

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Noise (of secular life)

### **Permalink**

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# Noise (of secular life)

\*  
*and when the hourglass has run out*

*when the noise of secular life has grown silent  
and its restless or ineffectual activism has come to an end*

*when everything around you is as calm  
as it is in eternity*

Szymon Komorowski  
October 2018

## EXECUTION NOTES

### Essecutori

|                     |                         |                           |
|---------------------|-------------------------|---------------------------|
| flauto (fl)         | timpani (tmp)           | pianoforte (pf)           |
| oboe (ob)           | tamburo militare (tmil) | chitarra elettrica (chtr) |
| clarinetto          | triangolo (tng)         | violino I (vn 1)          |
| basso in si b (clb) | piatto sospeso (ps)     | violino II (vn 2)         |
| tromba (tr)         | sonagli (sgl)           | viola (vl)                |
|                     | batteria (btr)          | violoncello (vc)          |

### Electric Guitar - sound

For the purpose of performing this composition, the signal from the electric guitar should be processed to achieve the effect similar to one often used by popular neoclassical guitarists of the 80's period - a rich distorted sound, emphasising sparky harmonics from across the spectrum, fit for sustaining dominating notes over long periods of time, and creating an exponential overdrive effect whenever more than one note is sounding at one time.

Typically, this can be achieved by a multieffect processor, or a small battery of analogue box effects, but no particular device is preferred, as long as the quality of sound is satisfactory. It is advised that the line-up is equipped with a foot-pedal set for volume control and additional parameters (see - performance notes)

Establishing and fine-tuning the parameters is part of the performance, and should be left to discretion of the performer. At the same time, attention should be given to how the ensemble sounds together throughout the piece, which may require assistance from the sound engineer, in calibrating sound parameters (esp. EQ), to achieve desired result.

It is recommended to prepare two distinct sound settings:

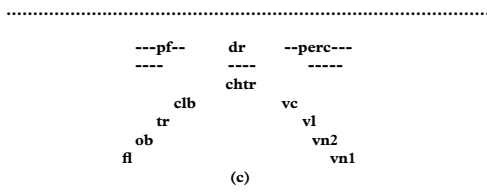
- (1) One to be used during the guitar solo part (bars 51 to 77) - where guitar has the dominating role, and can afford a stronger sound with richer harmonics, with the rest of the ensemble acting as background, and providing rhythm and warmth in the back
- (2) A different setting should be used throughout the rest of the piece - where more attention should be given to avoid overlapping with other instruments spectra and making them less legible and distinct. Such avoidance may be accomplished by such means as simple use of EQ, calibration of Wet/Dry parameter of the effects (esp. Flanger or Phaser) and/or considering a mild Compression on top.

### Piano

The notated piano part is minimalistic, and features very limited harmonies, except for some accentuating clusters in the left hand. However, upon consultation with the conductor, performance may be augmented by occasional use of harmony to calibrate overall ensemble sound to better fit the acoustics of the room where performance takes place.

Elements of improvisation are particularly welcome in the grotesque ragtime section (bars 80-93), both in terms of rhythm technique - in the spirit of the genre.

### Recommended seating



### Electric Guitar - performance notes

Bars 1-8: in this part, as well as it's repetition later on, a steady and smooth upward movement is critical. Expression marks should be observed closely, and due to their broad range, and lack of pauses in this part it is recommended to use a foot pedal controlling the volume of sound in order to support the low and high end of the expression (middle part can be largely managed by strenght of plectrum attack). Sounding strings may be mildly muted, but with moderation.

Bars 9-16: a more steady expression and scattered rythm patern allow for more decisive string attack, along with slightly stronger muting, though both are at performer's discretion. Since the pattern is identical with 1-8 section (except for pauses in place of missing notes), fingering may be kept the same, and missing notes skipped ito maintain alternate picking in the right hand.

