

*commissioned by Pi Kappa Lambda*

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# *Bushwhacked!*

*for large chamber ensemble*

(2006)

*duration: ca. 14 min.*

*by Mark Phillips*

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# *instrumentation*

**1 flute/piccolo**  
**1 oboe**  
**1 alto saxophone**

**1 trombone**  
**1 tuba**  
**1 percussion**

**1 piano**  
**1 violin**  
**1 cello**

## *list of percussion instruments*

marimba (standard size: low-A to high-C), standard drum set (2 mounted tom-toms, floor tom-tom, 2 suspended cymbals), tambourine (head down on stand), bongos or small, high-pitched timbales (on adjustable stand)

## *performance notes:*

The score is transposed. Grace notes occur before the beat. Glissandi begin promptly after a brief sustain and take up the most of the duration of the note. Cautionary accidentals are generously used throughout. In the event of a question, assume that accidentals carry throughout the measure, but not across bar lines or octaves.

The following are all accelerando figures (on the left) or rallentando figures (on the right). A single number indicates the figure occupies one beat. If there is a ratio, the duration of the figure is indicated after the colon.



⊕ indicates a measure with no meter

## *program note:*

*Bushwhacked!* is not the musical equivalent of a late-night TV comedy bit or an Internet phenomenon of the same name involving creatively edited audio and video clips. In fact, it is not even really *about* George Bush, nor does he have a starring role. Instead this composition is about me — or more specifically about my current state of outrage and frustration. In other words, it is a work of musical therapy. Thanks in part to a lot of smart and funny people who apparently feel the same way, I have managed to retain a sense of humor (which I hope will be obvious). I am also profoundly indebted to the venerable tradition of American blues artists (especially the late, great Ray Charles and legions of musicians from the multicultural New Orleans tradition) who have demonstrated time and again that when you channel your outrage and frustration into your music and share it with your audience, you may discover a way to dance all over your troubles ... at least for a while.

As a result of a national competition, this work was commissioned by the music honorary society, Pi Kappa Lambda, for a premiere performance on September 15th at their 2006 national conference, held jointly with the national conference of the College Music Society in San Antonio, Texas.

## *about the composer*

Mark Phillips, Ohio University professor and Presidential Research Scholar (1999-2004), won the 1988 Barlow International Competition. His music has received hundreds of performances throughout the US, and in Europe, South America, Japan, and China, including over 40 orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the Kansas City Symphony, the NHK Symphony Orchestra (Japan), the Ensemble Eclipse (China), Orquesta Sinfonica de Bahia Blanca (Argentina), and the Icelandic Orchestra. His music has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Baltic Philharmonic Chamber Orchestra, the Lark Quartet, and several solo artists.

# Bushwhacked!

Mark Phillips

Very Fast (♩ = c. 160)

Very Slow (♩ = c. 40)  
molto rubato

The score is divided into two main sections. The first section, marked 'Very Fast', is in 2/4 time and features a 'Shout!' from the woodwinds and percussion. The second section, marked 'Very Slow' and 'molto rubato', is in 2/4 time and features a 'tremolo gliss.' in the strings.

**Flute:** piccolo, *ff*

**Oboe:** *ff* Shout!

**Alto sax:** *ff*

**Trombone:** *ff* Shout! (through instrument)

**Tuba:** *ff* Shout! (through instrument)

**Percussion:** *ff* Shout! (4 tom-toms (wood), low cym, B.Dr. (foot pedal), marimba)

**Piano:** *ff* Shout! (palm gliss (heel to fingertips)), *f*, *ff* 5

**Violin:** *ff* Shout!, tremolo gliss. *mf*

**Cello:** *ff* Shout!, tremolo gliss. *mp*

*Bushwhacked!*

*quasi cadenza: play notes about as fast as possible with erratic spacing*

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- fl. (Flute):** Features a complex melodic line starting at measure 6. It begins with a *mf* dynamic and includes a *tr* (trill) marking. The notation is dense with many sixteenth and thirty-second notes, reflecting the 'quasi cadenza' instruction.
- ob. (Oboe):** Remains silent throughout this section, indicated by a whole rest.
- sax. (Saxophone):** Remains silent throughout this section, indicated by a whole rest.
- tbn. (Trumpet) and tuba:** Both remain silent throughout this section, indicated by whole rests.
- Perc. (Percussion):** Plays a rhythmic pattern consisting of a series of eighth notes followed by a quarter note, then a long horizontal line with an arrowhead pointing to the right, indicating a sustained effect.
- pn. (Piano):** Remains silent throughout this section, indicated by whole rests in both staves.
- vln. (Violin):** Starts with a *p* dynamic. It has a long horizontal line with an arrowhead pointing to the right, indicating a sustained note or effect.
- vc. (Violoncello):** Similar to the violin, it has a long horizontal line with an arrowhead pointing to the right, indicating a sustained note or effect.

Bushwhacked!

Very Fast (♩ = c. 160)

molto rit... Very Slow (♩ = c. 40)

fl. *subito ppp* *ff*

ob. *ppp* *ff*

sax. *ff Shout!*

tbn. *ff Shout!* (through instrument) *ff* *mf* plunger: 0 + ad lib. vary speed from slow to moderate

tuba *ff Shout!* (through instrument) *ff*

Perc. 4 tom-toms low cym. high cym. marimba *pp* *mf* B.Dr. (foot pedal) *p*

pn. palm gliss (heel to fingertips) *ff Shout!* *f* *ff* 5

vln. *ppp* *ff Shout!* tremolo gliss. *ffz* *p* *p* fingered tremolo

vc. *ppp* *ff Shout!* tremolo gliss. *ffz* *p* *p* bowed tremolo (on 3 strings)



*Bushwhacked!*  
Very Fast (♩ = c. 160)

