

Anders Monrad

”DeeJay Monsterwheel and The Schuberthill Gang”

For 2 violins, Viola, Cello, Doublebass, Bb-Clarinet, Horn in F and Bassoon

dec. 2008 – jan. 2009

Score

Performers note:

“DeeJay Monsterwheel and The Schuberthill Gang” is a composition in three movements for a very classical group of instruments, which is mainly associated with Franz Schuberts “Octet in F-major, opus 166”.

While it is composed for such a classical music constellation, the musical material and the arrangement of the material is predominantly connected to certain rhythmical music genres and the working methods associated with these genres.

As the basis, the piece is made out of 8 different smaller pieces, each representing different kinds of rhythmical concepts in 4/4-meter: “Bossa Nova”-, “Funk”-, “Disco”- & “rock”-related rhythms combined with an often pronounced chromaticism and modaljazz-like harmonic progressions.

“DeeJay Monsterwheel and The Schuberthill Gang” is composed as a kind of “dancemix”, where the mentioned 8 original pieces has been mixed together in various ways - Inspired by the way *drum 'n bass*- or *Jungle*-artists uses samples from older Jazz- or Rock-records to create their own music, or when nightclub-DJ's mixes together different music with the same beat, fading from one record to another. The Title refers to these references – “DeeJay Monsterwheel” is a DJ-like pseudonym for my name “Monrad”, while “The Schuberthill gang” refers partly to Franz Schubert and partly to the classic hiphop-group “The Sugarhill Gang”.

The overall character of this music should therefore be uncompromisingly rhythmical – with a constant insisting rhythmical drive or “groove” (to use a rock-terminology). The rhythm is quite simple, never departing from a stubborn 4/4-meter. The Harmony is always a means to emphasize this rhythm, with a constant “forward-pointing” chromatisism, and aggressive emphasis on the second and fourth beat. Rhythmical enterprise is of utmost importance in the playing of this music.

The Three movements must be played continuously right after each other, without a break, apart from the written out silence in the ending of each movement. The important point is, that the feeling of the 4/4-groove is never lost.

8

B♭ Cl.

pp *pp* *p* *p*

8

Fl.

pp *pp* *p* *p* *mp* *sempre*

8

Bsn.

pp *pp* *p* *p* *mp* *sempre*

8

Vln. I

sempre f (*f*)

Vln. II

sempre f (*f*)

Vla.

sempre f (*f*)

Vc.

pizz. *f* *mp* *sempre*

Cb.

pizz. *f* *mp* *sempre*

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2/4 B

B♭ Cl. *mp* *mp*

Hn. *mp*

Bsn. *p*

Vln. I *mf* *mp* *pizz.* *p* *f* *p* *f*

Vln. II *mf* *mp* *pizz.* *p* *f* *p* *f*

Vla. *mp* *sempre*

Vc. *arco*

Cb. *mf*

C

B♭ Cl. *p* *mf* *p* *f*

Hn. *p* *mf* *p* *f*

Bsn. *p* *mf* *p* *f*

Vln. I *mp* *f* *mf* *f > mf*

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

Vla. *mp* *mf*

Vc. *f* *mf*

Cb. *pizz.* *mp* *f* *mf*

29

B♭ Cl.

mp *f* *mf* *D* *5* *3*

Hn.

mp

Bsn.

mp *mp*

Vln. I

f *mp* *f*

Vln. II

mp *f*

Vla.

mp *f* *mf*

Vc.

mp *f* *arco* *mf*

Cb.

(pizz.) *mp* *f*

36

B♭ Cl.

p

Hn.

p

Bsn.

p *pp*

Vln. I

arco *mf* *p*

Vln. II

col legno batt. *p*

Vla.

arco sul pont. *p*

Vc.

mf *dim.*

Cb.

(pizz.) *p*

E

B♭ Cl. *p*

Hn. *p*

Bsn. *ppp* *p*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *f*

Cb. *p* *p* *pp*

ordinario

arco I.

pizz.

F

B♭ Cl. *p* *mf*

Hn. *mp* *mf*

Bsn. *mp* *mf*

Vln. I *mp* *pizz.* *arco* *mp*

Vln. II *pizz.* *mf* *arco* *p* *pp*

Vla. *mp* *pizz.* *pp*

Vc. *mp* *p* *pp*

Cb. *mf*

55 G

B♭ Cl. *f* *mp*

Hn. *f* *mp*

Bsn. *f* *mp*

Vln. I *f* *mp*

Vln. II *ppp* *mf* *f* *mp*

Vla. *arco* *mf* *f* *mp*

Vc. *ppp* *mf*

Cb. *pizz* *mf*

61 H

B♭ Cl. *mf* *(mf)* *f* *mf*

Hn. *mf* *(mf)* *f* *mf*

Bsn. *mf* *(mf)* *f* *mf* *mp*

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

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

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

Vc. *pizz.* *mf*

Cb.

