Portfolio of Compositions and Exegesis

(E)Merging Idioms:
Integrating Jazz and Classical Ensembles

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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

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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.[1] 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

[1] 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."[2]

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

[2] 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.

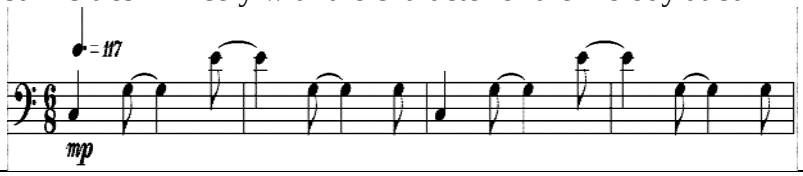
5 string electric bass: this was chosen because of its extended lower range, and a direct, punchy sound, which suited the mood of the piece.

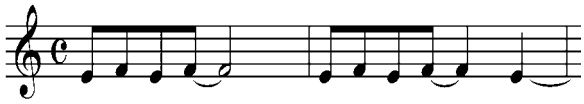
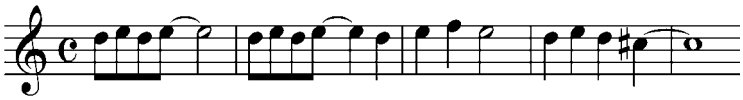
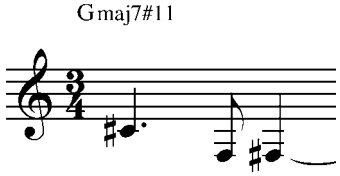
Congas: these lend flexibility to the rhythm section. For example, in certain situations the drummer is occupied with cymbal or drum rolls that do not keep the pulse, but the tempo and rhythmic patterns could still be maintained by the congas.

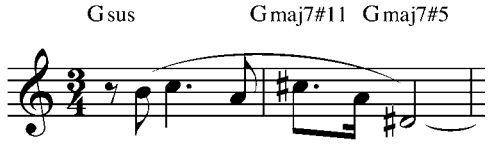
Drums: Very much a part of the traditional rhythm section. A triangle was added for rhythmic patterns and occasional accents. Rhythm section instruments such as piano and guitar were left out because their presence would lessen the harmonic function of the woodwind quintet and strings.

STRUCTURE

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

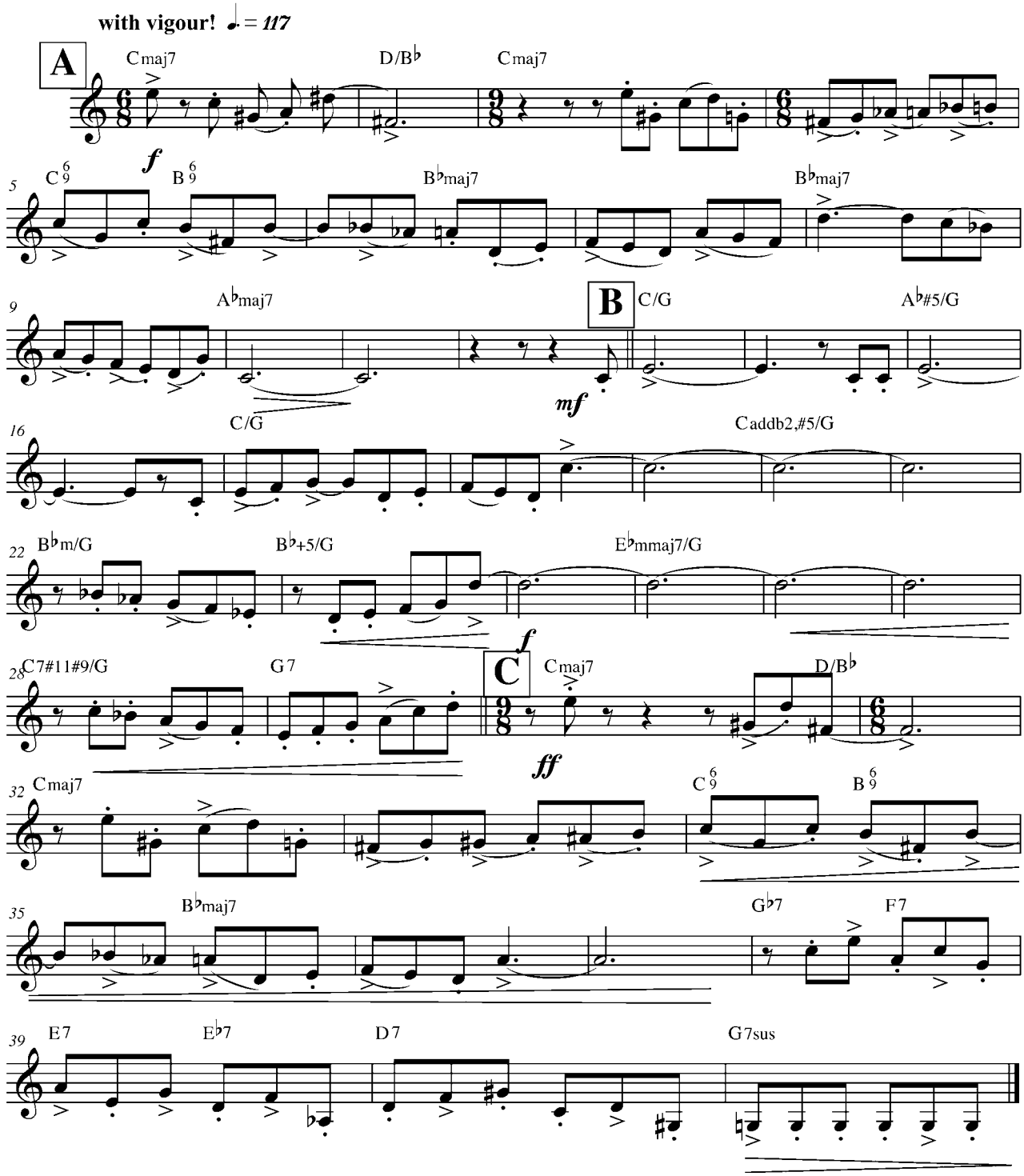
Bar number	Title of episode	Theme	Description
1-17 (17 bars)	Prologue: The clown introduces himself.	A	Sparsely orchestrated to introduce himself without his costume or make-up: who he really is. The F# note (b5) is part of the quirky character of the clown.
18-53 (36 bars)	The Parade: The circus comes 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:  On the second time, the bass, bassoon and lower strings enter on the *first* bar, beat four, which gives an element of surprise because an entry on the *third* bar, beat *one* is the more logical place; the idea is one of "Gotcha!"
406-428 (22 bars)	Echoes from the Past.	G	The motif from bar 388, is further developed:  Setting the mood for the 'Dream Waltz'
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 #11 also occurs in the counter melodies. The #11ths are characteristic of the piece. 

Bar number	Title of episode	Theme	Description
478-518 (41 bars)	The Dream Waltz (continued)	I	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:  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.
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.



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	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.
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.

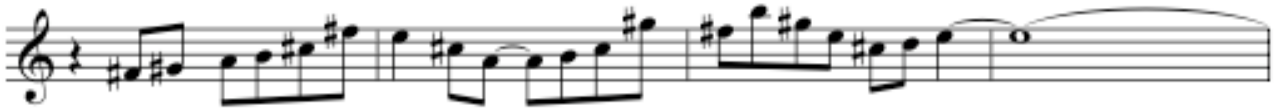
The first movement entitled ‘Thing-a-me Jig’, pictures the time of childhood: life is a dance! ‘Night Cruiser’, the second movement, depicts the sophistication of the young adult. The third movement entitled ‘Now So Long Ago’ has a calm mood: a time for reflection.

Instrumentation

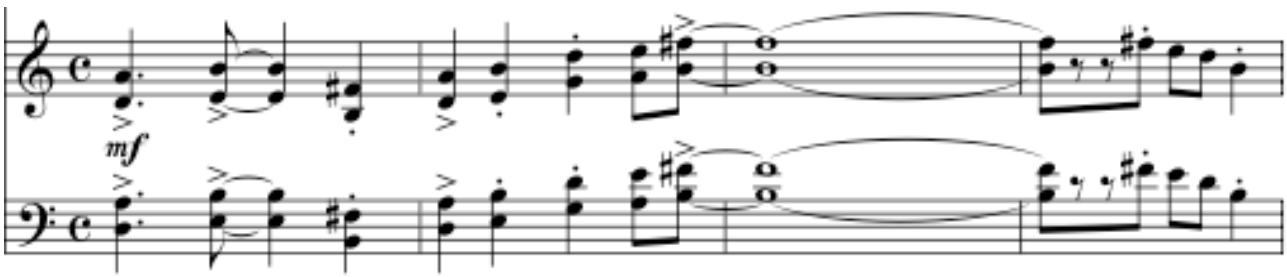
The string quartet plays in all three movements but the jazz ensemble changes according to the style of each piece: the first movement (‘Thing-a-me Jig’) has a folk character and features clarinet, acoustic steel-string guitar, electric bass and drums; the second movement (‘Night Cruiser’) is a jazz-funk 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’**

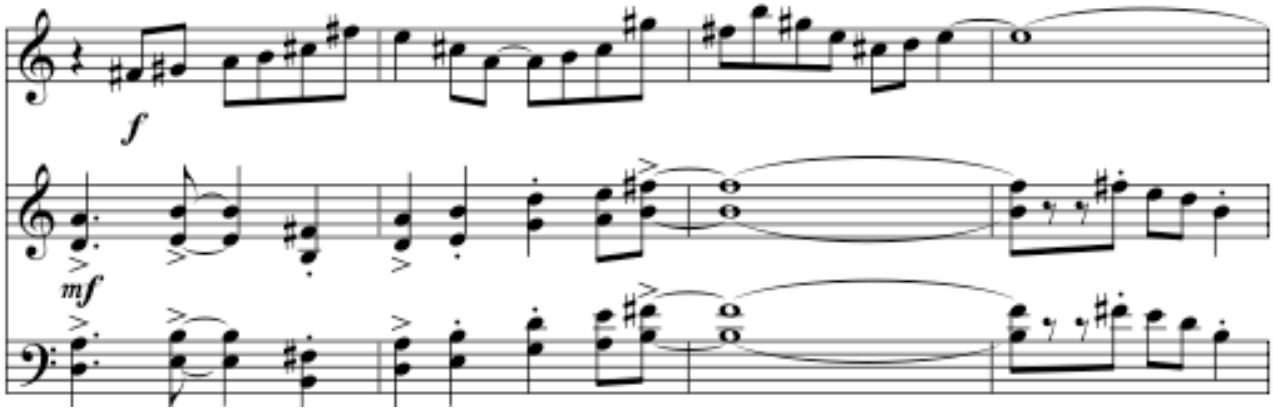
Violin 1 plays the initial melody at bar 9 (the piece is in 4/4 common time):



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.

Bar number	Theme	Description
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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A suite in three movements:

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2.‘Night Cruiser’ 184

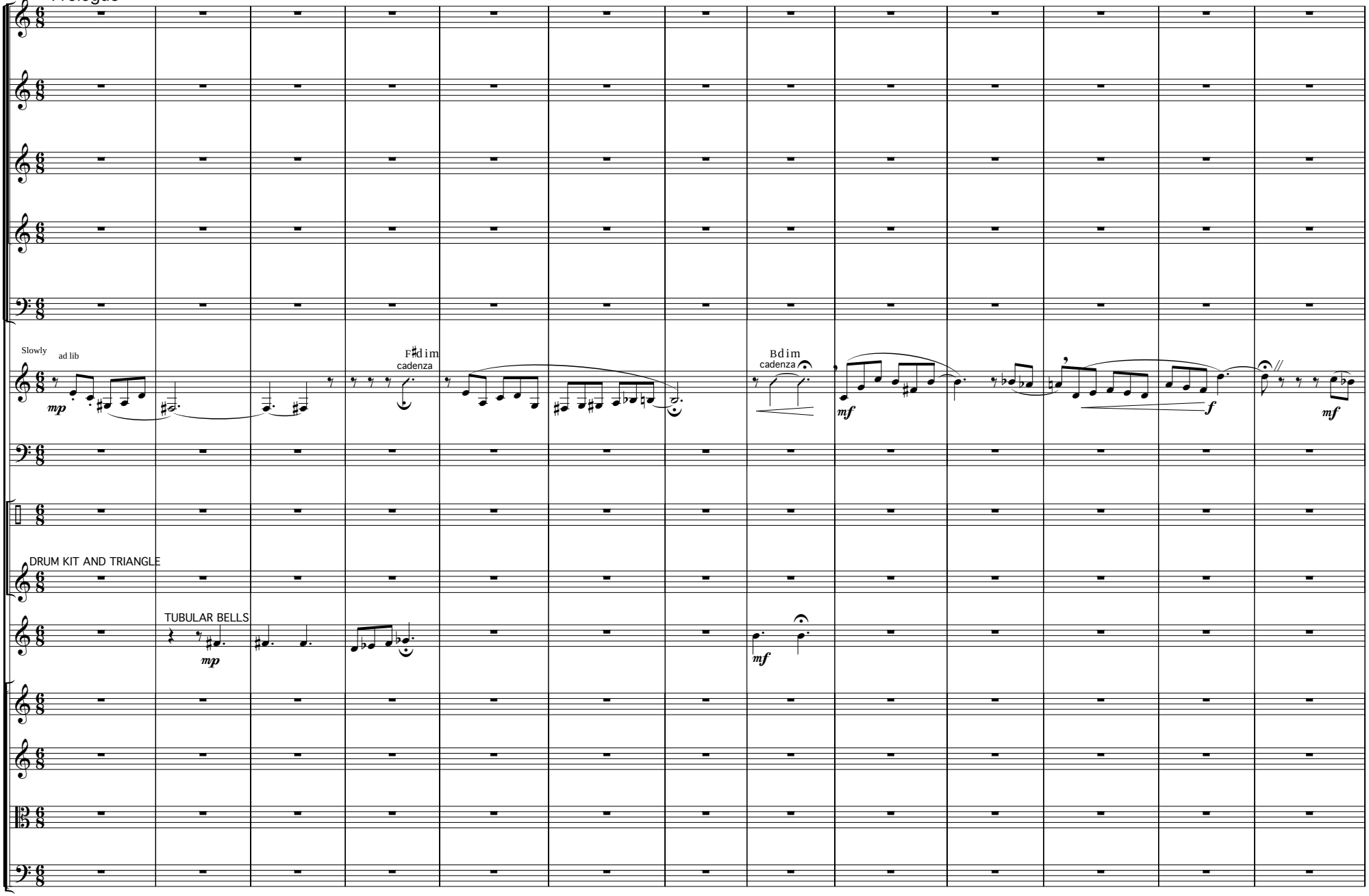
3.‘Now So Long Ago’ 213

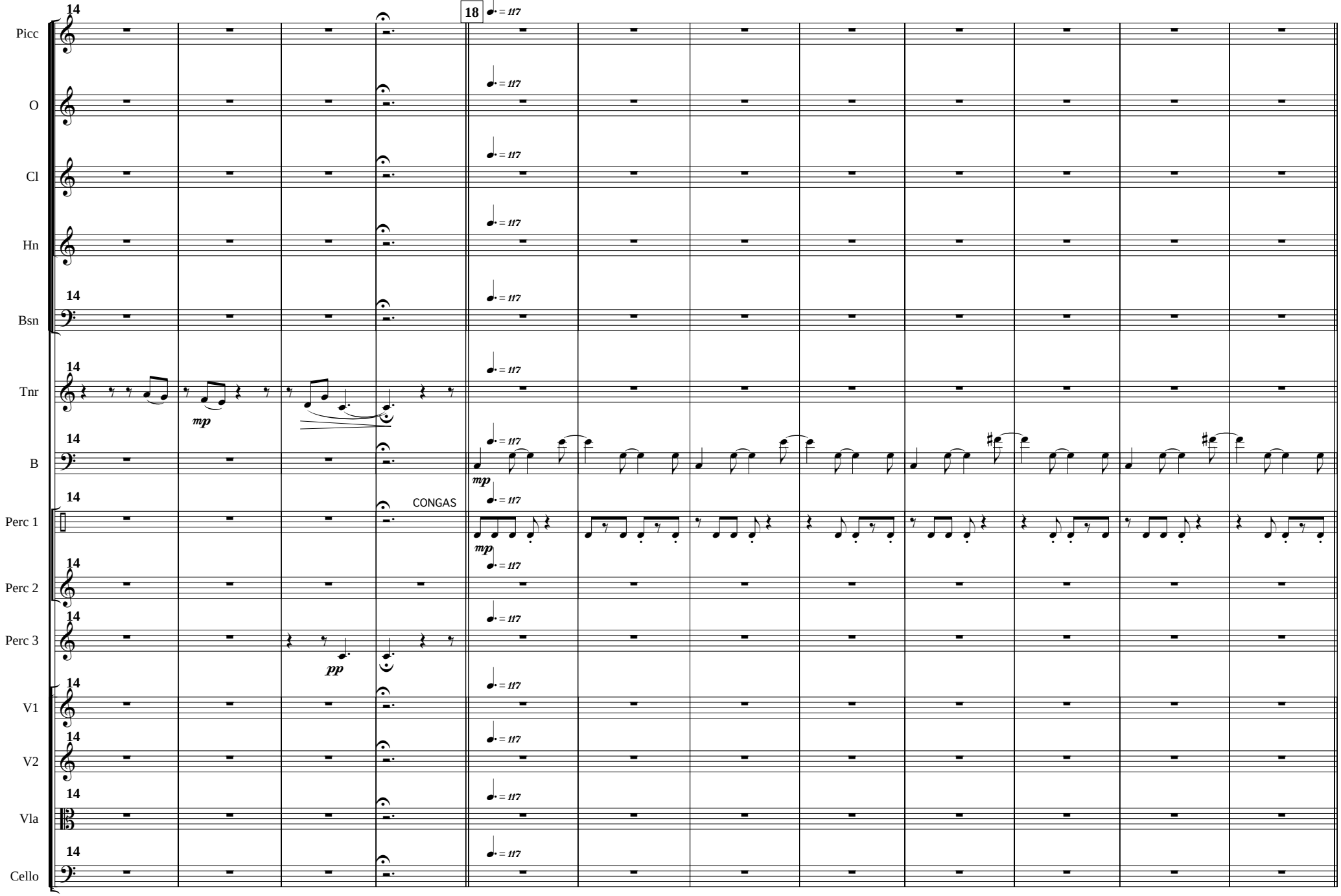
For string quartet, wind quintet, tenor saxophone,
electric bass, drums, congas, percussion

The Clown

Composer John Aué
© 2007

Prologue

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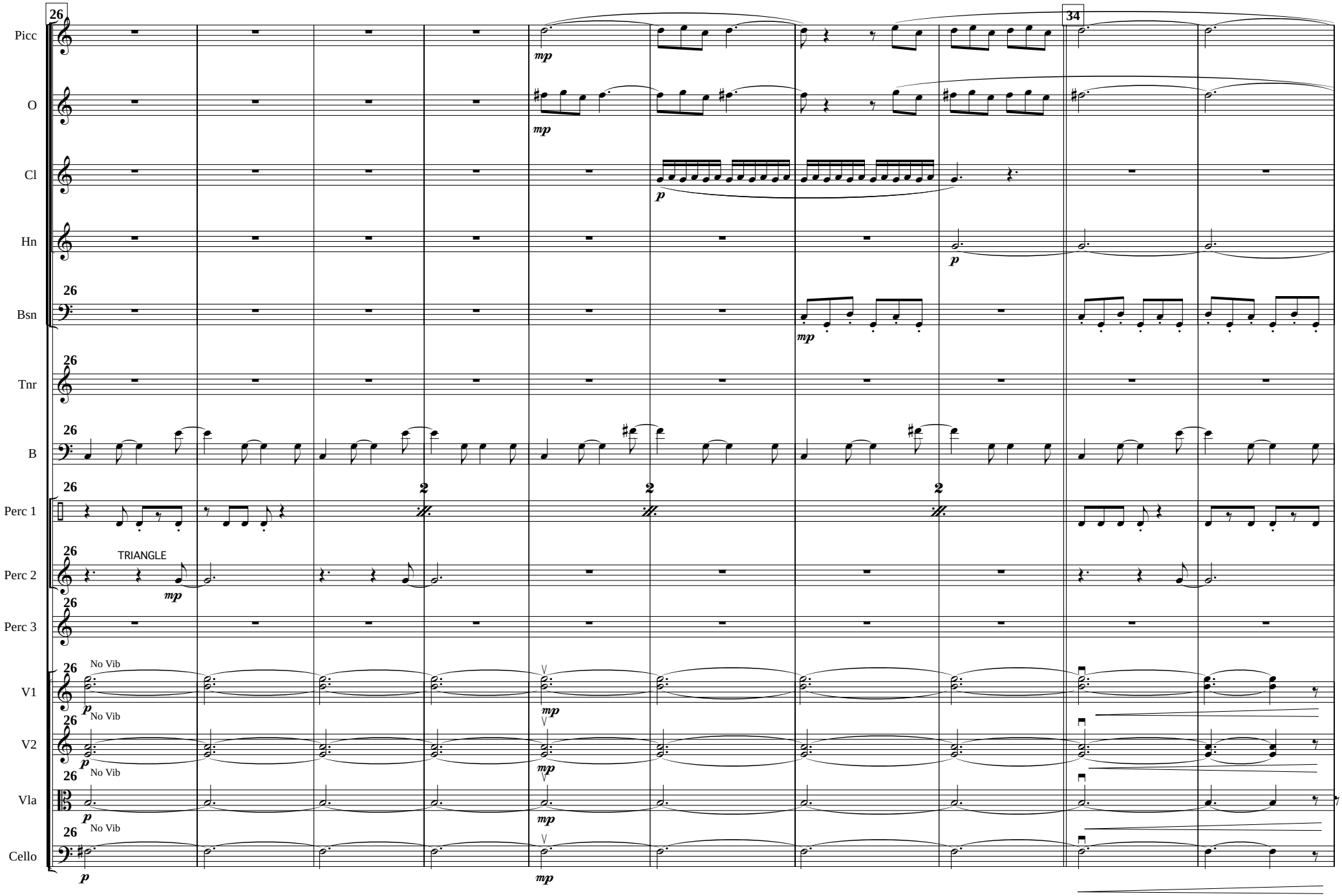
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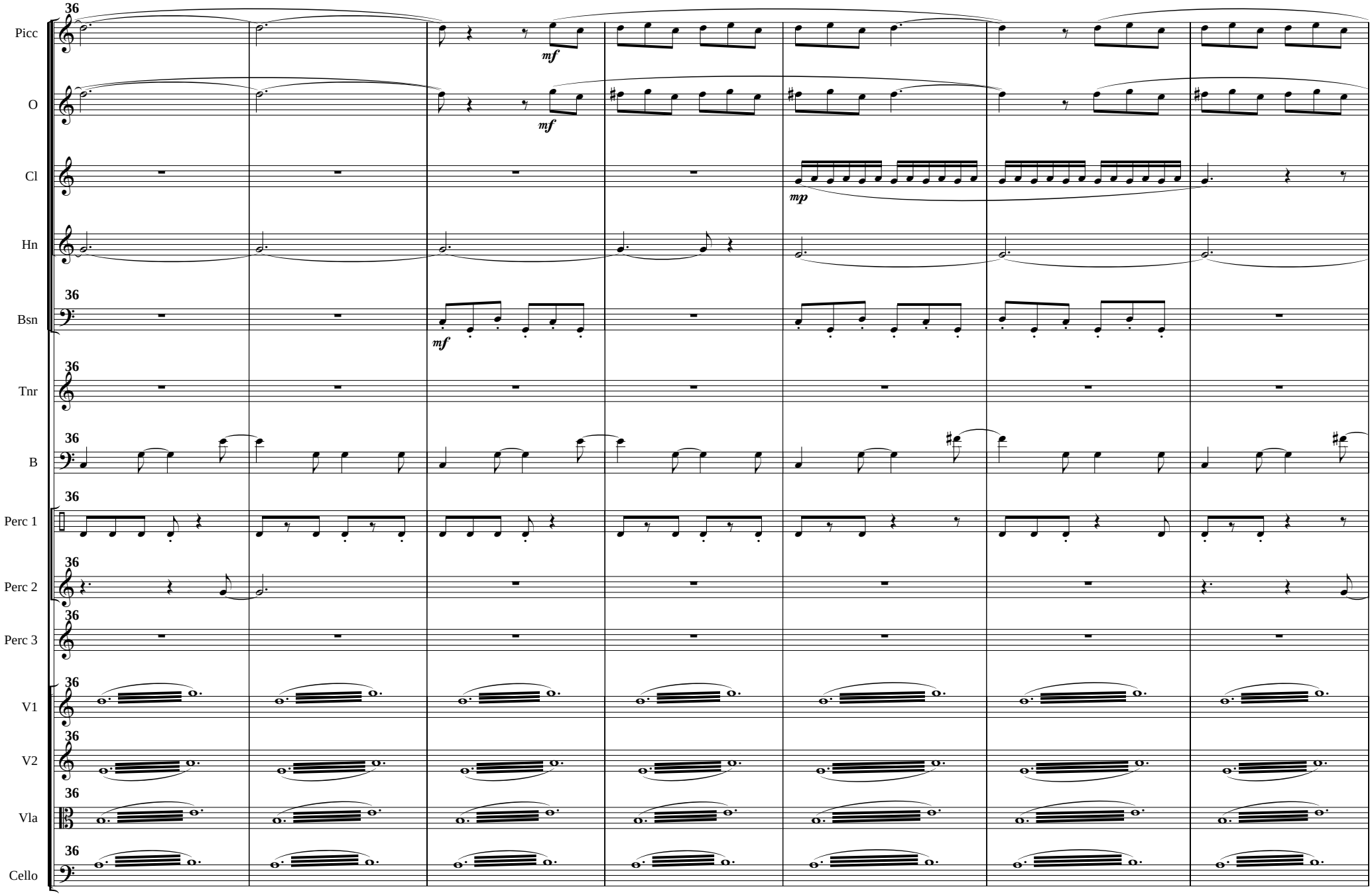
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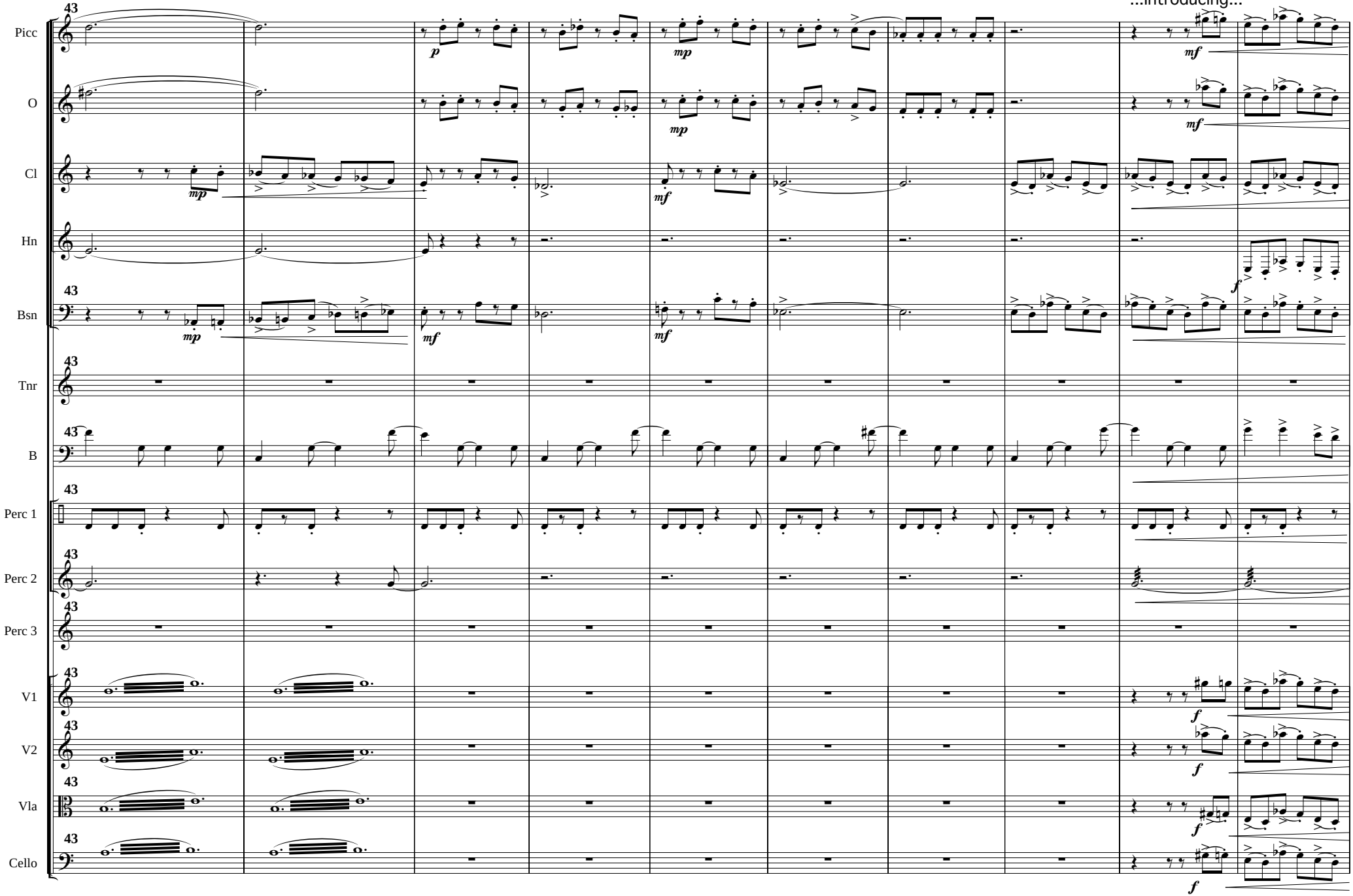

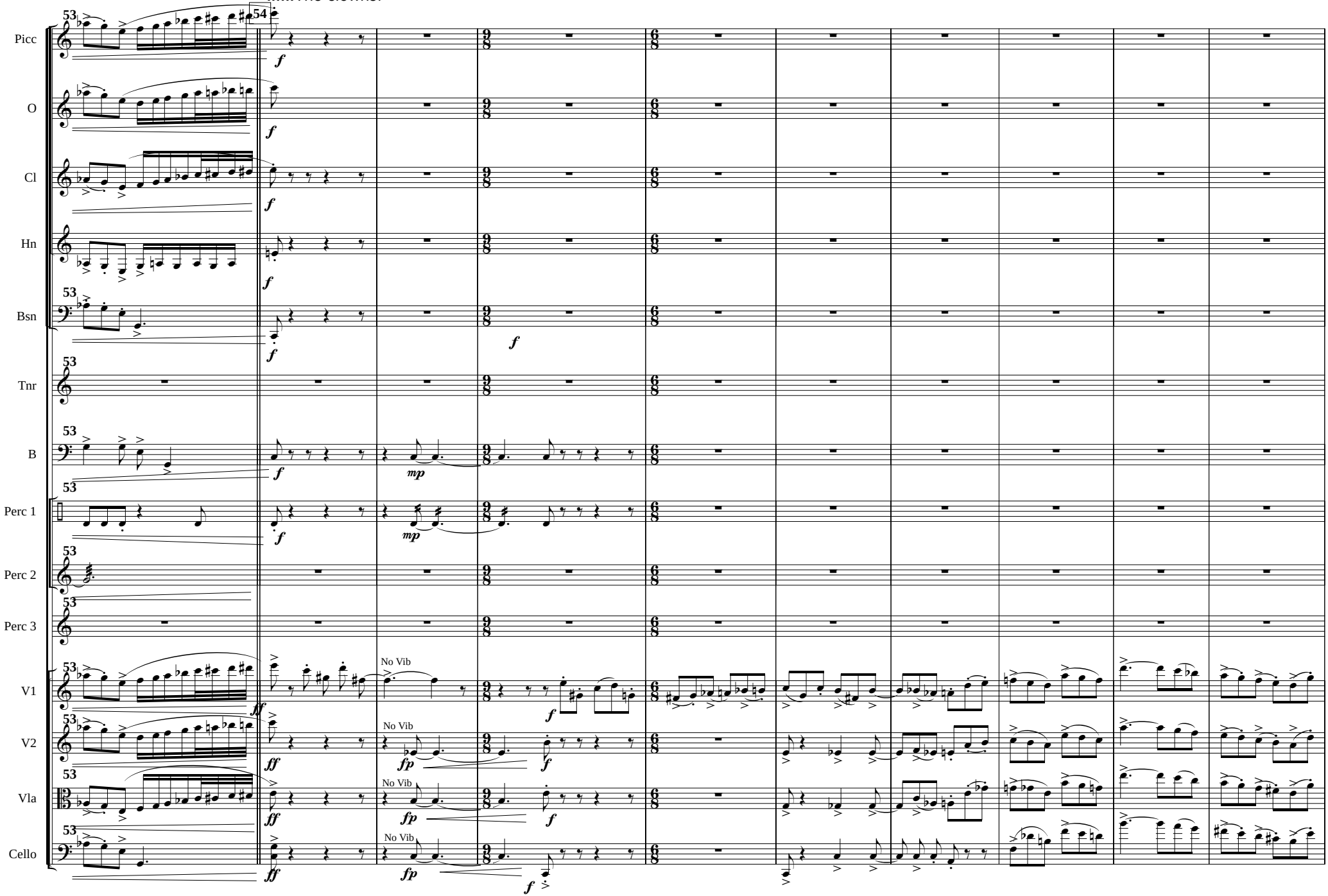
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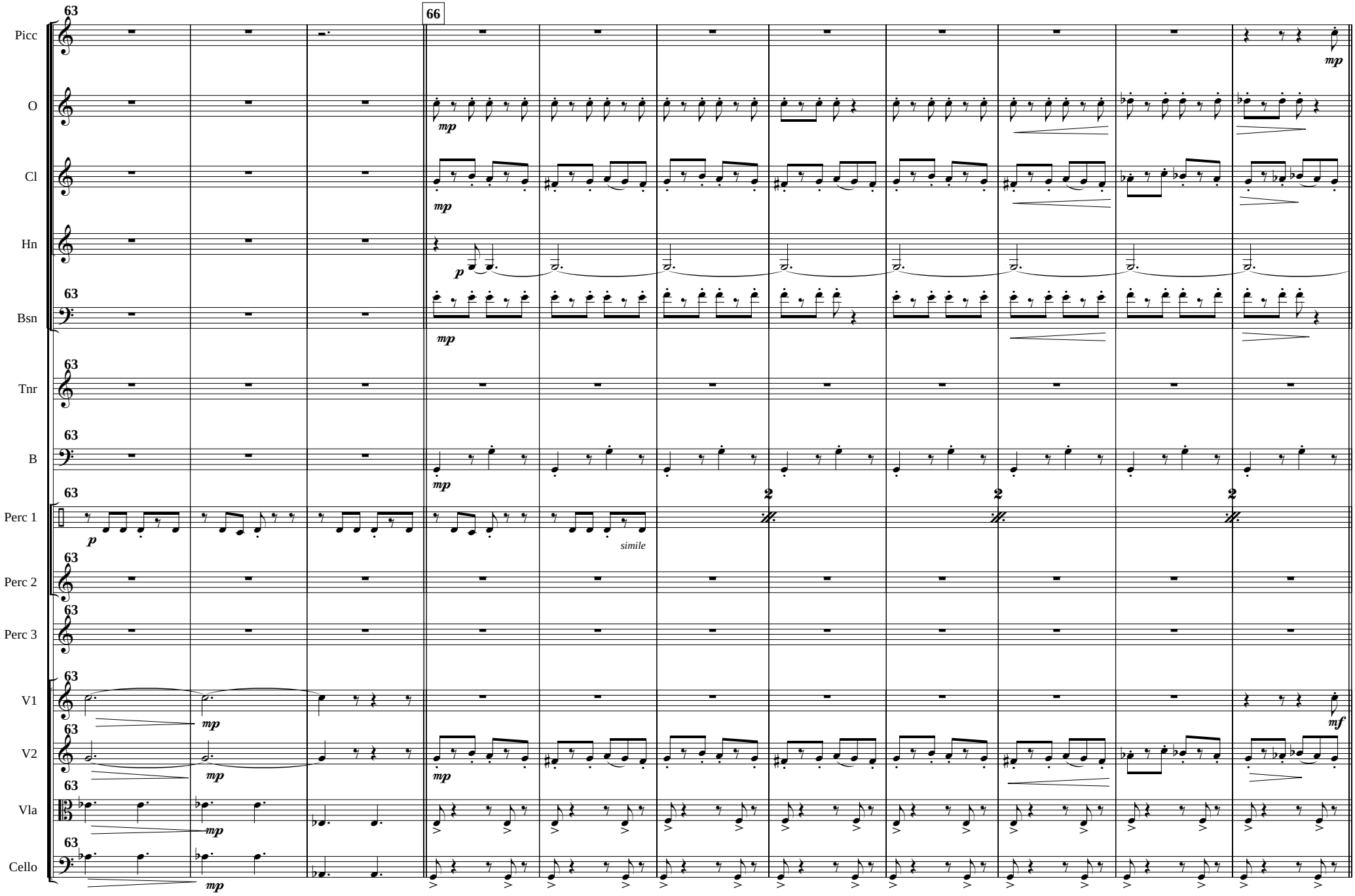
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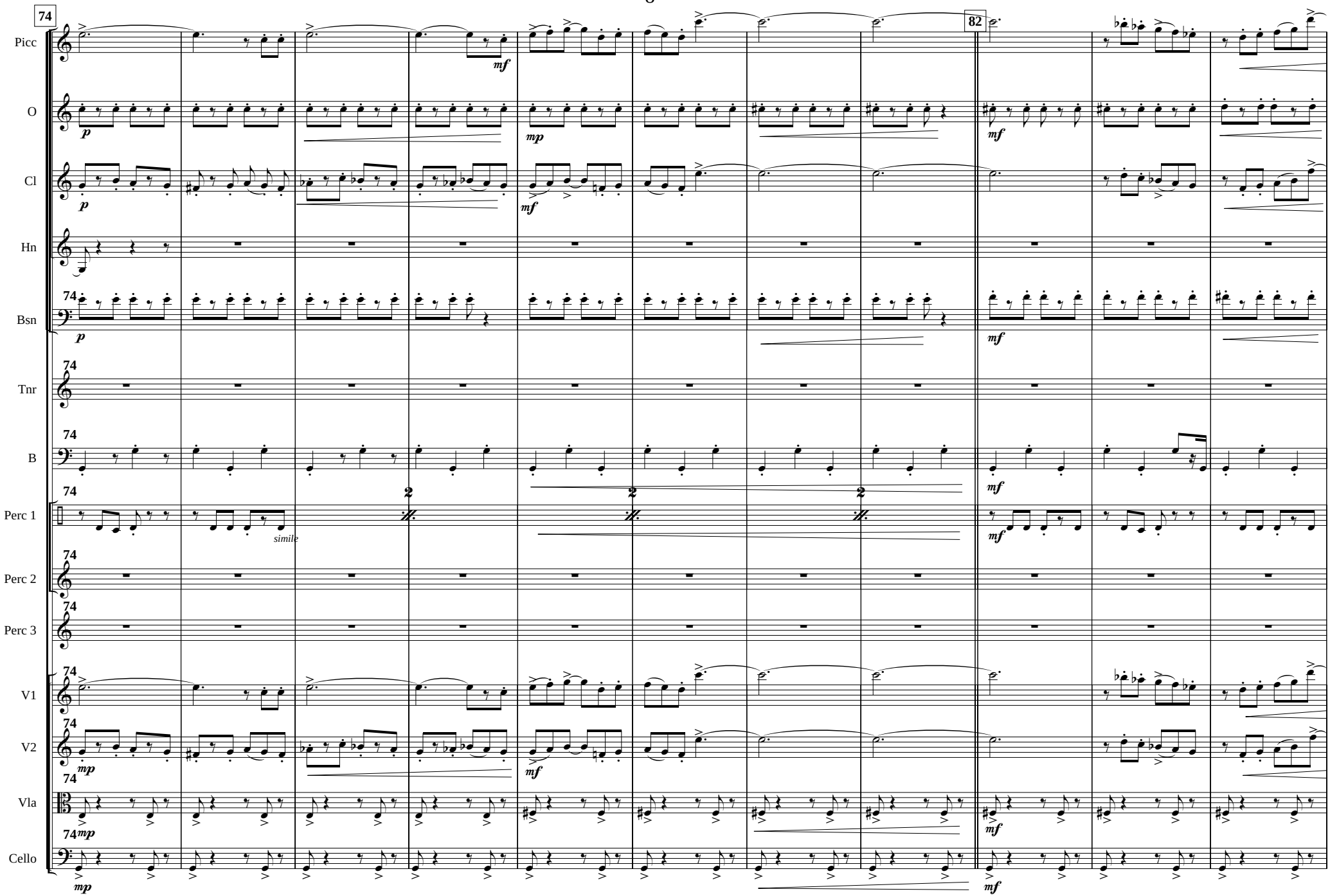
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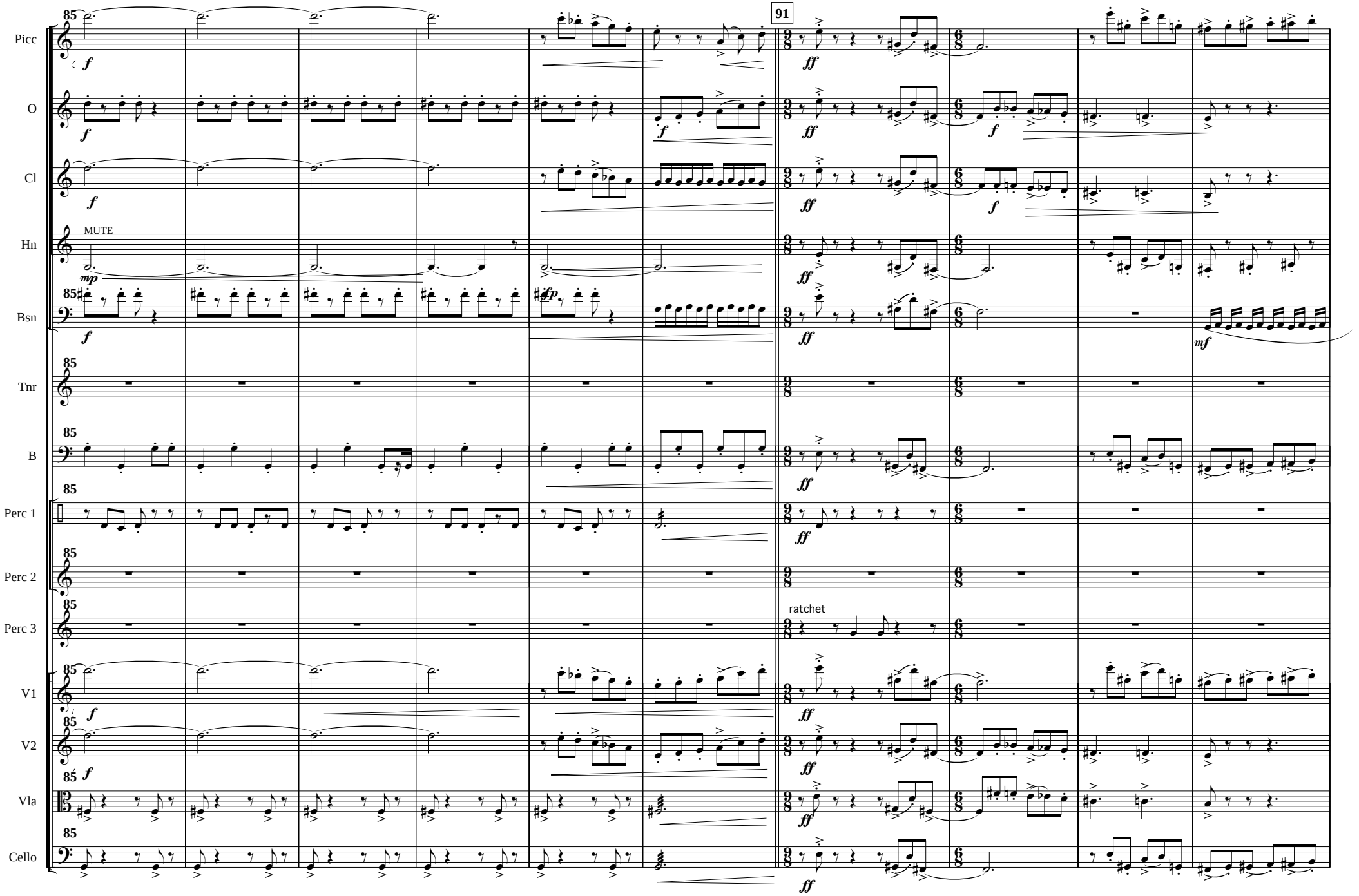
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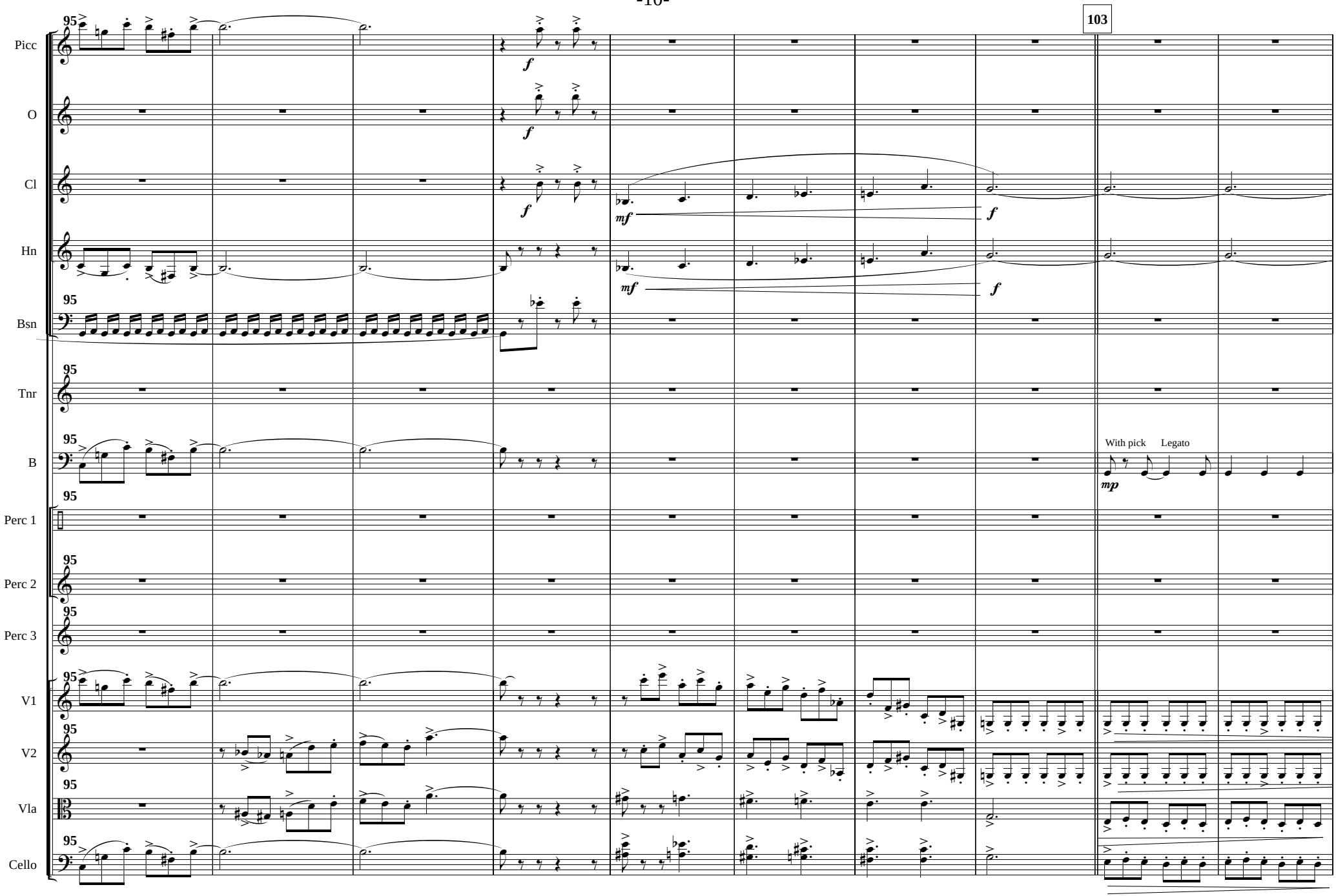
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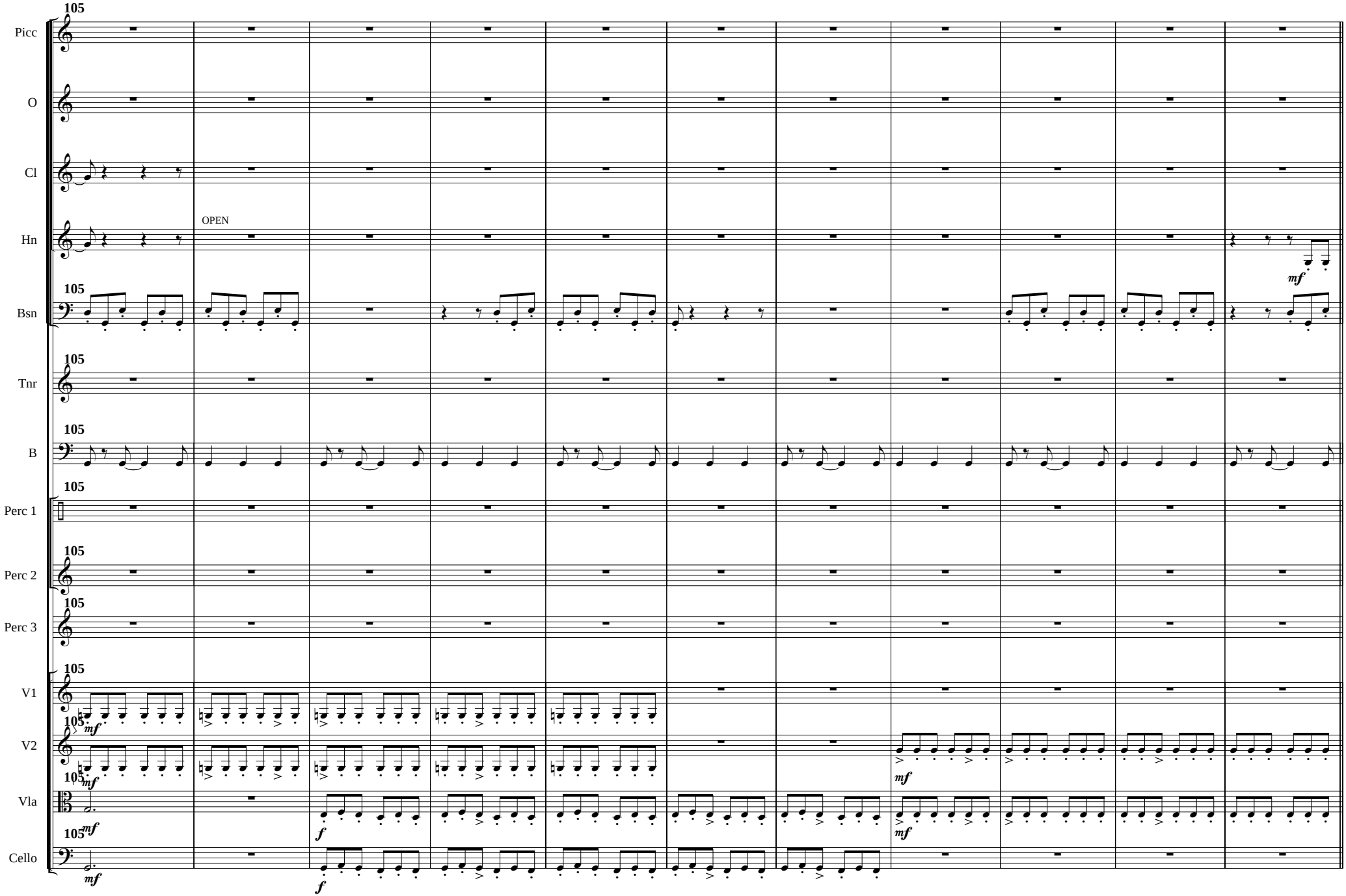
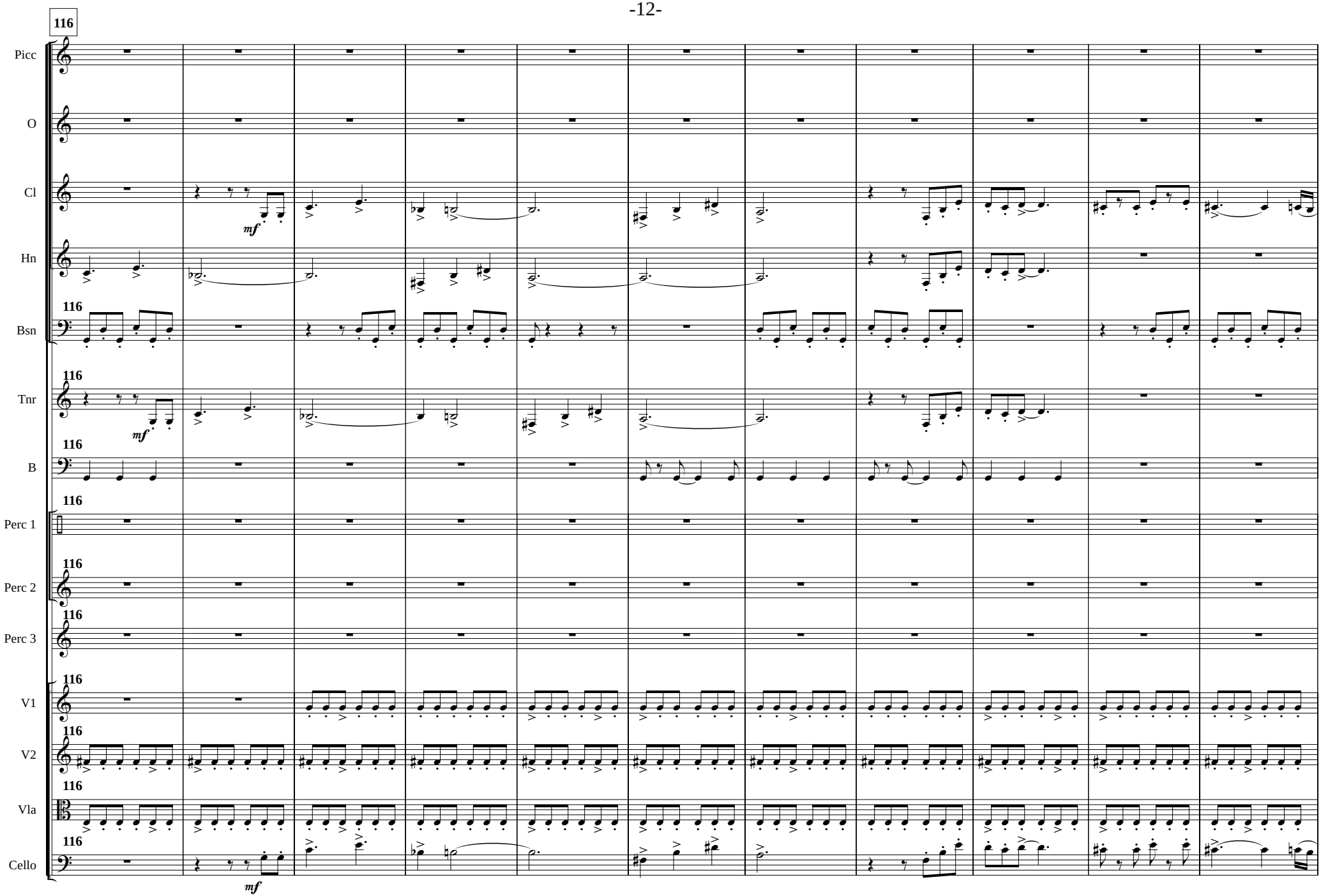
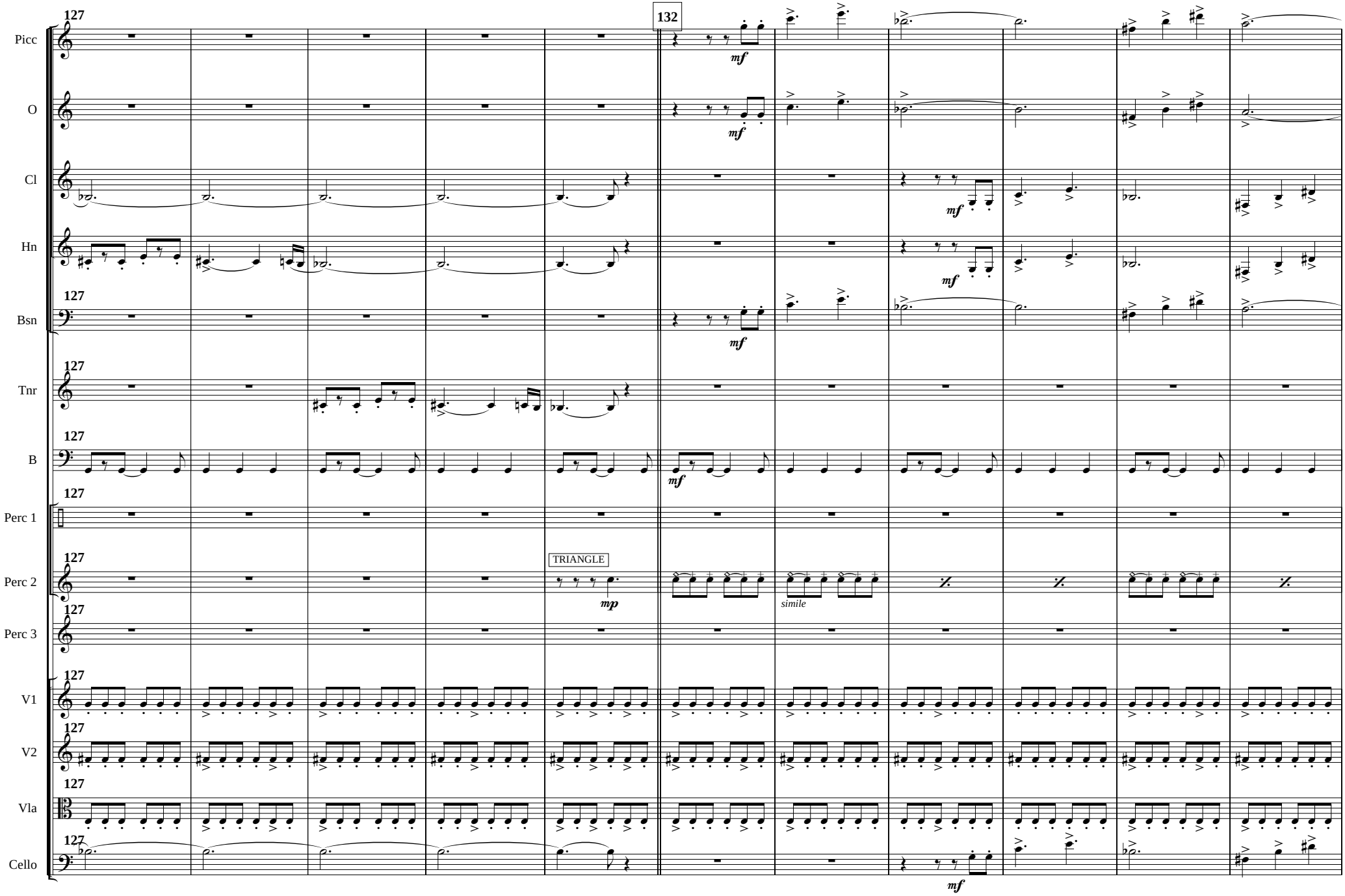
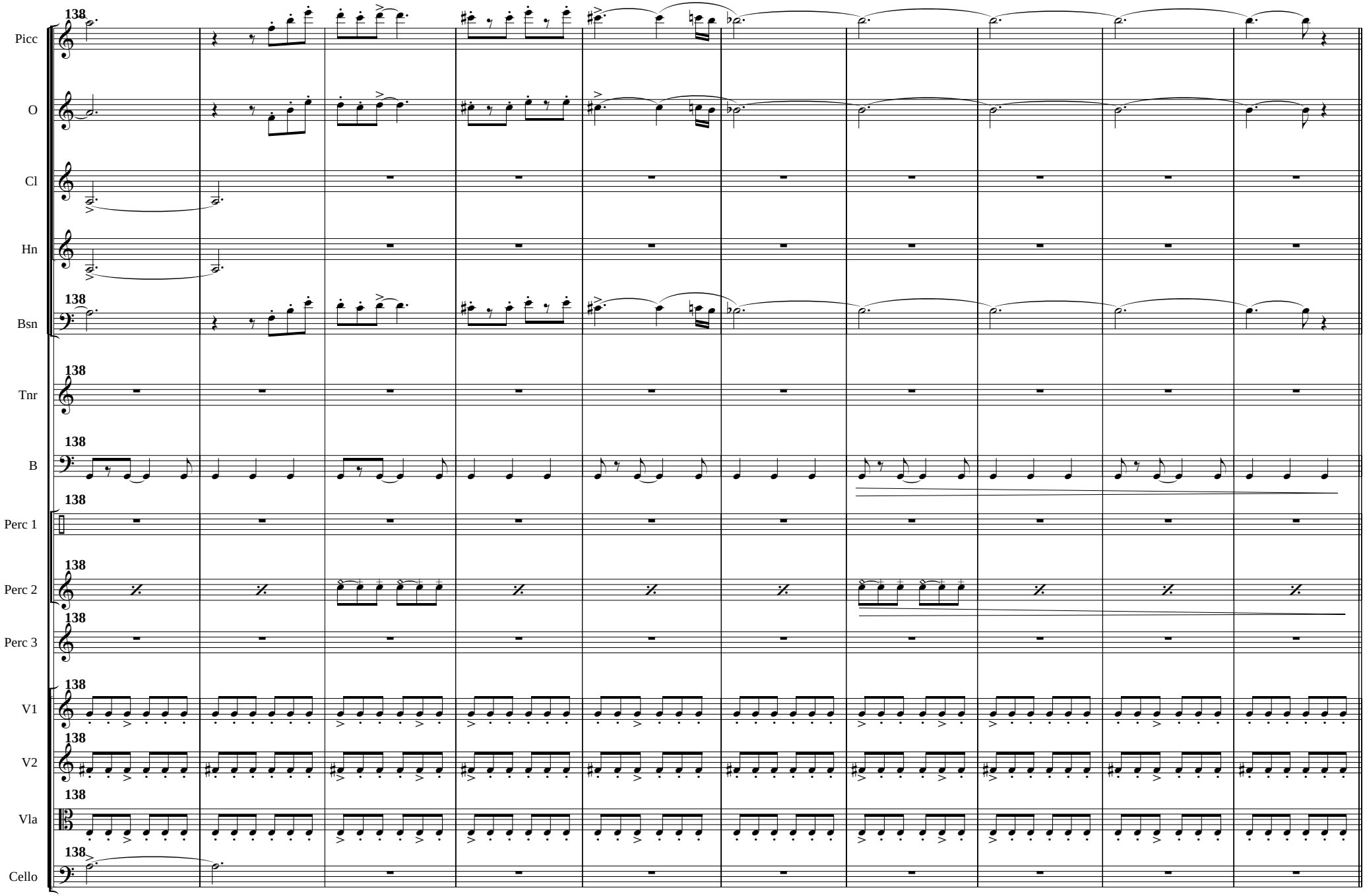
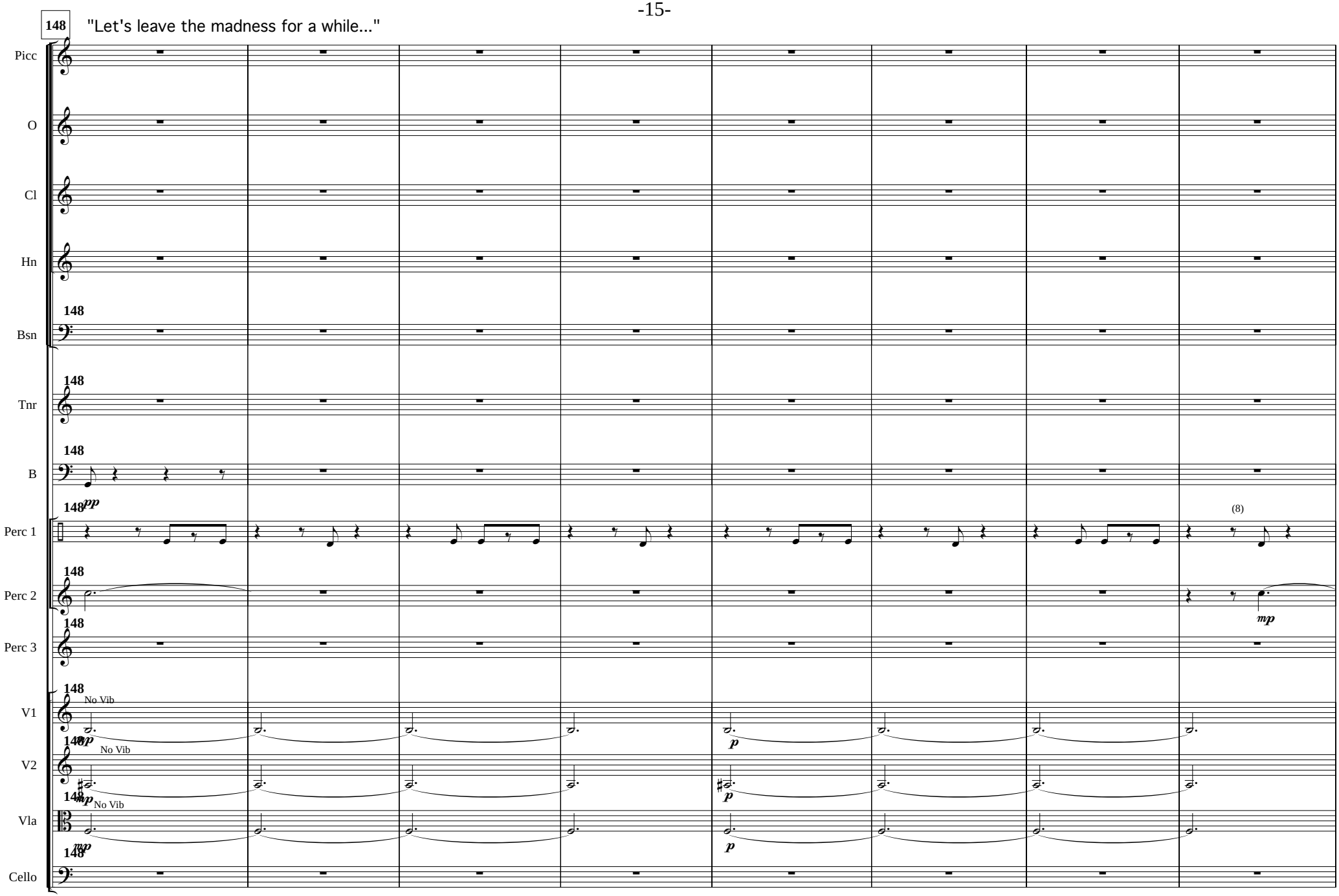
Legato
mp

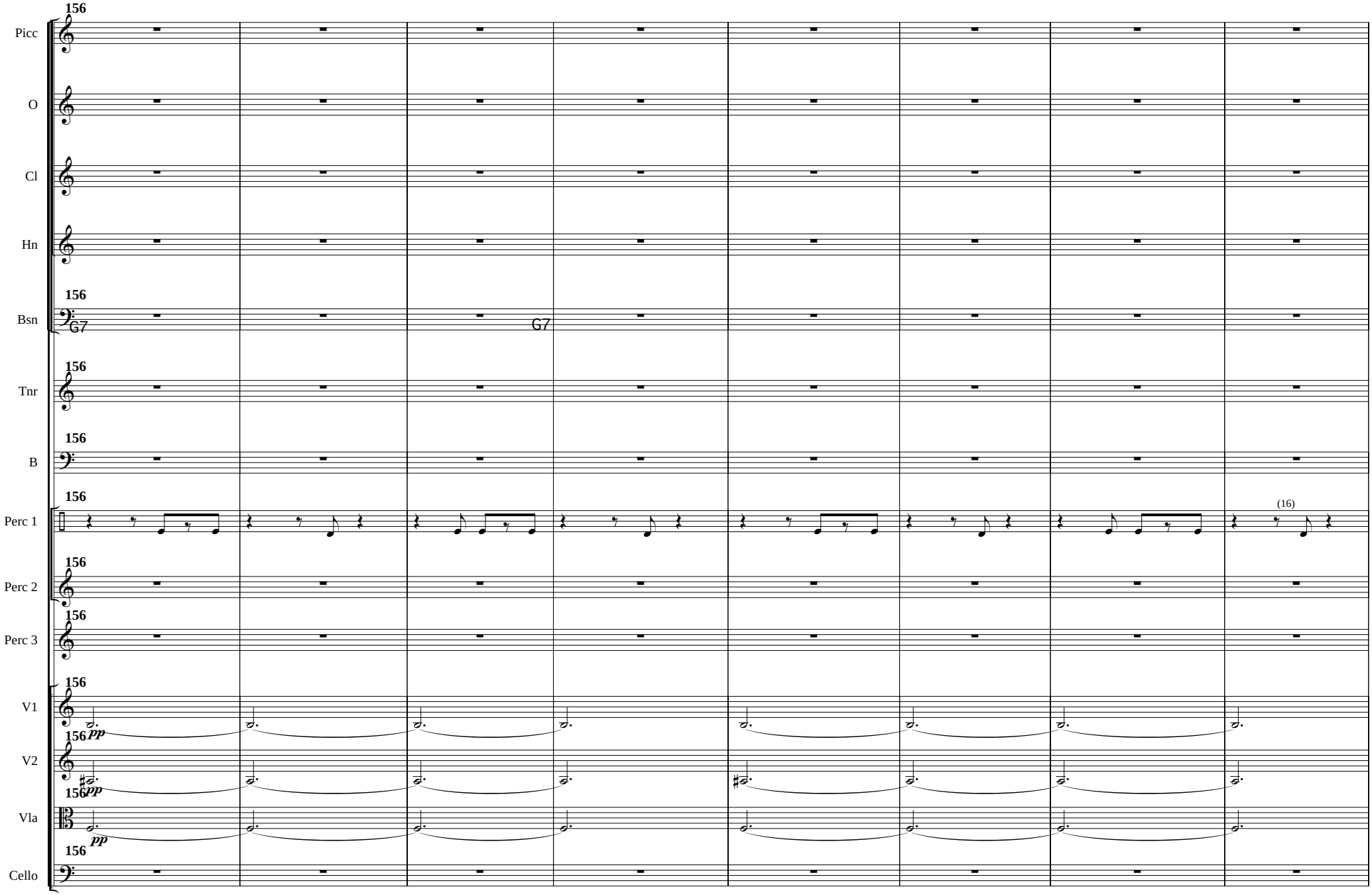

105
Picc
O
Cl
OPEN
Hn
mf
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
mf
Vla
f
Cello

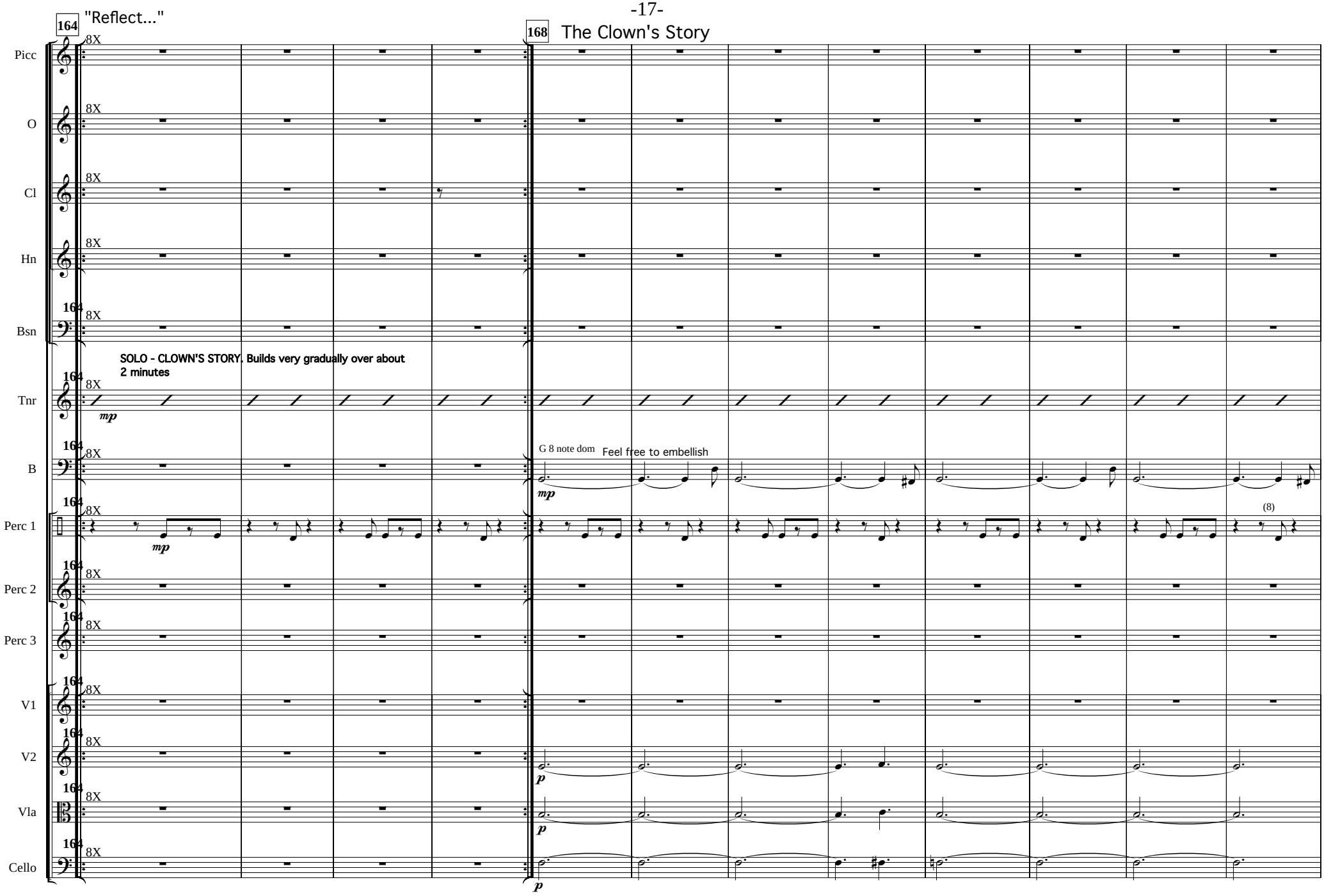

116
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf

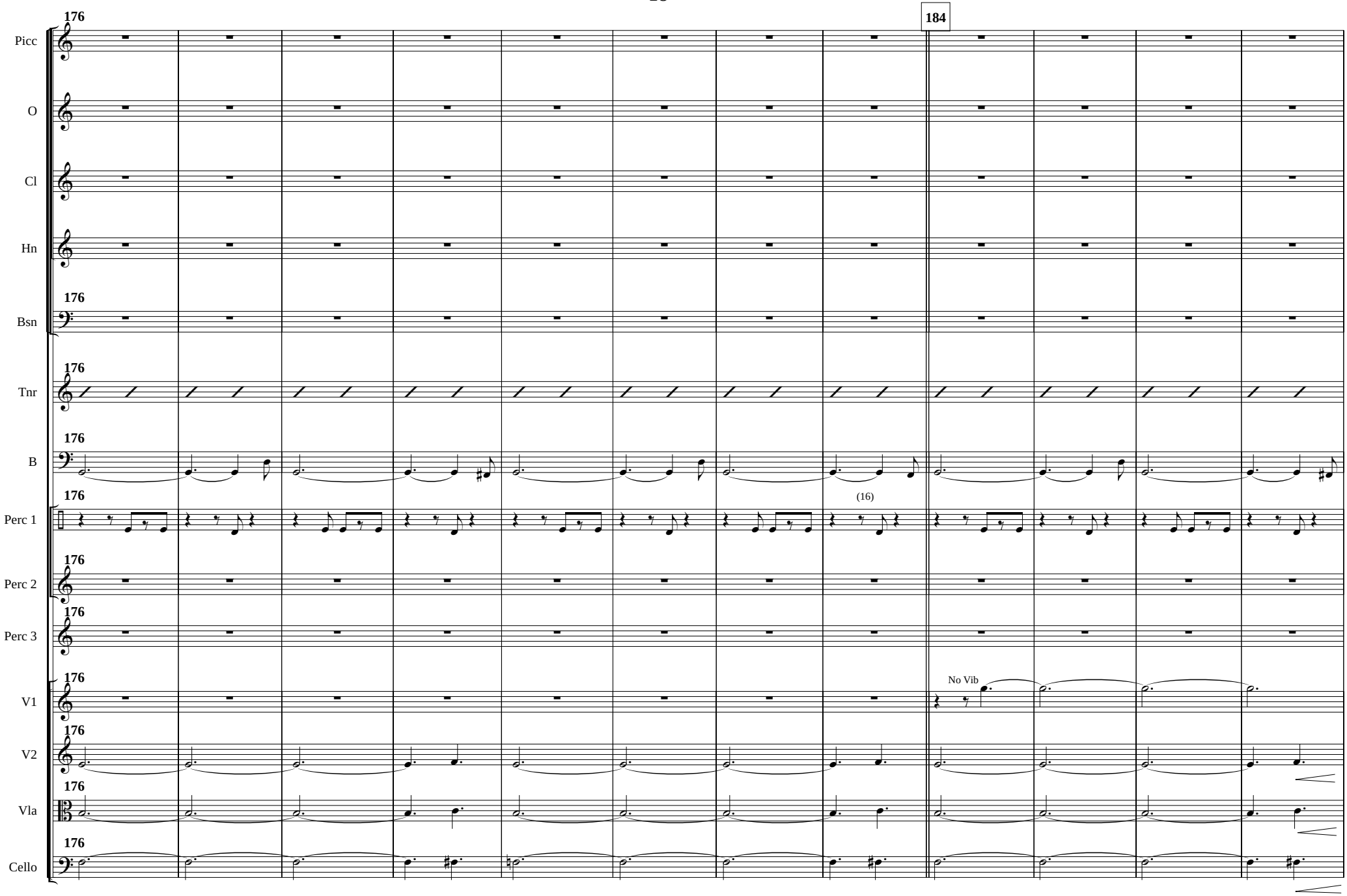

127
132
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
mp
TRIANGLE
simile

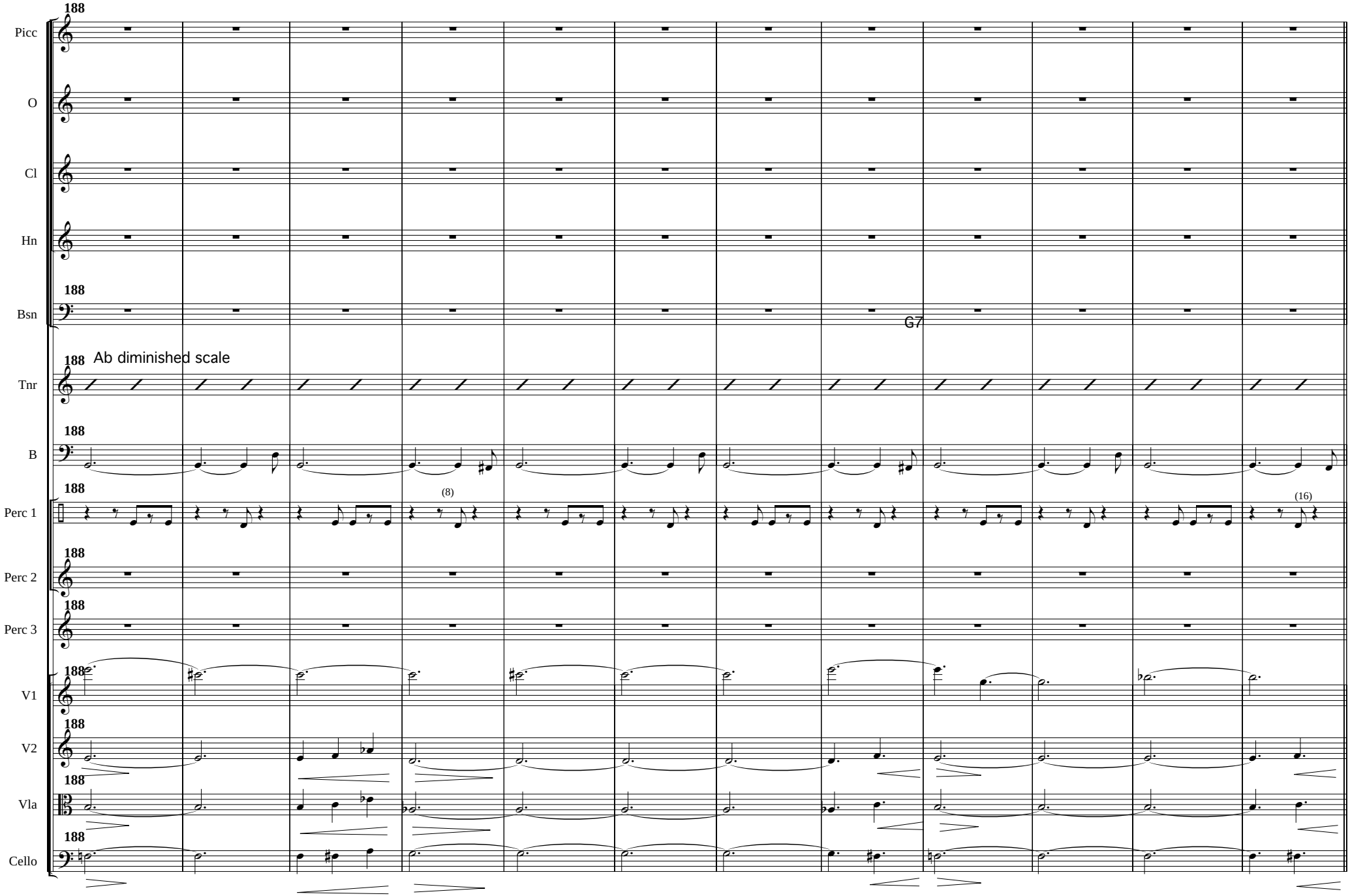

138
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello

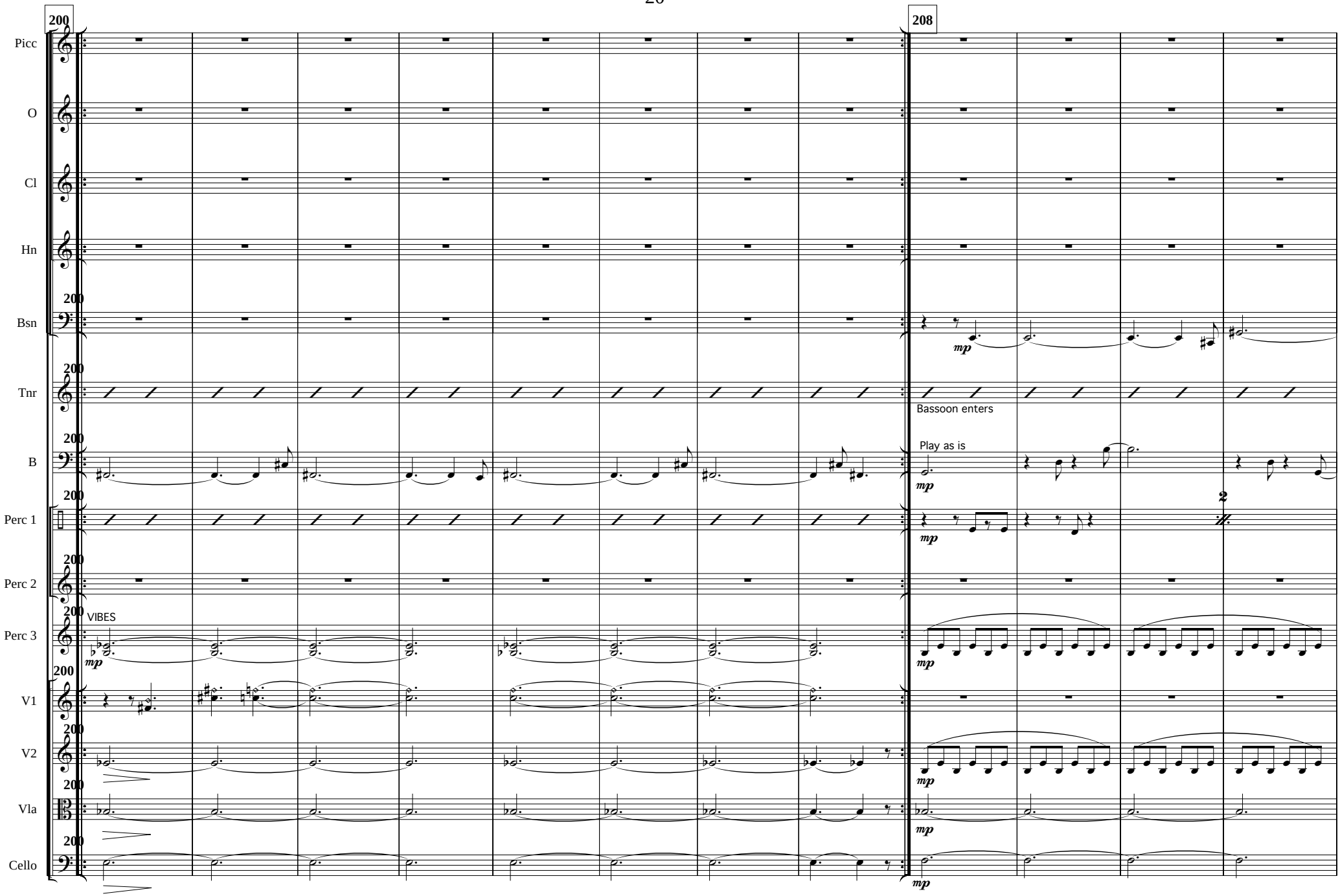

148
"Let's leave the madness for a while..."
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
No Vib
No Vib
No Vib
(8)

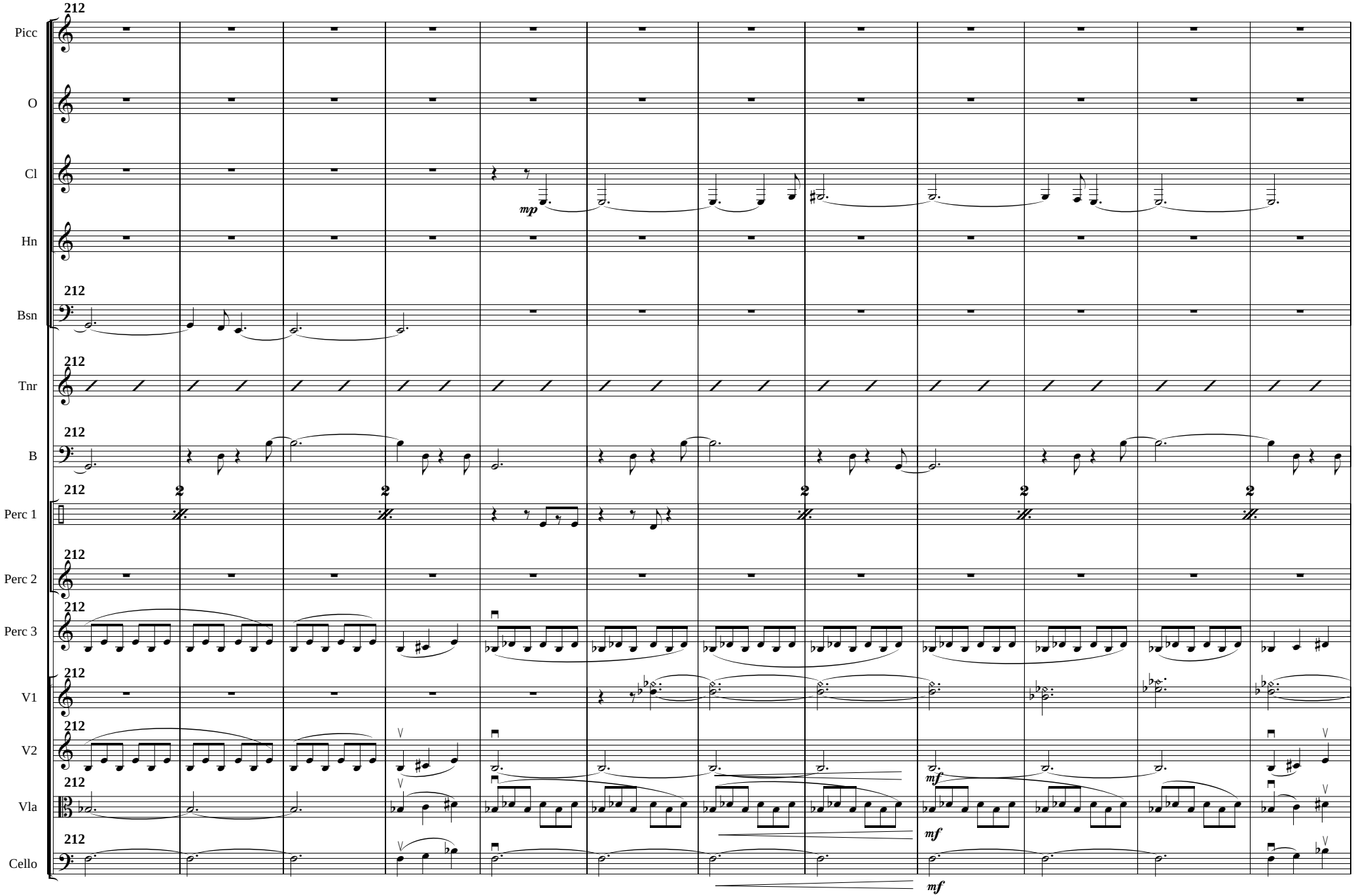

156
Picc
O
Cl
Hn
Bsn
G7
G7
Tnr
B
Perc 1
(16)
Perc 2
Perc 3
V1
pp
V2
pp
Vla
pp
Cello

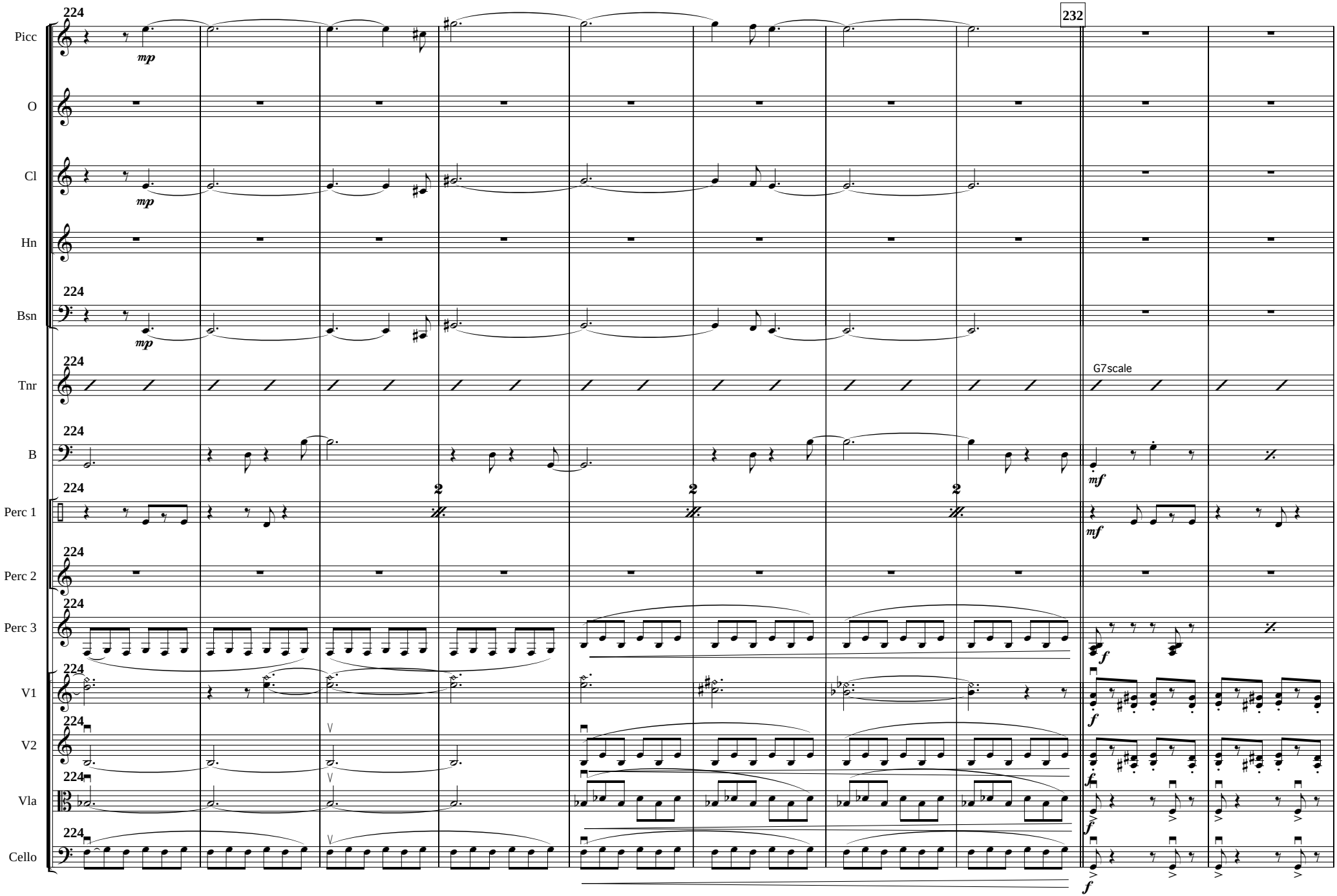

164
"Reflect..."
168
The Clown's Story
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
8X
SOLO - CLOWN'S STORY. Builds very gradually over about 2 minutes
mp
G 8 note dom
Feel free to embellish
(8)
p

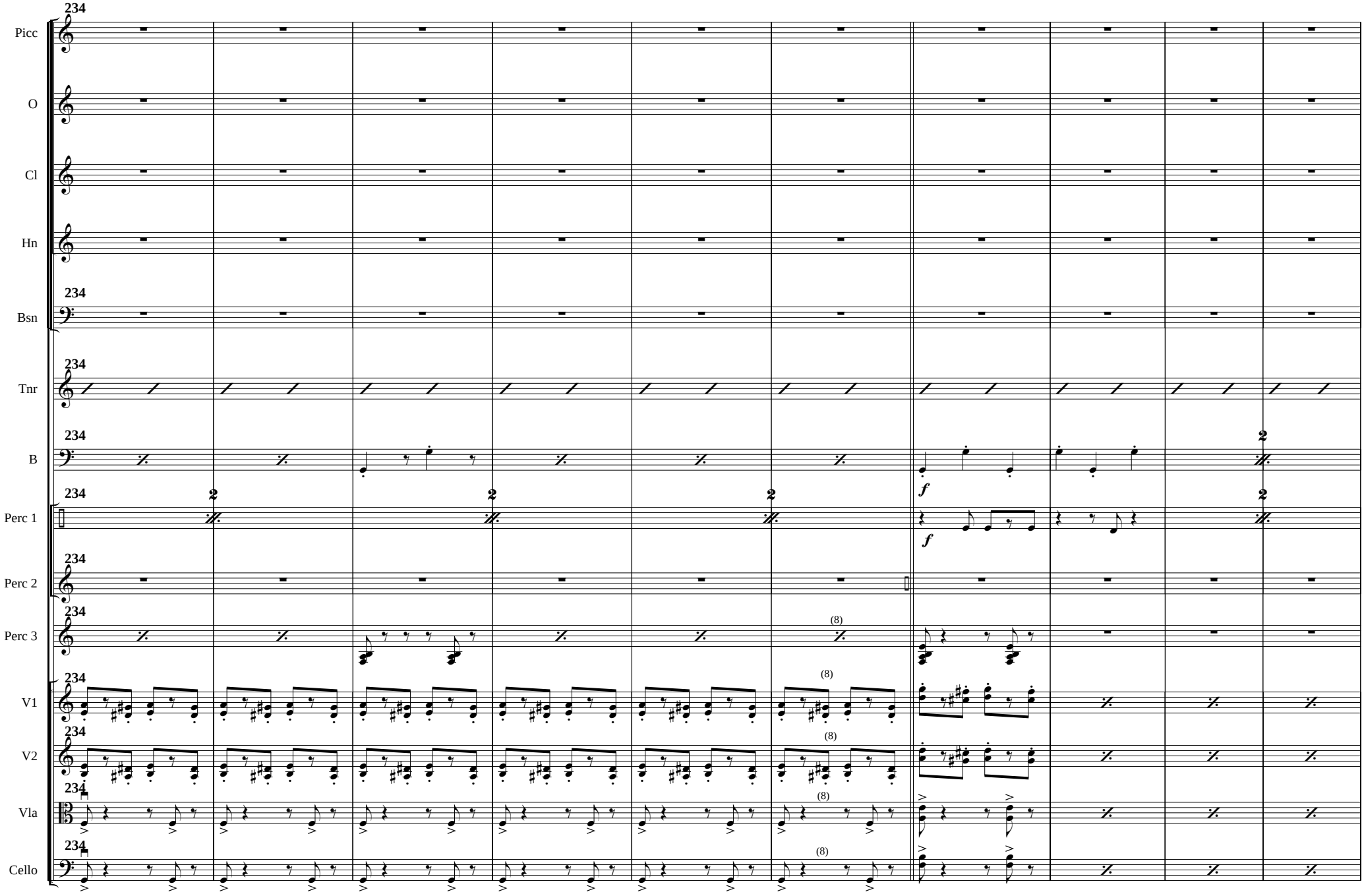

176
184
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
(16)
No Vib

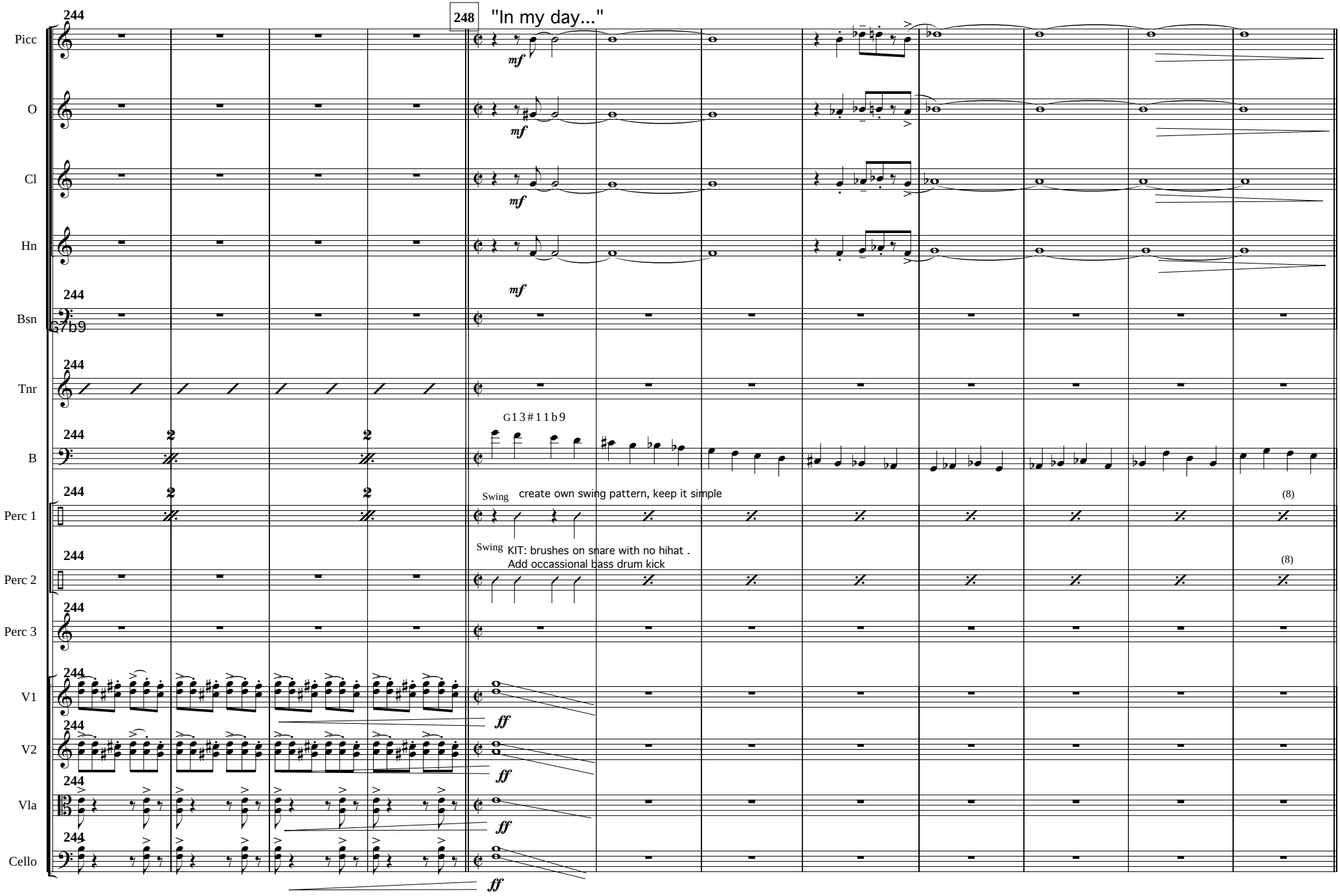

188
Picc
O
Cl
Hn
Bsn
G7
Ab diminished scale
Tnr
B
(8)
Perc 1
(16)
Perc 2
Perc 3
V1
V2
Vla
Cello

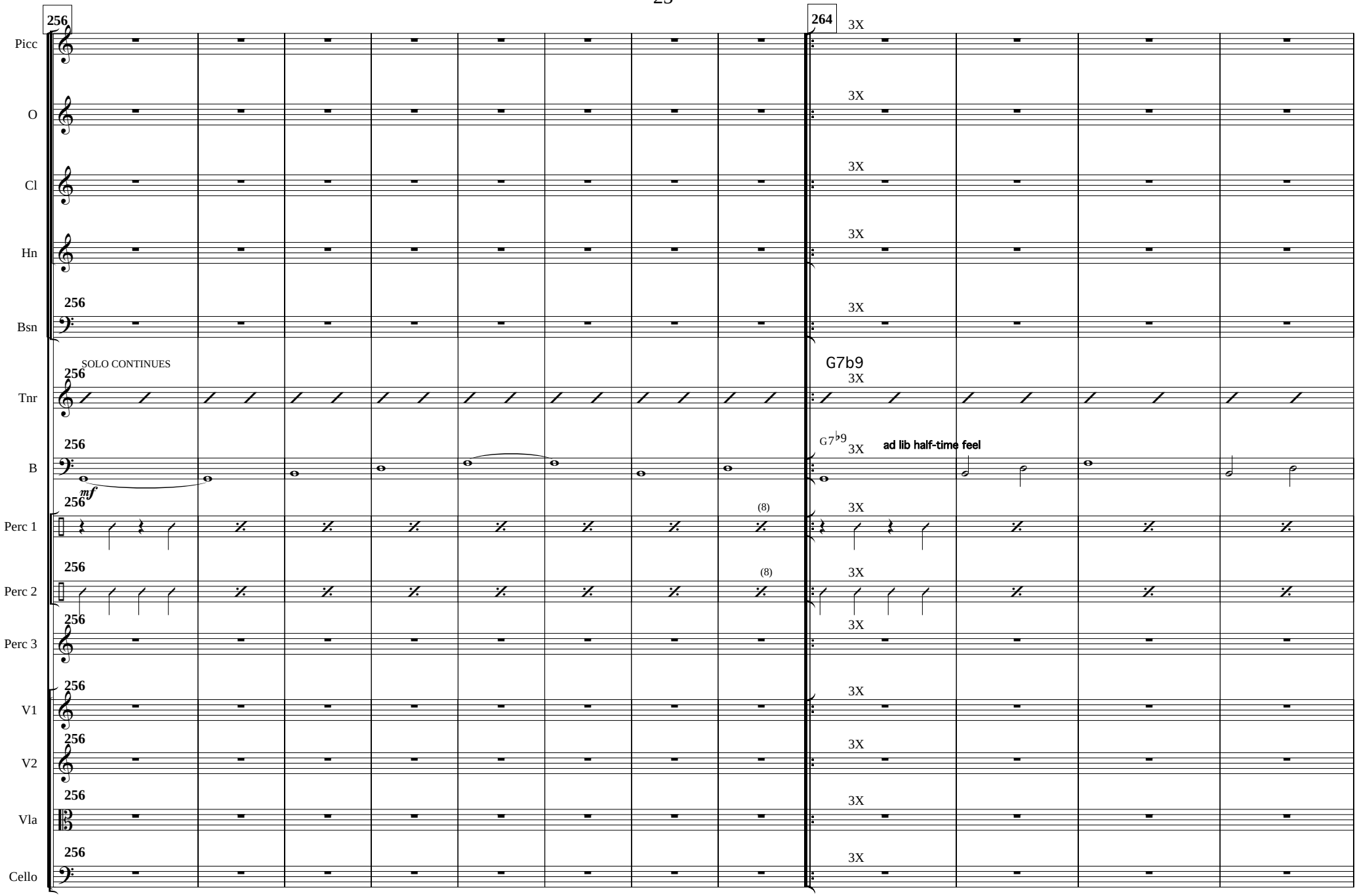

200
208
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
VIBES
Bassoon enters
Play as is
mp
2