The musical score is arranged in a system with the following parts and markings:

- fl. (Flute):** Starts at measure 15 with a rest. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.
- ob. (Oboe):** Starts at measure 15 with a sixteenth-note pattern. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.
- sax. (Saxophone):** Starts at measure 15 with a sixteenth-note pattern. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.
- tbn. (Trumpet):** Starts at measure 15 with a long note. From measure 18, it has a rest.
- tuba:** Starts at measure 15 with a rest. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.
- Perc. (Percussion):** Starts at measure 15 with a rest. From measure 18, it plays a rhythmic pattern with a *ff* dynamic. Includes a *low cym* (low cymbal) marking at measure 16 and a dynamic change from *pp* to *mf* at measure 17.
- pn. (Piano):** Starts at measure 15 with a rest. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.
- vln. (Violin):** Starts at measure 15 with a long note. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.
- vc. (Violoncello):** Starts at measure 15 with a long note. From measure 18, it plays a rapid sixteenth-note pattern with a *ff* dynamic.

Bushwhacked!

♪ = ♩ *sempre*

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*ff*

*f*

*mf*

*f* *espressivo*

*mp*

*mf*

(7th)

bongos or timbales

tambourine (on padded table or stand)  
with fingers tips; jingles only (little or no head sound)

wood block (or easy rim shot)

(conducted as 2+2+2+2+3)



*Bushwhacked!*

30

fl.

ob.

sax.

30

tb.

tuba

30

Perc.

*poco*

*subito mp*

30

pn.

*solo*

*ff*

3

30

vln.

vc.

Detailed description: This page of a musical score, numbered 8, is titled "Bushwhacked!". It features a multi-staff arrangement. The top staff is for the flute (fl.), starting at measure 30 with a complex melodic line. Below it are staves for oboe (ob.) and saxophone (sax.), which are currently silent. The tuba (tuba) and trombone (tb.) staves are also silent. The percussion (Perc.) staff shows a rhythmic pattern of eighth notes with a dynamic marking of *poco* and *subito mp*. The piano (pn.) part has a right-hand staff with a *solo* section starting at measure 30, marked *ff* and featuring a triplet of eighth notes. The left-hand piano staff has a steady accompaniment. Violin (vln.) and violoncello (vc.) staves are silent.







*Bushwhacked!*

This musical score page, titled "Bushwhacked!", covers measures 48 through 52. The instrumentation includes Flute (fl.), Oboe (ob.), Saxophone (sax.), Trombone (tbn.), Tuba, Percussion (Perc.), Piano (pn.), Violin (vln.), and Violoncello (vc.).

- fl.:** Remains silent throughout the measures, indicated by whole rests.
- ob.:** Features a melodic line starting at measure 48 with a quarter rest, followed by eighth-note patterns and a half-note ending in measure 52.
- sax.:** Remains silent throughout the measures, indicated by whole rests.
- tbn.:** Plays a melodic line with slurs and accents, starting at measure 48 and ending with a quarter rest in measure 52. A dashed line above the staff indicates a melodic contour.
- tuba:** Remains silent throughout the measures, indicated by whole rests.
- Perc.:** Provides a steady rhythmic accompaniment with a pattern of eighth notes and quarter notes.
- pn.:** The piano part consists of a bass line with eighth-note patterns and slurs, starting at measure 48 and continuing through measure 52.
- vln.:** Plays a melodic line with slurs and accents, starting at measure 48 and ending with a quarter rest in measure 52.
- vc.:** Provides a bass line with eighth-note patterns and slurs, starting at measure 48 and continuing through measure 52.

Bushwhacked!

53 (♩ = ♩)

ff

Bushwhacked!

59 13

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*f*

*mf*

*sfz*

*mp* (light drums & high hat ad lib.)

*mf*

*mf*

smear (no tongue)

tambourine (pick up; strike head; shake; slam down on padding on down beat)

wood block (or easy rim shot)

(sul A)

Detailed description: This page of a musical score, titled 'Bushwhacked!', contains staves for various instruments. The score is divided into two systems, with measures 59-72 and 73-86. The instruments include flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and voice (vc.). The percussion part includes specific instructions for a tambourine and a wood block. Dynamic markings such as *f*, *mf*, and *sfz* are used throughout. Performance techniques like 'smear (no tongue)' and '(sul A)' are also indicated. The score uses a 9/8 time signature and includes key signatures with one sharp and one flat.

*Bushwhacked!*

64

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*mp*

*mf*

*p*

*f*

Detailed description: This page of a musical score, titled "Bushwhacked!", is page 15. It features eight staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 64. The flute part starts with a melodic line, followed by a wavy line indicating a tremolo. The oboe, saxophone, and trombone parts are mostly silent, with some rests. The tuba part has a few notes, including a half note with a dynamic marking of *mp*. The percussion part has a rhythmic pattern of eighth notes. The piano part has a bass line with eighth notes. The violin part starts with a dynamic marking of *mf*, followed by a wavy line and a dynamic marking of *p*. The viola part has a bass line with eighth notes, ending with a dynamic marking of *f*.

*Bushwhacked!*

70

fl.

ob.

sax.

7 8

7 8

7 8

70

tbn.

tuba

7 8

7 8

Perc.

70

substitute other instruments ad lib.  
(pattern simplification/reduction is OK, too)

*mf*

7 8

7 8

7 8

7 8

70

pn.

7 8

7 8

70

vln.

vc.

*ff*

(crank it up!)

