

SCOTT BLASCO

MONUMENT III
CHARLESTON, SUMMER OF 2015
FOR WIND ENSEMBLE AND ELECTRONICS

2015

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MONUMENT III: CHARLESTON, SUMMER OF 2015 FOR WIND ENSEMBLE AND ELECTRONICS

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MONUMENT III: CHARLESTON, SUMMER OF 2015 is a tribute and memorial to the nine men and women murdered in an act of racist terrorism while at prayer in Emanuel African Methodist Episcopal Church in Charleston, South Carolina in June 2015.

The opening movement, “SayTheirNames,” is an invocation of the power of memory articulated through the names of victims of violence. The nine names are heard fragmented and echoing in the electronic sounds, tuned to the chords heard in the ensemble. It is structured as nine statements of a simple pattern heard in percussion and brass, each repetition of which grows progressively longer, and closes with a gesture of ascending prayer.

The heart of liturgy is prayer, a reaching-out of the temporal and contingent toward the eternal living Creator. “Liturgy of Remembrance,” the closing movement of Monument III, is a wordless prayer, a memorial meditation for the lives lost in Charleston and for the many lives lost to the same cancer of racist violence both before and after. A continuous pulse of three notes, cast in a meter of seven 16th notes (2+3+2, 2+3+2...), is articulated throughout by a trio of marimba, vibraphone, and guitar. Against this pulse the long chant-like melody unfolds, its phrases demarcated by five punctuations in percussion and low instruments.

Monument III was written for Dr. Danh Pham and the WSU Symphonic Wind Ensemble. As with other works in my Monument series, this work is written as a monument in memory and honor of victims of unjust violence. Monument III is dedicated to Rev. Clementa Pinkney, Cynthia Hurd, Tywanza Sanders, Sharonda Coleman-Singleton, Susie Jackson, Ethel Lee Lance, Rev. DePayne Middleton-Doctor, Rev. Daniel Simmons Sr., and Myra Thompson. Memory eternal, memory eternal, memory eternal.

INSTRUMENTATION:

Piccolo

2 Flutes

2 Oboes

3 Clarinets in B \flat

Bass Clarinet in B \flat

2 Bassoons

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

4 Horns in F

2 Trumpets in C

2 Tenor trombones

Euphonium

Tuba

Double Bass

Electric Guitar

Percussion (6 players):

Timpani

Glockenspiel, Tam-tam, Bass Drum

Vibraphone

Marimba

Chimes (stage right)

Chimes (stage left)

Live Electronics

TRANSPOSED SCORE

DURATION: C. 10 MINUTES

REVISED AUGUST 2017

MONUMENT III: Charleston, Summer of 2015

I. Say Their Names

Scott Blasco (b. 1978)

BMI

Steady, not heavy, $\text{♩} = 108$

Musical score for woodwinds and strings. The score is divided into four measures with time signatures 3/8, 5/8, 3/8, and 4/4. The instruments listed are Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, Bassoon 1, Bassoon 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. Dynamics include *pp*, *f*, and *p*. The Piccolo and Flute 1 parts feature complex rhythmic patterns with slurs and accents.

Steady, not heavy, $\text{♩} = 108$

Musical score for brass, guitar, computer, and percussion. The score is divided into four measures with time signatures 3/8, 5/8, 3/8, and 4/4. The instruments listed are Trumpet in C 1, Trumpet in C 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1, Trombone 2, Euphonium, Tuba, Double Bass, Electric Guitar, Computer, Timpani, Glockenspiel, Marimba, Vibraphone, Chimes stage left, and Chimes stage right. Dynamics include *f* and *p*. The Electric Guitar part is marked with a Roman numeral II and *f*. The Computer part has three triggers labeled Trigger 1, Trigger 2, and Trigger 3. The percussion parts include Timpani, Glockenspiel, Marimba, Vibraphone, Chimes stage left, and Chimes stage right, with specific articulation instructions like "very articulate" and "pedal down throughout".

A **B**

10 11 12 13 14 15 16 17

Picc. *p* *f* *fp* *mf* *p*

Fl. 1 *f* *f* *fp*

Fl. 2 *f* *f* *fp*

Ob. 1 *f* *p* *p* *f* *p* *mf*

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

Cl. 1 *p* *f* *p* *mf* *pp* *mp*

Cl. 2 *p* *f* *p* *mf* *pp* *mp*

Cl. 3 *f* *p* *p* *f* *p*

B. Cl. *f* *p* *f* *p* *mf* *pp* *pp*

Bsn. 1 *f* *p* *f* *p* *f* *fp* *pp*

Bsn. 2 *p* *f* *p* *p* *f* *fp* *pp*

A. Sax. 1 *pp* *ff* *p* *pp* *ff* *p* *fp* *pp*

A. Sax. 2 *pp* *ff* *p* *pp* *ff* *p* *fp* *pp*

T. Sax. *pp* *ff* *p* *pp* *ff* *p*

Bari. Sax. *pp* *ff* *p* *pp* *ff* *p* *pp*

C Tpt. 1

C Tpt. 2

Hn. 1 *f* *fp* *f* *fp*

Hn. 2 *f* *fp*

Hn. 3 *p*

Hn. 4

Tbn. 1

Tbn. 2 *p* *mf* *pp*

Euph. *p* *f* *p*

Tba. *f* *p* *f* *p*

Db. *f* *p* *f* *p* *p* *mf* *pp*

E. Gtr.

Comp. Trigger 4 Trigger 5 *p*

Timp.

