

M 400 BRO [GF]



Earle Brown

Module 3
for orchestra
(1968/1969)

Score

Kopie hergestellt vom Originalverlag



UE 15439

Module 3

Earle Brown
1968-1969

Flutes (1, 2)

Oboe

B-Clarinet

Bass Clarinet

Bassoon

Trumpets (1, 2)

Horn

Trombone

Clins 1 (4A, 4B)

Clins 2 (4A, 3B)

Saxas (3A, 3B)

Cellos (3A, 2B)

Basses (2A, 2B)

1 2 3 4 5

A B

A B

A B

A B

A B

Chords A and B in the strings should be divided as equally as possible between the given number of players.

The score is notated in concert pitch.

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1

Vibraphone: * P, H. Pf, P, Ens. *mf*, *mp*, *ff*

Marimba: *mf*, *f*, *ff*

Harp: *mp*, *ff*, *mf*, *ff*

Piano: *mp*, *mf*, *ff*

2

Vibraphone: P, H., P., Pf., H., Pf., P., H. Pf. *mf*, *f*, *f*

Marimba: *mf*, *f*, *f*

Harp: *fff*, *mp*, *fff*

Piano: *mp*, *p*, *fff*

3

Xylophone: P, H. *mf*, *mf*

Vibraphone: P, H. Pf, Ens. *mf*, *p*, *mp*, *mf*, *p*

Marimba: *mf*, *p*, *mp*, *mp*, *p*

Harp: *mp*, *mp*, *mf*, *f*, *p*

Piano: *mf*, *p*, *p*, *f*, *p*

4

Vibraphone: P, P, P. *pp*, *p*

Marimba: *pp*, *p*

Harp: *pp*, *p*

Piano: *pp*, *pp*, *p*

5

Vibraphone: P, H., P. *mp*, *mp*, *mp*

Marimba: *mp*, *mf*

Harp: *mp*, *p*

Piano: *p*, *mp*

* individual downbeats, not necessarily periodic.

Directions for performance

Module 3 must be performed simultaneously with one or more other *Modules*. No combination of any two of *Modules 1, 2* or *3* exceeds the instrumentation of a normal large orchestra; the total number of strings required in a performance of any two of the *Modules* is 16 first violins, 14 second violins, 12 violas, 10 violoncelli and 8 double basses. (Each *Module*: 8.7.6.5.4) There must be a conductor for each *Module* being performed.

The orchestra of *Module 3* is divided into four sections: woodwind, brass, strings and percussion. Each of the first three sections has five chords; these chords may be played in any sequence and combination of two or three chords (one from each section) simultaneously, and each variable loudness. The fourth section has five groups of chords. Each group is controlled by a series of downbeats, not necessarily periodic; these groups of chords may be played in any sequence. Material from the woodwind, brass and strings may be combined and overlapped in any sequence and combination, and percussion groups added in any sequence.

The precise chord or group of chords is indicated to the musicians of a chosen section by the fingers of the conductor's left hand. This is followed by a right hand downbeat signalling the moment of the attack. In the case of sections 1, 2, and 3, the size and speed of the downbeat must define the loudness and character of the attack. Dynamics for the percussion section have been provided but may be scaled up or down in volume in proportion to the indications (softer or louder, but with the indicated balances maintained).

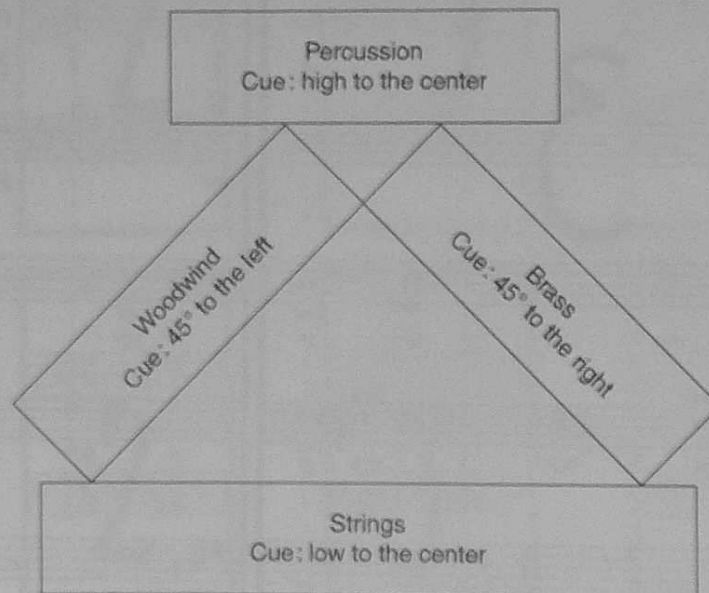
All chords in sections 1, 2 and 3 are to be held (\wedge) until specifically cut off by the conductor. (Wind instruments are to breathe when necessary and comfortable and to re-sound the note for as long as the conductor holds the chord.)

The score is written in concert pitch.

In combining *Module 3* with another *Module*, the two groups must not be physically separated: the musicians are seated normally, but the parts are distributed so that alternate chairs have material for alternate conductors. This eliminates the distraction of visual and/or sonic competition, since competition is not the intention.

For all *Modules* the woodwind and brass (including horns) must be seated as two distinct groups to the left and right of the conductors so that signals for different chords and changes in dynamics in the two groups can be directed to only the desired section, without confusion.

Seating for maximum clarity of sectional cueing and independent modification of dynamics:



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