

Juxtaposition



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JUXTAPOSITION

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by Nanako Sato

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Acknowledgements

Working through my Masters paper from 2010 to 2011 was a real challenge, giving me fresh hurdles to overcome. Unforeseen circumstances changed many lives during this time, including my own. There have been a significant number of earthquakes and three major aftershocks that affected people in Christchurch. One of these took my friend's life. Meanwhile, my home country Japan had major earthquakes and a tsunami hit my sister's city in Japan. I would like to dedicate my compositions to the people who are no longer with us, as well as people who are still grieving.

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All is well.

Nanako Sato 2011

Abstract

This collection of original compositions shows the juxtaposition of modern jazz and contemporary classical music. The aim was to create original and interesting compositions based on linear ideas from a variety of pentatonic scales; both existing scales and those of my own device. These works explore and combine heterophonic texture¹ with jazz modality.

The works were composed and arranged within two distinct genres and four ensembles; a jazz big band, a small jazz combo, a chamber orchestra group and a reduced orchestra. Elements of modern classical, jazz and non-western harmonies were incorporated into these compositions, with melodic ideas limited to five-note scales.

The compositions implemented jazz improvisational methods to develop each piece. They were inspired by ancient Japanese literature, poems and some current events, which of these descriptions have been included at the beginning of each piece.

My three big band jazz pieces are called *A Piece of Hope in the Darkness*, *Effect*, and *Rainforest*. Each piece explores the compositional methods that have been explained above. All three works were composed and arranged for a regular jazz big band setting, consisting of a saxophone section (two altos, two tenors and baritone); a brass section (three trombones, bass trombone and four trumpets); and a rhythm section (guitar, piano, double bass and drum set). In the composition *Effect*, however, the first alto saxophone is substituted by clarinet to add a gloomy texture. I tried to achieve linear approach of writing style in each part of the compositions. Resulted sounds like delicate and smooth sounding than the punchy normal setting of the big band sound.

¹ *Heterophonic texture is the use of a simultaneous variety of single melody lines with embellishment. It can be described as complex monophony. Heterophonic textures are often a feature of non-Western traditional music and can be found in Japanese Gagaku, gamelan music, and traditional music from Thailand.*

A small ensemble piece called *Blue Butterfly* is in a sonata form. The work was based around the following five-note scale: D, F, A, Bb, C. Performers are required to improvise in a linear fashion within this mode for the improvisation section. The instrumentation of this piece is alto and tenor saxophones, piano, double bass and drums. The pianist and bassist on this piece were to spontaneously create chords based on the five-note scale.

Two modern classical setting pieces are called *Reminiscence of a Japanese Garden* and *Conspiracy Theory*. *Reminiscence of a Japanese Garden* is composed with the following two sets of five-note modes: D, E, G, A and Bb; and D, F#, A, C and E as a base. A very prominent heterophonic texture was utilised in this composition, which resulted a very linear work. The ensemble consists of flute, clarinet, violin, cello and piano. The cadenza that is performed by the flute is improvised in this mode. *Conspiracy Theory* is based around the following five notes: D, E, F, G and A. The ensemble consists of flute, clarinet, string sections (violin, viola and cello), piano, timpani and marimba.

The resulting compositions are much more linear than my previous works. Performers of these compositions enjoyed working with this concept and have shown great understanding and flexibility. Working within the limited framework of different pentatonic scales has been both restrictive and liberating and the use of heterophonic textures presented me with new dimensions and perspectives on my writing style. The process of writing and recording these compositions has been a rewarding and enlightening experience.

Chapter 1

A Piece of Hope in the Darkness

In September 2010 a major earthquake severely damaged Christchurch, and in February 2011 another hit, causing many to lose friends and houses. It is hard to believe that I have been facing these unforeseen circumstances in my lifetime. There are so many broken bricks in the city. It is normal now to see the construction sites, reflective jackets and helmets all around Christchurch. We lost friends, homes and belongings, yet most of Canterbury did not lose hope even under these trying times. This piece is composed to describe the emotion of those affected by the Christchurch earthquake.

Happiness can be found, even in the darkest of times, if one only remembers to turn on the light.

- J.K. Rowling

This work is dedicated to all of Canterbury.

A Piece of Hope In The Darkness

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

2 Alto Saxophone
2 Tenor Saxophones
1 Baritone Saxophone
4 Trumpets
3 Trombones
1 Bass Trombones
1 Wind Chimes
1 Jazz Guitar
1 Piano
1 Acoustic Bass
1 Drum set

Note: Trumpet sections require a cup mute and a harmon mute,
Trombone section need a harmon mute for this composition.
Wind chimes can be stationed close to the drum kit.

Transposed Score

Duration: Approx. 5 minutes

A Piece of Hope in the Darkness

Nanako Sato

Moderato
Straight

The musical score is arranged for a large ensemble. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderato' and the feel is 'Straight'. The score is divided into two main sections, A and B, indicated by boxed letters. Section A spans the first 12 measures, and Section B begins at measure 13. The instruments and their parts are as follows:

- Alto 1 & 2, Tenor 1 & 2, Trumpet 2, 3, & 4, Trombone 1, 2, & 3, Bass Trombone, Wind Chimes, and Guitar:** These instruments play sustained notes, primarily in the key of Bb, with some chromatic movement in Section B.
- Bari. Sax. and Bass Trombone:** These instruments play a melodic line starting in measure 5, marked *mf*. The Bass Trombone part includes a *p* dynamic marking in measure 12.
- Trumpet 1:** This instrument has a melodic line starting in measure 5, marked *p Dalente* (piano, decelerando).
- Piano:** The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *mp*. The left hand accompaniment is marked with *Reo* and includes a fermata over measures 10-12.
- Double Bass:** This instrument plays a melodic line starting in measure 5, marked *ff* in measure 10 and *mf* in measure 11. It includes a 'Double stop' instruction in measure 10 and a *Gm(maj7)* chord marking in measure 11.
- Drums:** The drum part is mostly rests, with a pattern of eighth notes starting in measure 13, marked *mp*. A '2' marking is present at the end of the piece.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

W.Ch.

J. Gtr.

Pno.

Db.

Dr.

14

con sord. (Harmon)

mf

con sord. (Harmon)

mf

con sord. (Harmon)

mf

con sord. (Harmon)

mf

Gm(♯11) Gm

Gm(♯11) Gm

Gm

Gm(♯11)

E♭6

E♭6

Gm

Gm(maj7)

E♭6

Gm

Gm(maj7)

Gm(♯11)

E♭6

Gm

E♭6

Gm

Gm(maj7)

2

2

2

2

2

2

2

28 **C**

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. Sax.

Tpt. 1 *mp* *p*

Tpt. 2 *mp* *p*

Tpt. 3 *mp* *p*

Tpt. 4 *mp* *p*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

W.Ch.

J. Gtr. *mp*

Pno. *mf*

Db. *mf*

Dr. *mf*

G7(9) *G7(sus4)* *Gm* *Gm(maj7)* *Gm(maj7)* *Gm(maj7)* *Gm(#11)* *Gm(maj7)* *Gm(#11)* *Gm(maj7)* *Eb9*

G7(9) *G7(sus4)* **C** *Gm* *Gm(maj7)* *Gm(maj7)* *Gm(maj7)* *Gm(#11)* *Gm(maj7)* *Gm(#11)* *Gm(maj7)* *Eb9*

C *Gm* *Gm(maj7)* *Gm(maj7)* *Gm(maj7)* *Gm(#11)* *Gm(maj7)* *Gm(#11)* *Gm(maj7)* *Eb9*

C 2 2 2 2 2 2

40

D

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

W.Ch.

J. Gtr.

Pno.

Db.

Dr.

senza sord.

mf

p

f

mf

p

f

mf

p

D

D

52

Alto 1 *pp* *mf*

Alto 2 *pp* *mf*

Tenor 1 *pp* *mf*

Tenor 2 *pp* *mf*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *mf*

W.Ch.

J. Gtr. *Bb/Ab* *Gm7* *Cb7maj7* *Fm7(b6)*

Pno. *Bb/Ab* *Gm7* *Cb7maj7* *Fm7(b6)*

Db. *Bb/Ab* *Gm7* *Cb7maj7* *Fm7(b6)*

Dr. *4* *4*

E

60

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1
con sord. (cup mute)
mf

Tpt. 2
con sord. (cup mute)
mf

Tpt. 3
con sord. (cup mute)
mf

Tpt. 4
con sord. (cup mute)
mf

Tbn. 1
mp

Tbn. 2
mp

Tbn. 3
mp

B. Tbn.
mp

W. Ch.

J. Gtr.
G₉maj7 *Fm⁷(b6)* *mf*

Pno.
G₉maj7 *Fm⁷(b6)* *f* *Red*

Db.
G₉maj7 *Fm⁷(b6)* **E** *Piano and guitar only*

Dr.
E *Use drum sticks and scratch the surface of the ride cymbal to make Dolphin sounds throughout E section*

4

4

71

Alto 1 *mf*

Alto 2 *mf*

Tenor 1

Tenor 2

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3

B. Tbn. *p*

W.Ch.

J. Gtr. *mf* Bmaj7

Pno. *mf* senza Ped.

Db. *mf* Bmaj7

Dr. 8 12 16 *mf*

F

82

Alto 1 *pp*

Alto 2 *pp*

Tenor 1 *mp* *pp*

Tenor 2 *mp* *pp*

Bari. Sax. *pp*

Tpt. 1 *pp* *mf* senza sord.

Tpt. 2 *pp* *mf* senza sord.

Tpt. 3 *pp* *mf* senza sord.

Tpt. 4 *pp* *mf* senza sord.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

W. Ch.

J. Gtr. *Bbm^{b6}* *Bmaj⁹* *Bbm^{b6}* *Dbm⁷* *Bmaj⁹* *Dbm⁷* *Bmaj⁹* *Gmaj⁹*

Pno.

Db. *Bbm^{b6}* *Bmaj⁹* *Bbm^{b6}* *C^{#m}7* *Bmaj⁹* *C^{#m}7* *Bmaj⁹* *Gmaj⁹*

Dr. *4* *4*

♩=180
Swing

G

Musical score for 'A Piece of Hope in the Darkness'. The score is arranged for a jazz ensemble and includes the following parts:

- Alto 1 & 2:** Melodic lines with dynamics *f* and *mf*.
- Tenor 1 & 2:** Melodic lines with dynamics *f* and *mf*.
- Bari. Sax:** Melodic line with dynamic *mf*.
- Tpt. 1, 2, 3, 4:** Melodic lines with dynamic *f*.
- Tbn. 1, 2, 3, B. Tbn.:** Harmonic accompaniment.
- W.Ch. (Wood Chimes):** Percussive accompaniment with dynamic *ff*.
- J. Gtr. (Jazz Guitar):** Rhythmic accompaniment with dynamic *ff*.
- Pno. (Piano):** Harmonic accompaniment with dynamics *ff* and *mf*.
- Db. (Double Bass):** Harmonic accompaniment with dynamic *mf*.
- Dr. (Drums):** Rhythmic accompaniment with dynamics *mp* and *mf*.

Chord markings include $G^{\flat}m^7$, F^{maj9} , $G^{\flat}m^{maj7}$, $G^{\flat}m^{maj}$, $G^{\flat}m^{maj7}$, $G^{\flat}m^{maj}$, $A^{\flat}m^{maj7}$, and $G^{\flat}m^{maj}$. A key signature change to $F^{\sharp}m^7$ is indicated in the Double Bass part.

103

Musical score for a jazz ensemble, starting at measure 103. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., W.Ch., J. Gtr., Pno., Db., and Dr. The key signature is one flat (B-flat major / D minor). The score features various musical notations including notes, rests, and dynamics such as *f* (forte) and *mf* (mezzo-forte). Chord symbols are provided for the guitar and piano parts, including Gm^{maj7} , Gm^{maj} , $A\flat m^{maj7}$, and Gm^{maj7} . The drum part includes a '2' symbol indicating a specific rhythmic pattern.

III

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

W.Ch.

J. Gtr.

Pno.

Db.

Dr.

Chords: Eb9, Gm7

Drum notation: 2

119 **H**

Alto 1 *mf* *pp*

Alto 2 *mf* *pp*

Tenor 1 *mp* *pp*

Tenor 2 *mp* *pp*

Bari. Sax. *mf* *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tpt. 4 *pp*

Tbn. 1 *p* *p*

Tbn. 2 *p* *p*

Tbn. 3 *p* *p*

B. Tbn. *p* *p*

W.Ch.

J. Gtr. *f* *p*

Pno. *f* *p*

H *f* *mp*

Dr. *mf* *mp*

H *mf* *mp*

Jazz Waltz

Jazz Waltz

Jazz Waltz

127 **I** **J** = 100 Straight

Alto 1 *mf* Gracefully

Alto 2 *mf* Gracefully

Tenor 1 *mf* Gracefully *mp*

Tenor 2 *mf* Gracefully *mp*

Bari. Sax. *mp*

Tpt. 1 *mf* Gracefully *mp* con sord. (Harmon mute)

Tpt. 2 *mf* Gracefully *mp* con sord. (Harmon mute)

Tpt. 3 *mf* Gracefully *mp* con sord. (Harmon mute)

Tpt. 4 *mf* Gracefully *mp* con sord. (Harmon mute)

Tbn. 1 *mp* Gracefully

Tbn. 2 *mp* Gracefully

Tbn. 3 *mp* Gracefully

B. Tbn. *mp* Gracefully *mp*

W. Ch. *mf* let ring

J. Gtr. *mf* Gracefully *f* *mp*

Pno. *mf* Gracefully *f* *mp*

Db. *mf* Gracefully *mp* **J** = 100 Straight

Dr. *mf* Gracefully *p dolce* **J** = 100 Straight

142

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

W.Ch.

J. Gtr.

Pno.

Db.

Dr.

p

mp

mf

con sord. Harmon mute

Gmaj9 Gmaj9 Gmaj9 Gmaj7(♯11) Gmaj7 Gmaj7(♯11) Gmaj7 E♭9/6 E♭9/6

♯E0 ♯E0 ♯E0 ♯E0 ♯E0

153

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *senza sord.* *mf*

Tbn. 2 *senza sord.* *mf*

Tbn. 3 *senza sord.* *mf*

B. Tbn. *mf*

W.Ch.

J. Gtr. *mf*

Pno. *mf*

Db. *mf*

Dr. *mf*

Alto 1

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

A 5 **B** 22

30 **C** *mf*

38

47 **D** 4 *pp*

56 *mf* 4

64 **E** 16 **F** *mf* 2

86 *pp* 6 *f*

97 **G** $\text{♩} = 180$ Swing *mf*

103 12

119 **H** *mf* *pp*

126 **I** Jazz Waltz *mf* Gracefully

138 **J** $\text{♩} = 100$ Straight *p*

148

155 *mf*

Alto 2

Moderato **A Piece of Hope in the Darkness** Nanako Sato
Straight

A 5 B 22

30 **C**

38

47 **D** 4

56 3

64 **E** 16 **F** 2

86 6 f

97 **G** ♩=180 Swing

103 12

119 **H** 2

125 **I** Jazz Waltz **4**
pp *mf* Gracefully

135 **J** =100 Straight **4**
p

147

154 **3**
mf

Tenor 1

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato

A 5 **B** 22

30 **C** *mp*

38

47 **D** 4 *pp*

56 *mf* 3

64 **E** 16 **F** 2 *mp*

86 *pp* 6 *f*

97 **G** ♩=180 Swing *mf*

103 12

119 **H** 2

Tenor 1

121 *mp* *pp*

126 **I** Jazz Waltz **4** *mf* Gracefully **3**

138 **J** =100 Straight *mp*

147 **2**

155 *mf*

Tenor 2

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato

A 5 **B** 22

30 **C** *mp*

38

47 **D** 4 *pp*

56 *mf* 3

64 **E** 16 **F** 2 *mp*

86 *pp* 6 *f*

97 **G** $\text{♩} = 180$ Swing *mf*

103 12

119 **H** 2

Tenor 2

121 *mp* *pp*

126 **I** Jazz Waltz **4** **3**
mf Gracefully

138 **J** =100 Straight *mp*

147 **2**

155 *mf*

Bari. Sax.

Nanako Sato

Moderato
Straight

A Piece of Hope in the Darkness

A 5

B 8 21 **C** 18

D 48 8

59

E 64 15 **F**

83

87 6 4

G ♩=180 Swing

98

103 12

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119 **H**

mf

Musical staff for measures 119-121. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *mf* is present below the staff.

122

pp

Musical staff for measures 122-125. The music continues with eighth and sixteenth notes. A dynamic marking of *pp* is present below the staff.

126 **I** Jazz Waltz **11**

Musical staff for measures 126-127. Measure 126 contains a few notes, and measure 127 is a whole rest. A time signature change to 3/4 is indicated at the start of measure 127. A section marker **11** is placed above the staff.

138 **J** $\text{♩} = 100$
Straight

mp

Musical staff for measures 138-146. The music consists of a series of dotted half notes. A tempo marking of $\text{♩} = 100$ and the instruction "Straight" are present above the staff. A dynamic marking of *mp* is present below the staff.

147

Musical staff for measures 147-154. The music consists of quarter and eighth notes.

155

mf

Musical staff for measures 155-158. The music consists of quarter and eighth notes. A dynamic marking of *mf* is present below the staff.

