

JIM, JIMI, AND JAMES

BY

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Jim, Jimi, and James

For chamber orchestra

Gabriel Lubell

Peculiar Morphology Publications
Nº 037

Performance Notes

Oboe and Bassoon

In m. 48ff, both players should alternate between the multiphonics indicated below according to the notated rhythms. Either can be used as the initial multiphonic. Oboe and bassoon fingerings and notation, as suggested below, are derived from Nora Post's *Multiphonics for the Oboe* (Journal of the International Double Reed Society, Number 10, 1982) and Bruno Bartolozzi's *New Sounds for Woodwinds* (London: Oxford University Press, 1967), respectively. In the event that these particular multiphonics prove to be problematic, alternatives are acceptable; the sonic effect is more important than the specific pitches or fingerings.

Bass clarinet

Overblown multiphonics at the twelfth, as employed in m. 48ff, are executed by fingering the lower note and adjusting the embouchure such that the upper note, simultaneously with the lower, begins to

sound clearly. If isolating that particular partial proves problematic, alternatives are acceptable.

Drum set

This work requires a minimum setup including bass drum, snare drum, floor tom, high and low toms, high hat, crash, and ride cymbals. The specific sizes and types of drums and cymbals are left to the discretion of the performer; it is certainly reasonable to use any combination of cymbal types the performer thinks will best serve the score. Improvisation is encouraged during the indicated por-

tions of the piece. Slight embellishments in other parts of the score are also welcome. Whenever a staccato marking is attached to a cymbal note, this indicates that the sound should be quickly choked. All other cymbal attacks should be left to vibrate. The part has been notated according to the following system:

Electric bass

The bass writing in this work is intended as a sort of homage to James Jamerson, who is most associated with a '62 Fender Precision bass. He used flatwound strings, a foam mute placed near the bridge, and is said to have played exclusively with his pointer finger. For a full account of his life and works, see *Standing in the Shadows of Motown* by Dr. Licks (Milwaukee: Hal Leonard Publishing Corp.,

1989). That said, the performer is free to use the instrument, amplifier, and playing techniques of their choice. It is recommended that a volume pedal be employed so dynamic contours and contrasts can be precisely controlled. During the indicated passages, improvisation is encouraged. Embellishments in other parts of the score (especially after m. 159) are also welcome.

Piano

A small upright piano is preferred, though any acoustic instrument, no matter how fancy (or not), is acceptable. Ideally, the sound will be as different from a grand piano as possible. If a true una corda

effect is not available on the instrument, the nearest equivalent (e.g., a soft pedal) is acceptable. For the sake of balance and color, the lid should be removed.

Strings

To help unify the sound of the ensemble, it is suggested that the strings be lightly amplified. This is not intended as a volume-boosting technique. Rather, the idea is to add a tinge of electronic sound to the section so as to better integrate the sound of the elec-

tric bass with that of the rest of the group. To this end, a bright treble-heavy mix through a single speaker would be ideal. It is important that speaker be placed in the center of the group so as not to disturb the stereo image of the full ensemble.

Program Note

For a relatively brief period of human history, three musicians cohabited the planet and generated sounds so powerful that we still don't fully understand where they came from or how they worked. These musicians were named Jim, Jimi, and James and each had their own unique way of making their music. Jim, at his core, was a poet. His words, and the songs based on them, were often dark and bore a marked strangeness that mystically revealed fundamental truths about humanity. When he sang, people became transfixed and transformed as they passed through the Doors of Perception. They still do. Jimi had a similar effect on people, but his sounds were different. With his guitar, he performed feats of magic. Noises became music and music opened spaces previously unimagined. His message was one of peace and harmony in all senses of both words. The powers of Jim and Jimi made them both very famous - they brought their music all over the world and were recognized everywhere. The same could not quite be said of James, however. Even today, only a small number of people know this was the name behind the sound, but the sound is known by many. With his bass, James showed the world that a little bit of funk could go a very long way. When you play it just right, not only does the bass simultaneously reveal and challenge the order in what goes on above, but also makes the music's message infinitely clearer. He performed such miracles on hundreds of songs, all from a basement in Detroit. These songs were then put on records, the records were sold all over the world, and they were played all over the airwaves while hardly a single one bore his name.

