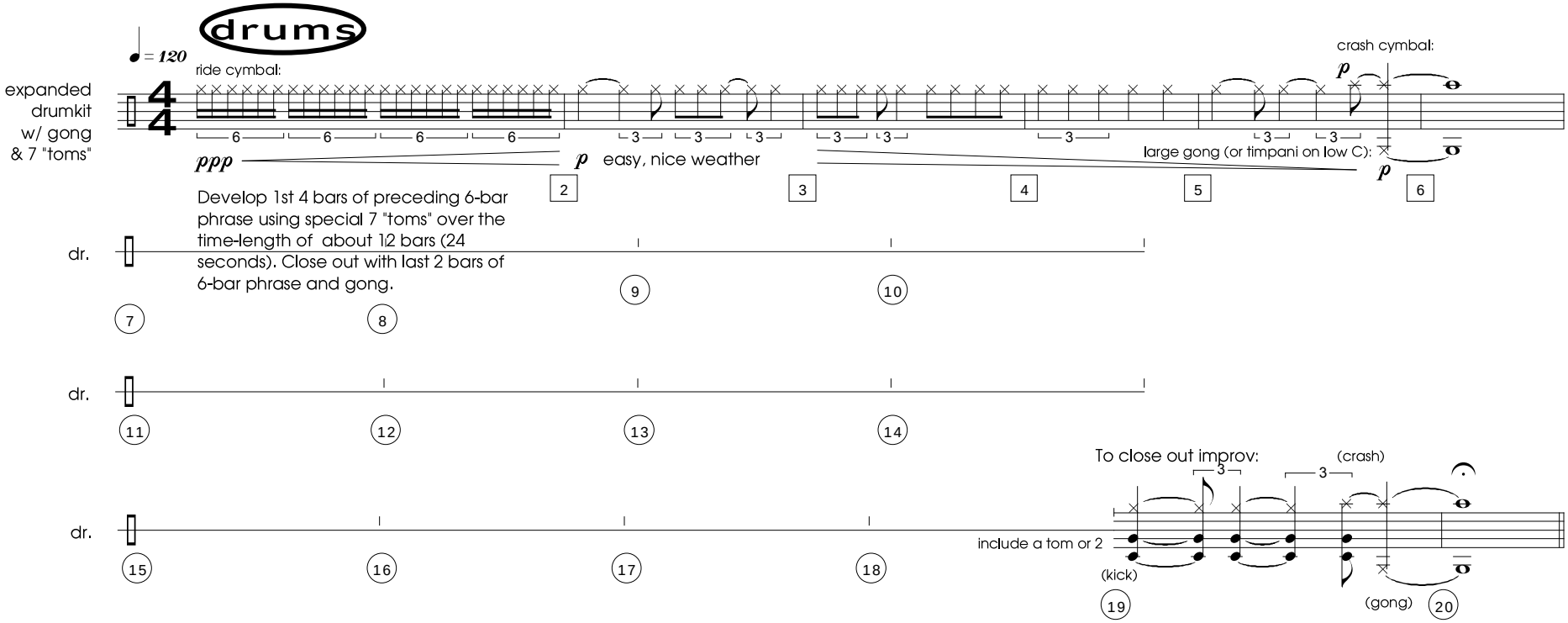
DEVELOPMENT

Kitty Brazelton, 1999



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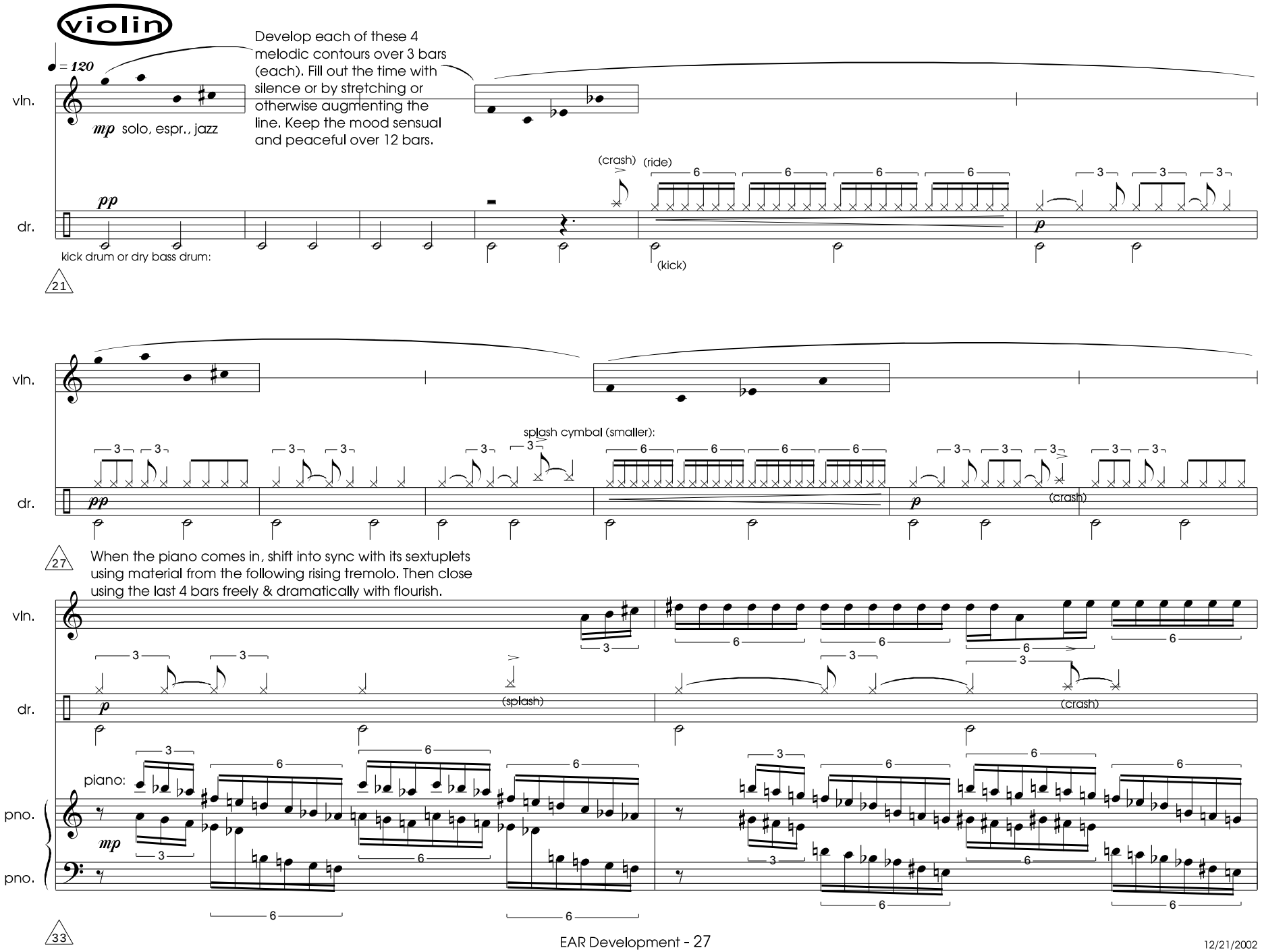
