

Composition Portfolio

by Tim Martin Chanter

[Student Number: CHNTIM002]

A portfolio submitted in fulfillment of the requirements for the award of the degree of
Master of Music

South African College of Music

Faculty of the Humanities

University of Cape Town

2006

DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: Tim Chanter

Date: 24th August 2006

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University of Cape Town

Nine Beads on a Thread

Variations for String Quartet

by Tim Chanter

Duration: 19 minutes

Nine Beads on a Thread - Performance Notes

- Nine Beads on a Thread is a set of variations intended to be as diverse as possible in terms of texture, tempo and intonation. It is important to bring out these differences to the greatest possible extent, so that each variation sounds fresh.
- By contrast, the unifying elements of the variations (the four-note pitch set upon which each is based, and the cross-references to each in the central section of its antecedent) are compositional devices only. They are not intended to be interpreted in any performance sense.
- I have used ordinary accents (along with the quaver-beaming) primarily to delineate the rhythmic structures - they are not intended to be overly pronounced. The marcato and sforzando marks are to be attacked vigorously.
- Pause briefly between variations.

Variation 1

- This serves as a short, fast, introduction
- The obsessively repeated discords must be played with an unremitting gritty intensity
- Dynamic contrasts, as marked, are extremely important in this variation

Variation 2

- The second variation is profoundly calm in tempo, harmony and texture.
- Ensure that the repeated long notes are attacked with clarity in order that the cross-rhythms are distinct

Variation 3

- The outer sections should feel light and crisp.
- Play as fast as possible, but maintain clear articulation throughout. The forte-pianos are not intended to be too strong accented.
- The cello part in the central section should be played with lavish rubato (in the style of the following variation)

Variation 4

- The cellist and 1st violinist have clear solos in the first and last sections respectively, and these should be played with expressive rubato. Do not rush the fast notes or grace notes, but play in a drawn-out fluid style.
- The very brief central section, by contrast, must be played with mechanical strictness.

Variation 5

- As per normal canonical practice, the 8 bar subject (initially played in the first 8 bars by the second violin) should be brought out each time it is repeated
- The intended feel is one of resolute purposefulness - do not play too fast.
- The grace notes ahead of the two final very loud chords should be played quickly and before the beat.

Variation 6

- The outer sections of the sixth variation are to be played in traditional Viennese waltz style

Variation 7

- This variation must be intense and gritty - play very loudly bringing out the discords to the absolute maximum
- Do not play too fast
- Please observe the dynamic markings very carefully - the 'subito pianos' are as important as the very loud sections.
- A slightly longer pause is appropriate before the penultimate variation (as marked)

Variation 8

- This variation is breezy, swift and melodic
- The articulation of supporting chords must be crisp and clear (though not loud)
- The fortissimos are intended to be more brilliant than especially loud
- A constant pace and sense of motion are important

Variation 9

- The final variation is a coda - the initial slow harmonic bars gradually building up to a final climax.
- The deceleration into the final passage should be smooth and continuous (i.e. slow down the tempo in bars 655-658 from minim = 120 to minim = 60 in order that the pulse is already established at the start of bar 659).
- This final passage (bars 659 onwards) should be played *very very* loudly and assertively, and end without even the slightest diminuendo.

Nine Beads on a Thread

I. Fast, with bite $\text{d} = 110$

by Tim Chanter

Violin I

ff

Violin II

ff

Viola

ff

Violoncello

ff

ff

p subito

ff

15

p

mf

p

mp

p

p

p

p

mf

20

ff

ff

ff

ff

ff

ff

27

p

mf *p*

p

mf

ff *mf*

mf

ff *mf*

31

ff

mf

f

ff

mf

f

ff

p

f

ff

p

f

f

47

du

fu

ff

ff

ff

ff

p

p

p

p

p

p

p

ff

ff

ff

ff

ff

p

p

p

p

p

p

p

ff

ff

ff

ff

ff

53

II. Slowly and calmly $\text{♩} = 50$

61 Play with minimal vibrato. Attack the repeated notes gently, but distinctly.

64

67

mp *mf* *p* *ff*

mp *mf* *p* *ff*

mp *mf* *p* *ff*

mp *mf* *=p= ff*

70

mp *f* *p*

mp *f* *p*

mp *f* *p*

mp *f* *p*

73

f *mp* *mf* *=p= mp*

77

6 6 6 6

mf > *p* < *mp* > *p* < *mf* > *p* < *mp* > *p* < *mf* > *p* <

mf > *p* < *mp* > *p* < *mf* > *p* < *mp* > *p* < *mf* > *p* <

mf > *p* < *mp* > *p* < *mf* > *p* < *mp* > *p* < *mf* > *p* <

mf > *p* < *mp* > *p* < *mf* > *p* < *mp* > *p* <

80

6 6 6 6

mp > *p* < *mf* > *p* < *mf* > *p* < *mf* > *niente*

mp > *p* < *mf* > *p* < *mf* > *p* < *mf* > *niente*

mp > *p* < *mf* > *p* < *mf* > *p* < *mf* > *niente*

mp > *p* < *mf* > *p* < *mf* > *p* < *mf* > *niente*

III. Very Fast, and playfully $\text{J.} = 160$

84

6 6 6 6

f > *fp* < *ff* > *fp* < *ff* > *fp* < *ff* > *fp* <

- > *fp* < *fp* > *fp* < *ff* > *fp* < *fp* > *fp* <

- > *fp* < *fp* > *fp* < *ff* > *fp* < *fp* > *fp* <

f > *fp* < *ff* > *fp* < *ff* > *fp* <

92

pizz.

arco

100

108

mf < f expressively mp

119

(*pp*)

(*pp*)

(*pp*)

mf — *f* — *mp*
expressively, with rubato

mf < *f* — *mp*

131

f

mf < *f*

mf

mf — *f* — *mp*

v.v.v.v.

139

ff *p*

ff

fp *fp* *ff* *p*

ff *p*

146

(p)

(p)

(p)

(p)

153

f

fp

ff — *fp*

161

fp

fp

f

pp

pp

f

pizz.

f

Musical score for orchestra, page 22, measures 166-167. The score consists of four staves: Violin I (top), Violin II, Cello, and Bass. The key signature is A major (no sharps or flats). Measure 166 starts with a forte dynamic (f) in all voices. The Violin I and Cello play eighth-note patterns, while the Violin II and Bass provide harmonic support. Measure 167 continues with the same rhythmic pattern, maintaining the forte dynamic throughout.

IV. Slowly, and expressively - with lavish rubato by the soloists $\text{d} = 45$

186

f p mp p ff mp ff

pizz. arco

191

p f f f mf

198

ff $=$ p p ff

play this short passage in strict time, contrasting the solos

204

f

play this short passage in strict time, contrasting the solos

f

play this short passage in strict time, contrasting the solos

f

play this short passage in strict time, contrasting the solos

210

Solo

(with rubato)

mf <—

pp

f = *mp* *f* *mp*

> pp

218

(with lavish rubato)

p

f > *p* >

f = *ff* =

mf

(pp)

(pp)

(pp)

224

pizz. *arco*

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

6 5 5

229

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

236

ff = *p* *p*

(*pp*) (*pp*)

240

niente

niente

niente

niente

245 V Moderately fast, with resolve and very clear articulation $\downarrow = 140$

ff

250

mp

ff

255

260

265

p

279

p

p

p

pp

pizz.

274

f

f

270

f

284

ff

289

> *mp*

pizz.

arco

ff

294

p

299

(*mp*)

ff

mp

A musical score page featuring four staves of music. The top staff is in treble clef, the second is in treble clef, the third is in bass clef, and the bottom is in bass clef. Measure 1 consists of two measures of 8/8 time, with the first measure containing eighth-note pairs and the second containing eighth-note triplets. Measures 2-4 are in 4/4 time, with the first measure containing eighth-note pairs, the second containing eighth-note triplets, and the third containing eighth-note pairs again. Measures 5-6 are in 8/8 time, with the first measure containing eighth-note triplets and the second containing eighth-note pairs. Measures 7-8 are in 4/4 time, with the first measure containing eighth-note pairs and the second containing eighth-note triplets.

A musical score page featuring four staves of music. The top staff is in treble clef, 6/8 time, and consists of six measures. The second staff is also in treble clef, 6/8 time, with dynamics ff in the first measure and mp in the third measure. The third staff is in bass clef, 3/8 time, with dynamics mp in the first measure. The bottom staff is in bass clef, 7/8 time, with dynamics (mp) in the first measure.

313

8

8

3/8

8

317

ff

ff

ff

322

8

8

3/8

8

325

329 VI Waltz Tempo $\text{♩} = 130$

338

346

353

rit... a Tempo

360

367

rit...

mp

f

f

f

367

rit...

mp

f

f

f

373

ff

mp

mf

f

ff

373

ff

mp

mf

f

ff

377

f

377

f

381

rit.. a Tempo

ff *p* *mf*

ff *p* *mp*

ff *p* *mp*

pizz. *p* *mf*

387

rit.. a Tempo

394

f

ff

401

rit...

mf

arco

408

f

-->

mf

mf

mf

414

pp

ff
pizz.

ff
pizz.

ff
pizz.

ff

VII Not too fast, with grit $\text{♩} = 110$

422

fff
arco

p subito

fff

p subito

fff
arco

p subito

fff

p subito

fff
arco

p subito

fff

p subito.

426

p

p

p

ff

p

p

ff

ff

p

p

ff

ff

ff

430

$\frac{5}{4}$

sfp

$\frac{5}{4}$

sfp

$\frac{5}{4}$

$\frac{5}{4}$

434

440

444

448

 452

 456

460

p

p

p

fff

fff

fff

fff

464

fff

fff

fff

sf

sf

468

sf

sf

sf

sf

mf

f

sf

sf

472

VIII: Fast and very light $\text{J.} = 160$

476

p - quietly, but with very clear attacks

p - quietly, but with very clear attacks

p - quietly, but with very clear attacks

483

mf

p

mf

p

mf

p

A musical score page featuring four staves of music for strings. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves use a bass clef with a 'C' sharp sign. The music consists of measures 491-495, with measure 491 starting with a forte dynamic. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes above them. Measure 491 ends with a fermata over the first note of the next measure. Measures 492-495 show a continuation of the rhythmic pattern, with the bass staves providing harmonic support.

Musical score for orchestra, page 10, measures 498-500. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass. The key signature is B-flat major (two flats). Measure 498 starts with a dynamic of *f*. Measure 499 begins with a dynamic of *ff*, followed by *f*, *ff*, and *f*. Measure 500 begins with *f*, followed by *ff*, *f*, *ff*, *f*, and ends with *ff*.

Musical score for orchestra, page 504, measures 1-5. The score consists of four staves. The top staff is in G major, 6/8 time, featuring woodwind instruments. The second staff is also in G major, 6/8 time, featuring brass instruments. The third staff is in B-flat major, 6/8 time, featuring bassoon and double bass. The bottom staff is in G major, 6/8 time, featuring strings. Dynamics include forte (f), very forte (ff), and accents. Measure 1 starts with a forte dynamic. Measures 2 and 3 show a sequence where dynamics change from ff to f and then to ff again. Measures 4 and 5 continue with ff dynamics. Measure 5 concludes with a repeat sign.

34

p

523

This page contains two systems of music for five voices (Soprano, Alto, Tenor, Bass, and Bassoon). The key signature is A major (no sharps or flats). The vocal parts are written in soprano, alto, tenor, bass, and bassoon clefs. The bassoon part includes dynamic markings like *p* and *f*. Measure numbers 523 and 524 are indicated above the staves.

516

fu

517

fu

518

fu

This page contains three systems of music for five voices. The key signature changes to A minor (one flat) in measures 516 and 517, and back to A major in measure 518. The vocal parts are in soprano, alto, tenor, bass, and bassoon clefs. The bassoon part features dynamic markings *fu* and *f*. Measure numbers 516, 517, and 518 are shown above the staves.

519

fu

520

This page contains two systems of music for five voices. The key signature is A major (no sharps or flats). The vocal parts are in soprano, alto, tenor, bass, and bassoon clefs. The bassoon part includes dynamic markings *fu* and *f*. Measure numbers 519 and 520 are indicated above the staves.

530

538

547

553

sff *p* *sff*

sff p *sff*

sff p *sff*

sff p

sff p *sff*

sff p

sff p *sff*

sff p

sff p

559

f

f

p

f

568

mp

mp

mp

mp

Musical score page 586. The page features two systems of music for a six-part choir (SATB plus two solo voices). The key signature is common time (C). The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), Solo Alto (SA), and Solo Bass (SB). The vocal parts are mostly in common time, indicated by a 'C' above the staff. The piano accompaniment is in common time, indicated by a 'C' below the staff. Measure 1 starts with a forte dynamic (f). Measures 2-3 show a transition with a dynamic change to *fuu*. Measures 4-5 continue with *fuu* dynamics. Measures 6-7 show another dynamic change to *d*. Measures 8-9 continue with *d* dynamics. Measures 10-11 show a final dynamic change to *fuu*.

Musical score page 582. The page features two systems of music for a six-part choir (SATB plus two solo voices) and piano accompaniment. The key signature is common time (C). The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), Solo Alto (SA), and Solo Bass (SB). The piano accompaniment is in common time, indicated by a 'C' below the staff. The vocal parts are mostly in common time, indicated by a 'C' above the staff. The piano accompaniment has a dynamic change to *p* in measure 1. Measures 2-3 show a transition with a dynamic change to *f*. Measures 4-5 continue with *f* dynamics. Measures 6-7 show another dynamic change to *p*. Measures 8-9 continue with *p* dynamics. Measures 10-11 show a final dynamic change to *f*.

Musical score page 576. The page features two systems of music for a six-part choir (SATB plus two solo voices) and piano accompaniment. The key signature is common time (C). The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), Solo Alto (SA), and Solo Bass (SB). The piano accompaniment is in common time, indicated by a 'C' below the staff. The vocal parts are mostly in common time, indicated by a 'C' above the staff. The piano accompaniment has a dynamic change to *p* in measure 1. Measures 2-3 show a transition with a dynamic change to *f*. Measures 4-5 continue with *f* dynamics. Measures 6-7 show another dynamic change to *p*. Measures 8-9 continue with *p* dynamics. Measures 10-11 show a final dynamic change to *fuu*.

597

604

f <*ff* *f* <*ff* *f*

610

<*ff* *f* <*ff*

<*ff* *f* <*ff*

f <*ff* *f* <*ff*

<*ff* *f* <*ff*

617

624 IX: Coda: Very Slowly $\text{♩} = 40$

629

Fast $\downarrow = 120$

638

Musical score for orchestra, page 10, measures 5-8. The score consists of four staves: Violin (top), Cello/Bassoon, Clarinet/Oboe, and Double Bass. Measure 5: Violin plays eighth-note patterns with dynamic *mf*. Cello/Bassoon play sustained notes. Clarinet/Oboe play eighth-note patterns. Double Bass plays eighth-note patterns. Measure 6: Violin continues eighth-note patterns. Cello/Bassoon play sustained notes. Clarinet/Oboe play eighth-note patterns. Double Bass plays eighth-note patterns. Measure 7: Violin continues eighth-note patterns. Cello/Bassoon play sustained notes. Clarinet/Oboe play eighth-note patterns. Double Bass plays eighth-note patterns. Measure 8: Violin continues eighth-note patterns. Cello/Bassoon play sustained notes. Clarinet/Oboe play eighth-note patterns. Double Bass plays eighth-note patterns.

642

A musical score page showing four staves of music. The top staff is soprano, the second is alto, the third is bass, and the fourth is piano. The score consists of six measures. Measures 11-12 are in common time (indicated by 'C'). Measures 13-14 are in 6/8 time (indicated by '6/8'). Measure 15 is in 7/8 time (indicated by '7/8'). Measure 16 is in 11/8 time (indicated by '11/8'). The piano part features sustained notes and chords throughout the measures.

647

Musical score for orchestra, page 10, measures 11-12. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one sharp (F# major). Measure 11 starts with a forte dynamic (f) in common time. Measure 12 begins with a forte dynamic (f) in common time. The music features complex sixteenth-note patterns with grace notes and slurs.

A musical score page featuring four staves of string instruments. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature changes from G major (two sharps) to F# major (one sharp), then to D major (no sharps or flats), and finally back to G major. Measure numbers 652 through 656 are indicated above the staves. The music consists of eighth-note patterns with various slurs and grace marks.

Decelerate into . . .

Musical score for orchestra, page 12, measures 655-656. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Bass. The key signature is A major (no sharps or flats). Measure 655 starts with a dynamic of ***ff***. The violins play eighth-note patterns of $\text{A} \# \text{B} \text{A}$, while the cellos provide harmonic support. Measure 656 continues with the same patterns, maintaining the ***ff*** dynamic. The score is annotated with a large watermark reading "University of Oxford".

