

Fabian Svensson

MELODICA MADNESS

Score

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Melodica Madness

for eight amplified melodicas,
any loud bass instrument
and a hi-hat

Instrumentation:

Melodica octet
Any loud bass instrument
Hi-hat

All the melodica parts can be played on 32-key instruments (but not on smaller ones).
It is, however, desirable that the first part be played on a 36-key model (see bar 237).

The different melodicas will probably not be perfectly in tune with each other. This is, indeed, intended.

The melodicas should be individually amplified and each of them connected to a speaker of its own.

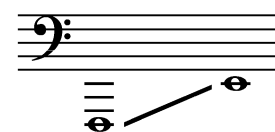
Each melodica should also be connected to an octavizer pedal.

The output from an active pedal should be an even mix of the original signal and the processed signal.

When a pedal needs to be activated, this is marked in the score with the instruction **+ oct**.

When a pedal needs to be deactivated, this is marked in the score with the instruction **- oct**.

The unspecified bass instrument could be a tuba, an electric bass, a heavily amplified double bass, a homemade instrument, or anything else capable of producing notes in the following range:



n = niente

Rhythmic accuracy and precision is of utmost importance.

Written in 2004

Duration: ca. 14'30''

Melodica Madness

Fabian Svensson

Intro

A

♩. = 120

f

n

f

1

2

3

4

5

6

7

8

bass

h-h

34

B

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass

h-h

The musical score consists of 15 measures. Staves 1-4 contain musical notation. Staves 5-8 are empty. The bass staff has a bass clef. The h-h staff has a double bar line. The score is for a 15-measure piece.

65

C

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass

h-h

The musical score consists of eight staves. Staves 1 through 4 contain melodic lines. Staff 1 is in G major (one flat) and features a series of eighth and sixteenth notes. Staff 2 is in G major and features a series of eighth and sixteenth notes. Staff 3 is in G major and features a series of eighth and sixteenth notes. Staff 4 is in G major and features a series of eighth and sixteenth notes. Staves 5 and 6 contain sustained chords. Staff 5 has a dynamic of *n* (piano) for the first 10 measures, *mf* (mezzo-forte) for the next 10 measures, and *n* for the final 5 measures. Staff 6 has a dynamic of *mf* for the first 10 measures, *n* for the next 10 measures, and *n* for the final 5 measures. Staves 7 and 8 are empty. The bass staff and h-h staff contain rhythmic patterns.

95

D

1

2

3

4

5

6

7

8

bass

h-h

E

1

2

3

4

5

6

7

8

bass

h-h

The musical score consists of eight staves and a harp part. Staves 1 and 2 are empty. Staves 3 and 4 contain a rhythmic pattern of eighth notes. Staves 5 and 6 contain a melodic line with dynamics *n*, *mf*, and *n*. Staves 7 and 8 are empty. The harp part h-h is at the bottom.

127

F

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass

h-h

The musical score consists of 10 staves. Staves 1 and 2 are empty. Staves 3 and 4 contain rhythmic patterns. Staves 5 and 6 are empty. Staves 7 and 8 contain rhythmic patterns with a forte (f) dynamic marking. The bass staff and h-h staff are empty.

160

G

1




2



3



4



5



6



7



8



bass



h-h



H

1

2

3

4

5

6

7

8

bass

h-h

espressivo

ff

Some notes may be shortened slightly,
when necessary for breathing reasons

espressivo

ff

ff

187

1

2

3

4

5

6

7

8

bass

h-h

I

1

2

3

4

5

6

7

8

bass

h-h

217

J

espressivo

ff sub.

Some notes may be shortened slightly, when necessary for breathing reasons

espressivo

ff sub.

mf *n* *n* *mf* *n*

n *mf* *n*

f sub.

f sub.

n

bass

h-h



Play the high c sharp an octave lower if unavailable on instrument

231

1

2

3

4

5

6

7

8

bass

h-h

246

1

2

3

4

5

6

7

8

bass

h-h

L

258

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass

h-h

274

M

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass

h-h

289

N

1

2

3

4

5

6

7

8

bass

h-h

305

O

1

2

3

4

5

6

7

< mf *n* *n* *mf*

8

n *mf* *n*

bass

ff

h-h

1

2

3

4

5

6

7

8

bass

h-h

The musical score consists of eight staves and a harp part. Staves 1 through 6 are active, featuring various musical notations including eighth and sixteenth notes, rests, and accidentals. Staff 7 contains a long, sustained chordal structure with a fermata and a marking 'n'. Staves 8 and the bass staff are primarily composed of rests. The harp part (h-h) at the bottom is represented by a simple rhythmic pattern of vertical strokes.

