

**“A LOT OF DIFFERENT STREAMS”:
QUESTIONING “JAZZ” AND COMPOSING BEYOND GENRE**

SCORES

BY

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CONTENTS

<u>LIST OF SCORES INCLUDED IN THIS DMA COMPOSITION PORFOLIO</u>	<u>2</u>
<u>“JIMMY”</u>	<u>3</u>
<u>“NUEVO AZUL”</u>	<u>17</u>
<u>“NEITHER HERE NOR THERE”</u>	<u>27</u>
<u>“METAMORPHOSIS”</u>	<u>36</u>
<u>“MOORINGS (TITAHY BAY)”</u>	<u>39</u>
<u>SANCTUARY</u>	<u>51</u>
<u>“NOCHE OSCURA”</u>	<u>115</u>
<u>CERULEAN HAZE</u>	<u>128</u>

LIST OF SCORES INCLUDED IN THIS DMA COMPOSITION PORTFOLIO

SMALL ENSEMBLE

- “Jimmy” – for improvising quartet
- “Nuevo Azul” – for improvising quartet
- “Neither Here nor There” – for improvising quartet
- “Metamorphosis” – for improvising quartet
- “Mooring (Titahi Bay)” – for chordless jazz quartet

LARGE ENSEMBLE

- Sanctuary – for 11-piece ensemble
- “Noche Oscura” – for 10-piece ensemble
- *Cerulean Haze* - for jazz octet and ensemble

“JIMMY”

Instrumentation: soprano saxophone, violin, bass clarinet, and double bass.

Approximate duration: 5:27

Performance by: The Noveltones (Jasmine Lovell-Smith, Tristan Carter, Blair Latham, Nick Tipping).

Performance/Recording date: December 11, 2018.

Recorded by Phil Brownlee for SOUNZ.

Video: <https://www.youtube.com/watch?v=vYJBWogCzTI>

Jimmy

J. Lovell-Smith

Swing ♩ = 105

Violin

Soprano Saxophone

Bass Clarinet in B $\flat$

Double Bass

The first system of music is in 4/4 time. The Violin part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The Soprano Saxophone and Double Bass parts are silent. The Bass Clarinet part starts with a quarter note G3, followed by eighth notes A3, B3, and C4, then a quarter note B3, and a half note A3. The system ends with a double bar line.

5

Vln.

Sop. Sax.

B. Cl.

Db.

pizz.

The second system of music starts at measure 5. The Violin part continues with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The Soprano Saxophone part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The Bass Clarinet part starts with a quarter note G3, followed by eighth notes A3, B3, and C4, then a quarter note B3, and a half note A3. The Double Bass part starts with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter note B2, and a half note A2. The system ends with a double bar line.

9

Vln.

Sop. Sax.

B. Cl.

Db.

Gm 7

The third system of music starts at measure 9. The Violin part continues with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The Soprano Saxophone part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The Bass Clarinet part starts with a quarter note G3, followed by eighth notes A3, B3, and C4, then a quarter note B3, and a half note A3. The Double Bass part starts with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter note B2, and a half note A2. The system ends with a double bar line.

13

Vln.

Sop. Sax.

B. Cl.

Db.

Gm⁷

C⁷

18 **A**

Vln.

Sop. Sax.

B. Cl.

Db.

walking bass

E^{maj7}(#11)

C⁷(#11)

E^{maj7}(#11)

24

Vln.

Sop. Sax.

B. Cl.

Db.

C⁷(#11)

E^{maj7}(#11)

28

Vln.

Sop. Sax.

B. Cl.

Db.

C7(#11)

E maj7(#11)

31

Vln.

Sop. Sax.

B. Cl.

Db.

Am7

34

Vln.

Sop. Sax.

B. Cl.

Db.

C maj7(#11)

G#m7

B Soprano Solo

39

Vln. Gm^7 C^7

Sop. Sax. Am^7 D^7

B. Cl. Am^7 C^7

Db. Gm^7 Play occasional counterpoint

43

Vln. Gm^7 D^7 Gm^7

Sop. Sax. Am^7 D^7 Am^7

B. Cl. Am^7 D^7 Am^7

Db. Gm^7 C^7 Gm^7

48

Vln. C^7 Gm^7

Sop. Sax. D^7 Am^7

B. Cl. D^7 Am^7

Db. C^7 Gm^7

53 C⁷ E^{maj7}(#11)

Vln.

Sop. Sax.

B. Cl.

Db.

56 C⁷(#11)

Vln.

Sop. Sax.

B. Cl.

Db.

walking bass

60 E^{maj7}(#11) C⁷(#11)

Vln.

Sop. Sax.

B. Cl.

Db.

64 E[♯]maj7(♯11) C7(♯11)

Vln. F[♯]maj7(♯11) D7(♯11)

Sop. Sax.

B. Cl. F[♯]maj7(♯11) D7(♯11)

Db. E[♯]maj7(♯11) C7(♯11)

68 E[♯]maj7(♯11) Am⁷

Vln. F[♯]maj7(♯11) Bm⁷

Sop. Sax.

B. Cl. F[♯]maj7(♯11) Bm⁷

Db. E[♯]maj7(♯11) Am⁷

72 Cmaj7(♯11) G[♯]m⁷

Vln. Dmaj7(♯11) A[♯]m⁷

Sop. Sax.

B. Cl. Dmaj7(♯11) A[♯]m⁷

Db. Cmaj7(♯11) G[♯]m⁷

C Open Solo

77

Vln. Gm⁷ C⁷ Gm⁷

Sop. Sax. Am⁷ D⁷ Am⁷

B. Cl. Am⁷ D⁷ Am⁷

Db. Gm⁷ C⁷ Gm⁷

Play any of these notes as backgrounds

83

Vln. C⁷ Gm⁷ Gm⁷ C⁷

Sop. Sax. D⁷ Am⁷ D⁷

B. Cl. D⁷ Am⁷ D⁷

Db. C⁷ Gm⁷ C⁷

88

Vln. Gm⁷

Sop. Sax. Am⁷ D⁷

B. Cl. Am⁷ D⁷

Db. Gm⁷ C⁷

EDIT

D

94

Vln. $E_{maj7}(\#11)$ $C7(\#11)$ $E_{maj7}(\#11)$

Sop. Sax. $F\#_{maj7}(\#11)$ $D7(\#11)$ $F\#_{maj7}(\#11)$

B. Cl. $F\#_{maj7}(\#11)$ $F\#_{maj7}(\#11)$ $D7(\#11)$ $D7(\#11)$ $F\#_{maj7}(\#11)$

Db. walking bass (or use your initiative!) $C7(\#11)$ $E_{maj7}(\#11)$

99

Vln. $C7(\#11)$ $E7(\#11)$ $C7(\#11)$

Sop. Sax. $D7(\#11)$ $F\#7(\#11)$ $D7(\#11)$

B. Cl. $D7(\#11)$ $F\#7(\#11)$ $D7(\#11)$

Db. $C7(\#11)$ $E7(\#11)$ $C7(\#11)$

105

Vln. $C7(\#11)$ $E7(\#11)$ A_{m7}

Sop. Sax. $F\#7(\#11)$ B_{m7} B_{m7}

B. Cl. $F\#7(\#11)$ B_{m7} B_{m7}

Db. $E7(\#11)$ A_{m7}

110

Vln. $C^{maj7}(\sharp 11)$ $G\sharp m^7$

Sop. Sax. $D^{maj7}(\sharp 11)$ $A\sharp m^7$

B. Cl. $D^{maj7}(\sharp 11)$ $A\sharp m^7$

Db. $C^{maj7}(\sharp 11)$ $G\sharp m^7$

115 **E** Outhead

Vln. Gm^7 C^7

Sop. Sax. Am^7 D^7

B. Cl. Gm^7 C^7

Db. Gm^7 C^7

improvise answering phrases

119

Vln. Gm^7 C^7 C^7

Sop. Sax. Gm^7 C^7

B. Cl. Gm^7 C^7

Db. Gm^7 C^7

improvise answering phrase

improvise answering phrase

pizz

123

Vln.

Sop. Sax.

B. Cl.

Db.

Gm⁷ C⁷

improvise answering phrase

3

127

Vln.

Sop. Sax.

B. Cl.

Db.

Gm⁷ C⁷

3

131

Vln.

Sop. Sax.

B. Cl.

Db.

E^{maj7}(#11) F#^{maj7}(#11) F#^{maj7}(#11) D⁷(#11) C⁷(#11)

walking bass

3

136

Vln. $E_{maj7}(\sharp 11)$

Sop. Sax. $F\sharp_{maj7}(\sharp 11)$

B. Cl. $F\sharp_{maj7}(\sharp 11)$ $D7(\sharp 11)$

Db. $E_{maj7}(\sharp 11)$ $C7(\sharp 11)$

140

Vln.

Sop. Sax.

B. Cl. $E_{maj7}(\sharp 11)$ $C7(\sharp 11)$

Db.

143

Vln.

Sop. Sax.

