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The Revival

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The Revival

for horn, violin, two violas, and cello

SUGGESTED EXCERPTS:

- 1) m. 28 - 118 (0:58 - 4:04)
- 2) m. 146 - 235 (6:06 - 9:27)



R.H. RANKIN MUSIC

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duration *ca.* 12 minutes

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THE REVIVAL written for and dedicated to Tyler Taylor and was première on October 29th 2019 at Indiana University's Auer Hall.

Note:

For the last few years I have been immersed in the music of Tyler Taylor, (the works dedicatee and performer). Tyler's music has a tendency to treat individual instruments like people, with their own unique quirks and personalities. These instruments, in Tyler's musical world, are also subjected to some of the darker elements of the human experience; they are manipulated, restricted, and rejected. I thought a great deal about his music when writing a work for Tyler and wanted to, in a way, pay homage to his composer side while on the surface level highlighting his performer side.

The Revival is at its core about manipulation. In the summer of 2019, I started reading a book by the Pulitzer Prize winning journalist Frances Fitzgerald called *The Evangelicals*. I have for a long time had an interest in the history of the evangelicals and more specifically in their more fringe sects. After reading the book and watching major figures of the movement such as Billy Graham and Oral Roberts sell out massive services (or revivals) at Yankee Stadium or Madison Square Garden, I made a connection between Tyler Taylor's music and the act of manipulation on the part of these evangelical leaders. As such, the horn, in my work, acts almost as a radical spiritual leader.

The piece begins with a call to action (The Message), in which the horn sounds out a four note gospel that will remain its core musical material throughout the work. The second section (Thus Saith The Lord), has the horn, desperately trying to relay its message to a seemingly unwilling and aggressive string quartet.

After a fire and brimstone cadenza (The Sermon), the string quartet begins to take up bits and pieces of the horn's spirited call and "speak in tongues" (Speak in Tongues), a danse macabre in which the players ecstatically perform in a series of unorthodox ways.

Finally, in the concluding section (The Revival), the string quartet, now seemingly brain washed, repeats almost everything the horn gives them, expressionless and hypnotized.

THE REVIVAL

Robert Rankin
(2019)

I. The Message (♩ = 116)

Horn (F)
Musical notation for Horn (F) in 4/4 time. Starts with a triplet of eighth notes (F4, G4, A4) marked *f*, followed by a half note (B4) and a quarter note (C5) marked *p*. Includes a *pizz.* instruction.

Violin
Musical notation for Violin in 4/4 time. Starts with a half rest, followed by a quarter note (F4) marked *f* and a half note (B4) marked *pizz.*

Viola I
Musical notation for Viola I in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *pp* and a half note (B3) marked *sul tasto, molto flaut.* with a finger number 0. Includes triplet markings.

Viola II
Musical notation for Viola II in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *pp* and a half note (B3) marked *sul tasto, molto flaut.* with a finger number 0. Includes triplet markings.

Cello
Musical notation for Cello in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *sf* and a half note (B3) marked *pizz.* and *pp*. Includes a *sul tasto arco* instruction.

4
Musical notation for Horn in 4/4 time. Starts with a half rest, followed by a quarter note (F4) marked *f* and a half note (B4) marked *p*. Includes a *sul tasto, molto flaut.* instruction and a *pp* instruction.

Vln.
Musical notation for Violin in 4/4 time. Starts with a half rest, followed by a quarter note (F4) marked *p* and a half note (B4) marked *sul tasto, molto flaut.* with a finger number 0. Includes triplet markings.

Vla. I
Musical notation for Viola I in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *p* and a half note (B3) marked *sul tasto, molto flaut.* with a finger number 0. Includes triplet markings.

Vla. II
Musical notation for Viola II in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *pp* and a half note (B3) marked *sul tasto, molto flaut.* with a finger number 0. Includes triplet markings.

Vc.
Musical notation for Cello in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *sf* and a half note (B3) marked *pizz.* and *mp*. Includes a *arco ord.* instruction.

7
Musical notation for Horn in 4/4 time. Starts with a half rest, followed by a quarter note (F4) marked *f* and a half note (B4) marked *mf*. Includes a *f bolder, more agitated* instruction.

