

Song to the Bare City

for the Nieuw Ensemble

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2012

♩=72

'Lanterns'

Driving through a vast Chinese city at midnight -
the streets are abandoned and we are hypnotized by a strange
and haunting array of colourful lights...

Più mosso ♩=84

4/4

Flute
f *p* *mf* *p*

Oboe
fpp *mp* *fp* *mp*

Clarinet in B \flat
fpp *mf* *mp* *p*

Vibraphone
hard sticks *f* *mp* *mf* *pp*
let ring

Harp
p.d.l.t. *f* ϕ *sim. for quaver notes*

Piano
f *sempre secco*

Guitar
p *p*
slow trem.

Mandolin
pp
slow trem.

Violin
pp *p*
slow trem.

Viola
pp *p*

Violoncello
mf *pp* *mf* *pp*
pizz. arco

Contrabass
pp
molto sul pont - 'airy' sound

D C# Bb/E F G Ab

pp<

A tempo $\text{♩} = 72$

breathy sound

6

Fl. *mf* *fpp* *fp* *fpp* *mp*

Ob. *fpp* *<f* *fp* *mf*

Cl. poco flz. → ord. *mf* *p* *sfz* *pp* *mf* *mp*

B. D. with kick pedal *f*

Mar. *f*

Vib. *mp* *p* *f*

Hp. *p*

Pno. *ff* *mp*

Gtr. *mf* sul pont. *f* damp. *mp* sim.

Mand. *mp* *pp* *f* *mf*

Vln. *mf* *fppp* *fp* *fp* *mp*

Vla. molto sul pont. *mf* *pp* poco sul pont. *mf* *pp* (poco flautando non vib) *pp* *p* *mp* trem gradually getting slower

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

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

A tempo $\text{♩} = 72$

slow trem. *fp* *mp*

11

Fl. *pp* *fp* *p* *mf*

Ob. *mf* *mf*

Cl. *pp* *p* *f*

B. D.

Glock. *mf*

Mar.

Vib. *f* *p* *mf* arco l.r.

Hp. *f*

Pno. *pp* *f*

Gtr. *p* *mp* ord. (sounding 8va)

Mand. *f* *p* slow trem. *f* *p*

Vln. *ppp* *p* *pp* *mf* *p* slow trem.

Vla. *ppp* *pp* *f* *p*

Vc. *p* *pp* *mf* arco pizz.

Cb. *p* arco pizz.

24

poco più mosso ♩=76

4/4

17

Fl. *f* *mp* *p* *sotto voce*

Ob. *mf* *p* *mf* *pp* *sotto voce* *p*

Cl. *mp* *mf* *pp* *mf* *sotto voce*

Glock.

Vib. *f*

Hp. *f* *mp* [Bb]

Pno. *f*

Gtr. *f* damp. *mf* 3 *p*

Mand. *mf* 5 *f* *p*

Vln. *f* *p* *slow trem.* *p* *mp*

Vla. *pp* *slow trem.* *pp* *mp*

Vc. (sul pont. flautando) *pp* *p*

Cb. (sul pont. arco) *pp*

22

Fl. *pp* *p* *f* *pp* *breathy sound*

Ob. *pp* *mf* *pp* *mp* *mp* *p* *p*

Cl. *pp* *mp* *pp* *mp* *p* *poco flz.*

Glock.

Vib.

Hp. *Cb/A* *Db*

Pno.

Gtr. *p*

Mand. *p* *gentle strumming* *pp*

Vln. *p* *p* *mp* *p*

Vla. *>pp* *mp* *mp* *pp*

Vc. *flaut (only).* *p* *mp* *p* *mp* *pp* *p*

Cb. *pp*

breathy sound, not much pitch
lip bend

Fl. *f* *p* *p* *mp*

Ob. *mp* *p* *pp* *mp* *pp* *mp*

Cl. *mp* *f* *p* *fp* *pp* *mp*

Vib. *f* *pp* *mp* *pp* *f*

Hp. *mf* *p* [D]

Pno.

