Challenging Hierarchies through Minimalist Music:

A Human Experience of Recording and Re-Composing

Australian Wildlife Sounds

Volume II

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A portfolio submitted as partial fulfilment

of the requirements of the degree of

Doctor of Musical Arts

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Statement of Originality

This is to certify that the content of this thesis is my own work. This thesis has not been submitted for any other degree or purpose.

I certify that the intellectual content of this thesis is the product of my own work, and that all assistance received in preparing this thesis and all sources have been acknowledged.

No content produced by generative AI tools has been used in the preparation of this thesis.

Eleanor Brimblecombe

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Links to Audio Files

Link to OneDrive folder containing all audio files:

https://unisydneyedu-my.sharepoint.com/:f:/g/personal/ebri5332_uni_sydney_edu_au/ElLlZfPBLBJNnQuJhaZ35-oBZBPqFEnt0B9phKHDUoXG5w?e=AbvLDr

Links to individual audio files on OneDrive, ordered by piece:

Frantic for winds and percussion:

https://unisydneyedu-my.sharepoint.com/:u:/g/personal/ebri5332_uni_sydney_edu_au/EdoGdYyVPWJMnqcCRsqb3aIBLJEhQvgVOeACSc0_FmS4eg?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcml2ZUZvckJ1c2luZXNzIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=XxAZzP

Reed Warbler for saxophone ensemble:

https://unisydneyedu-my.sharepoint.com/:v:/g/personal/ebri5332_uni_sydney_edu_au/ESFiCoTNTXBGsI43UsqpdwQB_5Sucv6vej1UTpvXjU8Cug?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcml2ZUZvckJ1c2luZXNzIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=1lKrYN

In the Reeds (with a Reed Warbler) for percussionist and prepared recording:

https://unisydneyedu-my.sharepoint.com/:v:/g/personal/ebri5332_uni_sydney_edu_au/EQfkWjCW2XxIl526WlkFy10BXGOGGzPCJvsmuvWGnsPwfw?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcml2ZUZvckJ1c2luZXNzIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=Y00u0s

Grey Fantail for string quartet and wind trio:

https://unisydneyedu-my.sharepoint.com/:v:/g/personal/ebri5332_uni_sydney_edu_au/Eb8FDcDoMNRPkJiVK_q1QxIBaDSdU24fi4afVqciF5fbLA?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcml2ZUZvckJ1c2luZXNzIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=N4CNix

Frog Almost for voices:

https://unisydneyedu-my.sharepoint.com/:u:/g/personal/ebri5332_uni_sydney_edu_au/EeKsfIQh9WhAkrWOn7p5XPQBxSssNcbNTGvfm_DKW277Bw?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcml2ZUZvckJ1c2luZXNzIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=6HNRet

Stay here longer for string ensemble:

https://unisydneyedu-my.sharepoint.com/:u:/g/personal/ebri5332_uni_sydney_edu_au/EX7gsZOUP_BOty_xqoAlCCEBwyV4Btb8VTD2P6nwQPG9lQ?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcml2ZUZvckJ1c2luZXNzIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0NvcHkifX0&e=mmtP0w

Eleanor Brimblecombe

Frantic

1 - Noisy Miners
2 - Mole Crickets
3 - Eastern Koels and Spotted Nightjars

2023

For Woodwind and Percussion:

Piccolo 1
Piccolo 2
Piccolo 3
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Contrabassoon
Clarinet in E♭
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Double Bass

Percussion 1:
Cymbals
Bass Drum

Percussion 2:
Glockenspiel
Marimba
Whip
Cymbals
Wood Block

Percussion 3:
Tambourine
Tam-tam

Percussion 4
Crotales

Program Notes

The noisy miners are the first birds to signal in the dawn, and they are insistent about it, calling between themselves with apparent disregard for any other wild life, or human beings still trying to sleep at 4am. Layering the crotales-glockenspiel with the piccolos adds depth and texture to the miners' call, signifying how in the original recording nearby birds will often sing in either echo or unison with the birds closest to the recorder. The sounds are repetitive and high pitched and loud clarinet/saxophone cluster chords in slower syncopated rhythms are used to represent the annoyance of the human beings forced to listen to them. Further into the piece, the calls begin to descend in pitch while remaining rhythmically static. The listener is now half way between awake and in a dream state and the self-absorbed noisy miner as if its manic calls had some urgent purpose just out of reach. The long pause and trill sound decidedly unfinished because the day has only just begun and the birds will no doubt have more to say.

The second movement begins with the listener walking on a hill. The nearby crickets are not chirping but the forest beyond is full of insect sound, represented by the hand rubbing and oral syllables. As the listener stays still for a moment, the nearby crickets begin chirping. Each cricket has a loud high pitch, accompanied by a softer undertone that is only audible when very close to the insect.
Slow motion footsteps are heard, depicted by the bass drum, starting quiet and distant then growing slowly louder and closer. As the footsteps approach, each cricket stops chirping, except for one brave individual, chirping in medium tempo for longer than the others. Eventually a fortissimo footstep reminds the cricket that a human is still around and it ceases chirping. As the footsteps move further away, the crickets take up chirping again in reverse order to their stopping. The scene concludes with another human walking by, causing the crickets to stop as before, but this time the background noise diminishes too, with a single fortissimo bass drum hit.

The third movement intends to grate on the listener's nerves at first. The rising call of the Eastern koel, also know as a 'storm bird' is heard at uneasy timings, played by the saxophone. This is joined by unsettled low winds, rolling in waves through the static soundscape. Slowly, more instruments and textures join, as the saxophone "ko-el" call occasionally outbursts into it's "wurra-wurra-wurra" sound, supported by oboes and percussion. There are multiple koels in slowly tortured harmony now, performing mating calls amongst the background of a roused locale. Until, the unlikely introduction of a spotted nightjar. This upward chromatic triplet pattern breaks up the koels for a moment, providing hope for some other kind of sound. Alas, they give way to a manic, bombastic culmination of the two species - the land is really turning and moving with the rising chromatic and glissing notes of the ensemble. This builds to a koel-fuelled climax with nightjar cadences and guest themes from the noiy miners, which spirals down and fizzles into a calm after a cacophanous storm. Here, at the conclusion to this three movement piece, we hear the sweet sounds of all species, recontextualised into a major key, with a newfound appreciation for the complexities and power of these creatures.

Performance Notes

Movement 2, Mole Crickets, calls for most players to emulate the sound of crickets and other insects with their mouths and hands. Each performer will have an allocated 'syllable' such as 'shh,' 'ch,' or 'sss' to whisper in an allocated rhythm, as well as the instruction to rub their hands together if their instrument allows it. The intended effect is to create a distant chorus of insects. The rhythms of the mouthed syllables and hand rubbing can be at speeds chosen by each player, ideally creating a range of sound effects across the ensemble. The sounds do not have to be uniform in timbre, and in fact some slightly accented syllables add to the rough texture of the sounds. Players may also choose to take small pauses and resume as they like, or remain continuous throughout the aleatoric section.

Adding to the sounds in this movement is a suspended cymbal. The player should maintain a quiet wash of sound whenever notated, with dynamics ranging from pianissimo to mezzo piano. The player should also move their mallets around the cymbal itself, creating different sounds with the harmonic tendancies of the cymbal.

Duration: 15:30

Transposed Score

Frantic

Noisy Miners, Mole Crickets, Eastern Koels and Spotted Nightjars

Movement 1 - Noisy Miners

Eleanor Brimblecombe

Moderately fast ♩ = 110

Piccolo 1
Piccolo 2
Piccolo 3
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Contrabassoon
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Double Bass
Percussion 1
Percussion 2
Percussion 3
Percussion 4

ff

ff

ff

Glockenspiel

f

Crotales

f

7

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

13

5

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

22

accel.

25

Faster ♩ = 124

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

ff

f

pp

mf

Tambourine

27

7

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

sim.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Glock.

Tamb.

Crot.

33

36

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

40

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

mf *non dim.*

p sub

1 player

To Mar.

42

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

ff
ff
mf
mf
mf

46

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

mf
tutti
mp
Marimba
To Whip
f

50

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

56

57

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

f
p
mf
Whip
To Mar.
Marimba

63

66 **Slightly faster** ♩ = 130

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

f *mp* *mf*

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

74

75

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

p *f* *p*

84

86

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

p *f*

p *f*

p *f*

p *f*

p *f* *p*

p *f* *p*

To Whip

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

93

96

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

ff
mf
Whip

98

102

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

ff *mf* *f*

103

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

ff *mf*

To Cym.

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

ff
f

112

113 **Slightly slower ♩ = 120**

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

117

rall.

123 Slower ♩ = 105

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Whip
Tamb.
Crot.

ff *mp* *mf* *p*

To Sus Cym.

Cymbals
To Mar.

124

126

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

f
f
p
p
p
p
p
p
Marimba
mf
pp
bowed
mf

133

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Mar.
Tamb.
Crot.

mp
mp
mp

Sus. Cymbal

135

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
Cym.
Mar.
Tamb.
Crot.

p *mf*

pp *mf*

142

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
Cym.
Mar.
Tamb.
Crot.

To B. D.

147

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
Cym.
Mar.
Tamb.
Crot.

f
mf
mp
ff
To Cym.

152

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
Bass Drum
B. D.
Cymbals
Cym.
Tamb.
Crot.

158

accel.

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

ff
mf
f
mp
p
To Glock.
Glockenspiel

163 **Moderately fast ♩ = 120**

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

169

G.P.

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

f *ff* *ff sub.* *p* *mf*

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

damp

f

181

182

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

p
ff

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

ff

Bsn. 2

ff

Cbsn.

E♭ Cl.

Cl. 1

ff

p

Cl. 2

ff

p

Cl. 3

ff

p

B. Cl.

ff

p

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

ff

Ten. Sax.

ff

ff

Bari. Sax.

ff

Db.

B. D.

Glock.

p

Tamb.

ff

Crot.

191

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

ff *p* *f* tr

196

39

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

f

tr

201

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

206

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

p *mf* *p sub* *mp* *f* *fp* *mp*

To Sus. Cym.

210

rit.

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
Tamb.
Crot.

Movement 2 - Mole Crickets

Moderately ♩ = 80 (2+3)

217

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

* all sounds repeated at irregular intervals

Picc. 1

Picc. 2

Picc. 3

flz.

Fl. 1

mf

Fl. 2

Ob. 1

mp

"shh shh"

Ob. 2

"ch ch"

Bsn. 1

mp

Bsn. 2

mp

Cbsn.

"ch ch"

E♭ Cl.

mf

"tss tss"

Cl. 1

mf

Cl. 2

Cl. 3

"ch ch"

B. Cl.

mp

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

"shh shh", continue sounds at own tempo, with occasional breaks of 1-2 bars.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

228

232

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

flz.
mf
mp
"shh shh"
"ch ch"
"tss tss"
growl
p

236

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

"ch ch"
"tss tss"
"tss tss"
"tss tss"
"shh shh"
"ch ch"
"shh shh"
"ch ch"
"ch ch"
"ch ch"

mp
mp
growl
mp
f
ff

238

240

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

"shh shh"
"shh shh"
"ch ch"
"tss tss"
"ch ch"
"ch ch"
"ch ch"
"ch ch"

mf
mf
mf
mp
mp
ff
f
mp

growl

243

49

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

flz.

mp

"ch ch"

"tss tss"

growl

"shh shh"

p

248

252

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
"ch ch"
Ob. 1
"shh shh"
Ob. 2
Bsn. 1
"ch ch"
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
"ch ch"
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
"shh shh"
Db.
B. D.
"ch ch"
p
Cym.
Tamb.
Crot.

Picc. 1

Picc. 2

Picc. 3

To Fl.

Fl. 1

"shh shh"

sounds begin to fade away

All remaining sounds stop.

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

"ch ch"

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

mp

f

ff

Cym.

Tamb.

Crot.

Movement 3 - Eastern Koels and Spotted Nightjars

52

259

Moderately ♩ = 80

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

norm.

mf

269

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

p

277

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

p

290

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

f

mp

mp

mp

p

p

p

292

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

f

mp

mp

p

p

p

297

302

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

norm.
Flute
flz.

303

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

f flz. *pp* *f* flz. *pp* *f*

Fl. 1

f flz. *pp* *f* flz. *pp* *f*

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

fp *mp* *mp*

Bsn. 2

fp *mp* *mp*

Cbsn.

E♭ Cl.

ff *ff*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

Cb. Cl.

mp

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

mp

B. D.

Cym.

Tamb.

Crot.

308

312

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

flz.
pp
f
ff
mp

313

317

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

ff *mp* *f*

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

ff

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

f

Cl. 1

ff

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

323

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

solo
norm.

mp

f

3 3 3 3

mp

Fl. 1

norm.

p

mf

p

mf

p

mf

Fl. 2

norm.

p

mf

p

mf

p

mf

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

330 **Broadly** ♩ = 68

328

63

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

f *p* *ff* *mp* *pp* tutti (1st x) norm. 3

333

334

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

338

65

Picc. 1

Picc. 2

Fl. 3 (Picc. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Db.

B. D.

Cym.

Tamb.

Crot.

ff

f

mf

To Picc.

To W.B.

343

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
W.B.
Tamb.
Crot.

ff
mp
f
Wood Block

348

67

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
W.B.
Tamb.
Crot.

f

To Cym.

353

Picc. 1
Picc. 2
Fl. 3 (Picc. 3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
W.B.
Tamb.
Crot.

Piccolo

f

mf

p

358

364

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cymbals
Cym.
Tamb.
Crot.

370

366

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

ff *f*

To Glock.

To T.-t.

Moderately fast ♩ = 110

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Cym.
Tamb.
Crot.

mf
mf
mf
mf
mf
mf
f
Glockenspiel
Tam-tam
mp
ff
f

381

386 **Gently** ♩ = 70

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

p *mp* *f* *mf*

3

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

f *mp* *mf* *p*

394

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

399

75

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

flz.

f *mf* *p* *mp*

406

norm.

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

f

p

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Db.
B. D.
Glock.
T.-t.
Crot.

Eleanor Brimblecombe

Reed Warbler

2024

For Saxophone Ensemble:

2 Soprano Saxophones	2 Baritone Saxophones
2 Alto Saxophones	Bass Saxophone
2 Tenor Saxophones	Contrabass Saxophone

Program Notes

The basis for this piece was an audio recording conducted at Pilot Creek Road near Cooma on the 23rd of September at approximately 1:30pm during my 2023 recording fieldwork. I started this session on the Eastern side of the Murrumbidgee River, but encountered a lack of vocal wildlife, as well as the prohibitive volume of the river rapids rushing at high speed due to nearby snowmelt. I packed up and ventured to the other side of the river, further away from the rapids, stopping my car every 50-100 metres to see if I could hear any distant calling or singing.

Eventually I could hear a bird singing incessantly, echoing off the trees and the riverbanks. I prepared my recording gear and walked very slowly towards the sound. I carried my Zoom H5 recording with a shotgun microphone attached to a parabolic reflector, with the excess wires wrapped around my neck and shoulders to avoid snagging on branches or long grass. After a couple of failed attempts to station myself near some bushes, I stood up, walked closer to the source of the singing, taking one small step every two or so minutes, until the microphone was picking up the bird's song loudly and clearly. I could eventually sit down and unravel the cable from myself quietly.

It was an Australian reed warbler (*Acrocephalus australis*), and while I could not see it tucked away in the reeds by the river, it had a lively presence that captured my attention for almost half an hour. The resultant recording was the end of, and the highlight of my 25-day September fieldwork and inspired this piece of music for saxophone ensemble.

Performance Notes

Solos - all solos can be played freely in a jazz style to suit the taste of the performer.

The timbral trills at bar 134 are to be performed by playing the notated pitch, then trilling with any key that alters the timbre of the note rather than the pitch. Microtonal fingerings for these trills are also acceptable. All other trills should be played aggressively.