Vln.
Musical notation for Violin in 4/4 time. Starts with a half rest, followed by a quarter note (F4) marked *mp* and a half note (B4) marked *ord.*. Includes triplet markings and a *f sub.* instruction.

Vla. I
Musical notation for Viola I in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *mp* and a half note (B3) marked *ord.*. Includes triplet markings.

Vla. II
Musical notation for Viola II in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *mp* and a half note (B3) marked *ord.*. Includes triplet markings.

Vc.
Musical notation for Cello in 4/4 time. Starts with a half rest, followed by a quarter note (F3) marked *sf* and a half note (B3) marked *pizz.* and *mp*. Includes a *arco* instruction and triplet markings.

II

Hn. *ff*

Vln. *ff*

Vla. I *f* *port.* *ff*

Vla. II *f* *ff*

Vc. *f* *ff*

(A)

Hn. *f*

Vln. *p sub.*

Vla. I *p sub.* 3 3 3 3 *mp* 3 3

Vla. II *p sub.* *pizz.* *arco* *pp*

Vc. *p* 3 3 3 *cresc. poco a poco* 3 3 3 3 *mp* 3 3

17

Hn. *mp* *mf*

Vln. *mp* *cresc. poco a poco*

Vla. I *cresc. poco a poco*

Vla. II *p* *mp* *p*

Vc. 3 3 3 3 3 3 3 3 3 3 3 3

21 before the beat (B)

Hn. *f* 3 5

Vln. *mf* 3 3 3 3

Vla. I *mf* 3 3

Vla. II *p* *mp* *mf*

Vc. 3 3 3 3 3 3 *mf*

24

Hn. 5 *sfz* *f* 7

Vln. *f* 3 (accel. ad lib.)

Vla. I *f* 5 (accel. ad lib.)

Vla. II *f* 3 3 (accel. ad lib.)

Vc. *f* (accel. ad lib.)

26

Hn. *ff* *fff* 5"

Vln. *ff* *fff*

Vla. I (accel. ad lib.) *ff* *fff*

Vla. II (accel. ad lib.) *ff* *fff*

Vc. (accel. ad lib.) *ff* *fff*

attacca

SUGGESTED EXCERPT:

1) m. 28 - 118 (0:58 - 4:04)

2. Thus Saith The Lord (♩ = 126)

28

Hn. *ff* 3

Vln. *ff mp sub.* *ff p sub.* *ff* *p sff*

Vla. I *ffp* *ff* *p* *ff*

Vla. II *ffz* *pizz.* *arco* *p* *ff* 3 *ff* *ff*

Vc. *ffp* *ff* *ff* *f*

32

Vln. *p* *ff* *arco*

Vla. I *pizz.* *arco* *ff* *arco*

Vla. II *ff*

Vc. *ff* *sf*

33

Hn. *mf* *f*

Vln. *sf* *f*

Vla. I *f* *pizz.*

Vla. II *ff* *f* *pizz.*

Vc. *pp sub.* *f*

38

Hn. *p*

Vln. *f* *p sub.* *f*

Vla. I *arco* *sf* *f*

Vla. II *arco* *sf* *f*

Vc. *arco* *p* *sf* *sf* *f*

D

Hn. *mf* *f* *mp*
 Vln. *sf* *f* pizz. arco
 Vla. I *sf* *f* pizz. arco
 Vla. II *sf* *f* pizz. arco
 Vc. *pp sub.* *f* *p*

46

Hn. *f*
 Vln. *f* *cresc. poco a poco*
 Vla. I *f* *cresc. poco a poco*
 Vla. II *f* *cresc. poco a poco*
 Vc. *f* *cresc. poco a poco*

50

E

Hn.
 Vln. *ff* *sf*
 Vla. I *ff* *sf*
 Vla. II *ff* *sf* pizz. *pp*
 Vc. *ff* *sf* *pp* pizz. III IV

55

Hn. *mp*

Vla. II

Vc.

59

Hn.

Vla. II

Vc.

