



Gerry Joe Weise

Australia

Bushland Sinfonietta for Strings and Flutes (Sinfonietta No.4, Musical Land Art)

About the artist

Gerry Joe Weise (born 1959, in Sydney, Australia), is an Australian musician and composer. Weise's main inspiration is Béla Bartók, who he considers his favorite composer and musician of all time. Other influences include Stravinsky, Debussy, and Australian folklore music. The coastal landscapes of Australia have often inspired Weise's music. As a teenager, Weise had a large collection of Karlheinz Stockhausen records, which paved his introduction into Contemporary music. Nevertheless Weise relies on his own personal originality for his compositions on rhythm, harmony, and dissonance, which he has been studying and composing since the 1970s.

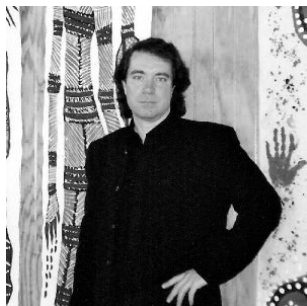
Weise has lived and worked in Australia; and overseas in France, Germany, Switzerland, and the United States. He has also toured other European countries.

As a teacher, he has taught music or conducted workshops for: the Woodlawn Arts Academy, Sterling, IL, USA; Conservatoire National Supérieur d... (more online)

Associate: BMI

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-gerryjoeweise.htm>

About the piece



Title: Bushland Sinfonietta for Strings and Flutes [Sinfonietta No.4, Musical Land Art]
Composer: Weise, Gerry Joe
Arranger: Weise, Gerry Joe
Copyright: Creative Commons Licence
Publisher: Contemporary ARC Australia
Instrumentation: 2 flutes solo and Orchestra
Style: Classical
Comment: 21st-century classical music, Australian contemporary. 2 Trios of Strings and Flutes. Instrumentation : Piccolo flute, Concert flute, Alto flute, Viola, Violoncello, Contrabass. ISMN: 979-0-9022589-1-3

Gerry Joe Weise on [free-scores.com](https://www.free-scores.com)



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GERRY JOE WEISE

(born 1959)

BUSHLAND AND SINFONietta



STRINGS AND FLUTES **SEXTET**
CONTRABASS, CELLO, VIOLA
ALTO, CONCERT, PICCOLO

2020 PUBLISHED BY CONTEMPORARY ARC AUSTRALIA. ISMN 979-0-9022589-1-3

Bushland Sinfonietta

Full Score for 2 Trios, Strings & Flutes.

(Sinfonietta n.4, Musical Land Art, 2020)

Gerry Joe Weise
(1959)

$\text{♩} = 56 / \text{♩} = 84$ *Allegro agitato* I. DAWN

Musical score for Piccolo, Concert Flute, Alto Flute, Viola, Violoncello, and Contrabass (amplified). The score is in 6/8 time with a key signature of one sharp (F#). The Piccolo part starts with a *mp* dynamic. The Concert Flute part starts with *mp*, then *f*, and ends with *mf*. The Alto Flute part starts with *mp*. The Viola part starts with *mp* and includes a *pizzicato* marking. The Violoncello part starts with *mf* and includes a *pizzicato* marking. The Contrabass (amplified) part starts with *mp* and includes a *pizzicato* marking.

Stage Plots for stereo effect.

L to R : C Flute, Piccolo, Alto Flute, Cello, Contrabass, Viola.

Advanced : C Flute, Cello, Piccolo, Contrabass, Alto Flute, Viola.

vibrato : \sim normale \sim medio \sim lento

Musical score for Piccolo (P), Concert Flute (C), Alto Flute (A), Viola (V), Violoncello (C), and Contrabass (B). The score is in 6/8 time with a key signature of one sharp (F#). The Piccolo part starts with *mf*. The Concert Flute part starts with *mf*, then *ppp pp*, and ends with *p*. The Alto Flute part starts with *p* and ends with *mp arco*. The Viola part starts with *p* and ends with *(p) arco*. The Violoncello part starts with *mp* and ends with *(mp)*. The Contrabass part starts with *mp* and ends with *punctuated* and *mf*.

