

Portfolio of Original Compositions

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Word Count: 15,410

List of Scores

1. **Factory** (April, 2019) for violin or viola, treble wind instrument, bass wind instrument and two actors. Performed and recorded by the Vonnegut Collective and Animikii Theatre at an open workshop on 11th March, 2019 at the Whitworth Gallery, Manchester. Approximate duration: 10'00".
2. **Preludes & Fugue** (April, 2019) for solo piano. Performed and recorded by Cameron Biles Liddell in concert on 6th June, 2019 as part of the New Sounds Concert series at the Martin Harris Centre, Manchester. Approximate duration: 12'00" (+ indeterminate length).
3. **Concertino for Trumpet & Others** (November, 2019) for mixed ensemble of trumpet in C, flute, bass clarinet in B-flat, trombone, marimba, amplified classical guitar, viola and double bass. Performed in concert on 23rd November, 2019 as part of The Manchester Forum at The Anthony Burgess Centre, Manchester and in concert on 14th February, 2020 as part of the New Sounds Concert series at the Martin Harris Centre, Manchester. Approximate duration: 10'00". The recording provided is from The Manchester Forum.
4. **Coworking / Cooperation / Collaboration** (February, 2020) for open score. 'Collaboration' was performed and recorded by CoMA Manchester in concert on 8th March, 2020 as part of the Festival of Contemporary Music for All at the Martin Harris Centre, Manchester. Duration: 15'00" (+ indeterminate length).
5. **String Quartet No. 1** (March, 2020) for string quartet. Approximate duration: 16'00". The recording provided is a sampled instrument rendition.
6. **Symphony No. 1** (May, 2021) for symphony orchestra. Approximate duration: 27'00". The recording provided is a sampled instrument rendition. This work should be printed in A3.

Total approximate duration: c. 1 hour 30 minutes (+ indeterminate length).

All these scores are available at:

<https://drive.google.com/drive/folders/1QXz0qsjCkEHfmmqJcPWoxGFxdq5ozV3o?usp=sharing>

List of Recordings

A CD with these tracks accompanies this portfolio.

Track 1 - <i>Factory</i>	8'51"
Track 2 - <i>Preludes & Fugue</i>	7'33"
Track 3 - <i>Concertino for Trumpet & Others</i>	10'34"
Track 4 - <i>Coworking / Cooperation / Collaboration</i>	6'07"

The recording provided is only of 'Collaboration'.

Track 5 - String Quartet No. 1	15'14"
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The recording provided is a sampled instrument rendition.

Track 6 - Symphony No. 1: Movement I	8'40"
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The recording provided is a sampled instrument rendition.

Track 7 - Symphony No. 1: Movement II	7'09"
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The recording provided is a sampled instrument rendition.

Track 8 - Symphony No. 1: Movement III	7'03"
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The recording provided is a sampled instrument rendition.

Track 9 - Symphony No. 1: Movement IV	3'16"
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The recording provided is a sampled instrument rendition.

Total duration: 1 hour 14 minutes 27 seconds

There is also a DVD accompanying this portfolio with a video of the performance of *Factory* by the Vonnegut Collective and Animikii Theatre at an open workshop on 11th March, 2019 at the Whitworth Gallery, Manchester.

All these recordings are also available at:

<https://drive.google.com/drive/folders/1QXz0qsjCkEHfmmqJcPWoxGFxdq5ozV3o?usp=sharing>

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Abstract

This commentary shows the journey of my compositional research from its initial concerns with the combination of music and theatre for the communication of explicit political ideas to the embracing of a more ambiguous relationship between music and politics. The six works in the accompanying portfolio provide examples of my attempts at tackling the question of music's potential for communicating political ideas. They are written for a range of instrumental forces in response to various opportunities taken up during my research. The works fall into three phases which broadly exemplify the progression of my research: Phase I, music *theatre* concerned with the explicit communication of political messages; Phase II, *music theatre* beginning to consider music's more ambiguous relationship with politics; Phase III, autonomous music unconcerned with explicit political messages and embracing aesthetics as an implicit expression of politics.

The six pieces are presented in order of completion:

Factory (2019)

Preludes & Fugue (2019)

Concertino for Trumpet & Others (2019)

Coworking / Cooperation / Collaboration (2020)

String Quartet No. 1 (2020)

Symphony No. 1 (2021)

This commentary includes: an introduction with information about the author and overview of the research; six chapters analysing each work in the portfolio individually, explaining their goals and the techniques implemented to achieve them as well as evaluation of their success; lastly, a conclusion provides reflections on the journey of the research and the researcher and indicates possible future directions and goals.

Declaration

No portion of the work is referred to in this portfolio has been submitted in support of an application for another degree or qualification at this or any other university or other institute of learning.

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Dedication & Acknowledgements

This thesis is dedicated to my parents who set me on a path towards this PhD from my earliest experiences at a piano and on a stage.

I would like to thank Professor Kevin Malone for his fantastic support throughout my PhD. Our conversations have been a constant source of inspiration and have consistently challenged me to become a better composer and thinker.

I would also like to thank my partner Sarah Playford for her immense support during the rough early days when I wanted to quit and for her unending motivation and belief in me.

INTRODUCTION

About the Author

I have been interested in composition since writing pieces for my piano teacher as a child. It was, therefore, an easy decision to study Music at the University of Bristol with an increasing specialisation in composition. At Bristol I was exposed to a great deal of contemporary music and was particularly inspired by my tutors, Michael Ellison and John Pickard. In the second year of my undergraduate degree, I led the composition society organising concerts of student's work including my own. This was an experience I drew on when I organised the multi-disciplinary arts festival The Manchester Forum in 2019. My undergraduate compositional dissertation saw me awarded the undergraduate composition prize in recognition of outstanding achievement. I was also awarded the Raymond Warren Prize for the same work and had my piece *Miniature #4* performed in Athens by the flautist Iwona Glinka who also recorded the work for her album *One Minute*.

Having graduated from my BA with first class honours I elected to stay at Bristol for my masters. I began to explore how my love of popular music and jazz could influence my compositional work. One result of this was *#2 for String Quartet* which was performed by The Phoenix Ensemble at the Lviv Philharmonic in Ukraine. This exciting opportunity to hear my music live developed my ability to work with performers. However, it was my *A Langston Hughes Song Cycle*, the centrepiece of my MA portfolio, for which I was awarded the Raymond Warren Prize for a second time as well as a distinction in my MA.

It was towards the end of my masters that the potential direction of my PhD research began to emerge. My undergraduate musicology dissertation had enquired into the influence of Brecht's political theatre on Berio's music, in particular *Sequenza V & VI* (Berio, 1966 & 1967), and the nagging question of the potentiality of music for communicating politics had not gone away.¹

¹ Politics is something I have always been interested in as I grew up in a politically cognisant household; both of my parents were teachers and active in their trade unions. In particular, my father believed strongly that it was important for me to engage with and understand the political landscape. He was also a drama teacher and introduced me to Brecht. Personally, my active

However, this question was raised explicitly for me again when I found a performance of Aperghis's *Sept Crimes de L'Amour* (Aperghis, 1979 and Sun and Das Neue Ensemble, 2013) and became fascinated by how the un-scored theatrical gestures of the performers made explicit meaning which was only implied in the score. This inspired me to consider how the utilisation of theatrical techniques, including gesture and mis-en-scène, could condition the reception of musical material and, potentially, communicate political ideas and concepts to audiences; for example, how might one create a piece of music which comments on certain power structures or hierarchies in our society or is it possible to write music which promotes ideas such as unionisation or more democratic ways of thinking and engaging with others. As Cross notes, "Music has a sort of 'floating intentionality'...it can be thought of as gathering meaning from the contexts within which it happens and in turn contributing meaning to those contexts." (2005, 30). This was the starting point of my PhD research.

In terms of musical style, I have always preferred writing music that isn't afraid to explore more traditional tonalities in combination with atonality, most probably due to a subliminal desire to amalgamate my love of avant-garde contemporary music, pop music and jazz. The result is music which is not afraid to switch styles, often suddenly, linger in more settled tonal formations or juxtapose multiple tonalities at once. This often leads my music to have a comedic feel as it seems to lead the listener towards a certain conclusion before swerving away much like a joke with a surprising punchline. I feel my lack of fear to combine seemingly opposing styles and tonal profiles which can be heard throughout my PhD portfolio but particularly in *Preludes and Fugue* and String Quartet No. 1, is a key part of what makes my music expressive. It is, therefore, also a key part of any potential political expression it might have and, as indicated, continued to be significant in my PhD research.

About the Research

My research has gone on a significant journey over the course of my PhD from being concerned with how concert music could communicate specific political messages by utilising theatrical

political involvement came more so as an adult as I campaigned at elections and involved myself in various political groups.

techniques to embracing the ambiguous potential for music to communicate politics as expressed in modernist aspirations concerning the autonomy of music and audiences. This journey is reflective of the growth in my own relationship to music and composition which was more antagonistic in the earliest stages of my research as I fought against the difficulty – perhaps impossibility – which music faces in communicating specific meaning. Nattiez asks, “Can we say that when we hear a musical work, it is explicitly narrating something?” (1990, 127). This challenge faced by composers who desire to communicate specificities with audiences is an important aspect of my research. As expressed below through the ‘phases’, my relationship to this challenge changed as I moved away from more didactic attempts to communicate with audiences towards embracing the broad potentiality of audience subjectivity. Inevitably, this movement led to an increasing gap between the intended meanings of my work and what an audience might perceive, as well as an embracing, on my part, of the freedom of audiences to receive from my music meanings beyond my intention.

At this point I feel it is important to clarify my understanding of ‘politics’ as it relates to my research. For myself, politics is about people: the power they have, or don’t have, as individuals and groups; the ways in which they construct society for better or worse; their attempts to change or preserve certain ways of existing or understanding. Politics is about the way in which people negotiate these things in small or large interactions. Art, in my understanding, can, therefore, be political in a multitude of ways but for my research, the most important of these are that it can comment on and critique power relations and their structures in society as well as potentially reflecting the ways in which people experience the world saturated in politics.

The common ground which all my research shares, despite oscillation and reorientations, can be expressed in the following research questions:

- How can social and/or political interactions be represented by musical discourse, and how might these inform a distinct approach to musical characterisation?
- How might the interaction of different musical styles and genres contribute to the above concerns?

In this commentary, my development is expressed in three phases with each phase responding to a research question evolved from prior research.

PHASE I

Phase I's question is: How might the application of theatrical techniques condition the reception of musical material to communicate political meaning?

The pieces in this phase grapple with the difficulty of combining theatrical techniques such as gesture and *mis-en-scène* with music to guide the audience's understanding of the meaning of a work to a political message. They are the most didactic and direct examples of my approach to the above research questions. They are first and foremost concerned with expressing a particular political idea or message and exploring just how far one can push the impossibility of communicating specificities to an audience and what artistic compromises result. *Factory*, the first work of this phase was a collaboration with the Vonnegut Collective and Animikii Theatre to create a work on the theme of breath. It is a music *theatre*² piece inspired by Brecht's more agitational work which aims at persuading the audience to consider unionisation. Whilst this work effectively communicates its message,³ musically it was relatively unsatisfying. The interaction of music and theatre in the piece was violent. Specifically, the theatrical aspects of the work restricted the potential of the music during the compositional process as the importance of the development of theatrical narrative took precedence over any musical priorities. The second work of the phase is *Preludes & Fugue*, a solo piano work which explores the 'silent contracts' between the composer, performer and audience.⁴ Whilst this work is more musically satisfying as the musical material can operate separately from its theatrical counterpart, it still suffers from the antagonism present in *Factory* as without the interaction of the musical and theatrical the meaning, and therefore the politics, of the piece is obscured; it remains music *theatre*. In Phase I, my use of theatrical techniques to express explicit political messages compromised my musical expression. I worked to overcome this in the later phases of my research and in this sense my research is cumulative with

² I italicize *theatre* here to indicate that the music supports and conditions the theatrical action rather than being in a symbiotic or dominant position in the work.

³ This conclusion was supported by audience testimony after its performance.

⁴ See Chapter 2 for greater discussion of this.

each piece building on the previous whilst I oscillate between theory and praxis. My important influences in this phase were Andriessen, Bennett, Berio, Brecht, Davidson, Kirby, Malone and Rzewski.⁵

PHASE II

The research question for Phase II was: How might the overcoming of an antagonistic relationship between theatre and music be instrumental in the creation of music theatre to communicate political ideas?

My experiments in the combination of music and theatre lead to an antagonism which compromised musical expression in favour of more explicit communication. My research in the second phase shows my increasing movement away from the didacticism found in the works of Phase I and towards the greater embracement of audiences' subjectivity. In the pieces in Phase II I began to overcome my desire for explicit expression of political ideas and the antagonistic relationship between music and theatre that this appeared to necessitate. In the first piece of the phase, *Concertino for Trumpet & Others*, I built on *Preludes & Fugue* by composing music with greater potential to communicate my intended meaning autonomously with the theatrical aspects merely offering clarification; this work is *music* theatre. The primary influences for this piece are Kagel and Hindemith. However, it was the second piece of this second phase in combination with new intellectual influences which opened my mind to other potential methods of political expression in musical composition. *Coworking / Cooperation / Collaboration* is a work of *music* theatre influenced by Eisler and Wolff, which explores the possible overlap between the skills developed in team building games played at corporate away-days and those required for ensemble playing as unproductive⁶ recreational activity. There is still a great deal of theatricality required in the first two movements of this work, however, the finale, 'Collaboration', is pure music and it was at a performance of this movement where I had a revelatory experience. My aesthetic experience of the work suggested to me that it captured the often confusing way we experience our negotiations with

⁵ For details regarding influences on specific pieces see relevant chapters.

⁶ I use 'unproductive' to highlight how the work repurposes the corporate games for unintended goals. See Chapter 4 for a more detailed discussion.

each other in society. The possibility of this was due to engaging with the ambiguity of music as a form of political expression. Thus, I chose to turn away from the theatrical towards pure music.

PHASE III

As suggested by the above, the research question for Phase III reflects the movement of my research away from explicit expression of political ideas: How might a move away from direct musical activism facilitate greater musical expression and aesthetic expression of the socio-political?

An underlying feature of my research in Phase III and the key to the political nature of the works in this phase was my growing belief in the value of the freedom of audiences to come to their own conclusions regarding a work's meaning. This contrasts with the works of earlier phases, particularly Phase I, which had more didactic goals. The first work of the phase, String Quartet No. 1, built on the aforementioned revelation and new engagements with Adorno and Critical Composition. In this work I took up the challenge of Critical Composition by critiquing the high art tradition of the string quartet as an archetypal classical music form through interactions with the low art stylings of popular music. Ligeti, Torke and Martland are all important musical influences for this work. String Quartet No. 1 shows a shift in my political expression away from the explicit to the more implicit; it is music about music first and potentially music about society only once filtered through the subjectivity of the listener. This, of course, leaves open the possibility that the work may not be considered socio-political at all but the prospect that it might remains. The final work of my portfolio, Symphony No. 1, builds on the breakthroughs I had made in String Quartet No. 1 and draws on Adorno's *musique informelle*.⁷ In this large-scale work, influenced musically by Krenek, Ives and Schnittke, a dialectic of stasis and dynamism plays a significant role in the aesthetic expression of the work as well as in its potential dialogue with the socio-political. Symphony No. 1 embodies the culmination of the movement of my research from music activism to autonomous music as aesthetic expression of the socio-political.

⁷ *Musique informelle* is an Adornian concept of music explored in "Vers une musique informelle" in Adorno 2011. See Chapter 6 for a more detailed discussion.

PHASE I

CHAPTER 1

Factory (2019)

Factory was a response to the unique opportunity to write for violin, trumpet, bass clarinet and two actors. The concept of the piece led directly from the prescribed theme of breath. I identified that for the wind instrumentalists and actors, unlike the violinist, breath could be considered an important resource.⁸ Thus, the piece invokes a factory for the production of music; a violent overbearing boss (the violinist) and downtrodden workers (the wind players and actors) who have to form a metaphorical union to overcome their exploitation. As indicated explicitly in the programme notes, the political message is pro-unionisation; whilst I cannot be certain, I hope, however, that it is not necessary for the audience to read this program note to understand the piece.

The work is inspired by the agitprop theatrical tradition of Brecht, in particular his *Lehrstücke*, and Piscator. Brecht, particularly in his more explicit later work, sought to influence his audience into engaging directly with leftist politics just as I seek to in *Factory*. His technique of *verfremdung* or alienation is a specific influence as the acting and movement required of the musicians transforms something 'ordinary, familiar, immediately accessible, into something peculiar, striking and unexpected' (Brecht, 1978, 143-4); the goal of this is the destruction of a conventional mode of reception for the audience and an encouragement for them to engage deeper with the narrative aspects of work.⁹

Another aspect of the work which shares an affinity to Brecht's and can be understood as working in tandem with his *verfremdung* technique is the use of humour arising, as it so often does, out of juxtaposition. The inclusion of balloons as containers for air in *Factory* creates allusions to the freedom of childhood, play and perhaps even clowns at the circus. However, just as the balloons are popped by the actors, these images are subverted as the previous playthings of children are repurposed for the factory production line. It is a kind of dark humour that tries to

⁸ For discussions of the importance of 'breath' for actors see Barba, 1995.

⁹ For greater discussion of Brecht's Epic Theatre see Brecht, 1978.

encourage the audience to consider the humanity of the performers and their characters by the transformation of something ‘ordinary’ and ‘familiar’ to ‘something peculiar, striking and unexpected’ just like the first popping of the balloons themselves which, in turn, are alerting sounds demanding attention. A contrasting example of the use of comedy in *Factory* can be seen in the ‘Lunch break’ section where the boss character is supposed to eat a sandwich whilst the other performers form their union. Again, here the juxtaposition of the more abstract and performative actors to the boss relaxes the audience with humour whilst simultaneously encouraging them to consider the meaning behind the distinct images on stage.

Whilst initially the work was written for the aforementioned instrumentation, I adjusted this after it was workshopped to violin or viola, treble wind instrument and bass wind instrument. I felt the agitprop nature of *Factory* lent itself to being played outside of traditional concert spaces and broadening the potential instrumentation would aid the likelihood of this occurring.

Structure

Factory uses an interrupted rondo form to build its dramatic structure (Example 1) because, as a common classical structure, it is possible that audiences will have an expectation that material will return and this psychology can be undermined to enhance narrative content of the struggle between the workers and their boss. Throughout the piece contrasting use of timbre and rhythm delineate the sections of the rondo and develop the narrative. Sections A, A’ and A’’ show the performers at work in the metaphorical factory whilst Section B shows the violence of the ‘boss’ against the ‘workers’. In contrast, however, Section C provides a moment away from the overseer’s watchful eye for the ‘workers’ to find union physically and musically. Section B’ begins similarly to B but concludes with the ‘workers’ overthrowing the ‘boss’ now that they have found union. This simple musical structuring contributes to the communication of the narrative of the conflict between the workers and their boss, foregrounding a positive message concerning unionisation.

Example 1: Structure of *Factory*.

Section A	Section B	Section A’	Section C	Section A’’	Section B’
Production begins	Production halts	Production continues	Lunch break	Production continues	Production halts indefinitely

Timbre

Timbre plays a key role in building the narrative by creating the negative image of the 'workers' situation in sections A, B, A' and A'''. In the opening section, the violin/viola plays double-stopped accented chords *sul ponticello* with a down bow (Example 2.1). This crunchy and aggressive sound, emphasised by the direction to "over pressure" on the up bowed chord in bar four,¹⁰ evokes both the cranking of the machines of the factory and the violent nature of the boss character played by the violin/viola. The majority of the articulation for the treble and bass wind instruments in the opening 15 bars of this section is staccato as the human-machines splutter into life. Whilst at figure A the wind instruments become legato, timbre still plays a significant role in showing the narrative. The performers are directed to loosen their embouchures and thus detune and alter the quality of their phrases to indicate they are tiring and need refuelling. This is compounded in the 'alert' sound they make which is marked "appear to struggle for breath". Here the higher pitched material demands breath contradicting the instruction; the result is timbral impurity indicating the uncomfortable position in which the 'workers' find themselves. This is particularly emphasised in section B in which the 'boss' berates one of the 'workers' for letting go of a balloon mid-inflation. Here the violin/viola is given a selection of gestures which utilise distorted timbres to show the violence of the disciplining (Example 2.2). *Sul ponticello*, accented down bowing and over pressure are all used as before with the addition of the use of playing behind the bridge, tremolo and more percussive sounds which require explicitly violent physical gestures such as *col legno battuto* and striking the body of the instrument. The absence of more explicit timbral distortion in section C and the latter part of section B (from bar 52 onwards) is reflective of the more relaxed environment of these sections and helps contribute to the psychological narrative as the moments where the 'workers' find union.¹¹

¹⁰ This instruction is also given in bars 6, 8, 10, 12, 13, 15 and 17.

¹¹ There is even an instruction in the performance directions for the wind players to "no longer perform mechanically but now more humanely with a more delicate expression" in the 'Lunch break' section (C).

Example 2.1: Violin/viola opening chords in *Factory*.



Example 2.2: Violin/viola gestures in section B of *Factory*.

This block contains six musical examples in treble clef, each with specific performance instructions:

- Example 1:** A chord of F#2, A2, C3. Instruction: "trem. as fast as possible sul pont." Dynamics: *fp* to *ff*.
- Example 2:** A chord of F#2, A2, C3. Instruction: "over pressure trem. as fast as poss. sul pont." Dynamics: *ff*.
- Example 3:** A series of chords: F#2, A2, C3; F#2, A2, C3; F#2, A2, C3; F#2, A2, C3. Instruction: "behind bridge". Dynamics: *ff*.
- Example 4:** A series of chords: F#2, A2, C3; F#2, A2, C3; F#2, A2, C3; F#2, A2, C3. Instruction: "col legno battuto strike strings on neck". Dynamics: *ff*.
- Example 5:** A chord of F#2, A2, C3 with a glissando line. Instruction: "over pressure trem. as fast as poss. sul pont." Dynamics: *ff*.
- Example 6:** A series of chords: F#2, A2, C3; F#2, A2, C3; F#2, A2, C3. Instruction: "strike body behind bridge". Dynamics: *ff*.

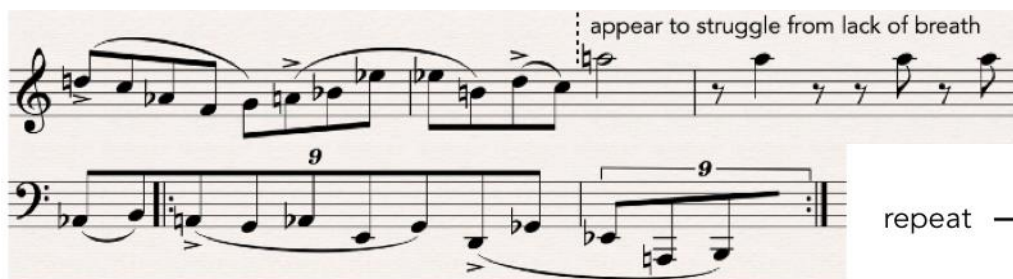
Rhythm

However, the part of the narrative where the worker's form a union is primarily expressed through the use of rhythm. In the opening section, the wind performers evoke their isolation from one another through the use of polyrhythm: at figure A septuplet crotchets in the treble wind instrument are juxtaposed against the nonuplet quavers of the bass wind instrument before they imitate the improvised phrases of violin/viola (Example 3.1). It is assumed that the phrases the violin/viola gives to wind performers will continue to create polyrhythms emphasising the performers isolation from one another. This procedure is repeated in sections A' (Example 3.2) and A'' (Example 3.3).

Example 3.1: Figure A, septuplet against nonuplet polyrhythm in *Factory*.



Example 3.2: Figure B, quavers against nonuplet polyrhythm in *Factory*.



Example 3.3: Figure C, nonuplet against quintuplet polyrhythm in *Factory*.



This use of polyrhythm to show the performers isolation is contrasted with the use of rhythm in sections C and B' where the 'workers' find union. In bar 28, the wind instruments are instructed to play a series of notes with varying articulations, whilst ensuring no rhythmic unison. In bar 30, this instruction alters to allow for accidental rhythmic unisons. In bar 32 there is a "shocking but deliberate rhythmic unison"; the 'workers' have found union. In bars 34-5 and 37, the performers are required to listen and wait for one another to perform notes in rhythmic unison indicated by the brackets. This gradual movement towards increasing unisons culminates in seven deliberate unisons in bar 38 to emphasise the union of the 'workers'. This use of rhythm is influenced by Andriessen's *Workers Union* (1975)¹² in which constant rhythmic unison is crucial in showing the

¹² See bibliography regarding multiple dates.

unity of the performer-workers.¹³ The narrative of these musical gestures is matched by the visual signifiers created by the physical movement of the two actors. At first they are apart but mirror one another (bar 30), then mould and shape one another maintaining physical contact (bar 33) and finally, present a “moment of togetherness” where their “bodies breath as one” (bar 36). In this section the auditory and visual signification work together to develop and reinforce the narrative of the formation of the union.

In section B’ the ‘workers’ rebel against the tyranny of the ‘boss’, which relies on three intertwined characteristics: rhythm, various degrees of coordination, and the handing over of melodic material as inseparable components. Whilst this is initially shown by the accented, staccato Es in the treble wind instrument in bar 46 before they are joined by the bass wind instrument, also on an E, two bars later, it is from bar 52 onwards that the ‘workers’ assert their power. This is first shown, as in section C, through rhythmic unisons in bars 52-3. Their unity is emphasised by the *ritardando* which makes this homophony more difficult to maintain and, thus, more impressive. As the music progresses into the celebratory final section I utilise imitation to show the union of the instrumentalists. Specifically, this can be heard in the handing over of the melodic material between the instruments (Example 4). In bars 55-6, 57-8, 59-60, 61-2, 63-4, 67-8, 69-70, 71-2 and 73-4 there is imitation of both rhythm and melodic shape; in bars 65-6 there is an initial direct rhythmic imitation followed by the use of the rhythmic and melodic character of the previous, as well as its articulation; finally, in bars 75-7 the melody and rhythm are imitated exactly. The gradual increase in the amount of imitation and the progression to this latter exact imitation show how the ‘workers’, now liberated from the ‘boss’, grow in strength. This culminates in one final section of homophony from bar 78 where the unity of the ‘workers’ is further emphasised by the use of frequent pitch unisons (albeit often an octave apart). The use of imitation between parts, as well as the lightness of the accompany figures, in the final section of *Factory* is influenced by the “Three Dances” section of Stravinsky’s *L’Histoire du Soldat* (1919). This allusion extends beyond the purely music as both ‘Three Dances’ and ‘Production halts indefinitely’ occur at

¹³ This intertextual dialogue invites a comparison between *Factory* and *Workers Union*, which also share similar political content, and thus, help construct the narrative of the former.

moments of celebration within their respective narratives and signify the coming together of previously disparate characters.

Example 4: Bars 53-76, treble wind instrument and bass wind instrument in *Factory*; coloured boxes indicate imitations.

53 $\text{♩} = c.90$ **getting faster**
 a celebratory dance begins - move together, pop balloons for the instrumentalists - go wild

Act. flee off-stage

Vln./Vla.

T. W. I. *f* *ff* *f*

B. W. I. *f* *ff* *f* *ff*

57 $\text{♩} = c.96$

T. W. I. *ff* *f*

B. W. I. *f* *ff*

61

T. W. I. *ff* *f*

B. W. I. *f* *ff*

65 $\text{♩} = c.104$

T. W. I. *ff* *f*

B. W. I. *f* *ff*

69 $\text{♩} = c.112$

T. W. I. *ff* *f*

B. W. I. *f* *ff*

73

T. W. I. *ff* *f*

B. W. I. *f* *ff*

Conclusion

Whilst it is difficult to tell whether *Factory* was successful at communicating its message in performance, the overriding importance I placed on narrative clarity restricted my own creativity as all musical parameters were orientated around establishing the characters and their relationships first and musical invention second. The result is less musically satisfying than it potentially could have been. There were also significant constraints placed on the musical material in its interaction with the theatrical techniques used to ensure clear narrative communication. This can be seen most evidently in sections A, A' and A'' where the material is simpler than it might be to enable the musicians to more easily take part in the theatrical aspects of the work. This difficult interaction between the musical and theatrical also manifested when working with the musicians as performing characters alongside playing their instruments was an unfamiliar challenge. *Factory* was a significant step in my research, clarifying the challenge of combining music and theatre with the goal of explicit communication.

CHAPTER 2

Preludes & Fugue (2019)

Part of Phase I, *Preludes & Fugue* was written for pianist Cameron Biles-Liddell who was interested in performing a piece of music theatre. The goal of the work is to highlight the 'silent contracts' between the composer, performer and audience which are embodied in the performance of a musical work. In the 'contract' between the composer and performer collaboration is "constrained by various limiting agreements which determine outer boundaries of discretion." (Godlovitch, 1998, 91). Alternatively, these could be described as reified social relations. Whilst the performer is the conduit through which the composer communicates and makes their own demands, if any, of the audience, a composer cannot demand anything of a performer. Equally, a performer cannot demand anything of an audience. Concert audiences agree to participate in the "performer-spectator transaction" similarly to theatrical audiences (Elam, 1980, 52). *Preludes & Fugue* questions these expectations and obligations?¹⁴ The aim of which is to show that power dynamics instituted by these 'silent contracts' are not natural, but brittle, man-made and naturalised by our uncritical interaction with them.

Structure

Preludes & Fugue is constructed in an alternating structure controlled by the performer. Musically, the preludes are transgressive by being deliberately abrasive and challenging to the ear whilst the fugue is more stereotypically pleasant and accessible. I wish to make it clear that my intention is not to indicate one aesthetic as 'bad' and the other as 'good' but rather utilise the contrast between them, as well as the specific techniques outlined in this chapter, to create challenging and less challenging listening experiences. This draws on the Brechtian technique of alienation discussed in chapter one. Brecht understood the goal of the 'A-effect', of which breaking the fourth wall was a common example in his productions,¹⁵ as preventing the audience from being 'allowed to submit to

¹⁴ There are distinct echoes in these questions of the concerns of the Futurists such as Marinetti (1913/1995).

¹⁵ Characters in Brecht's plays would even occasionally refer to themselves in the third person with their character names to jolt audiences out of potentially losing themselves in the relationships or story on stage and remind them they are watching a play performed by actors (Brecht, 1978, 58-9).

an experience uncritically...by means of simple empathy' (Brecht, 1978, 71). This is an aim shared by the abrupt and often jarring alternation in *Preludes & Fugue*. I desire to guide the audience's attention away from specific musical content, and instead towards the structural narrative of the work; thus, encouraging them to consider how the performer is 'required' to play certain material as they are 'required' to listen to it and what this might say about the aforementioned 'silent contracts'.

Pitch and Repetition

If, as Juslin and Persson hypothesise, "music performers communicate emotions to listeners by using the same acoustic code as is used in vocal expression" (2002, 225), the preludes have the potential to be received as aggressive shouting, incoherent mumbling or even startling verbal tics. This is achieved through the use of dissonant harmony and excessive repetition. For example, the "ALPHA" prelude consists of collections of expanded and unexpanded clusters where the dominant intervals are minor seconds, major sevenths, augmented fourths, compound minor seconds and compound major sevenths (Example 5.1). These chords do not provide any form of obvious progression and are intended to appear completely random to the listener. This is emphasised by the instruction for the performer to play each chord "for a random length of time, with random articulation and at a random dynamic". Whilst there is no direct repetition of any of the chords, there is a sense of repetition in the continual use of dissonance created through the atonal use of all twelve tones.

Example 5.1: ALPHA prelude from *Preludes & Fugue*, brackets indicate unexpanded and expanded clusters.



This dissonance is prevalent throughout all the preludes however, "BETA" and "GAMMA" are primary examples of how repetition accentuates its challenge for the listener. In the former, the

The objective of which was to push the audience to critically engage with the characters as aspects of a political narrative.

pianist plays from twelve twelve-tone rows which are constructed from four note groupings repeated in various orders (Example 5.2). In set two these four note groupings contain the same notes but the first and second pairs of notes in each grouping are swapped. This slight variation, alongside the changing starting notes, does not dilute the repetitive nature of the prelude as any potentially constructive aspect is undermined by the atonal context provided by the accompanying “random roving” clusters and the varying rhythm, dynamics and articulation improvised by the performer. In “GAMMA”, repetition is taken to a greater extreme as the pianist plays two similar twelve-tone rows which are constructed from six note groupings and create dissonant intervals when played homophonically (Example 5.3). These are played "as loud as possible" and repeatedly with increasing rhythmic displacement. Furthermore, with all the preludes the performer is asked to repeat any material they can “until the audience gets restless and the performer loses their nerve”.