As the world entered the 1970s, what the people had known of Jim, Jimi, and James began to change. Jim and Jimi died just as they were beginning to understand their full power. And though James pressed on a bit longer, the company that supported him left for Los Angeles and he was only rarely heard on records thereafter. Tragic though this may be, time has proven that the art produced by these three is lasting and vital. Their records are still sold and still played all over the airwaves. Even though plenty of people around today never saw them live (and never will), their power remains just as potent. As a testament to that strength, I offer this work of mine - it owes its existence to the peculiar artistic talents of Jim Morrisson, Jimi Hendrix, and James Jamerson, but in some ways that are perhaps not obvious. When I was growing up, theirs was some of the music that defined my world. Though at the time I didn't consider their work to be the most important to me, I later realized the many ways in which it had informed my preferences and priorities. In an incredibly short period of time (each of their careers effectively spanned little more than a decade), they produced work with profound ramifications for how all of us writing music today operate. Though not everyone may realize this, it's a fact: their effects on recording technology, marketing, and the musical vernacular of the present day are well documented and easily demonstrated.

When these realizations hit me, helped by an uncanny appellative consistency, I decided to acknowledge them by directly engaging with the lessons taught by Jim, Jimi, and James. Rather than draw explicitly from their work, I studied their individual approaches to the craft and worked on ways in which I could integrate their ideas with my own. This forced me to think about every aspect of musical language (harmony, melody, counterpoint, form, timbre, space, etc.) from a fundamental perspective and this composition represents the initial fruits of that study.

Rather early in the process, I observed that the single most important unifying musical element between our three musician-heroes is the blues. All were masters of the form, again with each taking a completely unique perspective, and while I can make no such claim about myself, I let the rhetoric of the blues inform much of the work's content. This can perhaps be most succinctly demonstrated in the piece's harmony, all of which is based on a single chord: a dominant seventh with added sharp ninth. Not coincidentally, it is sometimes referred to as the Hendrix chord.

Beyond this, many aspects of the work interact with the specific traits of Jim, Jimi, and James. Some sections are based on the repetitive structures of rock and roll, but the large-scale form is based very loosely on Aldous Huxley's early poem *Scenes of the Mind*. Huxley was a major influence on Morrisson and the poem quite perfectly (and coincidentally) encapsulates my thoughts on the subject(s) at hand. Its proto-psychedelic vision of "panic revellers," "crystal silence," and awakening of "colour in what was dead," provided the conduit through which I could translate my ideas - abstract and concrete; musical, graphical, and verbal - into the present score. Psychedelia is, of course, also strongly associated with Hendrix, who notably exploited the technology of stereo recording towards remarkable ends. At the time, this was revelatory: stereo wasn't new, but its serious application in rock music was almost unique to Jimi. Having inherited this love of mutable musical space myself, I decided to have the instruments arranged on stage so as to produce a specific stereo image. Even if the full effects aren't audible without listening to this work through headphones, the broader notion of variable musical worlds still exists - the piece moves through several different sonic landscapes, each of which may convey a different imaginary scene. Finally, the work's most overt references are to Jamerson, through the inclusion of a prominent part for electric bass. As is true of so many Motown hits, the bass line serves as the basis and driving force behind the work's last large section - a sort of variation set that echoes the vast sonic edifices erected by Jim, Jimi, and James. But, as these three humans knew, all music must eventually come to a close, as does this little piece, unwinding exactly as it began, having occupied a relatively brief period of human history.

