

Against/Sharp

for chamber orchestra

Brittany J. Green



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Against/Sharp (2020)

Instrumentation

Narrator

2 Oboes

2 Clarinets in B \flat

2 Horns in F

Vibraphone

Piano

Violin I

Violin II

Violin III

Viola I

Viola II

Cello

Bass

Score in C

Duration: ca. 4 minutes

Program Note

Against/Sharp is sound ethnography, drawing parallels between intersectionality's world-building project and acoustemology's sound as place-making project, marking music composition as a site of social critique. Through the practice of analogic sonification, *Against/Sharp* displays the resistive, creative, and "against the grain" praxes of disidentification and oppositional gaze in real time.

Written for chamber orchestra and narrator, the piece utilizes text written by the composer. The registral, dynamic, temporal, and instrumental forces of the work reclaim the sonic, temporal, and intellectual space of the Western Classical concert hall, for the resistive praxes of those who have been historically marginalized, disenfranchised, and ignored by this space. The musical material of the work utilizes polyrhythmic, circling, unfolding, and collapsing gestures to sonify the reworking, disruptive, and inventive work of disidentification and oppositional gaze. The piece ends with a dissonant note atop a padded cluster chord, signifying the possibility of a new sound world, representing the counter-memory work of oppositional gaze.

The temporal space of the work grounds it in the bodies of those who enact these praxes. Dedicated to Black women and queer people of color who have lost their lives violently as a result of their intersecting identities, the piece is 4 minutes and 8 seconds long, representing the 48 Black women who have been murdered by police from 2015-2020. 32 seconds of silence are dispersed throughout the piece in honor of the 32 trans and gender non-conforming lives that were violently taken in 2020, many of which were the lives of people of color.

Text

This piece is about taking up space.

A reclaiming.

A centering.

A refusal to be unseen.

A refusal to be comfortable.

A discomfort.

An against.

A fundamental disidentification.

Scrambling.

And reconstructing.

A technology of the self.

Sharp!

A daring to look.

A declaration.

I am!

I am!

A refusal to be.

Counter-memory.

No longer that strange fruit in the breeze.

But children of the sun,

Cackling with the stars.

No longer unseen.

No longer silenced.

Puncture

Against.

Sharp!

Taking up space.

Reclaiming space.

Against Sharp

for chamber orchestra

Brittany J. Green

Incessantly and with tension ♩ = 126-132

Narration will appear here

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Horn in F 1

Horn in F 2

Vibraphone

Piano

Violin I

Violin II

Violin III

Viola I

Viola II

Cello

Double Bass

Very Hard Mallets

mp *f*

mp *f*

1 2 3 4

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Timing of text is approximate

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vcl.

D.B.

5

4

mf

mf

mf

pizz.

mf

mf

5

4

4

5

4

4

5

6

7

8

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This piece is about taking up space.

Musical score for measures 9-12. The score includes parts for Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola I (Vla. I), and Violoncello (Vc.).

Measures 9-12 are marked with a 4/4 time signature. The Vc. part begins in measure 9 with a *pizz.* (pizzicato) and *f* (forte) dynamic. The string parts (Vln. I, II, III, Vla. I) have rests in measures 9-11 and enter in measure 12 with a *pizz.* and *ff* (fortissimo) dynamic. The Vib. and Pno. parts play a continuous rhythmic pattern of eighth notes throughout measures 9-12.

Musical score for measures 13-16. The score includes parts for Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Violin III (Vln. III).

Measures 13-15 are marked with a 4/4 time signature. The Ob. 1 and Ob. 2 parts have rests in measures 13-15 and enter in measure 16 with a *mf* (mezzo-forte) dynamic. The Vib. and Pno. parts continue their rhythmic pattern. The Vln. I, II, and III parts have rests in measures 13-15 and enter in measure 16 with an *arco* (arco) marking and a *mf* dynamic. The Vln. I and II parts play a melodic line, while the Vln. III part plays a lower melodic line.

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A refusal to be comfortable.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. 1 & 2:** Oboe parts with rhythmic patterns starting in measure 29, marked *f*.
- Bb Cl. 1 & 2:** Bass Clarinet parts, mostly silent with rests.
- Hn. 1 & 2:** Horn parts with long notes, marked *f* and *pp*.
- Vib.:** Vibraphone with a continuous rhythmic pattern.
- Pno.:** Piano with a rhythmic accompaniment.
- Vln. I, II, III:** Violin parts. Vln. I and II have long notes, while Vln. III has a short phrase in measure 31 marked *mp* and *arco*.
- Vla. I & II:** Viola parts, mostly silent.
- Vc.:** Violoncello with long notes, marked *p* and *arco*.
- D.B.:** Double Bass with long notes, marked *n*.

