commissioned by Pi Kappa Lambda

Bushwhacked!

for large chamber ensemble

(2006)

duration: ca. 14 min.

by Mark Phillips

published and distributed by Coolville Music (www.coolvillemusic.com)

instrumentation

1 flute/piccolo
1 oboe
1 alto saxophone
1 trombone
1 tuba
1 percussion
1 piano
1 violin
1 cello

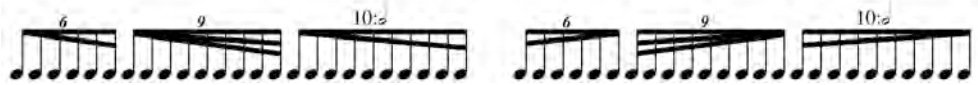
list of percussion instruments

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

flute — piccolo — *ff*

oboe — *ff* *Shout!*

alto sax. — *ff*

trombone — *ff* *Shout!* (through instrument)

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

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

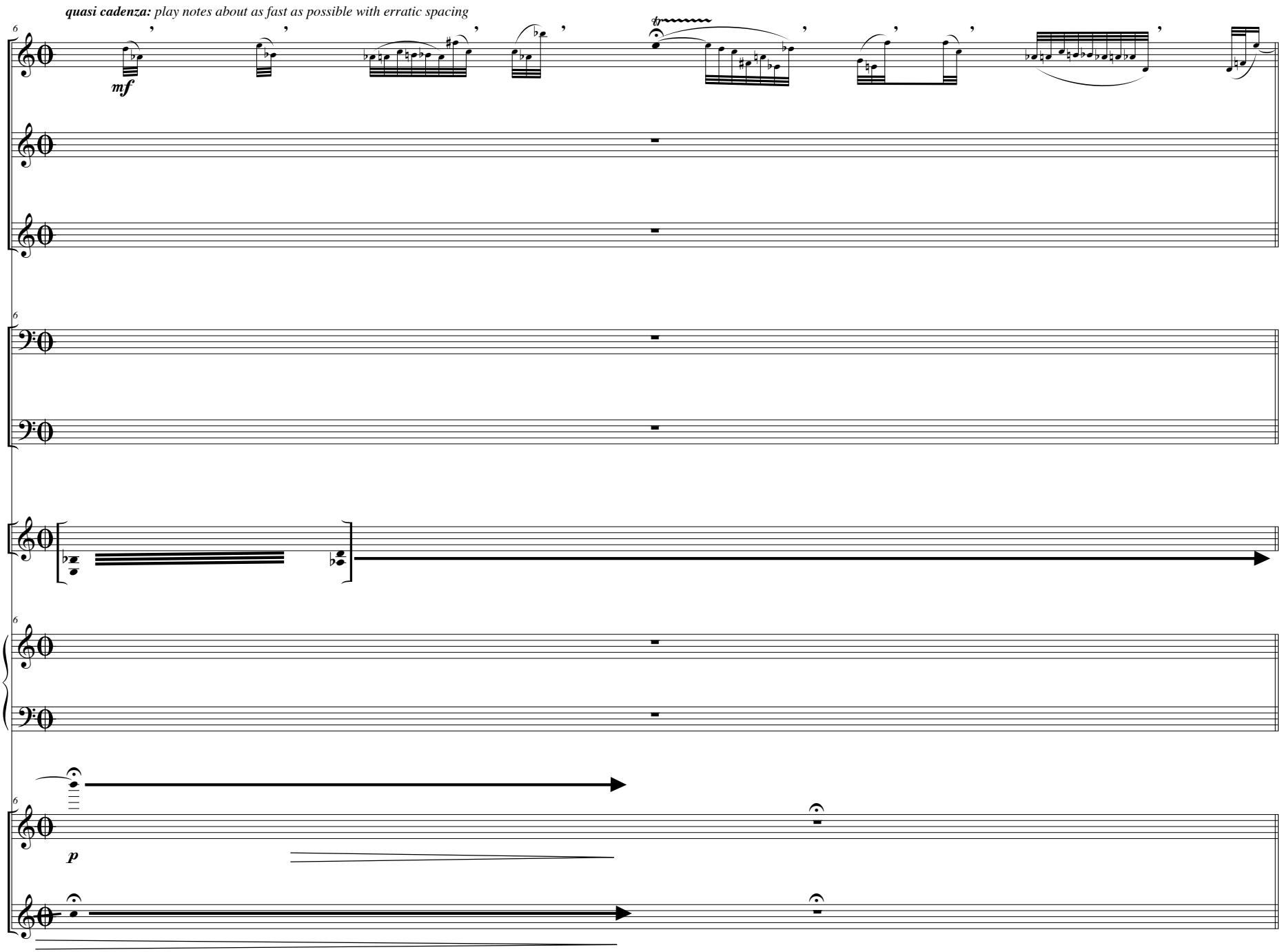
piano — palm gliss (heel to fingertips) — *ff* *Shout!* — *f* — *ff* — 8vb

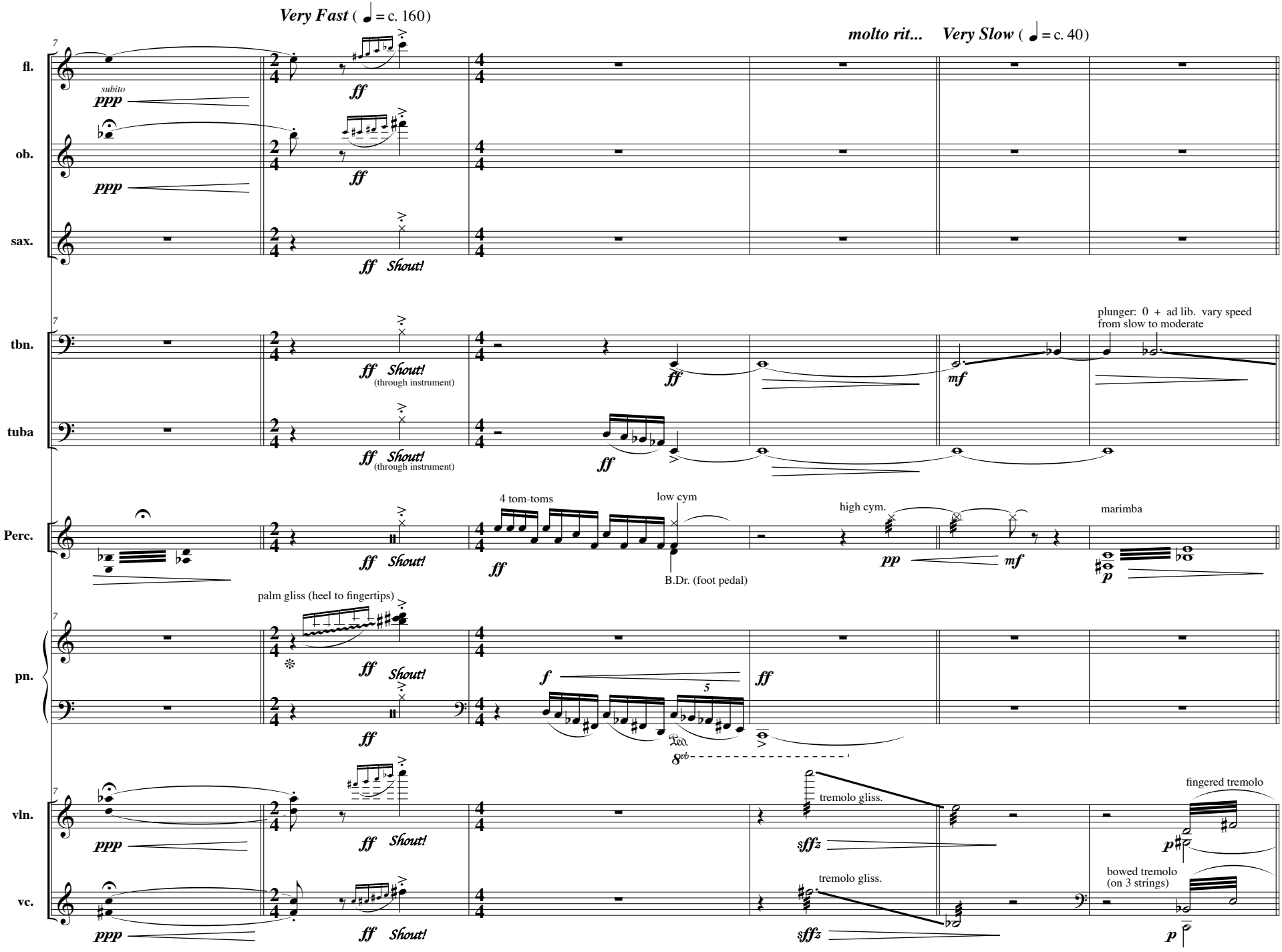
violin — *ff* *Shout!* — tremolo gliss. *mf*

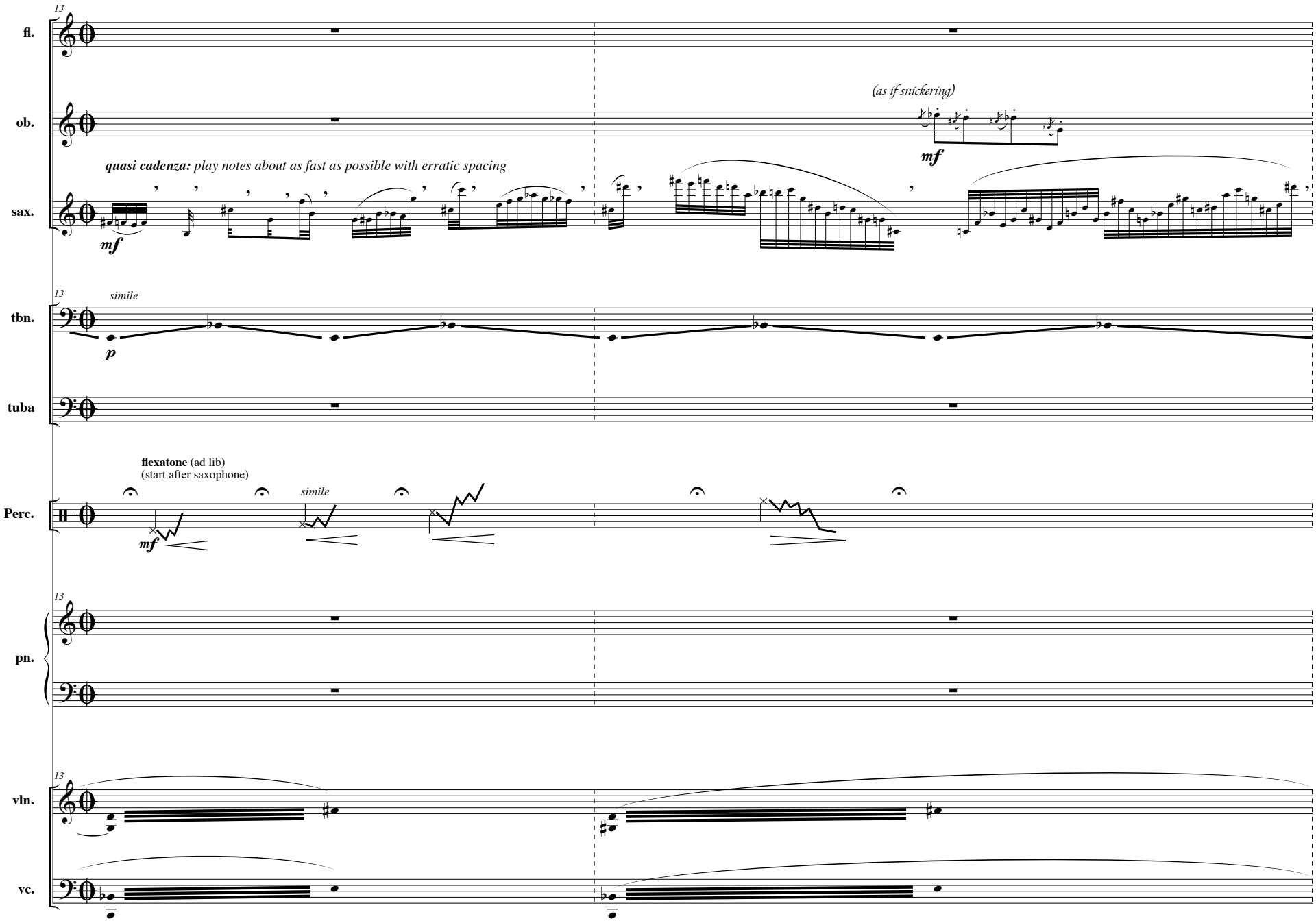
cello — *ff* *Shout!* — tremolo gliss. *sfz* *mp*

© 2006 by Mark Phillips

Bushwhacked!

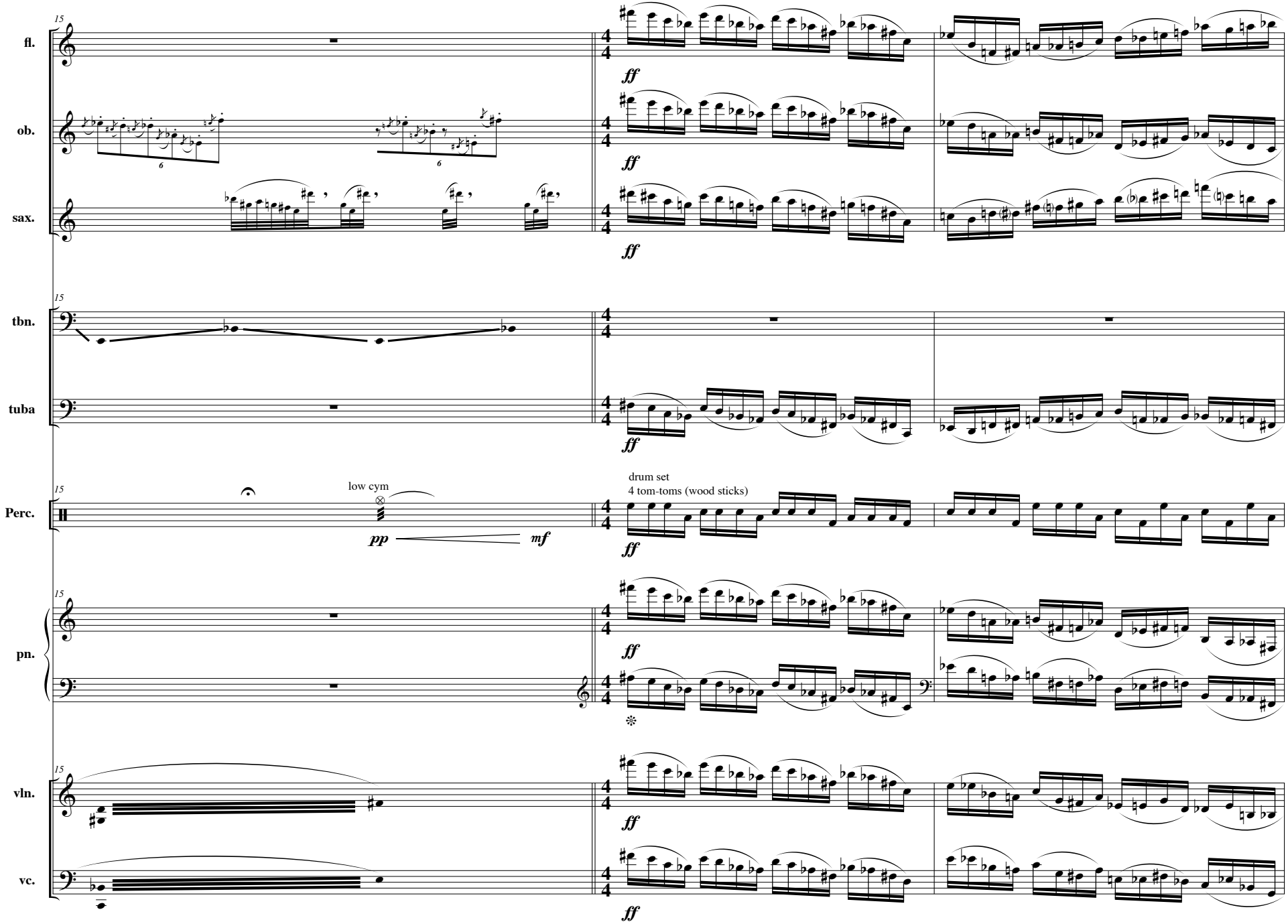


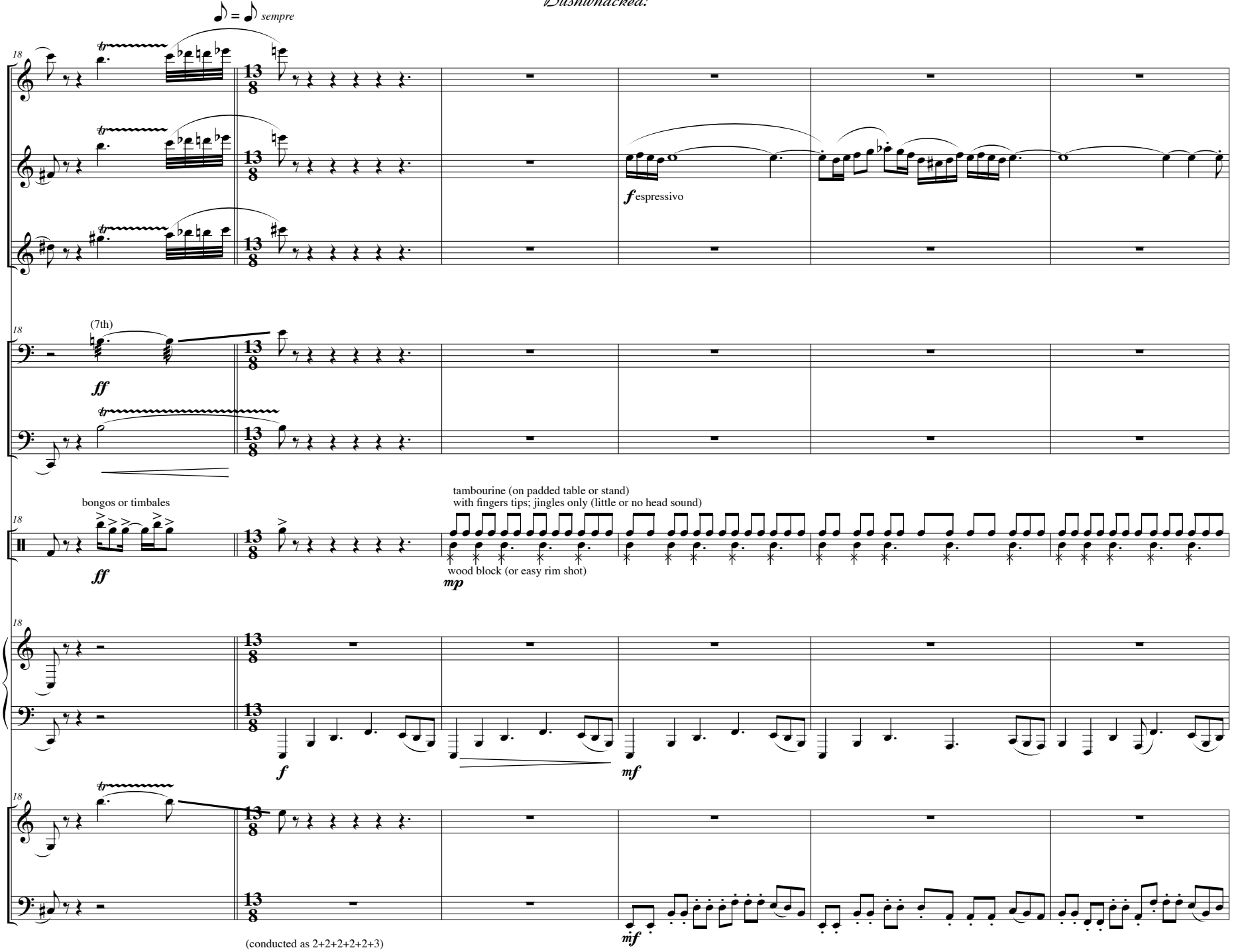

Very Fast (♩ = c. 160)
molto rit... Very Slow (♩ = c. 40)
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
subito ppp
ff
ff Shout!
ff Shout! (through instrument)
plunger: 0 + ad lib. vary speed from slow to moderate
mf
4 tom-toms
low cym
B.Dr. (foot pedal)
high cym.
pp
marimba
p
palm gliss (heel to fingertips)
f
5
Ped.
8vb
tremolo gliss.
sffz
fingered tremolo
bowed tremolo (on 3 strings)

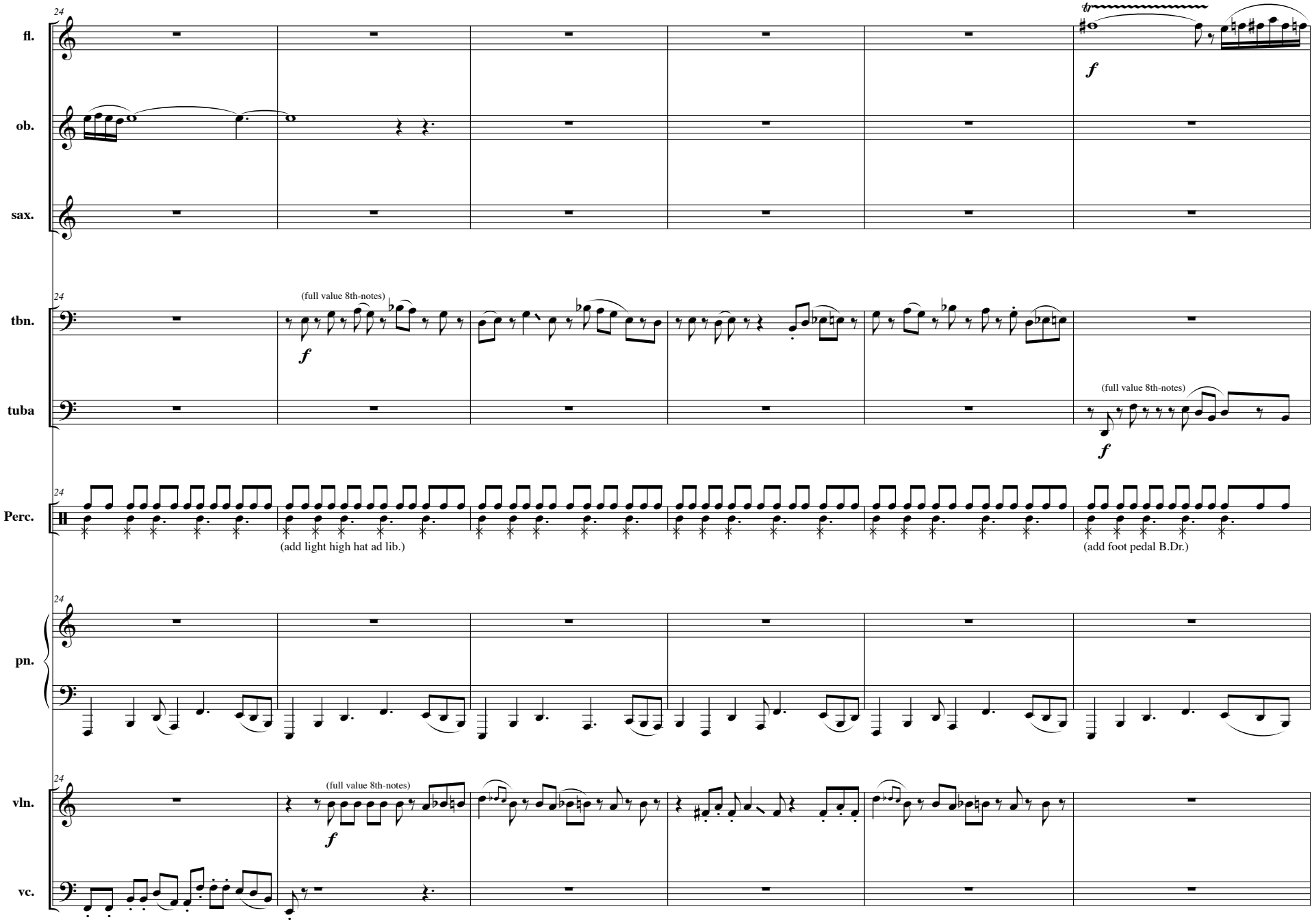

13
fl.
ob.
sax.
(as if snickering)
mf
quasi cadenza: play notes about as fast as possible with erratic spacing
mf
13
simile
tbn.
p
tuba
flexatone (ad lib)
(start after saxophone)
simile
Perc.
mf
13
pn.
13
vln.
vc.

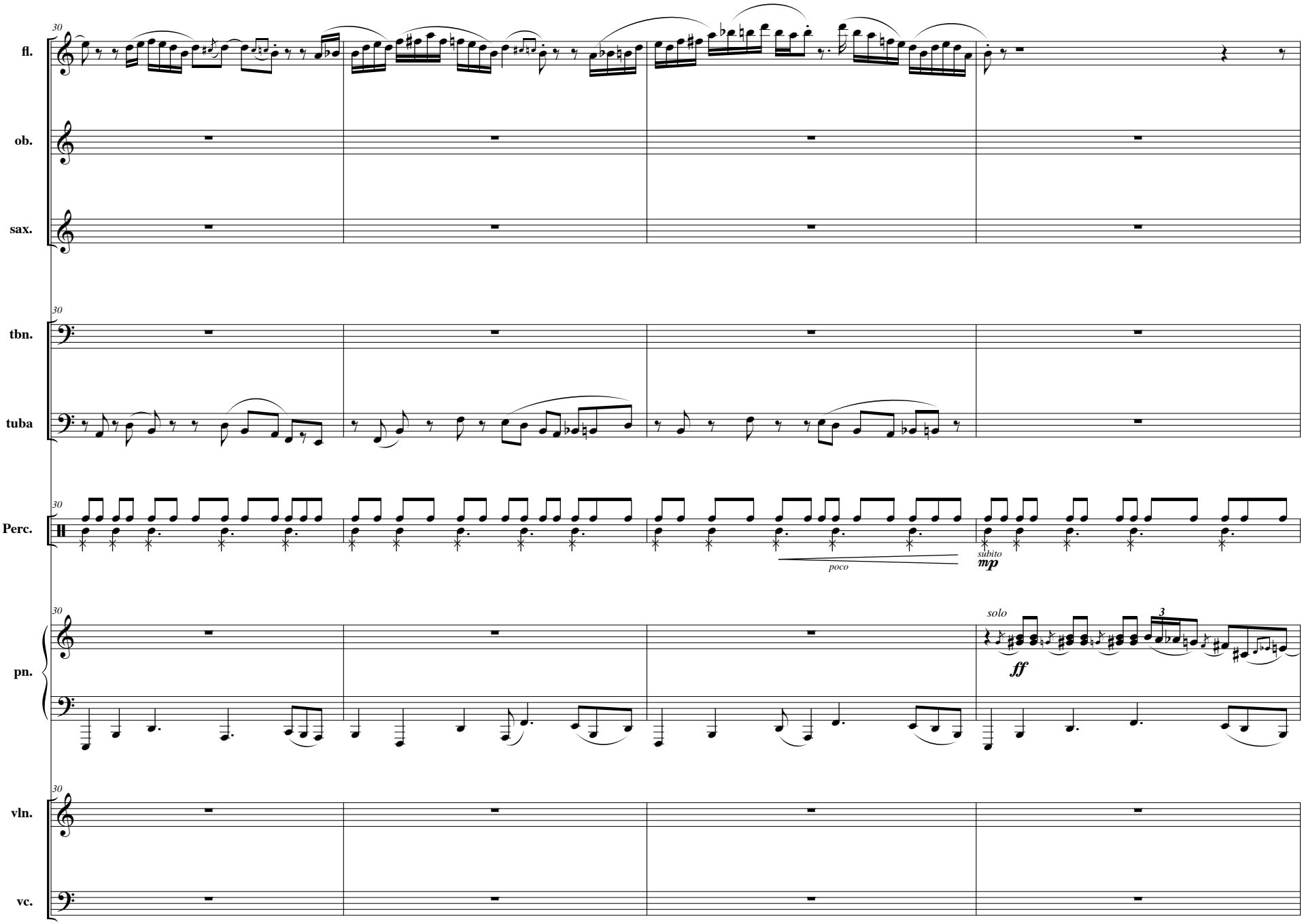
Bushwhacked!

