

[note]WAVE

for orchestra

Jocelyn Campbell

Instrumentation:

Flute

Alto Flute

2 Oboe

Clarinet B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

2 Horn in F

2 Trumpet in B \flat

Timpani

8 Violin I

6 Violin II

4 Viola

4 Cello

2 Double Bass

The score is written in C with the usual octave transpositions

Duration: c. 7'45"

Programme note:

[note] *WAVE* is something of a love letter to numerous styles of orchestral music, past and present.

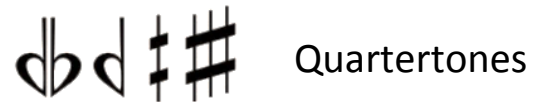
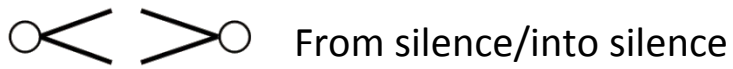
The overall musical language is indebted to composers of the late 20th and early 21st Centuries such as Helmut Lachenmann and Salvatore Sciarrino (among others) who have greatly expanded the sonic potential of the orchestra with their innovative extended performance techniques. This allows for sounds reminiscent of rushes of wind, cracklings, scrapings, rumblings (etc.) to exist alongside the more conventional sounds of the classical orchestra. In this piece I have used many facets of this “extended-technique” style of composition in combination with a collage of more classical and romantic musical materials.

The piece opens with fragments of different musical styles that are presented in fairly quick succession. Nothing lasts much longer than a few seconds: Periodically the horns state a strident refrain, the strings play agitated tremolo and clusters of high harmonics, wind instruments produce air sounds or percussive tremors, and short fragments of orchestral music from Beethoven, through Mahler and into the present day fleetingly emerge and subside.

As the piece continues consistency gradually begins to emerge. Sounds and quotations become more drawn out and begin to interact with one another in a more fluid and consonant manner; the language ceases to jump abruptly from moment to moment and settles into something reminiscent of a ballad. The piece ends in a much softer space than it started.

Performance notes:

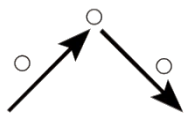
All tremolo written are unmetred and should be played as fast as possible



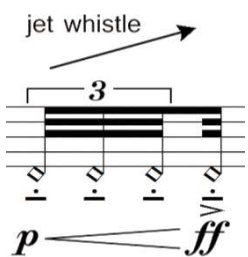
Flute/Alto Flute



Aeolian tone: mostly breath sound with a small amount of audible pitch

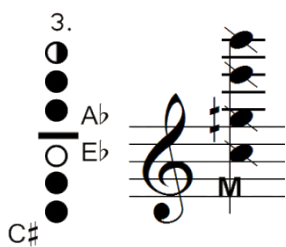


Cycle through the harmonics of a fundamental



Jet whistle: cover the mouthpiece entirely and exhale sharply through the hole, this technique should produce a cluster of overtones deriving from the specified fundamental

Oboe



Multiphonic with fingering



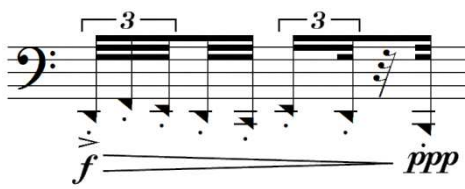
Multiphonic with fingering

Bass Clarinet in B \flat

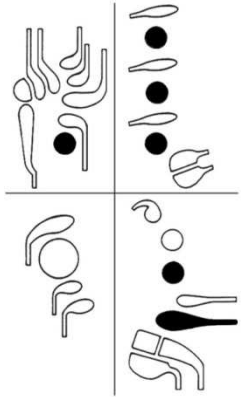


Indeterminate multiphonic: preferably with a high noise content and roughly within the indicated register, the exact choice of multiphonic is up to the performer

Bassoon/Contrabassoon



Percussive tonguing: no breath, tongue only, sharp percussive attack



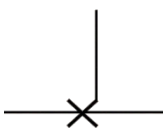
Multiphonic with fingering

Brass

Mutes: Trumpets require practice mutes and harmon mutes with stems (when playing with practice mutes the dynamics are placed in quotation marks "*ppp*" indicating the resulting sound, the amount of effort needed to produce this dynamic level will be higher)