Trumpet 1

Moderato **A Piece of Hope in the Darkness** Nanako Sato

Straight

A

6 *p Dalente*

B 9 *con sord. (Harmon)* 10 *mf*

30 **C** 5 *mp* 4 *p*

44 **D** *senza sord.* *mf*

52 *con sord. (cup mute)* 8 *mf*

64 **E** 15 **F** 4 *pp*

88 *senza sord.* *mf*

94 *f*

98 **G** *Swing* 4 *f*

107 5

115

119 **H**

126

I Jazz Waltz

131

♩=100
Straight

138 **J**

con sord. (Harmon mute)

146

154

Trumpet 2

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato

A 5 **B** 9 *con sord. (Harmon)* *mf*

20 10 **C** 5 *mp* *p*

38 4

D 48 *senza sord.* *mf* 8

60 *con sord. (cup mute)* *mf*

64 **E** 15 **F** 4 *pp*

88 *senza sord.* *mf*

94 *f*

98 **G** $\text{♩} = 180$ *Swing* 4 *f*

107 5

Trumpet 2

115 *f*

119 **H** *pp*

126 **I** Jazz Waltz *mf* Gracefully

131 *mf* **3**

138 **J** $\text{♩} = 100$ Straight *con sord. (Harmon mute)* *mp*

146

154 *mf*

Trumpet 3

Moderato Straight **A Piece of Hope in the Darkness**

Nanako Sato

A 5 **B** 9 *con sord. (Harmon)* *mf*

20 **C** 5 *mp* *p*

38 4

48 **D** *senza sord.* *mf* 8

60 *con sord. (cup mute)* *mf*

64 **E** 15 **F** 4 *pp*

88 *senza sord.* *mf*

94 *f*

98 **G** $\text{♩} = 180$ *Swing* 4 *f*

107 5

Trumpet 3

115

119 **H**

4

126 **I** Jazz Waltz

mf Gracefully

131

3

138 **J** =100 Straight con sord. (Harmon mute)

mp

147

155

mf

Trumpet 4

Moderato

Straight

A Piece of Hope in the Darkness

Nanako Sato

A 5 **B** 9 *con sord. (Harmon)*
mf

20 **C** 5
mp *p*

38 4

48 **D** *senza sord.* 9 *con sord. (cup mute)*
mf *mf*

62 **E** 15

80 **F** 4 *senza sord.*
pp *mf*

91 *f*

98 **G** $\text{♩} = 180$ *Swing* 4 *f*

108 5 *f*

117 **H** 4

123

pp

127 **I** Jazz Waltz

mf Gracefully

135 **3** **J** $\text{♩} = 100$ Straight *con sord. (Harmon mute)*

mp

145

mf

153

mf

Trombone 1

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

5 5 *mf*

15

22

30 **C** 17 **D** *p*

52 2 *f*

59 *mp*

64 **E** 16 **F** 4 *p*

89 2

98 **G** Swing 9 *f* 180

111 4

Trombone 1

119 **H**

p **Jazz Waltz** *p*

125 **I**

mp Gracefully

$\text{♩} = 100$

134 **J** **Straight** *con sord.* *Harmon mute*

mp *mf*

153 *senza sord.*

157 *mf*

Trombone 2

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

5 5 *mf*

15

22

30 **C** 17 **D** *p*

52 2 *f*

59 *mp*

64 **E** 16 **F** 4

89 2

98 **G** $\text{♩} = 180$ Swing 9 *mf*

111 4

Trombone 2

119 **H**

125 **I Jazz Waltz**

134 **J Straight** $\text{♩} = 100$

153 *senza sord.*

157

Trombone 3

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

Trombone 3

119 **H**

125 **I Jazz Waltz**

mp Gracefully

134 **J** $\text{♩} = 100$ **Straight**

con sord. Harmon mute

mp *mf*

153 *senza sord.*

157

mf

Bass Trombone

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

Bass Trombone

119 **H**



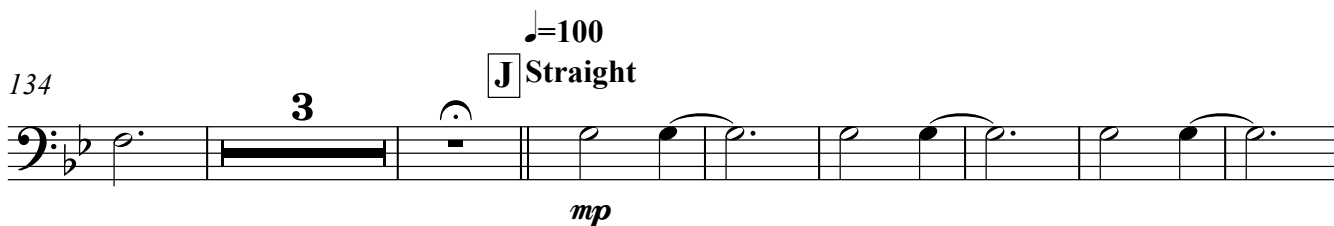
p *p*

125 **I Jazz Waltz**



mp Gracefully

134 **J Straight** ♩=100



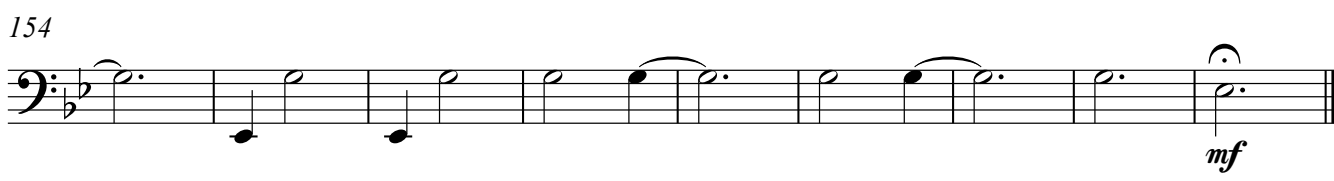
mp

145



mp *mf*

154



mf

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

The musical score consists of ten measures, each with a lettered section marker in a box and a measure count. Measure 1 starts with a 4/4 time signature and a 5-measure section labeled 'A'. Measure 2 contains a half note with a fermata. Measure 3 starts with a 3/4 time signature and a 22-measure section labeled 'B'. Measure 4 contains a 30-measure section labeled 'C'. Measure 5 contains a 16-measure section labeled 'D'. Measure 6 starts with a 64-measure section labeled 'E' and includes a *mf* dynamic marking. Measure 7 starts with a 75-measure section labeled 'F' and includes a *ff* dynamic marking. Measure 8 starts with a 98-measure section labeled 'G' and includes a tempo marking of ♩=180 and the style 'Swing'. Measure 9 contains a 7-measure section labeled 'H'. Measure 10 starts with a 126-measure section labeled 'I' with the style 'Jazz Waltz' and a 23-measure section labeled 'J' with the style 'Straight' and a tempo marking of ♩=100. The score concludes with a half note and a fermata, with the instruction *mf* let ring---|.

Guitar

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato

The musical score is written in G minor (one flat) and 4/4 time. It consists of several systems of music:

- System 1 (Measures 1-14):** Features two measures with a whole rest and a '5' above the staff, indicating a barre. Measure 14 contains a half note G with a 'p' dynamic marking. Chords D and Gm are indicated above the staff.
- System 2 (Measures 15-21):** Measure 15 has a half note G with a 'p' dynamic. Measures 16-17 have chords Gm(#11) and Gm. Measures 18-19 have chords Gm(#11) and Gm. Measure 20 has a half note G. Measure 21 has a half note G.
- System 3 (Measures 22-29):** Measure 22 has a half note G. Measures 23-24 have chords Gm and Gm(maj7). Measures 25-26 have chords G7(b9) and G7(sus4). Measures 27-29 have chords Gm, Gm(maj7), and Gm(#11).
- System 4 (Measures 30-35):** Measure 30 has a half note G. Measures 31-32 have chords Gm and Gm(maj7). Measures 33-34 have chords Gm(maj7) and Gm(#11). Measure 35 has a half note G.
- System 5 (Measures 36-42):** Measure 36 has a half note G. Measures 37-38 have chords Gm(maj7) and Eb6/9. Measures 39-40 have chords Gm and Eb6/9. Measures 41-42 have chords Gm and Eb6/9.
- System 6 (Measures 43-51):** Measure 43 has a half note G. Measures 44-45 have chords Bb/Ab and Gm7. Measures 46-47 have chords Gm7 and Gb(maj7). Measures 48-49 have chords Gb(maj7) and Gb(maj7). Measure 50 has a half note G.
- System 7 (Measures 52-57):** Measure 52 has a half note G. Measures 53-54 have chords Bb/Ab and Gm7. Measures 55-56 have chords Gb(maj7) and Gb(maj7). Measure 57 has a half note G.
- System 8 (Measures 58-62):** Measure 58 has a half note G. Measures 59-60 have chords Fm7(b6) and Gb(maj7). Measures 61-62 have chords Fm7(b6) and Fm7(b6).
- System 9 (Measures 63-68):** Measure 63 has a half note G. Measures 64-65 have chords Gm and Gm. Measures 66-67 have chords Gm and Gm. Measure 68 has a half note G.
- System 10 (Measures 69-74):** Measure 69 has a half note G. Measures 70-71 have chords Gm and Gm. Measures 72-73 have chords Gm and Gm. Measure 74 has a half note G.

Guitar

77 Loco **F** Bmaj9 Bbm(b6) Bmaj9

mf

85 Bbm(b6) Dbm7 Bmaj9 Dbm7 Bmaj9

92 Gmaj9 Gbm7 Fmaj9

ff

98 **G** =180 Swing Gmmaj7 Gmmaj7 Gmmaj7 Abmmaj7 Gmmaj7

103 Gmmaj7 Gmmaj7 Abmmaj7 Gmmaj7 Gmmaj7

109 Gmmaj7 Gmmaj7 Gmmaj7 Eb6/9 Gm7

114 Eb6/9 Gm7

119 **H** Bmaj7 Bbm(b6) Bmaj9

f

125 **I** Jazz Waltz Bbm(b6) Dbm7 Bmaj9 Dbm7 Bmaj9

mf Gracefully

131 Gmaj9 Gbm7 Fmaj9

f

138 **J** =100 Straight Gmaj9 Gmaj9 Gmaj9 Gmaj9

mp

Guitar

3

147 Gmaj7(#11) Gmaj7 Gmaj7(#11) Gmaj7 Eb%9 Eb%9 Gmaj9 Gmaj9

155 Eb%9 Eb%9 Gmaj9 Gm(maj7) Gm(maj7)/Eb

Piano

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

A **B** Gm^{maj7}

5 5

mp

Ped. Ped.

12 Gm(#11)

Ped. Ped. Ped.

18 Eb% Gm

Ped. Ped. Ped.

24 Eb% Gm Gm^{maj7} G7(b9) G7(sus4)

Ped. Ped. Ped.

30 **C** Gm Gm^{maj7} Gm^{maj7} Gm^{maj7} Gm(#11) Gm^{maj7}

mf Ped. Ped. Ped.

36 $Gm(\#11)$ Gm^{maj7} $Eb\%6$ Gm

Ped. Ped. Ped.

42 $Eb\%6$ Gm Gm^{maj7} Gm Gm^{maj7}

Ped. Ped. Ped.

48 **D** Bb/Ab Gm^7 Bb/Ab

mf

54 Gm^7 Gb^{maj7} $Fm^7(b6)$

Ped.

59 Gb^{maj7} $Fm^7(b6)$

Ped.

64 **E**

f Ped. Ped.

Ped.

68

Ped. Ped.

72

Ped. Ped.

76

Ped. Ped.

F

Bmaj9

Bbm(b6)

80

mf
senza Ped.

Bmaj9

Bbm(b6)

Dbm7

84

89 Bmaj9

Dbm7

Bmaj9

Gmaj9

Gbm7

Fmaj9

♩=180

G Swing

Gmaj7

95

ff *mf*

101

Gm^{maj7} Gm^{maj7} Abm^{maj7} Gm^{maj7} Gm^{maj7} Gm^{maj7} Abm^{maj7} Gm^{maj7}

105

Gm^{maj7} Gm^{maj7}

110

Gm^{maj7} Eb^{6/9} Gm⁷

114

Eb^{6/9} Gm⁷

118

H Bm^{maj7} Bbm^(b6)

122 **Bmaj9** *Piano*

125 **Bbm(b6)**

127 **I** **Dbm7** **Bmaj9** **Dbm7** **Bmaj9** **Gmaj9**

Jazz Waltz
mf Gracefully

132 **Gbm7** **Fmaj9**

138 **J** $\text{♩} = 100$ **Straight** **Gmaj9**

145 **Gmaj7(#11)** **Gmaj7** **Gmaj7(#11)** **Gmaj7**

Piano

Musical score for piano, measures 151-157. The score is written in G minor (one flat) and 3/4 time. It consists of two systems of music, each with a treble and bass clef staff. Pedal markings (Ped.) are present at the beginning of measures 151, 153, 155, and 157. Chord symbols are placed above the treble staff: Eb6/9 (measures 151-152), Gmaj9 (measures 153-154), Eb6/9 (measures 155-156), Gmaj9 (measure 157), and Gm maj7/Eb (measure 157). A dynamic marking of *mf* is placed above the treble staff in measure 157. The piece concludes with a double bar line at the end of measure 157.

Double Bass

A Piece of Hope in the Darkness

Moderato
Straight

Nanako Sato

A 5 Double stop

8 *Gm*^{maj7} **B** *Gm*^(#11)
mf

17 *Eb*^{%9} *Gm* *Eb*^{%9}

26 *Gm* *Gm*^{maj7} *G7*^(b9 #5) *G7*^(sus4) **C** *Gm* *Gm*^{maj7} *Gm*^{maj7} *Gm*^{maj7} *Gm*^(#11)
mf

35 *Gm*^{maj7} *Gm*^(#11) *Gm*^{maj7} *Eb*^{%9} *Gm*

41 *Eb*^{%9} *Gm* *Gm*^{maj7} *Gm* *Gm*^{maj7}

48 **D** *Bb*/*Ab* *Gm*⁷ *Bb*/*Ab* *Gm*⁷
mf

55 *Gb*^{maj7} *Fm*^{7(b6)}

60 *Gb*^{maj7} *Fm*^{7(b6)}

64 **E** Piano and guitar only

16

Double Bass

2

80 **F** Bmaj9 Bbm(b6) Bmaj9

mf

85 Bbm(b6) C#m7 Bmaj9

90 C#m7 Bmaj9 Gmaj9 F#m7 Fmaj9

mf

♩=180

99 **G** Swing Gmmaj7 Gmmaj7 Gmmaj7 Abmmaj7 Gmmaj7

mf

103 Gmmaj7 Gmmaj7 Abmmaj7 Gmmaj7

107 Gmmaj7 Gmmaj7

111 Eb% Gm7

115 Eb% Gm7

119 **H** Bmaj7 Bbm(b6) Bmaj9

f *mp*

125 Bbm(b6) Jazz Waltz Dbm7 Bmaj9 Dbm7

mf Gracefully

Double Bass

130 Bmaj9 Gmaj9 Gbm7 Fmaj9

2

$\text{♩} = 100$
Straight

138 **J** Gmaj9 Gmaj9 Gmaj9 Gmaj9 Gmaj9

mp

146 Gmaj7(#11) Gmaj7 Gmaj7(#11) Gmaj7 Eb%9 Gmaj9

154 Eb%9 Gmaj9

158 Gm^{maj}7 Gm^{maj}7/Eb

mf

Drums

Moderato
Straight

A Piece of Hope in the Darkness

Nanako Sato

A 5 **B**

12 2 2 2 2

20 2 2 2 2 2

30 **C** 2 2 2 2

38 2 2 2 2 2

48 **D** *p*

52 4 4

60 **E** *Use drum sticks and scratch the surface of the ride cymbal to make Dolphin sounds throughout E section* 4

70 8 12 16

80 **F** 4

Drums

88

96

103

111

119

127 **I** Jazz Waltz

136

145

154

Chapter 2

Effect

I have used a standard minor pentatonic scale to compose this work. The clarinet is featured instead of the lead alto saxophone in the Big Band. This piece evokes an ancient tale of Japanese mythology². In the Japanese creation myth, the first deities who came into existence are collectively called *Kotoamatsukami*, who appeared at the time of the creation of the universe. Later, the seven generations of *kami* (God 神) known as *Kamiyonanayo* (“Seven Generations of the Age of the Gods” 神世七代) emerged after the formation of heaven and earth.

The seventh and last generation of *Kamiyonanayo* were *Izanagi no Mikoto* (male伊邪那岐神) and *Izanami no Mikoto* (female伊邪那美神) and they created the Japanese archipelago. They descended from the *Amenoukihashi* (Floating Bridge of Heaven) to the island they created out of cloud. They had many children but *Izanami* died giving birth to the child *Kagutsuchi* (incarnation of fire). *Izanagi* travelled to the afterlife to bring her back, but she had already eaten the food there and was beyond saving.

²古事記, *Kojiki*, *Record of Ancient Matters* is a book which was written in 711.

Effect

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

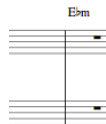
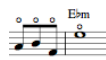
Nanako Sato

Instrumentation

- 1 Clarinet in Bb
- 1 Alto Saxophone
- 2 Tenor Saxophones
- 1 Baritone Saxophone
- 4 Trumpets
- 3 Trombones
- 1 Bass Trombone
- 1 Jazz Guitar
- 1 Piano
- 1 Acoustic Bass
- 1 Drum set

Note: Trumpet section need a cup mute and a harmon mute to perform this piece.

Guitar and bass use harmonics at bar 119 - 120. This section can be conducted.



