

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, while others draw 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.

INTELLECTUAL PROPERTY

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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 triplet markings.
- bari sax:** Baritone saxophone, starting with a *ff* dynamic and triplet markings, then moving to *f*.
- tbn:** Trombone, starting with a *ff* dynamic.
- pno:** Piano, starting with a *ff* dynamic and triplet markings, then moving to *mf*.
- gtr:** Electric guitar, playing a *ff* clean tone.
- vib:** Vibraphone, starting with a *ff* dynamic and *motor: off* instruction, then moving to *f*.
- drums:** Drums, starting with a *f* dynamic and triplet markings, then moving to *mf*.
- vn 1:** Violin 1, starting with a *ff* dynamic.
- vn 2:** Violin 2, starting with a *ff* dynamic.
- vc:** Violoncello, starting with a *mf* dynamic.

The score is divided into measures with time signatures of 3/4, 5/4, 4/4, 3/4, and 5/4. It includes various musical notations such as triplets, accents, and dynamic markings.

picc

tenor

tbm

pno

gtr

vib

drums

vn 1

vn 2

vc

Measures 15-20. The score includes parts for piccolo, tenor, tuba, piano, guitar, vibraphone, drums, violin 1, violin 2, and viola. The music features complex rhythmic patterns with triplets and dynamic markings such as *ff*, *f*, and *p*.



tenor

pno

gtr

vib

drums

vn 1

vn 2

vc

Measures 21-24. The score includes parts for tenor, piano, guitar, vibraphone, drums, violin 1, violin 2, and viola. The music features dynamic markings such as *p*, *mp*, *mf*, and *fp*.

tenor

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

tbn

25 3

pno

25 *ff*

gtr

25 *ff*

vib

25 3 3 3 *ff*

drums

25 *f* *n*

arco sul tasto

vn 1

25 *mp* 3 3 3

vn 2

25 sul tasto *p* 3 3 3 3

vc

25 arco sul tasto *p* 3 3 3

36
picc

36
tenor

36
tbn

36
pno

36
gtr

36
vib

36
drums

36
vn 1

36
vn 2

36
vc

mp

f

p

mp

f

p

mp

f

p

ord

p

B

56 improvise a wild, angular melody (12 bars)

tenor

56 frantic bebop groove (12 bars)

drums



$\text{♩} = 126$
rhythms approximate

68 *ff* *pp* *to flute*

picc

68 (loud sound on downbeat)

tenor

68 *ff* *pp* *8va* *8vb*

pno

68 *ff* *pp*

vib

68 *ff* *pp*

drums

ff



C

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

74 *mp*

pno

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 contains nine staves. The tenor staff (top) features a melodic line starting at measure 101 with a forte-piano (*fp*) dynamic, transitioning to mezzo-forte (*mf*) by the end. The tuba (tbn) staff plays a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic. The piano (pno) is divided into two staves; the upper staff has a complex rhythmic pattern with a piano (*p*) dynamic, while the lower staff provides a harmonic accompaniment. The guitar (gtr) has a single note at the start and a chord at the end, marked mezzo-forte (*mf*). The vibraphone (vib) plays a melodic line starting at measure 101 with a forte (*f*) dynamic, becoming piano (*p*) later. The drums (drums) play a pattern of snare and bass drum with a piano (*p*) dynamic. The violin 1 (vn 1) and violin 2 (vn 2) staves are marked 'sul pont' (sul ponticello) and play a sustained note with a forte (*f*) dynamic. The viola (vc) staff plays a rhythmic accompaniment of eighth notes with a forte-piano (*fp*) dynamic, marked 'ord' (ordinario).

