Outskirts for jazz quintet and orchestra

by

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of the requirements for the degree of
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DEDICATION

Outskirts is dedicated to my wife, Jodi, the bridge between all of my worlds.

ACKNOWLEDGEMENTS

First and foremost, thank you to my amazing wife, Jodi, without whose love, understanding, and artistry I could have never made it to this point. Thanks to my stepson, Leo, for reminding me that all real artists take time to play. Thanks to Evan Chambers for his guidance through this process, and thanks to Michael Daugherty, Kristin Kuster, Carter Pann, Richard Toensing, Daniel Kellogg, and Robert Hutchinson for every lesson along the way. I would never have written this piece without the help of Ellen Rowe, Bill Lucas, Brad Goode, and Jay Scott in discovering my voice as a trumpeter and jazz musician. Thanks to my parents and my siblings, who gave me my first chances to play music and never stopped encouraging me. And a special thanks to Michael Brecker, Victor Jara, Maria Schneider, Samuel Barber, and the thousand others whose music and lives have inspired me to keep writing.

PREFACE

I have lived my musical life on the outskirts of two worlds.

My formative musical experiences were always a combination of jazz and classical music: I would play in band and orchestra, sing in choir, before going home to play along with recordings of Miles Davis and Wynton Marsalis. My compositional voice is tethered more closely to my voice as an improviser than it is to the giants of the Euro-classical tradition, but I have never been able to find a real creative voice in the short forms and stylistic limiters of traditional jazz composition. Similarly, while I call myself a jazz trumpeter, my approach to improvisation is guided by the development, forms, and textures of my favorite concert music before it is guided by bop conventions. I am a jazz musician and a classical composer, two identities inextricably bound to one another. My musical personality resides between the realms of jazz and classical music, in a world that is deeply indebted to both but is only at home in between.

Outskirts is a project which works to fuse these two identities organically and soulfully into one artistic statement. It begins from the belief that the storied attempts of 1960's-era composers to blend jazz musicians into the orchestra failed not because the two cannot blend, but because the ingredients were wrong. Jazz-classical hybrid pieces too often attempt to mix superficial styles: the strings "swing" or play a "walking bass;" the orchestra plays angular, atonal gestures underneath a blues progression or some other jazz cliche. *Outskirts* reflects my belief that the identity of jazz arises not from its colloquialisms, but from the way jazz musicians improvise. Jazz improvisation is music of interaction, reaction, and spontaneous changes in direction and approach. This philosophy is the soul of jazz, and in *Outskirts* I worked to blend it with the soul of concert music: intricate, complex structures of form, texture and color which are only possible to build through notation.

The two movements of *Outskirts* break free of conventions of form and style. The jazz quintet is an organic part of the orchestra, and improvisation is in constant dialogue with written music. Improvisation occurs in short bursts and extended statements, developing continuously with the textures of the orchestra. The written music of the ensemble lends the improvisers textural and motivic material, guiding their creativity as would the choices of another jazz musician. This piece could not exist without a talented orchestra of interpretive musicians, nor could it exist without the five individual creative voices of the jazz quintet. It is a piece, then, which lives on the outskirts of the two traditions, built on a foundation which borrows soil from both.

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INSTRUMENTATION

Quintet

Trumpet in Bb/Flugelhorn

Tenor Saxophone/Soprano Saxophone

Piano

Bass

Drum Set

Orchestra

Flute

Oboe

Clarinet in Bb

Bassoon

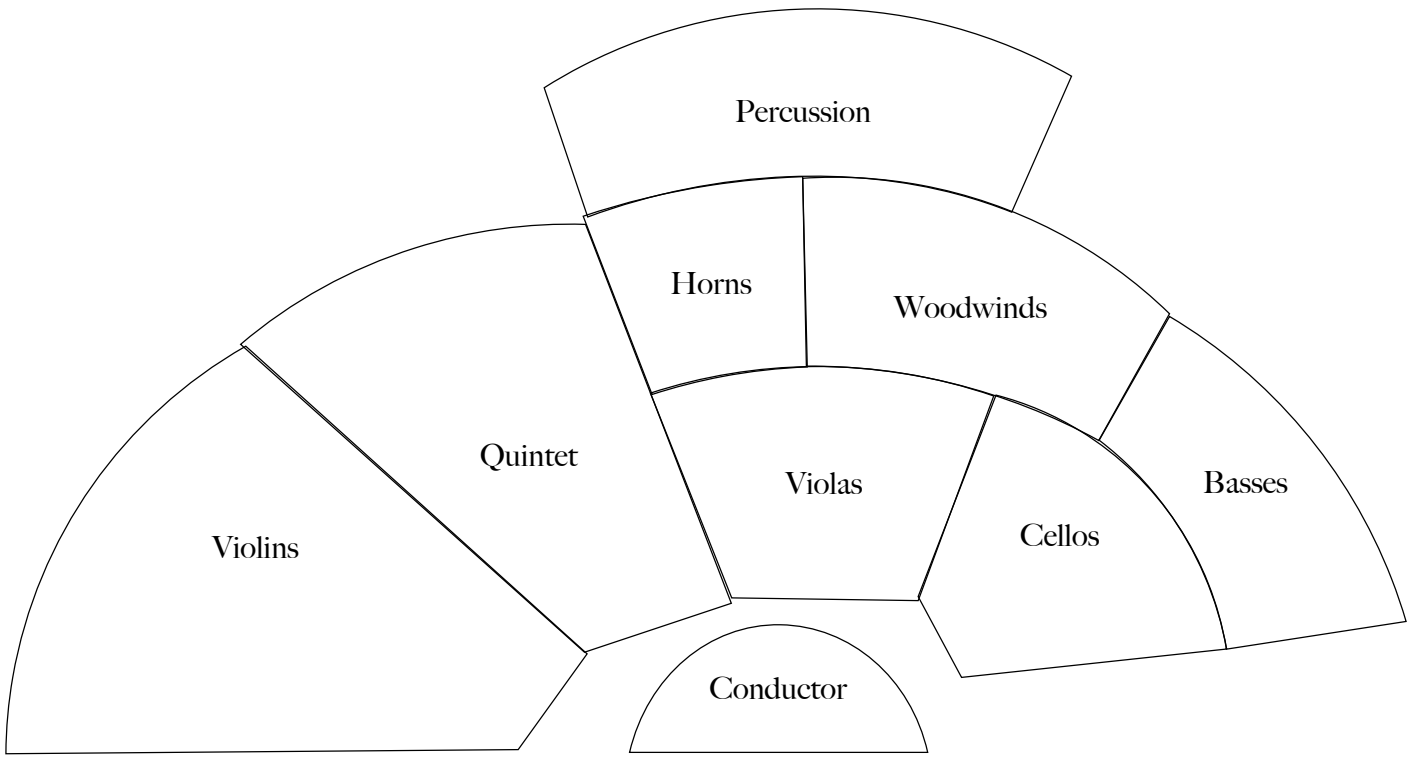
2 Horns in F

Percussion (Marimba, Vibraphone, Crotales, Glockenspiel, Triangle, Tambourine, Low Tom, Bass Drum, Suspended Cymbal, Splash Cymbal)

Strings

PERFORMANCE NOTES

The arrangement of the ensemble should be as follows:



At the discretion of the conductor, the strings, winds, or piano may be amplified. The jazz bass should use an onstage amplifier in every performance.

