

From **Volodimir Pavliuchuk**'s *Cordial Waters*:

No.1 Plague Water (1671, England)

- 150 gm scabious (*Scabiosa sp.*)
- 150 gm pimpernel (*Anagallis arvensis*)
- 150 gm tormentil root (*Potentilla erecta*)
- 4 litres 5% malt extract wash
(strong beer as in the original)

Macerate for 12 hours and then distil.
The recommended does is a spoonful every 4 hours.

No.2 Plague Water (1677, England)

- 100 gm rue
- 100 gm rosemary
- 100 gm sage
- 100 gm sorrel
- 100 gm celandine (*Chelidonium majus*)
(The leaves contain small amounts of toxic alkaloids which can be reduced greatly by drying the plant)
- 100 gm mugwort (*Artemisia vulgaris*)
- 100 gm bramble (blackberry) tops
- 100 gm pimpernel (*Anagallis arvensis*)
- 100 gm dragons (*Dracunculus vulgaris*)
- 100 gm agrimony (*Agrimonia eupatoria*)
- 100 gm lemonbalm
- 100 gm angelica leaves
- 4 litres white wine
(substitute a 15% ABV sugar wash)

Macerate for 5 days and then distil.

Baritone Saxophone Bartok-pizzicato indications above noteheads indicate slap tongues.

Electric Guitar The electric guitar should be treated with 6 different colors, via effects pedal(s). The color to be used is indicated at the beginning of each section of the score. Pedal colors may include any combination of distortion, reverb or short delay (less than a quarter second). A volume pedal should be placed last in the effect chain, to control overall dynamic.

Piano Cross-shaped noteheads indicate glissandi on the tops of the keys, without depressing the keys, played with the flesh of the fingers, or fingernails. A flat or natural sign above the glissandi determines whether to play on the black or white keys.

Percussion Instrumentation is somewhat up to the discretion of the performer, but should obey the following guidelines:

- 4 *wooden shakers*, bamboo wind-chimes, maracas, rainsticks, cabasa, caxixi etc. These could include metal timbres, but should be primarily wood. The order of the shakers is not important. Instruments with a longer decay, and a more granular sound quality, such as rainsticks and bamboo windchimes are preferred.
- 5 *wood blocks*, arranged from lowest to highest. The exact pitch is not important. These could also be temple blocks. The sound quality should be very dry.
- 3 *large drums*, including at least one proper bass drum, arranged from lowest to highest.

Percussion should be performed with bare hands. Wooden rings may be worn to increase the overall dynamic, especially on the wood blocks. Styrofoam blocks should be placed on the bass drums, to be used during the rehearsal marks indicated in the score (4, 14, 17a, 17b). Grace notes should always be played with the hands.

for Ensemble Nickel

Josiah Wolf Oberholtzer (1984)

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a baritone saxophone, electric guitar, piano, wood shakers, wood blocks, and bass drums. The score is divided into two systems, each with a 2/4 time signature. The first system includes a 4:3 ratio for the baritone saxophone and a 3:2 ratio for the electric guitar. The second system includes a 3:2 ratio for the baritone saxophone and a 4:3 ratio for the electric guitar. The piano part features a melody in the right hand and a bass line in the left hand, with a 3:2 ratio for the right hand. The wood shakers and wood blocks parts are marked with "L.V." (Lento Vivace). The bass drums part includes a 12:7 ratio for the first system and a 6:5 ratio for the second system. The score is marked with various dynamics including *mp* (mezzo-piano), *f* (forte), *sfz* (sforzando), and *p* (piano).

[illegible]

3B

30 $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 72$ $\frac{2}{8}$ $\frac{4}{4}$ $\frac{2}{8}$

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

5:3

COLOR THREE

sfz

4:3

3:2

ff

16:11

mf

p

8:5

8va

p

3:2

L.V.