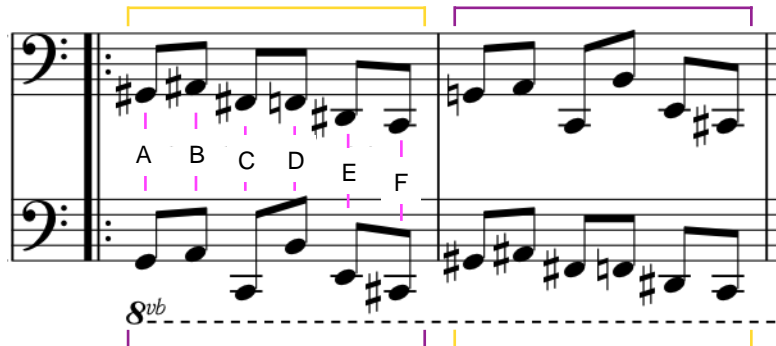
Example 5.2: Twelve-tone rows in BETA prelude from *Preludes & Fugue*; coloured boxes indicate four note groupings.

The image displays musical notation for two sets of twelve-tone rows. **Set one** is shown in the upper section, consisting of three staves of music. **Set two** is shown in the lower section, also consisting of three staves. Each staff contains a sequence of twelve notes. Colored boxes are used to highlight specific four-note groupings within each row: orange, cyan, and green. The boxes are arranged in a repeating pattern across the staves, illustrating the construction of the twelve-tone rows from these four-note groupings.

Example 5.3: Twelve-tone rows in GAMMA prelude from *Preludes & Fugue*; intervals labelled and six note groups indicated by brackets.

GAMMA

♩ = c.184



Interval A	Minor 2nd
Interval B	Minor 2nd
Interval C	Augmented 4th
Interval D	Augmented 4th
Interval E	Minor 2nd
Interval F	Minor 2nd

Repetition, whilst an enhancement of the challenging nature of the preludes, also enables the audience to look beyond the preludes as merely abrasive musical material and towards their purpose in the narrative structure of the piece.¹⁶ This purpose is as structural juxtaposition when the pianist transitions from their first prelude to the fugue.

Whereas the preludes are aimless, the fugue fulfils the traditional expectations of a fugue by being driven by melody with clear direction; the resulting harmony, whilst occasionally verging on dissonance, is far from the explicit dissonance of the preludes. Furthermore, unlike the grating sonic objects that are the preludes, the fugue is an accessible jazz-fugue. This is evoked in the swung rhythms and the use of the G minor blues scale in first statement of the melody (Example 6). This aspect of the work is inspired by the integration of popular music styles in the politically charged work of Rzewski.¹⁷

¹⁶ This draws on Monelle's "focal repetition"; "When a figure is repeated more than once the attention begins to be attracted by the repetition itself; 'instead of focussing on the repeated material only, we focus on the repetition as an activity per se and seek a symbolic interpretation of it' (Lidov 1979, 14-15)." (1992, 68).

¹⁷ In particular *The People United Will Never Be Defeated* (1975) and *North American Ballads* (1979).

Example 6: Jazz influence on melody, bars 1-8 of Fugue from *Preludes & Fugue*.

The image shows two staves of musical notation in 4/4 time. The first staff begins with a tempo marking of ♩ = c.120 - c.144 and the text 'Swung rhythms'. It contains a triplet of eighth notes, followed by a quarter note, a half note, and another triplet of eighth notes. A red box highlights a B-flat note on the second line of the staff, with the text 'B-flat flattened third of G minor blues' above it. The second staff starts with a triplet of eighth notes, followed by a quarter note, a half note, and another triplet of eighth notes. A brown box highlights a B-flat note on the second line of the staff, with the text 'Chromatic inflection indicative of G minor blues' above it. Both staves feature several other triplets of eighth notes throughout the measures.

The constant interruptions of the fugue by the transgressive preludes and the eventual relief provided by the fugue's return work in conjunction with the theatrical aspects of the composition to express the concept of the piece. Inspired by the theatrical piano works of Malone, (2005, 2017a and 2017b),¹⁸ this theatricality plays with the audience's understanding of musicians as "nonmatrixed" performers.¹⁹ This means that the audience perceive the musician's actions as their own rather than those of a character (Kirby, 1965/1986, 68) or as the desires of the composer. The preludes should be performed "as apologetically as possible" with appropriate accompanying gestures (Example 7). These gestures draw attention to the performer as separate from their instrument²⁰ and attack the tendency of audiences to not seek in music information about their cause.²¹ The purpose of this is to encourage the audience to consider the performer as a victim of the whims of the composer and that it is in fact, the composers themselves who has put them through this difficult experience. However, the consistency of the apologetic gestures suggests their rehearsed and, therefore, false nature and the audience are probable to conclude by the end of the work that the performer was 'in on it' all along and was conspiring with the composer to challenge them. This apparent switching of allegiances encourages the audience to

¹⁸ It is worth mentioning here as well that these works and *Preludes & Fugue* owe much to ground-breaking works such as Cage's *4' 33"* (1952).

¹⁹ Kirby indicates that this means musicians do not play anyone other than themselves and appear to be in no setting other than the concert hall (1965/1986, 63).

²⁰ For a specific discussion of how gestural vocabulary can interrupt the perception of performer and instrument in relation to Berio's *Sequenza VI* see Bogunović, et al., 2010.

²¹ Shove & Repp highlight "That a listener reports hearing a sonic object in motion, rather than a performer, reflects the listener's perceptual attitude towards the musical event." (1995, 61). See Scruton, 1997, 220-9 for further discussion of this.

reconsider their understanding of the power relations at work in the performance and to engage critically with the otherwise unquestioned nature of the 'silent contracts'.

Example 7: Excerpt of "Performance Directions" from *Preludes & Fugue*.

During these preludes the performer should play as apologetically and tensely as possible. They should always be glancing at the audience with apologetic looks, and in later sections they may mouth or even verbalise the word 'sorry'. At any point during the preludes, the performer can pause to look at the audience, sigh and shake their head. However, all of the performers individual expressions of apology should be consistent, with little variation and almost identical.

Without the theatrical aspect of *Preludes & Fugue* outlined above, I do not believe that the music alone can be said to communicate the political discussion of the power relations between composer, performer and audience (i.e. what can each ask of each other) which underlies the piece. The musical and theatrical work in combination to guide the audience towards considering the work's themes but, of course, cannot guarantee they will fully comprehend them. It is also possible that audiences may not perceive the performer's actions as their own, but I can only see this as potentially drawing greater attention to the power relations between the composer and performer as the audience is left to ponder why the performer is being 'forced' to play music which they appear, through their apologetic gestures, to find uncomfortable.

Conclusion

Whether the challenge of engaging critically with the 'silent contracts' of musical performance was taken up by the audience when the work was performed is difficult to evaluate. Whilst Biles-Liddell and I worked closely on the piece, focusing on the theatrical facets of the work, it required more rehearsal. It is a very technically challenging work even without the necessary expansion of a performer's skill set to take on the more theatrical aspects of the piece. In the performance, these worked well, however, due to our short performance slot, Biles-Liddell was unable to adequately test the audience's patience with the preludes and, consequently, establish the structural relationships crucial in communicating the meaning of the work. The audience's reaction was mixed with some indicating with laughter that they had got something from the piece whilst others were left more bemused. *Preludes & Fugue* suffers from the same antagonistic relationship between music and theatre which occurred in *Factory* although the interaction is less violent. The music is more capable of standing on its own despite the work's meaning remaining opaque

without the theatrical; it is still music *theatre*. However, the move towards more autonomous musical material was a tendency which would develop in the next work of my portfolio.

PHASE II

CHAPTER 3

Concertino for Trumpet & Others (2019)

As the first work of Phase II, *Concertino for Trumpet & Others* came directly out of the experimentation of my first two works. After these initial forays into music theatre, it became increasingly important to me to try to overcome the antagonism between the musical and theatrical as I felt that the compromises I was having to make when composing restricted my musical creativity. In other words, whilst in *Factory* and *Preludes & Fugue* there was an imbalance towards the theatrical as I attempted to write more didactic political works, I sought to address this imbalance in Phase II, open to seeing what the effect of reducing my reliance on the theatrical to express political ideas might proffer. *Concertino for Trumpet & Others* is, therefore, a more autonomous musical work than those in Phase I but is not without theatricality completely.

The piece was also motivated by my discovery of Kagel's *Match*, a work of music theatre in which two cellists 'compete' with each other whilst a percussionist acts as referee of their 'match' (1964). This piece prompted me to turn my attention away from the power relations between the composer, performer and audience towards the power dynamics within a performing ensemble. As in *Match*, there are three parties interacting in my work: the trumpet; the 'others';²² the conductor. The trumpet is the primary soloist whilst the other instrumentalists are treated as a group of individuals; the latter was inspired by the performance style of Andriessen's *De Volharding* which performed without a conductor and "standing shoulder to shoulder, every individual as important as the next." (Adlington, 2004, 26). Additionally, I drew on works such as *Workers Union, De Staat*²³ (Andriessen, 1976) and *Les moutons de Panurge* (Rzewski, 1969) in which, as Malone notes (2018, 98), the effort required for the music to be performed points towards the "individual responsibility" of the performers "in the service of group action", such that each performance

²² The inclusion of the classical guitar in the 'others' was inspired by the use of the instrument in Schoenberg's *Serenade* (1923b) and the subsequent intriguing timbral qualities I heard it could bring to an ensemble.

²³ Adlington goes further by indicating that Andriessen also makes great demands of the audience in *De Staat* and in doing so "the hierarchical arrangement separating performers and audience is at least partially removed." (2004, 130-1.)

becomes a “tangible political act”. This belief in the political potency of music and, specifically in their case, the unique presentation of music, is at the core of De Volharding’s practice. The technical exigency of *Concertino for Trumpet & Others*, specifically in relation to the difficulty of accurate timing, demands the leadership of the conductor. This, and the leadership of the soloist, are, to an extent, in conflict with the replication of the performance style of De Volharding. The work plays this conflict out with the soloist as a ‘middle-man’ caught between the antagonistic concerns of the conductor and the ‘others’,²⁴ asking how successfully can the soloist mediate between the individualistic demands of the ‘others’ and the conductor whilst maintaining their own position as soloist?

Structure

In the piece I utilise a developing texture, sudden tempo and metre changes and a single subject developed throughout in an alternating structure to reveal the changing power relations at play. Firstly, as the music alternates between sections where the trumpet dominates and the ‘others’ have the opportunity to speak, the latter become longer in duration and thicker in texture indicating a transition of power from the trumpet to the ‘others’ (Example 8). This culminates in the final two sections where the trumpet cedes their position as soloist and joins the ‘others’. It is also these final two sections which most exhibit the musical influence of Andriessen as the homophonic nature of the material echoes both *Workers Union* and *De Staat*.

²⁴ Influences for this consideration included Attali’s discussion of the concerto influenced these considerations (1985, 67), Fellini’s *Orchestra Rehearsal* (1978), which explores the concept quite explicitly and Boulez’s description of his role as the conductor, “...you have to be a kind of dictator to bring people to more freedom.” (Chanan, 2016)

Example 8: Structure of *Concertino for Trumpet & Others*.

Section 1	Section 2	Section 3	Section 4	Section 5	Section 6	Section 7	Section 8
Bars 1-17	Figure A	Figure B	Figure C	Figure D	Figure E	Figure F	Figure G
Tpt. solo	Fl. solo	Tpt. solo	B. Cl. & Vla. duo	Tpt. solo	Tbn., Mar. & Gtr. trio	Tpt. solo	Fl., B. Cl., Vla. & Db. quartet
28"	17"	18"	24"	27"	27"	34"	38"
Section 9	Section 10	Section 11	Section 12	Section 13	Section 14	Section 15	Section 16
Figure H	Figure I	Figure J	Figure K	Figure L	Figure M	Figure N	Figure O
Tpt. solo	Tbn., Mar., Gtr., Vla. & Db. quintet	Tpt. solo	Fl., B. Cl., Tbn., Mar., Gtr. & Vla. sextet	Tpt. solo	Fl., B. Cl., Tbn., Mar., Gtr., Vla. & Db. septet	Full ensemble	Full ensemble
32"	1'01"	35"	52"	27"	1'29"	22"	22"

Metre

The transitions between sections are often accompanied by dramatic shifts in tempo which have no musical causation.²⁵ Whilst it is commonly understood that the conductor leads changes of tempo, it is intended in *Concertino* that they appear to be led by the trumpet or the 'others' as they seek to establish dominance over each other and the conductor. An example of this can be heard as the music transitions to figure F and the trumpet enters, driving the tempo faster through the use of persistent staccato triplets in bars 83-4. However, just as the music reaches the tempo indicated the trumpets shifts it to crotchet equals 63, emphasising this sudden *ritardando* with an accented dotted crotchet in bar 85 before the quaver upbeat into bar 87 establish the new downbeat (Example 9.1). The 'others' respond begrudgingly in the 5/8 bar that follows, the double bass, bass clarinet and flute undermining the established downbeat momentarily before control over the perceived sense of metrical shaping is retaken by the trumpet in bars 90-2. This conflict over metre through the frequent use of irregular bar lengths, in particular the use of 5/16 in bars 94, 140 and

²⁵ The importance of this seeming lack of causation is that their "sudden, unmotivated emergence" results in the audience's perception gaining a "special quality, which precludes the question of other possible meanings, functions, or usages, or also of other framing contexts for the phenomena's emergence." (Fischer-Lichte, 2008, 141-2).

156, continues in similar fashion throughout as the instrumentalists battle with each other and the conductor for control of the perceived downbeat.²⁶

Example 9.1: Trumpet drives tempo faster into figure F, bars 80-93 from *Concertino for Trumpet & Others*; brown box indicates persistent staccato triplets, magenta boxes indicate response of 'others'.

The image displays a musical score for Example 9.1, spanning bars 80 to 93. The score is arranged in two systems. The first system (bars 80-84) features staves for B. Cl., C Tpt., Tbn., Mar., Grtr., and Db. The second system (bars 85-93) features staves for Fl., B. Cl., C Tpt., Tbn., Mar., Grtr., Vla., and Db. The score includes various performance instructions such as *poco accel. to ♩ = c.92*, *subito meno mosso, pesante (♩ = c.63)*, *ord.*, *p creeping up*, *building in strength*, *heavy*, *stomping*, *trem.*, *pizz.*, *arco*, and *nervous*. A brown box highlights staccato triplets in the C Tpt. staff from bar 80 to 84. Two magenta boxes highlight responses of 'others' in the Fl., B. Cl., C Tpt., Tbn., Mar., Grtr., Vla., and Db. staves from bar 85 to 93.

²⁶ A further example similar to this can be heard around figure H.

Figure G is a contrasting example of a tempo change where after five bars of *accelerando* towards crotchet equals 92 there is a sudden return to crotchet equals 80 as the ‘others’ institute a tempo change; their crochet and dotted crotchet in bar 103 helping to emphasise this sudden slowing (Example 9.2).

Example 9.2: Sudden change of tempo at figure G, bars 94-111 from *Concertino for Trumpet & Others*; red box indicates trumpet pushing tempo, purple box indicates ‘others’ slowing tempo.

94 **accel. towards** ♩ = c.92

Fl. *mf* *sighing*

B. Cl. *p* *mp* *p*

C Tpt. *mf* *mp* *f*

Tbn. *p* *mp* *pp*

Mar. *p* *mf* *mp* *p* *mp* *p*

Gtr. *p* *mp* *pp*

Vla. *p* *mf* *mp* *p* *pp* *mp*

Db. *p*

G **Tempo Primo but lighter** (♩=c.80)

103 *creeping in* *pp* *mp* *p* *mf* *f* *mp* *p* *mf*

Fl. *creeping in* *pp* *mp* *p* *mf* *f* *mp* *p* *mf*

B. Cl. *creeping in* *pp* *mp* *p* *mf* *f* *mp* *p* *mf*

C Tpt. *mp*

G **Tempo Primo but lighter** (♩=c.80)

Vla. *sul tasto* *pp* *mp* *p* *mf* *f* *mp* *f* *mf* *p* *mp* *mf*

Db. *arco sul tasto* *pp* *mp* *p* *mf* *f* *mp* *f* *mf* *pizz.* *arco* *pp* *mp* *mf*

creeping in *pp* *mf* *dancing* *mp* *f* *mf*

Staging

Finally, a specified staging aids in the clarification of the ensemble's power dynamics. Whilst concert audiences are not used to engaging with mis-en-scene the way theatrical audiences are,²⁷ observing a staging which contrasts with a more traditional layout of a musical performance encourages them to ponder its potential meaning. In *Concertino*, the equality of the 'others' is indicated by their standing side by side like De Volharding whilst the trumpet is to be stood between the 'others' and the conductor highlighting their intermediary status and the conductor stands at the head of the ensemble. This staging is, however, a relatively superfluous aspect of the piece which would need to be developed through workshopping and this is encouraged in the performance notes.

Conclusion

Despite my goals, *Concertino* was not hugely effective at communicating its concept. After the performance at The Manchester Forum a Q&A was held and, despite indicating positive engagement with the aesthetic of the work, the audience expressed confusion when presented with its aims. Due to its high technical demands, more rehearsal time was needed to realise its full potential and truly gauge its effectiveness. In particular, the task of placing the conductor in conflict with the performers in such a rhythmically demanding piece would need to be addressed if the piece was to be performed again. Rather than altering the work, I would seek to work through these problems with greater discussion with the conductor and performers to understand how the wilful difficulties composed into the piece might be exposed and played out, as works such as *De Staat*, *Workers Union* and *Les moutons de panurge* set out to do. Additionally, as in my previous work, the concept remained in tension with the music as expressed in the difficulty the performers had to identify their position within the consistently antagonistic musical material and as their conflicting roles as individuals and members of a collective were exposed. As with my development from *Factory* to *Preludes & Fugue*, this tension was, however, more productive musically and I believe that if it could be worked through in practice, *Concertino* could be an effective piece of *music theatre*. It was after writing *Concertino* I began to realise the questions I wanted music to ask

²⁷ See Bennett, 1997, 150-1 for a discussion of this.

were best asked of music itself and these would, potentially, lead the audience to consider questions of greater political significance but I could not guarantee this in the way I previously desired.

CHAPTER 4

Coworking / Cooperation / Collaboration (2020)

Continuing with Phase II and building on the experiences I had learned from my previous work, *Coworking / Cooperation / Collaboration* directly addresses how one might overcome the antagonistic relationship between theatre and music previously discussed by increasing the level to which the performers contribute to musical creation. The piece was written for CoMA Manchester and was inspired by the challenge of how to engage with the potential disparity of technical ability and skills within an amateur ensemble. It occurred to me that these skills – listening, clear communication, confidence in oneself and each other – were the same skills developed in team building games used in corporate training as well as skills required for political organising. Thus, I decided I would repurpose these games to create a piece which would develop the skills of amateur ensembles. I was also inspired by Wolff's piece *Exercises* (1973-2018), a work which explores the performance of the development of musicians, and Eisler who saw “the transference of experiences” of workers into “new forms of production, interpretation, distribution and reception of music” (Blake, 1995, 141) as crucial for the creation of truly revolutionary compositional practice.²⁸ Furthermore, key in Eisler's contribution to my work is his concept of *angewandte musik* which “involved deciding on subject matter and artistic method *according to functional requirements*.” (Betz, 1982, 67-9). The influence of this can be seen in the way *Coworking / Cooperation / Collaboration (Co/Co/Co)* takes into consideration the “*functional requirements*” of writing for CoMA and how I adapted my “artistic method” accordingly.

Repurposing Corporate Training

Co/Co/Co first asks whether corporate training can be repurposed for non-value-producing work. As Scruton highlights, “When I work for a living, my activity is a means to an end: making money, or ‘producing value’, as the Marxists prefer.” (1997, 457-8). However, the amateur performers of *Co/Co/Co* are not working but rather playing, which is “an end in itself. Play is not a means of enjoyment; it is the very thing enjoyed.” (ibid.). To utilise the team building games to enhance this

²⁸ Eisler was a particularly appropriate influence with his belief in the “development of material with a new and original simplicity both for those with little experience in music and for the specialist.” (Blake, 1995, 151).

“play” transforms their intended purpose, pointing towards the transformation of the society which they help to reproduce. It is in the first two movements of *Co/Co/Co* that this first question is addressed. “Coworking” combines the two team building games “Minefield” and “Group Juggle”²⁹ and musicalises them. “Minefield” becomes the game played by the blindfolded conductor and the instrumentalists in team A as they attempt to lead the conductor through the music stands using sound; this primarily develops the conductor’s trust of the ensemble. “Group Juggle” is musicalised in the objective of team A to pass a melody around the ensemble, developing their listening and communication skills. Musically, only the pitches of the accompaniment are given to the performers as they are instructed to alternate between C, D, E, F or G and A, B, C, D or E. This alternation creates two relatively stable and consonant clusters as a backdrop to the improvised melodies passed around the ensemble. The rhythm, tempo and dynamics of the alternation are decided by the performers. The handing-over of responsibility of some musical decisions to the performers is part of the aforementioned process of skill development.

“Cooperation” builds on the basis of “Coworking” by increasing the level of cooperation between the performers. The multiple teams of “Coworking” are unified with the conductor assuming leadership whilst the game “Conducted Story” is musicalised. In addition to the skills of listening and communication, the autonomy of the performers is developed further as they are required to

improvise layers of the music. This is crucial in the work’s overall journey towards the final movement where the performers must operate with a high level of autonomy. The musical material given to the performers is, again, limited. The performers are instructed to alternate between C and D major triads before beginning the creation of the improvised layers using the set: A, B, C, C-sharp, D, E and G. The transitions provided in the score allow “Coworking” and “Cooperation” to played as part of the whole work or to operate independently as training exercises for amateur and professional musicians. Both movements blur the line between “playing”, as merely the creating of musical sound, and performing which “invokes occasion and ritual” (Godlovitch, 1998, 12-13). For professional musicians, performing *is* work; thus the blurring of play and performance is a further

²⁹ Descriptions of the original games can be found at toggl.com, 2021.

exploration of the relationship between work and play. As is suggested in the score, one possible method of performance which would embrace the blurring of play and performance would be to perform the movements as an ambiguous prelude.³⁰

Exploring Autonomy in Performance

The second question which *Co/Co/Co* asks concerns the tension between the independent musicians and the necessary acquiescence of autonomy required to play in a collective. *Co/Co/Co* mediates this antinomy less antagonistically than in *Concertino* by providing the performers greater opportunity to assert their independence or submit to the collective. This is exemplified in “Collaboration” where the skills developed in the previous movements are utilised by the performers to construct the music themselves from material I provide. With the high level of freedom provided, the musical material is constrained to prevent a completely chaotic auditory experience. Whilst the performers could create an intensely dissonant sound, their natural inclination, encouraged by the ‘training’ of the first two movements, to coalesce on similar choices means the music tends towards constantly changing consonances as gestures and phrases emerge momentarily from a throng of counter-rhythms and harmonies.

This replicates the effect of works such as Ives’s *Fourth of July* (1913a) and *Washington’s Birthday* (1913b), in which the musical material splits the focus of the audience onto multiple musical subjects at once. This is reminiscent of Schechner’s discussion of the variability of audience focus in the theatre which inspired “Collaboration”, in particular “multifocus” where: “The spectator must move or completely refocus his attention to catch everything that is going on.” (1968/1986, 165). “Collaboration” is designed to operate in this way with all the instrumentalists acting independently to create a complex musical sound which can only be fully grasped by focusing and re-focusing on different parts of the ensemble. However, it is possible for the performers to resist the training of the previous movements and avoid similar choices, resulting in a more dissonant and, potentially, incoherent performance. Wolff’s description of his work *Exercises*

³⁰ There are multiple ways this could be achieved. One might be to offer the audience the choice to enter the auditorium whilst the first and second movements are being played with a lighting change indicating the performance proper upon the commencement of “Collaboration”. This draws on Bennett’s observations regarding the framing nature of lighting in the theatre (1997, 135).

could easily apply to mine: “It should be a mutual real-time negotiation within the group” (Kallenberg and Wolff, 2018).

Conclusion

The final question *Co/Co/Co* asks is whether a musical work can communicate the complex and highly skilled social interactions and resulting political workplace negotiations occurring when musicians perform together. Whilst I believe that the work can achieve this, accurate evaluation is difficult as neither the first nor second movements have been performed due to Covid-19 restrictions. However, I have confidence that the work can address this final question because the concepts of the piece were engaged with so positively by the amateur musicians of CoMA Manchester when they performed “Collaboration”. This performance was a great success and provided me with an unanticipated experience which altered the future direction of my research. As the piece was being played I realised the aesthetic experience of the work expressed more than the content I had intended. The work had, as my supervisor described it at the time, a simple complexity which captured the essence of what it was like trying to understand the world in which we live. Thus, I became aware of the potentiality of aesthetic experience to express any politics communicable by music. It was after the experience of “Collaboration” that I embraced writing music devoid of any attempts to communicate specific political messages and, also, devoid of explicit theatricality.

PHASE III

CHAPTER 5

String Quartet No. 1 (2020)

The works of Phase III continue the movement of my research away from attempts to communicate explicit political concepts and towards more implicit political communication. As indicated above, this was due to my developing understanding of the potential for aesthetic experience to communicate political ideas and a growing acceptance of the impossibility of guaranteeing that audiences will fully receive specific political messages. String Quartet No. 1 was written for the Quatuor Danel³¹ and is the first work in which I relinquished my desire to communicate specific political messages and embraced the ambiguity of music as a potential expression of politics. The work builds on my experience with “Collaboration” and intellectual influences such as Adorno’s understanding of the dialectic of autonomy and heteronomy³² and, most importantly, Critical Composition. Critical Composition builds on Adorno’s negative dialectics and the concept of negation which channels political struggle “not in positive directions but in relentless negativity toward the existing order” (Garratt, 2019, 162-3). This manifests as the production of “a kind of meta-music, critiquing the premises and norms of musical practice” which is transformed by the “dialectal interaction between music and society” into a critique of society (ibid., 168). Aesthetically the works of critical composers such as Huber and Spahlinger³³ attack “particular aspect[s] of bourgeois art music or its performance tradition” (ibid., 168-9),³⁴ primarily using unrelenting atonality and extended techniques which challenge the timbral expectations of an audience. However, the musical results can be intensely alienating and heard as a rejection of the

³¹ Sadly Covid-19 prevented the workshopping and recording of this work.

³² Adorno states that “Art is autonomous and it is not; without what is heterogeneous to it, its autonomy eludes it.” (1997, 8). For Adorno art opposes capitalist society through its attempt at “asociality” in autonomy, admitting society “only in an obscured form” (ibid., 308-9). This the crux of his understanding of the dialectical nature of art.

³³ See: Ensemble Aventure, 1992; Poore, 2017; Kleeb and Polisoidis, 1993; Ensemble Modern, Ensemble Recherche and Arditti String Quartet, 2007.

³⁴ Interestingly, Mahnkopf includes Lachenmann in his discussion of the critical composers, although points out that whilst “Lachenmann’s critique applied primarily to the “aesthetic apparatus,”” he is not a “political composer” (2006, 80).

audience despite their justification. How one might compose critically without such a result is a primary concern of String Quartet No. 1.

In the work I critique the status of the string quartet form as an archetypal high art tradition, predominately programmed and dominant in performed repertoire, using structures and harmony associated with low art popular music, as well as quotations from and references to pop songs. Two pertinent influences were Andriessen's *On Jimmy Yancey* (1973) and Ligeti's *Hungarian Rock* (1978); both these works weave popular conventions into classical composition, highlighting their potentially productive relationship.

Movement I

The first movement of String Quartet No. 1 is constructed using the strophic structure of a pop song. However, this structure is deliberately conflated with a modified sonata form, with separate subjects presented in sections A and B (like an exposition of a sonata) and reiterated in A' and B' before the implied sonata form is undermined in section C by providing a third subject rather than a development (Example 10). It is difficult to say whether the first movement of String Quartet No. 1 will always be heard in this way, but this conflation is not the only facet of the work which points towards the amalgamation of the high and low. The first subject is heard fragmented in four phrases in the opening section in the viola (Example 11.1). Using staccato, repetitive figurations, glissandi and timbral contrasts each fragment is designed to evoke a scatting jazz singer (Example 11.2). The other instruments are this performer's 'backing singers', coming together at the end of phrases to reiterate it in a different manner; for example, the key intervals in the first cell are the perfect fourth and minor third and these can be heard in the intervallic movement of all three parts in bars 11-14 (Example 11.3). The treatment of the opening subject suggests that the first section is like the opening verse of a quasi-pop song and implies an impending strophic structure. However, the quick developments of each cell undermine any stability in the harmony of the subject contradicting the expectations of a pop-inspired melody.

Example 10: Structure of the first movement from String Quartet No. 1.

Section A	Section B	Section A'	Section B'	Section C	Section B''
Exposition of first subject	Exposition of second subject	Re-exposition of first subject	Re-exposition of second subject	Would-be development	Quasi-recapitulation
Verse	Chorus	Verse	Chorus	Bridge	Chorus
Bar 1	Figure A	Figure B	Figure C	Figure D	Bar 213

Example 11.1: The first subject of the first movement from String Quartet No. 1.

The image displays the first subject of the first movement from String Quartet No. 1, consisting of four phrases. The notation is written on a single treble clef staff.
 - **Phrase 1: bars 6-11**: A six-measure phrase starting with a quarter note G4, followed by quarter notes A4, B4, and C5, ending with a quarter rest.
 - **Phrase 2: bars 14-22**: An eight-measure phrase starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then quarter notes B4, A4, G4, and F4.
 - **Phrase 3: bars 26-34**: A nine-measure phrase starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then quarter notes B4, A4, G4, and F4.
 - **Phrase 4: bars 35-40**: A six-measure phrase starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then quarter notes B4, A4, and G4.

Example 11.2: The first subject evoking a scatting jazz singer and their backing singers in the first movement from String Quartet No. 1; blue highlights the 'scatting jazz singer', red highlights their 'backing singers'.

$\text{♩} = \text{c.50}$, dramatic, intense and very serious

Violin 1
Violin 2
Viola
Violoncello

ff *pp* *pp* *ff* *pp* *pp*

sul pont.
ff
molto vib.

Vln. 1
Vln. 2
Vla.
Vc.

sul pont.
mp

Vln. 1
Vln. 2
Vla.
Vc.

sul pont.
mp *f* *gliss.* *f*

sul pont.
mp *f*

Vln. 1
Vln. 2
Vla.
Vc.

normale trem.
pp

trem.

normale (b) 3
pp

Example 11.3: 'Backing singers' reiterating cell 1, bars 11-14 of the first movement from String Quartet No. 1.

The rhythmic instability of the second subject (Example 12), introduced at figure A and inspired by the use of syncopation in the characterful opening of Maconchy's String Quartet No. 1 (1933), continues to move the piece towards a sound-world one might associate with string quartet music of twentieth-century. This subverts the previously suggested strophic structuring of the piece and points towards sonata form. If this section is supposed to be a chorus of a strophic song, one

would also expect a less angular and chromatic subject. Whilst the close and fragmented imitation in bars 45, 49 and 65-8 provide repetition, a key aspect of a pop chorus, it is not the affirmative repetition one expects in the chorus of a song.

Example 12: The second subject of the first movement from String Quartet No. 1.

The suggestion of sonata form is undermined at figure D where, rather than entering into a development section, there is a ‘bridge’ (Example 13). This section points obliquely to the tendency of pop music to modulate upwards, often by a semitone or tone, during or after the bridge;³⁵ in this way it is almost a joke. However, the extended ascending material in conjunction with the extremely high pitches as the performers are required to transition to harmonics (bars 185-7), creates significant tension³⁶ and evokes a sincere emotional content in conflict with the inference of the material as a joke; it is ambiguous whether this section structurally is a sincere pop bridge or a riff on the genre. Throughout the first movement the music consistently appears as both pop song and sonata inviting critical discussion of the relationship between high and low art.

³⁵ An explicit example of this can be heard in Beyoncé’s “Love On Top” (2011), in which the final chorus modulates upwards four times.

³⁶ This tension is also literal as the strings of the instruments at these pitches are at their most tense.

Example 13: The 'bridge' at figure D of the first movement from String Quartet No. 1.

167 **D** ♩ = c.66, taking flight

sul tasto senza vib.

pp cresc. poco a poco

fp *pp* cresc. poco a poco

fp *pp* cresc. poco a poco

fp *pp* cresc. poco a poco

sul tasto senza vib.

sul tasto senza vib.

pp cresc. poco a poco

177

ff soaring

ff soaring

ff dim. poco a poco soaring

ff dim. poco a poco soaring

184

p

p

pp

p

pp

Movement II

In the second movement, structured in rondo form, ABACADA (Example 14), the interaction between the blues and the string quartet in the “Blues Machine” dilutes³⁷ the blues of its popular character with the addition of dissonance and fragmentation whilst eliding the rondo form with its suggestion of an inverted (chorus-verse) strophic form associated with the blues genre.³⁸ The “Blues Machine” sections are influenced by the repetitive alternations of blues guitar music³⁹ and the use of ostinato in Ligeti’s *Hungarian Rock* and Torke’s *Adjustable Wrench* (1987). In section A, the blues material is played *poco col legno* in a twelve beat grouping before it is passed to another performer. These hand-overs occur with the regular rhythmic and metrical interruptions (Example 15.1) which evoke the shifting gears of the machine. Each of these ‘gear shifts’ causes the repetitive figuration to modulate by a major third and interrupts any melodic material which is occurring at that time. In this first example of the “machine”, the ostinato is often reinforced by two other instruments using pizzicato to create major and minor seconds within the harmony resulting in a more dissonant sound, reminiscent of the crunching of machinery. In subsequent sections of the “Blues Machine” the ostinato is developed (Example 15.2): in section A’ the decreased amount of textural space caused by the more frequent hand-overs is compensated for by dropping the previous pizzicato reinforcement, allowing room for the soloing heard in section A to develop into the duos heard in bars 259-60, 264 and 276; additionally, the increased frequency of the ‘gear shifts’ resulting from the shortening of the groupings creates a more fragmented and frantic character which increases as the ostinato develops in sections A” and A”’. The “unhinged” result is dialectical; it is pop and contemporary classical at the same time.