○ + Open/Closed (horns are open throughout the entire piece, no mutes or hand stopping)

○ + ~ Wa-wa: rapidly open and close harmon mute



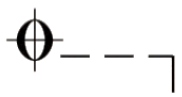
Breath noise only, no pitch

Timpani



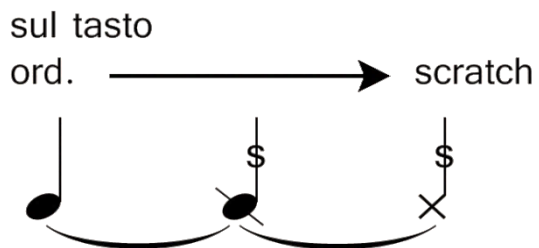
Mute the skin of the timpani with the palm of the left hand whilst beating with the right hand

Strings

 Mute all strings with the palm of the left hand: produces a toneless sound akin to white noise

Harmonic glissandi: this technique should pronounce the natural overtone series of the string and not sound like an ordinary glissando

Scratch tone: bow the string with excessive pressure, when the bow is placed sul tasto this effect can be achieved at lower dynamic levels. In this piece scratch tones are required to transition out of ordinary notes, the bow should be placed sul tasto and bow pressure should gradually increase to smoothly transition from one sound to the other.



[note]WAVE

2/8 $\text{♩} = 72$

Fl. jet whistle *mp* *f*

A. Fl. jet whistle *mp* *f*

Ob.

Cl.

B. Cl.

Bsn. *f*

Cbsn. *f*

Hn. *ppp* *mf*

Tpt. *ppp* *mf* 1. practice mute *"ppp"*

Timp. *f* *p* *ppp* *gliss.*

Vln. 1 *poco sul pont.* IV. III. II. I. 6 *f*

Vln. 2 *poco sul pont.* IV. III. II. I. 5 *f*

Vla. *poco sul pont.* I. II. III. IV. *f*

Vc. *poco sul pont.* 1. 2. 3. 4. *f*

Db. *f* div. pizz.

unis. mute all strings

5

2
8

3
8

aeolian
tr

ppp

aeolian
pp

tr
ppp

1.
ppp — f

2.
harmon mute
o +

ppp — p — ppp

2
8

3
8 ord.

ord.
p

ord.
p

ord.
p

ppp

unis.
arco

p

p

4
8

3
8

14

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

tr

ppp

Hn.

Tpt.

1.

ppp

f

Tim.

gliss.

4
8

3
8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis. sul tasto ord.

scratch

ppp

f

(1-2.)

(b)

1. pizz. III.

B

18

Fl. *ppp*

A. Fl. *tr*

Ob.

Cl. *tr* *ppp*

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

B

Vln. 1

Vln. 2

Vla. *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

C

22

Fl. *mf*

A. Fl. *mf* *ppp*

Ob.

Cl. *mf*

B. Cl.

Bsn. *f* *p*
 tongue only, no breath shap percussive attack

Cbsn. *f* *p*

Hn.

Tpt.

Timp. *mp* *ppp*
 mute the skin with the palm of the L.H.

Vln. 1 *pp* *mf*
 unis.

Vln. 2 *pp* *mf*
 unis. arco

Vla. *pp* *mf*
 unis. arco

Vc. *pp* *mp* *pp*
 unis. arco

Db. *p*
 1. pizz.
 2. pizz.

C

26

Fl. *ppp*

A. Fl. *(tr)*

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla. *(1.)*

Vc. *1. pizz. p*

Db. *2. pizz. sul. l. p*

Più mosso

♩=100

A tempo

♩=72

30 **4**
8 (tr)

jet whistle **3**
p **ff**

jet whistle **3**
ff *p*

breath only

ppp *f* **ff** *mf*

2. *ppp* *f* **ff** *mf*

unis. breath only senza sord

f **ff** *p* gliss.