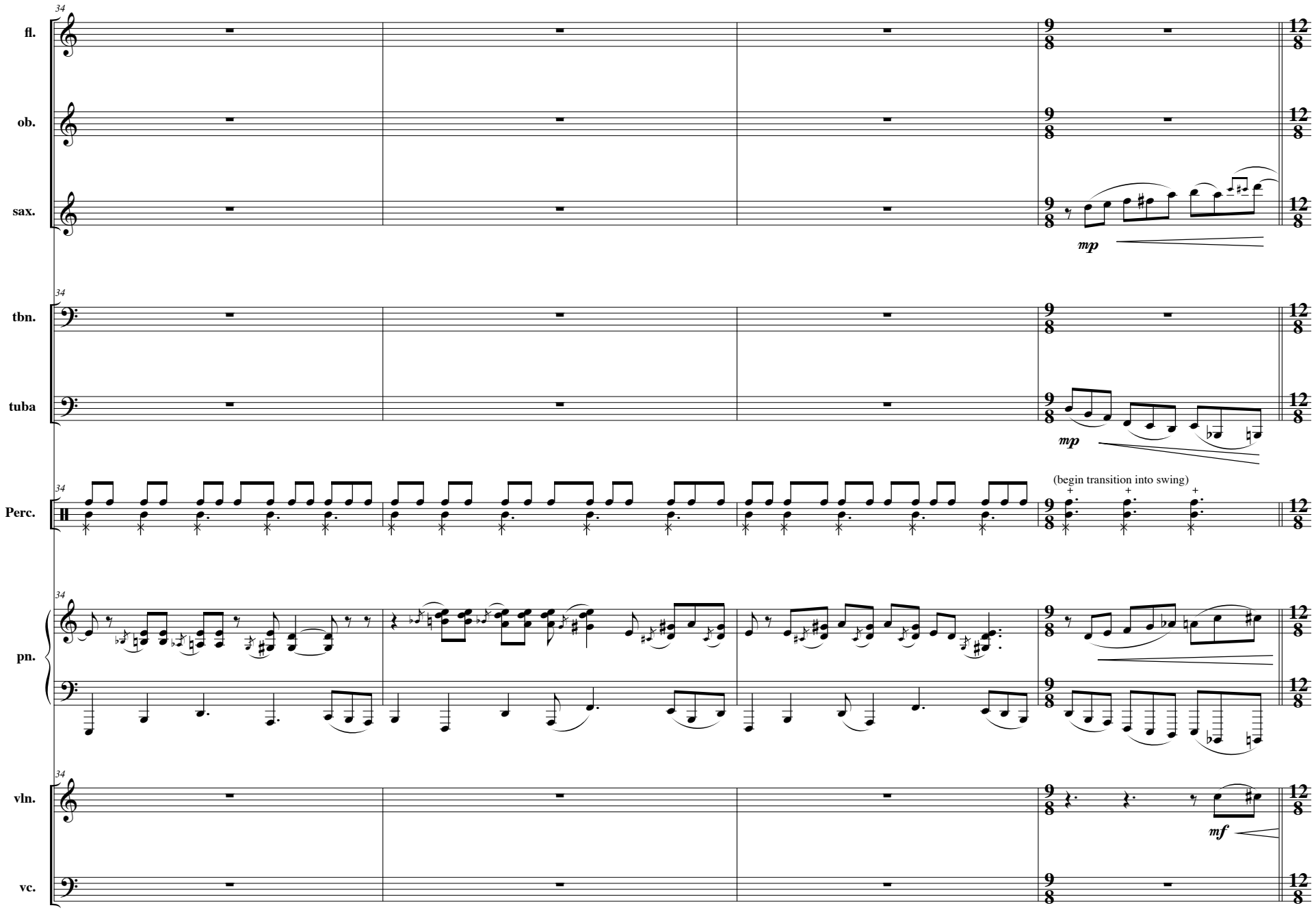
Very Fast (♩ = c. 160)

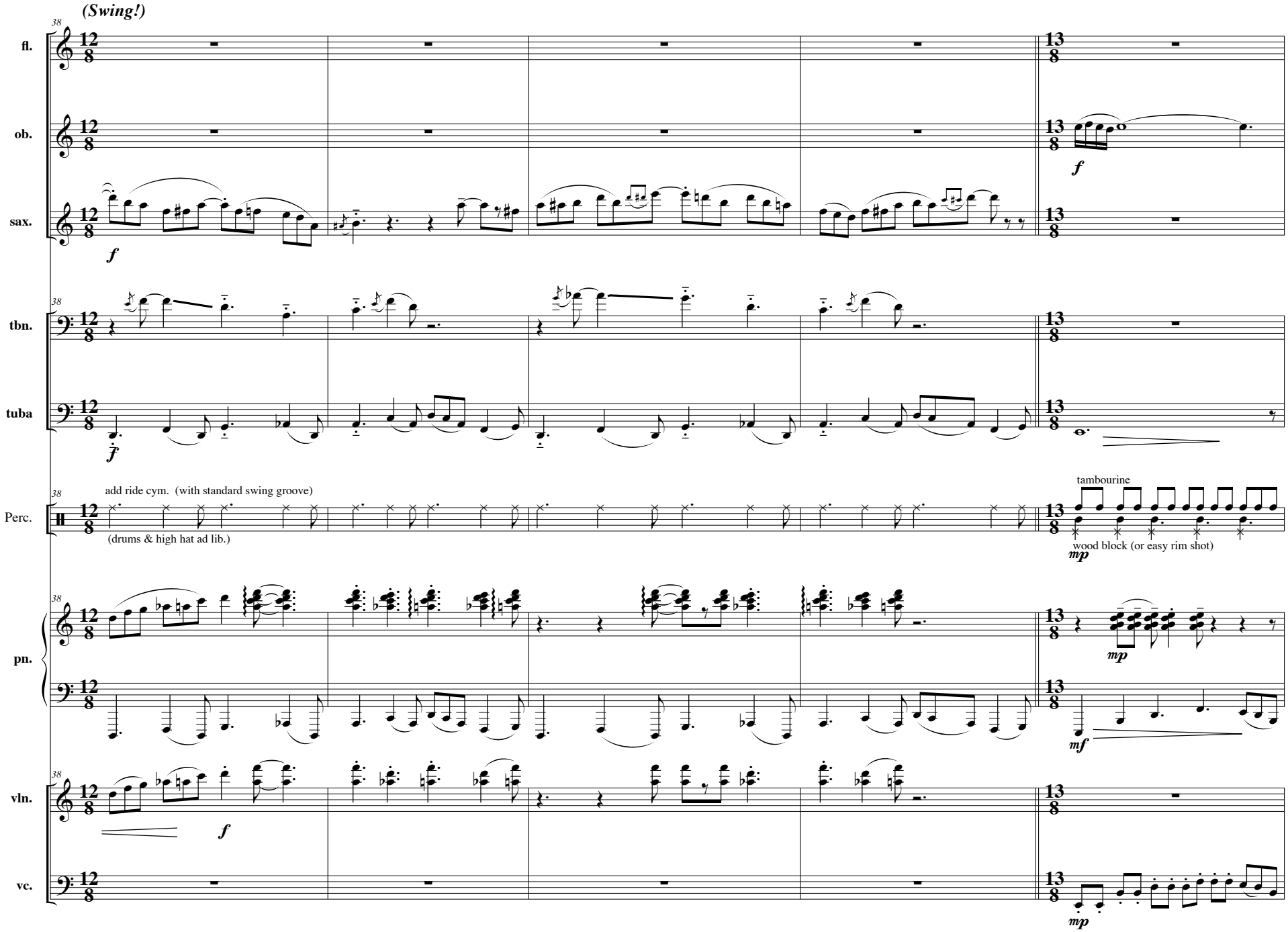


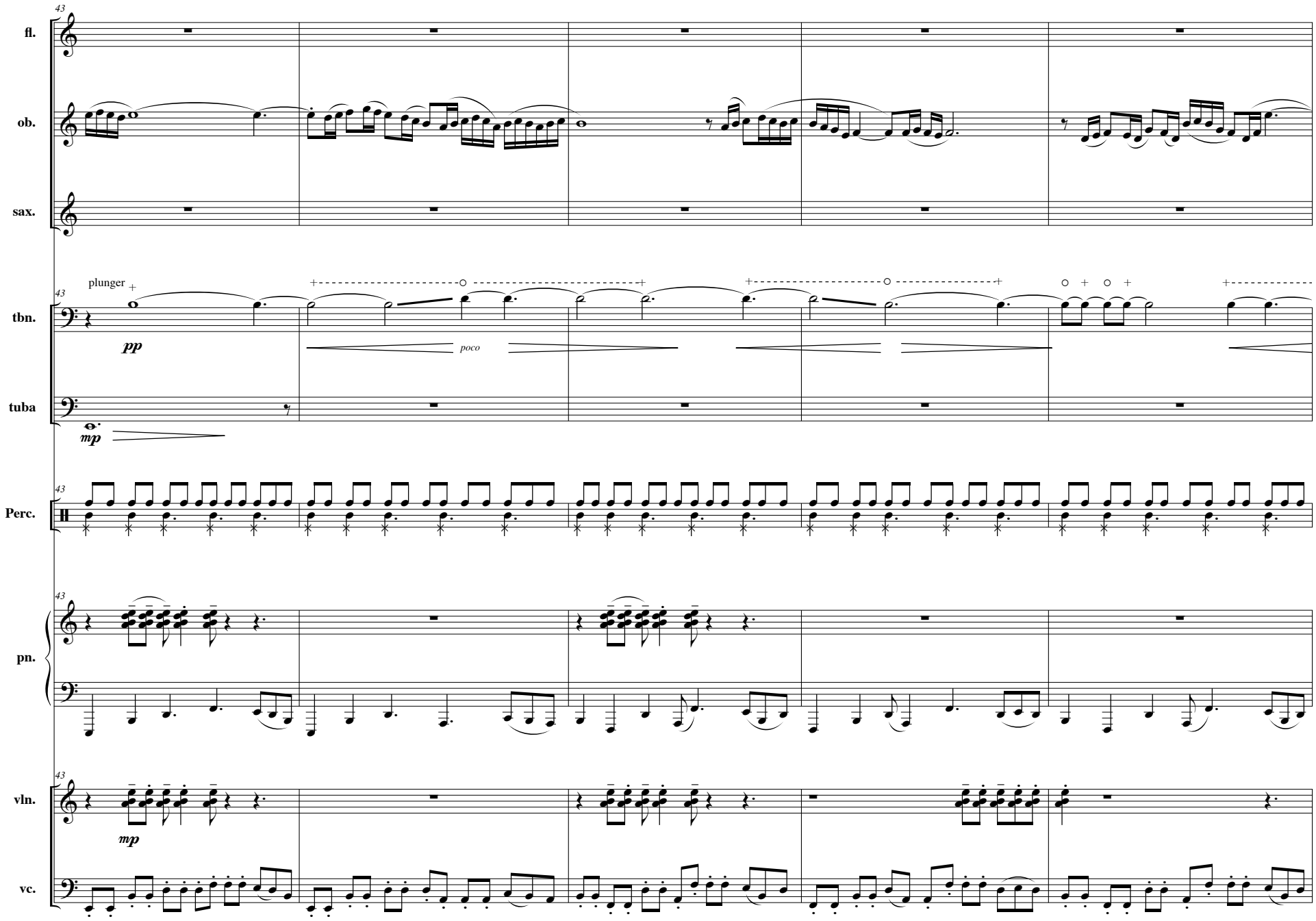

♪ = ♪ sempre
18
fl.
ob.
sax.
13/8
f espressivo
tbn.
(7th)
ff
tuba
bongos or timbales
Perc.
tambourine (on padded table or stand)
with fingers tips; jingles only (little or no head sound)
wood block (or easy rim shot)
mp
pn.
f
mf
vln.
vc.
(conducted as 2+2+2+2+2+3)

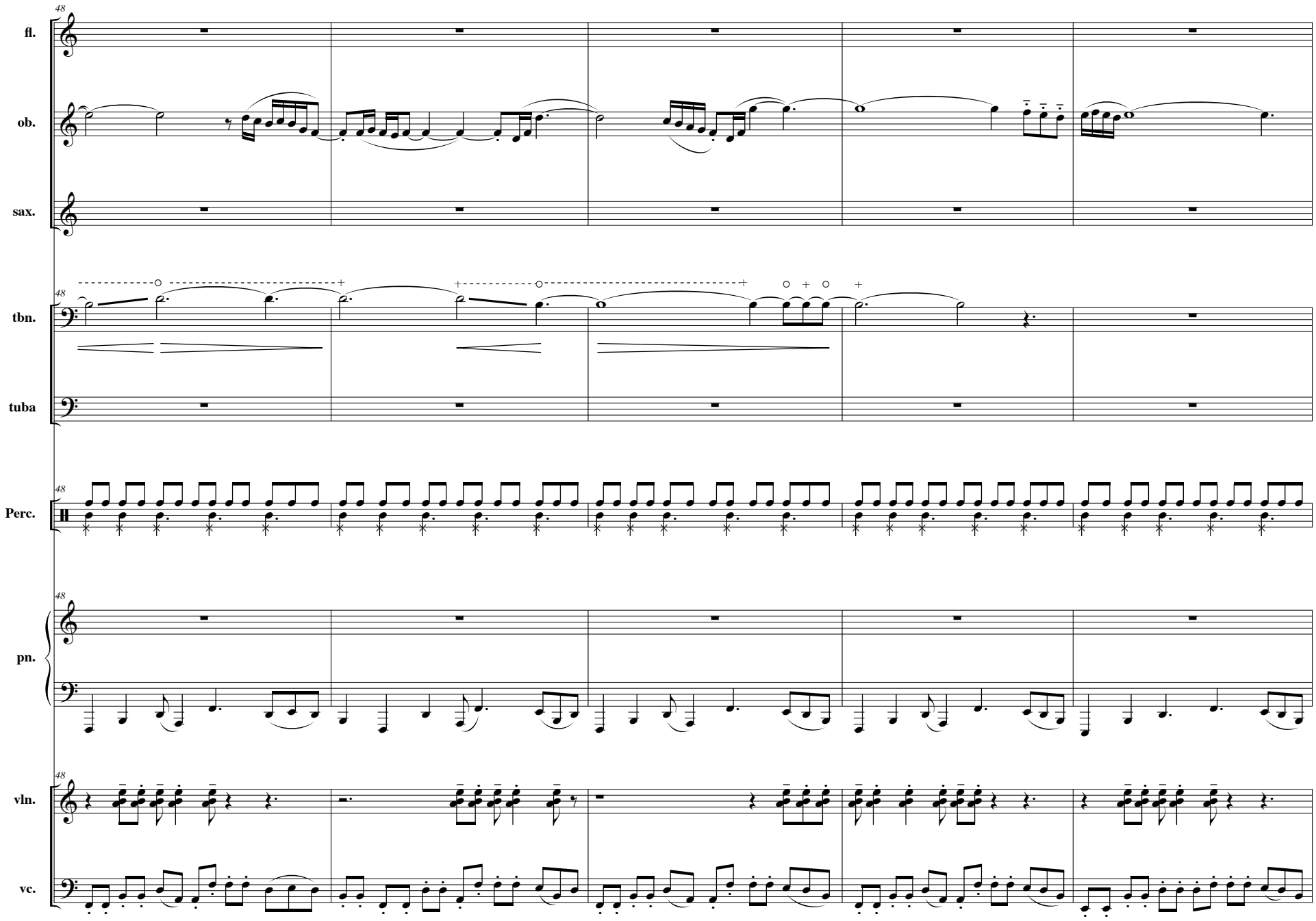

24
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
f
(full value 8th-notes)
(add light high hat ad lib.)
(add foot pedal B.Dr.)

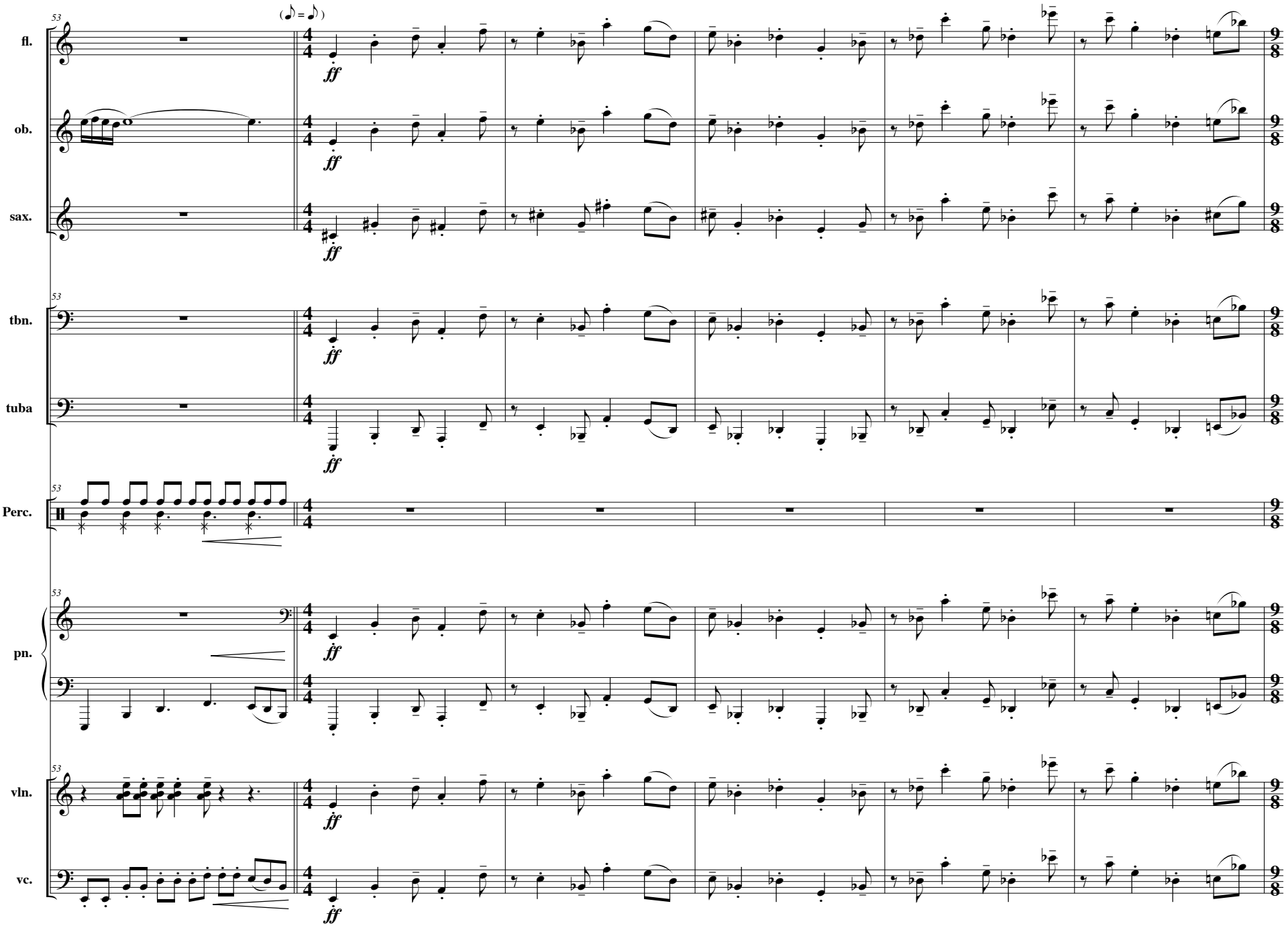

30
fl.
ob.
sax.
30
tbn.
tuba
30
Perc.
poco
subito
mp
30
pn.
solo
ff
3
30
vln.
vc.

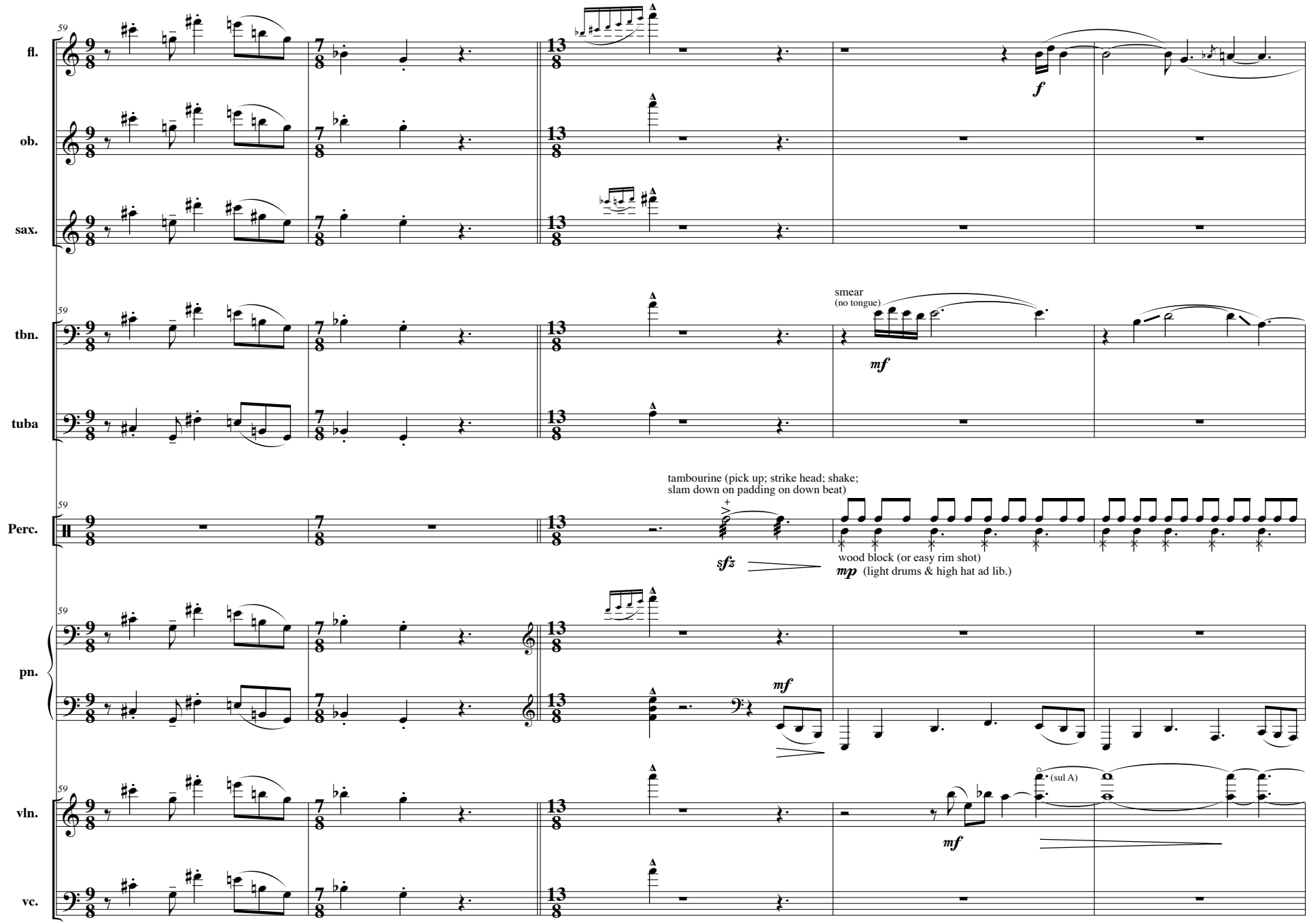

34
fl.
ob.
sax.
mp
tbn.
tuba
mp
Perc.
(begin transition into swing)
pn.
vln.
mf
vc.
9/8
12/8

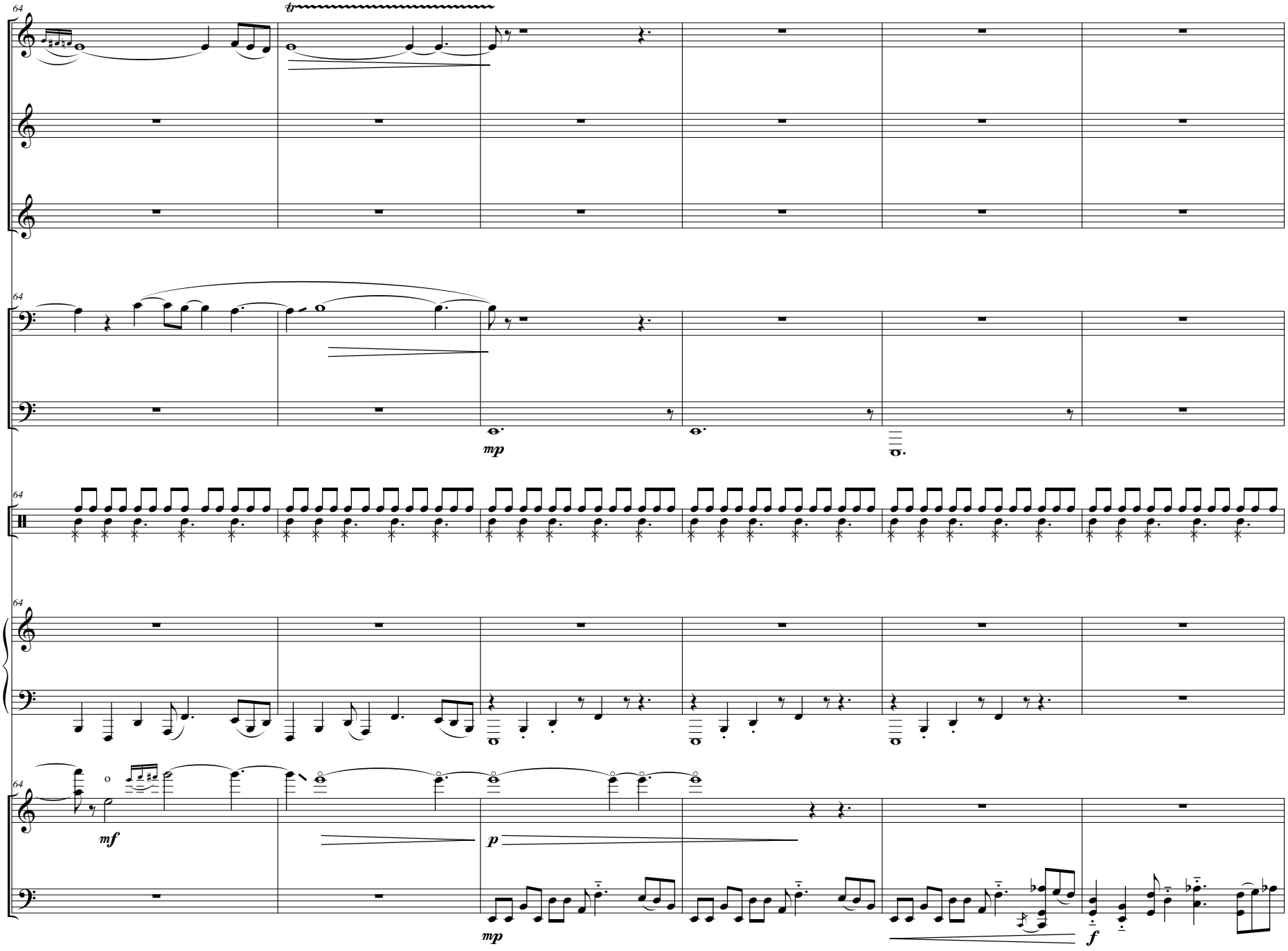

(Swing!)
38
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
12/8
13/8
f
ƒ
add ride cym. (with standard swing groove)
(drums & high hat ad lib.)
tambourine
wood block (or easy rim shot)
mp
mf