Transposed Score

Duration: 4.40 minutes

♩=100
Straight

Effect

Nanako Sato

Clarinet in B \flat

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trumpet in B \flat 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Jazz Guitar

Piano

Acoustic Bass

Drum Set

Section A

Section B

mf, *mp*, *p*, *pp*

with stick

Stick for ride cymbal

Use mallets for the floor tom

E \flat m 7 , A \flat 7 , B \natural maj 9

Reo

10

Cl. *mf* *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *p* *p*

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr. *simile.*
 Bmaj9 Ebm7 Ab7 2 Bmaj9 Ebm7 Ab7 2 Bmaj9 Ebm7 Ab7 2 Bmaj9

Pno. *ped*
 Bmaj9 Ebm7 Ab7 2 Bmaj9 Ebm7 Ab7 2 Bmaj9 Ebm7 Ab7 2 Bmaj9

A. Bass
 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

Dr. 2 2 2

Effect

17 **C**

Cl. *mf* *p³* *p*

Alto Sax. *mf* *p³* *p*

Ten. Sax. *mf* *p³* *p*

Ten. Sax. *mf* *p³* *p*

Bari. Sax. *p³* *p*

Tpt. *con sord. (Harmon)* *mf* *p³* *p*

Tpt. *con sord. (Harmon)* *mf* *p³* *p*

Tpt. *con sord. (Harmon)* *mf* *p³* *p*

Tpt. *con sord. (Harmon)* *mf* *p³* *p*

Tbn. *mf* *p³* *p*

Tbn. *mf* *p³* *p*

Tbn. *mf* *p³* *p*

B. Tbn. *mf* *p³* *p*

J. Gtr. *Ebm⁷* *Ab⁷* *Bmaj⁹* *Ebm⁷* *Ab⁷* *Bmaj⁹* *Ebm⁷* *Ab⁷* *Bmaj⁹*

Pno. *Ebm⁷* *Ab⁷* *Bmaj⁹* *Ebm⁷* *Ab⁷* *Bmaj⁹* *Ebm⁷* *Ab⁷* *Bmaj⁹*

A. Bass *Ebm⁷* *Ab⁷* *Bmaj⁹* *simile. Ebm⁷* *Ab⁷* *Bmaj⁹* *Ebm⁷* *Ab⁷* *Bmaj⁹*

Dr. *Asian Pop feel* *PP* *2* *2*

Cl.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

Effect

33 **D** **E**

Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *senza sord.* *f*

Tpt. *senza sord.* *mf*

Tpt. *senza sord.* *pp*

Tpt. *senza sord.* *pp*

Tbn. *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

J. Gtr. *mp*

Pno. *mp*

A. Bass *arco* *mf*

D **E**

Chord progression: (8) Am¹¹, B₉(add2)/A_b, G¹³(#11), G₉(sus4), F¹³(sus4), E¹³(#11), A¹³(b9), A_b¹³(b9), G¹³(b9), G_b¹³(b9), F+7(b9), Ebm⁷, Ab⁷

Dr. *mp*

E *Stick for ride cymbal*
p Use mallets for the floor tom Effect

42 **F**

Cl. *mp* *mf* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *mp*

Ten. Sax. *mp*

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr. *Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 simile. 2 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9*

Pno. *Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9*

A. Bass *Bmaj9 Ebm7 simile. Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9*

Dr. **F** 2 2 2 2 2

Effect

53 **G**

Cl. *mf* *p* *mf*

Alto Sax. *mf* *p* *mf*

Ten. Sax. *mf* *p* *mf*

Ten. Sax. *mf* *p* *mf*

Bari. Sax. *mp*

Tpt. *con sord. (cup)* *mf* *f* *mf*

Tpt. *con sord. (cup)* *mf* *f* *mf*

Tpt. *con sord. (cup)* *mf* *f* *p*

Tpt. *con sord. (cup)* *mf* *f* *p*

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr. *Ebm7* *Ab7* *Bmaj9* *Ebm7* *Ab7* *Bmaj9* *Ebm7* *Ab7* *Bmaj9*

Pno. *Ebm7* *Ab7* *Bmaj9* *Ebm7* *Ab7* *Bmaj9* *Ebm7* *Ab7* *Bmaj9*

A. Bass *Ebm7* *Ab7* *Bmaj9* *Ebm7* *Ab7* *Bmaj9* *Ebm7* *Ab7* *Bmaj9*

Dr. **G**

59 H

Cl. *Solo: Alternate call & response between Alto 2 and Tenor 1*

Alto Sax. *Solo: Alternate call & response between Alto 2 and Tenor 1*

Ten. Sax. *Solo: Alternate call & response between Alto 2 and Tenor 1*

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn. *pp*

Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

J. Gtr. Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

Pno. Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

A. Bass Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

Dr. H 2 2 2 2 H 2

Effect

69

Cl.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

Chords: Cm7, F7, Abmaj9, Cm7, F7, Abmaj9, Cm7, F7, Abmaj9, Fm7, Bb7, Dbmaj9, Fm7, Bb7, Dbmaj9, Ebm7, Ab7, Bbmaj9, Ebm7, Ab7, Bbmaj9, Ebm7, Ab7, Bbmaj9.

I Swing

75

Cl.

Alto Sax. Cm7 F7 A♭maj9 Cm7 F7 A♭maj9

Ten. Sax. Fm7 B♭7 D♭maj9 Fm7 B♭7 D♭maj9

Ten. Sax.

Bari. Sax.

Tpt. senza sord. f

Tpt. senza sord. f

Tpt. senza sord. pp

Tpt. senza sord. pp

Tbn. mp

Tbn. mp

Tbn. mp

B. Tbn. mp

J. Gtr. E♭m7 A♭7 B♭maj9 E♭m7 A♭7 B♭maj9 Am11 B♭(add2)/A♭ G13(♯11)

Pno. E♭m7 A♭7 B♭maj9 E♭m7 A♭7 B♭maj9 Am11 B♭(add2)/A♭ G13(♯11)

A. Bass E♭m7 A♭7 B♭maj9 E♭m7 A♭7 B♭maj9 Am11 B♭(add2)/A♭ G13(♯11) mf

Dr. ♩=180 I Swing p

Effect

Cl.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

93 J

Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

J. Gtr. *mf* A¹³(♭9) A^{♭13}(♭9) G+7(#9) Ema^j3 Ebm¹¹ D⁹ D^{♯m}11 Cm⁷([♯]9)

Pno. *mf* A¹³(♭9) A^{♭13}(♭9) G+7(#9) Ema^j3 Ebm¹¹ D⁹ D^{♯m}11 Cm⁷([♯]9)

A. Bass *mf*

Dr. *ff* *mp* *mf*

Effect

102

Cl. *mf p mf*

Alto Sax. *mf p mf*

Ten. Sax. *mf p mf*

Ten. Sax. *mf p mf*

Bari. Sax. *mf p mf*

Tpt. *mf p fp f*

Tpt. *mf p fp f*

Tpt. *mf p fp f*

Tpt. *mf p fp f*

Tbn. *mf p fp f*

Tbn. *mf p fp f*

Tbn. *mf p fp f*

B. Tbn. *mf p fp f*

J. Gtr. *f*

Pno. *f*

A. Bass *mf f*

Dr. 2 2 2 2

Effect

♩=100
Straight
K

112

rit.

mp

Cl.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

J. Gtr.

mf dolce

Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm

Pno.

pp

Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm

A. Bass

pp dolce

8va

♩=100
Straight
K

rit.

2

2

2

Dr.

p

Effect

Effect

Nanako Sato

$\text{♩} = 100$

A Straight **8** **B**

mp

12

mf *mf*

17 **C**

mf *p* ³ *p*

21

8

33 **D**

f ³

41 **E** **4** **F**

mp *mf*

50 **G**

mf *mf* *p* ³

56

mf

60

2

67 **H** **12** **I** $\text{♩} = 180$ **Swing** **20**

12 **20**

2

Clarinet in B \flat

99 **J**

105

112 **K** Straight 4

$\text{♩} = 100$

rit.

Effect

Nanako Sato

♩=100

A Straight 8 **B** 4

mp

16 **C**

mf *mf* *p* *p*

21

mf *p*

33 **D** 5

f

41 **E** 4 **F** 4

p *mf*

53 **G**

mf *p* 3 *mf*

57

mf *p* 3 *mf*

Alto Saxophone 2

Solo: Alternate call & response
between Alto 2 and Tenor 1

67 **H** Cm⁷ F⁷ A^bmaj⁹ Cm⁷ F⁷ A^bmaj⁹ Cm⁷ F⁷ A^bmaj⁹

73 Cm⁷ F⁷ A^bmaj⁹ Cm⁷ F⁷

76 A^bmaj⁹ Cm⁷ F⁷ A^bmaj⁹

79 **I** $\text{♩} = 180$ Swing **20** **J** *f*

103 *mf* *p* *mf*

108 $\text{♩} = 100$ **K** Straight **2** **4** **5** rit.

Tenor Saxophone 1

Effect

Nanako Sato

♩=100

A Straight

B

8 7

17 **C**

21

33 **D**

41 **E** **F**

53 **G**

58

Solo: Alternate call & response between Alto 2 and Tenor 1

67 **H** Fm7 Bb7 Dbmaj9 Fm7 Bb7 Dbmaj9

71 Fm7 Bb7 Dbmaj9 Fm7 Bb7

Tenor Saxophone 1

74 $D\flat\text{maj}9$ $Fm7$ $B\flat7$ $D\flat\text{maj}9$ $Fm7$ $B\flat7$ $D\flat\text{maj}9$

79 **I** $\text{♩} = 180$ Swing **20** **J**

103 *mf* *p* *mf*

108 $\text{♩} = 100$ **K** Straight *rit.* 2 4 5

Effect

Nanako Sato

A Straight $\text{♩} = 100$ 8 **B** 7

17 **C** *mf* 3 *p* 8

21 8

33 **D** 5 *f* 3

41 **E** 4 **F** 7 *mp*

53 **G** *mf* *p* *p* 3 *mf* 6

57 6

67 **H** 12 $\text{♩} = 180$ **I** Swing 20

100 **J** *f* *mf*

105 *p* *mf* 2

112 **K** Straight $\text{♩} = 100$ 4 rit. 5

Baritone Saxophone

Effect

Nanako Sato

$\text{♩} = 100$

A Straight 8 **B** 4

16 **C** *p* *p* *p*

21

33 **D** 5 *f* 3

41 **E** 4 **F** 8 **G** *mp* 3

56

61 **H** 6 **I** $\text{♩} = 180$ Swing 20 *f*

100 **J** *mf*

105 *p* *mf* 2

112 **K** $\text{♩} = 100$ Straight 4 rit. 5

Trumpet in B \flat 1

Effect

Nanako Sato

$\text{♩} = 100$

A Straight 8 **B** 8 **C** *con sord. (Harmon)*

mf 3

20 *p*

25 **D** *senza sord.* 8 *f*

36 *f* 3

41 **E** 4 **F** 8 **G** *con sord. (cup)* *mf* *f* 3

56 6

$\text{♩} = 180$

67 **H** 12 **I** *senza sord.* *f*

85 *f* 3 3

Effect

Trumpet in B \flat 1

94

f

100

J

mf

106

p *fp* *f* *f*

112

K $\text{♩} = 100$
Straight

4 rit. 5

Trumpet in B \flat 2

Effect

Nanako Sato

$\text{♩} = 100$

A Straight 8 **B** 8 **C** *con sord. (Harmon)*

20 *p* 8

33 **D** *senza sord.* *mf*

38 **E** 4 *f*

45 **F** 8 **G** *con sord. (cup)* *mf* *f* 3

57 6

$\text{♩} = 180$

67 **H** 12 **I** *Swing* *senza sord.* *f*

85 3 *f* 3

Trumpet in B \flat 2

94

f

100

J

mf

106

p *fp* *f* *f*

112

K $\text{♩} = 100$
Straight

4 rit. 5

Trumpet in B \flat 3

Effect

Nanako Sato

$\text{♩} = 100$

A Straight 8 **B** 8 **C** *con sord. (Harmon)*

20

33 **D** *senza sord.*

41 **E** 4 **F** 8 **G** *con sord. (cup)*

56

$\text{♩} = 180$

H **I** Swing *senza sord.*

67 12

86

Trumpet in B \flat 3

94

f

100 **J**

mf

106

p *fp* *f* *<f*

112 **K** $\text{♩} = 100$
Straight

4 rit. 5

Trumpet in B \flat 4

Effect

Nanako Sato

$\text{♩} = 100$

A Straight 8 **B** 8 **C** *con sord. (Harmon)*

mf

20

p

33 **D** *senza sord.*

pp *f*

41 **E** 4 **F** 8 **G** *con sord. (cup)*

mf *f*

56

p

$\text{♩} = 180$

67 **H** 12 **I** *Swing*
senza sord.

pp

86

f

Effect

Trumpet in B \flat 4

94

100 **J**

106

p *fp* *f* *f*

112 **K** $\text{♩} = 100$ Straight rit. 4 5

Trombone 1

Effect

Nanako Sato

$\text{♩} = 100$

A Straight **4**

9 **B**

16 **C** **6**

27

33 **D**

41 **E** **4** **F** **8** **G** **6**

61

$\text{♩} = 180$

67 **H** **12** **I** Swing

86

mf *p* *mf* *mp* *f* *pp* *f*

Trombone 1

94

100

J

4

mf

p

108

fp

f

f

112

K $\text{♩} = 100$ Straight

4 rit. 5

Effect

Nanako Sato

♩=100

A Straight

4

mf

9 **B**

p

17 **C**

6

mf

27

33 **D**

mp *f*

41 **E** 4 **F** 8 **G** 6

pp

60

♩=180

Swing

67 **H** 12 **I**

mp

86

f

2

Trombone 2

94

100

J

4

mf *p* *fp*

109

K

♩=100

Straight 4 rit. 5

f *f*

Effect

Nanako Sato

♩=100

A Straight

4

mf

9

B

p

17

C

6

mf

27

33

D

mp *f*

41

E 4 **F** 8 **G** 6

pp

60

♩=180

Swing

67

H 12 **I**

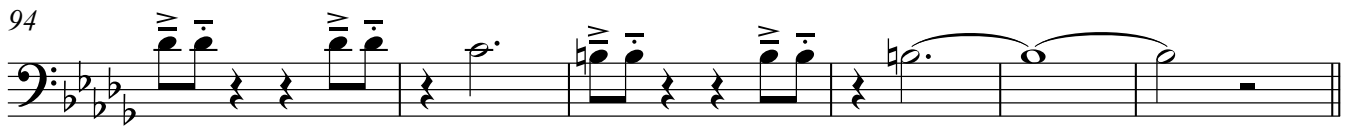
mp

86

f

Trombone 3

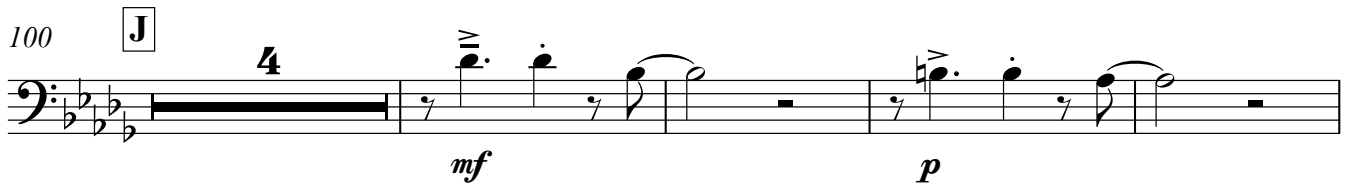
94



100

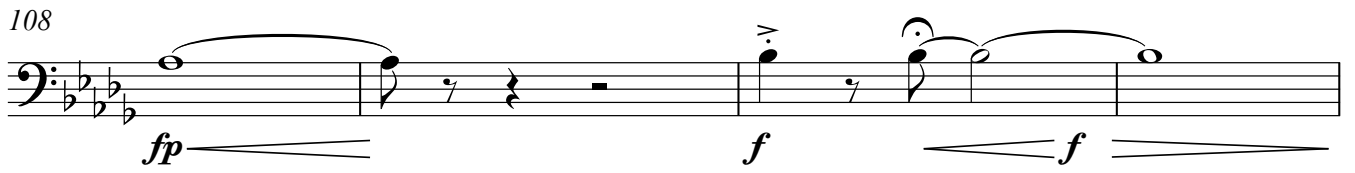
J

4



mf *p*

108

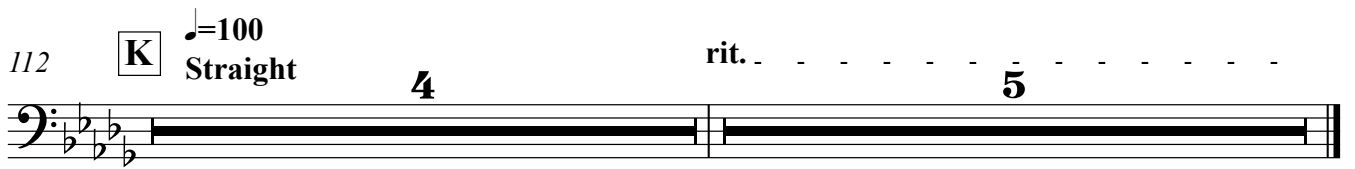


fp *f* *f*

112

K $\text{♩} = 100$
Straight

4 rit. 5



Bass Trombone

Effect

Nanako Sato

♩=100

A Straight

4

mf

9 **B**

p

16 **C**

3

mf

25

30 **D**

mp

36

f

41 **E**

4

F

8

G

6

pp

61

67 **H**

12

I Swing

♩=180

mp

86

f

Bass Trombone

94

Musical staff for measures 94-99. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measures 94-99 contain eighth and quarter notes with accents and slurs.

100

J

Musical staff for measures 100-107. Measure 100 is a whole rest with a '4' above it. Measures 101-107 contain quarter and eighth notes with dynamics *mf* and *p*.

108

Musical staff for measures 108-111. Measures 108-111 contain quarter and eighth notes with dynamics *fp* and *f*, and slurs.

112

K

♩=100
Straight

Musical staff for measures 112-115. Measures 112-115 are whole rests with a '4' above the first and a '5' above the second. A 'rit.' marking is present above the staff.

Effect

Nanako Sato

$\text{♩} = 100$

A Straight 4

Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

mf

9 **B** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

simile. 2 2 2

17 **C** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7

2 2 2 2 8va

mp

26 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Cm7(b5) Bmaj9 Bbm9

(8)

31 Ebm7 Ab7 Bmaj9 **D** Am11 Bb(add2)/Ab G13(#11) Gb6/9(sus4)

(8) *mp*

37 F13(sus4) E13(#11) A13(b9) Ab13(b9) G13(b9) Gb13(b9) F+7(b9)

3

41 **E** **F** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

4 *simile.* 2 2

51 Ebm7 Ab7 Bmaj9 **G** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

2 2 2 2

59 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

2 2 2 2

H

67 Ebm7 Ab7 Bmaj9 Ebm7Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

♩=180

Swing

77 Ebm7 Ab7 Bmaj9 Am11 Bb(add2)/Ab G13(#11)

84 Gb6/9(sus4) F13(sus4) E13(#11)

90 A13(b9) Ab13(b9) G7(b9) C13(b9) B13(b9) Bb13(b9) A13(b9)

95 Ab13(b9) G+7(#9) Emaj13

J

100 Ebm11 D° Dbm11 Cm7(b9) Bmaj9 Bb7(sus4) Bb9 A13(b9) Ab9

mf

106 G+7(#9) Gbmaj13 Emaj13(#11) E13(#11)

♩=100

f

Straight

K

112 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

mf dolce

rit.

116 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm

Piano

Effect

Nanako Sato

♩=100

Straight

A

Ebm⁷ Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷ Bmaj⁹

pp

Ped.

5 Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷ Bmaj⁹

p

Ped.

9 **B** Ebm⁷ Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷Bmaj⁹ Ebm⁷ Ab⁷Bmaj⁹ Ebm⁷ Ab⁷Bmaj⁹

mp

Ped.

17 **C** Ebm⁷ Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷ Bmaj⁹

Ped.

23 Ebm⁷ Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷ Bmaj⁹ Ebm⁷ Ab⁷ Bmaj⁹

Ped.

29 Ebm7 Cm7(b5) Bmaj9 Bbm9 Ebm7 Ab7 Bmaj9

Ped. Ped. Ped. Ped.

33 **D** Am11 Bb(add2)/Ab G13(#11) Gb6/9(sus4) F13(sus4) E13(#11) A13(b9) Ab13(b9) G13(b9) Gb13(b9)

mp *f*

40 F+7(b9) **E** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

mp Ped. Ped. Ped. Ped.