Orch. Bells *p*

Mar.

Vib. *p*

Chimes L. *p*

Chimes R. *p*

3/8 9/8 3/8 4/4 7/8 4/4 7/8 3/8 7/8

20 **7/8** **C** **3/8** **2/4**

Picc. *f* *p* *mf*

Fl. 1 *pp* *p* *mf* *p* *mp* *mf* *mf*

Fl. 2 *pp* *p* *mf* *p* *mp* *mf*

Ob. 1 *p* *mf* *p* *mf* *mf*

Ob. 2 *p* *p* *mf* *p* *mf*

Cl. 1 *p* *mf* *mp* *mf*

Cl. 2 *p* *mf*

Cl. 3

B. Cl. *mf*

Bsn. 1 *p* *mf* *p* *mf* *mp* *mf*

Bsn. 2 *mf* *pp* *fp* *pp* *mp* *mf*

A. Sax. 1 *pp* *mf* *mp* *mf*

A. Sax. 2 *pp* *mf*

T. Sax. *mf* *pp*

Bari. Sax. *mf*

C Tpt. 1 *pp* *mf* *pp*

C Tpt. 2 *pp* *mf* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Euph.

Tba.

Db.

E. Gr. *p* *fp* let ring, but do not rearticulate Trigger 6 *p*

Comp. *mp*

Timp.

Orch. Bells *mf* *mp*

Mar. *mf* *mp*

Vib. *mf* *mp*

Chimes L *p* *mf* *p* *play boxed notes freely, not too fast, like wind chimes*

Chimes R *p* *mf* *p* *play boxed notes freely, not too fast, like wind chimes*

38

3/8 2/4 7/8 2/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

C Tpt. 1

C Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Euph.

Tba.

Db.

E. Gtr.

Comp. Trigger 8

Timp.

Orch. Bells

Mar.

Vib.

Chimes L

Chimes R

f, *mp*, *p*, *ff*

46 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Picc. mf

Fl. 1 f mf

Fl. 2 f mf

Ob. 1 f mf

Ob. 2 f mf

Cl. 1 f mf

Cl. 2 f mf

Cl. 3 p f p mf

B. Cl. p f p f p p

Bsn. 1 p f p mf

Bsn. 2 p f p f p p

A. Sax. 1 f p f p

A. Sax. 2 f p f p

T. Sax. f p f p p mf

Bari. Sax. p f p f p p

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

C Tpt. 1 f p p mf p

C Tpt. 2 f p p mf p

Hn. 1 f p f

Hn. 2 f p mf

Hn. 3 f p f

Hn. 4 f p mf

Tbn. 1 f p p mf p mf

Tbn. 2 f p mf

Euph. p f p f p p

Tba. f p f p p mf

Db. f mf

E. Gtr. f

Comp. Trigger 9, then all triggers at random

Timp.

Orch. Bells

Mar.