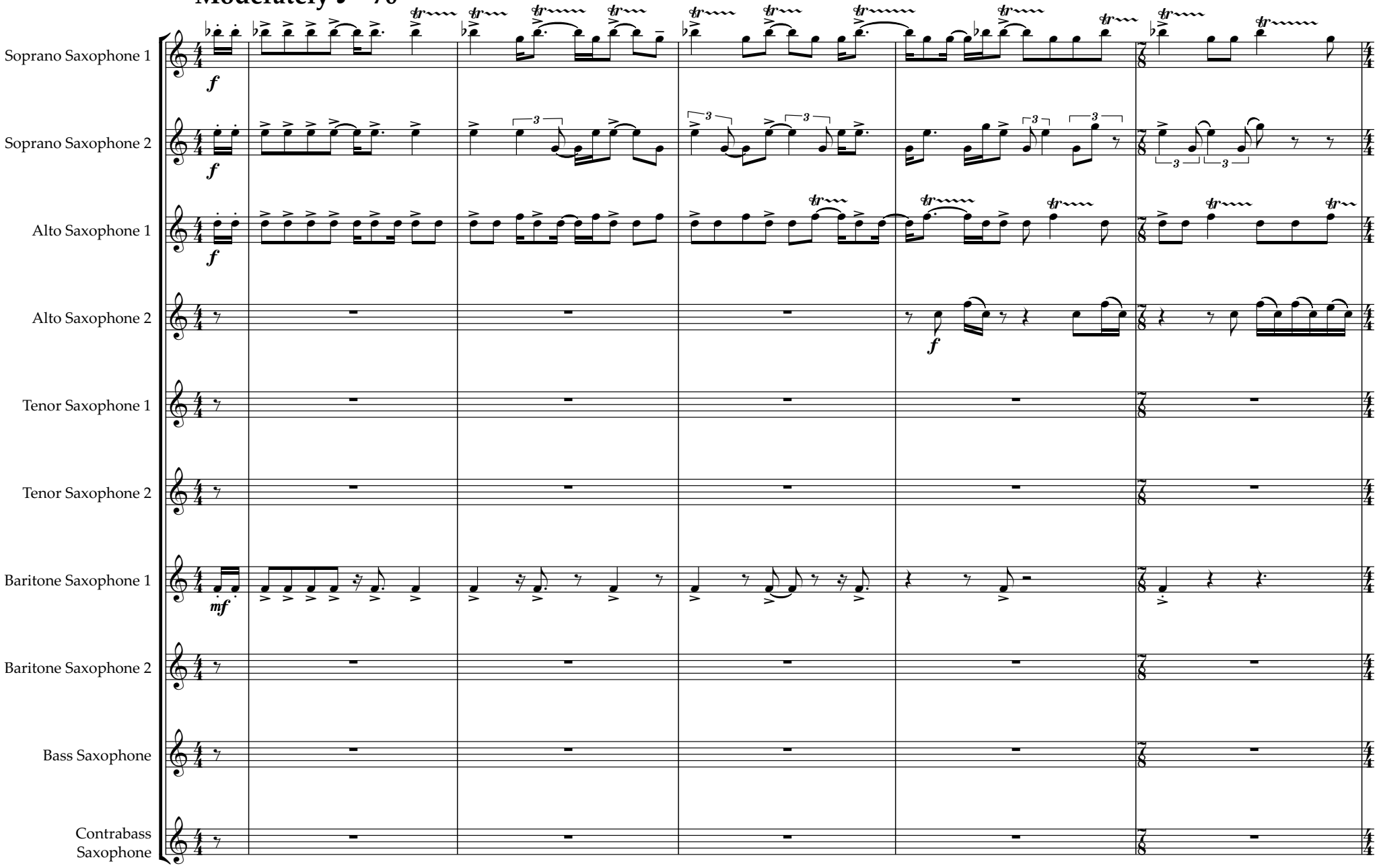
Duration: 10:00

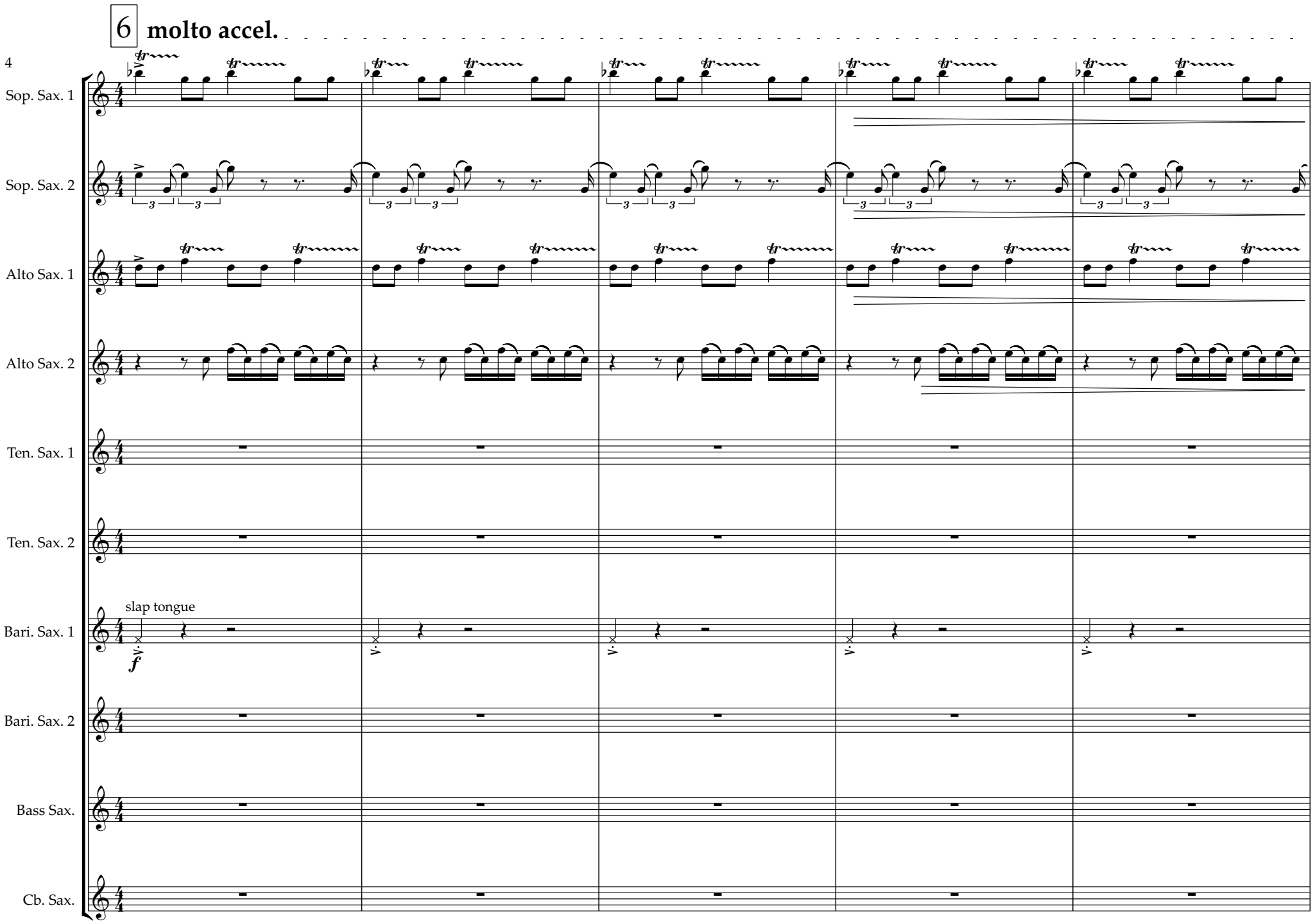
Transposed Score

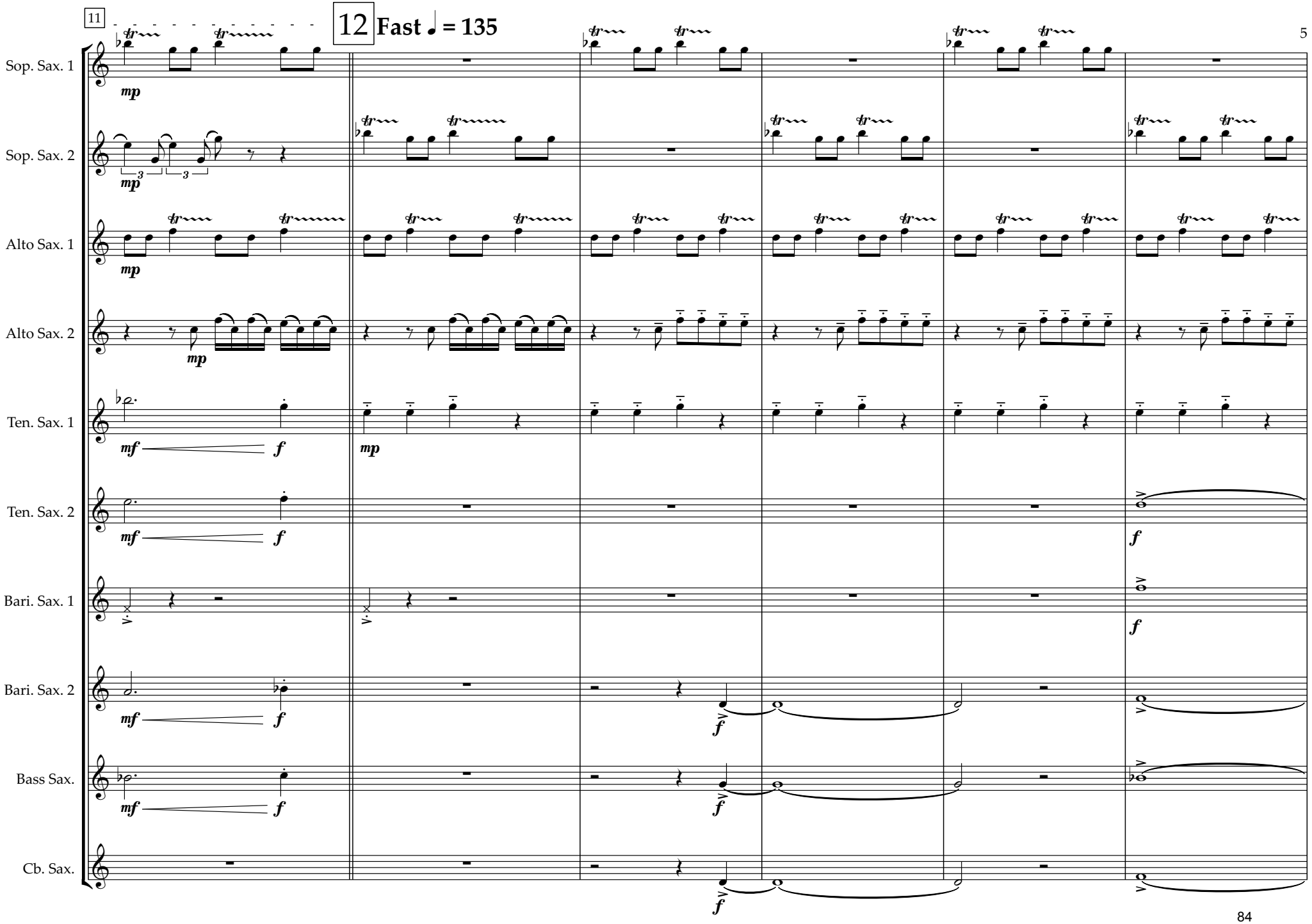
Reed Warbler

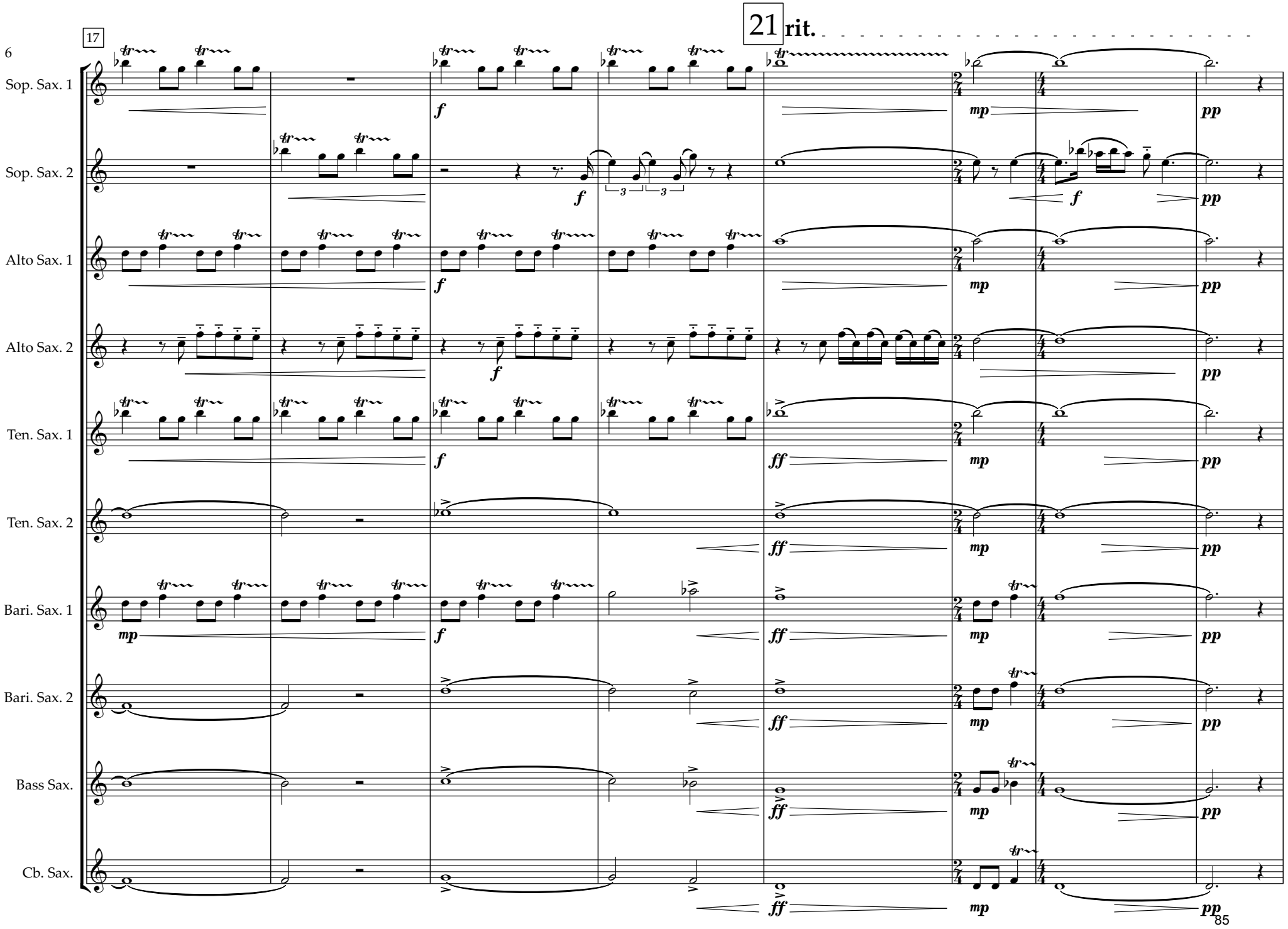
Eleanor Brimblecombe

Moderately ♩ = 70



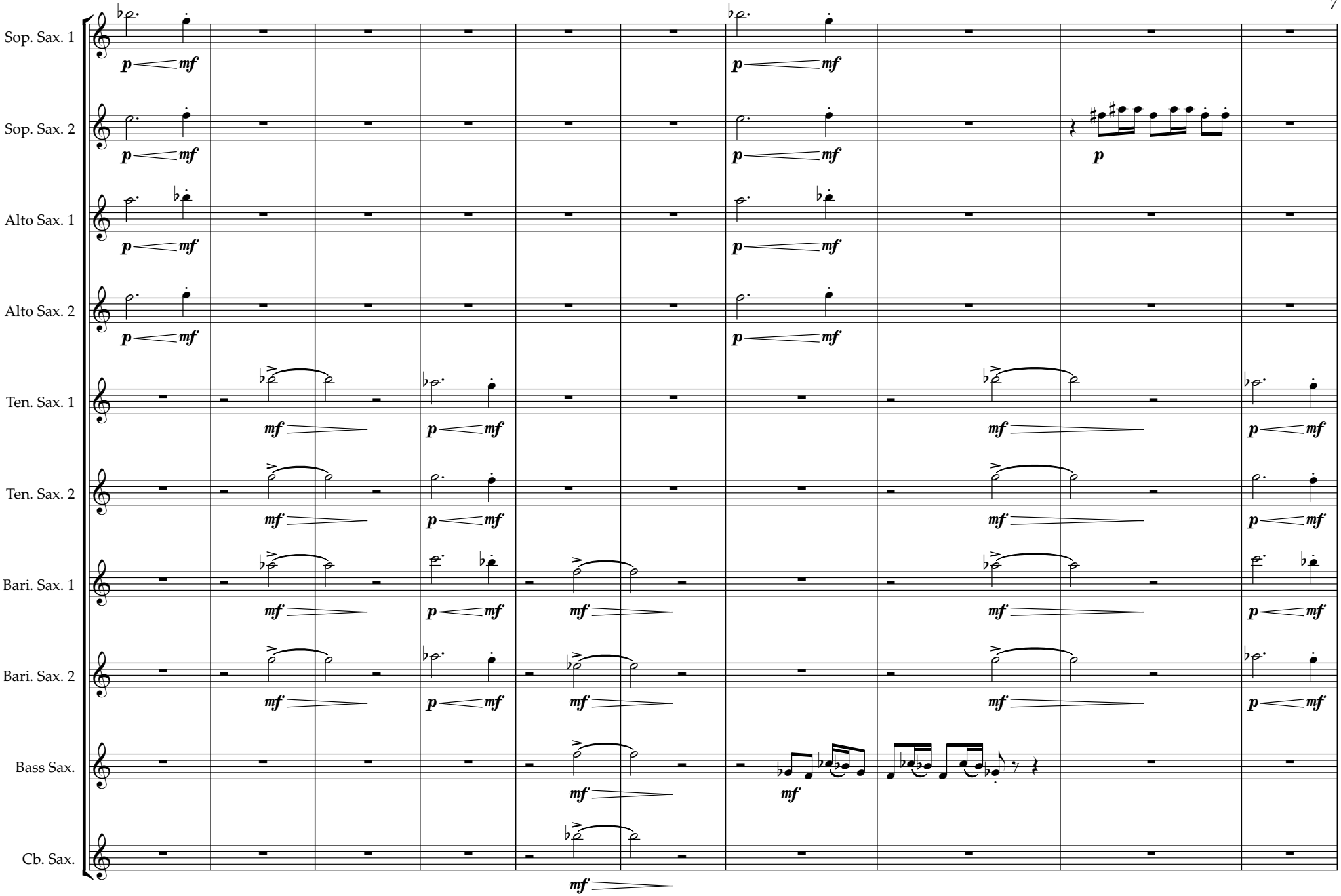

6
molto accel.
4
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
slap tongue
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.


11
12
Fast ♩ = 135
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.


17
21
rit.
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
f
mp
pp
ff

25 **Moderately fast ♩ = 110**

31



35

37

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

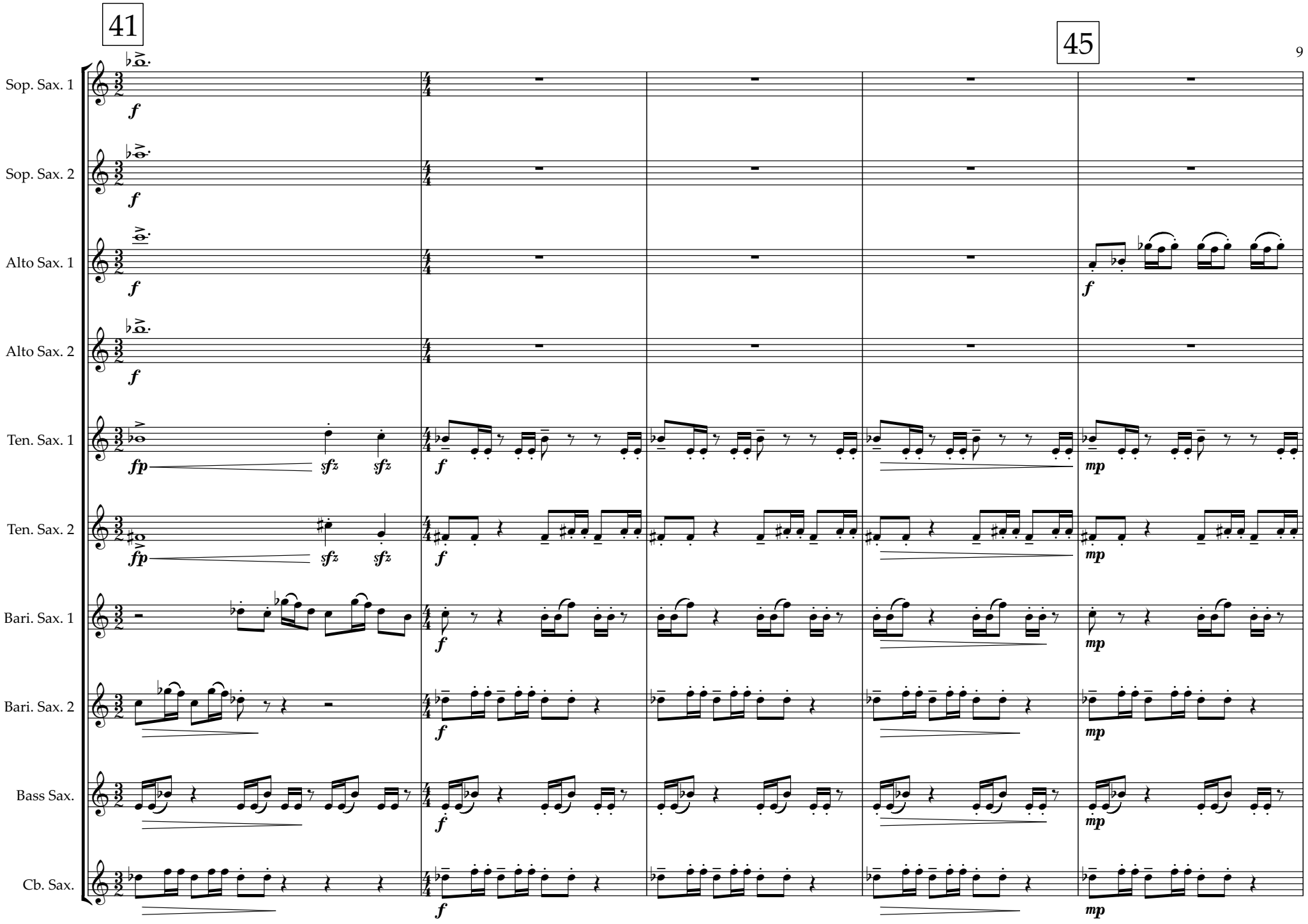
Ten. Sax. 2

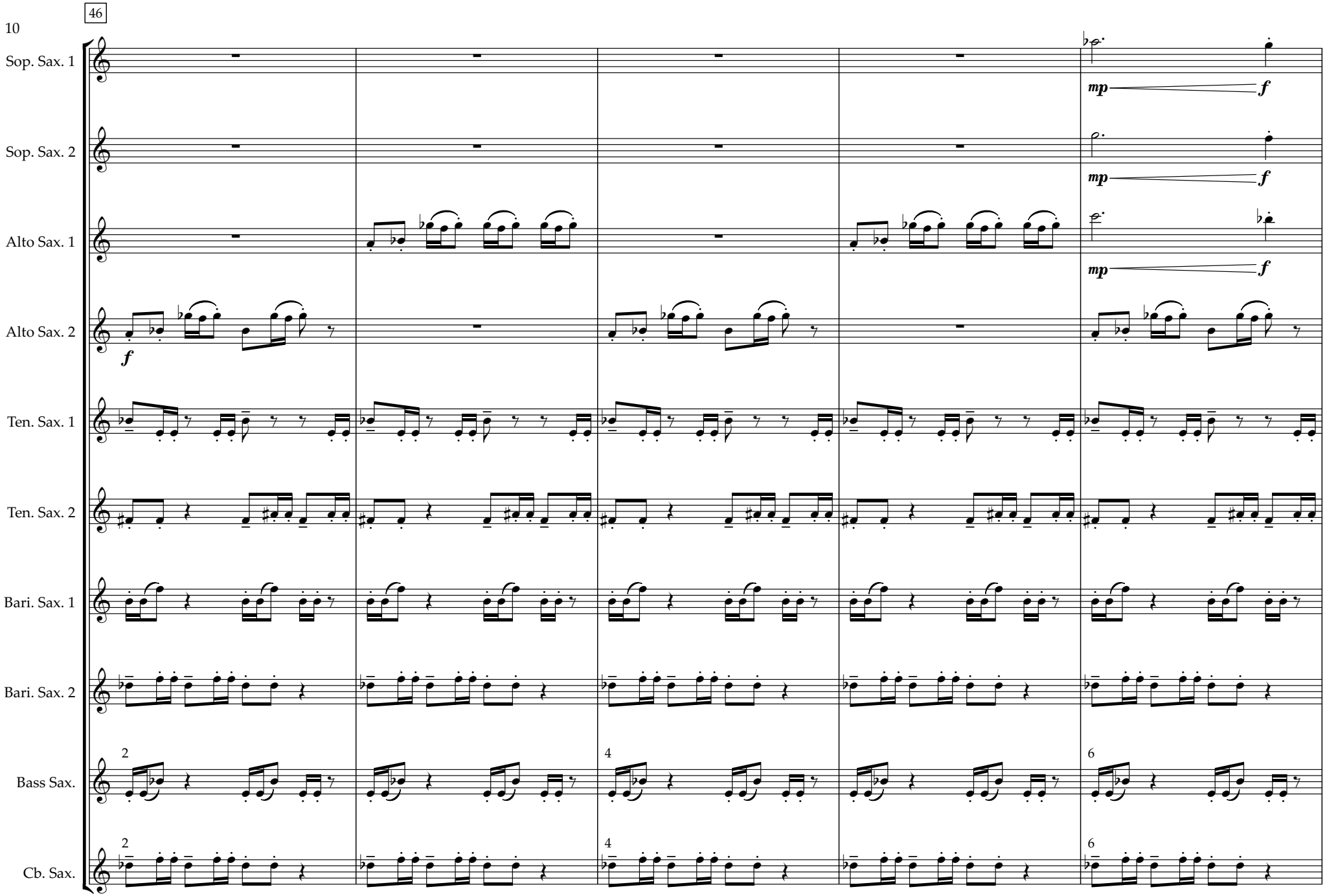
Bari. Sax. 1

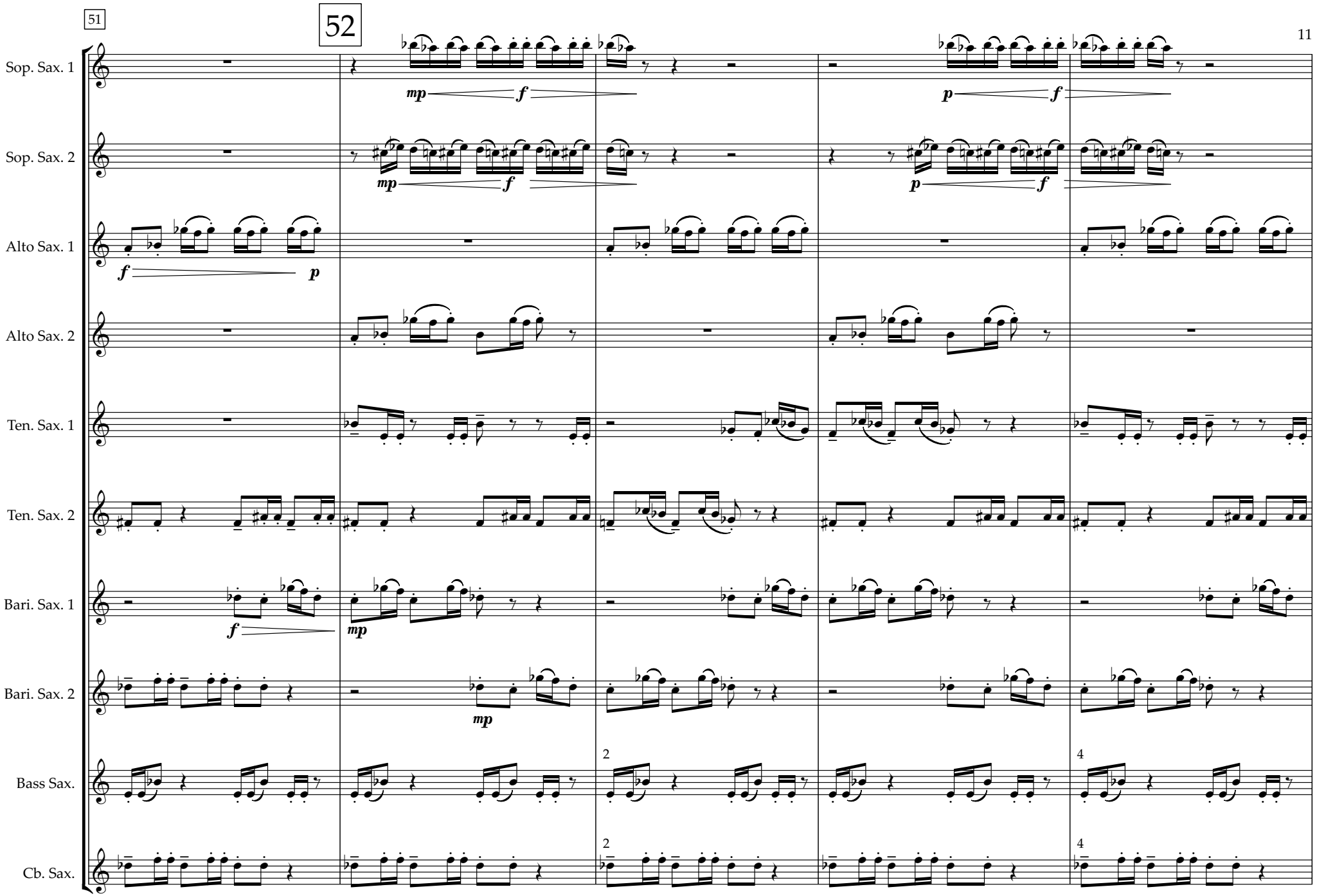
Bari. Sax. 2

Bass Sax.

Cb. Sax.


41
45
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
f
fp
sfz
mp


46
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
mp
f
2
4
6


51
52
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
mp
f
p
2
4

56

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

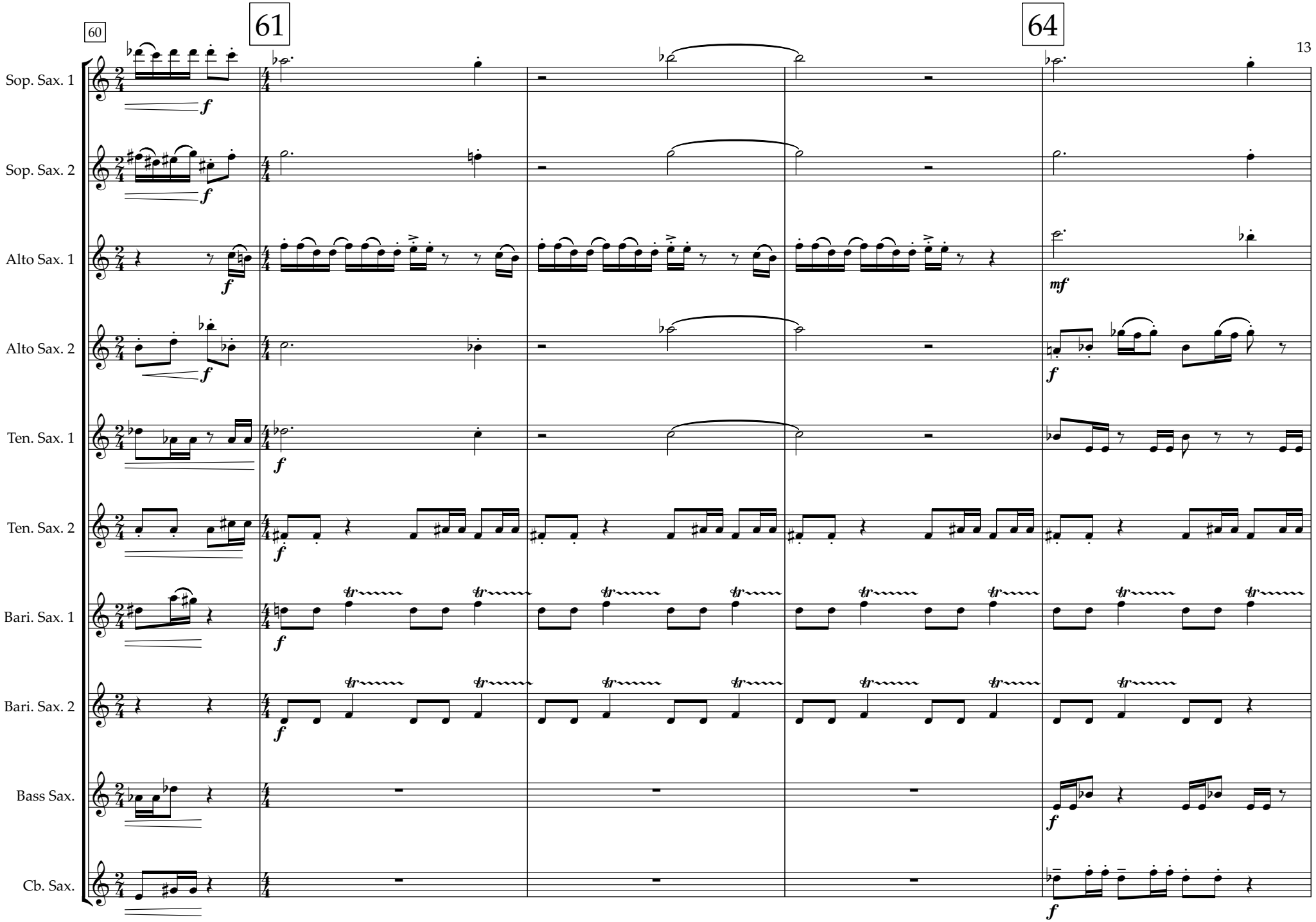
Ten. Sax. 2

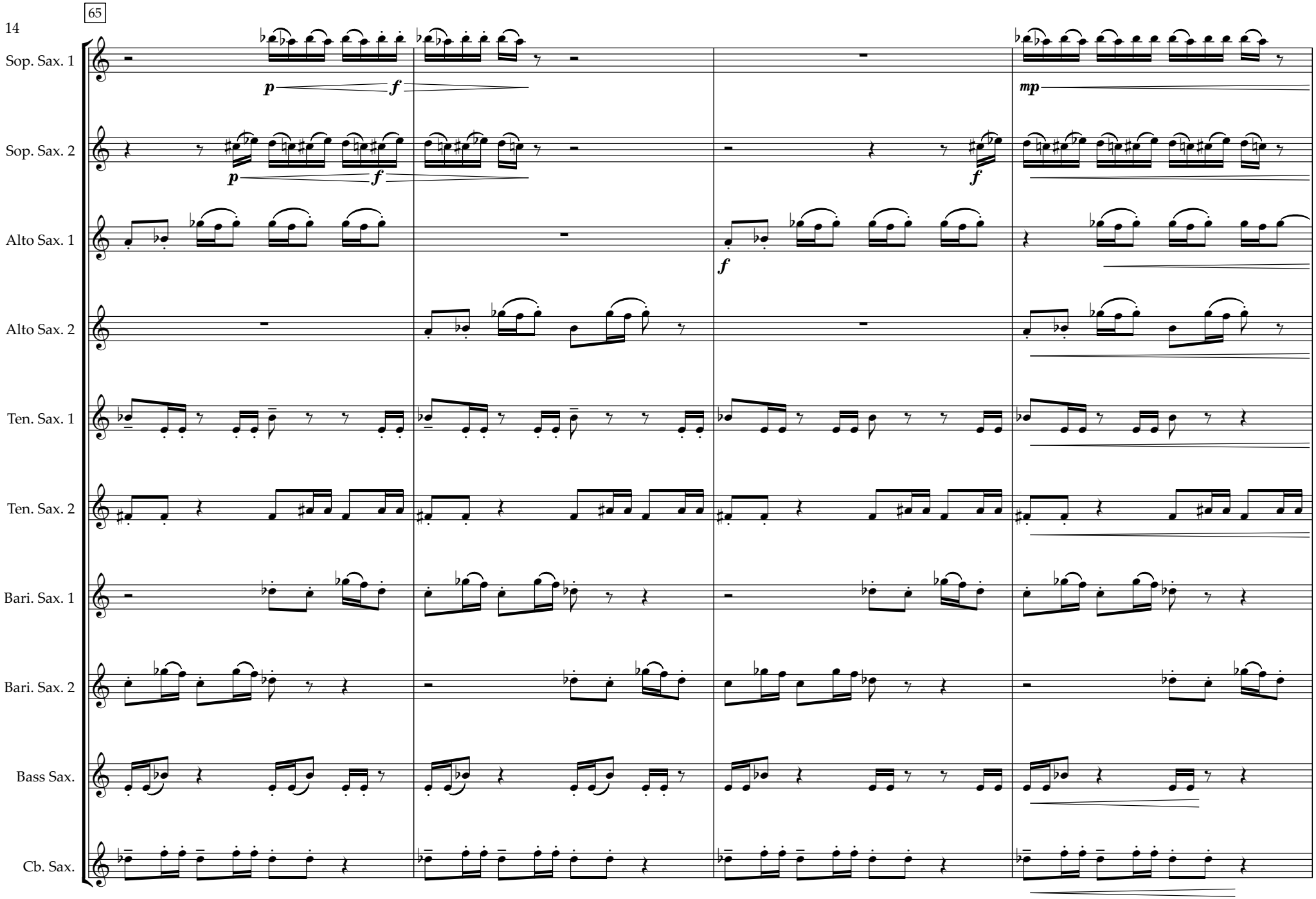
Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.


