Full Score

Svante Henryson

MASTODONIC RECITAL

1.Toric Declamations
2.Anecdotic Moralist
3.Male Sonic Dictator
4.Occidental Amorist
5.Sciatic Tremolando
6.Iconoclast Mirated
7.Anorectic Modalist
8.Distortional Mecca
9.Lactoside Romantic
10.Melodic Castration

Commissioned by Festival O/Modernt

Composed in 2015

Instrumentation:
Tenor Saxophone
Piano
Fretless Electric Bass
Drum Set
Recitation
Rap Improvisation

Duration approx 45 minutes

Transposed score

First performance:
Confidencen, Sweden, June 13, 2015
Yuri Honing, tenor sax
Henrik Måwe, piano
Svante Henryson, fretless bass
Joost Lijbaart, drums
Alexander Oliver, recitation
Baba Israel, rap

"Domenico Scarlatti and William Shakespeare
were the main inspirators at Festival O/Modernt in 2015.
I wanted to bring a new tailor-made piece to the festival,
so I composed Mastodonic Recital.
It is scored for jazz quartet with fretless electric bass,
mostly through-composed, with some improvisational elements.
The part needs to be embellished by the players,
especially the Drum Set part, as is tradition.
There are open looped sections featuring recitation
of seven Shakespeare sonnets,
that are further developed in rap improvisations."
Svante Henryson

Sonnet 1

From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel:
Thou that art now the world's fresh ornament,
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And tender churl mak'st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

Sonnet 5

Those hours, that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same
And that unfair which fairly doth excel;
For never-resting time leads summer on
To hideous winter, and confounds him there;
Sap checked with frost, and lusty leaves quite gone,
Beauty o'er-snowed and bareness every where:
Then were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was:
But flowers distill'd, though they with winter meet,
Leese but their show; their substance still lives sweet.

Sonnet 8

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy:
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'

Sonnet 102

My love is strengthen'd, though more weak in seeming;
I love not less, though less the show appear;
That love is merchandiz'd, whose rich esteeming,
The owner's tongue doth publish every where.
Our love was new, and then but in the spring,
When I was wont to greet it with my lays;
As Philomel in summer's front doth sing,
And stops her pipe in growth of riper days:
Not that the summer is less pleasant now
Than when her mournful hymns did hush the night,
But that wild music burthens every bough,
And sweets grown common lose their dear delight.
Therefore like her, I sometime hold my tongue:
Because I would not dull you with my song.

Sonnet 128

How oft when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap,
To kiss the tender inward of thy hand,
Whilst my poor lips which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more bless'd than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,--
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,
As any she belied with false compare.

Sonnet 142

Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving:
O! but with mine compare thou thine own state,
And thou shalt find it merits not reproving;
Or, if it do, not from those lips of thine,
That have profan'd their scarlet ornaments
And seal'd false bonds of love as oft as mine,
Robb'd others' beds' revenues of their rents.
Be it lawful I love thee, as thou lov'st those
Whom thine eyes woo as mine importune thee:
Root pity in thy heart, that, when it grows,
Thy pity may deserve to pitied be.
If thou dost seek to have what thou dost hide,
By self-example mayst thou be denied!

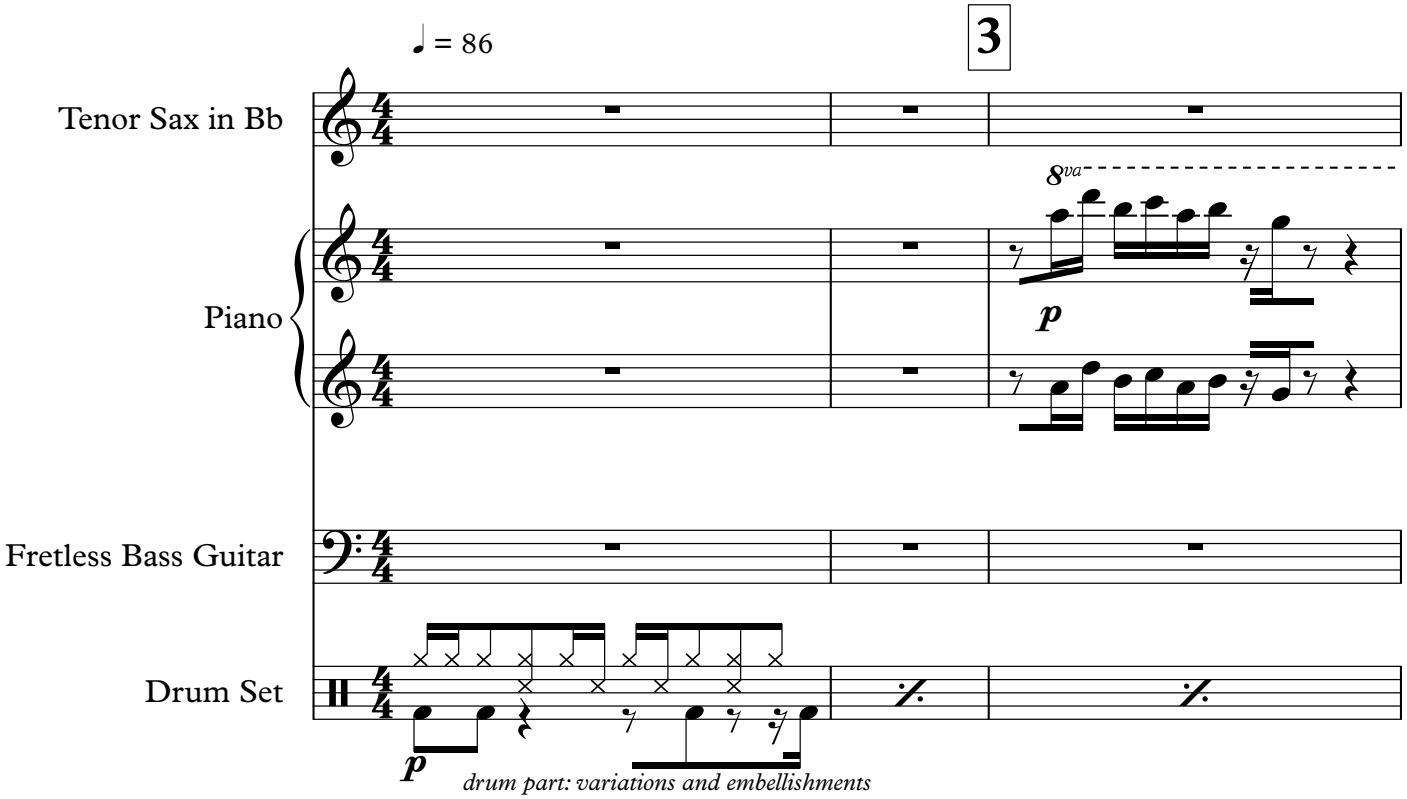
Commissioned by Festival O/Modernt

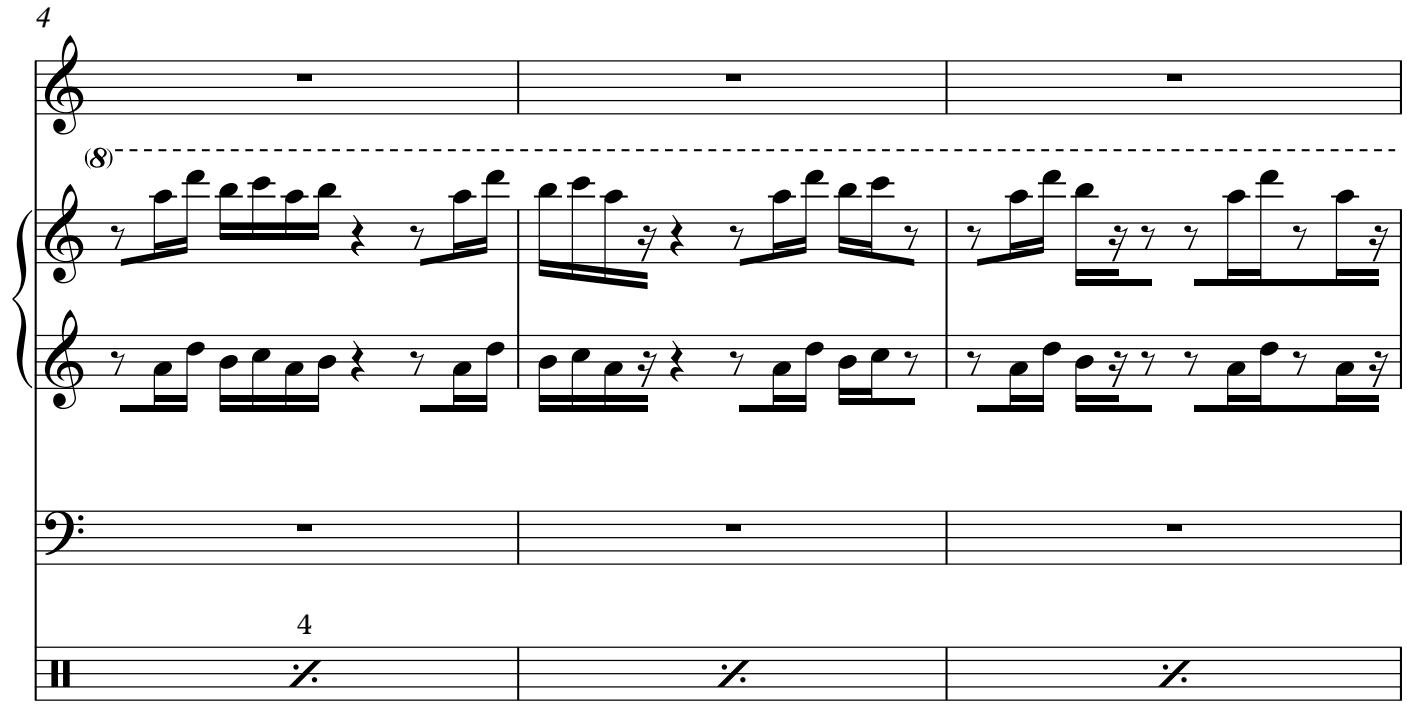
MASTODONIC RECITAL

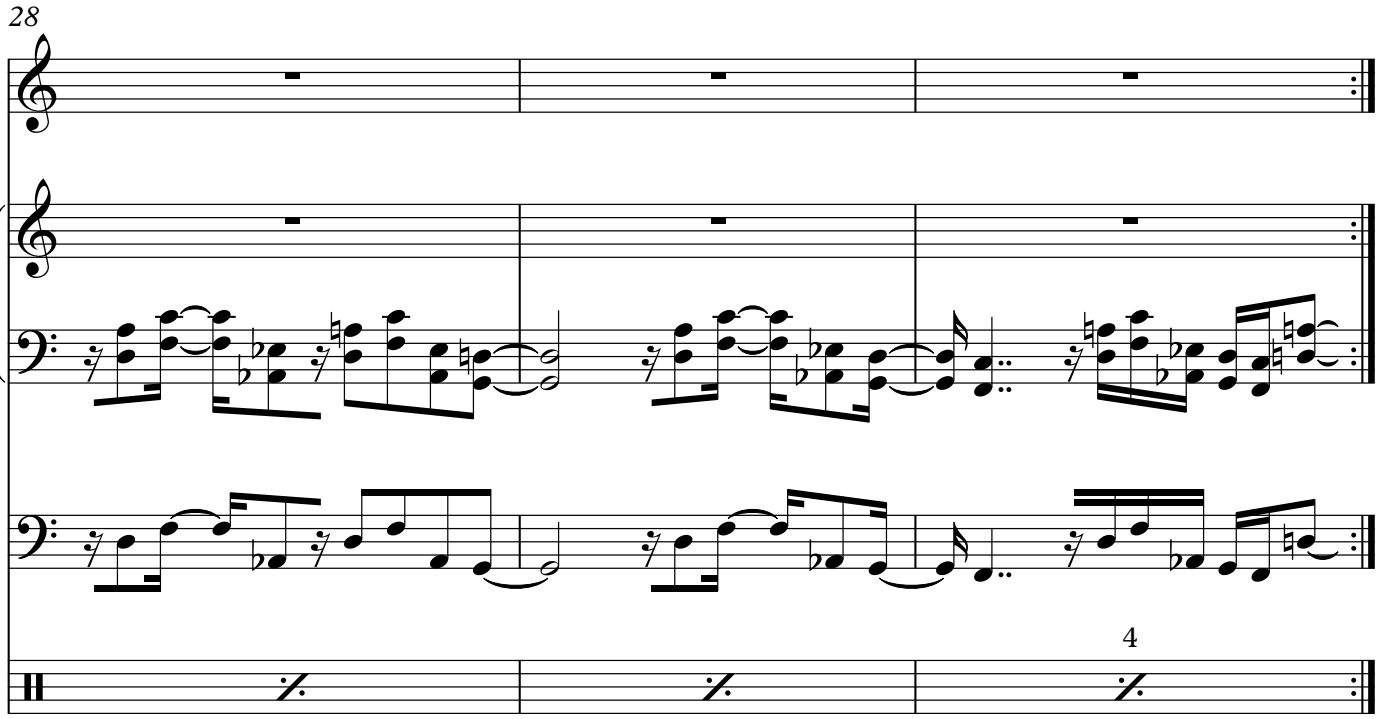
with Domenico Scarlatti in mind.

Svante Henryson

1.Toric Declamations



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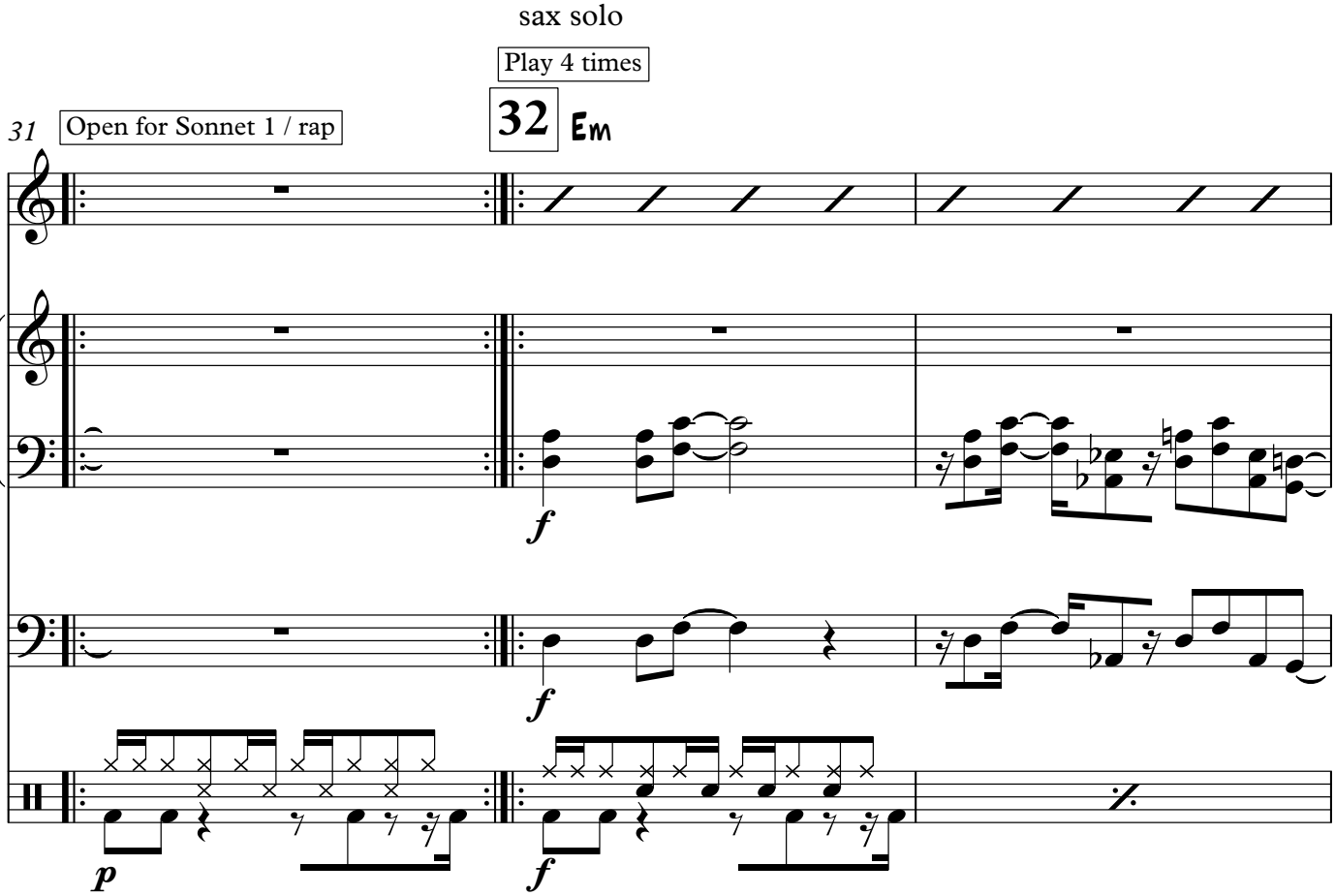
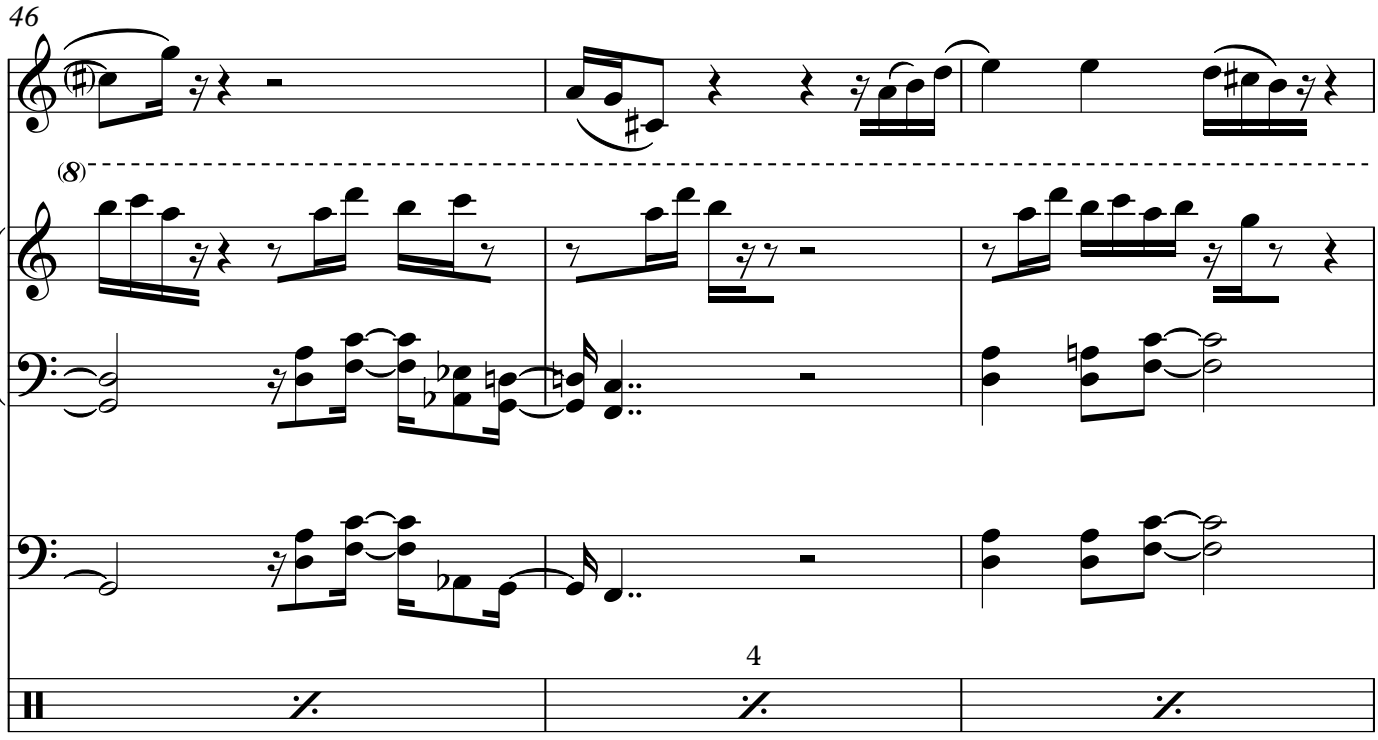

