

FIREBRAND

DANIEL OTT

INSTRUMENTATION:

PICCOLO

2 FLUTES

2 OBOES

2 CLARINETS IN B \flat

2 BASSOONS

2 HORNS IN F

2 TRUMPETS IN C

2 TROMBONES

TIMPANI*

STRINGS

DURATION: CA. 3 MINS.

THIS IS A TRANSPOSED SCORE.

* FROM MM. 139-159 THERE IS AN OPTIONAL PART FOR TOM-TOMS OF THREE DIFFERENT APPROXIMATE PITCHES TO BE PLAYED BY THE TIMPANIST. IF, FOR ANY REASON, THE TIMPANIST OR THE PERFORMING ORGANIZATION OPT NOT TO PERFORM THIS PART ON TOM-TOMS, IT SHOULD BE PLAYED, AS NOTATED, ON THE TIMPANI. HOWEVER, THE COMPOSER STRONGLY URGES THAT THIS PART BE PLAYED ON TOM-TOMS FOR THE PRECISION, CLARITY, AND OVERALL EFFECT THAT THE INSTRUMENT PROVIDES.

PERFORMANCE NOTES:

THE FOLLOWING NOTATIONAL MARKS ARE USED THROUGHOUT:

▲ = HIGHEST POSSIBLE NOTE.

▼ = LOWEST POSSIBLE NOTE.

x = ANY DESIRED PITCH, USUALLY GIVEN IN A GENERAL RANGE OF STAFF.

IN ADDITION, A "SLASH" THROUGH THE LEADING EDGE OF A GROUP OF BEAMED NOTES INDICATES THAT THEY ARE TO BE PLAYED AS FAST AS POSSIBLE WITHOUT REGARD FOR RHYTHMIC ENSEMBLE.

PROGRAM NOTES:

***FIREBRAND* WAS COMMISSIONED BY THE NATIONAL SYMPHONY ORCHESTRA OF WASHINGTON, D.C., LEONARD SLATKIN, MUSIC DIRECTOR, THROUGH A GRANT FROM THE JOHN AND JUNE HECHINGER COMMISSIONING FUND FOR NEW ORCHESTRAL WORKS. THE PIECE RECEIVED ITS WORLD PREMIERE IN PERFORMANCES OF 18, 19, AND 20 APRIL 2002, AT THE JOHN F. KENNEDY CENTER, WASHINGTON, D.C., CONDUCTED BY LEONARD SLATKIN.**

THE STORY OF *FIREBRAND*:

***FIREBRAND* CAME ABOUT AS THE RESULT OF THE NATIONAL SYMPHONY ORCHESTRA'S ENCORE COMMISSIONING SERIES. THE IDEA WAS TO ASK COMPOSERS TO CREATE WORKS TO CLOSE (RATHER THAN OPEN) A PROGRAM. SHOULD THE COMPOSER CHOOSE, THE WORK COULD REFLECT ANOTHER PIECE ON THE PROGRAM, BUT IN ANY EVENT, NOT EXCEED THE LARGEST WORK'S INSTRUMENTATION. IN MY CASE, THE MAJOR WORK ON THE EVENING'S PROGRAM WAS BEETHOVEN'S "PASTORAL" SYMPHONY. I WROTE THE FOLLOWING DESCRIPTION TO ACCOMPANY THE PRINTED PROGRAMS:**

BEETHOVEN'S SIXTH SYMPHONY EXPLORES THE VARIOUS INCARNATIONS OF THE PASTORAL WORLD IN ITS SEPARATE MOVEMENTS. THERE IS THE IDYLIC COUNTRY SCENE, THE PORTRAIT OF A BABBLING BROOK, THE STORM, AND THE SHEPHERD'S PRAISE. THESE DIFFERENT DEPICTIONS MORE OR LESS SHARE ONE TRAIT IN COMMON: *LENGTH*. A RIDE IN THE COUNTRY LASTS SEEMINGLY FOR DAYS; THE STREAM BUBBLES ON *AD INFINITUM*; THE SHEPHERD SINGS HIS PRAISE UNCEASINGLY. TIME APPEARS TO BE AT A STANDSTILL, UNTIL EVENTUALLY THE SUN MUST SET. *FIREBRAND* PICKS UP WHERE THE "PASTORAL" SYMPHONY LEAVES OFF. AS THE SUN SETS, A NEW WORLD AWAKENS--THE UNDERSIDE OF BEETHOVEN'S WORLD, THE ONE HE LEFT OUT--IN WHICH ALL THE MYTHICAL CREATURES OF THE WOODS COME TO LIFE. IN THIS WORLD, TIME MOVES SWIFTLY, AND WITH BREAKNECK SPEED. GIVEN THAT THIS UNIVERSE EXISTS ONLY WITHIN THE SPAN OF A FEW SHORT HOURS OF DARKNESS, WHOLE LIVES ARE PLAYED OUT BY THE MINUTE. BATTLES ARE WON AND LOST, CIVILIZATIONS MADE AND DESTROYED, ALL IN THE BLINK OF AN EYE. *FIREBRAND* TELLS THE STORY OF ONE CITIZEN OF THIS NIGHT-WORLD. HE, LIKE BEETHOVEN HIMSELF, IS A REVOLUTIONARY WHOSE TIME HAS COME. REPRESENTED BY THE SOLO VIOLIN, OUR HERO ANNOUNCES HIS CAUSE, GATHERS HIS FOLLOWERS, LEADS A SUCCESSFUL *COUP D'ÉTAT* ONLY TO SEE IT COME CRUMBLING DOWN ON TOP OF HIM AS THE SUN RISES AGAIN, SENDING THE NIGHT-CREATURES BACK INTO HIDING FOR ANOTHER LONG DAY.

