

Duration: ~6'30"

See notation
and performance
instructions.

(hibernation)

David Reeder

Andante ($\text{♩} = 84$)

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

Guitar 5 l.v.
p *3 f*

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

A. Sx. (C) 6 ord. , ~~~~
----- *n f* *n < f > p* *mf*

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

D.B. -----

A. Sx. (C) II ff
----- *6* *6* *6* *6* *6*

Gtr. -----

D.B. -----

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13

A. Sx. (C)

Gtr.

D.B.

17

A. Sx. (C)

Gtr.

D.B.

22

A. Sx. (C)

Gtr.

D.B.

(hibernation)

ord.

A. Sx.
(C) 27

Gtr.

D.B.

rash.

C III

f

>pp

A 32

A. Sx.
(C)

mf

Gtr.

strum

strum

slow rash.

l.v.

D.B.

pizz. >

arco

f

35

A. Sx.
(C)

> n p

pp

cresc.

Gtr.

ord.

l.v.

sul VI, f.p.t.

3/4

mp

cresc.

D.B.

pizz.

arco

détaché, non-legato

4:3

l.v.

mp

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.

(hibernation)

39

A. Sx.
(C)

Gtr.

D.B.

4:3 4:3 4:3

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

4:3 4:3 4:3

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

4:3 4:3 4:3

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

6 6 6

43

A. Sx.
(C)

Gtr.

D.B.

mf

l.v. l.v. l.v.

p *f*

pizz. arco pizz. > >

p *f*

6 6 6

46

A. Sx.
(C)

Gtr.

D.B.

p

n.v. sul VI, f.p.t. slow rasg. l.v.

l.v.

6 6 6

(hibernation)

49

A. Sx.
(C)

ord.

mf > *p* < *f* > *mp* 3 3

This section shows three staves. The first staff (A. Sx. (C)) has a bass clef, a key signature of one flat, and a tempo of 49. It features eighth-note patterns with dynamic markings *mf*, *p*, *f*, and *mp*. The second staff (Gtr.) has a treble clef, a key signature of one flat, and a tempo of sul VI, f.p.t. It includes a dynamic *mp* and a performance instruction l.v. The third staff (D.B.) has a bass clef, a key signature of one sharp, and a tempo of arco. It features eighth-note patterns with dynamics *p* and *mf*.

sul VI, f.p.t.

Gtr.

l.v.

This section continues with the guitar part from the previous measure. The tempo is sul VI, f.p.t. The dynamic is *mp*. The double bass part (D.B.) begins with a dynamic *p* and a tempo of arco.

D.B.

détaché, non-legato

>

p *mf* 3 3

The double bass part (D.B.) continues with a tempo of détaché, non-legato. The dynamic is *mf*.

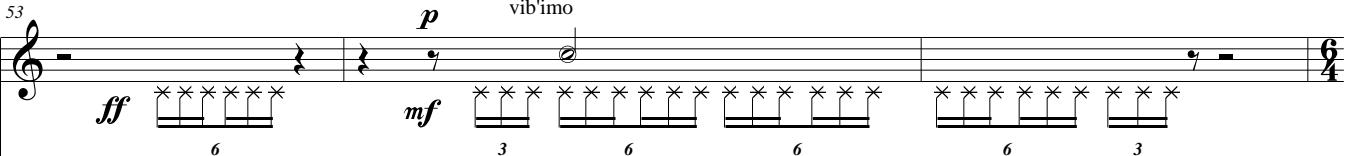
B

53

A. Sx.
(C)

p vib'imo

ff 6 *mf* 3 6 6 6 3



This section shows the alto saxophone part (A. Sx. (C)). The tempo is 53. The dynamic is *p* and the performance instruction is vib'imo. The dynamic *ff* is followed by six groups of sixteenth-note patterns with dynamics *mf*, *p*, *p*, *p*, *p*, and *p*.

Gtr.

sul VI, f.p.t.

mp

D.B.

mp

This section continues with the guitar part (sul VI, f.p.t.) and the double bass part (*mp*). The tempo is 6.

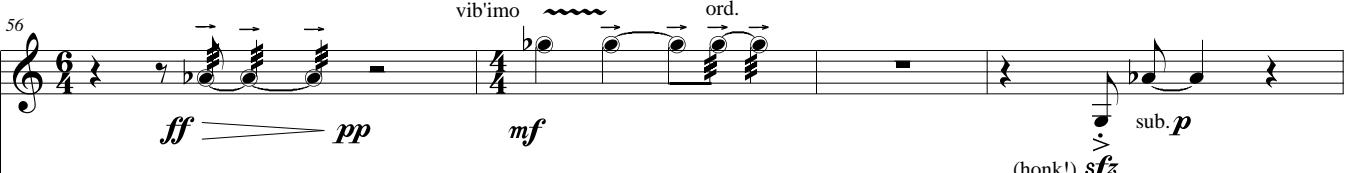
56

A. Sx.
(C)

vib'imo ~~~~ ord.

ff < *pp* *mf*

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



This section shows the alto saxophone part (A. Sx. (C)). The tempo is 56. The dynamic is *ff* followed by *pp* and *mf*. The performance instruction is vib'imo. The dynamic *mf* leads to a sub. *p* and (honk!) *sfz*.

