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The Enraged Musician

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Richard E. Miller

'The Enraged Musician' (2017)

for quartet

Instrumentation

Quartet, consisting of:

Violin

Clarinet in B^b

Cello

Piano

Score in C

Duration: c. 7'

First performance: 19th June 2017, Cadogan Hall, London.

Violin: Aleem Kandour

Clarinet: Melissa Youngs

Cello: Jobine Siekman

Piano: Theresa Yu

Programme Note

My intention with this piece was to write something unequivocally raucous and theatrical, and – most importantly – a piece like which I had never written before. The piece is based on Hogarth's *The Enraged Musician* and features many elements of the engraving: the barking dog, the small girl with the ratchet – the general cacophony of the scene. The opening of the piece contains elements of the Overture to John Gay's *The Beggar's Opera*, a poster of which is also featured in the scene.

Performance Notes

Bar 1 – Pianist should thrum on the piano lid with their fingers. A trill should be executed by quickly alternating between the two sides of their hands.

All clarinet multiphonics have been found on the database www.clarinet-multiphonics.org

From bar 112, the Violinist, Clarinetist and Cellist are required to stamp their (alternating) feet on the floor, as written in the score.

Bar 133 – the Clarinetist should keep the 'riff' going. After a short while, the violinist and cellist should slowly turn their heads in their direction resulting in the sound petering out.

At the very end of the piece, extra-musical sounds are required: a ratchet, a whistle (both of which can be provided when hiring the score and parts) and woofing. For the latter, the pianist (or, alternatively, the violinist or cellist) should woof loudly from the upper tessitura of their voice.



The Enraged Musician

Overture: Beggar's Opera

Richard E. Miller

(♩ = c. 66-72)

Solo

Violin *p*

Clarinet in B♭

Violoncello

Piano Lid down, thrumming. *p*

Vln. *tr*

Pno.

Vln. *pp*
first altissimo partial (5th harmonic)

Cl. *p*

Vc. *p*

Pno. *p*

8^{vb}
Ped.

11 (tr)

Vln.

Cl.

Pno.

mp

p

14

Vln.

Cl.

Vc.

Pno.

mp *mf* *p sub.*

mf

p sub.

p

p sub.

mp *pp sub.*

second altissimo partial (7th harmonic) (flz.)

3

3

3

3

18

Vln.

Cl.

Vc.

Pno.

f

mp shadowing

mf

p

mf (shadowing Vln.)

1. first altissimo partial (5th harmonic)

3

3

8th

22

Vln. *mf*

Cl.

Vc. *mf*

Pno. *Ped.* *3* *3*

26

Vln. *f*

Cl. *f* *mp* *p poss.* *3*

Vc. *f*

Pno. *mf* *mp* *ppp* *3* *3* *5* *pp* *3*

8^{vb} *Ped.*

L'istesso tempo (♩ = ♩)

col legno (arco)

31

Vln. *ppp* *p*

Cl. (air only) *fp* *f* *fp* *f*

Solo

Vc. *f-mp* *(p)* *mp*

L'istesso tempo (♩ = ♩)

Pno. *mp*

35

8va^{tr} (whole tone)

Vln. *pp* *p* *mp* *pp*

Cl. *pp*

Vc. *mp*

Pno. *pp* *(pp)*

Ped.

39

Vln. *pp*

Cl. *pp*

Vc. *pp*

Pno. *pp* *p*

Ped.

43

Vln. *mp* *pp*

Cl. *p poss.* *p* *pp* *mf sub.*

Vc. *mp* *mf*

Pno. *pp*

47

Vln. *mp* *pp* *p* *fsf* *p* *ppp* *pizz.* *p*

Cl. *(pp)* *p* *mf* *white tone* *p*

Vc. *mp*

Pno. *mp*

52 **Explosively** (♩ = c. 120-126)

Vln.

Cl.

Vc.

Pno.

f with a spring

p

Explosively (♩ = c. 120-126)

ff sub. - *appassionato* *sf*

mp (gong)

15^{mb.} silently

Ped.

55

Vln.

Cl.

Vc.

Pno.

arco

col legno batt.

p — *f* *mf*

p — *f* *mf*

mf *psf* *mp*

Mid. Ped.

58

Vln. arco *mp* *f* *mp* col legno battuto

Cl. *mp* *f* *mf*

Vc. *p* *f*

Pno. *psf* *mp* *pp* *8^{va}* *8^{vb}*

62

Vln. *f* *p sub.* *f* (col legno battuto)

Cl. *p sub.*

Vc. *mp* *p*

Pno. *p sub.* *f* *mp*

(8)---| *

65

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

Cl. *f* *pp sub.* *mf* *f*

Vc. *f*

Pno. *p* *p* *f* *p*

mf

p
Ped.

67 (pizz.)

Vln. *mf sub.* *f*

Cl. (air - no pitch) *ff* *p* *f* *p* *f*

Vc. *p* *f* *mf* (pizz.)

Pno. *mp* *f*

8va - 1

8va - 1
Ped.

70

Vln. *arco*
f

Cl. *ff*

Vc. *arco*
f *mp* *f*

Pno. *mp*

8^{va} *8^{va}*

8^{vb} *8^{vb}*
Ped. * Ped.

74

Vln. (col legno)
p *f* *p* *f* *p*

Cl. *fp*

Vc. *p sub.* *pizz.*

Pno. *p* *f* *p* *f*

8^{vb} *8^{vb}*
Ped.

