

Jazz Chamber Music:

An Analysis of Chris Potter's *Imaginary Cities* and a Musical Composition

by

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Composition

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Abstract

This essay is a critical analysis of the mixed ensemble writing of jazz musician and composer Chris Potter, from his 2015 album *Imaginary Cities*. This analysis focuses on the compositional aspects of Potter's music when incorporating a string quartet into his ensemble setting. The essay discusses topics such as pentatonic harmonization, rhythmic layering, harmonic development, 20th-century influences, and modern jazz composition, which are prevalent in his work.

Along with this analysis, the essay also discusses an original composition by the author. This composition is a mixed ensemble piece with three movements. The essay reviews compositional methods, influences, and programmatic elements of the piece, as well as its relationship with the analysis preceding it.

Contents

Acknowledgements	v
Chapter 1: Introduction	1
Part One: The Analysis, Chris Potter's <i>Imaginary Cities</i>	
Chapter 2: "Dualities"	3
Chapter 3: "Shadow Self"	18
Chapter 4: "Sky"	32
Part Two: The Original Composition	
Chapter 5: "Suite Childhood"	42
Bibliography	49
Discography	50
Appendix A: Selected Discography	51
Appendix B: Interviews	53
Appendix C: Transcribed Scores	58
Appendix D: Composed Scores	111

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Finally, thank you to my wonderful fiancée Kellie. You are my confidant, best friend, and inspiration. Without you, there is no reason to write.

CHAPTER 1: INTRODUCTION

The focus of this study is the integration of the classic string quartet into the modern jazz ensemble. The study is in two parts, the first analytical and the second creative. Part One is an analysis of three pieces transcribed from Chris Potter's *Imaginary Cities*, in which he fuses a string quartet with a seven-piece jazz ensemble.¹ The compositions utilize complex harmonic ideas and compelling melodic content over a scheme of odd meters. Part Two is an original three-movement suite for a 14-piece jazz ensemble, including string quartet, entitled "Suite Childhood."

The tenor saxophonist and composer Chris Potter, a prominent musician in today's jazz scene, has performed and recorded with many important musicians, including Dave Holland, Pat Metheny, Paul Motian, Herbie Hancock, and John Scofield. He has an extensive discography as a sideman and as a leader of his own ensembles.² His incorporation of non-traditional instruments into the small jazz ensemble on *Imaginary Cities* is representative of a new type of chamber music, one that explores the boundaries of jazz, classical music and World music.³

I will focus on three compositions from *Imaginary Cities*: "Imaginary Cities (Pt. 2, Dualities)", "Shadow Self", and "Sky". Since I did not have access to Potter's original scores, I needed to transcribe the music from the recording and create my own scores. The analysis will explore Potter's compositional process by addressing a number of

¹ Chris Potter. *Imaginary Cities*. Chris Potter's Underground Orchestra. ECM. CD. January 13, 2015.

² Milkowski, Bill. "BIO." Chris Potter. <http://www.chrispotter.net/home/biography>.

³ Other musicians working in this area include Billy Childs, Vijay Iyer, Michael League (with Snarky Puppy)...

questions: How is the string quartet integrated into the texture of the jazz ensemble? How does the use of non-traditional jazz instruments influence these techniques? What is Potter's harmonic language when harmonizing melodies? What is his approach to form? How does he deal with non-conventional metrical schemes?

“Suite Childhood” is the focus of Part Two. In addition to providing the full musical score, I will attempt to describe my compositional process, including the initial impetus and influences for each movement, and the compositional devices at play. I will also discuss the process of bringing the piece to life by organizing its performance and recording.

CHAPTER 2: “DUALITIES”

“Dualities” is the second movement of Chris Potter’s suite, “Imaginary Cities”. This movement is an exploration of 11/4 meter. In contrast with the complexity of the meter, the pitch materials of the melodic themes are primarily drawn from the E minor pentatonic scale. The simplicity of the melodic material allows Potter the option of either simple or complex harmonization of the melody. The form of the movement is created by the juxtaposition of two primary ideas, labeled A and B, which are developed in a variety of ways to create the overall form of the piece. The form of the movement is summarized in Example 2.1. Strings are integrated into the ensemble texture, playing *pizzicato* rhythmic figures, *arco* melodies, countermelodies, ostinato backgrounds, and *cantabile* solos.

Example 2.1 – Form of “Dualities”

Measure #’s	Activity
1-12	Introduction (0:00-0:43) – 11/8, 180 bpm
1-2	Pizzicato ostinato vamp, Violins
3-4	Pizzicato continues, Viola joins
5-8	Cello and Violin 1 enter with the introductory melody
9-12	Guitar joins melody, marimba joins ostinato
13-41	Melody (0:43-2:19, AA’B)
13-16	Drums play time, shared bass vamp enters
17-24	Tenor Sax, Guitar, and Viola play melody
25-26	Guitar and marimba play ostinato background figure
27-35	Melody is harmonized amongst T. Sax and String Quartet (A’)
36-39	T. Sax plays B section of the melody, rhythm section plays rhythmic ostinato, strings play countermelody
40-41	Ostinato vamp
42-71	Solo Section (2:19-6:59)
42-45	Send Off
46-47	Vamp, T. Sax solos
48-51	Four bar solo vamp, repeated seven times with T. Sax solo
52-55	Vamp and solo continue, string backgrounds, repeated twice
56-59	B section of melody returns, T. Sax solo continues
60-62	Ostinato returns, T. Sax finishes soloing
62-65	Four bar solo vamp returns, repeated 6 times with Marimba solo
66-69	Vamp and solo continue, string backgrounds, repeated twice.
70-73	B section of melody returns
74-91	Development of B section melody (6:59-7:59)
74-75	Two bar vamp, dramatic texture and dynamic shift
76-79	Violin B section melody
80-83	B section melody repeated up a P4, slight texture change
84-87	B section melody repeated down a P5, more texture change
88-91	T. Sax solos over strings and drums
92-99	Harmonized A’ section of melody with countermelody (7:59-8:26)
100-103	Introduction melody and ostinato return to close (8:26-8:44)

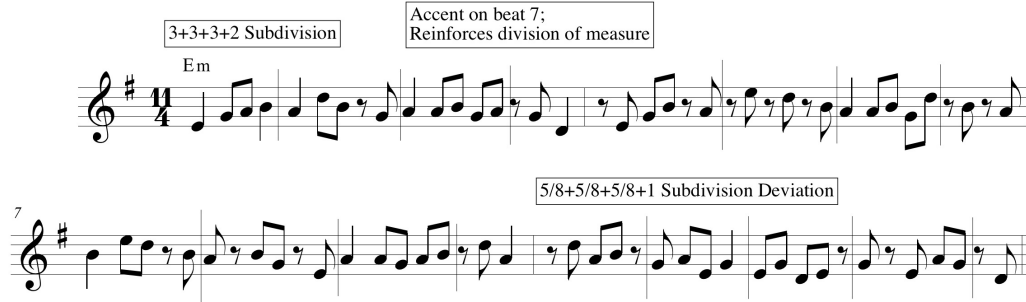
The movement begins with the violins playing a *pizzicato* ostinato figure. At m. 3, the viola joins in, doubling the first violin an octave lower, with a slightly varied rhythm. This ostinato, shown in Example 2.2, establishes the 11/4 meter.

Example 2.2 – mm. 1-2, Opening Ostinato



In m. 5, the first violin leaves the ostinato in order to play the introductory melody with the cello. The introductory melodic theme, shown in Example 2.3, reinforces the metric division of each measure into groups of 3+3+3+2.

Example 2.3 – mm. 5-8, Introductory Melody



The composite figure of mm. 5-8 is shown in Example 2.4.

Example 2.4 – mm. 5-8, Introduction Material

The musical score for Example 2.4 consists of two systems of staves. The first system, labeled 'Violin I and Cello', shows a melody in the upper voice and an 'Introductory Melody (Cello in unison, 15mb)' in the lower voice. The second system, labeled 'Violin II and Viola', shows an 'Ostinato' in the lower voice. The music is in 4/4 time with a key signature of one sharp (F#).

At m. 9, the marimba joins the texture with an independent ostinato, shown in Example 2.5, while the guitar doubles the violin/cello melody.

Example 2.5 – mm. 9-10, Marimba Ostinato

The musical score for Example 2.5 is a single staff in 4/4 time with a key signature of one sharp (F#). It shows a marimba ostinato pattern consisting of a sequence of chords and notes.

At m. 13 the introductory material stops, and the drums and basses establish a groove, which reiterates and solidifies the 3+3+3+2 grouping of the measure. The ostinato bass line, shown in Example 2.6, introduces the pedal E.

Example 2.6 – mm. 13-14, Bass Groove

Electric Bass

Acoustic Bass

After a four-bar vamp, the primary theme of the A section emerges in the tenor saxophone, guitar and viola. This melody, shown in Example 2.7, is primarily pentatonic.

Example 2.7 – mm. 17-24, A Theme

17

19

21

23

Following the initial statement of the A theme, the ostinato from the introduction reemerges in the marimba and guitar, at m. 25.

The primary theme returns at m. 27, transformed by changing the pitches of the melody while retaining the same rhythm. This A' melody, shown in Example 2.8, is harmonized in four voices. Each phrase begins with a chromatic bass line. The voices then split into open fifth sonorities, with the final pitch of each phrase harmonized by a four-voice chord. Each of these sustained chords uses pitch material from the E Dorian mode, resolving the tension created by the chords generated from the chromatic bass line and parallel fifth movement. This section is a good example of Potter's propensity to set simple diatonic/pentatonic melodic material with complex harmonization.

Example 2.8 – mm.27-34, Harmonization of A'

The musical score for Example 2.8 is presented in four systems, each corresponding to a measure range. The key signature is one sharp (F#), and the time signature is 4/4. The score is for T. Sax + Violin I, Violin II, Viola, and Cello.

- System 1 (Measures 27-28):** Chord symbols: B/C, A7, D5, F#5, G5 D5, Em6/C#. Annotations: "Reinforces the Dorian mode" (above the treble clef), "Harmonizing a chromatic bassline" (below the bass clef), "Splits into open fifths" (below the bass clef).
- System 2 (Measures 29-30):** Chord symbols: Eb/A, E7 A7(#11), B, A7, D, F#5, G5 D5, A9. Annotations: "Harmonizing a chromatic bassline" (below the bass clef), "Splits into open fifths" (below the bass clef).
- System 3 (Measures 31-32):** Chord symbols: E7, Ebmaj7(#11)Em(add9), B5, C5, G5, Em11, Cmaj7(#5)Ebmaj7(#5)D+7, Eb/A. Annotations: "Harmonizing a chromatic bassline" (below the bass clef), "Splits into open fifths" (below the bass clef), "Harmonizing a chromatic bassline" (below the bass clef).
- System 4 (Measures 33-34):** Chord symbols: E7, F#m/G, D5/Eb, D#°, Em D5, Esus. Annotations: "Harmonizing a chromatic bassline" (below the bass clef), "Splits into open fifths" (below the bass clef).

At m. 36, the B theme, shown in Example 2.9, is presented for the first time. This marks the first point in the piece that the E pedal is absent. With the entrance of the piano, the B theme also marks the first moment that all members of the ensemble are playing. The largely pentatonic melody is harmonized with $IV^{7sus}-III^{7sus}-\#iii-V^7/ii-V^7/V$ $V^7/V-V$ in the key of E minor. A countermelody in the strings creates motion during the sustained tones of this theme.

Example 2.9 – mm. 36-39, B Theme Composite

The musical score for Example 2.9 consists of three staves. The top staff is labeled 'Melody' and contains a pentatonic melody. The middle staff is labeled 'Countermelody' and features a more active line. The bottom staff is labeled 'Harmonic Ostinato' and contains a sequence of chords: A 7sus, A b7sus, G 7sus, and G #m7/F #. The score is divided into two systems, with the second system starting at measure 38. The key signature is E minor and the time signature is 4/4.

The B section leads back into the E Dorian vamp. A listener, upon first hearing, might anticipate a return of the primary melody. However, this vamp leads into the send-off for the first solo chorus. The send-off, shown in Example 2.10, features a complex melody in the tenor saxophone and strings, accompanied by ensemble hits of an $E^{7(\#9)}$ chord on beats one and seven. This melody emphasizes chromatic half-step motion that resolve to chord tones. At m. 44, the melody implies an A^9 harmony, with no half step

motion. After returning to E⁷ material in m. 45, the final phrase outlines a B⁺ arpeggio, resolving to Em⁷, the first chord of the solo section.

Example 2.10 – mm. 42-45, Send Off

The solo section retains the AB form of the theme. The A section vamp, shown in Example 2.11, includes two harmonies outside of the E minor tonality, Bb^{13(#11)} and C#^{7alt}. The roots of these chords are related by chromatic median or tritone and the implied scales, shown in Example 2.12, contain the root, 3rd and 7th of the Em⁷ chord. Therefore, the vamp ornaments the E minor tonality, rather than undermining it.

Example 2.11 – Solo Vamp

Em⁷ | Em⁷ | Bb^{13(#11)} | C#^{7alt}

Example 2.12 – Implied Scales

Em ⁷ E Dorian	E	F#	G	A	B	C#	D
Bb ^{13(#11)} F Melodic Minor Mode 4	E	F	G	Ab	Bb	C	D
C# ^{7alt} D Melodic Minor Mode 7	E	F	G	A	B	C#	D

Potter incorporates material from the introduction as a background figure for the soloist, as shown in Example 2.13. Previously played *pizzicato*, the backgrounds are now played *arco*. The background variation moves away from solely pentatonic pitches, altering notes to fit the underlying harmony and signals the last two repetitions of the solo vamp for the each soloist.

Example 2.13 – Solo Vamp Backgrounds

At the conclusion of each solo, the B theme is restated. While the original appearance of the B section pairs the melody with a countermelody, the end of Potter’s solo leaves out the composed countermelody, as Potter instead improvises a countermelody over the B section’s harmonic progression.

Following the marimba solo, at m. 74, there is a drastic change in dynamics, instrumentation, and harmony. The ensemble immediately reduces from full ensemble to piano, *pizzicato* strings, drums set, and basses. The tonal center shifts up to F Dorian. The dynamic level drops to mezzo forte, which contrasts with the forceful ending of the marimba solo.

Starting at m. 76, Violin 1 states the B section melody in a *cantabile* style, accompanied by viola, cello, piano, and bass. While the rhythm section accents the

beginnings of the beat groupings, the viola and cello *pizzicato* lines perform a waltz-like accompaniment. During this section, Potter intermittently varies the subdivision of the measure, shifting from 3+3+3+2 to 3+3+2+3. This is shown in Example 2.14.

Example 2.14 – mm. 76–79

The four measures of the B theme melody are played a total of three times, serving to expand the B section. With each repetition, a new element is added, building intensity. Each recitation of the B melody also shifts the tonal center up a perfect fourth, as if it were resolving in a dominant-tonic relationship. While the A theme has complex harmonic development, the B theme is subjected to development through variation.

With the second repetition at m. 80, the guitar joins the violin on the melody. This repetition shifts to Bb Dorian. Violin 2 and the viola play quarter notes on chord tones, while the cello continues the pizzicato line. This is shown in Example 2.15.

Example 2.15 – mm. 80-83, B Section Expanded Bb Dorian

The musical score for Example 2.15, measures 80-83, is presented in 4/4 time. It features three staves: Violin I + Guitar, Violin II/Viola, and a piano accompaniment. The key signature is Bb major (two flats). The melody in the Violin I + Guitar part starts at measure 80 with a triplet of eighth notes (G4, Ab4, Bb4) followed by a quarter note (C5), a half note (Bb4), and a quarter note (Ab4). The Violin II/Viola part plays quarter notes on chord tones. The piano accompaniment consists of chords in the right hand and a pizzicato line in the left hand. The chords for measures 80-83 are: Bbm7, Eb, Bbm7, Eb, Bbm, Ab, F, Eb, Bbm/D#, Eb, Bbm/D#, Eb, Bb, F/A, Fm/Ab, G7.

The tenor saxophone takes the melody during the third repetition, starting at m.

84. During this repetition, the violins and violas play diatonic triads within the underlying tonality. Shifting each measure, they sound the triads in second inversion, root position, first inversion, and second inversion. This figure, shown in Example 2.16, adds rhythmic intensity while prolonging the chord structures of Ebmin¹³–Ab¹³.

