

# POWER TO THE PEOPLE

for Oboe, B $\flat$  Clarinet, Tenor Saxophone, and French Horn

Valentine Hueckel

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## YOU REALLY WANT TO KNOW? ALRIGHT, I'LL TELL YOU . . .

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Sixty-one years ago, your great-grandfather's cousin, Valence Byre, spoke on the steps of the Assembly building and started the biggest riot of the century. Now, this was a couple months after the infamous Supreme Leader appointment of 2984, so things were looking pretty grim for the regular people in Kaskorria, **including our family**. And we've been causing trouble in the Domain for a long time, even at the end of the Monarchy, when the King got his head taken off. Anyway, the Supreme Leader had a whole cult of scoundrels who called themselves "Superiors." Supreme Leader secretly gave Superiors instructions to **capture, kill**, or otherwise **shut down** people who knew too much or thought too much. Evil stuff, I know. Of course, people caught on pretty quick—including Valence, who was writing about it in an underground paper. People really had to use old-school ways to spread important information, since the Superiors had access to the Networks.

Anyway, story goes that one day, that newspaper building **explodes**. Valence is lucky enough to be out somewhere else researching, but everyone and everything at the paper goes up in flames. That paper was one of the few ways we were able to circulate the truth about what the Supreme Leader and the Superiors were doing.

So Valence walks right onto the steps of Assembly with one of those **old-fashioned megaphones** and starts talking to a bunch of scared and angry city folk:

Listen well, Allies,

Kaskorria is ill and has been for a long time.

This is not a revolution; this is a liberation.

We must fight to free ourselves of the infection and thus transform our community into something greater. This liberation cannot be wrought without each of us working together.

I look out upon you and see hope. I look out upon you and see strength. I look out upon you and see determination. These are the central tenets that will propel us forward into a brighter day. Not division, not divine right, nor the mischaracterization of one another. We are compelled in this hour to seek solutions in solidarity, for to do otherwise would be to turn our collective backs on the future and slink back to bitter grasp of the past.

We must raise our voices to the highest extent, so that none can ignore our cries. We must fight on with our hearts, heads, and fists, so that none may continue to stand in our way.

We must fight for a world with each person a Master, and no person a Slave.

Valence was careful not to say anything specific, but by the end of the week, there were probably eight cities' worth of people outside the Assembly building with **torches** and a **guillotine**, calling for the Supreme Leader to come out. Valence never got to see that. They vanished two nights after that speech. And the paper—the same one Valence was at—**dug up some ancient, declassified docs** last year. **Prison rosters**. Turns out Valence ended up in some forgotten cell. **Probably died there**, even after the prisons were "officially" emptied during the Liberation. **No grave but the books**.

# PERFORMANCE NOTES

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Stopwatches are recommended for keeping time during the cell-based section. If not possible, the ensemble will need to estimate time, and *clearly communicate their entrances to one another*.

The oboist, at the end of their final cell, will need to communicate to the ensemble when [A] begins. This may be done by dramatically slowing down before [A], and then picking back up at tempo.

At [A], measure numbers resume **uninterrupted** (on account of everyone having a different number of cells).

At mm. 48–49 [E], the singing should be *raucous* and generally *unrestrained*. This brief interjection should be more of a **demanding chant** than a pleasant song.

N.B.: These bars are marked “at pitch” (for everyone sans oboe).

The tonal center (G) never changes during the third section.

**Tenor Saxophone:** The final measure (m. 55) calls for a frenetic ad lib.; follow the shape and mood of the line. Growl and “grit” are encouraged. The only other requirement is to begin and end on the notes specified.

