

# Five acts

for flute, oboe, clarinet, percussion, piano, keyboard and string quintet

Benjamin Gait (Autumn 2010)

	III c. 3'30"	
II c. 1'30"		IV c. 1'30"
I c. 3'		V c. 3'

total duration c. 13' (with gaps)

Full Instrumentation (11 players)

Flute (doubling Piccolo and Alto Flute)

Oboe (doubling Cor Anglais)

Clarinet in Bb (doubling Bass Clarinet in Bb)

Percussion (1 player)\*: Bass Drum, Crotales, Glockenspiel, Vibraphone

Piano\* *pianist requires two wire brushes*

Keyboard\* *any sustaining, quiet keyboard instrument: could be a Chamber Organ, Electric Organ, Hammond Organ, Harmonium, etc. dynamic is pianissimo throughout. (tacet in movements II and IV)*

Violin I

Violin II

Viola

'Cello

Double Bass

\*in order to serve the dramatic purposes of the piece, these three players should ideally wear plain white masks over their faces.

Instrumental groups should be seated together: ideally, the string quintet at the front, the woodwind trio behind them in a row, and the three masked musicians spread at the back.

The conductor should try and avoid cueing the masked musicians throughout the piece.

Score in C

Piccolo sounds an octave higher

Crotales and Glockenspiel sound two octaves higher

Double Bass sounds an octave lower

This piece, as implied by the title, sets out to be a purely musical drama. The stage layout helps to define this: the woodwind trio in the middle are the protagonists, the masked trio of percussion, piano and keyboard at the back the antagonists, and the string quintet at the front serve as a chorus. In the first movement, two key ideas are explored: a chord sequence around the middle register, pronounced four times by the bass drum, and a simple melodic idea first expressed in the bass clarinet. The next three movements explore further derivations of this material in more dramatic fashion, before the fifth movement returns back to the bare bones, almost desolate. The five acts attempt to set out the dramatic structure of Freytag's pyramid: exposition, rising action, climax, falling action, dénouement.

## Five acts

3

# I

Benjamin Gait (Autumn 2010)

Musical score for "The Great Wall" by John Williams. The score is divided into two systems. The first system includes the woodwinds, percussion, and piano. The second system includes the strings.

**System 1:**

- Flute:** Rests throughout.
- Oboe:** Rests throughout.
- Bass Clarinet in Bb:** Rests until measure 10, then plays a melodic line starting on Bb2, moving up stepwise to G3, with a *pp* dynamic marking.
- Bass Drum:** Rests throughout.
- Vibraphone:** Plays a rhythmic pattern of eighth notes (Bb2, A2, G2, F2) with a *ppp* dynamic marking.
- Piano:** Plays a sustained chord of Bb2 and A2 with a *pppp* dynamic marking. A note indicates "two wire brushes ad.lib on the upper range of the inside of the piano".
- Keyboard:** Rests throughout.

**System 2:**

- Violin 1:** Enters in measure 10 with a melodic line starting on Bb2, moving up stepwise to G3, with a *ppp* dynamic marking and a *sul tasto* instruction.
- Violin 2:** Enters in measure 12 with a melodic line starting on Bb2, moving up stepwise to G3, with a *ppp* dynamic marking and a *sul tasto* instruction.
- Viola:** Enters in measure 14 with a melodic line starting on Bb2, moving up stepwise to G3, with a *ppp* dynamic marking and a *sul tasto* instruction.
- Violoncello:** Enters in measure 10 with a melodic line starting on Bb2, moving up stepwise to G3, with a *ppp* dynamic marking and a *sul tasto* instruction.
- Contrabass:** Rests throughout.

\*conductor: throughout this movement,  
do not beat when the tempo is 60

27  $\text{♩} = 80$   $\text{♩} = 60$

Fl. *pp* *subito pp*

Ob.  $\text{5:4}$  *pp* *mf*  $\text{3:2}$   $\text{3:2}$   $\text{3:2}$  *ff* *pp*

B. Cl. *pp* *subito pp* to Clarinet in Bb

B. D. *p*

Vib. *pp*  $\text{Ped.}$

Perc. *pp* beating rather than brushing *pp* light, irregular beating and brushing  
wire brushes now both in the middle range of the piano  $\text{Ped.}$

Kbd.

Vln. 1  $\text{mf}$   $\text{3:2}$  *pp* *arco* *subito pp*

Vln. 2 *mf*  $\text{3:2}$  *arco* *subito pp*

Vla.  $\text{3:2}$  *pp* *subito pp*

Vc.  $\text{3:2}$  *pp* *p*

Cb.  $\text{5:4}$

42 ♩ = 80

Fl. *pp* *mf* *pp*

Ob. *pp* *mf*

Cl. *f* *mf* *pp*

B. D. *pp*

Vib.

Pno. *p* *gliss.* *gliss.*

brushing and beating (one hand each), both in the lower middle range of the piano and getting gradually lower

Kbd.

Vln. 1 *pp* *mf* *pp*

Vln. 2 *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Cb.

50  $\text{♩} = 60$   
to Piccolo

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. D. *ff* *mf* *mp* *p*

Vib.

Pno. *fff*

Kbd.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *p* *sul pont.* *violent* *fff*

## II

8

59  $d. = 60$

[illegible]

70

Picc. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

B. D.

Crot. *mf*

Glock. *pp*

Pno. *mp* *ppp*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

8<sup>va</sup> 15<sup>ma</sup>

81

Picc. *mp*

Ob. *mp*

Cl. *mp*

B. D.

Crot.

Glock. *ppp* 4:6 4:6 4:6 4:6 4:6 4:6 4:6 4:6 4:6 4:6

Pno. (15)

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc. pizz. dry *pp*

Cb. pizz. dry *pp*

91

Picc. *pp*

Ob. *pp*

Cl. *p*

B. D.

Crot.

