

Alex Temple

THE MAN WHO HATED EVERYTHING
for ten players

transposing score

composed in 2015
commissioned by wild Up
& the American Composers Forum

INSTRUMENTATION

flute / piccolo
tenor / baritone sax
tenor trombone (with F trigger)
piano
electric guitar (with distortion / overdrive pedals)
vibraphone
drum set (bass drum, two toms, snare drum, hi-hat, crash cymbal)
violin 1
violin 2
cello

NOTES

THE MAN WHO HATED EVERYTHING is a tribute to Frank Zappa, particularly his early work with the Mothers of Invention. Some passages evoke his musical style explicitly; others draws inspiration from later genre-bending bands (Mr. Bungle, 5uu's), or from musical iconography associated with Los Angeles (film noir, mid-century filmstrips).

In the last section of the piece, the tribute becomes a critique: a list of things that Zappa hated, including TV, psychedelia, handsome football stars, and the Grateful Dead. Several members of the ensemble are asked to sing; delivery should be informal, and should reflect the sounds of the English language as you actually speak it.

In general: have fun, exaggerate, don't worry about good taste, and prioritize rhythmic precision above all else.

THE MAN WHO HATED EVERYTHING

♩ = 120

The musical score is arranged in a standard orchestral layout with the following parts and dynamics:

- picc:** Piccolo flute, starting with a *ff* dynamic and a triplet of eighth notes.
- bari sax:** Baritone saxophone, starting with a *ff* dynamic and a triplet of eighth notes.
- tbn:** Trombone, starting with a *ff* dynamic and a single note.
- pno:** Piano, starting with a *ff* dynamic and a triplet of eighth notes, then moving to *mf* for chords.
- gtr:** Electric guitar, playing a *ff* chord, marked "clean".
- vib:** Vibraphone, starting with a *ff* dynamic and a triplet of eighth notes, then moving to *f* for chords. Includes the instruction "motor: off".
- drums:** Drums, starting with a *f* dynamic and a triplet of eighth notes, then moving to *mf* for a triplet of eighth notes.
- vn 1:** Violin 1, starting with a *ff* dynamic and a single note.
- vn 2:** Violin 2, starting with a *ff* dynamic and a single note.
- vc:** Violoncello, starting with a *mf* dynamic and a single note.

The score is written in 3/4 time and consists of 12 measures, with a key signature of one flat (Bb).

2

picc

bari

tbn

pno

gtr

vib

drums

vn 1

vn 2

vc

7

ff

f

f

n — *f*

n — *f*

f

arco

pizz

arco

pizz

pizz

f



picc

bari

tbn

pno

gtr

vib

11

mp

to tenor

p

mp

mp

mp

tenor sax

p

mp

3

3

picc

tenor

tbm

pno

gtr

vib

drums

vn 1

vn 2

vc



tenor

pno

gtr

vib

drums

vn 1

vn 2

vc

tenor

25 *ff* 3 3 3 3 *p* 3 3 3 3

tbm

25

pno

25 *ff*

gtr

25 *ff*

vib

25 *ff* 3 3 3

drums

25 *f* *n*

arco sul tasto

vn 1

25 *mp* 3 3 3

vn 2

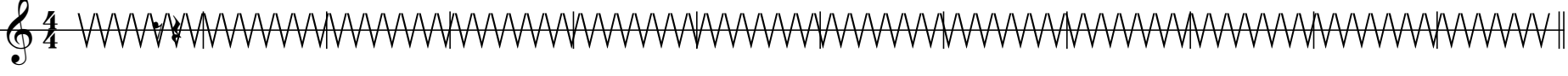
25 *p* sul tasto 3 3 3 3

vc


25 *p* arco sul tasto

B

56 improvise a wild, angular melody (12 bars)

tenor 

56 frantic bebop groove (12 bars)