Example 2.16 – mm. 84-87, B Section Expanded Ebmin¹³–Ab¹³

The musical score for Example 2.16, measures 84-87, is presented in a system of three staves. The top staff is for the Tenor Saxophone (T. Saxophone), the middle staff is for Violins and Viola, and the bottom staff is for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The saxophone melody begins in measure 84 with a triplet of eighth notes (Bb, Ab, Gb) followed by a quarter note (F#), a half note (Eb), and a quarter rest. In measure 85, it continues with a quarter note (Eb), an eighth note (D), a quarter note (Cb), an eighth note (Bb), a quarter note (Ab), and a quarter note (G). In measure 86, it starts with a quarter note (F#), an eighth note (Eb), a quarter note (D), an eighth note (Cb), a quarter note (Bb), and a quarter note (Ab). In measure 87, it begins with a quarter note (Ab), an eighth note (G), a quarter note (F#), an eighth note (Eb), a quarter note (D), and a quarter note (Cb). The piano accompaniment features Eb13 chords in measures 84 and 85, and Ab13 chords in measures 86 and 87. The right hand of the piano part plays diatonic triads in various inversions: Eb13sus in measure 84, Eb13 in measure 85, Ab13 in measure 86, and Ab13sus in measure 87. The left hand of the piano part plays single notes: Eb in measure 84, Ab in measure 85, Ab in measure 86, and Ab in measure 87.

At m. 88, there is a fourth repetition, which brings additional change in texture. Here, Potter improvises a melody rather than repeating the B theme. This fourth phrase, shown in Example 2.17, completes the B-development's ongoing chain of chords moving by dominant-tonic relationship. The harmonic progression of $C\#min^7-F\#^7sus$ to $F\#min^7-B^7sus$, arrives at the dominant, which resolves to a return of the A section melody.

Example 2.17 – mm. 88-91, B Section Expanded, Final Phrase

88 T. Saxophone
 C#m7 F#7sus C#m7 F#7sus C#m7 F#7sus C#m7 F#7sus

88 Violins Viola
 Cello + Bass

90 F#m7 B7sus F#m7 B7sus F#m7 B7sus F#m7 B7sus

The A theme returns in m. 92. This statement, shown in Example 2.18, is harmonized much like mm. 27-34, but now with five voices and without the rhythm section accompaniment. Chromaticism is still prevalent, but is not restricted to the bass voice. Potter abandons the open fifth harmonies before the cadences.

Example 2.18 – mm. 92-99, Final Harmonization

The musical score for Example 2.18, mm. 92-99, Final Harmonization, is presented in four systems. The key signature is one sharp (F#) and the time signature is 4/4. The score is for piano accompaniment, showing both treble and bass clefs. Chord symbols are indicated above the notes.

System 1 (mm. 92-93): Chords: B/C, A/C#, D5/D#, F#/E, Em7, D5, Cmaj7.

System 2 (mm. 94-95): Chords: E♭maj7(#11), A♭°, A7(#11), C#, B/C, A7/D, D/E, F#/E, Em7, G(add9), A^(add9)(omit 3)/B♭.

System 3 (mm. 96-97): Chords: E7, E♭maj7(#11), D^{sus}/F, B, C^m/F#G5/A♭, F#m/G, Cmaj7(#5), B+, B♭+(add9), E♭maj7(#11).

System 4 (mm. 98-99): Chords: Bm6, F#phrygian, D5, E♭m/B♭, Em/B, D, Fmaj7(#11).

While the saxophones and strings play the melody, the guitar and piano perform a new countermelody, shown in Example 2.19. The first two chords superimposed, C#7alt. and Bb13#11, are taken from the solo vamp, while the final line outlines the tritone substitution of the dominant.

Example 2.19 – mm. 93-100, Final Antiphonal Line

This countermelody is the last new material heard in the piece, as it elides with the introductory material, now acting closing as material of the piece. These last four measures add a bookend of familiarity, giving the piece a sense of resolution and uniformity at the end.

CHAPTER 2: “SHADOW SELF”

“Shadow Self” is a major departure from Chris Potter’s compositional approach in “Dualities.” While the previous chapter’s piece was rooted in the modern jazz tradition, this piece is profoundly influenced by contemporary classical music. Its construction is not dictated by jazz nomenclature and harmonies. Moreover, this piece is a clear example of how Potter creates music using melodic and harmonic intervallic relationships based on equal divisions of the octave. Using these compositional approaches, Potter creates through-composed sections that form the entire piece.

When looking at “Shadow Self” at a macro level, the piece can be split into two large sections. The first section is performed by the string quartet and the double bass, and features improvisation by Violin 1. The second section features the full ensemble with Potter on bass clarinet.

The string feature could be thought of as a prolonged introduction. However, because of its length, and the material that differs from the full ensemble section, it will be analyzed as its own complete section. Example 3.1 provides a formal analysis of “Shadow Self.”

Example 3.1 – Form Chart

Measure #’s	Activity
1-88	String Quintet Feature – c. 80 bpm <i>Rubato</i>
1	Cello and Double Bass set tempo
2	Violin I begins improvising
10-17	Violin II and Viola begin playing backgrounds, Violin I begins to improvise
18-38	Cello joins with background figures intermittently
38-49	Violin II, Viola and Cello strike chords as backgrounds, as Violin I solo climaxes
50-52	Violins perform call and response against Viola and Cello
53-56	Four voices converge and end striking chord
57-62	Fugatto section
63-65	Unison line expands into chords, sequenced twice
66-68	Material from mm. 50-52, voices switched
69-70	Lines converge, similar to mm. 53-56
72-88	Longer unison lines expand into chords, ends on octave F#
89-End	Full Ensemble (a tempo)
89-91	Piano enters
92-99	Bass clarinet, Violin and viola play melody while guitar, piano, and double bass play sustains and pedals
100-107	Melody continues, the rest of the quartet enters with sustains, electric bass plays harmonic line that interacts with the melody
108-115	Bass clarinet and cello perform melody accompanied by marimba
116-117	Previous material continues, the rest of the quartet enters
117-125	Ensemble either plays pedal Ab or harmonic structure while Bass Clarinet improvises
126-133	Similar to mm. 92-99, Violin II and Cello have sustains, with motion towards end of phrases
134-141	Similar to mm. 100-107, Violin II and Viola have background figures similar to first section rather than sustains
142-146	Baseline is played against a steady sustain, chord strike ends the piece

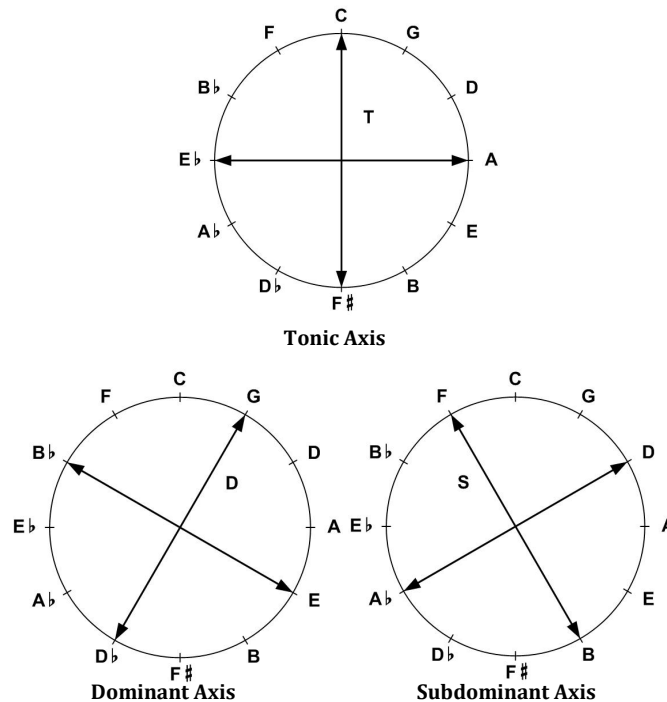
Potter cites Béla Bartók as influencing a portion of the material within this composition.⁴ When asked about specific aspects of Bartók’s music that influenced him, Potter cited Bartók’s tonal axis system, rhythmic layering, and phrase manipulation. He noted that these influences are especially strong in the opening string section.⁵

⁴ Nicola Kremer. "Project." <http://player.ecmrecords.com/potter-2387/cms/project#>.

⁵ Chris Potter. Interview by author. Email. March 26, 2016.

The first chapter of Erno Lendvai's seminal analytical work on the music of Bartók describes his axis system in detail.⁶ Lendvai suggests that Bartok uses the axis system in order to achieve dodecaphony without atonality. The axis system uses three axes of tones related by a minor third as substitutes for each other. Because their major and minor keys create a pattern of relativity toward each other, they can be substituted for each other and their assigned function. Once one axis has been assigned the function of tonic, the other two axes are assigned the respective functions of dominant and subdominant. Example 3.2 shows the axes and their designated function in the key of C major.

Example 3.2 – Axis System in C major⁷



⁶ Erno Lendvai. *Béla Bartók: An Analysis of His Music*. London: Kahn & Averill, 1971.

⁷ *Béla Bartók's Axis System*. Harmonic Wheel, 2009.

http://www.harmonicwheel.com/bartok_axes.pdf

The axis that the tone C would fall on would be C-Eb-F#-A. Since C major is relative to A minor and C minor is relative to Eb major, the roots of these chords form a connection, can share function, and substitute for each other. There are only three possible axes, which correlate with the minor third division of the octave: C-Eb-F#-A, F-Ab-B-D, and G-Bb-Db-E. The second portion of the piece could be thought of centering on the A axis, due to its starting bass notes and ending cadence. Because of this, the C-Eb-F#-A axis can be designated as the tonic, the F-Ab-B-D axis as the subdominant, and G-Bb-Db-E axis as the dominant.

To start, the cello and bass perform quarter note E's, thus establishing the pulse of the piece. This pedal E is present until m. 49. Keeping in mind the axis assignments of the second portion of "Shadow Self," one can think of the first half of the piece as a prolongation of the dominant.

Violin I improvises in mm. 2-49. At m. 10, Violin II and the viola enter with background figures. Rather than create figures centering on a specific harmony, the content is created from the manipulation of intervallic motives. Example 3.3 shows the first three phrases, in which both voices move by minor third followed by minor second, sometimes in contrary motion, and sometimes in similar motion.

Example 3.3 – mm. 10-12, Interval Manipulation

The image shows a musical score for Violin II and Viola in 4/4 time. The Violin II part is in the treble clef and the Viola part is in the bass clef. Both parts play quarter notes. A dashed line above the first two notes of the Violin II part is labeled 'm3 - m2', indicating the intervallic structure of the motif.

The minor third and minor second are the most prevalent melodic intervals in this section, with the major second, major third, and perfect fourth introduced beginning in m. 22. The appearance of these new intervals coincides with the expansion of phrases within the inner voices. While the violin and viola's phrases began as three eighth notes at a time, they eventually expand to cross bar lines.

As the violin solo comes to a climax, the violin II, viola and cello begin striking tone clusters at m. 38, using double stops, shown in Example 3.4.

Example 3.4 – String Chords

The image shows three measures of musical notation for string chords in 4/4 time. The first measure, labeled 'mm. 38-43', shows a treble clef with a sharp sign and a double stop of two notes (F#4 and G4) and a bass clef with a sharp sign and a double stop of two notes (F#3 and G3). The second measure, labeled 'm. 44', shows a treble clef with a sharp sign and a double stop of two notes (F#4 and G4) and a bass clef with a sharp sign and a double stop of two notes (F#3 and G3). The third measure, labeled 'mm. 45-49', shows a treble clef with a sharp sign and a double stop of two notes (F#4 and G4) and a bass clef with a sharp sign and a double stop of two notes (F#3 and G3).

The E pedal in the double bass ceases in m. 50. This is the first instance of rhythmic layering. The melodic material, shown in Example 3.5, is a melodic manipulation of the major third and minor second. The violins begin each phrase, and pass to the viola and cello. Potter, again, uses contrary motion to dictate the pitch content of the lines with each paired voicing. Each phrase is also sequenced down a major third.

Example 3.5 – mm. 50-53

The image displays a musical score for measures 50-53, featuring four staves: Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and includes several annotations:

- Violin I and II:** Both parts begin in measure 50 with a melodic phrase consisting of a major third (M3) interval followed by a minor second (m2) interval. This phrase is annotated as "M3 (4) – m2 (1)". In measure 51, the phrase is sequenced down a major third, annotated as "Down M3".
- Viola and Cello:** These parts enter in measure 51 with a similar melodic phrase, also annotated as "M3 (4) – m2 (1)". In measure 52, the phrase is sequenced down a major third, annotated as "Down M3".
- Measures 52-53:** The Violin I and II parts continue with a phrase annotated as "Down M3". The Viola and Cello parts continue with a phrase annotated as "Down M3".

In m. 53 the cello and viola continue with identical intervallic relationships in their melodic lines, replacing the major third with minor third. The violins manipulate different intervallic relationships sequenced in the same interval. At m. 55 the violins revert to playing the same intervals within their lines, moving in parallel motion. The viola and cello line is also sequential, but continues into the cadence.

This change in interval manipulation, shown in Example 3.6, acts as a tonal foil between the rhythmic pairs. While the horizontal movement in the violins utilizes the major third, the vertical structure accentuates the equal division of the octave in minor thirds. To counter this, the horizontal line in the viola and cello is derived from the octatonic scale, but creates harmonic intervals that accentuate the equal division of the octave in major thirds. This phrase ends with the [0, 2, 6, 8] tetrachord, which encapsulates the division of the octave in both minor and major thirds. This could be thought of as either two tritones with roots a whole step apart, or two major thirds with roots a major third apart.

Example 3.6 – mm. 53-56

The musical score for Example 3.6, measures 53-56, is presented in 3/4 time. It features four staves: Violin I, Violin II, Viola/Cello, and a grand staff (Violin I, Violin II, Viola/Cello).
 - Measures 53-54: The Violin I and II staves play a sequence of notes with fingerings 9, 3, 9, 3. The Viola/Cello staff plays a sequence of notes with fingerings 4, 8, 4. Annotations 'up TT' and 'up m3' are placed above the staves.
 - Measures 55-56: The Violin I and II staves play a sequence of notes. The Viola/Cello staff plays a sequence of notes. The grand staff shows the final tetrachord.

The material is presented in a *fugato* fashion starting at m. 57. All four voices, as shown in Example 3.7, present the same intervallic sequence. Each phrase begins and ends on a note from the tonic axis. The phrase is altered from entrance to entrance in order to create variety and facilitate strong counterpoint. The cello, the first voice to enter, presents the original sequence. The viola then presents the voice inverted, and a

major sixth up. Violin II follows with a sequence up another major sixth, but in the same prime form as the cello. Violin I, the last voice to enter, present a hybrid of the prime form and its inversion.

Example 3.7 – mm. 57-62

The musical score for Example 3.7 (measures 57-62) is presented in two systems. The first system (measures 57-60) shows Violin I and II with rests, while the Viola/Cello and Piano parts play a rhythmic pattern. The second system (measures 61-62) shows Violin I and II with notes, while the Viola/Cello and Piano parts continue their pattern.

Following the *fugato* section, in mm. 63-65, the strings present a homophonic line that mixes of unison/octaves with harmony, as shown in Example 3.8. The unison/octave line in m. 63 is a manipulation of the two intervals found in the preceding *fugato* section. The inner voices in the harmonized passages chromatically approach a sonority that superimposes a minor sixth in the violins over a major sixth in the viola and cello, once again referencing the two equal divisions of the octave. This phrase is further manipulated by sequencing it down a major third in the following two measures.

Example 3.8 – mm. 63-65

The material in mm. 66-72 is derived from that of mm. 50-56. This section, shown in Example 3.9, uses the exact melodic intervals heard in mm. 50-56. Now, however, the viola and cello enter a call-and-response texture with the violins. Rather than sequencing the entire texture down by the interval of a major third, the bottom voices ascend by major thirds while the violins descend by minor sixths.

Example 3.9 – mm. 66-72

Following this, at m. 73-88, there is another homophonic section, shown in Example 3.10. Instead of each of these phrases being one measure of 5/4, however, the

unison/octave phrases are extended before the three beats of harmonized melody. Each unison/octave phrase is extended a different length of time. These lines are still manipulations of the major third and minor third melodic cells. Perfect fourths and fifths are also used, but only to offset sequences of intervallic sequences of thirds. For each three-beat harmonization the double bass joins in to create a five-voice sonority. The final phrase makes use of the half step in its sequence. The phrase ends on a unison F#, derived from the tonic axis.

As this sustained pitch fades at m. 89, the piano repeatedly strikes the pitch A, creating an elision into the full ensemble section. This repeated A over the F# implies an F# minor chord. At m. 92, the marimba continues the repeated A's with the left hand of the piano, the bass plays an A root, and the right hand of the piano and guitar enter with sustained sonorities. These sonorities can be organized into compacted fourths or fifths around the root, creating quartal or quintal harmonies. In this same measure, the bass clarinet, violin, and viola enter with a new through-composed melody. This chromatic melody, shown in Example 3.10, creates tension through chromaticism, which is resolved at the end of phrases.

Example 3.10 - mm. 92-99, Melody

The musical score for Example 3.10, measures 92-99, is presented in two systems. The first system (measures 92-95) shows a melodic line in the upper staff and piano accompaniment in the lower staff. The second system (measures 96-99) continues the melodic and accompanimental material. The melody is characterized by chromaticism, and the accompaniment features sustained sonorities.