64

Hn. *f* *p*

Vla. I *pp*

Vla. II *f* *p*

Vc. *f* *p*

68

Hn. *f* *p*

Vln. *pp* *f*

Vla. I *pp* *ffp*

Vla. II *sfz* *mf*

Vc. *sfz* *mf*

73

Hn. *mp* *mf* *p*

Vln. *ff*

Vla. I *f* *ff* *pizz.*

Vla. II *f* *ff* *p*

Vc. *f* *ff* *p*

77

Hn. *mf* *p sub* *pp* *f* *pp<*

Vln. *pizz.* *mp* *p* *sf* *p*

Vla. I *pizz.* *mp* *p* *f* *p*

Vla. II *mp* *p* *f* *p*

Vc. *mp* *p* *f* *p*

81

Hn. *f* *p* *f*

Vln. *sf* *p* *mp* *sfz* *arco*

Vla. I *f* *p* *mp* *sfz* *pizz.*

Vla. II *f* *p* *mp* *sfz* *arco*

Vc. *f* *p* *mp* *sfz* *arco*

84

Hn. *mp* increasingly agitated *f* *mf* *f*

Vln. *mp* *sfz* *mp*

Vla. I *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

Vla. II *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

Vc. *p* *f* *sfz* *p* *f* *p* *f*

88

Hn. *f* *sfz*

Vln. *f* *ff sub.*

Vla. I *f* *mp sub.* *f*

Vla. II *f* *fp* *f* *mp sub.*

Vc. *f* *p sub.* *f* *sfz* *sfz*

Hn. *sfz f maestoso*

Vln. *arco ff p sub.* *ff* *p sfz*

Vla. I *ff* *arco fp sfz* *fp sfz* *ff*

Vla. II *ff* *arco fp sfz* *fp sfz* *ff*

Vc. *arco sfz* *ff* *ff* *f* *ff*

98 Hn. *ff* *mf*

Vln. *ff raw* *arco pp sub.*

Vla. I *ff raw* *arco sfz p sub.*

Vla. II *ffz* *pizz. p*

Vc. *ffz* *pizz.*

101 Hn.

Vln. *f agitato* *p sub.*

Vla. I *f* *mp*

Vla. II *f* *mp*

Vc. *f* *mp*

105

Hn. *mp* *mf* **J**

Vln. *mp* *cresc. poco a poco*

Vla. I *mp* *cresc. poco a poco*

Vla. II *cresc. poco a poco*

Vc. *cresc. poco a poco*

109

before the beat

Hn. *f* *f* *f*

Vln. *mf*

Vla. I *mf*

Vla. II *mf*

Vc. *mf*

112

Hn.

Vln.

Vla. I

Vla. II

Vc.

f

(accel. ad lib.)

3

5

gliss to high pitch

114

Hn.

Vln.

Vla. I

Vla. II

Vc.

ff

leaps from Sul A to E, fast, hectic, and unpredictable

Sul D to higher or lower notes ad lib, increasing speed

giant leaps Sul A, fast, hectic, and unpredictable. increasing speed

stacc. sempre

3

5

2/4

117

Hn. *ff*
fast as poss.

Vln. *fff*
fast as poss.
foot stomp Freeze! (until end of movement)

Vla. I *fff*
fast as poss.
foot stomp Freeze! (until end of movement)

Vla. II *fff*
fast as poss.
foot stomp Freeze! (until end of movement)

Vc. *fff*
foot stomp Freeze! (until end of movement)

10"

5

3. The Sermon (♩ = 52)

119

Vla. I muted senza vib. *pp* *ppp* *p* *mp* *pp* *mp sub.* *f*
(ord.) → sul pont.

Vla. II senza vib. (ord.) → sul pont. *pp* *mp* *ppp* *mp* *pp* *mp sub.* *p*
ord.

Vc. muted senza vib. *pp* *mp* *ppp* *p* *pizz.* *arco* *p* *mp* *pp* *mp sub.*

123

Vla. I ord. *p* *pp* *pp* *mp* *ppp* *p* *mp* *pp* *mp* *pp*
muted off pizz. norm. arco molto vib., espr.

Vla. II *pp* *ppp* *p* *pp* *ppp* *p* *mp* *pp*
norm. pizz. molto vib., espr. arco *p* *espress.*

Vc. *pp* *mp* *ppp* *p* *pp* *mp* *ppp*
muted off pizz. norm. arco molto vib., espr.

