

Nolan Krell

the forces of deformation, which seize the Figure's body and head, and become visible whenever the head shakes off its face.

for large wind ensemble

2016/17

the forces of deformation, which seize the Figure's body and head, and become visible whenever the head shakes off its face

performance note:

*the forces of deformation, which seize the Figure's body and head, and become visible whenever the head shakes off its face* examines the vandalism of an object and how the vandals become so much like the object of their malice.

"...paint the scream more than the horror." - Francis Bacon

How do things evolve?

Why are things monolithic?

When do drops become an ocean?

What change can few elicit on many?

performance directions:

Scoring:

4 Flutes

2 Oboes

4 Clarinets in B $\flat$

1 Bass Clarinet in B $\flat$

2 Bassoons

1 Soprano Saxophone in B $\flat$

1 Alto Saxophone in E $\flat$

1 Tenor Saxophone in B $\flat$

1 Baritone Saxophone in E $\flat$

4 Horns in F

4 Trumpets in B $\flat$  (with straight mutes)

2 Tenor Trombones (with straight mutes)

1 Bass Trombone (with straight mute) (this part *could* be played by a tenor trombone)

1 Euphonium (with straight mute)

1 Tuba (with straight mute)

3 Percussionists

Percussion 1: Crotales (2 octave set), Xylophone, Glockenspiel, 2 woodblocks (relatively low and high), and guiro.


Percussion 2: Vibraphone (motor off), 1 Timpani (F $\sharp$ -c), 2 bongo drums, bass drum (with soft cloth mute), and 2 tom-toms.


Percussion 3: Tubular Bells, 4 pitched gongs (E, F, A $\flat$ , A), 1 medium suspended cymbal, and 1 snare drum.

Clarinets, saxophones, horns, trumpets, crotales, xylophone, and glockenspiel are notated in transposition. All others sound as written.

Explanation of Symbols

Dynamics:

 decrescendo to nothing

 crescendo from nothing

"p" - a dynamic in quotations does not indicate the resulting amplitude but the subjective amount of force used to create the notated sound. This is used for many non-standard techniques.

sm $\dot{p}$ z - 'irrational' dynamics have a sense of suddenness and emphasis while maintaining a closeness to the requested dynamic between the 's' and 'z'.

ppp  - a sustained dynamic. As stable as possible.

Articulations:

staccato - shorter than written value. For percussion, a stopped attack.

staccatissimo - as short as possible.

tenuto - emphasized with the full written value.

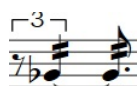
Winds:



- square noteheads indicate toneless air sounds.

For oboe, blow across the tip of the reed. For bassoon, blow into a tone hole close to the crook.

For all others, indicated pitches denote colourations of sound based on the written fingering. Although no tones are produced, the relative brilliancies of the sound are required. Horns should only blow through the 'F' side of the horn.

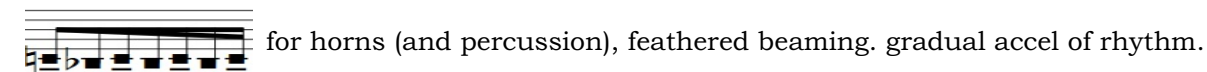
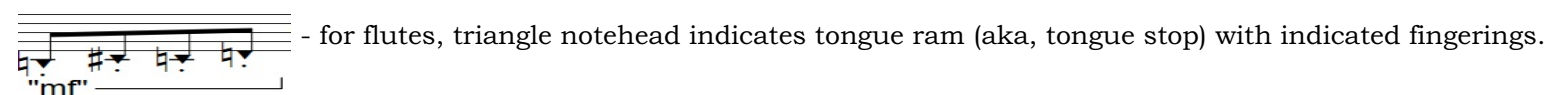


- fluttertongue

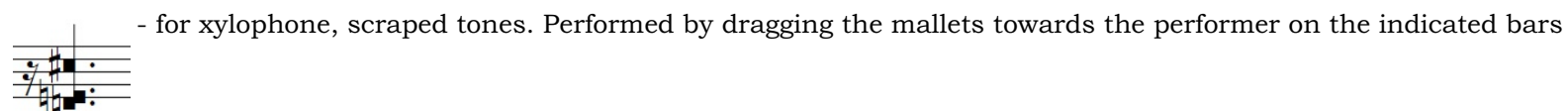


- for trumpets, trill between two indicated fingerings with air sound.

