

chimera

for 12 musicians and electronics

(full score)

chimera

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ca. 6'20"

instrumentation

2 flutes
2 B $\flat$ clarinets
2 alto saxes
xylophone
vibraphone
marimba
piano
2 vocalists
electronics
 vox
 lead
 bass

text

go dream no more

"go, dream no more" (ca. late 1800s), pamela s. vining (j.c. yule)

i feel wild and desperate
like a rabid dog, snapping my jaws
on metal bars and howling
at the moon and stars
but the lights are off and
there's a blanket over my head
and it is saying

"down boy, down girl,
you're just a little bird and
you are meant to sing,
but only in the morning and
only in the evening and
only when i ask,"

and i am pounding on ocean waves
like glass bowing in with the pressure
but the bars are so thick, so thick and
the sky over my head is saying

"conversations with a brick wall" (2023), perla cabrera

"hush, little thing, i don't understand
why you are so silent; be a good thing
and sing at the tempo i set, ready?
onetworeadyand-"

but i have been growling and
festering in this metal
my body has begun to mold
i am food for the mosquitoes and the flies
i am stagnant i am bursting at the seams
i am saying

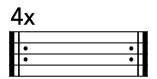
"listen to me, listen to me
this is your home you anxious animal
aren't you happy here
aren't you happy here
aren't you happy?"

and i am trying i am trying i am

notes

chimera begins with the construction of a dream. each new permutative figure builds on the last, until the entire ensemble is pulsating in cycles of various lengths. vocal samples undulate underneath the acoustic texture, with electronic elements entering and exiting freely. the vocalists enter, embedding the dream with a sense of lucidity and consciousness. the dreamer is questioned, as is the dream itself. the dynamic stasis of the texture begins to break as the singers answer "aren't you happy here?" with a dejected but forceful "I am trying".

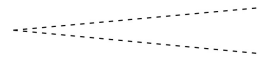
repeat bars will always include an indication of how many times the bar should be repeated in total



boxed figures are to be repeated for the designated duration



dashed dynamics (outside a system) indicate an ensemble-wide crescendo/decrescendo



dashed dynamics (inside a system) indicate a crescendo/decrescendo that lasts the total length of the repeated section



diamond noteheads indicate a bowed note (vibraphone only)



electronic backing track includes vocal samples from singers zoe hein and emma duncan

score is transposed

brayden carr

chimera

for 12 musicians and electronics

♩ = 160

4x

flute

flute

clarinet 1

clarinet 2

alto sax 1

alto sax 2

xylophone

4x

mf

vibraphone

4x

mf

marimba

mf

piano

mf

vocalists

vox

lead

bass

4x 4x 4x

fl. 1 *mf*

fl. 2 *mf*

cl. 1 *mf*

cl. 2 *mf*

alto 1 *mf*

alto 2 *mf*

xyl.

vib.

mar.

pno.

vox

3

1

2

fl. 1

8x

cresc. last time only

f

fl. 2

cresc. last time only

f

cl. 1

cresc. last time only

f

cl. 2

cresc. last time only

f

alto 1

cresc. last time only

f

alto 2

cresc. last time only

f

xyl.

cresc. last time only

f

vib.

cresc. last time only

f

mar.

cresc. last time only

f

pno.

cresc. last time only

f

vox

lead

2x

7x

f

bass

16x

f

fl. 1

fl. 2

cl. 1

cl. 2

alto 1

alto 2

xyl.

vib.

mar.

pno.

vcl.

vox

bass

14

f non vib.

go

dream

f

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a full orchestra and vocal ensemble. The score is in 3/4 time and features a variety of instruments including flutes, clarinets, alto saxophones, xylophone, vibraphone, maracas, piano, and vocal parts. The vocal parts are for two voices, with lyrics in English. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like accents and slurs. The lyrics are: "no no more more more more" and "no no go go go go".

Instrumental Parts:

- fl. 1:** Flute 1, playing a melodic line with accents.
- fl. 2:** Flute 2, playing a similar melodic line.
- cl. 1:** Clarinet 1, playing a melodic line.
- cl. 2:** Clarinet 2, playing a melodic line.
- alto 1:** Alto Saxophone 1, playing a melodic line.
- alto 2:** Alto Saxophone 2, playing a melodic line.
- xyl:** Xylophone, playing a rhythmic pattern.
- vib:** Vibraphone, playing a rhythmic pattern.
- mar:** Maracas, providing a steady rhythmic accompaniment.
- pno:** Piano, providing harmonic support with chords and arpeggios.

Vocal Parts:

- vox:** Vocal parts, singing the lyrics.
- lead:** Lead vocal part, singing the lyrics.

