

The Importance of Being

Song cycle for male voice and ensemble

Pierre Flasse

Perusal Score

The Importance of Being

Song cycle for male voice and ensemble

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- 1) let not
- 2) splash
- 3) again
- 4) nature poem
- 5) the secret

Male Voice (amplified; any voice type)

Trumpet in Bb

Soprano Saxophone

Double Bass doubling Bass Guitar (both amplified)

Vibraphone (bow required)

Drumkit

Poems by Charles Bukowski, permission granted by the Charles Bukowski foundation.

Premiered in the Cosmo Rodewald Hall, Manchester on the 16th February 2017.

Duration approx 14 minutes

Full score in C

Manchester 2017

The Importance of Being is a song cycle which explores concepts of society, love, living and value. The poetry of Charles Bukowski is spoken over a small jazz ensemble, allowing the depth of his language to resonate over quick-changing, chaotic and vibrant textures.

Performer Notes

Minimal instruction has been given to the vocalist apart from words and their estimated placing in the music. The voice should be read in an American accent similar to that of Bukowski. It has a Californian twinge, its deliverance takes time and has purpose. The delivery is left up to the discretion of the vocalist, but the speed, dynamic and tone should match the mood and purpose of the music and text.

On many occasions the vocalist will read text in a vamped passage. This should not be rushed, but the conductor should cue as soon as the text is finished.

The voice should be amplified to allow for variety in tone and volume. The vocalist is also not expected to be off copy.

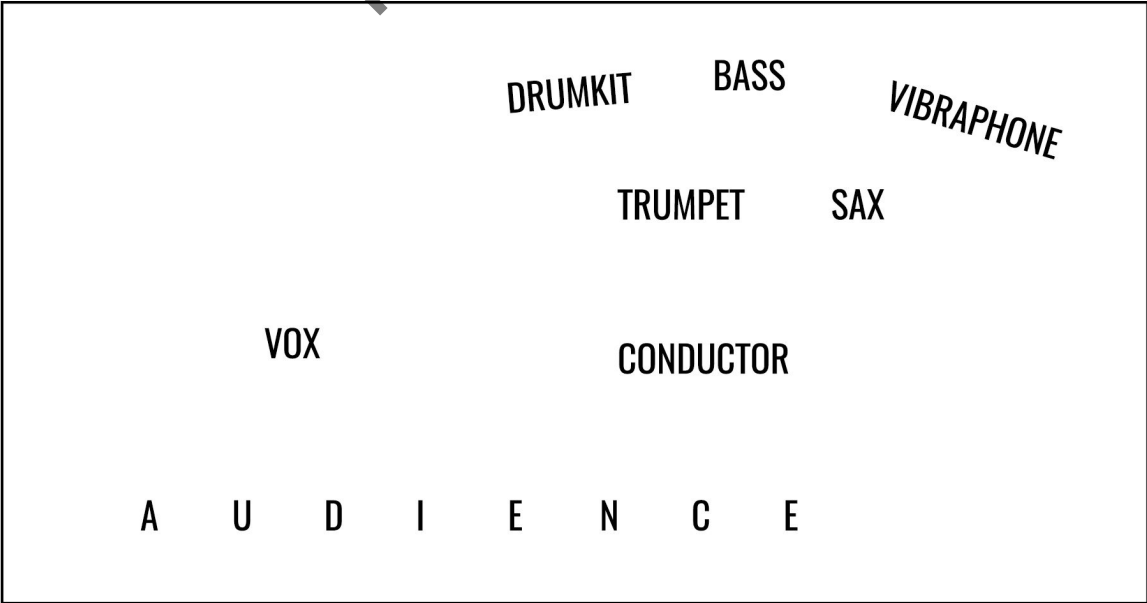
When there is a pause between songs, this should be no more than 10-15.

If possible, both the Bass Guitar and the Double Bass should be amplified. If not, at least the Bass Guitar.