Vib. f mf

Chimes L f mf , decrescendo

Chimes R f mf , decrescendo

57

Picc. *mp* *pp* *p*

Fl. 1 *pp* *p*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *p*

Cl. 2 *pp*

Cl. 3 *p* *mp* *pp* *pp* *p* *pp*

B. Cl. *mp* *p* *pp* *p* *pp*

Bsn. 1 *p* *mp* *pp* *pp* *p* *pp* *p*

Bsn. 2 *mp* *p* *pp* *p* *pp*

A. Sax. 1

A. Sax. 2

T. Sax. *p* *mp* *pp* *pp* *p* *pp*

Bari. Sax. *mp* *p* *pp* *p* *pp*

C Tpt. 1

C Tpt. 2

Hn. 1

Hn. 2 *p*

Hn. 3

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *mp* *p* *pp* *p* *pp*

Tba. *p* *mp* *pp* *pp* *p* *pp*

Db. *pp*

E. Gtr. *p* *pp*

Comp. *silence*

Timp. *pp*

Orch. Bells *p* *pp*

Mar. *p* *pp*

Vib. *pp* *pedal up, mute all*

Chimes L. *pp* *pedal up, mute all*

Chimes R. *pp* *pedal up, mute all*

II. Liturgy of Remembrance

Slow and meditative, ♩ = 80

A

B

5/4 3/4 5/4 4/4 3/4 5/4 3/4 5/4

Piccolo

Flute 1

Flute 2

Oboe 1 *solo*
p

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet in B♭

Bassoon 1 *p*

Bassoon 2 *p*

Alto Saxophone 1 *solo*
p

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Slow and meditative, ♩ = 80

5/4 3/4 5/4 4/4 3/4 5/4 3/4 5/4

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Tuba

Double Bass

Computer *Trigger 1 (resonance with chimes)*
p

Timpani *p*

Tam-tam and Bass Drum *p*

Chimes stage left *p*

Chimes stage right *p*

Electric Guitar *p*

Vibraphone *p*

Marimba *p*

7
16

Continue steady repetition. This pulsation should remain metrically independent of the surrounding music until cued to end in the final bar.

CONDUCTOR: cue this group of instruments at each rehearsal number for dynamic changes. The group should not adjust timing at cues.

C
5/4

2/4

5/4

2/4

4/4

3/4

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 *mp*

Ob. 2 -

Cl. 1 -

Cl. 2 -

Cl. 3 -

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

A. Sax. 1 *mp*

A. Sax. 2 -

T. Sax. -

Bari. Sax. *p*

5/4

2/4

5/4

2/4

4/4

3/4

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

Tba. *p*

Db. *p* *pp*

Comp. *p*
Gradually fade in drone. Follow ensemble dynamics, remaining audible but unobtrusive.

Timp. *p*

T.-t. B.D. *p*

Chimes L *p*

Chimes R *p*

E. Gtr. *mp*

Vib. *mp*

Mar. *mp*

D

24 *solo* *mf* **5/4** **3/4** **5/4** **3/4** **5/4** **3/4**

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

A. Sax. 1 *mf*

A. Sax. 2 *p*

T. Sax. *p*

Bari. Sax. *mp*

5/4 **3/4** **5/4** **3/4** **5/4** **3/4**

Hn. 1 *p*

Hn. 2

Hn. 3 *p*

Hn. 4 *p*

Tba. *mp*

Db. *mp* *p*

Comp. *mp*

Timp. *mp*

T.-t. B.D. *mp*

Chimes L *mp*

Chimes R *mp*

E. Gtr. *mf*

Vib. *mf*

Mar. *mf*

34

Picc. *mf*

Fl. 1 *mf* *mp* Repeat freely, asynchronous but in tempo

Fl. 2 *mf* *mp* Repeat freely, asynchronous but in tempo

Ob. 1 *mf* *mp* Repeat freely, asynchronous but in tempo

Ob. 2 *mf* *mp* Repeat freely, asynchronous but in tempo

Cl. 1 *mf* *mp* Repeat freely, asynchronous but in tempo

Cl. 2 *mf* *mp* Repeat freely, asynchronous but in tempo

Cl. 3 *mf* *mp* Repeat freely, asynchronous but in tempo

B. Cl. *mf* *p*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf*

A. Sax. 1 *mf*

A. Sax. 2 *p* *mf* *p* *p*

T. Sax. *mf* *p*

Bari. Sax. *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4

Tba. *mf*

Db. *mf* *mp*

Comp. *mf*

Timp. *mf*

T.-t. B.D.

Chimes L *mf* *mp* Repeat freely, varying tempo slightly as desired

Chimes R *mf* *mp* Repeat freely, varying tempo slightly as desired

E. Gtr. *mf*

Vib. *mf*

Mar. *mf*

39 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

$\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tba.

Db.

Comp.

Timp.

T-t. B.D.

Chimes L

Chimes R

E. Gtr.

Vib.

Mar.

F

49 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Picc. p

Fl. 1 $< p$

Fl. 2 $< p$

Ob. 1 p

Ob. 2 *As before, with gradual decrescendo to bar 55* mp pp

Cl. 1 $< p$

Cl. 2 *As before, with gradual decrescendo to bar 55* mp pp

Cl. 3 $< p$

B. Cl. $< p$

Bsn. 1 $< p$

Bsn. 2 $< p$

A. Sax. 1

A. Sax. 2

T. Sax. mf

Bari. Sax. mf

$\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn. 1 mf $< p$

Hn. 2 mf

Hn. 3 mf $< p$

Hn. 4 mf

Tba. mf

Db. mf p pp *pizz* p

Comp. *Begin slow decresc. of drone* *Drone silent*

Timp. mf

T.-t. B.D. mf

Chimes L *Repeat freely, in tempo, with gradual decrescendo to end* mf mp *mute* pp

Chimes R *Repeat freely, in tempo, with gradual decrescendo to end* mf mp *mute* pp

E. Gtr. mf *Gradual decrescendo, following ensemble dynamics* p *Watch for cue from conductor*

Vib. mf p *

Mar. mf p