

10 **A**

Picc. 1. 2. *mp* *pp* *ppp* *mp* *mp* "echo" *ppp* *mp*

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

1 Ob. *mp* *pp* *ppp* *f* sempre

2 Ob. *mp* *pp* *ppp* *mp* "echo" *ppp* *mp* *ppp*

Ob. d'A. *mp* "echo" *ppp* *mp*

Picc. Cl. *mp* *pp* *ppp*

Cl. 1. 2. *mp* *pp*

Bsn. 1. 2. *pp* 1.

Cbsn.

Hn. 1. 2. *p* *pppp*

Hn. 3. 4. *p* *pppp*

Tpt. 1. 2. 3. 1. con sord. (straight) *ppp*

Tbn. 1. 2. 3.

Tba.

Timp. *p*

G.C. *pp* *l.v.*

Mar. *mp* *mp*

Cel. *mp* *pp* To Pno.

Hp. *mp* *gliss.* *mf* *pp* "echo" *pp* *bisb.* *pp*

Vln. I div. *pizz.* *pp* *pizz.*

Vln. II div. *p* *pizz.* *pp* "echo" *pppp*

Vla. div. *p* *pizz.* *p* "echo" *pppp*

solo *ff* *pizz.* *pp*

Vc. *p* *pizz.*

gli altri div. *p* "echo" *pppp*

Cb. *p* *pppp*

14 B

Picc. 1. *ppp* *mp* *ppp* *fp*

Picc. 2. *mp* "echo" *ppp* *pp* *fp*

Fl. *f* *p* "echo" *f* *ff* *p* *pp* *fp*

Ob. 1. 2. *mp* *p* "echo" *f* *ff* *p*

Ob. d'A. *ppp* *mp* *ppp*

Picc. Cl. *f* *p*

Cl. 1. 2. 2. 1. *f* *p*

Bsn. 1. 2. *ff*

Cbsn. *mp* "echo" *mp*

Hn. 1. 2. *p* con sord. a 2 2. *ff* *mp* "echo"

Hn. 3. 4. *ff* *mp* "echo" *p*

Tpt. 1. 2. 3. 1. 2. con sord. (straight) *p* 3. *f* *p* *mf* "echo"

Tbn. 1. *pp* con sord. (straight) *in rilievo* *f*

Tbn. 2. 3. *p* con sord. (cup) *f*

Tba. *p* *f* con sord.

Timp. soft mallets *pp* *mp*

3 Tri. Medium *pp*

Mar. *mf* *f* Tam-tam scrape with metal rod *pp* *mp* "swish" *l.v.*

Pno. *f* *p* *fp*

Hp. *mp* *gliss.* 2 8

Vln. I *div. a 3* *ff* *mp* *ff* *f* *gliss.* 2

Vln. II *div.* *div. a 3* arco *p*

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

Vc. solo *espress.* *p* *mf* *p* *mf* *gliss.* 2

gli altri *div. con sord. arco* *p* *unis.* *gliss.* 2

Cb. *p* *mf*

B

II.

Allegro con moto (♩ = 42)

sul tasto

sempre con moto

poco accel.

poco accel.

pochiss accel.

Con fuoco (♩ = 52)

unis.

poco port.

poco accel.

rit. Tempo primo (♩ = 42)

30

molto sul tasto *accel. molto*

div. *ppp* *cresc. poco a poco* *mf* *pp*

molto sul tasto *ppp* *cresc. poco a poco* *mf* *pp*

Slightly faster (♩ = 50-52) Quasi tempo primo (♩ = 46) poco accel.