Slowly, in strict time and unremittingly loud $\text{♩} = 60$

668

1. *(fff)*

2. *(fff)*

3. *(fff)*

4. *(fff)*

5. *(fff)*

The Hairy Goblin Freak

for Piano Solo

by Tim Chanter

Duration: 8 minutes

The Hairy Goblin Freak

Tim Chanter

Fairly Fast $\text{J.} = 135$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

27 *suo*
 32 (8)
 37 (8)
 42 *suo*
 46 *suo*

p
pp
mf = *p*
(pp)
mf = *pp*
ff
pp
ff
pp
ff

51

p

mf

p

56

p

mf

mf

mf

p

mf

61

mf

mf

67

p

mf

f

p

74

ff

ff

fff

p

Ped.

*

81

86

91

96

102

Musical score for piano, page 108, measures 108-112. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of 5 sharps. Measure 108 starts with a dynamic of ***ff***. Measures 109 and 110 begin with ***p***, followed by ***f*** in measure 110. Measures 111 and 112 end with ***p***. The bass staff features continuous eighth-note patterns labeled "Ped." at the beginning of each measure. The piano part includes various dynamics and fingerings.

Musical score for orchestra, page 131, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic (ff) indicated by a large 'ff' above the notes. Measure 2 begins with a piano dynamic (p) indicated by a small 'p'. Measure 3 begins with a forte dynamic (ff) indicated by a large 'ff' above the notes. Measure 4 begins with a piano dynamic (p) indicated by a small 'p'. The score includes various rhythmic patterns, including eighth and sixteenth note figures, and rests.

138

ff

[^] [^] [^] [^]

143

 150

 156

 161

 166

171

176

183

Ped. *pedal simile*

189

Ped. *

196

202

ff

f

Ped.

209

pp

(no pedal)

215

220

ppp

Ped.

226

sf

p

sf

Ped.

232

f

p

Ped. *

238

Ped. Ped. Ped. *

Ped.

245

pp

Ped. *

251

mf

Ped. *

257

p

mf

Ped. Ped. Ped.

263

mp

Ped.

mp

Ped.

Ped.

269

p

Ped.

Ped.

mp

mf

Ped.

276

f

ff

282

ff

f

288

poco rit.

Tempo 1

mp

p

f

297

ff

p

Ped.

ff

Ped.

302

p

ff

p

(p)

Ped.

Ped.

307

ff

p

Ped.

ff

312

ff

ff

Ped.

ff

317

p

pp

Ped.

ff

(8)

322

mf

(8)

327

p

(pp)

(8)

332

mf

pp

337

ff

pp

ff

mp

p

341

345

351

356

362

369

376

381

386

392

398

Musical score for orchestra, page 10, measures 405-410. The score consists of five staves. Measure 405: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 406: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 407: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 408: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 409: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 410: Bassoon 1 and Bassoon 2 play eighth-note patterns.

Musical score for piano and orchestra, page 11, measures 415-416. The score consists of two staves. The top staff is for the piano, showing a treble clef, common time, and a key signature of one sharp. The bottom staff is for the orchestra, showing a bass clef, common time, and a key signature of one sharp. Measure 415 starts with a forte dynamic (f) in the piano part, followed by eighth-note chords. The orchestra part has sustained notes. Measure 416 begins with a dynamic of ff, followed by eighth-note chords in both parts. The piano part ends with a dynamic of p.

101 102 103 104 105 106 107 108

Musical score for orchestra, page 10, measures 429-430. The score features two staves. The top staff uses a treble clef and includes dynamic markings 'fff' and 'sf'. The bottom staff uses a bass clef and includes dynamic markings 'sf'. Measure 429 starts with a forte dynamic 'fff' followed by eighth-note patterns. Measure 430 begins with a dynamic 'sf'.

437

Slower, but accelerating . . .

p

cresc. gradually . . .

439

441

(mf) cresc. gradually . . .

Continue to accelerate . . .

444

with rubato

446

448

450

with rubato

7

8

9

10

11

12

13

14

15

As Fast as Possible

453

fff

f

fff

f

fff

Ped.

*

Ped.

*

Ped.

458

fff

5

Ped.

Ped.

Ped.

5

*

**My Mother Phoned Today
for Choir (in 8 parts) and Tubular Bells**

by Tim Chanter

Duration: $7\frac{1}{2}$ minutes

My Mother Phoned Today

'My Mother Phoned Today' is the setting of a short poem by Sean Joyce¹ for choir and tubular bells, and is written in memory of my late mother:

My mother phoned today.
Strange but nice since she is dead.
I didn't answer but still felt
It was sweet of her to call.

Sean Joyce

For the purposes of clarity in the score, I have not written out dynamics separately for each vocal part: rather the large dynamic markings apply to all staves underneath them (for example the dynamics above the 1st soprano line in bars 4-20 apply to all four upper parts; the dynamics above the 1st bass part in bar 20 apply to both bass parts etc.)

Some of the long notes will be impossible to sustain without pausing for breath: care must be taken to break separately.

Despite the slow tempo, rhythmic accuracy is very important in this piece: the recurring triplet motif in particular must be performed with precision.

A standard set of bells (range C to G) is required: relatively soft mallets are preferred

Vocal Ranges:

¹ <http://www.poemhunter.com/p/m/poem.asp?poet=124569&poem=2145856>

My Mother Phoned Today

Tim Chanter

Slowly: $d = 60$

p

Soprano 1

Soprano 2

A musical score for a single melodic line. The key signature is one flat, and the time signature is common time (indicated by '2'). The melody consists of several eighth-note rests followed by a single eighth note. The lyrics 'My' are written below the staff.

Alto 1

Alto 2

Musical score for the first section of the piece. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). It starts with a 3/2 time signature, followed by three measures of rest. Then it changes to a 2/2 time signature and continues with three measures of rest. The bottom staff uses a bass clef and a key signature of one flat (B-flat). It also starts with a 3/2 time signature, followed by three measures of rest. The section concludes with a measure of rest.

Taper 1

A blank musical staff consisting of five horizontal lines. At the beginning of the staff is a treble clef. To its right is a key signature of one flat, indicated by a single flat symbol in a circle. Further to the right is a common time signature, indicated by a 'C'. Below the staff, the number '8' is written, representing a eighth note value.

Tenor 2

A musical staff consisting of five horizontal lines and four spaces. It features a bass clef on the first line, a key signature of one flat, and a 3/2 time signature. The staff ends with another bass clef and a 3/2 time signature.

Bass 1

A blank musical staff consisting of five horizontal lines and four spaces. The staff begins with a bass clef, followed by a key signature of two flats (B-flat), and a time signature of three over two (3/2).

Bass 2

A blank musical staff in bass clef, 3/2 time, with a key signature of two flats.

Tubular Bells

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a 3/2 time signature. It contains six measures of music, starting with a rest followed by six eighth-note patterns. The bottom staff uses a bass clef and a 2/2 time signature. It also contains six measures, starting with a rest followed by six eighth-note patterns. The dynamic marking *mf* is placed below the bass staff.

mf

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Bells

18

S. 1

p

ther Strange but nice

S. 2

- ther Strange bu - - t

A. 1

- ther Strange but ni - ce,

A. 2

ther Strange bu - - t

T. 1

Strange bu - - t

T. 2

Strange bu - - t

B. 1

pp

Pho - ned Strange but ni - ce,

B. 2

Pho - ned Strange but ni - ce,

Bells

p **mp** **p** **pp**

f ————— ***p***

S. 1 28 since _____ she is _____ de - ad.

S. 2 ***pp*** _____ ***f*** ————— ***p***
ni - - ce since since she is de - - - - ad.

A. 1 Strange but nice since since she is de - - - - ad.

A. 2 nice, since since since since she is de - - - - ad.

T. 1 ***pp*** _____ ***f*** ————— ***p***
nice, sin - ce since since since she is _____ de - ad.

T. 2 nice, since since since since she is de - - - - ad.

B. 1 since she is de - - - - ad.

B. 2 since she's de - - - - ad.

Bells ***pp*** ————— ***ppp*** < ***mp*** = ***ppp*** ————— ***mf***

45

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Bells

My Mo_ ther_ My My

54

S. 1 pho -

S. 2 pho -

A. 1 pho -

A. 2 pho -

T. 1 *mp* *pp*
My Mo-therphoned Mo - To - day

T. 2 My Mo-therphoned ther To - day phon-ed

B. 1 My Mo-ther phon-ed phon-ed To - - day

B. 2 Mo-ther phon-ed To - - - day

Bells

University of Cape Town

S. 1

63 ***mp*** ned. Strange but nice since

S. 2

mp ned. Strange bu - - t ni - - ce since

A. 1

ned. Strange but ni - ce, Strange but nice since

A. 2

ned. Strange bu - - t nice, since since since

T. 1

mp Strange bu - - t nice, sin - ce since

T. 2

Strange bu - - t nice, since since since

B. 1

Strange but ni - ce, since she is de -

B. 2

Strange but ni - ce, since she's de -

Bells

mp ***p*** ***pp*** ***pp***

S. 1
 73 **f** **p** **p**
 she is _____ de - ad. My _____

S. 2
f **p**
 since she is de - - - - ad.

A. 1
f **p**
 since she is de - - - - ad.

A. 2
f **p**
 since she is de - - - - ad.

T. 1
f **p**
 since since she is _____ de - ad.

T. 2
f **p**
 she is de - - - - ad.

B. 1
f **p**
 - - - - ad.

B. 2
f **p**
 - - - - ad.

Bells
ffff **ppp** < **mp** > **ffff** **ffff** **ffff** **ffff** **ffff** **ffff** **ffff**

p ————— **mf** —————

82

S. 1 My To

S. 2 My Mo phoned

A. 1 My ther phoned phoned

A. 2 My pho - ned phoned day

T. 1 **p** My ther

T. 2 My phoned

B. 1 My

B. 2 My Mo

Bells

S. 1
p *mf* = *p* *mf* =

Strange ni - ce is

S. 2
bu - t dead

A. 1
Strange since dead to -

A. 2
bu - t she ther

p ← *mf* → *p* *p*

T. 1
mo day mo - ther

T. 2
ther mo pho - ned to - -

B. 1
My To mo - ther phoned

B. 2
My pho - ned My mo - ther pho - ned

Bells

S. 1
f ————— **pp** **mp**
 to - - day Strange but
S. 2
 ned to - day Strange bu -
A. 1
 - - day Strange but
A. 2
 - phoned to - day Strange bu -
T. 1
f ————— **pp** **mp**
 - pho - ned to - day Strange bu -
T. 2
 - - day Strange bu -
B. 1
 to - - day Strange but
B. 2
 to - day Strange but
Bells
 ————— **mp** **p**

f

109

S. 1 nice since she is de -

S. 2 - t ni - - ce since since she is de - - -

A. 1 ni - ce, Strange but nice since since she is de - - -

A. 2 - t nice, since since since since she is de - - -

T. 1 - t nice, sin - ce since since since she is de -

T. 2 - t nice, since since since since she is de - - -

B. 1 ni - ce, since she is de - - - - -

B. 2 ni - ce, since she's de - - - - -

Bells ***pp*** ***pp*** ***ppp < mp > ppp***

118 ***p*** ***mf***
 S. 1 ad. I I did ans
p
 S. 2 ad. I I n't
 A. 1 ad.
 A. 2 ad.
p
 T. 1 ad.
 T. 2 ad.
mf
 B. 1 ad. I I did ans
 B. 2 ad. I I n't wer
 Bells ***mf***

127

S. 1

p *mf* **p** **mf**

I did not ans - wer but but still still

S. 2

wer I did not ans - wer but but still

A. 1

mf **p** **mf**

I did not ans - wer but still still

A. 2

I I did not ans - wer but still

T. 1

mf **p** **p**

did not ans - wer still

T. 2

did not ans - wer

B. 1

p **mf** **p**

but fe - lt but but but still

B. 2

sti - ll but but but still

Bells

135

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

S. 1

— felt I I did not ans - wer did not ans - wer but still felt

S. 2

still felt I I did not ans - wer did not ans - wer but still felt My —

A. 1

— felt I I did not ans - wer I I did not ans - wer mo -

A. 2

still felt I I did not ans - wer I I did not ans - wer

T. 1

— felt I I did not did not ans - wer I did not ans - wer but still felt

T. 2

still felt I I did not did not ans - wer I did not ans - wer but still felt My —

B. 1

— felt I did not did not ans - wer I did not did not ans - wer mo -

B. 2

felt I did not did not ans - wer I did not did not ans - wer

Bells

143

S. 1

ff Mo - - ther to - day Strange but

ff mp

S. 2

— mo - ther pho - ned to - day Strange bu -

mp

A. 1

ther pho - - - ned to - day Strange but

A. 2

mo - - - ther to - day Strange bu -

ff

T. 1

mo - - - ther to - day Strange bu -

(*ff*) mp

T. 2

— mo - ther phoned to - day Strange bu -

B. 1

ther pho - - - ned to - day Strange but

B. 2

pho - - - ned to - day Strange but

Bells

ff mp p

153

S. 1 nice since she's dead.

S. 2 - t ni - ce since since she is dead. I did not an -

A. 1 ni - ce, Strange but nice since since she is dead. I did not an -

A. 2 - t nice, since since since since she is dead.

T. 1 - t nice, sin - ce since since she is dead.

T. 2 - t nice, since since since since she is de - ad.

B. 1 ni - ce, since she is de - - ad.

B. 2 ni - ce, since she's de - - ad.

Bells *pp* *pp* *fff* < *mp* >

163

pp

S. 1

I did not an - swer,
but sti - ll felt

S. 2

- - - swer
bu - t still felt it was

A. 1

swer
but sti - ll felt

A. 2

I did not an - swer,
bu - t still felt it was

T. 1

T. 2

B. 1

B. 2

Bells

172

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Bells

3

pp p mp pp

sweet her to ca - II.

— of to ca - II.

sweet her to ca - II.

— of to ca - II.

mp pp

sweet of her to ca - II.

p p pp

Ostin Allegro

A Percussion Quartet

by Tim Chanter

Duration: 11 minutes

Instrumentation

Player 1

- Snare Drum
- Tom-Toms (4)
- Bass Drum
- Suspended Cymbal
(the above are anticipated to comprise a drum kit)
- Tambourine
- Low Woodblock
- Maracas
- Tam-Tam

Player 3

- Two Timpani (smallest and largest available)
- Suspended cymbal
- Pair of cymbals
- Tambourine
- High Woodblock
- Medium Triangle
- Cowbell
- Whistle (exact type is not important)

Player 2

- 2 Congas and 2 Bongos
- Sizzle Cymbal
- Tambourine
- Temple Blocks (5)
- High Triangle
- Guiro

Player 4

- Field Drum / Tenor Drum
- Cymbal disc (suspended, to be struck with beaters). A crotale can be used as a substitute.
- Tambourine
- Pair of Claves
- Whip
- Cabasa or Ratchet

Beaters

The following symbols have been used for different types of beaters, the precise selection of which is left at the players' discretion:

-  Hard beaters (wooden for drums, cymbals, cowbell; hard timpani sticks for timps)
-  Rubber beaters (for temple blocks and woodblocks)
-  Soft beaters (felt for drums, cymbals and cowbell; soft timpani sticks for timps)
-  Metal beaters (for cymbals and cowbell)
-  Wire brushes (for cymbals)
-  Hands (for tom-toms and congas / bongos)
-  Cello or Double Bass bow (for bowing cymbals)

(Note: triangles, the tam-tam and the bass drum are all to be played with standard instrument beaters - there are no specific markings in the score)

Performance Notes

- The piece takes the form of an ostinato, uninterrupted except in the final few bars. I have placed the rehearsal marks at each starting point of the ostinato by way of orientation (and the ostinato figure is marked throughout the parts)
- Triangular note-heads in the ostinato (first occurring for player 1 in bar 3, and for all players in bar 21) are intended to be a contrasting (and quieter) sound than the rest of the ostinato. I have suggested playing methods / attacks at the first occurrence for each instrument - but players can substitute alternatives if they wish.
- Timpani: the exact tuning of the timpani is not important: rather one very high note which can articulate the rhythmic structure clearly and one very deep note must be selected (I have notated the piece for middle C and low D)
- Tom-toms: a standard set of four tom-toms, notated in the staff spaces
- Temple-blocks: a set of five temple-blocks notated on the staff lines
- Congas / bongos: a set of two of each, collectively notated in the staff spaces (in the score I just refer to bongos for short)
- The vocal marks (bars 325-336 and in the final bar) are to be spoken / shouted (rather than sung on a pitch)
- The dynamic markings are extremely important. Players are asked to note that:
 - the overall dynamic level is, for the majority of the piece, restrained
 - in many sections different players do not play at the same dynamic level, and that cresc. and dims. do not necessarily occur simultaneously for all players
- A fairly quick pace is essential (at least 140 crotchets per minute as marked)

Ostin Allegro

Allegro: $\text{♩} = 140$

by Tim Chanter

A (snare on)

Snare Drum
Tom-toms
Bass Drum
Suspended Cymbal 1
Tambourine 1
Low Wood Block
Maracas
Tam-tam
Vocals 1

2 Congas, 2 Bongos
Suspended Cymbal 2 (Sizzle)
Tambourine 2
Temple Blocks
High Triangle
Guiro
Vocals 2

Timpani
Suspended Cymbal 3
Pair of Cymbals
Tambourine 3
High Wood Block
Medium Triangle
Cowbell
Whistle
Vocals 3

Field Drum
Cymbal Disc (or Crotale)
Tambourine 4
Pair of Claves
Whip
Cabasa
Vocals 4

Snare D. 



