

JIM FIELDHOUSE

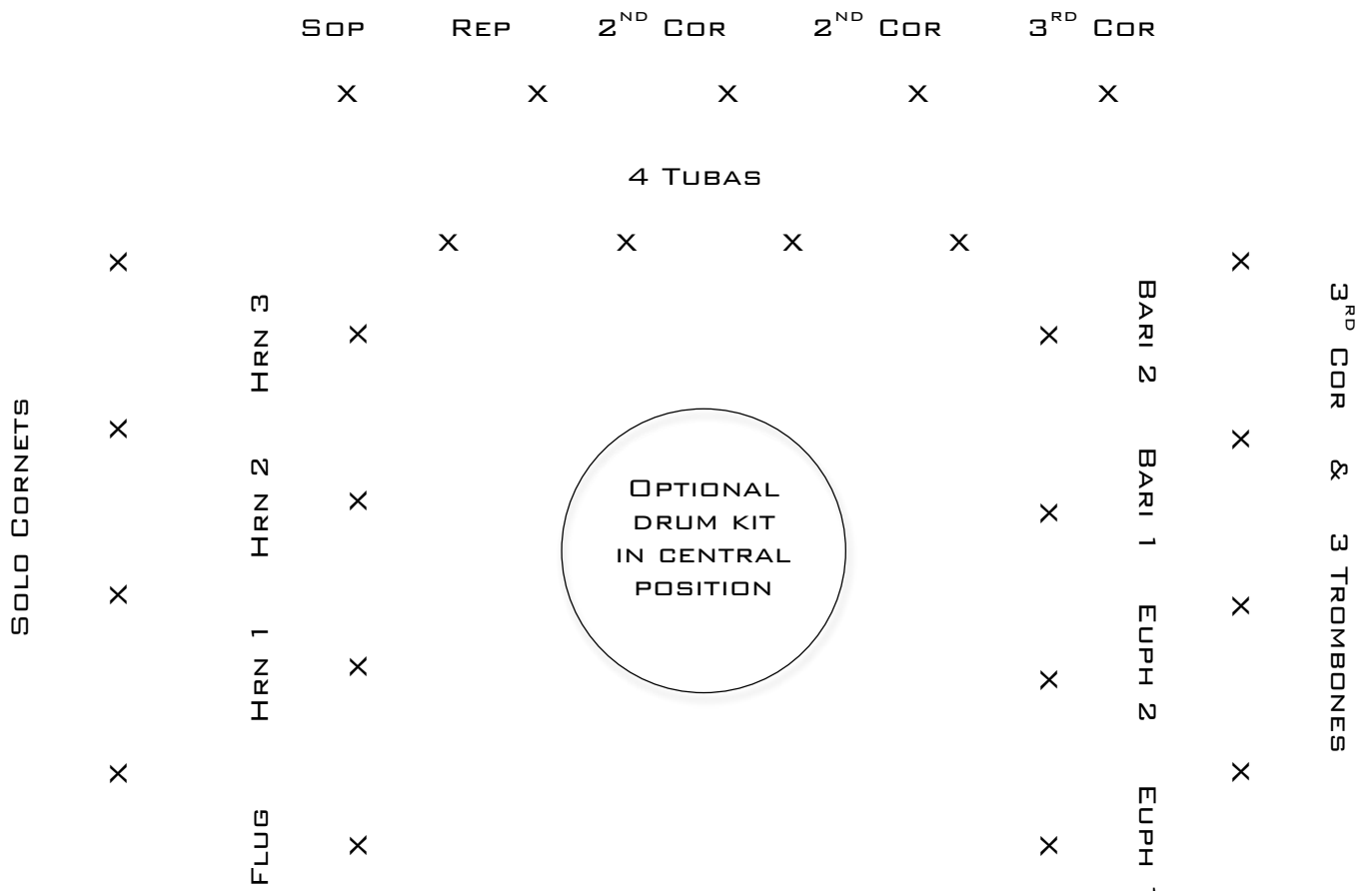
Nefarious

FOR FAIREY BRASS BAND
2014

In a Jazz-funk style, Nefarious is a devilish groove chart with evil undertones!