45 **F** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

2 2 2 2

53 **G** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

2 2 2 2 2

63 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 **H** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

2 2 2 2

71 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

♩=180

I Swing

79 Am11 Bb(add2)/Ab G13(#11) Gb6/9(sus4) F13(sus4)

88 E13(#11) A13(b9) Ab13(b9) G7(b9) C13(b9) B13(b9) Bb13(b9)

94 A13(b9) Ab13(b9) G+7(#9) Emaj13

100 Ebm11 D° Dbm11 Cm7(b9) Bmaj9 Bb7(sus4) Bb9 A13(b9) Ab9

106 G+7(#9) Gbmaj13 Emaj13(#11) E13(#11)

V.S.

Effect

♩=100

K Straight

112

Ebm⁷

Ab⁷

Bmaj⁹

Ebm⁷

Ab⁷

Bmaj⁹

rit.

116

Ebm⁷

Ab⁷

Bmaj⁹

Ebm⁷

Ab⁷

Bmaj⁹

Ebm

Acoustic Bass

Effect

Nanako Sato

♩=100

A Straight

4 *p* Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

9 *mp* Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

15 *simile.* Ebm7 Ab7 Bmaj9 **C** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

21 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

27 Ebm7 Ab7 Bmaj9 Ebm7 Cm7(b5) Bmaj9 Bbm9 Ebm7 Ab7 Bmaj9

33 **D** arco *mf* *f*

41 *p* Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 *simile.* Ebm7 Ab7 Bmaj9

45 **F** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

53 **G** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

63 **H** Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

Acoustic Bass

71 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9 Ebm7 Ab7 Bmaj9

♩=180

Swing

79 I Am11 Bb(add2)/Ab G13(#11)

85 Gb6/9(sus4) F13(sus4)

92

98 J

105

112 K ♩=100 Straight rit.

117

Drum Set

Effect

Nanako Sato

♩=100

A Straight
3

with stick

9 **B** Stick for ride cymbal

p

p Use mallets for the floor tom

C

Asian Pop feel

17 *pp*

31

mp

35

41 **E** Stick for ride cymbal

p Use mallets for the floor tom

45 **F**

53 **G**

63

71

2 $\text{♩} = 180$
79 **I** Swing
Drum Set

83

87

91

95

100 **J**
mf

104

108 **K** $\text{♩} = 100$ Straight
p

114 rit.

Chapter 3

Rainforest

This composition features a Latin-feel with a twist of swing in the middle. Like previous works, *Rainforest* utilises a minor pentatonic scale, but in this case the last two notes are altered, giving us an augmented fifth and a major seventh. The first alto is featured soloist.

The piece was inspired by a poem that is based on the magnificent painting by Stephen Gayford, entitled *Rainforest Phantoms*.

*The leopards listen to each noise
Of their surrounding sounds...
On steadfast feet they gently poise,
Resisting fearful bounds.
Perhaps it isn't time to run,
Like cowards fearing pain,
Or just like girls who love the sun,
Yet flee from falling rain...
The leopards like the spot they've seen,
It suits them to a tee...
They'll stay till others intervene,
Like phantoms on their tree...
The forest has its moody times,
Its fierce and frantic days,
Its pleasant passing sunny climes
And melting dew-dropped phase...
The sun shines through the trees above,
The clouds go gliding by...
And soon the moon will shine with love,
To grace the midnight sky...
The leopards lack for nothing now,
True friends in harmony...
Receiving what the Fates allow*

- Denis Martindale

Rainforest

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

2 Alto Saxophone

2 Tenor Saxophones

1 Baritone Saxophone

4 Trumpets

3 Trombones

1 Bass Trombones

1 Jazz Guitar

1 Piano

1 Acoustic Bass

1 Drum set

Note: Trumpet section need a cup mute and a harmon mute.

Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

A **B**

Alto Saxophone 1 *mp*

Alto Saxophone 2 *mp*

Acoustic Guitar *mf*

4-string Bass Guitar *mf*

$\text{♩} = 147$ Straight

A **B**

Drum Set *p*

9

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. 1 *p* *mf*

Ten. Sax. 2 *p* *mf*

Bari. Sax. *p* *mf*

Tpt. 1 *p* *mf* *p subito*

Con sord. (cup mute)

Tpt. 2 *p* *mf* *p subito*

Con sord. (cup mute)

Tpt. 3 *p* *mf* *p subito*

Con sord. (cup mute)

Tpt. 4 *p* *mf* *p subito*

Tbn. 1 *p* *mf* *p subito*

Tbn. 2 *p* *mf* *p subito*

Tbn. 3 *p* *mf* *p subito*

B. Tbn. *p* *mf* *p subito*

A. Gtr. *p* *p subito*

Pno. *p* *mf* *p subito*

Bass *p* *mf* *p subito*

Dr. *p subito*

C

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1 *mf*

Ten. Sax. 2

Bari. Sax.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

A. Gtr. *mp*

A_b(add2)/C *A_b(add2)/B* *A_b(add2)/C* *A_b(add2)/B*

Pno. *mp*

A_b(add2)/C *A_b(add2)/B* *A_b(add2)/C* *A_b(add2)/B*

Bass *mp*

Dr. *p*

C

25

Musical score for a jazz ensemble. The score is arranged in a system with the following parts from top to bottom: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., A. Gtr., Pno., Bass, and Dr. The music is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The saxophones (Tenor Sax 1) play a melodic line starting in the second measure, with a long note in the fourth measure. The trumpets and trombones play a rhythmic accompaniment, with the trombones starting in the first measure and playing a pattern of eighth notes. The guitar and piano provide harmonic support with chords and arpeggios. The bass line is a simple eighth-note pattern. The drums play a steady rhythm. Dynamics include *f* (forte) and *mp* (mezzo-piano). Performance instructions include "senza sord." (without mutes) for the trumpets and trombones. Chord symbols $A\flat(\text{add}2)/C$ and $A\flat(\text{add}2)/B$ are indicated above the guitar and piano parts.

29 D

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. 1 *p*

Ten. Sax. 2 *p*

Bari. Sax. *p*

Tpt. 1 *p* con sord. (Harmon mute) *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

B. Tbn. *p* *f*

A. Gtr. *A^b(add2)/C* *A^b(add2)/B* *B^bm7* *G⁺/A*

Pno. *A^b(add2)/C* *A^b(add2)/B* *B^bm7* *G⁺/A*

Bass

Dr. D

37

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

Pno.

Bass

Dr.

mf

A^b7 G¹³ A^b13 G^b13 F⁹(#5) F⁹ A^bm7 G⁷

A^b7 A^b13 G¹³ A^b13 G^b13 F⁹(#5) F⁹ A^bm7 G⁷

$\text{♩} = 180$
E

Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax.

Musical notation for five saxophone parts (Alto Sax. 1, Alto Sax. 2, Ten. Sax. 1, Ten. Sax. 2, Bari. Sax.) across measures 45-50. The notation includes various note values, rests, and articulation marks.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Musical notation for four trumpet and four trombone parts (Tpt. 1-4, Tbn. 1-4) across measures 45-50. The notation includes rests and melodic lines for the trumpets, and sustained notes with articulation for the trombones.

A. Gtr.

Musical notation for acoustic guitar across measures 45-50, featuring a series of chords: C7, C7(b9), F7, Fm9, E7(b9), Eb7, Bb/D, C#9, and C#9.

Pno.

Musical notation for piano across measures 45-50, featuring a series of chords: C7, C7(b9), F7, Fm9, E7(b9), Eb7, Bb/D, D#9, Ab(add2)/C, and Ab(add2)/B.

Bass

Musical notation for bass across measures 45-50, showing a steady bass line with eighth and quarter notes.

Dr.

Musical notation for drums across measures 45-50, showing a drum set pattern with a snare drum and cymbals. A dynamic marking of *mp* is present.

$\text{♩} = 180$
E

54

F *Alto 1 solo*
F/A

Fm/G#

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

Pno.

Bass

Dr.

senza sord.

p

p

p

p

p

p

p

p

p

mf

mf

F

mf

62 F/A Fm/G# F/A Fm/G#

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

Pno.

Bass

Dr.

4 4

70

F/A_b Fm/G[♯] Am⁷ G[♯]m⁷ Gm⁷ F[♯]m⁷ F[♯]m⁷ Fmaj⁷ E⁷

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. 1 *mf*

Ten. Sax. 2 *mf*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3 *mf*

B. Tbn. *mf*

A. Gtr. Cm⁷ Bm⁷ B[♭]m⁷ Am⁷ A[♭]maj⁷ G⁷

Pno. A[♭]/C A[♭]m/B Cm⁷ Bm⁷ B[♭]m⁷ Am⁷ A[♭]maj⁷ G⁷

Bass

Dr. $\frac{4}{4}$ $\frac{4}{4}$

78 Am⁷ G^{#m}7 Gm⁷ F^{#m}7 Fmaj⁷ E⁷ Am⁷ G^{#m}7 Gm⁷ F^{#m}7 Fmaj⁷ E⁷

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

A. Gtr. Cm⁷ Bm⁷ B^bm⁷ Am⁷ A^bmaj⁷ G⁷ Cm⁷ Bm⁷ B^bm⁷ Am⁷ A^bmaj⁷ G⁷

Pno. Cm⁷ Bm⁷ B^bm⁷ Am⁷ A^bmaj⁷ G⁷ Cm⁷ Bm⁷ B^bm⁷ Am⁷ A^bmaj⁷ G⁷

Bass

Dr. **4** **4**

End of Alto solo

86 Am⁷ G^{#m}7 Gm⁷ F^{#m}7 Fmaj⁷ E⁷ **G** =180 Swing **H**

Alto Sax. 1 *mf*

Alto Sax. 2 *mp*

Ten. Sax. 1

Ten. Sax. 2 *p*

Bari. Sax. *p*

Tpt. 1 *mp* *f* *mp* *f*

Tpt. 2 *mp* *f* *mp* *f* *p*

Tpt. 3 *mp* *f* *mp* *f* *p*

Tpt. 4 *mp* *f* *mp* *f* *p*

Tbn. 1 *mp* *mp* *f* *mp* *f*

Tbn. 2 *mp* *mp* *f* *mp* *f*

Tbn. 3 *mp* *mp* *f* *mp* *f*

B. Tbn. *mp* *mp* *f* *mp* *f*

A. Gtr. Cm⁷ Bm⁷ B^{bm}7 Am⁷ A^bmaj⁷ G⁷ B^b7(sus4) Am¹³ A^bmaj⁹ G⁷alt. E^b7(sus4) Dm¹³ D^bmaj⁹ C⁷alt. B^{bm}9 *mp* *f* *mp* *f*

Pno. Cm⁷ Bm⁷ B^{bm}7 Am⁷ A^bmaj⁷ G⁷ B^b7(sus4) Am¹³ A^bmaj⁹ G⁷alt. E^b7(sus4) Dm¹³ D^bmaj⁹ C⁷alt. B^{bm}9 *mp* *f* *mp* *f* *p*

Bass *mp* *f* *mp* *f* *p*

Dr. **4** Drum fill **G** =180 Swing **H** *mp* *f* *mp* *f* *mf*

95 I

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

A. Gtr. *p*

Pno. *p*

Bass *mp*

Dr. *mp* I

102

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. 1 *mp* *f*

Ten. Sax. 2 *mp* *f*

Bari. Sax. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

A. Gtr. *f* *f*

Played by guitar

Pno. *f*

Bass *f*

Dr. *f* *p*

J

110

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

Pno.

Bass

Dr.

114

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

Pno.

Bass

Dr.

fp *fp* *p* *ff*

fp *fp* *p* *ff*

fp *fp* *p* *ff*

fp *fp* *p* *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

f

A \flat (add)/C B \flat A \flat (add)/B \flat E \flat /A

A \flat (add)/C B \flat A \flat (add)/B \flat E \flat /A

f

Alto Saxophone 1

Rainforest

Nanako Sato

♩=147 Straight

A **B**

4 *mp*

8 *mf*

15 **C** 16

33 **D** *p*

39

45

50 **E** ♩=180 **F** *Alto 1 solo*
F/A *f* Fm/G#

61 F/A Fm/G#

65 F/A Fm/G#

70 F/A Fm/G#

74 *mf* Am⁷ G#m⁷ Gm⁷ F#m⁷ F#m⁷ Fmaj⁷ E⁷ Am⁷ G#m⁷

3

Alto Saxophone 1

2

79 Gm7 F#m7 Fmaj7 E7 Am7 G#m7

83 Gm7 F#m7 Fmaj7 E7

86 Am7 G#m7 Gm7 F#m7 Fmaj7 E7 End of Alto solo

$\text{♩} = 180$ Swing

90 **G** **H**

97

101 **I** mp f

106 **J** 12

Rainforest

Nanako Sato

A $\text{♩}=147$ Straight **B**
4 *mp*

8 4 *mf*

15 **C** 16

33 **D** *p*

39

45

50 **E** $\text{♩}=180$ **F** *Alto 1 solo* 8 16 *mf*

76 3 7 End of Alto solo

90 **G** 3 $\text{♩}=180$ Swing 5/4

Alto Saxophone 2

94 **H**
mp

99 **I**
mp

104 **J**
f

12

Tenor Saxophone 1

Rainforest

Nanako Sato

♩=147 Straight

A 4 **B** 4 *p*

12 *mf*

17 **C** *mf* 3

22 2

30 **D** *p*

37

44

50 **E** ♩=180 8 **F** *Alto 1 solo* 16 *mf*

76 3 7 *End of Alto solo*

90 **G** 3 ♩=180 *Swing* 5/4

Tenor Saxophone 1

94 **H**

99 **I** *mp*

103 **J** **13** *f*

Tenor Saxophone 2

Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

A **B**

4 4

p

12

mf

17 **C** **D**

16

p

38

44

50 **E** $\text{♩} = 180$ **F** *Alto 1 solo*

8 16

mf

3

77

3 4

87 End of Alto solo

3

90 **G** $\text{♩} = 180$ Swing

3

5/4

Tenor Saxophone 2

94 **H**

p

98

101 **I**

mp *f*

106 **J**

13

Baritone Saxophone

Rainforest

Nanako Sato

♩=147 Straight

A **4** **B** **4** *p*

12 *mf*

15 **C** **16**

33 **D** *p*

39

45

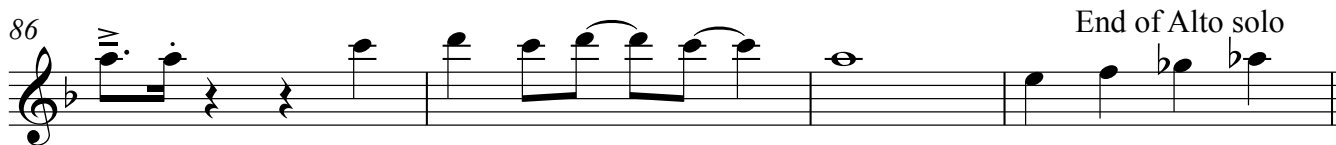
50 **E** ♩=180

56 **F** *Alto 1 solo* **16** *mf*

75 **3** **4**

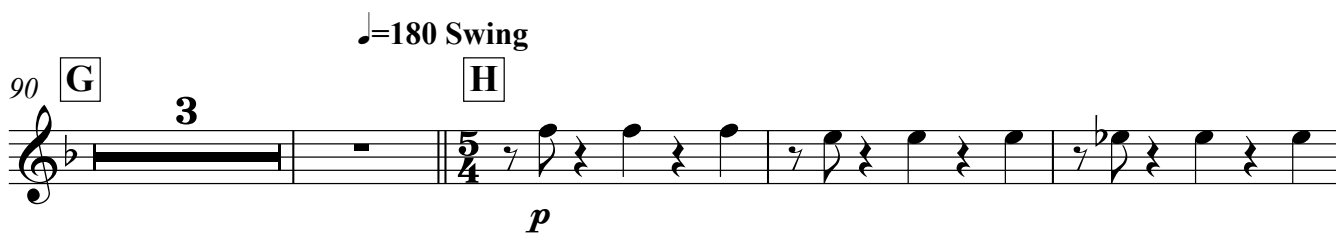
Baritone Saxophone

86 End of Alto solo



♩=180 Swing

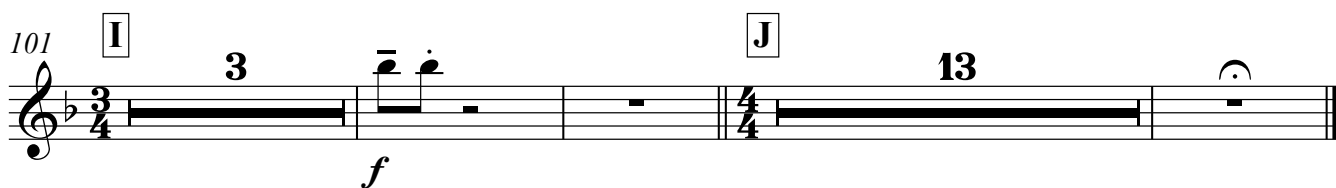
90 G 3 H



97



101 I 3 J 13



Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

A **B** Con sord. (cup mute)

4 4

p *mf*

14 **C**

mp
p subito

21 **D** senza sord.

6 2

mp

33 **D** con sord. (Harmon mute)

f

41 *mf*

47 **E** $\text{♩} = 180$

7

58 **F** *Alto 1 solo* senza sord.

p

65

70 3

Trumpet in B \flat 1

77 *p* 3

Musical staff 77-82: Treble clef, key signature of two flats. Measure 77 starts with a rest, followed by a dotted quarter note with a dynamic marking of *p*. Measure 78 contains a triplet of eighth notes. Measure 79 has a quarter note. Measure 80 has a half note. Measure 81 has a quarter note. Measure 82 has a dotted quarter note with a dynamic marking of *p*.

83 3 2 End of Alto solo

Musical staff 83-88: Treble clef, key signature of two flats. Measure 83 has a quarter note. Measure 84 has a quarter note. Measure 85 has a quarter note. Measure 86 has a quarter note. Measure 87 has a quarter note. Measure 88 has a quarter note with a dynamic marking of *p*. A bracket labeled '2' spans measures 87 and 88. The text 'End of Alto solo' is written above measure 88.

90 **G** *mp* *f* *mp*

Musical staff 90-92: Treble clef, key signature of two flats. Measure 90 has a quarter note with a dynamic marking of *mp*. Measure 91 has a quarter note with a dynamic marking of *f*. Measure 92 has a quarter note with a dynamic marking of *mp*.

$\text{♩} = 180$ Swing

93 **H** *f* *f*

Musical staff 93-96: Treble clef, key signature of two flats. Measure 93 has a quarter note with a dynamic marking of *f*. Measure 94 has a quarter note with a dynamic marking of *f*. Measure 95 has a quarter note. Measure 96 has a quarter note with a dynamic marking of *f*. A bracket labeled 'H' spans measures 93 and 94.