77

Vln. *p* (*p*) *f*

Cl. *f* *ff-p* *mf*

Vc. arco *mf-p*

Pno. *p* (*p*) *f* *p*

(*p*)
8^{vb}

80

Vln. col legno *f* *ff* *mf* *p* *f* *mf*

Cl. *f* *mf* *p* (shadowing Vln.)

Vc. *f* *ff* *p* (shadowing Vln.) col legno

Pno. *ff* *p sub.*

8^{vb}

col legno ricochet

84

Vln. *f* *f-mp* *f* *fff* *mp* 3

Cl. *f* *pp* *f* *f* Solo

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

Pno. *f* *p* *f* *ff* *p*

mp Led. * *

(timbral) *tr*

(whole tone) *tr*

88

Vln. 3 3 arco *mf* *f-mp*

Cl. *f-mp*

Vc. pizz. *mfsf*

Pno.

92

Vln. *f* *sf* *sf* *sf* *p* *5* *sul tasto/flautando*

Cl. *ff*

Vc. *arco* *mf*

Pno. *mpsf* *sf* *pp* *mp*

Ped. Ped.

96

Vln. *ord.* *p* *col legno.* *p*

Cl. *Solo* *mp* *3* *(Solo)* *mf* *mp*

Vc. *jazz pizz. (DB sound)* *p* *pp*

Pno. *Duo* *pp*

100

Vln. *pp sub.* *mp* *p sub.*

Cl. *mf* *f* *p* *mf* *p sub.*

Vc. *f* *pp sub.* *mp* *mf*

Pno. *p* *mf* *p*

arco pizz.

104

Vln. *p* *lyrically* *mf-p*

Cl. *p* *mf-p*

Vc. *p* *mp*

Pno. *mf* *p*

Red.

108

Vln. *mf*

Cl. *mp sub.* *mf*

Vc. *f* *f* (pizz.)

Pno. *mf*

110

Vln. *p* *f*

Cl. *p* *f*

Vc. *f* *ff* arco

Pno. *pp* *mf*

More deliberately (♩ = c. 112)

112 Footstomping

Vln. *f*

Cl. *f*

Vc. *f*

More deliberately (♩ = c. 112)

Pno. *f* *mf* *f* *mf*

115

Vln. 7/16

Cl. 7/16

Vc. 7/16

Pno. 7/16

f

8^{vb}

118

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

Cl. *Solo* *f* *mf* *p sub.*

Vc. *fff*

Pno. *ff* *mf* *f* *p sub.*

(8).....

121

Vln.

Cl.

Vc. *fp*

Pno.

123

Vln. *f p f mp*

Cl. *f p f p poss. f*

Vc. *mp*

Pno. *f p f*

125

Vln. *f p*

Cl. *mf pp p*

Vc. *f pp p*

Pno. *p*

Charleston (♩ = c. 90) Swung

spiccato (hook bowing)

127

Vln. *f* *Solo* *f* *pizz.* *f* *p* *f* *p*

Cl. *f*

Vc. *Jazz Pizz.* *ff* like a double bass

Pno. *f* *8va* *Red.*

131 arco

Vln. **rall.**

Cl. * see performance note *p* (by this point, timidly)

Vc. *b-s*

Pno. *f*

A tempo

135

Vln. *f*

Cl. *f*

Vc. *ff*

Pno. *f*

Ped. sempre

139

Vln. *fff*

Cl.

Vc.

Pno.

143

Vln. *f* arco

Cl. *f*

Vc. *f*

Pno. *f*

147

Vln.

Cl.

Vc.

Pno. *15^{ma}* *15^{mb}*

151

Vln. *mf*

Cl. *mf* *fff* banshee!

Vc.

Pno.

155

Vln.

Cl. *f*

Vc.

Pno.

15^{ma}

15^{mb}

159

Vln. *mf* *f*

Cl. *mp* *fff* banshee!

Vc. *mp*

Pno. *mp*

163

Vln. *p* *mp*

Cl.

Vc.

Pno.

Poco più mosso

Vln. *f*

Cl. *f* *p* *f* *mf*

Vc. *ff*

Poco più mosso

Pno. *f*

mp *8vb* *8vb* *8vb* *8vb*

Ped. * * * * *

Vln. *fff*

col legno battuto arco

Cl. *fff*

Vc. *fff*

Pno. *ppp*

Ancora più mosso

175

Vln. *f*

Cl. *mp* — *f* *mp* — *f* *mp* — *f* *p* — *ff*

Vc.

Ancora più mosso

Pno.

15^{mb} | 15^{mb} | 15^{mb}

179

Vln.

Cl.

Vc.

Pno.

As long as the music
needs to settle

Slower → Accel.

Woofing
c. 5-7"

182

Vln.

Cl.

Vc.

Pno.

Ratchet

ff

Slower → Accel.

mp ————— *ff*

start woofing

Banshee 1 c. 7"

186

Vln.

Cl.

Vc.

Pno.

Whistle

mp ————— *f* ————— *sim.*

fff banshee!

8^{va}

ff

8^{ub}

190

Banshee 2
c. 10"

Piano chord
(Held 7-9")

G.P.

(arco) *ff* *mp* ric.

mf *ffff* *ff* *sf*

(arco) *ff* (pizz.)

Pno. *ffff* *ff* (and cluster within dyad)

8^{va} 8^{va} 8^{vb}