

JAZZ MACHINES

For Six Players

MARTIN BUTLER

1990

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JAZZ MACHINES

Commissioned by the London Sinfonietta with funds provided by the South Bank Centre.

Instrumentation

Flute (doubling Alto Flute and piccolo)

B♭ Clarinet (doubling Bass clarinet)

Vibraphone*

Piano

Viola

Cello

* Vibraphone: the signs $\text{\textcircled{S}}$, $\text{\textcircled{M}}$ and $\text{\textcircled{H}}$ indicate soft, medium and hard sticks respectively. This is only a general indication, and the player should feel free to use his/her discretion. Pedal indications are generally absent, but such places where pedal is appropriate should be fairly self-evident.

Performance Note

The operative word is 'machines'. The piece should proceed in as rhythmically and metrically accurate a way as possible. The tempos are also important, and should be observed carefully. Even in more overtly 'lyrical' passages, rubato will impair the mechanics of the expression!

In large sections of the piece the ensemble shares an equal gestural and dynamic role, and gradations of loud/soft should be adjusted to create as equal and 'choral' an effect as possible. NB. The vibraphone, by and large, is no exception to this, and should be treated as an equal melodic partner.

Score notated in C (piccolo sounds an octave higher than written)

Duration: 12 minutes

JAZZ MACHINES

$\text{d} = 100$

Martin Butler
(1990)

Alto Flute

2
4

3
4

2
4

3
4

incisive, vital

mf non legato

2
4

3
4

2
4

poco sus pont.

mf non legato, incisive, vital

A. Fl.

3
4

2
4

3
8

2
4

BASS
CL.

Sim.

3
4

2
4

3
8

2
4

Vib.

3
4

2
4

3
8

2
4

Pft.

3
4

2
4

3
8

2
4

Va.

sim.

Vc.

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2.

16.

A. Fl.

Bass cl.

Vib.

Pft.

Vcl.

Vc.

3
4

2
4

3
4

2
4

3
4

2
4

f

f

f

ff

24.

A. Fl. 3
4

Bass cl. 2
4

Vib. 3
4

Pft. 2
4

Va. 3
4

Vc. 2
4

3
4 light, nervous

PP staccatiss.

3
4 light, nervous

PP secco

pizz.

P

Preview Fin.

32.

A. Fl. 2
4

Bass cl. light, nervous
pp sim. mf

Vib. 2
4 pp staccatiss. 3
4 mf

Pft. light, nervous (stacc.) pp sim. mf

Va. 2
4 f mf

Vc. pizz. light, nervous p sim. f

Open

f f P sim.

2
4

3
4

2
4

40.

A. Fl.

Bass. Cl.

Vib.

Pft.

Va.

Vc.

Preview Fi

pp ————— mf
pp sempre
sf ————— sf —————

mf
3 pp ————— mf
2 4
4 pp sempre
sf ————— sf —————

pp ————— mf
3 pp ————— mf
2 4
pp sempre
sf ————— sf —————

p ————— f
P sempre
sf ————— sf —————

arco > pizz.
arco >
arco >

4.

48.

A. Fl. Bass cl. Vib. Pft. Va. Vc.

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56.

A. Fl. Bass cl. Vib. Pft. Va. Vc.

64.

A. Fl. Bass cl. Vib. Pft. Va. Vc.

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72.

A. Fl. Bass cl. Vib. Pft. Va. Vc.

To Flute 3 3 3
8 8 8 8
4 4 4 4
stacc., marc. f pesante p.
stacc., marc. f pesante p.
secco, marc. f pesante p.
stacc., marc. f pesante p.
stacc., marc. f pesante p.
stacc., marc. f pesante p.

6.

2
4

80.

Fl. f p sf = f p f f p sf = f p f f p f

Bass cl. 2f p sf = f p f p f 3 f p 2f p sf = f p f f p f

Vib. 2f p sf = f p f p f sf = 3 f p 2f p sf = f p f p f

Pft. f p f p f p f p f p f p f

Va. f p sf = f p f p f sf = f p f p f p f

Vc. f p sf = f p f p f sf = f p f p f p f

3
4

88.

Fl. p sf = f p f p f p sf = f p f p sf = f p f

Bass cl. p sf = 3 f p 2f p sf = f p f p f 3 f p

Vib. p sf = 3 f p 2f p sf = f p f p b sf = 3 f p

Pft. p f p f p f p f p f p f p f

Va. p sf = f p 3 f p sf = f p f p sf = f p f p f

Vc. p sf = f p f p f sf = f p f p f p f

95.

