
BARS, CHAINS, AND BROKEN THINGS

Introduction

i. Abandonment

ii. Imprisonment

iii. Solace

iv. False Freedom

for orchestra

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PROGRAM NOTES

Bars, Chains, and Broken Things is a four-movement work for orchestra with a distinct social narrative: the American prison system. During my time working as a volunteer with the Pendleton Juvenile Correctional Facility, I came to know several young men and their stories. This piece serves as a loosely programmatic work chronicling the four most significant concepts which resonated with me. The individual movements are named and seek to musically represent these ideas: “Abandonment” - a common feeling among the incarcerated, “Imprisonment” - the effects and words of those feeling isolated, “Solace” - a state of calm acceptance, and “False Freedom” - a refutation of the belief that release from the prison system signifies the end of society’s punishment. It is my hope that this work serves as a musical contribution to awareness of the current issues faced in the American prison system.

PERFORMANCE NOTES

All movements are attacca, therefore players should be ready to immediately begin the following movement. This is particularly important for the pianist in the transition between movements i. and ii.

In mm. 120–123, the woodwinds and strings should not be terribly concerned with the precision of rhythm. The motion is what is important, so focus mostly on conveying the effect and the successful arrival on the sustained notes.

Whispering

At rehearsal mark **K** in movement ii., players in certain sections will notice text boxes. Text should be whispered (strongly, or you will be lost in the sound of the other instruments) in no particular rhythm unless specifically marked, otherwise the players shall repeat the text for the duration of the marked arrow.

Aleatory

In sections such as rehearsal mark **M** in movement ii., players need to repeat the given phrase without remaining in time with each other (watch closely for conductor) and should stagger their playing if marked with a rest at the end. This is particularly important for the string glissandi found in multiple sections.

There are instances in which the aleatoric sections do not begin with all participating members starting simultaneously. The conductor will dictate both instruments entries and the completion of the section.

Temporal Measurement

The third movement incorporates temporal qualities in lieu of metric options frequently; it is imperative that the orchestra members watch the conductor. Moments of rests marked with fermatas containing time stamps will be counted by the conductor, and sections containing small subsets of instruments playing by measuring in seconds will require good communication between players and the conductor.

Isolated Tempo

There are moments in which the pianist and vibraphone player will have a "chime" effect with a tempo marked differently from the rest of the orchestra. This should be treated literally, and with careful attention to a steady beat.

Piano Harmonics

At rehearsal mark **Y**, the pianist has harmonic markings. While holding the damper pedal, the pianist will need to lightly place fingers on the strings of the pitches with the diamond note heads and produce the indicated harmonic.

Dynamics

All dynamic markings are global, so adjustments may be necessary and encouraged in order to properly balance the orchestra.

TEXT

I didn't do it	The hotbox
It was an accident	The hole
You're hurting me	The SHU (pronounced "shoe")
I want my parents	The block
	The bling
	Lockdown
	AdSeg (pronounced "add-saygg")
I want to leave	It's quiet
Let me out	Except for the voices
I need to go	I hear them at night
Please	At night

DURATION

c. 16"

TRANSPOSED SCORE

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

4 Timpani

Percussion 1:
Suspended Cymbal
Snare Drum
Bass Drum
Tubular Bells

Percussion 2:
Vibraphone

1 Harp
1 Piano

Violins I
Violins II
Violas
Cellos
Contrabasses

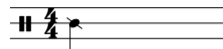
LEGEND



crescendo from nothing



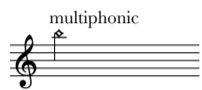
diminuendo into nothing



snare drum - rim shot



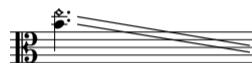
exact multiphonic



multiphonic based on the provided fundamental



spoken text, unmeasured, repeated duration corresponds to arrow length



harmonic glissando



gradual accelerando with beamed pitches



note values should correspond to provided tempo, but can be inexact with its repetition - repeat for duration indicated by arrow



play random notes in the given register - repeat for duration indicated by arrow



piano harmonics - lower pitches with diamond note heads are the played notes (fundamentals), bracketed notes are the sounding pitches

BARS, CHAINS, AND BROKEN THINGS

Introduction

Andrew Filson

4/4 A Aimless, Confused, ♩ = 66

Flutes 1.2
Oboes 1.2
Clarinets in B♭ 1.2
Bassoons 1.2
Horns in F 1.2
Horns in F 3.4
Trumpet in C 1
Trumpets in C 2.3
Trombones 1.2
Bass Trombone

Detailed description: This section of the score covers woodwinds and brass. The Flute 1.2 part has two first endings: 1. #4 (p) and 2. p. The music is in 4/4 time with a tempo of 66. Dynamics include p (piano) and mf (mezzo-forte).

Sample - Do Not Duplicate

Suspended Cymbal
Snare Drum
Bass Drum
Tubular Bells
Vibraphone
Harp
Piano

Detailed description: This section covers percussion and piano. The piano part is mostly silent, with a few notes at the end of the piece. The percussion parts (Suspended Cymbal, Snare Drum, Bass Drum, Tubular Bells, Vibraphone) are also mostly silent.