sax solo
Play 4 times
31
Open for Sonnet 1 / rap
32
Em
f
f
f
p
f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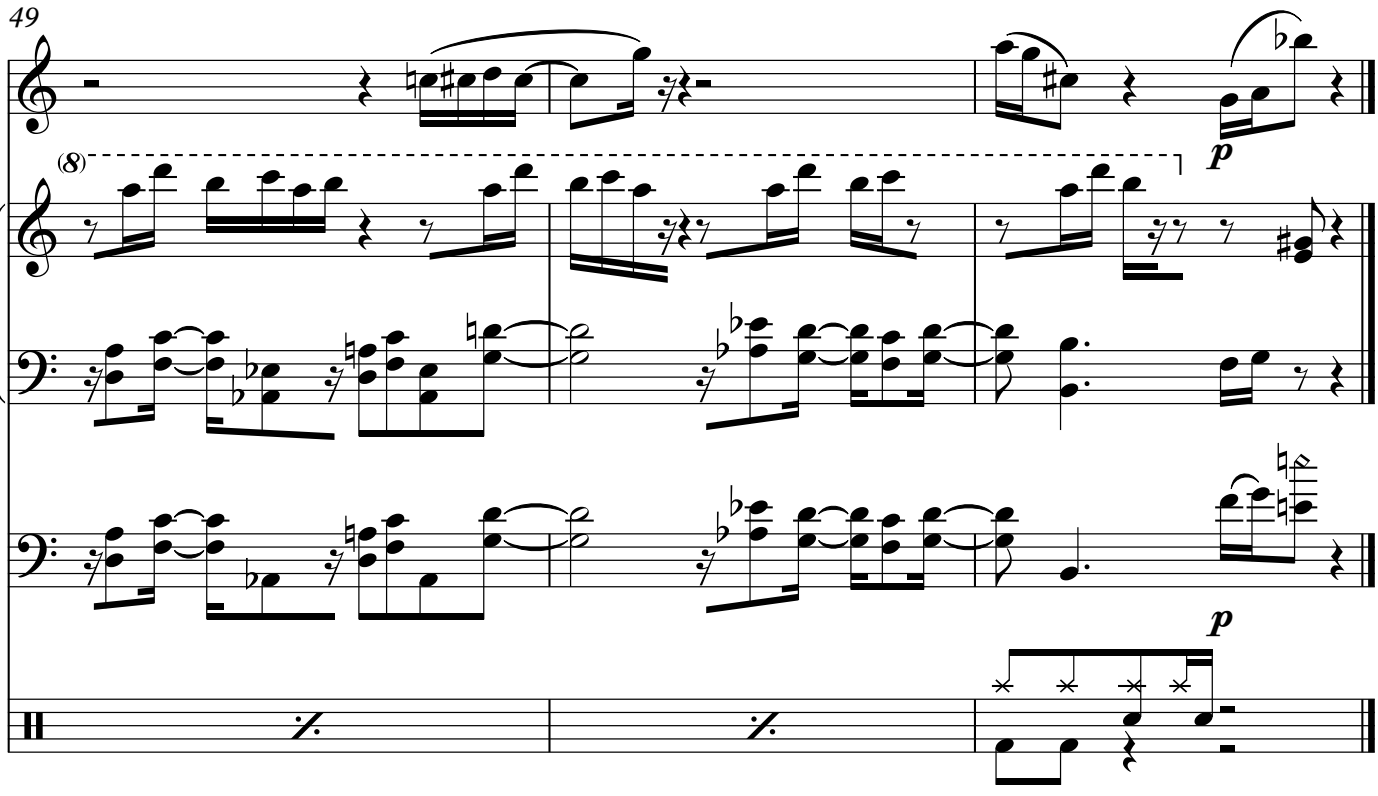
4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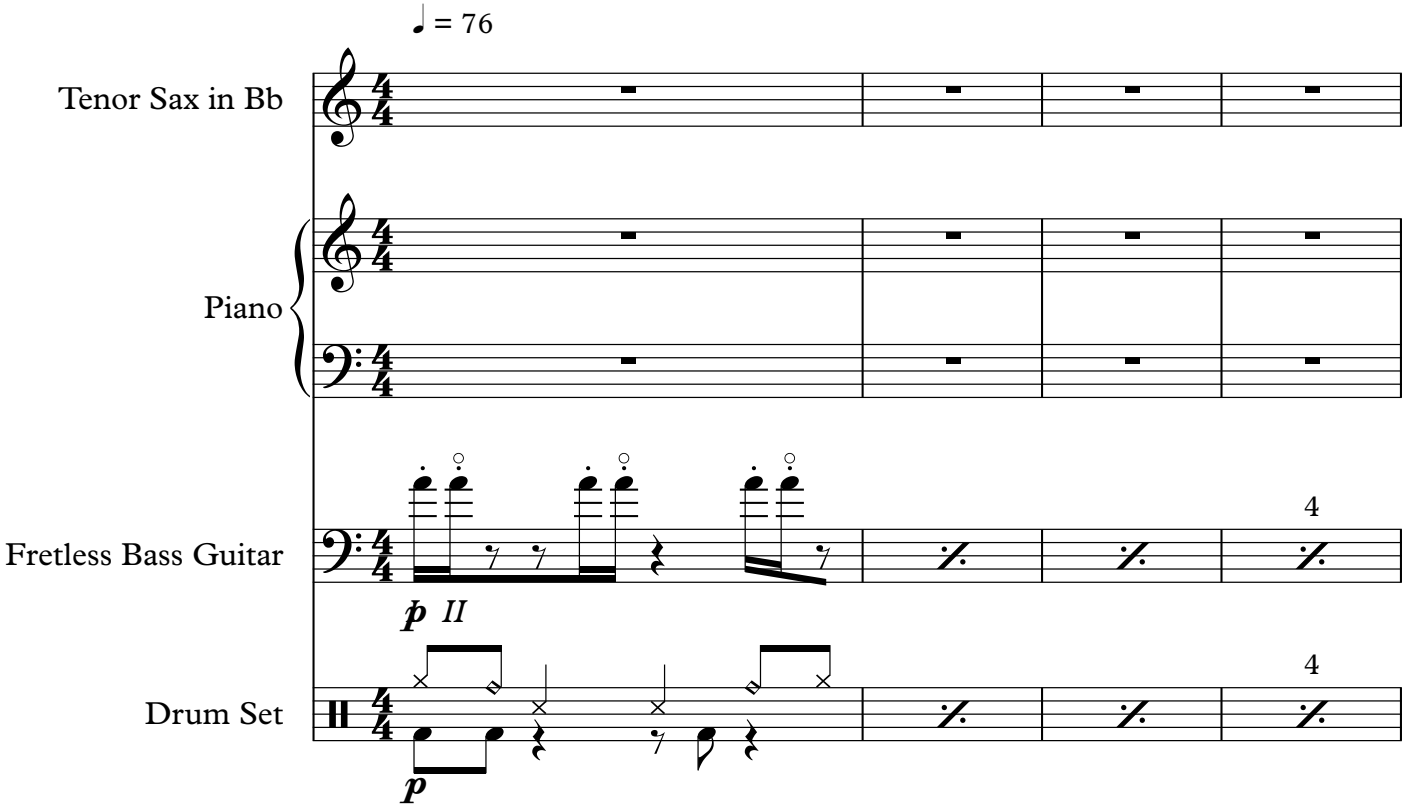
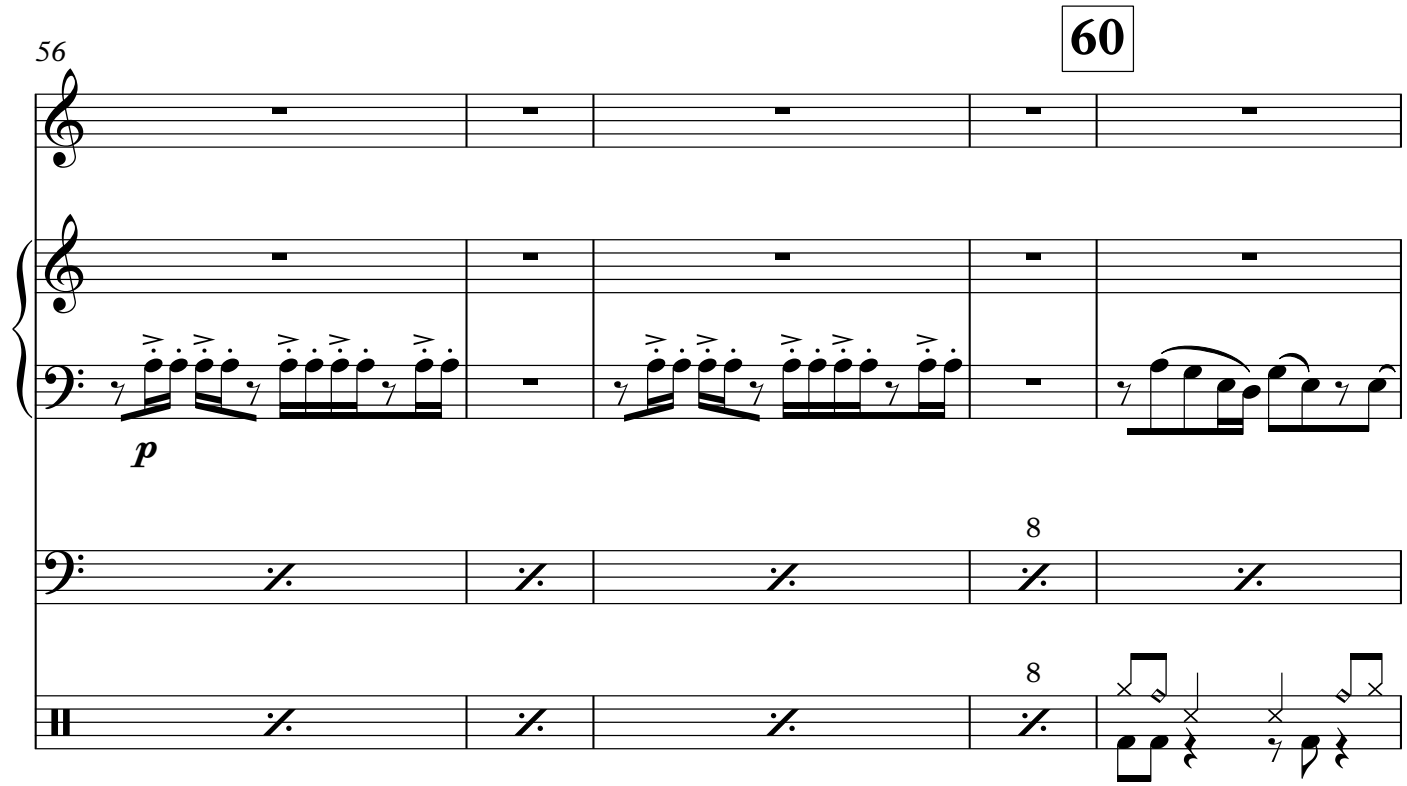
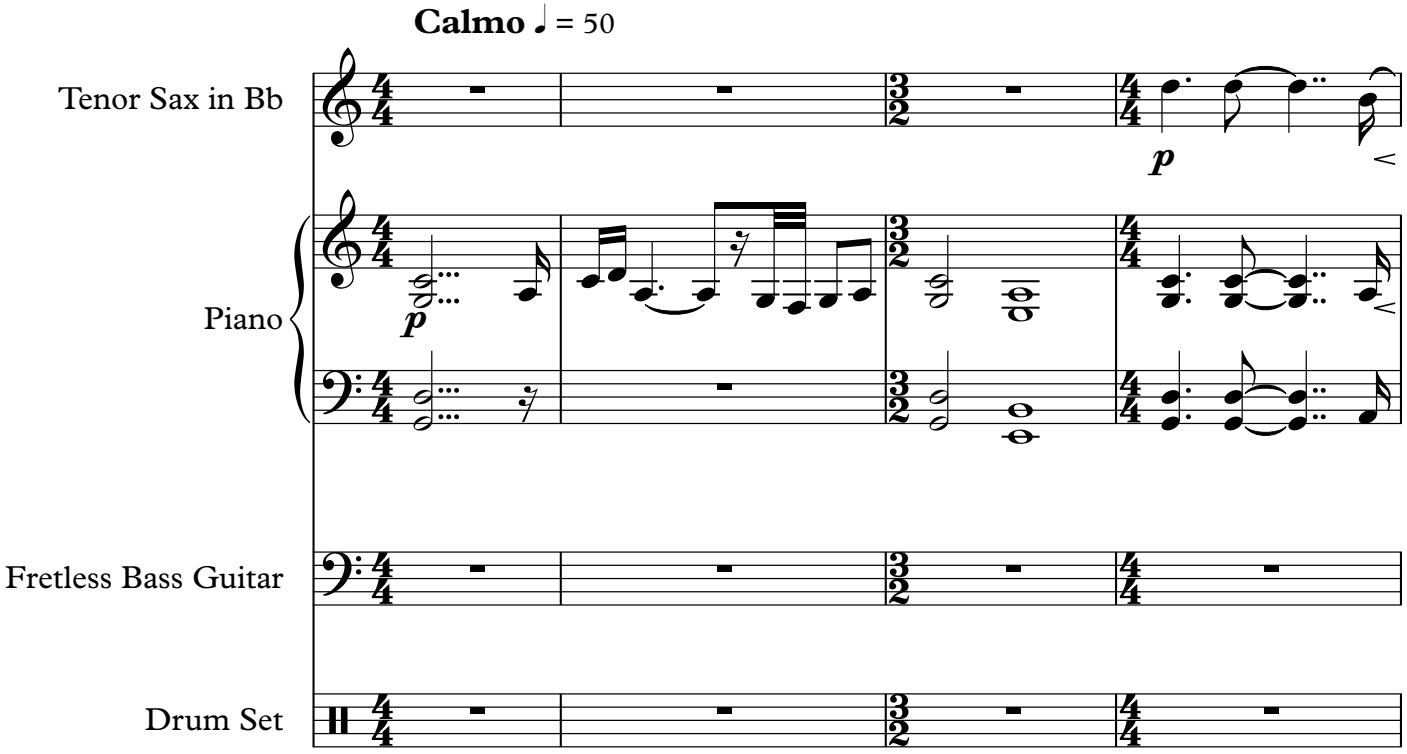
p
p