6 1

B♭ Cl. *mf* *mp*

Hn. *p* *mf* *mf*

Bsn. *mf* *p* *mf* *mf*

Vln. I *p* *col legno batt.* *mf* *con sordino grande*

Vln. II *p* *col legno batt.* *mf* *con sordino grande*

Vla. *p* *col legno batt.* *mf* *mf*

Vc. *col legno batt.* *f*

Cb.

J

B♭ Cl. *mp*

Hn. *mp* *p*

Bsn. *mp* *p* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *col legno batt.* *arco ordinario* *mp* *mp*

Cb. *arco* *mp* *mp*

85

B♭ Cl. *mp* *subito f*

Hn. *mf*

Bsn. *mf* *subito f*

Vln. I *mp* senza sordino grande sul pont. *pp*

Vln. II *mp*

Vla. *mf* arco sul pont. *pp*

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

Cb. *mp* *mp* *mp*

91

B♭ Cl. *mp* *p* *p*

Hn. *p*

Bsn. *mp* *p* *p*

Vln. I *p* sul pont.

Vln. II senza sordino grande *p* sul pont.

Vla. *p* sul pont.

Vc. *mp* pizz. *mf*

Cb. *mp* pizz. *mf*

8
98

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

attacca (in tempo)

$\bullet = 100$

Clarinet in Bb

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Contrabass

[illegible]

2
73

B♭ Cl. *pp* *mp* *p* *mf*

Hn. *pp* *mp* *p* *mf*

Bsn. *pp* *mp* *p* *mf*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.* sul pont. poco a poco al

Vc. *cresc.* sul pont. poco a poco al

Cb. *f* *p* *mf*

arco

19 B

B♭ Cl. *mp* *ff* *mf* *f*

Hn. *mp* *ff* *mf* *f*

Bsn. *mp* *ff* *f*

Vln. I *ff* *p* *cresc.* *f* *p*

Vln. II *ff* *p* *cresc.* *f* *p*

Vla. *ff* *p* *cresc.* *f* *p*

Vc. *ff* *mf* *f*

Cb. *mp* *ff* *p* *pizz.* *f*

sul pont. poco a poco al ordinario

26 3

B♭ Cl. *p* *f* *mf* C

Hn. *mp* *f* *mf*

Bsn. *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf* pizz.

Vc. *f* *mf*

Cb. *mf* *f* *mf* let vibrate

33 D

B♭ Cl. *mp*

Hn. *mp*

Bsn. *mp*

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

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

Vla. *f* arco *mf* *f*

Vc. *f* *mp* *mf*

Cb. arco *mp*

[illegible]

52

B♭ Cl.

52

Hn.

52

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

mp

p

pizz.

mp

[illegible]

64 H

B♭ Cl. *pp* *mf*

Hn. *pp* *mf* *mp*

Bsn. *mf*

Vln. I *col legno batt.* *p* *p*

Vln. II *col legno batt.* *p* *p*

Vla. *arco* *pizz.* *p* *p*

Vc. *arco* *pizz.* *arco sul tasto* *mp*

Cb. *mf* *p*

75 I

B♭ Cl. *mp* *mp*

Hn. *mp* *mp*

Bsn. *mp* *mp*

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mp* *mp*

Cb. *p* *p*

85 J 7

B♭ Cl. *f* *mf* *mp*

Hn. *f* *mp*

Bsn. *mp* *f* *mp*

Vln. I arco sul pont. *mp* *pp* *mp* *pp* *mp* *f* *mf* *mp*

Vln. II arco sul pont. *mp* *pp* *mp* *pp* *mp* *f* *mf* *mp*

Vla. arco sul pont. *mp* *pp* *mp* *pp* *mp* *f* *mf* *mp*

Vc. sul pont. *mp* *pp* *mp* *pp* *mp* *f* *mf* *mp*

Cb. *p* *pp* *pp* *pp* *pp*

92 K

B♭ Cl. *f* *mp* *ff* > *p* < *ff* *ff*

Hn. *mf* *p* *ff* > *p* < *ff* *ff*

Bsn. *mf* *p* *ff* > *p* < *ff* *ff*

Vln. I sul pont. poco a poco al ordinario *mf* *p* *ff* > *p* < *ff* *ff*

Vln. II sul pont. poco a poco al ordinario *mf* *p* *ff* > *p* < *ff* *ff*

Vla. sul pont. poco a poco al ordinario *mf* *p* *ff* > *p* < *ff* *ff*

Vc. sul pont. poco a poco al ordinario *mf* *p* *ff* > *p* < *ff* *ff*

Cb. arco sul pont. poco a poco al ordinario *p* *ff* > *p* < *ff* *ff*

The three full bar rests
to be conducted in tempo,
and then attacca.

attacca (in tempo)

♩ = 100

Clarinet in B♭

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Contrabass

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

73 B

B♭ Cl. *mf* *ff*

Hn. *mf* *ff*

Bsn. *mf* *ff*

Vln. I *mp* *f* *mf* arco sul pont.