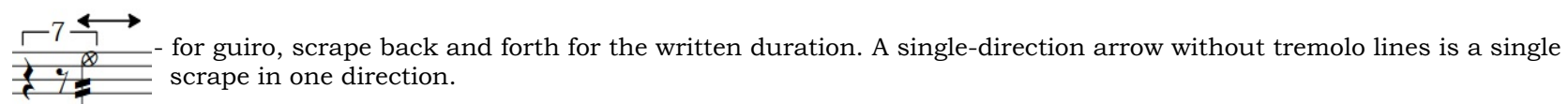
+ = for horn, stopped horn



### Percussion:



+ = for gong and suspended cymbal, choked sound (not actually struck at the same time). In the case of measure 10, percussion 3 should strike all three gongs and quickly mute the A $\flat$ : then mute the F and E in the indicated rhythm.



Abbreviations used:

xylo = xylophone  
 w.b. = woodblocks  
 glock. = glockenspiel  
 timp. = timpani  
 vib. = vibraphone  
 b.d. = bass drum  
 t.t. = tom-toms  
 t.b. = tubular bells  
 s.c. = suspended cymbal  
 s.d. = snare drum

Mallets (written in *italics*):

Percussion 1: hard rubber (x4), guiro stick.

Percussion 2: hard yarn (x3), soft yarn (x2).

Percussion 3: medium yarn (x3), tubular bell hammer (x2), medium rubber (x2), drum stick (ie snare stick) (x1), soft yarn (x1).

Approximate Duration: 4'30"

Nolan Krell

the forces of deformation, which seize the Figure's body and head, and become visible whenever the head shakes off its face.

for large wind ensemble

Full Score 2016/17

**A**  $\text{♩} = 72$

1/8 4/4 3/4 2/4 3/4

Flute 1  
Flute 2  
Flute 3  
Flute 4  
Oboe 1  
Oboe 2  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Clarinet in B $\flat$  4  
Bass Clarinet in B $\flat$   
Bassoon 1  
Bassoon 2  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Trumpet in B $\flat$  4  
Trombone 1  
Trombone 2  
Bass Trombone  
Euphonium  
Tuba  
Percussion 1  
Percussion 2  
Percussion 3

8  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Fl. 1 sfz "pp"

Fl. 2 sfz "pp"

Fl. 3 sfz "fff" "pp" 7:6

Fl. 4 sfz "fff" "pp" 7:6

Ob. 1 sfz "ppp" 5

Ob. 2 sfz "ppp" 5

Cl. 1 sfz fff 3

Cl. 2 fff 3

Cl. 3 fff 3

Cl. 4 fff 3

B. Cl. sfz ppp 3

Bsn. 1 sfz "ppp" 5 ppp 3

Bsn. 2 sfz "fff possible" "ppp" 5 ppp 3

Sop. Sax. fff smfz

Alto Sax. sfz

Ten. Sax. sfz

Bari. Sax. sfz ppp 3

Hn. 1 sfz "fff" p f smfz

Hn. 2 "fff" p f "ppp"

Hn. 3 "fff" p f "ppp"

Hn. 4 "fff" p f "ppp"

