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Febrile Swing

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Febrile Swing: for Drummer, Synthesizer, and Ensemble

By

Jeremy Wexler

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music Composition

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Ken Ueno, Chair
Professor Edmund Campion
Professor Myra Melford

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Abstract

Febrile Swing: for Drummer, Synthesizer, and Ensemble

by

Jeremy Wexler

Doctor of Philosophy in Music Composition

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Professor Ken Ueno, Chair

I have always considered the explorative aspect of music making to be an essential part of my creative practice. I am not only a composer of acoustic and electroacoustic music, but I am also a drummer, a percussionist, a field recordist, an improviser, and a sound designer. This piece combines all these creative practices into a longform composition. *Febrile Swing* serves as my dissertation — final requirement of my Ph.D. from the University of California, Berkeley — completed in May of 2023.

The first movement, *11-tone mashing*, is a solo for the keyboardist. It is a somber ambient composition utilizing an 11-note scale (the octave is divided into 11 unequal tones) and features a fixed media backing track of my field recordings. The mood of this composition is both relaxing and unsettling due to its “mashing” of relaxing synth sounds, unusual harmonies, and earthly sounds recorded from various places and times. Movement II, *Fields*, opens with pointillistic unison strikes involving the entire ensemble, interspersed with glitchy electromagnetic field recordings captured around the city of Kraków. It gradually crescendos in volume and density over the course of minutes as it climbs towards its apex— deep, loud drones are combined with chaotic, energetic improvisation from the performers.

I composed the third movement, *Brushstrokes*, with a jazz combo in mind; only the drummer, keyboardist, trumpeter, saxophonist, and contrabassist perform in this section. The synthesizer is tuned to a highly unusual scale in which every perfect fifth interval on the keyboard sounds a perfect octave. The keys in between the perfect fifth essentially divide the sounding octave into seven [almost] equal tones. The tones of the synthesizer are transcribed and provided to the acoustic performers in the form of chord changes, and they are asked to improvise using these chord tones. The final movement, *Head above water*, once again incorporates the full ensemble and utilizes a 21-tone EDO (equally divided octave) scale in the synthesizer. The clustery nature of the synth inspired the orchestration of the piece; dense tone clusters gradually climb and fall by way of alternating half and quarter tone intervals at a brisk tempo.

Instrumentation:

1 Flute
 1 Clarinet (clarinet in Bb and bass clarinet in Bb)
 1 Saxophone (alto, tenor, baritone)
 1 Trumpet in C (w/ straight mute, harmon mute)
 1 Percussion (on drum kit)
 1 Keyboard (Novation Peak + Ableton)
 1 Violin
 1 Violoncello
 1 Contrabass (with low C extension)

Score in concert pitch

Performance notes:

All winds:

The following techniques are used:

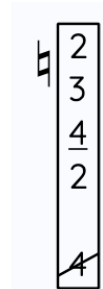
- Jet whistle (flute)
- Slap tongue
- Full air/half-air/full tone
- Microtonality in quarter-tone increments
- Multiphonics
- Altissimo
- Fluttertongue

If certain multiphonics do not work, then the players can pick similar multiphonics at their discretion. The only stipulation is that they should work harmoniously in the context of the music.

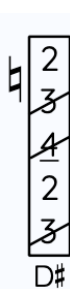
Flute:

Multiphonics source: The Techniques of Flute Playing (Carin Levin, Christina Mitropoulos-Bott)

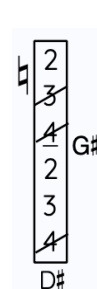
Multiphonic 24



Multiphonic 177



Multiphonic 181



Clarinet:

Multiphonics source: <https://gregoryoakes.com/multiphonics/index.php>

Multiphonic 1



Multiphonic 3



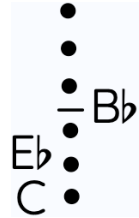
Multiphonic 80



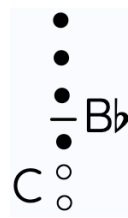
Saxophone:

Multiphonics source: The Techniques of Saxophone Playing (Marcus Weiss, Giorgio Netti)

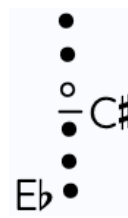
Alto Sax. Multiphonic 2 30



Alto Sax. Multiphonic 12



Alto Sax. Multiphonic



Drummer:

The part of the percussionist/drummer in this piece is almost completely improvised. There is some guidance given in the score (text instructions, time, or notated crucial hits), but for the most part the drummer is improvising their part.

A standard jazz drum kit should be used. At the bare minimum, the performance will require:

- 1 kick drum, 1 snare drum, 1 hi-hat, 1 tom (such as a floor tom), and 1 cymbal (18" crash/ride or larger)
- Sticks, brushes, felt mallets, dowel rods, fans (such as Dem'Sticks), hands

The percussionist can adjust their instrument and implement roster to their taste (extra cymbals, drums, even other percussion instruments can be added). They can also feel free to try different timbres, such as riveted cymbals and cloth-muted drums.

Keyboards:

Three staves are used: the grand staff (connected with a bracket) is the Novation Peak synthesizer. The top staff is the Ableton controller.

Two MIDI keyboards will be needed, and the MIDI channels must be routed correctly in the Ableton Live set. For example, the keyboard used for the synthesizer can be set to MIDI channel 1, and the keyboard used to trigger samples can be set to MIDI channel 2. If this is the case, then all the tracks in the Ableton Live set must be adjusted accordingly. The synthesizer has preprogrammed patches, and many of them use custom microtonal scales. The grand staff in the score will always have the *played pitch*, but it will rarely equate to the *sounding pitch*.

The keyboardist plays and extremely important role in this piece, not only by being the sole source of electronic sounds, but also by cueing the ensemble at key points. The cueing must be done by the keyboardist because they will be using certain timecodes from the DAW.

Strings:

All instruments are in standard tuning; no scordatura is used.

Bow positions and techniques may be written in the following ways:

- Molto sul tasto / m.s.t.
- Sul tasto / s.t.
- Normal bow position / norm.
- Sul ponticello / s.p.
- Molto sul ponticello / m.s.p.
- On bridge
- Behind bridge
- Pizzicato / pizz.
- Bartók Pizzicato
- Arco

General notes for all instruments:

The effect and emotion of the music should always be privileged over the sheer accuracy of the notes or timing. Happy accidents are welcome. If a technique— such as a multiphonic— does not work, then the player has the discretion to adjust to their taste. Have fun!

I. 11-tone mashing

Flute *tacet*

Clarinet in B \flat *tacet*

Tenor Saxophone *tacet*

Trumpet in C *tacet*

Drum Set *tacet*

The volume of this synth patch is velocity sensitive and the low pass filter frequency is controlled by aftertouch. Pressing the keys with a harder attack will result in a louder volume. Pressing the keys to their initial position and then pressing them further into the keyboard will result in a gradually brighter sound.

The tuning system is a custom scale using 11 unequal notes per octave.

Sample 1
press and release the key; the sample will continue throughout the piece

Keyboards

000. Swells

ppp *red* * *red*

Violin *tacet*

Violoncello *tacet*

Contrabass *tacet*

5

Kbd.

This system contains measures 5 through 8. The top staff is a treble clef with a whole note chord that changes every two measures. The middle staff is a treble clef with a whole note chord that changes every two measures. The bottom staff is a bass clef with a whole note chord that changes every two measures. There are double bar lines between measures 5-6, 6-7, and 7-8. A double bar line with repeat dots is at the end of measure 8.



9

Kbd.

This system contains measures 9 through 12. The top staff is a treble clef with a whole note chord that changes every two measures. The middle staff is a treble clef with a whole note chord that changes every two measures. The bottom staff is a bass clef with a whole note chord that changes every two measures. There are double bar lines between measures 9-10, 10-11, and 11-12. A double bar line with repeat dots is at the end of measure 12.