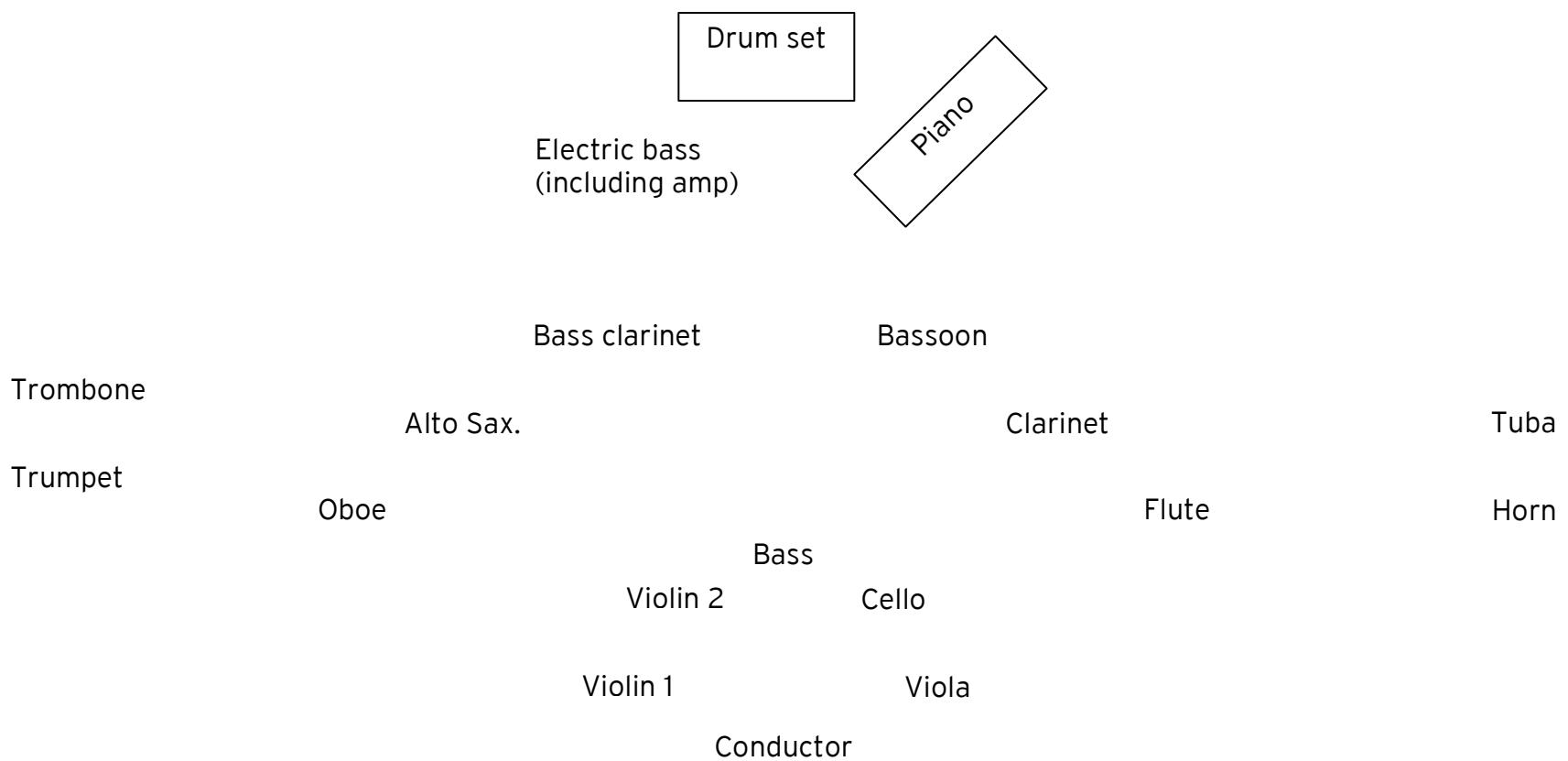
Instrumentation

Left	Oboe Alto Saxophone Bass clarinet Trumpet in C Trombone
Right	Flute (doubles Piccolo) Clarinet in B-flat Bassoon Horn in F Tuba
Back-center	Drum Set Electric Bass Upright Piano
Front-center	2 Violins Viola Cello Bass

Suggested Setup

This work was conceived with a stereophonic image in mind. Throughout the score are effects that depend on a specific distribution of the instruments, from left to right and front to back, across the stage. The ensemble is thus divided into several groups: strings are front-center, rhythm instruments are back-center, brass instruments are divided into hard left (trumpet & trombone) and hard right (horn & tuba), while the winds are divided into middle-left (oboe, alto sax., and bass clarinet) and middle-right (flute, clarinet, and bassoon) groups. This division is reflected in the ordering of parts in the score, with instruments of each spatial group being placed together. Each group should be fairly separate from the others to maximize the effect, though instrumentalists within groups should sit close to one another. This holds especially true

for the strings and rhythm sections: instrumentalists should position themselves such that they form a compact sonic unit. The full width and depth of the stage should be utilized to maximize the breadth of the stereo field. The diagram below summarizes the suggested layout. Slight adjustments should be made to suit the performance space and ensure that all instrumentalists can clearly see the conductor. This may include adjusting the angle of the piano or flipping its position with that of the electric bass. For the sake of balance, it is important to experiment with the angles of the brass instruments. Better results may be attained if the players direct their sound more towards the audience than the center of the stage.



C Score
Duration: ca. 10'

Jim, Jimi, and James

Allegro ma non troppo (♩ = c. 88)

Gabriel Lubell

The musical score consists of 17 staves, each representing a different instrument or section. The instruments listed from top to bottom are: Oboe, Alto Sax., Bass Clarinet, Trumpet in C, Trombone, Flute, Clarinet in B♭, Bassoon, Horn in F, Tuba, Piano (split into treble and bass staves), Electric Bass, Drum Set, Violin 1, Violin 2, Viola, Cello, and Bass. The score is set in common time (indicated by a '4'). The first five measures show all instruments playing eighth-note patterns. Measures 6 through 10 feature more complex patterns, particularly for the strings (Violins 1 and 2, Viola, Cello, Bass) which begin to play sixteenth-note figures. Measure 11 concludes the section with a final dynamic marking.

1

2

3

4

5

NB: All staccato eighth and sixteenth notes should be equally very short regardless of indicated duration.

