

The Wicked Wonder

A Symphonic Fairy Tale

Flute & Alto Flute
Alto, Tenor & Baritone Saxophone
Acoustic & Electric Guitar
Upright Bass
Drums
&
Viola

Travis DiRuzza
© 2020

Dedicated to

a heroine of eros
our warrior-princess

LUCE SOPHIA DIRUZZA

on the day of her baptism
December 21, 2020

*

*'Tis the year's midnight, and it is the day's,
Lucy's, who scarce seven hours herself unmasks;
The sun is spent, and now his flasks
Send forth light squibs, no constant rays.*

– Donne, “A Nocturnal upon St. Lucy’s Day”

*

*Above, at dawn before the day,
when soul inside your body slept,
on earth adorned by blooms beneath,*

*a woman came and said: “I am Luce;
let me take hold of he who sleeps,
that I may help to speed him on his way.”*

– Dante, *Purgatorio* 9.52-7

Performance Notes

This composition may be performed in two manners:

1. According to the master timeline on the next page, where the starting time and duration of each movement is noted. One or more performers follow a stopwatch. Time deviations and fluctuations are normal but the performance is resynced to the master timeline during transitions between movements and at other moments as indicated. This causes the performance to be synced to the *Wizard of Oz* movie, in the manner of the album.
2. Without regard for the master timeline, using bar number cues for the narration text rather than master time cues.

With the exception of movements 1, 6, 8, 10, and 11, the music is mainly through-composed with brief solos or improvisational sections as marked. Movements 1, 6, 8, 10, and 11 call for longer and more complex improvisation/creation on the part of the performers, according to the notes provided. In summary:

1. Aurora: begins with about 1 minute of free improvisation by bowed bass and drums.

6. Erosica: ends with about 2 minutes of group improvisation over an ostinato bassline.

8. Bellerophon Tames Pegasus: consists of 3 minutes of improvisation beginning with bass and drums and then adding electric guitar.

10. The Lighthouse Pulse and the Prism Break: 6 minutes of slowly building improvisation and instrumentation, which moves directly into **11. Lunaticoc**, which is 4 minutes of hard hitting jazz moving toward free form and eventually abandoning the meter all together.

I. THE TREE (10'33")

- 1. Aurora**..... 0:00-2:26 (2'27")
- 2. Heliotrope**..... 2:27-8:34 (6'08")
- 3. Sun Poisoning**..... 8:35-10:32 (1'58")

II. THE LODGE (9'04")

- 4. The Starting Gun**..... 10:33-14:57 (4'25")
- 5. Crescent Horns of Panic**..... 14:58-16:13 (1'16")
- 6. Erosica**..... 16:14-19:36 (3'23")

III. THE VALLEY (10'16")

- 7. Descent to Delphi**..... 19:37-24:30 (4'54")
- 8. Bellerophon Tames Pegasus**..... 24:31-27:42 (3'12")
- 9. Cerberus and Heracles**..... 27:43-29:52 (2'10")

IV. THE RECOVERY (18'12")

- 10. The Lighthouse Pulse
and the Prism Break**..... 29:53-35:46 (5'54")
- 11. Lunatictoc**..... 35:47-39:02 (3'16")
- 12. Requiem Solaris**..... 39:03-42:49 (3'47")
- 13. Ashes Unbound**..... 42:50-48:04 (5'15")

Overview of sections, tempos & key centers

I. THE TREE

1. Aurora

- Free opening
- Twelve-tone chorale: ♩ ~ 57

2. Heliotrope

- **Am**; ♩ = 85; (= 57 @ triple meter)
- Section II; ♩ = 72-75
- **Eb/E** octatonic; ♩ = 113

3. Sun Poisoning

- (12-tone/D); ♩ = 170

II. THE LODGE

4. The Starting Gun

- **Bb**; ♩ = 95
- Eb/E octatonic; ♩ = 120-127 (Helio reprise)

5. Crescent Horns of Panic

- →**D**; ♩ = 170 (Sun Poisoning reprise)

6. Erosica

- **C#/D** octatonic; ♩ = 170

III. THE VALLEY

7. Descent to Delphi

- **Cm**; ♩ = 116
- Bb, G; ♩ = 77 @ triple meter

8. Bellerophon Tames Pegasus

- **E**; ♩ = 175-80

9. Cerberus and Heracles

- **Eb/E** octatonic; ♩ = 145 (Heliotrope reprise)
- Am (Descent to Delphi reprise)
- G, E; ♩ = 72-75

IV. THE RECOVERY

10. The Lighthouse Pulse and the Prism Break

- chorale: ♩ ~ 57 (Aurora reprise)
- **A**; rubato

11. Lunatictoc

- **E**; free → ♩ = 190

12. Requiem Solaris

- **Cm**; ♩ = 95

13. Ashes Unbound

- **C**; ♩ = 52-57

Summary of Narration by Section

PART ONE (~30')

I. The Tree

1. Aurora
2. Heliotrope
3. Sun Poisoning

The Shepherdess comes upon the World Tree.
She climbs it and meets the Princess in the glass castle.
The Princess is (re)abducted by the Dark Wizard.

II. The Lodge

4. The Starting Gun
5. Crescent Horns of Panic
6. Erosica

The Shepherdess makes friends on her journey to find the Princess.
Together the friends attempt to rescue the Princess.
But after a great battle their efforts are foiled by the Hunter-Wizard.

III. The Valley

7. Descent to Delphi
8. Bellerophon tames Pegasus
9. Cerberus and Heracles

The Shepherdess ventures into the realm of the Witch.
There she tames the colts in order to win the magical horse, Aethon-Zeus.
She quiets the twelve hungry wolves as she leaves the Witch's valley.