Where only one chord change is indicated in the score, that chord change applies to all instruments with slash notation.

Outskirts

for jazz quintet and orchestra

Greg Simon

I. Cracked Pavement

Trumpet in B♭

Tenor Sax

Piano

Bass

Drum Set

Sticks

*At conductor's discretion, small rute rods may be used instead of sticks throughout.

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F 1-2

Percussion

Suspended Cymbal Yarn

to triangle

Violin I

Violin II

Viola

Cello

Contrabass

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Outskirts I - Cracked Pavement

Bb Tpt.

T. Sx.

Pno.

Bs.

D. S.

8va

p

p

Fl.

Ob.

B♭ Cl.

Bsn.

p *f* *mf*

p

p *p*

pp *p*

1.

Hn.1-2

fp

mf

Perc.

Triangle

Susp. Cymbal
Triangle Beater

p *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp *p* *mf*

mf

pizz.

p *f*

arco

p

7

Bucket Mute

Eoctatonic (develop 3-note motive)

Bb Tpt.

p short, excited gestures - chattering

T. Sx.

(8va)

Pno.

mf

Bs.

mp

p

p

Rim Clicks

D. S.

7

Fl.

p

Ob.

mp

Bb Cl.

p

f

Bsn.

p

5

f

mf

Hn.1-2

p

Perc.

Vln. I

p

Vln. II

p

f

(ord.)

Vla.

p

f

Vc.

p

mf

pizz.

arco

Cb.

sub. f

p

7

8

9

Outskirts I - Cracked Pavement

Emixolydian

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Click

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Marbima Hard Yarn

Vln. I

Vln. II

Vla.

non div.

Vc.

Cb.

13

E7/C

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

play around bsn/vcl melody

(ensemble)

Rim clicks and closed hi-hat
Short fragments of 16ths

leggiero

sempre stacc.

pizz.

13 14 15 16

Outskirts I - Cracked Pavement

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

D 7(♯11)

mf *p* *mp* *fp*

17 18 19 20

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

22

sempre *mp*
mp
mf
sempre *mp*
mf sub. *mp*
mp
mf *f*
mf *f*
mp
a2
p *mf*
mf
p
f
mp
f
pizz.
f
arco
mp
pizz.
mf

Outskirts I - Cracked Pavement

B♭maj7(♯11)/D

Bb Tpt.

more notes, longer phrases

mf

T. Sx.

p **mf**

Pno.

mp

p **mf**

Bs.

mp

D. S.

sfz

still **mp**

mf *patterns become more active...*

A 7(♭9)

B♭maj7(♯11)/D

Fl.

f

mp *mysterious*

Ob.

f

mp *mysterious*

B♭ Cl.

f

p

mp *mysterious*

Bsn.

p

mp *mysterious*

Hn.1-2

pp

pp

Perc.

sfz

f

Vln. I

pp *cresc. poco a poco*

Vln. II

pp *cresc. poco a poco*

Vla.

mf

Vc.

pizz.

f

Cb.

24 25 26 27 28

B♭ Tpt.
cresc.
T. Sx.
Pno.
p
Bs.
D. S.
Fl.
mf cresc.
Ob.
mf cresc.
B♭ Cl.
mf cresc.
Bsn.
f
mp
Hn.1-2
cresc.
Perc.
cresc.
Vln. I
sub. p cresc.
Vln. II
sub. p cresc.
Vla.
sub. p cresc.
Vc.
arco
mf cresc.
Cb.
mf cresc.
29
30
31
32

Outskirts I - Cracked Pavement

35

to Open

B♭ Tpt.

T. Sx.

C♯octatonic

f *solo - strong and rhythmic, with a dark, bluesy sound*

Pno.

ff

8va

Bs.

C♯octatonic

play mostly around C♯ fragments and artics.; not too many long notes

f

Fill

D. S.

fmp *electric, 16th-driven time*

Fl.

Ob.

B♭ Cl.

Bsn.

ff

Hn.1-2

f

Perc.

to Splash Cymbal

Vln. I

mf *heavier and more driving*

Vln. II

Vla.

Vc.

Cb.

33 34 35

B♭ Tpt.

T. Sx.

Foctatonic

Pno.

Bs.

Foctatonic

(orch.)

D. S.

(*f*) *mp*

Fl.

ff

Ob.

ff

B♭ Cl.

ff

Bsn.

ff

Hn.1-2

pp *ff*

Perc.

Splash Cymbal Sticks

ch.

f

Vln. I

Vln. II

ff

Vla.

Vc.

ff *mf* *heavier and more driving*

Cb.

Outskirts I - Cracked Pavement

41

B♭ Tpt.

T. Sx.

(bass/cello)

C♯octatonic

dialogue with woodwinds

Pno.

Bs.

(bass/cello)

C♯octatonic

fill more of the space

D. S.

41

Fl.

f

Ob.

f

B♭ Cl.

f

Bsn.

f

Hn.1-2

Perc.

mp

Vln. I

Vln. II

Vla.

fmf

Vc.

fmf

Cb.

f

ff

40 41 42

B♭ Tpt.

T. Sx.

(ensemble)

C♯octatonic

dialogue with woodwinds

Pno.

Bs.

C♯octatonic

sub. ***mf***

D. S.

f

sub. ***mf***

Fl.

Ob.

B♭ Cl.

Bsn.

f

a2

Hn.1-2

Perc.

mp

Vln. I

Vln. II

Vla.

sub. ***mf***

Vc.

sub. ***mf***

arco

Cb.

48

Open

A 7(♭9)

B♭ Tpt.

f *take over energy from sax/ dialogue with woodwinds*

T. Sx.

Pno.

f

f

A 7(♭9)

Bs.

suggested pattern ad lib.

D. S.

f *sub.* ***mp*** *not too much - under winds*

48

Fl.

Ob.

B♭ Cl.

f

Bsn.

f

Hn.1-2

pp

Perc.

ch.

f

Vln. I

p ***ff*** ***mp*** *cresc.*

Vln. II

p ***ff*** ***mp*** *cresc.*

Vla.

f

Vc.

mp

Cb.

(tenor sax)

B♭ Tpt.

T. Sx.

A 7(♭9)

F 7(♯9)

mf

f

Pno.

F 7(♯9)

Bs.

cresc.

D. S.

cresc. poco a poco

Fl.