Bars 51-58: initial part of the guitar solo section should be played as closely to the notation as possible. Notes outside of guitar's regular range (achieved via tremolo bar press) are marked as indicative (square note heads), but getting close to the actual sounds is encouraged.

Bars 59-74: as indicated in the score, this part is open to improvisation, and provided notation should only be considered as illustrative of the solo's desired character, texture and rhythm patterns.

Bars 75-76 and 133-139: sustaining the sound as illustrated is imperative to providing continuity of the piece. Methods of sustaining the sound are at performer's discretion (tremolo bar, plectrum, gently hitting the guitar body with right hand, etc), as long as sound is sustained, loud and continues to be interesting (which may be augmented by sound processing means, i.e. setting foot-pedal up to double as resonance controller). In case the sound dies out early during the performance, the performer should be prepared to immediately phase it back (ie. thorough foot-pedal assisted fade-in).

### Percussion / Drumkit

Bars 74-98 - while notation implies a loop, performer is welcome to modify the beat on on-going basis, to stimulate jam-session type energy of this section.

Bars 103-118 - while this part is originally planned for non-percussion instruments only, the performer is welcome to contribute to the spectral build up of this part (i.e. bow on cymbal plate, or other ambient sound techniques) upon consultation with the conductor.

Drumkit notation is done in the PAS standard (Percussive Arts Society); cross on snare line indicates side-stik hit; black note on hi-hat indicates semi open hit.

in C

ca 6'

## Noise (of secular life)

Szymon Komorowski  
(October 2018)

A1

♩=100

flauto *ppp* *pp*

oboe *ppp* *pp*

clarinetto basso *ppp* *pp*

tromba *ppp* *pp*

timpani

tamburo militare

triangolo

piatto sospeso

sonagli

batteria

pianoforte *ppp* *pp*

chitarra elettrica muted, overdrive *ppp* *pp*

violino 1 *ppp* *pp*

violino 2 *ppp* *pp*

viola *ppp* *pp*

violoncello *ppp* *pp*

4

Flute: *p*, *mp*, *mf*

Oboe: *p*, *mp*, *mf*

Clarinet Bass: *p*, *mp*, *mf*

Trumpet: *p*, *mp*, *mf*

Piano: *p*, *mp*, *mf*

Chorus: *p*, *mp*, *mf*

Violin 1: *p*, *mp*, *mf*

Violin 2: *p*, *mp*, *mf*

Viola: *p*, *mp*, *mf*

Cello: *p*, *mp*, *mf*

Flute: *f*, *ff*, *fff*

Oboe: *f*, *ff*, *fff*

Clarinet Bass: *f*, *ff*, *fff*

Trumpet: *f*, *ff*, *fff*

Piano: *f*, *ff*, *fff*

Chorus: *f*, *ff*, *fff*

Violin 1: *f*, *ff*, *fff*

Violin 2: *f*, *ff*, *fff*

Viola: *f*, *ff*, *fff*

Cello: *f*, *ff*, *fff*

A2

fl *mf*

ob *mf*

clb *mf*

tr *mf*

tbp *f*

tmil *f*

tng *f*

ps *f*

sgl *f*

pf *mf*

chr *mf*

vn 1 *mf*

vn 2 *mf*

vl *mf*

vc *mf*

fl 12

ob *tr*

clb

tr 3

tmp *f* *mf*

tmil

tng

ps

sgl

pf 8<sup>va</sup> 8<sup>va</sup>...1

chtr

vn 1 6

vn 2 6

vl 6

vc

This musical score page contains 12 staves, numbered 15 and 16. The instruments and parts are as follows:

