

John Oliver

Faces

for orchestra (2222 4331 timp, 2pc, strings)

Commissioned by Windsor and New Westminster Symphony Orchestras

with funding from The Canada Council for the Arts

johnolivermusic.com

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Faces

orchestra (2222 4331 timp, 2pc, strings)

Instrumentation

2 flutes (2 doubles piccolo)
2 oboes
2 clarinet in B-flat
2 bassoons
4 horns in F
3 trumpets in C
2 trombones
1 bass trombone (valved)
1 tuba
timpani (4 drums)
percussion 1: bass drum, snare drum, 2 floor toms, suspended cymbal
percussion 2: marimba, glockenspiel, orchestral cymbals
strings (6/6/4/3/2 minimum; double this number is ideal)

Duration:

30:45

Special Note

This work consists of three movements that may be played individually, or as a three-movement symphony.

Program Note

The idea for the "Faces" series of orchestral works came to me as the result of a commission from the Windsor Symphony for a work inspired by the visual arts. For Windsor, I created "Face in the Abstract," which is inspired by the meeting of portraiture and landscape painting with Abstract Expressionism. The second and third pieces in the series were commissioned by the New Westminster Symphony. The second movement, "Face in the Sky," is inspired by the kind of dream state I find myself in while contemplating the shifting clouds of Vancouver. "Face in the Concrete" is inspired by the tension that exists in society between individual voices and stories, and the pounding of feet of crowds marching to the tune of the most awe-inspiring idea of the moment. Specifically, it was inspired by two images: that of a pacifist's face being pushed into the concrete by police, and the "nuclear" shadow of an evaporated body in the concrete in Hiroshima after the bomb was dropped. The overall idea that unifies all of the pieces is a desire to create music that is at once familiar and new, and that creates a new visceral experience for the listener.

commissioned by the Windsor Symphony Orchestra

Face in the Abstract

John Oliver

$\text{♩} = 72$

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1
[Bass Drum, Snare Drum,
2 Floor Toms, Cymbal,]

Percussion 2
[Marimba, Glockenspiel,
Orchestral Cymbals]

$\text{♩} = 72$

Violin I

Violin II

Viola

Violoncello

Contrabass

pppp *pp* *pppp*

ppp *p* *ppp*

ppp *p* *pp*

pppp *p* *ppp* *pp*

pp

ppp *p* *ppp*

pppp *pp* *pppp*

ppp *mp* *pp*

pppp *mp* *ppp*

pppp *mp* *ppp*

ppp *p* *pp*

ppp *p* *pp*

1. solo

1. solo

1. solo

1. solo

1. solo

harmon mute

à 2 harmon

plunger

plunger

s.p.

norm.

norm.

stiss.

tutti (*non div.*)
on D

(on G)

(on G)

pp

A

Fl. *mf*

Cl. *mf* solo

Bsn. *mf*

Hn. (F) *pp* *f* *pp*

Tbn. (open) *pp* *mp* *pp*

B. Tbn. *pp*

Pc. I *p*

Vln. I *pp* *ff* *pp* no accent!

Vln. II *pp* *ff* *pp* no accent!

Vla. *gliss.* *pp* *ff* *pp* legato *div.*

Vc. *f* *mf* *mp* *p* tutti (non div.)

Cb. *f* *mp* arco pizz.

Fl. *fr.* *fp* *fr.* *fp* solo

Cl. *à 2* *fr.* *mp* *f* solo

Bsn. *fr.* *fp* *mp* *f*

Tpt. straight mute *ff* *p* tremolo freely among the notes, changing often.

Tbn. *gliss.* *p* *f*

Tba. *gliss.* *p* *f*

Pc. I (Place mallet on edge of drum (silently); apply pressure while moving mallet toward centre to produce a descending sound effect.) *gliss.* *f*

Vln. I *div.* *s.t.* *p* *mp* (nbn div.)

Vln. II *p* *mp* *f*

Vla. *mp* (div.) *f*

Vc. *mp* (non div.) *f*

Cb. *mp* *f*

1.: lip bend down 1/6th tone

21

B

Fl. *ff* *f* *pp* *f* *mp*

Ob. *pp* *f*

Cl. *à 2* *fff* *f* *pp* *f* *fl.*

Bsn. *à 2* *fff* *f*

Hn. (F) *f* *1.2. f* *p* *3.4. f* *ff* *fp* *fp* *fp* *fp*

Tpt.

Tbn. *tutti* *fff* *p* *f* *p*

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

Tba. *8^{va}* *fff* *8^{va}* *p*

Pc. I *ff*

B

Vln. I *gliss.* *p* *fff* *mf*

Vln. II *p* *fff* *mf*

Vla. *gliss.* *p* *fff* *f*

Vc. *p* *fff* *tutti* *pp* *ff* *pp*

Cb. *fff* *tutti* *pp* *ff* *pp*

25

Fl. *fff*

Ob. *p*

Cl. *p* *mp* *ff*

Bsn. *ff*

Hn. (F) *mf* *pp* *f*

Tpt. *fff*

Tbn. *f* *fff*

B. Tbn. *f* *fff*

Tba. *f* *fff*

Pc. I *ff*

Vln. I *p* *fp* *fff*

Vln. II *p* *fp* *fff*

Vla. *f* *fff*

Vc. *fff*

Cb. *fff*

1. colour trill T12x+xxEb

tutti

à 2

(8) *f* *p*

8⁰⁰

This musical score page, numbered 5, contains the following parts and markings:

- Flute (Fl.):** Starts at measure 27 with a *fff* dynamic, then *p*, *fp*, and *ff*. Includes a *lip* marking and a sixteenth-note triplet.
- Oboe (Ob.):** Starts at measure 27 with a *f* dynamic, then *ff* and *p*. Includes a *à 2* marking and a sixteenth-note triplet.
- Clarinet (Cl.):** Starts at measure 27 with a *f* dynamic, then *ff* and *p*. Includes a sixteenth-note triplet.
- Bassoon (Bsn.):** Starts at measure 27 with a *f* dynamic.
- Horn (Hn. (F)):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Trumpet (Tpt.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Trombone (Tbn.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Baritone (B. Tbn.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Tuba (Tba.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet and a circled *(6)* marking.
- Percussion 1 (Pc. 1):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Percussion 2 (Pc. 2):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet and a circled *Gisp* marking.
- Violin I (Vln. I):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet and a circled *(h)* marking.
- Violin II (Vln. II):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet and a circled *(h)* marking.
- Viola (Vla.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Violoncello (Vc.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.
- Double Bass (Cb.):** Starts at measure 27 with a *f* dynamic, then *p* and *ff*. Includes a triplet.

30

Fl. *p* *ff* *fff* *fl.* *holding back.*

Ob. *p* *ff* *fff* *fl.*

Cl. *p* *ff* *fff* *fl.*

Bsn. *f*

Hn. (F)

Tpt. *f* *tremolo* *p*

Tbn. *fff* *fff* *3*

B. Tbn. *sf*

Tba. *fp*

Pc. 1 *ff*

Pc. 2 *ff*

Vln. I *fp* *holding back.*

Vln. II *fp*

Vla. *fp* *fp* *fp* *f* *3*

Vc. *fp* *fp* *fp* *f* *3*

Cb. *fp* *fp* *fp* *f* *3*

This musical score is for the piece "Face in the Abstract" by Oliver, dated 2007/07/14. It is a full orchestral score for measures 34 through 37. The score is divided into two systems. The first system (measures 34-37) features woodwinds and brass. The Piccolo (Picc.) part begins in measure 34 with a dotted line and a tempo of $\text{♩} = 54$. In measure 35, the tempo changes to $\text{♩} = 72$. The Picc. part plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Flute (Fl.) part has a dynamic range from *p* to *f*. The Bassoon (Bsn.) part has a dynamic of *fff*. The Horns (Hn. (F)), Trumpets (Tpt.), and Trombones (Tbn., B. Tbn., Tba.) parts have various dynamics and articulations, including glissandos and triplets. The Percussion I (Pc. I) part has dynamics of *p* and *ff*. The second system (measures 35-37) features strings. The Violin I (Vln. I) and Violin II (Vln. II) parts have dynamics of *ppp* and *f*. The Viola (Vla.) and Violoncello (Vc.) parts have dynamics of *fff* and *p* to *f*. The Contrabass (Cb.) part has a dynamic of *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

39

Picc. *fp* *fff*

Fl. *fp* *fff*

Ob.

Cl. *fff*

Bsn. *fff*

Hn. (F) *f* *mf* *p* *mf* *p* *mf* *p* *f* *3* *3* *3* *3*

Tpt. *f* *mf* *p* *mf* *p* *mf* *p* *f* *3* *3* *3* *3*

Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *f* *3* *3* *3* *3*

B. Tbn. *mf* *fff*

Tba. *mf* *fff*

8^{va}

Vln. I *fff* *fff* *fp* *fp* *fp* *fp* *s.p. div. by desk*

Vln. II *fff* *fff* *fff* *fp* *fp* *fp* *fp* *s.p. div. by desk*

Vla. *fff* *fff* *fff* *fff* *fff* *fff*

Vc. *fff* *fff* *fff* *fff* *fff* *fff* *non div.*

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

44 **D**

Fl. -

Ob. *f* *f* *mp*

Cl. *mp*

Bsn. *mp*

Hn. (F) 1.2. *mp* 3.4. *mp* *mp +*

Tpt. *mp +*

Vln. I **D** *f* *fp* *fp* *f* *mf* *div. L/R norm.*

Vln. II *fp* *f* *fp* *fp* *f* *div. L/R norm.*

Vla. *s.t.* *f* *fp* *fp* *f*

Vc. *s.t.* *f* *fp* *fp* *f* *mf*

Cb. *f* *fp* *fp* *f* *mf*

50

Fl. *mf* *à 2*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. (F) *mp* *mp +*

Tpt. *mp* *mp +*

Tbn. *mp* *mp +*

B. Tbn. *mp* *mp +*

Tba. *mp* *mp +*

Timp. *mp* *mp +*

Pc. I *mp* *mp +*

Vln. I *mp*

Vln. II *mp* *norm.*

Vla. *p* *f*

Vc. *p*

Cb. *p*

36

Fl. *f* *fff* *g* *g*

Ob. *f* *fff* *g* (no vibrato)

Cl. *mf* *fff* *g* (no vibrato)

Bsn. *mf* *fff* *ff* (no vibrato)

Hn. (F) *ff* *p* *ff* bells in the air tutti

Tpt. *ff* *g*

Tbn. *ff* (à 2)

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Pc. I *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *norm.* *f* *fff*

Cb. *fff*

E