³⁷ The Oxford English Dictionary defines ‘dilutes’ as “To weaken the brilliancy of (colour); to make of a faint or washed-out hue” or “To weaken, take away the strength or force of: generally with obvious reference to the literal sense.” (OED Online, 2022). In this instance, I am implying that the material drawn from the blues tradition is no longer fully recognisable as it would be when used in a traditional blues setting (e.g. a blues song).

³⁸ As with the conflation of strophic and sonata form in the first movement, it is unlikely that audiences explicitly hear the rondo form of the second movement, but it points towards the combination of high and low.

³⁹ See Johnson (1937/1961) for representative examples of this.

Example 14: Structure of the second movement from String Quartet No. 1.

Section A	Section B	Section A'	Section C	Section A''	Section D	Section A'''
Figure E	Figure F	Figure G	Figure H	Figure I	Figure J	Figure K
"Blues Machine"	"Offspring 1"	"Blues Machine"	"Offspring 2"	"Blues Machine"	"Offspring 3"	"Blues Machine"

Example 15.1: List of rhythmic and metrical interruptions in second movement from String Quartet No. 1.

Section A	Bars 221, 225, 229, 233, 237, 241 and 245
Section A'	Bars 261, 265, 269, 273, 277, 281 and 285
Section A''	Bars 299, 303, 307, 311, 315, 319 and 323
Section A'''	Bars 357, 359, 361, 363, 365, 367 and 369

Example 15.2: Development of blues ostinato in second movement from String Quartet No. 1.

	Intervals	Grouping	Passed on after...
Section A	P5 - M6	12 beats	12 beats
Section A'	P4 - P5	9 beats	4.5 beats
Section A''	m3 - P4	6 beats	2 beats
Section A'''	m2 - m3	3 beats	1 beat

This dialectic is emphasised in the "Offspring" sections of the work (B, C and D) where I was inspired by Ives's use of song quotations in the second movement of his Trio (1915) as well as the extensive use of quotation in the third movement of Berio's *Sinfonia* (1969) to use quotations from and allusions to popular music with a genealogical relationship to the blues (Example 16). To separate the "offspring" from the "machine" there are sudden transitions influenced by the block-like structuring heard in Stravinsky's music⁴⁰ and Martland's *Horses of Instruction* (1994) which also brings together twentieth-century concert music and popular music genres.

⁴⁰ The most famous examples of this can be heard in *The Rite of Spring*, specifically in the "The Augurs of Spring: Dance of the Young Girls" (Stravinsky, 1913).

Example 16: List of quotations/references in second movement from String Quartet No. 1.

	Bars	Instrument	Quotation/Reference	Transformation
Section B	246-9	Violoncello	Opening bass-line from Wu-Tang Clan's "Clan In Da Front" (1994)	Original in 4/4; condensed into 3/4 "dubious hip-hop waltz"
	247-52	Viola	Bass-line of "Jesus Walks" (West, 2004)	Rhythm altered to match violoncello
	253-6	Violoncello into tutti	Opening bass-line of "Excursions" (A Tribe Called Quest, 1991) ⁴¹	Rhythm fragmented through use of rests, triplets and change in metre in bar 255
Section C	286-95	Violoncello	Bass-line from "The Revolution Will Not Be Televised" (Scott-Heron, 1993)	Maintains rhythmic characteristics but pitches are changed
	286-95	Viola	The vocal line of Notorious B.I.G.'s opening verse on "The What" (The Notorious B.I.G. and Method Man, 1993)	Draws on the rhythm and pitch of original
	286-95	Violin 2	Effected guitar in the introduction of Gaye's "Main Theme from Trouble Man" (1993)	Imitation of melody, rhythms altered
	286-95	Violin 1	Vocal line of "I Love Kanye" (West, 2016)	Original rhythm used, melody altered
Section D	324-5	Violin 1 Violin 2 Viola	Opening motif of "Boogie Wonderland" (Earth, Wind & Fire and The Emotions, 1986)	Voicing of harmony changed
	328-34	Violin 2 into Violin 1	Opening motif of "Burn This Disco Out" (Jackson, 1983)	Rhythm altered and fragmented by rests
	334-55 ⁴²	Violin 2 Viola	Melodic ostinato from "Shut Up" (Stormzy, 2017)	Rhythm altered and fragmented by rests

The alienation of the quotations through their decontextualisation and their mutation to fit the demands of the music contribute to the simultaneous evocation of popular music and the classical tradition developing the critical interaction at the heart of the work. By removing the quotations from their original context and placing them in this new context (which required their transformation), both the suggestion of popular music and the classical tradition are evoked at the same time; this is the dialectical nature of this work. The quotations and references to different musical styles are alienating towards these styles in that they can appear strange and unusual in

⁴¹ This bass-line is, itself, a sample from the opening of Art Blakey & the Jazz Messengers's "A Chant for Bu" (1973).

⁴² This section is also inspired but the extensive use of pizzicato in Martland's *Tiger Dancing* (2005).

their new context, pointing towards their usage and encouraging consideration for why that might be the case. However, that does not prevent them from becoming a part of a cohesive whole through their integration into a larger musical narrative. It is in this latter aspect that the critical interaction is found.

Conclusion

Despite the title of the final movement, String Quartet No. 1 does not attempt to resolve the questions it asks, rather leaving any potential conclusions up to the audience. The work points towards politics obliquely as an autonomous work engaging in discussion with society through its critique of the string quartet form. Whilst I have not yet been able to hear this work live, I believe it has great promise due to the productive tension between content and form cultivated by my engagements with Adorno and Critical Composition. String Quartet No. 1 is meta-music, asking questions of music itself; however, unlike my other works it does so by relying on the aesthetic experience it creates rather than an external clarifying force. This is the basis of my subsequent research.

CHAPTER 6

Symphony No. 1 (2021)

Phase III culminates in Symphony No. 1, written for the University of Manchester Symphony Orchestra⁴³ and inspired by Adorno's concept of *musique informelle*. Of the latter, Adorno states that it "would have to take up the challenge posed by the idea of an unrevised, unrestricted freedom." (Adorno, 2011, 275). My understanding of this in the context of Adorno's writings is that the *musique informelle* is a task to write autonomous music free of restrictions imposed externally by a predesigned musical system or any particular 'purpose' decided in advance by the composer. Adorno also clarifies "*musique informelle* would be the idea [*Vorstellung*] of something not fully imagined [*vorgestellt*]" (ibid., 303). In this sense, it is not something that can be achieved but rather the prospect of a type of music that may yet exist and must be sought.

The freedom in autonomous art is, for Adorno, what makes music which seeks the status of *musique informelle* political, "The liberation of form, which genuinely new art desires, holds enciphered within it above all the liberation of society, for form – the social nexus of everything particular – represents the social relation in the artwork; this is why liberated form is anathema to the status quo" (Adorno, 1997, 255). Furthermore, after grappling with the complexities of trying to communicate specific political ideas and messages with audiences in Phases I and II, I came to agree with Adorno when he argues that "art's social character is concealed and can only be grasped by its interpretation" (ibid., 232). This means that music's political nature may not always be perceived by an audience but exists latently, ready to be taken up by a willing perceiver.

One particular aspect of Adorno's very philosophical conception that particularly inspired Symphony No. 1 was how *musique informelle* "is expected to absorb thematic, motivic composition into itself, despite its rejection of it." Adorno goes on to explain how this seemingly contradictory task must result in "relatively static segments which alone make it possible to generate dynamism" (Adorno, 2011, 297) or, in other words, a dialectic of stasis and dynamism. To me, this means a complicated and, perhaps ultimately impossible, undertaking that music should appear to move

⁴³ It was due to be performed in the autumn of 2021, however, due to Covid-19, this has been delayed indefinitely.

without specific direction or goals or contain its movement within seemingly still blocks of sound. Adorno marks Krenek’s Symphony No. 2 (1923) as embodying the potential of *musique informelle*. This work appears both static and dynamic as the material develops but without narrative direction. As indicated in an introduction to the work, “it is highly expressive, although it is difficult to pinpoint *what* is actually being expressed.” (Universaledition.com, 2021). How a dialectic of stasis and dynamism in a musical work would exactly operate is not entirely clear, but Adorno’s conception inspired me to explore how it might work; it is also uncertain whether the concept is immediately clear to listeners of mine and Krenek’s work but it remains a motivating and intriguing prospect for both works.

Symphony No. 1 moves away from my more didactic work of the earlier phases, setting aside any attempt to communicate a specific political idea and instead engaging with *musique informelle* through the evocation of a dialectic of stasis and dynamism and in the process containing the potential to communicate some form of socio-political understanding with an audience. Firstly, there is a relatively strict macro-structure: four movements and four subjects which consolidate into each other after each movement (Example 17). Therefore, there is a sense of dynamism and stasis between each movement as subjects are carried over in a semi-developed form, never transforming away from the initial four subjects. It is a challenge to regard this and it is likely that a listener will perceive movements I, II and IV as more dynamic than movement III. Whilst the subjects of the movements are only semi-developed, their changing context suggests dynamism and listeners are inclined to hear movement III as the most static with its greater focus on texture and timbre rather than thematic ideas. However, I believe that repetition of subject material across movements is not completely imperceptible and does contribute to the dialectic of stasis and dynamism within the work.

Example 17: Thematic structure of Symphony No. 1.

Movement I	Movement II	Movement III	Movement IV
Subject 1	(S1 + S4 =) Subject 5		
Subject 2	(S2 + S4 =) Subject 6	(S5 + S7 =) Subject 12	(S12 + S13 =) Subject 25
Subject 3	(S3 + S4 =) Subject 7	(S6 + S7 =) Subject 13	
Subject 4			

The dialectic of stasis and dynamism also appears within the movements. In Sections One, Three, Six, Eight and Nine of the first movement (Example 18) the four subjects are placed in violent opposition to each other through their simultaneous sounding. This was inspired by the juxtaposition of musical ideas in the second movement of Ives's Symphony No. 4 (1924) where Ives slowly builds a mosaic of varied material from country fiddling, ragtime and hymn tunes before outbursts of a "Country Band March" quotation disrupt this, seemingly altering the material underneath. Unlike Ives's music which is more nebulous and free flowing between its musical ideas, my subjects are more clearly delineated by their opposition, constituting them as distinct and static entities but also placing them in a seemingly dynamic relationship as they interweave and transition with and from one another. A primary example of this can be heard in the opening section where Subject Four is heard against Subject One (Example 19.1).

Example 18: Structure of movement one of Symphony No. 1.

<u>Section 1</u>		<u>Section 2</u>	<u>Section 3</u>			<u>Section 4</u>		
Bar 1		Figure A	Figure B			Figure C		
Subject 1 STR	Subject 4 PERC BRA	Subject 3 WW STR Xyl.	Subject 1 Up. STR	Subject 2 BRA Up. WW	Subject 4 PER Lw. WW Lw. STR	Subject 3 WW	Subject 4 PERC	Subject 2 STR
<u>Section 5</u>		<u>Section 6</u>			<u>Section 7</u>	<u>Section 8</u>		
Figure D		Figure E			Figure F	Figure G		
Subject 2 STR WW	Subject 1 BRA	Subject 1 Up. BRA	Subject 3 Lw. BRA Cbsn. Db.	Subject 4 Up. WW Vln. 1	Subject 2 WW Lw. BRA Solo Vln. Db.	Subject 4 BRA	Subject 1 WW	Subject 3 PERC
<u>Section 9</u>								
Figure H								
Subject 4 BRA				Subject 1 STR WW				

Example 19.1: Juxtaposition of subjects One and Four in Section One of the first movement from Symphony No. 1;

Subject One indicated in red, Subject Four indicated in blue.

The musical score for Example 19.1 is divided into three main sections. The top section (Horns in F, Trumpets in Bb, Trombones, Bass Trombone, Tuba) features Subject Four in blue, marked with *ff* thundering and *a.2*. The middle section (Timpani, Percussion I, Percussion II) also features Subject Four in blue, with various percussion instruments and dynamics like *ff*, *mp*, and *mf*. The bottom section (Violin I, Violin II, Viola, Violoncello, Double Bass) features Subject One in red, marked with *ppp* *legatissimo* *distant* *con sord.* *sul tasto* and *div.*

However, the orchestration of the former subject in the percussion and brass in contrast to the use of the upper ranges of the strings for Subject One enables it to dominate the latter subject which is only audible in the former's pauses; this relationship is interrupted by Subject Three at figure A, avoiding the development of any potential dynamic relationship. This relationship is heard again in Section Three (Example 19.2) relatively unchanged from their previous interaction constituting it as a static. However, Subject Two is added as another static, primarily against Subject Four, in a quantitative development. The relationship between Subject Two and Four is dynamic as they interweave, an example of which can be heard in bars 104-5 as the strings descend into a more audible range and the *diminuendo* of the melodic figurations of Subject Two in the trumpet to *mezzo piano* reveal what was hidden beneath the more prominent subjects.

Throughout the first movement the subjects are heard distinctly against one another with their dynamic relationships highlighting their unchanging stasis as well constituting new statics as they are repeated with quantitative developments such as the addition of a new subject. Despite the efforts outlined above, there is always the possibility that audiences will not perceive the various elements of the music I consider static and dynamic as static and dynamic due to the consistent shifting contexts that exist in the piece. I hope that the latter actually draws attention to each section as a static entity, however, at this point in my research I fully embraced the freedom of the audience to perceive and understand my music through their own subjectivity in contrast to the more didactic stance of my early research. This is as much a political statement as an artistic one as I relinquish my desire for complete control of the audience's reception of my work.

Example 19.2: Juxtaposition of subjects One, Two and Four in Section Three of the first movement from Symphony No. 1; Subject One indicated in red, Subject Four indicated in blue, Subject Two indicated in green.

B ♩ = c.100, dark and muddy (3+2 then 2+3)

91

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

B

pp

div. sul tasto

pp

div. sul tasto

pp

arco sul pont.

ff

arco sul pont.

60

The second movement has echoes of the first with Section Four providing a similar reprieve from the more energetic sections to Section Seven of the first movement; both use a melody and accompaniment texture with the accompaniments utilising homophony and relatively slow harmonic rhythm to emphasise their contrast to previous material (Example 20). Here a whole section of the first movement is constituted as a static whilst a dynamic relationship between the movements is suggested as the first movement appears to influence the second. A similar example of this can be heard in the “sulking coda” from figure H which calls back to the “losing steam” of the first movement (bars 283 onwards) and concludes similarly with more uncertainty than resolve. These quasi-repetitions of the first movement continue the evocation of the dialectic of stasis and dynamism between the movements.

Example 20: Structure of movement two of Symphony No. 1.

<u>Section 1</u>	<u>Section 2</u>	<u>Section 3</u>	<u>Section 4</u>	<u>Section 5</u>		<u>Section 6</u>
Bar 1	Figure A	Figure B	Figure C	Figure D		Figure E
Subject 7	Melody: Subject 5 Acc.: Subject 6	Subject 6	Subject 5	Melody: Subject 5 Acc.	Subject 7	Subject 7
<u>Section 7</u>		<u>Section 8</u>			<u>Section 9</u>	
Figure G		Figure H			Figure I	
Subject 5 Picc., Ob., Cl., Vln. I & Vla. Subject 6 Bsn., Tbn, Vc. & Db.		Alternating			Subject 7	
		Melody: Subject 5 Acc.: Subject 6	Melody: Subject 6 Acc.: Subject 5			

A further continuity is the vertical juxtaposition of subjects. The opening of Section Seven sees a similar use of the technique as the first movement where Subject Five is juxtaposed to Subject Six (Example 21.1). However, in Section Two it operates differently by combining the melody of Subject Five with the accompaniment of Subject Six (Example 21.2). Furthermore, inspired by the use of ‘collage’ technique throughout *A Peterloo Parade* (Malone, 2020), the juxtaposition of the subjects is emphasised horizontally as ideas are quickly followed by contrasting material creating several statics moving between one another. An example of this can be heard in Section Five which is divided into fragments of the accompaniment of Subject Five transformed into melodic material heard in the bass instruments throughout and the “serene” iterations of

Subject Seven high in the piccolo, flute, clarinet and viola which plays harmonics. This is taken further in the opening section where various cells of Subject Seven are juxtaposed as they undergo multiple contrasting treatments from dark and dramatic in bars 1-4, excited in bars 5-11, slower and more pompous in bars 12-20, a cheeky, fat-cheeked interruption in bars 21-31, uptight and tense in bars 32-46 before attempting to sneak away in bars 47-57. This was influenced by the style-switching of the second movement of Schnittke's Symphony No. 1 (1974) where we are exposed to imitation baroque music followed by a pointillistic deconstructed waltz, both interrupted by outbursts of a militaristic brass band. Just as these three ideas seem to have established themselves, the music suddenly becomes a jazz-inspired piano and violin duet which proceeds to take hold with a complete disregard for the previous material. Where my use of this technique differs is in the rapidity with which the stylistic treatment of the material switches and the consistency of the material being played.

Example 21.1: Juxtaposition of subjects Five and Six in Section Seven of the second movement from Symphony No. 1;
 Subject Five indicated in brown, 'Subject Six indicated in pink.

G ♩ = c.160, chaotic

The score is divided into two main sections for Subject Five (brown) and Subject Six (pink). Subject Five begins at measure 214 and continues through measures 218-220. Subject Six begins at measure 221 and continues through measures 224-226. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion I and II, Violins I and II, Viola, Violoncello, and Double Bass. The tempo is marked as c.160 and the character as chaotic. Dynamics range from *mp* to *ff*. Performance instructions include *a.2* and *norm.*

Example 21.2: Combination of melody from Subject Five and accompaniment from Subject Six in Section Two (two bars after figure A) of the second movement from Symphony No. 1; Subject Five indicated in orange, Subject Six indicated in purple.

A ♩ = c.96, intoxicatedly

The musical score is arranged in a standard orchestral format. The top staves include Piccolo, Clarinet, Bassoon, Bassoon, Trombone, Trombone, Trombone, and Timpani. The bottom staves include Percussion I, Percussion II, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features various dynamics and articulations. The tempo is marked as c.96, and the mood is 'intoxicatedly'. The score is divided into two sections: Section One (measures 57-62) and Section Two (measures 63-68). Section One is marked with a box labeled 'A'. Section Two is marked with a box labeled 'A'. The score includes various dynamics such as *pp*, *mp*, *f*, and *mf*, and articulations such as *pizz.*, *arco*, *div.*, and *unjs.*. The score is annotated with Subject Five (orange) and Subject Six (purple). Subject Five is indicated in orange in the Bassoon, Viola, and Violoncello parts. Subject Six is indicated in purple in the Bassoon, Trombone, Violin I, Violin II, and Double Bass parts.

The third movement of my work appears qualitatively different to the previous movements, but the dialectic of stasis and dynamism remains. Whilst the first two movements are predominantly driven by melody, the third avoids melody almost entirely, focussing on harmony instead. This leads to a more stratified texture than the previous movements as timbre becomes more important in the elaboration of the harmonies which are drawn from subjects Five and Six. However, throughout the movement specific harmonies are used multiple times in different combinations such that it should be possible for the listener to hear material reused and for any feeling of development to be contradicted. By concentrating on the harmonies of subjects Twelve and Thirteen, the third movement builds on the previous two movements, maintaining the dialectic of stasis and dynamism whilst providing a different auditory experience.

The final movement continues the elaboration of the dialectic of stasis and dynamism through its subject which is introduced in the opening bars in a quasi-fugal texture (Example 22). These four versions of the subject create a dynamic, polyrhythmic texture from essentially repeating material. Additionally, throughout the movement, the subject is interrupted by 'corrupted' quotations from the previous movements (Example 23) which evoke the repetitive nature of the symphony. These quotations engage with the idea that an audience "hold[s] a piece of music together in [their] memory and attention as [they] listen: as though...attempting to find the structure from which the whole is derived" (Scruton, 1997, 6), providing the audience with a key to potentially understand what has been going on in the piece.⁴⁴

⁴⁴ Henze intimates, "Where the intention is to afford insight into difficult processes..." – the concern of the work with expressing the dialectic of stasis and dynamism is no doubt such an intention – "...you must...have a 'key'." (1982, 128).

Example 22: Subject Twenty-Five in the opening bars of movement four from Symphony No. 1; yellow indicates first instance of subject, purple indicates subject in inversion, pink indicates a second instance of subject in inversion, orange indicates second instance of non-inverted subject.

♩ = 152, relentless

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flutes
- Oboes
- Clarinets in Bb
- Bass Clarinet in Bb
- Bassoons
- Contrabassoon
- Horns in F
- Trumpets in Bb
- Trombones
- Bass Trombone
- Tuba
- Timpani
- Percussion I (standard sticks)
- Percussion II (xylophone)
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

Key features of the score include:

- Tempo: **♩ = 152, relentless**
- Dynamic markings: *ff*, *mf*, *mp*, *pizz*
- Articulation: *let ring*
- Subject instances:
 - Yellow: First instance of subject (Piccolo, Bass Clarinet in Bb, Bassoons, Percussion II, Violin I, Violoncello).
 - Purple: Subject in inversion (Oboes, Clarinets in Bb, Contrabassoon, Violin II, Double Bass).
 - Pink: Second instance of subject in inversion (Bass Trombone, Double Bass).
 - Orange: Second instance of non-inverted subject (Violin I).

Example 23: 'Corrupted' quotation interruptions to Subject Twenty-Five in movement four from Symphony No. 1.

<u>Location in movement IV</u>	<u>Material quoted</u>	<u>Alterations</u>
Bar 40	Figure D from movement I	Original in A minor, now in A major
Bars 54.2-60	Oboe in bars 169-72 from movement I	Similar texture, altered rhythms and intervals
Figure C - D	Percussion in bars 251-2 from movement II	Altered rhythms - merely a sonic reminder of movement II
Bars 81-2	Bars 254-5 from movement II	Originally using hi-hat, bassoon and bass clarinet, now using rimshots on snare, bassoon and horn
Figure E	Bar 40 from movement III	Continuation of the descending demisemiquavers in original is removed

Conclusion

Unlike String Quartet No. 1 which has heteronomous elements built into the work and transforms them into an autonomous whole, Symphony No. 1 is an autonomous work. It moves completely away from attempts to communicate specific political messages and instead builds on Adorno's aesthetics, as outlined in the introduction to this chapter, to implicitly signal political concerns. For myself, Symphony No. 1 captures the paradoxically chaotic and ordered nature of how we experience our daily negotiations with each other and society through its expression of a dialectic of stasis and dynamism as outlined above. Behind the work is a belief in the political potency of autonomous art as an expression of the desire for freedom. Whilst it remains contentious for some that autonomous art can ever be considered political, it always remains possible that an audience can receive political ideas and messages from the most non-political work. My intellectual transformation from desiring to communicate explicitly with audiences to relinquishing this more authoritative stance in favour of offering listeners more freedom to filter my work through their own subjectivities and come to their own conclusions was the sum of the aesthetic, political and philosophical influences that are outlined in this commentary. Symphony No. 1, therefore, represents the culmination of my research and an expression of my experience of the political, social and musical worlds I encounter.

CONCLUSION

Reflections and Future Goals

Looking back at my research I realise how significant a journey I have taken. When I began, I was convinced that the combination of music and theatre could be used to communicate specific political ideas and, whilst I still believe this to be the case, the result of this conviction was the restriction of my musical creativity and relatively unsatisfying musical results. The person I am now could not stomach the prospect of such a compromise. The music and ideas I discovered in my research helped me grow both as a composer and an intellectual, softening my almost anti-musical stance and broadening my mind to the possibility of music expressing politics in less explicit and more sophisticated ways. In many ways, my research reflects my journey from a militant post-modernist orientation towards a more considered modernist outlook. This can be registered in the transition of my early concerns with meaning, in particular my reading on semiotics, to my latter concentration on aesthetics, specifically Adornian aesthetics.

I believe I have also developed a great deal technically. Through exposing myself to more new music such as works by Andriessen, Hindemith, Ives, Krenek, Malone, Martland, Rzewski, and Schnittke I have not just sharpened my compositional tools but become a braver and more exciting composer. Whilst I do not think that my research has fundamentally changed my compositional style – I am still convinced by the enduring appeal of music with clear melody, rhythm, harmony and structure – my understanding of how and why I compose and manipulate musical material has improved. In the early works of my portfolio, I developed my understanding of the effect of repetition and its limits. The works of Phase II led to greater discernment for more complex and simpler rhythmic and pitch combinations, leading to a better comprehension of how these communicate with an audience. Finally, my Phase III pieces resulted in development in my manipulation of ideas in complex textures and increased control of timbral combinations.

It is also important to mention here the impact that Covid-19 had on my research. The restrictions that were put in place due to the pandemic eliminated my opportunities to work in person with performers and workshop ideas. This made the prospect of writing theatrical music almost impossible as to truly evaluate and develop the effectiveness of theatrical techniques, they

must be workshopped in a live setting. This, in conjunction with the changes in my thought outlined above, also necessitated the shifting of my research towards writing music with less of a demand for live workshopping.

My research presents multiple avenues which could still be explored. My Phase I pieces have provided important lessons in combining music and theatre, and these could be taken up for continued investigation of the relationship of these two art forms in concert music. *Concertino* presents a viable model from which to create *music* theatre understanding better the possibilities and impossibilities. Writing for amateur musicians was very rewarding and opened up lots of interesting possibilities which I would like to explore. I still wish to continue to write concert music influenced by popular music, building on String Quartet No. 1. Engaging further with Adorno and *musique informelle* is also an option. Furthermore, it has been commented that my music has sonic similarities to the work of James MacMillan, Mark Anthony Turnage and Charlotte Bray. I am interested to see how further investigation of the work of more contemporary composers may impact my future work.

Having completed my research, I know my music will always seek to ask questions and challenge as it is an extension of my questioning and challenging self; it will always aim to be critical in one way or another. I have realised I never wish to hide as a composer but rather expose my process and decision making; I consider this the humanity of my work and, as such, it is its most important aspect. In the future I aim to create music in which my decision making can be heard to a greater extent; this could mean pulling back on the more complex aspects of my musical style or experimenting with distinct instrumental combinations such that decisions can be observed from the instrumentation itself. My music will always be music about music because for me there is nothing music speaks about as well. How this translates into political statement is beyond my control but I believe it can and does.

Looking ahead, whilst Covid-19 has made, and will continue to make, life very difficult for artists, I am hoping to arrange performances of String Quartet No. 1 and Symphony No. 1 as well as repeat performances of *Preludes & Fugue*, *Concertino* and *Co/Co/Co* (this time with all the movements). I am submitting to competitions to try to attain these performances as well as utilising my experience as an organiser to self-produce, although this is extremely challenging in normal

conditions, let alone post-pandemic. I am also excited by the prospect of writing new music, especially for amateur ensembles after my positive experience with CoMA Manchester. I would like to pursue avenues opened by *Co/Co/Co* by writing more works where performers construct the music themselves from material provided as well exploring the idea of assigning musical ideas to specific spaces and encouraging performers to move to change the music.

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for The Vonnegut Collective & Animikii Theatre

Liam Grogan

Factory

for

Violin/Viola, Treble Wind Instrument, Bass Wind Instrument

and

2 Actors

Full Score in C

April, 2019

Approximate duration: 10'00"

Instrumentation

Violin or Viola

A Treble Wind Instrument

A Bass Wind Instrument

2 Actors

Programme Notes

This piece presents an abstract factory for the production of music. Breath is stored, transferred and used to produce sound. However, unlike the human-machines (the wind players and actors), the string player does not require breath to produce. So what do they do? They are the boss. Unable to relate to the experiences of the workers and motivated by higher production and greater profit, the boss pushes the workers harder and harder. What can they do? How can they resist the bosses unrealistic demands? Find union.

The sections, which are delineated by a whistle, are:

Production begins

Production halts

Production continues

Lunch break

Production continues

Production halts indefinitely

After this concert has concluded, the composer urges everyone to join a union to safeguard theirs and others labour rights. For those already members, demand your union works for the betterment of yours and others working conditions.

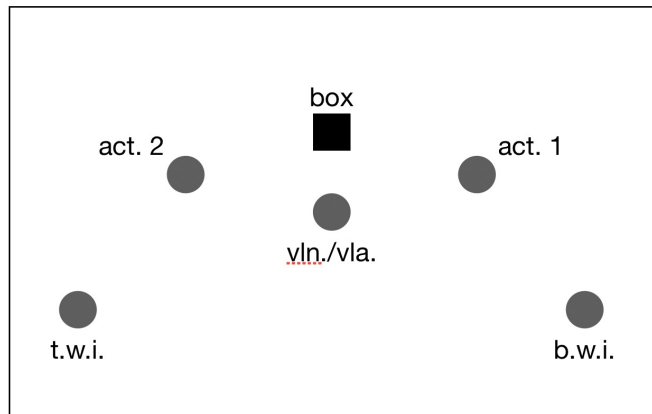
Workers of the world unite!

Approximate duration: 10'00"

Performance Directions

Factory is scored for two actors and three musician-actors playing violin or viola, a treble wind instrument (t.w.i.) and a bass wind instrument (b.w.i.). The score should be used primarily as a guideline for the performers to improvise and construct the piece. Ideally, the piece should be played from memory without sheet music. However, it is possible for the t.w.i. and b.w.i. to have music on stands if necessary.

The performers should begin in the positions indicated by the diagram. There should also be a cardboard box full of blown up balloons in the location indicated by the diagram. The actors should have empty balloons in their hands as well as a container of empty balloons at their feet. All performers should be able to pop the balloons however, this can be done by simply gripping the balloon tightly.



The actors, t.w.i. and b.w.i. are all 'workers'/'machines' in the eponymous abstract factory. The t.w.i. and b.w.i. perform the music which 'inflates' the actors who then transfer their breath into balloons for storage. These balloons then provide the 'resource' for the t.w.i. and b.w.i. to perform. The vln./vla. is the 'boss' of this factory with zero tolerance for interruptions to production. For the vln./vla., their instrument is a merely a tool to start the factory's machines and to abuse the workers. As such, the vln./vla. should exaggerate their gestures to increase how violent they appear. When not playing the vln./vla. should, ideally, hold their instrument like it is a hammer or a spanner (without care for its safety). Throughout the 'production' sections, any breath, required by the t.w.i. and b.w.i. that are not taken after the popping of a balloon should be hidden.

Factory

Liam Grogan

Production begins

During this section, the 'workers' should all perform in a mechanical fashion - they are the human machines which operate in the abstract factory.

Upon the second whistle at rehearsal mark A, the actors should begin to perform their function - blowing up balloons. This should be shown with a repeating, vigorous, rhythmic movement sequence with exaggerated gestures showing their bodies 'being inflated by the music' and the transfer of breath from their bodies into the balloons. Having inflated a balloon the actor should then place it in the box.

The musicians perform a pattern of movement in which the vln./vla. 'refuels' the t.w.i. and b.w.i. by popping balloons in front of them and providing them with breath as indicated on the score. The vln./vla. then improvises a phrase which the t.w.i. and b.w.i. imitate (see score).

♩ = c.100, mechanically
idle - isolated

Actors

Whistle

Violin/Viola

Treble Wind Instrument

Bass Wind Instrument

6

Act.

Vln./Vla.

T. W. I.

B. W. I.

10

Act.

Vln./Vla.

T. W. I.

B. W. I.

13

Act.

Vln./Vla. **sim.* *V*

T. W. I.

B. W. I.

16

Act.

Whist.

Vln./Vla. **sim.* *V*

T. W. I.

B. W. I.

A

Act.

begin 'production'/blowing up balloons
human-machines, repeated sequence of gestures
actor 1: 4 gestures
actor 2: 5 gestures
(see performance directions)

Vln./Vla.

collect a balloon and 'inspect' the 'workers'

notice trb. wnd. inst. and move to 'refuel'

pop balloon in front of trb. wnd. inst.

