

sync_for_me (I):
Gothick Yarns, Motley Ridotto & Sweet, Sweet Syllabus

(2017-18)

for
faux court orchestra

by
Nicholas Vines

*commissioned by,
and for
Sam Weller
&
Ensemble Apex*

INSTRUMENTATION

- Piccolo

Flute I + II

Oboe I + II

Cor Anglais

Bb Clarinet I + II

Bass Clarinet

Bassoon I + II

Contrabassoon
- Horn I + II (+ mute)

Trumpet I + II (+ mutes: straight ~ fibre
harmon ~ no stem, cup)
- Timpani (+ tambourine)

Suspended Cymbals (medium, large)

Ratchet

Wood Block (high)

Whip

Tambourine

Bongos (2)

Conga Drum,

Drum Kit ~ Suspended Cymbal (small), Hi-Hat

Sizzle Cymbal (medium), Snare Drum

Tomtoms (3), Floor Tom, Pedal Bass Drum

Tubular Bells

Glockenspiel

Vibraphone

Marimba
- Piano

Triggering Keyboard ~ Electronics
- Violin I (+ mute)

Violin II (+ mute)

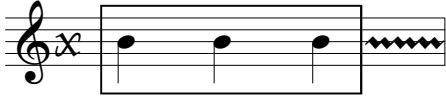
Viola (+ mute)

Violoncello (+ mute)

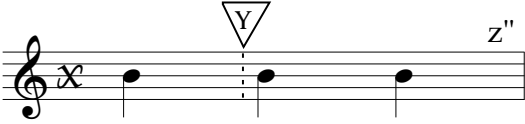
Double Bass (+ mute)

PERFORMANCE INSTRUCTIONS

tutti



liberamente repetition of figure in given tempo for duration of the wavy line; rhythms to be realised as accurately as possible



unmetred time-period of approximately z seconds duration; solid barline (for tutti) or enclosed number (y)/ dotted line (for select instruments) coordinates entries; solid barline also ends material from previous time-period; no other coordination between individual instruments is required; rhythms to be realised as accurately as possible



ring muted

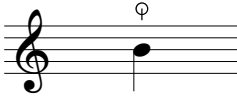
woodwind & brass



pitch bend up at least a quarter-tone, leading into next note



pitch bend down at least a quarter-tone, leading into next note

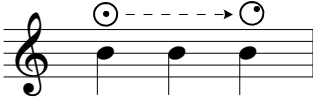


slap tongue (flutes & clarinets)

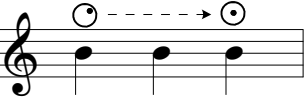


harmonic (piccolo & flutes); fingering indicated by diamond-head note

percussion



drumhead struck, moving from centre to near rim

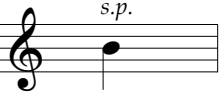


drumhead struck, moving from near rim to centre

strings



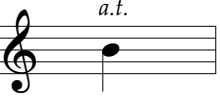
sul tasto
(on the fingerboard)



sul ponticello
(near the bridge)



punta d'arco
(with the point of the bow)



al tallone
(with the frog)



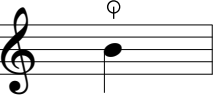
standard bow position



standard bow part



transition from one bow position (x) to another (y)



snap pizzicato
(snap string against fingerboard)



overpressure with bow;
pitch still discernible

Reason gets a hard time these days. In public discourse, the thinking behind modern science, technology and governance often plays second fiddle to personal relationships and feelings. sync_for_me(1) is my reaction to that. This piece is modelled on the early Classical symphony, which addressed a similar imbalance, albeit from the perspective of too much, rather than too little reason. In the mid-eighteenth century, certain German composers – notably Carl Philipp Emanuel Bach – reacted against the ultra-rationality of established musical style by embracing what they saw as the genuine, spontaneous nature of emotion. While sync_for_me(1) sounds nothing like C.P.E. Bach’s symphonies, it is nevertheless a sort of spiritual cousin. The most obvious connections are the three-movement form, and the scoring for ‘faux court orchestra’; that is, a Classical orchestra, augmented here with extra woodwind, percussion and electronics. There is also a shared focus on expression, as demonstrated in both cases by ‘melancholic’ (slow) tempi and active manipulation of expectation through surprise and contrast. Most importantly, although they are coming from opposite directions, the two musics have the same goal: a fulfilling balance between reason and emotion. I guess the moral of both stories is that you cannot express meaningfully without logic, and you can’t make logic meaningful without expression... My heartfelt thanks to Sam Weller and Ensemble Apex for bringing this work to life.