Phrase marks have been used in the score to aid direction for performers (aside from acciccaturas in which the marking is used as a slur.

The drum part has cues above its stave for important beats or rhythms to accentuate whilst it is comping.

Layout:



The Importance of Being

Song cycle for male voice and ensemble

Words by Charles Bukowski

Music by Pierre Flasse

1) let not

Driving (♩ = 152)
Hard yarn, motor off

Vibraphone

f *sempre*

Vib.

4

Vox

7

let not the people be your foundation,

Vib.

Dr.

mp

Vox

10

not the young girls, not the old girls, not the young men,

Vib.

Dr.

(2) (3) Fill

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13

Vox || not the old men, not those in-between, not any of these,

Vib.

Dr. (2) (3)

16

Vox || let not the people be
your foundation.

Vib. **A**
f sempre

Bass Guitar
mf sempre

Dr. *f sempre*

19

Vib.

Bass

Dr. Comp breakbeat 2 (4)

22

Vox II rather

Vib.

Bass

Dr. 2 (6) 2 (8)

26

Vox II build on sand build on landfills, build over

Vib.

Bass

Dr. *mf*

Vox || cesspools, build over graveyards, build

Sop. Sax. *mf*

Tpt. *mf* *mp*

Vib.

Bass

Comp breakbeat 2 (2) 2 (4)

Dr.

Vox || even over water, but don't

Sop. Sax. *f* *mp* **B**

Tpt. *f* *mp*

Vib. *mp*

Bass *f sempre*

Dr. 2 (6) Increase intensity 3

36

Vox **||** build on the people.

Sop. Sax. *mf*

Tpt. *mf*

Vib.

Bass

Dr. (2) 3 (4)

39

Vox **||** they are a bad bet,

Sop. Sax. *f*

Tpt. *f*

Vib. *f*

Bass

Dr. (6) 3

42

Vox II the worst bet you can make.

Sop. Sax.

Tpt.

Vib.

Bass

Dr. (8) (10)

45

Vox II build it elsewhere, 2

Sop. Sax. *ff*

Tpt. *ff*

Vib.

Bass

Dr.

47 **Vox** 2/2 anywhere else, anywhere but on the people, the headless, heartless mass mucking up the centuries, the days, the nights, the towns, the cities, the nations, the earth, the stratosphere 4/4

Sop. Sax. 2/2 **C** Fast swing ($\text{♩} = 100$) 1st time only, repeat until cued **On cue**

Tpt. 2/2 1st time only, repeat until cued

Vib. 2/2 Motor fast 1st time only, repeat until cued

Bass 2/2 1st time only, repeat until cued Improv. in sporadic bursts anywhere in vamped material

Dr. 2/2 Repeat until cued **mf**

48 **Vox** **4/4** mucking up the light,

D Straight (♩ = 152)

Bass **4/4** *mf sempre*

Dr. **4/4** *p*

51 **Sop. Sax.** *mp*

Tpt. *mp*

Vib. *mf* Motor off

Bass

Comp breakbeat 2 (4) 2 (6)

Dr. *mf sempre*

55

Vox || mucking up all chance,

Sop. Sax. *mf* *f*

Tpt. *mf*

Vib.

Bass

Dr. 2 (8) 2 (10)

59

Vox || here,

Sop. Sax.

Tpt.

Vib.

Bass

Dr. 2 (12)

Vox

totally

mucking it up

then

now

Sop. Sax.

E

Improv. like a wailing cry
Repeat until cued

On cue

mp

Tpt.

Improv. quaint line with 3 valves half down
Repeat until cued

mf

Vib.

1st time only
Repeat until cued

b₇

Bass

Improv. in sporadic bursts
Repeat until cued

mf

Dr.

