

Scott Mc Laughlin
2016

Abrash

Symphony Orchestra
11 minutes

Score in C

Piccolo (sounds 8ve higher)

2 Flute

3 Oboe

2 Clarinet in B \flat

Bass Clarinet in B \flat

2 Bassoon

Contrabassoon (sounds 8ve lower)

4 Horn in F (seated on risers on stage-edge 1&2 stage-left, 3&4 stage-right)

3 Trumpet in B \flat (tpt 1 harmon mute, tpt 2 & 3 straight mutes)

2 Trombone (tbn 1 harmon mute, tbn 2 straight mute)

Bass Trombone

Tuba

3 Percussion

1. crotales (including E5), metal beaters, 1 bow, bass drum

2. two low cymbals (ride or large crash), metal beaters, soft beaters, 1 bow

3. two low cymbals (ride or large crash), metal beaters, soft beaters, 1 bow

Harp

Strings

Notation and Performance

Seating: Horns should be seated on risers on opposite sides of the stage: 1&2 stage-left, 3&4 stage-right

Changes in general should always be smooth and gradual, take your time.

Glissandi should take the full notated duration, slow and gradual.

Clarinets multiphonics should be smooth, avoid splits and notes 'popping' out.

Bass clarinet and **bassoons** sometimes emphasise specific harmonics. This should be multiphonic-like, with some of the fundamental still audible.

Horns mostly use natural harmonics on a specified fundamental (E and C) and should be 'out of tune'. Players should NOT correct these pitch: especially the 7th and 11th partials: in E, the D (-31c) and A (-41c): in C, B \flat (-31c) and F (-41c).

‡

‡

Harmon mute technique (**trumpets/trombones**) requires only the slightest hand movement away from fully-closed. This allows the lowest and clearest harmonics to speak: a sound like vocal overtone singing.

All **brass** use **sung multiphonics**. If a player cannot perform this technique then just try singing octave lower, or just play the written pitch.

String parts play independently where indicated. All players in the part begin together but play independently until the next cue. **Diamond/flageolet** noteheads always indicate harmonic pressure: glissandi on diamond noteheads maintains harmonic finger pressure, resulting in brief additional pitches as the glissade passes over intervening harmonic nodes.

‡ = almost quartertone sharp (-41c : 11th partial)

‡ and † = slight inflection flat/sharp (20c)

Abrash

Scott Mc Laughlin

♩ = 48

A

The score is a full orchestral arrangement for a piece titled "Abrash" by Scott Mc Laughlin. It is in 3/4 time with a tempo of 48 beats per minute. The score is divided into several sections: woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, Oboe 3, Clarinet 1 & 2 in Bb, Bass Clarinet in Bb, Bassoon 1 & 2, Contrabassoon), brass (Horn 1 in E, Horn 2 in E, Horn 3 in C, Horn 4 in C, Trumpet 1 in Bb, Trumpet 2 & 3 in Bb, Trombone 1 & 2, Bass Trombone, Tuba), percussion (Percussion 1, 2, and 3), harp, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score includes various performance instructions such as dynamics (ppp, pp, p, mf, f, ff), articulation (accents, slurs), and specific techniques for the strings (divisi, sul ponticello, con sord). A rehearsal mark 'A' is placed at the beginning of the string section. The woodwinds and brass parts feature complex rhythmic patterns and dynamic shifts, while the percussion and harp provide a textured accompaniment. The string section plays a prominent role, with detailed bowing and vibrato instructions.

16

Picc. (gently lip slightly flat) *p* *mf* *p* (sim.)

Fl. 1&2 *pp* (gently lip flat)

Ob. 1&2 2. 1. (gently lip slightly flat) 1. a 2. 1.

Ob. 3 *p* *mf* *p* *mf* *p* *mf* *p* (gently lip sharp)

Cl. 1&2 1. (bring out 5th harmonic) (bring out 7th harmonic)

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

Bsn. 1&2 (2. bring out 3rd harmonic) (1. nat.) (2. bring out 5th harmonic) (lip) (overblow - not harsh) (overblow - not harsh)

Cbsn. *p* *mf* *p* *mf* *p*

Hn. 1 (11th partial) *p* *mf* *p* *mf* *p* *mf* *p*

Hn. 2 'dark' (7th partial) *pp* *mf* *pp* *mp* *pp* *mp*

Hn. 3 (11th partial) *p* *mf* *p* *mf* *p* *mf* *p*

Hn. 4 'dark' *pp* *p* 'dark' *pp* *mp*

Tpt. 1 (sing upper note) (still w/ harmonic) *pp* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 2&3 2. (sing upper note) *pp* *p*

Tbn. 1&2 1. Harmonic (2. con sord.) (1. still harmonic) 1. 2. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B. Tbn. ord. (7th harmonic of C) con sord. ord. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f*

Tba. con sord. ord. *pp* *mf* *pp* *mp*

Perc. Bowed Crotales *mf*

Hp. 1

Vln. I *f* *p* + desk 4 + desk 5

Vln. II *f* *p* + desk 4

Vla. sul IV, long bows, stagger entries, each player independent, repeat until rehearsal C increasing sul pont *p/mf* (gentle swells)