sync_for_me (1):
Gothick Yarns, Motley Ridotto & Sweet, Sweet Syllabub
for faux court orchestra

Nicholas Vines
for Sam Weller & Ensemble Apex

[illegible]

Molto Allegro: Adventures Of A Rake

♩ = c.144, ♩. = c.96

10

(2+2+3) (2+3+2) (3+3+2) (3+2+2)

Picc.

Fl. I+II *a2 mp* *mf* *mp* *f* *f* *a2* *f* *a2* *f*

Ob. I+II *a2 mf* *f* *f* *a2 mf* *f*

C. A.

B. Cl. *f* *mf* *f* *mf*

Bsn. I+II *a2 mp* *f* *mp* *f* *mf* *(mf)* *f*

C. Bn.

Hn. I+II *1. norm. mf* *mp* *a2 f* *mf* *f* *a2 mf*

D. K. *(drumsticks) pp* *mp* *mf* *mp* *mf*

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

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

Vla. *div. arco - s.p. p* *(p)* *nat. f* *mf* *f* *mf* *f*

Vc. *arco - s.p. p* *div. (p)* *unis. mf* *nat. mf* *mf* *f*

D.B. *s.p. p* *(p)* *mf* *(mf)*

- 5 -

[illegible]

46 (3+3+2) (2+2+3) (2+3+2)

Picc. *ff* *fff* *f* *poss.*

Fl. I+II *ff* *fff* *f* *poss.*

Ob. I+II *ff* *fff* *f* *poss.*

C. A. *ff* *fff* *f* *poss.*

B♭ Cl. I+II *ff* *fff* *f* *poss.*

B. Cl. *f*

Bsn. I+II *f*

C. Bn. *f*

Hn. I+II *ff* *fff* *f* *poss.*

Bb Tpt. I+II *ff* *fff* *f* *poss.*

D. K. *ff* *mf* *ff* *mf* *ff*

Tamb. *ff*

Cym. *f*

Pno. *ff* *fff* *f* *poss.*

Trg. Kbd.

Vln. I *ff* *fff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *nat.* *f* *fff*

Vc. *f* *nat.* *div.* *un.* *div.* *un.*

D.B. *f*

$\text{♩} = \text{c.48}$

c.7"

74

Picc.

Fl. I+II

Ob. I+II

C. A.

B♭ Cl. I+II

B. Cl.

Bsn. I+II

Hn. I+II

Bb Tpt. I+II

Timp.

D. K.

Tamb.

Vib.

Pno.

Trg. Kbd.

Vln. I

Vln. II

Vla. 1

Vla. 2

Vc.

D.B.

- 9 -

- 10 -

- 11 -

Molto Allegro: Further Adventures Of A Rake

♩ = c.144, ♩. = c.96

132

(2+2+3) (3+2+2) (2+3+2) (2+2+3) G.P.

Picc. *ff* *fff* 5 *f* poss. 5

Fl. I+II *ff* *fff* 5 *f* poss. 5

Ob. I+II *ff* *fff* 5 *f* poss. 5

C. A. *fff*

B♭ Cl. I+II *ff* *fff* 5 *f* poss. 5

B. Cl. *f* *ff*

Bsn. I+II *f*

C. Bn. *f*

Hn. I+II *ff* *fff* *senza sord.* I. *senza sord.* II. I. II. I. II.