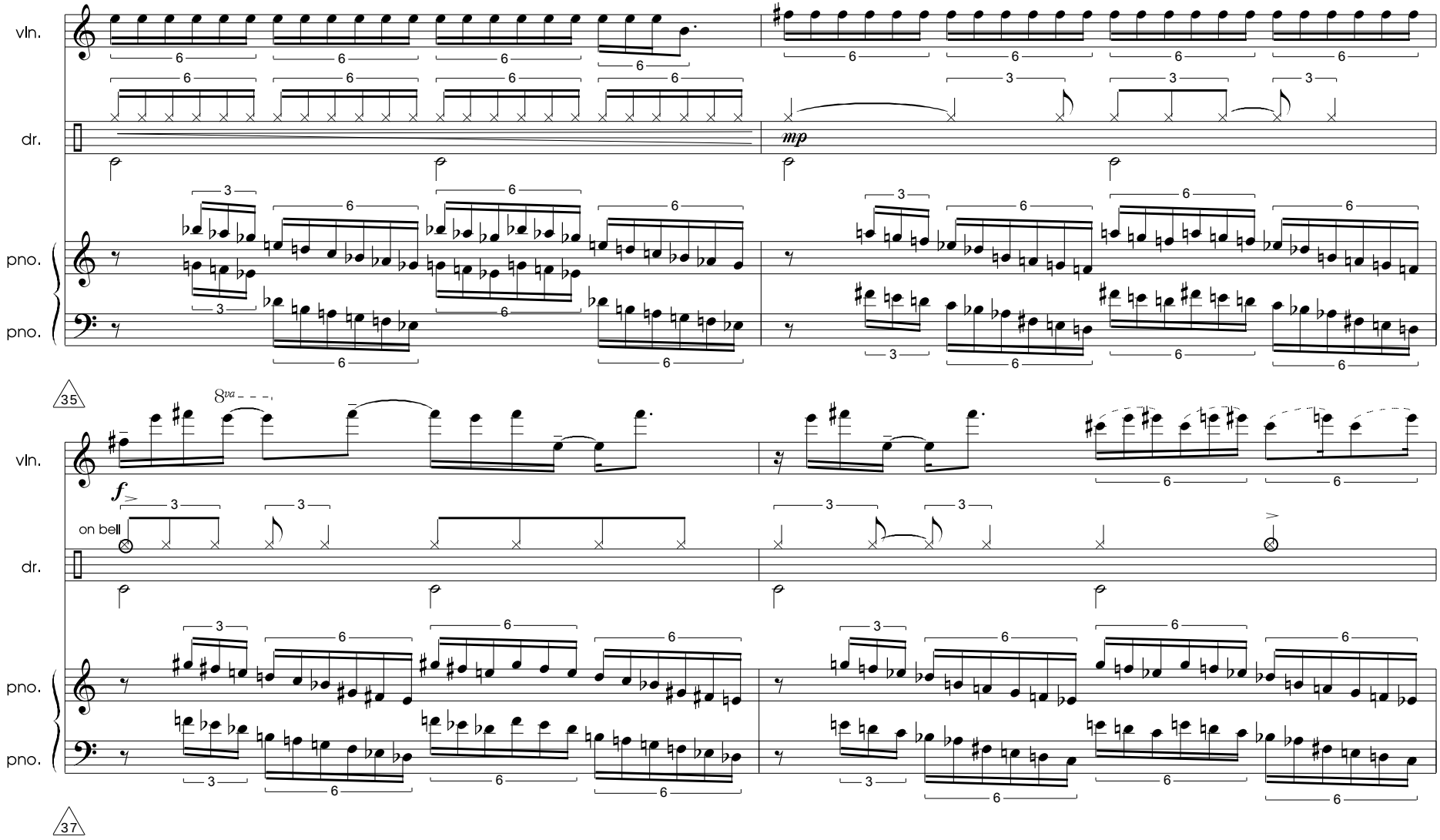
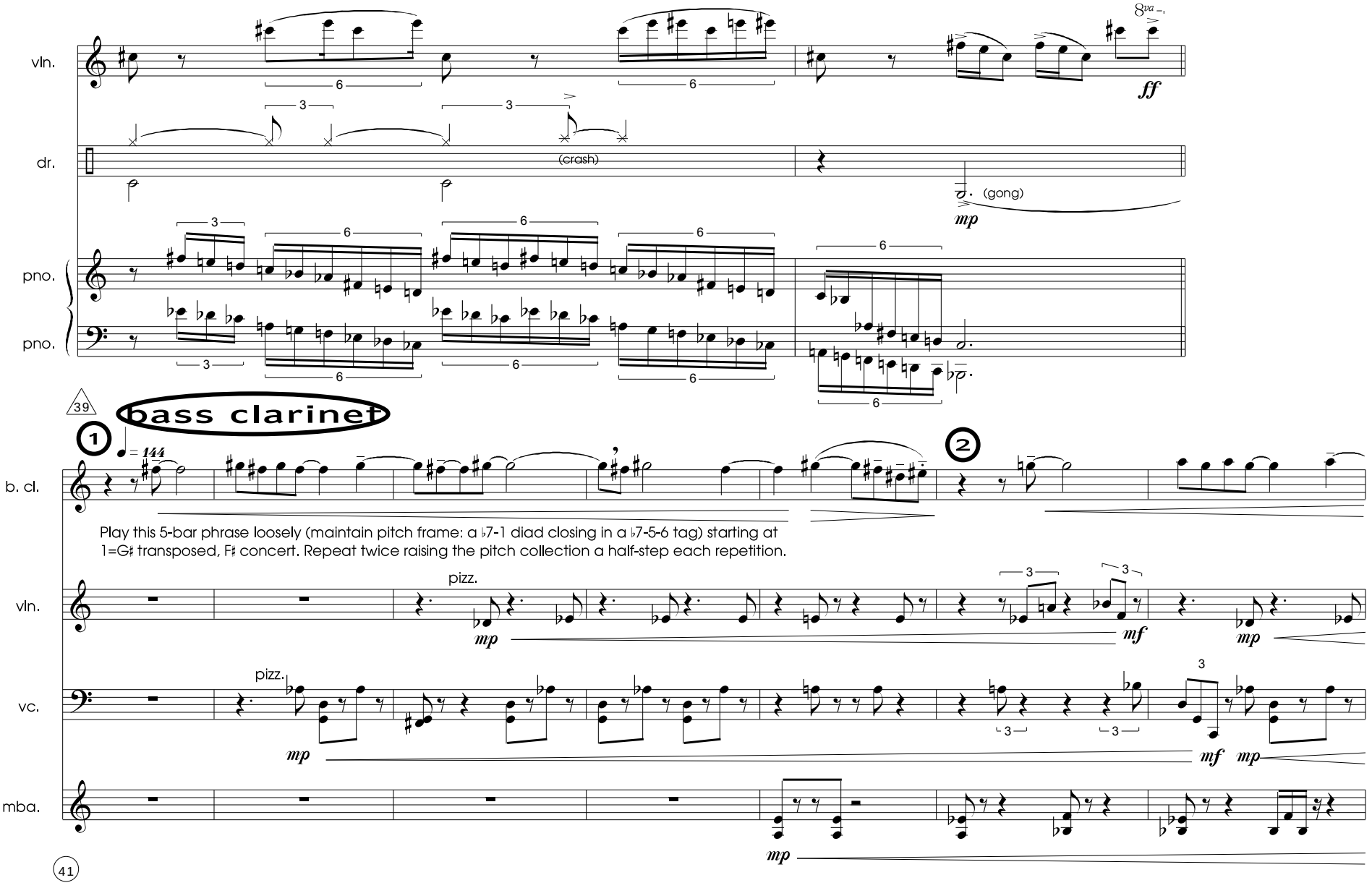
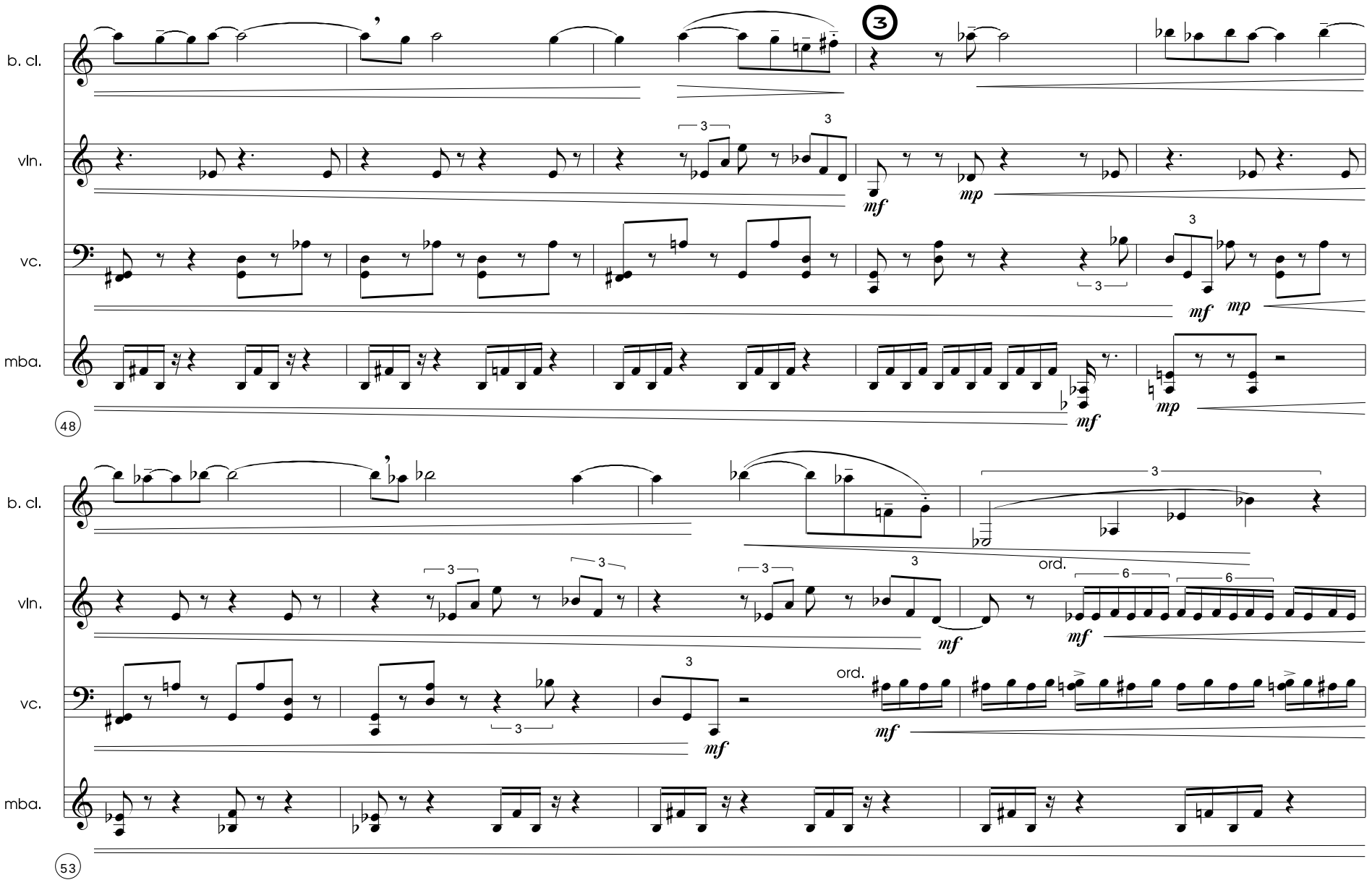
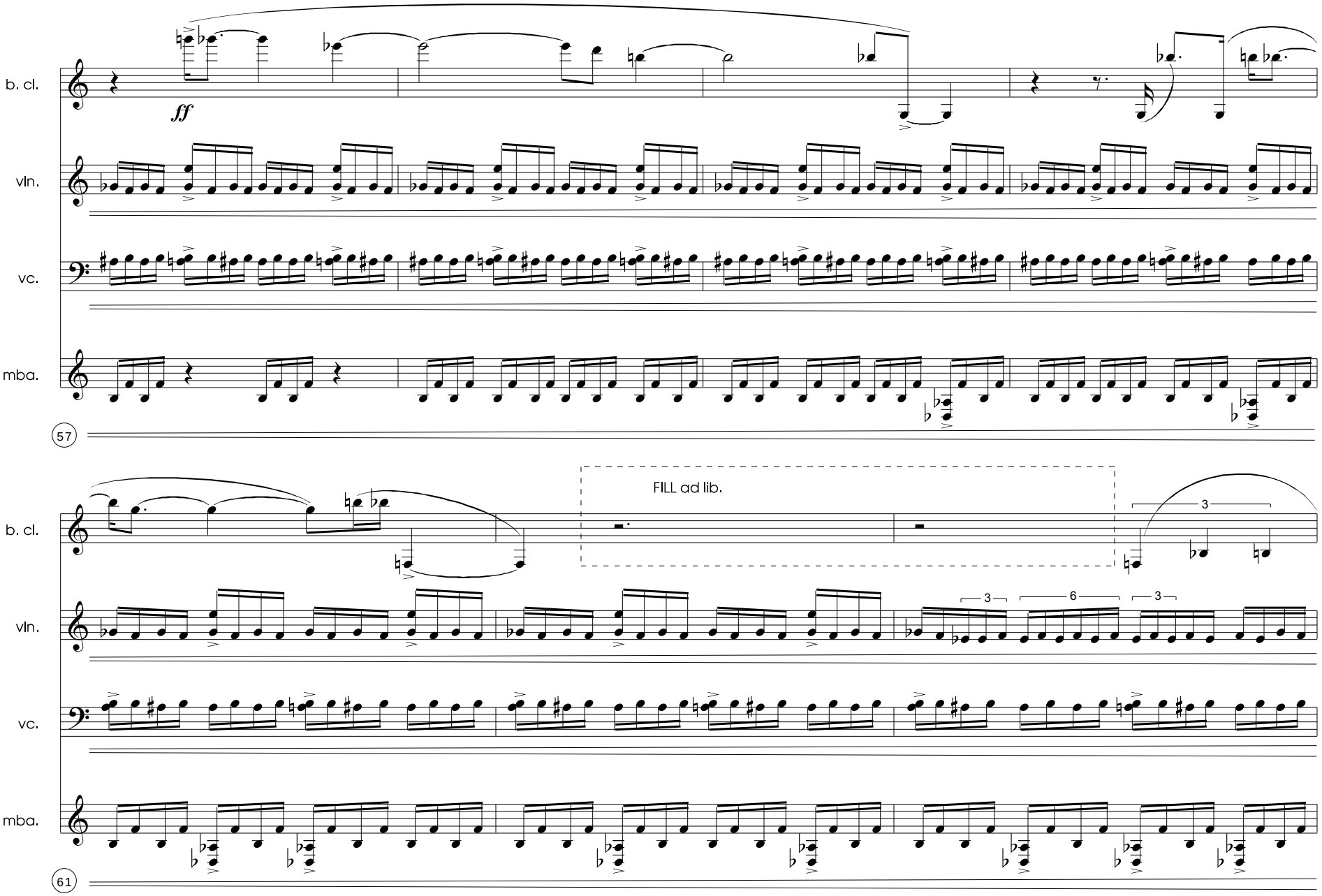
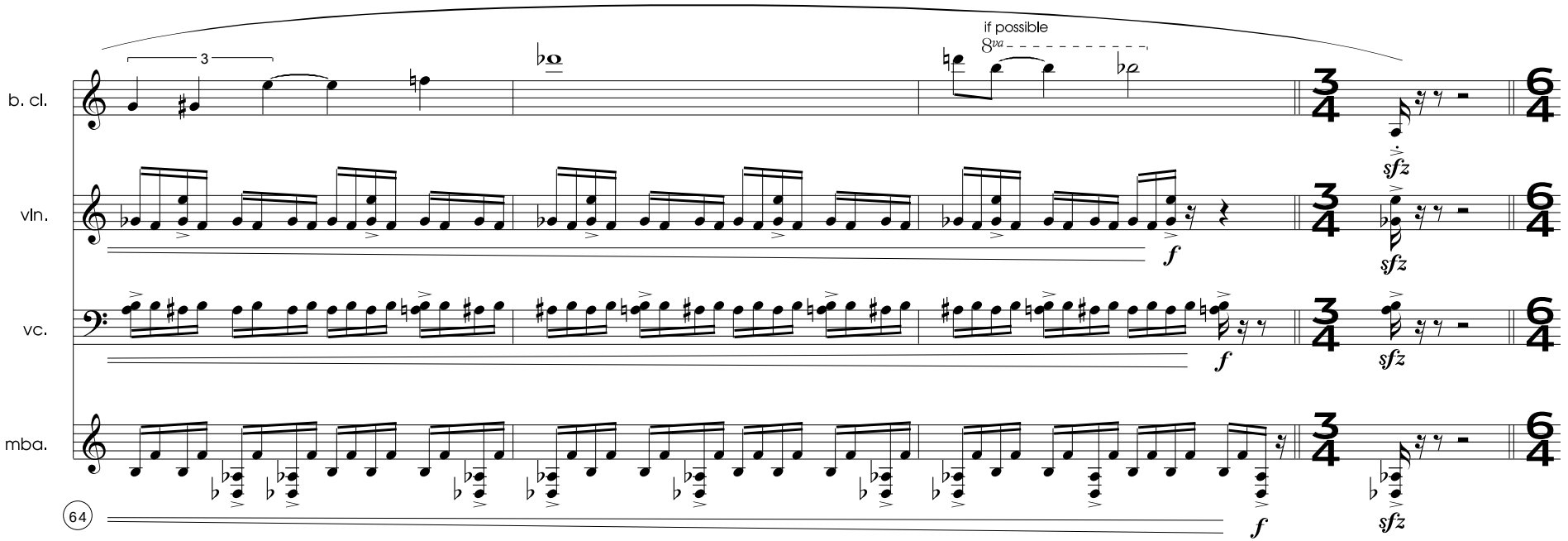