The conclusion of this section, mm. 100-107, shown in Example 3.11, is quite striking. There is an intensification of harmonic motion, creating powerful counterpoint in contrary motion between the melody and the bass line. The pulse quickens, transitioning from repeated measures in 5/4 towards shorter measure lengths. At m. 100, violin II, viola, and cello join the piano in playing sustained notes. The descending figure in the basses creates contrary motion with the ascending melody in the bass clarinet and violin I. With each downbeat, the electric bass line reinforces the line of the acoustic bass, which sounds an octave lower. The marimba and left hand of the piano continue to sound pedal A. The combination of this pedal A with the new sustained pitches reprises the [0, 2, 6, 8] sonority.

Example 3.11 – mm. 100-107, Melody (contd.)

This melody is followed by an interlude for bass clarinet, cello, and marimba in mm. 108-117, leading to a short improvisational section featuring the bass clarinet. The accompaniment for the improvisation consists of an Ab pedal played by cello, both basses, and the left hand of the piano, continuing the repeated quarter note figure that has been prominent throughout the piece; and sustained harmonies--played by the violins, viola, marimba, guitar, and right hand of the piano--that outline the harmonic framework for the improvisation. This texture is summarized in Example 3.12.

Example 3.12 – mm. 118-125 Implied Harmonies for Improvisation

Following this improvisational section, there is a recapitulation of the through-composed melody at m. 126. This recapitulation, shown in example 3.13, introduces a countermelody, played by the violin II and viola. The countermelody is largely static, with more rhythmic motion occurring towards the end of each measure. As the

countermelody interacts with the melody it follows the harmonic content implied by the sustained notes.

Example 3.13 – mm. 126-133, Melody Recapitulation

As the melody continues in mm.134-141, its content is identical to mm. 100-107. However, the violin II and viola introduce a new texture, shown in Example 3.15. These two instruments carry a rhythmic ostinato that provides chord tones and extensions of the harmonic sequence. The construction of this part recalls the opening section, where paired voices are constructed using contrary motion of the same melodic interval. If treated as a singular sonority, the [0, 2, 6, 8] tetrachord is once again heard.

Example 3.14 – mm. 134-141, Harmonic Ostinato

The 5/4 meter returns to end the piece, again featuring compact quartal and quintal harmonies over an ascending bass line. This combination, shown in Example 3.16, creates an abnormal harmonic sequence that moves between the tonic and dominant axis. Potter accents the concluding bass line by anticipating it against the continuing quarter note figure on the downbeats.

Example 3.15 - mm. 142-146

The musical score for Example 3.15, measures 142-146, is presented in 5/4 time. It consists of two systems of piano accompaniment. The first system (measures 142-144) features a right hand with compact quartal and quintal chords and a left hand with an ascending bass line. The second system (measures 145-146) continues the harmonic and bass line patterns, with the right hand showing some chordal complexity and the left hand maintaining the ascending bass line.

CHAPTER 4: “SKY”

“Sky” marks a return to a modern jazz compositional style. In this rhythm-driven piece, Potter utilizes mixed-meter schemes which add complexity to the melodic and harmonic content. The melodic content is derived mostly from G Mixolydian and G major pentatonic scales, with the blues inflection of the lowered third. He creates interest throughout the piece by varying the harmonization of the core melody, increasing the harmonic complexity as the piece moves forward. Additionally, through the introduction of various melodic lines that either stand alone or pair together, Potter creates the form of “Sky.” The form of the composition is summarized in Example 4.1.

Example 4.1 – Form Chart

Measure #'s	Activity
1	Prolonged Improvised Introduction
2–29	Melodic Exposition
2–3	Presentation of melody, tenor sax and acoustic bass
14–15	Interlude Vamp, Tenor Saxophone improvises
16–27	Melody reemerges, harmonized with strings, marimba and piano
28–29	Interlude Vamp, Tenor Saxophone improvises
30–109	Improvisation with melodic interludes
30–33	Piano Solo; repeated
34–45	Piano continues to solo over melody
46–47	Piano continues to solo over interlude vamp
48–55	Piano continues to solo
56–70	Unison string interlude
71–74	Tenor Saxophone solo
75–86	Melody reemerges; tenor saxophone temporarily stops improvising
87–88	Tenor saxophone improvises over the interlude vamp
89–96	Tenor saxophone continues to improvise
97–109	Harmonized melody, unaccompanied with one bar rest
110–146	Melodic layering ending
110–116	New melodic pattern introduced, repeated
117–130	Bass melodic pattern introduced, layered
130–146	Original melody reemerges, layered; repeated

“Sky” opens with ambient sonorities, played by the ensemble, out of time. These sonorities are constructed with pitches from G Mixolydian, with G in the bass. Because of the asynchronous nature of the underlying parts, no direct chord symbol can be assigned. However, possibilities for the implied chords are $G^{6/9}$, G^7 , G^{7sus} , G^{13} , and G^{13sus} . The tenor saxophone improvises over the implied harmony.

After a prolonged improvisation, the tenor saxophone and the double bass present the theme. This theme is largely pentatonic, with the added blues inflection of the lowered third. Interestingly, the minor third is only presented in the odd meter and implied odd meter portions of the phrase. Each phrase of the theme, shown in Example 4.2, is only three measures long. Each of these phrases is comprised of three melodic cells, excluding one deviation. With each appearance, each melodic cell uses a similar rhythm with reordered pitch content. For example, each Cell 1 contains the notes D, G, and E, but not always in that order. This melody accents the interval of the perfect fourth and its inversion, the perfect fifth. The ambient sonorities are still occurring underneath this original presentation of this melody, so no chord symbol has been explicitly given.

Example 4.2 – mm. 2-13, Theme

The musical notation consists of two staves. The top staff is in 4/4 time and the bottom staff is in 2/4 time. The music is divided into six measures. The first three measures are labeled 'Cell 1', 'Cell 2', and 'Cell 3 (var.)'. The next three measures are labeled 'Cell 1', 'Cell 2 (var.)', and 'Cell 3'. The second measure of the bottom staff is labeled 'Deviation'.

Following this theme, a two-bar vamp is established over which the tenor saxophone improvises. This vamp, shown in Example 4.3, is the first instance of uniform pulse within “Sky,” and departure from the G pedal. The triadic diatonic figures superimposed over the vamp imply harmonies.

Example 4.3 – mm. 14-15, Bass Vamp

Following this vamp, there is a repetition of the theme, now harmonized over the G pedal, starting at m. 16. The piano, marimba and string harmonies, shown in Example 4.4, create a chordal texture underneath the saxophone melody.

Example 4.4 – mm. 16-27, Chordal Accompaniment

The restatement of the theme elides with the beginning of the piano solo. Rather than continue the complex mixed meter of the melody for the improvisation, 4/4 meter is used. Instead of using background figures derived from the melody or vamp, as in

“Dualities,” Potter utilizes the entire melody and vamp as background figures. Therefore, the backgrounds for the solos, marked at mm. 34-47, represent a reorchestration of the thematic material in mm. 16-29. Two devices differentiate these two events. When the melody is presented in the background, the strings play it as well, while the piano improvises over the harmonies that were previously stated. During the vamp, rather than rapid figures, the strings strike an A quartal chord in quarter notes over the vamp material, creating the harmonies shown in Example 4.5.

Example 4.5 – mm. 46-47, Solo Vamp

Following the piano solo, the strings are featured in a short interlude that is heard in octaves over a G pedal in the rhythm section. The interlude, shown in Example 4.6, reinforces the piece’s ubiquitous uses of mixed meter, the Mixolydian mode, and the blues inflection of the minor third. Some interest is created by stressing the major seventh, F#, which is outside of the Mixolydian mode, and has yet to be used melodically. This pitch, often juxtaposed with F natural, seems to imply the applied dominant, D^{7(#9)}.

Example 4.6 – mm. 55-72, Interlude

The conclusion of the interlude elides with the beginning of the saxophone solo at m. 71. The saxophone solo form is constructed in the same fashion as that of the piano solo. When the backgrounds are played in mm. 75-88, they are comparable to the backgrounds in mm. 34-47. Potter, however, paraphrases the theme over the backgrounds, then returns to non-thematic improvisation over the vamp.

An unaccompanied four-part harmonization of the melody played by saxophone and strings follows. This harmonization, shown in Example 4.7, continues the tendency towards increasing chromaticism when the theme recurs. While the first statement of the theme was set with tones solely from G Mixolydian, this final statement is the most chromatic harmonization of the theme.

Example 4.7 – mm. 97-108, Final Harmonization of the Theme

Chord symbols for Example 4.7:

- mm. 97-100: B[#]/C, A 9sus, C/B[#], B^b(add9)/D, F 7/E^b, C 7/B[#], F/C, Bmaj7(45), Am/D, Bsplit3/D[#], Em7
- mm. 101-103: Ebmaj7(45), Eb/F, A, Fm6/A^b, Em/G, Eb/F, Ebm7, Dm7, G/C[#], Em6/B, C 7/B[#]
- mm. 104-106: E7/D, B^b/E^b, G 7/F, D⁹/A^b, C/G, G 7/F, Em, Eb⁺, Em7/D, G/B, B^b/A^b, E⁹/B^b, F/C, C
- mm. 107-108: Bsplit3, A 7(omit3)/E^b, C/D, B^b, Em/F, Eb7/D^b, Bbm/D, Cm6/E^b, Bunison, C/D, A 7sus

This thematic recurrence represents the harmonic climax of the piece, and thus could serve to end of the piece. Instead, Potter ends with a lengthy section featuring several melodies in counterpoint. This section synthesizes the elements of mixed meter, pentatonic layering, and melodic use of the perfect fourth/fifth.

The melodic layering commences with a completely pentatonic layer, shown in Example 4.8, constructed largely from perfect fourths. This is the shortest melodic layer of this section, containing only 21 beats. Treble instruments play this melody twice, before the second layer is added.

Example 4.8 – mm. 110-116, Melodic Layer 1



The second melodic layer is presented in the bass instruments. This layer, shown in Example 4.9, incorporates non-pentatonic chromatic tones. These chromatic tones act as secondary leading tones within the melodic line, but interact vertically with the first layer. Since the first layer is pentatonic, its tones can act as upper extensions and chord tones of the sustained notes of the second layer. The second melodic layer is 42 beats long. Therefore, it takes two cycles of the first melodic layer in order to complete one cycle of the second layer. This adds tension between the two patterns, where one resolves as the other continues to progress.

Example 4.9 – mm. 117-130, Melodic Layer 2

Musical score for Example 4.9, Melodic Layer 2, measures 117-130. The score is written in bass clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 117-120) starts with a 2/4 time signature, changes to 3/8, then 4/4, and ends with a 3/8 time signature. The second staff (measures 121-123) starts with a 3/8 time signature, changes to 4/4, and ends with a 2/4 time signature. The third staff (measures 124-127) starts with a 3/8 time signature, changes to 4/4, and ends with a 3/8 time signature. The fourth staff (measures 128-130) starts with a 3/8 time signature, changes to 4/4, and ends with a 2/4 time signature. The melody is primarily pentatonic.

The third and final melodic layer, shown in Example 4.10, is a restatement of the piece's original theme. This melody is altered in order to fit the metric scheme of the first two layers. While the original melody is 41.5 beats long, one note is lengthened by an eighth note to fit the new underlying metric scheme. Because the line is primarily pentatonic, it fits with the counterpoint created by the other two layers. After one iteration of the melody, the second ending proceeds to mimic the ending of the first melodic layer, as piece ends on a sustained G⁵.

Example 4.10 – mm. 131-146, Melodic Layer 3 | Extended Melody

Musical score for Example 4.10, Melodic Layer 3, measures 131-146. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 131-134) starts with a 2/4 time signature, changes to 3/8, then 4/4, and ends with a 3/8 time signature. The second staff (measures 135-138) starts with a 3/8 time signature, changes to 4/4, and ends with a 2/4 time signature. The third staff (measures 139-142) starts with a 3/8 time signature, changes to 4/4, and ends with a 3/8 time signature. The fourth staff (measures 143-146) starts with a 4/4 time signature, changes to 2/4, and ends with a 4/4 time signature. The melody is primarily pentatonic. A note in measure 141 is marked "extended" with a horizontal line above it.

On first hearing, the melodic layering section seems to be new material completely devoid of relation to the rest of the piece. But, when all three layers have been presented, culminating with the extended theme, the relationship of all of the layers becomes evident. The first and second layers often act as a rhythmic foil to the melody, filling in rests or subdivisions where motion is absent in the melody. When layers 1 and 2 are not filling in space, they are heard accenting different portions with the melody. The composite rhythm results in no points of silence when all layers are present.

The simultaneous entrances/accents can be analyzed harmonically. The resulting harmonic structures exemplify the harmonization of pentatonic lines when counterpoint creates harmony. This is especially true when considering the melodic content of the first melodic line, which contains very few sustained pitches and therefore “fills in” while the other two lines sustain.

The harmonic structure used most often is that of compacted fifths, starting with C, which reiterates the use of perfect fifths throughout the piece. It also exploits the fact that the five-note pentatonic scale contain four perfect fifths. However, the chromatic and non-pentatonic portions of the second layer are also accented, creating chromatic harmonizations as well as reiterating the harmonic versatility of a pentatonic melodic line. This concluding section, shown in Example 4.11, contains the essential compositional elements used throughout this piece, and acting as a final synthesis of Potter’s compositional process for “Sky.”

Example 4.11 – Melodic Layer Composite

The musical score for Example 4.11 – Melodic Layer Composite is presented in four systems. Each system consists of a Melody line and a Layer 1/2 piano accompaniment. The first system includes annotations for "implied Gm⁹", "D⁵ E⁵", "implied Ebmaj7(#5)", and "compacted 5ths". The second system includes "implied Gm⁹" and "compacted 5ths". The third system includes "Gm⁹", "Ebmaj7(#5)", and "compacted 5ths", and is labeled "Repetition of Layer 1". The fourth system includes "Ebmaj7(#11)", "F⁶", "Gm⁹", and "compacted 5ths".

CHAPTER 5: SUITE CHILDHOOD

Concept

Suite Childhood is an original three-movement composition for mixed ensemble and is the culmination of two years of creative and theoretical work undertaken at Youngstown State University. The goal of the piece was to compose in the mixed ensemble medium, while showcasing my original voice as a composer.

The composition of the piece took place following the transcription and analysis of the work of Chris Potter. Therefore, instances of influence can be attributed to Potter’s three pieces. The majority of the suite, however, draws influences from a wide variety of composers and techniques.⁸ The chart in Example 5.1 details the difference in instrumentation between my original composition and that of Chris Potter. The instrumentation of *Suite Childhood* is designed to reflect the synthesis of a large ensemble/big band with a string quartet, forming a jazz chamber orchestra.

Example 5.1 – Comparison of Instrumentation

<i>Suite Childhood</i> – Harvey (14 piece)	<i>Imaginary Cities</i> – Potter (11 piece)
3 Reed Parts	Reed Part
2 Trumpets	2 Violins
Trombone	Viola
2 Violins	Cello
Viola	Marimba
Cello	Piano
Piano	Guitar
Guitar	Drums
Drums	Acoustic Bass
Acoustic Bass	Electric Bass

The three movements were conceived with three different aspects of childhood in mind, and compositional techniques were used to capture these aspects of childhood.

⁸ See selected discography for musical influences

I. Hiding and Seeking

The first movement was composed with the childhood game of hide-and-seek in mind. In this game of two or more participants, one player is designated “the seeker” and attempts to find and tag other participants who are hiding. The movement is constructed to reflect the dark, uncertain, and exciting feelings that may exist during the game. This is accomplished through programmatic elements and the implications of different compositional methods.

For example, this movement begins with a 20-measure *pizzicato* introduction in 5/4 meter. The uneven pulse of the mixed meter is used to imply the uncertainty of looking for others, capturing the feeling of not knowing who is around the next corner. The staggered entrances of the *pizzicato* strings denote the tradition of counting to one hundred before seeking, with the introduction containing one hundred beats. The use of this *pizzicato* material was inspired by similar material in “Dualities.”

The two melodic themes and their assigned harmonies serve to further reinforce feelings of anxiousness, relief and relaxation felt during the game. The first melodic theme, shown in Example 5.2, is heard following the “counting to one hundred,” and represents seeking in the dark.

Example 5.2 – Hiding and Seeking, Uneasy Melody

The image displays two staves of musical notation in 5/4 time, featuring a key signature of one flat (B-flat). The first staff begins with a treble clef and a B-flat key signature. It contains two measures of music. The first measure is labeled with the chord $Dm11$ above it. The second measure is labeled with the chord $E\flat maj7(\#11)$ above it. The second staff also begins with a treble clef and a B-flat key signature. It contains two measures of music. The first measure is labeled with the chord $A\flat m11$ above it. The second measure is labeled with the chord $B\ dim7$ above it. The notation includes various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

The second melodic theme, depicted in Example 5.3, is heard after a sudden metric modulation following the tenor solo. This laid-back theme captures the relief of finally tagging an opponent, and then finding your own hiding spot. To add to the feeling of relief, a slower hip-hop groove replaces the mixed meter groove preceding it.