60
61
64
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
f
mf


65
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
p
f
mp

69

72 **Slightly slower ♩ = 100**

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

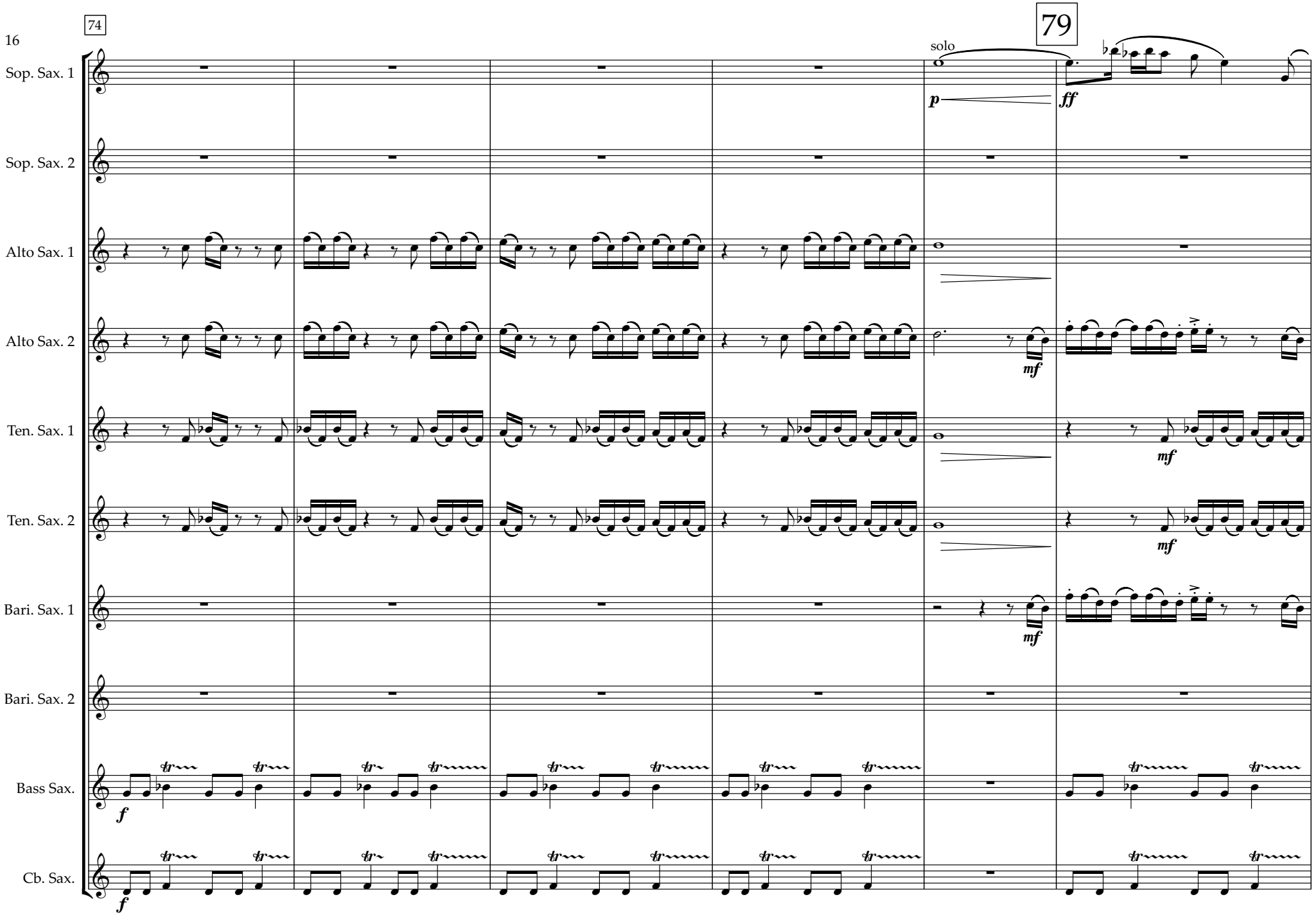
Bari. Sax. 1

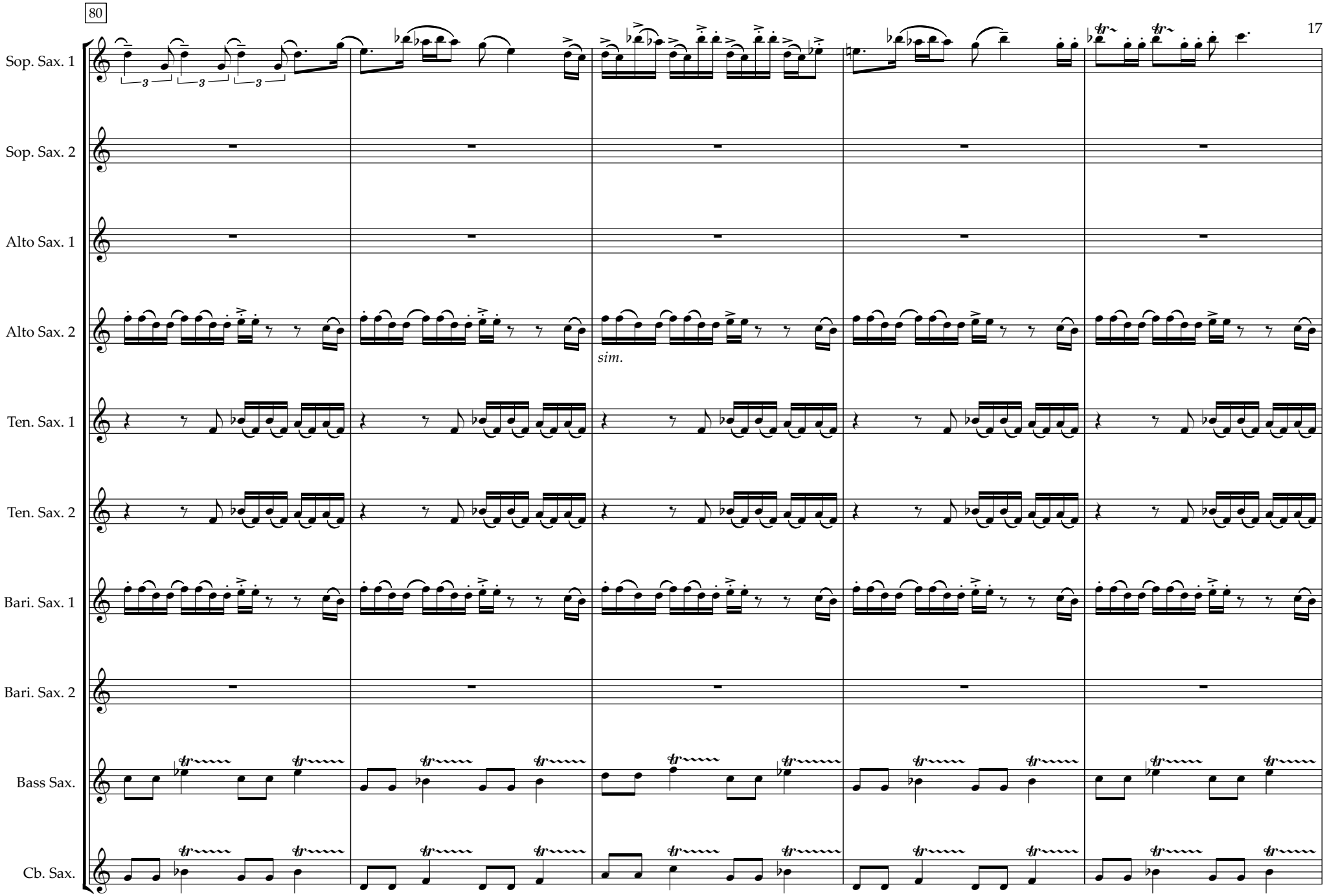
Bari. Sax. 2

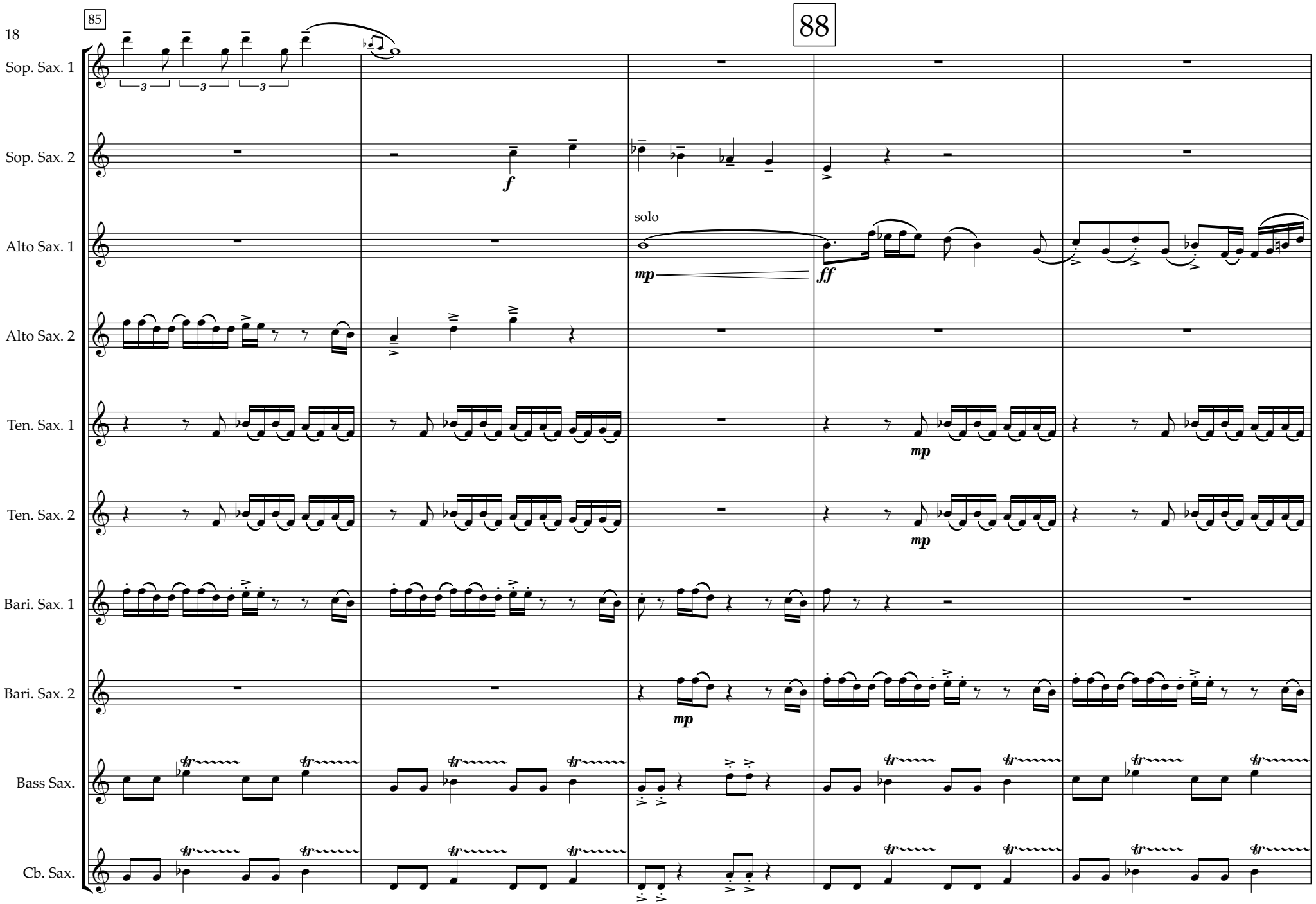
Bass Sax.

Cb. Sax.

f *ff* *sim*


74
79
solo
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
p
ff
mf
mf
mf
mf
f
f


80
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
sim.
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.


85
88
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
solo
f
mp
ff
mp
mp
mp

90

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

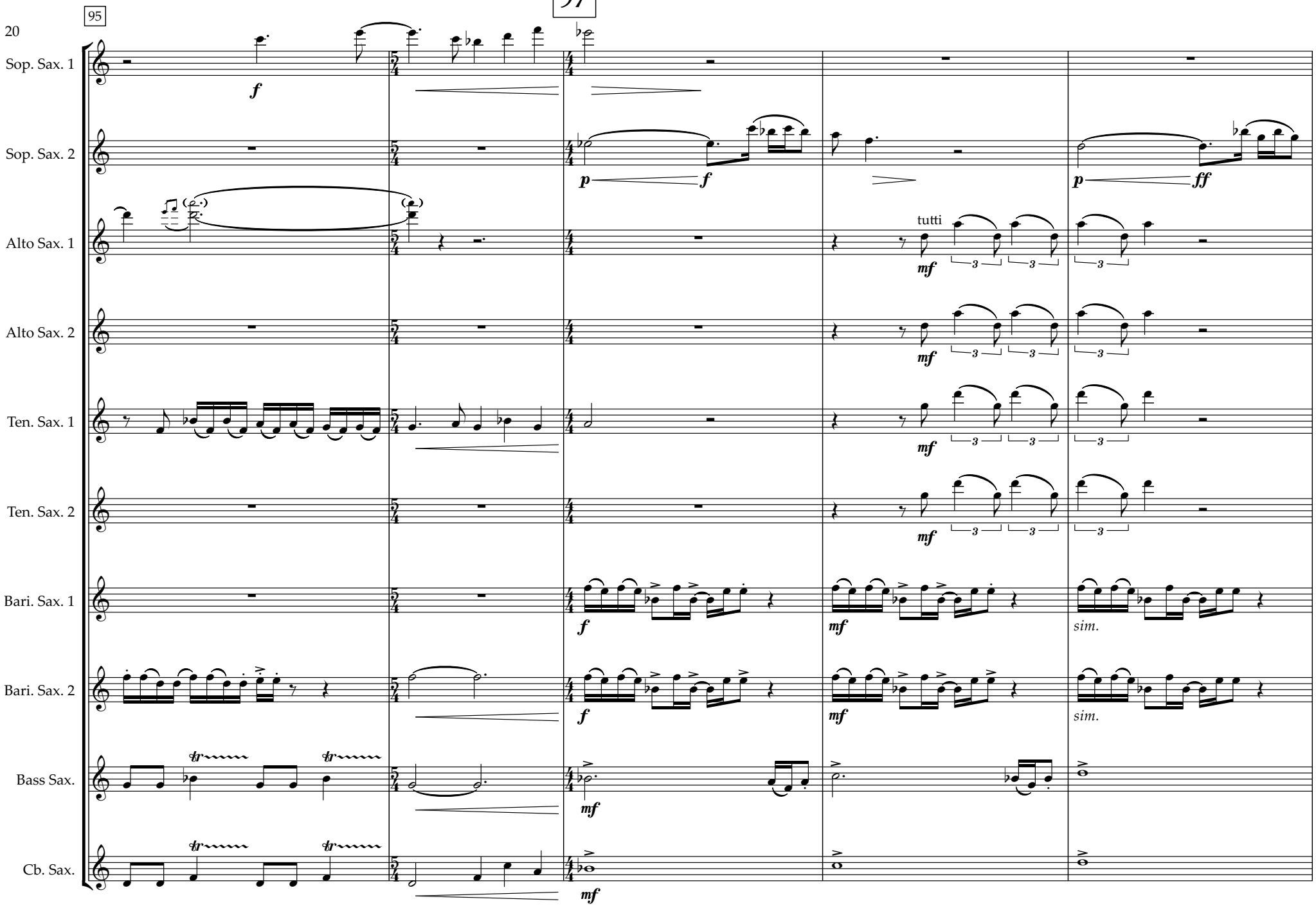
Ten. Sax. 2

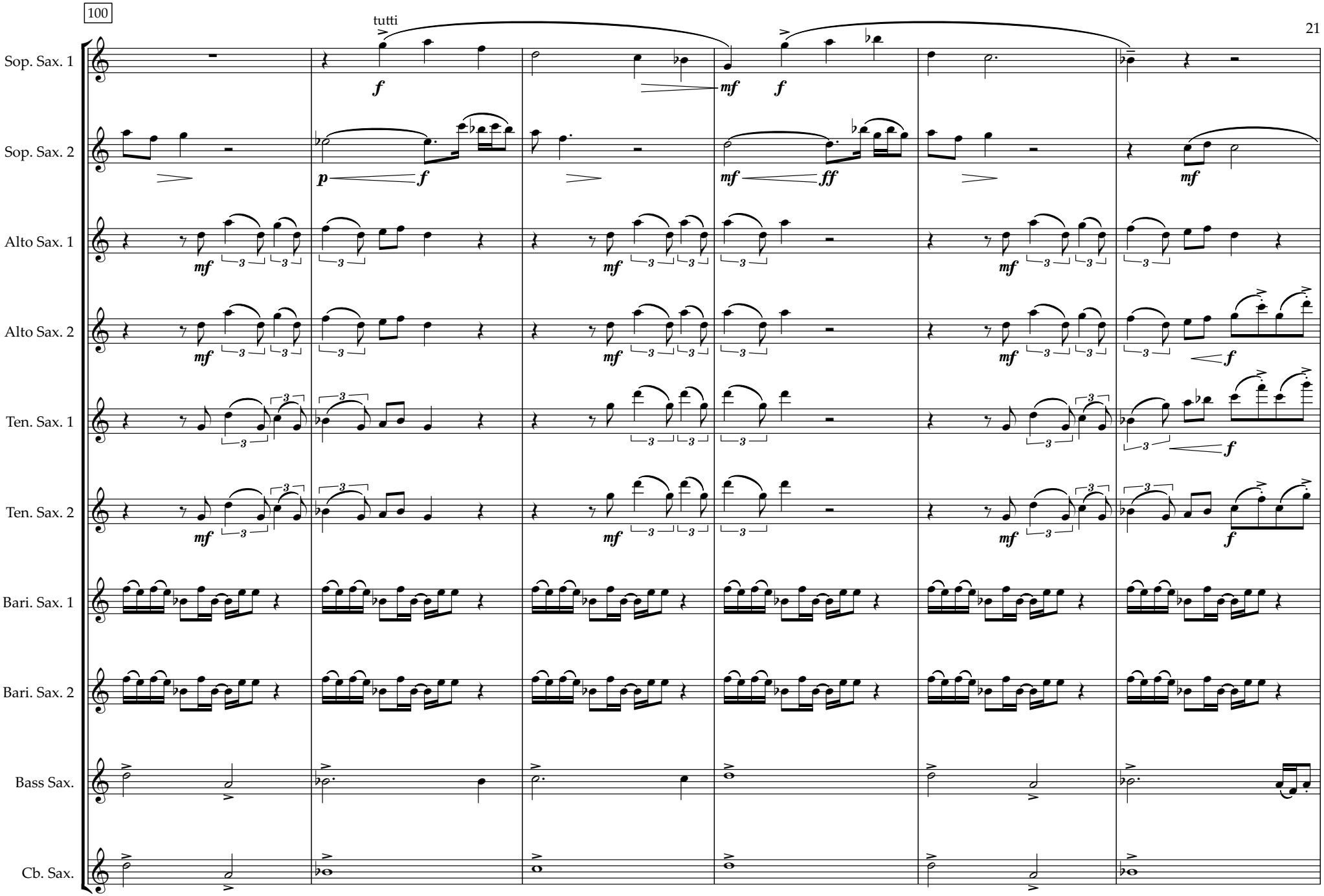
Bari. Sax. 1

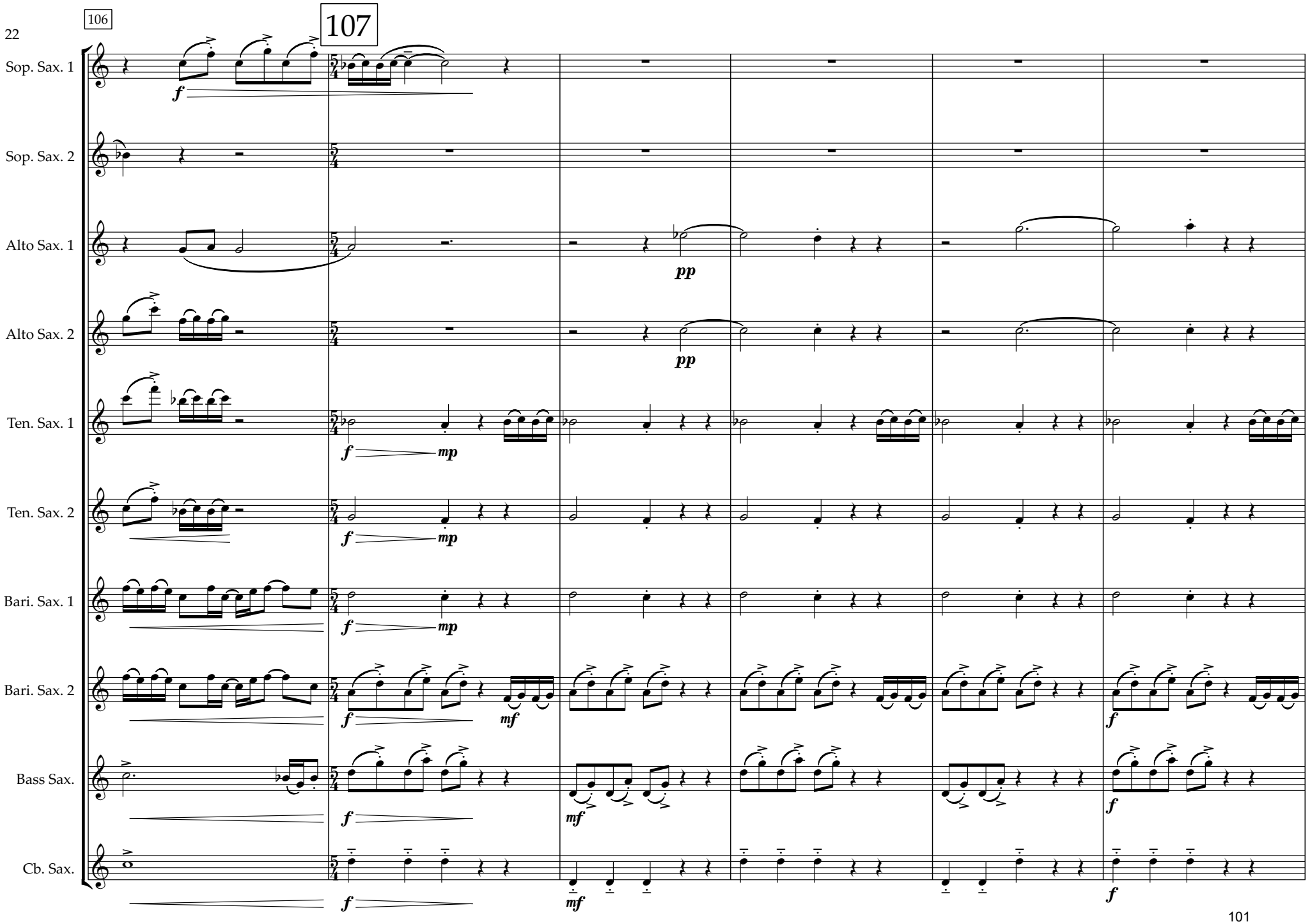
Bari. Sax. 2

Bass Sax.

Cb. Sax.

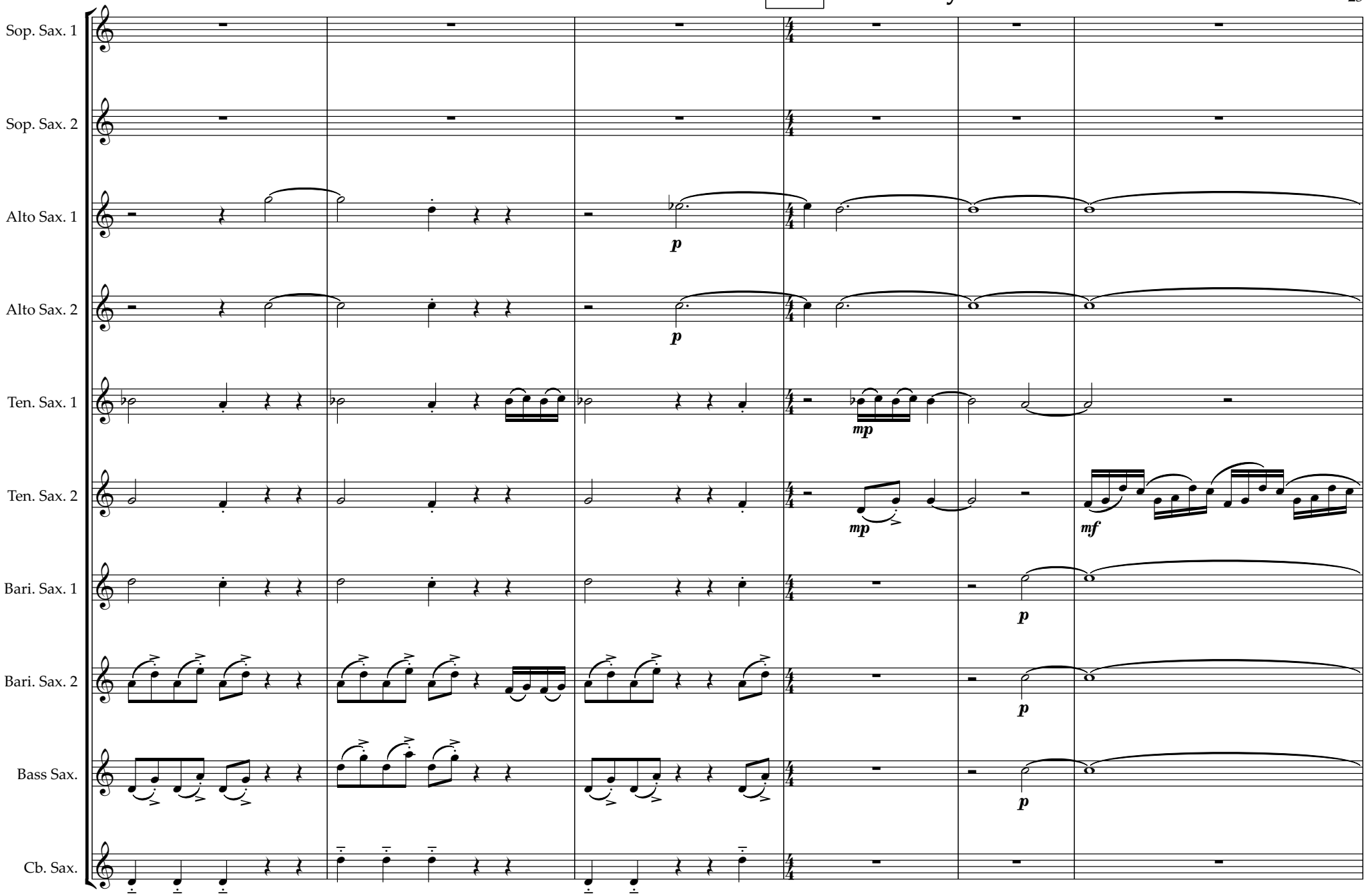

20
95
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
tutti
sim.
sim.


100
tutti
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.


106
107
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
f
pp
mp
mf

112

115 **Moderately ♩ = 80**



118

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

f

f

mf

123

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

timbral trill

sim.

Alto Sax. 2

timbral trill

sim.

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

timbral trill

sim.

Bari. Sax. 2

timbral trill

sim.

Bass Sax.