37-38

ord. *p* *mp* *ord.*

sempre con moto

43

poco movendo

p

48

senza rit. *Broadly, con moto* *accel.*

> ppp *cresc. poco a poco* *mf* *f* *espress.* *molto espress.*

> ppp *cresc. poco a poco* *mf* *f* *espress.* *molto espress.*

54

Accel. poco a poco *legato, espress.* *Più accel.* *♩ = 69*

unis. *sfp* *f* *sfp* *f* *< sfp*

legato

59

Rit. *Freely* *Solo Vln.*

f *fff sub. sfp*

Life: A Journey Through Time

I. Elements

PHILIP GLASS
Arr. Michael Riesman

$\text{♩} = 93$

A English Horn - solo

10
1-10

mp espr. *mf* *mp* *mf*

15
mp *mf* *f*

20
mp

B 3
27-29

mp

35

41 **C** To Ob. **D** Oboe 9
mf 42-50 *f espr.*

54 To Eng. Hn.

E 16 **F** English Horn
61-76 *mf*

82

86 **G** solo
(mf)

92

20" 6"

0

p *f*

8 $(v, v) \rightarrow (v, v, v) \rightarrow (v, v, v)$

f \leftrightarrow *ff*

A ord. A.H.-----

10 *f* pull paper mute towards fingerboard, treble side

mp pull toward, as before

2 3 4

13 *mf* freely with energy

mp pull toward, as before

B 4" rasg. 2" 4" 2"

16 *pp* *mf* *pp* *ff* sub. *pp* *mf* *pp* *ff* sub.

6X 4X

w/slide-----

20 *mp* return slide l.h. tap while continuing rasgueado

1 2 3 4 5 6 5 4 3 2

C ord. A.H.-----

22 *mp* pull paper mute away from fingerboard, bass side

mf pull paper mute away from fingerboard, bass side

p pull paper mute away from fingerboard, bass side

4 5 4

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*. Includes triplets and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mp*, *(mp)*, *f*, *mf*, *p*. Includes triplets and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*, *p*, *rit.*, *mf*. Includes triplets and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *a tempo*, *f*. Includes triplets and slurs.

Fifth system of musical notation. Treble clef, bass clef. Includes triplets and slurs.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *(mp)*, *rit.*, *mp*, *a tempo*, *ff*, *f*. Includes triplets and slurs.

New Jerusalem

from *Kālpa* (2013)

VALUED CUSTOMER

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 64. The piece begins with a 6/8 time signature, which changes to 9/8 at measure 3. The initial dynamics are *f w/ dist.* (forte with distortion). The score includes various guitar techniques: slurs, slides (sl.), triplets (3), and tapping (indicated by a '+' sign). A 'Slight P.M.' (pick mute) is indicated from measure 10 onwards. Measure 16 features a VII barre. Measure 19 contains sixteenth-note triplets (3) and sixteenth-note sextuplets (6). Measure 20 continues with sextuplets. Measure 21 concludes with a VII barre and a 'slow arp.' (slow arpeggio) section. The piece ends with a final 6/8 time signature.

Half Speed ♩ = 80

17 *sff* (rolled "r")

po po po sɛ po mɛ sɛ po mɛ sɛ po mɛ a tr

18 *sf sf* lip pop!* *p* *f sub.*

a tr a tr a tr pa pɛs to pɛs to tr

19 *aggressive whisper*

ou pa sk p t sk p t sk p [ou]

20 *sf* (rolled "r") *sf* *mf* speechlike legato *suffocating*

sk p t sk p sk [ou] a rr a rr a pɛ t pɛ k pɛ t [ə] [ə] [a]

21 *frightened*

pɛ k pɛ t t pɛ k k k pɛ ti ti ti ti ti ti

22 tremolo *sf* freezing *sf* *sf* *sf* *sf* *sf* *5* *accel.*

t [i]

23 *rit.* *a tempo* (unvoiced inhale) pop! (semi-voiced) pop! (fully voiced) pop!

sf terrified *f* aggressive whisper *suffocating* *pop!* *anxious*

sɛ k k k k k k k k k sk p t sk p t sk pa sk pa sk pa sk pa [ə] [ə] [ə] [ə]

24 *sf* *f* *ff* manic *terrified*

sk s s s s s s s s s sk p t sk p t sk p p p p p [ə] [a]

repeat until out of breath (all in one exhalation)

allow for small pitch fluctuations

* with a rounded, closed mouth position, create enough suction between upper and lower lip to push lips open; this should result in a popping sound.

Drum Set

The Black Page #1

FRANK ZAPPA (1940-1993)

♩ = 60

3

5

7

9

11

13

14

cowbell

bongos*

castanets†

riveted cym.

(* often played on rototoms)
(† often played on cymbal bell)

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