

Space Tale

(The piece previously known as
“I must destroy the space whale”)

Alexandra Uitdenbogerd

arranged for
4 Saxophones (AATBar) ;
2 Trumpets (B♭);
Trombone (Tenor B♭);
[Bass] Guitar;
Roland keyboard;
& SAATBB mixed-voice choir, by

Philip Legge

RMIT Showcase 2006

Space Tale

Alexandra Uitdenbogerd

♩. = 108

Alto Saxophones *mf* *mp*

Tenor Saxophone *mf* *mp*

Baritone Saxophone *mf* *p*

Trumpets in B♭ *mf* *p*

Tenor Trombone *mf* *p* *p*

Bass Guitar *mf* *mp*

Soprano *mf*
I must re-place the space-tale

Alto *mf*
I must re-place the space-tale

Tenor

Bass *mf*
I

Simusample *mf* *mp*

♩. = 108

4

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass Gtr

S.

A.

T.

B.

Acc.

f *mp*

p *f* *mp*

f *f* *f*

mf *mp*

be - cause the po - et's blocked re - lease... and it won't be back un -

be - cause the po - et's blocked re - lease... and it won't be back un -

mf

I must re - place the space tale blocked re - lease...

must re - place the space tale blocked re - lease...

mf *mp*

8

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *p*

Tpt. *f*

Tbn. *f* *p*

Bass Gtr *f* *p*

S. til he's long_ de - ceased, I'll tell you how it happened

A. til he's long_ de - ceased, I'll tell you how it

T. de - ceased,

B. de - ceased, I'll

Acc. *f* *p*

Detailed description: This page of a musical score, numbered 4, contains measures 8 through 12. It features a jazz ensemble with the following parts: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Bass Guitar (Bass Gtr), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Acc.). The score is written in 3/8 time with a key signature of three sharps (F#, C#, G#). Measures 8-11 are in 6/8 time, and measure 12 is in 12/8 time. Dynamics range from forte (*f*) to piano (*p*). The piano part includes a complex chordal accompaniment with a moving bass line. The vocalists (S., A., T., B.) have lyrics: 'til he's long_ de - ceased, I'll tell you how it happened'.

12

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass Gtr

S.

A.

T.

B.

Acc.

p

p

I got per-mis-sion long a-go to set the words to—

happened I got per-mis-sion long a-go to set the words to—

I'll tell you how it hap-pened to set the words to—

tell you how it hap-pened to set the words to—

16

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass
Gtr

S.

A.

T.

B.

Acc.

mu - sic for a choir

But then he heard the

But then he heard the word we

p

fp

p

fp

20

A. Sax. *f* *mp*

T. Sax. *f* *p*

B. Sax. *f* *p*

Tpt. *f*

Tbn. *f*

Bass Gtr. *f*

S. *f* *mp*
 he'd have to hear be- fore_____ he gave the rights So

A. *f* *mp*
 he'd have to hear be- fore_____ he gave the rights So

T. *f* *mp*
 word we want-ed to re - cord he said he'd have to hear be- fore_____ he gave the rights So

B. *f* *mp*
 want-ed to re - cord(we can't af - ford) he said he'd have to hear be- fore_____ he gave the rights So

Acc. *f*

24

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass Gtr

S.

A.

T.

B.

Acc.

p

pp

mf

p

mf

p

mf

p

mf

I was most ob-lig - ing in - vi - ting him a-long to hear, But when he'd

I was most ob-lig - ing in - vi - ting him a-long to hear,

I was most ob-lig - ing in - vi - ting him a-long to hear, But when he'd

I was most ob-lig - ing in - vi - ting him a-long to hear,

p

mf

32

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. *mf*

Tbn. *ff* *gliss. raspberry* *p*

Bass Gtr. *f* *p*

S. *mp*
gave one song the big thumbs down! We sang them in a con- cert, _ the

A. *mp*
gave one song the big thumbs down! We sang them in a con - cert, _

T. *mp*
gave one song the big thumbs down! We sang them in a

B. *mp*
gave one song the big thumbs down! We sang them in a con - cert, _

Acc. *f* *p*

36

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. *f* *mp*

Tbn. *f* *mp*

Bass Gtr *f* *mp*

S. *mf*
 piec - es were all well re - ceived I checked to see if he had changed his mind

A. *mf*
 well re - ceived I checked to see if he had changed his mind

T. *mf*
 con - cert, well re - ceived I checked to see if he had changed his mind

B. *mf*
 I checked to see if he had changed his mind

Acc. *f* *mp*

40

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass Gtr

S.

A.

T.

B.

Acc.

p

fp

But much to my dis- may, the po - et felt in -

But much to my dis- may, the po - et felt in- clined

44

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass Gtr

S.

