

Alex van den Broek

Declare Gently

For Orchestra

2014

Declare Gently

Approx Duration: 5mins

Instrumentation:

Piccolo
2 Flutes
2 Oboes
Cor Angalis
2 Bb Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 C Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani
Crotales
Violin I
Violin II
Viola
Violoncello
Contrabass

Notes about the piece

Having an orchestra at my disposal was a chance for me to explore a significant personal musical interest, 'classifications of musical time'. This idea is explored in great depth in Jonathan Kramer's work 'The Time of Music'¹. This book was recommended to me in 2014 by a fellow composer and was interesting and engaging for me, as this concept had been something that I stumbled on early in my career. Over the last 15 years it has become my musical ideal, a method by which I believe music can transcend the trivial mediocrity of everyday life and take humankind to a higher plane.

Before discovering Kramer's classifications of time in music, I had two personal classifications:

1. Eternal time – time that is never ending, unmeasurable.
2. Man-made time – a day, an hour, a minute; measured time.

The piece isn't meant to 'begin' or 'end', rather it is as though the audience are merely hearing a segment of an eternal piece of music.

The musical themes - including the brass melody, the held chords in the strings, and the wind counter melody - represent the two different aspects of time, and facets and gradations of those concepts. These themes will often clash or fuse into one another. While the themes appear static there are delicate and gradual evolutions within each.

Writing a work with no restraints or commissions attached to it, and having a professional orchestra play it in a reading setting, allowed me to explore these musical ideas in an expansive way, with a broader colour palette.

Alex van den Broek (2014)

¹ *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York: Schirmer, 1988. Print.

Declare Gently

♩ = 78

Piccolo

Flutes 2
3

Oboes 1
2

Cor Anglais

B♭ Clarinets 1
2

Bass Clarinet
in B♭

Bassoons 1
2

Contrabassoon

Horn in F 1
2

Horn in F 3
4

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Crotales

Violin I

Violin II

Viola

Violoncello

Contrabass

f sustained and powerful

f sustained and powerful

f sustained and powerful

mp

p

p

mf

l.v. throughout

♩ = 78

9 A B

Fl. *mp*

Ob. *p*

C. A. *p*

Cl. *p*

Bsn. *p*

Tpt.1 non dim.

Tpt.2 non dim.

Tpt.3 non dim.

Tbn.1 *f* sustained and powerful

Tbn.2 *f* sustained and powerful

B. Tbn. *f* sustained and powerful

Timp. *fpp*

Crot. A B

18

Fl. *mp*

Ob. *p*

C. A. *p*

Cl. *p*

Tbn.1 *f*

Tbn.2 *f*

B. Tbn. *f*

Timp. div. *mf* *mf* *fpp* *pp* *mp*

Vln. I *p*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

27 **C**

B. Cl. *mf* *f*

Bsn. *mf* *f* *p*

Cbsn. *mp* *mf* *f*

Hn. *mf* 1. *f*

Hn. *mf* 3. 3. *f*

Tpt.3 *w/cup mute* *mp* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *pp* *mp* *pp*

C

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *mp* *cresc.* *f* *p*

36 **D**

Picc. *mp* < *f* *f* < *f*

Fl. *mp* < *f* *f* < *f*

C. A. *f*

Cl. *mp* < *f* *f* < *f*

B. Cl. *pp*

Cbsn. *pp*

Hn. *pp*

Hn. *pp*

Tpt.1 *f* open

Tpt.2 *f* open

Tpt.3 *pp*

Tbn.1 *pp*

Tbn.2 *pp*

B. Tbn. *pp*

Tba. *pp*

Crot. *pp* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

44

Picc. *f* 3 *f* 3

Fl. *f* 3 *f* 3

C. A. 3

Cl. *f* 3 *f* 3

E

Hn. 4. *mp*

Tpt.1 3

Tpt.2 3

Tbn.2 *mp*

Crot. **E**

Vln. I *non dim.*

Vln. II *non dim.*

Vla. *non dim.*

Vc. *non dim.*

Cb. *non dim.*

52

Picc. *mp* *p*

Fl. *mp* *p*

C. A.

Cl. *mp* *p*

B. Cl. *mp* *p*

Bsn. 1. *mp* 2. *p*

Cbsn. *mp* *p*

Hn. *mp* 1. *p*

Hn. 3. *mp* *p*

Tpt.1

Tpt.2

Tbn.1 *mp* *p*

Tbn.2 *p*

B. Tbn. *mp* *p*

Tba. *mp* *p*

Timp.

Vln. I *p* *p* *mf* *mf fpp* *cresc.*

Vln. II *p* *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

63 **F** w/clarinet

Picc. *mf* *f* 3

Fl. *mf* *f* 3

Ob. *f*

C. A. *f*

Cl. *mf* *f* a2 3

Tpt.1 open *f*

Tpt.2 open *f*

Tpt.3 open *f*

Timp. *mf* *fpp* *mp* *mf*

Crot. **F** *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

72

Picc. *f* *f* 3

Fl. *f* *f* 3

Ob. 3

C. A. 3

Cl. *f* *f* 3

Tpt. 1 3

Tpt. 2 3

Tpt. 3 3

Crot.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 72, features ten staves. The top five staves are for woodwinds: Piccolo, Flute, Oboe, Clarinet in A, and Clarinet in C. The next three staves are for Trumpets 1, 2, and 3. The bottom two staves are for the string section, including Cymbals, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time and includes various musical notations such as dynamics (*f*, *f*), articulation (<), and triplets (3). The Piccolo, Flute, and Clarinet parts have dynamic markings of *f* and *f* with accents (<). The Oboe, Clarinet in A, and Trumpet parts feature triplet markings (3). The string parts consist of sustained chords and melodic lines.

80

Picc. *mf* *f* *3* *3* *p*

Fl. *mf* 1. 2.

Ob. 2. *mf* 2. *mp* 1. *3*

C. A. *mp* *mp*

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

B. Cl. *mp* *p*

Bsn. *p* 1. 2.

Hn. *mp* 1. 2.

Hn. *mp* *3*

Tpt. 1 w/cup mute *mp*

Tpt. 2

Tpt. 3

Crot. *mp* **G**

Vln. I non dim.

Vln. II non dim.

Vla. non dim.

Vc. non dim.

Cb. non dim.

89

Picc. *mf* *f* 3

Ob. 1. *p*

C. A. *mp*

Cl. *mf* *f* 3

B. Cl. *mp*

Bsn. 3 *p* 1. *p* 2. 3

Hn. 2. *p*

Hn. 4. *mp* 3. *p* 3

Tpt.1

Tpt.2 w/cup mute *mp*

Crot. 3

93 **H**

Picc. *p*

Fl. *a2 mp p*

Cl. *p*

B. Cl. *p*

Bsn. *mp mp p*

Cbsn. *p*

Hn. 1. *p mp p*

Hn. *mp*

Tbn.1 *p*

Tbn.2 *p*

B. Tbn. *p*

Tba. *p*

H

Crot. *p dampen note*