

**The
Contrabulrous
Fabtraption
of
Professor
Horatio
Hufnagel**

**for chamber ensemble
Ethan Hayden
2011**

Instrumentation:

Flute

B♭ Bass Clarinet (doubling B♭ Clarinet)

Percussion:

- Bongos
- Brake Drum
- Drum Set:
 - Crash Cymbal
 - Ride Cymbal
 - Hi-Hat
 - Snare Drum (piccolo)
 - Floor Tom
 - Kick Drum

Piano

Violin

'Cello

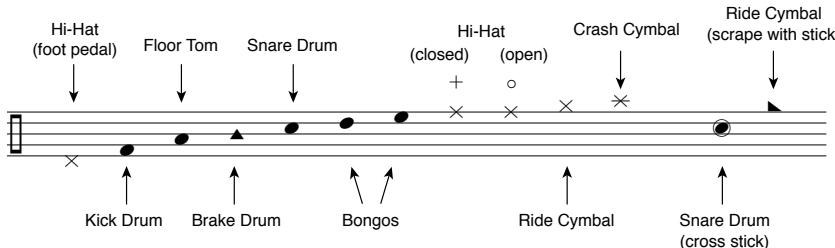
A concerto for chamber ensemble, *The Contrabulous Fabtraption of Professor Horatio Hufnagel* was composed in the Spring of 2011 for the New York New Music Ensemble, to whom it is dedicated. The piece's form is not unlike a performance by a jazz combo, in which, after cycling through the main material, each performer plays her/his own solo before a tutti recapitulation of the "head."

The work attempts to explore a listener's need for "rest." Here, various sections of loud, fast music are concatenated into aggressive chains of quickly moving gestures. Occasionally, these chains are broken by softer references to various historical or vernacular musical styles, acting as periods of rest or moments to "catch one's breath" from the relentlessness of the busier sections, but these are very brief. The piece is not meant to be antagonistic to its audience, but rather becomes a form of play: as the listener begins to recognize the vocabulary of the work, the ensemble keeps shifting and changing the succession of materials into new and unexpected combinations.

4/22/11

Performance Notes

- Except at tempo changes, $\text{♩} = \text{♩} / \text{♩} = \text{♩}$ across all barlines.
- Sections marked $\text{♩} = \text{♩}^3$ are performed with swing rhythms.
- Sections marked $\text{♩} = \text{♩}$ are performed with straight rhythms.
- The drums in the drum set should be very dry and have as little resonance as possible.
The preferred snare drum is a piccolo snare, and all other drum set instruments should be in the middle to higher range (e.g., 14"-16" crash cymbal is preferable to 18" or larger).
Brake drum can be of any size available.
- Percussion dynamics in the score rarely exceed the *mf-f* range. The performer should use her/his discretion to ensure that they never overpower the other members of the ensemble, and may substitute standard drum sticks with a softer variety if she/he deems it necessary.
- The percussion instruments are arranged on the staff in the following manner:



Duration: ca. 4.5 - 5'

Score in C

The Contrabulous Fabtraption of Professor Horatio Hufnagel

Ethan Hayden

♩ ca. 160
Jagged

$\text{♩} = \text{sub. } 144$

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

*solo
like a tantrum*

ff

6 7 8

Like bells

Groove con intensità

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

9

10

11

12

Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

 Vc.

13

14

15

16

Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

 Vc.

17

18

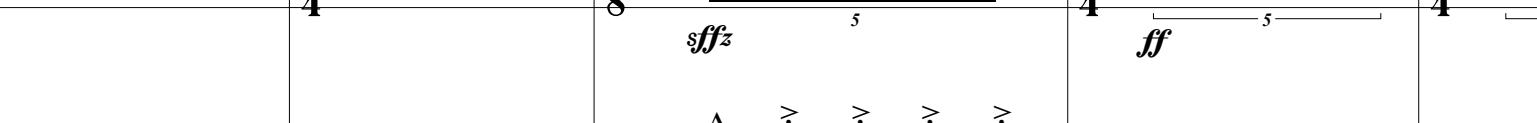
19

20

J = sub. 60
Delicatamente

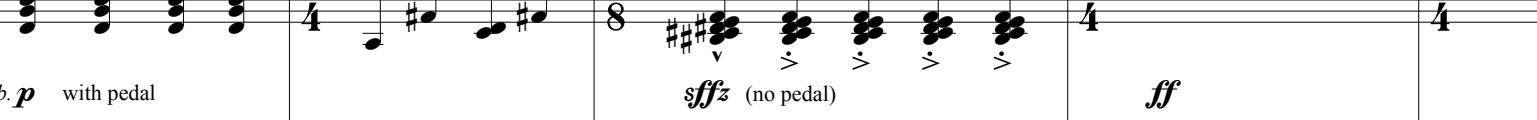
poco rit.
J = sub. 120
Jagged

Industrially

Fl.

Bs. Cl.


Perc.


à la Stephen Foster
Pno.

Vln.

Vc.


Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

 Vc.

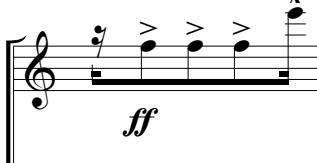
26

27

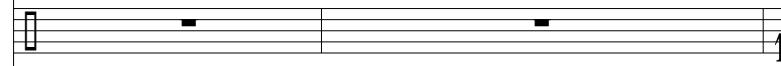
28

29

30

Fl. 

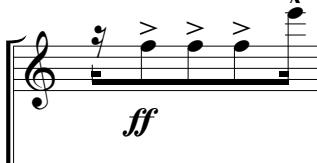
 Bs. Cl. 

 Perc. 

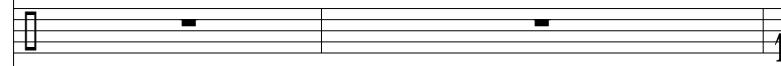
 Pno. 

 Vln. 

 Vc. 

