

BIG SHOW

for Flute, Oboe, Clarinet in Bb, French Horn (F) and Bassoon

CONCERT SCORE

ASHER TOBIN CHODOS

Big Show is in three movements:

1. Accord in the Corral
2. Mellerdrammer
3. The Cows Come Home

There are no special techniques and no doublings in this piece.

Comment

We can think of polyphony as the type of musical accord that emerges from dissenting voices. One of Elliott Carter’s most important contributions was to increase the degree of diversity in a polyphonic texture, and to develop a harmonic palate robust enough to accommodate the resultant complexity. He has a million ways of construing musical individuality and as many strategies for keeping simultaneous individualities coherent. In its commitment to authentic dissent, Carter’s music exudes integrity and feels inviting in spite of its remoteness from traditional chords and melodies.

The idea of an American composer protecting individual freedoms and representing individuals in a state of graceful coexistence is an alluring one, and many have seen Carter’s music as quintessentially American in exactly this way. There is no doubt that his music is a national treasure. Less clear is the relationship it bears to American democracy as actually practiced today.

Our democracy is a big show, which should not be a controversial statement for anyone. If Carter’s infinitely subtle filigree stands in for an idealized version of democracy, this piece attempts to reckon with the version we live with every day. These voices are corralled, their choices are proscribed, their dissent is attenuated and abortive. The music, in other words, inhabits a difficult world, one modeled after the present political moment. Big Show is an attempt to discover beauty and humor there.

Unisons

This is an occasionally humorous piece, but it is also a piece about the perils of unison. Make the whole thing rhythmically punchy and the unisons (of which there are very many) as clean and puritanical as possible.

Fermatas

This piece uses two kinds of fermata. Pointed fermatas are brief; these should be 1.5” to 4”, whatever feels musical to the ensemble. Rounded fermatas indicate true cadences and should be somewhat longer.

Tempo ad lib

There are a handful of solo sections marked *tempo ad lib*. Liberties within these sections should be really extreme. Take a lot of time.

I. Accord in the Corral

Concert Score

musical score for the first system of "The Swan" by Maurice Strakosky. The score is for five instruments: Flute, Oboe, Clarinet in Bb, French Horn in F, and Bassoon. The tempo is marked as "mechanical, insistent, agitato" with a quarter note equal to 100. The key signature has one flat (Bb). The time signature is 3/8. The score is divided into two systems. The first system has 8 measures. The second system has 8 measures. The score includes various dynamics (mf, f, pp, ppp, p, sfz) and articulations (accents, slurs, staccato). The Flute and Oboe parts have a "mechanical, insistent, agitato" character, while the Clarinet and French Horn parts are "mellow". The Bassoon part is "stomping" and "sempre f". The second system has a "poco rit" section followed by a "a tempo" section. The Flute and Oboe parts have a "light and airy" character in the final measures.

[illegible]

36

Fl.

mp *f* *p*

Ob.

mp *f* *p*

Cl. in Bb

mp *f* *p*

F. Hn in F

mp *f* *p*

Bsn

sfz *sfz* *sfz* *sfz*

pp *pp* *pp* *pp*

sfz *sfz* *sfz* *sfz*

sempre forte and staccato

blank, non vib

blank

blank

blank

more determined

[illegible]

This musical score is for measures 63 through 72 of 'The Swan' from The Nutcracker. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), French Horn in F (F. Hn in F), and Bassoon (Bsn.).

Measure 63: The Flute part begins with a melodic line marked 'stand out' and includes a quintuplet. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon has a rhythmic accompaniment.

Measure 64: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 65: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 66: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 67: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 68: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 69: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 70: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 71: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

Measure 72: The Flute part continues with a melodic line marked 'blend'. The Oboe, Clarinet, and Horn parts have rests, while the Bassoon continues its accompaniment.

[illegible]

[illegible]

161

Fl. *mf*

Ob. *> p* *mf*

Cl. in Bb *p*

F. Hn in F *mp* *mf* *p*

Bsn *p*

flz.