13

Kbd.

This system contains measures 13 through 16. The top staff is a treble clef with a whole note chord that changes every two measures. The middle staff is a treble clef with a whole note chord that changes every two measures. The bottom staff is a bass clef with a whole note chord that changes every two measures. There are double bar lines between measures 13-14, 14-15, and 15-16. A double bar line with repeat dots is at the end of measure 16.



17

Kbd.

This system contains measures 17 through 20. The top staff is a treble clef with a whole note chord that changes every two measures. The middle staff is a treble clef with a whole note chord that changes every two measures. The bottom staff is a bass clef with a whole note chord that changes every two measures. There are double bar lines between measures 17-18, 18-19, and 19-20. A double bar line with repeat dots is at the end of measure 20.

21

Kbd.

21 22 23 24



25

Kbd.

25 26 27 28



29

Kbd.

29 30 31 32



33

Kbd.

33 34 35 36

37

Kbd.

The musical score consists of three staves. The top staff is a vocal line with a melodic line of notes. The middle staff is a piano accompaniment with chords and some melodic fragments. The bottom staff is a keyboard accompaniment with chords. There are asterisks under the bottom staff at measures 2, 3, 4, 5, and 6. A final asterisk is under the bottom staff at measure 7, with a circled asterisk above it.

* If you finish before the sample playback ends, you can release the final chord and let the sample play solo.

II. Fields

Flute ≈ 72 15-18" 10-13"
[p] *sfz* [p] *sfz*

Clarinet in B \flat slap tongue 15-18" 10-13"
sfz *sfz*

Tenor Saxophone 15-18" 10-13"
f

Trumpet in C 15-18" 10-13"
f

Drum Set mute drum rim shot 15-18" 10-13"
sfz

Sampler [C#-2] 15-18" [C-2 + D-2] 10-13"
(digital white noise 1) (digital white noise 2)

Violin ≈ 72 arco mute string with left hand 15-18" 10-13"
f pizz. *sfz*

Violoncello arco mute string with left hand 15-18" 10-13"
f *sfz*

Contrabass 15-18" 10-13"
sfz *sfz*

4 $\text{♩} \approx 72$

Fl. [ch] *sfz* $\text{♩} \approx 84$ double-tongued *pp* *p* *pp*

Cl. sotto voce *pp* *sub. f* slow vib. *pp*

Ten. Sax. s.t. *f* slow vib. *pp*

C Tpt. *f* *f* *p* *f*

Dr. l.v. *pp*

Smplr. [C-2] (silence) (electromagnetic noise 1)

Vln. $\text{♩} \approx 72$ $\text{♩} \approx 84$ sul pont. *f* *sfz*

Vc. jété... *f* *p* *pp*

Cb. *sfz* *pp* 3:2

7

Fl.

Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

sotto voce
pp

p

Multiph. #74
subt.
pp

(electromagnetic drone, fundamental G)

sul pont.

0
sul pont.

ff

ff

ff

Detailed description: This page of a musical score contains nine staves. The Flute staff (Fl.) has a measure with a fermata and a dynamic marking of **ff** in the second half. The Clarinet staff (Cl.) features a *sotto voce* section with **pp** dynamics, followed by a **p** dynamic section with a wavy line indicating vibrato. The Tenor Saxophone staff (Ten. Sax.) has a **pp** dynamic marking and a note labeled 'Multiph. #74 subt.'. The C Trumpet staff (C Tpt.) has a few notes in the first measure. The Drums staff (Dr.) is mostly empty. The Sampler staff (Smplr.) contains a continuous line of notes labeled '(electromagnetic drone, fundamental G)'. The Violin staff (Vln.) has a **pp** dynamic marking with a triplet and a **ff** dynamic marking later. The Viola staff (Vc.) has a *sul pont.* marking and a **ff** dynamic marking. The Cello staff (Cb.) has a *sul pont.* marking with a '0' above it and a **ff** dynamic marking.

11 5" A $\text{♩} \approx 60$

Fl. 5" p

Cl. 5" p

Ten. Sax. 5" p

C Tpt. 5" p

Dr. 5" sfz

Smplr. 5" (E-2) "beep" (C-2) (G0) (C-2) (electromagnetic noise 2)

Vln. 5" A $\text{♩} \approx 60$ f sfz p f p

Vc. 5" f

Cb. 5" f

17

Fl. *f* *sfz* *sfzp*

Cl. *f* *sfz* *sfzp*

Ten. Sax. *f* *mf* *f*

C Tpt. *f* *p* *f* growl

Dr. *sfz* *sfz*

Smplr. [D-1] [C#-1]

Vln. *f* *ff* *fp* sul pont. *tr*

Vc. *p* *f* *p* circular bow

Cb. *p* *mf* *p* *mf* circular bow II

Detailed description of the musical score: The score is for measures 17, 18, and 19. It features eight staves: Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), C Trumpet (C Tpt.), Drums (Dr.), Sampler (Smplr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The key signature has one flat (Bb) and the time signature is 2/4. Measure 17 starts with a 2/4 time signature. Measure 18 changes to 4/4. Measure 19 returns to 2/4. Dynamics include *f* (forte), *sfz* (sforzando), *sfzp* (sforzando piano), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *fp* (fortissimo piano). Performance instructions include 'circular bow' for strings, 'sul pont.' (sul ponticello) for violin, and 'growl' for trumpet. The sampler part includes notes for 'D-1' and 'C#-1'. The cello part includes a 'II' marking. The score uses various articulations such as accents, slurs, and dynamic hairpins.

20

Fl.

Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

5-8" $\text{♩} \approx 80$

p

key clicks *tr*

mf

key clicks *tr*

mf

fltz. + air *mp*

fltz. + air *mp*

5-8"

5-8"

5-8"

5-8"

5-8"

$\text{G}^{\#}1$ $\text{G}1$

5-8" $\text{♩} \approx 80$

sul pont. *pp*

norm. *f*

sul pont. *mf*

norm. *f*

sul pont. *mf*

norm. *sfz*

sul pont. *pp*

slight over-pressure

p V *p* *pp*

mp

25

Fl. *p* *f* **B.**

Cl. key clicks *mf* *f*

Ten. Sax. key clicks *mf* *f*

C Tpt. *f*

Dr. spacious improvisation *f* *p*

Smplr. **A-1** **F-1** **A#-1**

Vln. *p > pp* *f* **B**

Vc. *mp* *f* *f*

Cb. *f* *f*

30

Fl. *sfz* *sfz* *ff*

Cl. *sfz* *sfz* *ff*

Ten. Sax. *sfz* *sfz* *ff*

C Tpt. *sfz* *sfz* *ff*

Dr. *f* *p* *f* *p* *f* *p*

Smplr. **G \sharp -1** **A-1** **A \sharp -1**

Vln. *sfz* *sfz* *ff*

Vc. *sfz* *sfz* *ff*

Cb. *sfz* *sfz* *ff*

Detailed description: This page of a musical score covers measures 30 through 33. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Trumpet (C Tpt.), Drums (Dr.), Sampler (Smplr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The music is in 4/4 time and features a variety of dynamics and articulations. The woodwinds and strings play a melodic line starting in measure 30, marked with accents and *sfz* (sforzando). In measure 31, the dynamics remain *sfz*. In measure 32, the dynamics increase to *ff* (fortissimo). In measure 33, the dynamics remain *ff*. The percussion part features a rhythmic pattern of eighth notes, alternating between *f* (forte) and *p* (piano) dynamics. The Sampler part includes three specific samples labeled **G \sharp -1**, **A-1**, and **A \sharp -1**, which are played in measures 30, 31, and 32 respectively. The string parts (Vln., Vc., Cb.) play a melodic line with accents and *sfz* dynamics, transitioning to *ff* in measure 32.