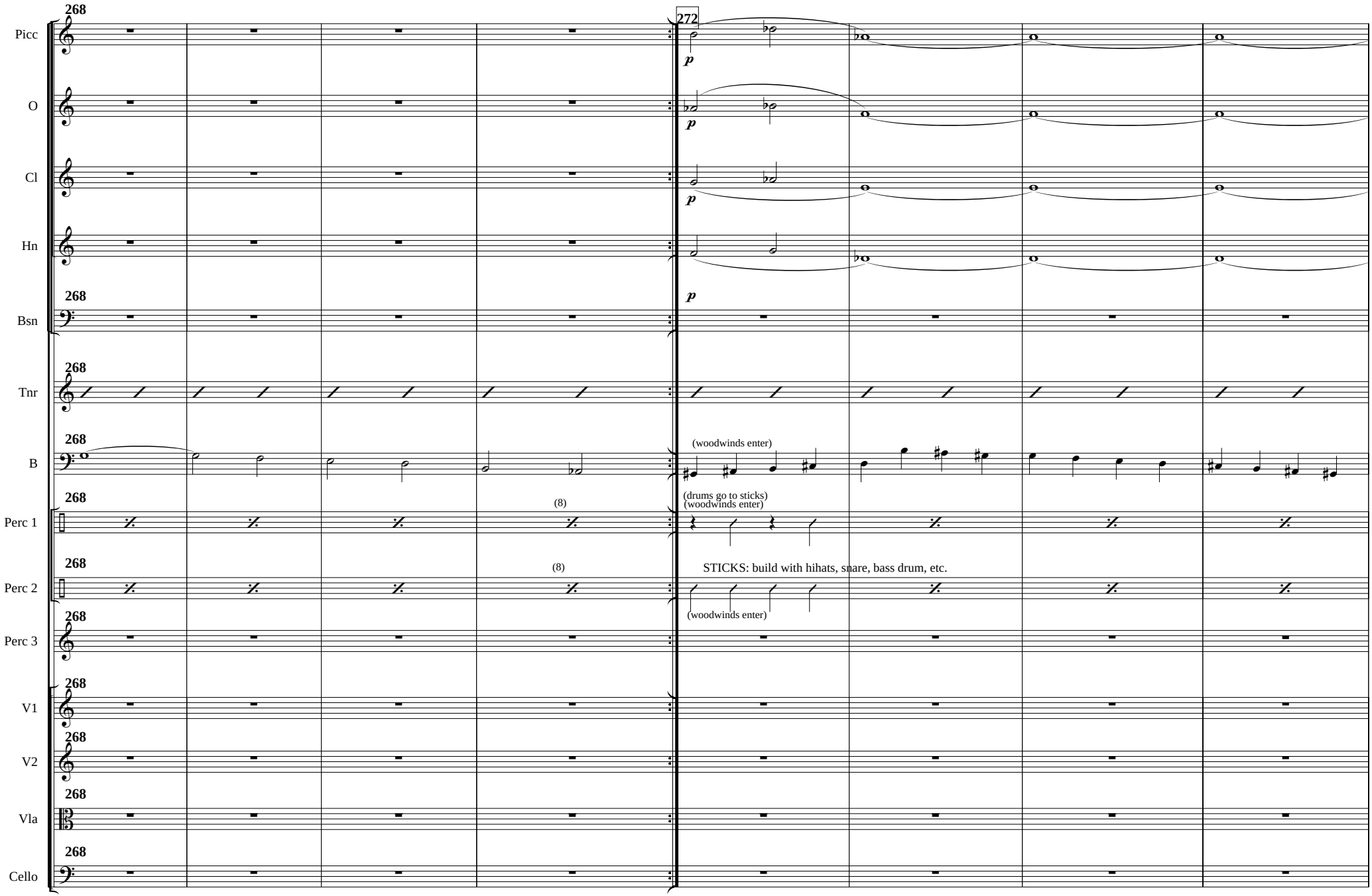

212
Picc
O
Cl
mp
Hn
212
Bsn
212
Tnr
212
B
212
Perc 1
212
Perc 2
212
Perc 3
212
V1
212
V2
mf
212
Vla
mf
212
Cello
mf

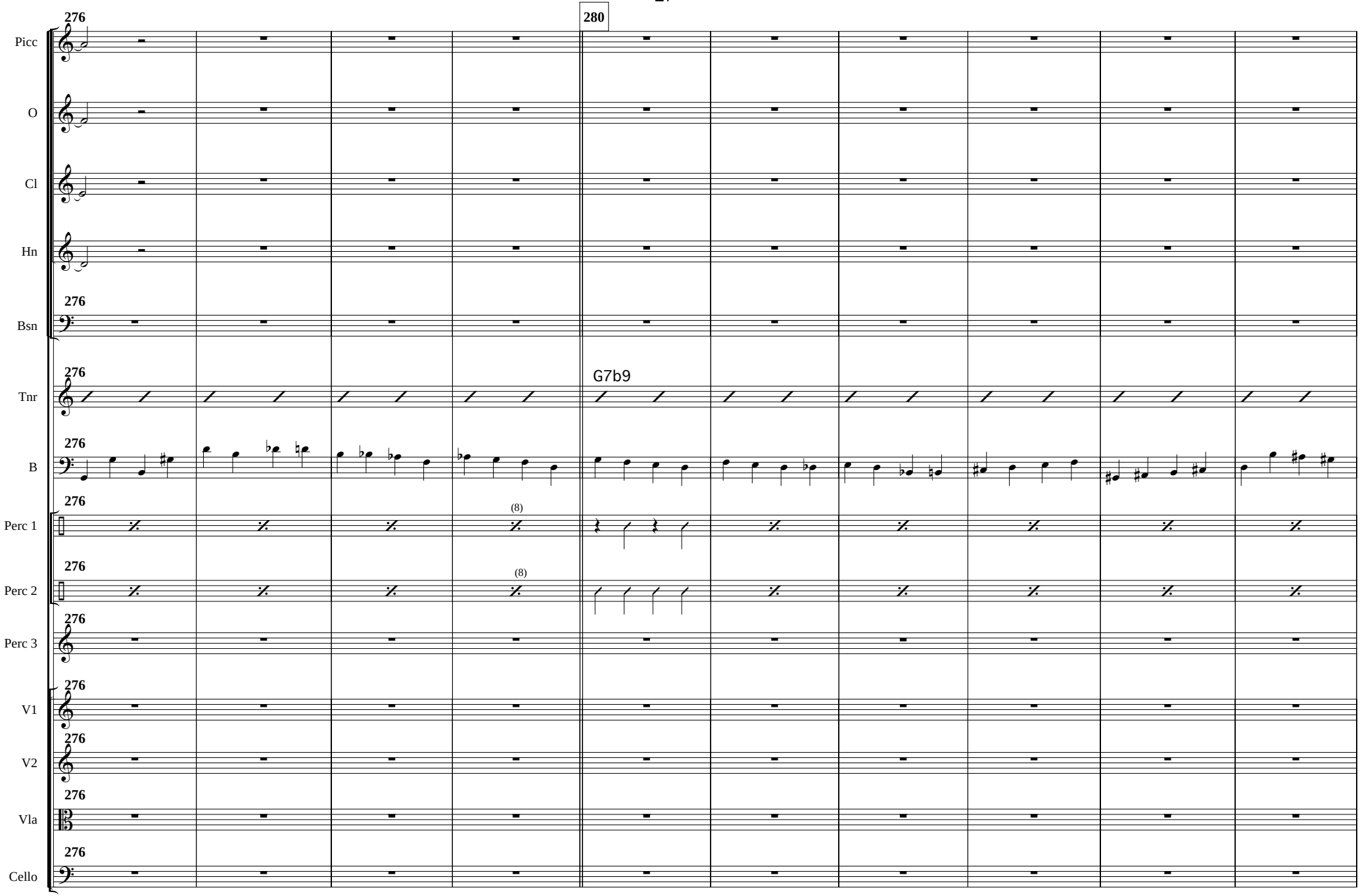

224
232
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
mf
f
G7scale

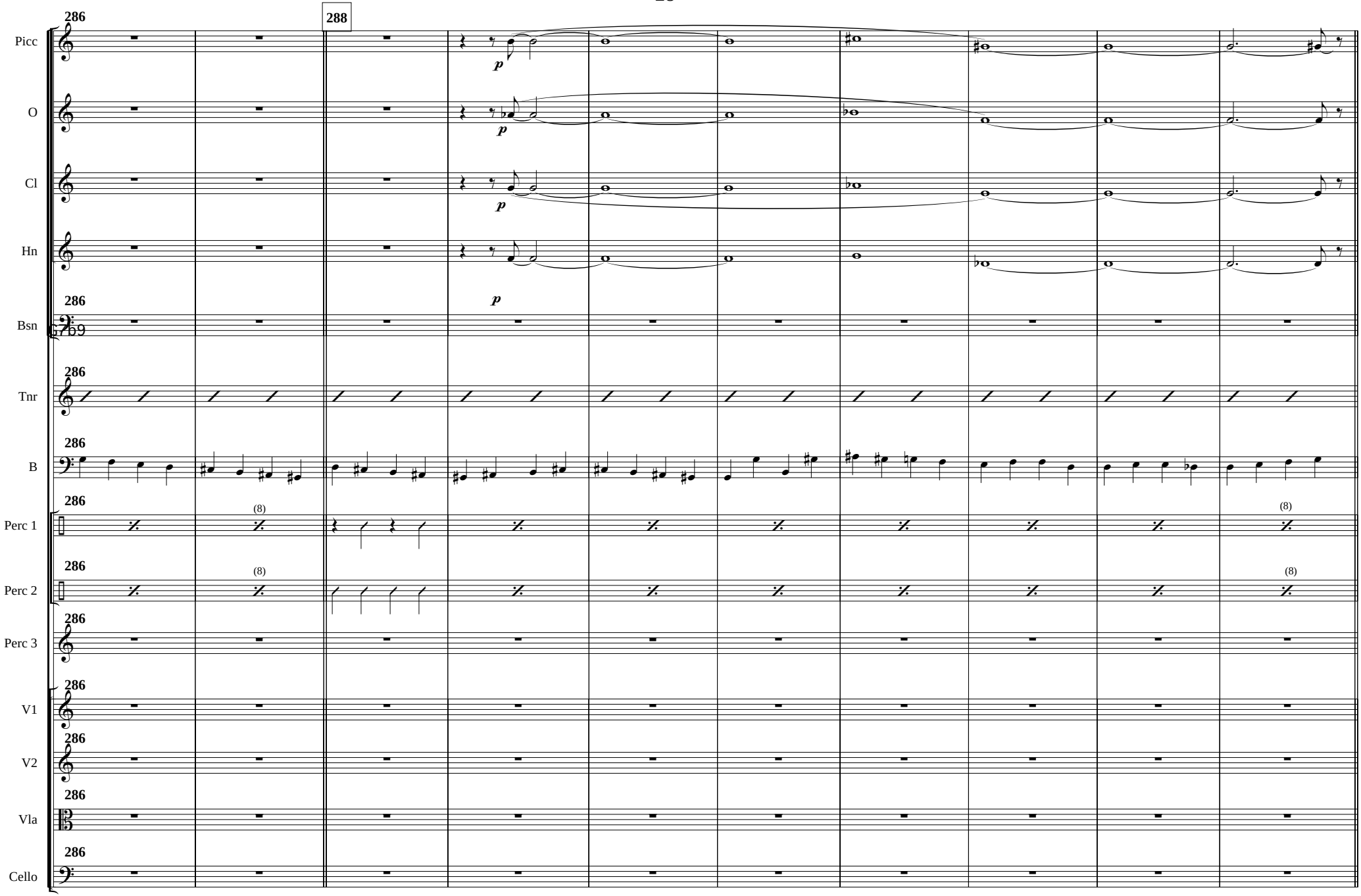

234
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
f
(8)

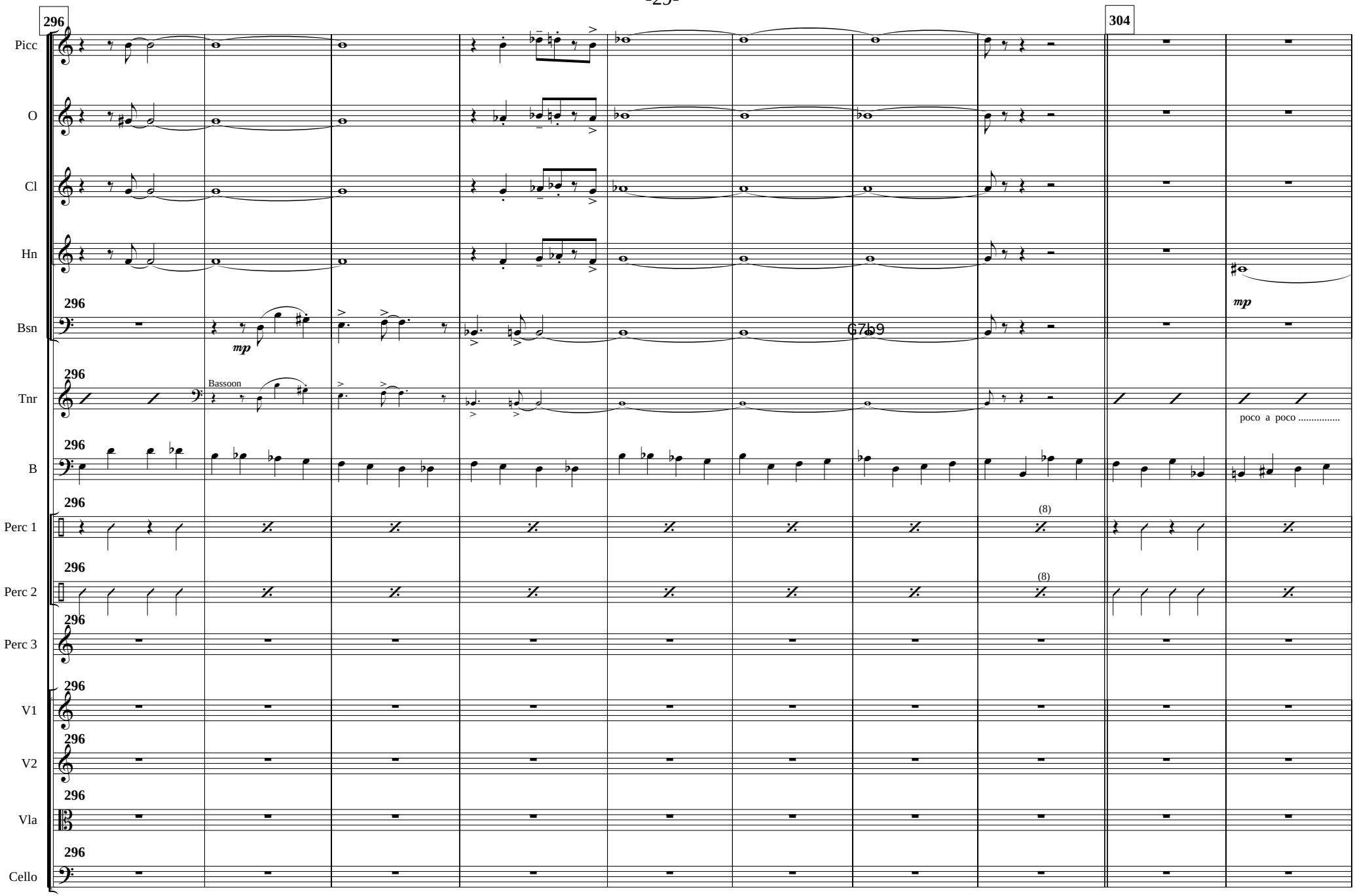

248
"In my day..."
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
244
mf
ff
G7b9
G13#11b9
Swing
create own swing pattern, keep it simple
KIT: brushes on snare with no hihat .
Add occassional bass drum kick
(8)

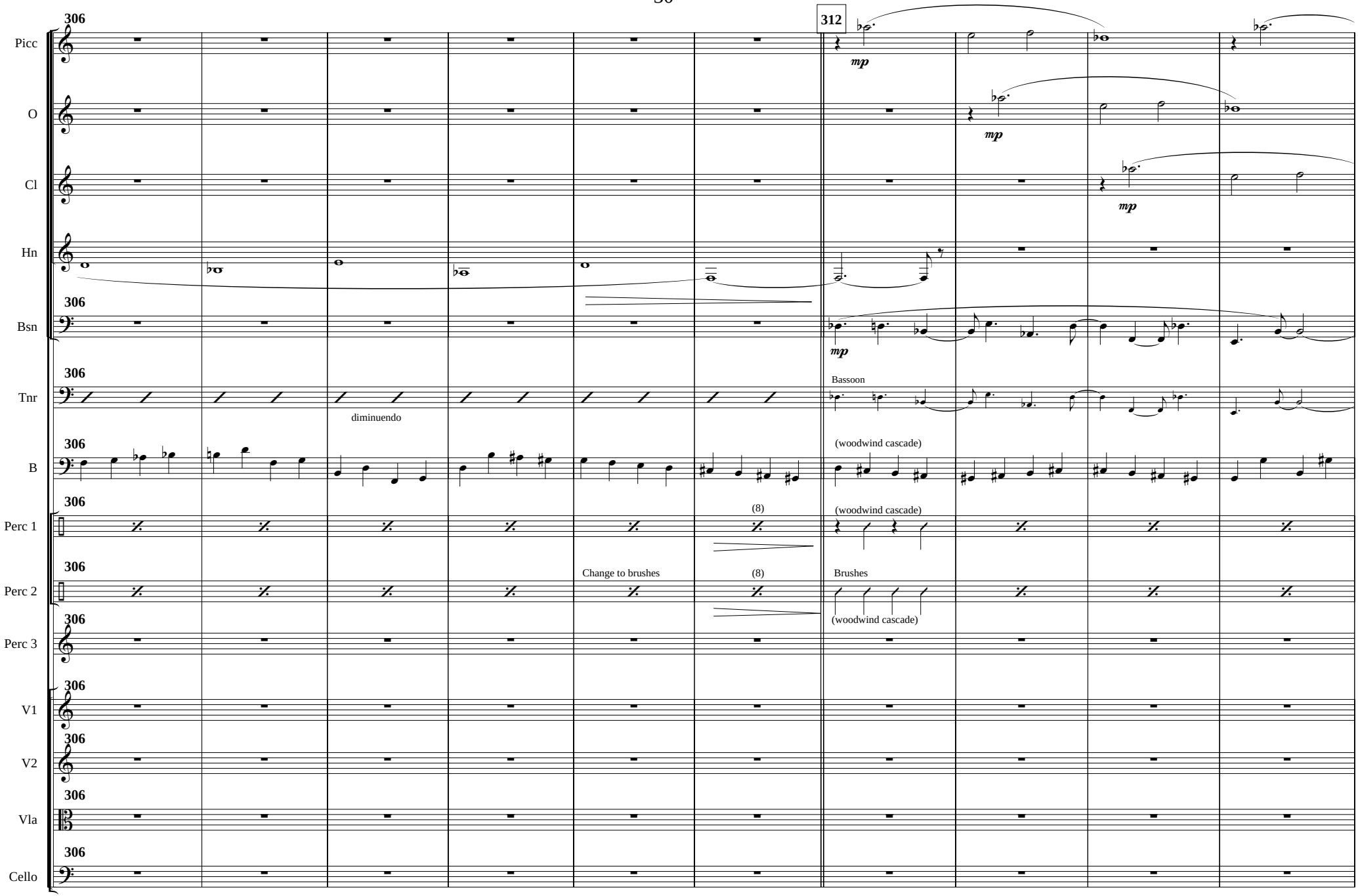

256
264
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
3X
SOLO CONTINUES
G7b9
ad lib half-time feel
mf
(8)

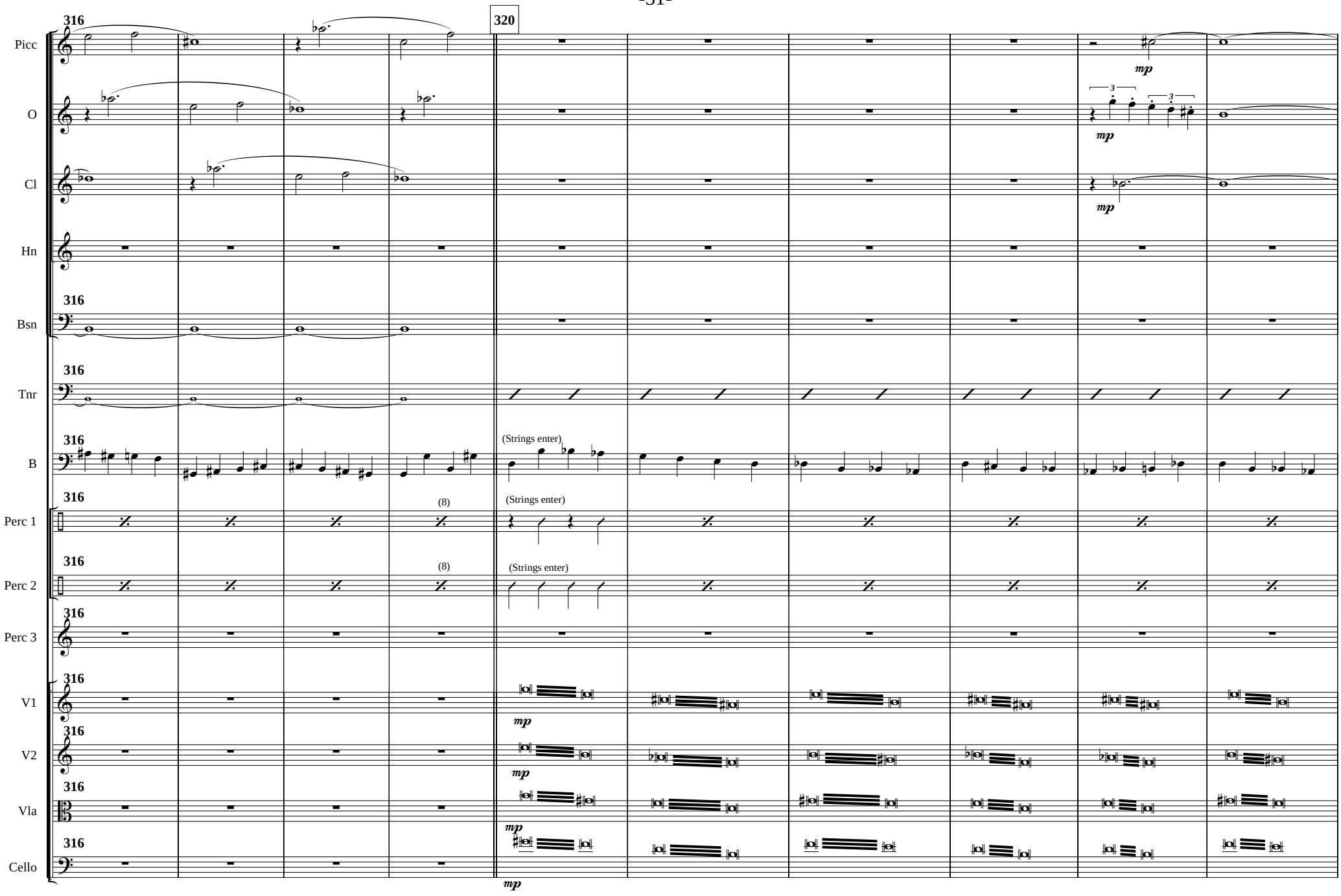

268
272
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
p
(woodwinds enter)
(drums go to sticks)
(woodwinds enter)
(8)
STICKS: build with hihats, snare, bass drum, etc.
(woodwinds enter)

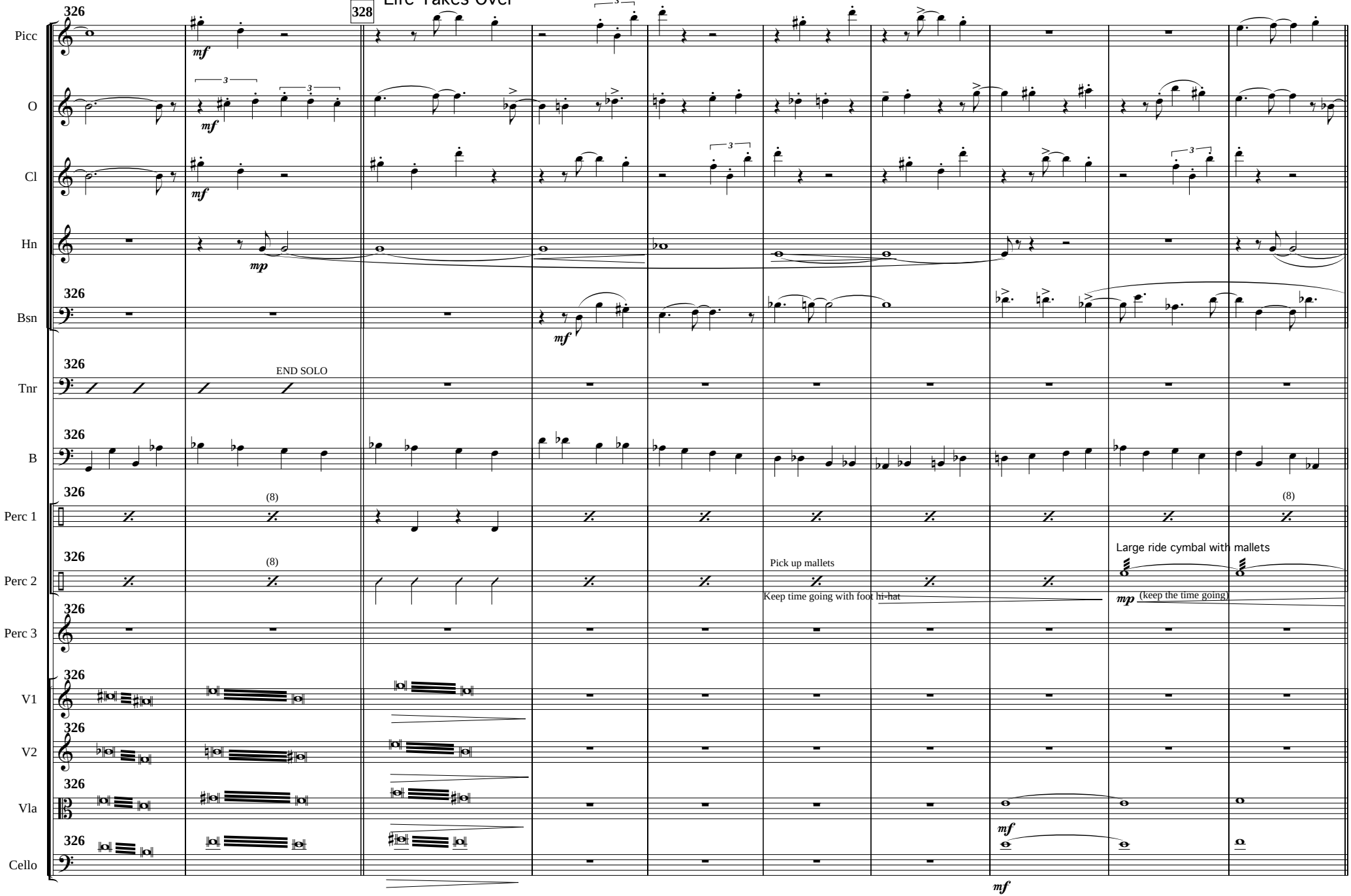

276
280
Picc
O
Cl
Hn
Bsn
Tnr
G7b9
B
Perc 1
(8)
Perc 2
(8)
Perc 3
V1
V2
Vla
Cello

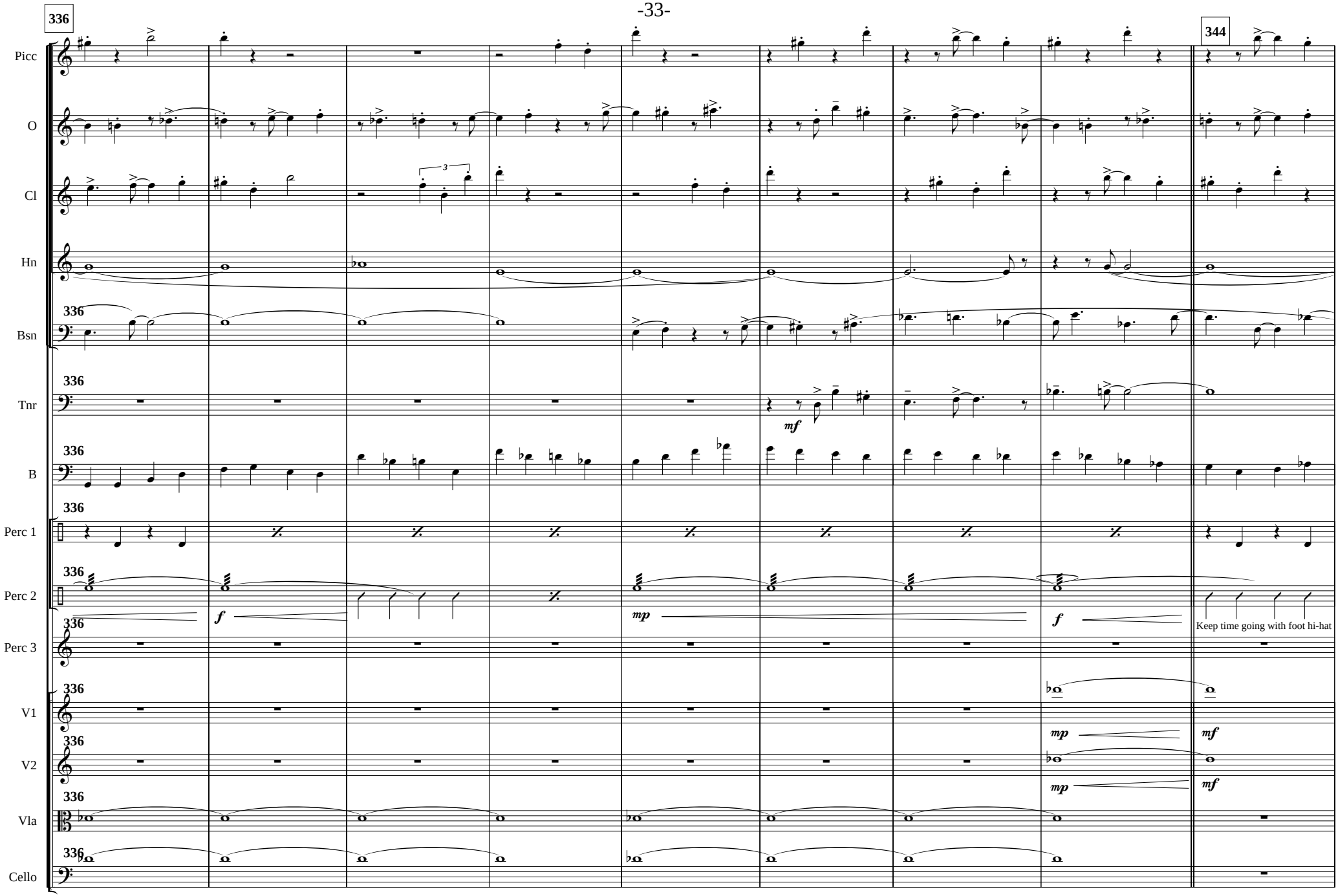

286
288
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
p
(8)

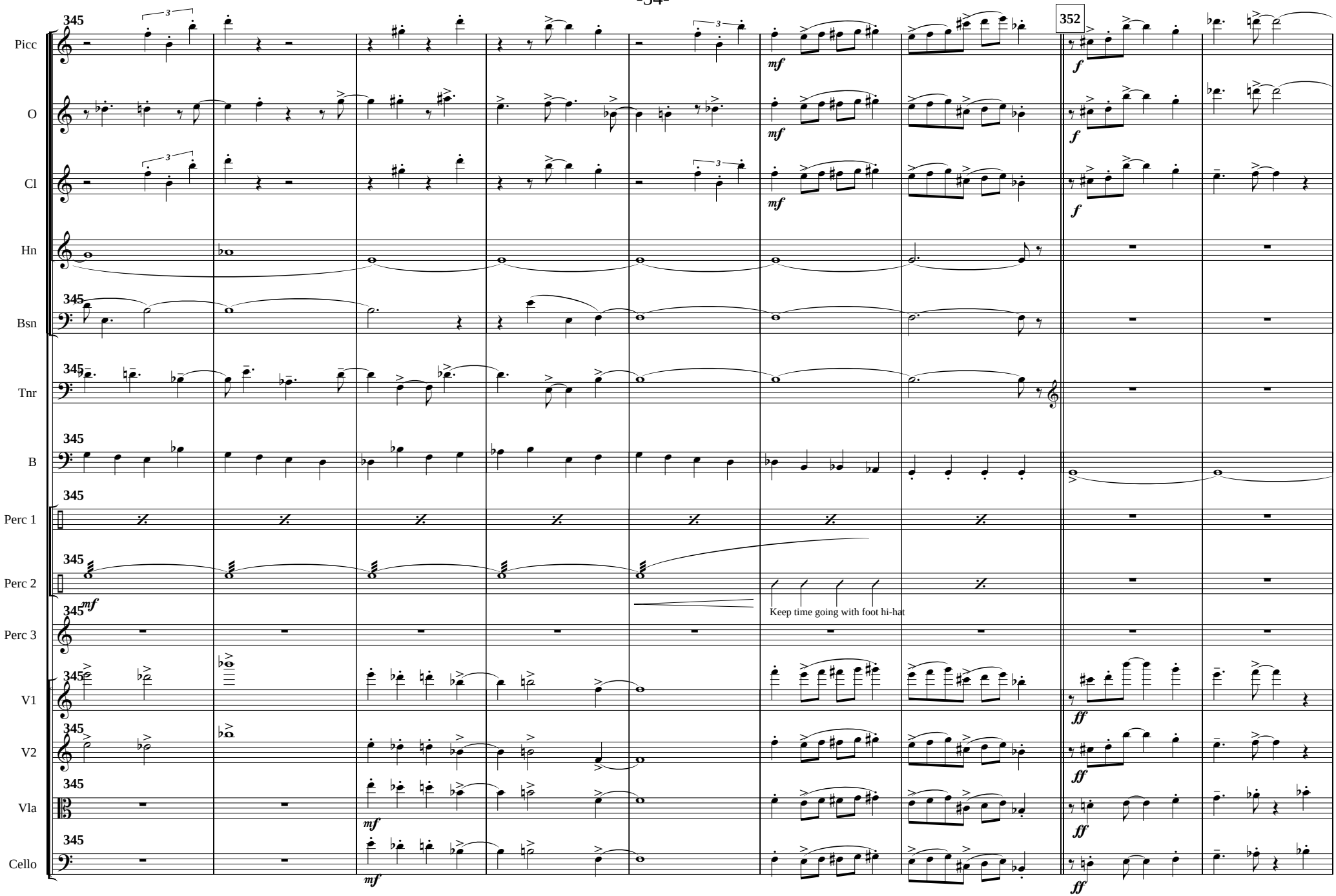

296
304
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
Bassoon
G7b9
mp
poco a poco .....
(8)
(8)

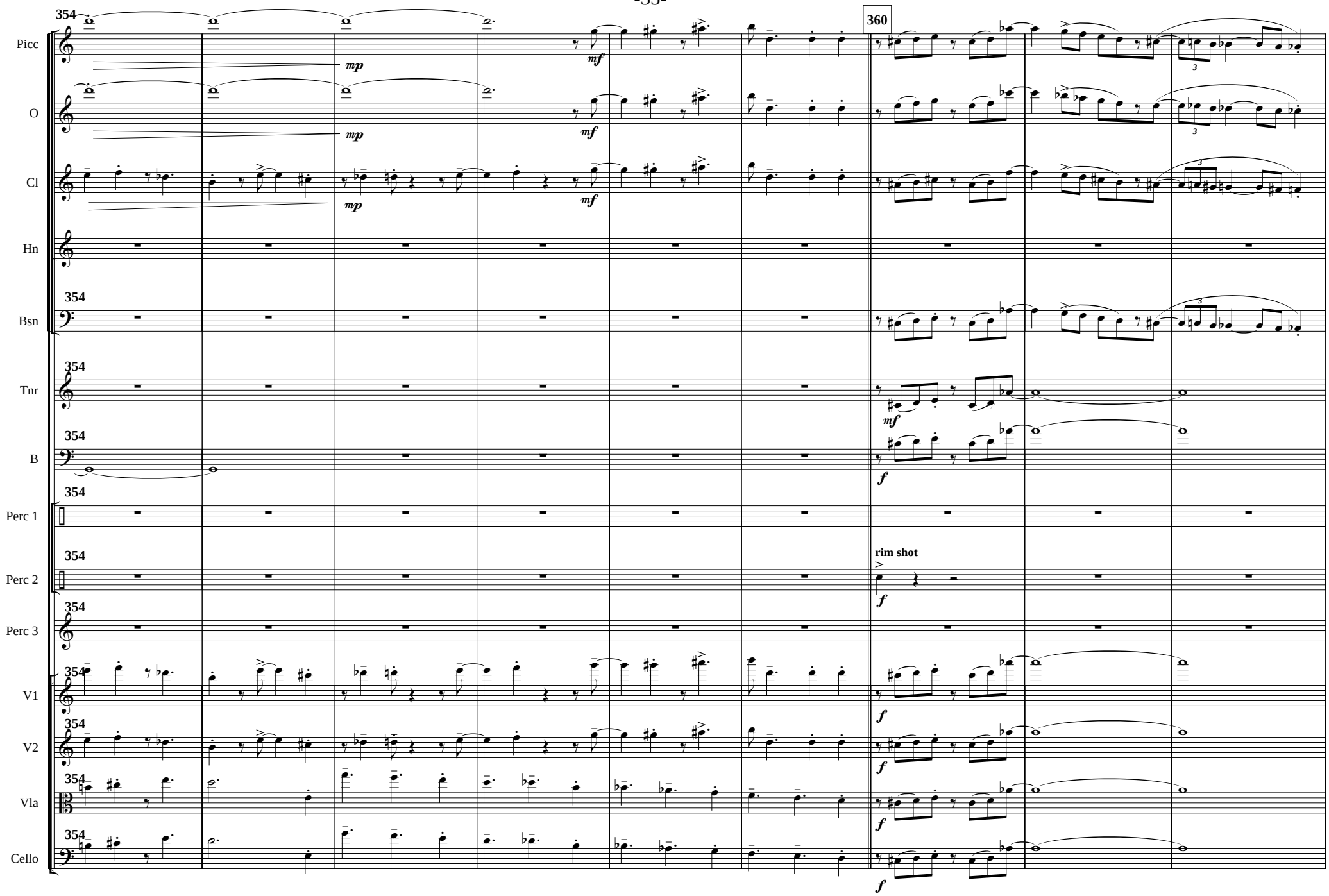

306
312
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
mp
mp
mp
Bassoon
diminuendo
(woodwind cascade)
(8)
(woodwind cascade)
Change to brushes
(8)
Brushes
(woodwind cascade)

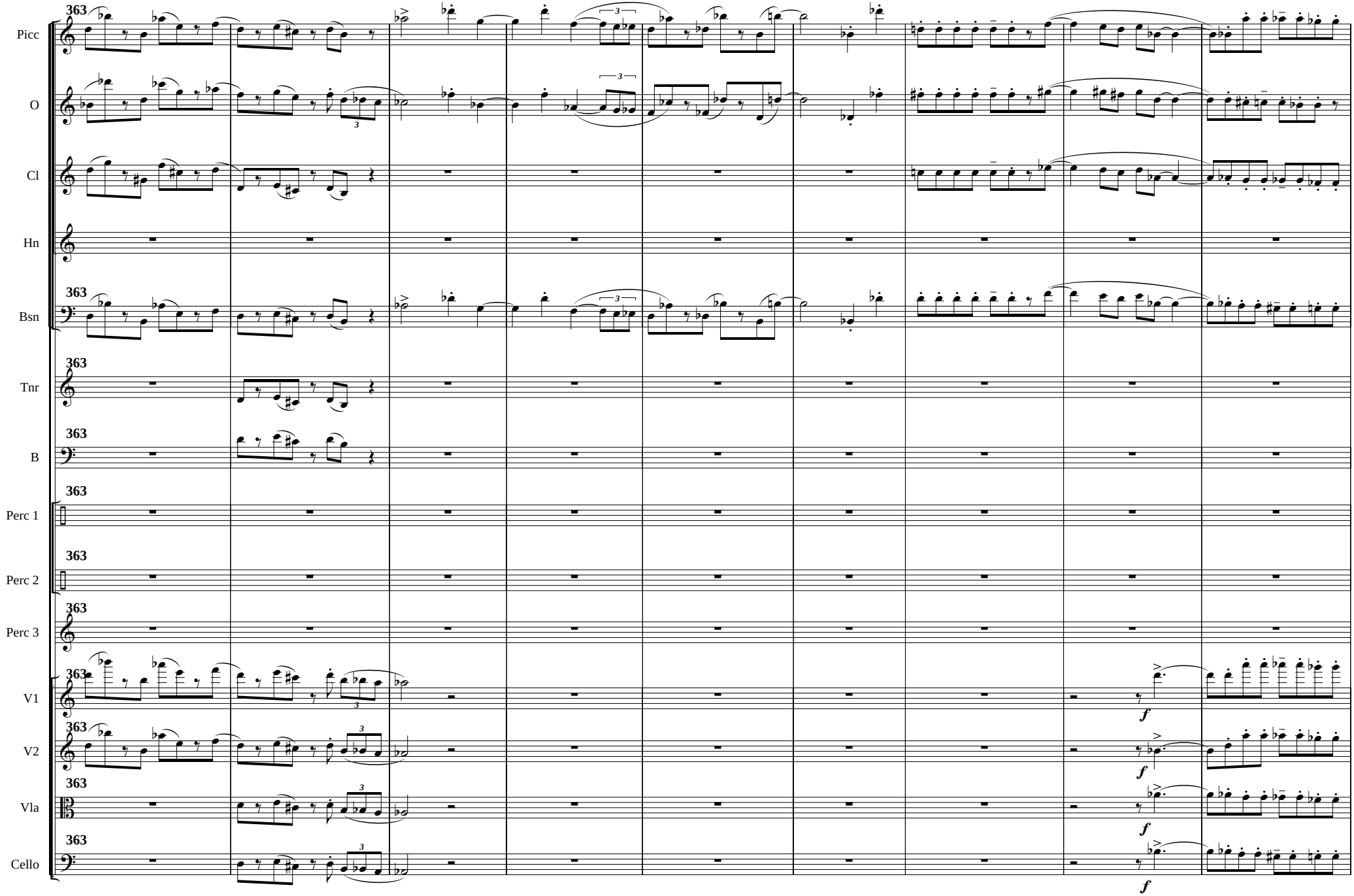

316
320
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
(Strings enter)
(8)
mp

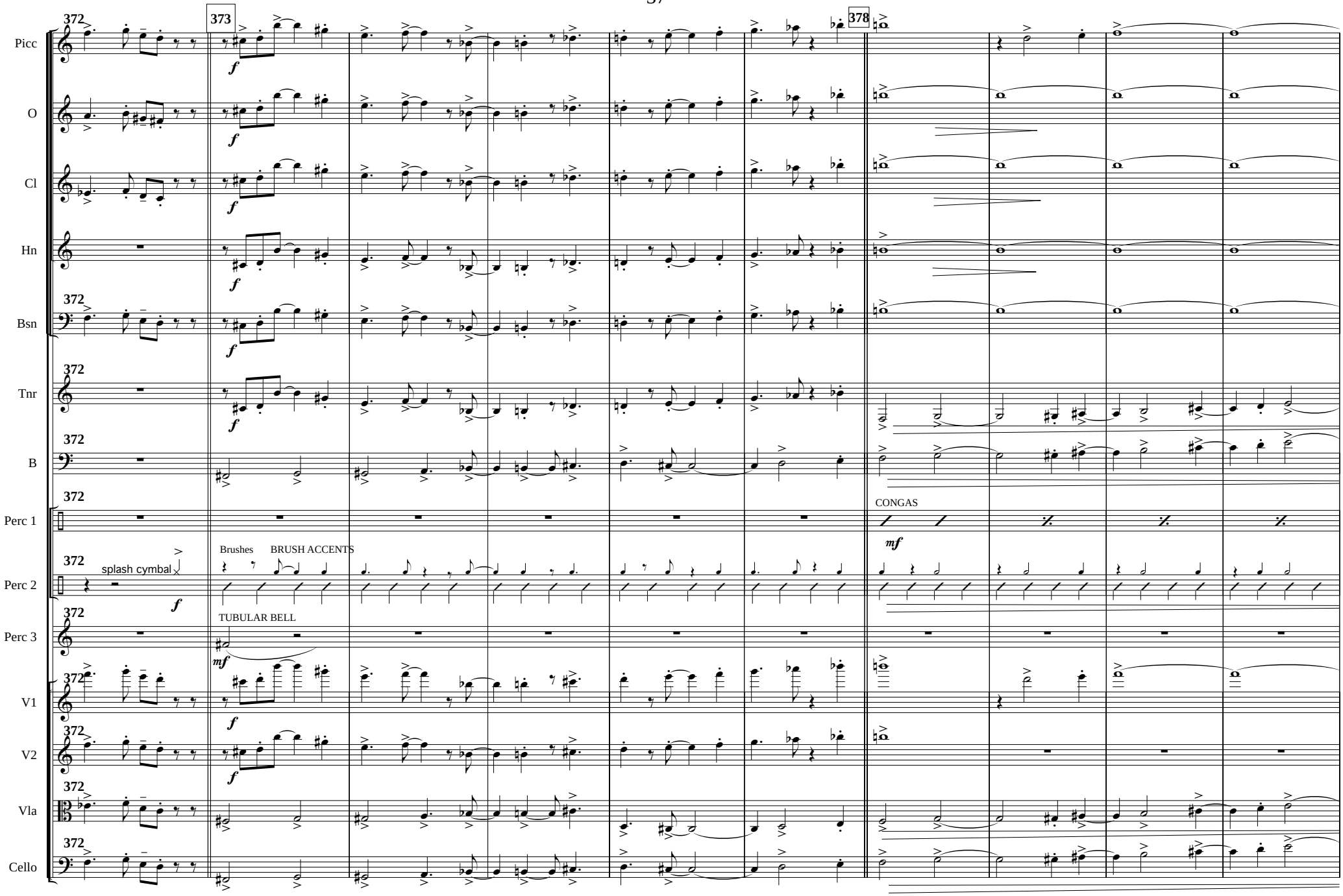

326
328
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
mp
END SOLO
(8)
Pick up mallets
Keep time going with foot hi-hat
Large ride cymbal with mallets
(keep the time going)

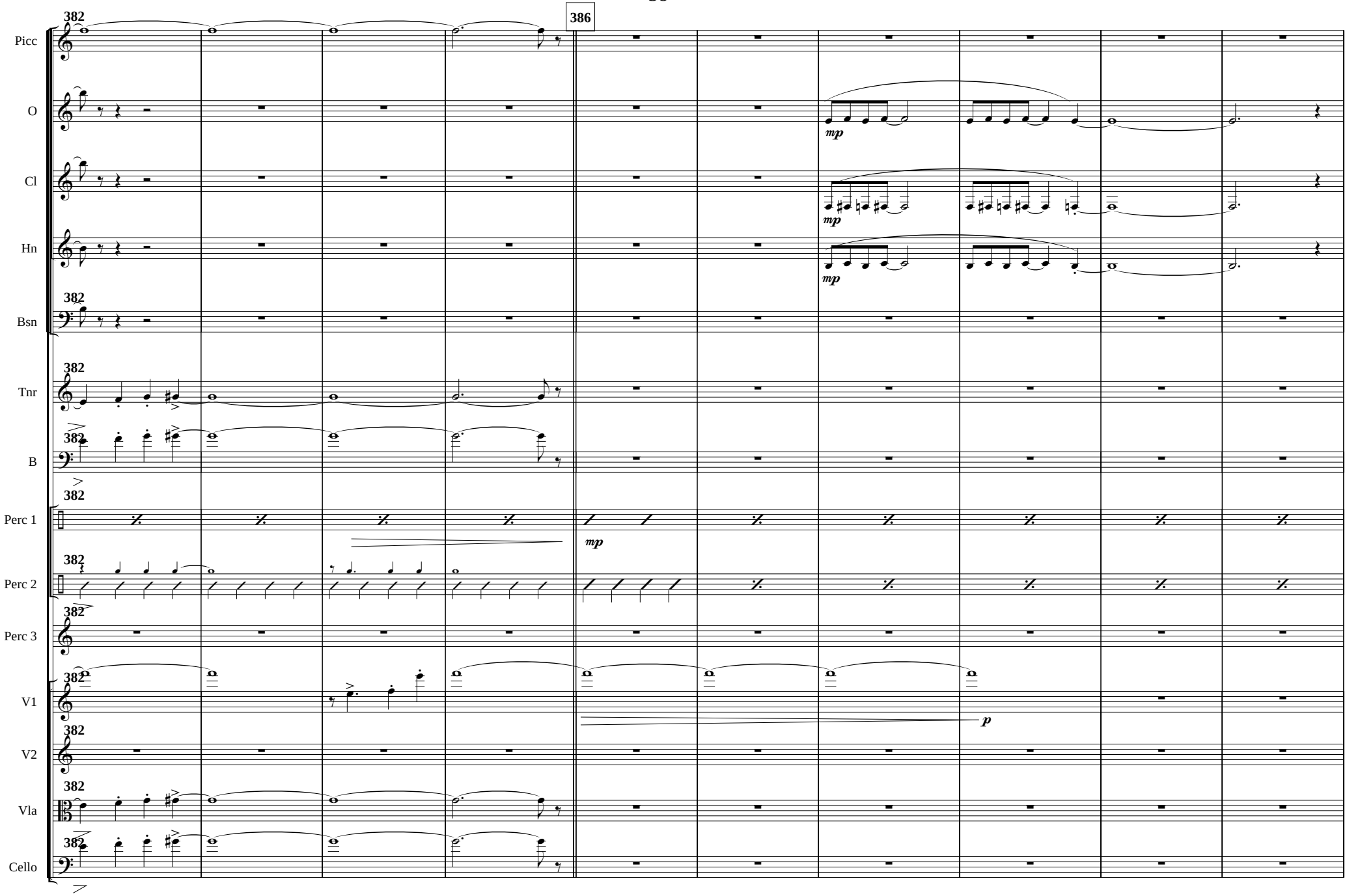

336
344
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
f
mp
f
Keep time going with foot hi-hat
mp
mf
mp
mf

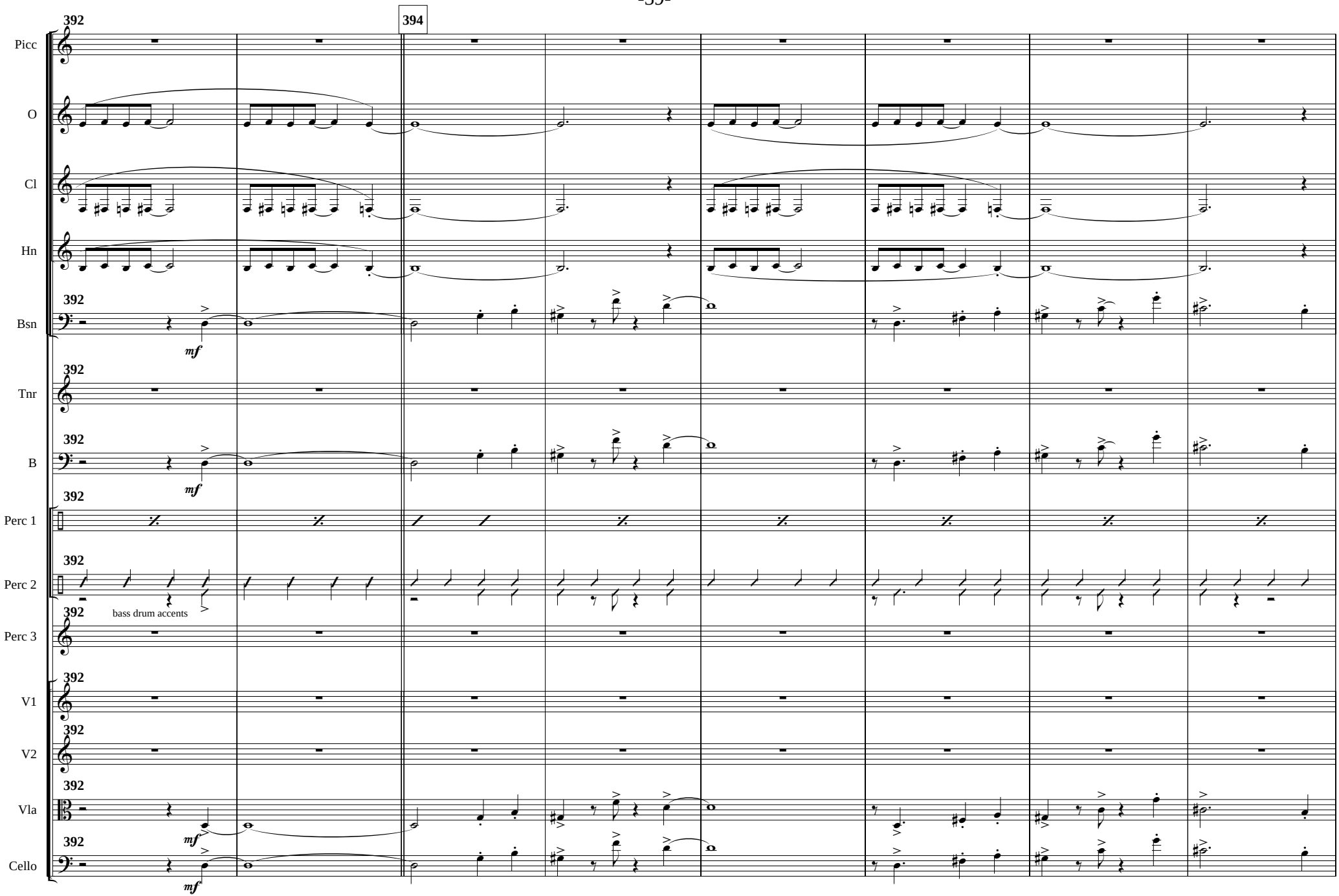

345
352
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
f
ff
Keep time going with foot hi-hat

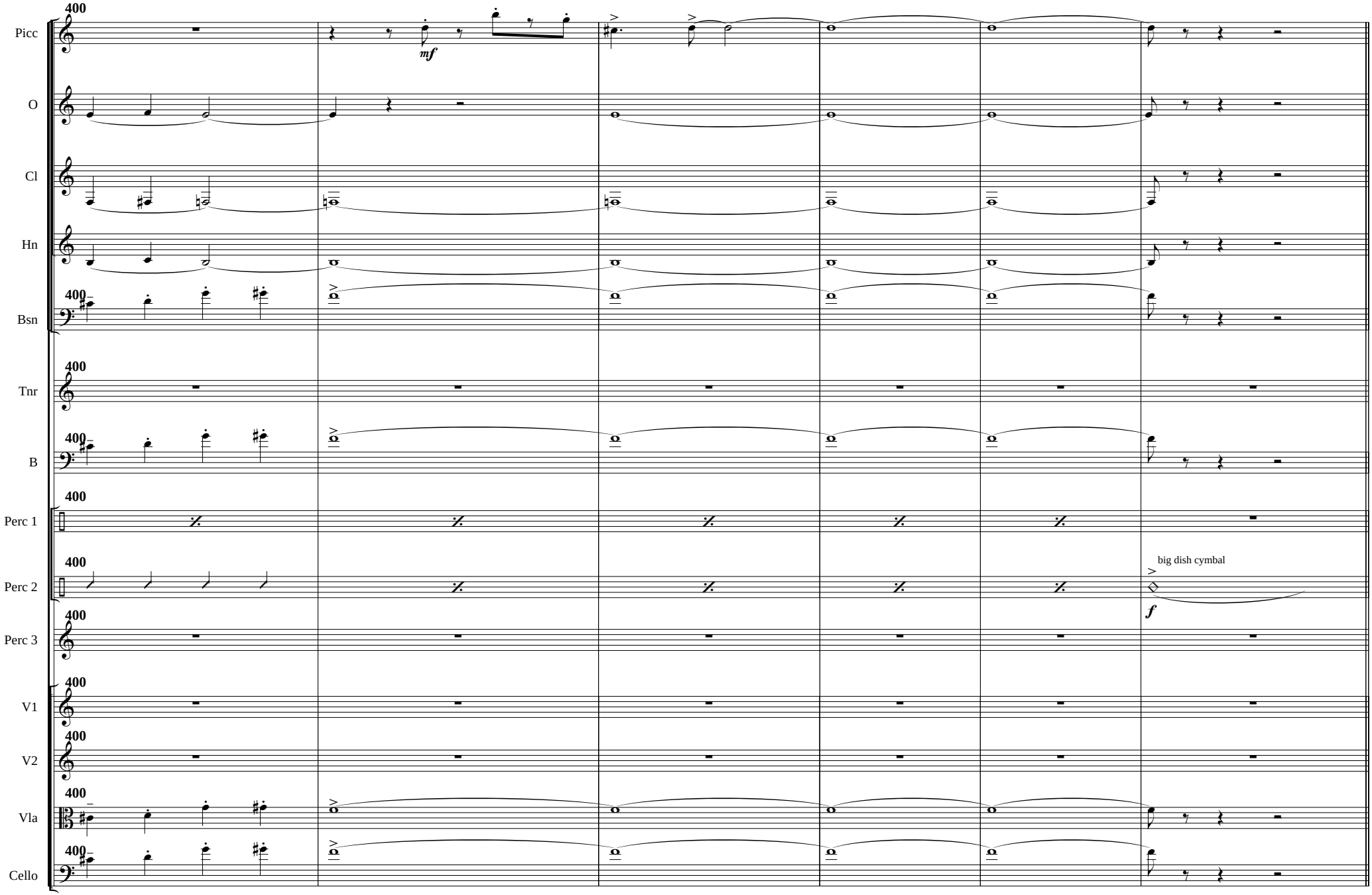

354
360
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
mf
f
rim shot


363
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
f

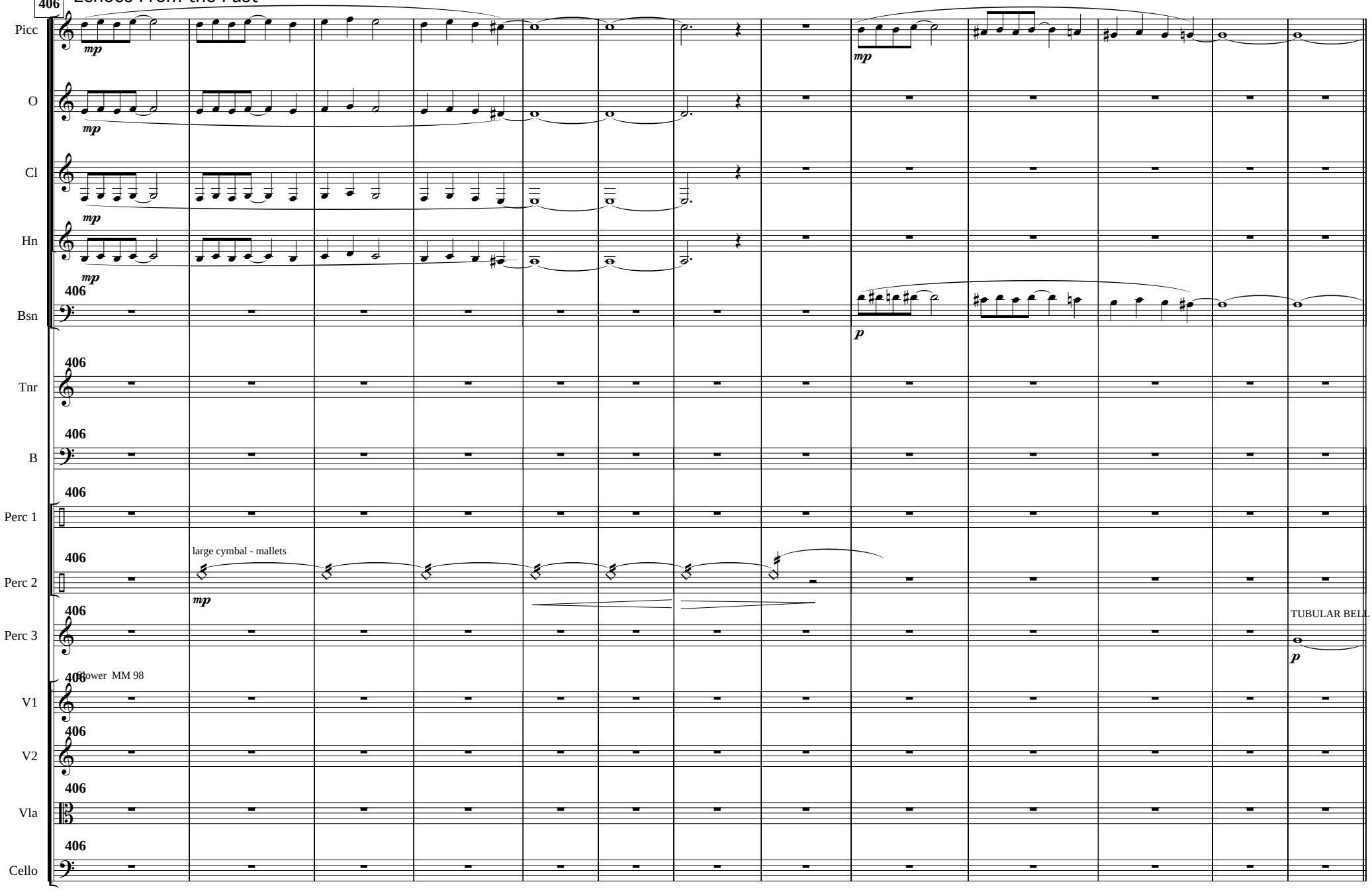

372
373
378
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
f
CONGAS
mf
Brushes
BRUSH ACCENTS
splash cymbal
TUBULAR BELL

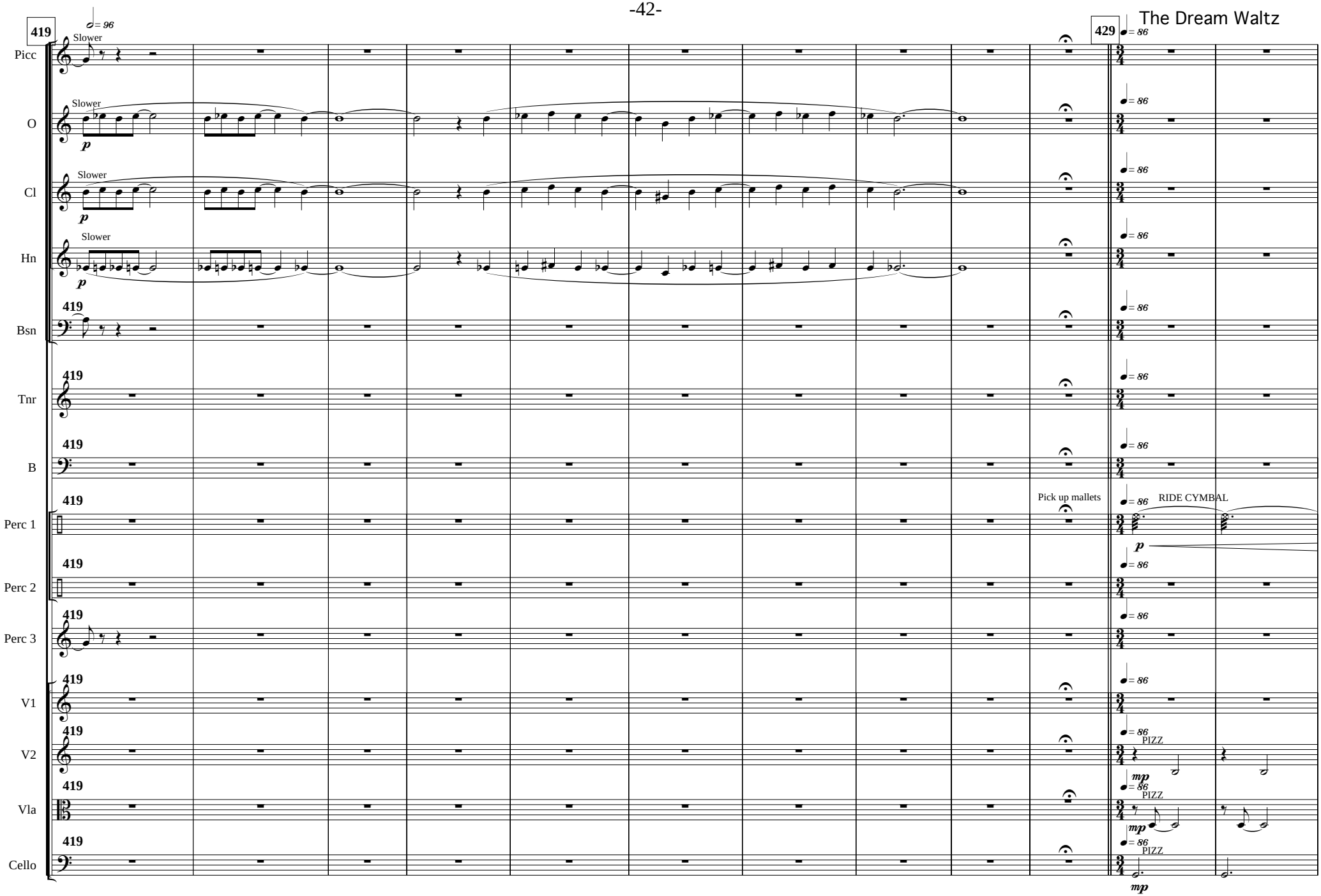

382
386
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
p

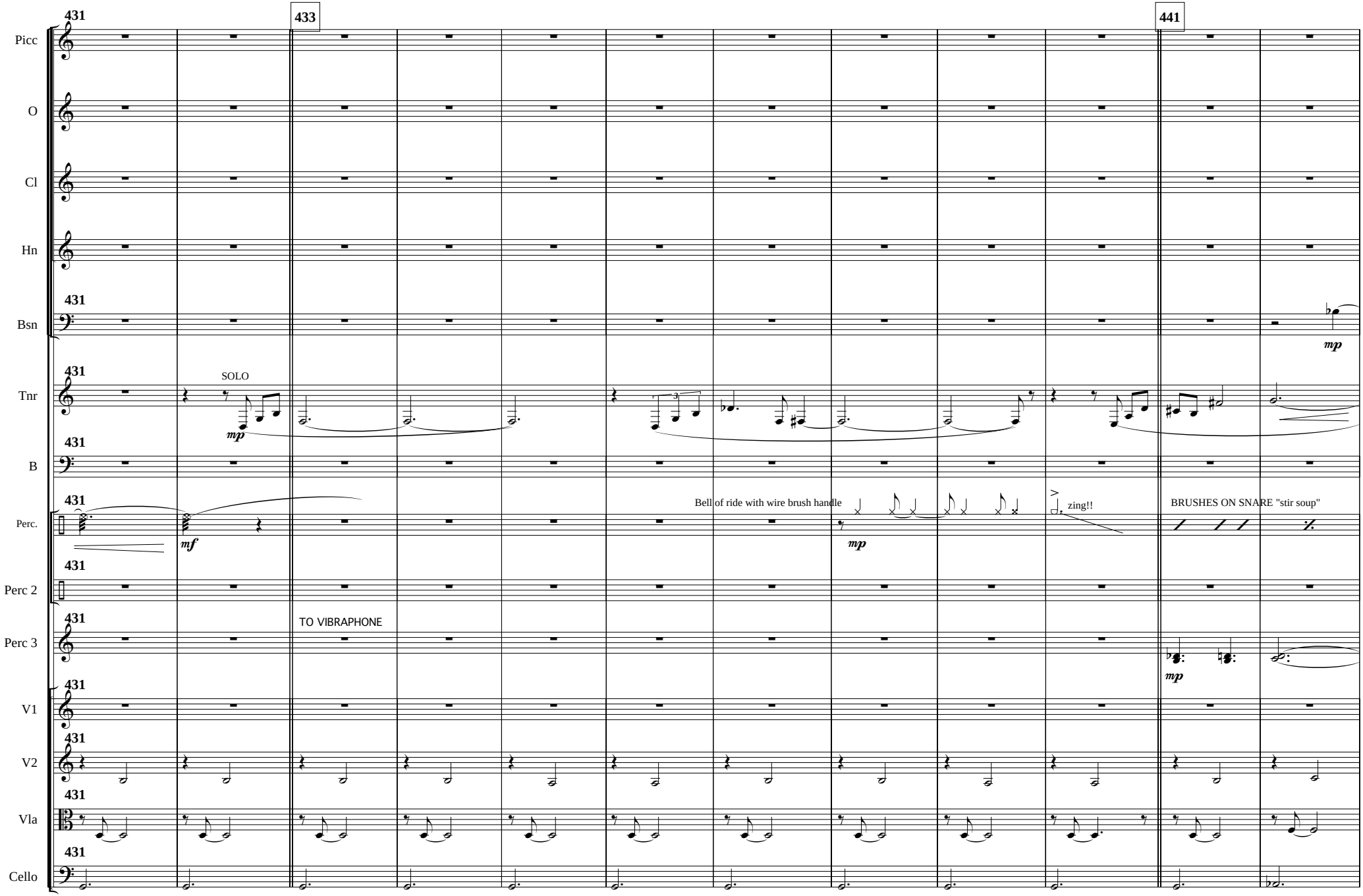

392
394
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
bass drum accents

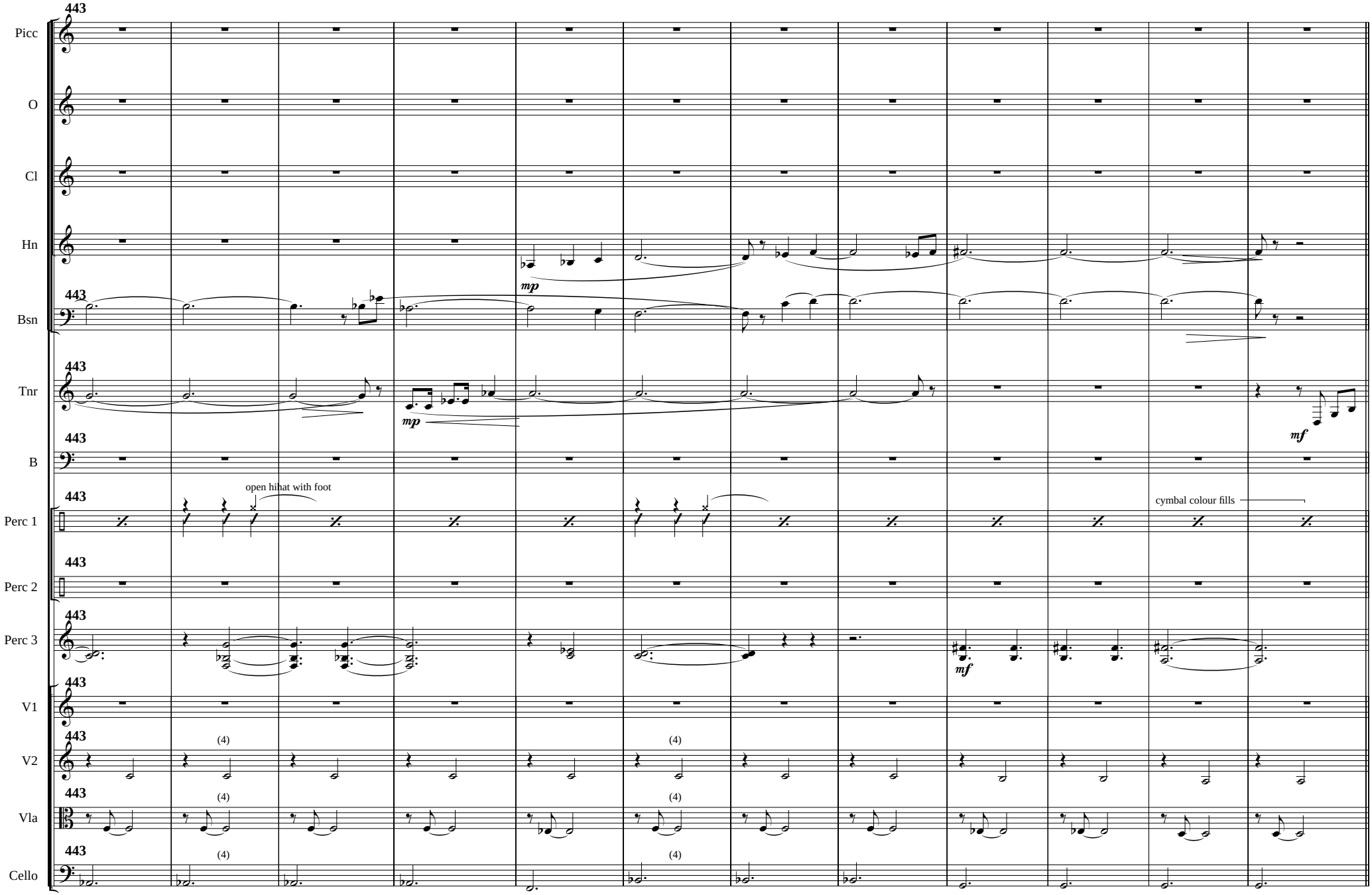

400
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
big dish cymbal
f

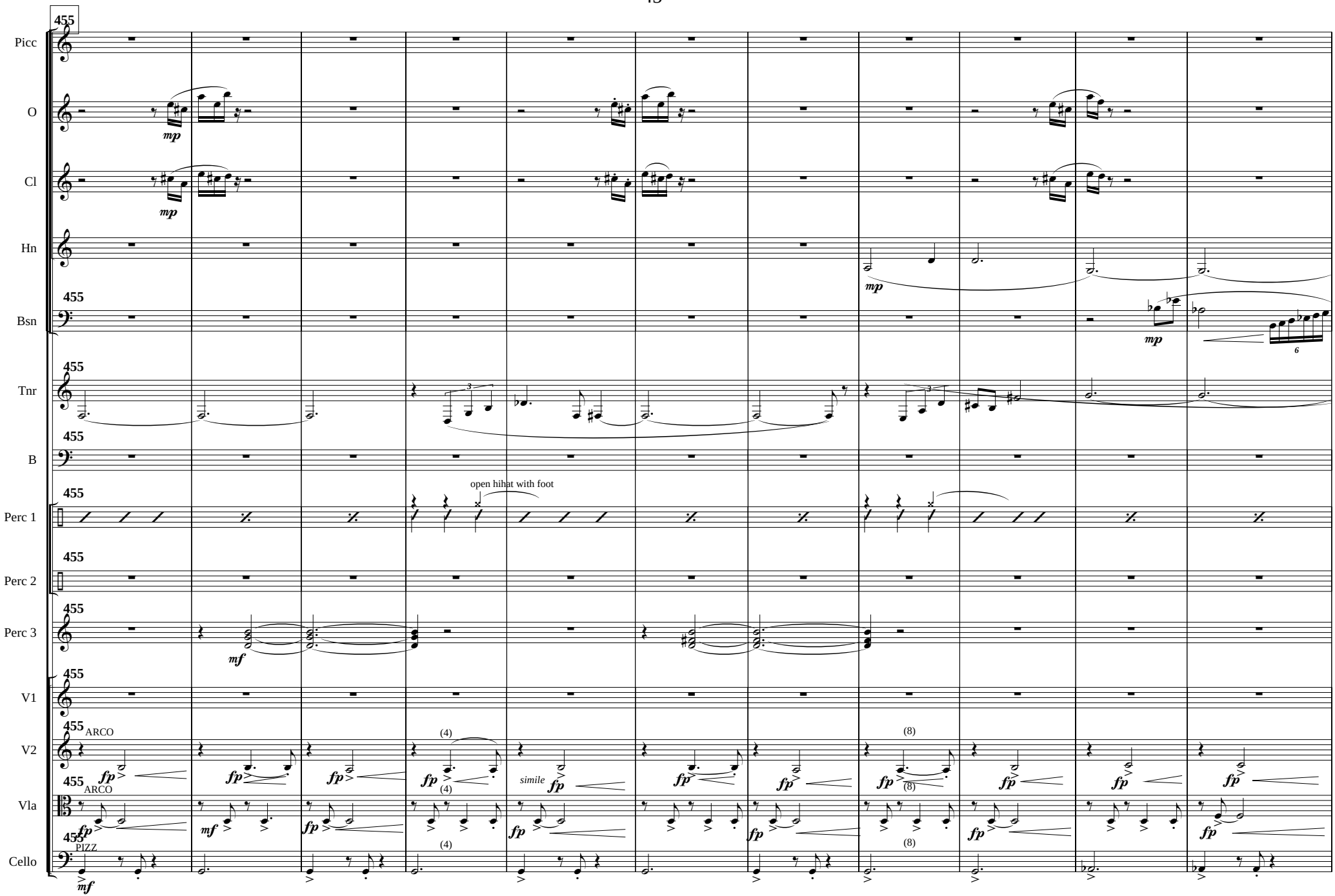
406 Echoes From the Past

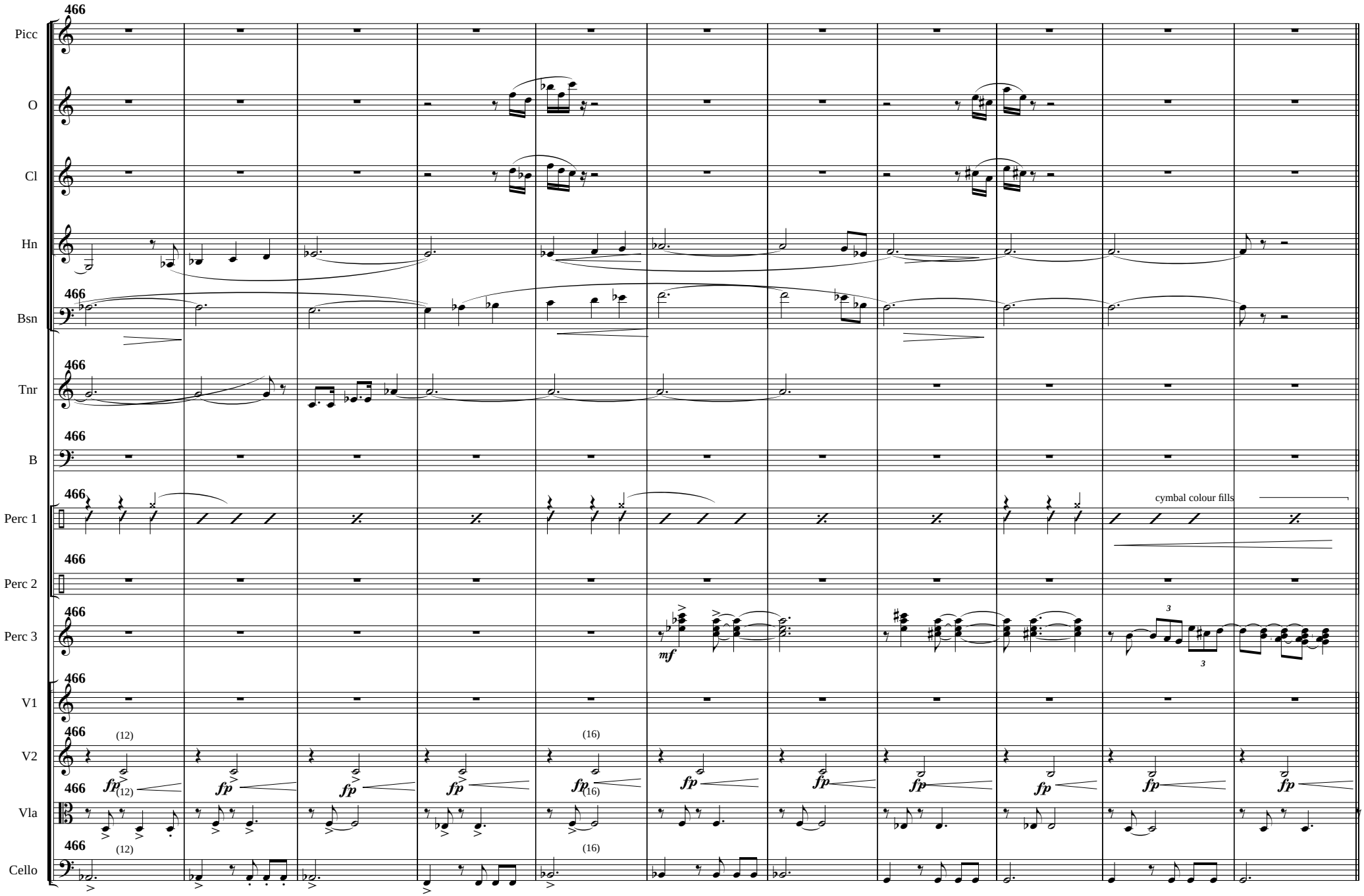


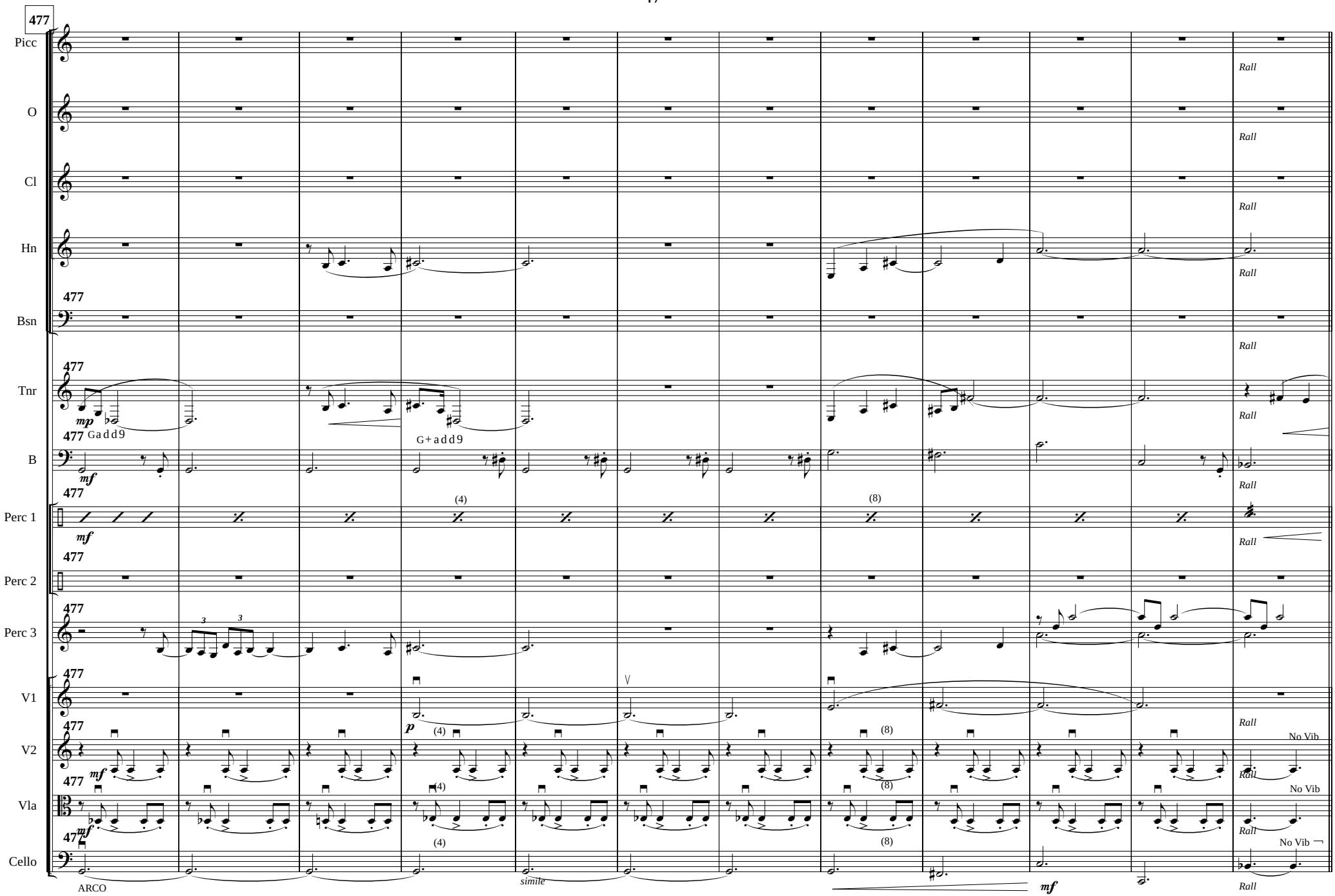

419
429
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
Slower
Pick up mallets
RIDE CYMBAL
PIZZ

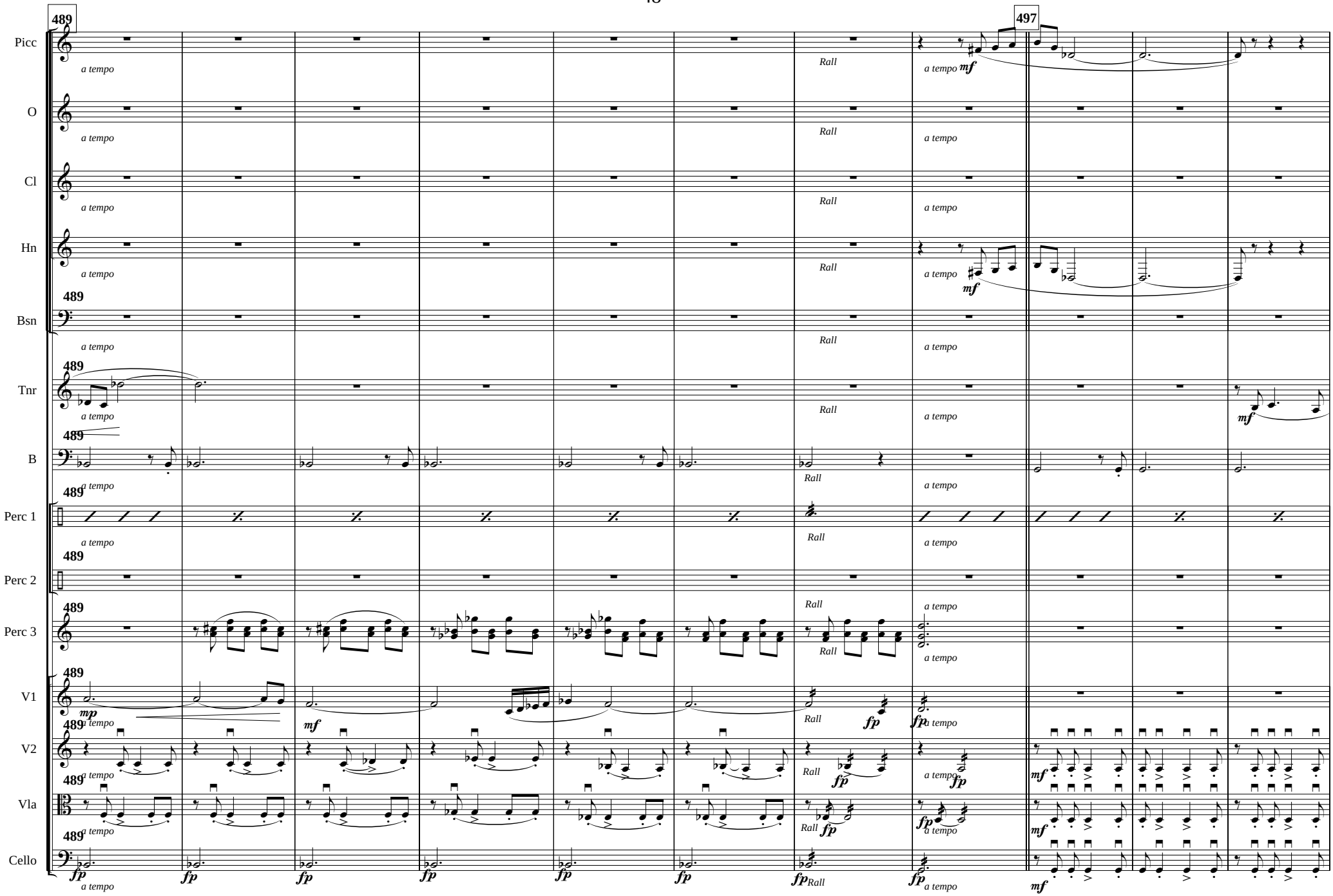

431
433
441
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc.
Perc 2
Perc 3
V1
V2
Vla
Cello
SOLO
mp
mf
Bell of ride with wire brush handle
zing!!
BRUSHES ON SNARE "stir soup"
TO VIBRAPHONE

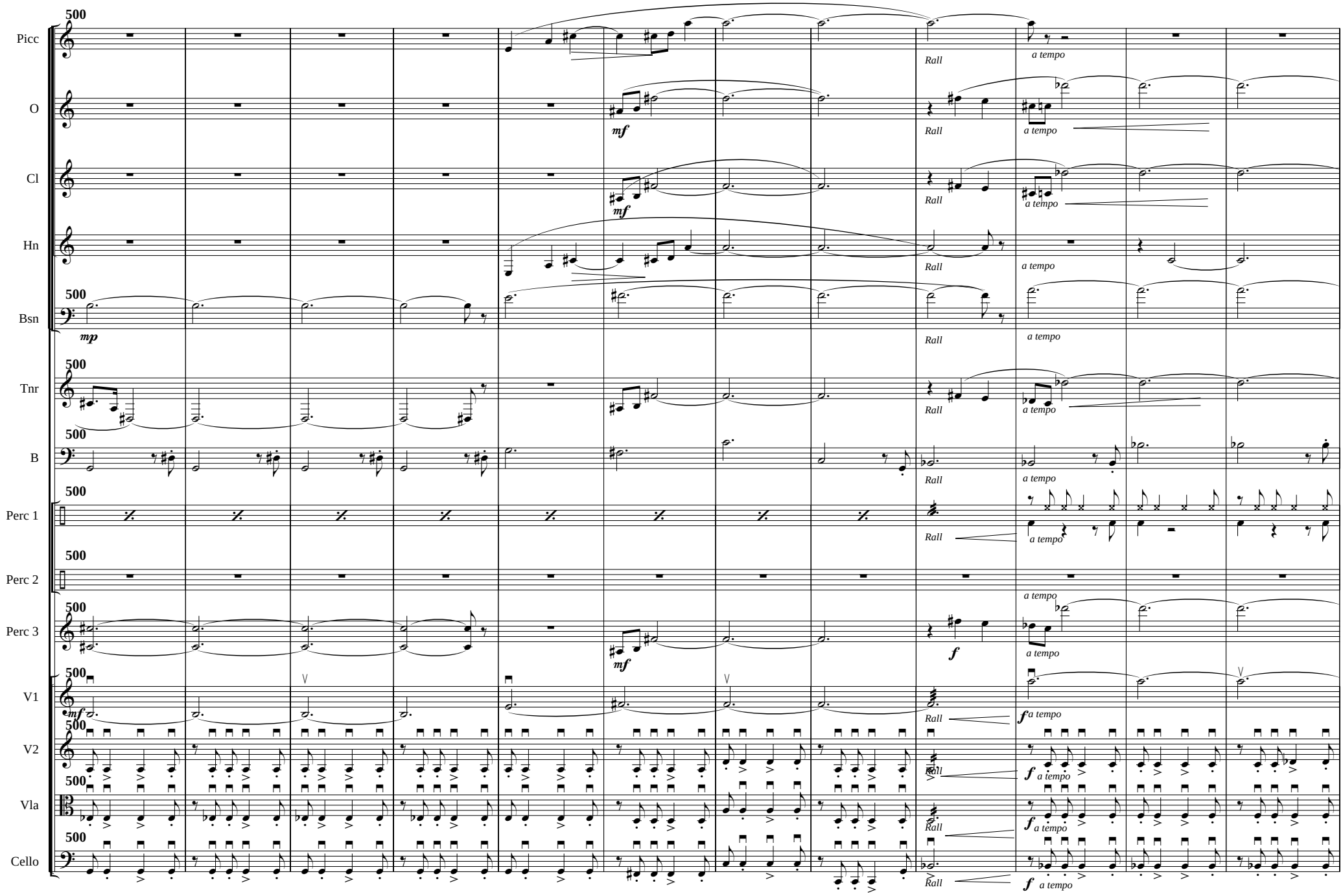

443
Picc
O
Cl
Hn
mp
Bsn
Tnr
mp
mf
B
open hihat with foot
Perc 1
cymbal colour fills
Perc 2
Perc 3
mf
V1
V2
(4)
Vla
Cello

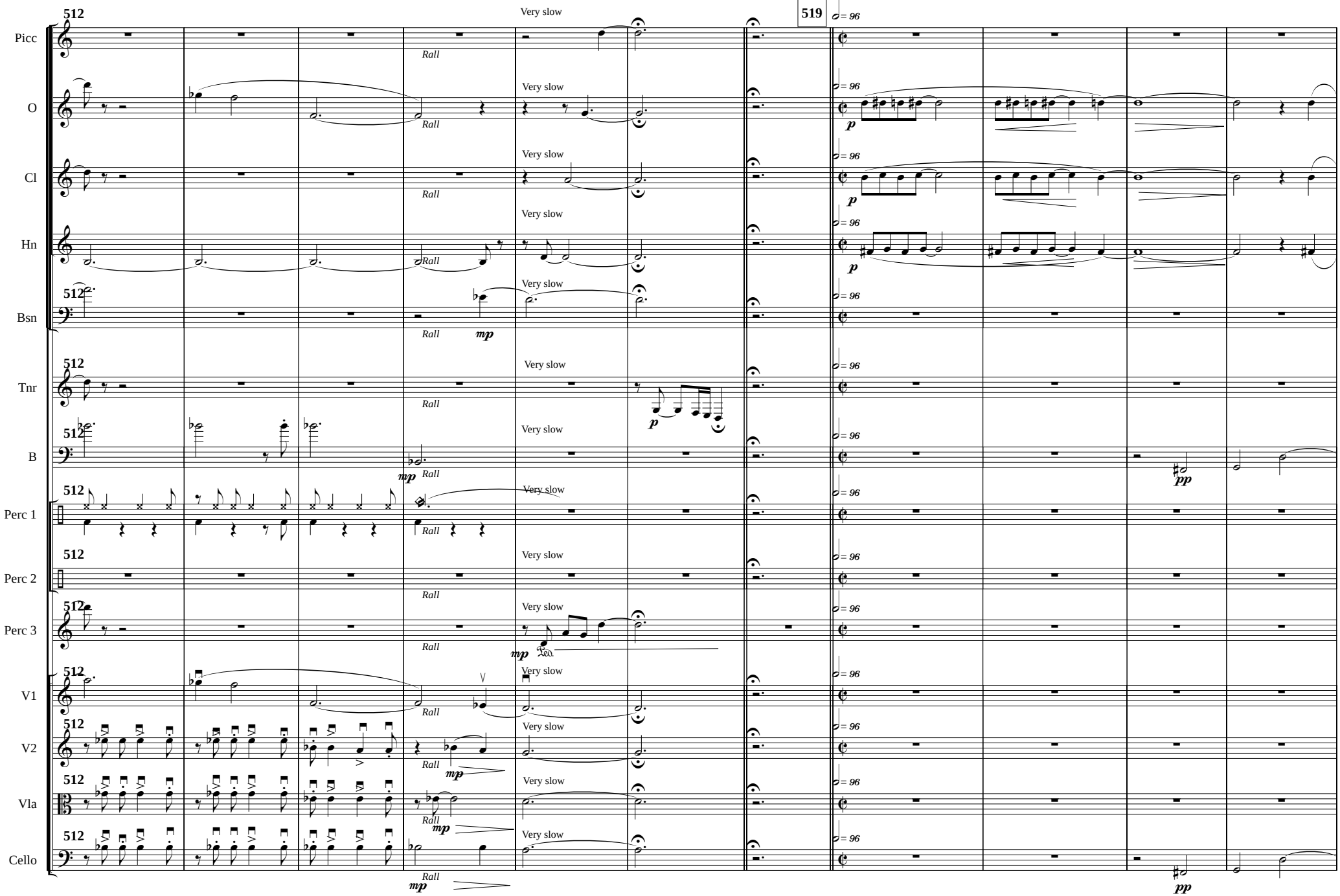

455
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
mf
fp
open hihat with foot
ARCO
PIZZ
simile
(4)
(8)


466
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
cymbal colour fills
mf
fp
(12)
(16)

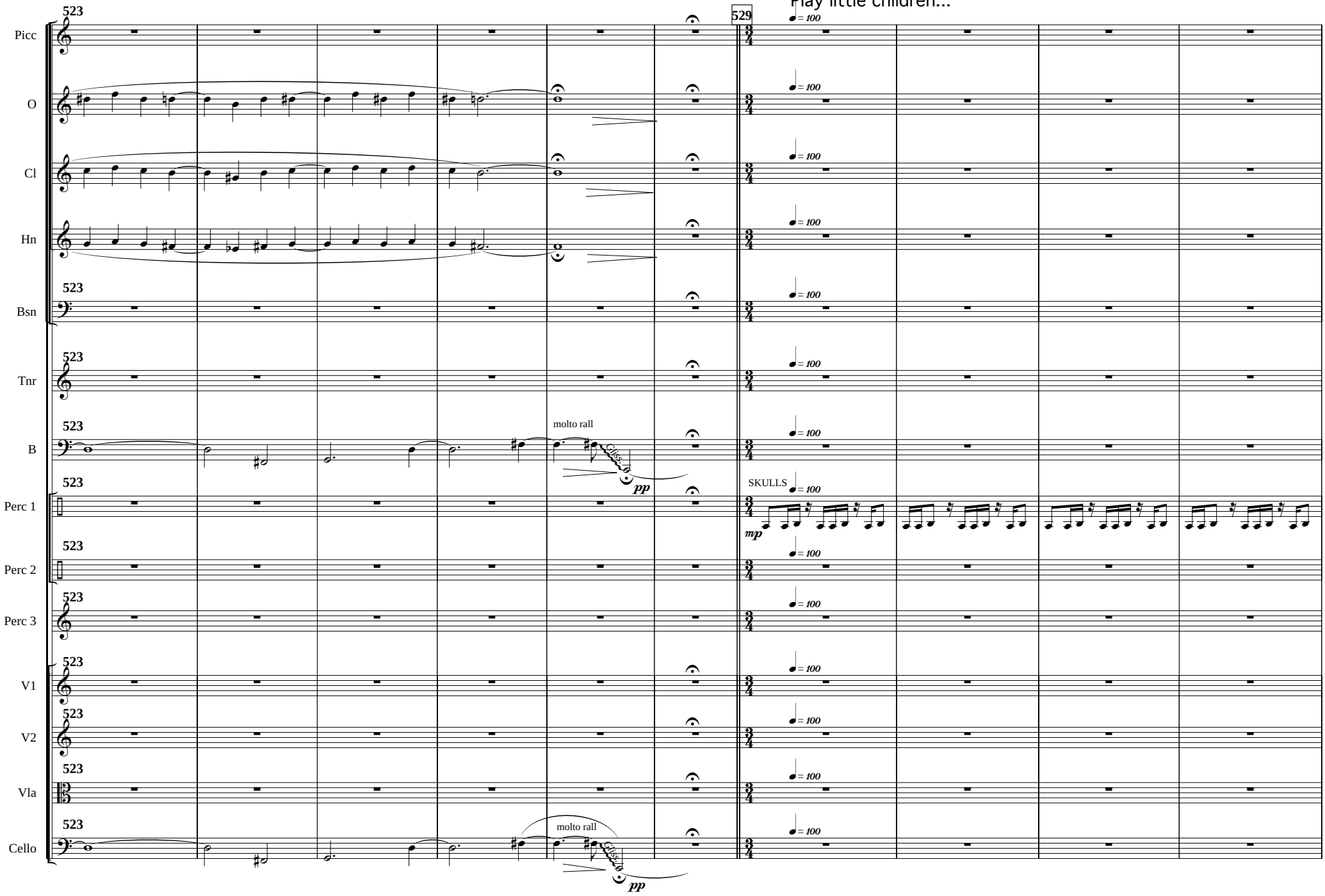

477
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
Rall
mp
mf
p
Gadd9
G+add9
(4)
(8)
No Vib
ARCO
simile

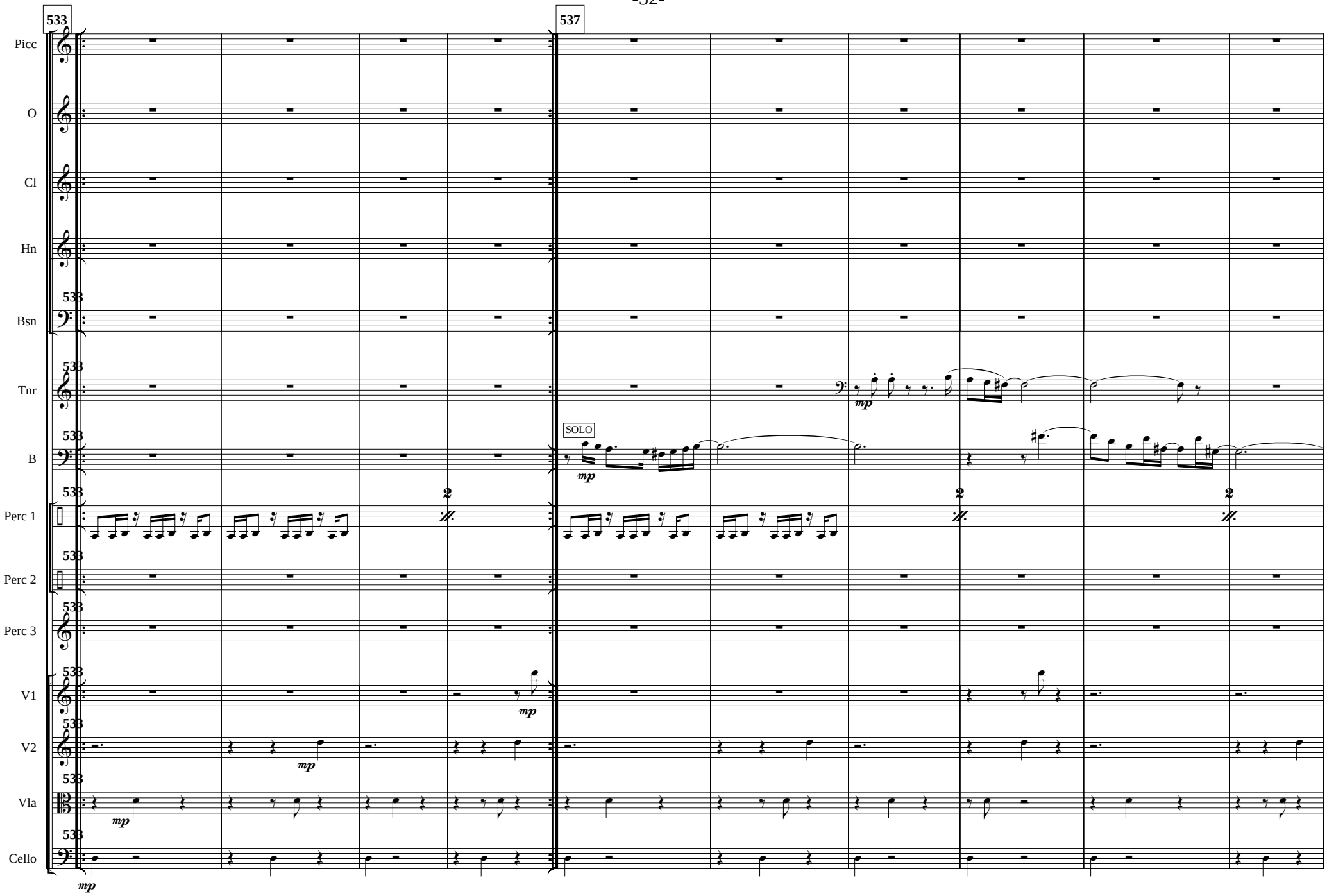

489
497
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
a tempo
Rall
mf
mp
fp

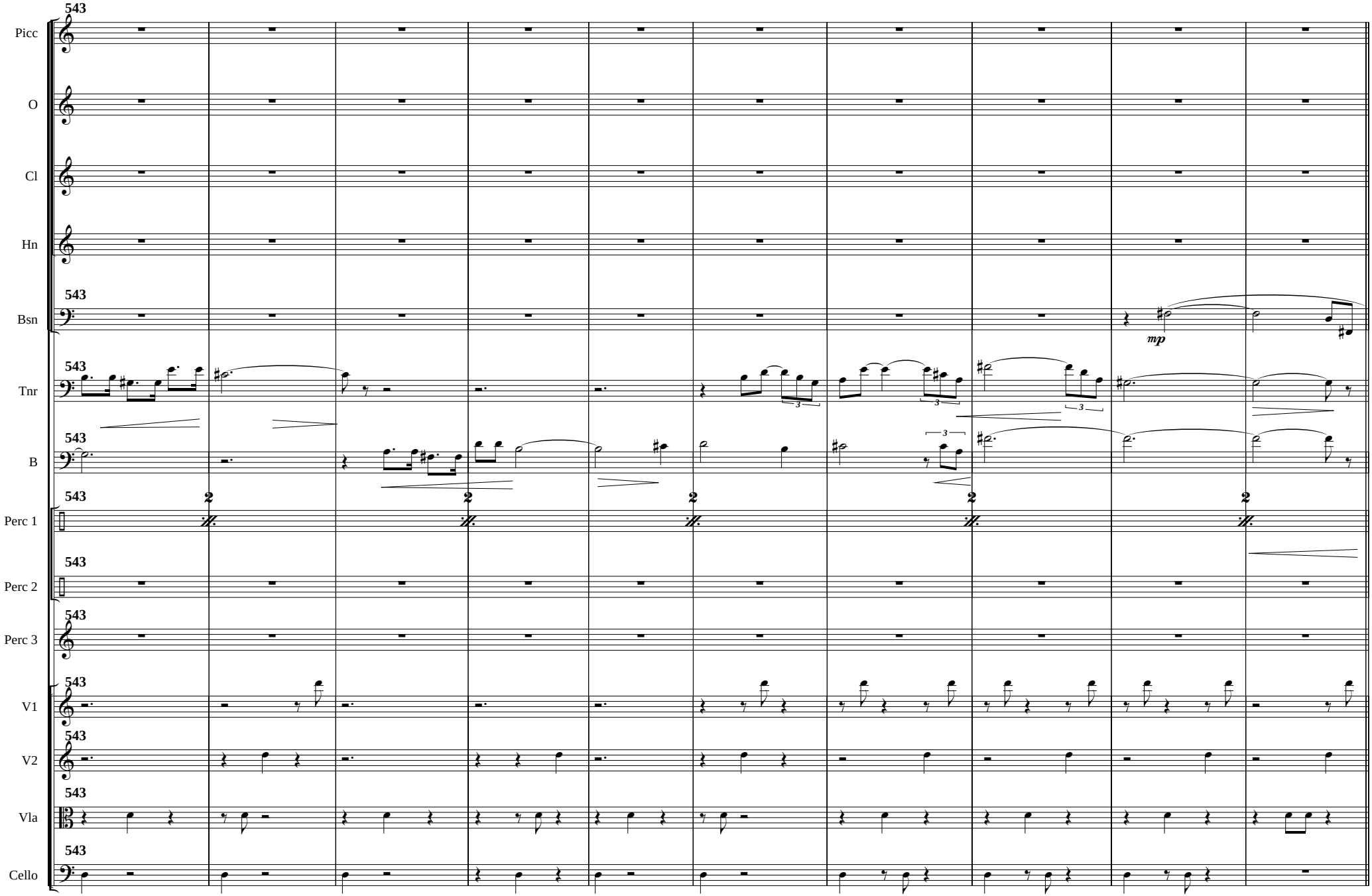

Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
500
mp
mf
f
Rall
a tempo

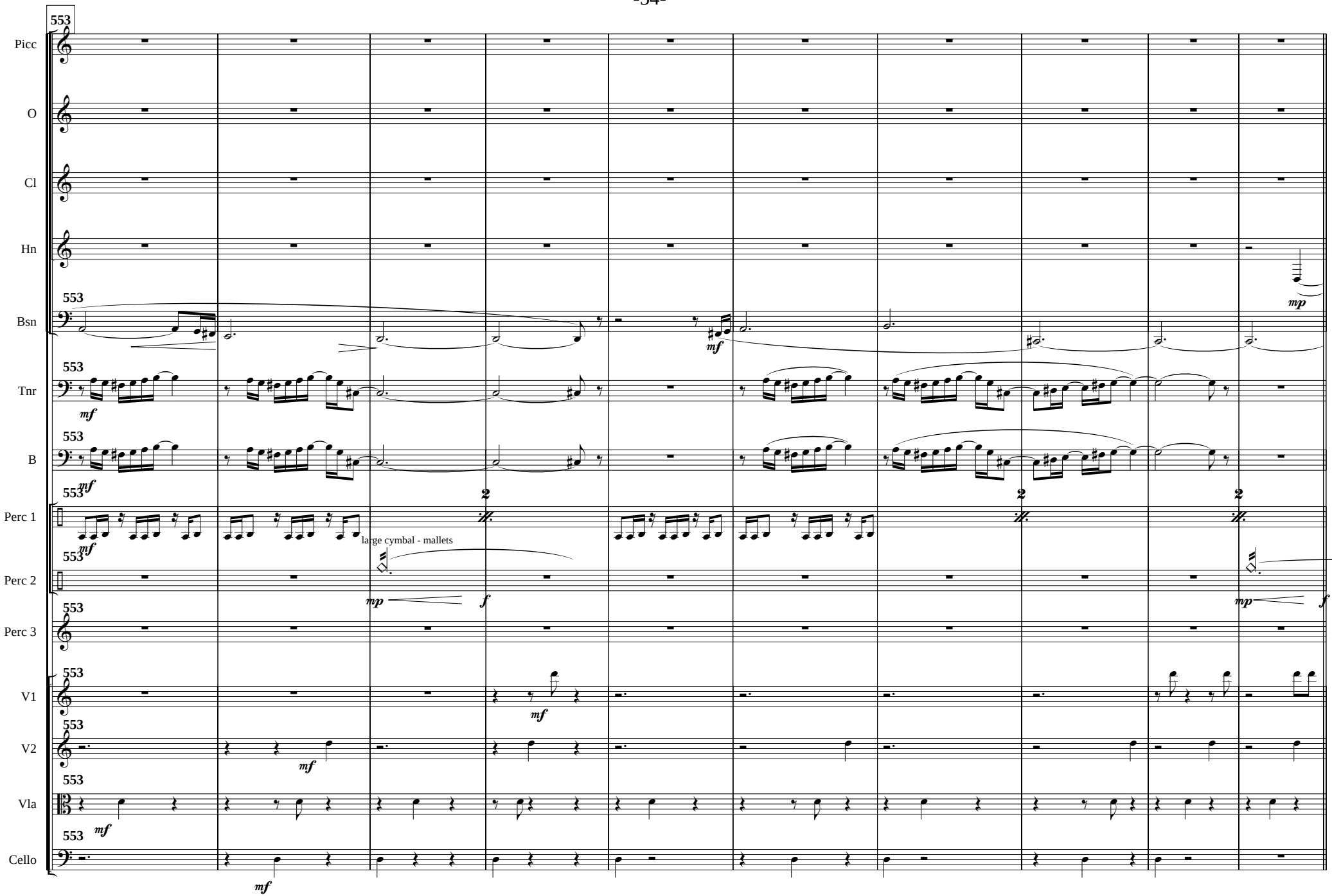

512
519
Very slow
Rall
= 96
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
p
mp
pp

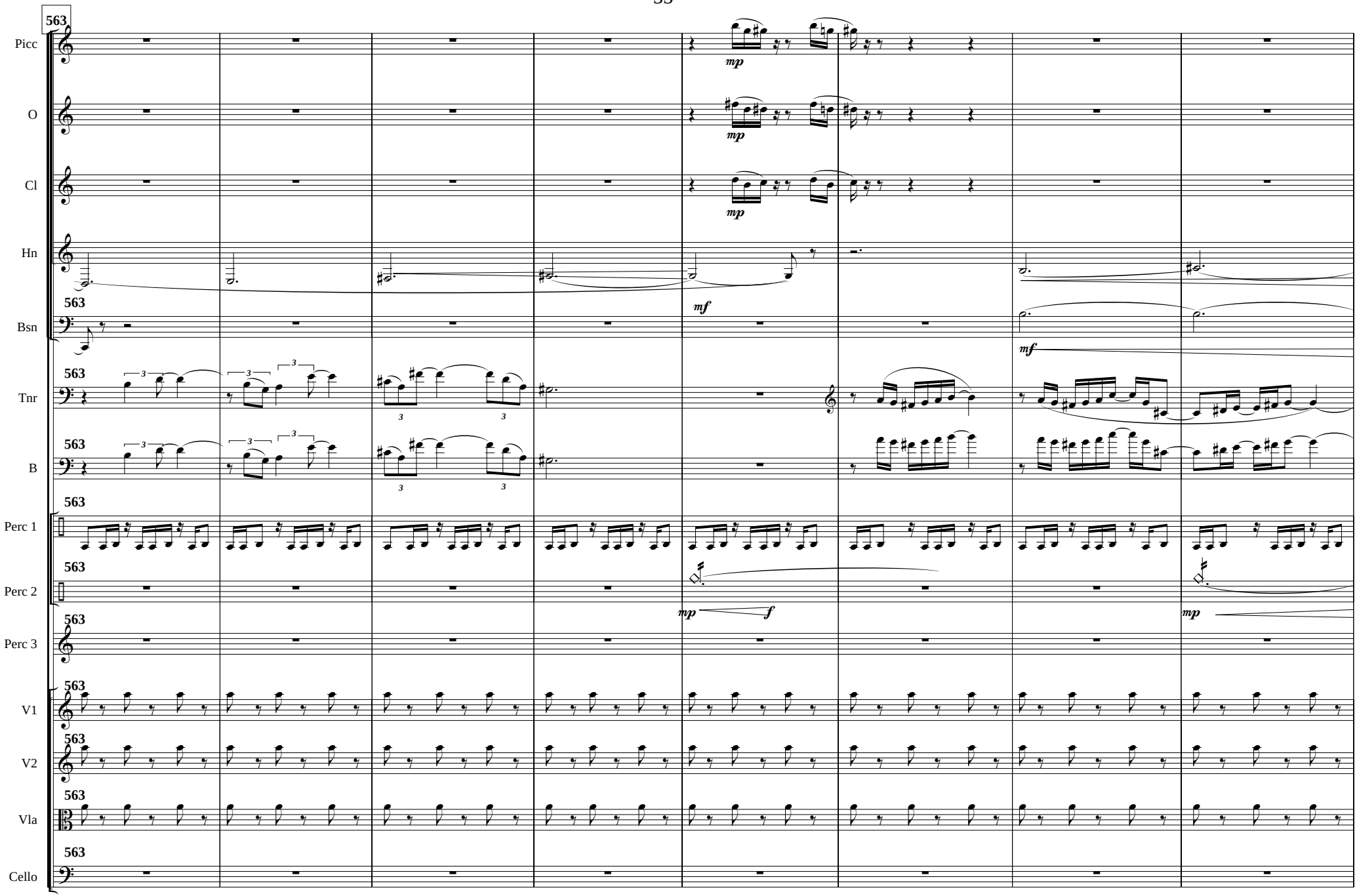
"Play little children..."