Gtr. *mp* *p* *mf* *p* *mf* *p*

Mand. *mf* *pp* *mp* *pp* *mf* *p* *mp* *pp*

Vln. *mp* *mf* *p* *p* *mp* *p*

Vla. *mf* *p* *pp* *mp* *pizz.* *p* *pp* *arco*

Vc. *mp* *mp* *mf* *poco sul pont.* *p* *mp*

Cb. *mp* *poco sul pont.* *pizz.*

A

Più mosso ♩=84

Fl. *f* *f* *mp* *fp* *f* *p* *breathy sound*

Ob. *p* *mf* *p*

Cl. *fp* *f* *pp* *mf* *p* *mf* *p* *poco flz. as note develops* *tr* *sim.*

B. D. *f*

Glock. *f*

Vib. *f*

Hp. *f* *mp*

Pno. *mf* *p* *mf* *ped.*

Gtr. *f* *mp* *p* *mp* *tr (b)*

Mand. *mp*

A

Più mosso ♩=84

Vln. *mp* *p* *mf* *fp* *mf* *f* *sul tasto 'flickery' sound* *(poco sul pont) → molto sul pont.*

Vla. *mp* *p* *mf* *p* *mf* *vc* *p* *f* *sul tasto 'flickery' sound* *sim.* *(poco sul pont) → molto sul pont.*

Vc. *p* *poco sul pont.* *sul pont.* *mf*

Cb. *p* *arco poco sul pont.*

3/4 2/4

37

Fl. *mf* *f* *mf* *f* *mf* *poco flz.*

Ob. *f* *slow, wide vibrato* *mf* *p*

Cl. *mf* *sfz* *sfp* *f*

Glock. *f*

Vib. *p* *mp* *f*

Hp. *B*

Pno. *f*

Gtr. *mf* *strum gently (but audibly)*

Mand. *mf* *p* *sul pont.*

Vln. *mf* *f* *mf* *f* *mp* *wide, slow vibrato (match oboe)* *poco sul pont (still sul tasto)* *poco vib.*

Vla. *sfz* *mf* *mf* *f* *mp* *('flickery' sound)* *poco vib.*

Vc. *mf* *f* *mp* *f* *mp* *flaut. poco a poco sul pont...* *sul pont.* *ord.* *sul pont. poco vib.*

Cb. *mf* *p* *molto sul pont.*

3/4 2/4

3/4

poco accel.

4/4

Più mosso ♩=100

B

42

poco flz.

Fl. *f* *mf* *fp* *f*

Ob. *mp* *p* *mp* *fp* *fp*

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

Glock.

Mar. *mf*

Hp. *pp*

Pno. *f* *mp* *f* *mp*

Gtr. poco sul pont. blend with harp as much as poss. *pp*

Mand. *f*

3/4

poco accel.

4/4

Più mosso ♩=100

B

Vln. *mp* *mf* *mp* *fp* *fp*

Vla. *mf* *mp* *fp* *fp*

Vc. slow trem. *mp* *mf* *mp* *fp* *fp*

Cb. molto sul pont. *mf* sul pont. *fp* *fp*

half col legno/half bow - 'flickery' and slighty abrasive

2
4

3

change to picc.

47

Fl. *mf* *mp* *fp* *ff* *p*

Ob. *mf* *mp* *fp* *ff*

Cl. *p* *mf* *fp* *ff*

Glock.

Mar. *mp* *f*

Hp. *p*

Pno. *f* *mp* *f* *mp* *f*

Gtr. damp.

Mand.

