

ARCHISTRATEGOS

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
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ARCHISTRATEGOS

Timothy Jordan Roy, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2014

ABSTRACT

A few years ago I became interested in Christian Orthodoxy, a faith tradition as old as my own – Roman Catholicism – yet unfamiliar to most in the Western world. I was seduced by the mysticism and sensuality of Orthodoxy, from the more poetic approach to theology to the engagement of the senses during the Divine Liturgy. Of particular interest has been the dazzling artwork ubiquitous to Orthodox churches around the world known as iconography. Usually a painting or mosaic presented on a flat panel, an icon depicts a holy individual or individuals, either alone or within the context of a specific event from scripture or sacred tradition. Orthodoxy considers icons to be first and foremost didactic in nature, each one serving to convey a specific teaching or theological concept, facilitated in part through universally familiar symbolism. But despite many artistic restraints, iconography is astonishingly nuanced and capable of elevating one's attention to the heavens.

Archistrategos is a musical reaction to various iconographic depictions of Michael the Archangel. In choosing materials, I reflected on the dual nature of the angel who is both a military leader charged with leading heaven's armies against the Gates of

Hell (“Archistrategos,” an ancient Greek military term for a commanding officer, is a common Orthodox reference to Michael) and a peaceful, protective entity. This duality gives rise to contrasting materials: sections marked by agitated rhythms, sharp attacks, short phrase lengths, dissonant pitch collections, and militant percussion writing are juxtaposed against passages of more tranquil, celestial music characterized by expansive, legato phrasing and a more consonant harmonic palette. In the climax of the work, elements from both musical domains are combined. The aforementioned mysticism and sensuality of Orthodoxy inspired the unusual timbres (e.g. bowed woodblock and rubbed cowbells) and the sparseness and drawn-out pacing of the middle section.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “Archistrategos,” presented by Timothy Roy, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

James Mobberley, D.M.A., Committee Chair
Conservatory of Music

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INSTRUMENTATION

Flute (=piccolo)
Clarinet in B \flat
Trumpet in C (with Harmon and straight mutes)
Violin
Cello
Contrabass
Piano (player must have a triangle beater)

Percussion I

xylophone (shared with Perc II)
glockenspiel
vibraphone, motor off (shared with Perc. II)
crotales, two octaves (shared with Perc. II)
4 Japanese prayer bowls 
crystal wine glass (shared with Perc. II)  notated one octave below sounding pitch!
vibraslap
tambourine
triangle
snare
bongos
congas
mid-low tom
suspended cymbal (shared with Perc. II)
woodblock
wind chimes (shared with Perc. II)
tam-tam (shared with Perc. II)
timpano (shared with Perc. II)  required range

Percussion II

xylophone (shared with Perc. I)
glockenspiel (shared with Perc. I)
vibraphone, motor off (shared with Perc. I)
crotales, two octaves (shared with Perc. I)
timpano (shared with Perc. I)
bass drum
tam-tam
sleighbells
crystal wine glass (shared with Perc. I)
suspended cymbal (shared with Perc. I)
wind chimes (shared with Perc. I)
2 brass cowbells
chime(s) (possibly shared with Perc. I)

PERFORMANCE NOTES

Score is notated at concert pitch. Octave-transposing clefs are used to clarify that crotales and glockenspiel sound two octaves higher than written, piccolo and xylophone sound one octave higher than written, and contrabass sounds one octave lower than written.

Meterless Sections

Measures without meter (*senza misura*) are designated by **X** in place of a traditional time signature. Events take place at non-specific points in the given time-span. The placement of each event within the horizontal space of the measure gives the approximate timing of the start of the event. Dashed lines indicate 1) when two or more events must occur simultaneously, and 2) when one event immediately follows another. The conductor will provide visual cues in many cases, though the parts include extensive cueing information.



The large white arrows denote major junctions in the music and double as rehearsal marks. In the section beginning with m. 98, they are numbered in three cycles of 1-5: this enables the conductor to signal a number in one hand and cue/give a downbeat with the other.

Accidentals

In measures with meter, accidentals carry through the measure for the octave in which they occur. Numerous courtesy accidentals are provided for ease of reading and to prevent possible confusion arising from dissonance between parts. In measures without meter, accidentals apply only to the notes they proceed, except in the case of immediately 1) repeated notes or 2) two alternating pitches (trill/tremolo).

1) all pitches B \flat

2) B \flat and D \flat carry through group



Microtonal Accidentals

\flat $\frac{3}{4}$ -tone flat


\flat $\frac{1}{4}$ -tone flat


\sharp $\frac{1}{4}$ -tone sharp

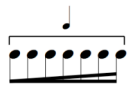
\sharp $\frac{3}{4}$ -tone sharp

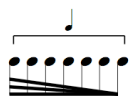
Special Notation / Techniques


Glissandi, notated with solid lines, begin immediately. Exceptions are noted with text (e.g. “Begin glissando slowly and accelerate toward arrival note”)

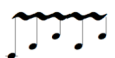
 Slashed groups of grace notes are played as fast as possible.