Ob.

B♭ Cl.

6

f

fp *cresc.*

Bsn.

3

f

fp *cresc.*

Hn.1-2

p

Perc.

Vln. I

mf *cresc.*

Vln. II

mf *cresc.*

Vla.

f

5

mf *cresc.*

Vc.

mf

Cb.

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Fl.

fp

Ob.

fp

B♭ Cl.

mf

Bsn.

mf

Hn.1-2

cresc.

Perc.

Vln. I

f

mf

Vln. II

f

mf

Vla.

mf

Vc.

fp

Cb.

mf

56

B♭ Tpt.

T. Sx.

Pno.

Bs.

G 7(♯11)

f *a heavier, funky groove*

D. S.

f *strong time, but behind ensemble*
more ride cymbal

56

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Marbima Hard Yarn

f *driving*

Vln. I

Vln. II

Vla.

f *driving*

Vc.

Cb.

B♭ Tpt.

T. Sx.

Pno.

G 7(♯11)

Bs.

G 7(♯11)

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

F maj7(♯5)

64

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

piu *f* but supporting tpt/sax

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *ff* *f* *tr*

B♭ Tpt.

F maj7(♯5)

ff *short phrases - dialogue with ten.*

T. Sx.

ff

F maj7(♯5)

short phrases - dialogue with tpt.

Pno.

F maj7(♯5)

f *wide voicing!*

rearticulate chord

Bs.

f *more intense*

D. S.

f *more intense*
add lower, agressive sounds

Fl.

f

ff

Ob.

f

ff

B♭ Cl.

f

ff

Bsn.

f

ff

Hn.1-2

piu *f*

Perc.

ff

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff

67 68 69

5/8

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

5/8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

5/8

Perc.

5/8

Vln. I

Vln. II

Vla.

Vc.

Cb.

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Outskirts I - Cracked Pavement

74

Bb Tpt.

T. Sx.

Solo (as written, right in time)

Pno.

mf *espress.*

Bs.

solo fills - cascading from the top of range

A 7(♭9)/F

mp

D. S.

f *p*

74

Fl.

ff

Ob.

ff

B♭ Cl.

ff

Bsn.

ff

Hn.1-2

ff

Perc.

ff

Vln. I

ff *pp*

Vln. II

ff *pp*

Vla.

ff

Vc.

ff

Cb.

ff

74 75 76 77

79

6/8 3/4 2/4

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.

A 7(♭9)/G
mp
fill on ride
mf mp mf mp
sim. A 7(♭9)/C♯

79

6/8 3/4 2/4

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.

6/8 3/4 2/4

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf f mf f
5

78 79 80 81 82

B♭ Tpt.
Harmon Mute No Stem
f

T. Sx.

Pno.

Bs.
f

D. S.
sparkling
mf

Fl.
f

Ob.
f

B♭ Cl.
f

Bsn.
mf

Hn.1-2
1.
mf

Perc.
Glockenspiel Hard Plastic
mf

Vln. I
f

Vln. II
f

Vla.
f

Vc.
pizz.
f

Cb.
pizz.
f

86

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

letting up...

a heavier sound

to Brushes

piu ***mf***

f

mf

p

86

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

letting up...

ff

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Outskirts I - Cracked Pavement

♩=98 **Relaxed and Cool**

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Brushes

delicate, spacey time
lots of cymbals

to Flugelhorn

w/ clarinet

p *mp*

3

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

w/ tenor sax

Vln. I

Vln. II

Vla.

Vc.

Cb.

languid

88 89 90 91

B♭ Tpt.

T. Sx.

mp

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

mp

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92 93 94 95

97

Flugelhorn

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

slightly more active time
leave room for melody!

97

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flghn.
T. Sx.
Pno.
Bs.
D. S.
mf
Fl.
pp
Ob.
mf
B♭ Cl.
p
Bsn.
mf
1. Straight Mute
Hn.1-2
mp
Perc.
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.
mf

103

Flghn.
T. Sx.
Pno.
Bs.
D. S.

a little more space... *as you were*

103

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

102 103 104 105

Flghn.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
to Marimba
Vln. I
Vln. II
Vla.
Vc.
Cb.
106
107
108
109

110

Flghn.

T. Sx.

Pno.

Bs.

D. S.

110

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110 111 112 113 114

Flghn.
T. Sx.
Pno.
Bs.
D. S.
Ride Cymbal Mallets
p
Fl.
mp
mf
Ob.
p
B♭ Cl.
mf
p
Bsn.
p
Hn.1-2
p
Perc.
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
Cb.
mp
115
116
117

118

Flghn.
to Trumpet
f

T. Sx.
f

Pno.
f *cant.*

Bs.
f

D. S.
mf

118

Fl.
mp

Ob.
f *p*

B♭ Cl.
mp

Bsn.
f

Hn.1-2
p

Perc.
Marimba Soft Yarn
mf

Vln. I
f *cant.*

Vln. II
f *cant.*

Vla.
f *cant.*

Vc.
f *cant.*

Cb.
f *cant.*

118 *119*

Flghn.
T. Sx.
Pno.
Bs.
mf
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

120 *121*

Flghn.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

122 *123*

Flghn.

T. Sx.

E♭maj7(♯11)

mf *broad, bluesy line*

Pno.

Bs.

mf

Sticks

Ride Cymbal

D. S.

p

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127

Trumpet

poco accel.

Flghn.

T. Sx.

Pno.

Bs.

D. S.

127

poco accel.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

cresc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B♭ Tpt.
f *broadly*
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(accel.)
Fill
131
piu mosso
aggressive hits
Splash Cymbal Sticks
cresc.

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

132 133 134

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fill
mf
Fl.
Ob.
B♭ Cl.
Bsn.
ff
Hn.1-2
f
Perc.
ch.
f
fp
Vln. I
Vln. II
Vla.
Vc.
Cb.
135
136
137

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Break

f

3/4 ♩=108 **Driving**

2/4

4x 3/4

Solo

F octatonic-ish

mp *angular, groovy lines in mid register*
no comping

f

mp *but edgy (suggested pattern)*

dim. 2nd X

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

1st X Only

ff

Perc.

to Vibraphone

Vln. I

Vln. II

Vla.

Vc.

1st X Only
pizz.

f

Cb.

1st X Only
pizz.

f

B♭ Tpt.

T. Sx.

B♭7(♯9)/F

Pno.

Bs.

still leaving lots of space

D. S.

p *more ad lib., keep same bass hits*
lots of hi-hat

Fl.

Ob.

B♭ Cl.

Bsn.

f

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

pizz.

Vc.

f

pizz.

Cb.

f

143 144 145 146

147

B♭ Tpt.

T. Sx.

F octatonic-ish

Pno.

left hand comps - not too much

fill more space, work towards a full groove

Bs.

stay underneath orchestra

D. S.

147

Fl.