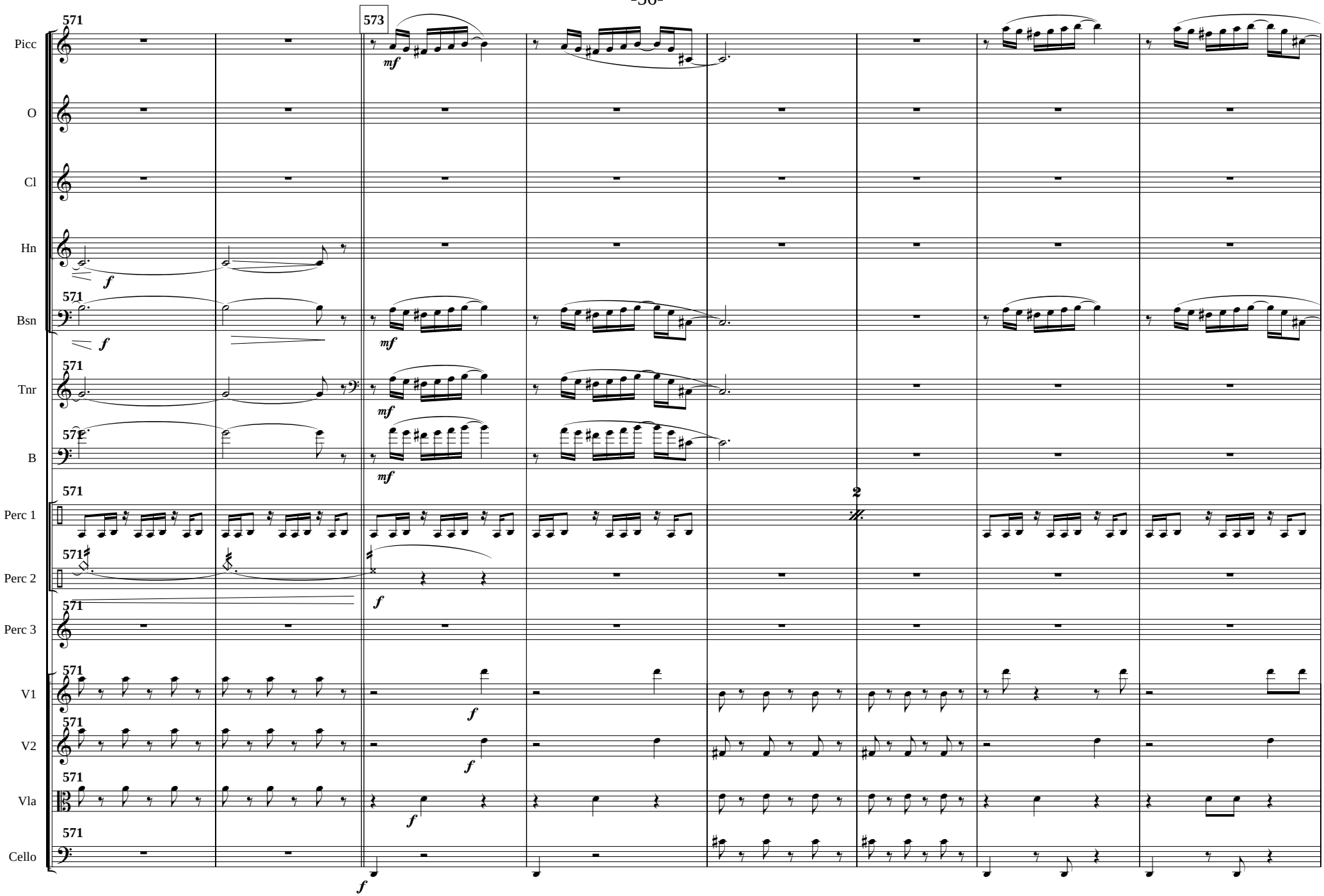


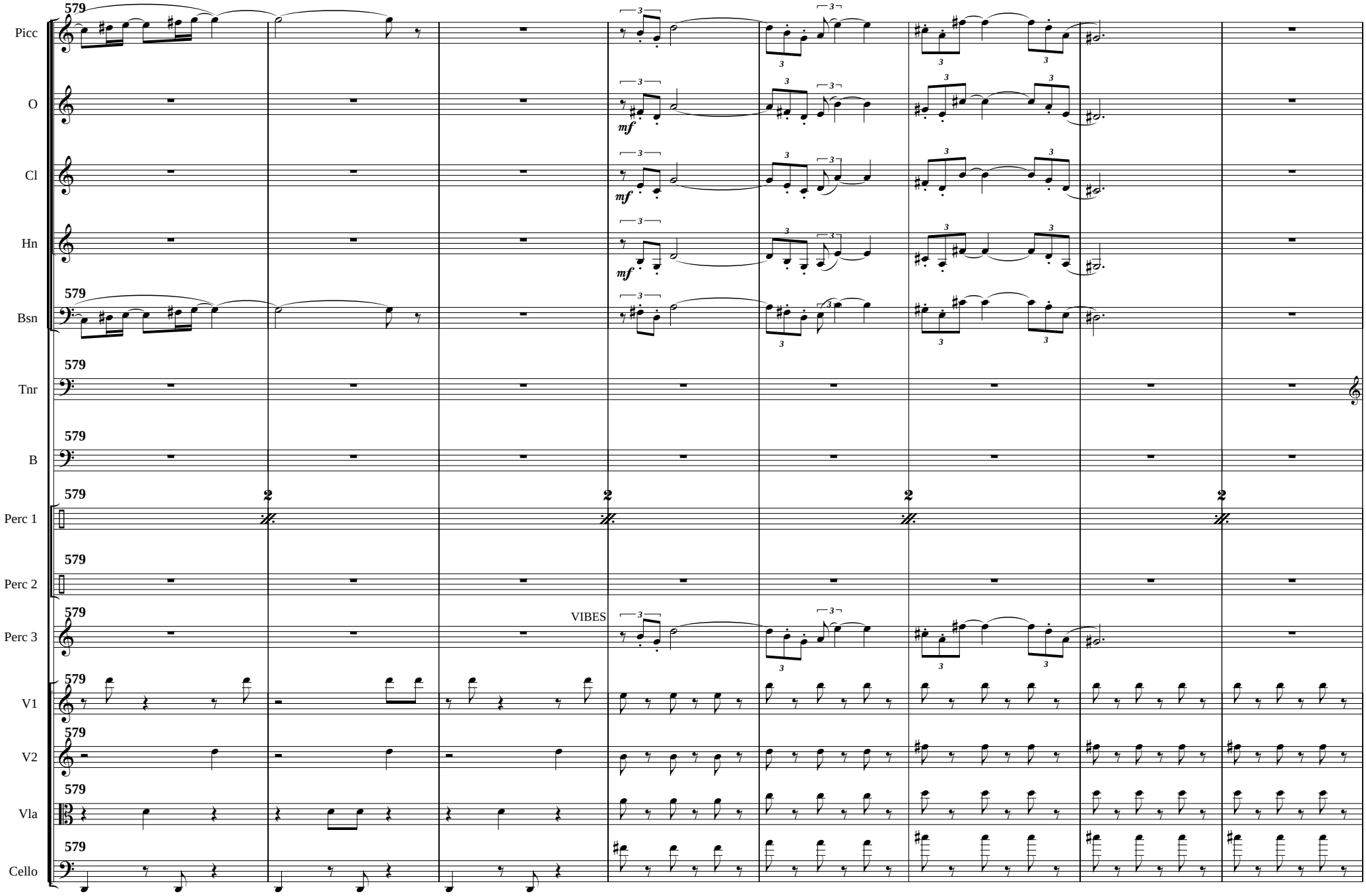

533
537
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
SOLO
mp

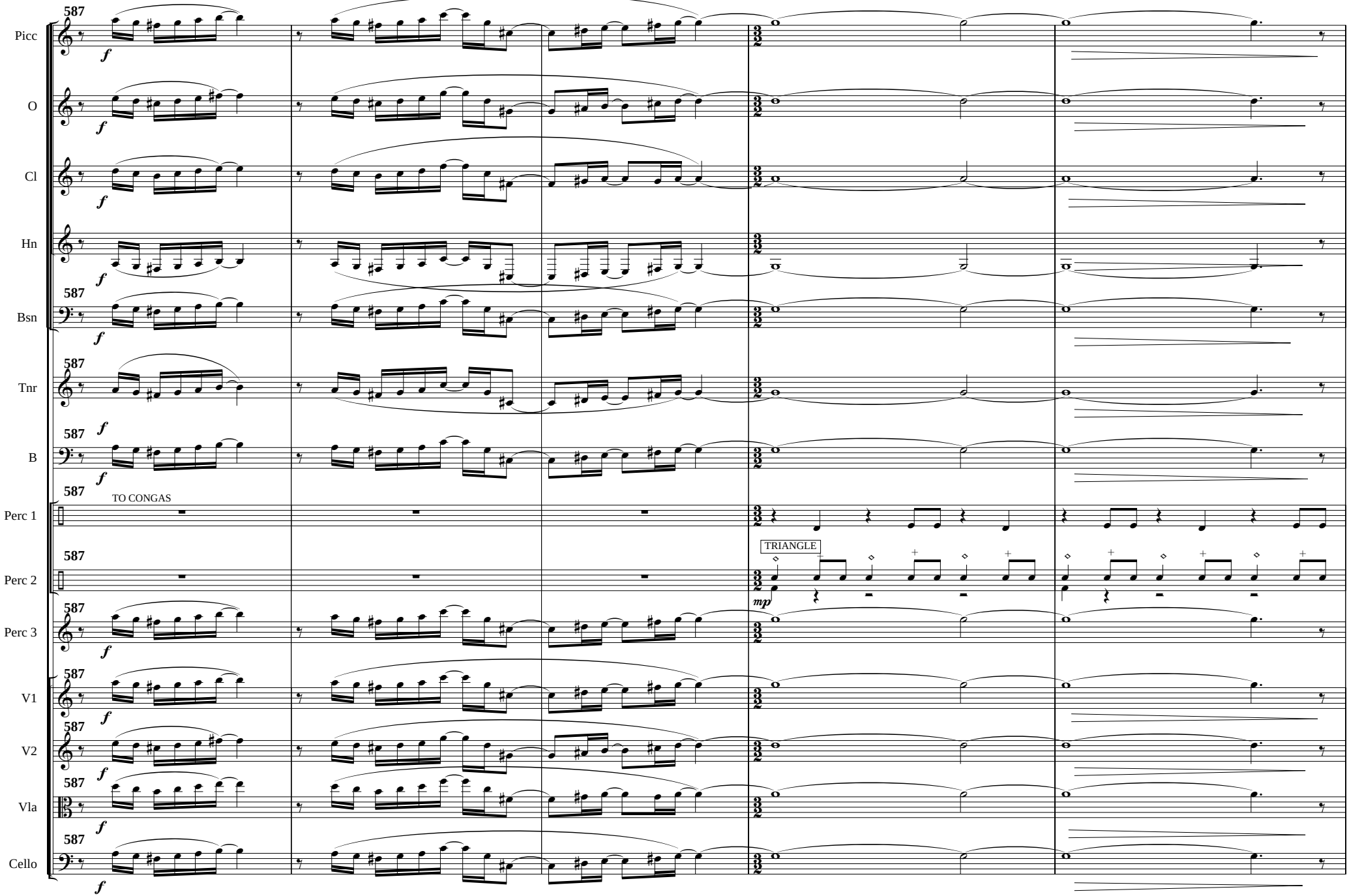

543
Picc
O
Cl
Hn
Bsn
mp
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello


553
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
mp
f
2
large cymbal - mallets

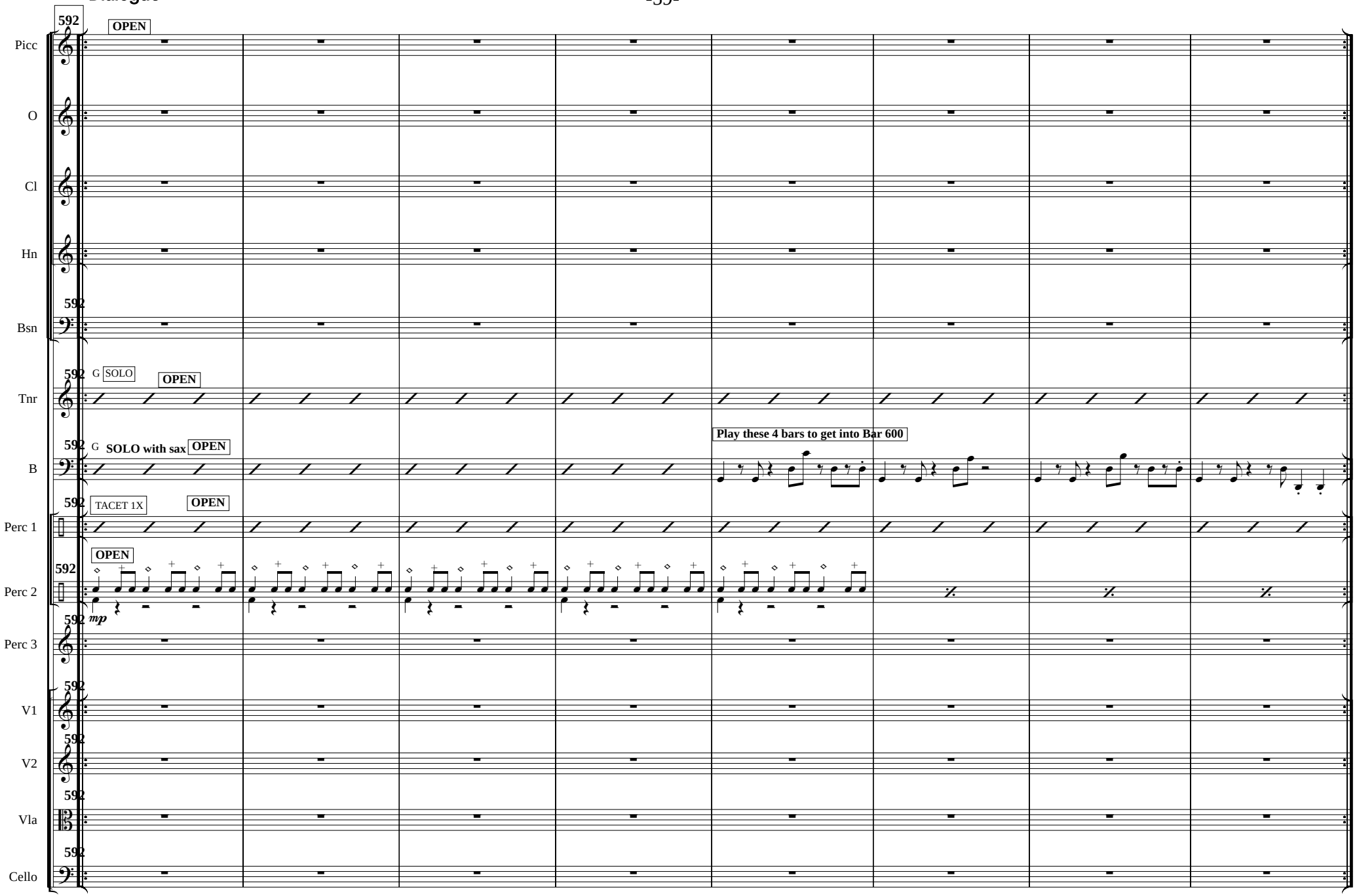

563
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
mf
f

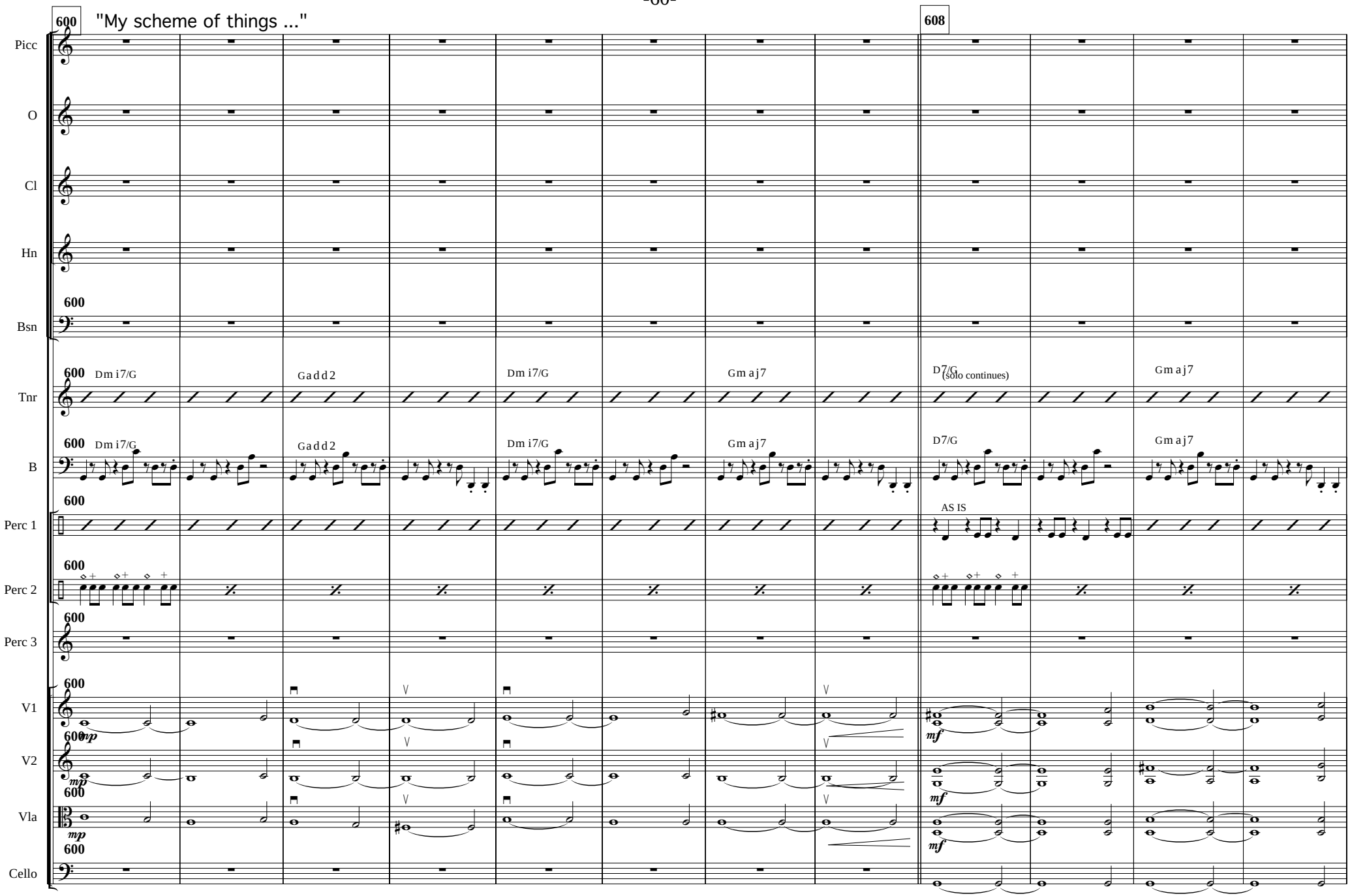

571
573
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
f
2

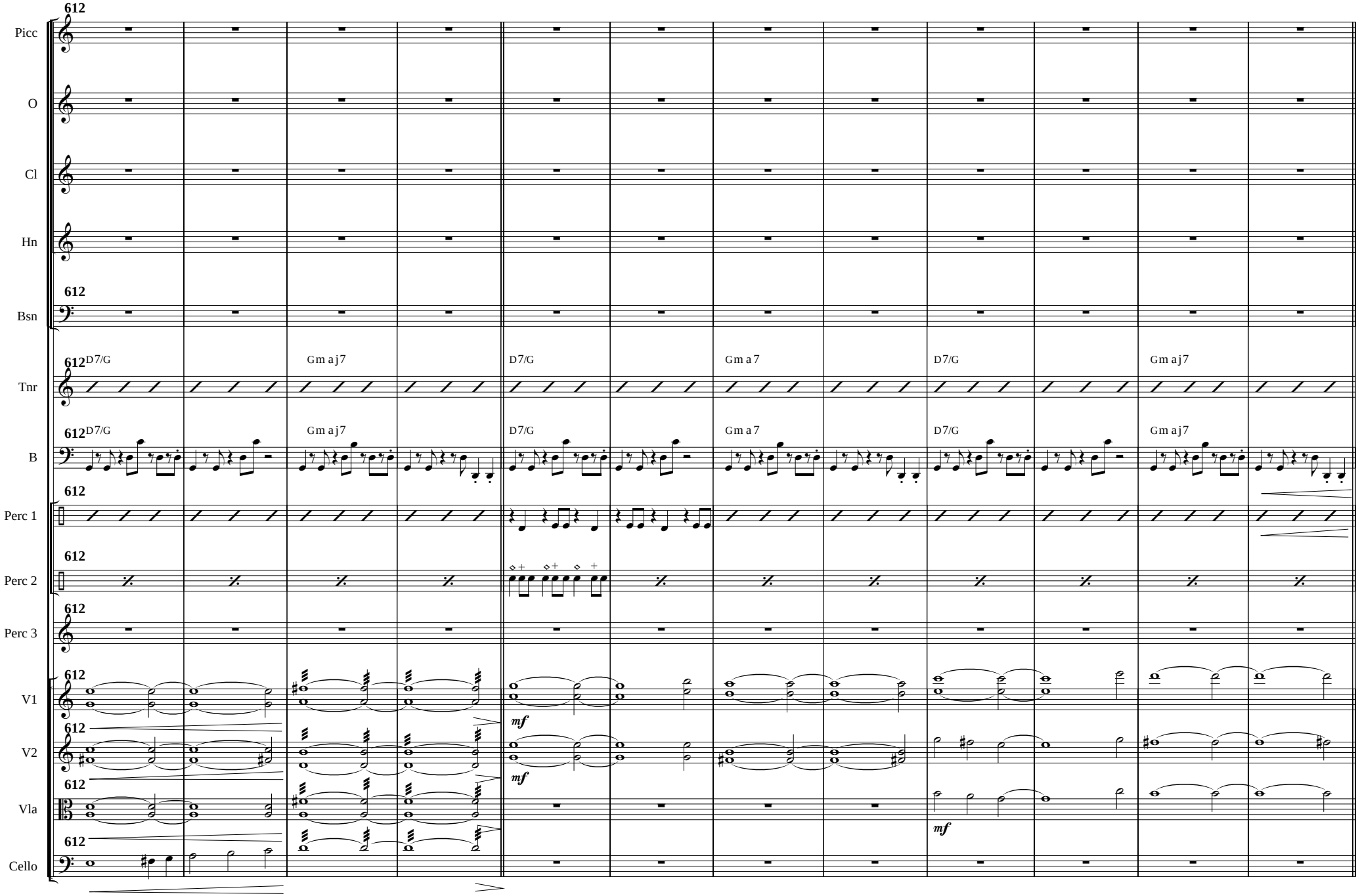

579
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
VIBES

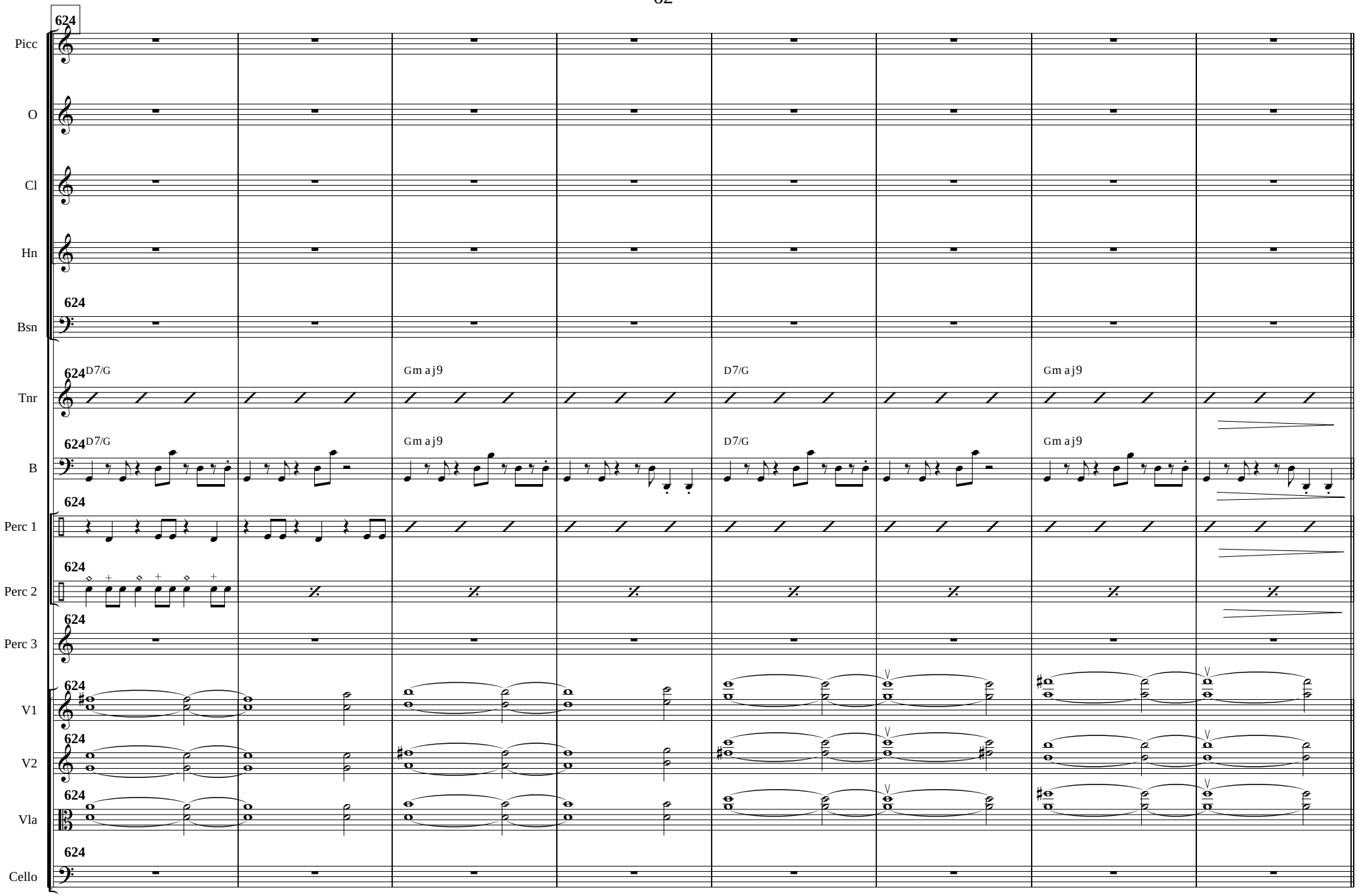

587
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
TO CONGAS
Perc 2
TRIANGLE
Perc 3
V1
V2
Vla
Cello
f
mp

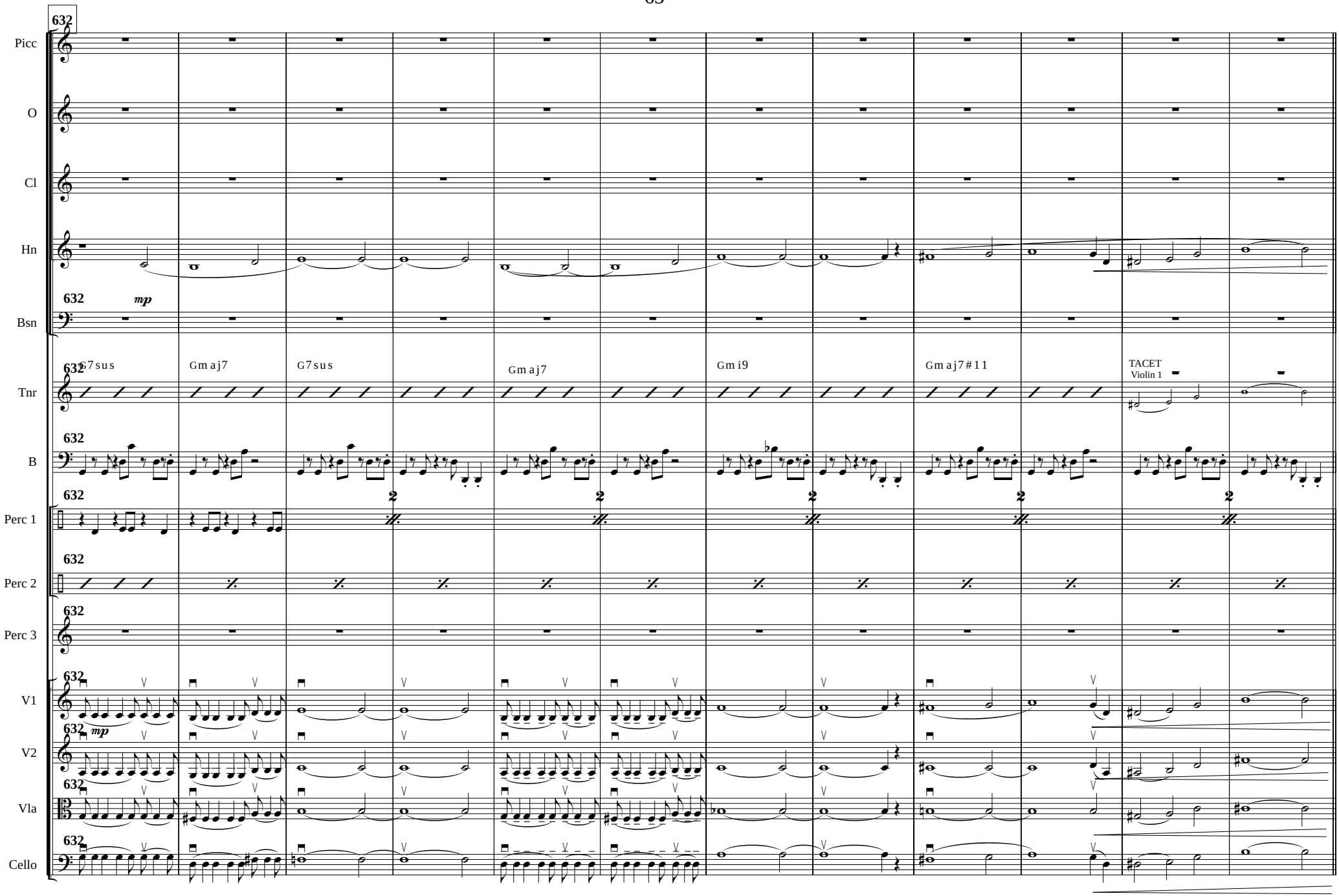
Dialogue

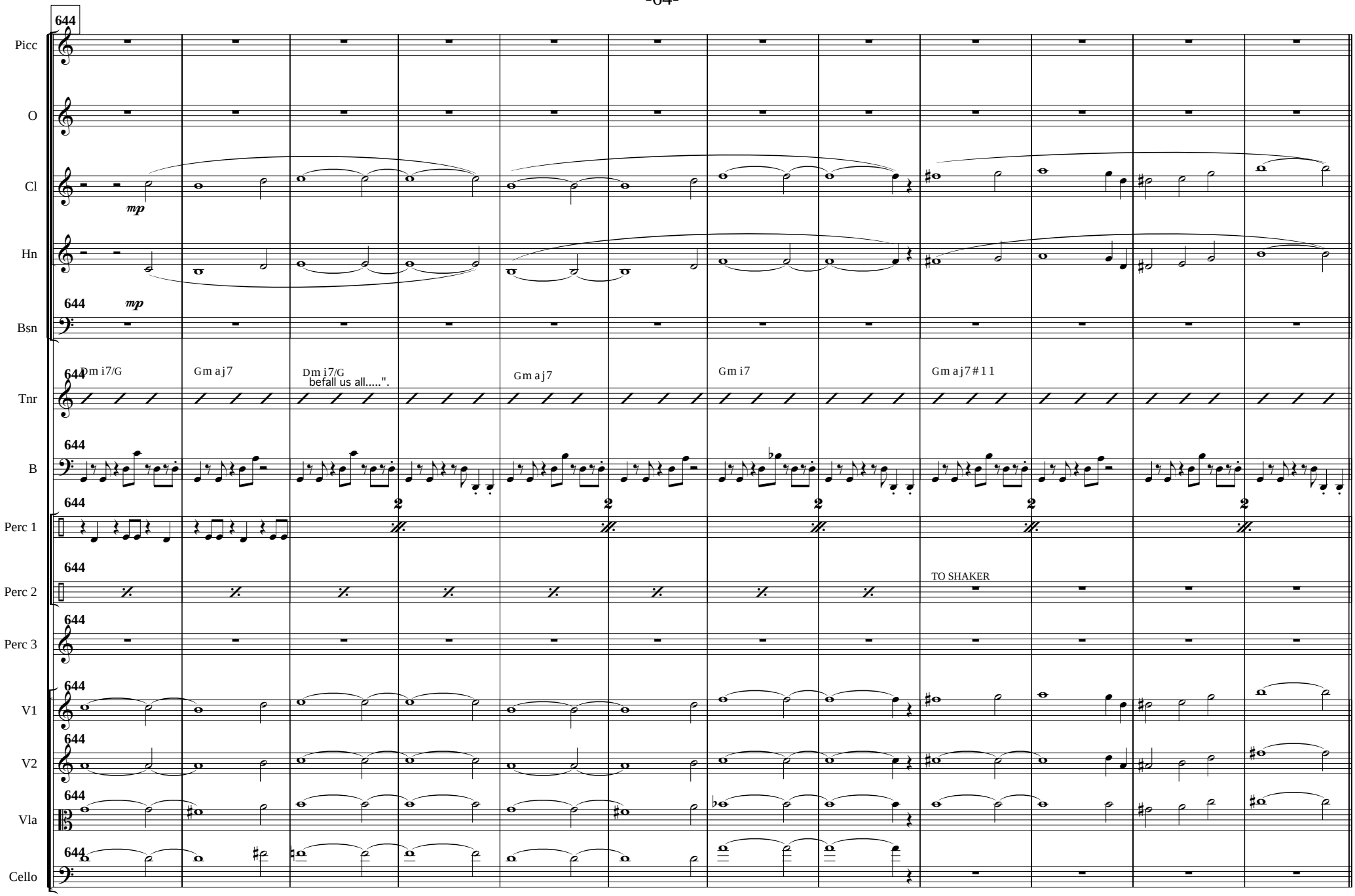

592
OPEN
Picc
O
Cl
Hn
Bsn
G SOLO
OPEN
Tnr
G SOLO with sax
OPEN
Play these 4 bars to get into Bar 600
B
TACET 1X
OPEN
Perc 1
OPEN
Perc 2
mp
Perc 3
V1
V2
Vla
Cello

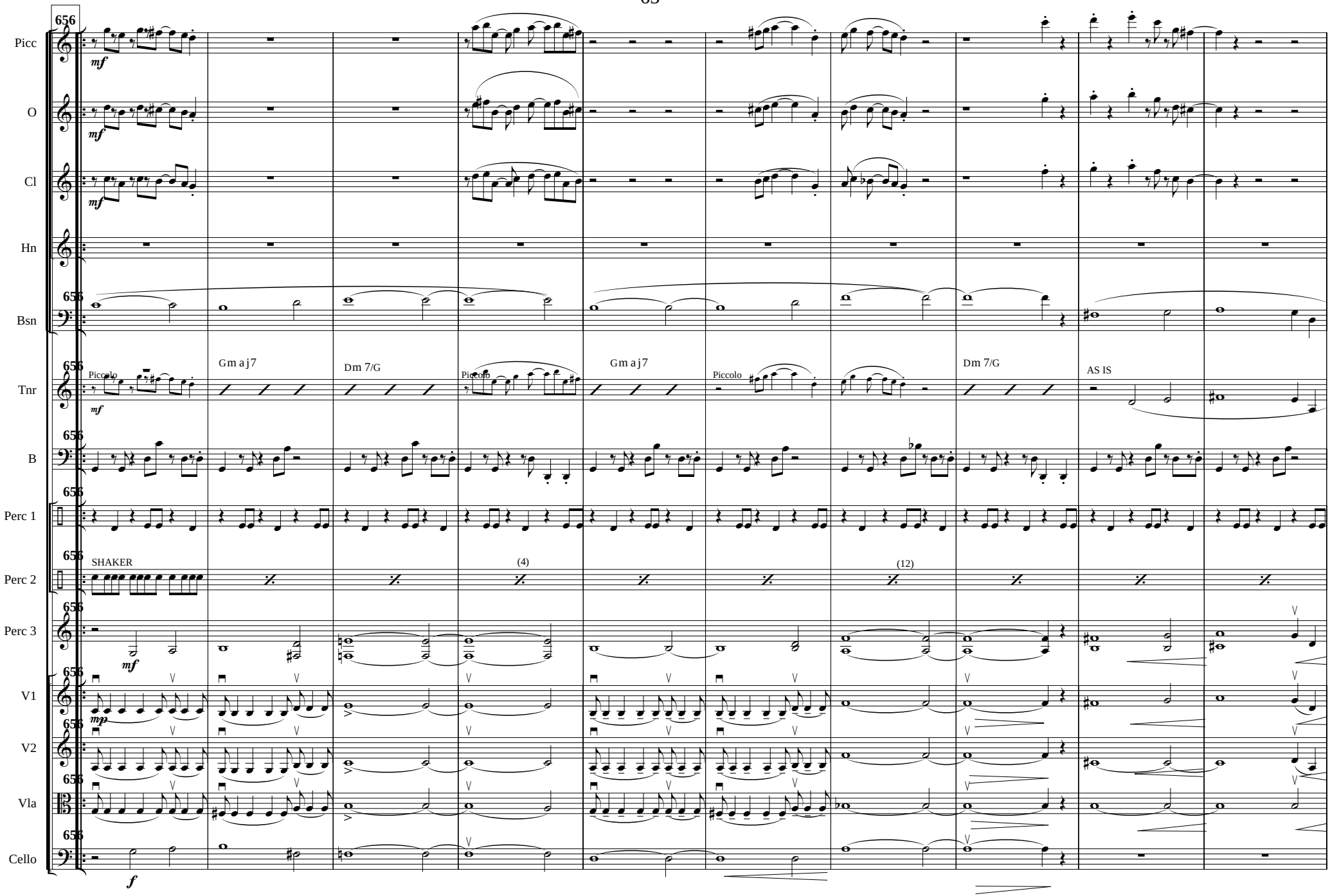

600
"My scheme of things ..."
608
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
Dmi7/G
Gadd2
Dmi7/G
Gmaj7
D7/G
(solo continues)
Gmaj7
AS IS
mp
mf

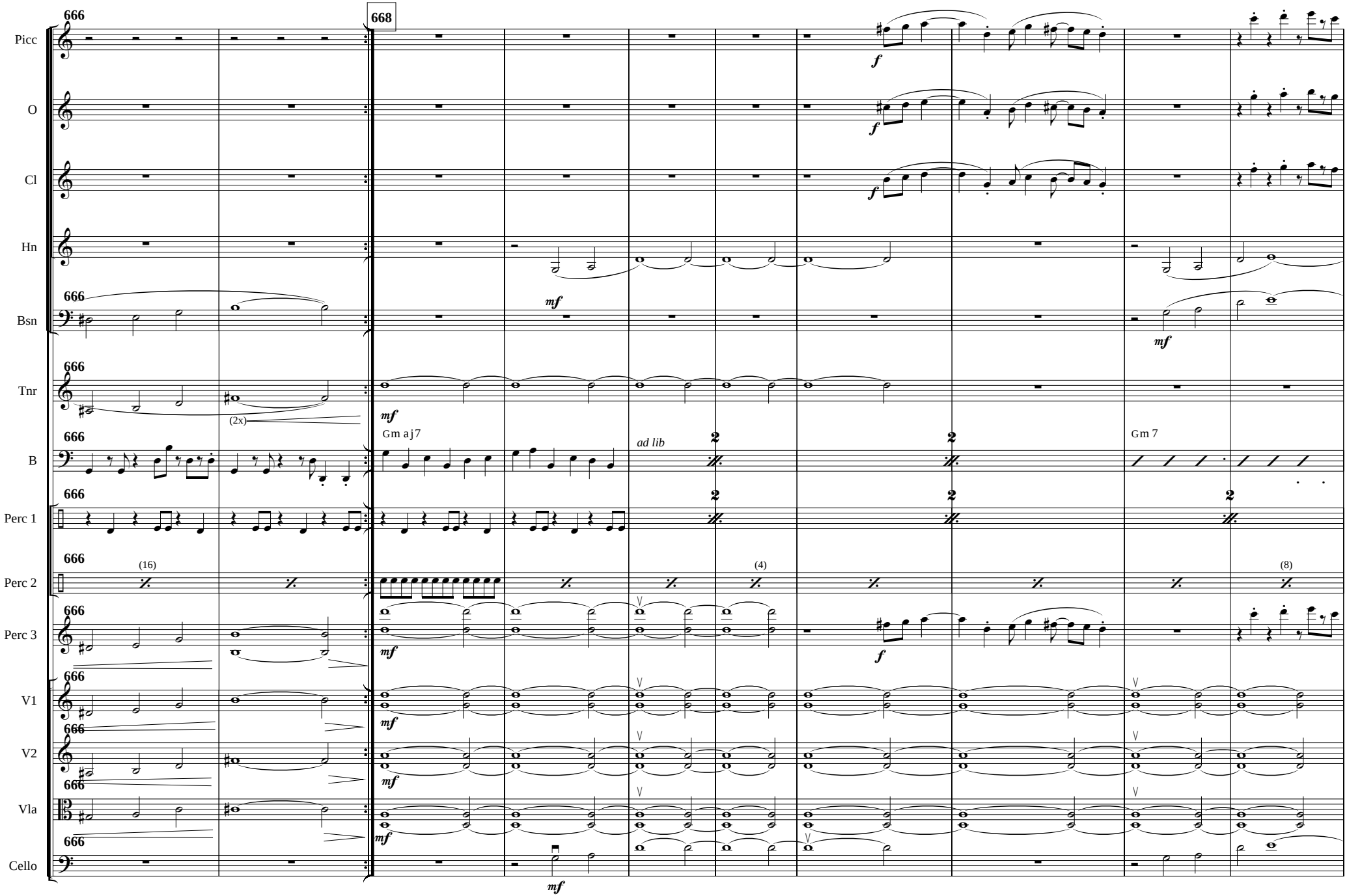

612
Picc
O
Cl
Hn
612
Bsn
612 D7/G
Gmaj7
D7/G
Gma7
D7/G
Gmaj7
Tnr
612 D7/G
Gmaj7
D7/G
Gma7
D7/G
Gmaj7
B
612
Perc 1
612
Perc 2
612
Perc 3
612
V1
mf
612
V2
mf
612
Vla
mf
612
Cello

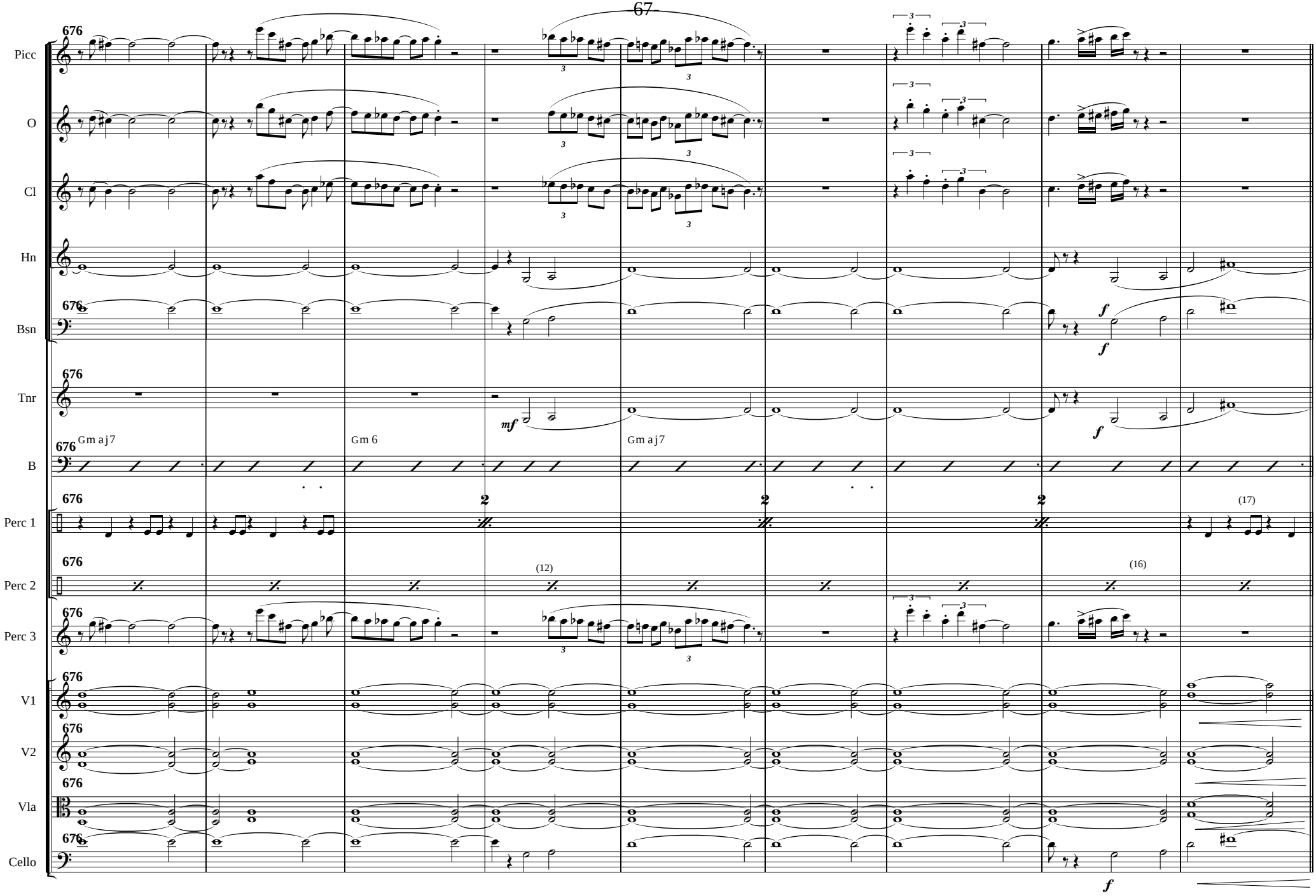

624
Picc
O
Cl
Hn
624
Bsn
624 D7/G
Gmaj9
D7/G
Gmaj9
Tnr
624 D7/G
Gmaj9
D7/G
Gmaj9
B
624
Perc 1
624
Perc 2
624
Perc 3
624
V1
624
V2
624
Vla
624
Cello

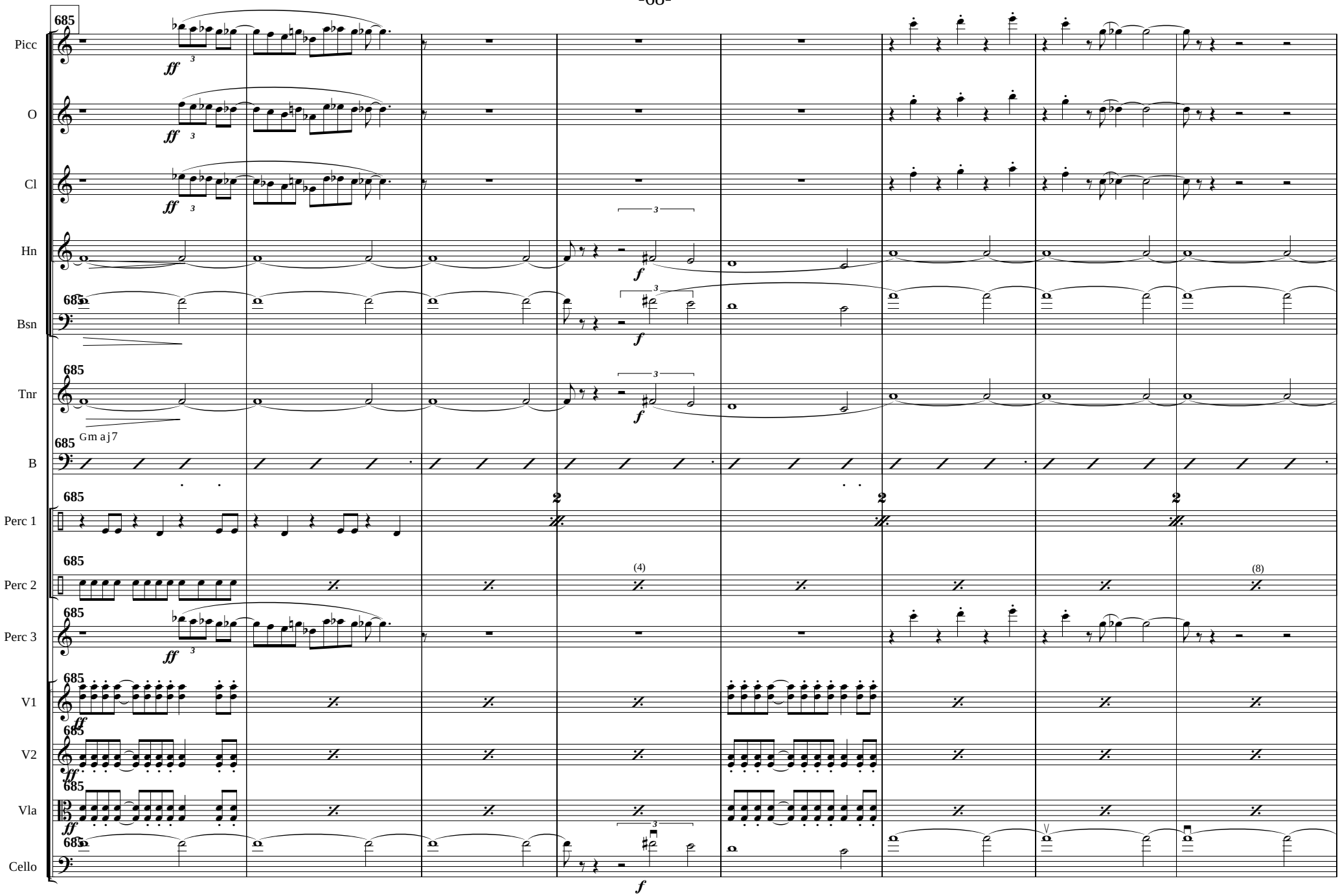

632
Picc
O
Cl
Hn
mp
Bsn
G7sus
Gmaj7
G7sus
Gmaj7
Gmi9
Gmaj7#11
TACET
Violin 1
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello

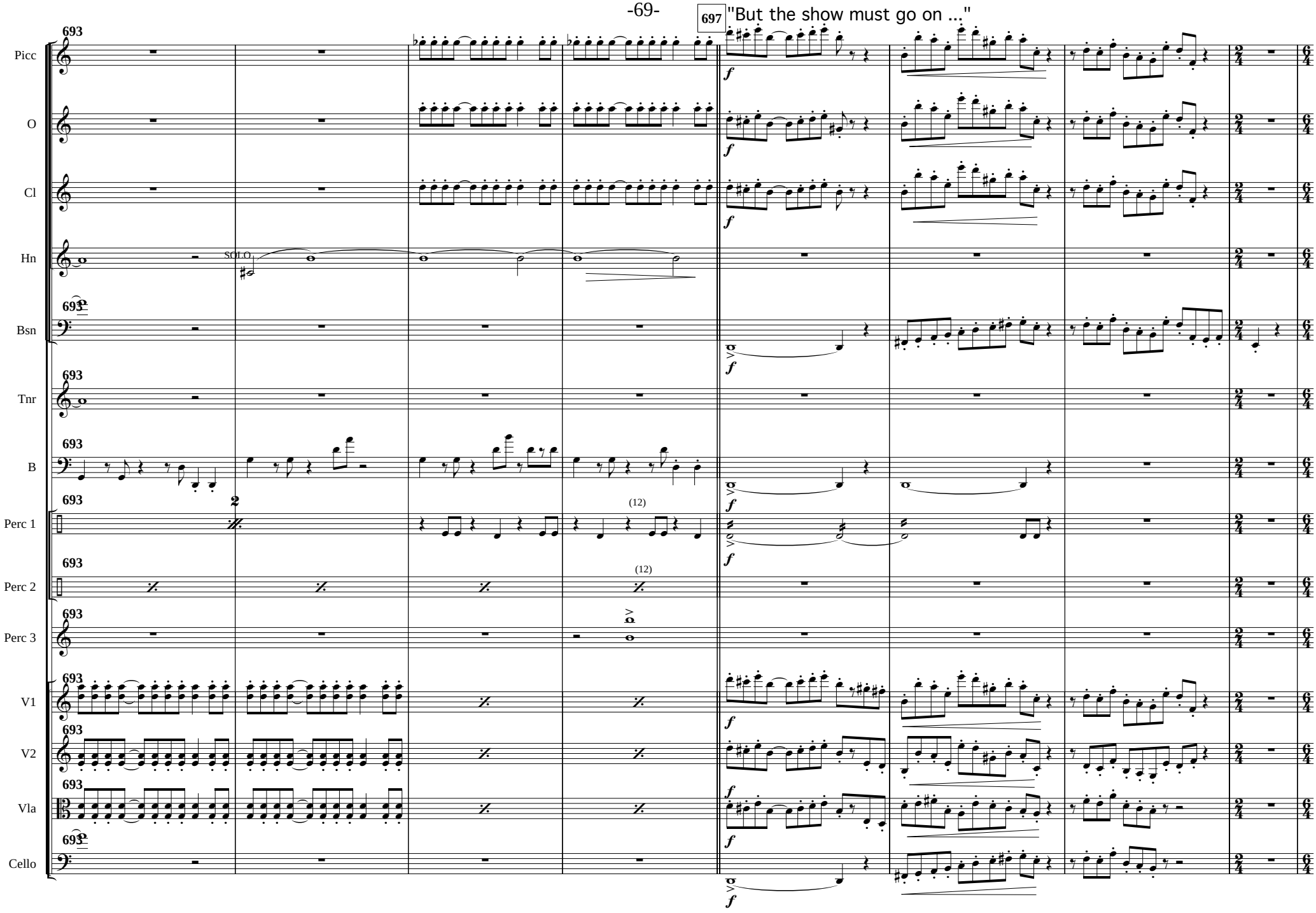

644
Picc
O
Cl
mp
Hn
644
mp
Bsn
644
Dm i7/G
Gm aj7
Dm i7/G
befall us all.....".
Gm aj7
Gm i7
Gm aj7#11
Tnr
644
B
644
2
Perc 1
644
TO SHAKER
Perc 2
644
Perc 3
644
V1
644
V2
644
Vla
644
Cello

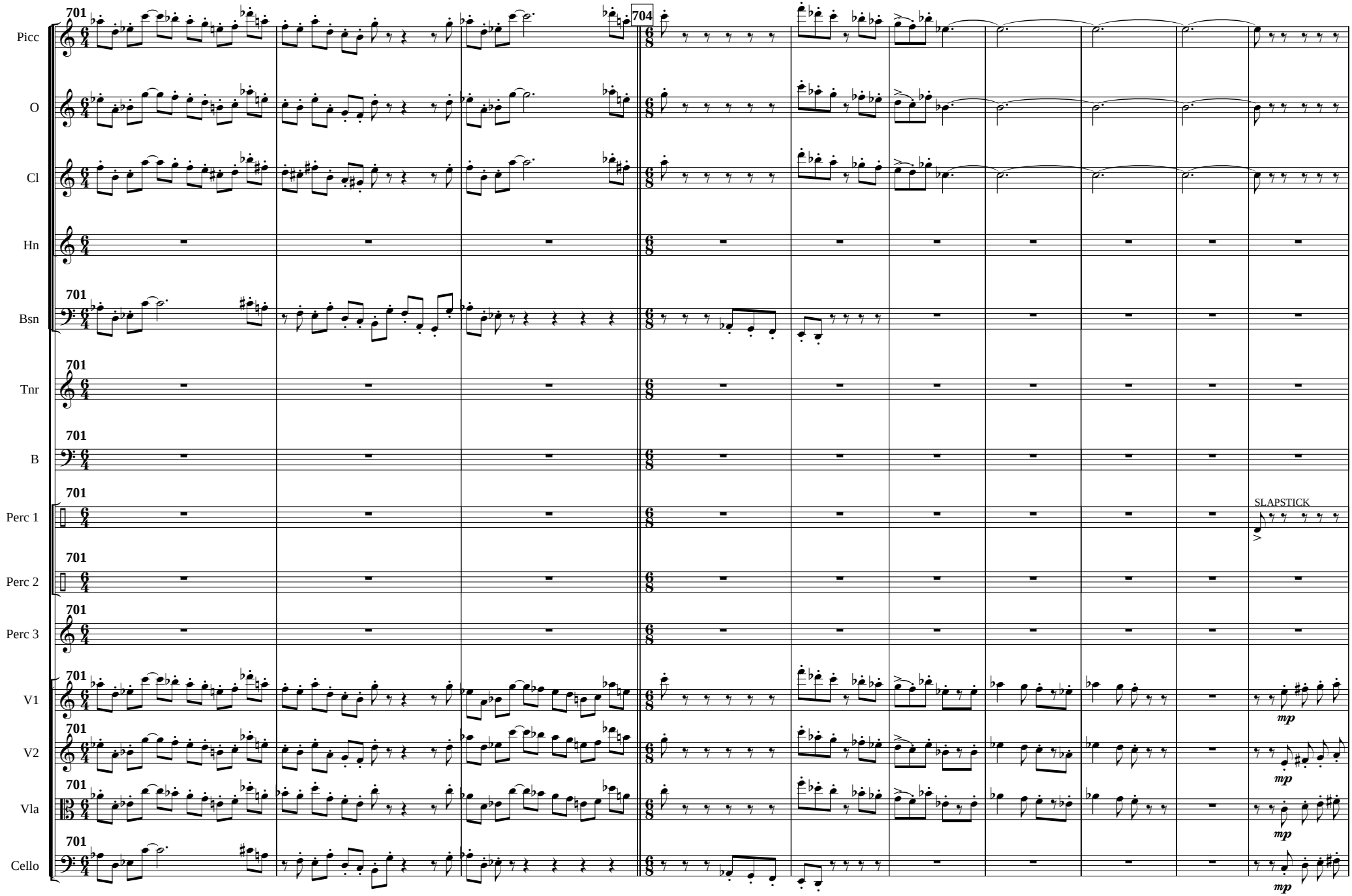

656
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mf
mp
f
Piccolo
Gmaj7
Dm 7/G
Piccolo
Gmaj7
Piccolo
Dm 7/G
AS IS
SHAKER
(4)
(12)

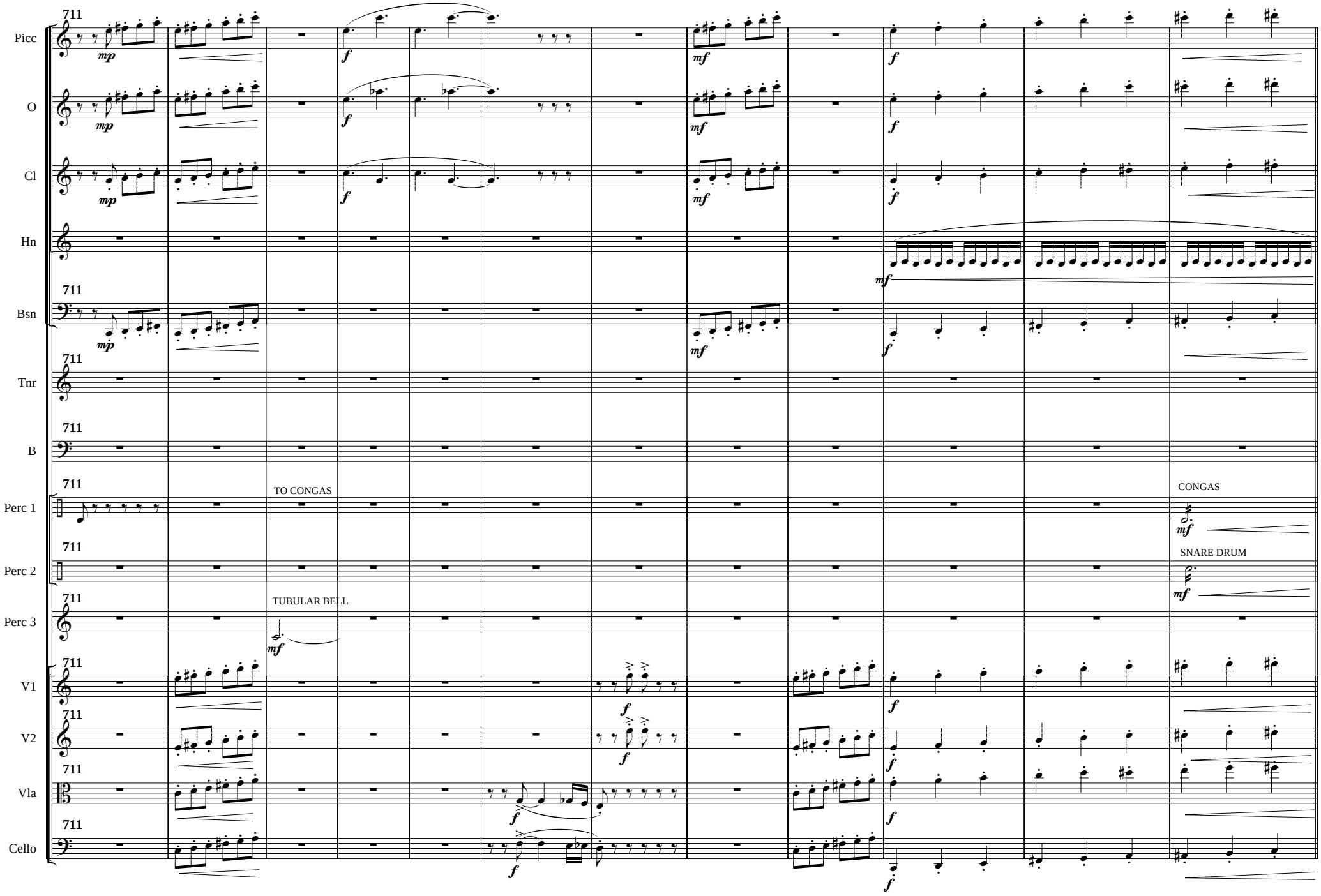

666
668
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
f
mf
(2x)
Gm aj7
ad lib
Gm 7
(16)
(4)
(8)

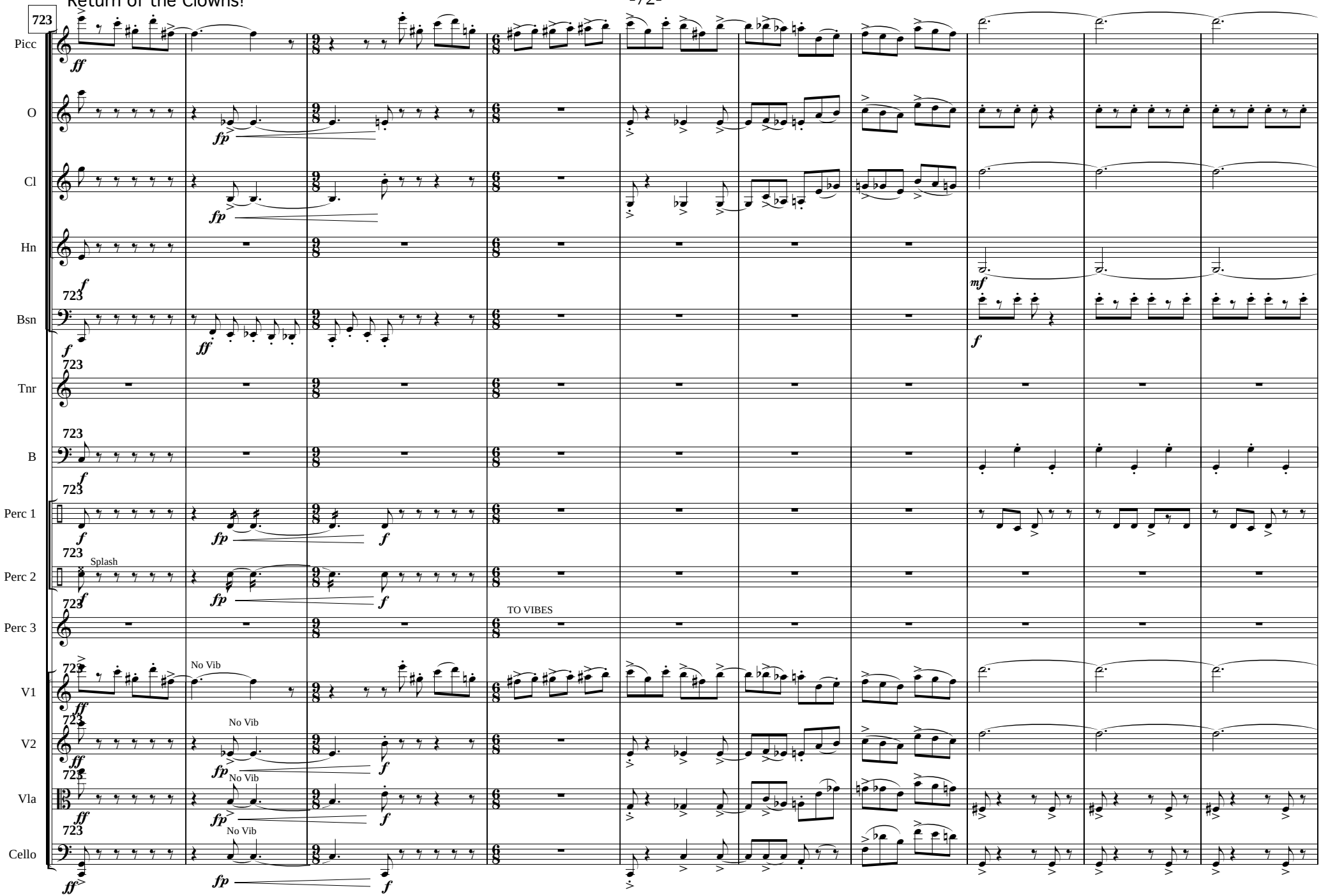

Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
676
Gm aj7
Gm 6
Gm aj7
mf
f
(12)
(16)
(17)

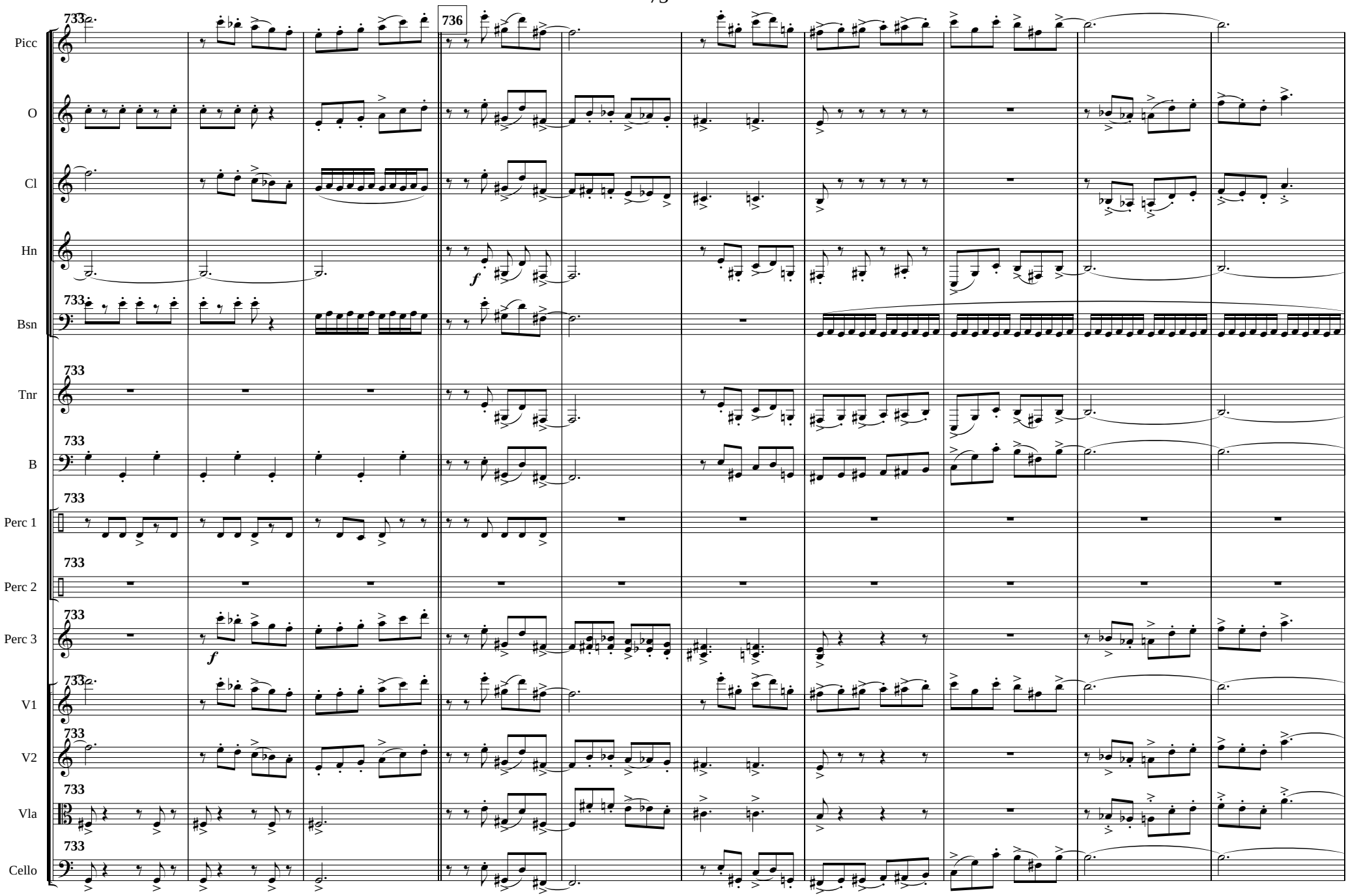

685
Picc
O
Cl
Hn
Bsn
Tnr
Gmaj7
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
ff
f
(4)
(8)

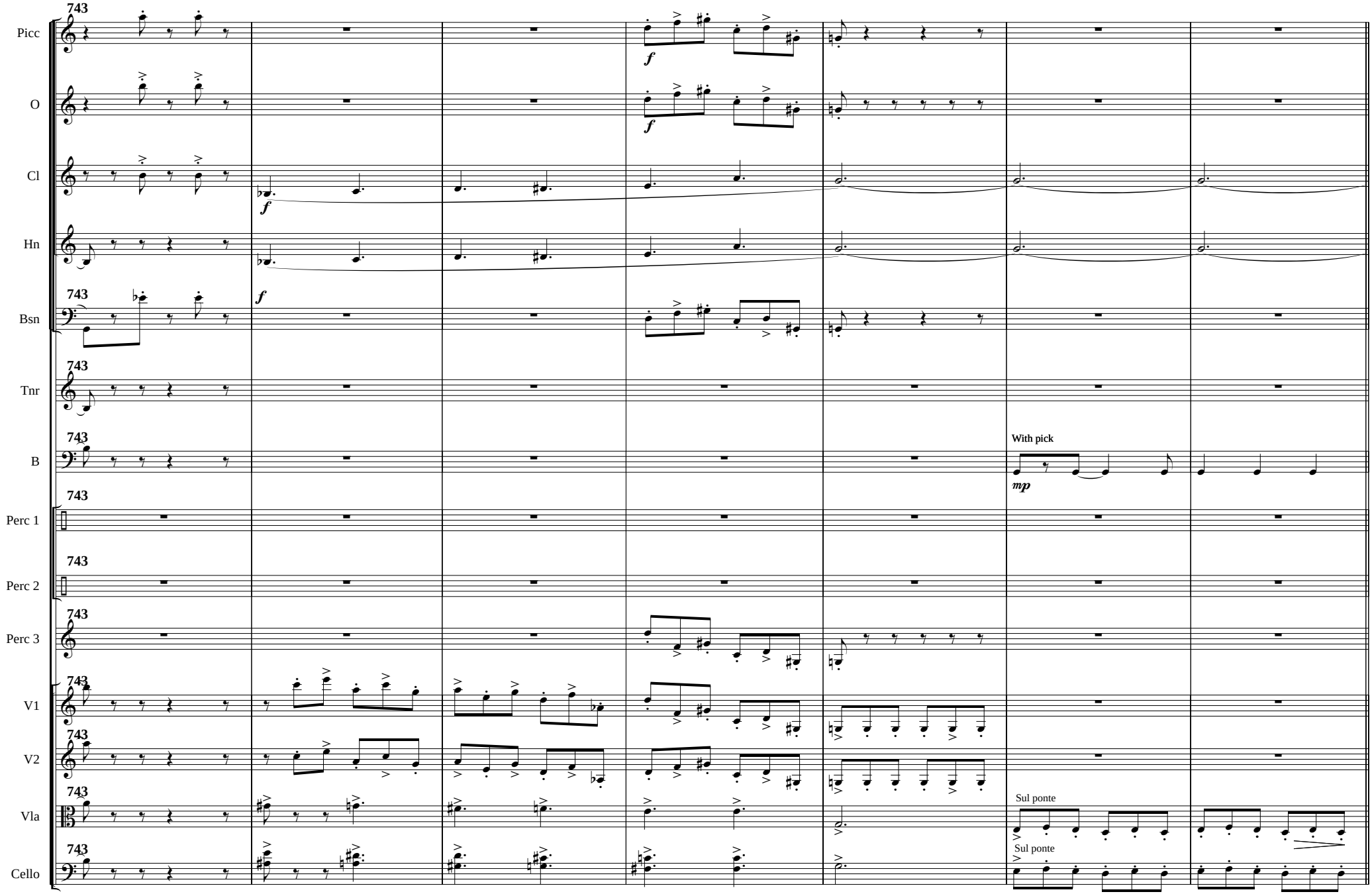

697
"But the show must go on ..."
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
693
SOLO
2
(12)
f


701
704
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
SLAPSTICK
mp

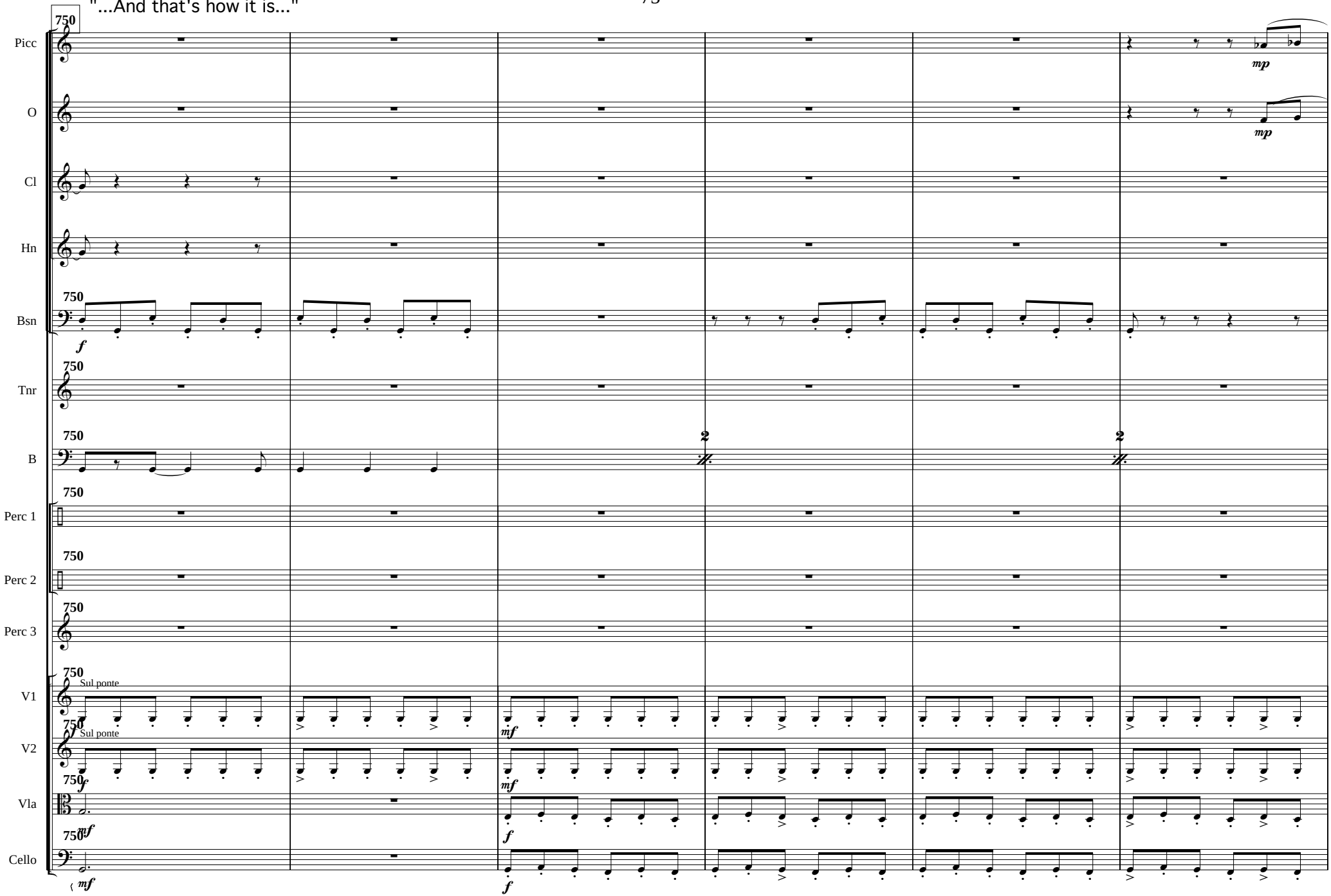

711
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
TO CONGAS
TUBULAR BELL
CONGAS
SNARE DRUM

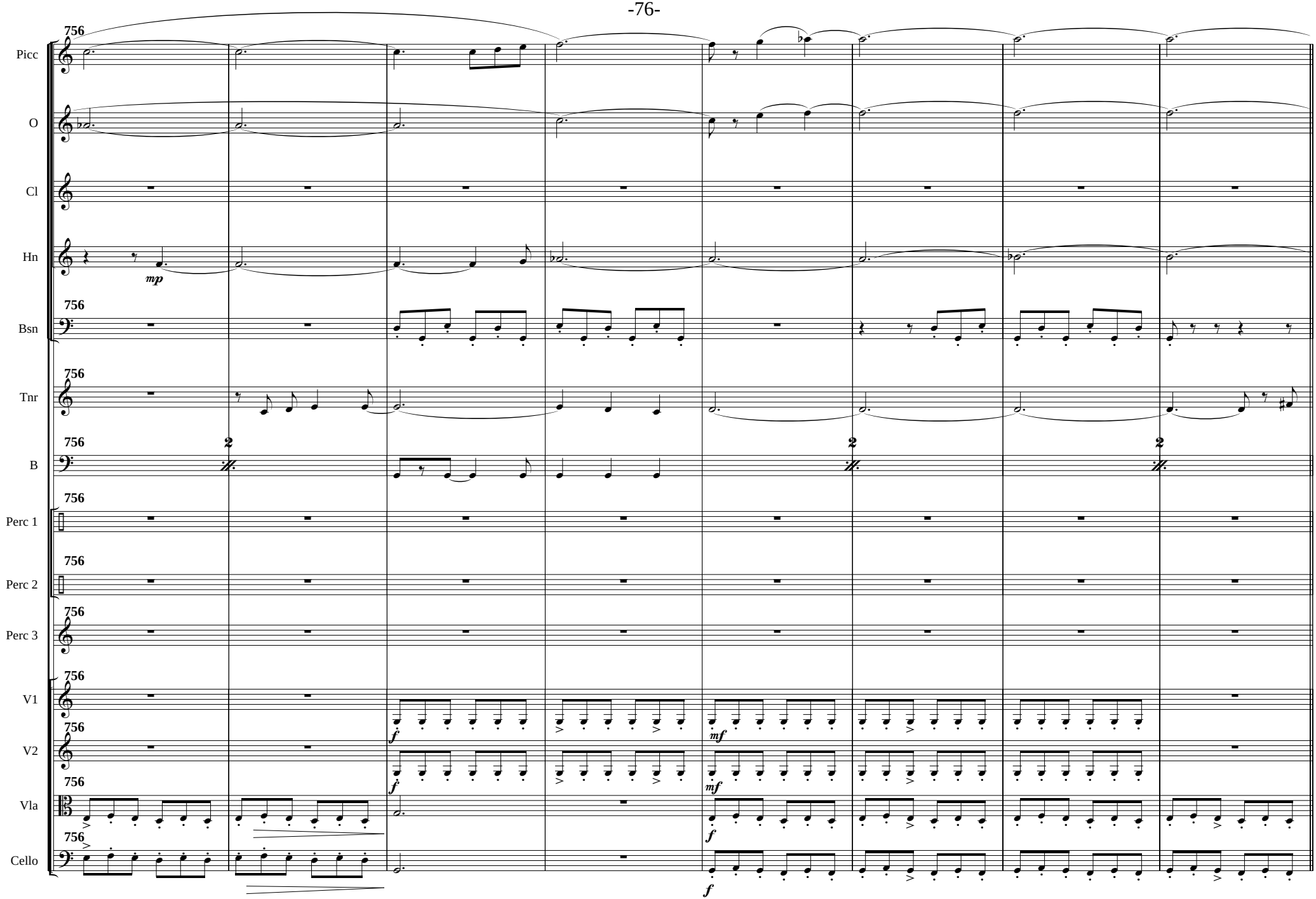

723
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
Splash
TO VIBES
No Vib
No Vib
No Vib
No Vib

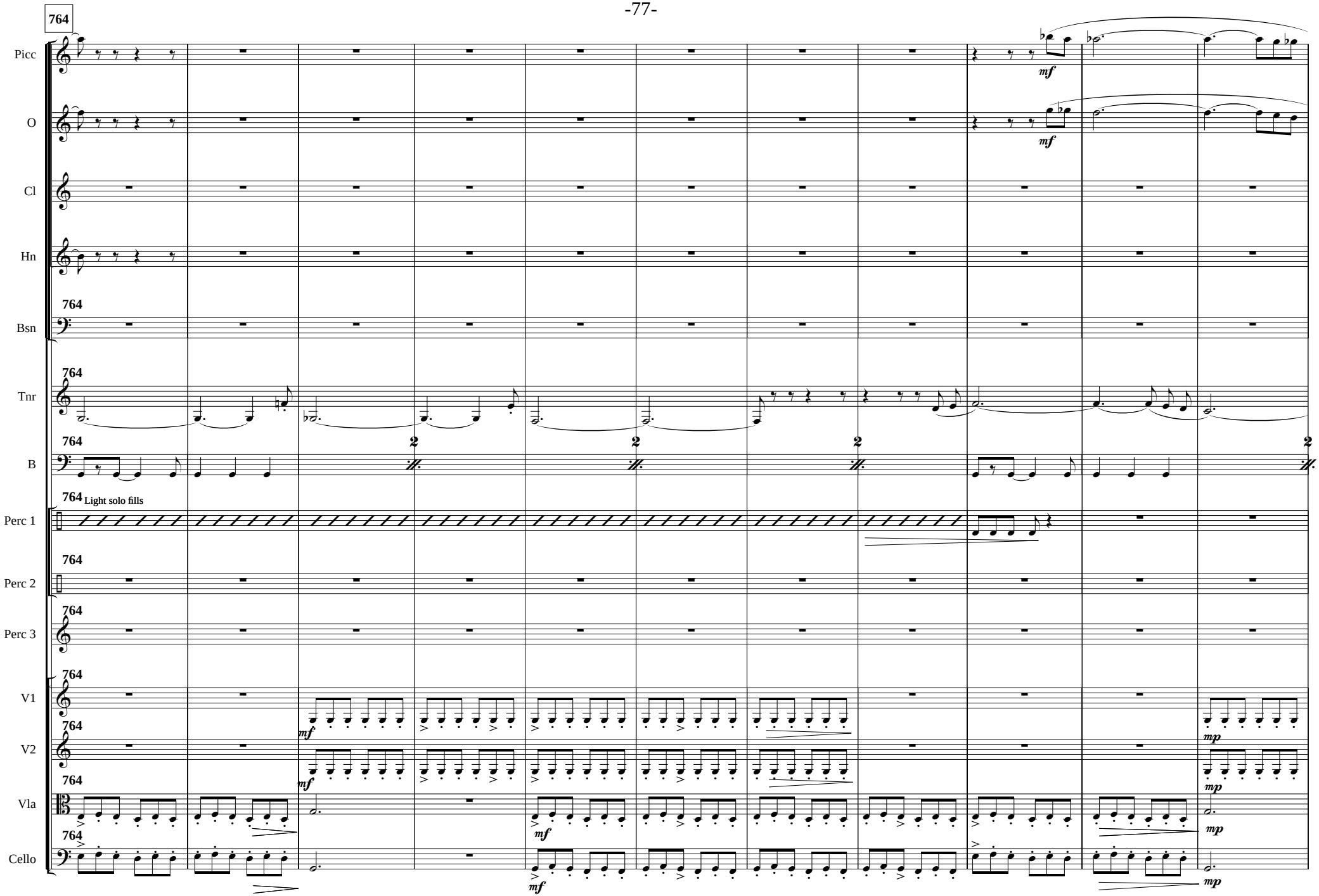

733
736
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
f

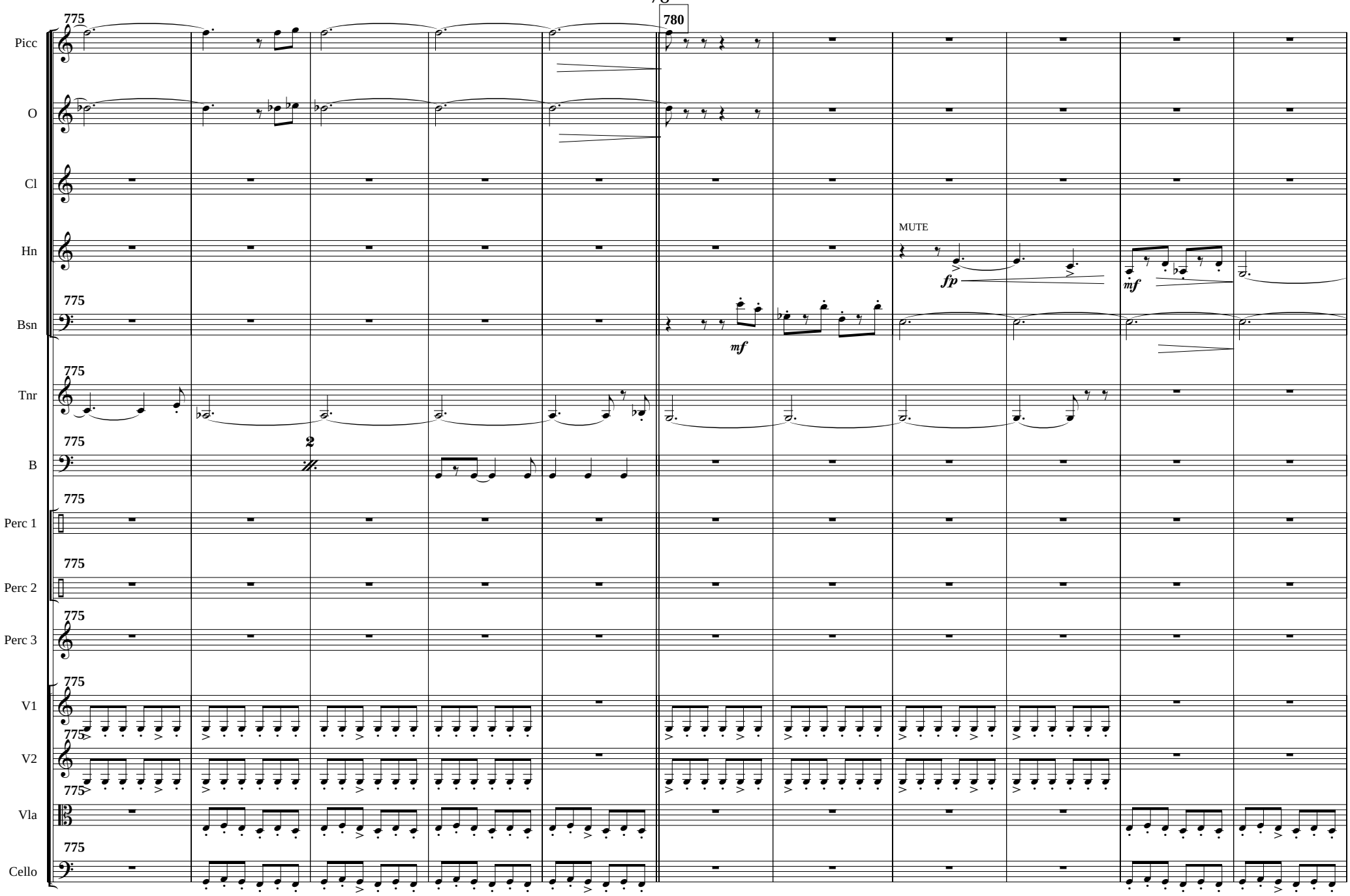

743
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
f
With pick
mp
Sul ponte
Sul ponte

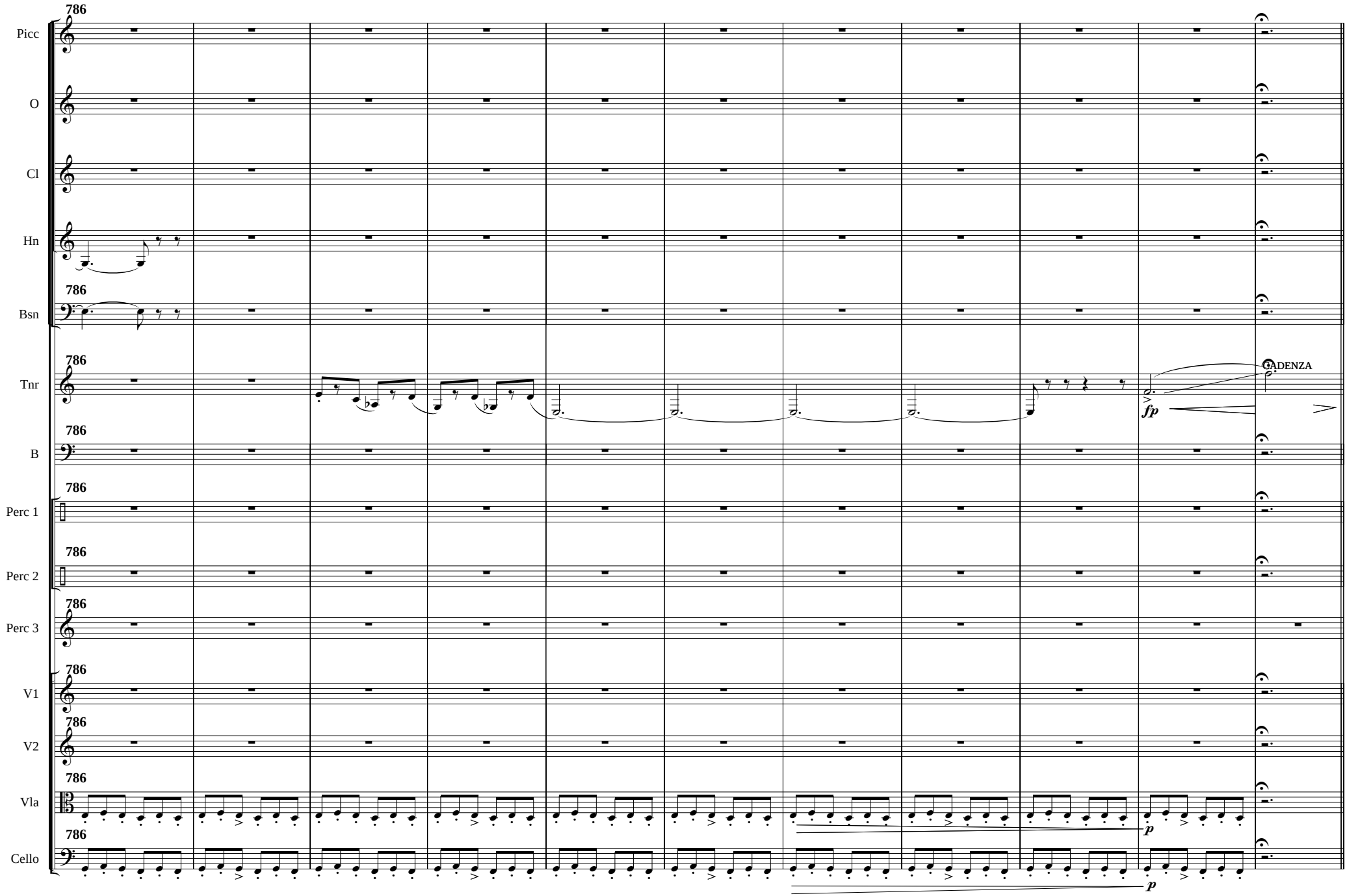
"...And that's how it is..."

