

# GONZO VARIATIONS

*Hunter S. Thompson in memoriam*

for Chamber Orchestra

**Michael Fiday**

(2010)

FULL SCORE

**Instrument list:**

1 Flute  
(doubling piccolo)  
1 Oboe  
1 Bb Clarinet  
(doubling Eb)  
1 Bassoon

2 Horns in F  
1 Trumpet in C  
1 Tenor Trombone

**Percussion (3)**

Percussion 1: Glockenspiel, Vibraphone, Marimba, Brake Drum, \*Electric Typewriter (amplified)  
Percussion 2: \*\*Drum Set, \*Electric Typewriter (amplified)  
Percussion 3: Crotales (high C), Xylophone, Marimba, Thai Gong (low F#), Bass Drum, \*Electric Typewriter (amplified)

Piano

Electric Guitar

Electric Bass

Violin 1

Violin 2

Viola

Violoncello

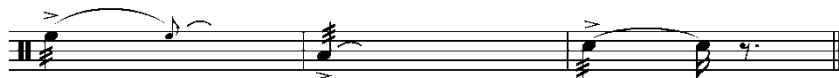
Double Bass

**\* Typewriter specifications:**

- Must be electric, and able to make the sounds called for below clearly and aggressively
- Must be amplified to balance the rest of the ensemble: forte between mm. 17-102 and double-forte last 4 measures
- The part calls for 3 different sounds, which can be played in succession:

**Typewriter sounds**

- 1) tab/bell
- 2) return
- 3) backspace



**1) "tab/bell:"**

With carriage all the way to the left, hit and hold down TAB key until carriage carries all the way to the right, ending with bell ring. (Be sure to clear all margins, so that carriage goes all the way to end.)

**2) "return"**

With carriage all the way to right (as result of previous "tab/bell" carry), hit/hold RETURN key until carriage carries all the way to the left.

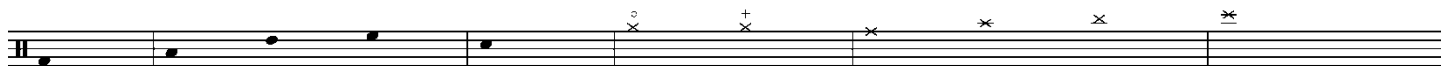
**3) "backspace"**

With carriage all the way to the left, hit BACKSPACE and hold for exact duration of the note. Being unable to actually backspace, the typewriter should emit a percussive, staccato, "machine gun-like" sound.

-In the case of sounds 1 and 2, the end of the notes may be inexact with regard to the tempo and vary with each model of typewriter. This is O.K. (The entrance/attack of each typewriter should of course be in strict rhythm.)

**\*\*Drum set instrumentation/notation for Percussion 2:**

**Drum set notation**



- kick drum
- tom-toms (lo-hi)
- snare drum
- high-hat (open-closed)
- cymbals (ride - crash - splash)
- brake drum

**Amplification**

Light amplification is suggested for all acoustic instruments, to balance with electric guitar, electric bass and drums.

**Suggested stage setup**

Percussion 1    Percussion 2 (drummer)    Percussion 3

Electric Guitar    Piano    Electric Bass

Woodwinds    Brass

Strings

Hunter S. Thompson in memoriam

Score in C

# GONZO VARIATIONS

Commissioned by American Composers Orchestra  
for the Francis Goellet Charitable Lead Trust

Michael Fiday  
2010

♩ = 72

The score is written for a full orchestra and chamber ensemble. It begins with a tempo marking of quarter note = 72. The instruments listed are: Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F 1, Horn in F 2, Trumpet in C, Trombone, Percussion 1, Percussion 2, Percussion 3, Piano, Electric Guitar, Electric Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The Violin I part features a solo for the 1st chair, starting with a *mf* dynamic and the instruction "stately, gentle". The Violin II part has a *pp* dynamic and a *p* dynamic. The Double Bass part has a *pp* dynamic and a *p* dynamic. The score is in 4/4 time and contains 10 measures of music.