31 

 32 

 33 

 34 

 35 

 36 

Musical score for six instruments over five staves:

- Fl.**: Treble clef, 3 measures of 3/8, then 5/8. Dynamics: *f*, *ff*.
- Bs. Cl.**: Treble clef, 3 measures of 3/8, then 5/8. Dynamics: *ff*.
- Perc.**: Treble clef, dynamic *mf*, 3 measures of 3/8, then 5/8.
- Pno.**: Two staves (Treble and Bass clefs), 3 measures of 3/8, then 5/8.
- Vln.**: Treble clef, 3 measures of 3/8, then 5/8. Dynamics: *ff*.
- Vc.**: Bass clef, 3 measures of 3/8, then 5/8. Dynamics: *f*, *ff*.

Measure numbers 1-3 are marked with '3' below the staff. Measure 4 is marked with '5' above the staff. Measure 5 is marked with '8' above the staff. Measures 6-8 are marked with '4' above the staff.

$\text{♩} = \text{sub. 144}$
Blues $\text{♪} = \text{♪}^3$

$\text{♩} = \text{sub. 216}; (\text{♩.} = 72)$
Agitato $\text{♪} = \text{♪}$

Fl.

Bs. Cl.

Perc.

Pno.

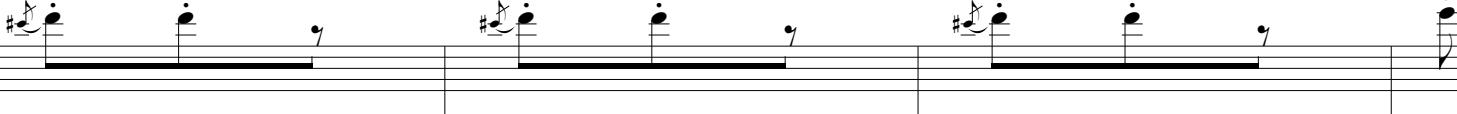
Vln.

Vc.

This musical score page contains six staves. The top two staves are for Flute (Fl.) and Bassoon/Clarinet (Bs. Cl.), both in treble clef and common time. The Flute has a measure of rests followed by a melodic line with grace notes and slurs. The Bassoon has a measure of rests. Measure 40 starts with a bassoon entry in common time, followed by a flute entry in common time. Measure 41 begins with a forte dynamic for the piano (sub. ff) in common time. Measures 42 and 43 show the piano continuing its rhythmic pattern. The bottom two staves are for Violin (Vln.) and Cello/Bass (Vc.), both in bass clef and common time. The Violin has a measure of rests followed by a melodic line with slurs and grace notes. The Cello has a measure of rests. Measure 40 starts with a cello entry in common time, followed by a violin entry in common time. Measure 41 begins with a forte dynamic for the piano (sub. ff) in common time. Measures 42 and 43 show the piano continuing its rhythmic pattern. Various dynamics (mp, p, ff), articulations (pizz., à la Upright Bass), and performance instructions (arco) are included throughout the score.

Fl.
 Bs. Cl.
 Perc.
 Pno.
 Vln.
 Vc.

44 45 46 47 48

Fl. 

 Bs. Cl. 

 Perc. 

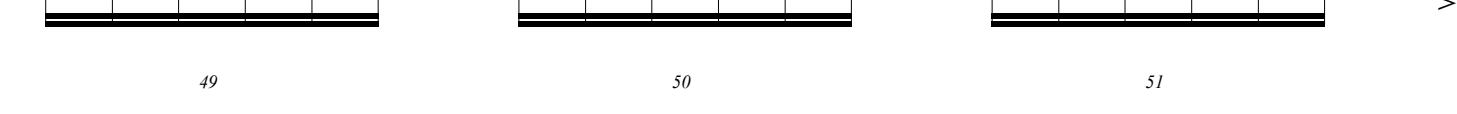
f

mp

 Pno. 



 Vln. 

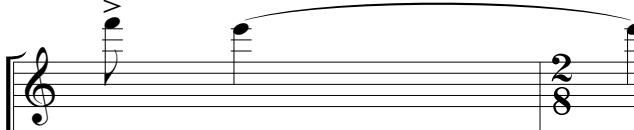
 Vc. 

49

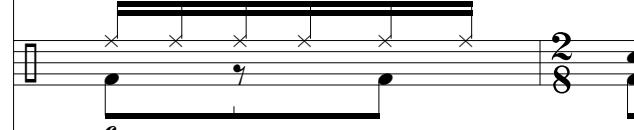
50

51

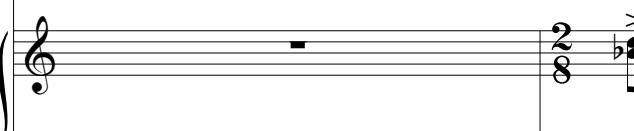
52

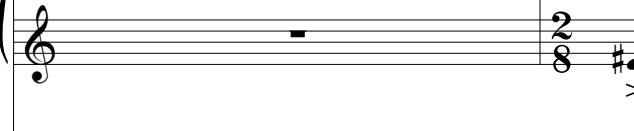
Fl. 

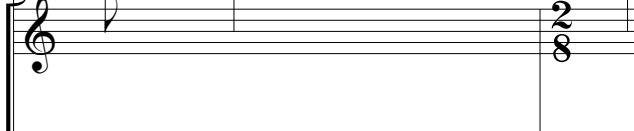
 Bs. Cl. 

 Perc. 

< f

 Pno. 



 Vln. 

 Vc. 

$\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{4}{4}$
 $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{4}{4}$

53

54

55

56

\downarrow = sub. 60
Chorale

\downarrow = sub. 108
Jagged

Musical score for measures 57 through 59, featuring parts for Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The score includes dynamic markings like *sub. p* and *sffz*, and time signature changes between 4/4, 2/4, and 2/8.

Measure 57: Flute (Fl.) plays eighth-note patterns. Bassoon/Clarinet (Bs. Cl.) and Percussion (Perc.) provide harmonic support. The piano part consists of two staves: the upper staff has a single note at the start, followed by a rest; the lower staff has a sustained note. Violin (Vln.) and Cello (Vc.) play eighth-note patterns.