 Specifies the onset of each gesture within the metric framework, but not duration. Groups of notes are to be played as fast as possible.


 Indicates a free accelerando from/to a certain rate of speed (specified by the beams) over the specified duration.

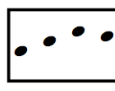
 Indicates a free rallentando from/to a certain rate of speed (specified by the beams) over the specified duration.

 Highest possible note

 Play notes somewhat quickly but unevenly and with rubato, a piacere.

 Fluctuate freely between within given dynamic range

 Sustain pitch until termination of the extender

 Sustain activity (defined by boxed contents and text instructions) until termination of the extender

Wind Instruments

 Fluttertongue

Piano

Ped. sustain pedal
Sos. Ped. sostenuto pedal

N.B.: player must be equipped with a triangle beater

Cello

Beginning on page 35 (m. 109) the cellist is given an extended accompanied solo in the extreme high register of the instrument, a passage inspired by the stratospheric writing in Jonathan Harvey's *Curve with Plateaux* for solo cello.

Many of the pitches will be off the fingerboard and the left hand will be stopping pitches in the ordinary bowing position. Consequently, the player must prepare his or her entrance (m. 109) by wiping the rosin off the strings. The bowing position will inevitably move closer to the bridge, but as the music descends in register the player is expected to gradually return to the ordinary bowing position.

ACKNOWLEDGMENTS

I would like to sincerely thank Drs. Mobberley, Chen, and Rudy for their invaluable teaching and mentorship, but more importantly for the kindness and support I was shown during extended periods of illness. Without this I surely would not have had the fortitude and confidence to persevere. Thank you for your patience while I carefully completed this work.

Dear friends and colleagues – in particular Brad Baumgardner, Scott Blasco, Andrew Cole, Richard Johnson, and Dan Welch – thank you for the camaraderie and guidance.

Maria Harman – thank you for your friendship and insight as I navigated my first faculty position.

Mom and Dad – thank you for a lifetime of love and support in everything I've ever done. My work is possible because of you. Sarah – I thank you for your love in the past, present, and future.

Archistrategos

Timothy Roy

Score in C

Senza misura; misterioso

7" 6" 5" 4"

Flute
Piccolo

Clarinet in B \flat

Trumpet in C

Violin
fornito, veiled
ppp
change bow imperceptibly as needed
highest possible fourth-fifth harmonic
begin gliss. slowly and accelerate toward arrival note
change bow imperceptibly as needed
highest possible fourth-fifth harmonic
begin gliss. slowly and accelerate toward arrival note

Cello

Contrabass

Piano
Silently depress before piece begins and secure with sostenuto pedal.
See: Pst. (unit Φ)
ppp
gliss. made, come open! *fz*
ppp
gliss. made with flick of finger
fz
ppp
ppp

Percussion I
Checkenspiel plastic mallets
pp
Crystal Glass
sub-rim continuously with wet fingertip
sustain *ppp*

Percussion II
ppp
Crotales
arco
with contrabass bow

1 2 3 4

Archistrategos

2

5 6 7 8 9

Archistrategos

10 A cacophonous fanfare $\text{♩} = 66$
to flute

Fl.

B♭ Cl.

Tpt.

Vln.

Vlc.

Cb.

Pno.

Perc. I

Perc. II

remove mute

senza sord.

molto secco

stare sticks

Bongos, Congas, Mid-Low Tom, Sus. Cymbal, Snare

High/Low Bongos

High/Low Congas

Mid-Low Tom

Sus. Cymbal

Snare

snare sticks

Bass Drum

timpani mallets

10 11 12 13

* Through m. 26, rhythms need not be of pinpoint precision.

** A set of toms may replace the bongos/congas. Either way, the drums should be graduated high to low.

Musical score for the piece "Archistrategos". The score is arranged in a system with 11 staves, each representing a different instrument or section:

- Fl.** (Flute): Starts at measure 14, marked *mp*. A *sfz* dynamic is indicated above the staff.
- B♭ Cl.** (B♭ Clarinet): Starts at measure 14, marked *mp*.
- Trp.** (Trumpet): Starts at measure 14, marked *f*.
- Viol.** (Violin): Starts at measure 14, marked *mp* and *sfz*.
- Viola**: Starts at measure 14, marked *f*.
- Cel.** (Cello): Starts at measure 14, marked *f*.
- Pno.** (Piano): Starts at measure 14, marked *sfz* and *sfz*.
- Perc. I**: Starts at measure 14, marked *mp*.
- Perc. II**: Starts at measure 14, marked *mp*.

The score includes various musical notations such as accents, slurs, and dynamic markings. Measure 14 is marked with a **14** in a box. Measures 15, 16, and 17 are also marked with their respective numbers in boxes. The score concludes with a **17** in a box at the end of the system.

78

Fl.

B♭ Cl.