9

Vln. I solo *p* *mf* *mf* *p*

Vln. II solo *mf* *pp* *mp*

Vla. solo *solo - 1st chair* *pp* *mp*

Vc. solo *solo - 1st chair* *pp* *mf* *pp* *mp*

D.B. solo *mf* *pp* *mp*



17 Warped, incisive ♩ = 110

Marimba  
(medium mallets)

Perc. 1 *Typewriter* (tab/bell) *pp* *mf*

Perc. 2 *f*

Perc. 3 *Marimba* (medium mallets) *pp* *mf*

Pno. *f* *mf*

17 Warped, incisive ♩ = 110

*solo - 1st chair* clean; minimal vibrato

Vln. I solo *f* *p* *f* *p* *f* *fp*

Gli altri *tutti* distant, no vib. *pp* *gliss.* *pp* *gliss.* *pizz.* *mf*

Vln. II solo *solo - 1st chair* clean; minimal vibrato *f* *p* *f* *p* *f* *fp*

Gli altri *tutti pizz.* *f* *mf* *f* *mf* *f* *mf*

Vla.

Vc.

D.B. *tutti pizz.* *mf*

22 (Mar.)

Perc. 1 *pp* *mf*

Perc. 2

Perc. 3 (Mar.) *pp* *mf*

Pno.

Vln. I solo *f* *p* *f* *f*

Gli altri arco *pp* gliss. *pp* gliss.

Vln. II solo *f* *p* *f* *p*

Gli altri *f* *f* *mf*

Vla.

Vc.

D.B.

26 (Mar.)

Perc. 1 *pp* *mf*

Perc. 2

Perc. 3

Pno. *mf* *p*

Vln. I solo *p* *f* *p*

Gli altri gliss. *mf*

Vln. II solo *f* *p* *f* *p*

Gli altri *f* *mf* *f* *mf*

Vla.

Vc.

D.B. *mf* *p*

30 Stark, hard-edged (♩ = 110)

Perc. 1  
 Vib. (hard mallets)  
 Typewriter (tab/bell) *f* (return) *fp* (backspace) *f* *fp*

Perc. 2  
 Typewriter (tab/bell) *f* Kick drum Tvp. Wrt. (return) K. Dr. Tvp. Wrt. (backspace) K. Dr.

Perc. 3  
 (Mar.) (hard mallets) *fp* *f* (return) *fp* *fp* *f* (backspace) *fp*

Pno.  
*f* *sempre* 8<sup>th</sup> 8<sup>th</sup> 8<sup>th</sup>

E.Gtr.  
 sound: clean, but hard-edged *fp* *f* *fp* *fp* *f* *fp*

E.B.  
*f* *sempre*



Accel. ♩ = 120

Fl. *mf* *p* *mf* *tr* (bend pitch down)

Ob. *mf* *p* *mf* *tr* (bend pitch down)

B♭ Cl. *mf* *p* *mf* *tr* (bend pitch down)

Bsn. *mf*

Perc. 1 35 (Vib.) *fp* *f* *p* *f* Mar. *pp*

Perc. 2 K. Dr. *p* *f*

Perc. 3 (Mar.) *f* *p* *f*

Pno. *f* *mf* (loco)

E.Gtr. *fp* *f*

E.B.

Accel. ♩ = 120

Vln. 1 (1st desk) *f* *p* *f* gliss.

Gli altri *pp*

Vln. 2 (1st desk) *f* *p* arco *gliss.*

Gli altri *f* *pp*

Vla. (1st desk) clean, incisive *f* *p* pizz. *f*

Gli altri *f*

Vc. *f*

D.B. *mf*

40

Fl. *mf* *p* *mf* *mf* *tr* *sim.*

Ob. *mf* *p* *mf*

B♭ Cl. *mf* *p* *mf* *mf* *tr* *sim.*

Bsn. *mf* *mf*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. 1 (Vib.) *mf*

Perc. 2

Perc. 3 (Mar.) *pp* *mf*

Pno.

E.Gtr.

E.B.

Vln. 1 (1st desk) *f* *p* *f* *fp*

Gli altri *f* *gliss.* *pizz.* *f*

Vln. 2 (1st desk) *f* *p* *f* *fp*

Gli altri *pizz.* *f* *arco* *pp* *gliss.* *pizz.* *f*

Vla. (1st desk) *f* *p* *f* *fp*

Gli altri

Vc.

D.B.