Measure 58: The flute continues its eighth-note pattern. The bassoon/clarinet part includes a grace note. The piano part features eighth-note chords. The violin and cello continue their eighth-note patterns.

Measure 59: The flute maintains its eighth-note pattern. The bassoon/clarinet part includes a grace note. The piano part features eighth-note chords with dynamic *sffz*. The violin and cello continue their eighth-note patterns.

Driving

Musical score for orchestra and piano, measures 60-61. The score includes parts for Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The time signature is 4/4 throughout. Measure 60 starts with a rest for Fl., followed by a dynamic ***ff***. The piano part has a dynamic ***mf***. Measure 61 begins with a rest for Vc., followed by a dynamic ***ff***.

Fl. (Measures 60-61): Rest, dynamic ***ff***, dynamic ***ff***.

Bs. Cl. (Measures 60-61): Rest, dynamic ***ff***.

Perc. (Measures 60-61): Rest, dynamic ***mf***.

Pno. (Measures 60-61): Dynamic ***ff***, dynamic ***ff***.

Vln. (Measures 60-61): Rest, dynamic ***ff***.

Vc. (Measures 60-61): Rest, dynamic ***ff***.

Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

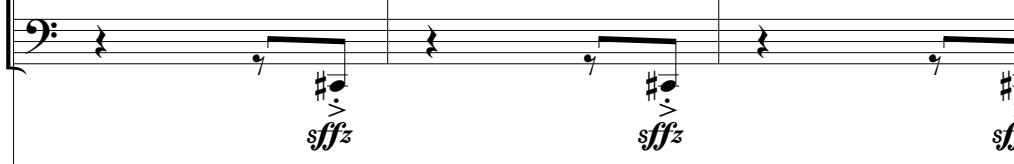
 Vc.

Fl. (ff) mf ff mf
 Bs. Cl. (ff)
 Perc.
 Pno. f ff f ff
 Vln. (ff)
 Vc. (ff)

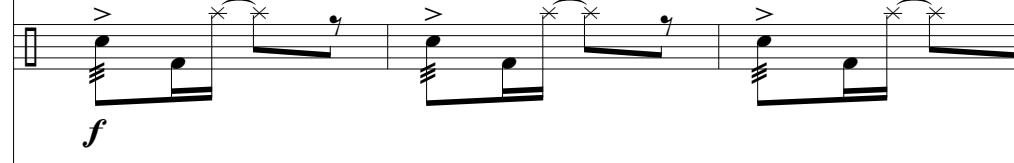
65 66 67 68

Fl. 

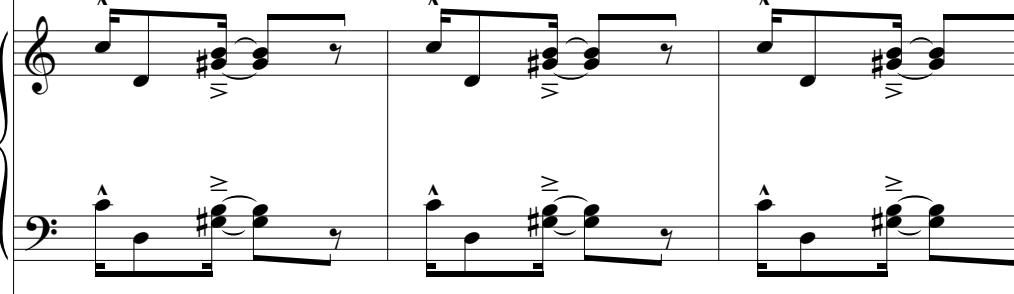
ff

Bs. Cl. 

sffz

Perc. 

f

Pno. 

Vln. 

Vc. 

69

70

71

72

73

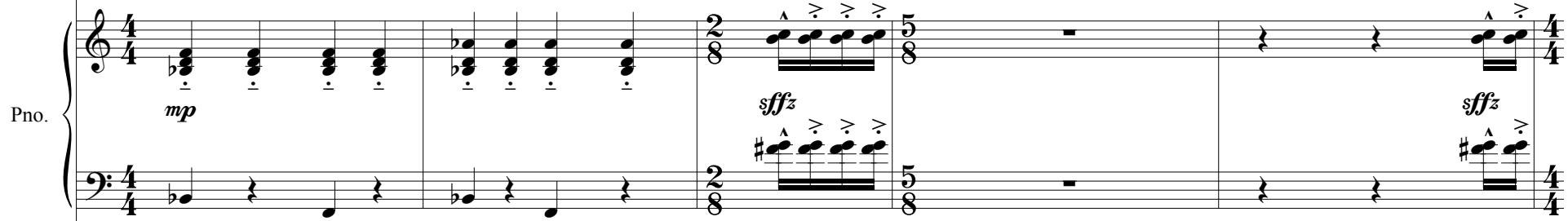
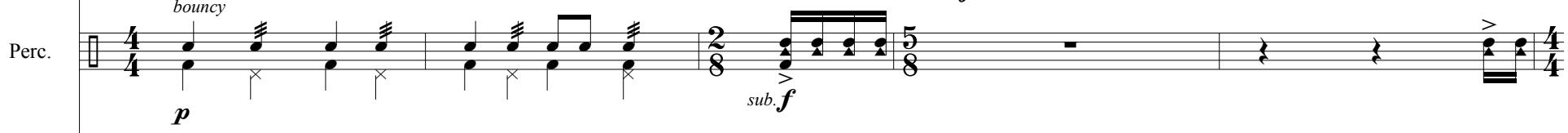
$\text{♩} = \text{sub. } 132$

New Orleans Jazz $\text{♩} = \text{sub. } 132$



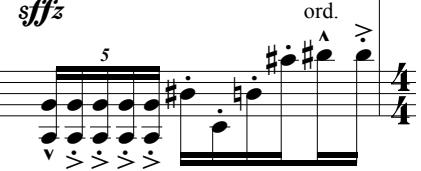
$\text{♩} = \text{sub. } 108$

Jagged $\text{♩} = \text{sub. } 108$ Ominously



sul pont.

ord.