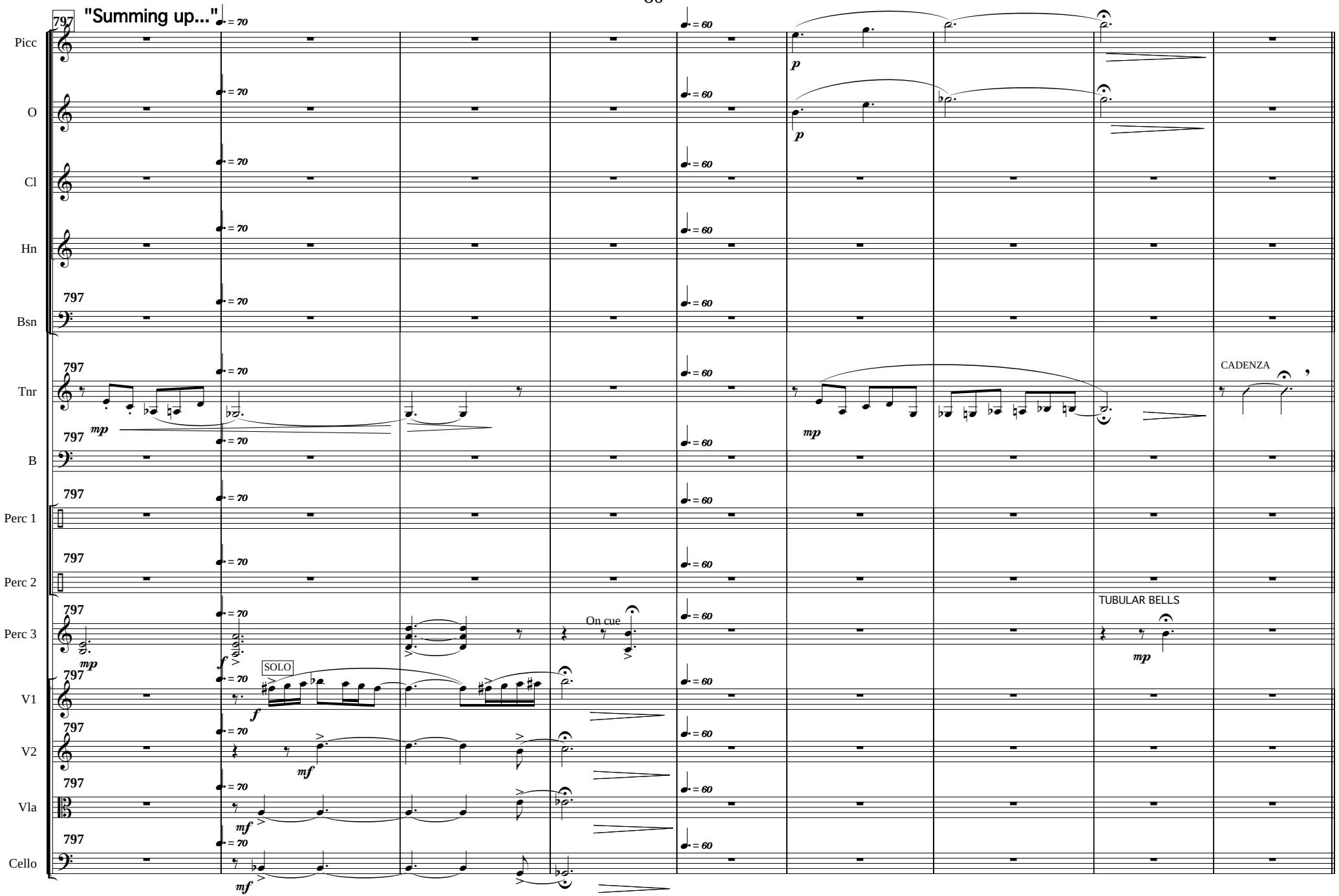


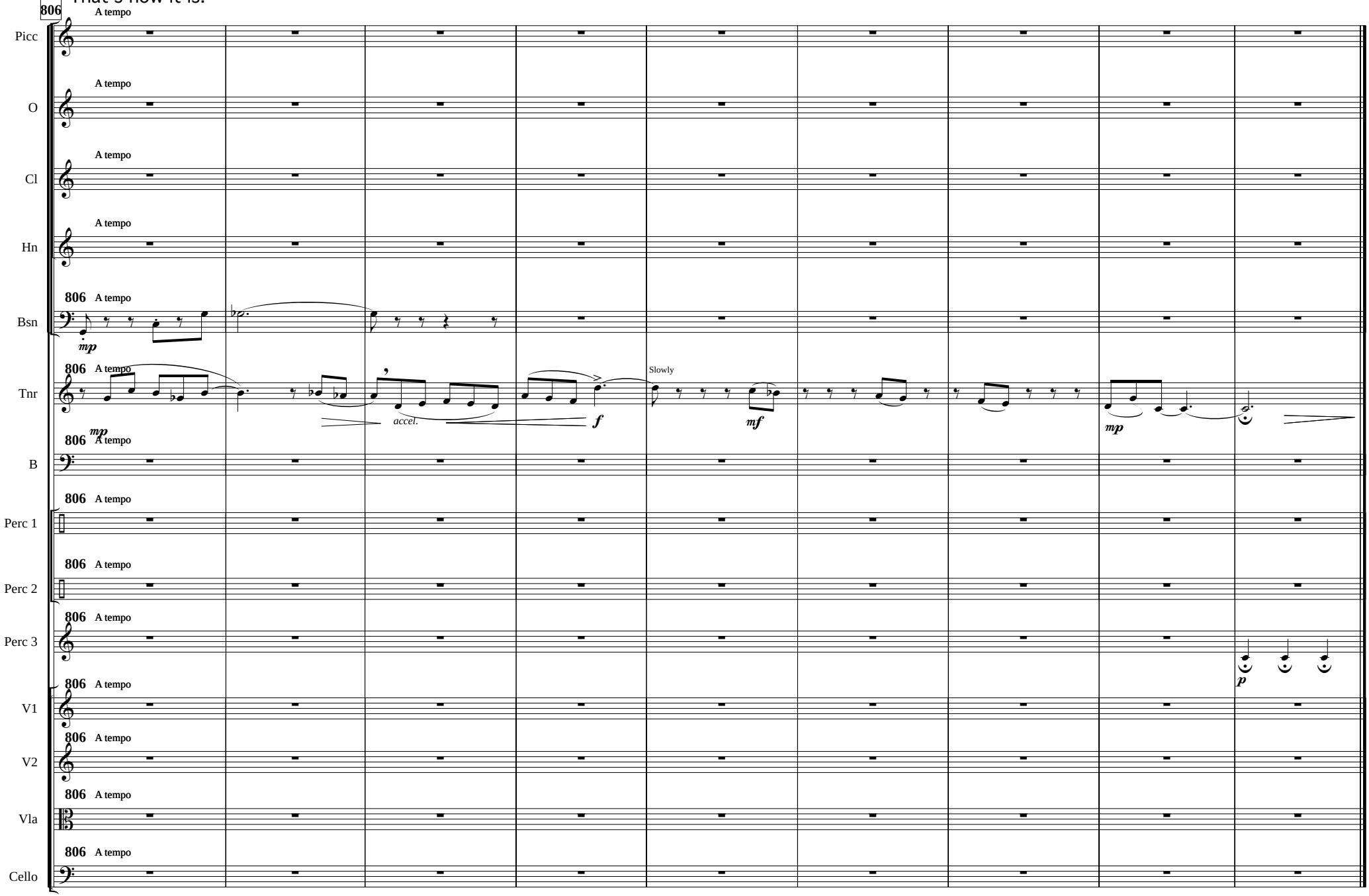

Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
756
mp
f
mf
2


764
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
Light solo fills
mf
mp
2


775
780
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
MUTE
fp
mf
mf
2


786
Picc
O
Cl
Hn
786
Bsn
786
Tnr
CADENZA
fp
786
B
786
Perc 1
786
Perc 2
786
Perc 3
786
V1
786
V2
786
Vla
p
786
Cello
p

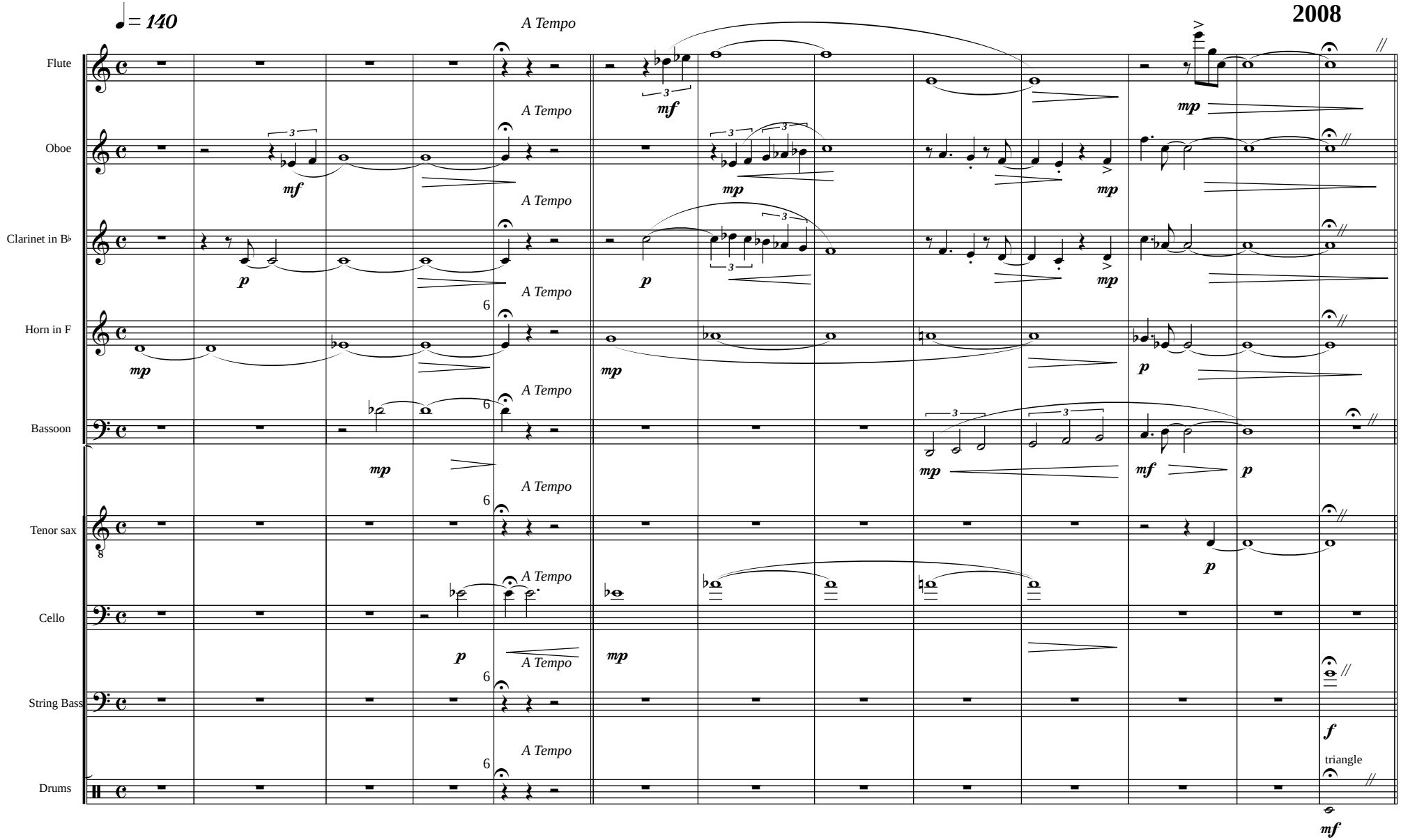

797
"Summing up..."
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
SOLO
On cue
CADENZA
TUBULAR BELLS

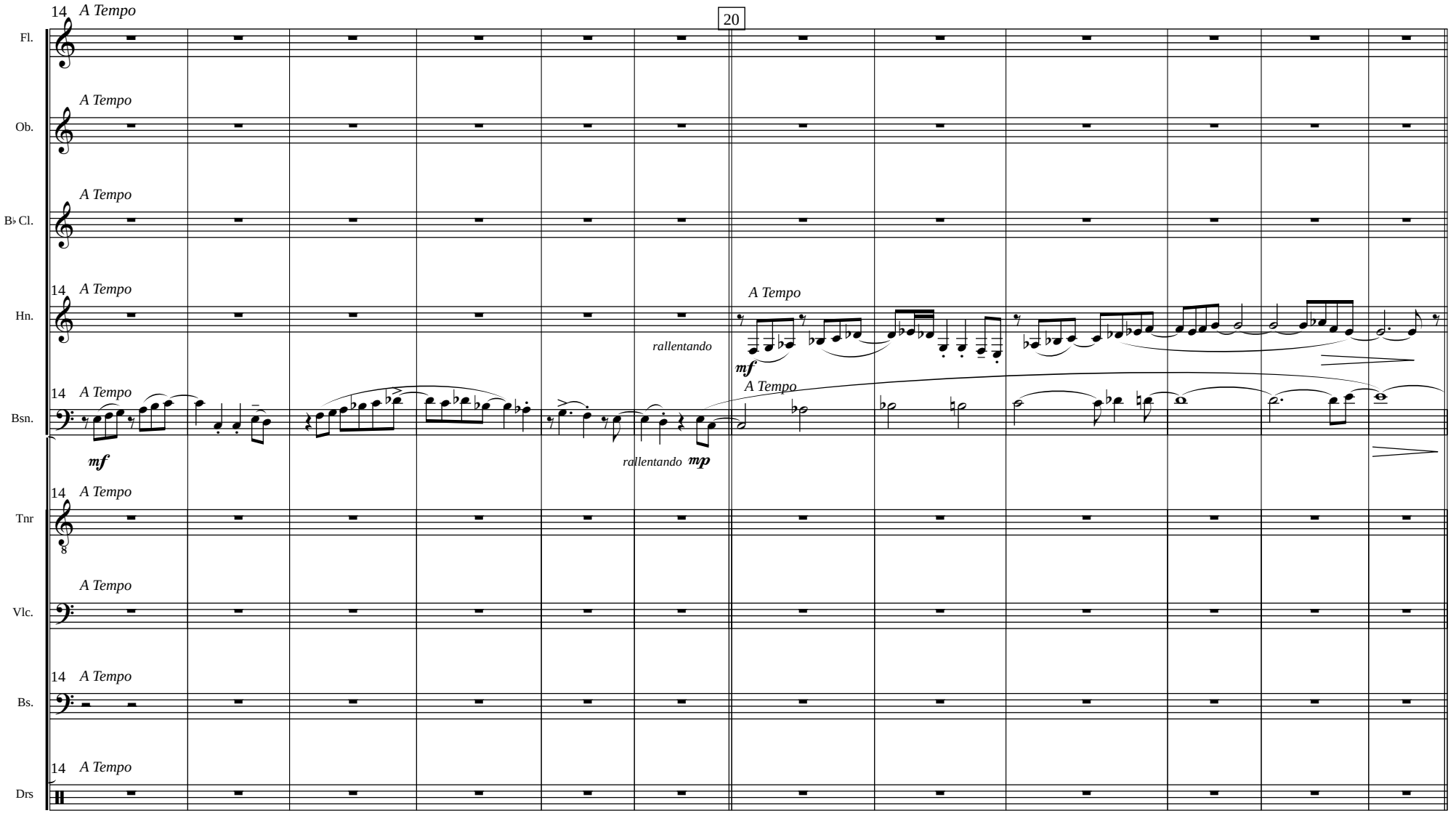

806
A tempo
Picc
O
Cl
Hn
Bsn
Tnr
B
Perc 1
Perc 2
Perc 3
V1
V2
Vla
Cello
mp
accel.
f
Slowly
mf
mp
p

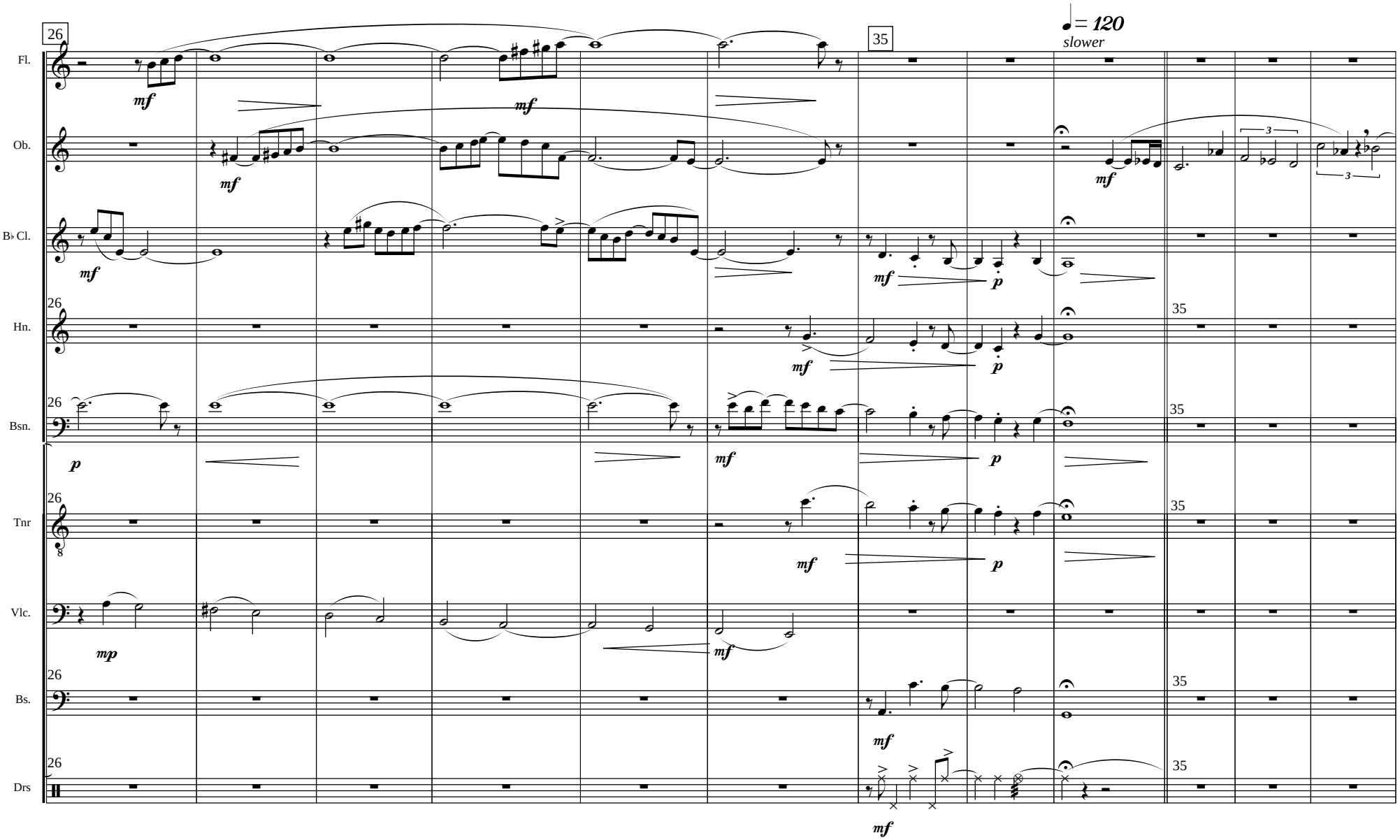
Into the Wood

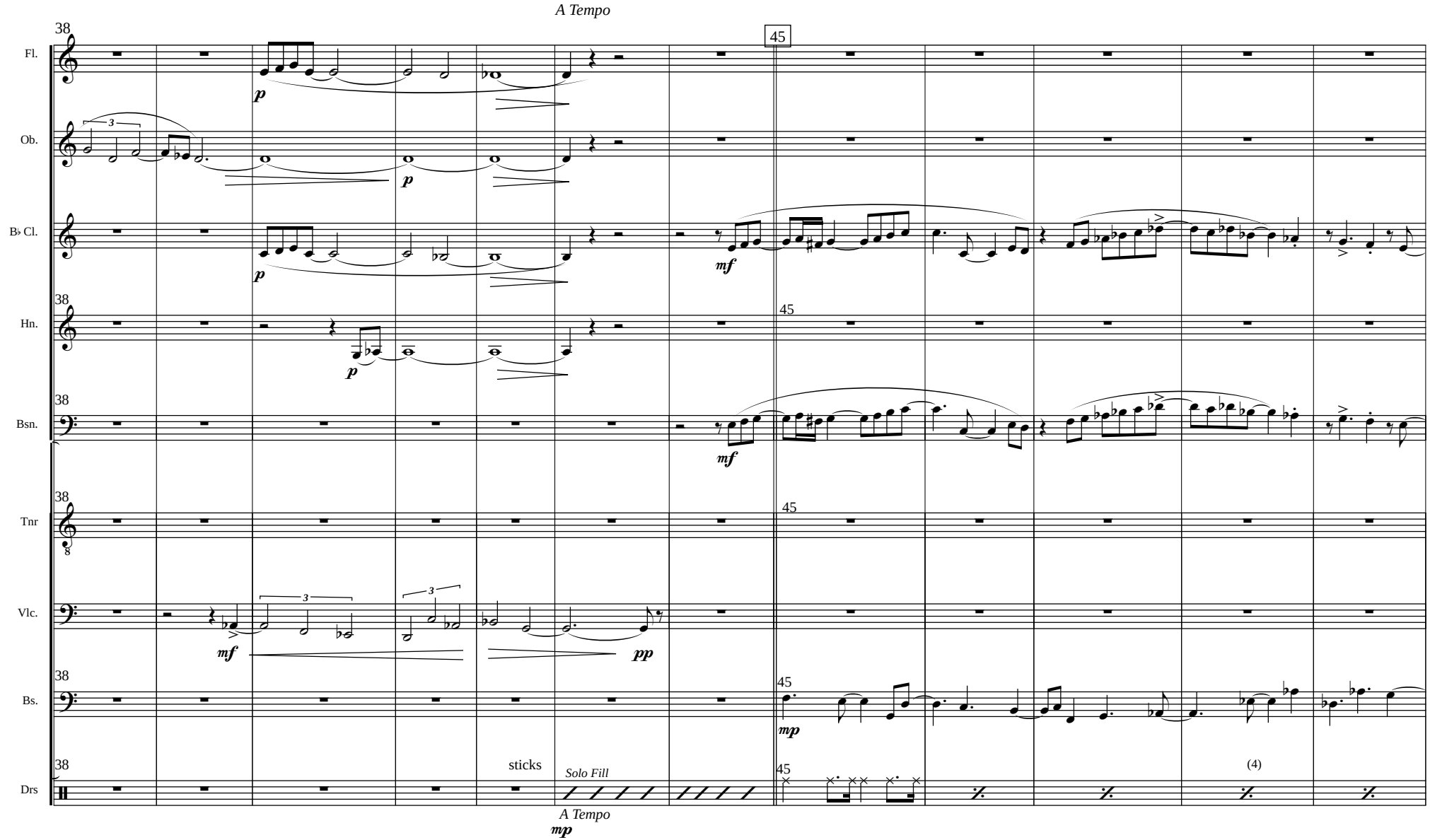
John Aué

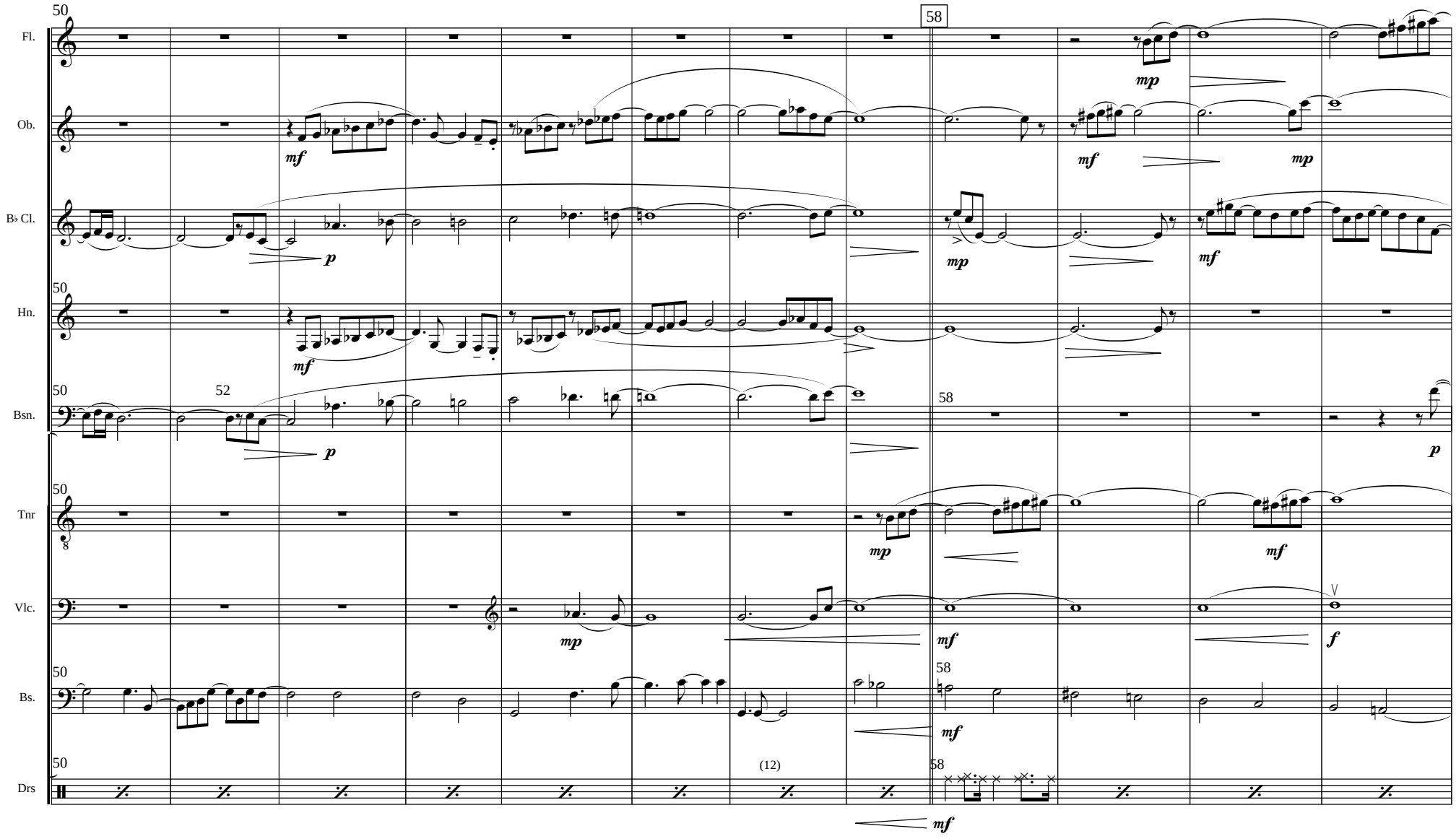
2008

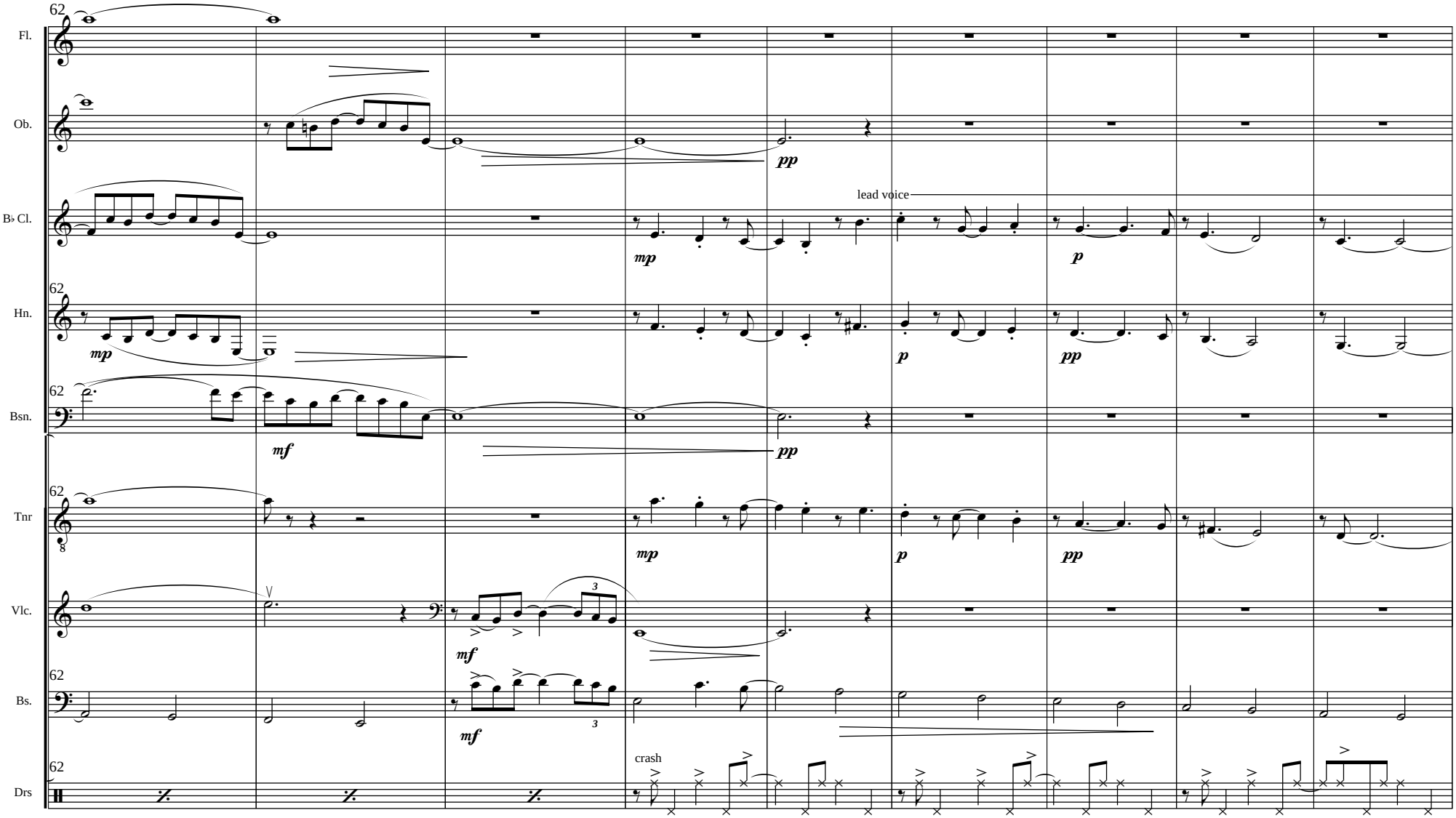


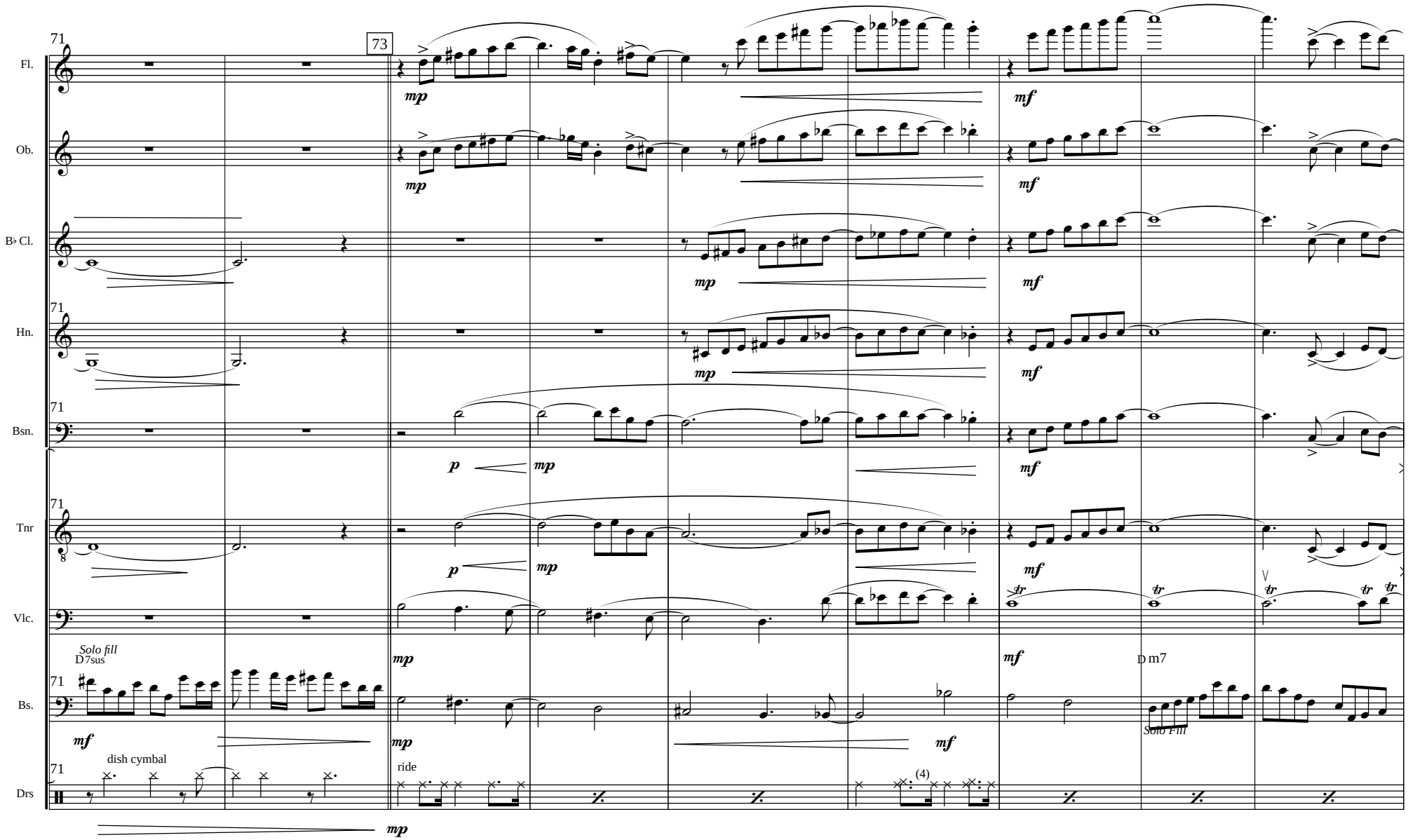

14 A Tempo
20
Fl.
A Tempo
Ob.
A Tempo
B♭ Cl.
14 A Tempo
A Tempo
Hn.
rallentando
mf
14 A Tempo
A Tempo
Bsn.
mf
rallentando mp
14 A Tempo
Tnr
A Tempo
Vlc.
14 A Tempo
Bs.
14 A Tempo
Drs

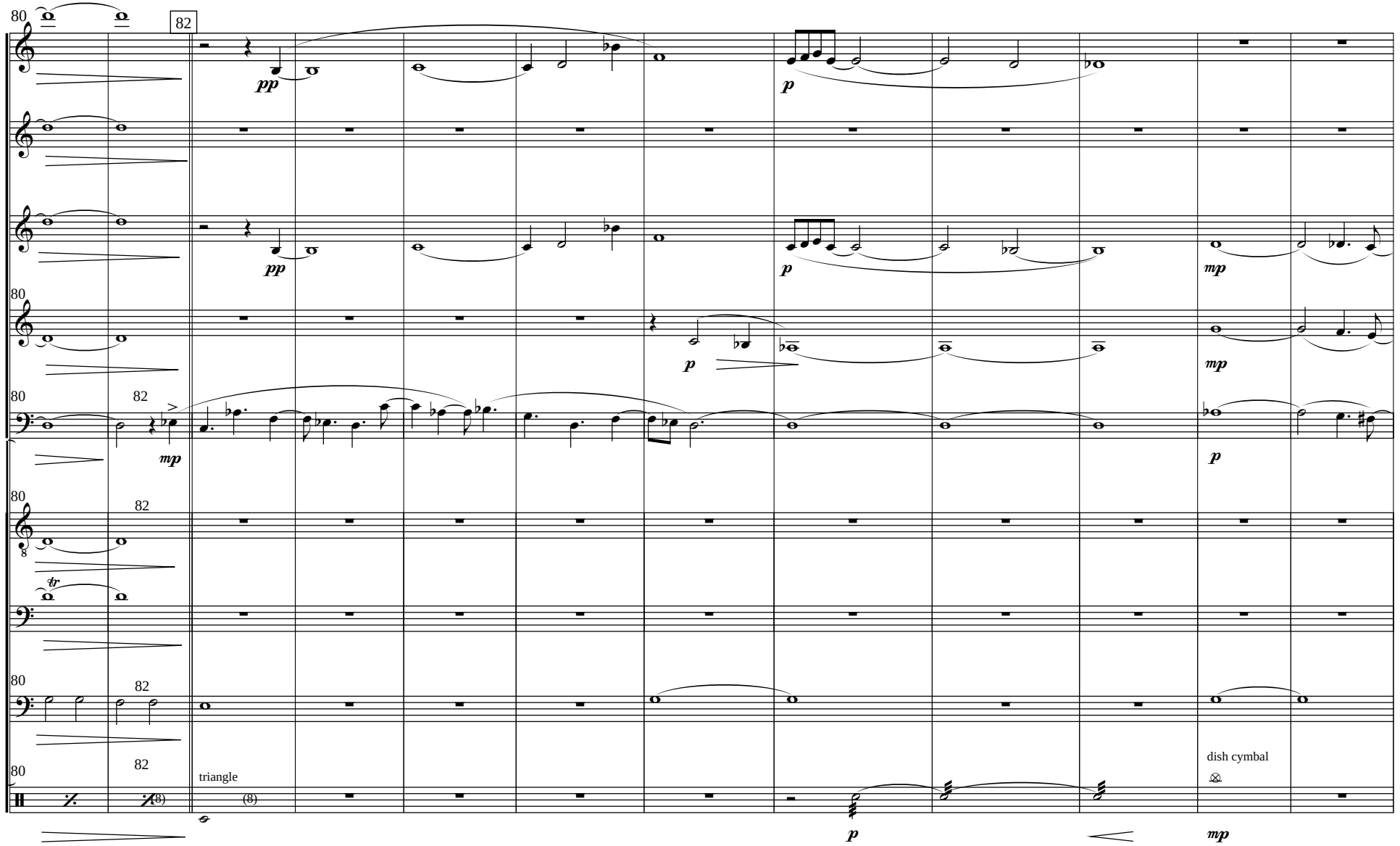

26
35
♩= 120
slower
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mf
p
mp
3

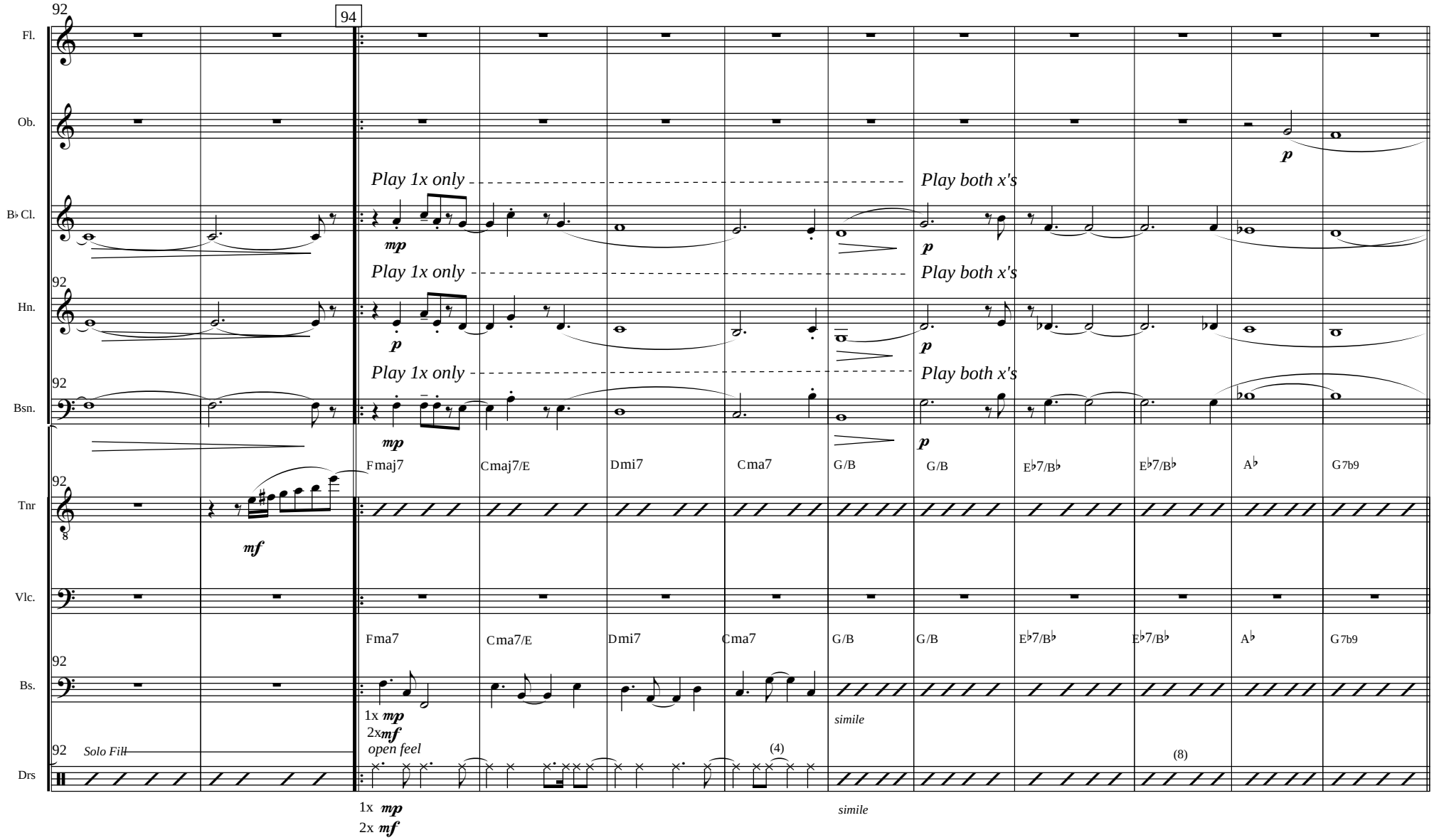

A Tempo
38
45
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
p
mf
pp
mp
sticks
Solo Fill
(4)
A Tempo
mp

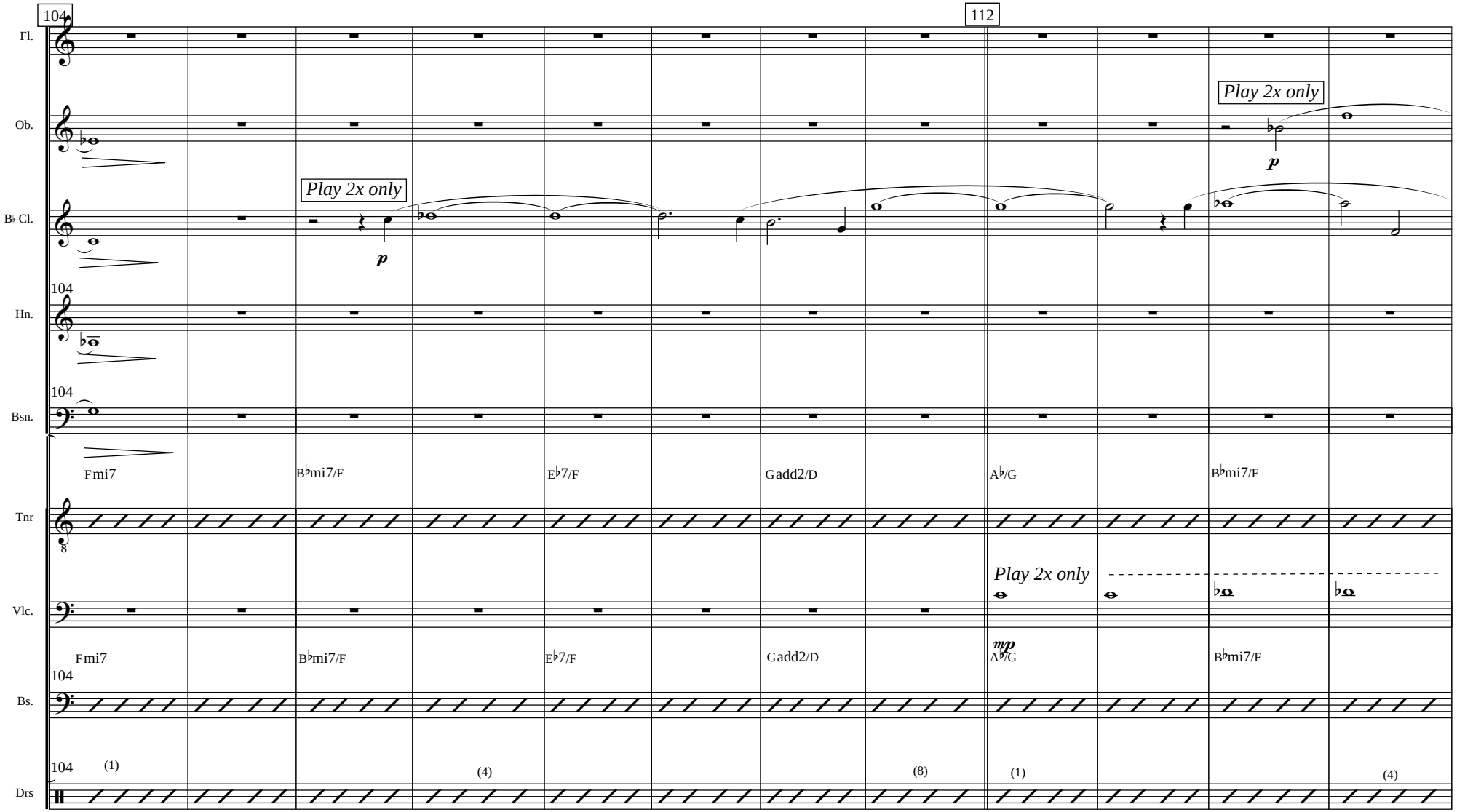

50
58
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
52
(12)
mp
mf
p
f

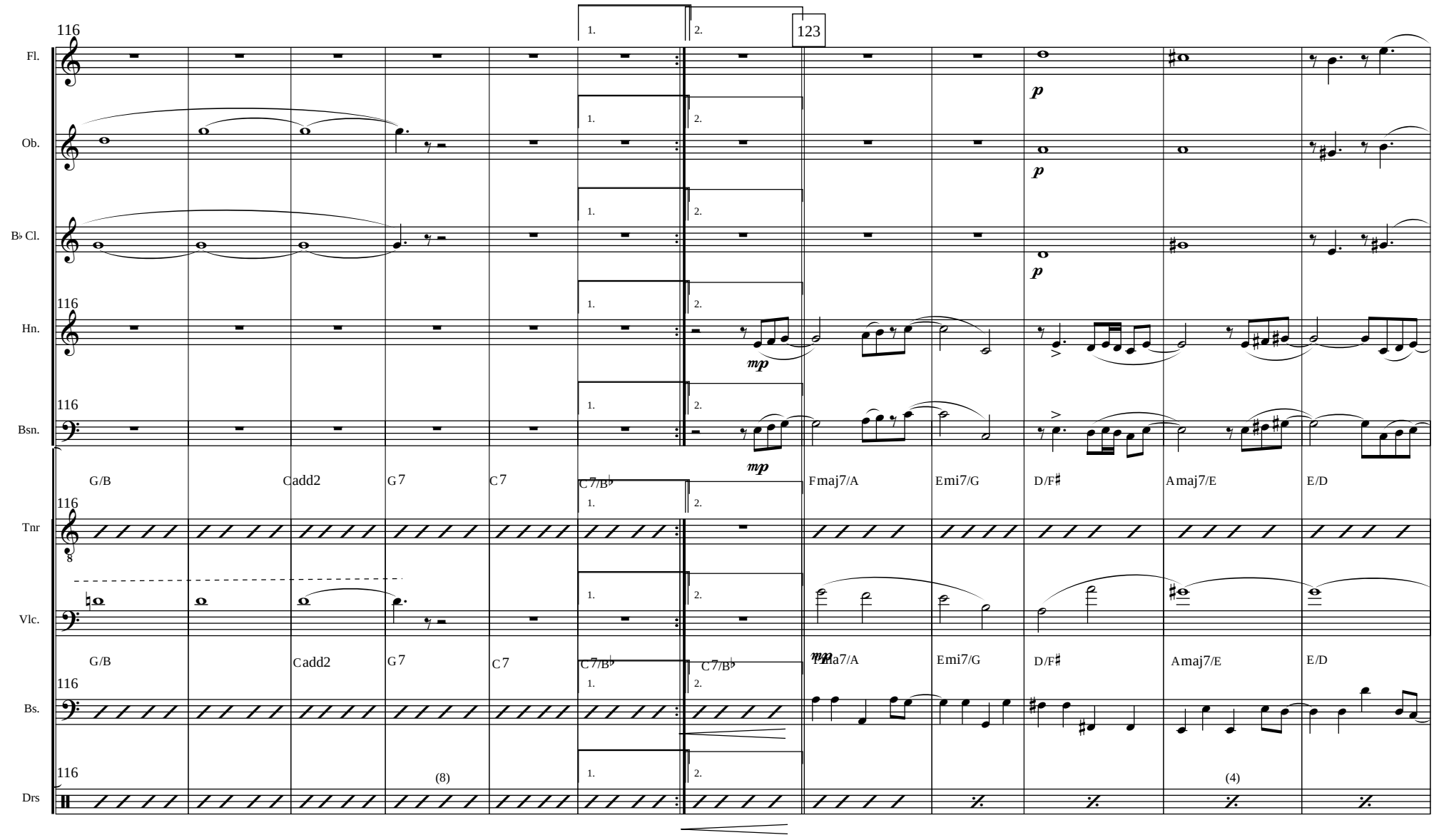

62
Fl.
Ob.
pp
B♭ Cl.
lead voice
mp
p
62
Hn.
mp
p
pp
62
Bsn.
mf
pp
62
Tnr
mp
p
pp
Vlc.
mf
62
Bs.
mf
3
62
Drs
crash

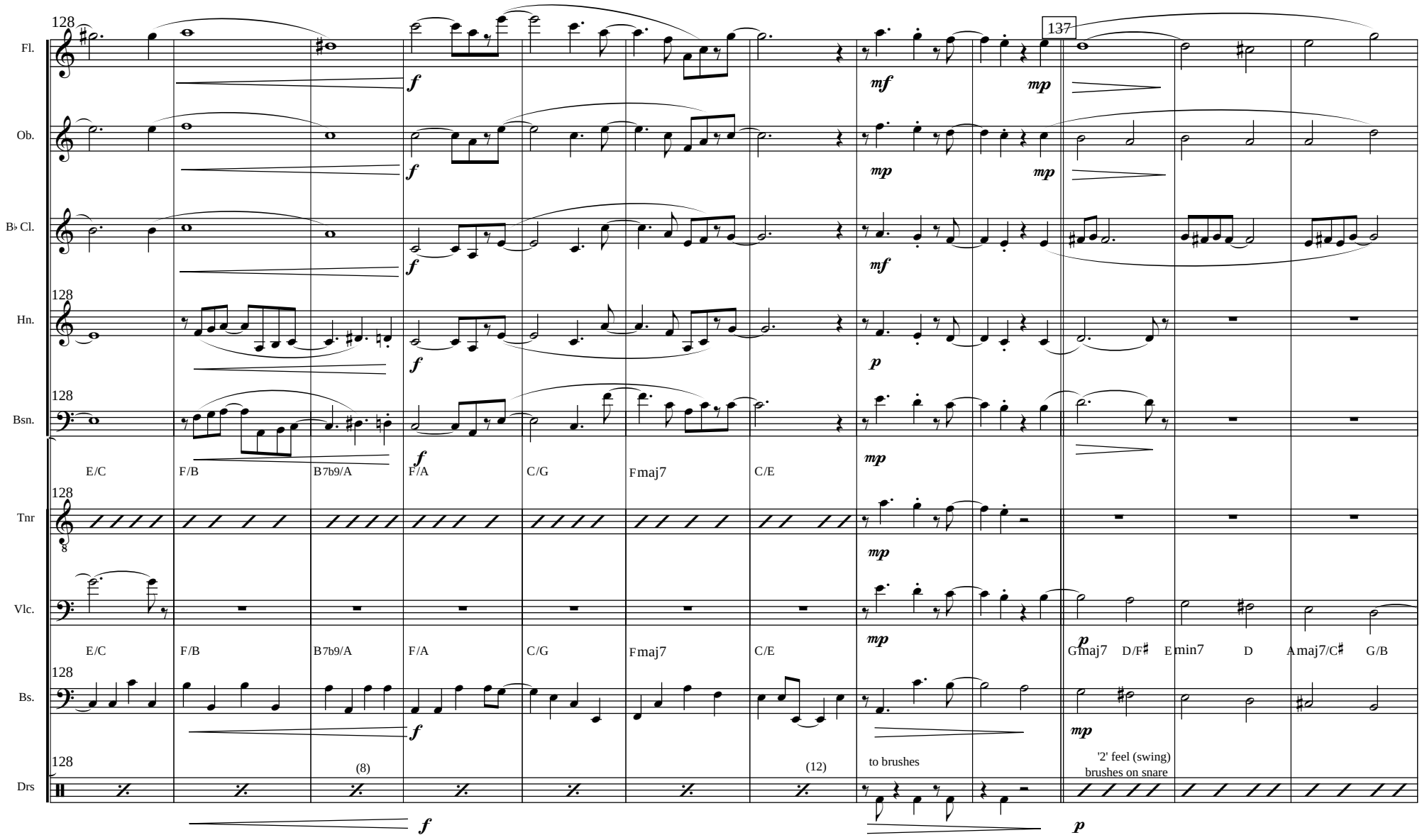

71
73
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
mf
p
Solo fill
D 7sus
D m7
Solo Fill
dish cymbal
ride
(4)

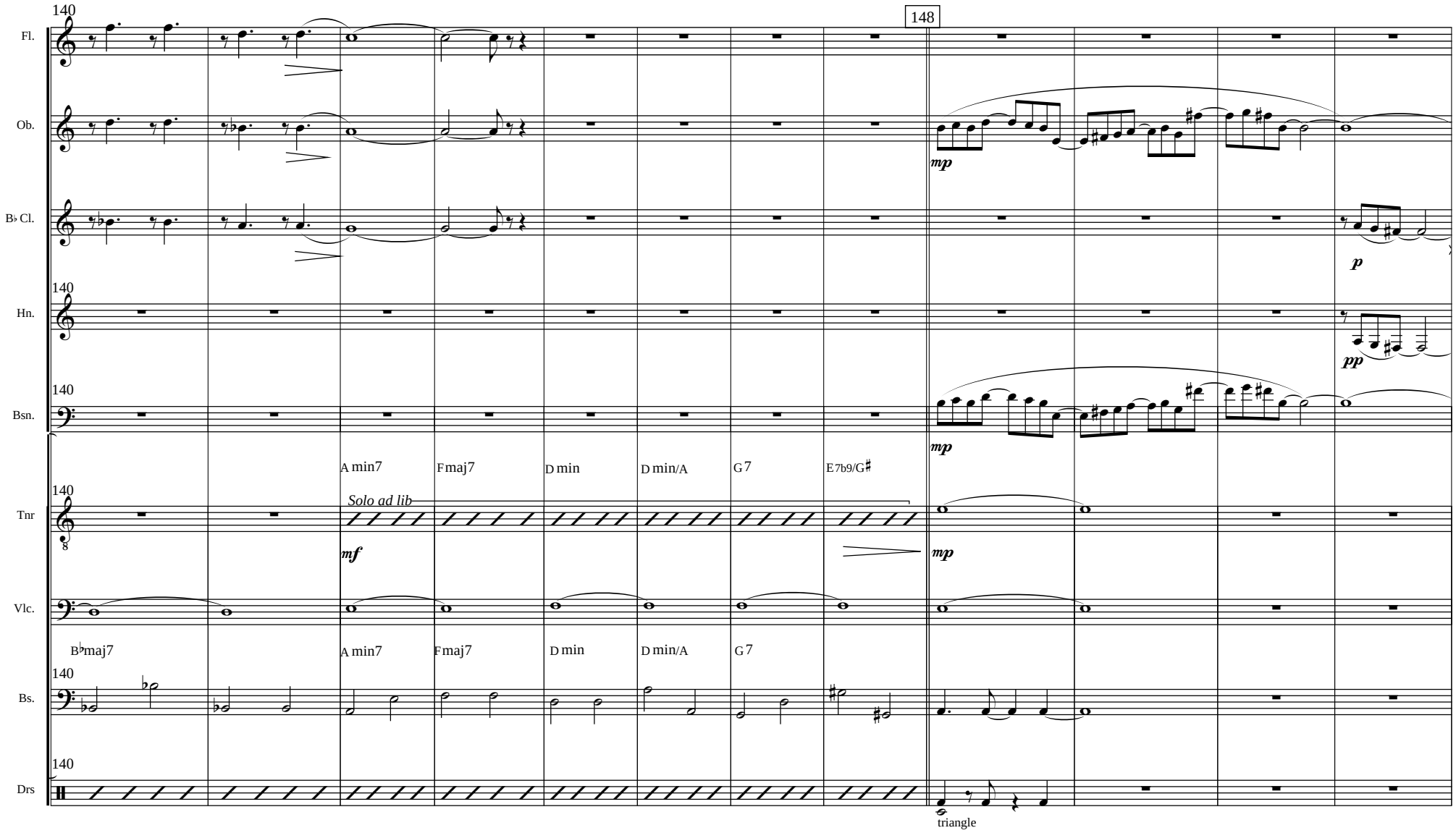

80
82
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
pp
p
mp
tr
triangle
dish cymbal

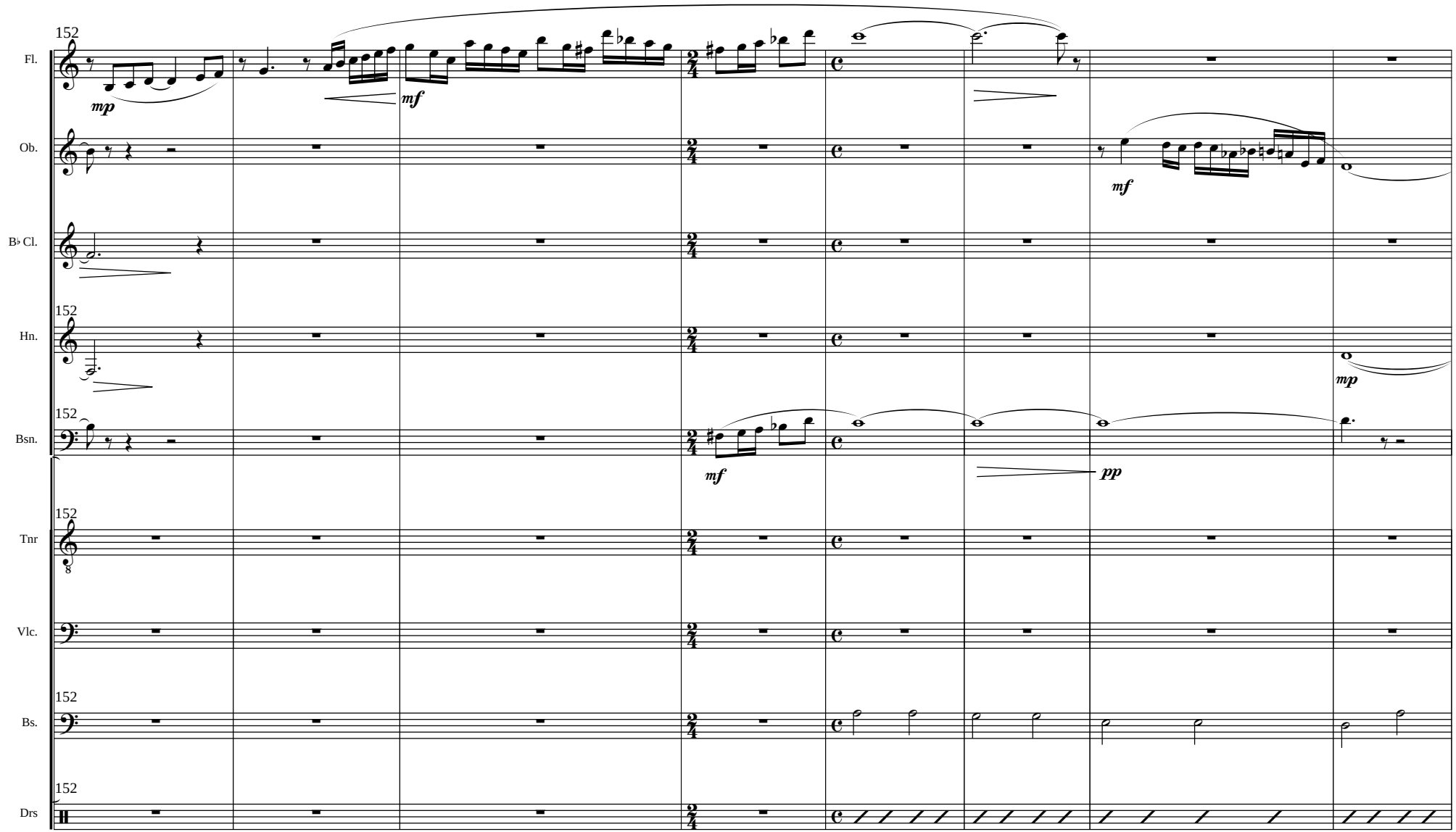

92
94
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
Play 1x only
Play both x's
mp
p
mf
Fmaj7
Cmaj7/E
Dmi7
Cma7
G/B
E♭7/B♭
A♭
G7b9
Solo Fill
1x mp
2x mf
open feel
simile
(4)
(8)

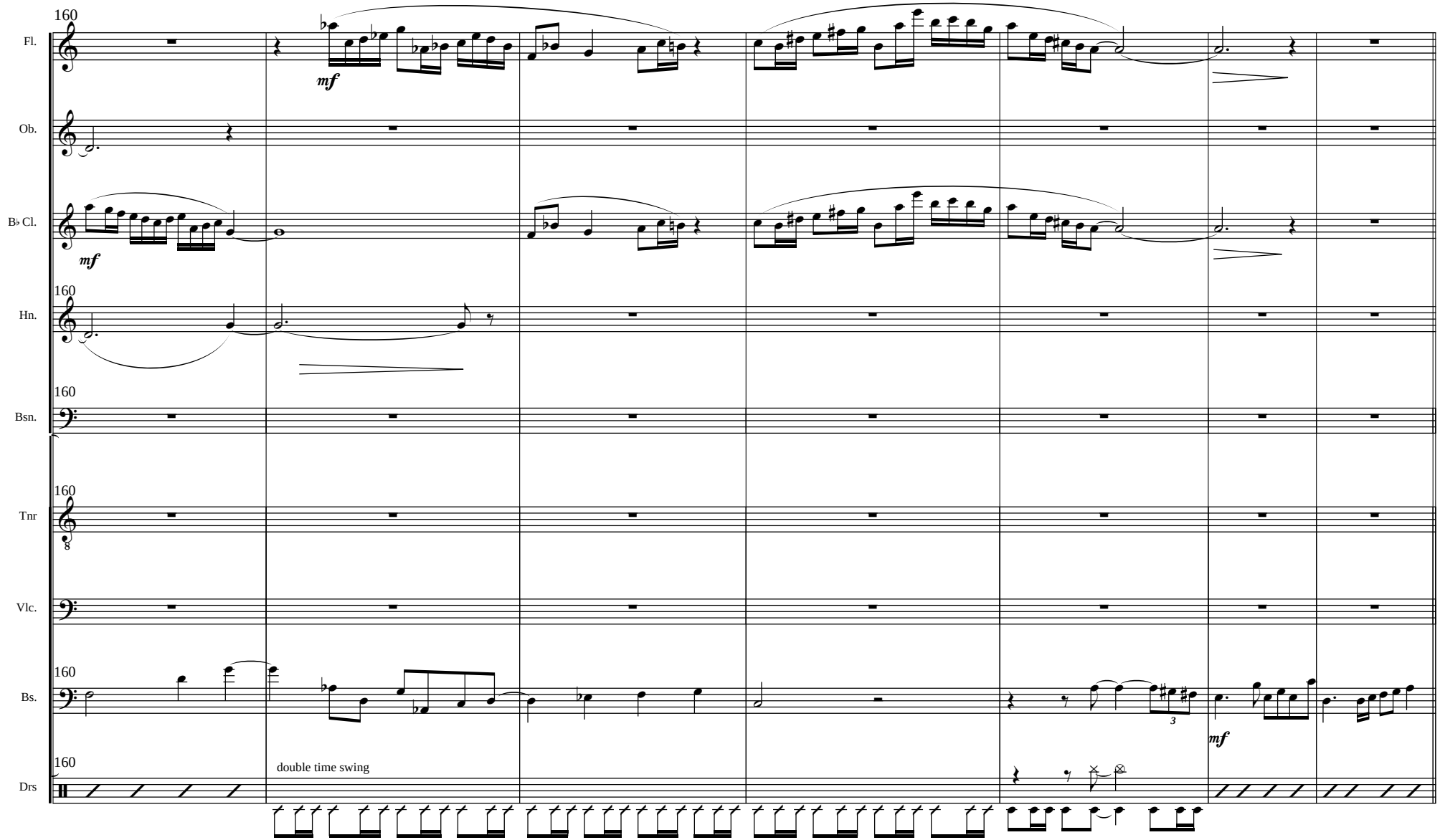

104
112
Fl.
Ob.
Play 2x only
p
B♭ Cl.
Play 2x only
p
104
Hn.
104
Bsn.
104
Fmi7
B♭mi7/F
E♭7/F
Gadd2/D
A♭/G
B♭mi7/F
Tnr
8
Play 2x only
Vlc.
Fmi7
B♭mi7/F
E♭7/F
Gadd2/D
mp
A♭/G
B♭mi7/F
104
Bs.
104
(1)
(4)
(8)
(1)
(4)
Drs

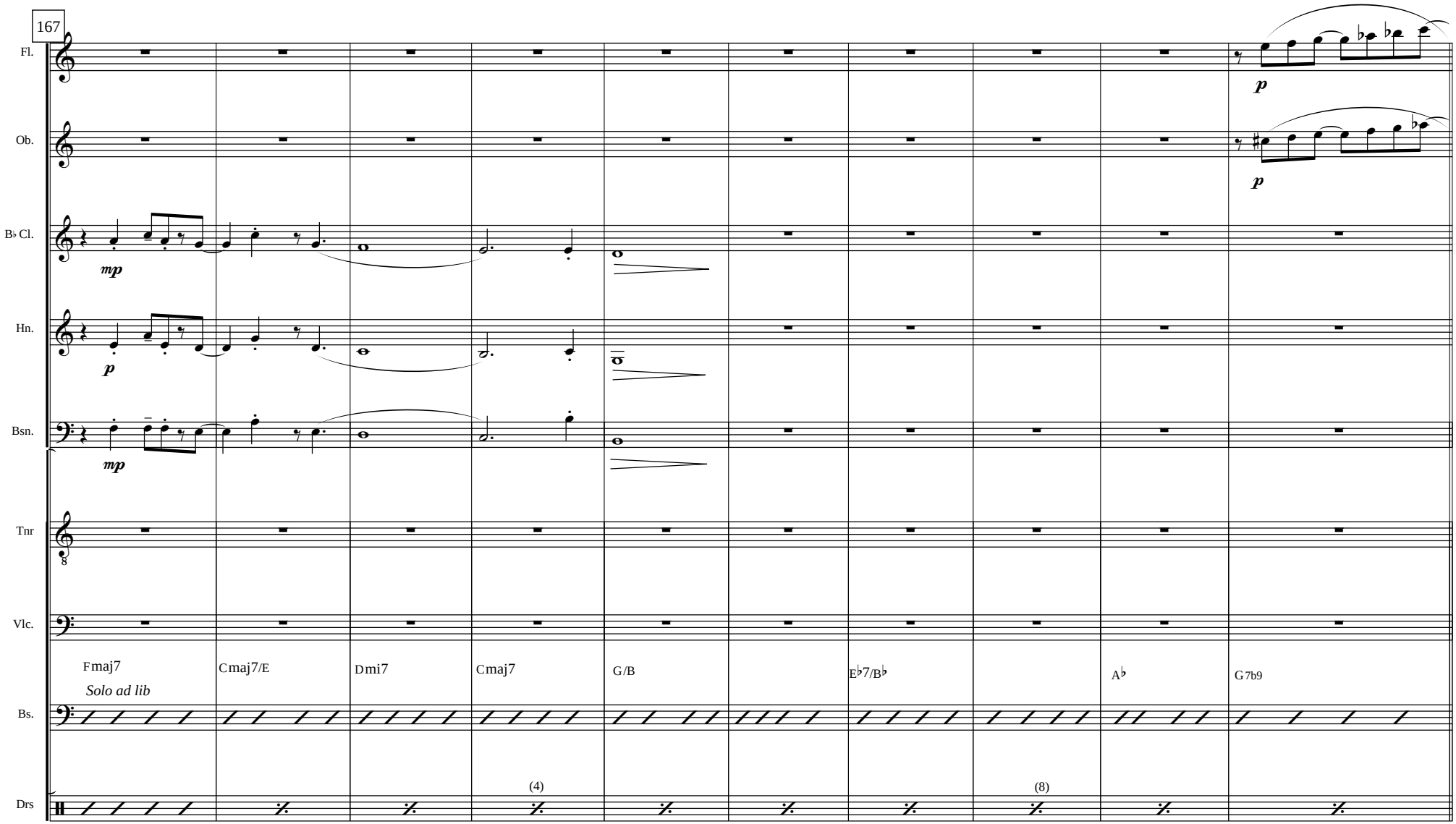

116
123
1.
2.
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
p
mp
G/B
Cadd2
G7
C7
C7/B♭
Fmaj7/A
Emi7/G
D/F♯
Amaj7/E
E/D
(8)
(4)

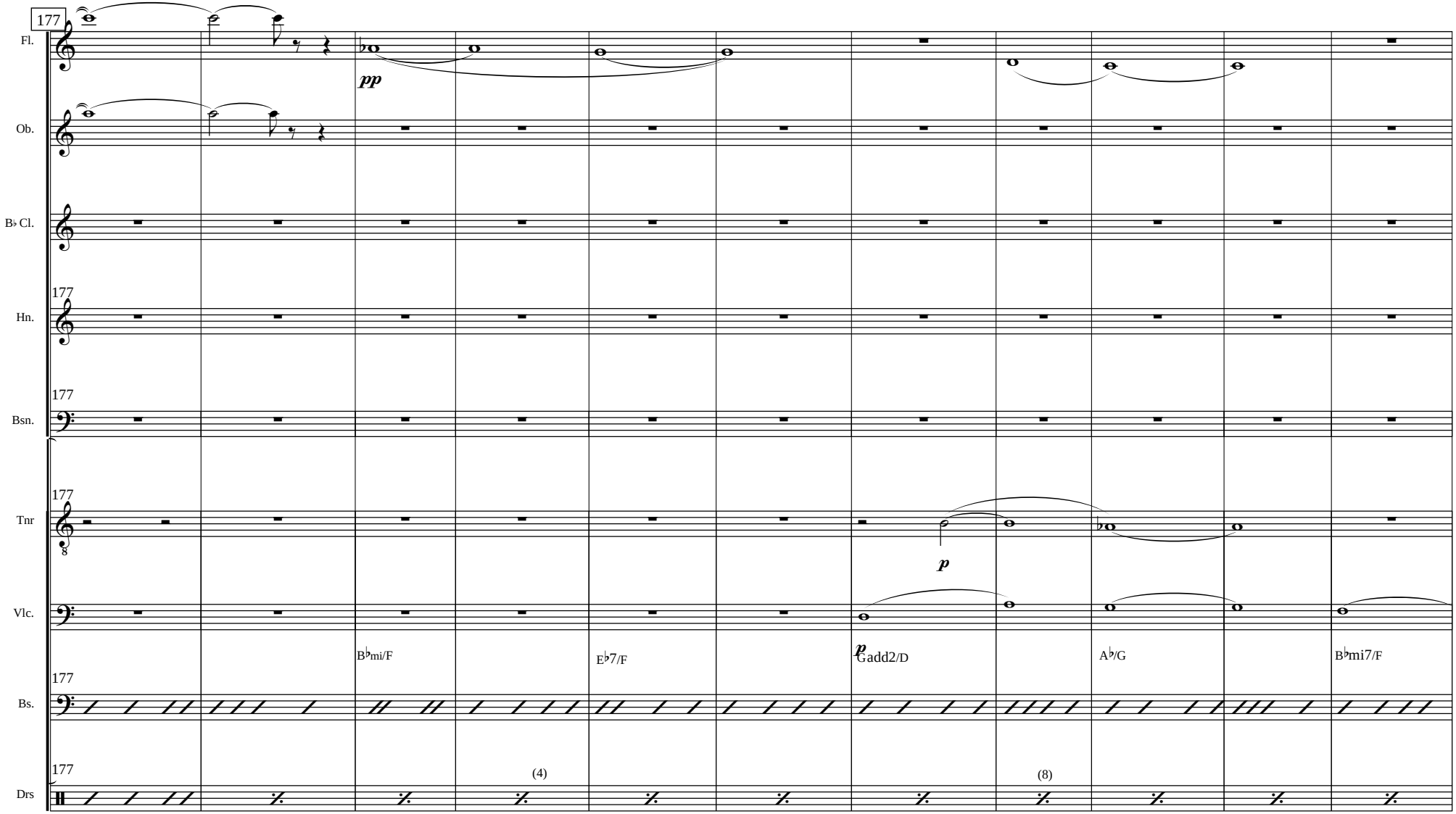

128
137
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
E/C
F/B
B7b9/A
F/A
C/G
Fmaj7
C/E
Gmaj7
D/F♯
Emin7
D
Amaj7/C♯
G/B
(8)
(12)
to brushes
'2' feel (swing)
brushes on snare

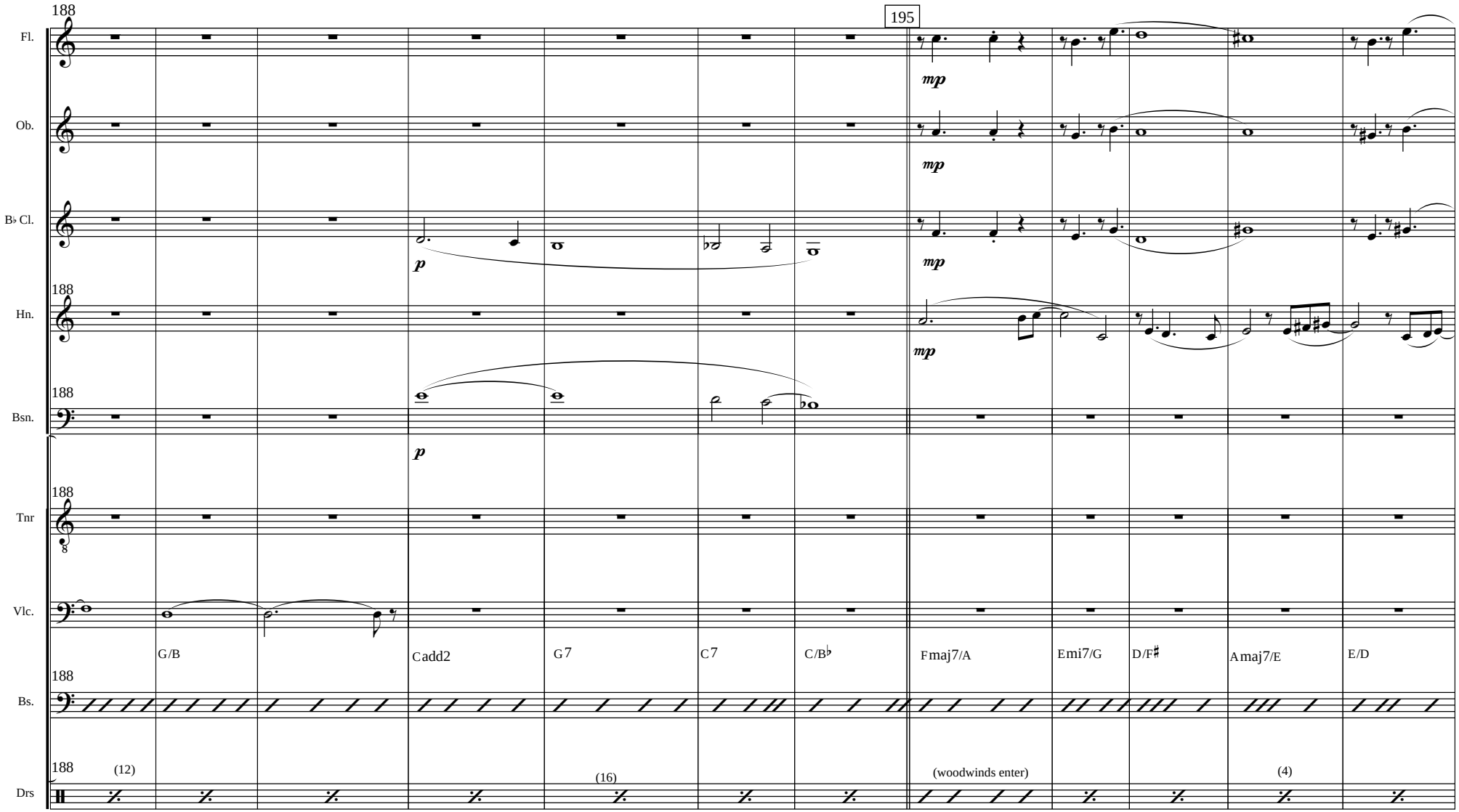

140
148
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
p
pp
A min7
F maj7
D min
D min/A
G 7
E 7b9/G♯
Solo ad lib
mf
B♭maj7
triangle

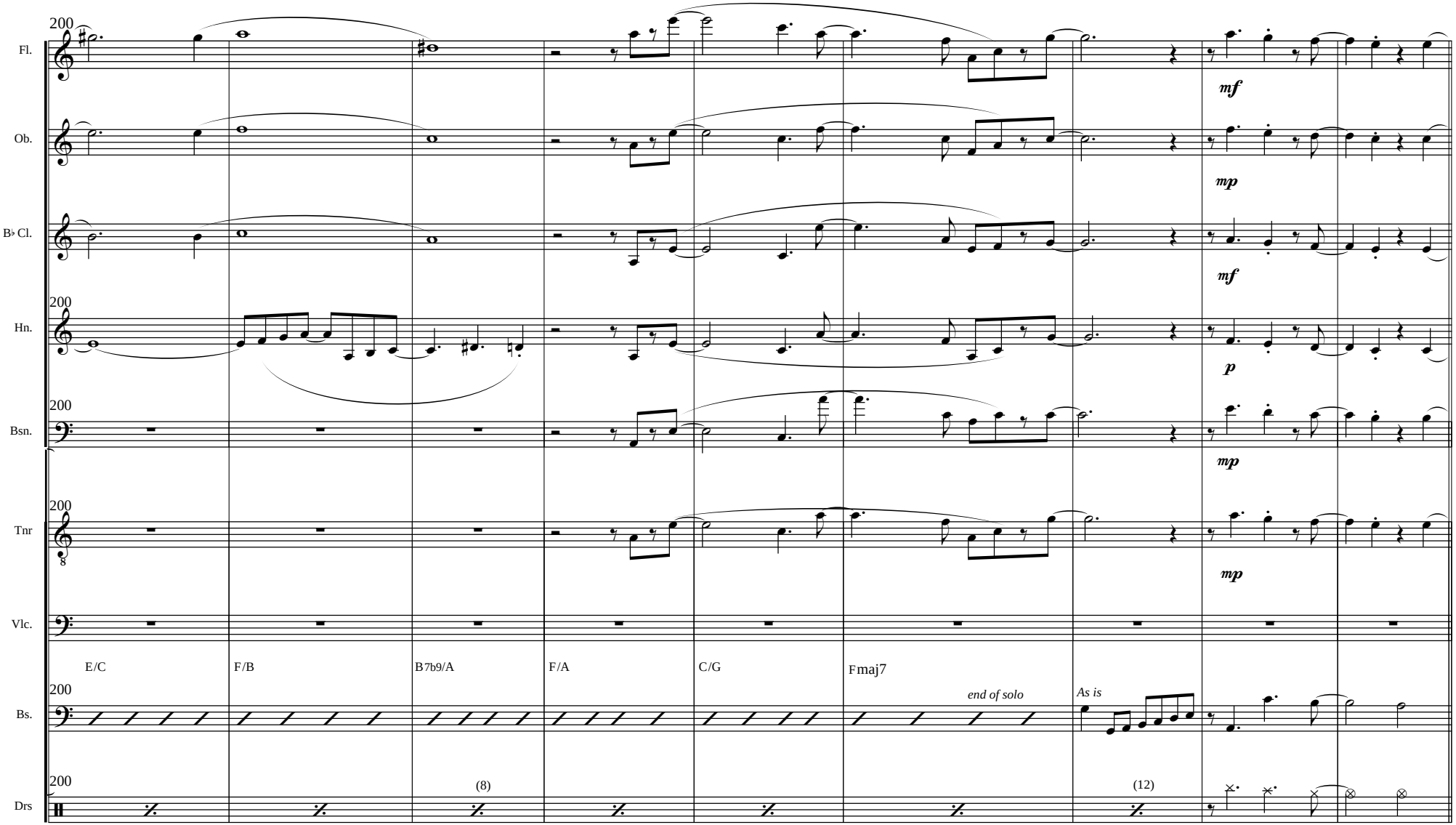

152
Fl.
mp
mf
Ob.
mf
B♭ Cl.
152
Hn.
mp
152
Bsn.
mf
pp
152
Tnr
8
Vlc.
152
Bs.
152
Drs

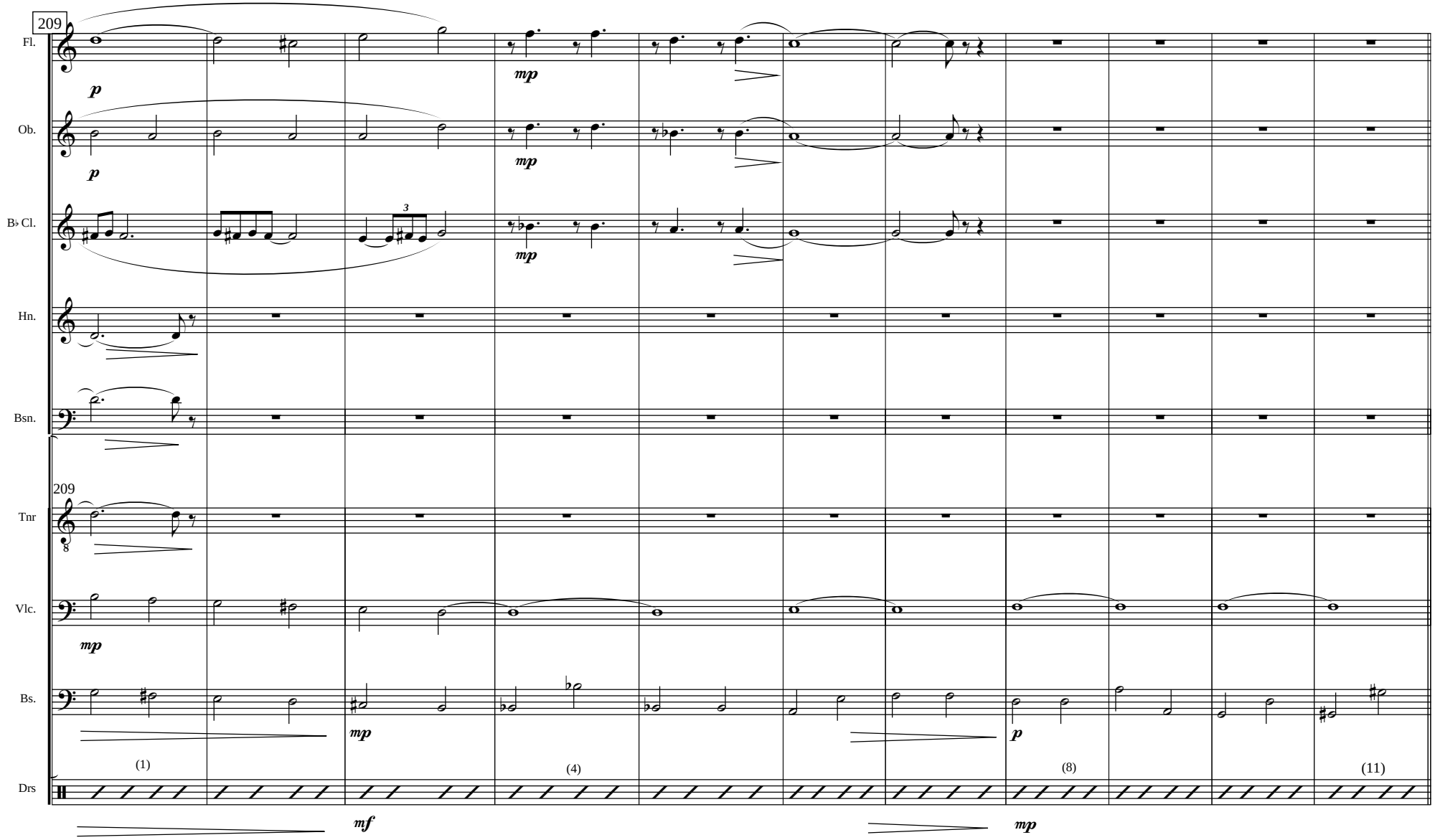

160
Fl.
mf
Ob.
B♭ Cl.
mf
Hn.
Bsn.
Tnr
Vlc.
Bs.
3
mf
Drs
double time swing

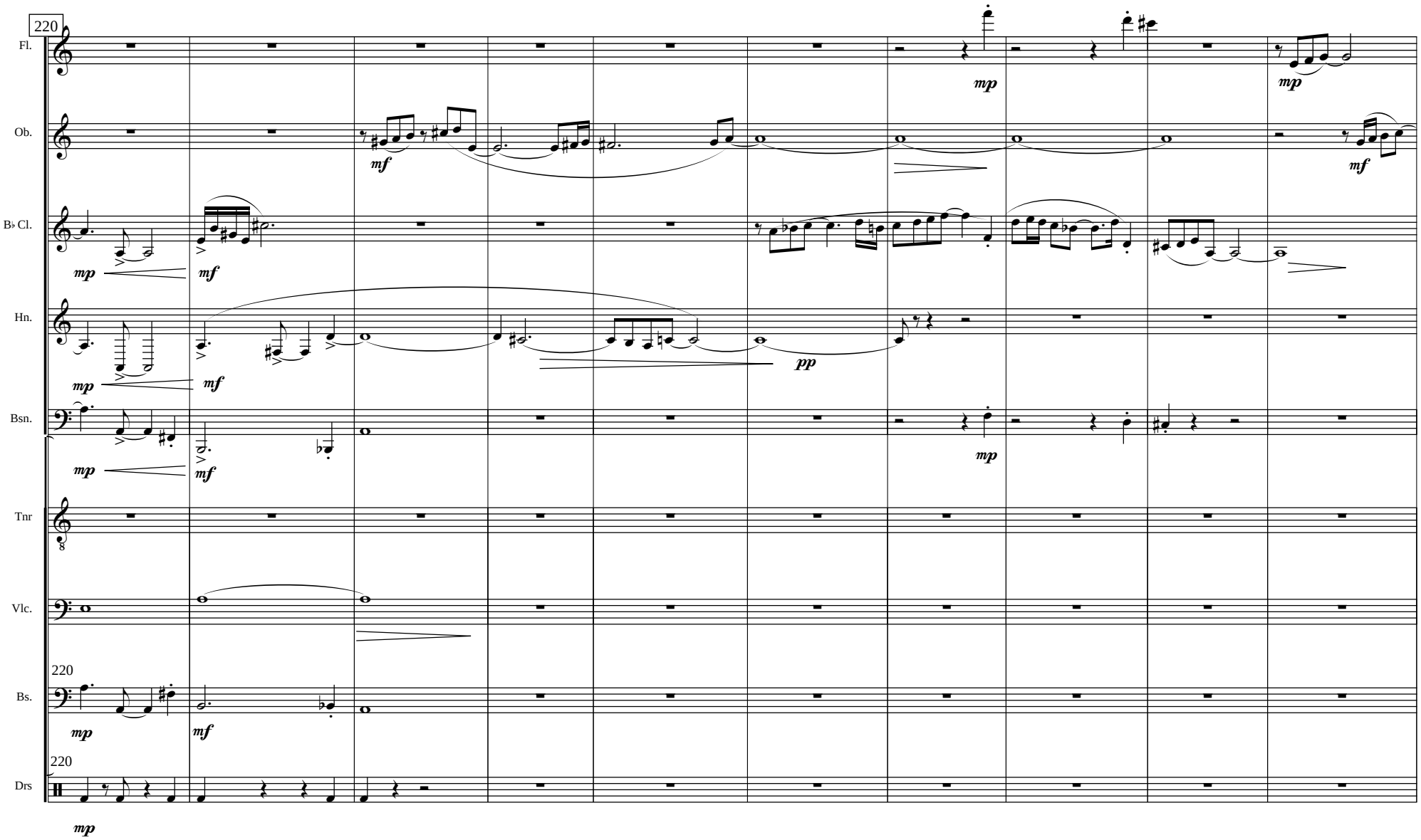

167
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
p
Fmaj7
Solo ad lib
Cmaj7/E
Dmi7
Cmaj7
G/B
E♭7/B♭
A♭
G7b9
(4)
(8)

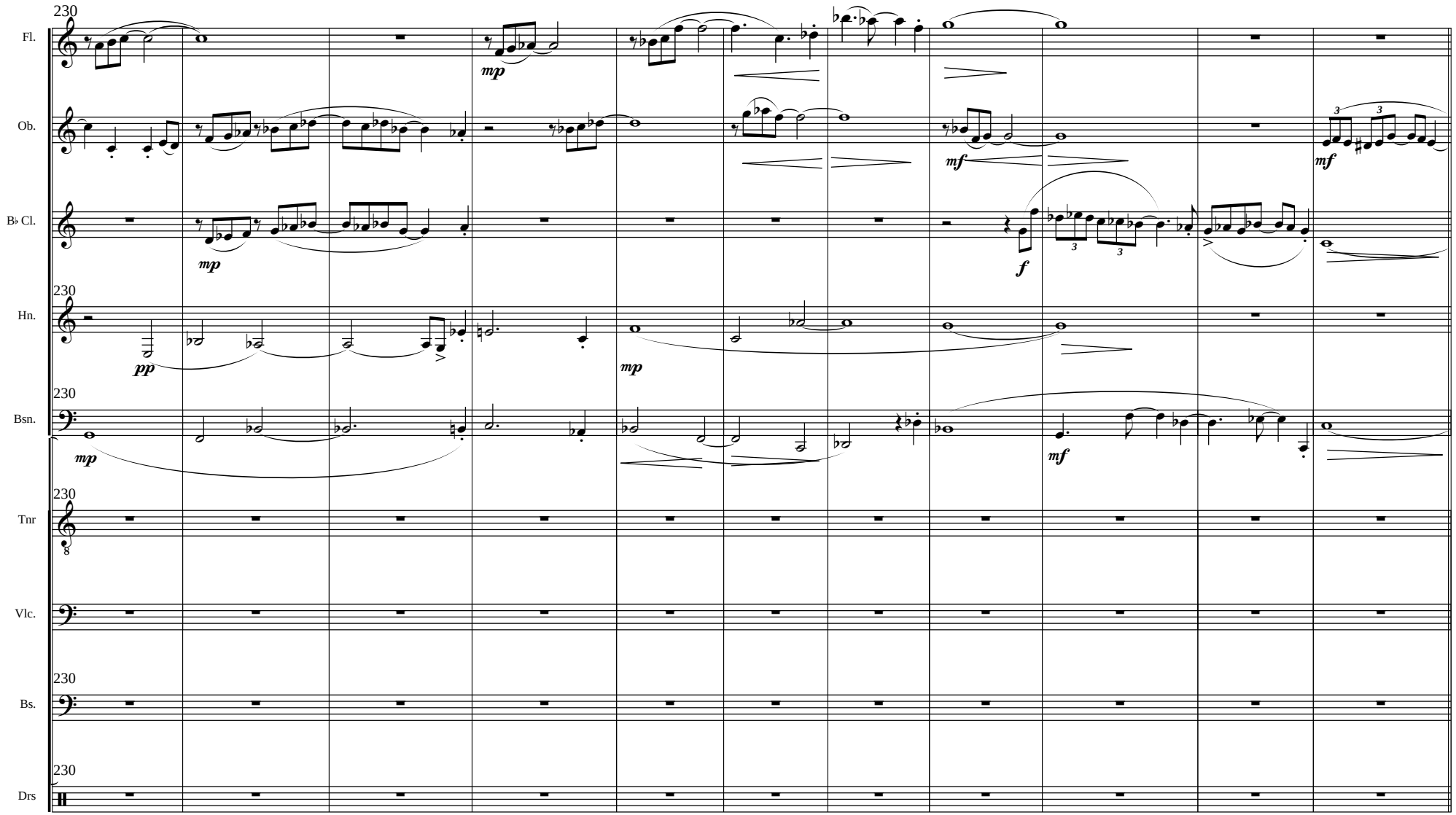

177
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
pp
p
B♭mi/F
E♭7/F
Gadd2/D
A♭/G
B♭mi7/F
(4)
(8)

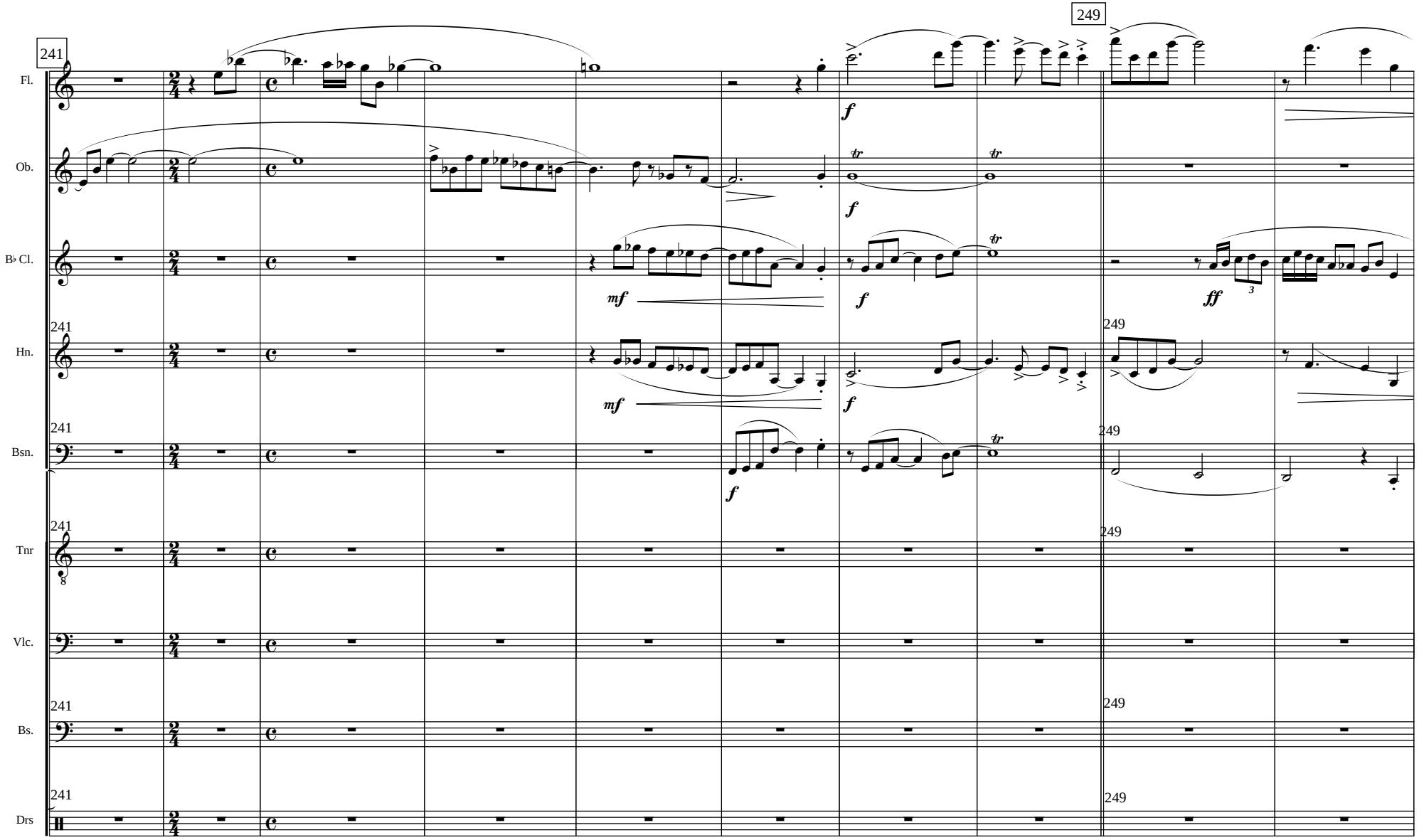

188
195
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
p
G/B
Cadd2
G7
C7
C/B♭
Fmaj7/A
Emi7/G
D/F♯
Amaj7/E
E/D
(12)
(16)
(woodwinds enter)
(4)

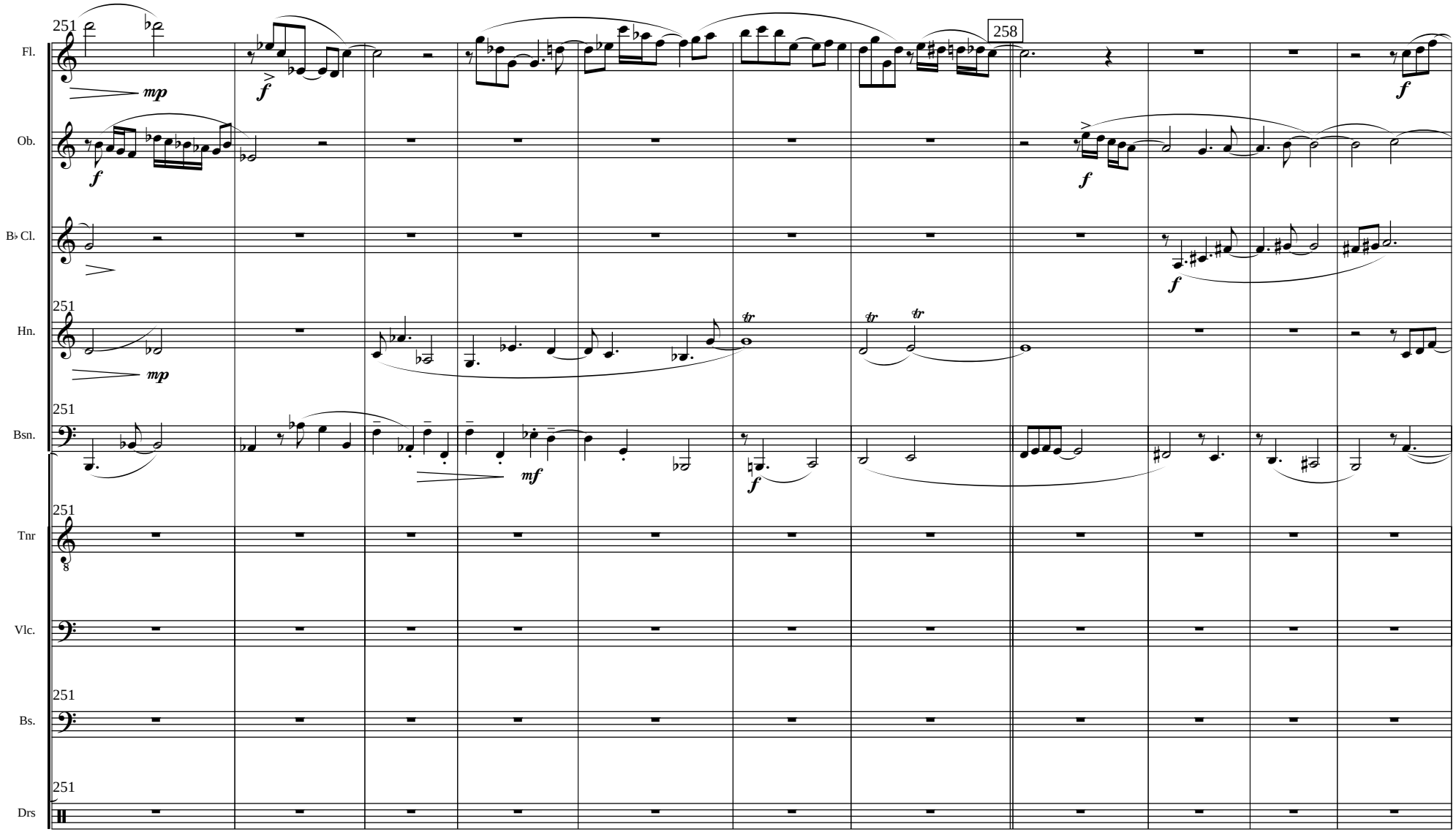

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
200
mf
mp
mf
p
mp
mp
E/C
F/B
B7♭9/A
F/A
C/G
Fmaj7
end of solo
As is
(8)
(12)

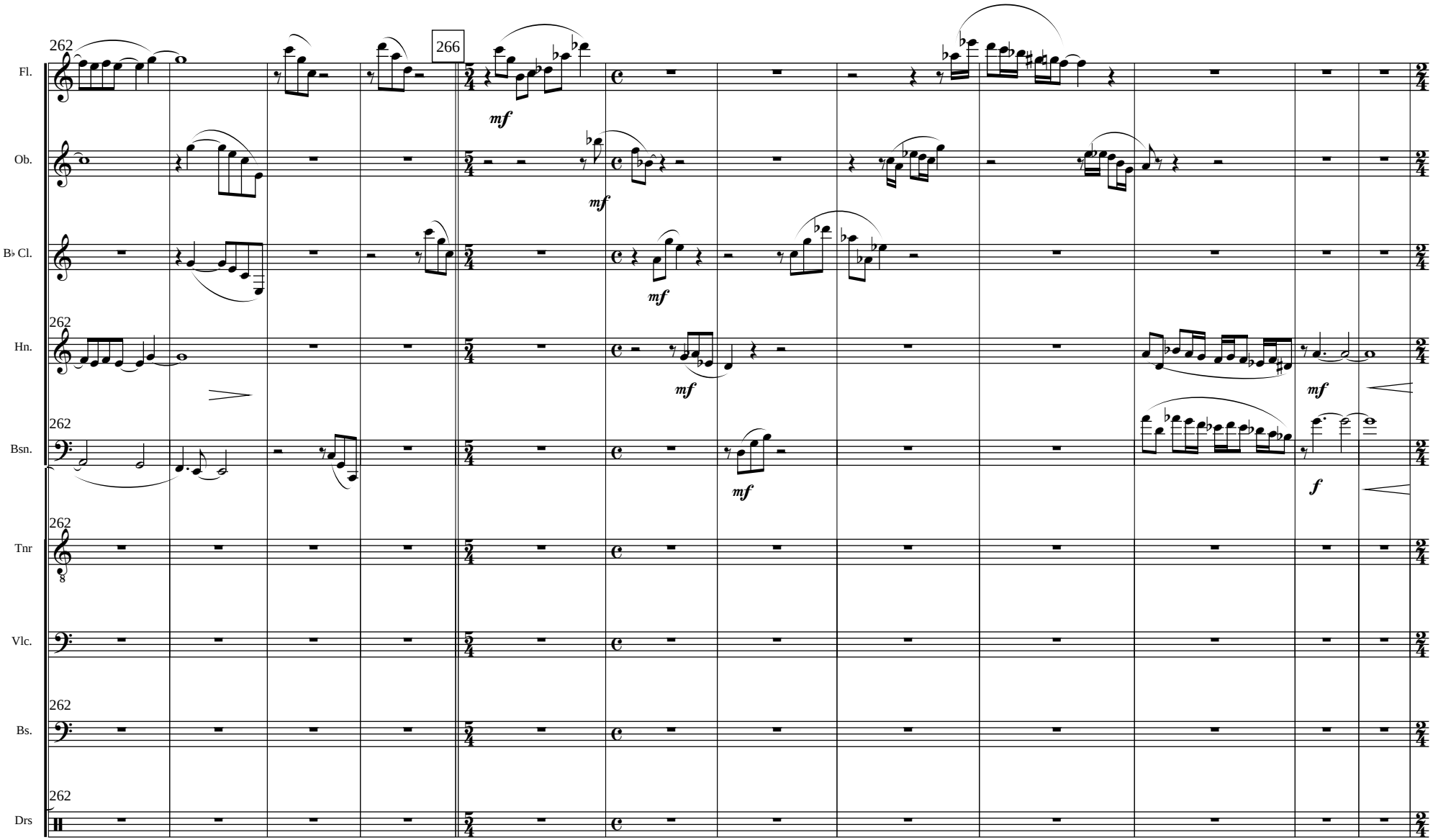

209
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
209
Tnr
Vlc.
Bs.
Drs
p
mp
mf
(1)
(4)
(8)
(11)