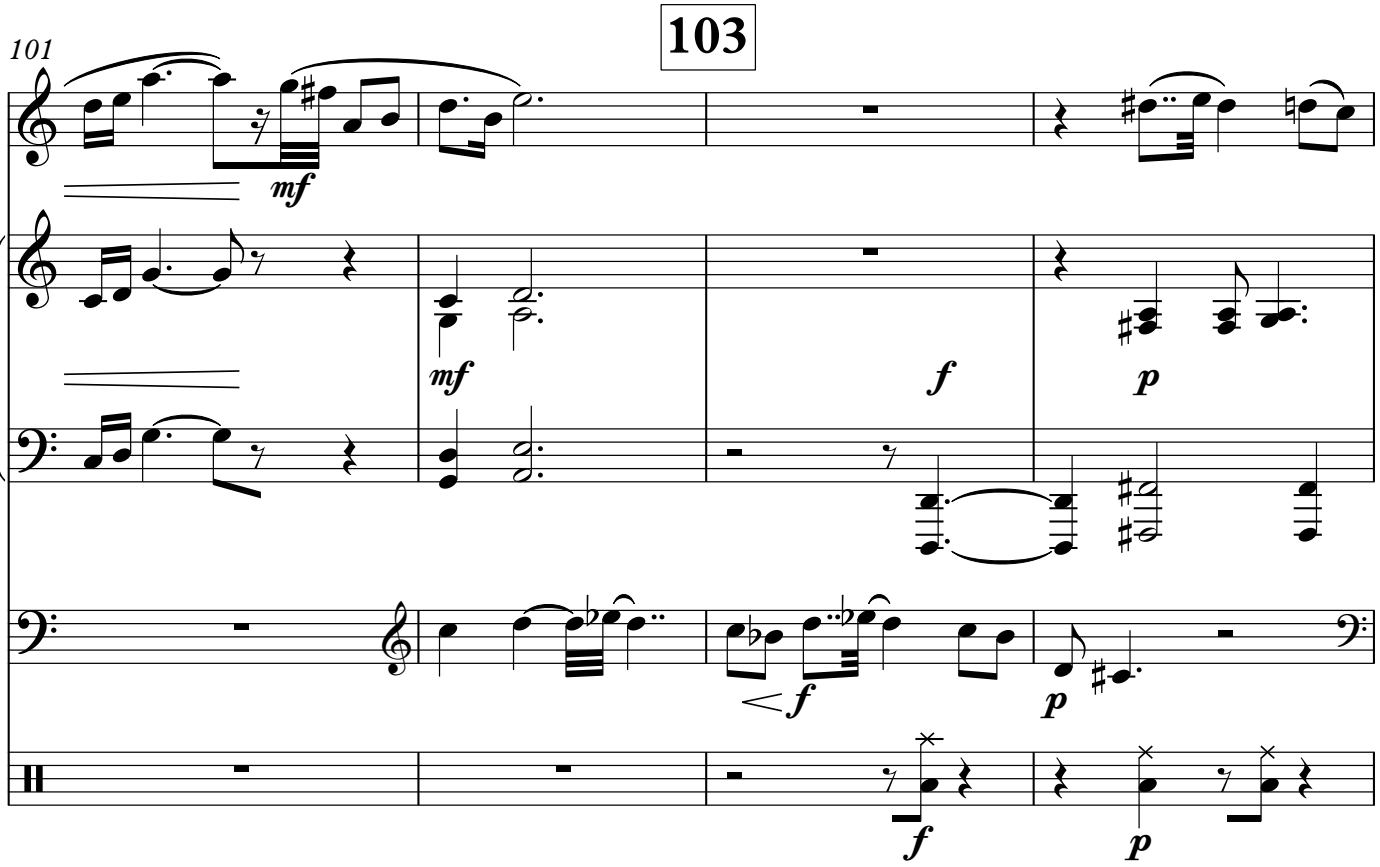
2.Anecdotic Moralist

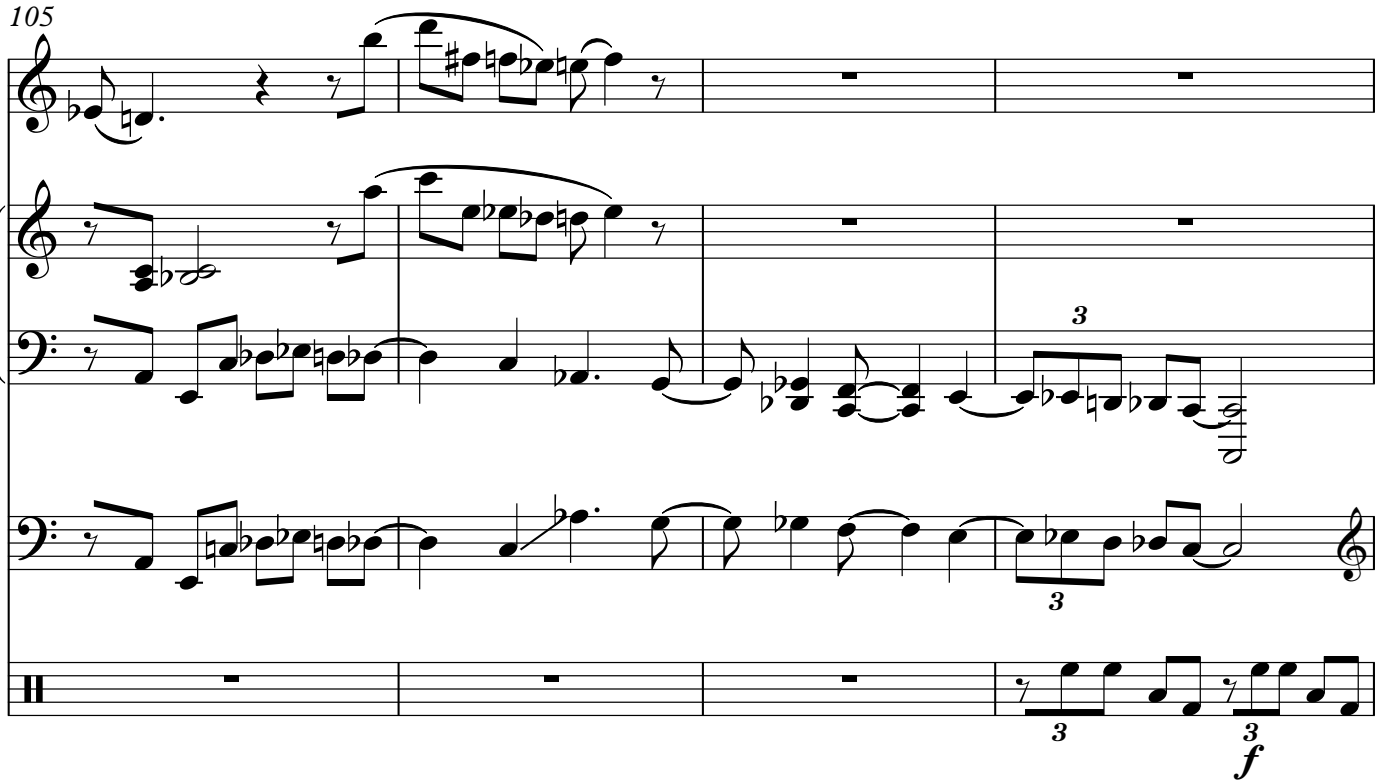


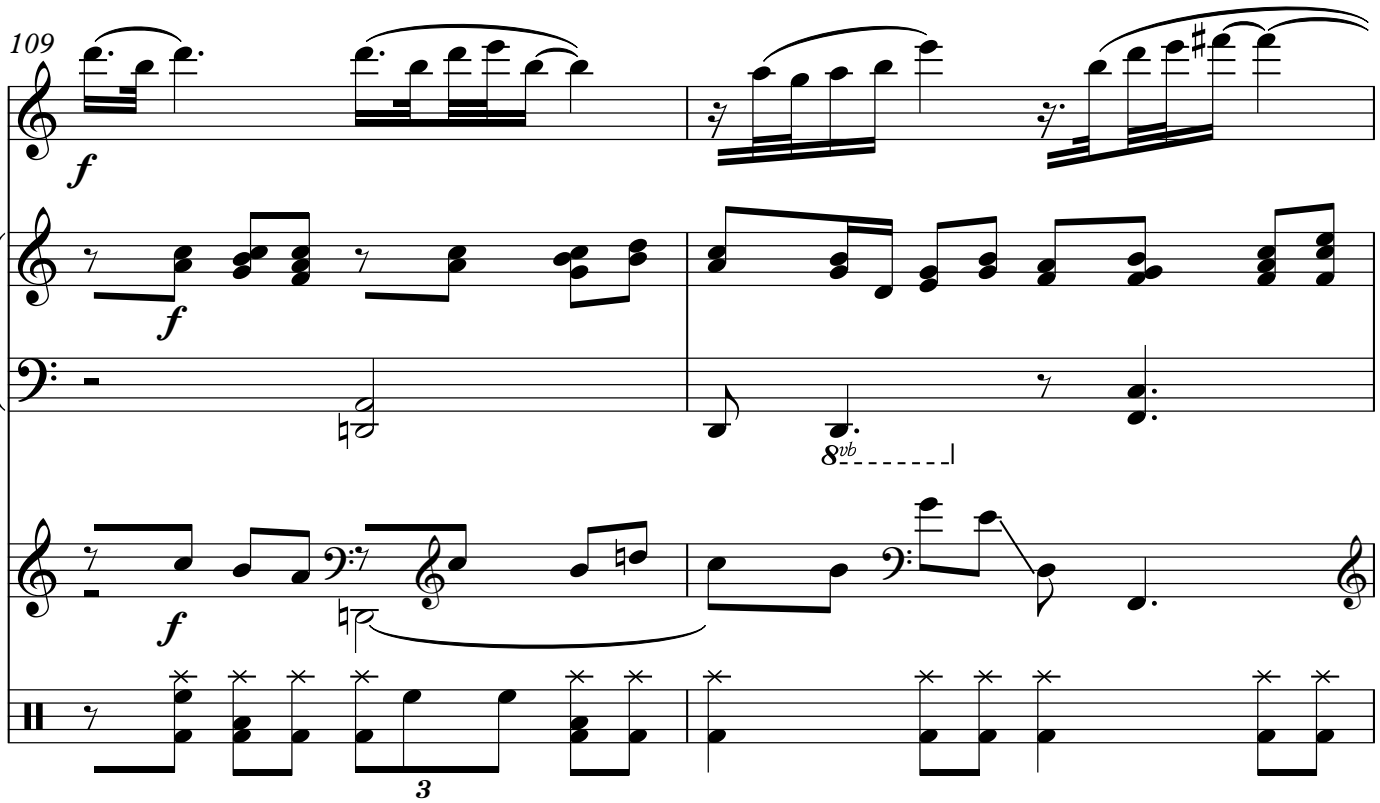


3.Male Sonic Dictator

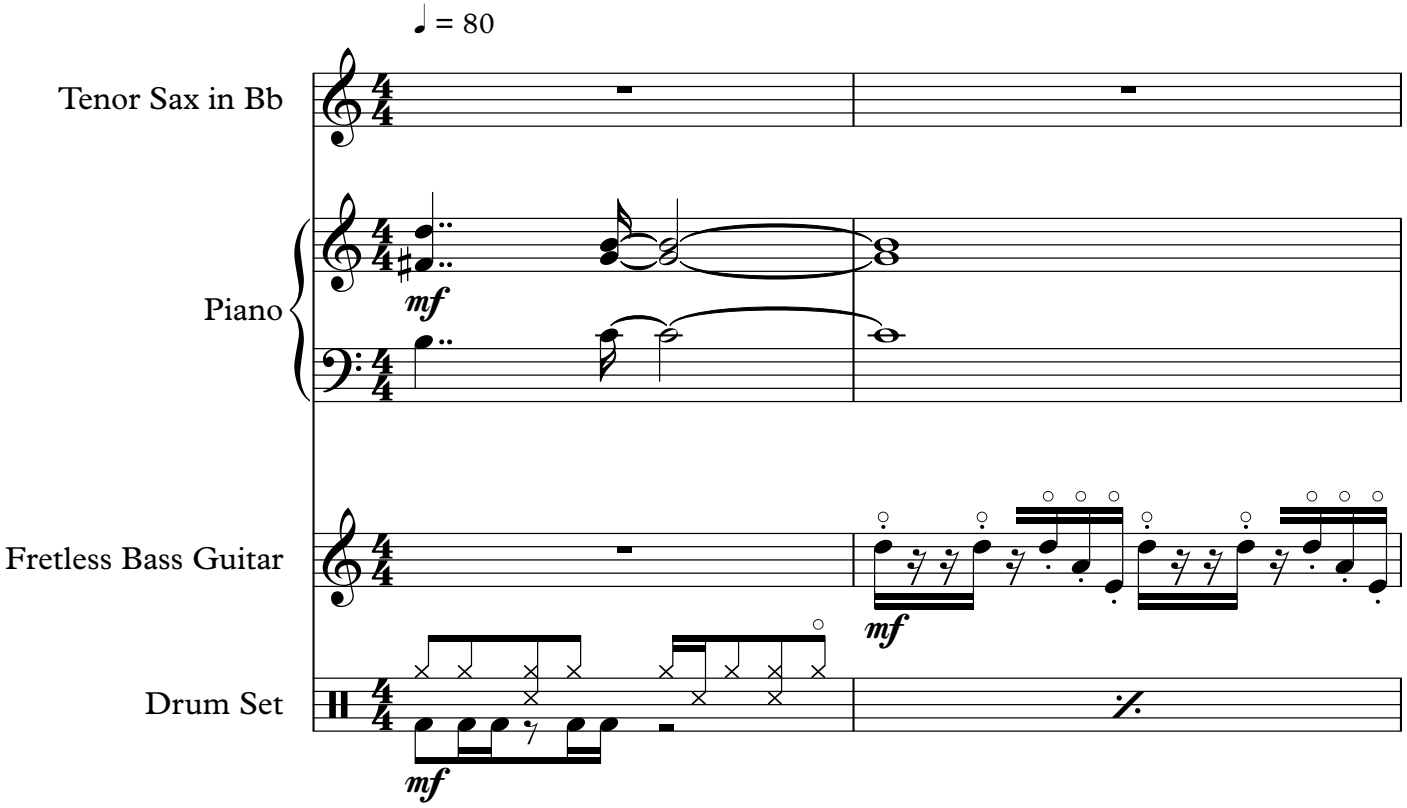


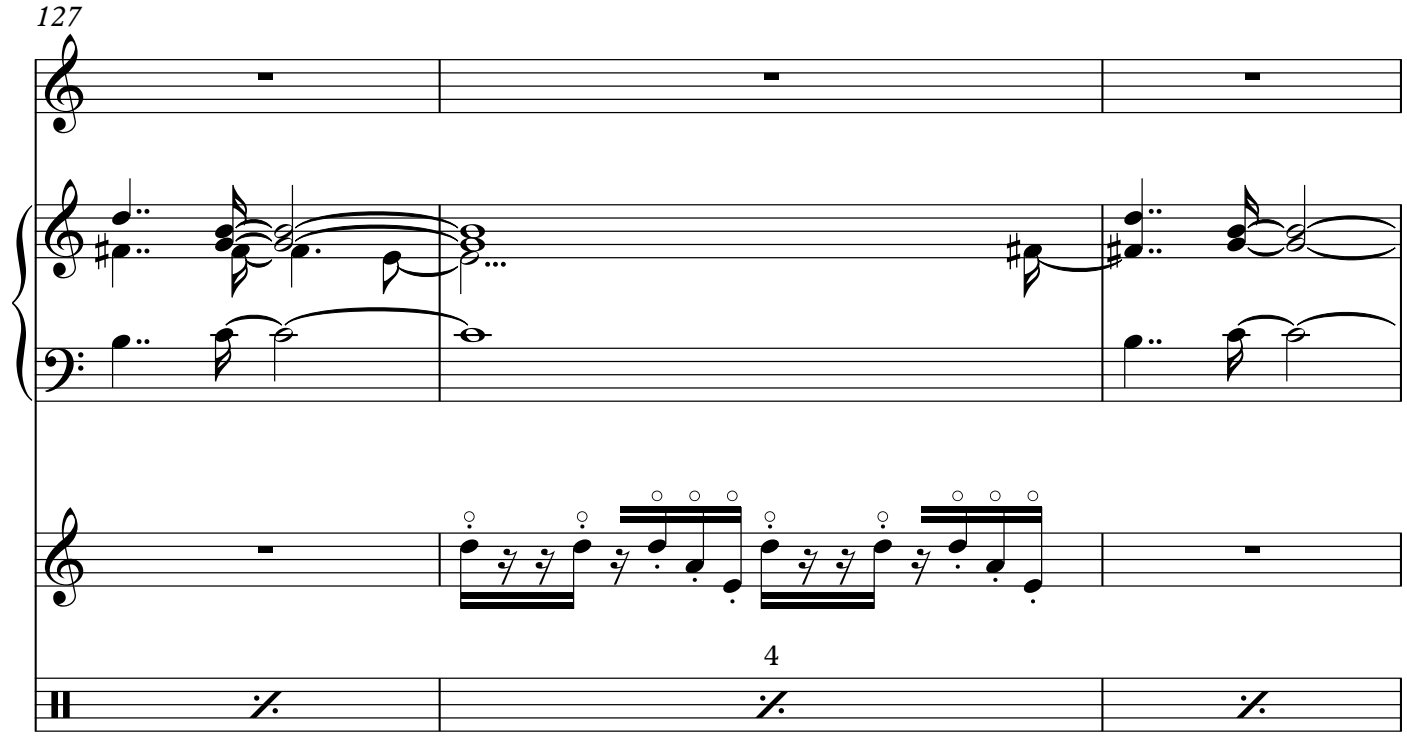


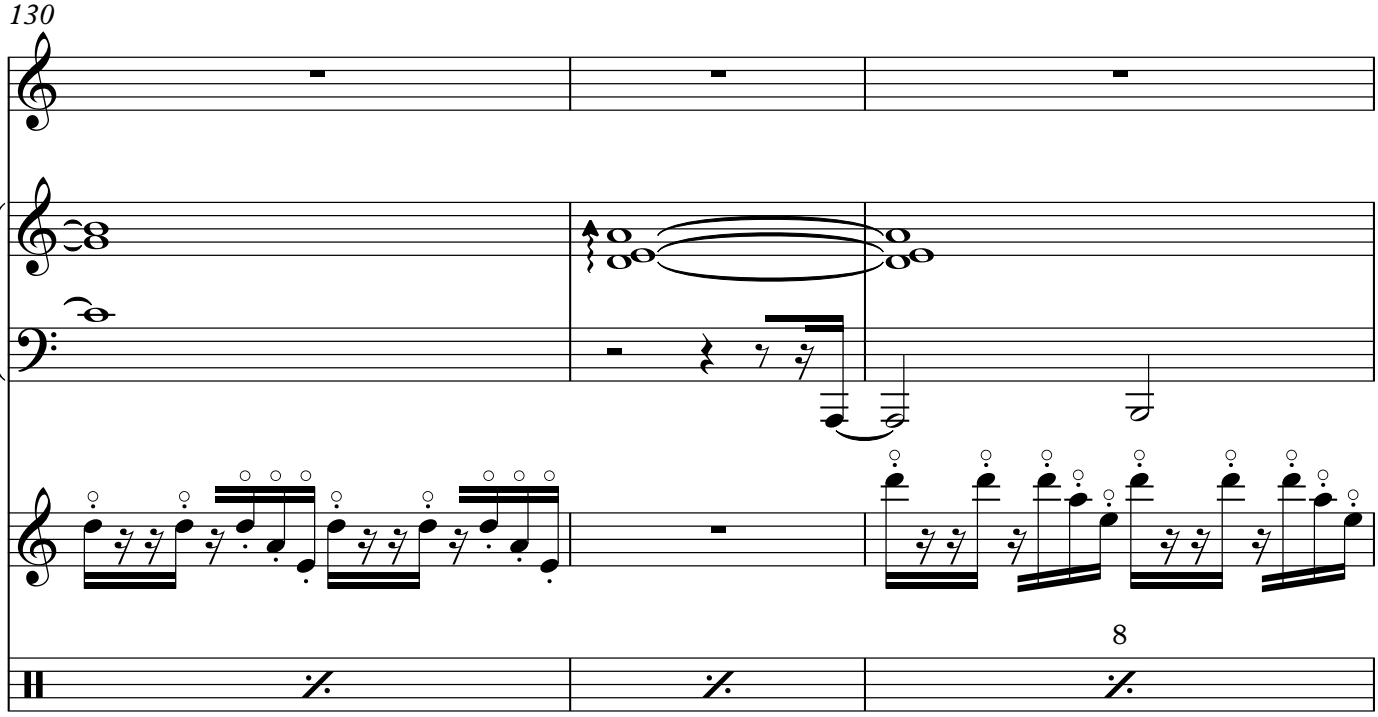

105
3
3
3
f

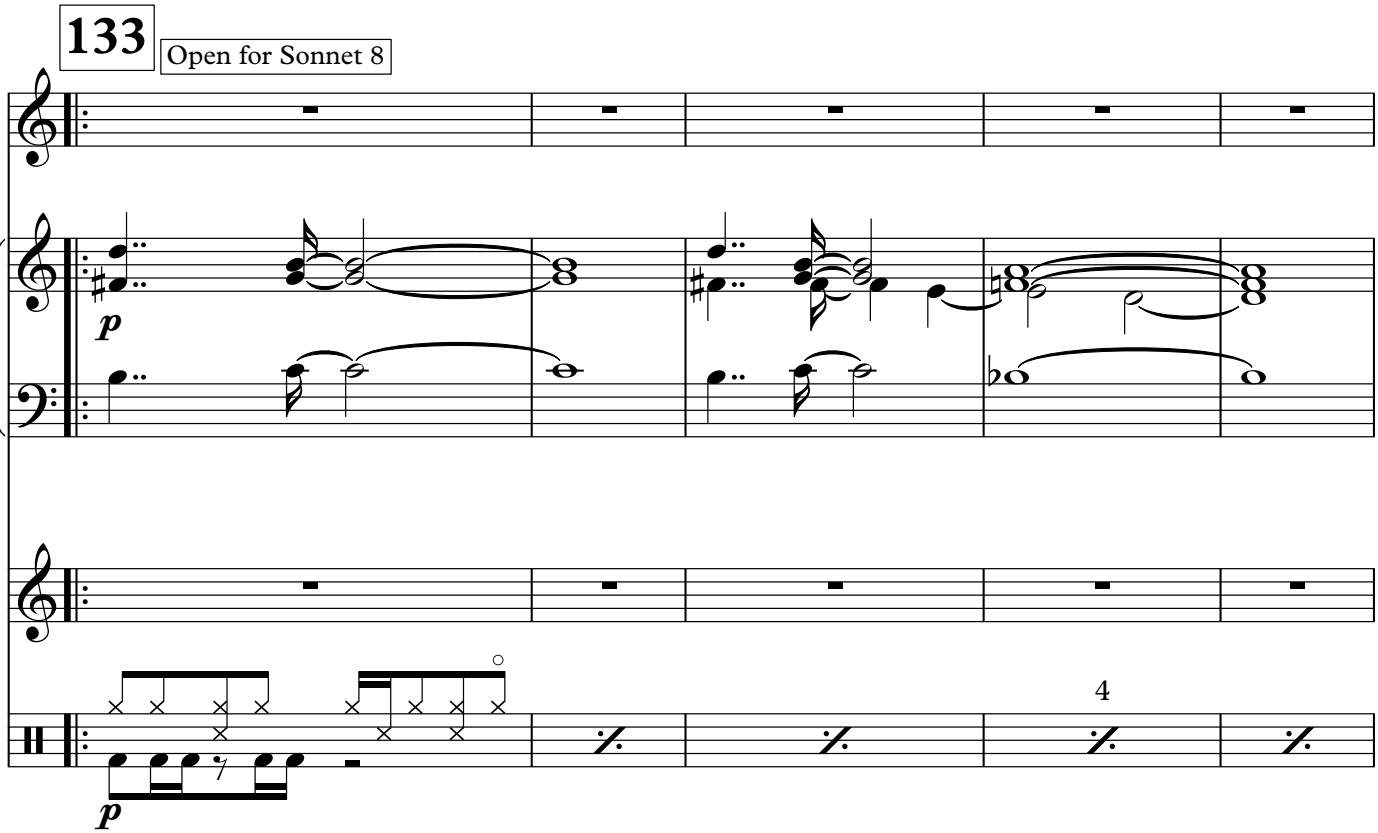