Snare D. 



B

Snare D. 

Tom-t. 

C+Bongos 

Timp. 

Field. D. 



Tom-t. 

C+Bongos 

Timp. 

Field. D. 

29

Tom-t.

C+Bongos

Timp.

Field. D.

p

p

p

p

34

Tom-t.

C+Bongos

Timp.

Field. D.

C

mp

pp

mf

mp

pp

mp

pp

(handclap)

40

Tom-t.

C+Bongos

Timp.

Field. D.

mp

mp

mp

45

Tom-t.

C+Bongos

Tim.

pp



51

D

Tom-t.

C+Bongos

Tim.

Field. D.

p

p

mp



57

(stick-stick)

Tom-t.

C+Bongos

(stick-stick)

Tim.

pp

p

pp

pp

pp

Field. D.

pp

62

Tom-t.

C+Bongos

Timp.

Field. D.

67

Tom-t.

C+Bongos

Timp.

Field. D.

72

E

Tom-t.

C+Bongos

Timp.

Field. D.

77

Tom-t.

C+Bongos

Timp.

Field. D.

82

Tom-t.

C+Bongos

Timp.

Field. D.

87

Tom-t.

C+Bongos

Timp.

Field. D.

F

f

p subito

f

p subito

92

Tom-t. C+Bongos Timp. Field. D.

mp
 mp
 p
 p pp mp mp



97

Tom-t. C+Bongos Timp. Field. D.

f
 f
 f
 f



101

Tom-t. C+Bongos Timp. Field. D.

f f
 f f
 fiss. f

105

G

Tom-t.

C+Bongos

H. Tri.

Timpani

Field. D.

L. W. Bl.

H. Tri.

110

(damped)

pp

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Musical score for three instruments:

- L. W. Bl.**: Starts with a dynamic of **115**. The first measure shows a stick-stick pattern with a grace note. Subsequent measures feature eighth-note patterns with accents and triplets. Measures 5-6 show sixteenth-note patterns with accents and a dynamic of **> 3**.
- H. Tri.**: Follows a similar pattern to L. W. Bl., featuring eighth-note and sixteenth-note patterns with accents and triplets.
- Cowbell**: Enters in measure 7 with a dynamic of **pp**. It plays a sixteenth-note pattern with accents.

Musical score for measures 124-125. The score includes four staves: L. W. Bl., H. Tri., Cowbell, and Cym. D. Measure 124 starts with a common time section. The L. W. Bl. staff shows a bass drum (B) followed by a 2/4 section with eighth-note patterns. The H. Tri. staff shows a bass drum (B) followed by a 2/4 section with eighth-note patterns. The Cowbell staff shows a bass drum (B) followed by a 2/4 section with eighth-note patterns. The Cym. D. staff shows a bass drum (B) followed by a 2/4 section with eighth-note patterns. Measure 125 begins with a 3/4 section. The L. W. Bl. staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. The H. Tri. staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. The Cowbell staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. The Cym. D. staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. Measure 126 begins with a 4/4 section. The L. W. Bl. staff has a bass drum (B) followed by a 4/4 section with eighth-note patterns. The H. Tri. staff has a bass drum (B) followed by a 4/4 section with eighth-note patterns. The Cowbell staff has a bass drum (B) followed by a 4/4 section with eighth-note patterns. The Cym. D. staff has a bass drum (B) followed by a 4/4 section with eighth-note patterns. Measure 127 begins with a 3/4 section. The L. W. Bl. staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. The H. Tri. staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. The Cowbell staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns. The Cym. D. staff has a bass drum (B) followed by a 3/4 section with eighth-note patterns.

L. W. Bl. 128

Cowbell

Cym. D.

(damped)

132

Temp. Bl. (stick-stick) *pp*

Cowbell

Cym. D.

137

Temp. Bl.

Cym. D.

The musical score consists of two staves. The top staff, labeled "Temp. Bl.", features a treble clef and a common time signature. It contains six measures of music, each consisting of a single eighth note followed by a sixteenth-note pattern. Measure 1 has a fermata over the eighth note. Measures 2-6 have a "3" below them, indicating a triplets grouping. The bottom staff, labeled "Cym. D.", features a bass clef and a common time signature. It contains six measures of music, each consisting of a single eighth note followed by a sixteenth-note pattern. Measures 2-6 have a "3" below them, indicating a triplets grouping.

141

(snare off)

I (damped)

Snare D.

Temp. Bl.

Tamb. 3

Cym. D.

146

Snare D.

Temp. Bl.

Tamb. 3

(short thumb roll)

150

Snare D.

Tamb. 3

Tamb. 4

(short thumb roll)

155

Snare D.

Tamb. 2

Tamb. 3

Tamb. 4

(pp)

p

p

J

Snare D. 159

This musical score page shows five staves for percussion instruments. The top staff is for the Snare Drum (Snare D.), followed by Tambourine 1, Tambourine 2, Tambourine 3, and Tambourine 4. Measure 159 begins with a dynamic of $\frac{2}{4}$ time. The Snare Drum has a single stroke. Tambourine 1 starts with a double stroke. Tambourine 2 has a sustained note with a grace note. Tambourine 3 has a rhythmic pattern of eighth and sixteenth notes. Tambourine 4 has a sixteenth-note pattern. Measures 160 and 161 continue with similar patterns, with Tambourine 3 having a sustained note with grace notes and Tambourine 4 having a sixteenth-note pattern.

=

Tamb. 1 165

(short thumb roll)

This musical score page shows four staves for tambourines. Measure 165 begins with a dynamic of $\frac{4}{4}$ time. Tambourine 1 has a sustained note with a grace note. Tambourine 2 has a sixteenth-note pattern. Tambourine 3 has a sustained note with grace notes. Tambourine 4 has a sixteenth-note pattern. Measures 166 and 167 continue with similar patterns, with Tambourine 3 having a sustained note with grace notes and Tambourine 4 having a sixteenth-note pattern.

=

Tamb. 1 170

This musical score page shows four staves for tambourines. Measure 170 begins with a dynamic of $\frac{4}{4}$ time. Tambourine 1 has a sixteenth-note pattern. Tambourine 2 has a sustained note with a grace note. Tambourine 3 has a sustained note with a grace note. Tambourine 4 has a sixteenth-note pattern. Measures 171 and 172 continue with similar patterns, with Tambourine 3 having a sustained note with grace notes and Tambourine 4 having a sixteenth-note pattern.

176

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4



K

181

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4



186

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

192

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

=

197

L

Tom-t.

Tamb. 1

S Cym. 2
(sizz)

Tamb. 2

H. W. Bl.

Tamb. 4

Claves

203

Tom-t.

Maracas

C+Bongos

S Cym. 2 (sizz)

H. W. Bl.

Claves

Whip



209

Bass. D.

S Cym. 1

C+Bongos

Whist.

Claves

Cabasa

S. Cym. 1 214

M

Guiro

Med. Tri.

Whist.

Claves

(damped)

(scrape)

Musical score for three instruments at measure 220:

- C+Bongos:** The first staff shows a pattern of eighth and sixteenth notes. Dynamics include *p*, *mp*, *f*, and *f*.
- Med. Tri. (Med. Triplet):** The second staff shows a continuous eighth-note pattern. Measures are divided by vertical bar lines. The first measure ends with a triplet bracket over the last two notes. Subsequent measures also feature triplets.
- Claves:** The third staff shows a continuous eighth-note pattern. Measures are divided by vertical bar lines. The first measure ends with a triplet bracket over the last two notes. Subsequent measures also feature triplets.

225

S Cym. 1

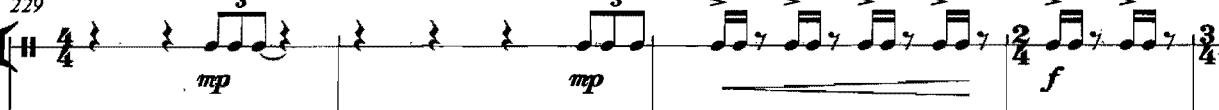
C+Bongos

Med. Tri.

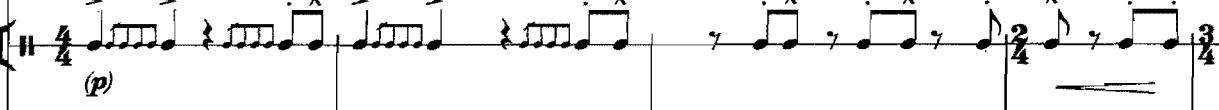
Claves

Measure 225: The score shows four staves. The first staff (S Cym. 1) has a bass clef, a common time signature, and a dynamic of *mp*. It features a continuous eighth-note pattern with grace notes. The second staff (C+Bongos) has a bass clef, a common time signature, and a dynamic of *f*. It includes a measure with a triplets marking above the notes and another with a dynamic of *p*. The third staff (Med. Tri.) has a bass clef, a common time signature, and a dynamic of *(p)*. It features a measure with a triplets marking above the notes. The fourth staff (Claves) has a bass clef, a common time signature, and a dynamic of *(mp)*. It features a measure with a triplets marking above the notes.

229

S Cym. 1 

C+Bongos 

Med. Tri. 

Claves 

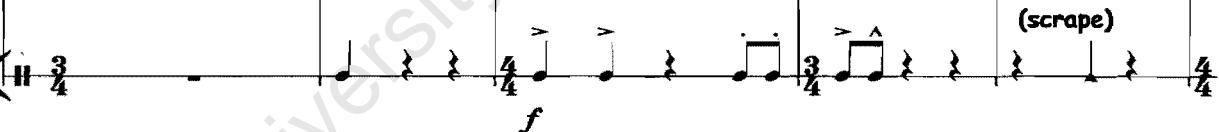


233

S Cym. 1 

C+Bongos 

Med. Tri. 

Claves 



238

S Cym. 1 

C+Bongos 

Med. Tri. 

Claves 

242

S Cym. 1 *ff*

C+Bongos *ff* *subito pp*

Med. Tri. *ff*

Claves *ff*

247

S Cym. 1 *f*

C+Bongos *ff*

Med. Tri. *f*

Claves *ff*

252

S Cym. 1 *p*

Temp. Bl. *p*

S. Cym 3 *p* *(bowed)*

Med. Tri. *p* *(niente)*

Field. D. *p* *(damped)*

258

S Cym. 1

Temp. Bl.

p

S. Cym 3

Field. D.

This section contains four staves. S. Cym. 1 has a single note followed by a fermata. Temp. Bl. has sixteenth-note patterns with dynamics p and ff. S. Cym 3 has a single note followed by a fermata. Field. D. has eighth-note patterns with a '3' above each group of three notes.



262

S Cym. 1

Temp. Bl.

(p)

S. Cym 3

f

Field. D.

This section contains four staves. S. Cym. 1 has a single note followed by a fermata. Temp. Bl. has sixteenth-note patterns with dynamics < 3 and ff. S. Cym 3 has a single note followed by a fermata. Field. D. has eighth-note patterns with dynamics > 3 and ff.



267

Tom-t.

p

Temp. Bl.

subito pp

S. Cym 3

Field. D.

P

trem.

This section contains four staves. Tom-t. has a single note followed by a fermata. Temp. Bl. has sixteenth-note patterns with dynamics p and subito pp. S. Cym 3 has a single note followed by a fermata. Field. D. has eighth-note patterns with a tremolo dynamic.

272

Tom-t.

Temp. Bl.

Tamb. 4

||

276

Tom-t.

Temp. Bl.

Tamb. 3

Tamb. 4

||

281

Tom-t.

Temp. Bl.

Tamb. 3

Tamb. 4

||

286

Tom-t.

Temp. Bl.

S. Cym 3

Tamb. 4

Q

(Maintain a constant *mp* dynamic throughout the cymbal section)

||

290

S. Cym 3

(stick - stick)

293

S. Cym. 1

Maintain a constant *mp* dynamic throughout the cymbal section

S. Cym 3

Cym. D.

Maintain a constant *mp* dynamic throughout the cymbal section

298

S. Cym. 1

S. Cym 3

Cym. D.

(stick - stick)

303

S. Cym. 1

S. Cym. 2 (sizz)

Maintain a constant *mp* dynamic throughout the cymbal section

S. Cym 3

Cym. D.

R

307

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.



311

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.



315

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.

Musical score for four percussion parts: S. Cym. 1, S. Cym. 2 (sizz), S. Cym. 3, and Cym. D. The score is in common time (indicated by a '4'). The tempo is marked as 319 BPM. The parts are grouped by measure lines. Measure 1: S. Cym. 1 has a sixteenth-note pattern with grace notes. S. Cym. 2 has a eighth-note pattern with grace notes. S. Cym. 3 has a sixteenth-note pattern with grace notes. Cym. D. has a sixteenth-note pattern with grace notes. Measure 2: S. Cym. 1 has a eighth-note pattern with grace notes. S. Cym. 2 has a eighth-note pattern with grace notes. S. Cym. 3 has a sixteenth-note pattern with grace notes. Cym. D. has a sixteenth-note pattern with grace notes. Measure 3: S. Cym. 1 has a eighth-note pattern with grace notes. S. Cym. 2 has a eighth-note pattern with grace notes. S. Cym. 3 has a sixteenth-note pattern with grace notes. Cym. D. has a sixteenth-note pattern with grace notes. Measure 4: S. Cym. 1 has a eighth-note pattern with grace notes. S. Cym. 2 has a eighth-note pattern with grace notes. S. Cym. 3 has a sixteenth-note pattern with grace notes. Cym. D. has a sixteenth-note pattern with grace notes.

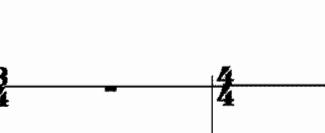
2

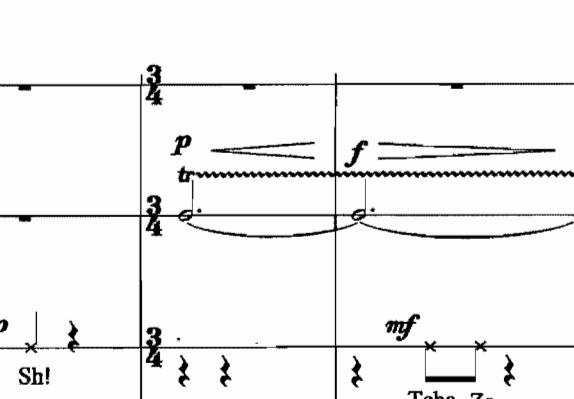
323 > **S**

S Cym. 1 $\frac{3}{4}$ ff Shout Spoken
Vocals 1 $\frac{3}{4}$ ff YOW Sh!
H. Tri. $\frac{3}{4}$ ff Shout p
Vocals 2 $\frac{3}{4}$ ff YOW Spoken p Sh!
Tim. $\frac{3}{4}$ p f p
Vocals 3 $\frac{3}{4}$ Shout Spoken
ff YOW p Sh!
Cym. D. $\frac{3}{4}$ Claves
Claves $\frac{3}{4}$ ff p Spoken
Vocals 4 $\frac{3}{4}$ Shout p Sh!

328

Snare D. 

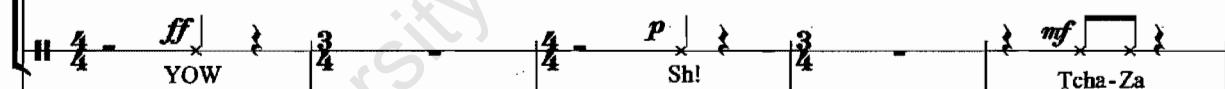
Maracas 

Vocals 1 

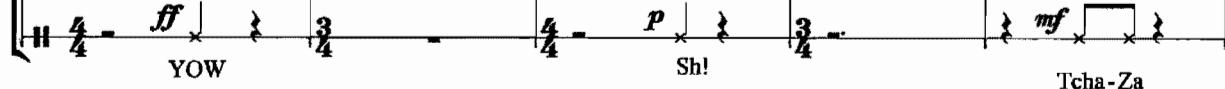
Guiro 

Vocals 2 

Tim. 

Vocals 3 

Claves 

Vocals 4 

338

Bass. D.

L. W. Bl.

Vocals 1

S Cym. 2 (sizz)

Temp. Bl.

Vocals 2

Cowbell

Vocals 3

Field. D.

Vocals 4

T

f

SSSSSSSS - SSSSSSSSS

SSSSSSSS - SSSSSSSSS

SSSSSSSS - SSSSSSSSS

SSSSSSSS - SSSSSSSSS

344

L. W. Bl.

Temp. Bl.

Claves

(stick - stick) > >

f

p **f** **p** **f** **p** **f** **p** **f** **p** **f**

p **f** **p** **f** **p** **f** **p** **f** **p** **f**

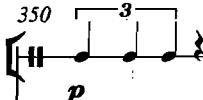
p **f** **p** **f** **p** **f** **p** **f** **p** **f**

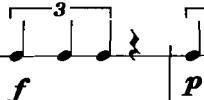
p **f** **p** **f** **p** **f** **p** **f** **p** **f**

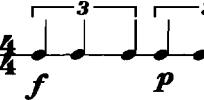
p **f** **p** **f** **p** **f** **p** **f** **p** **f**

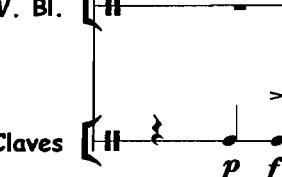
p **f** **p** **f** **p** **f** **p** **f** **p** **f**

350

L. W. Bl. 

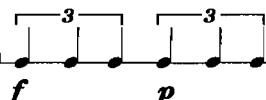
Temp. Bl. 