PART TWO (~20')

IV. The Recovery

10. The Lighthouse Pulse...
11. Lunatictoc
12. Requiem Solaris
13. Ashes Unbound

With the magical horse, the friends seek out the Princess once more.
They escape with the Princess but the Hunter pursues them.
The Hunter is thrown from his horse and trampled to death.
The Princess and Kingdom are saved and a double-marriage celebrated.

The Wicked Wonder: Narration

The narration is read at the indicated times and musical cues during the performance. Italicized lines may be read by a second voice. The piece may also be performed without narration.

I. THE TREE

[0:27 – **1. Aurora**] A plague has fallen upon the land. The king and queen’s daughter has gone missing, and ever since, they’ve lost the spirit to reign. Corruption takes root among the governors as an unquiet darkness spreads from the heart of the kingdom. The women are no longer able to conceive, nor will any crop in the fields grow. Clouds of grey blot out sun and moon alike, and the people wonder if their gods have forsaken them.

[0:57 – cymbal crash; speak at 1:02] One morning a young shepherdess walks with her flock through the forest. The blight has forced them to seek out pastures further from home than usual. Her companions are nervous, so she squeezes her shepherd’s crook and surveys the wood for any danger. “What is it, my friends?” She then sees that further down the path a kingsnake lies coiled at the foot of an enormous oak whose crisscrossing branches lose themselves in the clouds, disappearing in the distance.

[1:35 – bar 1: twelve-tone chorale]

[1:55 – bar 6: between phrases; spoken quickly with passion] “I wonder how the world would look from atop this great tree.” Stretching her staff bravely, she urges the serpent to make way...

[2:25] She lets go of one world... →

[2:27 – **2. Heliotrope**] and begins climbing, counting her steps to a new one. All day long she climbs, without even reaching the branches, and must pass the night at a fork in the tree. The next day she rises on to the foliage, and only toward evening comes to a village nestled in the branches, where she is fed and sheltered for the night. In the morning she ascends still further and about midday reaches the top, where lies a shining white glass castle inhabited by a young woman—a king’s daughter, held prisoner by a wicked magician. The shepherdess sojourns with the princess, and the princess gives her whatever her heart desires. She even sews her a cloak, as a token of their new companionship, and allows the shepherdess to enter all the rooms of the castle—all except one, the innermost chamber.

[3:24 – bar 21: melody]

[4:22 - bar 42] In curious abandon, she unlocks the door and finds a raven fixed to the wall by three nails. One through his throat, and two more through his wings. [bar 45] “I am so thirsty,” he pleads. “Won’t you please give me a drink.” Moved by compassion, she offers the raven water. With each drop, a nail falls out:

[4:44 – bar 49: “one” and “two” with arpeggios, “three” more quickly] One... two... three... the raven flies loose, as the princess enters: “Oh, the spell how it lures me over and over again. By now it shouldn’t be long... I–, I’m always borne back, to this snow white light home” [bar 57]

[5:58 – bar 75] *His irises always watching, as she dances upon the shore*
Selene could not refrain at last and opened the double door
The hour is close to midnight, in a land beyond the rain
The weeping Pleiades wester, bound homeward in daisy chains

[6:24 – bar 81: sax improvisation] He’s come back again to fetch me away...

[6:51 – bar 90, just before bass enters] *The dream is calling... sleep my child.*

[8:35 – **3. Sun Poisoning**]

[9:56 – bar 18] – And one fine morning, the princess has vanished. The shepherdess searches the castle, but cannot find her anywhere. She clenches her fists in rage, crying out: “Why did I believe that wicked devil, why didn’t I see through it? Now he’s come again and taken my beloved! Toll the alarm bell!”

[10:18 – bar 22: cymbal crash]

[10:26] And the shepherdess sets out in quest of the princess.

II. THE LODGE

[10:33 – **4. The Starting Gun**]

[11:21 – bar 16: guitar chord] Along the journey, she meets three friends. The first is the doctor of imagination, whose magic crystal ball lets him see distant events as though nearby. The second is the knight of true faith, whose lance and horse make him a formidable warrior. And the third is the fierce lioness, whose keen senses can track any game. The friends offer to help the shepherdess on her mission. The doctor sees in his crystal ball that the princess is imprisoned in a nearby hunting-lodge. The lioness picks up the princess’ scent from the cloak and points the way. The knight, brandishing his lance, leads the party as together they set out to free the princess.

[bar 30: Ashes Unbound phrase]

[13:28 – bar 59: break in melody] The shepherdess finds the lodge and the princess, but is told that escape is impossible because of the magic three-legged white-winged horse who would infallibly warn his master. Against all odds, the couple attempts to flee.

[14:12 – bar 77: darker theme] As they retreat, the hunter mounts his white horse and flies through the air in pursuit, howling “surrender the princess!”

[14:59 – **5. Crescent Horns of Panic**] The hunter overtakes them and a great battle ensues. The lioness bears her teeth, while the knight raises his blade; the shepherdess swings her staff and the doctor clutches his crystal ball.

[16:14 – **6. Erosica**]

At first, the band of friends seems to prevail, but then the hunter raises his hand in the air, and with the help of his winged horse, summons a great wind that blows the friends to the ground and pulls the princess toward him.

[19:14] The friends are defeated, but because the shepherdess has saved his life as a raven, the hunter spares them and gallops off again with the princess.

III. THE VALLEY

[19:37 – 7. Descent to Delphi]

The shepherdess creeps back to the lodge and plots with the princess to coax from the hunter the secret of his horse. Hiding under the bed that night, she learns of a valley where a witch breeds magic horses. Whoever can guard her colts for three days may choose a steed as their prize. [bass enters] The witch used to give a gift of twelve lambs, to appease the twelve wolves living nearby, but did not to the hunter, and while riding away the wolves tore a leg from his horse. The shepherdess makes haste to seek out the witch.