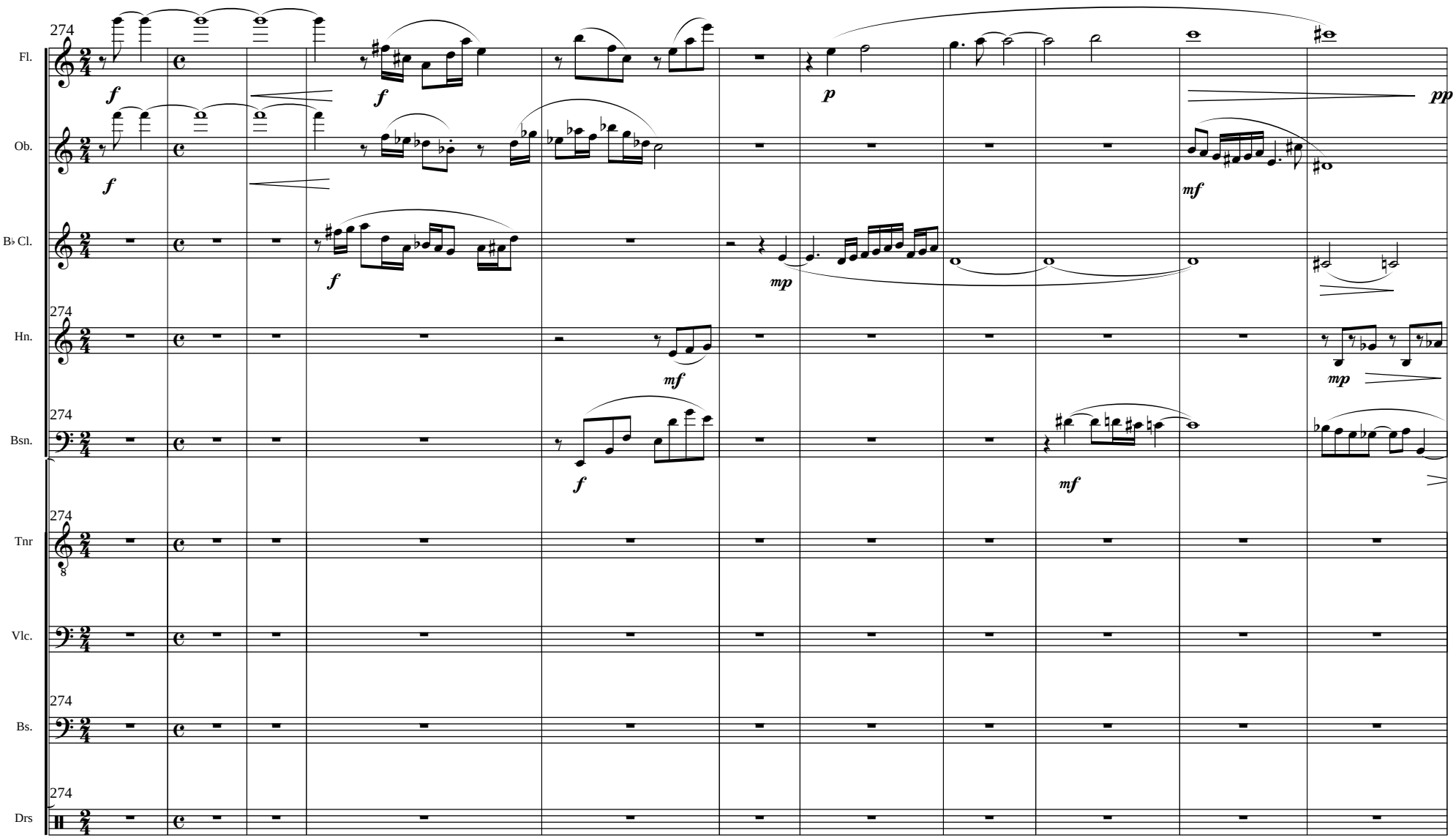

220
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
220
Bs.
220
Drs
mp
mf
pp

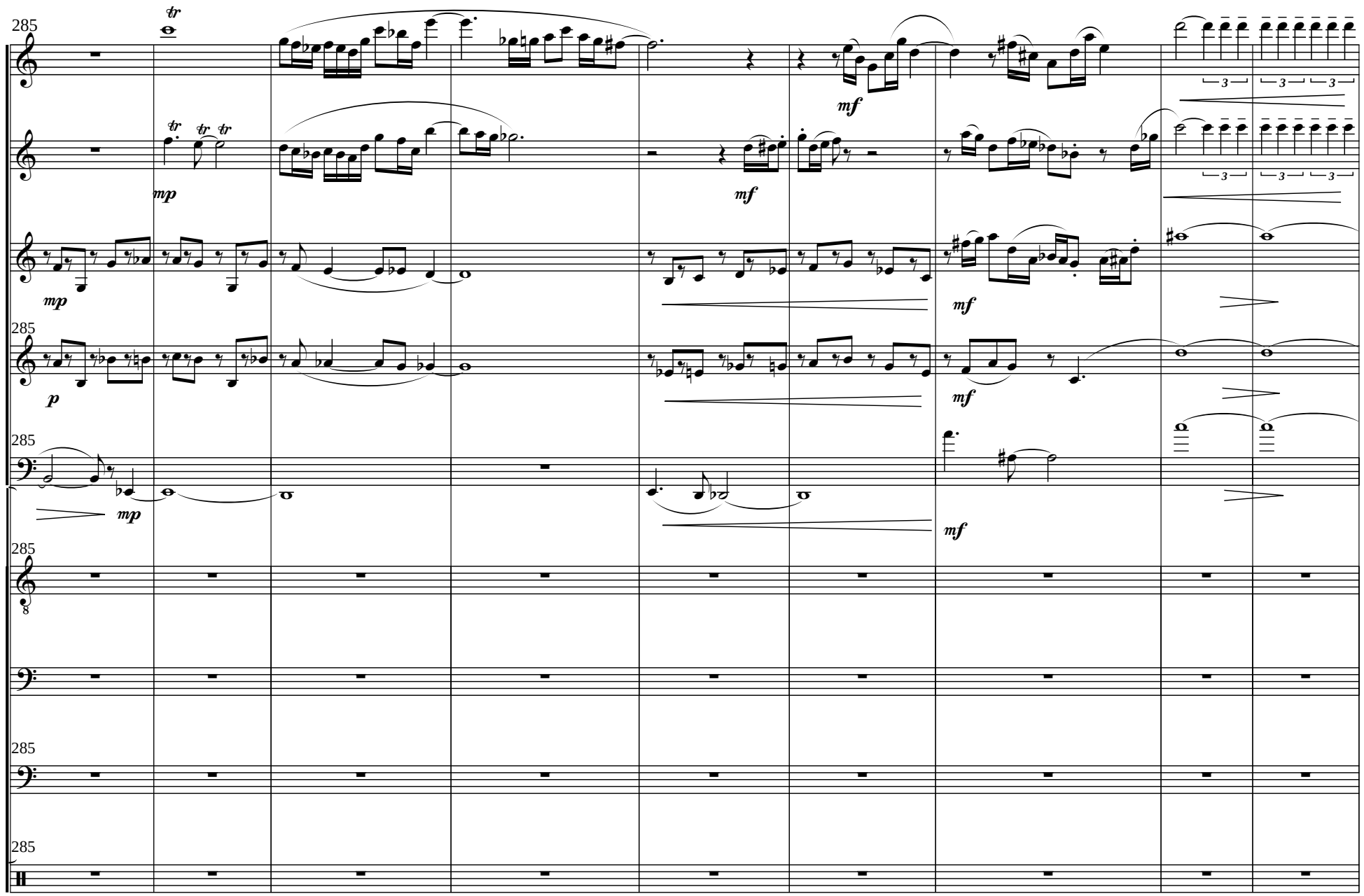

230
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
mf
pp
f

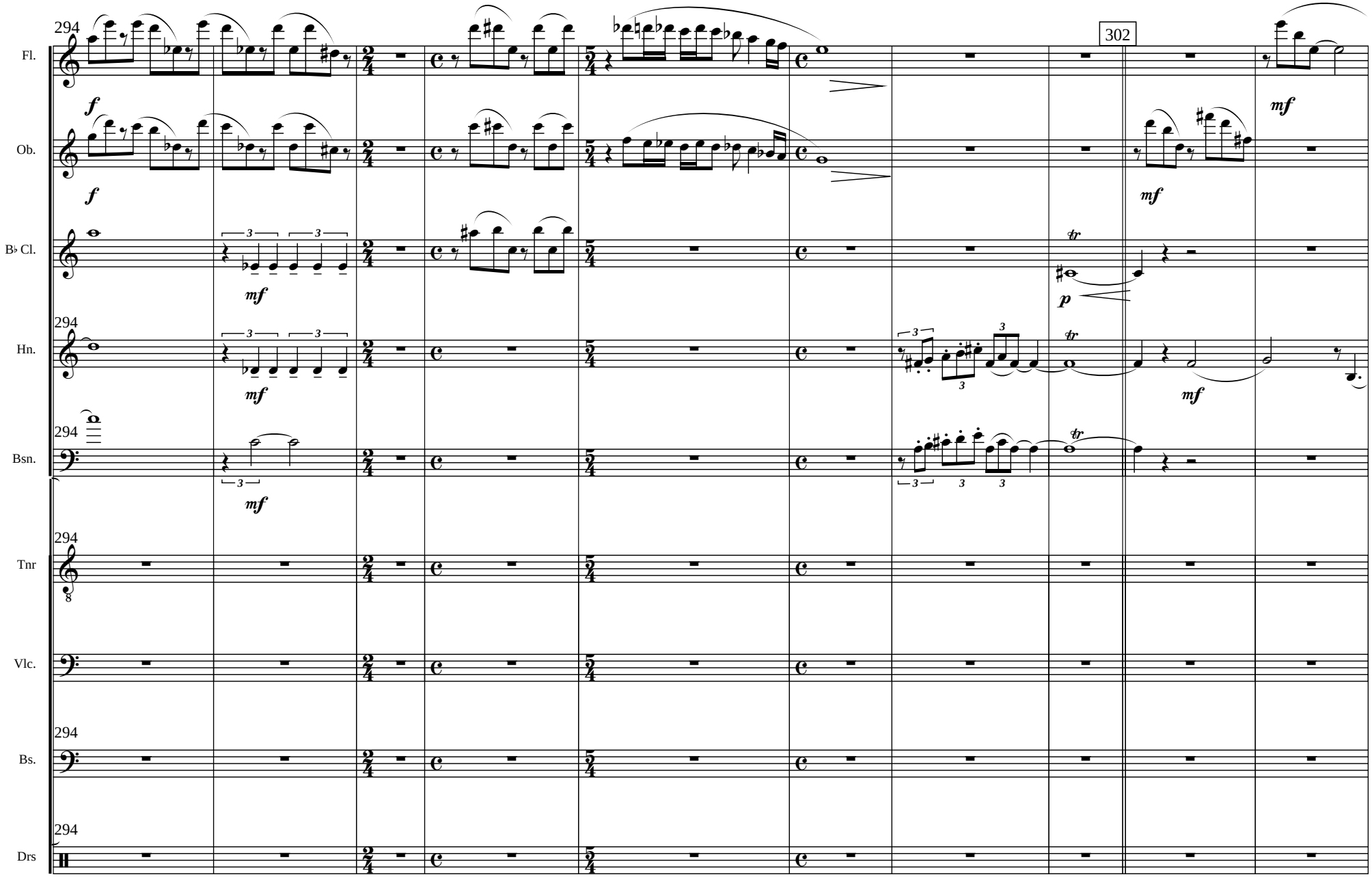

241
249
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
f
mf
ff
tr

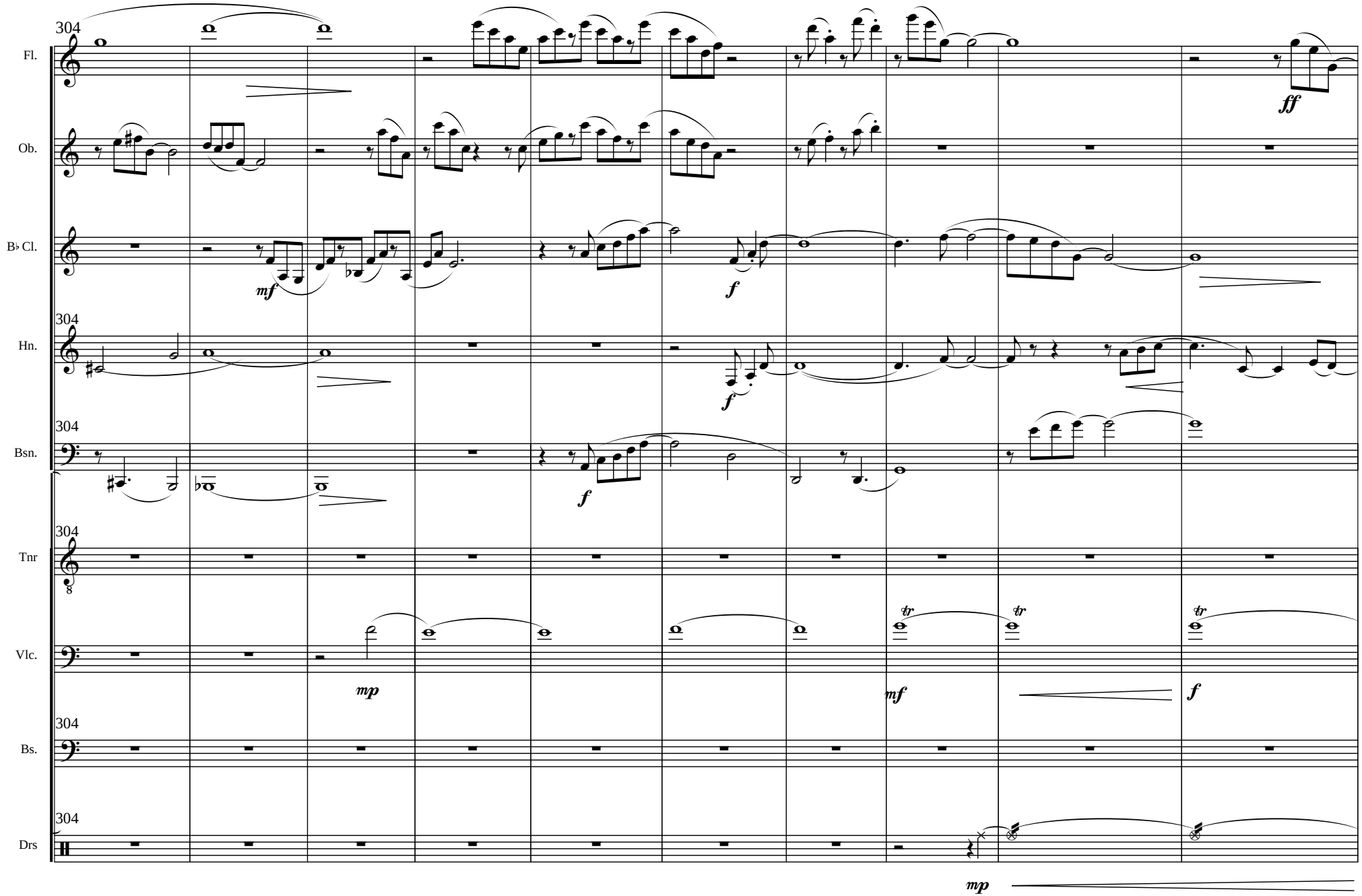

251
258
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
f
mf
tr

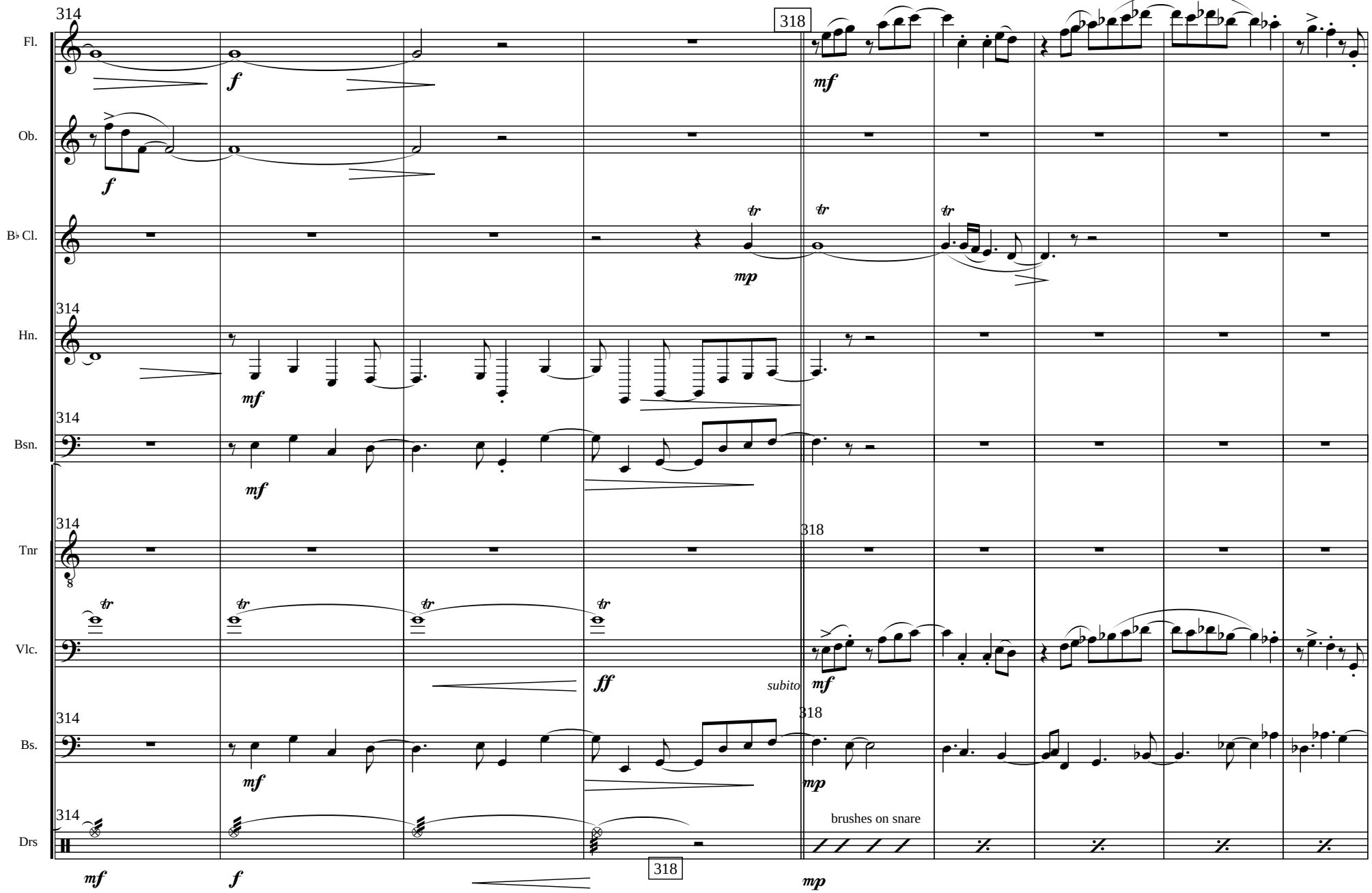

262
266
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mf
f

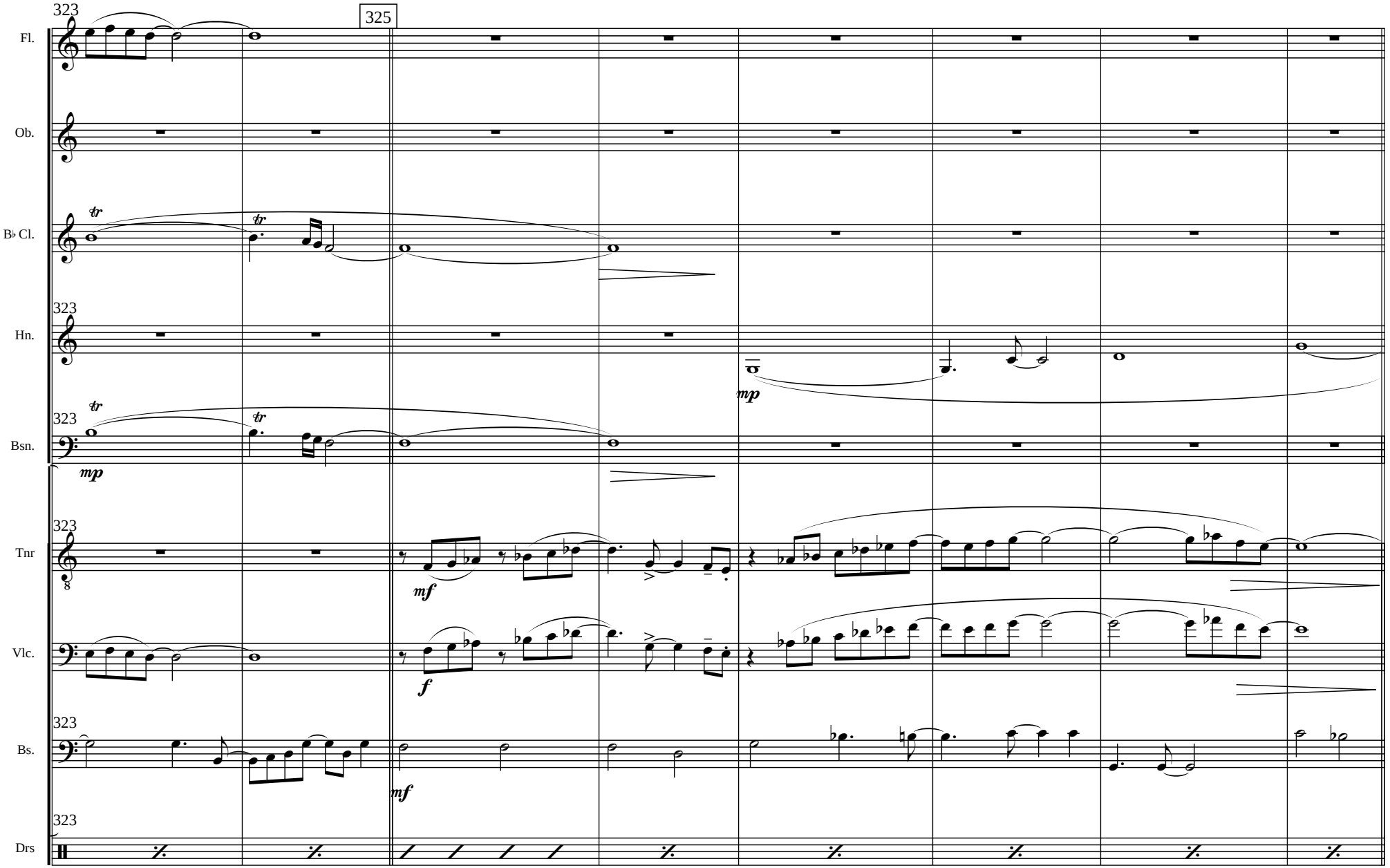

274
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
f
p
pp
mf
mp

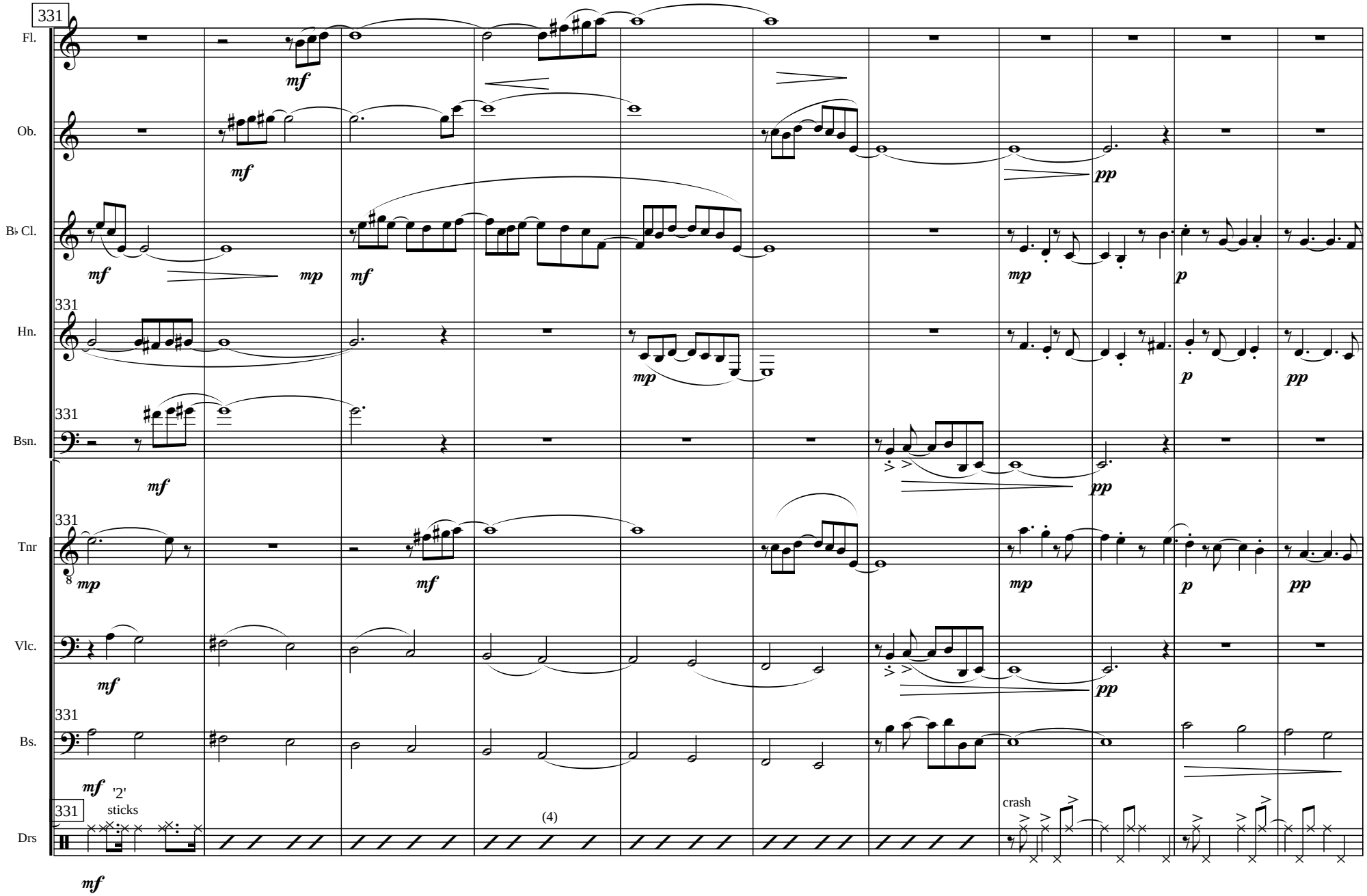

285
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mp
mf
p
tr

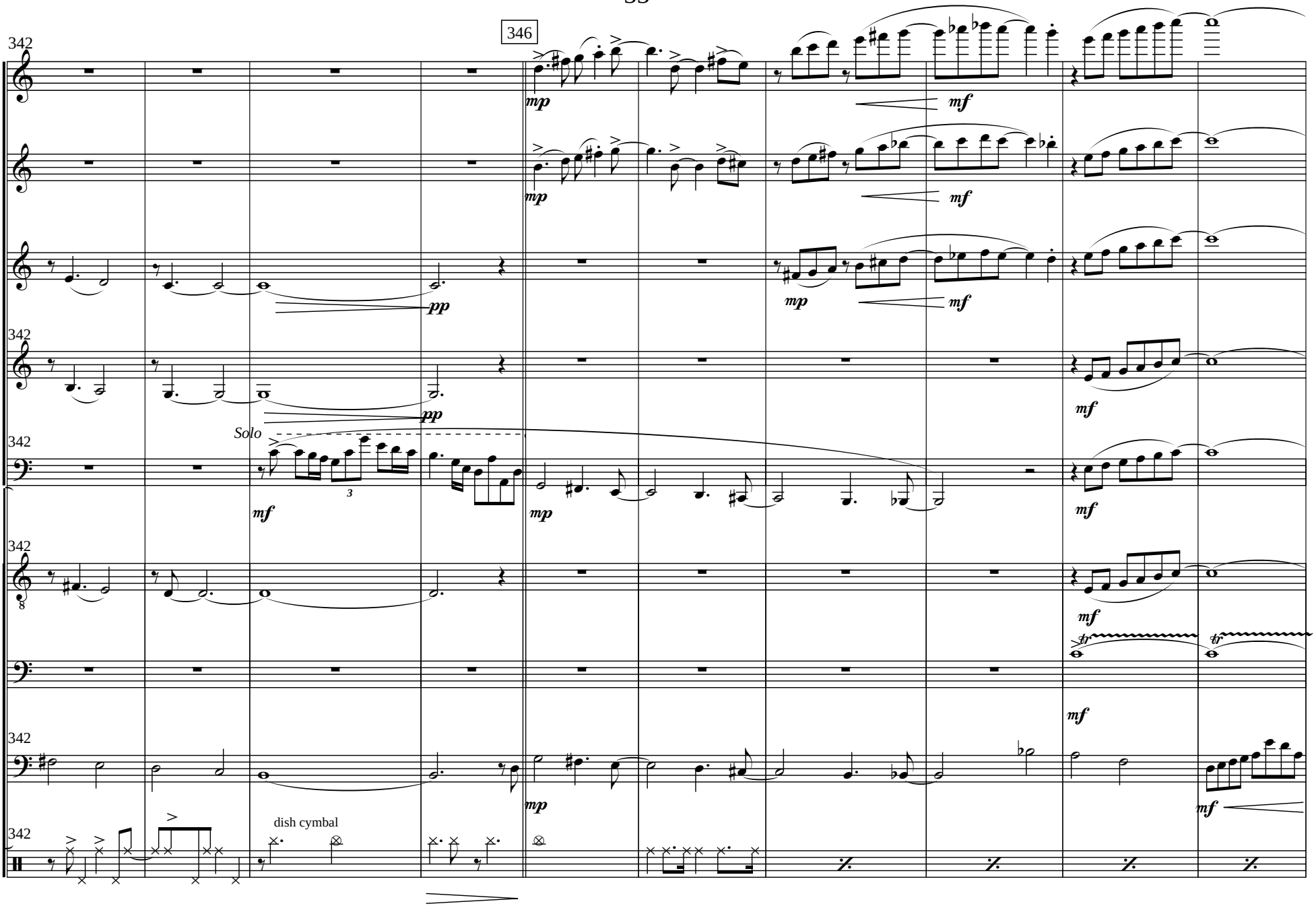

294
302
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
f
mf
p
tr

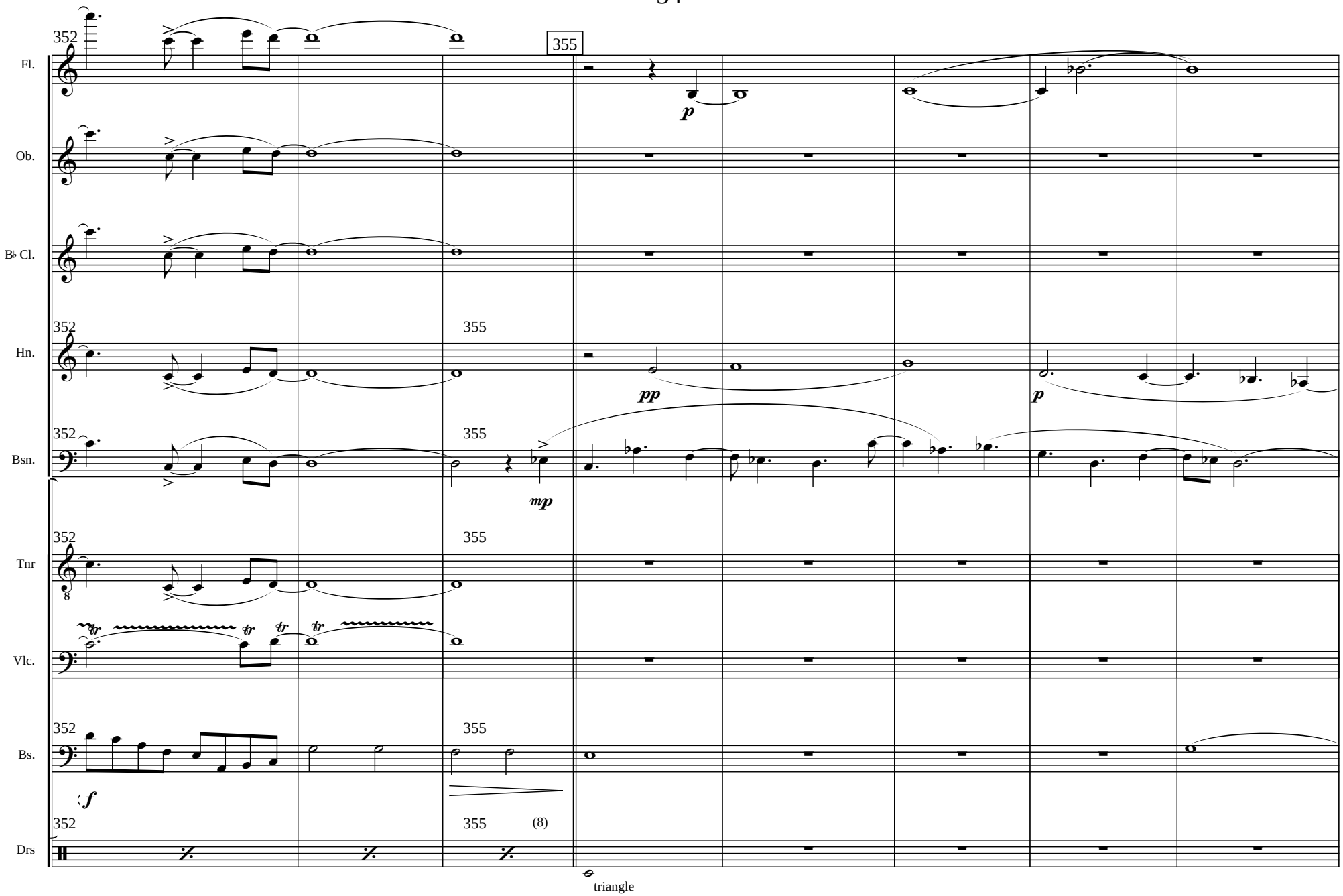

304
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mf
f
ff
mp
tr

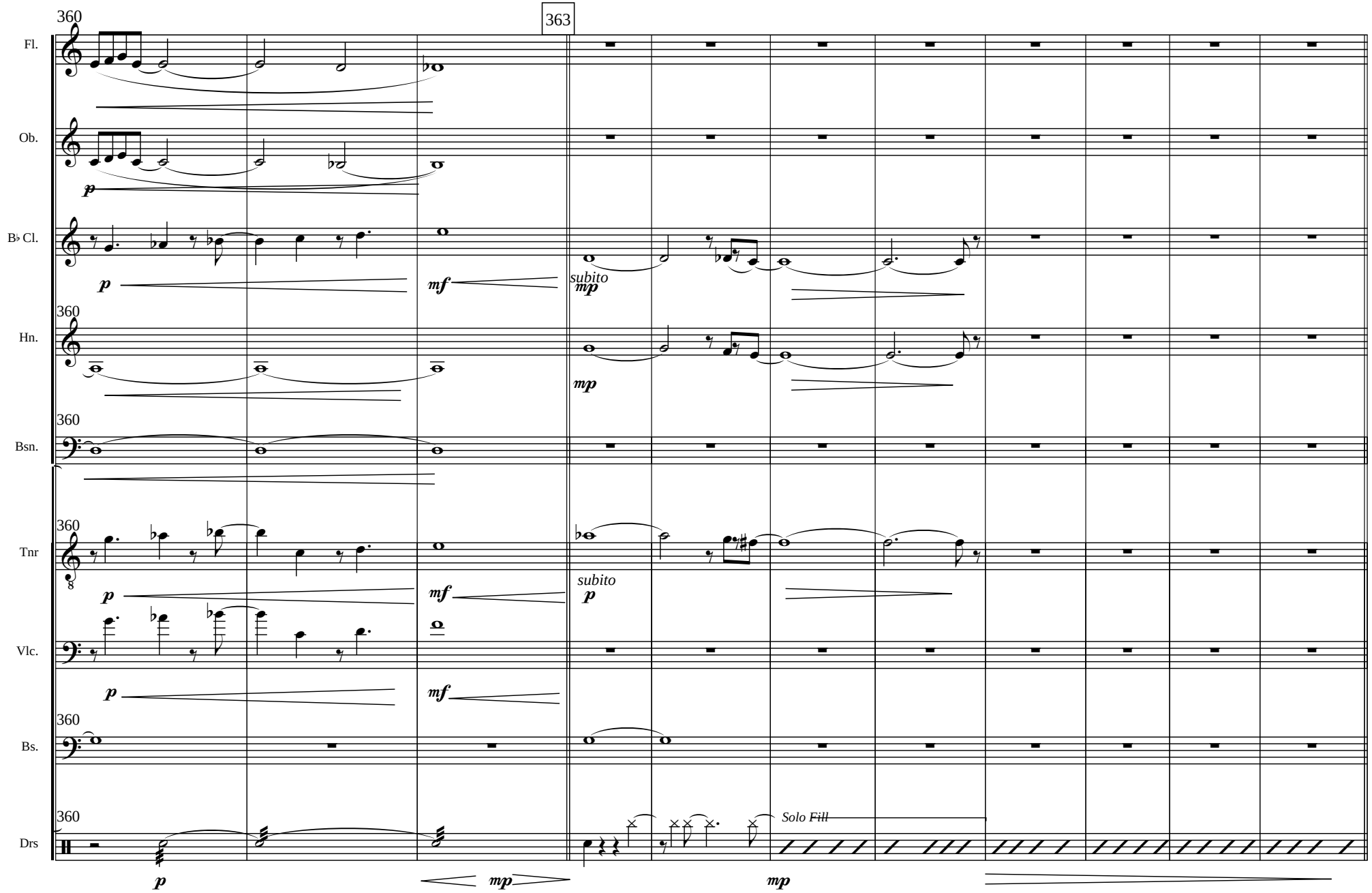

314
318
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
f
mf
mp
ff
tr
subito
brushes on snare

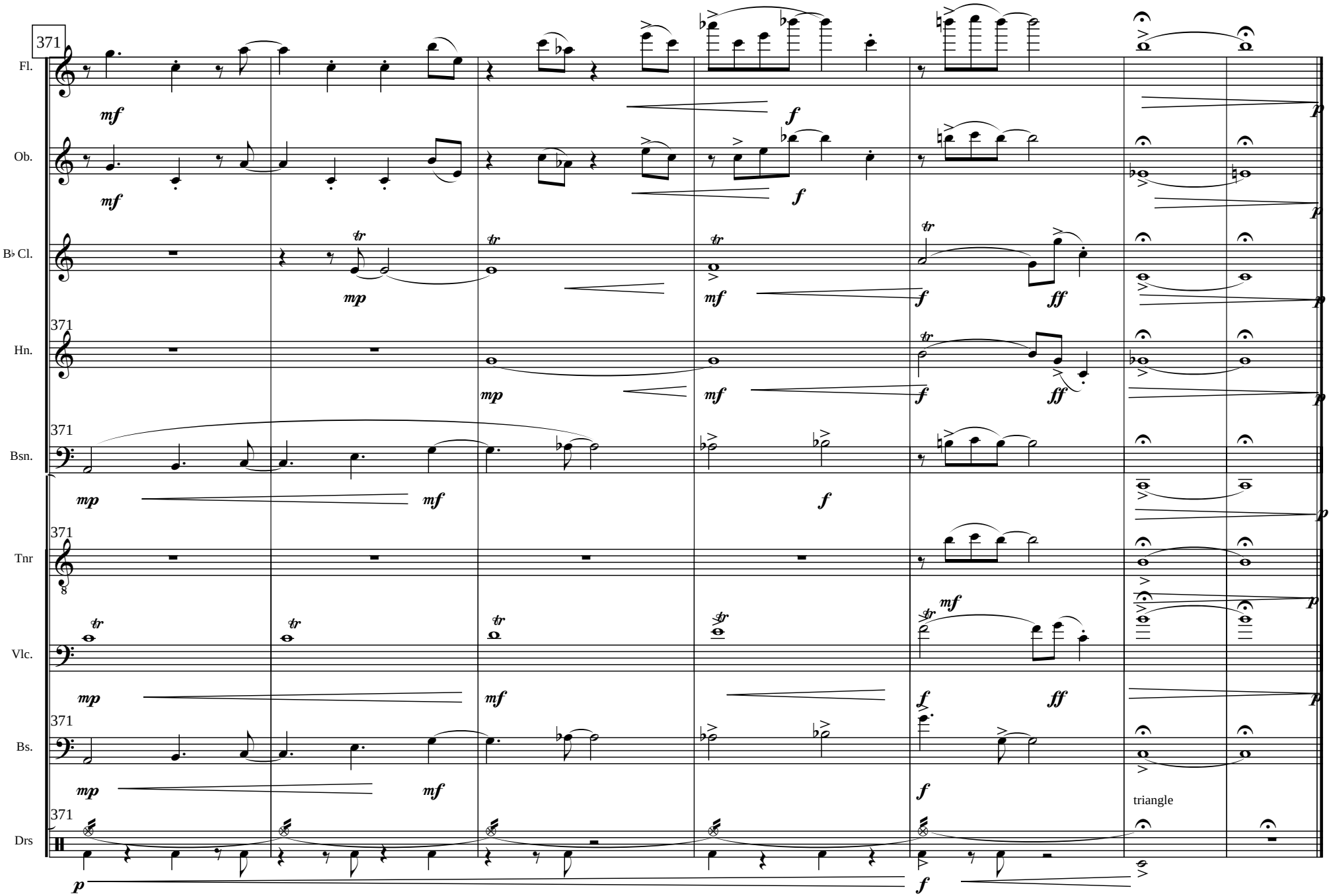

323
325
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
tr
mp
mf
f


331
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
mf
mp
pp
p
'2'
sticks
(4)
crash


346
342
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
Solo
dish cymbal
mp
mf
pp
tr


352
355
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
p
pp
p
mp
f
(8)
triangle


360
363
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
p
mf
mp
subito
Solo Fill


371
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
Tnr
Vlc.
Bs.
Drs
triangle

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
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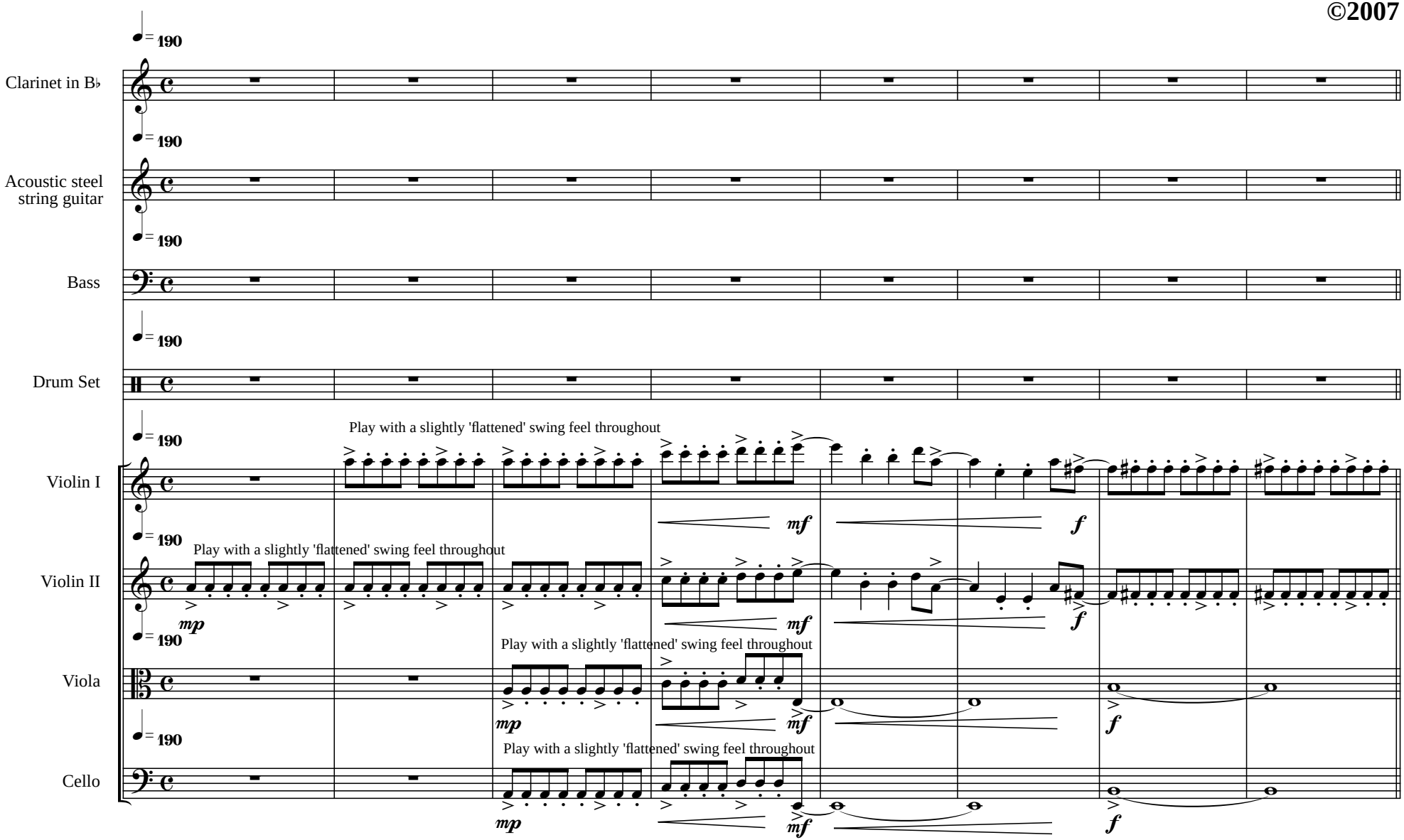
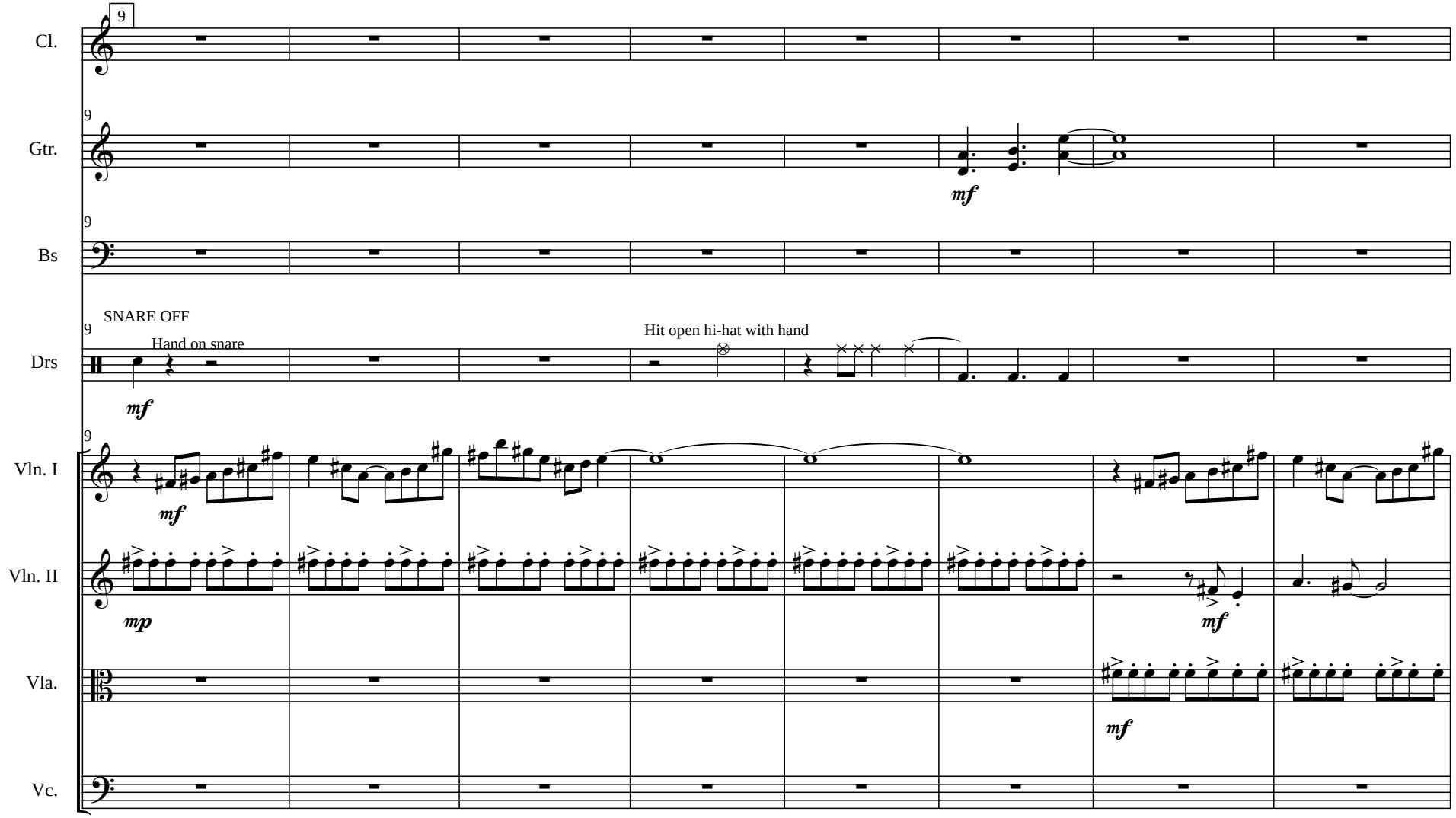
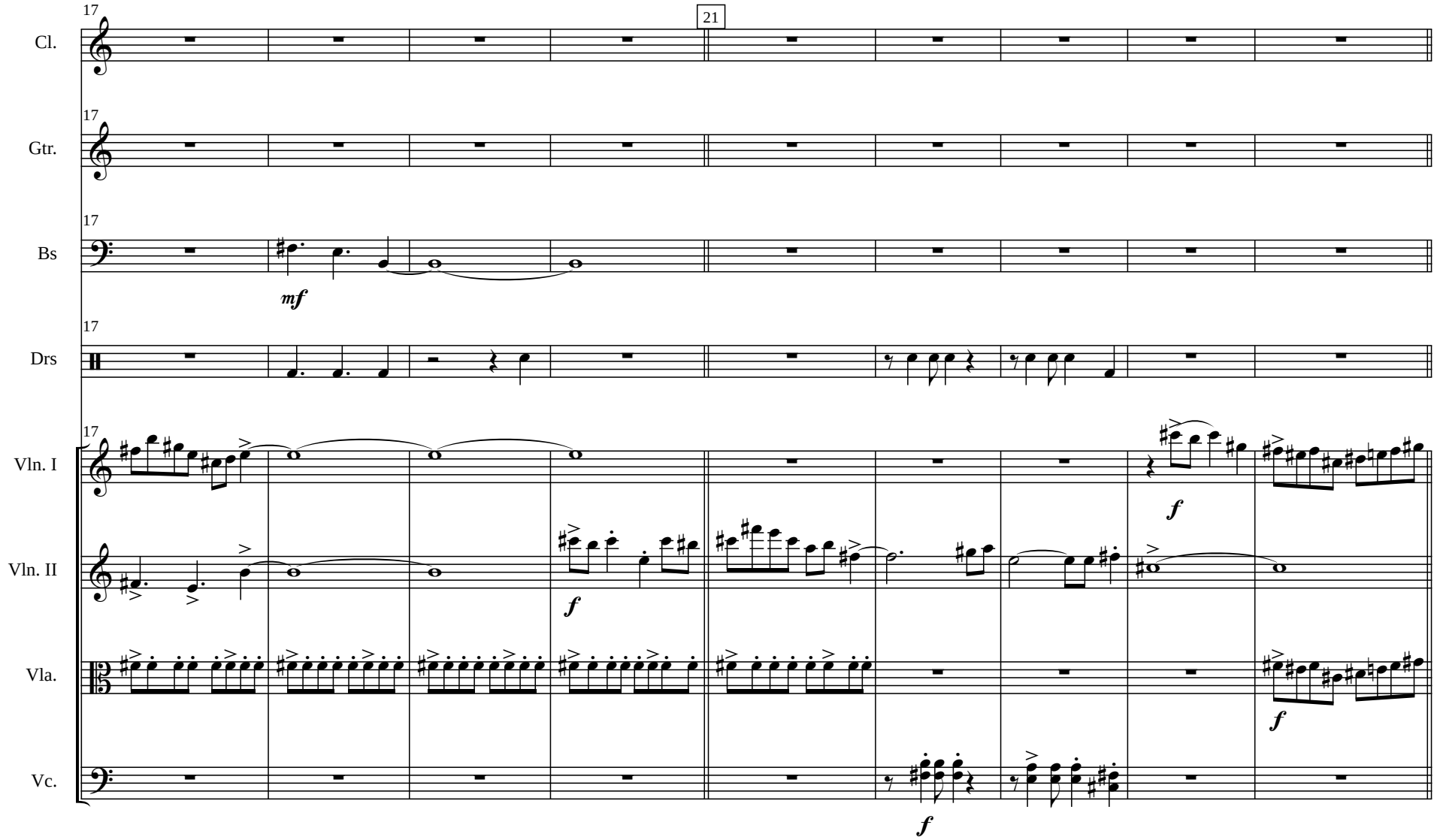
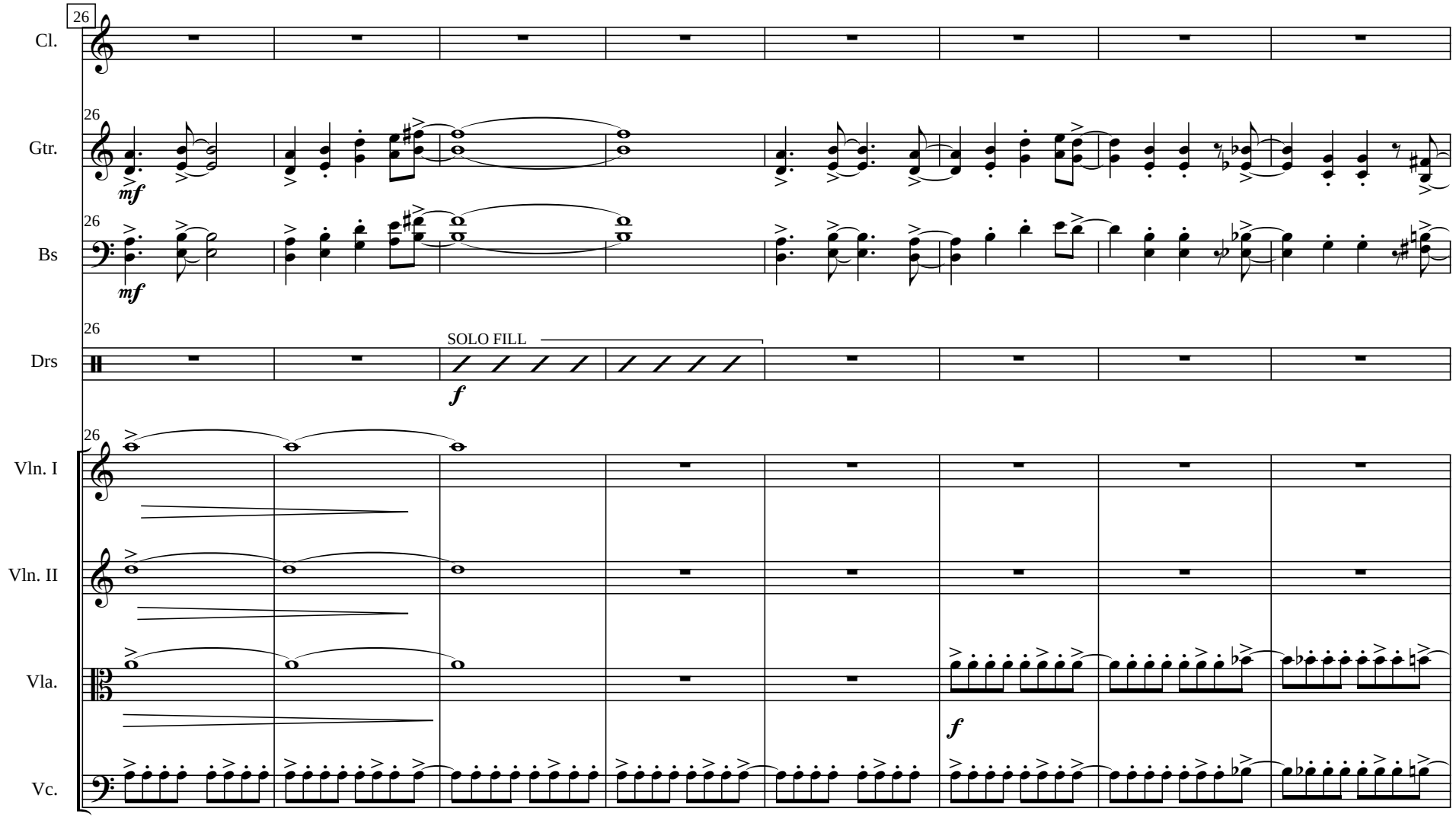
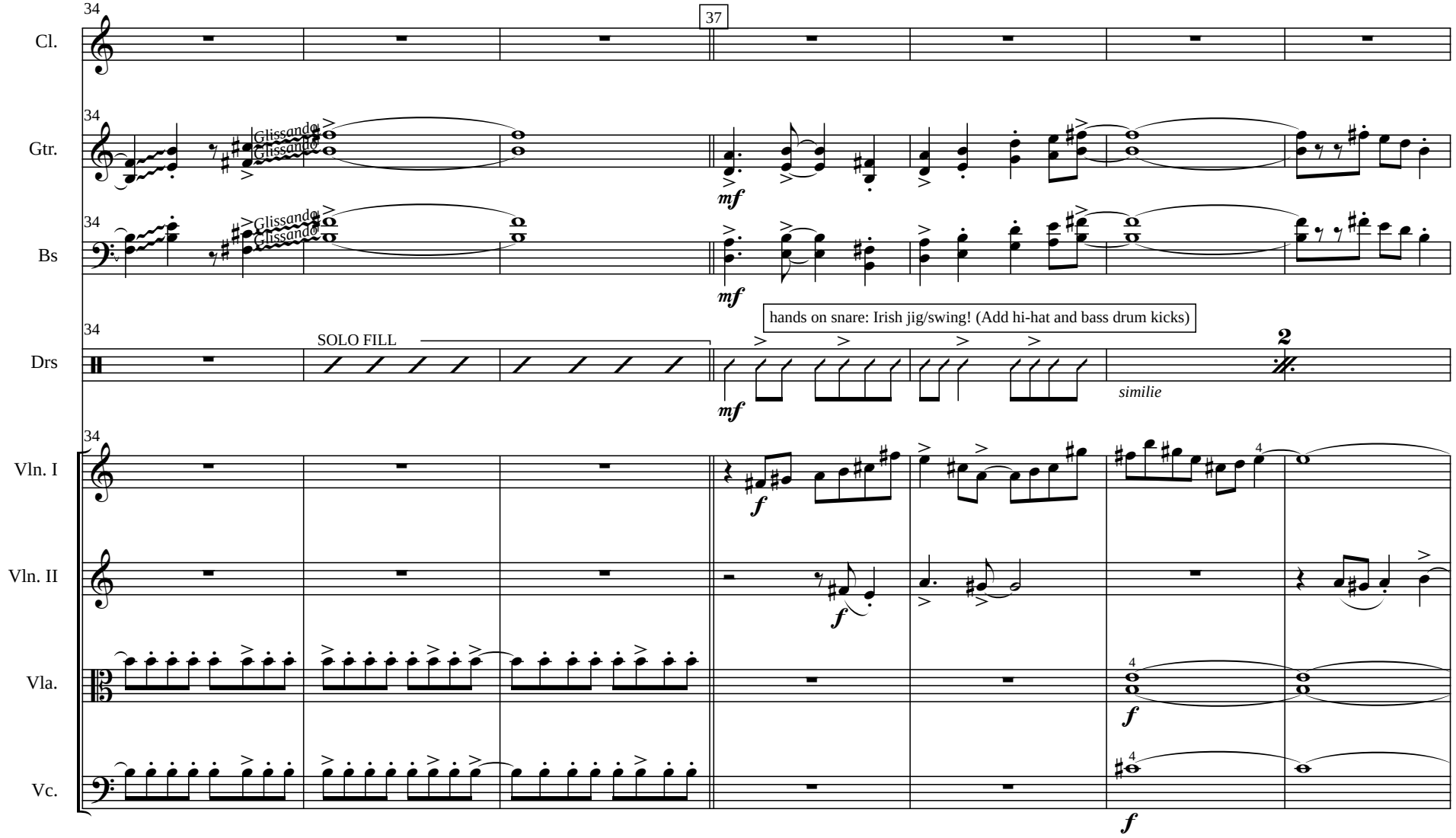
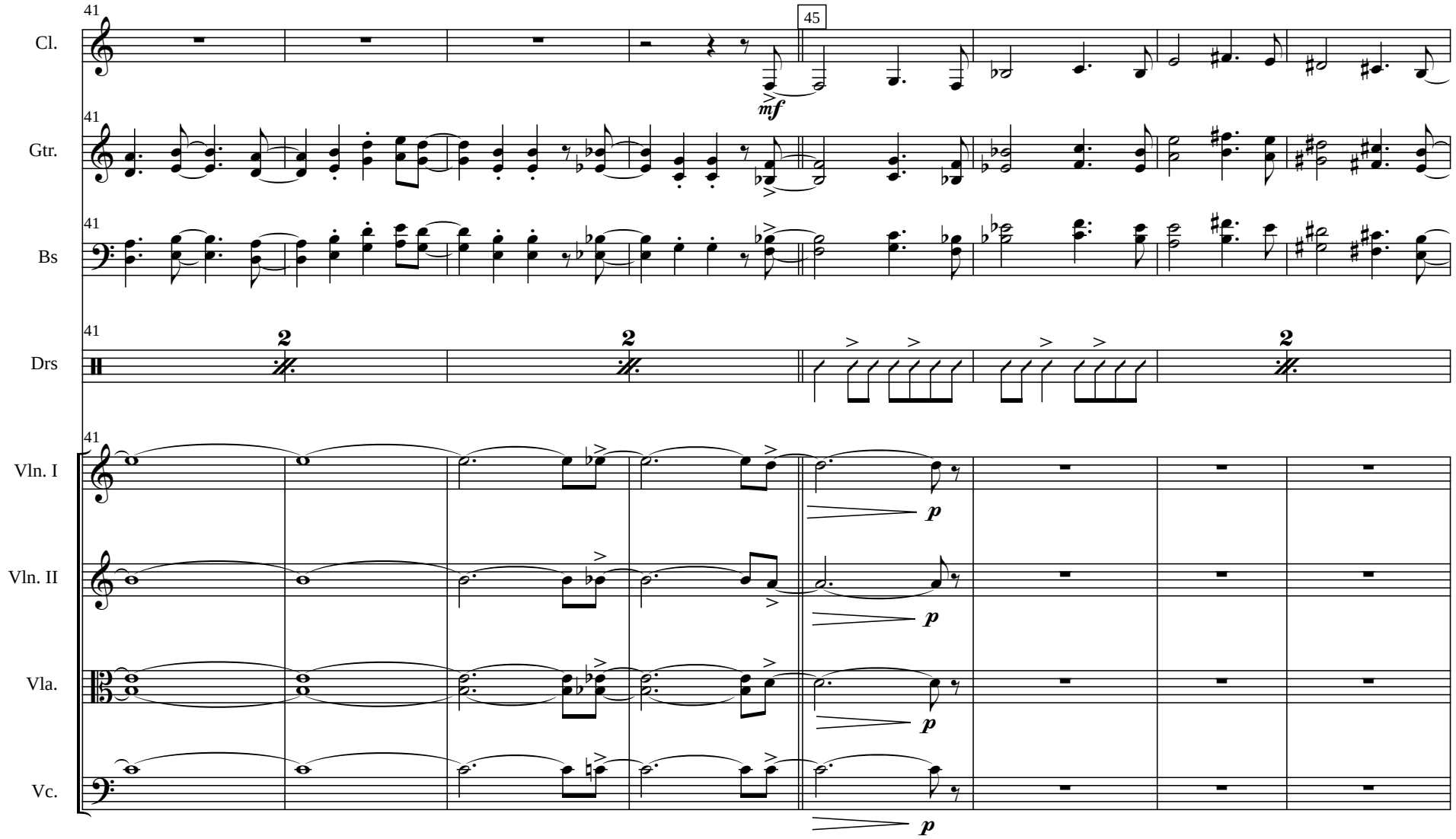


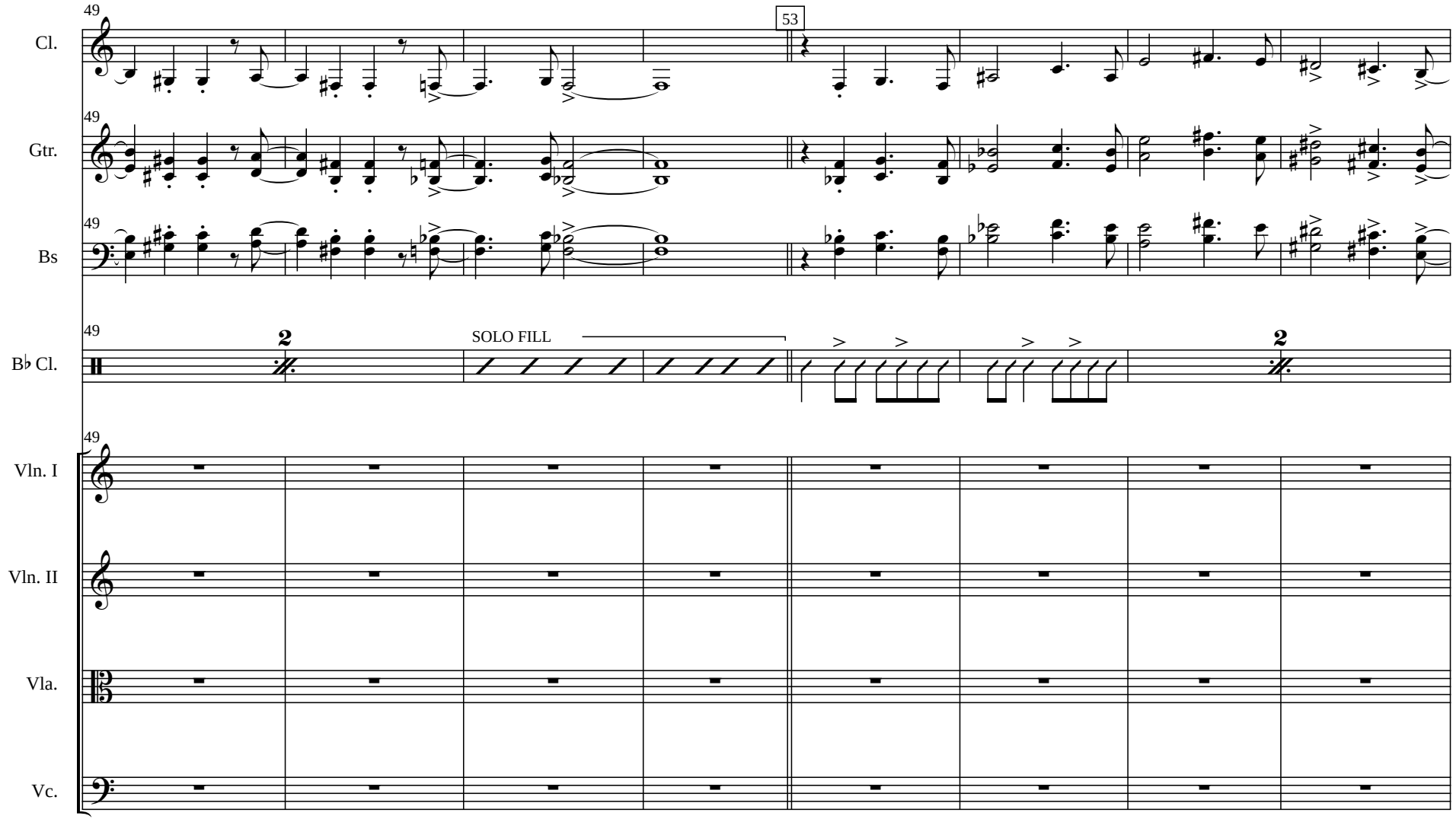

9
Cl.
9
Gtr.
mf
9
Bs
SNARE OFF
9
Hand on snare
Hit open hi-hat with hand
Drs
mf
9
Vln. I
mf
Vln. II
mp
mf
Vla.
mf
Vc.

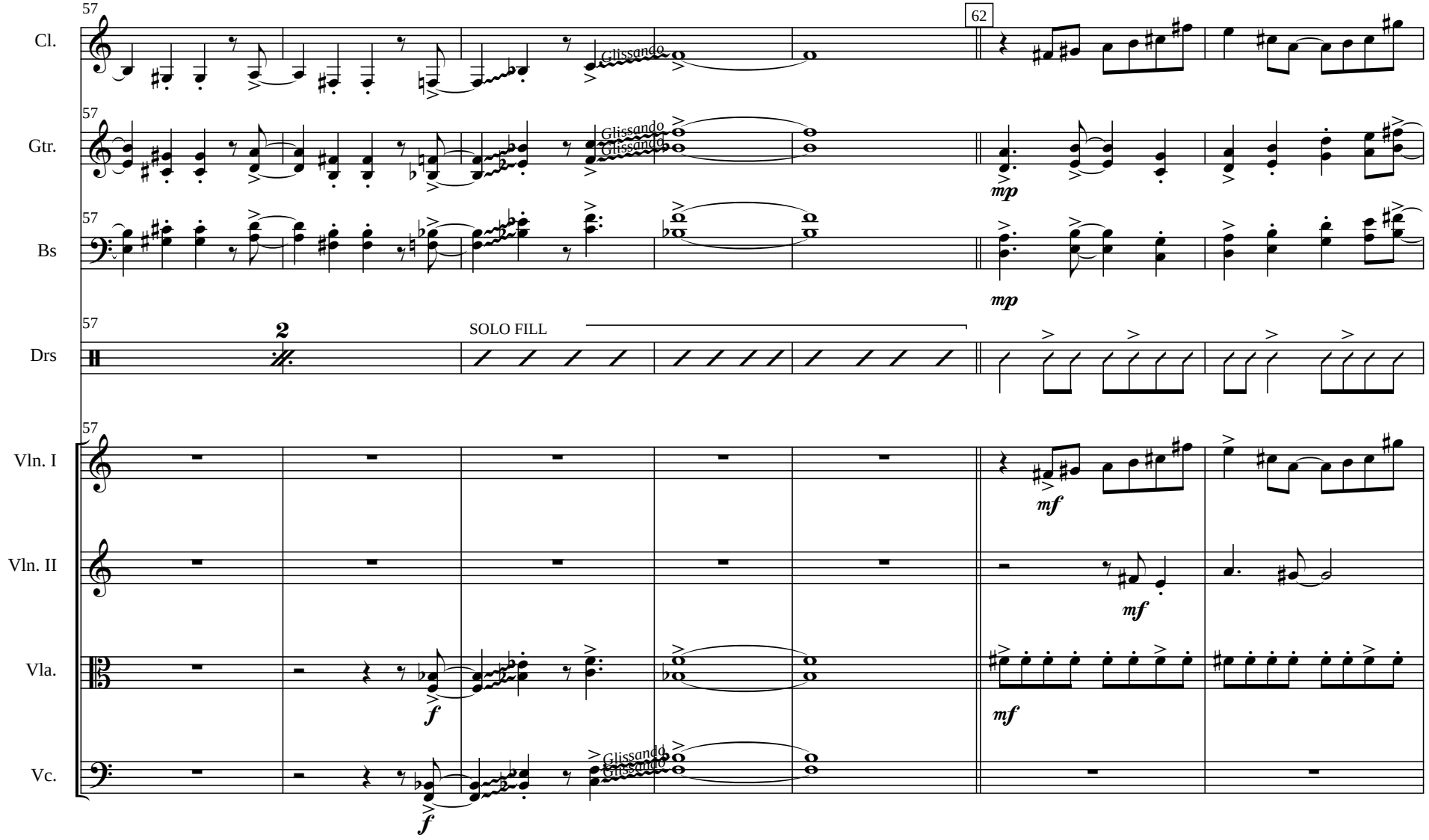

17
21
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
mf
f

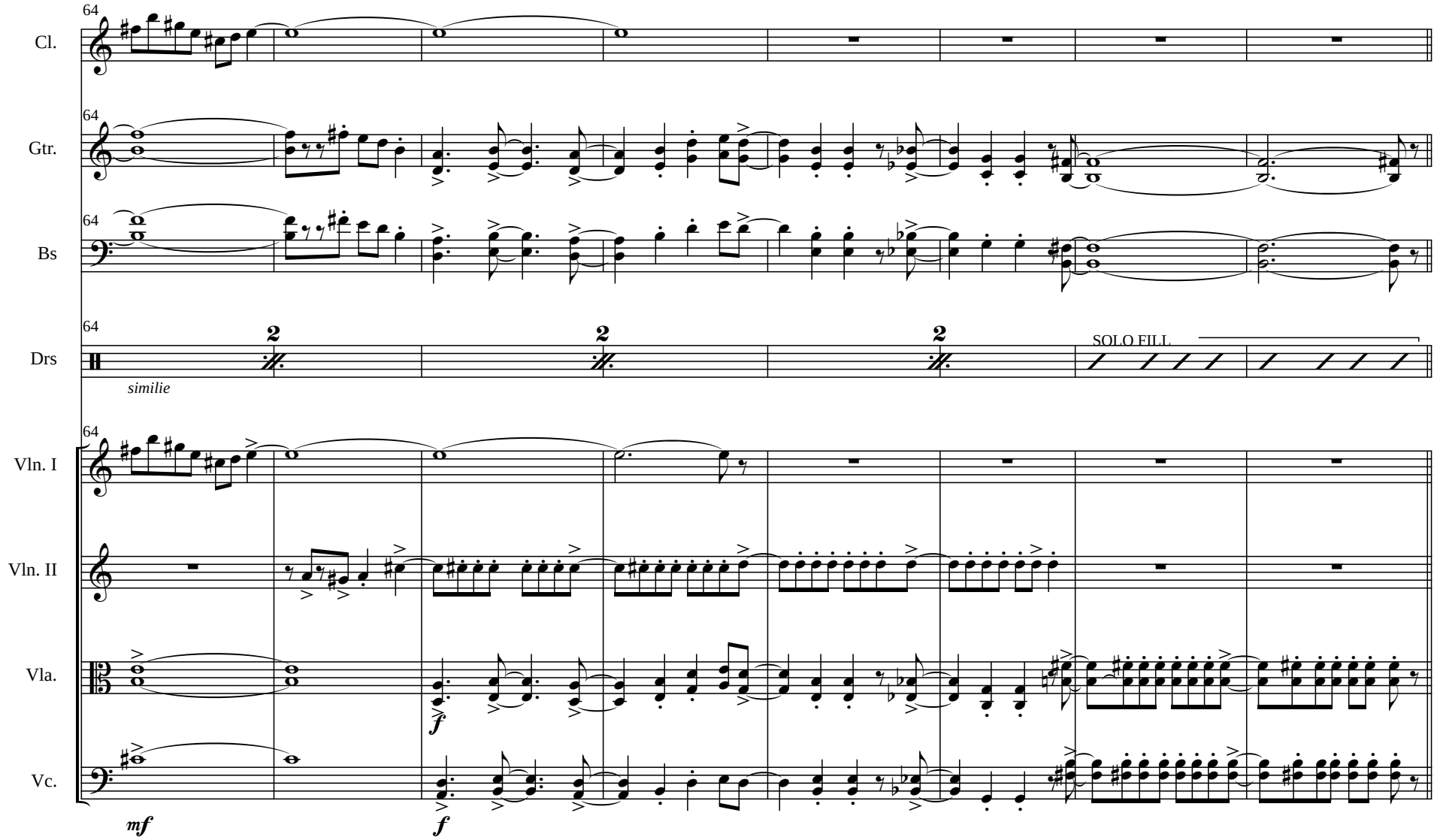

26
Cl.
26
Gtr.
mf
26
Bs
mf
26
Drs
SOLO FILL
f
26
Vln. I
Vln. II
Vla.
f
Vc.

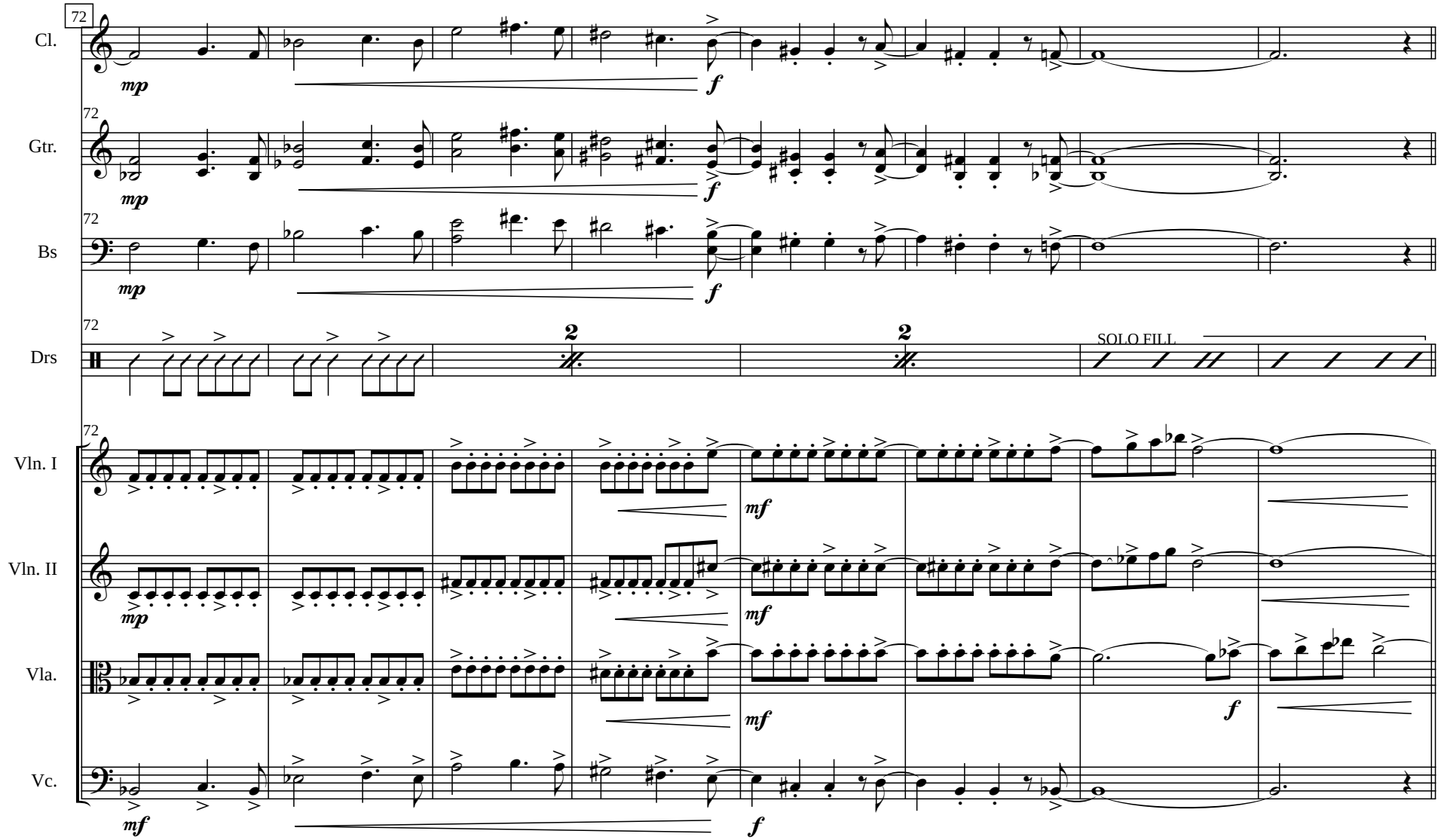

34
37
Cl.
Gtr.
Glissando
Glissando
mf
Bs
Glissando
Glissando
mf
Drs
SOLO FILL
hands on snare: Irish jig/swing! (Add hi-hat and bass drum kicks)
mf
2
similie
Vln. I
f
4
Vln. II
f
Vla.
4
f
Vc.
4
f

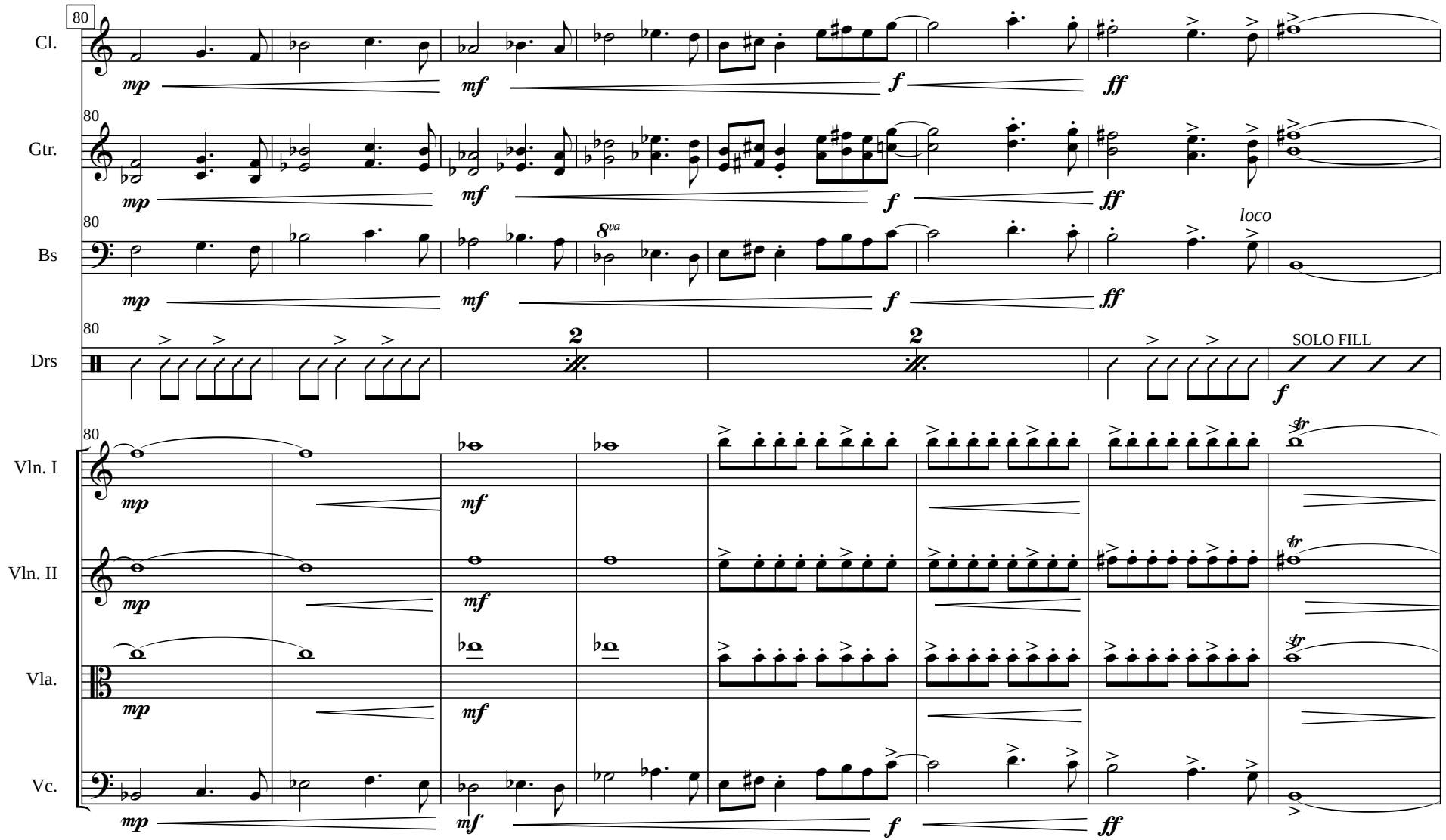

41
45
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
mf
p
2

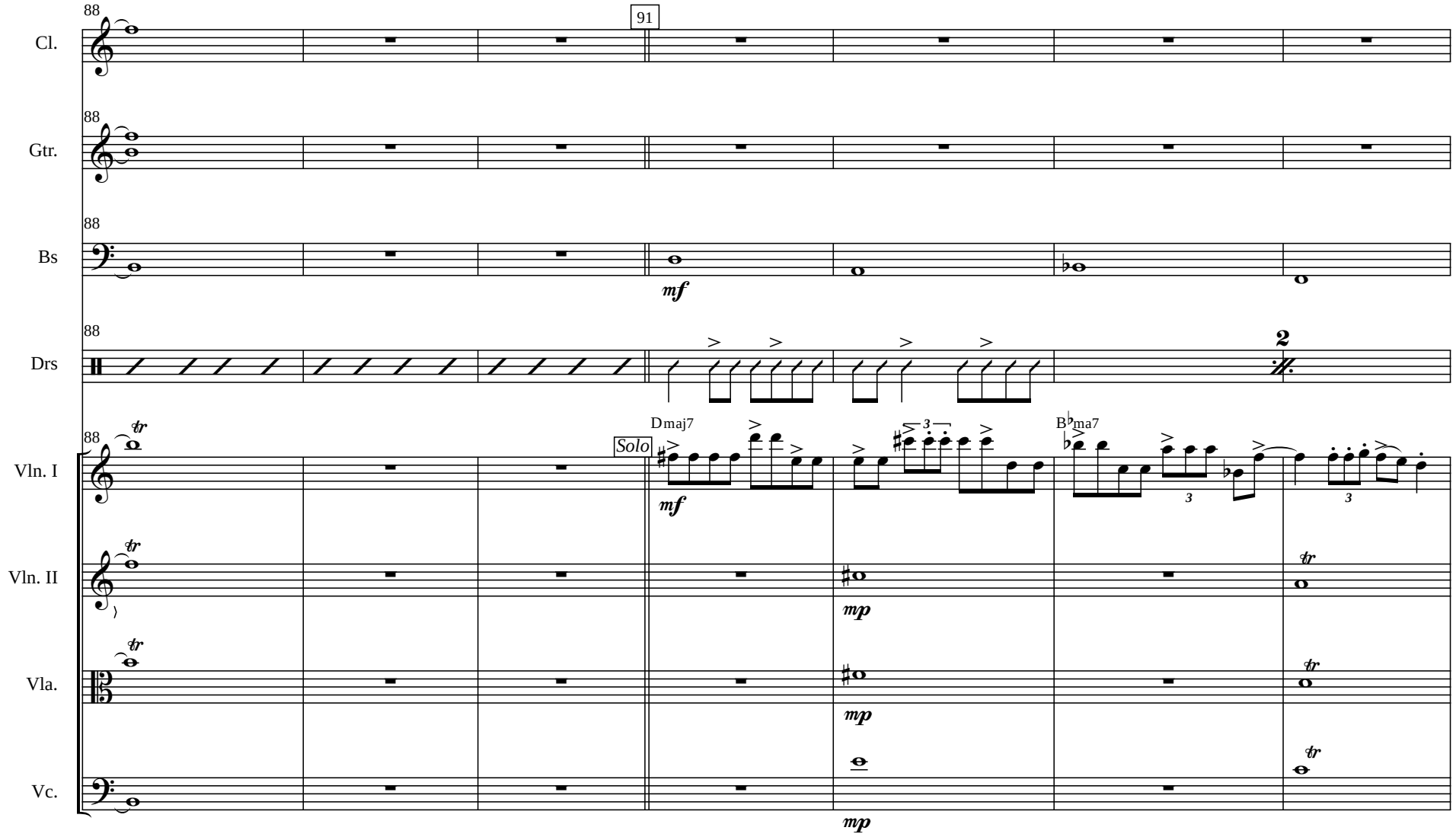

49
53
Cl.
Gtr.
Bs
B♭ Cl.
2
SOLO FILL
2
Vln. I
Vln. II
Vla.
Vc.

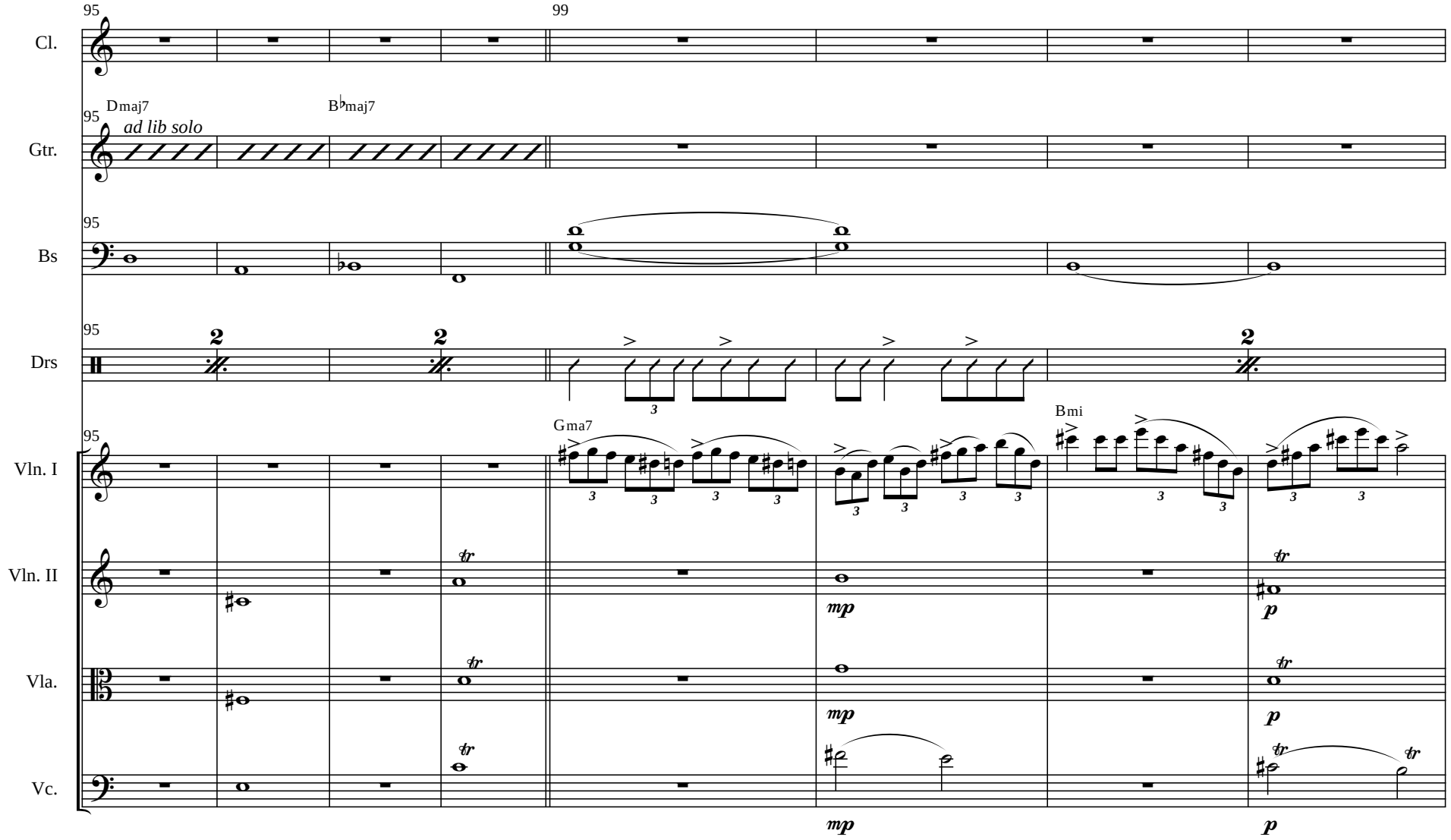

57
62
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
Glissando
SOLO FILL
2
mp
mf
f

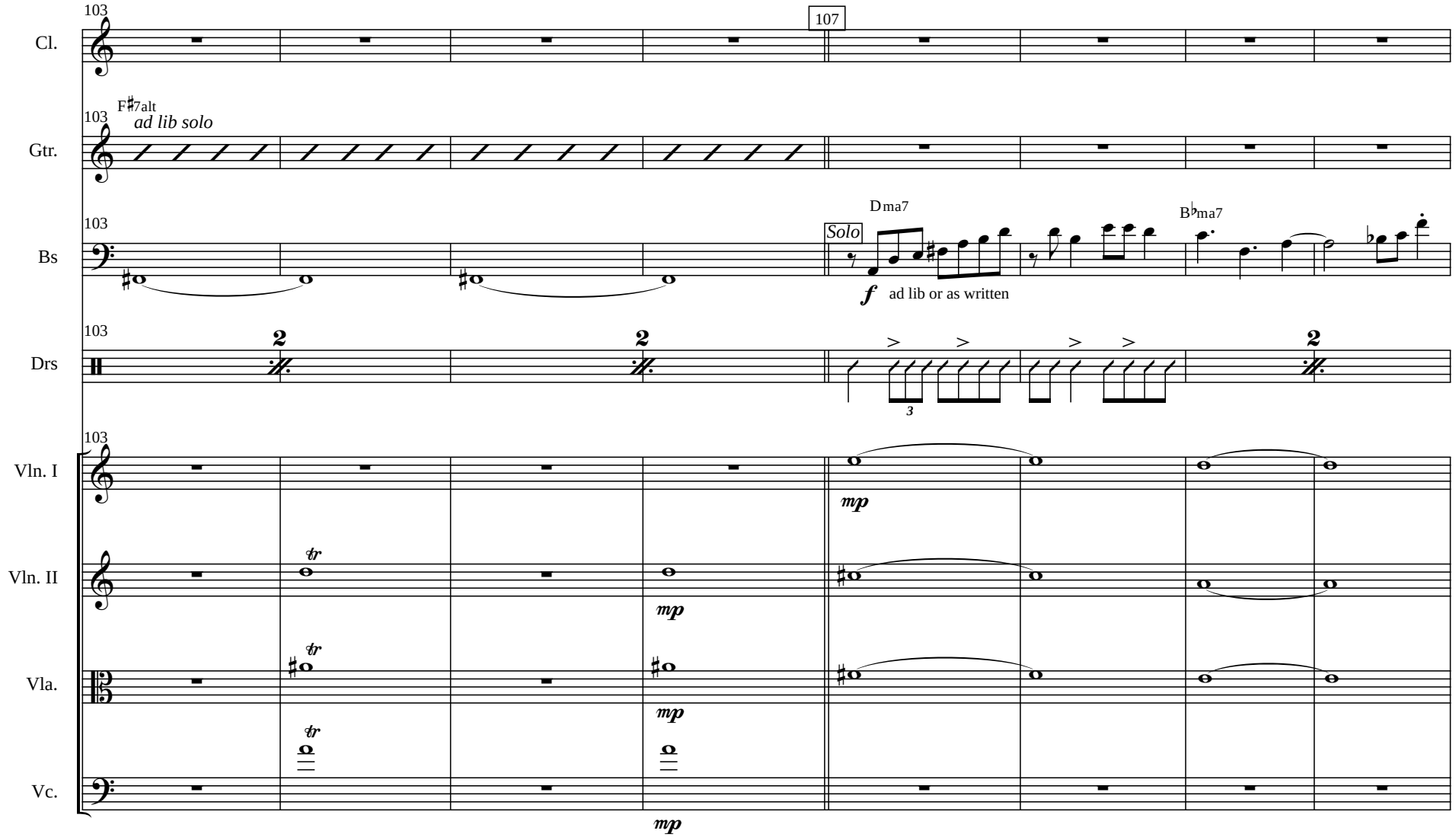

64
Cl.
Gtr.
Bs
Drs
2
SOLO FILL
similie
Vln. I
Vln. II
Vla.
Vc.
mf
f

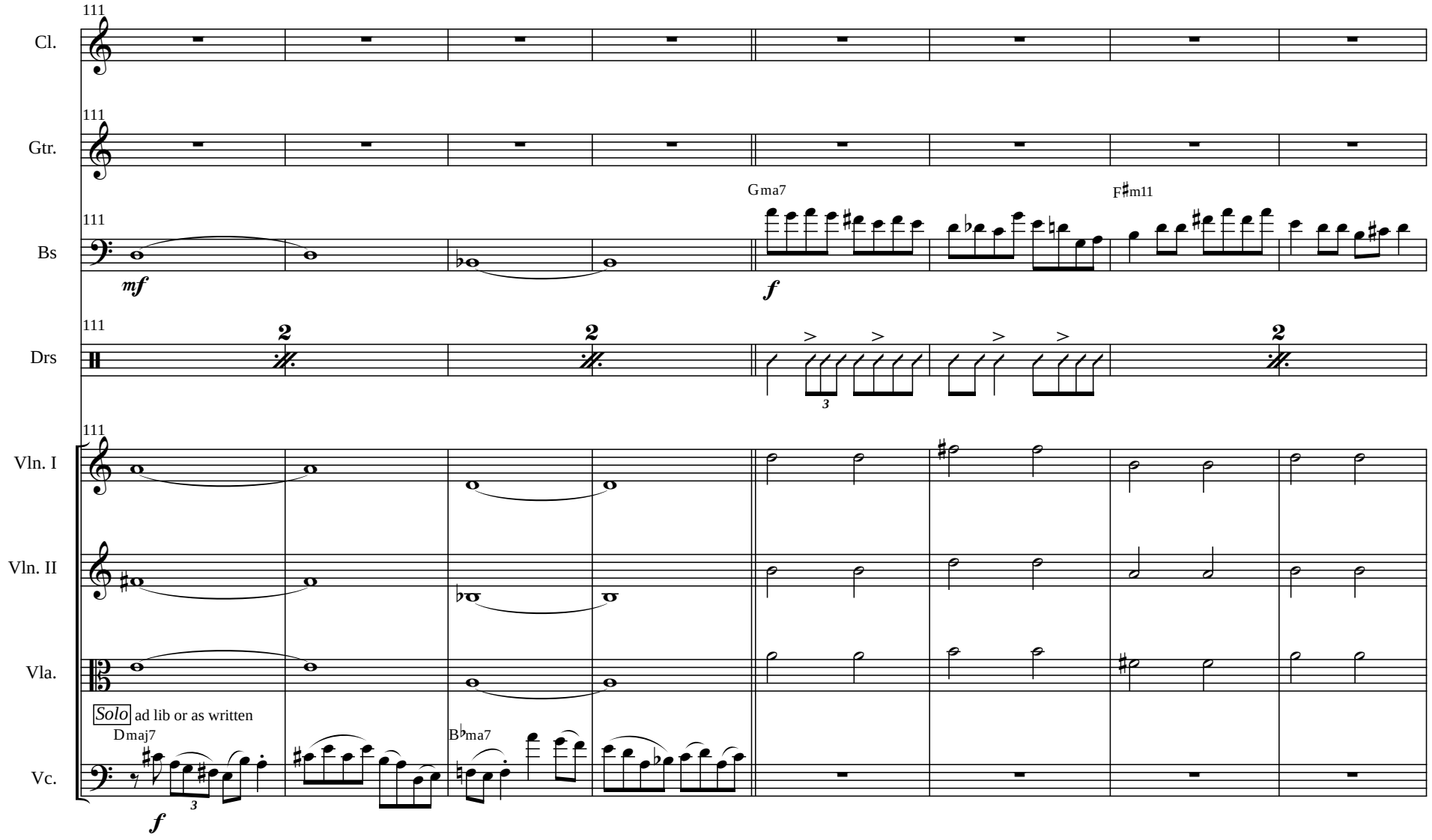

72
Cl.
mp
f
72
Gtr.
mp
f
72
Bs
mp
f
72
Drs
2
2
SOLO FILL
72
Vln. I
mf
Vln. II
mp
mf
Vla.
mf
f
Vc.
mf
f

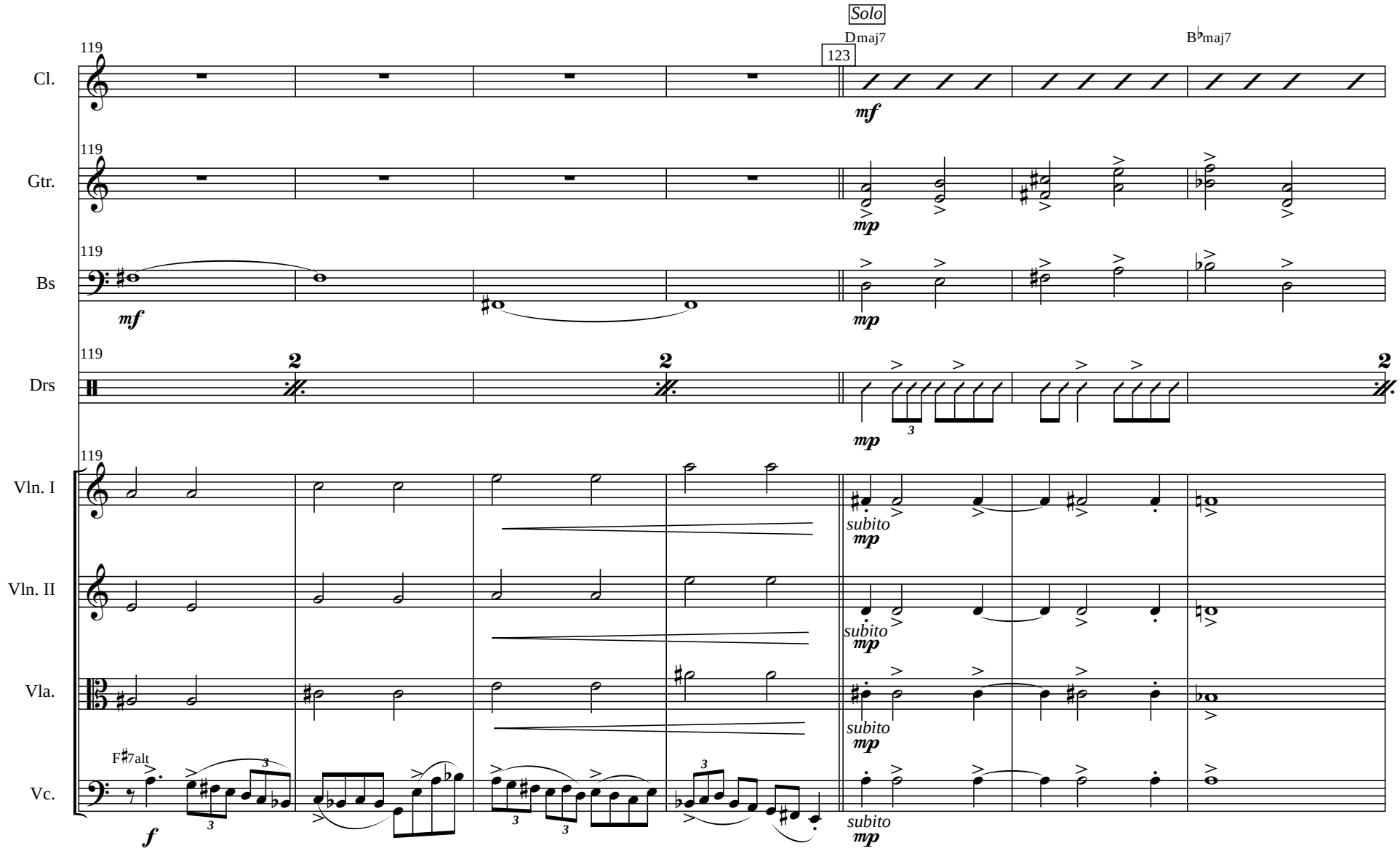

80
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
mp
mf
f
ff
8va
loco
2
SOLO FILL
tr

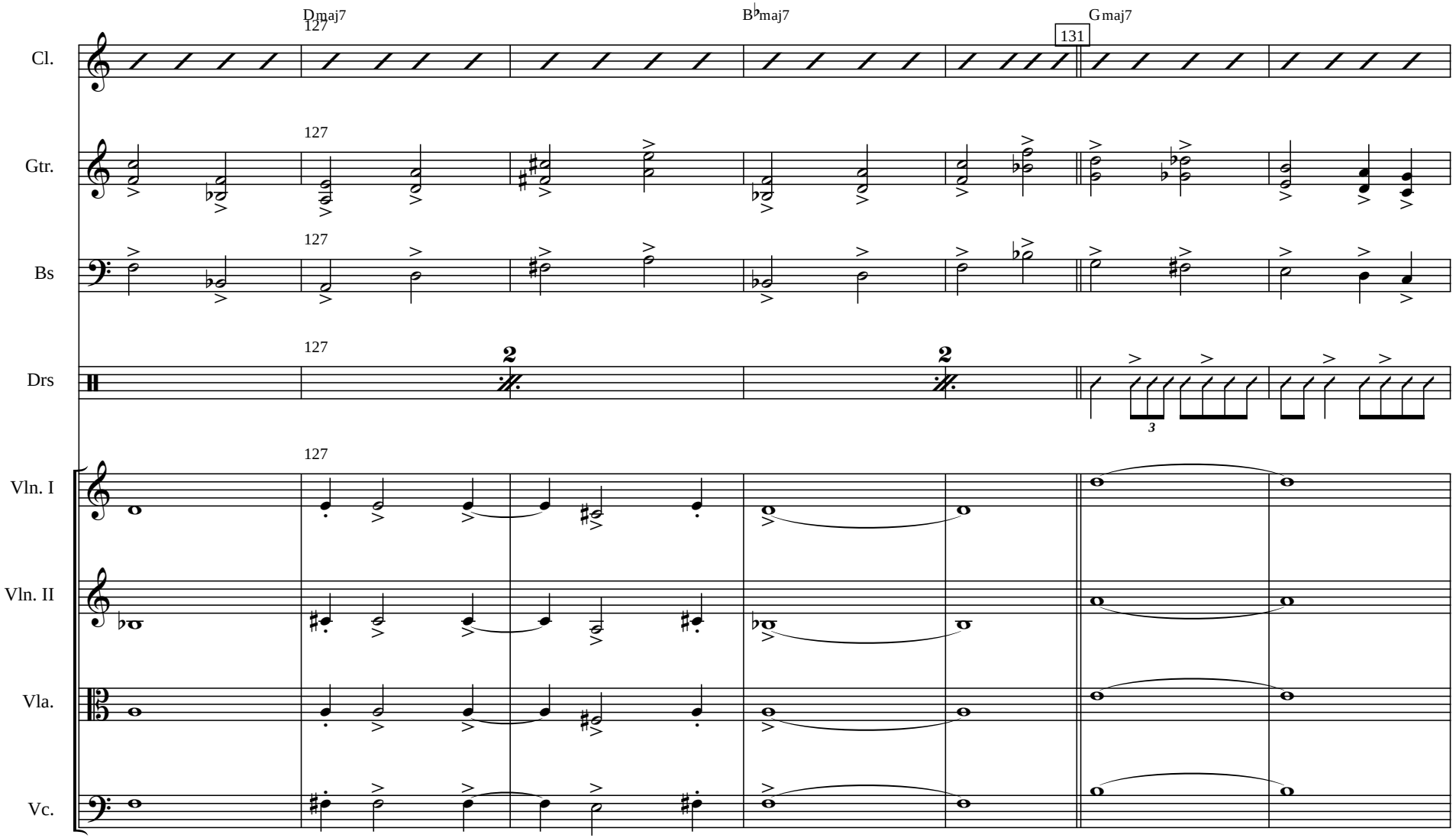

88
91
Cl.
Gtr.
Bs
mf
Drs
2
Dmaj7
Solo
B♭ma7
Vln. I
Vln. II
Vla.
Vc.
mp

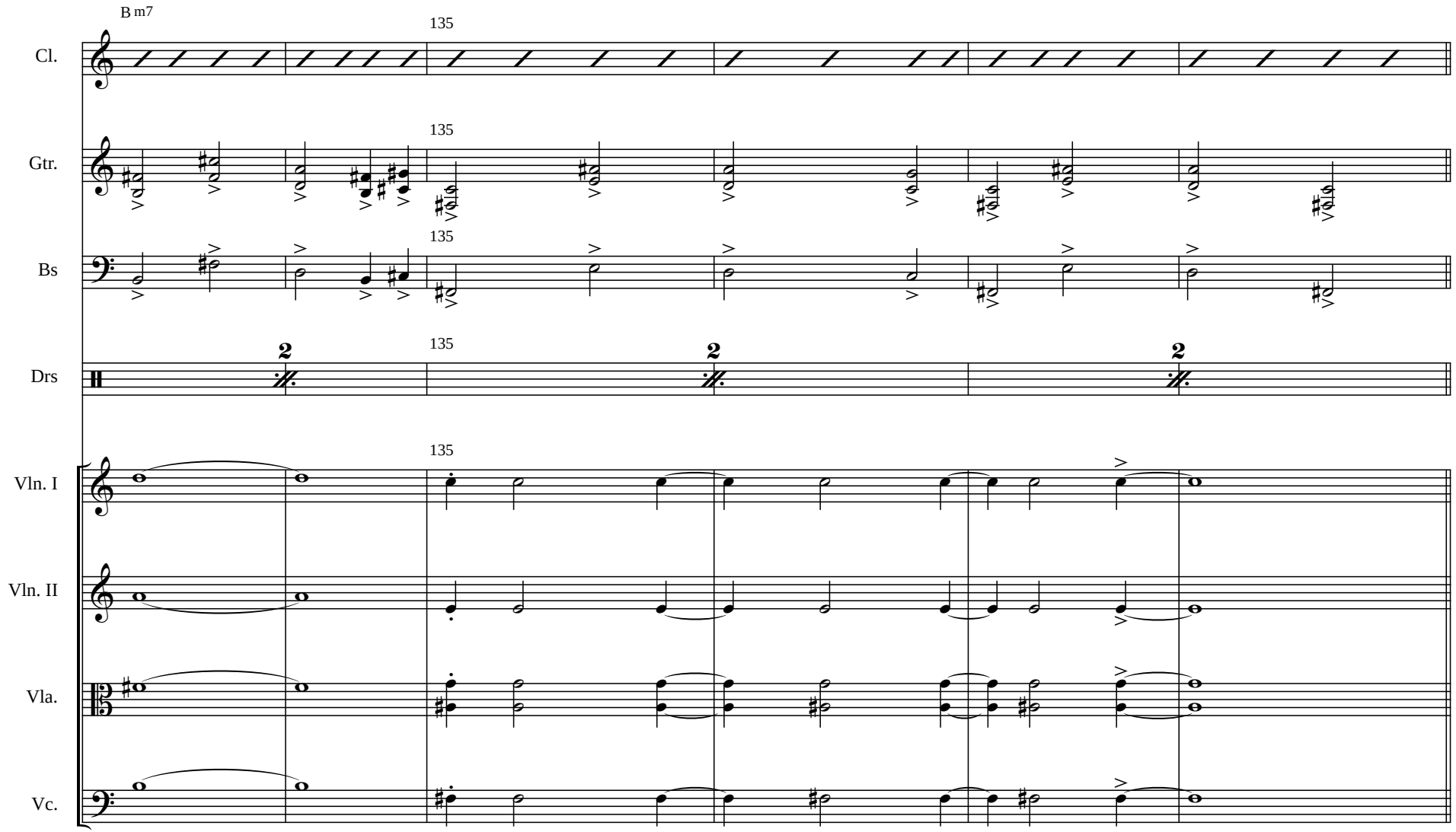

95
99
Cl.
Dmaj7
B♭maj7
ad lib solo
Gtr.
Bs
Drs
Gma7
Bmi
Vln. I
Vln. II
Vla.
Vc.
mp
p

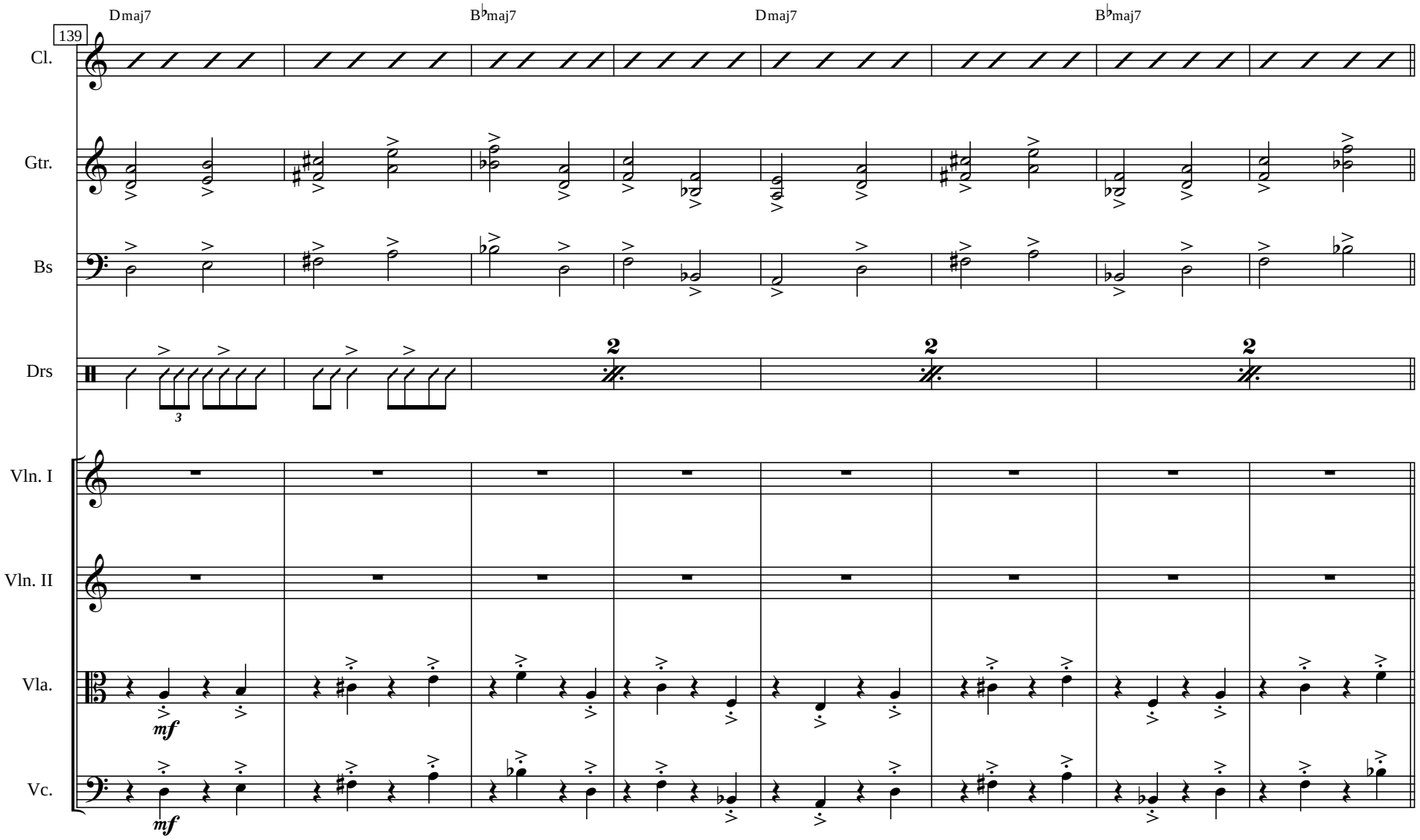

103
107
Cl.
F♯7alt
ad lib solo
Gtr.
Dma7
B♭ma7
Solo
f
ad lib or as written
Bs
Drs
Vln. I
mp
Vln. II
Vla.
Vc.

