

Four Toilers

for amplified ensemble

[flute, bass clarinet, violin, cello, piano, percussion, computer]

FULL SCORE

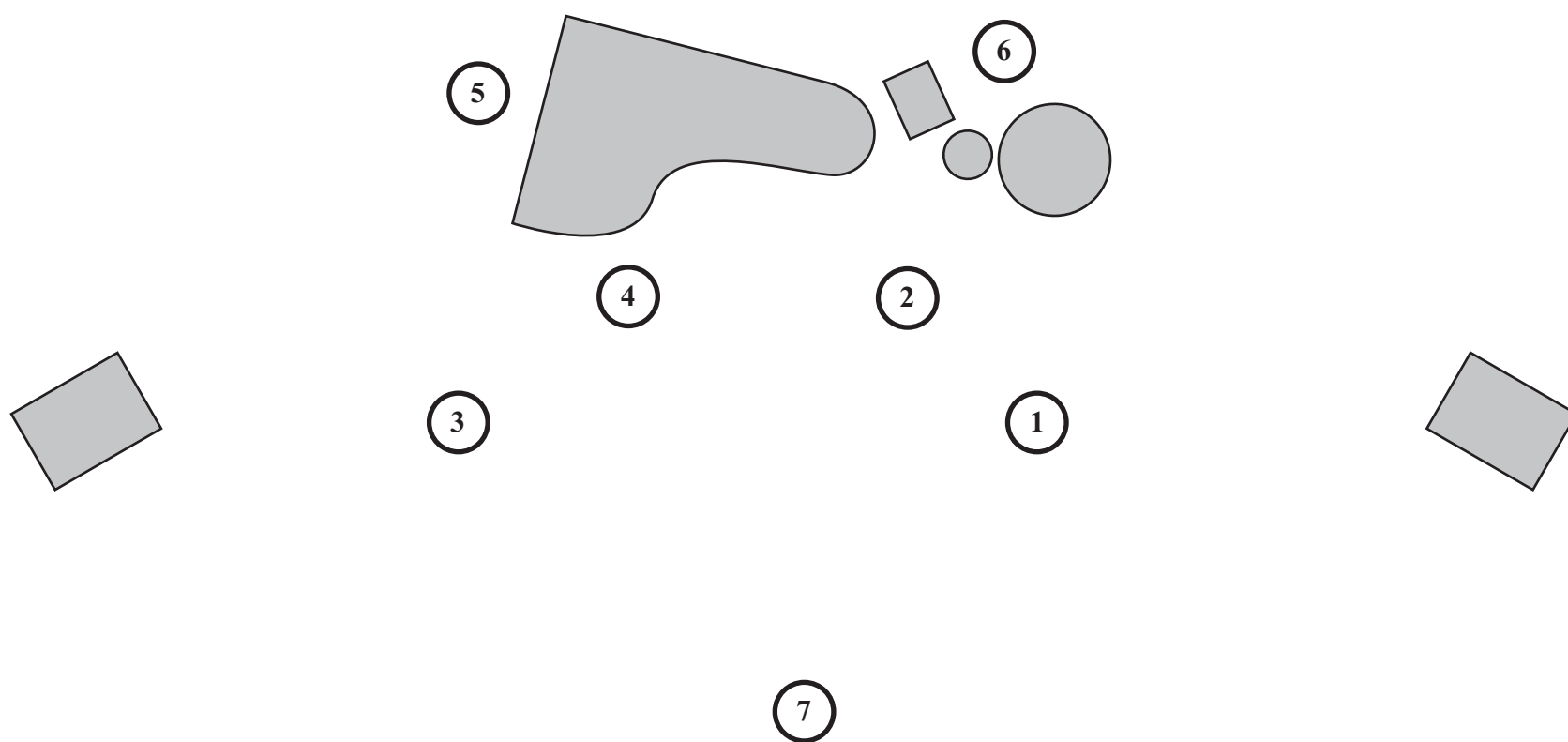
Scott Smallwood

cc 2012

Four Toilers

for amplified ensemble, including:

[1] flute, [2] bass clarinet in B \flat (with low B \flat extension), [3] violin, [4] violoncello,
[5] piano (grand piano, lid off), [6] percussion (bass drum, low tom, 2 cowbells),
[7] laptop (via max/msp-based application), stereo or multi-channel sound system w/ subwoofer(s)



**In burnt fields following spring fires,
drought grips the hard-land
with grey hands that must be pried from
flowered sheets stiff with fearsome sweat.**

**In this pastoral desolation, monks
chant the dry hours. Their long, cowed heads
pray over flapping pages of dirt and weed
as the eternal wheel spins behind their knees**

**and a long, taut cable keeps the measure of beats
binding each monk's brain to a hole in the ground:**

Rock petrus petrol

Petrus rock petrol

Petrol petrus rock

**O
core
graciously
hear us.**

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Notes

1.

Time signatures are generally expressed as composite signatures, with a dotted bar line indicating subdivisions. However, a **-** symbol represents a rest within the subdivided measure, and should be observed as a sub-measure rest.

2.

All instruments should play *n. vib* (no vibrato) always unless indicated otherwise.

3.

The 4 major sections should be played *attacca*

4.

Violin and Cello: Glisses are indicated with a thick line, which indicates not only a gliss, but the general shape of the glissando. This should be consistently observed as carefully as possible.

5.

Piano: If possible, the lid should be removed, as inside-piano playing is required, and this will also aid in cueing, as piano is the part best suited to cueing sections. Preparations are confined only to dampening some strings, and some plucking (*pizz*) and other string manipulation is called for. The pianist will need to utilize certain implements, including a small wooden dowel, and other mallets.

6.