Example 5.3 – Hiding and Seeking, Relaxed Melody

The musical notation for Example 5.3 consists of two staves of music in 4/4 time. The first staff begins with a Dm7 chord and contains a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff begins with a C13 chord and contains a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The notation includes various articulations such as accents, slurs, and dynamic markings.

II. Passing Notes With Fortunetellers

The second movement, a ballad, is derivative of the concept of childhood romance. Two activities that depict this concept are passing notes with a “crush” in class and predicting marriages via paper fortunetellers. Taking inspiration from these activities, the melody is constructed utilizing serial methods with material evoking these activities.

When passing notes, one would see phrases such as “do you like me?”, and would have to answer either “yes” or “no.” With fortunetellers, a participant would give the name of someone they loved which was spelled out for their answer. Using the cryptographic method of composition, the words “like,” “love,” “yes,” and “no” were turned into motifs, which were then turned into pitch sets. When using the cryptogram in Example 5.4, the chosen words yielded four pitch sets.

Example 5.4 – Source Cryptograph and Results

A	B	C	D	E	F	G	H
I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X
Y	Z						

LIKE – D, A, C, E – [0, 3, 5, 7]	YES – A, E, C – [0, 3, 7]
LOVE – D, G, F, E – [0, 2, 3, 7]	NO – F, G – [0, 2]

These pitch sets are used as melodic materials for the waltz theme. The theme, pictured in Example 5.6, uses transpositions of the “like” and “yes” pitch sets towards the beginning of the melody, while using the “love” and “no” pitch sets and towards the end of the melody. Subsets of the pitch sets and non-related sequences are also used in this melody. The 26-measure melody is then played a half step down to create the 52-measure form. This practice of creating longer forms by repeating large sections at another pitch level is a signature characteristic of the music of the great trumpeter and composer Kenny Wheeler.⁹

⁹ For example, five of the six pieces on Wheeler’s *The Widow in the Window* (ECM 1417, 1990. CD) use this generative device.

Example 5.5 – Passing Notes With Fortunetellers, Annotated Melody

A

B

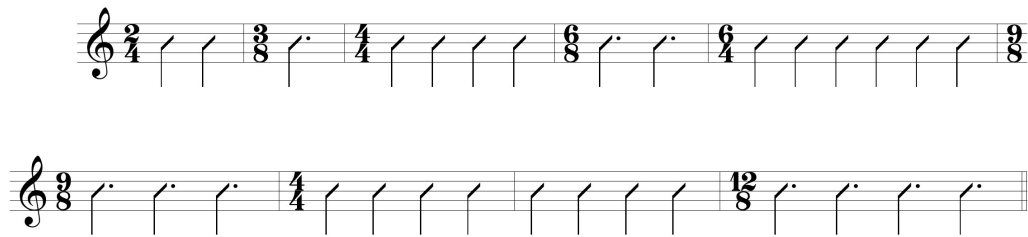
(continues into melody repetition)
* underlines denote subsets

The string introduction is a nod to the string introduction in Potter’s “Shadow Self.” My introduction, however, is derived from the 26-measure theme of the second movement, which follows. While the quartet’s cadences summarize the harmonic movement of the melody, the melodic content within each part is a rotation of the four pitch sets.

III. Hand Games

The third and final movement is an expansion upon Slide, a childhood hand game. Depictions of the game can easily be found online.¹⁰ Slide features a seven-movement set that expands internally. The first round would feature a 4+3 movement, while the second movement would double into an 8+6 movement, and so on. If each hand movement is equated to an eighth note beat and each pulse of the movement sets is notated, four rounds of slide comprise the metric scheme shown in Example 5.6. This figure was clapped to start the piece and to accompany the melody at different times.

Example 5.6 – Hand Games, Meter and Hand Claps



The melody, shown in Example 5.7, was composed to fit this metric scheme and represent four rounds of the game. To accentuate the youthful and jovial nature of the game, the melody is mostly pentatonic. This pentatonic melody is then coupled with quintal and major harmonies. Most of the movement is generated by manipulations of the entire melody, the seven-beat patterns, or combinations of the two. To feature the quintal harmonies and pentatonic melodic content, this movement also features a string quartet fiddle section, evocative of American folk music.

¹⁰ “Hand Clapping Game ‘Slide’,” June 10, 2009, video clip, accessed February 20, 2016, YouTube, <https://www.youtube.com/watch?v=QXJsX7T8fYM>

Example 5.7 – Hand Games, Melody



Development

This composition project developed into a self-produced recording project, which culminated in an album release of the same name.¹¹ This album features four other original compositions for big band instrumentation coupled with the titular suite and features the Youngstown State University Jazz Ensemble One and other students from the Dana School of Music.

In order to fund the album process, a crowd funding campaign was launched via the website Kickstarter.com. After the funds were raised rehearsals commenced for the pieces, leading up to the recording session on April 3, 2016. Further funds were garnered through a collaborative grant, the NEXUS Grant, from the College of Creative Arts and Communication at Youngstown State University (YSU). This collaboration resulted in three individual graphic designs by YSU student Michael Hardy, based on the content of the album. These designs were then used as the album artwork for the album.

¹¹ Stephen Harvey. *Suite Childhood*. SPHarvey Music, 2016. CD.

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Discography

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Appendix A: Selected Discography

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- League, Michael. *Sylva*. Snarky Puppy with the Metropole Orkest, conducted by Jules Buckley. Impulse!. CD. May 26, 2015.
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- *Coming About*. Maria Schneider Jazz Orchestra. Enja Records/Allegro. CD. June 18, 1996.
- *Concert in the Garden*. Maria Schneider Jazz Orchestra. ArtistShare. CD. 2012.
- *Evanescence*. Maria Schneider Jazz Orchestra. Enja Records/Allegro. CD. April 5, 1994.
- *Sky Blue*. Maria Schneider Jazz Orchestra. ArtistShare. CD. 2007.
- *Winter Morning Walks*. Maria Schneider and Dawn Upshaw with the Saint Paul Chamber Orchestra and the Australian Chamber Orchestra. ArtistShare. 2013.

Appendix B: Interview

Stephen Harvey: How did you approach the composition for this suite? Did you think of melodic ideas, harmonic ideas, or rhythmic ideas first? And where did you work these ideas out? In your masterclass, you said you play a lot of piano. Did these sprout from there, playing the sax, singing, thinking, etc.?

Chris Potter: I wrote a tune early on in the process called Imaginary Cities, which was much different than the final suite, but contained some of the seeds for the whole thing. At some point I realized the ideas wouldn't fit into a single tune, but could be expanded. I did a huge amount of editing and reworking of the material, and each step led to the next one, so that the material I started out with was completely transformed by the end. Thematically there are connections: there's a section in the first movement which provided the material for the melody of the third movement. The opening melody in the first movement gets repeated in different form in the second movement, the fourth movement is a kind loose development of this same melody, etc. The whole thing was like a painting that starts out being one thing, and with many additional layers becomes a painting of something entirely different. The overarching aesthetic guide was my idea of imaginary cities, a kind of utopian ideal, and when the music seemed to fit this idea, that's how I knew it was finished. As far as how I work things out, yes, I use the piano a lot, and also the saxophone, and other instruments sometimes like bass and drums to see how the music flows from the bottom up. Also, there is a lot of planning that goes on in my head, away from an instrument.

SH: What led to your fluency over “odd” meters and your rhythmic diversity in these charts?

CP: I’ve been working on playing over odd meters for many years, both in my own music and that of my colleagues, so now it has become a part of my musical language. Internalizing a new rhythmic structure is always difficult at first, but with time and practice becomes easier, to the point that I no longer think about what the meter is when improvising. I like working in different meters because it’s another way of adding variety to my compositions and finding new grooves, and because it forces me to confront the musical challenges involved.

SH: When soloing in Dualities, it seems as if 11 is a time that you have been playing over as much as 4/4. Do you approach these differently?

CP: The same principles of melodic, harmonic, and rhythmic organization apply no matter what the meter is, so I try to get to a level where I can be as free with the 11 as I am with 4/4, there’s not really a difference in approach, except as dictated by the character of the tune.

SH: What informed your approach to writing for strings on Imaginary Cities and Song for Anyone? Did you pick up any orchestration books, or was it all from experimenting?

CP: I did look at some orchestration books, Rimsky-Korsakov's was quite old but helpful, also I looked at string quartets from Bartok, Debussy, Beethoven, and others.

SH: What previous works/composition informed your compositions? For example, the opening of Dualities reminds me of the Ravel Quartet in F, Movement 2.

CP: I'm familiar with that quartet, but I didn't have it in my mind then. For the opening of Dualities I was actually thinking of imitating the sound of an African kora. I was also influenced by Steve Reich in that section. In general I draw on influences more or less unconsciously, As I confront a musical problem I realize what ideas I can borrow to get me through it, and hopefully the combination of influences and the way I put them together yields something new and unique.

SH: I read that Béla Bartók was an extreme influence on Shadow Self. What elements his music did you incorporate into this piece?

CP: If you heard the opening string section played in strict time, which is how I originally intended it, you would hear the influence more directly I think. Certain ways Bartok would create melodic and harmonic structures by using an axis as a tonal center, and certain ways he would layer rhythms by having different instruments play the

same rhythmic phrase at different times, sometimes elongating or truncating the phrase, are techniques I incorporated into that section.

SH: With the internet age, we can definitely agree that we do not compose, perform, or live in a vacuum. What other projects incorporating non-traditional instrumentations have piqued your interest? (Past and Present)

CP: I think my interest in unusual instrumentations and textures goes back to listening to Sergeant Pepper's as a kid actually. Certainly the world of hip hop with its aesthetic of sampling from pretty much any musical tradition has opened up my ears as well. The idea for two basses originally came from Coltrane's Africa Brass recording. The textures of traditional African and Indian music were also reference points for me in this piece, though not always directly.

SH: Did any of your early experiences in music contain classical training?

CP: I played a little of the classical saxophone repertoire as a kid, the Creston Sonata and whatnot, but honestly not very well! At the same time I was discovering Charlie Parker around age 12, I was also discovering the Rite of Spring, so while I did not have much direct classical training, I always listened quite a bit to classical music and did some reading on my own to learn how it was constructed. As a student at Manhattan School of Music I received basic instruction in classical music history and took some composition classes.

SH: Looking back, what was your biggest take away from these mixed instrumentation projects (Imaginary Cities and Song for Anyone)? Do you plan on writing for this instrumentation (or similar ones) in the future?

CP: I love the possibilities that are afforded with a larger palette and the challenges of writing for such a group, it pushes me to be creative in a different way than improvising as a soloist on the saxophone does, or rather it allows me to flesh out ideas that I can usually only imply. I'm not sure what the next large group project will be, but I definitely intend to return to this in the future, Writing for large ensembles always helps me become a better musician in every context.

Appendix C: Transcribed Scores

Score

Pt. 2, Dualities from Imaginary Cities

Chris Potter
trans. Stephen Harvey

The score is for a piece titled "Pt. 2, Dualities" from the album "Imaginary Cities" by Chris Potter, transcribed by Stephen Harvey. The score is written for a large ensemble of instruments. At the top left, there is a tempo marking of a quarter note equal to 180 (♩ = 180). The instruments listed on the left side of the score are: Tenor Sax, Marmba (Marmba), Drum Set, Guitar, Bass Guitar, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The notation for the Tenor Sax, Marmba, Drum Set, Guitar, Bass Guitar, and Piano parts consists of empty staves with some measure numbers (2, 3, 4) and a fermata symbol at the end of the first measure. The Violin I and Violin II parts have a treble clef and a key signature of one sharp (F#), and they contain musical notation with a "pizz." (pizzicato) marking. The Viola, Cello, and Double Bass parts have a bass clef and a key signature of one sharp (F#), and they also contain musical notation with a "pizz." marking. The score is organized into systems, with each instrument's part on its own staff.

Stephen Harvey, 2015©

2 Pt. 2, Dualities

The musical score is arranged in a system of 13 staves. The instruments are listed on the left side of the page: T.Sx., Mfb., D.J.S., Gtr., Bass, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The first five staves (T.Sx., Mfb., D.J.S., Gtr., Bass) and the sixth staff (Pno.) contain mostly rests, with some fingerings (5, 6, 7) indicated above the staves. The seventh staff (Vln. I) and the eighth staff (Vln. II) contain melodic lines with fingerings (5, 6, 7) and accents. The ninth staff (Vla.) contains a melodic line with a 'pizz.' (pizzicato) marking. The tenth staff (Vc.) contains a melodic line with fingerings (5, 6, 7) and accents. The eleventh staff (D.B.) contains a melodic line with fingerings (5, 6, 7) and accents. The score is divided into two systems by a double bar line. The first system includes staves 1 through 6, and the second system includes staves 7 through 13.

Pt. 2, Dualities

3

9 10 11 12

T. Sn.

Mfb.

D. S.

Gtr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Pt. 2, Dualities

4

Musical score for Pt. 2, Dualities, measures 13-16. The score is arranged in a system with ten staves. The instruments are: T. Sn. (Tenor Snare), Mpb (Mellophone), D. S. (Drum Set), Gtr. (Guitar), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score shows the following: T. Sn. has a simple rhythmic pattern with measures 13, 14, 15, and 16. Mpb has a melodic line starting in measure 13. D. S. has a complex rhythmic pattern with various notes and rests. Gtr. has a melodic line with some bends. Bass has a melodic line with some bends. Pno. has a melodic line with some bends. Vln. I and Vln. II have melodic lines. Vla. has a melodic line. Vc. has a melodic line. D.B. has a melodic line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 13, 14, 15, and 16.

Pt. 2, Dualities

5

The image shows a musical score for a section titled "Pt. 2, Dualities", measures 17 through 20. The score is arranged in a system with ten staves. The instruments are: T. Sn. (Tenor Saxophone), Mdr. (Maracas), D. S. (Drum Set), Gtr. (Guitar), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 begins with a box labeled 'B' in the top left corner. The T. Sn. part has a melodic line with a slur over measures 17-18 and a fermata. The Mdr. part has a rhythmic pattern. The D. S. part has a drum pattern. The Gtr. part has a melodic line with a slur over measures 17-18. The Bass part has a melodic line with a slur over measures 17-18. The Pno. part has a rhythmic pattern. The Vln. I and Vln. II parts have a melodic line with a slur over measures 17-18. The Vla. part has a melodic line with a slur over measures 17-18. The Vc. part has a melodic line with a slur over measures 17-18. The D.B. part has a melodic line with a slur over measures 17-18. Measures 19 and 20 continue the melodic lines for the T. Sn., Gtr., Bass, Vln. I, Vln. II, Vla., Vc., and D.B. parts, while the Mdr. and Pno. parts continue their rhythmic patterns.

Pt. 2, Dualities

6

T.Sx. 21 22 23 24

Mtr. 21 24

D.S. 21 22 23 24

Gtr. 21 23 24

Bass 21 23 24

Pno. 21 22 24

Vln. I 21 23 24

Vln. II 21 23 24

Vla. 21 23 24

Vc. 21 23 24

D.B. 21 23 24

Pt. 2, Dualities

7

25 26 27 28

T. Sn. [C]

Mtr.

D. S.

Gtr.

Bass

Pno.

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

D.B.

Pt. 2, Dualities

Musical score for Pt. 2, Dualities, measures 29-32. The score is arranged in a system with ten staves. The instruments are: T. Sn. (Tenor Saxophone), Mtr. (Musician), D. S. (Drum Set), Gtr. (Guitar), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score shows the following details:

- Measures 29-30:** T. Sn., D. S., Gtr., Bass, Vln. I, Vln. II, Vla., and Vc. have musical notation. Mtr. has a fermata. Pno. has a whole rest.
- Measure 31:** T. Sn., D. S., Gtr., Bass, Vln. I, Vln. II, Vla., and Vc. have musical notation. Mtr. has a fermata. Pno. has a whole rest.
- Measure 32:** T. Sn., D. S., Gtr., Bass, Vln. I, Vln. II, Vla., and Vc. have musical notation. Mtr. has a fermata. Pno. has a whole rest.

Pt. 2, Dualities

The musical score for "Pt. 2, Dualities" on page 9 features the following instruments and parts:

- T. Sn. (Tenor Saxophone):** Measures 33-34, featuring a melodic line with a slur and a dynamic marking of *f*.
- Mdr. (Maracas):** Measures 33-34, providing a rhythmic accompaniment.
- D. S. (Drum Set):** Measures 33-34, providing a rhythmic accompaniment.
- Gtr. (Guitar):** Measures 33-34, providing a rhythmic accompaniment.
- Bass:** Measures 33-34, providing a rhythmic accompaniment.
- Pno. (Piano):** Measures 33-34, providing a rhythmic accompaniment.
- Vln. I (Violin I):** Measures 33-34, featuring a melodic line with a slur.
- Vln. II (Violin II):** Measures 33-34, featuring a melodic line with a slur.
- Vla. (Viola):** Measures 33-34, featuring a melodic line with a slur.
- Vc. (Violoncello):** Measures 33-34, featuring a melodic line with a slur.
- D.B. (Double Bass):** Measures 33-34, providing a rhythmic accompaniment.