Hit 1st time only
Improv. rolls with full kit
Repeat until cued

mp

Mysterious (♩ = 72)

62

Sung softly

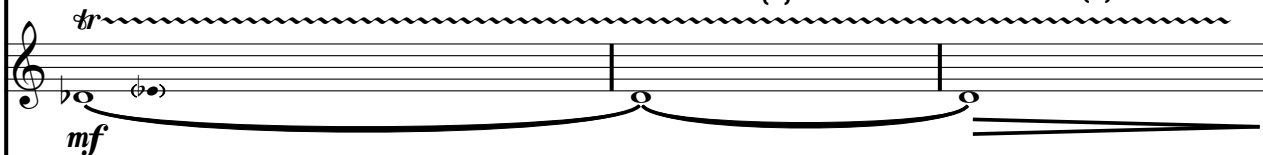
Vox



anything, compared to the people,

Sop. Sax.

Gradual decel. of trill speed to final note



(2)

(3)

Tpt.

Tremolo between alternate fingerings
Gradual decel. of tremolo speed to final note

(2)

(3)

Vib.

Motor medium, soft yarn
Gradual decel. in tremolo speed to final note

(2)

(3)

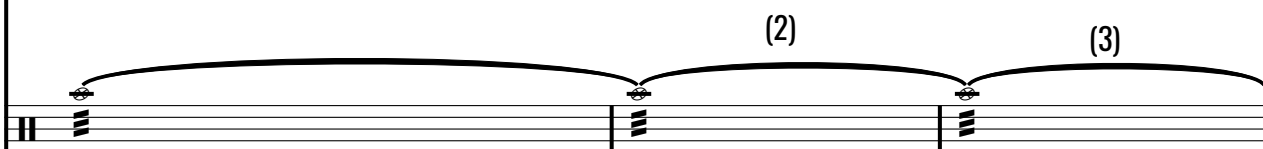
Bass

Tap the string with skin of fingers - ghost tapping,
Gradual decel. in tremolo speed to final note

(2)

(3)

Dr.

mp

(2)

(3)

Vox || is a foundation worth searching for. anything.

Sop. Sax. (2) *p* Pause before next song

Tpt. (2) *p*

Vib. (2)

Bass (2) To Db.

Dr. (4) (5)

2) splash

68

Vox II $\frac{4}{4}$

the illusion is that you are simply reading this poem. the reality is that this is more than a poem. this is a beggar's knife. this is a tulip. this is a soldier marching through Madrid. this is you on your death bed.

Dr. **F** Intensely ($\text{♩} = 108$) Repeat until cued Ad lib. 2 On cue

f sempre

73

Vox II

this is Li Po laughing underground. this is not a god-damned poem. this is a horse asleep. a butterfly in your brain. this is the devil's circus.

Dr. Repeat until cued Ad lib. 2 On cue

77

Vox II

you are not reading this on a page.

Db. **Swing** ($\text{♩} = 108$) pizz. *mf sempre*

Dr. Swing ride pattern comp w/ snare no b.d. (2) 2 (4) *mf sempre*

81

Vox II

the page is reading you. feel it? it's like a

Db.

Dr. 2 (6) 2 (8)

Vox **85** cobra it's like a hungry

Motor fast, soft yarn

Vib. *mf sempre*
No break in pedal until *

Db.

Dr. (10)

Vox **88** eagle circling the room.

Vib.

Db.

Dr. (12) (14)

91

Vox || this is not a poem, poems are dull,

Vib.

Db.

Dr. (16)

94

Vox || they make you sleep.

Vib.

Db. *mp*

Dr. (18) (20)

Vox

these words force you
to a new madness.

you have been blessed,

G Straight (♩ = 108)

Sop. Sax.

Tpt.

Vib.

Db.

Dr.

Hard yarn

*f sempre**f sempre**f sempre*

Vox

you have been pushed

into a blinding

Sop. Sax.

Harmon mute stem in

Tpt.

sfz

Vib.

Db.

ad lib. building intensity
to double bar

(4)

Dr.

103

Vox || area of light. the elephant dreams with you now.

Sop. Sax. *sfz* *sfz*

Tpt. *sfz* *sfz*

Vib.