Percussion: Instruments called for include bass drum (horizontally oriented), low-pitched tom (with dampening), two different cowbells (with dampening), and specific rim/shell sounds. Implements include wooden, soft, and hard felt mallets.

7.

Laptop: A Max/MSP-based application will be required to perform the piece, available from the composer. The performer, in addition to general mixing and spatial placement/panning of the amplified instruments, will be required to trigger and control specific sounds. In the score, starting and stopping sounds are indicated via a triangular (play) symbol, representing the keyboard key to press, a square (stop) symbol to stop the sound (using the same numbered key), and dynamics. The dynamics will be controlled via on-screen sliders, and may be mapped to a MIDI controller of your choice.



(see the software documentation for more details).

8.

Amplification: In general, all instruments should be individually miked and amplified. The piano and percussion may be best served by multiple microphones summed into submixes for that instrument. The laptop performer will require a stereo mix of the amplified ensemble for dynamic enhancement of the electronic sounds.

Placement of the dry amplification of the instruments should be mixed/diffused to taste based on the venue, sound system, and spatial features. It is important that the laptop performer have control over the entire mix, and ideally should be situated in the center of the hall, particularly if the piece is diffused into a multichannel environment.



I. 0103

6+6 $\text{♩} = 60$ play 2x

Flute

Bass Clarinet

Violin

Cello

Piano

Percussion

Laptop

mf evenly, individual bows, driving forward

f dampened strings

f swipe across lower strings (dampened) with small wooden dowel

large *mf* evenly, driving forward

tom

1.1 play 2x

Fl.

B. Cl.

Vn.

Vc.

Pno.

Perc.

Lap

mf *mp* *mf* *mp* *mf* *mp*

n.vib.

f

mf

mf

mf

1.2

All: play evenly, driving forward, cresc poco a poco

play 6x

Fl. *n.vib.*

B. Cl. *mf*

Vn. *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *mf*

Pno. *f*
8va dampened strings
 swiipe across lower strings (dampened) with small wooden dowel

Perc. *mf*

Lap (1)

1.3

attacca

Fl. *n.vib.* *fl.* *mf*

B. Cl. *mf*

Vn. *mf* *mp* *mf* *mp* *mf*

Vc.

Pno. swiipe across lower strings (dampened) with small wooden dowel

Perc.

Lap 1

II. 0607

11/4 ♩ = 50

Fl. *fl.*
pp < mf > pp

B. Cl.

Vn. *8^{va}*

Vc. *p*
I II n.vib.
mf

Pno.

Perc. *rim shell 1 shell 2*
BD
Bass Drum

Lap *2* *15^{ma}*
mp

2.1 All: play evenly, steady, long breaths ----- play 10x

Fl. *fl.*
pp < mf > pp

B. Cl. *mf*

Vn. *8^{va}*
p
n.vib.

Vc. *I II*
mf
icily, brilliant
mp

Pno. *dampened strings*

Perc. *wooden drumstick*
mp
mf one-handed roll, soft mallets

Lap *(2)*

2.2

Fl. *fl.*

B. Cl. *mf* *mp*

Vn.

Vc.

Pno. *mp* dampened strings

Perc. *mp*

Lap **2**

2.3

attacca

Fl.

B. Cl. *mp*

Vn.

Vc.

Pno. *mp* *lv.*

Perc. *mp* *lv.*

Lap

III. 0306

$3+6$
 4 ♩ = 100

Fl.

B. Cl.

Vn.

Vc.

Pno.

Perc.

Lap

tuning pin w/ small wooden stick

mf

frame w/ hard mallet

cowbells (2, dampened)

large tom

mf

large felt mallet

mf

mf

mf

Fl.

B. Cl.

Vn.

Vc.

Pno.

Perc.

Lap

3.1

fl.

mp

mp

ff

mf

f

pizz.

mf

p

mf

mf

mp

mp

mp

mp

mp

3.2

All: play evenly, steady, long breaths

play 12x

3.3

Fl. *mf* *fl.*

B. Cl. *mf* *mp* *mp* *ff*

Vn. *mf* *f* *mf* *p* *mf*

Vc. *mf* *f* *mf* *p* *mf*

Pno. *mf* *pizz.*

Perc. *mf* *mp* *mp* *mp* *mf* *mp*

Lap (3) 3

or: (*mf f ff*)

play this every other time, starting with the 2nd

attacca

Fl.

B. Cl.

Vn.

Vc.

Pno. *pizz.*

Perc. *mp* *mp* *mf* *mp* *mp* *mp*

Lap

IV. 0903

$5+6$
 4 ♩ = 60

Fl.

B. Cl.

Vn. *8va* ----->
mf

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

Pno. *mp*

Perc. *Lea* ----->
cowbells (2, dampened, w triangle beater)
BD *ff* dampened, large felt mallet *f mf* *ff* *f mf*

Lap 4

4.1

Fl. *mp* *mf* *f* *fl.* *mp* *mf* *f* *fl.*

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

Vn. *8va* ----->
mf

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

Pno. *mp*

Perc. *Lea* ----->
ff *f mf* *ff* *f mf*

Lap (4)

4.2

All: play evenly, steady, long breaths → play 12x

4.3

Fl. *mp* *mf* *f* *fl.* *f* *fl.* *mp* *mf* *f* *fl.* *f*

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

Vn. *mf*

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

Pno. *p* *f* *f* *mf* *f* *mf*

Perc. *ff* *f mf* *ff* *f mf*

Lap (4)

4.4

Fl. *mp* *mf* *f* *fl.* *f* *fl.* *mp*

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

Vn.

Vc.

Pno. *f* *mf*

Perc. *ff* *f mf* *ff*

Lap (4)

4

Scott Smallwood, Dec. 2012, Edmonton.