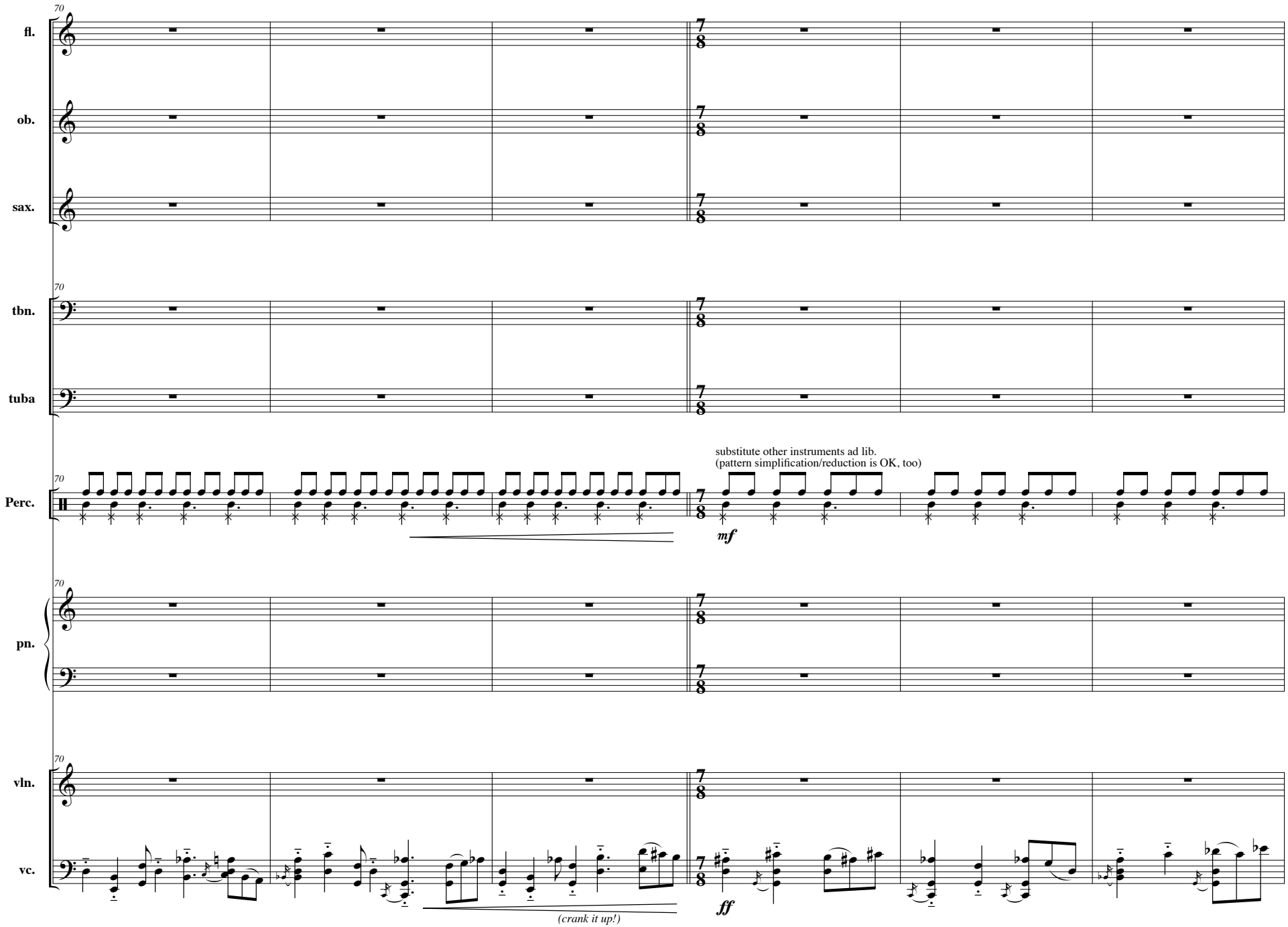

43
fl.
ob.
sax.
plunger
tbn.
pp
poco
tuba
mp
Perc.
pn.
vln.
mp
vc.

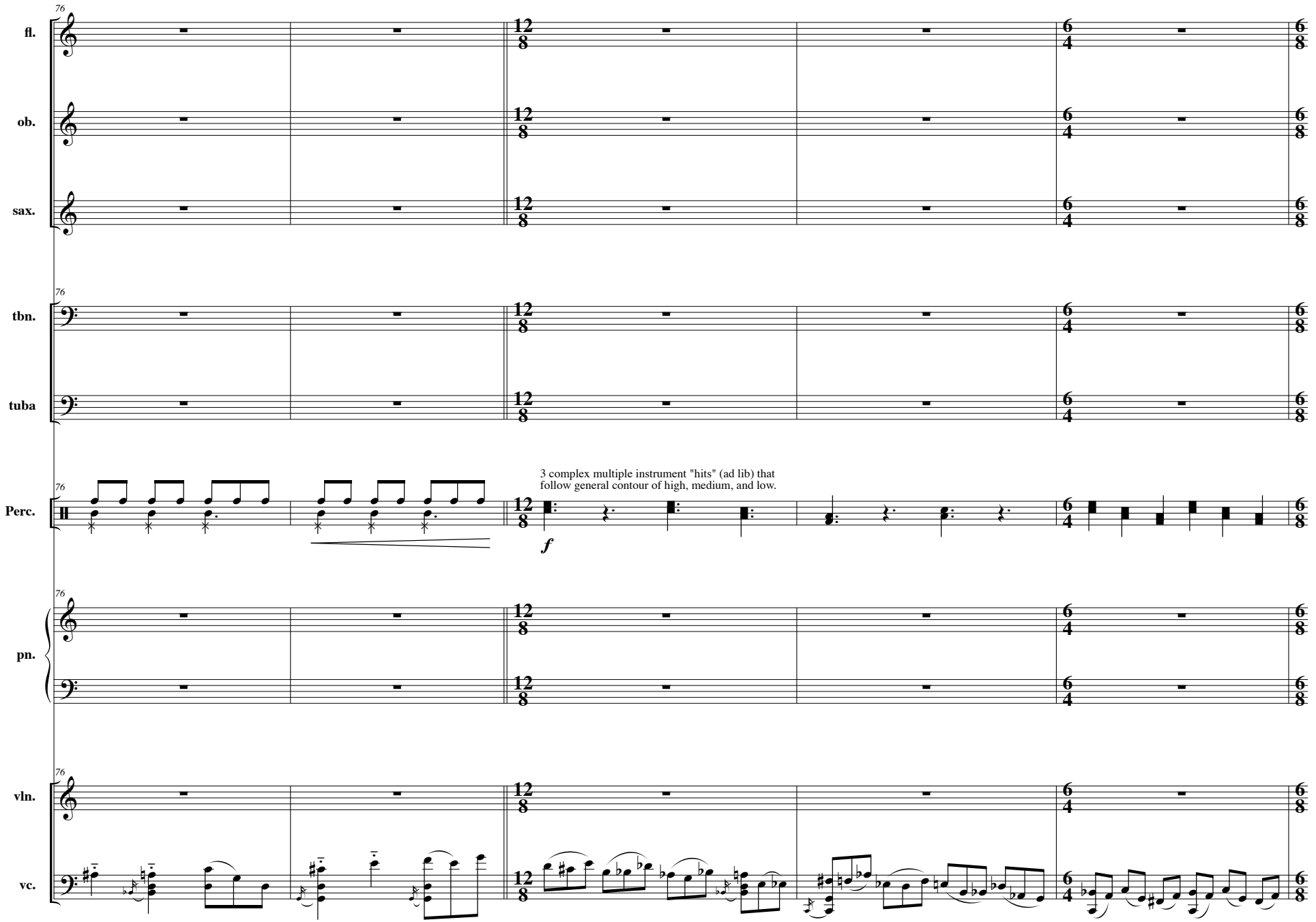

48
fl.
ob.
sax.
48
tbn.
tuba
48
Perc.
48
pn.
48
vln.
vc.

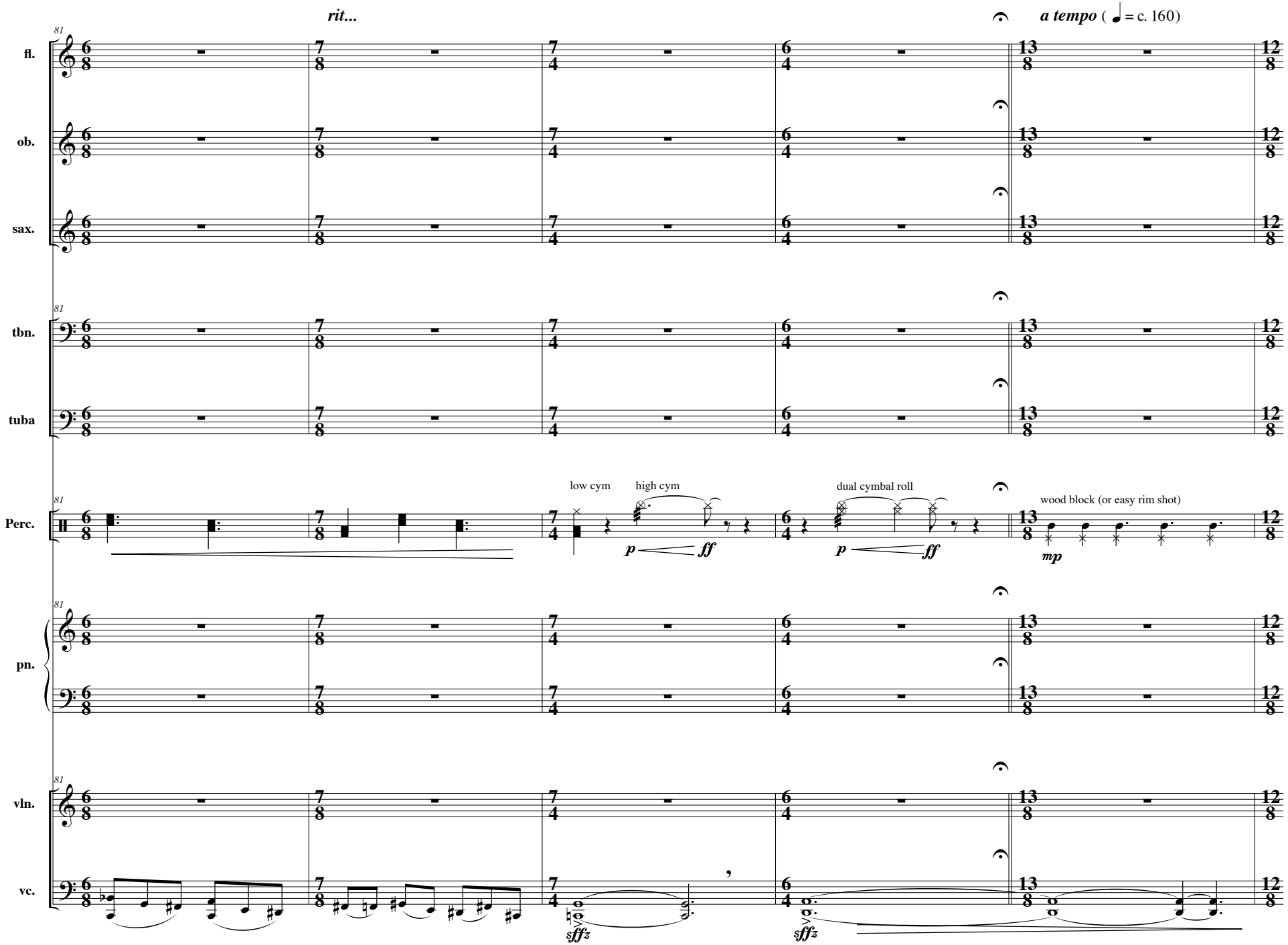

53
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
ff
4/4
9/8

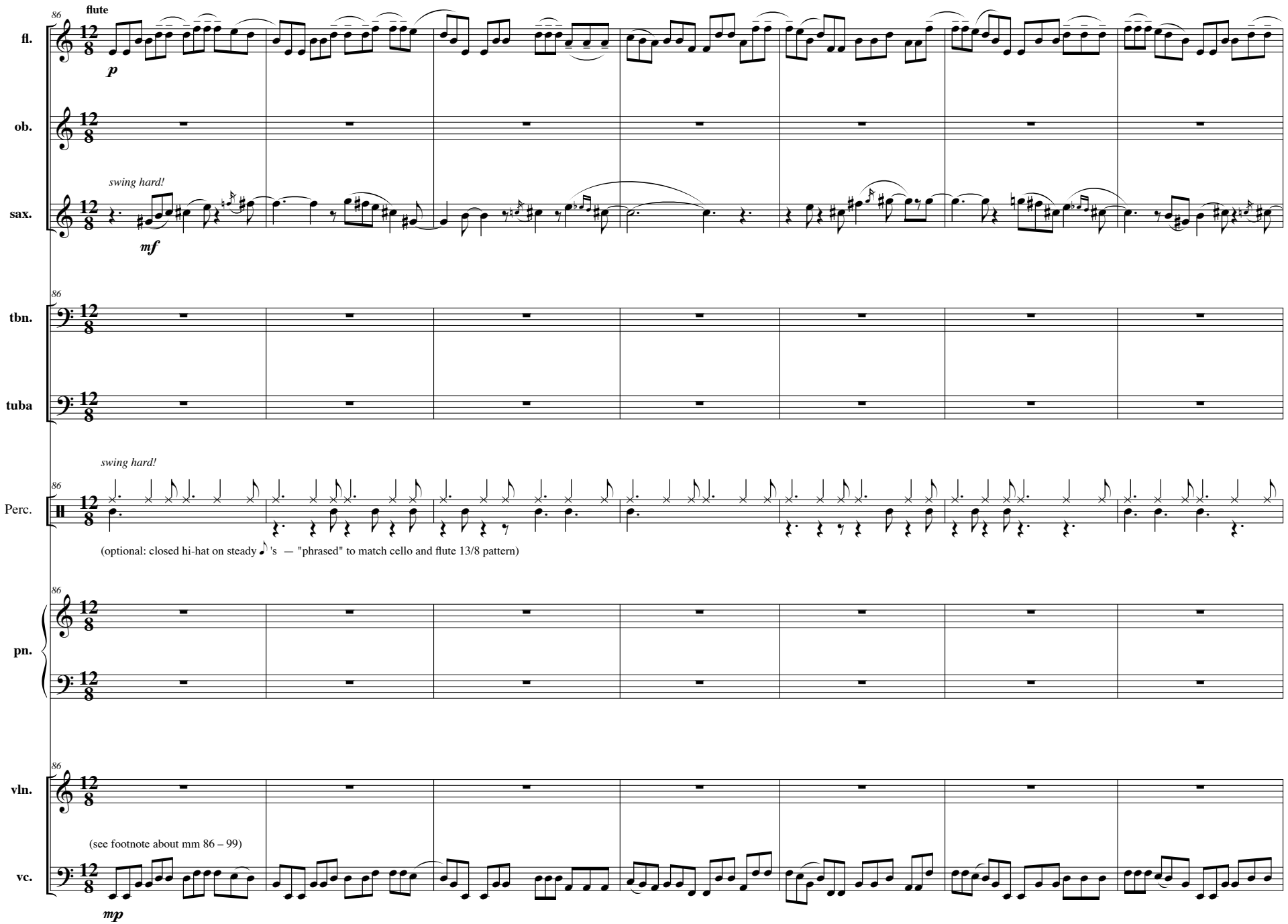

59
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
9/8
7/8
13/8
f
smear
(no tongue)
mf
tambourine (pick up; strike head; shake;
slam down on padding on down beat)
sfz
wood block (or easy rim shot)
mp (light drums & high hat ad lib.)
mf
(sul A)
mf


64
fl.
tr
ob.
sax.
64
tbn.
tuba
mp
64
Perc.
64
pn.
64
vln.
mf
p
vc.
mp
f

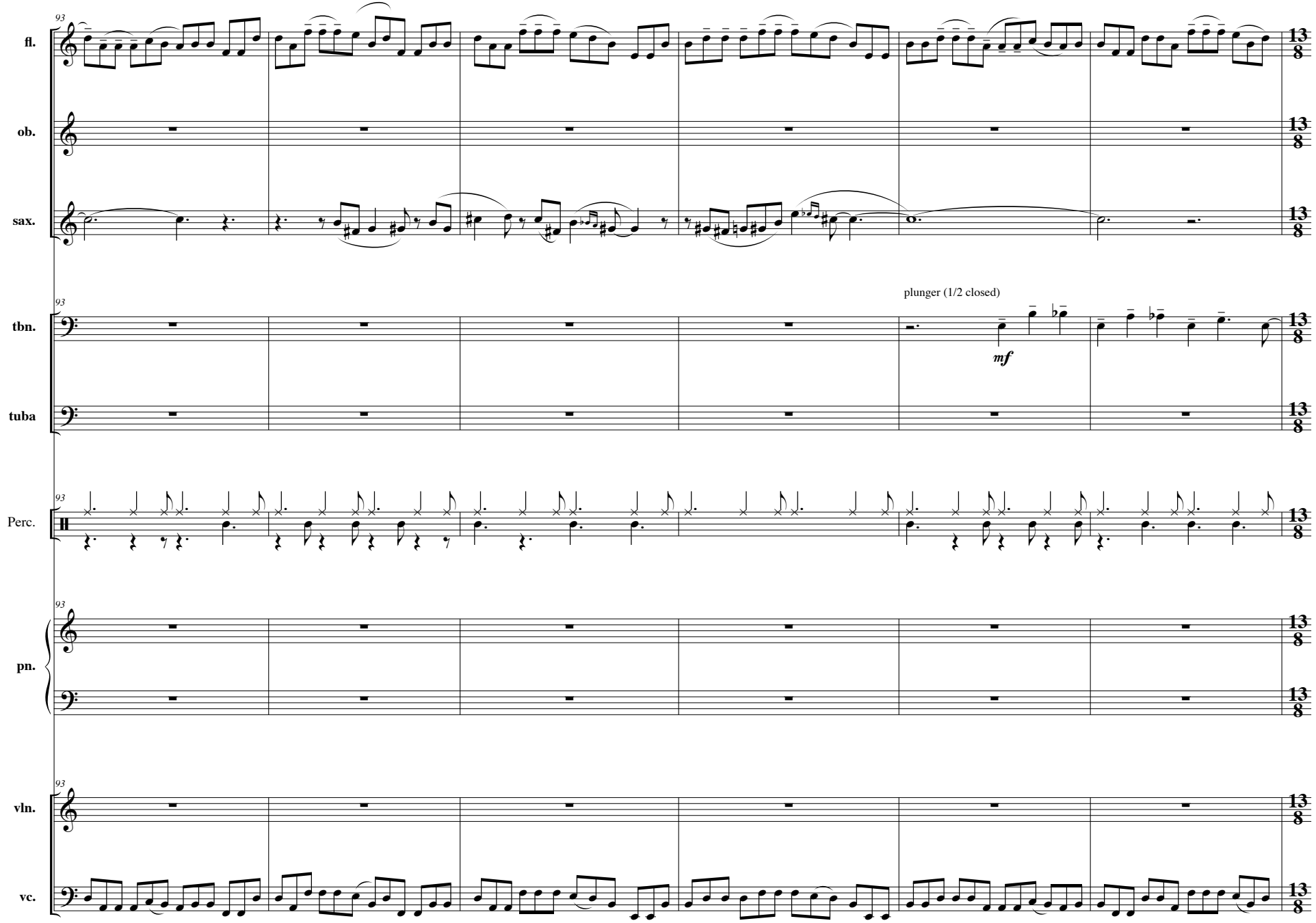

70
fl.
ob.
sax.
tbn.
tuba
Perc.
substitute other instruments ad lib.
(pattern simplification/reduction is OK, too)
mf
pn.
vln.
vc.
ff
(crank it up!)

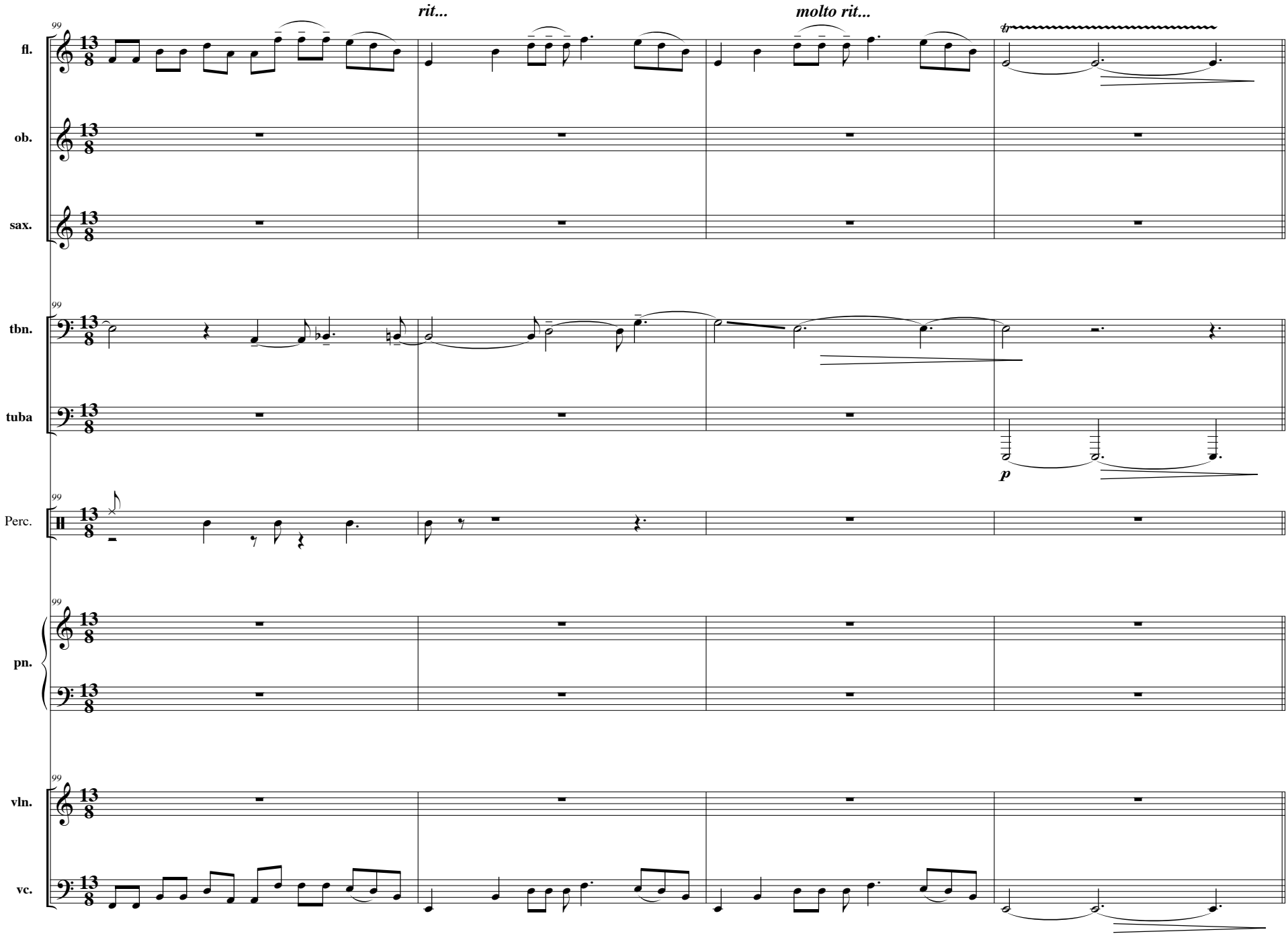

76
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
12/8
6/4
6/8
3 complex multiple instrument "hits" (ad lib) that follow general contour of high, medium, and low.
f

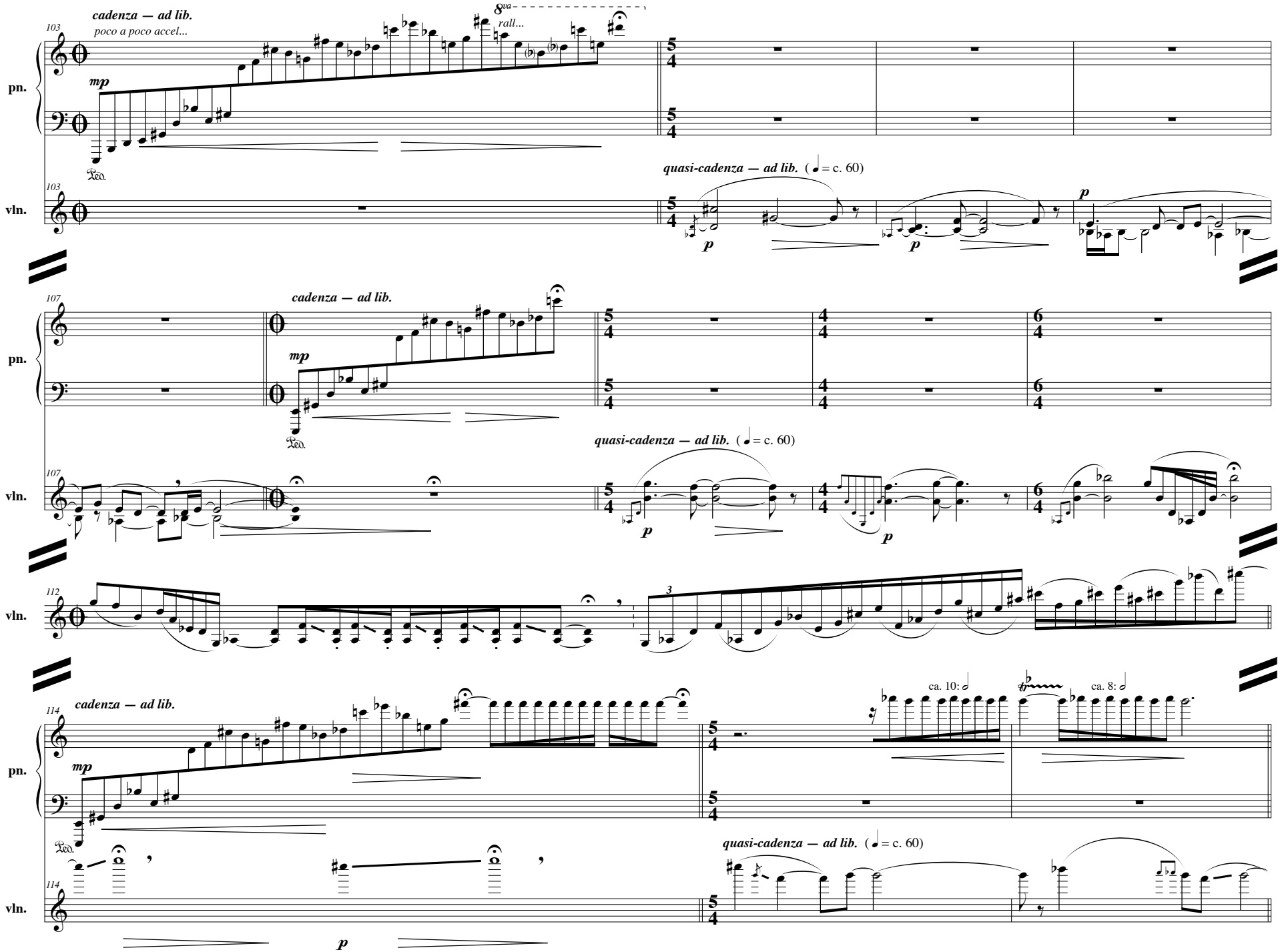

rit...
a tempo (= c. 160)
81
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
low cym
high cym
dual cymbal roll
wood block (or easy rim shot)
p
ff
mp
sffz

