



11-17-2017

Bars, Chains, and Broken Things

Andrew J. Filson

Follow this and additional works at: https://digitalcommons.butler.edu/music_grtheses

Recommended Citation

Filson, Andrew J., "Bars, Chains, and Broken Things" (2017). *Music Graduate Theses*. 3.
https://digitalcommons.butler.edu/music_grtheses/3

This Thesis is brought to you for free and open access by the Graduate Scholarship at Digital Commons @ Butler University. It has been accepted for inclusion in Music Graduate Theses by an authorized administrator of Digital Commons @ Butler University. For more information, please contact digitalscholarship@butler.edu.

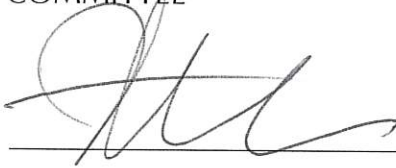
BARS, CHAINS, AND
BROKEN THINGS
for orchestra

Andrew J. Filson

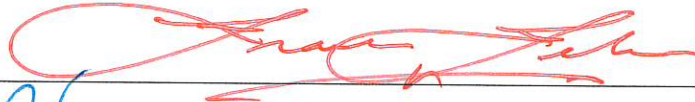
Submitted in Partial Fulfillment of the
Requirements for the Degree
Master of Music in Composition in the School of Music
Jordan College of the Arts, Butler University, Indianapolis, IN USA

COMMITTEE

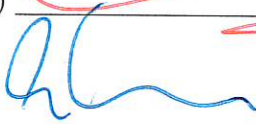
Dr. Michael Schelle, chair/advisor



Dr. Frank Felice (reader)



Dr. Eric Stark (reader)



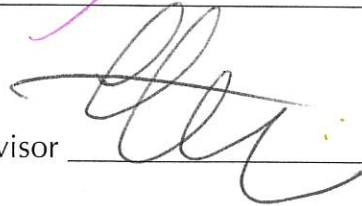
Dr. Andrew Farina (reader)



Date (final approval):

14 NOV 2017

Advisor



Bars, Chains, and Broken Things

Bars, Chains, and Broken Things reflects common themes for those in the current prison system and their return to civilian life. I believe that by creating a greater awareness and understanding of these problems we as a society can better serve those in need. Art has historically played a role in cultural development, so my hope is that this piece may find a home in the hearts of those who wish to make a change in this field. It is my opinion that those who have been incarcerated deserve a second chance, and by affording them that opportunity we can reinforce the idea of rehabilitation over punishment.

In the spring of 2013, I was completing the fourth year of my undergraduate degree, and it was at this time that I was most emotionally torn on how to adequately “give back” to my community. Many of the readily available volunteer opportunities were through forms of faith-based ministry programs, but as an individual uncertain of his own spiritual beliefs I instead sought a different path. This resulted in my participation with a group that volunteered at the Pendleton Juvenile Correctional Facility. This particular facility is the designated maximum-security prison for the Indiana Department of Corrections regarding juvenile males.¹ Indiana does not have an age minimum requirement for a child to be prosecuted,² but I was informed by workers at the facility that there tends to be leniency granted to those below the age of 13. If tried as a minor, a student can remain in the facility through the age of 21.³ Due to these

¹ “Pendleton Juvenile Correctional Facility,” Division of Youth Services, last modified 2017, accessed August 13, 2017, <http://www.in.gov/idoc/dys/2346.htm>.

² “Minimum Age for Delinquency Adjudication—Multi-Jurisdiction Survey,” Practice and Policy Resources, last modified September 2016, accessed August 13, 2017, <http://njdc.info/practice-policy-resources/state-profiles/multi-jurisdiction-data/minimum-age-for-delinquency-adjudication-multi-jurisdiction-survey/>.

³ IN.gov, “Pendleton Juvenile Correctional Facility.”

circumstances, the group of students I worked with ranged from age 14 to 21. After many hours of in-house training, background checks, and finger-printing, I spent several months meeting and working with the “well-behaved” group presented to me. Some of the inmates I worked with were in prison for theft, attempted murder, and various forms of assault charges. Although I only worked there for eight months, the impact of this experience has been of great personal significance. It is a future goal of mine to resume this type of position when I have completed my own education, and it is for this reason I decided to create a programmatic work with this theme.

At the Pendleton facility, I learned that inmates are called ‘students’ to assert the importance of continued education. One student in particular had a story that truly resonated with me. Abandoned by his father at a young age, he was eventually recruited by his stepfather to participate in illicit activities. While engaging in a drug deal, the authorities arrested the student but not his stepfather. The young man refused to cooperate with the authorities and implicate his stepfather, so he was convicted. This was a non-violent offense committed at age fourteen, but he still received a multi-year sentence. It is this specific story for which *Bars, Chains, and Broken Things* is inspired by and named.

The piece begins with the Introduction and is then divided into four short, connected movements:

- i. Abandonment
- ii. Imprisonment
- iii. Solace
- iv. False Freedom

Each movement is connected by the overarching concept of the piece, but there are stark contrasts in the compositional approaches used to create them. In addition to the piece’s concept acting as a means of connection, there are two primary musical ideas that begin in the Introduction and are developed in later movements. The first of these ideas is the use of metric ambiguity. This is achieved with the string section during the Introduction, and it is most clearly demonstrated in mm. 10–15 (Figure 1). The second of these ideas is the motif found in the solo clarinet part at mm. 26–28 (Figure 2). These are essential components of the entire piece, and the Introduction serves primarily as a means to demonstrate them before the individual movements take turns developing them.

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time. The Violin I part starts with a half note, followed by a quarter note, and then a series of eighth notes. The Violin II part starts with a half note, followed by a quarter note, and then a series of eighth notes. The Viola part starts with a half note, followed by a quarter note, and then a series of eighth notes. The Violoncello part starts with a half note, followed by a quarter note, and then a series of eighth notes. The Double Bass part starts with a half note, followed by a quarter note, and then a series of eighth notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Figure 1. Measures 10–15. Strings creating metric ambiguity.

The image shows a musical score for Clarinets in Bb. The music is in 3/4 time. The score shows a melodic motif starting with a half note, followed by a quarter note, and then a series of eighth notes. The dynamic markings are *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There is a first ending bracket over the final two measures.

Figure 2. Measures 26–28. Solo clarinet in Bb establishment of “Loss” motif.

Programmatic Elements

As a programmatic piece, specific compositional devices were used to convey different ideas throughout the work. There was an agreement among the students with whom I worked that their time in prison was confusing. They viewed their teenage years as the transition from childhood into adulthood, and by spending this time away from the rest of society they feared what it would be like to try and reenter civilian life. In order to represent this confusion, I chose to utilize metric ambiguity throughout the piece. A combination of three different approaches is found among the different movements. The first of these is the utilization of prescriptive disruption in traditional meter. Figure 1, above, demonstrates a rhythmic weaving among string parts that helps mask beat 1 of most measures during the Introduction. When the first movement is reached, there is a shift in the string parts toward supplying a more aggressive, driving accompaniment for the rest of the orchestra. Instead of being sustained, they now push forward with shorter repeated notes interrupted by accents (Figure 3). The accented notes occur on nonconsecutive beats, and this helps continue the metric ambiguity established in the introduction.

The image shows a musical score for Violin I and Violin II, measures 34-36. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part is in the upper staff, and the Violin II part is in the lower staff. Both parts start with a dynamic marking of *mf*. The Violin I part consists of a series of eighth notes, with some notes beamed together. The Violin II part consists of a series of eighth notes, with some notes beamed together. The score shows a rhythmic pattern of repeated notes with accents, illustrating the new accompaniment in string rhythm.

Figure 3. Measures 34–36. New accompaniment in string rhythm.

Aleatoric sections were conceived as a development on what is found in the strings during the introduction and first movement. Previously, the strings were given prescriptive means of disrupting the sense of meter; now, the entire orchestra has been assigned similar sections to create a lack of unified rhythm (Figure 4, below). This approach is revisited and expanded at multiple points in the latter three movements, but it is always a form of a partially controlled aleatory construction. The conductor retains the room and flexibility with the orchestra to immediately reestablish a traditional metric approach in the subsequent sections.

Figure 4. Measure 135. Aleatoric section.

Silence measured in seconds is the third method of metric ambiguity found in this piece. The previous approaches result in a near constant source of sound with little room for rest, so the decision to apply silence seemed a natural option to clearly differentiate a section. The first instance of this can be found at the end of the second movement with the orchestra's spoken section (Figure 5). This approach allows for the steady control of traditional meter, but by abruptly ending the music it prevents the establishment of an easily identifiable beat.