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Jim, Jimi, and James

A musical score for orchestra and piano, page 2, measures 6-9. The score includes parts for Ob., A. Sx., B. Cl., C Tpt., Tbn., Fl., B♭ Cl., Bsn., Hn., Tuba, Pno., E. Bass, D. S., Vln. 1, Vln. 2, Vla., Vlc., and Cb. Measures 6-8 show mostly rests. Measure 9 begins with dynamic *p* for Vln. 1, Vln. 2, Vla., and Vlc. Measures 7-8 show dynamic *mp* for Vln. 2, Vla., and Vlc. Measures 8-9 show dynamic *p* for Cb.

Ob.
A. Sx.
B. Cl.
C Tpt.
Tbn.
Fl.
B♭ Cl.
Bsn.
Hn.
Tuba
Pno.
E. Bass
D. S.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

11

Musical score page 11, featuring a grid of 12 measures across 8 staves. The staves are:

- Ob. (Oboe)
- A. Sx. (Alto Saxophone)
- B. Cl. (Bass Clarinet)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- Fl. (Flute)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tuba
- Pno. (Piano) - A bracketed staff for both hands.
- E. Bass (Double Bass)
- D. S. (Double Bass)

The score begins with rests in measures 1 through 4. Measures 5 through 8 feature sustained notes. Measures 9 through 12 begin with eighth-note patterns. Measures 13 through 16 conclude with sustained notes. Measure 11 is marked with a dynamic of *p* (pianissimo). Measures 12 and 13 are marked with *mp* (mezzo-pianissimo). Measures 14 and 15 are marked with *mf* (mezzo-forte). Measure 16 is marked with *pp* (pianississimo).

Musical score for orchestra and piano, measures 14-17.

The score consists of two systems of four staves each. The top system (measures 14-15) includes parts for Oboe (Ob.), Alto Saxophone (A. Sx.), Bass Clarinet (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Flute (Fl.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Tuba. The bottom system (measures 16-17) includes parts for Piano (Pno.), Double Bass (E. Bass), Double Bass (D. S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vlc.), and Double Bass (Cb.).

Measure 14:

- Ob., A. Sx., B. Cl., C Tpt., Tbn.: Rests
- Fl., B. Cl., Bsn., Hn., Tuba: Rests
- Pno.: Rests
- E. Bass, D. S.: Rests
- Vln. 1: Sixteenth-note patterns with grace notes and slurs.
- Vln. 2: Sixteenth-note patterns with grace notes and slurs.
- Vla.: Sixteenth-note patterns with grace notes and slurs.
- Vlc.: Sixteenth-note patterns with grace notes and slurs.
- Cb.: Sixteenth-note patterns with grace notes and slurs.

Measure 15:

- Ob., A. Sx., B. Cl., C Tpt., Tbn.: Rests
- Fl., B. Cl., Bsn., Hn., Tuba: Rests
- Pno.: Rests
- E. Bass, D. S.: Rests
- Vln. 1: Sixteenth-note patterns with grace notes and slurs.
- Vln. 2: Sixteenth-note patterns with grace notes and slurs.
- Vla.: Sixteenth-note patterns with grace notes and slurs.
- Vlc.: Sixteenth-note patterns with grace notes and slurs.
- Cb.: Sixteenth-note patterns with grace notes and slurs.

Measure 16:

- Ob., A. Sx., B. Cl., C Tpt., Tbn.: Rests
- Fl., B. Cl., Bsn., Hn., Tuba: Rests
- Pno.: Rests
- E. Bass, D. S.: Rests
- Vln. 1: Sixteenth-note patterns with grace notes and slurs.
- Vln. 2: Sixteenth-note patterns with grace notes and slurs.
- Vla.: Sixteenth-note patterns with grace notes and slurs.
- Vlc.: Sixteenth-note patterns with grace notes and slurs.
- Cb.: Sixteenth-note patterns with grace notes and slurs.

Measure 17:

- Ob., A. Sx., B. Cl., C Tpt., Tbn.: Rests
- Fl., B. Cl., Bsn., Hn., Tuba: Rests
- Pno.: Rests
- E. Bass, D. S.: Rests
- Vln. 1: Sixteenth-note patterns with grace notes and slurs.
- Vln. 2: Sixteenth-note patterns with grace notes and slurs.
- Vla.: Sixteenth-note patterns with grace notes and slurs.
- Vlc.: Sixteenth-note patterns with grace notes and slurs.
- Cb.: Sixteenth-note patterns with grace notes and slurs.