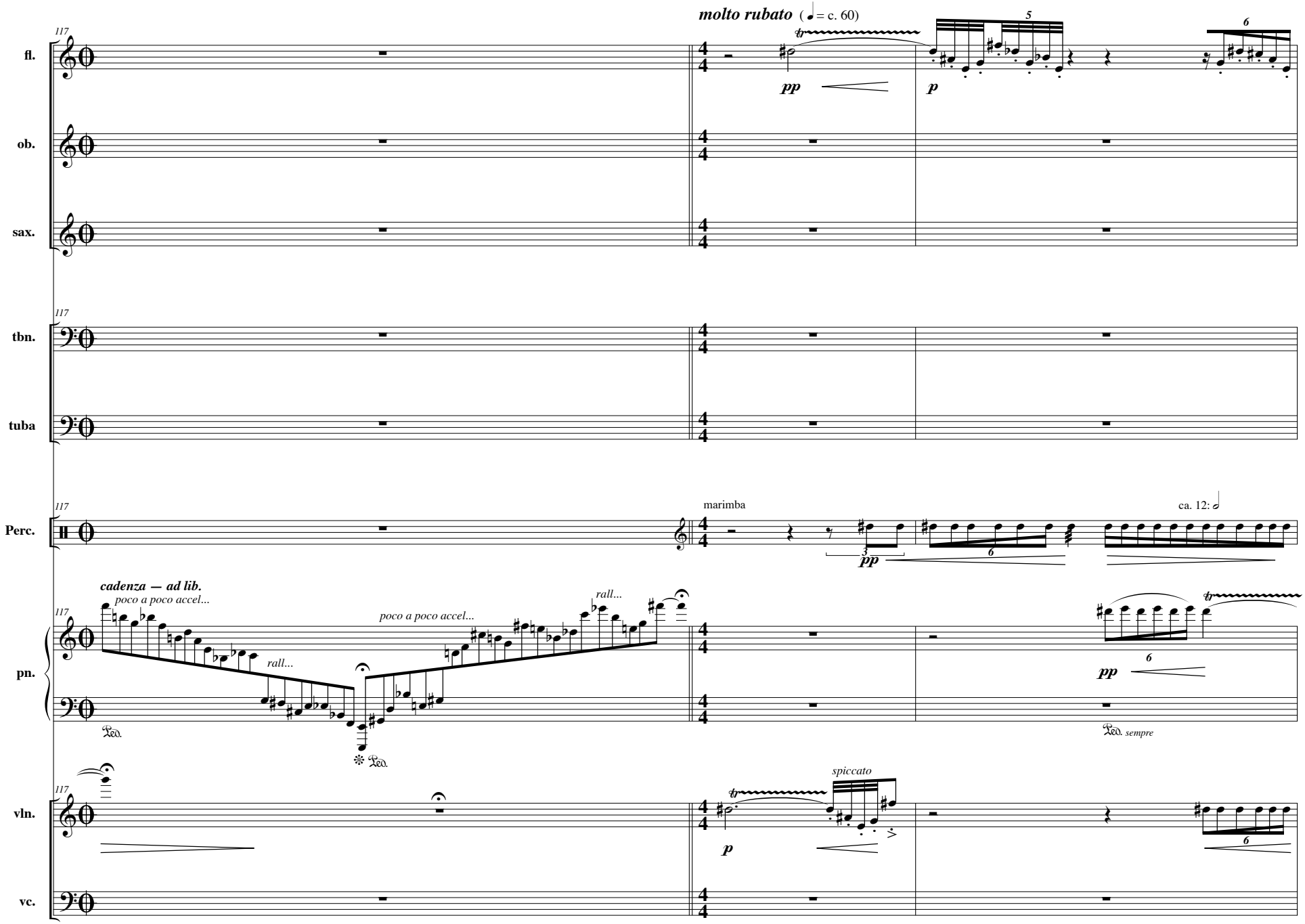


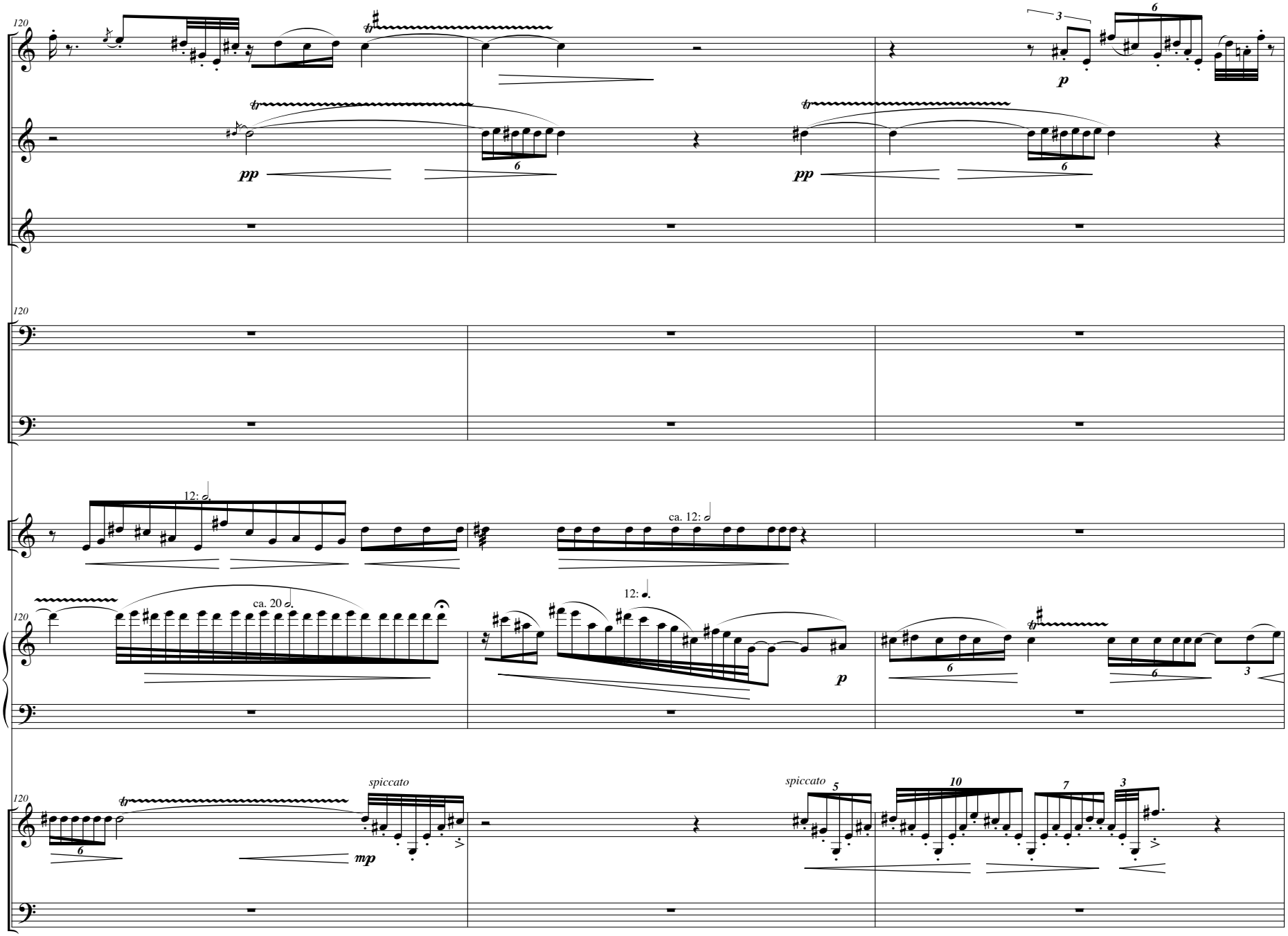
Note: (mm 86-99) Conductor may choose to ignore meter and barlines in order to conduct the 13/8 pattern in the flute & cello, while saxophone and trombone follow the simple percussion swing pattern.

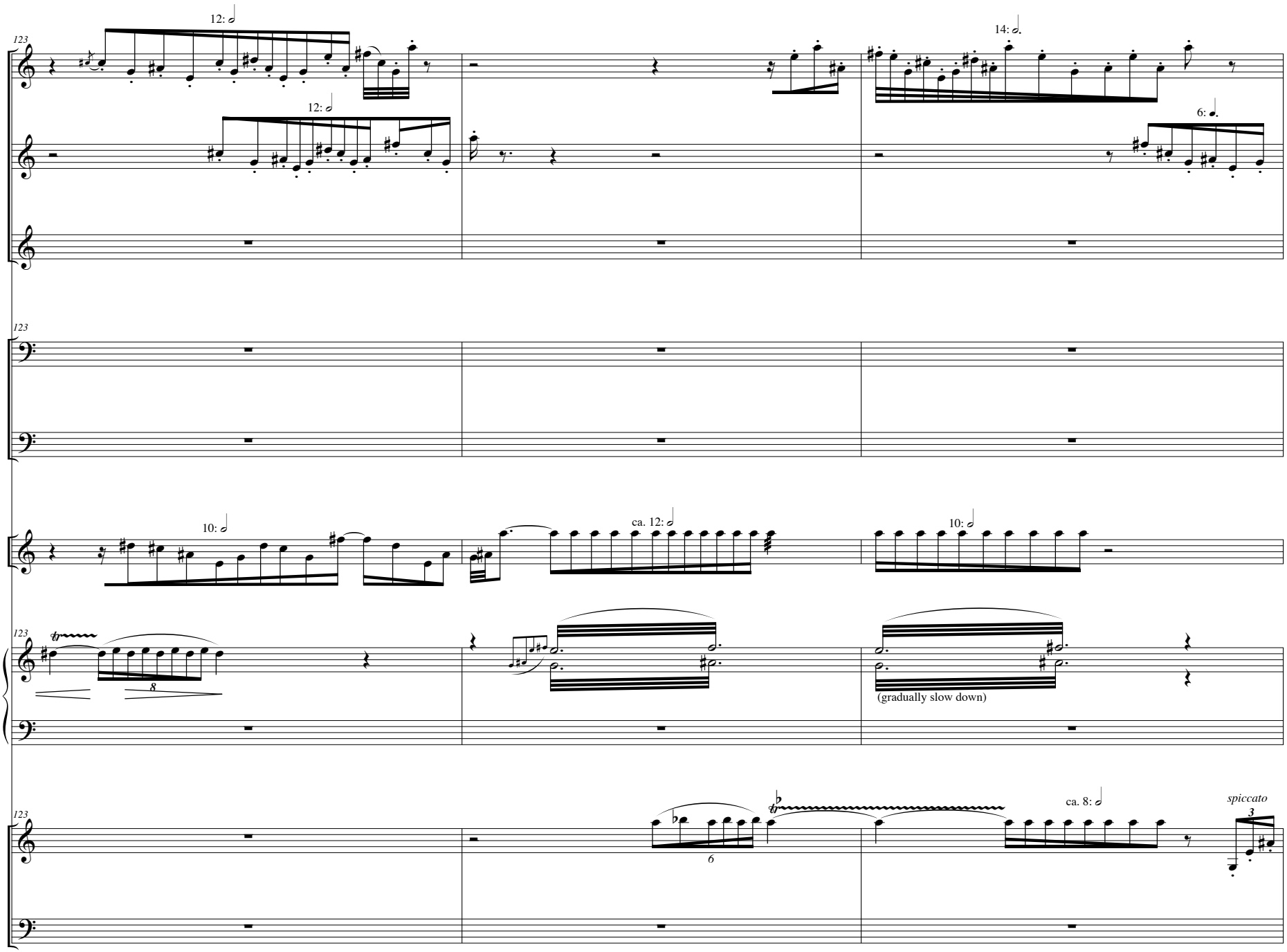

fl.
ob.
sax.
tbn.
plunger (1/2 closed)
mf
tuba
Perc.
pn.
vln.
vc.
93
13
8

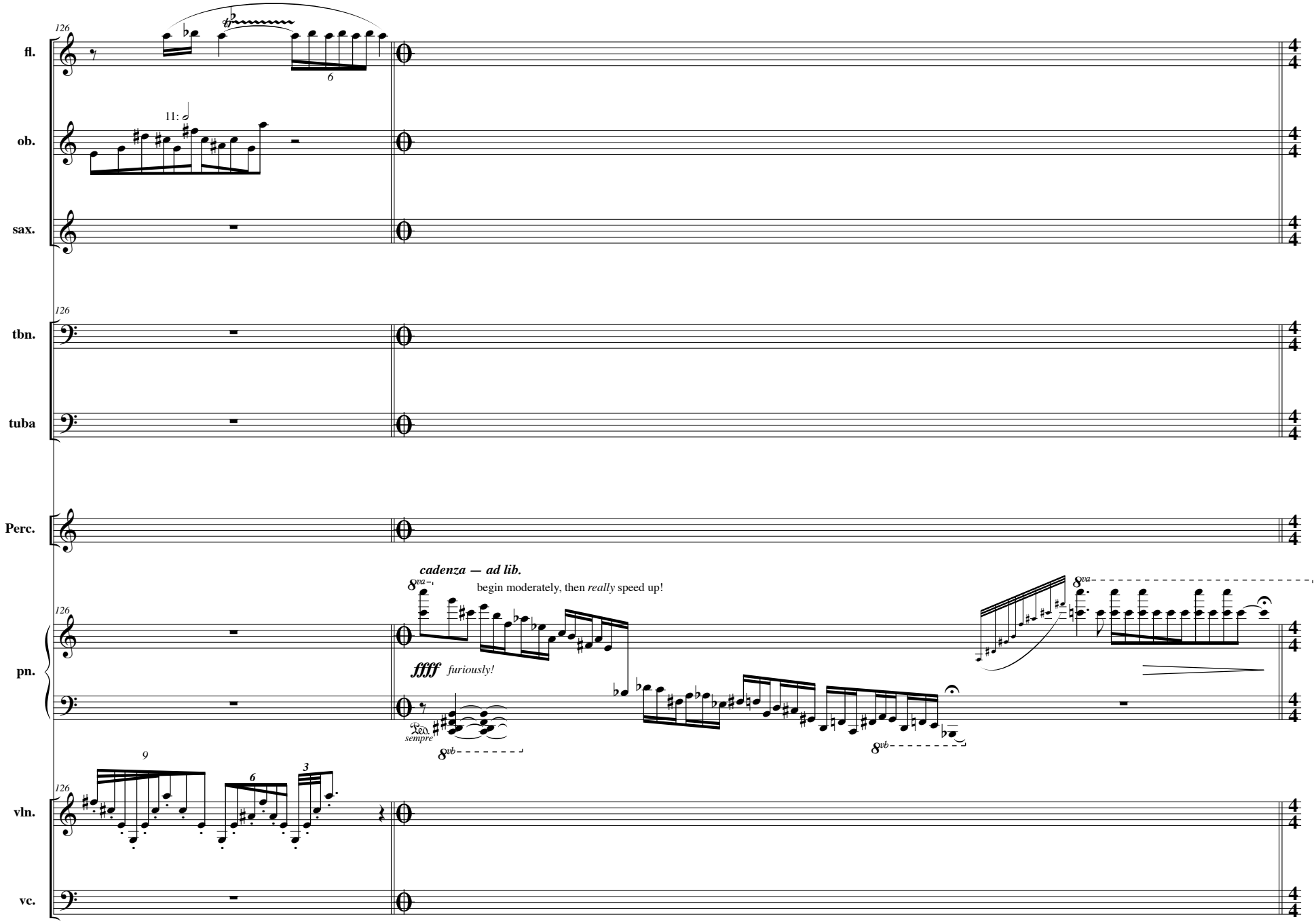

rit...
molto rit...
fl.
ob.
sax.
tbn.
tuba
p
Perc.
pn.
vln.
vc.

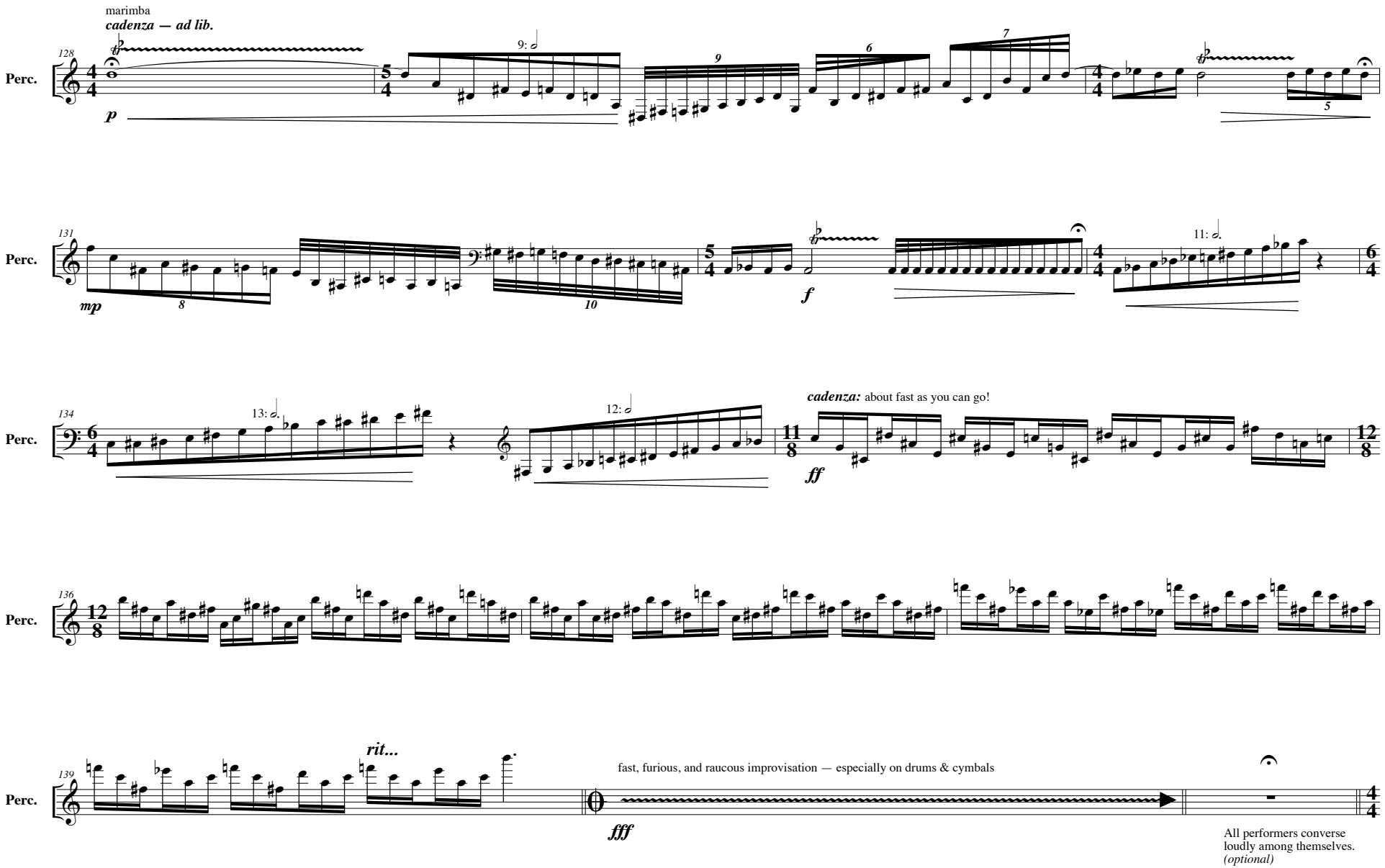

cadenza — ad lib.
poco a poco accel...
8va
rall...
mp
pn.
vln.
quasi-cadenza — ad lib. (♩ = c. 60)
p
cadenza — ad lib.
mp
quasi-cadenza — ad lib. (♩ = c. 60)
p
cadenza — ad lib.
mp
ca. 10:
ca. 8:
quasi-cadenza — ad lib. (♩ = c. 60)
p


molto rubato (= c. 60)
fl.
ob.
sax.
tbn.
tuba
Perc.
marimba
ca. 12:
cadenza — ad lib.
poco a poco accel...
rall...
pn.
sempre
vln.
spiccato
vc.


120
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
pp
p
mp
spiccato
12:
ca. 12:
ca. 20


fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
123
12:
14:
6:
10:
ca. 12:
ca. 8:
8
6
(gradually slow down)
spiccato
3

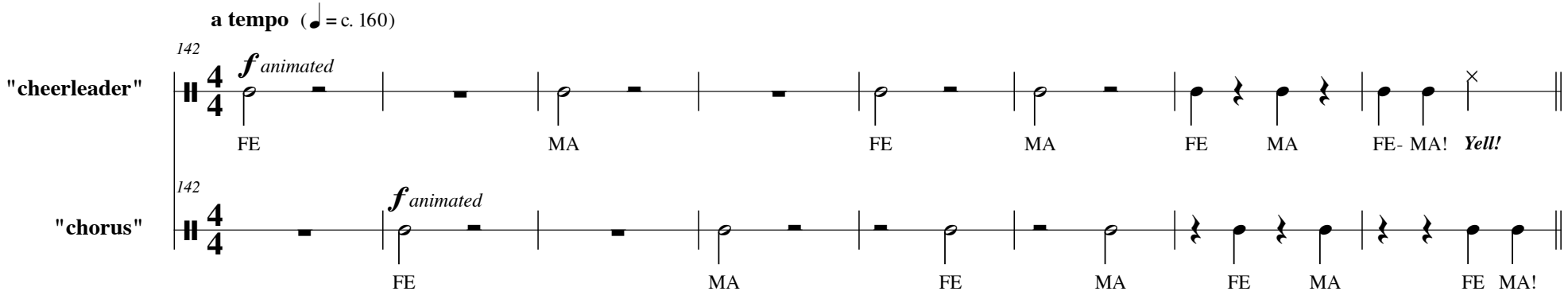

126
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
11:
cadenza — ad lib.
begin moderately, then *really* speed up!
ffff furiously!
8va
8vb
9
6
3


marimba
cadenza — ad lib.
128
Perc.
p
9:
9
6
7
5
131
mp
8
10
f
11:
134
13:
12:
cadenza: about fast as you can go!
ff
136
139
rit...
fast, furious, and raucous improvisation — especially on drums & cymbals
fff
All performers converse loudly among themselves. (optional)

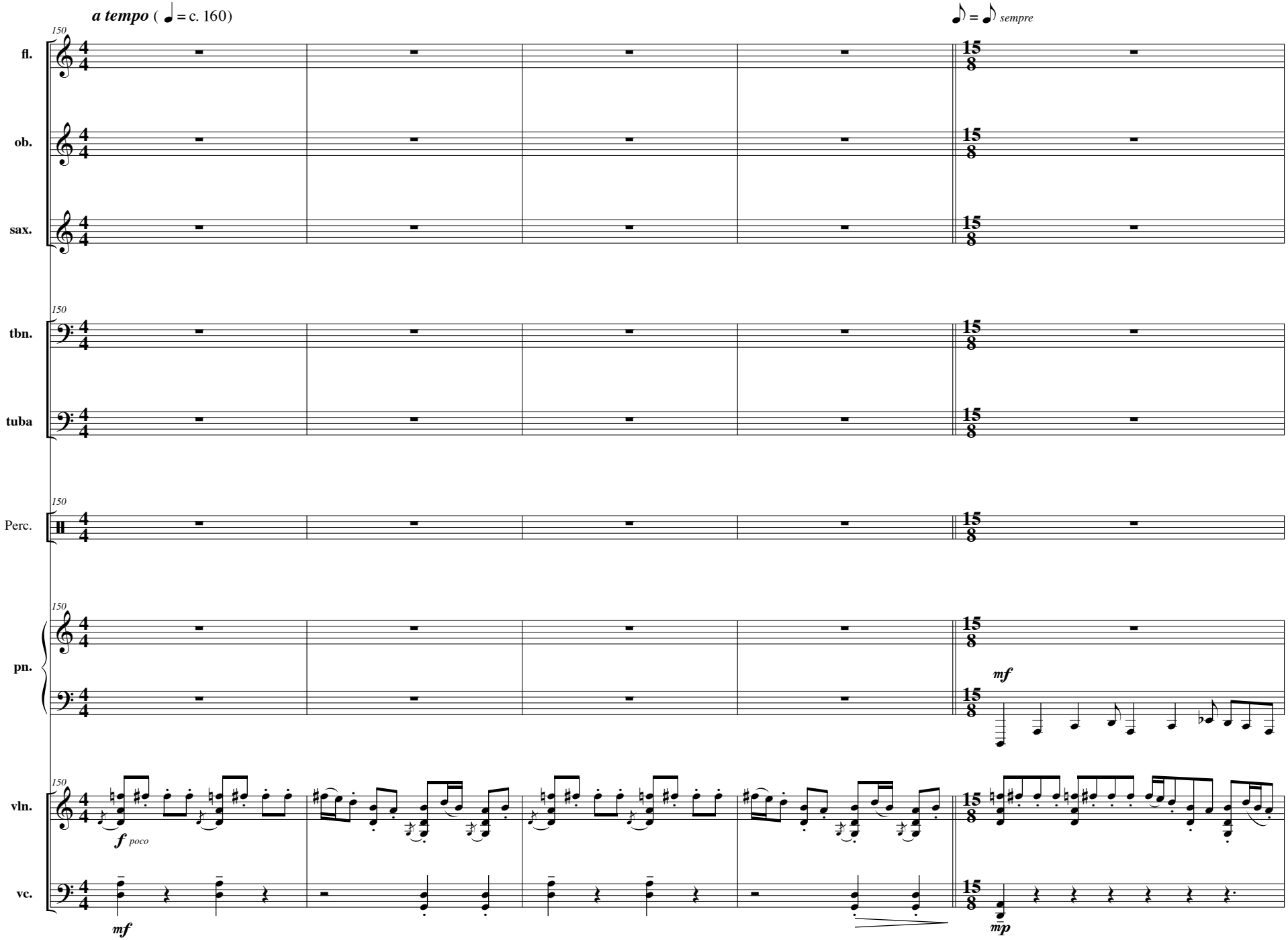
(optional)

