

Revolution

For orchestra

Jenni Pinnock

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July-Sept 2014

In the region of 10 minutes in length

British Music Collection
Preview score

About *Revolution*

Revolution reflects upon the irrevocable changes brought about by climate change – from the effects on the atmosphere itself to the overall effects on our planet and our lives. The title was chosen because throughout research into the topic, it became clear that we need to revolutionise the ways in which we live our lives in order to ensure we slow the warming of the planet.

The piece begins by looking at climate change from an atmospheric point of view, focusing on four key gases (carbon dioxide, methane, nitrous oxide and CFCs). These have been converted into musical molecules, with their notated forms bearing direct relation to the molecules themselves – for example, using the number of electrons in an atom's outer electron shell to determine intervals between notes. In the first and second sections of the piece, the concentration of these molecules in the atmosphere is tracked from their pre-1750 tropospheric concentrations to their present day concentrations. The levels are directly reflected in the music, with the random nature of molecules' movements reflected by the use of independent repetition by the performers. Towards the end of the section a rising motif symbolises the slow rise in the Earth's temperature.

Moving into the second section, the focus changes to look at the manmade influences on climate change. The musical molecules are extended and developed to reflect the industries that create them, leading to a mechanical, systematic climate change machine which grows in power as the temperature increase until a crisis point is reached.

In the final section, the piece changes gear. Instead of the negatives of climate change, it looks at the positive changes humankind are making to try to slow its progression. Pulsating notes reflect the sun's rays and the turning of wind turbines, while greener technologies are contemplated as the piece draws to a close. While the efforts that are being made to quash climate change won't be able to stop the Earth from continuing to warm up, the final bars acknowledge that our efforts will help slow down the rising temperatures and atmospheric changes.

Revolution was commissioned by the Aldworth Philharmonic Orchestra in 2014 as part of their Young Composers Award. It was written between July and September 2014. It is in the region of ten minutes in length (very approximate due to the nature of the first section of the piece).

About Jenni Pinnock

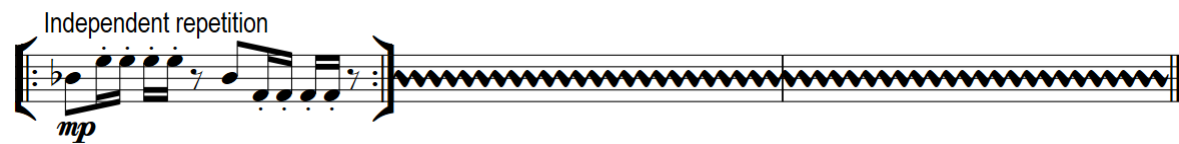
Jenni is a composer, teacher and arranger based in East Anglia, UK. She studied at Kingston University (BMus) and Trinity Laban Conservatoire of Music and Dance (MMus), and has had her music performed by a variety of ensembles across the UK and worldwide.

For more information about Jenni and her music, please see her website jennipinnock.com.

Notes for performers and conductors

Independent repetition

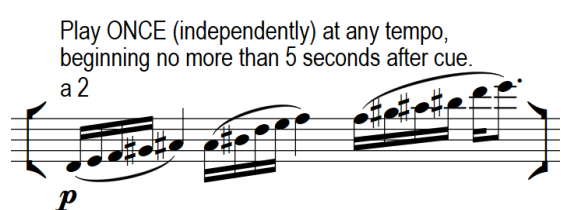
Wherever *Independent repetition* is specified, instruments are required to perform the musical molecule in question at any tempo, repeating as frequently as they desire and independently of any other instruments sharing the same part. Sections of music to be repeated will have repeat marks with brackets at either end, and will be marked *Independent repetition*. They will have a line specifying the duration of the repetition, which will come to the end either at a double or final bar line.



There are no cues in this section due to the performing flexibility. The bar numbers start from rehearsal mark A, due to the unmeasured nature of the majority of the music before that (excluding the first four bars).

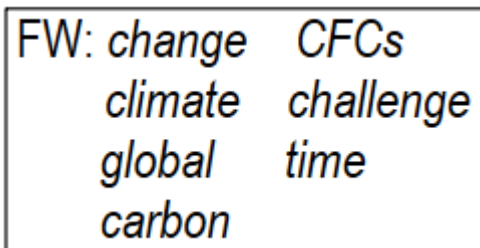
Repeat once instructions

In a handful of parts there'll be a whole tone scale of ascending notes with precise instructions as to how many times it should be repeated, and a time scale as to when the repetition(s) should begin (e.g. within five seconds of cue). The notes to be repeated will be clearly marked within brackets.



Freely whispered words

Throughout the first section of the score there are also words above the part in boxes, labelled *Freely whisper* or *FW*. When a box is reached, the performers should whisper some (or all) of its contents.