Tpt.

Vln.

Vlc.

Cb.

Pno.

(Sott. Picc.)

Perc. I

Perc. II

18

19

20

21

Archistrategos

6

Musical score for "Archistrategos" featuring various instruments including Flute (Fl.), Clarinet in B-flat (B-Cl.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), Cello (Cb.), Piano (Pno.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes dynamic markings such as *sf*, *mf*, *p*, and *pp*.

Performance instructions for the strings (Violin and Viola) are provided in two boxes:

- Top Box:** *pp*
 Tremolo on given harmonic specifically, short bursts of varying length, like a switch
- Bottom Box:** *pp*
 Tremolo on given harmonic specifically, short bursts of varying length, like a switch

The score is divided into measures 22, 23, 24, and 25. Measure 22 includes a piano part with *sf* and *pp* markings and a Percussion II part with *pp* markings. Measure 23 includes a Percussion I part with *mp* markings. Measure 24 includes a Percussion I part with *mp* markings. Measure 25 includes a Percussion I part with *mp* markings.

Fl. I **X** 27
 B♭-Cl. I **X**
 Tpt. I **X** OSSA, pop out, enaccato high C, *mf*
 Vln. I **X** *pp*
 Vln. II **X** (inset) *pp*
 Cb. I **X** (inset) *pp*
 Pno. **X** *mf* (Sost. Ped.)
 Perc. I **X** *mf* Crotales *As sempre* Ultraphone *pp* Crotales Ultraphone
 Perc. II **X** *mf* Crotales Ultraphone

Archistrategos

32 Starting $me=54$

Fl. **f**

B♭Cl. **f**

Tpt. **f**

Vln. **f**

Vlc. **f**

Cb. **f**

Pno. **f**

Perc. I **f**

Perc. II **f**

33 **34** **35** **36**

Viol. I **ff**

Viol. II **ff**

Cello **ff**

Double Bass **ff**

Piano **ff**

Drum Kit **ff**

Handbells **ff**

Triangle **ff**

Snare **ff**

Tom-Tom **ff**

Bass Drum **ff**

Cymbals **ff**

Timpani **ff**

Conductors' part **ff**

Archistrategos

37

Fl.

B♭Cl

Tpt.

Vln.

Vla.

Cb.

Pno.

Perc. I

Perc. II

38

39

40

41

54

Fl.

B♭Cl.

Trp.

Vln.

Vla.

Cb.

Pno.

Perc. I

Perc. II

mf

ff

f

sfz

loco

(loco)

Sustain pedal, pedal each chord through m. 62.
(Sust. Ped.)

Tambourine shake in air

Tam Tam low drum beater

54

55

56

57

58

Fl.

B♭Cl.

Tpt.

Vln.

Vi.

Ch.

Pno.

Perc. I

Perc. II

59

60

61

62

2'' 9''

Senza misura

Fl. *mf* cresc. poco a poco *ff*

B♭ Cl. *mf* cresc. poco a poco *ff*

B♭ Tpt. Tpt. tacet

Vln. *mf* cresc. poco a poco *ff*

Vlc. *mf* cresc. poco a poco *ff*

Cb.

Pno. *f* (loco)

Perc. I Ped. Suspended Cymbal medium mallets *mf* *ff*

Perc. II Tambourine *f* *p*

63 64

* Unmeasured tremolo lasting approximately the length of the extended beam

65 10"

Fl. *Breathily* *mf* *decrease activity* *ppp*

B. & Cl.

Tpt.

Vln.

Vla. *Alto solo, all trills* *mf* *decrease activity* *ppp*

Ch. *plizz.* *sf* *p*

Pno. *damp* *mf* *f*

Perc. I *Tambourine* *f* *Vibrolap* *mf* *Vibraphone* *medium mallets* *mf* *Ped.*

Perc. II *Cymbals* *f* *mf* *Ped.*

66 Fluting *mf* = 64

Fl. *mp*

B♭-Cl. *mp* *constant, fluttering*

Tpt. *mf* *straight mutes* *conco. attack* *pp*

Vin. *pp*

Vic. *ord.* *pp*

Ch. *pp*

Pho. *pp* *like a liquid murmur* *pp* *both hands rubs, begins, stamps*

Perc. I *pp* *(csh.)* *Xylophone*

Perc. II *pp* *f*

66 67 68 69

70
Fl. *mf* *mp* *mf* *f* *mf* *mf* *mf* *mf* *f* *mf* *mf* *f*
 BbCl. *mf* *mp* *mf* *f* *mf* *mf* *mf* *mf* *f* *mf* *mf* *f*
 Tpt. *pp* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 Vln. *pp* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 Vlc. *pp* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 Cb. *pp* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 Pno. *pp* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 Perc. I *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
 Perc. II *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

