

SCOTT BLASCO

MONUMENT

FOR ORCHESTRA

2008

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INSTRUMENTATION:

2 Flutes (2nd doubling piccolo)

2 Oboes

2 Clarinets in B \flat

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Tenor trombones

Bass Trombone

Tuba

Timpani

Perc 1: Glockenspiel

Perc. 2: Vibraphone

Perc. 3: Suspended cymbal

Perc. 4: Bass drum

Strings

TRANSPOSED SCORE

DURATION: C. 5 MINUTES

MONUMENT is a short orchestral work, originally intended as the first movement of a since-abandoned multi-movement sinfonia. The movement explores a single enormous harmony, spanning seven octaves, by highlighting and combining different registral areas in a manner inspired by the shifting of mottled light on a large stone. It is dedicated to and written as a monument in memory and honor of victims of unjust violence, guided by the words of Pope St. John Paul II in the encyclical *Veritatis Splendor*:

“Whatever is hostile to life itself, such as any kind of homicide, genocide, abortion, euthanasia and voluntary suicide; whatever violates the integrity of the human person, such as mutilation, physical and mental torture and attempts to coerce the spirit; whatever is offensive to human dignity, such as subhuman living conditions, arbitrary imprisonment, deportation, slavery, prostitution and trafficking in women and children; degrading conditions of work which treat labourers as mere instruments of profit, and not as free responsible persons: all these and the like are a disgrace, and so long as they infect human civilization they contaminate those who inflict them more than those who suffer injustice, and they are a negation of the honour due to the Creator.”

SCOTT BLASCO is a composer and sound artist currently residing in Pullman, Washington. He is a founding member of the Kansas City-area electroacoustic new music ensemble The Digital Honkbox Revival, and is an active performer of live electronic music. Scott teaches composition, theory, and electronic music at Washington State University. He received his doctorate in music composition at the University of Missouri-Kansas City, and holds degrees in music from Western Michigan University and Calvin College and in theology from Fuller Theological Seminary, where he studied theology and the arts.

MONUMENT

Scott Blasco

Grave and forceful (♩=66)

A

2 Flutes: *ff*, *mf*, *f*, *ff*. Includes Piccolo part.

2 Oboes: *ff*, *ff*, *mp*, *f*, *mp*, *ff*, *f*.

2 Clarinets in Bb: *ff*, *ff*, *mp*, *f*, *mp*, *ff*, *f*.

2 Bassoons: *ff*, *ff*, *mp*, *f*, *mp*, *ff*, *f*.

4 Horns in F: *ff*, *p*, *ff*.

3 Trumpets in C: *ff*, *p*, *ff*.

2 Tenor Trombones: *ff*, *mp*, *ff*.

Bass Trombone: *ff*, *p*, *ff*.

Tuba: *ff*, *p*, *ff*.

Timpani: *ff sempre*.

Glockenspiel: *f sempre*.

Vibraphone: *f sempre*.

Suspended Cymbal: *ff*, *f*. Includes L.R. markings.

Bass Drum: *ff*, *f*. Includes L.R. markings.

Grave and forceful (♩=66)

A

Violin I: *ff*, *mp*, *ff*. Includes *divisi, free bowing* instruction.

Violin II: *ff*, *mp*, *ff*. Includes *divisi, free bowing* instruction.

Viola: *ff*, *mp*, *ff*. Includes *divisi, free bowing* instruction.

Violoncello: *ff*, *mp*, *ff*. Includes *divisi, free bowing* instruction.

Contrabass: *ff*, *mp*, *ff*. Includes *free bowing* instruction.