Detailed description of the musical score: The score is for a 12-piece orchestra. It consists of seven systems of staves. The first system includes flutes (fl.), oboes (ob.), and saxophones (sax.). The second system includes trombones (tbn.) and tubas. The third system is for Percussion (Perc.), featuring a complex rhythmic pattern of eighth and sixteenth notes with cross-sticks. The fourth system is for Piano (pn.), with both treble and bass clefs. The fifth system is for Violins (vln.). The sixth system is for Violoncello (vc.), with a bass clef. The score is divided into two measures by a double bar line. The first measure is marked with a '70' above the staff. The second measure is marked with '7' and '8' above the staff, indicating a change in the number of measures. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). Performance instructions include 'substitute other instruments ad lib. (pattern simplification/reduction is OK, too)' and '(crank it up!)'.



*Bushwhacked!*

*rit...* *a tempo* (♩ = c. 160)

81

fl. 13 12

ob. 13 12

sax. 13 12

81

tbn. 13 12

tuba 13 12

81

Perc. 13 12

low cym high cym dual cymbal roll wood block (or easy rim shot)

*p* *ff* *p* *ff* *mp*

81

pn. 13 12

81

vln. 13 12

vc. 13 12

*sfz* *sfz*

Detailed description of the musical score: The score is for a full orchestra and percussion. It consists of seven systems of staves. The first system includes Flute (fl.), Oboe (ob.), and Saxophone (sax.). The second system includes Trombone (tbn.) and Tuba. The third system is Percussion (Perc.), with specific instructions for low cymbal, high cymbal, dual cymbal roll, and wood block. The fourth system is Piano (pn.). The fifth system includes Violin (vln.) and Viola (vc.). The score is divided into measures 81-88, 89-96, 97-104, 105-112, and 113-120. Time signatures change from 6/8 to 7/8 to 4/4 to 6/4 to 13/8. Dynamics include *rit...*, *a tempo*, *p*, *ff*, and *sfz*. Performance markings include accents and slurs.

Bushwhacked!

fl. <sup>86</sup> flute *p*

ob.

sax. *swing hard!* *mf*

tbn.

tuba

Perc. <sup>86</sup> *swing hard!*  
(optional: closed hi-hat on steady ♩'s — "phrased" to match cello and flute 13/8 pattern)

pn.

vln.

vc. <sup>86</sup> *mp*  
(see footnote about mm 86 – 99)

**Note:** (mm 86-99) Conductor may choose to ignore meter and barlines in order to conduct the 13/8 pattern in the flute & cello, while saxophone and trombone follow the simple percussion swing pattern.

*Bushwhacked!*

93

fl. 13/8

ob. 13/8

sax. 13/8

tbn. 13/8  
plunger (1/2 closed)  
*mf*

tuba 13/8

Perc. 13/8

pn. 13/8

vln. 13/8

vc. 13/8

Detailed description: This is a page of a musical score for the piece 'Bushwhacked!'. The score is arranged in a system of ten staves. The instruments are: Flute (fl.), Oboe (ob.), Saxophone (sax.), Trombone (tbn.), Tuba, Percussion (Perc.), Piano (pn.), Violin (vln.), and Violoncello (vc.). The music is in 13/8 time. The page number '20' is in the top left, and the title 'Bushwhacked!' is centered at the top. The measure numbers '93' and '13/8' are indicated at the beginning and end of each staff. The flute part features a melodic line with slurs and ties. The saxophone part has a more rhythmic, melodic line. The trombone part includes a plunger technique marked 'plunger (1/2 closed)' and 'mf'. The percussion part consists of a complex rhythmic pattern with many rests. The piano, violin, and violoncello parts are mostly silent, indicated by rests.

*Bushwhacked!*

99 *rit...* *molto rit...* *ff*

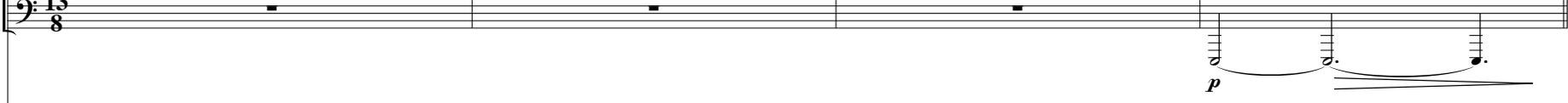
fl. 

ob. 

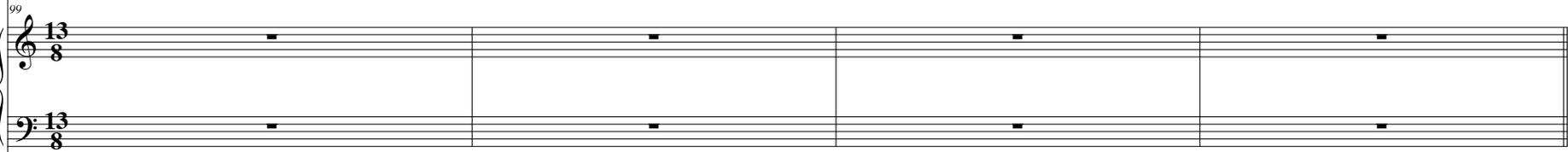
sax. 

99 

tbn. 

tuba 

99 

Perc. 

pn. 

vln. 

vc. 

*Bushwhacked!*

103 *cadenza — ad lib.*  
*poco a poco accel...*

pn. *mp*

8va  
rall...

103 *quasi-cadenza — ad lib.* (♩ = c. 60)

vln. *p*

107 *cadenza — ad lib.*

pn. *mp*

107 *quasi-cadenza — ad lib.* (♩ = c. 60)

vln. *p*

112

vln.

114 *cadenza — ad lib.*

pn. *mp*

ca. 10: ♯ ca. 8: ♯

114 *quasi-cadenza — ad lib.* (♩ = c. 60)

vln. *p*

*molto rubato* (♩ = c. 60)

fl. 117

ob.

sax.

tbn.

tuba

Perc. 117 marimba ca. 12:♩

pn. *cadenza — ad lib.*  
*poco a poco accel...*  
*rall...*  
*poco a poco accel...*  
*rall...*

vln. 117 *spiccato*

vc.