71

72

73

Archistrategos

74 Fl. *pp* *mp* *pp* *mf* *pp* *mp*

Bb-Cl. *pp* *mp* *mf* *pp* *mp*

Tpt. *p* *mf* *p* *mf*

Vln. *mp* *p* *mp* *mf* *p* *mf*

Vlc. *pp* *p* *mp* *mf* *p* *mf*

Cb. *pp* *p* *mp* *mf* *p* *mf*

Pno. *pp* *pizz.* *p molto espress.* *mf*

Perc. I *a piacere* *sfz*

Perc. II

74 75 76 77

78

Fl. *in piccolo* *mf* *f*

B♭ Cl. *ppp* *mf* *f*

Trp. *ppp* *mf* *f*

Vln. *ppp* *mf* *f*

Vlc. *ppp* *mf* *f*

Cb. *ppp* *mf* *f*

Pno. *mp* *f*

Perc. I *f*

Perc. II *f*

78 79 80 81

Archistrategos

82

Fl. Piccolo *f*

Bb Cl. *f*

Trp. *mp*

Vln. *p*

Vla. *p*

Cb. *mf*

Pno. *mf*

Perc. I *f*

Perc. II *f*

83 84 85

86

Flute

Picc.

to Flute

B♭Cl.

Trp.

to Bass

Tbn.

baritone mite

Vln.

sal. III, IV

sal. III, II

mf

f

Vla.

arco

mf

Cb.

pizz.

f

Pno.

(Ped.)

release pedal gradually

Perc. I

Timpans

ppp

Perc. II

Vibraphone

bowed maracas

medium mallets

mf

87

88

89

90

Archistrategos

91 $\frac{3}{2}$ subito, with elation!

f

Fl.

BB.Cl.

p

Trp.

Play short groups of notes as fast as possible using these pitches, leaving breaks in between

mf

Vln.

f

Vlc.

f

Cb.

mf

mp-ff

move from end. to sul pont. to end. *mf*

f

Fin.

f

Perc. I

Suspended Cymbal soft mallets

p

Perc. II

f

This musical score page, numbered 23, is titled "Archistrategos" and contains measures 94 through 97. The score is arranged in a multi-staff format for various instruments and percussion.

Measures 94-97:

- Flute (Fl.):** Starts at measure 94 with a dynamic of *f* and a "ritardato" marking. It plays a melodic line with a crescendo leading to *mf* by measure 96.
- Bass Clarinet (Bb Cl.):** Starts at measure 94 with a dynamic of *f* and a "ritardato" marking. It plays a similar melodic line to the flute.
- Trumpet (Trp.):** Remains silent throughout measures 94-97.
- Violin (Vln.):** Remains silent throughout measures 94-97.
- Viola (Vlc.):** Starts at measure 94 with a dynamic of *f* and a "ritardato" marking. It plays a melodic line with a crescendo leading to *mf* by measure 96.
- Cello (Cb.):** Starts at measure 94 with a dynamic of *f* and a "ritardato" marking. It plays a melodic line with a crescendo leading to *mf* by measure 96.
- Piano (Pno.):** Starts at measure 94 with a dynamic of *f*. The right hand plays a complex chordal texture with a crescendo leading to *mf* by measure 96. The left hand provides harmonic support.
- Percussion I (Perc. I):** Starts at measure 94 with a dynamic of *pp*. It plays a rhythmic pattern on the Crystal Glass (Cristallo) rim continuously with wet fingertips.
- Percussion II (Perc. II):** Starts at measure 94 with a dynamic of *mf*. It plays a melodic line on the Microphone (Microfono) and has a "Ped." marking. It also includes a "Glockenspiel" part starting at measure 96, which is marked "damp" and *mf*.

Dynamic markings include *f*, *mf*, *pp*, and *ritardato*. Performance instructions include "Crystal Glass (Cristallo) rim continuously with wet fingertips" and "Glockenspiel damp".

at least 18–20" *

98 Floating, *misterioso*

Fl.

B♭ Cl.

Tpt.

Vln.

Vlc.

Cb.

Pno.

Perc. I

Perc. II

ff

pp

(6th string)

* The duration of this system should depend in part on the reverberation time in the performance space. The longer the reverberation time, the longer the conductor should wait before cueing the next system. All in all, the duration should be chosen based on what feels correct during the performance, with the intention of establishing a quiet, meditative sound world.

ca. 15" *

117

Fl

B+C

Tr

Vln

Vlc

Cb

Pno

Perc. I

Perc. II

quiet wind stream

||<

||<

jerk on shoulder

p

(p = *con p*)

Woodblock **

p

118

* This durational indication applies to all measures through m. 118

** Draw contrabass bow across woodblock to produce a wispy stream of noise.

Performer should experiment in rehearsals to locate the bowing location that produces the most resonant sound and which projects best.

Use whatever bow pressure is necessary to produce a result at *p*.

100

Fl. I

B♭-Cl.

Trp.

Vln.

Vla.

Cel.

Pno.