34

Fl. jet whistle *sfz* *ff* *tr*

Cl. *fltz.* *f* *ff* *tr*

Ten. Sax. *fltz.* *f* *ff* *tr*

C Tpt. *sfz* *ff* *tr*

Dr. *sfz* *p* *sfz*

Smplr. [B-1] 5 5 6 [C0]

Vln. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

38

Fl. *mp* [p-p-p-p] [*sfz*] [*mp*] [p-p-p - p] [*sfz*] [*sfz*] [*sfz*] [p-p-p-p] [*sfz*] *ff*

Cl. *f* *ff*

Ten. Sax. *f* *ff*

C Tpt. just air *f* *ff*

Dr. *p-mp* *sfz*

Smplr. *ff*

Vln. *f* sul ponticello *p* *mp* *p* *f* *ff*

Vc. *f* sul ponticello *p* *mp* *p* *f* *ff*

Cb. *ff*

40

Fl.

Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

C

ff

ff

altissimo
(unstable pitch)

altissimo
(unstable pitch)

ff

sfz

ff

A₂-1

sfz *mf* *sfz* *mf* *sfz*

sfz *mf* *sfz* *mf* *sfz*

sfz *mf* *sfz* *mf* *sfz*

IV

III

III

Robotic

45

Fl.

Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

ff

ff

f *f* *f*

f *f* *f*

mf *sffz* *mf* *sffz* *f*

mf *sffz* *mf* *sffz* *f*

mf *sffz* *mf* *sffz* *f*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

Gr-1

Robotic

Robotic

49

Fl. $f > p$ $f > p$ $f > p$

Cl. $f > p$ $f > p$ $f > p$

Ten. Sax. f f f f f f

C Tpt. f f f f f f

Dr.

Smplr.

Vln. sfz sfz sfz sfz sfz sfz

Vc. sfz sfz sfz sfz sfz sfz

Cb. sfz sfz sfz sfz sfz sfz

52

Fl. *f* *f* *f* *f*

Cl. *f* *f* *f*

Ten. Sax. *f* *f* *f* *f*

C Tpt. *f* *f* *f* *f*

Dr.

Smplr.

Vln. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Detailed description: This page of a musical score, numbered 52, contains eight staves. The Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Trumpet (C Tpt.) parts feature melodic lines with dynamic markings of *f* and *sfz*. The Flute and Tenor Saxophone parts include wavy lines above the notes, likely indicating vibrato. The Clarinet part has a similar wavy line above the first measure. The Drums (Dr.) part shows a steady rhythmic pattern. The Sampler (Smplr.) part has a complex, multi-measure rest. The Violin (Vln.), Viola (Vc.), and Cello (Cb.) parts play a rhythmic accompaniment with *sfz* dynamics and include hairpins and accents.

56 *rit.* $\text{♩} \approx 60$ $\text{♩} \approx 92$

Fl. *[pst]* *sfz*

Cl. *f* *f* *f* *sfz*

Ten. Sax. *f* *f* *f* *f* *Multiph. 26*

C Tpt. *f* *f* *f* *tr* *<f>*

Dr.

Smplr. CO

Vln. *sfz* *sfz* *sfz* *rit.* $\text{♩} \approx 60$ $\text{♩} \approx 92$

Vc. *sfz* *sfz* *sfz* *pizz.* *p*

Cb. *sfz* *sfz* *sfz* *pizz.* *p*

60 *accel.*

Fl. [pst] *sfz*

Cl. *sfz*

Ten. Sax. M66

C Tpt. *(tr)* *f* *f* *p* *f*

Dr.

Smplr.

Vln. *pizz.* *p* *f* *p* *f*

Vc. *mf* *p* *f* *p*

Cb. *mp* *p* *mp* *p* *f*

$\text{♩} \approx 120$ $\text{♩} \approx 60$ $\text{♩} \approx 100$

64

Fl. *[pst]* *sfz* *f* *p*

Cl. *sfz* *f*

Ten. Sax. *f*

C Tpt. *mp* *ff* *f*

Dr.

Smplr. **A#-1**

Vln. *arco* $\text{♩} \approx 120$ $\text{♩} \approx 60$ $\text{♩} \approx 100$ *mp* *f* *f*

Vc. *f* *mp*

Cb. *mp* *f* *mf*

rit. ♩=52

68

Fl. *f* *p* *f*

Cl. *p* *mp* *p* *f*

Ten. Sax. *p* *f*

C Tpt. *p* *f*

Dr. *||*

Smplr.

rit. ♩=52

Vln. *p* *f* *p* *f*

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

Cb. *p* *mp* *p* *f*

Detailed description: This is a page of a musical score, page 25, featuring a 'rit.' (ritardando) section with a tempo of ♩=52. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), and Trumpet (C Tpt.). The string section includes Violin (Vln.), Viola (Vc.), and Cello (Cb.). A Drums (Dr.) and Sampler (Smplr.) part is also present. The music is in 6/4 time and begins at measure 68. The Flute part features a melodic line with triplets and dynamics ranging from *f* to *p*. The Clarinet and Tenor Saxophone parts provide harmonic support with dynamics from *p* to *f*. The Trumpet part has a melodic line with dynamics from *p* to *f*. The string section consists of rhythmic patterns with triplets and dynamics from *p* to *f*. The Drums part is marked with a double bar line, indicating it is silent. The Sampler part has a rhythmic pattern. The Violin, Viola, and Cello parts have melodic lines with dynamics from *p* to *f*.

♩=60 D ♩=80

Frantic improvisation

72

Dr.

Smplr. F0 *mf-ff*



74

Fl. *ff* *mf* *sfz* *f* *mf* <

Cl. *ff* *f* 6

Ten. Sax. *ff*

Dr.

Smplr. *s.p.* *norm.* 6 5 5 5

Vln. *mp* *f* *mf* *f* *ff* *f* *mf* *s.p.*

Vc. *norm.* *f* *sfz* 3 6 *ff* *f*

Cb. *ff*

76

Fl. *f* *mp* *f* *sfz*

Cl. *mp* *sfz*

Ten. Sax. *f* *mf* *f* *sfz*

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

Dr.

Smplr. 6

Vln. *f* *mp* *f*

Vc. ric. *sfz* *sfz* *sfz* *f* *mp* *f*

Cb. *f* *sfz* *sfz* *sfz*

77

Fl. $6''$ $6''$ $8''$

Cl. switch to bass clarinet $6''$ $6''$ $8''$

Ten. Sax. $6''$ $6''$ $8''$

C Tpt. $6''$ $6''$ $8''$

Dr. $6''$ $6''$ $8''$

Smplr. $C\#0$ $C0$ $B-1$
 $6''$ $6''$ $8''$

Vln. $6''$ $6''$ $8''$

Vc. $6''$ $6''$ $8''$

Cb. $6''$ $6''$ $8''$

E ♩ ≈80

80

Fl.

B. Cl. Bass Clarinet in B \flat

Ten. Sax.

C Tpt.

Dr. full energy improvisation: varying degrees of activity, techniques, dynamics until ms. 122

D0

E ♩ ≈80
(change bow direction as needed)
norm.

Vln.

Vc. (change bow direction as needed)
norm.

Cb. (change bow direction as needed)
norm.

81

Fl.

B. Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

pp

f

ff

f

p

f

p

ff

p

f

p

ff

p

f

p

ff

p

D#0

Detailed description: This page of a musical score covers measures 81 to 84. The instruments are Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), C Trumpet (C Tpt.), Drums (Dr.), Sampler (Smplr.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Cb.). Measure 81 shows the Flute playing a chord marked *f*. The B. Clarinet and Tenor Saxophone play a melodic line starting with *pp*, moving to *f* in measure 82 and *ff* in measure 83. The C Trumpet plays a short phrase marked *f*. The Drums and Sampler are silent until measure 84, where the Sampler has a D#0 trigger. The Violin, Viola, and Cello/Double Bass play a complex rhythmic pattern with dynamic markings *p*, *f*, *p*, *ff*, and *p* across the measures.