- fl** (Flute): Treble clef, playing sixteenth-note patterns with slurs and accents.
- ob** (Oboe): Treble clef, playing sustained notes with trills.
- clb** (Clarinet Bass): Bass clef, playing sustained notes with trills.
- tr** (Trumpet): Treble clef, playing sustained notes with accents.
- tmp** (Timpani): Bass clef, playing a rhythmic pattern with dynamic markings *mf* and *ff*.
- tmil** (Tom-toms): Percussion, playing rhythmic patterns with dynamic markings *mf*, *f*, and *fff*.
- tng** (Tongue Drum): Percussion, playing sustained notes with accents.
- ps** (Percussion): Percussion, playing sustained notes with accents.
- sgl** (Snare Drum): Percussion, playing sustained notes with accents.
- pf** (Piano): Grand staff (treble and bass clefs), playing a complex melodic and harmonic line.
- chr** (Chorus): Treble clef, playing a complex melodic line.
- vn 1** (Violin 1): Treble clef, playing a melodic line with slurs.
- vn 2** (Violin 2): Treble clef, playing a melodic line with slurs.
- vl** (Viola): Bass clef, playing a melodic line with slurs.
- vc** (Violoncello): Bass clef, playing a melodic line with slurs.



A3

fi *p* *pp* *ppp*

ob *p* *pp* *ppp*

clb *mf*

tr *p* *pp* *ppp*

tmp *p*

tmil *p*

tng *p*

ps *p*

sgl *p*

pf *p* *pp* *ppp*

chr

vn 1 *p* *pp* *ppp*

vn 2 *p* *pp* *ppp*

vl *p* *pp* *ppp*

vc *mf*

B1

Musical score for B1, page 9. The score includes parts for the following instruments: fl (flute), ob (oboe), clb (clarinet bass), tr (trumpet), tmp (timpani), tmil (tom-toms), tng (snare drum), ps (cymbal), sgl (gong), pf (piano), chr (chamber horn), vn 1 (violin 1), vn 2 (violin 2), vl (viola), and vc (cello). The score is marked with various dynamics such as *mf*, *ff*, *pp*, *f*, and *p*. It features numerous trills (tr) and other musical notations. The page number 9 is in the top right corner, and the section marker B1 is in the top left corner. The measure number 21 is indicated at the beginning of the first staff.

**B2**

Musical score for the B2 section, measures 29-36. The score includes staves for the following instruments: fl (flute), ob (oboe), clb (clarinet bass), tr (trumpet), tmp (trombone), tmil (timpani), tng (tongue), ps (piano), sgl (string quartet), pf (piano), chr (chorus), vn 1 (violin 1), vn 2 (violin 2), vl (viola), and vc (violin). The score features various musical notations including trills (tr), accents (acc), and dynamic markings such as *ff*, *mf*, *f*, *p*, and *z*. The fl and ob parts are heavily marked with trills. The tmp part has a *ff* marking at the start and *mf* markings later. The ps part has a *f* marking and a *p* marking. The sgl part has a *mf* marking. The pf part has a *p* marking and a *ff* marking. The vn 1 and vn 2 parts have trills. The vl part has trills. The vc part has trills. The chr part is empty. The tng part has a *mf* marking. The tmil part is empty. The clb part has trills. The tr part has trills. The ob part has trills. The fl part has trills. The ps part has a *f* marking and a *p* marking. The sgl part has a *mf* marking. The pf part has a *p* marking and a *ff* marking. The vn 1 and vn 2 parts have trills. The vl part has trills. The vc part has trills. The chr part is empty. The tng part has a *mf* marking. The tmil part is empty. The clb part has trills. The tr part has trills. The ob part has trills. The fl part has trills.