Gtr.

sul VI, f.p.t.

This section continues with the guitar part (sul VI, f.p.t.). The tempo is 6.

D.B.

pizz. arco

This section continues with the double bass part. The tempo is 4. The performance instruction is pizz. arco.

(hibernation)

60

A. Sx.
(C) *ff* > *n*

Gtr. sul VI, f.p.t.

D.B. pizz. *mf*

p cresc.

n.v. ~~~~~

l.v.

63 vib'imo

A. Sx.
(C) *ff* *mf* *p* ♯

Gtr. *f* *mp* *f* *f* *f* *f*

l.v. - - - - ,

D.B. *f* (growl!)

68

A. Sx.
(C)

Gtr. 3 *mp* *f* *l.v.*

D.B.

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

Allegro ($\text{♩} = 126$) ($\text{○} = \text{○} \cdot$) (hibernation)

A. Sx. (C) *mf*

Gtr. *mf*

D.B. *f*

A. Sx. (C)

Gtr.

D.B.

A. Sx. (C)

Gtr.

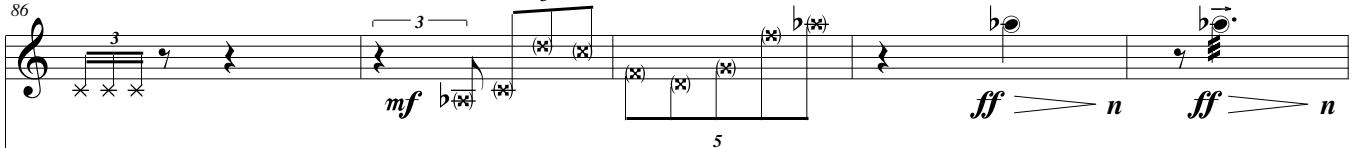
D.B.

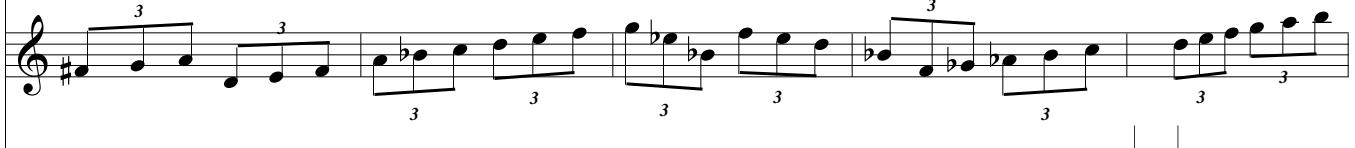
*) N.B.: Triplet eighth in Alto Sax is equivalent to regular eighth note in Double Bass. Meanwhile, alignment with Guitar is arbitrary due to tempo compression.

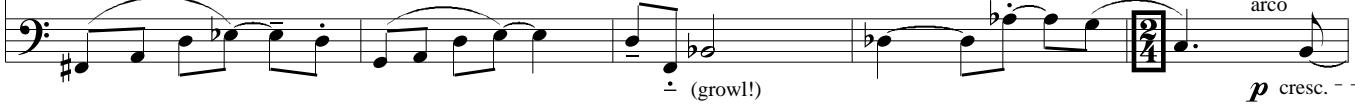
**) Keep strong 3/4 feel in bass, continuing the feel beginning at the Allegro (m.71).

(hibernation)

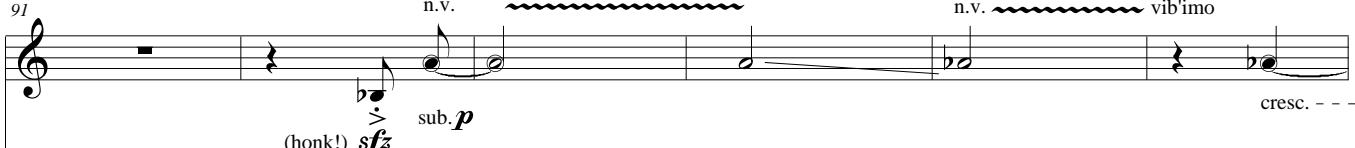
86

A. Sx. (C) 

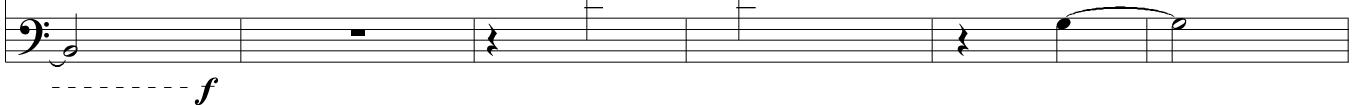
Gtr. 