85

Fl. *f*

B. Cl. *ff*

Ten. Sax. *ff*

C Tpt. *f*

Dr. cont.

Smplr. EO

Vln. *p* *f* *ff*

Vc. *p* *f* *ff*

Cb. *f* *ff*

88

Fl.

p *f*

B. Cl.

p < f > p *sim.* *(sim.)*

Ten. Sax.

p < f > p *sim.* *(sim.)*

C Tpt.

f

cont.

Dr.

Smplr.

Vln.

< f > *sim.*

Vc.

< f > *sim.*

Cb.

< f > *sim.*

91

Fl.

B. Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

ff $\frac{3:2}{}$ *f*

mp $\frac{3:2}{}$ 6 *ff*

^{8^{va}}

mp $\frac{3:2}{}$ 5 *f* *mp*

f $\frac{3:2}{}$ *ff*

ff $\frac{3:2}{}$ *mp*

p $\frac{3}{}$ *f* *p* *f* *p* $\frac{3}{}$ *f* *p* $\frac{3}{}$ *f* *p*

cont.

Dr.

Smplr.

[D0]

p $\frac{3}{}$ *f* *p* $\frac{3}{}$ *f* *p*

ff *p*

93

Fl. *sfz p* [ps] [p-p-p-p-p-p] *sfz mp* [ps]

B. Cl. *f* non-vib.

Ten. Sax. *f* non-vib.

C Tpt. *p* *f* *p* *f* *p* *f*

Dr. cont.

Smplr. $D\sharp 0$

Vln.

Vc. *f* *mp*

Cb. *ff* *f* *mp* *f*

95

Fl. non-vib. *f*

B. Cl. *f*

Ten. Sax. *f*

C Tpt. non-vib. *f*

Dr. cont.

Smplr.

Vln. *f*

Vc. *sfz* *f* *f*

Cb. *sub. mp* *mf* *mp* *f* *sfz*

5 6

Detailed description: This page of a musical score covers measures 95 and 96. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part in measure 95 has a whole rest, while in measure 96 it plays a sustained note with a 'non-vib.' marking and a dynamic of *f*. The B. Clarinet (B. Cl.) and Tenor Saxophone (Ten. Sax.) parts play a melodic line in measure 95 with a dynamic of *f*, and have whole rests in measure 96. The C Trumpet (C Tpt.) part has a whole rest in measure 95 and a sustained note in measure 96 with a 'non-vib.' marking and a dynamic of *f*. The Drums (Dr.) part is marked 'cont.' (continue) and has a steady rhythm. The Sampler (Smplr.) part is silent. The Violin (Vln.) part plays a sustained note in measure 95 with a dynamic of *f*, and in measure 96 it plays a sixteenth-note figure with a dynamic of *f*. The Viola (Vc.) part has a sforzando (*sfz*) accent on a note in measure 95, and sustained notes in measure 96 with a dynamic of *f*. The Cello/Double Bass (Cb.) part has a dynamic of *sub. mp* in measure 95, and in measure 96 it plays a melodic line with dynamics of *mf*, *mp*, *f*, and *sfz*. Fingerings 5 and 6 are indicated for the Vln. and Cb. parts.

97

Fl.

B. Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

ff

p

mp

mf

f

mp

ff

f

ff

p

ff

ff

cont.

E0

3

5

6

99

Fl. *mf* *p* *ff* keyed gliss.

B. Cl. *mp* *f* *mp* *sub. ff*

Ten. Sax. *sfz* *mf* *pp* *pp* *ff*

C Tpt. *f* *p* *p* *ff*

Dr. cont.

Smplr.

Vln. *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff*

Cb. *p* *ff*

Detailed description of the musical score: The score is for page 37, measures 99 and 100. It features eight staves: Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), C Trumpet (C Tpt.), Drums (Dr.), Sampler (Smplr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.).
 - Flute: Measure 99 has a triplet of eighth notes with a fermata, marked *mf*. Measure 100 starts with a *p* dynamic, followed by a 'keyed gliss.' (glissando) leading to a *ff* dynamic.
 - Bass Clarinet: Measure 99 has a triplet of eighth notes with a fermata, marked *mp*. Measure 100 has a five-note descending line marked *f*, followed by a *mp* dynamic and a *sub. ff* dynamic.
 - Tenor Saxophone: Measure 99 has a sixteenth-note triplet marked *sfz*, followed by a sixteenth-note triplet marked *mf*, and a sixteenth-note triplet marked *pp*. Measure 100 has a sixteenth-note triplet marked *pp* and a sixteenth-note triplet marked *ff*.
 - C Trumpet: Measure 99 has a sixteenth-note triplet marked *f* and a sixteenth-note triplet marked *p*. Measure 100 has a sixteenth-note triplet marked *p* and a sixteenth-note triplet marked *ff*.
 - Drums: Labeled 'cont.' (continue).
 - Sampler: A single staff with a right-pointing arrow.
 - Violin: Measure 99 has a long note marked *p*. Measure 100 has a triplet of eighth notes marked *ff*, followed by a long note marked *p*, and another triplet of eighth notes marked *ff*.
 - Viola: Measure 99 has a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *ff*, and a long note marked *p*. Measure 100 has a triplet of eighth notes marked *ff*, followed by a long note marked *p*, and another triplet of eighth notes marked *ff*.
 - Cello: Measure 99 has a long note marked *p*. Measure 100 has a long note marked *ff*.

101

F

Fl. *sfz*

B. Cl. *ff* *p* *f*

Ten. Sax. *ff* *p* *f*

C Tpt. *ff* *p*

Dr. *mf:ff*

Smplr. **D0**

F

Vln. *sfz* *mp* *f* *fp* *f* *p* *f*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz*

Cb. *f* *sfz* *sfz*

103

Fl.

B. Cl.

Ten. Sax.

C. Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

f

f

f

f

cont.

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

sfz *sfz* *sfz*

sfz *sfz*

6 3 3

6 3 3

grv

105

Fl.

B. Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

ff *p* *f* *p* *sub. f* *mp* *f* *mf-f*

ffz f *ffz p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

ffz f *ffz p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

ffz f *ffz p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

cont.

D#0

Improvise

108 *8^{va}*

Fl. *f*

B. Cl. *f*

Ten. Sax. *f*

C Tpt. *f*

Dr. cont.

Smplr. EO

Vln. *sfz* *f* *mp* *f* *sfz* *f*

Vc. *sfz* *f* *mp* *f* *p* *f* *p* *f* *sfz* *sfz*

Cb. *sfz* *mf* *p* *f* *p* *f* *sfz* *mf*

110 (8)

Fl. *p* *f* *p* *p-f* chaotic, energetic improvisation

B. Cl. *p* *f* *p* *p-f* chaotic, energetic improvisation

Ten. Sax. *p* *f* *p* *p-f* chaotic, energetic improvisation

C Tpt. *p* *f* *p* *p-f* chaotic, energetic improvisation

Dr. cont.

Smplr. D0

Vln. *ffz* *p* *f* *p* *f* *p-f* chaotic, energetic improvisation

Vc. *ffz* *p* *f* *p* *f* *p-f* chaotic, energetic improvisation

Cb. *ffz* *p* *f* *p* *f* *p-f* chaotic, energetic improvisation

113

Fl.

f *sfz* *mf* [*ch*] *sfz* *f* *p* *f*

B. Cl.

f *mf* *f*

Ten. Sax.

f *mf* *f* *sfz* *mf* *f* *ff*

C Tpt.

sfz *mf* *f* *mf* *f*

Dr.

cont.

Smplr.

Vln.

f

Vc.

ff *sfz* *sfz* *sfz sfz* *f* *mf*

Cb.

f

115

Fl. *pf* *f* *mf*

B. Cl. *pf* *f* *mp* *f*

Ten. Sax. *pf* *sfz* *mf* *sfz*

C Tpt. *pf* *sfz* *sfz* *f*

Dr. cont.