Vln. II *mp* *mf* *f* col legno batt. *f*

Vla. *mp* *f* col legno batt.

Vc. *mp* *mf* *f* *ff*

Cb. *f* *mf* *ff* *f*

19 C

B♭ Cl. *mf* *f* *mp* *f*

Hn. *mf* *f* *mf* *mp*

Bsn. *mf* *f* *mf* *mf*

Vln. I *mf* *f* *mf* *f* ordinario

Vln. II *mf* *f* *mf* *mp* arco ordinario

Vla. *mf* *mf* *mf* *mp* arco ordinario

Vc. *mf* *mf* *mf* *mf* arco

Cb. *mf* *mp* arco

26

B♭ Cl. *mp* *mp* 3

Hn.

Bsn. *f*

Vln. I *mp* *f*

Vln. II *mp*

Vla. *mf* sul pont.

Vc. *mf*

Cb. *f* *f*

32

B♭ Cl. *mf* *mp* **D**

Hn. *mf* *f* *mf* *f*

Bsn. *mf*

Vln. I *mp* *f* *mf* *mp* sul pont.

Vln. II *mp* sul pont. *mp*

Vla. *mf*

Vc. *mf* *f* *mf* *f* *mf*

Cb. *f*

437

B♭ Cl. *f* *mf* *mp* *p* E

Hn. *f* *mf* *mp* *p*

Bsn. *f* *mf* *mp* *p*

Vln. I *f* *mf* *mp* *p* *ordinario* *mp*

Vln. II *f* *mf* *mp* *p* *ordinario* *mp*

Vla. *f* *mf* *mp* *p* *ordinario* *mp*

Vc. *f* *mf* *mp* *p* *mp*

Cb. *f* *mf* *mp* *p* *pizz.* *mp*

438

B♭ Cl. *mf* *p* F

Hn. *mf* *p*

Bsn. *mf* *p*

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

Vln. II *mf* *mp* *p*

Vla. *mf* *mp* *pizz.* *mf*

Vc. *mf* *mp* *mp*

Cb. *arco* *mp*

50 G 5

B♭ Cl. *mf*

Hn. *mf*

Bsn. *mf*

Vln. I *mf* *p* *sul pont.*

Vln. II *f* *col legno batt.* *p* *arco sul pont.*

Vla. *mp* *pizz.*

Vc. *mp* *col legno batt.*

Cb.

56 H

B♭ Cl. *mf* *f* *p*

Hn. *mf* *f*

Bsn. *mf* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *mp* *f* *p* *arco sul pont.*

Vc. *mp* *f* *p* *arco sul pont.*

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

6
63

B♭ Cl. *f* *p* *f*

Hn. *f* *f*

Bsn. *p* *f* *p* *f*

Vln. I *pp* *mf* *mf* *ff*

Vln. II *pp* *mf* *mf* *ff*

Vla. *mf* *mf* *ff*

Vc. *mf* *mf* *ff*

Cb. *mp* *mp* *mp*

1
69

B♭ Cl. *f* *f*

Hn. *f* *f*

Bsn. *f* *f*

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

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

Vla. *f* *f*

Vc. *f* *f*

Cb. *mp* *f* *arco*

75

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mp* *f* *ff* *f* *ff* *f* *ff* *mf*

f *f* *mp* *f* *ff* *f* *ff* *f* *ff* *mf*

mp *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

81

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

f *f* *mf* *p* *sul pont.* *p*

f *f* *mf* *p* *sul pont.* *p*

f *f* *mf* *p* *sul pont.* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *f* *f* *f* *f* *f*

8
37

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

p

mf

p

mf

ordinario

p

mf

ordinario

p

mf

ordinario

p

mf

ordinario

mf

arco

mf

92

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

mp

p

pp

mf

ff

mp

p

pp

mf

ff

mp

p

pp

f

ff

p

pp

f

ff

mp

pp

f

ff

mp

pp

f

ff

mp

pp

pizz.

f

p

99

B♭ Cl.

99

Hn.

99

Bsn.

99

Vln. I

Vln. II

Vla.

Vc.

Cb.

Duration: I. 4:00
II. 4:00
III. 4:00
12:00