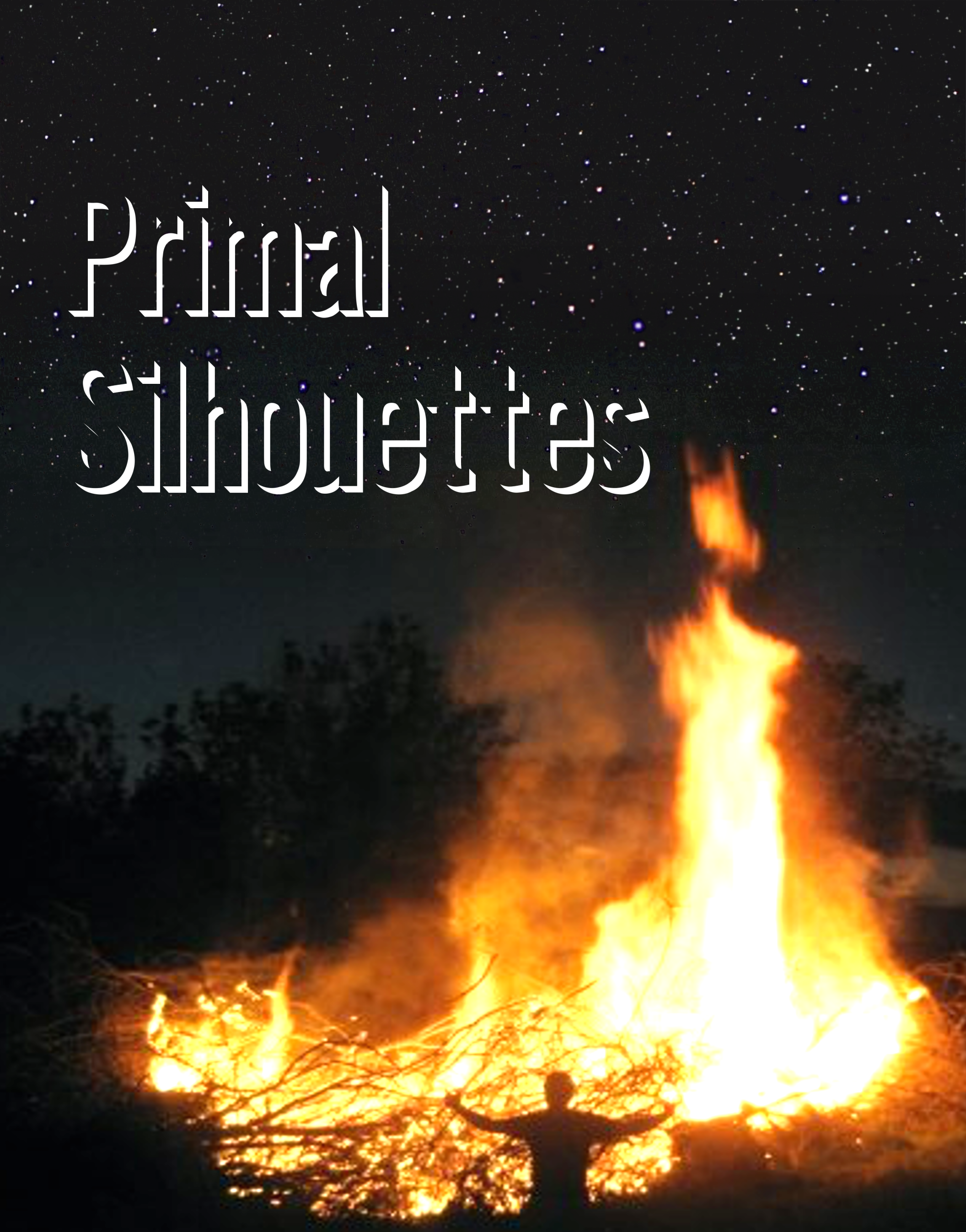
Primal Silhouettes



Brice L. Johnson

2016

PERUSAL SCORE

NOT FOR PERFORMANCE USE

AVAILABLE AT:
www.briceljohnson.com

Brice L Johnson

Primal Silhouettes

for Orchestra

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in B (1 doubling Bass Clarinet)
2 Bassoons
Contrabassoon