Flutes 1.2

spoken 3" 6" 4" 7"

f It's quiet Ex-cept for the voi-ces I hear them at night At night

Figure 5. Measures 155–158. Silence measured in seconds.

An element of programmatic significance found in the first movement is the chasing effect demonstrated in the woodwinds. In order to convey the idea of abandonment, choppy and acrobatic lines in the woodwinds were used to complement the disruption given by the string section. The different parts in the woodwinds are often mimicking each other, but they rarely have any extended sections with simultaneous rhythms (Figure 6). This creates an effect of a voice attempting to leave the others behind.

Flutes 1.2

Oboes 1.2

Clarinets in B \flat 1.2

Bassoons 1.2

mf

Figure 6. Measures 38–41. Chasing effect.

Frequently recurring ideas throughout the piece are misleading harmonic moments which prevent a sense of resolution. In order to adequately reflect the mentality of confusion

experienced by the students, the piece is predominantly dissonant. There are moments, however, where the music appears to build toward a cadence and allow resolution. Instead, sections such as mm. 55–58 have an unexpected chord change that disrupts the previous material (Figure 7, below).

The initial conception of the second movement is rooted in an idea of harmonic “walls.” Solitary confinement is a feared element of the prison system, and it exists both in adult systems and juvenile facilities. My idea for this movement was to reach walls, barricades, or some sort of confinement musically and then deconstruct it. An example of a wall being reached is at m. 144 (Figure 8), where the orchestra enters with a powerful harmonic moment before being interrupted by the following aleatoric section.

The image shows a musical score for measures 55-58, featuring four staves: Flutes 1.2, Oboes 1.2, Horns in F 1.2, and Horns in F 3.4. The music is in 4/4 time and consists of four measures. The first two measures show the woodwinds playing sustained notes with slurs. In the third measure, there is a change in the woodwind parts, with some notes marked with 'a 2'. The fourth measure features a strong harmonic moment with dynamic markings of *ff* for the woodwinds and *f* for the horns. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 7. Measures 55–58. Misleading harmonic moment.

Violin I
Violin II
Viola
Violoncello
Double Bass

Figure 8. Measure 144. Harmonic “wall.”

Flutes 1.2
Oboes 1.2
Clarinets in Bb 1.2
Bassoons 1.2

spoken
spoken
spoken
spoken

1. Solo
mf
f

pp
pp
pp
pp

Figure 9. Measure 125. Flute solo and whispering.

The use of soloists and whispering in the second movement is meant to represent an incarcerated individual (Figure 9). After having conversations with the students, I learned of their struggles with loneliness and how it affected them. I was informed that some had even been placed in solitary confinement as a result of behavioral issues. They told me that some students

resorted to talking to themselves in an effort to stave off the feeling of isolation. I decided to reflect this by creating solos with whispered accompaniments that gradually grew in prominence.

The text details four aspects leading in and out of solitary confinement:

1. The verbal reaction to getting arrested.
2. Nicknames for solitary confinement.
3. Statements from those while in solitary confinement.
4. Reflections of those who suffered mental trauma as a result of solitary confinement.

The text gathered for this is assigned as one group of texts representing the thoughts and words of testimonies or reflections on an aforementioned category. During my time working with the students, I kept a journal in order to maintain a consistent method of reflection after each visit.

The text used in this piece came directly from the students as I recorded it in my journal.

The fourth movement addresses a personal concern regarding the release of inmates, both juvenile and adult, at the end of their sentences. I fear that there is not enough done within the prison system to adequately prepare inmates for a return to civilian life; this lack of preparation seems to be a strong factor in the likelihood of future crime. If a person is released into an environment where they initially resorted to crime, then it seems to me that their past problems may make themselves present once again. To make this a musical idea, I structured the fourth movement so that the new material would be interrupted by material from prior movements.

Figure 10. Measure 205. Aleatoric beginning.

Figure 11. Measures 233–235. False cadence.

Aleatoric passages (Figure 10, above), misleading harmonic moments (Figure 11, above), and a reference to the chime effect at the end of movement three (Figure 12, below) all serve this function.

The image shows a musical score for Harp and Piano, measures 233-234. The Harp part is written in treble clef with a 3/4 time signature and a dynamic marking of *fff*. It consists of six measures of chords, each marked with an 8va above it. The Piano part is written in treble and bass clefs with a 3/4 time signature and a dynamic marking of *fff*. It also consists of six measures of chords, each marked with an 8va above it. The chords in both parts are identical, creating a 'chime' effect.

Figure 12. Measures 233–234. Piano and harp “chime” effect.

Additional Elements

The instrumentation of *Bars, Chains, and Broken Things* is as follows: 2, 2, 2, 2 — 4, 3, 2, 1, 1 — timpani, 2 perc, harp, piano — strings. The instruments found in the percussion parts are a suspended cymbal, snare drum, bass drum, tubular bells, and vibraphone. The decision to utilize a standard orchestra came as a result of this being my first orchestral work, and the percussion choices were determined by the effects and timbres they offered to specific sections in the music. Non-pitched percussion are effective at providing support for moods established in the other sections. An example of this occurs in the second movement with the drone effect provided by the suspended cymbal. Its ever-present sound helps to act as a foundation for the soloists without interfering harmonically. The vibraphone seemed a natural choice for its ability to sing through an orchestral layer in its high register, and its option for bowing provides a unique sound effect when paired with a smaller group of instruments.

Movement Overview

Movement one, “Abandonment,” is meant to represent the reaction of an emotionally underdeveloped youth attempting to process loss. The student who played the largest role in inspiring this piece confided in me the knowledge that he had spent his entire life feeling as if everyone was going to leave him. Upon hearing this, I could not help but surmise that this fear influenced his desire to become attached to his stepfather and get involved in less reputable activities. This movement is meant to feel unsettling. It is designed to create a sense of longing in the listener for resolution, but the music does not supply it.

The second movement, “Imprisonment,” is a musical manifestation of the psychological experience of incarceration as understood through the words of those I encountered at the facility. It took months for the students to feel comfortable enough to discuss how they had been affected by their imprisonment. The most prominent feeling discussed with me was loneliness, and this increased dramatically if they served time in solitary confinement. I believe complete isolation to be detrimental to recovery, so the echoes of that belief rang true from the words of these students.

“Solace,” the third movement, symbolizes the acceptance of the students’ situations. The general consensus of students with whom I spoke was that a point is reached in prison whereupon a person accepts the position they are in; this acceptance then becomes peace of mind. I am of the opinion that this does not last. On too many occasions did I witness students begin antagonizing one another for a reason as little as attempting to assert dominance. This does not seem to me the behavior of content individuals.

The fourth and final movement, “False Freedom,” is a commentary on the result of the current approach to America’s prison system. Presently, my concern is that there is a focus on punishment over rehabilitation in American culture. I find this to be damaging not only for the individuals within the system, but for those affected by people who commit crimes following a sentence served. The national recidivism rate, which is the conviction of a crime post-release of a previous conviction, is averaging 31.7%.⁴ Nearly one-third of all who enter, even non-violent offenders, will return to prison. My personal experience is limited to the Pendleton Juvenile Correctional Facility, and they seemed genuinely concerned with rehabilitating the students who come through their system. However, I remain unconvinced that the current process of release is as effective as one would hope. One of the core issues facing these students is that many of them return to their original environment, and the environment itself often contributes to the initial problems. “False Freedom” represents my belief that no matter how hard they may try, many people convicted of a crime will not experience real freedom without proper assistance.

Main Idea Development

The Introduction serves primarily as a means to establish the two primary elements of the composition:

1. The use of metric ambiguity (Figure 1).
2. The introduction of the “Loss” motif (Figure 2).

⁴ Hunt and Dumville, “Recidivism Among Federal Offenders: A Comprehensive Overview,” https://www.ussc.gov/sites/default/files/pdf/research-and-publications/research-publications/2016/recidivism_overview.pdf, (July 30, 2017).

Following the Introduction, the first movement continues the use of metric ambiguity with the string sections. The approach to this, however, is much different. Replacing the sustained notes is a stream of eighth notes with shifting accents, and this new section creates a sense of pulse without establishing a clear metric downbeat (Figure 3). The other important element, the “Loss” motif, can be found in multiple locations, but one of the most clearly identifiable moments occurs in mm. 93–97 with the bass trombone and tuba (Figure 13).