Fl. $\frac{3}{4}$ f P sf f P f P sf pp mp

Bass cl. $\frac{2}{4}$ f P sf f $\frac{3}{4}$ f P f P sf pp mp

Vib. $\frac{3}{4}$ f P sf f P f P sf $\frac{3}{4}$ 8v. f P f P

Pft. $\frac{3}{4}$ f P f P f P

Va. $\frac{3}{4}$ f P sf f $\frac{3}{4}$ f P f P sf pp mp

Vc. $\frac{3}{4}$ f P sf f $\frac{3}{4}$ f P f P sf pp mp

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102.

Fl. pp $\frac{3}{4}$ f pp $\frac{3}{4}$ f pp $\frac{9}{8}$ f

Bass cl. $\frac{3}{4}$ f pp $\frac{2}{4}$ f pp $\frac{9}{8}$ sf

Vib. pp $\frac{3}{4}$ f pp $\frac{2}{4}$ f pp $\frac{9}{8}$ f light bouncy

Pft. f $\frac{3}{4}$ f pp $\frac{9}{8}$ f mp f p

Va. pizz. $\frac{3}{4}$ arco f pp $\frac{3}{4}$ arco pp $\frac{9}{8}$ f f sf

Vc. pizz. $\frac{3}{4}$ arco f pp $\frac{3}{4}$ arco pp $\frac{9}{8}$ f f sf

8.

Musical score for orchestra and piano, page 109. The score includes parts for Flute (Fl.), Bassoon (Bass cl.), Vibraphone (Vib.), Piano (Pft.), Violin (Va.), and Cello (Vc.). The score is in common time. The instrumentation consists of two flutes, one bassoon, vibraphone, piano, violin, and cello. The piano part is written in a separate system below the orchestra. The score features various dynamics such as *p*, *f*, *pp*, *sf*, and *sfz*. The piano part includes markings like *pizz.*, *arco*, and *sfz*. The score is filled with sixteenth-note patterns and sustained notes. The piano part has a prominent role, particularly in the lower octaves, often providing harmonic support or rhythmic patterns. The overall texture is rich and layered, typical of a late 19th-century symphonic score.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 1 through 4, ending with a repeat sign and a double bar line. The bottom staff uses a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains measures 5 through 8, ending with a final cadence.

117.

Fl. f *f* = 6 8
Bass cl. f p *sf* = 6 8 To Bb clarinet
Vib. f *f* = 6 p 8 *sf* f q f *sf* 6 8 *
Pft. f f = 6 8
Va. f *f* = 6 8 pizz. arco
Vc. f p *sf* = b *sf* = 6 8

* this rhythm always =

125.

Fl.
Bb cl.
Vib.
Pft.
Va.
Vc.

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134.

Fl.
Bb cl.
Vib.
Pft.
Va.
Vc.

10.

143.

Fl. 9
8 sim.

Bb cl. 9
8 sim.

Vib. 9
mf stacc., marc.

Pft. 9
mf stacc., marc.

Va. 9
8 sim.

Vc. 9
sim.

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150.