Performance instructions:

- Measure 15: *sforzando* (sf) — *mezzo-forte* (mf)
- Measure 16: *mezzo-piano* (mp)
- Measure 17: *mezzo-forte* (mf)

Jim, Jimi, and James

21

5

Allegro con forza (♩ = c. 126)

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p 18 *sforzando* 19 *sforzando* 20 *ff* 21 22

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

7

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B_b Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

32

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

9

35

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

41

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf < f

mf <

mf <

mf < f

mf < f

p

p

p

p

Jim, Jimi, and James

11

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

48 Ruckus-like ($\text{♩} = \text{c. } 108$)

Jim, Jimi, and James

13

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B_b Cl.

Bsn.

Hn.

Tuba

Pno.

arbitrary palm clusters; follow contour

8va

8vb

E. Bass

repeat with variations ad lib.

D. S.

repeat with variations ad lib.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

Ob.

A. Sx. 6 6 6 6

B. Cl.

C Tpt. ff sfz

Tbn. ff sfz ff pp

F1. b> 3 b> 3 b>

Bb Cl.

Bsn. 5 6

Hn. ff sfz ff pp

Tuba ff sfz ff pp

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Ob.

A. Sx. 3 (ff sempre)

B. Cl.

C Tpt. f pp

Tbn. f pp

Ft. 3 5 5 6 5 sing lower note while playing (ff sempre)

B♭ Cl.

Bsn.

Hn. f pp

Tuba f pp

Pno.

E. Bass ✕ ✕ ✕

D. S. ✕ ✕ ✕

Vln. 1 (ff sempre)

Vln. 2 (ff sempre)

Vla. (ff sempre)

Vlc. (ff sempre)

Cb. (ff sempre)

54 55 56

Jim, Jimi, and James

59

$\leftarrow \text{d} = \text{d} \rightarrow (\text{d.} = \text{c. } 72)$

Ob.

A. Sx. 3 5 wild vib. 6 sffz

B. Cl.

C Tpt.

Tbn.

Fl. 3 3 fff

Bb Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

57 58 59

Jim, Jimi, and James

17

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

69

Tranquillo ($\text{♩} = \text{c. } 60$)

rit.

Ob. A. Sx. B. Cl. C Tpt. Tbn.

Fl. B♭ Cl. Bsn. Hn. Tuba

Pno.

E. Bass D. S.

Vln. 1 Vln. 2 Vla. Vlc. Cb.

straight mute; legato
3 3 3 3
ppp straight mute; legato

67 68 69 70 71 72 73

Jim, Jimi, and James

77

Ob. *pp p mp*

A. Sx.

B. Cl.

C Tpt. *remove mute*

Tbn. *remove mute open pp*

Fl. *pp*

B♭ Cl.

Bsn. *p mp p mp p mf*

Hn.

Tuba *pp*

Pno. *pp*

E. Bass *pp*

D. S. *pp* *switch to brushes*

Vln. 1 *pp f*

Vln. 2 *pp f*

Vla. *pp f*

Vlc. *pp*

Cb. *pp*

Jim, Jimi, and James

21

82

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

81

82

83

84

85

86

87

Jim, Jimi, and James

88

Ob. *pp* *mp*

A. Sx.

B. Cl. *p*

C Tpt.

Tbn.

Fl.

B♭ Cl. *p*

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1 *arco* *pp* *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *pp*

Cb. *pp*

88 89 90 91 92 93

96

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

F1. *p* *mp* *p* to piccolo

Bb Cl.

Bsn.

Hn.

Tuba

Pno. *mp* *p* una corda through m. 131

E. Bass

D. S.

Vln. 1 *n*

Vln. 2 *n*

Vla. *pizz.*

Vlc. *p*

Cb. *n*

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Piccolo

p

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

brushes

D. S.

p

pizz.

Vln. 1

p

pizz.

Vln. 2

p

Vla.

(*pizz.*)

Vlc.

Cb.

103

This musical score page contains six systems of music, each with multiple staves. The instruments listed on the left are: Ob., A. Sx., B. Cl., C Tpt., Tbn., Picc., B♭ Cl., Bsn., Hn., Tuba, Pno., E. Bass, D. S., Vln. 1, Vln. 2, Vla., Vlc., and Cb. Measure 103 starts with woodwind entries (Ob., A. Sx., B. Cl., C Tpt., Tbn.) followed by a piccolo solo. Measures 104-105 feature rhythmic patterns from the piano and various string instruments (Vln. 1, Vln. 2, Vla., Vlc.). Measure 106 concludes the section with sustained notes from the bassoon and cello.

Ob. *p* *mp*

A. Sx.

B. Cl.

C Tpt.

Tbn.

Picc. *p* (3)

B♭ Cl. *p* *mp* *p*

Bsn.

Hn.

Tuba

Pno. (measures 104-105)

E. Bass

D. S. *z* *z*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

103 104 105 106

Jim, Jimi, and James

Ob.