violin
Develop each of these 4 melodic contours over 3 bars (each). Fill out the time with silence or by stretching or otherwise augmenting the line. Keep the mood sensual and peaceful over 12 bars.
♩ = 120
vln.
mp solo, espr., jazz
dr.
pp
(crash)
(ride)
kick drum or dry bass drum:
(kick)
21
vln.
splash cymbal (smaller):
dr.
pp
p
(crash)
27
When the piano comes in, shift into sync with its sextuplets using material from the following rising tremolo. Then close using the last 4 bars freely & dramatically with flourish.
vln.
dr.
p
(splash)
(crash)
piano:
pno.
mp
pno.
33

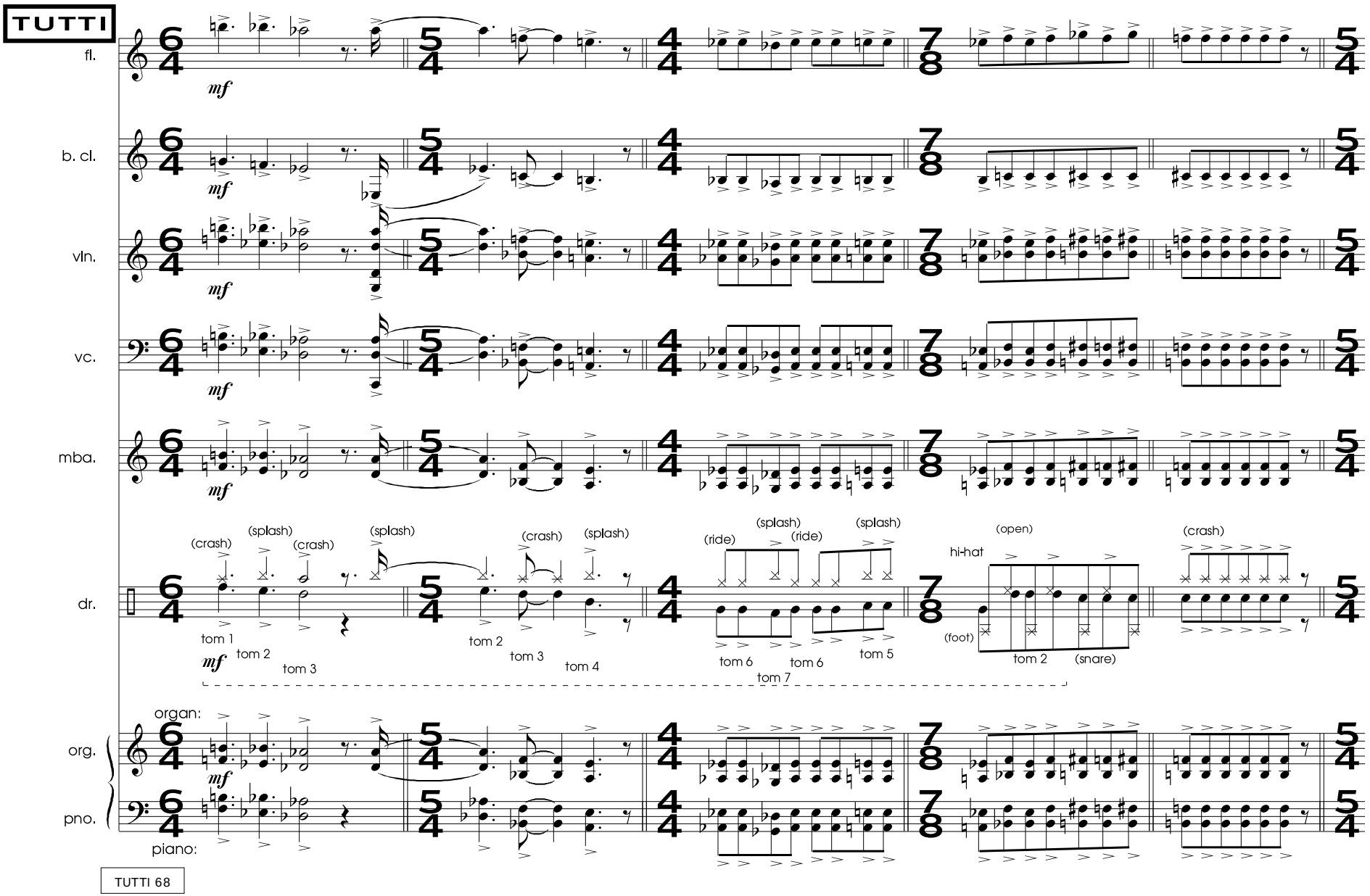

vln.
dr.
pno.
pno.
mp
35
8va
f
on bell
vln.
dr.
pno.
pno.
37

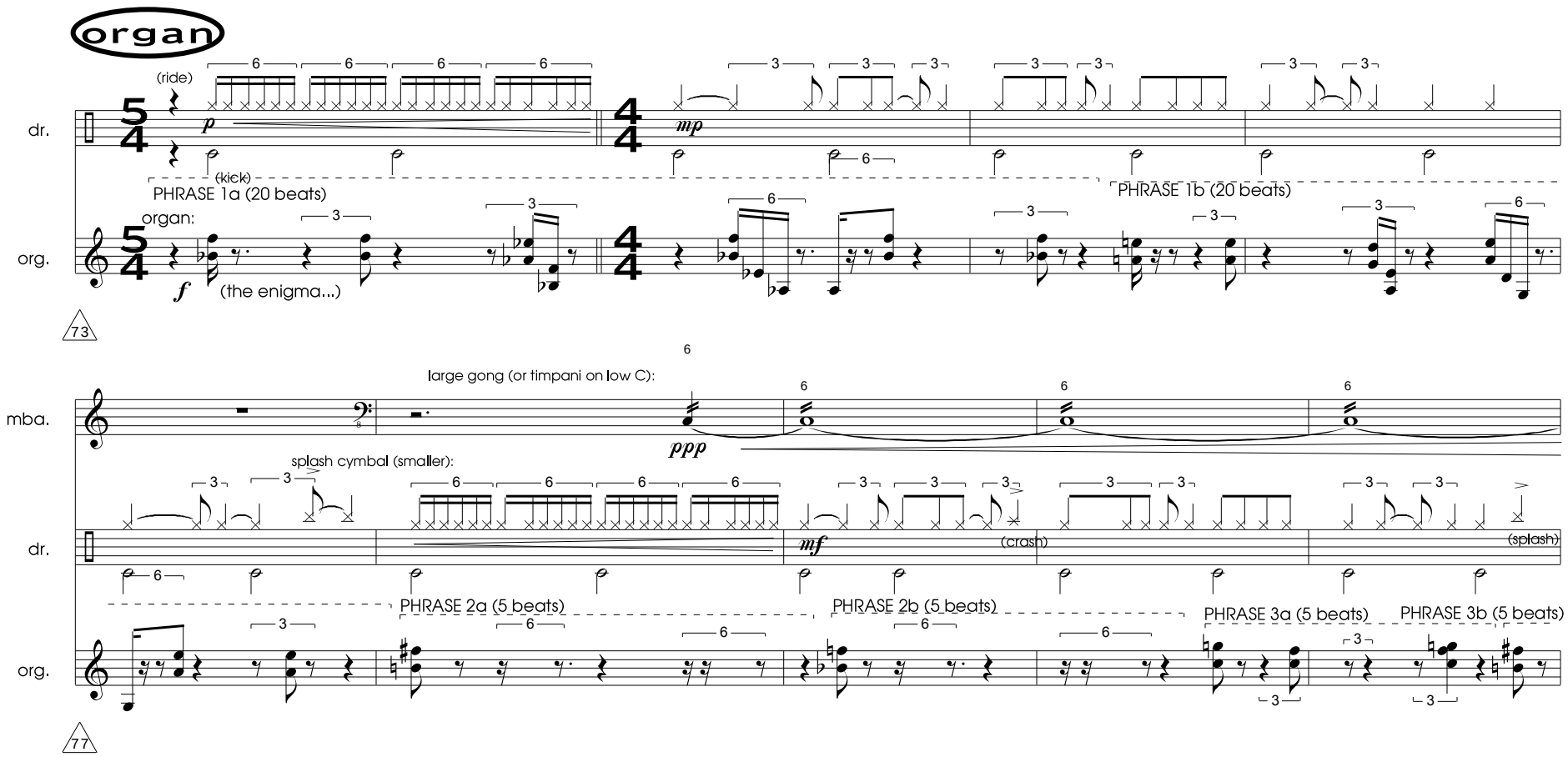

vln.
dr.
pno.
pno.
8va
ff
(crash)
(gong)
mp
39
bass clarinet
1
2
♩= 144
b. cl.
Play this 5-bar phrase loosely (maintain pitch frame: a ♭7-1 diad closing in a ♭7-5-6 tag) starting at
1=G♯ transposed, F♯ concert. Repeat twice raising the pitch collection a half-step each repetition.
vln.
pizz.
mp
mf
vc.
mba.
41