Trb. Wnd.
Inst.

begin to tire - loosen embouchure

appear to struggle for breath

ff


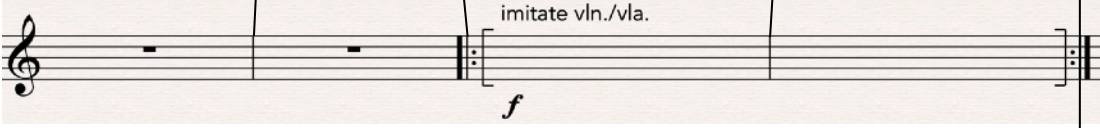
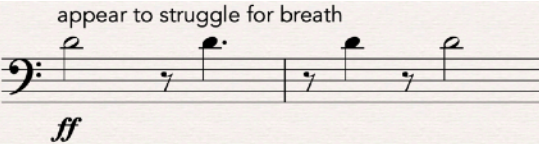
Detailed description: This block contains musical notation for the Trumpet/Wind instrument. It is written on a single treble clef staff. The first part consists of a series of eighth notes with slurs and accents, marked with a '7' above the staff, indicating a seven-measure phrase. The second part consists of a few notes with slurs and accents, marked with a '9' above the staff, indicating a nine-measure phrase. The notation is set against a light beige background.


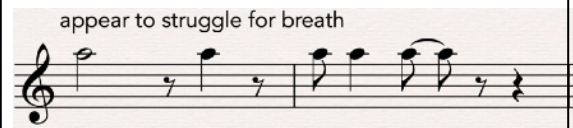

desperately inhale air from popped balloon

Bs. Wnd.
Inst.

Detailed description: This block contains musical notation for the Bassoon instrument. It is written on a single bass clef staff. The notation consists of a series of notes with slurs and accents, marked with a '9' above the staff, indicating a nine-measure phrase. The notation is set against a light beige background.

repeat

<p>improvise sim. to last time for trb. wnd. inst.</p> 	<p>return to 'inspection'</p>	<p>notice bs. wnd. inst. and move to 'refuel'</p>	<p>pop balloon in front of bs. wnd. inst.</p>
	<p>repeat</p>		
<p>begin to tire - loosen embouchure and throat</p>		<p>desperately inhale air from popped balloon</p>	

<p>improvise sim. to last time for bs. wnd. inst.</p> 	<p>return to 'inspection</p>	<p>notice trb. wnd. inst. and move to refuel</p>	
<p></p>	<p>begin to tire - loosen embouchure</p>	<p>appear to struggle for breath</p> 	
 <p>imitate vln./vla. <i>f</i></p>	<p>repeat</p>		

act. 1 makes an error, letting go of a balloon mid-inflation
halt on whistle

pop balloon in front of trb.
wnd. inst.

improvise sim. to last time for trb.
wnd. inst.



*sim.

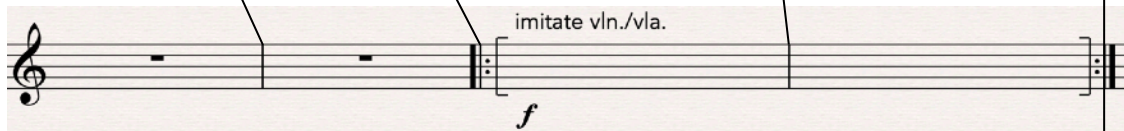
Detailed description: A musical staff in treble clef with a key signature of one sharp (F#). The notation consists of three measures. The first measure contains a quarter note on G4 with a slur over it. The second measure contains a quarter note on A4 with a slur over it and a *sim. annotation above it. The third measure contains a quarter note on B4 with a slur over it. There are rests in the second and third measures of the first two notes. The staff is highlighted with a light beige background.

return to inspection

notice act. 1 error, blow whistle to halt production

desperately inhale air from balloon

imitate vln./vla.



f

Detailed description: A musical staff in treble clef. The notation consists of two measures of whole rests, followed by a repeat sign (double bar line with two dots), then two measures of whole notes on G4 and A4, followed by another repeat sign. The first measure of the whole notes is marked with a forte *f* dynamic. The staff is highlighted with a light beige background.

repeat

stop on whistle

stop on whistle

Production halts

Act. 1, exhausted from the movement sequence, lets go of the balloon they are inflating, causing it to shoot off into the air. The vln./vla. then blows their whistle to halt 'production'. Whilst all the 'workers' hold their heads in shame, the vln./vla. then proceeds to berate act. 1 before returning centrestage to begin the next section.

without specific tempo

Act. 1 terrified
20 Act. 2 head down in shame

Act. _____

Vln./Vla. _____
 move to act. 1
 head down in shame

T. W. I. _____
 head down in shame

B. W. I. _____

In this section, the vln./vla. should violently berate actor 1 using their instrument. The performer should cycle through these gestures, in whatever order they decide, as fast possible for approximately 10-15". A gesture can be repeated. The performer should use the whistle whilst playing for added shrillness. The performer can also improvise gestures in a similarly violent and angry manner to add to those indicated. Wherever possible the performer should maintain the idea that they are using their instrument as a tool of violence and oppression rather than a performative tool (as indicated in the performance notes).

trem. as fast as possible sul pont. *ff* → *ff*

over pressure trem. as fast as poss. sul pont. *ff*

behind bridge *ff*

col legno battuto strike strings on neck *ff*

over pressure trem. as fast as poss. sul pont. gliss. gliss. *ff*

strike body behind bridge *ff*

Production continues

This section continues where the first left off. Again, the actors should begin their movement sequence after the second whistle (rehearsal mark B) and all the 'workers' should perform as mechanically as possible.

♩ = c.116

21

The musical score is for a 4/4 time piece. It features five staves: Act., Whist., Vln./Vla., T. W. I., and B. W. I. The Act. staff is a whole rest. The Whist. staff has a single note with an accent (>) and a dynamic marking of *ff*. The Vln./Vla. staff has a dynamic marking of *ff* and a note with an accent (>). The T. W. I. staff has a dynamic marking of *f* and the instruction 'mechanically'. The B. W. I. staff has a dynamic marking of *f* and the instruction 'mechanically'. There are two measures of 9-measure rests in the T. W. I. and B. W. I. staves. The tempo is marked as ♩ = c.116.

Act.

Whist.

Vln./Vla.

T. W. I.

B. W. I.

return to c/s

ff

*over pressure,
dry, noisy

ff

f
mechanically

f
mechanically

9

9

B

return to production/blowing up balloons

Act.

Vln./Vla.

continue 'inspection'

notice trb. wnd. inst. and
move to 'refuel'

pop balloon in front of
trb. wnd. inst.


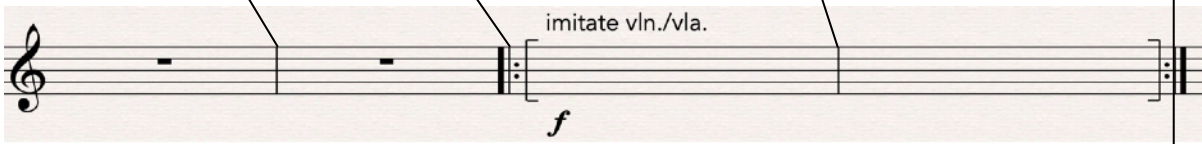
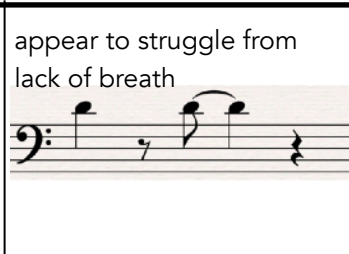
Trb. Wnd.
Inst.


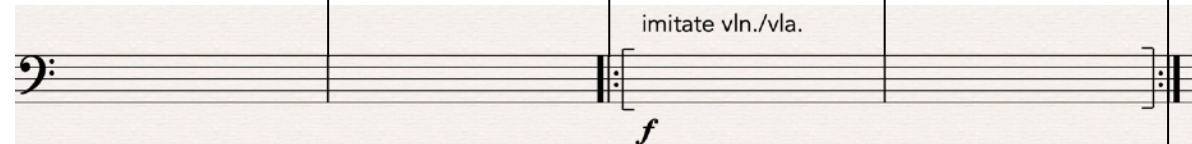
appear to struggle from lack of breath

desperately inhale
from balloon

Bs. Wnd.
Inst.

repeat

<p>improvise mechanical phrase for imitation by trb. wnd. inst.</p> 	<p>return to 'inspection'</p>	<p>notice bs. wnd. inst. and move to 'refuel'</p>	<p>pop balloon in front of bs. wnd. inst.</p>
	<p>repeat</p>		
<p>begin to tire - loosen embouchure and throat</p>		<p>desperately inhale air from balloon</p>	

	halt on whistle
<p>improvise sim.</p> 	return to 'inspection' end section with whistle
	stop on whistle
 <p>imitate vln./vla.</p> <p><i>f</i></p>	repeat - stop on whistle

Lunch break

During this section the 'workers' make a connection with each other. They should no longer perform mechanically but now more humanely and delicately.

The vln./vla. begins to eat a sandwich - this continues throughout the section. The 'workers' gasp for air and pause for a moment before playing/moving.

For t.w.i. and b.w.i.:

The t.w.i. and b.w.i. play 4 arhythmic passages with pauses in between. The two performers should make every effort to avoid rhythmic unison. The Gs after these passages should sound as if this unison is completely accidental. The final two passages should have increasing numbers of rhythmic unisons as indicated until the continuous rhythmic unisons before the next section.

For actors:

As the t.w.i. and b.w.i. begin to play, the actors should suddenly notice one another and, curious, move closer together, inspecting each other with intensity as they do. There is then a moment of silence in which the breathing of all the 'workers' should be seen and heard but at this point, the breathing is not in sync. The music begins again and the actors should begin to mirror each other, fascinated by one another. There is another moment of silence in which we hear and see the breathing again but, now, all the 'workers' breathing is in sync. With the two notes that follow the actors should reach out to each other and touch for the first time. This touch is followed by a gasp as if this were the first instance of humans touching ever - a rapturous moment. The music continues and now the actors mould and shape one another, never leaving physical contact. There is no leader - it should appear that the actors are almost one single performer. In the next moment of silence not only do we hear the synchronous breathing of all the 'workers' but we see the rise and fall of the breath of the two actors in their new unity.

without specific tempo

27 gasp for air - subdued - a moment of rest

Act. _____

Whist. _____

Vln./Vla. _____

T. W. I. _____

B. W. I. _____

put instrument down as if it were a hammer or a spanner - sit down to eat a sandwich grotesquely

gasp for air - remove mute (if possible) - maintain eye contact with b.w.i. throughout section

gasp for air - remove mute (if possible) - maintain eye contact with t.w.i. throughout section

28 notice one another - move forward (do not block line of sight between performers) - inquisitive

visible breathing - out of sync

Act. _____

T. W. I. _____

B. W. I. _____

no rhythmic unison (see performance directions)
(1), (2) and (3) indicate as quiet as possible, a middle dynamic and as loud as possible respectively

visible breathing - out of sync

visible breathing - out of sync

pp ff pp ff pp pp ff

ff pp pp ff pp ff ff ff pp pp

30 begin to mirror each other - fascinated

visible breathing - now in sync - reach out

Act.

any rhythmic unison are accidental

visible breathing - now in sync

T. W. I.

Musical staff for T. W. I. at measure 30, showing a melodic line with various dynamics: *mf*, *pp*, *ff*, *ff*, *mf*, *pp*, *pp*, *ff*, *ff*, *pp*, *mf*, *ff*, *ff*, *mf*, *pp*, *ff*, *pp*, *pp*, *mf*, *ff*, *pp*. A fermata is placed over the final note.

visible breathing - now in sync

B. W. I.

Musical staff for B. W. I. at measure 30, showing a melodic line with various dynamics: *pp*, *mf*, *ff*, *pp*, *ff*, *pp*, *mf*, *pp*, *ff*, *pp*, *mf*, *ff*, *ff*, *pp*, *pp*, *mf*, *ff*, *mf*.

$\text{♩} = c.60$

32 the first touch - electricity

gasp

beginning to mould and shape one another

Act.

a shocking but deliberate rhythmic unison

gasp

now with purpose

T. W. I.

Musical staff for T. W. I. at measure 32, showing a melodic line with dynamics *pp* and *mf*, a fermata, and a change in time signature to 2/4. Dynamics *mf* and *ff* are shown with a slur.

B. W. I.

Musical staff for B. W. I. at measure 32, showing a melodic line with dynamics *pp* and *mf*, a fermata, and a change in time signature to 2/4. Dynamics *mf* and *ff* are shown with a slur.

without specific tempo

34

Act.

rhythmic unison indicated by brackets

T. W. I.

Musical staff for T. W. I. at measure 34, showing a melodic line with various dynamics: *pp*, *mf*, *mf*, *ff*, *mf*, *ff*, *mf*, *pp*, *mf*, *ff*, *mf*, *mf*, *ff*, *pp*, *mf*, *ff*, *mf*, *mf*. Brackets are placed under several notes to indicate rhythmic unison.

B. W. I.

Musical staff for B. W. I. at measure 34, showing a melodic line with various dynamics: *mf*, *ff*, *pp*, *mf*, *pp*, *mf*, *mf*, *pp*, *ff*, *mf*, *pp*, *ff*, *mf*, *mf*, *ff*, *pp*, *mf*, *mf*, *ff*, *mf*.

35

a moment of togetherness - the bodies breath as one

Act.

visible breathing - in sync

T. W. I.

Musical staff for T. W. I. at measure 35, showing a melodic line with various dynamics: *ff*, *ff*, *mf*, *mf*, *pp*, *ff*, *mf*, *mf*, *pp*, *mf*, *pp*, *mf*, *ff*, *mf*, *pp*, *pp*, *mf*, *pp*, *mf*. A fermata is placed over the final note.

visible breathing - in sync

B. W. I.

Musical staff for B. W. I. at measure 35, showing a melodic line with various dynamics: *pp*, *mf*, *mf*, *pp*, *pp*, *ff*, *mf*, *mf*, *pp*, *ff*, *mf*, *ff*, *mf*, *mf*, *pp*, *ff*, *mf*, *mf*, *ff*, *mf*.

37

Act.

T. W. I.

Musical staff for T. W. I. at measure 37, showing a melodic line with various dynamics: *mf*, *ff*, *mf*, *mf*, *pp*, *mf*, *sim.*. A change in time signature to 6/4 is indicated at the end.

B. W. I.

Musical staff for B. W. I. at measure 37, showing a melodic line with various dynamics: *mf*, *ff*, *mf*, *pp*, *mf*, *ff*, *mf*, *mf*, *mf*, *mf*, *mf*, *sim.*, *mf*, *sim.*, *pp*, *mf*, *sim.*. A circled '3' is placed under a note. A change in time signature to 6/4 is indicated at the end.

Production continues

The previous section is interrupted by the whistle of the vln./vla. 'ordering' the 'workers' back to 'work'. The actors should rapidly return to their original positions. This section continues as the previous 'Production continues' section did however, the section ends with the t.w.i. unable to imitate the vln./vla.. This causes 'production' to halt again.

38 $\text{♩} = \text{c.60}$ $\text{♩} = \text{c.132}$
 return to work positions - idle but glancing at one another

Act. $\frac{6}{4}$ $\frac{4}{4}$

Whist. $\frac{6}{4}$ $\frac{4}{4}$ interrupting *ff*

Vln./Vla. $\frac{6}{4}$ $\frac{4}{4}$ *ff* *over pressure, dry, noisy *sim.

T. W. I. $\frac{6}{4}$ $\frac{4}{4}$ stop abruptly - add mute (if possible) *pp* *ff* muted (if possible) *f* mechanical 9 9

B. W. I. $\frac{6}{4}$ $\frac{4}{4}$ stop abruptly - add mute (if possible) *pp* *ff* muted (if possible) *f* mechanical 5 5 5 5

C

Act.

as per previous 'production' sections

Vln./Vla.

'inspection'

notice trb. wnd. inst. and
move to 'refuel'pop balloon in front
of trb. wnd. inst.Trb. Wnd.
Inst.


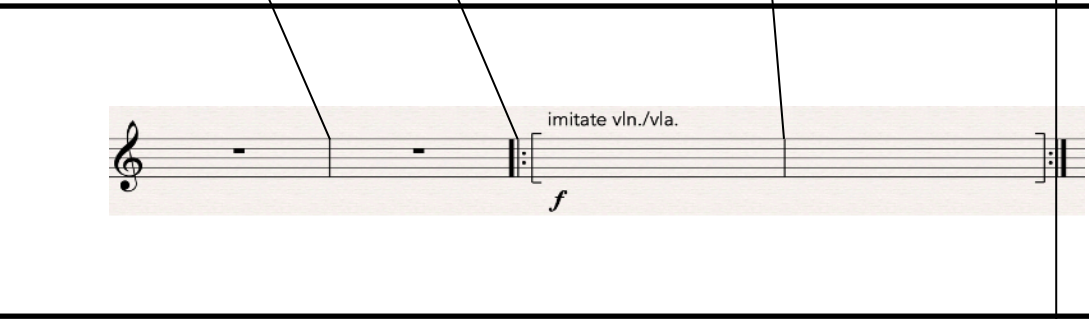
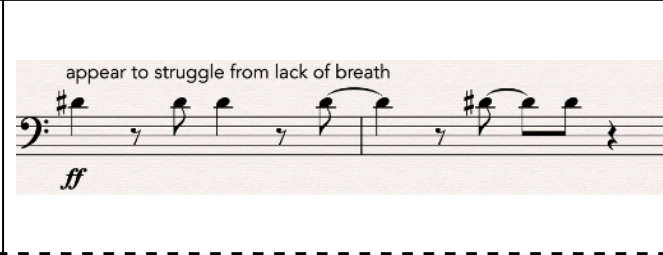
begin to tire - loosen
embouchure

appear to struggle from lack of breath

ff

desperately inhale
from balloonBs. Wnd.
Inst.

repeat

<p>improvise mechanical phrase for imitation by trb. wnd. inst.</p> 	<p>return to 'inspection'</p>	<p>notice bs. wnd. inst. and move to 'refuel'</p>	
 <p>imitate vln./vla.</p> <p><i>f</i></p>	<p>repeat</p>		
	<p>begin to tire - loosen embouchure and throat</p>	 <p>appear to struggle from lack of breath</p> <p><i>ff</i></p>	

pop balloon in front
of bs. wnd. inst.

improvise sim.

*sim.

*sim.

Detailed description: This staff contains musical notation in treble clef. It begins with the instruction "improvise sim." followed by a bracketed section. The notation includes several notes with stems, some marked with "*sim." and a downward-pointing triangle. The notes are primarily in the middle range of the staff.

return to 'inspection'

notice trb. wnd. inst. and move to 'refuel'

desperately inhale air
from popped balloon

imitate vln./vla.



f

Detailed description: This staff contains musical notation in bass clef. It features a series of notes with stems, some marked with "imitate vln./vla." and a dynamic marking of "*f*". The notation is contained within a shaded rectangular area.

repeat

appear to struggle from lack of breath

Detailed description: This staff contains musical notation in treble clef. It features a series of notes with stems, some marked with "appear to struggle from lack of breath". The notation is contained within a shaded rectangular area.

			halt on the whistle
pop balloon in front of trb. wnd. inst.	<p>improvise sim. BUT this time it should be too hard for trb. wnd. inst.</p> 	repeat growing increasingly frustrated and eventually giving up	blow whistle to halt 'workers'
desperately inhale from balloon		repeat	halt on the whistle
			halt on the whistle

Production halts indefinitely

This section begins in the same way as 'Production halts' - with the vln./vla. chastising the t.w.i. - however, this time the 'workers' do not hang their heads. The t.w.i. stares straight ahead out to the audience defiantly and as the b.w.i. and actors watch.

This section also differs to 'Production halts' in that, to the surprise and delight of the other 'workers', the t.w.i. responds to their unfair treatment. This prompts the b.w.i. to join in with the riposte of the t.w.i.. The vln./vla. is shocked and, gasping, retreats to centrestage as the actors move forward suddenly empowered. The t.w.i. and b.w.i. then begin to play a celebratory dance. The vln./vla. flees this revolution. The actors, delighted, take balloons and pop them at the front of the stage for the t.w.i. and b.w.i. as they play - occasionally, the actors come together in a dance-like motion. The t.w.i. and b.w.i. should join in if possible. The vln./vla. reenters the stage trying to get their instrument (see score) and the actors' movements become less frenzied as they make their way to the front of the stage to form the final image of the piece: an embrace.

without specific tempo

44 no longer ashamed - watch the vln./vla. and t.w.i.

Act. | berate t.w.i. similarly to **Production halts** but stop when challenged

Vln./Vla. | move to t.w.i.

T. W. I. | look straight ahead - no longer ashamed | remove mute (if possible) - face vln./vla defiant

B. W. I. | no longer ashamed - watch the vln./vla. and t.w.i. | remove mute (if possible)

46 $\text{♩} = c.120$
shocked but also delighted

Act. | rit. encroach on vln./vla.

Vln./Vla. | gasp into heavy, almost scared, breathing | retreat to c/s bewildered

T. W. I. | challenging the vln./vla. | look around at each other empowered | *ff* | *mp* | *mf*

B. W. I. | joining the t.w.i. | look around at each other empowered | *ff* | *mp* | *mf*

53 $\text{♩} = c.90$ | very gradually getting faster to bar 72
a celebratory dance begins - move together, pop balloons for the instrumentalists - go wild

Act. | flee off-stage

Vln./Vla. |

T. W. I. | *f* | *ff* | *f*

B. W. I. | *f* | *ff* | *f*

57

T. W. I.

B. W. I.

61

T. W. I.

B. W. I.

65

T. W. I.

B. W. I.

69

T. W. I.

B. W. I.

$\text{♩} = \text{c.112}$

73

T. W. I.

B. W. I.

77

Vln./Vla.

T. W. I.

B. W. I.

creep back onto the stage terrified

80

Act. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

notice the vln./vla.

Vln./Vla. be about to instrument on pause and freeze

T. W. I. look at vln./vla.

B. W. I. look at vln./vla.

for Cameron Biles-Liddell

Liam Grogan

Preludes & Fugue

for
Piano

April, 2019

Approximate Duration: 6'00''+

Programme Notes

The composer directs the performer in the material to play and how to play it. The performer has autonomy of what gets played and when. You, the audience, have the power to walk out.

Duration: Preludes - as long as desired

Fugue - 5'40" (approx.)

The piece can, in theory, go on indefinitely but I would recommend not exceeding 15 minutes.

Performance Directions

The structure of this piece is controlled in part by the performer. The piece should begin with one of the preludes. As indicated below with regard to each prelude, the performer has control over when a prelude ends. Each prelude should be followed by a section of the fugue. The performer should then interrupt the fugue with another prelude at a time of their choosing. Then, again, at time of performer's choosing they should return to the fugue at the approximate point it was interrupted. This sequence can occur as many times as the performer desires. However, the piece must end with the ending of the fugue. It should also be noted that performer can and may wish to use their improvisatory skills at any point in the Fugue to get round 'sticky' bits or just add their own 'spice'.

Prelude	Fugue	Prelude (interrupting)	Fugue (continuing from where it was interrupted)	etc.	Fugue
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During the preludes the performer should play as apologetically and tensely as possible. They should always be glancing at the audience with apologetic looks, and in later sections they may mouth or even verbalise the word 'sorry'. At any point during the preludes, the performer can pause to look at the audience, sigh and shake their head. However, all of the performers individual expressions of apology should be consistent, with little variation and almost identical. When the performer returns to playing the Fugue, they should show relief, playing in a more relaxed fashion. Return to the preludes should show a return to tension.

The performer has complete control over which of the preludes they play at any given time, they can start at any point in any prelude and play as much of a prelude as desired. They can also repeat preludes, even choosing to repeat the same prelude every time.

The performer may, if they desire, completely invert all previous instructions such that the fugue is played apologetically and the preludes in a relaxed fashion.

When the performance ends, the performer should take the applause and move to leave the stage. About half-way, they should stop, turn to look at the score which has been left of the piano. In a sudden fit of anger they should return, grab the score, turn to the audience, throw the score onto the floor and stamp all over it. If the composer is in attendance, they should point at the composer furiously while they do this. They should then leave the stage.

for Cameron Biles-Liddell
Preludes & Fugue

Liam Grogan

Preludes

ALPHA

The chord collections should be played in a 'random' order, each chord for a random length of time, with random articulation and at a random dynamic. It is not important for the performer to play all 5 chord collections and chord collections can be repeated. The performer has control over whether there is a pause between each individual chord collection and whether this is consistent in length. They should continue playing the chord collections, repeating ones already played if necessary, until the audience gets restless and the performer loses their nerve.

Piano

The musical notation for the 'ALPHA' prelude consists of five measures of piano chords. The notation is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The chords are indicated by symbols above and below the notes: 8va-1, 8va7, and 8vb-1. The chords are played in a sequence that changes every measure, with some chords being repeated. The notation includes various accidentals and note heads, and the word 'Piano' is written to the left of the first measure.

BETA

These twelve 12-tone rows should be played in a random order. The performer does not need to play all of the 12-tone rows and can repeat as many or as few as they wish. They should be played in alternating hands e.g. r.h. first then l.h. (it does not matter which hand you begin with) in any octave and the performer has total control over rhythm, dynamics, articulation and whether there is a pause between each individual row and whether this is consistent in length. Whichever hand is not playing the 12-tone rows should play random chromatic clusters in a consistent crotchet rhythm at ♩ = 60-69. The performer should continue playing the 12-tone rows, repeating ones already played if necessary, until the audience gets restless and the performer loses their nerve.

Pno.

random roving chromatic clusters in consistent crotchet rhythm at ♩ = 60-69

sim.

Pno.

sim.

sim.

Pno.

sim.

sim.

Pno.

sim.

sim.

Pno.

sim. sim.

Pno.

sim. sim.

GAMMA

The performer should play as indicated, repeating the entire section as many times as desired. It should be consistently as loud as possible without a specific regard for articulation. The performer should continue the section until the audience gets restless and the performer loses their nerve.

$\text{♩} = \text{c.184}$

Pno.

as loud as possible

8vb

Pno.

(8)

Pno.

(8)

Pno.

(8)

Pno.

⑧

Pno.

⑧

Pno.

⑧

Pno.

⑧

Pno.

⑧

Pno.

(8)

Pno.

(8)

Pno.

(8)

52

Pno.

(8)

57

Pno.

(8)

Pno.

(8).....

Pno.

(8).....

Pno.

(8).....

DELTA

The performer should play the chords as tremolandi chords in a random order. They do not need to play all 12 of the tremolandi and can repeat as many or as few as they wish. They should crescendo and diminuendo the r.h. and l.h. chords together or independently to "fully explore the sound". The performer has control over whether there is a break between each individual tremolandi and whether this is consistent in length. They should continue to play the tremolandi, repeating ones already played if necessary, until the audience gets restless and the performer loses their nerve.

Tempo rubato

8^{va}

Pno.

pp <-> *ff* <-> *pp* <-> *ff* <-> *pp* <-> *ff* <-> *pp* <-> *ff* <->

71 (8)

Pno.

pp <-> *ff* <-> *pp* <-> *ff* <-> *pp* <-> *ff* <-> *pp* <-> *ff* <->

(8)

74

Pno.

pp <-> *ff* <-> *pp* <-> *ff* <-> *pp* <-> *ff* <-> *pp* <-> *ff* <->

EPSILON

The trios of notes in this section should be played as fast as possible. The performer has control of dynamics, which trio of notes is played and whether there is a pause between each individual trio and whether this is consistent in length - each trio of notes need not proceed to the next straight away. They do not need to play all 48 trios and can repeat as many or as few as they wish. They should continue to play the trios, repeating ones already played if necessary, until the audience gets restless and the performer loses their nerve.

Pno.

as fast as possible

Pno.

Pno.

Pno.

8va 8va 8va 8va 8va 8va 8va 8va

8vb 8vb 8vb 8vb 8vb 8vb 8vb 8vb

Pno.

(8) 8va 8va 8va 8va 8va

8vb 8vb 8vb 8vb 8vb 8vb

Pno.

8va 8va 8va 8va 8va 8va

8vb 8vb 8vb 8vb 8vb 8vb

ZETA

In this section, the performer should choose whether the chords are played with a long, held rhythm or a very short, clipped rhythm. The monodic notes should always be played with a long rhythm. The performer has complete control over dynamics, which group is played and the length of silence between playing each group and whether this is consistent in length. They do not need to play all 12 groups and can repeat as many or as few as they wish. They should continue to play the groups, repeating ones already played if necessary, until the audience gets restless and the performer loses their nerve.

Pno.

The first system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains three measures of music. The first measure has a chord of F4, A4, and C5 with a flat sign below it. The second measure has a chord of G4, B4, and D5 with a sharp sign below it. The third measure has a chord of A4, C5, and E5 with a flat sign below it. The bass staff contains three measures. The first measure has a chord of F2, A2, and C3 with a flat sign below it. The second measure has a chord of G2, B2, and D3 with a sharp sign below it. The third measure has a chord of A2, C3, and E3 with a flat sign below it.

Pno.

The second system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains three measures. The first measure has a chord of G4, B4, and D5 with a sharp sign below it. The second measure has a chord of A4, C5, and E5 with a sharp sign below it. The third measure has a chord of B4, D5, and F5 with a sharp sign below it. The bass staff contains three measures. The first measure has a chord of G2, B2, and D3 with a flat sign below it. The second measure has a chord of A2, C3, and E3 with a sharp sign below it. The third measure has a chord of B2, D3, and F3 with a sharp sign below it.

Pno.

The third system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains three measures. The first measure has a chord of A4, C5, and E5 with a sharp sign below it. The second measure has a chord of B4, D5, and F5 with a sharp sign below it. The third measure has a chord of C5, E5, and G5 with a sharp sign below it. The bass staff contains three measures. The first measure has a chord of A2, C3, and E3 with a sharp sign below it. The second measure has a chord of B2, D3, and F3 with a sharp sign below it. The third measure has a chord of C3, E3, and G3 with a sharp sign below it.

Pno.

The fourth system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains three measures. The first measure has a chord of B4, D5, and F5 with a flat sign below it. The second measure has a chord of C5, E5, and G5 with a flat sign below it. The third measure has a chord of D5, F5, and A5 with a sharp sign below it. The bass staff contains three measures. The first measure has a chord of B2, D3, and F3 with a sharp sign below it. The second measure has a chord of C3, E3, and G3 with a sharp sign below it. The third measure has a chord of D3, F3, and A3 with a sharp sign below it.

Fugue

♩ = c.120 - c.144, cool and carefree

1

Pno.

mp

6

Pno.

f

p

mp

10

Pno.

mp

14

Pno.

f

mp

16

Pno.

mp

p

mp

19

Pno.

22

Pno.

f

p

mp

25

Pno.

28

Pno.

with pizzazz

f

mp

f

31

Pno.

mf

mf < f

mf

f

34

Pno.

A playful and light

pp

p

37

Pno.

p

40

Pno.

f

mp

43

Pno.

mp

mf

46

Pno.

mf

f

49

Pno.

f

52

Pno.

mp

mf

55 *mp*

Pno.

f

mf

58

Pno.

f

mf

61

Pno.

mf

64 **cool and confident**

Pno.

p

mf

67

Pno.

p *f* *p* *f* *ff*

B cheeky and a bit mischievous

70

Pno.

pp *p*

74

Pno.

mf *f*

77

Pno.

mp

80

Pno.

mf

83

Pno.

f *mf*

86

Pno.

mf *f*

89

Pno.

ff *mf*

92

Pno.

mf

f

95

Pno.

f

mf

98

Pno.

p

f

mf

101

Pno.

f

mf

mp

104 **growing strident**

Pno.

mp *mf* *ff*

107 **C relaxed and playful**

Pno.

p *pp*

110

Pno.

ppp *p* *mp*

113

Pno.

p *mp*

Pno.

116

p

117

p

Pno.

119

f

120

121

Pno.

122

mp

mf

mp

mp

mf

123

124

Pno.

125

126

127

128

Pno.

f *mf* *f* *mf*

131

Pno.

f *mf* *f*

8va
r.h.

134

Pno.

ff

137

Pno.

f *mf* *f*

139

Pno.

142

rit.

dim.

Pno.

144

molto accel.

pp

p

Pno.

D ♩ = c.132, sharper and punchy

146

mf

mp

Pno.

149

Pno.

152

Pno.

mf

f

155

Pno.

158

Pno.

rit.

p

♩ = c.120, calm and collected

161

Pno.

8^{vb}
pp

164

Pno.

(8)

growing a little frustrated
rall.

167

Pno.

mp mf f ff mp

♩ = c.100, taking it real easy

170

Pno.

p

173

Pno.

Measures 173-175. The right hand contains a melodic line with triplets and slurs. The left hand features a rhythmic accompaniment with triplets and slurs.

176 *rit.*

$\text{♩} = \text{c.88, overly laid-back}$

Pno.

Measures 176-177. Measure 176 is marked *rit.* and has a tempo of $\text{♩} = \text{c.88, overly laid-back}$. Measure 177 is marked *mp*. The right hand contains a melodic line with triplets and slurs. The left hand features a rhythmic accompaniment with triplets and slurs.

178

Pno.

Measures 178-180. The right hand contains a melodic line with triplets and slurs. The left hand features a rhythmic accompaniment with triplets and slurs.

181

Pno.

Measures 181-183. The right hand contains a melodic line with triplets and slurs. The left hand features a rhythmic accompaniment with triplets and slurs. The piece ends with a $\frac{3}{4}$ time signature.