A. Sx. *mp*

B. Cl.

C Tpt.

Tbn.

Picc. *pizz.* (3)

B♭ Cl.

Bsn.

Hn. *p* *mp*

Tuba

Pno. *pizz.*

E. Bass

D. S. *pizz.*

Vln. 1 *(pizz.)*

Vln. 2 *(pizz.)*

Vla.

Vlc. *(pizz.)*

Cb.

111

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn. *ppp*

Fl. *to flute*

B♭ Cl.

Bsn.

Hn. *mf*

Tuba *ppp*

Pno.

E. Bass *p*

D. S. *p*

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *p*

Vlc. *mp*

Cb.

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Flute

Ft.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

115 116 117 118

Jim, Jimi, and James

29

121

Ob. *p* *mp* *p* *mf* *ff* *f*

A. Sx. *p* *mp* *p* *mf* *ff* *f*

B. Cl. *p* *mp* *p* *mf* *ff* *f*

C Tpt. *p* *mf* *ff*

Tbn. *ppp*

Fl. *mf* *ff* *f*

B♭ Cl. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

Hn. *ff*

Tuba *ppp*

Pno.

E. Bass *f*

D. S. *p* *f* sub switch to sticks

Vln. 1 *pp* *p* *mp* *p* *ff* *f*

Vln. 2 *p* *mp* *p* *ff* *f*

Vla. *p* *mp* *p* *ff* *f*

Vlc. *p* *mp* *p* *mf* *ff* *f*

Cb. *mf* *ff* *f*

119

120

121

122

Jim, Jimi, and James

124

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

31

126

Ob. *f*

A. Sx. *f*

B. Cl. *f* *pp*

C Tpt. *mf* *3*

Tbn. *f* *pp*

Fl. *f* *3* *3* *mf*

B♭ Cl. *f*

Bsn. *f* *pp* *f*

Hn.

Tuba *f* *pp*

Pno.

E. Bass *f* *pp*

D. S.

Vln. 1 *f* *3* *3*

Vln. 2 *f*

Vla. *f* *pp*

Vlc. *f* *pp*

Cb. *f*

127

126

127

NB: precise metric alignment of the short figures that occur between measures 126 and 134 is not a strict necessity. Though each should be played as written, the figures need not begin at exactly the indicated subdivision of the measure.

Jim, Jimi, and James

Ob. *mp* | 8 | *p*

A. Sx. *mp* | 8 | *p*

B. Cl. | 8 | -

C Tpt. *p* | 8 | -

Tbn. | 8 | -

Fl. *mp* | 8 | *p*

B. Cl. *mp* | 8 | *p*

Bsn. | 8 | -

Hn. | 8 | -

Tuba | 8 | -

Pno. | 8 | *#p*

E. Bass | 8 | -

D. S. | 8 | -

Vln. 1 | *mp* 3 3 | 8 | *p* 3 3 | *mp*

Vln. 2 | *mp* | 8 | *p* | *mp*

Vla. | *mp* | 8 | -

Vlc. | *mp* | 8 | -

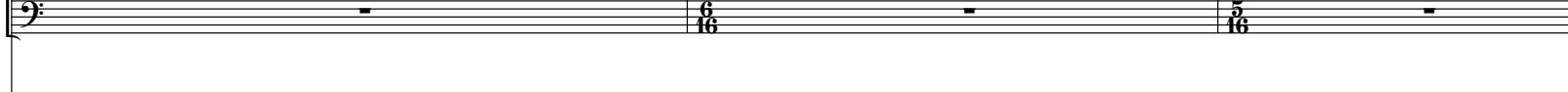
Cb. | *mp* | 8 | -

Jim, Jimi, and James

33

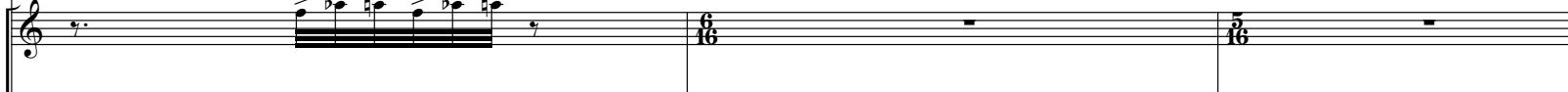
Ob. 

A. Sx. 

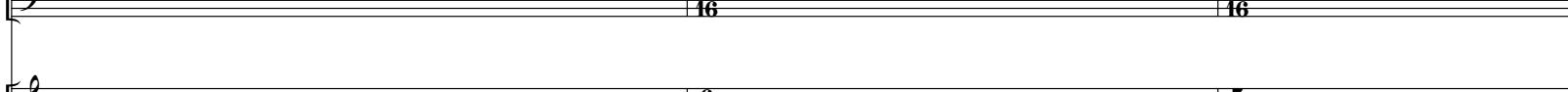
B. Cl. 