74

75

76

77

78

79

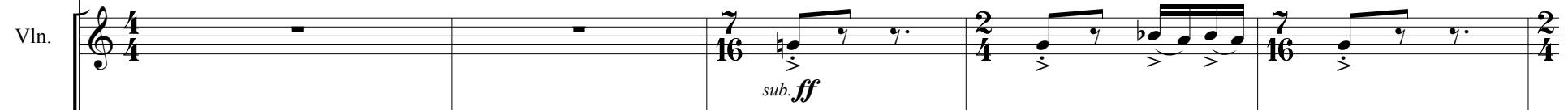
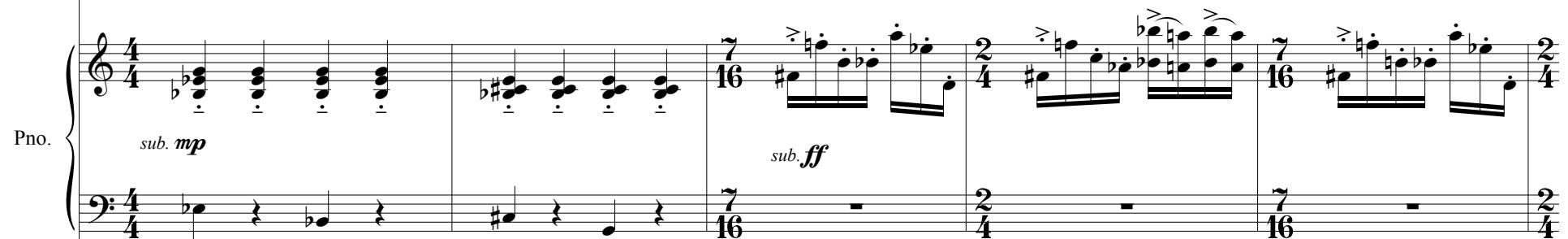
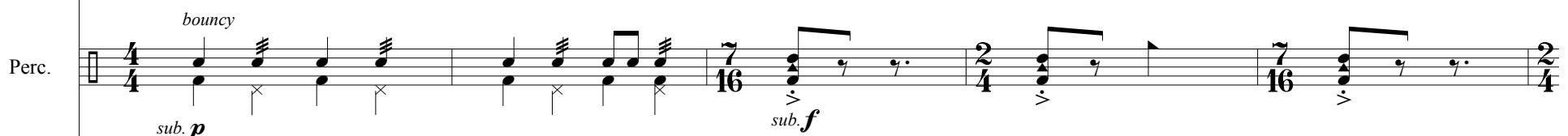
$\text{♩} = \text{sub. } 132$

New Orleans Jazz $\text{♪} = \text{♪} \text{ ♪}$



$\text{♩} = \text{sub. } 120$

Agitato $\text{♪} = \text{♪}$



79

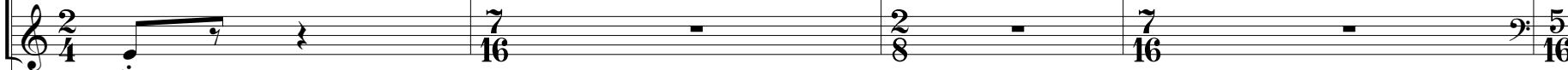
80

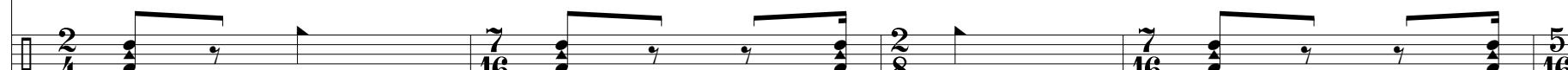
81

82

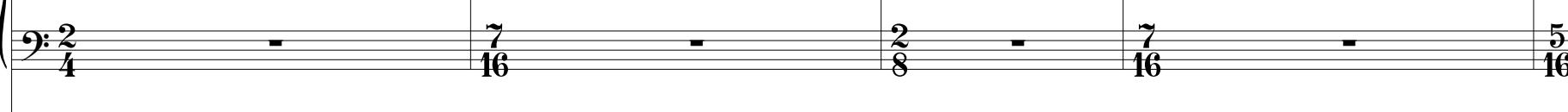
83

Fl. 

 Bs. Cl. 

 Perc. 

 Pno. 

 Vln. 

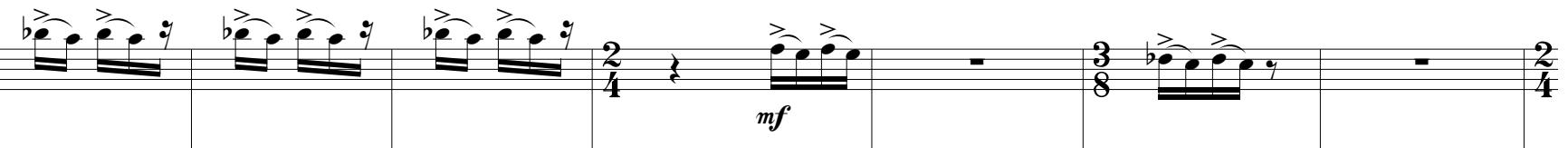
 Vc. 