♩ = c.120, getting faster, an injection of fuel

184

Pno.

Musical score for piano (Pno.) starting at measure 184. The tempo is marked as ♩ = c.120, getting faster, an injection of fuel. The score is in 3/4 time, changing to 4/4 at measure 185. It features triplets in both hands, with dynamics ranging from forte (*f*) to piano (*p*).

♩ = c.144

187

Pno.

Musical score for piano (Pno.) starting at measure 187. The tempo is marked as ♩ = c.144. The score is in 4/4 time and features a series of triplets in both hands, with a fortissimo (*ff*) dynamic marking.

190 ad lib. flourish/quasi-cadenza

Pno.

Musical score for piano (Pno.) starting at measure 190. The score is in 4/4 time and features a fortissimo (*pp*) dynamic marking, indicating a flourish or quasi-cadenza.

Full Score in C

Liam Grogan

Concertino
for
Trumpet & Others

November, 2019

for Mixed Ensemble

Approximate Duration: 10'00"

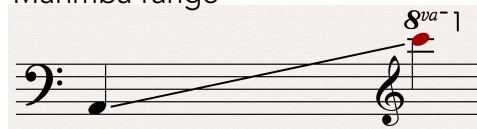
Programme Note

Concertino for Trumpet and Others explores a negotiation of power between conductor, soloist and 'supporting' instrumentalists.

Instrumentation

Flute, doubling on Piccolo
Bass Clarinet in B \flat
Trumpet in C
Trombone
Marimba
Guitar (Amplified classical is preferred)
Viola
Doublebass

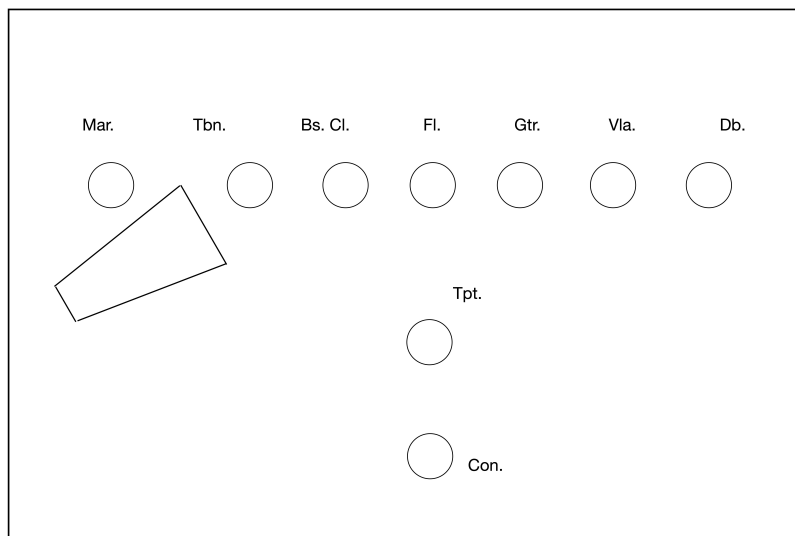
Marimba range



Performance Notes

Concertino for Trumpet and Others attempts to communicate a narrative. The trumpet is the most powerful of the instrumentalists and struggles to be the middleman* between the powerful figure of the conductor and the other disgruntled instrumentalists as well as operate as the soloist.

To aid in the clarity of the messaging of the piece it is preferable for it to be staged such that the trumpet is in front of the other instrumentalist who are all stood in a line (in similar fashion to Louis Andriessen's *De Volharding*).



AUDIENCE

It's also possible for more theatricality to be added to the piece through workshopping.

Duration: 10'00" (approx.)

*Defined by Merriam-Webster as 'an intermediary or agent between two parties'.

See: <https://www.merriam-webster.com/dictionary/middleman>

Concertino for Trumpet and Others

Liam Grogan

♩ = c.80, dark and serious

Musical score for measures 1-8. The score includes parts for Flute, Bass Clarinet in Bb, Trumpet in C, Trombone, Marimba, Guitar, Viola, and Doublebass. The Trumpet part is marked *ff* powerful and features several triplet figures. The other instruments are mostly silent in this section.



9

Musical score for measures 9-16. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Trumpet (C Tpt.), Trombone (Tbn.), Marimba (Mar.), Guitar (Gtr.), Viola (Vla.), and Doublebass (Db.). The music is in 3/4 time and features complex rhythmic patterns with triplets and dynamic markings such as *mp* subdued, *mf*, *f*, *ppp*, and *ff*. Performance instructions include "add straight mute", "muted", "back in line", "disruptive", "pizz.", and "arco".

18 **A**

Fl. *p playful* 3 3 3 3 *mp*

B. Cl. *p*

C Tpt. *mp* *f taking over*

Tbn. *p*

Mar. *dead stick* *p* 3 *mp*

Gtr. *p*

Vla. *pizz.* *p* 3 *mp*

Db. *p*



24 **B**

Fl. *ad. lib rhythm* *stuttering faltering* 3 *mf* 3 *mp* **B**

B. Cl. *mf subdued*

C Tpt. 3 3 *in control* 3 *mf subdued*

Tbn. *mf subdued*

Mar. 3 *p*

Gtr.

Vla. 3 *p* **B** *pizz.*

Db. *mf subdued*

rhythm back to as notated

30

Fl. *ff*

B. Cl. *ff* *mf*

C Tpt. *ff* *mf*

Tbn. *mf*

Mar. *ff*

Gtr. *mf*

Vla. *ff* *pizz.*

Db. *mf*



37

C combative

B. Cl. *mf* *f* *mf*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Mar.

Gtr.

Vla. *mf* *f*

Db. *mf* *f*

43

B. Cl.

C Tpt.

Mar.

Gr.

Vla.



49

B. Cl.

C Tpt.

Mar.

Gr.

Vla.

53 **D**

Fl. *mf* *f* precise 3

B. Cl. *f* begrudgingly > 3

C Tpt. *ff* furious 3 *ord.*

Tbn. *f* begrudgingly > 3

Mar. *f* begrudgingly unmuted *mf* *f* precise 3

Gtr. *f* begrudgingly > *mf* *f* precise 3

Vla. *pizz.* *mf* *arco* *f*

Db. *f* begrudgingly >



58

Fl. hollow sound *pp* tense 8va

B. Cl. *f* 3 *pp* tense 3

C Tpt. *mp* *f* *p* bubbling anger 3 3 3 3

Tbn. 3

Mar. 3

Gtr. 3 3

Vla. *p* tense *arco* sul pont. 3

Db. *pp* tense

63 ⁽⁸⁾

Fl. *mp* *mf* *ff* *ft.* *mp* cautiously

B. Cl.

C Tpt.

Tbn.

Mar.

Gtr. *mf* cautiously

Vla.

Db.



68 **E**

C Tpt.

Tbn. *mf* *mf* *mf*

Mar. *mf* cautiously

Gtr. *mp* *mf*

73

C Tpt.

Tbn.

Mar.

Gtr.

mp

mf

p

mf

p

mf

mp

mf

mp

mf



79

poco accel. towards ♩ = c.92

B. Cl.

C Tpt.

Tbn.

Mar.

Gtr.

Vla.

Db.

mp

f

ord.

p creeping up

f pouncing

building in strength

f

p

mf

building in strength

f

building in strength

f

norm.

mf

f

poco accel. towards ♩ = c.92

subito meno mosso, pesante (♩=c.63)

85 **F**

Fl. *mp* heavy *f* 3 *p*

B. Cl. *ff* *mp* heavy *f* 3 *p*

C Tpt. *ff* stomping *f* 3 *pp* *f*

Tbn. *ff* *f* heavy 3 *ffp*

Mar. *ff* *f* heavy 3 *p*

Gr. *ff* *f* heavy 3

subito meno mosso, pesante (♩=c.63)

F

Vla. *norm.* *f* heavy 3 *ffp*

Db. *tr* *ff* *mp* heavy *f* 3 *p*

91

Fl. *mf* 3 sighing

B. Cl. *mf* nervous *p* *mp* sighing *p*

C Tpt.

Tbn. *mf* nervous *p*

Mar. *mf* nervous *p* *mf* 3 sighing *mp* *p*

Gtr. *mf* nervous *p* sighing *mp* *p*

Vla. pizz. arco *mf* nervous *p* *mf* 3 sighing *mp* *p*

Db. pizz. *mf* nervous *p*

98 accel. towards ♩ = c.92

Fl.

B. Cl.

C Tpt.

Tbn.

Mar.

Gr.

Vla.

Db.



G Tempo Primo but lighter (♩=c.80)

Fl.

B. Cl.

C Tpt.

Vla.

Db.

♩ = c.96 rit.

120

Fl. *f* retreating *pp*

B. Cl. *mp*

C Tpt. *f* with total ferocity *ff*

Tbn. *mf* retreating *p*

Mar. *f* retreating *p*

Gtr. *mf* retreating *p*

♩ = c.96 rit.

Vla. *f* retreating *p*

Db. *f* retreating *p*

H ♩ = c.80 suddenly ♩ = c.108

125

Fl. *f forced* *f struggling* *8va*

B. Cl. *f forced* *f struggling*

C Tpt. *f aggressive* *dragging everyone up* *ff* *mf*

Tbn. *f forced* *f struggling* *mf* *f*

Mar. *f forced* *f struggling*

Gr. *f forced* *f struggling* *mf* *f*

H ♩ = c.80 suddenly ♩ = c.108

Vla. *f forced* *f struggling* *pizz.* *arco* *mf* *f*

Db. *arco* *f forced* *pizz.* *f struggling*

131

Fl. *f* $\overset{3}{\curvearrowright}$ *ff* *ff* ^{fl.} *ff* *threatening* *f* $\overset{3}{\curvearrowright}$ *ff* *fierce*

B. Cl. *f* $\overset{3}{\curvearrowright}$ *ff* *mp* $\overset{3}{\curvearrowright}$ *f* *threatening* *f* $\overset{3}{\curvearrowright}$ *ff* *fierce*

C Tpt. *ff* *fp* *f* *mp* *ff* *dismissive* *mf*

Tbn. *mp* $\overset{3}{\curvearrowright}$ *f* *threatening* *f* $\overset{3}{\curvearrowright}$ *ff* *fierce*

Mar. *f* $\overset{3}{\curvearrowright}$ *ff* *threatening* *ff* *fierce* *f* $\overset{3}{\curvearrowright}$ *ff*

Gtr. *f* $\overset{3}{\curvearrowright}$ *ff* *fierce*

Vla. *ff* *threatening* *pizz.* *f* $\overset{3}{\curvearrowright}$ *ff* *fierce*

Db. *arco* *f* $\overset{3}{\curvearrowright}$ *ff* *mp* $\overset{3}{\curvearrowright}$ *f* *threatening* *pizz.* *f* $\overset{3}{\curvearrowright}$ *ff* *fierce*

♩ = c.92
138

Fl. *mf*

B. Cl. *mf subdued* *mf*

C Tpt. *mf assertive* *f* *ff*

Tbn. *mf subdued* *mf*

Mar. *mf*

Gtr. *mf*

Vla. *mf*

Db. *mf subdued* *mf*

Detailed description: This page of a musical score for a full orchestra in C major, measures 138-142. The tempo is marked as approximately 92 beats per minute. The score is arranged in a system with eight staves. The Flute (Fl.) part has a triplet of eighth notes in measure 140. The Bass Clarinet (B. Cl.) part has a triplet of eighth notes in measure 140. The Trumpet (C Tpt.) part has a triplet of eighth notes in measure 140. The Trombone (Tbn.) part has a triplet of eighth notes in measure 140. The Maracas (Mar.) part has a triplet of eighth notes in measure 140. The Guitar (Gtr.) part has a triplet of eighth notes in measure 140. The Viola (Vla.) part has a triplet of eighth notes in measure 140. The Double Bass (Db.) part has a triplet of eighth notes in measure 140. The score includes dynamic markings such as *mf*, *mf subdued*, *f*, and *ff*, and articulation markings like *assertive*. The time signature changes from 3/4 to 5/16 and back to 3/4.

144

Fl. *f* quickly fading *mp*

B. Cl. *f* *p*

C Tpt. *mf* *ff* *mp* *f*

Tbn. *f* quickly fading *p* *f* a burst of energy

Mar. *f* quickly fading

Gtr. *f* quickly fading *mf* *f* a burst of energy

Vla. *f* quickly fading *p* *f* a burst of energy

Db. *f* quickly fading *p* *f* a burst of energy



$\text{♩} = \text{c.50, lethargic}$

149

Tbn. *sub. p* *mp* *p* *mp*³

Mar. *mp* *pp* *mp* *p* *mf*

Gtr. *sub. p* *mp* *p* *mp*³ *mp*

Vla. *sub. p* *mp* *p* *pizz.* *mp*³ *arco* *mp*

Db. *sub. p* *pp* *mp*³

$\text{♩} = \text{c.50, lethargic}$

155

Tbn. *mf*

Mar. *mp* *mf* *f* *mp*

Gtr. *mf* *mp* *f* *mf*

Vla. *mp* *f* *sul pont.*

Db. *mf* *mp*



162

Fl. *mf*

B. Cl. *mp*

C Tpt. *mp* building in power

Tbn. *p* *f* *mp* *f* *mf* *mp* *f* *p* gaining momentum

Mar. *p* *f* *mp* *f* *mp* *f* *p* gaining momentum

Gtr. *p* *f* *mp* *f* *mp* *f* *p* gaining momentum

Vla. building in energy *ffpp* *mp* *norm.*

Db. *p* *f* *mp* *f* *mf* *mp* *f* *mp* gaining momentum

167 **accel.**

The musical score consists of eight staves, each representing a different instrument. The top staff is for Flute (Fl.), followed by Bass Clarinet (B. Cl.), Trumpet (C Tpt.), Trombone (Tbn.), Maracas (Mar.), Guitar (Gtr.), Viola (Vla.), and Double Bass (Db.). The score is written in 2/4 time and features a dynamic range from *mf* to *pp*, with a final *ff* marking for the Trumpet. The tempo is marked **accel.** at the beginning of the section. The music includes various articulations such as slurs, accents, and triplets. The Maracas part is a simple rhythmic accompaniment. The Viola and Double Bass parts mirror the melodic lines of the Flute and Bass Clarinet, respectively. The Trumpet part features a triplet and a quintuplet. The Guitar part follows the same melodic contour as the other woodwinds.

172 **J**a tempo (♩=c.80)

Fl. *mf* cautious

B. Cl. *mp* cautious

C Tpt. arrogant *f*

Tbn. *mp* cautious

Mar. *mf* cautious

Gtr. *mp* cautious

Vla. *mf* pizz. cautious

Db. *mp* pizz. cautious

177

Fl. *pp* 3 6 *ff* 6 5 *ff* *mocking*

B. Cl. *mp* *f* *menacing*

C Tpt. 3 3 5 6 *suddenly anxious* 3 *mf* 3

Tbn. *mp* *f* *menacing*

Mar. 3 5 3 *mocking* *pp* *ff*

Gtr.

Vla. *f* *menacing*

Db. *f* *menacing* *ff*

Detailed description: This page of a musical score covers measures 177 to 180. The score is for a full orchestra in C major. The Flute part (Fl.) begins in 5/8 time, then changes to 2/4, 3/4, and 5/8. It features a triplet of eighth notes (3), a sextuplet of eighth notes (6), and a quintuplet of eighth notes (5), with dynamics ranging from *pp* to *ff*. The Bass Clarinet (B. Cl.) and Trombone (Tbn.) parts start in 5/8 time and change to 2/4, 3/4, and 5/8. They play a single note with a dynamic crescendo from *mp* to *f*, described as *menacing*. The C Trumpet (C Tpt.) part starts in 5/8 time and changes to 2/4, 3/4, and 5/8. It features triplets (3), a quintuplet (5), and a triplet (3), with dynamics including *suddenly anxious* and *mf*. The Maracas (Mar.) part starts in 5/8 time and changes to 2/4, 3/4, and 5/8. It features triplets (3), a quintuplet (5), and a triplet (3), with dynamics ranging from *pp* to *ff* and the instruction *mocking*. The Viola (Vla.) part starts in 5/8 time and changes to 2/4, 3/4, and 5/8. It plays a single note with a dynamic *f*, described as *menacing*. The Double Bass (Db.) part starts in 5/8 time and changes to 2/4, 3/4, and 5/8. It plays a single note with a dynamic *f*, described as *menacing*, and a final note with a dynamic *ff*.

181

Fl.

B. Cl.

C Tpt.

Tbn.

Mar.

Gtr.

Vla.

Db.

187 *flt.* *mf* *6* *ff* *aggressive* *ord.* *mf*

B. Cl. *ff* *fp threatening* *ff*

C Tpt. *aimless* *3* *3* *3* *3* *mf*

Tbn. *ff* *f mocking* *fp threatening* *ff*

Mar. *f* *gliss.* *aggressive* *f mocking* *ff*

Gtr. *ff* *gliss.* *aggressive* *f mocking* *ff*

Vla. *arco* *gliss.* *mf* *ff* *aggressive* *mf*

Db. *ff* *arco* *fp threatening* *ff*



192 **K** *mp* *3* *confident* *mp*

B. Cl. *mp* *3* *confident* *3* *mf* *3*

Tbn. *pp* *confident* *mp* *mf*

Mar. *pp* *confident* *mp*

Gtr. *mp* *confident* *mf*

Vla. *mp* *3* *confident* *3* *mf* *pp* *3*

198 $\text{♩} = \text{c.72, more relaxed}$

Fl. *mp*

B. Cl. *p* *mf* *f* *mp*

Tbn. *mp*

Mar. *pp* *mp*

Gtr. *mp* *mf* *f* *mp*

Vla. *mp*



204

Fl. *mf* *f*

B. Cl. *mf* *f*

Tbn. *mp* *mf* *f*

Mar. *mf* *mp*

Gtr. *mf* *f*

Vla. *mf* *ord.* *pizz.* *f*

208

Fl. *ff* a call to arms

B. Cl. *mp* building in intensity *ff*

Tbn. *mp* building in intensity *ff*

Mar. *pp* *f* *pp* building in intensity *f*

Gtr. *mf* *f* *mp* building in intensity *f*

Vla. *p* building in intensity *f*



♩ = c.80, more intense

213

Fl. *f* *mp* growing in intensity *f*

B. Cl. *f* intense *ff* *f*

C Tpt. *pp* growing in power

Tbn. *f* intense

Mar. *intense mp* *f*

Gtr. *mf* *intense*

Db. *p* intense *mfp*

♩ = c.80, more intense

218

Fl. *ff* *cresc. in response to tpt.* *ff* powerful

B. Cl. *ff* *ff* powerful *mp*

C. Tpt. *ff* *f* wilting slightly

Tbn. *mf* *ff* *mf*

Mar. *ff* *cresc. in response to tpt.*

Gtr. *f* *ff* *ff* powerful

Vla. *mf* *ff* powerful

Db. *ff* *ff* powerful *f*

8va

L

arco

8va

223

Fl. *f* certain ^{8^{va}} 3

B. Cl. *f* *sub. p* *mf*

C Tpt. *p* *mf* unsure 3 3 3

Tbn. *f* *sub. p* *mf*

Mar. *f* certain 3

Gtr. *f* certain 3 *f* menacing

Vla. *f* *sub. p* *mf*

Db. *sub. p* *mf* pizz. *f* menacing

229

The musical score is arranged in eight staves, each for a different instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines, with some measures containing multiple bar lines. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a rest, then enters with a melodic line marked *ff menacing* and a 9-measure slur.
- B. Cl. (Bass Clarinet):** Features a 3-measure slur, a 5-measure slur, and a 3-measure slur, followed by a *ff* section with a 9-measure slur.
- C Tpt. (Trumpet):** Includes a *meandering* section with 3-measure slurs, a *f* section with a 5-measure slur, and a *retreating* section with 3-measure slurs.
- Tbn. (Trombone):** Starts with a 3-measure slur, followed by a 5-measure slur and a 3-measure slur, then a *ff* section with a 9-measure slur.
- Mar. (Maracas):** Features a 5-measure slur, a 3-measure slur, and a 3-measure slur, followed by a *ff* section with a 9-measure slur.
- Gtr. (Guitar):** Includes a 3-measure slur, a 5-measure slur, and a 3-measure slur, followed by a *ff* section with a 9-measure slur.
- Vla. (Viola):** Starts with a 3-measure slur, followed by a *f menacing* section with a 3-measure slur, and a *ff* section with a 9-measure slur.
- Db. (Double Bass):** Features a 3-measure slur, a 5-measure slur, and a 3-measure slur, followed by a *ff* section with a 9-measure slur.

Mrit.

♩ = c.63, slower but assertive

The musical score is arranged in eight staves, each representing a different instrument. The top staff is for Flute (Fl.), followed by Bass Clarinet (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Maracas (Mar.), Trumpet (Gtr.), Viola (Vla.), and Double Bass (Db.). The score begins at measure 235. The Flute part starts with a five-measure phrase marked 'ft.' and '5', followed by a three-measure phrase marked 'ord.' and '3'. The Bass Clarinet part has a five-measure phrase marked '5' and 'excited', followed by three-measure phrases marked '3', 'p', 'fp', and 'mp excited'. The C Trumpet part has a nine-measure phrase marked '9' and 'mp'. The Trombone part has a five-measure phrase marked '5' and 'excited', followed by three-measure phrases marked '3', 'p', 'fp', and 'mp excited'. The Maracas part has a ten-measure phrase marked '10' and 'ff', followed by three-measure phrases marked '3', 'f', and 'f excited'. The Trumpet part has a five-measure phrase marked '5' and 'p', followed by three-measure phrases marked '3', 'f p excited', and 'mp'. The Viola part has a five-measure phrase marked '5', followed by a three-measure phrase marked '3' and 'ord.', and then a three-measure phrase marked '3' and 'mf excited'. The Double Bass part has a five-measure phrase marked '5', followed by three-measure phrases marked '3', 'mp excited', and 'fp'. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is marked 'Mrit.' and the tempo is '♩ = c.63, slower but assertive'.

241

Fl. *mf* *militaristic*

B. Cl. *f* *serious* *mf* *militaristic*

Tbn. *f* *serious* *mf* *militaristic*

Mar. *pp* *full of energy* *mf* *mp*

Gr. *f* *p* *full of energy*

Vla. *p* *full of energy* *mp*

Db. *p* *excited* *f*



246

Fl. *f* *mp* *f playful* *to picc.*

B. Cl. *f* *mp* *mf* *serious*

Tbn. *f* *mp* *f* *earnest*

Mar. *f* *serious* *f playful*

Gr. *f* *f heavy*

Vla. *f* *serious*

Db. *mp* *pizz.* *f heavy* *arco*

251

Fl. piccolo
mp serious *ff* *p*

B. Cl. *f* *mp* *p* *ff* *p*

Tbn. *mp* *mp* *ff* *p* remove mute

Mar. *f* serious *mp* *ff* *ff* *p*

Gtr. *mf* serious *f* *mp* *ff* *p*

Vla. *p* *f* *mp* *ff* *mp* *p* ord.

Db. *serious* *mp* *f* *ff* *pp* full of energy



257

Picc. *f*

B. Cl. *fp* *mf*

Tbn. *mp* *f* unmuted

Mar. *p* *f*

Gtr. *mf*

Vla. *mf*

Db.

261

The musical score consists of eight staves for different instruments: Picc., B. Cl., C Tpt., Tbn., Mar., Gtr., Vla., and Db. The music is in 2/4 time and features a key signature of one flat (B-flat). Measure 261 begins with a Picc. staff containing a five-measure phrase with a slur and a '6' below it, followed by a six-measure phrase with a slur and a '7' below it, and a final measure with a slur and a '7' below it. The Picc. staff has a dynamic marking of *ff*. The B. Cl. staff has a three-measure phrase with a slur and a '3' below it, followed by another three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic marking is *f*. The C Tpt. staff has a three-measure phrase with a slur and a '3' below it, followed by a three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic marking is *f*. The Tbn. staff has a three-measure phrase with a slur and a '3' below it, followed by a three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic markings are *mp*, *mf*, and *f*. The Mar. staff has a three-measure phrase with a slur and a '3' below it, followed by a three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic markings are *mf* and *f*. The Gtr. staff has a three-measure phrase with a slur and a '3' below it, followed by a three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic marking is *f*. The Vla. staff has a three-measure phrase with a slur and a '3' below it, followed by a three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic marking is *f*. The Db. staff has a three-measure phrase with a slur and a '3' below it, followed by a three-measure phrase with a slur and a '3' below it, and a final measure with a slur and a '3' below it. The dynamic marking is *ff*.

264

Picc. *ff*

B. Cl. *ff*

C Tpt. *pp*

Tbn. *ff*

Mar. *ff*

Gr. *ff*

Vla. *ff*

Db. *mf*



269

Picc. *powerful*

B. Cl. *mf* *f*

Tbn. *mf* *f*

Mar. *powerful*

Gr. *powerful*

Vla. *ord.* *powerful*

Db. *ff*

N A tempo (♩ = c.80), menacing

274

Musical score for measures 274-288. The score is for a woodwind and string ensemble. The instruments are Piccolo (Picc.), Bass Clarinet (B. Cl.), Trombone (Tbn.), Maracas (Mar.), Guitar (Gtr.), Viola (Vla.), and Double Bass (Db.). The time signature changes from 3/4 to 2/4 at measure 275. The key signature has one flat (B-flat). The tempo is 'A tempo' with a quarter note equal to approximately 80 beats per minute, and the mood is 'menacing'. The score features various dynamics including *mf*, *mp*, and *pp*, and includes triplets and slurs. A double bar line with repeat dots is located at the end of measure 288.

N A tempo (♩ = c.80), menacing

279

Musical score for measures 279-312. The score continues from the previous page. The instruments are Piccolo (Picc.), Bass Clarinet (B. Cl.), Trumpet in C (C Tpt.), Trombone (Tbn.), Maracas (Mar.), Guitar (Gtr.), Viola (Vla.), and Double Bass (Db.). The time signature changes from 2/4 to 3/8 at measure 280, and then to 2/4 at measure 281. The key signature has one flat (B-flat). The tempo is 'A tempo' with a quarter note equal to approximately 80 beats per minute, and the mood is 'menacing'. The score features various dynamics including *f*, *mf*, *p*, and *ff*, and includes triplets, slurs, and a tremolo marking. The score concludes with a double bar line at the end of measure 312.

♩ = c.96, with life

284

Picc. *mp mf* relaxing *p f* to fl.

B. Cl. *mp mf* relaxing *p f* *pp*

C Tpt. *mp mf* relaxing *p f*

Tbn. *mp mf* relaxing *p f*

Mar. *mp mf* relaxing *p f*

Gtr. *mp mf* relaxing *p f*

Vla. *mp mf* relaxing *p f* *pp*

Db. *ff* aggressive *f* *mp* *f*

pizz. 3 *φ* sul D *φ* arco

290

flute

Picc. *f*

B. Cl. *ff*

C Tpt. *mf*
playful

Mar. *p* *f*

Gtr. *mp* *f*

Vla. *ff*

Db. *ff*



295

Fl. *ff*

B. Cl. *ff*

C Tpt. *ff*

Tbn. *ff*
playful

Mar. *ff*

Gtr. *ff*
pizz.

Vla. *ff*

Db. *ff*

299

Fl.

B. Cl.

C Tpt.

Tbn.

Mar.

Gtr.

Vla.

Db.

8va

ffpp
dark

fp

ffp
dark

ffpp
dark

ffpp
dark

arco

Detailed description: This page of a musical score, page 36, is titled 'Full Score in C'. It contains eight staves for different instruments: Flute (Fl.), Bass Clarinet (B. Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Maracas (Mar.), Guitar (Gtr.), Viola (Vla.), and Double Bass (Db.). The score begins at measure 299. The Flute, Bass Clarinet, C Trumpet, Trombone, Viola, and Double Bass parts all feature a dynamic marking of *ffpp* (fortissimissimo) with the instruction 'dark'. The Maracas part has a dynamic marking of *fp* (fortissimo piano). The Viola part is marked 'arco'. A first ending bracket labeled *8va* spans measures 301 and 302 for the Flute, Bass Clarinet, and Maracas parts. The score is written in 3/8 time, with a key signature of one sharp (F#). The music consists of melodic lines for most instruments, with the Maracas providing a rhythmic accompaniment.

Full Score

for CoMA Manchester

Liam Grogan

Coworking / Cooperation / Collaboration

for open score

Full Score

February, 2020

Approximate Duration: 15'00"+

Programme Notes

Coworking / Cooperation / Collaboration mines team building exercises commonly used in workplace training to explore a potentially more democratic music making. The piece gives power to the performers to explore different relationships within the musical ensemble by giving them differing levels of control over the musical material and its construction.

Instrumentation

Open scoring (recommended 15+ performers with at least 2 percussionists)

The conductor should have a whistle (any kind) on their person for 'Collaboration'.

The performers are split between the pitched instrument performers (who, in 'Collaboration' are split further into three groups: High, Middle and Low) and unpitched handheld percussion performers.

Any keyboard players and harpists in performing ensembles should join the unpitched percussionists.

Instrumentalists are required to move around the stage and this may make the inclusion of instruments such as violoncello difficult, but not impossible - performers do not necessarily have to be continuously playing as they move.

Suggestions for 'High' instruments:

Violin
Piccolo
Flute
Oboe
Clarinet
Soprano Saxophone

Suggestions for 'Middle' instruments:

Viola
Guitar
Cor Anglais
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Horn
Trumpet
Tenor Trombone

Suggestions for 'Low' instruments:

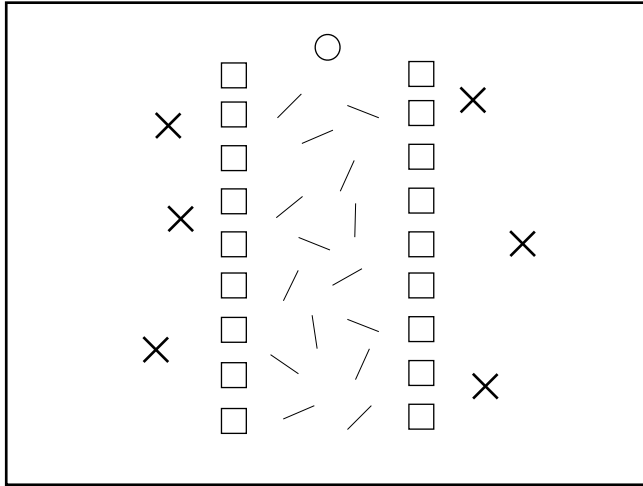
Violoncello
Double Bass
Bass Clarinet
Bassoon
Contrabassoon
Baritone Saxophone
Bass Saxophone
Bass Trombone
Tuba
Euphonium

Coworking / Cooperation / Collaboration

Liam Grogan

Coworking

In this movement there are two teams.



Audience

The conductor is positioned at the back of the stage (circle). They are blindfolded and led by sound.

TEAM A (squares) are stood facing each other.

The music stands (lines) are placed to create obstacles for the conductor to get to the front of the stage.

TEAM B (crosses) are free to move around the stage as they wish.

TEAM A: Pitched instrumentalists and conductor.

- Objectives: use any musical means to guide the conductor through the maze of music stands and pass a simple melody between performers.
- If the conductor hits a music stand, they should give a short and sharp yell. The first time this happens, they should yell 'three'; the second time they should yell 'two'; the third time, 'one'; the fourth time, 'bang', the game is over and TEAM B have won.
- When not passing the melody, performers alternate between C, D, E, F, or G and A, B, C, D or E. The rhythm, tempo and dynamics chosen by each individual performer.
- The melody is initiated by the performer closest to the audience and stood stage left. They should improvise a short and simple phrase, repeating it loudly so that it can be heard clearly by the whole team. It is passed by observing who has been selected by TEAM B (they will be stood directly behind them) and indicating the receiver with body language. Recognising this, the receiver should begin to imitate. When satisfied the melody has been received, the giver should re/join the alternations and the receiver becomes a new giver. They can then embellish the melody with their own input before passing it on to someone else in the same way.

TEAM B: Unpitched percussionists.

- Objectives: Musically disrupt TEAM A's objectives and indicate receivers of the melody.
- Disruption could constitute anything from trying to create complex polyrhythms such that members of TEAM A are distracted to simply playing at a dynamic which makes it difficult for members of TEAM A to hear the melody (although this should be done with a degree of restraint, so as not to damage the ears of one's colleagues).
- TEAM B should also indicate potential receivers of the melody. After the melody giver is ready to pass on the melody, TEAM B should position themselves behind performers to indicate who is available to receive the melody. If there is only one member of Team B operating behind each line, then the melody giver has no choice but to pass the melody to that receiver. This process

can also be used to disrupt the guiding of the conductor by selecting receivers engaged specifically in the process of guiding the conductor.