Fl. 9
8

Bb cl. 9
6
8

Vib. 9
8

Pft. 9
8

Va. 9
8

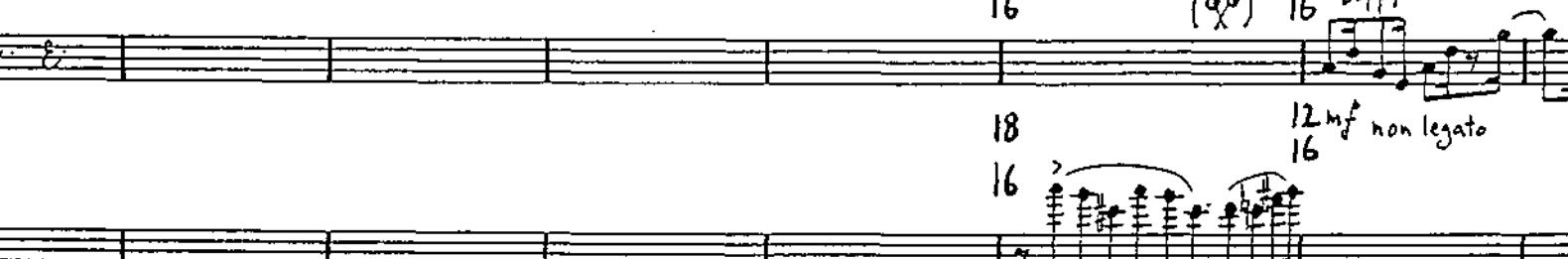
Vc. 9
8

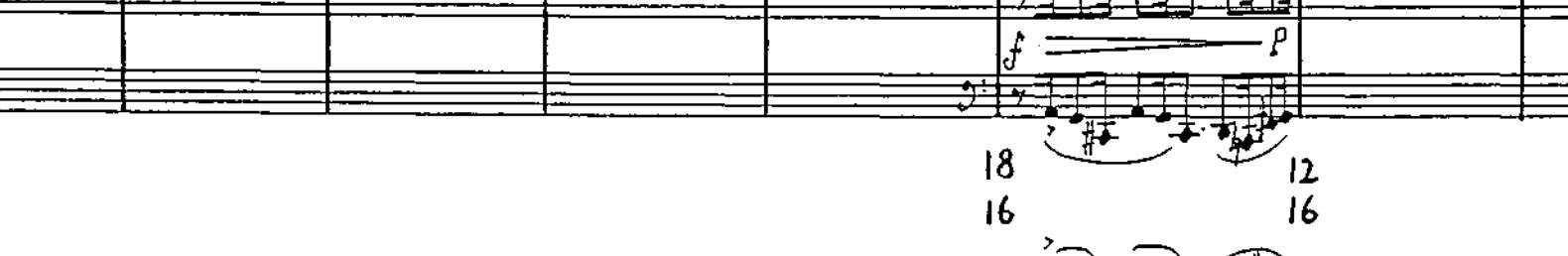
$(\mathbb{P}_i = \mathbb{P}_j, \text{still in } Z)$

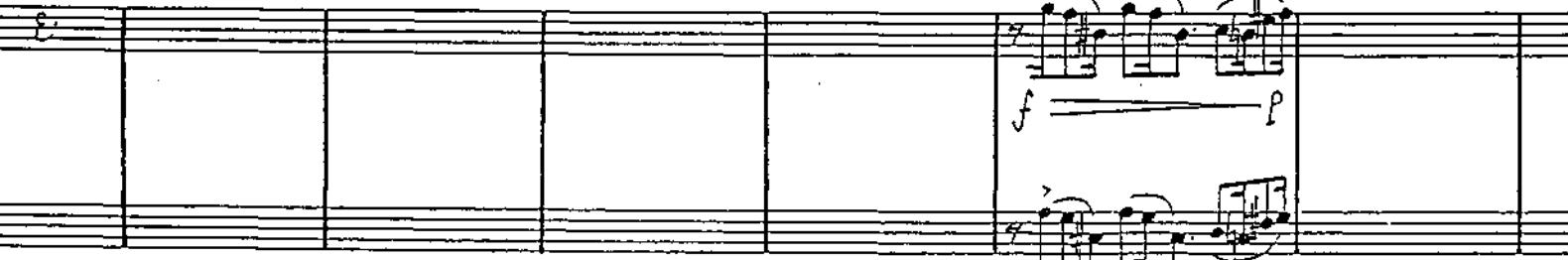
164.

12 16

F1. 

Bb cl. 

Vib. 

Pft. 

VA. 

Vc. 

16 (12) 12 (16)

16 16

Preview

12.

172.

Ft. 18
16

Bb cl. 18 f
16 f — p
16

Vib. 18 f
16 f — p
16

Pft. 18 f
16

Va. 18
16 boppy; non legato
f dim.

Vc. 18 f — p

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180.

Ft. f dim.

Bb cl. mp f

Vib. mp f

Pft. f dim.

Va. mp f dim.

Vc. f dim.

188.

Fl.
Bb cl.
vib.
Pft.
Va.
Vc.

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ff
ff
mp f ff
f ff
ff
ff
ff

196.

Fl.
Bb cl.
vib.
Pft.
Va.
Vc.

p p sub.
pp sub., ritmico
p
p

14.

204.

F1. 18 16 12 16

Bb cl. 18 16 12 pp ritmico 16

Vib. 18 16 12 16

Pft. 18 16 12 16

Va. 18 16 12 16

Vc. 18 16 12 16

211.

F1. 18 16 12 16 18 16

Bb cl. 18 16 12 mf 16 f dim. 18 16

Vib. 18 16 12 mf 16 f dim. 18 16

Pft. 18 16 12 f 16 18 16

Va. 18 16 pizz. 12 16 arco 18 16

Vc. 18 16 pizz. 12 16 arco f dim. 18 16

217.