# POWER TO THE PEOPLE

Valentine Hueckel

*"Each person a Master, and no person a Slave."*

*—Kask Revolutionary Valence Byre*

solo *slow, rubato*

subtone

Tenor Saxophone

*p* *mf* *p*

6 *agitated*

*f* *p* *p* *p*

11 *rhythmic, sans rubato*

(c. ♩ = 130)

*p* *p* *p* *tr* *p*

15

honk growl ord. sweet

*f* *mp* *p* *f*

### Tenor Saxophone

transition to cells seamlessly

*with motion* (c. ♩ = 130)

Musical notation for Tenor Saxophone, consisting of two rows of five measures each. The first row contains five measures of music with various note values and rests. The second row contains five measures, including a measure with a 'growl' marking (a 'g' with a wedge) under a note. The notation includes treble clef, key signature of one sharp (F#), and common time.

begin fade out at 1'30"  
until *n* at 2'00"

### B $\flat$ Clarinet

enter c. 15" after saxophone cells begin

*relaxed* (c. ♩ = 130)

Musical notation for B-flat Clarinet, consisting of two rows of four measures each. The notation includes treble clef, key signature of one flat (B-flat), and 6/8 time. The music features eighth and quarter notes with various articulations.

begin fade out at 1'30"  
until *n* at 2'00"

### Horn in F

enter c. 30" after clarinet entrance | 45" in

*stately* (c. ♩ = 130)

Musical notation for Horn in F, consisting of two rows of three measures each. The notation includes treble clef, key signature of one flat (B-flat), and common time. The music features quarter and eighth notes with various articulations.

begin fade out at 1'30" until  
*n* at 2'00"

### Oboe

enter c. 45" after horn entrance | 1'30" in

*sweet* (c. ♩ = 130)

Musical notation for Oboe, consisting of two rows of three measures each. The notation includes treble clef, key signature of one flat (B-flat), and common time. The music features quarter and eighth notes with various articulations.

*slightly faster* c. ♩ = 140

diminuendo to *p* for  
beginning of next section

**A** ♩ = 140

21 *sweet*

*p* *mf* *p* *mp*

*sweet*

*mp*

*sweet*

*mp*

27

*n* *p*

*mp*

*sweet* *mp*

*n*

32

*with more vigor*

Musical score for measures 32-34, consisting of four staves. The first two staves begin with a *mp* dynamic and a crescendo hairpin, transitioning to *p* and then *mf* dynamics. The third and fourth staves also show dynamic markings of *mp* and *mf*. The music features eighth-note patterns with slurs and accents.

35

Musical score for measures 35-38, consisting of four staves. The first three staves feature a *p* to *f* dynamic range with a crescendo hairpin. The fourth staff begins with a *p* dynamic and includes a fermata over a note. The music is characterized by rapid sixteenth-note passages and slurs.



38 **B** *dark and hushed*

Musical score for section B, measures 38-41. It consists of four staves of music in a minor key. The first staff has dynamics *p*, *n*, *p*, and *mp*. The second staff has dynamics *f*, *p*, and *p*. The third staff has dynamics *f* and *mp*. The fourth staff has dynamics *f* and *mp*. The tempo/mood is "dark and hushed".

42 **C** **D** *stately* *accel.*

Musical score for section C and D, measures 42-45. It consists of four staves of music in a minor key. Section C (measures 42-44) has dynamics *f*, *p*, and *f*. Section D (measures 45-46) has dynamics *f* and *f*. The tempo/mood is "stately" and "accel.". A trill (*tr*) is marked in the second staff at the end of measure 45.

**E** ♩ = 80  
 sing (any octave)

46 *f* *raucous*  
*mp* *f* na ti fa ti na ti fa ti na

*p* *mp* *f* sing: at pitch (any octave)  
 na ti fa ti na ti fa ti na

*mp* *f* sing: at pitch (any octave)  
 na ti fa ti na ti fa ti na

*f* sing: at pitch (any octave)  
 na ti fa ti na ti fa ti na

49 **F** *dark*  
 ti na fa ti na fa ti na fa ti na ti fa *mp* *n mp* *mf*

ti na fa ti na fa ti na fa ti na ti fa *f* *mf* loco

ti na fa ti na fa ti na fa ti na ti fa *f* *mp* loco

ti na fa ti na fa ti na fa ti na ti fa *f* *mp* loco

*raucous*

G

Musical score for guitar, measures 53-60. The score is written in 4/4 time and features four staves. The first staff begins with a dynamic marking of *mp* and transitions to *ff*. The second staff also shows a dynamic range from *mp* to *ff*. The third staff is marked *ff* and includes the instruction "ad lib. to final note" with rhythmic markings (7 7 7 7 7) above the notes. The fourth staff is marked *ff*. A box labeled "G" is positioned above the first staff, and the page number "7" is in the top right corner.