

SCOTT BLASCO

WE SHALL ALL BE CHANGED...

DOUBLE CHACONE FOR ORCHESTRA

2008

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INSTRUMENTATION:

Piccolo
Flute
Oboe
English Horn
B-flat Clarinet
B-flat Bass Clarinet
Bassoon
Contrabassoon

2 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone

Timpani

Perc 1: Bass Drum
Perc. 2: Field Drum, Suspended Cymbal, Large Gong
Perc. 3:Orchestral Bells (1 player)
Perc. 4: Xylophone/Vibraphone (1 player)

Harp

Strings

TRANSPOSED SCORE

DURATION: C. 8 MINUTES

WE SHALL ALL BE CHANGED... is an orchestral double chaconne consisting of two themes, one formed of a melodic wedge expanding around a sustained tone, the other a chorale setting of a recurring melody. The two themes are at first presented separately, then fragmented and combined, and finally fused into a new theme that sets the melody of the chorale over a harmonic progression combining elements of both of the originals.

SCOTT BLASCO is a composer and sound artist currently residing in Pullman, Washington. He is a board member of the Kansas City Electronic Music and Arts Alliance (KcEMA) and a founding member of the Kansas City-area electroacoustic new music ensemble The Digital Honkbox Revival. 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.

This page of a musical score, labeled '4' and 'B', is for a symphony orchestra. It begins with a tempo marking of $\text{♩} = 108$. The score is divided into several systems of staves, each for a different instrument or section. The instruments listed on the left are: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), C. A. (Clarinet in A), Cl. (Clarinet in Bb), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Cbsn. (Contrabassoon), Hn. (Horn), C Tpt. (Trumpet in C), Tbn. (Trombone), B. Tbn. (Tuba), Timp. (Timpani), Bells, Xyl. (Xylophone), Perc. 3 and 4 (Percussion), Hp. (Harp), Vln. I and II (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). Performance instructions like *simile* and *arco* are also present. The music is written in a complex, multi-measure format with frequent time signature changes (4/4, 3/4, 2/4, 3/2, 4/2).

♩ = ♩ (♩ = 54)

42

Fl. *mf*

Picc. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf mp mf*

Cbsn. *mf mp mf*

Hn. *mf*

Hn. *mf*

C Tpt. *f mf*

C Tpt. *f mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *f mf*

Bells *mf*

Xyl. *mf*
Vibraphone
pedal each chord

Perc. 3 *f mf*

Perc. 4 *f mf*

Hp. *mf mp*
D^b C^b B^b | E^b F[#] G^b A^b | A^b | E^b | A^b

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

64

Fl. *mp* *p*

Picc. *mp*

Ob. *mp* *p*

C. A. *mp* *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *mp*

Hn. *pp* muted

C Tpt. *pp* muted

Tbn. *p* *mp*

Tbn. *p* *mp*

B. Tbn. *mp*

Timp. *mp* *mp*

Bells *mp* *p*

Vib. *p* *mp*

Perc. 3

Perc. 4

Harp. *p* *mp* C# Eb F#

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

F

More Agitated (♩=66)

82

Fl. *f* 9 3 9:8

Picc. *f* 5 3 3 3

Ob. *f*

C. A. *f*

Cl. *f* 3 7 3 5 5

B. Cl. -

Bsn. -

Cbsn. -

Hn. *f* *mf*

Hn. *f* *mf*

C Tpt. *f* *mf*

C Tpt. *f* *mf*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

Bells *f*

Vib. *f*

Perc. 3 -

Perc. 4 -

Hp. *f* D4 C# B4 F#

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

86

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Timp.

Bells

Vib.

Perc. 3

Perc. 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pp

f

mp

pizz

pedal gliss

Red.

C# G#

Bb

D# C# B# | Eb F# G# Ab

94

Fl. *f* *mp*

Picc.

Ob. *f* *mp*

C. A.

Cl. *mp*

B. Cl. *mp* *f*

Bsn. *mp* *f* *mp*

Cbsn.

Hn. *f*

Hn. *f*

C Tpt.

C Tpt.

Tbn. *f*

Tbn. *f*

B. Tbn.

Timp.

Bells *f* *mp* *f* *mp* *f* *Lr.*

Vib. *f* *mp* *f* *mp* *f*

Perc. 3

Perc. 4

Hp. *f* *mp* *f* *mp* *f*

Vln. I *f* *mp* *f* *mp* *f*

Vln. II *f* *mp* *f* *mp* *f*

Vla. *f* *mp* *f* *mp* *f*

Vc. *f* *mp* *f* *mp* *f*

Cb. *f* *mp* *f* *mp* *f*

I

109

Fl. *mf* *f* *f*

Picc. *f* *f* *f*

Ob. *mf* *f* *f*

C. A. *mf* *f* *f*

Cl. *f* *f* *f*

B. Cl. *f* *f* *f*

Bsn. *mf* *f* *f*

Cbsn. *f* *f* *f*

Hn. *f* *f* *f*

Hn. *f* *f* *f*

C Tpt. *f* *f* *f*

C Tpt. *f* *f* *f*

Tbn. *f* *f* *f*

Tbn. *f* *f* *f*

B. Tbn. *f* *f* *f*

Timp. *f* *f* *f*

Bells *f* *f* *f*

Vib. *f* *f* *f*

Perc. 3 *f* *f* *f*

Perc. 4 *f* *f* *f*

Large gong *f*

Hp. *f* *f* *f*

Vln. I *f* *f* *f*

Vln. II *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

arco

arco

This page of a musical score, numbered 14, contains the following instruments and parts:

