2

84 *mf*  
Vln. I *p*  
Vln. II *p*  
Vla. *mp* *mf*  
Vc. *mp* *mf*

93

alto *mf*

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

93 *mf* *f* *mf*

Bass *even eights* *even eights*

Drs *mf* *Swing 3*

Vln. I *mf* *f*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

*crescendo*

*4* *4* *4* *4* *4* *4* *4* *4*

*3* *3* *3*

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



99

alto

99

105

*mp*

105

Bass

99

105

Drs

2

2

2

105

*mf*

Vln. I

99

105

*p*

Vln. II

99

105

*p*

Vla.

99

105

*p*

Vc.

99

105

*mp*<sup>3</sup>

*p*

Detailed description: This page of a musical score, numbered 14, covers measures 99 to 105. The score is arranged in a system with seven staves: Alto (treble clef), Bass (bass clef), Drums (percussion clef), Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). The key signature is B-flat major (two flats). Measure 99 begins with a dynamic of *mp* for the Alto and *mf* for the Drums. The Alto part features a melodic line with a box around measure 105. The Bass part has a rhythmic accompaniment. The Drums part shows two measures of a snare drum pattern (marked with a '2' and a double slash) followed by a measure of a cymbal pattern (marked with an 'X' and a double slash) in measure 105. The Violin I, II, and Viola parts have melodic lines with various articulations, including slurs and accents. The Viola part includes a triplet in measure 99. The Violoncello part has a melodic line with a triplet in measure 99 and a dynamic of *mp* in measure 105. Dynamics change to *p* for the strings in measure 105. The score concludes with a fermata in measure 105.

109 113

alto

109 113

109 113

Bass

109 113

Drs

109 113

Vln. I

Vln. II

Vla.

Vc.

*pp* *rallentando* *a tempo* *rallentando*

*pp* *rallentando* *a tempo* *pp* *rallentando*

*pp* *rallentando* *a tempo* *pp* *rallentando*

*pp* *rallentando* *a tempo* *rallentando*

*pp* *rallentando* *a tempo* *rallentando*

119  $E^b\text{maj}7$   $E^b\text{maj}7$   $A^b\text{maj}7$   $A^b\text{maj}7$   $G\ m7$   $F\ m7$   $E^b\text{maj}7$   $D^b\text{maj}7$

alto *Solo ad lib 2x*

119 *Solo ad lib 3x*

119  $E^b\text{maj}7$   $E^b\text{maj}7$   $A^b\text{maj}7$   $A^b\text{maj}7$   $G\ m7$   $F\ m7$   $E^b\text{maj}7$   $D^b\text{maj}7$

Bass *solo ad lib*

119 *brushes on snare*

*mp*

Vln. I

Vln. II

Vla.

Vc.

128 Ebmaj7 F m9/Bb Bbm9/Eb Fm9/Bb

alto

128 colours (less time)

128 Ebmaj7 F m9/Bb Bbm9/Eb Fm9/Bb

Bass

128

Drs

128

Vln. I

Vln. II

Vla.

Vc.

136 Ebmaj7 Ebmaj7 Abmaj7 Abmaj7 G m7 F m7 Ebmaj7 Dbmaj7

alto

136

136 Ebmaj7 Ebmaj7 Abmaj7 Abmaj7 G m7 F m7 Ebmaj7 Dbmaj7

136

Bass

136 time

Drs

136

Vln. I

Vln. II

Vla.

Vc.

145  $E^b\text{maj}7/B^b$   $G7b9b13$   $C\ m$   $C\ m(\text{maj}7)$   $C\ m7$   $B^b\ m7$   $3x's$

145  $E^b\text{maj}7/B^b$   $G7b9b13$   $C\ m$   $C\ m(\text{maj}7)$   $C\ m7$   $B^b\ m7$   $3x's$

145  $E^b\text{maj}7/B^b$   $G7\text{alt}/B$   $C\ m$   $C\ m(\text{maj}7)$   $C\ m7$   $B^b\ m7$   $3x's$

147  $3x's$

145  $3x's$

145  $3x's$

145  $3x's$

153

alto

153 *Solo continues* *As is*

*E<sup>b</sup>maj9* *Fm9/B<sup>b</sup>* *B<sup>b</sup>m9/E<sup>b</sup>* *A<sup>b</sup>maj7/E<sup>b</sup>* *mf*