Measure numbers 33, 34, and 35 are indicated at the beginning of their respective staves. The score includes various musical notations such as slurs, dynamic markings, and articulation marks.

The musical score for page 10 of "Pt. 2, Dualities" features the following instruments and parts:

- T. Sn. (Tenor Saxophone):** Measures 37-40, featuring a melodic line with slurs.
- Mtr. (Musician):** Measures 37-40, featuring a complex rhythmic pattern with many beamed notes.
- D. S. (Drum Set):** Measures 37-40, featuring a steady drum pattern.
- Gtr. (Guitar):** Measures 37-40, featuring a melodic line with slurs.
- Bass:** Measures 37-40, featuring a melodic line with slurs.
- Pno. (Piano):** Measures 37-40, featuring a complex rhythmic pattern with many beamed notes.
- Vln. I (Violin I):** Measures 37-40, featuring a melodic line with slurs.
- Vln. II (Violin II):** Measures 37-40, featuring a melodic line with slurs.
- Vla. (Viola):** Measures 37-40, featuring a melodic line with slurs.
- Vc. (Violoncello):** Measures 37-40, featuring a melodic line with slurs.
- D.B. (Double Bass):** Measures 37-40, featuring a melodic line with slurs.

Measure numbers 37, 38, 39, and 40 are indicated at the beginning of their respective staves. The score includes various musical notations such as slurs, beams, and dynamic markings.

Pt. 2, Dualities

The musical score for "Pt. 2, Dualities" on page 11 is a full orchestral score. It begins with a T.Sx. (Trombone Saxophone) part in the top staff, followed by a Mtr. (Music) section with two staves. The orchestral instruments are arranged in two systems. The first system includes D.S. (Drum Set), Gtr. (Guitar), Bass, and Pno. (Piano). The second system includes Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in 4/4 time and features a complex, rhythmic melody that is shared across many of the instruments, creating a dense and textured sound. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

Pt. 2, Dualities

The musical score is arranged in a system with ten staves. From top to bottom, the staves are labeled: T.Sx., Mdb., D.S., Gtr., Bass, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings. Chord markings are placed above the staves: Em7 (measures 46-48), B13(41) (measures 49-50), and C#m7 (measures 51-52). The score is divided into measures 45 through 52. The Vln. I, Vln. II, and Vla. staves feature large, sweeping lines indicating phrasing or bowing patterns. The D.B. staff has a double bar line at the end of measure 52.

Pt. 2, Dualities

The musical score for "Pt. 2, Dualities" on page 13 is organized into two systems. The first system includes parts for T. Sn., Mdr., D. S., Gtr., Bass, and Pno. The T. Sn. part features chords Em7 (53) and Bb13(41) (54). The Mdr. part has rests marked 53 and 54. The D. S. part has rests marked 53 and 54. The Gtr. part has chords Em7 (53) and Bb13(41) (54). The Bass part has chords Em7 (53) and Bb13(41) (54). The Pno. part has rests marked 53 and 54. The second system includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II parts have rests marked 53 and 54. The Vla. part has rests marked 53 and 54. The Vc. part has chords Em7 (53) and Bb13(41) (54). The D.B. part has rests marked 53 and 54. The score is written in a key signature of one sharp (F#) and a common time signature (C).

The musical score for page 14 of 'Pt. 2, Dualities' features the following instruments and parts:

- T.Sx.:** Tenor Saxophone, marked with measure numbers 36, 37, and 38.
- Mdr.:** Maracas, marked with measure numbers 36, 37, and 38.
- D.S.:** Drums, marked with measure numbers 36, 37, and 38.
- Gtr.:** Guitar, marked with measure numbers 36, 37, and 38.
- Bass:** Electric Bass, marked with measure numbers 36, 37, and 38.
- Pno.:** Piano, marked with measure numbers 36, 37, and 38.
- Vln. I:** Violin I, marked with measure number 36.
- Vln. II:** Violin II, marked with measure number 36.
- Vla.:** Viola, marked with measure number 36.
- Vc.:** Violoncello, marked with measure number 36.
- D.B.:** Double Bass, marked with measure number 36.

The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 36, 37, and 38 are indicated at the beginning of several staves.

Pt. 2, Dualities

Musical score for Pt. 2, Dualities, page 15. The score includes parts for T. Sax., Mtrh., D. S., Chr., Bass, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Chord symbols such as Em7, Bb(9)(11), and C#(alt) are present above the vocal and saxophone parts. A rehearsal mark 'F' is located at the beginning of the saxophone part. The page number '15' is in the top right corner.

Pt. 2, Dualities

16

67 68 69 70

T. Sn. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Mdr. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

D. S. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Ctr. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Bass $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Pno. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Vln. I $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Vln. II $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Vla. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Vc. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

D.B. $\text{Em}7$ $\text{B}\flat(3\text{rd})$ $\text{C}\flat(\text{alt})$

Pt. 2, Dualities

This page contains the musical score for measures 71 through 75 of the piece "Pt. 2, Dualities". The score is arranged in a system with ten staves, each representing a different instrument or voice part. The instruments are: T.Sx. (Tenor Saxophone), Mtr. (Musician), D. S. (Drum Set), Ctr. (Cymbal), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score begins at measure 71 with a key signature of one sharp (F#) and a common time signature (C). A box containing the number "6" is located above the T.Sx. staff at measure 71. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes dynamic markings such as *pp* and *ppz*. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained notes with some rhythmic movement. The score concludes at measure 75 with a final chord and a fermata over the piano part.

The musical score for page 18 of 'Pt. 2, Dualities' features the following instruments and parts:

- T. Sn. (Tenor Saxophone):** Measures 76-80, primarily consisting of rests.
- Mdb. (Mellophone):** Measures 76-80, primarily consisting of rests.
- D. S. (Drum Set):** Measures 76-80, featuring a rhythmic pattern of eighth notes.
- Ctr. (Cymbal):** Measures 76-80, primarily consisting of rests.
- Bass:** Measures 76-80, featuring a melodic line with slurs and ties.
- Pno. (Piano):** Measures 76-80, featuring a complex melodic and harmonic texture with many slurs and ties.
- Vln. I (Violin I):** Measures 76-80, featuring a melodic line with slurs and ties.
- Vln. II (Violin II):** Measures 76-80, featuring a melodic line with slurs and ties.
- Vla. (Viola):** Measures 76-80, featuring a melodic line with slurs and ties.
- Vc. (Violoncello):** Measures 76-80, featuring a melodic line with slurs and ties.
- D.B. (Double Bass):** Measures 76-80, featuring a melodic line with slurs and ties.

Measure numbers 76, 77, 78, 79, and 80 are indicated at the beginning of each staff.

Pt. 2, Dualities

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- T. Sn.** (Tuba): Measures 82-85, featuring a melodic line with a slur over measures 84 and 85.
- Mdb.** (Mellophone): Measures 82-85, mostly silent.
- D. S.** (Drums): Measures 82-85, providing a steady rhythmic accompaniment.
- Gbr.** (Trombone): Measures 82-85, playing a melodic line with some slurs.
- Bass** (Trombone): Measures 82-85, playing a melodic line with some slurs.
- Pno.** (Piano): Measures 82-85, playing a complex rhythmic and harmonic accompaniment.
- Vln. I** (Violin I): Measures 82-85, playing a melodic line with slurs.
- Vln. II** (Violin II): Measures 82-85, playing a melodic line with slurs.
- Vla.** (Viola): Measures 82-85, playing a melodic line with slurs.
- Vc.** (Cello): Measures 82-85, playing a melodic line with slurs.
- D.B.** (Double Bass): Measures 82-85, playing a melodic line with slurs.

Measure numbers 82, 83, 84, and 85 are indicated at the beginning of each staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score for "Pt. 2, Dualities" on page 20 consists of the following parts and measures:

- T. Sn. (Trombone):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.
- Mdr. (Maracas):** Measures 87-89. Consists of a steady rhythmic pattern.
- D. S. (Drum Set):** Measures 86-89. Features a complex rhythmic pattern with various drum sounds.
- Ctr. (Congas):** Measures 86-89. Features a rhythmic pattern with accents.
- Bass:** Measures 86-89. Features a rhythmic pattern with accents.
- Pno. (Piano):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.
- Vln. I (Violin I):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.
- Vln. II (Violin II):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.
- Vla. (Viola):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.
- Vc. (Violoncello):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.
- D.B. (Double Bass):** Measures 86-89. Features a melodic line with a slur and a fermata over measures 87-88.

Pt. 2, Dualities

Musical score for Pt. 2, Dualities, page 21. The score includes parts for T. Sn., Mdr., D. S., Chr., Bass, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The page contains measures 90 through 94. The T. Sn. part features a first ending bracket over measures 91-93. The Vln. I, Vln. II, and Vla. parts have a "ritco" marking in measure 92. The Vc. and D.B. parts have a "ritco" marking in measure 93.

Pt. 2, Dualities

Musical score for Pt. 2, Dualities, measures 95-99. The score is arranged in a system with ten staves. The instruments are: T. Sn. (Tenor Saxophone), Mdb. (Mellophone), D. S. (Drum Set), Ctr. (Trumpet), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score shows the following details:

- Measures 95-96:** T. Sn. and Ctr. play a melodic line with eighth notes. Mdb. and D. S. are silent. Bass and Pno. play a rhythmic accompaniment. Vln. I, Vln. II, Vla., Vc., and D.B. play sustained chords.
- Measure 97:** T. Sn. and Ctr. continue their melodic line. Mdb. and D. S. remain silent. Bass and Pno. continue their accompaniment. Vln. I, Vln. II, Vla., Vc., and D.B. continue with sustained chords.
- Measures 98-99:** T. Sn. and Ctr. play a melodic line with eighth notes. Mdb. and D. S. are silent. Bass and Pno. play a rhythmic accompaniment. Vln. I, Vln. II, Vla., Vc., and D.B. play sustained chords.

Pt. 2, Dualities

The image shows a page of a musical score for a piece titled "Pt. 2, Dualities". The page number is 23. The score is arranged in a system with multiple staves. The instruments listed on the left are: T. Sn. (Tenor Saxophone), Mdr. (Maracas), D. S. (Drum Set), Chr. (Chorus), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Vln. I, Vln. II, Vla., and Vc. staves contain musical notation with "pizz." markings. The T. Sn., Mdr., D. S., Chr., Bass, and Pno. staves are mostly empty, with some markings. The Vln. I, Vln. II, Vla., and Vc. staves have a "100" marking at the beginning. The Vln. I, Vln. II, Vla., and Vc. staves have a "100" marking at the beginning. The Vln. I, Vln. II, Vla., and Vc. staves have a "100" marking at the beginning.

Score

Shadow Self (from Imaginary Cities)

Chris Potter
trans. Stephen P. Harvey

The musical score is arranged in a system with 13 staves. The instruments are listed on the left side of each staff: Bass Clarinet, Marmba, Drum Set, Guitar, Electric Bass, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score begins with a tempo marking of quarter note = 80. The Bass Clarinet, Marmba, and Piano parts feature complex rhythmic patterns with many beamed notes. The Violin I part has a melodic line with some grace notes. The other instruments (Drum Set, Guitar, Electric Bass, Violin II, Viola, Cello, and Double Bass) have simpler rhythmic accompaniment. The score is written in a key signature of one flat and a 4/4 time signature.

Stephen Harvey, 2015©

2 Shadow Self

The musical score for "Shadow Self" is presented on a page numbered "2". It features a variety of instruments, each with its own staff. The instruments listed are: B.CI. (Bass Clarinet), Mpb (Mellophone), D.J.S. (Drum Set), Gtr. (Guitar), E.B. (Electric Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vln. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is divided into measures, with measure numbers 9, 10, 11, 12, 13, and 14 clearly marked. The notation includes notes, rests, and other musical symbols. The piano part (Pno.) is particularly detailed, showing complex chordal structures and melodic lines. The string section (Vln. I, Vln. II, Vln., Vc., D.B.) provides a rich harmonic and rhythmic foundation. The brass and woodwind parts (B.CI., Mpb) have more sparse, punctuated entries. The drum set (D.J.S.) and electric bass (E.B.) parts are also clearly defined, contributing to the overall texture of the piece.

Shadow Self

Musical score for the piece "Shadow Self", page 3. The score includes parts for B. Cl., Mpb., D.J. S., Gtr., E.B., Pno., Vln. I, Vln. II, Vln., Vc., and D.B. The score is divided into measures 15 through 20. The B. Cl. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Mpb. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The D.J. S. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Gtr. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The E.B. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Pno. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Vln. I part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Vln. II part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Vln. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The Vc. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20. The D.B. part has a measure rest from 15 to 17, then plays a series of notes from 18 to 20.

Shadow Self

4

Musical score for the piece "Shadow Self". The score is arranged in a system with ten staves. The instruments are: B. Cl., Mpb. (Mellophone), D.J. S. (Drum Set), Gtr. (Guitar), E.B. (Electric Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vln. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score spans measures 21 to 28. The B. Cl., Mpb., D.J. S., Gtr., E.B., and Pno. parts are mostly silent, indicated by rests. The Vln. I, Vln. II, Vln., Vc., and D.B. parts contain musical notation, including notes, rests, and dynamic markings such as *mf* and *f*. Measure numbers 21, 22, 23, 24, 25, 26, 27, and 28 are marked at the beginning of their respective staves.

Shadow Self 5

Musical score for "Shadow Self" page 5. The score includes staves for the following instruments: B. Cl., Mtr., D. S., Ctr., E.B., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into two systems. The first system covers measures 29 to 39, with measures 29-30 being rests for all instruments. The second system covers measures 30 to 39, featuring complex rhythmic patterns and melodic lines for the strings and woodwinds. Measure numbers are indicated at the beginning of each staff in the second system.

Shadow Self

6

The musical score is arranged in a system of staves. From top to bottom, the staves are labeled: B.CI., Mdb, D. S., Cbr., E.B., Pno., Vln. I, Vln. II, Vln., Vc., and D.B. The score covers measures 40 through 51. A section labeled 'A' is indicated by a box above measure 49. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The Vln. I, Vln. II, and Vln. staves show complex rhythmic patterns with triplets and slurs. The Vc. staff features a melodic line with slurs and ties. The Pno. staff has a dense texture of chords and arpeggios. The other instruments (B.CI., Mdb, D. S., Cbr., E.B., D.B.) have more sparse, rhythmic parts.

Shadow Self

This musical score is for the piece "Shadow Self" and spans measures 52 to 64. The instrumentation includes:

- B.CI.** (Bass Clarinet): Measures 52-64, mostly rests.
- Mdb.** (Mellophone): Measures 52-64, mostly rests.
- D. S.** (Drum Set): Measures 52-64, mostly rests.
- Gtr.** (Guitar): Measures 52-64, mostly rests.
- E.B.** (Electric Bass): Measures 52-64, mostly rests.
- Pno.** (Piano): Measures 52-64, mostly rests.
- Vln. I** (Violin I): Measures 52-64, active melodic line.
- Vln. II** (Violin II): Measures 52-64, active melodic line.
- Vla.** (Viola): Measures 52-64, active melodic line.
- Vc.** (Violoncello): Measures 52-64, active melodic line.
- D.B.** (Double Bass): Measures 52-64, mostly rests.

8 Shadow Self

The musical score for "Shadow Self" is presented on page 89. It features a woodwind section with B♭ Clarinet (B.CI.), Mellophone (Mph.), Drum Set (D.S.), Clarinet (Clar.), and E♭ Bassoon (E.B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The piano (Pno.) part is also included. The score is divided into three sections: Section B (measures 65-71), Section C (measures 72-77), and Section D (measures 78-84). Section B and C are primarily woodwind-led, while Section D features a more active string and piano accompaniment. The woodwinds play a melodic line with various articulations and dynamics, while the strings provide a rhythmic and harmonic foundation. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Shadow Self

The musical score for "Shadow Self" is presented in a multi-staff format. The instruments included are:

- B.CI. (Bass Clarinet)
- Mdb. (Mellophone)
- D. S. (Drum Set)
- Cbr. (Cymbal)
- E.B. (Euphonium)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score spans measures 78 to 92. A key signature change to D major is indicated by a box containing the letter 'D' and the tempo marking 'a tempo'. The notation includes various musical symbols such as dynamics (e.g., *ff*, *dim.*), articulation marks (accents, slurs), and performance instructions. The piano part features complex rhythmic patterns and dynamic shifts, while the strings play sustained harmonic support.