Vc. 'G' desk to 'Bb' 'F' desk to 'E' sul IV, long bows, stagger entries, each player independent, repeat until rehearsal C *p/mf* (gentle swells)

Db. div. a 4 (G, Gb, D, A) *p* *f*

B

32

Picc. *p* *mf* *pp* *p*

Fl. 1&2 *p* *f* *pp* *p*

Ob. 1&2 *mf* *p* *f* *pp* *p*

Ob. 3 *mf* *p* *f*

Cl. 1&2 *mf* *pp* *p*

B. Cl. *mf* *p* *f* *p*
(bring out = 5th harmonic) (bring out = 5th harmonic)

Bsn. 1&2 *p* *mf* *p* *mf*
(overblow - not harsh)

Cbsn. *mf* *p* *mf* *mf*

Hn. 1 *mf* *p* *f*
(14th partial)

Hn. 2 *p* *mf*
(10th partial)

Hn. 3 *mf* *p* *f*
(14th partial)

Hn. 4 *pp* *p* *mf*
(nat. harmonics in C)

Tpt. 1 *p* *mf* *p*
con sord

Tpt. 2&3 *mf* *p* *mf*
a 2

Tbn. 1&2 *mf* *p* *mf* *p* *mf*

B. Tbn. *pp* *f*

Tba. *pp* *mf*

Crot. *f* *f* *f*
L.v. [to Bass Drum] Bass Drum [to crotale]

Perc. *pp*
low cymbal soft sticks L.v.

Perc. *p*
2 Cymbals Bowed L.v. sempre 2 Cymbals Bowed L.v. sempre

Hp. I *p*

Vln. I *ff* *ppp*
+ desk 6 + desk 7 (sonorous, not rough) desk 6/7 fade out desk 4/5 fade out desk 3 fade out desk 2 fade out (still div.)

Vln. II *ff* *ppp*
+ desk 5 + desk 6 (sonorous, not rough) desk 5/6 fade out desk 3/4 fade out desk 2 fade out (still div.)

Vla. *ff* *f*
extreme sul pont: allow pitch to split solo arco sul IV

Vc. *ff* *f* *pp*
increasing sul pont extreme sul pont: allow pitch to split pizz (l.v.) solo arco sul IV

Db. *pp* *f* *p* *f* *ff*
(sonorous, not rough) increasing sul pont extreme sul pont: allow pitch to split l.v. solo sul IV

B

50

Picc. *pp*

Fl. 1&2

Ob. 1&2

Ob. 3

Cl. 1&2 *M1* *pp*

B. Cl. *p*

Bsn. 1&2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

Perc. *mf* [to Bass Drum] *pp* [to Crotales]

Perc.

Perc.

Hp. I *pp* 'dark/muffled' (as before) *p*

Vln. I *pp* solo I *pp* solo IV *pp*

Vln. II *ppp* *molto sul pont, slow bows allow pitch to split*

Vla. *ppp* *p*

Vc. *ppp* *pp*

Db. *ppp* solo 2, sul III *pp* (2) *ppp*

C

Picc. *pp*

Fl. 1&2

Ob. 1&2

Ob. 3

Cl. 1&2 *pp* M2

B. Cl. *p*

Bsn. 1&2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

Perc. *mf* *l.v.* [to Bass Drum]

Perc.

Perc.

Hrp. 1 *l.v.*

C

Vln. I

Vln. II

Vla.

Vc.

Db. *pf* (with gentle swells on strong harmonics) repeat until cue

pf (with gentle swells on strong harmonics)

sul IV, play independently, allow any harmonics to emerge during glissando *s.p.*

66 **D**

Picc. *p*

Fl. 1&2 *p*

Ob. 1&2 *p*

Ob. 3 *pp*

Cl. 1&2 *p*

B. Cl. *p*

Bsn. 1&2 *a 2 p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Hp. 1

D

Vln. I

Vln. II

Vla.

Vc.

Db.

long bows, play independently, allow any harmonics to emerge during slow glissando *s.p.*

p (with gentle swells on strong harmonics)

pp (with gentle swells on strong harmonics)

repeat until cue

repeat until cue

77

Picc. *p*

Fl. 1&2 *p*

Ob. 1&2 *a 2 p*

Ob. 3 *pp*

Cl. 1&2 *pp*

B. Cl. *p*

Bsn. 1&2 *a 2 pp*

Cbsn.

Hn. 1 (7th partial) *p mp*

Hn. 2 *p mp*

Hn. 3 (7th partial) *p mp*

Hn. 4 *p mp*

Tpt. 1 *p mf* con sord (sing upper note)

Tpt. 2&3 *a 2 p mf* con sord (sing upper note)

Tbn. 1&2 *p mf* a 2 con sord (sing upper note)

B. Tbn. *p mf* con sord (sing upper note)

Tba. *p mf* con sord (sing upper note)

Perc. Bass Drum *pp p mp*

Perc.

Perc.

Harp 1

Vln. I *pf* (with gentle swells on strong harmonics) repeat until cue

Vln. II repeat until cue

Vla.

Vc.

Db.

Freeze mid-gliss, sustain this note/sound