Vln. *mf* *mp* *f* *p warm*

Vla. *mf* *mp* *f* *p warm*

Vc. *mf* *mp* *f* *p warm*

Cb. *mf* *mp* *f* *p warm*

2
4

3

Meno mosso ♩=92 'Menacing' poco accel. A tempo

51

Picc. *ff* *f brightly*

Ob. *f* *mp* *f* *f* *f brightly* *fp* *ff*

Cl. *f* *mp* *f* *p* *f* *p* *ff* *f brightly* *fp* *ff*

B. D. *f* *ff*

T. Bl. *mf* *pp*

Tom-t. *f* *p* *f* *mf* *ff*

Mar. *ff* *p*

Hp. *f* *ff*

Pno. *f* *p* *f* *p* *mf* *pp* *f brightly* *fp* *ff* *con ped.*

Gtr. *f* *p* *f* *ff damp.* *ff*

Mand. *f* *p* *f* *ff* *f brightly* *fp* *ff*

Meno mosso ♩=92 'Menacing' poco accel. A tempo

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

Vla. *f* *p* *f* *p* *mf* *pp* *ff*

Vc. *f* *p* *f* *p* *mf* *pp* *f* *p* *ord (sul pont)* *ff*

Cb. *mf* *pp* *ff* *mp* *p*

2/4
D

4/4

2/4

4/4

Picc. *mf* *f* *p* *mp* *5*

Ob. *f* *p* *p*

B. D. *f*

Glock. *mf* *5*

ord. (not p.d.l.t.)

Hp. *mf* *f* *5*

sim.

Pno. *ff* *f* *5*

Gtr. *mf* *p* *bottle-neck*

2/4
D

4/4

2/4

4/4

Vln. *mp* *ff* *5* *poco sul tasto*

Vla. *mp* *mp*

Vc. *ff* *f* *pizz.* *arco*

Cb. *ff* *f* *pizz.* *arco*

'Zany'
with 'swagger' - a bit jazzy!

3
4

4
4

58

Picc. *f* *mp* *mp* *f* *mp*

Ob. *f* *p* *mp*

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

B. D.

Glock.

Hp.

Pno. *f* *f* *8va* *8va*

Gtr. *f* *f*

Mand. *f* *f*

3
4

Vln. *f*

Vla.

Vc. *f*

Cb. *f*

3/4

4/4

61

'tumbling'

f *p* *p* *mf* *flz.*

wide vibr.

f *mp* *mp*

mf *f* *mp*

B. D.

Glock.

Mar.

f *mp* *f* *p*

Hp.

(sounding 8va written)

f *mp*

'tumbling'

f *p*

Gtr.

ord.

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

Mand.

f *mf* *f*

3/4

4/4

Vln.

'sleazy' gliss *molto vib.* *pizz.*

mp *mf*

Vla.

'sleazy' gliss *molto vib.* *pizz.*

f *mp* *mf*

Vc.

'tumbling' *pizz.*

mp *f*

Cb.

f *p* *pizz.*

5/8

2/4

4/4

2/4

'Obsessive'

E

64

Picc. *p* *mf* *f* change to fl.

Fl. *pp*

Ob. (chromatic) *mf* *f*

Cl. (chromatic) *mf* *f*

S. D. rim shot/edge of snare - should sound hollow *p*

B. D. *f*

T. Bl. *p*

Glock. *p*

Mar. *mf* *f*

Hp. *mf* B/A r.h. *p*

Pno. *f* *p* *mf*

Gtr. *f* *mf*

Mand. *mp* *f* obsessively

Vln. arco *p* *mf* *f* *p* brittle *p* warm

Vla. arco *p* *mf* *f* *p* warm

Vc. arco *mf* *f* *mf* *f* pizz. *p* warm

Cb. arco *mf* *f* *mf* *f* pizz. *p* warm

4/4

69

Fl. *pp* *mp* *f* *mp* *pp*

Ob. *pp* *mp* *f* *mp*

Cl. *pp* *mp* *f* *mp* change to bass cl.

S. D. *p*

B. D.

T. Bl. *p*

Glock.

Hp. *p*

B/G# *Bb*

Pno. *p* *mp* *f*

8va

Gtr. *p* *f* sul pont.

Mand. *mp* *f*

4/4

Vln. brittle

Vla. poco vib poco flaut. *mf* strong, plaintive

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

Cb. *mp* *mf*

72

Fl.