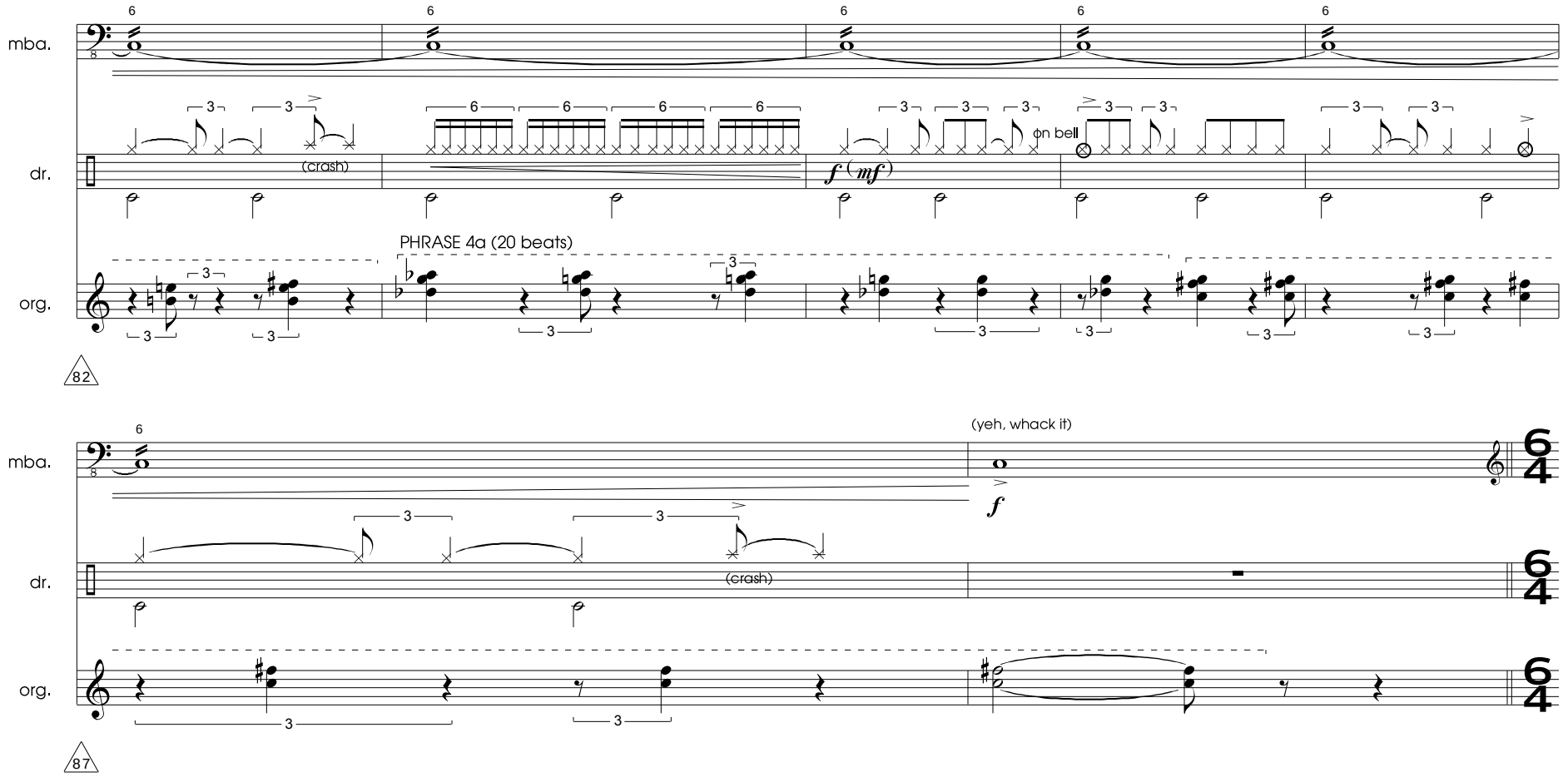

b. cl.
vln.
vc.
mba.
48
53
ord.
mf
mp

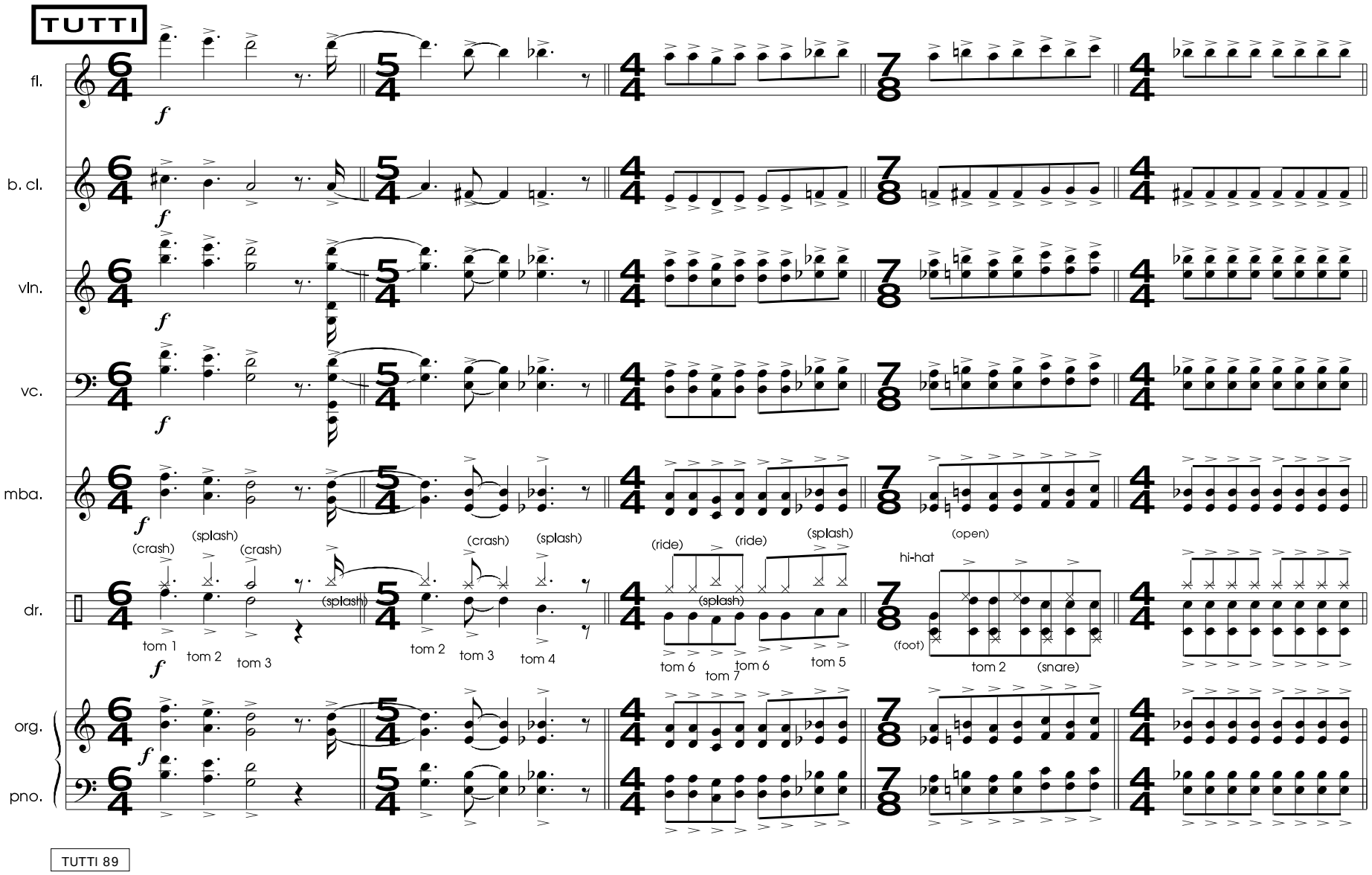

b. cl.
vln.
vc.
mba.
57
ff
b. cl.
vln.
vc.
mba.
61
FILL ad lib.
3
3
6
3

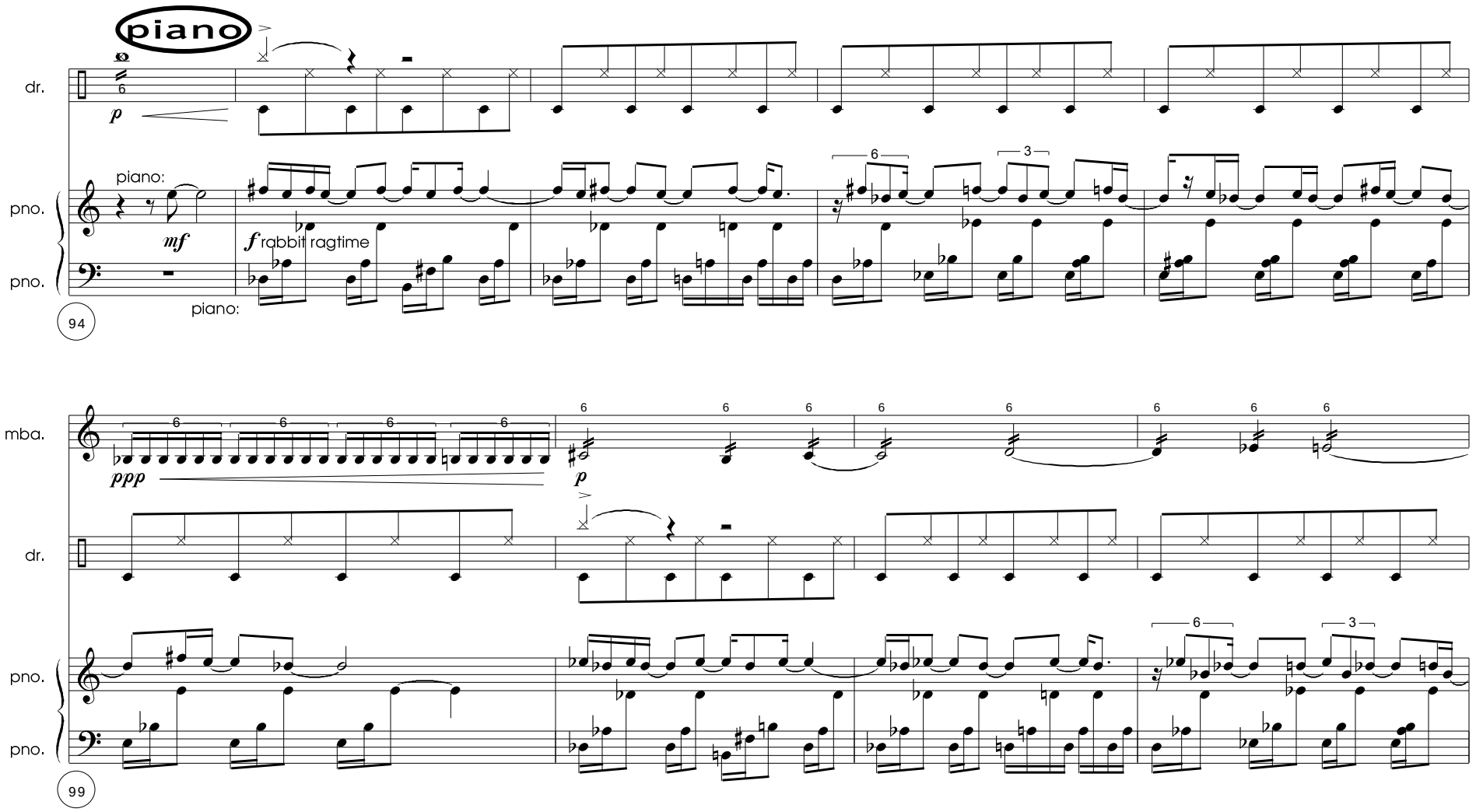

if possible
8va
3
b. cl.
vln.
vc.
mba.
64
f
sfz

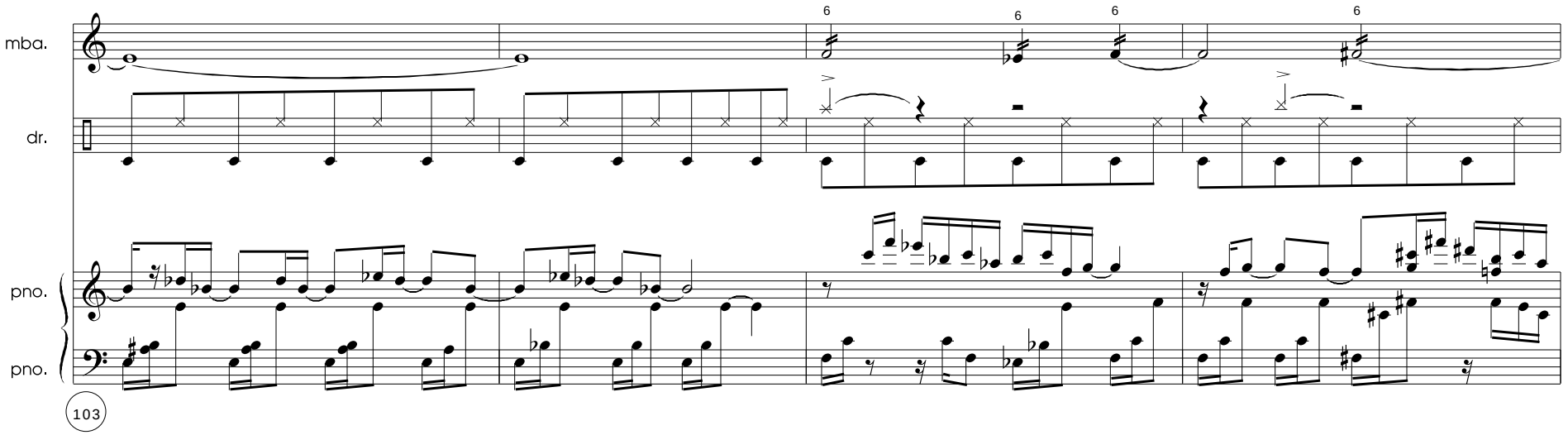

TUTTI
fl.
b. cl.
vln.
vc.
mba.
dr.
org.
pno.
mf
(crash)
(splash)
(ride)
(open)
hi-hat
(foot)
(snare)
tom 1
tom 2
tom 3
tom 4
tom 5
tom 6
tom 7
organ:
piano:
TUTTI 68


organ
(ride)
dr.
(kick)
PHRASE 1a (20 beats)
PHRASE 1b (20 beats)
organ:
org.
(the enigma...)
73
large gong (or timpani on low C):
mba.
splash cymbal (smaller):
(crash)
(splash)
PHRASE 2a (5 beats)