Stage set: horns, baritones, euphoniums and tubas seated with cornets and trombones stood around the outside. Drum kit may be placed in the middle of the band

PERCUSSION SET-UP



Nefarious was written for The Fairey Brass Band from Stockport. It was premiered at the 2014 Brass in Concert Contest at The Sage, Gateshead and became the title track of the band's 2015 CD.

Nefarious has at its core a malevolent groove set up by the bass trombone and tuba section. The piece was originally part of a programme themed around myth and magic and the angular melodic material is actually built using the notes of the first phrase of Tchaikovsky's iconic Sugar Plum Fairy theme, which is morphed into an extended funk line. The middle section of the music features jazz solo lines for flugelhorn, euphonium, trombone and cornet, over a more chilled-out feel that gradually builds to a restatement of the opening material and a ferocious conclusion.



Nefarious

FOR THE FAIREY BRASS BAND
2014

♩=110 Funk Rock

The score is written for a large ensemble. The top section includes:

- Soprano Cornet
- Solo Cornets 1 & 2
- Solo Cornets 3 & 4
- Repliano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugel
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphoniums
- E. Bass
- B. Bass

The bottom section includes:

- Drum Set
- Vibraphone
- Congas
- Timpani

The score is in 4/4 time and features dynamic markings such as *f*, *ff*, *mf*, and *mp*. It includes performance instructions like accents, slurs, and a specific instruction for the Congas: "TO VIBRA-SLAP".

5

Sop. Cor. *f* *mp*

Solo Cor. *f*

Solo Cor. *f*

Rep. Cor. *f* MUTED OPEN

2nd Cor. *f* MUTED OPEN

3rd Cor. *f* MUTED OPEN

Flug. *f* *mp*

Solo Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

1st Bar. *mf* *mp*

2nd Bar. *mf* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f*

Euph. *f*

E. Bass *f*

B. Bass *f*

Dr. *f* FULL AD-LIB

Vib. *f* *mp*

Congas VIBRA-SLAP RETURN TO CONAS

Tymp. *f*

11

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

FLU.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Ev. Bass

Bb Bass

Dr.

Vib.

Congas

Temp.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

f

f

mp *mf* *f*

mp *mf* *f*

f

f

mf

mf

ONCE THE GROOVE IS ESTABLISHED FEEL FREE TO AD-LIB!

NEFARIOUS
BRASS BAND

16

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E. Bass

Bs Bass

Dr.

Vib.

Congas

Temp.

mp

f

f

mp

f

mf

mp

f

mf

mp

f

mf

f

f

mp

f

f

f

f

f

f

21

Sop. Cor. *mf* *ff*

Solo Cor. *mf* *ff* *f*

Solo Cor. *mf* *ff* *f*

Rep. Cor. *fp* *f*

2nd Cor. *fp* *f*

3rd Cor. *fp* *f*

Flug. *mf* *ff* *f* *mf*

Solo Hn. *mf* *ff* *f* *mf*

1st Hn. *fp* *mf* *ff* *f* *mf*

2nd Hn. *mf* *f* *f* *mf*

1st Bar. *mf* *ff* *f*

2nd Bar. *mf* *ff* *f*

1st Tbn. *fp* *f*

2nd Tbn. *fp* *f*

B. Tbn. *mp* *mf* *f*

Euph. *mf* *ff* *f*

Ev. Bass *fp* *mp* *f*

Bs Bass *fp* *mp* *f*

Dr. WITH BELL NOTES *f* *tr* *f*

Vib. *f* *tr* *f* TO Tbn.

Congas *mf* *f* AS WRITTEN OR AD LIB

Temp. *mp* *f*

-1- -2-

25

Sop. Cor. *mf*

Solo Cor. *f*

Solo Cor. *f*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flut. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *f*

Euph. *f*

E♭ Bass

B♭ Bass

Dr.

Vib.

Congas -3- -4- -5- -6- -7-

Temp.