334

P

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass


h-h

The musical score consists of eight staves. Staves 1 through 4 are treble clefs. Staff 1 contains a melodic line with eighth and sixteenth notes, including a key signature change from one sharp to one flat. Staff 2 contains a similar melodic line. Staff 3 contains a melodic line with eighth and sixteenth notes. Staff 4 contains a melodic line with eighth and sixteenth notes. Staves 5 through 8 are empty. The bass staff (labeled 'bass') contains a melodic line starting with a forte (ff) dynamic, marked with a series of eighth notes and a slur. The h-h staff (labeled 'h-h') contains a rhythmic line of vertical strokes.


363

Q


1




2



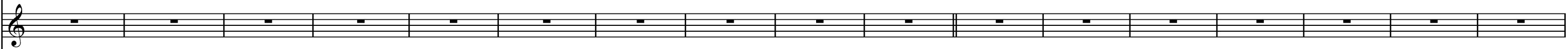
3




4




5




6




7



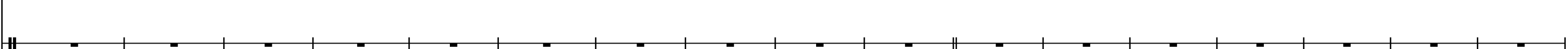
8



bass




h-h




380

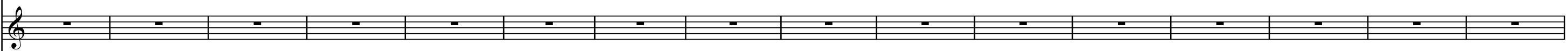
1




2




3




4




5




6




7



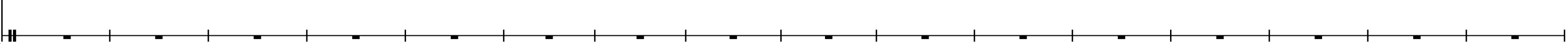
8



bass



h-h



396

R

1

2

3

4

5

6

7

8

bass

h-h

1

2

3

4

5

6

7

8

bass

h-h

426

S

1

2

3

4

5

6

7

8

bass

h-h

T

441

1

2

3

4

5

6

7

8

bass

h-h

456

U

1

2

3

4

5

6

7

8

bass

h-h

471

V

1

2

3

4

5

6

7

8

bass

h-h

n

mf

n

mf

n

mf

n

n

mf

n

f

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484

W

1

2

3

4

5

6

7

8

bass

h-h

497

X

1

2

3

4

5

6

7

8

bass

h-h

511

Y

1

2

3

4

5

525 **Z**

1

2

3

4

5

6

7

8

bass

h-h

537

AA

1

2

3

4

5

6

7

8

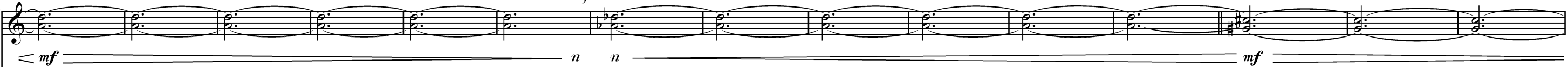
bass

h-h


553

BB

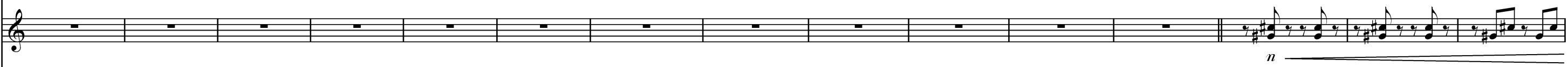
1




2




3




4




5




6




7



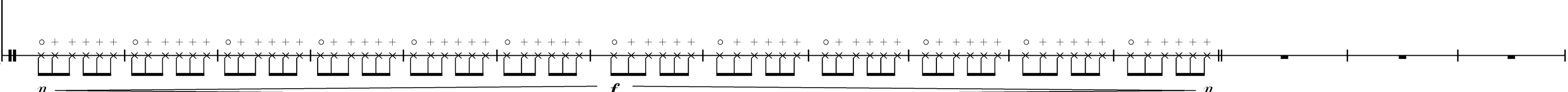
8



bass



h-h



568

CC