8:7

f

mp

8:5

fp

mp

4:3

mp

3:2

36 $\frac{4}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

sfz

3:2

8va

p

3:2

sfz

8:7

sfz

4:3

p

3:2

6:5

mp

mp

mp

4:3

5:3

f

mp

3:2

42 2/4 8/8 ♩ = 96

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

12:7

f

(sempre ppp)

COLOR FOUR

8va

6:5

3:2

3:2

6:5

6:5

8va

(sempre ppp)

(sempre ppp)

(sempre ppp)

5:4

4:3

4:3

STYROFOAM

(sempre ppp)

air

air

p

This musical score is for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. It is written for a 12-piece ensemble, including a baritone saxophone, electric guitar, piano, wood shakers, wood blocks, and bass drums. The score is in 3/8 time and features a key signature of one flat (B-flat). The instrumentation is arranged in a multi-stem format, with the baritone saxophone and electric guitar in the upper staves, the piano in the middle, and the wood shakers, wood blocks, and bass drums in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. The baritone saxophone part features a melodic line with a "6:5" interval marking. The electric guitar part includes a "3:2" interval marking. The piano part features a complex chordal structure with a "4:3" interval marking. The wood shakers, wood blocks, and bass drums provide a rhythmic foundation with various patterns and accents.

[illegible]

This musical score is for the instrumental track "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece ensemble: baritone saxophone, electric guitar, piano, wood shakers, wood blocks, and bass drums. The score is divided into three measures, each with a time signature of 3/16. The key signature is one sharp (F#), and the tempo is marked "moderato".

Baritone Saxophone: The part begins with a whole note rest in the first measure. In the second measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the third measure, it plays a triplet of eighth notes (F#, A, C) with a 4:3 ratio. In the fourth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the fifth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the sixth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the seventh measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the eighth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio.

Electric Guitar: The part begins with a whole note rest in the first measure. In the second measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the third measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the fourth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the fifth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the sixth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the seventh measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the eighth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio.

Piano: The part begins with a whole note rest in the first measure. In the second measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the third measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the fourth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the fifth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the sixth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the seventh measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio. In the eighth measure, it plays a triplet of eighth notes (F#, A, C) with a 3:2 ratio.

Wood Shakers: The part begins with a whole note rest in the first measure. In the second measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the third measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the fourth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the fifth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the sixth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the seventh measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the eighth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio.

Wood Blocks: The part begins with a whole note rest in the first measure. In the second measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the third measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the fourth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the fifth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the sixth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the seventh measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the eighth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio.

Bass Drums: The part begins with a whole note rest in the first measure. In the second measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the third measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the fourth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the fifth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the sixth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the seventh measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio. In the eighth measure, it plays a triplet of eighth notes (F#, A, C) with a 5:4 ratio.

5

61

3/4 ♩ = 80

6/16

3/8

3/4

3/8

9/16

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

COLOR TWO

mp 5:4 *f* 5:3 *mp* 6:5 *mp* 6:5 3:2 *f*

mp 4:3 *f* 4:3 *mp* 5:4 *mp* 5:4 *mp* 5:4 *f*

p 3:2 *p* 6:5 *Sub* 8:5 *p* 3:2 *mp* 4:3 *pp*

p 3:2 *p* 4:3 *p* 8:5 *p* 3:2 *mp* 4:3

6

67

3/4

3/8 ♩ = 112

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

COLOR FIVE

mp 3:2 *sfz* *mp* 6:5 3:2 *f* *fff*

p 3:2 *p* 8:5 *Sub* 8:5 *p* 6:5 *pp* 8:5

8

This musical score is for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece ensemble. The score is divided into two systems, each containing six staves. The instruments are: baritone saxophone, electric guitar, piano, wood shakers, wood blocks, and bass drums. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as rests, notes, and dynamic markings (mp, p, mf, f). It also features time signature changes to 6/8 and 3/4, and includes a section marked "Sub-----" for the wood shakers. The score is presented in a clean, professional layout with a white background and black notation.