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

Timpani
2 Percussion
1. Chimes, Glockenspiel, Tam-Tam, Crash Cymbal, Low Drum
2. Bass Drum, Tam-Tam, Suspended Cymbal

Strings

Performances Notes:

1. Time-based notation is approximate and conductor should cue entrances of instruments with right hand and the passage of time with the left hand.
2. Where indicated, string players should mute their instruments with multiple fingers to avoid any harmonic partial, and should only produce the sound of the bow scratching the string.
3. Pitch clusters are to be played divisi as indicated, the number of parts should be spread equally between each string section.
4. String Chords with X note-heads only help to indicate that those notes are muted, but not to be played in clusters.
5. Items in boxes are to be repeated until indicated.
6. Held pitches with no value may be held for up to one breath or one bow, except for percussion which is given durations in *senza mensura* with a line that ends. Note: bowed percussion should also consider duration to be one bow.
7. Dynamic markings in strings passages that are muted need to be adjusted to obtain a volume that is comparable to the dynamic indicated. (muted *mf* may only sound at regular *mp* or softer)
8. The final 10-15 seconds should primarily be a bass drum solo with the noise from the rest of the orchestra slowly fading. Allow the bass drum and timpani to ring as long as desired.

About this Piece:

Primal Silhouettes is a work commissioned and premiered by the Fort Smith Symphony Orchestra, under the direction of John Jeter. It is a work that explores the inner brutality of humanity's most basic instincts and presents the withstanding question: are we all just animals or can we somehow rise above?

While our sophisticated societal structure and amazing feats of ingenuity have put us into a role as the dominant species on earth, I find it fascinating that we still exhibit many primitive animalistic characteristics. With all that we have accomplished, there remains the basic desires for sustenance, security, curiosity, power, and procreation. We believe that our survival is established on these principles, but unfortunately our race has done some very brutal things to establish itself as the "fittest."

While there is hope for humanity, it may not come in our innate goodness toward one another. As we have seen throughout history there are shadows looming over the peace that we claim to desire, and those shadows come in human form. So, it makes sense that there is only hope in something transcendent, something that can literally save us from ourselves. Many have searched for it, and many more have claimed to find it. My searchings have lead me to believe in a book, which chronicles our desperate attempt to overcome our shortcomings over and again, and yet we continue to fall short. It isn't until a redeemer comes to take away our suffering on a tree that we realize that our desire for ourselves has been the problem all along. That the shadows of our humanity can truly only be removed through the redemption awaiting us in a savior.

This piece seems to progress from the basic primordial ooze of sound composition, to the rich complexity brought by polyphony, and eventually to the finality that only tonal order can bring us, albeit somewhat obscured by where we have been. In this way, I have chronicled my own path in life, and I have sought to bring about a redemptive narrative parallel to my own, where my old self is but a silhouette of the new.