This musical score consists of eight staves and a percussion line. Staves 1 and 2 feature sustained chords with dynamic markings *n* (piano) and *mf* (mezzo-forte). Staves 3 and 4 contain rhythmic patterns starting with a forte (*f*) dynamic. Staves 5 and 6 continue these rhythmic patterns. Staves 7 and 8 are empty. The bass staff shows a melodic line with a fortissimo (*ff*) dynamic. The percussion line (h-h) includes a series of rhythmic patterns marked with *n* and *f*.

1

2

3

4

5

6

7

8

bass

h-h

598

DD

1

2

3

4

5

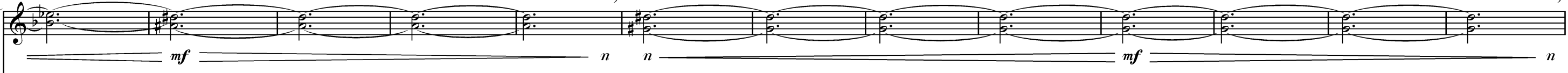
6

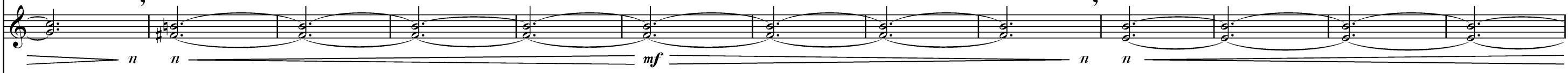
7


8


bass


h-h


1 


2 


3 


4 

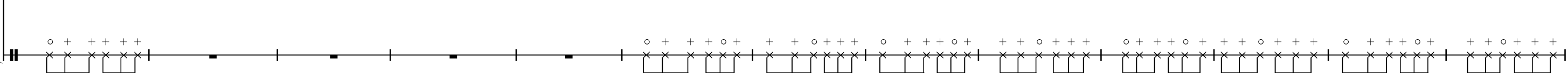
5 

6 

7 

8 

bass 

h-h 

625

EE

1

2

3

4

5

6

7

8

bass

h-h

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656

FF

1

2

3

4

5

6

7

8

bass

h-h

Grace notes before the beat

espressivo

Some notes may be shortened slightly, when necessary for breathing reasons

ff

Grace notes before the beat

espressivo

Some notes may be shortened slightly, when necessary for breathing reasons

ff

n *f*

n *f*

n *f* *n*

n

671

GG

Non equalised, "jazzy" style of playing,
with accents ad. lib. Non staccato.

+ oct.

ff

+ oct.

ff

Non equalised, "jazzy" style of playing,
with accents ad. lib. Non staccato.

ff

n

n

ff

lv.

f

n

f

n

684

HH

1

2

3

4

5

6

7

8

bass

h-h

n

mf

n

ff

ff

n

f

n

Some notes may be shortened slightly,
when necessary for breathing reasons

Some notes may be shortened slightly,
when necessary for breathing reasons

699

II

- oct.

f

- oct.

f

< mf

n

n

mf

n

n

mf

n

n

mf

+ oct.

Non equalised, "jazzy" style of playing,
with accents ad. lib. Non staccato.

ff

+ oct.