Detailed description of the musical score: This page contains measures 40 through 44 of a symphonic work. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (C Tpt.), and Trombone (Tbn.). The third system includes Percussion 1 (Perc. 1, Vibraphone), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3, Maracas). The fourth system includes Piano (Pno.), Electric Guitar (E.Gtr.), and Electric Bass (E.B.). The fifth system includes Violin 1 (Vln. 1, 1st desk), Violin 2 (Vln. 2, 1st desk), and other Violins (Gli altri). The sixth system includes Viola (Vla., 1st desk) and other Violas (Gli altri). The seventh system includes Violoncello (Vc.) and Double Bass (D.B.). The music features various dynamics such as *mf*, *p*, *f*, *pp*, and *fp*, along with performance techniques like *tr* (trill), *sim.* (sustained), *gliss.* (glissando), and *pizz.* (pizzicato). The time signature changes from 3/4 to 4/4 and back to 3/4.

45

Fl. *mf* *p* *mf* *mf* *p*

Ob. *mf* *mf* *p*

Bb Cl. *mf* *p* *mf* *mf* *p*

Bsn. *mf* *mf* *p*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. 1 (Vib.) *pp* *mf*

Perc. 2

Perc. 3

Pno.

E.Gtr.

E.B.

Vln. 1 (1st desk) *< f* *p* *< f* *p* *f*

Gli altri *arco* *pp* *gliss.* *pp* *gliss.*

Vln. 2 (1st desk) *< f* *p* *f* *p*

Gli altri *f* *arco* *gliss.* *pizz.* *f* *arco* *pp* *gliss.*

Vla. (1st desk) *< f* *p* *f* *pizz.* *f* *arco* *pp* *gliss.*

Gli altri *f*

Vc.

D.B.

Detailed description of the musical score: This page contains the musical score for measures 45 through 50. The score is arranged in systems for various instruments. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon) has active parts with dynamic markings of *mf*, *p*, and *mf*. The percussion section includes Vibraphone (Perc. 1) with *pp* and *mf* markings, and other percussion instruments (Perc. 2, Perc. 3). The piano part (Pno.) has a simple accompaniment. The string section (Violins 1 & 2, Violas, Cellos, Double Basses) has parts with dynamic markings ranging from *pp* to *f*, including techniques like *arco*, *gliss.*, and *pizz.*. The score is in 5/4 time and features complex rhythmic patterns and dynamic shifts.



Musical score for measures 50-53, featuring woodwinds, percussion, strings, and guitar.

**Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.).

**Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Trombone (Tbn.).

**Percussion:** Perc. 1, Perc. 2, Perc. 3 (Maracas).

**Keyboard:** Piano (Pno.).

**Guitar:** Electric Guitar (E.Gtr.), Electric Bass (E.B.).

**Strings:** Violin 1 (Vln. 1 (1st desk)), Violin 2 (Vln. 2 (1st desk)), Viola (Vla. (1st desk)), Violoncello (Vc.), Double Bass (D.B.).

**Measures 50-53:**

- Measures 50-51: 3/4 time signature. Woodwinds play a melodic line with triplets and a trill. Dynamics: *mf*.
- Measure 52: 4/4 time signature. Woodwinds continue the melodic line.
- Measure 53: 5/4 time signature. Woodwinds play a melodic line with a trill. Dynamics: *mf*.

**Measures 50-53:**

- Measures 50-51: 3/4 time signature. Perc. 3 (Mar.) is silent.
- Measure 52: 4/4 time signature. Perc. 3 (Mar.) is silent.
- Measure 53: 5/4 time signature. Perc. 3 (Mar.) plays a rhythmic pattern. Dynamics: *pp* to *mf*.

**Measures 50-53:**

- Measures 50-51: 3/4 time signature. Vln. 1 (1st desk) and Vln. 2 (1st desk) play a melodic line. Dynamics: *f*.
- Measure 52: 4/4 time signature. Vln. 1 (1st desk) and Vln. 2 (1st desk) play a melodic line. Dynamics: *mf*.
- Measure 53: 5/4 time signature. Vln. 1 (1st desk) and Vln. 2 (1st desk) play a melodic line. Dynamics: *p*.

**Measures 50-53:**

- Measures 50-51: 3/4 time signature. Vla. (1st desk) plays a melodic line. Dynamics: *f*.
- Measure 52: 4/4 time signature. Vla. (1st desk) plays a melodic line. Dynamics: *mf*.
- Measure 53: 5/4 time signature. Vla. (1st desk) plays a melodic line. Dynamics: *p*.