Perc. I

Perc. II

1st

ppp

flautando, veiled
con sord.

set on shoulder

set on shoulder

p

p

already depress and secure with Sust. Pedal

Sust. Ped. (unit 0)

109

mp

Creates arco

Woodblock arco

Archistrategos

101

Fl. 15"
 air tone, no pitch
 play short air bursts and long air streams with short to medium pauses between
ppp-p

B♭ Cl.
 play long tones (3-5") using these pitches
 extremely airy, very faint tone
pp

Tpt.

Vln.
n
 harmonic gliss. alla punta perc. harmonic gliss.
ppp-p
 Alternate between gestures in any order, pausing for 1-2.5" between each.
 Contour, direction, and length of gestures may be changed *ad libitum*.

Vic.
flautando
pp

Cb.
molto flautando - only "air" tone, no pitch
pp

Pno.
 (Sost. Ped.)
 inside the piano, with triangle beater *
pp

Perc. I
(Sost. sempre)

Perc. II
 struck brass mallet
p
 Wind Chimes
pp
 gently agitate, intermittently

27

* Gently drag the triangle beater across the groups of strings for these two pitches in straight, circular, and figure-8 patterns. The beater will bounce lightly, creating an intermittent, jittery texture. Allow for breaks in the sound.

102

decrease activity gradually. 15"

Fl.

B♭ Cl. play long tones (3-5") using these pitches

Tpt.

Vln. harmonic gliss. alla punta jett harmonic gliss. decrease activity gradually. ppp

Vlc.

Cb. flautando p

Pno. Smpre decrease activity gradually.

(Sost. Ped.)

Perc. I Japanese Prayer Bowls * soft mallet (loco) p

Perc. II decrease activity gradually. *ly* Vibraphone arco *ly* *mp*

* In the event prayer bowls are not available at these pitches, chimes may be substituted, performed with soft vibraphone mallets in order to attenuate the overtones.

102

Fl I

B♭-Cl

Trp

Vln

Vla

Cb

Pno

Perc. I

Perc. II

103

102

103

all notes, no pitch

pp

rimmare glass

alla punta

light humming glass

come sopra

pppp-p

inside the piano, with triangle, beater

pp

pp

Cranks

Cymbals

mp

Wind Chimes (come sopra)

p

pp

damp

mp

105

Fl I: mf
no placoda

B♭ Cl: mf

Trp: mf

Vln I: *f*
f
change bow imperceptibly as needed

Vln II: *f*

Vla: *f*

Vcl: *f*

Cb: *f*

Pno: *pp*
Gliss. inside with flesh of thumb (Soft Ped.)

Perc. I: *ppp*
Surrounded Cymbal soft yam let ring 2" before damping

Perc. II: *mf*

106

15^m

Fl

B+C

Trp

Vln

Vlc

Cb

Pno

Perc. I

Perc. II

breathily
pp

insert every 5-7', like a flicker

p *sfz*

p *sfz*

p fine grain, rubbed together gently

p fine grain, rubbed together gently

p brass mallets, rubbed

106

* Performer should use sustain pedal at own discretion through m. 119. Individual notes should be crystalline but the overall effect slightly blurred. A bit of finger-pedaling may be appropriate.

107

Fl.

B♭-Cl.

Tpt.

Vln.

Vla.

Ch.

Pno.

Perc. I

Perc. II

15'

pp

confine: insert over 5:7"

(8^{va} sempre)

(8^{va} sempre)

p

Vibraphone: medium mallets

mf

mf

mp

mf

pp

108

Piccolo

Picc. *ppp* *p* *mf*

B♭-Cl.

Trpt.

Vln. continue insert over 5:7" *mf*

Vlc.

Cb.

Pno. *arco* *mf* *loco*

Perc. I *arco* *mf*

Perc. II *arco* *mf* *pp* *continue to gently against wind chimes with free hand*

15''

Fill for varying lengths of time, speeding up and slowing down. Allow for breaks in between.

Play pitches in any order and/or combination. Keep the rhythm random, as if the crutches are suspended and knocking against one another.

108

15^o

Perc. *pp* whistle tones vary durations of notes *pp* ond. vib. rit.

B♭+Cl.

Trp.

Vln. *pp* H decrease activity gradually.

Vlc. *ppp* 15^o sempre * sempre dolce con vibrato ond. harmonic glissando *ppp*

Cb.

Pno.

Perc. I (pnd) decrease activity gradually.

Perc. II decrease activity gradually.

* See performance note

Musical score for Archistrategos, page 36. The score includes parts for Perc., B♭-Cl., Trp., Vln., Vcl., Cb., Pno., Perc. I, and Perc. II. It features dynamic markings like pppp and ppp, and performance instructions such as 'decrease activity gradually' and 'damp'. The score is written on multiple staves, with some parts having specific markings like '15'' and '8''.

Musical score for Archistrategos, page 37. The score includes staves for Percussion I and II, B♭-Cl, Trp., Vln., Vla., Cb., and Pno. Percussion I includes parts for Vibraphone, Wind Chimes, and Gong. Percussion II includes parts for Gong and Mallets. The score includes dynamic markings such as pp, pppp, and p, along with performance instructions like '1st' and '2nd'.