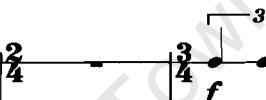
H. W. Bl. 

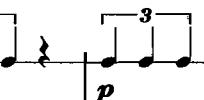
Claves 

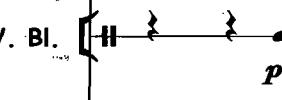


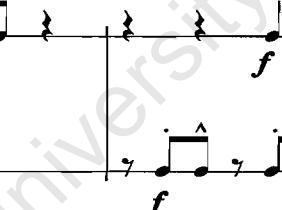
356

L. W. Bl. 

Tamb. 2 

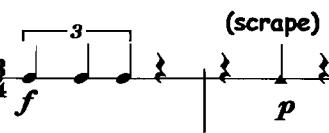
Temp. Bl. 

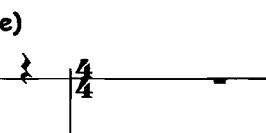
H. W. Bl. 

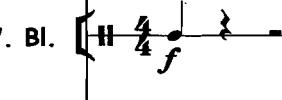
Claves 

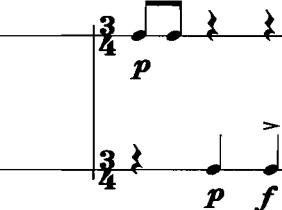


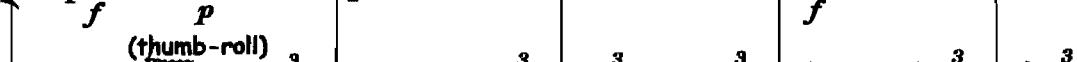
361 **U**

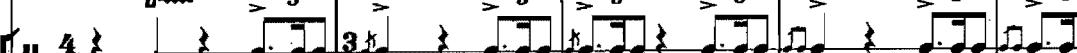
L. W. Bl. 

Tamb. 2 

H. W. Bl. 

Claves 

L. W. Bl. 366 

Tamb. 2 

三

371

L. W. Bl.

Tamb. 2

H. W. Bl.

Tamb. 4

Score details: The score consists of four staves. The first staff (L. W. Bl.) has a dynamic of **f** followed by **p**. The second staff (Tamb. 2) has a dynamic of **p** followed by **f**. The third staff (H. W. Bl.) has a dynamic of **p**. The fourth staff (Tamb. 4) has dynamics of **p**, **f**, **p**, and **f**. Various performance instructions like trills (tr.), accents (>), and grace notes (^) are scattered throughout the measures. Time signatures switch between **4/4** and **2/4**.

二

376

Tamb. 1 2/4 - | 3/4 - | 4/4 f V > > . > ^ | 3/4 > > > > | 4/4 p | 4/4

Tamb. 2 2/4 > ^ | 3/4 - | 4/4 tr. - | 3/4 f | 4/4

H. W. Bl. 2/4 - | 3/4 - | 4/4 f > > > | 3/4 - | 4/4

Tamb. 4 2/4 (tr.) > | 3/4 > > > | 4/4 - | 3/4 tr. > | 4/4 p =f | 3/4 p =f | 4/4

Musical score for four tambourines (Tamb. 1-4) at measure 382. The score consists of four staves, each representing a tambourine. The measures are divided by vertical bar lines. Measure 1 starts with a forte dynamic (f) and includes grace notes. Measure 2 starts with a piano dynamic (p) and includes grace notes. Measure 3 starts with a forte dynamic (f). Measure 4 ends with a forte dynamic (f).

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

382

f

p

f

f

p

f

p

f

二

386

Tamb. 1 (thumb-roll)

S Cym. 2 (sizz)

Tamb. 3

Cym. D.

Tamb. 4

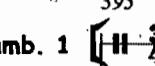
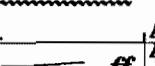
二

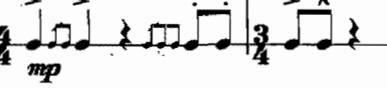
Musical score for measures 391-392. The score includes four staves:

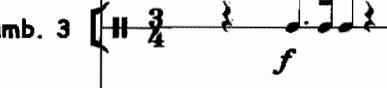
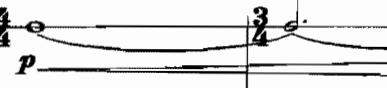
- Tamb. 1:** Playing eighth-note patterns with dynamic *f*. Measure 391 ends with a fermata.
- S Cym. 2 (sizz):** Playing eighth-note patterns with dynamic *p* followed by *mp*.
- Tamb. 3:** Playing sustained notes with dynamic *p* in measure 391, dynamic *ff* in measure 392, and dynamic *p* again in measure 392.
- Cym. D:** Playing eighth-note patterns with dynamic *p*.

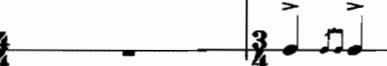
W

395

Tamb. 1  

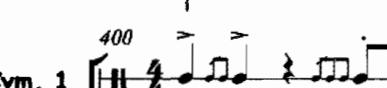
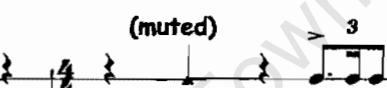
S Cym. 2 (sizz)   

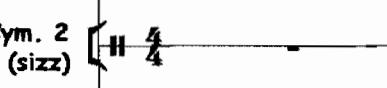
Tamb. 3  

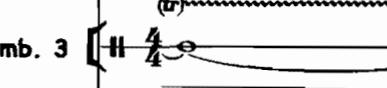
Cym. D.  

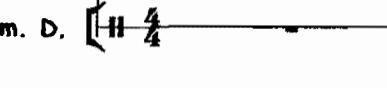
≡

400

S Cym. 1  

S Cym. 2 (sizz)  

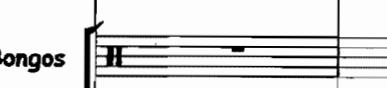
Tamb. 3  

Cym. D.  

≡

404

S Cym. 1  

C+Bongos  

S Cym. 2 (sizz)  

Pair Cym.  

Cym. D.  

410

S Cym. 1

C+Bongos

Pair Cym.

Cym. D.

p

(scrape)

p



X

415 (tr)

S Cym. 1

C+Bongos

gradually cresc.

Pair Cym.

(snares on)

Field. D.

pp gradually cresc. to drum unison

p

(stick - stick)



420

Tom-t.

mf

gradually cresc.

(f) p

C+Bongos

(mf)

gradually cresc.

(f)

Pair Cym.

mf

Field. D.

mp

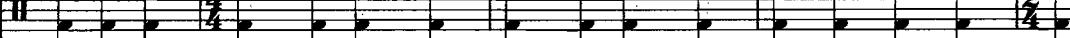
> 3

(stick - stick)

426

Tom-t.  gradually cresc.

C+Bongos  gradually cresc.

Tim. 

Field. D.  *mf*  *f* 

Y

431

Tom-t. **Bass. D.** **C+Bongos** **Timp.** **Field. D.**

(stick - stick) (stick - stick) (stick - stick)

ff f ff ppp ff ff

437

Tom-t.

Bass. D.

C+Bongos

Timp.

Field. D.

443

Tom-t.

Bass. D.

C+Bongos

Timp.

Field. D.

Z

448

Tom-t.

Bass. D.

Vocals 1

C+Bongos

Vocals 2

Timp.

Vocals 3

Field. D.

Vocals 4

453

Tam-tam.

Vocals 1

Guiro

Vocals 2

Whist.

Vocals 3

Vocals 4

Horn Quartet

by Tim Chanter

Duration: 14 minutes

Performance Notes

Allegro

- ◆ This movement is intended to have rhythmic drive - it is important to play it at a sufficient pace to create and sustain a strong forward momentum, and with a high degree of rhythmic precision
- ◆ The ordinary accents (e.g. on the first quavers of all three lower parts, and the first quaver in bar 6 of the 1st horn part) are not intended to be strongly pronounced - but to show the shape of the rhythm. I have also beamed quavers in accordance with the intended rhythm (e.g. bar 9 is intended to have a 2+3 metrical shape)
- ◆ The microtones (first occurring in bar 37) are intended to be about a quarter of a tone sharp or flat - but the precise pitching is less important than giving the overall musical effect of starting the glissandi in the 'wrong' direction before reversing to the cadential note
- ◆ The acciaccaturas in the two melodic sections (bars 82 - 109 in the first horn part, and bars 154-179 in the second horn part) are meant to be played before the beat: the full note then being sounded in exact time
- ◆ These same two sections are intended to be played without any rubato - the melodies being strictly governed by the crotchet pulse set by the 4th horn player
- ◆ The final climax (starting at bar 202, reaching its peak in 217) is intended to be very powerful (more so than the former similar build-ups in bars 26 - 36 and 63 - 75), then quickly diminishing before a quiet and hanging cadence leading into the Lento
- ◆ [To assist with the difficulty of such frequent metre changes, the first horn players part is copied in full as a cue in the other players' parts. The first horn therefore acts as a conductor]

Lento

- ◆ The overall mood of the movement is one of quiet calm, and the relative climaxes are meant to be swells rather than fortissimos. Even the point of greatest tension - the discord in bars 57 - 59 - should not reach more than a forte
- ◆ The melody line, shared between the first and second players, is intended to be played with a subtle rubato - the other players following time accordingly [In the parts, the melody phrases of the 1st and 2nd players are marked as cues, to assist with this]
- ◆ The acciaccaturas in the melody phrases are not meant to be too short - rather they should be played with some license and extended into the musical line
- ◆ Please do not pause too long before the recap (bar 41) and do not slow down too much at the 'poco rit' (bars 56 - 59): the movement is slow, but must not falter

Presto

- ◆ Play as fast as possible
- ◆ As in the Allegro, I have used ordinary accents primarily to delineate the rhythmic shape. In contrast the marcato and sforzando marks are meant to be sharply attacked

I. Allegro

Fast $\text{J.} = 110$

by Tim Chanter

Horn in F

University of Cape Town

1.

2.

3.

4.

University of Cape Town

12

2.

3.

4.

University of Cape Town

18

1. *f*

2. *p*

3. *f*

4. *f* *p*

23

1. *p*

2. *p*

3. *p*

4. *p*

(cresc. only gradually)

28

1.

2.

3.

4.

Musical score for orchestra, page 10, system 39. The score consists of four staves (1, 2, 3, 4) in common time, key signature of one flat. Measure 39 starts with a dynamic of ***p***. Staff 1 has a sustained note followed by eighth notes. Staff 2 has eighth-note patterns. Staff 3 has eighth-note patterns. Staff 4 has eighth-note patterns. Measures 40-41 show more eighth-note patterns across all staves. Measure 42 ends with a dynamic of ***p***.

51

1.

2.

3.

4.

57

1.

2.

3.

4.

63

1.

2.

3.

4.

67

1.

2.

3.

4.

72

1.

2.

3.

4.

76

1.

2.

3.

4.

4. 3. 2. 1.

87

fuu

duu

dum

4. 3. 2. 1.

88

fuu

dum

4. 3. 2. 1.

89

fuu

dum

dum

fuu

90

1.

2.

3.

4.

v.1

v.1

93

1.

2.

3.

4.

v.1

v.1

96

1.

2.

3.

4.

v.1

v.1

99

1. *mp*

2. *mp*

3. *mp*

4. *mp*

103

1. *f*

2. *f*

3. *f*

4. *f*

109

1. (f) *pp* *p*

2. (f) *pp* *p*

3. (f) *pp* *p*

4. (f) *pp* *p*

115

121

127

130

140

1. 2. 3. 4.

136

1. 2. 3. 4.

132

1. 2. 3. 4.

145

1.

2.

3.

4.

152

1.

2.

3.

4.

155

1.

2.

3.

4.

132

4. 3. 2. 1.

164

4. 3. 2. 1.

(p)

161

4. 3. 2. 1.

158

1. 2. 3. 4.

133

pp

p *f* *ff*

ff *ff*

1. 170

2.

3.

4.

4. 3. 2. 1.

178

1. 2. 3. 4.

p

p

p

pp

ppp

p

pp

ppp

186

1. 2. 3. 4.

pp

pp

(pp)

pp

(pp)

pp

(pp)

pp

(pp)

193

1. 2. 3. 4.

mp

f

mf

mf

mp

mf

mf

mf

135

Musical score page 135, measures 1-4. The score consists of four staves (1, 2, 3, 4) in common time, treble clef. Measure 1: All staves play eighth-note patterns. Measure 2: Staves 1, 2, and 3 play eighth-note patterns; Staff 4 rests. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play eighth-note patterns. The page number 135 is at the bottom left, and measure numbers 1, 2, 3, 4 are at the top.

Musical score page 135, measures 5-8. The score consists of four staves (1, 2, 3, 4) in common time, treble clef. Measure 5: All staves play eighth-note patterns. Measure 6: Staves 1, 2, and 3 play eighth-note patterns; Staff 4 rests. Measure 7: All staves play eighth-note patterns. Measure 8: All staves play eighth-note patterns. The page number 135 is at the bottom left, and measure numbers 1, 2, 3, 4 are at the top. Measure numbers 5, 6, 7, 8 are at the top right.

Musical score page 135, measures 9-12. The score consists of four staves (1, 2, 3, 4) in common time, treble clef. Measure 9: All staves play eighth-note patterns. Measure 10: Staves 1, 2, and 3 play eighth-note patterns; Staff 4 rests. Measure 11: All staves play eighth-note patterns. Measure 12: All staves play eighth-note patterns. The page number 135 is at the bottom left, and measure numbers 1, 2, 3, 4 are at the top. Measure numbers 5, 6, 7, 8 are at the top right.

Musical score page 198, measures 1-4. The score consists of four staves (1, 2, 3, 4) in common time, treble clef. Measure 1: All staves play eighth-note patterns. Measure 2: Staves 1, 2, and 3 play eighth-note patterns; Staff 4 rests. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play eighth-note patterns. The page number 198 is at the top right, and measure numbers 1, 2, 3, 4 are at the top.

Musical score page 198, measures 5-8. The score consists of four staves (1, 2, 3, 4) in common time, treble clef. Measure 5: All staves play eighth-note patterns. Measure 6: Staves 1, 2, and 3 play eighth-note patterns; Staff 4 rests. Measure 7: All staves play eighth-note patterns. Measure 8: All staves play eighth-note patterns. The page number 198 is at the top right, and measure numbers 1, 2, 3, 4 are at the top. Measure numbers 5, 6, 7, 8 are at the top right.

rit.

211

1. *f* *ff*
 2. *f* *ff*
 3. *f* *ff*
 4. *f* *ff*

Slowly $\downarrow = 80$

217

1. *ff* *mf* *mf*
 2. *ff* *mf* *mf*
 3. *ff* *mf* *mf*
 4. *ff* *mf* *mf*

222

1. *p* *p* *pp*
 2. *p* *p* *pp*
 3. *p* *p* *pp*
 4. *p* *p* *pp*

II. Lento

$\text{d} = 37 / \text{d} = 74$

Horn in F

with a little rubato

niente

Horn in F

Horn in F

Horn in F

Horn in F

1.

p

2.

with a little rubato

mp

niente

3.

4.

p

11

1.

mp

f

niente

p

2.

mf

>

mp

niente

3.

niente

p

4.

niente

mf

>

p

16

1. *mp* *poco f* *niente* ***p***
 2. ***p*** *mp*
 3. ***p***
 4. ***p***

21

1. ***f*** ***mf*** ***mp***
 2. ***f*** ***mf*** ***mp***
 3. ***mp*** ***f*** ***mf*** ***mp***
 4. ***mp*** ***f*** ***mf*** ***mp***

27

1. ***pp*** ***mf*** ***mp*** ***mf***
 2. ***pp*** ***pp*** ***mp*** ***mf***
 3. ***pp*** ***pp*** ***mp*** ***mf***
 4. ***pp*** ***pp*** ***pp*** ***mp*** ***mf***

32

1.

2.

3.

4.

37

1.

2.

3.

4.

42

1.

2.

3.

4.

46

1. 2. 3. 4.

niente

p

p

51

1. 2. 3. 4.

f

niente

p

mp

p

56

poco rit.

1. 2. 3. 4.

pesante

mf

f

mf

pp

pp

pp

A tempo

mf

62

1. *pp*

2. *mp*

3. *pp*

4. *pp*

65

1. *mp* *f*

2. *mp* *f*

3. *mp* *f*

4. *mp* *f*

1. *ppp*

2. *ppp*

3. *ppp*

4. *ppp*

1. *p* *niente*

2. *p* *niente*

3. *p* *niente*

4. *p* *niente*

III. PRESTO

Cracking Fast $\text{d} = 110+$

The musical score consists of four staves, each with a treble clef and a key signature of three sharps. Measure 1 starts with a dynamic *f*. Measures 2 and 3 show eighth-note patterns with slurs and dynamics *sf*. Measures 4 through 6 continue the eighth-note patterns with dynamics *sf* and *ff*. Measure 7 features a dynamic *f*. Measures 8 and 9 show eighth-note patterns with dynamics *sf* and *ff*. Measure 10 ends with a dynamic *f*. Measure 11 concludes the section.