PHRASE 2b (5 beats)
PHRASE 3a (5 beats)
PHRASE 3b (5 beats)
77

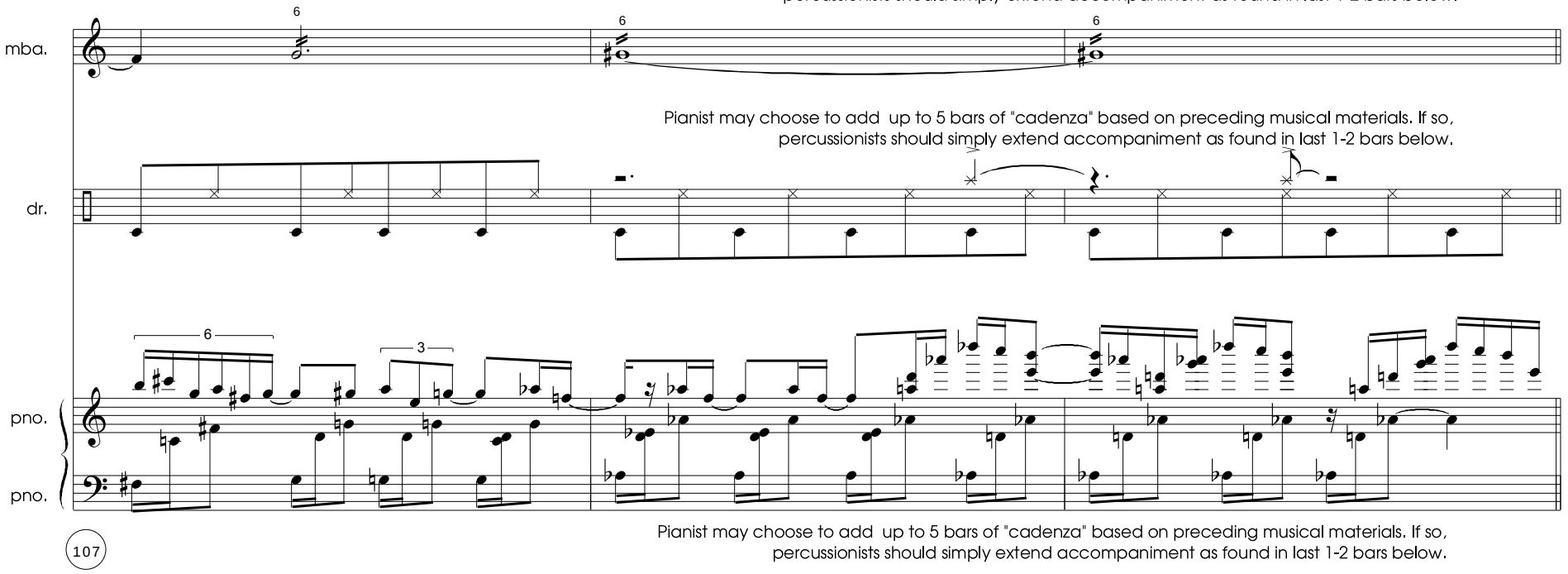

mba.
dr.
org.
(crash)
f (mf)
on bell
PHRASE 4a (20 beats)
82
(yeh, whack it)
f
(crash)
87


TUTTI
fl.
b. cl.
vln.
vc.
mba.
dr.
org.
pno.
f
(crash)
(splash)
(crash)
(splash)
(crash)
(splash)
(ride)
(ride)
(splash)
(open)
hi-hat
(splash)
(foot)
tom 1
tom 2
tom 3
tom 2
tom 3
tom 4
tom 6
tom 7
tom 6
tom 5
tom 2
(snare)
TUTTI 89


piano
dr.
p
piano:
pno.
mf
f rabbit ragtime
pno.
piano:
94
mba.
ppp
p
dr.
pno.
pno.
99



Pianist may choose to add up to 5 bars of "cadenza" based on preceding musical materials. If so, percussionists should simply extend accompaniment as found in last 1-2 bars below.