97 3 **I** 5

Musical staff 97-105: Treble clef, key signature of two flats. Measure 97 has a quarter note. Measure 98 has a quarter note. Measure 99 has a quarter note. Measure 100 has a quarter note. Measure 101 has a quarter note. Measure 102 has a quarter note. Measure 103 has a quarter note. Measure 104 has a quarter note. Measure 105 has a quarter note. A bracket labeled '3' spans measures 97-99. A bracket labeled 'I' spans measures 100-102. A bracket labeled '5' spans measures 103-105.

106 **J** 4 *fp* *fp* *fp*

Musical staff 106-114: Treble clef, key signature of two flats. Measure 106 has a quarter note with a dynamic marking of *fp*. Measure 107 has a quarter note with a dynamic marking of *fp*. Measure 108 has a quarter note with a dynamic marking of *fp*. Measure 109 has a quarter note. Measure 110 has a quarter note. Measure 111 has a quarter note. Measure 112 has a quarter note. Measure 113 has a quarter note. Measure 114 has a quarter note. A bracket labeled 'J' spans measures 106-108. A bracket labeled '4' spans measures 106-108.

115 *fp* *p* *ff*

Musical staff 115-118: Treble clef, key signature of two flats. Measure 115 has a quarter note with a dynamic marking of *fp*. Measure 116 has a quarter note with a dynamic marking of *p*. Measure 117 has a quarter note with a dynamic marking of *p*. Measure 118 has a quarter note with a dynamic marking of *ff*.

Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

A **B** Con sord. (cup mute)

4 4 *p* *mf*

14 **C**

p *mp*
p subito

21 **D** **E** senza sord.

6 2 *mp*

33 **D** **E** $\text{♩} = 180$

17 8

58 **F** *Alto 1 solo*

p

65

72 **G** **H**

3 *p*

80 **I** **J**

3 3

86 **K** **L** End of Alto solo

2

Trumpet in B \flat 2

90 **G**

mp *f* *mp*

$\text{♩} = 180$ Swing

93 **H**

f *p*

97

101 **I** **J**

5 4

fp *fp*

114

fp *fp* *p* *ff*

Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

A 4 **B** 4 Con sord. (cup mute)
p *mf*

14 **C**
p subito *mp*

21 **D** 6 *senza sord.* *mp* **E** 2

33 **D** 17 **E** $\text{♩} = 180$ 8

58 **F** *Alto 1 solo*
p

65

72 3 *p*

80 3

86 2 End of Alto solo

Trumpet in B \flat 3

90 **G**

mp *f* *mp*

$\text{♩} = 180$ Swing

93 **H**

f *p*

97

101 **I** **J**

5 4 *fp* *fp*

114

fp *fp* *p* *ff*

Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

Con sord. (cup mute)

p *mf*

14 *mp*
p subito

21 *mp* senza sord.

33 *mp*

58 *p* **F** *Alto 1 solo*

65

72 *p*

81 *p*

87 *p* End of Alto solo

Trumpet in B \flat 4

90 **G**

mp *f* *mp*

$\text{♩} = 180$ Swing

93 **H**

f *p*

97

101 **I** **J**

5 4

fp *fp*

114

fp *fp* *p* *ff*

Trombone 1

Rainforest

Nanako Sato

$\text{♩} = 147$ Straight

A **B**

4 4

p *mf*

14 **C**

mp
p subito

21 2 2

mp *f* *mp*

29

p

33 **D** **E** $\text{♩} = 180$

16

f *mp*

55 **F** *Alto 1 solo*

p

63

69 8

Trombone 1

82

p 3 *mp*

88

End of Alto solo

mp f *mp*

93

$\text{♩} = 180$ Swing

f 6

101

p f

106

mf

115

p *ff*

Rainforest

Nanako Sato

♩=147 Straight

A **B**

4 4

p *mf*

14 **C**

mp
p subito

21

2 2

mp *f* *mp*

29

p

33 **D** **E** $\text{♩}=180$

16

f *mp*

55 **F** *Alto 1 solo*

p

63

69

8

82

p 3 *mp*

88

End of Alto solo **G**

mp *f* *mp*

93

$\text{♩} = 180$ Swing **H**

f 6

101

I

p *f*

106

J

4 *mf*

115

p *ff*

Rainforest

Nanako Sato

♩=147 Straight

A

4

B

4

Staff 1: Bass clef, 4/4 time signature. Measures 1-4 are rests. Measures 5-8 contain notes with dynamics *p* and *mf*.

14

C

Staff 2: Bass clef, 4/4 time signature. Measures 14-17 contain notes with dynamics *mp* and *p subito*.

21

Staff 3: Bass clef, 4/4 time signature. Measures 21-24 contain notes with dynamics *mp* and *f*.

29

Staff 4: Bass clef, 4/4 time signature. Measures 29-32 contain notes with dynamics *p*.

33

D

16

E

♩=180

Staff 5: Bass clef, 4/4 time signature. Measures 33-48 contain notes with dynamics *f* and *mp*.

52

Staff 6: Bass clef, 4/4 time signature. Measures 52-57 contain notes with dynamics *mp*.

58

F *Alto 1 solo*

Staff 7: Bass clef, 4/4 time signature. Measures 58-64 contain notes with dynamics *p*.

65

Staff 8: Bass clef, 4/4 time signature. Measures 65-71 contain notes with dynamics *p*.

72

Staff 9: Bass clef, 4/4 time signature. Measures 72-75 contain notes with dynamics *mf*.

76

Staff 10: Bass clef, 4/4 time signature. Measures 76-79 contain notes with dynamics *mf*. Measure 80 is a rest.

3

82

p *3* *mp*

88

mp *f* *mp*

93

f

101

p *f*

106

mf

115

p *ff*

Bass Trombone

Rainforest

Nanako Sato

♩=147 Straight

A

4

B

4

1

14

C

14

21

21

29

29

33

D

16

E

♩=180

33

55

F

Alto 1 solo

55

63

63

70

70

75

75

Bass Trombone

82

p *mp*

End of Alto solo

87

mp *f* *mp*

$\text{♩} = 180$ Swing

93

f

101

p *f*

106

mf

114

117

p *ff*

Rainforest

Nanako Sato

A ♩=147 Straight

mf

5 **B**

4

p

13

p subito

17 **C**

mp

Ab(add2)/C Ab(add2)/B Ab(add2)/C

22

Ab(add2)/B Ab(add2)/C

27

Ab(add2)/B Ab(add2)/C Ab(add2)/B

32

Bbm7 **D** G+7/A

37

Ab7 Ab13 G13 Ab13 Gb13 F9(#5) F9 Abm7

43

G+7 C7 C7(b9) F7 Fm9 E7(#9) Eb7 Bb/D C#9

Acoustic Guitar

49 **C#9** **E** ♩ = 180

54

58 **F** *Alto 1 solo*
f

63

68

73 Cm7 Bm7 Bbm7 Am7 Abmaj7 G7

78 Cm7 Bm7 Bbm7 Am7 Abmaj7 G7 Cm7 Bm7 Bbm7 Am7

84 Abmaj7 G7 Cm7 Bm7 Bbm7 Am7 Abmaj7 G7 End of Alto solo

90 **G** Bb7(sus4) Am13 Abmaj9 G7alt. Eb7(sus4) Dm13

Rainforest *mp*

f

mp

♩=180 Swing

93 $D\flat maj^9$ $C7^{alt.}$ **H** $B\flat m^9$ $A m^7(b5)$ $A\flat^{13}$
f

97 $A\flat^{13}$ $A\flat m^7$ $G7(\#5)$ $C7(b9)$ F^7 **J**

101 $F m^9$ **I** $E7(\#9)$ $E\flat^9$ $D m^{11}$ $C\#^7$
p *f*

106 **J**
f *f*

111

116 $A\flat(add9)/C$ B^6 $A\flat(add9)/B\flat$ $E\flat/A$
p *ff*

Piano

Rainforest

Nanako Sato

A $\text{♩} = 147$ Straight **B**

C

$A^{\flat}(\text{add}2)/C$ $A^{\flat}(\text{add}2)/B$

p subito mp

$A^{\flat}(\text{add}2)/C$ $A^{\flat}(\text{add}2)/B$ $A^{\flat}(\text{add}2)/C$

$A^{\flat}(\text{add}2)/B$ $A^{\flat}(\text{add}2)/C$

V.S.

$A\flat(\text{add}2)/B$ D $B\flat m7$

G^+7/A $A\flat 7$ $A\flat 13$ $G 13$ $A\flat 13$ $G\flat 13$

$F^9(\#5)$ F^9 $A\flat m7$

G^+7 $C7$ $C7(\flat 9)$

$F7$ Fm^9 $E7(\#9)$ $E\flat 7$ $B\flat/D$ $D\flat 9$ $D\flat 9$

E $\text{♩} = 180$
 $A\flat(\text{add}2)/C$ $A\flat(\text{add}2)/B$

Ab(add2)/C Ab(add2)/B

The first system shows piano accompaniment. The right hand has a whole note chord Ab(add2)/C in the first measure, followed by a whole rest, and then a whole note chord Ab(add2)/B in the third measure, followed by a whole rest. The left hand has a half note chord Ab in the first measure, a quarter rest in the second, and a half note chord Ab in the third, followed by a quarter rest in the fourth.

F *Alto 1 solo*
Ab/C Abm/B Ab/C

mf

The second system is marked 'Alto 1 solo' and 'mf'. It consists of two systems of piano accompaniment. The first system has five measures with chords Ab/C, Abm/B, Ab/C, Ab/C, and Ab/C. The second system has five measures with chords Abm/B, Ab/C, Ab/C, Ab/C, and Abm/B.

Abm/B Ab/C

The third system continues the piano accompaniment with five measures, alternating between chords Abm/B and Ab/C.

Abm/B Ab/C Abm/B

The fourth system continues the piano accompaniment with five measures, alternating between chords Abm/B and Ab/C.

Cm⁷ Bm⁷ Bbm⁷ Am⁷ Abmaj⁷ G⁷

The fifth system shows piano accompaniment with six measures. The first measure has chords Cm⁷ and Bm⁷. The next four measures have diagonal slashes, indicating sustained chords. The sixth measure has chords Bbm⁷, Am⁷, Abmaj⁷, and G⁷.

Cm⁷ Bm⁷ Bbm⁷ Am⁷ Abmaj⁷ G⁷ Cm⁷ Bm⁷

The sixth system shows piano accompaniment with seven measures. The first measure has chords Cm⁷ and Bm⁷. The next four measures have diagonal slashes. The sixth measure has chords Bbm⁷, Am⁷, Abmaj⁷, and G⁷. The seventh measure has chords Cm⁷ and Bm⁷.

Bbm7 Am7 Abmaj7 G7 Cm7 Bm7 Bbm7 Am7

Abmaj7 G7 **End of Alto solo** **G** Bb7(sus4) Am13 Abmaj9 G7alt. Eb7(sus4) Dm13

mp *f* *mp*

♩=180 Swing
H Dbmaj9 C7alt. Bbm9 Am7(b5)

Ab13 Ab13 Abm7

G7(#5) C7(b9) F7

I Fm9 E7(#9) Eb9 Dm11 Db7

p *f*

106 *Played by guitar*

Musical notation for measures 106-109. Measure 106 has a guitar pickup symbol and a forte (*f*) dynamic. The piano part is silent.

Musical notation for measures 110-113. The piano part features a forte (*f*) dynamic and includes accents and slurs.

Musical notation for measures 114-116. The piano part continues with accents and slurs.

p *ff*

Ab(add9)/C B⁶ *Ab*(add9)/B^b Eb/A

Musical notation for measures 117-120. Includes piano (*p*) and fortissimo (*ff*) dynamics and chord symbols: *Ab*(add9)/C, B⁶, *Ab*(add9)/B^b, and Eb/A.

Rainforest

Nanako Sato

♩=147 Straight

A 4 **B** *mf*

9 *p*

13 *mf* *p subito*

17 **C** *mp*

23

28

33 **D**

38

43

49 **E** ♩=180

54

Musical staff 54: Bass line with notes and rests.

58

F *Alto 1 solo*

Musical staff 58: Bass line with notes and rests, dynamic marking *mf*.

64

Musical staff 64: Bass line with notes and rests.

70

Musical staff 70: Bass line with notes and rests.

76

Musical staff 76: Bass line with notes and rests.

82

Musical staff 82: Bass line with notes and rests.

86

End of Alto solo

Musical staff 86: Bass line with notes and rests.

90

G

$\text{♩} = 180$ Swing

Musical staff 90: Bass line with notes and rests, dynamic markings *mp* and *f*.

94

H

Musical staff 94: Bass line with notes and rests, dynamic marking *p*.

98

Musical staff 98: Bass line with notes and rests.

101

I

Musical staff 101: Bass line with notes and rests, dynamic markings *mp* and *f*.

Rainforest

106 **J**

112

116

mf

p ————— *ff*

Detailed description: The image shows three staves of music for a 4-string bass guitar. The first staff begins at measure 106 with a boxed letter 'J'. The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). Measure 106 features a quarter note on the first string, followed by rests, and then a pair of eighth notes on the second and third strings. Measure 107 continues with a similar pattern. Measure 108 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 109 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 110 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 111 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 112 begins with a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 113 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 114 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 115 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. Measure 116 has a pair of eighth notes on the second and third strings, followed by a quarter note on the first string. The piece ends with a fermata over the final measure. Dynamics include *mf* (measures 108-111), *p* (measures 112-115), and *ff* (measure 116).

Rainforest

Nanako Sato

A ♩=147 Straight **B**

4

8

p

p subito

17 **C**

p

21

29 **D**

37

41

50 ♩=180 **E**

mp

54 **F** *Alto 1 solo*

mf

62 **4** **4**

70 **4** **4**

78 **4** **4**

86 **4** End of Alto solo
Drum fill **G**

93 **H** =180 Swing

101 **I**

106 **J**

110 **4**

114 **4**

Chapter 4

Blue Butterfly

Blue Butterfly is a work in sonata form that explores heterophonic textures. I based this piece on the on the following mode: D, E, A, Bb and C - which the performers use to improvise spontaneously. There are no set chord changes provided; only collective improvisation by the musicians. The pianist and bassist improvise chords based on this mode.

This work was inspired by a poem about a blue butterfly that comforted me when I lost friends.

*This heavenly blue butterfly
will fly high in the sky,
higher and higher.
The sunlight will touch the blue
on its wings until it seems to disappear.
We think it is gone,
because the blue of the butterfly
is the exact same blue of the sky.
We think it is gone,
because our eyes are too weak to see—
and it is difficult to believe what we cannot see.
But the blue butterfly is not gone.
It is still flying, higher and higher,
nearer the sun. Blue against blue.
For now and forever.*

- Marjolein Bastin

Blue Butterfly

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Alto Saxophone

1 Tenor Saxophones

1 Piano

1 Acoustic Bass

1 Drum set

This piece is in Sonata form. Exposition - Development - Recapitulation.
In the Solo/Cadenza sections [A, G, J and M], modal improvisation based
on following 5 notes: D, F, A, Bb and C should be demonstrated.

Transposed Score

Duration: 18.05 minutes

Blue Butterfly

Piano Cadenza for 30-40 bars until B section

Nanako Sato

A Freely 40 **B** ♩ = 100 Straight

Alto Saxophone

Tenor Saxophone

Use a mode of D, F A, Bb and C as base of improvisation

Play approx 40 bars

Piano

Play approx 40 bars

40

Acoustic Bass

A Freely 40 **B** ♩ = 100 Straight

Drum Set

mp

44

Pno.

A. Bass

Dr.

49 **C**

Alto Sax.

Ten. Sax.

mf

Pno.

mp

A. Bass

mp

C

Dr.

mp

55 **D**

Alto Sax. *mf*

Ten. Sax. *mf*

Pno.

A. Bass

Dr. **D**

61 **E**

Alto Sax. *mp*

Ten. Sax. *mp*

Pno. *mp*

A. Bass *mp*

Dr. **E**

67

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr. **2**

71

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

79

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

85

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

91

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

97

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

G Collective improvisation section Solo eventually die down
 Mode: B D F# G A Play 32 bars Play 4 bars
 Play freely

Mode: C Eb G Ab Bb
 Play 32 bars Play 4 bars

Mode: D F A Bb C
 Play 32 bars Play 4 bars

Mode: D F A Bb C
 Play 32 bars Play 4 bars

G Play 32 bars Play 4 bars

Adagio

137 **H** Piano solo
 8va dolce

Pno.

Ped. Simile. con pedal

145 (8) loco **I** 8va

Pno.

Piano improvisation for 60-70 bars until K section

154

Alto Sax. **J** **65** **K**

Ten. Sax. **65**

Pno. ⁽⁸⁾ Use a mode of D, F A, Bb and C as base of improvisation
Play approx 65 bars
Play approx 65 bars
mp
Senza pedal

A. Bass **65**

Dr. **J** **65** **K**

226

Alto Sax. *p dolce*

Ten. Sax. *p dolce*

Pno. ⁽⁸⁾ *p dolce*
Ped. *simile.*

A. Bass *mp dolce*

Dr. *p dolce*

230

Alto Sax.

Ten. Sax.

Pno. ⁽⁸⁾

A. Bass

Dr. **2** **2**

234 *Bass solo (2bars)* ♩=110

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

240 **L**

Pno. *ff* *espress.*

A. Bass *ff* *espress.*

Dr. **L** *mp* *espress.*

242

Pno.

A. Bass

Dr.

244

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

246

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

248

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

250

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

M Collective improvisation section
Play 40 bars

Alto Sax. 

Ten. Sax. 

Pno. 

A. Bass 

Dr. 

Play 40 bars

Use a mode of D, F A, Bb and C as base of improvisation

Play 40 bars

Play 40 bars

Play 40 bars

M Play 40 bars

N

295

Pno. 

A. Bass 

Dr. 

N

ff

ff espress.

f

O

299

Alto Sax. 

Ten. Sax. 

Pno. 

A. Bass 

Dr. 

f

f

mp

mp

O

mp

301

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

303

Alto Sax.

Ten. Sax.

Pno.

A. Bass

Dr.