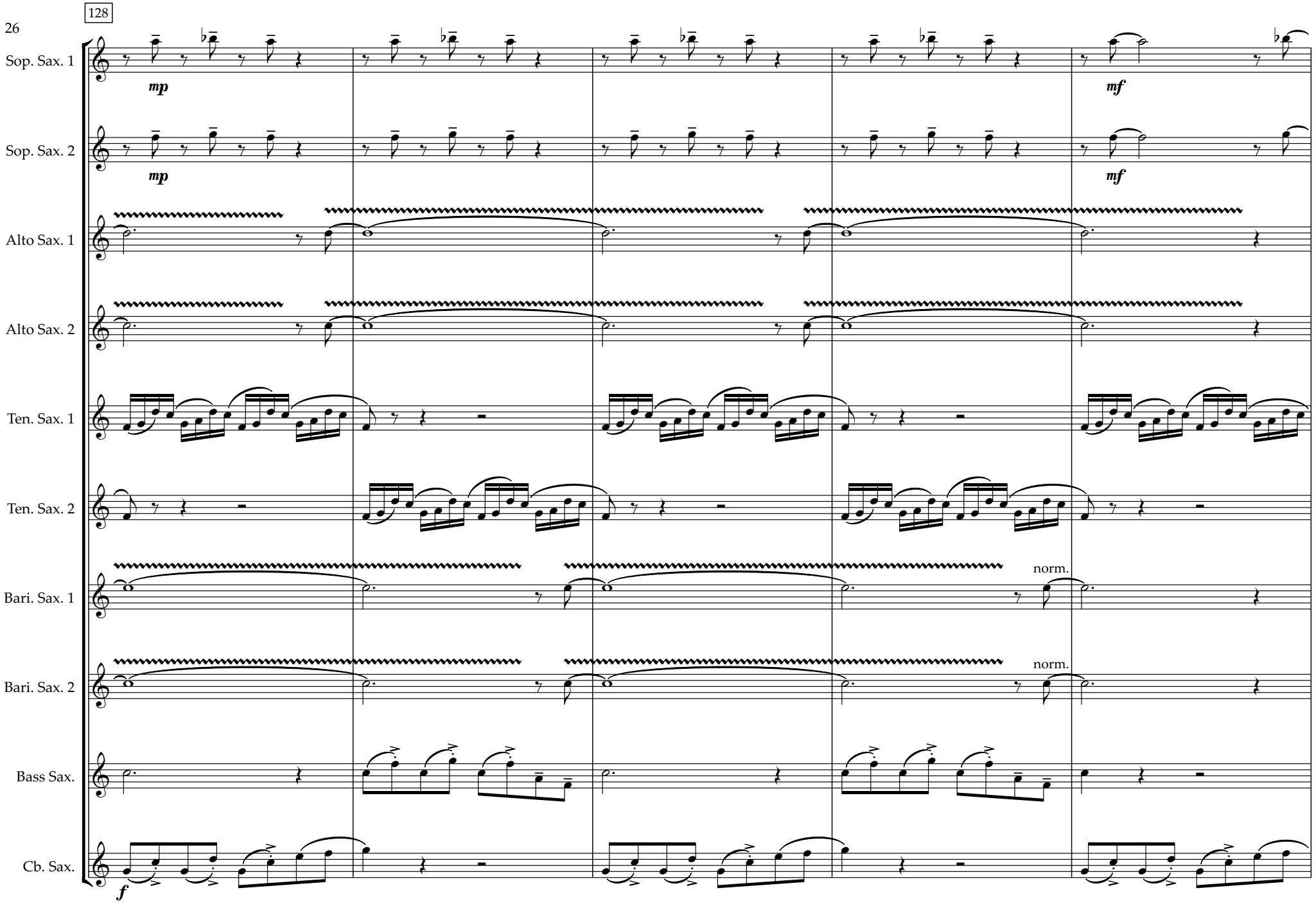
f

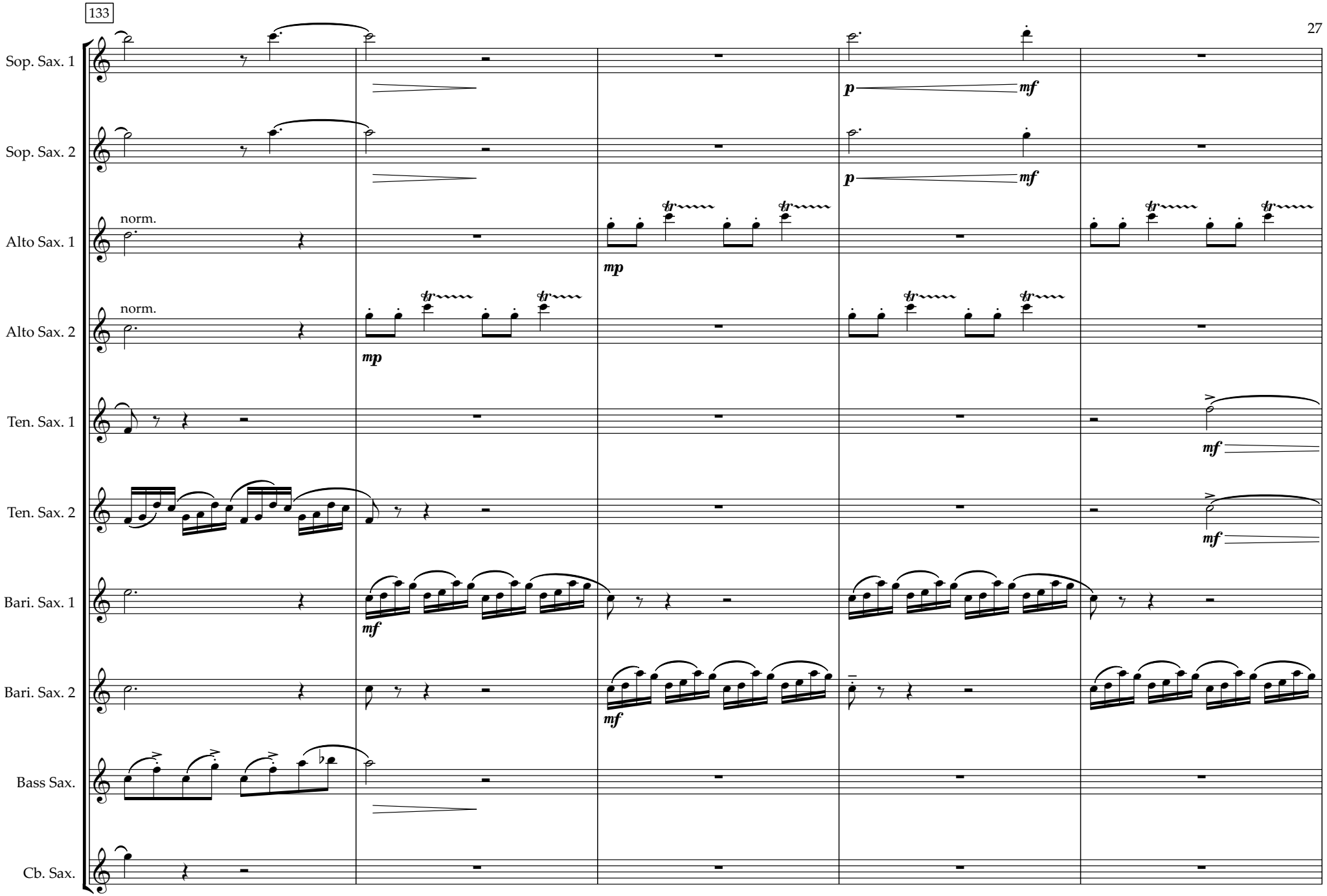
f

Cb. Sax.

f

f


128
Sop. Sax. 1
mp
mf
Sop. Sax. 2
mp
mf
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
norm.
Bari. Sax. 2
norm.
Bass Sax.
Cb. Sax.
f


133
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
norm.
norm.
p
mf
mp
mf

138

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

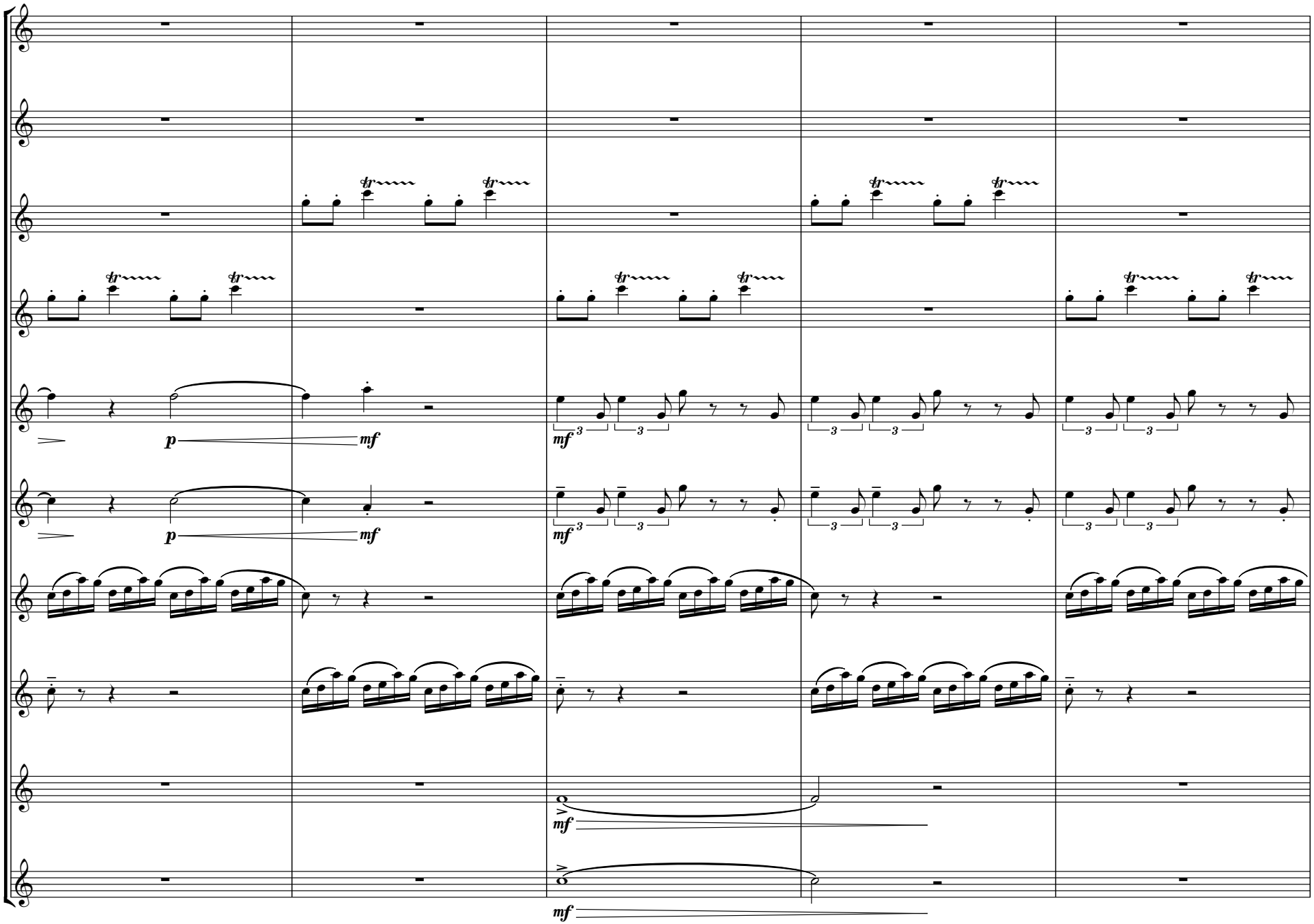
Ten. Sax. 2

Bari. Sax. 1

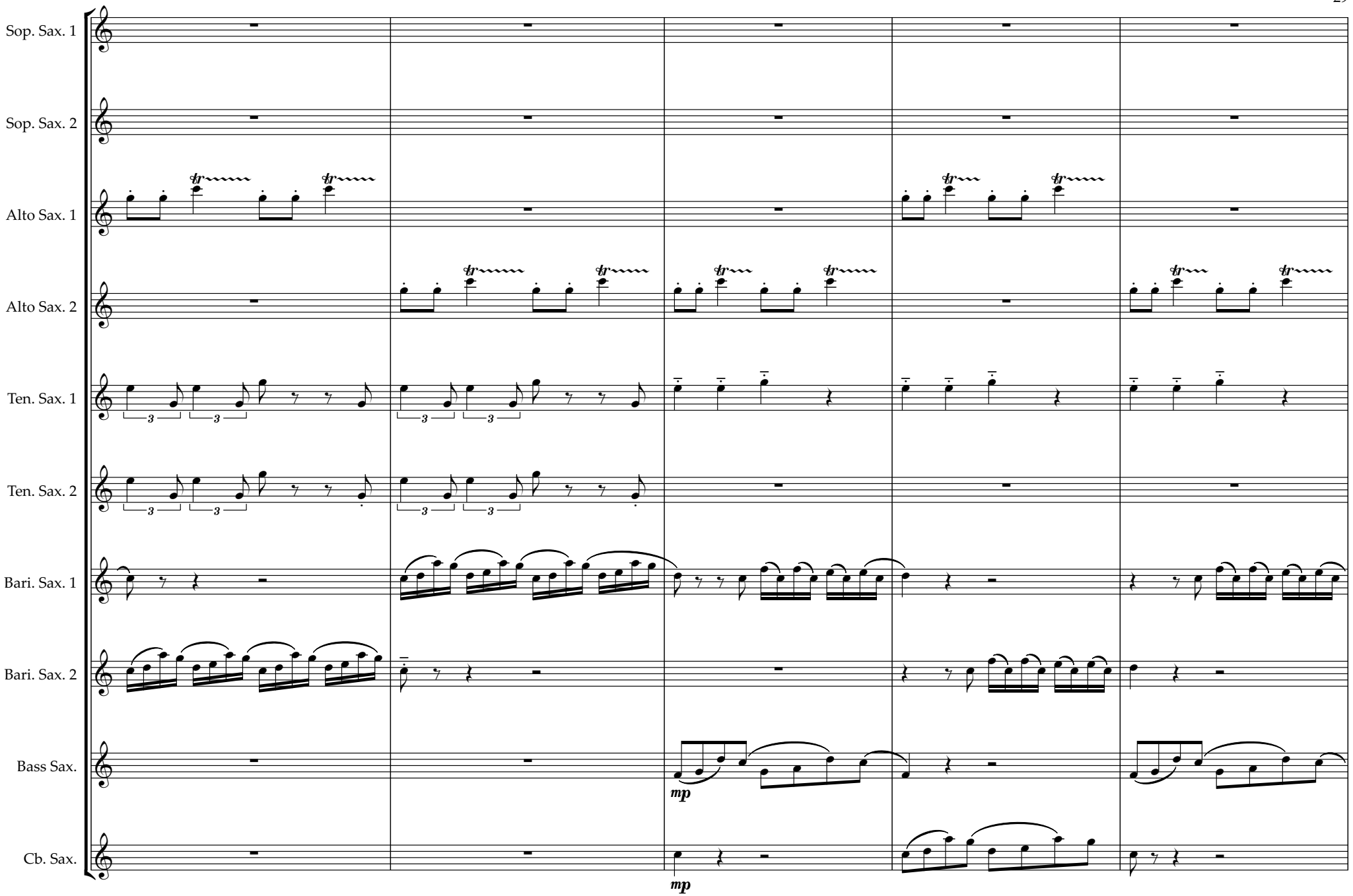
Bari. Sax. 2

Bass Sax.

Cb. Sax.



143


Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
mp
mp

148

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

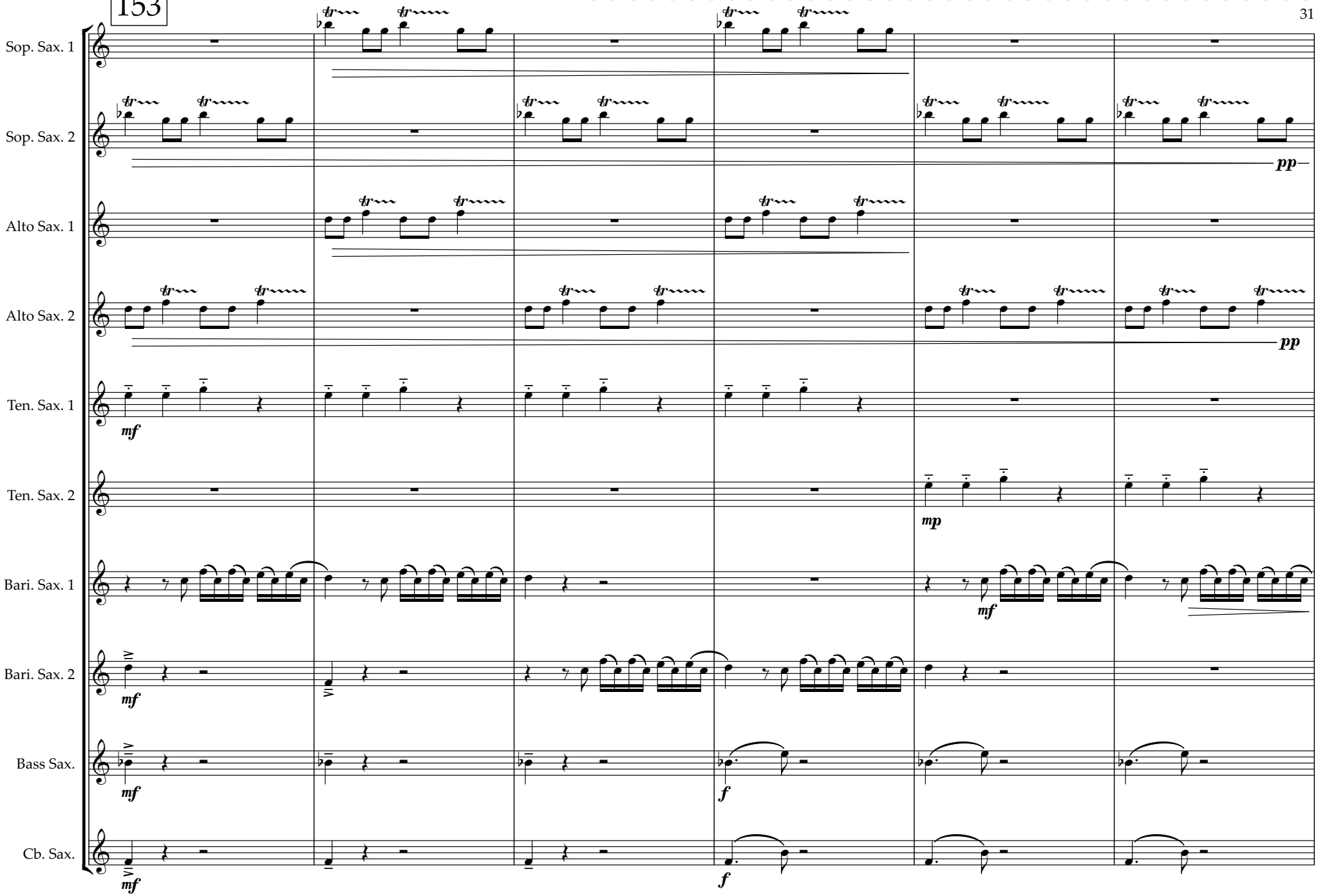
Cb. Sax.

mp

mf

153

accel.


Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
pp
pp
mf
mp
mf
mf
mf
f
mf
f

159

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

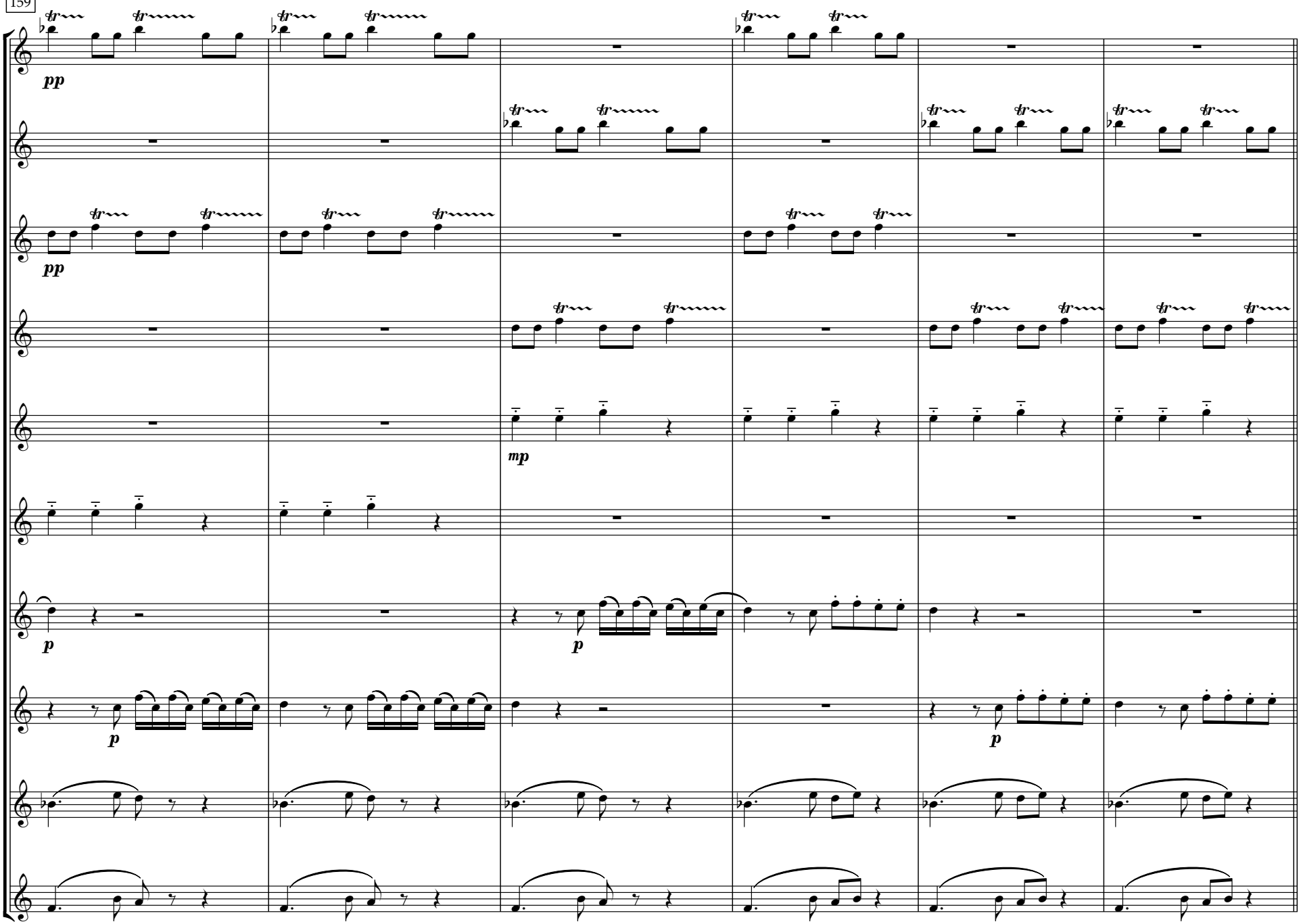
Ten. Sax. 2

Bari. Sax. 1

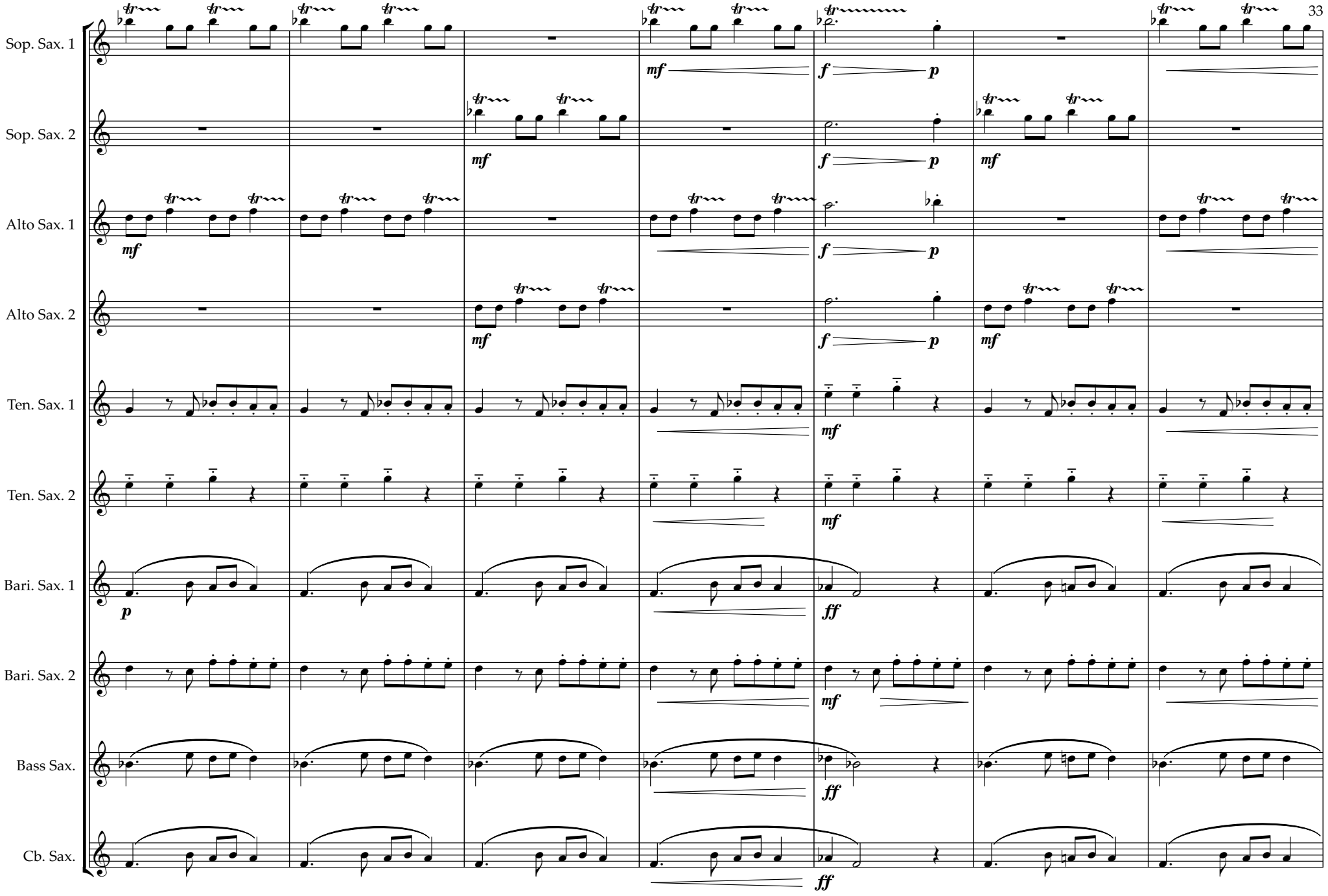
Bari. Sax. 2

Bass Sax.

Cb. Sax.