Bushland Sinfonietta for Strings and Flutes - Gerry Joe Weise

2020 Published by Contemporary ARC Australia

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7

full (D)

Pizz. *mf* *pp* *mp* *mf*³

V *mf* *f* *mp* *mf*

C *mf* *f* *mp* *mf*

B *mf* *f* *mp* *mf*

10

Pizz. *mp* *p* *mf* *p* *tr tr* *mp* *aliss*

V *mp* *pizz.* *mp* *norm.*

C *mp* *pizz.* *mp* *norm.*

B *mp* *pizz.* *mp* *norm.*

13

P *(mf)* *hum*

C *(p)*

A *(mp)*

V arco *(mp)* *pp* *pizz.* *mp pizz.*

C arco *mf* *mp* *mf*

B *(mf)* *mp*

16

P *hum* *hum* *hum*

C

A

V

C

B

19

P
C
A
V
C
B

hum - - - - - hum - - - - - tone - air tone
hum - - - - -

22

B *stesso tempo* II. EARLY MORNING

P
C
A
V
C
B

mp
mp
mf
staccato p
staccato (mp)
staccato (mf)
staccato mf
mp

25

P

C

A

V

C

B

mp

28

P

C

A

V

C

B

mf

31

P
C
A
V
C
B

mf *mp* *mf* *(mp)*

norm. *mp* *norm.* *(mf)* *norm.* *mf*

III. LATE MORNING

34 C *stesso tempo*

P
C
A
V
C
B

f *mf* *pp* *p* *mp* *mp*

37

P *full (D)*

C

A

V *mf*

C *mf*

B

40

P *flz.*

C *mp p pp*

A *mp p*

V *p mf p*

C *mp mf*

B

43

P
C
A
V
C
B

46

P
(mf)
C
A
V
C
B

hum
mp
pp
p
arco (p)
arco (mp)
pizz. p
pizz. (mp)
mf mp

49

P
C
A
V
C
B

hum *hum* *hum*

52

P
C
A
V
C
B

hum *hum*

tone --- air tone

mp *mp* *mf* *mf*

(*mp*) *mf*

IV. NOON

D *stesso tempo*

54

P (mf)

10

10

B (mf) p

58

P mp

C mp

B (mf) punctuated

62

P

C

A

V

C

B

65

Tutti

P

C

A

V

C

B

(mp)

(mp)

p

(mp)

mp norm.

mp

68 $6/8 - 1$ $6/8 + 1$

P *p* *mp*

C *p* *mp* *p*

A *(p)*

V

C

B *mf* *f* *mf* *f* *mf*

72 $9/8 + 1$

P

C

A

V

C

B *f* *mf* *f* *mf*

75

E

stesso tempo

V. EARLY AFTERNOON

P

C

A

V

C

B

(mp)

mf

(mf)

mp

77

P

C

A

mf

V

C

B

80

full (D)

Tutti

(*mf*)

mf

mf

mf

(*mp*)

(*mf*)

(*mp*)

83

3

86

P
C
A
V
C
B

mp
mf
mf
mf
mf
mf

tr
mf
mp
mf
mf
mp

mf
mf
mf
mp
mf
mp

mf
mf
mf
mp
mf
mp

89

P
C
A
V
C
B

hum
hum
hum

mf
mf
mf
mf
mf
mp

mf
mf
mf
mp
mf
mp

mf
mf
mf
mp
mf
mp

92

P *(mf)*
hum - - - tone - - - air tone

C *(mp)*

A *(mp)*

V *(mp)*

C *(mf)*

B *(mp)*

VI. MID AFTERNOON

94 **F** *stesso tempo*

P *f* hum 3 3 3 3

C

A

V *(mp)* *mf*

C *(mf)* *(mf)*

B *(mp)* *mf*

97 6/8 - 1

P
C
A
V
C
B

(mp)
(mp)

100

P
C
A
V
C
B

hum

102

P
C
A
V
C
B

tr *hum* 3 3 3 3 3 3

104

P
C
A
V
C
B

tr *full (Ab)* *p* *mp* *tr* *full (A)* *ff* *hum-tone* 3 3 3 3 3 3

106

P *mf* 3 *f*

C *mf* 3

A *mf* 3

V

C

B

109

P *mf* 3 4

C *mf* 3 *mp*

A *mf* 3 *mp*

V

C

B

VII. LATE AFTERNOON

Musical score for measures 111-112. The score is for a string quartet (Violin I, Violin II, Viola, Cello) and a double bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is *stesso tempo*. The score includes dynamic markings: *mp* for Violin I, Cello, and Double Bass, and *(mf)* for Viola. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

Musical score for measures 113-115. The score continues for the string quartet and double bass. The key signature remains one sharp (F#) and the time signature is 4/4. The tempo is *stesso tempo*. The score includes dynamic markings: *(mf)* for Violin I, *pp* for Violin II, *p* for Viola, *p* for Violin I, *mp* for Cello, *p* for Double Bass, *arco* for Violin I and Cello, *(p)* for Double Bass, *(mp)* for Cello, and *punctuated* for Double Bass. The music features a rhythmic pattern of eighth and sixteenth notes with rests, and includes phrasing slurs and accents.

