

Three Scenes from Suburbia

I.

"...A little Cyclops, with one eye
Staring to threaten and defy..."

Nicholas Vines

for Richard Gill

commissioned by
Father Arthur E. Bridge
for Ars Musica Australis

Vivace: In Heady Excitation

$\text{♩} = c.124$

Allegro: With Barely
Civilised Anticipation

$\text{♩} = c.102$

accél.

$\text{♩} = c.124$

The musical score is arranged in a standard orchestral format with staves for various instruments. The woodwinds include Flute I and II (with Piccolo), Oboe I and II, Clarinet in Bb I and II, Bassoon I and II, Horn in F I, III, II, and IV, Trumpet in C I-III, Trombone I-III, and Tuba. The percussion section includes Timpani and Large Suspended Cymbal. The strings consist of Violin I and II, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure is marked 'Vivace: In Heady Excitation' with a tempo of $\text{♩} = c.124$. The second measure is marked 'Allegro: With Barely Civilised Anticipation' with a tempo of $\text{♩} = c.102$. The third measure is marked 'accél.' and $\text{♩} = c.124$. Dynamics range from *mp* to *ff*. Performance instructions include 'Liberamente: Allegro' and 'cresc. poco a poco'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vivace: In Heady Excitation Once Again

12 ♩ = c.124

This page of a musical score is for a piece titled "Vivace: In Heady Excitation Once Again". It begins with a circled number "12" and a tempo marking "♩ = c.124". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes I and II (with Piccolo), Oboes I and II, Bass Clarinets I and II, Bassoons I and II, Horns I, III, II, and IV, and Trumpets I and II. The percussion section includes Timpani, Bass Drum (B. Dr.), and Xylophone (Xyl.). The string section includes Violins I and II, Viola, Cello (Vc.), and Double Bass (D.B.). The score is divided into measures, with dynamic markings such as *ff*, *f*, *mf*, and *mp* used throughout. Performance instructions like "brutal tinkling" and "medium mallets" are present. The string parts feature complex rhythmic patterns with many sixteenth notes and are marked with "5" and "6" indicating fingering. The woodwinds have various articulations and slurs, including "div." (divisi) and "pompous". The brass parts are mostly rests, with some melodic lines in the Trumpets. The overall texture is dense and rhythmic, characteristic of a "Vivace" tempo.

18

B♭ Cl. I-II (2+2+3) *f*
 Bsn. I-II *f*
 Hn. II-IV *mf*
 Tbn. I-II *mf*
 B. Tbn. *mf*
 Timp. *mf*
 B. Dr. *mp* (wooden sticks)
 L. Sus. Cym. *mf* (soft mallets on bow)
 Vln. II *f*
 Vla. *f* (unic), *pompous*
 Vc. *f* (div.), *pompous*
 D.B. *f* (1/2 c.l.h.)

24

Ob. I-II *f*
 B♭ Cl. I-II *f* (self-entitled blaster)
 Bsn. I-II *f*
 Hn. I-III *f* (self-entitled blaster)
 Hn. II-IV *f* (self-entitled blaster)
 Tbn. I-II *f* (self-entitled blaster)
 B. Tbn. *f* (self-entitled blaster)
 Tuba *f* (self-entitled blaster)
 Timp. *f*
 Whip *mp*
 Vln. I *f* (as before)
 Vln. II *f* (as before)
 Vla. *f* (nat. unis.)
 D.B. *f*

Fl. I-II: *f* (2+3) *ff* Prada parade

Ob. I-II: *ff* speed bumps!

B♭ Cl. I-II: *ff* speed bumps! *ff* Prada parade

Bsn. I-II: *ff* Prada parade

Hn. I-III: *f* speed bumps!

Hn. II-IV: *f* speed bumps!

C Tpt. I: *f* speed bumps! *con sord. (cup mute: half open)* *ff* Prada parade

C Tpt. II: *f* speed bumps! *con sord. (cup mute: half open)* *ff* Prada parade

Tbn. I-II: *f* speed bumps! *con sord. (cup mute: half open)* *ff* Prada parade

Vib.: *f* hand mallets motor on; low

Tom-toms 1: *mf* soft mallets

Whip: *mf*

Tom-toms 2: *mf* soft mallets

Vln. II: *f* *unlc*

Vla.: *f*

Vc.: *ff* *as before*

FL I *f* pomposus (3+2) (3+2+2) (2+3)

FL II Picc. *f* pomposus *to Picc.* *p* *ff*

Picc. *f* pomposus *p* *ff*

Ob. I-II *f* pomposus 7.4 *p* *ff*

B. Cl. I-II *f* pomposus 5.3 *pp* *f*

Bsn. I-II 3 *f* pomposus 3 *pp* *f*

Hn. I-III *ff* bells up a2 ee ah eh norm. (a2) *mf*

Hn. II-IV *ff* bells up a2 ee ah eh *mf*

C. Trp. I-II 3 *f* pomposus 3 *senza sord.* *p* *f*

Tbn. I-II *ff* bells up a2 ee ah eh *pp* *f*

B. Tbn. *ff* bell up ee ah eh *pp* *f*

Tuba *ff* ee ah eh *pp* *f*

Timp. (hard mallets) *mf*

Med. Sz. Cym. *mf* *mp* soft mallets on edge *mp* *pp* *f* medium mallets on edge

W. Bl. *mf* *mp* 3 4.3 3 *pp* *f*

L. Sus. Cym.

Tom-toms 2

Vin. I,1 *f* *mp* *ff* *mp* *ff* *f* *p* *ff*

Vin. I,2 *f* *mp* *ff* *mp* *ff* *f* *p* *ff*

Vin. II,1 *f* *mp* *ff* *mp* *ff* *f* *p* *ff*

Vin. II,2 *f* *mp* *ff* *mp* *ff* *f* *p* *ff*

Vla. 1 *mp* *ff* *mp* *ff* *f* *p* *ff*

Vla. 2 *mp* *ff* *mp* *ff* *f* *p* *ff*

Vc. *mp* *ff* *mp* *ff* *f* *p* *ff*

Liberamente: Allegro *As Before* *arco* *bristle rubber* *arco* *as before*