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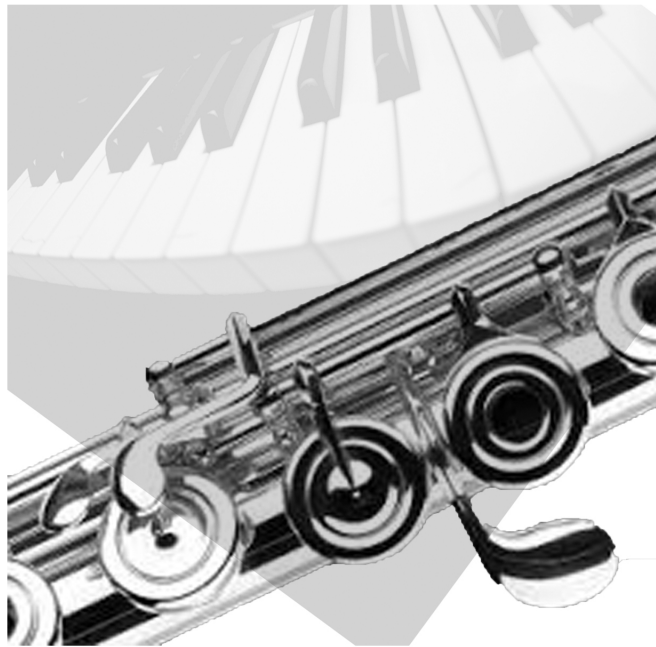
2020

William Neil

Objets Trouvés

for flute and piano

(2019)



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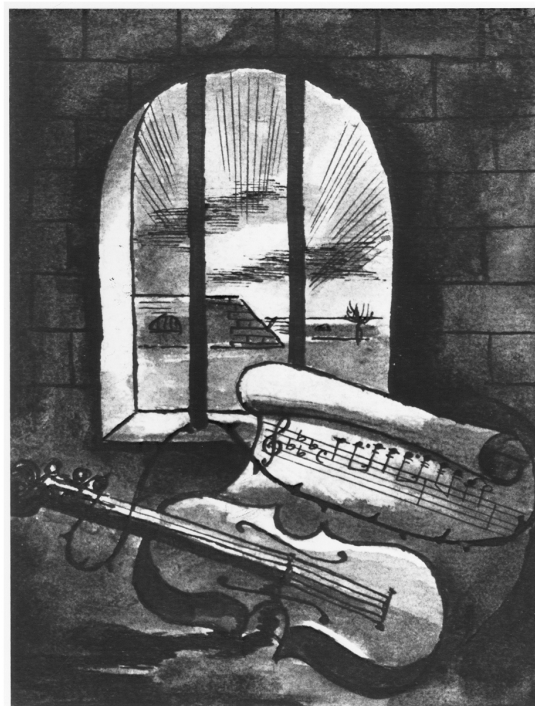
(Score edited by Jonathan Borja)

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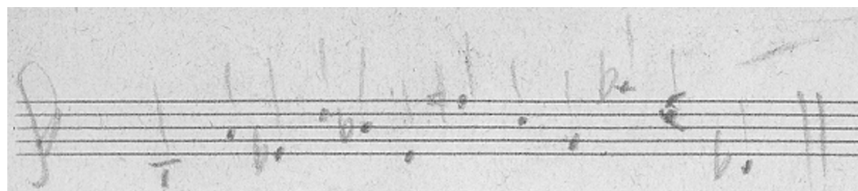
Program Notes

World War II was a dark time for the musicians, artists, writers who were silenced and forbidden to express freely. Many were ultimately murdered in the labor camps, their creativity lost to the world forever. The creation of this piece presented an unusual challenge for me, demanding a sense of empathy for artists that were in the shadow of oppression and persecution during this time. In preparing for this composing project, I searched the archives of the United States Holocaust Museum in Washington, D.C. for information about those that were silenced. I found two objects that fueled my imagination as they represented to me acts of defiance against their oppressors. The ink drawing entitled “A Brighter Future” was drawn by the Czech Jewish artist, Bedrich Fritta (1909-1945) while interned in the Theresienstadt concentration camp. Fritta created drawings and paintings that depicted the deplorable living conditions in the camps.