D.B. 

91

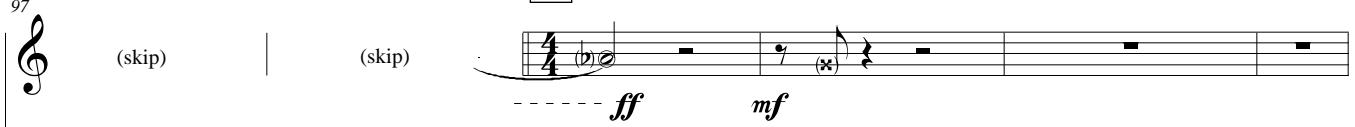
A. Sx. (C) 

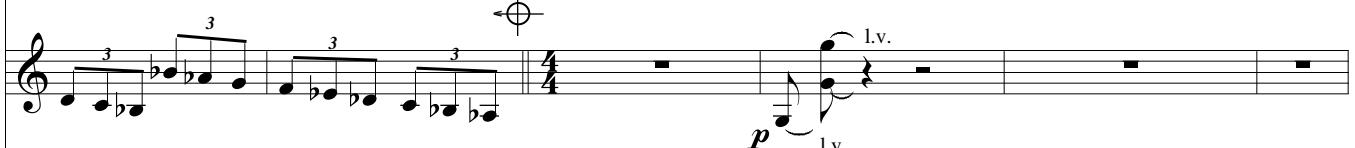
Gtr. 

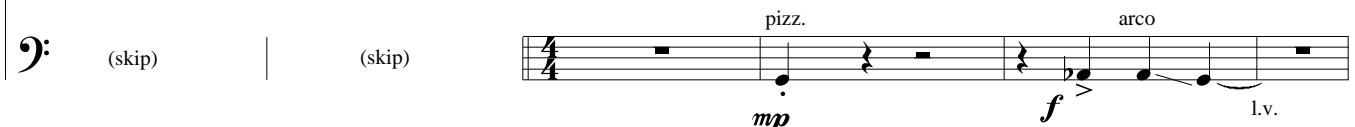
D.B. 

Tempo I ($\bullet = 84$)

97

A. Sx. (C) 

Gtr. 

D.B. 

(hibernation)

103

A. Sx.
(C) *n <> ff*

Gtr. *slow kiss*
f l.v. *l.v.* *mp*

D.B. *p l.v. l.v. mfp f p l.v.*

109

A. Sx.
(C) *pp n.v. vib'imo mp*

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

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

115

A. Sx.
(C) *whisper p It's a it's a it's a spoken mf a quiet*

Gtr. *whisper p It's a it's a spoken mf quiet*

D.B. *it's a it's a p it's a it's a it's spoken mf quiet whisper (in here)*

(hibernation)

119

A. Sx.
(C)

sul VI, f.p.t.

Gtr.

D.B.

122

A. Sx.
(C)

Gtr.

D.B.

pizz.

D.B.

125

A. Sx.
(C)

strum

Gtr.

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

3

D.B.

*)

f

(growl!)

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

(hibernation)

128

A. Sx. (C)

A. Sx. (C) starts with a dynamic **p**. Gtr. has sustained notes with grace notes and slurs labeled "l.v.". D.B. has sustained notes with slurs labeled "arco".

133

A. Sx. (C)

A. Sx. (C) starts with a dynamic **n.v.** followed by a short melodic line. Gtr. has a dynamic **f** and eighth-note patterns. D.B. has eighth-note patterns. The lyrics "it's a dark" are spoken over the music.

136

A. Sx. (C)

A. Sx. (C) starts with a dynamic **pp**. Gtr. has eighth-note patterns with lyrics "it's a dark, quiet place". D.B. has eighth-note patterns with lyrics "it's a dark, quiet place". The lyrics "whisper (in here), l.v. - - - - - rubato" are spoken over the music.

(hibernation)

139

A. Sx. (C) spoken
mf but warm.
a tempo

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

D.B. spoken
mf but warm.
pizz. l.v.

142 swing

A. Sx. (C) f

Gtr.

D.B. arco
f

145 straight

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

Gtr. C III Bus - ses drew us through dream tun - nels.
mf

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

*) 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. Sx.
(C)

Gtr.

D.B.

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

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

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

May 2005
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