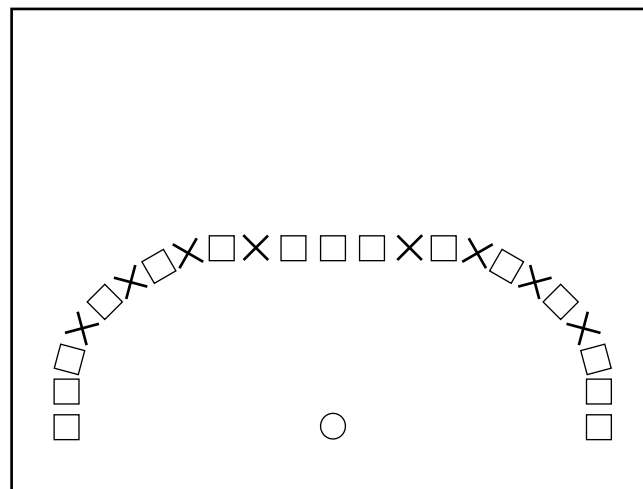
TEAM A wins if it guides the conductor through the stands.

TEAM B wins if the conductor hits a music stand four times.

The winning team should erupt into jubilant and raucous cacophony whilst the losing team grumbles with begrudging acceptance.

Transition to Cooperation

The transition to 'Cooperation' can occur in the commotion at the end of 'Coworking'. With the help of whistling stage hands (who should begin whistling any recognisable tune which they desire as soon as they enter the stage and stop as they exit the stage for the final time), performers who are able to should clear a space at the front of the stage. Those unable to help should move around space causing as much auditory commotion as possible. As the space is cleared the performers should form a semi-circle around the conductor (indicated below). As the performers playing pitched instruments find themselves a place in the semi-circle they should halt their playing. In contrast, as the handheld percussionists locate themselves a place in the semi-circle, they should begin to play a short and simple improvised rhythm in unison (naturally the first person to find their place will decide this rhythm). After everyone is in position and the percussionists are in unison 'Cooperation' can begin.



Audience

Cooperation

As soon as the percussionists are in unison, the conductor should indicate for the pitched instrument performers to begin playing.

They should alternate between C major and D major triads with pitches, rhythm and tessitura up to the performers. This will naturally be pretty chaotic at first however, by listening to other nearby instrumentalists, all the pitched instrument performers should settle on the same rhythm of transition.

Having stabilised on a rhythm, the conductor should then select a performer to improvise a musical phrase using the set: A B C C# D E G. These can be played in any octave.

The performer should conclude their improvisation with a repeating phrase which becomes a new layer over the alternating triads. Some of the other performers may choose to join this new layer.

The conductor then indicates a new performer to repeat the process. This continues with additional layers.

The percussionists can, at any point, change their rhythm. 'Cooperation' ends when the percussionists decide they've had enough.

Transition to Collaboration

The percussionists should break ranks with the other instrumentalists and, adopting their own independent rhythms, begin setting up the stage for 'Collaboration' with the aid of the whistling stage hands.

The only requirement for the staging of 'Collaboration' is that the conductor must be visible from every stand. Otherwise it is up to the percussionists who should guide the stage hands in setting up enough music stands (with the sheet music for 'Collaboration' on) so that there are two or three performers to a stand.

The pitched instrument performers should continue 'Cooperation' until the stage is set and the percussionists interrupt by playing loudly and relentlessly in the space between them and the conductor. The conductor should then blow their whistle to signal the performers should move to their stands. The performers should as quickly as possible find a stand with the appropriate part for their instrument (the music in the next section is split between high, medium, low pitched instruments, percussion 1 and percussion 2).

Collaboration

Once everyone is in position and ready, the conductor should give another signal with their whistle to begin 'Collaboration'. They may use their whistle at any time to indicate tempi.

In each section of 'Collaboration' the musicians are first given the choice between playing from the melodic figures or the accompanying figures. There is no requirement for them to play from both. In the melodic figures, the performers are given three melodies to choose from but can, if they wish, embellish these melodies with their own additions or completely replace the melodies with their own improvisations. In the accompanying figures, the performers are given the choice between three distinct repeating bars. They can play any bars they wish, repeating them for as long as they wish and can change which bar they are playing at any point.

The conductor should indicate with their whistle when the performers should move to each transition and the finale. There is a repeating safety bar to aid with this. The downward arrow indicates that the performer should wait for a whistle before continuing. Additionally, the conductor should use the final bar of the transition to indicate the following section's tempo with the whistle (see parts for specific details).

In addition to beating time, the conductor may also decide to attempt to influence the dynamics and articulation of certain stands. However, the players do not need to comply with the conductor's suggestions.

Performance Suggestion

To encourage the blurring of the line between practice and performance explored in the first two movements, it is suggested that they are performed as an ambiguous prelude to the third. If this

is taken up, it should be unclear to the audience whether the ensemble is warming up, rehearsing or the performance has begun early.

Approximate duration: 15'00"+

High in C

Collaboration

Liam Grogan

♩ = c.92

choose one note
(option: 8va or 8vb)

ff

SECTION 1 - Accompaniment figures

choose one note

p

choose one note
(option: 8va)

p *f*

(option: 8va)
choose one note

f *p*

SECTION 1 - Melody figures

(option: 8va)

a)

mf

b)

mf

c)

mf

TRANSITION 1

down arrows indicate whistle signals (option: 8va)

safety bar

ff

choose one note

♩ = c.112
whistle indicates
new tempo

♩ = c.112

SECTION 2 - Accompaniment figures

(option: 8va)
choose one note

(option: 8va)
choose one note

choose one note

SECTION 2 - Melody figures

(option: 8va)

a)

b)

(option: 8va)

c)

TRANSITION 2

(option: 8va)
safety bar

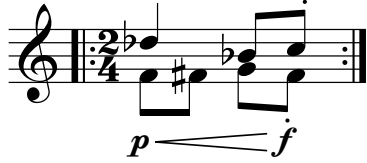
choose one note

♩ = c.138
whistle indicates
new tempo

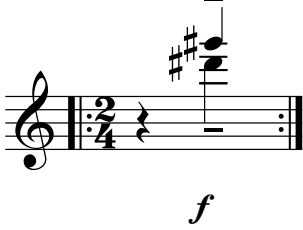
♩ = c.138

SECTION 3 - Accompaniment figures

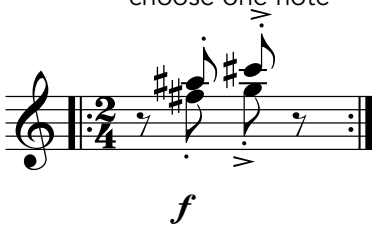
(option: 8va)
choose one note



choose one note



choose one note



SECTION 3 - Melody figures

(option: 8va)

a) 

b) 


c) 

FINALE

safety bar

choose one note

rall.



Collaboration

Liam Grogan

♩ = c.92

choose one note

SECTION 1 - Accompaniment figures

choose one note

SECTION 1 - Melody figures

a)

b)

c)

TRANSITION 1

down arrows indicate whistle signals
safety bar

♩ = c.112
whistle indicates new tempo

♩ = c.112

SECTION 2 - Accompaniment figures

(option: 8vb)

choose one note

SECTION 2 - Melody figures

(lower notes can be 8va if necessary)

a)

(option: 8vb)

b)

c)

(option: 8vb)

TRANSITION 2

safety bar

choose one note

♩ = c.138
whistle indicates new tempo

♩ = c.138

SECTION 3 - Accompaniment figures

choose one note
(option: 8vb)

p < *f*

f

f

SECTION 3 - Melody figures

a)

b)



c)

FINALE

safety bar

choose one note

rall.

Low in C

Collaboration

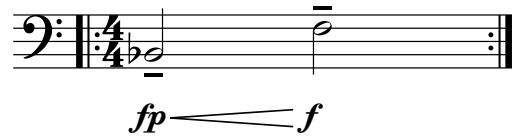
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♩ = c.92

choose one note



SECTION 1 - Accompaniment figures

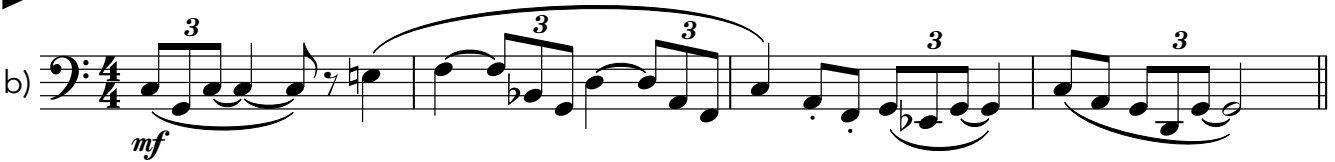


SECTION 1 - Melody figures

a)



b)



c)



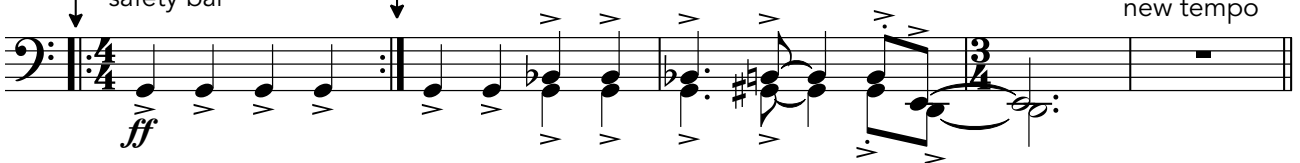
TRANSITION 1

down arrows indicate whistle signals

safety bar

choose one note

♩ = c.112
whistle indicates
new tempo

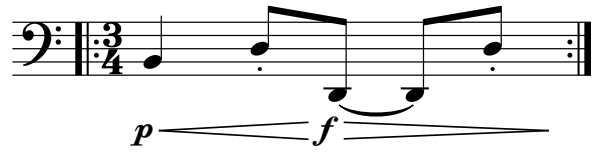
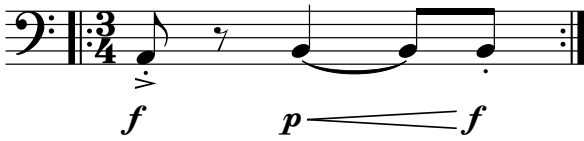


♩ = c.112

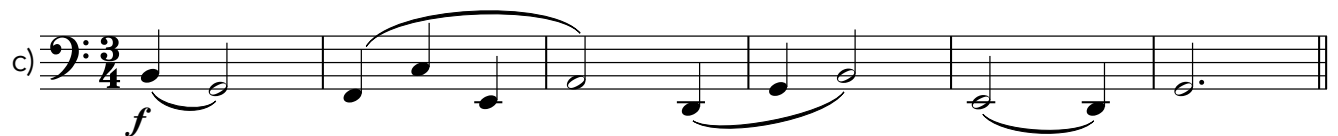
SECTION 2 - Accompaniment figures



(option: 8vb)



SECTION 2 - Melody figures

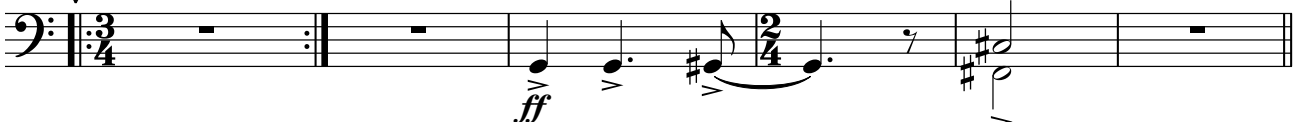


TRANSITION 2

safety bar

choose one note

♩ = c.138
whistle indicates new tempo



♩ = c.138

SECTION 3 - Accompaniment figures

choose one note

p < *f* *f* *f*

SECTION 3 - Melody figures

a)

ff



b)

ff



c)

FINALE

safety bar

choose one note

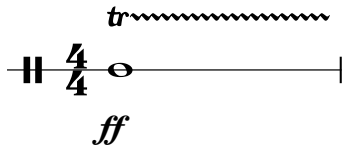
rall.

ff

Collaboration

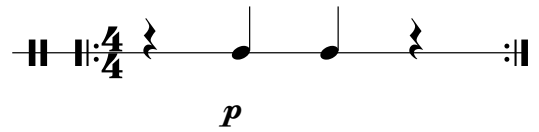
Liam Grogan

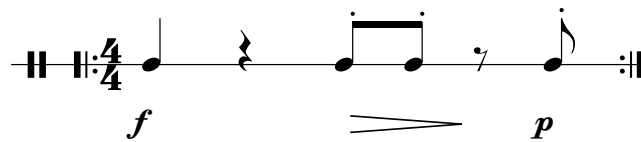
♩ = c.92

tr 


SECTION 1 - Accompaniment figures

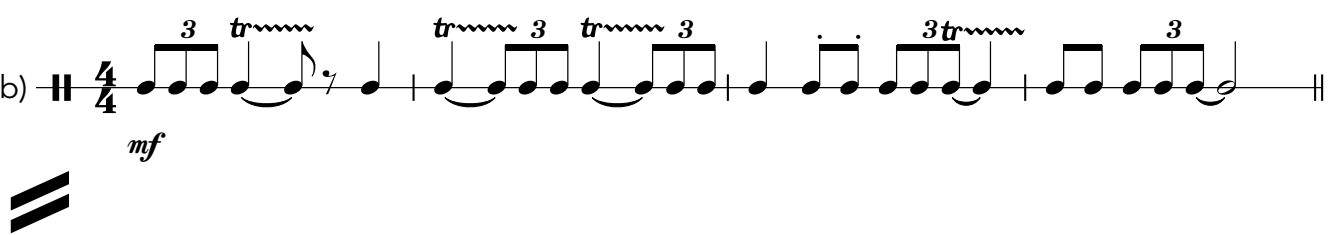


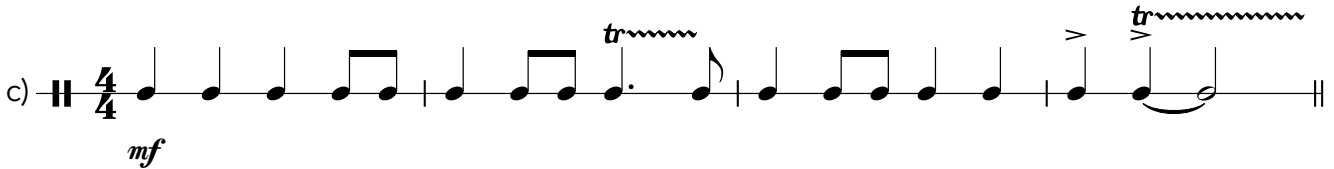




SECTION 1 - Melody figures

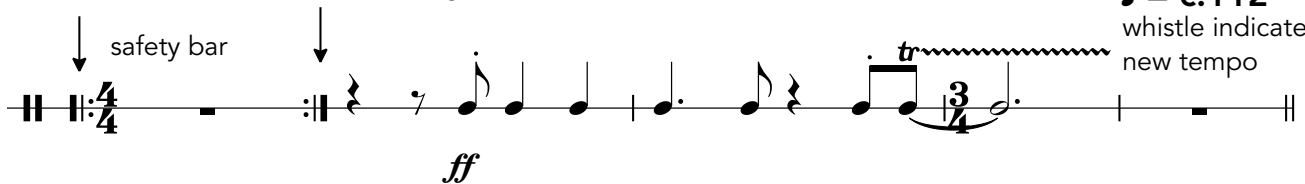
a) 

b) 

c) 

TRANSITION 1

down arrows indicate whistle signals



♩ = c.112
whistle indicates new tempo

♩ = c.138

SECTION 3 - Accompaniment figures

Three musical staves showing accompaniment figures in 2/4 time. The first staff shows a half note followed by a quarter note with an accent, marked *p* and *f*. The second staff shows a half note with an accent, marked *f*. The third staff shows a quarter note with an accent followed by a quarter note with an accent, marked *f*.

SECTION 3 - Melody figures

a)
ff



b)
ff



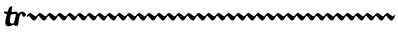
c)
ff

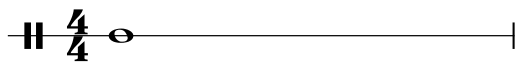
FINALE

↓ safety bar ↓

ff *rall.* *tr* *tr* *tr*

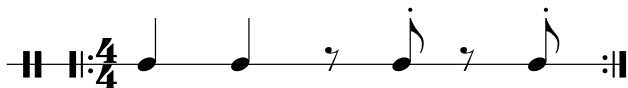
$\text{♩} = \text{c.}92$

tr 

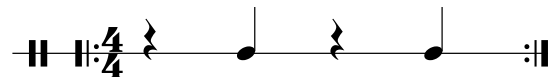
4/4 

ff

SECTION 1 - Accompaniment figures

4/4 

p

4/4 

p

4/4 


p  *f*

SECTION 1 - Melody figures

a) 4/4 


mf



b) 4/4 

mf

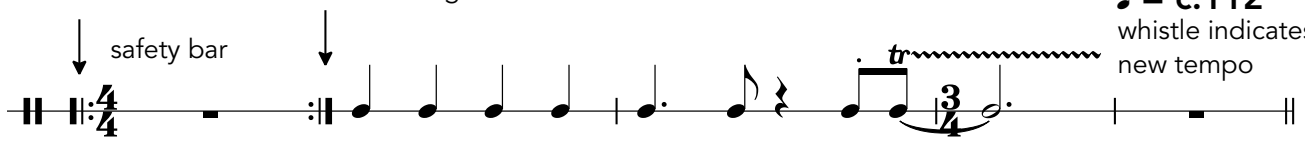


c) 4/4 

mf

TRANSITION 1

down arrows indicate whistle signals

4/4 

ff

3/4

$\text{♩} = \text{c.}112$
whistle indicates new tempo

♩ = c.112

SECTION 2 - Accompaniment figures

$\text{||} \text{||} \frac{3}{4}$ p $\text{||} \text{||} \frac{3}{4}$ f p f
 $\text{||} \text{||} \frac{3}{4}$ p

SECTION 2 - Melody figures

a) $\text{||} \frac{3}{4}$ f



b) $\text{||} \frac{3}{4}$ f



c) $\text{||} \frac{3}{4}$ f

TRANSITION 2

♩ = c.138
whistle indicates new tempo

↓ safety bar $\text{||} \text{||} \frac{3}{4}$ $\text{||} \text{||} \frac{2}{4}$ ff whistle indicates new tempo

♩ = c.138

SECTION 3 - Accompaniment figures

Three musical staves showing accompaniment figures in 2/4 time. The first staff has a quarter rest followed by a quarter note with a dynamic of *p*, then a quarter note with a dynamic of *f*. The second staff has a quarter note with a dynamic of *f* followed by a quarter rest. The third staff has a quarter note with a dynamic of *f*, a quarter note with a dynamic of *f*, a quarter rest, and a quarter note with a dynamic of *f*.

SECTION 3 - Melody figures

a)
ff



b)
ff



c)
ff

FINALE

↓ safety bar ↓

ff *rall.* *tr* *tr* *tr*

Liam Grogan

String Quartet No. 1

March, 2020

Approximate Duration: 16'00"

Programme Note

String Quartet No. 1 is an examination of the interaction between classical and pop music forms. It combines the sound worlds of 'high' and 'low' art, exploring their potentially productive or destructive relationship.

Approximate duration: 16'00"

String Quartet No.1

Liam Grogan

Movement I - "Ballad of Mr. Jones"

♩ = c.50, dramatic, intense and very serious

Violin 1
Violin 2
Viola
Violoncello

ff *pp* *pp* *ff* *pp* *pp*

sul pont. *ff* molto vib.

Vln. 1
Vln. 2
Vla.
Vc.

f *ff* *mp*

sul pont. *mp*

Vln. 1
Vln. 2
Vla.
Vc.

sul pont. *mp* *f* *f* *gliss.* *gliss.* *f*

Vln. 1
Vln. 2
Vla.
Vc.

22

Vln. 1 normale *p* *mf* *fp* *pp*

Vln. 2 normale *pp* *mf* *mp* *pp*

Vla. *f*

Vc. normale *pp* *f* *p* *pp*

27

Vln. 1 *ppp* *p*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* legato *mf*

32

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. normale *ff* *pp* *f* *mp* *f* *mf* *f*

Vc. *pp* *pp* sul pont.

A ♩ = c.116, playful and energetic

Musical score for measures 38-43. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. Measure 38 starts with a 3-measure rest for Vln. 1 and Vln. 2. Vln. 2 has a triplet of eighth notes marked *p*. Vln. 1 enters in measure 39 with a sixteenth-note pattern marked *mf*. Vln. 2 has a *pp* chord in measure 39 and then a sustained chord. Vla. has a melodic line marked *mf*. Vc. has a bass line with a glissando marked *mp* and a *p* note in measure 40. The piece changes to 3/4 time in measure 41 and back to 2/4 in measure 42.

Musical score for measures 44-48. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. Vln. 1 has a sixteenth-note pattern. Vln. 2 has a melodic line marked *f* and a *pizz.* in measure 48. Vla. has a melodic line marked *f* and a *pizz.* in measure 48. Vc. has a bass line marked *f* and a *normale* instruction in measure 48. The piece changes to 3/4 time in measure 47 and back to 2/4 in measure 48.

Musical score for measures 49-53. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. Vln. 1 has a sixteenth-note pattern marked *pizz.* and then a *arco* section marked *ff*. Vln. 2 has a melodic line marked *arco* and a *pizz.* in measure 50, then a *arco* section marked *ff*. Vla. has a melodic line marked *arco* and a *ff* in measure 53. Vc. has a bass line marked *ff*. The piece changes to 3/4 time in measure 51 and back to 2/4 in measure 52.

53

Score for measures 53-56. The system includes four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 5/8 to 2/4, then 3/4, and finally 2/4. Vln. 1 has accents and slurs. Vln. 2 has a *fp* dynamic, a triplet, and a sixteenth-note run with a *f* dynamic. Vla. has a *fp* dynamic, a triplet, and glissando markings. Vc. has a *fp* dynamic and a sixteenth-note run with a *f* dynamic.

57

Score for measures 57-61. The system includes four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 2/4 to 3/4, then 2/4, and finally 2/4. Vln. 1 has a triplet, *mf* and *ff* dynamics, and a trill with a glissando. Vln. 2 has triplets and *mp* and *f* dynamics. Vla. has triplets and *mp* and *f* dynamics. Vc. has triplets and *mp* and *f* dynamics.

62

Score for measures 62-65. The system includes four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 2/4 to 3/4, then 2/4, and finally 3/4. Vln. 1 has a sixteenth-note run with a *f* dynamic and a triplet. Vln. 2 has a sixteenth-note run with a *f* dynamic. Vla. has triplets and glissando markings with *mp* and *f* dynamics. Vc. has a *ff* dynamic and a pizzicato marking.

66

66
Vln. 1 *f* *ff*
Vln. 2 *p fp* *f* *ff*
Vla. *f mp fp* *f* *ff*
Vc. *f* *pizz.* *arco* *f ff*

66-69: Musical score for measures 66-69. The score is for four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 3/4 to 2/4. Dynamics include *f*, *ff*, *p*, *fp*, *mp*, *pizz.*, and *arco*. A trill is marked in Vln. 2 at measure 68.

70

70
Vln. 1 *f* *mf* *mp < mf*
Vln. 2 *f* *mf* *mp < mf*
Vla. *f* *mf* *mp < mf*
Vc. *mf* *f* *mp* *mf* *p* *mf* *f*

70-73: Musical score for measures 70-73. The score is for four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 2/4 to 3/4. Dynamics include *f*, *mf*, *mp < mf*, and *p*. Triplet markings are present in all staves.

74

74
Vln. 1 *pp* *gliss.* *gliss.* *gliss.* *gliss.*
Vln. 2 *pp* *p*
Vla. *pp* *p*
Vc. *p*

74-77: Musical score for measures 74-77. The score is for four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 3/4 to 2/4. Dynamics include *pp* and *p*. Glissando markings are present in Vln. 1.

79

Musical score for measures 79-82. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 3/4 to 2/4 and back to 3/4. Measure 79 features a glissando in Vln. 1. Dynamic markings include mp, mf, and f. Fingerings of 3 and 6 are indicated. The Vln. 2 part has a forte (f) dynamic. The Vla. and Vc. parts feature triplets and a forte (f) dynamic.

83

Musical score for measures 83-87. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature is 3/4. Measure 83 features a glissando in Vln. 1. Dynamic markings include ff, mp, and f. The Vln. 2 and Vla. parts feature quintuplets (5) and a mezzo-piano (mp) dynamic. The Vc. part features a forte (f) dynamic.

88

Musical score for measures 88-91. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature is 3/4. Measure 88 features a glissando in Vln. 1. Dynamic markings include f and mp. The Vln. 2 and Vla. parts feature quintuplets (5) and a forte (f) dynamic. The Vc. part features a pizzicato (pizz.) dynamic and a forte (f) dynamic.

B ♩ = c.50, pesante and very serious again

Musical score for measures 92-97, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *ff*, *p*, *mf*, and *mp*, and performance instructions like *sul pont.* and *normale*. It also features various articulations including triplets and quintuplets.

Musical score for measures 98-101, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *mf*, *mp*, *p*, and *f*. It features complex rhythmic patterns with triplets, quintuplets, and septuplets.

Musical score for measures 102-105, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score includes dynamic markings such as *pp*, *p*, *mp*, *f*, and *intense*. It features performance instructions like *pizz.* and *arco*, along with articulations such as triplets and quintuplets.

107

Vln. 1 *mf* 3 *mp*

Vln. 2 *mf* *cantabile supportive* *normale* *questioning*

Vla. *mf* 5 *cantabile supportive*

Vc. *mf* *cantabile supportive*

114

Vln. 1 *mf* *questioning* *f* *ff* *pp* *sul pont.*

Vln. 2 *normale* *f* *ff* *pp* *sul pont.*

Vla. *normale* *questioning* *f* *ff* *pp* *sul pont.*

Vc. *normale* *questioning* *f* *ff* *pp* *sul pont.*

119 **C** = c.116, energetic but not as playful

Vln. 1 *normale* *f* *mf*

Vln. 2 *normale* *f* *mf*

Vla. *normale* *ff* *f* *mf*

Vc. *normale* *f* *mf*

124

Vln. 1: *f* (triplets), *ff* (triplets), *f* (pizz.)
Vln. 2: *f* (triplets), *ff* (triplets), *mf*, *p*
Vla.: *ff* (triplets), *f*, *f*, *fp*
Vc.: *mf* (triplets), *ff* (triplets), *mp*

128

Vln. 1: *mf* (arco, 6), *f*, *mp* weeping (3)
Vln. 2: *mp* (5), *f*, *mp* weeping (3)
Vla.: *f*, *ff* (5), *dramatic* (3)
Vc.: *p* (3), *mf*, *f*, *mp* weeping (3)

133

Vln. 1: *mf*, *mp*
Vln. 2: *mf*
Vla.: *ff* (5), *f*, (3)
Vc.: *f*, *mf* (3)

138 (8)

Musical score for measures 138-142. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 5/8 to 3/4. Vln. 1 starts with a dynamic of *f* and a marking "momentarily playful" above a triplet. Vln. 2 has dynamics of *mp* and *p* over triplets. Vla. has dynamics of *mf*, *mp*, *p*, and *pp* over triplets. Vc. has dynamics of *fp* and *pp* over triplets.

143 (8)

Musical score for measures 143-147. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 3/4 to 3/2. Vln. 1 has dynamics of *p*, *mp*, and *f* over triplets and a sextuplet. Vln. 2 has dynamics of *pp*, *p*, *p*, and *f* over triplets. Vla. has dynamics of *p* and *p* over triplets. Vc. has dynamics of *p*, *p*, and *mp* over triplets, with a *pizz.* marking.

148

Musical score for measures 148-152. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 3/4 to 3/2. Vln. 1 has dynamics of *mp* and *f* "growing intense" over triplets. Vln. 2 has dynamics of *mf* and *f* with *pizz.* and *arco* markings. Vla. has dynamics of *mp*, *mf*, and *f* with *pizz.* and *arco* markings. Vc. has dynamics of *mp* and *mf* with *arco* markings.

152

Vln. 1

Vln. 2

Vla.

Vc.

arco

dark and aggressive

ff

sul pont.

pizz.

157

Vln. 1

Vln. 2

Vla.

Vc.

arco normale

an echo

f

arco normale

an echo

arco normale

an echo

ff

161

Vln. 1

Vln. 2

Vla.

Vc.

ff

mf

ff

ff intense

intense

167 **D** ♩ = c.66, taking flight

sul tasto senza vib.

fp *pp* cresc. poco a poco

sul tasto senza vib.

fp *pp* cresc. poco a poco

sul tasto senza vib.

fp *pp* cresc. poco a poco

sul tasto senza vib.

pp cresc. poco a poco

177

ff soaring

ff soaring

ff dim. poco a poco soaring

ff dim. poco a poco soaring

184

p

p

pp

p

pp

190

Vln. 1

Vln. 2

Vla.

Vc.

normale

p

reaching the apex

a little slower and falling softly

199

Vln. 1

Vln. 2

Vla.

Vc.

normale

pp

pp

normale

pp

mp

pp

205

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

ff

mp

mf

ff

mp

mf

ff

mp

mf

ff

molto vib.

♩ = c.116, playful - a joke

210

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

arco

ff

pizz.

arco

pizz.

arco

pizz.

arco

ff

Movement II - "The Blues Machine and its Offspring"

♩ = c.138, the pounding and menacing blues machine appears

217

Vln. 1: pizz. *ff*, arco *sing out!*
Vln. 2: pizz. *ff*, poco col legno
Vla.: sul pont. *ff*, gliss.
Vc.: sul pont. *ff*, triplets

222

Vln. 1: arco, triplets
Vln. 2: *f*, pizz., triplets
Vla.: *f*, pizz., triplets
Vc.: *f*, pizz., triplets

226

Vln. 1: poco col legno, *f*, triplets
Vln. 2: pizz., triplets
Vla.: arco, triplets
Vc.: arco sul pont. *ff* impassioned, triplets

230

arco ord.
sul pont.

ff playful

(b)

pizz.

poco col legno

pizz.

f

234

pizz.

f

arco ord.
sul pont.

ff deranged

gliss.

poco col legno

6:7

238

pizz.

f

arco sul pont.

ff strict

gliss.

241

Vln. 1 arco ord. sul pont. *ff* gliss. gliss. normale

Vln. 2

Vla.

Vc. poco col legno *gliss.*

245

Vln. 1 **F** = c.92, offspring 1 - a dubious hip-hop waltz

Vln. 2 arco *f robotic*

Vla. arco *mf*

Vc. pizz. *f cool* *mf* *gliss.*

249

Vln. 1 *f robotic* 8va

Vln. 2 pizz. *mf*

Vla. cantabile

Vc. arco cantabile *gliss.*

253

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

mf

cresc.

ff

mf cresc.

ff

♩ = c.138, the infernal machine continues crazier than before

257

G

Vln. 1

Vln. 2

Vla.

Vc.

arco

gliss.

ff

arco

gliss.

ff

ferocious

f

arco

f

262

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

f

mf

mf

mp

f

mf

f

mf

f

ff lyrical

267

Vln. 1

Vln. 2

Vla.

Vc.

f *mp* *p* *f* *mp*

272

Vln. 1

Vln. 2

Vla.

Vc.

f *ff* *mf* *f lyrical* *mf* *f lyrical*

mp *mf* *f lyrical*

277

Vln. 1

Vln. 2

Vla.

Vc.

ff *f* *mf* *mf*

f *mf*

f *gliss.* *mf*

281

Vln. 1

Vln. 2

Vla.

Vc.

f

mf

ff

gliss.

sul pont.

♩ = c.76, offspring 2 - a laid back funk

285

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

mp

mp

mp

sul pont.

sul tasto

normale

mp cresc. poco a poco robotic

288

Vln. 1

Vln. 2

Vla.

Vc.

f

f

mf

mf

f

mf

mf cool

291

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 291, 292, and 293. The first violin part (Vln. 1) features a complex, rapid sixteenth-note passage with many accidentals. The second violin (Vln. 2) and viola (Vla.) parts play a triplet of eighth notes. The cello (Vc.) part has a steady eighth-note accompaniment. Dynamics include accents and a forte (f) dynamic in the viola part.

294

♩ = c.138, totally unHINGED!

Vln. 1
Vln. 2
Vla.
Vc.

normale
ff
normale
f

Detailed description: This system contains measures 294, 295, 296, and 297. A tempo marking above the staff indicates a quarter note equals approximately 138 beats per minute, described as 'totally unHINGED!'. The first violin part (Vln. 1) has a 'normale' dynamic marking. The second violin (Vln. 2) and viola (Vla.) parts are marked 'ff' (fortissimo). The cello (Vc.) part is marked 'ff' in the first two measures and 'f' (forte) in the last two. There are several triplet markings in the second violin and viola parts.

298

Vln. 1
Vln. 2
Vla.
Vc.

gliss.
gliss.
sub. ff
mp
ff
f
mp
sub. ff
f

Detailed description: This system contains measures 298, 299, 300, 301, 302, and 303. The first violin part (Vln. 1) includes glissando markings ('gliss.') and a triplet marked 'sub. ff'. The second violin (Vln. 2) has triplets and a glissando at the end, with dynamics 'mp' and 'ff'. The viola (Vla.) and cello (Vc.) parts feature multiple triplet markings and dynamics including 'f', 'mp', and 'sub. ff'.