Ⓛ a tempo (♩ = 52)

Hn. *p mp mf p mf f*

Vln. *ppp pp p*

Vla. I *ppp pp p*

Vla. II *ppp pp p*

Vc. *ppp pp p*

sul tasto ord.

141 accel. $\text{♩} = 66$

Hn. *mp f ff*

Vln. *mp f ff*

Vla. I *mp f ff*

Vla. II *mp f ff*

Vc. *mp f ff*

SUGGESTED EXCERPT:

2) Ⓜ m. 146 - 235 (6:06 - 9:27)

Hn. *f p f sfz*

Vln. *ppp* pizz. (irregular rhythm, like twitching w/ loud *sfz* outbursts)

Vla. I pizz. *sfz*

Vla. II pizz.

Vc. pizz. *sfz*

repeat freely

(N)

147

Hn. *mf* *f* (rip)

Vla. I *f-p*

Vc. *fffz f-p*

batt. (irregular rhythm, like twitching w/ loud *fffz* outbursts)

(add these pitches, switch between batt. & stacc. arco)

150

Hn. in tempo (♩ = 66)

Vln. *ff* *f* *p sub.* *f*

Vla. II *fffz* *p* *f*

Vc.

pizz. quasi chitarra (possibly with guitar plectrum)

harmonic gliss
knock on bridge w/ wood of bow

154

Hn.

Vln. *fff* *p sub.* *f* *f* *p sub.* *fff*

Vla. I *f* *fff*

Vla. II *fffz* *fff*

Vc. *fff*

III col legno battuto saltando
repeat increasing speed, volume, and raising the starting pitch each time

(P) ♩ = 76

Hn. *ff* *arco* *ppp* *pp* (cue pick up, in time)

4. Speak in Tongues (♩ = 76)

159 ♩ = 120 - 126

Vln. *arco* *pizz.* *arco* *sf* *sf* *ffz*

Vla. I *pizz.* *arco* *sf* *sf* *ffz*

Vla. II *pizz.* *arco* *sf* *sf* *ffz*

Vc. *f molto espr., molto vib.* *ffz* *ff agitato*

164

Vln. *II col legno battuto saltando* *sfffz* *sfffz* *arco, ord. 3* *ff*

Vla. I *col legno battuto* *sfffz* *sfffz* *sfffz* *arco* *ff* *ffz* *ff*

Vla. II *sfffz* *sfffz* *sfffz* *sfffz* *arco* *ffz* *ff*

Vc. *col legno battuto saltando* *sfffz* *sfffz* *sfffz* *sfffz*

165

Hn. *mf*

Vln. *p* sul pont. *f*

Vla. I *p* *f*

Vla. II *mp* knock on bridge w/ wood of bow

Vc. *mp* * body LH RH LH

169

Hn. *f* *mf*

Vln. *f* batt. salt. arco, ord.

Vla. I *f* *p < sfz* arco, ord.

Vla. II *sfz* *mp*

Vc. *sfz* *mp*

174

Hn. *f*

Vln. *mp* *f* *p*

Vla. I *mp* *f* *p*

Vla. II *mp* *f* arco col legno batt. salt.

Vc. *sfz* *sfz*

178

Hn.

Vln.

Vla. I

Vla. II

Vc.

f *ecstatic*

f *mp*

sfz *sfz*

181

Hn.

Vln.

Vla. I

Vla. II

Vc.

f

f

185

Hn.

Vln.

Vla. I

Vla. II

Vc.

batt. salt.

knock on bridge w/ wood of bow

mp

mp

solo

f *ecstatic*

187

Vln. *ff* *sfz > p < ff*

Vla. I *f sub.* *f sub.*

Vla. II *f sub.* *mp* *f sub.*

Vc. *wide, dramatic vib.* *mp* *f* *mp*

191

Vln. *sfz* *p sub.*

Vla. I *pizz.* *arco* *p sub.*

Vla. II *p sub.*

Vc. *f* *p sub.*

(S)

Hn. *f* *ff*

Vln. *fffz* *fffz* *fffz* *fffz*

Vla. I *col legno battuto* *col legno battuto* *arco, ord.* *ff* *fffz*

Vla. II *fffz* *fffz* *fffz* *fffz*

Vc. *ff* *fffz* *fffz* *fffz* *fffz*

198

Hn.

