

Mixtape

Collage for Orchestra

Marko Marinic

2025

Instrumentation

2 Flutes (2nd doubles piccolo)
2 Oboes
2 Clarinets (Bb)
2 Bassoons

4 Horns (F)
2 Trumpets (Bb)
2 Trombones
1 Bass Trombone

Percussion 1

Clash cymbal
Crash cymbal
Suspended cymbal
Tom-toms (x4 ranging low to high)
Vibraphone (motor off)
Bass drum

Percussion 2

Triangle
Glockenspiel
Snare drum
Tam-tam
Bass drum (same as Perc 1)

Timpani (Percussion 3)

Bass drum (same as Perc 1)
Chimes

Piano

Strings

Performance Notes

In a few instances, such as in measures 2-11, musicians are asked to play their favourite melody. The desired effect in these sections is to create a cloud of random sound. Musicians should aim to play their favourite song in its original key and tempo (regardless of whether that matches the score) and should continue or repeat whatever they've decided to play for the duration. The speed indications relate to the original speed of the musician's chosen song. It is okay if at the end of the marked duration the musician's favourite melody is cut off part-way through.

In conjunction with the above: where stems are present but no notehead is given, such as in measure 147, musicians should transition from their favourite song back to the notated music in the general direction indicated by the stems. This transition can be by step or leap depending on where the player's melody is situated in their range, but should be in the notated rhythm. The desired effect here is to have the cloud of random sound coalesce back into the notated music.

In most cases, the first time that songs are quoted in the score, the title and name of the original artist is given above the highest instrument on the score who is playing the quotation.

Program Notes

a bit of personal history

Some of my earliest musical memories come from my parents. The Beatles "White Album" and a "Best of the 70s" mix took turns playing on the car stereo; "Star Wars" on VHS and later "Lord of the Rings" on DVD played on the TV downstairs; a cassette tape of Van Halen's "1984" lived on my shelf, never listened to for fear of wearing it out or accidentally recording over it.

I was 5 or 6 when I asked my dad what his favourite song was. He put on "I Want it That Way" by the Backstreet Boys. Listening to that song still brings back memories of my childhood home, but now also brings to mind the living room of an AirBnB in Whitehorse, Yukon, where we belted the choruses in an impromptu family sing-along just a few hours after I got married.

about Mixtape

Most times when a composer creates a piece of music, they aim to come up with brand new melodic, harmonic, and rhythmic ideas, but this isn't always the case. Sometimes a composer might quote an older piece of music to draw a connection between the past and present, or create a sort of dialogue between themselves and the artist of the original song. In the case of *Mixtape*, I was asked to create something that celebrated the last century of music. Through some combination of music theory and dream-logic, I wound up referencing around fifty different songs.

Mixtape is a collage of musical iconography, a mega-medley compiled in non-chronological order, where rhythms, chord progressions, and melodies that I associate with people and places, and even other songs, exist in community. It is a nostalgic love letter to the music that has served as the soundtrack to my life, and which has shaped me as a musician and human being.

Mixtape was graciously commissioned by Ruth Anderson and Turning Point Ensemble for the occasion of Lord Byng Secondary School's centenary celebration. Special thanks to Sophia Nicol, Tedrick Sak, and Barry Yu for their feedback and suggestions during the creation process, and to Jan and Pete Marinic for their love, support, and good taste in music.

Duration: ca. 7 minutes

Mixtape

Collage for Orchestra
Transposing Score

Marko Marinic

For Ruth Anderson & Lord Byng Secondary School
Dedicated to Pete & Jan Marinic

Fanfare ♩ = 96

Flute 1
Piccolo
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Bass Trombone
Percussion 1
Percussion 2
Percussion 3/Timpani
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Clash Cym.
Tri.
Timp.
Sus. Cym.
let ring
To Sus. Cym.
To Sn. Dr.
Sn. Dr.
To B. Dr.
To Toms

Get faster and faster!
play your favourite melody, in any key
play your second favourite melody
Get faster and faster!
play your favourite melody, in any key
play your second favourite melody
Get faster and faster!
play your favourite melody, in any key
play your second favourite melody
Get faster and faster!
play your favourite melody, in any key
play your second favourite melody