B

This page of a musical score, page 2, contains the following instruments and parts:

- 2 Fl.** (Flutes): Starts with *mp*, then *f*, then *mp*, and finally *ff* in section B.
- 2 Ob.** (Oboes): Starts with *ff*, then *mp*, then *f*, then *p*, and finally *ff* in section B.
- 2 Cl.** (Clarinets): Starts with *f*, then *mp*, then *f*, then *p*, and finally *ff* in section B.
- 2 Bsn.** (Bassoons): Starts with *p*, then *mf*, then *ff*, and finally *ff* in section B.
- 4 hn.** (Horns): Starts with *p*, then *p*, then *p*, and finally *ff* in section B.
- 3 C Tpt.** (Trumpets): Starts with *p*, then *p*, then *ff*, and finally *ff* in section B.
- 2 Tbn.** (Trumpets): Starts with *p*, then *p*, then *ff*, and finally *ff* in section B.
- B. Tbn.** (Baritone Trumpet): Starts with *p*, then *p*, then *ff*, and finally *ff* in section B.
- Tba.** (Tuba): Starts with *p*, then *p*, then *ff*, and finally *ff* in section B.
- Timp.** (Timpani): Continues with a rhythmic pattern.
- Glk.** (Glockenspiel): Remains silent.
- Vib.** (Vibraphone): Starts with a *simile* marking.
- Sus. Cym.** (Suspended Cymbal): Starts with *f* in section B.
- Bs. Dr.** (Bass Drum): Remains silent.
- Vln. I** (Violins I): Starts with *mp*, then *mp*, and finally *ff* in section B.
- Vln. II** (Violins II): Starts with *mp*, then *mp*, and finally *ff* in section B.
- Vla.** (Viola): Starts with *mp*, then *mp*, and finally *ff* in section B.
- Vc.** (Violoncello): Starts with *mp*, then *mp*, and finally *ff* in section B.
- Cb.** (Cello): Starts with *mp*, then *mp*, and finally *ff* in section B.

The score includes various musical notations such as slurs, ties, and dynamic markings. A section labeled 'B' begins in the third measure of the first system.

17

2 Fl. *mf* *p* *f* *mp*

2 Ob. *f* *mp* *mf*

2 Cl. *ff* *mp*

2 Bsn. *p*

4 hn. *p*

3 C Tpt. *p*

2 Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

Glk.

Vib. Gradually expand to include higher octaves

Sus. Cym.

Bs. Dr.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

C

2 Fl. *mp* *ff* *p* *f* *mp* *p*

2 Ob. *ff* *p* *f* *mf* *p*

2 Cl. *ff* *p* *f* *mf* *p*

2 Bsn. *ff* *mp* *p*

4 hn. *ff* *p* *pp*

3 C Tpt. *ff* *p*

2 Tbn. *ff* *p*

B. Tbn. *ff* *p*

Tba. *ff* *p*

Timp.

Glk.

Vib.

Sus. Cym. *fp* *ff* l.r.

Bs. Dr.

C

Vln. I *ff* *pp*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

37 **D** A little slower

E

F

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

4 hn.

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Glk.

Vib.

Sus. Cym.

Bs. Dr.

D A little slower

E

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

H Pushing ahead (♩ = 72)

I

2 Fl. *p* [Flute]

2 Ob.

2 Cl. *pp*

2 Bsn. *pp*

4 hn. *pp* *mf*

3 C Tpt.

2 Tbn. *pp* *p*

B. Tbn. *pp* *p*

Tba.

Timp.

Glk.

Vib.

Sus. Cym.

Bs. Dr.

H Pushing ahead (♩ = 72)

I

Vln. I *mf* *p* *mf* *mp* *p* *mf* *pp*

Vln. II *mf* *p* *mp < mf* *mp* *p* *mp < mf* *pp*

Vla. *mp* *p* *mp < mf* *p* *mp < mf* *pp*

Vc. *mp* *p* *mp < mf* *p* *mp* *p* *mp < mf*

Cb. *mp* *p* *mp < mf* *p* *mp* *p* *mp < mf*

86

2 Fl. *Piccolo*

2 Ob.

2 Cl.

2 Bsn.

ff *mf* *ff*

4 hn. *bells up* *ff*

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

ff *mf* *ff* *mf* *ff*

Timp.

Glk. *ff*

Vib. *ff*

Sus. Cym. *l.r.* *sim.*

Bs. Dr. *ff* *p* *f* *p* *ff* *p* *f*

Improvise on provided pitches in the manner of windchimes (transpose as desired)

Vln. I

Vln. II

Vla.

Ve.

Cb.

ff *mf* *ff* *mf* *ff*