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

fl 109 *mp* *ff* *ff*

tenor 109 (loud noise on downbeat) *ff* to bari *ff*

pno 109 (loud noise on downbeat) *8va*

gtr 109 (loud noise on downbeat) motor: off

vib 109 *p* *ff* sticks *p*

drums 109 *f*

vn 1 109 *ff*

vn 2 109 cold and objective *mp*



Rit

A tempo (♩ = ♩)

fl 114 *mp* *ff* *f*

bari 114 *mp* *ff* big fat doo-wop

tbn 114 *ff* big fat doo-wop

pno 114 *f*

gtr 114 Ennio Morricone tremolo sustained chords *mf*
D f# F#7 b E7

vib 114

drums 114 *p* *f* 6/8 rock beat

vn 1 114 *mp* *fp*

vn 2 114 *fp*

F

Rit

♩ = 104

fl 126 *f*

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

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

vib 141

drums 141 *f*

vc 141

♩ = 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

fl 174

bari 174

tbm 174

pno 174

gtr 174

vib 174

drums 174

vn 1 174

vn 2 174

vc 174

mf *f* *ff*

p *mp* *mf* *f* *ff*

mp *f* *ff*

mf *f* *ff*

mp *f* *ff*

mf *mp* *f* *ff*

p *mp* *mf* *f*

mf *mp* *f* *ff*

p *f* *ff*

mp *f* *ff*

sticks

p *mp* *mf* *f*

mf *mp* *f* *ff*

p *f* *ff*

mp *f* *ff*



fl 178

tbm 178

pno 178

gtr 178

vib 178

vn 1 178

vn 2 178

vc 178

sneaky

p

mp *f* *ff*

p

p

p

p

p

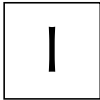
lyrical

p

p

p

3



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 *mp* *mf* *ff*

192 *mp* *mf* *f*

192 *mp* *mf* *ff*

192 *p* *mf* *ff*

192 *p*

192 *p* *mf* *ff*

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 *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 marked with a '3' and a triplet of eighth notes. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The violin parts play a rhythmic pattern of eighth notes. The viola part plays a similar rhythmic pattern. The drums play a pattern of eighth notes. The vibraphone plays a pattern of eighth notes. The baritone and trombone parts play a pattern of eighth notes. The flute part plays a pattern of eighth notes.

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

207

picc

207

bari

207

tb

207

pno

207

gtr

207

vib

207

drums

207

vn 1

207

vn 2

207

vc

mf

p

mp

p

mp

f

p

mp

pizz

p

mp

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

K ♩ = 120

226 *ff* 3 3 *f* sing (concert pitch)
 The man who ha - ted ev' - ry thing!

226 *ff* 3 3 *f* play as written + sing an octave lower
 The man who ha - ted ev' - ry thing!

226 *ff* 3 3 *f* metal distortion sing (with guitar transposition) + play prog-rock overdrive
 The man who ha - ted ev' - ry thing!

226 motor: off *ff* *mf*

226 *ff* 3 3 *f* sing (don't play)
 The man who ha - ted ev' - ry thing!

226 *ff*

226 *mf*

230 3 3 3 3 3 3
 Ha - ted schools, ha - ted L.A., ha - ted yup - pies and psych - e - de - - - li - a.

230 *mf* 3

230 arco *n* *ff*

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

tenor sax *mf*

tbm *mf*

pno *f* *mf*

gtr clean *mf* *mp*

vib *mp*

drums *n* *f*

vn 1 *f* 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 *mp*

tenor *mp*

tbm *mp*

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

gtr

vib

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

246 sing (concert pitch)

picc *p* Ha - ted sun - shine, *mf* ha - ted Tip - per Gore, ha - ted hand - some foot - ball stars.

pno *mf*

gtr *mf*

vib *mf*

drums *p* *mp* *mf*

vn 1 *p* *mf*

vn 2 *fp* *fp* *fp*

vc *mf*



250

tbn *ff*

pno *ff* Ha - ted cops, ha - ted T. V., ha - ted hip - pies and te - le - van - - - ge - lists.

gtr *f* metal distortion

vib *ff*

drums

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

253 *p*

253 *mf*

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

253 *mp*

253 *n* *mp*

253 *p* sul tasto *p* sul tasto *p* arco sul tasto *p*



258 *mp* *to bari*

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

flute

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

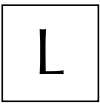
vib

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 *mf* 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
sing (falsetto)
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