A.

T.

B.

Acc.

that all four po-ems were to - tal-ly

that all four po-ems were to - tal-ly

clined to say that all four po-ems were to - tal-ly

to say that all four po-ems were to - tal-ly

48 $\text{♩} = 48$ [Tempo]

A. Sax. *p* *p* gliss. *ff*

T. Sax. *p* *p* gliss. *ff*

B. Sax. *p* *p* gliss. *ff*

Tpt. *p* *p* gliss. *ff*

Tbn. *p* *p* gliss. *ff*

Bass Gtr *p* *p* *f* *ff*

S. out of bounds! Sub-sti-tute ver-ses are ne-ver as good, we will all miss the _____ space_ tale_

A. out of bounds! Sub-sti-tute ver-ses are ne-ver as good, we will all miss the _____ space_ tale_

T. out of bounds! Sub-sti-tute ver-ses are ne-ver as good, we will all miss the _____ space_ tale_

B. out of bounds! Sub-sti-tute ver-ses are ne-ver as good, we will all miss the _____ space_ tale_

Acc. $\text{♩} = 48$ [Tempo] *ff*

52

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tbn.

Bass Gtr

S.

A.

T.

B.

Acc.

sec
^

fff

Feedback

ff

space_ tale_ space_ tale_ space_ tale_

space_ tale_ space_ tale_ space_ tale_

(Explosion)

fff l.v.

Space Tale

(The piece previously known as
“I must destroy the space whale”)

Alexandra Uitdenbogerd

arranged for

4 Saxophones (AATBar) ;

2 Trumpets (B♭);

Trombone (Tenor B♭);

[Bass] Guitar;

Roland keyboard;

& SAATBB mixed-voice choir, by

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RMIT Showcase 2006

Alto Saxophones
Space Tale

Alexandra Uitdenbogerd

♩ = 108

Musical notation for measures 1-4. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The tempo is marked as ♩ = 108. The first two staves are for Alto Saxophones. Dynamics include *mf* and *mp*. There are accents and hairpins indicating volume changes.

Musical notation for measures 5-8. The score continues in the same key signature and time signature. Dynamics include *f* and *mp*. There are accents and hairpins.

Musical notation for measures 9-13. The score continues in the same key signature and time signature. Dynamics include *p*. There are accents and hairpins.

Musical notation for measures 14-18. The score continues in the same key signature and time signature. Dynamics include *f* and *mp*. There are accents and hairpins.

Musical notation for measures 19-23. The score continues in the same key signature and time signature. Dynamics include *f* and *mp*. There are accents and hairpins.

Musical notation for measures 24-27. The score continues in the same key signature and time signature. Dynamics include *p* and *mf*. There are accents and hairpins.

29

Musical notation for measures 29-32. The key signature is three sharps (F#, C#, G#). The music consists of two staves with dotted quarter notes and eighth notes, some with accents (>).

33

Musical notation for measures 33-36. The key signature is three sharps. Measures 33-34 feature piano (*p*) dynamics with accents. Measures 35-36 feature piano (*p*) dynamics with slurs and accents.

37

Musical notation for measures 37-40. The key signature is three sharps. Measures 37-40 feature mezzo-piano (*mp*) dynamics with slurs and accents.

40

Musical notation for measures 40-43. The key signature is three sharps. Measures 40-41 feature slurs. Measures 42-43 feature a double bar line with a '2' above and below, indicating a second ending. The piece concludes with a double bar line and repeat signs.

Alto Saxophones

45

Measures 45-48: Two staves in treble clef, key signature of three sharps (F#, C#, G#), and 12/8 time signature. The music features a rhythmic pattern of eighth notes with accents. The dynamic is marked *f* (forte).

49

♩. = 48

[Tempo]

Measures 49-51: Two staves in treble clef, key signature of three sharps, and 12/8 time signature. Measure 49 has a tempo marking of quarter note = 48. Measures 49-50 feature a glissando (gliss.) with a hairpin. Measure 51 features a dynamic change to *ff* (fortissimo) and a tempo change to 12/8. The dynamic is marked *p* (piano) for measures 49-50 and *ff* for measure 51.

52

Measures 52-55: Two staves in treble clef, key signature of three sharps, and 12/8 time signature. Measures 52-54 feature a melodic line with slurs. Measure 55 features a dynamic change to *fff* (fortississimo) and a second accent (sec ^). The dynamic is marked *fff* for measures 52-54 and *fff* for measure 55.

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Tenor Saxophone
Space Tale

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♩. = 108

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. Dynamics: *mf* (measures 1-3), *p* (measure 4). Includes accents and a crescendo hairpin.

Musical notation for measures 5-8. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *f* (measures 5-6), *f* (measure 8). Includes accents and a crescendo hairpin.