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section

A Freely **40** **B** ♩ = 100 Straight **8**

49 **C**

54 **D**

59

65 **E**

70

80

Alto Saxophone

85 **F**
mf

90

95

Mode: B D F# G A

101 **G** *Collective improvisation section* **Play 32 bars**

Solo eventually die down
Play freely

Adagio

133 **H** *Piano solo* **Play 4 bars** **11** **I** **9**

Piano improvisation for 60-70 bars until K section

157 **J** **65** **K** **7** *p*

232

Bass solo (2bars)

238 $\text{♩} = 110$ **L** **5**

247 **2**

251 **2**

Mode: B D F# G A

Collective improvisation section

255 **M** **Play 40 bars** **N** **4**

299 **O**

302

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section

A Freely **40** **B** ♩ = 100 Straight **8**

49 **C** *mf* 3

54 **D** *mf* 3

59 3

65 **E** *mp*

70 3 7 $\frac{3}{4}$

80 **F** *mf* $\frac{3}{4}$ $\frac{4}{4}$

88 3

93 3

98 **G** *Collective improvisation section*
Mode: C Eb G Ab Bb
Play 32 bars

Tenor Saxophone

2

Solo eventuary die down **Adagio**

Play freely

H *Piano solo*

I

133

Play 4 bars

11

9

Musical staff 133-156: Treble clef, key signature of one sharp (F#). The staff contains a solid black bar from bar 133 to 156, indicating a section to be played freely. A double bar line is present at bar 156.

Piano improvisation for 60-70 bars until K section

Musical staff 157-227: Treble clef, key signature of one sharp (F#). Bar 157 is marked with a box containing 'J' and a bar line. Bar 158 is marked with '65'. Bar 228 is marked with a box containing 'K' and a bar line. Bars 158-227 contain a series of eighth notes with slurs and a flat (b) under the first note of each group. The dynamic marking *p dolce* is written below the staff.

Musical staff 228-232: Treble clef, key signature of one sharp (F#). Continuation of the improvisation from the previous staff, featuring eighth notes with slurs and a flat (b) under the first note of each group.

Musical staff 233-237: Treble clef, key signature of one sharp (F#). Continuation of the improvisation from the previous staff, featuring eighth notes with slurs and a flat (b) under the first note of each group.

Bass solo (2bars)

Musical staff 238-246: Treble clef, key signature of one sharp (F#). Bar 238 is marked with a box containing 'L' and a bar line. Bar 239 is marked with '5'. Bar 240 is marked with a 7/4 time signature. Bar 241 is marked with a 4/4 time signature. Bars 238-246 contain a series of eighth notes with slurs and a flat (b) under the first note of each group. The tempo marking $\text{♩} = 110$ is written above the staff.

Musical staff 247-250: Treble clef, key signature of one sharp (F#). Bar 247 is marked with '2'. Bar 248 is marked with a 3. Bar 249 is marked with a 3. Bar 250 is marked with a 3. Bars 247-250 contain a series of eighth notes with slurs and a flat (b) under the first note of each group.

Musical staff 251-254: Treble clef, key signature of one sharp (F#). Bar 251 is marked with a 3. Bar 252 is marked with a 3. Bar 253 is marked with a 3. Bar 254 is marked with '2'. Bars 251-254 contain a series of eighth notes with slurs and a flat (b) under the first note of each group.

Musical staff 255-298: Treble clef, key signature of one sharp (F#). Bar 255 is marked with a box containing 'M' and a bar line. Bar 256 is marked with 'Play 40 bars'. Bar 299 is marked with a box containing 'N' and a bar line. Bar 300 is marked with '4'. Bars 255-298 contain a solid black bar, indicating a section to be played freely.

Musical staff 299-301: Treble clef, key signature of one sharp (F#). Bar 299 is marked with a box containing 'O' and a bar line. Bar 300 is marked with 'f'. Bar 301 is marked with '3'. Bars 299-301 contain a series of eighth notes with slurs and a flat (b) under the first note of each group.

Musical staff 302-306: Treble clef, key signature of one sharp (F#). Bar 302 is marked with '3'. Bar 303 is marked with 'ff'. Bar 304 is marked with 'sfz'. Bars 302-306 contain a series of eighth notes with slurs and a flat (b) under the first note of each group.

Blue Butterfly

Nanako Sato

A *Freely Piano Cadenza for 30-40 bars until B section*
Use a mode of D, F A, Bb and C as base of improvisation

Play approx 40 bars

Play approx 40 bars

41 **B** ♩ = 100 Straight

f

45

49 **C**

mp

53

Piano

2

57 **D**

61

65 **E**

68

72

76

80

mf

83

85 **F**

mf

90

95

Collective improvisation section

G *Mode: D F A Bb C*

Play 32 bars

Play 32 bars

99

Piano

4

Adagio

*Solo eventuary die down
Play freely*

133

Play 4 bars

H

Piano solo
8^{va}

141 (8)

Simile. con pedal

145 (8)

148 loco **I**

153 (8)

Piano improvisation for 60-70 bars until K section

J *Use a mode of D, F A, Bb and C as base
of improvisation*

157

Play approx 65 bars

K

225

8^{va}

p dolce

Ped. ^ Ped. ^

228 (8)

simile.

231 (8)

234 (8)

236 (8)

Bass solo (2bars)

$\text{♩} = 110$

Piano

6

240 **L**

Musical notation for measures 240-241. The piece is in 7/4 time with a key signature of one flat (B-flat). The right hand starts with a whole rest in measure 240 and then plays a series of eighth notes in measure 241. The left hand plays a steady eighth-note accompaniment throughout. The dynamic marking is *ff* *espress.*

242

Musical notation for measures 242-243. The right hand plays eighth notes in measure 242 and then a series of chords in measure 243. The left hand continues with its eighth-note accompaniment.

244

Musical notation for measures 244-245. The right hand plays chords in measure 244 and eighth notes in measure 245. The left hand continues with its eighth-note accompaniment.

246

Musical notation for measures 246-247. The right hand plays eighth notes in measure 246 and chords in measure 247. The left hand continues with its eighth-note accompaniment.

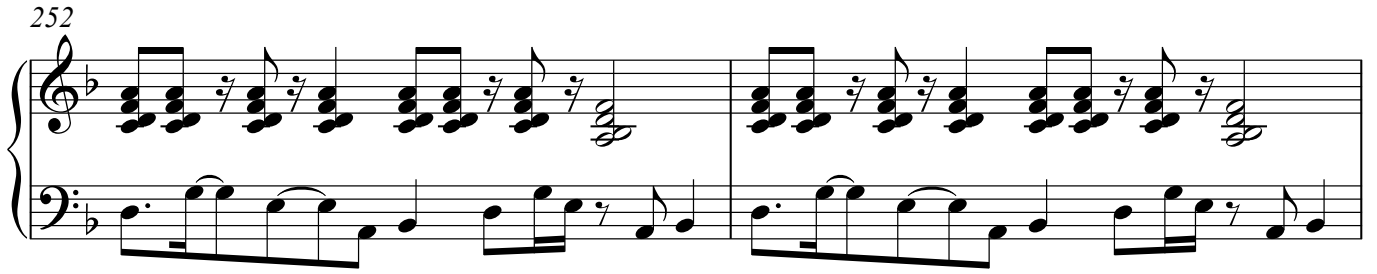
248

Musical notation for measures 248-249. The right hand plays chords in measure 248 and eighth notes in measure 249. The left hand continues with its eighth-note accompaniment.

250

Musical notation for measures 250-251. The right hand plays eighth notes in measure 250 and chords in measure 251. The left hand continues with its eighth-note accompaniment.

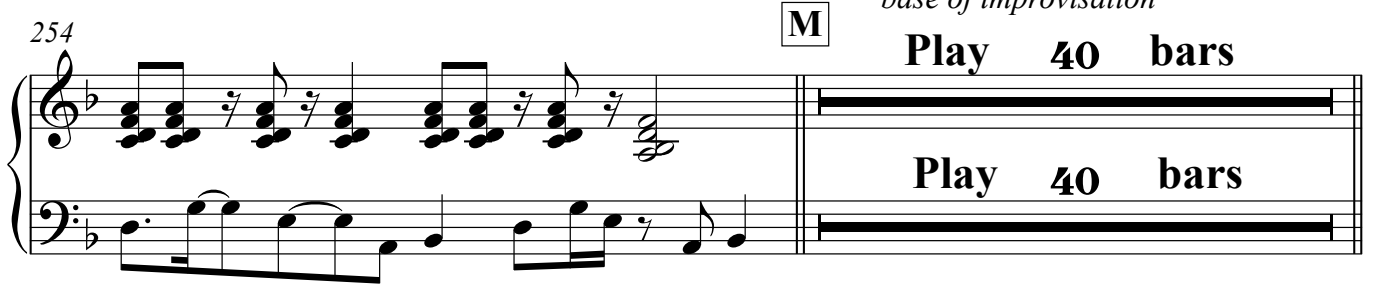
252



Collective improvisation section
Use a mode of D, F A, Bb and C as
base of improvisation

254

M **Play 40 bars**



295 **N**

ff espress.



297



299 **O**

mp



301



Piano

8

303

The image shows a musical score for piano, measures 303 and 304. The score is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat). Measure 303 features a treble staff with a series of chords and a bass staff with a melodic line. Measure 304 features a treble staff with a melodic line and a bass staff with a melodic line. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section

A Freely

40

B ♩ = 100 Straight

6

Musical staff for section A and B. Section A is marked 'Freely' and section B is marked '♩ = 100 Straight'. Both sections are indicated by a thick black bar. Section B contains six measures of music.

49 **C**

Musical staff for section C, starting at measure 49. The dynamics are marked *mp*. The staff contains four measures of music.

53

Musical staff for section C continuation, starting at measure 53. The staff contains four measures of music.

57 **D**

Musical staff for section D, starting at measure 57. The staff contains four measures of music.

61

Musical staff for section D continuation, starting at measure 61. The staff contains four measures of music.

65 **E**

Musical staff for section E, starting at measure 65. The dynamics are marked *mp*. The staff contains four measures of music.

69

Musical staff for section E continuation, starting at measure 69. The staff contains four measures of music.

72

Musical staff for section E continuation, starting at measure 72. It features a 7-measure rest followed by a 3-measure rest, both indicated by thick black bars. The time signature changes to 3/4.

83

Musical staff for section E continuation, starting at measure 83. The time signature is 4/4. The staff contains a single measure with a whole rest.

Acoustic Bass

2

84 **F**
ff *mf*

88

92

96

99 **G** *Collective improvisation section*
Mode: D F A Bb C
Play 32 bars

Solo eventuary die down **Adagio**
Play freely **H** *Piano solo* **I**

133 **Play 4 bars** **11** **9**

Piano improvisation for 60-70 bars until K section

157 **J** **65** **K** **4** *mp dolce*

229

234

238 *Bass solo (2bars)* **L** **7** *ff espress.*



255 **M** *Collective improvisation section* **N**
Play 40 bars **2**

Measure 255: Bass clef, key signature of one flat. The notation consists of a single horizontal line with a double bar line at the end, indicating a section of 40 bars.

Acoustic Bass

4

297

Musical staff for measures 297-300. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music. Measures 297 and 299 feature a triplet of eighth notes on the first beat of each measure, followed by a quarter note on the second beat and a quarter note on the third beat. Measures 298 and 300 feature a quarter note on the first beat, followed by a quarter note on the second beat and a quarter note on the third beat. Slurs are placed over the triplet eighth notes in measures 297 and 299.

ff *espress.*

299

Musical staff for measures 299-302. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music. Measures 299 and 301 feature a triplet of eighth notes on the first beat of each measure, followed by a quarter note on the second beat and a quarter note on the third beat. Measures 300 and 302 feature a quarter note on the first beat, followed by a quarter note on the second beat and a quarter note on the third beat. Slurs are placed over the triplet eighth notes in measures 299 and 301. A circled '0' is written above the first measure (299).

mp

301

Musical staff for measures 301-304. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music. Measures 301 and 303 feature a triplet of eighth notes on the first beat of each measure, followed by a quarter note on the second beat and a quarter note on the third beat. Measures 302 and 304 feature a quarter note on the first beat, followed by a quarter note on the second beat and a quarter note on the third beat. Slurs are placed over the triplet eighth notes in measures 301 and 303.

303

Musical staff for measures 303-306. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music. Measures 303 and 305 feature a triplet of eighth notes on the first beat of each measure, followed by a quarter note on the second beat and a quarter note on the third beat. Measures 304 and 306 feature a quarter note on the first beat, followed by a quarter note on the second beat and a quarter note on the third beat. Slurs are placed over the triplet eighth notes in measures 303 and 305. A dynamic hairpin is placed below the staff, starting at measure 303 and ending at measure 306.

f ————— *sfz*

Blue Butterfly

Nanako Sato

Piano Cadenza for 30-40 bars until B section

A Freely

40

B ♩ = 100 Straight

43

mp

49 **C**

mp

2 2 2 2

57 **D**

2 2 2 2

65 **E**

mp

2 2

71

2 2 2

78

3

83 **F**

mf

2 2

91

2 2 2 2 2

Solo eventually die down
Play freely

101 **G** Collective improvisation section
Play 32 bars

Play 4 bars

137 **H** Adagio
Piano solo

11

I

9

Drum Set

2

Piano improvisation for 60-70 bars until K section

157 **J** **65** **K** **4**

p dolce

228

Bass solo (2bars)

238 $\text{♩} = 110$ **L**

mp espress.

242

248

254 **M** *Collective improvisation section*
Play 40 bars

295 **N**

f

298 **O**

mp

300

303

f sfz

Chapter 5

Reminiscence of a Japanese Garden

This composition utilises more prominent heterophonic textures than the previous compositions. Time signatures change throughout the piece, making it hard to feel a constant pulse as it flows, twists and turns like a river. There is an emphasis on Japanese-style pentatonic sounds. The flautist emulates a Japanese flute (*Shakuhachi*) and violinist imitates a Japanese harp (*Koto*).

Reminiscence of a Japanese Garden attempts to create the feeling of tranquillity that is felt when visiting the gardens of my home country. The Kyoto gardens evoke a harmonious feeling of calmness and peace. The scenery often recalls memory of Japanese poetries, *Haiku*³ and other ancient literatures by Basho Matsuo, Shiki Masaoka, Buson Yosa, and Issa Kobayashi.

月日は百代の過客にして、行かふ年も又旅人也。
舟の上に生涯をうかべ、馬の口とらえて老をむかふる物は、
日々旅にして旅を栖とす。

*The months and days are eternal voyagers;
the years that come and go are also travelers.
For those who float away their lives on boats,
for those who grow old leading horses are forever journeying;
the journey itself becomes their homes.*

- Basho Matsuo (1644-1694) (translated by Nanako Sato)

³ Haiku is one of the most important form of traditional Japanese poetry which are introduced throughout education system in Japan. Haiku was really popular in Edo-period (1600 -1868) and masters like Basho, Buson and Issa are considered as the greatest in the literature society called *Haikai*.

Reminiscence of a Japanese Garden

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Flute

1 Bb Clarinet

1 Piano

1 Violin

1 Cello

Note: Grand piano should be used to perform this piece as pianist need to play the inside of piano strings. Pianist need to have metal mallets from bar 54 - 62 to perform this piece.
Shyakuachi is a traditional Japanese bamboo flute.
Koto is a traditional Japanese harp.

Transposed Score

Reminiscence of a Japanese Garden

Nanako Sato

A

B

Andante *Play like shakuhachi (breathy)*

F.T.

Flute: *fp*, *fp*, *mp* *5* *espress.*, *f*, *p*

Clarinet in B \flat : *mp*, *mp legato*

Piano: *fp*, *p*, *mf*, *ff*, *p*, *mf*, *f*

Violin: *mp*, *mf*, *mp* *pizz. play sounds like koto*

Viola: *mp*, *f*

A

B

Andante

Cl. (8): *mp*, *mf*, *f*

Vln. (8): *mp*, *mf*, *f*

Cl. (16): *mp*

Pno. (16): *mp*, *5* *les ring-----*

Vln. (16): *mp*

Vc. (16): *mp*

Fl. (24): *mp*

Cl. (24): *mp*

Pno. (24): *les ring-1*

Vln. (24): *pizz.*, *non divis. arco.*, *p*

Vc. (24): *pizz.*, *non divis. arco.*, *p*

4

30

Fl.

Cl.

Pno.

Vln.

Vc.

legato

mf

mf *5*

p *6* *mf*

con ped.

sul pont. at tallon

mf legato

mp sempre

38

Cl.

Pno.

Vln.

Vc.

mf

p

mp

mf

pluck D string at the same time with finger nail

pizz.

mp

mf

sul pont. at tallon

mp

nat.

sim.

mf

45

Fl.

Pno.

Vln.

Vc.

F.T.

espress. fp

fp

mf

mf

p

metal mallets ready

mp

mf

mp

mp

f

mp

mp

f

mp

mf

rit. arco

53

Fl.

Cl.

Pno.

Vln.

Vc.

D *Moderato*

F.T.

mf

p

Use metal mallet to hit the inside of piano strings

mf

Use sustain pedal half way through

mp

mp

p

D *Moderato*

p

mp

60

Fl. *fp* *mf* *f* *F.T.*

Cl. *mf* *fp*

Pno. *mf* *p* *mf* *nat.* *f* *pietoso*

Vln. *p* *f*

Vc. *f*

Meno mosso

67

Fl. *mf* *mp* *leggiero* *ff espress.* *F* *F.T.*

Cl. *mp affettuoso*

Pno. *mf grazioso* *mp schleppen* *Red.*

Meno mosso

Vln. *mf soave* *mp* *mp* *F*

Vc. *mp* *mf* *mp schleppen*

75

Fl. *mf* *mp*

Cl. *mf* *mp*

Pno. *mp* *f* *f*

Vln. *f*

Vc. *f*

6

83 **G** **H**

Fl. *f* *fp* *fp*

Cl.

Pno. *p* *p* *mf*

Vin. *fp* *fp*

Vc. *p* *mf*

91 **I** **I**

rit. Andante

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

Cl. *mp*

Pno. *p* *mf* *f*

Vin. *mp* *mf*

Vc. *mp* *f*

I Flute cadenza (begins from bar 104 to 113)

98

Fl. *p* *mp*

Cl. *mp*

Pno. *f*

Vin. *f*

Vc. *f*

Flute Cadenza begin
(improvise using based on
D E F# A Bb mode)

108 *mf* *sfz* *ff* (Cadenza stops) 7

Fl. *mf* *sfz* *ff*

Cl.

Pno. *mf* *f*

Vln. *mp*

Vc.

cross hands

115 **J** *fp* *patetico* *p* *f*

Fl.