- D. O.

Picc.

Fls.

Obs.

Cls. *à 2*

Bsns. *mf* *sempre*

Hns. *à 2* *muted*

Tpts.

Trbns. *muted*

Timp.

Vn. I

Vn. II

Vla.

Vc.

Cb. *mp* *sempre*

15

Picc. Fls. Obs. Cls. Bsns.

Hns. Tpts. Trbs. Timp.

Vn. I Vn. II Vla. Vc. Cb.

15

Picc. Fl. 1 Fl. 2 Obs. Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hns. Tpt. 1 Tpt. 2 Trbs. Timp. Vn. I Vn. II Div. Vla. Div. Vc. Cb.

p *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *sempre* *pp* *muted* *pp* *open* *p* *sempre* *arco* *p* *div.* *unis.* *p* *arco* *p* *arco* *p* *div.* *div. à 3* *pizz.* *mf* *sempre* *mp* *sempre*

(à 2) *open* 3:2 3:2

25

Picc. *mp* *mf*
 Fl. 1 *mp* *mf*
 Fl. 2 *pp* *mp* *non dim.* *mf*
 Obs.
 Cl. 1 *pp* *mp* *non dim.* *mf*
 Cl. 2 *pp* *mp* *non dim.* *mf*
 Bsn. 1 *p* *pp* *mp*
 Bsn. 2 *p* *pp* *mp*
 Hns. *mp*
 Tpt. 1
 Tpt. 2
 Trbs. *mp*
 Timp.
 Vn. I
 Vn. II Div. *div.* *unis.* *p* *mp*
 Vla. Div. *unis.* *p* *div.* *mp* *unis.* *div.* *mp* *unis.* *div.*
 Vc. *mf* *f*
 Cb. *mp* *mf* *f*

25

30

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hns. *f* *ff*

Tpt. 1 *f* *fff*

Tpt. 2 *f* *fff*

Trbs. *f* *ff*

Timp. *mp* *ff* *gliss. as high as possible*

Vn. I *mf* *ff* *div.*

Vn. II Div. *mf* *ff* *div. à 3*

Vla. Div. *mf* *ff*

Vc. *mf* *ff* *arco*

Cb. *ff* *ff* *div. à 3*

30

35

40

Picc. Fls. Obs. Cls. Bsns. Hns. Tpt. 1 Tpt. 2 Trbs.

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), Trumpets 1 (Tpt. 1), Trumpets 2 (Tpt. 2), and Trombones (Trbs.). The score shows measures 35 through 40. The Clarinet and Bassoon parts have dynamics *mf* and *p*. The Horn part has dynamics *mp* and *pp*. The Trumpet 1 part has a second ending marked '2.' with dynamics *mp* and *pp*. The Trombone part has dynamics *mp* and *pp*.

E^b to D^b
C to A
F to G[#]

Timp. Vn. I Vn. II Vla. Vc. Cb.

Musical score for percussion and strings. The instruments listed are Timpani (Timp.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows measures 35 through 40. The Timpani part has dynamics *mp* and *pp*. The Violin I and II parts have dynamics *pp*. The Viola part has dynamics *mf* and *p*. The Violoncello and Contrabass parts have dynamics *p* and *pp*. The Viola part includes the instruction 'div.' (divisi). The Violoncello and Contrabass parts include the instruction 'half'.