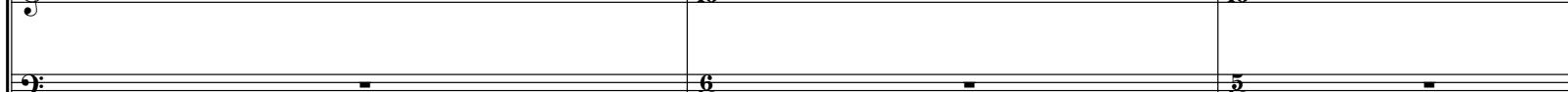
C Tpt. 

Tbn. 

Fl. 

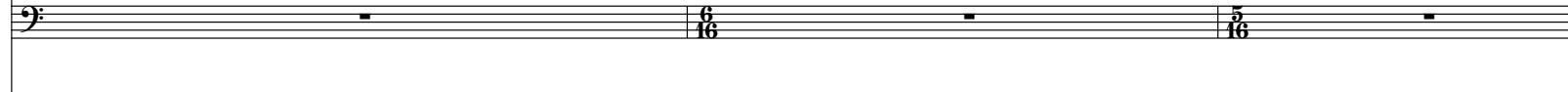
B. Cl. 

Bsn. 

Hn. 

Tuba 

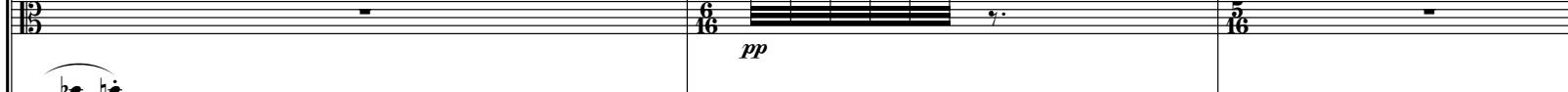
Pno. 

E. Bass 

D. S. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Cb. 

130

131

132

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl. *pp*

B♭ Cl. *pp*

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

A detailed musical score page from a symphony or similar work, spanning measures 137 to 140. The score is written for a large orchestra. Key instruments include the Oboe (Ob.), Bassoon (B. Sx.), Clarinet (B. Cl.), Trombone (Tbn.), Flute (Fl.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Tuba (Tuba), Piano (Pno.), Double Bass (E. Bass), Cello (D. S.), Violin (Vln. 1), Violin (Vln. 2), Viola (Vla.), and Cello (Vlc.). The score uses a mix of treble and bass clefs. Measure 137 shows mostly rests. Measure 138 begins with a dynamic of mf for the strings. Measures 139 and 140 feature complex rhythmic patterns, including sixteenth-note figures and sustained notes. The piano part in measure 139 includes a dynamic marking of tre corde . Various dynamics are used throughout, such as ppp , mp , f , ff , and p . Measure 140 concludes with a dynamic of p .

Jim, Jimi, and James

143

\leftarrow ♩ = ♦ → (♩ = c. 144)

(c. 144)

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

151

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

159

Ob. *mp* *mf* *f*

A. Sx. *mf* *f*

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

C Tpt.

Tbn.

Fl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn.

Tuba

Pno. *mp*

E. Bass

D. S.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mp* *f*

Vlc. *sforzando* *f*

Cb. *mf* *sforzando* *f*

153

154

155

156

157

158

159

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

160 161 162 163 164 165

167

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

41

175

Ob. *mp* *f*

A. Sx. *mp* *f*

B. Cl. *mp* *f*

C Tpt. *fz* *f*

Tbn. *fz* *f* *mf* *f* *mf*

Ft. *mf* *f* *mf*

B. Cl. *mp* *f* *mf*

Bsn. *mp* *f* *mf*

Hn. *fz* *s'z* *f*

Tuba *fz* *s'z*

Pno. *mf*

E. Bass *p* *sticks* *mf*

D. S. *mp*

Vln. 1 *mf* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vlc. *mf*

Cb. *mf*

173

174

175

176

177

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

43

183

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

183

184

185

186

Jim, Jimi, and James

191

Ob.
A. Sx.
B. Cl.
C Tpt.
Tbn.
Fl.
B. Cl.
Bsn.
Hn.
Tuba
Pno.
E. Bass
D. S.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

187 188 189 190 191 192

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

193 194 195 196 197 198

Jim, Jimi, and James

199

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

199 200 201 202 203 204 205

Jim, Jimi, and James

47

209

Ob. A. Sx. B. Cl. C. Tpt. Tbn. Fl. B. Cl. Bsn. Hn. Tuba

Pno. E. Bass D. S. Vln. 1 Vln. 2 Vla. Vcl. Cb.