Musical notation for measures 9-10. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *p* (measures 9-10). Includes accents.

Musical notation for measures 11-14. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *p* (measures 11-14). Includes accents and a crescendo hairpin.

Musical notation for measures 15-19. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *f* (measures 15-18), *p* (measure 19). Includes accents and a crescendo hairpin.

Musical notation for measures 20-24. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *mf* (measures 20-24). Includes accents and a crescendo hairpin.

Musical notation for measures 25-30. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *p* (measures 25-30). Includes accents and a crescendo hairpin.

Musical notation for measures 31-35. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *mp* (measures 31-35). Includes accents and a crescendo hairpin.

Musical notation for measures 36-40. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *p* (measures 36-40). Includes accents and a crescendo hairpin.

Musical notation for measures 41-44. Treble clef, key signature of two sharps, 12/8 time signature. Dynamics: *f* (measures 41-44). Includes accents and a crescendo hairpin.

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Baritone Saxophone
Space Tale

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♩ = 108
mf p

5 f f

11 p

15 p

20 f p

25 mf

31 p

35 mp

39 p

44 f

Trumpets in B♭

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Trumpets in B \flat Space Tale

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$\text{♩} = 108$

Musical notation for measures 1-4. The score is in 12/8 time and B major. It features two staves with a grand staff bracket. The music consists of dotted quarter notes with accents. Dynamics include *mf* and *p*. There are hairpins indicating a crescendo and decrescendo.

Musical notation for measures 5-8. The score continues in 12/8 time. It features two staves with a grand staff bracket. The music includes eighth notes and quarter notes with accents. Dynamics include *f*. There are hairpins indicating a decrescendo.

Musical notation for measures 11-14. The score continues in 12/8 time. It features two staves with a grand staff bracket. Measures 11 and 12 contain rests with a '2' above them. Dynamics include *p*. There are hairpins indicating a decrescendo.

Musical notation for measures 18-21. The score continues in 12/8 time. It features two staves with a grand staff bracket. The music includes eighth notes and quarter notes with accents. Dynamics include *p* and *f*. There are hairpins indicating a crescendo.

Musical notation for measures 22-26. The score continues in 12/8 time. It features two staves with a grand staff bracket. The music includes eighth notes and quarter notes with accents. Dynamics include *pp*. There are hairpins indicating a decrescendo.

Musical notation for measures 27-30. The score continues in 12/8 time. It features two staves with a grand staff bracket. The music includes eighth notes and quarter notes with accents. Dynamics include *mf* and *ff*. There are hairpins indicating a crescendo.

Trumpets in B♭

32

mf *f*

3 4

42

p

6 12

45

f

12 8

49

♩. = 48

[Tempo]

p *p* *gliss.* *ff*

9 12

52

fff *fff*

sec sec 7

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Tenor Trombone
Space Tale

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♩ = 108

1-4: Bass clef, 12/8 time signature. Notes: 1. quarter, 2. quarter, 3. quarter, 4. quarter, 5. quarter, 6. quarter, 7. quarter, 8. quarter, 9. quarter, 10. quarter, 11. quarter, 12. quarter. Dynamics: *mf*, *p*, *p*. Includes accents and a crescendo hairpin.

5-10: Bass clef, 12/8 time signature. Notes: 5. quarter, 6. quarter, 7. quarter, 8. quarter, 9. quarter, 10. quarter, 11. quarter, 12. quarter. Dynamics: *f*, *f*. Includes accents and a crescendo hairpin.

11-14: Bass clef, 12/8 time signature. Notes: 11. quarter, 12. quarter, 13. quarter, 14. quarter. Dynamics: *p*. Includes accents.

15-19: Bass clef, 12/8 time signature. Notes: 15. quarter, 16. quarter, 17. quarter, 18. quarter, 19. quarter, 20. quarter, 21. quarter, 22. quarter, 23. quarter, 24. quarter. Dynamics: *p*. Includes accents and a crescendo hairpin.

20-24: Bass clef, 12/8 time signature. Notes: 20. quarter, 21. quarter, 22. quarter, 23. quarter, 24. quarter, 25. quarter, 26. quarter, 27. quarter, 28. quarter, 29. quarter, 30. quarter. Dynamics: *f*, *p*. Includes accents and a crescendo hairpin.

25-29: Bass clef, 12/8 time signature. Notes: 25. quarter, 26. quarter, 27. quarter, 28. quarter, 29. quarter, 30. quarter, 31. quarter, 32. quarter, 33. quarter, 34. quarter. Dynamics: *mf*. Includes accents and a crescendo hairpin.