109
f
f
8vb
f
3

4.Occidental Amorist

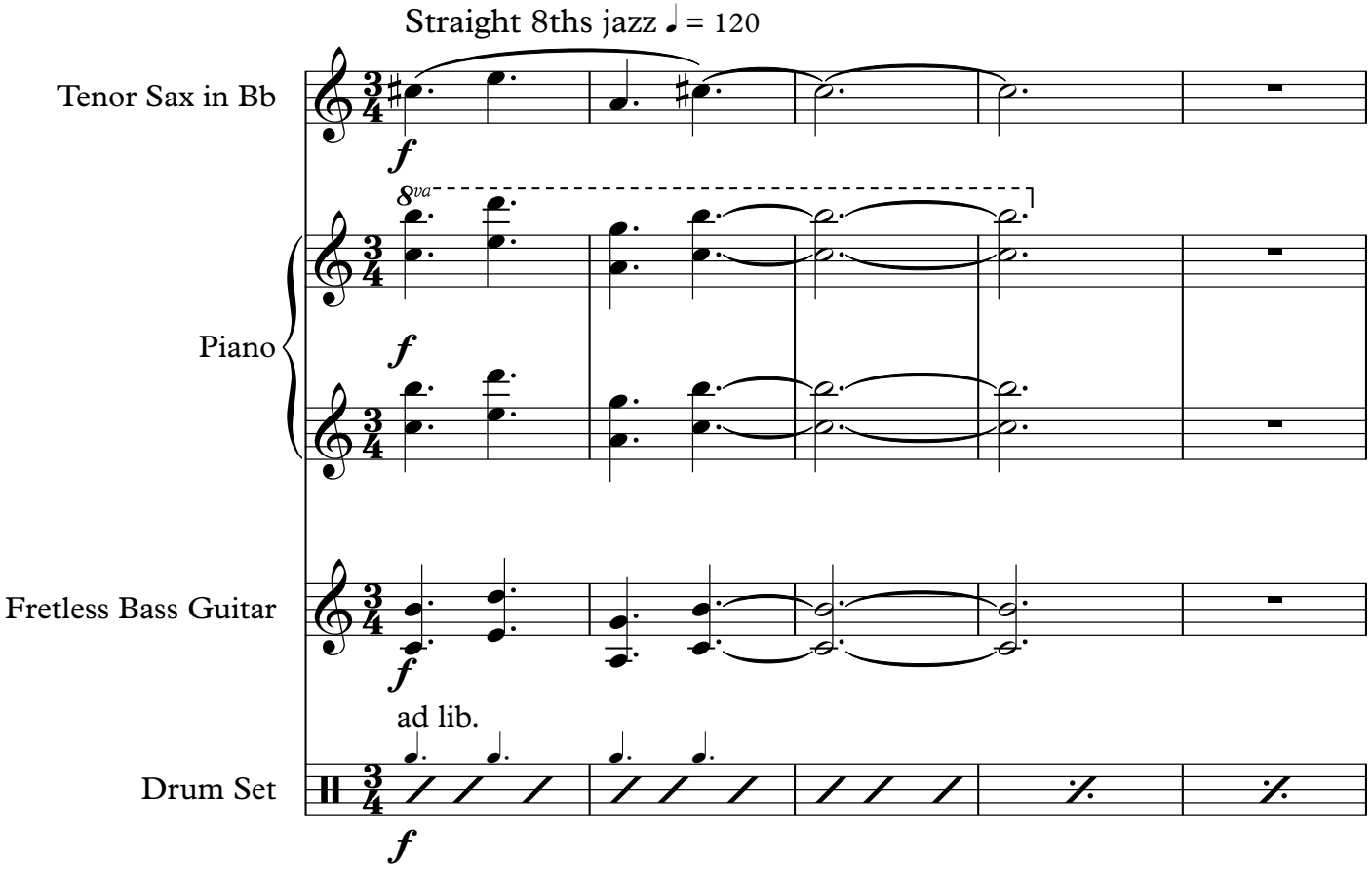


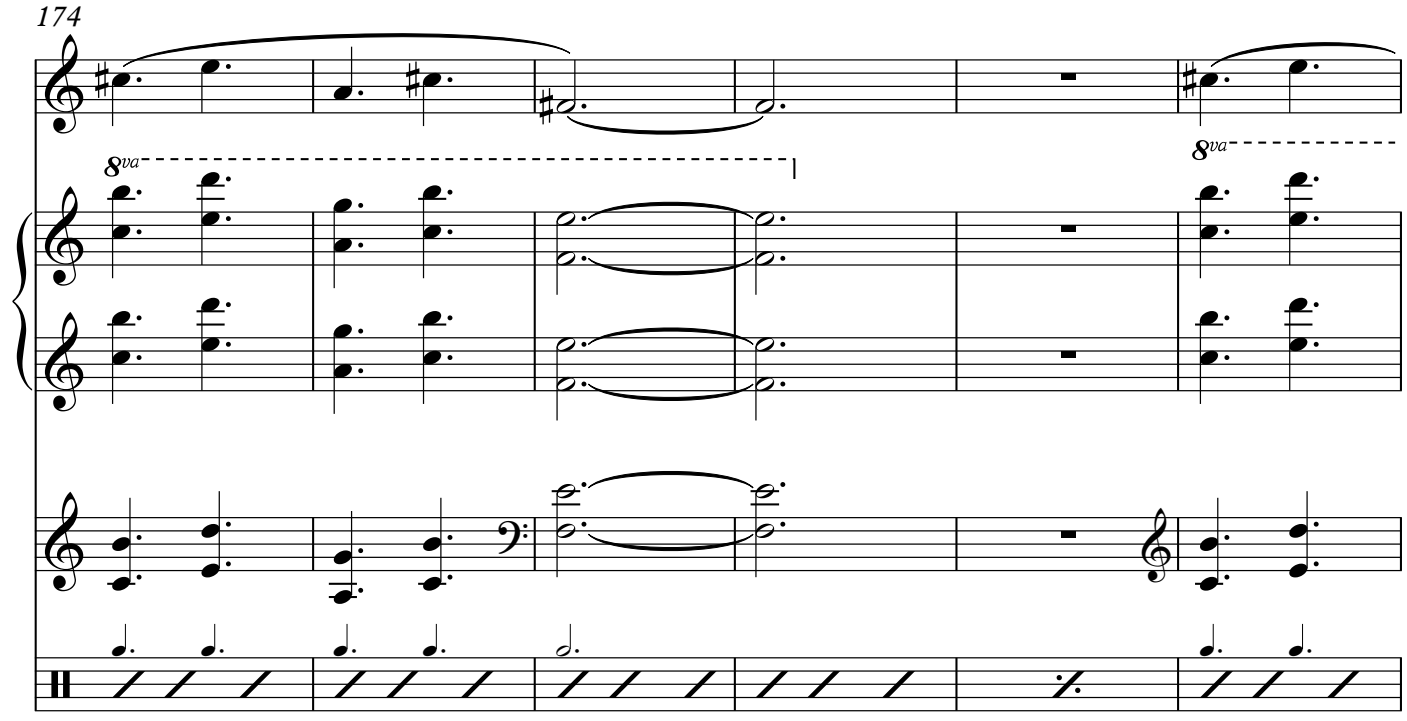


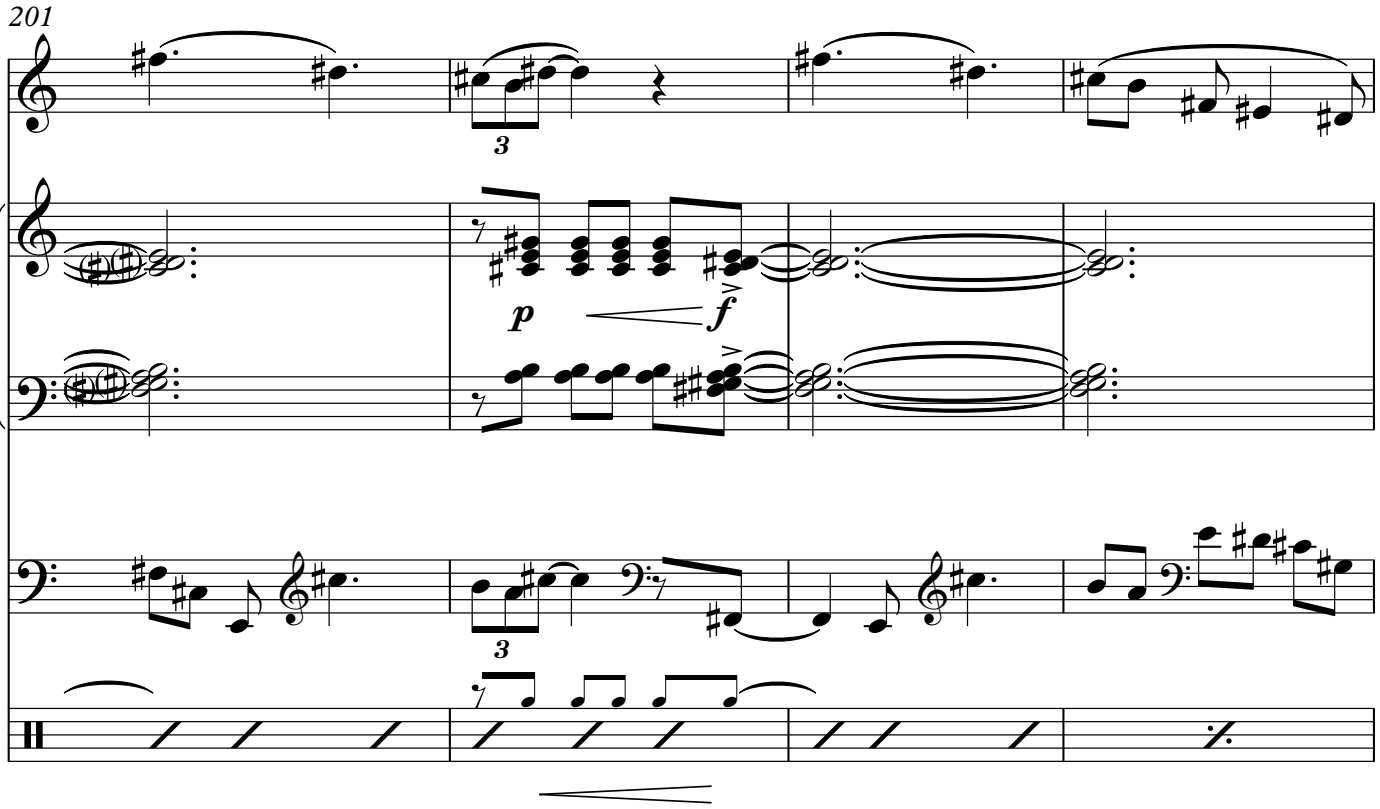

130
8

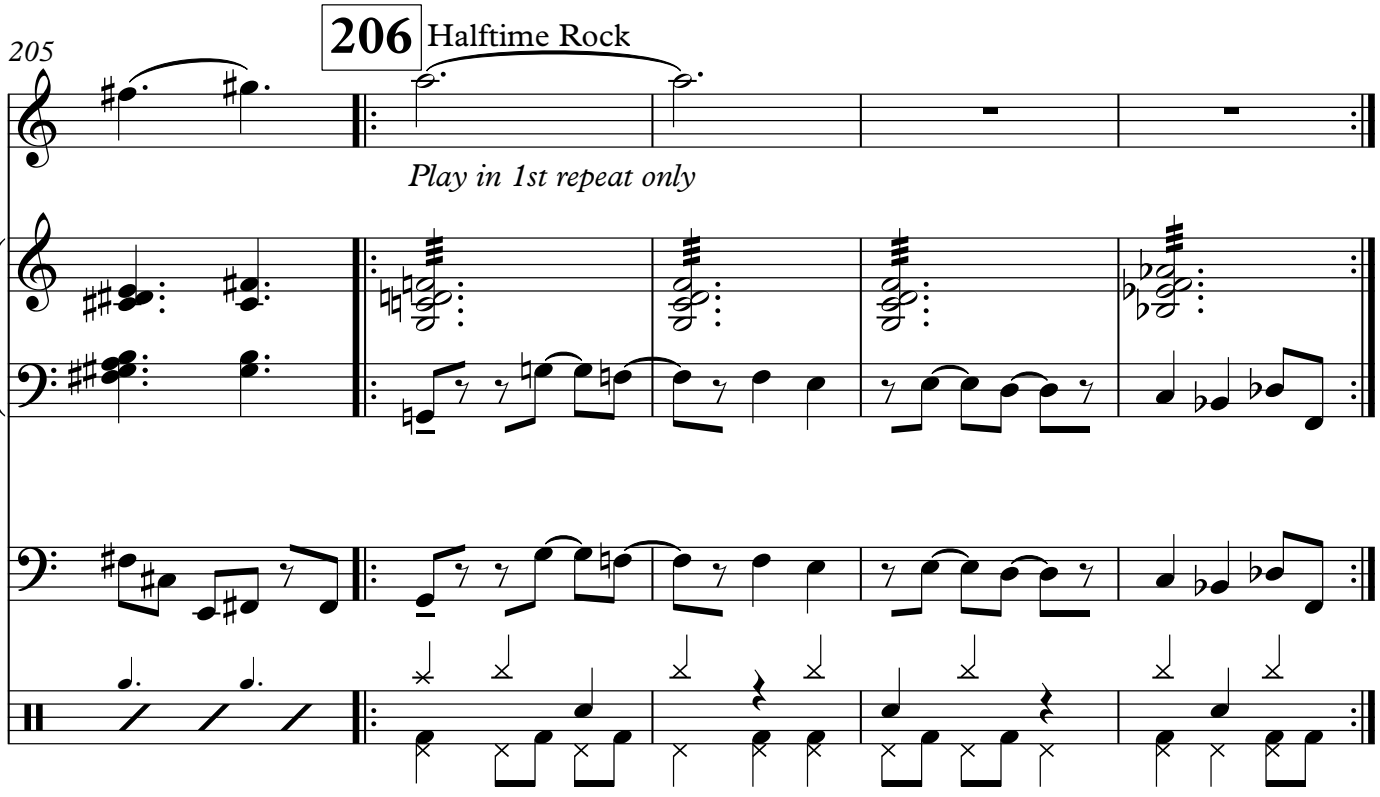

133
Open for Sonnet 8
p
4
p

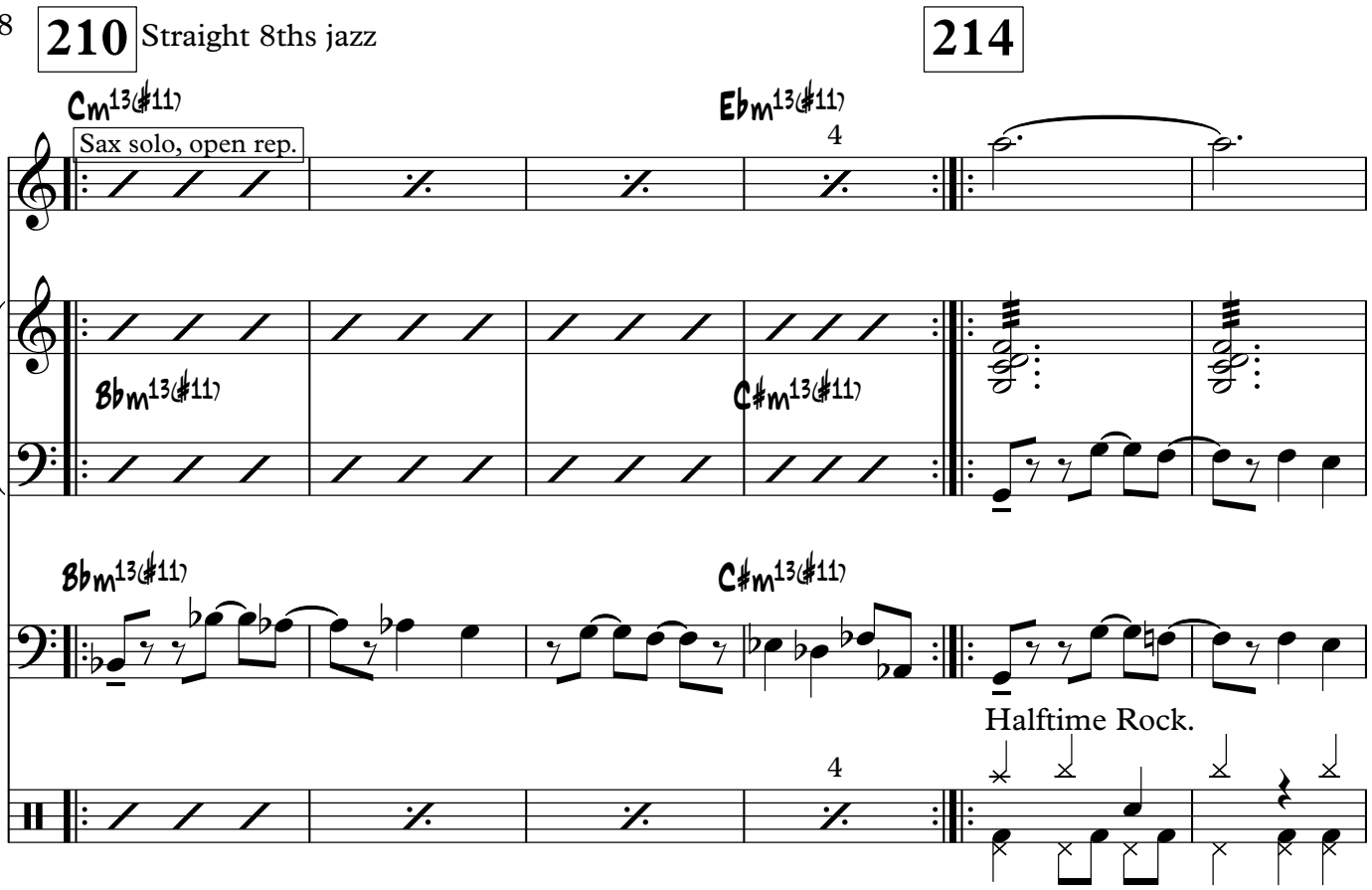
5.Sciatic Tremolando