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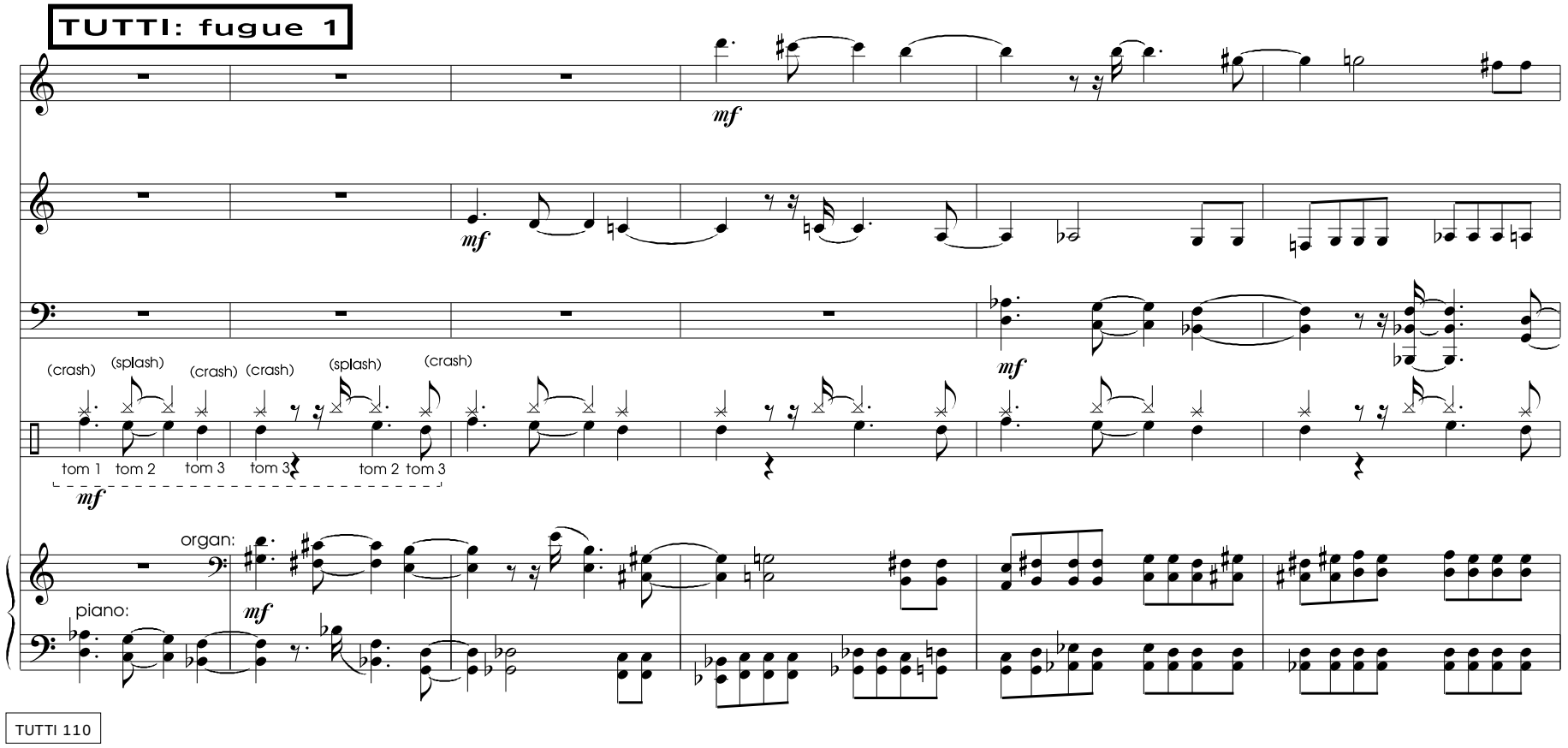
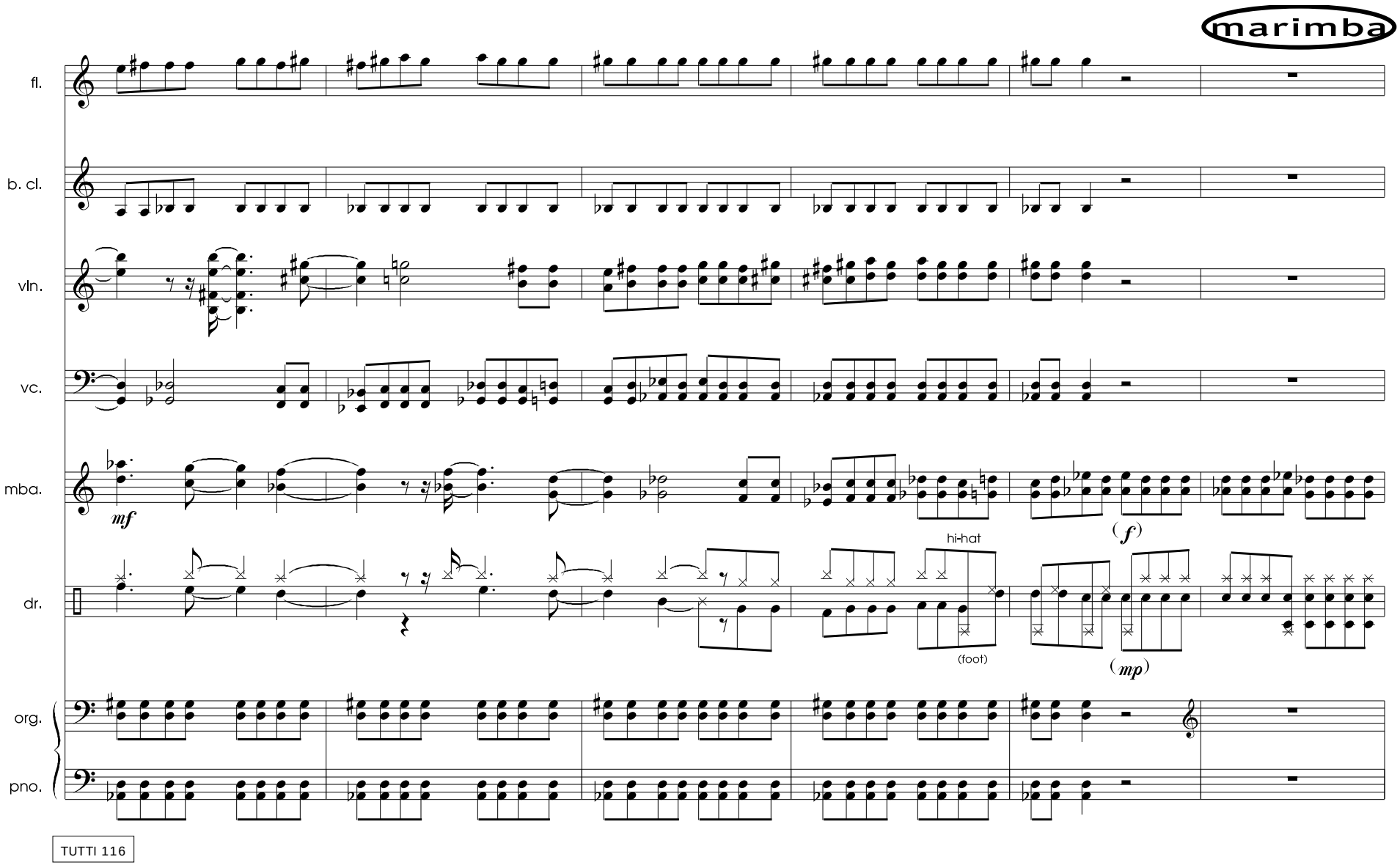