Tpt. 1 "fff" 5:3 ff smfz smpz 3

Tpt. 2 "fff" 5:3 ff

Tpt. 3 "fff" 5:3 ff

Tpt. 4 "fff" 5:3 ff

Tbn. 1 sfz sfz ppp 3

Tbn. 2 "p" ppp 3

B. Tbn. "p" ppp 3

Euph. sfz ppp 3

Tba. "p" ppp 3

Perc. 1 crotales hard rubber xyl. glock. mf mp 3

Perc. 2 hard yarn vib. timp. fff

Perc. 3 medium yarn gongs fff t.b. hammer t.b. gong (med. yarn) ppp



33

3/4 2/4 3/4 2/4 4/4

Fl. 1 "ppp" pp

Fl. 2 "ppp" "pp"

Fl. 3 "ppp" "pp"

Fl. 4 "ppp" "pp"

Ob. 1 "ppp" pp

Ob. 2 "ppp"

Cl. 1 ppp "ppp"

Cl. 2 "ppp"

Cl. 3 "ppp"

Cl. 4 "ppp"

B. Cl. ppp "ppp"

Bsn. 1 "ppp" pp

Bsn. 2 "ppp"

Sop. Sax. "pp" "pp"

Alto Sax. "pp" "pp"

Ten. Sax. "pp" "pp"

Bari. Sax. ppp "pp" ppp

Hn. 1 pp mf p f ppp "ppp" p f

Hn. 2 pp mf p f ppp "ppp" p f

Hn. 3 pp mf p f ppp "ppp" p f

Hn. 4 pp mf p f ppp "ppp" p f

Tpt. 1 ff "pp" mf

Tpt. 2 ff "pp" mf

Tpt. 3 ff "pp" mf

Tpt. 4 ff "pp" mf

Tbn. 1 "pp" ppp pp ppp

Tbn. 2 "pp" ppp ppp

B. Tbn. "pp" ppp ppp

Euph. "pp" ppp ppp

Tba. "pp" ppp ppp

Perc. 1 crotales xlyo. pp pp crotales pp

Perc. 2 vib. ppp pp

Perc. 3 med. yam. gongs ppp ppp ppp

Full Score

44  $\text{C}$  = 63

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, Cl. 4, B. Cl., Bsn. 1, Bsn. 2, Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Perc. 1, Perc. 2, Perc. 3

3/4, 4/4, 3/4, 4/4, 3/4

mf, pp, ppp, mp, smfz, f, ff, p, t.b. hammer, t.b., ped., xylo., w. b., med. rubber, s.c., s.d. (snare on) drum stick



54

3/4 4/4 3/4 4/4 3/4 2/4 3/4 3/4 4/4

Fl. 1 "ppp" "ppp"

Fl. 2 "ppp" "ppp"

Fl. 3 "ppp" "ppp"

Fl. 4 "ppp" "ppp"

Ob. 1 "pp" "pp"

Ob. 2 "pp" "pp"