Shadow Self

This page contains the musical score for the piece "Shadow Self", starting at measure 94 and ending at measure 102. The score is arranged in a standard orchestral format with the following instruments and parts:

- B. Cl. (Bass Clarinet):** Measures 94-102, featuring a melodic line with various articulations and dynamics.
- Mtr. (Mellophone):** Measures 94-102, providing a rhythmic accompaniment.
- D. S. (Drum Set):** Measures 94-102, with a consistent drum pattern.
- Ctr. (Cymbal):** Measures 94-102, used for accents and texture.
- E.B. (Electric Bass):** Measures 94-102, providing a steady bass line.
- Pno. (Piano):** Measures 94-102, playing a complex accompaniment with many chords and moving lines.
- Vln. I (Violin I):** Measures 94-102, playing a melodic line with some slurs.
- Vln. II (Violin II):** Measures 94-102, playing a supporting melodic line.
- Vla. (Viola):** Measures 94-102, playing a melodic line with some slurs.
- Vc. (Violoncello):** Measures 94-102, playing a melodic line with some slurs.
- D.B. (Double Bass):** Measures 94-102, playing a melodic line with some slurs.

The score includes measure numbers (94, 95, 96, 97, 98, 99, 100, 101, 102) and various musical notations such as notes, rests, slurs, and dynamic markings.

Shadow Self

This page of the musical score, titled "Shadow Self", contains measures 103 through 114. The score is arranged in a system with ten staves, each representing a different instrument or voice part. The instruments listed on the left are: B. Cl. (Bass Clarinet), Mtr. (Mellophone), D. S. (Drum Set), Ctr. (Cymbal), E. B. (Electric Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D. B. (Double Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. A rehearsal mark 'E' is placed above the B. Cl. staff at measure 107. Measure numbers 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, and 114 are printed at the beginning of their respective staves. The score concludes with a double bar line at the end of measure 114.

Shadow Self

This page contains the musical score for the piece "Shadow Self", starting at measure 115 and ending at measure 126. The score is arranged in a standard orchestral format with the following parts:

- B. Cl. (Bass Clarinet):** Measures 115-126. Includes a dynamic marking of f at measure 115.
- Mtr. (Mellophone):** Measures 115-126.
- D. S. (Drum Set):** Measures 115-126.
- Ctr. (Cymbal):** Measures 115-126.
- E.B. (Euphonium):** Measures 115-126.
- Pno. (Piano):** Measures 115-126.
- Vln. I (Violin I):** Measures 115-126.
- Vln. II (Violin II):** Measures 115-126.
- Vla. (Viola):** Measures 115-126.
- Vc. (Violoncello):** Measures 115-126.
- D.B. (Double Bass):** Measures 115-126.

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. A box containing the letter "F" is located above the B. Cl. staff at measure 115. Measure numbers 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, and 126 are clearly marked at the beginning of each staff.

Shadow Self

This page of the musical score covers measures 127 through 136. The instruments and their parts are as follows:

- B. Cl.**: Solo part with melodic lines and dynamics like *mf* and *fz*.
- Mtr.**: Rhythmic accompaniment with a steady eighth-note pattern.
- D. S.**: Drum set part with a consistent rhythmic pattern.
- Gtr.**: Electric guitar part with sustained chords and melodic fragments.
- E.B.**: Electric bass part with a walking bass line.
- Pno.**: Piano accompaniment with chords and melodic lines.
- Vln. I**, **Vln. II**, **Vla.**: Violin and Viola parts with melodic lines.
- Vc.**: Violoncello part with a melodic line.
- D.B.**: Double bass part with a melodic line.

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. Measure numbers 127, 128, 129, 130, 131, 132, 133, 134, 135, and 136 are clearly marked at the beginning of their respective staves.

Shadow Self

This page contains the musical score for the piece "Shadow Self", starting at measure 137 and ending at measure 146. The score is arranged in a standard orchestral format with the following parts:

- B. Cl. (Bass Clarinet):** Measures 137-146, featuring a melodic line with slurs and accents.
- Mtr. (Mellophone):** Measures 137-146, playing a rhythmic accompaniment with slurs.
- D. S. (Drum Set):** Measures 137-146, indicated by a vertical line with a drumstick icon.
- Ctr. (Cymbal):** Measures 137-146, indicated by a vertical line with a cymbal icon.
- E.B. (Euphonium):** Measures 137-146, playing a melodic line with slurs.
- Pno. (Piano):** Measures 137-146, playing a complex accompaniment with slurs and accents.
- Vln. I (Violin I):** Measures 137-146, playing a melodic line with slurs.
- Vln. II (Violin II):** Measures 137-146, playing a melodic line with slurs.
- Vla. (Viola):** Measures 137-146, playing a melodic line with slurs.
- Vc. (Violoncello):** Measures 137-146, playing a melodic line with slurs.
- D.B. (Double Bass):** Measures 137-146, playing a melodic line with slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 137, 138, 139, 140, 141, 142, 143, 144, 145, and 146 are clearly marked at the beginning of each staff.

Score

Sky

from Imaginary Cities

Chris Potter
trans. Stephen P. Harvey

G13 A

Tenor Sax

Drum Set

Guitar

Bass Guitar

Piano

Violin I

Violin II

Viola

Cello

Double Bass

G13

Stephen Harvey, 2015©

2 Sky

B **4K** **C**

T. Sax. 12

D. S. 12

Gtr. 12

Bass 12

Pno. 12

Vln. I 12

Vln. II 12

Vla. 12

Vc. 12

D.B. 12

Sky

E

D Ak

The musical score for 'Sky' is presented in a multi-staff format. The instruments are: T. Sk. (Tenor Saxophone), D. S. (Drum Set), Gtr. (Guitar), Bass (Electric Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score begins at measure 22. The T. Sk. part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The D. S. part includes a series of 'x' marks indicating drum hits. The Gtr. part has a chord progression starting with a D major chord (labeled 'D Ak') and moving to an E major chord (labeled 'E'). The Bass part provides a steady rhythmic accompaniment. The Pno. part features a complex harmonic texture with various chords and arpeggios. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) provides a lush, sustained accompaniment. The score concludes at measure 30.

Sky

4/4

T. Sax. Sky

D. S.

Gtr.

Bass

Pkto.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Guitar Chords: Gm7, C/G, Gm7, G, Gaug, C/G, Gm7, A7/G, Gm7, C/G, Gm7, Em, F#G A #/G, Em, A7/G, Gm, G, Gm, G

Sky

5

The musical score for 'Sky' is arranged for a full orchestra and vocal soloist. The instruments and parts are:

- T. Sax:** Tenor saxophone part, marked with a '4x' dynamic.
- D. S.:** Drums, featuring a complex rhythmic pattern with various accents.
- Chr.:** Chorus, with lyrics 'G 13(49)'.
- Bass:** Bass line, with lyrics 'Em11 Bbmaj13 Dsus(G(omit3)) Bbm6 G 13(49)'.
- Pno.:** Piano accompaniment, with lyrics 'Em11 Bbmaj13 Dsus(G(omit3)) Bbm6 G 13(49)'.
- Vln. I & II:** Violin I and II parts, featuring melodic lines with accents.
- Vla.:** Viola part, with melodic lines and accents.
- Vc.:** Violoncello part, with melodic lines and accents.
- D.B.:** Double Bass part, with melodic lines and accents.

The score includes various musical notations such as dynamics (4x, 66), articulation (accents), and performance instructions (e.g., 'Em11', 'Bbmaj13'). The piece is in 4/4 time and features a key signature of one sharp (F#).

6 Sky

6

The musical score for "Sky" is presented in a standard orchestral layout. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems. The first system includes staves for T.Sx. (Tenor Saxophone), D.S. (Drum Set), Chr. (Chorus), Bass, and Pno. (Piano). The second system includes staves for Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score features a variety of musical notations, including rests, slurs, and dynamic markings such as *mf* and *sf*. The piano part is particularly active, with many sixteenth and thirty-second notes. The string parts provide a rhythmic and harmonic foundation, with the violins and violas playing melodic lines and the cellos and double basses providing a steady bass line.

66

T. Sx.

66

D. S.

66

Chr.

Bass

66

Pno.

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a full orchestra. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into systems for different instruments. The first system includes T. Sx. (Tenor Saxophone), D. S. (Drum Set), Chr. (Chorus), Bass, and Pno. (Piano). The second system includes Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score features various musical notations, including rests, slurs, and dynamic markings such as > (accent) and > b (accent with breath mark). The piece concludes with a final cadence in the double bass part.

J K
 T. Sax. G13(F#) 71
 D.S. G13(F#) 71
 Chr. 71
 Bass Gm7 C/G Gm7 C/G Gaug G A7/G Gm7 G7(b5) C/G Gm7 Em F/G F#G A7/G
 Pno. 71
 Vln. I 71
 Vln. II 71
 Vla. 71
 Vc. 71
 D.B. 71

The score is for the piece "Sky" and is page 8. It features a variety of instruments: Tenor Saxophone (T. Sax.), Double Bass (D.S.), Clarinet (Chr.), Bass, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in 4/4 time with a key signature of one sharp (F#). The score includes a key signature change from G major to G minor (indicated by a 'K' in a box) and a section marked 'D.S.' (Da Capo). The piano part includes a variety of chords: Gm7, C/G, Gm7, C/G, Gaug, G, A7/G, Gm7, G7(b5), C/G, Gm7, Em, F/G, F#G, and A7/G. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic accompaniment with eighth and sixteenth notes. The saxophone and clarinet parts have melodic lines with slurs and accents.

Sky

T. Sn. *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 D. S. *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 Chr. *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 Bass *mf* Em A7/G Gm G Em11 Bbmaj13 DsusG(omit3) Bbm6
 Pno. *mf* Em A7/G Gm G Em11 Bbmaj13 DsusG(omit3) Bbm6
 Vln. I *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 Vln. II *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 Vla. *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 Vc. *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6
 D.B. *mf* L Em4k Bbmaj13 DsusG(omit3) Bbm6

M

T. Sax. *sf*

D.S. *sf*

Clar. *sf*

Bass *sf*

Pno. *sf*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

D.B. *sf*

The musical score is written for a full orchestra. It begins with a dynamic marking of *sf* (sforzando) and a tempo marking of *M* (Moderato). The score is arranged in a standard orchestral layout with staves for T. Sax., D.S., Clar., Bass, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a melodic line in the woodwinds and strings. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

107

T. Sax.

107

D. S.

107

Clar.

Bass

107

Pno.

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, titled 'Sky', contains measures 107 through 116. The score is arranged in a standard orchestral format with ten staves. The instruments are: T. Sax. (Tenor Saxophone), D. S. (Drum Set), Clar. (Clarinet), Bass (Double Bass), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many chords and moving lines. The strings play a rhythmic accompaniment. The woodwinds have melodic lines. The percussion is active throughout. The score is written in a key with one sharp (F#) and a common time signature (C).

The musical score for "Sky" is presented in a standard orchestral layout. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score is divided into two systems. The first system includes the T. Sax (Tenor Saxophone), D. S. (Drum Set), Chtr. (Chamber Horns), Bass, and Pno. (Piano). The second system includes Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including *mf* (mezzo-forte) and *mfz* (mezzo-fortissimo), and articulation marks like accents and slurs. The score concludes with a final cadence in the double bass line.

The musical score for "Sky" is presented on page 13. It features ten staves for different instruments: T. Sax., D. S., Chtr., Bass, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into two systems. The first system contains measures 123 and 124. The second system contains measures 125 and 126. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks. The D. S. staff shows a double bar line at the start of measure 124. The Pno. staff has a brace under measures 125 and 126. The Vln. I, Vln. II, Vla., and Vc. staves have a brace under measures 125 and 126. The D.B. staff has a brace under measures 125 and 126.

The musical score for 'Sky' is presented in a multi-staff format. The instruments and their parts are as follows:

- T. Sax:** Tenor saxophone part, starting at measure 132 with a treble clef, key signature of one sharp (F#), and 8/8 time signature. It features a melodic line with a dynamic marking of *pp*.
- D. S.:** Drums, indicated by a double bar line and a drum set icon.
- Chtr.:** Clarinet part, starting at measure 132 with a treble clef, key signature of one sharp, and 8/8 time signature. It plays a rhythmic accompaniment.
- Bass:** Bassoon part, starting at measure 132 with a bass clef, key signature of one sharp, and 8/8 time signature. It plays a rhythmic accompaniment.
- Pno.:** Piano part, starting at measure 132 with a bass clef, key signature of one sharp, and 8/8 time signature. It provides harmonic support.
- Vln. I:** Violin I part, starting at measure 132 with a treble clef, key signature of one sharp, and 8/8 time signature. It plays a melodic line with a dynamic marking of *pp*.
- Vln. II:** Violin II part, starting at measure 132 with a treble clef, key signature of one sharp, and 8/8 time signature. It plays a melodic line with a dynamic marking of *pp*.
- Vla.:** Viola part, starting at measure 132 with an alto clef, key signature of one sharp, and 8/8 time signature. It plays a melodic line with a dynamic marking of *pp*.
- Vc.:** Violoncello part, starting at measure 132 with a bass clef, key signature of one sharp, and 8/8 time signature. It plays a melodic line with a dynamic marking of *pp*.
- D.B.:** Double Bass part, starting at measure 132 with a bass clef, key signature of one sharp, and 8/8 time signature. It plays a melodic line with a dynamic marking of *pp*.

Measures 132 through 137 are shown. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'Sky' is presented in a standard orchestral layout. It begins at measure 140 and includes a first ending with a second ending starting at measure 146. The score is divided into systems for different instruments: T. Sx. (Tenor Saxophone), D. S. (Drum Set), Chtr. (Chtrone), Bass, Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Appendix D: Composed Scores

Score

Hiding and Seeking

Stephen P. Harvey

♩ = 180

Alto Sax

Clarinet in B \flat

Flute

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone

Violin I

Violin II

Viola

Cello

Guitar

Piano

Acoustic Bass

Drum Set

Stephen Harvey, 2016©

2 Hiding and Seeking

The musical score is arranged in systems for various instruments and voices. The instruments listed are A. Sax., B♭ Cl., Fl., B♭ Trpt. 1, B♭ Trpt. 2, Tbn., Vln. I, Vln. II, Vla., Vcl., Ctr., Pno., A.B., and D. S. The score includes measures 14 through 22. Key annotations include:

- Measure 14: *mf* dynamic marking.
- Measure 17: Section marker 'A'.
- Measure 18: *mf* dynamic marking.
- Measure 20: *mf* dynamic marking.
- Measure 21: *mf* dynamic marking.
- Measure 22: *mf* dynamic marking.

Performance instructions include 'arco' for string parts and '2x only' for the trumpet and trombone parts. The score concludes with a double bar line and repeat signs.

Hiding and Seeking

3

The musical score is arranged in systems for various instruments and vocal parts. The parts include:

- A. SK**: Flute 1, marked *mp*, with dynamics *2x only* and accents.
- B+Cl**: Clarinet, marked *mp*, with dynamics *2x only* and accents.
- Fl**: Flute 2, marked *mp*, with dynamics *2x only* and accents.
- B+Trp. 1**: Trumpet 1, marked *mp*, with dynamics *Open* and accents.
- B+Trp. 2**: Trumpet 2, marked *mp*, with dynamics *Open* and accents.
- Tbn**: Trombone, marked *mp*, with dynamics *Open* and accents.
- Vln. I**: Violin I, marked *mp*, with dynamics *2x only* and accents.
- Vln. II**: Violin II, marked *mp*, with dynamics *2x only* and accents.
- Vlva**: Viola, marked *mp*, with dynamics *2x only* and accents.
- Vc**: Violoncello, marked *mp*, with dynamics *2x only* and accents.
- Gtr**: Guitar, marked *mp*, with dynamics *2x only* and accents.
- Pho**: Piano, marked *mp*, with dynamics *2x only* and accents.
- A.B.**: Alto Saxophone, marked *mp*, with dynamics *2x only* and accents.
- D. S.**: Double Bass, marked *mp*, with dynamics *2x only* and accents.

The score includes various musical notations such as notes, rests, dynamics (*mp*), accents (>), and performance instructions like *2x only* and *Open*. Measure numbers 23 through 30 are indicated at the beginning of each staff.

Hiding and Seeking

4

The musical score is arranged in a system with 14 staves. The instruments and parts are: A. Sax (Alto Saxophone), B♭ Clarinet (B-flat Clarinet), Flute (Flute), B♭ Trumpet 1 (B-flat Trumpet 1), B♭ Trumpet 2 (B-flat Trumpet 2), Trombone (Trombone), Violin I (Violin I), Violin II (Violin II), Viola, Violoncello (Violoncello), Guitar (Guitar), Piano (Piano), Alto Saxophone (A.S.), and Double Bass (D.S.). The score includes measures 31 through 38. A rehearsal mark 'B' is placed above measure 36. The guitar part includes chord markings: Abm7 (A-flat minor 7) and Ebm7 (E-flat minor 7). The piano part includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The alto saxophone part includes a dynamic marking: *fz* (forzando). The double bass part includes a dynamic marking: *fz* (forzando). The score is written in a key signature of one sharp (F#) and a common time signature (C).