F. 12 16 18 16 12 16

Bb cl. PP leggiero 12 16 18 16 12 16

Vib. PP leggiero (stacc.) 12 16 18 16 12 16

Pft. PP 12 18 12 16 16

Va. pizz. P 16 16 16

Vc. pizz. P

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224.

F. cresc. f ff sim.

Bb cl. cresc. f ff sim.

Vib. cresc. f f sim.

Pft. ff sim.

Va. cresc. f ff arco

Vc. cresc. f ff arco

16.

231.

F1. *ff*

Bb cl. *ff*

Vib.

Pft.

Va. (nat.) *ff*

Vc. (nat.) *ff*

sim. *ff*

ff

18
16

18
16

18
16

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12

16

238.

F1.

Bb cl. To Bass Clarinet

Vib. *ff*

sim. *ff*

Pft. *ff*

Va. *ff*

Vc. *ff*

12
16

12
16

12
16

ff

ff

ff

245. 18 16 12 16

Fl. ff

Bass cl. ff

vib. (ff) 18 16 12 ff 16

Pft. (ff) 18 16 12 16

Va. ff

Vc. pizz. arco pizz. ff

← ↓ P = ↓ → (↓ = 66)

252. 18 16 To piccolo 2 4 ff ff

Fl. ff ff

Bass cl. 18 16 ff ff 2 ff 4 ff

vib. 18 ff ff 2 ff 4 ff (1.v.)

Pft. 18 ff ff 2 ff 4 ff

Va. 16 ff ff 2 ff 4 ff

Vc. arco ff ff ff ff

260.

Picc. mf ff ff mf ff ff

Bass cl. mf ff ff mf ff ff

Vib. mf ff ff mf ff ff (1.v.)

Pft. mf ff ff mf ff ff

Va. mf ff ff mf ff ff

Vc. mf ff ff mf ff ff

268.

Picc. $\text{P} \xrightarrow[3]{>} \text{mf}$ f $\text{P} \xrightarrow[3]{>} \text{mf}$ f pp

Bass cl. $\text{P} \xrightarrow[3]{>} \text{mf}$ P $\text{P} \xrightarrow[3]{>} \text{mf}$ P pp

Vib. *delicato* pp pp

Pft. pp *delicato* $\text{P} \xrightarrow[3]{>} \text{mf}$ P f pp $\text{P} \xrightarrow[3]{>} \text{mf}$ P pp

Va. *con ped. una corda* $\text{P} \xrightarrow[3]{>} \text{mf}$ P f $\text{P} \xrightarrow[3]{>} \text{mf}$ P pp

Vc. *con sord.* $\text{P} \xrightarrow[3]{>} \text{mf}$ P f $\text{P} \xrightarrow[3]{>} \text{mf}$ P pp

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276.

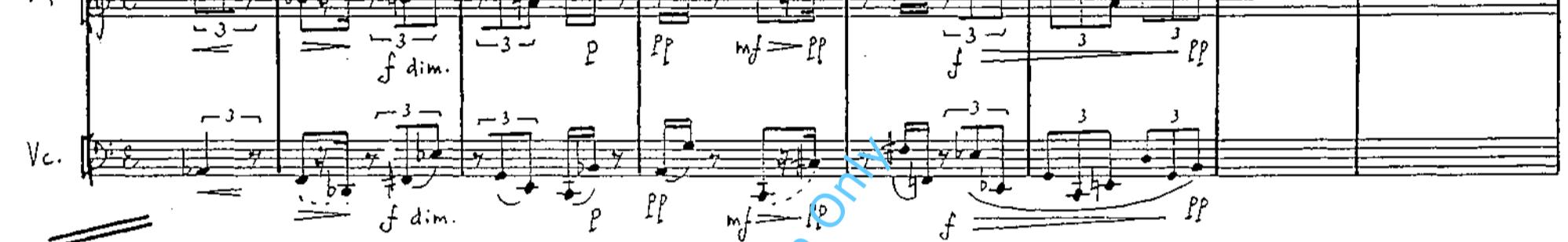
Picc. 

Bass cl. 

vib. 