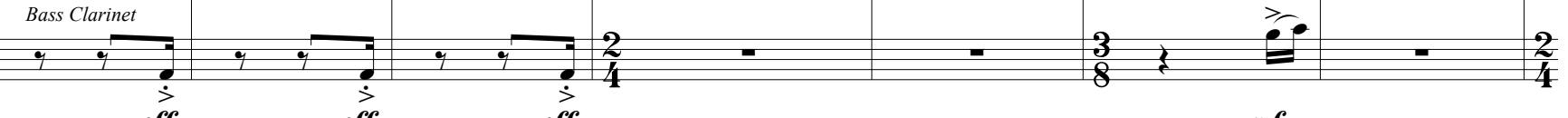
84

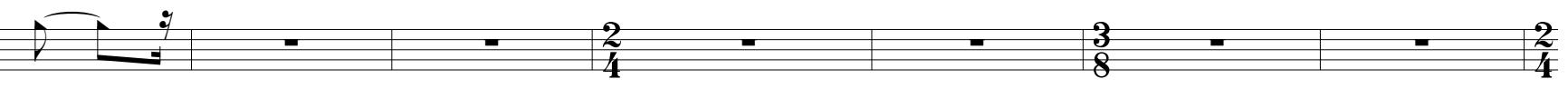
85

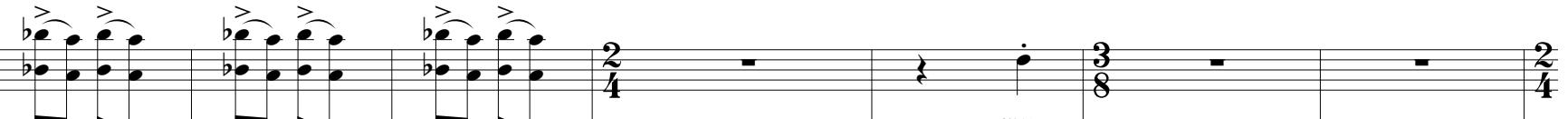
86

87

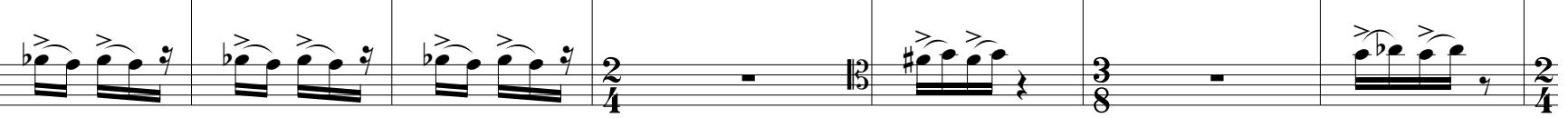
Fl. 5 16 

 Bs. Cl. Bass Clarinet 5 16 

 Perc. 5 16 

 Pno. 5 16 

 Vln. 5 16 

 Vc. 5 16 

88 89 90 91 92 93 94

Jagged

Ominously

Musical score for orchestra and piano, measures 95-97.

The score consists of six staves:

- Flute (Fl.):** Rests throughout the section.
- Bassoon Clarinet (Bs. Cl.):** Playing eighth-note patterns in 4/4 time. Dynamics: ***ff***.
- Percussion (Perc.):** Playing eighth-note patterns in 2/4 time.
- Piano (Pno.):** Playing eighth-note chords in 2/4 time. Dynamics: ***sffz***.
- Violin (Vln.):** Playing eighth-note patterns in 2/4 time. Dynamics: ***f***.
- Cello (Vc.):** Playing eighth-note patterns in 2/4 time. Dynamics: ***ff***.

Measure 95: Flute rests. Bassoon Clarinet, Percussion, Violin, Cello play eighth-note patterns. Piano plays eighth-note chords.

Measure 96: Bassoon Clarinet, Percussion, Violin, Cello play eighth-note patterns. Piano rests.

Measure 97: Bassoon Clarinet, Percussion, Violin, Cello play eighth-note patterns. Piano rests.

\downarrow = sub. 84
Motoric

Fl.

Bs. Cl. f

Perc.

Pno.

Vln.

Vc.

Measure 98: Flute rests, Bassoon eighth-note pattern, Percussion rests, Piano eighth-note pattern. Measure 99: Flute rests, Bassoon eighth-note pattern, Percussion rests, Piano eighth-note pattern. Measure 100: Flute rests, Bassoon eighth-note pattern, Percussion rests, Piano eighth-note pattern, Violin sustained note, Cello rests. Measure 101: Flute rests, Bassoon eighth-note pattern, Percussion rests, Piano eighth-note pattern, Violin sustained note, Cello rests.

$\text{♩} = \text{sub. } 132$

Bossa Nova

flz. & vocal growl

Fl.

Bs. Cl.

Perc.

à la Elevator Muzak

Pno.

Vln.

Vc.

*pizz.
à la Upright Bass*

102 103 104 105 106

2 4 - 3 8
2 4 - 3 8
2 4 - 3 8
2 4 - 3 8
2 4 - 3 8
2 4 - 3 8
2 4 - 3 8

$\text{♩} = \text{sub. } 144$
Jagged

Fl. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
sffz *ff*

Bs. Cl. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
sffz *ff*

Perc. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
drum sticks *sub. mf* *mf*

Pno. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
sffz *ff*

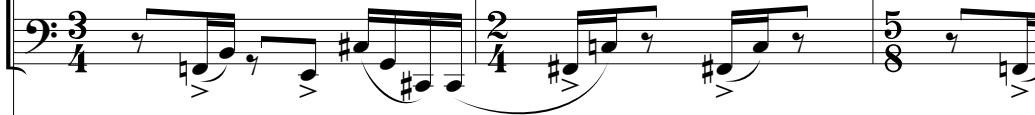
Vln. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
sffz *ff*

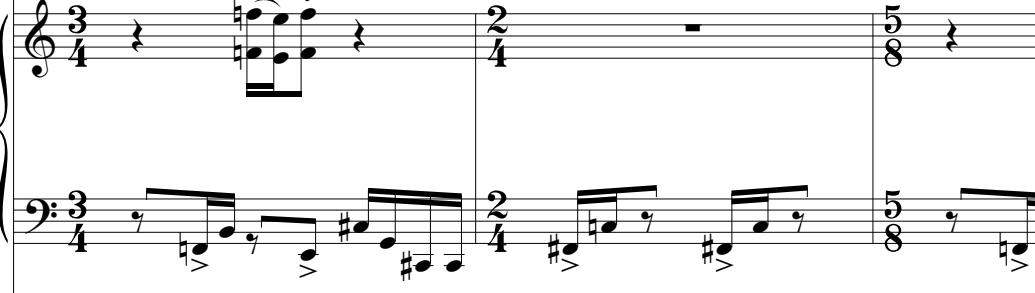
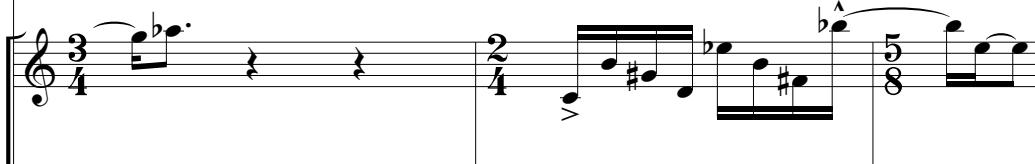
Vc. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
sffz *arco* *ff*

Groove con intensità

107 108 109 110 111

Fl.