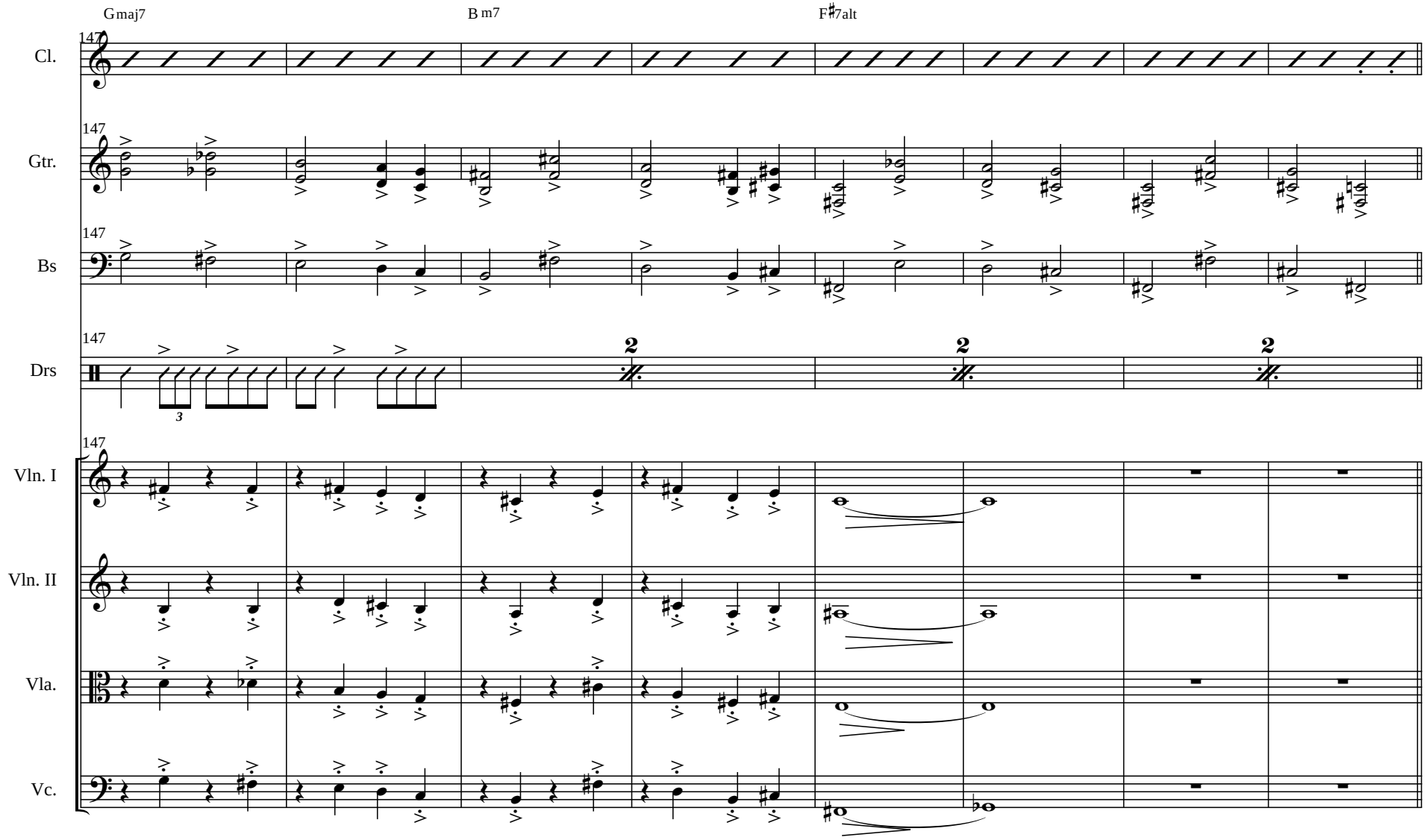

111
Cl.
111
Gtr.
111
Bs
Gma7
F♯m11
mf
f
111
Drs
2
2
2
3
111
Vln. I
Vln. II
Vla.
Solo ad lib or as written
Dmaj7
B♭ma7
Vc.
f
3

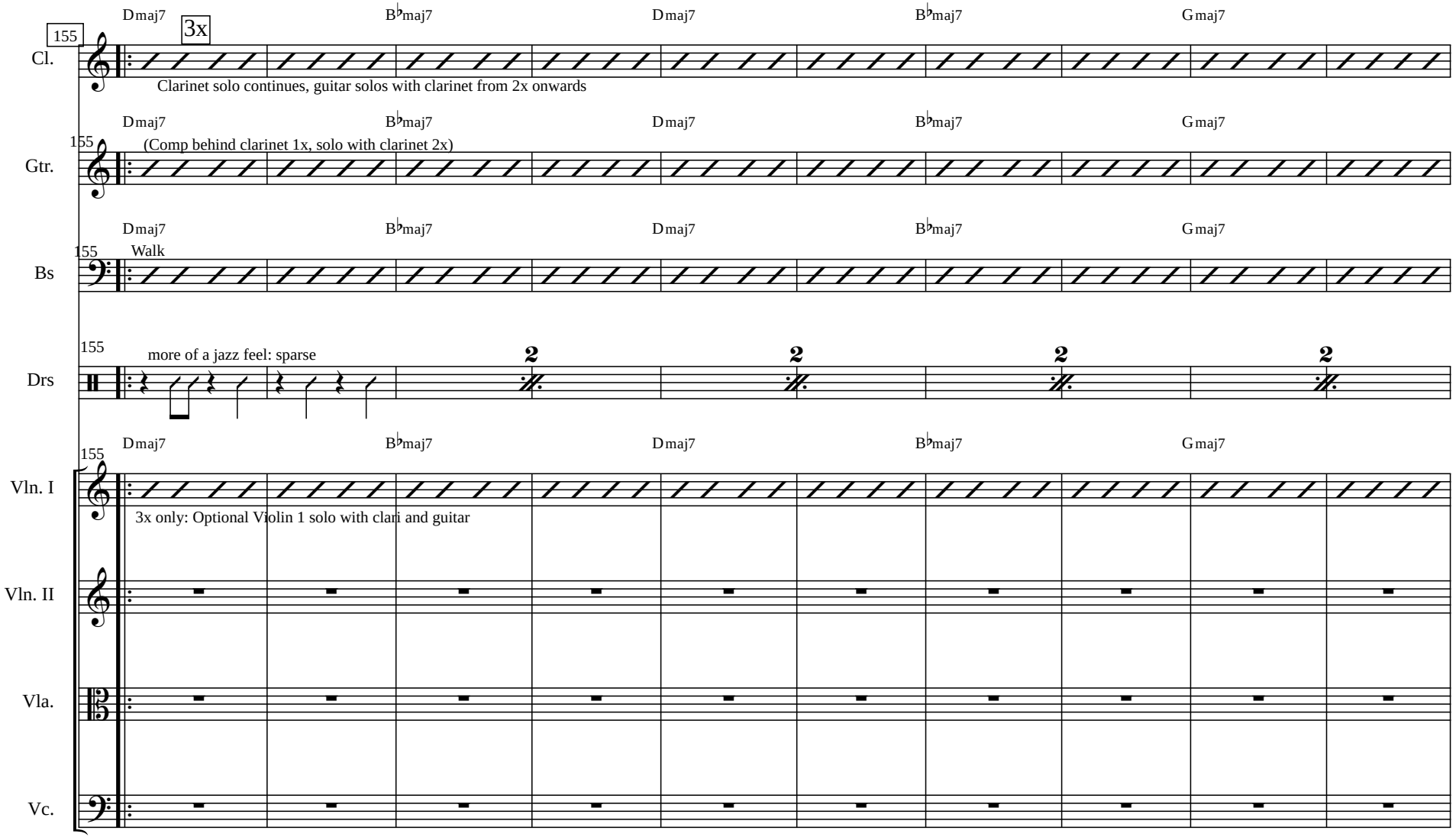

Solo
Dmaj7
B♭maj7
119
123
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
F♯7alt
mf
mp
f
subito

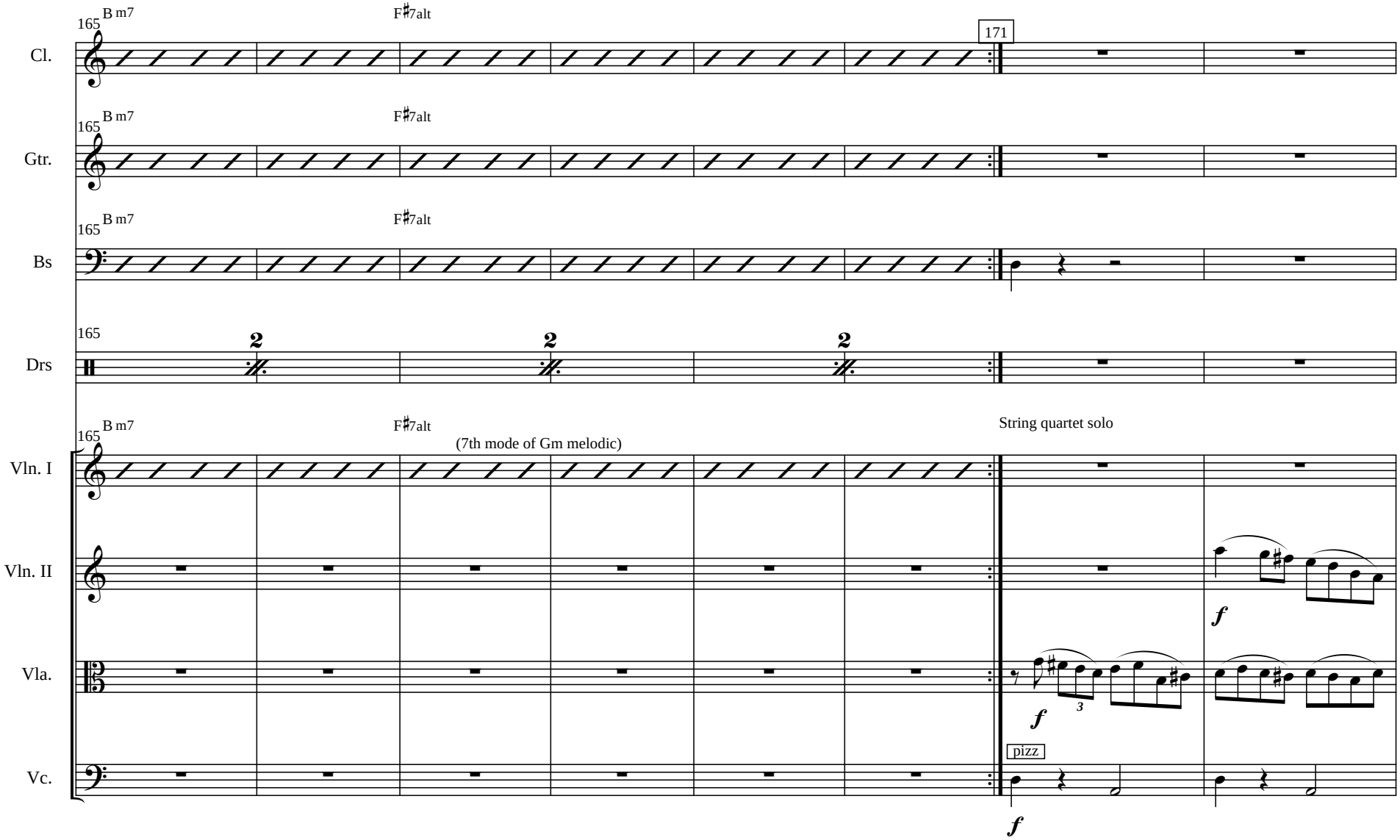

Dmaj7
B♭maj7
Gmaj7
127
131
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
2
3

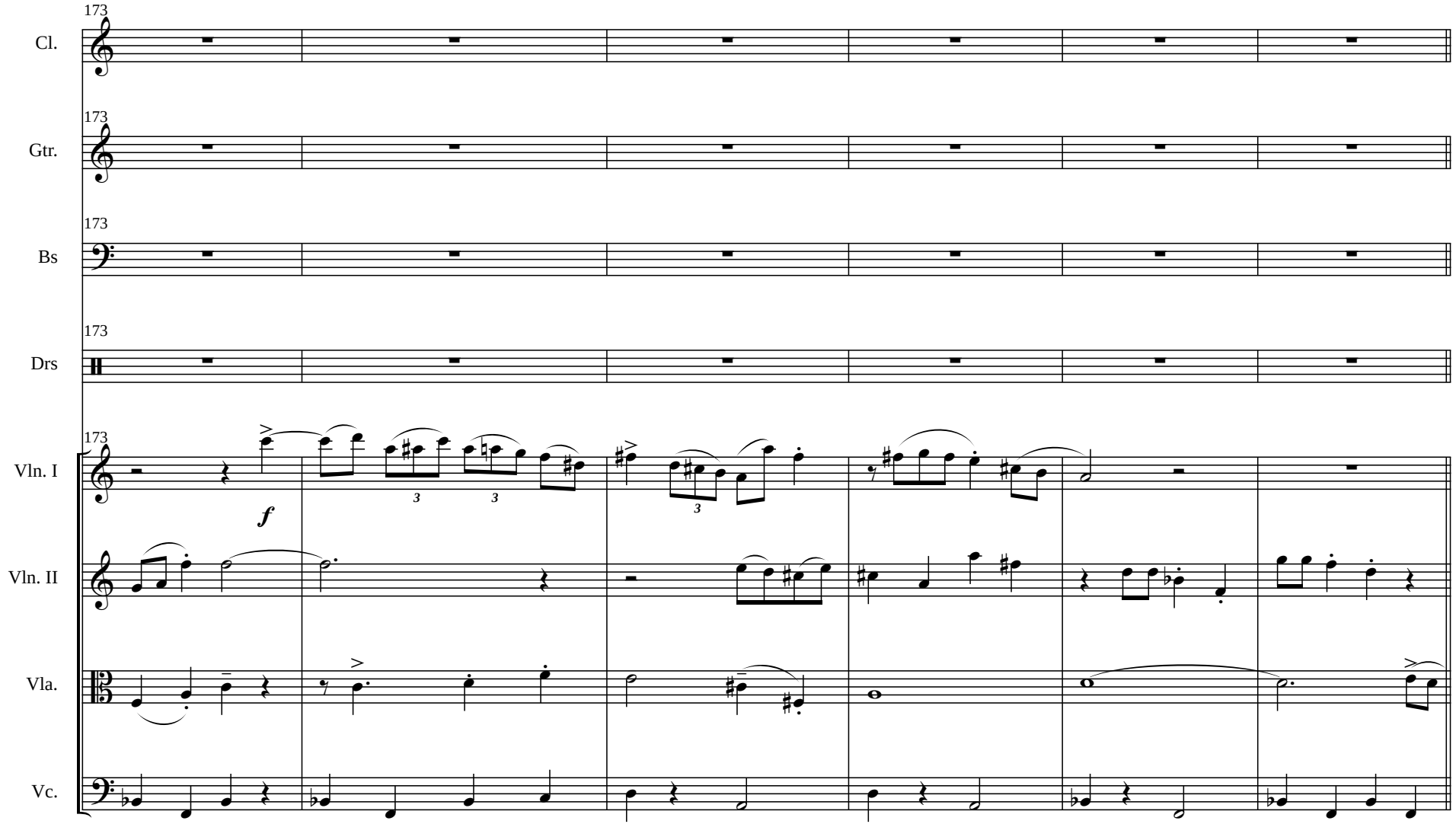

B m7
135
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
2

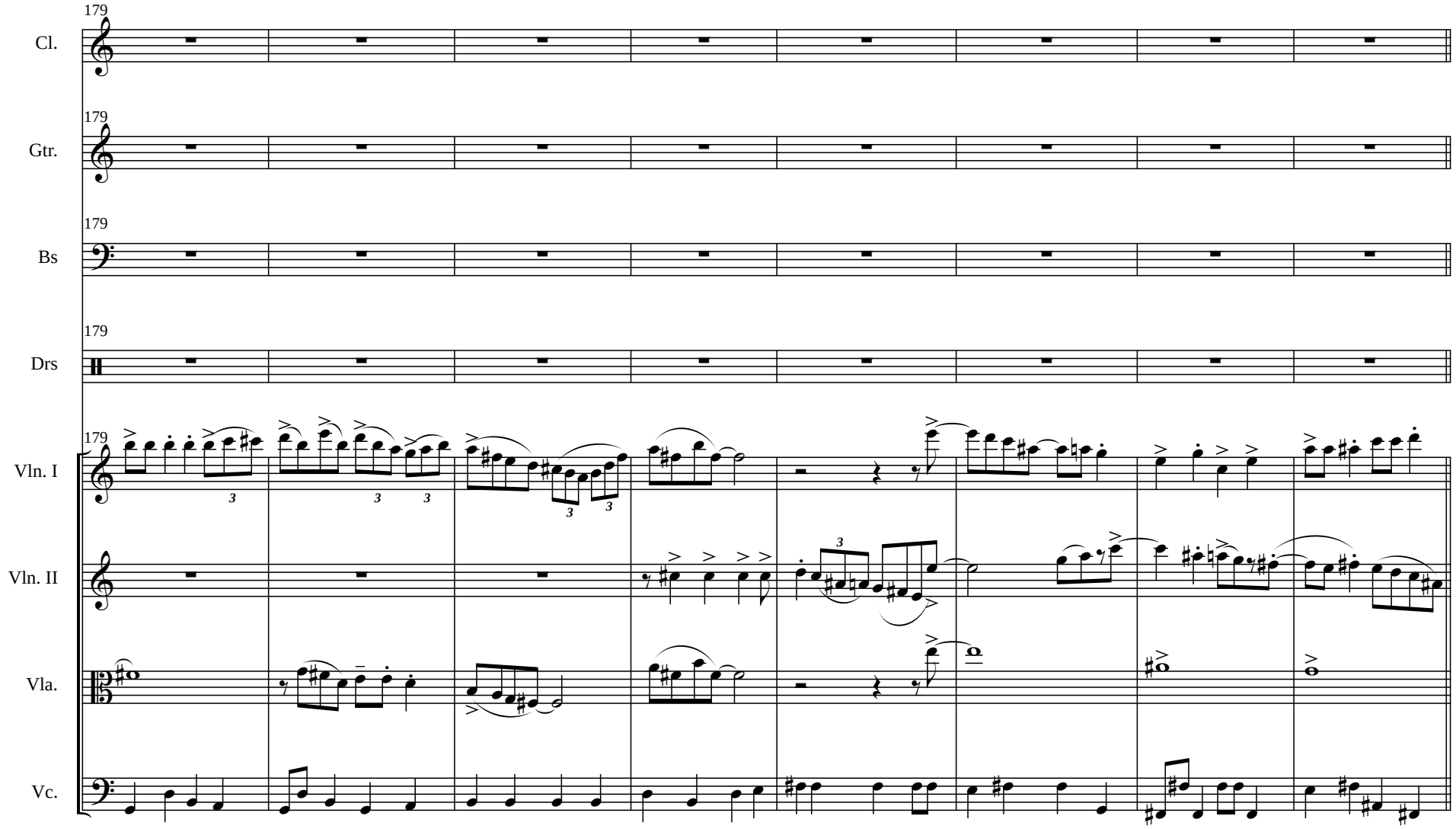

Dmaj7
B♭maj7
Dmaj7
B♭maj7
139
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
mf
mf

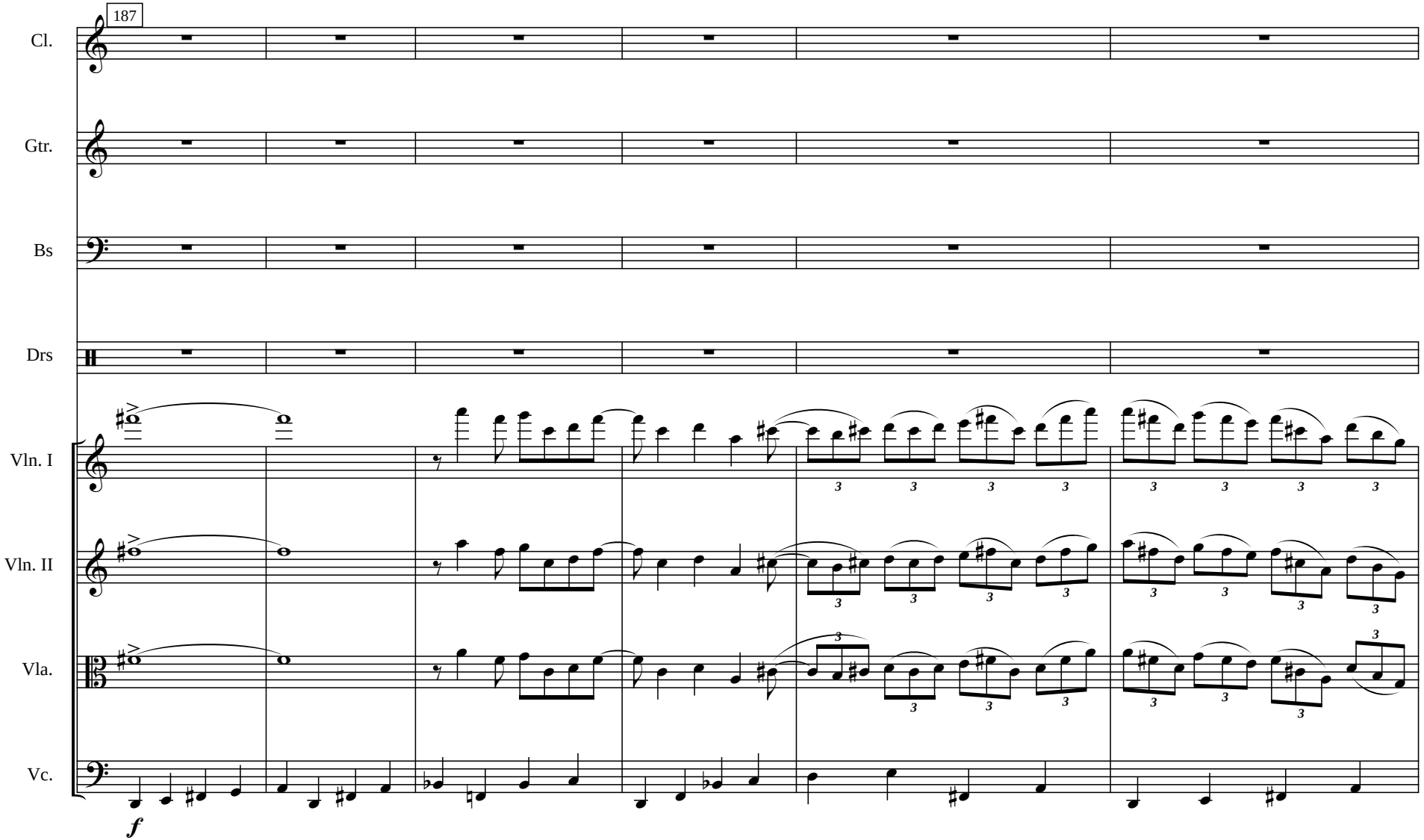

Gmaj7
Bm7
F♯7alt
147
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
2
3

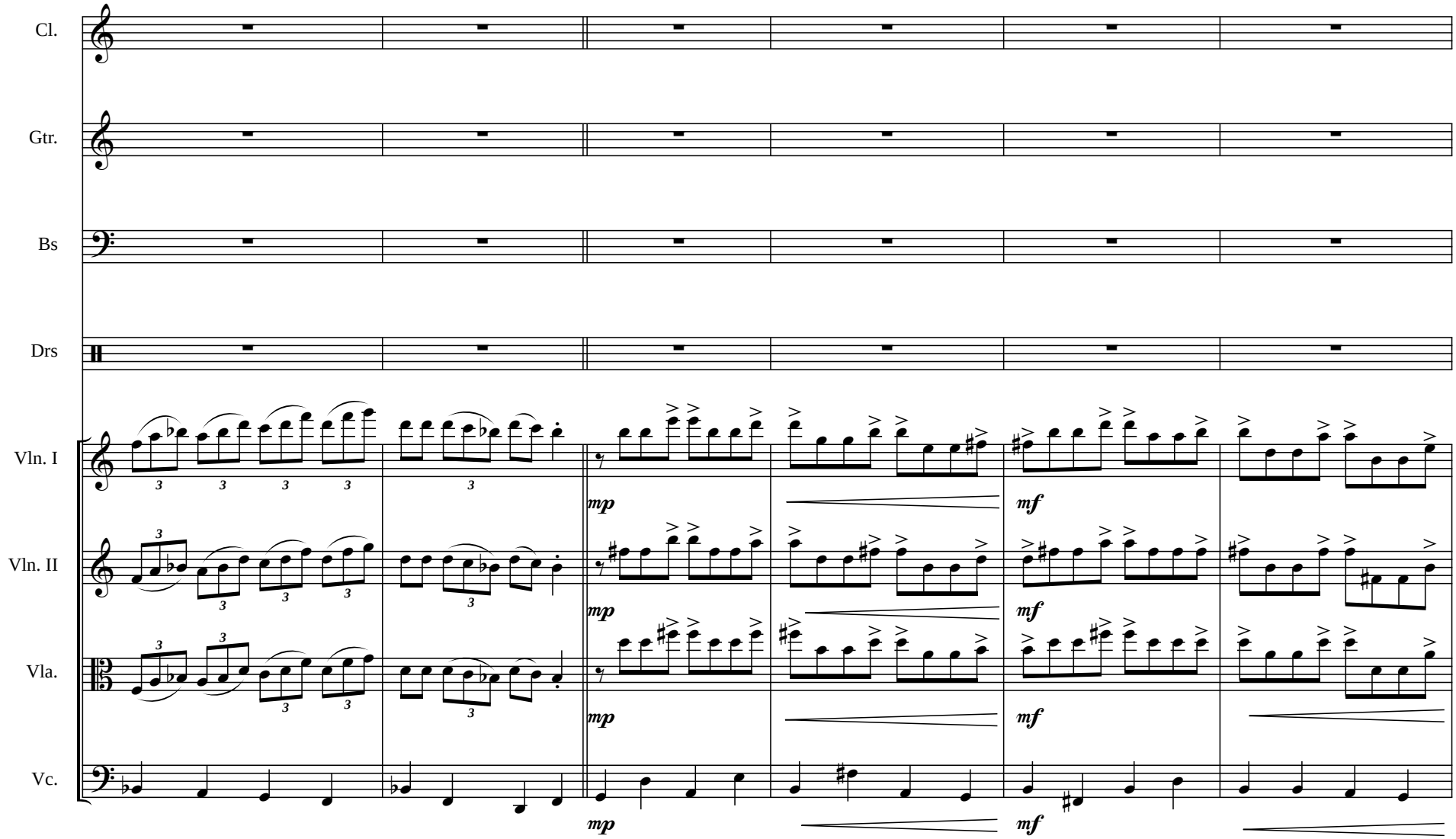

155
Cl.
Dmaj7
3x
B♭maj7
Dmaj7
B♭maj7
Gmaj7
Clarinet solo continues, guitar solos with clarinet from 2x onwards
Gtr.
(Comp behind clarinet 1x, solo with clarinet 2x)
Bs
Walk
Drs
more of a jazz feel: sparse
2
Vln. I
3x only: Optional Violin 1 solo with clari and guitar
Vln. II
Vla.
Vc.

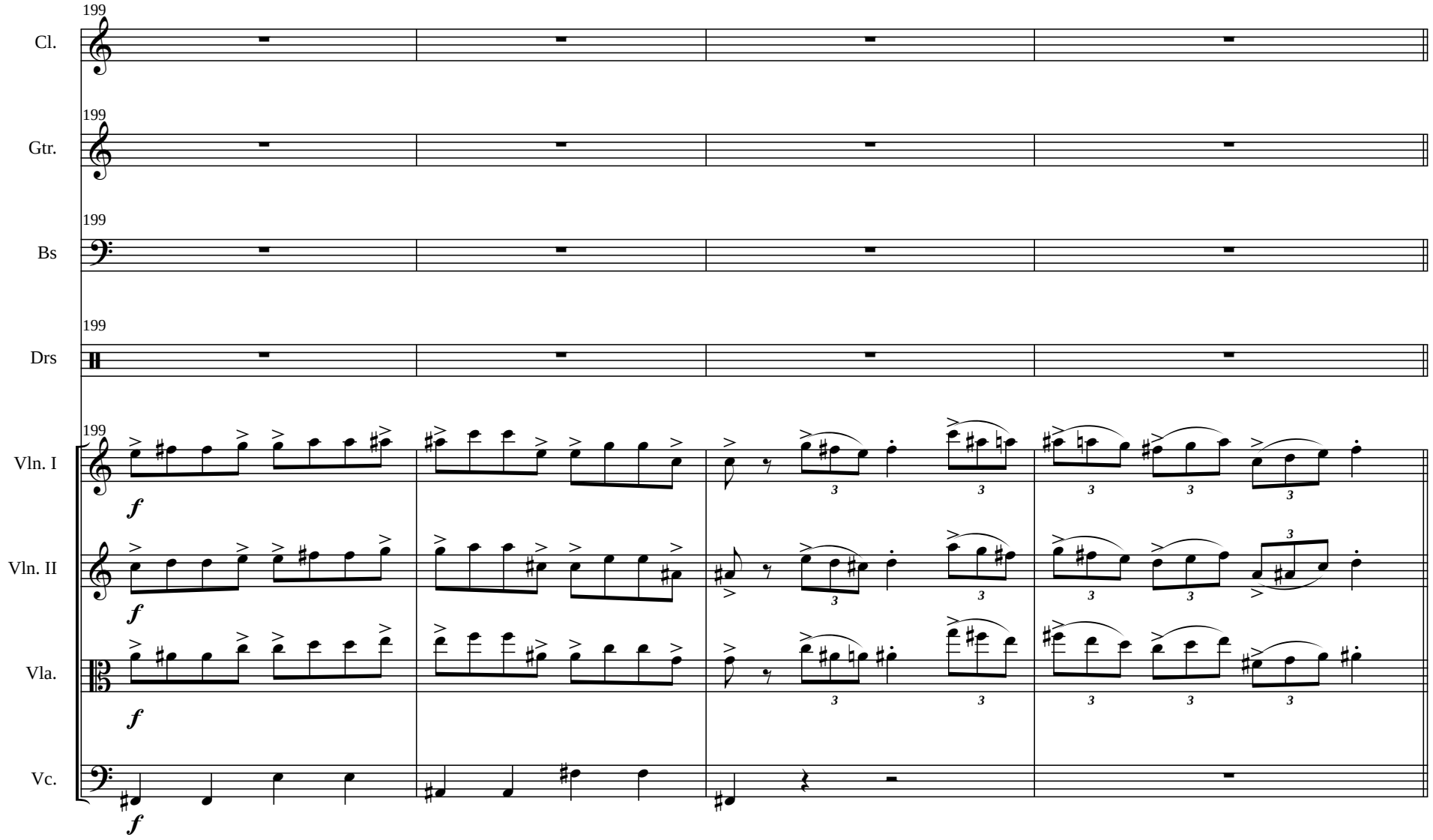

165
B m7
F♯7alt
171
Cl.
Gtr.
Bs
Drs
(7th mode of Gm melodic)
String quartet solo
Vln. I
Vln. II
Vla.
Vc.
pizz
f

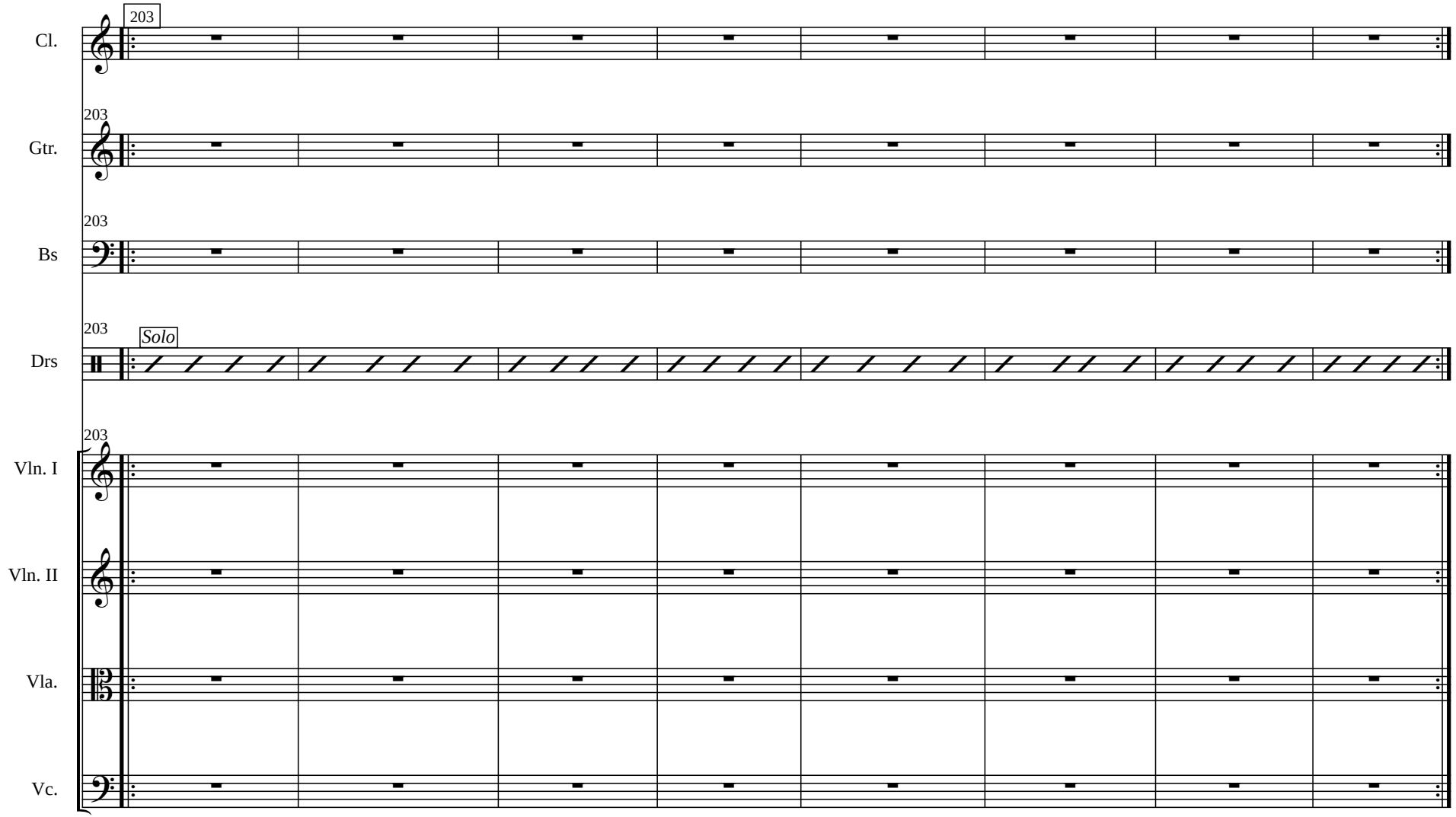

173
Cl.
173
Gtr.
173
Bs
173
Drs
173
Vln. I
Vln. II
Vla.
Vc.
f

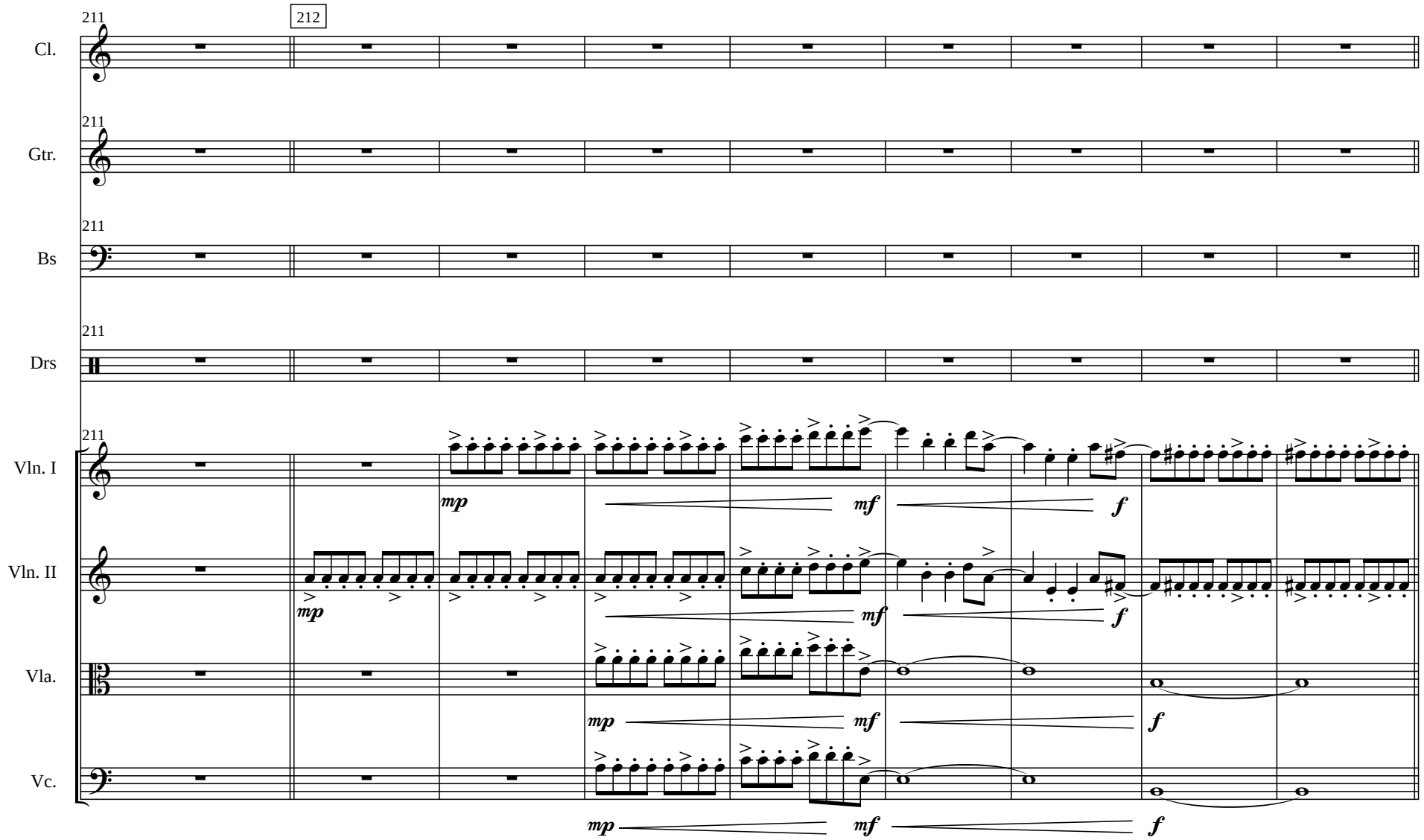

179
Cl.
179
Gtr.
179
Bs
179
Drs
179
Vln. I
Vln. II
Vla.
Vc.

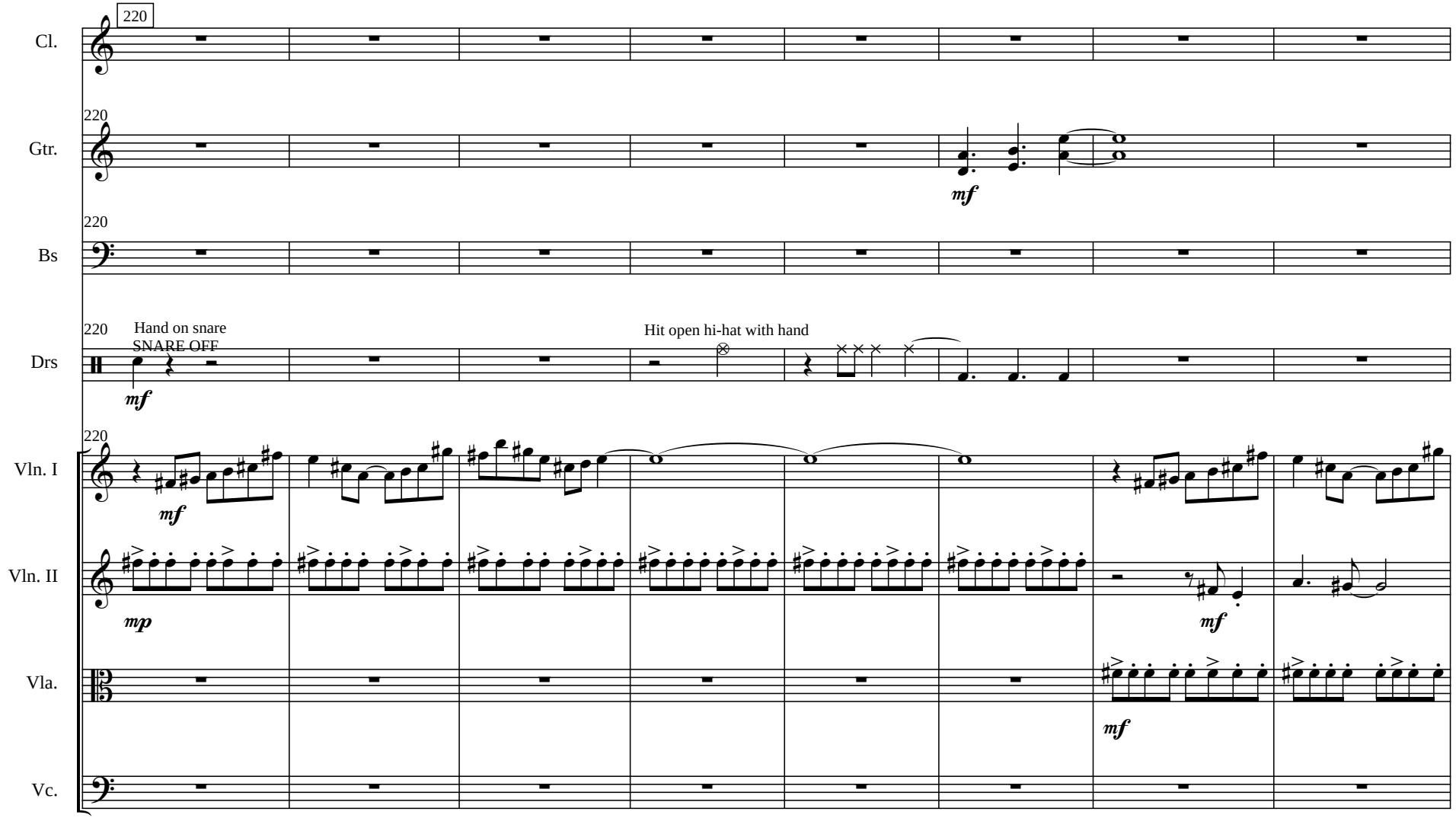

187
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
f

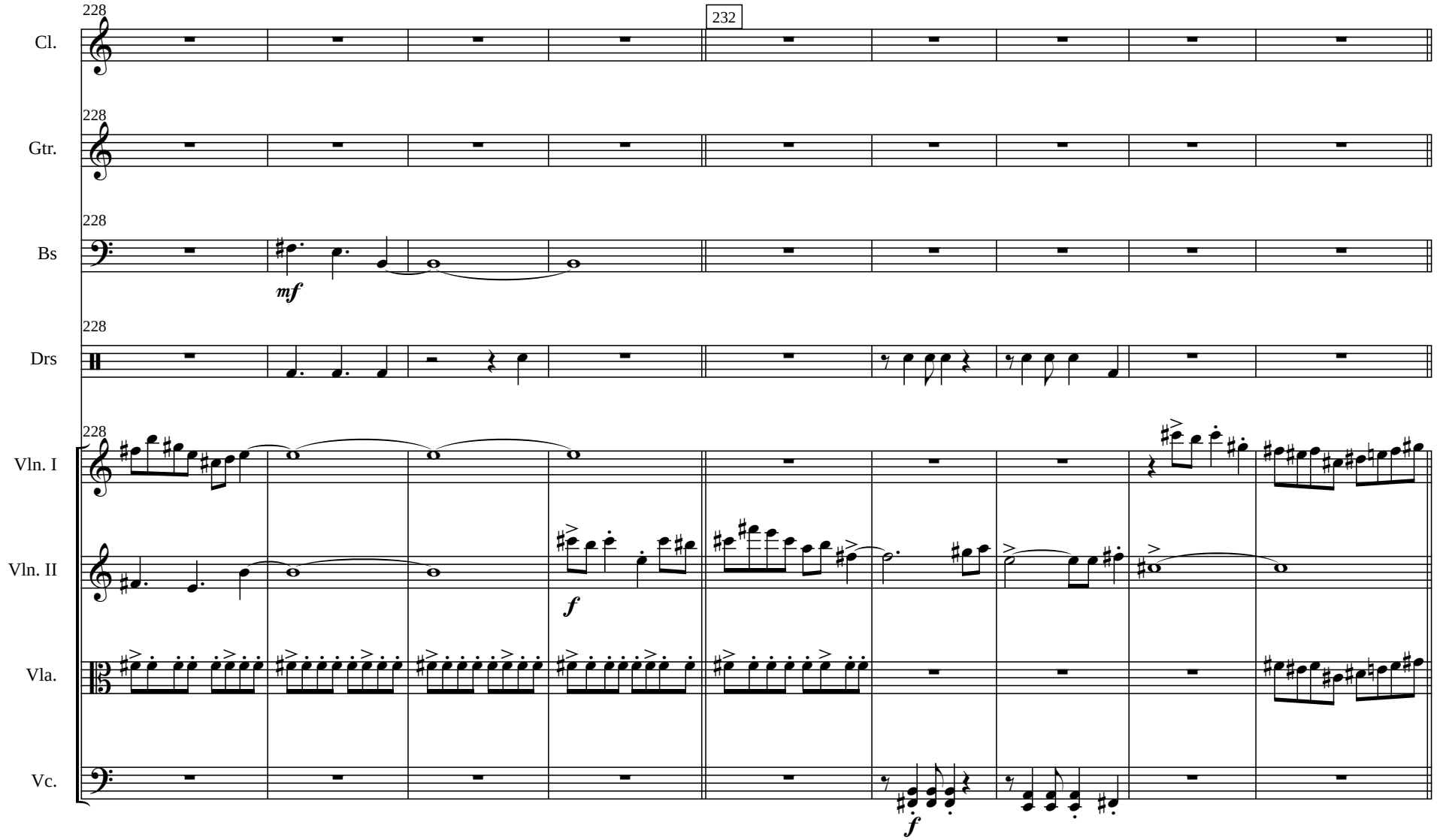

Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
mp
mf

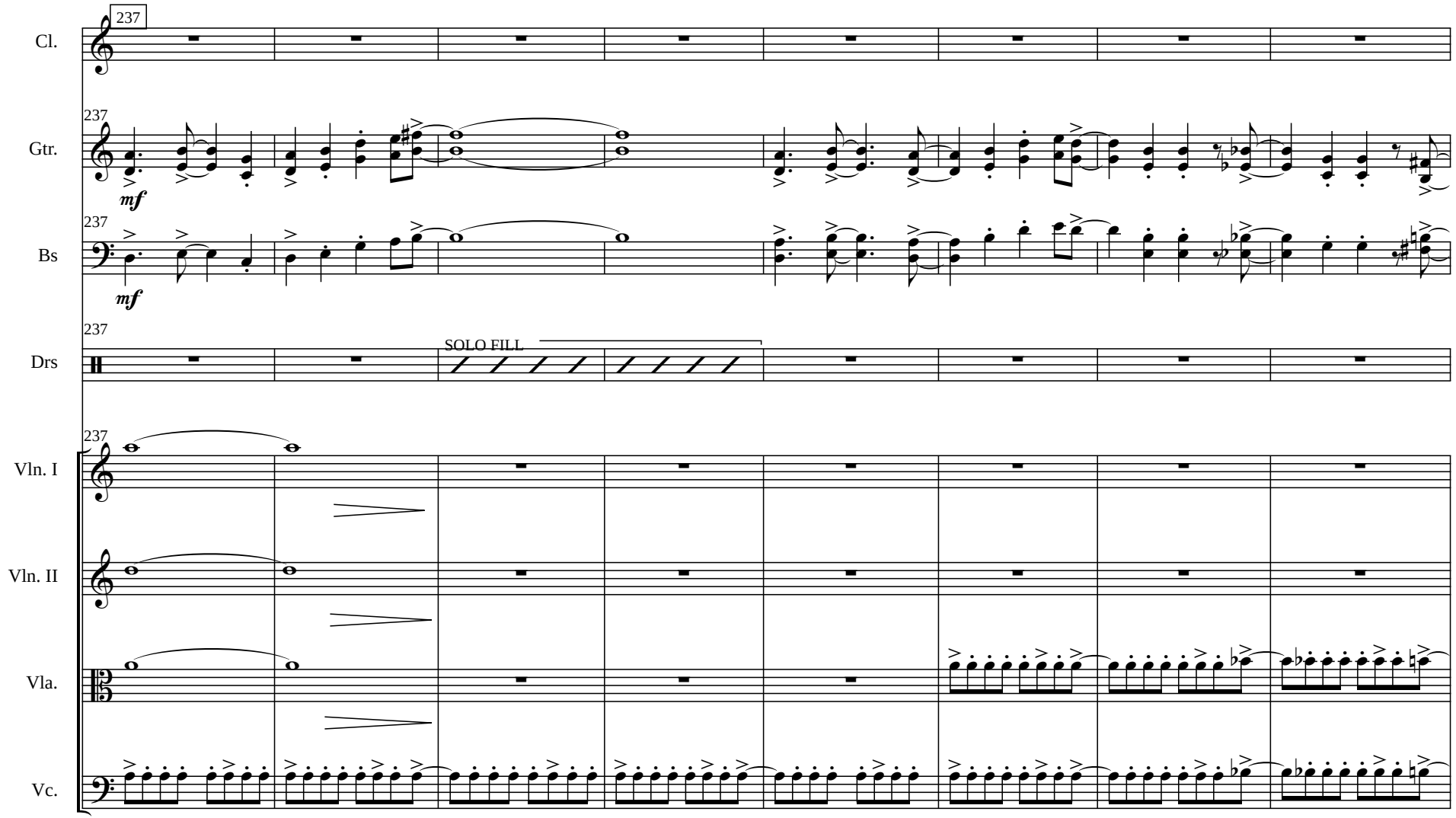

199
Cl.
199
Gtr.
199
Bs
199
Drs
199
Vln. I
Vln. II
Vla.
Vc.
f

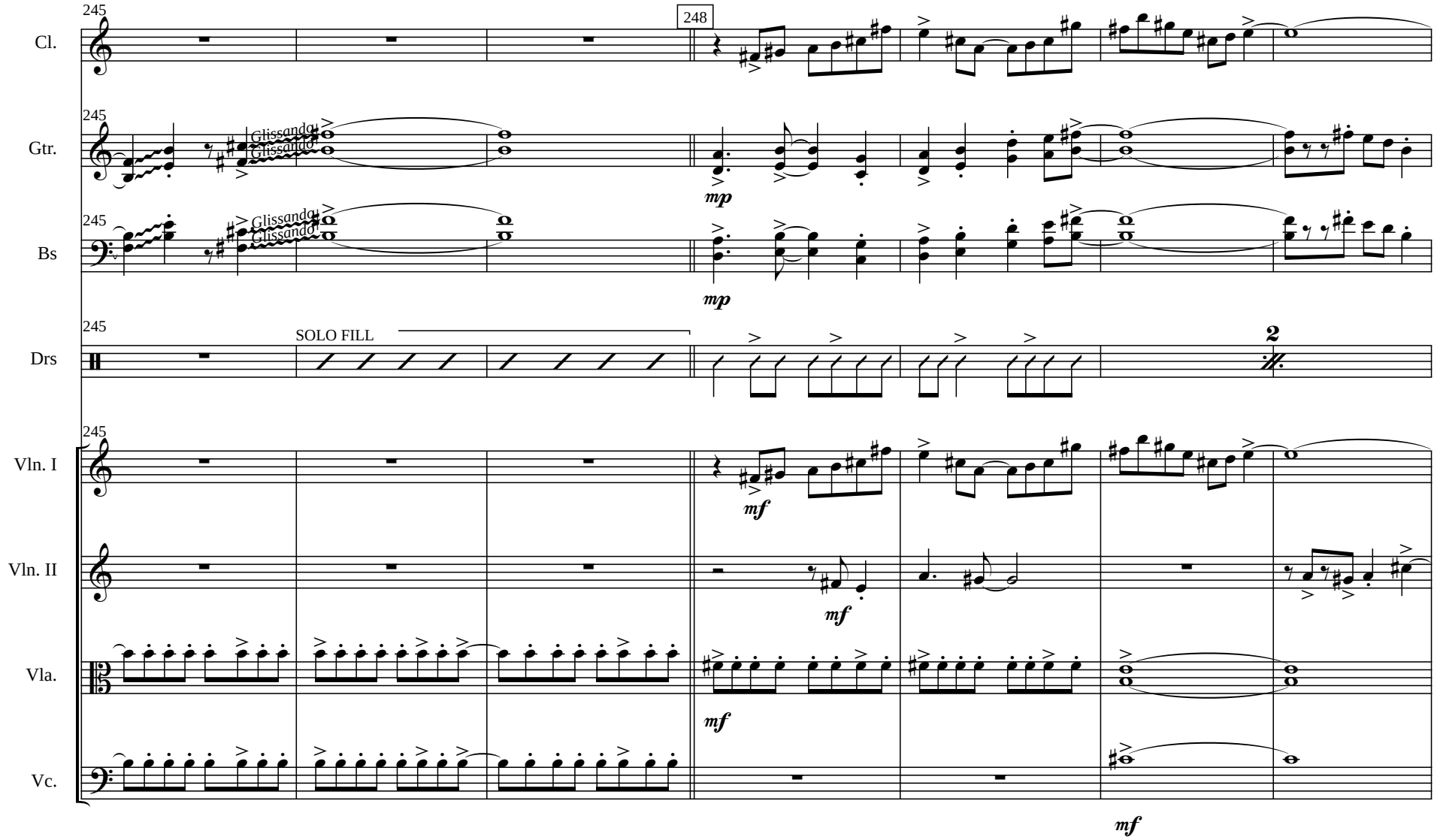

Cl.
203
Gtr.
203
Bs
203
Drs
203
Solo
Vln. I
203
Vln. II
Vla.
Vc.

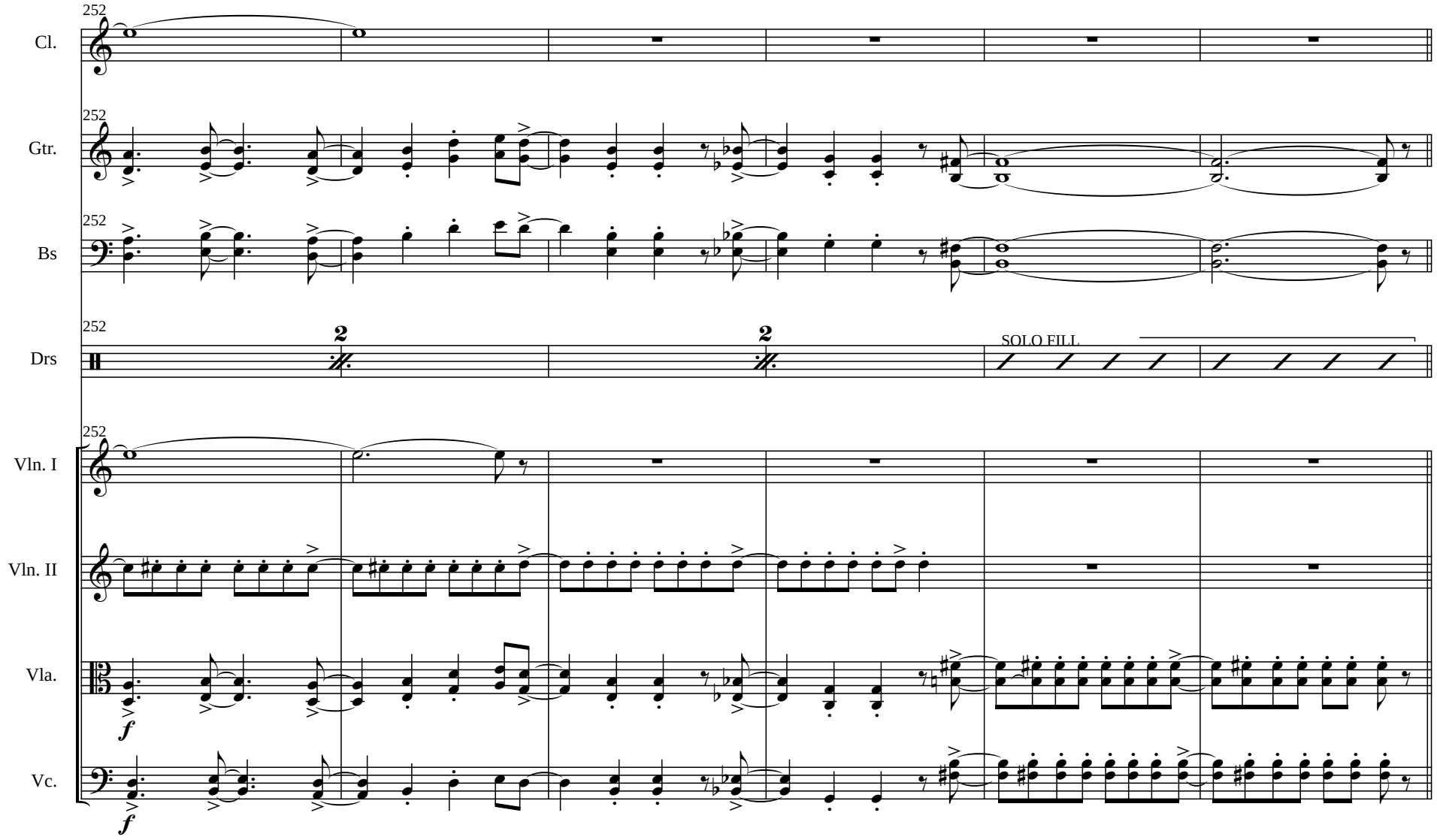

211
212
Cl.
211
Gtr.
211
Bs
211
Drs
211
Vln. I
Vln. II
Vla.
Vc.
mp
mf
f

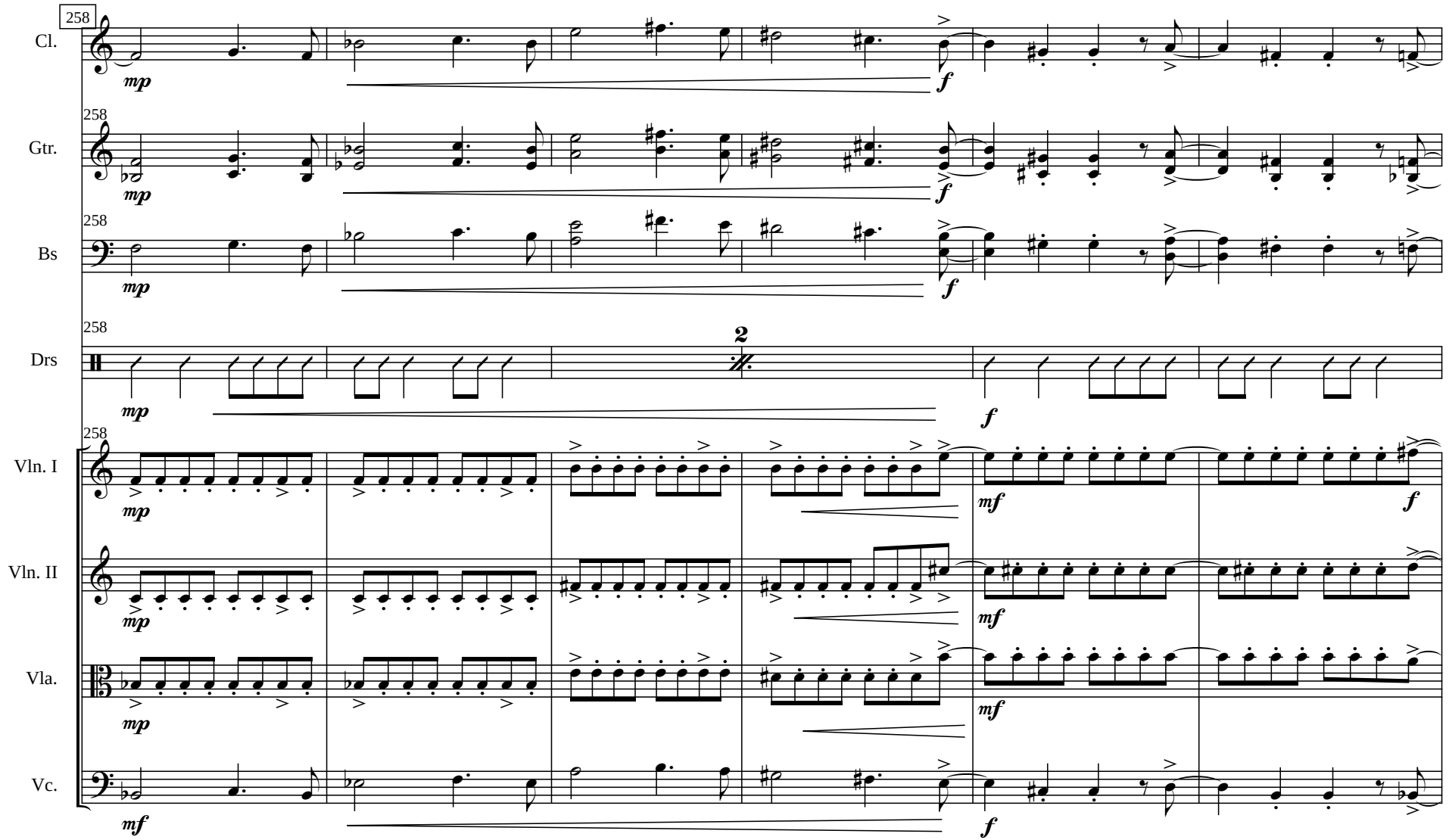

220
Cl.
220
Gtr.
mf
220
Bs
220
Hand on snare
SNARE OFF
Hit open hi-hat with hand
Drs
mf
220
Vln. I
mf
Vln. II
mp
mf
Vla.
mf
Vc.

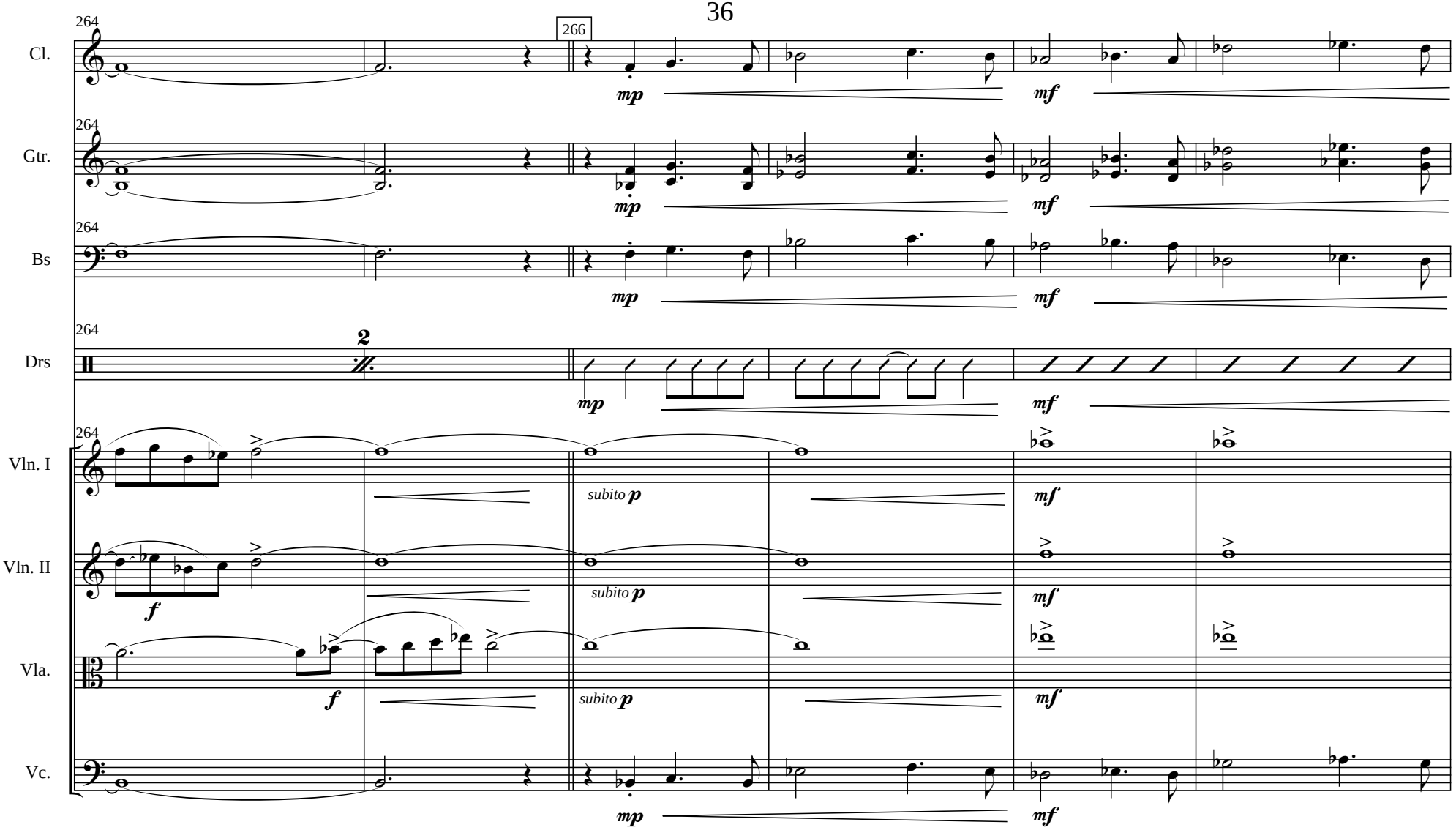

228
232
Cl.
228
Gtr.
228
Bs
mf
228
Drs
228
Vln. I
Vln. II
f
Vla.
Vc.
f

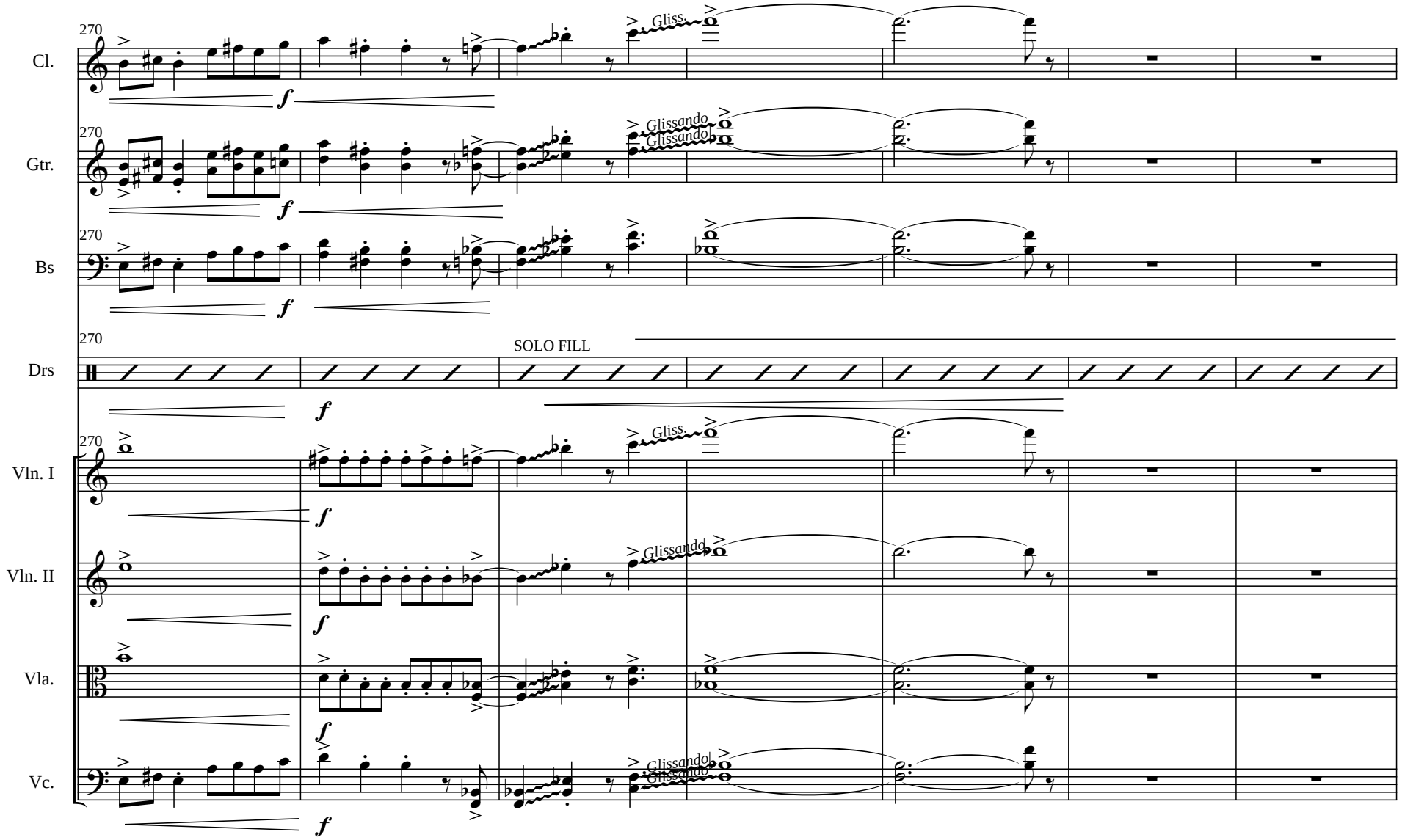

237
Cl.
237
Gtr.
mf
237
Bs
mf
237
Drs
SOLO FILL
237
Vln. I
Vln. II
Vla.
Vc.

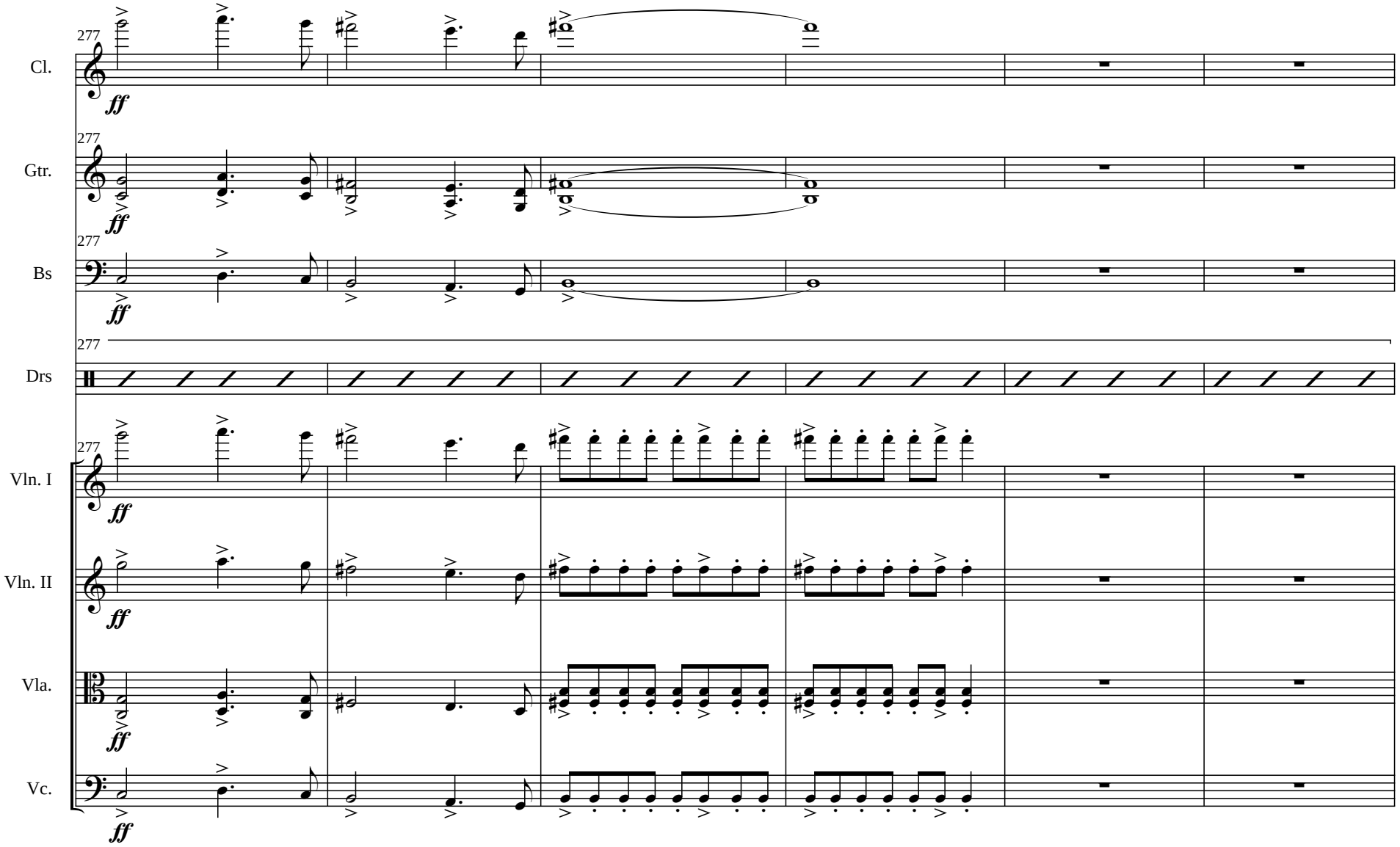

245
248
Cl.
Gtr.
Glissando
Glissando
mp
Bs
Glissando
Glissando
mp
Drs
SOLO FILL
2
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf

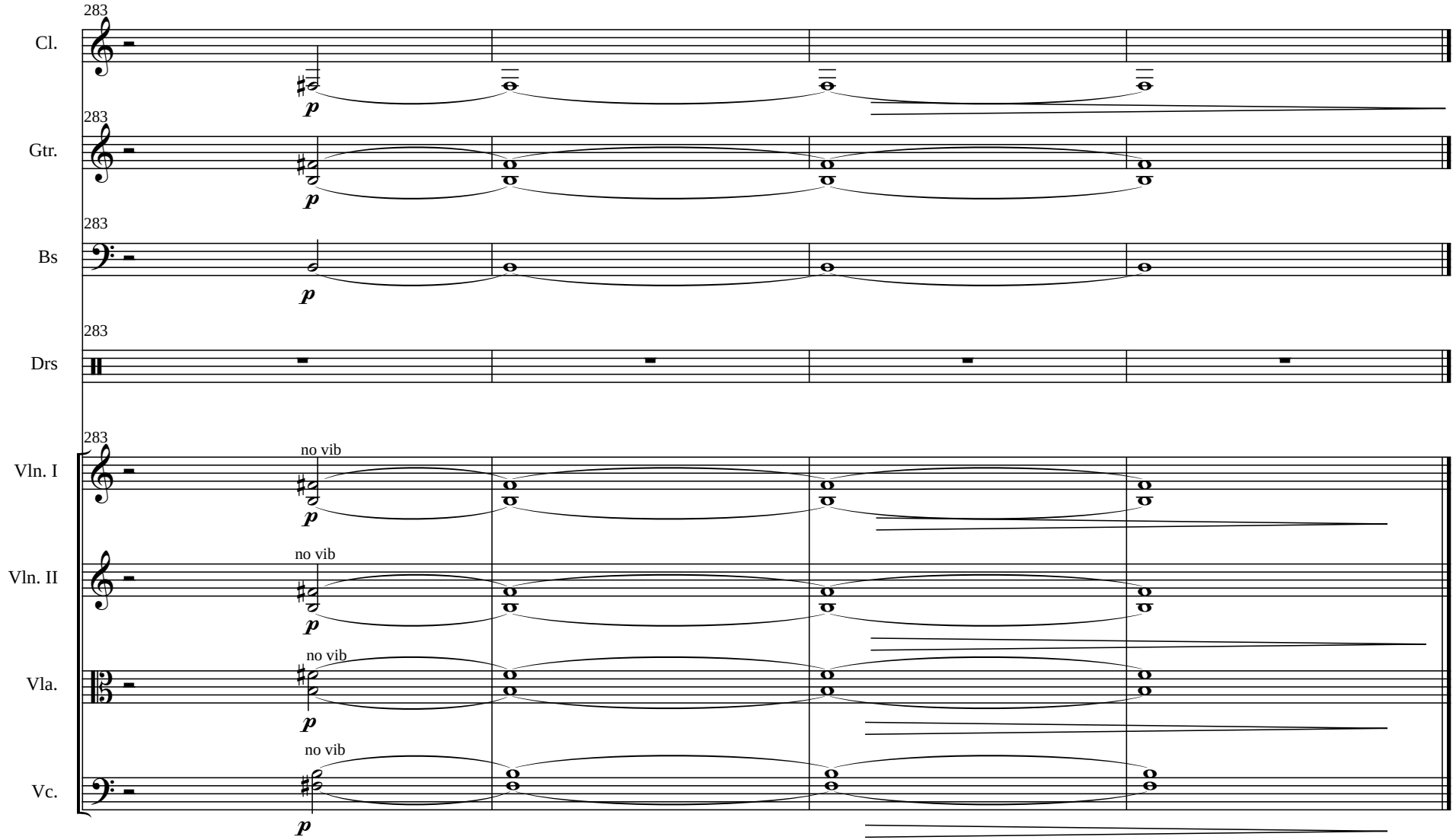

252
Cl.
252
Gtr.
252
Bs
252
Drs
2
2
SOLO FILL
252
Vln. I
Vln. II
Vla.
f
Vc.
f


258
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
2
mp
f
mf


264
266
Cl.
Gtr.
Bs
Drs
Vln. I
Vln. II
Vla.
Vc.
2
mp
mf
f
subito p

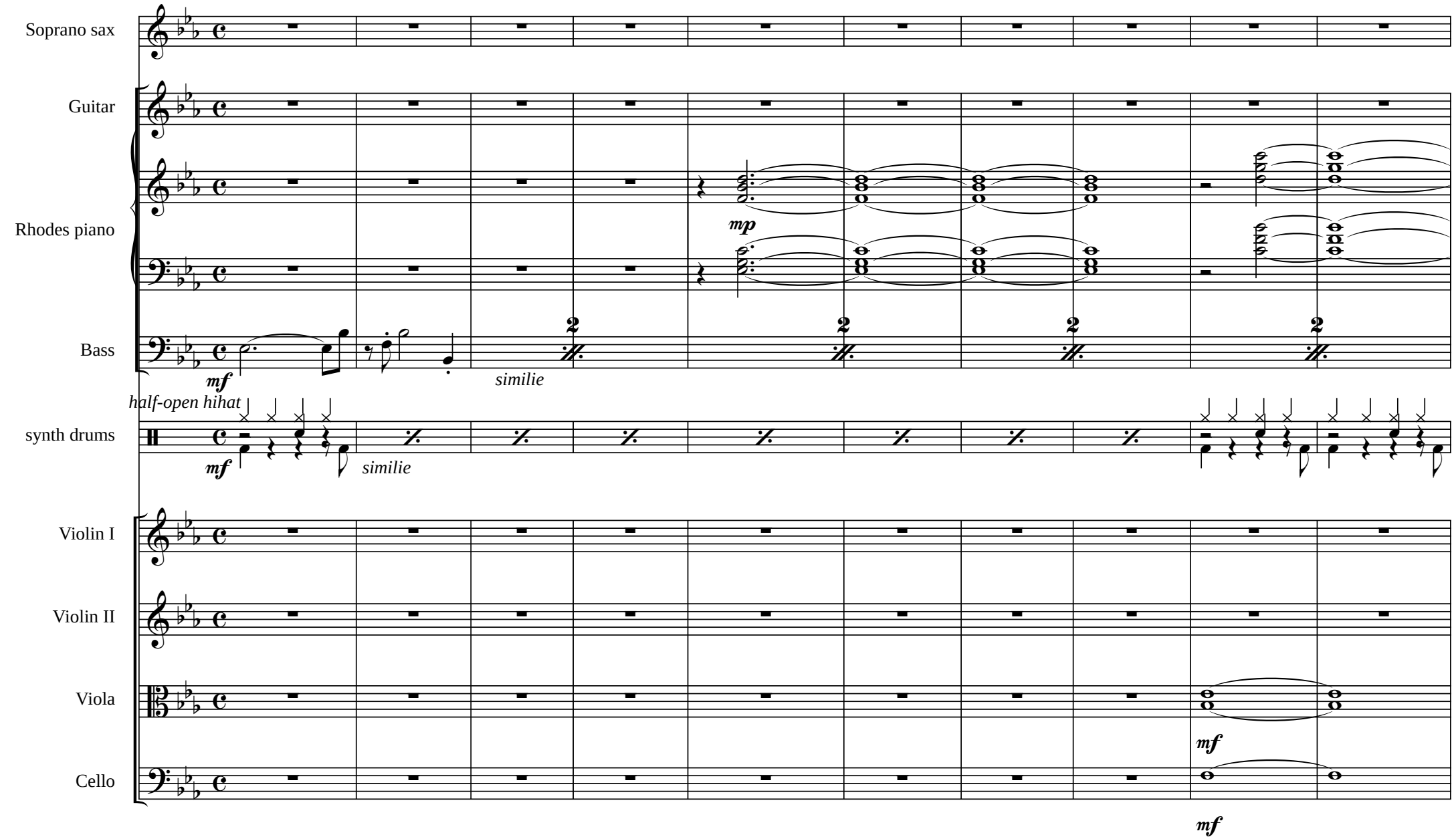

270
Cl.
Gliss.
f
270
Gtr.
Glissando
Glissando
f
270
Bs
f
270
SOLO FILL
Drs
f
270
Vln. I
Gliss.
f
Vln. II
Glissando
f
Vla.
f
Vc.
Glissando
Glissando
f