Bb Tpt. I+II *fff*

D. K. *mf* *ff* *fist*

Tamb. *ff*

Pno. *fff* 5 *f* poss. 5

Vln. I *ff* *fff* *div. (a2)* *a.t.* *unis. norm.* 5 *f* poss. 5

Vln. II *nat.* *ff* *fff* *div. (a2)* *a.t.* *unis. norm.* 5 *f* poss. 5

Vla. *nat.* *f* *ff* *f* poss. 5

Vc. *div.* *f* *unis.*

D.B. *f*

attacca

① ♩ = c.116

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This musical score is a comprehensive orchestration for a symphony orchestra. It includes staves for the following instruments and parts:

- Piccolo:** Picc.
- Flutes:** Fl. I+II
- Oboes:** Ob. I+II
- Clarinets:** C. A., B♭ Cl. I+II, B. Cl.
- Bassoons:** Bsn. I+II, C. Bn.
- Horns:** Hn. I+II
- Traps:** Bb Tpt. I+II, Timp.
- Drums:** D. K.
- Cymbals:** Cym.
- Piano:** Pno.
- Trigonometric Keyboard:** Trg. Kbd.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Vocals:** Vc. solo, Vc.
- Double Bass:** D.B.

The score features a variety of musical notations and performance instructions:

- Dynamics:** *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte).
- Articulation:** Accents, slurs, and phrasing marks.
- Performance Instructions:** *solo*, *tutti*, *vivace*, *div.* (divisi), *un.* (unison), *arco* (arco), *s.l.* (sotto voce), *nat.* (natural).
- Other Markings:** *hands*, *medium mallets*, *1.2.1* (trigonometric keyboard).

The score is written in a standard musical notation style, with notes, rests, and other symbols clearly visible on each staff. The overall layout is professional and easy to read.

This page of a musical score is for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Timpani, Cymbals, Piano, Trigonometric Keyboard, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings, articulation, and performance instructions.

Fl. I+II: Flute I and II parts, starting with a rest and then playing a melodic line.

Ob. I+II: Oboe I and II parts, starting with a rest and then playing a melodic line.

C. A.: Clarinet A part, starting with a rest and then playing a melodic line.

B. Cl. I+II: Bassoon I and II parts, starting with a rest and then playing a melodic line.

Bsn. I+II: Bassoon I and II parts, starting with a rest and then playing a melodic line.

C. Bn.: Bassoon part, starting with a rest and then playing a melodic line.

Hn. I+II: Horn I and II parts, starting with a rest and then playing a melodic line.

Bb Tpt. I+II: Trombone I and II parts, starting with a rest and then playing a melodic line.

Timp.: Timpani part, starting with a rest and then playing a melodic line.

D. K.: Drums and Cymbals part, starting with a rest and then playing a melodic line.

Pgo. & Cga.: Piano and Cymbal part, starting with a rest and then playing a melodic line.

Cym.: Cymbal part, starting with a rest and then playing a melodic line.

Pno.: Piano part, starting with a rest and then playing a melodic line.

Trg. Kbd.: Trigonometric Keyboard part, starting with a rest and then playing a melodic line.

Vln. I: Violin I part, starting with a rest and then playing a melodic line.

Vln. II: Violin II part, starting with a rest and then playing a melodic line.

Vla.: Viola part, starting with a rest and then playing a melodic line.

Vc. solo: Violoncello solo part, starting with a rest and then playing a melodic line.

Vc.: Violoncello part, starting with a rest and then playing a melodic line.

D.B.: Double Bass part, starting with a rest and then playing a melodic line.

Dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo).

Articulation: *acc.* (accents), *tr.* (trills), *tr.* (trills), *tr.* (trills).

Performance instructions: *Vivace* (lively), *molto* (very), *meno* (less), *piu* (more), *meno* (less), *piu* (more).

38

Picc.

Fl. I+II

Ob. I+II

C. A.

Bs. Cl. I+II

B. Cl.

Bsn. I+II

C. Bn.

Hn. I+II

Bb Tpt. I+II

D. K.

Mrb.

Rat.

Vib.

Pno.

Trg. Kbd.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47

Fl. I+II *pp* *tr* *tr* *p* *mp* *mp* *mf*

Ob. I+II *mp* *mp* *mf*

C. A. *mp* *mp* *mf*

Bs. Cl. I+II *pp* *p* *mp* *mp* *mf* *mp*

Bsn. I+II *p* *mp* *mf*

C. Bn. *p* *mp* *mf* *mp*

D. K. *p* *mp*

Bgo. & Cga. *hands* *mp*

Rat. *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp* *mf*

D.B. *mp* *mf* *pizz.* *mp*

56

Fl. I+II

Ob. I+II

C. A.

B♭ Cl. I+II

B. Cl.

Bsn. I+II

C. Bn.

Hn. I+II

Bb Tpt. I+II

Timp.