The musical score for measures 93-97 features two staves: Bass Trombone and Tuba. Both are in 4/4 time. The Bass Trombone part begins with a rest in measure 93, then plays a series of eighth notes in measure 94, a quarter note in measure 95, and a quarter note in measure 96, ending with a quarter rest in measure 97. The Tuba part follows a similar pattern. Dynamics are marked as *mf* (measures 94-95), *f* (measures 95-96), and *mp* (measures 96-97). The 'Loss' motif is a specific melodic phrase consisting of a quarter note, an eighth note, a quarter note, and a quarter note.

Figure 13. Measures 93–97. “Loss” motif in bass trombone and tuba.

The musical score for measures 142-143 features two staves: Trumpet in C 1 and Trumpets in C 2.3. Both are in 4/4 time. The Trumpet in C 1 part begins with a rest in measure 142, then plays a series of eighth notes in measure 143, a quarter note in measure 144, and a quarter note in measure 145, ending with a quarter rest in measure 146. The Trumpets in C 2.3 part follows a similar pattern. Dynamics are marked as *p* (measures 143-144) and *mp* (measures 144-146). The 'Loss' motif is a specific melodic phrase consisting of a quarter note, an eighth note, a quarter note, and a quarter note.

Figure 14. Measures 142–143. Fragments of the “Loss” motif.

In the second movement, the use of metric ambiguity is achieved primarily through whispering (Figure 9) and a return of sustained chords in the string sections. The whispering initially serves as a form of white noise effect, but it eventually transitions to spoken text with

rhythmic values. However, silence measured in seconds accompany the text at the end of the movement, so the metric ambiguity remains intact (Figure 5). The “Loss” motif is less discernible in this movement, but it is still present. Fragments of it can be found in multiple locations. One such spot is in the trumpet parts at mm. 142–143 (Figure 14, above).

The image shows three staves of music for Violin I, Violin II, and Viola. Each staff begins with the instruction "con sord." and "n.v.". The music consists of a swell from *mp* to *mp*, followed by a 4-second silence (indicated by a circled "4" and a fermata), and then a 5-second silence (indicated by a circled "5" and a fermata). The time signature changes from 4/4 to 3/4 between the two measures.

Figure 15. Measures 162–163. String swells followed by silence measured in seconds.

The image shows two staves of music for Harp and Piano. The Harp part starts with a dynamic swell from *f* to *f*, followed by a 5-second silence (circled "5") and a 3-second silence (circled "3"). The Piano part starts with a dynamic swell from *mf* to *mf*, followed by a 5-second silence (circled "5") and a 7-second silence (circled "7"). The time signature changes from 4/4 to 3/4 between the two measures.

Figure 16. Measures 169–170. Altered “Loss” motif.

The third movement is marked by a substantial difference in its approach to rhythm. In order to create a new method of metric ambiguity, the concept of measured silence introduced in the second movement took control of the new movement’s direction. This is most notable in the string parts (Figure 15, above). Similar to the second movement, the “Loss” motif is never stated in its original form. In this movement, however, the general shape of the motif is slightly altered and hidden by various parts (Figure 16, above).

Figure 17. Measures 217–220. “Loss” motif in trumpet parts.

In the fourth movement, metric ambiguity is achieved largely through the use of aleatoric writing (Figure 10). The interruption of new material by preexisting parts makes the continuation of this difficult, but the combination of it all creates a tone that ultimately serves its initial purpose. In mm. 216–219, the “Loss” motif makes a return with a full statement in the trumpet parts (Figure 17).

General Overview of Musical Progression

The beginning of the first movement is marked by the string sections' eighth-note pulse, which has replaced the earlier sustained notes as a source of metric ambiguity. The woodwinds begin a series of choppy and acrobatic lines to complement the disruption given by the string section. Low brass instruments serve as an occasional interruption, both rhythmically and harmonically, to prevent the music's rhythm normalizing. These ideas combine to create a sense of chaos and a longing for resolution. Moments such as mm. 55–57 (Figure 7) briefly provide the illusion of such a resolution, but the immediate interruption of notes prevents any sense of true completion. The end of the first movement is signaled with an interruption by the piano with a fast ostinato in the upper register of the instrument. This occurs during the last iteration of the misleading harmonic section (Figure 18) in mm. 101–102. It then leads into the final section with a flurry of notes in the string and wind sections, and this sense of urgency is compounded by harmonically unstable brass punctuating to assert a lack of cadence. The end of the movement is marked by a series of accented chords in the orchestra to give full weight to the sound before falling apart in the following movements.

The image shows a musical score for Piano, measures 101-102. The score is written in 4/4 time and features a fast ostinato in the right hand. The right hand part consists of a continuous eighth-note pattern: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). This pattern is repeated across the two measures. The left hand part consists of sustained chords. In measure 101, there are two chords: a triad of G2, B2, D3 (quarter) and a triad of G2, B2, D3 (quarter). In measure 102, there are two chords: a triad of G2, B2, D3 (quarter) and a triad of G2, B2, D3 (quarter). The score is marked with a forte dynamic (*f*) and includes a fermata over the first measure. A dashed line with the number 8 above it indicates the eighth-note pulse.

Figure 18. Measures 101–102. Piano with ostinato.

Movement two, “Imprisonment,” is a musical manifestation of the psychological experience of incarceration as understood through the words of those I encountered. There are moments of spoken text which detail four aspects of the process that I observed:

2. The verbal reaction to getting arrested.
3. Nicknames for solitary confinement.
4. Statements from those while in solitary confinement.
5. Reflections from a few who suffered mental trauma as a result of solitary confinement.

In order to reflect this musically, I decided to include three solos and utilize a smaller number of forces. As seen in the beginning of the movement (Figure 19), descending flurries of notes were used to create a “falling” effect. The instruments were gradually phased out in this manner until reaching rehearsal mark K.

The image shows a musical score for two staves: Flutes 1.2 (top) and Oboes 1.2 (bottom). The tempo is marked 'Sluggish, ♩ = 54'. The key signature has two sharps (F# and C#). The time signature is 4/4. The score consists of five measures. The first measure is marked with a rehearsal mark 'J' and '(1.2)'. The second measure is marked with '(1.2)'. The third, fourth, and fifth measures are marked with '9'. The notation features descending flurries of notes, with some notes beamed together and others separated, creating a 'falling' effect. The Flute part has a more active line with many sixteenth notes, while the Oboe part has a more sustained line with some sixteenth notes.

Figure 19. Measure 120. “Falling” effect.

At m. 125 (Figure 9), the first solo of the movement begins while a large portion of the orchestra begins whispering. The strings, piano, harp, and vibraphone provide most of the

harmonic support at this point with a suspended cymbal drone in an effort to keep from overpowering the soloist, and the whispering should be largely heard as white noise.

The nature of the whispering section acts as a precursor to the aleatoric music found at rehearsal mark M (Figure 4). At M, most of the orchestra has repeated figures meant to be measured only in relative terms to the previously understood beat; the overall duration of the section is measured in seconds instead of beats, and therefore the parts will inevitably break away from each other to create a more cacophonous sound. This effect represents the internal struggle likely felt by an individual as they attempt to maintain their sanity while in solitary confinement.

Gradually, the movement’s whispering develops a stronger and more defined presence. This was accomplished by assigning specific rhythms to the text and reducing the harmonic content of the non-soloists (Figure 20). At the end of the movement, the text follows one of the harmonic “walls” and becomes the primary focus (Figure 5). The movement ends with the orchestra speaking as one, and the measured silence between statements begins the introduction of ideas of the upcoming movement.



Figure 20. Measures 147–148. Rhythm assigned text.

Movement three, “Solace,” utilizes the effectiveness of silence within a large ensemble.

By having the movement begin with a solo piano, the music presents itself as an immediate contrast to the previous movements (Figure 21). The first two movements have a fairly constant source of sound, so the sparse orchestration and use of silence in this movement furthers the contrast.

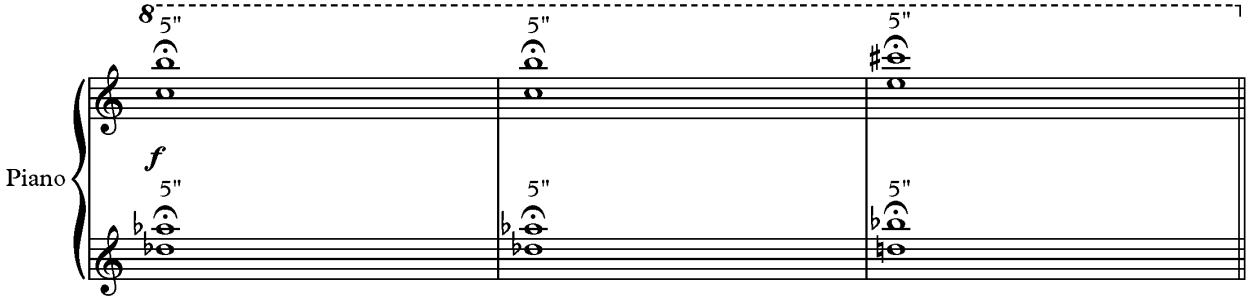


Figure 21. Measures 159–161. Piano solo opening.