206 207 208 209 210

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

211 212 213 214 215

Jim, Jimi, and James

49

217

Ob. A. Sx. B. Cl. C Tpt. Tbn. Fl. B♭ Cl. Bsn. Hn. Tuba Pno. E. Bass D. S. Vln. 1 Vln. 2 Vla. Vlc. Cb.

Jim, Jimi, and James

A page from a musical score for orchestra and piano. The score is arranged in two systems. The top system starts with a dynamic of *p*, followed by *ff*. The bottom system begins with *sfz*, followed by *f* and *ff*. Various instruments are highlighted with slurs and dynamics. The piano part includes grace notes and sustained notes. The strings (Violins, Violas, Cellos) play eighth-note patterns, while the woodwinds (Oboe, Clarinet, Bassoon, Bass Clarinet, Flute, Trombone) provide harmonic support.

Jim, Jimi, and James

51

228

Ob. A. Sx. B. Cl. C Tpt. Tbn.

Fl. B. Cl. Bsn. Hn. Tuba

Pno. E. Bass D. S.

Vln. 1 Vln. 2 Vla. Vlc. Cb.

224 225 226 227 228

234

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B. Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Jim, Jimi, and James

53

240

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

236

237

238

239

240

Jim, Jimi, and James

245

Ob. *mf* *mp* *f* *mf* *ff*

A. Sx. *mf* *mp* *f* *mf* *ff*

B. Cl. *mf* *mp* *f* *mf* *ff*

C Tpt. *mf* *p* *mp* *mf* *f ff* *mf* *ff*

Tbn. *mf* *p* *mp* *mf* *f ff* *mf* *ff*

Fl. *p* *mf* *mp* *f* *mf* *ff*

B♭ Cl. *p* *mf* *mp* *f* *mf* *ff*

Bsn. *p* *mf* *mp* *f* *mf* *ff*

Hn. *mf* *p* *mp* *mf* *f ff* *p* *f mf* *ff*

Tuba *mf* *p* *mp* *mf* *f ff* *p* *f mf* *ff*

Pno. *mf* *p* *mp* *mf* *f ff* *p* *mf* *f* *ff*

E. Bass *mf* *p* *mp* *mf* *f ff*

D. S. *mf* *p* *mp* *mf* *ff* *mf* *f* *ff*

Vln. 1 *mf* *p* *p* *f* *mp* *f* *ff*

Vln. 2 *mf* *p* *p* *f* *mp* *f* *ff*

Vla. *mf* *p* *p* *f* *mp* *f* *ff*

Vlc. *mf* *p* *p* *f* *mp* *f* *ff*

Cb. *mf* *p* *p* *f* *mp* *f* *ff*

Jim, Jimi, and James

55

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

246

247

248

249

Jim, Jimi, and James

252

Ob. A. Sx. B. Cl. C Tpt. Tbn.

Fl. Bb Cl. Bsn. Hn. Tuba

Pno. E. Bass D. S.

Vln. 1 Vln. 2 Vla. Vlc. Cb.

Jim, Jimi, and James

57

A musical score for orchestra and piano, page 57, featuring 18 staves of music. The instruments listed from top to bottom are: Oboe (Ob.), Alto Saxophone (A. Sx.), Bassoon (B. Cl.), Clarinet (C Tpt.), Bassoon (Tbn.), Flute (Fl.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Tuba, Piano (Pno.), Double Bass (E. Bass), Double Bass (D. S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vlc.), and Double Bass (Cb.). The score includes measure numbers 253, 254, and 255 at the bottom.

253

254

255

Jim, Jimi, and James

Ob.

A. Sx.

B. Cl.

C Tpt.

Tbn.

Fl.

B♭ Cl.

Bsn.

Hn.

Tuba

Pno.

E. Bass

D. S.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Musical score for orchestra and piano, page 59, measures 260-265.

The score consists of 18 staves, each with a clef, key signature, and time signature. Measures 260-264 show mostly rests or simple harmonic patterns. Measure 265 features more active parts, particularly for the strings and piano.

Instrumentation includes:

- Ob. (Oboe)
- A. Sx. (Alto Saxophone)
- B. Cl. (Bassoon)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- Fl. (Flute)
- B♭ Cl. (B♭ Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tuba
- Pno. (Piano)
- E. Bass (Double Bass)
- D. S. (Drums)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Cello)
- Cb. (Double Bass)

Measure 265 includes dynamic markings: *mp* (mezzo-forte) under the drums and *ff* (fortissimo) above the piano.