H quasi march ♩ = 120

p *mf* *p* *pp* *f* *ppp*

p *mp* *mf* *p* *pp* *f* *ppp*

mf *p* *pp* *f* *ppp*

mf *p* *pp* *f* *ppp*

mf *p* *pp* *f* *ppp*

174

Fl. *mp* *f* *mp* *f* *pp* sub. *mf* cresc. *f* *ff* solo

Ob. *mp* *f* *mp* *f* *pp* sub. *mf* cresc. *f* *ff* *p* <

Cl. in Bb growl *f* *mp* *f* *mp* *f* *pp* sub. *mf* cresc. *f* *ff*

F. Hn in F *f* *mp* *f* *mp* *f* *pp* sub. *mf* cresc. *f* *ff*

Bsn flz. *f* *mp* *f* *mp* *f* *pp* sub. *mf* cresc. *f* *ff*

184

Fl. *p* *f* *mf* *pp* *f* *f* *p* *f* > *p*

Ob. *f* *p* sub. *mp* *pp* *mf* *pp* *f* *f* *p* *p*

Cl. in Bb *p* *espress* *mp* *pp* *mf* *pp* *f* *f* *p* *f* > *p*

F. Hn in F *p* *pp* *mf* *pp* *f* *f* *p* *f*

Bsn *p* *p* *pp* *mf* *pp* *f* *f* *p* *f*

stand out

193

Fl.

Ob.

Cl. in Bb

F. Hn in F

Bsn

solo

pp *<* *mf* *pp* *f* *ff* *mp* *pp* *mp* *pp* *mp* *dim. poco a poco*

pp *<* *mf* *pp* *f* *ff* *mp* *pp* *mp* *pp* *mp* *dim. poco a poco*

pp *<* *mf* *pp* *f* *ff* *mp* *pp* *mp* *pp* *mp* *dim. poco a poco*

p *pp* *<* *mf* *pp* *f* *ff* *mp* *pp* *mp* *pp* *mp* *dim. poco a poco*

pp *<* *mf* *pp* *f* *ff* *mp* *pp* *mp* *pp* *mp* *dim. poco a poco*

♩ = 100

stand out

dim. poco a poco

204

Fl.

Ob.

Cl. in Bb

F. Hn in F

Bsn

rall......*increasingly fragile*

♩ = 50

I *subito a tempo* *♩* = 100

pp *mf* *<* *f* *3* *3* *3* *mf* *<* *f* *p* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *f* *3* *3* *3*

pp *mf* *<* *f* *3* *3* *3* *mf* *<* *f* *p* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *mp*

flz. *pp* *f* *mf* *<* *f* *p* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *mp*

flz. *pp* *f* *p* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp*

flz. *pp* *f* *p* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp* *<* *f* *pp*

This musical score is for measures 230-239 of 'The Swan' from The Nutcracker. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), French Horn in F (F. Hn in F), and Bassoon (Bsn). The key signature is one flat (Bb), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The Flute, Oboe, and Clarinet in Bb parts start with a *pp dolce* marking and feature a crescendo to *mp* and then a decrescendo back to *pp* in measure 230. They then play a triplet of eighth notes in measure 231, followed by a triplet of eighth notes in measure 232, and a triplet of eighth notes in measure 233. The French Horn in F part starts with a *pp* marking and features a crescendo to *mp* and then a decrescendo back to *pp* in measure 230. It then plays a triplet of eighth notes in measure 231, followed by a triplet of eighth notes in measure 232, and a triplet of eighth notes in measure 233. The Bassoon part starts with a *pp* marking and features a crescendo to *mp* and then a decrescendo back to *pp* in measure 230. It then plays a triplet of eighth notes in measure 231, followed by a triplet of eighth notes in measure 232, and a triplet of eighth notes in measure 233. The score concludes with a *ritard.* marking and a tempo change to *♩ = 80* in measure 239.

[illegible]

304

Fl. *mf* *cresc. poco a poco* *ff* *flz.* *sffz* *pp* *pp* *ff* *sffz*

Ob. *mf* *cresc. poco a poco* *ff* *flz.* *sffz* *pp* *pp* *ff* *sffz*

Cl. in B♭ *mf* *cresc. poco a poco* *ff* *flz.* *sffz* *pp* *pp* *ff* *sffz*

F. Hn in F *mf* *cresc. poco a poco* *ff* *flz.* *sffz* *pp* *pp* *ff* *flz.* *ppp*

Bsn *mf* *cresc. poco a poco* *ff* *flz.* *sffz* *pp* *pp* *ff* *flz.* *ppp*

furioso *♩ = 80*

rallentando

II. Mellerdrammer

[illegible]