37 **C1**

fl *mf*

ob *mf*

clb *mf*

tr *mf*

tmp

tmil

tng

ps *f*

sgl

pf *mf*

chtr *mf*

vn 1 *mf*

vn 2 *mf*

vl *mf*

vc *mf*

C2

This musical score page contains measures 40 and 41 for a full orchestra and piano. The instruments are arranged as follows from top to bottom: Flute (fl), Oboe (ob), Clarinet in Bass (clb), Trumpet (tr), Trombone (tmp), Timpani (tmil), Gong (tng), Snare Drum (ps), Cymbal (sgl), Piano (pf), Chorus (chtr), Violin 1 (vn 1), Violin 2 (vn 2), Viola (vl), and Violoncello (vc). Measure 40 begins with a treble clef and a key signature of one flat. The flute part features sixteenth-note runs with sixteenth rests, marked with a '6' for sixteenth notes. The oboe part has a trill (tr) over a dotted quarter note. The clarinet in bass part has a quarter note followed by a quarter rest. The trumpet part has a quarter note followed by a triplet of eighth notes. The trombone part has a quarter note followed by a quarter rest. The timpani part has a quarter note followed by a quarter rest. The snare drum part has a quarter note followed by a quarter rest. The cymbal part has a quarter note followed by a quarter rest. The piano part has a quarter note followed by a quarter rest. The chorus part has a quarter note followed by a quarter rest. The violin 1 and 2 parts have a quarter note followed by a quarter rest. The viola part has a quarter note followed by a quarter rest. The violoncello part has a quarter note followed by a quarter rest. Measure 41 continues the patterns from measure 40. The flute part continues with sixteenth-note runs. The oboe part has a trill over a dotted quarter note. The clarinet in bass part has a quarter note followed by a quarter rest. The trumpet part has a quarter note followed by a quarter rest. The trombone part has a quarter note followed by a quarter rest. The timpani part has a quarter note followed by a quarter rest. The snare drum part has a quarter note followed by a quarter rest. The cymbal part has a quarter note followed by a quarter rest. The piano part has a quarter note followed by a quarter rest. The chorus part has a quarter note followed by a quarter rest. The violin 1 and 2 parts have a quarter note followed by a quarter rest. The viola part has a quarter note followed by a quarter rest. The violoncello part has a quarter note followed by a quarter rest. Dynamics include *f* and *mf* in the trombone and timpani parts, and *8va* in the piano part. A box labeled 'C2' is positioned above the flute staff at the start of measure 41.

This page of a musical score, numbered 13, covers measures 42 to 60. The score is arranged in a standard orchestral format with the following parts:

- fl** (Flute): Features sixteenth-note passages with sixteenth rests and sixteenth-note triplets.
- ob** (Oboe): Plays a melodic line with trills and slurs.
- clb** (Clarinet Bass): Provides a bass line with slurs and accents.
- tr** (Trumpet): Features sixteenth-note patterns and a triplet in the final measure.
- tbn** (Trombone): Similar to the trumpet part, with sixteenth-note patterns.
- tmp** (Timpani): Shows a dynamic shift from *mf* to *ff* across the measures.
- sn** (Snare Drum): Features a rhythmic pattern of eighth notes.
- bd** (Bass Drum): Features a rhythmic pattern of eighth notes.
- cng** (Conga): Features a melodic line with slurs and accents.
- tom** (Tom-tom): Features a rhythmic pattern of eighth notes.
- mra** (Maracas): Features a rhythmic pattern of eighth notes.
- shk** (Shaker): Features a rhythmic pattern of eighth notes.
- pf** (Piano): Features a complex melodic line with slurs and accents.
- chr** (Chamber Horn): Features a melodic line with slurs and accents.
- vn 1** (Violin 1): Features sixteenth-note passages with sixteenth rests.
- vn 2** (Violin 2): Features sixteenth-note passages with sixteenth rests.
- vl** (Viola): Features sixteenth-note passages with sixteenth rests.
- vc** (Violoncello): Features a bass line with slurs and accents.

45

fl *p* 6 3

ob *p* tr

clb *p*

tr *p*

ps

chr *fff* w/bar

vn 1 *p* 6 3

vn 2 *p* 6 3

vl *p* 6 3

vc *mp*

Detailed description: This system of musical notation covers measures 45 through 48. It features seven staves: flute (fl), oboe (ob), clarinet in bass (clb), trumpet (tr), percussion (ps), choir (chr), and strings (vn 1, vn 2, vl, vc). The flute, violin 1, violin 2, and viola parts consist of sixteenth-note patterns with sixteenth and triplet eighth-note groupings. The oboe part features a series of trills. The clarinet and trumpet parts play eighth-note patterns. The choir part has a melodic line with a dynamic marking of *fff* and a 'w/bar' instruction. The percussion part has a simple rhythmic pattern. The string parts include a double bar line at the end of the system.