baritone
saxophone

electric
guitar

piano

wood
shakers

wood
blocks

bass
drums

pp

ppp

p

p

pp

p

pp

ppp

ppp

p

ppp

p

pp

pp

ppp

pp

ppp

p

p

pp

pp

p

ppp

ppp

pp

STYROFOAM

mp

8:5

mp

mp

f

mp

3:2

f

12:7

fp

mp

mp

4:3

mp

12

baritone
saxophone

electric
guitar

piano

wood
shakers

wood
blocks

bass
drums

ppp

3:2

COLOR SIX

p

3:2

3:2

pp

ppp

4:3

pp

15ma

8va

15ma

ppp

15ma

p

15ma

pp

15ma

ppp

8va

p

8va

ppp

8va

ppp

8va

p

ppp

pp

3:2

p

3:2

8:7

f

mp

3:2

f

mp

4:3

mp

mp

[illegible]

baritone
saxophoneelectric
guitar

piano

wood
shakerswood
blocksbass
drums

COLOR THREE

130

17

144

2/8 2/4 4/4 2/8 2/4 2/8

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

sfz *sfz* *ff* *p* *pp* *p* *p* *mp* *f* *mp*

3:2 4:3 3:2 4:3 3:2 4:3 12:11 3:2 6:5 3:2

L.V. L.V.

152

2/4 2/8 4/16 4/4 2/8 2/4 2/8

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

sfz *ff* *sfz* *sfz* *ff* *p* *p* *mp* *f* *mp* *sfz*

3:2 8:7 4:3 5:4 8:5 3:2 3:2 16:11 3:2 3:2 3:2

L.V. L.V. L.V. L.V.

baritone
saxophoneelectric
guitar

piano

wood
shakerswood
blocksbass
drums

COLOR TWO

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

mp *f* 6:5 *mp* *air* 3:2 3:2 3:2 3:2 3:2 (sempre *ppp*)

mp *f* *mp* 5:4 (sempre *ppp*) 8va 3:2

(sempre *ppp*)

8va 8va

p (sempre *ppp*)

8:7 *pp* 6:5 (sempre *ppp*)

STYROFOAM (sempre *ppp*)

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

air 8va 3:2 8va 3:2 8va 8:5 8va 3:2 3:2 *air* 3:2 3:2

6:5 7:6

177

 $\frac{4}{8}$ $\frac{7}{8}$ $\frac{3}{8}$ $\frac{8}{8}$ $\frac{7}{8}$ baritone
saxophoneelectric
guitar

piano

wood
shakerswood
blocksbass
drums

182

 $\frac{4}{8}$ $\frac{3}{16}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{7}{8}$ baritone
saxophoneelectric
guitar

piano

wood
shakerswood
blocksbass
drums

15

STYROFOAM

199

16

5/16

2/4

♩ = 64

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

17A

207

7/8

♩ = 96

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

16

5/16 2/4 ♩ = 64

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

17A

207

7/8 ♩ = 96

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

17A

207

7/8

♩ = 96

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

17A

207

7/8 ♩ = 96

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

212

$\frac{3}{16}$ $\frac{7}{8}$ $\frac{2}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

air

8va

3:2

8:5

6:5

3:2

219

$\frac{4}{8}$ $\frac{7}{8}$ $\frac{3}{8}$ $\frac{8}{8}$ $\frac{3}{16}$ $\frac{7}{8}$

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

air

8va

3:2

4:3

8:5

3:2

p

7:6

225

3

1

3

7

8

17B

7

♩ = 96

3

1

baritone saxophone

air

3:2

3:2

3:2

8:5

(sempre *ppp*)

electric guitar

8va-----

3:2

8va-----

COLOR FOUR

(sempre *ppp*)

3:2

4:3

3:2

piano

(sempre *ppp*)

(sempre *ppp*)

wood shakers

5:4

(sempre *ppp*)

4:3

wood blocks

(sempre *ppp*)

3:2

STYROFOAM

(sempre *ppp*)

233

7

7

3

7

baritone saxophone

air

3:2

3:2

3:2

3:2

3:2

3:2

3:2

electric guitar

8va-----

3:2

8va-----

3:2

8va-----

3:2

8va-----

4:3

piano

p

wood shakers

6:5

wood blocks

bass drums

238

7

3

4

3

16

baritone saxophone

electric guitar

piano

wood shakers

wood blocks

bass drums

air

4:3

4:3

4:3

4:3

3:2

8va

8va

3:2

4:3

3:2

3:2

p

4:3

Jamaica Plain
December 2013 - February 2014