Ob.

B♭ Cl.

p

Bsn.

f

Hn.1-2

Vibraphone Hard Yarn

Perc.

f

Vln. I

sul G

Vln. II

p

Vla.

pizz.

Vc.

f

pizz.

Cb.

f

147 *148* *149* *150*

B♭ Tpt.
Harmon Mute No Stem
mf
T. Sx.
Pno.
Bs.
D. S.
Fl.
mp
f
Ob.
B♭ Cl.
Bsn.
Hn.1-2
1. *mp*
p
Perc.
Vln. I
Vln. II
ff
Vla.
Con sord.
Vc.
pizz.
Cb.

151 152 153 154

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

B♭octatonic
B♭octatonic
more active now
mp

155 156 157 158

Outskirts I - Cracked Pavement

B♭ Tpt.

T. Sx.

Pno.

Goctatonic

E7(♯9)/B

Bs.

Goctatonic

E7(♯9)/B

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

163

B♭ Tpt.

T. Sx.

E♭5 D5 B5 A5 A♭5 G♭5

Foctatonic

Pno.

f *heavier*

Bs.

mf *heavier*
full groove

strong hits

D. S.

mf *heavier*
dry sounds only!

163

Fl.

Ob.

B♭ Cl.

Bsn.

p *mf*

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Senza sord.

Vc.

arco

Cb.

p *ff* *f*

p *mp*

162 163 164

B♭ Tpt.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(harmon mute)
Soprano Sax
mp serpentine
(W.W.)
f serpentine
mf
f serpentine
p ff f p
arco
ff

165 166 167 168

B♭ Tpt.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(W.W.)

169 170 171

B♭ Tpt.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Tambourine

172 173 174

175

B♭ Tpt.

S. Sx.

Pno.

Boctatonic

sub. ***p*** *higher register, a snakelike feel*

Bs.

Boctatonic

sub. ***p***

D. S.

sub. ***p*** *return to the hi-hat groove*

175

Fl.

mp ***mf*** *driving*

Ob.

mp ***mp***

B♭ Cl.

mp *driving*

Bsn.

mp

Hn.1-2

Perc.

p ***mp***

Vln. I

mf

Vln. II

mf

Vla.

Vc.

sub. ***mp***

Cb.

mf

175 176 177 178

B♭ Tpt.

S. Sx.

Pno.

G♯octatonic

cresc.

Bs.

G♯octatonic

cresc.

D. S.

cresc.

Fl.

cresc.

f

Ob.

cresc.

f

B♭ Cl.

cresc.

f

Bsn.

cresc.

f

Hn.1-2

1.

Perc.

6

Vln. I

pizz.

arco

f

Vln. II

pizz.

arco

f

Vla.

pizz.

mf

arco

f

Vc.

Cb.

179 180 181 182

183

B♭ Tpt.

S. Sx.

Pno. — Amin7(♭9) | B♭/A | D♭sus/A — *mf bigger lines - singing*

Bs. — Amin7(♭9) | B♭/A | D♭sus/A | (ensemble) — *mf more long notes and roots*

D. S. — *bigger time - add ride cymbal* — *mf*

183

Fl.

Ob.

B♭ Cl. — *mf darkly*

Bsn. — *f*

Hn.1-2 — *mp darkly*

Perc. — *f* — **Marbima** Hard Yarn — *f*

Vln. I

Vln. II — *p intense*

Vla. — *mf darkly*

Vc. — *f* — *mf darkly*

Cb. — *f* — *f*

183 184 185 186

B♭ Tpt.
(harmon mute)
mf
S. Sx.
Pno.
Amin7(♭9)
B♭/A
Bs.
Amin7(♭9)
B♭/A
D. S.
Fl.
mp
Ob.
mp
B♭ Cl.
Bsn.
f
Hn.1-2
Perc.
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.

187 188 189 190

B♭ Tpt.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

B♭min7(♭9) D sus/B♭ B/B♭

f (*mf*) *mp* *intense* *f*

191 192 193 194

B♭ Tpt.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
(woodwinds)
Gmin7
E♭maj7/G
f
mp cresc.

199

B♭ Tpt.

S. Sx.

Pno.

Bs.

D. S.

to Open

to Tenor Sax

Dmin7(♭9)

Dmin7(♭9)

more roots - still a heavy groove

growing agitated

cresc. poco a poco

leave room for piano and orchestra!

199

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

secco

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

piu cresc. poco a poco

but incisive

198

199

200

B♭ Tpt.

Open

mp *fp* *f*

T. Sx.

Pno.

Coctatonic

Bs.

Coctatonic

D. S.

Fl.

Ob.

B♭ Cl.

mp *fp* *f* *mf*

Bsn.

Hn.1-2

p *mf*

Perc.

cresc. poco a poco

Vln. I

Vln. II

mp *fp* *f*

Vla.

mp *fp* *f*

Vc.

Cb.

B♭ Tpt.
T. Sx.
Pno.
Cmin7(♭9)
Bs.
Cmin7(♭9)
D. S.
Fl.
Ob.
mf 3
B♭ Cl.
mf 6
Bsn.
p
Hn.1-2
mp
f
Perc.
Vln. I
mp
Vln. II
Vla.
p
f
f
Vc.
Cb.

204 205 206

B♭ Tpt.

T. Sx.

Pno.

Boctatonic

Coctatonic

Bs.

Boctatonic

Coctatonic

D. S.

Fl.

Ob.

B♭ Cl.

f

Bsn.

f

Hn.1-2

mf

Perc.

f

Vln. I

f

Vln. II

f

Vla.

Vc.

f

Cb.

207 208 209 210

211

B♭ Tpt.

T. Sx.

Pno.

Emin7(♭9)

F 7(♯9)/E

f *shout!*

Bs.

Emin7(♭9)

F 7(♯9)/E

f

D. S.

f *driving!*

211

Fl.

ff

Ob.

ff

B♭ Cl.

ff

Bsn.

ff

Hn.1-2

f

Perc.

piu *f*

Vln. I

piu *f*

Vln. II

piu *f*

Vla.

piu *f*

Vc.

piu *f*

Cb.

piu *f*

211 212 213

B♭ Tpt.

T. Sx.

Pno.

E7 CMaj11

big fill!

Bs.

E7 CMaj11

D. S.

time drops

Fill

(behind piano)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f ***ff*** ***fp***

214 215 216

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

E7 CMaj11 big fill!

(as written, right in time)

8va

end solo

E7 CMaj11

Fill

219

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

to Suspended Cymbal

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp cresc.

mp cresc.

217 218 219

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Hi-hat

mp

Fl.

f *cresc.*

Ob.

mf *f*

B♭ Cl.

pp *f*

Bsn.

pp *f*

2.

Hn.1-2

mp

Perc.

Vln. I

Vln. II

mp *cresc.*

Vla.