B. Cl. $E_{maj7}(\sharp 11)$

Db.

146

Vln.

Sop. Sax.

B. Cl.

Db.

Am⁷ Cmaj7(#11) G#m⁷

150

Vln.

Sop. Sax.

B. Cl.

Db.

Cmaj7(#11) G#m⁷

154

Vln.

Sop. Sax.

B. Cl.

Db.

Cmaj7(#11) Bbmaj7(#11) Abmaj7(#11) Cm

Jimmy

Background Rhythms

①

②

③

④

⑤

“NUEVO AZUL”

Instrumentation: soprano saxophone, violin, bass clarinet, and double bass.

Approximate duration: 9:30

Performance by: The Noveltones (Jasmine Lovell-Smith, Tristan Carter, Blair Latham, Nick Tipping).

Performance/Recording date: December 11, 2018.

Recorded by Phil Brownlee for SOUNZ.

Video: <https://www.youtube.com/watch?v=DkITSRklW6Q>

Nuevo Azul

♩ = 160 ish

Jasmine Lovell-Smith

Loosely together (freebop)

The image shows a musical score for the introduction of 'The Sound of Silence' by Simon & Garfunkel. The score is written for four instruments: Violin, Soprano Saxophone, Bass Clarinet in Bb, and String Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The first measure is labeled 'Intro' in a box. The second measure contains the chord 'Em7'. The third measure contains the chord 'G7'. The fourth measure contains the chord 'Cm'. The fifth measure contains the chord 'Ab'. The sixth measure contains the chord 'G7'. The seventh measure contains the chord 'A7' and is labeled 'fill'. The eighth measure contains the chord 'G7'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include 'f' (forte) and 'pizz' (pizzicato). Fingerings are indicated by numbers 1-5. The String Bass part is written in the bass clef and consists of a single note (G) in each measure, marked with a diamond symbol.

[illegible]

♩ = 110 Swing (together)

§ A

7

Vln. *f* *p*

Sop. Sax. *f* *p*

B. Cl. *f* *p*

S. Bass

Crunchy dominant fill!

Bb7(#11) A7(b9) pickup Dm

A7(b9) G7(b9)

10

Vln.

Sop. Sax.

B. Cl. Dm Gm7/D Em7(b5) A7

S. Bass

15

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

Sop. Sax. *mp* *mf* *fp* *f*

B. Cl. *mp* *mf*

S. Bass

Dm Gm11 A7(#9)

B

19

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

Sop. Sax. *mf* *mf* *fp* *mf*

B. Cl. *f* *mf* *mf* *fp* *mf*

S. Bass *mf* *mf*

Chords: Dm(maj7), A7(#5), Cm(maj7), G7(#5), Cm(maj7)

23

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

Sop. Sax. *fp* *mf* *fp* *mf*

B. Cl. *fp* *mf* *fp* *mf*

S. Bass *fp* *mf* *fp* *mf*

Chords: Cm(maj7), Fm7/C, Dm7(b5), G7

27

Vln. *fp* *mf*

Sop. Sax. *fp* *mf*

B. Cl. *fp* *mf*

S. Bass *fp* *mf*

Chords: Cm(maj7), Fm11, G7(#9)

To Coda

Vln.

Sop. Sax.

B. Cl.

S. Bass

31

f

f

f

f

Cm(maj7)

G7(#5)

pizz

G7

Cm

A♭

G7

fill

[illegible]

39

Vln.

Sop. Sax.

B. Cl.

S. Bass

fill

To Coda

$A\flat 7(\sharp 11)$

$G 7(b 9)$

C First Open Solo Section
 ♩ = 110 **Swing** Backgrounds on cue

41 Cm(maj7) Cm(maj7)

Vln. *mp*

Sop. Sax. *mp*

B. Cl. *mp*

S. Bass

45 Fm7/C Dm7(b5) G7 Cm(maj7)

Vln.

Sop. Sax. Gm7/D Em7(b5) A7 Dm(maj7)

B. Cl. Gm7/D Em7(b5) A7 Dm(maj7)

S. Bass Fm7/C Dm7(b5) G7 Cm(maj7)

49 Fm11 G7(#9) Cm(maj7) G7(#5)

Vln.

Sop. Sax. Gm11 A7(#9) Dm(maj7) A7(#5)

B. Cl. Gm11 A7(#9) Dm(maj7) A7(#5)

S. Bass Fm11 G7(#9) Cm(maj7) G7(#5)

D 2nd Open Solo section
 Cm ♩ = ♩. Backgrounds on cue

53

Vln. Cm

Sop. Sax. Dm

B. Cl. Dm

S. Bass Cm

59

Vln. Fm⁷

Sop. Sax. Gm⁷

B. Cl. Gm⁷

S. Bass Fm⁷

65

Vln. Cm

Sop. Sax. Dm

B. Cl. Dm

S. Bass Cm

Fm⁷

Gm⁷

Gm⁷

Fm⁷

70

Vln. G^7 Cm

Sop. Sax. A^7 Dm

B. Cl. A^7 Dm

S. Bass G^7 Cm

E Solo section continues
Backgrounds on cue

77

Vln. $Cm(maj7)$ $Cm(maj7)$
 mf fp mf fp

Sop. Sax. $Dm(maj7)$ $Dm(maj7)$
 mf fp mf fp

B. Cl. $Dm(maj7)$ $Dm(maj7)$
 mf fp mf fp

S. Bass $Cm(maj7)$ $Cm(maj7)$

82

Vln. Fm^7
 mf fp

Sop. Sax. Gm^7
 mf fp

B. Cl. Gm^7
 mf fp

S. Bass Fm^7

87

Vln. *Cm(maj7)* *Fm7*

Sop. Sax. *Dm(maj7)* *Gm7*

B. Cl. *Dm(maj7)* *Gm7*

S. Bass *Cm(maj7)* *Fm7*

mf *mf* *fp* *mf* *fp* <

94

Vln. *G7* *Cm(maj7)*

Sop. Sax. *A7* *Dm(maj7)*

B. Cl. *A7* *Dm(maj7)*

S. Bass *G7* *Cm(maj7)*

fp *mf* *fp* *fp* *mf* *fp*

100 **D.S. al Coda**

Vln. *mf*

Sop. Sax. *mf*

B. Cl. *mf*

S. Bass

Φ ♩ = 160 Freely

f *f* *f* *f*

Dm7 pizz *G7* *Cm* *Ab*

5 3 5 3 5 3

103

Vln. *f* *mf* 3 3 3 3

Sop. Sax. *f* *mf* 3 3 3 3

B. Cl. *f* *mf* 3 3 3 3

S. Bass *f* *mf* 3 3 3 3

A⁷ G⁷ Fm⁷ Bb⁷ Eb Ab

106

Vln. 3 3 3 3

Sop. Sax. 3 3 3 3

B. Cl. Gm 3 3 Bb7(#11)

S. Bass Fm Ab7(#11)

108

Vln. *f* 3 Cm(maj7)

Sop. Sax. *f* 3 Dm(maj7)

B. Cl. A7(b9) Dm(maj7)

S. Bass G7(b9) G7(b9) Cm(maj7)

“NEITHER HERE NOR THERE”

Instrumentation: soprano saxophone, violin, bass clarinet, and double bass.

Approximate duration: 9:52

Performance by: The Noveltones (Jasmine Lovell-Smith, Tristan Carter, Blair Latham, Nick Tipping).

Performance/Recording date: December 11, 2018.

Recorded by Phil Brownlee for SOUNZ.

Video: <https://www.youtube.com/watch?v=3Mim27BSX44>

Neither here nor there

Jasmine Lovell-Smith

Open bass clari solo **A** $\text{Cm}(\text{maj7})$ $\text{A}^\flat^\circ$ $\text{Cm}(\text{maj7})$ $\text{A}^\flat^\circ$

$\text{Cm}(\text{maj7})$ $\text{A}^\flat^\circ$ $\text{Cm}(\text{maj7})$ $\text{A}^\flat^\circ$

pizz $\text{Dm}(\text{maj7})$ $\text{B}^\flat^\circ$ $\text{Dm}(\text{maj7})$ $\text{B}^\flat^\circ$

mp

Violin

Soprano Saxophone

Bass Clarinet in B $\flat$

Double Bass

continue improvising

mp

6 $\text{Fm}(\#11)$ $\text{F}/\text{E}^\flat$ $\text{Fm}(\#11)$ $\text{G}(\text{sus4})$ $\text{Cm}(\text{maj7})$ $\text{A}^\flat^\circ$ $\text{Cm}(\text{maj7})$ $\text{A}^7(\text{sus4})$

$\text{Gm}(\#11)$ G/F $\text{Gm}(\#11)$ $\text{A}(\text{sus4})$ $\text{Dm}(\text{maj7})$ $\text{B}^\flat^\circ$ $\text{Dm}(\text{maj7})$ $\text{B}^7(\text{sus4})$

$\text{Gm}(\#11)$ G/F $\text{Gm}(\#11)$ $\text{A}(\text{sus4})$ $\text{Dm}(\text{maj7})$ $\text{B}^\flat^\circ$ $\text{Dm}(\text{maj7})$ $\text{B}^7(\text{sus4})$

$\text{Fm}(\#11)$ $\text{F}/\text{E}^\flat$ $\text{Fm}(\#11)$ $\text{G}(\text{sus4})$ $\text{Cm}(\text{maj7})$ $\text{A}^\flat^\circ$ $\text{Cm}(\text{maj7})$ $\text{A}^7(\text{sus4})$

Vln.