20

Fl. *sfz p* *f*

Ob. *sfz p* *f*

Cl. in Bb *sfz p* *f*

F. Hn in F *sfz p* *f*

Bsn *sfz* *f* *ppp*

B quasi walking bass
flz. ord.
full, legato
beneath flute

p < *ff* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

29

Fl. flz. *p* < *mf* *p* *mf* *p* < *f* *p* < *f* *p* < *f*

Ob. *p* < *mf* *p* *mf* *p* < *f* *p* < *f* *p* < *f*

Cl. in Bb *p* < *mf* *p* *mf* *p* < *f* *p* < *f* *p* < *f*

F. Hn in F *p* *p* *mf* *p* < *f* *p* < *f* *p* < *f*

Bsn *p* *p* *mf* *p* < *f* *p* < *f* *p* < *f*

Full score -- BIG SHOW

46

Fl.

f

mf

f

mf

f

sfz pp < ff

Ob.

p

f

p

pp

p

f

sfz pp < ff

Cl. in Bb

p

f

p

pp

p

f

sfz pp < ff

mf

F. Hn in F

p

f

p

f

sfz pp < ff

Bsn

p

f

p

f

sfz pp < ff

f

flz.

f

D

a tempo poco piu mosso

loping, behind the beat

mf

loping, behind the beat

55

Fl. *p* *mf* *dolce* *quasi walking bass* *f* *flz.* *p* *mf*

Ob. *f* *pp* *p* *pp* *mf* *p* *mf*

Cl. in Bb *f* *p* *p* *p* *p* *f* *p* *mf*

F. Hn in F *flz.* *f* *mf* *f* *f*

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

64

Fl. *f* *p* *f* *p* *f* *flz.* *ppp* *f* *p* *f*

Ob. *f* *f* *f* *p* *f* *flz.* *ppp* *f* *p* *f*

Cl. in Bb *f* *f* *f* *p* *f* *flz.* *ppp* *f* *p* *f*

F. Hn in F *f* *p* *mf* *p* *f* *flz.* *ppp* *f* *p* *f*

Bsn *f* *p* *mf* *p* *f* *flz.* *ppp* *f* *p* *f*

poco rit..... **E** ♩ = 90 *more frenetic*

[illegible]

125

Fl.

Ob.

Cl. in B♭

F. Hn in F

Bsn

calmer

mp

tutti

ff

fff

molto rit.....

pp

p sub.

III. The Cows Come Home

♩ = 120

tight, compact and controlled throughout

poco rit.....

A tempo

9

Flute

Oboe

Clarinet in B♭

French Horn in F

Bassoon

Fl.

Ob.

Cl. in B♭

F. Hn in F

Bsn

[illegible]

35

Fl.

Ob.

Cl. in Bb

F. Hn in F

Bsn

smooth

p *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *pp* *f* *pp*

p *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *f* *pp*

p *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *f* *pp*

p *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *f* *pp*

p *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *f* *pp*

43

Fl.

Ob.

Cl. in Bb

F. Hn in F

Bsn

pp *f* *pp* *mf* *pp* *mp* *mf* *pp* *mf* *p*

pp *f* *pp* *mf* *pp* *mp* *mf* *pp* *mf* *p*

pp *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

pp *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

pp *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

51

Fl.

Ob.

Cl. in Bb

F. Hn in F

Bsn

smooth

B

more coarse

58

Fl.

Ob.

Cl. in Bb

F. Hn in F

Bsn

smooth again

coarse again

65

Fl. *f sub.* *sfz* *p sub.* *p* *pp* *mf* *ff sub.* *p* *mp* *mf* *p*

Ob. *f sub.* *sfz* *p sub.* *ppp* *p* *pp* *mf* *ff sub.* *p* *mp* *mf*

Cl. in Bb *f sub.* *sfz* *p sub.* *ppp* *p* *pp* *mf* *ff sub.* *p* *mp* *mf*

F. Hn in F *f sub.* *sfz* *p sub.* *ppp* *p* *pp* *mf* *ff sub.* *p* *mp* *mf*

Bsn *f sub.* *sfz* *p sub.* *ppp* *p* *pp* *mf* *ff sub.* *p* *mp* *mf*

dolce

73

Fl. *mp* *mf* *pp* *f* *f* *p* *f* *f* *p*

Ob. *mp* *mf* *pp* *f* *f* *pp* *f* *f* *p* *f*

Cl. in Bb *mp* *mf* *pp* *f* *f* *pp* *f* *f* *p* *f*

F. Hn in F *mp* *mf* *pp* *f* *f* *pp* *f* *f* *p* *f*

Bsn *mp* *mf* *pp* *f* *f* *pp* *f* *f* *p* *f*

C accelerando poco a poco

[illegible]

Full score -- BIG SHOW
rallentando.....

♩ = 80