The opening is followed by a light, high string section with a small swell (Figure 15). This swell, which utilizes pitches forming whole tone clusters, is meant to be calming and far less dissonant than the earlier movements where free atonality, the octatonic scale, and other modes of limited transposition are used to create the harmony. In order to maintain an easily controlled beginning and end, the played notes in the pattern remain in an established meter and the rests are measured in seconds. This combination removes any sense of beat for the listener. The addition of the other sections of the orchestra (Figure 22) is a representation of my concern that as much as an inmate might believe there is solace to be found in their situation, there will never be any true peace of mind while they remain in this environment. This leads to the longing for freedom, or the idea of freedom, represented in the final movement.

The image shows a musical score for measures 185-186, titled "Woodwind section entry." The score is for four parts: Flutes 1.2, Oboes 1.2, Clarinets in Bb 1.2, and Bassoons 1.2. The tempo is marked "A little slower, ♩ = 58". The dynamics are marked "mf". The Flutes part starts with a "Z" rehearsal mark and an "a 2" marking. The Oboes part starts with an "a 2" marking. The Clarinets part starts with a "5" marking and an "a 2" marking. The Bassoons part starts with an "a 2" marking. The score is in 4/4 time and features a key signature of one sharp (F#).

Figure 22. Measures 185–186. Woodwind section entry.

The beginning of the fourth movement, “False Freedom,” retains the piano “chime” effect from the previous movement and provides another moment of aleatoric writing for several players (Figure 10). This serves as a bridge between stylistic differences of the two final movements, and this leads to a flurry of notes found in multiple instrument sections which reference the acrobatic nature of the winds in the first movement. The intent behind this approach is to mirror the idea of returning to a person’s original state of being or environment. As a result, even though there are new musical ideas in the fourth movement there is an ever-present feeling of returning to the beginning. New material emerges at rehearsal mark EE, but the piano and harp both resume a similar chime effect found at the end of movement three. In the string section found at rehearsal mark GG, the players temporarily resume a pattern found in the introduction. The strings move away from this pattern, but immediately following this change the woodwinds resume similar note flurries from the first movement. Gradually, the music finally reaches its climax at rehearsal mark II. This moment marks a firm establishment of the

individuality of the movement, and could almost be thought to be the end of the piece due to a loud, sustained chord. However, much like sections of the first movement it is interrupted with a false cadence (Figure 11). A moment from the first movement is revisited as yet another attempt to mirror the idea of returning to an original state of being. At rehearsal mark KK, there is one final moment of large scale aleatoric writing. It is a loud, truly chaotic moment to represent the overwhelming nature of imprisonment and the attempt to rejoin the free world. This leads to the second and successful attempt of an ending to the work, and this is achieved by revisiting the material from rehearsal mark II. Instead of interrupting the section with another false cadence, however, the ending is prolonged with repeated emphasis on the chord demonstrated in the piano part. After several accented moments with the chord, the bulk of the orchestra stops playing and leaves the basses and cellos with a low drone. This effect creates a weaker sense of resolution, which represents my understanding of what it is like to leave the prison system.

Conclusion

My time spent at the Pendleton Juvenile Correctional Facility was of great personal significance. Before my tenure at the facility I had not volunteered to serve my community, and as a result I have developed a desire to pursue social understanding and equality. The students I met with made mistakes in their lives, but I am of the belief that it is the responsibility of society to properly address the needs of these students in order to successfully reintegrate them back into the world. Their stories have played a notable role in my desire to teach, volunteer, and become more socially and politically aware. By creating *Bars, Chains, and Broken Things*, I hope to

assist in the awareness and activism related to concerns with the current prison system in the United States of America.

Bibliography

- Hunt, Kim Steven and Robert Dumville. "Recidivism Among Federal Offenders: A Comprehensive Overview." *United States Sentencing Commission*. Last modified March 2016. Accessed July 30, 2017. https://www.ussc.gov/sites/default/files/pdf/research-and-publications/research-publications/2016/recidivism_overview.pdf.
- National Juvenile Defender Center. "Minimum Age for Delinquency Adjudication—Multi-Jurisdiction Survey." Practice and Policy Resources. Last modified September 2016. Accessed August 13, 2017. <http://njdc.info/practice-policy-resources/state-profiles/multi-jurisdiction-data/minimum-age-for-delinquency-adjudication-multi-jurisdiction-survey/>.
- State of Indiana Division of Youth Services. "Pendleton Juvenile Correctional Facility." Last modified 2017. Accessed August 13, 2017. <http://www.in.gov/idoc/dys/2346.htm>

BARS, CHAINS, AND BROKEN THINGS

Introduction

i. Abandonment

ii. Imprisonment

iii. Solace

iv. False Freedom

for orchestra

ANDREW J. FILSON

© 2017 - BMI

All Rights Reserved

Program Notes:

Bars, Chains, and Broken Things is a four-movement work for orchestra with a distinct social narrative: the American prison system. During my time working as a volunteer with the Pendleton Juvenile Correctional Facility, I came to know several young men and their stories. This piece serves as a loosely programmatic work chronicling the four most significant concepts which resonated with me. The individual movements are named and seek to musically represent these ideas: “Abandonment” - a common feeling among the incarcerated, “Imprisonment” - the effects and words of those feeling isolated, “Solace” - a state of calm acceptance, and “False Freedom” - a refutation of the belief that release from the prison system signifies the end of society’s punishment. It is my hope that this work serves as a musical contribution to awareness of the current issues faced in the American prison system.

Performance Notes:

All movements are attacca, therefore players should be ready to immediately begin the following movement. This is particularly important for the pianist in the transition between movements i. and ii.

In mm. 120–123, the woodwinds and strings should not be terribly concerned with the precision of rhythm. The motion is what is important, so focus mostly on conveying the effect and the successful arrival on the sustained notes.

Whispering

At rehearsal mark K in movement ii., players in certain sections will notice text boxes. Text should be whispered (strongly, or you will be lost in the sound of the other instruments) in no particular rhythm unless specifically marked, otherwise the players shall repeat the text for the duration of the marked arrow.

Aleatory

In sections such as rehearsal mark M in movement ii., players need to repeat the given phrase without remaining in time with each other (watch closely for conductor) and should stagger their playing if marked with a rest at the end. This is particularly important for the string glissandi found in multiple sections.

There are instances in which the aleatoric sections do not begin with all participating members starting simultaneously. The conductor will dictate both instruments entries and the completion of the section.

Temporal Measurement

The third movement incorporates temporal qualities in lieu of metric options frequently; it is imperative that the orchestra members watch the conductor. Moments of rests marked with fermatas containing time stamps will be counted by the conductor, and sections containing small subsets of instruments playing by measuring in seconds will require good communication between players and the conductor.

Isolated Tempo

There are moments in which the pianist and vibraphone player will have a "chime" effect with a tempo marked differently from the rest of the orchestra. This should be treated literally, and with careful attention to a steady beat.

Piano Harmonics

At rehearsal mark Y, the pianist has harmonic markings. While holding the damper pedal, the pianist will need to lightly place fingers on the strings of the pitches with the diamond note heads and produce the indicated harmonic.

Dynamics

All dynamic markings are global, so adjustments may be necessary and encouraged in order to properly balance the orchestra.