35

40

Slightly more relaxed and flexible ♩ = 112

Ob. 1 *Solo* *mp* **45** *n* **50**

Cl. 1 *Solo* *mp* *3* *n*

Vn.-Solo *pizz. quasi chitarra* *mf* *sim.* *3*

Vn. I

Vn. II

Vla.

Vc.

Cb.

Accel. -----

55

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Timp. *pp*

Vn.-Solo *f* *mf* *cresc.* *sim. sempre* *3*

Vn. I

1 Vn. II Solo *pizz. quasi chitarra* *f* *mf* *cresc.* *3*

1 Vla. Sola *pizz. quasi chitarra* *f*

Vc. *one-third* *pp*

Cb. *half* *pp*

Picc.
Fls.
Obs.
Cls.
Bsns.

Hns.
Tpts.
Trbs.

Timp. *with sticks on side of drum*

Vn.-Solo

Vn. I

Vn. II

Tutti Vla. Div.

Tutti Vla. Div.

Tutti Vla. Div.

Vc.
Cb.

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Trbs.

Timp.

Vn.-Solo

Vn. I

Vn. II

Vla. Div.

Vc.

Cb.

Picc. *f* *ff*

Fls. *f* *ff*

Obs. *f* *ff*

Cls. *f* *ff*

Bsns. *f* *ff*

Hns. *f* *ff*

Tpts. *f* *ff*

Trbs. *mf* *f*

Timp. *ff* *mf sempre*

Vn.-Solo *ff* *sim. sempre* *ff* *sfz*

Vn. I Div. *f* *mf* *mf* *mf*

Vn. II Div. *f* *mf* *mf* *mf*

Vla. Div. *f* *ff* *ff* *ff*

Vc. Div. *mf* *ff* *ff* *ff*

Cb. *mf* *ff*

pizz. quasi chitarra

etc.

div.

unis.

75

This page of a musical score, numbered 80, contains the following parts and markings:

- Picc.**: Piccolo part, starting with a *mf* dynamic.
- Fl. 1** and **Fl. 2**: Flute parts, both starting with a *f* dynamic.
- Obs.**: Oboe part, starting with a *mf* dynamic.
- Cl. 1** and **Cl. 2**: Clarinet parts, both starting with a *f* dynamic.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, both starting with a *f* dynamic.
- Hn. 1**: Horn part, starting with a *ff* dynamic and marked *muted*.
- Tpts.**: Trumpet part, starting with a *mf* dynamic.
- Trbs.**: Trombone part, starting with a *mf* dynamic.
- Timp.**: Timpani part, marked *ff* and including a *G# to F* change.
- Vn.-Solo**: Violin solo part, marked *ff* and featuring trills.
- Vn. I Div.** and **Vn. II Div.**: Violin division parts, marked *f* and featuring triplets.
- Vla. Div.**: Viola division parts, marked *f* and featuring triplets, with the instruction *as before*.
- Vc.**: Violoncello part, marked *f*.
- Cb.**: Contrabass part, marked *f*.

Picc. *f*
 Fls.
 Obs. *f*
 Cls.
 Bsns. *f*
 Hns.
 Tpts. *f*
 Trbs. *mf*
 Timp. *f* *ff*
 Vn.-Solo
 Vn. I Div. *f*
 Vn. II Div. *f*
 Vla. Div. *f*
 Vc. Div. *mf* *unis.*
 Cb. *mf* *pizz.*

90

Picc. *f* 6
 Fl. 1 *f* 6
 Fl. 2 *f* 6
 Obs. *f* 5
 Cl. 1 *f* 7
 Cl. 2 *f* 7
 Bsns. *ff*
 Hns.
 Tpts.
 Trbs. *f* *mf*
 Timp. *ff* 3 3
 Vn.-Solo *ff* 3 3
 Vn. I *f* *arco div.* 3
 Vn. II *f* *arco div.* 3
 Vla. Div. *f* *arco* 3
 Vc. Div. *ff*
 Cb. *ff*

90

Picc. *ff* 6

Fl. 1 *ff* 6

Fl. 2 *ff* 6

Obs. *ff* 5

Cl. 1 *ff* 7 *f* 6 *mp*

Cl. 2 *ff* 7 *f* 6 *mp*

Bsns. *ff* 5 *f* 6 *p*

Hns. *fff*

Tpts. *open* *ff*

Trbs. *f* *ff* à 2

Timp. *ff*

Vn.-Solo *ff* 3

Vn. I *f* *ff* *unis.* *div.* 6 *unis.* 5

Vn. II *f* *ff* *unis.* 5 *unis.* 6

Vla. Div. *ff* 5 6 3 6 5

Vc. Div. *ff* 3 *ff* 3 *unis.* 3 *unis.* 6 *p*

Cb. *ff* *ff* 3 *arco* 5

Picc. Fls. Obs. Cls. Bsns.

p *pp*

Hns. Tpts. Trbs.

pp *pp* *mp* *pp*

Timp.

p *p* *pp*

Vn. I Vn. II Vla. Vc. Cb.

pp *pp* *p* *p* *div.* *p*

110

Picc.