FEMA "cheer"

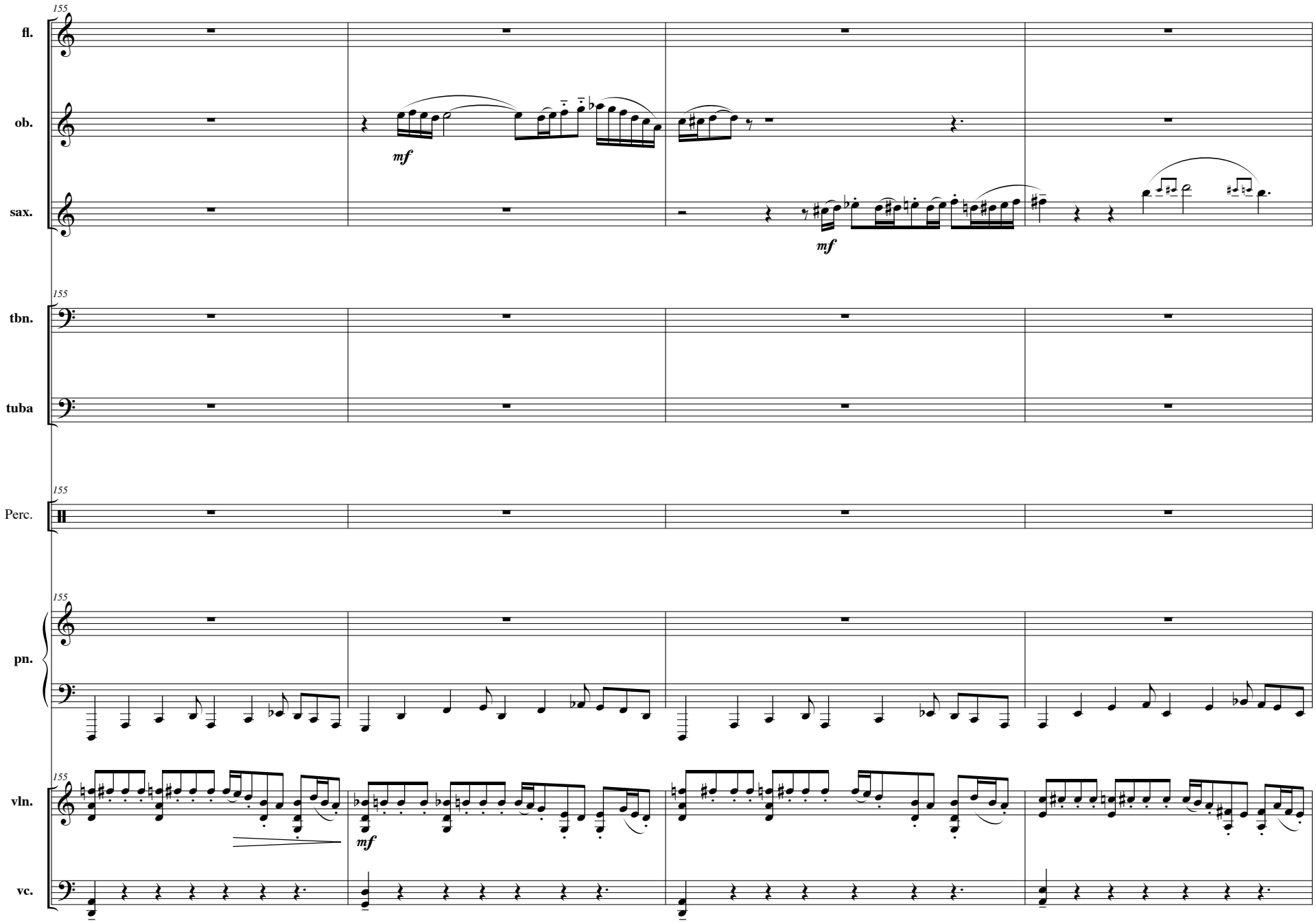
(inspired by Ray Charles and the Raylettes)

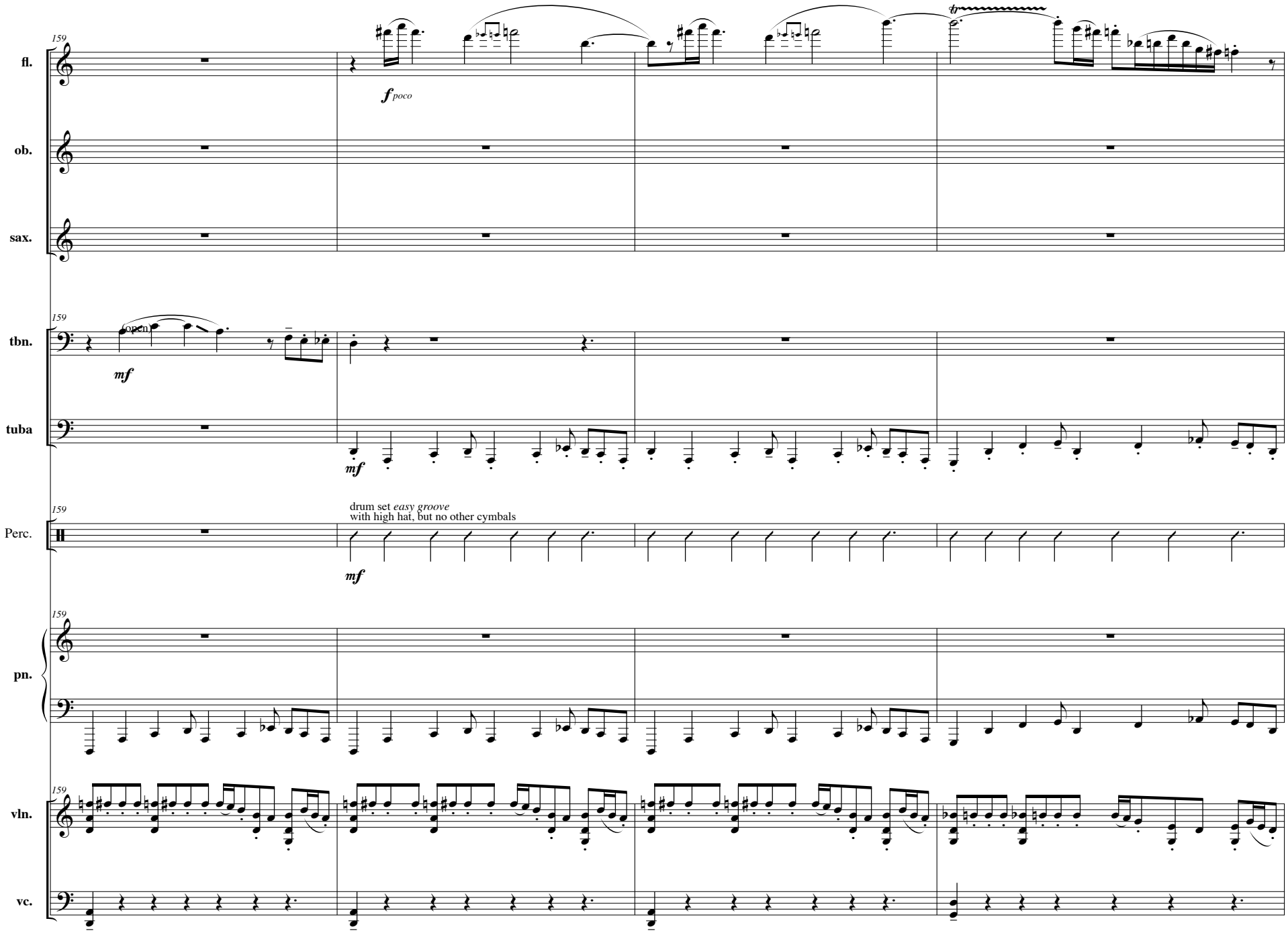


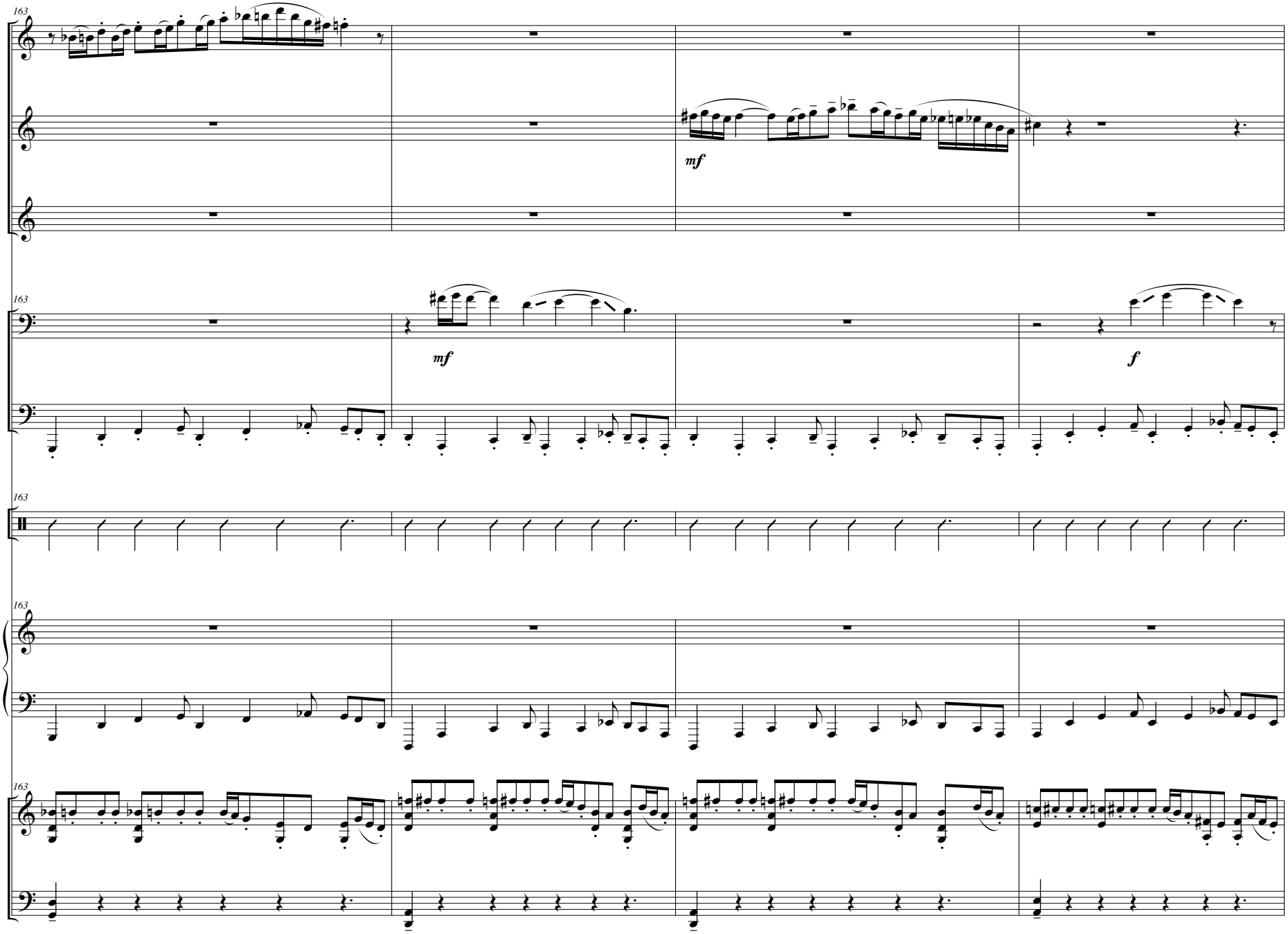
attacca subito (in tempo)

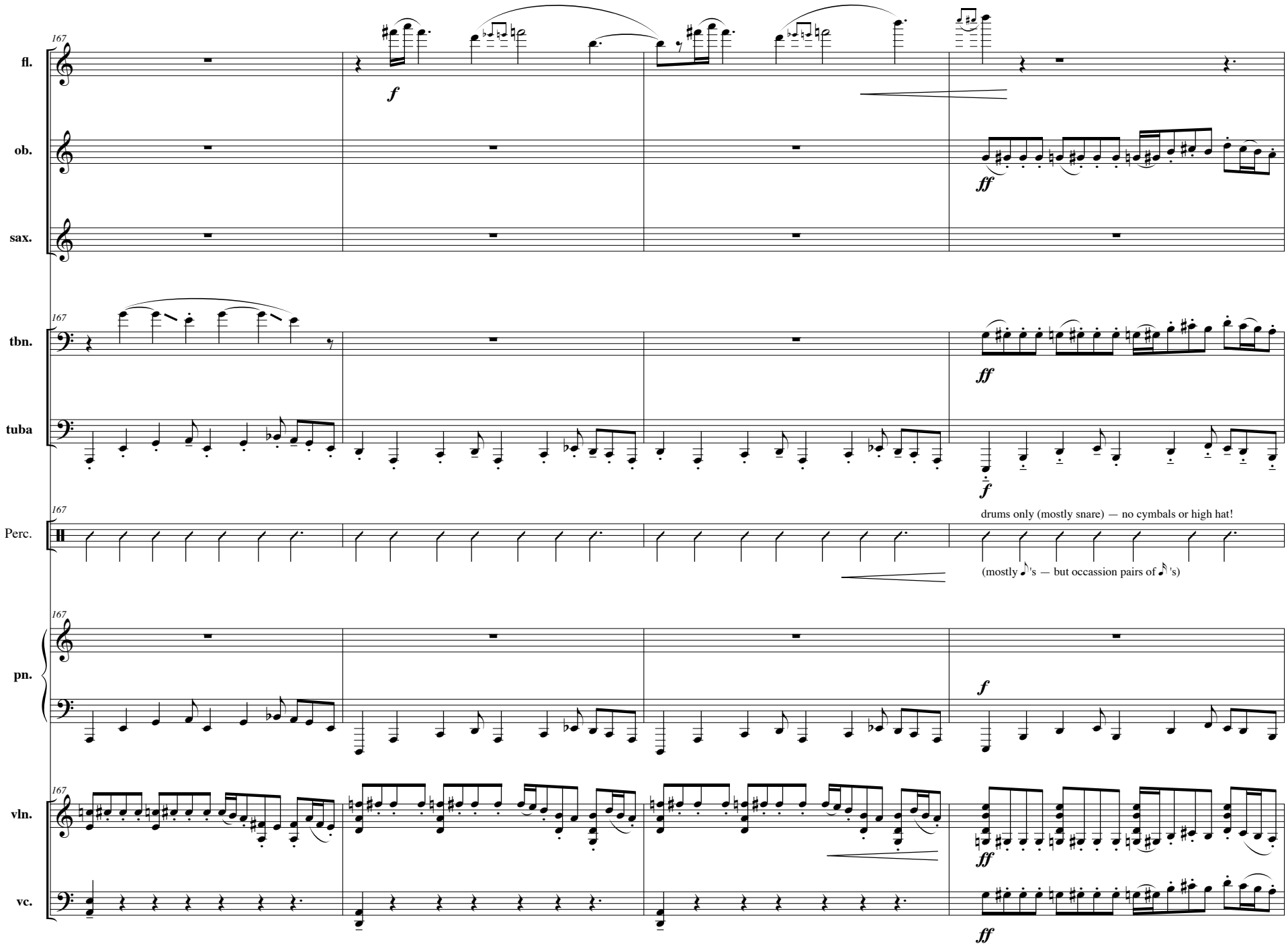


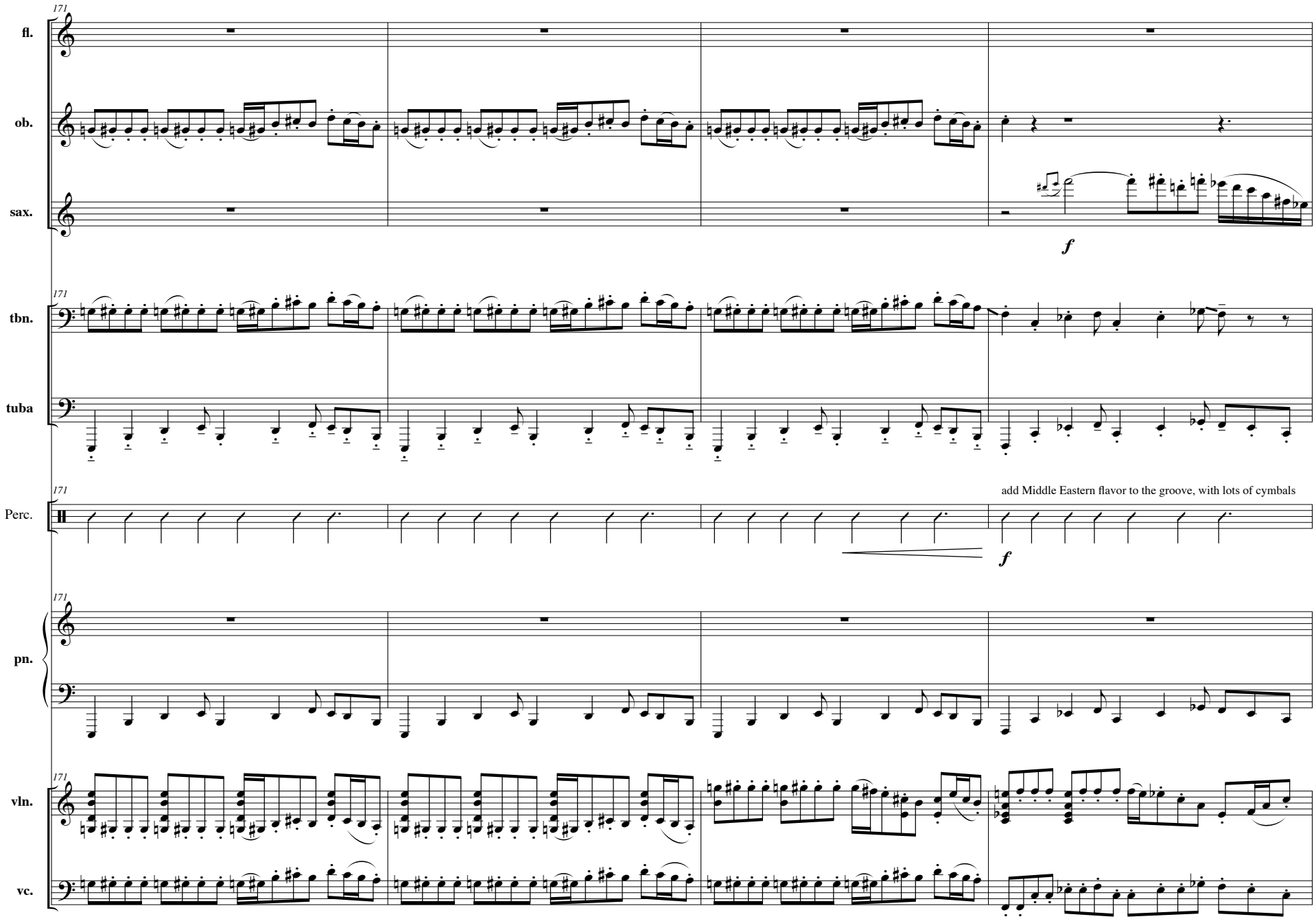
(consistently grouped as 4+4+4+3; with the 4's subdivided as 2+2)

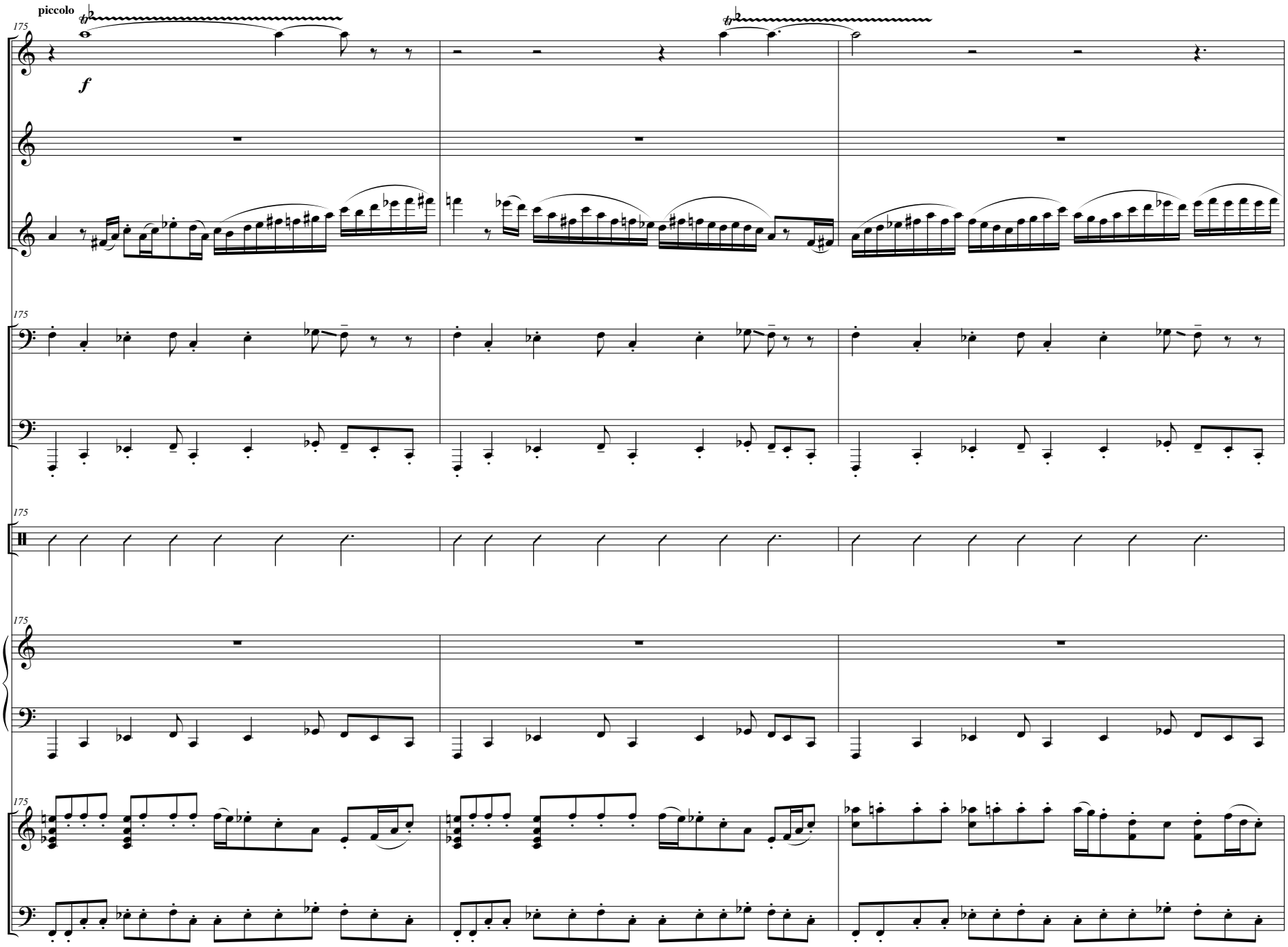

155
fl.
ob.
sax.
mf
mf
155
tbn.
tuba
155
Perc.
155
pn.
155
vln.
mf
vc.


159
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
f poco
tr
open
mf
drum set easy groove
with high hat, but no other cymbals

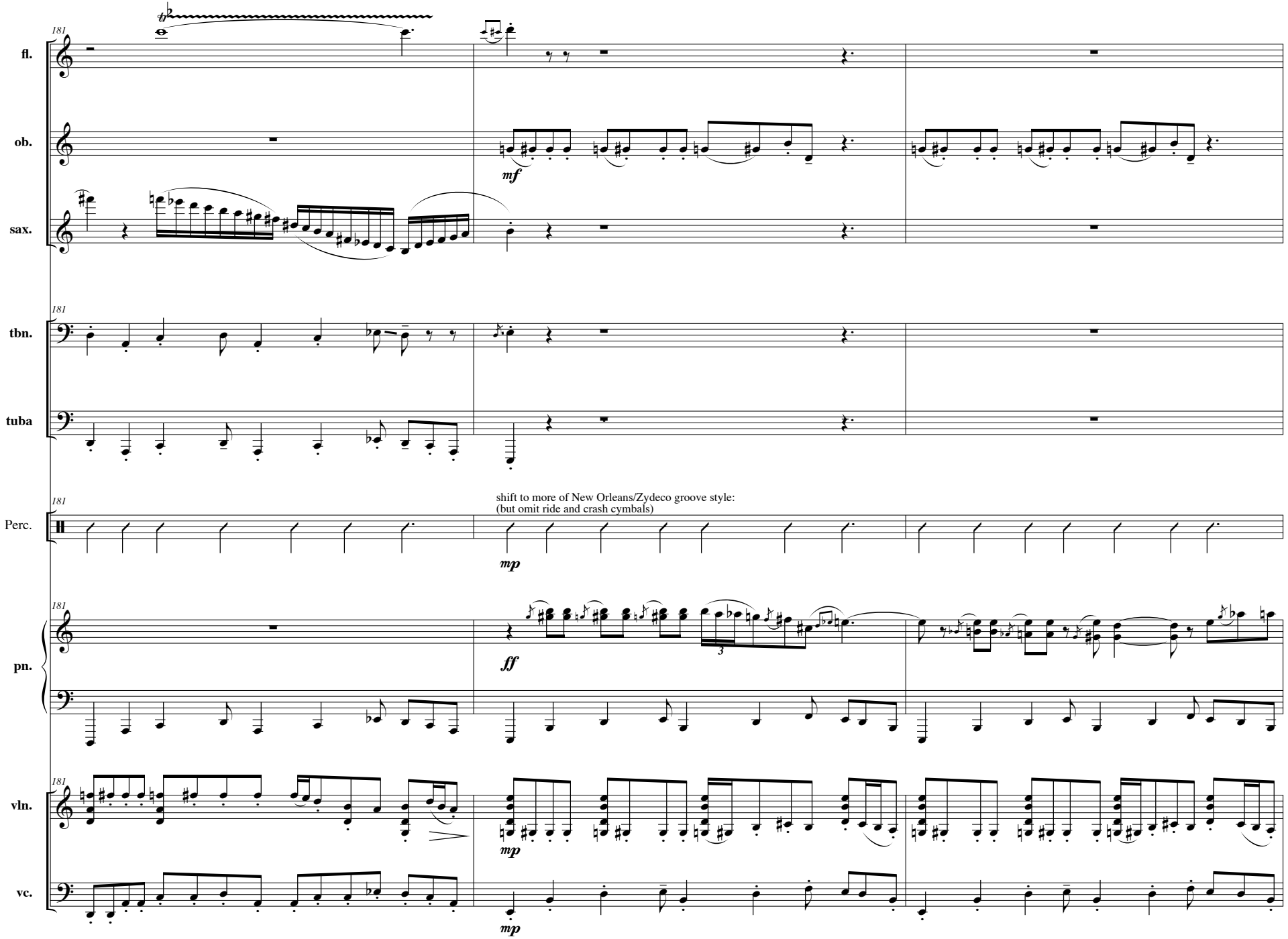

163
fl.
ob.
mf
sax.
163
tbn.
mf
f
tuba
163
Perc.
163
pn.
163
vln.
vc.