4/4 A Aimless, Confused, ♩ = 66

Violin I
Violin II
Viola
Violoncello
Contrabass

Detailed description: This section covers the string instruments. Violin I and II have a '1 solo' marking. Dynamics include mp (mezzo-piano) and ppp (pianissimo). The Viola, Violoncello, and Contrabass parts are mostly silent.

Musical score for woodwinds and brass instruments. The instruments listed are Fl. 1,2; Ob. 1,2; Cl. 1,2; Bsn. 1,2; Hn. 1,2; Hn. 3,4; C Tpt. 1; C Tpt. 2,3; Tbn. 1,2; B. Tbn.; and Tba. The score includes dynamic markings such as *pp*, *ppp*, *mp*, and *p*. It also features performance instructions like *1.2* and *a 2*.

Sample - Do Not Duplicate

Musical score for percussion and strings. The instruments listed are Timp., Snare B.D., Tub. B., Vib., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mp*, *motor off, with pedal*, *mf*, *tutti*, *unis.*, and *mf*.

15

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1

C Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Sample - Do Not Duplicate

Timp.

Snare B.D.

Tub. B.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4 Frantic, Angry, ♩ = 176

Flutes 1.2
Oboes 1.2
Clarinets in B♭ 1.2
Bassoons 1.2
Horns in F 1.2
Horns in F 3.4
Trumpet in C 1
Trumpets in C 2.3
Trombones 1.2
Bass Trombone
Tuba

Sample - Do Not Duplicate

Timpani
Suspended Cymbal
Snare Drum
Bass Drum
Tubular Bells
Vibraphone
Harp
Piano

4/4 Frantic, Angry, ♩ = 176

Violin I
Violin II
Viola
Violoncello
Contrabass

4/4 Dazed, ♩ = 54
(1.2)

Flutes 1.2
Oboes 1.2
Clarinets in Bb 1.2
Bassoons 1.2
Horns in F 1.2
Horns in F 3.4
Trumpet in C 1
Trumpets in C 2.3
Trombones 1.2
Bass Trombone

Sample - Do Not Duplicate

Timpani
Suspended Cymbal
Snare Drum
Bass Drum
Tubular Bells
Vibraphone
Harp
Piano

4/4 Dazed, ♩ = 54
(1.2)

Violin I
Violin II
Viola
Violoncello
Contrabass

* pitches from mm. 120-123 are to be played without accidentals unless otherwise indicated
* fast passages from mm. 120-123 do not need to be exact, performers should simply play as accurately as they can

122

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1

C Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Imp.

Sus. Cym.
Snare
B.D.

Sample - Do Not Duplicate

Tub. B.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124 **K**

Fl. 1.2 1. Solo *mf < f > mp p* *ff* *5* *ft.* *ord.* *7*

Ob. 1.2 spoken "It was an accident" *pp*

Cl. 1.2 spoken "It was an accident" *pp*

Bsn. 1.2 spoken "It was an accident" *pp*

Hn. 1.2 spoken "I want my parents" *pp*

Hn. 3.4 spoken "I want my parents" *pp*

C Tpt. 1 spoken "You're hurting me" *pp*

C Tpt. 2.3 spoken "You're hurting me" *pp*

Tbn. 1.2 spoken "I didn't do it" *pp*

B. Tbn. spoken "I didn't do it" *pp*

Tba. spoken "I didn't do it" *pp*

Sample - Do Not Duplicate

Sus. Cym. Snare B.D.

Tub. B. *mf*

Vib.

Hp. *f* *5* *5*

Pno. *mf* *7* *8*

K

Vln. I (div.) *p* *mp* *mf* *mp* *mf*

Vln. II (div.) *p* *mp* *mf*

Vla. (div.) *p* *mp*

Vc. (div.) *p* *mp* *mf* *mp*

Cb. *p* *mp* *pp*

T Freely 5" 5" 5" **4/4** **U** Tranquil, ♩ = 112 **5/4** **3/2**

Flutes 1.2
Oboes 1.2
Clarinets in B♭ 1.2
Bassoons 1.2
Horns in F 1.2
Horns in F 3.4
Trumpet in C 1
Trumpets in C 2.3
Trombones 1.2
Bass Trombone
Tuba
Timpani

Suspended Cymbal
Snare Drum
Bass Drum
Tubular Bells

Sample - Do Not Duplicate

Vibraphone
Harp
Piano

bowed
mf
motor off
without pedal

f
with pedal

T Freely 5" 5" 5" **4/4** **U** Tranquil, ♩ = 112 **5/4** **3/2**

Violin I
Violin II
Viola
Violoncello
Contrabass

div.
con sord., n.v.
pp — *mp*
div.
con sord.
n.v.
pp — *mp*
div.
con sord.
n.v.
pp — *mp*

V Freely 5" 7" 7" 7" **5/4** W A little slower, ♩ = 58 **3/2**

165

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Sus. Cym.
Snare
B.D.
Vib.
Hp.
Pno.

pp
f
mf

3/2 **Sample - 4/4 Do Not Duplicate** **3/4**

170

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Sus. Cym.
Snare
B.D.
Vib.
Hp.
Pno.
Vc.
Cb.

Bowed
Lr.
f
gliss.
ppp
mf
f
f
unis.
pp
unis.
pp