

John Oliver

Five-ring Concerto


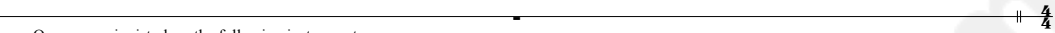
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TUNING AND NOTES

TO THE CONDUCTOR: THE FOLLOWING NOTE APPEARS IN ALL PARTS


The music begins in the next bar.

Accidentals apply for the duration of one measure; in some instances of high chromaticism, accidentals appear in front of all sharps and flats. Numbers 3 & 7 near a pitch indicate just major 3rd and minor 7th in relation to the root note of the chord. (The latter is easily calculated by finding the note a major 3rd or minor 7th below the indication). These notes sound "natural" since they are the pure intervals produced by playing intervals without the detuning caused by equal temperament. The major third is tuned 14 cents below the equal-tempered pitch; the minor seventh is tuned 31 cents (or 1/3 of a semitone) below the equal-tempered pitch. These adjustments of pitch to play "in tune" are quite minimal and can easily be done by ear if musicians familiarize themselves with the chords being played and where their own pitch is to be placed.

Bass Drum  

One percussionist plays the following instruments:
Triangle,
mambo (cow) bell,
suspended cymbal,
temple blocks (5),
tambourine,
conga drum,
glockenspiel,
marimba,
side (large snare) drum,
bass drum

Retune F, A and C down a 1/4tone in top 4 octaves.

Harp 

Notation will not show the actual sound of these notes, but rather will be notated as though the retuning had not taken place, that is, 1/4-tone higher than sounding for the altered pitches.

Five-ring Concerto

commissioned by Arts Partners in Creative Development for the Turning Point Ensemble

1. Curling

John Oliver

TRANSPPOSED SCORE

Fl. $\text{♩} = 90$
p *fff* *f*

Ob. *ff* *p* *f > mp* *f*

Cl. *ff* *mp* *pp*

B. Cl. *f* *p*

Bsn. *ff* *mp*

Hn. *ff* *p < f > p* *p* *f* *on G*

C. Tpt. *ff* *p < f > p* *f* "hard"

B. Tbn. *ff* *p < f > p* *f* "hard"

S. D. *f* *snare on muted*

B. D. *f*

Hp. *fff*

Pno. *fff*

Vln. I *f* *mp* *f* *legato*

Vln. II *f* *ppp* *f* *sul tasto* *p* *mf*

Vla. *fff* *f*

Vc. *fff* *fff* *fff* *pizz* *arco* *fff* *fff* *fff* *pizz*

Cb. *fff* *fff* *fff* *fff*

6 *rall.*

Fl. *p*

Cl. *p*

B. Cl. *p* 6:4 6:4

Bsn. *p* 5:4 5:4

B. Tbn. *fp*

S. D. *mp* *g*

B. D. *f*

Hp. *f*

Pno. *f*

Vln. I *ff* *mp* *ppp* *rall.*

Vln. II *ff* *mp* *ppp*

Vla. *sul tasto* *pp* *mf* *f* *p*

Vc. *arco* *sul tasto* *pp* *mf* *f* *p*

Cb. *arco* *sul tasto* *pp* *mf* *f* *p*

10 $\text{♩} = 60$

Cl. $5:4$ *pp*

B. Cl. $6:4$ $6:4$ $6:4$ *pp*

Bsn. $5:4$ $5:4$ $5:4$

Hn. *p* *mf*

B. Tbn. *f*

Glock. (sounds 15ma) *f*

B. D.

Hp.

Pno.

Vln. I $\text{♩} = 60$ *pp* *pp*

Vln. II *pp* *pp*

Vla. $5:4$ $3:2$ *mf* *pp*

Vc. $3:2$ $3:2$ *mf* *pp*

Cb. pizz *ff*

A accel. ♩ = 90

Fl. *ff* *p* *fff* *f*

Ob. *ff* *mp* *f > mp*

Cl. *f > p*

B. Cl. *p* *ff = p* *mf* *ff*

Bsn. *fp*

Hn. *f* *pp*

C Tpt. *f* *pp*

B. Tbn. *f* *pp* *f*

S. D. *f*

B. D. *f*

Harp *f* *fff* *gliss.*

Pno. *fff*

A accel. ♩ = 90

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *fff* *pizz* *arco* *mf*

Cb. *fff* *pizz* *arco* *mf*

Musical score for orchestra, measures 19-21. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Trombone I (T. Bl.), Snare Drum (S. D.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 19: Flute (mp), Oboe (f), Bass Clarinet (mf), Horn (f, on B \flat), Trumpet (f), Snare Drum (p), Piano (mf), Violin I (p), Violin II (p), Viola (p), Violoncello (p), Contrabass (p).