4
8

Più mosso
♩=100

A tempo
♩=72

3
8

Vln. 1 *f* **ff**

Vln. 2 *f* **ff**

Vla. *f* **ff**

Vc. *f* **ff**

Db. *f* **ff**

Fl. *ff* *p*

A. Fl. *ff* *p*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ppp* *f* **ff**

Tpt. *f* **ff**

Timp. *f* *ppp* *p*

D

34

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

div.

ppp

ppp

ppp

Hn.

Tpt..

Timp.

mp

p

p

D

Vln. 1

Vln. 2

Vla.

Vc.

Db.

gliss.

p

mp

p

gliss.

gliss.

p

mp

p

38

Fl. aeolian *tr* *ppp* *mp* *ppp*

A. Fl. *ppp* *ppp* *mp* *ppp*

Ob. *p* *ppp*

Cl. *ppp* *tr*

B. Cl. *p* *ppp*

Bsn. *p* *ppp*

Cbsn.

2 8 3 8 inhale exhale

Hn. *p* *mf* *ppp* *mf*

Tpt. *p* practice mute *ppp*

Timp. *mf* *ppp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *ppp* *mp* *ppp* div. a2.

Vc. *ppp* *mp* *ppp*

Db.

2 8 3 8

E

47

Fl.

A. Fl. *(tr)*

Ob.

Cl. *tr* *ppp*

B. Cl.

Bsn.

Cbsn.

p

Hn.

Tpt.

Timp.

E

Vln. 1

Vln. 2

Vla.

Vc. *1. pizz.* *p*

Db. *2. pizz.* *1. pizz.* *p*

51

F

Fl. *ppp*

A. Fl. *mp*

Ob. *mf* *p*

Cl. *p* *mf* *p*

B. Cl.

Bsn.

Cbsn.

tr

3

Hn.

Tpt.

Timp.

pp *mp* *pp*

senza sord

pp *mp* *pp*

senza sord

pp *mp* *pp*

F

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db.

unis. arco

4
8

55 $\frac{4}{8}$ (tr)

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

1.

p *mp* *pp*

tongue only, no breath
shap percussive attack

3 3

f *ppp*

5

f *ppp*

$\frac{4}{8}$ $\frac{3}{8}$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div.
L.H. mute all strings
R.H. col legno batt.

3 3

f *ppp*

p *p*

$\frac{4}{8}$ $\frac{3}{8}$

poco accel. $\text{♩} = 88$

2
8

3
8

4
8

59

Fl. *mf* *ppp* aeolian *tr* (♭)

A. Fl. *mf* *ppp* aeolian *tr* (♭)

Ob. *ppp* *tr* (♭)

Cl. *ppp* (♭)

B. Cl.

Bsn.

Cbsn.

Hn. *pp* *mp* *pp*

Tpt. *pp* *mp* *pp*

Timp. *ppp* *p* *ppp*

poco accel. $\text{♩} = 88$

2
8

3
8

4
8

Vln. 1 *mf* *pp* *f* unis. ord.

Vln. 2 *mf* *pp* *f* unis. ord.

Vla. *mp* *f*

Vc. *mp* *pp* *f*

Db. *mp* *f*

div. a2. mute all strings
bow on the bridge (no pitch)

unis. arco

6

poco rit.

$\text{♩} = 72$

$\frac{3}{8}$

G

63

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

poco rit.

$\text{♩} = 72$

$\frac{3}{8}$

G

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1. solo

div. 2-4

div. a2 sul tasto

1-2. sul tasto

3-4. sul tasto

sul tasto

scratch

mp

p

f

ff

ppp

2
8

4
8

67

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

aeolian

lip gliss.

gliss.

ppp

p

Hn.

Tpt.

Timp.

1.

ppp

f

ppp

ff

a2
harmon mute

o +

ppp

mp

ppp

2
8

4
8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord.

ppp

71 (tr)

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp poss.

mf

pp

ppp

mf

pp

ppp

mp

ppp

sul tasto

3

3

Detailed description: This page of a musical score (page 18) contains staves for various instruments. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The string section includes Horn (Hn.), Trumpet (Tpt.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Timpani (Timp.). The score features dynamic markings such as *pp*, *mf*, *ppp*, and *mp*, along with performance instructions like *pp poss.* and *sul tasto*. A trill (tr) is indicated for the Flute at measure 71. A fermata is present over the Flute staff at the end of the page. A '3' symbol appears above the Clarinet staff and below the Timpani staff.