Glock. 4:6 4:6

Pno. (15) 15<sup>ma</sup> 4:6 *ppp* 4:6 4:6 4:6 4:6

Vln. 1 *pp*

Vln. 2 IV

Vla.

Vc.

Cb.

103

Picc. *p*

Ob. *p*

Cl. *mp*

B. D.

Crot.

Glock.

Pno. *4:6*

Vln. 1

Vln. 2 IV

Vla. *ppp*

Vc. *ppp* arco

Cb. *ppp* arco *4:6*

115

Picc.

Ob.

Cl.

B. D.

Crot.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8va

pp

mp

f

5:3

4:6

125

Picc. *f*

Ob. *f* 5:3

Cl. *f*

B. D. dampen immediately *fff*

Crot. *f*

Glock. *f*

Pno. (8)

Vln. 1 *fff* 5:3 5:3 *ppp*

Vln. 2 *fff* 4:6 4:6

Vla. *fff* *ppp*

Vc. *fff* less dry pizz. *pp*

Cb. *fff* 4:6 4:6 *pp* less dry pizz.

135

Picc. *ff* to Alto Flute

Ob. *ff* bell up to Cor Anglais

Cl. *ff* bell up

B. D.

Crot. *ff*

Glock. *ff*

Pno. *ppp*

Vln. 1

Vln. 2 *ppp*

Vla.

Vc. *mf*

Cb. *f* II

### III

16

145 ♩ = 52

A. Fl.

C. A.

Cl.

Vib.

Pno.

Kbd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

pppp

mf

pp

Red.

f

mp

pp

sempre

senza sord.

ppp

senza sord.

ppp

senza sord.

ppp

senza sord. arco

ppp

senza sord. arco

ppp

153

A. Fl.

C. A.

Cl.

Vib.

Pno.

Kbd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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160

A. Fl. *f* *3:2* *tempo rubato\** *p* *3:2*

C. A. *ff* *tempo rubato\** *p* *3:2*

Cl. *ff* *pp* *tempo rubato\** *p*

B. D.

Vib. *ff* *pp* *mf*

Pno. *mf* *mp - mf*

Kbd.

Vln. 1 *arco* *pp*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Vc. *pizz.* *p*

Cb. *pizz.* *p* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

*Red.* *f* *Red.*

*\*ad. lib. wire brushes: no brushing, just beating. avoid the lowest section of the piano. mimic the rhythmic but irregular pizzicato of the strings.*

\*play freely, avoiding co-ordination with other players or the conductor when the pause is reached, wait for the conductor to cue the next bar

[illegible]



[illegible]

185

A. Fl.

C. A.

Cl.

B. D.

Vib.

Pno.

Kbd.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Oboe

to Oboe

## IV

[illegible]

\*large bold numbers indicate phrasing of bars that may be beaten by the conductor

24

203

4

4

Fl.

Ob.

Cl.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco sul pont.

ppp

212 3 4 5 25

Fl.

Ob.

Cl.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

arco flautando

*pp*

*ppp*

*p*

[illegible]

230 **2** **3** **3** **2** 27

Fl. *mf*

Ob. *mp* *mf*

Cl. *mf*

Glock.

Pno.

Vln. 1

Vln. 2 *pizz.* *mp* *arco*

Vla. *mf* *nat.* *5:6*

Vc. *5:6*

Cb. *pizz.* *arco* *mf* *5:6*

[illegible]

247 2 2 1 2 1 25

Fl.

Ob.

Cl.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

subito *ppp*

subito *ppp*

subito *ppp*

subito *ppp*

sul pont.

subito *ppp*

[illegible]

263

Picc. 2 2 1 1 2

Ob.

Cl. 5:6 5:6 2 2 2 5:6

Glock.

Pno. (15)

Vln. 1

Vln. 2

Vla. 2 2 2

Vc. 5:6 5:6 5:6

Cb. 2 2 2 2 2 2 2

[illegible]

## V

282 ♩ = 80

A. Fl. *ff* *mp* *pp*

Ob. bell up *ff* *pp*

Cl. bell up *ff* *pp*

B. D. *ff* *pp*

Pno. *ff* *pp*

Kbd. *pp* *sempre*

Vln. 1 *ff* *pp* *pp*

Vln. 2 *ff* *pp* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Cb. *mp* *ff*

[illegible]

308

A. Fl. *pp* *mp* *mp*

Ob. *p*

Cl. *p*

B. D. *3:2* *3:2* *3:2* *3:2* *3:2*

Vib.

Pno. *ppp* *8va*

Kbd.

Vln. 1 *pp* *p* arco

Vln. 2 *mp* arco

Vla. *pp* *mf* arco

Vc. *pp* *mf* arco

Cb. con sord. *p*

Detailed description of the musical score: The score is for a full orchestra. Measures 308-312 are shown. A. Fl. plays a melodic line with a triplet in measure 308, then a sustained note, and a triplet in measure 311. Ob. and Cl. play sustained notes with triplets in measures 309 and 310. B. D. plays a rhythmic pattern of eighth and sixteenth notes. Vib. is silent. Pno. and Kbd. play a complex, fast-moving accompaniment with triplets and sixteenth notes. Vln. 1 and 2 play sustained notes with triplets in measures 308 and 310. Vla. and Vc. play sustained notes with triplets in measures 309 and 310. Cb. plays a melodic line with a triplet in measure 309 and a sustained note in measure 311. Dynamics range from *ppp* to *mf*. Performance instructions include *arco* and *con sord.*

\*conductor: beating no longer necessary from here