Db.

Dr. (6)

106

Vox || the curve of space bends and laughs.

Sop. Sax. *sfz* *sfz*

Tpt. *sfz* *sfz*

Vib.

Db.

Dr. (8) (10)

Vox **II** you can die now.

H Slow shuffle (swung) (♩ = 54)

Sop. Sax.

Tpt. Upbeat to next section
mf legato

Vib.

Db. *mp*

Dr. Shuffle with hats (2)
mp

112

Vox **II** you can die now as people were meant to die: great,

Tpt.

Vib. Motor slow, soft yarn
mp

Db.

Dr. 2 (4) 2 (6)

116

Vox **||** victorious, hearing the music, being the music,

Tpt.

Vib.

Db.

Dr. 2 (8) 2 (10)

120

Vox *Sung gently, warm sound*
mf
roa- ring, — roa - ring, — roa - ring.

Vib. *p* *Straight on no pause*

Db. *arco sul pont.*
p

Dr. *pp*

3) again

124

Vox **now the territory is taken, the sacrificial**

Sop. Sax. **I Intensely** (♩ = 80) *mf legato*

Tpt. *senza sord.* *mf legato*

Vib. *Motor slow* *mf* *arco* *mp*
*Red. No break in pedal until **

Db. *Molto molto sul pont. arco* (2) (3) *f sempre*

Dr. *Improv. rolls with full kit, build up to double bar line* (2) *p*

127

Vox || lambs have been slain, as history is scratched again

Sop. Sax.

Tpt.

Vib.

Db.

Dr.

pp

mp Hard yarn

(4) (5) (6)

(4) (6)

130

Vox || on the sallow walls, as the bankers scurry to survive,

Sop. Sax.

Tpt.

Vib.

Db.

Dr.

mp

mp

(7) (8) (9)

(8)

133

Vox || as the young girls paint their hungry lips,

Sop. Sax. *f* *mp* *f*

Tpt. *p* *f* arco *f*

Vib. *f*

Db. (10) (11) (12)

Dr. (10) (12) *mp*

136

Vox || as the dogs sleep in temporary peace,

Sop. Sax. *p*

Tpt. *p*

Vib. Hard yarn

Db. (13) (14) (15)

Dr. (14)

139

Vox **||** as the shadow gets ready to fall,

Sop. Sax. *mp*

Tpt. *mf*

Vib. *mf*

Db. (16) Gradually move to ord. *mf* (18) *ord.* (*mf*)

Dr. (16) (18)

142

Vox **||** as the oceans gobble the poisons of man,

Sop. Sax. *mf*

Tpt. *f*

Vib. *f* 3

Db. 3 *f*

Dr. Intense build (20) *f*

145

Vox || as heaven and hell dance in the anteroom, it's begin again

Sop. Sax. *f*

Tpt.

Vib.

Db.

Dr. (22) (24)

148

Vox || and go again,

Sop. Sax.

Tpt.

Vib. Motor off *mp sempre*

Db. *pizz.* *mf sempre* (2)

Dr.

$\frac{6}{8}$ $\text{J} = \text{J.}$ Hypnotic ($\text{J.} = 80$)

p

p

151 27

Sop. Sax. *mf legato*

Vib.

Db. (3) (4) (5)

Dr. Fill *mf sempre*

154

Vox || it's bake the apple, buy the car,

Sop. Sax.

Vib.

Db. (6) (7) (8)

Dr. (2) (4)

157

Vox || mow the lawn,

Sop. Sax.

Vib.

Db.

Dr.

160

Vox || pay the tax, hang the toilet paper,

Sop. Sax.

Vib.

Db.

Dr. (2) (4)

163

Vox || clip the nails,

Sop. Sax. *f*

Tpt. *mf*

Vib. *f*

Db.

Dr. (6)

166

Vox **II** listen to the crickets,

Sop. Sax.

Tpt.

Vib.

Db.