Smplr. D#0

Vln. *pf* *f* *sfz* *f* *ff*

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

Cb. *pf* *mp* *f* *mf* *sfz* *f*

Detailed description of the musical score: The score is for measures 115 to 120. It features eight staves: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), C. Trumpet (C Tpt.), Drums (Dr.), Sampler (Smplr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.).
 - Flute: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *f* dynamic with a quintuplet (5) and a triplet (3). Measure 117 has a *mf* dynamic with a triplet (3).
 - B. Clarinet: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *f* dynamic with a triplet (3). Measure 117 has a *mp* dynamic with a triplet (3). Measure 118 has a *f* dynamic.
 - Tenor Saxophone: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *sfz* dynamic. Measure 117 has a *mf* dynamic. Measure 118 has a *sfz* dynamic.
 - C. Trumpet: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *sfz* dynamic with an accent (^). Measure 117 has a *sfz* dynamic with a triplet (3) and an accent (^). Measure 118 has a *f* dynamic with a triplet (3). Measure 119 has a *f* dynamic with a quintuplet (5).
 - Drums: Labeled 'cont.' (continue).
 - Sampler: Labeled 'D#0' in a box.
 - Violin: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *f* dynamic with a quintuplet (5). Measure 117 has a *sfz* dynamic with an accent (^). Measure 118 has a *f* dynamic with a quintuplet (5). Measure 119 has a *ff* dynamic with a 3:2 ratio.
 - Viola: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *mf* dynamic. Measure 117 has a *f* dynamic with a quintuplet (5). Measure 118 has a *ff* dynamic with a 3:2 ratio.
 - Cello: Starts with a *pf* dynamic. Measure 115 has a *pf* dynamic. Measure 116 has a *mp* dynamic with a quintuplet (5) and a *f* dynamic. Measure 117 has a *mf* dynamic with a triplet (3). Measure 118 has a *sfz* dynamic with an accent (^). Measure 119 has a *f* dynamic with a quintuplet (5).

117

Fl.

f *mf* *sfz* *mp* *p-f*

B. Cl.

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

Ten. Sax.

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

C Tpt.

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

cont.

Dr.

Smplr.

Vln.

sfz *mp* *p-f*

Vc.

mp *f* *ff* *p-f*

Cb.

mp *f* *ff* *p-f*

119

Fl.

B. Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

G ♩=60
lunga

ff!

ff!

ff!

ff!

ff!

lunga

lunga

lunga

lunga con sord. (straight)

cont. lunga **ppp-mp**

C2

G ♩=60
lunga m.s.p.

ff!

ff!

lunga m.s.p.

lunga m.s.p.

ff!

p

122

Fl.

B. Cl.

Ten. Sax.

C Tpt.

Dr.

Smplr.

Vln.

Vc.

Cb.

pp

p

just air

p

f

pp

p

s.p. → m.s.p.

p

p

s.p.

s.p. → m.s.p.

p

ppp

norm. → m.s.p.

pp

p

p

126

Fl. *p* *pp* fragile tone

B. Cl.

Ten. Sax. *f* *f*

C Tpt. *pp* *p* *pp*

Dr.

Vln. *p* norm. m.s.p. still, stable non-vib. *pp*

Vc. *pp* norm. m.s.p. *pp*

Cb. *pp* *mp* *pp*

norm. → s.p. → norm. → m.s.p.

Detailed description of the musical score: The score is for page 48, measures 126-128. It features seven staves: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), C. Trumpet (C Tpt.), Drums (Dr.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The Flute part starts in measure 126 with a *p* dynamic and a fermata, then continues in measure 127 with a *pp* dynamic and a 'fragile tone' in measure 128. The B. Clarinet and Tenor Saxophone parts are mostly rests, with the Tenor Saxophone playing a *f* dynamic in measure 128. The C. Trumpet part has a *pp* dynamic in measure 126, a *p* dynamic in measure 127, and a *pp* dynamic in measure 128. The Drums part is a simple rhythmic pattern. The Violin part starts in measure 126 with a *p* dynamic and a fermata, then continues in measure 127 with a *pp* dynamic and a fermata, and finally in measure 128 with a *pp* dynamic and a fermata. The Viola part starts in measure 126 with a *pp* dynamic and a fermata, then continues in measure 127 with a *pp* dynamic and a fermata, and finally in measure 128 with a *pp* dynamic and a fermata. The Cello part starts in measure 126 with a *pp* dynamic and a fermata, then continues in measure 127 with a *mp* dynamic and a fermata, and finally in measure 128 with a *pp* dynamic and a fermata. Performance instructions include 'norm.', 'm.s.p.', and 'still, stable non-vib.'.

130

Fl.

B. Cl.

Ten. Sax.

Dr.

Vln.

Vc.

Cb.

mp

f

pp

p

norm.

m.s.p.

norm.

m.s.p.

3

3

3

134 →

B. Cl. *pp* 8^{vb}

Ten. Sax. *pp*

Dr.

Vln. norm. → m.s.p. *mp*

Vc. norm. → m.s.p. *mp*

Cb. norm. *mp* → *ppp*

Detailed description: This page of a musical score covers measures 134 and 135. The B. Cl. part begins with a treble clef and a key signature of one flat. It features a triplet of eighth notes in measure 135, with a dynamic of *pp* and a *8^{vb}* marking. The Ten. Sax. part also has a treble clef and a key signature of one flat, with a triplet of eighth notes in measure 135 and a dynamic of *pp*. The Dr. part is a simple drum line with a snare drum in the first measure and a hi-hat in the second. The Vln. and Vc. parts are in treble and bass clefs respectively, both with a key signature of one flat. They feature a half-note melody in measure 134, marked *mp*, and a half-note melody in measure 135, marked *m.s.p.*. The Cb. part is in bass clef with a key signature of one flat, featuring a half-note melody in measure 134 marked *mp* and a half-note melody in measure 135 marked *ppp*. A large slur covers the Cb. part across both measures.

136

B. Cl. *pp* *mf*

Ten. Sax. *pp* *mf*

Dr. *f*

Smplr. *f* wait until static fades out

Vln. *ff*

Vc. *ff*

Cb. m.s.p. *ff*

Detailed description: This page of a musical score covers measures 136, 137, and 138. The score is for a full orchestra and includes parts for B. Cl., Ten. Sax., Dr., Smplr., Vln., Vc., and Cb. The key signature is one flat (Bb) and the time signature is 2/4. Measure 136 begins with a treble clef and a key signature of one flat. The B. Cl. part features a triplet of eighth notes followed by a quarter note, with a dynamic of *pp*. The Ten. Sax. part also features a triplet of eighth notes followed by a quarter note, with a dynamic of *pp*. The Dr. part is a simple drum pattern with a dynamic of *f*. The Smplr. part is silent until measure 138, where it plays a short melodic phrase with a dynamic of *f* and the instruction "wait until static fades out". The Vln. and Vc. parts are silent until measure 138, where they play a short melodic phrase with a dynamic of *ff*. The Cb. part is marked *m.s.p.* (mezzo-soprano) and plays a long note in measure 136, followed by a triplet of eighth notes in measure 137, and a quarter note in measure 138 with a dynamic of *ff*. The score ends with a double bar line in measure 138.

III. Brushstrokes

♩=48-64 *rubato*

Baritone Saxophone

Trumpet in C
con sord. harmon mute

Drum Set

Keyboards

Contrabass

atmospheric, spacious brushstrokes

PEAK: 012: Big Brushstrokes
DAW: Arm Analog Synth (simultaneous layer with Peak)



Bari. Sax.

C Tpt.

Dr.

Kbd.