Cl. 1 mp > pp pp > ppp ppp p p ppp

Cl. 2 "ppp" ppp p ppp

Cl. 3 "ppp" ppp p ppp

Cl. 4 "ppp" ppp p ppp

B. Cl.

Bsn. 1 "pp" ppp

Bsn. 2 "pp" ppp

Sop. Sax. mf ppp p ppp

Alto Sax. <"ppp">

Ten. Sax. <"ppp">

Bari. Sax. <"ppp"> ppp

Hn. 1 mf pp < mf

Hn. 2 "ppp" pp < mf

Hn. 3 "ppp" pp < mf

Hn. 4 "ppp" pp < mf

Tpt. 1 mf ff mf f "ppp" straight mute in

Tpt. 2 mf ff mf f "ppp" straight mute in

Tpt. 3 mf ff mf f "ppp" straight mute in

Tpt. 4 mf ff mf f "ppp" straight mute in

Tbn. 1 mf mp ppp

Tbn. 2 ppp

B. Tbn. ppp

Euph. ppp

Tba. ppp

Perc. 1

Perc. 2 tom-toms ppp bongo ppp b.d.-3 ppp

Perc. 3 ppp

65 **D**

Fl. 1 *pppp* *mf* *p* *mp* *pppp*

Fl. 2 *pppp* *mf* *p* *mp* *pppp*

Fl. 3 *pppp* *mf* *p* *mp* *pppp*

Fl. 4 *pppp* *mf* *p* *mp* *pppp*

Ob. 1 *pppp*

Ob. 2 *pppp*

Cl. 1 *flz.* *non flz.* *mp* *p* *pppp* *pppp*

Cl. 2 *pppp*

Cl. 3 *pppp*

Cl. 4 *pppp*

B. Cl. *pppp*

Bsn. 1 *pppp*

Bsn. 2 *pppp*

Sop. Sax. *pppp*

Alto Sax. *pppp*

Ten. Sax. *pppp*

Bari. Sax. *pppp*

Hn. 1 *pppp*

Hn. 2 *pppp*

Hn. 3 *pppp*

Hn. 4 *pppp*

Tpt. 1 *mf* *mf* *mp* *pppp* *f*

Tpt. 2 *mf* *mf* *mp* *pppp* *f*

Tpt. 3 *mf* *mf* *mp* *pppp* *f*

Tpt. 4 *mf* *mf* *mp* *pppp* *f*

Tbn. 1 *straight mute in* *pppp* *pppp*

Tbn. 2 *straight mute in* *pppp* *pppp*

B. Tbn. *straight mute in* *pppp* *pppp*

Euph. *straight mute in* *pppp* *pppp*

Tba. *straight mute in* *pppp* *pppp*

Perc. 1 *w.b.* *guiro* *pp* *ff* *mp* *pppp* *hard rubber w.b.*

Perc. 2 *bongo* *b.d. (mute off)* *pppp* *soft yarn* *b.d.* *pppp* *t.t.* *bongo* *pppp* *pppp*

Perc. 3 *(med. rubber) s.c.* *ff* *soft yarn* *s.d. (snare off)* *pppp* *pppp*

3/4 4/4 2/4

76  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1 "pppp" "pp"

Fl. 2 "pppp" "pp"

Fl. 3 "pppp" "pp"

Fl. 4 "pppp" "pp"

Ob. 1 "pppp" "pppp" "pppp"

Ob. 2 "pppp" "pppp" "pppp"

Cl. 1 "pppp" "pppp"

Cl. 2 "pppp" "pppp"

Cl. 3 "pppp" "pppp"

Cl. 4 "pppp" "pppp"

B. Cl. "pppp" "pppp"

Bsn. 1 "pppp" "pppp" "pppp" "pppp"

Bsn. 2 "pppp" "pppp" "pppp" "pppp"

Sop. Sax. "pppp" "<pppp>"

Alto Sax. "pppp" "<pppp>"

Ten. Sax. "pppp" "<pppp>"

Bari. Sax. "pppp" "pppp" "<pppp>"

Hn. 1 "pppp" "<pppp>" "pppp" "<pppp>"

Hn. 2 "pppp" "<pppp>" "pppp" "<pppp>"

Hn. 3 "pppp" "<pppp>" "pppp" "<pppp>"

Hn. 4 "pppp" "<pppp>" "pppp" "<pppp>"

Tpt. 1 mp mp "pppp" p "pppp"

Tpt. 2 mp mp "pppp" p "pppp"

Tpt. 3 mp mp "pppp" p "pppp"

Tpt. 4 mp mp "pppp" p "pppp"

Tbn. 1 "pppp" pppp "pppp"

Tbn. 2 "pppp" pppp "pppp"

B. Tbn. "pppp" pppp "pppp"

Euph. "pppp" pppp "pppp"

Tba. "pppp" pppp "pppp"

Perc. 1 guiro hard rubber w. b. guiro pppp pppp pp ppppp ppp pppp

Perc. 2 b. d. ppppp bongo pppp b. d. pppp t. t. pppp pppp

Perc. 3 s. c. pppp ppppp s. d. pppp s. c. pppp s. c. ppppp