112

15"

Perc.

B♭-Cl.

Trp.

Vln.

Vcl.

Cb.

Pno.

Perc. I

Perc. II

p

p

p

p

p

p

p

p

Wind Chinese

one hand shake in hand

1st

vibrato over.

p

Perc.

B♭-Cl.

Trp.

Vln.

Vlc.

Cb.

Pno.

Perc. I

Perc. II

Basso

p

[Checkmetal] plastic mallets

p

113

114

Perc.

B♭-Cl.

Trp.

Vln.

Vcl.

Cb.

Pno.

Perc. I

Perc. II

mp

p

f

mp

p

mp

p

mp

p

mp

p

pp

pp

begin tremolo where the previous one ended and gliss downward

Vibraphone soft mallets

Wind Chimes gently agitate, intermittently

114

Archistrategos

The score is written for multiple parts:

- Perc.**: Features a 1/5 note, a triangle, and a section of 15" with a box labeled "Alternate Fingerings periodically".
- B+Cl**: Features a section of 15" with a box labeled "Alternate Fingerings periodically".
- Trp.**: Features a section of 15".
- Vln.**: Features a section of 15" with a box labeled "Alternate Fingerings periodically".
- Vlc.**: Features a section of 15" with a box labeled "Alternate Fingerings periodically".
- Ch.**: Features a section of 15".
- Pno.**: Features a section of 15" with a box labeled "Alternate Fingerings periodically".
- Perc. I**: Features a section of 15" with a box labeled "Alternate Fingerings periodically".
- Perc. II**: Features a section of 15" with a box labeled "Alternate Fingerings periodically".

Dynamic markings include *pp*, *p*, and *p* in various parts. Performance instructions such as "norm.", "touch 2nd inside inside piano loco", "on keys loco", "Vibraphone", and "Crescendos bass mallets" are present. A **15"** bracket spans the top of the Percussion and Brass parts.

116 15^a

Perc. *p*

B♭-Cl. *mp giocoso* *dim* *p*

Trp. *mp giocoso*

Vln. *all piano* *f* *dim till gradually* *f*

Vcl. *(15^a sempre)* *f* *ppp* *mp giocoso*

Cb. *ppp* *mp giocoso*

Pno. *f* *mp* *f* *Vibraplomb*

Perc. I *f* *(Pccl.)*

Perc. II *f* *Crotale*

Musical score for measures 119-120, featuring the following parts and annotations:

- Picc.**: Measure 119 starts with a 6-measure rest, indicated by a downward arrow labeled "6" above the staff.
- B♭ Cl.**: Continues with a melodic line from the previous measure.
- Tpt.**: Continues with a melodic line from the previous measure.
- Vln.**: Starts with a dynamic marking of *ppp*. An annotation "sempre sord. coll." with a dashed line points to the beginning of the measure.
- Vlc.**: Includes a trill between G and F, with the instruction "keep hand spacing and vertical location and continue tremolo and gliss sul II, until reaching trill between G/F". A *morendo* marking is present below the staff.
- Cb.**: Continues with a melodic line from the previous measure.
- Pno.**: Features a *loco* section with a dynamic marking of *p*.
- Perc. I**: Includes a *Vibraphone* part with a dynamic marking of *p* and a *Ped.* (pedal) marking.
- Perc. II**: Features a dynamic marking of *ppp*.

This space intentionally left blank to preserve the proportional score layout

Archistrategos

120 In time $\text{♩} = 56$
 Flute
 Maintain an undulating sustained tone

120 *pp*
 Clarinet in Bb
 Continue short impulses on this pitch.

p *arco/ritornello*
 Trumpet
 senza voce

pp
 Violin
 Pluck, pitch specifically. Keep somewhat sparse, allowing for breaks.

pp
 Viola
 Pluck, pitch specifically. Keep somewhat sparse, allowing for breaks.

pp
 Cello
 Pluck, pitch specifically. Keep somewhat sparse, allowing for breaks.

pp
 Bass
 Pluck, pitch specifically. Keep somewhat sparse, allowing for breaks.

pp
 Perc. I
 Vibraplane
 Support pitch as necessary to maintain an undulating sustained tone

pp
 Perc. II
 Support pitch as necessary to maintain an undulating sustained tone

mp *arco*
 Flute
 Begin bowed note immediately after the pizz. attack

mp *arco*
 Clarinet in Bb
 Begin bowed note immediately after the pizz. attack

mp
 Trumpet
 arco

mp
 Violin
 arco

mp
 Viola
 arco

mp
 Cello
 arco

mp
 Bass
 arco

mp
 Perc. I
 arco

mp
 Perc. II
 arco

121

122

123

124

Archistrategos

725

Fl. *p* *mp* *mf* *f* *sf*

Bb/Cl. *p* *mp* *mf* *f* *sf*

Trp. *p* *mp* *mf* *f* *sf*

Vln. *p* *mp* *mf* *f* *sf*

Vla. *p* *mp* *mf* *f* *sf*

Cb. *p* *mp* *mf* *f* *sf*

Pno. *mf* *f* *sf*

Perc. I *mf* *f* *sf*

Perc. II *mf* *f* *sf*

125 126 127 128

allargando... *ritardando*... *subito*... *sf*

divide gliss. between strings as necessary

Tempo: *mp*

133

Fl.

