



## Settle the Score in 1 or 5 Parts

Tucker Johnson

for  
cor anglais or  
trumpet or  
electric guitar or  
violin or  
computer or  
[cor anglais, trumpet, electric guitar,  
violin, and computer]



**2021-22**

Tucker Johnson

**Settle the Score**

*in one or five parts*

## Settle the Score [2021-22]

Mixed Quartet and Computer or Solo | 4 minutes 30 seconds

Tucker Johnson

### Program Notes

*Settle the Score* is a piece for five instruments: cor anglais, trumpet, electric guitar, violin, and computer. It can either be performed as a chamber work with all five parts, or any one part alone. The piece is designed such that each part has unique content and contour; each solo has different alternations of smooth and jagged music. When played as a chamber work, *Settle the Score* reveals a sequence of forty-seven 12-tone aggregates, partitioned into all the five part aggregates with part sizes from one to twelve. All six versions are different, but they share a light spirit, and are comfortable whether alone or together.

=====

### Instrumentation

Cor Anglais  
Trumpet  
Electric Guitar  
Violin  
Computer

=====

### regarding the computer

The computer component for *Settle the Score* is single-channel output from the provided PureData patch. While this can be output through stereo, it is preferred that a single speaker be placed on stage in the ensemble. (Optionally a hat can be placed on top of the single speaker) The PureData patch also provides a click-track output for the performers or conductor. By default the patch duplicates the computer output to tracks one and two with the third out reserved for the click track.

# Settle the Score

in one or five parts

score in C

Tucker Johnson

Rhapsodic (♩ = 96–104)

cor  
anglais

trumpet

electric  
guitar

violin

computer

ca

tpt

e gtr

vln

cmp

*smooth*

*mf* *f*

*smooth*

*mp* *mf*

*smooth*

*mp* *p*

*pizz.*

*f*

*ff*

*6*

*5*

*p* *mp*

*mp*

*p*

*mp*

*f*

*pp*

*arco*  
*dry*

*f*

*mf* *p* *mp*

8

ca

tpt

e gtr

vln

cmp

*stumbling*

*mp* *pp* *f* *mp* *f*

*mp* *p*

*p*

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

*mf*

3

11

ca

tpt

e gtr

vln

cmp

*mf* *f*

*very dry* *11:14* *ff* *f*

*p*

*ff* *mf* *ff*

*p*

*simple* *pp*

[illegible]

21

ca

tpt

e gtr

vln

cmp

*mp* > *p*

*dry*

*p* > *pp*

*mf*

*pp* *dry*

*mf*

*mf*

*p*

25

ca

tpt

e gtr

vln

cmp

*pp*

*mf* > *mp*

*mf*

*mp*

*dry*

*mf*



29

ca

tpt

e gtr

vln

cmp

*mp*

*mf*

*mp*

*pp*

*simple*

*mp*

*mf*

32

ca

tpt

e gtr

vln

cmp

*mp*

*p*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

36

ca

tpt

e gtr

vln

cmp

*sonorous*

*mp*

*f*

*mp*

*mp*

*f*

*f*

*mp*

*p*

*expressive*

*f*

*mp*

4/4 2/4 3/16 3/4

40

ca

tpt

e gtr

vln

cmp

*mf*

*p*

*mf*

*f*

*mf*

*ff*

*mf*

*p*

*energetic*

*ff*

*mf*

*p*

*f*

5/16 3/4 4/4

44

ca

mp <sup>3</sup> pp f mp

tpt

f ff

e gtr

ff

vln

droning SP

ord

p mf mp p

cmp

mf f

mf

48

ca

mf mp

tpt

p < mp

e gtr

p

vln

ST

ord

ppp p f

cmp

f

52

ca

tpt

e gtr

vln

cmp

*mf*

*p*

*f*

*energetic pizz.*

*f*

*p*

9/16

4/4

56

ca

tpt

e gtr

vln

cmp

*smooth*

*mp*

*f*

*mp*

*smooth*

*mf*

*mp*

*separated*

*p*

*mp*

*f*

12

*mp*

*mf*

3

4/4

[illegible]