*Bushwhacked!*

fl. 120 *p* 3 6

ob. *pp* 6 *pp* 6

sax.

tbn. 120

tuba

Perc. 12: *ca.* 12: *ca.* 20: 12: *p* 6 6 3

pn. 120 *p* 6 6 3

vln. 120 *mp* *spiccato* 5 10 7 3

vc.

Detailed description: This page of a musical score, titled 'Bushwhacked!', covers measures 120 to 123. It features eight staves: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The flute part begins at measure 120 with a melodic line, marked *p*, and includes triplet and sextuplet markings. The oboe part has a similar melodic line, marked *pp*, with sextuplet markings. The percussion part features a rhythmic pattern of eighth notes, with markings for '12: *ca.*' and 'ca. 20:'. The piano part has a complex texture with many sixteenth notes, marked *p*, and includes sextuplet and triplet markings. The violin part starts with a sixteenth-note figure, marked *mp*, and includes *spiccato* markings and triplet/sexuplet markings. The saxophone, trombone, tuba, and viola parts are mostly silent, indicated by rests.

Bushwhacked!

123

12:  $\text{♩}$

14:  $\text{♩}$

6:  $\text{♩}$

123

10:  $\text{♩}$

ca. 12:  $\text{♩}$

10:  $\text{♩}$

123

*tr*

8

(gradually slow down)

123

6

ca. 8:  $\text{♩}$

*spiccato*

3

vc.

Detailed description: This page of a musical score, titled 'Bushwhacked!', is page 25. It features a woodwind section with flute (fl.), oboe (ob.), and saxophone (sax.), and a brass section with tuba and trombone (tbn.). The percussion (Perc.) part includes a snare drum pattern. The piano (pn.) part features a complex rhythmic pattern with an 8-measure rest and a 'gradually slow down' instruction. The violin (vln.) part has a 6-measure rest followed by a melodic line with a 'ca. 8: ♩' tempo marking and a 'spiccato' instruction with a 3-measure rest. The viola (vc.) part is mostly silent. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.



marimba  
cadenza — ad lib.

Perc. *p*

Perc. *mp*

Perc. *ff*

*cadenza: about fast as you can go!*

Perc.

Perc. *rit...*

*fff*

fast, furious, and raucous improvisation — especially on drums & cymbals

All performers converse loudly among themselves. (optional)

*(optional)***FEMA "cheer"***(inspired by Ray Charles and the Raylettes)*

**a tempo** (♩ = c. 160)

**"cheerleader"**

142 *f animated*

FE MA FE MA FE MA FE- MA! *Yell!*

**"chorus"**

142 *f animated*

FE MA FE MA FE MA FE MA!

*attacca subito (in tempo)*

Bushwhacked!

*a tempo* (♩ = c. 160)

♩ = ♪ *sempre*

The musical score is arranged in a system of seven staves. The woodwind section (flute, oboe, saxophone) and brass section (trombone, tuba) are represented by single staves. Percussion is on a single staff. The piano is on a grand staff. The violin and cello are on single staves. The score is divided into two measures by a double bar line. The first measure is marked with a rehearsal mark '150' and contains rests for all instruments. The second measure is marked with a rehearsal mark '15' and contains musical notation for the piano, violin, and cello. The piano part begins with a *mf* dynamic. The violin part begins with a *f poco* dynamic. The cello part begins with a *mf* dynamic. The tempo marking *a tempo* (♩ = c. 160) is at the top left, and the instruction ♩ = ♪ *sempre* is at the top right.

(consistently grouped as 4+4+4+3; with the 4's subdivided as 2+2)

*Bushwhacked!*

155

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*mf*

*mf*

*mf*

Detailed description: This page of a musical score, numbered 30, is titled "Bushwhacked!". It features nine staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 155. The flute, oboe, and saxophone parts are mostly silent, with some notes in the second and third measures. The oboe and saxophone parts include a dynamic marking of *mf*. The piano part consists of a steady eighth-note accompaniment in the bass clef. The violin and viola parts play a complex, rhythmic melody with many beamed notes and slurs. The violin part also includes a dynamic marking of *mf*. The percussion, trombone, and tuba parts are silent throughout the page.

*Bushwhacked!*

fl. <sup>159</sup> *f poco*

ob.

sax.

tbn. <sup>159</sup> *mf* *open*

tuba *mf*

Perc. <sup>159</sup> *mf* drum set *easy groove* with high hat, but no other cymbals

pn. <sup>159</sup>

vln. <sup>159</sup>

vc. <sup>159</sup>

Detailed description: This page of a musical score, titled 'Bushwhacked!', contains parts for nine instruments. The flute (fl.) part begins at measure 159 with a dynamic of *f poco* and features a complex melodic line with many slurs and ties. The oboe (ob.) and saxophone (sax.) parts are currently silent. The trombone (tbn.) part starts at measure 159 with a dynamic of *mf* and includes a 'poco' marking. The tuba part also begins at measure 159 with a dynamic of *mf*. The percussion (Perc.) part is marked *mf* and provides a steady drum set groove with a high hat, as specified in the instruction. The piano (pn.) part starts at measure 159 with a dynamic of *mf*. The violin (vln.) part begins at measure 159 with a dynamic of *mf* and plays a rhythmic accompaniment. The viola (vc.) part also starts at measure 159 with a dynamic of *mf* and plays a simple bass line.