Text:

I didn't do it
It was an accident
You're hurting me
I want my parents

The hotbox
The hole
The SHU (pronounced "shoe")
The block
The bling
Lockdown
AdSeg (pronounced "add-saygg")

I want to leave
Let me out
I need to go
Please

It's quiet
Except for the voices
I hear them at night
At night

Duration:

c. 16”

Transposed Score

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

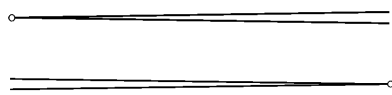
4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

4 Timpani
Percussion 1: Percussion 2:
Suspended Cymbal Vibraphone
Snare Drum
Bass Drum
Tubular Bells

1 Harp
1 Piano

Violins I
Violins II
Violas
Cellos
Double Basses

Legend:



crescendo from nothing

diminuendo into nothing

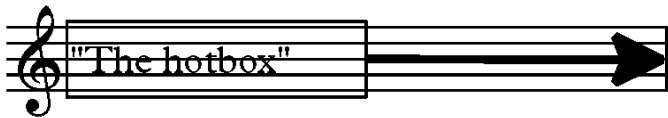


exact multiphonic

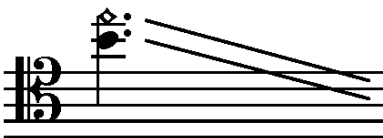
multiphonic



multiphonic based on the provided fundamental



spoken text, unmeasured, repeated duration corresponds to arrow length



harmonic glissando



gradual accelerando with beamed pitches

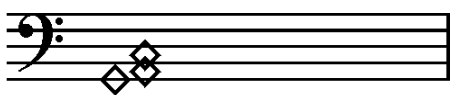


note values should correspond to provided tempo, but can be inexact with its repetition - repeat for duration indicated by arrow

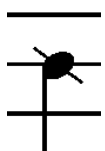


play random notes in the given register - repeat for duration indicated by arrow

(*st*)



piano harmonics, lower pitches with diamond note heads are the played notes (fundamentals), bracketed notes are the sounding pitches



snare drum - rim shot

n.v.

non vibrato

Bars, Chains, and Broken Things

Introduction

Andrew J. Filson
(b. 1990)

4/4 **A** Aimless, Confused, ♩ = 66

Flutes 1.2
Oboes 1.2
Clarinets in B \flat 1.2
Bassoons 1.2
Horns in F 1.2
Horns in F 3.4
Trumpet in C 1
Trumpets in C 2.3
Trombones 1.2
Bass Trombone
Tuba
Timpani
Suspended Cymbal
Snare Drum
Bass Drum
Tubular Bells
Vibraphone
Harp
Piano

4/4 **A** Aimless, Confused, ♩ = 66

Violin I
Violin II
Viola
Violoncello
Double Bass

mp
ppp
gli altri unis.
ppp
unis.
ppp
unis.
ppp

Musical score for measures 8-14. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Vibraphone, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *pp*, *mp*, *ppp*, *mf*, and *f*. Performance instructions include "motor off, with pedal" for the vibraphone and "tutti" for the strings. A first ending bracket labeled "1.2" spans measures 10-11.

Musical score for measures 15-21. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Timpani, Suspended Cymbal, Snare Drum, Bass Drum, Tubistone, Vibraphone, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *pp*, *mf*, *mp*, *f*, and *ppp*. Performance instructions include "pedal as necessary" for the piano. A first ending bracket labeled "1.2" spans measures 17-18. A trill is marked with a "3" in measure 19.

35

Fl. 1.2 *f* *a 2* *mf*

Ob. 1.2 *f* *a 2* *mf*

Cl. 1.2 *f* *a 2* *mf*

Bsn. 1.2 *f* *a 2* *mf*

C Tpt. 1 *f*

C Tpt. 2.3 *f* *a 2*

Tbn. 1.2 *p* *f* *p*

B. Tbn. *p* *f* *p*

Tba. *p* *f* *p*

Timp. *p* *f* *p*

Sus. Cym. Snare B.D.

Vib. *f* *without pedal* *mf*

Hp. *f* *mf*

Pno.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db. *div.* *unis.* *ff*

41

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
C Tpt. 1
C Tpt. 2.3
Tbn. 1.2
B. Tbn.
Tba.
Timp.
Sus. Cym.
Snare
B.D.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

f, *mf*, *p*, *mp*, *fff*, *a 2*, *1.2*

Detailed description: This page of a musical score covers measures 41 through 45. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) features melodic lines with accents and dynamic markings of *f* and *mf*. The brass section (Trumpets, Trombones, Tuba) plays sustained chords with dynamics ranging from *f* to *mp*. The percussion section includes Snare, Bass Drum, and Timpani, with dynamic markings of *f* and *mp*. The piano part has a complex texture with chords and a *fff* dynamic. The string section (Violins, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with dynamics of *mf* and *p*. The score includes various musical notations such as accents, slurs, and dynamic markings.

47

Fl. 1.2 *f* *mf*

Ob. 1.2 *f* *mf*

Cl. 1.2 *f* *mf*

Bsn. 1.2 *f* *mf*

Hn. 1.2 *mf* *mp* *p*

Hn. 3.4 *p*

C Tpt. 1 *mf* *f* *mf*

C Tpt. 2.3 *mf* *f* *mf*

Tbn. 1.2 *p* *f* *mf*

B. Tbn. *p* *f* *mf*

Tba. *p* *f* *mf*

Timp. *p* *f*

Vib. *mf*

Hp.

Pno. *f*

34

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc.

Db.

53 **3/4** **4/4 C** **5/4** **4/4 D**

Fl. 1.2 *f* *sub p* *ff* *f*

Ob. 1.2 *f* *sub p* *ff*

Cl. 1.2 *f* *sub p* *ff* *f*

Bsn. 1.2 *f* *sub p* *ff*

Hn. 1.2 *f* *mp* *f*

Hn. 3.4 *f* *mp* *f*

C Tpt. 1 *f* *sub pp* *mf*

C Tpt. 2.3 *f* *sub pp* *mf*

Tbn. 1.2 *f* *mp* *f*

B. Tbn. *f* *sub pp* *mf*

Tba. *f* *sub pp* *mf*

Timp. *mf* *f* *sub p* *mp* *ff*

Sus. Cym. Snare B.D. *mf* *ff*

Vib. *mp* *ff*

Hp. *mf* *ff* *mp* *ff* *f*

Pno. *ff* *mp* *ff* *f*

Vln. I *p* *ff* *sub pp* *ord. div.* *unis.* *mf*

Vln. II *p* *ff* *sub pp* *ord.* *mf*

Vla. *p* *ff* *sub pp* *ord.* *mf*

Vc. *p* *ff* *sub pp* *ord.* *mf*

Db. *p* *ff* *sub pp* *ord.* *mf*

59

Fl. 1.2 *mf* *ff* *mf* *f*

Ob. 1.2 *mf* *a 2*

Cl. 1.2 *mf* *ff* *mf* *f*

Bsn. 1.2 *mf* *a 2* *f*

Hn. 1.2 *f* 1. 2.

Hn. 3.4 *mf* 1.2

C Tpt. 1 *mf*

C Tpt. 2.3 *a 2* *mf*

Tbn. 1.2 *mp* *f* *mp*

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

Tba. *mp* *f* *mp*

Timp. *mp* *f*

Tub. B. *f*

Vib. *ff* with pedal

Hp. *mf* *ff*

Pno.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db. *div.* *f* *unis.*

65

Fl. 1.2 *mf* *f*

Ob. 1.2 *f*

Cl. 1.2 *mf* *f*

Bsn. 1.2 *mf* *f*

Hn. 1.2 *mp* *f* *mp* *mf*

Hn. 3.4 *mp* *f* *mp* *a 2*

C Tpt. 1 *mp* *f* *mp*

C Tpt. 2.3 *mp* *f* *mp*

Tbn. 1.2 *f* *mp* *f*

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

Tba. *f* *mp* *f*

Timp. *mp* *f* *mp* *f*

Tub. B. *mf*

Vib. *f*

Hp. *f*

Pno. *fff*

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *f*

71

Fl. 1.2 *mf* *ff* *mp* *f* *mf* *p* *ff* *f* *mf* *mp*

Ob. 1.2 *mp* *a 2* *mf* *mp* *mf* *ff* *f* *mp*

Cl. 1.2 *mf* *ff* *mp* *f* *mf* *p* *ff* *f* *mf* *mp*

Bsn. 1.2 *mp* *a 2* *mf* *mp* *mf* *ff*

Hn. 1.2 *f* *mp*

Hn. 3.4 *mf* *a 2* *mp*

C Tpt. 1 *mf* *f* *mp* *f*

C Tpt. 2.3 *mf* *a 2* *mp* *1.2* *f*

Tbn. 1.2 *mp* *f* *mp* *f*

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

Tba. *mp* *f* *mp* *f*

Timp. *f* *mp* *f*

Sus. Cym. *f* *mf* *ff* *l.r.* *f*

Snare *f* *mf* *ff*

B.D. *f*

Hp. *mf* *ff* *mf* *mp* *p* *mf* *f* *mf*

Pno. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

24

77 **2/4** (a 2) **4/4** **E** **5/4** **4/4** **F**

Fl. 1.2 *f* *sub p* *ff*

Ob. 1.2 (a 2) *f* *sub p* *ff*

Cl. 1.2 (a 2) *f* *sub p* *ff*

Bsn. 1.2 1. *mp* 2. *mp* *sub p* *ff*

Hn. 1.2 1.2 *mp* a 2 1. *f* 2. *f*

Hn. 3.4 1.2 *mp* a 2 1. *f* 2. *f*

C Tpt. 1 *p* *pp* *mf*

C Tpt. 2.3 1.2 *p* *pp* *mf*

Tbn. 1.2 *p* *f* *mp* a 2 1.2 *f*

B. Tbn. *p* *f* *sub pp* *mf*

Tba. *p* *f* *sub pp* *mf*

Timp. *p* *f* *sub p* *mp* *ff*

Sus. Cym. Snare B.D. *mf* *ff*

Vib. *mp* without pedal *ff*

Hp. *f* *mp* *ff*

Pno. *mp* *ff*

Vln. I *f* *sub pp* *ff*

Vln. II *f* *sub pp* *ff*

Vla. *f* *sub pp* *ff*

Vc. *f* *sub pp* *ff*

Db. *f* *sub pp* *ff*

sul tasto *ord. div.* *ord.* *ord.*

83

Fl. 1.2 *mp* 1.2 #

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2 *pp* (1.2)