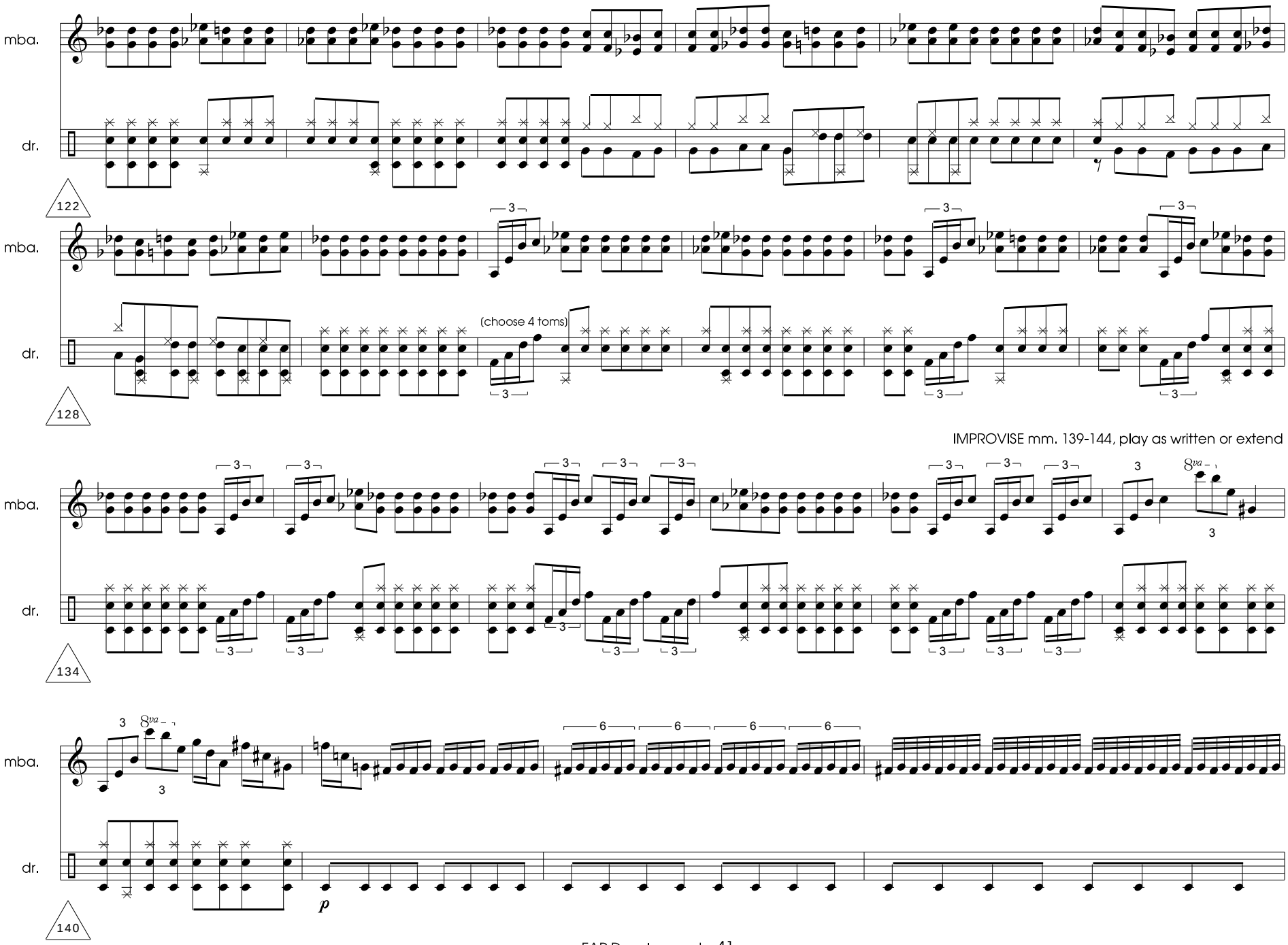
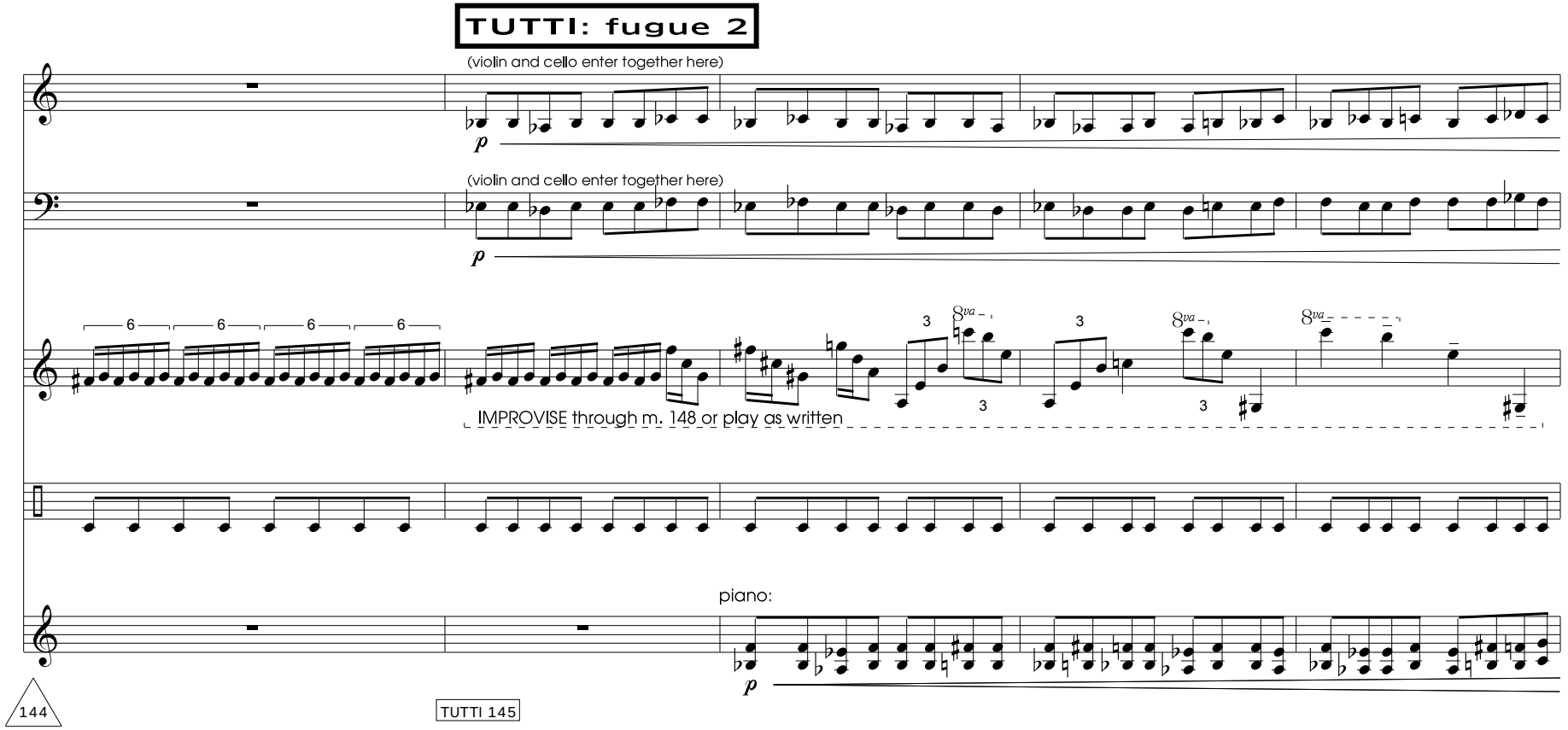
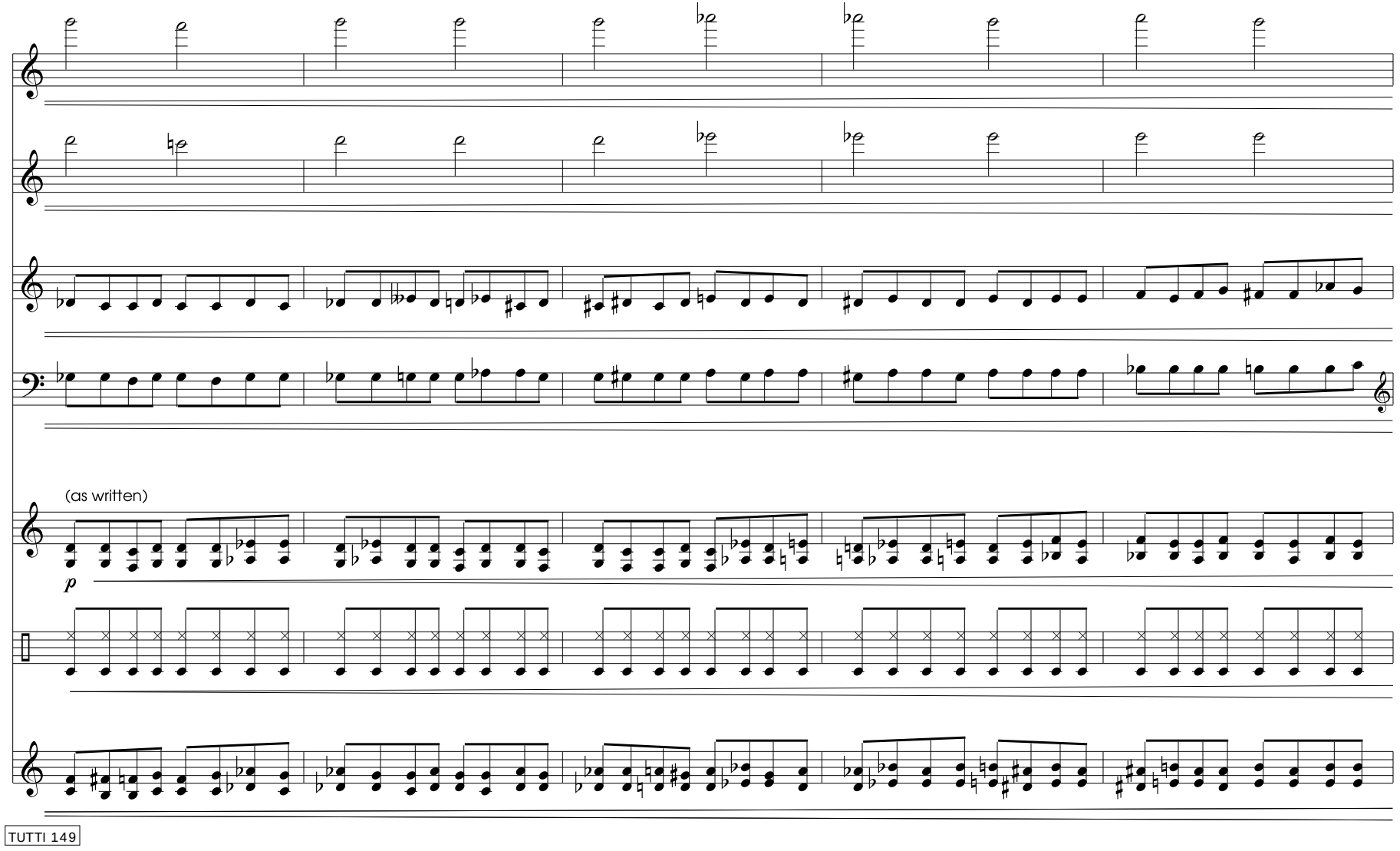
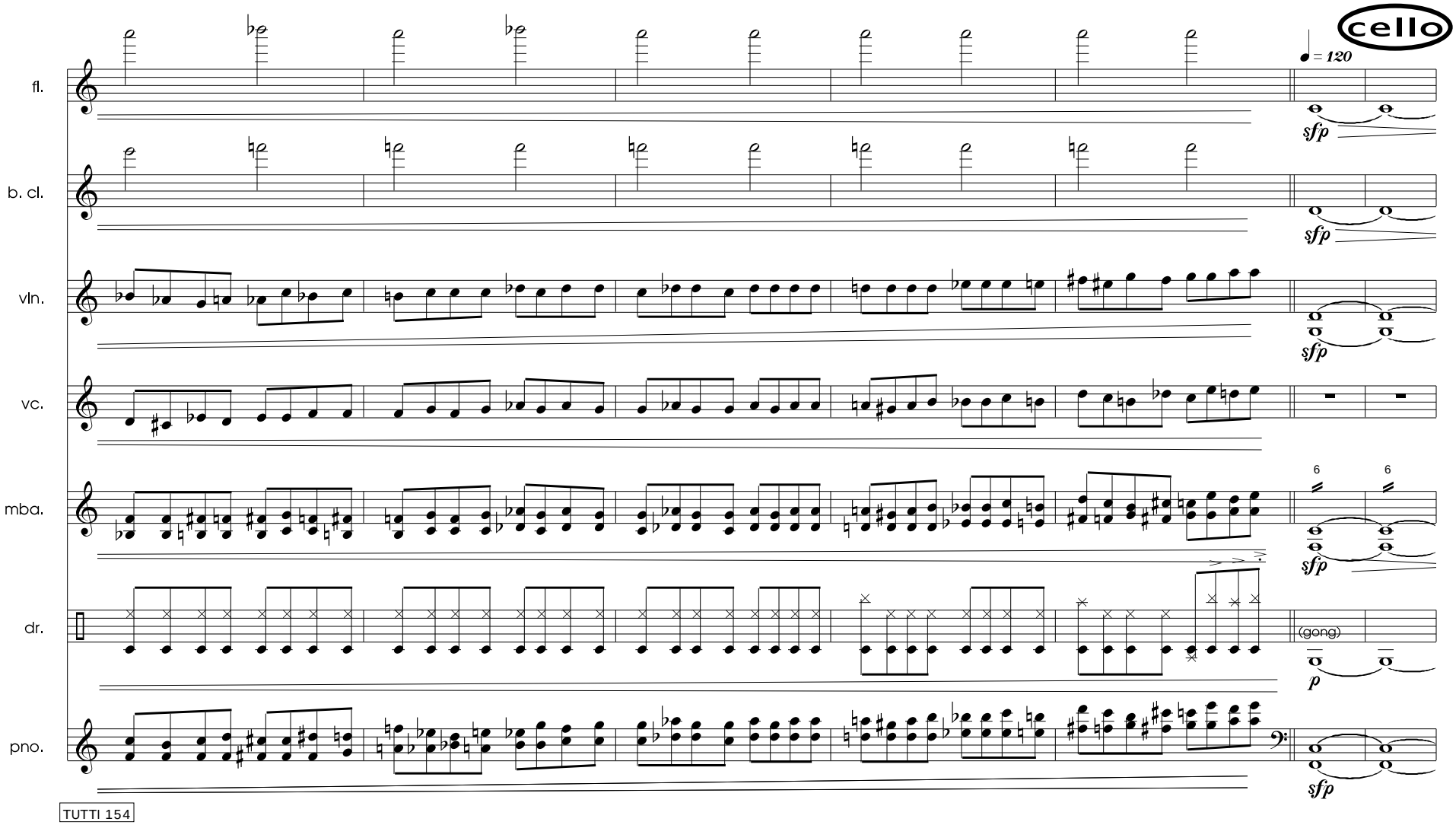