165 **Moderately fast ♩ = 110**



172

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

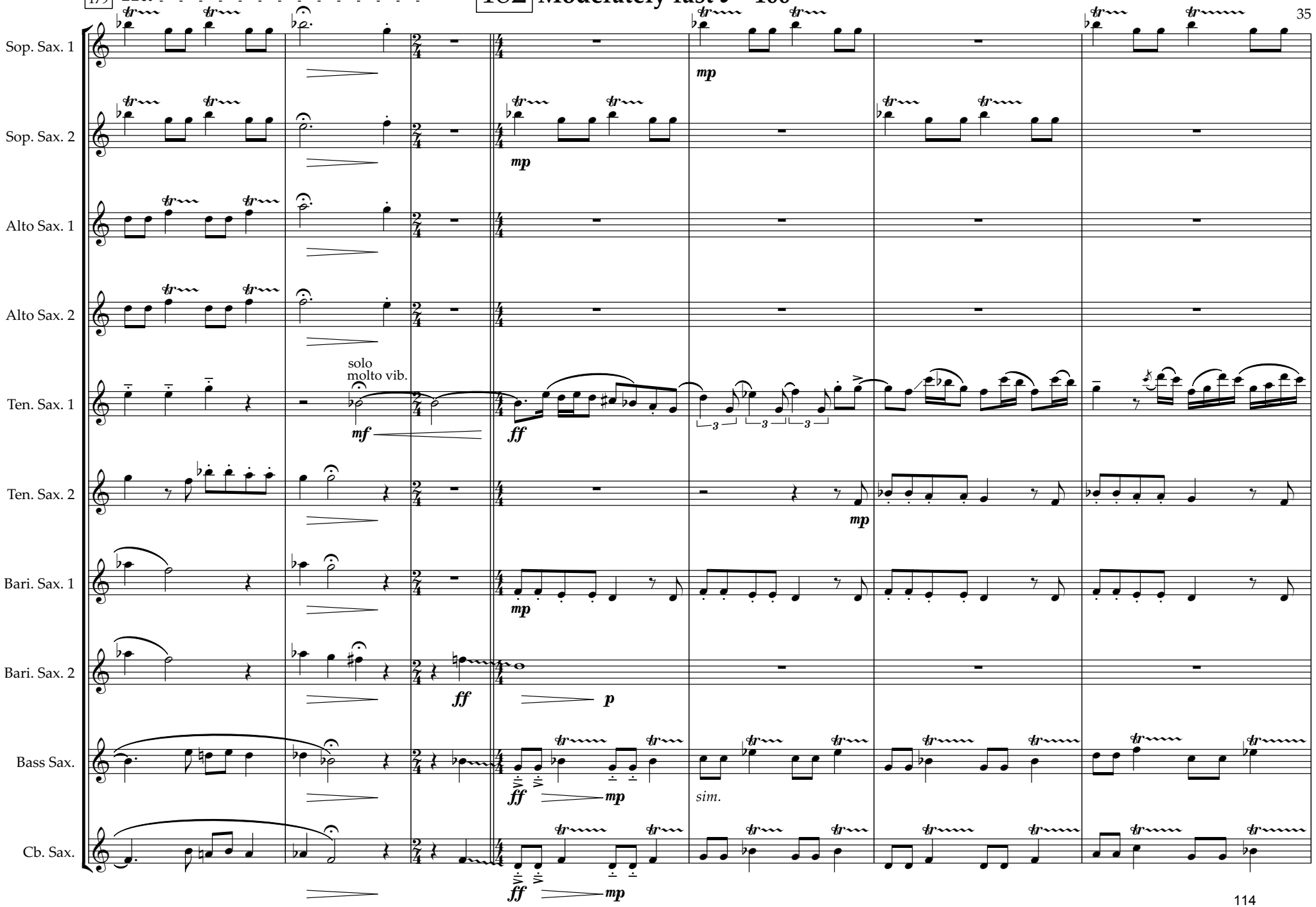
Bari. Sax. 2

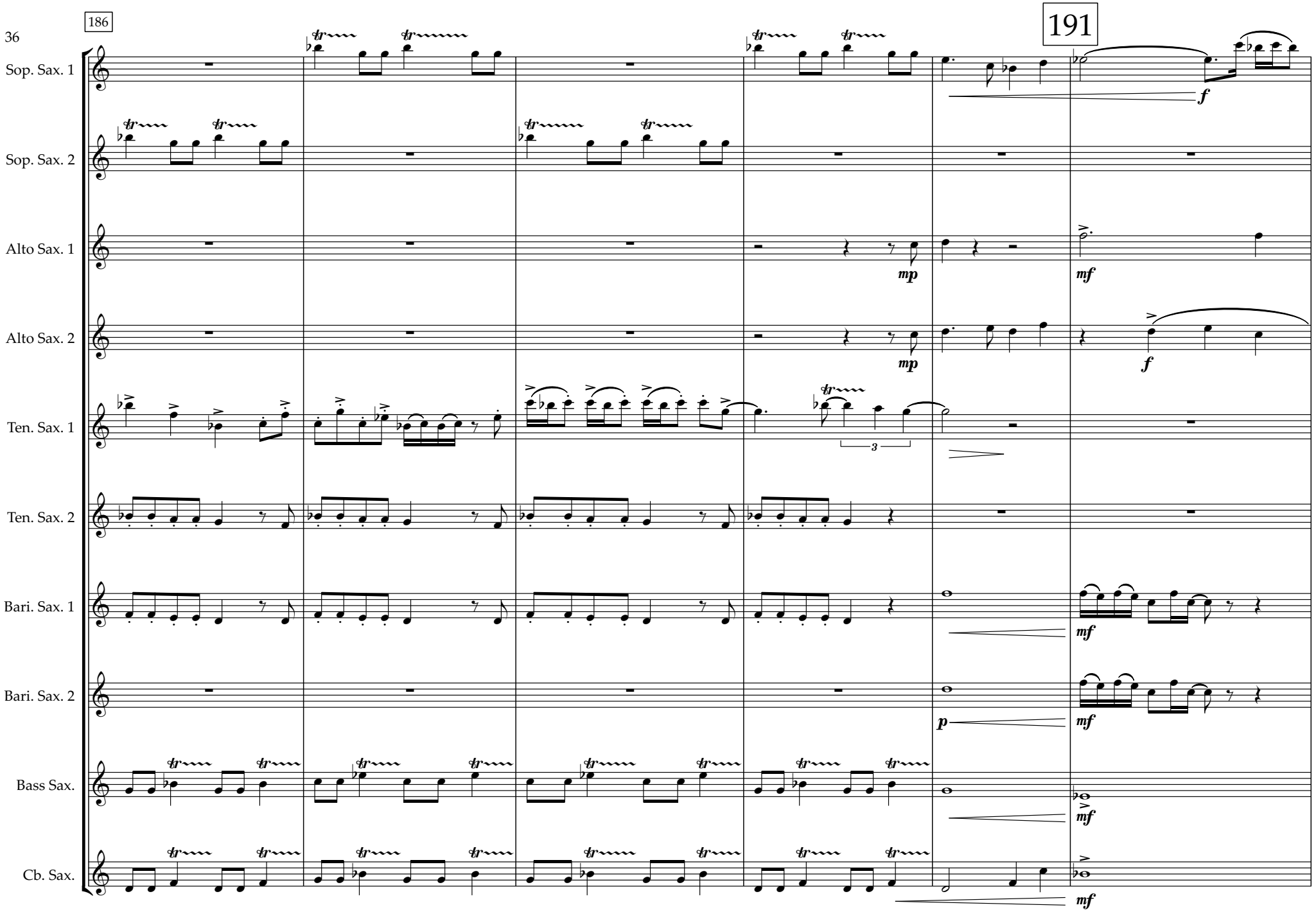
Bass Sax.

Cb. Sax.

179 **rit.**

182 Moderately fast ♩ = 100




186
191
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
mp
mf
f
p
3

192

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Bari. Sax. 1

Bari. Sax. 2

Bass Sax.

Cb. Sax.

tutti

198

rit.

202 **Moderately ♩ = 85**

Sop. Sax. 1

Sop. Sax. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

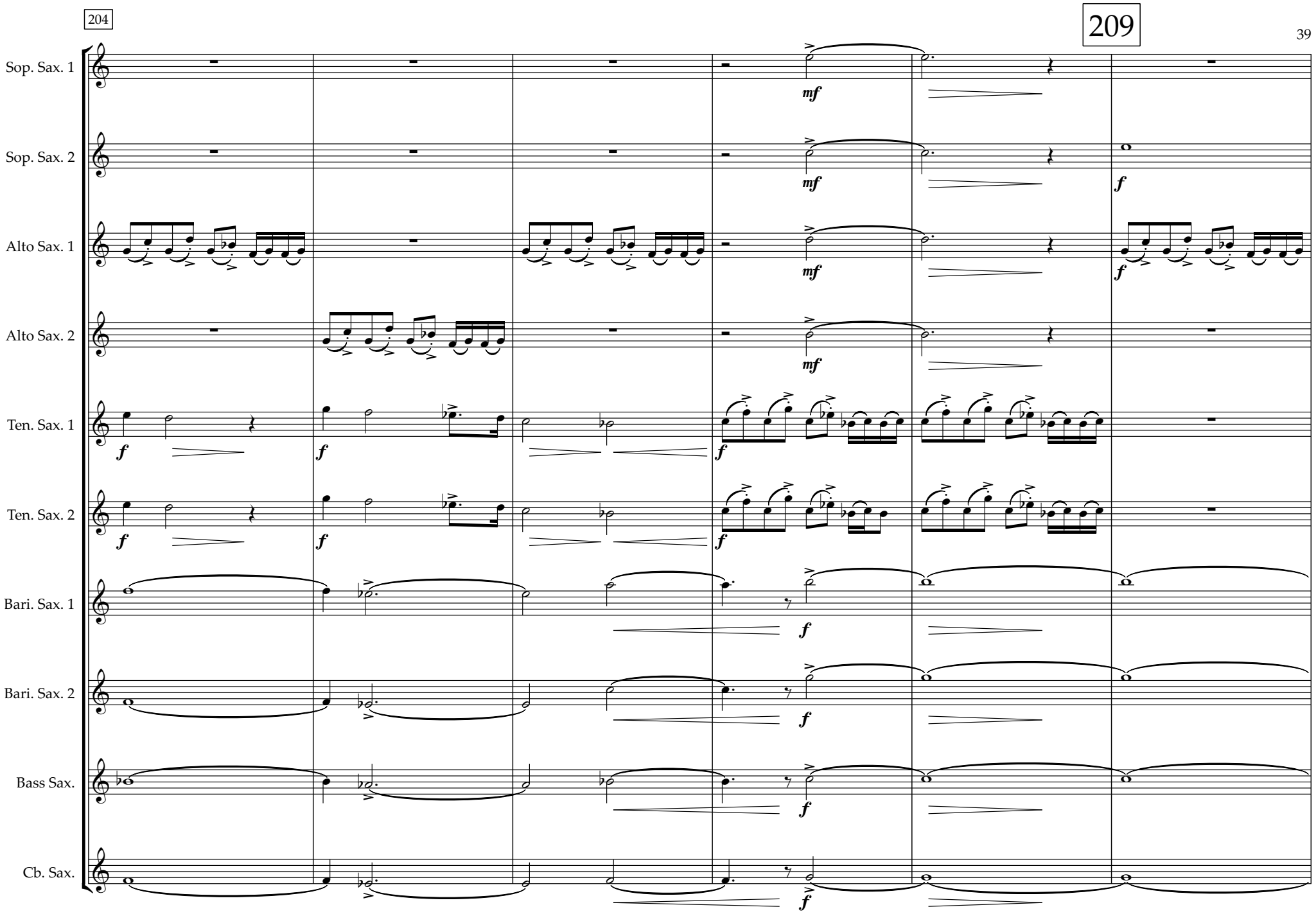
Ten. Sax. 2

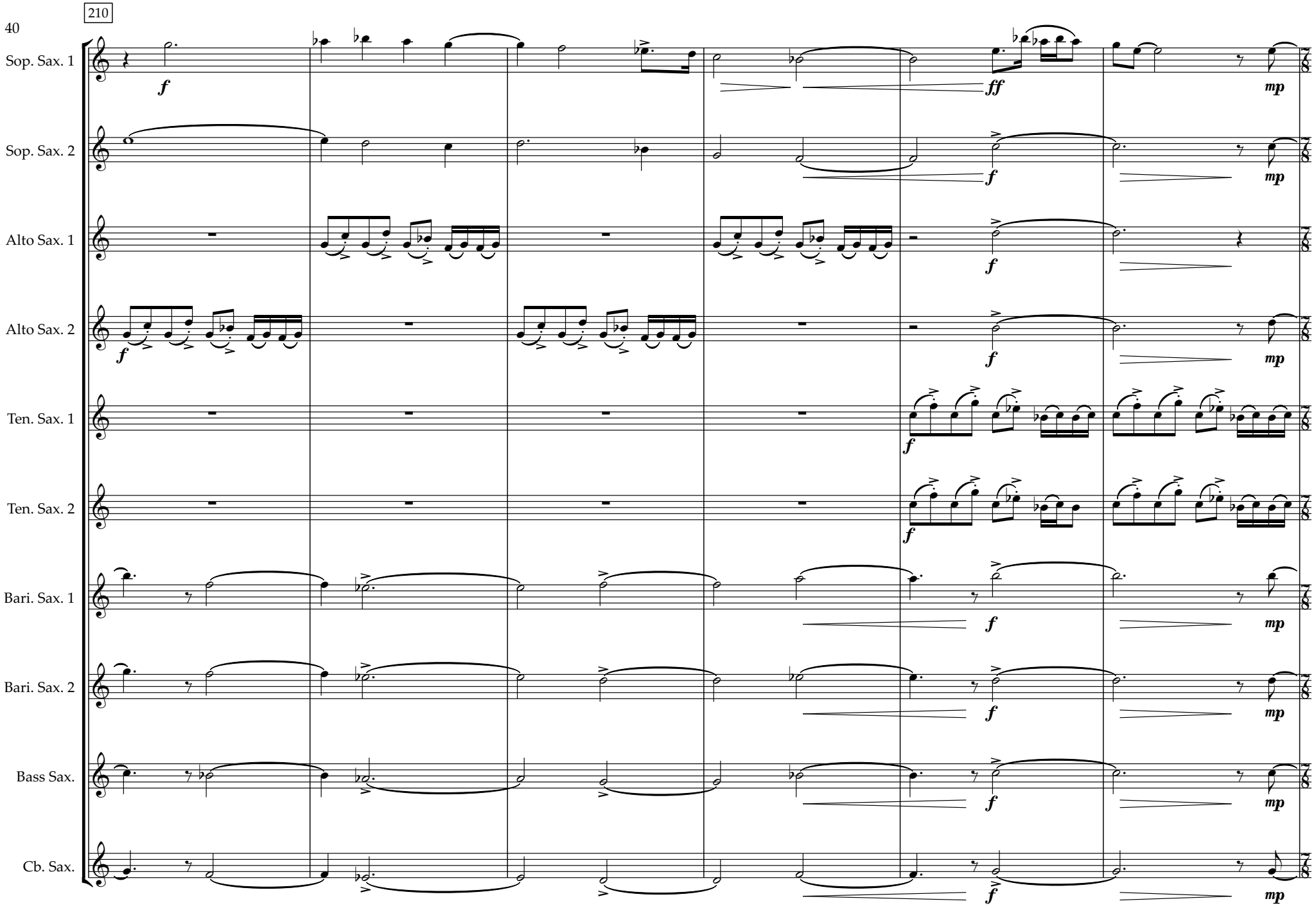
Bari. Sax. 1

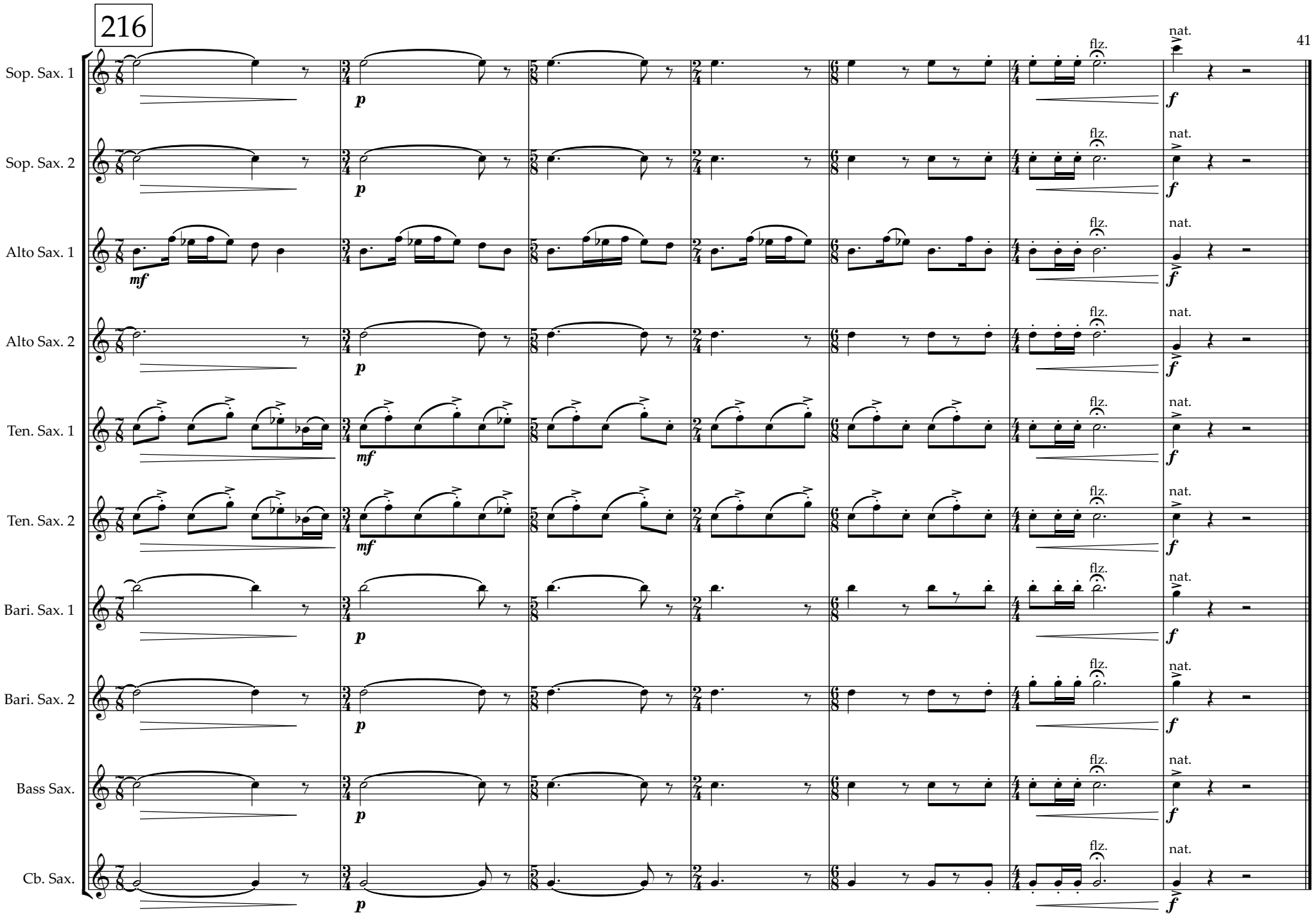
Bari. Sax. 2

Bass Sax.

Cb. Sax.


204
209
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
mf
f


210
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
f
ff
mp


216
Sop. Sax. 1
Sop. Sax. 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax. 1
Ten. Sax. 2
Bari. Sax. 1
Bari. Sax. 2
Bass Sax.
Cb. Sax.
flz.
nat.
p
mf
f

Eleanor Brimblecombe

In the Reeds (With a Reed Warbler)

2024

For 4 tom-toms and prepared audio

Program Notes

In the Reeds (With a Reed Warbler) (2024) was a direct result of me recording an Australian Reed Warbler near Murrumbidgee River in September 2023. The energy of the bird, combined with my exhaustion from 3 weeks of solo camping and fieldwork, created a unique dissonance in my head.

I chose to leave the recording as it was and add the percussion as a sort of interesting duet between two species. While initially in unison, the piece becomes a push and pull of who has the "melody" vs the "accompaniment", followed by some sections of equality and counterpoint between the parts. This reflects my own desire to leave vs the thrill of recording such a vibrant bird call. Ultimately, the bird flies away, and the drummer is left to end the unlikely music.

This piece was written with guidance from, and premiered by Jack Peggie.

Performance Notes

This piece comes with a prepared recording of birdsong and a click track. The click track has a vibraphone hit at each rehearsal mark.

An audio setup with speakers is required to play the birdsong to the audience and the clicktrack through headphones at the same time. The percussionist may choose to use headphones that either block out the bird, or let the sound of the bird through.

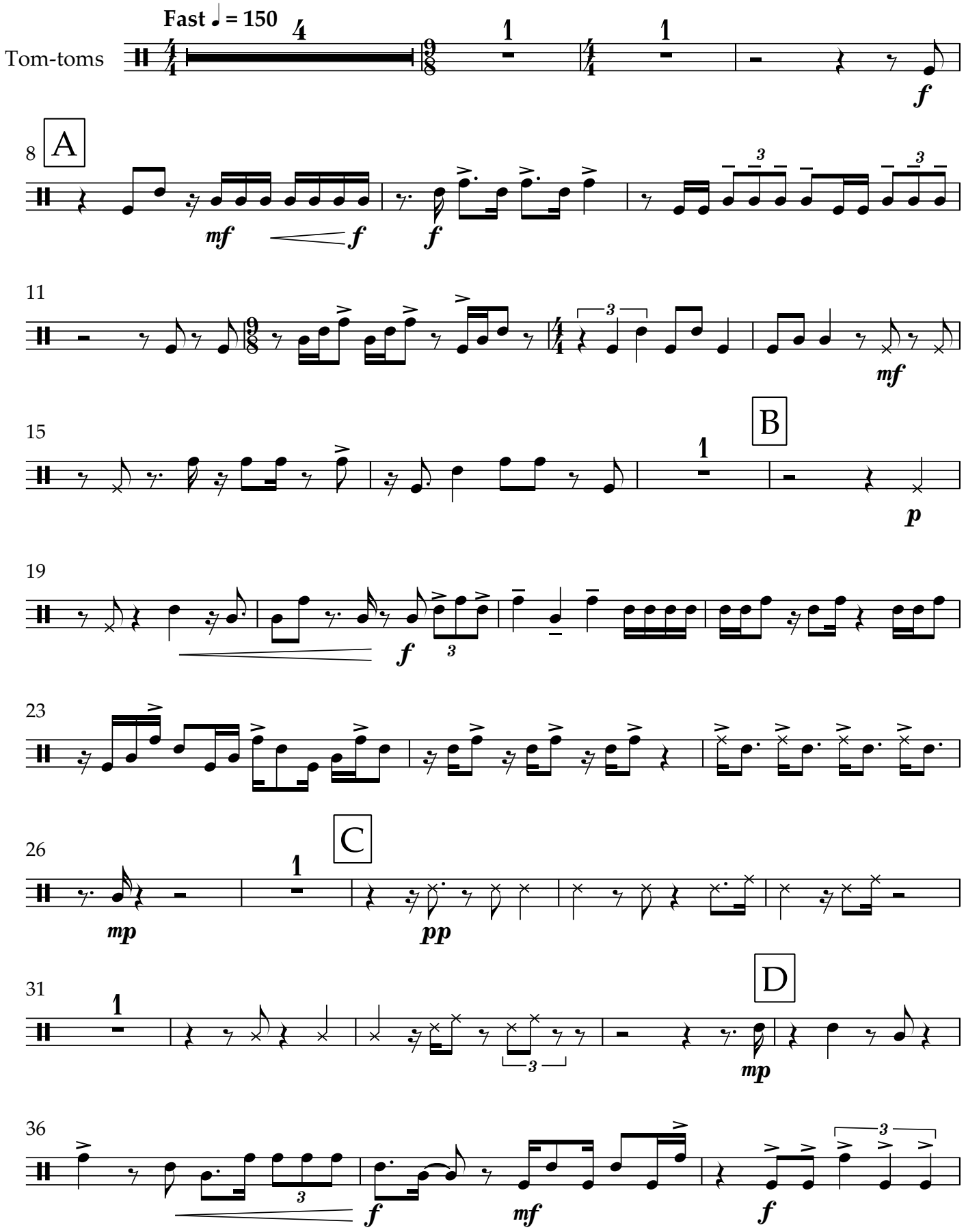
The percussionist can then play with and against the Australian Reed Warbler's singing, and achieve the aims of the piece.