Non equalised, "jazzy" style of playing,
with accents ad. lib. Non staccato.

ff

bass

h-h

f

n

n

711

JJ

1

2

3

4

5

6

7

8

bass

h-h

mf

n

mf

n

n

mf

n

f

n

1

2

3

4

5

6

7

8

bass

h-h

n

f

n

Detailed description: This musical score consists of eight staves for melodic instruments, a bass staff, and a percussion staff labeled 'h-h'. Staves 1 and 2 feature continuous eighth-note patterns. Staves 3 and 4 are mostly silent, with short eighth-note passages at the end of the piece, marked with a 'p' (piano) dynamic. Staves 5 and 6 contain more complex rhythmic patterns with rests. Staves 7 and 8 play sustained half-note chords, with staff 7 marked with a 'p' dynamic. The percussion staff features a series of rhythmic patterns: a sequence of eighth notes marked with a 'p' dynamic, followed by a sequence of eighth notes marked with an 'f' (forte) dynamic, and ending with a sequence of eighth notes marked with a 'p' dynamic.

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740

1

2

3

4

5

6

7

8

bass

h-h

n

LL

754

1

2

3

4

5

6

7

8

bass

h-h

f

n

n

+ oct.

The musical score consists of eight staves (1-8) and a percussion staff (h-h). Staves 1 and 2 are in treble clef, while staves 3-8 are in bass clef. The percussion staff uses a single line with 'x' marks for hits and '+' marks for accents. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *n* (normal) are indicated. A repeat sign is present at the beginning of the first system. The percussion staff has two main sections of hits, one starting at measure 1 and another starting at measure 15. The eighth staff has a note marked '+ oct.' in measure 15.

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770

1

2

3

4

5

6

7

8

bass

h-h

Coda

784

1 *ff* *fff* + oct.

2 *ff* *fff* + oct.

3 *ff* *n*

4 *ff* *f*

5 *fff* *ff* - oct.

6 *fff* *ff* - oct.

7 *fff* *n* *ff* - oct.

8 *n* *f* *n* *ff* - oct.

bass *ff*

h-h *f* *n* *ff* *n*

800

1

- oct.

ff

n

f

n

ff

2

- oct.

ff

f

n

ff

3

f

n

ff

+ oct.

fff

ff

4

n

ff

+ oct.

fff

ff

5

f

n

ff

+ oct.

fff

6

n

f

n

ff

+ oct.

fff

7

+ oct.

fff

ff

- oct.

ff

n

f

n

8

+ oct.

fff

ff

- oct.

ff

f

n

bass

h-h

ff

n

ff

n

ff

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817 + oct. - oct. + oct. - oct.

1 *fff* *ff* *n* *fff* *fff* *ff*

2 *fff* *ff* *f* *n* *fff* *fff* *ff*

3 *f* *n* *fff* *ff* *f* *n* *fff*

4 *n* *f* *n* *fff* *ff* *n* *fff*

5 *ff* *n* *fff* *ff* *f* *n*

6 *ff* *f* *n* *fff* *fff* *ff* *n*

7 *ff* *fff* *ff* *f* *n* *fff* *fff*

8 *ff* *fff* *ff* *n* *fff* *fff*

bass

h-h *n* *fff* *n*

835

1 *f* *n* *ff* *fff* *ff* *n* *ff* *fff* *ff* *f* *n* *ff* *fff* *ff* *fff* *ff* *f* *ff*

2 *n* *ff* *fff* *ff* *f* *n* *ff* *fff* *ff* *n* *ff* *fff* *ff* *f* *ff* *fff* *ff*

3 *fff* *ff* *n* *ff* *fff* *ff* *f* *n* *ff* *fff* *ff* *ppp*

4 *fff* *ff* *f* *n* *ff* *fff* *ff* *n* *ff* *fff* *ff* *f* *ff* *fff* *ff* *fff* *ff*

5 *ff* *fff* *ff* *n* *ff* *fff* *ff* *f* *n* *ff* *fff* *ff* *f* *ff* *fff* *ff* *fff*

6 *ff* *fff* *ff* *f* *n* *ff* *fff* *ff* *n* *ff* *fff* *ff* *fff* *ff* *f* *ff* *fff*

7 *ff* *n* *ff* *fff* *ff* *f* *n* *ff* *fff* *ff* *n* *ff* *fff* *ff* *fff* *ff* *f*

8 *ff* *f* *n* *ff* *fff* *ff* *n* *ff* *fff* *ff* *fff* *ff* *f* *ff* *fff* *ff*

bass *fff*

h-h *ff* *n* *fff*