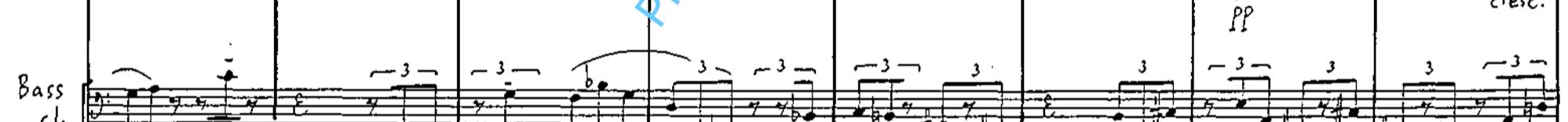
Pft. 

Vcl. 

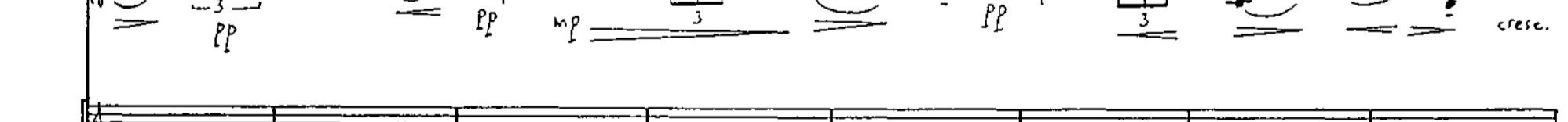
Vcl. 

284.

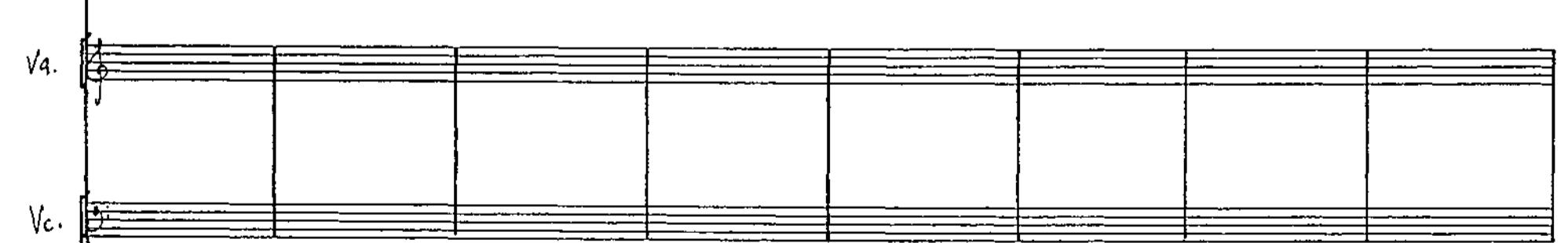
Picc. 

Bass cl. 

Vib. 

Pft. 

Vcl. 

Vcl. 

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20.

\leftarrow $\downarrow = \uparrow$ \rightarrow (d. = 66)

292.

Picc. 3
Bass cl. 3
Vib. 3 3 8
Pft. P delicato 6
Va. 3 8
Vc. 3

mf 3 3 3 pp 6
mf 3 3 3 pp 6
pp 6
pp delicate, disembodied
8 poco flautando
P molto espr.

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300.

Picc.
Bass cl.
Vib.
Pft.
Va.
Vc.

PP (1.v.) PPP

mf
pp
P

308.

Picc. Bass cl. Vib. Pft. Vn. Vc.

(observe correct durations, unless 'l.v.' is marked)

(sim.) 8v. mf

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b (l.v.)

316.

Picc. Bass cl. Vib. Pft. Vn. Vc.

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l.v. (ppp) l.v.

mf pp

Soaring

poco flautando, soaring

mf molto espr. f p f f p

Accel. q - - - - - 6 Poco più mosso

324. To Alto Flute

Picc. 8 8

Bass cl. 9 6 ritmico

To Bb clarinet 8

Vib. 9 8 6 PP stacc.

(PPP) 8

I.v. I.v.

Pft. 9 6

f PP stacc. 8

Va. 8

Vc. f p

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A. Fl. f p f p

Bb cl. f p f p

vib. f p f p

Pft. f p f p

Va. f p f p

Vc. f p f p

Più mosso ($\text{d} = \text{c.} 72$)

339.

A. Fl. *breathy*

Bb cl.

Vib. *p marc.*
(sempre stacc.)

Pft. *p marc. (sempre
stacc.)*

Va. *senza sord.* *pizz.*

Vc. *senza sord.* *pizz.*

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347.

A. Fl. *sf*

Bb cl. *sf*

Vib. *f* *ff secco*

Pft. *ff* *(ped.)* *ff secco*

Va. *ff* *sim.*

Vc. *ff* *sim.*

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24.