Hiding and Seeking

5

The musical score is arranged in two systems. The first system includes staves for A. Sax, B♭ Clarinet, Flute, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Violin I, Violin II, Viola, Violoncello, Guitar, and Piano. The second system includes staves for Alto Saxophone, Double Bass, and Double Bass Solo. The score is marked with measures 39 through 46. A rehearsal mark 'C' is placed above measure 45. Performance instructions include '1x only' for several instruments and 'Dm7 Solol' for the guitar. The piano part features chords such as Dm7 and Eb7. The double bass part includes a solo section starting at measure 46.

Hiding and Seeking

6

The musical score is arranged in a standard orchestral format with the following parts and markings:

- A. SK:** Treble clef, key signature of one sharp (F#), starting at measure 47. Includes a rehearsal mark 'C' at measure 51. Dynamics: *sf*, *legato*.
- B♭ Cl:** Treble clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*, *legato*.
- Fl:** Treble clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*, *legato*.
- B♭ Trp. 1:** Treble clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*, *legato*.
- B♭ Trp. 2:** Treble clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*, *legato*.
- Tbn:** Bass clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*, *legato*.
- Vln. I:** Treble clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*.
- Vln. II:** Treble clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*.
- Vlva:** Bass clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*.
- Vc:** Bass clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *mp*.
- Gtr:** Treble clef, key signature of one flat (B♭), starting at measure 47. Chords: Dm7, Ebmaj7(411), Abm11, Bbm7, Bbm7, Dm7. Dynamics: *sf*.
- Pho:** Bass clef, key signature of one flat (B♭), starting at measure 47. Chords: Dm7, Ebmaj7(411), Abm11, Bbm7, Bbm7, Dm7. Dynamics: *sf*.
- A.B.:** Bass clef, key signature of one flat (B♭), starting at measure 47. Chords: Dm7, Ebmaj7(411), Abm11, Bbm7, Bbm7, Dm7. Dynamics: *sf*.
- D. S.:** Bass clef, key signature of one flat (B♭), starting at measure 47. Dynamics: *sf*.

Hiding and Seeking

The musical score is arranged in a standard orchestral format with the following parts and measures:

- A. SK:** Measures 55-62. Includes a dynamic marking of *f* and a section marker **D** at measure 61.
- T. SK:** Measures 55-62. Includes dynamic markings of *mp* and *f*.
- B. SK:** Measures 55-62. Includes dynamic markings of *mp* and *f*.
- B♭ Trp. 1:** Measures 55-62. Includes dynamic markings of *mp* and *f*.
- B♭ Trp. 2:** Measures 55-62. Includes dynamic markings of *mp* and *f*.
- Tbn:** Measures 55-62. Includes dynamic markings of *mp* and *f*.
- Vln. I:** Measures 55-62. Includes dynamic markings of *f*.
- Vln. II:** Measures 55-62. Includes dynamic markings of *f*.
- Vlva:** Measures 55-62. Includes dynamic markings of *f*.
- Vc:** Measures 55-62. Includes dynamic markings of *f*.
- Gtr:** Measures 55-62. Includes chord markings: D m7, Ebm7(411), Ebm7, Abm11, Ebm7(411), Ebm7, Ebm7(411), Ebm7(411).
- Pho:** Measures 55-62. Includes chord markings: D m7, Ebm7(411), Ebm7, Abm11, Ebm7(411), Ebm7(411).
- A.B.:** Measures 55-62. Includes chord markings: D m7, Ebm7(411), Ebm7, Abm11, Ebm7(411), Ebm7(411).
- D. S.:** Measures 55-62. Includes chord markings: D m7, Ebm7(411), Ebm7, Abm11, Ebm7(411), Ebm7(411).

Hiding and Seeking

8

Musical score for 'Hiding and Seeking', page 8. The score is arranged for a full orchestra and includes the following parts: A. SK, T. SK, B. SK, B♭-Trp. 1, B♭-Trp. 2, Tbn., Vln. I, Vln. II, Vla., Vcl., Gtr., Pno., A.B., and D. S. The score spans measures 63 to 71. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (accents), and performance instructions (e.g., *arco*, *ad lib*). The guitar part features chords C7 and Dmaj7. The piano part includes chords C7 and Bbm7(4b). The double bass part includes a triplet of eighth notes. The woodwind and string parts feature complex rhythmic patterns and melodic lines.

Hiding and Seeking

E.

A. SK *Ix only*
 T. SK *Ix only*
 B. SK *Ix only*
 B♭ Trp. 1 *dim.*
 B♭ Trp. 2 *dim.*
 Tbn. *Ix only*
 Vln. I *Ix only*
 Vln. II *dim.*
 Vla. *Ix only*
 Vc. *dim.*
 Gtr. *Ix only*
 Pho. *Dm7*
 A.B. *Dm7*
 D. S. *Ix only*

Measures: 72, 73, 74, 75, 76, 77, 78, 79

Chord symbols: Em7, Fmaj7(41), Bbm11, Ebm7(41), Dm7, AAm11, Bbm7

10 Hiding and Seeking

10

The musical score is arranged in a standard orchestral format with the following parts and measures:

- A. SK:** Measures 81-87. Chords: Em7 (81), Fmaj7(41) (82-83), Bbm11 (84), Ebm7 (85), C#bm7 (86-87).
- T. SK:** Measures 81-87. Chords: Em7 (81), Fmaj7(41) (82-83), Bbm11 (84), Ebm7 (85), C#bm7 (86-87).
- B. SK:** Measures 81-87. Chords: Em7 (81), Fmaj7(41) (82-83), Bbm11 (84), Ebm7 (85), C#bm7 (86-87).
- B♭-Tpt. 1:** Measures 81-87. Dynamics: *Molto*, *mf*, *mf*, *mf*.
- B♭-Tpt. 2:** Measures 81-87. Dynamics: *mf*, *mf*, *mf*, *mf*.
- Tbn:** Measures 81-87. Dynamics: *mf*, *mf*, *mf*, *mf*.
- Vln. I:** Measures 81-87. Dynamics: *mf*, *mf*, *mf*, *mf*.
- Vln. II:** Measures 81-87. Dynamics: *mf*, *mf*, *mf*, *mf*.
- Vlva:** Measures 81-87. Dynamics: *mf*, *mf*, *mf*, *mf*.
- Vc:** Measures 81-87. Dynamics: *mf*, *mf*, *mf*, *mf*.
- Gtr:** Measures 81-87. Chords: Dm7 (81), Ebmaj7(41) (82-83), Abm11 (84), Bbm7 (85-87).
- Pho:** Measures 81-87. Chords: Dm7 (81), Ebmaj7(41) (82-83), Abm11 (84), Bbm7 (85-87).
- A.B.:** Measures 81-87. Chords: Dm7 (81), Ebmaj7(41) (82-83), Abm11 (84), Bbm7 (85-87).
- D. S.:** Measures 81-87. Chords: Dm7 (81), Ebmaj7(41) (82-83), Abm11 (84), Bbm7 (85-87).

Hiding and Seeking

The musical score consists of the following parts and staves:

- A. SK**: Vocal line with lyrics and a melodic line.
- T. SK**: Tenor vocal line.
- B. SK**: Bass vocal line.
- B♭-Tpt. 1**: First B-flat Trumpet part.
- B♭-Tpt. 2**: Second B-flat Trumpet part.
- Tbn.**: Trombone part.
- Vln. I**: Violin I part.
- Vln. II**: Violin II part.
- Vlba**: Viola part.
- Vc.**: Violoncello part.
- Gtr.**: Electric guitar part.
- Pho.**: Piano part.
- A.B.**: Additional Bass part.
- D. S.**: Double Bass part.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. Chord symbols are provided for the guitar and piano parts, including Em7, Fmaj7(411), Ebmaj7, Am7, Dm7, Ebm7(411), and Cdim7. The score is divided into measures, with measure numbers 88, 89, 90, 91, 92, 93, 94, and 95 indicated at the bottom of each staff.

Hiding and Seeking

F

A. SK
96 Cmaj7(41) f 97 D7 98 Emaj7 99 Emaj7 100 Cmaj7(41) 101 D7 102 Emaj7 103

T. SK

B. SK

B♭-Tpt. 1
96 f Open 97 f Open 98 f Open 99 f Open 100 f Open 101 f Open 102 f Open 103

B♭-Tpt. 2
96 f Open 97 f Open 98 f Open 99 f Open 100 f Open 101 f Open 102 f Open 103

Tbn.

Vln. I
96 f 97 f 98 f 99 f 100 f 101 f 102 f 103

Vln. II
96 f 97 f 98 f 99 f 100 f 101 f 102 f 103

Vlba
96 f 97 f 98 f 99 f 100 f 101 f 102 f 103

Vc.
96 f 97 f 98 f 99 f 100 f 101 f 102 f 103

Gtr.
96 Bbmaj7(41) f 97 C7 98 Dmaj7 99 Bbmaj7(41) 100 C7 101 Dmaj7 102 Bbmaj7(41) 103

Pho

A.B.
96 f 97 f 98 f 99 f 100 f 101 f 102 f 103

D. S.
96 f 97 f 98 f 99 f 100 f 101 f 102 f 103 solo fltu

Hiding and Seeking

4 = 60

104 105 106 107 108 109 110 111 112 113 114

A. SK

T. SK

B. SK

B♭ Trp. 1

B♭ Trp. 2

Tbn.

Vln. I

Vln. II

Vlva.

Vc.

Gtr.

Pno.

A.B.

D. S.

to Clarinet

to Flute

C7

Bbm7(41)

Dm11

Bbm7(41)

C9

Dm11

Gbm7

sub^{to}p

sub^{to}p

sub^{to}p

mf

dim.

Detailed description: This is a page of a musical score for the piece 'Hiding and Seeking'. The score is arranged in a grand staff format with multiple staves for different instruments and voices. The tempo is marked as 4 = 60. The page number is 13. The score includes parts for A. SK, T. SK, B. SK, B♭ Trp. 1, B♭ Trp. 2, Tbn., Vln. I, Vln. II, Vlva., Vc., Gtr., Pno., A.B., and D. S. The music features various dynamics such as *mf*, *dim.*, and *sub^{to}p*. There are also performance instructions like 'to Clarinet' and 'to Flute'. The score is numbered from 104 to 114. The guitar part includes chords like C7, Bbm7(41), and C9. The piano part includes chords like Dm11, Bbm7(41), and Gbm7. The vocal parts (A.B. and D.S.) have lyrics and dynamic markings.

Hiding and Seeking

G

A. Sax. B♭ Cl. B. Sax. B♭ Trp. 1. B♭ Trp. 2. Tbn. Vln. I. Vln. II. Vla. Vcl. Gtr. Pho. A.B. D. S.

Measures 115-125 are shown. The score includes a key signature change to G major at measure 117. The guitar part features chords such as C9, Ebmaj9(41), Dm11, and C#dim7. The vocal part (A.B. and D. S.) includes lyrics: "Hiding and seeking, hiding and seeking, hiding and seeking, hiding and seeking."

Hiding and Seeking

This musical score is for the piece "Hiding and Seeking" and spans measures 126 to 135. The score is arranged for a full orchestra and vocal soloists. The instruments and parts are as follows:

- Woodwinds:** A. Sax (Alto Saxophone), B♭ Clarinet (B-flat Clarinet), Flute (Flute), B♭ Trumpet 1 (B-flat Trumpet 1), B♭ Trumpet 2 (B-flat Trumpet 2), Trombone (Trombone).
- Strings:** Violin I (Violin I), Violin II (Violin II), Viola (Viola), Violoncello (Violoncello).
- Percussion:** Gong (Gong), Piano (Piano).
- Vocals:** A. B. (Alto), D. S. (Soprano).

The score includes various musical notations such as dynamics (e.g., *mp*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *mf*, *mf*). Chord symbols are provided for the guitar and piano parts, including *Dm11*, *C9*, *C#dim7*, *Bbmaj9(411)*, and *C#dim7*. The vocal parts feature melodic lines with lyrics and dynamic markings.

Hiding and Seeking

This page contains a musical score for the piece "Hiding and Seeking". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: A. Sax., B♭ Cl., Fl., B♭ Trp. 1, B♭ Trp. 2, Tbn., Vln. I, Vln. II, Vla., Vcl., Gtr., Pho., A.B., and D. S. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *fp*, *f*, *ff*, *Dim*, *ff*). Measure numbers are indicated at the beginning of each staff (e.g., 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146). There are also some performance instructions like "Bianco" and "Solo". A rehearsal mark "H" is present at the top right of the page.

Hiding and Seeking

The musical score is arranged in two systems. The first system includes parts for A. Sax, B♭ Clarinet, Flute, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Violin I, Violin II, Viola, and Cello. The second system includes parts for Guitar, Piano, and Double Bass. The score is written in 4/4 time with a key signature of one sharp (F#). Measure numbers 145, 146, 147, 148, 149, 150, 151, 152, and 153 are indicated at the beginning of their respective lines. The piano part features chord markings: Dm7, Ebmaj7(41), Ebmaj7(41), Abm11, Ebm7, and Dm11. The score includes various musical notations such as dynamics (p), accents (>), and articulation marks.

Passing Notes with Fortunetellers

2

Cued
Jazz Waltz
3/4 = 120

A

A. Sk.
T. Sk.
B. Sk.
Flgm.
B♭-Tpt.
Tbn.

Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pho.
A.B.
D. S.

The musical score is arranged in two systems. The first system includes parts for A. Sk., T. Sk., B. Sk., Flgm., B♭-Tpt., and Tbn. The second system includes parts for Vln. I, Vln. II, Vla., Vc., Gtr., Pho., A.B., and D. S. The score is in 3/4 time with a tempo of 120. It features various musical notations such as dynamics (mp, dim., cresc., f), articulation (accents), and performance instructions like 'Ethereal hyper pedal' and 'Bridges'. Measure numbers 16 through 39 are indicated along the staves.

Passing Notes with Fortnetellers

The musical score is arranged in a grand staff format with multiple systems. The instruments are listed on the left side of the page:

- A. Sk.** (Alto Saxophone): Treble clef, measures 31-43.
- T. Sk.** (Tenor Saxophone): Treble clef, measures 31-43.
- B. Sk.** (Baritone Saxophone): Treble clef, measures 31-43.
- Flgm.** (Flugelhorn): Treble clef, measures 31-43.
- B♭ Trp.** (B-flat Trumpet): Treble clef, measures 31-43.
- Tbn.** (Trombone): Bass clef, measures 31-43.
- Vln. I** (Violin I): Treble clef, measures 31-43.
- Vln. II** (Violin II): Treble clef, measures 31-43.
- Vla.** (Viola): Bass clef, measures 31-43.
- Vcl.** (Violoncello): Bass clef, measures 31-43.
- Gtr.** (Guitar): Treble clef, measures 31-43. Includes chords: Gmaj7, F#m11, Fm11, Emaj7(41), Eb9sus, Dm11, C#Falt.
- Pho.** (Piano): Bass clef, measures 31-43.
- A.B.** (Alto Bass): Bass clef, measures 31-43.
- D. S.** (Double Bass): Bass clef, measures 31-43.

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p* (piano). Measure numbers are indicated at the beginning of each staff line.

Passing Notes with Fortunetellers

4

The musical score is arranged in two systems. The first system includes staves for A. Sk., T. Sk., B. Sk., Flgm., B♭-Tpt., Tbn., Vln. I, Vln. II, Vla., Vcl., and Gtr. The second system includes staves for Phn., A.B., and D. S. The score spans measures 44 to 57. A rehearsal mark 'B' is placed above measure 49. Dynamics include *p*, *mp*, and *ff*. Chord markings include C7alt, Emaj7, Bbm7, G7, and Fbm7. Performance instructions include 'Harpson mute' and 'Solo'. The piano part (Phn.) features a rhythmic pattern of eighth notes with a slash through the stem.

A. Sk. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

T. Sk. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

B. Sk. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Flgm. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

B♭-Tpt. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Tbn. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Vln. I 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Vln. II 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Vla. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Vcl. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Gtr. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

Phn. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

A.B. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

D. S. 44 45 46 47 48 49 50 51 52 53 54 55 56 57

6 Passing Notes with Fortunetellers

The musical score consists of 14 staves for various instruments: A. Sk., T. Sk., B. Sk., Flgdm., B♭-Tpt., Tbn., Vln. I, Vln. II, Vla., Vcl., Gtr., Pno., A.B., and D. S. The score is divided into two systems. The first system covers measures 71 to 77, and the second system covers measures 78 to 87. A rehearsal mark 'C' is placed above measure 75. The score includes various musical notations such as slurs, dynamics (e.g., *dim.*), and performance instructions like 'to Soprano Sax' and 'to Flugelhorn'. Chord symbols are provided for guitar and piano parts, including Am7, Ebmaj7, F#m7, and F#m11. The piano part features a complex rhythmic pattern of sixteenth notes.