17

1. f
2. f
3. f
4. f

23

1. f p
2. f p
3. f
4. f

28

1. f
2. f
3. f
4. f

32

1. *p*

2. *p*

3.

4.

f

f

f

ff

37

1. *sf*

2. *sf*

3. *sf*

4. *sf*

42

1. *ff*

2. *ff*

3.

4.

p

sf (*p*)

sf (*p*)

p

sf (*p*)

sf (*p*)

p

sf (*p*)

sf (*f*)

p

sf (*p*)

sf (*f*)

sf (*f*)

sf (*f*)

47

1. *p* *sf* (*p*) *sf* (*p*)

2. *p* *sf* (*p*) *sf* (*p*)

3. *p* *sf* (*p*) *sf* *f*

4. *p* *sf* (*p*) *sf* *f*

52

1. *ff* *f*

2. *ff* *f*

3. *ff* *p*

4. *ff* *p*

57

1. *ff* *p subito*

2. *ff* *p subito*

3. *ff* *mute in*

4. *ff* *mute in*

61

1. $\text{G}^{\# \# \#}$ 3/4

2. $\text{G}^{\# \# \#}$ 3/4 (muted)

3. $\text{G}^{\# \# \#}$ 3/4 pp (muted)

4. $\text{G}^{\# \# \#}$ 3/4 pp

68

1. $\text{G}^{\# \# \#}$ 3/4 pp

2. $\text{G}^{\# \# \#}$ 3/4 pp p mp

3. $\text{G}^{\# \# \#}$ 3/4 (pp) pp

4. $\text{G}^{\# \# \#}$ 3/4 (pp) pp

75

1. $\text{G}^{\# \# \#}$ 3/4 p pp

2. $\text{G}^{\# \# \#}$ 3/4 p pp pp

3. $\text{G}^{\# \# \#}$ 3/4 pp pp

4. $\text{G}^{\# \# \#}$ 3/4 pp pp

82

1. $\frac{5}{8}$ $\# \# \# \# \#$ $\frac{6}{8} (b)$ p
2. $\frac{5}{8} \# \# \# \# \#$ $\frac{6}{8} (b)$ p
3. $\frac{5}{8}$ $\frac{6}{8} \# \# \# \# \#$ mp pp
4. $\frac{5}{8}$ $\frac{6}{8} \# \# \# \# \#$ pp mp

88

1. $\frac{8}{8} p$ $\frac{6}{8} b$ mf p
2. $\frac{8}{8} b$ $\frac{6}{8} b$ mf p
3. $\frac{6}{8} b$ $\frac{6}{8} b$ mp pp
4. $\frac{6}{8} b$ $\frac{6}{8} b$ pp mp

94

1. $\frac{6}{8} b$ mf f ff
2. $\frac{6}{8} b$ mf f ff
3. $\frac{6}{8}$ $\frac{5}{8}$ mp (mp)
4. $\frac{6}{8} b$ $\frac{5}{8}$ 6 8 7 6 8

100

1. *p*

2. *p*

3. *pp*

4. *pp*

107

1. *p*

2. *p*

3. *(pp)*

4. *(pp)*

114

1. *p*

2. *p*

3. *pp*

4. *pp*

120

1. *mf* > *mp*

2. *mp*

3. *open*

4. *open*

mf

mp =

mf

125

1. *mf* > *f*

2. *mf*

3. *f*

4. *sf*

sf

sf

sf

130

1. *v.*

2. *v.*

3. *v.*

4. *v.*

sf

sf

sf

sf

f

f

149

135

1. *ff*

2. *ff*

3. *sf ff*

4. *sf ff*

141

1. *f*

2. *f*

3. *f*

4. *f*

147

1. *f*

2. *f*

3. *f*

4. *f*

153

1. $\frac{8}{8}$ *p* $\frac{8}{8}$

2. $\frac{8}{8}$ *p* $\frac{8}{8}$

3. $\frac{8}{8}$ $\frac{8}{8}$ *f*

4. $\frac{8}{8}$ $\frac{8}{8}$ *f*

157

1. $\frac{8}{8}$ *p* $\frac{8}{8}$

2. $\frac{8}{8}$ *p* $\frac{8}{8}$

3. $\frac{8}{8}$ $\frac{8}{8}$ *f*

4. $\frac{8}{8}$ $\frac{8}{8}$ *f*

161

1. $\frac{8}{8}$ *f* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf*

2. $\frac{8}{8}$ *f* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf*

3. $\frac{8}{8}$ *f* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf*

4. $\frac{8}{8}$ *f* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf* $\frac{8}{8}$ *sf*

166

1. *sf* *ff* *p* *sf* (*p*) *sf*
2. *sf* *ff* *p* *sf* (*p*) *sf*
3. *sf* *p* *sf* (*p*) *sf*
4. *sf* *p* *sf* (*p*) *sf*

172

1. *(p)* *p* *sf* (*p*) *sf* (*p*)
2. *(p)* *p* *sf* (*p*) *sf* (*p*)
3. *f* *p* *sf* (*p*) *sf* *f*
4. *f* *p* *sf* (*p*) *sf* *f*

177

1. *ff*
2. *ff*
3. *ff*
4. *ff*

182

1. *f*

2. *f*

3. *p* — *f*

4. *p* — *f*

186

1. *sf*

2. *sf*

3. *sf* *sf* *sf*

4. *sf* *sf* *sf*

slowing . . . Moderately $\text{d} = 60$

190

1. *ff*

2. *ff*

3. *ff*

4. *ff*

195

Tempo 1+ ℗ = 110+

1. 2. 3. 4.

199

1. 2. 3. 4.

Tight as an Owl

for soprano and piano

**by Jon Chanter (lyrics)
and Tim Chanter (music)**

Duration: $3\frac{1}{2}$ minutes

Tight as an Owl

This piece is the setting of a dark comic poem by Jon Chanter (my cousin) concerning the macabre art of taxidermy:

So it once was sweet and dishy,
Now it just smells slightly fishy -
Let me fondle it and maybe have a root.

If you want a real stuffin'
From someone who'll stuff enough in
Let me stuff your owl and make it feel cute.

I'm not some tacky taxidermist
My taxidermy firm is
A taxidermic house of high repute.

My taxidermic axiom
Is 'stuff "em to the maximum"
Be they pachyderm or palmated newt.

So for your owl to pack a thrill in
I'm the woman to do the fillin'
I can fill it till it's full enough to hoot

Jon Chanter

The piece should be sung with an air of mock gravity, as if the subject matter was extremely serious.

The vocal range is from middle C to top C, unless the lower range ossias at bars 31-35 and 83-84 are chosen in which case the highest note is lowered by a minor third to the A natural.

Tight as an owl

Tempo 1: Slowish, and with rubato $\text{♩} = 80$

by Jon Chanter (lyrics)
and Tim Chanter (music)

Soprano {

Piano {

s. 8

Pno.

s. 15

Pno.

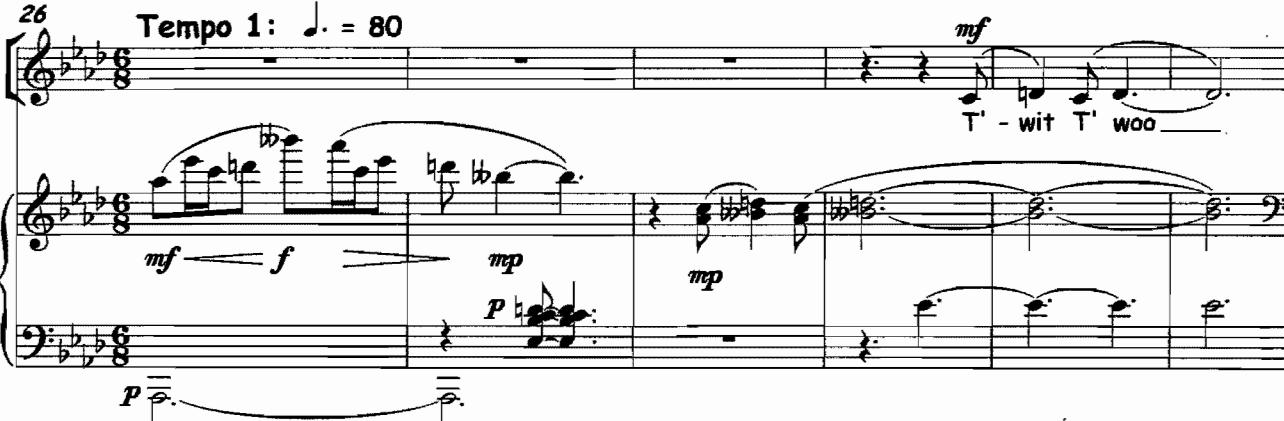
Tempo 2: Slowly, with ironic gravity $\text{♩} = 80$

s. 21

Pno.

26

Tempo 1: $\text{d} = 80$

S. 

Pno.

T' - wit T' woo

32

S. 

Pno.

If you want a re-al stu-ffin' from some-one who'll stuffe-noughin

38

S. 

If you want a re-al stu-ffin' from some-one who'll stuff e-nough in

Pno.

subito pp

S. 

If you want a re-al stu-ffin' from some-one who'll stuffe-nough in

Pno.

subito pp

43 **Tempo 2: $\text{♩} = 80$**

S. *f* ————— *mf* ————— *f* —————
 Let me stuff your owl _____ and make it feel cute.

Pno. *mf* ————— *pp* ————— *pp* —————

48 **Tempo 1: $\text{♩} = 80$**

S. *mf* ————— *p* —————
 T' wit T' woo _____ I'm

Pno. *mf* ————— *f* ————— *mp* ————— *mp* —————
p ————— *p* —————

55

S. ————— *mf* ————— *p* —————
 not some tacky ta-xi - der - mist My ta - xi-der-my

Pno. *p* ————— *mp* ————— *p* —————

poco rit with rubato

61 *f* ————— *f* —————
 firm _____ is a ta-xi-der-mic house of high-est re - pu - - te.

Pno. *mf* —————

S. (a ta - xi - der - mic house of high-estre pute. My
 Pno. *p* *p*

S. ta - xi-der-mic ax-i-om is stuff them to the ma-xi-mum
 Pno. *p* *mf*

S. My ta - xi der - mic a - xi om is stuff them to the
 Pno. *p*

S. ma - xi - mum **Tempo 2: ♩ = 80**
 Pno. *ff* *mp*

ma - xi - mum Bethey pa chy derm or pa - lma ted new - t.
 Pno. *f* *mp*

89 **Tempo 1: $\text{♩} = 80$**

S. 

T' wit T' woo So

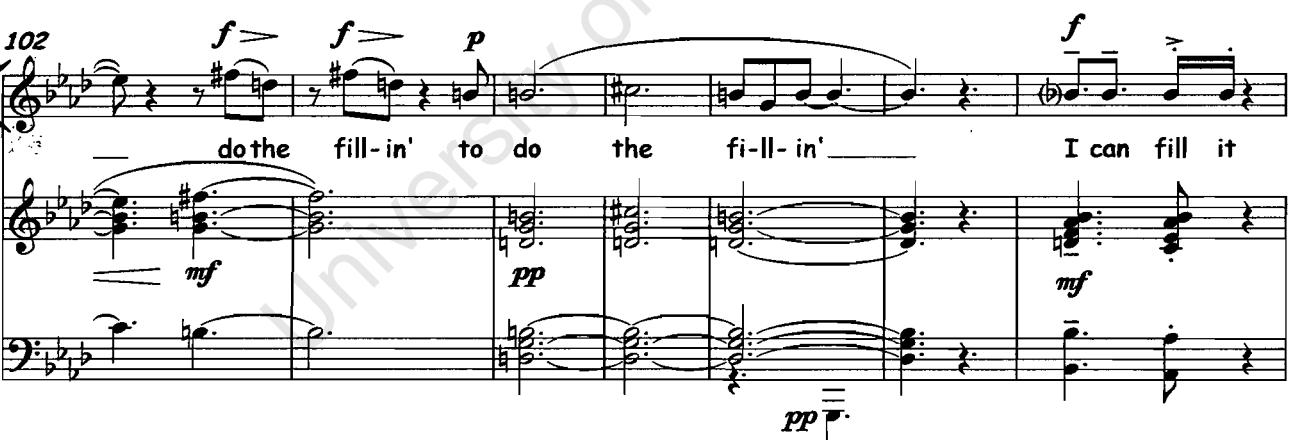
96

S. 

Pno.

I'm the wo-man to

102

S. 

Pno.

f > f > p f
mf pp mf pp

109

S. 

Pno.

f ff f ff

115

S. ————— | :> > | :> > | :> >

to hoot hoot to

Pno. *mf* ————— | :> > | :> > | :> >

mf ————— | :> > | :> > | :> >

mp

119

S. ————— | :> > | :> > | :> > | :> > | :> > | :> >

p ————— *f* ————— *p*

rit

hoot hoot to hoo - oo - - oo - - t

Pno. ————— | :> > | :> > | :> > | :> > | :> > | :> >

rit

mf ————— *pp*

mf ————— *pp*

A Short Excursion around Middle D

for Horn and Piano

by Tim Chanter

Duration: 5 minutes

Performance Notes:

Hornist

The horn part is predominantly one of long melodic lines: play with natural dynamic swells (particularly the long sustained notes), but do not in general use any rubato (the piano accompaniment is intended to keep a very regular pulse)

Play with pinpoint rhythmic accuracy: the attacks, which are mainly off the strong beat, must sound as clear syncopations.

Use a wide dynamic range, as marked, but always ensure the melodic line is clear above the piano

Pianist

Maintain a light metronomic pulse in the RH octave figuration - *slightly* swelling at the points of high register

Subtly accent the LH syncopations

Dynamics are marked separately in the octave figuration passages (such as bars 1-31), but together in the homophonic chordal passages (such as bars 32-45).

Ensure the piano dynamic is sufficiently quiet that the horn part takes prominence throughout.

As marked, the pedal should be extensively - sometimes for very extended passages to capture a background harmonic wash. If the dynamic becomes too loud, then dampen and re-pedal.

A Short Excursion Around Middle D

Tempo 1: With movement and precision: $J = 150$

Tim Chanter

Horn in F

Piano

Red.

Hn.

Pno.

7

Hn.

Pno.

14

Hn.

Pno.

20

Hn.

Pno.

165

slowing down . . .

26

Hn. 

Pno. 

f

p

*



Tempo 2: More slowly with a little rubato: $\text{♩} = 120$

32

Hn. 

Pno. 

f

mf

pp

Ped. Ped. Ped. Ped.



speeding up . . .

39

Hn. 

Pno. 

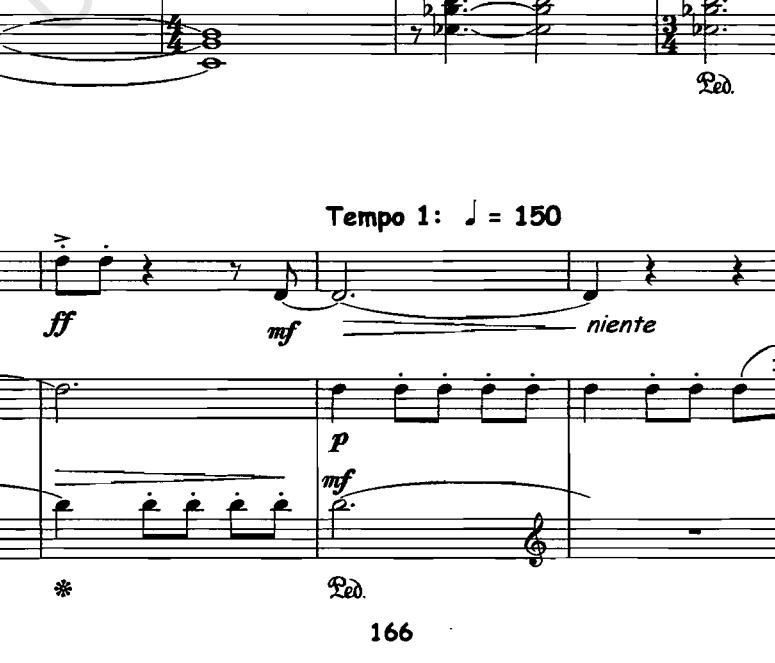
p

pp

f

ff

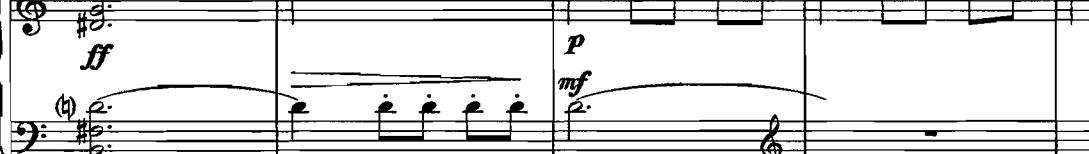
Ped. Ped.