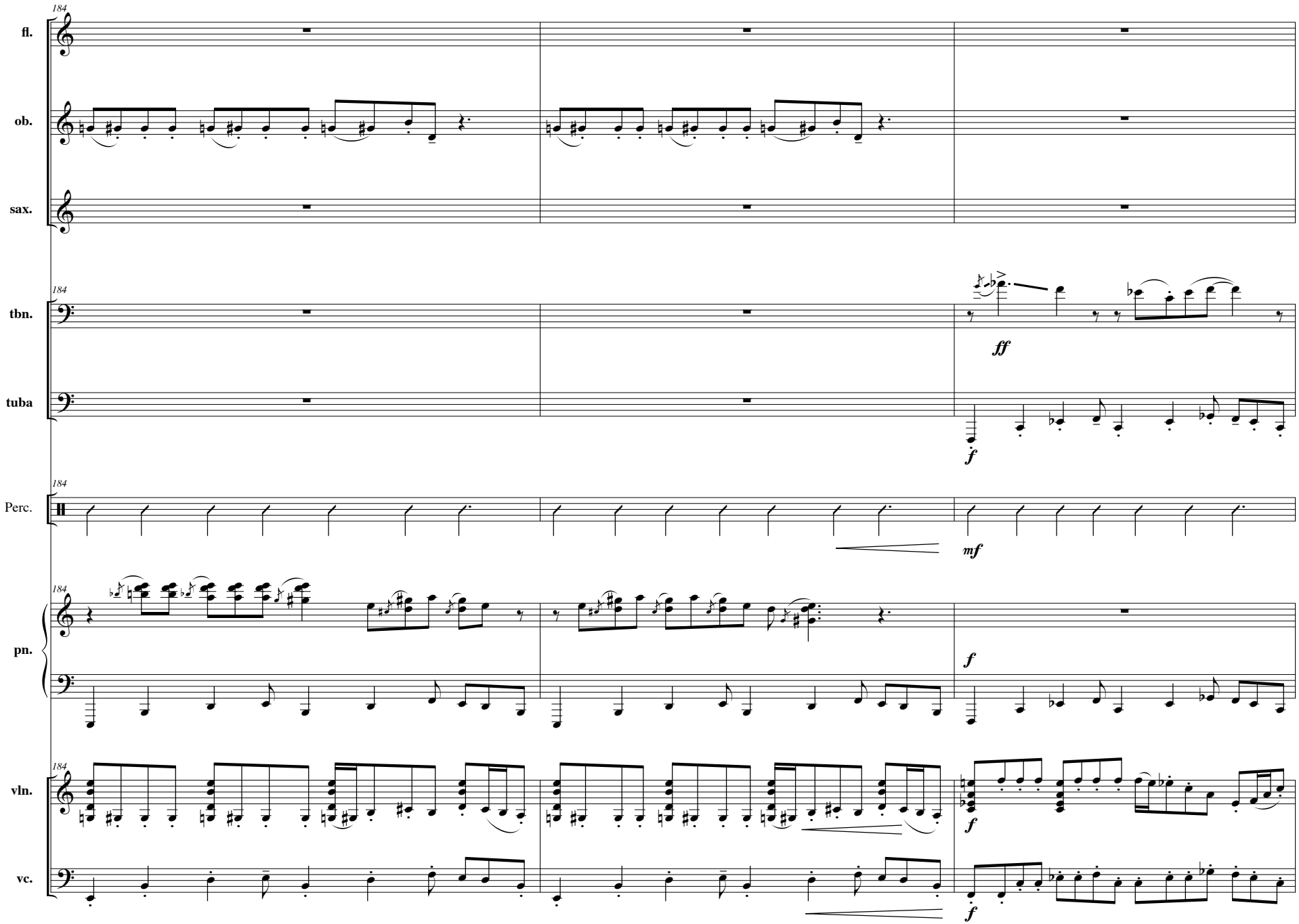

167
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
f
ff
drums only (mostly snare) — no cymbals or high hat!
(mostly 𝅘𝅥𝅯's — but occassion pairs of 𝅘𝅥𝅯's)

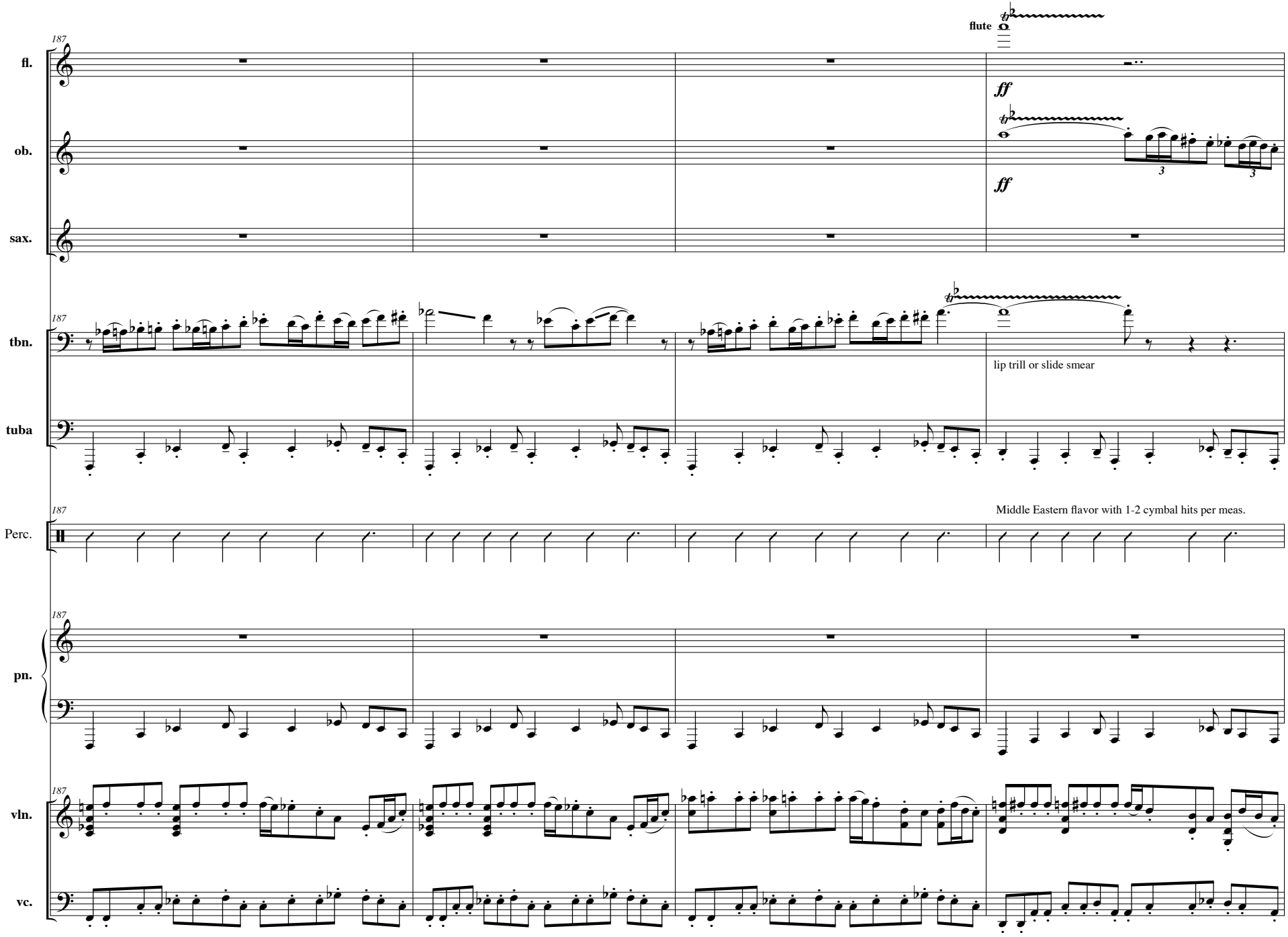

171
fl.
ob.
sax.
f
171
tbn.
tuba
171
Perc.
add Middle Eastern flavor to the groove, with lots of cymbals
f
171
pn.
171
vln.
vc.

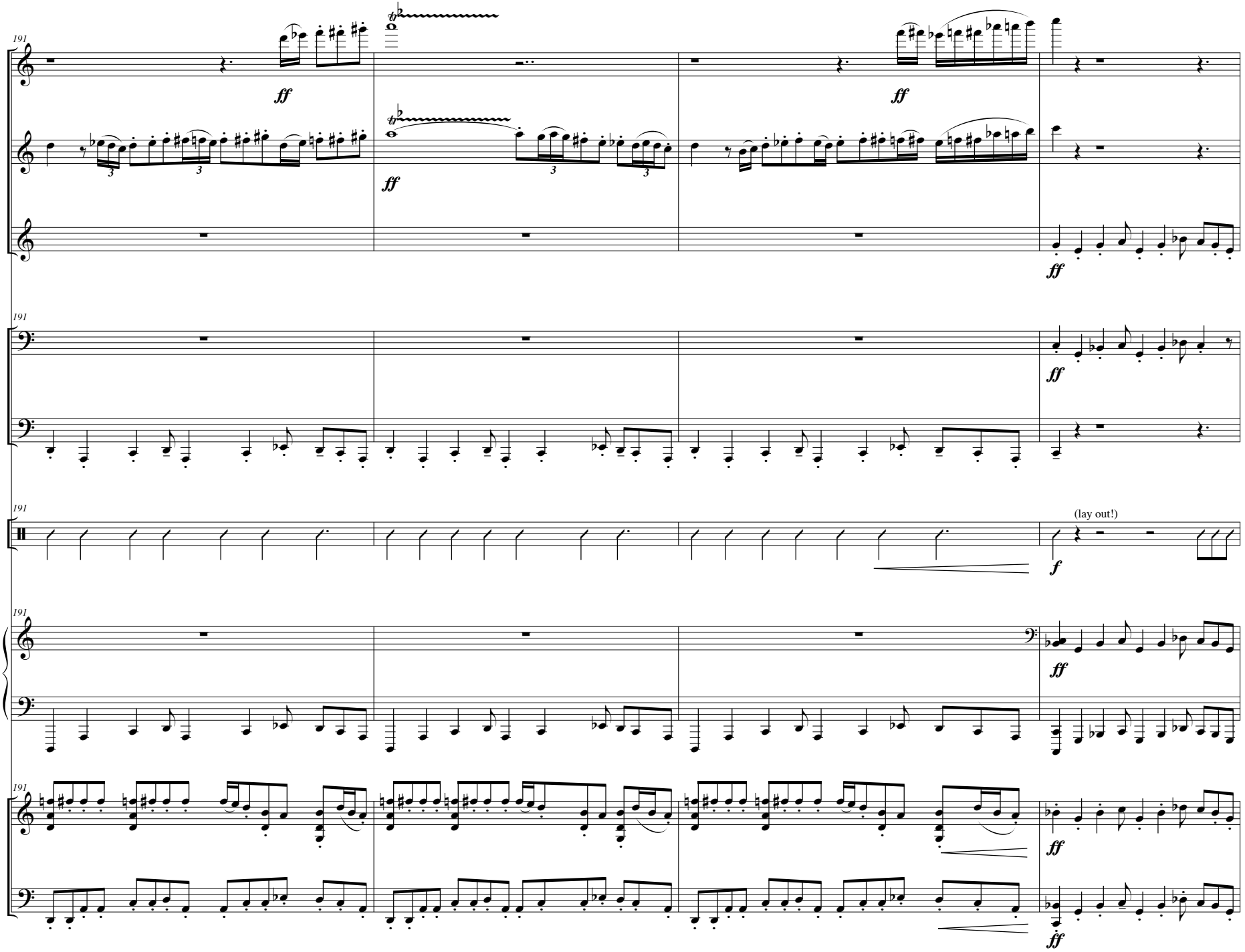

piccolo
175
fl.
f
ob.
sax.
175
tbn.
tuba
175
Perc.
175
pn.
175
vln.
vc.

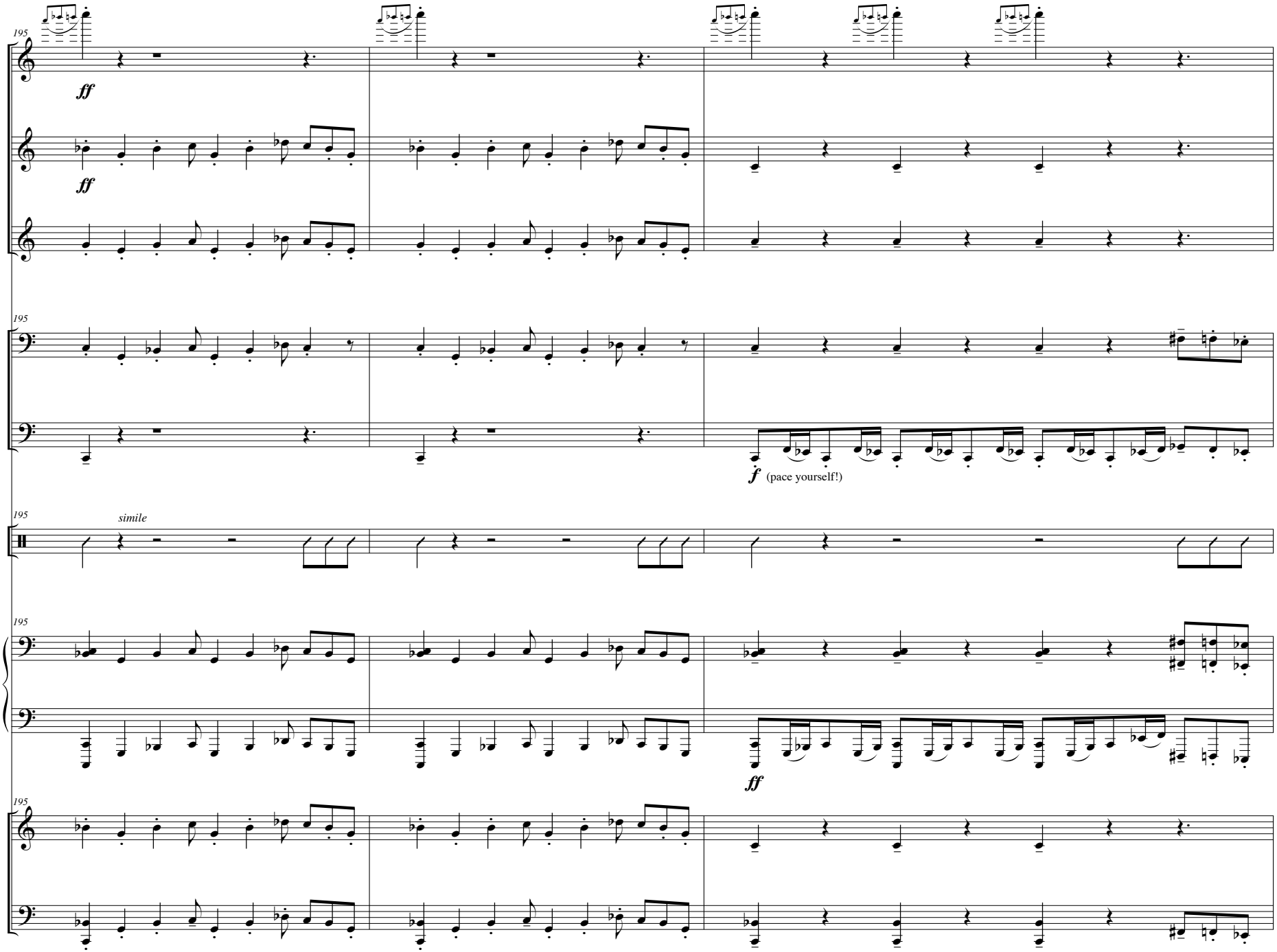
178
fl.
ob.
sax.
178
tbn.
tuba
178
Perc.
178
pn.
178
vln.
vc.

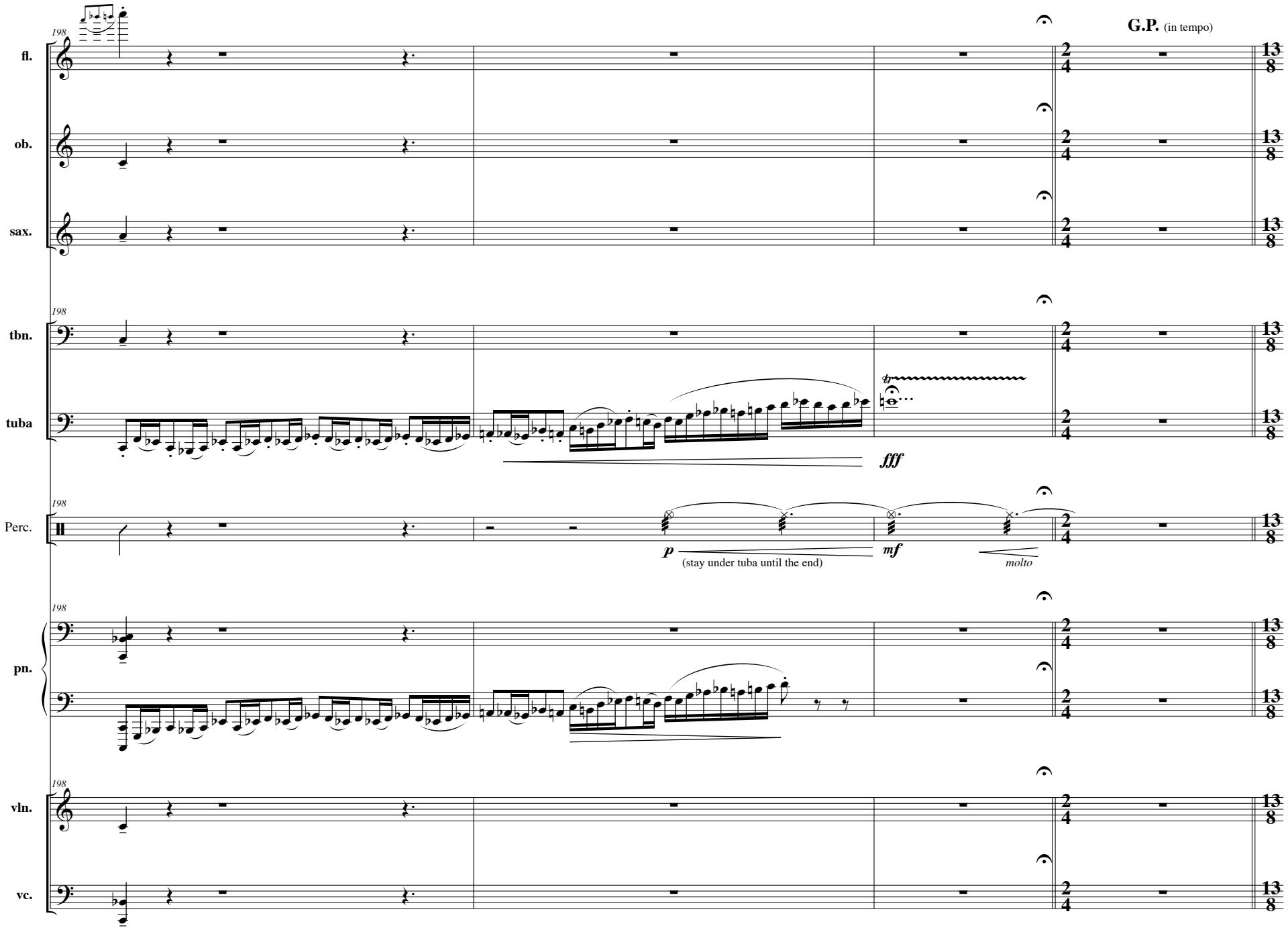

181
fl.
ob.
sax.
mf
181
tbn.
tuba
181
shift to more of New Orleans/Zydeco groove style:
(but omit ride and crash cymbals)
Perc.
mp
181
pn.
ff
3
181
vln.
mp
vc.
mp

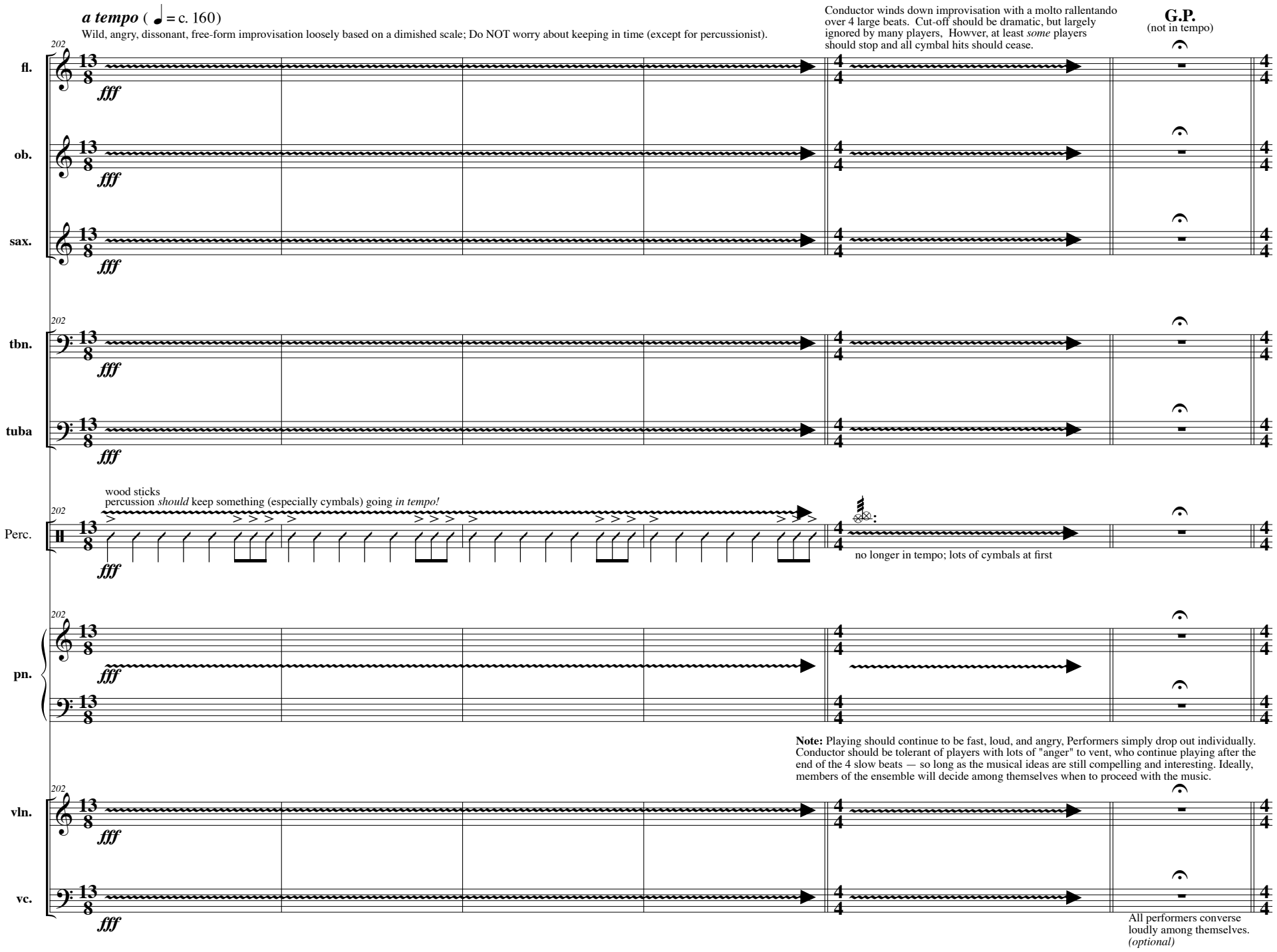

184
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
ff
f
mf


187
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
flute
ff
ff
lip trill or slide smear
Middle Eastern flavor with 1-2 cymbal hits per meas.


191
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
ff
f
(lay out!)


195
fl.
ff
ob.
ff
sax.
195
tbn.
tuba
f (pace yourself!)
195
simile
Perc.
195
pn.
ff
195
vln.
vc.