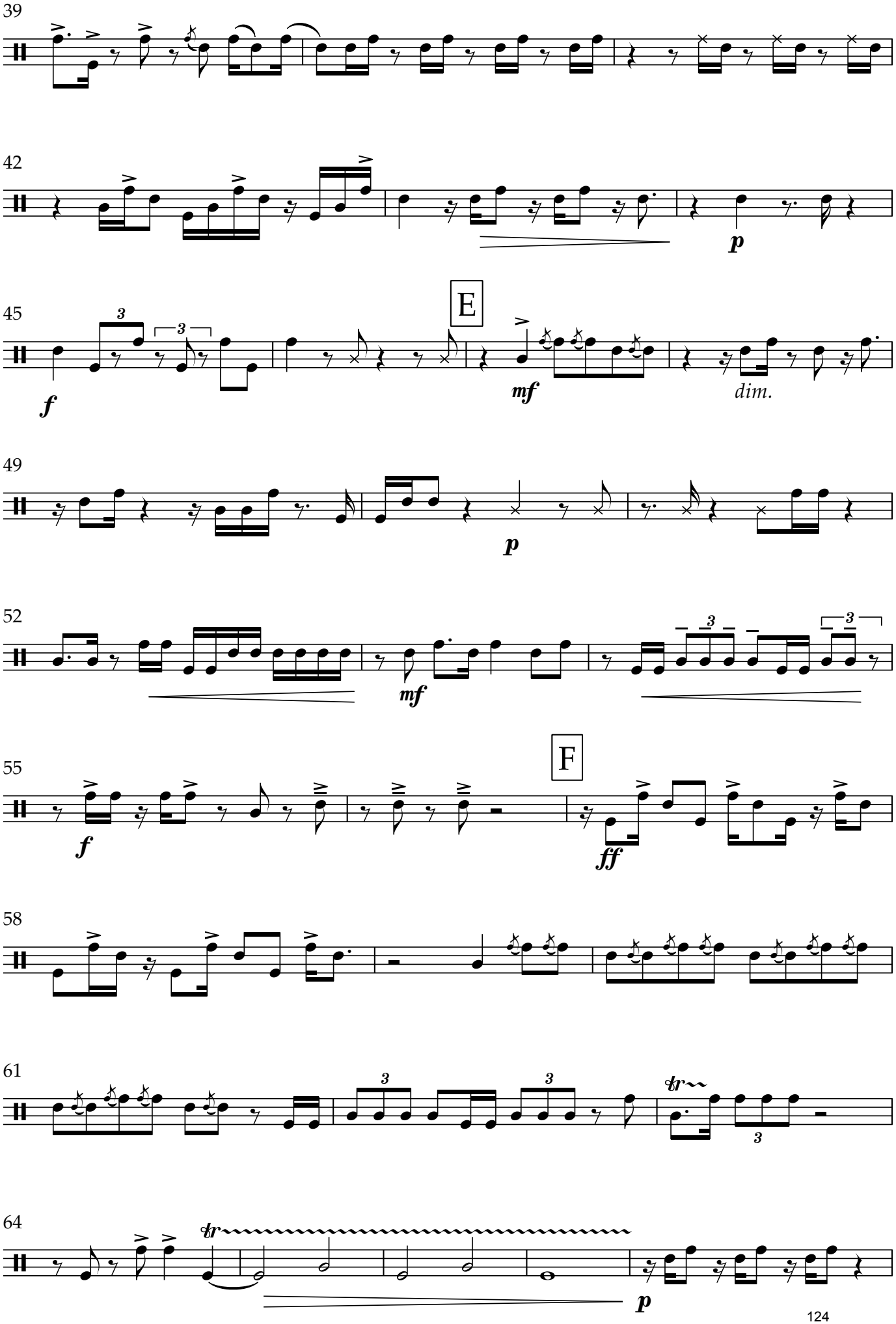
Duration: 4:45

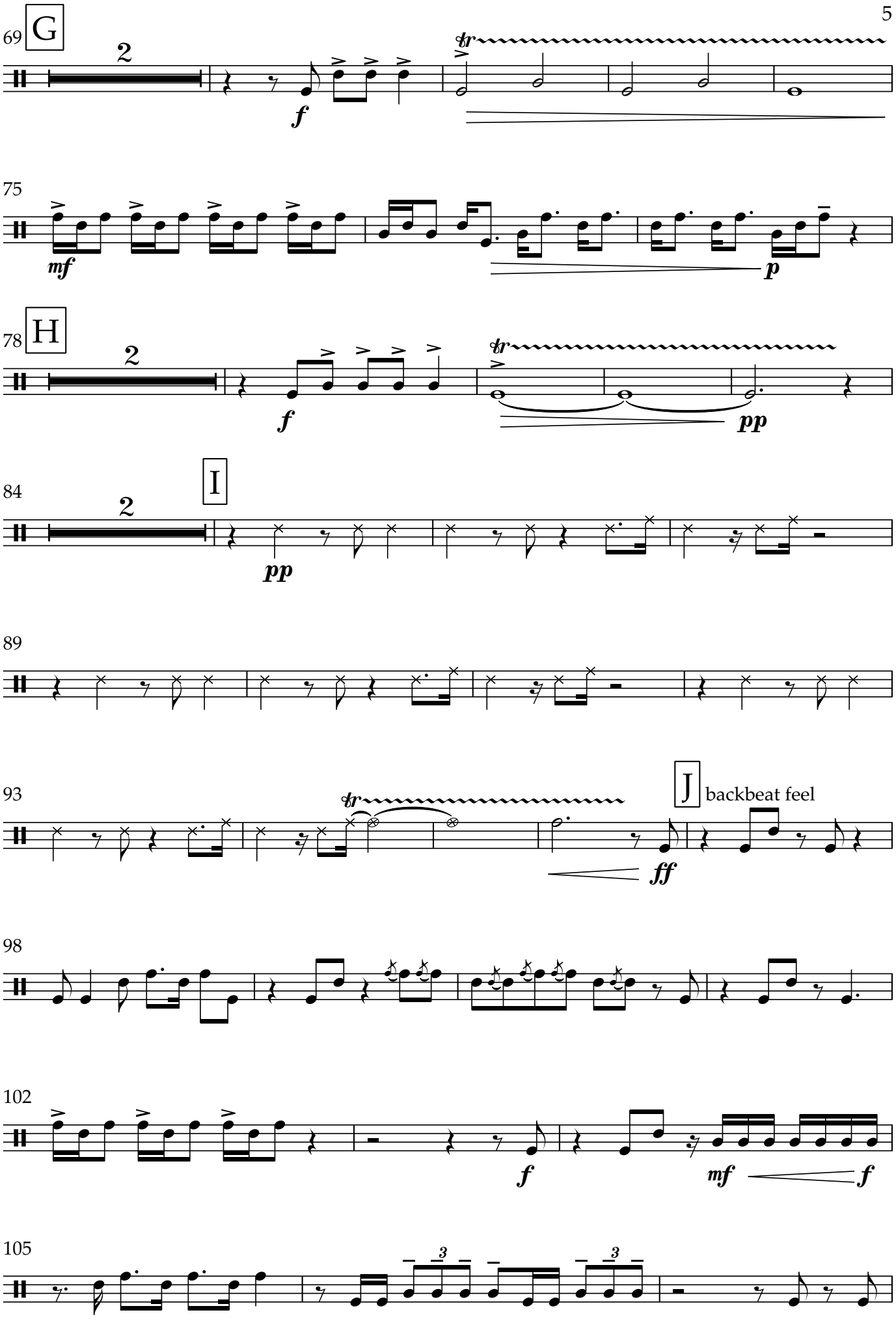
In the Reeds

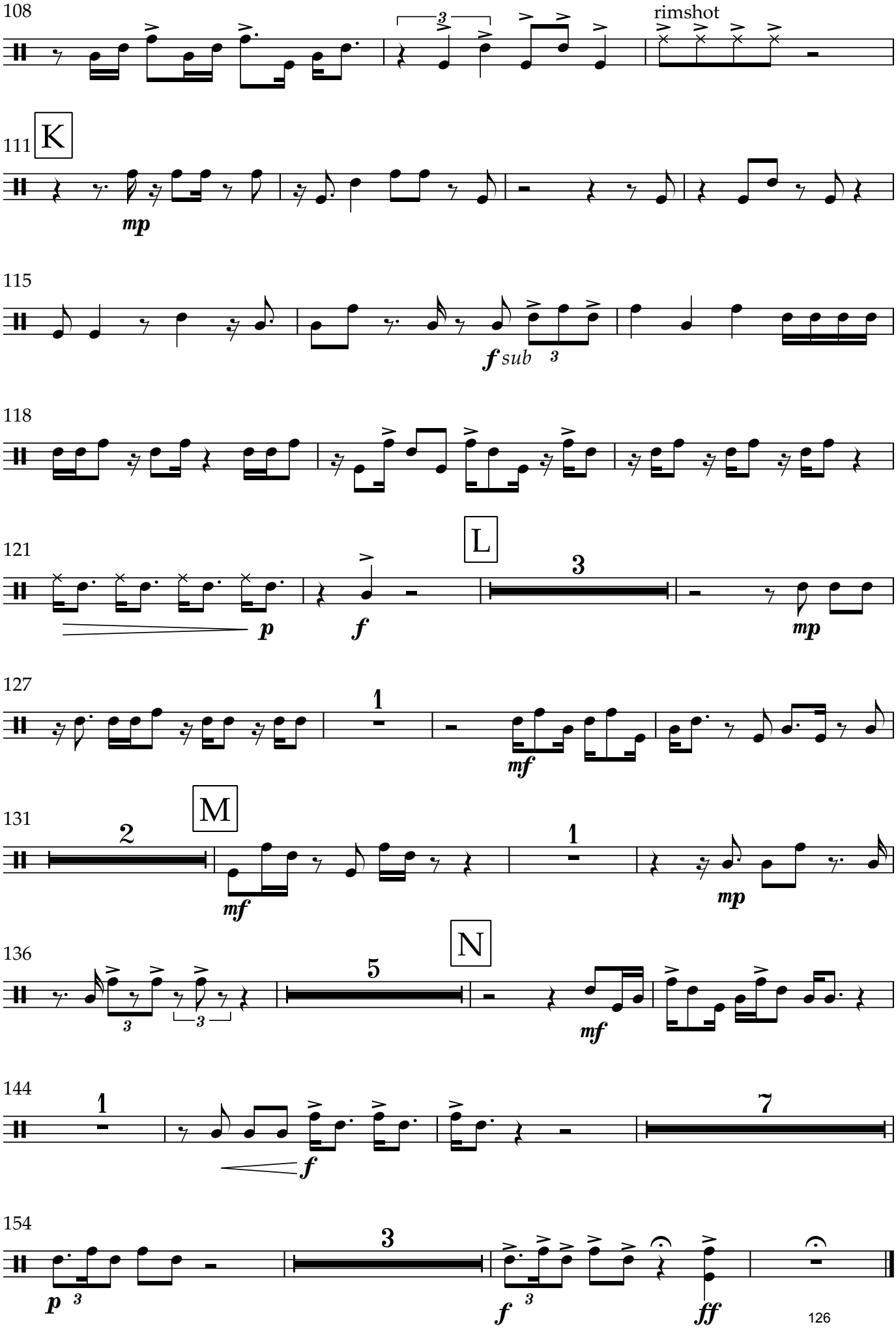
(With a Reed Warbler)

Eleanor Brimblecombe




39
42
p
45
E
f
mf
dim.
49
p
52
mf
3
3
55
F
f
ff
58
61
3
3
64
p


69
G
2
f
tr
75
mf
p
78
H
2
f
tr
pp
84
I
2
pp
89
93
tr
J
backbeat feel
ff
98
102
f
mf
f
105
3
3


108
rimshot
111
K
mp
115
f sub
118
121
L
3
p
f
mp
127
1
mf
131
M
2
mf
1
mp
136
N
5
mf
144
1
f
7
154
3
p
f
ff

Eleanor Brimblecombe

Grey Fantail

2024

Instrumentation:

Flute	Violin 1	Viola
Clarinet	Violin 2	Cello
Bassoon		

Program Notes

I wrote this piece as part of my Doctorate of Musical Arts at the University of Sydney Conservatorium of Music. My project aimed to dissolve hierarchies between humans and animals that have been present for centuries. By using minimalist music techniques, which break down musical hierarchies of melody and harmonic movement, I recomposed the voices of Australian native animals in a human-music context, and expressed my own interactions and observations of these important beings.

In my fieldwork journeys, no bird interrogated me as much as the grey fantail. It was one of the first birds I recorded, back in December 2020, and since then different members of the species have announced themselves in almost every location I've visited. Within minutes of finding an area to record, a grey fantail will have found my spot, and be flitting about on a nearby branch, all the while singing its impressive repertoire to me. As birds usually sing for either mating or territorial purposes (and I imagine I am not a good fit for mating), I see these birds as security guards, keeping tabs on my location and bossing me around in their harshest language. Their behaviour is so different from most other species, who see me coming and scramble away or watch from a distance. The grey fantail is a confident, active member of the ecological biodiversity of its environment, always.

As a result of their obsessive and close-up singing, I have several very good recordings of grey fantails. I decided to compose a piece of music based on their song, by first chopping small sections up and repeating them in a digital audio workspace, and then transcribing it for a part of the SSO Fellows Ensemble. Repetition legitimises, so looping these cells and adding variety once themes are established works well to unravel elements of their song. The fast pace captures the wild gesticulating that these birds do, and the interjections call the listener's attendance and attention into question!

Performance Notes

To start the performance, play the audio recording provided with the score through speakers so that the audience can hear. When the audio stops, play the music at the tempo of the recording, or slightly slower.

The percussive flute notes starting at bar 210 should be similar to flute "beatboxing" and can be various syllables such as "kah," "dah," "pah," etc. as the flautist chooses. The notehead depicted should be fingered as a normal note, giving the percussive sound a slight pitch.

Duration: 8:30

Grey Fantail

Eleanor Brimblecombe

Energetic ♩ = 125

Flute

Clarinet in B♭

Bassoon

Violin 1

Violin 2

f

stacc. sim.

Viola

Violoncello

6

7

Fl.

Cl.

f

Bsn.

Vln. 1

Vln. 2

mp

Vla.

Vc.

11

12

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

mp

f

16

20

mf

mp

f 3 3

f 3 3

mp

21

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

26

31

34

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

f

3

3

3

36

40

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

3

mp

mp

3

f

3

3

41

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

46

50

f

mp

51

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

56

61

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

mf *mp* *f* *mp* *mp* *f* *mp* *f*

66

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

mf *mp* *mp* *mp* *mp*

73

71

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f

mf

mp

mp

f

3

mp

mp

76

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

3

f

mf

3

3

mp

mp

81

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

mf
mp
mp
mp

86

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

f
mp
f

92

91

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

sim.

mp

f

96

101

105

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp *f* *mp* *f*

106

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f 3 3 *mp* *f* 3

111

114

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

f

f

f

f

116

rit.

f

ff

ff

122 Meno mosso, pesante ♩ = 110

121

Fl.

Cl.

Bsn.

mp

Vln. 1

Vln. 2

Vla.

sim.

Vc.

126

131

134

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

136

143

141

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

f

stacc. sim.

146

150

f

151

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

stacc. sim.

Vla.

stacc. sim.

Vc.

156

mp

mp

mp

mp

mp

f

161

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

166

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

171

Fl.

Cl.

mp

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

176

178

Fl.

mf

f

Cl.

Bsn.

mp

f

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

181

185

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

mp

mp

f

186

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

191

195

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

196

f

ff

mp

204

201

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

ppp

pp

ppp

ppp

ppp

pp

pp

210

206

tongue pizz. ("kah")

ff

pp

pp

comical

f

2

sim.

sim.

ff

ff

ff

211

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ff

pp

p

218

216

f

ff

pp

221

225

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

226

231

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

pp ff

238

236

Fl.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

pp f ff

245

241

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp *ff* *pp*

f

comical

f

ff *pp* *ff* *pp*

246

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ff *pp* *ff* *ff*

2

ff *pp* *ff* *pp*

251

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

256

261

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

266

267

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

f

mp

271

274

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

276

281

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

286

291

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

296

301

Fl.

Cl.

f

Bsn.

Vln. 1

mf

Vln. 2

mf

Vla.

Vc.

306

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

311

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

316

319

f

3

ff

f

321

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

326

327

3

f

f

331

Fl.

Cl.

f

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

336

338

Fl.

3

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

f

Vc.

f

341

Fl.

Cl.

Bsn.

Vln. 1

f

Vln. 2

f

Vla.

Vc.

346

molto rall.

Fl.

Cl.

Bsn.

Vln. 1

sul pont.

p

Vln. 2

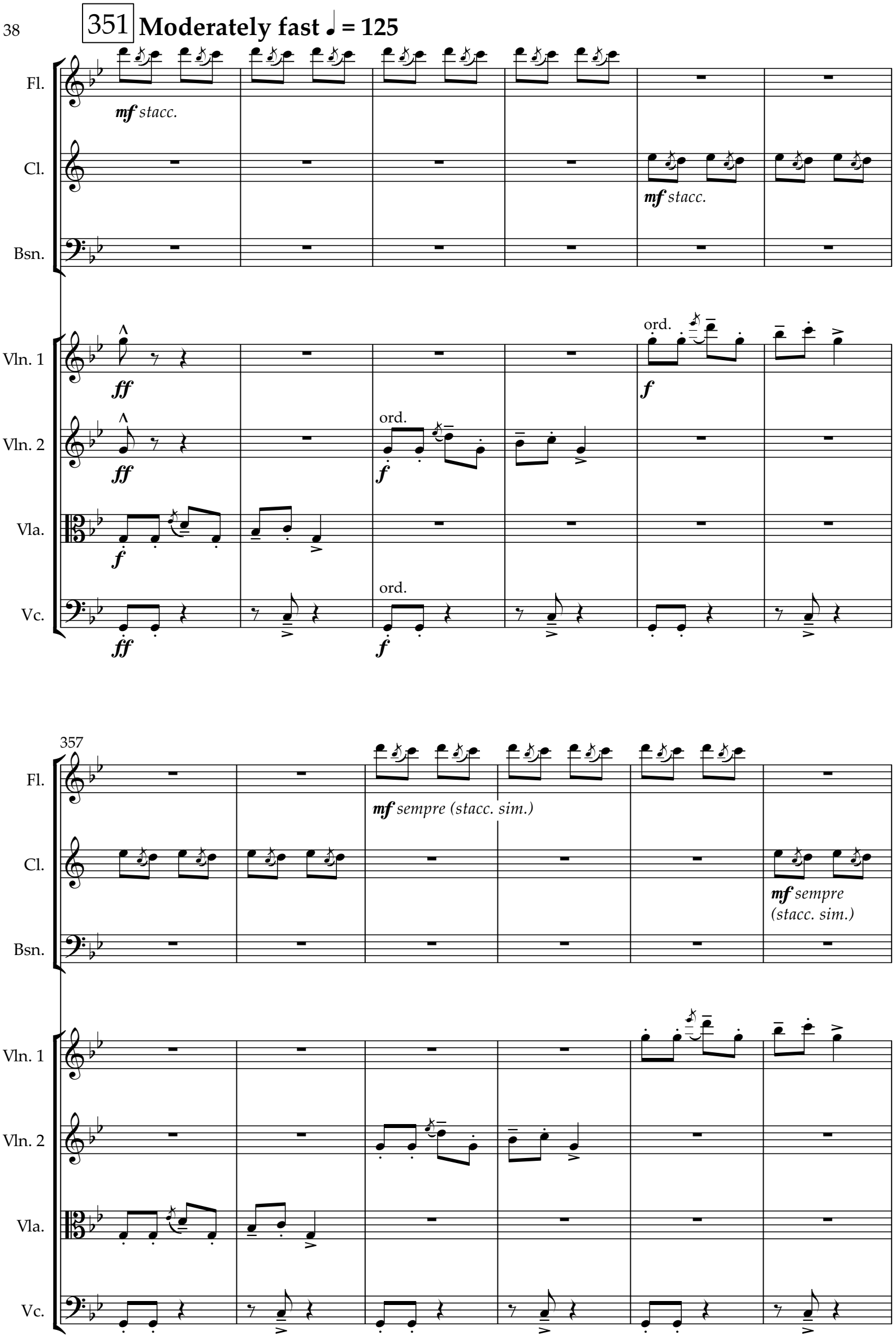
p

Vla.

Vc.

sul pont.

p


351 Moderately fast ♩ = 125
Fl.
mf stacc.
Cl.
mf stacc.
Bsn.
Vln. 1
ff
ord.
f
Vln. 2
ff
ord.
f
Vla.
f
Vc.
ff
ord.
f
357
Fl.
mf sempre (stacc. sim.)
Cl.
mf sempre
(stacc. sim.)
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

363

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

369

375

380

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

381

387

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

393

397

399

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

405

407

f

p

mf

411

Fl.

Cl.

mf

Bsn.

mp

Vln. 1

Vln. 2

Vla.

Vc.

419

417

Fl.

Cl.

f

Bsn.

ff

Vln. 1

Vln. 2

Vla.

Vc.

ff

422

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

427

430

mf

432

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

437

rit. ♩ = 100

p

mp

pizz.

mp

442

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

pizz.

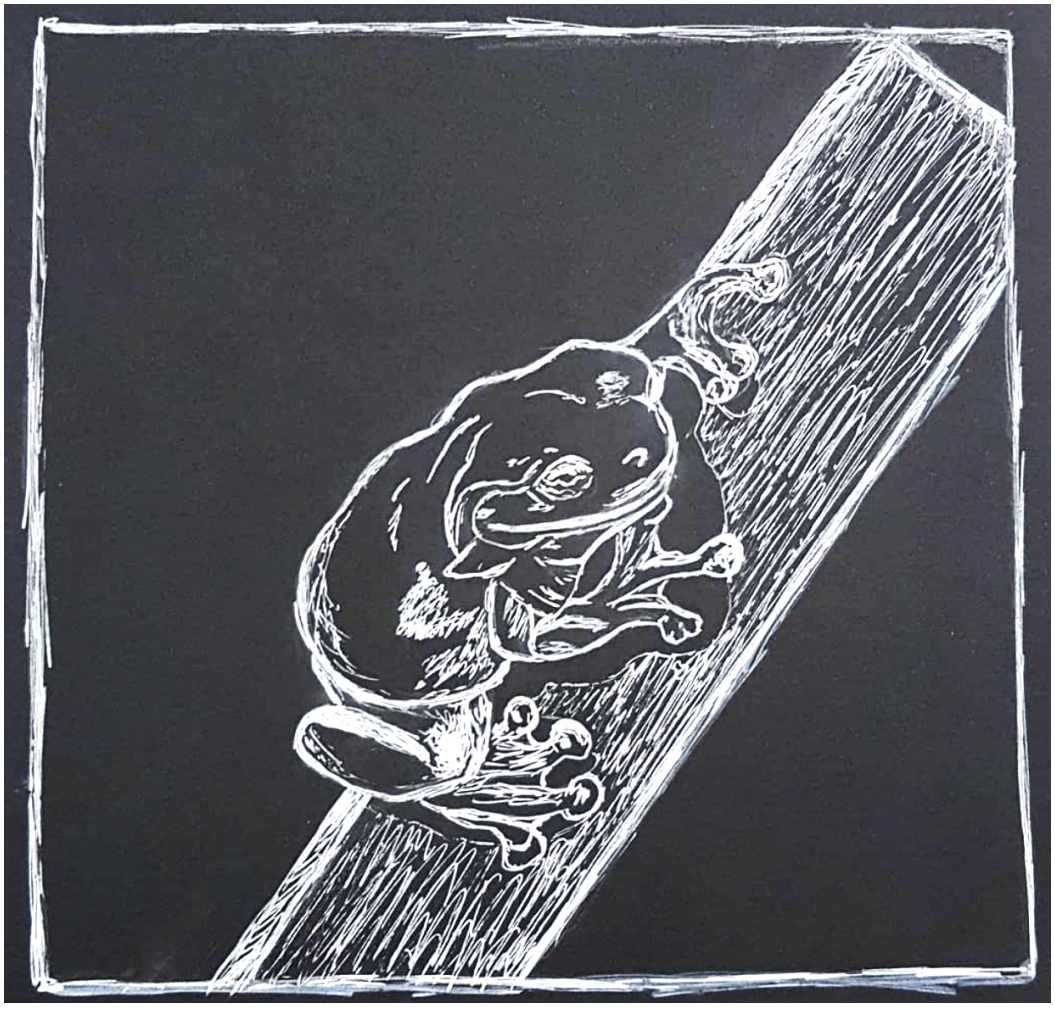
447

molto rit.

Frog Almost

Eleanor Brimblecombe
2024

for
High, Middle, and Low Voices



'Frog Almost' creates a wild atmosphere by using the human voice to recreate the sounds of native Australian frogs, almost.

Each notated call is based on a different species: (see downloadable MP3 files for recorded vocal demonstrations. You may also look up the species and listen to closer approximate their sounds.

[WEEE tip] – *Litoria fallax*/Eastern Dwarf Tree Frog
Pronounced with a nasal, rapidly ascending "ee" sound like in "tree". Emphasis on the "t" and "i" sound in "tip".

[RRRAAAH] – *Litoria peronii/*Peron's Tree Frog
Extend the "r" sound and make the "a" sound as in "apple". "Stutter" the entire sound, with constant glottal stops.

[Bon. Bon.] – *Limnodynastes dumerii*/Eastern Banjo Frog
Open, resonant "o" sound to resemble a plucked banjo or guitar string. Short "n" to stop the sound.

[i i i i i i i i i] – *Litoria phyllochroa*/Green Stream Frog
This sound is like the very beginning of the "y" sound in the word "yep". Further back in the throat than the "i" in "fish". There are 4-5 of these in a row, descending. They are very short sounds, started and cut off by glottal stops or the very back of the tongue. Bouncy and very loud.

[eee-orr] – *Crinia signifera*/Common Eastern Froglet
Pronounced like Eeyore's name from Winnie the Pooh, but slowly and with copious vocal fry.

[her. Her-er?] – *Paracrinia haswelli*/Haswell's Froglet
Very present, American-sounding "r" sound at end of each syllable.

[rrrREE REEIP] – *Litoria vereauxii*/Whistling Tree Frog
The "REE" part should be a very quickly ascending sound, repeated quickly, like a guinea pig sound. When the "IP" sound is part of the call, a small separation between the "REE" and "IP" is necessary.

[prrrrr prrrr] – *Litoria lesueuri*/Stony Creek Frog
An unvoiced, rolled "r", made as loud and resonant as possible by opening the mouth as much as possible.

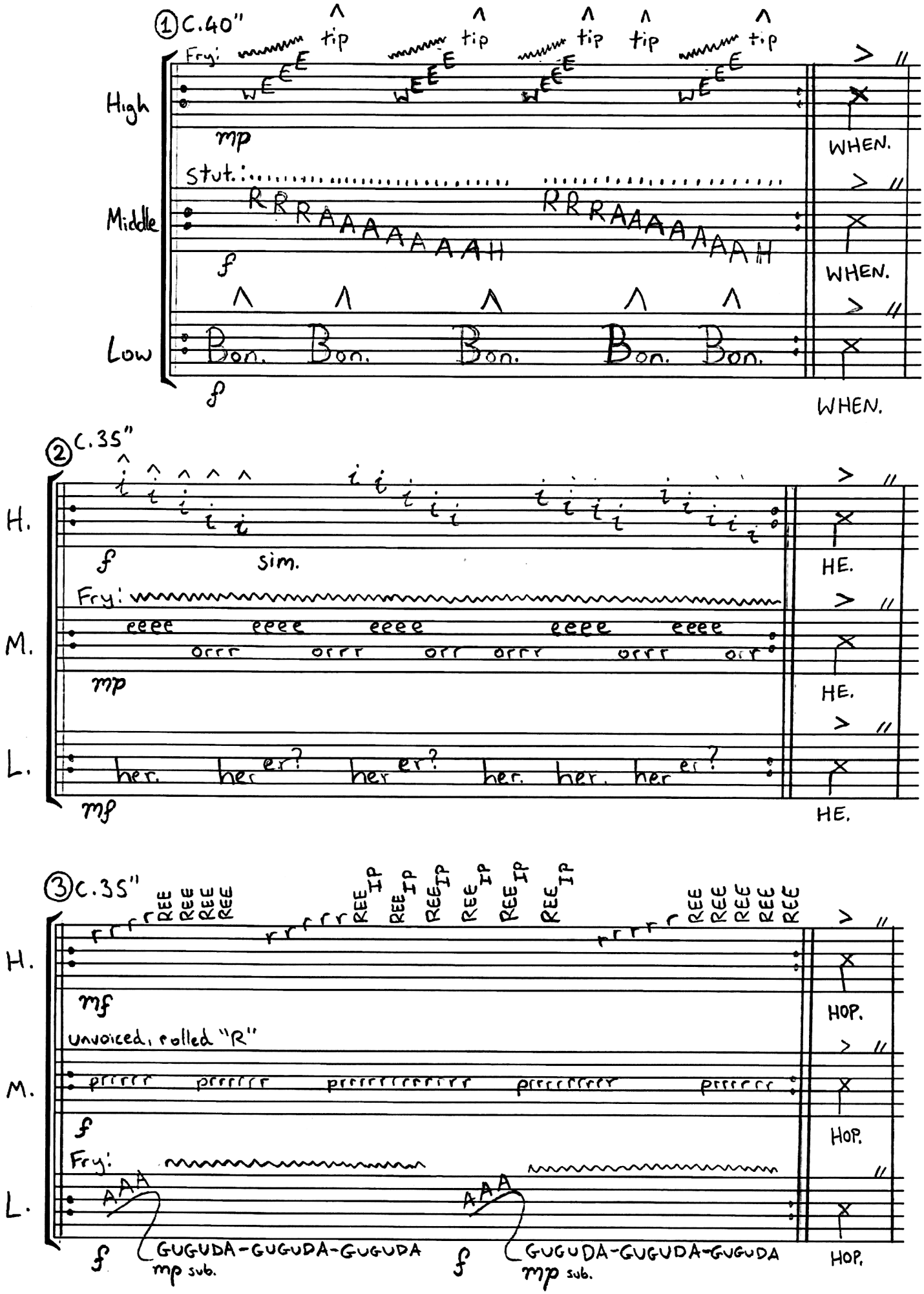
[blblblblbl] – *Litoria wilcoxii*/Eastern Stony Creek Frog
Like saying "bulla bulla bulla" as fast as possible, with thick vocal fry. It does not have to be accurate pronunciation, as long as there is a mix of "b" and "l" sounds.