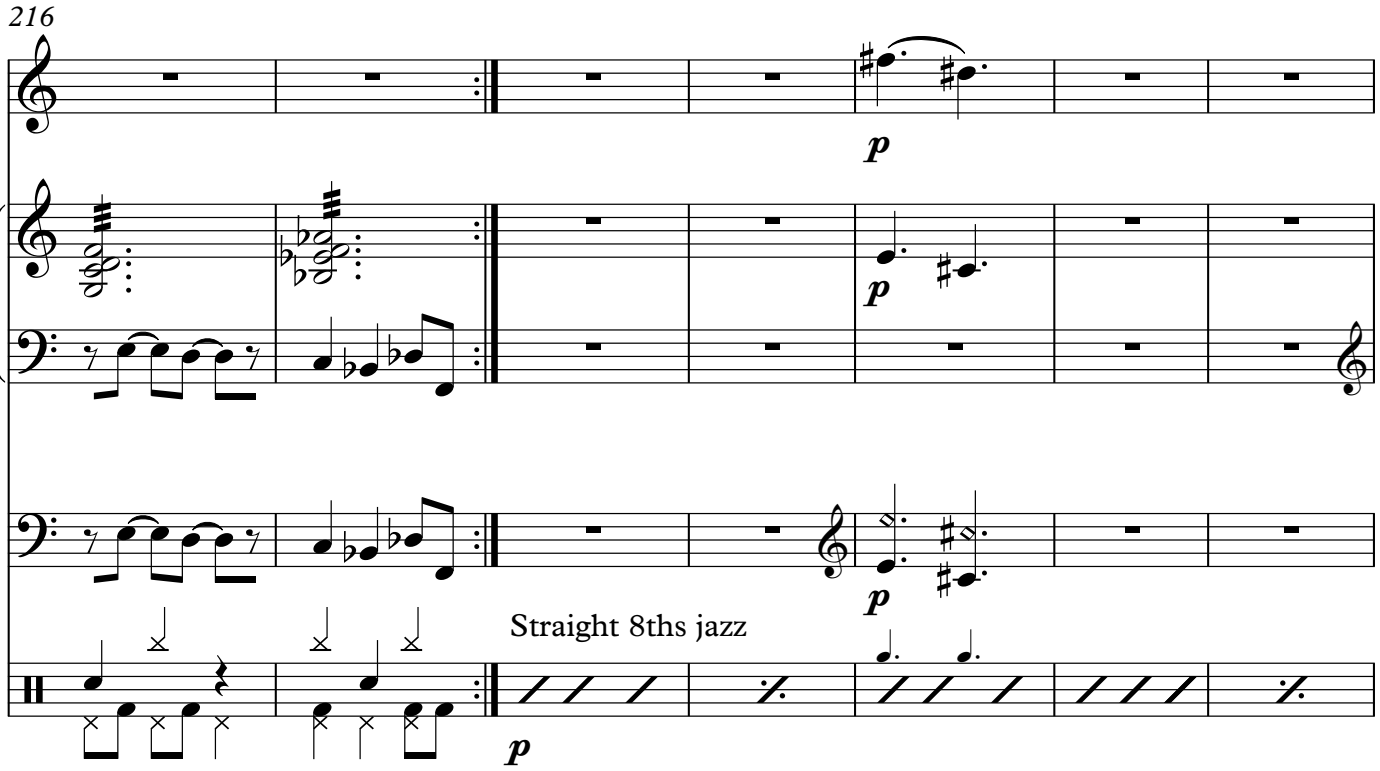


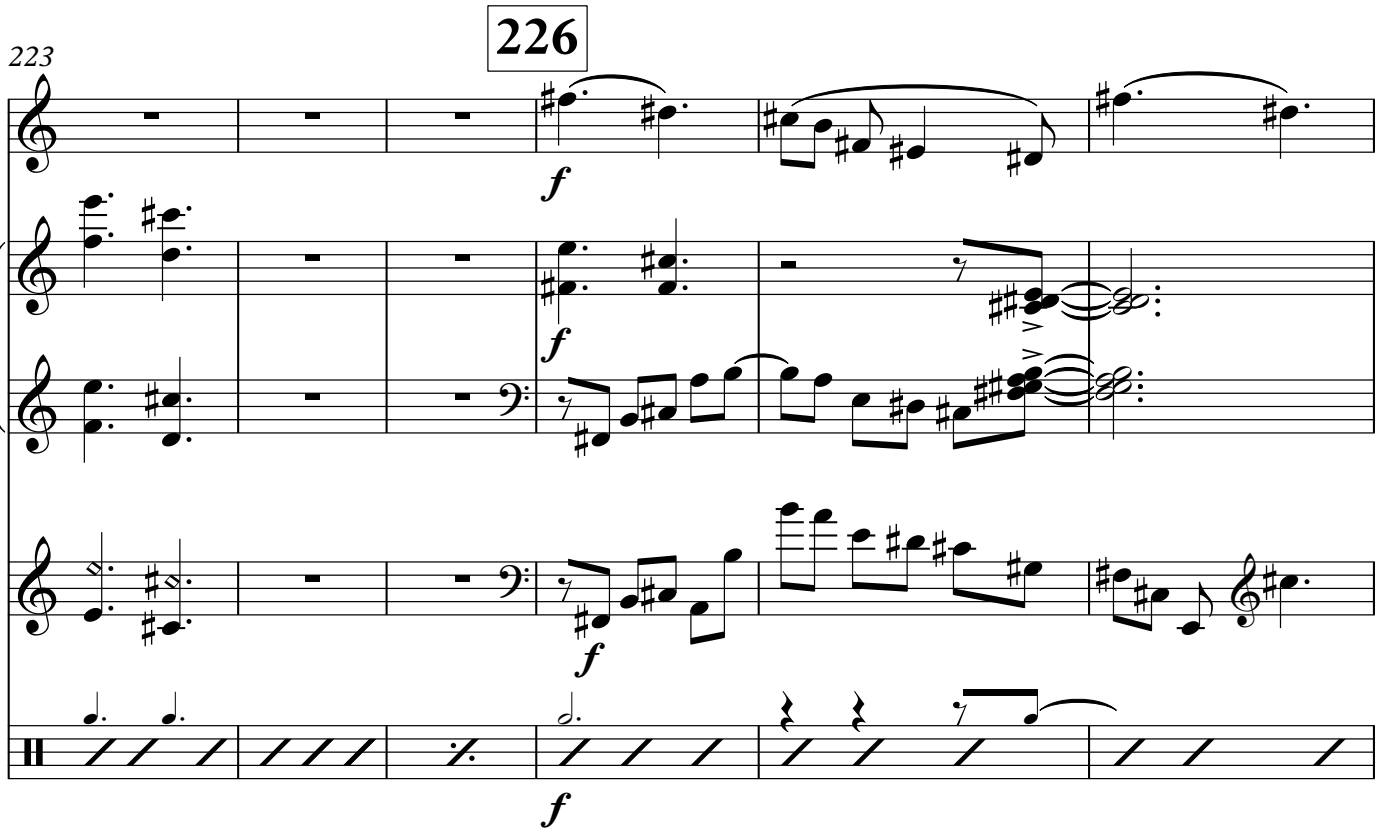


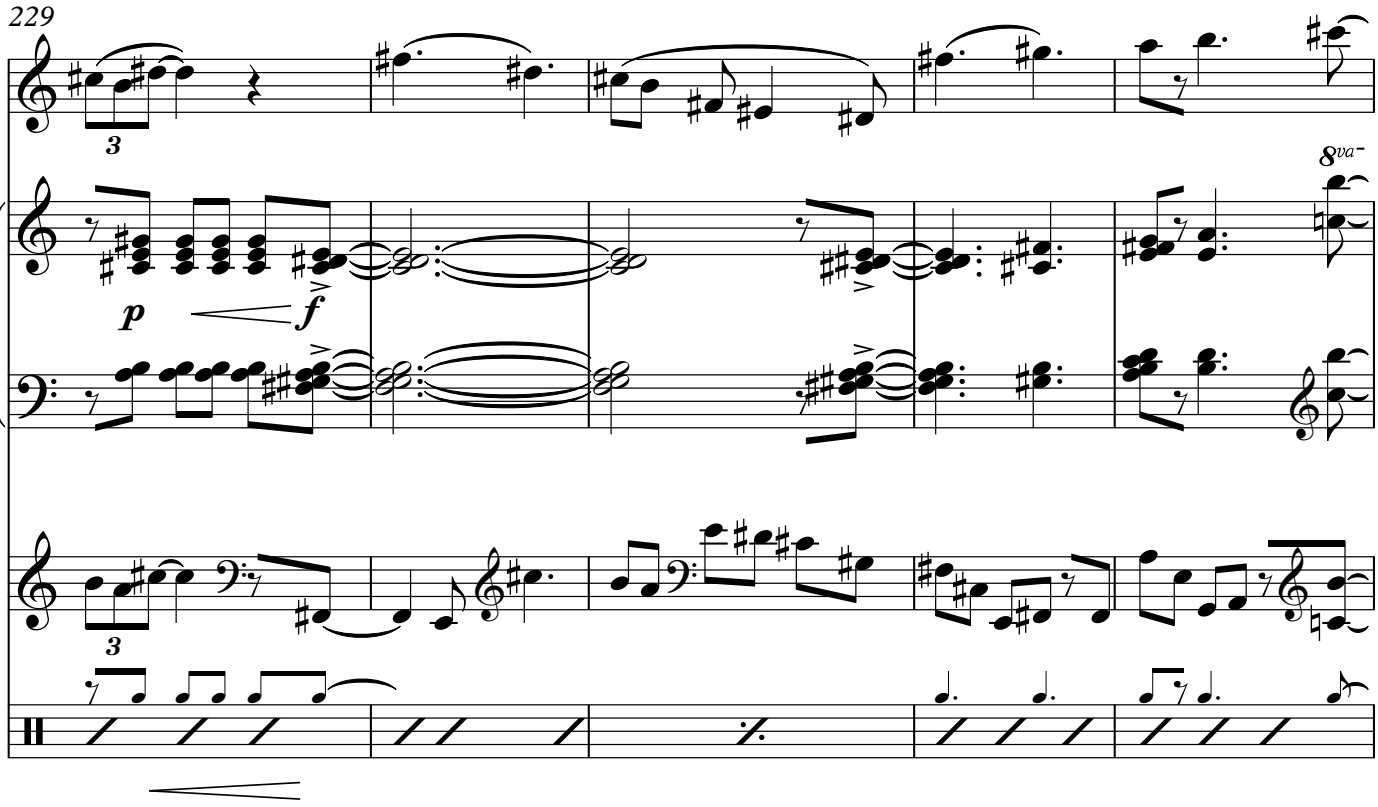

201
3
p
f
3


205
206
Halftime Rock
Play in 1st repeat only

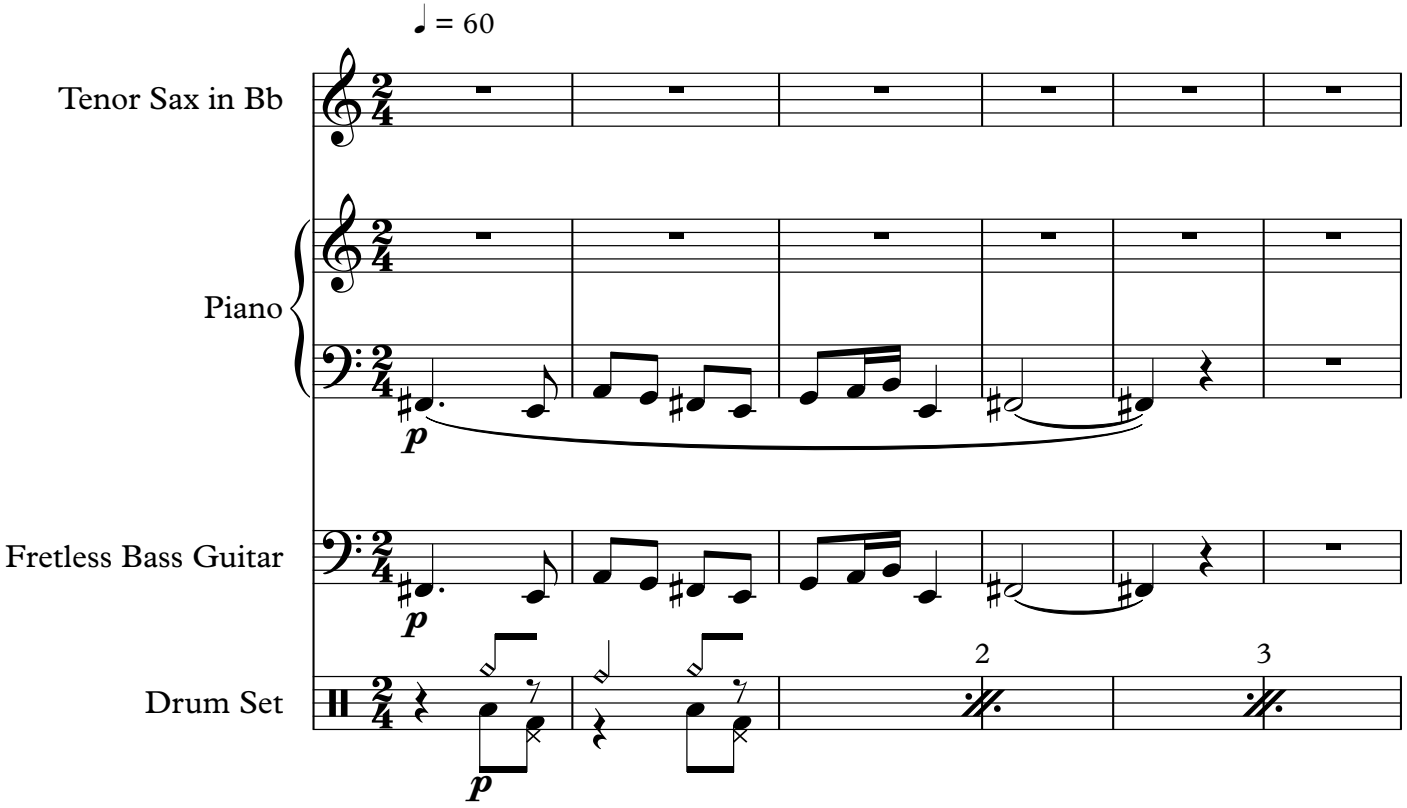

210
Straight 8ths jazz
214
Cm13(♯11)
Sax solo, open rep.
Ebm13(♯11)
4
Bbm13(♯11)
C♯m13(♯11)
Bbm13(♯11)
C♯m13(♯11)
Halftime Rock.
4