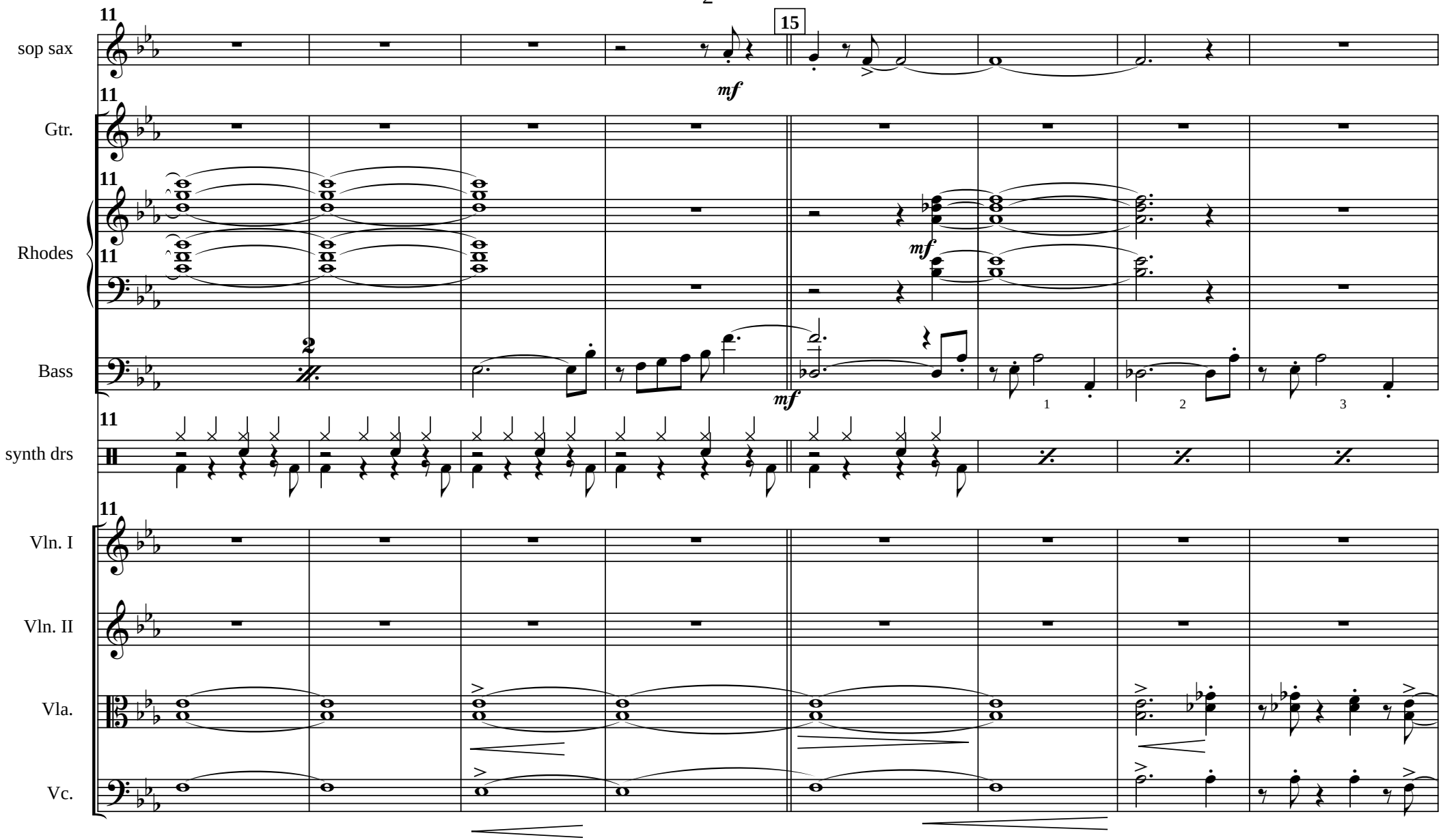

277
Cl.
ff
277
Gtr.
ff
277
Bs
ff
277
Drs
277
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff

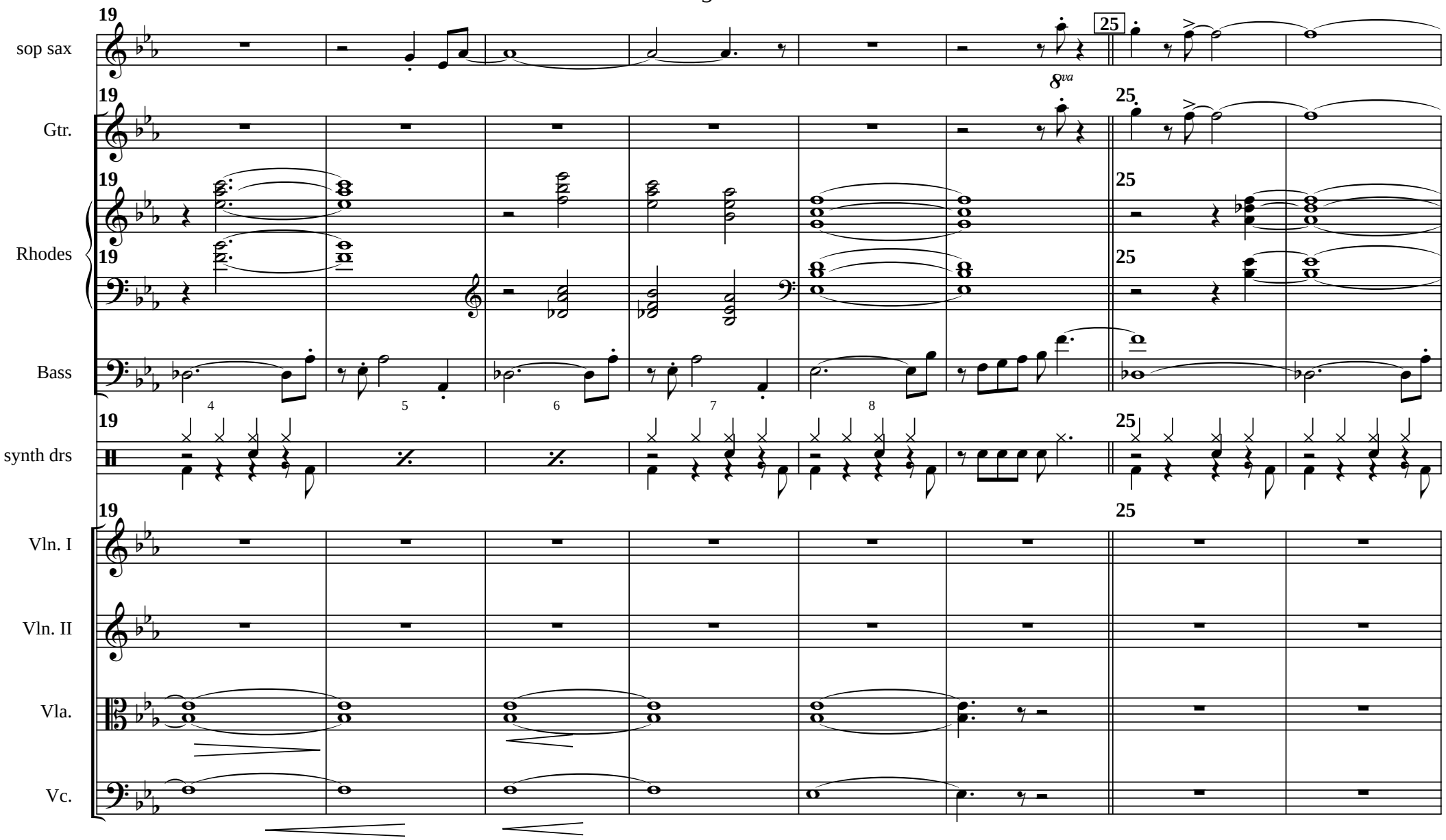

283
Cl.
p
283
Gtr.
p
283
Bs
p
283
Drs
283
Vln. I
no vib
p
Vln. II
no vib
p
Vla.
no vib
p
Vc.
no vib
p

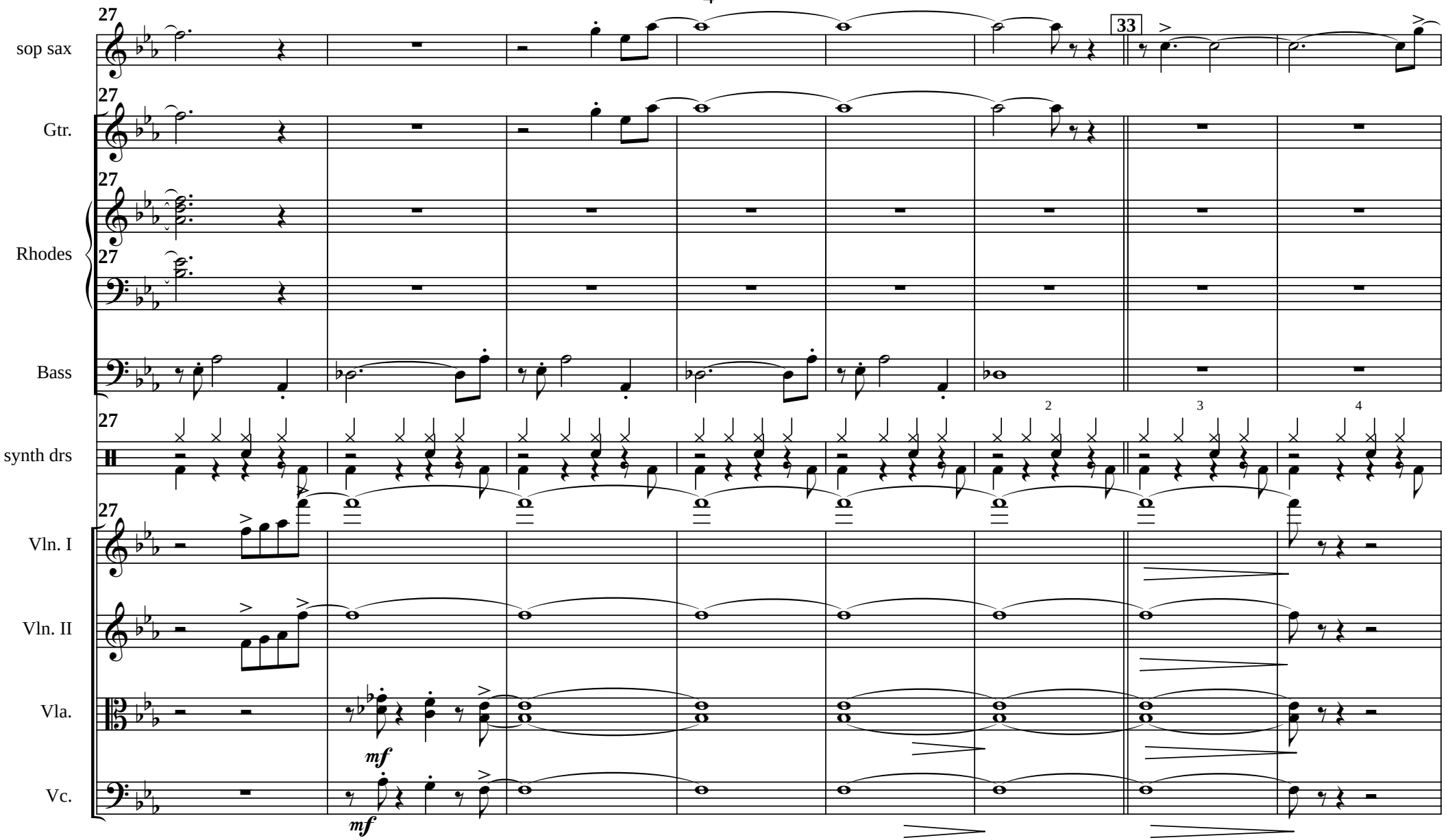
Night Cruiser

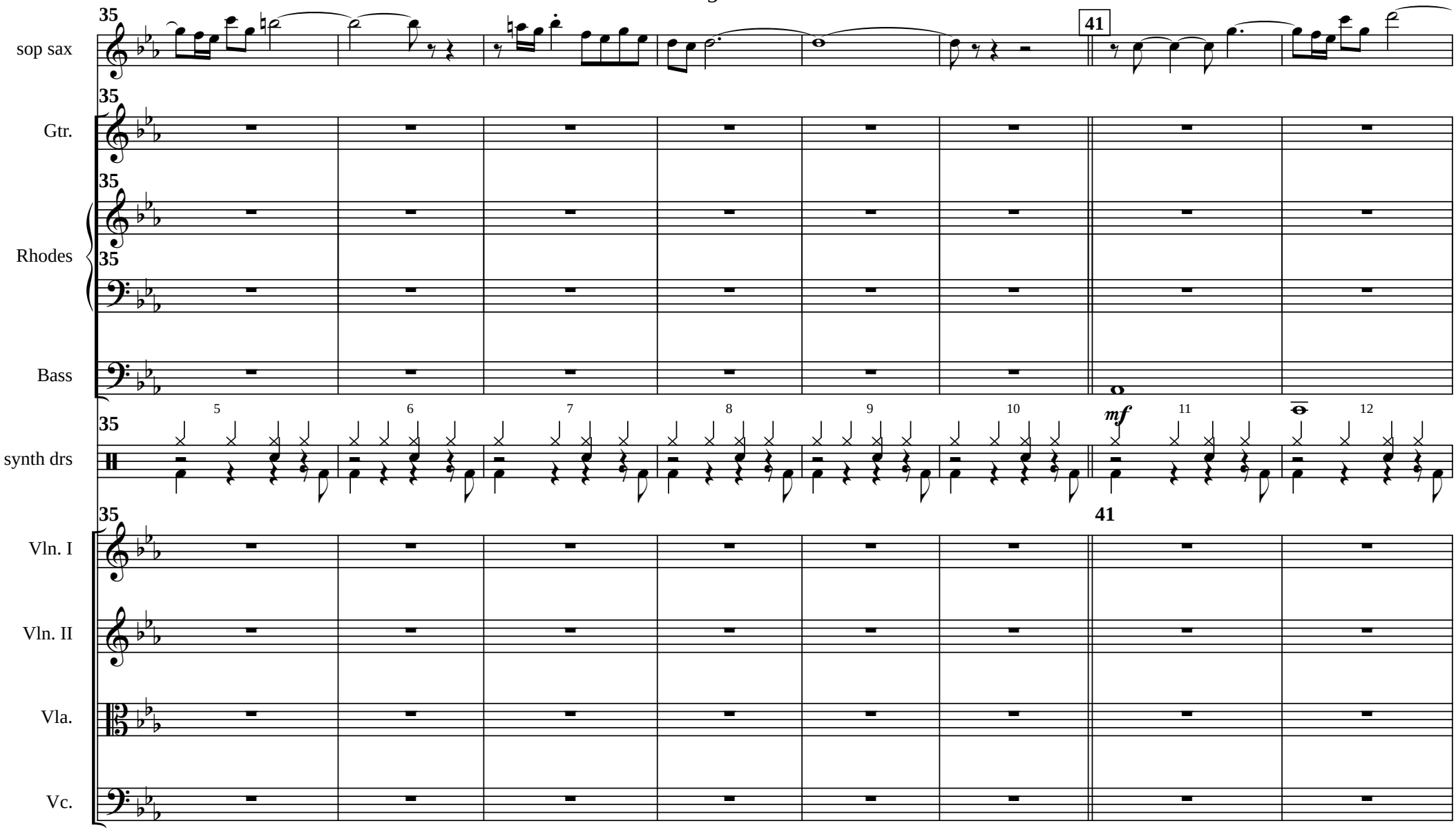
© John Aué
2007

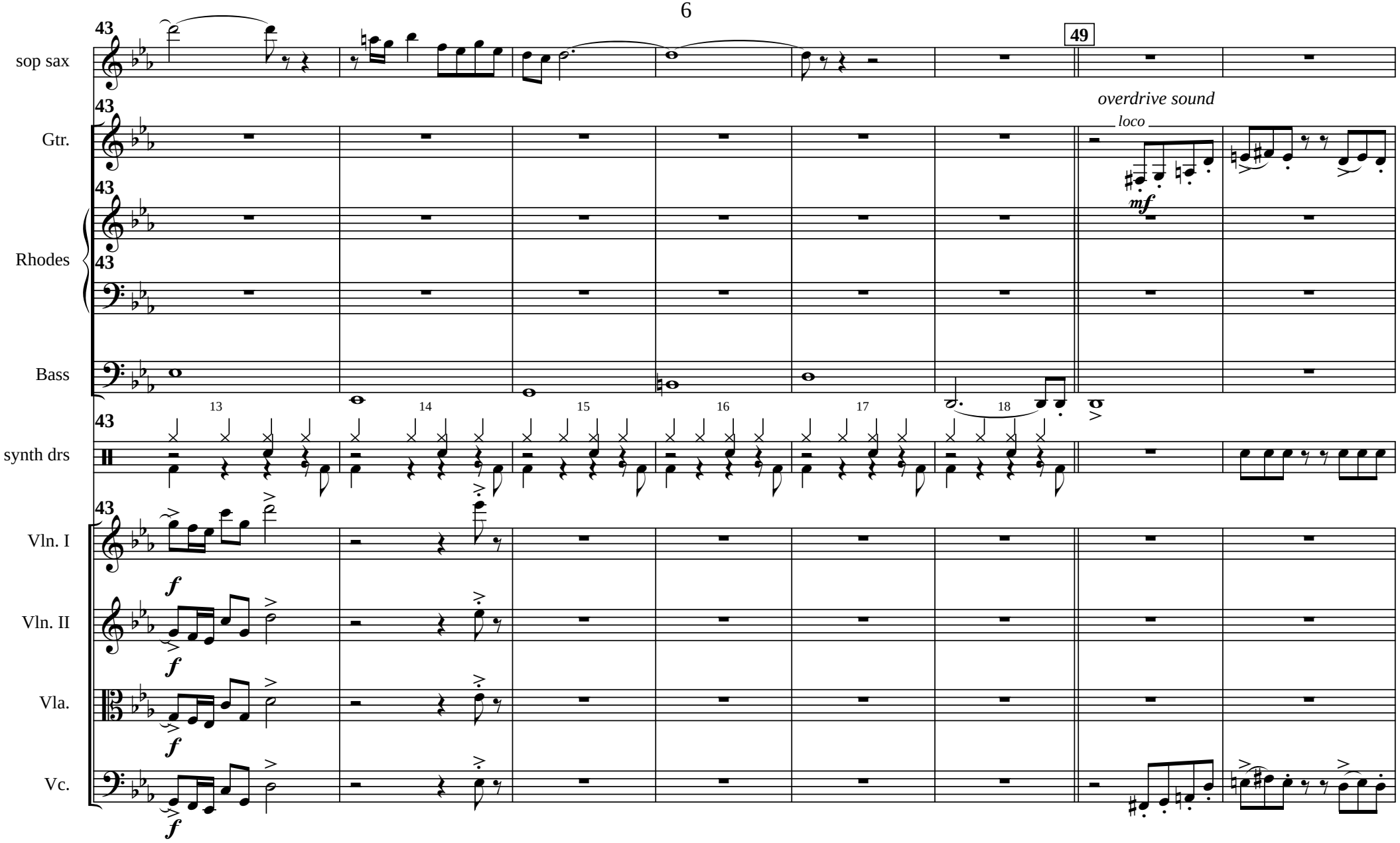


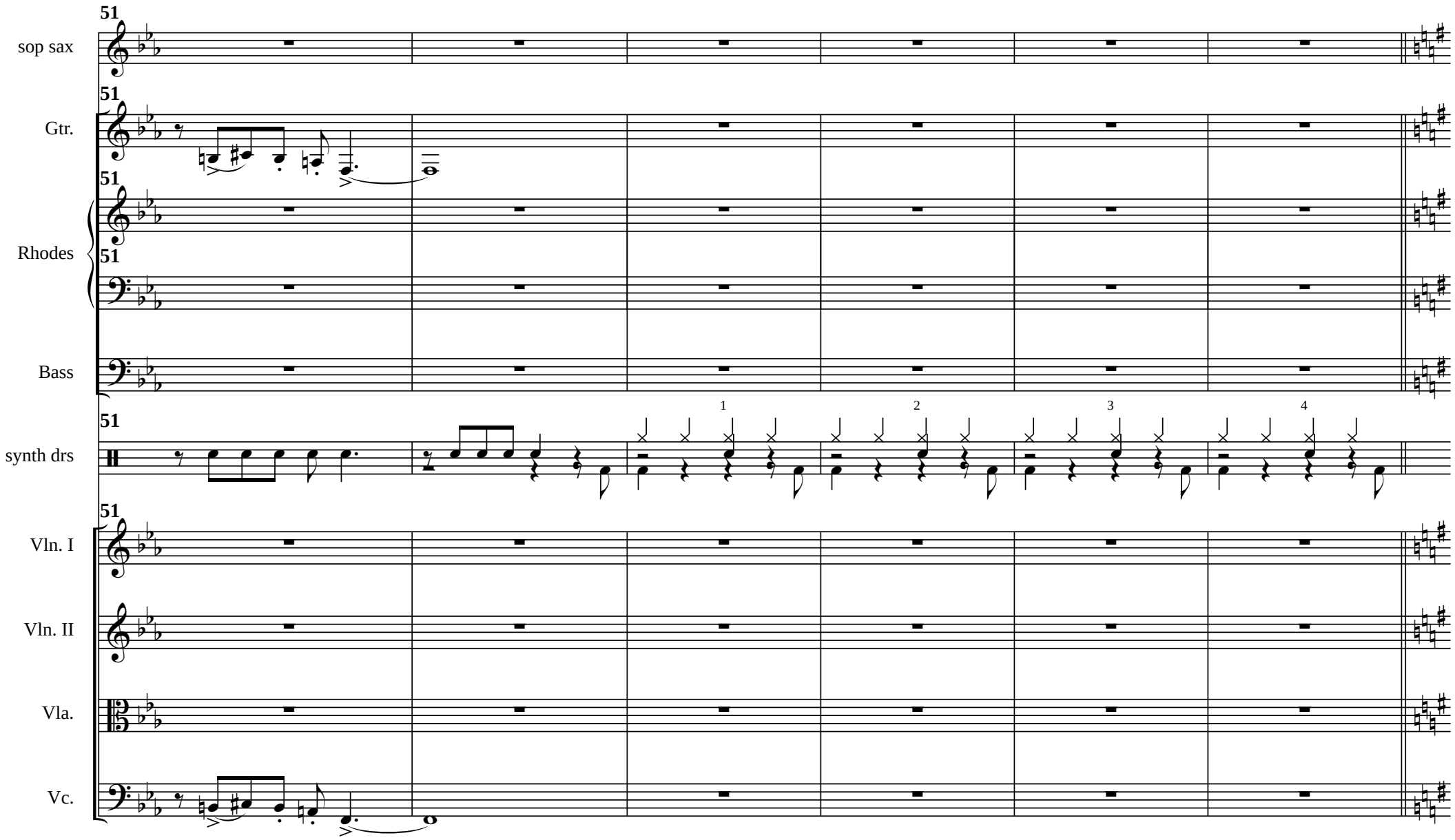

11
sop sax
15
mf
Gtr.
Rhodes
Bass
2
synth drs
Vln. I
Vln. II
Vla.
Vc.
1
2
3

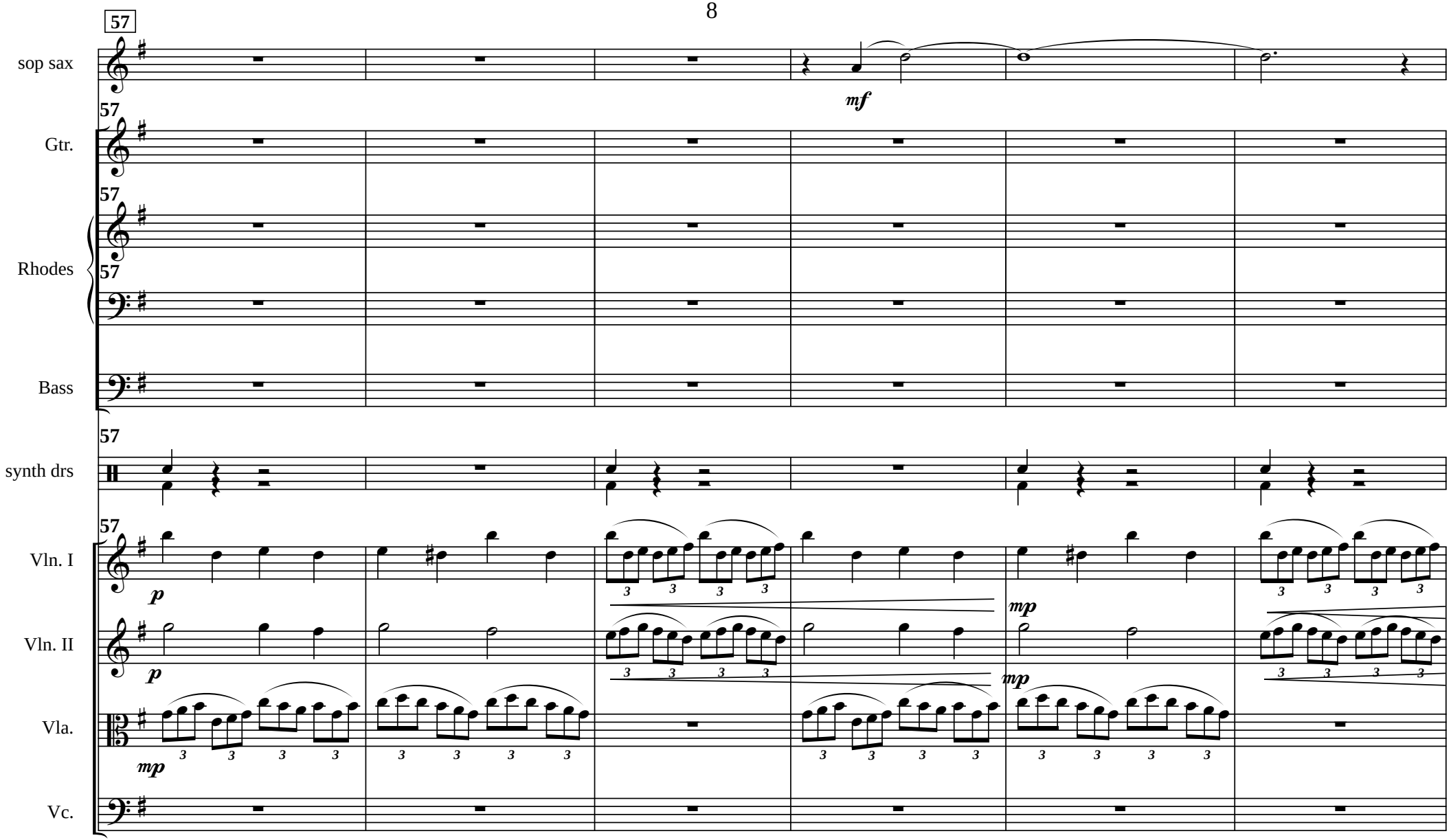

sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
19
25
8va
4
5
6
7
8

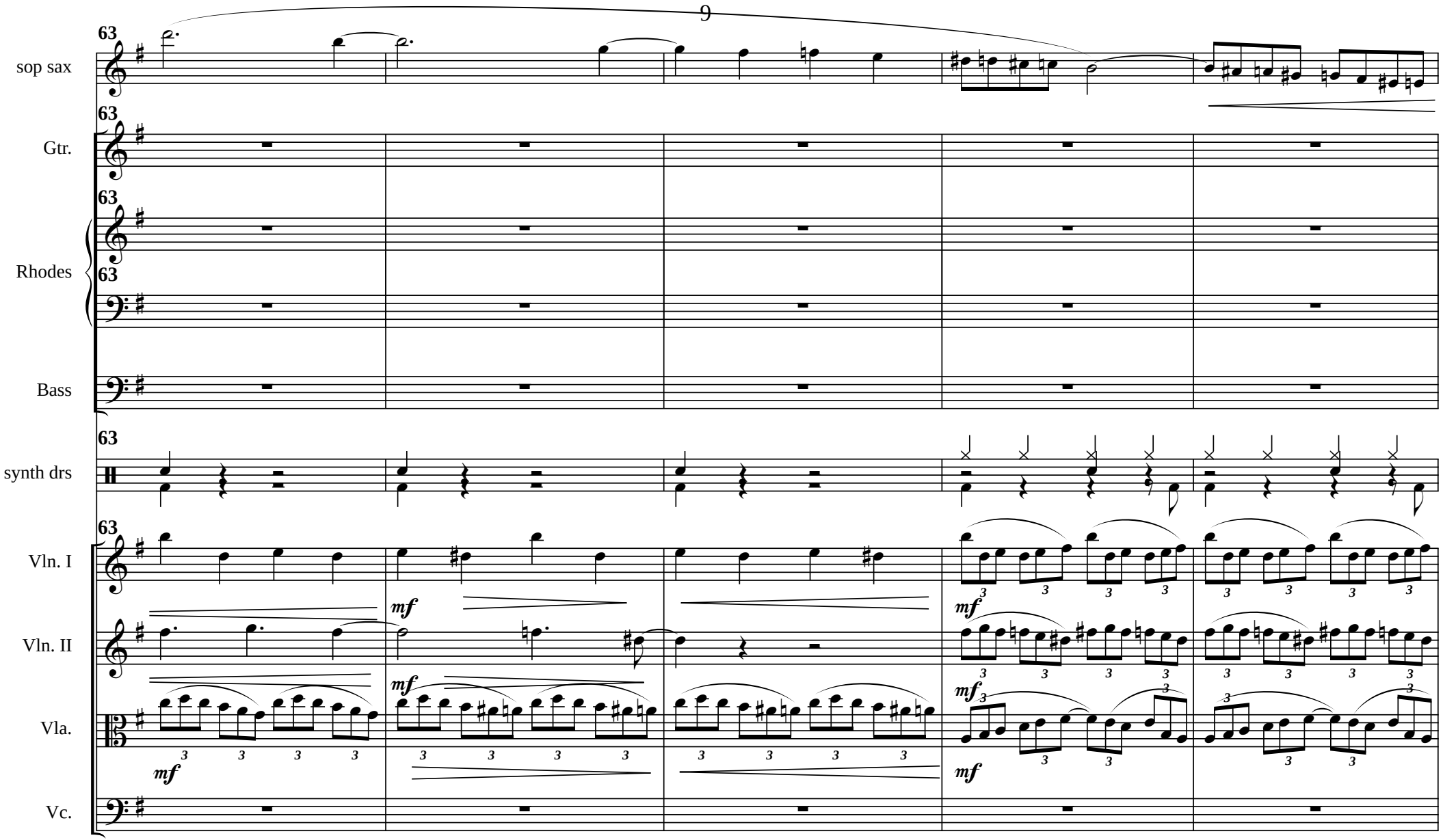

27
33
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
mf
mf
2
3
4

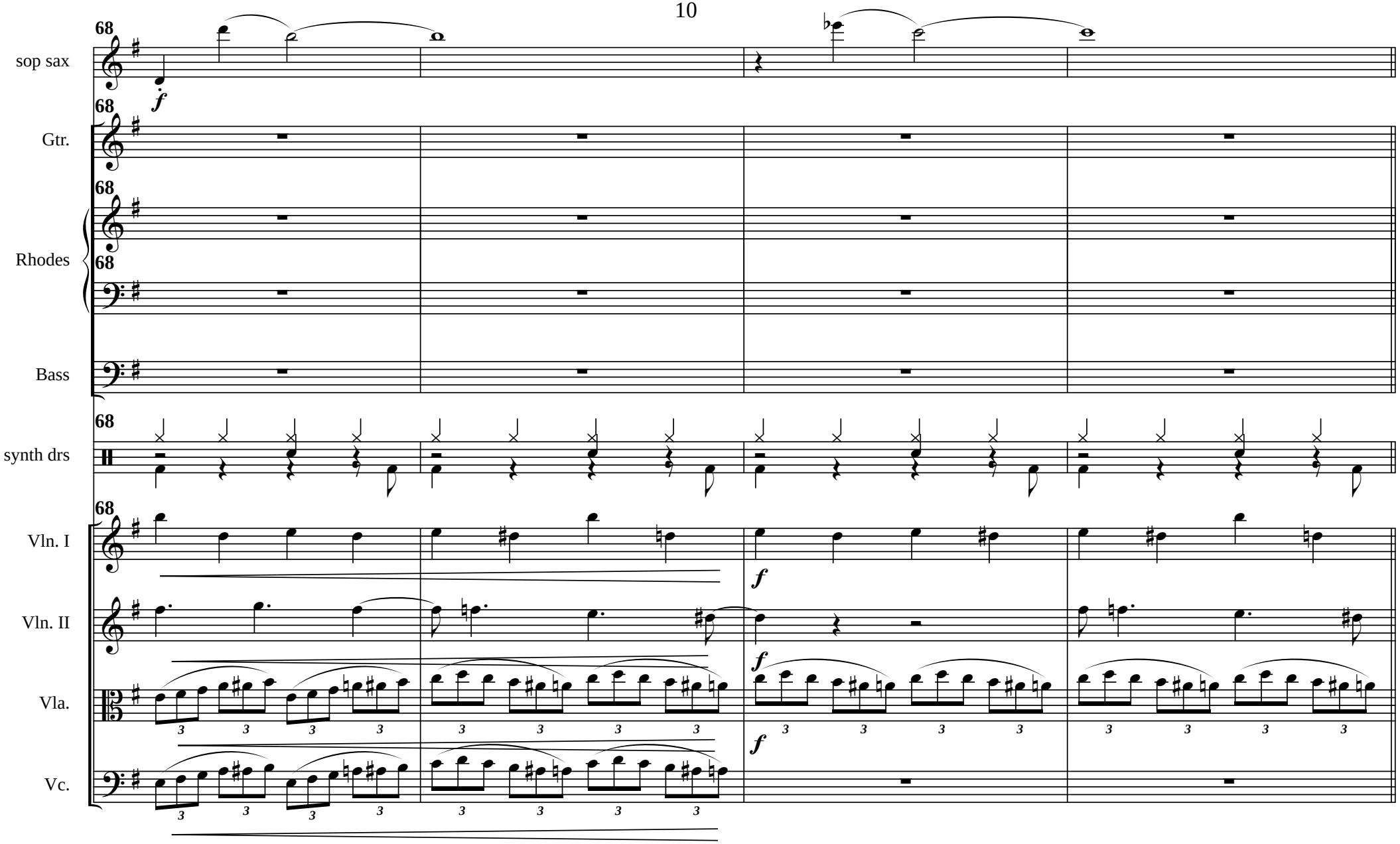

sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
35
41
mf
5
6
7
8
9
10
11
12

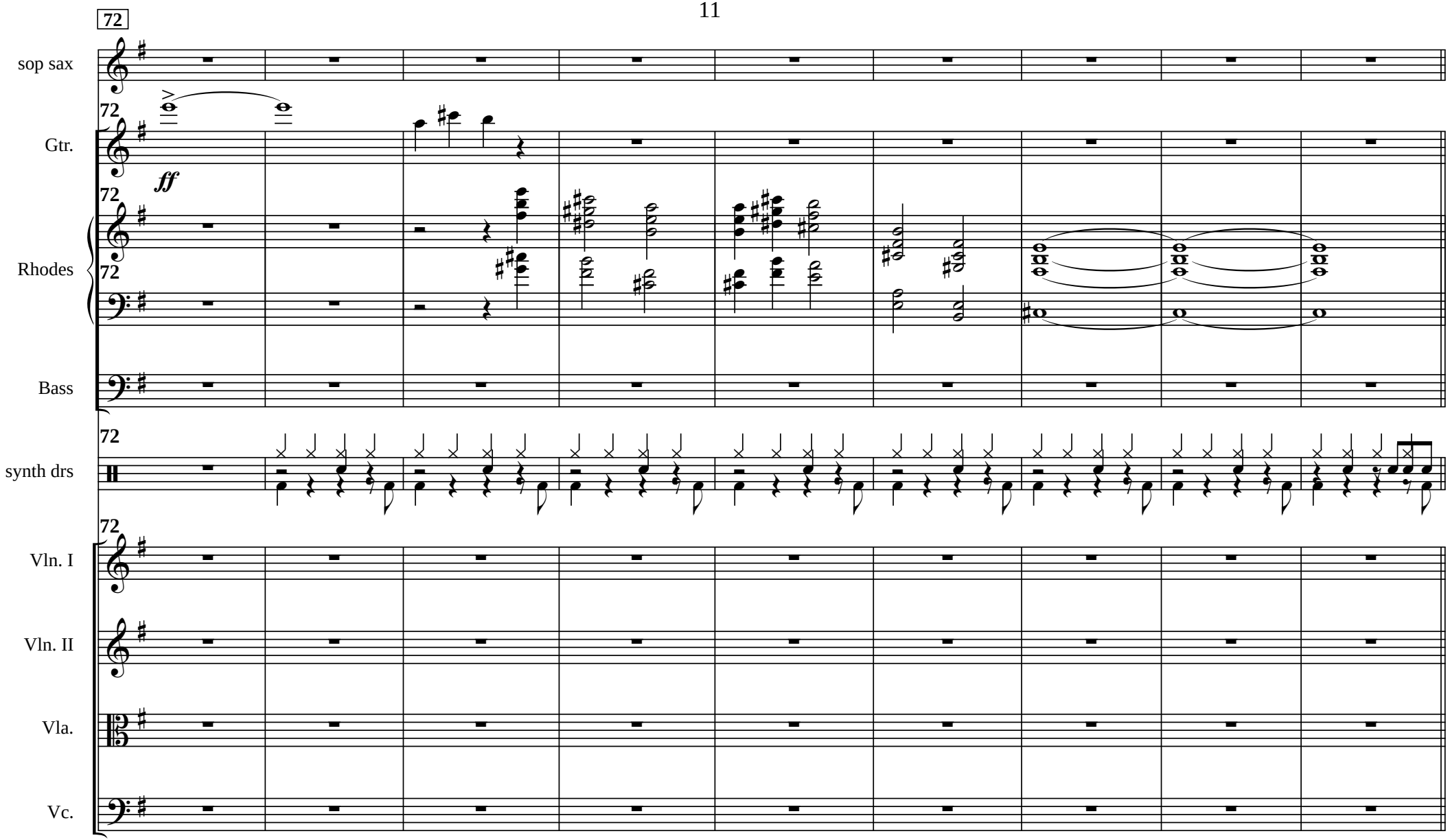

sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
43
49
overdrive sound
loco
mf
f
13
14
15
16
17
18

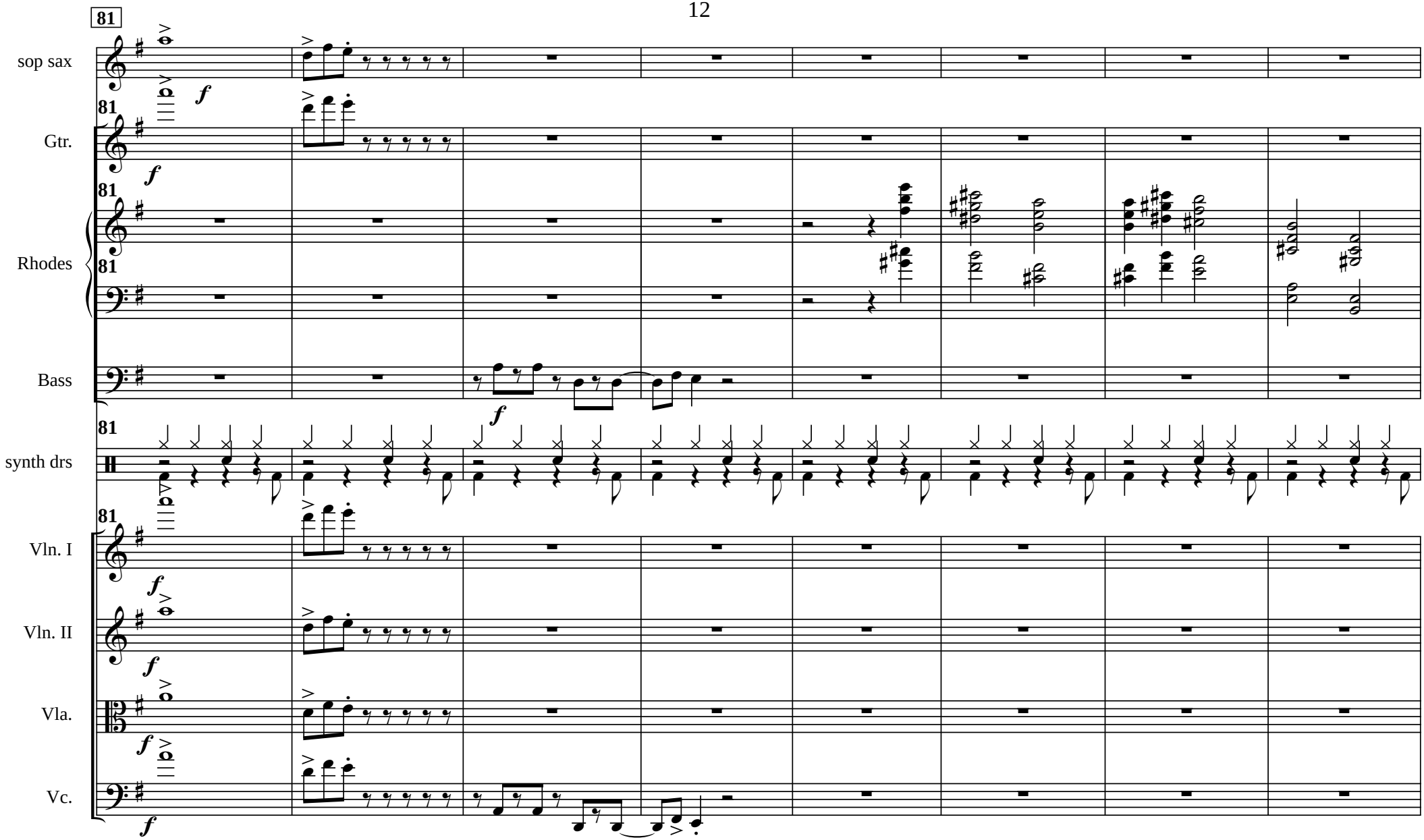

51
sop sax
51
Gtr.
51
Rhodes
51
Bass
51
synth drs
1
2
3
4
51
Vln. I
Vln. II
Vla.
Vc.

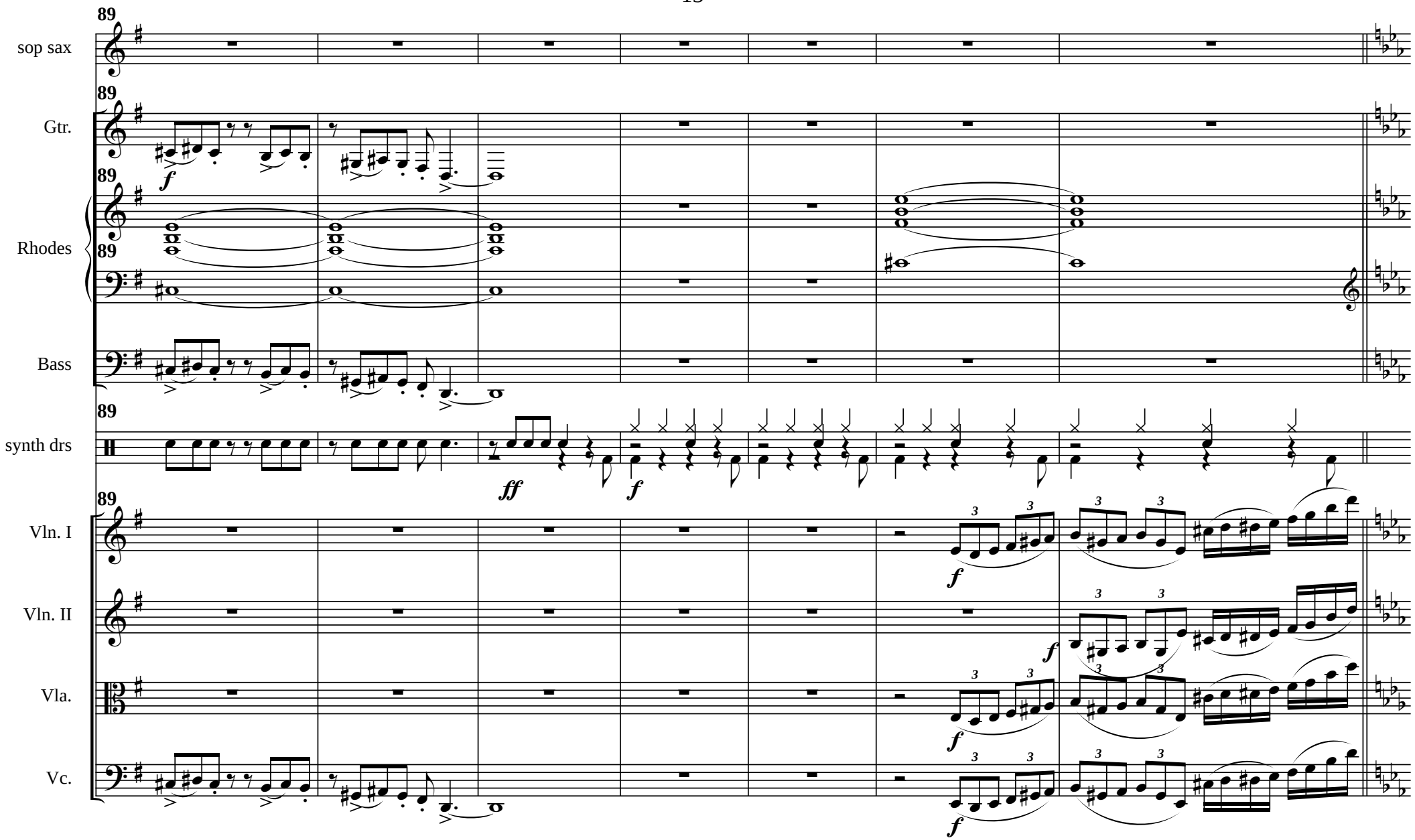

57
sop sax
mf
Gtr.
Rhodes
Bass
synth drs
Vln. I
p
Vln. II
p
Vla.
mp
Vc.
mp
mp

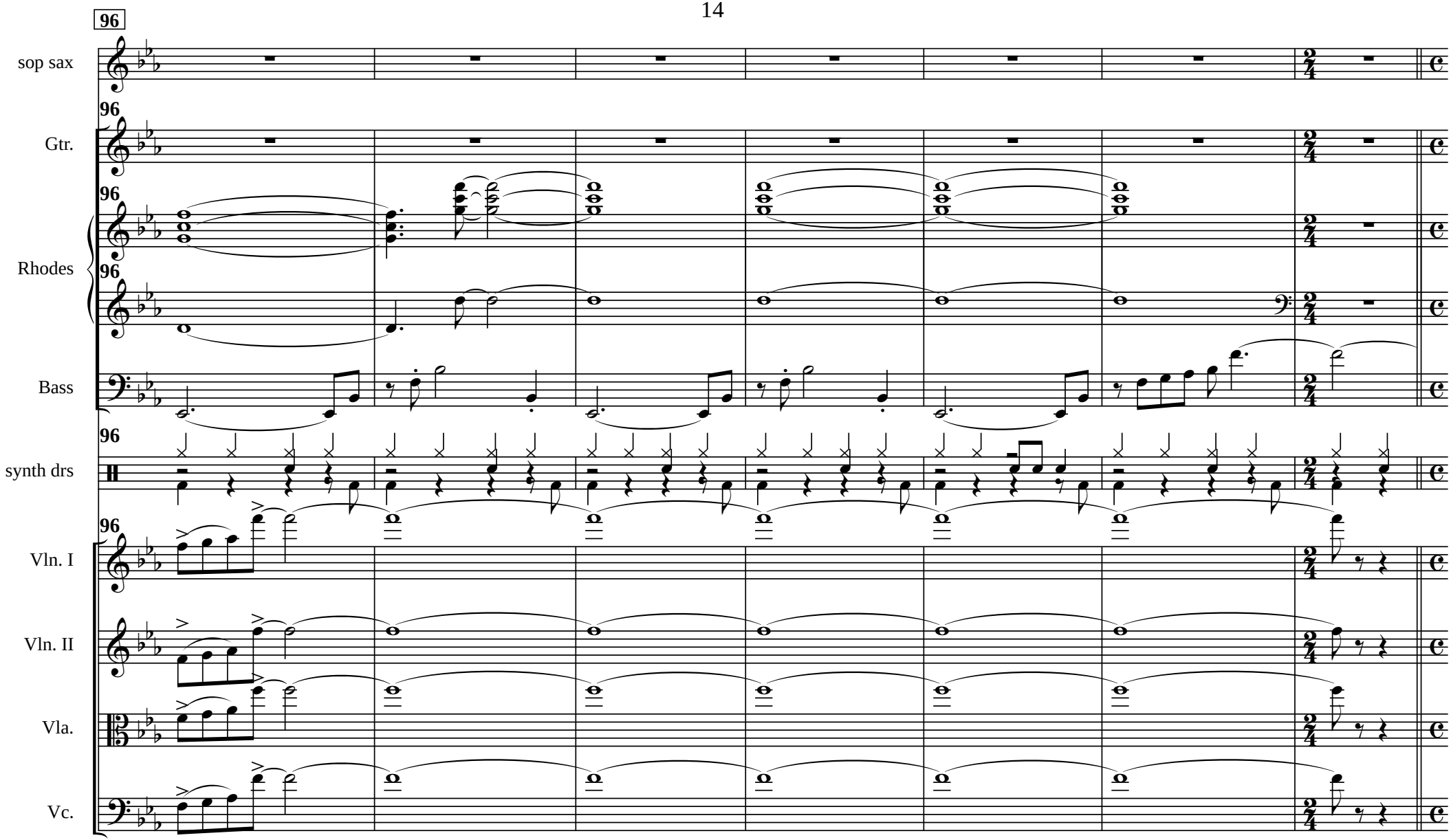

63
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
mf

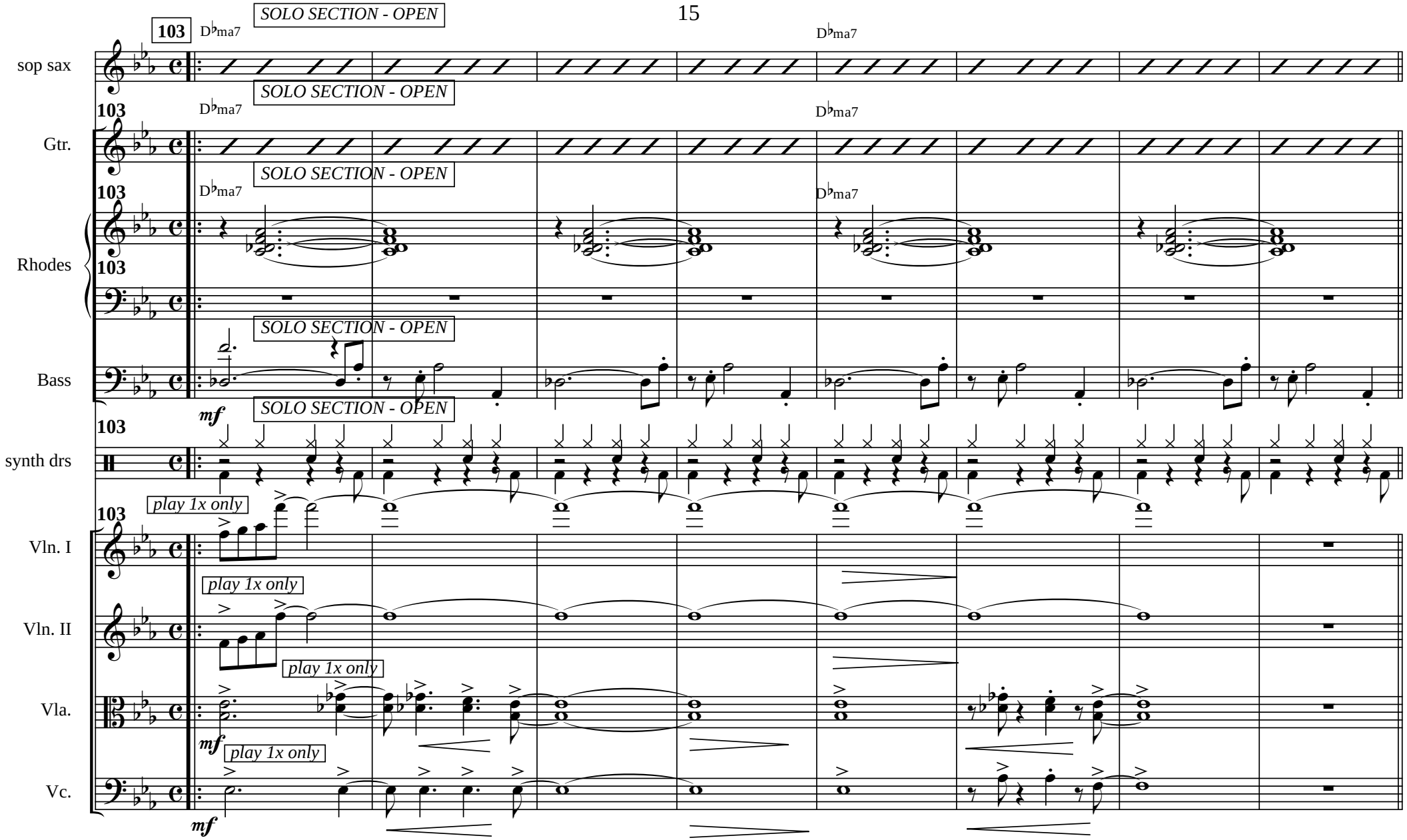

68
sop sax
f
68
Gtr.
68
Rhodes
68
Bass
68
synth drs
68
Vln. I
f
Vln. II
f
Vla.
f
Vc.

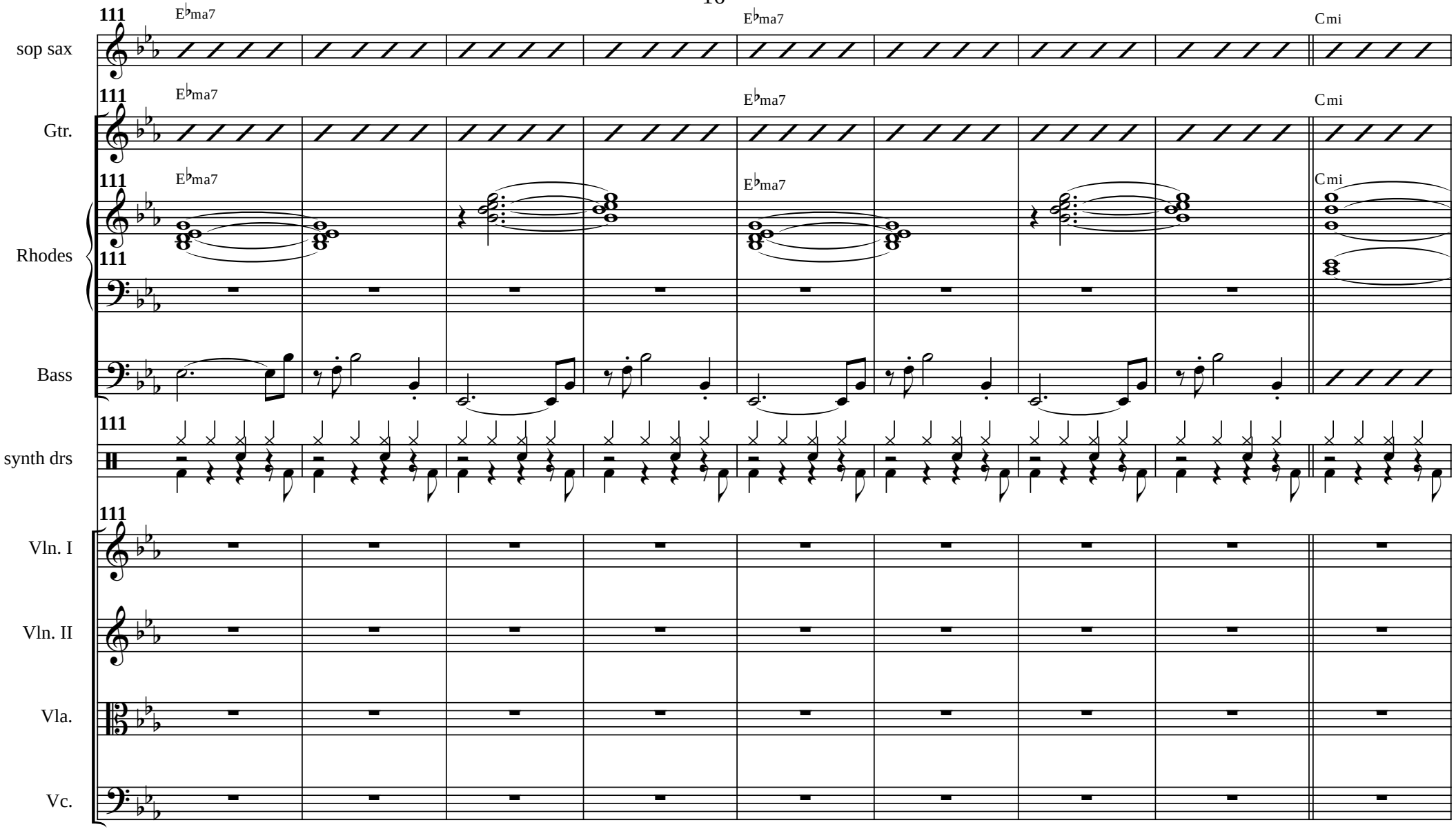

72
sop sax
72
Gtr.
ff
72
Rhodes
72
Bass
72
synth drs
72
Vln. I
Vln. II
Vla.
Vc.

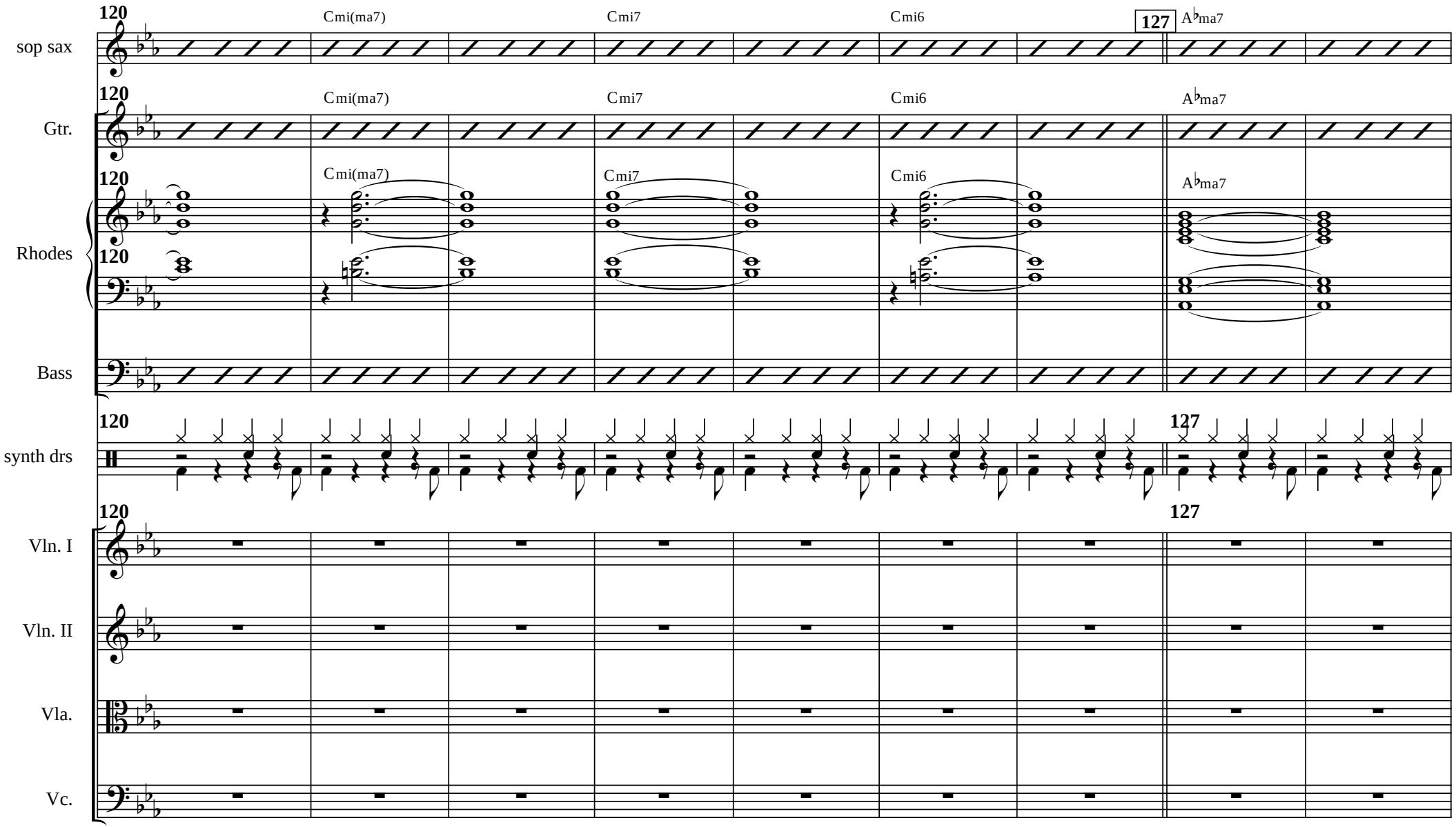

81
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
f

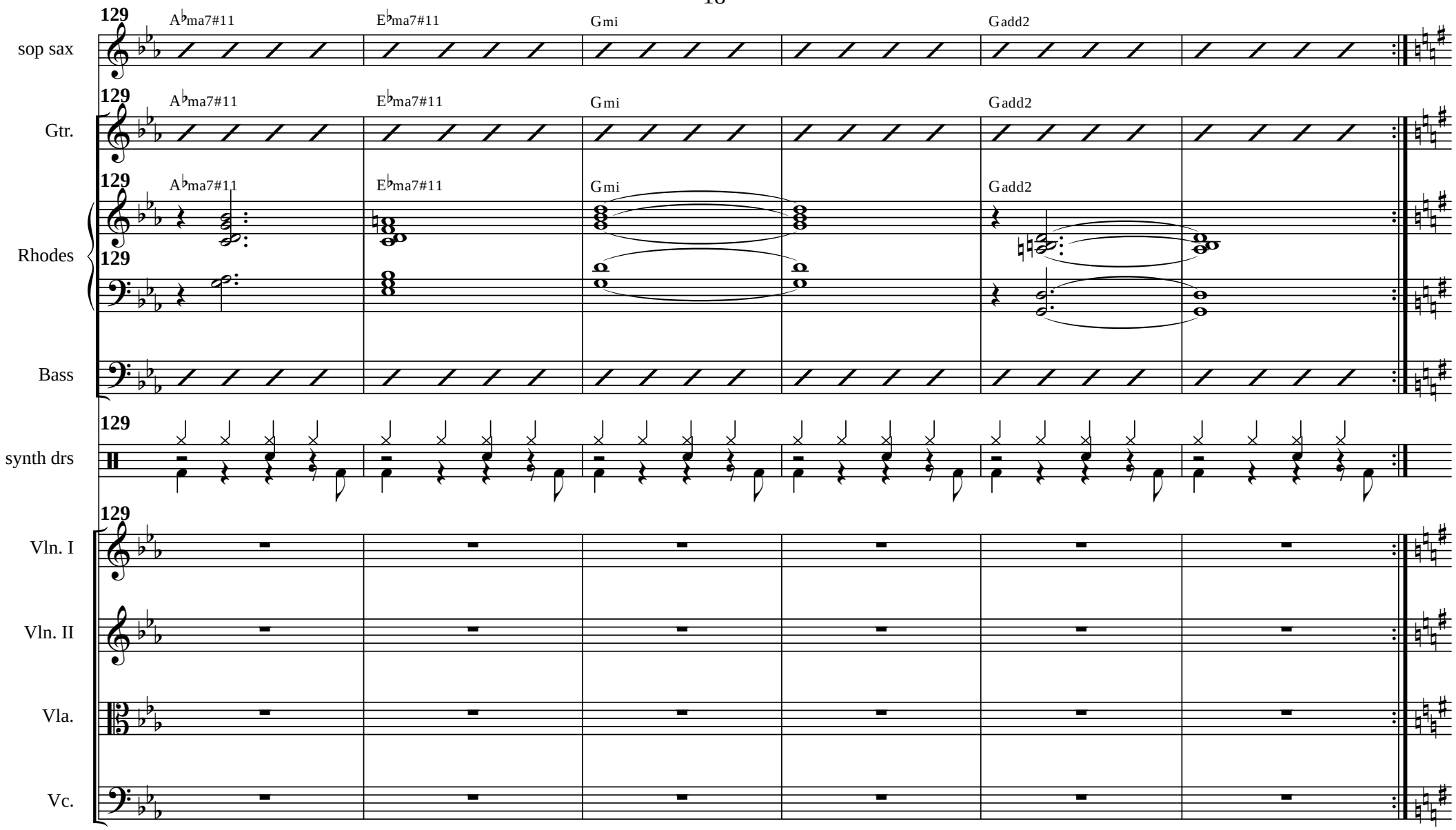

89
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
f
ff

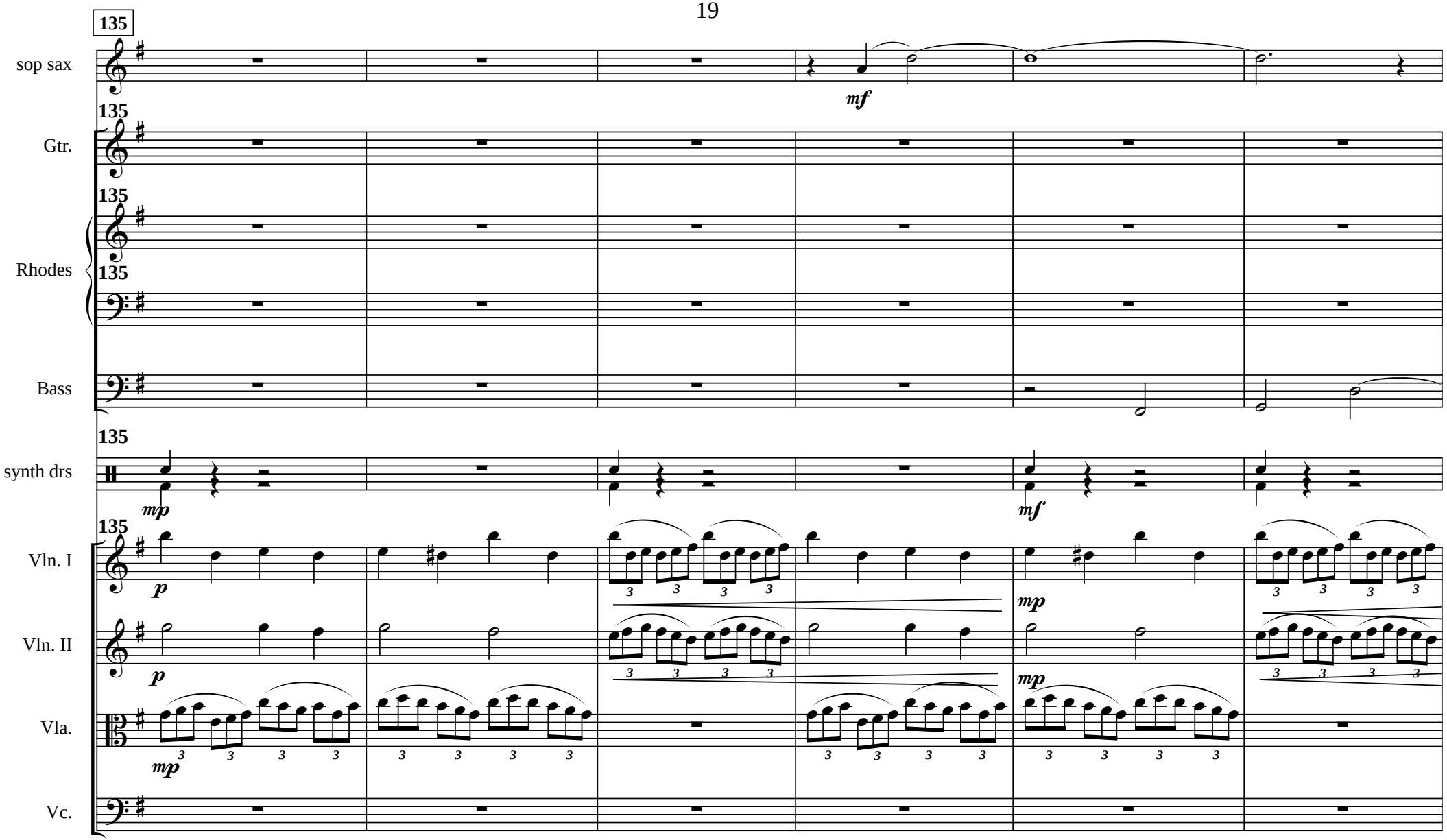

96
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.

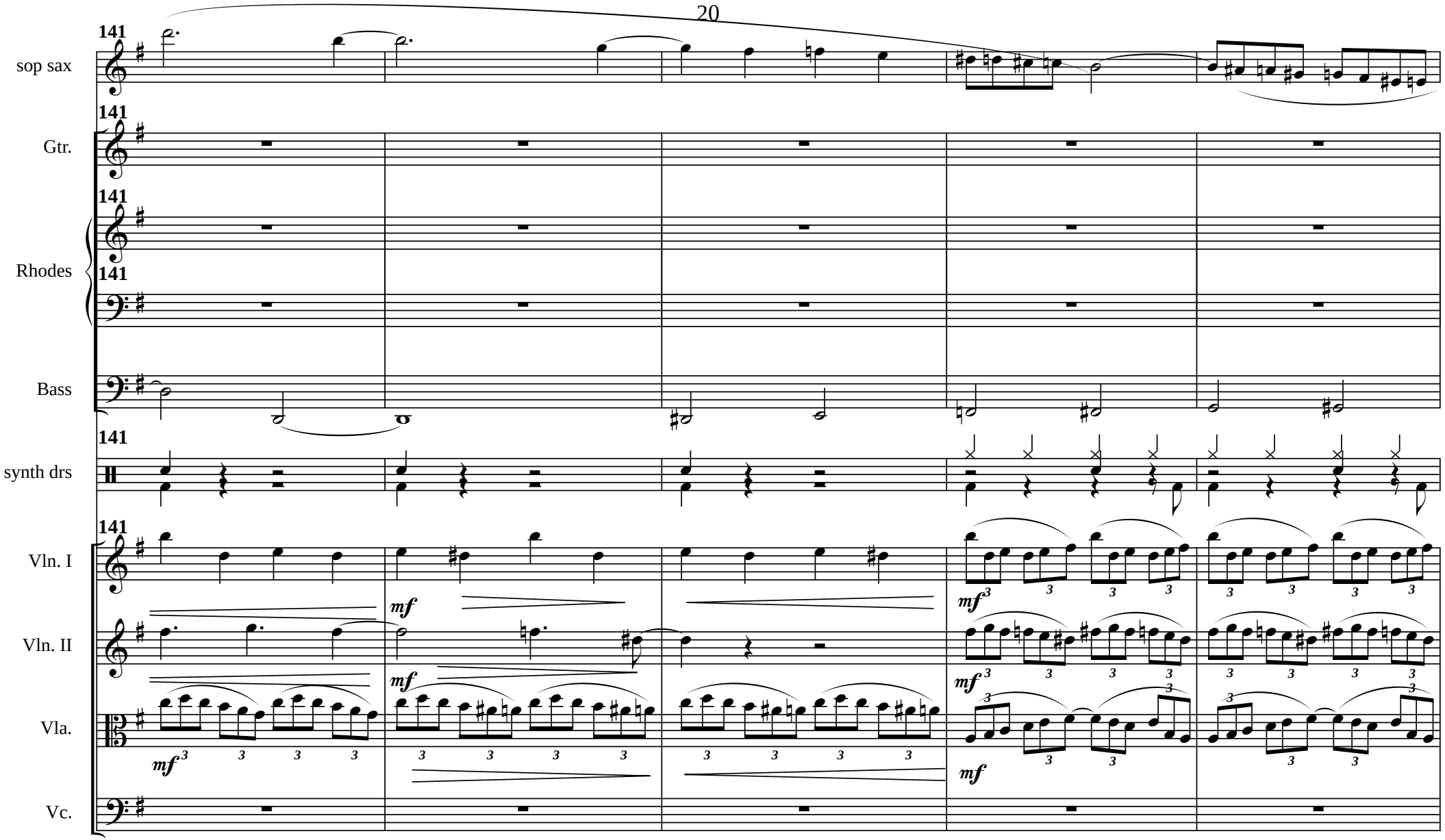

103
SOLO SECTION - OPEN
D♭ma7
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
mf
play 1x only

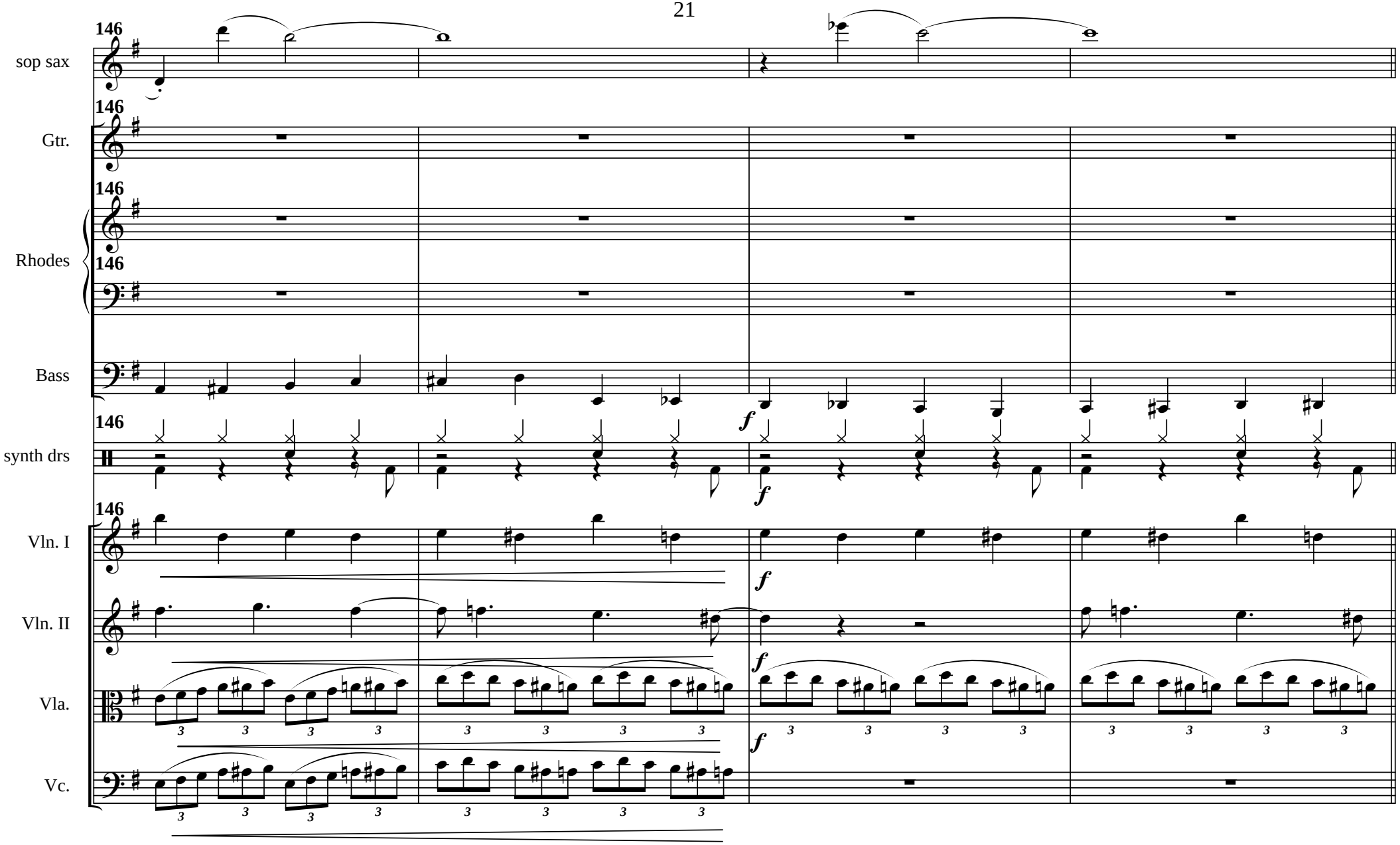

111
E♭ma7
E♭ma7
Cmi
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.

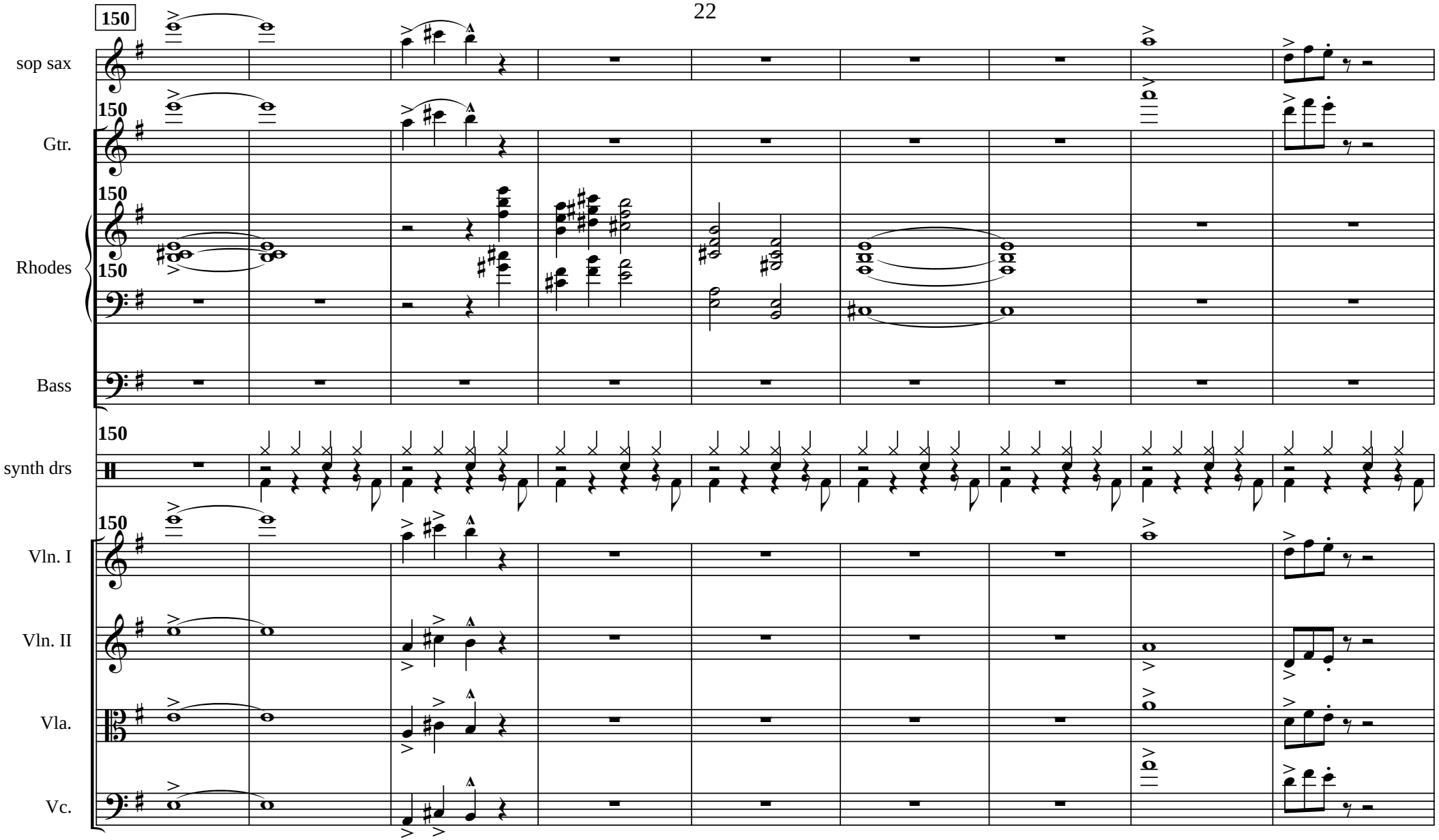

120
Cmi(ma7)
Cmi7
Cmi6
127
A♭ma7
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.

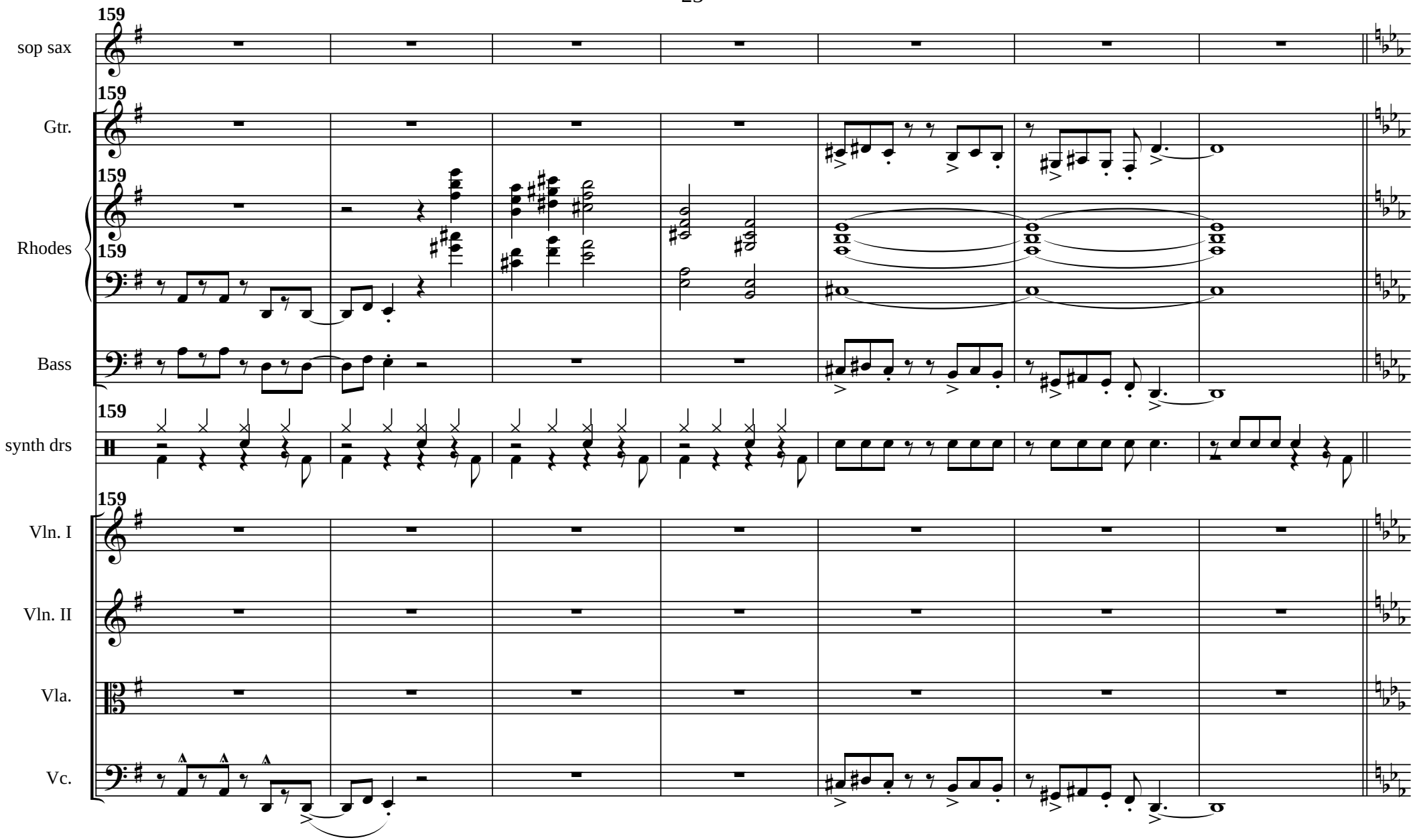

129
A♭ma7#11
E♭ma7#11
Gmi
Gadd2
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.

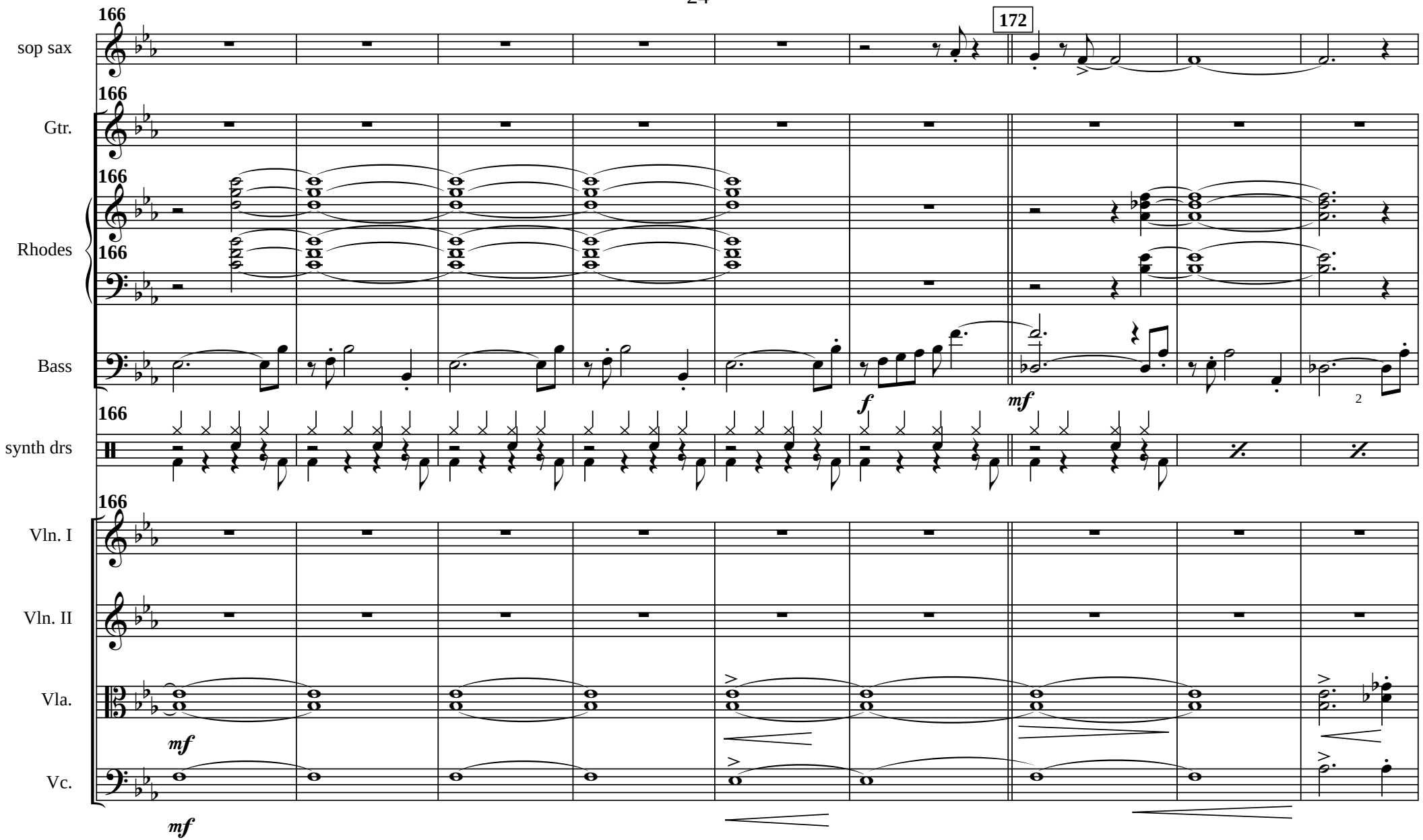

135
sop sax
mf
Gtr.
Rhodes
Bass
synth drs
mp
mf
Vln. I
p
mp
Vln. II
Vla.
Vc.

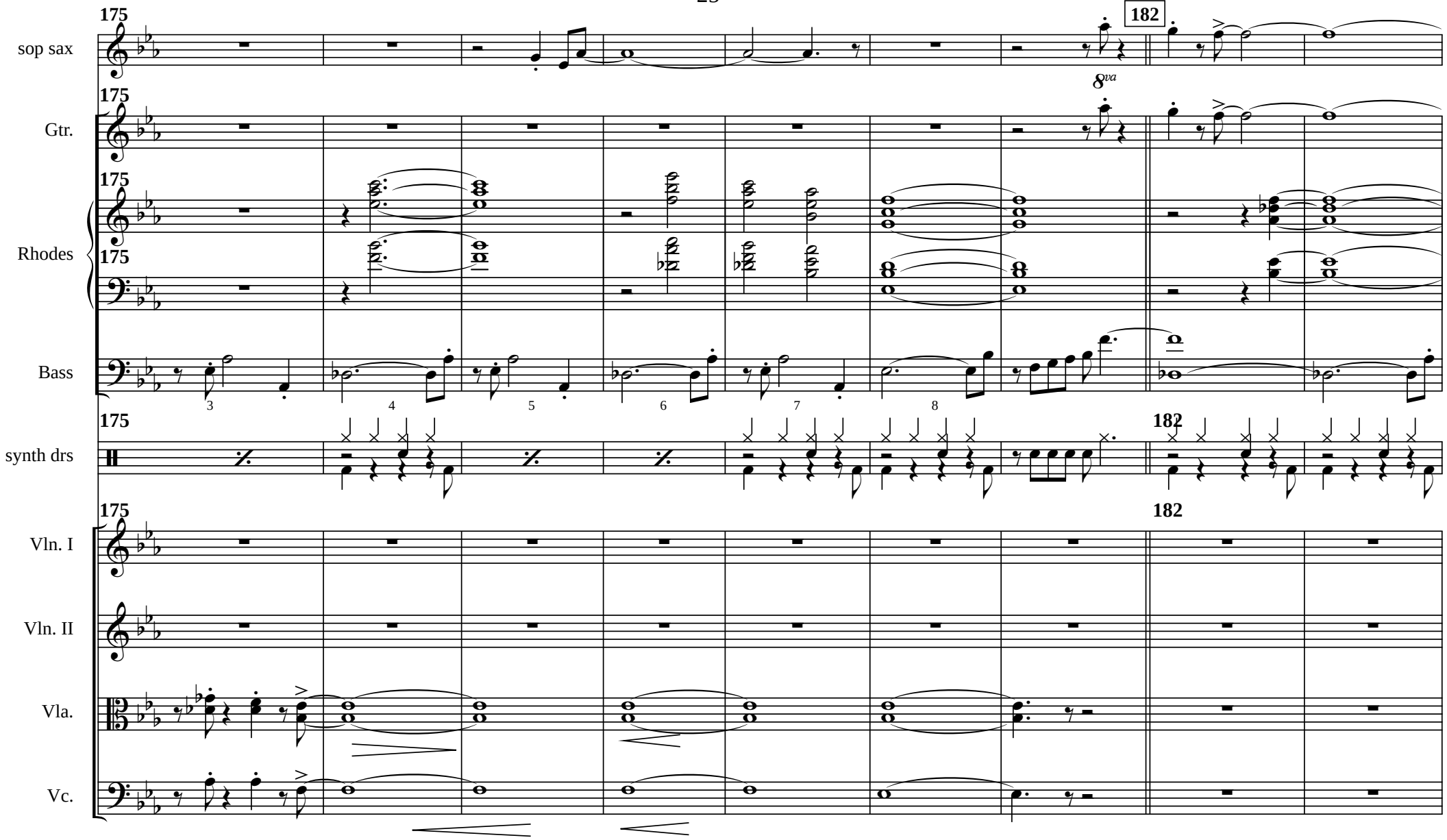

141
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
mf
mf

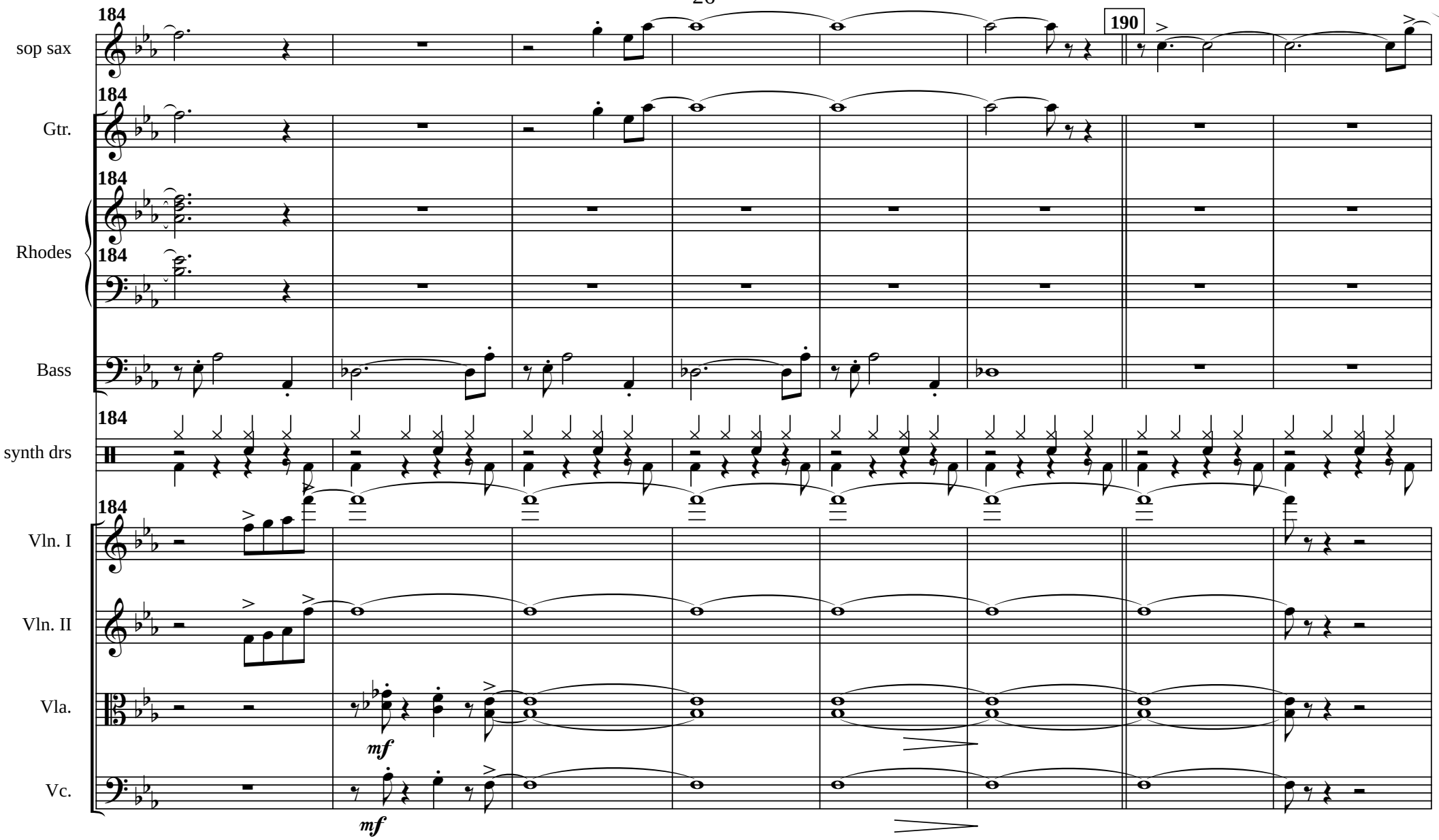

146
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
f

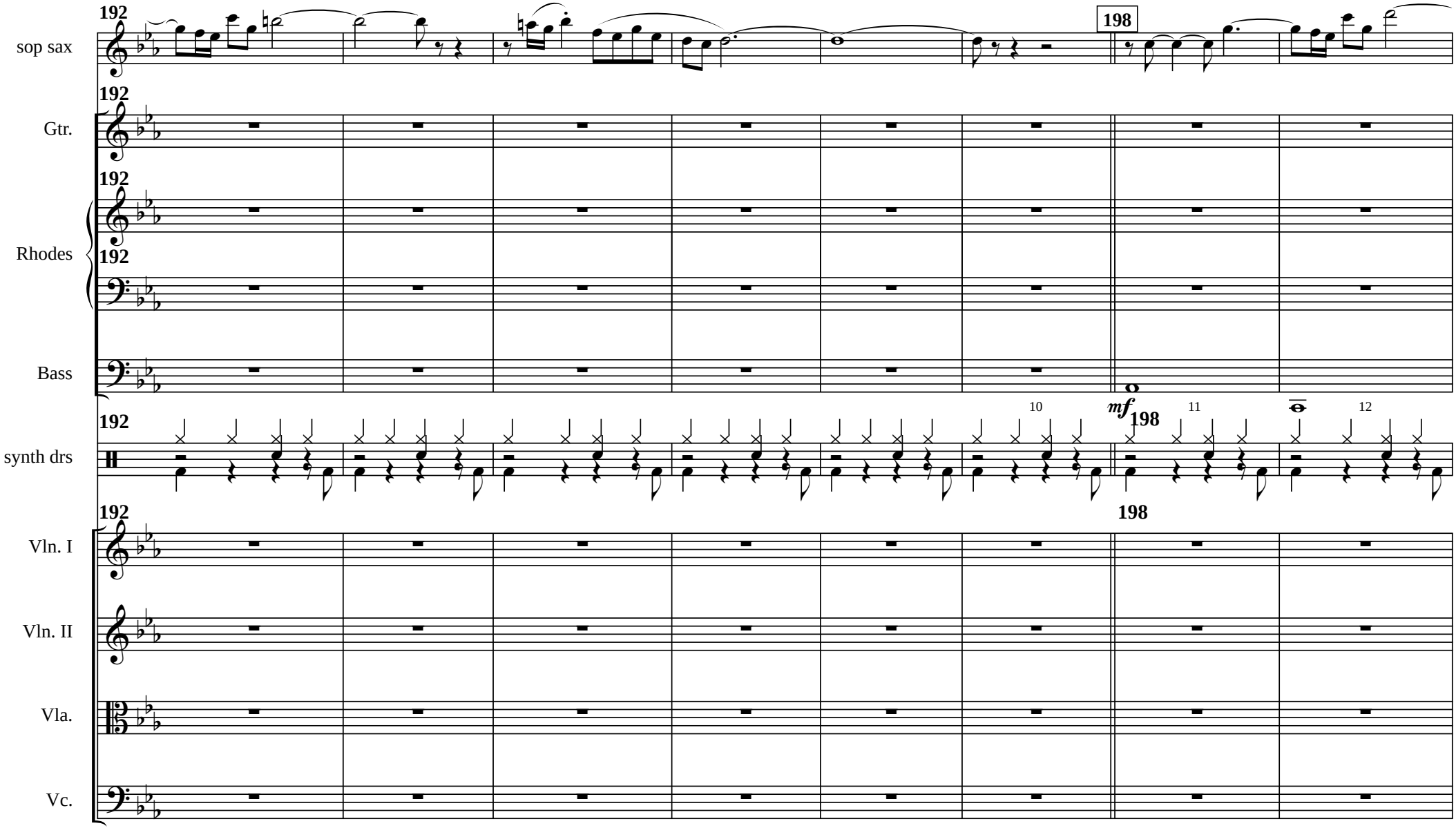

150
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.

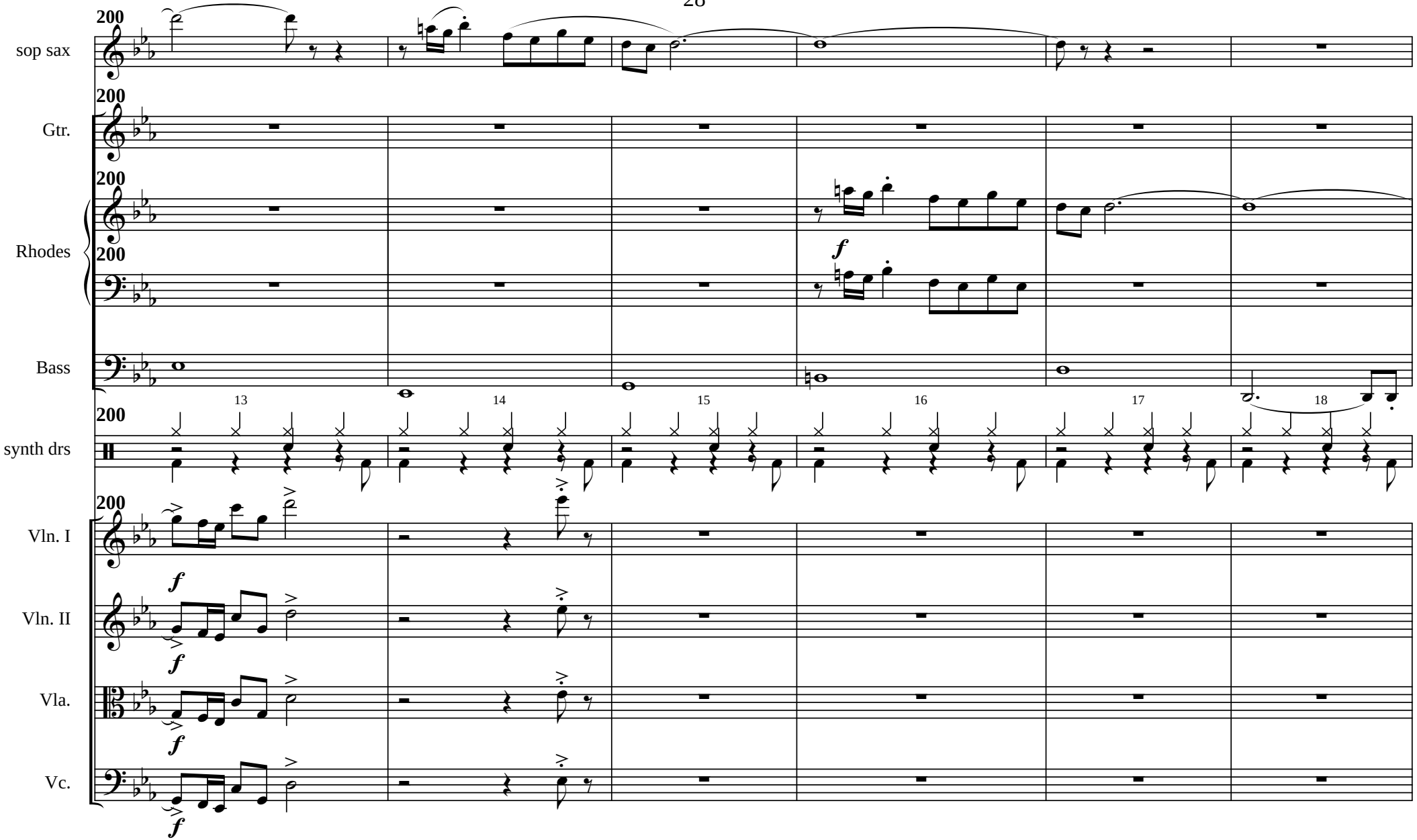

159
sop sax
159
Gtr.
159
Rhodes
159
Bass
159
synth drs
159
Vln. I
Vln. II
Vla.
Vc.