D. K.

W. Bl.

Bgo. & Cga.

Whip

Pno.

Trg. Kbd.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

Fl. I+II

Ob. I+II

C. A.

B♭ Cl. I+II

B. Cl.

Bsn. I+II

C. Bn.

Hn. I+II

Bb Tpt. I+II

Timp.

D. K.

Mrb.

Vib.

Pno.

Trg. Kbd.

Vln. I

Vln. II

Vla.

Vc.

D.B.

79

Score for measures 85-94, featuring various instruments and dynamics.

Instrumentation: Picc., Fl. I+II, Ob. I+II, C. A., B♭ Cl. I+II, B. Cl., Bsn. I+II, C. Bn., Hn. I+II, Bb Tpt. I+II, D. K., Bgo. & Cga., Mrb., Cym., Vib., Pno., Trg. Kbd., Vln. I, Vln. II, Vla., Vc. solo, Vc., D.B.

Key Performance Indicators (Dynamics and Articulation):

- Fl. I+II:** *a2*, *f*, *a2*, *f*, *p*, *mp*
- Ob. I+II:** *f*, *ff*, *mp*, *f*, *ff*, *mp*, *f*
- C. A.:** *ff*, *mp*, *f*, *ff*, *mp*, *f*
- B♭ Cl. I+II:** *a2*, *f*, *p*, *mp*
- B. Cl.:** *fff*, *ff*
- Bsn. I+II:** *mf*, *fff*, *ff*, *mp*, *ff*, *mp*
- C. Bn.:** *mf*, *fff*, *ff*, *mp*
- Hn. I+II:** *ff*, *mp*, *ff*
- Bb Tpt. I+II:** *mf*, *ff*
- D. K.:** *mf*, *f*, *mp*, *mp*, *mf*
- Bgo. & Cga.:** *p*, *mp*, *mf*
- Mrb.:** *hard mallet*, *mf*, *f*, *ff*
- Cym.:** *medium mallets*, *mp*
- Vib.:** *mf*
- Pno.:** *mf*, *f*, *fff*, *ff*, *ff*
- Trg. Kbd.:** *mf*
- Vln. I:** *(non dir.) arco*, *ff*, *pizz.*, *f*, *arco*, *mf*, *f*, *pizz.*, *ff*, *div. arco*, *mp*, *unis.*, *s.p.*, *mp*, *mf*, *f*
- Vln. II:** *arco*, *ff*, *pizz.*, *f*, *unis.*, *arco*, *mf*, *f*, *pizz.*, *ff*, *div. arco*, *mp*, *(dir.) s.p.*, *mp*
- Vla.:** *arco*, *ff*, *pizz.*, *f*, *arco*, *mf*, *f*, *Vivace*, *mf*, *pizz.*, *ff*, *div. arco*, *mp*, *s.t.*, *p*, *mp*, *f*, *div. pizz.*, *mp*, *arco*, *s.p.*, *mf*, *f*
- Vc. solo:** *mp*, *f*, *mp*, *f*
- Vc.:** *unis.*, *mf*, *Vivace*, *mf*, *div.*, *fff*, *div.*, *fff*, *unis.*, *ff*, *unis.*, *p*, *(non dir.)*, *div.*, *ff*, *mf*
- D.B.:** *unis.*, *mf*, *div.*, *fff*, *div.*, *fff*, *unis.*, *ff*, *div.*, *ff*, *mf*

95

Picc.


mp

Fl. 1


mp

Fl. 2


mp

Ob. I-II


ff

C. A.


ff

B♭ Cl. I


p

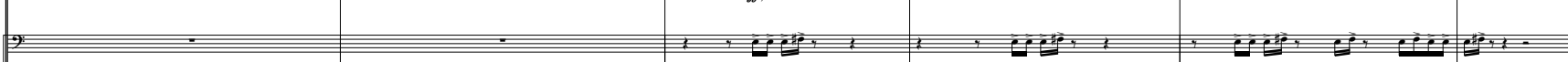
B♭ Cl. II


p

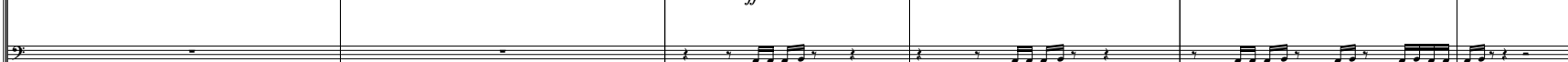
B. Cl.