The performers can choose which word(s) to whisper, how frequently, and how loud (from a very quiet whisper to a loud stage whisper). For example, using the box above, the performer could choose to whisper each word in the box, cycling round and round, with no gaps between them (change-CFCs-climate-challenge-global-time-carbon-change-CFCs-climate-challenge etc.), or just the word "challenge", whispered once. The words are valid until the next *Free whispering* box is reached, at which point the new words become valid. This happens from near the beginning of the piece (the fifth bar), until the bar before rehearsal mark B at which point the command "STOP ALL WHISPERING" is present on the score. For each box with free whispering in, performers should aim to whisper at least one word within its duration. Where performers have a musical molecule to repeat (or other notation to play), they may choose to whisper and play where possible, or to intersperse the two.

As there are no cues in the parts, the whispered words boxes can either be cued by the conductor (or a member of the orchestra/section leader), or the decision can be made to let performers decide when to move between boxes.

Further notes for conductors

The first section contains lots of elements that could require cueing (whispering, independent repetition, the beginning of limited repeats, and notated material after rehearsal mark A). It is up to you how precise this cueing is, or if you have to make the section leaders or instrumentalists remember where their cue comes in relation to the cues of others.

Revolution

Transposing score

Jenni Pinnock

Flute 1 2 **mp** FREELY WHISPER: *change* FW: *change CO2* FW: *change N20 CO2*

Oboe 1 2

Clarinet in B \flat 1 2 **mp** 1. *p* Play ONCE (independently) at any tempo, beginning no more than 5 seconds after cue. a 2.

Bassoon 1 2

Horn in F 1 2 *mute mp* Independent repetition a 2 *p*

Horn in F 3 4 *mute mp* Independent repetition a 2 *p*

Trumpet in B \flat 1 2

Trombone 1 2

Timpani

Marimba Independent repetition *p*

Harp

Violin I Independent repetition *p*

Violin II Independent repetition *p*

Viola Independent repetition *p*

Violoncello Hold until cued to begin independent repetition *p*

Contrabass Hold until cued to begin independent repetition *p*

Revolution

2

FW: change N2O
CO2 CH4

Fl.1.2
Ob.1.2
Cl.1.2
Bsn.1.2
Hn.1.2
Hn.3.4
Tpt.1.2
Tbn.1.2
Tba.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Independent repetition
a 2
p

Independent repetition
1.
p

Independent repetition
a 2
mf

Independent repetition
a 2
mp

Independent repetition
a 2
mp

Independent repetition
a 2
mp

Independent repetition
mp

Independent repetition
mp

Independent repetition
mp

Independent repetition
mp

Independent repetition
mp

A FW: change climate

Independent repetition a 2
mf

Independent repetition a 2
mf

Play ONCE (independently) at any tempo, beginning no more than 5 seconds after cue.

Independent repetition a 2
mf

PLAY ONCE, beginning no more than 5 seconds after cue (end of previous section)
a 2
mf

Independent repetition
mp

Independent repetition
p

Independent repetition
sf

Independent repetition
sf

Independent repetition
sf

Independent repetition
sf

A

Independent repetition
sf

Independent repetition
sf

ff

Independent repetition a 2

FW: change CFCs climate

5

Fl.1.2 *f*

Ob.1.2

Cl.1.2 Independent repetition a 2

Bsn.1.2

Hn.1.2 nat. a 2 Independent repetition *mp*

Hn.3.4 nat. a 2 Independent repetition *mp*

Tpt.1.2 Independent repetition a 2

Tbn.1.2 Independent repetition 2. *mf*

Tbn.2.1 Independent repetition 1. *mp* Tbn.2 continues

Tbn.2.2 Independent repetition *mf*

Tba.

Timp.

Mar. Independent repetition *f*

Hp. Independent repetition *f*

Vln. I Independent repetition *f*

Vln. II Independent repetition *f*

Vla. Independent repetition *f*

Vc. *f*

Cb.

FW: change	CFCs
climate	challenge
global	time
carbon	

FW: change	CFCs
climate	challenge
global	CO2
CH3	time
N2O	carbon

11

Fl.1.2

Ob.1.2

Cl.1.2

Bsn.1.2

Hn.1.2

Hn.3.4

Tpt.1.2

Tbn.1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Independent repetition

1.

2.

f

27 **STOP ALL WHISPERING** **B** Andante cantabile

Fl.1.2
Ob.1.2
Cl.1.2
Bsn.1.2
Hn.1.2
Hn.3.4
Tpt.1.2
Tbn.1.2
Tba.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. solo
f

f

B Andante cantabile

33

Fl.1.2

Ob.1.2

Bsn.1.2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

mp

mp

mf

1.

a 2

pizz.

col legno battuto

col legno battuto

mf

40

C Rhythmic, industrial

Fl.1.2

Ob.1.2

Cl.1.2

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

f

mf

1.