Contrabass

wait for drummer

wait for drummer

fill to cue next section
↓

wait for drummer

wait for drummer

Improvise on these tones.
Tasteful embellishments are welcome throughout the piece.

pizz.
p

A

Bari. Sax. non-vib. *p* *p* *p* *p* tonguing pattern

C Tpt.

Dr. *mf* a free, jazz-like texture with an emphasis on cymbals. hint at a 'backbeat' but never too mechanically nor strictly in time.

Kbd.

these notes can be plucked or bowed

Cb. *p-mf* *f* pizz. (in sync with synthesizer chord changes)

Bari. Sax. *f* *p* *p* *mp* tonguing pattern

C Tpt. *mf* *mf* 3

Dr.

Kbd.

Cb.

B
tasteful embellishments are welcome

Bari. Sax. *p* *f* *p* *f*

C Tpt. *p* *f* *p* *f*

Dr. GRADUALLY increase activity and energy until D

Kbd.

Cb.



Bari. Sax. *f* *p* *f* *sub. p*

C Tpt. *f* *p* *f* *sub. p*

Dr. continue to build...

Kbd.

Cb.

Bari. Sax. (any octave)

C. Tpt. (any octave)

Dr. continue to build...

Kbd.

Cb.

The musical score for page 55 consists of five staves. The Bari. Sax. and C. Tpt. staves are grouped together with a brace on the left. Each has a treble clef and a key signature of one sharp (F#). The Bari. Sax. staff has a dynamic marking of *mp-f* and includes performance instructions: >, r, tr, o, a, •, s.t., and fltz. The C. Tpt. staff also has a dynamic marking of *mp-f* and the same performance instructions. The Dr. staff is a single line with a drum set icon and the instruction "continue to build...". The Kbd. staff is a grand staff with treble and bass clefs, showing a sequence of chords. The Cb. staff is a grand staff with bass and treble clefs, showing a sequence of notes and chords.

C

Bari. Sax. continue...

C Tpt. continue...

Dr. continue to build...

Kbd. Turn filter freq. down to approximately 120

arco norm.

Cb. *grw*



Bari. Sax. sudden cutoff

C Tpt. don't tune to the synthesizer sudden cutoff

Dr. continue to build... cutoff just before D. rest until the end.

Kbd. sudden cutoff

Cb. *grw* sudden cutoff

ff

D

hold until out of breath

C Tpt.

rest until the end...

Dr.

Kbd.

7-10"

improvise on these pitches to create arrhythmic echoes of the trumpet and synthesizer

7-10"

Cb.

The image shows a musical score for four instruments: C Tpt., Dr., Kbd., and Cb. The score is set in a key with one sharp (F#) and a common time signature. A large 'D' in a box is positioned at the top left. The C Tpt. staff has a series of notes: a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note D6 with a fermata. The Dr. staff has a single bar with a double bar line. The Kbd. staff has a series of notes: a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note D6 with a fermata. The Cb. staff has a box containing three notes: D5, E5, and F#5. An arrow points from this box to a note D6 with a fermata. The text 'improvise on these pitches to create arrhythmic echoes of the trumpet and synthesizer' is written above the box. The text '7-10"' appears above the D6 note in both the Kbd. and Cb. staves.

IV. Head above water

$\text{♩} = 110-140$

Flute
f *pp* *p*

Clarinet in B \flat
f *pp* *p*

Alto Saxophone
f *pp* *p*
 con sord. (harmon, stem in)

Trumpet in C
f *pp* *p*

Drum Set

Improvise in a manner that goes in and out of spaciousness/ accentuating the pulse of the ensemble - key hit points are noted in the part

16. Head Above Water

Synthesizer
f *pp* *p*
 8vb

$\text{♩} = 110-140$

Violin
 s.p. norm. s.p.
f *pp* *p*

Violoncello
 arco norm. s.p.
f *pp* *p*

Contrabass
 arco norm.
f *pp* *p*

2

Fl. *pp* *p*

Cl. *pp* *p*

Alto Sax. *pp* *p*

C Tpt. *pp* *p*

Dr.

Synth. *pp* *p*

Vln. norm. *pp* *p* s.p.

Vc. ric. *pp* *p* s.p.

Cb. *pp* *p*

Detailed description of the musical score for page 59, measures 2-4. The score is for a 3/4 time signature. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *pp* dynamic. Measure 2 has a triplet of eighth notes. Measure 3 has a sixteenth-note triplet. Measure 4 has a half note with a fermata.
- Clarinet (Cl.):** Starts with a *pp* dynamic. Measure 2 has a triplet of eighth notes. Measure 3 has a quarter note. Measure 4 has a triplet of eighth notes.
- Alto Saxophone (Alto Sax.):** Starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a triplet of eighth notes. Measure 4 has a quarter note with a fermata.
- Cornet Trumpet (C Tpt.):** Starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a triplet of eighth notes. Measure 4 has a half note with a fermata.
- Drums (Dr.):** No notation is present.
- Synthesizer (Synth.):** Two staves. The upper staff starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a quarter note. Measure 4 has a half note with a fermata and a fingering of 5. The lower staff starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a quarter note. Measure 4 has a half note with a fermata.
- Violin (Vln.):** Starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a triplet of eighth notes. Measure 4 has a triplet of eighth notes with a *p* dynamic and a *s.p.* (sforzando) marking.
- Viola (Vc.):** Starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a triplet of eighth notes with a *ric.* (ritardando) marking. Measure 4 has a triplet of eighth notes with a *p* dynamic and a *s.p.* marking.
- Contrabass (Cb.):** Starts with a *pp* dynamic. Measure 2 has a quarter note. Measure 3 has a quarter note. Measure 4 has a half note with a fermata and a *p* dynamic.

Fl. p mp pp p

Cl. p mp pp p

Alto Sax. p mp pp p

C Tpt. p mp f p pp p

Dr.

Synth. p mp pp p
 norm. \rightarrow s.p. norm. \rightarrow s.p.

Vln. p mp pp p
 norm. \rightarrow s.p. s.p.

Vc. p mp pp p

Cb. p mp pp p

5

Fl. *pp* *p* *p* *mp*

Cl. *pp* *p* *p* *mp*

Alto Sax. *pp* *p* *p* *mp*

C Tpt. *pp* *p* *p* *mp*

Dr.

Synth. *pp* *p* *p* *mp*

Vln. *pp* *p* *p* *mp* norm. s.p. norm. s.p.

Vc. *pp* *p* *p* *mp* norm.

Cb. *pp* *p* *p* *mp* s.p. norm.

Detailed description of the musical score: The score is for measures 5 through 8. It features nine staves: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trumpet (C Tpt.), Drums (Dr.), Synthesizer (Synth.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 5 begins with a dynamic of *pp*. The Flute, Clarinet, Alto Saxophone, and C Trumpet parts feature complex rhythmic patterns with triplets and quintuplets, often marked with accents and slurs. The Synthesizer part consists of two staves with block chords and triplets. The Violin, Viola, and Cello parts have similar rhythmic patterns, with dynamic markings ranging from *pp* to *mp*. The Viola and Cello parts include performance instructions: 'norm.' (normal) and 's.p.' (sforzando). The Drum staff is empty. The score concludes at measure 8 with a dynamic of *mp*.

7

Fl. *pp* *p* *p* *mp*

Cl. *pp* *p* *p* *mp*

Alto Sax. *pp* *p* *p* *mp*

C Tpt. *pp* *p* *p* *mp*

Dr. *mp*

Synth. *pp* *p* *p* *mp*

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

Vln. III *pp* *p* *p* *mp*

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

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

s.p. → norm. → norm.

9

Fl. *pp* *p* *f*

Cl. *pp* *p* *f*

Alto Sax. *pp* *p* *f*

C Tpt. *pp* *p* *f*

Dr. *f*

Synth. *pp* *p* *f*

Vln. *pp* *p* *f*

Vc. *pp* *p* *f*

Cb. *pp* *p* *f*

s.p. norm.

s.p. norm.

s.p. norm.

s.p. norm.