[bar 17: enter flute]

[24:32 – 8. Bellerophon Tames Pegasus] When she finds the witch, the shepherdess agrees to guard the colts for three days on condition that she receive not only a horse of her choosing, but twelve lambs as well. “So be it,” says the witch, “if you can catch them!” And she commands the colts to take flight. “But first a drink my dearie.” The brandy makes the shepherdess fall asleep, and the colts escape. On the first day, she catches them with the help of the doctor of imagination, who is able to seek them out in his crystal ball. On the second day, she wrangles the colts with the help of the knight of true faith, and his lance and horse. And on the third day, the fierce lioness uses her keen senses to help track them down. [pause between each friend]

[27:43 – 9. Cerberus and Heracles] Having overcome the witch’s trials, the shepherdess may now choose her reward. The witch's three young daughters tell the shepherdess which horse their mother rides: The best one, the color of fire, named Aethon-Zeus. “I choose that one,” says the shepherdess. But when she isn’t looking, the witch pierces the horse’s four hoofs and sucks the marrow from his bones. Upon departing the horse will grow deathly weak and pale, unable to go on. From the marrow she bakes a sweet cake and gives it to the shepherdess for her journey. “For you my dearie, [bar 17: sax solo] should you get hungry.”

[28:47 – bar 21: double bar] But the shepherdess feeds the cake to the feeble, stumbling horse, who suddenly recovers his former strength and color. The sun has set and the shepherdess must hurry if she is to climb out of the witch’s valley ahead of the approaching storm and get beyond the rain. As she nears the rim, there appear twelve hungry wolves, who encircle her and move in to attack. [bar 33]

[29:41 – bar 45: last ending notes] The shepherdess uses the twelve lambs to quiet the twelve wolves, who feast as she makes her escape.

IV. THE RECOVERY

[29:49] As she rides her fiery horse across the threshold of the witch's realm,

[29:53 – **10. The Lighthouse Pulse and the Prism Break**; chorale] a red flash from his mane sweeps them both off their feet and time suddenly stands still. Floating suspended like a butterfly, the shepherdess sees her entire journey pass before her eyes as in a dream: the serpent lying coiled at the foot of the enormous oak; the princess and the raven; many days spent at the castle and its forbidden door; the doctor with his crystal ball, the knight with his lance, and the keen-scented lioness; the hunter and his snow white horse; the witch, her colts, and the wolves. [just before bar 11] Then the vision drifts back earlier to her home and flock; to the queen and king and the plague upon the land. Then suddenly as quickly as it began, another flash of red fills the shepherdess' sight, and plunges her back into the present.

[31:03] Falling to her knees, she vows: "I must save my beloved, whom I love as myself."

[31:07 – begin improvisation]

[35:40] – They return to the lodge and find the princess but must again do battle as they try to escape.

[35:47 – **11. Lunaticoc**]

[36:40 – hits break to **36:48** – add meter] Finally, the shepherdess slings her billowing cloak over the hunter's head, allowing her and the princess to break free and ride off. But the hunter mounts his white-winged three-legged horse and sets off in pursuit.

[38:21 – free rhythm] As he approaches, the four-legged, fiery horse cries out to the white one, "brother, throw him off!" The hunter is tossed to the ground and trampled to pieces.

*Torn apart, liver from gut, limb by limb,
by Aethon's breath burnt,
flames fanned by white wings,
body scorched, broken, spurned, and cut.*

[39:09 – **12. Requiem Solaris**] From the charred, dismembered corpse emerges the serpent, who liberated gives gratitude to the friends for sacrificing the dark magician.

[42:50 – **13. Ashes Unbound**] The wicked one dead, the shepherdess helps the princess onto the white-winged horse, and the friends ride home to the king and queen who are overjoyed to see their daughter and heir. In light of their bravery, the lioness, knight, and doctor are named protectors of the kingdom. The fiery and white horses beg the shepherdess and princess to strangle them, so as to lift the plague upon the land. This they do with cloak and crook, transforming the horses into a handsome prince and beautiful shepherd. They'd been changed into horses by the wizard, long ago. The four are married. Fertility and balance return to the land. The hard, loving work of governance, stewardship, and parenting begins.

[43:29 – bar 19: Ashes melody proper]

[47:48 – bar 121, in a whisper that gets softer and softer to the last word, almost disappearing]: Sometimes they worry and wonder what they would do, would their own daughter go missing. Our lovers and children make us frightened of dying—autonomy eclipsed by communion.

1. Aurora

0:00 – 2:26

Drums & Bass improvise: the primordial soup of creation seething, turning, and bubbling in the cauldron of the cosmos; but also the corrupting plague of patriarchy leading to the loss of the feminine

No meter; bass arco, scratch tone and harmonics; builds to a sudden climax at 0:57 with cymbal crash, then recedes and seethes some more; add touches of viola.

At 1:35, play chorale while improvisation continues:

Rubato ♩ = 57

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The musical score consists of three staves: Flute, Tenor, and Upright Bass. The Flute and Tenor staves are in treble clef, and the Upright Bass staff is in bass clef. The score is marked 'Rubato' and 'arco' for the Upright Bass. The music is in a key of one sharp (F#) and features a complex, changing meter. The first system shows measures 1 through 6, with time signatures of 3/4, 4/4, 5/4, 6/4, 5/4, and 4/4. The second system starts at measure 7 and continues to measure 10, with time signatures of 4/4, 3/4, 4/4, 4/4, 6/4, and 6/4. The score concludes with a double bar line.

attacca

2. Heliotrope

2:27 – 8:34

Steadily Awakening ♩ = 85

Travis DiRuzza

Upright Bass

mf

5

Detailed description: This block contains the first four measures of the Upright Bass part. The staff is in bass clef with a 4/4 time signature. The music consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, with a grace note on the eighth note of each measure.