Lyrics:

no no more more more more
no no go go go go

45

fl. 1

fl. 1

cl. 1

cl. 2

alto 1

alto 2

xyl.

vib.

mar.

pno.

vcl.

go dream no more!

go dream no more!

vox

lead

The musical score is written for a symphony orchestra and a vocal soloist. The orchestral parts include two flutes (fl. 1, fl. 1), two clarinets (cl. 1, cl. 2), two altos (alto 1, alto 2), xylophone (xyl.), vibraphone (vib.), maracas (mar.), piano (pno.), and vocal soloist (vcl.). The vocal soloist part includes lyrics: "go dream no more!". The score is divided into three measures, each containing a system of staves. The first measure starts with a key signature of one sharp (F#) and a time signature of 4/4. The second measure starts with a key signature of two sharps (F#, C#) and a time signature of 4/4. The third measure starts with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The score is marked with a large "PERUSAL SCORE" watermark.

4

fl. 1

fl. 1

cl. 1

cl. 2

alto 1

alto 2

xyl.

vib.

mar.

pno.

first time only
mp *f* simile

I feel wi-ld and des-per-ate like a ra-bid dog snap-ping my are off and there's a blank-et o-ver my head and it is say-ing but on-ly in the morn-ing and on-ly in the ev-e-ning and

vcl.

second time only
f *mp* simile

jaws on me-tal bars and howl-ing at the moon and stars but the lights *down boy, down girl, you're just a lit-tle bird and you are meant to sing on-ly when I ask and on-ly when I ask on-ly when I ask,*

vox

lead

bass

cl. 1

cl. 2



5

xyl.

vib.

mar.

pno.



lead



=

81

cl. 1

cl. 2

xyl.

vib.

mar.

pno.

lead

bass



93

fl. 1 *p*

fl. 1 *p*

cl. 1

cl. 2

alto 1 *p*

alto 2 *p*

xyl.

vib.

mar.

pno.

mp non. vib *mp*

and i am

vcl.

mp non. vib

and i

pp *mf* *mf*

pp *mf* *mf*

vox

lead

11

6

105

fl. 1

mf

fl. 1

mf

cl. 1

mf

cl. 2

mf

alto 1

mf

alto 2

mf

xyl.

mf

vib.

mf

mar.

mf

pno.

mf

vcl.

f

1 pound ing on o - cean waves like glass bow-ing in with the press-ure but
2 the bars are so thick, so thick and the sky o-ver me is say-ing

f

one two rea-dy

f

*hush lit-tle thing. I don't un-der stand why you are si-lent; be a good thing and sing at the tem-po I set, rea-dy? one two rea-dy

lead

mf

bass

mf

7

fl. 1 *f* *pp* *f* *pp* *f* *pp*

fl. 1 *f* *pp* *f* *pp* *f* *pp*

cl. 1 *f* *pp* *f* *pp* *f* *pp*

cl. 2 *f* *pp* *f* *pp* *f* *pp*

alto 1 *f* *pp* *f* *pp* *f* *pp*

alto 2 *f* *pp* *f* *pp* *f* *pp*

mar. *f* *pp* *f* *pp* *f* *pp*

pno. *pp* ped. *f* *pp* *f*

vcl. *ff* and* *mp* *f* *mp*

be - gun to mold I am food for the mos-qui-toes and the flies I am

vcl. *ff* and* *mp* *f* *mp*

but I have been fes-ter-ing in this me-tal my bo-dy has be - gun

vox *pp* *f* *pp* *f* *pp* *f*

lead *f* *pp* *f* *pp* *f* *pp*

129

fl. 1 simile

fl. 1 simile

cl. 1 simile

cl. 2 simile

alto 1 simile

alto 2 simile

xyl. *f* *pp* simile

vib. *f*

mar. simile

pno. simile

vcl. *mp* *f* *mp* *mf*
me, lis-ten to me, this is your home you an-xious an-i-mal aren't you hap-py here? aren't you hap-py here?

vcl. *mp* *f* *mp* *mf*
stag-nant I am burst-ing at the seams I am say-ing 'lis-ten to me, aren't you hap-py here? aren't you hap-py here?

vox simile

lead simile

This musical score is for the song "I Am" by The Lumineers. It is a full orchestration for a live performance or recording. The score includes parts for the following instruments and voices:

- Flutes (fl. 1, fl. 2):** Flute 1 has a melodic line with many trills, marked with "4x" above the staff. Flute 2 provides harmonic support.
- Clarinets (cl. 1, cl. 2):** Both play a steady, rhythmic pattern.
- Alto Saxophones (alto 1, alto 2):** Play a similar rhythmic pattern to the clarinets.
- Xylophone (xyl.):** Provides a rhythmic accompaniment.
- Vibraphone (vib.):** Features a melodic line with a "first time only" and "similes" section.
- Mariachi (mar.):** Provides a rhythmic accompaniment.
- Piano (pno.):** Features a melodic line with a "first time only" and "similes" section.
- Vocals (vcl.):** Includes parts for the lead vocal and a backup vocal.
- Voice (vox):** Provides a rhythmic accompaniment.
- Lead (lead):** Provides a rhythmic accompaniment.

The score is written in 4/4 time and includes various musical notations such as trills, slurs, and dynamic markings. The lyrics for the vocal parts are:

aren't you hap-py aren't you hap-py aren't you hap-py aren't you hap-py try-ing I am try-ing I am try-ing I am try-ing I am try-ing I am try-ing I am