I was captivated by this image with its clear expression of freedom beyond the barred window and the still life of the violin and musical manuscript suggesting the consoling power of art and music; a precious asset to those prisoners who endured the violence and starvation that ruled the camps.

The second found object was a sketch composed by the Moravian composer, Gideon Klein (1919-1945) who was forced to abort his musical career when Czechoslovakia was invaded in 1939. He was murdered at Auschwitz in 1945 when the Nazi were busy retreating and hiding their atrocities by liquidating the camps and executing the prisoners.



He composed and performed music while captive including a string quartet, a string trio and a piano sonata.

He also composed this fragment, hidden from the Nazi and returned to Klein's surviving family. This sketch of a twelve tone melody was never realized as a finished work for solo violin. By using it as a basis for my composition, I am giving a voice to a silenced composer. Fritta's creation is manifest in my work through the quotation of the motive in Ab major depicted in the drawing. The construction of my composition is largely derived from the dual tonal-atonal nature of the music as it drives forward in thematic variations expressing the conflicting emotions of hope and despair. WN

I am grateful to the United States Holocaust Memorial Museum for its assistance with my research and for their permission to use the Fritta images in my publication.

I would also like acknowledge the Jewish Museum in Prague photo archive for permission to use the Klein manuscript.

**“THE VIEWS OR OPINIONS EXPRESSED IN THIS (BOOK/ARTICLE/EXHIBIT/OTHER),
AND THE CONTEXT IN WHICH THE IMAGES ARE USED, DO NOT NECESSARILY REFLECT
THE VIEWS OR POLICY OF, NOR IMPLY APPROVAL OR ENDORSEMENT BY,
THE UNITED STATES HOLOCAUST MEMORIAL MUSEUM”**

Objets Trouvés

(2019)

William Neil

Adagio ♩ = 60

ff *pp*
una corda

Inside Piano:
(mute with left hand)

ff P *ppp*

Red.

4

f *p* *tres corda*

(8)

Red.

(over blow, rhythm is approximate)

8

ff *p* *tres corda*

(8)

Red.

┌ *Note: accidentals carry through the bar.

Red.

16 *b* *p* *f* 5

Red.

17 *p* *f*

Red. Red.

18 *b* *p* *f sfp* *pp*

Red. Red. Red. Red. 8vb

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a half note G#4, and ends with a half note G#4. The piano accompaniment features a *ff* dynamic. The right hand has a melodic line with a slur and a *ppp* dynamic. The left hand has a bass line with triplets and a *ppp* dynamic. A dashed line labeled *8va* indicates an octave shift for the right hand.

25

Musical score for measures 25-26. The system includes a vocal line and a piano accompaniment. The vocal line consists of eighth notes and a final half note. The piano accompaniment features a *ff* dynamic. The right hand has a dense texture of chords with a *ff* dynamic. The left hand has a bass line with chords and a *ff* dynamic.

27

Musical score for measures 27-30. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G#4, followed by a half note G#4, and ends with a half note G#4. The piano accompaniment features a *ppp* dynamic. The right hand has a melodic line with a slur and a *ppp* dynamic. The left hand has a bass line with chords and a *ppp* dynamic. A dashed line labeled *8va* indicates an octave shift for the right hand. Performance markings include *poco accelerando*, *(sempre ff)*, and *a tempo*.

(audible gasp)

(Bb+Ring+1st Trill+F#)

8va

29

8va

7

(8)

p

Red.

8va

32

6 6 6 3 3 3

f

35

6 *ff*

pp *fff*

5 6 7

Red.

molto vibrato

37

f

ff

Red.

40

ord.

p

Red.

44

f *ff*

ff

ppp

Red.

47 *(tr)* *pp*

(8)

(alternate fingering)

52 *f*

5

3

3

3

5

Inside Piano:
f
(mute with left hand)

Red.