Bass

*E<sup>b</sup>maj9* *Fm9/B<sup>b</sup>* *B<sup>b</sup>m9/E<sup>b</sup>* *A<sup>b</sup>maj7/E<sup>b</sup>*

153 **2** **2**

Drs

153

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *mp*

161

165

alto

161

*Soli*

*mf*

*mf*

*mf*

*mf* metal brush handle on ride bell

161

2

2

165

*mf*

161

*p*

*mf*

161

*p*

*mp*

*mp*

161

*p*

*mp*

*mp*



167

alto

167

B $\flat$ m/D $\flat$  B $\flat$ m/D $\flat$  D $\flat$ ma7 D $\flat$ ma7 E $\flat$ ma7 G/D

167

Bass

167

Drs

167

Vln. I

169

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

3

175

alto

175

Cmi

175

Bass

175

brushes on snare

2

2

2

Vln. I

175

mf

Vln. II

175

p

mp

p

p

p

p

Vla.

175

p

mp

p

mp

p

Vc.

175

p

mp

mp

183

alto

183

183

mp

Bass

pp

183

Drs

183

Vln. I

p

p

Vln. II

mp

p

Vla.

mp

p

Vc.

p

Detailed description: This page of a musical score covers measures 183 to 188. The score is for an orchestra and includes an Alto part. The Alto part begins in measure 183 with a melodic line that spans across measures 183, 184, and 185, marked with a long slur. The piano accompaniment is mostly silent, with some chords in measures 186 and 187. The Bass part has a melodic line starting in measure 186, marked *pp*. The Drums part is silent. The Violin I part has a melodic line starting in measure 183, marked *p*. The Violin II and Viola parts have triplet patterns in measures 183 and 184, marked *mp*. The Cello part has a melodic line starting in measure 183, marked *p*. The score is in a key with two flats and a common time signature.

191

195

alto

191

191

*p*

*pp*

Bass

*p*

arco

191

mallet and brush handle 'colours' with time implied

Drs

191

Vln. I

*pp*

6

6

6

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

199

alto

203  $E^b_{maj7}$  *solo ad lib*

*mp*

*mp*

Bass

199

Drs

203

Vln. I

Vln. II

Vla.

Vc.

3 3

3 3

205  $A^{\flat}maj7$   $E^{\flat}maj7$   $A^{\flat}maj7$

alto

205

Bass

205

Drs

205

Vln. I

Vln. II

Vla.

Vc.

211

alto

211 *p*

Bass

arco

rall. *p*

211 zing

Drs

*mf*

Vln. I

*mp*

rall.

Vln. II

*mp*

rall.

Vla.

*mp*

rall.

Vc.

*mp*

rall.

Detailed description: This page of a musical score covers measures 211 to 218. The score is for a full orchestra and includes parts for Alto, Piano, Bass, Drums, Violin I, Violin II, Viola, and Violoncello. The key signature is B-flat major (two flats). The Alto part is mostly silent, with a few notes in measure 218. The Piano part begins in measure 211 with a piano (*p*) dynamic and a long note. The Bass part is also mostly silent, with a note in measure 218 marked 'arco' and 'rall.'. The Drums part has a 'zing' effect in measure 211. The Violin I part starts in measure 211 with a mezzo-piano (*mp*) dynamic and features a melodic line with a 'rall.' marking in measure 218. The Violin II part also starts in measure 211 with a mezzo-piano (*mp*) dynamic and has a 'rall.' marking in measure 218. The Viola part starts in measure 211 with a mezzo-piano (*mp*) dynamic and has a 'rall.' marking in measure 218. The Violoncello part starts in measure 211 with a mezzo-piano (*mp*) dynamic and has a 'rall.' marking in measure 218. The score concludes with a double bar line at the end of measure 218.

## **Appendix**

### **CD Audio Recording**

#### **Track list:**

<b>Track 1: <i>The Clown</i></b>	<b>25:11</b>
<b>Track 2: <i>Into the Wood</i></b>	<b>12:11</b>
<b>Track 3: <i>Time Frames: 'Thing-a-me-Jig' (first movement)</i></b>	<b>6:36</b>
<b>Track 4: <i>Time Frames: 'Night Cruiser' (second movement)</i></b>	<b>6:03</b>
<b>Track 5: <i>Time Frames: 'Now So Long Ago' (third movement)</i></b>	<b>7:02</b>