(a tempo)

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molto rit. **A** ♩ = 90 Sentimental, Disney/Pixar

FL 1 *play your favourite melody* *p* *mf* *n* *pp* *n* *p*

Picc. *play your favourite melody* *p* *mf* *n*

Ob. 1 *play your favourite melody* *ff* *n* *pp* *n* *p*

Ob. 2 *play your favourite melody* *ff* *n*

Cl. in B♭ 1 *play your favourite melody* *ff* *n* *mf* solo w/Cl 2 *mf*

Cl. in B♭ 2 *play your favourite melody* *ff* *n* *mf* solo w/Cl 1 *mf*

Bsn 1 *sf* *n*

Bsn 2 *sf* *n*

Hn in F 1 *pp* *n*

Hn in F 2 *pp* *n*

Hn in F 3 *sf* *n*

Hn in F 4 *sf* *n*

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1 *sf* *n*

Tbn. 2 *sf* *n*

B. Tbn. *sf* *n*

Toms *f* *mf* *p* *mf*

B. Dr. *f* *pp* *p* *p*

Timp. *f*

Pno *ff* *ppp* *p* *p*

molto rit. **A** ♩ = 90 Sentimental, Disney/Pixar

Vin I *play your second favourite melody* *ff* *n* *pizz.* *p*

Vin II *play your second favourite melody* *ff* *n* *pizz.* *p*

Vla *ff* *n* *pp* *n* *p*

Vc. *ff* *n* *pp* *n*

D. B. *ff* *pp* *n*

To Vib. *Vib. pedal ad lib.*

To Glock. *Glock.*

Pedalling ad lib. *Here Comes the Sun - The Beatles*

B
Rosanna - Toto

FL 1
Picc.
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tbn. 1
Tbn. 2
B. Tbn.
Vib.
Glock.
Timp.
Pno.
Vin I
Vin II
Vla.
Vc.
D. B.

pp *mp* *pp* *p*
pp *p*
pp *mp* *pp* *p*
pp *mp* *pp* *mf*
pp *mp* *pp* *mf*
pp
pp
p *mp*
p *pp*
arco *n* *pp*
arco *n* *pp*
pp *mp* *pp* *p*
pp *mp* *pp* *p*
pizz. *mp*

32 [C]

Fl. 1 *mf* *pp* *p* *mf*

Picc. *mf* *pp* *p* *mf*

Ob. 1 *pp* *p* *mf*

Ob. 2 *pp* *p* *mf*

Cl. in Bb 1 *pp* *p* *mf*

Cl. in Bb 2 *pp* *p* *mf*

Bsn 1 *pp* *p* *mf*

Bsn 2 *pp* *p* *mf*

Hn in F 1 *mp* *pp* *mp* *mf*

Hn in F 2 *mp* *pp* *mp* *mf*

Hn in F 3 *mp* *mf*

Hn in F 4 *mp* *mf*

Tpt in Bb 1 *pp* *mp* *mf*

Tpt in Bb 2 *pp* *mp* *mf*

Tbn. 1 *pp* *mp* *mf*

Tbn. 2 *pp* *mp* *mf*

B. Tbn. *pp* *mp* *mf*

Vib. *To Cl. Cym.* *Cl. Cym.* *p* *mf* *p* *mf* *p* *mf* *sfz* *n*

Glock. *p* *mf* *mf*

Timp. *mf*

Pno. *ppp* *mf* *p*

[C]

Vin I *n* *p* *mf* *mf*

Vin II *n* *p* *pp* *mf* *mf*

Vla. *n* *p* *mf*

Vc. *n* *p* *mf*

D. B. *pizz.* *arco* *mf*

We're in the Money - Harry Warren

43

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

B. Tbn.

To Sus. Cym.

Sus. Cym.

To Sn. Dr.

Sn. Dr.

Timp.

Pno

15^{ma}

Vin I

Vin II

Vla

Vc.