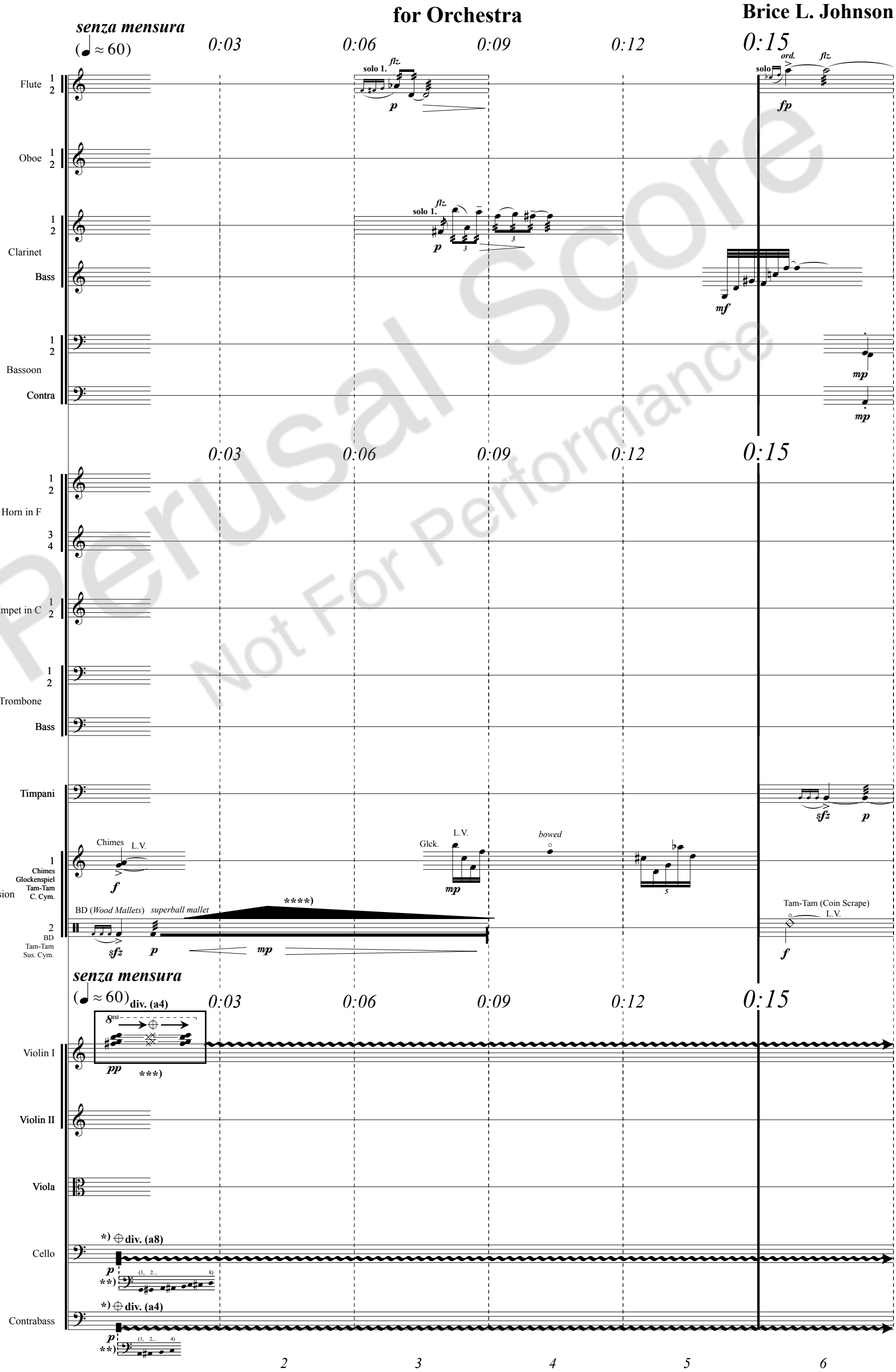
for John Jeter and the Fort Smith Symphony Orchestra

Primal Silhouettes

for Orchestra

Brice L. Johnson

Transposed Score



*) - Strings are played muted with hand, so that only string noise is heard.

**) - Notes are indicated as a divisi cluster, each player should choose a pitch as indicated.

***) - Pitches move toward a muted string and back to pitch, repeat at any speed until indicated.

****) - Indicates increased pressure of superball mallet on BD head.

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PerusalScore
Not For Performance

0:18 0:21 0:24 0:27 0:30 0:33

Fl. 1 2
Ob. 1 2
Cl. 1 2
B 1 2
Bsn. 1 2
C 1 2

ord. a2 flz. 1. 2.

f *mp* *f* *fp* *f* *mf* *mp* 6 *f*

cresc. poco a poco

cresc. poco a poco

Hn. 1 2
3 4
Tpt. 1 2
Tbn. 1 2
B 1 2
Timp.
Perc. 1
2

mp

L.V. *p*

Chimes

BD *mp*

Tam-Tam

1-2 sec.

1-2 sec.

p

Vln. I
Vln. II
Vla.
Vc.
Cb.

8va

mf *mf*

7 8 9 10 11 12

PerusalScore Not For Performance

0:36 0:39 0:42 0:45

A

Aggressive and Tribal ♩ = 90

Fl. 1 2 — ord. flz. fp f — solo 1. flz. ord.