Vc.

Cb.

mf

220 221 222 223

225

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(ensemble)
E 7(♯9)
big voicings, simple patterns
stay behind orchestra
Fill
support the orchestra
big, cinematic time
Suspended Cymbal Yarn

Outskirts I - Cracked Pavement

B♭ Tpt.

T. Sx.

Pno. — F maj 7/C — A 7/G

Bs. — F maj 7/C — A 7/G

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B♭ Tpt.
T. Sx.
Pno.
F maj 7
Bs.
F maj 7
Fill
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
piu f
Perc.
mf
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

230 231 232

233

B♭ Tpt.

T. Sx.

ff *wail!*

Pno.

E 7(♯9)

F maj 7/C

Bs.

E 7(♯9)

F maj 7/C

D. S.

233

Fl.

ff *f*

Ob.

ff *f*

B♭ Cl.

ff *f*

Bsn.

ff *f*

Hn.1-2

Perc.

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

233 *234* *235* *236*

B♭ Tpt.
f *interact with saxophone*
make room for strings!

T. Sx.
interact with trumpet
make room for strings!

Pno.
E 7/D
E 7
F maj 7

Bs.
E 7/D
E 7
F maj 7

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.
f

Vln. I

Vln. II

Vla.

Vc.

Cb.

241

B♭ Tpt.

T. Sx.

Pno.

F♯min7

E♭maj7(♯11)

Bs.

F♯min7

E♭maj7(♯11)

dig in!

crash!

D. S.

make room for strings!

241

Fl.

ff

Ob.

ff

B♭ Cl.

ff

Bsn.

ff

Hn.1-2

ff

Perc.

ff

Vln. I

piu ff

Vln. II

piu ff

Vla.

piu ff

Vc.

piu ff

Cb.

piu ff

240 241 242 243

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cmin13 Dmin7 E7(♯9) Fmaj7

Cmin13 Dmin7 E7(♯9) Fmaj7

f

244 245 246 247 248

249

heavier!

B♭ Tpt.

T. Sx.

Pno.

Bs.

on snare

D. S.

249

heavier!

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Low Tom Sticks

Perc.

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

252 253 254 255

B♭ Tpt.

T. Sx.

Pno.

E 7(♯9) C maj 7/G E 7(♯9) C maj 7/G C♯7/F

p *delicate*

suggested voicings - LH ad lib.

Bs.

to jazz pizz.

D. S.

Ride Cymbal

pp

♩=102 **Suddenly Calm**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

to triangle

Vln. I

Con sord.

pp

Vln. II

Vla.

pp

Vc.

Cb.

261

B♭ Tpt.
trade phrases
energy winding down

T. Sx.
trade phrases
energy winding down

Pno.

Bs.
Pedal E ad lib.
mp
(piano)

D. S.
p *light cymbal touches; in time, but departing freely*

261

Fl.
pp *meno vib.*

Ob.
p *mp* *pp*

B♭ Cl.

Bsn.

Hn.1-2
pp (*pp*)

Perc.
Triangle
p

Vln. I
p

Vln. II
pp

Vla.
n

Vc.

Cb.

261 262 263 264 265 266

Outskirts I - Cracked Pavement

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

E7(♯9) Cmaj7/E

mf

pp

p *behind violins*

to Marimba

B♭ Tpt.

C♯7(♯9)/E

dim.

T. Sx.

C♯7(♯9)/E

dim.

Pno.

C♯7(♯9)/E

Bs.

D. S.

pp

Fl.

Ob.

B♭ Cl.

pp

Bsn.

pp ***p***

Hn.1-2

p

Perc.

Vln. I

mp

Vln. II

Vla.

Vc.

Cb.

B♭ Tpt.

T. Sx.

Pno.

as written

as written

Bs.

D. S.

poco rall.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B♭ Tpt.

a tempo

Harmon Mute No Stem

Octatonic

f *like the beginning, but less agitated*
slowly turning softer and longer

T. Sx.

Pno.

Bs.

D. S.

pp *sparse hi-hat 16ths*
even sparser than the beginning

Fl.

a tempo

Ob.

B♭ Cl.

Bsn.

pp

Hn.1-2

Perc.

Marbima Hard Yarn or Med. Rubber

p *but incisive*

Vln. I

p

Vln. II

Vla.

Vc.

Cb.

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
287
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Senza sord.
sul tasto
Vln. I
Vln. II
pizz.
(ord.)
Vla.
sul pont.
Vc.
Cb.
284
285
286
287

B♭ Tpt.
T. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
sul pont.
ord.
pizz.
pizz.

288 289 290 291

294

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

mf

p

294

Fl.

Ob.

B♭ Cl.

Bsn.

mf

mf

f

Hn.1-2

1.

2.

mp

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

pizz.

sfz

pp

mf

arco

p

mp *incisive*

292

293

294

B♭ Tpt.

T. Sx.

mf

Pno.

Bs.

(*mf*)

D. S.

Fl.

mf

Ob.

B♭ Cl.

Bsn.

mp

Hn.1-2

Perc.

Vln. I

mp

Vln. II

arco

mf

p

Vla.

pizz.

f

Vc.

mf

Cb.

295 296 297 298

301

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

301

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

pizz.

Vla.

pizz.

Vc.

Cb.

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *subtone*

Straight Mute

pp

arco

sul D

302 303 304

Outskirts I - Cracked Pavement

March 2015
Ann Arbor, MI

305

B♭ Tpt.

T. Sx.

Pno.

Bs.

D. S.

Hi-hat

305

Fl.

(opt.)

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

pizz.

Vc.

pizz.

Cb.

305 306 307

Outskirts

for jazz quintet and orchestra

Greg Simon

II. The Skyline Moon

Flugelhorn

Soprano Sax

Piano

Bass

Drum Set

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F 1-2

Percussion

Violin I

Violin II

Viola

Cello

Contrabass

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Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza sord.

Senza sord.

Senza sord.

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

p

Ob.

pp

B♭ Cl.

pp

mp

Bsn.

p

Hn.1-2

Perc.

Vln. I

n

p

Vln. II

pp

sul G

p

Vla.

Vc.

p

Cb.

Flghn.
S. Sx.
Pno.
Bs.
D. S.
B♭maj7(♯11)
16
pp
mf
p
mp
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
to Vibraphone
Vln. I
Vln. II
Vla.
Vc.
Cb.

19

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Sticks

19

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vibraphone Hard Yarn

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flghn.
S. Sx.
Pno.
Bs.
D. S.
mp
Fl.
mf ethereal
Ob.
mf ethereal
B♭ Cl.
Bsn.
Hn.1-2
mp
p
Perc.
mf
p
Vln. I
f
mp
Vln. II
f
mp
Vla.
mp
Vc.
f
mp
Cb.
f
mp

24

Flghn.

S. Sx.

p

8va

mf

Pno.