drums 



$\text{♩} = 126$
rhythms approximate

68 

tenor 

68 

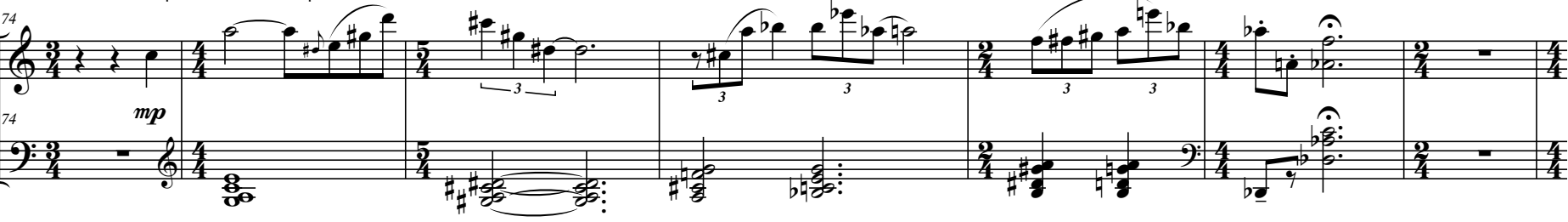
vib 

drums 



C

$\text{♩} = 96$
rhythmically free; ornament melody ad lib, but keep it clean and simple — think Thelonious Monk

74 

81

pno

vib

vn 1

vn 2

vc

motor: slow

sul pont

sul pont

sul pont

pp

pp

pp

f



D

89

tenor

tb

pno

gtr

vib

drums

vn 1

vn 2

vc

neo-noir feel

p

mp

mp

p

clean
Ennio Morricone tremolo

brushes

ord

ord

ord

101 *fp*

101 *mp*

101 *p*

101 *mf*

101 *f*

101 *p*

101 *f*

101 *f*

101 *ord* *fp*

sul pont

sul pont

tenor

tbn

pno

gtr

vib

drums

vn 1

vn 2

vc

Detailed description: This page of a musical score, numbered 11, contains ten staves for different instruments. The tenor staff (top) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *mf*. The tuba staff (tbn) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G2 marked *mp*. The piano staff (pno) has two staves; the upper staff starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *p*. The lower staff starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G2. The guitar staff (gtr) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *mf*. The vibraphone staff (vib) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *f*. The drums staff (drums) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *p*. The violin 1 staff (vn 1) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *f*. The violin 2 staff (vn 2) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *f*. The viola staff (vc) starts at measure 101 with a half note G2, followed by a melodic line of quarter notes, ending with a half note G3 marked *ord* and *fp*. The score is in 4/4 time and features various dynamics and articulations.

105 *mf* , loud, dense, chaotic improv (think New Complexity) *ff*

105 *mf* , loud, dense, chaotic improv (think New Complexity) *ff*

105 *mf* , loud, dense, chaotic improv (think New Complexity) *ff*

105 *mf* , loud, dense, chaotic improv (think New Complexity) *ff*

105 *p* ord *mf* ,

105 *p* ord *mf* ,

105 *p* *mf* ,

flute
cold and objective

109

fl *mp* *ff*

tenor (loud noise on downbeat) *ff* to bari *ff*

pno (loud noise on downbeat) *8va*

gtr (loud noise on downbeat)

vib *p* *ff* sticks *p*

drums *f*

vn 1 *ff*

vn 2 cold and objective *mp*



Rit

A tempo (♩ = ♪)

114

fl *mp* *ff*

bari *mp* *ff* big fat doo-wop

tbn *ff* big fat doo-wop

pno *f*

gtr Ennio Morricone tremolo sustained chords *mf*
D f# F#7 b E7

vib

drums *p* *f* 6/8 rock beat

vn 1 *mp* *fp*

vn 2 *fp*

121

fl

5

mp

3

ff

3

3

to tenor

bari

121

tbn

121

8^{va}

f

ff

3

gtr

A7

vib

121

p

ff

mp

drums

121

f

vn 1

121

mf

ff

vn 2

121

mf

mp

3

3

mp

3

F

Rit

♩ = 104

fl 126 *f*

tb 126 *p* — *f*

pno 126 *mp* — *f*

gtr 126 *f*
prog-rock overdrive
pitch bends ad lib
8va

vib 126 *mf*

drums 126 *p* — *mf*
add fills ad lib

vn 1 126 *mp* — *f*

vn 2 126 *f*

vc 126 *mp* — *f*



fl 131

pno 131

gtr 131

vib 131

drums 131

vn 1 131

vc 131

Rall

fl 136

pno 136

gtr 136

vib 136

drums 136

vn 1 136

vc 136



G

20"