ff

Ban. I


ff

Ban. II


ff

C. Ba.


ff

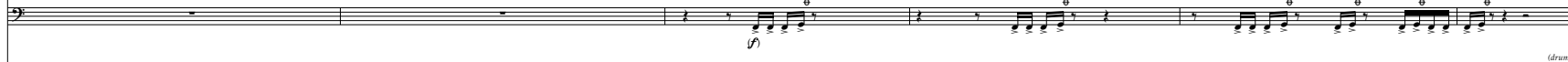
Hr. I-II


mf

B♭ Tpt. I-II


ff

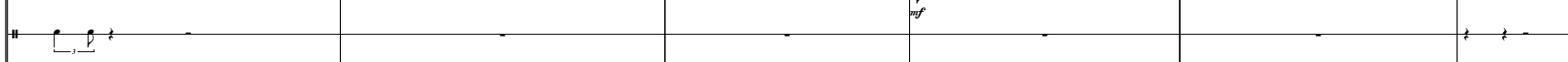
Timp.


f

D. K.


(mf)

W. Bl.


hard mallet
mf

Bgo. & Cgo.


mf

Glk.


ff

Vib.


medium mallets
motor on - high
f

Pas.


f

Trg. Kbd.


ff

Vln. I


mp

Vln. II


mp

Vla.


mf

Vc.


ff

D.B.


ff

Doppio Piu Lento: The Mobile Vulgus Applaud!


rit.
mf

a tempo


ff

rit.


ff

Piu Veloce Di Allegretto: Fever Pitch


ff

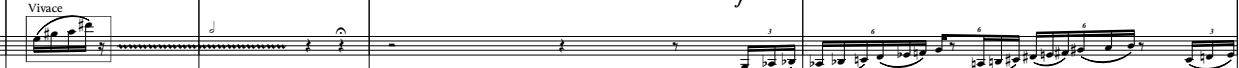
sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

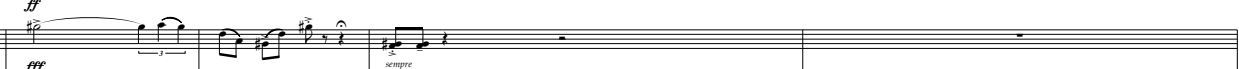
sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

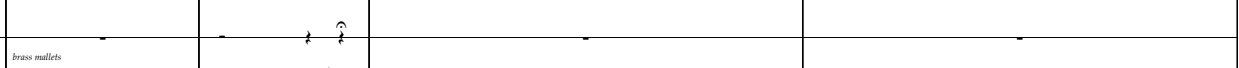
sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

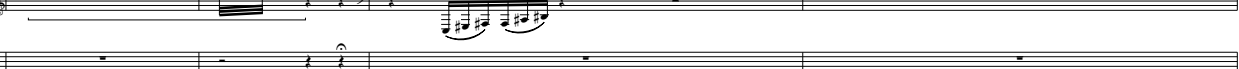
sempre ff


ff

sempre ff


ff

sempre ff


ff

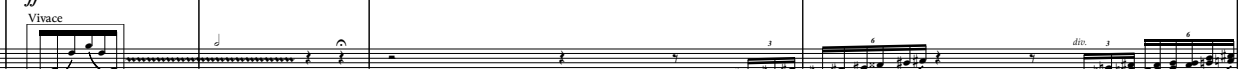
sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

sempre ff


ff

- 25 -

Picc. *ff*

Fl. I+II *ff* *ff* *ff* *ff* *ff* *ff*

Ob. I+II *ff* *f* *ff* *f* *ff*

C. A. *ff*

Bs Cl. I+II *ff* *f* *ff* *f* *ff*

B. Cl. *f*

Bsn. I+II *f*

Hr. I+II

Bb Tpt. I+II

D. K.

Mrb. *ff* *ff*

Pno. *ff* *f* *ff*

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

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

Vla. *f*

hard mallet

gl.

