

Duration: ~6'30"

See notation and performance instructions.

(hibernation)

David Reeder

Andante (♩ = 84)

Alto Sax (in C) *pp* n.v. ord. *p* vib'imo n.v. dim. ---

Guitar *p* 5 *f* 3 l.v.

Double Bass pizz. *mp* arco *f* 3 pizz. *mp* l.v.

6 A. Sx. (C) *n* *f* ord. *n* *f* *p* *mf*

Gtr. sul VI, f.p.t. *mp*

D.B.

11 A. Sx. (C) *ff* 6 6 6 6 6

Gtr.

D.B.

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13

A. Sx. (C)

Gtr.

D.B.

ff *n* *n.v.* *sub. p* *sfz* (honk!) *sul VI, f.p.t.*

17

A. Sx. (C)

Gtr.

D.B.

sfz *sub. p* *n.v.* *ord.* *dim.* *mp* *f* *l.v.*

22

A. Sx. (C)

Gtr.

D.B.

ppp *p* *mp* *vib'imo* *n.v.* *P.M.* *f* *l.v.* *arco* *mp*

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A. Sx. (C)

27 ord.

Gtr.

D.B.

pp *f* *f*

mp *f*

pp

C III

A

A. Sx. (C)

32

Gtr.

D.B.

mf

strum strum slow rasg. l.v.

pizz. *f* arco

A. Sx. (C)

35

Gtr.

D.B.

n *p* *pp* cresc.

ord. l.v. sul VI, f.p.t. *mp* cresc.

l.v. pizz. arco détaché, non-legato *p* cresc.

*) Although it changes the feel of this section, mm. 38-41 may be taken as straight eighth notes in a 4/4 time signature at a tempo of 116 per quarter.

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39

A. Sx. (C)

Gtr.

D.B.

mp *pp* *cresc.* *mp* *p*

f *mp* *cresc.* *f* l.v.

f *p* *cresc.* *mf* l.v.

43

A. Sx. (C)

Gtr.

D.B.

mf

p *f* l.v. l.v.

pizz. *arco* *pizz.* *f*

46

A. Sx. (C)

Gtr.

D.B.

p n.v.

mp *mf* sul VI, f.p.t. slow rasg. l.v.

p l.v.

(hibernation)

49

A. Sx. (C) *ord.*
mf *p* *f* *mp* 3 3

Gtr. *sul VI, f.p.t.*
mp 3 3
l.v.

D.B. *arco*
p *détaché, non-legato*
mf 3 3

B

53

A. Sx. (C) *ff* *mf* *p* *vib'imo*
6 3 6 6 6 6 3

Gtr. *sul VI, f.p.t.*
mp

D.B. *mp*

56

A. Sx. (C) *ff* *pp* *mf* *ord.*
sub. p
(honk!) sfz

Gtr. *sul VI, f.p.t.* *sul VI, f.p.t.*

D.B. *pizz.* *arco*

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60 *ff* \triangleright *n*

A. Sx. (C) *ff* *sfz* *mf* *p* *cresc.* n.v.

Gtr. *mp* *pizz.* *mf* *l.v.* *sul VI, f.p.t.*

D.B. *mf*

63 *ff* *mf* *p* *vib'imo*

A. Sx. (C) *ff* *mf* *p*

Gtr. *f* *mp* *f* *l.v.* *vib'imo*

D.B. *f* *growl!*

68

A. Sx. (C)

Gtr. *mp* *f* *l.v.*

D.B.

*) Let feel of descending minor thirds be boisterous not metrical.

Allegro (♩ = 126) (♩ = ♩)

(hibernation)

71

A. Sax. (C) *mf*

Gtr. *mf* l.v. l.v. l.v. l.v. l.v.

D.B. *f*

76

A. Sax. (C)

Gtr. l.v. l.v. l.v. 3 3 l.v.

D.B. 3/4

81

A. Sax. (C) *ff* *n* *p*

Gtr. *p* 3 3 3 3 3 3 3

D.B. *garrolous, without character* 3

*) N.B.: Triplet eighth in Alto Sax is equivalent to regular eighth note in Double Bass. Meanwhile, alignment with Guitar is arbitrary due to tempo compression.