49

fl 6 6 6 3

ob tr

clb

tr 3

chr *pliss* w/bar

vn 1 6 6 3

vn 2 6 6 3

vl 6 6 3

vc

Detailed description: This system of musical notation covers measures 49 through 52. It features the same seven staves as the previous system. The flute part continues with sixteenth-note patterns, now including groups of six sixteenth notes. The oboe part continues with trills. The clarinet and trumpet parts continue with eighth-note patterns. The choir part has a melodic line with a dynamic marking of *pliss* and a 'w/bar' instruction. The percussion part continues with its rhythmic pattern. The string parts continue with their respective patterns.

53

fl

ob

clb

tr

chr

vn 1

vn 2

vl

vc

E. Gtr - from this point on, untill section E1 notation is indicative. Alterations, inaccuracies and improvisation are encouraged. Performer should avoid predictable rhythms, make sure to explore broad ambitus and generally make sure to hold the weight of performance throughout this part.



57

fl

ob

clb

tr

chr

vn 1

vn 2

vl

vc



61

fi  
ob  
clb  
tr  
chtr  
vn 1  
vn 2  
vl  
vc

tr  
tr  
tr  
tr  
w/bar-----|

This musical score block covers measures 61 to 63. It features seven staves: Flute (fi), Oboe (ob), Clarinet Bass (clb), Trumpet (tr), Chorus (chtr), Violin 1 (vn 1), Violin 2 (vn 2), Viola (vl), and Violoncello (vc). The Flute part is characterized by sixteenth-note runs with sixteenth rests, often grouped with sixths (6) and thirds (3). The Oboe part includes trills (tr) and sixteenth-note patterns. The Clarinet Bass part has a steady eighth-note accompaniment. The Trumpet part features a rhythmic pattern of eighth notes and rests. The Chorus part is highly melodic and complex, with many triplets (3) and sixteenth-note passages. The Violin and Viola parts play sixteenth-note accompaniment, with sixths (6) and thirds (3) indicated. The Violoncello part provides a bass line with eighth notes and rests.



64

fi  
ob  
clb  
tr  
chtr  
vn 1  
vn 2  
vl  
vc

p  
p  
tr  
tr  
tr  
tr  
w/bar-----|

This musical score block covers measures 64 to 67. It features the same seven staves as the previous block. The Flute part continues with sixteenth-note runs, now including triplets (3). The Oboe part includes trills (tr) and a dynamic marking of *p* (piano). The Clarinet Bass part has a steady eighth-note accompaniment with a dynamic marking of *p*. The Trumpet part features a rhythmic pattern of eighth notes and rests. The Chorus part is highly melodic and complex, with many triplets (3) and sixteenth-note passages. The Violin and Viola parts play sixteenth-note accompaniment, with sixths (6) and thirds (3) indicated. The Violoncello part provides a bass line with eighth notes and rests.

68

fl

ob

clb

tr

btr

pf

chr

vn 1

vn 2

vl

vc

*mf* ————— *f*

Solo part is brought to conclusion within 1-2 bars of drumkit entry (as illustrated).