D. B.

D Jaunty, buoyant

[illegible]

E Mounting tension

Gimme Gimme Gimme - ABBA

56

Fl. 1 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *f*

Bon 1 *mf*

Bon 2 *mf*

Hn in F 1 *pp* *mf*

Hn in F 2 *pp* *mf*

Hn in F 3 *pp* *mf*

Hn in F 4 *pp* *mf*

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1 *mf* *n*

Tbn. 2 *mf* *n*

B. Tbn. *mf* *n*

B. Dr. *mf* *p*

Sn. Dr. *f* *mf*

Timp. *mf*

Still D.R.E. - Dr. Dre & Snoop Dogg

Pno *mf*

E Mounting tension

Vin I *f* *n* *mf*

Vin II *f* *mf* *p*

Song of Storms - Koji Kondo

The Crowing - Coheed & Cambria

Vla *f* *p*

Vc. *f* *p*

D. B. *f* *n* *pizz.* *mf* *pizz.* *mf*

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. in Bb 1
- Cl. in Bb 2
- Bsn 1
- Bsn 2
- Hn in F 1
- Hn in F 2
- Hn in F 3
- Hn in F 4
- Tpt in Bb 1
- Tpt in Bb 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- B. Dr.
- Sn. Dr.
- Timp.
- Pno.
- Vln I
- Vln II
- Vla.
- Vcl.
- D. B.

The score includes various musical notations, including notes, rests, and dynamic markings such as *f*, *ff*, *mf*, and *pp*. A large, diagonal watermark reading "Petrus Salvo" is visible across the page.

78

accel..... G = 98 "Musicians, Assemble"

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Ban 1

Ban 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

B. Tbn.

B. Dr.

Sus. Cym.

To Cl. Cym.

Cl. Cym.

Sn. Dr.

To Tam.

Tam.

To Glock.

Timpani

To B. Dr.

B. Dr.

Pno

accel..... = 98 "Musicians, Assemble"

Vin I

Vin II

Vla

Vc.

D. B.

Thriller - Michael Jackson

Everything in its Right Place - Radiohead

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Fl. 1, Picc., Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Bass Trombone, Cymbal, Glockenspiel, Snare Drum, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and features a variety of dynamic markings such as *mf*, *f*, *pp*, *ff*, *p*, and *ff*. There are also performance instructions like "Man, I feel like a Woman - Shania Twain" and "To Tam." The score is marked with a large "Copyright" watermark.

H You can Call me Al - Paul Simon rit.....♩ = 86 Laid back, relaxed

FL 1 *f* *mf* *pp* *p*

Picc. *mf* *p*

Ob. 1 *f* *mf* *pp* *p* *mp*

Ob. 2 *f* *mf* *p* *p*

Cl. in Bb 1 *f* *mf* *p* *p*

Cl. in Bb 2 *f* *mf* *pp* *p* *p*

Bsn 1 *f* *mf* *p* *p*

Bsn 2 *f* *mf* *pp* *p* *p*

Hn in F 1 *mf* *pp* *n* *p* *p*

Hn in F 2 *f* *p* *p*

Hn in F 3 *mf* *pp* *n*

Hn in F 4 *f*

Tpt in Bb 1 *ff* *mute* *mf* *mp*

Tpt in Bb 2 *ff*

Tbn. 1 *ff* *p* *p*

Tbn. 2 *f*

B. Tbn. *f*

Vib. To Vib. *mf*

Tam. To Glock. *mf* *p* *mf*

B. Dr. To Timb. *p*

Pno. *mf*

H Girls Just Wanna Have Fun - Cindy Lauper rit.....♩ = 86 Laid back, relaxed

Vln I *mf* *pp* *pizz.* *n* *pizz.* *mf* *pizz.*

Vln II *mf* *p* *mf* *pizz.* *p* *mf* *pizz.*

Vla. *stagger bowing* *p* *mf* *pizz.* *p* *mf* *pizz.*

Vc. *stagger bowing* *mf* *n* *pizz.* *mf* *pizz.*

D. B. *mf* *n*

[illegible]

Bohemian Rhapsody - Queen

114

Fl. 1

pp > n

To FL.

pp

mf

n

FL.