Fl. 1

Ob. 1

Cls.

Bsns.

Hn. 1

Tpts.

Trbs.

Timp.

2 Vn. I Soli

2 Vn. II Soli

1 Vla. Sola

Gli altri Vla.

Vc.

Cb.

110

Picc. *mp*

Fls. *mp*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Bsns.

Hns.

Tpt. 1 *Solo mp*

Tpt. 2 *Solo muted f*

Trbs.

Timp.

2 Vn. I Soli

2 Vn. II Soli

Gli altri Vn. 2 *tutti div. mf*

1 Vla. Sola

Gli altri Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc.

Fls.

Ob. 1

Cl. 1

Cl. 2

Bsns.

mf

f

3:2

3

Hns.

Tpt. 1

Tpt. 2

Trbs.

mf

f

ff

mp

Timp.

Vn. I Div.

Vn. II Div.

Vla.

Vc.

Cb.

mf

f

mf

mf

3

Picc. *f*

Fls. *f*

Obs. *f*

Cls. *f*

Bsns.

Hns. *mf*

Tpts. *mf* 2. open

Trbs. *mf*

Timp.

Vn. I Div. *f*

Vn. II *mf* *div. à 3*

Vla. *f*

Vc. *f*

Cb. *f*

Picc.
Fls.
Obs.
Cls.
Bsns.

Hns.
Tppts.
Trbns.
Timp.

Vn. I Div.

Vn. II

Vla.

Vc.

Cb.

(Accel.)

145 150

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Trbs.

Timp.

(Accel.)

145 150

Vn. I

Vn. II

Vla.

Vc.

Cb.

(Accel.)

♩ = 144

155

Picc. *ff*

Fls. *ff*

Obs. *ff*

Cls. *ff*

Bsns. *ff*

Hns. *ff*

Tpts. *ff*

Trbs. *ff*

Timp. *f possible*

(Accel.)

♩ = 144

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

155

♩ = 132

Picc.

Fl. 1

Fl. 2

Obs.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbs.

Timp.

♩ = 132

Vn.-Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

ad lib.

fff

ff sempre

unis.

f

165

170

Picc. 9/16

Fl. 1 9/16

Fl. 2 9/16

Ob. 1 *mp* 9/16

Ob. 2 *mp* 9/16

Cl. 1 9/16

Cl. 2 9/16

Bsn. 1 9/16

Bsn. 2 9/16

Hn. 1 9/16

Hn. 2 9/16

Tpt. 1 9/16

Tpt. 2 9/16

Trbs. 9/16

Timp. 9/16

Vn.-Solo (with Vn. 1) 9/16

Vn. I *unis.* *f* 9/16

Vn. II *unis.* *f* 9/16

Vla. 9/16

Vc. *unis.* *f* 9/16

Cb. 9/16

165

170

Picc. *ff sempre*

Fl. 1 *ff sempre*

Fl. 2 *ff* *ff sempre*

Ob. 1 *ff* *ff sempre*

Ob. 2 *ff* *ff sempre*

Cl. 1 *ff* *ff sempre*

Cl. 2 *ff* *ff sempre*

Bsn. 1 *ff* *ff sempre*

Bsn. 2 *ff* *ff sempre*

Hn. 1 *ff* *ff sempre*

Hn. 2 *ff* *ff sempre*

Tpt. 1 *ff* *ff sempre*

Tpt. 2 *ff* *ff sempre*

Trbs. *ff sempre*

Timp. (TIMP.) *ff sempre*

Vn. I *ff sempre*

Vn. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb.

185

190

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Timpani. The woodwinds and brass play a melodic line with a 'noodle' instruction. The timpani plays a rhythmic pattern. Dynamics range from *ff* to *pp*. A key signature change from F major to G major is indicated at the end of measure 190.

185

190

Musical score for strings. The score includes parts for Violin I & II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment. Dynamics range from *ff* to *pp*. A *pizz.* instruction is present in the Cello part. A key signature change from F major to G major is indicated at the end of measure 190.

* Using the two indicated pitches as their range, the players should "noodle" rapidly on any notes and any rhythm, avoiding regular patterns, and not lining up with each other.

