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

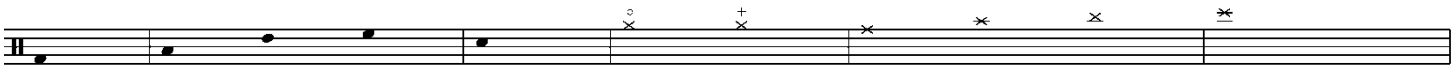
* Typewriter specifications:
- Must be electric, and able to make the sounds called for below clearly and aggressively
- Must be amplified to balance the rest of the ensemble: forte between mm. 17-102 and double-forte last 4 measures
- The part calls for 3 different sounds, which can be played in succession:

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

Score in C

Hunter S. Thompson in memoriam

GONZO VARIATIONS

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

Michael Fiday
2010

♩ = 72

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

♩ = 72

Violin I — solo - 1st chair — *mf stately, gentle*
Violin II — solo - 1st chair — *pp* — *p*
Viola
Cello
Double Bass — solo - 1st chair — *pp* — *p*

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Music origination by Blue Shore Music

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Vln. I solo

Vln. II solo

Vla. solo

Vc. solo

D.B. solo

solo - 1st chair

solo - 1st chair

17 **Warped, incisive** ♩ = 110

Marimba
(medium mallets)

Perc. 1

Typewriter
(tab/bell)

Perc. 2

Marimba
(medium mallets)

Perc. 3

Pno.

17 **Warped, incisive** ♩ = 110

solo - 1st chair clean; minimal vibrato

Vln. I solo

tutti distant, no vib.

Gli altri

solo - 1st chair clean; minimal vibrato

Vln. II solo

tutti **pizz.**

Gli altri

Vla.

Vc.

tutti **pizz.**

D.B.

22

(Mar.)

Perc. 1

pp mf

Perc. 2

(Mar.)

Perc. 3

pp mf

Pno.

22

Vln. I solo

f p 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

26

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) — (return) — (backspace)

Perc. 2 — Typewriter (tab/bell) — Kick drum — Typ. Wrt. (return) — K. Dr. — Typ. Wrt. (backspace) — K. Dr.

Perc. 3 — (Mar.) (hard mallets) — Typewriter (tab/bell) — (return) — (backspace)

Pno. — sempre

E.Gtr. — sound: clean, but hard-edged

E.B. — sempre

35 **Accel.** ♩ = 120

Fl. — (bend pitch down)

Ob.

B♭ Cl. — (bend pitch down)

Bsn.

35 Perc. 1 — (Vib.) — Mar.

Perc. 2 — K. Dr.

Perc. 3 — (Mar.)

Pno. — (loco)

35 E.Gtr.

E.B.

Accel. ♩ = 120

35 Vln. 1 (1st desk) — Gli altri — gliss.

Vln. 2 (1st desk) — pizz. — arco — gliss.

Vla. (1st desk) — clean, incisive — pizz.

Gli altri

Vc.

D.B.

40

Fl.
Ob.
B♭ Cl.
Bsn.

40

Hn. 1
Hn. 2
C Tpt.
Tbn.

40

Perc. 1 (Vib.)
Perc. 2
Perc. 3 (Mar.)

Pno.

40

E.Gtr.
E.B.

40

Vln. 1 (1st desk)
Gli altri
Vln. 2 (1st desk)
Gli altri
Vla. (1st desk)
Gli altri
Vc.
D.B.

45

Fl.

Ob.

B♭ Cl.

Bsn.

45

Hn. 1

Hn. 2

C Tpt.

Tbn.

45 (Vib.)

Perc. 1

Perc. 2

Perc. 3

Pno.

45

E.Gtr.

E.B.

45

Vln. 1 (1st desk)

Gli altri

Vln. 2 (1st desk)

Gli altri

Vla. (1st desk)

Gli altri

Vc.

D.B.

50

Fl.

Ob.

B♭ Cl.

Bsn.

tr

mf

50

Hn. 1

Hn. 2

C Tpt.

Tbn.

50

Perc. 1

Perc. 2

(Mar.)

Perc. 3

pp

mf

Pno.

50

E.Gtr.

E.B.

50

Vln. 1
(1st desk)

Gli altri

Vln. 2
(1st desk)

Gli altri

Vla.
(1st desk)

Gli altri

Vc.

D.B.

f

p

mf

pp