Cl. *fp* *patetico* *p* *f*

Pno. *mp* *mf* *pp* *2^{ed}* *mf* *p* *f*

Vln. **J** *mp*

Vc. *mp*

120 *ET* *mp* *f* *p* **K** *ET* *ET* *ET*

Fl. *mp* *f* *p*

Cl. *mp*

Pno. *pp* *senza ped.* *perdendosi*

Vln. *p* *f* **K** *pi^{zz}* *Use open D string at the same time* *mp* *perdendosi*

Vc. *fp* *f* *p* *mp* *f* *mp* *mp* *f* *p*

Reminiscence of a Japanese Garden

Reminiscence of a Japanese Garden

Nanako Sato

Andante

Play like shakuhachi (breathy)

A *F.T.* *fp* *fp* *mp* *5* *f* *p*
espress.

7 **B** 20 *mp*

29

32 **C** 11 6 2 *F.T.* *espress.* *fp* *fp*

47 *mf* 3 *mf* 3

50 *rit.* *p*

D Moderato *F.T.* 54

Flute

58 *mf*

62 *fp* *mf* *f* *F.T.*

67 *mf* **E** *Meno mosso* *tr*

72 *mp* *leggiero* **F** *F.T.* *ff espress.*

76 **3**

83 **G** *f*

87 **H** *fp* *fp*

92 *p* *f* *f* **6**

Andante

Flute cadenza (begins from bar 104 to 113)

95 *rit.* *p* *mf* **I**

Flute Cadenza begin
(improvise using based on
D E F# A Bb mode)

100 *p* *mp*

106 *mf*

109 *sfz*

111 *ff* (Cadenza stops)

115 **J** 2 *p* *f* 7

121 *mp* 5 *f* *p* **K** *F.T.* 5

Detailed description: The score is written in treble clef with a key signature of one flat (Bb). It consists of six staves of music. The first staff (measures 100-105) features a melodic line with slurs and dynamic markings *p* and *mp*. The second staff (measures 106-108) continues the melodic line with a *mf* dynamic. The third staff (measures 109-110) shows a more complex melodic passage with slurs and a *sfz* dynamic. The fourth staff (measures 111-114) features a dense melodic texture with slurs and a *ff* dynamic, ending with a fermata and the instruction "(Cadenza stops)". The fifth staff (measures 115-120) includes a 4/4 time signature change, a fermata, and a dynamic range from *p* to *f*, with a fingering of 7 indicated. The sixth staff (measures 121-121) features a melodic line with slurs, dynamic markings *mp*, *f*, and *p*, and a fingering of 5. Boxed letters J and K are placed above the staves at measures 115 and 121 respectively. The letters F.T. are placed above the notes in measures 121 and 122.

Clarinet in B \flat

Reminiscence of a Japanese Garden

Nanako Sato

A Andante **B**

4 *mp* *mp legato*

9

13

17

20

25

29 **5** *mf*

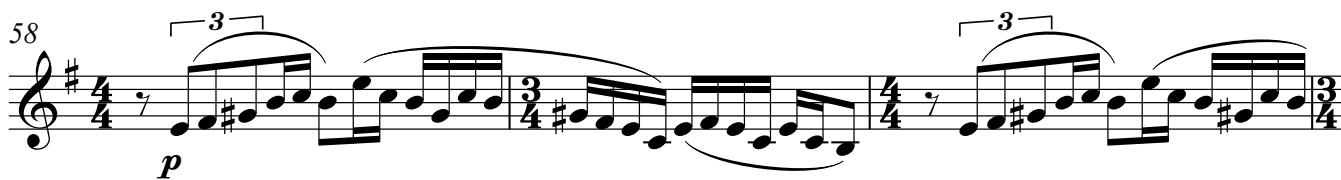
38

43 **C** 4 4 *rit.* 3

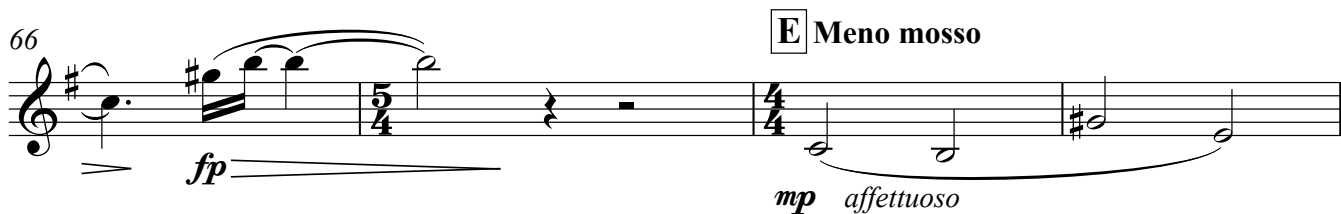
54 **D** Moderato

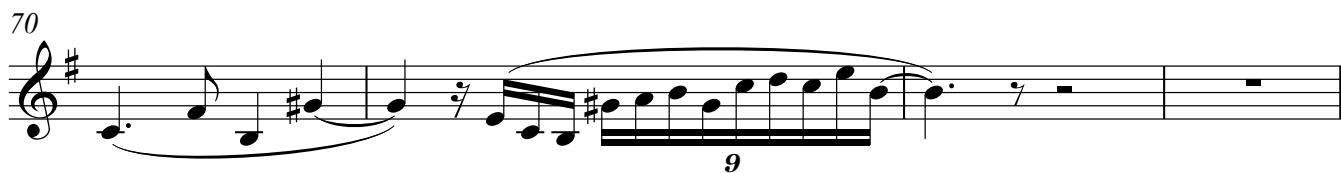
Clarinet in B \flat

2

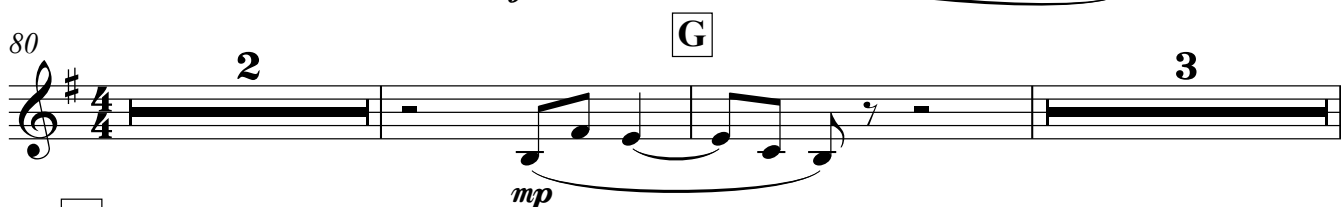
58 
p

61 
mf

66 
fp **E** *mp affettuoso*

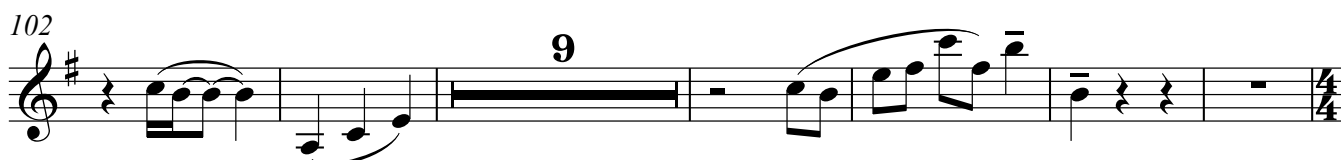
70 
9

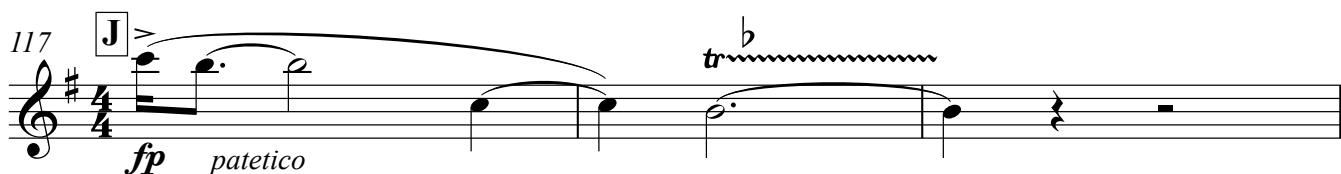
74 
F *mf*

80 
G *mp*

87 
H

95 *rit.* **I** *Andante* 
mp

102 
9

117 
fp patetico *tr*

Clarinet in B \flat

120

mp

6

123 **K**

6

Piano

Reminiscence of a Japanese Garden

Nanako Sato

Andante

A

fp p

5 3

p mf

Ped.

4

8va

p mf ff

5 3

p mf

f

Ped.

B

7

16

5

mp

let ring-|

Ped.

26

5

5

legato

Ped.

2

34

mf 5
Ped. _____

con ped.

p 6 *mf*

37

4

mf

43

C

p

45

rit. - - - - -

metal mallets ready

3 3 3 3

D Moderato

54 Use metal mallet to hit the inside of piano strings

mf Use sustain pedal half way through
Ped. _____ ^ Ped. _____ ^

58

p
Ped. _____ ^ Ped. _____ ^

Piano

3

62

mf *p* *f*

nat.

6

65

p

pietoso

4

Meno mosso

68

mf *grazioso*

mp *schleppen*

Ped. *Ped.* *Ped.* *Ped.*

E F

5 9

76

mp *f* *p*

Ped. *Ped.*

81

f *p*

G

5

V.S.

Piano

4

84

Musical notation for measures 84-86. Measure 84 starts with a piano (*p*) dynamic and a five-fingered (*5*) arpeggiated chord. The melody consists of eighth and sixteenth notes. Measures 85 and 86 continue the melodic line with similar fingering.

87 **H**

Musical notation for measures 87-90. Measure 87 begins with a half rest in the treble and a five-fingered (*5*) arpeggiated chord in the bass. The treble part has a melodic line starting in measure 88. Measure 89 features a piano (*p*) dynamic and a five-fingered (*5*) arpeggiated chord in the bass. Measure 90 shows a dynamic change to mezzo-forte (*mf*) and a five-fingered (*5*) arpeggiated chord in the bass. A *Ped.* (pedal) marking is present under the bass line.

91

Musical notation for measures 91-94. Measure 91 starts with a piano (*p*) dynamic and a five-fingered (*5*) arpeggiated chord in the bass. The treble part has a melodic line. Measure 92 has a half rest in the treble and a five-fingered (*5*) arpeggiated chord in the bass. Measure 93 features a piano (*p*) dynamic and a five-fingered (*5*) arpeggiated chord in the bass. Measure 94 shows a dynamic change to mezzo-forte (*mf*) and a five-fingered (*5*) arpeggiated chord in the bass. *Ped.* markings are present under the bass line.

Andante

95 rit. **I**

Musical notation for measures 95-97. Measure 95 begins with a *rit.* (ritardando) marking and a forte (*f*) dynamic. The treble part has a melodic line. Measure 96 has a 3/4 time signature and a melodic line in both hands. Measure 97 continues the melodic line in both hands.

98

Musical notation for measures 98-100. Measure 98 has a melodic line in both hands. Measure 99 continues the melodic line in both hands. Measure 100 concludes the section with a melodic line in both hands.

101

f

106

p
cross hands
15^{ma}
mf

111

f

115

mp *mf* *pp*
Ped.
5
J

Piano

6

118

mf

p *f*

Ped. ^

3

3

123 **K**

pp

perdendosi

senza ped.

Reminiscence of a Japanese Garden

Nanako Sato

A Andante

3

mp *mf*

B

7 *pizz. play sounds like koto*

mp
marcato

11

15

19

23 *non divis.*
arco

p

29 *sul pont.*
at tallon

mf legato

36

C *pluck D string at the same time with finger nail*

42 *pizz.*

mp *mf*

Violin

2 45

48 *mp* *mf* rit. - - - - *mp* - - - -
arco

54 **D** Moderato

mf *p*

58

p

61

p *f*

67 **E** Meno mosso

mf *soave* *mp* *mp*

73 **F**

mp

81 **G**

mp

87 **H**

fp *fp*

92

mp *mf*

95 **I** Andante

mp

Violin

102 

109 

117 **J** 

123 **K** *pizz.*
Use open D string at the same time


Violoncello

Reminiscence of a Japanese Garden

Nanako Sato

A Andante

3 arco mp f 3 pizz.

7 12 mp f 3 pizz.

25 non divis. arco p

31 7 6/4 mp sempre

43 C sul pont. at tallon nat. sim. mp mf mp

46 nat. rit. mf mp f mp mp f mp mf

52 D Moderato mp

58 f

61 2 2

67 E Meno mosso mp mf

2 73

F

Violoncello

mp schleppen

78

f

83

G

mp f mp f

87

H

mp f mp f mp f

95

rit. . .

I

Andante

mp f

101

mp f mp f

108

mp f

114

J

mp f mp f mp f p

121

K

f p mp f mp

Chapter 6

Conspiracy Theory

Conspiracy Theory features a marimba with a string orchestra. I have used a variety of textures throughout this piece, including heterophony, monophony, homophony and polyphony. I have used two pentatonic scales: the altered pentatonic - D, G, A, B, and C; and the standard minor pentatonic scale - A, C, D, E and G as a base of this work.

This composition's flitting melody reflects people who cannot make their minds up about what they believe. There are many conspiracy theories in the world and which to believe is really your call. After the earthquake, people gullibly believed some strange theories that were circulating, to make sense of what was happening to them.

*O conspiracy, Sham 'st thou to show thy dang'rous brow by night,
When evils are most free?*

- William Shakespeare

Conspiracy Theory

Master of Music in Composition
MUSI 693 MMUS COMPOSITION
At the University of Canterbury
Student ID: 48849431

Nanako Sato

Instrumentation

1 Flute

1 Bb Clarinet

1 Timpani

1 Marimba

1 Harp

1 Piano

Strings [Violins, Violas and Cellos]

Note: Timpani should be tuned to C B A E
Harp should be tuned to DCB|EFGA

Transposed Score

Duration: Approx. 4.30 minutes

CONSPIRACY THEORY

Nanako Sato

Moderato

A

Flute

Clarinet in B \flat

C
B
A
E
Timpani

Marimba

Harp
DCB | EFGA

Piano

Violin

Viola

Violoncello

12

Fl

Mar

Hp

Pno

Vln.

Vla.

Vc.

arco non-div.

B

21

Timp

Mar

Hp

Pno

Vln.

Vla.

Vc.

f

ff

mf

pizz.

f pizz.

f

Red

28

Fl.

Cl.

Timp

Mar

Hp

Pno

Vln.

Vla.

Vc.

mf

ff

p

mf

p

Red

C

C

36

Fl. *mf dolce*

Mar. *mp*

Hp. *mp*

Pno. *Reo*

Vln. *div. arco* *p*

Vla. *div. arco* *p*

Vc. *div. arco* *p*



44

Fl.

Cl. *mf*

Timp. *mf* *p*

Mar. *mf*

Hp. *aliss.*

Pno. *Reo*

Vln. *unis.* *f*

Vla. *unis.* *f*

Vc. *unis.* *f*

6

51

Fl. *f*

Cl. *f*

Timp. *mp* *mf*

Pno. *mp* *sfz* *sfz* *sfz* *sfz* *f*

Vln. *saltando* *mf*

Vla. *saltando* *mf*

Vc. *saltando* *mf*

8^{va}.....1

8^{va}.....1



58 **D**

Fl. *f* 5 6

Cl. *f* 5

Timp.

Mar. *f* Animato 7

Hp.

Pno. *mf* Misterioso *f*

(8)....1

Vln. *p* *f* *pizz.* *ff*

Vla. *div.* *p* *f* *pizz.* *ff*

Vc. *div.* *p* *f* *pizz.* *ff*

65

Fl.

Cl.

Timp.

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

71

Fl.

Cl.

Timp.

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

f

ff

f

mp

arco non. div

f

arco non. div

arco non. div

f

mp cresc.

mp

E

E

Musical score for measures 76-81. The score includes parts for Flute (Fl.), Timpani (Timp.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Rests for all measures.
- Timp.:** Rests for measures 76-77, then a rhythmic pattern of eighth notes starting at measure 78, marked *ff*.
- Mar.:** Rests for measures 76-77, then a rhythmic pattern of eighth notes starting at measure 78, marked *f*.
- Pno.:** Rests for measures 76-77, then a rhythmic pattern of eighth notes starting at measure 78.
- Vln.:** Rests for measures 76-77, then a rhythmic pattern of eighth notes starting at measure 78, marked *mf* and *ff*.
- Vla.:** Rests for measures 76-77, then a rhythmic pattern of eighth notes starting at measure 78, marked *mf* and *ff*.
- Vc.:** Rests for measures 76-77, then a rhythmic pattern of eighth notes starting at measure 78, marked *mf* and *ff*.



Musical score for measures 82-87. The score includes parts for Timpani (Timp.), Maracas (Mar.), Horn (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Timp.:** Rests for all measures.
- Mar.:** Rests for measures 82-83, then a rhythmic pattern of eighth notes starting at measure 84, marked *mp*.
- Hp.:** Rests for measures 82-83, then a rhythmic pattern of eighth notes starting at measure 84, marked *mp*.
- Vln.:** Rests for measures 82-83, then a rhythmic pattern of eighth notes starting at measure 84, marked *mf legato*. Includes *div.* and *V* markings.
- Vla.:** Rests for measures 82-83, then a rhythmic pattern of eighth notes starting at measure 84, marked *p*.
- Vc.:** Rests for measures 82-83, then a rhythmic pattern of eighth notes starting at measure 84, marked *p*.

90 **G** **H**

Cl. *ff*

Timp. *f*

Mar. *f* *ff*

Hp. *p*

Pno. *pp*

Red

Vln. **G** *pizz. unis.* **H**

Vla. *pizz.*

Vc. *pizz.*

98 **I**

Fl. *mf*

Cl. *mf*

Timp. *p*

Mar. *mf*

Hp. *mf*

Pno. *p Marcato*

Red

Vln. **I** *div. arco* *pp*

Vla. *div. arco* *pp*

Vc. *div. arco* *pp*

10

106

Fl.

Cl.

Timp.

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

f

mf

f

114 11

Fl. *fp* *fp* *f* *ff*

Cl. *fp* *fp* *f* *ff*

Timp. *mf* *ff*

Mar. *mf* *ff*

Hp. *mf* *ff*

Pno. *mp* *ff*

Vln. *arco* *p* *ff*

Vla. *unis. arco* *p* *ff*

Vc. *unis. arco* *p* *ff*

Detailed description: This is a page of a musical score for an orchestra, numbered 114 at the top left and 11 at the top right. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Clarinet (Cl.), Timpani (Timp.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature triplet figures starting at measure 114, marked *fp* (fortissimo piano). The Timpani part has a rhythmic pattern of eighth notes, marked *mf* (mezzo-forte) and *ff* (fortissimo). The Maracas part consists of a steady eighth-note accompaniment, marked *mf* and *ff*. The Harp part has a melodic line starting at measure 114, marked *mf* and *ff*. The Piano part has a complex texture with both hands playing, marked *mp* (mezzo-piano) and *ff*. The Violin, Viola, and Violoncello parts are playing a rhythmic eighth-note accompaniment, marked *p* (piano) and *ff*. The Violin and Viola parts are marked *arco* (arco) and *unis. arco* (unison arco). The Violoncello part is marked *unis. arco*.