Bs.

D. S.

mf

24

Fl.

p

Ob.

p

B♭ Cl.

p

p *mf*

Bsn.

mf *espress.*

3

p

Hn.1-2

mp *p*

p *mp*

Perc.

Vln. I

f *mp*

p *f*

Vln. II

f *mp*

p *f*

Vla.

f *mp*

p *f*

Vc.

bring out

f *mf*

3

Cb.

f *mp*

Flghn.

S. Sx.

Pno.

Bs.

D. S.

stringendo

8va

f

mf

Fl.

Ob.

B♭ Cl.

Bsn.

stringendo

mf *pp*

mf *pp*

f *pp*

p *mf*

Hn.1-2

mf

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

f *mp*

f *mp*

f *mp*

piu *mf*

mf

Outskirts II - The Skyline Moon

(stringendo)

Flghn.

S. Sx.

8va

Pno.

Bs.

D. S.

Ride Cymbal w/ Mallets

(stringendo)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

R.H. to BD Mallet

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

♩=72 **Flowing, Lush**

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Eb♭sus2

arco

Bass Drum

to Crotales

sub. *mp*

sul G

stagger bows

espress.

Outskirts II - The Skyline Moon

Flghn.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Ebmin13

mf *delicate, always behind orchestra*

p *small flourishes, coloring ensemble/flugel*

mf *floating, cloudlike*

mp

p

Crotales Triangle Beater
opt. Glockenspiel Hard Plastic

to Suspended Cymbal

(ord.)

mf *espress.*

37 38 39 40 41

43

F♯min9

Flghn.

S. Sx.

F♯min9

Pno.

Bs.

D. S.

p *very light, sparing cymbal sounds*
use sticks, brushes, mallets, whatever

43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Suspended Cymbal
Scrape w/ Triangle Beater

to yarn mallets

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42 43 44 45

Outskirts II - The Skyline Moon

49

Flghn.

S. Sx.

F♯min9

mf

C maj7(♯5)/D

Pno.

more soloistically now...

p

f *play around strings*

Bs.

f

D. S.

mp *cymbal rolls -*
more active than before but not too much!

49

Fl.

p *mf* *f*

Ob.

p *mf* *f*

B♭ Cl.

mf *f* *mf*

Bsn.

mp *mf*

Hn.1-2

p *mf*

Suspended Cymbal Yarn

to Bass Drum

Perc.

p *mf*

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

46 47 48 49

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf *espress.*

mp

Bass Drum Cymbal Yarn

53

Flghn.

S. Sx. *mf*

C maj7(♯11)

Pno. *f* 8va

Bs. *piu* *f*

D. S. *mf* *slightly more activity, a bit closer to time*

53

Fl. *f* *mp* *mf*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn.1-2 *mf*

Suspended Cymbal Yarn

Perc. *mf* *pp* *cresc.*

Vln. I *piu* *f*

Vln. II *piu* *f*

Vla. *piu* *f*

Vc. *piu* *f*

Cb. *piu* *f*

53 54 55 56

poco rall.

Flghn.

S. Sx.

p

Pno.

Bs.

Ride Cymbal

D. S.

poco rall.

Fl.

Ob.

11

B♭ Cl.

5

Bsn.

Hn.1-2

Perc.

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

57 58 59 60

Suspended in Midair ♩=62

Flghn.

S. Sx.

Pno.

Bs.

to jazz pizz.

ff

D. S.

mf

Suspended in Midair ♩=62

Fl.

piu *f*

Ob.

piu *f*

B♭ Cl.

piu *f*

Bsn.

piu *f*

Hn.1-2

f

Perc.

to Vibraphone

f

Vibraphone Bowed

pp

Vln. I

ff *p* *p luminous*

flautando

Vln. II

ff *p* *p luminous*

flautando

Vla.

ff *p* *p luminous*

flautando

Vc.

ff *p* *p luminous*

flautando

Cb.

ff

61 62 63 64

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

to triangle

mp

Vln. I

mp

pp

p

Vln. II

mp

pp

Vla.

mp

pp

Vc.

mp

pp

Cb.

Outskirts II - The Skyline Moon

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

meno mosso

ord.

mf *warmly*

poco ten.

p *delicate*

hold back... ♩=64-68 **Floating**

Flghn.

S. Sx.

Solo

E♭maj7(♯11)

p *tender and spacious, childlike*

Pno.

Bs.

D. S.

hold back... ♩=64-68 **Floating**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Triangle

to Vibraphone

Perc.

pp

Vln. I

stagger bows

pp

Vln. II

div.

stagger bows

pp

Vla.

stagger bows

pp

Vc.

stagger bows

pp

Cb.

77

Flghn.

S. Sx.

(piano cue)

Pno.

mf *dolce*

Bs.

D. S.

77

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Vibraphone Bowed

Perc.

pp *p*

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

Flghn.

S. Sx.

Pno.

p

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80 *81* *82*

Outskirts II - The Skyline Moon

Flghn.

S. Sx.

A♭maj7(♯11)

light, airy fills

Pno.

A♭maj7(♯11)

mf

light, airy fills

A♭maj7(♯11)

pp

Bs.

light, airy fills

A♭maj7(♯11)

pp

D. S.

light, airy fills

pp

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

p

Vln. II

p

Vla.

n

Vc.

Cb.

Flghn.

S. Sx.

mf *play like a ballad*

Pno.

Time
G(add9)

B♭maj7(♯11)

mf *play like a ballad*

Bs.

Time

mf *play like a ballad*

D. S.

Time

mf *play like a ballad*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

to triangle

mf

Vln. I

n

Vln. II

n

Vla.

Vc.

n

Cb.

86 87 88 89

93

Flghn.

S. Sx.

F♯min11 E♭maj7(♯11) D7sus4

Pno.

Bs.

D. S.

93

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

90 91 92 93

Flghn.

S. Sx.

Bmin7 Gmin7 B7sus4 Fmaj7(♯11)

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

pp mf pp pp mf

Vln. II

pp mf pp pp mf

Vla.

Vc.

Cb.

94 95 96 97

99

Flghn.

S. Sx.

Pno.

Bs.

D. S.

mf

mf

G(add9)

C♯7(♯9)

B♭maj7

99

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *mf* *pp*

pp *pp* *mf* *pp*

98 99 100 101 102

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F♯min7

G♯min7

A maj 7

fp

pp

3

103

104

105

106

107

Flghn. *mf*

S. Sx. *mf*

Gmaj7(♯11) F♯min11

Pno. *mf play moving lines*

Bs. *mf*

D. S. *mp*

107

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Crotales Triangle Beater
opt. Glockenspiel Hard Plastic

Perc. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

107 *108* *109* *110*

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

lightly play off soprano

lightly play off flugel

Gmaj7(♯11)

Emin7

mp

111

112

113

114

118

Flghn.
S. Sx.
Pno.
Bs.
D. S.