*Bushwhacked!*

The musical score is arranged in a system with the following parts and details:

- fl.**: Flute, starting at measure 163 with a melodic line.
- ob.**: Oboe, starting at measure 163 with a melodic line marked *mf*.
- sax.**: Saxophone, rests throughout the section.
- tbn.**: Trombone, starting at measure 163 with a melodic line marked *mf*, then *f*.
- tuba**: Tuba, playing a rhythmic accompaniment.
- Perc.**: Percussion, playing a steady rhythmic pattern.
- pn.**: Piano, playing a rhythmic accompaniment.
- vln.**: Violin, playing a rhythmic accompaniment.
- vc.**: Violoncello, playing a rhythmic accompaniment.

*Bushwhacked!*

fl. <sup>167</sup> *f*

ob. *ff*

sax.

tbn. *ff*

tuba *f*

Perc. <sup>167</sup> drums only (mostly snare) — no cymbals or high hat!  
(mostly ♪'s — but occasion pairs of ♪'s)

pn. *f*

vln. *ff*

vc. *ff*

*Bushwhacked!*

171

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*f*

add Middle Eastern flavor to the groove, with lots of cymbals

*f*

Detailed description: This page of a musical score, numbered 34, is titled "Bushwhacked!". It contains staves for various instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 171. The flute part is mostly silent, indicated by a horizontal line. The oboe and saxophone parts feature melodic lines with slurs and accents. The saxophone part includes a dynamic marking of *f* (forte) and a performance instruction: "add Middle Eastern flavor to the groove, with lots of cymbals". The percussion part shows a rhythmic pattern with a dynamic marking of *f*. The piano part consists of a steady bass line. The violin and viola parts play complex rhythmic patterns with slurs and accents. The overall style is contemporary and rhythmic.



*Bushwhacked!*

This musical score page, numbered 36, is titled "Bushwhacked!". It features eight staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, Percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score covers measures 178, 179, and 180. The flute part has a melodic line with a trill-like ornament in measures 178 and 179. The saxophone part has a complex, rhythmic melody with many sixteenth notes and slurs. The trombone and tuba parts have a steady, rhythmic accompaniment. The percussion part consists of a simple, steady beat. The piano part has a rhythmic accompaniment similar to the tuba. The violin and viola parts have a rhythmic accompaniment similar to the saxophone. The key signature has one flat (B-flat), and the time signature is 4/4.

Bushwhacked!

181

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*mf*

*mp*

*ff*

*mp*

*mp*

shift to more of New Orleans/Zydeco groove style:  
(but omit ride and crash cymbals)

3

Detailed description: This page of a musical score, titled 'Bushwhacked!', is numbered 37. It features eight staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 181. The flute part has a long, wavy line above it. The oboe part has a dynamic marking of *mf*. The saxophone part has a complex melodic line with many notes. The trombone and tuba parts have a steady, rhythmic pattern. The percussion part has a simple, steady pattern with a dynamic marking of *mp*. The piano part has a complex, rhythmic pattern with a dynamic marking of *ff* and a triplet of notes. The violin and viola parts have a steady, rhythmic pattern with a dynamic marking of *mp*. A performance instruction for the percussion part reads: 'shift to more of New Orleans/Zydeco groove style: (but omit ride and crash cymbals)'. There is also a '3' written below a triplet of notes in the piano part.

*Bushwhacked!*

184

fl.

ob.

sax.

184

tbn.

tuba

184

Perc.

184

pn.

184

vln.

vc.

*ff*

*f*

*mf*

*f*

*f*

The image shows a page of a musical score for the piece 'Bushwhacked!'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, Percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The page number '38' is in the top left, and the title 'Bushwhacked!' is centered at the top. The score begins at measure 184. The flute, saxophone, and tuba parts are mostly silent, indicated by a horizontal line with a bar. The oboe part has a melodic line in the first two measures. The trombone and tuba parts enter in the third measure with a strong dynamic marking of *ff*. The percussion part has a steady rhythmic pattern with a dynamic marking of *mf*. The piano part has a complex accompaniment with a dynamic marking of *f*. The violin and viola parts have a rhythmic accompaniment with a dynamic marking of *f*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Bushwhacked!

flute *ff*

ob. *ff*

sax.

tbn. *ff*

tuba

Perc. Middle Eastern flavor with 1-2 cymbal hits per meas.

pn.

vln.

vc.

187

lip trill or slide smear

3

3

Detailed description: This is a page of a musical score for the piece 'Bushwhacked!'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are flute (fl.), oboe (ob.), saxophone (sax.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and cello (vc.). The music begins at measure 187. The flute and oboe parts feature a dynamic marking of *ff* (fortissimo) and a melodic line with a trill or slide smear. The saxophone part is mostly silent. The tuba part has a dynamic marking of *ff* and plays a rhythmic pattern. The percussion part is marked with 'Middle Eastern flavor with 1-2 cymbal hits per meas.' and features a steady rhythmic pattern. The piano part plays a rhythmic accompaniment. The violin and cello parts play a melodic line with a trill or slide smear. The score is written in a key signature of one flat and a 4/4 time signature.





*Bushwhacked!*

198 G.P. (in tempo)

fl. 2/4 13/8

ob. 2/4 13/8

sax. 2/4 13/8

tbn. 2/4 13/8

tuba 2/4 13/8

Perc. 2/4 13/8

pn. 2/4 13/8

vln. 2/4 13/8

vc. 2/4 13/8

*fff*

*p* (stay under tuba until the end) *mf* *molto*

Detailed description of the musical score: This page contains the musical score for measures 198 to 211 of the piece 'Bushwhacked!'. The score is for a full orchestra and includes parts for flute (fl.), oboe (ob.), saxophone (sax.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The time signature is 2/4, and the key signature has one flat (B-flat major or D minor). The tempo is marked 'G.P. (in tempo)'. The tuba part features a complex rhythmic pattern of eighth and sixteenth notes, starting at measure 198 and continuing through measure 211. The percussion part includes a snare drum pattern that changes dynamics from piano (p) to mezzo-forte (mf) and then to a 'molto' section. The piano part also has a complex rhythmic pattern. The flute, oboe, saxophone, and violin parts have rests for most of the measures, with some activity in measure 198. The viola part has rests throughout. The score ends at measure 211 with a double bar line and repeat signs.