Hn. 3.4 *pp* (1.2)

C Tpt. 1 *pp*

C Tpt. 2.3 *pp* (1.2)

Tbn. 1.2 *mf* *pp* *f* a 2

B. Tbn. *pp*

Tba. *pp*

Timp.

Sus. Cym.
Snare
B.D.

Tub. B.

Vib.

Hp.

Pno. *f* *mf*

Vln. I *f* *mf* unis. 6

Vln. II *f* *mf* 6

Vla. *f* *mf* 6

Vc. *f* *mf* 6

Db. *f* 3

89

Fl. 1.2 *f* *p* *f* *mp* *f*

Ob. 1.2 *f* *mf* *a 2*

Cl. 1.2 *f* *mf* *a 2*

Bsn. 1.2 *f* *mf* *a 2*

Hn. 1.2 *p* *mf* *p* *p* *mf* *mp*

Hn. 3.4 *p* *mf* *p* *p* *mf* *mp*

C Tpt. 1 *p* *mf* *p* *p* *mf* *mp*

C Tpt. 2.3 *p* *mf* *p* *p* *mf* *mp*

Tbn. 1.2 *mp*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Sus. Cym. Snare B.D. *f* *mf*

Vib. *f*

Hp. *f*

Pno. *v*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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

This page of a musical score, numbered 15, contains the following parts and markings:

- Fl. 1.2:** Starts at measure 95 with a *f* dynamic, then *mp*, and features triplets (5, 6, 3) and *f* dynamics.
- Ob. 1.2:** Features *f*, *mp*, and *ff* dynamics with triplets (5, 6, 3).
- Cl. 1.2:** Features *f*, *mp*, and *f* dynamics with triplets (5, 6, 3).
- Bsn. 1.2:** Features *f*, *mp*, and *ff* dynamics with triplets (5, 6, 3).
- Hn. 1.2 & 3.4:** Includes markings *a 2* and *1.2*, with *mf* and *mp* dynamics.
- C Tpt. 1 & 2.3:** Includes marking *a 2* and *1.2*, with *mf* and *ff* dynamics.
- Tbn. 1.2:** Includes marking *a 2* and *3*, with *f* and *mf* dynamics.
- B. Tbn. & Tba.:** Features *mp*, *mf*, and *ff* dynamics with triplets (3).
- Sus. Cym., Snare, B.D.:** Percussion parts with *f* and *mf* dynamics.
- Vib.:** Vibraphone part with *mf* dynamics.
- Hp.:** Harp part with *mf* dynamics.
- Pno.:** Piano part with *fff* dynamics.
- Vln. I & II:** Violin parts with *mf* and *f* dynamics.
- Vla.:** Viola part with *mf*, *mp*, and *f* dynamics.
- Vc.:** Violoncello part with *mf* and *f* dynamics.
- Db.:** Double Bass part with *mf* and *f* dynamics, including the marking *unis.*

G

H

Fl. 1.2 *p* 100 1.2 *ff*

Ob. 1.2 *sub p* *ff*

Cl. 1.2 *p* *ff*

Bsn. 1.2 *sub p* *ff*

Hn. 1.2 *mp* *f*

Hn. 3.4 *mp* *f*

C Tpt. 1 *sub pp* *mf*

C Tpt. 2.3 *sub pp* *mf*

Tbn. 1.2 *ff mp* *f*

B. Tbn. *sub pp* *mf*

Tba. *sub pp* *mf*

Timp. *mp* *f*

Sus. Cym. Snare B.D. *mf* *ff*

Vib. *mf* *ff*

Hp. *ff mp* *ff*

Pno. *mp ff* *ff*

G

H

Vln. I *sub pp* *f*

Vln. II *sub pp* *f*

Vla. *sub pp* *f*

Vc. *sub pp* *f*

Db. *sub pp* *f*

This page of a musical score, numbered 18, contains staves for various instruments. The woodwind section includes Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horns 1.2 and 3.4, Cor Anglais 1, Cor Anglais 2.3, Trumpet 1.2, Baritone, Trombone, and Timpani. The brass section includes Trumpet 1.2, Horns 1.2 and 3.4, Cor Anglais 1, Cor Anglais 2.3, Trumpet 1.2, Baritone, Trombone, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is also present. The score features complex rhythmic patterns with time signatures of 7/8 and 3/4. Dynamics such as *ff*, *mf*, and *p* are indicated. The page number 110 is visible at the top left.

ii. Imprisonment

4/4 J Dazed, ♩ = 54
(1.2)

Flutes 1.2 *ff*

Oboes 1.2 *ff* 9 (1.2) 9

Clarinets in B \flat 1.2 *ff* 10 (1.2) 10

Bassoons 1.2 *ff* (1.2)

Horns in F 1.2 *mf* (1.2)

Horns in F 3.4 *mf* (1.2)

Trumpet in C 1 *mf*

Trumpets in C 2.3 *mf* (1.2)

Trombones 1.2 *mf* (1.2)

Bass Trombone *mf*

Tuba *mf*

Timpani

Suspended Cymbal
Snare Drum
Bass Drum *ppp* *cresc.*
delicately throughout

Tubular Bells

Vibraphone

Harp

Piano *f* 8
pedal as necessary

4/4 J Dazed, ♩ = 54
(div.)

Violin I *f* (div.)

Violin II *f* (div.) 9

Viola *f*

Violoncello *f*

Double Bass (div.) *f*

122

Fl. 1.2 *pp*

Ob. 1.2 *pp*

Cl. 1.2 *pp*

Bsn. 1.2 *pp*

Hn. 1.2 *pp*

Hn. 3.4 *pp*

C Tpt. 1 *pp*

C Tpt. 2.3 *pp*

Tbn. 1.2 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

Sus. Cym.
Snare
B.D. *mf*

Tub. B.

Vib.

Hp.

Pno. *f*

Vln. I (div.)

Vln. II (div.) *9*

Vla. (div.) *10*

Vc. (div.) *10*

Db. unis.

124 **K**

Fl. 1.2 1. Solo *mf* < *f* > *mp* *p* *ff* *5* *flr.* *ord.* *7*

Ob. 1.2 spoken "It was an accident" *pp*

Cl. 1.2 spoken "It was an accident" *pp*

Bsn. 1.2 spoken "It was an accident" *pp*

Hn. 1.2 spoken "I want my parents" *pp*

Hn. 3.4 spoken "I want my parents" *pp*

C Tpt. 1 spoken "You're hurting me" *pp*

C Tpt. 2.3 spoken "You're hurting me" *pp*

Tbn. 1.2 spoken "I didn't do it" *pp*

B. Tbn. spoken "I didn't do it" *pp*

Tba. spoken "I didn't do it" *pp*

Timp.

Sus. Cym. Snare B.D.

Tub. B. *mf*

Vib.

Hp. *f* *5* *5*

Pno. *mf* *7* *8* *ord.*

K

Vln. I (div.) *p* *mp* *mf* *mp* *mf*

Vln. II (div.) *p* *mp* *mf*

Vla. (div.) *p* *mp*

Vc. (div.) *p* *mp* *mf* *mp*

Db. *p* *mp* *pp*

This page of a musical score, numbered 24, contains parts for various instruments. The score is divided into two systems. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1.2 and 3.4, Trumpets 1 and 2.3, Trombones 1.2 and Bass Trombone, Tuba, Timpani, Suspended Cymbal, Snare, and Bass Drum, and the Harp. The second system includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *pp*, *f*, *ff*, and *mf*. A section marked with a box 'L' begins at measure 132. A 3/4 time signature change is indicated at the end of the page. The woodwind and brass parts have long horizontal lines indicating sustained notes or rests. The string parts are mostly sustained chords or long notes. The percussion parts include a cymbal roll and a snare drum roll.