Dr. (8) (10)

169

Vox **II** blow up the balloons, drink the orange juice,

Sop. Sax.

Tpt.

Vib.

Db.

Dr. (12)

172

Sop. Sax. *f*

Tpt. *f* 2

Vib.

Db.

Dr. (14) (16)

175

Vox II forget the past, $\frac{4}{4}$ pass the mustard, pull down the

Sop. Sax. **K** Intensely (♩ = 104) *mp*³

Tpt. *p* *mf*

Vib. *mp*

Db. *f* arco sul pont.

Dr. *p*

178

Vox || shades, take the pills, check the air in the tires, lace on the gloves,

Sop. Sax. *tr*

Tpt. *tr*

Vib.

Db.

Dr.

f p mf

181

Vox || the bell is in the oyster,

Sop. Sax. *tr*

Tpt. Improv. a moaning tone with 3 valves half down *mp*

Vib. *mf*

Db. pizz. *f*

Dr.

184

Vox **II**

Sung warmly
mf

the rain falls

Repeat notes with extreme, sudden variations of tempo/duration

Sop. Sax. *f*

Tpt. Fanfare-like
mp *p*

Vib.

Db.

Dr. *f*

187

Vox

Sop. Sax.

Vib.

Db.

Dr.

mp

To Bass

as

190

Vox

Dr.

the sha - dow gets rea - dy to fall a - gain.

Pause before next song

4) nature poem

193 **L** Driving (♩. = 90)

Sop. Sax. *mp*

Bass Guitar *mf sempre*

Dr. *mp* (2)

196 *tr* (no trill)

Sop. Sax.

Tpt. *mp*

Bass

Dr. (4) (6)

199

Sop. Sax. *f*

Tpt. *f*

Vib. *f* Motor medium, rubber

Bass

Dr. (8)

202

Vox || you are 50,000 Light Years running through my brain

Tpt. *p*

Vib.

Bass

Dr. (10) (12) *mf sempre*

205

Vox

in track suits

Vib.

Bass

Dr.

(14)

208

Sop. Sax.

mf legato

Bass

Dr.

(16)

(18)

211

Vox

or

you are like

Sop. Sax.

Bass

Dr.

(20)

214

Vox II

sitting in a bar

with enough money

Sop. Sax. *(mf)*

Tpt. *f legato mp*

Bass

Dr. (22) (24)

217

Vox II

with a good drink

Sop. Sax.

Tpt.

Bass

Dr. (26)

220

Vox || and looking through the window

Sop. Sax. *f*

Tpt.

Bass

Dr. (28) (30)

223

Vox || at the snow

Sop. Sax. *f* **M**

Vib. *mf sempre*

Bass *mf sempre*

Dr. (32)

226

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

mp

(2)

(4)

229

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

mf

(6)

232

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

mf

(8)

(10)

Perusal Score

235

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

f

(12)

Perusal Score

238

Vox || 4/4 you are the dead fish of

N $\text{♩} = \text{♩}$ Swung ($\text{♩} = 60$)

Sop. Sax.

Tpt. *p* Harmon mute stem in *f*

Vib. Motor slow, soft yarn *mp*

Bass *mf*

Dr. Ballad brushes time (2) *mp*

241

Vox || miracle moving you are the love-god of ice cream phantasy

Sop. Sax. *mp*


Tpt.

Vib.

Bass

Dr. 2 (4) 2 (6)

2 (8)



ave killed landlords wanting rent

249

Vox II I think that you have killed landlords wanting rent and also

Sop. Sax.

Tpt.

Vib.