55 (audible gasp)

ff

6

5

3

pp

pp

f pp

Red.

(audible gasp)

(resonant trill)

ord.

58

f *ffz* *8va* 6

Red.

60

Red.

(alternate fingering)

61

mf

Red.

(alternate fingering) *espressivo*

62 + + 7 + *ff*

f

rit. *a tempo*

Inside piano: *mp*
(silently depress keys with R.H. and strum with L.H.)

rit. *a tempo* *rit.*

p *f* *pp*

67 *p* *rit.* *a tempo* *rit.* *a tempo* *rit.*

8va *ppp* *pp* *ppp*

71

sfp *ff*

a tempo *rit.* *a tempo*

Inside Piano:
(mute with left hand)

pp *ff* *p*

8vb

76

sfpp *f* *ff*

15ma

ff *p*

8vb

78

(highest note possible)

fff *pp* *ff*

8va

8vb

80

(blow until out of breath then audible gasp)

The musical score is divided into two systems. The upper system is the vocal line, written in treble clef. It begins with three whole notes, each with a fermata. A slur is placed under these three notes. A dashed line with an arrow points to the end of the third note, indicating a breath mark. The fourth measure contains a quarter note with a fermata. The lower system is the piano accompaniment, written in bass clef. It consists of a single low note (two ledger lines below the staff) held for the entire duration of the piece. This note is marked with the dynamic *ppp*. A bracket is placed below the piano part, spanning the first three measures.

Flute

(dedicated to Jonathan Borja)

Objets Trouvés

(2019)

William Neil

Adagio ♩ = 60

Musical notation for measures 1-4. The piece begins with a treble clef and a 4/4 time signature. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes, marked with a forte fortissimo (*ff*) dynamic. A dynamic hairpin leads to a piano pianissimo (*pp*) dynamic by the end of the fourth measure. An asterisk (*) is placed above the first measure.

(over blow, rhythm is approximate)

Musical notation for measures 5-8. Measure 5 starts with a forte (*f*) dynamic. A slur covers measures 6 and 7, which end with a piano (*p*) dynamic. Measure 8 features a forte fortissimo (*ff*) dynamic. A circled '7' is written below the staff in measure 7. The notation includes various articulations such as accents and slurs.

Musical notation for measures 9-13. Measure 9 begins with a forte fortissimo (*sfp*) dynamic. The piece features several triplet markings (indicated by '3' above the notes) and dynamic hairpins. The section concludes with a forte (*f*) dynamic.

espressivo

Musical notation for measures 14-17. This section is marked *espressivo*. It consists of a series of eighth notes with accents, alternating between forte (*f*) and piano (*p*) dynamics. The dynamics are indicated by hairpins and the letters *f* and *p* below the staff.

Musical notation for measures 18-21. Measure 18 starts with a piano (*p*) dynamic, followed by a forte (*f*) and forte fortissimo (*sfp*) dynamic. A circled '18' is written above the staff. The piece concludes with a piano pianissimo (*pp*) dynamic. A circled '2' is written above the staff in measure 21. The notation includes slurs and accents.

Flute

poco accelerando

24

pp *ff* (*sempre ff*)

28

a tempo (*audible gasp*)

(*Bb+Ring+1st Trill+F#*)

8va

pp *ff*

6

31

8va

6

33

6 6 3 3 3 6 *tr*

36

f *molto vibrato* *ord.*

f *ff*

42

p *f* *ff* *tr*

p *f* *ff* *tr*

45

tr *pp*

tr *pp*

Flute

(alternate fingering)

51

5 5 3 5

f

55

(audible gasp)

ff *pp*

6 5 3

58

(audible gasp)

(resonant trill)

ord.

f *ffz* *ffz*

6

60

(alternate fingering)

mf

62

(alternate fingering)

(alternate fingering)

espressivo

ff

6 5 3

64

rit.

mp

a tempo

a tempo

p

7

75

sfp *ff* *sfpp* *f*

77

ff

79

(highest note possible)

(blow until out of breath then audible gasp)

fff *pp*