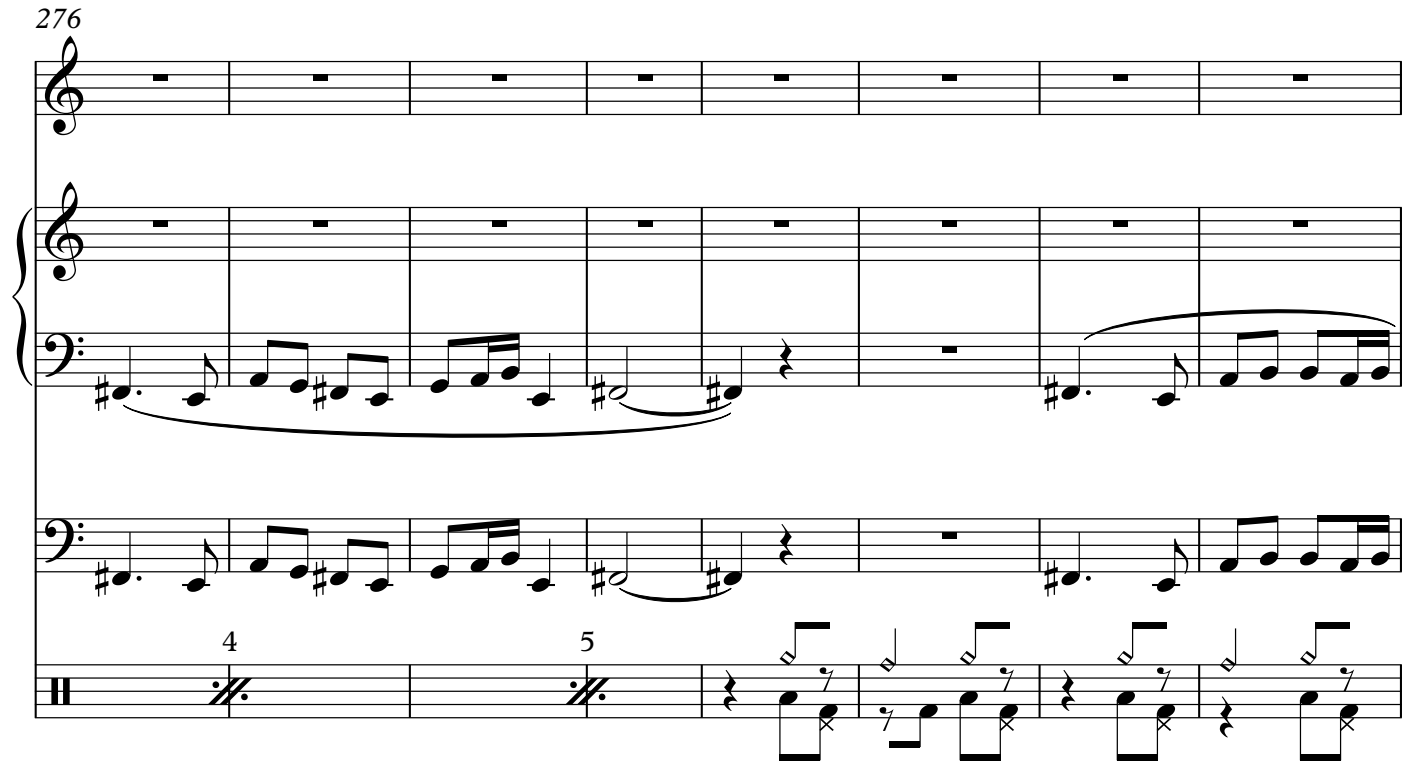

216
p
p
p
Straight 8ths jazz
p

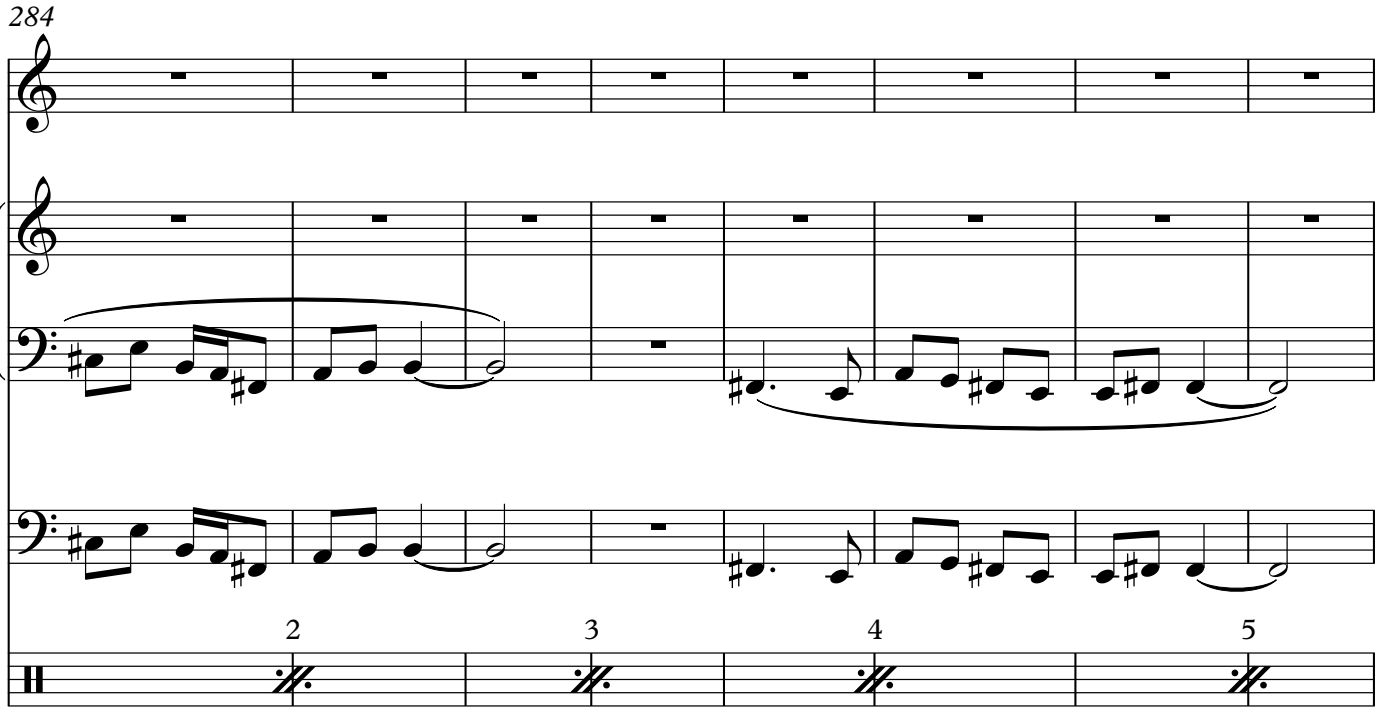

226
223
f
f
f
f

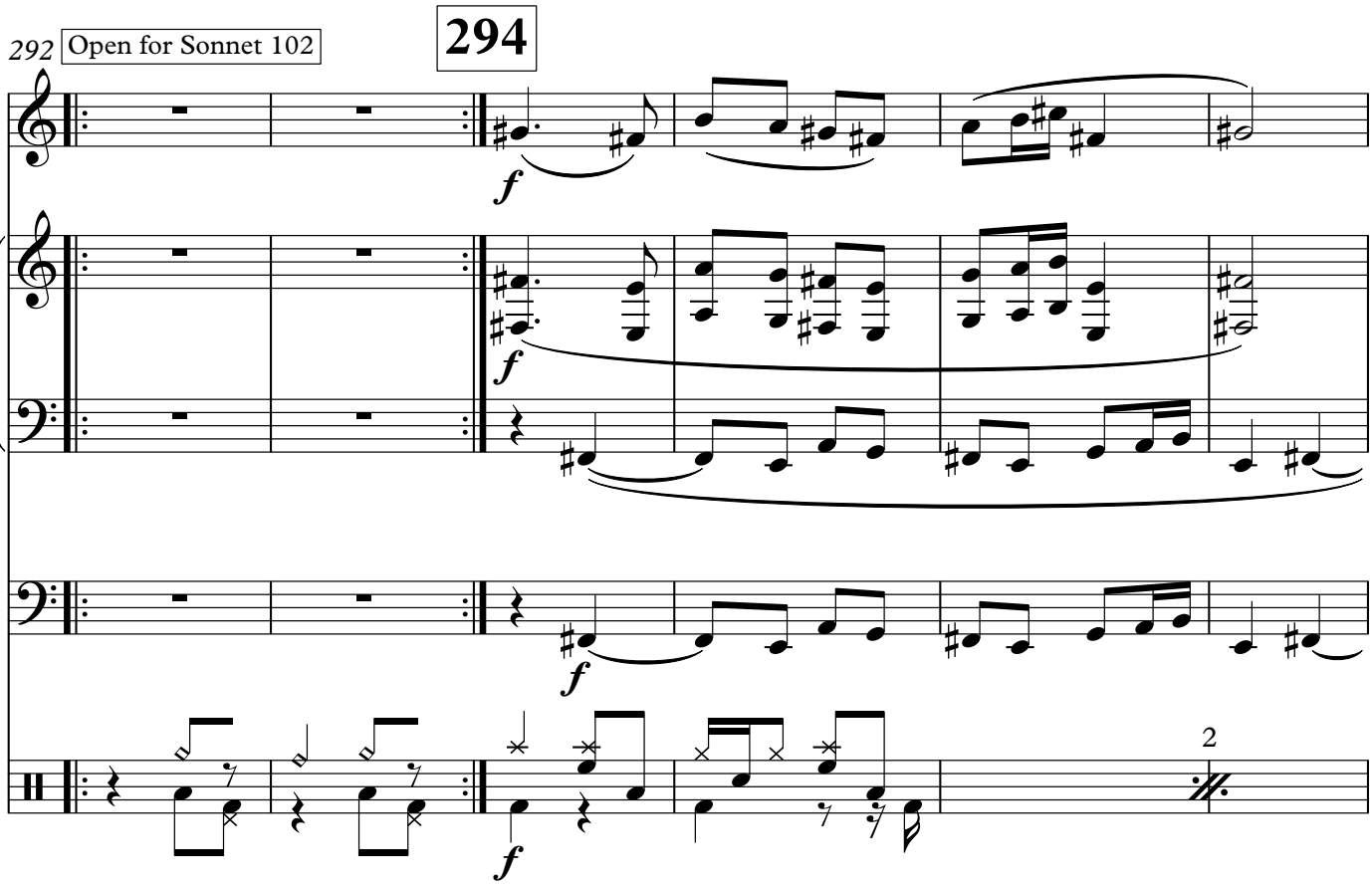

229
3
p
f
8va
3

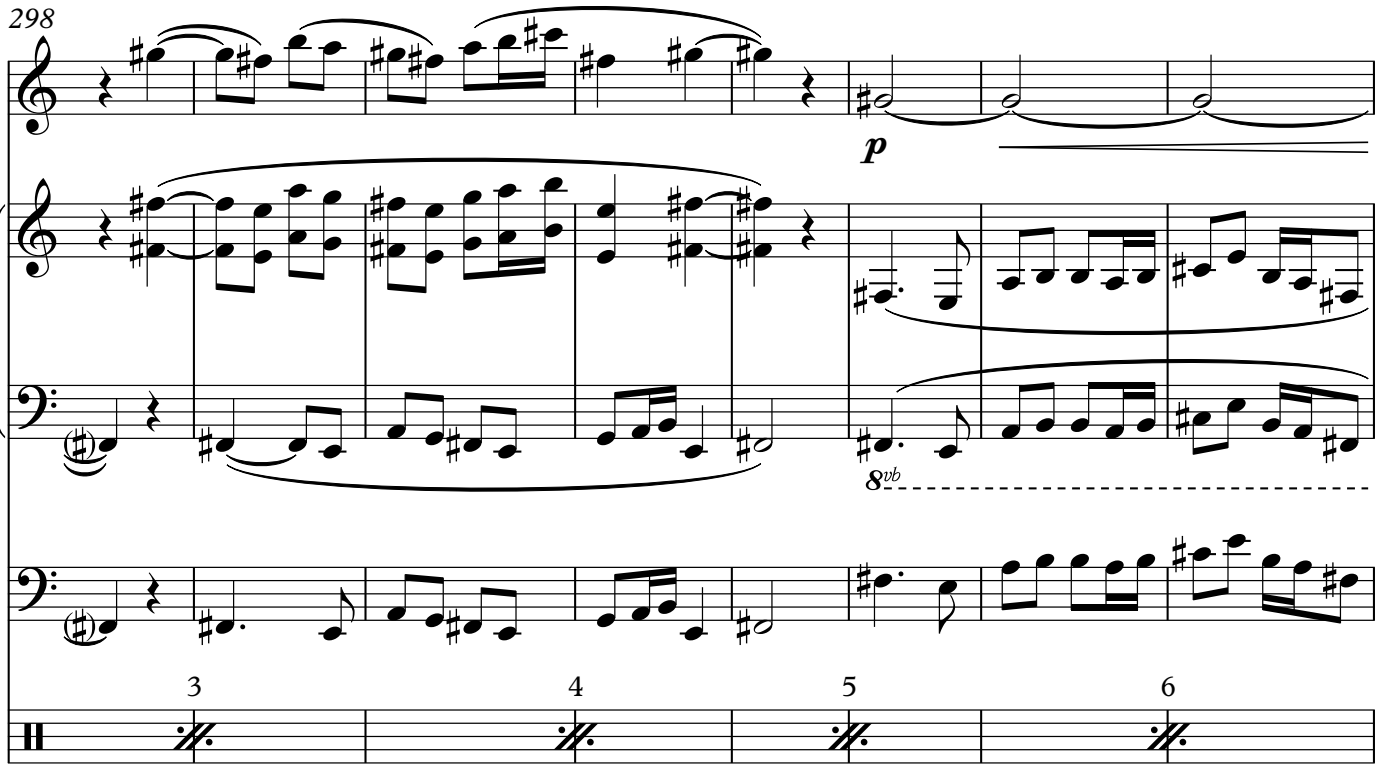
6.Iconoclast Mirated

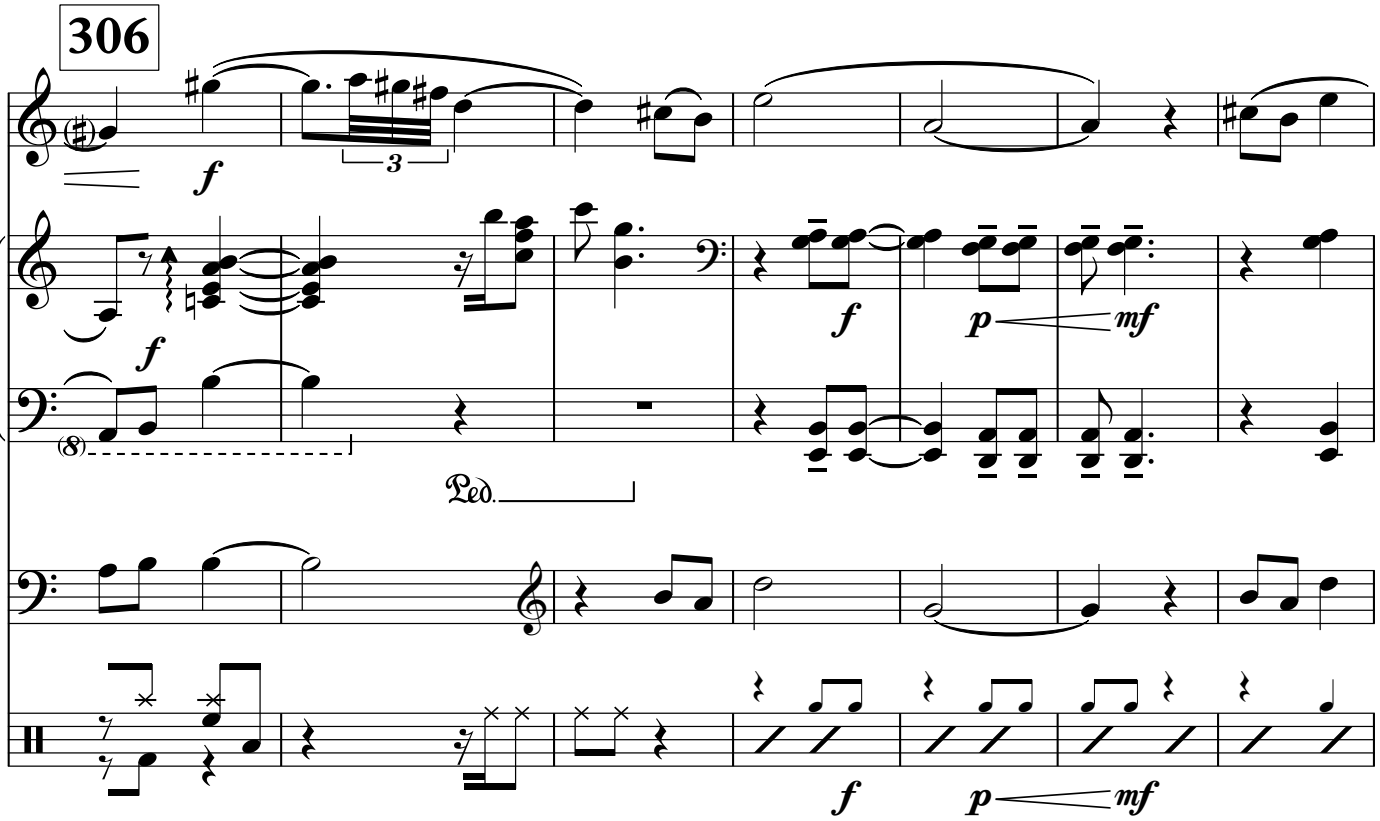




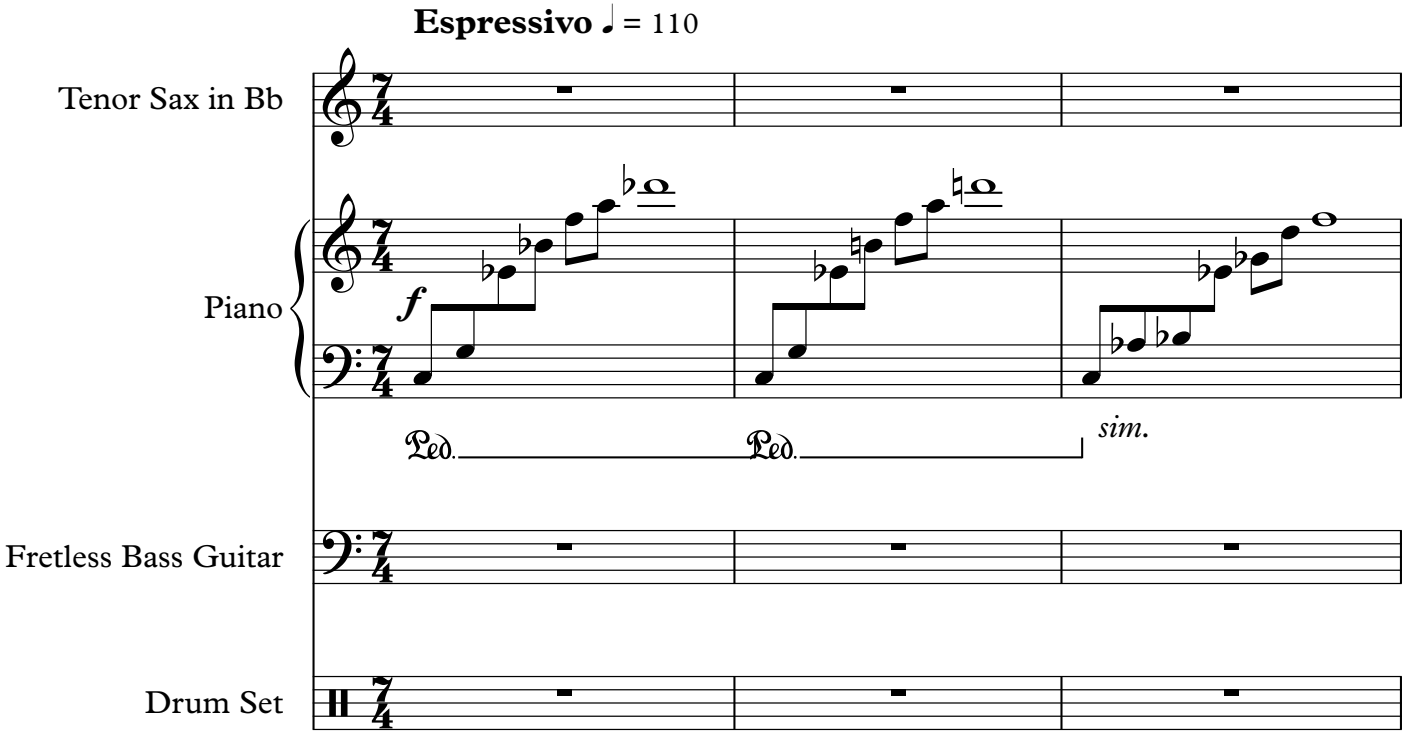

284
2
3
4
5

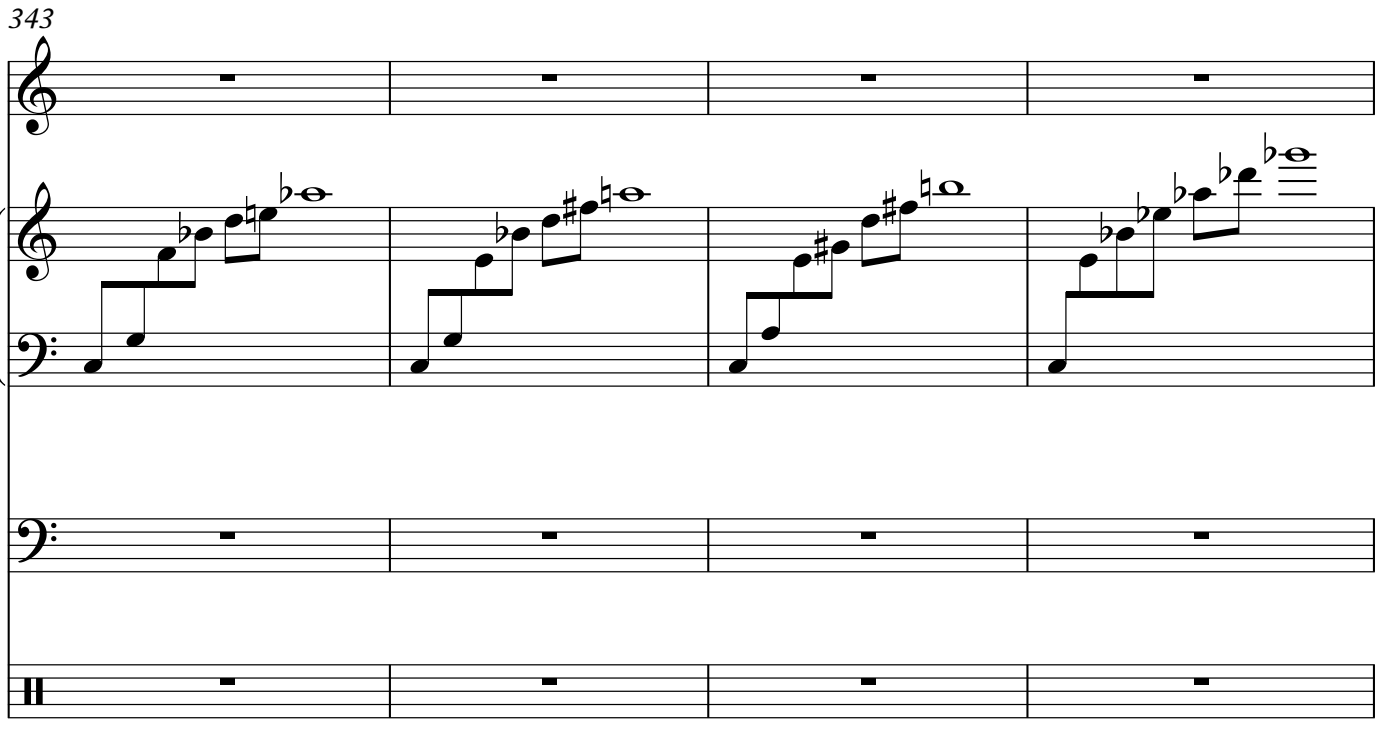

292
Open for Sonnet 102
294
f
f
f
f
2


298
p
8vb
3
4
5
6


306
f
3
f
f
p
mf
8
Ped.
f
p
mf

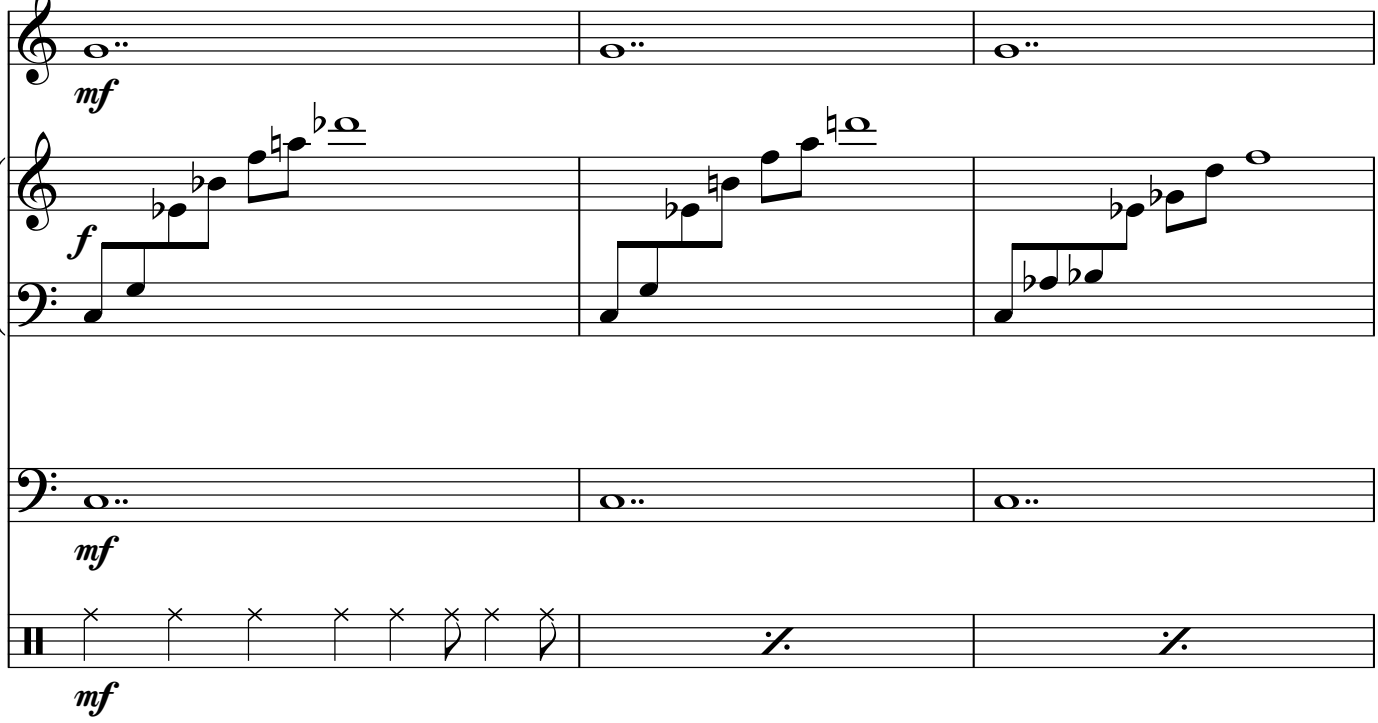
7.Anorectic Modalist



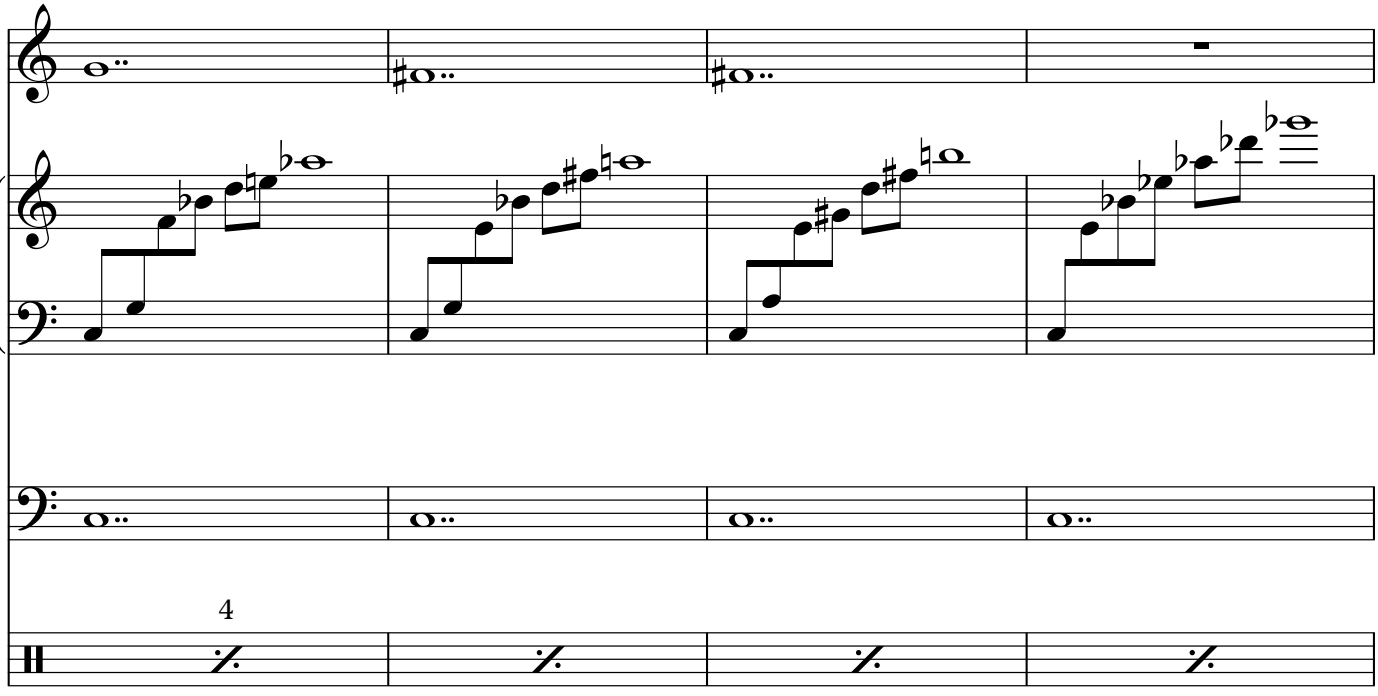


347 Open for rap until end

sax part optional part



350



8.Distortional Mecca

Misterioso ♩ = 96

382 Play 4 times

p *secco*

p *secco*

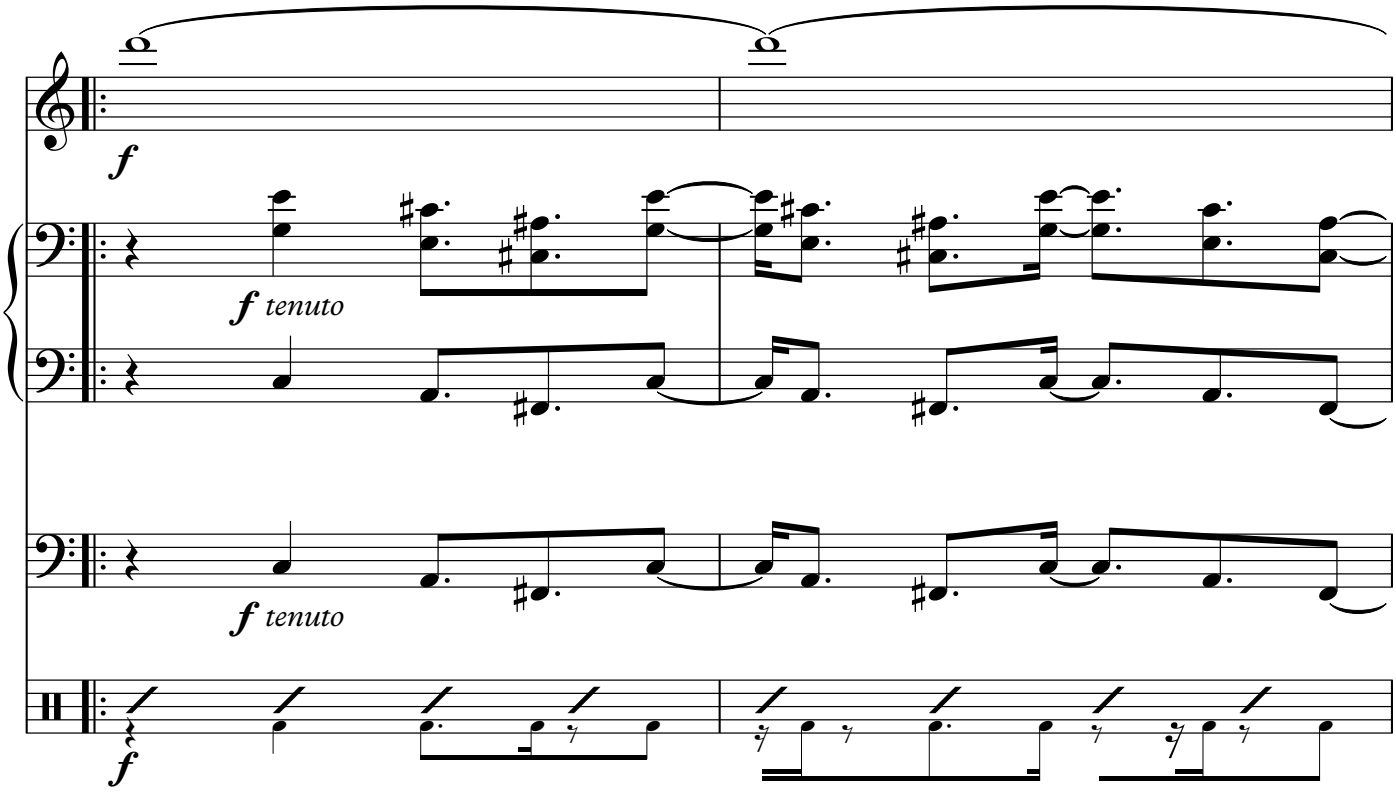
active, sixteenths-based, never the same, no backbeat

p

385 (2 times, as normal)