Measure 20: Flute (mf), Oboe (mf), Bass Clarinet (mf), Horn (mf), Trumpet (mf), Snare Drum (p), Piano (mf), Violin I (p), Violin II (p), Viola (p), Violoncello (p), Contrabass (p).

Measure 21: Flute (p), Oboe (p), Bass Clarinet (p), Horn (p), Trumpet (p), Snare Drum (p), Piano (p), Violin I (f), Violin II (f), Viola (f), Violoncello (f), Contrabass (f).

22

Cl. *p*

B. Cl. *p*

Hn. *fp*

B. Tbn. *f*

B. D. *f*

Pno. *f*

Vln. I *pp*

Vln. II *p* *pp*

Vla. *pp* *mp* *legato* *5:4* *3*

Vc. *pp* *mp* *legato* *5:4* *3*

Cb. *mp* *legato* *3* *3* *3* *3* *3* *3* *3*

Detailed description: This system of musical notation covers measures 22, 23, and 24. It includes staves for Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Trombone (B. Tbn.), Bass Drum (B. D.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics such as *p*, *pp*, *fp*, *f*, and *mp*. There are also performance markings like *legato* and rhythmic notations including 5:4 and 3. A double bar line is present at the end of measure 24.

25

Cl. *mf* *pp* *5:4* *3*

B. Cl. *mf* *pp* *3*

Bsn. *p* *f*

Hn. *mf*

C. Tpt. *mf*

B. Tbn. *f* *pp* *f*

Pno.

Vln. I *pp*

Vln. II *pp* *3*

Vla. *pp* *3*

Vc. *3*

Cb. *3*

Detailed description: This system of musical notation covers measures 25, 26, and 27. It includes staves for Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet (C. Tpt.), Bass Trombone (B. Tbn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features dynamics such as *mf*, *pp*, *p*, and *f*. There are also performance markings like *legato* and rhythmic notations including 5:4 and 3. A double bar line is present at the end of measure 27.

B

27

Fl. *p* *fff*

Ob. *ff* *p* *f > mp* *f*

Cl. *ff* *mp* *pp*

B. Cl. *ff* *mp* *ff* *mf* *p*

Bsn. *ff* *mf < ff > mf* *ff* *mf* *mp*

Hn. *ff* *p* *f > p* *f*

C Tpt. *ff* *p* *f > p* *f* *p*

B. Tbn. *ff* *p* *f > p* "hard" *f*

S. D. *f*

B. D. *f*

Hp. *gliss.* *fff* *fff*

Pno. *(loco)* *fff* *fff* *mf*

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

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

Vla. *pizz* *fff* *arco* *legato* *mf* *ff*

Vc. *pizz* *fff* *arco* *legato* *mf* *ff*

Cb. *pizz* *fff* *arco* *legato* *mf* *ff*

Sing unison & play into instrument

"hard"

B

OLIVER: FIVE-RING CONCERTO (final 3/26/10 14:57)

3/1

Fl. *f*

Ob.

Cl. *f* *ff* *f* *ff*

B. Cl.

Bsn.

Hn.

C Tpt. *mf* *f* on A^b

B. Tbn. *f* on A^b

T. Bl. *f*

S. D. *mp*

Pno. *ff*

Vln. I *f*

Vln. II *f*

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

Vc. *p* *ff* *pizz* *ff* *arco sul pont* *f*

Cb. *p* *ff* *arco sul pont* *f*

on E^b (A^b sounding)

6

5

3

3

3

3

34

C

Fl. *f* *p* *f*

Ob. *mf* *f* Celebration *f*

Cl. *f* *ff* *mf* *f* Celebration *f*

B. Cl. *espressivo* *p* *f* *normal* *fp* *f* *p* *f* *>* *p*

Bsn. *espressivo* *f* *normal* *fp* *f* *p* *f* *>* *p*

C Tpt.