Ob. 1 2

Cl. 1 2

Bsn. 1 2 — f

C — f

6/4

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

B — mp

Timp. — 1-2 sec. — f

Perc. 1

Perc. 2

6/4

A

Aggressive and Tribal ♩ = 90

Vln. I — 8va — pp

Vln. II — sul pont. p

Vla. — sul pont. p

Vc. — n

Cb. — n

13 14 15 16

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz. mf fp flz. sfz ord. fp flz. f
solo p mf p 3
solo f
pp pp
1? sfz sfz
p
8va pp
n mp n mp n p n sfz

17 18 19 20

PeruSal Score Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
flz.
ord.
L.V.
div.
cresc. poco a poco
21
22
23
24

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C
Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.

mp sfz sfz p cresc.

mp cresc.

p cresc.

p cresc.

mp

p

2 4

p

f

cresc. poco a poco

25 26 27 28 29

PerusalScore Not For Performance

B

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C

Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tbn. 1 2
B

Timp.
Perc. 1
Perc. 2

Tam-Tam
Choke

Vln. I
Vln. II
Vla.
Vc.
Cb.

unis.
non-div.

30 31 32 33 34

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

1.

mf sfz sfz mp mp mp mf sfz mf sfz p mp sfz mp mp p sfz p sfz p unis. non-div. unis. non-div. f p

35 36 37 38 39 40

Perusal Score
Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. 2.

mp cresc. f p f mp f fp f

Tam-Tam L.V.

unis. non-div. unis. norm. pont.

41 42 43 44 45 46

C

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C

p *pp* *mp* *n*

Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B

Timp.
Perc. 1 2

C

Vln. I
Vln. II
Vla.
Vc.
Cb.

norm. *pont.* *harm. gliss.* *p* *mf* *pp* *n* *f*

47 48 49 50 51 52

PeruSafe Not For Performance

Fl. 1 2

Ob. 1 2

Cl. 1

B

Bsn. 1 2

C

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B

Timp.

Perc. 1 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

mf

mp

cresc.

Glck.

non-div.

multo pont.

f

53 54 55 56 57

D

Fl. 1 2

Ob. 1 2

Cl. 1

B

Bsn. 1 2

C

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

B

Timp.

Perc. 1

Perc. 2

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

58 59 60 61 62

Personal Score
Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1
2
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
arco
63
64
65
66

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp

f

67 68 69 70 71

Perusal Score
Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2
3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1
2
Vln. I
Vln. II
Vla.
Vc.
Cb.

72 73 74 75 76

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

p mf p
p mf p
f
p
mf
n cresc.
mf dim.
p mf
mf
mp f
mp
mp
f

77 78 79 80 81 82

Perusal Score
Not For Performance

E

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C

2. p cresc. mf
p mf
1.
mp

Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tbn. 1 2
B

f
fp
sfz

Timp.
Perc. 1
Perc. 2

Low Drum
BD (*Wooden Mallets*)

E

Vln. I
Vln. II
Vla.
Vc.
Cb.

*) ⊕
div. (a8)
**) f
div. (a7)
div. (a5)

83 84 85 86 87 88

***) - Strings are muted with left hand, only string noise is heard.**
****) - Pitch cluster is played divisi, each player choosing an indicated pitch**

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
C
Hn. 1 2
3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1
2
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. solo

89 90 91 92 93 94

PDUSAL Score
Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *fp* *mf* *mf*

3

n

95 96 97 98 99

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. 2.

p mp f dim.

100 101 102 103 104

Perusal Score Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *cresc.* 1. 2. *pp*

105 106 107 108 109

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
f
2.
f
f
f

110 111 112 113 114

PeruSolScore Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1 B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *pp* *mf*

cresc. poco a poco

115 116 117 118 119

Fl. 1 2 — pp mf mf

Ob. 1 2 — mf pp

Cl. 1 B — pp mf

Bsn. 1 2 — pp mf

C

Hn. 1 2 3 4

Tpt. 1 2 — 2. mp

Tbn. 1 2

B

Timp.

Perc. 1 2

Vln. I — div. (a3) sfz — *) cont. sim.

Vln. II

Vla.

Vc.

Cb. — unis. sfz

120 121 122 123 124

*) - As before, the muted string should be used, but the pitches are indicated as X note-heads

PerUSal Score Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp mf fp mf mp sfz div. (a3)

125 126 127 128 129 130

Fl. 1 2
Ob. 1 2
Cl. 1 B
Bsn. 1 2 C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 B
Timp. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

131 132 133 134 135 136

Perusal Score
Not For Performance

F

Fl. 1 2 — Ob. 1 2 — Cl. 1 B — Bsn. 1 2 C — Hn. 1 2 3 4 — Tpt. 1 2 — Tbn. 1 2 B — Timp. — Perc. 1 2 — Vln. I — Vln. II — Vla. — Vc. — Cb.

cresc. poco a poco

div.