Bass

Dr. 2 (12) 2 (14)

A musical score for a jazz ensemble. The score is for measures 249 to 252. The vocal part (Vox) has the lyrics "I think that you have killed landlords wanting rent and also". The instrumental parts include Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Vibraphone (Vib.), Bass, and Drums (Dr.). The key signature has one flat (B-flat). The time signature is 4/4. The vocal melody is in the soprano range. The instrumental parts provide harmonic support and texture. The drums play a steady beat with cymbals and snare. The vibraphone plays a melodic line. The bass plays a walking bass line. The saxophone and trumpet play melodic lines. The score is written for a jazz ensemble. The vocal part is in the soprano range. The instrumental parts include Soprano Saxophone (Sop. Sax.), Trumpet (Tpt.), Vibraphone (Vib.), Bass, and Drums (Dr.). The key signature has one flat (B-flat). The time signature is 4/4. The vocal melody is in the soprano range. The instrumental parts provide harmonic support and texture. The drums play a steady beat with cymbals and snare. The vibraphone plays a melodic line. The bass plays a walking bass line. The saxophone and trumpet play melodic lines. The score is written for a jazz ensemble.

253

Vox || bad tigers 6/8 there is a white flower


Sop. Sax.

Tpt.

Vib.

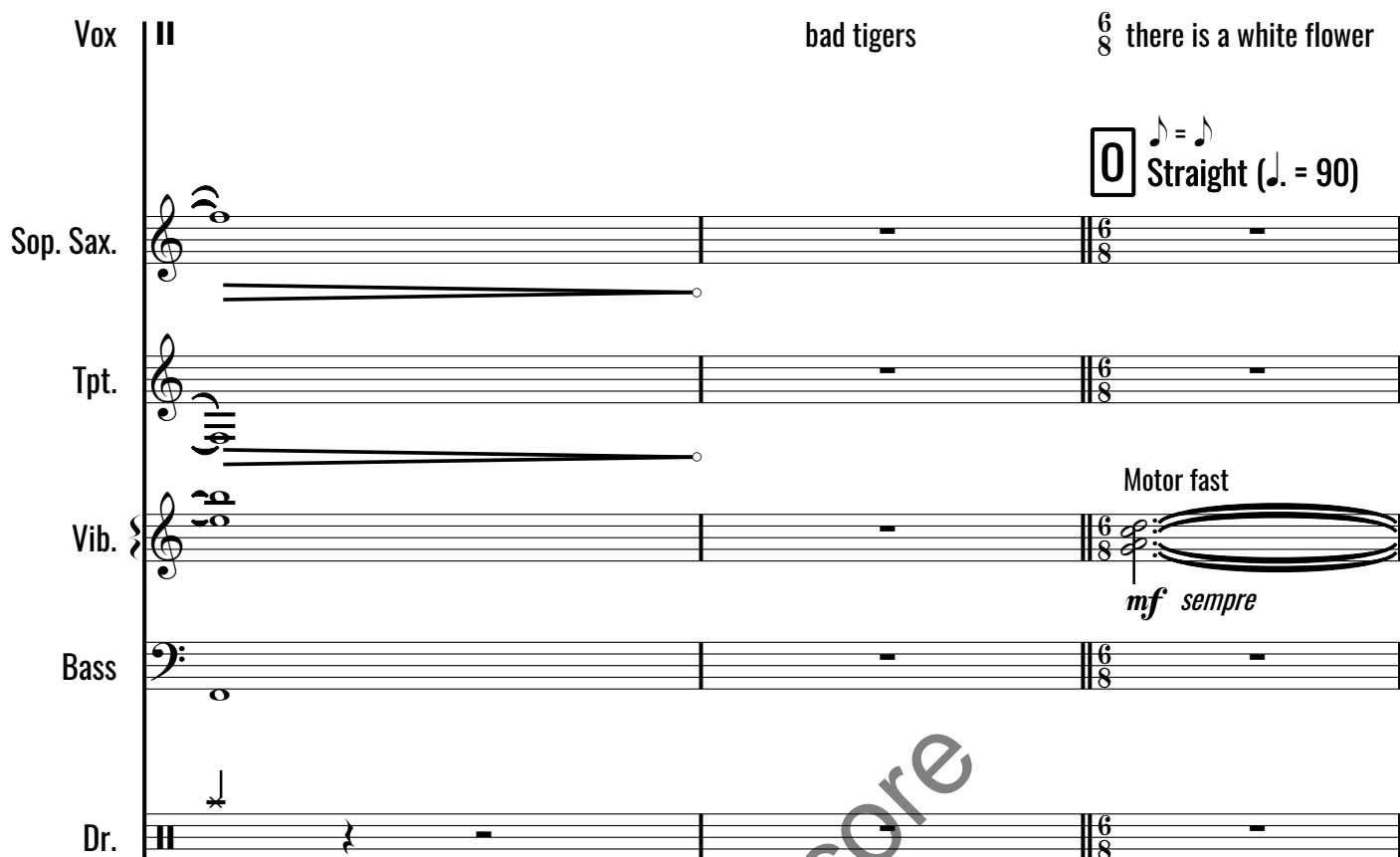
Bass

Dr.

0  Straight (♩. = 90)

Motor fast

mf *sempre*



256

Vox || laying against my screen like a whore like a cat like a

Vib.



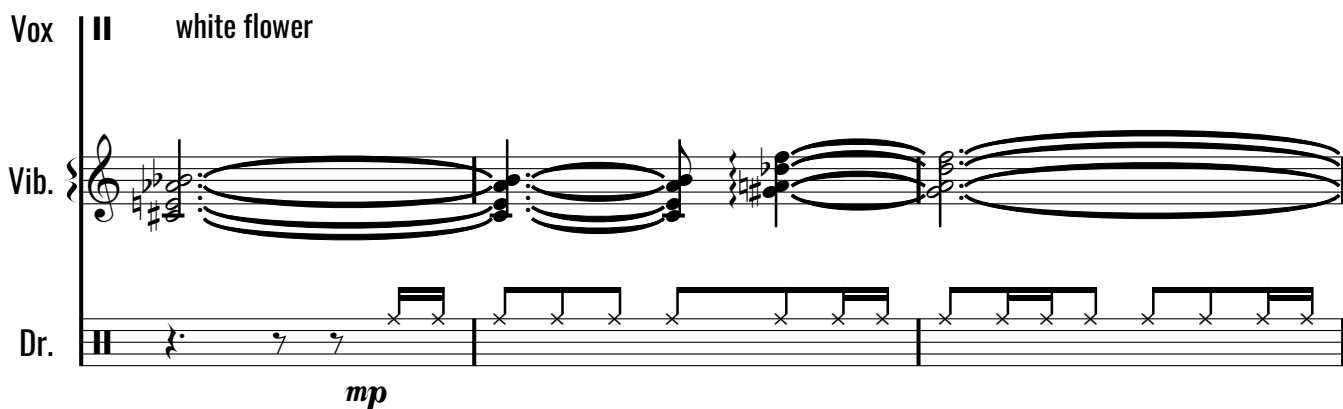
259

Vox || white flower

Vib.

Dr.

mp



262 Motor off

Vib.

Bass *mf*

Dr.

265

Vox **II** I could not go to work tonight

Sop. Sax.

Tpt. *senza sord.*

Vib.

Bass

Dr.

268

Vox **II** because I could not

Sop. Sax.

Tpt. *f*

Vib.

Bass

Dr. (8)

271

Vox **II** stop living and now

Sop. Sax.

Tpt.

Vib.

Bass

Dr. (10) (12)

274

Vox || I am looking at

Sop. Sax.

Tpt.

Vib.

Bass

Dr. (14)

277

Vox || the white flower.

Sop. Sax.

Tpt.

Bass

Dr.

280

Dr. Straight on no pause

5) the secret

281

Vox **II** $\frac{4}{4}$

don't worry, nobody has the beautiful lady, not really, and nobody has the
strange and hidden power, nobody is exceptional or wonderful or magic,
they only seem to be.