 2 4 > 5 8 >
Ah YEAH!
Bob head or tap foot approvingly
Bs. Cl.

 2 4 > 5 8 >
Ah YEAH!
Bob head or tap foot approvingly
Perc.

solo
f
Pno.

 2 4 > 5 8 >
Ah YEAH!
Bob head or tap foot approvingly
Vln.

 2 4 > 5 8 >
Ah YEAH!
Bob head or tap foot approvingly
Vc.

 2 4 > 5 8 >
Ah YEAH!
Bob head or tap foot approvingly

112 113 114 115 116

♪ = sub. much faster
Reckless & w/out technique

♪ = sub. 84
Jazz Ballad $\text{♪} \text{♪} = \text{♪}^3 \text{♪}$

Musical score for Flute (Fl.), Bassoon Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The score is divided into measures 117, 118, 119, and 120.

Measure 117: All instruments are silent.

Measure 118: Measures 0-4. The Flute and Bassoon Clarinet play eighth-note patterns. The Percussion part includes a dynamic instruction *sub. ff*. The Piano part consists of two staves: treble (Measures 0-4) and bass (Measures 0-4).

Measure 119: Measures 0-4. The Flute and Bassoon Clarinet continue their eighth-note patterns. The Percussion part includes dynamics *sub. ff* and *sub. p*. The Piano part continues its two-staff pattern.

Measure 120: Measures 0-4. The Flute and Bassoon Clarinet continue their eighth-note patterns. The Percussion part includes dynamics *sub. ff* and *sub. p*. The Piano part continues its two-staff pattern.

Performance instructions include:

- "Cease approval ca. 3.5"" spans Measures 0-4 for Flute and Bassoon Clarinet.
- "à la Animal from the Muppets ca. 3.5"" spans Measures 0-4 for Percussion.
- "Cease approval ca. 3.5"" spans Measures 0-4 for Vln. and Vc."

$\text{♩} = \text{sub. much faster}$

Reckless & w/out technique $\text{♪} = \text{♪}$

$\text{♩} = \text{sub. 120}$

Baroque Concerto

*solo
à la Recorder*

Musical score for six instruments across five staves, spanning measures 121 to 125.

Flute (Fl.): Measures 121-125. Dynamics: sub. ff (measures 121-122), mp (measures 123-125). Key signature: F major (measures 121-122), G major (measures 123-125).

Bassoon (Bs. Cl.): Measures 121-125. Dynamics: sub. ff (measures 121-122), mp (measures 123-125). Key signature: F major (measures 121-122), G major (measures 123-125).

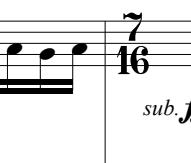
Percussion (Perc.): Measures 121-125. Dynamics: sub. ff . Key signature: F major (measures 121-122), G major (measures 123-125).

Piano (Pno.): Measures 121-125. Dynamics: p . Key signature: F major (measures 121-122), G major (measures 123-125).

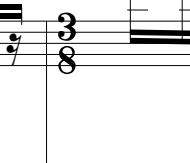
Violin (Vln.): Measures 121-125. Dynamics: sub. ff (measures 121-122), mp (measures 123-125). Key signature: F major (measures 121-122), G major (measures 123-125).

Cello (Vc.): Measures 121-125. Dynamics: sub. ff (measures 121-122), mp (measures 123-125). Key signature: F major (measures 121-122), G major (measures 123-125).

= sub. 96
Jerkily
jittery
 8va
 sub.**ff**

Fl. 
Bs. Cl. 

Perc. 

Pno. 
Vln. 
Vc. 

126 127 128 129 130

Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

 Vc.

Measures 131-134 show a complex rhythmic pattern with changing time signatures (2, 7/16, 5/8, 5/16) and dynamics (f, ff, mf). The piano part includes sustained notes and dynamic markings pizz. The violin and cello parts also feature sustained notes and dynamic markings pizz.

131

132

133

134

Fl. *5* 16 | *6* 16 | *2* | *triumphantly* | *Jagged*
 Bs. Cl. *5* 16 | *6* 16 | *2* | *sffz*
 Perc. *5* 16 | *6* 16 | *2* | *mf*
 Pno. *5* 16 | *6* 16 | *2* | *sffz*
 Vln. *5* 16 | *6* 16 | *2* | *ff* | *arco*
 Vc. *5* 16 | *6* 16 | *2* | *ff* | *arco*

135

136

137

138

Heavy Downbeats

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

Measure 139: Flute and Bassoon play eighth-note patterns. Bassoon has a dynamic of ***ff***. Cello has a dynamic of ***ff***.

Measure 140: Percussion and Piano play eighth-note patterns. Piano dynamic is ***mf***.

Measure 141: Piano dynamic is ***mf***. Cello has a dynamic of ***ff***.

Measure 142: Piano dynamic is ***mp***. Cello has a dynamic of ***ff***.

Measure 143: Violin plays pizzicato eighth-note patterns. Cello dynamic is ***pizz.*** Cello dynamic is ***mp***. Cello dynamic is ***more intensely***.