Bushwhacked!

*a tempo* (♩ = c. 160)

Wild, angry, dissonant, free-form improvisation loosely based on a diminished scale; Do NOT worry about keeping in time (except for percussionist).

Conductor winds down improvisation with a *molto rallentando* over 4 large beats. Cut-off should be dramatic, but largely ignored by many players. However, at least *some* players should stop and all cymbal hits should cease.

**G.P.**  
(not in tempo)

202

fl. *fff*

ob. *fff*

sax. *fff*

202

tbn. *fff*

tuba *fff*

202

Perc. *fff*  
wood sticks percussion *should* keep something (especially cymbals) going *in tempo!*  
no longer in tempo; lots of cymbals at first

202

pn. *fff*

202

vln. *fff*

vc. *fff*

**Note:** Playing should continue to be fast, loud, and angry. Performers simply drop out individually. Conductor should be tolerant of players with lots of "anger" to vent, who continue playing after the end of the 4 slow beats — so long as the musical ideas are still compelling and interesting. Ideally, members of the ensemble will decide among themselves when to proceed with the music.

All performers converse loudly among themselves. (optional)

*(optional)*

# *Nuclear "cheer"*

*(inspired by Ray Charles and the Raylettes)*

**a tempo** (♩ = c. 160)

208 *f* *animated*

"cheerleader" nu clear nu clear nu clear nu - clear! *Yell!*

208 *f* *animated*

"chorus" nu clear nu clear nu clear nu clear nu clear!

*attacca subito (in tempo)*

*Bushwhacked!*

216

fl. 15/8

ob. 15/8 *mf*

sax. 15/8 *mf*

216

tbn. 15/8

tuba 15/8

216

Perc. 15/8

216

pn. 15/8 *mf*

216

vln. 15/8 *f* *mf*

vc. 15/8 *mf* *mp*

Detailed description: This page of a musical score, titled 'Bushwhacked!', covers measures 216 to 219. The score is arranged for a full orchestra. The woodwind section includes flute (fl.), oboe (ob.), and saxophone (sax.), all in 15/8 time. The brass section includes trombone (tbn.) and tuba. Percussion (Perc.) is present but has no notation. The piano (pn.) part features a rhythmic accompaniment in the bass clef. The string section includes violin (vln.) and cello (vc.). The violin part starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) by measure 218. The cello part starts with mezzo-forte (*mf*) and transitions to mezzo-piano (*mp*) by measure 218. The oboe and saxophone parts have mezzo-forte (*mf*) dynamics. The flute, trombone, and tuba parts are silent throughout the measures shown.

*Bushwhacked!*

220

fl. piccolo

*f*  
*poco*

ob.

sax.

220

tb.

*mf*

tuba

*mf*

220

Perc.

drum set  
*easy groove*

*mf*

220

pn.

220

vln.

vc.

Detailed description: This page of a musical score, numbered 46, is titled "Bushwhacked!". It features seven staves of music. The first staff is for Flute (fl.) playing piccolo, starting at measure 220. It has a dynamic of *f* and a *poco* marking. The second staff is for Oboe (ob.), which is silent. The third staff is for Saxophone (sax.), with a melodic line starting at measure 220. The fourth staff is for Trombone (tb.), with a dynamic of *mf*. The fifth staff is for Tuba, with a dynamic of *mf*. The sixth staff is for Percussion (Perc.), with a drum set part described as an "easy groove" and a dynamic of *mf*. The seventh staff is for Piano (pn.), with a bass line. The eighth staff is for Violin (vln.), with a melodic line. The ninth staff is for Violoncello (vc.), with a bass line. The score includes various musical notations such as notes, rests, dynamics, and articulations.

*Bushwhacked!*

224

fl.

ob.

sax.

224

tbn.

*mf*

tuba

224

Perc.

224

pn.

224

vln.

vc.

Detailed description: This page of a musical score, titled 'Bushwhacked!', is numbered 47. It features eight staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 224. The flute part starts with a trill and a melodic line. The oboe and saxophone parts are mostly rests. The trombone part has a melodic line starting in the third measure with a mezzo-forte (*mf*) dynamic. The tuba part plays a steady eighth-note accompaniment. The percussion part has a simple rhythmic pattern. The piano part plays a similar eighth-note accompaniment to the tuba. The violin part plays a melodic line with some slurs. The viola part plays a simple accompaniment of quarter notes.

*Bushwhacked!*

227

fl. *f*

ob. *mf*

sax.

227

tbn. *f*

tuba

227

Perc.

227

pn.

227

vln.

vc.

Detailed description of the musical score: This page contains the musical score for measures 227-230 of the piece 'Bushwhacked!'. The score is arranged in a standard orchestral format with eight staves. The instruments and their parts are: Flute (fl.), Oboe (ob.), Saxophone (sax.), Trombone (tbn.), Tuba, Percussion (Perc.), Piano (pn.), Violin (vln.), and Violoncello (vc.). The key signature is one sharp (F#) and the time signature is 4/4. The flute part begins in measure 227 with a dynamic of *f* and features a melodic line with a slur. The oboe part starts with a dynamic of *mf* and plays a complex, fast-moving melodic line. The saxophone part is silent. The trombone part begins in measure 228 with a dynamic of *f* and plays a melodic line with a slur. The tuba part plays a rhythmic pattern of quarter notes. The percussion part plays a steady pattern of quarter notes. The piano part plays a rhythmic pattern of quarter notes. The violin part plays a melodic line with a slur. The violoncello part plays a rhythmic pattern of quarter notes.