M 15" 4/4 N Dazed, ♩ = 54

135

Fl. 1.2 *f* *pp* *mp* *pp*

Ob. 1.2 *f* *pp* *mp* *pp*

Cl. 1.2 *f* *ff* *mf*

Bsn. 1.2 *f* *pp* *mp* *pp*

Hn. 1.2 *pp* *mf* *f* spoken "The horbox" *mp*

Hn. 3.4 *pp* *mf* *f* spoken "The hole" *mp*

C Tpt. 1 *pp* *mf* *f* spoken "The SHU" *mp*

C Tpt. 2.3 *pp* *mf* *f* spoken "The block" *mp*

Tbn. 1.2 *pp* *mf* *f* spoken "The bling" *mp*

B. Tbn. *pp* *mf* *f* spoken "Lockdown" *mp*

Tba. *pp* *mf* *f* spoken "AdSeg" *mp*

Timp. *mf* 6

Sus. Cym. *pp* *f* *mf*

Snare *pp* *f* *mf*

B.D. *pp* *f* *mf*

Tub. B. *mf*

Vib. *mf* 8

Hp. *ff* *f*

Pno. *ff* *f* 8

M 15" 4/4 N Dazed, ♩ = 54

Vln. I *mf* unis. sul pont. *f* div. ord. *pp* *p* *pp* *p* div.

Vln. II *mf* unis. sul pont. *f* div. ord. *pp* *p* *pp* *p* div.

Vla. *mf* unis. sul pont. *f* div. ord. *pp* *p* *pp* *p* div.

Vc. *mf* unis. sul pont. *f* div. ord. *pp* *p* *pp* *p* div.

Db. *mf* unis. sul pont. *f* div. ord. *pp* *p* *pp* *p* div.

20" 12" **P** *f* *mp* **4/4** **Q** Dazed, ♩ = 54

145

Fl. 1.2
1. ft. *f* *mp*

Ob. 1.2
a 2 *mp* < *f* > *mp*

Cl. 1.2
1. ft. *f* *mp*

Bsn. 1.2
a 2 *mp* < *f* > *mp*

Hn. 1.2
1.2 *pp* *mf*

Hn. 3.4
1.2 *pp* *mf*

C Tpt. 1
1.2 *pp* *mf*

C Tpt. 2.3
1.2 *pp* *mf*

Tbn. 1.2
1.2 *pp* *mf*

B. Tbn.
1.2 *pp* *mf*

Tba.
1.2 *pp* *mf*

Timp.
like a heartbeat *p*

Sus. Cym.
Snare
B.D.

Tub. B.
mf

Hp.
mf

Pno.
f *mf*

spoken
I want to leave
Let me out
mf

20" 12" **P** *mf* **4/4** **Q** Dazed, ♩ = 54

Vln. I
unis. sul pont. *mf* div. sul tasto *p*

Vln. II
unis. sul pont. *mf* div. sul tasto *p*

Vla.
unis. sul pont. *mf* div. sul tasto *p*

Vc.
unis. sul pont. *mf* 1 solo ord. *ff*

Db.
unis. sul pont. *mf* sul tasto *p* < *mp*

150 (1.2) **R** **3/4**

Fl. 1.2 (1.2) 1.2 *p mp mf f*

Ob. 1.2 (1.2) 1.2 *p mp mf f*

Cl. 1.2 (1.2) 1.2 *p mp mf f*

Bsn. 1.2 (1.2) 1.2 *p mp mf f*

Hn. 1.2 *I want to go* Please *pp p mp mf*

Hn. 3.4 *I want to go* Please *pp p mp mf*

C Tpt. 1 *I want to go* Please *pp p mp mf*

C Tpt. 2.3 *I want to go* Please *pp p mp mf*

Tbn. 1.2 *I want to go* Please *pp p mp mf*

B. Tbn. *I want to go* Please *pp p mp mf*

Tba. *I want to go* Please *pp p mp mf*

Sus. Cym. Snare B.D.

Vib. *p mp mf f*
without pedal

Hp. *p mp mf f*

Pno. *p mp mf f*

Vln. I *div.* *div.* *div.* *ord.* *p mp mf f*

Vln. II *div.* *div.* *div.* *ord.* *p mp mf f*

Vla. *div.* *div.* *div.* *ord.* *p mp mf f*

Vc. (1 solo) *tutti div.* *f*

Db. *ord.* *p mp mf f*

S

attacca

155

Fl. 1.2 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Ob. 1.2 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Cl. 1.2 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Bsn. 1.2 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Hn. 1.2 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Hn. 3.4 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

C Tpt. 1 spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

C Tpt. 2.3 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Tbn. 1.2 spoken a 2 *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

B. Tbn. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Tba. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Timp. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Sus. Cym. Snare B.D. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Vib. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Hp. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Pno. spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

S

attacca

Vln. I spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Vln. II spoken *f* It's qui - et Ex - cept for the voi - ces I hear them at night At night

Vla. spoken *f* Ex - cept for the voi - ces I hear them at night At night

Vc. spoken *f* I hear them at night At night

Db. spoken *f* At night

iii. Solace

T Freely, ♩ = ca. 60 **4/4** **U** Tranquil, ♩ = 112 **5/4** **3/2**

Flutes 1.2
 Oboes 1.2
 Clarinets in B♭ 1.2
 Bassoons 1.2
 Horns in F 1.2
 Horns in F 3.4
 Trumpet in C 1
 Trumpets in C 2.3
 Trombones 1.2
 Bass Trombone
 Tuba
 Timpani
 Suspended Cymbal
 Snare Drum
 Bass Drum
 Tubular Bells
 Vibraphone
 Harp
 Piano
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

bowed
mf
motor off
without pedal

f
with pedal

T Freely, ♩ = ca. 60 **4/4** **U** Tranquil, ♩ = 112 **5/4** **3/2**

div. con sord., n.v.
pp — *mp* *pp* — *mp* *pp* — *mf*

div. con sord. n.v.
pp — *mp* *pp* — *mp* *pp* — *mf*

div. con sord. n.v.
pp — *mp* *pp* — *mp* *pp* — *mf*

V Freely, ♩ = ca. 60

5/4 **W** A little slower, ♩ = 58

165

Sus. Cym.
Snare
B.D.

Vib.

Hp.

Pno.

pp

f

mf

170

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Sus. Cym.
Snare
B.D.

Vib.

Hp.

Pno.

Vc.

Db.

ppp

ppp

ppp

ppp

mf

Bowed
l.r.

f

f

gliss.

gliss.

f

pp

pp

unis.

unis.

Y Freely, ♩ = ca. 60

Z A little slower, ♩ = 58

Fl. 1.2 182 5" 7" 4" 4/4 5/4 4/4

Ob. 1.2 a 2 mf

Cl. 1.2 a 2 mf

Bsn. 1.2 a 2 mf

Hn. 1.2 1.2 pp

Hn. 3.4 1.2 pp

C Tpt. 1 mf

C Tpt. 2.3 1. 5 mf 2. 7

Tbn. 1.2 a 2 pp mp pp mf

B. Tbn. pp mp pp

Tba. pp mp pp

Vib. 1.r. ff

Hp. ff

Pno. l.r. throughout ff with pedal

Y Freely, ♩ = ca. 60

Z A little slower, ♩ = 58

Vln. I 5" 7" 4" 4/4 5/4 4/4

Vc. mp

Db. mp

188 **5/4** **4/4** **3/2** **12/8 AA** ♩ = ♩ **accel.**

Fl. 1.2 *mp* *a 2* 1.2 *mp* *a 2*

Ob. 1.2 *mp* *a 2* *mp* *a 2*

Cl. 1.2 *mp* *a 2* *mp* *a 2*

Bsn. 1.2 *mp* *a 2* 1.2 *mp* *a 2*

Hn. 1.2 *mp* *pp* 1.2 *mp*

Hn. 3.4 *mp* *pp* 1.2 *mp*

C Tpt. 1 *p*

C Tpt. 2.3 *p* *a 2* *a 2*

Tbn. 1.2 *pp* *mp* *p*

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

Tba. *pp* *mp* *p*

Timp. *ppp cresc.*

Sus. Cym. Snare B.D. *f*

Vib.