Guitar

Detailed description: This block contains the first four measures of the Guitar part. The staff is in treble clef. The music consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, with a grace note on the eighth note of each measure. The key signature changes to one flat (F major) starting at measure 3.

Upright Bass

Detailed description: This block contains measures 5 through 8 of the Upright Bass part, continuing the eighth-note pattern from the previous block.

9

Detailed description: This block contains measures 5 through 8 of the Guitar part. The music continues with the eighth-note pattern, including a key signature change to one flat (F major) at measure 5.

13

Detailed description: This block contains measures 9 through 12 of the Guitar part. The music continues with the eighth-note pattern, including a key signature change to one flat (F major) at measure 9.

17

Detailed description: This block contains measures 13 through 16 of the Guitar part. The music continues with the eighth-note pattern, including a key signature change to one flat (F major) at measure 13.

21

Detailed description: This block contains measures 17 through 20 of the Flute part. The staff is in treble clef. The music starts with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. Measure 18 has a whole note G4. Measure 19 has a quarter note A4 with a sharp sign, followed by a quarter note B4. Measure 20 has a quarter note G4, followed by a quarter rest.

Guitar

Detailed description: This block contains measures 17 through 20 of the Guitar part, continuing the eighth-note pattern from the previous block.

Upright Bass

Detailed description: This block contains measures 17 through 20 of the Upright Bass part, continuing the eighth-note pattern from the previous block.

25

Flute

Guitar

Upright Bass

29

33

add drums thru beat 1 of bar 41

37

Flute

Tenor

Guitar

Upright Bass

ff

41

Flute

Tenor

Guitar

Upright Bass

mf

45

Viola

Guitar

Upright Bass

49

Flute

Viola

Guitar

Upright Bass

53

57

Flute

Viola

Tenor

Guitar

Upright Bass

Detailed description: This system contains measures 57 through 60. The Flute part (treble clef) has a melodic line with eighth and quarter notes, including a sharp sign in the third measure. The Viola part (bass clef) is mostly silent with a few notes. The Tenor part (treble clef) has a melodic line with eighth and quarter notes. The Guitar part (treble clef) has a rhythmic accompaniment of eighth notes. The Upright Bass part (bass clef) has a rhythmic accompaniment of eighth notes.

61

Flute

Tenor

Guitar

Upright Bass

Detailed description: This system contains measures 61 through 64. The Flute part (treble clef) has a melodic line with quarter and eighth notes. The Tenor part (treble clef) has a melodic line with quarter and eighth notes. The Guitar part (treble clef) has a rhythmic accompaniment of eighth notes. The Upright Bass part (bass clef) has a rhythmic accompaniment of eighth notes.

65

Flute

Tenor

Guitar

Upright Bass

Detailed description: This system contains measures 65 through 68. The Flute part (treble clef) has a melodic line with eighth and quarter notes, including a sharp sign in the third measure. The Tenor part (treble clef) has a melodic line with eighth and quarter notes. The Guitar part (treble clef) has a rhythmic accompaniment of eighth notes. The Upright Bass part (bass clef) has a rhythmic accompaniment of eighth notes.

69

Flute

Tenor

Guitar

Upright Bass

73

77

♩ = 72-75

enter drums

Improvisation: sax
81 and drums

11

Flute

Tenor

Upright Bass

drums continue

96

Flute

Tenor

Upright Bass

100

104

108

112

$\text{♩} = 113$ eighth-note of triplet equals eighth-note

no drums, re-enter 116

116

Flute

Tenor

Upright Bass

Musical score for measures 116-119. The Flute part (top staff) features a melodic line with triplets and slurs. The Tenor part (middle staff) also features triplets and slurs. The Upright Bass part (bottom staff) provides a steady accompaniment with eighth notes.

120 *ad lib*

Musical score for measures 120-121. The Flute part (top staff) features a fast triplet run. The Upright Bass part (bottom staff) continues with eighth notes.

122

Musical score for measures 122-123. The Flute part (top staff) features a fast triplet run. The Upright Bass part (bottom staff) continues with eighth notes.

124

Musical score for measures 124-125. The Flute part (top staff) features a fast triplet run. The Upright Bass part (bottom staff) continues with eighth notes.

126

Musical score for measures 126-127. The Flute part (top staff) features a fast triplet run. The Upright Bass part (bottom staff) continues with eighth notes.

attacca

3. Sun Poisoning

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8:35 – 10:32

Driving ♩ = 170

Upright
Bass

f - drums throughout

Tenor

Upright
Bass

Flute

Tenor

Upright
Bass

Flute

Upright
Bass

Upright
Bass

Flute

Tenor

Upright
Bass

13

Flute

Tenor

Upright Bass

14

15

no drums until crash in bar 22

17

Flute & Sax improvise on thematic 12-tone rows - - - - -

@ 10:19 cymbal crash et. al.

18

Tutti

4

3

ff

4. The Starting Gun

10:33 – 14:57

Travis DiRuzza

Andante $\text{♩} = 95$

Guitar



Upright
Bass



mp - light percussion throughout

5



9



13



17



21



25

Guitar

Staff 1: Treble clef, 2/4 time signature. Measures 25-28. Melodic line with eighth and sixteenth notes, including a triplet in measure 25 and a double bar line in measure 26.

Upright Bass

Staff 2: Bass clef, 2/4 time signature. Measures 25-28. Rhythmic accompaniment with eighth and sixteenth notes.