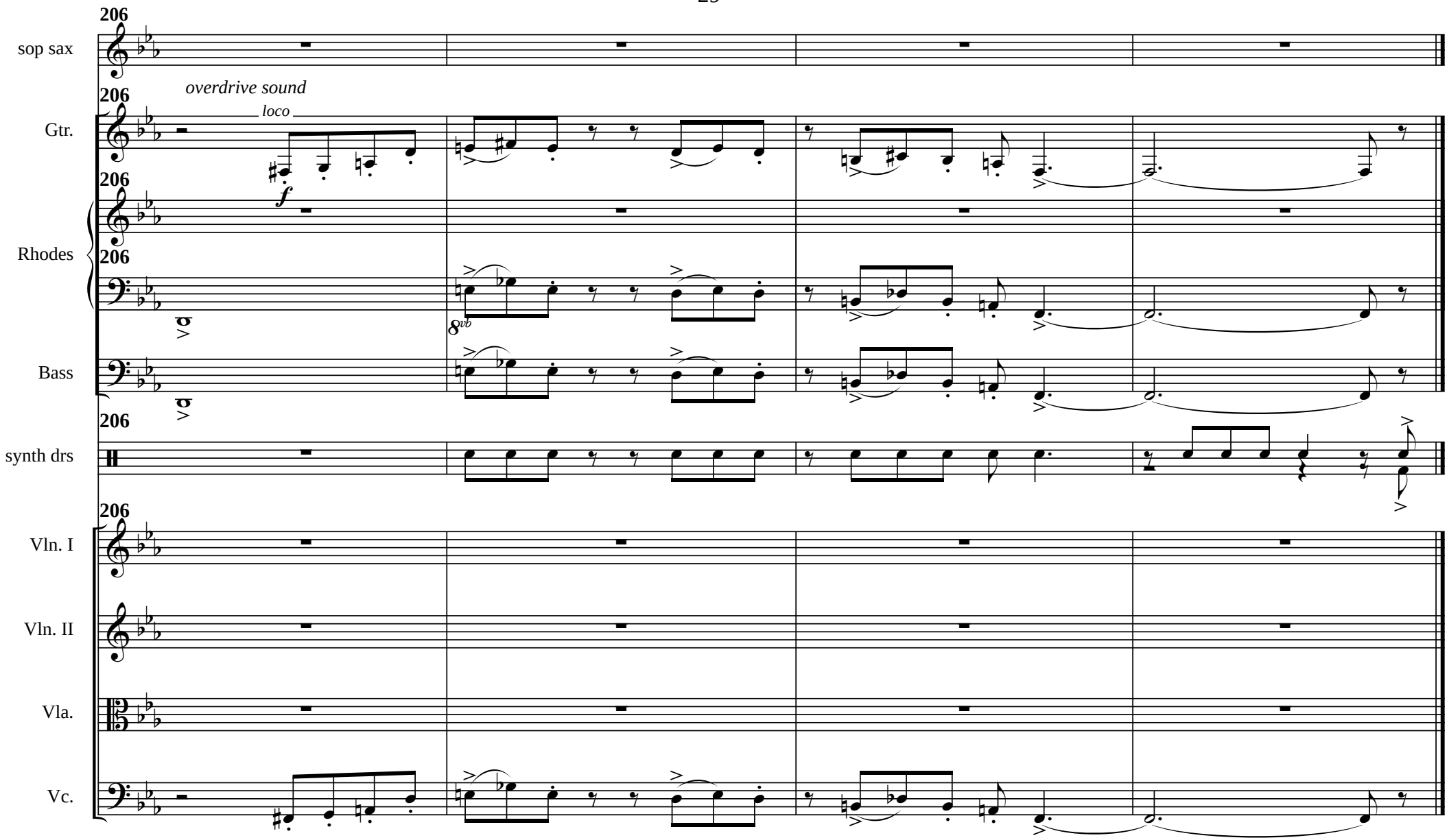

166
172
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
f
mf
mf
mf
2


175
182
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
8va
3
4
5
6
7
8


184
190
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
mf
mf


192
198
sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
mf
10
11
12


sop sax
Gtr.
Rhodes
Bass
synth drs
Vln. I
Vln. II
Vla.
Vc.
200
f
13
14
15
16
17
18


206
sop sax
206
overdrive sound
loco
Gtr.
206
Rhodes
206
8vb
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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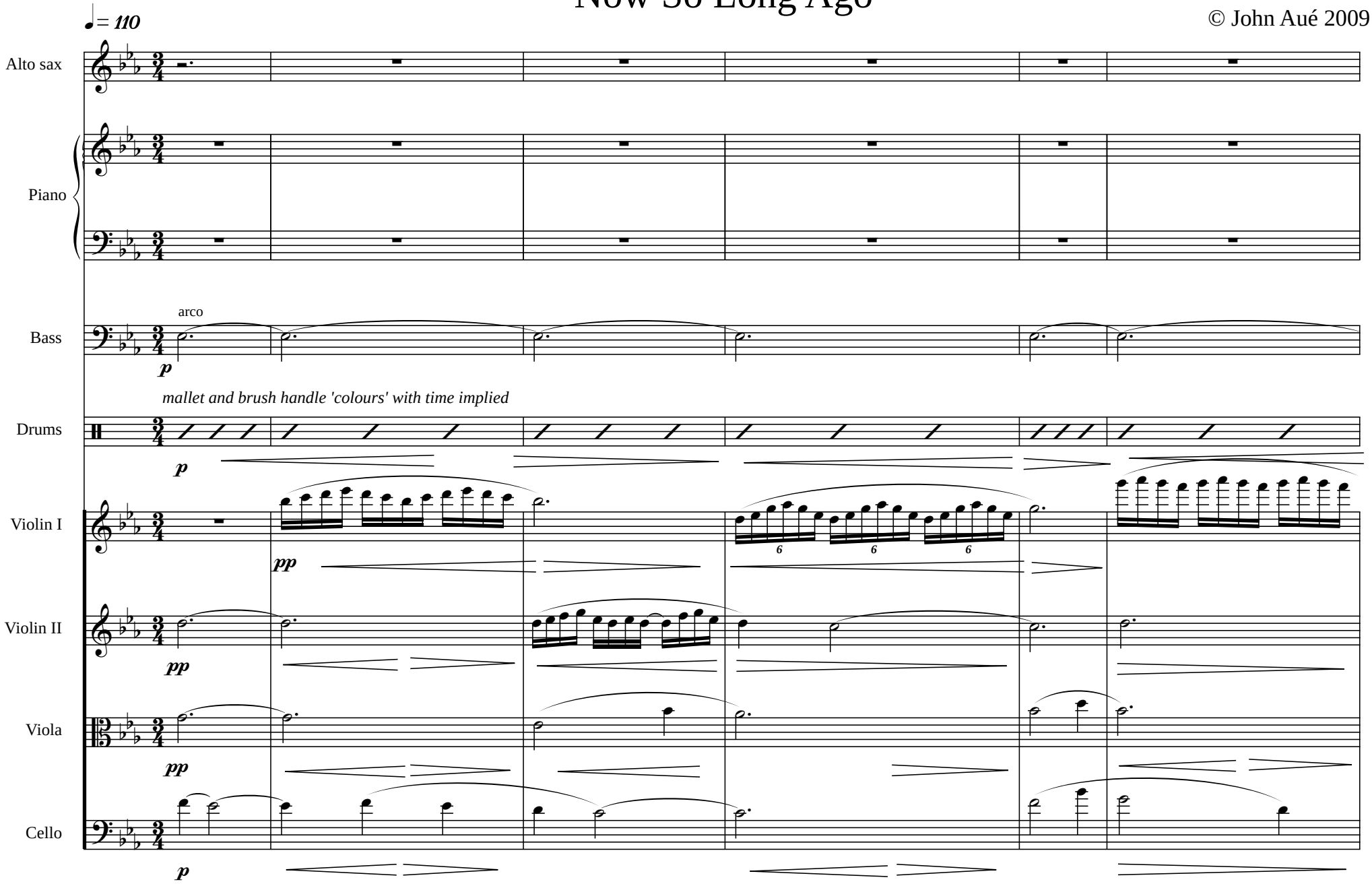
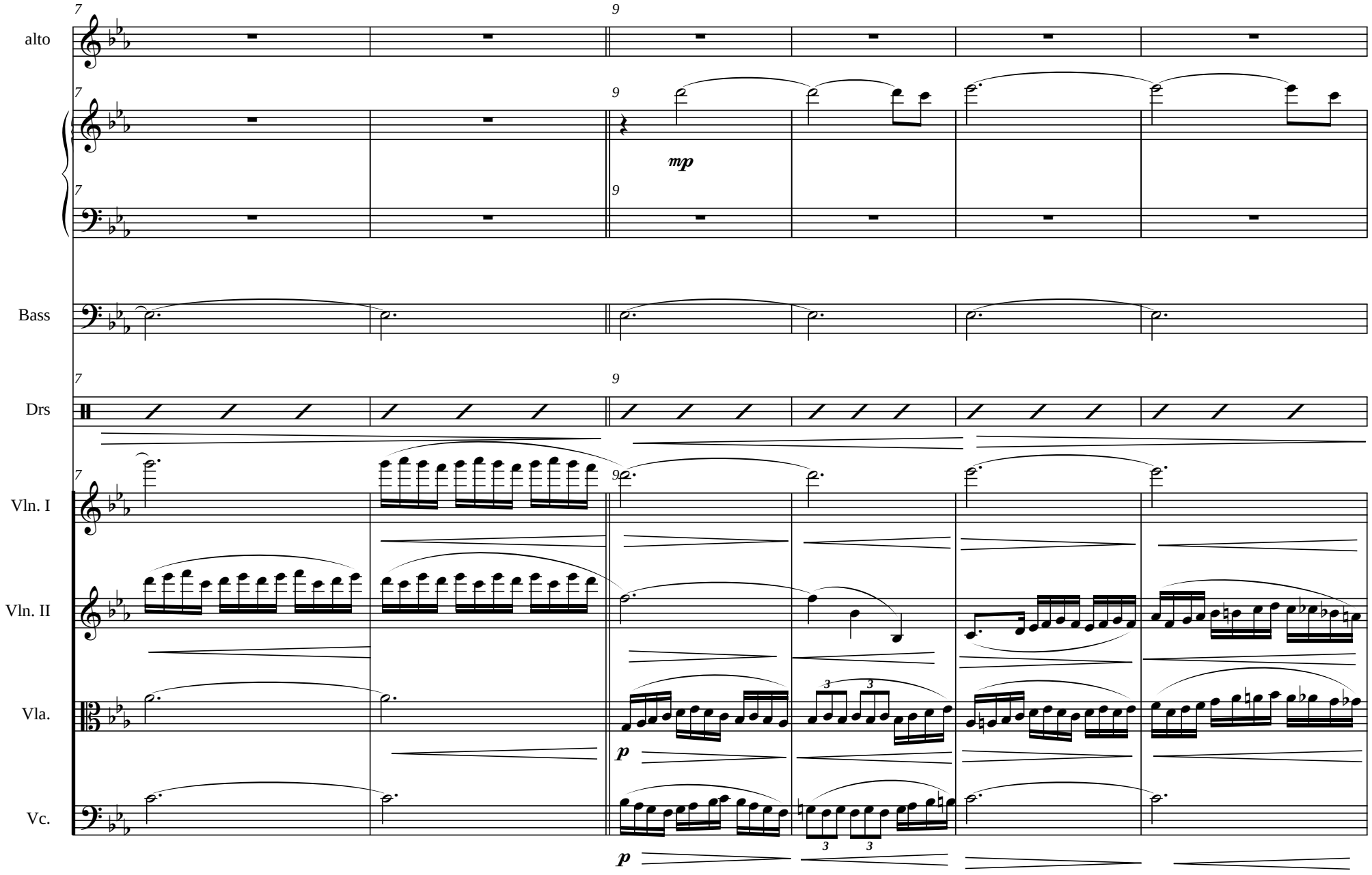
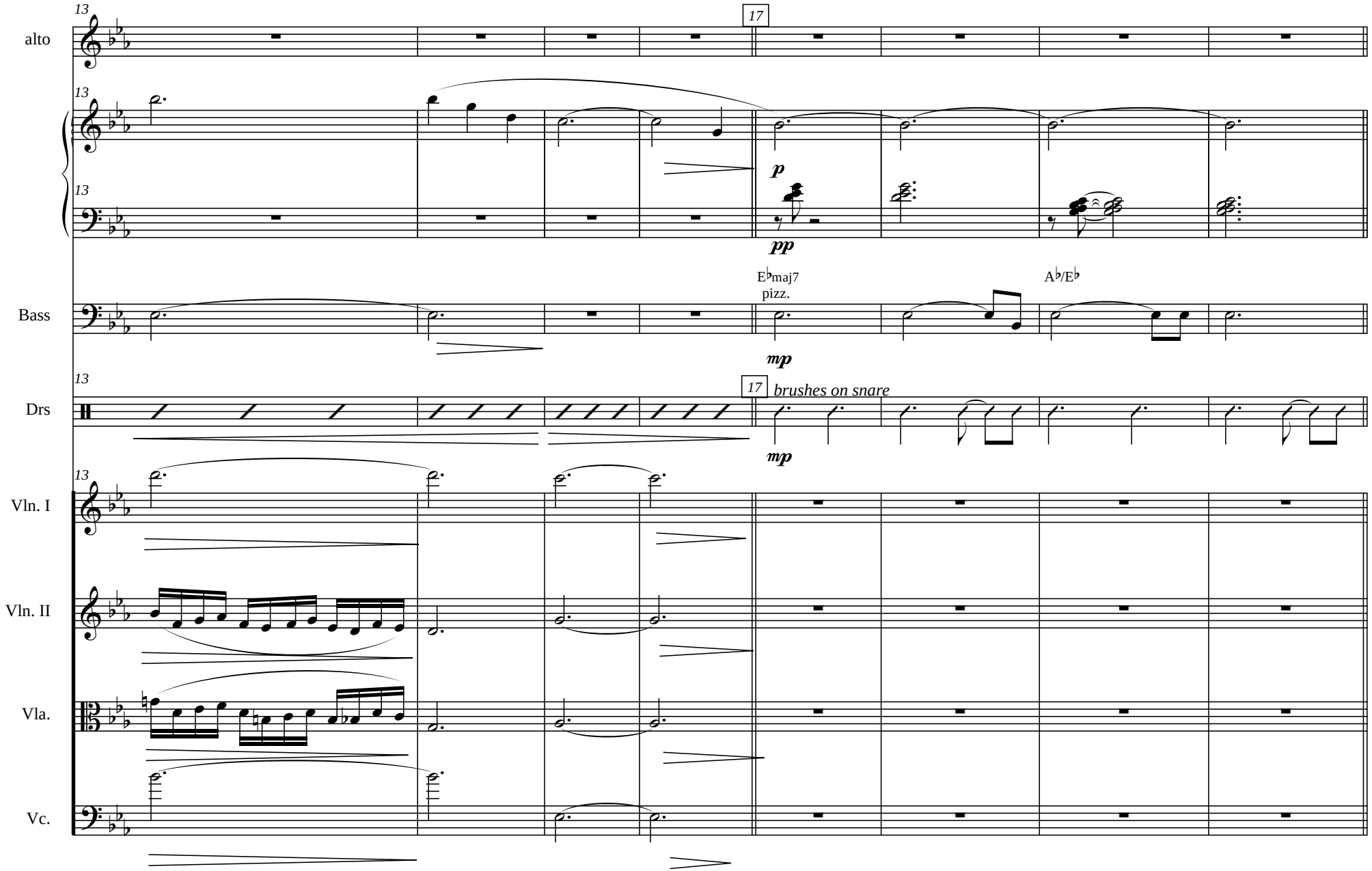
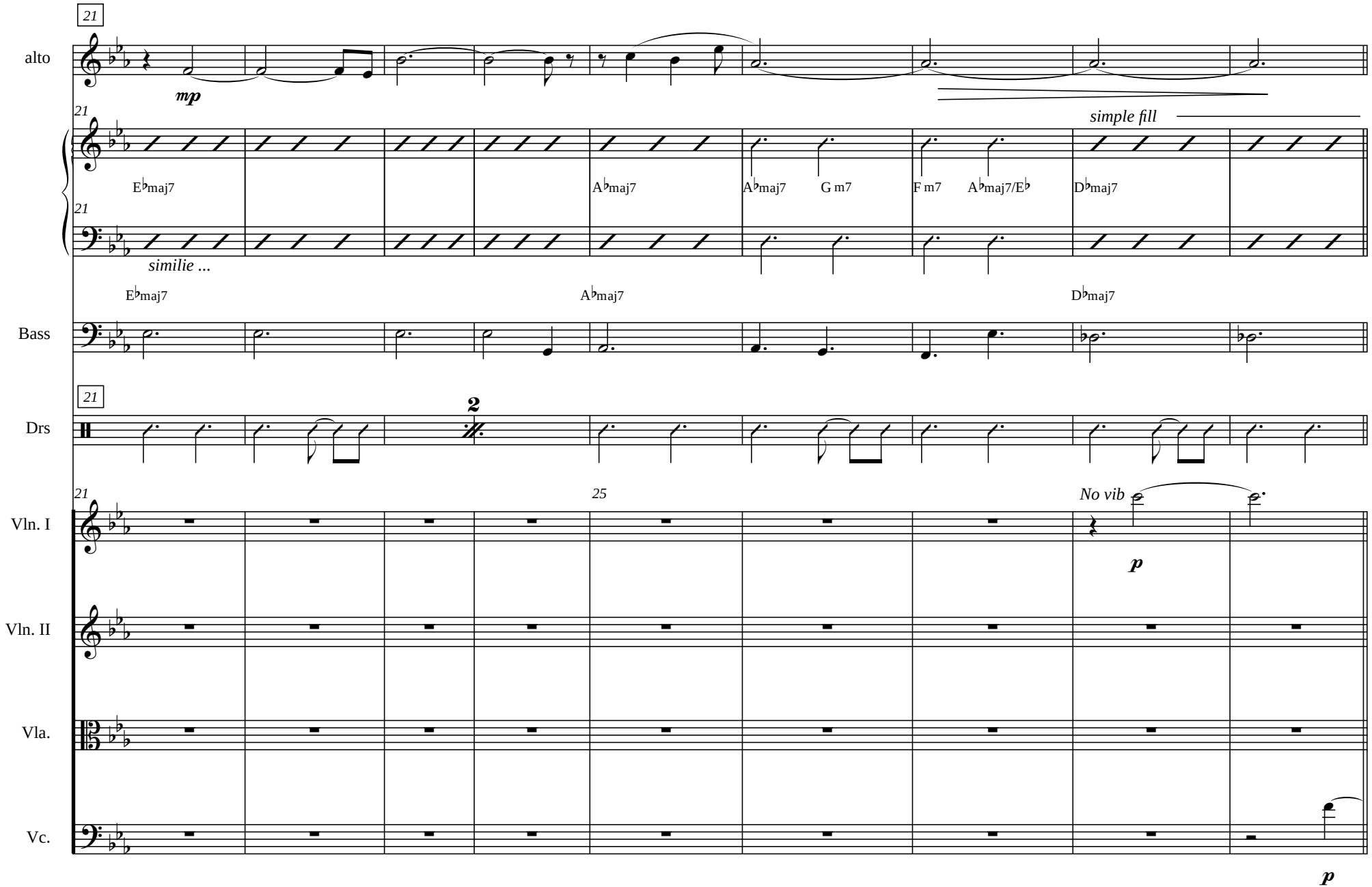
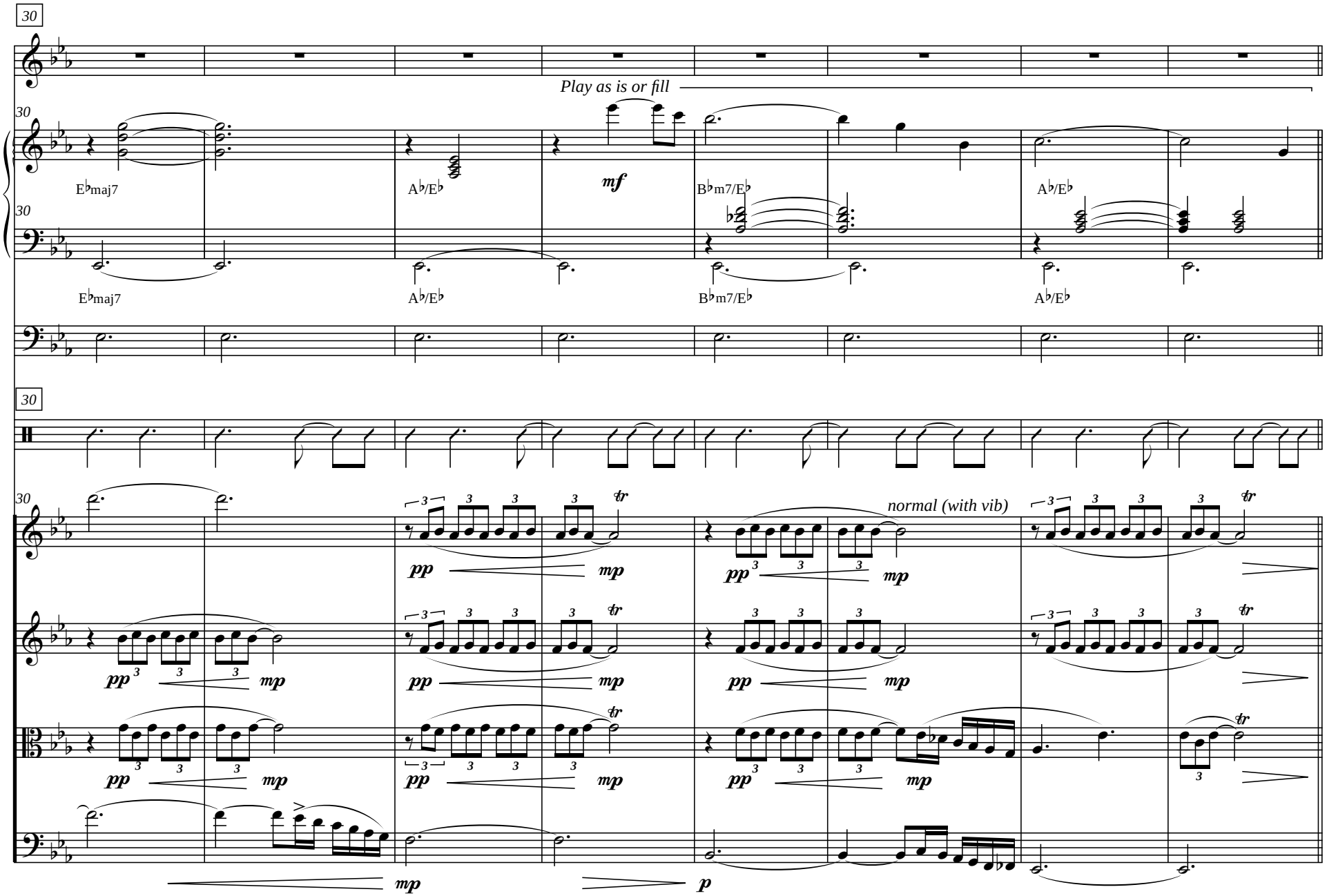
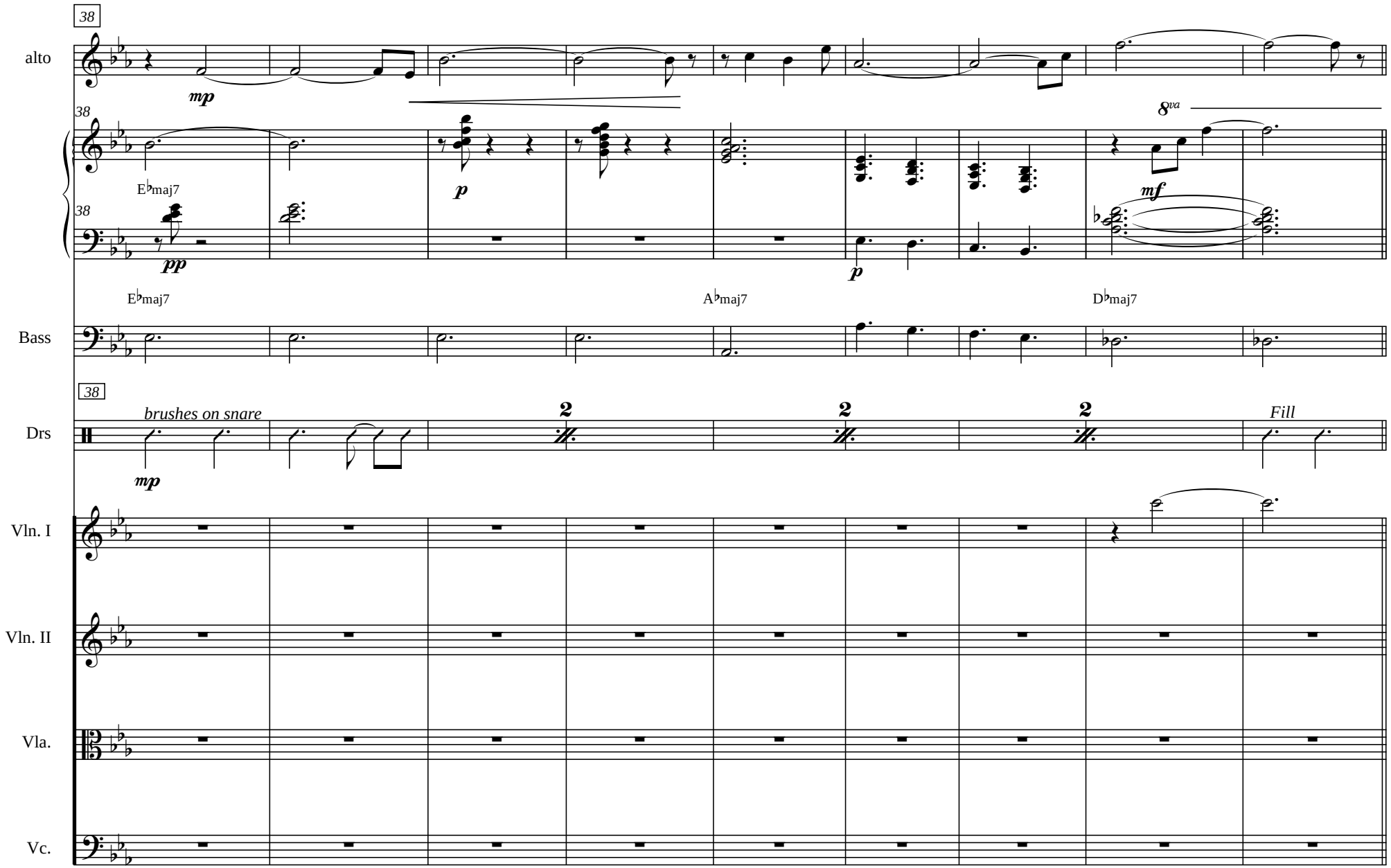


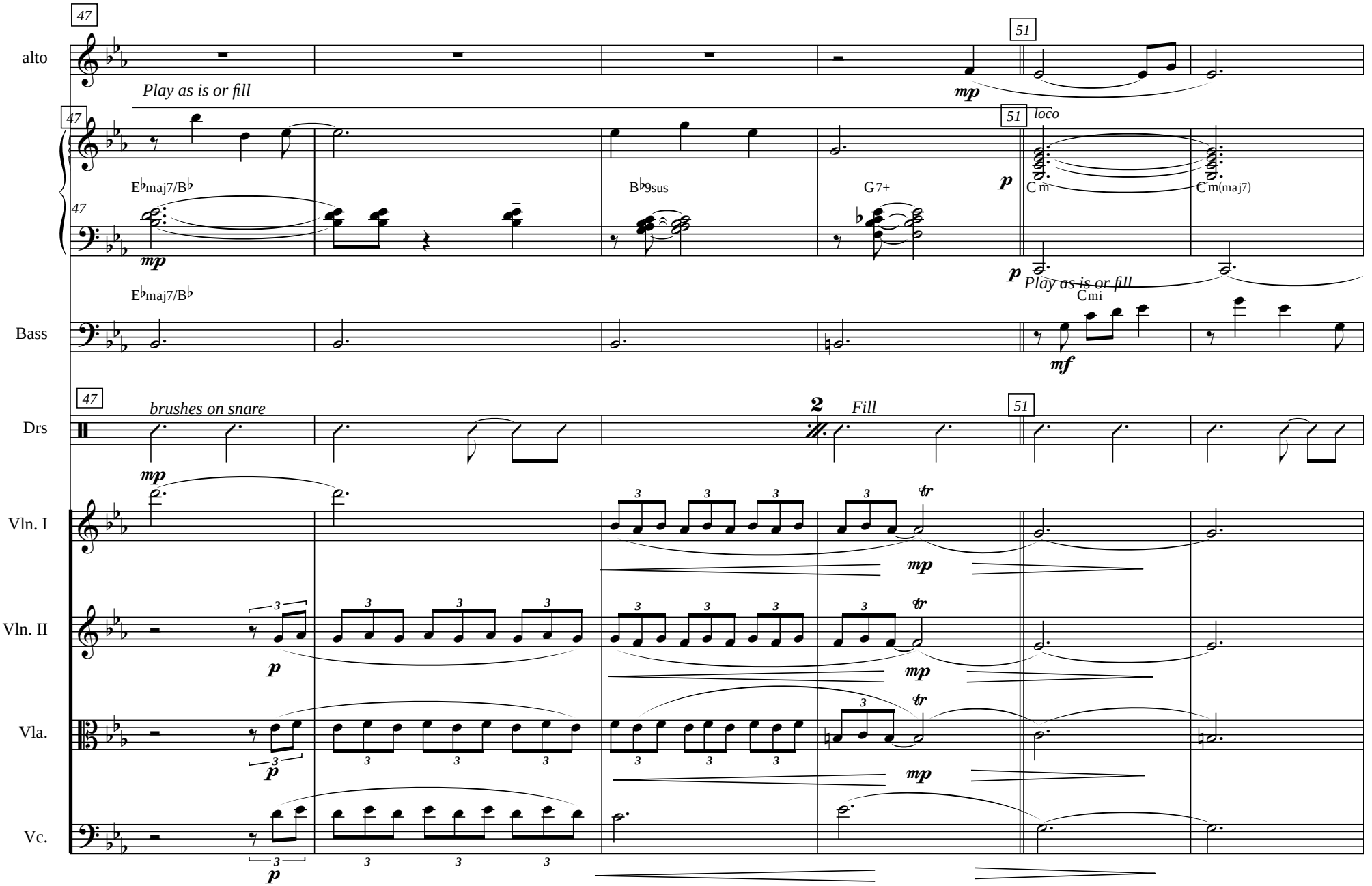

alto
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.
7
9
mp
p
p

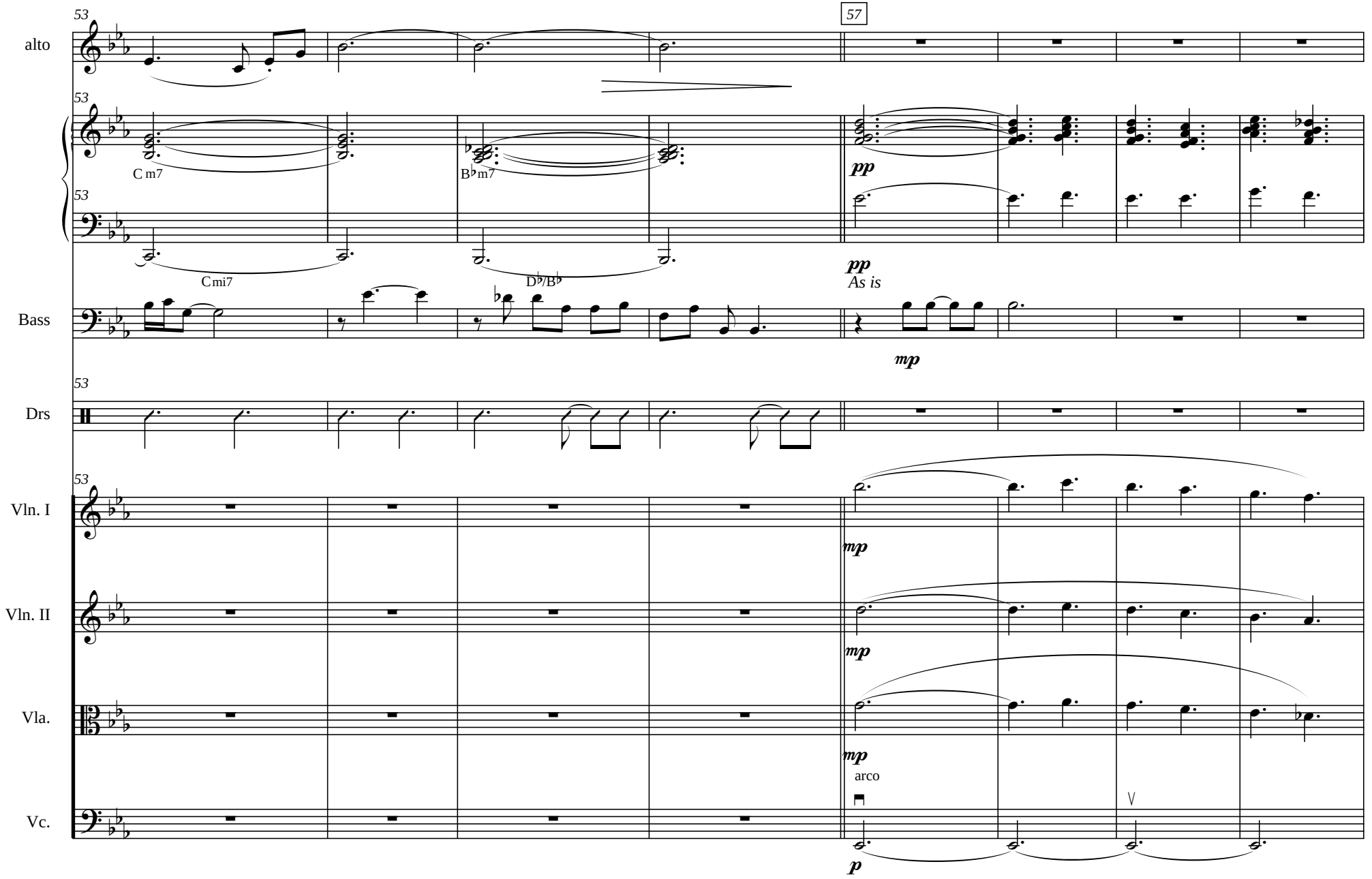

13
17
alto
p
pp
E♭maj7
pizz.
A♭/E♭
Bass
mp
Drs
brushes on snare
Vln. I
Vln. II
Vla.
Vc.

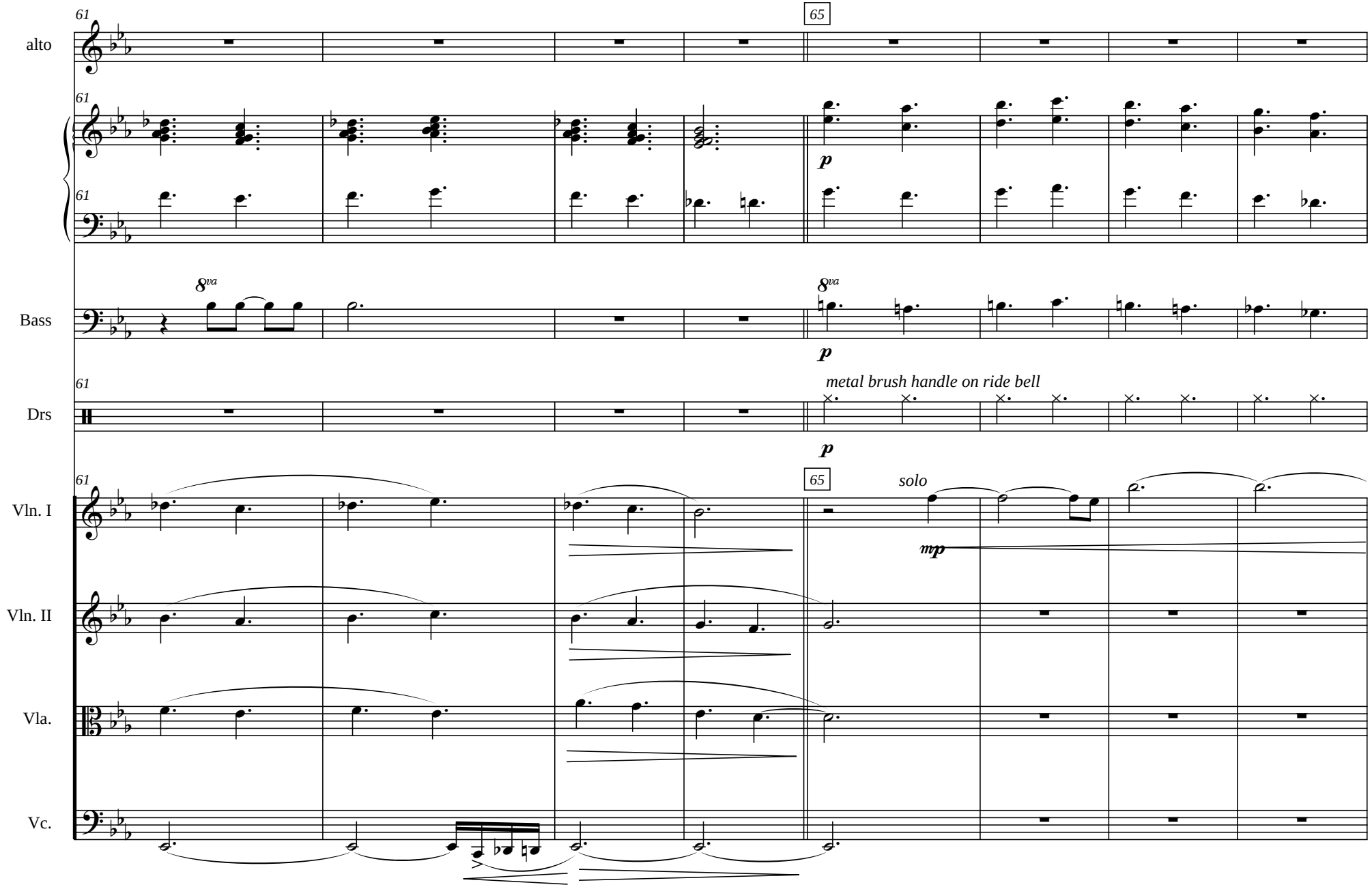

21
alto
mp
21
simple fill
E♭maj7
A♭maj7
A♭maj7
G m7
F m7
A♭maj7/E♭
D♭maj7
21
similie ...
E♭maj7
A♭maj7
D♭maj7
Bass
21
2
Drs
21
25
No vib
Vln. I
p
Vln. II
Vla.
Vc.
p

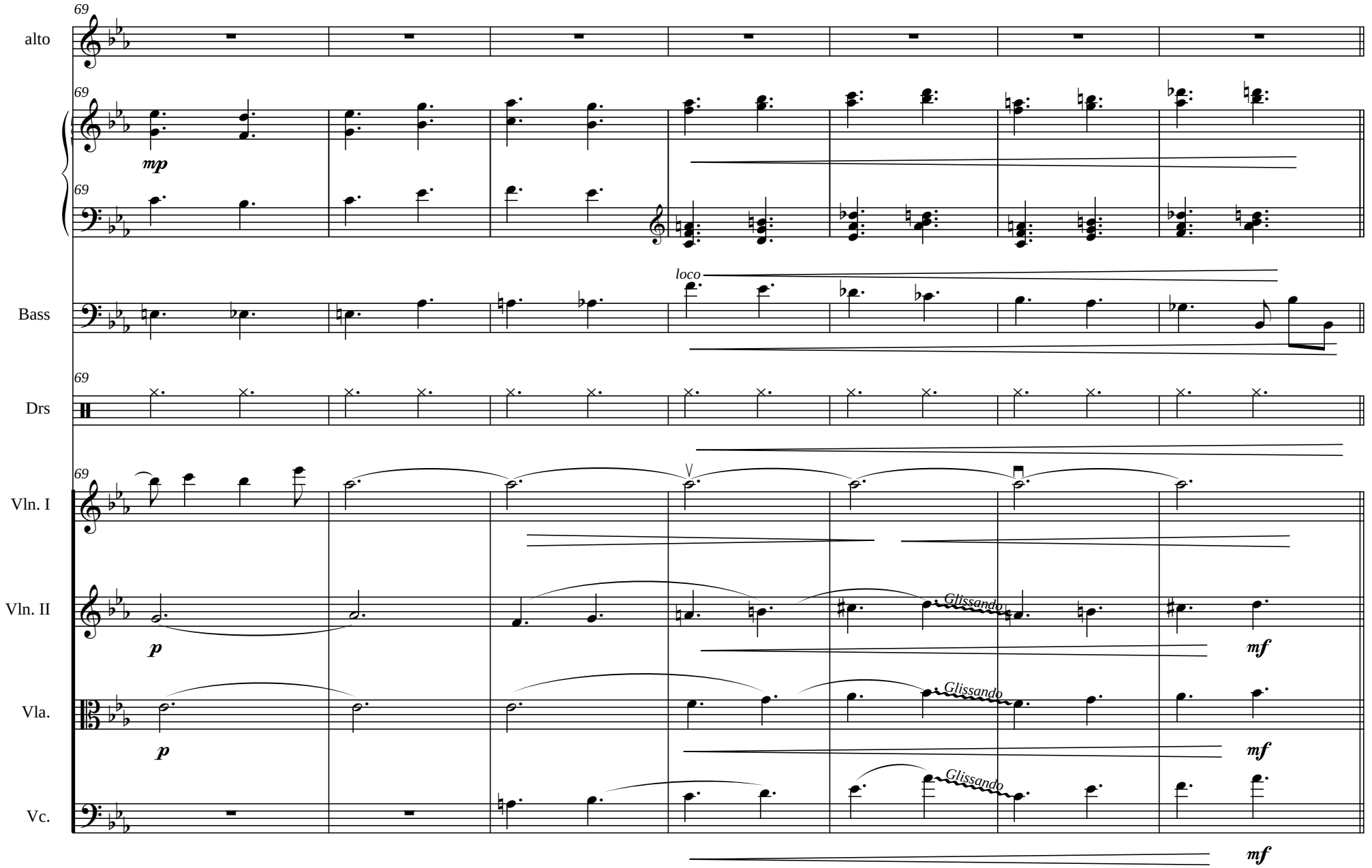

30
alto
Play as is or fill
30
E♭maj7
A♭/E♭
mf
B♭m7/E♭
A♭/E♭
30
E♭maj7
A♭/E♭
B♭m7/E♭
A♭/E♭
Bass
30
Drs
30
Vln. I
normal (with vib)
Vln. II
Vla.
Vc.
pp
mp
p
tr

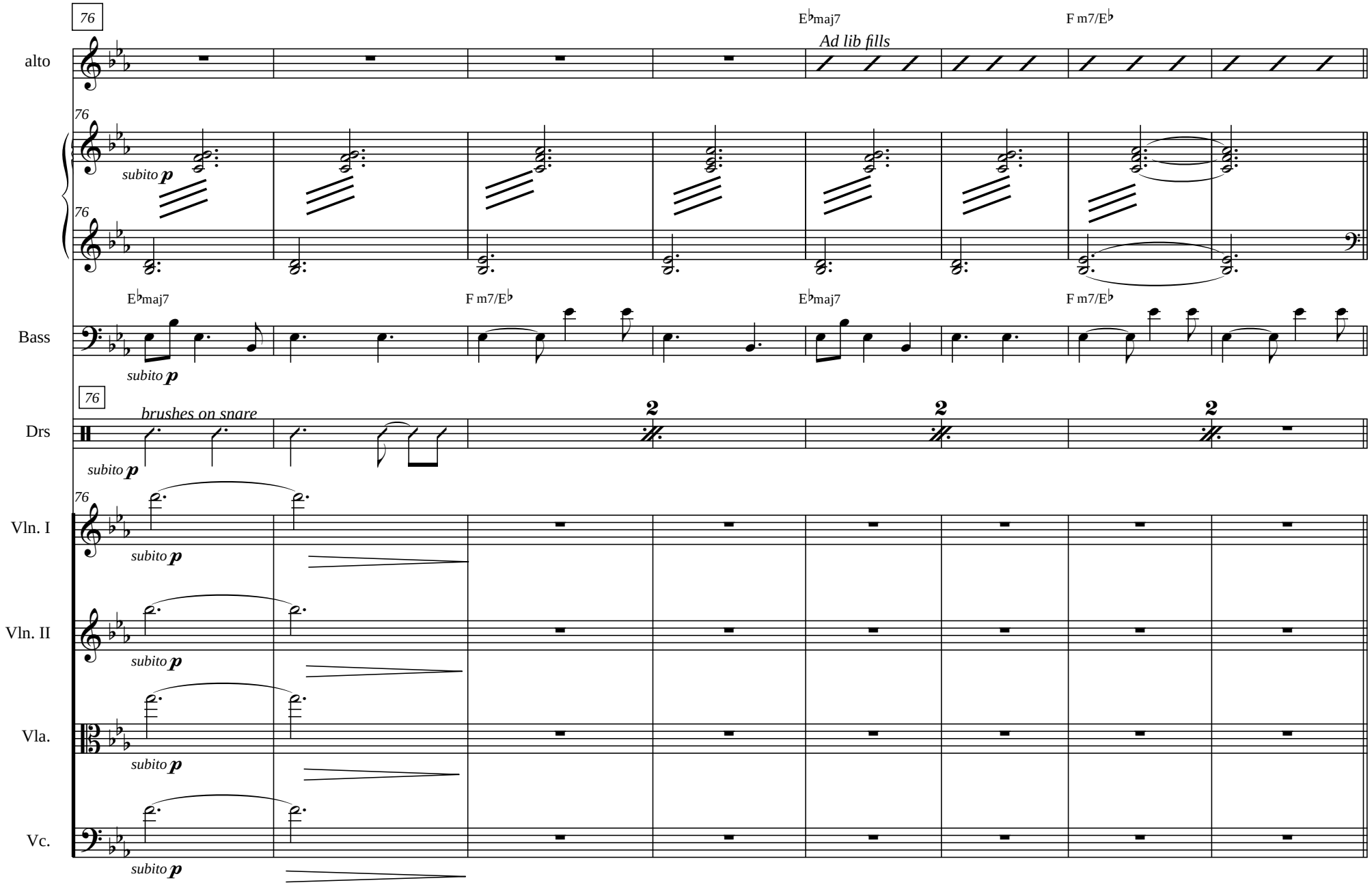

38
alto
mp
8va
E♭maj7
p
mf
pp
A♭maj7
D♭maj7
Bass
brushes on snare
Drs
Fill
Vln. I
Vln. II
Vla.
Vc.

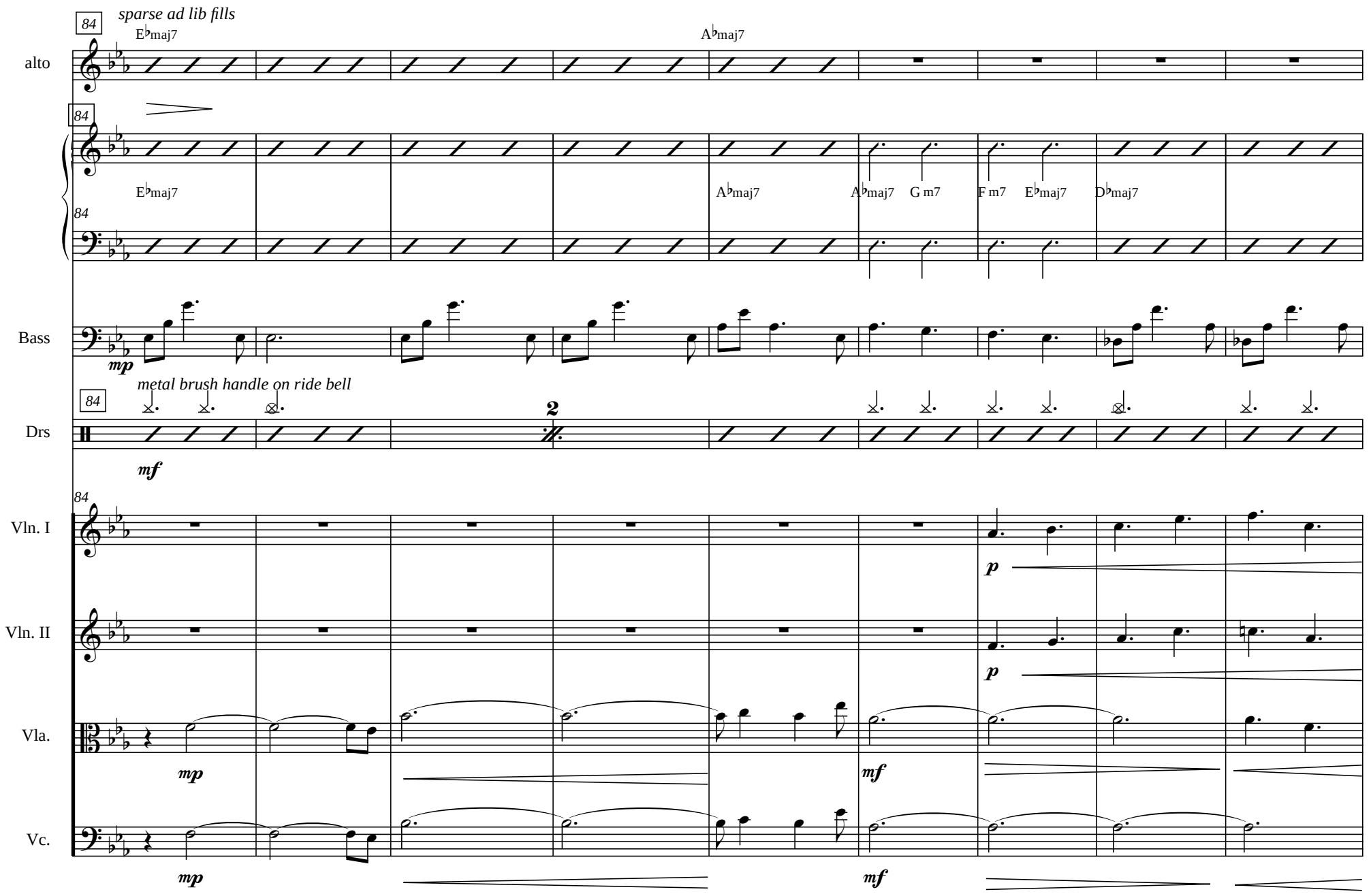

47
51
alto
Play as is or fill
mp
loco
p
E♭maj7/B♭
B♭9sus
G7+
C m
C m(maj7)
Bass
Play as is or fill
C mi
mf
brushes on snare
2
Fill
Drs
Vln. I
Vln. II
Vla.
Vc.
tr

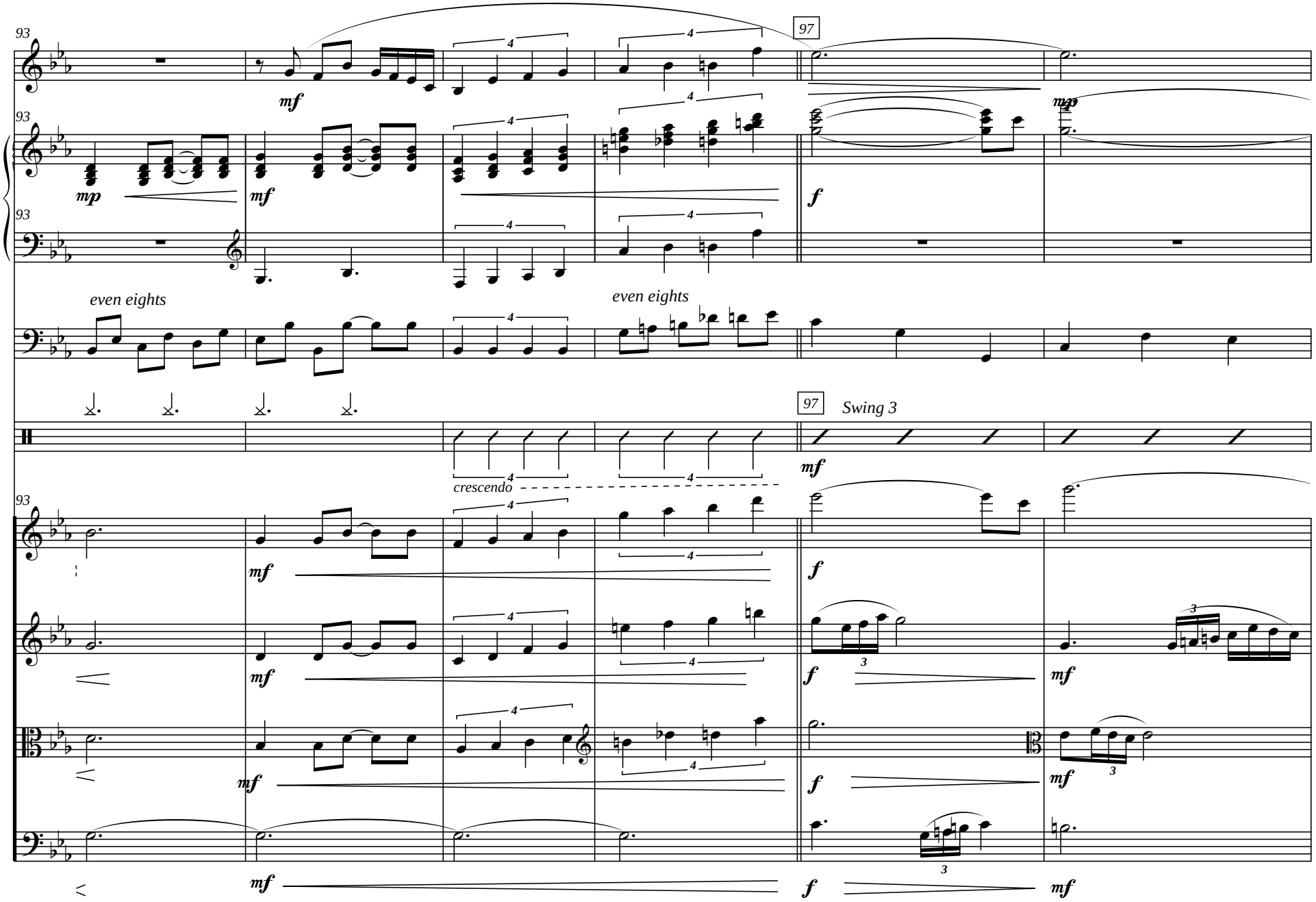

53
57
alto
53
C m7
B♭m7
53
pp
C mi7
D♭/B♭
pp
As is
Bass
mp
53
Drs
53
Vln. I
mp
Vln. II
mp
Vla.
mp
arco
Vc.
p

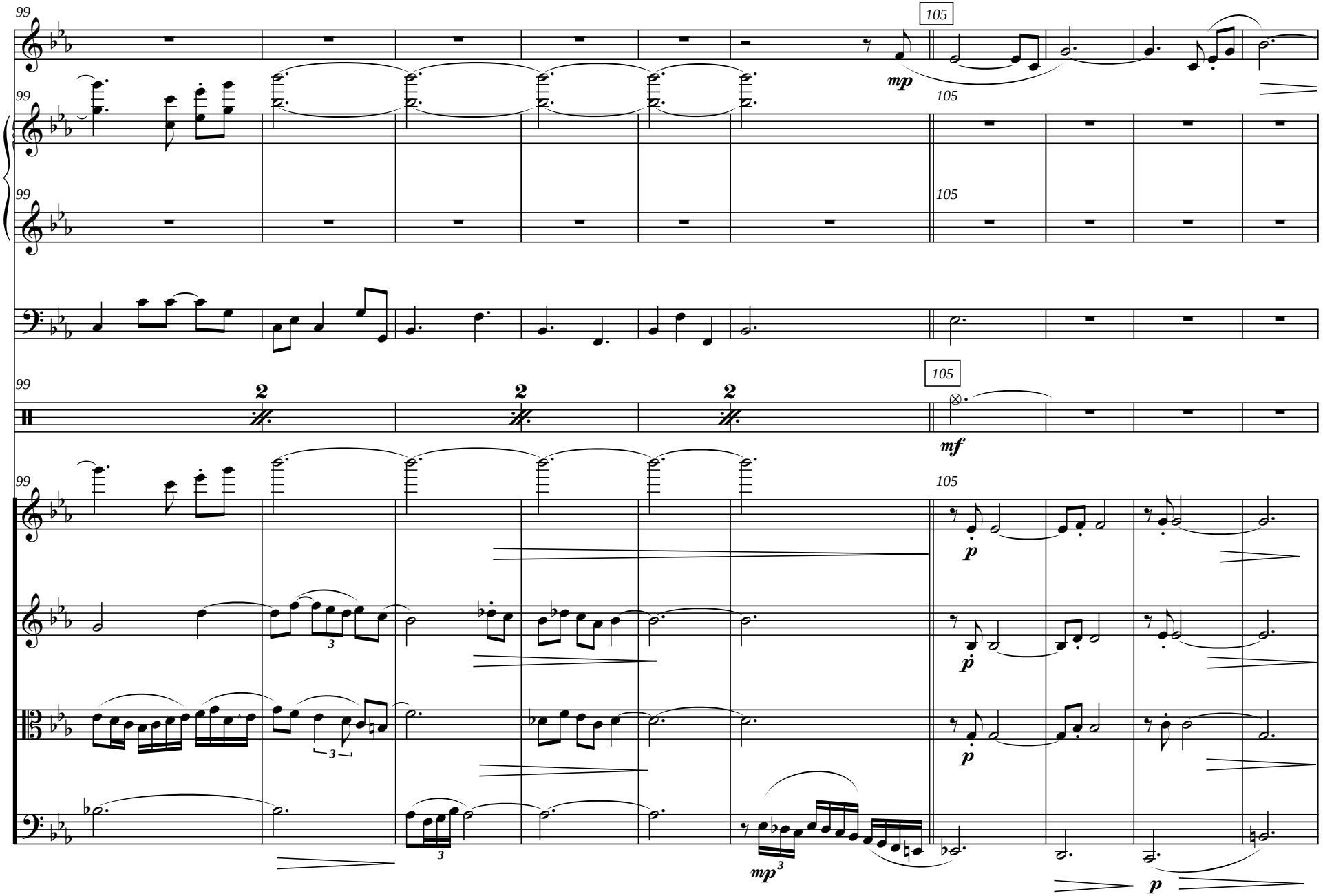

61
65
alto
61
p
61
8va
8va
Bass
p
61
metal brush handle on ride bell
Drs
p
61
65
solo
Vln. I
mp
Vln. II
Vla.
Vc.

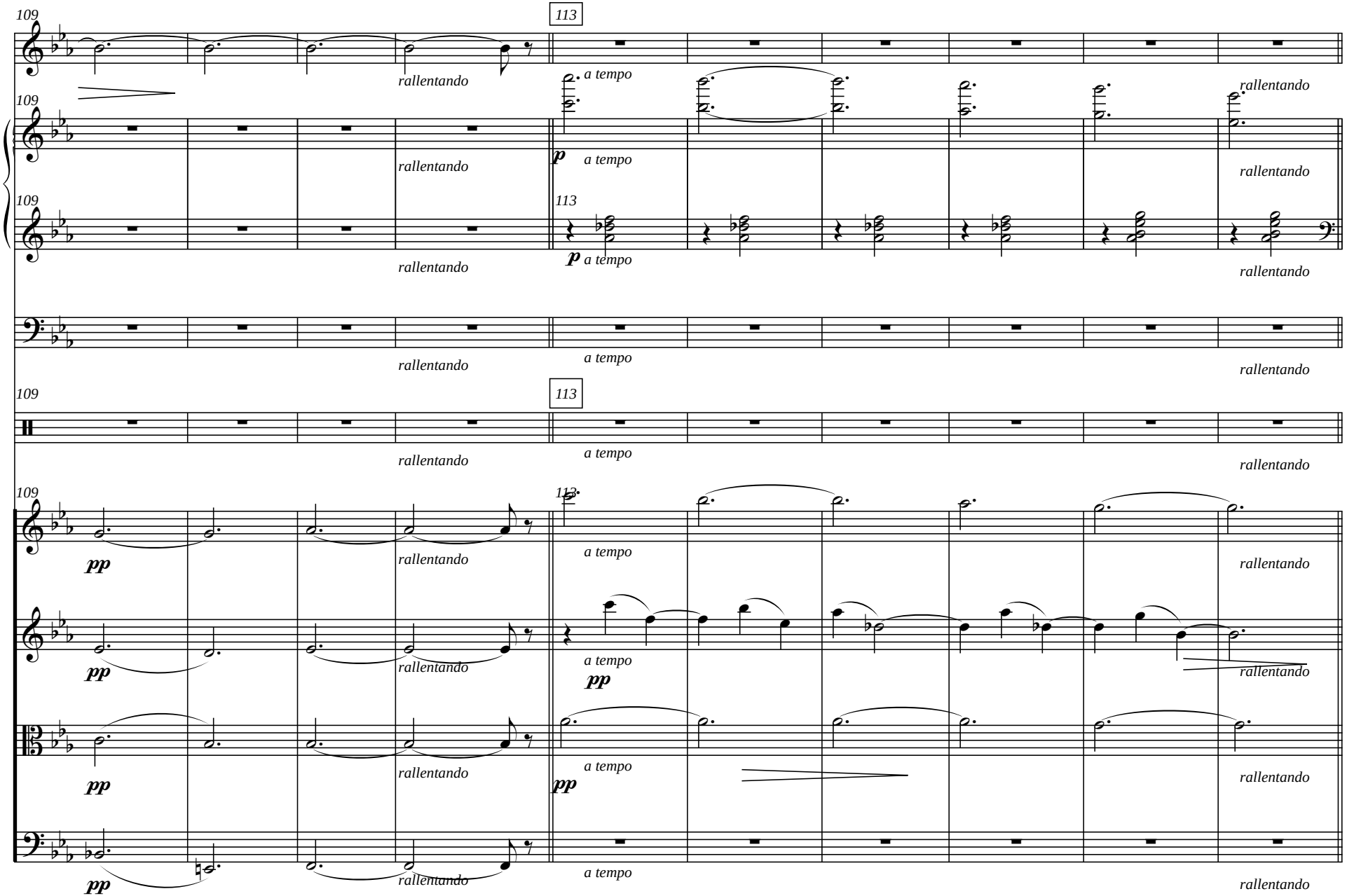

69
alto
69
mp
69
loco
Bass
69
Drs
69
Vln. I
Vln. II
p
Glissando
mf
Vla.
p
Glissando
mf
Vc.
Glissando
mf

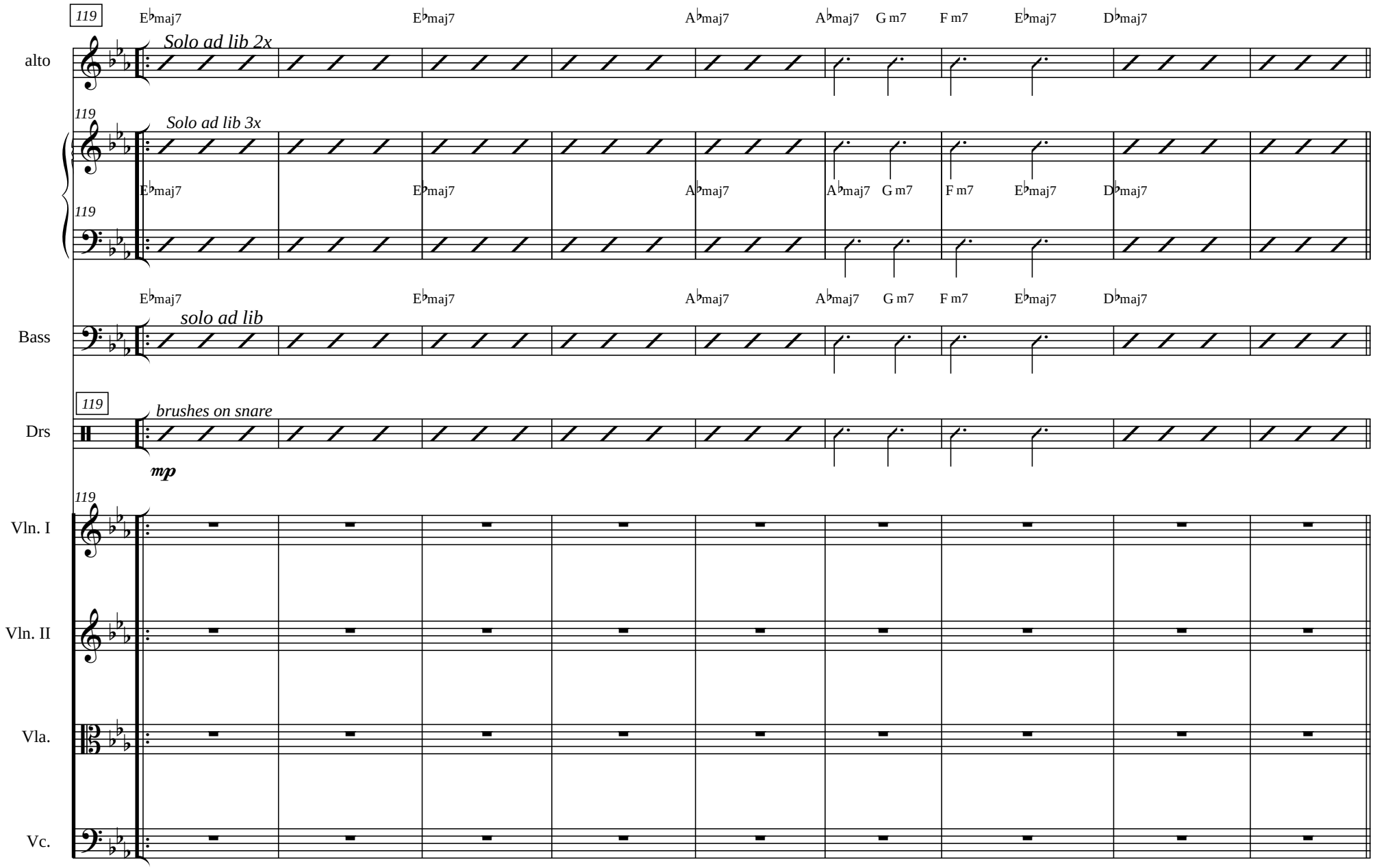

76
E♭maj7
F m7/E♭
Ad lib fills
alto
76
subito p
76
E♭maj7
F m7/E♭
E♭maj7
F m7/E♭
Bass
subito p
76
brushes on snare
2
2
2
Drs
subito p
76
Vln. I
subito p
Vln. II
subito p
Vla.
subito p
Vc.
subito p

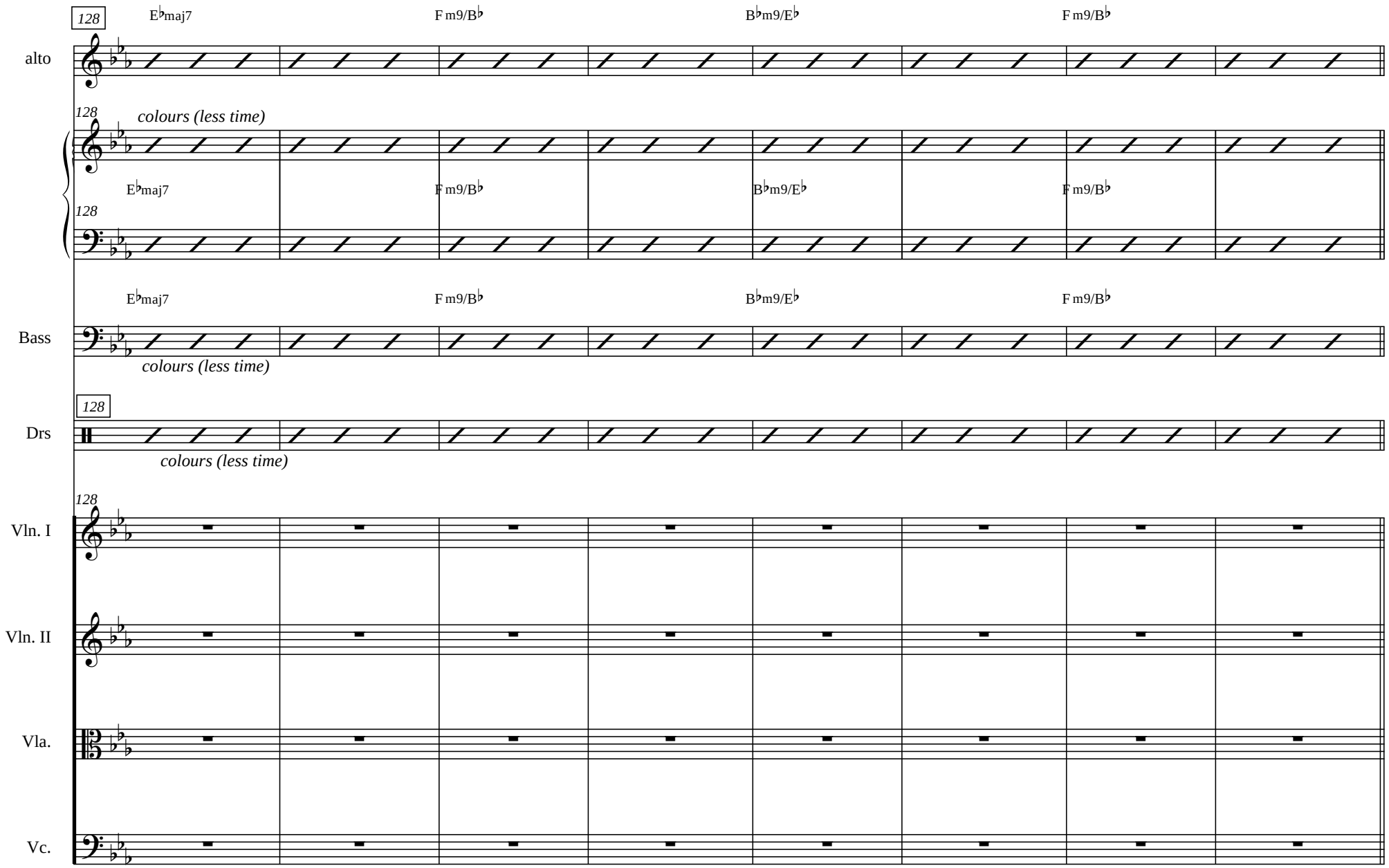

84
sparse ad lib fills
E♭maj7
A♭maj7
alto
84
E♭maj7
A♭maj7
A♭maj7
G m7
F m7
E♭maj7
D♭maj7
84
Bass
mp
metal brush handle on ride bell
84
2
Drs
mf
84
Vln. I
p
Vln. II
p
Vla.
mp
mf
Vc.
mp
mf

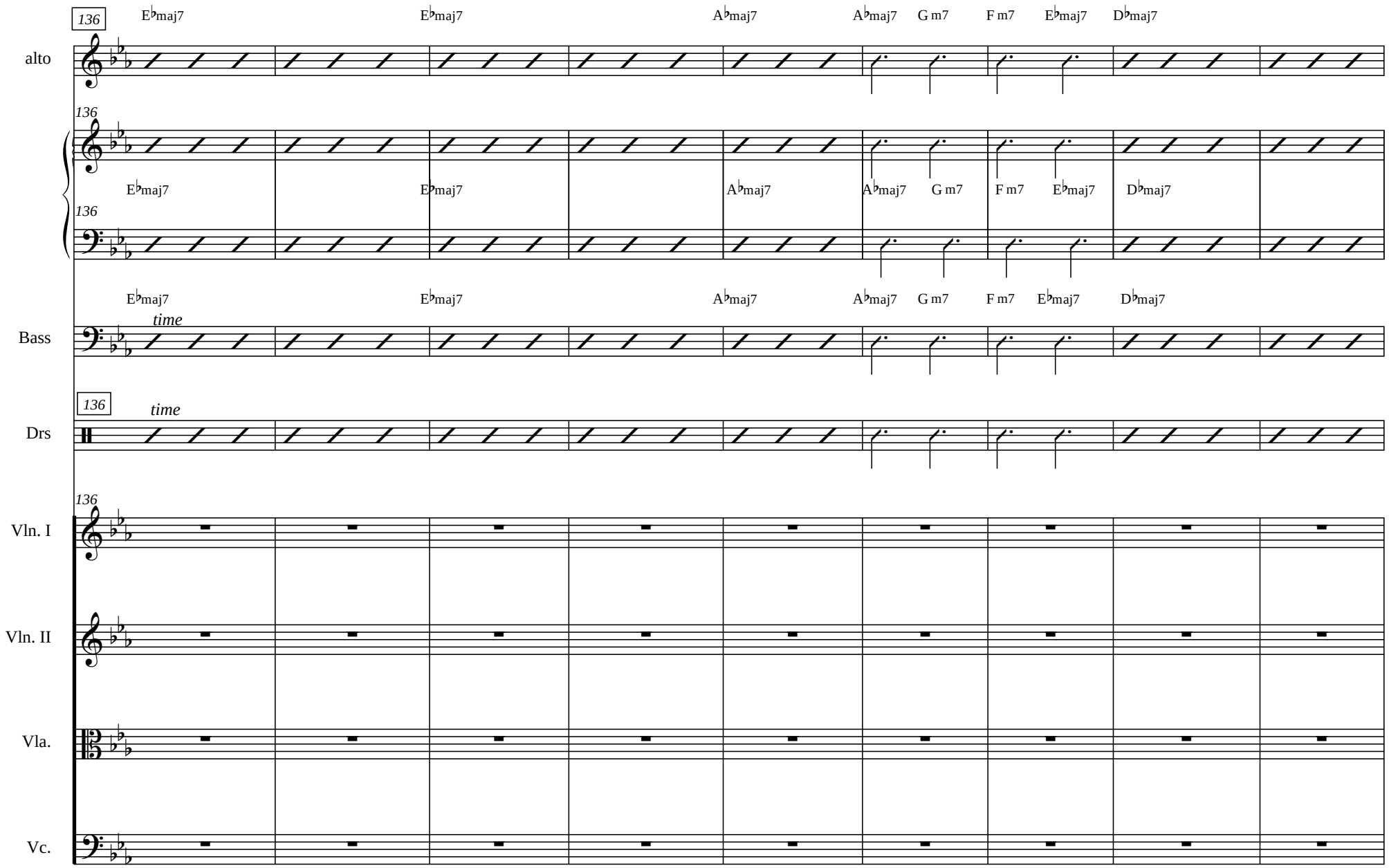

alto
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.
93
97
mf
mp
f
even eights
crescendo
Swing 3

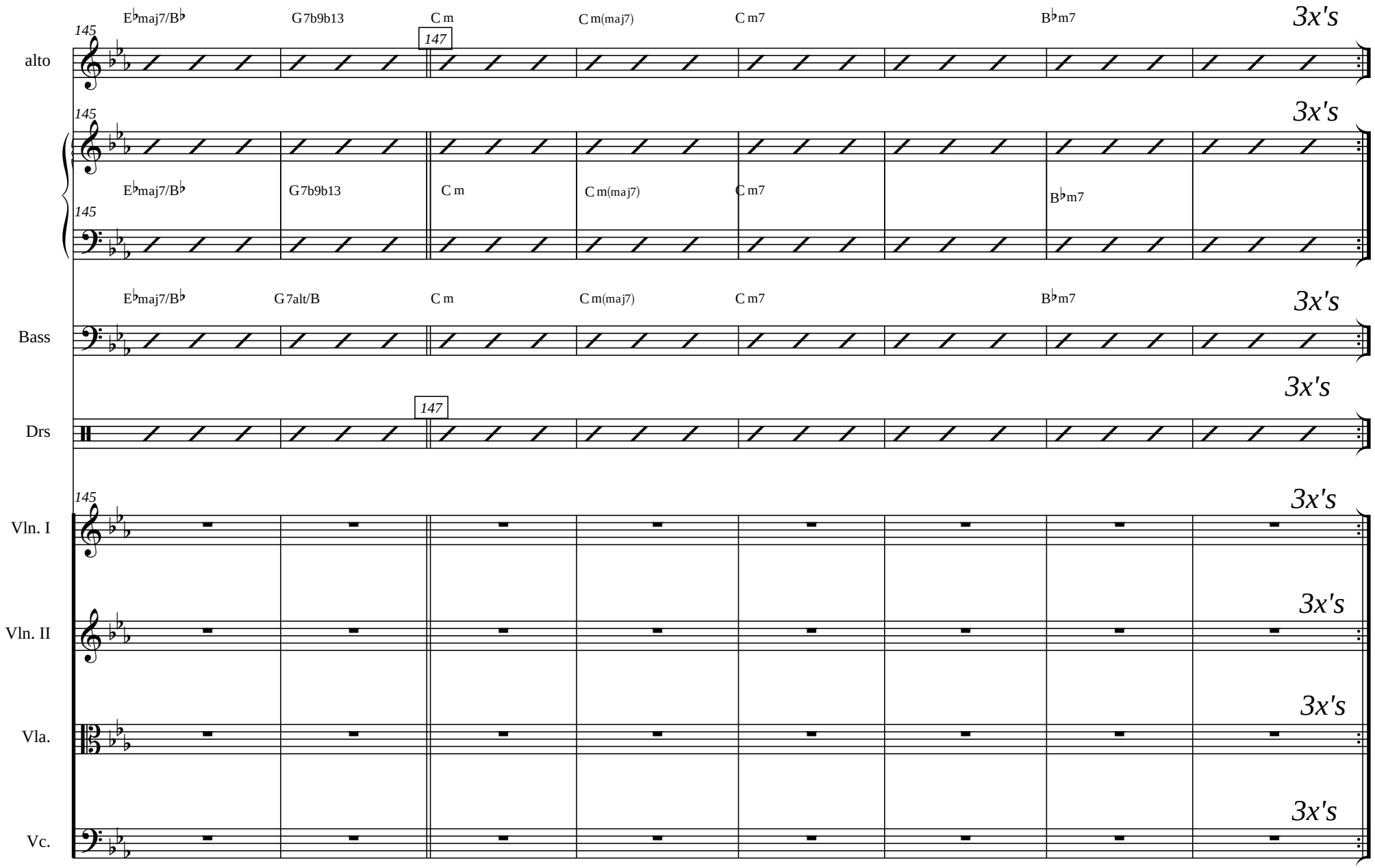

alto
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.
99
105
mp
mf
p
2
3

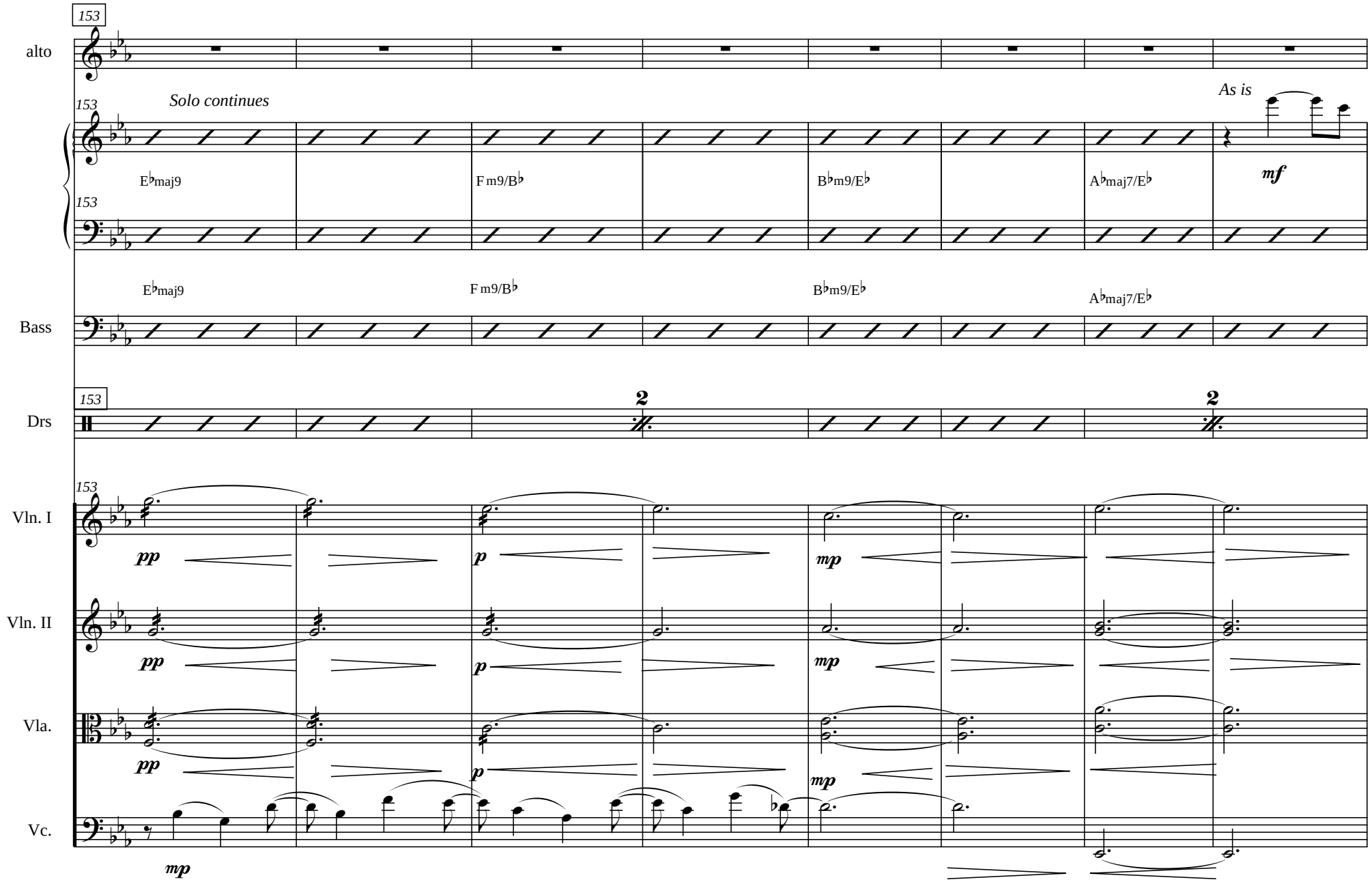

alto
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.
109
113
rallentando
a tempo
p
pp

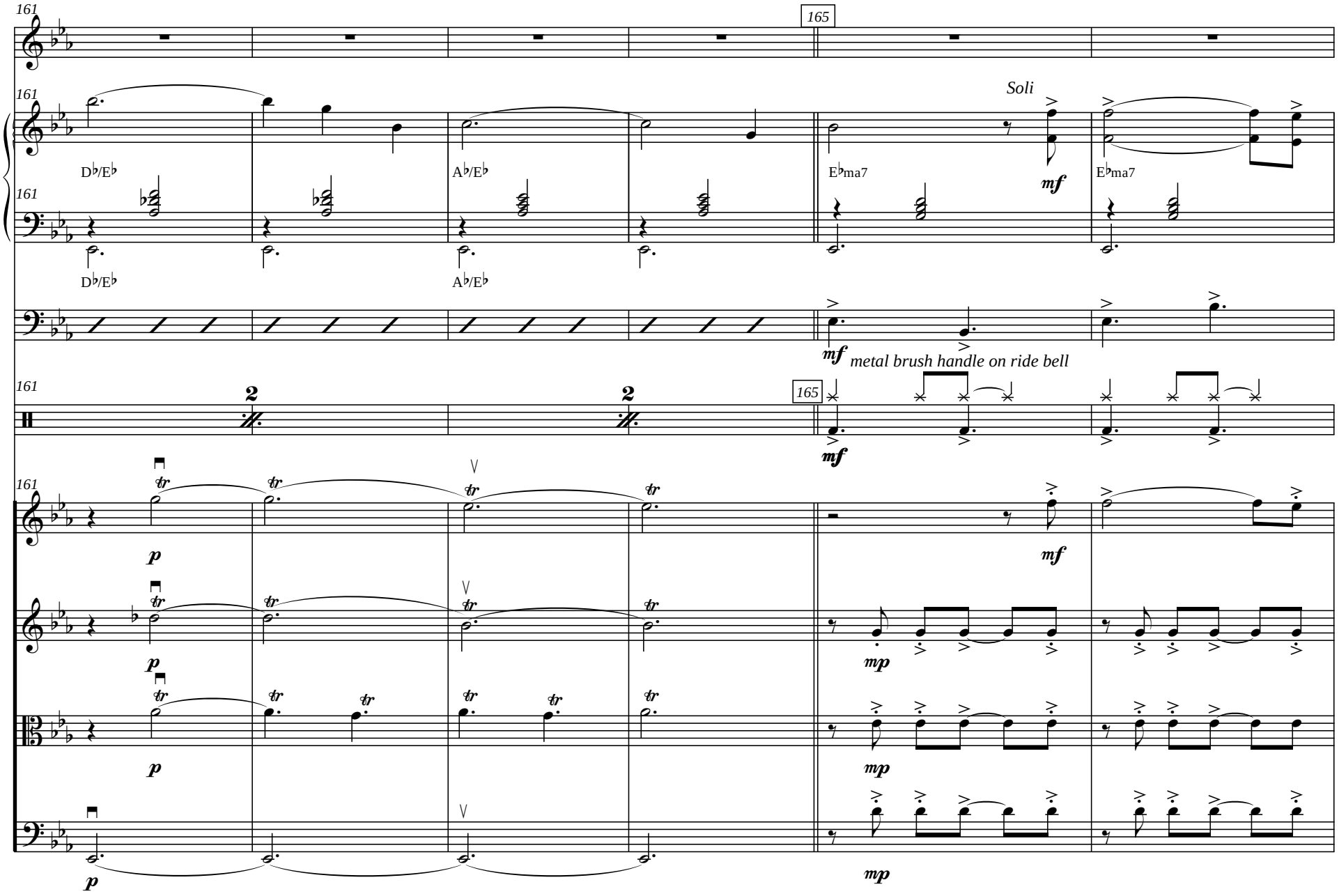

119
E♭maj7
E♭maj7
A♭maj7
A♭maj7 G m7
F m7
E♭maj7
D♭maj7
alto
Solo ad lib 2x
119
Solo ad lib 3x
E♭maj7
E♭maj7
A♭maj7
A♭maj7 G m7
F m7
E♭maj7
D♭maj7
119
E♭maj7
E♭maj7
A♭maj7
A♭maj7 G m7
F m7
E♭maj7
D♭maj7
Bass
solo ad lib
119
Drs
brushes on snare
mp
119
Vln. I
Vln. II
Vla.
Vc.

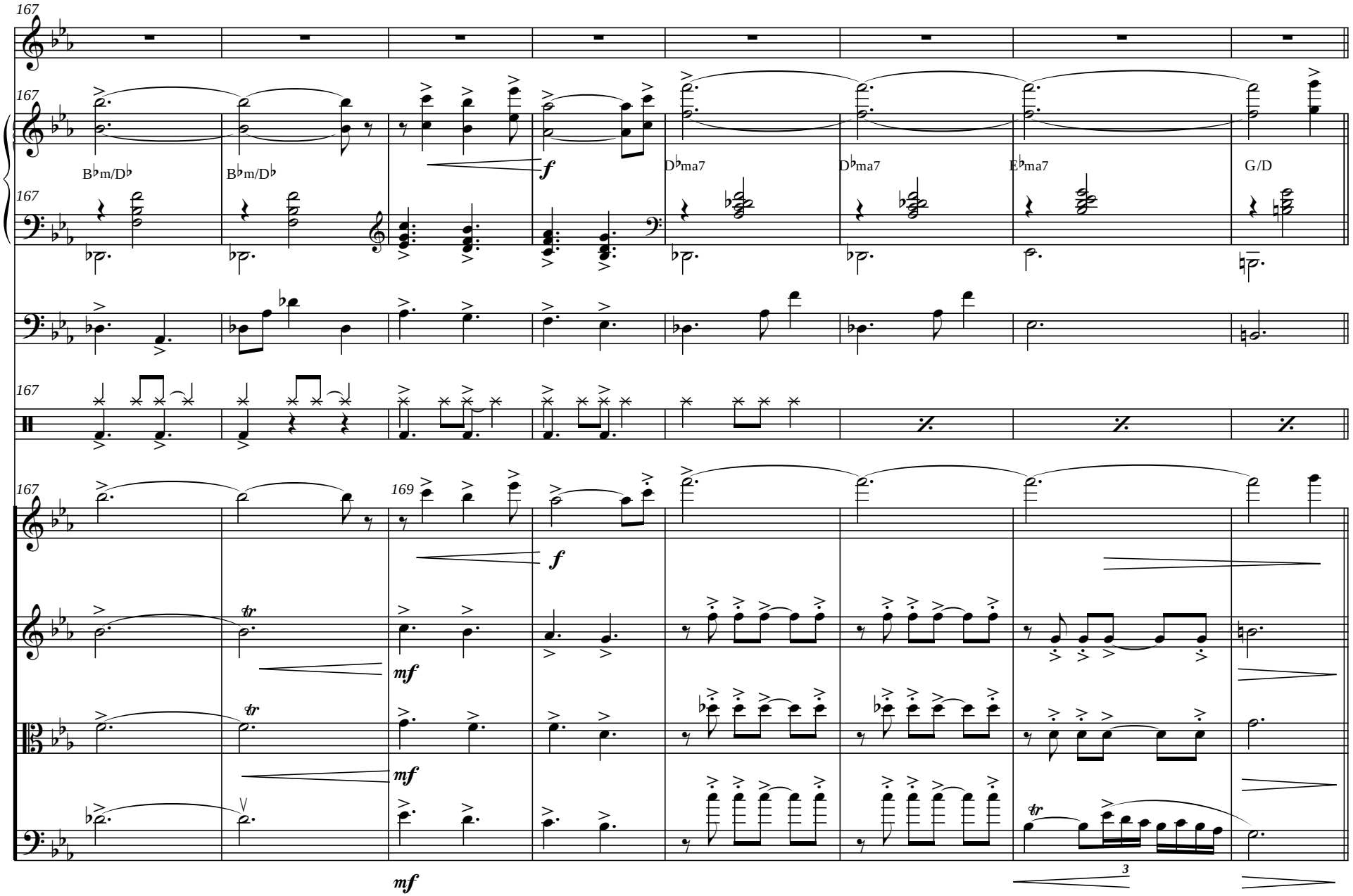

128
E♭maj7
F m9/B♭
B♭m9/E♭
F m9/B♭
alto
128
colours (less time)
E♭maj7
F m9/B♭
B♭m9/E♭
F m9/B♭
128
E♭maj7
F m9/B♭
B♭m9/E♭
F m9/B♭
Bass
colours (less time)
128
Drs
colours (less time)
128
Vln. I
Vln. II
Vla.
Vc.

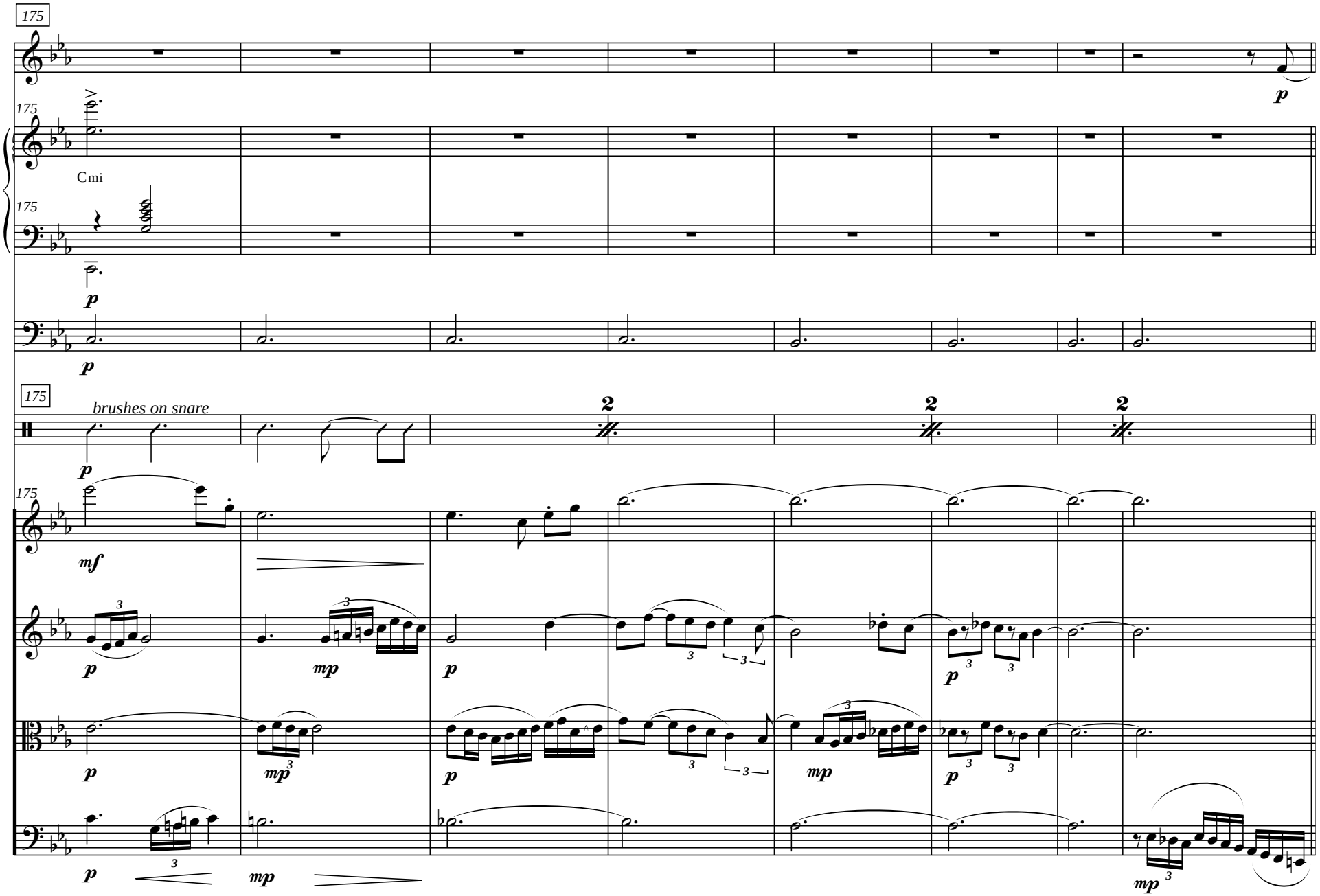

136
E♭maj7
E♭maj7
A♭maj7
A♭maj7
G m7
F m7
E♭maj7
D♭maj7
alto
136
E♭maj7
E♭maj7
A♭maj7
A♭maj7
G m7
F m7
E♭maj7
D♭maj7
136
E♭maj7
E♭maj7
A♭maj7
A♭maj7
G m7
F m7
E♭maj7
D♭maj7
time
Bass
136
time
Drs
136
Vln. I
Vln. II
Vla.
Vc.

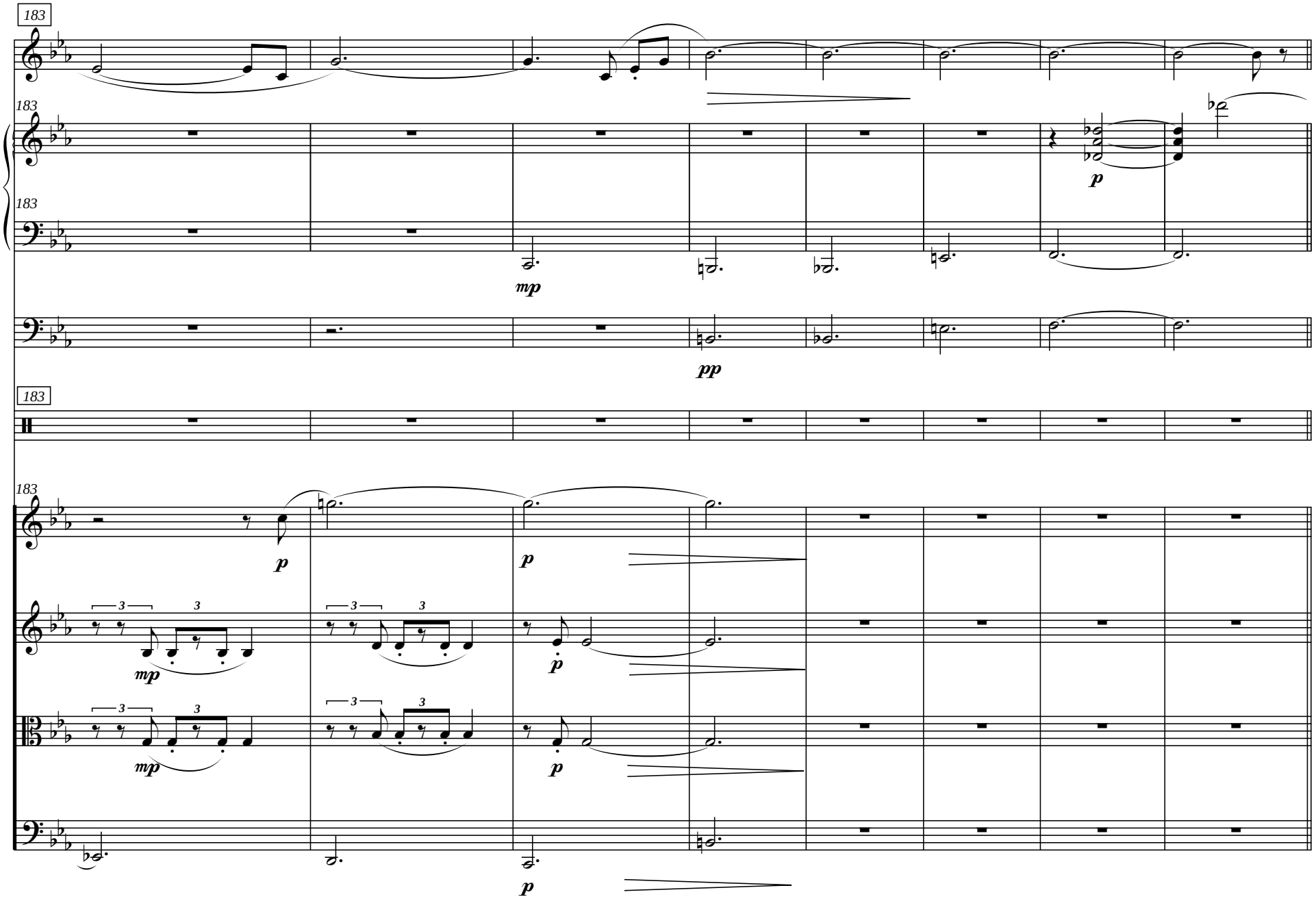

E♭maj7/B♭
G7b9b13
C m
C m(maj7)
C m7
B♭m7
3x's
145
147
alto
Bass
Drs
G7alt/B
Vln. I
Vln. II
Vla.
Vc.

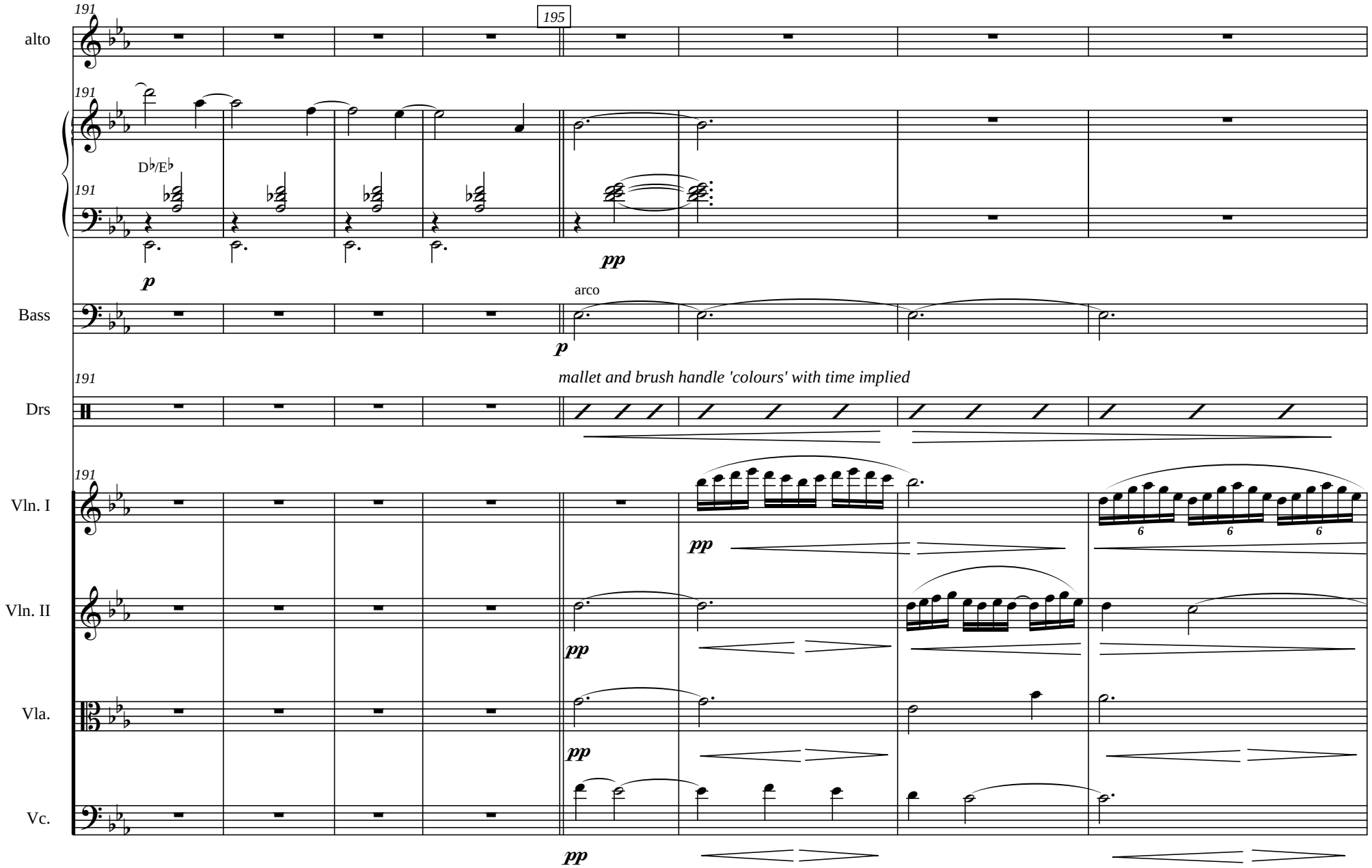

153
alto
Solo continues
As is
153
E♭maj9
F m9/B♭
B♭m9/E♭
A♭maj7/E♭
mf
153
E♭maj9
F m9/B♭
B♭m9/E♭
A♭maj7/E♭
Bass
153
Drs
2
2
153
Vln. I
pp
p
mp
Vln. II
pp
p
mp
Vla.
pp
p
mp
Vc.
mp

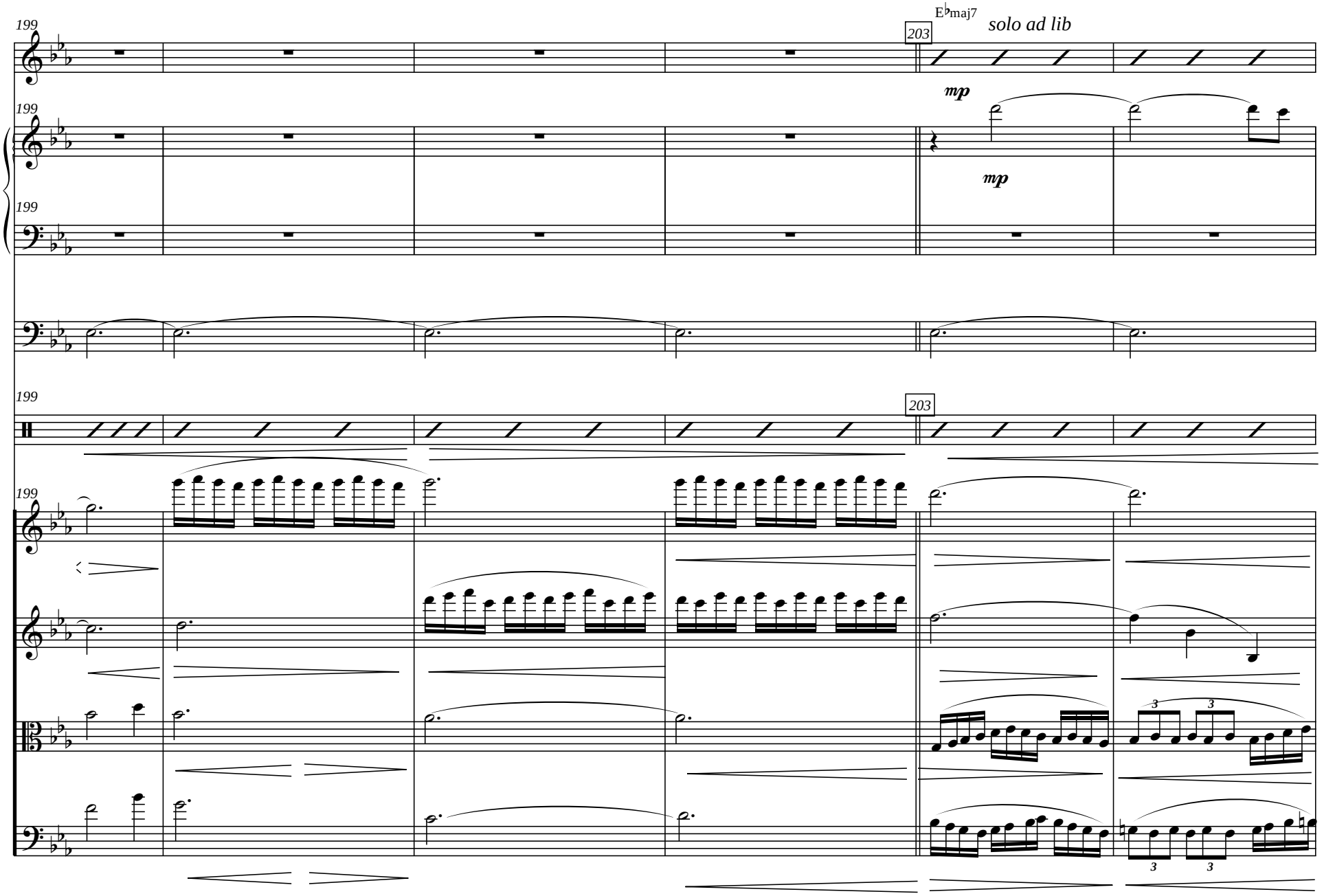

161
165
alto
Soli
D♭/E♭
A♭/E♭
E♭ma7
E♭ma7
mf
Bass
mf
metal brush handle on ride bell
Drs
2
2
mf
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf

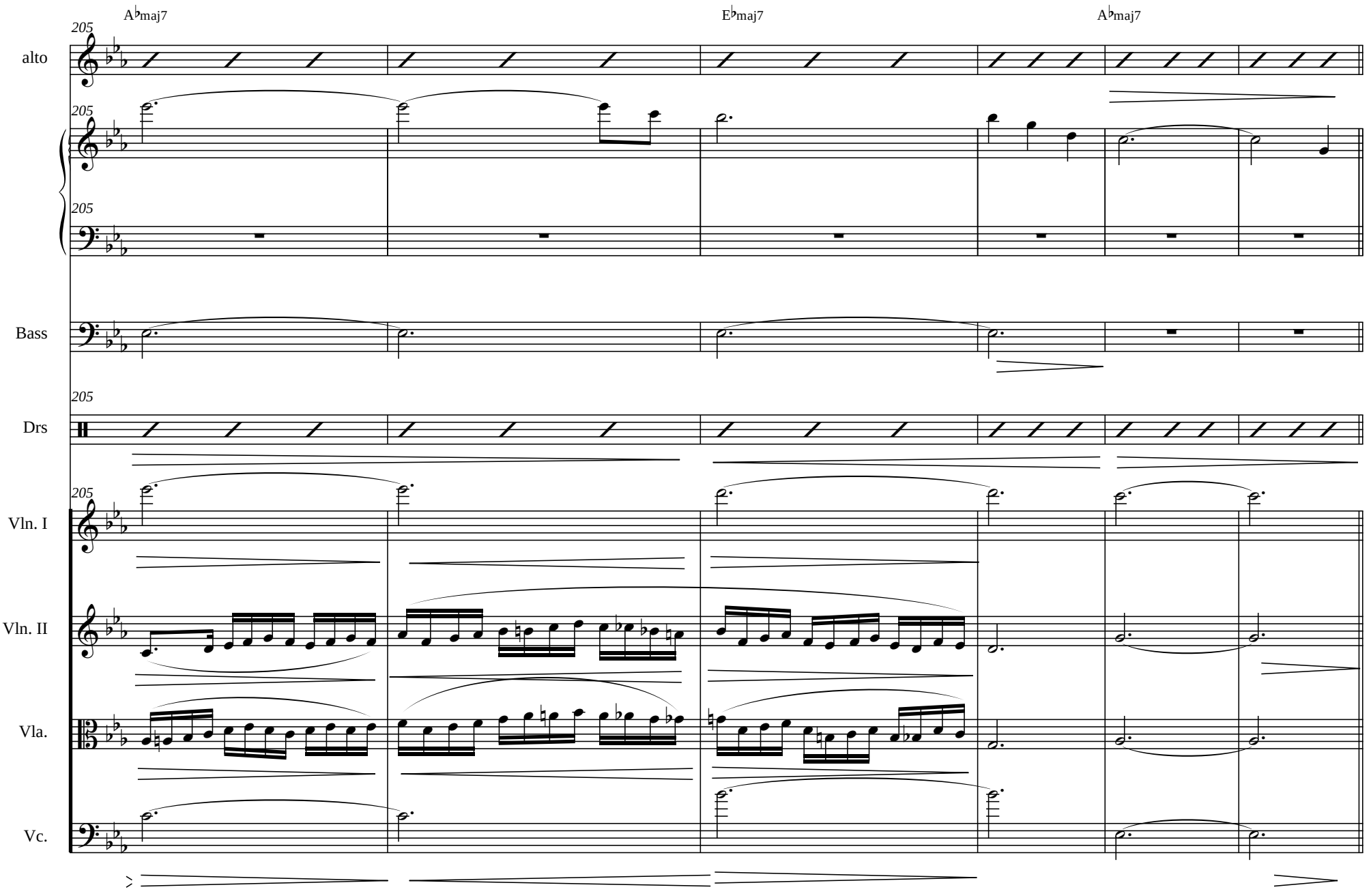

alto
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.
167
169
B♭m/D♭
B♭m/D♭
D♭ma7
D♭ma7
E♭ma7
G/D
f
mf
tr
3

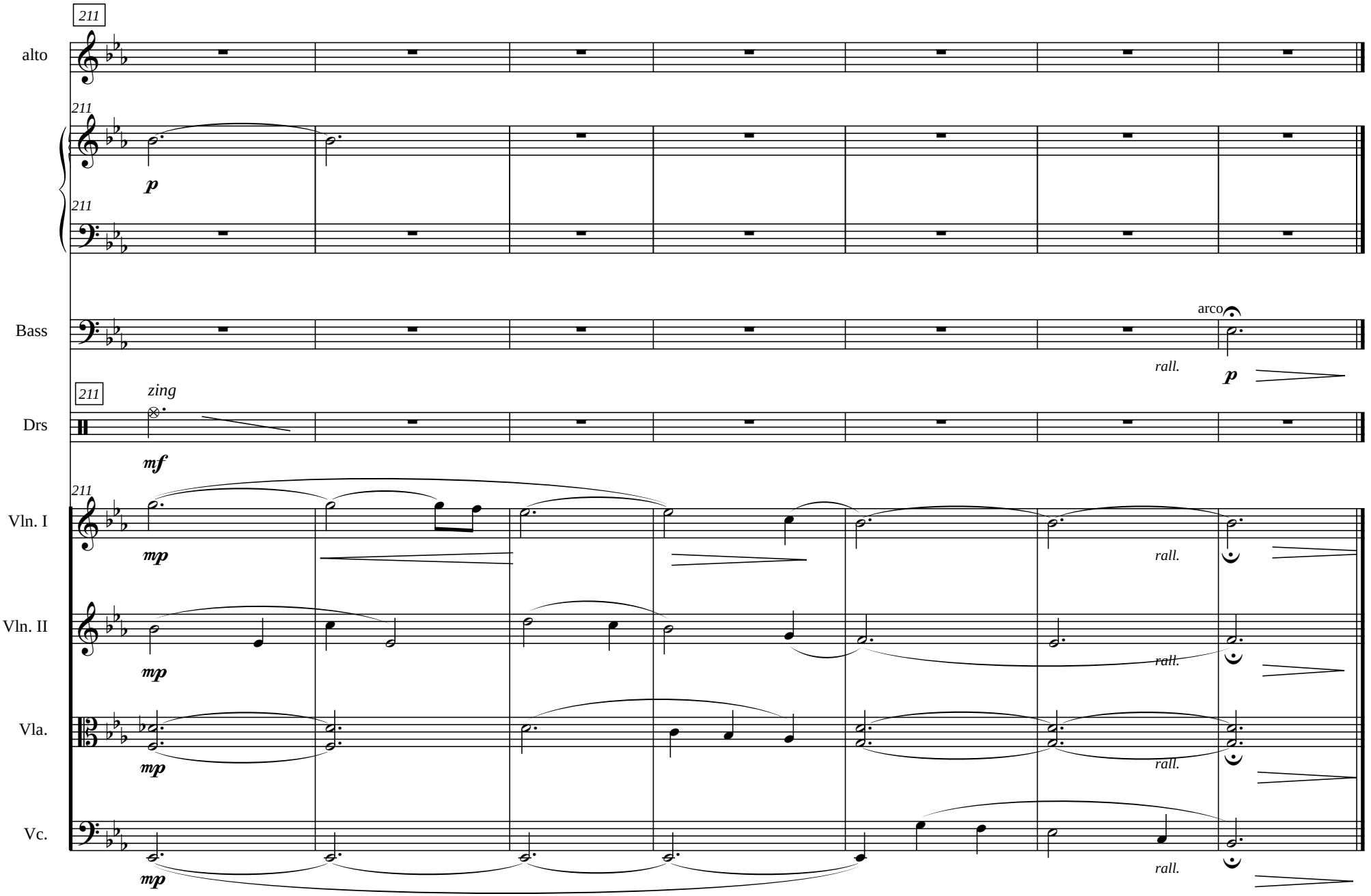

175
alto
8va
Cmi
Bass
brushes on snare
Drs
Vln. I
Vln. II
Vla.
Vc.
p
mf
mp
2


183
alto
183
183
mp
p
Bass
pp
183
Drs
183
Vln. I
p
p
Vln. II
mp
p
Vla.
mp
p
Vc.
p


191
195
alto
191
D♭/E♭
191
p
pp
Bass
arco
p
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
203
E♭maj7
solo ad lib
alto
mp
mp
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.


A♭maj7
E♭maj7
A♭maj7
205
alto
Bass
Drs
Vln. I
Vln. II
Vla.
Vc.


211
alto
211
p
211
Bass
arco
rall.
p
211
zing
Drs
mf
211
Vln. I
mp
rall.
Vln. II
mp
rall.
Vla.
mp
rall.
Vc.
mp
rall.

Appendix

CD Audio Recording

Track list:

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