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28

29

30

31

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vc.

D.B.

pp

n

p

pizz

40

41

42

43

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Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

D.B.

pp

mf

pizz.

p

n

p

pizz.

p

pizz.

p

44

45

46

47

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Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

Pno. *pizz.*

Vla. II

52 53 54

Ob. 1 *p*

Ob. 2

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Vib. *pp*

Pno. *pp*

Vln. I *p* arco

Vln. II *p*

Vln. III *p* *pizz.*

Vla. I *p* *pizz.*

Vla. II *p* *pizz.*

3 4 3 4

55 56 57 58

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Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vcllo

Vc.

D.B.

64

65

66

67

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7

disidentification.

©

An unfolding out from.

Scrambling.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Hn. 1
- Hn. 2
- Vib.
- Pno.
- Vln. I
- Vln. II
- Vln. III
- Vla. I
- Vla. II
- Vc.

The score is divided into three measures corresponding to the text above. The first measure is marked with a *p* dynamic. The second measure is marked with a *p* dynamic and includes a circled 'C' above the staff. The third measure is marked with a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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p

68

69

70

And reconstructing.

A technology of self.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. 1 & 2:** Oboe parts with sixteenth-note patterns and accents.
- B♭ Cl. 1 & 2:** Bass Clarinet parts with sixteenth-note patterns and accents.
- Hn. 1 & 2:** Horn parts with eighth-note patterns.
- Vib.:** Vibraphone with eighth-note patterns.
- Pno.:** Piano with eighth-note patterns.
- Vln. I, II, III:** Violin parts, with Vln. I playing a sixteenth-note pattern starting on page 72.
- Vla. I & II:** Viola parts, with Vla. II playing a sixteenth-note pattern starting on page 71.
- Vc.:** Violoncello part, mostly silent.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score is divided into three measures corresponding to page numbers 71, 72, and 73.

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Sharp!

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

mp

mp

f

mp

mf

mp

pizz.

arco

Gritty with increased bow pressure

p

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Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

p

p

f

f

mf

mf

arco

arco

77

78

79

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A daring to look.

A declaration.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

D.B.

p

cresc. poco a poco

subito p

cresc. poco a poco

p

mp

pizz.

mp

Gritty with increased bow pressure

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(D) A refusal to be.

Musical score for measures 90-92. Instruments include Hn. 1, Hn. 2, Vib., Pno., Vln. I, Vln. II, and D.B. Dynamics range from *fp* to *f*. A large watermark is present across the page.

No longer that strange fruit in the breeze,

Musical score for measures 93-95. Instruments include Ob. 1, Ob. 2, B♭ Cl. 1, Hn. 1, Hn. 2, Vib., Pno., Vln. I, Vln. II, Vla. I, and D.B. Dynamics range from *p* to *pp*. A large watermark is present across the page.

but children of the sun, cackling with the stars.

The musical score is arranged in a standard orchestral format. The woodwind section includes two Oboes (Ob. 1 and 2), two Bass Clarinets (B♭ Cl. 1 and 2), and two Horns (Hn. 1 and 2). The string section includes Violins I, II, and III, Viola I and II, Violoncello (Vc.), and Double Bass (D.B.). The Percussion section includes Vibraphone (Vib.) and Piano (Pno.). The score is divided into three measures: 96, 97, and 98. In measure 96, the woodwinds play a rhythmic pattern of eighth notes, while the strings play a melodic line. In measure 97, the woodwinds continue their pattern, and the strings play a more complex rhythmic figure. In measure 98, the woodwinds play a sustained note, and the strings play a rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte). A watermark '© 2021 Brittany J. Green. All Rights Reserved.' is visible across the score.

No longer unseen.

Ob. 1
mf

Ob. 2
mf

B♭ Cl. 1
mf

B♭ Cl. 2
mf

Hn. 1

Hn. 2
n

Vib.

Pno.

Vln. I
col legno
mf

Vln. II

Vln. III
legato
mf

Vla. I

Vla. II
legato
mf

Vc.
legato
mf

D.B.

No longer unseen.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vcl. I

Vc.

D.B.

Breathe as needed

mf

mf

mf

fp

p *cresc. poco a poco*

Breathe as needed

fp *cresc. poco a poco*

pp

legato arco

p

col legno

mp

fp *cresc. poco a poco*

arco

fp *cresc. poco a poco*

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No longer un-seen!

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I
cresc. poco a poco

Vln. II

Vln. III

Vla. I
mf

Vcllo
col legno
mf

Vc.