29

Staff 1: Treble clef, 2/4 time signature. Measures 29-32. Melodic line with eighth and sixteenth notes, including a triplet in measure 29 and a double bar line in measure 30.

Staff 2: Bass clef, 2/4 time signature. Measures 29-32. Rhythmic accompaniment with eighth and sixteenth notes.

33

Staff 1: Treble clef, 2/4 time signature. Measures 33-36. Melodic line with eighth and sixteenth notes, including a triplet in measure 33 and a double bar line in measure 34.

Staff 2: Bass clef, 2/4 time signature. Measures 33-36. Rhythmic accompaniment with eighth and sixteenth notes.

37

Staff 1: Treble clef, 2/4 time signature. Measures 37-40. Melodic line with eighth and sixteenth notes, including a triplet in measure 37 and a double bar line in measure 38.

Staff 2: Bass clef, 2/4 time signature. Measures 37-40. Rhythmic accompaniment with eighth and sixteenth notes.

41

Staff 1: Treble clef, 6/4 time signature. Measures 41-42. Melodic line with quarter notes, including a triplet in measure 41 and a double bar line in measure 42.

Staff 2: Bass clef, 6/4 time signature. Measures 41-42. Rhythmic accompaniment with quarter notes.

43

Alto Flute

Staff 3: Treble clef, 4/4 time signature. Measures 43-46. Melodic line with quarter and eighth notes, including a triplet in measure 43 and a double bar line in measure 44.

Tenor

Staff 4: Treble clef, 4/4 time signature. Measures 43-46. Melodic line with quarter and eighth notes, including a triplet in measure 43 and a double bar line in measure 44.

Guitar

Staff 5: Treble clef, 4/4 time signature. Measures 43-46. Rhythmic accompaniment with quarter notes.

Upright Bass

Staff 6: Bass clef, 4/4 time signature. Measures 43-46. Rhythmic accompaniment with quarter notes. Dynamic marking *f* is present at the start.

47

Alto Flute

Tenor

Guitar

Upright Bass

51

55

59

Guitar

Upright Bass

mp and gradual crescendo to bar 77

61

Guitar

Upright Bass

Musical notation for measures 61-64. The top staff is for Guitar and the bottom staff is for Upright Bass. Both are in 4/4 time. The key signature has two flats (B-flat and E-flat). The music consists of eighth and quarter notes with various accidentals.

65

Alto Flute

Guitar

Upright Bass

Musical notation for measures 65-68. The top staff is for Alto Flute, the middle for Guitar, and the bottom for Upright Bass. The Alto Flute part features eighth and quarter notes with slurs and accents. The Guitar and Upright Bass parts continue the rhythmic pattern from the previous system.

69

Alto Flute

Tenor

Guitar

Upright Bass

Musical notation for measures 69-72. The top staff is for Alto Flute, the second for Tenor, the third for Guitar, and the bottom for Upright Bass. The Tenor part features eighth notes with triplets indicated by a '3' below the notes. The other parts continue their respective parts.

73

Musical notation for measures 73-76. This system contains four staves. The top staff has eighth notes with triplets. The second staff has eighth notes with triplets. The third staff has eighth notes with triplets. The bottom staff has eighth notes with triplets. The key signature remains two flats.

dotted eighth-note
equals quarter

77 ♩ = 120-127 Flute improvises thru bar 88

Alto Flute

Tenor

Upright Bass

ff

81

85

89

attacca

5. Crescent Horns of Panic

14:58 – 16:13

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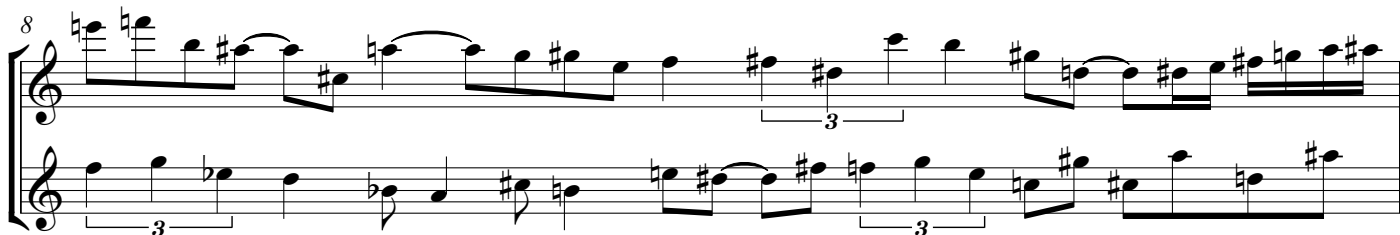
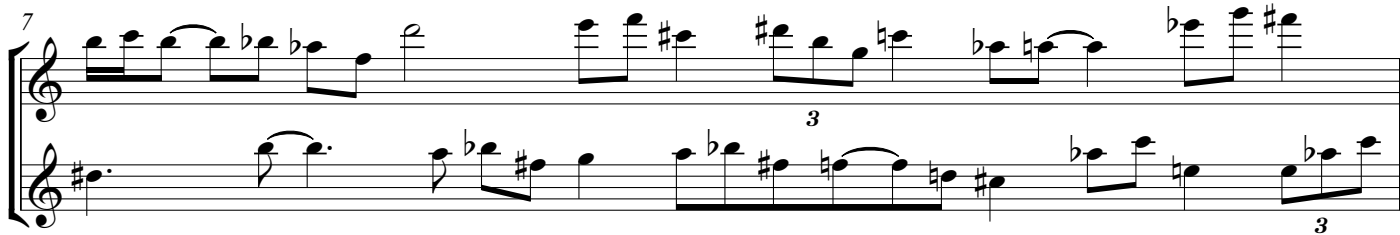
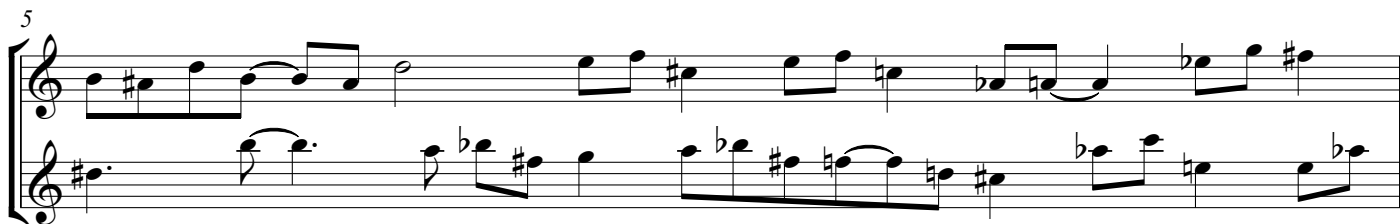
Driving ♩ = 170

