

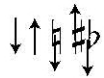
Mad Stork

composed by Tobias Klein for Tetzepi

Performance notes



Grainy, roughed up sound. Make use of flatterzunge, trills, growls, shakes, mutes etc.



Slightly raised or lowered pitch, never more than 25% of a half-tone step



Quartertone higher or lower

Never play cue notes.

Ignore cue note accidentals.

MAD STORK

written by Tobias Klein
for Tetzepi

ca. 20 s

A

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trumpet 3 in B \flat

Clarinet in B \flat

Alto Sax 1 in Eb

Alto Sax 2 in Eb

Baritone Saxophone

Trombone 1

note placement ad lib, not synchronized with other players
extremely percussive attack and bright sound

ff duration 0,25 - 1,5 s

Trombone 2

note placement ad lib, not synchronized with other players
extremely percussive attack and bright sound

ff duration 0,25 - 1,5 s

Trombone 3

note placement ad lib, not synchronized with other players
extremely percussive attack and bright sound

ff duration 0,25 - 1,5 s

Bass Trombone

note placement ad lib, not synchronized with other players
extremely percussive attack and bright sound

ff duration 0,25 - 1,5 s

Piano

Electric Guitar

Double Bass

Drums

A

B in free pulse, very rough, leave some silences, use short notes and accents as well, use effects to change tone color etc continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players

Tpt. *ff* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *dim.*

Tpt. *mf* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *dim.*

Tpt. *ff* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *dim.*

Cl. *mf* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *dim.*

Alto Sax. *ff* *gliss.* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

Alto Sax. *ff* *gliss.* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

Bari. Sax. *mf* *gliss.* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

Tbn. *ff* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *dim.*

Tbn. *mf* *gliss.* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

Tbn. *mf* improvise sparsely →

B. Tbn. *mf* *gliss.* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

Pno. *f* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *mf*

E. Gtr. *mf* *gliss.* continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

Bass *mf* arco, in free pulse, rough, leave some silences, use short notes and accents as well continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players *gliss.*

B *mf* free pulse, rough, with lots of silences continue less actively and gradually morph → $\downarrow \pm 60$, not synchronized with other players

Dr. *mf*

G.P.
3-5 s

C ♩ = 120

3

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

E. Gtr.

Bass

Dr.

mf

mf

f

mf

mf

ff

f

mf

ff

sempre arco

C ♩ = 120

7 G.P.
3 s

Tpt.
Tpt.
Tpt.
Cl.
Alto Sax.
Alto Sax.
Bari. Sax.
Tbn.
Tbn.
Tbn.
B. Tbn.
Pno.
E. Gtr.
Bass
Dr.

mf
mf
mf
f
mf
ff
f
mf
ff
mp
mp
mp
mp
ff
f

15th arp.
15th arp.
mp

8th

11 G.P.
3 s

The musical score consists of 12 staves, each representing a different instrument. The notation includes various dynamics such as *mf*, *f*, *ff*, *mp*, and *fff*, as well as articulations like *sempre arco*, *with distortion*, and *clean sound*. The score is divided into measures, with bar numbers 10 and 13 indicated. The instruments are: Tpt. (3), Cl., Alto Sax. (2), Bari. Sax., Tbn. (3), B. Tbn., Pno., E. Gtr., Bass, and Dr. The score is in 3/4 time and features various dynamics and articulations.

G.P.
3 s

23

(until cue)

use changes in tone color, effects, accents etc.

gliss.

mf

duration ad lib (until cue)

use changes in tone color, effects, accents etc.

use changes in tone color, effects, accents etc.

mf

mf

mf

mf

gliss.

use changes in tone color, effects, accents etc.

use changes in tone color, effects, accents etc.

gliss.

use changes in tone color, effects, glisses, accents etc.

use changes in tone color, effects, glisses, accents etc.

mf

ff

spectrum of A1

f

spectrum of E1

keep on improvising

use changes in tone color, effects, glisses, accents etc.

gliss.

f

f

use changes in tone color, effects, accents etc.

f

8va

duration ad lib (until cue)

use changes in tone color, effects, accents etc.

E. Gtr.

with distortion

e-bow, clean sound

mf

duration ad lib (until cue)

use changes in tone color, effects, flageolets, accents etc.

semper arco

fff

f

mf

f

gliss.