Sop. Sax.

B. Cl.

Db.

14 $A\flat\text{maj}7$ $G7(\sharp 5)$ $Cm(\text{maj}7)$ $A\flat^\circ$ $Cm(\text{maj}7)$ $A\flat^\circ$

Vln. $B\flat\text{maj}7$ $A7(\sharp 5)$ $Dm(\text{maj}7)$ $B\flat^\circ$ $Dm(\text{maj}7)$ $B\flat^\circ$

Sop. Sax. $B\flat\text{maj}7$ $A7(\sharp 5)$ $Dm(\text{maj}7)$ $B\flat^\circ$ $Dm(\text{maj}7)$ $B\flat^\circ$

B. Cl. $A\flat\text{maj}7$ $G7(\sharp 5)$ $Cm(\text{maj}7)$ $A\flat^\circ$ $Cm(\text{maj}7)$ $A\flat^\circ$

Db. $A\flat\text{maj}7$ $G7(\sharp 5)$ $Cm(\text{maj}7)$ $A\flat^\circ$ $Cm(\text{maj}7)$ $A\flat^\circ$

B 20 Melody arco

Vln. *mf*

Sop. Sax. $Dm(\text{maj}7)$ $B\flat^\circ$ $Dm(\text{maj}7)$ $B\flat^\circ$ $Gm(\sharp 11)$ G/F *improvise answering phrase*

B. Cl. *mp*

Db. $Cm(\text{maj}7)$ $A\flat^\circ$ $Cm(\text{maj}7)$ $A\flat^\circ$ $Fm(\sharp 11)$ $F/E\flat$ *mp*

26

Vln. $Gm(\sharp 11)$ $A(\text{sus}4)$ $Dm(\text{maj}7)$ $B\flat^\circ$ $Dm(\text{maj}7)$ $B7(\text{sus}4)$ *f*

Sop. Sax. $Gm(\sharp 11)$ $A(\text{sus}4)$ $Dm(\text{maj}7)$ $B\flat^\circ$ $Dm(\text{maj}7)$ $B7(\text{sus}4)$ *f*

B. Cl. $Fm(\sharp 11)$ $G(\text{sus}4)$ $Cm(\text{maj}7)$ $A\flat^\circ$ $Cm(\text{maj}7)$ $A7(\text{sus}4)$

Db. $Fm(\sharp 11)$ $G(\text{sus}4)$ $Cm(\text{maj}7)$ $A\flat^\circ$ $Cm(\text{maj}7)$ $A7(\text{sus}4)$

32

Vln. *B $\flat$ maj7* *A7($\sharp$ 5)* *Dm(maj7)* *B $\flat$ $^\circ$* *Dm(maj7)* *B $\flat$ $^\circ$*

Sop. Sax.

B. Cl. *A $\flat$ maj7* *G7($\sharp$ 5)* *Cm(maj7)* *A $\flat$ $^\circ$* *Cm(maj7)* *A $\flat$ $^\circ$*

Db.

38 **C**

Vln. *mp*

Sop. Sax. *mp*

B. Cl. *mf* melody

Db. *Fm7($\flat$ 5)* *B $\flat$ 7* *E $\flat$* *E $\flat$ 7* *A $\flat$ m7($\flat$ 5)*

43

Vln.

Sop. Sax.

B. Cl.

Db. *D $\flat$ 7($\flat$ 9)* *G $\flat$* *F7* *G $\flat$* *G7*

48 **D**

Vln. *mf*

Sop. Sax. *mf* Melody

B. Cl.

Db. Cm(maj7) Ab° Cm(maj7) Ab° Fm(#11) F/Eb Fm(#11)

55

Vln. *f*

Sop. Sax. *f*

B. Cl.

Db. G(sus4) Cm(maj7) Ab° Cm(maj7) A7(sus4)

60

Vln.

Sop. Sax.

B. Cl.

Db. Abmaj7 G7(#5) Cm(maj7) Ab° Cm(maj7) Ab°

E Solo section

Optional accompaniment figures

66 Cm(maj7) Ab° Cm(maj7) Ab° Fm(#11) F/Eb Fm(#11)

Vln.

Sop. Sax.

B. Cl.

Db.

73 G(sus4) Cm(maj7) Ab° Cm(maj7) A7(sus4) Abmaj7

Vln.

Sop. Sax.

B. Cl.

Db.

79 G7(#5) Cm(maj7) Ab° Cm(maj7) Ab° Ab°

Vln.

Sop. Sax.

B. Cl.

Db.

pickup to double-time swing

85 **F** Swing ♩ = 60

Vln. *f*

Sop. Sax. *f*

B. Cl. *f*

Db. *f*

*f*_{Fm7(b5)} B^b7 E^b

88

Vln.

Sop. Sax.

B. Cl.

Db.

E^b7 A^bm7(b5) D^b7(b9)

91

Vln.

Sop. Sax.

B. Cl.

Db.

G^b F⁷ G^b G⁷

95 **G** Straight ♩ = 60

Vln. *mp* arco

Sop. Sax. *mf*

B. Cl. *mp* Cm(maj7) Ab° Cm(maj7) Ab° Fm(#11)

Db. *mp*

100

Vln.

Sop. Sax.

B. Cl. F/Eb Fm(#11) G(sus4) Cm(maj7) Ab°

Db.

105

Vln.

Sop. Sax.

B. Cl. Cm(maj7) A7(sus4) Abmaj7 G7(#5)

Db.

109

improvise lightly til end
Cm(maj7) Cm(maj7)

Sop. Sax. Improvise lightly til end
Dm(maj7) Bb°

B. Cl.

Db. Cm(maj7) Ab° Cm(maj7) Ab° Cm(maj7) Ab°

115 Cm(maj7) Cm(maj7) Cm(maj7) Cm(maj7) Cm(maj7) Cm(maj7)

Sop. Sax. Dm(maj7) Bb° Dm(maj7) Bb° Dm(maj7) Bb°

B. Cl.

Db. Cm(maj7) Ab° Cm(maj7) Ab° Cm(maj7) Ab°

“METAMORPHOSIS”

Instrumentation: improvising quartet.

Approximate duration: 6:20

Performance by: The Noveltones (Jasmine Lovell-Smith, Tristan Carter, Blair Latham, Tom Callwood)

Performance/Recording date: November 18, 2020.

Recorded by RNZ Concert and SOUNZ as part to the 2020 Wellington Jazz Festival.

Video: <https://www.youtube.com/watch?v=vaRqYwuJDUM>

METAMORPHOSIS

JLS

Melody (2nd x only)

Melody (2nd x only)

Play left to right, then right to left

hythms: ① 4/4 [quarter note, eighth note, eighth note, quarter note] ② 4/4 [quarter note, eighth note, eighth note, quarter note] ③ 4/4 [quarter note, eighth note, eighth note, quarter note]

*Original manuscript score used for rehearsals and performance.

METAMORPHOSIS

Jasmine Lovell-Smith

Performance Notes

For quartet. The form is played cyclically 5 times. Rhythm is *rubato* but note spacing is indicative of relationships between parts.

1st time: Player #1 tacet, player #2 plays higher notes from 2nd stave, player #3 plays lower notes from 2nd stave, player #4 plays bass stave. Time is free but relationships are maintained.

2nd time: Same as 1st time, player #1 joins on melody.

3rd time: Same as 2nd time, player #1 takes liberties with melody.

4th time: Player #4 plays bass staff, players #1, #2 and #3 play all notes from 1st and 2nd staff in their own time.

5th time: All players play the melody in unison.

Melody (2nd time only)



“MOORINGS (TITAHI BAY)”

Instrumentation: trumpet, alto saxophone, bass, and drums.

Approximate duration: 6:04

Recorded by CODE Quartet (Lex French, Christine Jensen, Adrian Vedady and Jim Doxas).

Performance/Recording date: June 8, 2019.

Recorded by RNZ Concert and SOUNZ as part of the 2019 Wellington Jazz Festival.

Video: <https://www.youtube.com/watch?v=hdWoR4gxl74>

Moorings (Titahi Bay)

Jasmine Lovell-Smith

Straight ♩ = 135

Trumpet in B♭

Alto Saxophone

Drum Set

p

p

Spacious, textural drum solo

p

E⁷ Am E⁷

6

Tpt.

Alto Sax.

Dr.

mp

mp

mp

Am F[♯]m7(b5) B⁷

11

Tpt.

Alto Sax.