305

Vln. 1
mf *mp* *mf* *f*

Vln. 2
mf *mp* *mf*

Vla.
f *mf*

Vc.
mf *mp*

312

Vln. 1
mp *f*

Vln. 2
mp *f*

Vla.
mp *f*

Vc.
f *f*

317

Vln. 1
mf *f* *ff*

Vln. 2
mf *f*

Vla.
ff *f*

Vc.
mf *f*

J ♩ = c.120, offspring 3 - a sudden funky groove

Musical score for measures 323-328. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one flat (B-flat). The time signature changes from 9/8 to 4/4, then to 2/4, 3/4, and back to 4/4. Dynamics include *pp*, *ff*, *fp*, and *mf*. Performance markings include *pizz.* and various articulations like accents and slurs. Fingerings are indicated with numbers 2, 3, and 5.

Musical score for measures 329-336. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 4/4. Dynamics include *f* and *ff*. Performance markings include *pizz.* and various articulations like accents and slurs. Fingerings are indicated with numbers 3 and 5.

Musical score for measures 337-342. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. Dynamics include *f*. Performance markings include *arco* and various articulations like accents and slurs. Fingerings are indicated with numbers 3 and 5.

343

Vln. 1 *ff* pizz.

Vln. 2 *ff*

Vla. arco *ff*

Vc. pizz. *ff*

349

Vln. 1 arco

Vln. 2 arco

Vla. *mp* *f* *mf* *f* *ff*

Vc.

$\text{♩} = \text{c. } 138$, the blues machine retreats

356 **K**

Vln. 1 *f* 3:5

Vln. 2 *f* 3:5

Vla. *f* 3

Vc. arco 3 4 3 3 3:5

362

362-365

Vln. 1, Vln. 2, Vla., Vc.

mf, mp, 9:14, 3:7, 4:7

Detailed description: This system contains measures 362 to 365. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time, with a key signature of one flat (B-flat major). Measure 362 starts with a treble clef and a key signature change to one flat. Measures 363-364 are in 7/8 time, and measure 365 returns to 3/4 time. The score includes various musical notations such as triplets, slurs, and dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions like *9:14*, *3:7*, and *4:7* are placed above the staves. The Vln. 1 part has a complex rhythmic pattern in measures 363-364, while the other instruments provide harmonic support.

367

367-369

Vln. 1, Vln. 2, Vla., Vc.

p

Detailed description: This system contains measures 367 to 369. It features the same four staves as the previous system. The music is in 3/4 time with a key signature of one flat. Measure 367 begins with a treble clef and a key signature change to one flat. Measures 368-369 are in 3/4 time. The score includes triplets, slurs, and dynamic markings: *p* (piano). The Vln. 1 part has a long, sustained note in measure 367, while the other instruments play rhythmic patterns. The Vln. 2 part has a triplet in measure 367.

370

370-372

Vln. 1, Vln. 2, Vla., Vc.

pp, normale, pizz.

Detailed description: This system contains measures 370 to 372. It features the same four staves. The music is in 3/4 time with a key signature of one flat. Measure 370 begins with a treble clef and a key signature change to one flat. Measures 371-372 are in 3/4 time. The score includes dynamic markings: *pp* (pianissimo) and *ff* (fortissimo). Performance instructions include *sul tasto* (fingered), *normale* (normal), and *pizz.* (pizzicato). The Vln. 1 and Vln. 2 parts have a *pp* dynamic in measure 370, while the Vla. and Vc. parts have a *pp* dynamic. In measures 371-372, all parts have a *ff* dynamic. The Vln. 1 and Vln. 2 parts have a *normale* dynamic, while the Vla. and Vc. parts have a *pizz.* dynamic.

Movement III - "Resolutions"

L = c.50, warm and sad

Musical score for measures 375-380. The score is in 4/4 time and features four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one flat. The tempo is marked as c.50, and the mood is "warm and sad".

- Vln. 1:** Starts at measure 375 with a rest, then plays a melodic line with triplets and a *mf* dynamic.
- Vln. 2:** Starts with *pizz.* and *mp*, then switches to *arco sul tasto* with dynamics *mp > p* and *p*.
- Vla.:** Starts with *pizz.* and *mp*, then switches to *arco sul tasto* with dynamics *mp > p* and *p*.
- Vc.:** Plays a bass line with *arco sul tasto*, dynamics *mp* and *p*, and triplets.

Musical score for measures 380-383. The score continues with four staves: Vln. 1, Vln. 2, Vla., and Vc. A box labeled **M** is placed above the Vln. 1 staff at measure 380.

- Vln. 1:** Features triplets and dynamics *mp* and *mf*.
- Vln. 2:** Dynamics include *mf* and *pp*, with a "normale" instruction.
- Vla.:** Dynamics include *mf* and *f*, with a "normale" instruction.
- Vc.:** Dynamics include *pp* and "sing out", with a "normale" instruction.

Musical score for measures 384-387. The score continues with four staves: Vln. 1, Vln. 2, Vla., and Vc.

- Vln. 1:** Features triplets and dynamics *pp*, *p*, *mp*, and *mf*, with a "normale" instruction.
- Vln. 2:** Dynamics include *mp*, *mf*, and *f*, with a "sing out" instruction.
- Vla.:** Dynamics include *mf* and *mp*.
- Vc.:** Dynamics include *p*, *mp*, and *mf*.

388 **N** cold and distant

Vln. 1
Vln. 2
Vla.
Vc.

393

Vln. 1
Vln. 2
Vla.
Vc.

O warmth returning

397

Vln. 1
Vln. 2
Vla.
Vc.

P a beautiful serenade

Musical score for measures 403-407. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The music features various dynamics and articulations. Vln. 1 starts with *ff* and *mp*, then *pp* and *mp*. Vln. 2 starts with *f* and *mp*, then *p*, *mf*, and *mp*. Vla. starts with *mf* and *f*, then *mp*, *p*, and *mp*. Vc. starts with *mf*, *ff*, *f*, *mf*, *f*, and *mf*. The instruction "sul tasto" is present above the Vln. 1 and Vla. staves. Trills are marked with "3". The instruction "singing sweetly" is written below the Vc. staff.

Musical score for measures 408-412. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with various dynamics and articulations. Vln. 1 starts with *mf* and *mp*, then *mp*, *mp*, and *ff*. Vln. 2 starts with *mf* and *mp*, then *mf*, *mp*, and *ff*. Vla. starts with *mf* and *ff*. Vc. starts with *mp*, *mf*, *f*, *mf*, *mp*, *p*, and *ff*. Trills are marked with "3".

taking flight for the final time

Musical score for measures 413-417. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The music features a dynamic marking of *dim. poco a poco* across all staves. Vln. 1 starts with *dim. poco a poco* and includes a *suva* marking. Vln. 2 starts with *dim. poco a poco*. Vla. starts with *dim. poco a poco*. Vc. starts with *dim. poco a poco*. Trills are marked with "3".

419

8)

Vln. 1

Vln. 2

Vla.

Vc.

3

3

Detailed description: This system of music covers measures 419 to 422. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Vln. 1 staff begins with a measure rest and a fermata over the first measure, followed by a melodic line with slurs and a triplet of eighth notes in measure 421. The Vln. 2 staff has a whole note in measure 419, a half note in 420, and a half note in 421, with a slur over the final two measures. The Vla. staff has a melodic line with slurs and a triplet of eighth notes in measure 420. The Vc. staff has a melodic line with slurs and a triplet of eighth notes in measure 421. A dashed line above the Vln. 1 staff indicates a first ending.

423

8)

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

pp

ppp

ppp

pizz.

pizz.

Detailed description: This system of music covers measures 423 to 426. It features the same four staves as the previous system. The Vln. 1 staff has a melodic line with slurs and a fermata over the final measure. The Vln. 2 staff has a melodic line with slurs and a fermata over the final measure, with a *pp* dynamic marking. The Vla. staff has a melodic line with slurs and a fermata over the final measure, with a *pp* dynamic marking. The Vc. staff has a melodic line with slurs and a fermata over the final measure, with a *pp* dynamic marking. In measure 425, the Vln. 2 and Vc. staves have a *ppp* dynamic marking. In measure 426, the Vla. and Vc. staves have a *ppp* dynamic marking and a *pizz.* (pizzicato) marking. A dashed line above the Vln. 1 staff indicates a first ending.

Liam Grogan

Symphony No. 1

for Symphony Orchestra

Full Score in C

May, 2021

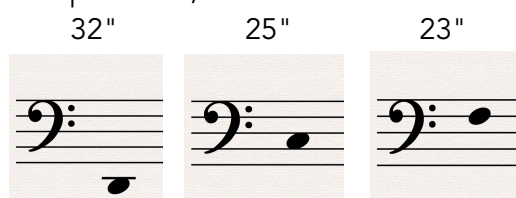
Approximate Duration: 27'00"

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat
Bass Clarinet in B \flat
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in B \flat
2 Trombones
Bass Trombone
Tuba

3 Timpani: 32", 25" and 23" - tuned thus:



2 Percussion:

Percussion I - Drum kit consisting off:

Hi-Hat - closed (h.h.c.)/open (h.h.o.)

snare drum (sn.)

crash cymbal (cr.)

tom-tom 1 (t.1)

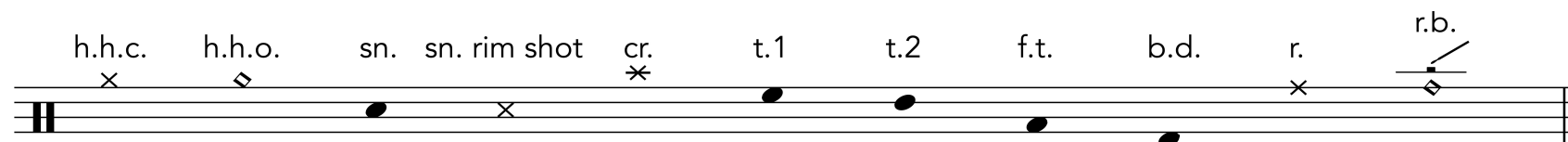
tom-tom 2 (t.2)

floor tom-tom (f.t.)

bass drum (b.d.)

ride cymbal (r.)/ride bell (r.b.)

standard sticks and brushes are required



Percussion II - Tam-tam & Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

Approximate duration: 27'00"

Score in C

Programme Note

Symphony No. 1 explores stasis and dynamism. It is constructed from four subjects which consolidate into one another with each movement until only one remains (although echoes of its origins are never too far away). We are constantly moving but where are we going and will we ever get there? History marches on? However, where to and for what purpose?

Symphony No. 1

Liam Grogan

♩ = 60, two 'voices': one distant, the other thundering

The score is written for a full orchestra and includes the following parts:

- Piccolo
- Flutes
- Oboes
- Clarinets in Bb
- Bass Clarinet in Bb
- Bassoons
- Contrabassoon
- Horns in F (two staves)
- Trumpets in Bb
- Trombones
- Bass Trombone
- Tuba
- Timpani
- Percussion I (standard sticks, cr., f.t., sn., t.2, t.1, b.d., r., let vib.)
- Percussion II (tam-tam)
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

Key performance instructions include *ppp* *legatissimo* *distant* *con sord.* *sul tasto* for the strings, and *ff* *thundering* for the brass and timpani. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mp*, *mf*, and *f*.

11

Picc. *ppp* *legatissimo* *distant* *p*

Fl. *ppp* *legatissimo* *distant* *p*

Hn. *mf* *mp* *p* *pp*

Tpts. *mf* *mp* *p* *pp*

Tbn. *pp*

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

Tba. *pp*

Timp. *mf* *mp* *p*

Perc. I *mf* *mp* *ff*

Perc. II *ff*

Vln. I

Vln. II

Vla. *mf*

Detailed description: This page of a musical score, numbered 11, features a variety of instruments. The Piccolo and Flute parts are marked with *ppp* (pianississimo), *legatissimo*, and *distant*, with dynamics shifting to *p* (piano) in the final measures. The Horns, Trumpets, Trombones, and Timpani parts show a dynamic progression from *mf* (mezzo-forte) to *pp* (pianissimo). The Percussion I part includes a *ff* (fortissimo) dynamic. The Violin and Viola parts feature complex melodic lines with triplets and slurs. The score is written in 2/4 time and includes various musical notations such as slurs, triplets, and dynamic markings.

22

Picc. *mp*

Fl. *mp*

Cl. *pp* *legatissimo* *mp* a.2

Hn. *ff* *f* *mf* *mp* *f* *mf* *mp* *p* a.2

Tpts. *ff* *f* *mf* *f* *mf* *p* *mp* *pp*

Tbn. *ff* *f* *mf* *f* *mf* *mp* *p*

B. Tbn. *ff* *f* *mf* *f* *mf* *p* *mp* *p*

Tba. *ff* *f* *mf* *f* *mf* *p* *mp* *p*

Timp. *ff*

Perc. I *f* *mf* *mp* *p* let vib.

Perc. II to xyl.

Vln. I *p* *mp* div. *g^{no}*

Vln. II *p* unis.

Vla. *pp* *mp*

41

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

a.2

ff

f

ff

mf

ff

f

f

ff

f

ff

f

ff

f

ff

mf

ff

f

pp

f

mp

pp

pp

f

f

ff

f

ff

mf

xylophone to t.-t.

tam-tam to xyl.

senza sord. norm.

senza sord. norm.

arco

arco

48

Picc. *ff*

Fl. *f* *pp*

Ob. *mf* *p*

Cl. *f* *mf* *f* *mp* *f*

B. Cl. *mf* *f*

Bsn. *mp* *f* a.2

Cbsn. *mf* *ff* *f* *mf* *pp* *mf* *mp* *f*

Hn. 1. *f*
3. *f*

B. Tbn. *f*

Tba. *f*

Perc. I

Perc. II xylophone *f* *pp*

Vln. I *ff* *pp* solo sul pont.

Vln. II *ff* *f*

Vla. *ff* *f* tutti norm.

Vc. *f* *mf* *f*

Db. *f* *mf* *mp* *f* pizz. arco

59

Picc. *mf* *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *mp* *f*

Cl. *p cresc. poco a poco* *mf*

Bsn. *p*

Cbsn. *f* *mf* *mp* *mf* *f* *mf* *f*

Hn.

B. Tbn.

Tba. *mf* *f*

Perc. II *ff*

Vln. I *ff* *mp* *f* *mf* *f* *ff*

Vln. II *ff*

Vc. *mf* *mp* *mf* *f*

Db. *f* *mf* *mp* *mf* *f* *mf* *f*

70

Picc. *mp* *f* *ff*

Fl. *mp*

Ob. *f* a.2

Cl. *mf* *f* a.2

Bsn. *ff* *f* *mf* *mp* *mf*

Cbsn. *ff* *mp* *p*

Hn. *mf* 1. 3.

Tpts. *f* 1.

Tbn. *f* *mf* 1.

B. Tbn. *ff* *p* *mf*

Tba. *ff*

Perc. II *p* *f*

Vln. I

Vln. II

Vc. *pp* *mf* *mp* *mf* norm.

Db. *ff* *mp* *p*

rall.

79

Picc. *ff*

Fl.

Ob. *ff* *p* *mf* *mp* *mp*

Cl. *ff* *mp* *f* *ff*

B. Cl.

Bsn. *p* *pp* *ppp*

Cbsn. *ff* *f* *mf* *mp*

Hn.

Tpts. *ppp*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. I *mf* r.b. let ring

Perc. II *mf* to t.-t.

Vln. I

Vln. II

Vc. *ff* *f* *mf* *mp* pizz.

Db. *ff* *f* *mf* *mp* norm. pizz.

B ♩ = c.100, dark and muddy (3+2 then 2+3)

91

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

B

mp

f

ff

p

mf

ppp

f

mf

pp

div. sul tasto

arco sul pont.

pp

f

ff

p

ff

tam-tam

tutti sul tasto

p

ff

97

Fl. *p* a.2

Ob. *p* a.2

Cl. *p* a.2

Bsn. *ff* *f* *ff* *mf* *ff* *fmp* *ff* *fp* *ff*

Cbsn. *ff* *f* *ff* *mf* *ff* *fmp* *ff* *fp* *ff*

Hn. *ff* *mp* *ff* *mp* cresc. poco a poco

Tpts. *mf* *f* *mf* a.2

Tbn. *p* *f* *mp* *ff* *mp* cresc. poco a poco

B. Tbn. *p* *f* *mp* *ff* *mp* cresc. poco a poco

Tba. *p* *f* *mp* *ff* *mp* cresc. poco a poco

Timp.

Perc. I

Vln. I *p*

Vln. II *p* unis.

Vla. *p* unis. div.

Vc. *pizz.*

Db. *ff* *pizz.*

103

The musical score is for page 103, starting at measure 103. The instruments and their parts are:

- Picc.**: Piccolo, rests until measure 104, then plays a triplet of eighth notes.
- Fl.**: Flute, plays a melodic line with triplets and dynamic markings *ff*, *p*, *ff*, *p*.
- Ob.**: Oboe, plays a melodic line with triplets and dynamic markings *ff*, *p*, *ff*, *p*.
- Cl.**: Clarinet, plays a melodic line with triplets and dynamic markings *ff*, *p*, *p*, *ff*, *p*.
- B. Cl.**: Bass Clarinet, rests until measure 104, then plays a melodic line with dynamic marking *p*.
- Bsn.**: Bassoon, rests until measure 104, then plays a melodic line with dynamic marking *p*.
- Cbsn.**: Contrabassoon, rests until measure 104, then plays a melodic line with dynamic marking *pp*.
- Hn.**: Horn, plays a melodic line with triplets and dynamic markings *f*, *mp*, *sub. f*, *mp*.
- Tpts.**: Trumpet, plays a melodic line with triplets and dynamic markings *f*, *mp*, *sub. f*, *mp*.
- Tbn.**: Trombone, plays a melodic line with triplets and dynamic markings *f*, *mp*, *sub. f*, *mp*.
- B. Tbn.**: Baritone Trombone, plays a melodic line with triplets and dynamic markings *f*, *mp*, *sub. f*, *mp*.
- Tba.**: Tuba, plays a melodic line with triplets and dynamic markings *f*, *mp*, *sub. f*, *mp*.
- Timp.**: Timpani, rests.
- Perc. I**: Percussion I, rests.
- Vln. I**: Violin I, plays a melodic line with dynamic markings *mf*, *mp*.
- Vln. II**: Violin II, plays a melodic line with dynamic markings *mf*, *mp*.
- Vla.**: Viola, plays a melodic line with triplets and dynamic markings *mf*, *mp*.
- Vc.**: Violoncello, plays a melodic line with triplets and dynamic markings *p*, *mf*, *mp*.
- Db.**: Double Bass, rests.

110

Picc. *f* 3 *ff*

Fl. *f* 3 *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *fff erratic*

Hn. *f*

Tpts. *f* 3 *ff*

Tbn. *f*

B. Tbn. *f* *fff erratic*

Tba. *f*

Timp. *ff erratic*

Perc. I *ff* 3

Perc. II *ff* 3

Vln. I *mf* *f* *ff*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. arco sul pont. *fff erratic* 3

C ♩ = c.76, mysterious

119

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

p — *mp*

fp — *pp* — *mp*

p — *mf*

pp — *pp*

a.2

mf

ff

ff

ff

ff

C

125

Picc. *mf*

Fl. *mf*

Ob. *p* *mf* *mp* *mf* *p* *mf* *mp* *mf*

Cl. *pp* *mp* *mf* *mp* *p* *mf* *pp*

B. Cl. *mf* *p* *mf* *p* *mf* *pp* *p* *mf*

Bsn. *mf* *p* *p* *mf* *pp* *mf* *p* *mf*

Cbsn. *mp* *p* *ppp* *mf* *pp* *pp* *mf* *p* *mf* *p*

Timp. *p* *pp*

Perc. II *p*

Db. *p* *mf*

131

Picc. *f* *mf* *pp*

Fl. *f* *mf* *p*

Ob. *mf* *f* *p*

Cl. *mf* *mp* *f*

B. Cl. *mf* *p* *f*

Bsn. *mf* *f* *f*

Cbsn. *f* *p* *mf* *ppp* *f*

Timp. *f*

Perc. II *f*

Db. *p* *norm.* *mp* *mf*

138

Picc. *mf* *ff* *f*

Fl. *mp* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *f*

B. Cl.

Bsn.

Cbsn.

Vla. *pp*

Vc. *pp* *mf* *f*

Db. *f*

D ♩ = c.144, frantic and urgent

144

Picc. *ff* *ff* *f* *mp*

Fl. *ff*

Ob. *mp*

Cl. *ff* *f* *mp*

B. Cl.

Bsn. *ff* *f*

Cbsn. *ff* *f*

Perc. I *pp* *ff*

Vln. I *ff* *f*

Vln. II *mf* *ff* *f* *ff* *pizz.* *ff*

Vla. *mf* *f* *ff* *ff* *pizz.* *ff*

Vc. *ff* *ff* *pizz.* *arco* *mf*

Db. *ff* *pizz.* *f*

153

Musical score for measures 153-162. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats and the time signature is 3/4. Dynamics range from *mp* to *ff*. Performance instructions include *arco*, *div.*, and *a.2*. Trills and triplets are present in the woodwind and string parts.

163

Musical score for measures 163-172. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats and the time signature is 3/4. Dynamics range from *pp* to *ff*. Performance instructions include *solo* and *unis.*. Trills and triplets are present in the woodwind and string parts.

This page of a musical score contains measures 175 through 184. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Woodwind Parts:

- Picc.:** Measure 175 starts with a *p* dynamic and a triplet. It remains silent for the rest of the page.
- Fl.:** Measure 175 has a first ending (1.) with a triplet and a *mf* dynamic. A second ending (a.2) appears in measure 176.
- Ob.:** Measure 176 has a second ending (a.2) with dynamics *pp*, *p*, and *mf*. Measure 177 has a triplet with *mf* dynamic, followed by *p* and *pp* dynamics in measure 178.
- Cl.:** Measure 176 has a second ending (a.2) with dynamics *pp*, *p*, and *mf*. Measure 177 has a triplet with *mp* dynamic, followed by *p* and *mf* dynamics in measure 178. Measure 179 has a triplet with *f p* dynamic.
- B. Cl.:** Measure 176 has a *mf* dynamic. Measure 178 has a *mf* dynamic.
- Bsn.:** Measure 175 has a first ending (1.) with a triplet and *p* dynamic. A second ending (a.2) with a triplet and *mf* dynamic appears in measure 176.
- Cbsn.:** Measure 176 has a *mf* dynamic. Measure 178 has a *mf* dynamic.

String Parts:

- Vln. I & II:** Measure 176 has a *mf* dynamic. Vln. II is marked *pizz.* (pizzicato).
- Vla.:** Measure 176 has a *mf* dynamic and *pizz.* marking. Measure 177 has an *arco* marking and *pp* dynamic. Measure 179 has a triplet with *f p* dynamic.
- Vc.:** Measure 177 has a triplet with *f* dynamic, followed by *p* and *pp* dynamics. Measure 179 has a *pizz.* marking and *mf* dynamic.
- Db.:** Measure 176 has dynamics *pp*, *p*, and *mf*. Measure 178 has a *mf* dynamic.

186

Picc. *mf* *ff*

Fl. a.2 *p* *mp* *f* *ff*

Ob. a.2 *pp* *f* *ff*

Cl. *fp* *pp* *f* *f*

B. Cl. *mp* *f* *ff*

Bsn. *f* *mp* *f* *ff*

Cbsn. *pp* *f* *ff*

Hn. 1. *pp* stopped *p* *mp*
+ stopped *pp*
3. *pp* stopped *p* *mp*
+ stopped *pp*

Tpts. 1. muted *ppp* *pp* dynamics same as 2.
muted *ppp* *pp* *p* *mp*

Vln. I arco *pp* *mf* *f*

Vln. II

Vla. *fp* *mp* *mf* *f* *ff*

Vc. arco *mp* *f* *ff*

Db. arco *f* *mp* *f* *ff*

198

Picc. *mp*

Fl.

Ob.

Cl. *mf* *mp* *p* *pp*

B. Cl. *mf* *mp* *p* *pp*

Bsn. *p*

Cbsn. *p*

Hn. *mp* *mf* *f*

Tpts. *mf* *f*

Tbn. *pp* *mf* *f*
1. muted

Vln. I *mp*

Vla. *mf* *mp* *p* *pp*

Vc. *p*

Db. *p*

E ♩ = c.88, trudging along with a scowl

210

Picc. *f* 3 *p* — *f* 3

Fl. *f* 3 *p* — *f* 3

Ob. *f* 3 *p* — *f* 3

Cl. a.2 *pp* — *mf* — *mp*

B. Cl. *pp* — *mf* — *mp*

Bsn. *mp* — *f* 3 *mf* — *mp*

Cbsn. *p* cresc. poco a poco *ff* *f*

Hn. *mf* — *mp*

Tpts. a.2 *mf* — *mp*

Tbn. *f* 3

B. Tbn. *p* cresc. poco a poco *ff* *f*

Tba. *p* cresc. poco a poco *ff* *f*

Perc. I *p* cresc. poco a poco *ff* dim. poco a poco

Perc. II *ff* xylophone to xyl. *f* 3 *p* — *f*

Vln. I *mp* — *f* 3 *mp* — *f*

Vla. *mp* — *f* *mf*

Vc. *mp* — *f* sul pont. *f* 3 *mp* — *f*

Db. sul pont. *p* cresc. poco a poco *ff* *f*

219

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

Fl. *mf* *f* *f* *mf* *p*

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

Cl. *p* *pp* *pp*

B. Cl. *p* *pp*

Bsn. *p* *pp* *pp*

Cbsn. *mp* *ff* *f* *tr*

Hn. *p* *pp* 1. open *pp* 3. open *pp*

Tpts. *p* *pp* 1. muted *pp* *p* *mp*

Tbn. *ff* *f*

B. Tbn. *ff*

Tba. *mp* *ff* *f*

Perc. I *p*

Perc. II *f* to t-t.

Vln. I *mf* *f*

Vla. *pp* *p* *mp*

Vc. *ff* *f* *mf* *ff*

Db. *tr*

F lighter, a reprieve?

228

Picc. *p* *mp*

Cl. *p* *mf* *p* *pp*

Bsn. *p* *mf* *p* *pp*

Cbsn. *mf* *mp*

Hn. *p* *mf* *p*

Tpts. *mf* *f* *mf* *p*

Tbn. *f* *mf* *p* *pp*

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

Tba. *mf* *mp*

Vln. I **F**

Vla. *mf* *f* *mf* *p*

Vc. *f* *mf* *p*

Db. *mf* *mp* *pp* sul tasto

239

Picc. *p*

Cl.

Bsn. 1. *pp* a.2 *pp*

Cbsn. *p*

Hn. 1. *pp* 3.

Tpts.

Tbn. 1. *pp*

B. Tbn.

Tba. *pp*

Timp. *tr* *ppp*

Vln. I *ppp* solo sul tasto *mp*

Db.

G ♩ = c.48, heavy

256

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Db.

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

f *ff*

pp *ff*

f *ff*

ff *p*

f *p*

mf

ff *p*

f *p*

mf

f *ff*

p

f *p*

mf

ff

ff

mf *ff*

mf

ff

f *mf*

norm.

ff

267

Picc. *ff*

Fl. *ff* *mf*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *mf*

Tpts. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *tr* *3*

Perc. I *ff* *mf* *ff*

Perc. II *mp* *ff*

Db. *ff*

to xyl.
to

xylophone - soft beater

272

Picc. *f* *ff* *mf*

Fl. *(mf)* *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

Cbsn. *ff* *mf*

Hn. *ff* *p* *f* *mf*

Tpts. *ff* *p* *f* *mf*

Tbn. *ff* *p* *f* *mf*

B. Tbn. *ff* *p* *unmuted*

Tba.

Timp. *pp* *p* *ff*

Perc. I *p* *mp* *mf* *f* *ff*

Perc. II *pp*

H ♩ = c.144, thundering

♩ = c.108, losing steam

279

Picc. *pp* *ff*

Fl. *ff* *pp* *ff* *pp*

Ob. *ff* *pp* *ff* *pp*

Cl. *ff* *pp* *ff* *pp*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff* *p* *f*

Tpts. *ff* *p* *f*

Tbn. *ff* *p* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *p* *f*

Perc. I *ff* *f*

Perc. II *ff* *f*

Vln. I *ff* *tutti norm.*

Vln. II *arco* *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Vc. *pp* *ff* *pp*

286

Picc. *pp* *ff*

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Hn. *p*

Tpts. *p*

Tbn. *p*

B. Tbn. *f*

Tba. *f*

Timp. *p*

Perc. I

Perc. II *mf*

Vln. I

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Detailed description: This page of a musical score covers measures 286 to 289. The score is for a full orchestra. The Piccolo part (measures 286-289) features a melodic line with triplets and slurs, starting with a *pp* dynamic and ending with a *ff* dynamic. The Flute, Oboe, and Clarinet parts also have long, sustained notes with a dynamic shift from *pp* to *ff*. The Horns play a rhythmic pattern of eighth notes with triplets, marked *p*. The Trumpets and Trombones have sustained notes, with the Trombones marked *p*. The Baritone Trombone and Tuba parts have a short melodic phrase marked *f*. The Timpani part has a rhythmic pattern with triplets and a trill, marked *p*. The Percussion I and II parts have specific rhythmic patterns, with Percussion II marked *mf*. The Violin I part has a melodic line with triplets and slurs. The Violin II, Viola, and Cello parts have sustained notes with a dynamic shift from *pp* to *ff*.

♩ = c.72, drained

♩ = c.54

291

Picc.

Fl.

Ob.

Cl.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

mf

pp

ff

p

pp

mp

pp

ff

pp

ff

pp

ff

♩ = c. 40, heavy

♩ = c. 120, excited

Piccolo *ff* *pp* *ff* *mf*

Flutes *ff* *mf* *f*

Oboes *mp* *ff*

Clarinets in Bb *mp* *ff* *mp* *f*

Bass Clarinet in Bb *ff* *pp* *ff*

Bassoons *ff* *pp* *ff* *f* *mp*

Contrabassoon *ff* *pp* *ff* *p* *f*

Horns in F *mf* *ff* *f* *p* *mf* *p* *f*

Trumpets in Bb *mp*

Trombones *ff* *p* *ff* *p* *mf* *p* *f* *mp* *ff*

Bass Trombone *ff* *p* *ff*

Tuba *pp* *ff*

Timpani *ppp* *ff*

Percussion I *ff* *p* *f*

Percussion II *ff* *mf* *f* to t.t.

Violin I *pp* *pizz.* *arco* *p* *ff*

Violin II *ff* *pizz.* *arco* *pp* *ff*

Viola *ff* *mf* *ff*

Violoncello *ff* *p*

Double Bass *ff* *pizz.* *arco* *p* *f*

♩ = c.96, self-important

accel.

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Contrabass (Cbsn.). The middle system includes Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), and Tubas (Tba.). The bottom system includes Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions include:

- Ob.:** *ff* with a first ending bracket.
- Cl.:** *ff* and *p* dynamics with a first ending bracket.
- B. Cl.:** *f*, *ff*, *mp*, and *f* dynamics with a first ending bracket.
- Cbsn.:** *f* dynamic with a first ending bracket.
- Tpts.:** *mf* and *f* dynamics with a first ending bracket and a "1. muted" instruction.
- Perc. I:** *mf*, *mp*, and *p* dynamics.
- Perc. II:** *f* dynamic, "tam-tam", and "to xyl." instruction.
- Vln. I:** *ff* dynamic with a first ending bracket.
- Vc.:** *f*, *ff*, *mp*, and *f* dynamics with a first ending bracket and a "solo molto vibrato" instruction.
- Vla.:** *f* dynamic with a first ending bracket and an "arco sul pont." instruction.

♩ = c.120, cheeky

20

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpts.

Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

a.2

f

f *ff* *f* *p* *mf* *pp*

f *mf* *f* *ff*

1. *f* *fp*

3. *f* *fp*

2. unmuted *f*

1. muted *mf* *fp*

1. *mf* *fp*

f *ff* *f* *p* *mf* *f* *ff*

mp *ff*

xylophone *f*

tutti norm. vib. sul pont.

f

sul pont. *mf* *f* *pp*

norm. *f* *fp*

tutti norm. vib. sul pont. *mf* *ff*

pizz. *mf* *f* *mf* *f* *mf* *f* *ff*

♩ = c.132, uptight & tense

31

Picc. *mp* *ff* *mp* *mf*

Fl. *mp* *ff* *mp* *mf*

Ob. *f* *a.2*

Cl. *f* *a.2*

B. Cl.

Cbsn.

Hn. 1. *mf*
3. *mf*

Tpts. *f* *unmuted* *mf* *p*

Tbn. *f*

Tba.

Perc. I *f* *mf* *mp* *p* *pp*

Perc. II *mf*

Vln. I *f* *norm.* *pp* *f* *mp*

Vln. II *f* *norm.* *pp* *f* *mp*

Vla. *f* *mf*

Vc. *f* *norm.*

Db. *f* *arco norm.* *mf*

39

Picc. *ff*

Fl. *ff*

Cl.