11

Fl. *p* *mp*

Cl. *p* *mp*

Alto Sax. *p* *mp*

C Tpt. *p* *mp*

Dr. $\text{H } \frac{5}{4}$

Synth. *p* *mp*

Vln. *p* s.p.

Vc. *p* s.p. pizz. arco norm.

Cb. *p* s.p.

Detailed description: This page of a musical score, numbered 64, covers measures 11 through 14. The music is in 5/4 time and features a variety of instruments. The woodwinds (Flute, Clarinet, Alto Saxophone, and Trumpet) play melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The strings (Violin, Viola, and Cello) provide harmonic support, with the Viola and Cello parts including specific performance instructions like *s.p.* (sul ponticello), *pizz.* (pizzicato), and *arco norm.* (normal arco). The Synth part is written in grand staff notation. The Drums part is indicated by a drum set icon and the time signature. The score includes various musical notations such as slurs, ties, and fingerings (3, 5).

12

Fl.

Cl.

Alto Sax.

C Tpt.

Dr.

Synth.

Vln.

Vc.

Cb.

1. \circ \rightarrow \bullet

p \rightarrow *f*

p \rightarrow *f*

p \rightarrow *f*

p \rightarrow *f*

f

p \rightarrow *mp*

norm. \rightarrow s.p.

f

f

f

f

13

2.

Fl. *pp* [p] [p]

Cl. emphasize key clicks *pp* *f* *pp*

Alto Sax. emphasize key clicks *pp* *f* [p]

C Tpt. emphasize valve sounds *pp*

Dr. *pp*

Synth. *pp* 8th

Vln. 2. norm. *pp* c.l.b. arco norm. pizz. *p* arco norm.

Vc. norm. *pp* 5 3 3 3 *p*

Cb. *pp* sul pont. norm.

15

Fl. [ch] fltz. 3

Cl. 3

Alto Sax. 3 5

C Tpt. fltz. 3 3

Dr.

Synth. 5

Vln. c.l.b. arco norm. pp 3

Vc. ric. sul pont. 5

Cb. sul pont. ric. p 3 sul pont. 3

Detailed description: This page of a musical score covers measures 15 through 18. The score is arranged in a system with nine staves. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trumpet (C Tpt.), Drums (Dr.), Synthesizer (Synth.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 15 starts with a rehearsal mark. The Flute part begins with a breath mark [ch] and a dynamic marking of *fltz.* (forzando). The Clarinet part has a dynamic marking of *pp* (pianissimo). The Alto Saxophone part has a dynamic marking of *pp*. The Trumpet part has a dynamic marking of *pp*. The Drums part is silent. The Synthesizer part has a dynamic marking of *pp*. The Violin part has a dynamic marking of *pp*. The Viola part has a dynamic marking of *p*. The Cello part has a dynamic marking of *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for measures 17-20, featuring Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trumpet (C Tpt.), Drums (Dr.), Synth., Violin (Vln.), Viola (Vc.), and Cello (Cb.).

Flute (Fl.): Measure 17 starts with a triplet of eighth notes (G4, A4, B4) marked [ch]. Measure 18 continues with a triplet of eighth notes (C5, B4, A4). Measure 19 has a quarter note (G4) with a fermata. Measure 20 has a quarter note (F4).

Clarinet (Cl.): Measure 17 has a triplet of eighth notes (G4, A4, B4). Measure 18 has a triplet of eighth notes (C5, B4, A4). Measure 19 has a quarter note (G4) with a fermata. Measure 20 has a quarter note (F4).

Alto Saxophone (Alto Sax.): Measure 17 has a triplet of eighth notes (G4, A4, B4). Measure 18 has a triplet of eighth notes (C5, B4, A4). Measure 19 has a quarter note (G4) with a fermata. Measure 20 has a quarter note (F4).

C Trumpet (C Tpt.): Measure 17 is marked *fltz.* and has a triplet of eighth notes (G4, A4, B4). Measure 18 has a triplet of eighth notes (C5, B4, A4). Measure 19 is marked *fltz.* and has a triplet of eighth notes (G4, A4, B4). Measure 20 has a quarter rest.

Drums (Dr.): Measure 17 has a drum pattern consisting of a snare drum on the first eighth and a hi-hat on the second eighth. Measures 18-20 have a similar pattern.

Synth.: Measure 17 has a bass line starting with a sixteenth note (G3) marked *8vb*. Measure 18 has a sixteenth note (A3) marked *8vb*. Measure 19 has a sixteenth note (B3) marked *8vb*. Measure 20 has a sixteenth note (C4) marked *8vb*.

Violin (Vln.): Measure 17 is marked *c.l.b.* and has a triplet of eighth notes (G4, A4, B4). Measure 18 has a triplet of eighth notes (C5, B4, A4). Measure 19 is marked *arco norm.* and has a quarter note (G4). Measure 20 has a quarter note (F4).

Viola (Vc.): Measure 17 is marked *pizz.* and has a triplet of eighth notes (G4, A4, B4). Measure 18 has a triplet of eighth notes (C5, B4, A4). Measure 19 is marked *arco norm.* and has a quarter note (G4). Measure 20 has a quarter note (F4) marked *tr*.

Cello (Cb.): Measure 17 has a triplet of eighth notes (G4, A4, B4). Measure 18 has a triplet of eighth notes (C5, B4, A4). Measure 19 is marked *ric.* and has a quarter note (G4). Measure 20 has a quarter note (F4) marked *norm.*

Multiph. 181

19

Fl. *f* *pp*

Multiph. 1

Cl. *f* *pp*

Multiph. 12

Alto Sax. *f* *pp*

C Tpt. *f* *pp*

Dr. *f* *pp*

Synth. *f* *pp*

norm. *f* *pp*

Vln. *f* *pp*

norm. *f* *pp*

Vc. *f* *pp*

norm. *f* *pp*

Cb. *f* *pp*

23

Fl.

Cl.

Alto Sax.

C Tpt.

Dr.

Synth.

norm. → s.p.

Vln.

Vc.

s.p. → norm.

Cb.

Detailed description: This page of a musical score covers measures 23 to 26. The key signature is one sharp (F#) and the time signature is 5/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trumpet (C Tpt.), Drums (Dr.), Synthesizer (Synth.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The Flute, Clarinet, and C Trumpet parts feature complex rhythmic patterns with triplets and quintuplets. The Alto Saxophone part has a melodic line with some rests. The Drums part is mostly empty. The Synthesizer part consists of two staves with rhythmic accompaniment. The Violin, Viola, and Cello parts have melodic lines with triplets and quintuplets. The Cello part starts with a dynamic marking of *s.p.* (pianissimo) and changes to *norm.* (normal) in measure 26. The Violin part starts with a dynamic marking of *norm.* and changes to *s.p.* in measure 26. The score is written in a standard musical notation style with various articulations and dynamics.

27

Fl. *pp* *p* *pp* *p*

Cl. *pp* *p* *pp* *p*

Alto Sax. *pp* *p* *pp* *p*

C Tpt. *pp* *p* *pp* *p*

Dr.

Synth. *pp* *p* *pp* *p*

Vln. *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

Cb. *pp* *p* *pp* *p*

norm. *s.p.*

ric. *s.p.*

arco norm.

Detailed description of the musical score: The score is for measures 27-30 in 3/4 time. It features a woodwind section (Flute, Clarinet, Alto Saxophone), a brass section (C Trumpet), a string section (Violin, Viola, Cello), and a Synth. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The Synth part includes a bass line and a treble line with chords and triplets. Dynamic markings range from *pp* to *p*. Performance instructions include 'norm.' (normal), 's.p.' (sforzando), and 'ric.' (ritardando). There are also accents and slurs throughout the score.