Dr.

mf

mf

mf

C[♯]maj7 B♭maj7 G[♯] D

15 **A**

Tpt.

Alto Sax.

S. Bass

mf

D7 pizz

Gm⁷/D

Detailed description: This system covers measures 15 to 18. The Tpt. and Alto Sax. parts play whole notes: D4 (Tpt.) and E4 (Alto Sax.) in measure 15, and D4 (Tpt.) and E4 (Alto Sax.) in measure 16, with rests in measures 17 and 18. The S. Bass part has a walking bass line. Measures 15 and 16 are marked with a *mf* dynamic and a D7 chord. Measures 17 and 18 are marked with a Gm⁷/D chord.

19

Tpt.

Alto Sax.

S. Bass

D7

Gm⁷/D

Detailed description: This system covers measures 19 to 22. The Tpt. and Alto Sax. parts have whole notes: D4 (Tpt.) and E4 (Alto Sax.) in measure 19, and D4 (Tpt.) and E4 (Alto Sax.) in measure 20, with rests in measures 21 and 22. The S. Bass part continues the walking bass line. Measures 19 and 20 are marked with a D7 chord. Measures 21 and 22 are marked with a Gm⁷/D chord.

23

Tpt.

Alto Sax.

S. Bass

f

D7

Gm⁷/D

Detailed description: This system covers measures 23 to 26. The Tpt. and Alto Sax. parts play eighth notes. Measures 23 and 25 are marked with an *f* dynamic. The S. Bass part continues the walking bass line. Measures 23 and 24 are marked with a D7 chord. Measures 25 and 26 are marked with a Gm⁷/D chord.

27

Tpt.

Alto Sax.

S. Bass

D⁷ Gm⁷/D

31 **B** Inhead

Tpt.

Alto Sax.

S. Bass

mp D⁷ Gm⁷

35

Tpt.

Alto Sax.

S. Bass

D⁷ Gm⁷

39 **C**

Tpt. *mf*

Alto Sax. *mf*

S. Bass *mf*

Chords: C#m7(b5), F#7, Gmaj7, Em7(b5), A7alt., Bbmaj7

42

Tpt.

Alto Sax.

S. Bass

Chords: Fmaj7, Abmaj7, Gbmaj7, C7(b9)

45 **D**

Tpt.

Alto Sax.

S. Bass *f*

Chords: B7 open improv, Em7/B, D7, Gm7/D

49

Tpt.

Alto Sax.

S. Bass

B⁷

Em⁷/B

D⁷

Gm⁷/D

53

E

Tpt.

Alto Sax.

S. Bass

mf

mf

D⁷

Gm⁷

57

Tpt.

Alto Sax.

S. Bass

D⁷

Cm⁷

61 **F**

Tpt.

Alto Sax.

S. Bass

E $\flat$ maj7 D7(b9) Em7 F#m7

66

improvise contrapuntally w/ sax

improvise contrapuntally w/ tpt

Tpt.

Alto Sax.

S. Bass

C#7/E# F#m7 C#7/E# C#m7 G#7/B# C#m7 G#7/B# B7/D# Em7 B7/D#

cresc.

73

Tpt.

Alto Sax.

S. Bass

F#m7 C#7/E# Amaj7 B7 C#m7 G#7/B# Emaj7 F#7 Em7 B7/D# Gmaj7 A7

f

f

f

77 **G** Open solo section

Tpt. E^7 A_m^7 E^7

Alto Sax. B^7 E_m^7 B^7

S. Bass D^7 G_m^7 D^7

83 A_m^7 $F\sharp_m^7(b5)$ $B^7_{alt.}$ C^{maj7} $B\flat^{maj7}$

Alto Sax. E_m^7 $C\sharp_m^7(b5)$ $F\sharp^7_{alt.}$ G^{maj7} F^{maj7}

S. Bass G_m^7 $E_m^7(b5)$ $A^7_{alt.}$ $B\flat^{maj7}$ $A\flat^{maj7}$

mp

89 $A\flat^{maj7}$ $D^7(b9)$ **H** E^7 A_m^7

Alto Sax. $E\flat^{maj7}$ $A^7(b9)$ B^7 E_m^7

S. Bass $G\flat^{maj7}$ $C^7(b9)$ D^7 G_m^7

mf

95 E^7 D_m^7 F^{maj7}

Alto Sax. B^7 A_m^7 C^{maj7}

S. Bass D^7 C_m^7 $E\flat^{maj7}$

101 E⁷(b⁹) F[#]m⁷ C[#]7/E[#]

Tpt.

Alto Sax. B⁷(b⁹) C[#]m⁷ G[#]7/B[#]

S. Bass D⁷(b⁹) E^m7 B⁷/D[#]

107 F[#]m⁷ C[#]7/E[#] F[#]m⁷ C[#]7/E[#]

Tpt.

Alto Sax. C[#]m⁷ G[#]7/B[#] C[#]m⁷ G[#]7/B[#]

S. Bass E^m7 B⁷/D[#] E^m7 B⁷/D[#]

112 A^{maj}7 B⁷ B⁷

Tpt.

Alto Sax. E^{maj}7 F[#]7 F[#]7

S. Bass G^{maj}7 A⁷ A⁷

Transition

116 **I**

Tpt. *cresc.*

Alto Sax. *cresc.*

S. Bass *cresc.*

Chords: Bm C D Em Bm A E⁷/G[#] E Bm C D

Chords: F[#]m G A Bm F[#]m E B⁷/D[#] B F[#]m G A

Chords: Am B^b C Dm Am G D⁷/F[#] D Am B^b C

121

Tpt.

Alto Sax.

S. Bass

Chords: Em Bm A E⁷/G[#] E

Chords: Bm F[#]m E B⁷/D[#] B

Chords: Dm Am G D⁷/F[#] D

124

Tpt.

Alto Sax.

S. Bass

Chords: Bm C D Em Bm A E⁷/G[#] Bm

Chords: F[#]m G A Bm F[#]m E B⁷/D[#] F[#]m

Chords: Am B^b C Dm Am G D⁷/F[#] Am

128 **J** Outhead

Tpt. *mp*

Alto Sax. *mp*
D⁷ Gm⁷

S. Bass *mp*

132

Tpt.

Alto Sax.
D⁷ Cm⁷

S. Bass

136 **K** F#m⁷

Tpt.

Alto Sax.
Ebmaj⁷ D7(b9) Em⁷

S. Bass

141

C#7/E# F#m7 C#7/E#

improvise contrapuntally w/ sax

Tpt.

C#m7 G#7/B# C#m7 G#7/B#

improvise contrapuntally w/ flugel

Alto Sax.

cresc.

B7/D# Em7 B7/D#

S. Bass

147

F#m7 C#7/E# Amaj7

mf *esc.*

Tpt.

C#m7 G#7/B# Emaj7

Alto Sax.

mf

Em7 B7/D# Gmaj7

S. Bass

mf

150

B7 F#7 A7

Tpt.

f

Alto Sax.

f

S. Bass

f

SANCTUARY

Total duration (recording): 18:49

I Optimism 0.00 – 4.59

Interlude 5.00 – 7.52

II Strangely Familiar 7.52 – 13.44

III Inevitable 13.44 – 18.49

Instrumentation: flute, soprano saxophone, alto saxophone/bass clarinet, tenor saxophone, baritone saxophone/bass clarinet, trumpet, trombone, guitar, piano, bass, and drums.

Performance by: the Arthur Street Loft Orchestra (Rachelle Eastwood, Jasmine Lovell-Smith, Jake Baxendale, Louisa Williamson, Blair Latham, Ben Hunt, Kaito Walley, Aleister Campbell, Anita Schwabe, Chris Beernink, and Hikurangi Schaverien-Kaa).

Performance/Recording date: July 26, 2020.

Recorded by Thomas Voyce and assisted by Michael Sutherland at Massey Studios, Wellington. Mixed by Thomas Voyce at Rhombus Studios. Mastered by Arnold Kasar at Calyx Studio, Berlin.

Click on the album cover to play the audio file (Adobe Acrobat Reader required)
or visit <https://jasminelovellsmith.bandcamp.com/album/sanctuary>



I. Optimism

Freely ♩ = 60

52

[illegible]

The image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Flute (Fl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Piano (Pno.), Electric Guitar (E. Gtr.), Drums (Dr.), and Double Bass (Db.). The score is divided into measures, with a section marked 'B' at the top left. The music includes various notes, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The piano part features complex chordal textures, including triads and dyads. The electric guitar part has a melodic line with a 'sus4' (suspended fourth) chord. The drums and double bass provide a rhythmic foundation. The overall style is characteristic of mid-20th-century jazz.

26 **C**

Fl. *cresc.*

Sop. Sax. *with alto*
mp cresc.

Alto Sax. *cresc.*
mp

Ten. Sax. *cresc.*

B. Cl. *Baritone Saxophone*

Tpt. *w/ alto*
p cresc.

