

D a v i d H e u s e r

Absolutely and Forever



for 17 instruments

2017

Duration approximately 16 minutes

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for 17 instruments

Instrumentation

flute	2 percussion*
oboe	harp
clarinet in Bb	piano
bassoon	
	2 violins
horn	viola
trumpet in C	cello
trombone	double bass
tuba	

* Percussion required:

<u>Percussion 1:</u>	snare drum	maracas
	4 tom-toms	sand paper blocks
	suspended cymbal	xylophone (shared with percussion 2)
	5 temple blocks	
<u>Percussion 2:</u>	ratchet	lion's roar
	slapstick	tambourine
	suspended cymbal	wood block
	brake drum or metal plate	police whistle
	triangle	cabasa
	cowbell	vibraphone
		xylophone (shared with percussion 1)



Program Note

In 2005, I composed an orchestral work for the Texas Musical Festival Orchestra called *A Screaming Comes Across the Sky*, which is the first sentence of Thomas Pynchon's novel *Gravity's Rainbow*. The book's title refers to the parabola made by a rocket or bomb in flight; specifically, Pynchon is referring to the V2 rocket, which the Germans were lobbing at London during World War II. This shape is the central metaphor of the book, signifying many things, including the trajectory of life itself, from birth to death.

At the time, I mapped out some ideas for other possible movements based on the four sections of the book, and I came back to these notes when I decided to re-orchestrate *Screaming* as the first movement of this work. The title of the second movement, *The Past that Makes Demands*, is from the second section of the book, and refers to the inevitable cause-and-effect of an action (like launching a rocket or throwing a roulette ball), which then "demands" a certain result in the future. The third movement is *In the Zone*, which is also the title of the third part of the book. In addition to playing on the idea of being "in the zone," or "in the groove," this movement also reflects my impression of this section of the book (I have not re-read it) being frenetic, picking up speed as the story itself turns and begins its descent. The title of the entire work, *Absolutely and Forever*, comes from the book's final page: "And it is just here...that the pointed tip of the Rocket, falling nearly a mile per second, absolutely and forever without sound, reaches its last unmeasurable gap...the last delta-t."

This is not programmatic music, but uses the central ideas of *Gravity's Rainbow* as inspiration for various musical elements. In particular, the idea of the parabola which can stand in for rising and falling pitch, or softer and louder dynamics, and so on with many other musical elements. *Absolutely and Forever* was commissioned by the Indiana University Jacobs School of Music New Music Ensemble under the direction of David Dzubay.

Although I am gratefully, and continually, influenced by all of the teachers I had the privilege to study with at Indiana, I have dedicated the three movements to the three most influential to my compositional development. Movement II is dedicated to Claude Baker, my first composition teacher (even though neither of us would be at Indiana for several more years), and the person most responsible for me coming to IU as a graduate student. Movement III is dedicated to Frederick Fox, the person I most wanted to study with when I arrived at IU – and got to, for two wonderful years. And the first movement is dedicated to Don Freund, who joined the faculty at IU at just the right time for me to spend my last years as a student under his tutelage. I hope this work lives up to the standards they set for me.

Score is in C

Absolutely and Forever

David Heuser

2017

I. A Screaming Comes Across the Sky

Dedicated to Don Freund

With Furious Energy

♩ = 152

A

The score is for a full orchestra and includes the following parts:

- Flute:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *ppp* (measure 4), *pp* (measure 5), *fff* (measure 6).
- Oboe:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *ppp* (measure 4), *pp* (measure 5), *fff* (measure 6).
- B♭ Clarinet:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *pp* (measure 5), *fff* (measure 6).
- Bassoon:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *fff* (measure 6), *accented* (measure 6).
- Horn:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *pp* (measure 5), *fff* (measure 6).
- Trumpet in C:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *ppp* (measure 5), *fff* (measure 6).
- Trombone:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *p* (measure 5), *fff* (measure 6).
- Tuba:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *fff* (measure 6).
- Percussion 1:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *pp* (measure 5), *fff* (measure 6). Includes *snare dr. (sticks)* and *ratchet*.
- Percussion 2:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *p* (measure 5), *fff* (measure 6).
- Harp:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *p* (measure 4). Includes chord voicing: D C B♭ / E F G♯ A.
- Piano:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *fff* (measure 6), *accented* (measure 6). Includes *no pedal* instruction.
- Violin 1:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *pppp* (measure 4), *fff* (measure 6).
- Violin 2:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *pppp* (measure 4), *fff* (measure 6).
- Viola:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *pp* (measure 5), *fff* (measure 6).
- Cello:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *fff* (measure 6), *accented* (measure 6).
- Contrabass:** Starts with a whole note chord (Bb, G, F) at measure 4, then a half note chord (Bb, G) at measure 5, and a half note chord (Bb, G) at measure 6. Dynamics: *fff* (measure 6).

9

Fl. *ff* *sempre* (3+2)

Ob. *ff*

Cl.

Bsn.

Hn. *stopped* *pp* *ff* *open* *rip* *ff*

Tpt. *ff*

Tbn. *harmon mute (stem in)* *pp* *ff* *mute out* *rip/gliss.* *ff*

Tba.

Perc. 1 *xylo. (hard mallets)* *ff*

Perc. 2 *lion's roar* *mf* *ff* *metal plate or brake drum (hard mallets)* *ff*

Hp.