B. Cl.

S. D.

B. D.

T. Bl.

Glock.

Mar.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Cb.

3/8

4/4

17

p

pp

mp

p

pp

mp

f

mf

f

mp

mf

f

p

p

f

f

poco sul pont.

mf

ord.

f

arco

p warm

pizz.

mf

arco

poco sul pont.

mp

warm

arco

p warm

brITTLE

poco gliss.

8va

8vb

B#

Bb

G

76

Fl.

B. Cl. change to Bb clarinet

B. D. *mf*

Mar.

Hp.

Pno.

Gtr. *mf*

Mand.

Vln.

Vla. gliss

Vc. *f* col legno arco

Cb.

Detailed description: This page of a musical score contains measures 76, 77, and 78. The instruments and their parts are as follows: Flute (Fl.) has a melodic line with grace notes and slurs in measures 76 and 77. Bass Clarinet (B. Cl.) has a sustained bass line with a dynamic marking of *mf* and a performance instruction to 'change to Bb clarinet' in measure 78. Bass Drum (B. D.) has a simple rhythmic pattern with a dynamic marking of *mf*. Maracas (Mar.) provide a steady accompaniment. Harp (Hp.) has a complex, arpeggiated texture in measure 76. Piano (Pno.) has a melodic line with slurs and a dynamic marking of *mf*. Guitar (Gtr.) has a melodic line with a dynamic marking of *mf*. Mandolin (Mand.) has a rhythmic accompaniment. Violin (Vln.) has a melodic line with slurs. Viola (Vla.) has a melodic line with a glissando instruction. Violoncello (Vc.) has a melodic line with dynamic markings of *f*, *col legno*, and *arco*. Contrabass (Cb.) has a melodic line with slurs.

6/4 2/4 3/4 **F**

Fl. 79 *p*

Ob. *f* 6 *mf*

Cl. *p* lip bend *mf*

B. D. *f*

Glock. *mf* 3 3

Vib. *f*

Hp. *f* *mp* *mf*

Pno. *f secco*

Mand. *mf* *f frenetic* 6 3

6/4 2/4 3/4 **F** poco sul pont. arco con vib

Vln. *mp* *mf*

Vla. *mp* *f* *f* *mf*

Vc. *pizz.* *arco* *f* *f* *mf*

Cb. *f* *f*

83

Fl. *mf* *mp* 3

Ob.

Cl. *mp*

Glock. 3 6

Mar. *f* *p*

Hp. *f*
C# E# Db D/ G# A

Pno. *mf* *8va*

Mand. *obsessive*

Vln. *gliss* 2/4 3/4

Vla.

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

Cb. *mf* *f* *p* *arco* *f*

pizz.

Detailed description: This page of a musical score covers measures 83 to 86. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet) features melodic lines with dynamic markings of *mf* and *mp*. The Glockenspiel (Glock.) plays a rhythmic pattern of eighth notes. The Maracas (Mar.) provide a percussive accompaniment. The Harp (Hp.) plays chords and arpeggios, with dynamic markings of *f*. The Piano (Pno.) has a complex texture with arpeggiated chords and an *8va* marking. The Mandolin (Mand.) plays a rhythmic pattern with an *obsessive* character. The string section (Violins, Violas, Violas, Cellos) has various parts, including glissandos and dynamic markings ranging from *f* to *p*. The score includes time signature changes from 2/4 to 3/4 and various performance instructions like *gliss*, *pizz.*, and *arco*.

87

Fl. *mf*

Ob.

Cl. *f*

B. D.

Gong *f*

Glock. *mf*

Mar. *mf* *p*

Hp. *mf* Cb B F# lr

Pno. *ff* (use middle ped.)

Gtr.

Mand. *ff*

4
4

Vln. *f*

Vla. *espress.*

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

Cb. *ff*

90

Fl. *f* *p* *pp*

Ob. *mp*

Cl. *p*

Cymbals. *pp* 3

S. D. *pp*

T. Bl. *pp*

Hp. *pp* l.v. $\Lambda\#$

Pno. *p* *pp* *ppp* u.c.