137 138 139 140 141 142 143

Fl. 1 2 | Ob. 1 2 | Cl. 1 | B | Bsn. 1 2 | C | Hn. 1 2 3 4 | Tpt. 1 2 | Tbn. 1 2 | B | Timp. | Perc. 1 2 | Vln. I | Vln. II | Vla. | Vc. | Cb.

144 145 146 147 148 149 150

Perusal Score
Not For Performance

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

unis.
div.

151 152 153 154 155 156

Fl. 1 2
Ob. 1 2
Cl. 1 B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
cresc.
cresc.
cresc.
mp
6
f
n
f
p
mp
mf
f
fp
fp
fp
fp
fp
fp
fp
fp
f
f
f
f
fp
fp
div. (a3)
sfz

Perusal Score
Not For Performance

157 158 159 160 161 162

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f* *n* *mf* *cresc.* *fp* *pp* *sfz* div. (a4)

163 164 165 166 167 168

G *Exploding*

Fl. 1 2 — Ob. 1 2 — Cl. 1 — B — Bsn. 1 2 — C

3/8 2/4

Hn. 1 2 3 4 — Tpt. 1 2 — Tbn. 1 2 — B

Timp. — Perc. 1 2 (C. Cym.)

G *Exploding*

Vln. I — Vln. II (div. (a3)) — Vla. — Vc. — Cb.

169 170 171 172

Perusal Score Not For Performance

(3+2)

Fl. 1 2
Ob. 1 2
Cl. 1 B
Bsn. 1 2
C

5/8 2/4

Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2

5/8 2/4

Vln. I
Vln. II
Vla.
Vc.
Cb.

173 174 175 176 177

Fl. 1 2 Ob. 1 2 Cl. 1 B Bsn. 1 2 C

2/4 3/4 5/8

Hn. 1 2 3 4 Tpt. 1 2 Tbn. 1 2 B Timp. Perc. Glck. 1 BD 2

2/4 3/4 5/8

Vln. I Vln. II Vla. Vc. Cb.

2/4 3/4 5/8

Chimes Sus. Cym. L.V.

178 179 180 181

Perusal Score Not For Performance

(2+3)

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

5/8 2/4 5/8 2/4

L.V.

182 183 184 185 186

Fl. 1 2
Ob. 1 2
Cl. 1 B
Bsn. 1 2
C

3/4 2/4

Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B

Timp.
Perc. 1 2 (BD)

3/4 2/4

Vln. I
Vln. II
Vla.
Vc.
Cb.

187 188 189 190 191

Personal Score Not For Performance

H

Fl. 1 2

Ob. 1 2

Cl. 1

B 1

Bsn. 2

C

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

B

Timp.

Perc. 1

Perc. 2

Sus. Cym.

L.V.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

192 193 194 195

Fl. 1 2
Ob. 1 2
Cl. 1
B
Bsn. 1 2
C
Hn. 1 2
3 4
Tpt. 1 2
Tbn. 1 2
B
Timp.
Perc. 1
2
Vln. I
Vln. II
Vla.
Vc.
Cb.

196 197 198 199

Perusal Score
Not For Performance

Fl. 1 2

Ob. 1 2

Cl. 1

B

Bsn. 1 2

C

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

B

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp f

mp f

fp f

f

mf

L.V.

BD

mf

200 201 202

I ***Collapsing*** **10-15"**

senza mensura

Fl. 1 2

Ob. 1 2

Cl. 1

B

Bsn. 1 2

C

Hn. 1 2

3 4

Tpt. 1 2

Tbn. 1 2

B

Timp.

Perc. 1

2

Ped. Gliss.

Tam-Tam

superball mallet

L.V.

I ***Collapsing*** **10-15"**

senza mensura

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

ff

p

pp

mf

sfz

f

n

***)** - Widening vibrato leads to rapid glissandi, eventually leading into divisi cluster

****)** - pitch eventually trails off to blowing through the instrument with no pitch (only held for single breath).

Perusal Score Not For Performance