Tbn. *cresc.*

Pho. *Comp with or around this rhythm*
p
B $\flat$ 6 C $\sharp$ 13 C $\sharp$ B $\flat$ /D Dm *cresc.* Em7(b5) Em7(b5)/D A7/C $\sharp$ A7/B A7 F $\sharp$ 7

E. Gr. *Comp with or around this rhythm*
p
B $\flat$ 6 C $\sharp$ 13 C $\sharp$ B $\flat$ /D Dm *cresc.* Em7(b5) Em7(b5)/D A7/C $\sharp$ A7/B A7 F $\sharp$ 7

Dr. *p fuller, drum feel*
cresc.

Db. *p*
B $\flat$ 6 C $\sharp$ 13 C $\sharp$ B $\flat$ /D Dm *cresc.* Em7(b5) Em7(b5)/D A7/C $\sharp$ A7/B A7 F $\sharp$ 7

trpt *stop*

mf

(4)

56

41

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

E. Gr.

Dr.

Db.

G7/B

with flute

Pno.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement featuring various instruments and vocal parts. The score is written in 4/4 time and includes the following parts:

- Vocals:** Soprano (Sop. Sax.), Alto (Alto Sax.), Tenor (Ten. Sax.), and Baritone (Bari. Sax.) parts, all featuring the iconic "Silence" vocal line.
- Instrumental Parts:**
 - Flute (Fl.):** Plays a melodic line in the right hand, often with a "fl" (flute) marking.
 - Saxophones:** Soprano, Alto, Tenor, and Baritone saxophones, each with a distinct melodic line.
 - Trumpet (Tpt.):** Plays a melodic line in the right hand.
 - Trombone (Tbn.):** Plays a melodic line in the right hand.
 - Piano (Pno.):** Features a complex arrangement with multiple staves, including a grand staff (treble and bass clef) and a separate staff for the right hand. It includes a "Pno." marking and a "P" (piano) dynamic marking.
 - Electric Guitar (E. Gtr.):** Plays a melodic line in the right hand.
 - Drums (Dr.):** Features a drum kit with a snare, bass drum, and cymbals.
 - Double Bass (Db.):** Plays a melodic line in the right hand.
- Chords and Harmonies:** The score includes various chords and harmonies, such as E7(sus4), D, B/D#, and E7(sus4), which are indicated by chord symbols and accidentals.
- Performance Markings:** The score includes various performance markings, such as "fl" (flute), "P" (piano), "Pno." (piano), and "P" (piano), which are used to indicate specific performance techniques and dynamics.

The score is a comprehensive arrangement of the song, capturing the essence of the original recording while providing a detailed guide for the performers.

57 **E** Tenor solo, free up the 9 feel

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax. $B^{(sus4)}$ $G^{#m11}$ G Cm $A\flat$ $A\flat m$ $B\flat 7$

Bari. Sax. mp

Tpt.

Tbn.

$A^{(sus4)}$ $F^{#m11}$ F $B\flat m$ $G\flat$ $G\flat m$ $A\flat 7$

mp

Pho.

$A^{(sus4)}$ $F^{#m11}$ F $B\flat m$ $G\flat$ $G\flat m$ $A\flat 7$

volume swells, reverb etc

mp

E. Gr.

$A^{(sus4)}$ $F^{#m11}$ F $B\flat m$ $G\flat$ $G\flat m$ $A\flat 7$

loosen things up for the solo

mp

Dr.

$A^{(sus4)}$ $F^{#m11}$ F $B\flat m$ $G\flat$ $G\flat m$ $A\flat 7$

pizz

mp

Db.

59

F

Fl.

Sop. Sax.

Alto Sax.

E_b(sus4)

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

D_b(sus4)

Pno.

E. Gr.

Dr.

Db.

/D

Cm¹¹

G#m¹¹

B

Em

Cmaj7

D7

D#o

/C

Bbm¹¹

F#m¹¹

A

Dm

Bbmaj7

C7

C#o

/C

Bbm¹¹

F#m¹¹

A

Dm

Bbmaj7

C7

C#o

/C

Bbm¹¹

F#m¹¹

A

Dm

Bbmaj7

C7

C#o

G

67

Fl.	Sop. Sax.	Alto Sax.	Ten. Sax.	Bari. Sax.	Tpt.	Tbn.	Pno.	E. Gtr.	Dr.	Db.
C ⁶			D ¹³	D ⁹			B ^{b6} C ¹³ C ⁹	B ^{b6} C ¹³ C ⁹	B ^{b6} C ¹³ C ⁹	B ^{b6} C ¹³ C ⁹
				Em			Dm	Dm	Dm	Dm
				C/E			B ^b /D	B ^b /D	B ^b /D	B ^b /D
				F ⁹ m ^{7(b5)}			Em ^{7(b5)}	Em ^{7(b5)}	Em ^{7(b5)}	Em ^{7(b5)}
							A ⁷	A ⁷	A ⁷	A ⁷
							F ⁹	F ⁹	F ⁹	F ⁹

p

cresc.

mp

(10)

cresc.

mf

75 H

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

E. Gr.

Dr.

Db.

Bb

Cm

Bb/D

D7(b13)

Gm

F/A

Bb

G7/B

A^b

Bbm

A^b/C

C7(b13)

Fm

Eb/G

A^b

F7/A

A^b

Bbm

A^b/C

C7(b13)

Fm etc

Eb/G

A^b

F7/A

A^b

Bbm

A^b/C

C7(b13)

Fm

Cm/G

A^b

F7/A

83 with tpt

Fl. *p* *cresc.*

Sop. Sax. *-*

Alto Sax. *-*

Ten. Sax. *Cm* *mp* *cresc.* *Dm7* *D#m* *E#7(sus4)* *F#maj7* *mf*

Bari. Sax. *cresc.*

Tpt. *with flute* *p* *cresc.*

Tbn. *cresc.*

Pho. *Bbm* *Cm7* *C#m* *D#7(sus4)* *Ebmaj7* *mf*

E. Gr. *Bbm* *Cm7* *C#m* *D#7(sus4)* *Ebmaj7* *mf*

Dr. *cresc.* *flute* *saxes*

Db. *Bbm* *Cm7* *C#m* *D#7(sus4)* *Ebmaj7* *mf*

92

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Cl.

Bass Clarinet
in B $\flat$

mf

mf

mf

The musical score is written for a piano arrangement of "The Sound of Silence" by Simon & Garfunkel. The score is organized into systems, each corresponding to a different instrument or voice part. The instruments listed on the left are Tpt. (Trumpet), Tbn. (Trombone), Pno. (Piano), U. Gr. (Upright Guitar), Dr. (Drums), and Db. (Double Bass). The music is in the key of B-flat major (three flats) and 4/4 time. The tempo is marked "moderato". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). Chords are indicated by letters above the staves: A (sus4), F#m, F, Gbm, Gb, Bbm, and Ab7. The piano part (Pno.) is the central focus, with other instruments providing harmonic support and texture. The score is divided into sections by a double bar line, with the second section starting with the instruction "volume swells". The final section of the score is marked "etc" (et cetera), indicating that the music continues beyond what is shown.

100 **J**

Fl. *mf*

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Cl. *mf*

Tpt.

Tbn. *mp*

Pho. *D₉(sus4) /C Bbm¹¹ F[♯]m¹¹ A Dm B_bma⁷ C⁷ C[♯]*

E. Gr. *D₉(sus4) /C Bbm¹¹ F[♯]m¹¹ A Dm B_bma⁷ C⁷ C[♯]*

Dr. *a bit fuller*

Db. *D₉(sus4) /C Bbm¹¹ F[♯]m¹¹ A Dm B_bma⁷ C⁷ C[♯]*

solo melody *mp*

alto sax

Fl. *cresc.*

Sop. Sax. *cresc.*

Alto Sax. *cresc.* *mp* *with alto* *cresc.* *mp*

Ten. Sax. *cresc.* *p*

B. Cl. *cresc.* *p* *w/ alto* *cresc.* *p*

Tpt. *cresc.*

Tbn. *cresc.*

Pho. *Comp with or around this rhythm* *Bb6* *C13* *C#o* *Dm* *Bb/D* *Em7(b5)* *Em7(b5)/D* *A7/C#* *A7/B* *A7* *F#7*

E. Gr. *Comp with or around this rhythm* *Bb6* *C13* *C#o* *Dm* *Bb/D* *Em7(b5)* *Em7(b5)/D* *A7/C#* *A7/B* *A7* *F#7*

Dr. *> p* *fuller, drum feel* *cresc.* *mp* *etc*

Db. *p* *comp with or around this rhythm* *Bb6* *C13* *C#o* *Dm* *Bb/D* *Em7(b5)* *Em7(b5)/D* *A7/C#* *A7/B* *A7* *F#7*

mf

124

Fl. *cresc.*

Sop. Sax. *cresc.*

Alto Sax. *cresc.*

Ten. Sax. *cresc.*

B. Cl. *cresc.*

Tpt. *cresc.*

Tbn. *cresc.*

Pno. *cresc.*

E. Gr. *cresc.*

Dr. *cresc.*

Db. *cresc.*

Chord symbols: Bbm, Cm7, C#m, D#7(sus4), EmaJ7, B/D#

[illegible]

Interlude

Jasmine Lovell-Smith

Instructions: Piano, guitar and drums play atmospheric textures. Double bass improvises.