[AAA guguda] – *Litoria citropa*/Blue Mountains Tree Frog
The initial "AAA" should sound like the beginning of a sneeze, quite loud and impassioned. The call then suddenly falls in volume to a quickly repeated "guguda-guguda-guguda" as fast as possible, with vocal fry.

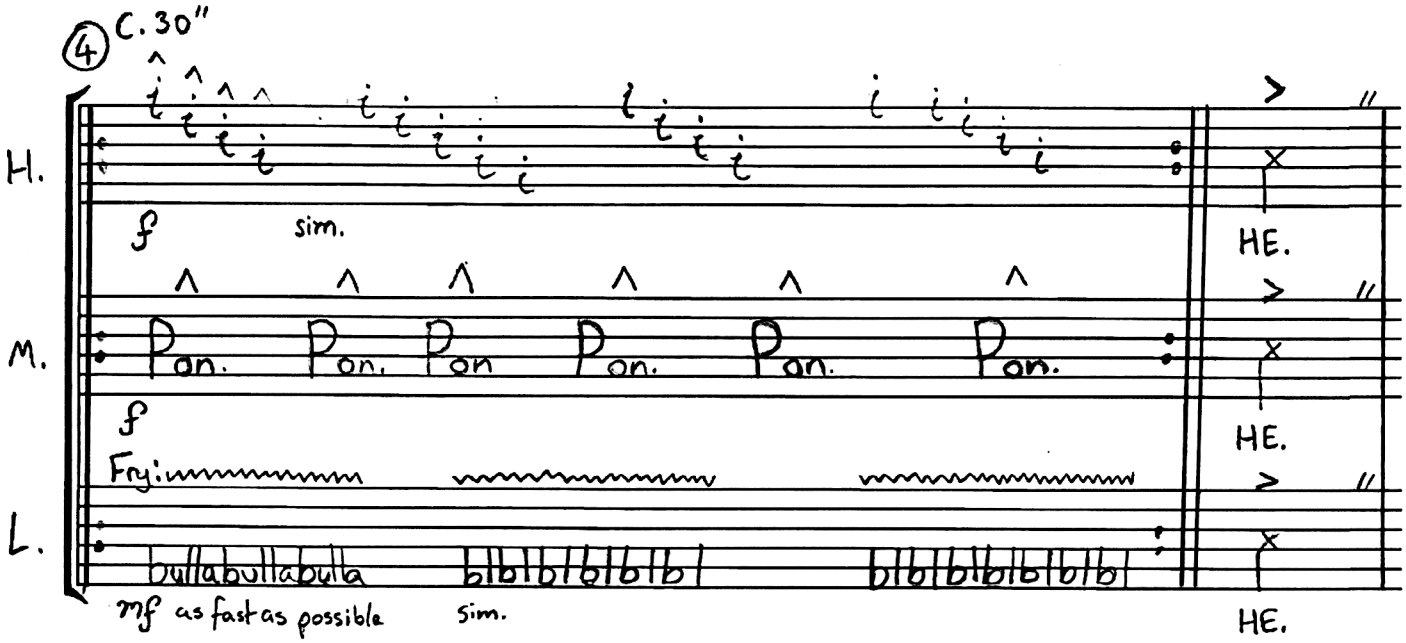
[ñeeeeh] – *Litoria quiritatus*/Screaming Tree Frog
The short version of this call is "ñyeh". The elongated "eeeh" sound therefore is more like "air" than "ear". The call should be extremely nasal and annoying, growing in volume. Performers should try to overlap each other with this call specifically.

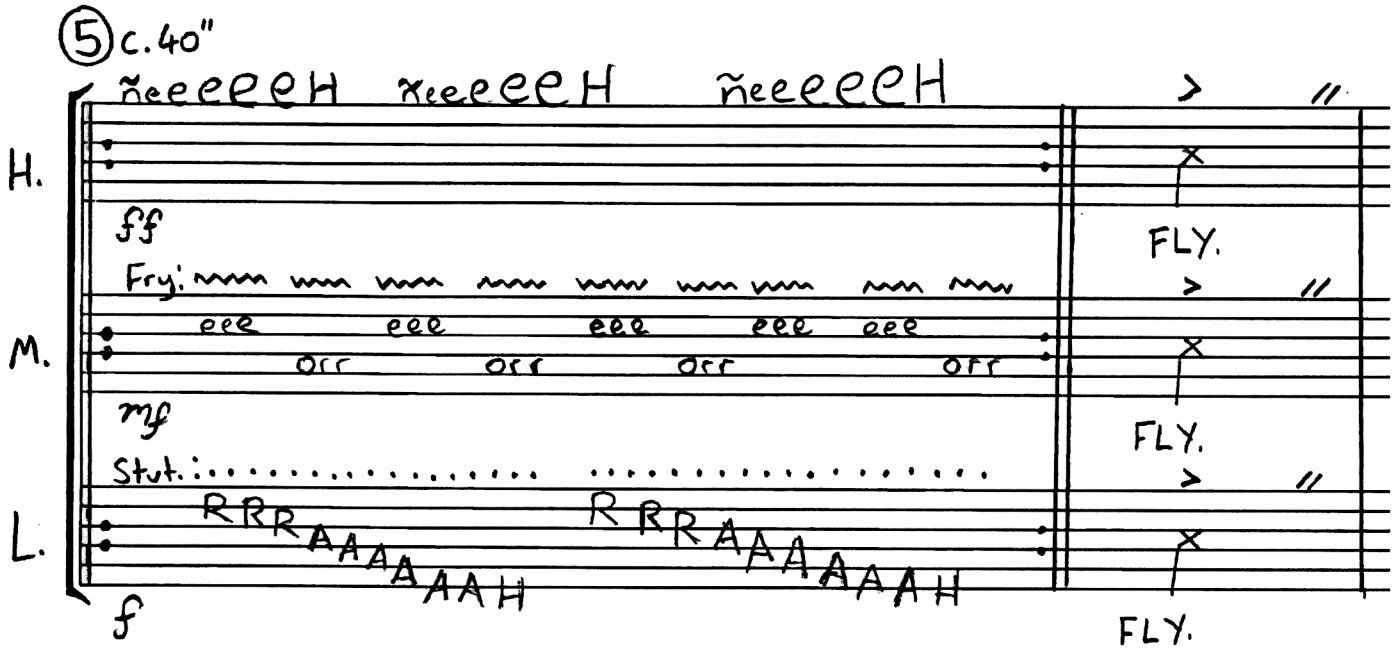
[eeYUP, ay ay] – *Pseudophryne corroboree*/Corroboree Frog
This call is more vocal fry than vowel sounds. Follow the contour of the eeYUP, with the "YUP" rising and more strident, and have the "ay" sound be moderately long, and fall very slightly.

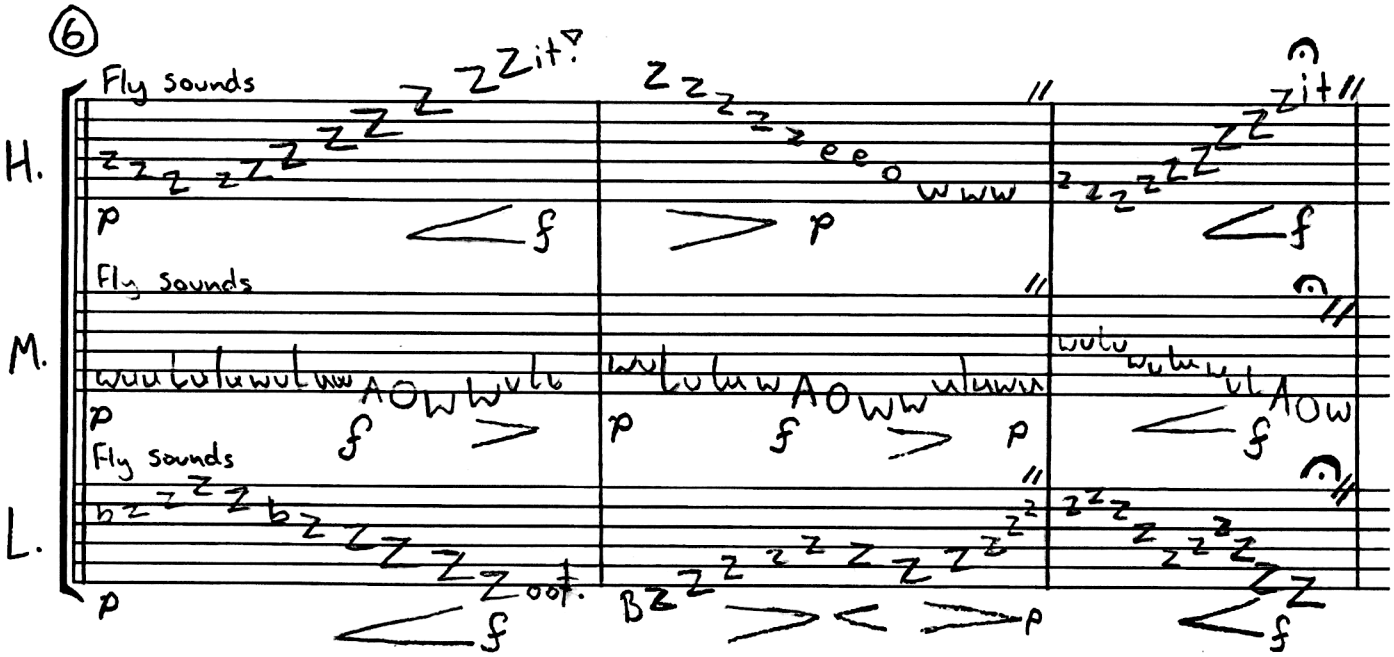
The words "WHEN HE HOP HE FLY ALMOST" must be stated loudly in unison.
All frog calls repeat ad. lib., each person an individual frog, differing slightly from neighbouring performers.

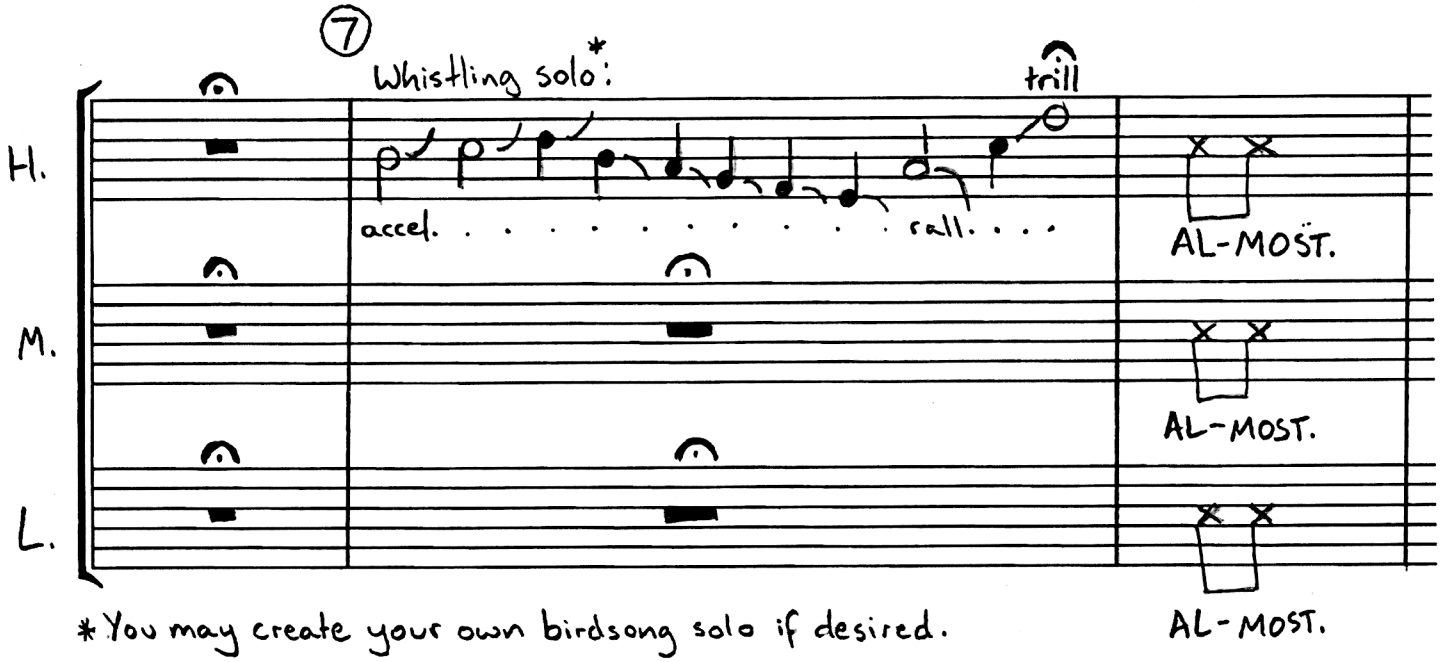


① C.40"
Fry:
tip
High
mp
WHEN.
Stut.:
Middle
f
WHEN.
Low
Bon.
f
WHEN.
② C.35"
H.
f
sim.
HE.
Fry:
M.
mp
HE.
L.
her.
mf
HE.
③ C.35"
REE
REE IP
H.
mf
HOP.
unvoiced, rolled "R"
M.
f
HOP.
Fry:
L.
AAA
f
GUGUDA-GUGUDA-GUGUDA
mp sub.
f
GUGUDA-GUGUDA-GUGUDA
mp sub.
HOP.

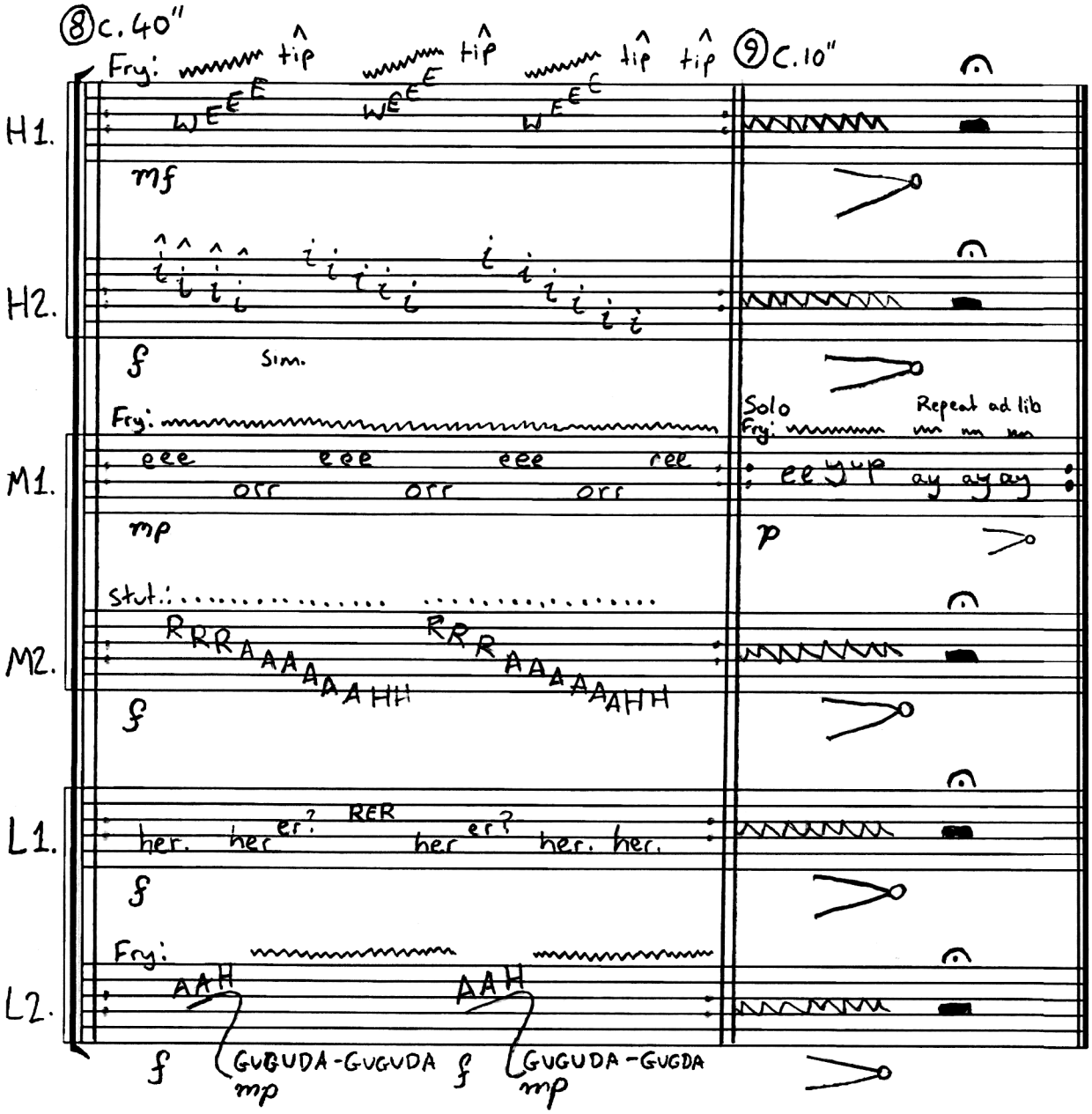

4 c.30"
H.
f
sim.
HE.
M.
Pon. Pon. Pon Pon. Pon. Pon.
f
HE.
Fry:
L.
bullabullabulla blblblblblbl blblblblblblbl
mf as fast as possible
sim.
HE.


5 c.40"
H.
ff
FLY.
Fry:
M.
eee eee eee eee eee
orr orr orr orr
mf
FLY.
Stut.:
L.
RRRAAAAAAH RRRAAAAAAH
f
FLY.


6
Fly sounds
H.
p
f
p
f
Fly sounds
M.
p
f
p
f
p
f
Fly sounds
L.
p
f
p
f



*You may create your own birdsong solo if desired.



Eleanor Brimblecombe

Stay here longer

2025

For String Ensemble:

4 Violins	1 Violoncello
3 Violas	2 Contrabassi

Program Notes

I was continuously looking around for movement in the trees or bushes on the opposite side of the creek when I heard some parrots ahead of me and above me, talking in creaky voices. They were in a tall eucalyptus tree to the right of the frog spot. It was difficult to see which species of parrot they were – Australia has many, and the white clouds were very bright behind the top of the tree, making the birds look like silhouettes. I was anticipating king parrots.
I recorded them for as long as they made their funny, creaky calls, then they flew overhead and landed in a different tree with better lighting. It was then that I was able to identify them as gang-gang cockatoos. I was thrilled, knowing that they are an endangered species in NSW, Australia. On the original, raw recording I can be heard whispering to myself: "Oh my god they're gang-gangs!" I tried to follow them to no avail.

This piece slows down their short sounds by tens of times, revealing the harmonic content within. I then transcribed the slowed-down calls for string ensemble. I wish that gang-gang cockatoos would stay here longer, and that their endangered status could be reversed. The piece takes its time. It is a focused listening-in to the voices of these precious birds, knowing they could be gone in a blink.

Performance Notes

All players to bow freely thoughout, encouraging a sustained sound from the ensemble.

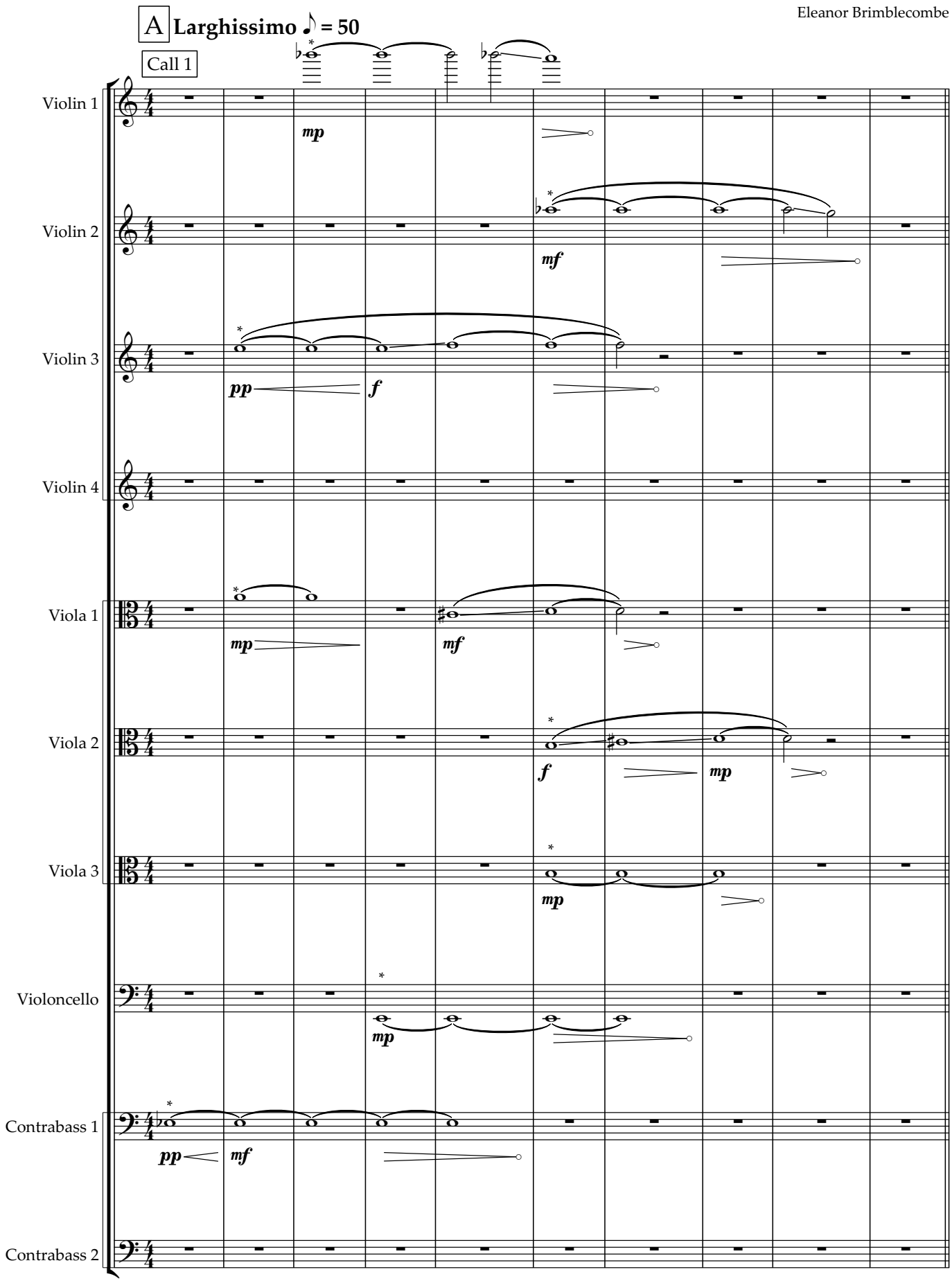
All portamento should be performed evenly, leaning into any interference beating and dissonance that occurs.

Allow an amount of non-measured time between each call for the sounds to settle.