Vla. I
sul C sempre
left-hand pizz.

Vla. II
knock on chinrest

Vc.

202

Vla. I

Vla. II

Vc.

* body

206

Vln.

Vla. I

Vla. II

Vc.

20

Hn. *mf*

Vln. *sf* *arco* *sf* *f* *mp*

Vla. I *sf* *sf* *mp*

Vla. II *sfz* *f* *sfz* *f* *sfz*

Vc. *sfz* *f* *sfz* *f*

213

Hn. *mp* *p*

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

Vla. I *mp* *f* *mp* *f*

Vla. II *ffz* *p sub.* *arco*

Vc. *pp*

217

Hn. *p* *f*

Vln. *f* *mp* *f* *pizz.* *f*

Vla. I *f* *mp* *f*

Vla. II *f*

Vc. *f*

221

Vln. *pizz.* *arco*

Vla. I

Vla. II

Vc. *batt.* *f*

224

Hn. *ff*

Vln. *ff* *arco* *ff con bravura*

Vla. I *ff* *pizz.* *arco* *ff con bravura*

Vla. II *ff* *pizz.* *arco* *ff con bravura*

Vc. *ff*

227

Hn.

Vln.

Vla. I

Vla. II

Vc. *ffz*

230

Hn.

Vln.

Vla. I

Vla. II

Vc.

sfz

sfz

233

Hn.

Vln.

Vla. I

Vla. II

Vc.

sfz

236

5. The Revival (♩ = 72)

Hn.

Vln.

Vla. I

Vla. II

Vc.

p > pp

p > pp

p > pp

mf > pp

mp > pp

p > pp

p

mf > pp

mp > pp

p > pp

p > pp

mf > pp

mp > pp

p > pp

p > pp

con legno batt. salt.

con legno batt. salt.

con legno batt. salt.

con legno batt. salt.

muted on

muted on

muted on

muted on

s.p.

s.p.

s.p.

s.p.

241 (V)

Hn. *p* *mp espr.* *p* *mp* *p*

Vln. *pp cold, expressionless* *pp*
sul tasto, molto flaut. non. vib.

Vla. I *pp cold, expressionless* *pp*
sul tasto, molto flaut. non. vib.

Vla. II *pp cold, expressionless* *pp*
sul tasto, molto flaut. non. vib.

Vc. *pp cold, expressionless* *pp*
sul tasto, molto flaut. non. vib.

248 (W)

Hn. *mf*

Vln. *p espr., piuttosto* *mp* *mf* *f*

Vla. I *p* *pp* *p* *mp*
mute off

Vla. II *mp* *mf*
mute off

Vc. *mp* *mf*
mute off

254

Hn. *f* *ff* *pp*

Vln. *ff* *sfz* *ff* *sfz* *f* *mp* *p* *pp*
con legno batt. salt.

Vla. I *f* *ff* *sfz* *ff* *sfz* *f* *mp* *p* *pp*
con legno batt. salt.

Vla. II *f* *ff* *sfz* *ff* *sfz* *f* *mp* *p* *pp*
con legno batt. salt.

Vc. *f* *ff* *sfz* *ff* *sfz* *f* *mp* *p* *pp*
con legno batt. salt.

(X)

Hn. *p* *pp* *p* *pp*
 Vln. *p* *pp* *p* *pp*
 Vla. I *p* *pp* *p* *pp*
 Vla. II *p* *pp* *p* *pp*
 Vc. *p* *pp* *p* *pp*

mute on ord.
 mute on ord.
 mute on ord.
 mute on ord.

(Y)

Hn. *pp*
 Vln. *pp*
 Vla. I *pp*
 Vla. II *pp*
 Vc. *pp*

H

rit. ----- ♩ = 44

268

Vln. *pp*
 Vla. I *pp*
 Vla. II *pp*
 Vc. *pp*