Rhythm section

E7(sus4) /D F#7/C# Bm7(b13)

Instructions: Horns play additive melody, then subtractive melody, each in their own time. Double bass improvises. Rhythm section plays B minor Aeolian drone textures. Towards the culmination, rhythm instruments begin to move between B and A in the bass.

Horns

B aeolian drone

1. |
2. |
3. |
4. |
5. |
6. |
7. |
8. |
9. |
10. |

II. Strangely Familiar

Jasmine Lovell-Smith

A Plaintive and mysterious $\text{♩} = 124$

Bass clarinet intro

The musical score is written for a jazz ensemble. It begins with a 'Bass clarinet intro' marked with a first ending bracket. The instruments and their parts are as follows:

- Flute:** Remains silent throughout the piece.
- Soprano Saxophone:** Remains silent throughout the piece.
- Bass Clarinet in B $\flat$:** Plays a melodic line starting at measure 124, marked *mf*. It features a series of eighth and quarter notes, with a crescendo leading to a *mp* section and a final *p* (piano) section.
- Tenor Saxophone:** Remains silent throughout the piece.
- Bass Clarinet in B $\flat$:** (Second instance): Remains silent throughout the piece.
- Trumpet in B $\flat$:** Remains silent throughout the piece.
- Trombone:** Remains silent throughout the piece.
- Piano:** Remains silent throughout the piece.
- Jazz Guitar:** Remains silent throughout the piece.
- Drum Set:** Remains silent throughout the piece.
- Double Bass:** Remains silent throughout the piece.

The score is in 4/4 time with a tempo of 124 beats per minute. The key signature has one flat (B $\flat$). The piece is marked 'Plaintive and mysterious' and includes dynamic markings of *mf*, *mp*, and *p*.

[illegible]

24

29 **C** Tenor/sop melody

Fl. *mp*

Sop. Sax. *mf*

B. Cl. *mp*

Ten. Sax. *mf*

B. Cl. *mp*

Tpt. *mp*

Tbn. *mp*

To Bari. Sax.

mute *p*

Pno. *mf*

J. Gr. *mf*

Dr. *mp*

Db. *mp*

Chords: $F\sharp^6$, $D\sharp_m(maj^7)$, $B\flat^7/D$, $A\flat^7/C$, B^6 , $B\flat^7(\sharp 5)/D$, $Ebm(\flat 6)$, $F\sharp^7(\sharp 5)$

Drums play time - mallets or hand drums

29

79

Fl. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

Sop. Sax. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

B. Cl. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

Ten. Sax. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

Bari. Sax. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

Tpt. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

Tbn. $C^{\#m}(b6)$ B^{13} $B/C^{\#}$ $A\ maj7/B$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/B^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}(b9)/D^{\#}$ $C^{\#m}7(b6)$ $G^{\#7}/B^{\#}$

Pno. $Bm(b6)$ A^{13} A/B $G\ maj7/A$ $Bm7(b6)$ $F^{\#7}(b9)/A^{\#}$ $Bm7(b6)$ $F^{\#7}(b9)/C^{\#}$ $Bm7(b6)$ $F^{\#7}/A^{\#}$

J. Gtr. $Bm(b6)$ A^{13} A/B $G\ maj7/A$ $Bm7(b6)$ $F^{\#7}(b9)/A^{\#}$ $Bm7(b6)$ $F^{\#7}(b9)/C^{\#}$ $Bm7(b6)$ $F^{\#7}/A^{\#}$

Dr. $Bm(b6)$ A^{13} A/B $G\ maj7/A$ $Bm7(b6)$ $F^{\#7}(b9)/A^{\#}$ $Bm7(b6)$ $F^{\#7}(b9)/C^{\#}$ $Bm7(b6)$ $F^{\#7}/A^{\#}$

Db. $Bm(b6)$ A^{13} A/B $G\ maj7/A$ $Bm7(b6)$ $F^{\#7}(b9)/A^{\#}$ $Bm7(b6)$ $F^{\#7}(b9)/C^{\#}$ $Bm7(b6)$ $F^{\#7}/A^{\#}$

89 **I**

Fl. *mp* $E^{\sharp}m(maj7)$ $C^{\sharp}/E$ $G^{\sharp}6$ $B^{\flat}7/D$ $C^{\sharp}6$ $C^{\flat}7(\sharp5)/E$ $Fm(\flat6)$ $G^{\sharp}7(\sharp5)$

Sop. Sax. *mp*

B. Cl. *mp*

Ten. Sax. *mp*

Bari. Sax.

Tpt.

Tbn.

Pno. $D^{\sharp}m(maj7)$ $B^{\flat}7/D$ $F^{\sharp}6$ $A^{\flat}7/C$ B^6 $B^{\flat}7(\sharp5)/D$ $E^{\flat}m(\flat6)$ $F^{\sharp}7(\sharp5)$

J. Gr. $D^{\sharp}m(maj7)$ $B^{\flat}7/D$ $F^{\sharp}6$ $A^{\flat}7/C$ B^6 $B^{\flat}7(\sharp5)/D$ $E^{\flat}m(\flat6)$ $F^{\sharp}7(\sharp5)$

Dr. *backgrounds*

Db. $D^{\sharp}m(maj7)$ $B^{\flat}7/D$ $F^{\sharp}6$ $A^{\flat}7/C$ B^6 $B^{\flat}7(\sharp5)/D$ $E^{\flat}m(\flat6)$ $F^{\sharp}7(\sharp5)$

113 **M**

Fl.

Sop. Sax.

B. Cl.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gr.

Dr.

Db.

Chord symbols: $Fm^{(\flat 13)}$, $C^7(\sharp 5)/E$, $Fm^{(\flat 13)}$, $C^7(\sharp 5)/E$, $Fm^{(\flat 13)}$, $Fm^{(\flat 13)}$, E^7_{alt} , $Fm^{(\flat 13)}$, $C^7(\sharp 5)/D$, $Ebm^{(\flat 13)}$, D^7_{alt} , $Ebm^{(\flat 13)}$, $Bb^7(\sharp 5)/D$, $Ebm^{(\flat 13)}$, $Bb^7(\sharp 5)/D$, $Ebm^{(\flat 13)}$, $D^7(\sharp 5)$

127

Fl.

Sop. Sax.

B. Cl.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gtr.

Dr.

Db.

ff G $\sharp^7$ /alt.

Am($\flat 13$)

ff

ff

ff

ff

ff G $\sharp^7$ /alt.

Am($\flat 13$)

G $\sharp^7$ /alt.

Am($\flat 13$)

ff

ff

(8) Gm($\flat 13$) D 7 ($\sharp 5$)/F $\sharp$ Gm($\flat 6$)

(8) Gm($\flat 13$) D 7 ($\sharp 5$)/F $\sharp$ Gm($\flat 6$)

ff F $\sharp^7$ /alt.

ff

ff

ff F $\sharp^7$ /alt.

ff

ff F $\sharp^7$ /alt.

Gm($\flat 13$)

D 7 ($\sharp 5$)/F $\sharp$

Gm($\flat 6$)

Gm($\flat 13$)

D 7 ($\sharp 5$)/F $\sharp$

Gm($\flat 6$)

Gm($\flat 13$)

D 7 ($\sharp 5$)/F $\sharp$

Gm($\flat 6$)

143

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Tbn.

Pno.

J. Gtr.

Dr.

Db.

Bass continues
Go to III. Inevitable

(8) 150

Fl. Bmaj7 Dmaj7

Sop. Sax. E♭maj7

Alto Sax. B♭maj7

Ten. Sax. E♭maj7

Bari. Sax. B♭maj7

Tpt. E♭maj7

Tbn. D♭maj7

Pno. B♭maj7 D♭maj7

J. Gr. B♭maj7 D♭maj7

Dr. drums fade, bass continues into next movement.

Db. B♭maj7 continue to next movement

III. Inevitable

Suspended, textural, spacious $\text{♩} = 120$ J. Lovell-Smith

A Rubato horns over time

Open

mp

mp

Flute

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb

Trombone

On cue

mp

D Major gradually moving to minor

mp

$D_{\text{m}}(\text{maj7})$ colour sparsely in gaps of this melody

mp

E^+7

D Major gradually moving to minor

mp

$D_{\text{m}}(\text{maj7})$ colour sparsely in gaps of this melody

mp

E^+7

horns (cue only)

etc

Drum Set

mp

Double Bass

mp

12

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gtr.

Dr.

Db.

Bb6

Bb6

22 *Alto cues time*

Fl. *mp*

Sop. Sax.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno. *F#7*

J. Gtr. *F#7*

Dr. *Alto cues time*

Db.

32 **B** Horns in time

Fl.

Sop. Sax.

Alto Sax. *mp*

Ten. Sax.