Gtr. *pp*

Mand. *p subito*

Vln. *molto vib.* *col legno* *pp* *ppp*

Vla. *pizz.* *mf* *sul pont. as 'twangy' as possible*

Vc. *mf* *mp* *p* *pp* poco a poco sul pont.

Cb. *mf* *mp* *p* *pp* poco a poco sul pont.

Meno mosso ♩=84

poco rall.

Meno mosso ♩=66

95

Fl. *pp* *p*

Ob. *mf* *pp*

Cl. *mf* *p* change to bass clarinet

Cymbals.

B. D. *mp* *p*

Glock. *pp*

Vib. *pp*

Hp. *mf* *p*

Pno. *f* *mp* *p*

Gtr. sound like a broken banjo throughout this section! *mf* bottle-neck

Mand. *mp* *mp*

Vln. *p* *pp* *mf* *mp*

Vla. arco *pp* *mf* *mf > p* *mf > p*

Vc. poco sul pont flaut. *p* *pp* *mp* *nat.*

Cb. ord. poco sul pont flaut. *p* *mp* *nat.*

Meno mosso ♩=84

poco rall.

Meno mosso ♩=66

Più mosso ♩=80
"Charles Ives's house in the Chinese wildnerness"

unrea, and a bit mechanical
- as if experienced in a dream...

101 **G**

Fl. *pp* *pp*

Ob. *p*

B. Cl. *mf*

Cymbals. *mp*

S. D. *p* rim-shot (gentle tapping)

Mar. *pp*

Hp. *p* (sounding 8va) **B** *p* **Bb**

Pno. *mf* damp pitches *8va*

Gtr. *f* play slightly behind the tune and slightly out of tune!
re-articulate notes ad lib.

Mand. *mf* sul pont - sound as 'twangy' as possible... *pp* *mf*

G Più mosso ♩=80
"Charles Ives's house in the Chinese wildnerness"

Vln. *pp* *pp* *p* *pp* col legno

Vla. *p* *pizz.* *mp*

Vc. *p* *mp*

Cb. *p* *pizz.* *mp*

5/4 poco rit. **4/4** ♩=72 Poco Meno mosso **2/4** **5/8**

108

Fl. *mp* *pp* *p*

Ob. *p* *pp*

B. Cl. *p* *pp* *mf*

Mar. *mf* *mp* *p*

Hp. F C C# Db C C#

Pno. *pp* *f* *ped.*

Gtr. *mf* *f*

Mand. *p* *mf*

Vln. *mf* *p* *pp* *mp*

Vla. *p* *pp* *mp* *pizz.* *arco* *mf*

Vc. *p* *pp* *mp* *pizz.* *arco* *mf*

Cb. *mp* *p* *mf* *mp* *pizz.* *arco* *mf*

'sighing' lip bend

start spread on beat

sul pont. arco 5

'creaking' noise (use bow pressure)

4/4

5/4

4/4 poco rall.

subito poco più mosso

♩=80

5/8

Picc. *pp*

Fl. change to picc.

Ob. lip bend *p* *pp*

Cl. *p* *mp* *p* change to bass cl.

B. Cl. change to Bb cl. *p*

Cymbals. soft sticks *pp* *mf*

B. D. *mf*

Mar. *pp* *mp*

Hp. *mp* *mf* use tuning fork to gliss.