Measure numbers: 139, 140, 141, 142, 143

$\text{♩} = \text{sub. } 108$
Jerkily

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

$\text{♩} = \text{sub. } 108$
Jerkily

144 145 146 147 148

Jagged

Musical score for Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello (Vc.) across six staves. The score spans measures 149 to 154, with measure numbers 149, 150, 151, 152, 153, and 154 indicated at the bottom.

The score features complex time signatures including 7/16, 5/16, 3/8, 4/4, and 3/4. Dynamic markings include *mf*, *f*, and *sfz*. The piano part includes a dynamic section labeled "solo". The cello part shows a sustained note with a grace note and a漸強 (dynamic swell) line.

Measure 149: Flute rests. Bassoon/Clarinet plays eighth-note pairs. Percussion and Piano play eighth-note patterns. Violin rests. Cello plays sixteenth-note patterns.

Measure 150: Flute rests. Bassoon/Clarinet plays eighth-note pairs. Percussion and Piano play eighth-note patterns. Violin rests. Cello plays sixteenth-note patterns.

Measure 151: Flute rests. Bassoon/Clarinet plays eighth-note pairs. Percussion and Piano play eighth-note patterns. Violin rests. Cello plays sixteenth-note patterns.

Measure 152: Flute rests. Bassoon/Clarinet plays eighth-note pairs. Percussion and Piano play eighth-note patterns. Violin rests. Cello plays sixteenth-note patterns.

Measure 153: Flute begins a melodic line with eighth-note pairs. Bassoon/Clarinet continues eighth-note pairs. Percussion and Piano play eighth-note patterns. Violin rests. Cello plays sixteenth-note patterns.

Measure 154: Flute continues melodic line. Bassoon/Clarinet continues eighth-note pairs. Percussion and Piano play eighth-note patterns. Violin rests. Cello plays sixteenth-note patterns.

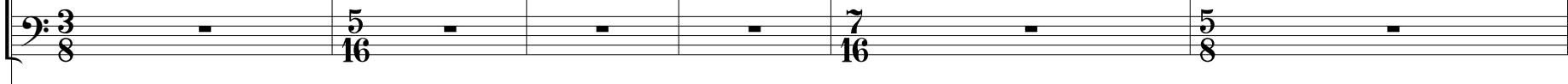
Spirited and intense

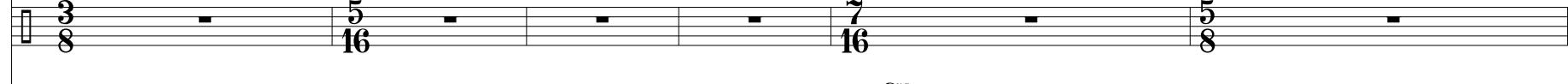
Musical score for orchestra and piano, measures 155-159. The score includes parts for Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The piano part is highlighted with a brace and includes dynamic markings *ff*, *sffz*, and *ff*. The score features a mix of 2/4 and 3/8 time signatures. Measure 155: Flute and Bassoon/Clarinet play eighth-note patterns. Measure 156: Percussion and Piano play eighth-note patterns. Measure 157: Piano has a complex sixteenth-note pattern. Measure 158: Piano continues its sixteenth-note pattern. Measure 159: Flute and Bassoon/Clarinet play eighth-note patterns.

like there are elves inside the piano and you don't want them to escape

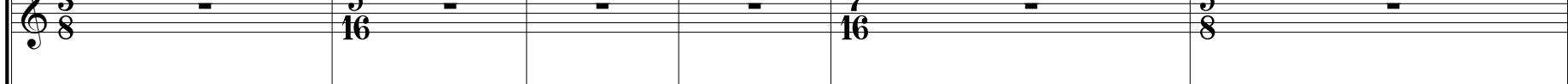
155 156 157 158 159

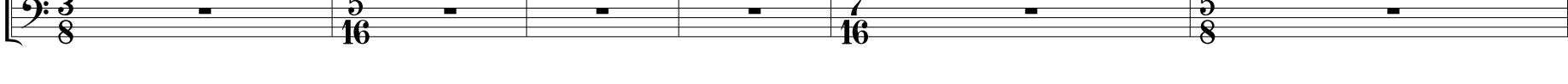
Fl. 

 Bs. Cl. 

 Perc. 

 Pno. 

 Vln. 

 Vc. 

160

161

162

163

164

165

$\text{♩} = \text{sub. 96}$

Classical Sonata

Musical score for Classical Sonata, page 38, featuring six staves: Flute (Fl.), Bassoon/Corno (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The score includes measure numbers 166 through 169, time signatures, and dynamic markings.

The score shows the following measures:

- Measure 166:** All instruments are silent (rests).
- Measure 167:** All instruments are silent (rests). Time signature changes from $\frac{3}{16}$ to $\frac{4}{4}$.
- Measure 168:** All instruments are silent (rests). Time signature changes from $\frac{4}{4}$ to $\frac{2}{4}$.
- Measure 169:** All instruments are silent (rests). Time signature changes from $\frac{2}{4}$ to $\frac{2}{8}$.

Piano (Pno.) Details:

- Measures 166-167: Rests.
- Measure 168:
 - Starts with a melodic line in $\frac{3}{16}$ time.
 - Tempo marking: *happily*.
 - Dynamic: *sub. mp*.
 - Time signature changes to $\frac{4}{4}$.
 - Continues with a melodic line in $\frac{4}{4}$ time.
 - Time signature changes to $\frac{2}{4}$.
 - Ends with a melodic line in $\frac{2}{8}$ time.
- Measure 169: Rests.

$\text{♩} = \text{sub. } 108$

Jagged

With determination

Musical score for orchestra and piano, measures 170-174. The score includes parts for Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The tempo is indicated by $\text{♩} = \text{sub. } 108$. The dynamics are marked as "Jagged" and "With determination". The instrumentation includes woodwind instruments (Flute, Bassoon/Clarinet), percussion (Percussion), piano, and strings (Violin, Cello/Bass). The score shows various rhythmic patterns, including eighth-note and sixteenth-note figures, with dynamic markings such as *sfz*, *f*, *ff*, and *pizz.* Measure 170 starts with the Flute and Bassoon/Clarinet playing eighth-note patterns with *sfz* dynamics. Measure 171 begins with a piano entry in 2/8 time, followed by the Flute and Bassoon/Clarinet. Measures 172 and 173 show the piano continuing its rhythmic pattern. Measure 174 concludes with the Violin and Cello/Bass playing eighth-note patterns.