Bari. Sax. *mp*

Tpt. *mp*

Tbn.

Pno. *mp*

J. Gtr. *mp*

Dr.

Db.

Rehearsal Mark: **B**

Measure numbers: 32, 33, 34, 35, 36, 37, 38, 39

Dynamic markings: *mp*

Accents: $\text{B}\flat^6$, $\text{E}\flat^7$

Rehearsal Mark: **B**

42

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Phn.

J. Gtr.

Dr.

Db.

A(maj7)(b13)

F#7

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement, likely for a recording or a large ensemble. The score is written for the following instruments and voices:

- Vocal:** The vocal line is written for a male voice, starting with the lyrics "Hello, hello, good morning to you." The melody is simple and memorable, with a key signature of one sharp (F#) and a 4/4 time signature.
- Flute (Fl.):** The flute part begins with a melodic line that mirrors the vocal melody, featuring triplets and a crescendo.
- Soprano Saxophone (Sop. Sax.):** The soprano saxophone part follows the vocal melody, also featuring triplets and a crescendo.
- Alto Saxophone (Alto Sax.):** The alto saxophone part follows the vocal melody, also featuring triplets and a crescendo.
- Tenor Saxophone (Ten. Sax.):** The tenor saxophone part follows the vocal melody, also featuring triplets and a crescendo.
- Bari Saxophone (Bari Sax.):** The bari saxophone part follows the vocal melody, also featuring triplets and a crescendo.
- Trumpet (Tpt.):** The trumpet part follows the vocal melody, also featuring triplets and a crescendo.
- Trombone (Tbn.):** The trombone part follows the vocal melody, also featuring triplets and a crescendo.
- Phonograph (Pho):** The phonograph part follows the vocal melody, also featuring triplets and a crescendo.
- Drum (Dr.):** The drum part follows the vocal melody, also featuring triplets and a crescendo.
- Double Bass (Db.):** The double bass part follows the vocal melody, also featuring triplets and a crescendo.

The score includes various musical notations, including triplets, crescendos, and dynamic markings (mf, mp, mf). The tempo is marked "moderate" and the key signature is one sharp (F#).

47

Double time swing ♩ = 240

D

74

Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tbn.
Pno.
J. Gtr.
Dr.
Db.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

with reverb and tremolo
Drums enter
etc

86 **E**

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

pickup
D7

Tpt.

Tbn.

Pno.

f

J. Gr.

piano

Dr.

Db.

110 **G**

Fl. *mp*

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt.

Tbn.

Pno.

J. Gtr.

Dr.

Db.

Chord symbols: $E_m(maj7)$, D^7 , $C(maj7)$, $B^7/D\sharp$, $E_m(maj7)$, D^7 , F^7 , $E_b(maj7)$, $G_m(maj7)$, F^7 , $E_b(maj7)$, $D^7/F\sharp$.

H 122 *mp*

Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

D7
Em7
D7
Em7
D7
Cmaj7
D7
B7/D#

mp

Tpt.
Tbn.

Gm7
F7
Emaj7
D7/F#

mp

Pno.

Gm7
F7
Emaj7
D7/F#

J. Gtr.
Dr.
Db.

brass

Gm7
F7
Emaj7
D7/F#

[illegible]

170 **L**

Fl. *mf* Melody (w/ alto and trom)

Sop. Sax. *f* Melody (w/ sop and trom)

Alto Sax. *f*

Ten. Sax. *mf* D⁷

Bari. Sax. *mf* D⁷ Cmaj⁷ B⁷/D⁺

Tpt. *mf* Melody (w/ alto and sop)

Tbn. *f*

Pno. *f*

J. Gtr. *f* mid range melody

Dr. *f* Gm(maj⁷) F⁷ Gm(maj⁷) Ebmaj⁷ F⁷ D⁷/E⁺

Db. *f*

N 194 Tutti section

Fl. *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f*

Tbn. *f*

Pno. *f*

J. Gtr. *f* with brass

Dr. *f* $G_m(maj7)$ F^7

Db. *f* $G_m(maj7)$ F^7

[illegible]

O 210

mp

Fl. w/ bari sax 5

Sop. Sax.

Alto Sax. w/ trom 3 *p*

Ten. Sax.

Bari Sax. w/ flute 5 *p*

Tpt. *p*

Tbn. w/ alto 3 *p*

Pno. *mp*

J. Gr. arpeggiate freely (any octave) *mp*

Dr. very light (brushes on cymbals) etc.

Db. *mp*

Gm(maj7) F7 Gm(maj7) F7 Eb(maj7) F7 D7/F#

235

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gtr.

Dr.

Db.

mp

comp with these pitches (any register)

piano comps

etc.

247

Fl. *with alto sax*

Sop. Sax.

Alto Sax. *with flute*

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno. *pp*

J. Grt. *dim.* *mp*

Dr. *drums and bass cut out*

Db.

“NOCHE OSCURA”

Instrumentation: soprano saxophone, alto saxophone/bass clarinet, tenor saxophone, baritone saxophone/bass clarinet, trumpet, trombone, guitar, piano, bass, and drums.

Approximate duration: 6:47

Performance by: the Arthur Street Loft Orchestra (Jasmine Lovell-Smith, Jake Baxendale, Louisa Williamson, Blair Latham, Ben Hunt, Kaito Walley, Aleister Campbell, Anita Schwabe, Chris Beernink, and Hikurangi Schaverien-Kaa).

Performance/Recording date: July 25, 2020.

Recorded by Thomas Voyce and assisted by Michael Sutherland at Massey Studios, Wellington. Mixed by Thomas Voyce at Rhombus Studios. Mastered by Arnold Kasar at Calyx Studio, Berlin.

Click on the album cover to play the audio file (Adobe Acrobat Reader required)
or visit <https://jasminelovellsmith.bandcamp.com/album/sanctuary>



Noche Oscura

♩ = 100 ish

J. Lovell-Smith

Open Improv

Atmospheric, free ballad improv.

A

Chord progression: Cm, Gm, Cm, Gm, Cm, Bbm, Bbm, Bbm, Bbm, Bbm, Bbm(maj7), Bbm(maj7).

Tempo: ♩ = 100 ish

Style: Atmospheric, free ballad improv.

Section: **A**

Instrumentation:

- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in Bb
- Trombone
- Piano
- Jazz Guitar
- String Bass

Performance instructions:

- Plaintive, expressive
- f* (forte)
- p* (piano)

B

5

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gtr.

S. Bass

*Gm*⁷ *D*⁷(*b*₉sus4) *Gm* *Gm*(maj7)

Cm *Cm*(maj7)

*Bbm*⁷ *F*⁷(*b*₉sus4) *Bbm* *Bbm*(maj7)

*Bbm*⁷ *F*⁷(*b*₉sus4) *Bbm* *Bbm*(maj7)

*Bbm*⁷ *F*⁷(*b*₉sus4) *Bbm* *Bbm*(maj7)

mp

12 C Cm

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gtr.

S. Bass

Gm⁷ D7(b9sus4) Gm

Cm(maj7) Cm⁷ G7(b9sus4) Cm

Gm

Bbm⁷ F7(b9sus4) Bbm

Bbm⁷ F7(b9sus4) Bbm

Bbm⁷ F7(b9sus4) Bbm

18

Sop. Sax. $Cm^{(maj7)}$ Cm^7 $G7(b9sus4)$

Alto Sax. $Gm^{(maj7)}$ Gm^7 $D7(b9sus4)$

Ten. Sax. $Cm^{(maj7)}$ Cm^7 $G7(b9sus4)$

Bari. Sax. $Gm^{(maj7)}$ Gm^7 $D7(b9sus4)$

Tpt.

Tbn. $Bbm^{(maj7)}$

Pno. $Bbm^{(maj7)}$ Bbm^7 $F7(b9sus4)$

J. Gtr. $Bbm^{(maj7)}$ Bbm^7 $F7(b9sus4)$

S. Bass $Bbm^{(maj7)}$ Bbm^7 $F7(b9sus4)$

D A bit faster, more regular time ♩ = 105

Cm B $\flat$ 7 E $\flat$ maj7 D7(b9sus4) G7(sus4) F E $\flat$ D7(b9sus4)

23

Sop. Sax. *mf* Gm F7 B $\flat$ maj7 A7(b9sus4) *f* 3 *mp* 3

Alto Sax. *mf* Cm B $\flat$ 7 E $\flat$ maj7 D7(b9sus4) *f* 3 *mp* 3

Ten. Sax. *mf* Gm F7 B $\flat$ maj7 A7(b9sus4) *f* *mp*

Bari. Sax. *mf* Gm F7 B $\flat$ maj7 A7(b9sus4) *f* *mp*

Tpt. *mf* Cm B $\flat$ 7 E $\flat$ maj7 D7(b9sus4) *f* 3 *mp* 3

Tbn. *mf* B $\flat$ m A $\flat$ 7 D $\flat$ maj7 C7(b9sus4) *f* 3 *mp* 3

Pno. *mf* B $\flat$ m A $\flat$ 7 D $\flat$ maj7 C7(b9sus4) *f* 3 *mp* 3

J. Gtr. *mf* B $\flat$ m A $\flat$ 7 D $\flat$ maj7 C7(b9sus4) *f* 3 *mp* 3

S. Bass *mf* B $\flat$ m A $\flat$ 7 D $\flat$ maj7 C7(b9sus4) *f* *mp*

E Rhythm section dissolves to a wash

29

Chord Progression: Fm7, Fm7(b5), Cm, Am/F7

Instrumentation: Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt., Tbn., Pno., J. Gtr., S. Bass