Pno. *mp* *p*

Gtr. *p* *mf* *mp*

Mand. *p* *mp*

4/4

5/4

4/4 poco rall.

subito poco più mosso

♩=80

5/8

Vln. *p* *pizz.* *p* *mf* *p* arco

Vla. *p* *pizz.* *p* *mf* *mf*

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

Cb. *p* *p* *pizz.* *mf*

4/4

5/4

4/4

H **Meno mosso** ♩=69
'Tranquil'

119

Picc. *p*

Ob. *p*

B. Cl. *mp* *p* *p* *mf* *p* *mf*

Glock. *p* *pp* *p*

Mar. *p*

Hp. *p* [Cb] [C#]

Gtr. *p*

Mand. *mf* *p*

4/4

5/4

4/4

H **Meno mosso** ♩=69
'Tranquil'

Vln. *pizz.* *arco* *pp* *mp* *pizz.*

Vla. *arco* *mp warm* *pizz.* 3 5 *mf*

Vc. *arco* *p warm* *p*

Cb. *arco* *p warm*



124

Picc. *p* *mf* *f*

Ob. *mp* *mf* *p* *mf*

B. Cl. *mp* *mf* *p* *mp* *mf*

T. Bl. *p*

Glock. *p*

Mar. *f* l.h.

Hp. *p* *f*

Pno. *f*

Gtr. damp. *8va*

Mand. damp.



arco *p* *warm* *mf* *p*

Vln. *p* *warm* *mf* *p*

Vla. *p* *warm* *mf* *p*

Vc. *warm* *mf* *p*

Cb. *warm* *mp* *arco* *p*

I Più mosso $\text{♩} = 84$
'Journeys'

2/4

3/4

2/4

130

Picc. *mf*

Ob. *f* *p* *mf* lip bend as far as possible

Cl. *p* *mf* lip bend

B. Cl. *f*

Vib. *mf con ped.* damp.

Hp. p.d.l.t. creating 'buzzing' sound with pedal *f*

Pno. *f* *mp* *f* *mp* *f* *mp* *f*
loco *f sempre*

Gtr. *mp*

Mand. *mp* sul pont.

I Più mosso $\text{♩} = 84$
'Journeys'

2/4

3/4

2/4

Vln. *f* *mp* pizz. arco *mp* *mf* *espress.*

Vla. *f* *mp* pizz. arco *mp* *mf* *espress.*

Vc. *f* *f sempre* poco sul pont.

Cb. *f* *mf* poco sul pont.

3/8

3/4

3/8

3/4

2/4

Picc. ¹³⁵ *p* *f* *p* *sfz* *f*

Ob. lip bend *p* *f* *p* *mp*

Cl. lip bend *ff* *3* *3* *p* *f* *p* *mp*

Vib. *sim.* *mf* *f* *3* *mp*

Hp. *B* *E*

Pno. *f* *mp* *f* *mp* *f* *mp* *f* *3* *3*

Gtr.

Mand. *mf* *mp* *pp*

3/8

3/4

3/8

3/4

2/4

Vln. *arco sul pont* *pizz.* *arco nat.* *p* *f* *p* *pizz.*

Vla. *pp* *p* *f* *p*

Vc.

Cb. *pizz.*

3/8

4/4

2/4

3/8

140

Picc. *p* *f* *pp* *mf* *mp*

Ob. *mf* *f* *pp* *mf* *f* *mp* *mf*

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

S. D. snares on *p*

Vib.

Hp.

Pno. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *con ped.*

Gtr.

Mand. *f* *mp*

3/8 arco

4/4

2/4

3/8

Vln. *f* *pp* pizz. *mf* arco

Vla. pizz. *pp*

Vc. *f*

Cb. arco

145

3/4 **4/4** **3/8** **4/4** **2/4**

Picc. *f* *f* *pp* *mf*

Ob. *f* *pp* *mf* *f*

Cl. *f* *mf* *f*

Glock. *f*

Vib. *mf*

Hp. *f*

Pno. *p* *f* *mp* *f* *mp* *f* *mp* *f* *p*

Gtr. *mf* *mp*

Mand. *f*

3/4 **4/4** **3/8** **4/4** **2/4**

Vln. *mp* *poco sul pont sul tasto* *mf* *pp* *pizz.* *mf*

Vla. *ppp* *arco* *poco sul pont sul tasto* *pp* *pizz.* *pp*

Vc. *p* *sul pont. flautando* *poco sul pont.*

Cb. *pizz.* *arco* *pp* *mf*

4/4

2/4 4/4

J Più mosso ♩=92 'Zany'