- Flute (Fl.):** Part 1, starting at measure 113. Includes a 7:4 time signature.
- Piccolo (Picc.):** Part 1.
- Oboe (Ob.):** Part 1.
- Clarinet in A (C. A.):** Part 1.
- Clarinet in Bb (Cl.):** Part 1.
- Bass Clarinet (B. Cl.):** Part 1.
- Bassoon (Bsn.):** Part 1.
- Contrabassoon (Cbsn.):** Part 1.
- Horn in F (Hn.):** Part 1 and Part 2.
- Trumpet in C (C Tpt.):** Part 1 and Part 2.
- Trombone in Bb (Tbn.):** Part 1 and Part 2.
- Bass Trombone (B. Tbn.):** Part 1.
- Timpani (Timp.):** Part 1, including dynamic markings *f* and *fp*.
- Bells:** Part 1.
- Vibraphone (Vib.):** Part 1.
- Percussion 3 (Perc. 3):** Part 1, including dynamic markings *f* and *fp*.
- Percussion 4 (Perc. 4):** Part 1, including dynamic marking *f*.
- Harpsichord (Hp.):** Part 1.
- Violin I (Vln. I):** Part 1.
- Violin II (Vln. II):** Part 1.
- Viola (Vla.):** Part 1.
- Violoncello (Vc.):** Part 1.
- Double Bass (Cb.):** Part 1.

J
120

Fl. *ff*

Picc. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Bells *ff*

Vib. *ff*

Perc. 3 *ff*

Perc. 4

Harp *ff*
D \sharp C \sharp B \sharp | E \sharp F \sharp G \sharp A \sharp

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl. *mf* *ff* 5 6 6 3

Picc. *mf* *ff* 3 5

Ob. *ff* 3 3

C. A. *ff* 3 3

Cl. *ff* 5 7 6

B. Cl. *ff* 7 3 5 5

Bsn. *ff* 7 5

Cbsn. *mf* *ff* 6 6 3

Hn. *mf* *fp* *ff*

Hn. *mf* *ff* *fp* *ff*

C Tpt. *mf* *ff* *fp* *ff*

C Tpt. *mf* *ff* *fp* *ff*

Tbn. *mf* *ff* *fp* *ff*

Tbn. *mf* *ff* *fp* *ff*

B. Tbn. *mf* *ff* *fp* *ff*

Timp. *ff* *p* *ff*

Bells *ff*

Vib. *fp* *ff* pedal each chord

Perc. 3

Perc. 4 *ff*

Hp. *Ch* *Gh*

Vln. I *div.* *fp* *ff*

Vln. II *div.* *fp* *ff*

Vla. *div.* *fp* *ff*

Vc. *fp* *ff*

Cb. *fp* *ff*

149

Fl. *10* *6* *3* *6* *3* *6* *3*

Picc. *5* *5* *5*

Ob. *3*

C. A. *3*

Cl. *11* *6* *3* *6* *3* *6* *3* *6*

B. Cl. *5* *3* *5* *5* *5* *5*

Bsn. *5* *5* *7* *7*

Cbsn. *3* *6* *3* *6* *3* *6* *3*

Hn. *ff* *mp*

Hn. *ff* *mp*

C Tpt. *ff* *mp*

C Tpt. *ff* *mp*

Tbn. *ff* *mp*

Tbn. *ff* *mp*

B. Tbn. *ff* *mp*

Timp. *ff*

Bells

Vib. *ff*

Perc. 3

Perc. 4

Hp.

Vln. I *ff* *all* *mp*

Vln. II *ff* *all* *mp*

Vla. *ff*

Vc. *ff*

Cb. *ff*

L

153

Fl. *fff*

Picc. *fff*

Ob. *fff*

C. A. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. *fff*

Hn. *fff*

C Tpt. *fff*

C Tpt. *fff*

Tbn. *fff*

Tbn. *fff*

B. Tbn. *fff*

Timp. *fff*

Bells *fff*

Vib. *mp* *fff* *Red.*

Perc. 3

Perc. 4 *fff*

Hp. *fff* *F# G# Ab*

Vln. I *fff* *div.*

Vln. II *fff* *div.*

Vla. *fff* *all* *div.*

Vc. *mp* *fff* *pizz.*

Cb. *mp* *fff* *pizz.*