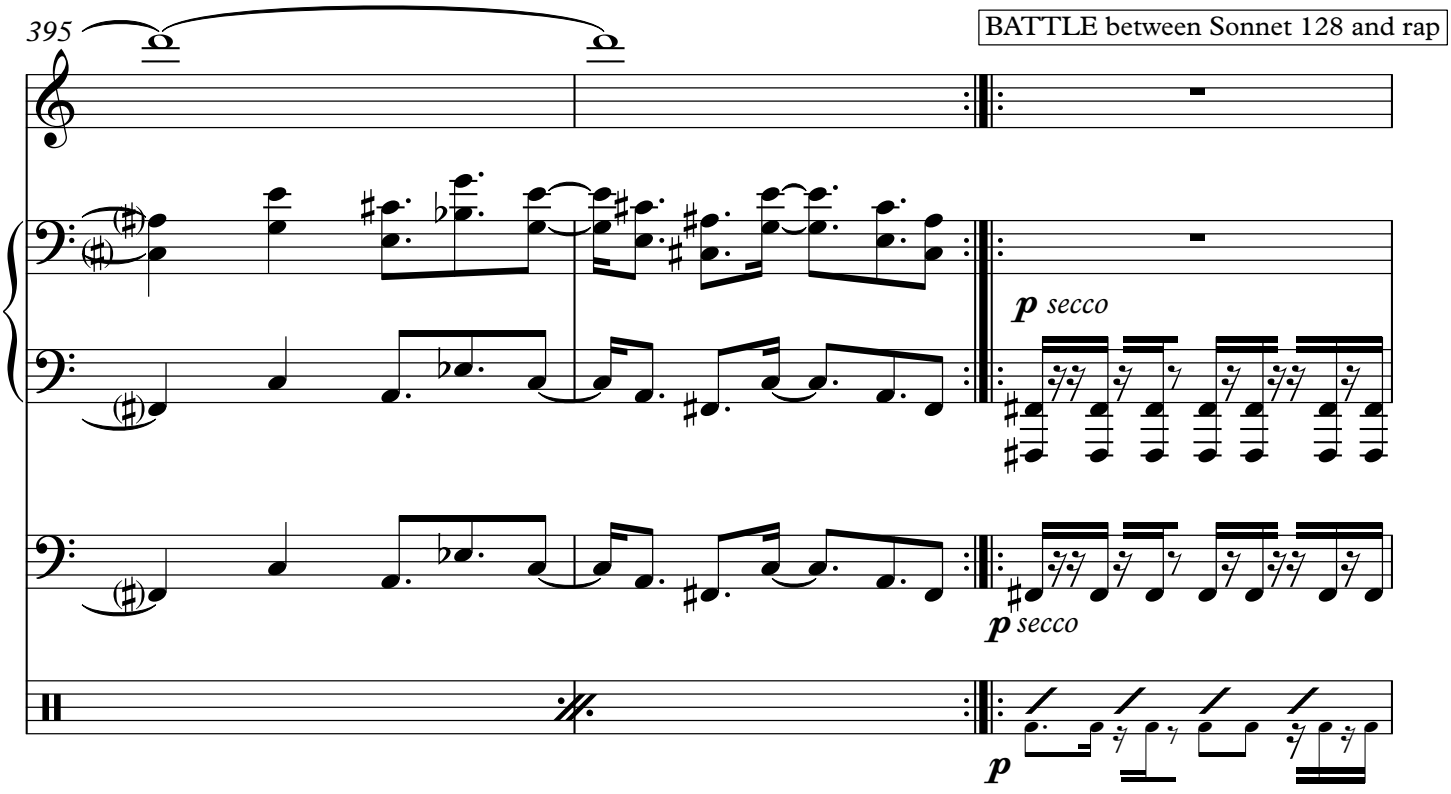
393

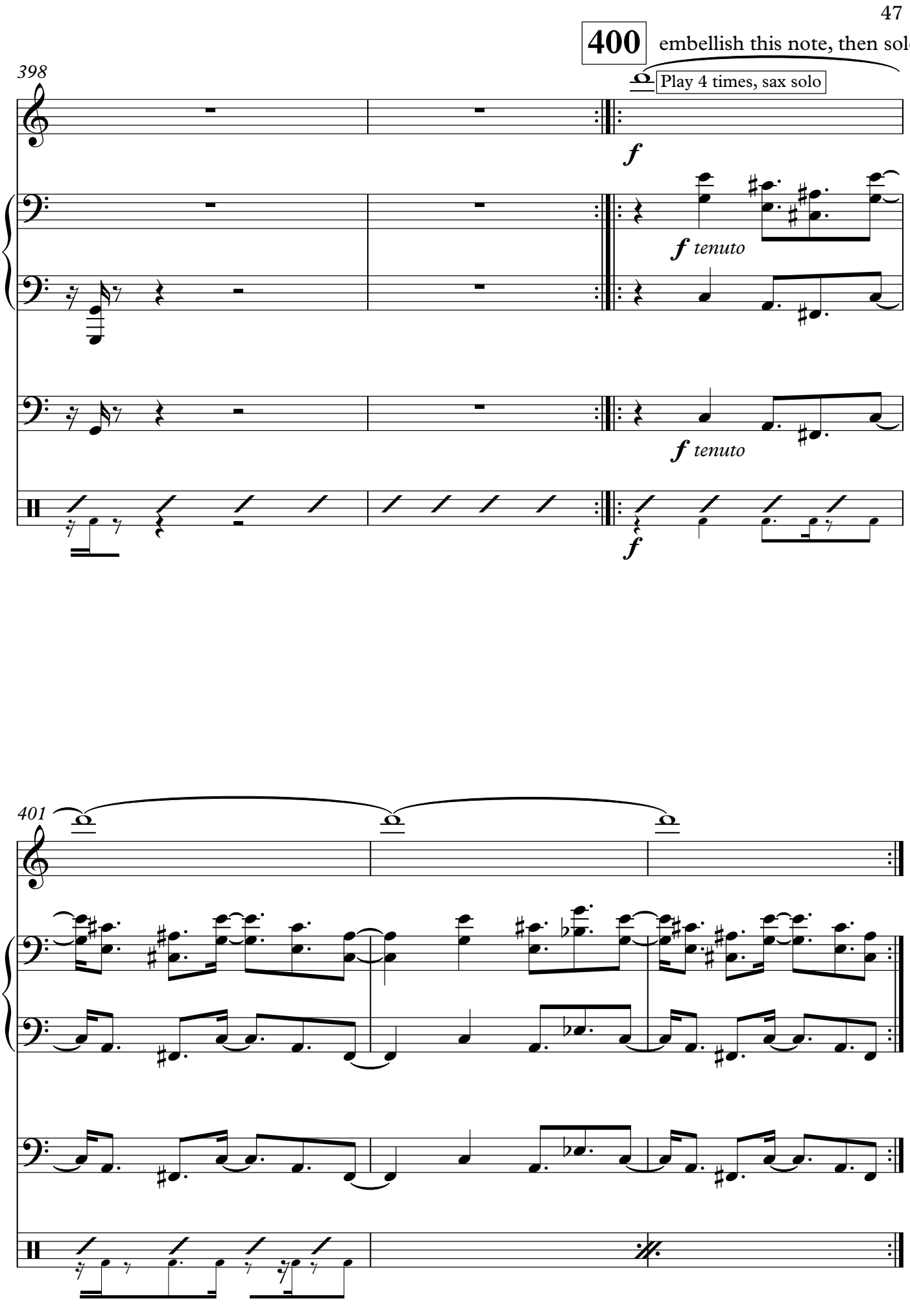
gradually embellish this note



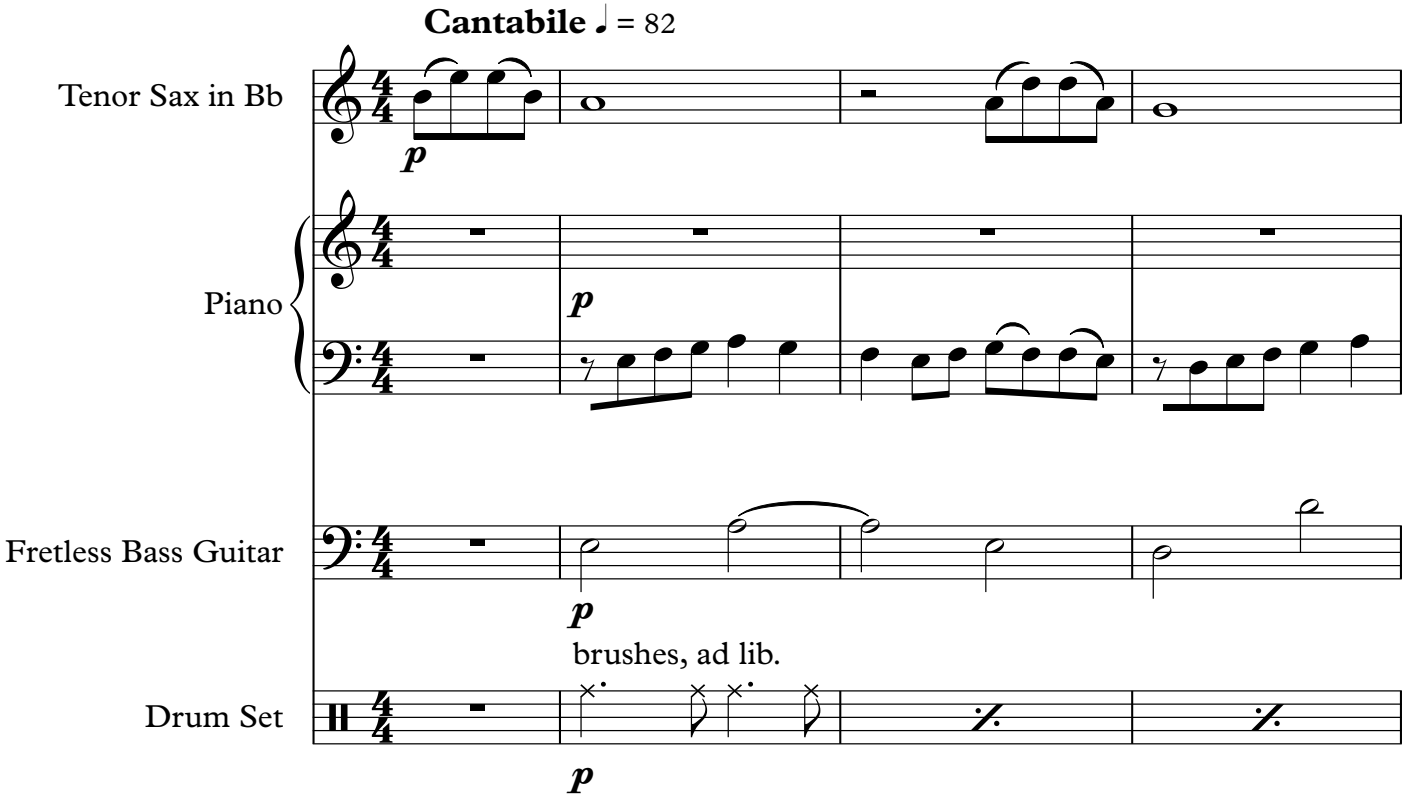
395

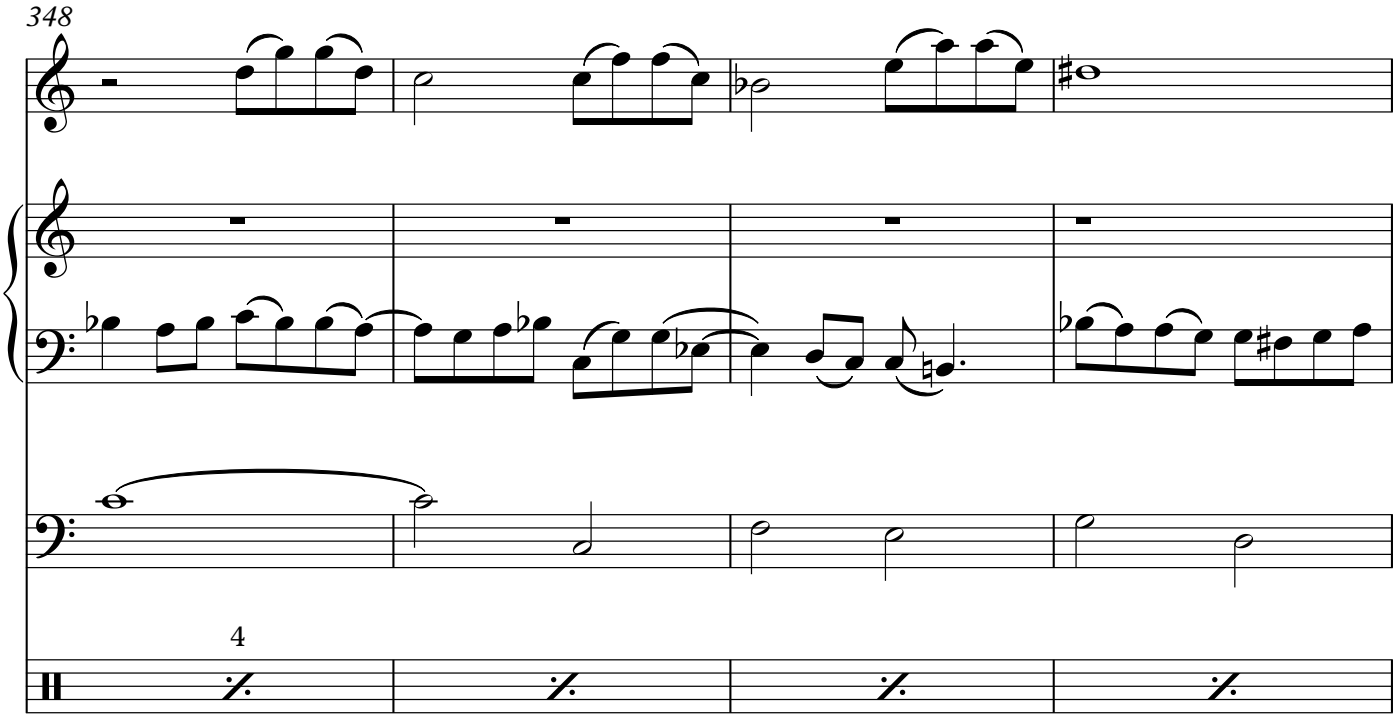
BATTLE between Sonnet 128 and rap

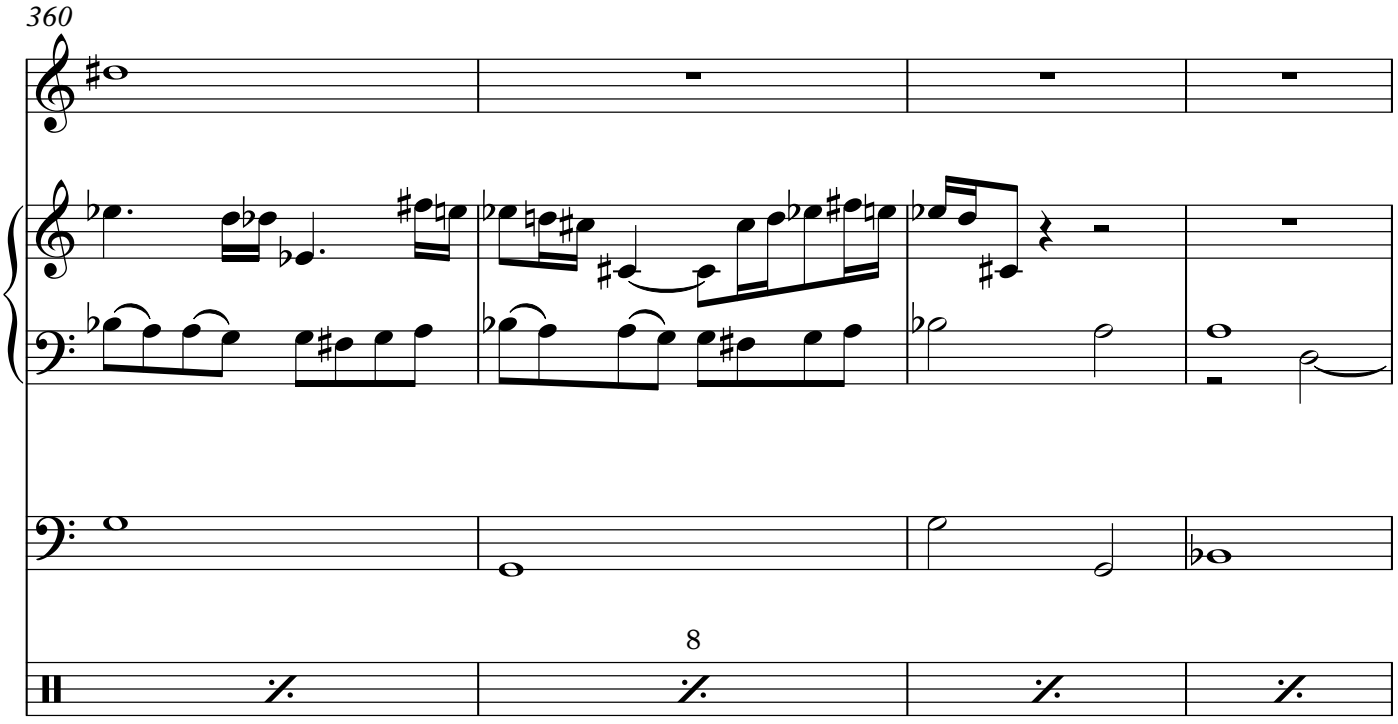


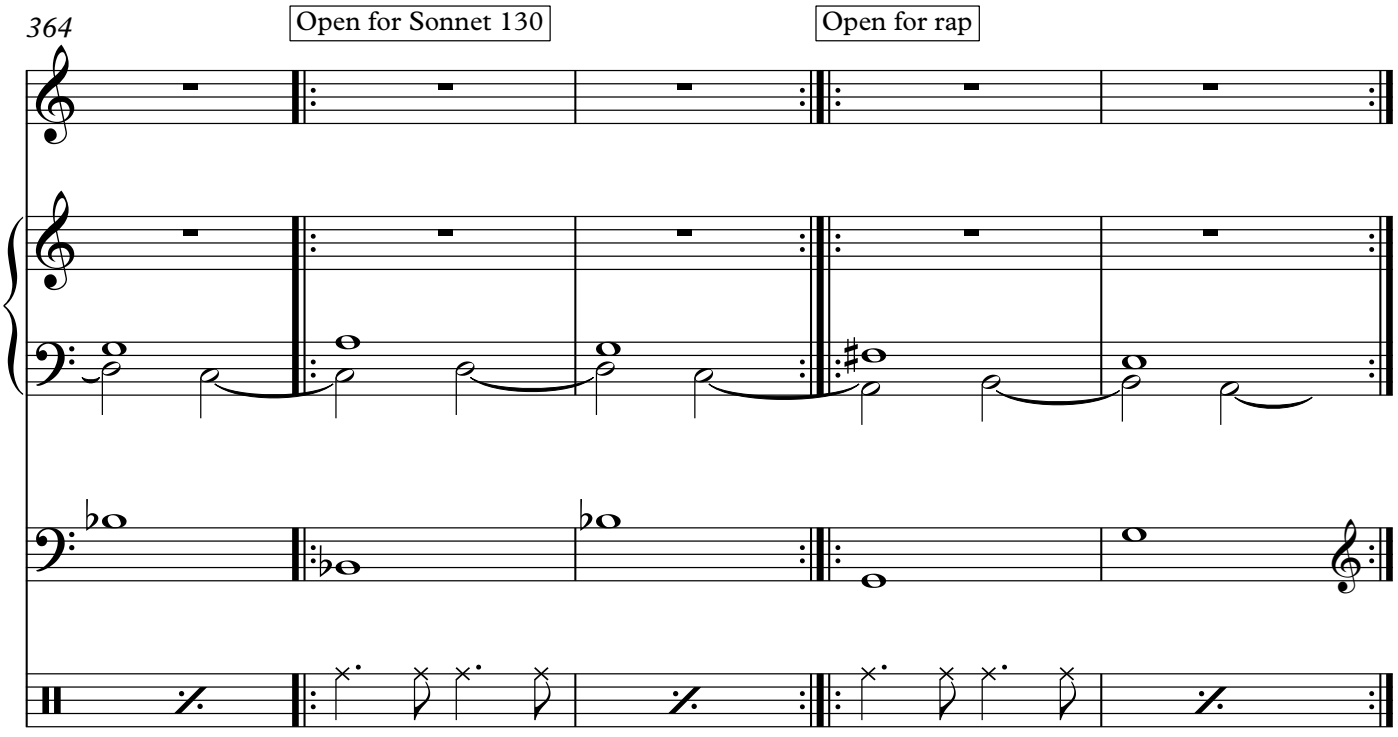

400
embellish this note, then solo
Play 4 times, sax solo
398
f
f tenuto
f tenuto
f
401