30-34: Bass clef, 12/8 time signature. Notes: 30. quarter, 31. quarter, 32. quarter, 33. quarter, 34. quarter, 35. quarter, 36. quarter, 37. quarter, 38. quarter, 39. quarter, 40. quarter. Dynamics: *ff*, *ff*, *p*. Includes accents and a crescendo hairpin. A note at measure 35 is labeled "raspberry".

35-38: Bass clef, 12/8 time signature. Notes: 35. quarter, 36. quarter, 37. quarter, 38. quarter, 39. quarter, 40. quarter, 41. quarter, 42. quarter. Dynamics: *f*, *mp*. Includes accents and a crescendo hairpin.

39-43: Bass clef, 12/8 time signature. Notes: 39. quarter, 40. quarter, 41. quarter, 42. quarter, 43. quarter, 44. quarter, 45. quarter, 46. quarter, 47. quarter, 48. quarter, 49. quarter, 50. quarter. Dynamics: *p*. Includes accents and a crescendo hairpin.

44-48: Bass clef, 12/8 time signature. Notes: 44. quarter, 45. quarter, 46. quarter, 47. quarter, 48. quarter, 49. quarter, 50. quarter, 51. quarter, 52. quarter, 53. quarter, 54. quarter, 55. quarter. Dynamics: *f*, *f*. Includes accents and a crescendo hairpin.

Tenor Trombone

48

$\text{♩} = 48$

p *p* *ff*

[Tempo]

gliss

52

fff

sec

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♩. = 108

1 *mf* *mp*

4 *mf*

7 *mp* *f* *p*

11 *mf*

14 *mf*

17 *fp*

20 *f*

24 *p* *mf*

28 *mf*

31 *f* *p*

35

f

38

mp

41

fp

45

f

48

p

♩. = 48

51 [Tempo]

f

53

Feedback

ff

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Bass Guitar
Space Tale

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♩. = 108

4

mf mp

7

mf

11

mp f p

14

17

20

fp

24

f

28

F F p mf

31

34

f p

35

Musical staff 35: Bass line with eighth notes. Dynamic marking: *f*.

38

Musical staff 38: Bass line with eighth notes. Dynamic marking: *mp*.

41

Musical staff 41: Bass line with eighth notes. Dynamic marking: *fp*. Time signature changes: $\frac{6}{8}$, $\frac{12}{8}$.

45

Musical staff 45: Bass line with eighth notes. Dynamic marking: *f*.

48

Musical staff 48: Bass line with a half note. Tempo marking: $\text{♩} = 48$. Dynamic marking: *p*.

51

Musical staff 51: Bass line with eighth notes. Tempo marking: [Tempo]. Dynamic marking: *f*.

53

Musical staff 53: Bass line with eighth notes. Dynamic marking: *ff*. Text: Feedback.

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Roland
Space Tale

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♩. = 108

Musical notation for measures 1-3. The piece is in 12/8 time. The right hand plays chords with accents, starting with a *mf* dynamic and ending with a *mp* dynamic. The left hand plays a steady eighth-note accompaniment.

Musical notation for measures 4-6. The right hand continues with chords and accents, marked *mf*. The left hand continues with eighth notes.

Musical notation for measures 7-9. The right hand has a crescendo from *mp* to *f*, ending with a long note. The left hand continues with eighth notes.

Musical notation for measures 10-12. The right hand has rests in measures 10 and 11, then a chord in measure 12. The left hand continues with eighth notes. Dynamics include *p*.

Musical notation for measure 13. The left hand continues with eighth notes.

Musical notation for measures 16-18. The left hand continues with eighth notes, marked *fp* at the end.

Musical notation for measures 19-22. The left hand continues with eighth notes, marked *f* at the end. There are time signature changes to 6/8 and 12/8.

Musical notation for measures 23-25. The left hand continues with eighth notes, marked *p* at the end. There is a time signature change to 12/8.

27

Musical staff 27: Bass clef, 12/8 time signature, *mf* dynamics.

30

Musical staff 30: Bass clef, 12/8 time signature.

33

Musical staff 33: Bass clef, 12/8 time signature, *f* and *p* dynamics.

36

Musical staff 36: Bass clef, 12/8 time signature, *f* and *mp* dynamics.

39

Musical staff 39: Bass clef, 12/8 time signature, *fp* dynamics.

42

Musical staff 42: Bass clef, 12/8 time signature, 6/8 and 12/8 time signatures.

45

Musical staff 45: Bass clef, 12/8 time signature, *f* dynamics.

47

Musical staff 47: Bass clef, 12/8 time signature.

49 ♩. = 48

[Tempo]

Musical staff 49: Bass clef, 9/8 and 12/8 time signatures, *ff* dynamics.

53

(Explosion)

Musical staff 53: Bass clef, 12/8 time signature, *fff* l.v. dynamics.