Tempo 1: $\text{♩} = 150$

45

Hn. 

Pno. 

ff

mf

niente

ff

p

mf

Ped. * Ped.



50

Hn.

Pno.

University of Cape Town

54

Hn.

Pno.

University of Cape Town

61

Hn.

Pno.

University of Cape Town

67

Hn.

Pno.

University of Cape Town

73

Hn. *p* *mf* — *mp* *mf*

Pno. *p* *mf*

79

Hn. *p* — *p* *p* — *f* *p* *p*

Pno. *p* — *p*

86

Hn. *f*

Pno. *mf*

93 slowing down

Tempo 2: $\text{J} = 120$

Hn. *niente*

Pno. *f* *mf*

99

Hn. 

Pno. 

104

Hn. 

Pno. 

107

Hn. 

Pno. 

speeding up

Tempo 1: $\text{♩} = 150$

111

Hn. 

Pno.

ped. *ped.*

118

Hn. 

Pno.

ped. *ped.*

125

Hn. 

Pno.

ped.

131

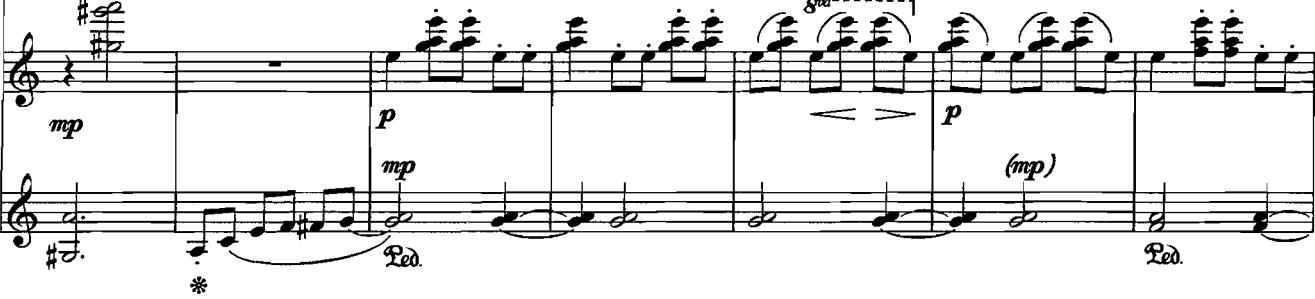
Hn. 

Pno.

ped. *ped.* *ped.*

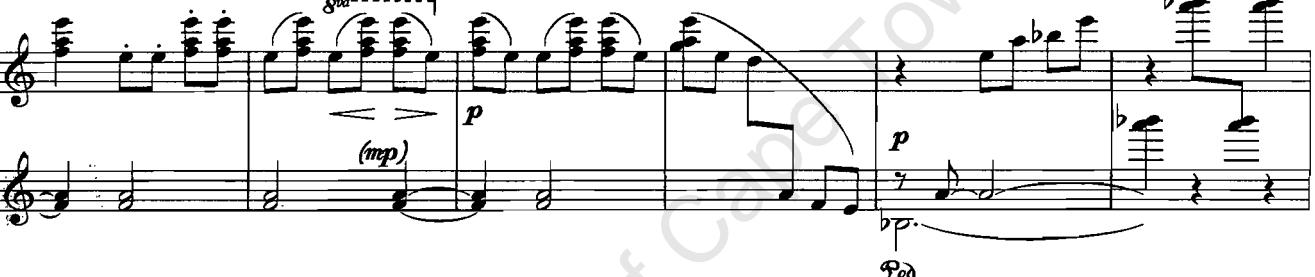
137

Hn. 

Pno. 

144

Hn. 

Pno. 

150

Hn. 

Pno. 

156

Hn. 

Pno. 

163

slowing down a lot . . .

Tempo 3: $\text{♩} = 100$

Hn.

Pno.

(ff)

f

p

*

Ped.

gradually quickening . . .

171

Hn.

Pno.

ff

mp

Ped.

Ped.

179

Hn.

Pno.

mp

mf

Ped.

Ped.

Ped.

185

still gradually accelerating . . .

Hn.

Pno.

f

ff

Ped.

191

Hn.

Pno.

Tempo 1: $\text{♩} = 150$

Musical score for measures 202-203. The page includes two systems of music. The first system starts with a dynamic of ff . It features a woodwind part (Hn.) with grace notes and a piano part with sixteenth-note patterns. Measure 202 ends with a fermata over the piano's sixteenth-note pattern. Measure 203 begins with a dynamic of f . The piano part continues its sixteenth-note pattern. The second system starts with a dynamic of f . It features a woodwind part (Hn.) with grace notes and a piano part with sixteenth-note patterns. Measure 204 ends with a fermata over the piano's sixteenth-note pattern.

Tempo 4: With a steady calm (slower than the opening) $J = 130$

206

Musical score for Horn (Hn.) and Piano (Pno.). The score consists of two staves. The top staff is for the Horn, starting with a rest followed by eighth-note patterns. The bottom staff is for the Piano, starting with a rest followed by eighth-note patterns. Measure 11 ends with a fermata over the piano's eighth-note pattern. Measure 12 begins with a dynamic *p*. The piano part continues with eighth-note patterns, including a section with sixteenth-note grace notes. The dynamic changes to *pp* at the end of measure 12.

.213

A musical score page showing two staves. The top staff is for the Horn (Hn.) and the bottom staff is for the Piano. The piano staff has a brace and is labeled 'Pno.' The score includes dynamic markings like 'p' and performance instructions like 'rit.' and 'rit. cap.'. The piano part features various note patterns, including sixteenth-note figures and sustained notes.

219

Hn. *con rubato*

mp — *pp* — *f* — *mf* — *niente*

Pno. *mf*

(Note: release the RH 'C' and LH 'E')

Ped.

Unmanned Orbit for Orchestra

by Tim Chanter

Duration: 12 minutes

Instrumentation

2 Flutes (2nd flute doubling Piccolo)

2 Oboes

2 Clarinets in B flat

2 Bassoons (2nd Bassoon doubling Contrabassoon)

2 Horns in F

2 Trumpets in B flat

2 Trombones (1st player: Tenor; 2nd player: Bass)

Non-Pitched Percussion (1 player) - see below

Pitched Percussion (1 player) - see below

Strings

Non-Pitched Percussion

- ◆ Instrumentation: High and Low Wood Blocks (highest and lowest available), Snare Drum (snares on throughout), Bass Drum, Suspended Cymbal, Cowbell (lowest available), Triangle (highest available), Tom-toms (set of 4), Guiro
- ◆ It is assumed that the Snare Drum, Suspended Cymbal and Bass Drum (with foot pedal) are part of a standard drum kit and can therefore be played simultaneously; or if not that they can be arranged to be close enough to do so.
- ◆ The High and Low Wood Blocks (choose the highest and lowest available) also need to be played together, and must therefore be mounted rather than hand-held.
- ◆ I have used the following beater symbols:
 - 11 - standard hard snare drum sticks
 - ♀ - rubber mallets (for the woodblocks)
 - † - wire brushes (for the suspended cymbals)

Pitched Percussion

- ◆ Instrumentation: Vibraphone (standard 3-octave F-to-F range), and Xylophone (standard 3-octave C-to-C range)
- ◆ The Vibraphone motor should be on throughout the piece. As marked, the pedal should be used extensively and naturally (i.e. pedal with harmonic changes).
- ◆ I have only specified whether the mallets for a specific passage should be
 - 11 - hard (plastic or hard rubber) or
 - 11 - soft (yarn or similar):
Exact choice of mallets is at the player's discretion.

Transpositions

- ◆ The full score is in C
- ◆ Normal octave transpositions have been used for the Piccolo, Contrabassoon, Xylophone and Double Bass

Unmanned Orbit

Fairly fast, with a strong sense of forward momentum $J = 60$

by Tim Chanter

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in B♭

2 Trombones

Percussion

Xylophone

Vibraphone

Violin I

Violin II

Viola

Violoncello

Double Bass

5

Fl 1,2

Ob 1,2

Ci 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

(H.W.B.)

f mp (L.W.B.)

Vib.

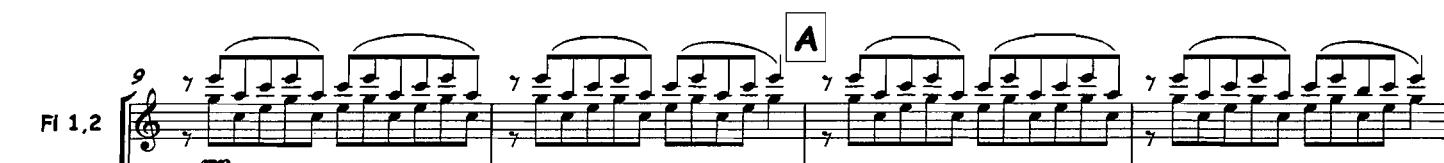
Vln. I

Vln. II

Vla.

Vc.

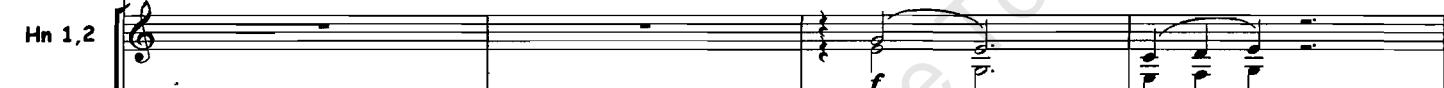
Db.

Fl 1,2 

 Ob 1,2 

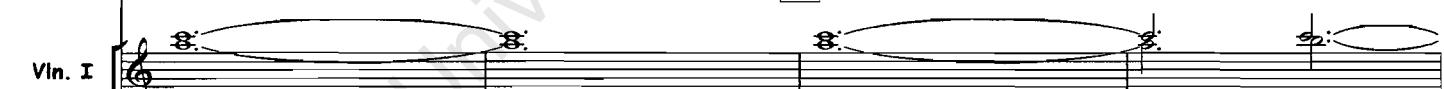
 Cl 1,2 

 Bsn 1,2 

 Hn 1,2 

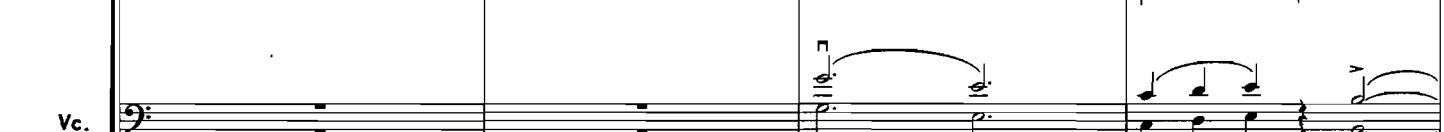
 Tpt 1,2 

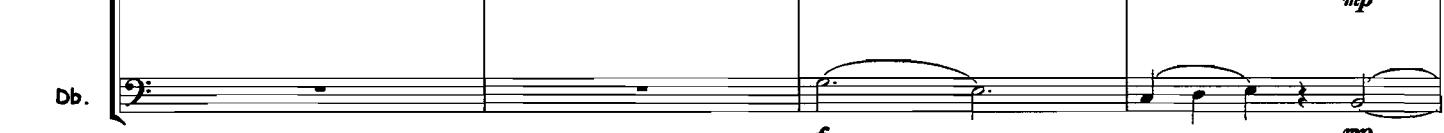
 Tb 1,2 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Db. 

A

niente

f

mp

f

mp

f

mp

f

mp

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tbn. 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D. b.

(H.W.B.)
f mp
(L.W.B.)

180

17

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl 1,2 21

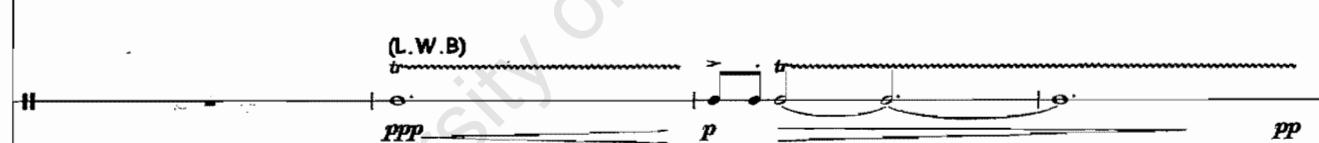

Ob 1,2


Ct 1,2

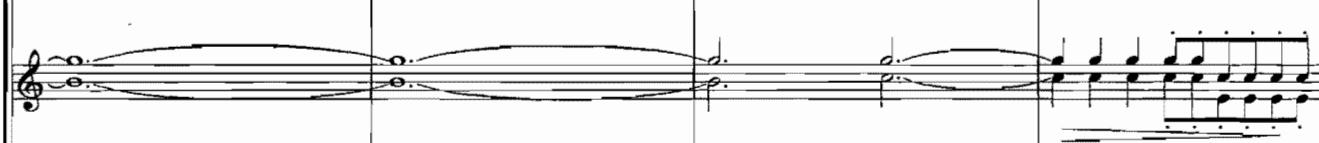

Bsn 1,2

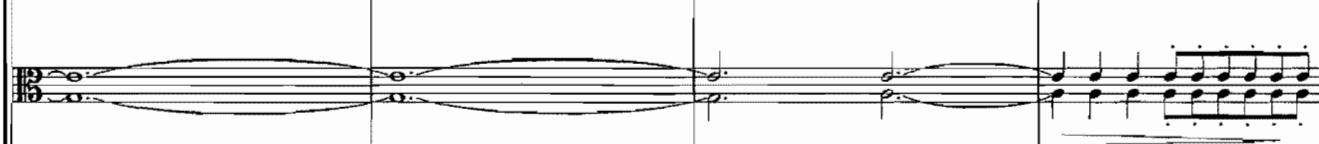

Hn 1,2


Tbn 1,2


Perc.


Vln. I


Vln. II


Vla.


Vc.


D. b.


B

25

Fl 1,2

Ob 1,2 *mf*

Bsn 1,2 *mf*

Hn 1,2

Tpt 1,2 *ff*

Perc. *mp*

Vib. *mf Red.* *Red.*

B

Vln. I

Vln. II

Vla.

Vc.

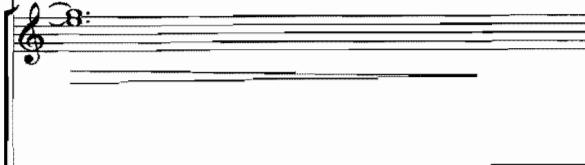
183

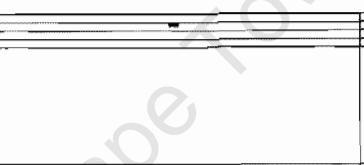
Fl 1,2 

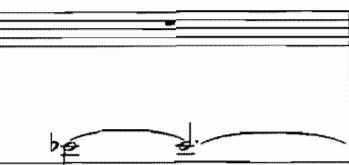
 Ob 1,2 

 Cl 1,2 

 Bsn 1,2 

 Tpt 1,2 

 Tbn 1,2 

 Vib. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Db. 

Measure 28:
 Dynamics: **ff**, **mf**, **p**, **pp**, **f**, **pp**, **p**, **f**, **pp**, **p**, **p**

35

Fl. 1,2
Ct. 1,2
Hn. 1,2
Tpt. 1,2
Tbn. 1,2
Perc.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Db.

38

(s.d.)
pianissimo
pianississimo

pianissississimo

41

Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
Hn 1,2
Tpt 1,2
Tbn 1,2
Vib.
Vln. I
Vln. II
Vla.
Vc.
Db.

niente

C

Fl 1,2 45

Ob 1,2 *p*

Cl 1,2 *p*

Bsn 1,2 *p*

Hn 1,2 *p*

Tpt 1,2 > > > >

Tbn 1,2 *f*

Perc. *p*

Vib.

Cowbell - lowest !!
pitch available

Vln. I *p* *mf* unis.

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Db. *p*

48

Fl 1,2

Ob 1,2

C 1,2

Bsn 1,2

Hn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

(Cowbell)

f

mf

p

mp

p

f

f

unis.

f

pp

unis.

f

pp

pizz.
(at octave below if low C attachment available, until bar 57)

ff

mp

Fl 1,2

Ob 1,2

C 1,2

Bsn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl 1,2		
Ob 1,2		
Ct 1,2		
Bsn 1,2		
Hn 1,2		
Tpt 1,2		
Tbn 1,2		
Vib.		
Vln. I	ff	p
Vln. II	p ff	p
Vla.	f	p
Vcl.	(unis.) f	p
Drt.	(pizz.) f	p

57

Fl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Vib.

Vla.

Vc.

Db.

p

p

p

p

p

p

pizz. (unis.)

pizz. (unis.)

mp

mp

mp

60

Ob. 1,2 *p* *mp* *p*

Ct. 1,2 *p* *mp* *p*

Perc. **H**

Vib. *p* *pp* *mp*

Vln. I *v* *pp* *Vunis.*

Vln. II *pp*

Vla.

Vc.

Db.

D

Fl 1,2 *mf* *mf* *mf*

Ci 1,2

Bsn 1,2

Tpt 1,2 *pp* *pp* *(pp)*

Tbn 1,2 *p*

Perc. *pp* *mp* *pp* *mp*

Vib. *p* *p*

D

Vln. I

Vln. II *v* *v* *f*

(pizz., unis.)

