

John Oliver
Driven

for alto sax and chamber ensemble

commissioned by Ensemble Symposium (Vancouver)

Version 1 for small ensemble with guitar synthesizer

alto saxophone
cello
vibes
guitar synthesizer (playing flute and bass parts of version 2)
piano
drum set (optional)

Version 2 for chamber ensemble

flute and/or electric violin
alto saxophone
cello (optional baritone sax doubling)
vibes
guitar
electric bass
piano
drum set

THIS SCORE IS USED FOR BOTH VERSIONS

GENERAL OBSERVATIONS

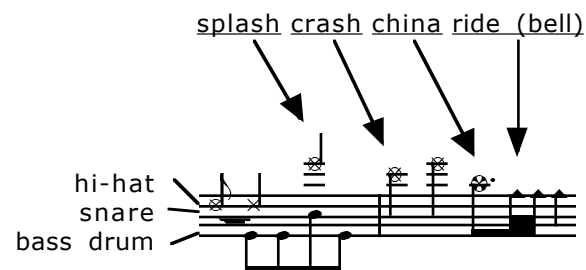
The flute and electric bass parts are written out versions of what sounds when the guitar synthesizer is used (with minor modifications of flute bars 91-94, e.bass bars 149-154 & 165-170). The piece was conceived of for guitar synthesizer. However, if unavailable, flute and electric bass may be added. See below for details on guitar part.

The two moods of DRIVEN are the short snappy articulation of the opening and the *legato* fugal section starting at bar 111. Care should be taken to note the points of change in the gradual shifting process that leads from the clear fugal texture that starts at bar 120 to the mass of triplets around bar 169. Articulation contrasts are especially important.

The piece is to be played generally loud. Expression and musical internal dynamics are not often notated, leaving these to the musicians' interpretation. Musicians are encouraged to experiment with and observe changes in texture and arrival points. Dynamic shaping should be added to maximize the effectiveness of the music and may be altered depending on the performance situation. For example, the rising line in the fugal section can be played with the crescendo suggested in the score, but another layer of loudness evolution could be added whereby the whole passage gets louder or softer.

NOTATION

A drum set with kick, snare, hi-hats, 3 toms, and 4 cymbals can be used in either version of the piece. The musician should view the part as a starting point and is free to elaborate and add.



MICROTONES

- three quarter-tones sharp (or a 1/4-tone sharper than #)

‡ - 1/4-tone sharp

— - three quarter-tones flat (or a 1/4-tone flatter than ♭)

♭ - 1/4-tone flat

Arrows attached to any accidental mean the note is shifted up or down slightly, approximately 1/6th of a tone.

♭ - approximately 1/6th-tone flatter than flat

‡ - approximately 1/6th-tone sharper than natural

- approximately 1/6th-tone sharper than sharp

GUITAR PART

The guitarist may play an amplified classical or electric guitar, which must have MIDI capability for version 1. In version 1, the guitarist should play a synthesizer capable of producing two tones, a flute and a bass, and they should be individually transposable. The guitar part contains references to patch changes on a synthesizer. The composer used the ROLAND GR-33 guitar synthesizer with GODIN Multiac Grand Classical guitar.

Fl/Vn

A.Sax

VC

Vib

Gtr

E.Bass

Pno

Drums

pp *f*

www.johnolivermusic.com

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Fl./Vn

A.Sax

VC

Vib

Gtr

E.Bass

Pno

Drums

pp *f*

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Fl/Vn

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