**) Keep strong 3/4 feel in bass, continuing the feel beginning at the Allegro (m.71).

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86

A. Sx. (C)

Gtr.

D.B.

mf *ff* *n* *ff* *n*

5

(growl!)

arco

p cresc. - -

91

A. Sx. (C)

Gtr.

D.B.

(honk!) *sfz* sub. *p*

n.v. *cresc. - - -*

n.v. *vib'imo*

f

Tempo I (♩ = 84)

C

97

A. Sx. (C)

Gtr.

D.B.

(skip) (skip)

ff *mf*

p *l.v.*

pizz. *arco*

mp *f* *l.v.*

(hibernation)

103

A. Sx. (C) *n* \triangleleft *ff*

Gtr. *f* l.v. *mp*

D.B. *p* l.v. *pizz.* *mf* \triangleleft *f* *p* l.v.

109

A. Sx. (C) *pp* *mp*

Gtr. l.v. *p* sul VI, f.p.t.

D.B. arco l.v. *f* *pizz.* *p* whisper It's a it's a

115

A. Sx. (C) *p* *mf* *quiet*

Gtr. *p* *mf* *quiet*

D.B. *p* *p* *mf* *quiet* (in here)

whisper It's a it's a it's a it's a a spoken

whisper It's a it's a it's a spoken quiet

it's a it's a it's a it's a spoken quiet (in here)

(hibernation)

119

A. Sx. (C)

Gtr.

D.B.

mf *pp* *f* *p*

sul VI, f.p.t.

arco

122

A. Sx. (C)

Gtr.

D.B.

f *ff* *n* *f* *mf*

rasg. **CIII** *strum* *l.v.* *strum* *l.v.*

pizz. *f* *l.v.*

125

A. Sx. (C)

Gtr.

D.B.

f

strum *slow rasg. (N.B.: mute I)*

f *l.v.* *l.v.*

3 **)* *f* *(growl!)*

*) Feel this two beat figure identically to the first two beats of m.125: quarter triplet.

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128

A. Sx. (C) *p*

Gtr. *mf* l.v. l.v. l.v.

D.B. arco *p* pizz. arco

133

A. Sx. (C) n.v. spoken *mf* it's dark

Gtr. *f* spoken *mf* it's a it's a it's dark

D.B. spoken *mf* it's a it's a *mp* pizz. *mf* it's it's dark

136

A. Sx. (C) *pp* whisper *mf* (in here),

Gtr. it's a dark, quiet place *p* l.v. ----- *f* rubato *p* 5

D.B. it's a dark, quiet place whisper *mf* (in here),

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139

A. Sx. (C) spoken *mf* but warm. *p*

Gtr. a tempo *p* sul VI, f.p.t. *mp* l.v. *mf* P.M.-----|

D.B. spoken *mf* but warm. *p* arco pizz. l.v.

142

A. Sx. (C) swing *f*

Gtr.

D.B. *f* arco

145

A. Sx. (C) straight *mf* Bus - ses drew us through dream tun - nels.

Gtr. rasg. *mf* Bus - ses drew us through dream tun - nels.

D.B. pizz. *mf* Bus - ses drew us through dream tun - nels.

*) Although it changes the feel of this section, mm. 147-150 may be taken as straight eighth notes in a 4/4 time signature at a tempo of 116 per quarter.

(hibernation)

148

A. Sax.
(C)

En - vi - sion waves crest- ing moun- tains. Gla- ci - a - tion_ comes slow- ly like Pom - pei. Warm wind ta- toos your face.

Gtr.

En - vi - sion waves crest- ing moun- tains. Gla- ci - a - tion comes slow- ly like Pom - pei. Warm wind ta- toos your face.

D.B.

En - vi - sion waves crest- ing moun- tains. Gla- ci - a - tion comes slow- ly like Pom - pei. Warm wind ta- toos your face.

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Seattle