Flute *mf*



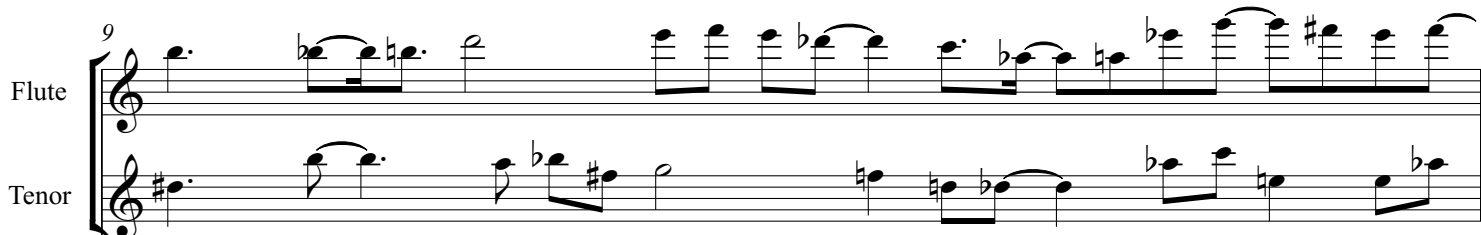
Flute

Tenor



Flute

Tenor



Upright Bass *f* - enter drums



10

Flute

Tenor

Upright Bass

Musical score for measures 10-11. The Flute staff (top) features a melodic line with eighth and sixteenth notes, including a trill in measure 10. The Tenor staff (middle) provides a harmonic accompaniment with eighth and sixteenth notes. The Upright Bass staff (bottom) plays a steady eighth-note bass line. Measure numbers 10 and 11 are indicated at the start of their respective systems.

11

Musical score for measures 11-12. The Flute staff (top) continues the melodic line. The Tenor staff (middle) includes a triplet of eighth notes in measure 11. The Upright Bass staff (bottom) continues the bass line. Measure numbers 11 and 12 are indicated at the start of their respective systems.

12

Musical score for measures 12-13. The Flute staff (top) features a melodic line with eighth and sixteenth notes. The Tenor staff (middle) includes a triplet of eighth notes in measure 12. The Upright Bass staff (bottom) continues the bass line. Measure numbers 12 and 13 are indicated at the start of their respective systems.

13

ff

Musical score for measures 13-14. The Flute staff (top) features a melodic line with eighth and sixteenth notes. The Tenor staff (middle) includes a triplet of eighth notes in measure 13. The Upright Bass staff (bottom) continues the bass line. A fortissimo (*ff*) dynamic marking is present at the beginning of measure 13. Measure numbers 13 and 14 are indicated at the start of their respective systems.

14

Musical score for measures 14-15. The Flute staff (top) features a melodic line with eighth and sixteenth notes. The Tenor staff (middle) includes a triplet of eighth notes in measure 14. The Upright Bass staff (bottom) continues the bass line. Measure numbers 14 and 15 are indicated at the start of their respective systems.

attacca

6. Erosica

Travis DiRuzza

Undulating ♩ = 170

16:14 – 19:36

Flute

Tenor

f

Flute

Upright Bass

enter drums

3

duple meter

Flute

Tenor

Upright Bass

5

3

6

3

7

3

8

Flute

Tenor

Upright Bass

3

3

9

Flute

Upright Bass

11 triple meter

Flute

Tenor

Upright Bass

12

13 quintuple meter

14 ostinato figure for group improvisation - duple meter

x3

Upright
Bass

15 variation 1 - quintuple meter

16 ostinato figure - duple meter

x2

17 variation 2 - triple meter

18 variation 3 - swing triple meter

19 ostinato figure - duple meter

x5

20 variation 4 - pedal, duple meter

21 variation 2 - triple meter

22 variation 5 - triple meter

(@ 18:54)

23 variation 1 - quintuple meter

@ 19:00

Open soundscape improvisation

4

7. Descent to Delphi

19:37 – 24:30

Vast Planing ♩ = 116

Travis DiRuzza

Guitar

mp - gradual crescendo to bar 97
drums tacet

5

Guitar

Upright Bass

13

17

Flute

Guitar

Upright Bass

21

25

Flute

Guitar

Upright Bass

Musical score for measures 25-28. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: Flute (top), Guitar (middle), and Upright Bass (bottom). The Flute part has a melodic line with eighth and quarter notes. The Guitar part has a rhythmic accompaniment of eighth notes. The Upright Bass part has a simple bass line with quarter notes and rests.

29

Musical score for measures 29-32. The score continues with the same three staves: Flute, Guitar, and Upright Bass. The Flute part continues its melodic line. The Guitar part maintains its eighth-note accompaniment. The Upright Bass part continues its bass line.