Passing Notes with Fortunetellers

7

The musical score is arranged in systems for the following instruments:

- A. Sk.** (Alto Saxophone): Treble clef, measures 88-103.
- T. Sk.** (Tenor Saxophone): Treble clef, measures 88-103.
- B. Sk.** (Baritone Saxophone): Treble clef, measures 88-103.
- Flgdm.** (Flute): Treble clef, measures 88-103.
- B♭-Tpt.** (Trumpet): Treble clef, measures 88-103.
- Tbn.** (Tuba): Bass clef, measures 88-103.
- Vln. I** (Violin I): Treble clef, measures 88-103.
- Vln. II** (Violin II): Treble clef, measures 88-103.
- Vla.** (Viola): Bass clef, measures 88-103.
- Vcl.** (Violoncello): Bass clef, measures 88-103.
- Gtr.** (Guitar): Treble clef, measures 88-103. Includes chord markings: Emaj7(9#11), E9sus, Dm11, CFall, G#7, Ema7, Bm7, Amaj7.
- Pho.** (Piano): Treble clef, measures 88-103.
- A.B.** (Acoustic Bass): Bass clef, measures 88-103. Includes chord markings: Emaj7(9#11), E9sus, Dm11, CFall, G#7, Ema7, Bm7, Amaj7.
- D. S.** (Drum Set): Bass clef, measures 88-103. Includes marking: Solo w/ Baground.

Measure numbers 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103 are indicated at the bottom of each staff. A 'C2' marking is present above measure 102.

8 Passing Notes with Fortunetellers

The musical score is arranged in two systems. The first system includes staves for A. Sk., T. Sk., B. Sk., Flgln., B♭-Tpt., and Tbn. The second system includes staves for Violin I, Violin II, Viola, Violoncello, Guitar, Piano, and Double Bass. The score spans measures 104 to 118. The key signature has one flat (B♭), and the time signature is 4/4. The music features a melodic line in the strings and woodwinds, with a piano accompaniment consisting of chords and a rhythmic pattern. The guitar part includes chords such as G7, Fmaj7, Fm7, and D9sus. The piano part features chords like G7, Fmaj7, Fm7, and D9sus. The double bass part provides a steady bass line. The score is marked with dynamics such as *mf* and *mfz*.

Passing Notes with Fortunetellers

The musical score is arranged in a standard format with vocal parts at the top and instrumental parts below. The vocal parts include Soprano (S. Sk.), Tenor (T. Sk.), and Bass (B. Sk.), each with a vocal line and a piano accompaniment line. The instrumental parts include Flute (Flgln.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc), Guitar (Gtr.), Piano (Pno.), and Double Bass (D. S.). The score is divided into measures 119 through 134. A key signature change to D major is indicated at measure 127. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mf, f). The guitar part includes chord diagrams for C7alt, E7alt, F#7, Bbmaj7, and Am7. The piano part includes chord diagrams for F#7, Bbmaj7, and Am7. The double bass part includes chord diagrams for C7alt, F#7, Bbmaj7, and Am7. The score is written in a clear, professional style with a focus on the vocal lines and the instrumental accompaniment.

10 Passing Notes with Fortunetellers

135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152

S. Sk.

T. Sk.

B. Sk.

Flgdm.

Flgdm.

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

Gtr.

Pno.

A.B.

D. S.

135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152

135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152

Passing Notes with Fortnetellers

11
Piano Calentza

The musical score is arranged in a system of 14 staves. The instruments are: S. Sk. (Soprano Saxophone), T. Sk. (Tenor Saxophone), B. Sk. (Baritone Saxophone), Flgln. (Flute), Flgln. (Flute), Tbn. (Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Gtr. (Guitar), Pno. (Piano), A.B. (Acoustic Bass), and D. S. (Double Bass). The score covers measures 153 to 169. A key signature change to E major is indicated at measure 153. The piano part includes chord markings: Am7, G7, Em7, Fm7, Em7, Fm7(41), and D9sus. The score concludes with a double bar line and repeat signs at measure 169.

12 Passing Notes with Fortunetellers

The musical score is arranged in systems for various instruments and a piano accompaniment. The systems are as follows:

- System 1:** S. Sx. (Soprano Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone). The music begins at measure 170 with the tempo marking *ritardato*.
- System 2:** Flgln. (Flute), Flgln. (Flute), Tbn. (Trumpet). Measures 170-181.
- System 3:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vcl. (Violoncello). Measures 170-181.
- System 4:** Gtr. (Guitar). Measures 170-181.
- System 5:** Pno. (Piano). This system includes a complex piano accompaniment with various chords and melodic lines. Chord markings include Dbm7, Ebmaj7, C7alt, F#o7, Ebmaj7, Am7, and Ebmaj7 over Eb to F#o7 Am. Measures 170-181.
- System 6:** A.B. (Alto Saxophone). Measures 170-181.
- System 7:** D. S. (Drum Set). Measures 170-181.

Measure numbers 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, and 181 are indicated at the top of each staff.

Hand Games

Stephen P. Harvey

♩ = 136 Hand Claps!

Alto Sax
Tenor Sax
Baritone Sax
Trumpets Bb.1
Trumpets Bb.2
Trombone
Violin I
Violin II
Viola
Cello
Guitar
Piano
Acoustic Bass
Drum Set

Stephen Harvey, 2016©

2 Hand Games

The musical score is arranged in two systems. The first system includes parts for A. Sn., T. Sn., B. Sn., B♭ Trpt. 1, B♭ Trpt. 2, Tbn., Vln. I, Vln. II, Vla., Vcl., Ctr., and Pno. The second system includes parts for A.B. and D. S. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *mf* and *f*. A rehearsal mark 'B' is located at the beginning of the first system. The piece concludes with a double bar line and repeat signs.

Hand Games

3

The musical score for "Hand Games" is arranged for a large ensemble. It begins with a common time signature (C) and a key signature of one flat (B♭). The score is divided into three systems. The first system includes parts for Snare Drum (A, T, B), B♭ Trumpet 1 and 2, Trombone, Violin I and II, Viola, Violoncello, Guitar, and Piano. The second system includes parts for B♭ Trumpet 1 and 2, Trombone, Violin I and II, Viola, Violoncello, Guitar, and Piano. The third system includes parts for Alto Saxophone (A.B.), Double Bass (D.S.), and Piano. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The Piano part includes chordal textures and melodic lines. The Guitar part features a rhythmic accompaniment. The Double Bass part provides a steady bass line. The woodwinds and brass parts have melodic and rhythmic contributions. The score concludes with a final cadence.

Hand Games

5

Sax Solo - Open
 Flax E/F# Amaj7/E E/E Amaj7/D# E/D Amaj/D C#sus
 49 50 51 52

Sax Solo - Backenmusik
 E/E E/F# E/F# E/E E/E
 53 54

A. Sk.
 42 43 44 45 46 47 48

T. Sk.
 42 43 44 45 46 47 48

B. Sk.
 42 43 44 45 46 47 48

B♭-Tpt. 1
 42 43 44 45 46 47 48

B♭-Tpt. 2
 42 43 44 45 46 47 48

Tbn.
 42 43 44 45 46 47 48

Vln. I
 42 43 44 45 46 47 48

Vln. II
 42 43 44 45 46 47 48

Vlva
 42 43 44 45 46 47 48

Vc.
 42 43 44 45 46 47 48

Gtr.
 42 43 44 45 46 47 48

Pho.
 42 43 44 45 46 47 48

A.B.
 42 43 44 45 46 47 48

D. S.
 42 43 44 45 46 47 48

Am9 D/A Cmaj7/G D/G Cmaj7/F# D/F# Cmaj7/F# E9sus Am9 D/A Cmaj7/G D/G
 49 50 51 52 53 54

Am9 D/A Cmaj7/G D/G Cmaj7/F# D/F# Cmaj7/F# E9sus Am9 D/A Cmaj7/G D/G
 49 50 51 52 53 54

Am9 D/A Cmaj7/G D/G Cmaj7/F# D/F# Cmaj7/F# E9sus Am9 D/A Cmaj7/G D/G
 49 50 51 52 53 54

Hand Games

6

55 56 57 58 59 60 61 62 63 64 65 66 67

A. SK *Amaj7/D# E/D Amaj7/D# E/D Amaj7/E B/E Amaj7/E B/E Amaj7/D# E/D Amaj7/D# E/D Amaj7/E B/E Amaj7/E B/E Amaj7/D# E/D*

T. SK

B. SK

55 56 57 58 59 60 61 62 63 64 65 66 67

B♭ Trp. 1 *mp cresc.*

B♭ Trp. 2 *mp cresc.*

Tbn. *mp cresc.*

55 56 57 58 59 60 61 62 63 64 65 66 67

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

55 56 57 58 59 60 61 62 63 64 65 66 67

Gtr. *mf*

55 56 57 58 59 60 61 62 63 64 65 66 67

Pho. *mf*

55 56 57 58 59 60 61 62 63 64 65 66 67

A.B.

55 56 57 58 59 60 61 62 63 64 65 66 67

D. S.

Hand Games

The musical score for "Hand Games" is arranged in a standard orchestral format. It begins with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into two systems. The first system includes parts for A. Sax, T. Sax, B. Sax, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Violin I, Violin II, Viola, Violoncello, Contrabass, Piano, and Double Bass. The second system includes parts for Violin I, Violin II, Viola, Violoncello, Contrabass, Piano, and Double Bass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A rehearsal mark 'D' is placed at the beginning of the first system. The score concludes with a final cadence in the double bass part.

8 Hand Games

The musical score for "Hand Games" is presented in a standard orchestral layout. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into two systems. The first system covers measures 78 to 87, and the second system covers measures 88 to 97. The instruments are listed on the left side of the page: A. Sax, T. Sax, B. Sax, B♭ Trp. 1, B♭ Trp. 2, Tbn., Vln. I, Vln. II, Vla., Vcl., Clarinet, Flute, Piano (Pno.), A.B., and D. S. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *pp*), and articulation marks. There are also performance instructions like "to Clarinet" and "to Flute" for the woodwinds. The piano part features complex chordal textures and arpeggiated figures. The string parts provide a rhythmic and harmonic foundation. The score concludes with a double bar line and repeat signs.

Hand Games

Musical score for "Hand Games" (page 9). The score includes parts for woodwinds (A. Sax, B♭ Clarinet, Flute), brass (B♭ Trumpet 1, B♭ Trumpet 2, Trombone), strings (Violin I, Violin II, Viola, Violoncello), guitar, piano, and double bass. The score is divided into two systems. The first system (measures 88-94) features woodwinds and brass. The second system (measures 95-100) features strings, guitar, piano, and double bass. A key signature change to G major is indicated by a box containing the letter 'G' above measure 97. Performance markings include *mf* (mezzo-forte) and *con legno* (with mallets) for the woodwinds, and *ff* (fortissimo) for the strings. The score concludes with a repeat sign at the end of measure 100.

Hand Games

10

A musical score for the piece "Hand Games". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: A. Sax (Alto Saxophone), B♭ Clarinet, Flute, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Violin I, Violin II, Viola, Violoncello (Cello), Contrabass, Percussion, A.B. (Alto Saxophone/Baritone), and D. S. (Drum Set). The score spans measures 101 to 111. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The percussion part includes a snare drum and a cymbal. The A.B. and D.S. parts are also silent. The score is written in a key signature of one flat and a 4/4 time signature.

Hand Games

A musical score for the piece "Hand Games". The score is arranged in two systems. The first system includes staves for A. Sax., B♭ Clarinet, Flute, B♭ Trumpet 1, B♭ Trumpet 2, and Trombone. The second system includes staves for Violin I, Violin II, Viola, Violoncello, Contrabass, Piano, and Double Bass. The score spans measures 112 to 121. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex melodic line. The piano part features a series of chords and arpeggios. The double bass part provides a steady bass line. The score includes various musical notations such as dynamics (e.g., *ff*, *mf*), articulation (accents), and phrasing slurs.

Hand Games

The musical score for "Hand Games" is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The score is divided into two systems, labeled 'H' and 'I'. The instruments and their parts include:

- A. Sax:** Part 1, measures 135-143.
- B♭ Clarinet:** Part 1, measures 135-143.
- Flute:** Part 1, measures 135-143.
- B♭ Trumpet 1:** Part 1, measures 135-143.
- B♭ Trumpet 2:** Part 1, measures 135-143.
- Trombone:** Part 1, measures 135-143.
- Violin 1:** Part 1, measures 135-143.
- Violin 2:** Part 1, measures 135-143.
- Viola:** Part 1, measures 135-143.
- Violoncello:** Part 1, measures 135-143.
- Contrabass:** Part 1, measures 135-143.
- Piano:** Part 1, measures 135-143.
- Double Bass:** Part 1, measures 135-143.

The score includes various musical notations such as dynamics (e.g., *f*, *p*, *ff*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *subito p*, *Open*, *arco*). The piece is in 4/4 time and features a key signature of one flat (B♭). The score is written for a full orchestra, with each instrument part clearly delineated on its own staff.

Hand Games

This musical score is for the piece "Hand Games" and covers measures 144 to 153. The instrumentation includes:

- Woodwinds:** A. Sax (Alto Saxophone), B♭ Clarinet, Flute, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Violin I, Violin II, Viola, and Violoncello.
- Brass:** Cornet and Baritone (B♭).
- Percussion:** Snare Drum, Bass Drum, and Cymbals.
- Other:** Piano and Double Bass.

The score is written in 4/4 time and features a variety of dynamics and articulations. Key markings include *fp* (fortissimo piano), *f* (forte), *cr.* (crescendo), and *dec.* (decrescendo). The piano part includes chords such as *Am11*, *Bb11(41)*, and *Abmaj7(41)*. The double bass part includes a *c♯/G* chord. Measure numbers 144, 145, 146, 147, 148, 149, 150, 151, and 152 are clearly marked at the beginning of their respective staves.

Hand Games

3x Drum Solo, Horns, Strings & Piano

The musical score is arranged in a system with 15 staves. The instruments are: A. Sax, B♭ Cl., Fl., B♭ Trp. 1, B♭ Trp. 2, Tbn., Vln. I, Vln. II, Vla., Vcl., Gtr., Pno., A.B., and D. S. The score is divided into two main sections. The first section, from measure 153 to 164, includes a drum solo for the first three measures (153-155) and then features the horns, strings, and piano. The second section, from measure 164 to 168, continues with the horns, strings, and piano. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *sfz*. There are also performance instructions like '3x Drum Solo, Horns, Strings & Piano' and '3x Solo'.

Hand Games

Sax Solo - Ojeda
 E/F# E/F# Am7/E B/E

The score is arranged for the following instruments: A. Sax, B♭ Clarinet, Flute, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Violin I, Violin II, Viola, Violoncello, Guitar, Piano, and Double Bass. The score spans measures 166 to 179. A saxophone solo is indicated from measure 178 to 179. Chord changes are noted throughout, including E/F#, Am7, B/E, Am9, D/A, Cmaj7/G, D/G, Bb9, Abmaj7, G7, Bb9(b9), C13(b9), F#9, F#maj7(b9), Am7, C, C13(b9), Bb9, Abmaj7, G7, Am9, D/A, Cmaj7/G, D/G, and Am9. Dynamics include *f* and *mp*. Performance instructions include 'Keep soloing' for the double bass and 'Keep soloing' for the piano.

Hand Games

193 194 195 196 197 198 199 200 201 202
K
 A. Sax *f*
 B♭ Cl *f*
 Fl *f*
 B♭ Trp. 1 *f*
 B♭ Trp. 2 *f*
 Tbn. *f*
 193 194 195 196 197 198 199 200 201 202
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vcl. *f*
 193 194 195 196 197 198 199 200 201 202
 Ctr. *f*
 Dm 7
 C/F#E
 Pno. *f*
 193 194 195 196 197 198 199 200 201 202
 A.B. *f*
 D. S. *f*
 Along/4ffrec.
 Bb1(4)1
 Am11
 Along/9(11)
 C/G

Hand Games

A detailed musical score for the piece "Hand Games". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: A. Sax, B♭ Cl, Fl, B♭ Trp. 1, B♭ Trp. 2, Tbn, Vln. I, Vln. II, Vla, Vc, Gtr, Pno, A.B., and D. S. The score spans measures 205 to 212. Key musical elements include:
 - Saxophones and Clarinet: Playing melodic lines with accents and crescendos.
 - Flute: Playing a melodic line with accents.
 - Trumpets and Trombone: Playing rhythmic patterns with accents and crescendos.
 - Violins and Viola: Playing melodic lines with accents.
 - Violoncello: Playing a melodic line with accents.
 - Guitar: Playing a melodic line with accents.
 - Piano: Playing a melodic line with accents.
 - Percussion: Playing a rhythmic pattern with accents.
 - A.B. and D. S.: Playing a melodic line with accents.
 The score includes various musical notations such as notes, rests, accents, and dynamic markings like "cresc." and "p".