B. Tbn. *f* *f* *>* *p*

Mar. *f* *ff*

Hp. *ff*

Pno. *p* *ff* *Black & white keys* *mf* *ff*

Vln. I *ppp* **C**

Vln. II *ppp*

Vla. *f*

Vc. *espressivo* *p* *f* *normal* *fp* *f* *>* *p*

Cb. *espressivo* *p* *f* *normal* *fp* *f* *pizz* *f*

38

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

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

Cl. *f* *p* *f* *p* *p* *ppp*

B. Cl. *f* *p* *f* *p* *p* *ppp*

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

Hn. *f* *f* *p*

C. Tpt. *f* *f* *p* *p* *ppp*

B. Tbn. *f* *f* *p*

Cym. (sus) *mp*

Hp. *f* *f*

Vln. I *f* *ff* *pizz.*

Vln. II *f* *ff* *pizz.*

Vla. *f* *ff* *pizz.*

Vc. *f* *ff* *pizz.*

Cb. *f* *ff* *pizz.*

rall. $\text{♩} = 60$

Chord roots...
[A7 --- F1/4# ---- A7 --- C7 [root, 3rd missing]]

A Tempo
♩ = 90

42

Fl. *f* *ff* 5

Ob. *f*

Cl. *f* 3

B. Cl. *p* *mf* *ff* *mf*

Bsn. *p* *ff* *mf*

Hn. *f* *p* *< f*

C Tpt. *f* 3 nat. *>*

B. Tbn. *p < f* *p* *p < f*

Cym. (sus)

S. D. *mf* 3

Harp

A Tempo
♩ = 90

Vln. I *p* *mf* *f* *mf* arco 3 5

Vln. II *p* *mf* *f* arco 3

Vla. *p* *mf* *f* arco 5 3

Vc. *p* *mp* *sf* *mf* arco

Cb. *ff* pizz

Slower

Chord roots... root=Ob.&Bn

| | | |
|----------|---|-------|
| E | G | F1/4# |
|----------|---|-------|

46

Fl. *p* < *f*

Ob. *p* < *f*

Cl. *p* < *f*

B. Cl. *f* *pp*

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

Hn. *p* mute

C Tpt. *p* < *f*

B. Tbn. *p*

S. D. *p*

Hp. *f*

E Slower

Vln. I *f* *gliss.* *ff* *mf* *f* *mp* *pp*

Vln. II *f* *gliss.* *ff* *p* *f* *mp* *pp*

Vla. *f* *gliss.* *ff* *p* *f* *mp* *pp*

Vc. *f* *f* *ff* *p* *f* *mp* *pp*

Cb. *p* *f* *mp* *pp*



50

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p* < *mf* *p*

Bsn. *p*

C Tpt. *p*

Hp. *ff* *gliss.*

A Tempo

55 **F**

Fl. *non vib*
p

Ob.

Cl. *non vib*
p

B. Cl. *non vib*
p

Bsn. *non vib*
p

Hn.

B. Tbn. *non vib*
p *f* *p* *pp* *ppp* *p* *f* *p*

B. D. *mp* *mf*

Hp. *l.v.*

Pno. *f*

A Tempo

F *senza vib*

Vln. I *senza vib*

Vln. II *senza vib*
f

Vla. *senza vib*
f

Vc. *senza vib*
f

Cb. *p* *f* *p*

62 **accel.** $\text{♩} = 108$ **poco accel.**

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *p*

B. Tbn. *p < f > p* *p < f > p f > p*

Congas *f*

S. D. *p < f*

B. D. *p*

Hp. *ff* *gliss.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz 3

Cb. *p < f* *p < f* *p f* *ff* pizz 3

68 $\text{♩} = 132$

Congas

Hp. *gliss*

Pno. *ff*

Vln. I $\text{♩} = 132$

Vln. II

Vla.

Vc. *arco on A*

Cb. *arco on A*
(sounds 15ma above open string)



72 **G**

Fl. *f p*

Ob. *ff mf f > mf ff mf*

Cl. *f p f p f p ff > mf*

B. Tbn. *mf* *glissando sempre* *mp f mf f*

T. Bl. *ff*

Hp. *let vibrato* *ff*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *pizz* *f*

Vc. *ff* *pizz* *(strum)* *f*

77 H

Fl.

Hn.

B. Tbn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *mp* *f* *fp* *f* *mp* *mf* *f*

mf

pizz

pizz

f

f

H

83

Fl. *ff* *sf* *attaca*

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn. *ff*

Hp. *gliss.* *ff* *sf*

Pno.

Vln. I *sf* *attaca*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

Position trill (anison) [1-3-5-3]