Vla. *mp* *mf* *mp*

(pizz., unis.)

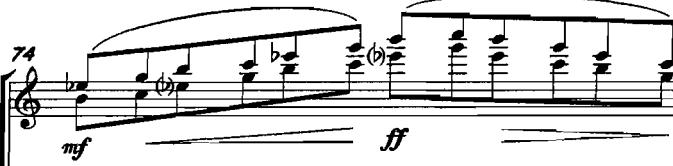
Vc. *mp* *mf* *mp*

(pizz., unis.)

Db. *mp* *mf* *mp*

Fl 1,2 *f*
 Ob 1,2 *mf* *p*
 Cl 1,2 *f*
 Bsn 1,2 *mp* *mp* *mp* *(p)*
 Hn 1,2
 Tpt 1,2
 Tbn 1,2 *p* *p*
 Xyl.
 Vln. I
 Vln. II *ff*

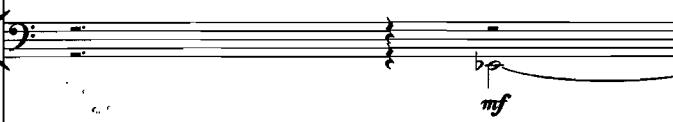
Fl 1,2 (b) *f* *p*
 Ob 1,2 *mf*
 Cl 1,2 (b) *f* *p*
 Bsn 1,2 *mp*
 Hn 1,2 *mp* *mf* *f*
 Tpt 1,2 *mp* *mf* *f*
 Tbn 1,2 *mp* *mf* *f*
 Perc. (S. D.) *mp* *mf* *mf*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vcl. *arco, unis.*
 Db. *pp*

Fl 1,2


Ob 1,2


Ci 1,2


Bsn 1,2


Tbn 1,2


Perc.


Xyl.


Vln. I


Vln. II


arco, unis.

Vla.


(arco, unis.)

Vc.


(pizz.)

Db.


Fl 1,2 (measures 76-77)

 Ob 1,2 (measures 76-77)

 Cl 1,2 (measures 76-77)

 Bsn 1,2 (measures 76-77)

 Hn 1,2 (measures 76-77)

 Tpt 1,2 (measures 76-77)

 Tbn 1,2 (measures 76-77)

 Perc. (measures 76-77)

 Xyl. (measures 76-77)

 Vln. I (measures 76-77)

 Vln. II (measures 76-77)

 Vla. (measures 76-77)

 Vc. (measures 76-77)

 Db. (measures 76-77)

E

Fl 1,2

Ob 1,2

C 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

E

Vln. I

Vln. II

Vla.

Vc.

D. b.

Fl 1,2

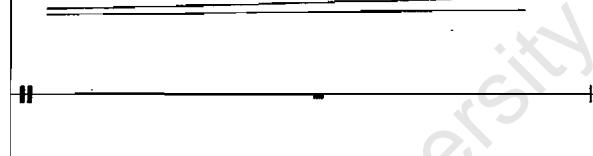
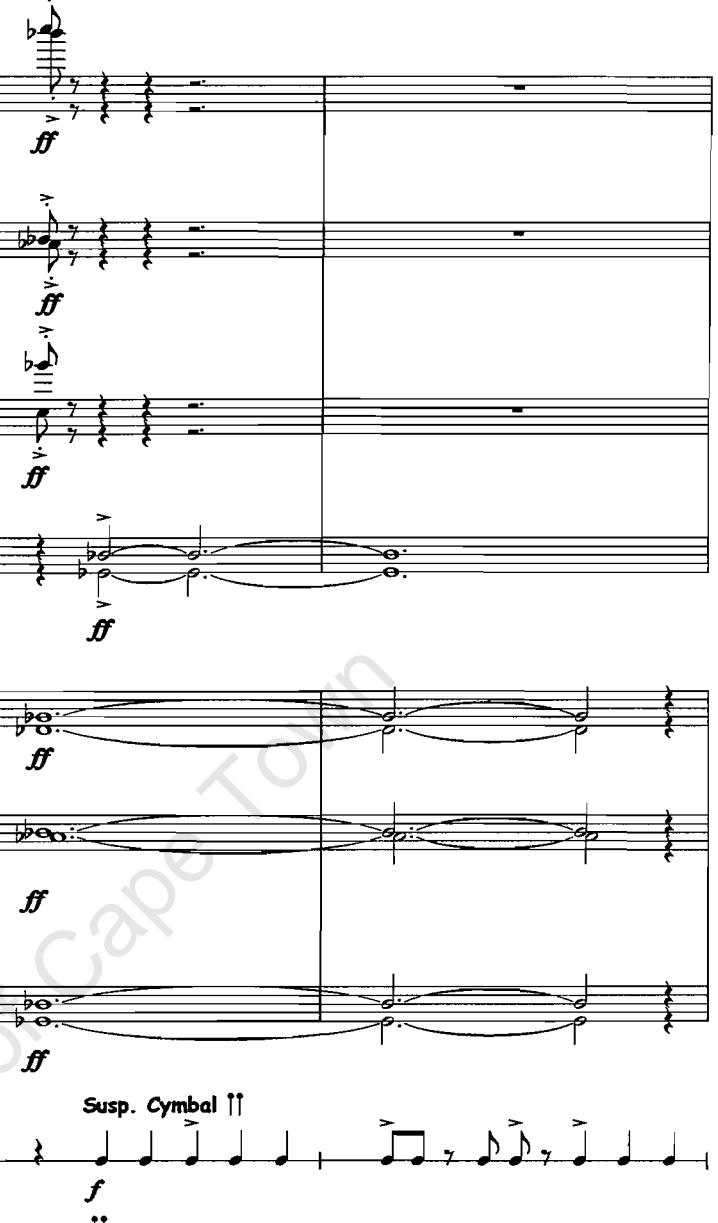
Ob 1,2

Ci 1,2

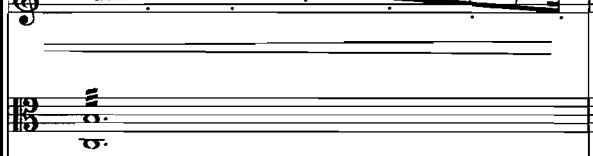
Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.


Susp. Cymbal ↑↑
f
ff
(unis.)
ff
ff
ff
ff

Fl 1,2

Ob 1,2

Ci 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

87

a 2

mp

pp

ff

pp

f

ff

pp

f

(S.C.)

f

mp

v

ff — *sf*

v

ff — *sf*

(unis.)

v

ff — *sf*

unis.

ff — *sf*

v

mp

v

mf

v

mf

v

mf

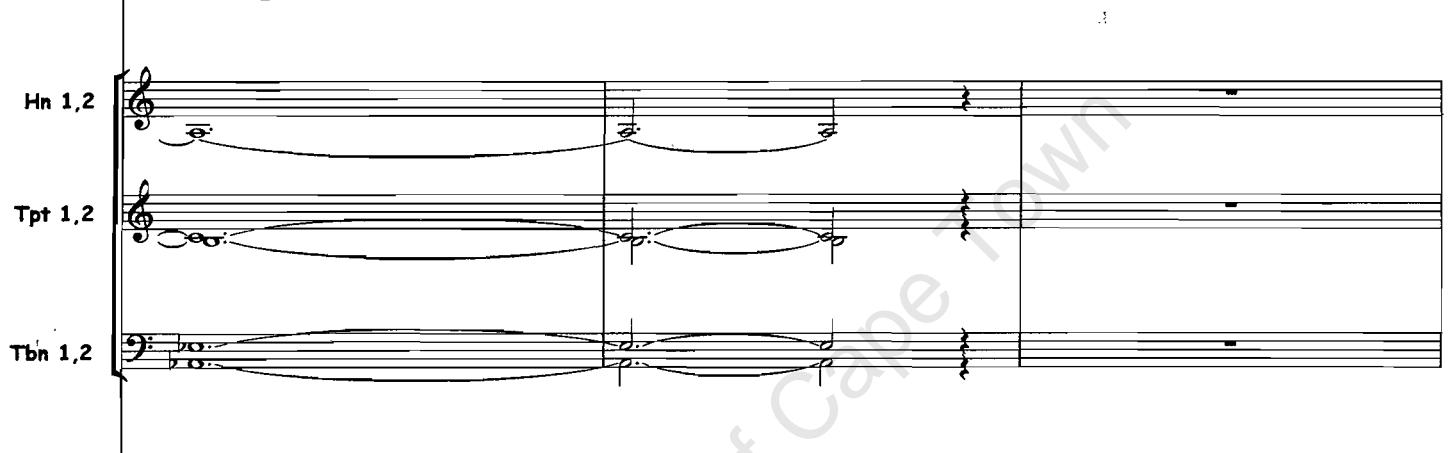
v

mf

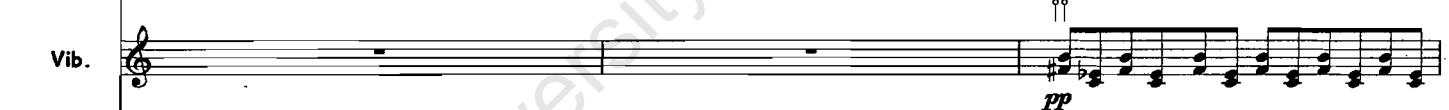
v

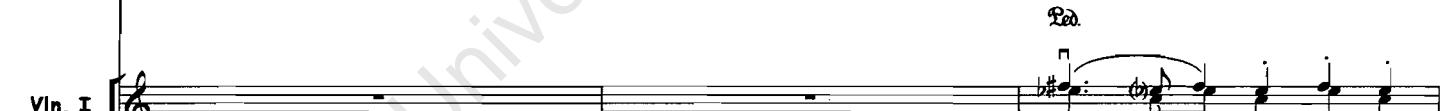
mf

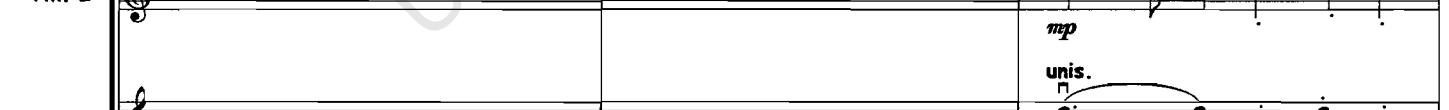
Fl 1,2


Ob 1,2


C 1,2


Bsn 1,2


Hn 1,2


Tpt 1,2


Tbn 1,2


Perc.


Vib.


Vln. I


Vln. II


93

Ob 1,2

Bsn 1,2

Hn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D. b.

Low Wood Block

L.W.B.

divisi

mp

p

pp

mp

p

pp

mp

mp

mp

96

Bsn. 1,2 *p*

Hn. 1,2

Perc. *p* *mf*

Vib. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

F

100

Hn. 1,2

Perc. *fff*

High Wood Block

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. *p*

divisi

fp > pp

niente

unis. *p*

divisi

fp > pp

unis. *p*

divisi

fp > pp

fp > pp

(at octave below if low C attachment available, until bar 155)

105

Solo *mf*

Hn 1,2 *mf*

Perc.

Vln. I *unis.*

Vln. II

Vla.

Vc.

Db.

110

Oboe *f*

Fl 1,2

Ob 1,2 *mf*

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2 *mf*

Tbn 1,2

Perc. *Triangle* *pp*

Vln. II

Vla.

Vc.

Db.

115

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

(Tri.)

Solo

Two Soloists (to bar 125)

Vln. I

Vln. II

Vla.

Vc.

Db.

119

Fl 1,2

Ob 1,2

Ci 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

pp

mf

(Tri.)

(Solos)

p

p

p

p

122

Fl 1,2 d. #d. #d. f

Ob 1,2

Ci 1,2 mf f

Bsn 1,2 mf f

Hn 1,2 p mf

Tpt 1,2 mf mf f

Tbn 1,2 mf mf f

Vln. I (Solos) f

Vln. II

Vla.

Vc.

Db.

G
 Fl 1,2 125
p < > *p* < > *p* >

Ob 1,2

Cl 1,2

Bsn 1,2 *pp*

Hn 1,2 *mutes in*

Tpt 1,2

Tbn 1,2

Perc. *Susp. Cymbal* *pp* < > *p* > *p*

G

Vln. I

Vln. II

Vla.

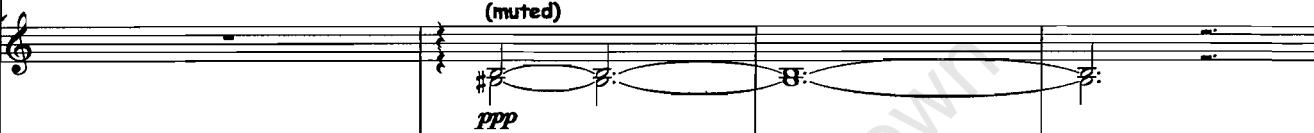
Vc.

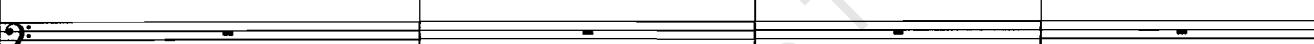
Db. *(pp)*

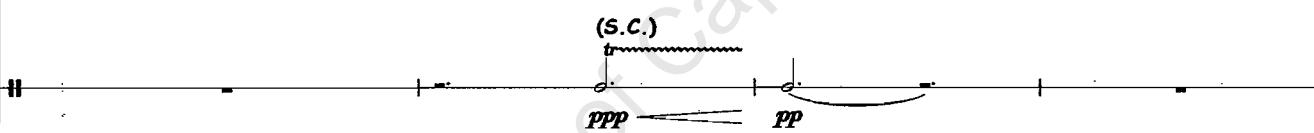
Fl 1,2

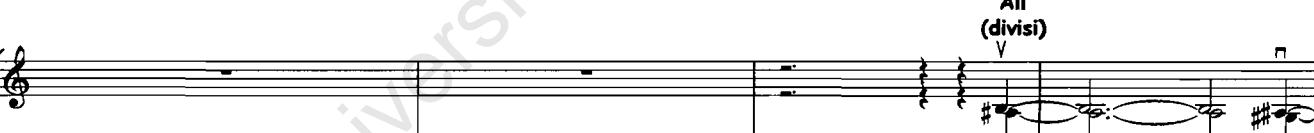

Ci 1,2


Bsn 1,2

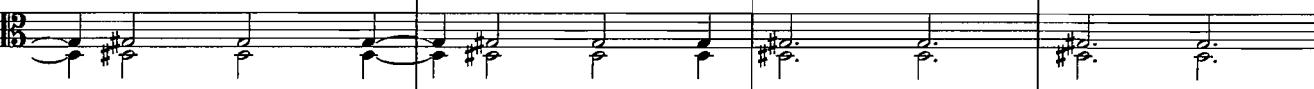

Hn 1,2
(muted)


Tbn 1,2


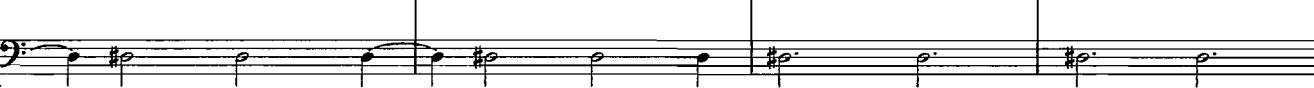
Perc.


Vln. I
(S.C.)


Vln. II


Vla.


Vc.


Db.


133

Ob 1,2

C 1,2

Bsn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Snare Drum II

mf

p

Vln. I

Vln. II

Vla.

Vc.

D. b.

137

Ob 1,2 *p* <— —— > *p* <— —— > *p* >

Ct 1,2

Bsn 1,2 *pp*

Hn 1,2 (muted) *ppp*

Tpt 1,2

Tbn 1,2

Perc. S.D. *pp* ————— *p*

Vln. I

Vln. II *(pp)*

Vla. *(pp)*

Vc. *(pp)*

Db. *(pp)*

141

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

University of Guelph

Low Wood Block

mf mp

Tpt

214

145

H

Fl 1,2

Ob 1,2

Bsn 1,2

Hn 1,2 (muted)

Tpt 1,2

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

diverseity of paper town

148

Fl 1,2 f mf

Ob 1,2 f mf

C 1,2 a 2

Bsn 1,2 mf

Hn 1,2

Perc. H (ppp)

Vib. (ppp)

Vln. I (pp)

Vln. II (pp)

Vla. (pp)

Vc. (pp)

Db. (pp)

155

Fl 1,2

Ob 1,2

C 1,2

Bsn 1,2

Hn 1,2 (muted)

Tpt 1,2

Tbn 1,2

Perc. Snare Drum !!

Xyl.

Vln. I

Vln. II

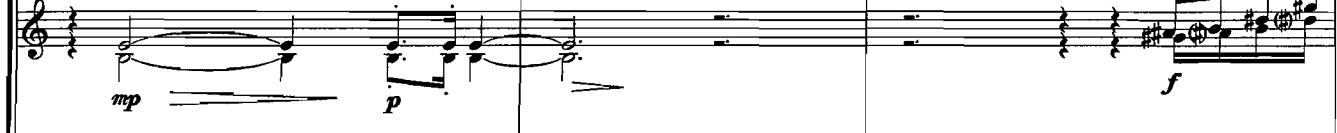
Vla.