Bass

Dr.

3/ G.P.
3 s

Tpt. *mf* *f* *gliss.* use changes in tone color, effects, etc.

Cl. *mf* *mf* duration ad lib (until cue) use changes in tone color, effects, etc.

Alto Sax. *mf* use changes in tone color, effects, accents etc.

Bari Sax. *f* *gliss.* use changes in tone color, effects, accents etc.

Tbn. *f* *gliss.* *f* spectrum of A1 spectrum of G1

B. Tbn. *f* *gliss.*

Pno. *f* *8^{va}* *8^{va}* *f* improvise using very high clusters

E. Gtr. *f* *8^{va}* with distortion e-bow, with dist. *mf* duration ad lib (until cue) *gliss.* (with pick) use changes in tone color, effects, flageolets, accents etc.

Bass *fff* *f* *gliss.* *f* use changes in tone color, effects, flageolets, accents etc.

Dr.

39 G.P. 3 s **E**

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

E. Gtr.

Bass

Dr.

f

ff

pizz.

E

E

45

Tpt. 7/16

Tpt. 7/16

Tpt. 7/16

Cl. 7/16

Alto Sax. 7/16

Alto Sax. 7/16

Bari. Sax. 7/16

Tbn. 7/16

Tbn. 7/16

Tbn. 7/16

B. Tbn. 7/16

Pno. 7/16

E. Gtr. 7/16

Bass 7/16

Dr. 7/16

48 **F**

Tpt. 1
Tpt. 2
Tpt. 3
Cl.
Alto Sax.
Alto Sax.
Bari. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
Bass
Dr.

f

mf

F

mf

60

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

E. Gtr.

Bass

Dr.

f

mf

This page of a musical score, numbered 14, is for a jazz ensemble. It features ten staves, each labeled with an instrument: Tpt. (Trumpet), Cl. (Clarinet), Alto Sax. (Alto Saxophone), Bari. Sax. (Baritone Saxophone), Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), Pno. (Piano), E. Gtr. (Electric Guitar), Bass, and Dr. (Drum). The score is written in 7/4 time and includes various musical notations such as notes, rests, dynamics (f), and articulation marks. A 'G' chord symbol is present in the top left and bottom left corners. The page concludes with a double bar line and a 7/16 time signature.

75 **H**

Tpt. 7/16

Tpt. 7/16

Tpt. 7/16

Cl. 7/16

Alto Sax. 7/16

Alto Sax. 7/16

Bari. Sax. 7/16

Tbn. 7/16

Tbn. 7/16

Tbn. 7/16

B. Tbn. 7/16

Pno. solo *f* 7/16

E. Gtr. 7/16

Bass 7/16

H

Dr. 7/16

87

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

E. Gtr.

Bass

Dr.

99 **I**

Tpt. *f*

Tpt. *mf*

Tpt. *mf*

Cl. *f*

Alto Sax. *mf*

Alto Sax. *mf*

Bari Sax. *f*

Tbn. *f*

Tbn. *f*

Tbn.

B. Tbn. *f*

Pno. *8^{va}*

E. Gtr. *f*

Bass **I**

Dr.

102 **J**

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn. solo ad lib

B. Tbn.

Pno.

E. Gtr.

Bass

Dr. **J**

114

Tpt. 1
Tpt. 2
Tpt. 3
Cl.
Alto Sax. 1
Alto Sax. 2
Bari. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
Bass
Dr.

The musical score for measures 114-123 is as follows:

- Tpt. 1, 2, 3:** All three trumpet parts are silent throughout the measures.
- Cl.:** The Clarinet part is silent throughout the measures.
- Alto Sax. 1, 2:** Both Alto Saxophone parts are silent throughout the measures.
- Bari. Sax.:** The Baritone Saxophone part is silent throughout the measures.
- Tbn. 1, 2, 3:** All three Trombone parts are silent throughout the measures.
- B. Tbn.:** The Bass Trombone part is silent throughout the measures.
- Pno.:** The Piano part features a complex harmonic texture with multiple chords and melodic lines in both hands. It includes dynamic markings such as *f* and *z*.
- E. Gtr.:** The Electric Guitar part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *f*.
- Bass:** The Bass part plays a melodic line with eighth and sixteenth notes, including some slurs.
- Dr.:** The Drum part plays a consistent rhythmic pattern of eighth notes.