2"

15"

2"

10"

2"

fl 141 to piccolo

tenor sax 141 long tones quietly fading in and out, all above (sounding) middle C *pp*

tb 141 *ff*

pno 141 *pp*

gtr 141 *pp* metal distortion clean; as before sim.

vib 141

drums 141 *f*

vc 141

quiet sustained major seventh chords, all above middle C; alternating hands; successive chords not obviously tonally related; spare — about 4 chords every 5 seconds

clean; quiet sustained major seventh chords, all above (sounding) middle C; successive chords not obviously tonally related; spare — about 2 chords every 5 seconds

♩ = 66

piccolo
portamento ad lib

to flute

picc

tenor

tbn

pno

gtr

vib

drums

vn 1

vn 2

vc

H

♩ = 148

60s filmstrip feel

flute

fl

156

ff

mf

tenor

156

f

to bari

tb

156

pno

156

ff

gtr

156

clean

mp

vib

156

ff

60s filmstrip feel
motor: off

mf

drums

156

(♩)

brushes
bossa nova beat

mp

vn 1

156

f

ord

mp

vn 2

156

sul pont

f

ord

mp

vc

156

f

pizz

mf

163

fl

163

tb

163

pno

163

gtr

163

vib

163

drums

163

vn 1

163

vn 2

163

vc

mp

mp

pizz



168

fl

168

bari sax

168

tb

168

pno

168

gtr

168

drums

168

vn 1

168

vn 2

168

vc

f

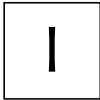
p

mf

ff

arco

p



Rall

♩ = 126

184

fl

3

3

mf

f

tbn

(♩)

mf

pno

3

mf

f

gtr

prog-rock overdrive

f

vib

f

drums

p

mf

vc

arco ord

f



188

fl

ff

bari

ff

tbn

ff

pno

ff

gtr

vib

ff

drums

f

vn 1

f

ff

vn 2

ff

vc

ff

192 *mp* *mf* *to piccolo*

192 *p* *mf* *ff*

192 *p* *mf* *f*

192 *mf* *ff*

192 *mp* *mf* *f*

192 *mp* *ff*

192 *mp* *mf* *f*

192 *p* *mf* *ff*

192 *p*

192 *p*

192 *p*

Detailed description: This page of a musical score contains measures 192 through 196. The score is for a full orchestra and includes a guitar. The instruments are arranged in staves from top to bottom: fl (flute), bari (baritone), tbn (trombone), pno (piano), gtr (guitar), vib (vibraphone), drums, vn 1 (violin 1), vn 2 (violin 2), and vc (viola). The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into four measures. Measure 192 starts with a dynamic of *mp* for the flute and *p* for the other instruments. Measure 193 continues with *mp* for the flute and *p* for the others. Measure 194 features a dynamic shift to *mf* for the flute and *mf* for the others. Measure 195 shows a further increase to *f* for the flute and *f* for the others. Measure 196 concludes with a dynamic of *ff* for the flute and *ff* for the others. A 'to piccolo' instruction is placed above the flute staff in measure 195. The guitar part includes a trill in measure 192 and a triplet in measure 195. The piano part has a melodic line in measure 195 and a chordal accompaniment in measure 196. The violin and viola parts play a rhythmic pattern of eighth notes throughout. The drum part features a consistent pattern of eighth notes with accents.