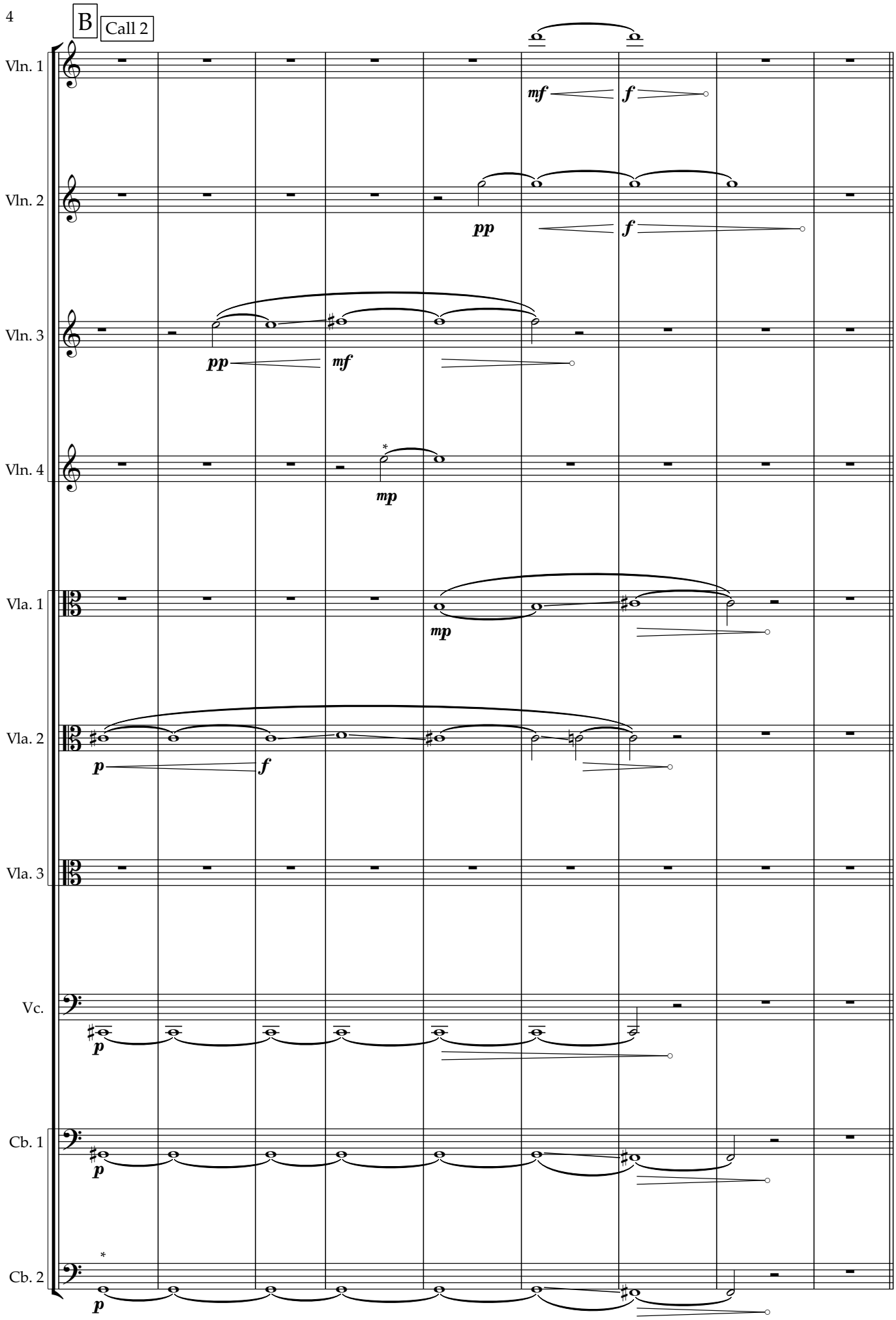
Duration: 10:30

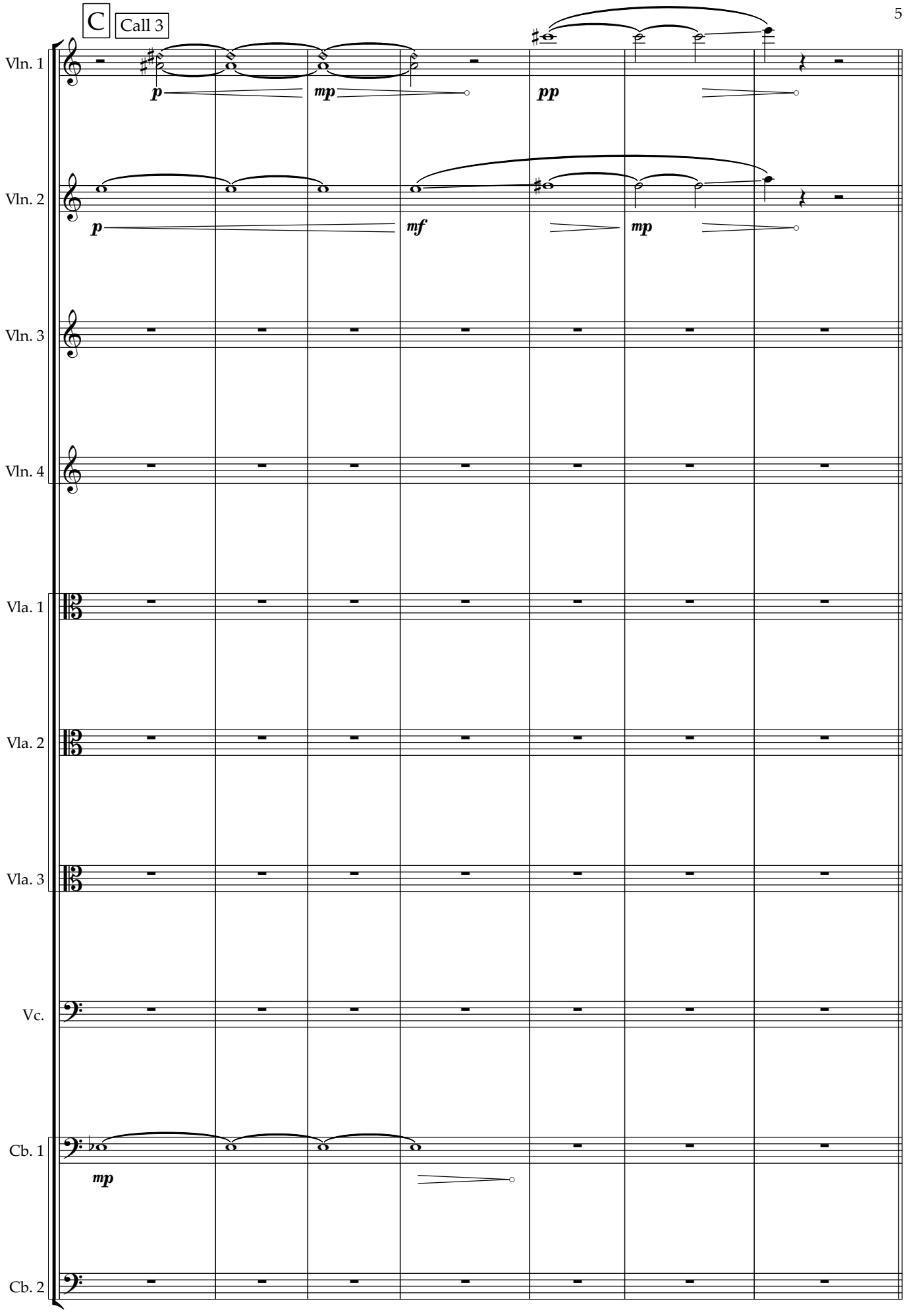
Stay here longer

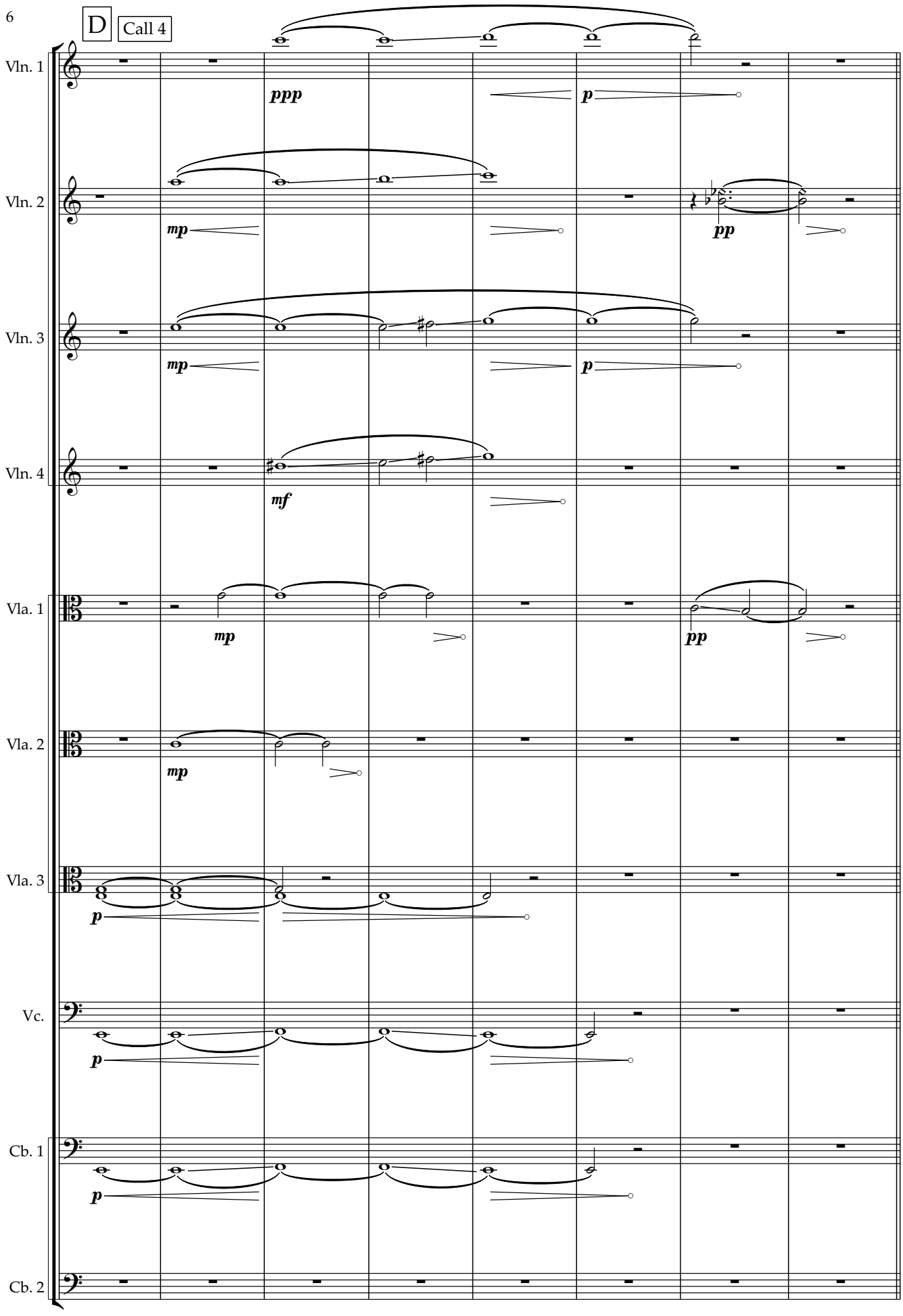
Eleanor Brimblecombe

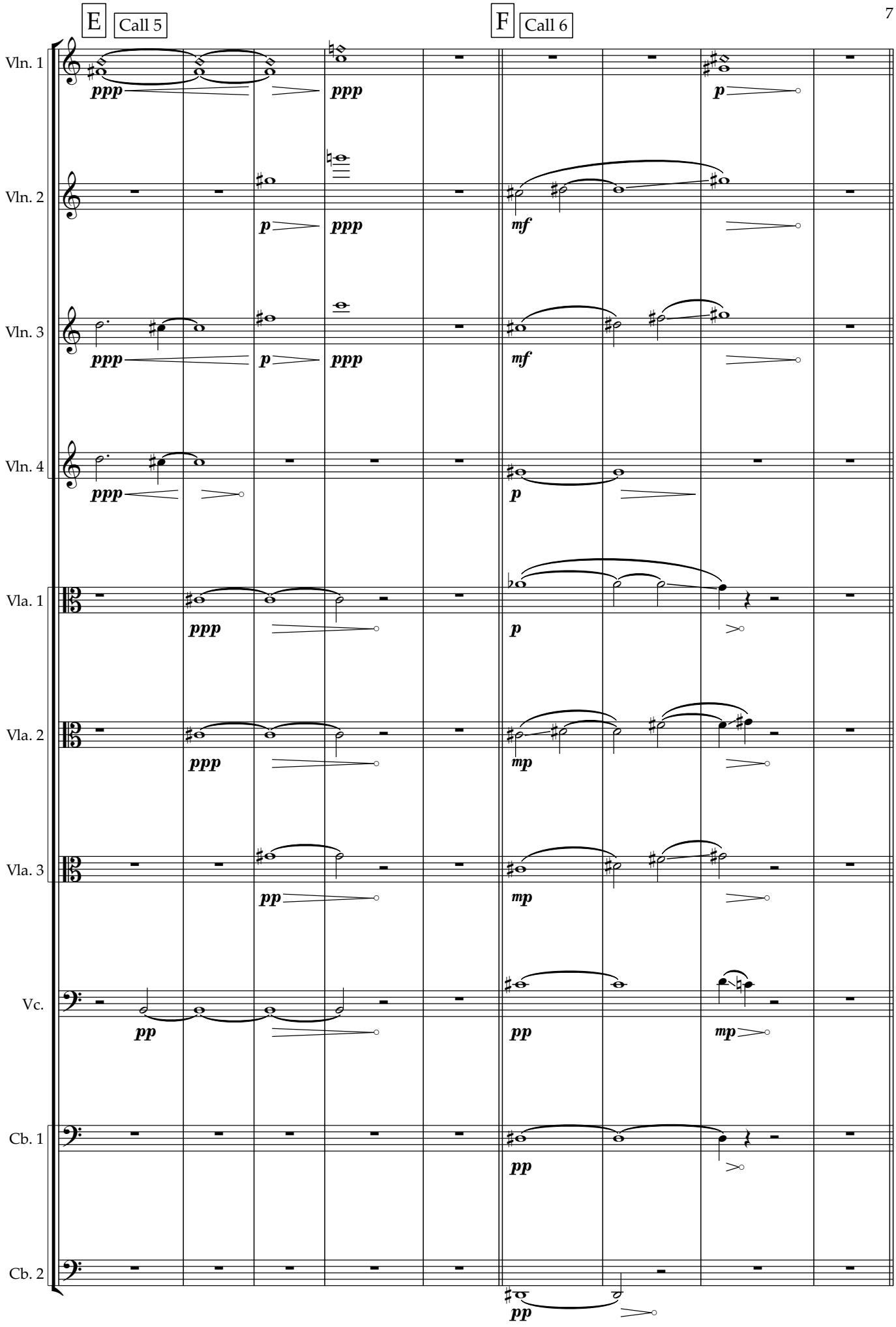


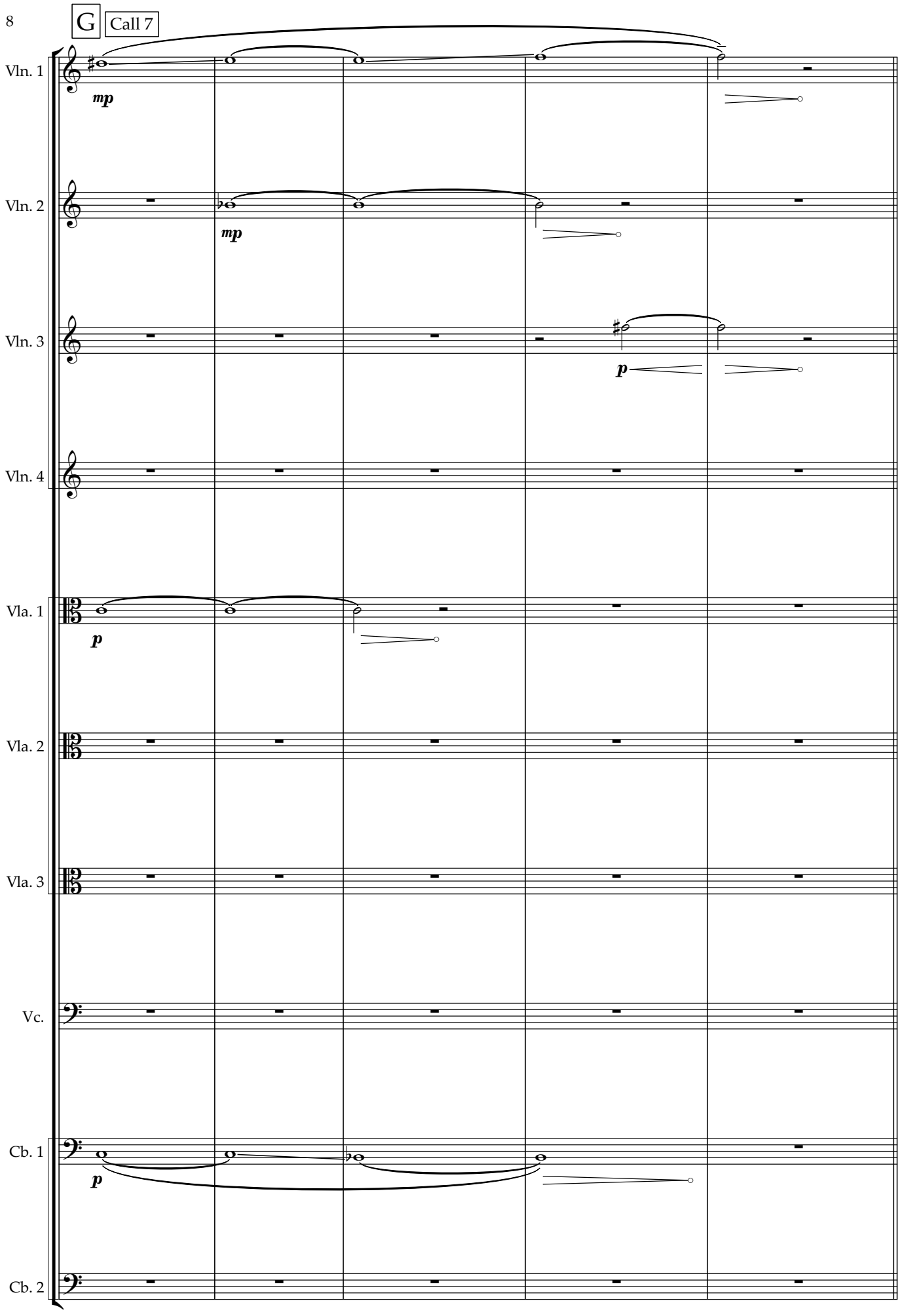
*free bowing

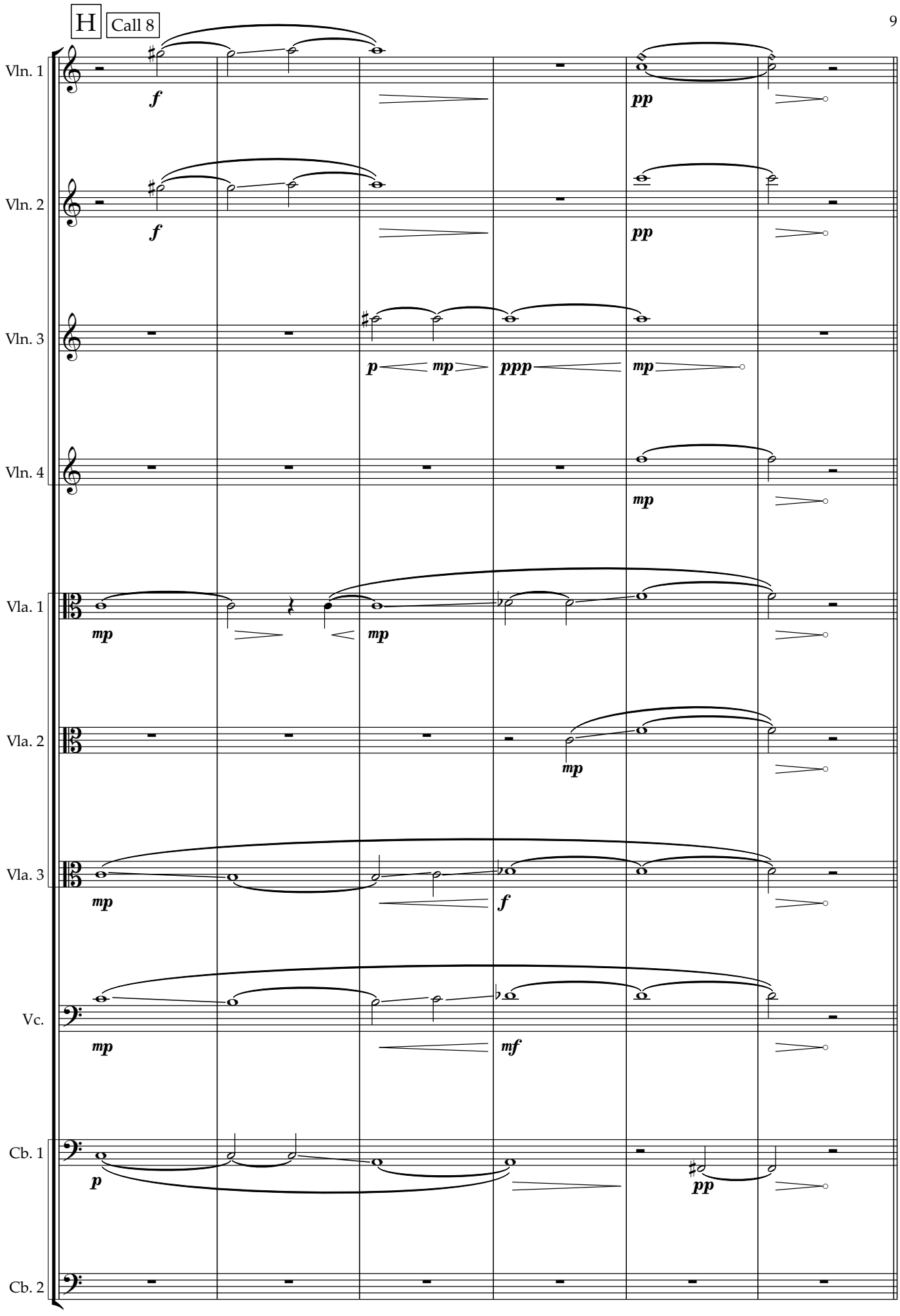

B
Call 2
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc.
Cb. 1
Cb. 2
mf
f
pp
f
pp
mf
mp
mp
p
f
p
p
p

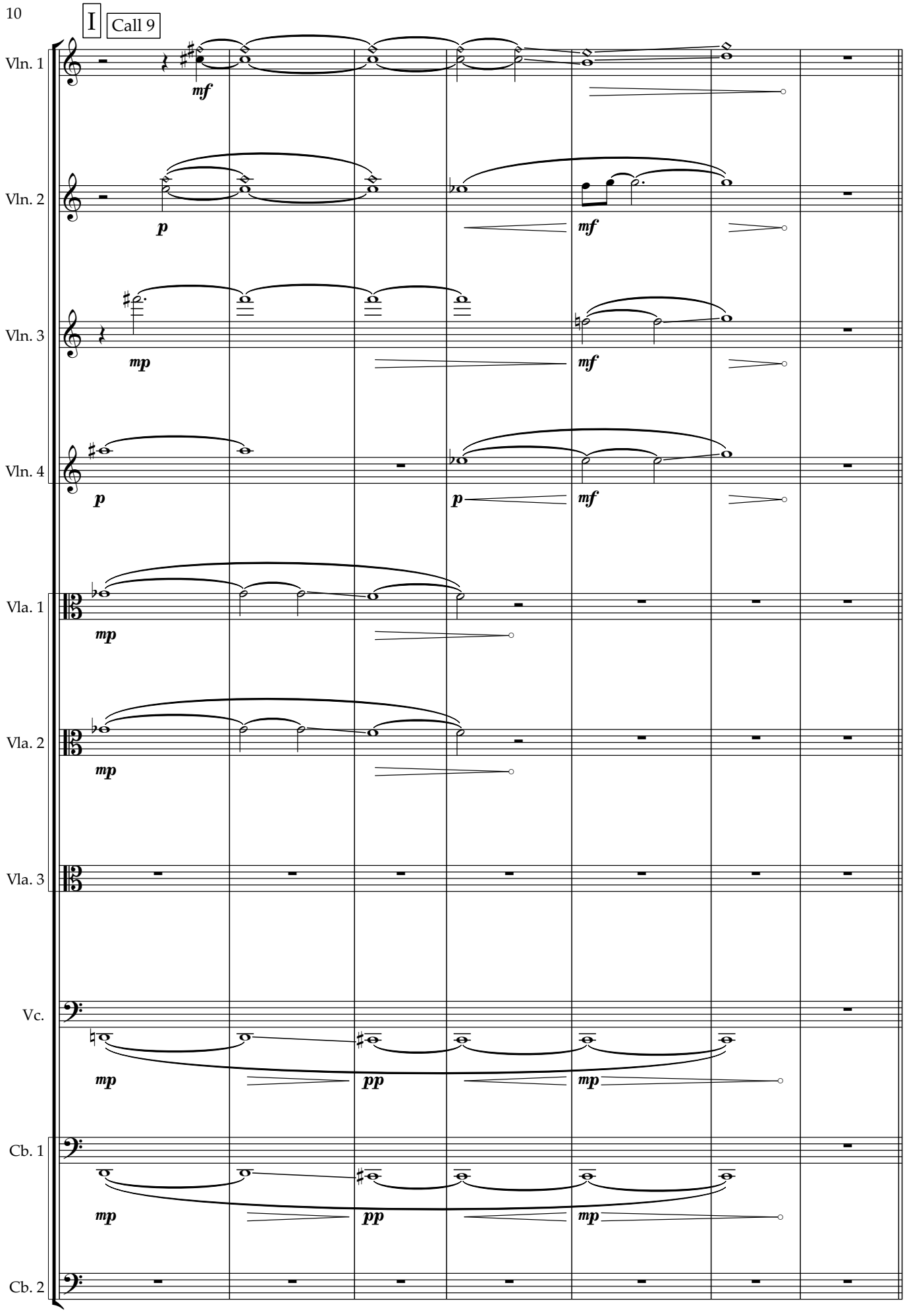

C
Call 3
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc.
Cb. 1
Cb. 2
p
mp
pp
p
mf
mp
mp

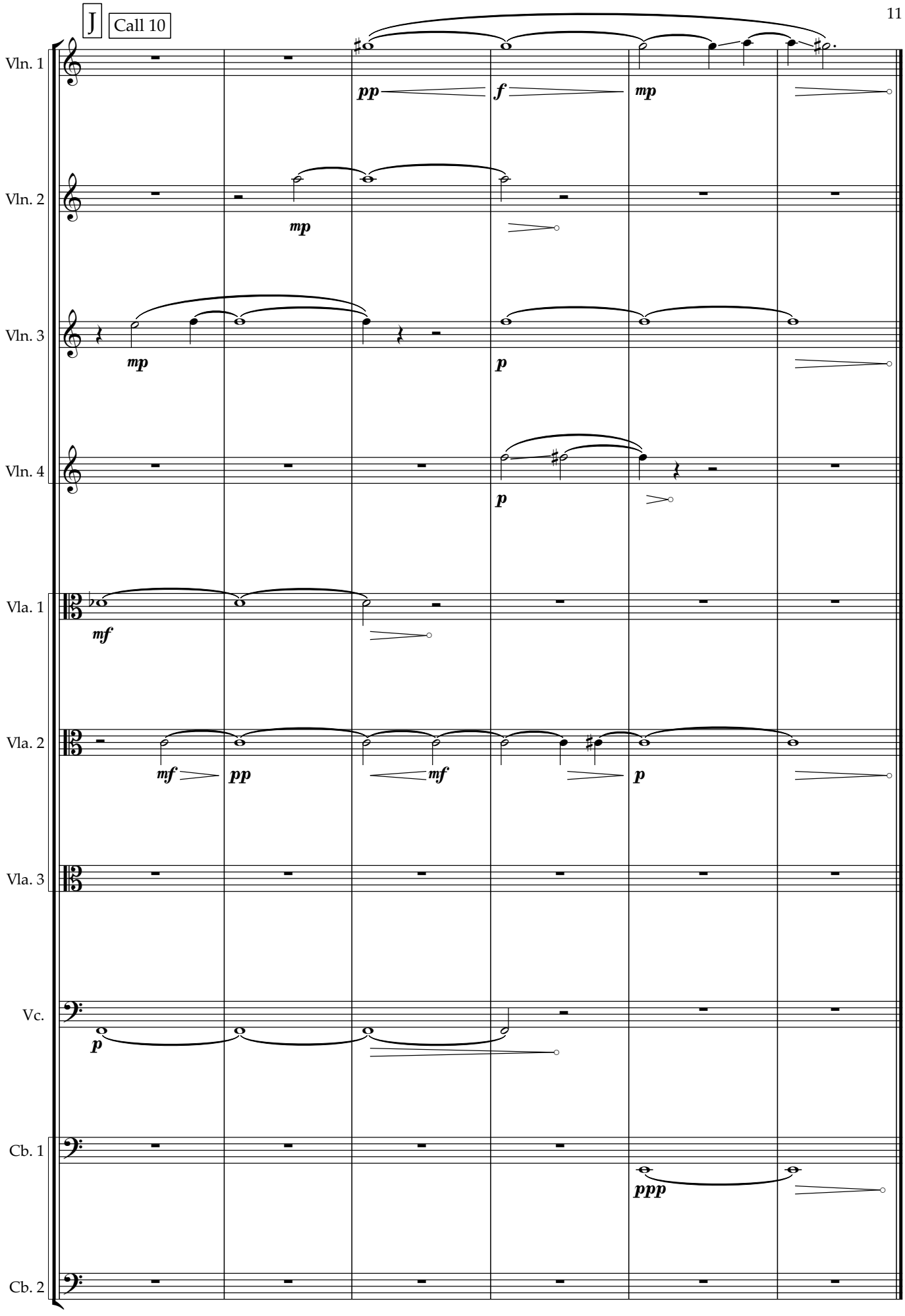

D
Call 4
Vln. 1
ppp
p
Vln. 2
mp
pp
Vln. 3
mp
p
Vln. 4
mf
Vla. 1
mp
pp
Vla. 2
mp
Vla. 3
p
Vc.
p
Cb. 1
p
Cb. 2


E
Call 5
F
Call 6
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc.
Cb. 1
Cb. 2


8
G
Call 7
Vln. 1
mp
Vln. 2
mp
Vln. 3
p
Vln. 4
Vla. 1
p
Vla. 2
Vla. 3
Vc.
Cb. 1
p
Cb. 2


H
Call 8
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc.
Cb. 1
Cb. 2
f
pp
p
mp
ppp
mf


10
I
Call 9
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc.
Cb. 1
Cb. 2
mf
p
mf
mp
mf
p
p
mf
mp
mp
mp
pp
mp
mp
pp
mp


J
Call 10
Vln. 1
pp
f
mp
Vln. 2
mp
Vln. 3
mp
p
Vln. 4
p
Vla. 1
mf
Vla. 2
mf
pp
mf
p
Vla. 3
Vc.
p
Cb. 1
ppp
Cb. 2