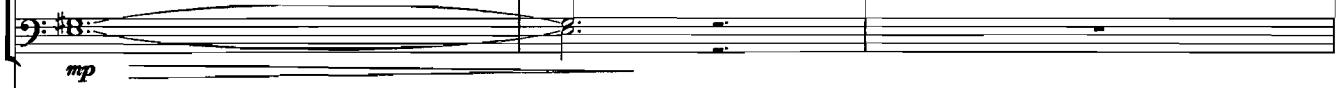
Vc.

Db.

Fl 1,2 

 Ob 1,2 

 Cl 1,2 

 Bsn 1,2 

 Hn 1,2 

 Tpt 1,2 

 Tbn 1,2 

 Perc. 

 Xyl. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

mutes out

Fl 1,2
 Ob 1,2
 Cl 1,2
 Bsn 1,2
 Hn 1,2
 Tpt 1,2
 Tbn 1,2
 Perc.
 Xyl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

162

f (ff) f (ff) f (ff) f (ff)

Open (ff) f (ff)

mutes in f (ff)

Susp. Cymbal II Snare Drum II

mf ff mf

f ff f ff

unis. f

unis. f

f

f

f

Fl 1,2 165
 Ob 1,2
 Cl 1,2
 Bsn 1,2
 Hn 1,2
 Tbn 1,2
 Perc.
 Xyl.
 Vln. I
 Vln. II
 Vla.
 Vc.

221

169

I

Fl. 1,2 *pp* *mf* *pp* *mf* *pp* *mf*

C. 1,2 *pp* *mf* *pp* *mf* *pp* *mf*

Hn. 1,2 *pp* *(muted)*

Tpt. 1,2 *mp*

Tbn. 1,2 *pp*

Perc. *Susp. Cymbal* *p*

Xyl. *pp* *mp*

I unis.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Fluttertongue

171

Fl 1,2

Ci 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Snare Drum

divisi

unis.

ffff

pp mf pp

174

Fl 1,2

Ob 1,2

pp

Ci 1,2

p

pp

pp

mf

pp

mf

(muted)

Tpt 1,2

mp

Tbn 1,2

pp

Perc.

pp

mf

mf

Xyl.

f

Vln. I

pp

Vln. II

pp

unis.

Vla.

pp

unis.

Vc.

divisi

pp

Fl 1,2
Ob 1,2
C 1,2
Bsn 1,2
Hn 1,2
Tpt 1,2
Tbn 1,2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

flutertongue

176

pp *mp* *mf* *mf*

pp *mp* *mf* *(S. D.)* *mf*

mp *mf*

pizz. *ff*

divisi

179

Fl 1,2

Ob 1,2

C 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. b.

183

Fl 1,2

Ob 1,2

Ci 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

quickly dim.

ppp

mutes out

ff

quickly dim.

ppp

ff

quickly dim.

ppp

Susp. Cymbal

ff

niente

mf

pizz.

f

pizz.

f

(pizz.)

f

J 188

1st Fl. *mf*

2nd Fl. *mf*

Perc. Tom-toms $\uparrow\downarrow$
pp (remain quiet enough through this passag
for the woodwind solos to clearly stand out)

Vla.

Vc.

Db.

=

192

1st Fl.

1st Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Perc.

Vib. *mp* Ped. Ped. Ped. Ped.

Vla.

Vc.

Db.

Dr. (play loudly enough to provide harmonic support for the woodwind solos,
but quietly enough that they clearly stand out)

197

1st Ob.

2nd Ob.

2nd Cl.

1st Bsn.

2nd Bsn.

Perc.

Vib.

Vla.

Vc.

Db.

201

Cl 1,2
1st Bsn.
2nd Bsn.
Tbn 1,2
Perc.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Db.

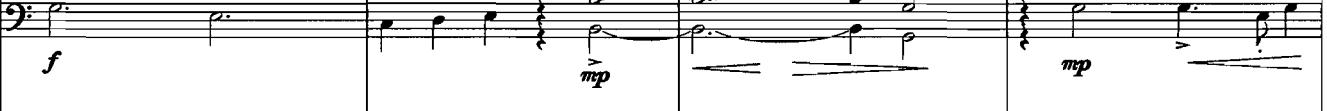
Ped. (divisi)
8:
pp (divisi)
8:
pp

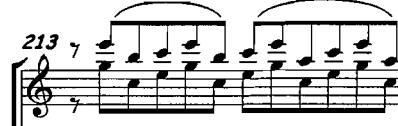
205

Fl 1,2
Ob 1,2
Cl 1,2
Tbn 1,2
Perc.
Vln. I
Vln. II
Vla.
Vc.

mp
mp
mf
Susp. Cymbal II
tr
pp
mp
arco
mp

Fl 1,2 
mp
 Ob 1,2 
mp
 Cl 1,2 
mp
 Bsn 1,2 
mp

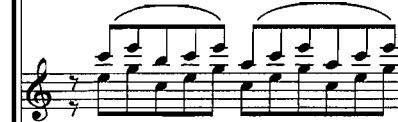
 Hn 1,2 
f *p* *mp* *mf*
 Tbn 1,2 
f *mp* *mp*
 Perc. 
mp
 Vib. 
 Vln. I 
mf *mp*
 Vln. II 
mf *mp*
 Vla. 
mf *mp*
 Vc. 
arco *f* *mp*
 Db. 
arco *f* *mp*

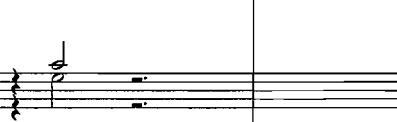
Fl 1,2 

 Ob 1,2 

 Cl 1,2 

 Bsn 1,2 

 Hn 1,2 

 Tbn 1,2 

 Perc. 

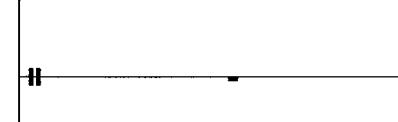
 Vib. 

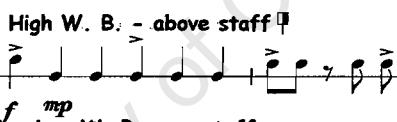
 Vln. I 

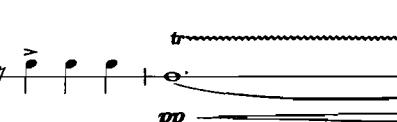
 Vln. II 

 Vla. 

 Vc. 

 Db. 

 Perc. 

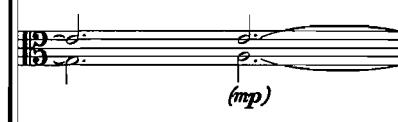
 Vib. 

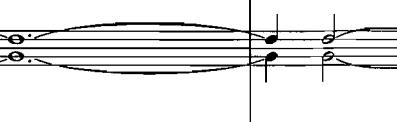
 Vln. I 

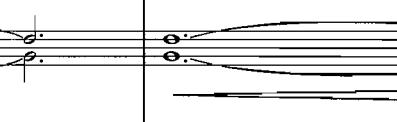
 Vln. II 

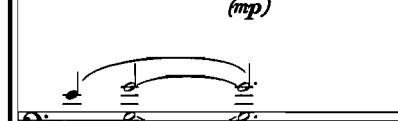
 Vla. 

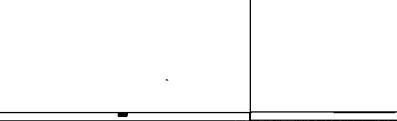
 Vc. 

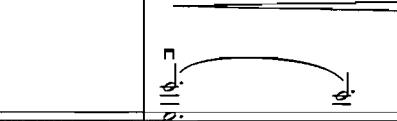
 Db. 

 Perc. 

 Vib. 

 Vln. I 

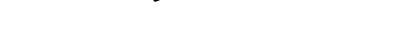
 Vln. II 

 Vla. 

 Vc. 

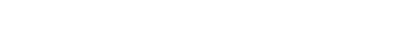
 Db. 

 Perc. 

 Vib. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

High W. B. - above staff
f mp
Low W. B. - on staff
pp

ff
ff

Fl 1,2
 Ob 1,2
 Cl 1,2
 Bsn 1,2
 Hn 1,2
 Tbn 1,2
 Perc.
 Vib.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

217

mp
 mp
 mp
 mp
 (L.W.B.)
 ppp
 *
 mp
 mp
 mp
 mp
 mp
 mp
 mp

221

Fl 1,2

Ob 1,2

C 1,2

Bsn 1,2

Hn 1,2

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

University of Cape Town

Fl. 1,2 (Measures 225-226)

 Ob. 1,2 (Measures 225-226)

 Cl. 1,2 (Measures 225-226)

 Bsn. 1,2 (Measures 225-226)

 Hn. 1,2 (Measures 225-226)

 Tpt. 1,2 (Measures 225-226)

 Vib. (Measures 225-226)

 Vln. I (Measures 225-226)

 Vln. II (Measures 225-226)

 Vla. (Measures 225-226)

 Vc. (Measures 225-226)

235

Fl 1,2 228 (b)

 Ob 1,2 (b)

 Cl 1,2 (b)

 Bsn 1,2 (b)

 Hn 1,2 (b)

 Tpt 1,2 (b)

 Tbn 1,2 (b)

 Perc. Suspended Cymbal

 Vib. (b)

 Vln. I (b)

 Vln. II (b)

 Vla. (b)

 Vc. (b)

 Kb. (b)

K

Fl 1,2 ff niente

Ob 1,2 ff niente

Cl 1,2 ff niente p

Bsn 1,2 ff niente p

Hn 1,2 ff niente

Tpt 1,2 ff niente

Perc. f pp

Vib. p *ped.*

Vln. I f mp

Vln. II f mp

Vla. f mp

Vc. f mp

Db. f

235

Fl. 1,2

Ob. 1,2

C. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D. b.

(s.c.)

238

238

Fl 1,2 *p* *f*

Ob 1,2 *p*

Cl 1,2 *p* *mf*

Bsn 1,2 *p* *mf*

Hn 1,2 *mf*

Tpt 1,2 *mf*

Tbn 1,2 *mf*

Perc. *ff* *mp* *mf*

Vib. *mp* *ped.* *mp* *ped.*

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

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

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

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

241

Fl 1,2

Ob 1,2

C 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Vln. I

Vln. II

Vla.

Vc.

244

Ob 1,2

Ci 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

a 2

mp *mf*

mf

mf

Low Wood Block *mp* *mf*

f

unis. *f*

unis. *f*

mf

mf

mf

mf

250

Fl 1,2 (1) *p subito* — *mp* — *mp* — *p*

Ob 1,2 a 2 *mp* — *mp* — *p*

Cl 1,2 *p subito* — *mp* — *mp* — *p*

Bsn 1,2 — (b) — *mf* — *p*

Hn 1,2 *mutes in*

Tpt 1,2 *mutes in*

Tbn 1,2 *mutes in* — (muted) *mp*

Perc. *pp subito*

Vib.

Vln. I — (b) *p* — *p*

Vln. II — (b) *p* — *p*

Vla. — (b) *p* — *p*

Vc. — (b) *p* — *p*

Db. — (b) — *p*

L

255 2nd Fl change to Picc

Fl 1,2

Bsn 1,2
2nd Bsn change to Contrabassoon
mf

Hn 1,2
(muted)
mp *mf* *mp* *mf* *mp*

Tpt 1,2
(muted)
mp *mf* *mp* *mf* *mp*

Tbn 1,2

Vib.
mf
ped. *ped.* *ped.* *ped.*

Vla.
(pizz.) (unis.)
mp

Vc.
(pizz.) (unis.)
mp
(pizz.)

D. B.
mp

260

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vib.

Vla.

Vc.

Db.

Snare Drum !!

p

mf

mf

mf

mf

mf

264

Picc. 1st Fl. Ob 1,2 Cl 1,2 1st Bsn. Cbsn. Hn 1,2 Tpt 1,2 Tbn 1,2 Perc. Vib. Vln. I Vln. II Vla. Vc. Db.

M

f f f mf mutes out mutes out mutes out mutes out mf

M arco divisi

mf arco divisi

mf arco divisi

mf arco divisi

mf arco (at octave below if low C attachment available, until bar 278)

267

Picc.

1st Fl.

Ob 1,2

Ct 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

D. b.

270

Picc. *ff*

1st Fl. *ff*

Ob 1,2 *ff*

C 1,2 *ff*

1st Bsn. *ff*

Cbsn. *ff*

Hn 1,2 *ff*

Tpt 1,2 *ff* Open

Tbn 1,2 *ff*

Perc. *ff* Bass Drum (below staff) Snare Drum (on staff) (B. D.) (S. D.) *ff*

Vln. I (8) *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

272

Picc.

1st Fl.

Ob 1,2

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

275

Picc.

1st Fl.

Ob 1,2

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc. (B. D.)

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

278

Picc.

1st Fl.

Ob 1,2

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

ff

sf

N unis

ff

ff

ff

ff

ff

ff

ff

281

Change to Fl.

Picc. *f*

1st Fl. *(ff) — p*

Ob 1,2 *ff*

Cl 1,2 *(ff) — p*

1st Bsn. *ff* *mf*

Cbsn. *ff* *mf*

Hn 1,2 *ff* *mf*

Tpt 1,2 *ff* *mf*

Tbn 1,2 *f*

High Wood Block *ff*

Perc. *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

D. *f*

284

Fl 1,2 f mp

Ob 1,2 mf mf

Cl 1,2 f mp

1st Bsn. mf

Cbsn. mf

Hn 1,2 f p mp

Tpt 1,2 f p mp

Tbn 1,2

Perc. v

Xyl. f mp

Vln. I mf

Vln. II mf

Vla.

Vc.

D. b.

287

O

Fl 1,2

Ob 1,2 *p*

Ci 1,2

1st Bsn. *p* ***ff***

Cbsn. *p* ***ff***

Hn 1,2 *pp* ***ff***

Tpt 1,2 *pp* ***ff***

Tbn 1,2 *pp* ***ff***

Perc. *p* *pp* ***f*** ***ff***

Xyl.

O

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

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

Vla. *p* ***ff***

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

D. b. *p* ***ff***

divisi

292

Fl 1,2 *p* *f*

Ob 1,2 *f*

C 1,2 *ff* (b) *sp.* *ff*

1st Bsn. *f*

Cbsn. *f* *mf* *ff*

Hn 1,2 *ff*

Tpt 1,2 *ff*

Tbn 1,2 *ff*

Perc. *f* *mf*

High Wood Block

Vln. I *ff* *sf* *mf*

Vln. II *ff* *sf* *mf*

Vla. *ff* *sf*

Vc. *ff* *sf* *mf*

Db. *f*

296

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mutes in

pizz. (unis.)

Tempo slowing slightly . . .

306

Fl 1,2

Ob 1,2

Ci 1,2

Hn 1,2

(muted)

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

p

mf

mf

mf

niente

niente

niente

Susp. Cymbal 
tr
pp — *mp* — *ppp*

mf

mf

mf

niente

mf

mf

mf

niente



P New Tempo $\text{d.} = 55$

Fl 1,2 310 $\frac{2}{3}$

Ob 1,2

Ct 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

mf

pp

p

(pizz, unis)

p

315

Fl 1,2 *pp* *p* *pp*

Ob 1,2 *pp*

C 1,2 *pp* *p* *pp*

1st Bsn. *p*

Cbsn. *p*

Hn 1,2 *niente* *pp* *v.*

Tpt 1,2 *ppp*

Tbn 1,2 *niente* *pp* *v.*

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

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

Vla. *pp*

Vc. *pp*

D. b. *p*

320

Ci 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

325

Ob 1,2

Ci 1,2

1st Bsn.

Cbsn.

Perc. Triangle *p* *niente* *mp* *mp*

Vib. *pp* *p* *pp* *pp* *pp* (pp) *Very very quiet - only just audible* *Led.*

Vln. I *pp* *p* *pp* *ppp* (ppp)

Vln. II *pp* *p* *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Fl. 1,2

Ob. 1,2 *mp*

Cl. 1,2

1st Bsn. *pp*

Cbsn. *pp*

Perc. *(ppp)* -

Vib. *(ppp)* -

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features Flute 1,2, Oboe 1,2, Clarinet 1,2, Bassoon 1st, Bassoon Cbsn., and Percussion. The second system features Vibraphone. The third system features Violin I, Violin II, Viola, and Cello. The fourth system continues the bassoon and vibraphone parts. The fifth system continues the violin, viola, and cello parts. The sixth system concludes the bassoon and vibraphone parts. Various dynamics such as *mp*, *pp*, and *(ppp)* are indicated throughout the score. Performance techniques like grace notes and sustained notes with slurs are also present.

334

Fl 1,2

Ci 1,2

1st Bsn.

Cbsn.

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Fl 1,2

Ci 1,2

1st Bsn.

Cbsn.

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D. B.

(Tri.)

pppp

Very very quiet - only just audible

p

niente

p

niente

p

niente

p

niente

(pizz., unis)

mp