n

mf

n

mf

n

mf

f

n

mf

p

3

3

n

Fl. 2

n

mf

n

mf

n

mf

f

n

mf

p

3

3

n

Ob. 1

pp > n

pp

p

pp

ff

3

mf

n

Ob. 2

pp > n

ff

mf

n

Cl. in Bb 1

n < pp

n

mf

n

mf

n

mf

f

n

mf

p

3

3

n

Cl. in Bb 2

pp

n < pp

n

mf

n

mf

n

mf

f

n

mf

p

3

3

n

Bsn 1

pp

p

pp

ff

mf

n

Bsn 2

pp

n

ff

mf

n

Hn in F 1

pp

n

ff

pp

Hn in F 2

pp

n

ff

pp

Hn in F 3

pp

n

ff

pp

Hn in F 4

pp

n

ff

pp

Tpt in Bb 1

mute off

ff

pp

Tpt in Bb 2

pp

n

ff

Tbn. 1

pp

n

ff

Tbn. 2

pp

n

ff

B. Tbn.

ff

Vib.

To Vib.

Vib.

p

f

mf

p

mp

Glock.

To Sus. Cym.

Sus. Cym.

p

n

p

Chim.

One Summer's Day - Joe Hisaishi

solo

8va

mf

p

mp

f

mf

p

Piano Concerto no. 1

Einojuhani Rautavaara

Soul of Cinder - Yuka Kitamura

Vln I

n

ff

mf

pp

n

Vln II

pp

mf

n

mf

ff

n

n

pp

Vla

n

mf

ff

n

pp

Vc.

pp

n

ff

n

pp

D. B.

ff

125 rit K ♩ = 120-128 Full of Mystery and Wonder

Fl. 1 To Picc.

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

B. Tbn.

Sus. Cym.

Sus. Cym.

Chim.

Pno

Vin I

Vin II

Vla

Vc.

D. B.

Hey Jude - The Beatles

To Glock.

Toxic - Britney Spears

arco

[illegible]

N $\text{♩} = 60$ Warm, heartfelt

I Want it That Way - Backstreet Boys

FL 1

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Sweet Caroline - Neil Diamond

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

In the Air Tonight - Phil Collins

Toms

Cr. Cym.

B. Dr.

Timp.

Pno

$\text{♩} = 60$ Warm, heartfelt

Apple - Charlie XCX

Vin I

Vin II

Via

Vc.

D. B.

molto rit ($\text{♩} = 48$)

182 *fast* your favourite song

Fl. 1 *f* *f* *mf* *mf* *p* *p* *n*

Picc. *f* *f* *mf* *mf* *p* *p* *n*

Ob. 1 *f* *f* *mf* *mf* *p* *p* *n*

Ob. 2 *f* *f* *mf* *mf* *p* *p* *n*

Cl. in B♭ 1 *f* *f* *mf* *mf* *p* *p* *n*

Cl. in B♭ 2 *f* *f* *mf* *mf* *p* *p* *n*

Bsn. 1 *sfz* *p* *p* *pp* *n* *pp* *n*

Bsn. 2 *sfz* *p* *p* *pp* *n* *pp* *n*

Hr. in F 1 *f* *mf* *mf* *p* *n*

Hr. in F 2 *f* *mf* *mf* *p* *n*

Hr. in F 3 *f* *mf* *mf* *p* *n*

Hr. in F 4 *f* *mf* *mf* *p* *n*

Tpt. in B♭ 1 *f* *ff* *sfz* *pp*

Tpt. in B♭ 2 *f* *ff* *sfz* *pp*

Tbn. 1 *sfz* *pp* *mf* *pp* *pp* *n*

Tbn. 2 *sfz* *pp* *mf* *pp*

B. Tbn. *sfz* *pp* *mf* *pp*

Cr. Cym. To Cr. Cym. *ff* To Vib. *mp* Vib.

B. Dr. *ff* as soft as possible *ppp* To Glock. *mp*

Timp. *sfz* *p* *p* *ppp* as soft as possible

Pno. *mp*

molto rit ($\text{♩} = 48$)

Vin. I *8va* *ff* *ff* *mf* *mf* *p* *p* *n* stagger bowing

Vin. II *ff* *ff* *mf* *mf* *p* *p* *n* stagger bowing

Vla. *stagger bowing* *ff* *mf* *p* *p* *n*

Vc. *stagger bowing* *ff* *mf* *p* *p* *n*

D. B. *stagger bowing* *ff* *mf* *p* *p* *n*