150

Picc. *mp*

Ob. *p*

B. D. *f*

Glock. *mf*

Hp. ord. (not p.d.l.t) *f* *sim.*

Pno. *f*

Gtr. *mf* bottle-neck

4/4

2/4 4/4

J Più mosso ♩=92 'Zany'

Vln. *mf* *f* arco

Vla. *mf* *f*

Vc. *f* pizz. arco

Cb. *f* pizz. arco

with 'swagger' - a bit jazzy (just like last time)

3/4

4/4

K

'Re-start' - ('Bad Jazz')

156

Picc. *f* *mp* *mp* 5 change to fl.

Fl.

Ob. *f* *p* *f* coarse, with way too much vibrato

Cl. *f* *p* *mf* change to bass cl.

B. Cl. *mp* 'clumsy'

Cymbals. *f* swinging badly, and oblivious to everyone else...

S. D.

Glock.

Hp. B/A#

Pno. white note gliss *f* 8th

Gtr. ord. *f* bottle-neck *mf*

Mand. *f*

3/4

4/4

K

'Re-start' - ('Bad Jazz')

mock-Stephane Grappelli!
(loud and overbearing
with exaggertaed 'jazz fiddle'
character...)

Vln. *f* 5

Vla. 5

Vc. *f* look self-conscious! arco pizz. *mp*

Cb. *f* pizz. 'enthusiastically!' *mp*

161

Fl. *change to picc.*

Ob.

B. Cl. *change to Bb cl.*

Cymbals.

S. D.

Pno. *white note gliss*
p — *f*

Mand. *mf*

Vln. *molto, molto vib.*

Vc. *pizz.*
p

Cb.

2
4

4
4

166

Picc. *f* *sfz*

Ob. *f* *fp* *ff*
slow, sleazy 'jazzy' trem.

Cl. *f* *fp* *ff*
Gershwin style!
change to bass cl.

Cymbals. let sticks drop noisily onto drums! *fff*

S. D.

Mar. *pp* *ff*

Hp. *f* [D C#]

Pno. *f* *f* *fp* *ff*
shake

Gtr. sul pont. *ff*

Mand. *f* sul pont. *fp* *ff*

Vln. *f* slightly out of tune fall away 'pathetically'

Vla. *f* arco slightly out of tune fall away 'pathetically'

Vc. arco sul pont. *fp* *ff*

Cb. arco molto sul pont. *ff*

2
4

4
4

L

L

5
4

4
4

2
4

4
4

171

Picc. *p*

Ob. *p*

B. Cl. *mf*

Musical notation for Piccolo, Oboe, and Bass Clarinet staves. The Piccolo part starts with a dynamic of *p*. The Oboe part also starts with *p*. The Bass Clarinet part starts with *mf*. The staves show rhythmic patterns and melodic lines across the measures.

Cymbals.

hard stick

p

Musical notation for Cymbals. The staff shows a rest followed by a single note marked "hard stick" with a dynamic of *p*.

Mar. *pp*

Musical notation for Maracas. The staff shows a rhythmic pattern of eighth notes with a dynamic of *pp*.

Hp. *p*

Ab Eb

Musical notation for Harp. The staff shows chords and arpeggios with a dynamic of *p*. A box labeled "Ab Eb" is present in the lower register.

Pno. *pp*

Musical notation for Piano. The staff shows a complex rhythmic and melodic pattern with a dynamic of *pp*.

Mand. *ppp*

poco sul pont.

p

Musical notation for Mandolin. The staff shows chords and arpeggios with a dynamic of *ppp*. The instruction "poco sul pont." is written above the staff, and a dynamic of *p* appears later.

5
4

4
4

2
4

4
4

Vln. *p*

poco sul pont.

Vla. *p*

Vc. *p*

Cb. *p*

poco sul pont.