75 *jet whistle*
 3
 p f

4
 8 ♩ = 60

2
 8

3
 8 ♩ = 72

Fl.

A. Fl. *gliss.* *(ds)*
 p

Ob.

Cl. *(tr)*

B. Cl.

Bsn.

Cbsn.

Hn. 2.
 ppp

Tpt.

Timp.

Meno mosso
 4
 8 ♩ = 60

A tempo
 3
 8 ♩ = 72

Vln. 1 *gliss.*
 p mp pp

Vln. 2 1-3. *gliss.*
 div. { p mp pp

4-6. *gliss.*
 p mp pp

Vla. *gliss.*
 p mp pp

Vc. unis. *gliss.*
 p mp pp

Db. *scratch* *div.* *gliss.*
 p mp pp

H

4
8

80

Fl. *ppp*

A. Fl.

Ob.

Cl. *tr*

B. Cl.

Bsn.

Cbsn.

1.

Hn. *ppp* *ff*

Tpt. (harmon mute) *ppp* *mp* *ppp*

Timp.

H

4
8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

I

88 (tr)

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

tr

ppp

Hn.

Tpt.

Timp.

mp

ppp

I

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord.

gliss.

mp

mf

4
8

3
8

2
8

92

Fl.

A. Fl. *(tr)*

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

ppp *ff* *ppp* *ff*

Timp.

4
8

3
8

2
8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco sul pont. II. III. IV. I.

poco sul pont. IV. III. II. I.

p *mf* *mf*

pp *mf*

mf *mf*

mf *mf*

mf

div. *gliss.* *gliss.*

sul tasto ord. → scratch

sul tasto ord. → scratch

sul tasto ord. → scratch

sul tasto ord. → scratch

accel.

$\text{♩} = 112$

100

Fl. *f* *mp*

A. Fl. *mp* *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpt. *f* *ff*

Timp. *f*

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The Flute part starts with a measure marked '100' and features a triplet of eighth notes. The Oboe, Clarinet, and Bass Clarinet parts also feature triplet markings. The Bassoon and Contrabassoon parts have a dynamic marking of *f*. The Horns play a triplet of eighth notes. The Trumpets play a triplet of eighth notes, with the second trumpet part marked *ff*. The Timpani part has a dynamic marking of *f*.

accel.

$\text{♩} = 112$

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This block contains the musical notation for the string section. All instruments (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) are playing a triplet of eighth notes with a dynamic marking of *f*.

3A tempo

103 $8 \text{ } \frac{3}{8} = 72$

Fl.

Ob.

B. Cl.

Bsn.

Cbsn.

mf *f* *p* *f* *p* *ff* *p* *f* *p*

multiphonic with a high noise content roughly within the given range
the exact choice of multiphonic is up to the performer

Hn.

Tpt.

Timp.

ff *ff* *ff* *ff* *ff*

A tempo

$8 \text{ } \frac{3}{8} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff *ff* *ff* *ff* *ff* *p*

sul tasto

111

Fl. *p* *f* *p*

A. Fl. *f* *p*

Ob. *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *f*

Tpt. *f*

Timp. *gliss.* *mp* *mf* *p* *mf*

Vln. 1 *f*

Vln. 2 *f*

Vc. *pp*

Db. *f* *gliss.* *pp*

gliss on artificial harmonic
do not widen hand position
while descending

sul pont.

div. sul I.

sul II.

div. a2

115

Fl.

A. Fl.

Ob.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

p

f

mf

p

mf

mf

p

p

mf

p

gliss.

p

mp

tr

mf

tr

mf

gliss.

mf

gliss.

pp

mp

unis. molto sul tasto

scratch

pp

mp

119

Fl. *f* *p* *mf*

A. Fl. *p* *mf*

Ob. *mp* *p*

Cl.

B. Cl.

Bsn. *mf* *p*

Cbsn.

Hn.