Bushwhacked!

231

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

*ff*

*f*

*f*

*ff*

*f*

*ff*

*ff*

drums only (mostly snare) — no cymbals or high hat!

Detailed description: This page of a musical score, titled 'Bushwhacked!', is numbered 49. It features ten staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 231. The flute part has a melodic line with a fermata. The oboe, saxophone, trombone, and viola parts all play a rhythmic, eighth-note pattern starting at measure 231, marked with a forte dynamic (*ff*). The tuba part plays a similar rhythmic pattern, marked with a forte dynamic (*f*). The percussion part is marked 'drums only (mostly snare) — no cymbals or high hat!' and plays a simple snare drum pattern. The piano part plays a rhythmic pattern, marked with a forte dynamic (*f*). The violin part plays a melodic line, marked with a forte dynamic (*ff*). The viola part plays a rhythmic pattern, marked with a forte dynamic (*ff*). The score includes various musical notations such as notes, rests, dynamics, and performance instructions.

*Bushwhacked!*

235

fl. *ff*

ob. *ff*

sax. *ff*

tbn. *ff*

tuba

Perc. add Middle Eastern flavor to the groove, with lots of cymbals *f*

pn.

vln.

vc.

Detailed description: This page of a musical score, numbered 50, is titled "Bushwhacked!". It features nine staves for different instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 235. The flute, oboe, saxophone, and trombone parts are marked with a forte dynamic (*ff*). The percussion part includes a specific instruction: "add Middle Eastern flavor to the groove, with lots of cymbals" and is also marked *f*. The piano part consists of a steady bass line. The violin and viola parts feature complex rhythmic patterns and melodic lines. The overall style is orchestral with a focus on rhythmic texture and dynamic contrast.

*Bushwhacked!*

This musical score page, titled "Bushwhacked!", is page 51 of a larger work. It features a multi-staff arrangement for the following instruments: Flute (fl.), Oboe (ob.), Saxophone (sax.), Trombone (tbn.), Tuba, Percussion (Perc.), Piano (pn.), Violin (vln.), and Violoncello (vc.). The score is divided into three measures, with measure numbers 238, 239, and 240 indicated at the beginning of each staff. The flute and oboe parts feature long, sustained notes with wavy lines above them, indicating vibrato. The saxophone part is highly rhythmic, consisting of a continuous stream of eighth notes. The trombone and tuba parts play a steady, rhythmic pattern of quarter notes. The percussion part consists of a simple, steady eighth-note rhythm. The piano part is mostly silent, with only a few notes in the bass clef. The violin and violoncello parts play a rhythmic pattern of eighth notes, with the violin part featuring some slurs and accents.

*Bushwhacked!*

241

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

Detailed description: This page of a musical score, numbered 52, is titled "Bushwhacked!". It contains nine staves for different instruments. The flute (fl.) and oboe (ob.) parts feature long, sustained notes with wavy lines above them, indicating vibrato. The saxophone (sax.) part has a complex, rhythmic melody with many slurs and ties. The trombone (tbn.) and tuba parts play a steady, rhythmic accompaniment. The percussion (Perc.) part consists of a simple, repeating pattern of eighth notes. The piano (pn.) part has a bass line with a similar rhythmic pattern to the tuba. The violin (vln.) and viola (vc.) parts play a rhythmic accompaniment with many slurs and ties. The score is divided into three measures, with the first measure starting at measure 241.

Bushwhacked!

244

fl.

ob.

*mf*

sax.

D $\flat$ 7  
(optional improvisation)

*mp* (stay under piano)

244

tbn.

tuba

244

Perc.

shift to more of New Orleans/Zydeco groove style:  
(but omit ride and crash cymbals)

*mp*

244

pn.

*ff*

3

244

vln.

*mp*

vc.

*mp*



249

fl.

ob.

sax.

tbn.

tuba

Perc.

pn.

vln.

vc.

lip trill or slide smear

Detailed description: This is a page of a musical score for the piece 'Bushwhacked!'. The score is for measures 249-251. The instruments listed are flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, Percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The flute and oboe parts are mostly rests. The saxophone part features a complex melodic line with many slurs and ties. The trombone part has a melodic line with a 'lip trill or slide smear' instruction at the end of measure 251. The tuba part plays a steady eighth-note accompaniment. The percussion part has a simple rhythmic pattern. The piano part plays a steady eighth-note accompaniment. The violin and viola parts play a melodic line with many slurs and ties.

*Bushwhacked!*

252

fl. *ff*

ob. *ff*

sax. *ff* B7

tbn. *ff* simile

tuba

Perc. 252 Middle Eastern flavor with 1-2 cymbal hits per meas.

pn. *ff*

vln.

vc.

Bushwhacked!

This musical score page, titled "Bushwhacked!", is for page 57 of a piece. It features ten staves for various instruments: flute (fl.), oboe (ob.), saxophone (sax.), trombone (tbn.), tuba, Percussion (Perc.), piano (pn.), violin (vln.), and viola (vc.). The score begins at measure 254. The flute and oboe parts start with a *ff* dynamic and play a melodic line with trills and triplets. The saxophone part is highly rhythmic, featuring a continuous eighth-note pattern. The trombone and tuba parts provide harmonic support with sustained notes and rhythmic patterns. The percussion part consists of a steady eighth-note pulse. The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes. The violin and viola parts play a rhythmic accompaniment with eighth notes and chords. The score concludes at measure 261, with a *fff* dynamic marking for the final measures.