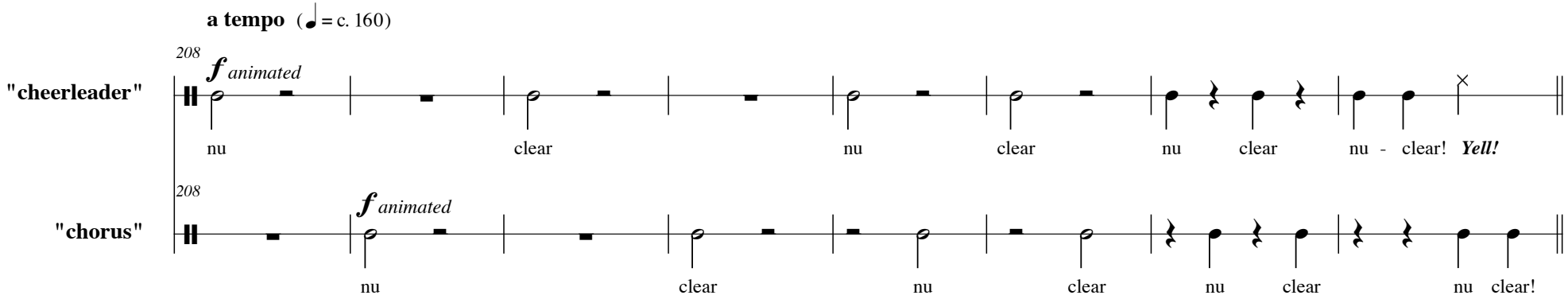

198
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
G.P. (in tempo)
2/4
13/8
fff
p
(stay under tuba until the end)
mf
molto


a tempo (♩ = c. 160)
Wild, angry, dissonant, free-form improvisation loosely based on a dimished 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, Howver, at least some players should stop and all cymbal hits should cease.
G.P.
(not in tempo)
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
202
fff
wood sticks
percussion should keep something (especially cymbals) going in tempo!
no longer in tempo; lots of cymbals at first
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)

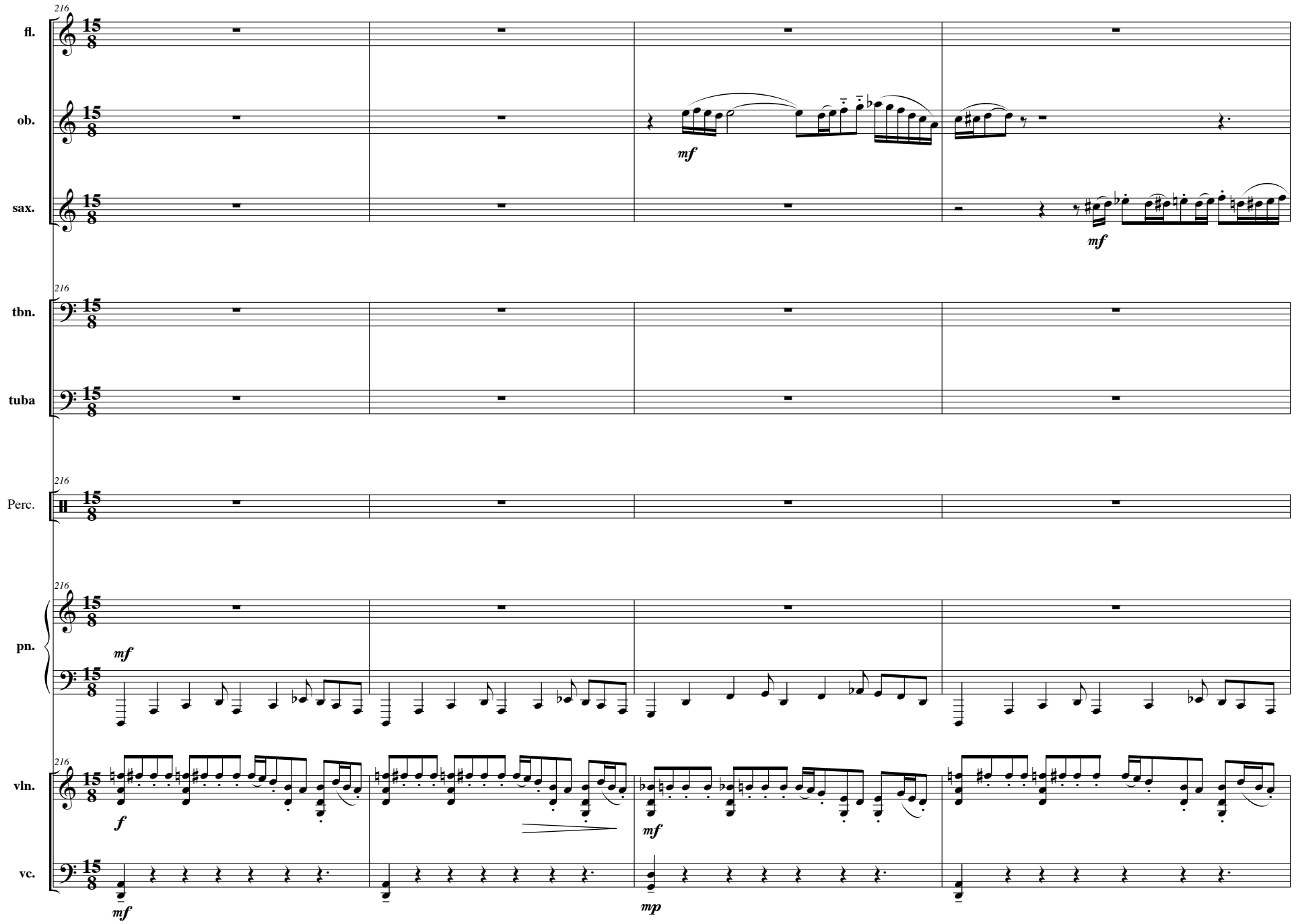
(optional)

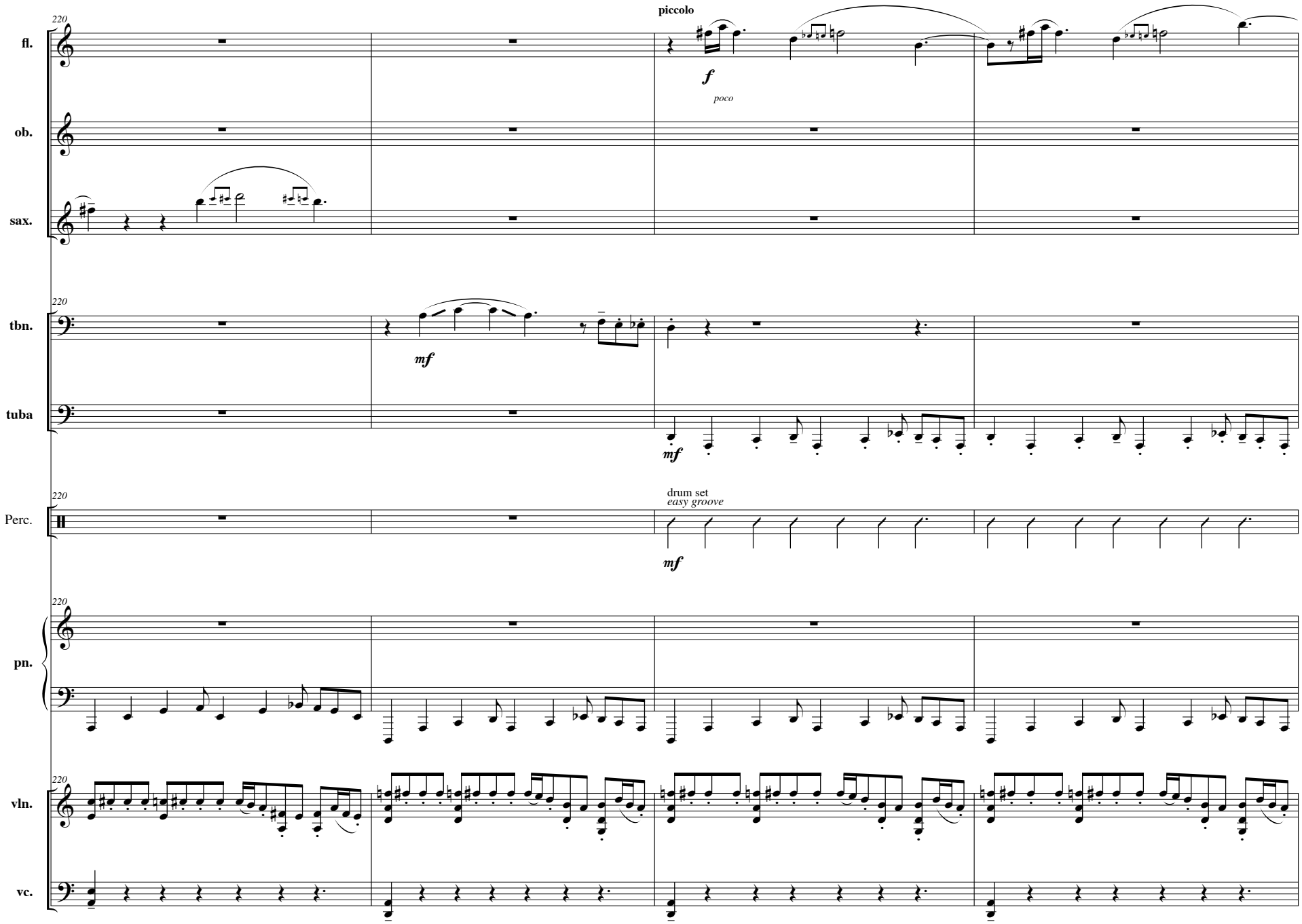
Nuclear "cheer"

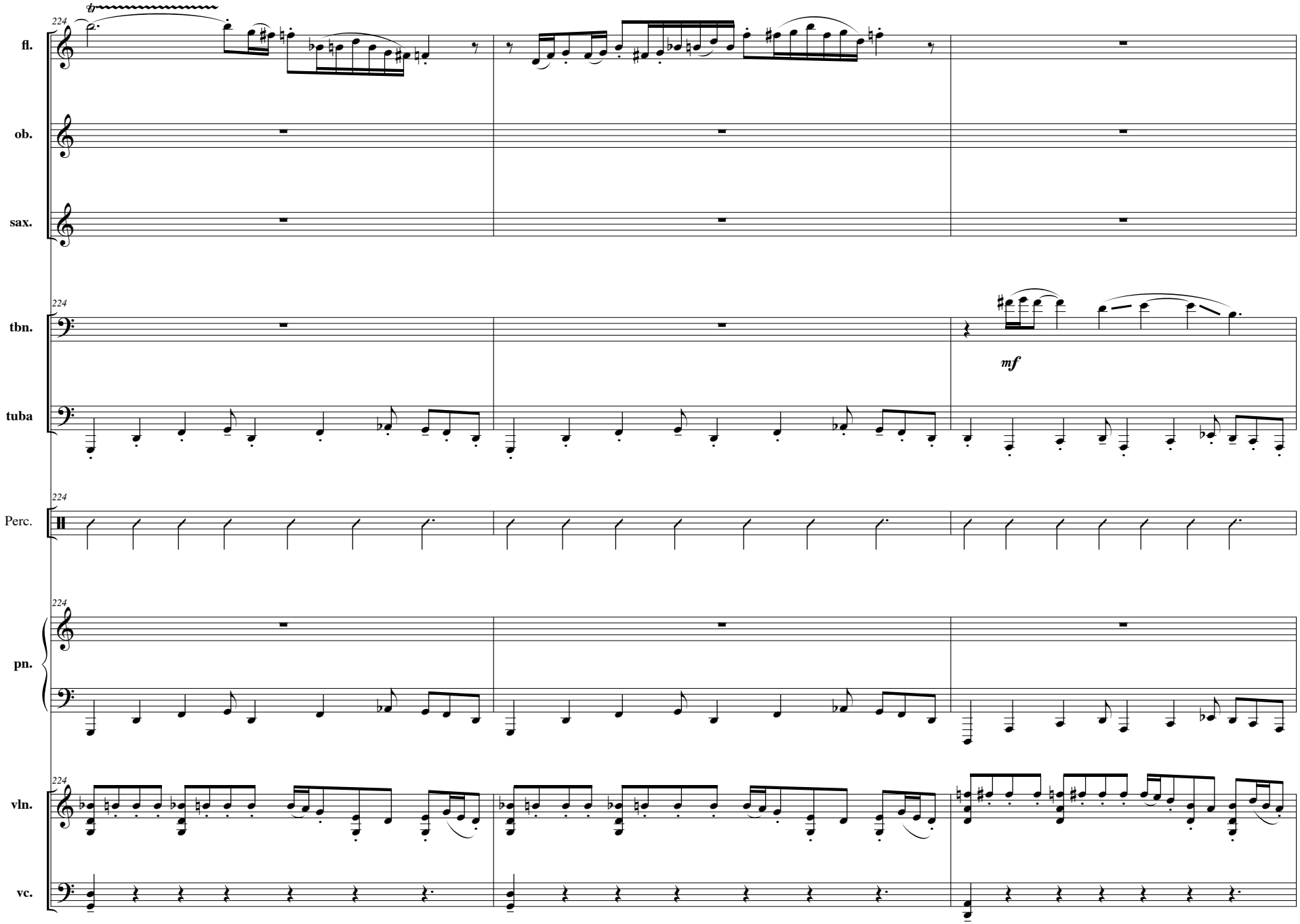
(inspired by Ray Charles and the Raylettes)

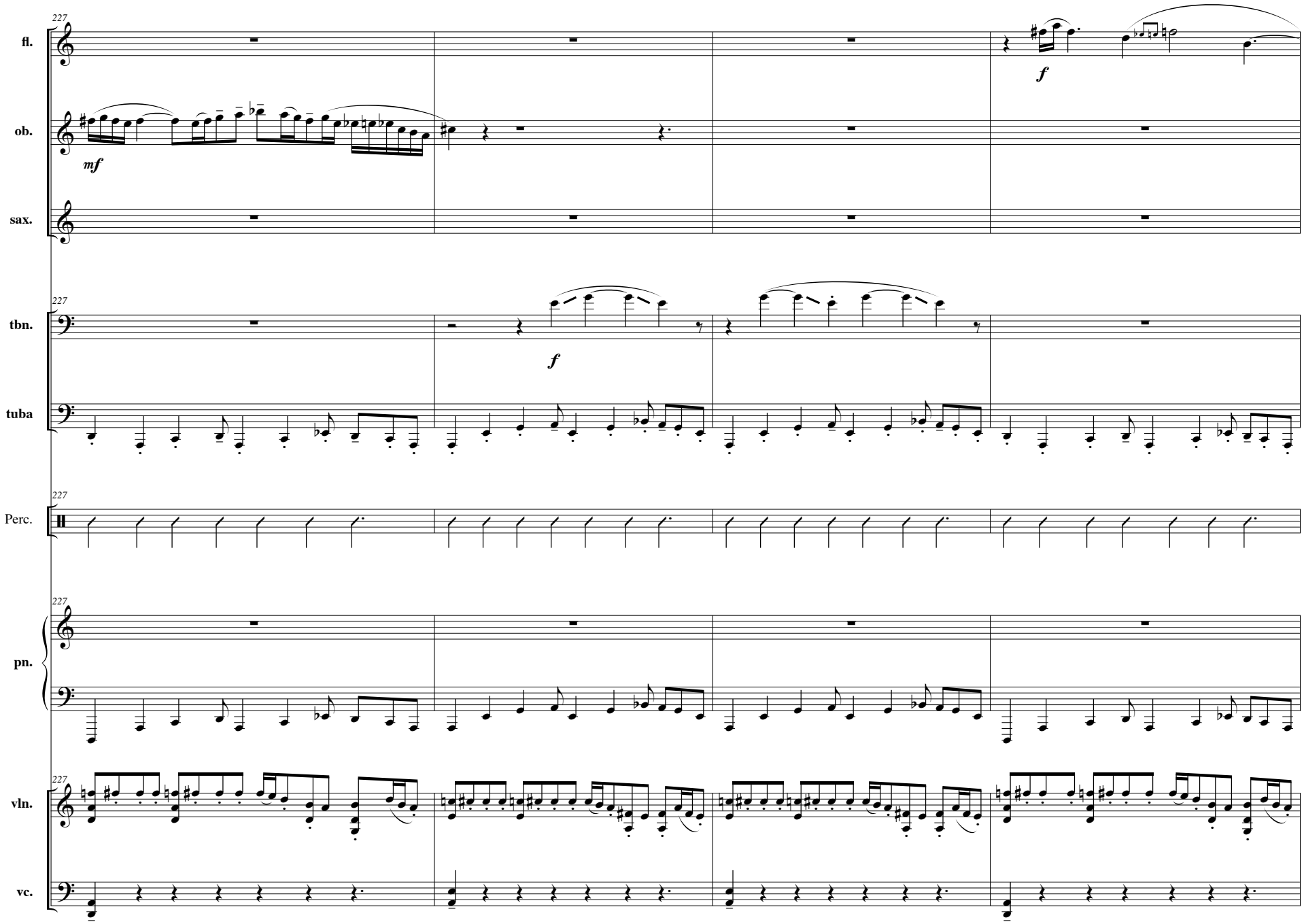


attacca subito (in tempo)


216
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
15/8
mf
mf
mf
mf
f
mf
mp

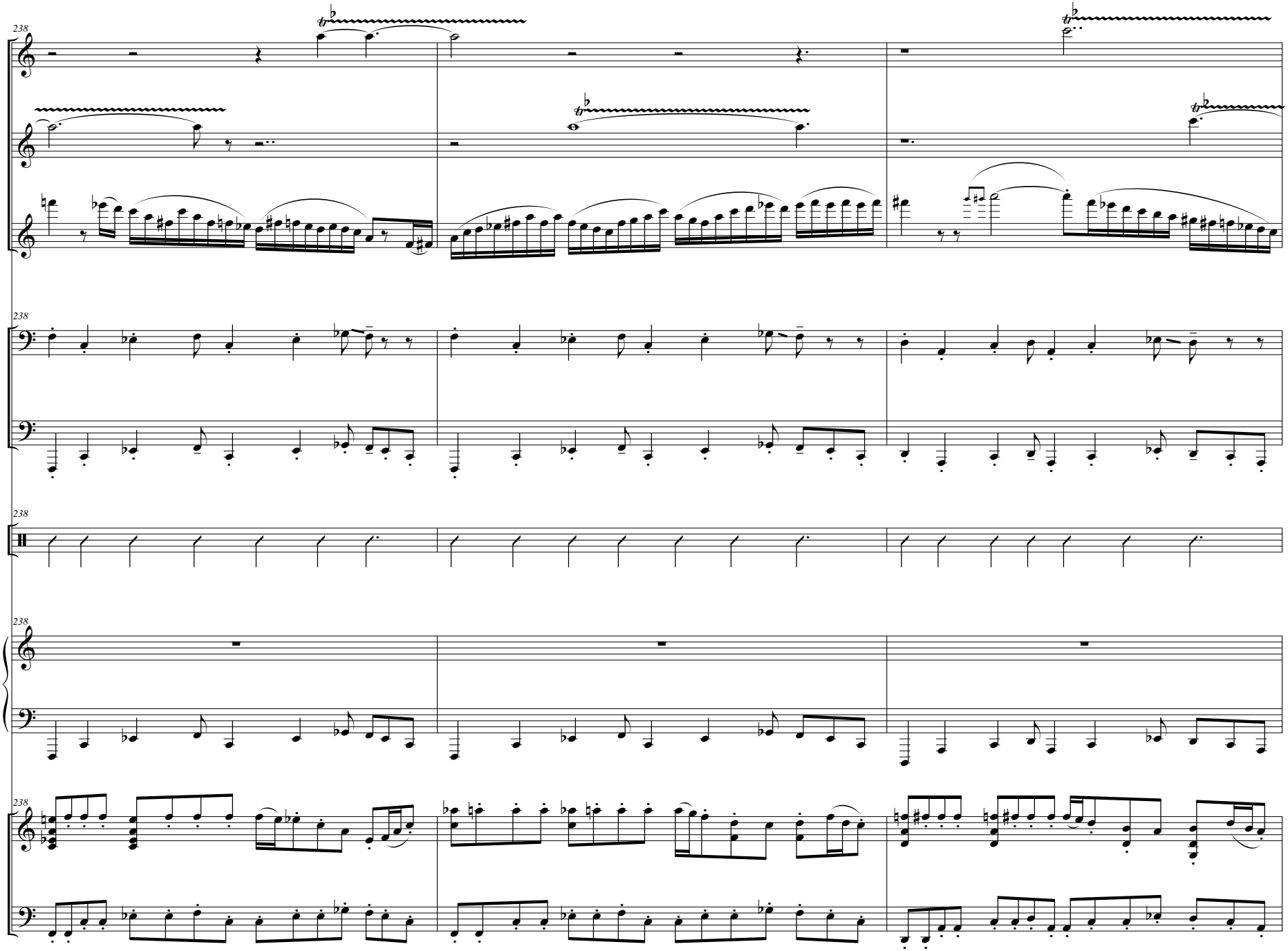

220
fl.
piccolo
f
poco
ob.
sax.
220
tbn.
mf
tuba
mf
220
Perc.
drum set
easy groove
mf
220
pn.
220
vln.
vc.


224
fl.
ob.
sax.
tbn.
tuba
mf
Perc.
pn.
vln.
vc.

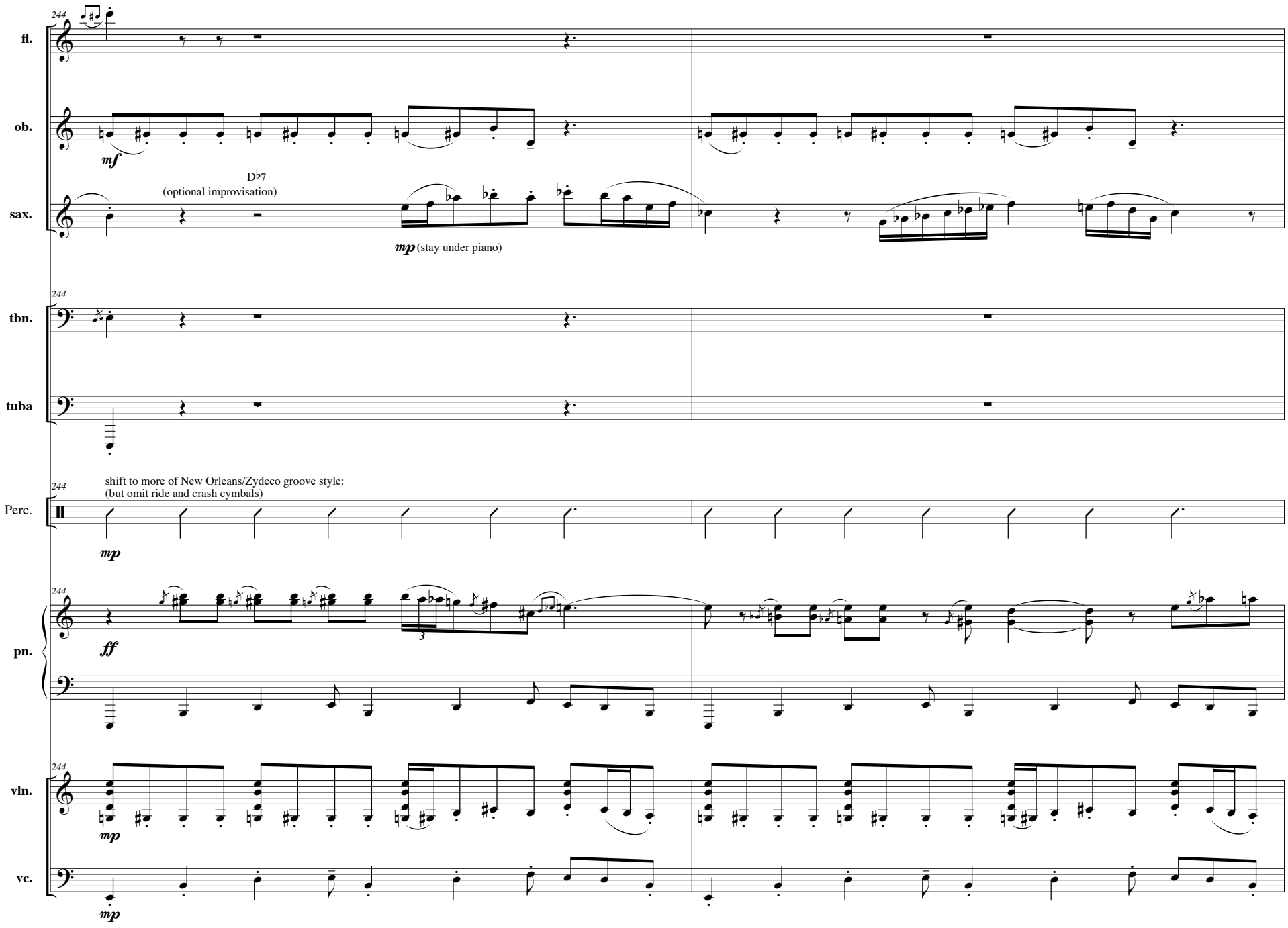

227
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
mf
f
f

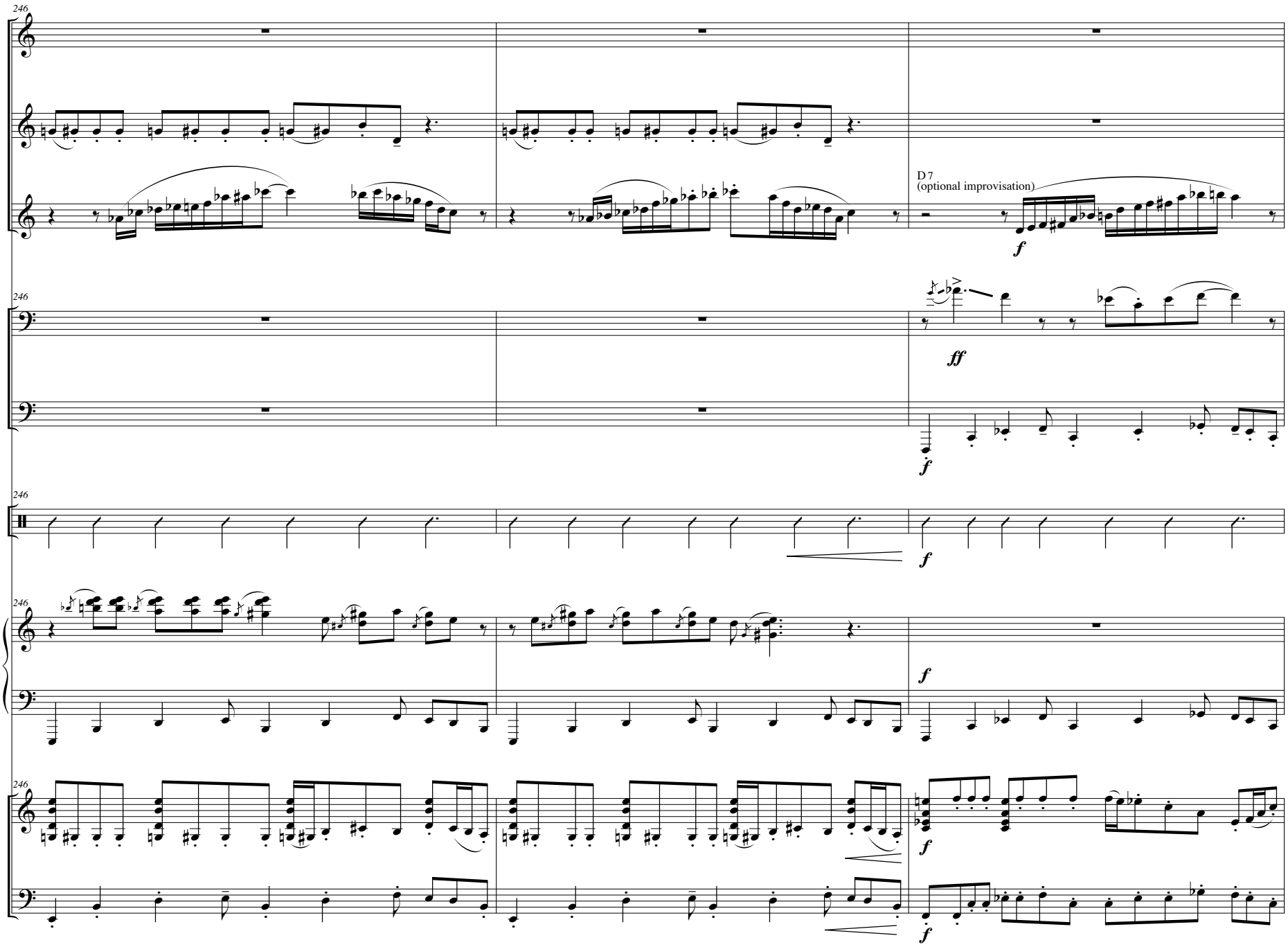
231
fl.
ob.
sax.
tbn.
tuba
Perc.
drums only (mostly snare) — no cymbals or high hat!
pn.
vln.
vc.
ff
f