B♭ Cl.

Tpt.

Vln.

Vla.

Cb.

Pno.

Perc. I

Perc. II

f

mf

sf

f

f

f

Choosing from those pitches, play single-note remnants of varying lengths every 3rd.
Swell from *mf* to *sf*. Only play one pitch per swell.

Use exceptional brass mallets

(Perc.)

133

134

135

136

Archistrategos

137

Fl. *mf*

B♭ Cl. *mf*

Trp. *mp*

Vln. *f*

Vla. *pp*

Clb. *mp*

Pno. *f*

Perc. I *f*

Perc. II

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

inset

Glockenspiel | *brass mallets*
to tampan

138 139 140

141

Fl. **f** **143**

B♭ Cl. **f**

Trp. *straight mutes* **pp** **mf**

Vln. **mp** **f**

Vla. **f**

Cb. **sf** **p** **come sopra**

Pno. **f** **mp** **f** (Ped.)

Perc. I

Perc. II **f** **mp** **f** **141** **142** **143** **144** **145** **146** **f**

Timpano

152

Fl. *mf* *f* *mp*

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

Trp. *mp* *f* *p*

Vln. *pp* *f* *mp* *f*

Vla. *pp* *mf* *f*

Cb. *mp* *f* *p*

Perc. I *f* *mp* *f*

Perc. II *mp* *f*

154

Chickentempe! brass mallets *f*

153

155

156

Fl. *f*

BbCl. *mp*

Trp. *mp* *f* *mp* *f* *mp*

Vln. *mp* *f* *mp* *f* *mp*

Vla. *p* *mp* *f* *mp* *p*

Cb. *pp* *come sopra*

Perc. *f*

Perc. I *f*

Perc. II *pp*

08041

157

158

159

160

Fl. *mf*

BB.CI. *mf*

Trp. *mp*

Vln. *f*

Vla. *f*

Cb. *f*

Pno. *f*

Perc. I *f*

Perc. II *p*

161

162

Bongow, Congas, Mid-Low Tom, Snare
Hi-Low Congas

snare sticks

Mid-Low Tom

160

161

162

Archistrategos

Musical score for the piece "Archistrategos", measures 163 to 165. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Bb.Cl. (B-flat Clarinet)
- Tpt. (Trumpet)
- Vln. (Violin)
- Vcl. (Violoncello)
- Cb. (Contrabass)
- Pno. (Piano)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

Measures 163, 164, and 165 are marked with box numbers. The score features complex rhythmic patterns and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *ppp* (pianissimo). The Percussion I and II parts include a double bar line and a repeat sign with a fermata.

166

Fl.

BbCl.

Trp.

Vln.

Vla.

Cb.

Pno.

Perc. I

Perc. II

167

168

mf

f

sf

p

ppp

(Ped.)

Archistrategos

169

Fl.

BbCl.

Trp.

Vln.

Vla.

Cb.

Pno.

Perc. I

Perc. II

170

171

ff

ff

ff

f

f

ff

pp

pp

f

pp

f

172

Fl. *f*

Bb Cl. *f*

Tpt. *ff*

Vln. *f*

Vla. *ff*

Cb. *ff*

Pno. *f*

Perc. I *f*

Perc. II *ff*

Ossia: pop out success high C's or placcare

173

174

Archistrategos

186

Fl.

B♭ Cl.

Tpt.

Vln.

Vla.

Cb.

Perc. I

Perc. II

ritake bow as needed

mf molto interno

f more relaxed

mf even more relaxed

Placid *mf*

14" 16" 6"

186 187 188 189 190

191

Fl.

B♭ Cl.

Trpt.

Vln.

Vla.

Cb.

Pno.

Perc. I

Perc. II

192

193

194

195

196

197

p

mp

p

pp

ppp

Wind Chimes gently agitate incrementally

Perc. Ped. (until 0)

Perc. Ped.

15"

Misterioso

198

air tone, no pitch
play short air bursts and long air streams with short to medium pauses between

Fl.

decrease activity until *ritorno*

B♭-Cl.

air tone, no pitch
play short air bursts and long air streams with short to medium pauses between

decrease activity until *ritorno*

Trpt.

air tone, no pitch
play short air bursts and long air streams with short to medium pauses between

decrease activity until *ritorno*

Vln.

Alternate between gestures in any order, pausing briefly between each.
Contour, direction, and length of gestures may be changed *ad libitum*.

decrease activity until *ritorno*

Vlc.