Alto Sax. Part: Cm7, Cm7(b5), Gm, Am/F7 (trills)

Ten. Sax. Part: Fm7, Fm7(b5), Cm, Am/F7

Tpt. Part: Fm7, Fm7(b5), Cm, Am/F7

Tbn. Part: Fm7, Fm7(b5), Cm, Am/F7

Pno. Part: Ebm7, Ebm7(b5), Bbm, Am/F7 (trills)

J. Gtr. Part: Ebm7, Ebm7(b5), Bbm, Am/F7 (trills)

S. Bass Part: Ebm7, Ebm7(b5), Bbm, Am/F7

Dynamic Markings: *mp*, *p*



Lonely woman-ish

C_m	$G^{7(b9sus4)}$	C_m	Bb^7	C_m	$G^{7(b9sus4)}$
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To Coda

47

Bb⁷ Cm G7(b⁹sus4) Fm⁷ G7(b⁹sus4)

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tbn.

Pno.

J. Gtr.

S. Bass

The musical score is for a piece titled "To Coda". It begins at measure 47. The key signature has three flats (Bb, Eb, Ab). The score is arranged for a large ensemble. The instruments and their parts are as follows:

- Sop. Sax.:** Plays whole notes corresponding to the chord changes: Bb⁷, Cm, G7(b⁹sus4), Fm⁷, and G7(b⁹sus4).
- Alto Sax.:** Features a melodic line with a slur over measures 48-49 and a triplet in measure 50. Chords indicated are F⁷, Gm, D7(b⁹sus4), Cm⁷, and D7(b⁹sus4).
- Ten. Sax.:** Plays whole notes for the chords: Bb⁷, Cm, G7(b⁹sus4), Fm⁷, and G7(b⁹sus4).
- Bari. Sax.:** Plays whole notes for the chords: Bb⁷, Cm, G7(b⁹sus4), Fm⁷, and G7(b⁹sus4).
- Tpt.:** Plays a rhythmic pattern of eighth notes for the first four measures, then rests in the fifth.
- Tbn.:** Plays whole notes for the chords: Bb⁷, Cm, G7(b⁹sus4), Fm⁷, and G7(b⁹sus4).
- Pno.:** The piano part is split into two staves. The right hand has a melodic line with a slur and a triplet. Chords indicated are Ab⁷, Bbm, F7(b⁹sus4), Ebm⁷, and F7(b⁹sus4). The left hand plays whole notes for the same chords.
- J. Gtr.:** Features a melodic line with a slur and a triplet. Chords indicated are Ab⁷, Bbm, F7(b⁹sus4), Ebm⁷, and F7(b⁹sus4).
- S. Bass:** Plays a rhythmic pattern of eighth notes for the first four measures, then rests in the fifth.

G

10
125

58

A♭maj7 *G7(b9sus4)* *Cm7* *Cm(maj7)*

Sop. Sax.

E♭maj7 *D7(b9sus4)* *Gm7* *Gm(maj7)*

Alto Sax.

A♭maj7 *G7(b9sus4)* *Cm7* *Cm(maj7)*

Ten. Sax.

Bari. Sax.

A♭maj7 *G7(b9sus4)* *Cm7* *Cm(maj7)*

Tpt.

G♭maj7 *F7(b9sus4)* *Bbm7* *Bbm(maj7)*

Tbn.

Pno.

J. Gtr.

S. Bass

mp

Open collective improvisation

63 G7(b9sus4) Cm Fine Cm D.S. al Fine

Sop. Sax.

Alto Sax. D7(b9sus4) Gm Gm Plaintive, expressive

Ten. Sax. G7(b9sus4) Cm Cm

Bari. Sax. Gm

Tpt. G7(b9sus4) Cm Cm

Tbn. Bbm

Pno. F7(b9sus4) Bbm Bbm

J. Gtr. F7(b9sus4) Bbm Bbm

S. Bass F7(b9sus4) Bbm Bbm

CERULEAN HAZE

Instrumentation: for jazz octet and ensemble (the Jac and Stroma): alto saxophone, tenor saxophone, trumpet, trombone, guitar, piano, double bass, drums; flute, clarinet, violin, cello, and vibraphone.

Approximate duration: 13:00

Performance by: The Jac (Jake Baxendale, Chris Buckland, Lex French, Matthew Allison, Callum Allardice, Daniel Millward, Nick Tipping, and Shaun Anderson); Stroma (Bridget Douglas, Patrick Barry, Megan Molina, Ken Ichinose, and Lenny Sakofsky).

Performance/Recording date: 25 October, 2018 (live).

Recorded by RNZ Concert and SOUNZ.

https://www.youtube.com/watch?v=R_Mv0owcAmg

Jasmine Lovell-Smith

Cerulean Haze



Jasmine Lovell-Smith
Cerulean Haze
for jazz octet and ensemble

Approximate duration: 14:00

Instrumentation:

Ensemble:

Flute
Clarinet in B $\flat$
Violin
Cello
Vibraphone

Jazz octet (all parts require improvisation).

Alto saxophone
Tenor saxophone
Trumpet in B $\flat$
Trombone
Electric guitar
Piano
Double bass
Drums

Flute, clarinet, violin, cello and vibraphone should be amplified.

This score is transposed.

This piece was composed for the JAC and Stroma with the support of the Susan Rhind Award from Victoria University of Wellington. September 2018

♫ = 40 Mysterious and shimmering

[illegible]

132

134

C

58

Fl. *f*

Cl. *mf*

A. Sax. *p*

T. Sax. *p*

Trp.

Tbn. *p*

Vln. *mp*

Vc. *mp*

Vib. *f*

Gtr. *mf* clarinet and cello join

Pno. *mp*

D. B. *C pedal under changes*

Dr. *drums creep in, play very lightly*

p

78 9

Fl.

Cl.

A. Sax.

T. Sax.

Tpt.

Tbn.

Vln.

Vc.

Vib.

Gtr.

Pno.

D. B.

Dr.

textural fill/cymbal rolls

pp

Fl. *f*

Cl. *f*

A. Sax. *f*

T. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Vib. *f*

Gtr. *f*

Pho. *f*

D. B. *f*

Dr. *f*

improvise around horn parts

with bass

full drum texture in (play with mallets)

Cm ⁸⁶ B⁷/C B⁷/C Cm 4 A^b Cm Cm B^b Gm

C Dm Eb C Dm C Am

140

107

Fl.

Cl.

A. Sax.

T. Sax.

Trpt.

Tbn.

Vln.

Vc.

Vib.

Gtr.

Pno.

D. B.

Dr.

comp and play this

full drum texture back in

13

11/2

Fl.

Cl.

A. Sax.

T. Sax.

Tpt.

Tbn.

ornament melody (optional)

Cu⁰ (or improvise an ending)

D^{7(b9)}

Cu⁰

Vln.

Vc.

Vib.

Gtr.

loud, droney timbre

C^{7(b9)}

D^{9(b9)}

Pho.

C^{7(b9)}

D^{9(b9)}

D. B.

Dr.

fill into solo

117 [Solo Section] H

Fl. *ppp*

Cl. *ppp*

A. Sax. *ppp*

T. Sax. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Vln. *poco a poco dim.*

Vc. *poco a poco dim.*

Vib. *mp*

Gtr. *ppp*

Pno. *ppp*

D. B. *ppp*

Dr. *ppp*

16

133

I

Fl.

Cl.

A. Sax.

T. Sax.

Tpt.

Tbn.

Vln.

Vc.

fOLLOW GUITAR SOLO FOR DYNAMICS

Vib.

Gtr.

Pno.

D. B.

Dr.

pp non vibrato mp pp non vibrato mp

C^(sus4) Dmaj^{#(II)} C^(sus4) Dmaj^{#(II)}

p mf

C^(sus4) Dmaj^{#(II)}

146

set motor speed to fast (motor off)

150

152

[illegible]

154

[illegible]

[illegible][illegible]

Violin (Vln.) and Viola (Vc.) parts of "The Swan" by Saint-Saëns. The score is in 3/4 time, key of D major, and consists of two systems. The Violin part (Vln.) is in the upper staff, and the Viola part (Vc.) is in the lower staff. Both parts feature a melodic line with grace notes and a bass line with eighth notes. The first system ends with a double bar line, and the second system begins with a measure rest for the Violin part. The Viola part continues with a similar melodic line. The score is marked with "mp" (mezzo-piano) dynamics.

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