B. Cl. *f*

Cbsn. *ff* *mp* *ff*

Hn. *f* *ff* *mp* *ff* a.2

Tpts.

Tbn. *ff* a.2

B. Tbn. *ff* *mp* *ff* unmuted

Tba. *ff* *mp* *ff*

Perc. I *mp* *f*

Perc. II *mp* *ff* *f*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *mp* pizz.

Db. *f* *ff* *mp* pizz.

rit.

♩ = c.120, sneaky

46

Picc. *mf*³ *p*³

Cl. 1. *mf*³ *mp*³ *mf*⁵ *p*³ *ff*³

B. Cl.

Bsn. 1. *mp*³ *ff*³

Cbsn. *mp* *p*

Hn. *mp* *ff*³

Tpts. *ff*³ a.2 muted

Tbn. 1. *f*³ *p*³ *ff*³ a.2

B. Tbn. *mp* *ff*³

Tba. *mp* *p* *ff*³

Timp. *ff*³

Perc. I *pp* *ff*³

Perc. II

Vln. I solo *p*³ tutti *pizz.* *p*

Vln. II *mf* *p*

Vla. *mp*³ *ff*³

Vc. *pizz.* *p*³ *ff*³ arco

Db. *p* *ff*³

A ♩ = c.96, intoxicatedly

57

Picc. *mf* *mf* *f* *mf*

Cl. *mf* *mf* *f* *mf*

B. Cl. *mp* *mf* *f* *mf*

Bsn. *p* *mp* *p* *mp*

Cbsn. *ff* *pp* *mp*

Tpts.

Tbn.

B. Tbn. muted *pp* *mp* *p* *mp*

Tba.

Timp. *pp*

Perc. II **A** *pp* *mp*³

Vln. I *pizz.* *p* *p* *mp*

Vln. II *p* *mp* *unis.* *pizz.*

Vla. *pizz.* *ff* *mf* *p* *mp* *mf*

Vc. *pizz.* *ff* *mf* *f* *f* *mf*

Db. *pizz.* *ff* *mf* *p* *pp* *pp* *mp* *p* *mp*

67

Picc. *mf* *f* *ff*

Fl. *mf* *f* *ff*

Cl. *p* *mf* *mp* *mf* *f* *ff*

B. Cl.

Bsn. *p* *mf* *mp* *mf* *f* *ff*

Cbsn. *mf* *ff* *f* *ff*

Tpts. 1. muted *mp* *mf*
2. unmuted *mp* *mf*

Tbn.

B. Tbn. *mf*

Tba. *f* *ff*

Timp. *cresc. poco a poco* *ff* *mp*

Perc. I *pp cresc. poco a poco* *f* *p*

Perc. II *p* *mp* *f* *ff* to t.-t. tam-tam

Vln. I *pizz.* *p* *mp* *f* *ff* *ff*

Vln. II *arco* *p* *mf* *mp* *f* *mf* *ff* *mf* *ff*

Vla. *p* *mf* *mp* *mf* *f* *ff*

Vc. *pizz.* *f* *ff*

Db. *mf* *f* *f* *ff* *ff*

♩ = c.160, lurching

B cheeky & fun

76

Picc. *ff*

Fl. *ff*

Cl. *ff*

B. Cl. *mf*

Bsn. *ff* *mf*

Cbsn. *ff*

Hn. *ff* *mf*

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff* *f*

Tba. *ff*

Timp. *ff*

Perc. I *ff* *sim.*

Perc. II *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *arco*

Db. *ff*

B

light & playful

101

Picc. *pp* *ff*

Fl. *fp* *ff mf* a.2

Ob. *fp* *ff* a.2

Cl. *fp* *ff mf*

B. Cl.

Bsn. *fp* *ff*

Cbsn. *fp* *ff*

Hn. 1. *f*
3. *f*

Tpts.

Tbn. *fp* *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

Timp. *pp* *ff*

Perc. I *p*

Perc. II to xyl. xylophone *pp*

Vln. I

Vla. *fp* *ff*

Vc. *fp* *ff*

Db.

109

Picc. *ff*

Fl. *ff* a.2

Ob. *f*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff* a.2

Cbsn. *ff*

Hn. *f*

Tpts. 1. *f* unmuted

Tbn. *ff* a.2

B. Tbn. *ff*

Tba. *ff*

Perc. I *f* *mf*

Perc. II *ff* to t.t.

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *ff*

Db. *ff*

C ♩ = c.96, urgent & furtive

116

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

sub. pp

mp p

mf p

mf

pp

ff

tam-tam

solo

sul pont.

mf

mf

f

mp

C

127

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tbn.

B. Tbn.

Tba.

Perc. I

Vln. I

Vla.

Db.

mf, *f*, *mf*, *mp*

mp, *p*

mp, *p*, *pp*

pp

pp, *pp*, *pp*

pp

pp, *pizz.*, *arco sul pont.*, *pizz.*, *f*, *arco norm.*, *mf*, *pizz.*, *arco*, *pizz.*, *arco*

pp

Detailed description: This page of a musical score covers measures 127 through 134. The score is written for a large ensemble including Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns, Trombones, Percussion I, Violin I, Viola, and Double Bass. The music is in a 2/4 time signature with a key signature of one flat. The Oboe part features a melodic line with triplets and dynamic markings of *mf*, *f*, *mf*, and *mp*. The Bass Clarinet and Bassoon parts provide harmonic support with dynamics of *mp* and *p*. The Trombone and Tuba parts also contribute with *mp*, *p*, and *pp* dynamics. The Percussion I part has a *pp* dynamic. The Violin I part plays a sustained melody with *pp* dynamics. The Viola part has a more active role with *mf*, *f*, and *pp* dynamics, including instructions for *pizz.* and *arco* playing. The Double Bass part has a *pp* dynamic.

137

Picc. *mf* *f*

Ob. *f* a.2

Cl. 1. *p* *mp* *p* *mf* *f* a.2

B. Cl. *p*

Bsn. *p*

Hn. 1. *mp* *p* *mf* *f* a.2 3. *mp* *p* *mf* *f* a.2

Tbn. 1. *pp* *mf*

B. Tbn. *mp*

Tba. *p*

Perc. I *p* *mp* *mf* *f*

Vln. I

Vla. *f* tutti

Db. *mp* *mf*

Detailed description: This page of a musical score, numbered 137, features ten staves for various instruments. The Piccolo (Picc.) staff begins with a rest, followed by a triplet of eighth notes marked *mf*, and then a triplet of eighth notes marked *f*. The Oboe (Ob.) staff has a melodic line with a triplet of eighth notes marked *f* and a second ending (a.2) marked *f*. The Clarinet (Cl.) staff has a melodic line with a first ending (1.) marked *p*, *mp*, *p*, *mf*, and *f*, and a second ending (a.2) marked *f*. The Bassoon (Bsn.) staff has a melodic line starting with a rest and then a note marked *p*. The Horns (Hn.) staff has two parts: the first part has a melodic line with a first ending (1.) marked *mp*, *p*, *mf*, and *f*, and a second ending (a.2) marked *f*; the second part has a melodic line with a third ending (3.) marked *mp*, *p*, *mf*, and *f*, and a second ending (a.2) marked *f*. The Trombone (Tbn.) staff has a melodic line with a first ending (1.) marked *pp* and *mf*. The Bass Trombone (B. Tbn.) staff has a melodic line with a note marked *mp*. The Trombone (Tba.) staff has a melodic line starting with a rest and then a note marked *p*. The Percussion I (Perc. I) staff has a rhythmic pattern of eighth notes with a crescendo from *p* to *f*. The Violin I (Vln. I) staff has a melodic line with a note marked *f*. The Viola (Vla.) staff has a melodic line with a triplet of eighth notes marked *f* and a *tutti* marking. The Double Bass (Db.) staff has a melodic line with a note marked *mp* and a triplet of eighth notes marked *mf*.

D ♩ = c.192, funky & jagged

♩ = c. 120, serene ♩ = c.192

149

Picc. *pp*

Fl. *pp*

Cl. *p* ^{1.} ₃

Bsn. *ff* a.2

Cbsn. *ff*

Hn. *ff*

Tpts. *ff*

B. Tbn. *ff*

Perc. I *ff* h-h.c.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *p* ^{8^{va}}

Db. *ff*

160

$\text{♩} = \text{c.120}$ $\text{♩} = \text{c.192}$

Picc. *pp*

Fl. *pp* 1. 3

Cl. *p* 1. 3 3

Bsn. a.2 *ff*

Cbsn. *ff*

Hn.

Tpts. *ff*

B. Tbn. *ff*

Perc. I h-h.o.

Vln. I *ff*

Vln. II *ff*

Vla. *p*

Db.

E ♩ = c.120

170

Picc. *pp* [3] [3]

Fl. 1. [3] [3]

Cl. 1. *p* [3] [3]

Bsn. *mf*

Cbsn. *mf*

Hn. 1. *mf*

3. *mf*

Tpts. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *pp* tr

E

Perc. I *f*

Vln. I *ff* *pp*

Vln. II *ff*

Vla. *p* *p*

Db. *pp*

F excited & a little bit twitchy

184

Picc. *mf* *pp*

Fl.

Ob. *a.2* *mf* *p*

Cl. *a.2* *mf*

Bsn. *1.* *fp* *3* *2.* *mp* *3* *1.* *mf* *3* *2.* *mp* *3* *1.* *mf* *a.2* *mf* *3* *ff*

Cbsn. *mp*

Hn.

Tbn. *1.* *p* *3* *mf* *3*

B. Tbn. *p* *3* *mf* *fp*

Tba. *p* *3* *mf* *fp*

Timp. *f*

Perc. I **F**

Vln. I *solo* *mp* *3* *tutti* *mf* *3*

Vln. II *pp* *3*

Vla. *p* *3* *3* *3* *pizz.* *mf*

Vc. *pizz.* *mp*

Db. *pizz.* *mf*

uptight & tense (2+3)

193

Picc. *p* *mf* *f* *ff*

Fl. a.2 *p* *f* *mf* *f*

Ob. a.2 *mf* *ff* *mf* *f* *mf*

Cl. a.2 *p* *f* *mf*

B. Cl. *p* *mf*

Bsn. *pp* *mf* a.2

Cbsn. *p* *f* *mf*

Hn. 1. *mf* 3. *mf*

Tbn. 1. *p* *mf*

B. Tbn. *mf* *f* *f* *pp*

Tba. *f* *p* *pp* cresc. poco a poco

Perc. I *f*

Vln. I *f* pizz. *mf*

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

Vla. *mf* *f* pizz. *mf* arco

Vc. pizz. *mf*

Db. *f* *p* pizz. *mf* arco

203

Picc. *ff*

Fl. *ff*

Ob. *f*

Cl.

B. Cl. *mf*

Bsn. *mf*

Cbsn. *f* *ff*

Hn. *f*

Tpts. *f*

Tbn. *f* *ff*

B. Tbn. *f* *p* *mf* *pp* *ff* *f*

Tba. *f* *p* *mf* *pp* *ff*

Perc. I *mf* *mp* *mf*

Perc. II *f*

Vln. I *ff* arco sul pont. *ff*

Vln. II *ff* arco sul pont. *ff*

Vla. *ff* arco sul pont. *ff*

Vc. *ff* arco sul pont. *ff*

Db. *ff* arco sul pont. *ff*

G ♩ = c.160, chaotic

This page contains the musical score for measures 213 through 216 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Starts with a triplet of eighth notes, marked *ff*.
- Fl.** (Flute): Starts with a triplet of eighth notes, marked *ff*, then moves to a sixteenth-note triplet, marked *mf* and *ff*.
- Ob.** (Oboe): Starts with a sixteenth-note triplet, marked *mp*, then moves to a sixteenth-note triplet, marked *ff*.
- Cl.** (Clarinet): Starts with a sixteenth-note triplet, marked *mp*, then moves to a sixteenth-note triplet, marked *ff*.
- B. Cl.** (Bass Clarinet): Remains silent.
- Bsn.** (Bassoon): Starts with a half note, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.
- Cbsn.** (Contrabassoon): Remains silent.
- Hn.** (Horn): Two staves, each starting with a half note, marked *f*, then moving to a sixteenth-note triplet, marked *ff*.
- Tpts.** (Trumpet): Remains silent.
- Tbn.** (Tenor Trombone): Starts with a half note, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.
- B. Tbn.** (Baritone Trombone): Starts with a half note, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.
- Tba.** (Tuba): Remains silent.
- Timp.** (Timpani): Remains silent.
- Perc. I** (Percussion I): Starts with a half note, marked *f*, then moves to a half note, marked *ff*, and finally to a half note, marked *p* and *ff*.
- Perc. II** (Percussion II): Remains silent until measure 215, where it plays a xylophone part, marked *ff*.
- Vln. I** (Violin I): Starts with a sixteenth-note triplet, marked *ff*.
- Vln. II** (Violin II): Starts with a sixteenth-note triplet, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.
- Vla.** (Viola): Starts with a half note, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.
- Vc.** (Violoncello): Starts with a half note, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.
- Db.** (Double Bass): Starts with a half note, marked *f*, then moves to a sixteenth-note triplet, marked *ff*.

The score includes various musical notations such as triplets, accents, and dynamic markings. A box labeled 'G' is placed above the Percussion I staff in measure 215. The tempo is indicated as 'c.160' and the character as 'chaotic'.

227

Picc. *p* 3

Fl. *p* 3

Ob. *ff* *pp* 3

Cl. *pp* 3

B. Cl. *ff* 3

Bsn. *ff* a.2 3

Hn. *ff* 3

Tpts. *f* a.2

Tbn. *ff* 3

B. Tbn.

Perc. I *p* *f* *p* *f* *pp* *ff* *p* *f* *p* *f* 3

Perc. II

Vln. I *mf* < *ff*

Vln. II *mf* < *ff*

Vla. *ff* 3 *mf* < *ff*

Vc. *ff* 3

Db.

Detailed description: This page of a musical score covers measures 227 to 232. The score is for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Horns. The brass section includes Trumpets, Trombones, and Baritone. The percussion section has two parts, Percussion I and Percussion II. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also markings for accents and triplets. The key signature has one sharp (F#) and the time signature is 4/4. The score is written in a standard orchestral layout with staves for each instrument.

H loud & playful

236

Picc. *ff*

Fl. *ff* a.2

Ob. *ff* a.2

Cl. *ff* a.2

B. Cl. *ff*

Bsn. *ff* a.2

Cbsn. *ff*

Hn. *ff* a.2

Tpts. *ff* a.2

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *p* *ff* **H**

Perc. I *p* *f* *ff* *pp* *ff*

Perc. II *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *pizz.* *ff*

Db. *pizz.* *ff*

246

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Perc. I *mf* *ff* *p* *ff*

Perc. II to t.-t.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* pizz.

Vc. *ff* pizz. arco

Db. *ff* pizz. arco

I ♩ = c.80, heavy

J ♩ = c.108, a sulking coda

256

Picc. *mp*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *ff*

Hn. *f*

Tpts. *p*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*, *fp*, *ff*

Perc. I *mp*, *ff*

Vln. I *p*, solo *p*

Vln. II *f*

Vla. *f*, arco

Vc. *ff*, arco

Db. *ff*, *p*

266

Picc. *f* 3 *fp*

Fl. *mf* a.2 *fp*

Ob. *pp* a.2 *ff*

Cl. *f* a.2 *ff* 1. *f* *mp*

B. Cl.

Bsn. 1. *mf*

Cbsn. *ff*

Hn. 1. *mp* a.2 *ff* 3. *mp* a.2 *ff*

Tpts. *pp* *mp* *pp* *mp* 2. muted *f* 1. unmuted *mp*

Tbn. 1. *ff* *mp*

B. Tbn. *ff*

Tba. *mp*

Vln. I *f* 3 *tutti*

Vc. *p* *mf* *ff* *mf*

Db. *ff* pizz.

274 **rall.** ♩ = c.60

Picc. *pp*

Ob. 1. *pp* *f* *p* *pp*

Cl. *mf* 1. *mp*

B. Cl. *mp*

Cbsn. *mp* *mf* *pp*

Hn. 1. *p* *pp*

Tpts.

B. Tbn. *pp* *p* *pp* *p*

Tba. *pp*

Perc. II. tam-tam let vib. *p*

Vln. I. *pp*

Vc. *p* solo

Db. *pp*

♩ = c. 60, powering up

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets in Bb, Bass Clarinet in Bb, Bassoons, Contrabassoon) and brass section (Horns in F, Trumpets in Bb, Trombones, Bass Trombone, Tuba) are in the upper staves. The percussion section (Timpani, Percussion I, Percussion II) is in the middle. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is in the lower staves. The score features a variety of dynamic markings, including fortissimo (ff), piano (p), pianissimo (pp), and mezzo-forte (mf). Performance instructions such as 'a.2' (second ending), 'muted', and 'div. continuous glissando con sord.' (divisive continuous glissando with mutes) are used throughout. The tempo is marked as '♩ = c. 60, powering up', and the section is labeled 'III'.

7

Fl. *mp* *pp* *pp* *p* *pp* *pp* *p* *pp*

Ob. *mp* *pp* *pp* *p* *pp* *pp* *p* *pp* *mf* *pp*

Cl. a.2 *p* *mp* *p* *pp* *mf* *pp*

B. Cl. *pp* *pp* *mf* *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. *pp* *p* *mf* *pp*

Tpts. *f* *pp* 1. unmuted

Tbn. *p* *mf* *pp* *pp* *mf* *pp*

Tba. *pp*

Perc. II

Vln. I *pp* gliss. gliss. gliss. gliss. gliss. gliss. *mf* *pp* pizz. *p*

Vln. II gliss. gliss. *pp* gliss. gliss. gliss. gliss. gliss. *mf* *pp* pizz. *p*

Vla. gliss. gliss. gliss. gliss. gliss. *pp* gliss. gliss. *mf* *pp* pizz. *p*

Vc. *ppp* gliss. gliss. gliss. gliss. gliss. gliss. *pp* gliss. *mf* *pp* pizz. *p*

Div. continuous glissando con sord.

Db. gliss. gliss. *pp* gliss. *mf* *pp* pizz. *p*

19

Fl. *a.2*
p *f* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

B. Cl. *pp* *mp* *pp*

Bsn. *a.2*
mf *pp* *pp* *ff*

Cbsn. *pp* *mp* *pp*

Hn. *pp* *ff*

Tpts. *pp* *ff* 1. muted

Tbn. muted *fp* *mp* *pp*

Perc. II *pp* *f* to xyl.

Vln. I arco unis. senza sord. *pp* *ff* trem. sul pont. *ppp* *pp*

Vln. II arco unis. sul G sul tasto senza sord. *p* *pp* *ff* move to sul pont. trem. *ppp* *pp*

Vla. arco unis. trem. sul pont. senza sord. *pp* *ff* *ppp* *pp*

Vc. arco unis. trem. sul pont. senza sord. *pp* *ff* *ppp* *pp*

Db. arco senza sord. *pp* *ff* *ppp* *pp*

38 a.2

Cl. *p mp pp*

B. Cl. *p pp*

Bsn. *p pp*

Cbsn. *pp p pp*

Hn. *pp*

Tbn. *p pp*

B. Tbn. *pp muted mp*

Tba. *p pp*

Perc. I

Vln. I

Vln. II

Vla. *ord. pp gliss.*

Vc. *mp 3 pp pp mp pp*

Db. *pp mp pp*

B shifting & flitting mysteriously

43

Picc. *pp* *p* *pp* *p* *mp* *pp*

Fl. *pp* *p* *pp* *p* *mp*

Ob. *p* *mp*

Cl. *p* *ppp* *mp* *pp*

B. Cl.

Bsn.

Cbsn.

Hn.

Tbn.

B. Tbn. *pp*

Tba.

B

Perc. I uses brushes let vib. *pp* let vib. sim.

Perc. II xylophone *pp* to t.-t.

Vln. I *pp* *p*

Vln. II *pp* *p* *pp* *p* *mp*

Vla. *p*

Vc.

Db.

50

Picc. *mp* *p* *mp* *mf* *p* *mf*

Fl. *pp* *pp* *mf* *p* *mf* *f* *fp* *mp* *pp*

Ob. *p* *mp* *mf* *mp* *pp*

Cl. *p* *mp* *mf* *pp*

B. Cl.

Bsn.

Cbsn.

Hn.

Tbn.

B. Tbn.

Tba.

Perc. I *sim.* *sim.* *sim.* *sim.* *sim.* *sim.* switch to standard stick let vib.

Perc. II tam-tam let vib. *p*

Vln. I *pp* *p* *gliss.* *mp* *pp*

Vln. II *pp* *p* *gliss.* *mf* *pp* *pp*

Vla. *pp* *mf* *pp* *pp*

Vc.

Db.

C ♩ = c.40, groaning & gripesome

58

Picc. Fl. Ob. Cl. B. Cl. Bsn. Cbsn. Hn. Tpts. Tbn. B. Tbn. Tba. Timp. Perc. I Perc. II Vln. I Vln. II Vla. Vc. Db.

C

ff *ff* *fp* *ff* *pp* *ff* *mp*

ff *ff* *pp* *ff* *mp*

ff *ff* *fp* *ff* *mf* *f* *mp*

pp *f*

f *mp* *pp*

f *fp* *ff* *mf*

mf *f* *ff* *mf* *mp*

ff *ff* *mf* *p* *mp*

pp

p *ff*

pp

pp *f*

ff *mf* *mp* *f*

pizz. *arco*

ff *fp* *ff* *mf* *mp* *f* *mf* *mp*

66

Picc. *p* 3

Fl. *mp* *pp* *mf* 3 *p* *pp* a.2 1.

Ob. *p* 3 3 3 a.2 1.

Cl. *pp* 3 *mf* *p* *mp* *pp* *mf* *p* a.2 1.

B. Cl. *mp* 3 *pp*

Bsn. *mf* 3 *p* 1. *pp*

Cbsn. *ff* *fp* *pp* as poss.

Hn. *p* 1. 3 3 *p* *mf* *p* 3. 3 *p* *mp* *p*

Tpts. 1. unmuted *p* *mf* *pp* 2. muted *pp* 3

B. Tbn. *fp* *p* *mf* *p*

Tba. muted *pp*

Timp. *f* *mp* *pp*

Perc. I use brushes *f* *mp* *pp* let vib.

Perc. II let vib. *f* *mp* ϕ

Vln. I solo *pp* *mf* *pp* 3

Vln. II *pp*

Vla. *mp* 3 *pp*

Vc. *p* *pp*

Db. *mf* 3 *p*

D ♩ = c.60, a runaway! (or two?)

73

Picc. *pp*

Fl.

Ob. *pp*

Cl. *pp*

Bsn. *pp* solo *ff*

Cbsn.

Tba.

Vln. I

Vln. II

D

80

B. Cl. *pp* *mp* *p* *mp*

Bsn. *sub. p* *mp* *mf* *p* *mp*

86

B. Cl. *f* *ff* *pp* *f*

Bsn. *f* *ff* *pp* *f*

91

B. Cl. *pp* *ff* *pp*

Bsn. *p* *ff* *pp*

95

B. Cl. *ff* *ff*

Bsn. *ff*

100

B. Cl. 7 6

Bsn. 7 6

105

B. Cl.

Bsn.

3

3

fp
tutti

fp

Detailed description of the musical score: The score is for two instruments, B. Cl. (Bass Clarinet) and Bsn. (Bassoon). It begins at measure 105. The B. Cl. part starts with a triplet of eighth notes (G2, F#2, E2) beamed together, followed by a quarter note (D2), a quarter rest, and a quarter note (C2). The Bsn. part starts with a triplet of eighth notes (G2, F#2, E2) beamed together, followed by a quarter note (D2), a quarter rest, and a quarter note (C2). The key signature has one sharp (F#). The score includes dynamic markings 'fp' (fortissimo) and 'tutti'. There are also some markings above the staves, possibly indicating fingerings or breath marks.

IV

$\text{♩} = 152$, relentless

Instrumentation and Dynamics:

- Piccolo:** *ff*, triplets.
- Flutes:** *ff*, triplets.
- Oboes:** *ff*, a.2, triplets.
- Clarinets in Bb:** *ff*, a.2, triplets.
- Bass Clarinet in Bb:** *ff*, triplets.
- Bassoons:** *ff*, a.2, triplets.
- Contrabassoon:** *ff*, triplets.
- Horns in F:** *mf*, first and third endings.
- Trumpets in Bb:** *mf*, first ending.
- Bass Trombone:** *ff*, triplets.
- Tuba:** *ff*.
- Percussion I:** *ff* (standard sticks), *f*, *mf*, *mp* (let ring).
- Percussion II:** *ff* (xylophone), triplets.
- Violin I:** *mf*, triplets.
- Violin II:** *ff*, pizz., triplets.
- Violoncello:** *ff*, pizz., triplets.
- Double Bass:** *ff*, triplets.

This page of a musical score, numbered 72, contains the following parts and details:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), Baritone (B. Tbn.), and Tuba (Tba.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II).

Key musical features include:

- Extensive use of triplets in the woodwind and string sections.
- Dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *f* (forte).
- Performance instructions like *arco* (arco) and *pizz.* (pizzicato).
- First and second endings (1., a.2.) for the Trombone part.
- Divisi (div.) and unisoni (unis.) markings for the Violin II and Viola parts.

A

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The second system includes Horn (Hn.), Trumpet (Tpts.), Trombone (Tbn.), and Tuba (Tba.). The music is written in 3/4 time and features various dynamics such as *mf*, *mp*, *f*, *ff*, *p*, and *mp < mf*. It includes trills, triplets, and first/second endings. The Piccolo part starts at measure 14.

A

Musical score for percussion and strings. The score is divided into two systems. The first system includes Percussion I (Perc. I) and Percussion II (Perc. II). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in 3/4 time and features various dynamics such as *f*, *ff*, *mf*, and *f*. It includes pizzicato (pizz.) and arco markings. The Percussion I part starts at measure 14.

22

Picc. *mf*

Fl. *mf*

Ob. *ff* *mf*

Cl. *f* *mf*

B. Cl. *mf*

Bsn. *f* *mf* a.2

Cbsn. *mf*

Hn. *f*

Tpts. *f* 1. muted

Tbn. *f*

Tba. *f*

Vln. I *f* arco *pizz.*

Vln. II *f*

Vla. *f* arco

Vc. *f* arco *pizz.*

Db. *f* arco

B

31

Picc. *ff*

Fl. *ff*

Ob. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff*

B. Cl. *f*

Bsn. *ff* *f* *ff*

Cbsn. *f* *ff*

Hn. *f* *f*

Tpts. *f* *f* *f*

Tbn. *f* *ff*

B. Tbn. *f* *ff* *ff*

Tba. *f* *ff*

Vln. I *ff* *f* *mf* *ff*

Vln. II *ff* *f*

Vla. *f* *pizz.*

Vc. *f* *arco* *ff*

Db. *pizz.* *arco* *ff*

40

Picc. *ff* *f* *ff*

Fl. *ff* *f* *ff*

Ob. *f* *ff*

Cl. *f*

B. Cl. *ff*

Bsn. *f* *f* *ff*

Cbsn. *f* *mf* *f* *ff*

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

Tpts. *ff* *mp* *f*

Tbn. *f*

B. Tbn.

Tba.

Perc. II *f* *f*

Vln. I *f* *f*

Vln. II *ff* *ff* *f*

Vla. *ff* *ff* *f*

Vc. *ff* *f* *f*

Db. *ff* *mf* *f* *ff* *f*

48

Picc. *ff* *ff* *mp* *ff*

Fl. *mp* *ff*

Ob. *ff* *ff* *mp* *ff*

Cl. *ff* *ff* *mp* *ff*

B. Cl. *f* *mf* *f* *ff*

Bsn. *f* *mf* *f*

Cbsn. *f* *mf* *f* *ff*

Hn. *mf* *a.2*

Tpts. *f*

Tbn. *f* *mf* *f*

B. Tbn. *mf* *muted* *ff*

Tba. *f* *ff*

Perc. I *p* *f* *mf* *ff* *ff*

Perc. II *ff*

Vln. I *ff* *mp* *ff*

Vln. II *ff* *arco* *pizz.* *arco* *ff*

Vla. *mf* *arco* *p*

Vc. *mf* *ff*

Db. *mf* *f* *arco* *pizz.* *ff*

58

Picc. *ff* *p* *p* *pp*

Fl. *ff* *p* *pp*

Ob. *ff* *p*

Cl. *ff* *pp*

B. Cl. *ff*

Bsn. *ff* *pp* *mp*

Cbsn. *ff*

Hn.

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp. *ff*

Perc. I *ff* *pp*

Perc. II *ff*

Vln. I *ff* *p* *pp*

Vln. II *ff*

Vla. *mp* *pp* *ff*

Vc. *ff* *ff*

Db. *ff* *ff*

C

C

pizz.

arco
div. unis.

68

Picc. *p* *mf*

Fl. *p* *mf* *p* *mf* a.2 *p* *mf*

Ob. *mp* a.2 *p* *mf* *mp* *f* *mp* *f* *f*

Cl. *p* *mf* *mp* a.2 *p* *mf* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *mp*

Bsn. *p* *mf* *mp*

Cbsn. *p* *mf*

Hn. *mf*

Tpts. *mp* *f* *mp* *f* 1.

Tbn. *mp*

B. Tbn. *mp*

Tba. *mf*

Perc. I *p*

Perc. II

Vln. I *mp* *f* *f*

Vln. II *pizz.* *mf* *mp*

Vla. *pizz.* *mf* *mp* *mf*

Vc. *pizz.* *mf* *mp* *mf*

Db. *pizz.* *mf* *mf*

79

Picc. *f* *ff* *ff*

Fl.

Ob. *ff* *ff*

Cl. *ff* *ff*

B. Cl. *ff*

Bsn. *mp* *f*

Cbsn. *f* *ff*

Hn. *mp*

Tpts. *ff*

Tbn. *f* *ff* *ff*

Tba. *f* *ff*

Perc. I *mf* *p* *ff* *ff*

Perc. II *f*

Vln. I *f* *ff* *pizz.*

Vln. II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *f* *arco* *div.* *unis. div.*

Db. *f* *ff*

D

86

Picc. *pp* *p* *pp* *mp* *p*

Fl. a.2 *p* *mf* *pp* *p* *pp* *mp* *p* *mp* *p*

Ob. *pp* *p* *pp* *mp* *p* *mp* *p*

Cl. a.2 *p* *mf* *pp* *mp* *p* *mp* *p*

B. Cl. *mp* *pp* *mp* *pp*

Bsn. a.2 *fp* *mp* *p* *mf* *pp* *mf*

Cbsn. *fp* *mp* *mf*

Hn. a.2 *ff*

Tpts. *mp* *f*

Tbn.

D

Perc. I *pp*

Perc. II *p*

Vln. I *pizz.* *p* *mp*

Vln. II *pizz.* *p* *mp*

Vla. *arco* *p* *mf* *pizz.* *p* *mp*

Vc. *ff*

Db. *mp*

95

Picc. *mf* *mp* *mf* *mf* *f* *ff*

Fl. *mf* *mp* *mf* *mf* *f* *ff*

Ob. *mf* *mp* *mf* *mf* *f*

Cl. *mf* *mf* *mf* *f* *f* *ff*

B. Cl. *ff*

Bsn. *ff* *ff*

Cbsn. *ff* *ff*

Hn. *ff* *ff*

Tpts. *mp* *mp* *mf* *mf* *f*

Tbn. *ff*

B. Tbn. *f*

Perc. I *mp* *mf* *f* *ff*

Perc. II *mf* *f*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *f*

Db.

E ♩ = c.80

This page contains the musical score for measures 103 through 112 of an orchestral piece. The score is written for a full orchestra and includes the following parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time and features a variety of dynamics including *ff*, *f*, *mf*, *p*, *pp*, and *mp*. It includes articulation marks such as accents, slurs, and trills, as well as performance instructions like *arco* and *pizz.*. The key signature is one flat (B-flat major or E-flat minor). The tempo is marked as approximately 80 beats per minute. The score is divided into measures 103-106, 107-110, and 111-112, with a section change marked 'E' at the beginning of measure 111.

♩ = c.152 (a tempo)

F ♩ = c.72

113

Picc. *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Cbsn. *ff* *pp*

Hn. *f* *ff*

Tpts. *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *ff*

Perc. I

Perc. II *ff*

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff* *arco* *pp*

Db. *ff* *pizz.* *arco* *pp*

F

♩ = c.152

♩ = c.40

122

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. a.2 *pp*

B. Cl. *ff*

Bsn. a.2 *ff*

Cbsn. *pp* as poss.

Hn. a.2 *ff* 1. *pp*

Tpts. a.2 *ff*

Tbn. a.2 *ff* 1. muted *pp*

B. Tbn. muted *pp*

Tba. muted *pp*

Perc. I *ff*

Vln. I pizz. *p* arco *ff*

Vln. II pizz. *p* arco *ff*

Vla. pizz. *p* *p* *pp* arco *ff* pizz. *pp*

Vc. pizz. *p* *pp* arco *ff* arco *pp* pizz.

Db. *p* *pp* pizz.