*Bushwhacked!*

fl. *mf* *fff*

ob. *mf* *fff*

sax. *mf* *fff*

tbn. *mf* *fff*  
(optional  $\delta^{vb}$  at any point in this passage)

tuba *mf* *fff*

Perc. *ff*

pn. *mf* *fff*

vln. *mf* *fff*

vc. *mf* *fff*

The musical score is arranged in a system of ten staves. The top five staves are for woodwinds: Flute (fl.), Oboe (ob.), Saxophone (sax.), Trombone (tbn.), and Tuba. The next two staves are Percussion (Perc.) and Piano (pn.). The bottom three staves are for strings: Violin (vln.) and Viola (vc.). The score is divided into four measures. Measure 1 starts at rehearsal mark 257. Measure 2 contains rehearsal mark 15. Measure 3 contains rehearsal mark 4. Measure 4 contains rehearsal mark 15. The time signature changes from 8/8 to 4/4 between measures 2 and 3, and back to 8/8 between measures 3 and 4. Dynamics range from mezzo-forte (mf) to fortissimo (fff). The percussion part has a simple rhythmic pattern in the first two measures and rests in the last two. The piano part features a complex rhythmic accompaniment with many sixteenth notes. The string parts have a similar rhythmic pattern to the woodwinds.





*Bushwhacked!**molto rubato!*

272

fl. *fff* *p subito*

ob. *fff* *p subito*

sax. E7 improvisation (blues) *p subito*

tbn. *fff* *p subito*

tuba *fff* *p subito*

Perc. 272 traditional-style ending drum fill *p subito*

pn. 272 *fff* *solo*

vln. *fff* *p subito*

vc. *fff* *p subito*

Conductor should give a large, but rhythmically ambiguous downbeat to m. 272, so the players will not be too synchronized as they begin the measure. Large cues needed at end of trombone glissando, signaling subito *p* and beginning of the piano, solo as well as for the final cut-off.

## *Appendix: Ideas for the speaking & conversational bantering called for twice in the work.*

### **First “conversation”**

*After the improvised ending of percussion cadenza, some or all of the following lines may be spoken by the ensemble, with different folks saying different lines. The percussion soloist can kick this off by starting to rant loudly (“Mission accomplished!?!?!?” or something like that) as soon as he/she is finished. This will serve as a cue for the rest of the ensemble as well as an “ice breaker.”*

**Ideas for rants and bantering conversation:** “ ” indicate Bush’s words

Did you hear that? Did you hear what he said? I can't believe he said that?

"Mission Accomplished" ????

Did he really just say "Bring 'em on!" ?? What kind of talk is that for a president!?!?

“I am the DECIDER!” ?!?!?!

*Toward the end of your ‘discussion’ the conversation should deal with New Orleans, Katrina, and FEMA ... perhaps including the following lines.*

I can't believe he said, "Brownie, you're doin' a heck of a fine job." ?!?!?

I can't believe we have a President who thinks it's appropriate to call the head of national government agency ‘Brownie’ on national TV. Or that he thinks being the a Commissioner for the International Arabian Horses Association adequately prepares someone for being the head of FEMA.

Did you hear that all those FEMA trailers had the same lock?

*At this point someone should start leading the “FEMA Cheer.”*

**Some additional background** (source: Time magazine)

It isn't easy picking George Bush's worst moment last week. Was it his first go at addressing the crisis Wednesday, when he came across as cool to the point of uncaring? Was it when he said that he didn't "think anybody expected" the New Orleans levees to give way, though that very possibility had been forecast for years? Was it when he arrived in Mobile, Ala., a full four days after the storm made landfall, and praised his hapless Federal Emergency Management Agency (FEMA) director, Michael D. Brown, whose disaster credentials seemed to consist of once being the commissioner of the International Arabian Horse Association? "Brownie, you're doing a heck of a job," said the President. Or was it that odd moment when he promised to rebuild Mississippi Senator Trent Lott's house--a gesture that must have sounded astonishingly tone-deaf to the homeless black citizens still trapped in the postapocalyptic water world of New Orleans. "Out of the rubbles of Trent Lott's house--he's lost his entire house," cracked Bush, "there's going to be a fantastic house. And I'm looking forward to sitting on the porch."

*These are by no means the only ideas and lines appropriate for discussion. Performers are welcome to interject any phrase that is remotely "on topic." Performers may wish to do some research (on the Internet or with other sources) to come up with their own lines. The idea is that there should be several discussions or conversations going on among the performers.*

### **Second “conversation”**

*After the conductor’s ineffectual cut-off, as the chaotic group improvisation is winding down, the banter/conversation could begin with those who have already stopped playing addressing (kibitzing with) each other ... or directed towards those who are still playing — either encouraging them (egging them on) or cajoling them to stop ... or ... soothing and calming them down) ... so the music can continue.*

### **More quotes:**

“We can not let terrorist hold this nation hostile! .... ???

“This Thursday, ticket counters and airplanes will fly out of Ronald Reagan Airport”

“Families ... are where wings take dreams!” ?!?!?!

“Disassemble ... that means not tell the truth...” ????

“I know that human being and fish can coexist peacefully.” ?????

“They never stop thinking about new ways to harm our country and our people ...  
... and neither do we.” ?!?!?!

*Toward the end, someone in the group should say something close to the following:*

“I can’t believe he still insists on saying NU-CU-LAR ... the word is NUCLEAR!”

*which is the cue for the beginning of the “Nuclear cheer”*

*NOTE: This line could be directed toward the audience by the person who will then lead the 2nd “cheer” ... the “Nuclear cheer.”*

### **Final note:**

*At the very end of the work you are welcome to indulge in another brief session of this sort of ranting conversational/banter for a few seconds after the last cut-off, tapering off gradually. Try it both ways (with or without) and see which works best for you.*

### **Final request:**

*I know for some it may be difficult, but please ...NO PROFANITY!*