 $(\text{B} = \text{B})$
 $\frac{2}{4}$

355.

 $\leftarrow \text{B} = \text{B} \rightarrow (\text{B} = \text{c. 112})$
 $\frac{6}{8}$
 $\frac{8}{8}$

A. Fl.

Bb cl. To Bass clarinet

Vib.

Pft.

Va.

Vc.

2/4

6 mp stacc. 8

(motor off) X

6# mp stacc. 8

f dim. 2/4

arco 6 8

f dim. arco pp

f dim. pp

Preview File Only

363.

A. Fl.

Bass cl. (non cresc.)

Vib. (non cresc.)

Pft.

Va.

Vc.

371.

A. Fl.

Bass cl.

Vib.

Pft.

Va.

Vc.

Preview File Only

379.

A. Fl.

Bass cl.

Vib.

Pft.

Va.

Vc.

Preview File Only

26.

387.

A. Fl. *sfp* *sf* *sf* *sfp* *f* *sfp* *sf* *sf* *sf*

Bass cl. *sf* *sf*

vib. *sf* *sf* *sf* *sf*

Pft. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Va. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vc. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

8vb. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

($\frac{2}{2} = \frac{2}{2}$) ($\frac{3}{4}$) *f* *f* *f* *f* *f* *f* *f* *f*

395.

A. Fl. *sfp* *sf* *sf* *sf* *sf* *f hard, breathy* *(sim.)*

Bass cl. *sf* *f* *f* *(3)* *4*

vib. *sf* *sf* *sf* *(3)* *4*

Pft. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Va. *sf* *sf* *(3)* *4* *(semre pizz. !)* *f* *hard, resonant* *(sim.)*

Vc. *sf* *sf* *sf* *sf* *(semre pizz. !)* *f* *hard, resonant* *(sim.)*

Preview File Only

403.

A. Fl.

Bass cl.

vib.

Pft.

Va.

Vc.

mp stacc.

(stacc.)

mf (stacc.)

8v

mf

dim.

411.

A. Fl.

Bass cl.

vib.

Pft.

Va.

Vc.

pp leggiero

cresc.

pp preciso

cresc.

pp preciso

cresc.

(pizz.)

p

cresc.

pp

Poco piu mosso

435.

F.I. 2 4 3 8 2 4 3 4 2 4 + f

Bass cl. 2 4 3 8 2 4 3 4 2 4 ff

Vib. 2 4 3 8 2 4 3 4 2 4

Pft. 2 4 3 8 2 4 3 4 2 4 ff

Va. 2 4 3 8 2 4 3 4 arco ff

Vc. 2 4 3 8 2 4 3 4 2 4 ff ord.

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443.

F.I. sf sf sf

Bass cl. sf sf sf

Vib.

Pft. sf sf sf

Va. sf sf sf

Vc. sf sf sf

451.

F1. *sf*

Bass cl. *sf*

Vib. *sf*

Pft. *sf*

Va. *sf*

Vc. *sf*

Poco Accel. - - - - - - - -

459.

F1. *sf* *ff* *ff* *f*

Bass cl. *sf* *ff* *ff* *f*

Vib. *sf* *f* *f* *dim. poco a poco*

Pft. *sf* *ff* *ff* *dim.* *p*

Va. *sf* *f* *ff* *ff* *dim. poco a poco*

Vc. *sf* *ff* *ff* *ff* *dim. poco a poco*

To Bb clarinet

483.

Fl.

Bb cl.

Vib.

Pft.

(Bvb.)

Va.

Vc.

sforzando (sf) (sempre pp)

sforzando (sf) (sempre pp)

sv. *sforzando (sf)* (sempre pp) *sv.* *sforzando (sf)* (sempre pp) *sv.*

sforzando (sf) (sempre pp)

sforzando (sf) (sempre pp)

Preview File Only

491.

Fl.

Bb cl.

Vib.

Pft.

(Bvb.)

Va.

Vc.

sforzando (sf)

sforzando (sf)

sforzando (sf)

sforzando (sf)

sv. *sforzando (sf)* *sv.* *sforzando (sf)* *sv.* *sforzando (sf)* *sv.*

sforzando (sf)

sforzando (sf)

sforzando (sf)

499.

F1. Bb cl. vib. Pft. (8vb.)

Vn. Vc.

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507.

F1. Bb cl. vib. Pft. (8vb.)

Vn. Vc.

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January 1990, Brighton
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