Hp. *fff*

Pno. *fff*

5/4 **4/4** **3/2** **12/8 AA** ♩ = ♩ **accel.**

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

Tranquil,

4/4 BB $\text{♩} = 112$

3/2

4/4

3/4

2/4

CC *attacca* 10"

198

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1

C Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Snare

B.D.

Tub. B.

Vib.

Hp.

Pno.

Piano only $\text{♩} = 120$

pp *f*

Tranquil,

4/4 BB $\text{♩} = 112$
div., con sord., n.v.

3/2

4/4

3/4

2/4

CC *attacca* 10"

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *mp* *f* *pp* *mp*

iv. False Freedom

DD Rushed, ♩ = ca. 92

20"

3
4

Musical score for woodwinds, brass, and percussion. The score includes parts for Flutes 1.2, Oboes 1.2, Clarinets in Bb 1.2, Bassoons 1.2, Horns in F 1.2, Horns in F 3.4, Trumpet in C 1, Trumpets in C 2.3, Trombones 1.2, Bass Trombone, and Tuba. The percussion section includes Timpani, Suspended Cymbal, Snare Drum, Bass Drum, Tubular Bells, and Vibraphone. The Piano part is also included. The score features various musical notations such as dynamics (f, mf, pp), articulation (accents, slurs), and performance instructions (e.g., '1.', '3.', '5.', '7.', '9.', '12.', '14.', '16.').

DD Rushed, ♩ = ca. 92

20"

3
4

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I, Violin II, and Viola parts include performance instructions such as 'unis. ord.' and 'pp'. The Violoncello and Double Bass parts include performance instructions such as 'pp'. The score features various musical notations such as dynamics (pp) and performance instructions (e.g., '5.').

206 **3/4** EE ♩ = 80 **4/4** **FF**

Timp. *f*

Hp. *ff*

Pno. *ff*
pedal as necessary

3/4 EE ♩ = 80 **4/4** **FF**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* unis. *mp* sul pont.

Db. *f* unis. *mp* sul pont.

209 **5/4** **4/4** **5/4**

Hn. 1.2 *pp* *f* *pp*

Hn. 3.4 *pp* *f* *pp*

C Tpt. 1 *f* *pp*

C Tpt. 2.3 *f* *pp*

Tbn. 1.2 *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Tba. *pp* *f* *pp*

Timp. *mp* *f*

Vib. *mf*

Hp. *mf*

Pno. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* ord. *mp* sul pont. ord.

Db. *f* ord. *mp* sul pont. ord.

214 **5/4** **3/8** **4/4**

Hn. 1.2 *pp* *f* *pp*

Hn. 3.4 *pp* *f* *pp*

C Tpt. 1 *f* *pp*

C Tpt. 2.3 *f* *pp*

Tbn. 1.2 *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Tba. *pp* *f* *pp*

Timp. *pp*

Vib. *mf*

Hp. *ff* *mf*

Pno. *ff* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

GG

5/4

4/4 HH

5/4

217

Fl. 1.2 *pp* *mp*

Ob. 1.2 *pp* *mp*

Cl. 1.2 *pp* *mp*

Bsn. 1.2 *f*

Hn. 1.2 *pp* *mp*

Hn. 3.4 *pp* *mp*

C Tpt. 1 *f* *mp*

C Tpt. 2.3 *f* *mp*

Tbn. 1.2 *p* *mp*

B. Tbn. *p* *mp*

Tba. *p* *mp*

Timp. *pp* *mp* *p*

Vib. *f* *mf*

Hp. *f* *mf*

Pno. *f* *mf*

GG

5/4

4/4 HH

5/4

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

Vln. II *mf* *f* *mf* *mp* *mf* *mp*

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

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

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

5/4 **3 II Powerful!** ♩ = 88

222

Fl. 1.2 *f* *mp* *ff* 7

Ob. 1.2 *f* *mp*

Cl. 1.2 *f* *mp* *ff* 7

Bsn. 1.2 *mp*

Hn. 1.2 *f*

Hn. 3.4 *f*

Tbn. 1.2 *f* a 2

B. Tbn. *f*

Tba. *f*

Timp. *f* *ff* 6 7

Sus. Cym. Snare B.D.

Vib. *ff* 6 6

Hp. *ff* 3 3

Pno. *ff* 6 6 6

5/4 **3 II Powerful!** ♩ = 88

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

228

Fl. 1.2 (1.) (2.)

Ob. 1.2 *f* *mf* *f* *mf* *f* *mf*

Cl. 1.2 (1.) (2.) *a 2*

Bsn. 1.2 *ff*

Hn. 1.2 (1.2)

Hn. 3.4 (1.2)

C Tpt. 1 *ff* *mf*

C Tpt. 2.3 *a 2* *ff* *mf*

Tbn. 1.2 (a 2) *ff* *a 2*

B. Tbn. *ff*

Tba. *ff*

Timp. *mp* *fff*

Vib. *ff* *fff*

Hp. *ff* *fff* 8

Pno. *ff* *fff* 8

Vln. I

Vln. II

Vla.

Vc.

Db.

4/4 JJ Frantic, Angry, ♩ = 176

5/4

234

Fl. 1.2 *mf* *ff* *sub p*

Ob. 1.2 *mf* *ff* *sub p*

Cl. 1.2 *mf* *ff* *sub p*

Bsn. 1.2 *sub p*

Hn. 1.2 (1.2) *sub p*

Hn. 3.4 (1.2) *sub p*

C Tpt. 1 *pp*

C Tpt. 2.3 (1.2) *pp*

Tbn. 1.2 (1.2) *sub pp* *mp*

B. Tbn. *sub pp*

Tba. *sub pp*

Timp. *sub p* *mp*

Sus. Cym. Snare B.D. *mp* *mf*

Vib. *mf*

Hp. *mp*

Pno. *mp*

4/4 JJ Frantic, Angry, ♩ = 176

5/4

Vln. I *ff* *sub pp* *div. ord.*

Vln. II *ff* *sub pp* *ord.*

Vla. *ff* *sub pp* *ord.*

Vc. *ff* *sub pp*

Db. *ff* *sub pp*

LL Powerful! ♩ = 88

MM 45

240

Fl. 1.2 *mf*

Ob. 1.2 *mf*

Cl. 1.2 *mf*

Bsn. 1.2 *mf*

Hn. 1.2 *mf*

Hn. 3.4 *mf*

C Tpt. 1 *f*

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f*

Sus. Cym.
Snare
B.D. *f*

Vib. *ff*

Hp. *ff*

Pno. *fff*

LL Powerful! ♩ = 88

MM

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

244

Fl. 1.2 *mp* 1. *ff* 2. 7

Ob. 1.2 *mp* 1.2 *f* *mf*

Cl. 1.2 *mp* 1. *ff* 2. 7

Bsn. 1.2 *mp*

Hn. 1.2 (1.2)

Hn. 3.4 (1.2)

C Tpt. 1 *mp*

C Tpt. 2.3

Tbn. 1.2 (1.2)

B. Tbn.

Tba.

Timp. *ff* 6 7

Vib.

Hp.

Pno. (8) 1

Vln. I

Vln. II

Vla.

Vc.

Db.

249

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1

C Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Sus. Cym.
Snare
B.D.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f, *mf*, *ff*, *mp*, *a 2*, *1.2*

Detailed description: This page of a musical score covers measures 249 to 252. The score is for a full orchestra. Measure 249 begins with a flute (Fl. 1.2) playing a melodic line with a grace note and a dynamic of *mf*. The oboe (Ob. 1.2) and clarinet (Cl. 1.2) have rests. The bassoon (Bsn. 1.2) has a rest. Horns (Hn. 1.2 and Hn. 3.4) play sustained chords. Trumpets (C Tpt. 1 and C Tpt. 2.3) play melodic lines with dynamics *ff* and *mf*. Trombones (Tbn. 1.2, B. Tbn., and Tba.) play sustained chords with dynamics *ff*. Timpani (Timp.) has a rest. Percussion (Sus. Cym., Snare, B.D.) has rests. Vibraphone (Vib.) has a rest. Harp (Hp.) and Piano (Pno.) have rests. Violins (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) play sustained chords. Measure 250 continues the orchestration. Measure 251 features a first ending (1.2) for the bassoon, horns, trombones, and piano. Measure 252 concludes the passage with a second ending (2.) for the bassoon, horns, trombones, and piano.

253

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

CTpt. 1

CTpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Sus. Cym.
Snare
B.D.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Dynamic markings: *mf*, *fff*, *ff*, *f*

Rehearsal marks: 1.2, (1.2), (a 2), 8