F♯min7 F♯min7/A

sub. *p*

118

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2

f cantabile

Triangle

Perc.

mp

Vln. I
Vln. II
Vla.
Vc.
Cb.

sub. *p*

mp

115 116 117 118 119

Flghn.

S. Sx.

F maj 7 A 7sus4 B♭maj 7 F maj 7

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Susp. Cymbal
Triangle Beater

(on crown)

to Bass Drum

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120 121 122 123

124 *accel. poco a poco*

Flghn. Emin7 *dialogue with soprano poco a poco cresc.*

S. Sx. Emin7 *dialogue with flugel poco a poco cresc.*

Pno. Emin7

Bs. arco *mp*

D. S.

124

Fl. *p* *cresc.*

Ob. *p* *cresc.*

B♭ Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn.1-2 *p*

Perc. **Bass Drum** *p*

Vln. I *p*

Vln. II *mf*

Vla. *pp* *mf*

Vc. *mp* *mf* *mp* *cresc.*

Cb. *mp* *cresc.*

124 125 126 127

(accel.)

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Brushes

Ride Cymbal

♩=92 **More Energized**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

ch.

Suspended Cymbal Butt of BD Mallet

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flghn.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

mf

Ob.

mf

B♭ Cl.

Bsn.

mf

f

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

133

134

Flghn.

S. Sx.

Pno.

Bs.

piu *f*

D. S.

♩=80 **Stately**

Fl.

f *passionately*

Ob.

f *passionately*

B♭ Cl.

Bsn.

Hn.1-2

a2

mf

Perc.

Bass Drum

f

Vln. I

piu *f* *mf*

Vln. II

piu *f* *mf*

Vla.

piu *f* *mf*

Vc.

piu *f* *mf*

Cb.

piu *f* *mf*

135 136 137

Flghn.

S. Sx.

Pno.

Bs.

D. S.

♩=68 **Subito Meno Mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

piu ***f***

p

mf *ethereal*

Hn.1-2

f ***mp***

Perc.

Vibraphone Soft Yarn

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *otherworldly*

pp

mf ***p***

138

139

140

143
rall.

Flghn.
S. Sx.
Pno.
Bs.
D. S.

143
rall.

Fl.
pp a shadow of the clarinet
Ob.
B♭ Cl.
mp
Bsn.
p
Hn.1-2
pp
Perc.
mf
Vln. I
Vln. II
pp
Vla.
n
Vc.
mf
Cb.

141 142 143

Flghn.

S. Sx.

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

take BD mallet

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

144 145 146 147

Prayerful ♩=64

Flghn.

p *start with lots of space*

S. Sx.

Pno.

Csus2 A♭maj7/C

p *start with lots of space*

Bs.

p *start with lots of space*

D. S.

p *start with lots of space*

Prayerful ♩=64

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

1st X Only

Vln. I

n

1st X Only

Vln. II

n

Vla.

Vc.

Cb.

148 149 150 151

Flghn.

S. Sx.

p

C sus2

A♭maj 7/C

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

152 *153* *154* *155*

156

Flghn.

S. Sx.

Csus2 A♭maj7/C

Pno.

Bs.

D. S.

156

Fl.

p p mp pp

Ob.

B♭ Cl.

pp p mp pp

Bsn.

Hn.1-2

pp p mp pp

Vibraphone Hard Yarn

Perc.

p p pp mp p

Vln. I

Vln. II

Vla.

Vc.

Cb.

156 157 158 159

Flghn.

S. Sx.

C sus2

A♭maj 7/C

Pno.

Bs.

D. S.

Fl.

p

Ob.

B♭ Cl.

p

Bsn.

pp

p

mp

Hn.1-2

Perc.

pp

mf

Vln. I

Vln. II

Vla.

pp

p

Vc.

Cb.

160

161

162

163

164

Flghn.
cresc. poco a poco

S. Sx.
cresc. poco a poco

F7sus4 D♭maj7/F F7sus4 D♭maj7/F

Pno.
cresc. poco a poco
play within orchestra, not too busy

Bs.
cresc. poco a poco

D. S.
cresc. poco a poco
play within orchestra, not too busy

164

Fl.
mf *p* *p* *mf* *p*

Ob.
mp

B♭ Cl.
mf *p* *p* *mf* *p*

Bsn.
mf *p* *p* *mf* *p*

Hn.1-2
1.
p

Perc.
mf
pp *mf* *pp* *p* *mp*

Vln. I
sul tasto
p

Vln. II
pizz.
mf

Vla.
mf *p* *p* *mf* *p*

Vc.
pizz.
mf

Cb.
pizz. pizz.
mf *mf*

164 165 166 167

Flghn.

S. Sx.

F 7sus4 | D♭maj 7/F | F 7sus4 | D♭maj 7/F

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Vln. I

Vln. II

Vla.

Vc.

pizz. | pizz. | arco

Cb.

168 169 170 171

172 *poco piu mosso (♩=66)*

Flghn. *mf*

S. Sx.

E♭min7 D♭7/E♭ B maj 7/E♭ A♭min7/E♭

Pno. *mf*

Bs. *mf*

D. S. *mf*

172

Fl. *mf* *p*

Ob. *p*

B♭ Cl. *mf*

Bsn. *mf*

Hn.1-2 *mp* *p*

Perc. to triangle *mf*

Vln. I *p*

Vln. II arco *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. pizz. *mf*

172 173 174 175

accel.

Flghn.

S. Sx.

mf

Dmin7 G7(♯11)/D Dmin7 G7(♯11)/D

Pno.

Bs.

D. S.

accel.

Fl.

p *mf* *pp*

Ob.

p *mf* *pp*

B♭ Cl.

p *mf* *pp*

Bsn.

p *cresc. poco a poco*

Hn.1-2

Triangle

to Bass Drum quick!

Perc.

mf

Vln. I

Vln. II

p *mp*

Vla.

p *cresc. poco a poco*

Vc.

p *cresc. poco a poco*

arco

Cb.

p *p*

176 177 178 179

Flghn.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dmin7 G7(♯11)/D Dmin7 G7(♯11)/D

no trill

Bass Drum

f *pp* *p* *mf* *mp* *cresc.*

180 181 182 183

♩=76 **Slowly Brightening**

Flghn.

S. Sx.

f

D♭maj7(♯11)

C min7

Pno.

f *still not too dense*

Bs.

f

D. S.

f *still time, but not too heavy*

♩=76 **Slowly Brightening**

Fl.

f *mp*

Ob.

f *mp*

B♭ Cl.

f *mp*

Bsn.

f *mp*

Hn.1-2

mf

Perc.

mp

Vln. I

f *mf*

Vln. II

f *mf*

Vla.

f *mf*

Vc.

f *mf*

Cb.

f *mf*

184 185 186 187

Flghn.

S. Sx.

Pno.