Pno.

9

Vln. 1 *ff* *sempre* (3+2)

Vln. 2 *ff*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 4, is titled 'A Screaming Comes Across the Sky'. It contains measures 9 through 12. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of dynamics and articulations. The woodwinds and brass sections play a rhythmic, driving pattern, while the strings provide a steady accompaniment. Percussion 1 plays a xylophone with hard mallets, and Percussion 2 plays a 'lion's roar' and a metal plate or brake drum with hard mallets. The score includes dynamic markings such as *pp*, *mf*, *ff*, and *sempre* (3+2). The page is numbered 9 in the top left and bottom left corners.

14 B

Fl. *ff* (3+2)

Ob. *fp* *mf* *p* *mf*

Cl.

Bsn. *ff*

Hn. *fp* *f* stopped

Tpt.

Tbn. *fp* *f* harmon mute (stem in)

Tba. *fp* *f*

Perc. 1 xyl. (hard mallets)

Perc. 2 lion's roar *p* *ff* tambourine *mf*

Hp. *f*

Pno. *ff* accented *8vb*

B

14

Vln. 1 *ff* *accented* (3+2)

Vln. 2 *ff* *accented*

Vla. *ff* *accented*

Vc. *ff* *accented*

Cb. *ff*

19

C

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

ff

f

mf

ff

f

fff

open

rip

ff

p

molto

ff

ff

mute out

rip/gliss.

ff

p

molto

ff

ff

fp

xylo. (hard mallets)

ff

whistle

f

ratchet

f

ff

gliss.

19

C

ff

sul G

gliss.

ff

p

sul A

gliss.

ff

p

II. The Past that Makes Demands

Dedicated to Claude Baker

Slowly, loosely, relaxed

♩ = 56-60

molto rit.

X

a tempo

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Harp

Piano

DC#B/EFGA, *p*

harmon mute, stem out

sus. cym. (sitck)

snare dr. (brushes)
circular motion, ad lib

vibes, yarn mallets

Ped.

Ped. with chord changes

Slowly, loosely, relaxed

♩ = 56-60

molto rit.

X

a tempo

Violin 1

Violin 2

Viola

Cello

Contrabass

pizz.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

mp

pp

p

st. mute

p

Ped.

8

12

Fl. *p* *ppp* *ppp* *rit.* -----
flute/oboe/clarinet: do not rit.

Ob. *ppp* *p* *ppp* *ppp* *rit.* -----
flute/oboe/clarinet: do not rit.

Cl. *ppp* *rit.* -----
flute/oboe/clarinet: do not rit.

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Perc. 1

Perc. 2 *ppp* *p* *ppp*
vibes, yarn mallets
Ped.

Hp. *mp*
 DCB / E F# G# A

Pno. *mp*

12

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *mp*

rit. -----

III. In the Zone

Dedicated to Frederick Fox

Driving

♩ = 144

rhythmic cue

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Harp

Piano

no ped.

Driving

♩ = 144

Violin 1

Violin 2

Viola

Cello

Contrabass

8

Fl. *ff*

Ob. *ff*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pp* *gliss.*

13 AC

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *ff* *p* *fff*

Tpt. *fff*

Tbn. *ff* *p* *fff*

Tba. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Hp. *ff* *gliss.*

Pno. *p*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *ff* *p* *pizz. (somewhat "slappy")*

D \flat C \flat B \flat / E F G A \flat

sub

18 AD

Fl. *fp* *ppp* *pp*

Ob. *fp* *ppp*

Cl. *fp* *ppp* *pp*

Bsn. *p* *mf* *pp*

Hn. *fp* *ppp*

Tpt. *fp* *ppp*

Tbn. *fp* *ppp*

Tba.

Perc. 1 temple blks. (yarn) *pp*

Perc. 2

Hp. *f*

Pno. *mf* Ped.

18 AD

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

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

Vla. *pp* *mf* *p* *pp*

Vc. *pp*

Cb. *mf*

sul D *gliss.* *ord.*

sul D *gliss.* *ord.*

sul G *gliss.* *ord.*

3

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

woodblock (sticks)

f

25

Detailed description: This page of a musical score covers measures 25 through 29. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The middle system includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section (Perc.) consists of two parts: Perc. 1 and Perc. 2. Perc. 1 plays a rhythmic pattern of eighth notes with a triplet feel. Perc. 2 plays a steady eighth-note pattern starting in measure 27, labeled 'woodblock (sticks)'. The harp (Hp.) and piano (Pno.) parts are present but mostly silent, with the piano playing sustained chords. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) is at the bottom. Violins 1 and 2 play sixteenth-note patterns. Viola and Violoncello play eighth-note patterns with triplets. The score includes dynamic markings: *ppp* (pianissimo) for the bassoon in measure 25 and *f* (forte) for the woodblock in measure 27. A box with the number '25' is located at the beginning of the first system and the beginning of the string section.

AE 30

Fl. *ppp* *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *ppp* *mf* *pp*

Bsn.

Hn. *stopped* + *fp* *mf*

Tpt. *mf* *pp*

Tbn.

Tba.

Perc. 1 *mf* *pp*

Perc. 2 cowbell (sticks) *p* *mf*

Hp.

Pno. *mf* *p* *f* *no pedal*

AE 30

Vln. 1

Vln. 2

Vla.

Vc.

Cb. (pizz. as before) *p*