126 **K**

Tpt. *f*

Tpt. *f*

Tpt. *f*

Cl. *f*

Alto Sax. *f*

Alto Sax. *f*

Bari. Sax. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Pno.

E. Gtr. *f*

Bass *f*

Dr. **K**

129 **L** open solo tb3, pi, b + dr (cue)

Tpt. *ff* (cue)

Tpt. *mf* (cue)

Tpt. *ff* (cue)

Cl. *mf* (cue)

Alto Sax. *ff* (cue)

Alto Sax. *ff* (cue)

Bari. Sax. *mf* (cue)

Tbn. *ff* (cue)

Tbn. *mf* (cue)

Tbn. improvise open solo (cue)

B. Tbn. *mf* (cue)

Pno. *f* open solo (cue)

E. Gtr. *mf* (cue)

Bass open solo (cue)

L *mf* open solo (cue)

Dr. (cue)

M

132

G.P.
5 s

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

E. Gtr.

Bass

M

Dr.

136 **N** ♩ = 150

Tpt. Tpt. Tpt. Cl. Alto Sax. Alto Sax. Bari. Sax. Tbn. Tbn. Tbn. B. Tbn. Pno. E. Gtr. Bass Dr.

N ♩ = 150

144

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

clean sound, very freely, with delay effects

ppz

E. Gtr.

arco

pp

Bass

pp

Dr.

8/4 15/8 11/8

152

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark '152' at the top left. The instruments listed on the left are: Tpt. (Trumpet), Cl. (Clarinet), Alto Sax., Bari. Sax., Tbn. (Trombone), B. Tbn. (Bass Trombone), Pno. (Piano), E. Gtr. (Electric Guitar), Bass, and Dr. (Drums). The score is written in 8/8 time. The key signature has one sharp (F#). The music features a variety of dynamics, including *p* (piano), *pp* (pianissimo), and *gliss.* (glissando). The piano part includes the instruction *pp sempre portato*. The electric guitar part includes the instruction *pp*. The bass part includes the instruction *sempre portato*. The drums part is indicated by a double bar line with a vertical line through it, suggesting a specific rhythmic pattern or a break in the music.

160 **O**

Tpt. *pp* *sempre portato* *mf* *p*

Tpt. *mf* *gliss.* *mf* *gliss.*

Cl. *mf* *pp* *sempre portato* *mf* *p*

Alto Sax. *pp* *sempre portato* *mf* *p*

Alto Sax. *pp* *sempre portato* *mf* *p*

Bari. Sax. *pp* *sempre portato* *mf* *p*

Tbn. *pp* *sempre portato* *mf* *p*

Tbn. *pp* *sempre portato* *mf* *p*

Tbn. *pp* *sempre portato* *mf* *p*

B. Tbn. *pp* *sempre portato* *mf* *p*

Pno. *p* *8^{va}*

E. Gtr. *p*

Bass *pp* *sempre portato* *mf* *p*

Dr. *pp* *sempre portato* *mf* *p*

168

Tpt. *pp* *sempre portato* *mf* *p*

Cl. *mf* *pp* *sempre portato* *mf* *p*

Alto Sax. *pp* *sempre portato* *mf* *p*

Bari Sax. *pp* *sempre portato* *mf* *p* use false fingering

Tbn. *pp* *sempre portato* *mf* *p*

B. Tbn. *pp* *sempre portato* *mf* *p*

Pno. *pp* (8)

Bass *pp* *sempre portato* with brushes *mf* *p*

Dr. *p* *p*

173

Tpt. *mf*

Cl.

Alto Sax. *p*

Alto Sax. *p*

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno.

E. Gtr.

Bass

Dr.

gliss.

176 **P**

Tpt. p

Cl. p

Alto Sax.

Alto Sax.

Bari. Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

Pno. improvise very sparsely using very high clusters
15^{ma}
15^{ma}

E. Gtr. clean sound, very freely, with delay effects
pp

Bass **P** pp

Dr.

184

Tpt.

Tpt.

Tpt.

Cl.

Alto Sax.

Alto Sax.

Bari Sax.

Tbn.

Tbn.

Tbn.

B. Tbn.

keep on improvising very sparsely

Pno.

E. Gtr.

Bass

Dr.