

SCOTT BLASCO

MONUMENT II: CRUCIFIXUS
FOR THREE PLAYERS

2015

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ABOUT THE MUSIC

MONUMENT II: CRUCIFIXUS is a short work for instrumental trio, written for the Cruci Project concert at the 2015 Day of Learning in Community at Northwestern College in Orange City, Iowa. The second in a series of works articulating a single enormous non-repeating seven-octave scale that I call the “Monument” scale, its three sections are a reflective response to a series of prints by visual artist Eric Robinson of the crucifixion of Christ. As with other works in the series, 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.”

DURATION: c.4 minutes

SCORE IN C

THIS SCORE IS NOTATED FOR HIGH, MIDDLE, AND LOW VOICES. EARLIER VERSIONS FOR FLUTE/B♭ CLARINET/CELLO AND FLUTE/ALTO SAX/CELLO ARE INCLUDED AS WELL.

SCOTT BLASCO is a composer and sound artist currently residing in Pullman, Washington. He teaches composition, theory, and electronic music at Washington State University, and is a founding member of the Kansas City-area electroacoustic new music ensemble The Digital Honkbox Revival. Scott 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.

SECTION 2: MORE INTENSE, FOCUSED

c. 12-15" (system)

H *mp* With occasional brief trills to E \flat , but without breaking sustained tone. Allow duration of each repetition to vary a bit.

M

L *mp* $\text{♩} = \text{c. } 60$ *raspy* *tr* Vary duration freely

c. 20-25" (system)

H High and low voices continue to repeat their respective patterns until rests just before SECTION 3

M *freely, quasi improvisando* *mp* *mf*

L

c. 25-30" (system)

H High and low voices continue to repeat their respective patterns until... In time

M $\text{♩} = \text{c. } 54$ *mp*

L *mp* *mp* >

SECTION 3: HAZY, SCATTERED

c. 35-45" (system)

H *p* Sustained, with brief trills to B \sharp , unsynchronized with other voices. Breathe or break as needed, re-accenting attack afterward. *n.*

M *p* Sustained, with brief trills to G \sharp , unsynchronized with other voices. Breathe or break as needed, re-accenting attack afterward. *n.*

L *p* Sustained, with brief trills to B \flat , unsynchronized with other voices. Breathe or break as needed, re-accenting attack afterward. *n.*

synchronize release

VERSION FOR FLUTE, ALTO SAXOPHONE, AND CELLO

Written for the "Cruci Project" concert at Northwestern College's 2015 Day of Learning in Community

MONUMENT II: CRUCIFIXUS

dedicated in memory and honor of victims of unjust violence

Transposing Score

Scott Blasco (b. 1978)

SECTION 1: HUSHED, SLOW

c. 35-45" (system)

Flute

Alto Saxophone

Violoncello

Wait for cello to repeat 3-5 times before entering.

$\text{♩} = \text{c. } 60$

p (flexible rhythm)

con sordino, sul tasto

c. 5"

c. 10-12"

c. 20-25" (system)

Fl.

Sax.

Vc.

freely, quasi improvisando

p

p \leftarrow *mf*

Cello and saxophone continue to repeat their respective patterns until SECTION 2

c. 20-25" (system)

Fl.

Sax.

Vc.

p

mf

tr

Cello and saxophone continue to repeat their respective patterns until SECTION 2

SECTION 2: MORE INTENSE, FOCUSED

c. 12-15" (system)

c. 5"

Fl. *mp* With occasional brief trills to E \flat , but without breaking sustained tone. Allow duration of each repetition to vary a bit.

Sax.

Vc. *mp* $\text{♩} = \text{c. } 60$
ord., flautando *tr* Vary duration freely

c. 20-25" (system)

Flute and cello continue to repeat their respective patterns until rests just before SECTION 3

Fl. *freely, quasi improvisando*

Sax. *mp* *mf*

Vc.

c. 25-30" (system)

Flute and cello continue to repeat their respective patterns until...

In time

Fl. *mp* $\text{♩} = \text{c. } 54$ *mp*

Sax. *mp*

Vc. *mp*

SECTION 3: HAZY, SCATTERED

c. 35-45"

synchronize
release

Fl. *p* Sustained, with brief trills to B \sharp , unsynchronized with saxophone and cello. Breathe as needed, re-accenting attack afterward. *n.*

Sax. *p* Sustained, with brief trills up to A \sharp , unsynchronized with flute and cello. Breathe as needed, re-accenting attack afterward. *n.*

Vc. *p* *poco sul pont., flautando*
sul C Sustained, with brief trills up to B \flat , unsynchronized with flute and saxophone. Bow freely, re-accenting attack on down bows. *n.*

VERSION FOR FLUTE, B \flat CLARINET, AND CELLO

Written for the "Cruci Project" concert at Northwestern College's 2015 Day of Learning in Community

MONUMENT II: CRUCIFIXUS

dedicated in memory and honor of victims of unjust violence

Transposed Score

Scott Blasco (b. 1978)

SECTION 1: HUSHED, SLOW

c. 35-45" (system)

Flute

Clarinet in Bb

Violoncello

p (flexible rhythm)

p

Wait for cello to repeat 3-5 times before entering.

$\text{♩} = \text{c. } 60$

con sordino, sul tasto

c. 5"

c. 10-12"

c. 20-25" (system)

Fl.

Cl.

Vc.

p

p *mf*

freely, quasi improvisando

Cello and clarinet continue to repeat their respective patterns until SECTION 2

c. 20-25" (system)

Fl.

Cl.

Vc.

p *mf*

tr

Cello and clarinet continue to repeat their respective patterns until SECTION 2

SECTION 2: MORE INTENSE, FOCUSED

c. 12-15" (system)

Fl. *mp* With occasional brief trills to E \flat , but without breaking sustained tone. Allow duration of each repetition to vary a bit.

Cl.

Vc. *mp* $\text{♩} = \text{c. } 60$
ord., flautando *tr* Vary duration freely

c. 20-25" (system)

Fl. Flute and cello continue to repeat their respective patterns until rests just before SECTION 3

Cl. *mp* *mf* *freely, quasi improvisando*

Vc.

c. 25-30" (system)

Fl. Flute and cello continue to repeat their respective patterns until... In time $\text{♩} = \text{c. } 54$ *mp*

Cl. *mp* *mf*

Vc. *mp*

SECTION 3: HAZY, SCATTERED

c. 35-45"

Fl. *p* Sustained, with brief trills to B \sharp , unsynchronized with saxophone and cello. Breathe as needed, re-accenting attack afterward. *n.*

Cl. *p* *subtone* Sustained, with brief trills up to A \sharp , unsynchronized with flute and cello. Breathe as needed, re-accenting attack afterward. *n.*

Vc. *p* *poco sul pont., flautando* *sul C* Sustained, with brief trills up to B \flat , unsynchronized with flute and saxophone. Bow freely, re-accenting attack on down bows. *n.*

synchronize
release