unis. *div.*

1. $\bullet = c.32$

504

♩. = c.56

[illegible]

Lento: Spiritual Gundigutsing

Tempo I
♩. = c.32

Tempo II
♩. = c.56

un poco riten. *a tempo* *molto rit.* *accel.* *un poco riten.* *a tempo*

Instrumentation: Picc., Fl. I+II, Ob. I+II, C. A., 3+ Cl. I+II, B. Cl., Bsn. I+II, C. Bn., Hn. I+II, Tpt. I+II, Glk., T.B., Cym., Vib., Pno., Trg. Kbd., Vln. I, Vln. II, Vla., Vc. solo, Vc., D.B.

Key Features:

- Tempo and Meter:** 12/8 time, starting with a tempo change from 12/8 to 6/8 (Tempo II) and back to 12/8.
- Dynamics:** *mf*, *mp*, *pp*, *p*, *n*, *f*, *senza sord.*, *con sord.*, *div.*
- Articulations:** *acc.*, *rit.*, *molto rit.*, *un poco riten.*, *a tempo*
- Performance Instructions:** *cloth-covered mallet*, *soft mallets motor off*, *senza sord.*, *senza sord. unis.*, *div.*

23

un poco riten. *a tempo* *un poco riten.* *a tempo* *molto rit.* *Tempo I* *rit.*
♩. = c.32

Picc. *mp*

Fl. I+II

Ob. I+II *mf* *a2* *sempre f*

C. A. *f* *mf*

B♭ Cl. I+II *mp* *a2* *mf* *n.*

B. Cl. *mp* *mf* *n.*

Bsn. I+II *a2* *(mp)* *mf* *ff* *(a2)*

C. Bn. *mf* *n.*

Hn. I+II *senza sord.* *a2* *mf* *f* *1.* *f* *mf* *ff* *a2* *ff*

Bb Tpt. I+II *senza sord.* *mf* *senza sord.*

Timp. *(medium mallets)* *mp* *pp* *mf*

D. K. *medium mallets* *mf*

Glk. *brass mallets* *f*

T.B. *hard mallet* *mf*

Mrb. *hard mallets* *mf*

Cym. *pp* *mp* *mf* *sim.* *p* *mf* *p* *mf* *p* *mf*

Pno. *(Spn.)* *mf* *ff*

Trg. Kbd. *1.3.2*

Vln. I *mp* *div.* *mf* *(b)* *f* *mf* *ff* *f*

Vln. II *sul G* *mf* *3* *div.* *nostr.* *f* *mf* *ff*

Vla. *(mp)* *unis.* *mf* *n.* *(non div.)* *f*

Vc. *mf* *div.* *unis.* *mf* *div.* *n.* *f* *unis.*

D.B. *mf* *senza sord.* *(mf)* *n.* *f*

♩. = c.56

accel. poco a poco

[illegible]

Picc. *mf* *cresc. poco a poco* *f* *ff*

Fl. I+II *mf* *cresc. poco a poco* *f* *ff*

Ob. I+II *(mf)* *f* *ff*

C. A. *(mf)* *f* *ff*

B♭ Cl. I+II *(mf)* *f* *ff*

B. Cl. *(mf)* *f* *ff*

Bsn. I+II *(mf)* *f* *ff*

C. Bn. *(mf)* *f* *ff*

Hn. I+II *mf* *cresc. poco a poco* *ff* *fff*

Bb Tpt. I+II *f* *ff*

Timp. *hard mallets* *f* *ff*

D. K. *drumsticks* *f* *ff*

Mrb. *(mf)* *f* *ff*

Vib. *(mf)* *f* *ff*

Pno. *mf* *cresc. poco a poco* *f* *ff*

Trg. Kbd. 1.3.5

Vln. I *f* *ff* *fff*

Vln. II *norm.* *f* *ff* *fff*

Vla. *tutti* *(mf)* *f* *ff*

Vc. *tutti - div.* *(mf)* *f* *ff*

D.B. *tutti* *(mf)* *f* *ff*

Quasi Vivace: Dionysian Heraldry

[illegible]

FINE