D.B.

Gritty with increased bow pressure

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No longer silenced.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Ob. 1:** Rests in measures 108 and 109, then plays a single note in measure 110.
- Ob. 2:** Starts in measure 108 with a *mf* dynamic, playing a melodic line that continues through measure 110.
- B♭ Cl. 1:** Rests in measures 108 and 109, then plays a melodic line in measure 110.
- B♭ Cl. 2:** Plays a rhythmic pattern of eighth notes in measures 108 and 109, then rests in measure 110.
- Hn. 1 & Hn. 2:** Both horns play sustained notes with long slurs across measures 108, 109, and 110.
- Vib.:** Plays a rhythmic pattern of eighth notes throughout measures 108, 109, and 110.
- Pno.:** The piano part consists of two staves. The right hand plays a melodic line, and the left hand plays a rhythmic accompaniment of eighth notes with accents. The dynamic is *mp* in measure 110.
- Vln. I, Vln. II, Vln. III:** Violins play sustained notes with long slurs across measures 108, 109, and 110. The *arco* instruction is present in measure 109.
- Vla. I:** Plays a rhythmic pattern of eighth notes with accents throughout measures 108, 109, and 110.
- Vla. II (Ord.):** Plays a rhythmic pattern of eighth notes with accents throughout measures 108, 109, and 110. The dynamic is *mf* in measure 108 and *mp* in measure 110.
- Vc.:** Plays sustained notes with long slurs across measures 108, 109, and 110.
- D.B.:** Plays sustained notes with long slurs across measures 108, 109, and 110.

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Unfolding out from.

Puncture!

Against!

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob. 1:** Oboe 1, starting with a *mf* dynamic.
- Ob. 2:** Oboe 2, starting with a *mf* dynamic.
- B♭ Cl. 1:** Bass Clarinet 1, starting with a *mp* dynamic.
- B♭ Cl. 2:** Bass Clarinet 2.
- Hn. 1:** Horn 1, playing a sustained note that transitions from *f* to *p*.
- Hn. 2:** Horn 2, playing a sustained note that transitions from *f* to *p*.
- Vib.:** Vibraphone, playing a rhythmic pattern.
- Pno.:** Piano, playing a rhythmic accompaniment.
- Vln. I:** Violin I, playing a sustained note that transitions from *fp* to *p*.
- Vln. II:** Violin II, playing a sustained note that transitions from *fp* to *p*.
- Vln. III:** Violin III, playing a sustained note that transitions from *fp* to *p*.
- Vla. I:** Viola I, playing a rhythmic pattern with accents.
- Vla. II:** Viola II, playing a rhythmic accompaniment.
- Vc.:** Violoncello, playing a sustained note that transitions from *fp* to *p*.
- D.B.:** Double Bass, playing a sustained note that transitions from *f* to *p*.

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Space.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

D.B.

f

f

p *mf*

n

pp *mf*

pp *mf*

n

Gritty with increased bow pressure

f *p*

p

mp

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Ob. 1 *p*

Ob. 2 *p*

Bb Cl. 1 *p* *mf* *p*

Bb Cl. 2

Hn. 1 *p*

Hn. 2 *p*

Vib. *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. I

Vla. II *p* Ord. *p*

Vc.

D.B.

121 122 123

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Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1
mf

Hn. 2
mf

Vib.
fp

Pno.
fp

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.
p

D.B.
p

124

125

126

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Ob. 1 *mp* *mf* *p*

Ob. 2 *mf* *p*

B♭ Cl. 1 *mp* *mf* *p*

B♭ Cl. 2 *mf*

Hn. 1 *n* *mf*

Hn. 2 *n* *mf*

Vib. *fp* *fp*

Pno. *fp* *fp*

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II *p* *mf*
Gritty with increased bow pressure

Vc.

D.B.

127

128

129

130

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Reclaiming

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

D.B.

f

p

mf

subito p

mf

Gritty with increased bow pressure

p

p

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Vib.

Pno.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

D.B.

139

140

141

142

143

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rit.

Ob. 1 *p* *n*

Ob. 2 *pp* *n*

B♭ Cl. 1 *p* *n*

B♭ Cl. 2 *pp*

Hn. 1 *pp* *n*

Hn. 2 *pp* *n*

Vib. Tremolo - unmeasured *mf*

Pno. *p* *mf*

Vln. I *pp* *n*

Vln. II *pp* *n*

Vln. III *pp* *n*

Vla. I *pp* *n*

Vla. II *pp* *n*

Vc. *pp* *n*

D.B. *pp* *n*

144

145

146

147

148

149

150

151