Db♭maj7(♯11)

B♭min7

Bs.

D. S.

Fl.

mf

f

Ob.

p

B♭ Cl.

7

p

Bsn.

3

p

Hn.1-2

f

Crotales
opt. Glockenspiel Hard Plastic

Perc.

mf

Vln. I

meno ***f***

f

Vln. II

meno ***f***

Vla.

meno ***f***

Vc.

meno ***f***

Cb.

meno ***f***

188 *189* *190* *191*

192

Flghn.

S. Sx.

Pno.

F♯min7 B 7/F♯ F♯min7 B 7/F♯

Bs.

D. S.

192

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

to Bass Drum quick!

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

192 193 194 195

Flghn.
S. Sx.
Pno.
Bs.
D. S.
F maj7(♯11)
B min7
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Suspended Cymbal Yarn
Vln. I
Vln. II
Vla.
Vc.
Cb.
196
197
198
199

Flghn.

S. Sx.

piu *f*

A♭Maj7(#11)

B♭Maj7(#11)

EMaj7(#11)

F♯Maj7(#11)

Pno.

piu *f*

Bs.

piu *f*

D. S.

piu *f*

Fl.

mf

f

Ob.

mf

f

B♭ Cl.

mf

f

Bsn.

Hn.1-2

mf *cresc.*

Perc.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

200 201 202 203

204

Flghn.

cresc.

S. Sx.

D 9/C

Pno.

cresc.

Bs.

cresc.

D. S.

cresc.

204

Fl.

fp ***f***

Ob.

f *bring out*

B♭ Cl.

f *bring out*

Bsn.

fp ***f*** ***fp***

a2

Hn.1-2

f *bring out*

Triangle

Perc.

mf

Vln. I

f ***mf***

Vln. II

f ***mf***

Vla.

Vc.

Cb.

Flghn.

S. Sx.

D 9/C

Pno.

Bs.

D. S.

Fl.

fp

f

mf

Ob.

B♭ Cl.

mf

Bsn.

f

mf

Hn.1-2

take BD mallet

Perc.

Vln. I

f

mf

Vln. II

f

mf

Vla.

Vc.

Cb.

208

Flghn.

S. Sx.

Gmin7 Amin7 B♭maj7 D7sus4/C

Pno.

don't cover orchestra!

Bs.

lots of roots!

D. S.

don't cover orchestra!

208

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

cresc.

Bass Drum

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

208 209 210 211

Flghn.

S. Sx.

Gmin7 Amin7 B♭maj7(♯11) D7sus4/C

Pno.

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

f

Hn.1-2

piu ***mf***

Perc.

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

212 *213* *214* *215*

216

Flghn.

S. Sx.

Gmin7 Amin7 Dmin7 D7sus4/C

Pno.

Bs.

D. S.

216

Fl.

mf *cresc.* *f*

Ob.

mf *cresc.* *f*

B♭ Cl.

mf *cresc.* *f*

Bsn.

mf *cresc.* *f*

Hn.1-2

f

Perc.

f *mp*

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

216 217 218 219

Flghn.

hold a chord tone

S. Sx.

hold a chord tone

F/C

Pno.

B♭maj7

(as written)

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

to Crotales

Vln. I

Vln. II

Vla.

Vc.

Cb.

(♩=60)

short cadenza, not too busy

D♭maj13

Quintet cadenza
ca. 10-12"

220

221

222

223

Outskirts II - The Skyline Moon

224

Flghn.

S. Sx.

B♭maj7(♯11)

A min7

p *delicate and spacious*
small flourishes behind crotales

(w/ percussion)

Pno.

pp *p*

Bs.

D. S.

224

Fl.

pp *p*

Ob.

B♭ Cl.

pp *p*

Bsn.

pp *p*

Hn.1-2

Crotales Hard Rubber
opt. Glockenspiel Hard Plastic

Perc.

f

Con sord.

Vln. I

pp

Con sord.

Vln. II

pp

Vla.

Vc.

Cb.

224 225 226 227

Flghn.

S. Sx.

Pno.

Bs.

D. S.

B♭maj7(♯11)

Gmin7

pp

p

mp

Ped.

p

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

mp

p

mf

mp

mp

mp

pp

piu ***f***

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

Con sord.

p

pizz.

mp

228

229

230

231

Flghn.

S. Sx.

Pno.

p

Bs.

D. S.

Fl.

n

Ob.

n

B♭ Cl.

n

Bsn.

n

Hn.1-2

Perc.

Vln. I

mp

pp

Senza sord.

p

Vln. II

mp

pp

Senza sord.

Vla.

Con sord.

mp

pp

Senza sord.

Vc.

mp

pp

Senza sord.

Cb.

235

Flghn.

S. Sx.

Pno.

Bs.

D. S.

235

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Bass Drum

p

Vln. I

mf *with tenderness*

Vln. II

mf *with tenderness*

Vla.

mf *with tenderness*

Vc.

mf *with tenderness*

arco

Cb.

mf *with tenderness*

235 *236* *237*

Flghn.
S. Sx.
Pno.
Bs.
D. S.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

stringendo
a tempo
239
p *like a lullaby*
f
pp
mp
ch.
Triangle

238 239 240 241

B♭/C

dying away...

Flghn.

T. Sx.

Pno.

Bs.

D. S.

Fl.

mp

Ob.

mp

B♭ Cl.

Bsn.

Hn.1-2

Crotales Bowed
Opt. Vibraphone 8va

Perc.

p

stagger bows
Con sord.

Vln. I

n

p

stagger bows
Con sord.

Vln. II

n

p

Vla.

Vc.

Cb.

242 243 244 245

Flghn.

T. Sx.

Pno.

Solo

mp *gently*

Bs.

D. S.

249

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

Crotales Triangle Beater
opt. Glockenspiel Hard Plastic

p

Vln. I

pp

Vln. II

pp

Vla.

Vc.

Cb.

246 247 248 249

Flghn.

T. Sx.

Gsus2

E♭maj7(♯11)/G

Pno.

continue chord, add sparse extra notes
"single stars in the dark"

Bs.

D. S.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Perc.

p

Vln. I

Vln. II

Con sord.

Vla.

pp

Vc.

Cb.

Flghn.
T. Sx.
8va
Pno.
Bs.
D. S.

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.1-2
Perc.
Crotales Bowed
Opt. Vibraphone 8va
pp *mp*
Vln. I
Vln. II
Vla.
mp *pp*
Vc.
Cb.

March 2015
Whitmore Lake, MI

257

Flghn.

T. Sx.

E♭maj7(♯11)/G

Pno.

roll through high, sparkling voicings

Bs.

D. S.

Scrape Cymbal Brush

not too fast

pp ***p***

257

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1-2

Crotales Triangle Beater
opt. Glockenspiel Hard Plastic

Perc.

3

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

257 *258* *259*