STR MUTE

30

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Vib.

Congas

Timp.

mf

f

mp

2ND PLAYER

3

AS WRITTEN OR AD LIB

-8-

-1-

-2-

-3-

40

Sop. Cor. *ff* *f* *mf* *f*

Solo Cor. *f* *f*

Solo Cor. *f* *f*

Rep. Cor. *f* *mf* *f*

2nd Cor. *f* *mf* *f*

3rd Cor. *f* *mf* *f*

Flug. *f* *mf* *f*

Solo Hn. *f* *mf* *f*

1st Hn. *f* *mf* *f*

2nd Hn. *f* *mf* *f*

1st Bar. *f* *f*

2nd Bar. *f* *f*

1st Tbn. *f* *mf* *f*

2nd Tbn. *f* *mf* *f*

B. Tbn. *f* *f*

Euph. *f* *f*

Ev. Bass *f* *f*

Bs. Bass *f* *f*

Dr. *f*

Tri. *f*

Congas *f* AS WRITTEN OR AD LIB -1- -2- -3- -4- -5-

Temp. *f* TO 1B. E.S.

45

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Ev. Bass

Bs. Bass

Dr.

Tri.

Congas

Temp.

STAND & FACE OUT

SOLD CHILLED OUT FEEL - BUILDING

mp

mf

f

ff

2ND ONLY

LET TRIANGLE, SHAKER AND CONGAS TAKE THE LEAD UNTIL 72

Egg Shaker

mp

50

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E. Bass

B. Bass

Dr.

Tri.

Congas

E.S.

CUP MUTE

1 PLAYER

p

mp

>

3

55

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Ev. Bass

Bs. Bass

Dr.

Tri.

Congas

E.S.

mp

mp

p

p

STAY STOOD UP

p

p

p

p

mf

mf

mf

mf

SOLO SAXZ
STAND AND FACE OUT

mf

mf

mf

AD LIB

-1-

-2-

-3-

mp

mp

mp

60

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E. Bass

B. Bass

Dr.

Tri.

Congas

E.S.

mp

mf

p

mp

4

5

6

7

8

65

Sop. Cor.

Solo Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *f*

2nd Tbn.

B. Tbn. *mf*

Euph.

E. Bass *mf*

B. Bass *mf*

Dr.

Tri. *mp*

Congas *f*

E.S. *mp*

2ND ONLY

SOLO QUARTET RE-LEAD FROM THE FIRST OUT

mf

mf

mf

mf

mf

mf

f

mf

mf

mp

f

mp

mp

f

mp

mp

1-1-2-2-3-3-4-4-5-5

70

Sopp. Cor.

Solo Cor. MUTE OUT

Solo Cor. MUTE OUT

Rep. Cor. MUTE OUT

2nd Cor. MUTE OUT

3rd Cor. MUTE OUT

Flueg. UNISON WITH OTHER SOLOISTS

Solo Hn. f sf mf

1st Hn. f sf mf

2nd Hn. f sf mf

1st Bar. f sf mf

2nd Bar. f sf mf

1st Tbn. SHORT FALL SLUR ff UNISON WITH OTHER SOLOISTS

2nd Tbn. mf

B. Tbn. f UNISON WITH OTHER SOLOISTS

Euph. f UNISON WITH OTHER SOLOISTS

E♭ Bass f

B♭ Bass f

Dr. FILL

Tri.

Congas -6- -7- -8- AD LIB -1- -2- f TO TIME

E.S.

75

Sop. Cor.

Solo Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flut.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

Tr.

Congas

E.S.

mf

f

mp

OPEN

3- 4- 5- 6- 7-

NEFARIOUS
BRASS BAND

80

Sopp. Cor.

Solo Cor. *TUTTI*

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flue. *[SIT]*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *2ND SOLOIST SIT DOWN*

2ND ONLY

E♭ Bass.

B♭ Bass.

Dr.

Tri. *TAMBOURINE*

Congas *AD LIB*

Timpani *TIMPANI*

-8- -1- -2- -3- -4-