Alternate between gestures in any order, pausing briefly between each.
Contour, direction, and length of gestures may be changed *ad libitum*.

decrease activity until *ritorno*

Ch.

Alternate between gestures in any order, pausing briefly between each.
Contour, direction, and length of gestures may be changed *ad libitum*.

decrease activity until *ritorno*

Pno.

gliss. inside piano
inside the piano with triangle beater, come *crescendo*

decrease activity until *ritorno*

Perc. I

2 Brass Combells
rub together gently, with open ends toward audience

decrease activity until *ritorno*

Perc. II

decrease activity until *ritorno*

pp

199

15"

3"

Fl. *ff*

B♭-Cl. *ff*

Trpt. *ff*

Vln. *ff*

Vlc. *f* *ritardando* *ff*

Ch. *f* *ritardando* *pp*

Pno. *ff*

Perc. I *ff*

Perc. II *ff*

Crotales plastic mallets *pp*

Glockenspiel plastic mallets *pp*

200

201

Fl.

B♭ Cl.

Trpt.

Vln.

Vla.

Ch.

Pno.

Perc. I

Perc. II

1st

p espress.

pp

pp

p espress.

pp espress.

Ped.

Vibraphone soft mallets

pp espress.

Ped.

210 *acced.*

Flute *ppp* *mf* *ppp* *pp*

B♭ Cl. *ppp* *pp*

Trpt. *ppp*

Vln. *ppp* *pp*

Vla. *ppp* *pp*

Ch. *ppp* *pp*

Fuss. *ppp* *pp*

Perc. I *ppp*

Perc. II *ppp*

210 211 212 213

Archistrategos

214 $\text{♩} = 80$

Fl. *mf* *mf* *mf*

B♭ Cl. *mf* *mf* *mf*

Tpt. *pppp* *mf* *mf*

Vin. *f* *f* *f*

Vlc. *f* *f* *f*

Ch. *f* *f* *f*

Pno. *f* *f* *f*

Perc. I

Perc. II *damp*

214 215 216 217

overblow to produce overtones

senza vib.

senza vib.

arco

Ped.

Archistrategos

The musical score for 'Archistrategos' spans measures 218 to 221. It is arranged for a large ensemble including woodwinds, strings, piano, and percussion. The percussion section is particularly detailed, featuring multiple layers of instruments: Chinese, Bass Drum, and Pedal for both Percussion I and Percussion II. The score includes various dynamic markings such as *f*, *sf*, and *p*, along with performance instructions like *arco*, *pizz.*, and *lunga*. The percussion parts are marked with *sf* and include specific notes for Chinese, Bass Drum, and Pedal. The string parts are marked with *f* and *sf*. The piano part is marked with *sf* and includes *arco* and *pizz.* markings. The percussion I part includes *sf* markings for Chinese, Bass Drum, and Pedal. The percussion II part includes *sf* markings for Tam-Tam and Pedal.

218

219

220

221

April 7, 2014
Mission, Kansas

VITA

Timothy Roy was born January 17, 1987, in Nederland, Texas. He graduated salutatorian from Nederland High School in 2005 and was awarded the President's Scholarship at Southern Methodist University in Dallas. There he studied music composition with Kevin Hanlon and Simon Sargon, composition and electroacoustic music with Martin Sweidel, piano with Alfred Mouldous, and conducting with Paul Phillips. He was awarded the Theodore Presser Award and graduated Summa Cum Laude. Major composition projects included a sound installation commissioned to commemorate the 100th anniversary of the Neiman Marcus Corporation and *Missa SMU* for soprano and tenor soloists, choir, and large mixed ensemble, co-commissioned by the Roman Catholic Diocese of Dallas and SMU Catholic Campus Ministry in celebration of the ministry's 75th year.

In 2009, Mr. Roy began a master's degree in composition at the University of Missouri-Kansas City. His work has been presented nationally and internationally, with performances at the Bowling Green New Music Festival, Toronto Electroacoustic Symposium, Denison University's "Tutti" New Music Festival, Studio 300 Digital Art & Music Festival, the Center of Cypriot Composers, Society for Electro-Acoustic Music in the United States (SEAMUS), radioCona (Slovenia), Heidelberg University's New Music Festival, Electronic Music Midwest, Helianthus Ensemble (University of Kansas), Opensound (Boston), the Electronic Music Studios Concert Series at the

University of Iowa, Stacey Barelos' Missouri Piano Project, and the International Electroacoustic Music Festival of Chile, "Ai-maako."

He has won First Prize in the International Competition of Electroacoustic and Visual Music ("Prix Destellos"), First Prize in the 9th International Musicacoustica-Beijing Composition Competition, and been named a Finalist in the Ninth Edition of the International Composition Competition "Città di Udine."

Mr. Roy has served as Adjunct Instructor of Music Theory and Technology at MidAmerica Nazarene University and is Director of Music at Holy Family Catholic Church in Eudora, Kansas.