Musical notation for Violin, Viola, Violoncello, and Contrabass staves. Each part starts with a dynamic of *p*. The instruction "poco sul pont." is written above the Violin and Viola staves. The Contrabass part also has "poco sul pont." written above it.

3/4

4/4

M

2/4

4/4

Lento ♩=60 poco accel. ♩=92 poco rit. ♩=80

'Tranquil'

177

Picc. *pp*

B. Cl. *mp* *pp* *pp* *mp* *pp*

Cymbals. *pp*

B. D. *mp* resonant

Vib. *ppp con ped.*

Hp. *mf* [C] [C#] [C] *p* l.v. *pp*

Pno. *mf* *p* con ped.

Gtr. *pp*

3/4

4/4

M

2/4

4/4

Lento ♩=60 poco accel. ♩=92 poco rit. ♩=80

'Tranquil'

Vln. nat. *p*

Vla. nat. *warm* *mf legato* *poco flaut.* *p a bit 'icy'*

Vc. nat. *warm* *mf legato* *p warm*

Cb. nat. *warm* *mf legato* *p warm*

N

poco rall. . .

Poco più mosso $\text{♩}=76$
'On the stoop at the Ives House'

188

Fl. *pp*

Ob.

Cl. *pp*

B. Cl. change to Bb cl.

Glock. *pp*

Mar. *pp* *p* *mf*

Hp. [Db Cb]

Gtr. *p*

Mand. *p* *mp* *pp*

Vln. *mf* *mp* *mf*

Vla. pizz.

Vc. pizz. *mf*

Cb. pizz. *p*

N

poco rall. . .

Poco più mosso $\text{♩}=76$
'On the stoop at the Ives House'

Vln. *mf* *mp* *mf*

Vla. pizz.

Vc. pizz. *mf*

Cb. pizz. *p*

5/4

5/8

4/4

2/4

4/4

0 Slow and Ivesian ♩=52
"Ives's House"

195

Fl. *pp*

Ob. *mp* *f*

Cl. *mp* change to bass cl.

B. Cl. *mf*

S. D. *f*
'a military drummer'...

B. D. (with foot ped.) *f*

Mar. *p* *f* *p*

Hp. *pp* *mf*

Pno. *f*
Play how Ives himself might play it...
con ped.

Gtr. *p* *mf*

Mand. *mp* *mf*
Play as if trying to keep up with everyone else...

5/4

5/8

4/4

2/4

4/4

0 Slow and Ivesian ♩=52
"Ives's House"

Vln. *pp* *mf* *ff*
pizz. arco

Vla. *mp* *ff*

Vc. *f* *ff*
arco a bit 'messy'

Cb. *ff*
a bit 'messy'

201

3/4 **4/4**

Ob.

B. Cl. *change to Bb cl.*

Cymbals.

S. D. *f* *... sounding more and more like a crazed jazz drummer...* *ff* *fff* *mf*

B. D. *ff* *fff*

Pno.

Gtr.

Mand.

Vln. *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc.

Cb.

3/4

4/4

5/4

8/8

P Più mosso ♩=80

205

Ob. *pp*

Cl. *pp*

Cymbals.

S. D. *mp* *p*

B. D. *mp*

Mar. *pp* *mp*

Pno. *mp* *pp* distant
 r.h slightly more prominent than l.h
 Play slightly behind the beat

Gtr. *pp* bottle-neck

Mand.

3/4

4/4

5/4

8/8

P Più mosso ♩=80

Vln. *mf* strong, espres.

Vla. *p*

Vc. *p* pizz.

Cb.

4/4

5/8

4/4

210

poco rit.

♩ = 56

Fl. *mp* *pp*

Cl. *mp* *pp*

Mar. *pp*

Hp. *p*

Pno. *mf* (back in time)

Gtr.

4/4

5/8

4/4

poco rit.

♩ = 56

Vln. *mp* *mf* *p*

Vla.

Vc. *pp*



216

Cymbals. *mf* *p*

S. D. *ff* *mf* *mp* *p* *pp* *PPP*

B. D.