CONSPIRACY THEORY

Nanako Sato

Moderato

A 14 *mp*

17 *f* **B** 10

30 **C** 2 5 *mf dolce*

41 2

49 2 *f*

54

58 **D** *f* 5 5

64 6 *ff* 7 3

73 **E** 5

82 **F** 9 **G** 6 **H** 2 5

2

Flute

Musical score for Flute, measures 105-116. The score is written in treble clef and includes dynamic markings (*mf*, *f*, *fp*, *ff*) and articulation (accents, slurs). Measure 105 is marked with a first ending bracket. Measures 111 and 116 contain triplet markings. The piece concludes with a double bar line at the end of measure 116.

CONSPIRACY THEORY

Nanako Sato

Moderato

18 11

30 2 16

51 2 *f* *f*

56 *f* 5

62 9 *ff* 7 3

74 5 3 7

82 9 6 5 *ff*

99

105 8 *fp* 3

116 3 *f* *ff*

Timpani

CONSPIRACY THEORY

Nanako Sato

Moderato

C **A** 18 **B** 4

B
A
E

f

27 **C** 3 2 14

mf

48

p

51

mp *mf*

54

57 **D** 9 3

f

70

75 **E**

ff

79

82 **F** 8

Timpani

90 **G**

f

97 **H** **I**

p

111

f

116

mf *ff*

Marimba

CONSPIRACY THEORY

Nanako Sato

Moderato

A

Musical notation for measures 1-5 of section A. The score is in 3/4 time. The treble clef part starts with a piano (*p*) dynamic and an *Animato* marking. The bass clef part starts with a piano (*p*) dynamic. Dynamics change to forte (*f*) in measure 3. The notation includes eighth notes, quarter notes, and sixteenth notes with beams.

6

Musical notation for measures 6-10. The treble clef part features a series of chords in the right hand, starting with a mezzo-forte (*mf*) dynamic. The bass clef part is mostly silent, with a few notes in measure 10.

11

Musical notation for measures 11-18. The treble clef part continues with chords, ending with a 4-measure rest. The bass clef part is silent. The number '4' is written above and below the rest bars.

19 **B**

Musical notation for measures 19-22. The treble clef part features a complex rhythmic pattern of chords, starting with a mezzo-forte (*mf*) dynamic. The bass clef part is silent.

23

Musical notation for measures 23-24. The treble clef part continues with the complex rhythmic pattern of chords. The bass clef part is silent.

25

Musical notation for measures 25-28. The treble clef part continues with the complex rhythmic pattern of chords. The bass clef part is silent. The number '2' is written above and below the rest bars at the end of the section.

Marimba

29 C

mf *ff*

35

mp

41

46

mf

58 D

f *Animato*

64

ff

Marimba

70

Musical notation for measures 70-71. Treble clef, 3/4 time. Measures 70 and 71 contain eighth-note triplets in the right hand. Bass clef is empty.

72

Musical notation for measures 72-74. Treble clef, 3/4 time. Measures 72-74 contain eighth-note triplets in the right hand. Bass clef is empty.

75 **E**

Musical notation for measures 75-78. Treble clef, 3/4 time. Measure 75 has a quarter rest. Measures 76-78 contain eighth-note patterns in the right hand. Bass clef contains eighth-note patterns. Measure 76 has a forte (*f*) dynamic marking.

79

Musical notation for measures 79-81. Treble clef, 3/4 time. Measures 79-81 contain eighth-note patterns in the right hand. Bass clef contains eighth-note patterns. Measure 81 has a 3/4 time signature change.

82 **F**

Musical notation for measures 82-87. Treble clef, 3/4 time. Measures 82-87 contain half-note chords in the right hand. Bass clef is empty. Measure 82 has a mezzo-piano (*mp*) dynamic marking.

91 **G**

Musical notation for measures 91-93. Treble clef, 3/4 time. Measures 91-93 contain eighth-note chords in the right hand. Bass clef is empty. Measure 91 has a forte (*f*) dynamic marking. Measures 92-93 contain half-note chords.

96 **H**

ff

102 **I**

f

114

117

mf ff

Harp

CONSPIRACY THEORY

Nanako Sato

Moderato

A

DCB | EFGA

Musical notation for measures 1-13. The piece is in 3/4 time. Measure 1 contains ten rests, with the number '10' written above the staff. The key signature is one flat (B-flat). The first system includes a treble clef and a bass clef. The first system ends with a measure containing a half note G4 and a quarter note A4 in the treble, and a half note B3 and a quarter note C4 in the bass. The second system begins with a measure containing a half note D4 and a quarter note E4 in the treble, and a half note F3 and a quarter note G3 in the bass. The third system begins with a measure containing a half note A4 and a quarter note B4 in the treble, and a half note C4 and a quarter note D4 in the bass. The fourth system begins with a measure containing a half note E4 and a quarter note F4 in the treble, and a half note G3 and a quarter note A3 in the bass. The fifth system begins with a measure containing a half note B4 and a quarter note C5 in the treble, and a half note D4 and a quarter note E4 in the bass. The sixth system begins with a measure containing a half note F4 and a quarter note G4 in the treble, and a half note A3 and a quarter note B3 in the bass. The seventh system begins with a measure containing a half note A4 and a quarter note B4 in the treble, and a half note C4 and a quarter note D4 in the bass. The eighth system begins with a measure containing a half note B4 and a quarter note C5 in the treble, and a half note D4 and a quarter note E4 in the bass. The ninth system begins with a measure containing a half note C5 and a quarter note D5 in the treble, and a half note E4 and a quarter note F4 in the bass. The tenth system begins with a measure containing a half note D5 and a quarter note E5 in the treble, and a half note F4 and a quarter note G4 in the bass. The eleventh system begins with a measure containing a half note E5 and a quarter note F5 in the treble, and a half note G4 and a quarter note A4 in the bass. The twelfth system begins with a measure containing a half note F5 and a quarter note G5 in the treble, and a half note A4 and a quarter note B4 in the bass. The thirteenth system begins with a measure containing a half note G5 and a quarter note A5 in the treble, and a half note B4 and a quarter note C5 in the bass. The dynamic marking *mp* is placed above the first measure of the second system.

14

Musical notation for measures 14-18. The piece continues in 3/4 time. Measure 14 contains a half note A4 and a quarter note B4 in the treble, and a half note C4 and a quarter note D4 in the bass. Measure 15 contains a half note B4 and a quarter note C5 in the treble, and a half note D4 and a quarter note E4 in the bass. Measure 16 contains a half note C5 and a quarter note D5 in the treble, and a half note E4 and a quarter note F4 in the bass. Measure 17 contains a half note D5 and a quarter note E5 in the treble, and a half note F4 and a quarter note G4 in the bass. Measure 18 contains a half note E5 and a quarter note F5 in the treble, and a half note G4 and a quarter note A4 in the bass. The dynamic marking *f* is placed below the first measure of the fifth system.

19

B

Musical notation for measures 19-22. The piece continues in 3/4 time. Measure 19 contains a half note A4 and a quarter note B4 in the treble, and a half note C4 and a quarter note D4 in the bass. Measure 20 contains a half note B4 and a quarter note C5 in the treble, and a half note D4 and a quarter note E4 in the bass. Measure 21 contains a half note C5 and a quarter note D5 in the treble, and a half note E4 and a quarter note F4 in the bass. Measure 22 contains a half note D5 and a quarter note E5 in the treble, and a half note F4 and a quarter note G4 in the bass.

23

Musical notation for measures 23-26. The piece continues in 3/4 time. Measure 23 contains a half note A4 and a quarter note B4 in the treble, and a half note C4 and a quarter note D4 in the bass. Measure 24 contains a half note B4 and a quarter note C5 in the treble, and a half note D4 and a quarter note E4 in the bass. Measure 25 contains a half note C5 and a quarter note D5 in the treble, and a half note E4 and a quarter note F4 in the bass. Measure 26 contains a half note D5 and a quarter note E5 in the treble, and a half note F4 and a quarter note G4 in the bass. The dynamic marking *ff* is placed above the first measure of the second system. The piece ends with a final chord consisting of a half note A4 and a quarter note B4 in the treble, and a half note C4 and a quarter note D4 in the bass. The number '3' is written above and below the final chord.

Harp

30 **C**

p *mf*

35

mp

40

mp

43

mp

12
12

58 **D**

9
9

70

3
3

75 **E** **F**

6 6 *mp*

85

89 **G**

5 5

97 **H**

p *mf*

101

105 **I**

8 8

Harp

113

Musical score for measures 113-115. Measure 113: Treble clef has a whole rest, bass clef has a whole rest. Measure 114: Treble clef has a triplet of eighth notes (G4, A4, B4), bass clef has a triplet of eighth notes (G3, A3, B3). Measure 115: Treble clef has eighth notes (B4, A4, G4, F4), bass clef has a whole rest. Dynamics: *mf* is indicated in measure 115.

119

Musical score for measures 119-121. Measure 119: Treble clef has eighth notes (B4, A4, G4, F4), bass clef has a whole rest. Measure 120: Treble clef has eighth notes (F4, E4, D4, C4), bass clef has a whole rest. Measure 121: Treble clef has a quarter note (B4), bass clef has a whole rest. Dynamics: *ff* is indicated in measure 121.

Piano

CONSPIRACY THEORY

Nanako Sato

Moderato

A

Musical notation for measures 1-6 of section A. The piece is in 3/4 time. The right hand starts with a piano (*p*) dynamic and an *Animato* marking. The left hand begins with a piano (*p*) dynamic. Dynamics change to forte (*f*) in measures 3 and 5. The notation includes eighth notes, quarter notes, and rests.

Musical notation for measures 7-12. The right hand has rests in measures 7, 9, and 11. The left hand features a steady eighth-note accompaniment. Dynamics are marked as forte (*f*) in measures 7, 10, and 12.

Musical notation for measures 13-18. The right hand has rests in measures 13, 14, 15, and 16. In measure 18, there are two trills in the right hand, one marked with a forte (*f*) dynamic. The left hand continues with eighth-note accompaniment.

Musical notation for measures 19-22, section B. The right hand has a half note in measure 19, followed by a whole rest for three measures. The left hand has a whole rest for all four measures. Dynamics are marked as mezzo-piano (*mp*) in measure 19. The number 4 is written in the right hand in measures 20, 21, and 22.

24

ff *mf* *mf*

Ped. \wedge Ped. \wedge Ped. \wedge

30 **C**

p *p* *p*

Ped. \wedge Ped. \wedge Ped. \wedge

33

p *p* *p*

Ped. \wedge Ped. \wedge Ped. \wedge

36

p *p* *p* *p*

Ped. \wedge Ped. \wedge

43

p *p* *mp* *mp*

8vb

52

p *sfz* *sfz* *sfz*

(8)

57 D

Measures 57-60. Treble clef, bass clef. Measure 57 starts with a dynamic of *f*. Measure 58 has a dynamic of *mf* and the tempo marking *Misterioso*. Measure 59 has a dynamic of *f*. Measure 60 has a dynamic of *f*. There are two time signature changes: from 4/4 to 6/4 at the start of measure 59, and from 6/4 to 4/4 at the start of measure 60. An 8va line is present in measure 57. A box labeled 'D' is above measure 57.

60

Measures 60-63. Treble clef, bass clef. Measure 60 has a dynamic of *f*. Measure 61 has a dynamic of *f*. Measure 62 has a dynamic of *f*. Measure 63 has a dynamic of *f*. The time signature is 4/4.

64

Measures 64-67. Treble clef, bass clef. Measure 64 has a dynamic of *f*. Measure 65 has a dynamic of *f*. Measure 66 has a dynamic of *f*. Measure 67 has a dynamic of *f*. An 8va line is present in measure 67. The time signature is 4/4.

68

Measures 68-70. Treble clef, bass clef. Measure 68 has a dynamic of *mp*. Measure 69 has a dynamic of *mp*. Measure 70 has a dynamic of *mp*. An 8va line is present in measure 70. The time signature is 4/4.

71

Measures 71-73. Treble clef, bass clef. Measure 71 has a dynamic of *mp*. Measure 72 has a dynamic of *mp*. Measure 73 has a dynamic of *mp*. An 8va line is present in measure 73. The time signature is 4/4.

74 E

Measures 74-76. Treble clef, bass clef. Measure 74 has a dynamic of *mp* and the marking *cresc.*. Measure 75 has a dynamic of *mp*. Measure 76 has a dynamic of *mp*. An 8va line is present in measure 74. A box labeled 'E' is above measure 74. The time signature is 4/4.

77

Musical notation for measures 77-79. Treble clef with eighth-note patterns. Bass clef with whole notes and rests.

80

F

9

Musical notation for measures 80-82. Measure 80 has eighth notes. Measure 81 has a 3/4 time signature. Measure 82 has a 9-measure rest in both staves.

91

G

Musical notation for measures 91-96. Measures 91-93 have chords with wavy lines. Measures 94-96 have eighth-note patterns.

Ped. ^ Ped. ^ Ped. ^

97

H

pp

Musical notation for measures 97-100. Treble clef with eighth notes. Bass clef with eighth notes and rests. Dynamic marking *pp*.

Ped. ^ Ped. ^ Ped. ^

100

Musical notation for measures 100-101. Treble clef with eighth notes. Bass clef with eighth notes and rests.

Ped. ^ Ped. ^

102

Musical notation for measures 102-104. Treble clef with eighth notes. Bass clef with eighth notes and rests.

Ped. ^ Ped. ^ Ped. ^

105 **I**

p Marcato

108 *8va*

mf

111 **(8)**

mf

115

mp

118

ff

Violin

CONSPIRACY THEORY

Nanako Sato

Moderato

A 10 *pizz.*
mf

17 *non-div. arco* **B** 5 *pizz.*
f *f*

26

30 **C** 2 5 *div. arco*
p

44 *unis.* 4
f

53 *saltando*
mf

58 **D** *div.* 4 *pizz.*
p *f* *ff*
arco non. div

66 *f*

70

75 **E** 4

79 *mf* *ff*

82 **F** *div.* *mf legato*

91 **G** *unis.* *pizz.*

95 **H** 2 5

105 **I** *div.* *arco* *pp*

114 **3** *arco* *p*

119 *ff*

CONSPIRACY THEORY

Moderato

A 10 *pizz.*

17 *mf* *non-div. arco* **B** 5 *pizz.* *f*

26

30 **C** 2 5 *div. arco* *p* < > < > < >

44 *unis.* *f* 4

53 *saltando* *mf*

D 58 *div.* 6 8 *f* 4 *pizz.* *ff*

66 *non. div arco* *f*

70

75 **E** 4

79

mf *ff*

82 **F**

p

86

90 **G**

pizz.

95 **H**

2 **5**

105 **I** *div. arco*

pp

114 **3**

unis. arco
p

119

ff

Violoncello

CONSPIRACY THEORY

Nanako Sato

Moderato

A 10 *pizz.*

17 *non-div. arco* **B** 5 *pizz.*

26

30 **C** 2 5 *div. arco*

44 *unis.* 4

53 *saltando*

mf **D** *div.* 6 4 4 *pizz.*

66 *non. div. arco*

70

75 **E** 4

Violoncello

79

mf

Musical staff for measures 79-81. Measure 79 contains a series of eighth notes. Measure 80 contains a series of eighth notes. Measure 81 contains a series of eighth notes. The dynamic marking *mf* is placed below the staff.

80

ff

Musical staff for measures 80-82. Measure 80 contains a series of eighth notes. Measure 81 contains a series of eighth notes. Measure 82 contains a series of eighth notes. The dynamic marking *ff* is placed below the staff.

82 **F**

p

Musical staff for measures 82-85. Measure 82 contains a half note. Measure 83 contains a half note. Measure 84 contains a half note. Measure 85 contains a half note. The dynamic marking *p* is placed below the staff.

91 **G** pizz.

Musical staff for measures 91-94. Measure 91 contains a series of eighth notes. Measure 92 contains a series of eighth notes. Measure 93 contains a series of eighth notes. Measure 94 contains a series of eighth notes. The dynamic marking *pizz.* is placed above the staff.

95 **H**

Musical staff for measures 95-98. Measure 95 contains a series of eighth notes. Measure 96 contains a series of eighth notes. Measure 97 contains a series of eighth notes. Measure 98 contains a series of eighth notes. The dynamic marking *2* is placed above the staff.

105 *div. arco* **I**

pp

Musical staff for measures 105-113. Measure 105 contains a series of eighth notes. Measure 106 contains a series of eighth notes. Measure 107 contains a series of eighth notes. Measure 108 contains a series of eighth notes. Measure 109 contains a series of eighth notes. Measure 110 contains a series of eighth notes. Measure 111 contains a series of eighth notes. Measure 112 contains a series of eighth notes. Measure 113 contains a series of eighth notes. The dynamic marking *pp* is placed below the staff.

114 *unis. arco*

p

Musical staff for measures 114-118. Measure 114 contains a series of eighth notes. Measure 115 contains a series of eighth notes. Measure 116 contains a series of eighth notes. Measure 117 contains a series of eighth notes. Measure 118 contains a series of eighth notes. The dynamic marking *p* is placed below the staff.

119

ff

Musical staff for measures 119-121. Measure 119 contains a series of eighth notes. Measure 120 contains a series of eighth notes. Measure 121 contains a series of eighth notes. The dynamic marking *ff* is placed below the staff.

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Audio and Visual media Information

CD

Track 1: A Piece of Hope in the Darkness.....	5.00
Track 2: Effect	4.40
Track 3: Rainforest	3.00
Track 4: Blue Butterfly.....	18.04
Track 5: Reminiscence of a Japanese Garden	6.02
Track 6: Conspiracy Theory	4.01

Recorded at Rangi Ruru Girls' School by Michael Bell and Nanako Sato

Edited by Nanako Sato

DVD

Concert in the Theatre at Rangi Ruru Girls' School

Track 1: Introductory Comments	
Track 2: A Piece of Hope in the Darkness.....	5.00
Track 3: Effect	4.40
Track 4: Rainforest	3.00
Track 5: Blue Butterfly.....	18.04
Track 6: Closing Comments and Acknowledgements	

Recorded at Rangi Ruru Girls' School by John Kane

Edited by Nanako Sato