68

ca

tpt

e gtr

vln

cmp

*p*

*f*

*p*

*f*

*mp*

*f*

*mp*

*smooth*

*mf*

*mp*

73

ca

tpt

e gtr

vln

cmp

*fanfare*

*ff*

*fanfare*

*f*

*whispering*

*p*

*mp*

*smooth arco*

*mp*

*wandering*

*p*

78

ca

tpt

e gtr

vln

cmp

*whispering*

*p*

*mf*

*p*

*wandering*

*p*

*mp*

*mf*

*mp*

*mf*

82

ca

tpt

e gtr

vln

cmp

*dry*

*f*

*mp*

*p*

*f*

*dry*

*f*

*dramatic*

*mf*

ca

tpt

e gtr

vln

cmp

90

mf

pp

mf

mf

p

mf

3

3

4

3

4

3

4



94

ca

tpt

e gtr

vln

cmp

*singing*

*mp* *p*

*mp* *p*

*p*

*pizz.*

*mf*

*3*

*3*

97

ca

tpt

e gtr

vln

cmp

*3*

*mp* *p*

*mp* *p*

*mf*

*aggressively*

*ff*

*mp*

*7*  
*16*

*7*  
*16*

*7*  
*16*

*7*  
*16*

*7*  
*16*

100

ca

tpt

e gtr

vln

cmp

*mf*

*mp*

*mf*

*f*

arco

*f*

3

5

104

ca

tpt

e gtr

vln

cmp

dramatic

*mp*

*f*

*mf*

*mp*

dramatic

*mp*

*f*

*mf*

*mp*

*pp*

*p*

*f*

pizz

## about Tucker Johnson

Currently based in Rochester, New York, Tucker Johnson's musical practice includes works for soloists, ensembles, and electronic media.

His music has been programmed and honored at festivals and events, including the inaugural Dot-The-Line new music festival (Seoul), Longy Divergent Studio (Boston), soundSCAPE Festival (Cesena), Composing in the Wilderness (Prince William Sound, NYC), Shashtra Rhythm Workshop, 2018 MCS Elements showcase, and the National Young Composers' Challenge. In addition, Tucker received two awards for Outstanding Undergraduate Research at Penn State: the Peter T. Luckie Award in the spring of 2020 (a presence within reassembly) and the First Place Oral Presentation in 2021 (Listening to Ghosts, Imagining Lost Futures: Metaphor and Structure in Wears and Tears). Interested in interdisciplinary practice, He served as a collaborative creator in a workshop with artist Nick Cave and the Music for the Visible Turn concert at the University of South Florida Contemporary Art Museum in 2019.

He seeks to draw connections between philosophy, mathematics, and design through his work. These ideas are often synthesized through a blend of experimentation and highly organized systems. Recent explorations in Tucker's music have included prescriptive applications of mathematical relationships/number sequences, the reorganization of improvised materials, and 12-tone structures. Experiences reading, hiking, and amateur botanizing can be found intertwined in his work, alongside interests in visual art, open-source software, and teaching.

A consistent supporter of new music, Tucker has helped organize many events, festivals, and concerts. From 2017-2019 he served as a production team member, librarian, and logistics coordinator for the New Music Consortium at the University of South Florida, a student organization dedicated to the performance and promotion of new music. Tucker helped coordinate the 2018 USF New Music Festival, the 2019 International Call for Scores, and several other events during his time with the organization. In 2020 he helped to relaunch Penn State's Living Music student organization. As president of Living Music, he coordinated several guest lectures, a weekly radio show, and the inaugural Penn State International New Music Festival. In Fall of 2021, he began co-hosting and producing the monthly podcast Earshot for Contemporary Art Music Project (CAMP).

Tucker received the BM in music composition from the Pennsylvania State University, where his composition teachers were Baljinder Sekhon and Steven Rice. He previously studied with Susanna Hancock and Paul Reller at the University of South Florida. Tucker is pursuing the MA in music composition at the Eastman School of Music, where he serves as a teaching assistant for the Eastman Audio Research Studio. There he studies with Robert Morris, David Liptak, and Matt Barber.

=====

This score was engraved on 10-01-2022 , using LilyPond version 2.20.0. If you would like to view the most recent version of this score and the input documents that generated it, visit the repository at [\*\*https://github.com/tuckerjohnson/Settle-the-Score\*\*](https://github.com/tuckerjohnson/Settle-the-Score).