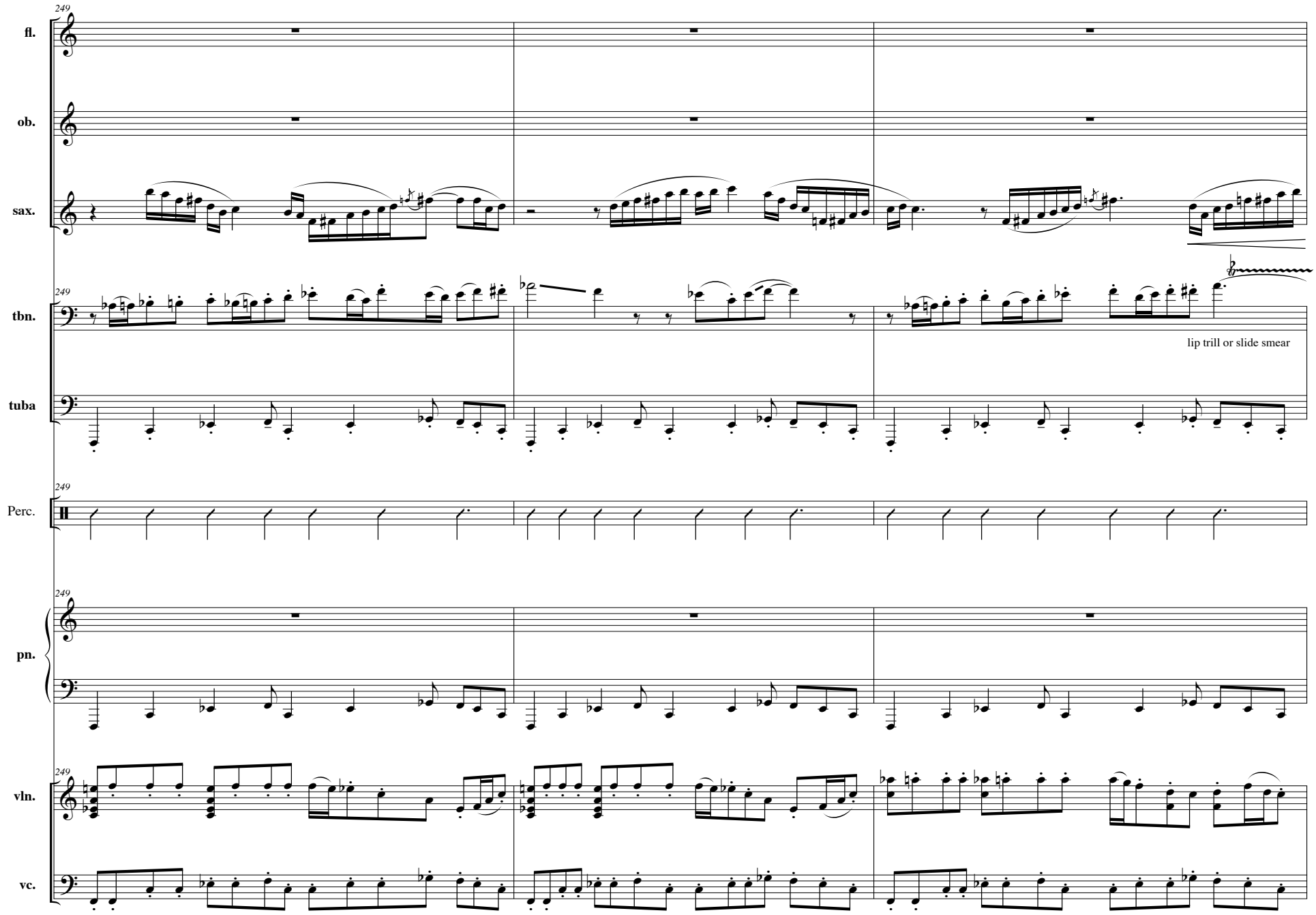
235
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
ff
ff
ff
add Middle Eastern flavor to the groove, with lots of cymbals
f

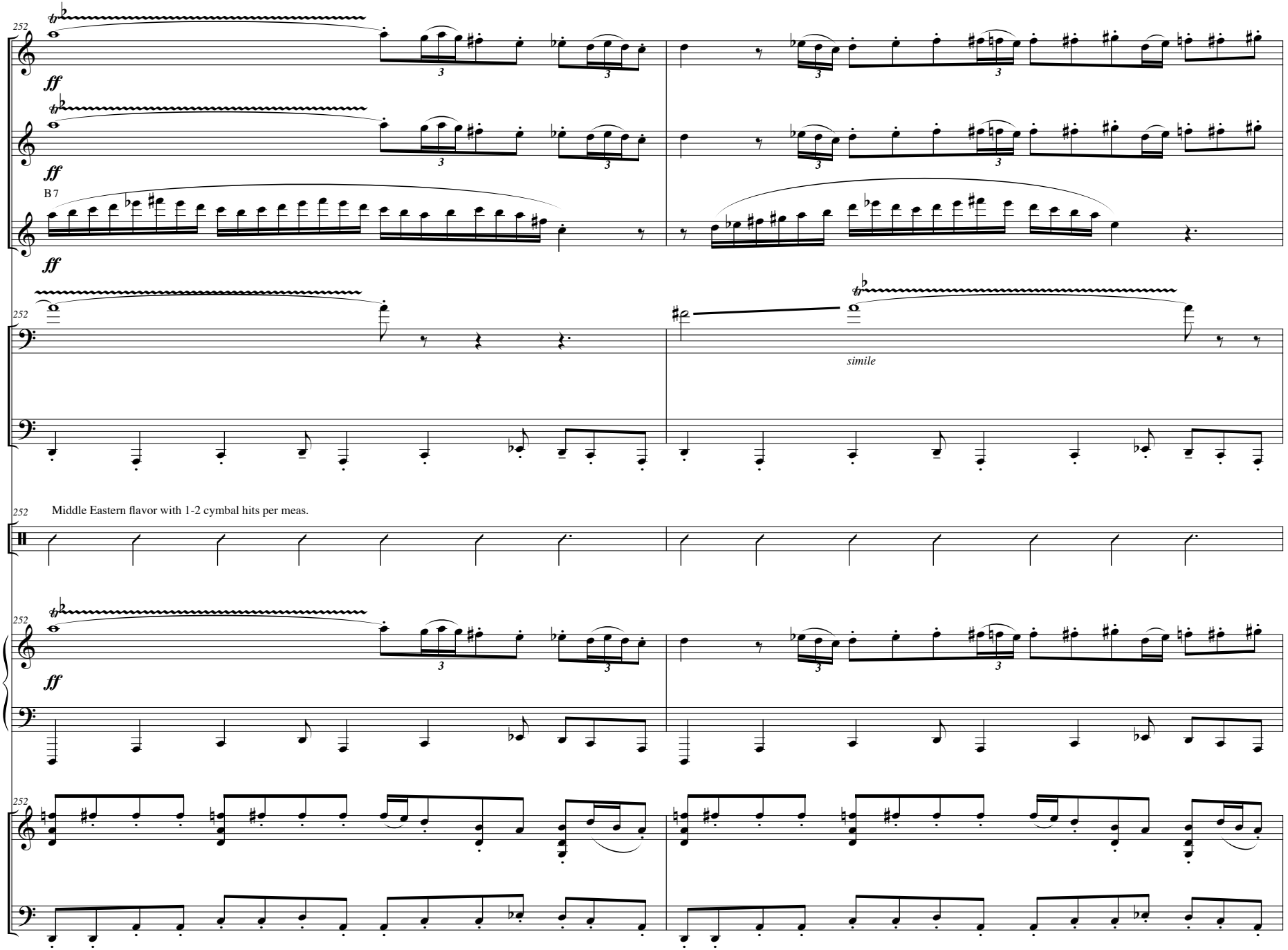

238
fl.
ob.
sax.
238
tbn.
tuba
238
Perc.
238
pn.
238
vln.
vc.

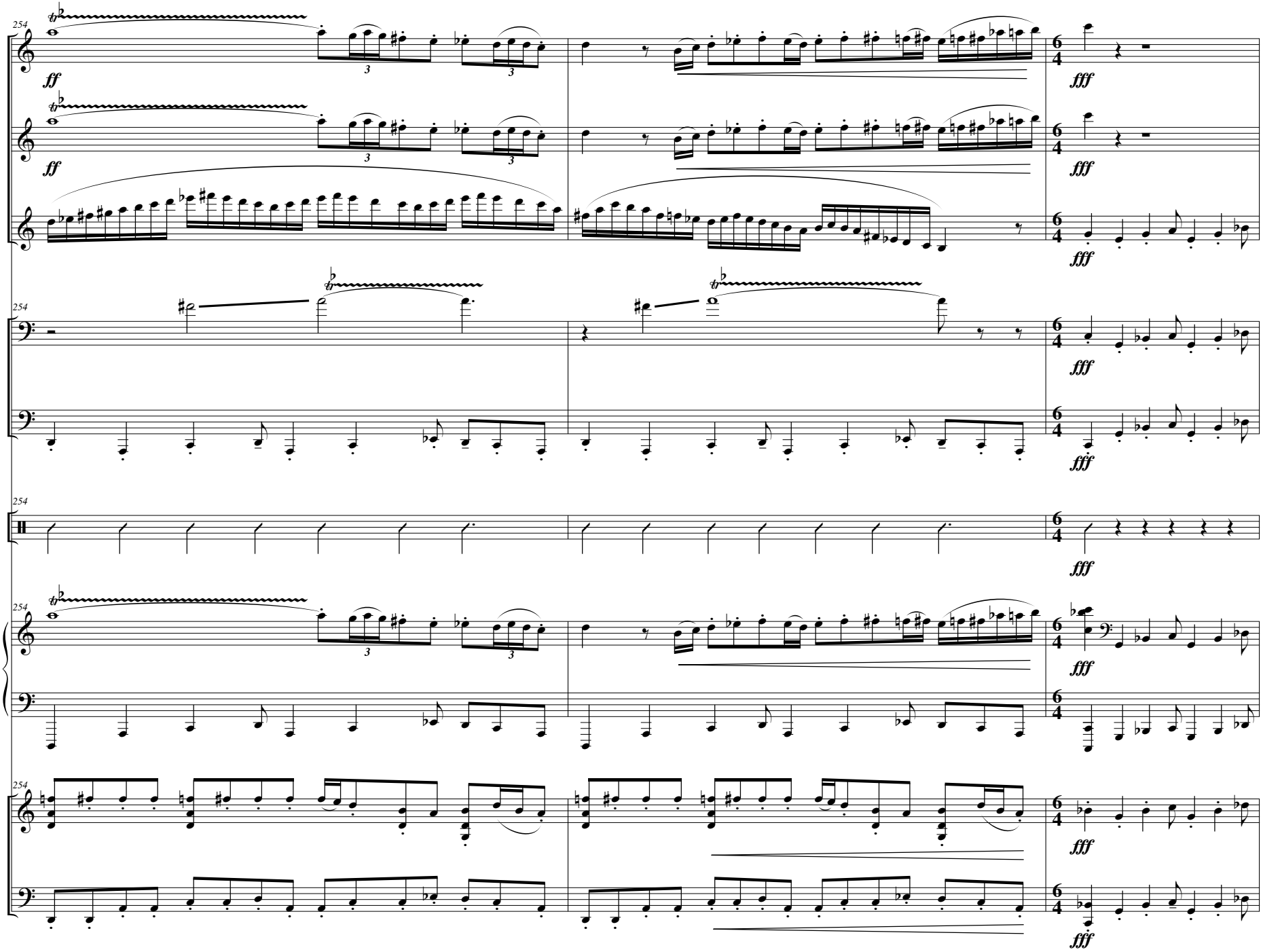
241
fl.
ob.
sax.
241
tbn.
tuba
241
Perc.
241
pn.
241
vln.
vc.

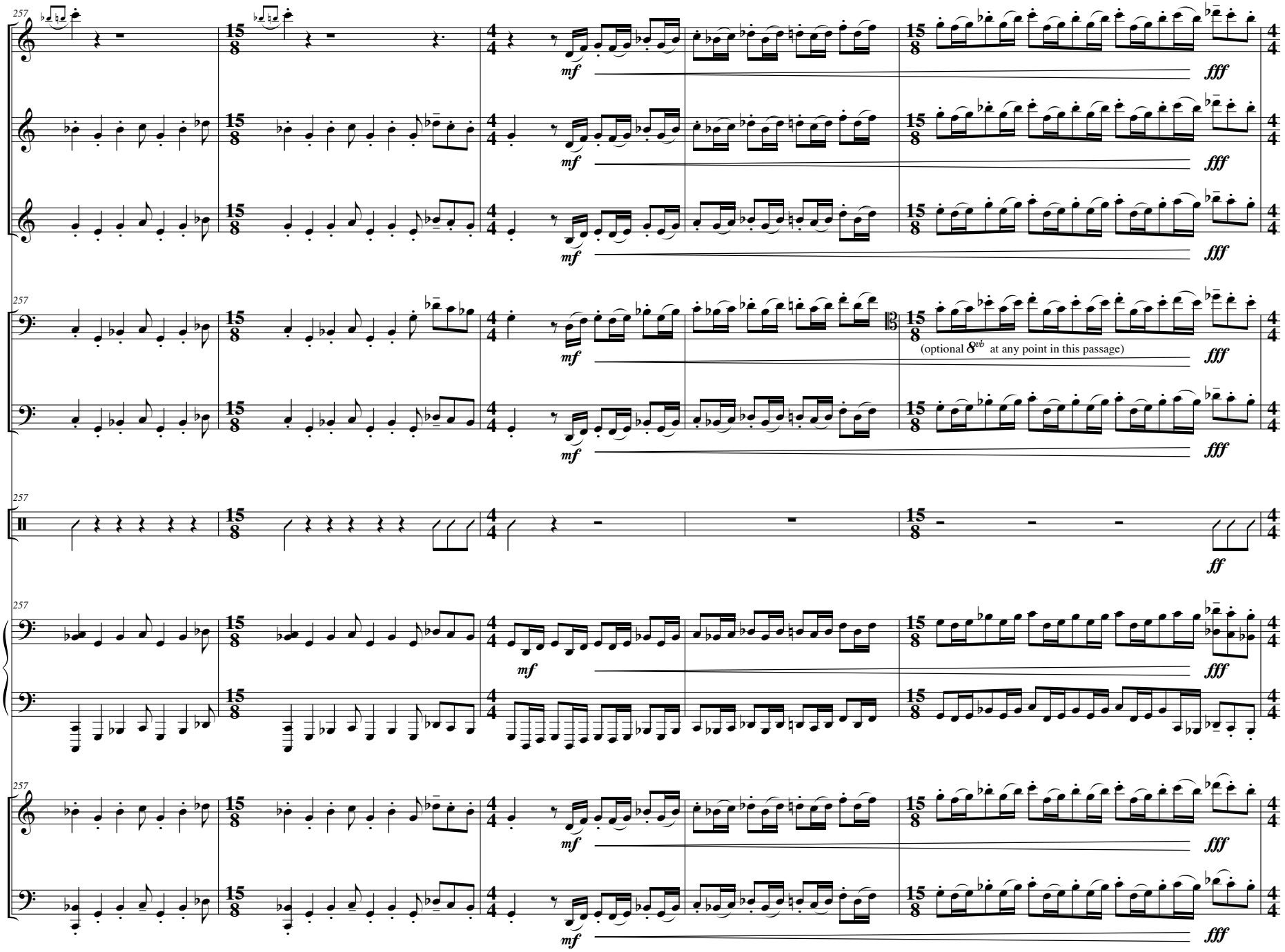

244
fl.
ob.
mf
D♭7
(optional improvisation)
sax.
mp (stay under piano)
244
tbn.
tuba
244
shift to more of New Orleans/Zydeco groove style:
(but omit ride and crash cymbals)
Perc.
mp
244
pn.
ff
3
244
vln.
mp
vc.
mp

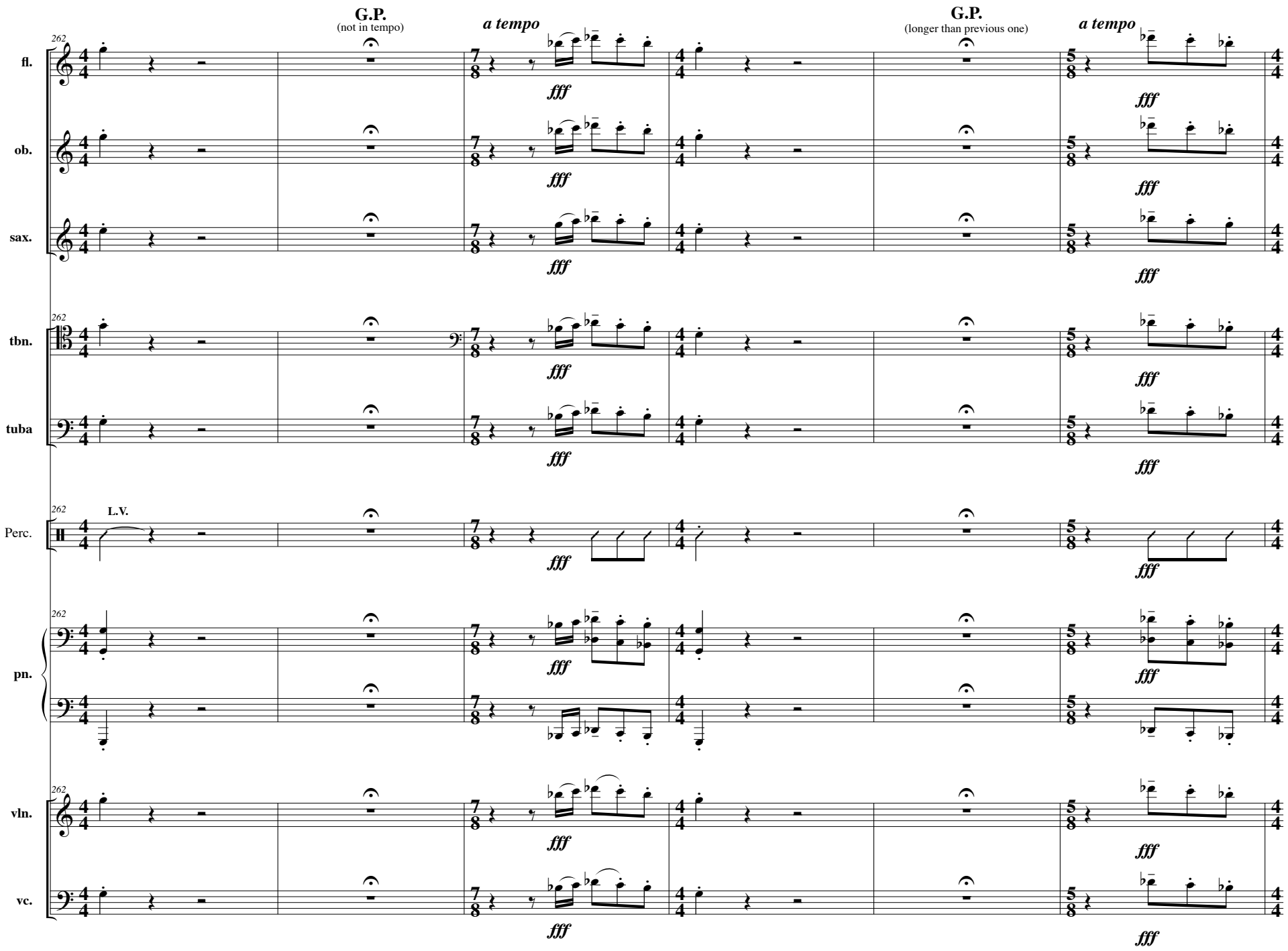

246
fl.
ob.
sax.
D 7
(optional improvisation)
f
246
tbn.
tuba
ff
f
246
Perc.
f
246
pn.
f
246
vln.
vc.
f
f

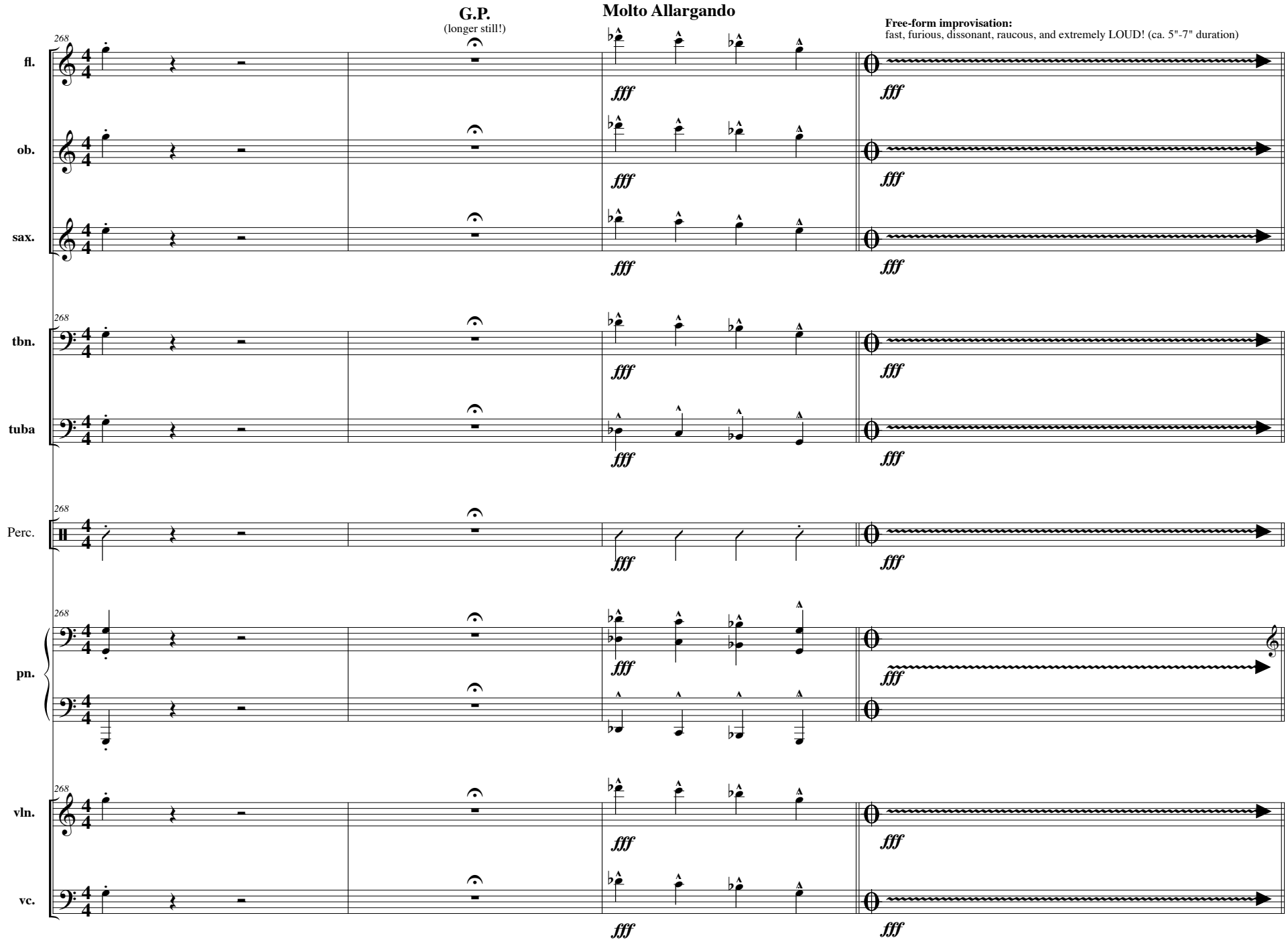

249
fl.
ob.
sax.
tbn.
lip trill or slide smear
tuba
249
Perc.
249
pn.
249
vln.
vc.

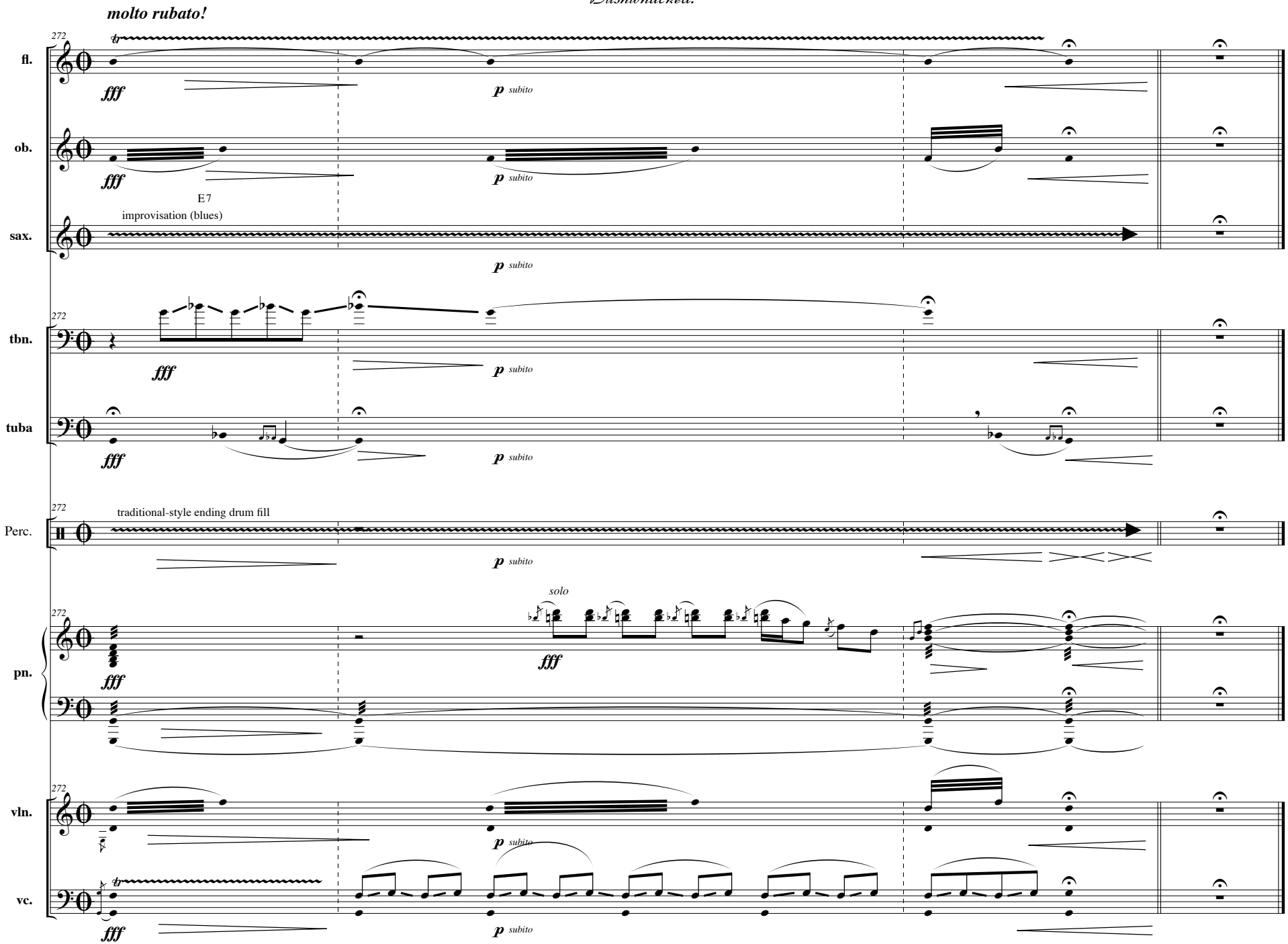

252
fl.
ff
ob.
ff
B 7
sax.
ff
252
tbn.
simile
tuba
252
Middle Eastern flavor with 1-2 cymbal hits per meas.
Perc.
252
pn.
ff
252
vln.
vc.


254
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
ff
fff
3
6
4


257
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
15/8
4/4
mf
fff
ff
(optional 8vb at any point in this passage)


G.P.
(not in tempo)
a tempo
G.P.
(longer than previous one)
a tempo
fl.
ob.
sax.
tbn.
tuba
Perc.
L.V.
pn.
vln.
vc.
262
fff


G.P.
(longer still!)
Molto Allargando
Free-form improvisation:
fast, furious, dissonant, raucous, and extremely LOUD! (ca. 5"-7" duration)
268
fl.
ob.
sax.
tbn.
tuba
Perc.
pn.
vln.
vc.
fff



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!