197 **piccolo**
playfully sarcastic

picc *ff*

bari

tbn

pno

vib

drums
handclaps

vn 1 *8^{va}* playfully sarcastic

vn 2 playfully sarcastic

vc

J

202

picc *mf*

bari *mf*

tbn *f*

pno *mp*

gtr *f* metal distortion *mf* clean

vib *mf* like really unfortunate Christmas music

drums *f*

vn 1 *mp*

vn 2 *mp*

vc

212

picc *mf*

bari *mf*

tbn *mf* *f* *mf*

pno *mf*

gtr metal distortion *f*

vib

drums *mf*

vn 1

vn 2 *mf*

vc arco *mf*

3

3

3

3

Detailed description: This page of a musical score covers measures 212 to 215. It features ten staves for different instruments. The Piccolo (picc) and Baritone (bari) parts are in treble clef, while the Trombone (tbn), Piano (pno), and Violoncello (vc) parts are in bass clef. The Guitar (gtr) part is in treble clef and includes a 'metal distortion' effect. The Vibraphone (vib) part is in treble clef. The Drums part is in a standard drum notation. The Violin 1 (vn 1) and Violin 2 (vn 2) parts are in treble clef. The Violoncello (vc) part is in bass clef and is marked 'arco'. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are several triplet markings (3) in the vib, vn 1, and vc parts. The score is in a key with two flats and a 4/4 time signature.

233

picc Ha - ted the grate - ful dead, Ha - ted the Vel - vet Un - der-ground. *mp*

tenor *mf*

tbm *mf*

pno Ha - ted the grate - ful dead, ha - ted the Vel - vet Un - der-ground. *f* *mf*

gtr clean *mf* *mp*

vib *mp*

drums *n* *f*

vn 1 Ha - ted the grate - ful dead, ha - ted the Vel - vet Un - der-ground.

vn 2 *f* pizz

vc *f* pizz sing (don't play) — cheesy lounge singer voice portamento ad lib Ha - ted *mf*



237

picc

tenor *mp*

tbm *mp*

pno precise, with sharp consonants Ha - ted the A - me - ri - can Dream, *3*

gtr

vib

vc *3* love songs, ha - ted the ve - ry con - cept of love.

253 *p* Ha - ted twelve-string gui - tars, ha - ted his own bi - og - rapher. **to flute**

253 *p*

253 *mf*

253 *mf* clean sing and play Ha - ted *mf*

253 *mp*

253 *n* *mp*

253 *p* sul tasto

253 *p* sul tasto

253 *p* arco sul tasto



258 *mp* **to bari**

258 *p*

258 *p*

258 *p*

258 *p* re - cord ex - ecs, ha - ted cri - tics, ha - ted his fans.

258 *p*

flute *p*

piano *mf* Pro- bab - ly would - 've ha - ted you too if he'd e - ver spo-ken to you.

vib *mp*

drums

vn 1 *mp* ord

vn 2 *mp* pizz

vc *mf* pizz



Rit

fl

bari sax *ff*

tb

piano *ff* It would have been un - a - void - a - ble.

gtr *ff* sing (don't play) It would have been un - a - void - a - ble. metal distortion

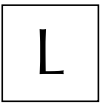
vib

drums *f*

vn 1 *ff* dramatic declamation! Oh no!

vn 2

vc *ff* dramatic declamation! Oh no!



♩. = 64

272

fl *mp* *f*

bari *f*

tbn *f*

pno *mf*

gtr *f* sing (don't play) ooh ooh

vib *f*

drums 6/8 rock beat *mf*

vc *f* sing (don't play) — cheesy lounge singer voice

Is - n't it pe - cul - iar that a



277

fl *mp* *f* *mp* spoken (expressionless, matter-of-fact) in love would have so

bari *mf*

tbn

pno

gtr

drums

vn 1 *mp* *f* *mp*

vn 2 arco *mp* *f* *mp*

vc man who did - n't be - lieve in love would have so

282

fl
much of it

282

bari
for him - self.
mf

282

tbn
rapid figurations on DM7
n ————— *mf*

282

pno
for him - self.
mf

282

gtr
clean
p

282

vib
motor: slow
mf

282

drums
n ————— *f*

282

vn 1
sing + play
for him - self.
mf

282

vn 2
f

282

vc
sing + play
much of it for him - self.
mf