Tpt.

Timp. *gliss.* *pppp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

K

123

Fl. *mf* *mf*

A. Fl. *mf* *mf*

Ob. *mp* *p*

Cl. *(p)*

B. Cl. *mp* *p*

Hn.

Tpt.

Timp.

K

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. a6

1. *ppp*

2. *ppp*

3. *ppp*

4. *ppp*

5. *ppp*

6. *ppp*

mp

mp

pp

127

Fl. *tr* *mf* $\frac{4}{8}$

A. Fl. *tr* *mf*

Ob. *pp*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. 1 $\frac{4}{8}$ *3* unis. *mp* *3*

Vln. 2

Vla. *mp*

Vc. *mp*

Db.

Detailed description: This page of a musical score covers measures 127 to 130. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 127, the Flute and Alto Flute play a trill marked *mf*. The Oboe plays a sustained chord marked *pp*. In measure 128, the Flute and Alto Flute continue their trill. In measure 129, the Violin 1 part features a triplet of eighth notes marked *mp* and *3* unis. The Viola and Violoncello also play sustained chords marked *mp*. In measure 130, the Violin 1 part features another triplet of eighth notes marked *mp* and *3*. The Double Bass part has a melodic line starting in measure 130.

Più mosso

♩=88

131

Fl.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Timp.

Detailed description: This block contains the musical score for woodwinds and percussion. The Flute (Fl.) part is mostly silent. The Alto Flute (A. Fl.) has a triplet of eighth notes in the second measure, followed by a long note in the third measure. The Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.) parts are silent. The Horn (Hn.) and Trumpet (Tpt.) parts are also silent. The Timpani (Timp.) part is silent.

Più mosso

♩=88

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Detailed description: This block contains the musical score for strings. The Violin 1 (Vln. 1) part has a triplet of eighth notes in the first measure, followed by a divided part (div.) with two staves. The first staff (1-4) has a triplet of eighth notes, and the second staff (5-8) has a triplet of eighth notes. The Violin 2 (Vln. 2) part has a long note in the first measure, followed by a long note in the second measure. The Viola (Vla.) part has a long note in the first measure, followed by a long note in the second measure. The Violoncello (Vc.) part is silent. The Double Bass (Db.) part has a long note in the first measure, followed by a long note in the second measure.

A tempo

♩=72

L

135

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

A tempo

♩=72

L

Vln. 1

Vln. 2

Vla.

Vc.

Db.

139

Fl.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p
ppp *p*
pp
1.

3

Detailed description: This page of a musical score covers measures 139 to 142. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 139, the Oboe and Bassoon play a melodic line starting with a half note G4 (marked *p*) and a half note F4 (marked *ppp*), which then moves to G4 (marked *p*) in measure 140. The Bassoon also plays a half note G4 in measure 140. The Clarinet and Bass Clarinet play a sustained half note G3 in measures 139 and 140. In measure 141, the Oboe and Bassoon continue their melodic line with a half note E4 (marked *p*) and a half note D4 (marked *ppp*), which then moves to E4 (marked *p*) in measure 142. The Bassoon also plays a half note E4 in measure 142. The Horn plays a half note G4 in measure 142, marked with a first ending bracket and *pp*. The Violin 1 part features a triplet of eighth notes in measure 139. The Violin 2 part plays a sustained half note G3 in measures 139 and 140. The Viola part plays a sustained half note G3 in measures 139 and 140. The Violoncello part plays a sustained half note G3 in measures 139 and 140. The Double Bass part plays a sustained half note G3 in measures 139 and 140.

M

143

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

M

Vln. 1

Vln. 2

Vla.

Vc.

Db.

N

151

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

N

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rall. ♩=46

155

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

rall. ♩=46

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis.

non div.

div. a2

p

mp

p

A tempo

♩=72

159

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

A tempo

♩=72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

163 (tr) aeolian

Fl. *pp*

A. Fl. *pp*

Ob.

Cl.

B. Cl. *mp*

Bsn. *mp* *pp*

Cbsn. *mp* *pp*

Hn.

Tpt.

Timp.

unis. sul. II

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. *pp*

Db. *mp*