TUTTI: fugue 1
fl.
b. cl.
vc.
dr.
org.
pno.
mf
(crash)
(splash)
(crash)
(crash)
(splash)
(crash)
tom 1
tom 2
tom 3
tom 3
tom 2
tom 3
organ:
piano:
TUTTI 110

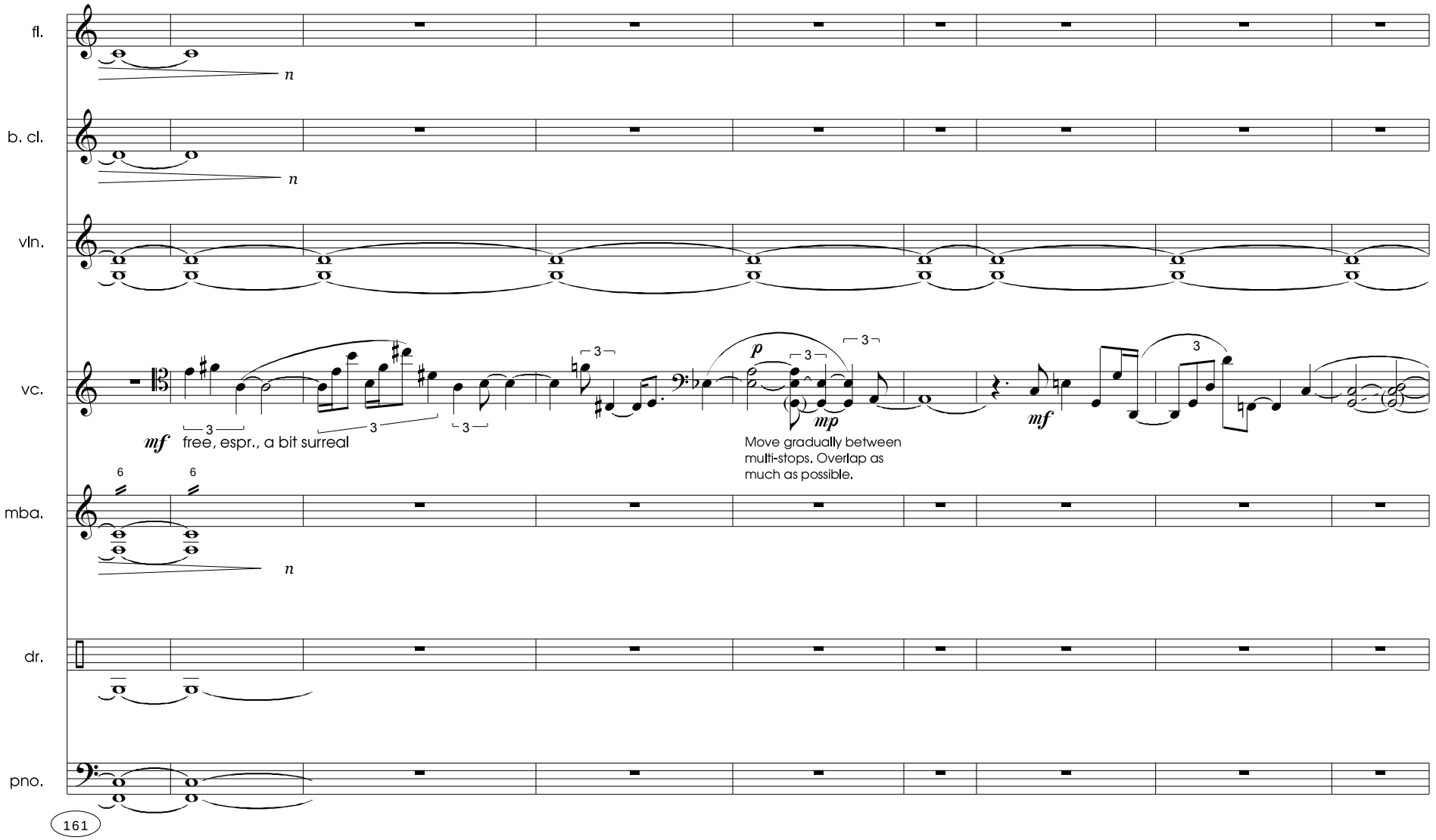

marimba
fl.
b. cl.
vln.
vc.
mba.
mf
hi-hat
(f)
dr.
(foot)
(mp)
org.
pno.
TUTTI 116

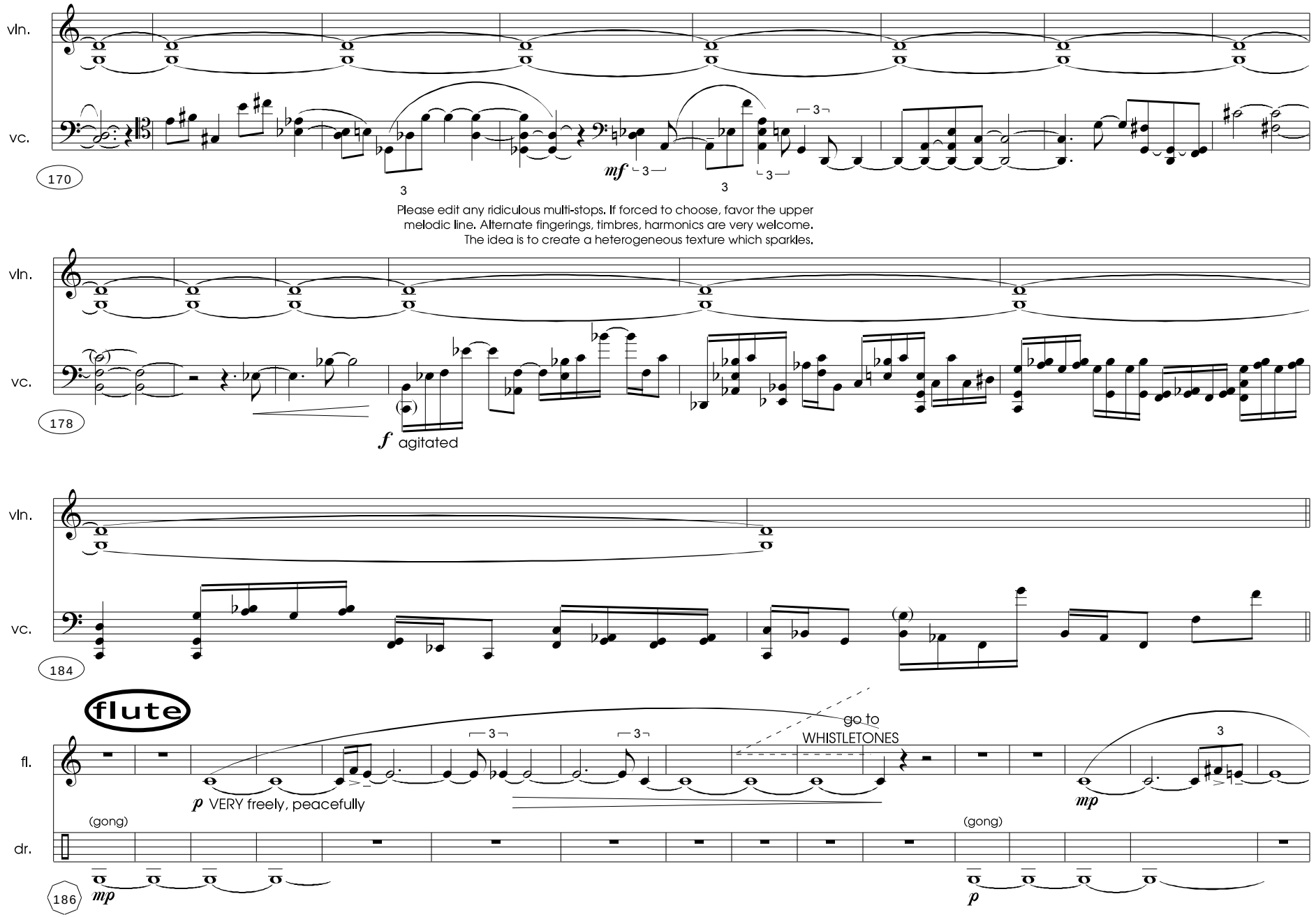

mba.
dr.
122
mba.
dr.
(choose 4 toms)
128
IMPROVISE mm. 139-144, play as written or extend
mba.
dr.
134
mba.
dr.
p
140

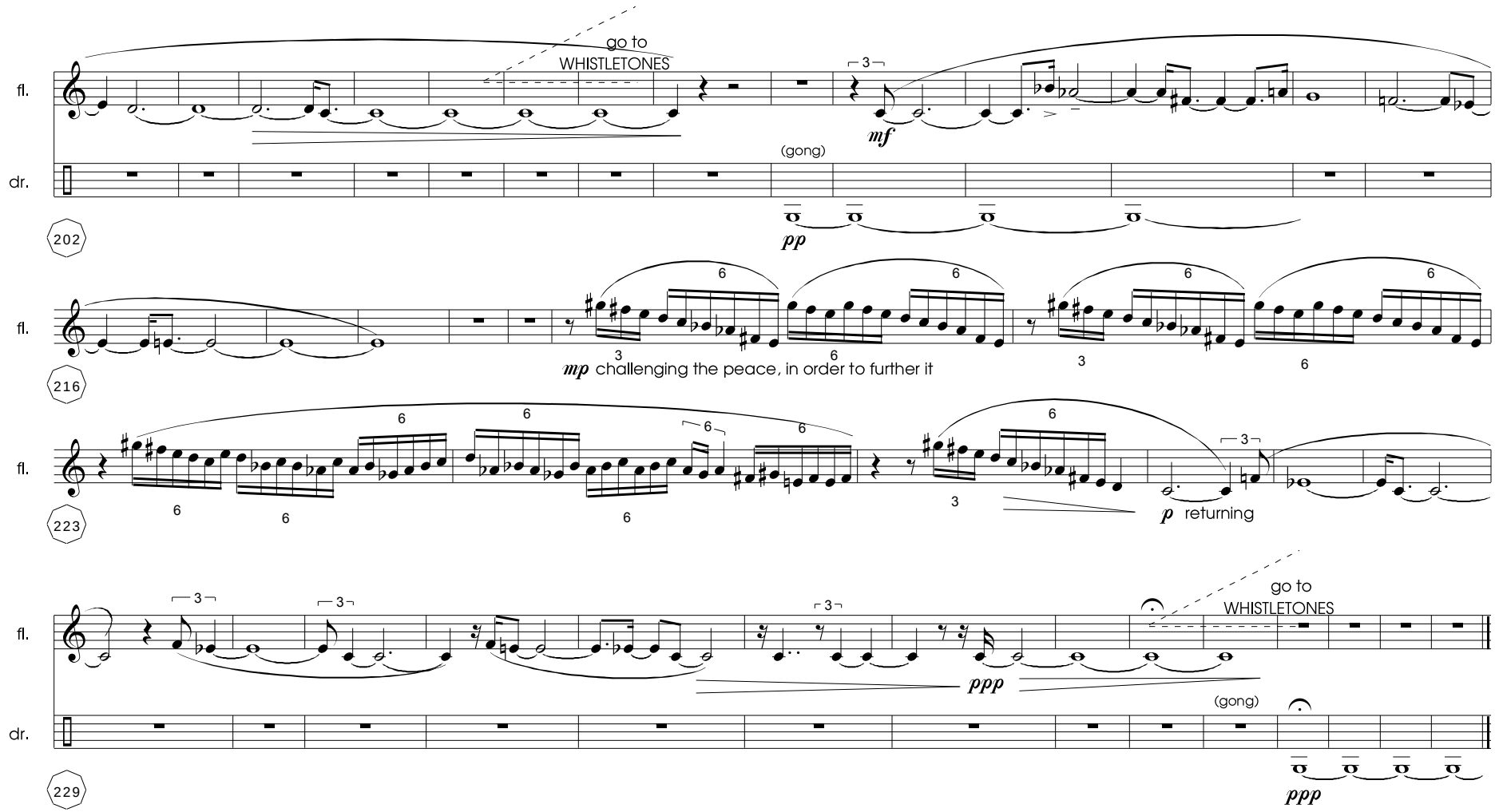

TUTTI: fugue 2
(violin and cello enter together here)
vln.
(violin and cello enter together here)
vc.
p
p
mba.
6
6
6
6
3
8va
3
3
8va
3
8va
IMPROVISE through m. 148 or play as written
dr.
piano:
p
144
TUTTI 145


fl.
b. cl.
vln.
vc.
(as written)
mba.
p
dr.
pno.
TUTTI 149


cello
♩ = 120
fl.
b. cl.
vln.
vc.
mba.
dr.
pno.
sfp
(gong)
p
6
TUTTI 154


fl.
b. cl.
vln.
vc.
mba.
dr.
pno.
n
n
mf
free, espr., a bit surreal
3
3
3
p
3
mp
3
Move gradually between
multi-stops. Overlap as
much as possible.
mf
3
6
6
n
161


vln.
vc.
170
mf
3
3
3
3
Please edit any ridiculous multi-stops. If forced to choose, favor the upper
melodic line. Alternate fingerings, timbres, harmonics are very welcome.
The idea is to create a heterogeneous texture which sparkles.
vln.
vc.
178
f agitated
vln.
vc.
184
flute
fl.
go to
WHISTLETONES
3
3
3
p VERY freely, peacefully
mp
(gong)
(gong)
dr.
186
mp
p


fl.
dr.
go to
WHISTLETONES
(gong)
mf
pp
202
mp challenging the peace, in order to further it
216
p returning
223
ppp
go to
WHISTLETONES
(gong)
ppp
229