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

sfz

f

ff

pizz.

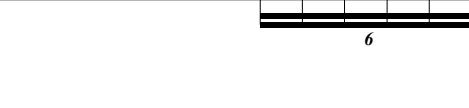
arco

sfz

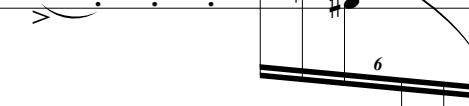
f

170 171 172 173 174

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.


solo
à la Old timey fiddlin'
sub. mp
pizz.
à la Upright Bass
mp

5
 16

$\text{♩} = \text{sub. 96}$

With wild abandon

Musical score for Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The score consists of two systems of music, each with six measures. Measure 180 starts with Flute and Bassoon/Clarinet in 5/16 time, dynamic **f**. Measure 181 continues with Flute and Bassoon/Clarinet in 5/16 time, dynamic **f**. Measure 182 begins with Flute in 2/4 time, dynamic **mf**, followed by Bassoon/Clarinet in 2/4 time, dynamic **f**. Measures 183 and 184 show various rhythmic patterns for Flute, Bassoon/Clarinet, and Percussion in 3/8 and 6/16 time. Measures 185 through 189 show the piano part in 5/16 and 6/16 time. Measures 190 through 194 show the Violin and Cello parts in 5/16 and 6/16 time, with dynamics **sub. ff** and **sub. f**.

Fl. 5/16 | 2/4 | 3/8 | 6/16

Bs. Cl. 5/16 | 2/4 | 3/8 | 6/16

Perc. 5/16 | 2/4 | 3/8 | 6/16

Pno. 5/16 | 2/4 | 3/8 | 6/16

Vln. 5/16 | 2/4 | 3/8 | 6/16

Vc. 5/16 | 2/4 | 3/8 | 6/16

Measure 180: Flute (5/16), Bassoon/Clarinet (5/16), Percussion (5/16). Measure 181: Flute (5/16), Bassoon/Clarinet (5/16). Measure 182: Flute (2/4), Bassoon/Clarinet (2/4). Measure 183: Flute (3/8), Bassoon/Clarinet (3/8). Measure 184: Flute (6/16), Bassoon/Clarinet (6/16). Measure 185: Piano (5/16), Bassoon/Clarinet (5/16). Measure 186: Piano (2/4), Bassoon/Clarinet (2/4). Measure 187: Piano (3/8), Bassoon/Clarinet (3/8). Measure 188: Piano (6/16), Bassoon/Clarinet (6/16). Measure 189: Piano (5/16), Bassoon/Clarinet (5/16). Measure 190: Violin (5/16), Bassoon/Clarinet (5/16). Measure 191: Violin (2/4), Bassoon/Clarinet (2/4). Measure 192: Violin (3/8), Bassoon/Clarinet (3/8). Measure 193: Violin (6/16), Bassoon/Clarinet (6/16). Measure 194: Violin (5/16), Bassoon/Clarinet (5/16).

180

181

182

183

184

Jagged

\bullet = sub. 108

Locked together

Musical score for orchestra and piano, page 42. The score consists of six staves: Flute (Fl.), Bassoon/Clarinet (Bs. Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The time signature changes frequently between 6/16, 2/8, 4/4, and 4/16. Measure 185: Flute rests. Measure 186: Bassoon/Clarinet plays eighth-note pairs. Measure 187: Percussion and Piano play eighth-note patterns. Measure 188: Violin and Cello play eighth-note pairs. Measure 189: All instruments play eighth-note patterns. Dynamics include *ff*, *ff arco*, and *ff*.

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

185

186

187

188

189

accel. - - - - - \downarrow ca. 120
Mischievously

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

190 191 192 193

Fl. - | > > > | - | > > > | 3 4 | - | 12 8 |

Bs. Cl. > > > > > > | > > > > > > | 3 4 | > > > > > > | 6 12 8 |

Perc. x x x x x x | x x x x x x | 3 4 | x x x x x x | 12 8 |

Pno. - | > > > > > > | - | > > > > > > | 3 4 | > > > > > > | 12 8 |

Vln. - | > > > > > > | - | > > > > > > | 3 4 | - | 12 8 |

Vc. - | > > > > > > | - | > > > > > > | 3 4 | - | 12 8 |

194

195

196

♩. = sub. 84

Tent Revival (hommage à Mingus)

Fl. *clap** *12* *8* *mf* *like there's a fire in your belly*

Bs. Cl. *12* *8* *ff* Beginning on the given pitch, improvise a solo. It should be fast, loud, jagged, frenzied and chaotic, and should traverse the full range of the instrument. It may or may not lock into the accompanying rhythm. End solo suddenly at barline

Perc. *12* *8* *clap** *sub. mp*

Pno. *12* *8* *mf*

Vln. *12* *8* *clap** *mf*

Vc. *12* *8* *clap** *mf*

*While clapping, occasionally vocally affirm clarinet player (e.g., "Preach it!", "That's right", "Who!", "Uh-huh", "Amen!", etc.). Conductor should also do this until time to cue m. 201.

$\text{♩} = \text{sub. } 144$

Like bells

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

Jagged

Groove con intensità

201 202 203 204

Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

 Vc.

205

206

207

208

Fl.

 Bs. Cl.

 Perc.

 Pno.

 Vln.

 Vc.

209

210

211

212

Baroque Sequence

Fl.

Bs. Cl.

Perc.

Pno.

Vln.

Vc.

Groove con intensità

sub. p

sub. ff

sub. ff

mf

p

sub. ff

sub. ff

213 214 215 216 217

Vaudevillian **Groove con intensità** **Lightly with intention** **Groove con intensità**

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.

218 219 220 221