33

Musical score for measures 33-36. The score continues with the same three staves: Flute, Guitar, and Upright Bass. The Flute part has a more active melodic line with eighth notes. The Guitar part continues its accompaniment. The Upright Bass part has a more complex bass line with eighth notes.

37

Musical score for measures 37-40. The score continues with the same three staves: Flute, Guitar, and Upright Bass. The Flute part has a melodic line with eighth notes. The Guitar part continues its accompaniment. The Upright Bass part has a bass line with quarter notes and rests.

41

Flute

Baritone Sax

Guitar

Upright Bass

45

49

53

Flute

Baritone Sax

Guitar

Upright Bass

57

61

65

Musical score for measures 65-68. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with a long slur over measures 65 and 66, and a final note in measure 68. The middle staff is a treble clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

69

Flute

Guitar

Upright Bass

Musical score for measures 69-72. The system consists of three staves. The top staff is labeled 'Flute' and is a treble clef with a key signature of one flat. It contains a melodic line with a long slur over measures 69 and 70. The middle staff is labeled 'Guitar' and is a treble clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes. The bottom staff is labeled 'Upright Bass' and is a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

73

Flute

Alto Sax

Guitar

Upright Bass

Musical score for measures 73-76. The system consists of four staves. The top staff is labeled 'Flute' and is a treble clef with a key signature of one flat. It contains a melodic line with a long slur over measures 73 and 74. The second staff is labeled 'Alto Sax' and is a treble clef with a key signature of one flat. It contains a melodic line with a long slur over measures 75 and 76. The third staff is labeled 'Guitar' and is a treble clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes. The bottom staff is labeled 'Upright Bass' and is a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

77

Musical score for measures 77-80. The system consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a long slur over measures 77 and 78, and a final note in measure 80. The middle staff is a treble clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

81

Flute

Alto Sax

Guitar

Upright Bass

85

89

93

Flute

Alto Sax

Guitar

Upright Bass

Musical score for measures 93-96. The Flute part features a melodic line with a triplet of eighth notes. The Alto Sax part has a similar melodic line. The Guitar and Upright Bass parts provide harmonic accompaniment.

97

Flute

Guitar

Upright Bass

mp

Musical score for measures 97-100. The Flute part is silent. The Guitar and Upright Bass parts continue their accompaniment. The dynamic marking *mp* is present.

101

Guitar

Upright Bass

Musical score for measures 101-104. The Guitar and Upright Bass parts continue their accompaniment.

105

Baritone Sax

Guitar

Upright Bass

Musical score for measures 105-108. The Baritone Sax part enters with a melodic line. The Guitar and Upright Bass parts continue their accompaniment.

109

Musical score for measures 109-112. The Baritone Sax part continues its melodic line. The Guitar and Upright Bass parts continue their accompaniment.

113

Flute

Baritone Sax

Guitar

Upright Bass

117

121

125

Musical score for measures 125-128. The score consists of four staves. The first two staves are for a piano, with treble and bass clefs. The last two staves are for guitar and upright bass, both in bass clef. The music features a complex rhythmic structure with time signatures of 3/4, 9/8, 12/8, and 9/8. The key signature has two flats. The notation includes various note values, rests, and dynamic markings.

129

Flute

Tenor Sax

Guitar

Upright Bass

Musical score for measures 129-132. This system includes four staves: Flute, Tenor Sax, Guitar, and Upright Bass. The Flute and Tenor Sax parts are in treble clef, while the Guitar and Upright Bass parts are in bass clef. The time signature is 12/8. The music features a complex rhythmic structure with various note values, rests, and dynamic markings.

133

Musical score for measures 133-136. The score consists of four staves. The first two staves are for a piano, with treble and bass clefs. The last two staves are for guitar and upright bass, both in bass clef. The music features a complex rhythmic structure with time signatures of 12/8, 9/8, 12/8, and 9/8. The key signature has two flats. The notation includes various note values, rests, and dynamic markings.

137

let ring -----

attacca

8. Bellerophon Tames **Pegasus**

24:31 – 27:42

Improvisation beginning in bass and drums,
eventually adding guitar in trio feature;

E key center, ♩ = 175-80;

climax directly into:

9. Cerberus & Heracles


9. Cerberus and Heracles

27:43 – 29:52

Travis DiRuzza


Crisp ♩ = 145

Upright Bass



drums throughout

5



9



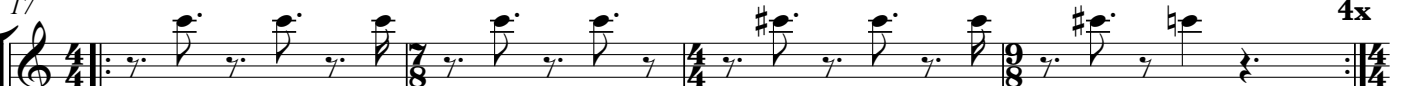
13



17



Flute



Tenor

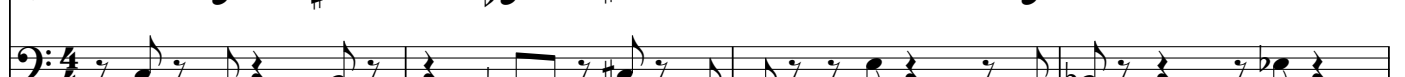
Sax Solo over riff 4x



Upright Bass



21



25



29

Musical score for measures 29-32. It consists of three staves: two treble clefs and one bass clef. The music is in a 7/4 time signature. The first staff has a melodic line with various intervals and accidentals. The second staff has a more rhythmic accompaniment. The third staff provides a bass line with sustained notes and some movement.

