

# The Analyst

For clarinet, guitar, upright bass and violin

Movement I – approx. 5'  
Movement II – approx. 5'

Nate Trier, July 2014

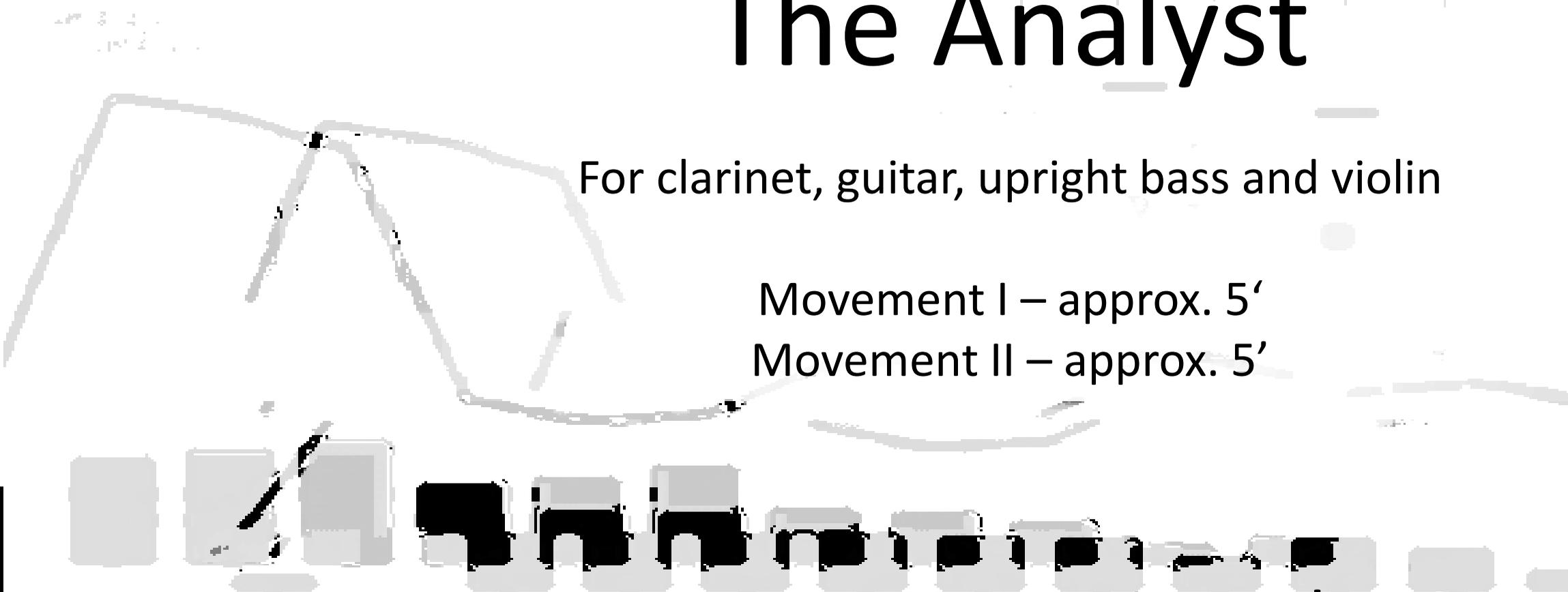
Commercial banking  
rings.

Bonus grows as income  
grows –

Self-assured; expensive  
clothes...

Quantification surprise: it  
was lies!

variables shuffle



# The Analyst

## Movement I

Read the score on the next page from left to right, following your row.

The “tape” row is there as a reference, not a guideline; most of your cues will be auditory or marked with a yellow circle in the score.

The yellow circles indicate what to listen for as a cue.

Don’t play during the first presentation of the poem.

The notation in the score is just a shorthand for the full Analyst theme, shown below. Whenever you see the truncated version of the theme (just a measure and a half), play the full theme as indicated below.

The score should be printed in color on 8.5” by 14” paper

## The Analyst (theme)

Moderately

The musical score for 'The Analyst (theme)' is presented in three staves. The top staff is labeled 'Concert Pitch' and uses a treble clef. The middle staff is labeled 'Bb instr.' and uses a treble clef with a B-flat key signature. The bottom staff is labeled 'Bass Clef' and uses a bass clef. The music is in 4/4 time and consists of 12 measures. The first measure is marked with a repeat sign. The tempo is indicated as 'Moderately'. The score includes various musical notations such as eighth notes, quarter notes, and rests.

“He, the corner-office king,

Rules commercial banking rings.

Bonus glows as income grows –

Self-assured; expensive  
clothes...

Quantification surprise: it was  
lies!

Variables shuffle and all his data  
fades.

Take care; don’t disrupt the  
income stream...

<p><b>TAPE</b></p>			<p>~28" Poem: "He, the corner-office king..."</p>							
<p>Violin</p>		<p>Drone on E etc.</p>	<p>1:05 Copy the tape using predominantly extended techniques until you hear the poem</p>	<p>2:05 [End your phrase and then don't play during the poem]</p>	<p>3:05 A while after the poem stops, cue each other for very quiet sustained tones: each player chooses freely from concert A, Bb, C, Db</p>	<p>3:37</p>	<p>3:42</p>	<p>Follow the tape: build and explode</p>	<p>4:00</p> <p>After low bass tone, play this melody slowly and unsynchronized with the others</p> <p>etc.</p>	<p>5:00</p>
<p>Clarinet</p>		<p>etc.</p>	<p>1:05 Improvise freely until you hear the poem</p>	<p>~28" "He, the corner-office king..."</p>	<p>2:36</p>	<p>3:37</p>	<p>3:42</p>	<p>Follow the tape: build and explode</p>	<p>4:05</p> <p>Play the Theme slowly and unsynchronized with the others; during the repeat, turn any note into a long tone that lasts until the end of the poem</p>	<p>5:00</p>
<p>Guitar</p>			<p>1:05 Copy the tape using extended techniques until you hear the poem</p>		<p>2:36</p>	<p>3:37</p>	<p>3:42</p>	<p>Follow the tape: build and explode</p>		
<p>Bass</p>			<p>1:05 Copy the tape using predominantly extended techniques until you hear the poem</p>	<p>~1' Solo freely</p>	<p>2:36</p>	<p>3:37</p>	<p>3:42</p>	<p>3:54</p> <p>Follow the tape: build and explode</p>	<p>etc.</p>	