29

Fl. *p* *mp* *ff*

Cl. *p* *mp* *ff*

Alto Sax. *p* *mp* *ff*

C Tpt. *p* *mp* *f* *p* *ff*

Dr. *ff*

Synth. *p* *mp* *ff* *15^{ma}* *8^{vb}*

Vln. *p* *mp* *ff* norm. → s.p.

Vc. *p* *mp* *ff* norm. → s.p.

Cb. *p* *mp* *ff* norm. → s.p.

32

Fl. *pp* *mp* *pp* *tr*

Cl. *pp* *mp* *pp* *tr*

Alto Sax. *pp* *mp* *pp* *tr*

C Tpt. *pp* *p* *pp*

Dr.

Synth. *pp*

Vln. *mp* *pp* *f* *norm.*
sul pont. *tr* *tr* *tr* *(tr)...* *norm.*

Vc. *mp* *pp* *mp* *norm.*
tr *tr* *tr*

Cb. *p* *pp* *mp*
tr *tr*

36 *(tr)...* *tr* *f* *tr* *(tr)...* *pp*

Fl.

(tr)... *tr* *f* *tr* *tr*

Cl.

(tr)... *tr* *f* *tr* *tr*

Alto Sax.

5 *p* *f* *fltz. 3* *3*

C Tpt.

Dr.

Synth. *sfz* *sfz*

Vln. *pp* *tr* *f* *tr* *(tr)* *pp* *sul pont.*

Vc. *pp* *sul pont.* *tr* *f*

Cb. *pp* *f*

Detailed description of the musical score: The score is for page 78, starting at measure 36. It consists of nine staves. The Flute (Fl.) part begins with a trill marked *(tr)...* and continues with a melodic line, ending with a trill and a dynamic of *pp*. The Clarinet (Cl.) and Alto Saxophone (Alto Sax.) parts also feature trills and melodic lines, with dynamics ranging from *f* to *pp*. The C Trumpet (C Tpt.) part has a melodic line with a dynamic of *p* and a triplet marked *fltz. 3*. The Drums (Dr.) part has a simple rhythmic pattern with a dynamic of *f*. The Synth part has a chordal accompaniment with dynamics of *sfz*. The Violin (Vln.) part starts with a dynamic of *pp* and includes trills and a *sul pont.* marking. The Viola (Vc.) part has a melodic line with a dynamic of *pp* and a *sul pont.* marking. The Cello (Cb.) part has a melodic line with a dynamic of *pp*. The score concludes at measure 39.

44

Fl. *f* *pp* *tr* (*tr*)...

Cl. *f* *pp* *tr* (*tr*)...

Alto Sax. *f* *pp* *tr* (*tr*)...

C Tpt. *f* *f*

Dr.

Synth. *f* *pp* *f*

Vln. *f* *pp* *tr* (*tr*)...

Vc. *f* *pp* *tr* (*tr*)...

Cb. *f* *p* *f*

46

Fl.

Cl.

Alto Sax.

C Tpt.

Dr.

Synth.

Vln.

Vc.

Cb.

p

mf

tr

(tr)...

Detailed description: This page of a musical score covers measures 46, 47, and 48. The score is for a large ensemble including Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trumpet (C Tpt.), Drums (Dr.), Synthesizer (Synth.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The music is in 4/4 time and features a key signature of one flat. Measures 46 and 47 are in a common time signature, while measure 48 is in 3/4 time. The Flute, Clarinet, and Alto Saxophone parts play a melodic line with eighth notes and rests. The Trumpet part has a melodic line in measure 46, followed by rests in 47 and 48. The Drums part is mostly silent, with a few notes in measure 48. The Synthesizer part has a melodic line in measure 46, followed by rests in 47 and 48. The Violin part has a melodic line in measure 46, followed by rests in 47 and 48. The Viola and Cello parts play a melodic line with eighth notes and rests. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also trills marked *tr* and *(tr)...* in the Cello part.

48

Fl. *f* *mf* *tr*

Cl. *mp* *pp* *tr*

Alto Sax. *f* *pp*

C Tpt. *f* *pp*

Dr. $\text{H} \frac{5}{4}$

Synth. *pp*

Vln. *mp* *mf* *tr* *(tr)...*

Vc. *pp*

Cb. *mp*

molto rall. ♩=52

49

Fl. *tr* *tr* *tr* *ff* *mp* *pp*

Cl. *(tr)...* *f*

Alto Sax. *f* *tr* *(tr)...* *f*

C Tpt. *mp*

Dr.

Synth. *pp*

molto rall. ♩=52

Vln. *ff*

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

Cb. *pp* *f*

Detailed description of the musical score: The score is for measures 49-52. It features a woodwind section (Flute, Clarinet, Alto Saxophone), a brass section (C Trumpet), a string section (Violin, Viola, Cello/Double Bass), and a percussion section (Drum, Synthesizer). The tempo is marked 'molto rall.' with a metronome marking of ♩=52. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The woodwinds play melodic lines with trills and slurs. The strings play a sustained harmonic accompaniment. The percussion is mostly silent, with some light textures from the synthesizer.

Tempo I ♩=110-140

51

Fl. *tr* (*tr*)... *f* *p*

Cl. *tr* (*tr*)... *p*

Alto Sax. *tr* (*tr*)... *p*

C Tpt. *p* *f* *p*

Dr.

Synth. *f*

Tempo I ♩=110-140

Vln. *tr* (*tr*)... *p*

Vc. *tr* (*tr*)... (*p*)

Cb. *tr* (*tr*)... *sub. p*

55

Fl. *mp* *pp* *tr* *(tr)...* *f*

Cl. *(tr)...* *f*

Alto Sax. *f*

C Tpt. *mf* *f*

Dr.

Synth. *pp* *p*

Vln. *f* *p* *tr* *(tr)...*

Vc. *f* *p* *tr* *(tr)...*

Cb. *f* *f*

Detailed description of the musical score: The score is for page 87, starting at measure 55. It is in 5/4 time. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Trumpet (C Tpt.), Drums (Dr.), Synthesizer (Synth.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The Flute part starts with a dynamic of *mp*, changes to *pp* at measure 56, and then has a *f* dynamic at measure 58. It includes trills (*tr*) and trill-like figures (*(tr)...*). The Clarinet part starts with a *f* dynamic and includes a trill (*(tr)...*). The Alto Saxophone part has a *f* dynamic and includes a trill (*(tr)...*). The Trumpet part starts with a *mf* dynamic and has a *f* dynamic at measure 58. The Drums part is mostly silent. The Synthesizer part has a *pp* dynamic at measure 56 and a *p* dynamic at measure 58. The Violin part starts with a *f* dynamic, changes to *p* at measure 56, and includes trills (*tr*) and trill-like figures (*(tr)...*). The Viola part starts with a *f* dynamic, changes to *p* at measure 56, and includes trills (*tr*) and trill-like figures (*(tr)...*). The Cello part has a *f* dynamic and includes a trill (*(tr)...*). The score is divided into two systems by a vertical bar line between measures 56 and 57.

57 *tr* (*tr*)...

Fl. *pp*

Cl. *pp*

Alto Sax. *pp*

C Tpt. *p* — *f* *tr* (*tr*)... *pp*

Dr.

Synth. *mp* *pp*

Vln. *f* *tr* (*tr*)... *pp*

Vc. *f* *tr* (*tr*)... *pp*

Cb. *tr* (*tr*)... *pp*

♩=52 **Tempo I**

62

Fl. *fp* *ff*

Cl. *fp* *ff*

Alto Sax. *fp* *ff*

C Tpt. *fp* *ff*

Dr. *fp* *ff*

Synth. *sfz* *ff*

♩=52 **Tempo I**

Vln. *fp* *ff*

Vc. *fp* *ff*

Cb. *fp* *ff*

Febrile Swing
 Jeremy Wexler
 Kraków, Poland
 — 2023 —