9.Lactoside Romantic






360
8


364
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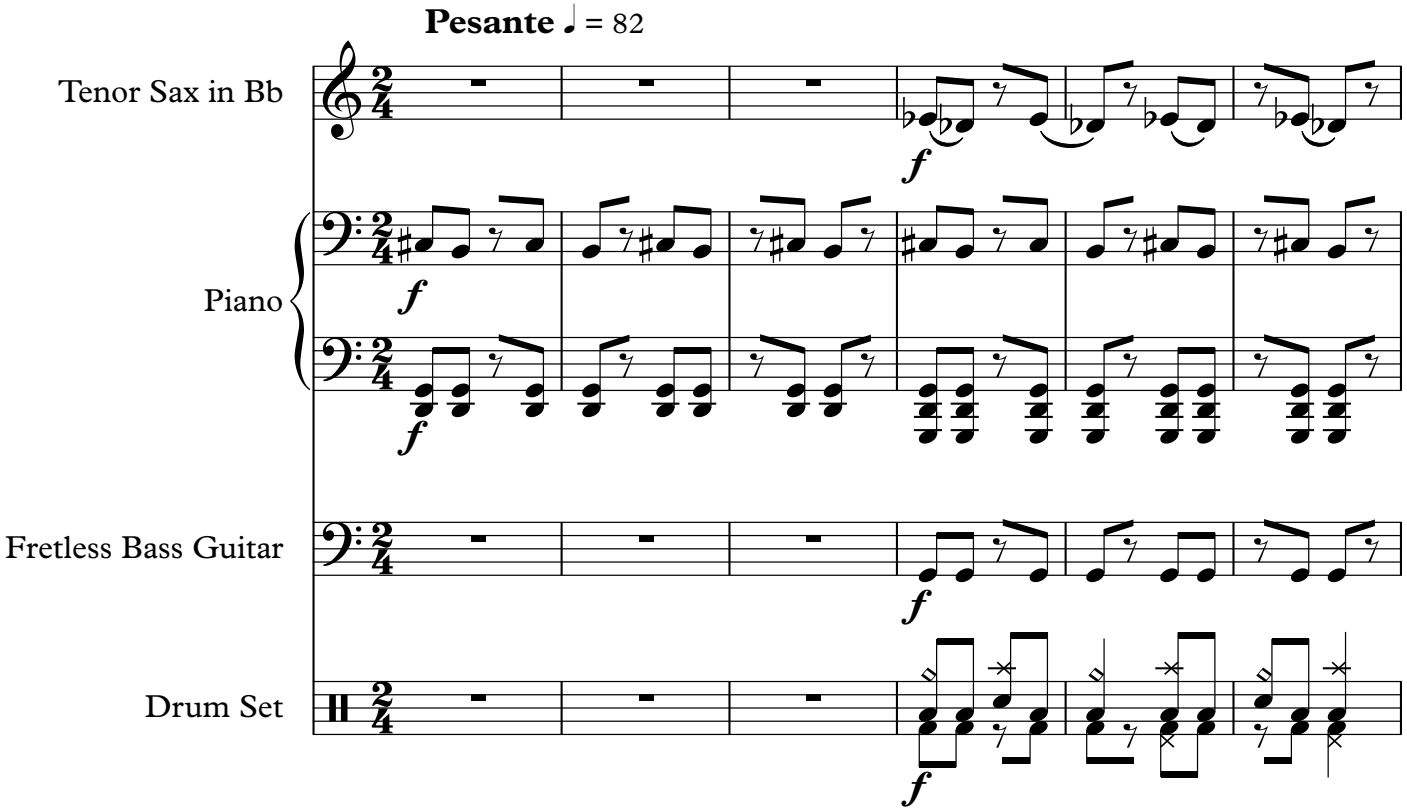
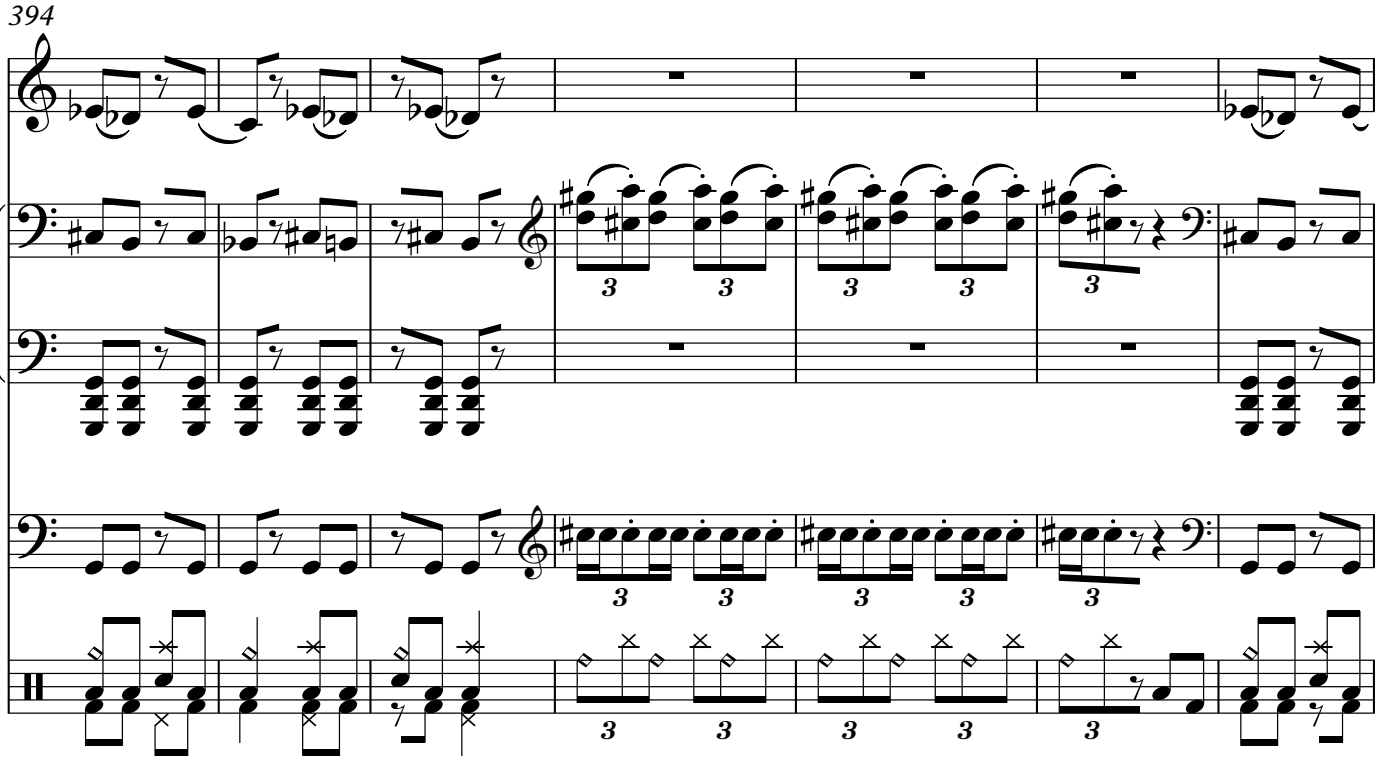
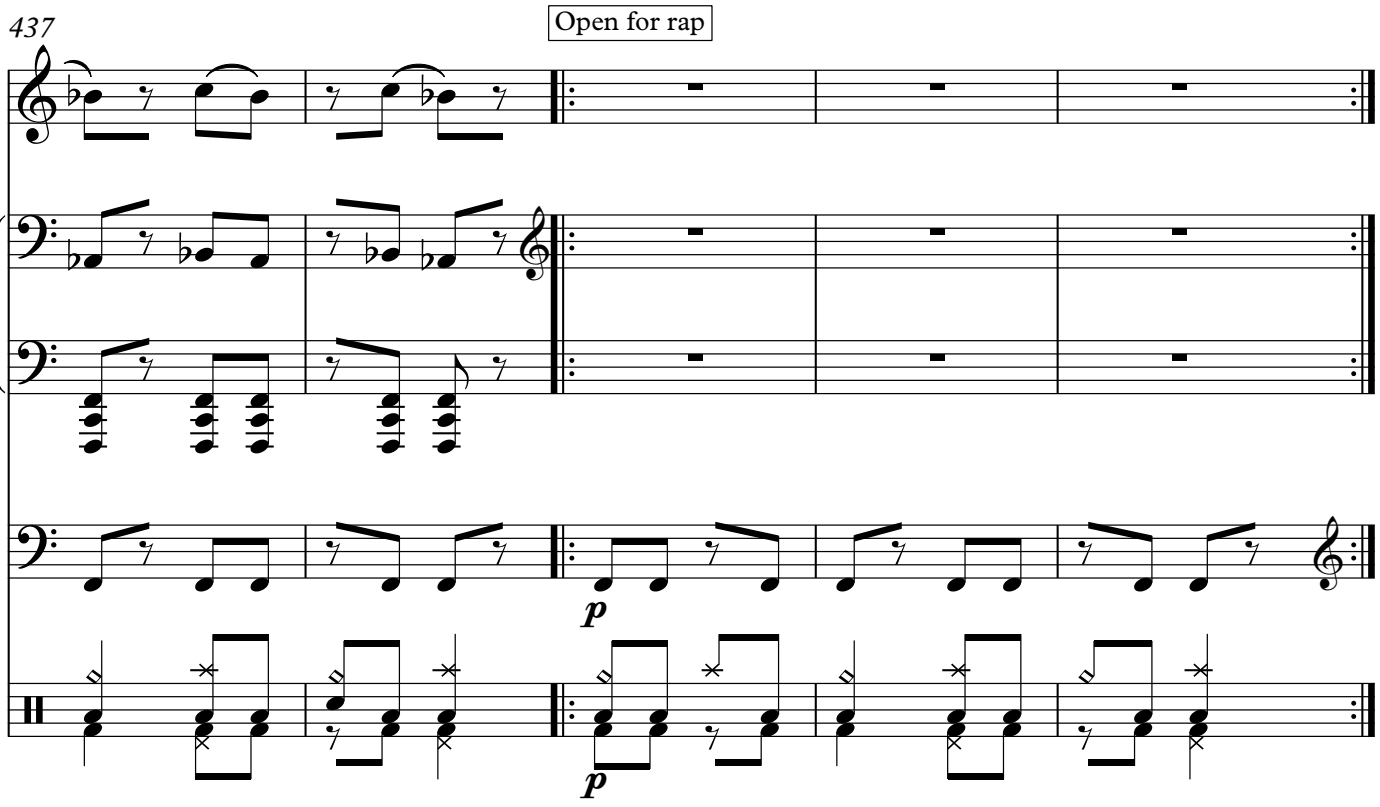
10.Melodic Castration



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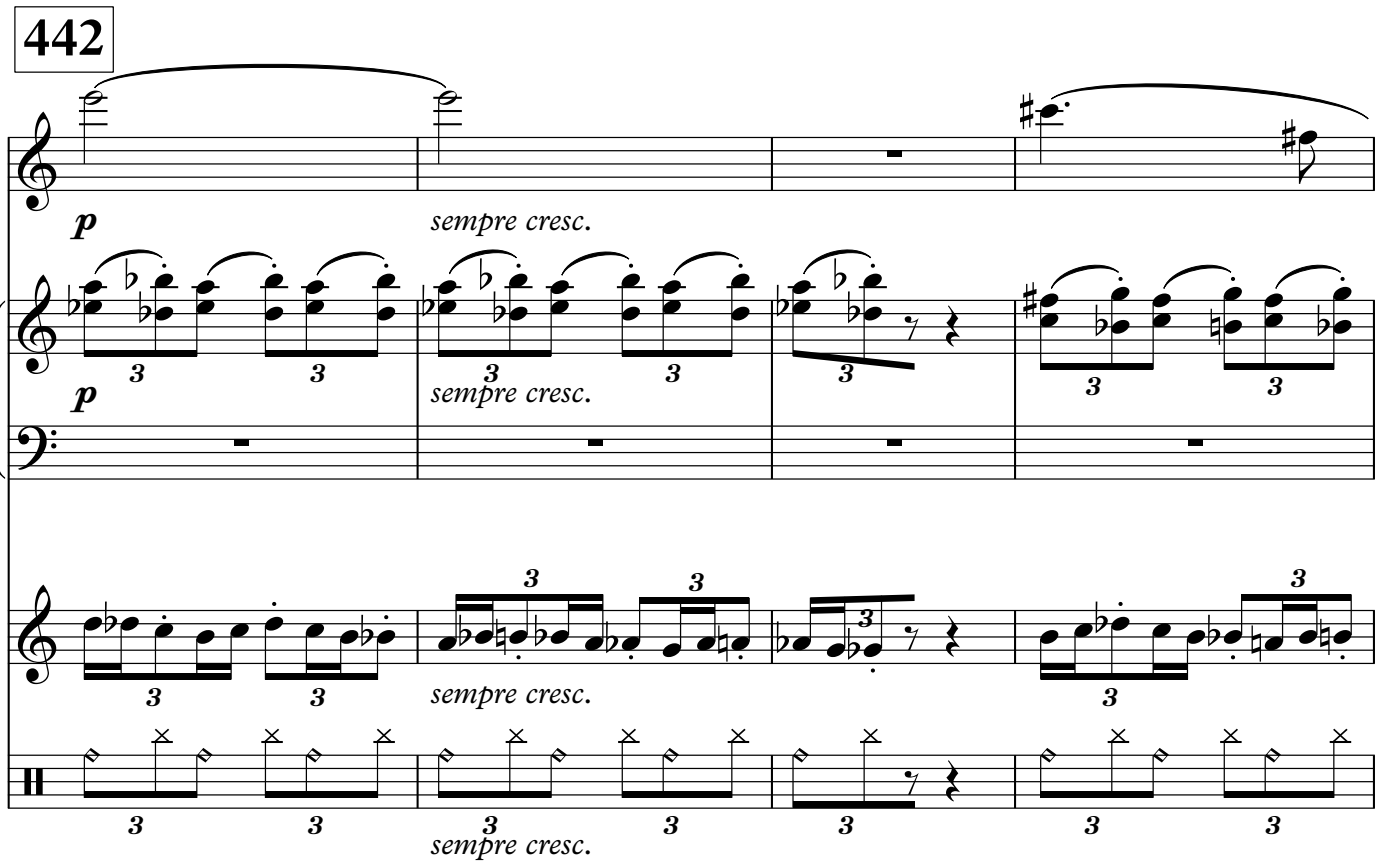
442
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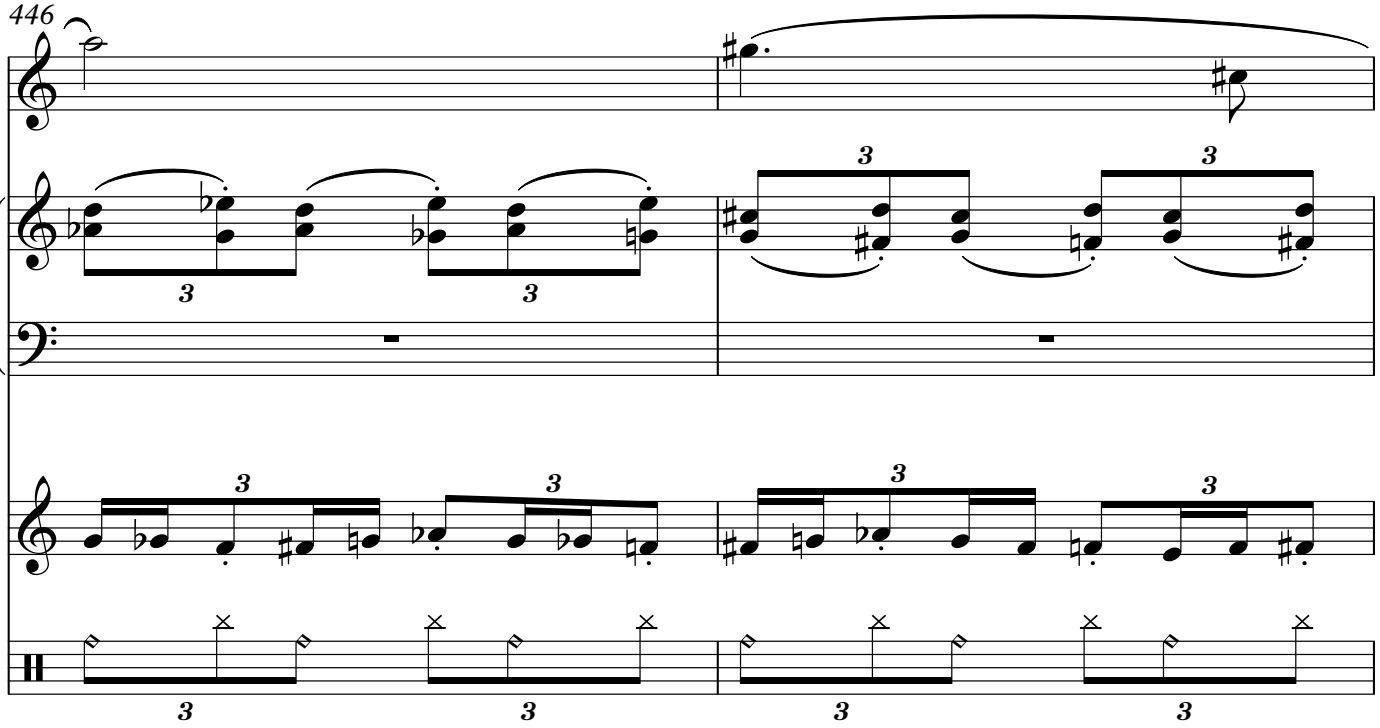
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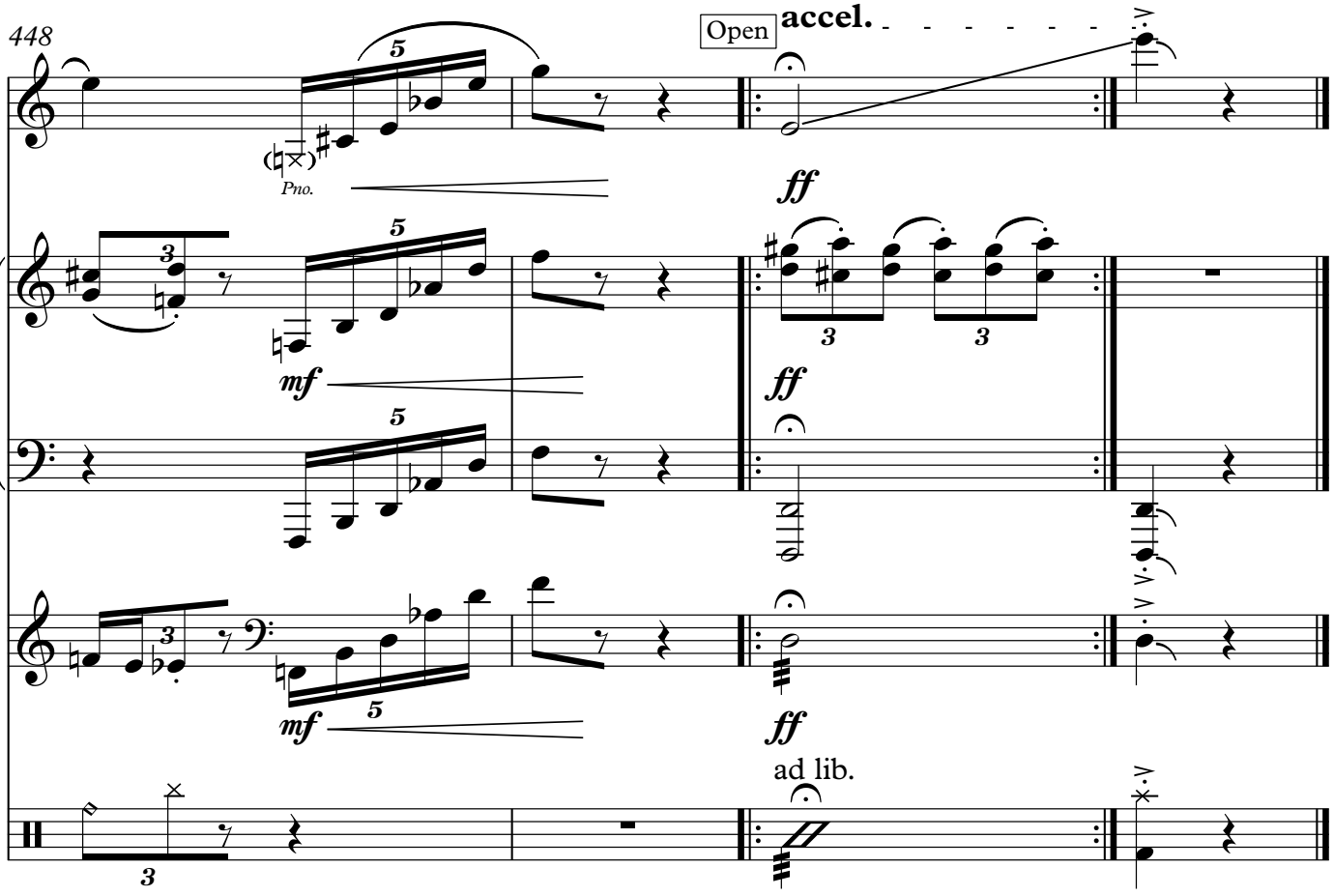
448
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