Sop. Sax. **P** $\frac{4}{4}$ On cue

Tpt. $\frac{4}{4}$

Vib. $\frac{4}{4}$

Bass $\frac{4}{4}$

Dr. $\frac{4}{4}$ *f*

282

Vox **II** $\frac{7}{8}$ $\frac{4}{4}$ it's all a trick, an in, $\frac{7}{8}$

Brashly ($\text{♩} = 100$) (2 + 2 + 3)

Vib. $\frac{7}{8}$ $\frac{4}{4}$ *mp senza ped.* $\frac{7}{8}$

Bass (2 + 2 + 3) *f sempre* $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Dr. (2 + 2 + 3) *f sempre* $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

R.H. hard rubber, L.H. soft yarn
Play these notes in any order,
use R.H. less frequently.

285

Vox **II** $\frac{7}{8}$ a con, $\frac{4}{4}$ don't buy it, $\frac{7}{8}$ don't believe it, $\frac{4}{4}$

Sop. Sax. (2 + 2 + 3) $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ *f*

Vib. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ (2)

Bass $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Dr. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

288

Vox **II** $\frac{4}{4}$ the world $\frac{7}{8}$ is packed with billions of $\frac{7}{8}$

Sop. Sax. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ *mp*

Tpt. (2 + 2 + 3) $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ *mp* senza sord.

Vib. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ (3)

Bass $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Dr. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Vox **II** $\frac{7}{8}$ $\frac{4}{4}$ and the light of history shines $\frac{7}{8}$ upon them, $\frac{4}{4}$

accel.

Sop. Sax. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ *mp*

Tpt. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ *mp*

Bass $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Dr. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ *mp*

accel.

300 **Q** Chaotic ($\text{♩} = 100$) (double speed)

Sop. Sax. $\frac{4}{4}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{2}$ *f* *f > mp* *tr* *(b)*

Tpt. $\frac{4}{4}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{2}$ *f* *mp*

Vib. $\frac{4}{4}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{2}$ *f* Motor fast, hard yarn

Bass $\frac{4}{4}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{2}$ Improv. walking bass, any notes (2) *mf*

Dr. $\frac{4}{4}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{2}$ Shuffle with hats *f*

Vox II forget it,

Sop. Sax. *f* *mp*

Tpt. *mf*

Vib.

Bass (3) (4) (5)

Dr.

306

Vox II it's not what it seems,

Sop. Sax. *f*

Tpt. *mp*

Vib.

Bass (6) *f*

Dr.

309

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

p *fp*

mf

Improv. walking bass, any notes

mf

312

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

tr

ff *(ff)*

f *(f)*

(2) (3)

f

(2)

315

Vox **II** it's just another act to fool the fools again.

Sop. Sax.

Tpt.

Vib.

Bass Improv. walking bass, any notes
mf

Dr. (4)

318

Sop. Sax. *p* *mf*

Tpt. *p*

Vib.

Bass (2) (3) (4)

Dr. (6)

321

Sop. Sax. *f* *accel.*

Tpt. *f*

Vib. (5)

Bass *ff* *accel.*

Dr. *ff*

324 *ff* *sempre* **R** Relentless (♩ = 112)

Sop. Sax. *ff* *sempre*

Tpt. *ff* *sempre*

Vib. *ff* *sempre*

Bass *ff* *sempre*

Dr. *ff*

327

Vox II

there are no
strong men,

Repeat until cued On cue

Sop. Sax.

Tpt.

Vib. *Motor off*
ff sempre

Bass

Dr.

330

Vox II

there are no
beautiful women.

Repeat until cued On cue

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

333

Vox ||

at least,
you can die knowing this

Repeat until cued On cue

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

336

Vox ||

and you will have
the only possible

Repeat until cued On cue G.P.

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

340

Vox || victory.

Sop. Sax.

Tpt.

Vib.

Bass

Dr.

Free of tempo lasting approx. 10 seconds, end with Vox

Motor fast

No break in pedal until *

p mf p mf p mf

p mf p mf p mf

mf p mf p mf

p mf

mf p mf p mf