33

Rubato thru bar 39

Musical score for measures 33-39. It consists of three staves. The time signature changes from 7/4 to 4/4. The music is marked 'Rubato thru bar 39'. The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff has a bass line with a long slur. The piece ends with a double bar line and a repeat sign.

Free craziness

39

$\text{♩} = 72-75$

Gradual ritard to the end

Musical score for measures 39-42. It consists of three staves. The time signature is 12/8. The music is marked 'Gradual ritard to the end'. The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff has a bass line with a long slur. The piece ends with a double bar line and a repeat sign.

43

Musical score for measures 43-46. It consists of three staves. The music is in a 12/8 time signature. The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff has a bass line with a long slur. The piece ends with a double bar line and a repeat sign.

10. The Lighthouse Pulse and the Prism Break

29:53 – 35:46

Travis DiRuzza

Rubato ♩ = 57

Flute

Tenor

Upright Bass

arco

6

11

attacca

(Lighthouse Pulse continued...)

at 31:07:

Bass begins a slow, pensive, rubato improvisation circling around an A-major/minor key center, with an open A-string drone. Saxophone feature slowly building in intensity and instrumentation thru end (35:47); peaking and passing directly into →

11. Lunaticoc

35:47 – 39:02

Full group improvisation around E key center in a forward free jazz style, with climax at 36:48; continue strongly, become more metered, ♩ = 190; at 38:20 go crazy, lose the meter; then transition:

12. Requiem Solaris

12. Requiem Solaris

39:03 – 42:49

Travis DiRuzza

Dirge ♩ = 95

Alto Flute

Tenor 1

Tenor 2

Upright Bass

p - drums throughout

7

2nd time only

12

17

Musical score for measures 17-20. The score is written for four staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 17 features a melodic line in the treble staff with a grace note and a dynamic marking *p*. The grand staff provides harmonic support with sustained notes and chords. A hairpin crescendo is shown under the bass line.

21

Musical score for measures 21-24. The score is written for four staves. Measures 21-24 are marked with a 6/4 time signature, which changes to 4/4 for measures 22 and 23, and returns to 6/4 for measure 24. The music consists of sustained notes and chords across all staves.

25

Musical score for measures 25-28. The score is written for four staves. Measures 25-28 feature a complex rhythmic pattern with frequent time signature changes: 6/4, 5/4, 4/4, 6/4, 5/4, 4/4, 6/4, 5/4, 4/4, 6/4. The treble staff includes triplets and slurs. The grand staff provides harmonic accompaniment. A dynamic marking *mp* is present at the beginning of the section.

31

8va to end

mf

37

mf

ad lib to bar 61

45

f

51

Musical score for measures 51-56. The score is written for four staves: Treble, Violin, Viola, and Bass. Measures 51-56 contain complex rhythmic patterns with numerous triplets and slurs. The bass line consists of whole notes.

57

Musical score for measures 57-60. The score is written for four staves: Treble, Violin, Viola, and Bass. Measures 57-60 contain complex rhythmic patterns with triplets and slurs. The bass line consists of whole notes. The piece concludes with a double bar line and a fermata. The dynamic marking *ff* is present at the beginning of the system.

61

Musical score for measures 61-64. The score is written for four staves: Treble, Violin, Viola, and Bass. Measures 61-64 contain complex rhythmic patterns with triplets and slurs. The bass line consists of whole notes. The piece concludes with a double bar line and a fermata. The dynamic marking *mf* is present at the beginning of the system, and the instruction *attacca* is written at the end.

13. Ashes Unbound

42:50 – 48:04

Travis DRuzza

Rubato ♩ = 52-57

Viola

Guitar

Upright Bass

arco

drums tacet

11

19 **a tempo**

pizz.

C Am G C -/ Em F G G⁷

C Am G C Dm Em F G C C G/B

Am /Ab /G /F# Am AbM⁷ G E⁷

59

Am Ab+ G Dm Em F G C -/-

67 CM7/E FM7 CM7/G -/ x4 Am B7 Em -/ x2

CM7/E FM7 CM7/G -/ x4 Am B7 Em -/ x2

75 Am B7 C Dm Em F G C C

Am B7 C Dm Em F G C C

83 G -/ -/ -/ -/ -/ -/

G -/ -/ -/ -/ -/ -/

Musical score for measures 89-96. The score is written in 3/8 time and consists of three staves: Treble, Bass, and Alto. The key signature has one sharp (F#). The melody in the Treble staff features eighth and sixteenth notes with slurs. The Bass staff provides a harmonic accompaniment with dotted and eighth notes. The Alto staff contains a single line of music with dotted notes and rests.

Musical score for measures 97-104. The score is written in 3/8 time and consists of three staves: Treble, Bass, and Alto. The key signature has one sharp (F#). The melody in the Treble staff continues with eighth and sixteenth notes and slurs. The Bass staff continues with dotted and eighth notes. The Alto staff continues with dotted notes and rests.

Musical score for measures 105-112. The score is written in 3/8 time and consists of three staves: Treble, Bass, and Alto. The key signature has one sharp (F#). The melody in the Treble staff continues with eighth and sixteenth notes and slurs. The Bass staff continues with dotted and eighth notes. The Alto staff continues with dotted notes and rests.

113

Musical score for measures 113-118. The score is written for three staves: a top staff in 3/8 time, a middle staff in treble clef, and a bottom staff in bass clef. The music features a melodic line in the top staff, a more active line in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat).

119

Musical score for measures 119-124. The score is written for three staves: a top staff in 3/8 time, a middle staff in treble clef, and a bottom staff in bass clef. The top staff contains a series of chords, some with long horizontal lines indicating sustained notes. The middle staff is mostly empty, with the word "arco" written below it. The bottom staff contains a melodic line with a long horizontal line under the first two measures, indicating a sustained note.