1.

pizz.

col legno battuto

pizz.

f

f

f

Revolution

45

Fl.1.2
Ob.1.2
Cl.1.2
Bsn.1.2
Hn.1.2
Hn.3.4
Tpt.1.2
Tbn.1.2
Tba.
Timp.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mf

1.
1.

3/4 4/4 2/4 4/4

50

Fl.1.2

Ob.1.2

Cl.1.2

Bsn.1.2

Hn.1.2

Hn.3.4

Tpt.1.2

Tbn.1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

a 2

1.

pizz.

arco

56

Fl. 1

Fl. 2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mp

mp

1.

2.

a 2

G#

D

62

Fl.1.2 *f* a2

Ob.1.2 *f* 1.

Cl.1.2 *mf*

Bsn.1.2 *mf* a2

Hn.1.2 *mf* a2

Hn.3.4

Tpt.1.2

Tbn.1.2 *mf* 1.

Tba. *mf*

Timp.

Mar.

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* pizz.

Cb.

Revolution

12

68

Fl.1.2

Ob.1.2

Cl.1.2

Bsn.1.2

Hn.1.2

Hn.3.4

Tpt.1.2

Tbn.1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

a 2

mf

1.

2.

British Music Collection

This musical score page, titled "Revolution", is page 13 of a larger work. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Maracas, Harp), and strings (Violins I and II, Viola, Violoncello, Contrabass). The score is written in a key signature of one sharp (F#) and a 7/8 time signature. The woodwinds and brass sections have complex rhythmic patterns, while the strings provide a steady accompaniment. A large watermark "British Music Collection" is overlaid diagonally across the page. The page number "73" is in the top left corner of the first staff, and a dynamic marking "ff" is at the bottom right.

E

Fl.1.2 *f*

Ob.1.2 *f*

Cl.1.2 *f*

Bsn.1.2 *f*

Hn.1.2 *f*

Hn.3.4 *ff*

Tpt.1.2 *ff*

Tbn.1.2 *ff*

Tba. *ff*

Timp. *f*

Mar. *f*

Hp. *f*

Vln. I *arco ff*

Vln. II *arco ff*

Vla. *arco ff*

Vc.

Cb.

87

Fl.1.2

Ob.1.2

Cl.1.2

Bsn.1.2

Hn.1.2

Hn.3.4

Tpt.1.2

Tbn.1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

ff

G#
D#

2. 1. 2. 1.

British Music Collection Preview Score

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

2.

a 2

1.

2.

1.

2.

C#

E#

A#

D#

90

G.P.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G.P.

Revolution

18

F Largo
Gentle pulsating effect

95

Fl.1.2 *p* *p* *dynamics sim.*

Ob.1.2 1. Gentle pulsating effect *pp* *p* *pp* *p* *dynamics sim.*

Cl.1.2 1. *mp* a 2.

Bsn.1.2

Hn.1.2 Gentle pulsating effect *p* *p* *p* *p* *dynamics sim.*

Hn.3.4

Tpt.1.2

Tbn.1.2

Tba.

Timp. *pp* *pp*

Mar. Gentle pulsating effect *p* *pp* *pp* *pp*

Hp. Gentle pulsating effect *p* *pp* *pp* *pp*

Vln. I **F** Largo Gentle pulsating effect *p* *dynamics sim.*

Vln. II Gentle pulsating effect *p*

Vla.

Vc.

Cb. *p*

105

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Tba.

Timp.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

v

φ

p

mp

mf

pp

3

a 2

1.

2.

3.

Slow roll down to a stop

Slow rolls down to a stop

dynamics sim.

112

1.

G

Fl.1.2 *mp*

Ob.1.2

Cl.1.2

Bsn.1.2 *mf*

Hn.1.2

Hn.3.4

Tpt.1.2 *mp* a 2 mute

Tbn.1.2 *mp*

Tba. *mp*

Timp.

Mar.

Hp. *mf*

G

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp*

119

Fl.1.2

Ob.1.2

Cl.1.2
a 2
mf

Bsn.1.2
a 2
f

Hn.1.2
1.
mf

Hn.3.4

Tpt.1.2

Tbn.1.2
mf

Tba.
mf

Timp.
mf

Mar.
mf

Hp.
mf

Vln. I
pizz.
ff

Vln. II
pizz.
ff

Vla.
mf

Vc.
mf

Cb.
mf

British Music Collection

125

Fl.1.2 *mf*

Ob.1.2 *mf* a 2

Cl.1.2 *mf*

Bsn.1.2 *mf* a 2

Hn.1.2 a 2

Hn.3.4 a 2

Tpt.1.2 *mf* a 2

Tbn.1.2

Tba.

Timp. *mp*

Mar.

Hp. Eb A#

Vln. I arco *mf*

Vln. II arco *mf*

Vla.

Vc.

Cb.