116

P *mf* *(mf)* 3

C *mp* *pp* *mp*

A *mp* *pp* *mp*

V *pizz.* *mf* *f* *arco* *pizz.* *mf*

C *pizz.* *mf* *f* *arco* *(f)*

B

full (D)

119

P *p* *mf* *p* *mp*

C *p* *mf* *p*

A *p* *tr tr* *gliss*

V *mp*

C *pizz.* *mf*

B *norm.* *(mf)*

122

P (mf) hum

V (mp) arco mp pizz.

C (p) arco mp pizz.

A (mp)

B (mf) mp

125

P hum

V

C

A

B

128

P
C
A
V
C
B

hum - - - - - hum - - - - - tone - air tone
hum - - - - -

131

H *stesso tempo* VI. SUNSET

P
C
A
V
C
B

mp
mp
p
staccato
(mp)
staccato
(mf)
staccato
mf

133

Musical score for measures 133-135. The score is written for Flute (P), Clarinet (C), Alto Saxophone (A), Violin (V), Cello (C), and Bass (B). The key signature is three sharps (F#, C#, G#). The dynamics are marked *mf* and *mp*. The music features a complex rhythmic pattern with many sixteenth notes and rests.

136

Musical score for measures 136-138. The score is written for Flute (P), Clarinet (C), Alto Saxophone (A), Violin (V), Cello (C), and Bass (B). The key signature is three sharps (F#, C#, G#). The music continues with a complex rhythmic pattern, featuring many sixteenth notes and rests.

139

Musical score for measures 139-141. The score is written for five parts: Piano (P), Clarinet (C), Alto Saxophone (A), Violin (V), and Bass (B). The key signature is three sharps (F#, C#, G#). The piano part (P) features a complex rhythmic pattern with many sixteenth notes. The clarinet (C) and alto saxophone (A) parts have a more melodic line with some rests. The violin (V), clarinet (C), and bass (B) parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf* and *mp*.

142

Musical score for measures 142-144. The score continues for five parts: Piano (P), Clarinet (C), Alto Saxophone (A), Violin (V), and Bass (B). The key signature remains three sharps. The piano part (P) has a melodic line with a *mf* dynamic. The clarinet (C) and alto saxophone (A) parts have a similar melodic line with *mf* dynamics. The violin (V), clarinet (C), and bass (B) parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf*, *mp*, and *norm.*

stesso tempo

VII. EVENING

144 **I**

P *(mf)* full (G)

C *(mp)*

A *(mp)*

V *(mp)*

C *(mf)*

B *(mf)*

147

P

C

A

V *(mp)*

C *(mf)*

B *(mf)*

150

P
C
A
V
C
B

153

6/8 + 2

P
C
A
V
C
B

mp
(mp)
(mp)
mf
hum
(mp)
(mf)
(mf)
mp
mf

Musical score for measures 156-157. The score includes parts for Flute (P), Clarinet (C), Alto Saxophone (A), Violin (V), Cello (C), and Bass (B). The Alto Saxophone part has *mp* *hum* and *p* *hum* markings. The Bass part has *mp* and *mf* markings, with a note marked *>* full (Eb).

J *stesso tempo*

VIII. NIGHT

Musical score for measures 158-160. The score includes parts for Flute (P), Clarinet (C), Alto Saxophone (A), Violin (V), Cello (C), and Bass (B). The Flute part has *(mp)* markings. The Alto Saxophone part has *(p)* *hum* markings. The Violin part has *(mp)* markings. The Cello part has *mp* markings. The Bass part has *(mf)* markings.

161

P *mf*

C *(mp)*

A *mf* *mp* *hum*

V *(mp)*

C *mf* *mp*

B *(mf)* *mp*

164

P *mp* *mf*

C *mf*

A *hum* *p*

V

C

B

168

Musical score for measures 168-170. The score is arranged in two systems. The first system contains staves for Flute (P), Clarinet (C), and Alto Saxophone (A). The second system contains staves for Violin (V), Cello (C), and Bass (B). Dynamics include *mp* and *p*. An accent (^) is placed over a note in the Violin staff in measure 170.

171

Musical score for measures 171-173. The score is arranged in two systems. The first system contains staves for Flute (P), Clarinet (C), and Alto Saxophone (A). The second system contains staves for Violin (V), Cello (C), and Bass (B). Dynamics include *mf* and *mp*.

174

P

C

A

V

C

B

mp

(mp)

mf

mf

hum

177

P

C

A

V

C

B

p

hum - - - -

mp

p

hum

p

hum - - - -

mp

mp

P

C

A

V

C

B

pp

pp ppp pp hum p

p

pp

K

IX. MIDNIGHT

X. SLEEP

P

C

A

V

C

B

ppp 8

tone

air

M

wind

pppppp

(p)

pp p ppp

p

(mp)

(mp)

(pp)

ad lib.