w/bar-----|

w/bar-----

71 **E1**

fl *mf*

ob *mf*

clb *mf*

tr *mf*

btr *mf* *mf < f* *mf*

pf *mf*

chr *f* w/bar---1

vn 1 *mf*

vn 2 *mf*

vl *mf*

vc *mf*



86

fl

ob

clb

tr

btr

pf

chtr

vn 1

vn 2

vl

vc

*mf* *f* *mf*

*gliss.*

w/bar



89 **E2**

fl

ob

clb

tr

btr

pf

chtr

vn 1

vn 2

vl

vc

*f* *mf* *f* *mf*

*p*

w/bar

Musical score for measures 93-98. The score includes parts for flute (fl), oboe (ob), clarinet in bass (clb), trumpet (tr), trombone (btr), piano (pf), choir (chr), violin 1 (vn 1), violin 2 (vn 2), viola (vl), and cello (vc). The flute, oboe, and trumpet parts feature triplet patterns. The piano part has a steady accompaniment. The choir part has a melodic line with a 'w/bar' marking. The string parts (vn 1, vn 2, vl, vc) have a rhythmic pattern with dynamic markings of *f* and *p*.



Musical score for measures 99-104, starting with a section marker **F1**. The score includes parts for flute (fl), oboe (ob), clarinet in bass (clb), trumpet (tr), choir (chr), violin 1 (vn 1), violin 2 (vn 2), viola (vl), and cello (vc). The flute part has dynamic markings of *p*, *ff*, *p*, and *f*. The oboe part has *p* and *f*. The clarinet in bass part has *p*, *f*, *ff*, *fff*, *p*, *ff*, *p*, *f*, *p*, *ff*, *p*, *fff*, and *f*. The trumpet part has *mf*, *ff*, *fff*, *p*, and *f*. The choir part has a melodic line with a 'w/bar' marking. The violin 1 part has *p*, *mf*, *f*, *p*, *ff*, *p*, *fff*, *mf*, *p*, *ff*, *mf*, and *f*. The violin 2 part has *p*, *mf*, *f*, *mf*, *p*, *mf*, *f*, *mf*, *p*, *mf*, and *f*. The viola part has *p*, *fff*, *p*, *fff*, *p*, and *f*. The cello part has *p*, *mf*, *f*, *ff*, *fff*, *ff*, *f*, *mf*, *p*, *mf*, and *f*.



118

fl *mp* *mf* *f*

ob *mf* *f*

clb *mp* *mf* *f*

tr *f*

tmp *f* *mf*

tmil *f*

tng

ps

sgl *f*

btr

pf *mp* *mf* *f*

chr *mp* *mf* *f*

vn 1

vn 2

vl

vc



This musical score page, numbered 24, covers measures 121 and 122. It features a variety of instruments and a choir. The instruments include Flute (fl), Oboe (ob), Clarinet Bass (clb), Trumpet (tr), Trombone (tng), Percussion (ps), Snare Drum (sgl), Bass Drum (btr), Piano (pf), Violin 1 (vn 1), Violin 2 (vn 2), Viola (vl), and Violoncello (vc). The choir part (chr) is also present. The score is written in a key signature of two flats and a common time signature. Measure 121 begins with a *ff* dynamic. Measure 122 features a dynamic shift to *fff* for many instruments. The piano part (pf) has a dynamic of *ff* in measure 121 and *fff* in measure 122. The violin and viola parts (vn 1, vn 2, vl) play sixteenth-note patterns with *fff* dynamics. The cello part (vc) plays a similar pattern with *ff* dynamics. The flute (fl) and trumpet (tr) parts have sixteenth-note runs with *fff* dynamics. The oboe (ob) and clarinet bass (clb) parts have sustained notes with *fff* dynamics. The percussion parts (ps, sgl) have specific rhythmic patterns. The choir part (chr) has a dense, rhythmic texture with *ff* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

F3

123

fl *f* *tr*

ob *f* *tr*

clb *f* *tr*

tr *f* *tr*

tmp *mf* *ff*

tmil *mf*

tng *mf*

ps *mf*

sgl *mf*

btr

pf *f*

chr *fff* *ff* *f* *mf* *p* *pp* *gliss.*

vn 1 *f* *tr*

vn 2 *f* *tr*

vl *f* *tr*

vc *f* *tr*



G

129

pf *mf* *ppp* *mf*

chr *ppp*